To the Graduate Council

I am submitting herewith a thesis written by Chordlee Nathan Coyle entitled "The Path and the Academic Pavilions The Heart of a Liberal Arts Campus" I have examined the final copy of this thesis for form and content and recommend that it be accepted in partial fulfillment of the requirements for the degree of Master of Architecture, with a major in Architecture

Jon Coddington, Graduate Program Head and Major Professor

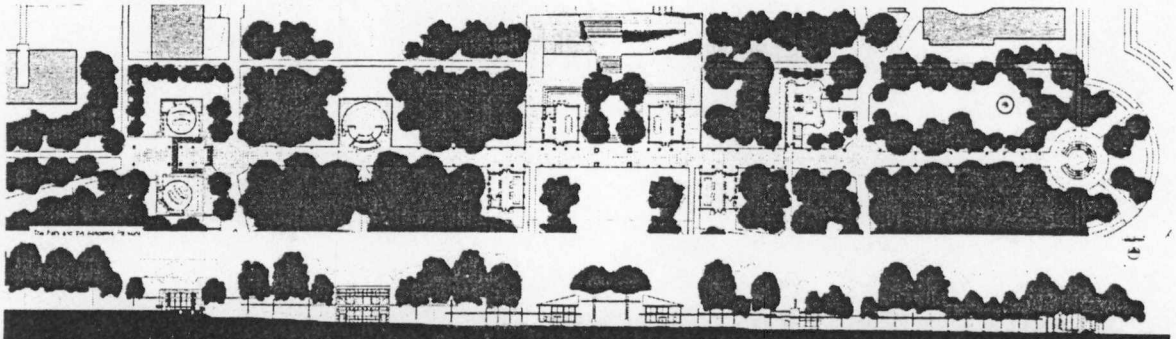
We have read this dissertation and recommend its acceptance

Tracy Moir-McClean, Major Professor

Mark Schimmenti, Major Professor

Accepted for the Council

Associate Vice Chancellor and Dean of the Graduate School



THE PATH AND THE ACADEMIC PAVILIONS:

MAKING A PLACE FOR THE HEART OF AN AMERICAN CAMPUS

A Thesis Presented for the Master of Architecture Degree
The University of Tennessee, Knoxville

Chordlee Nathan Coyle
May , 2000

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Dedication

This thesis is dedicated to my family and Centre College To my parents, Terry and Mitzi, and my brothers, Damon and Chase, thank you for all your support and for being my friends as well. (Also my dog, Greta, who made me take much-needed breaks while working on this thesis.)

I hope this is only the beginning of my giving back to those that have given me so much

Acknowledgements

Of all the people that need acknowledgement, my committee is the most obvious Jon Coddington, Tracy Moir-McClean, and Mark Schimmenti made this exploration challenging AND fun I always felt a rapport with my committee and I thank them for their guidance

I would also like to thank many people at Centre College for their help Dr Milton Reigelman helped me begin my inventory of site information, as did Carol Farmer and Jessica Coleman in the Alumni House and Bob Glass and Diane Pasick in Doherty Library They truly prove that Centre College's education of its students does not end with Commencement.

Lastly, I want to thank my friends that listened to me rant and rave and gave me encouragement during the speed bumps on my way to finishing this thesis, especially my classmates Bronté Harris and Kevin Perry

Abstract

The life of a liberal arts college student is a combination of the social and the academic—with formal and informal aspects existing in both conditions In this exploration, the elements of a liberal arts campus are used to gather and give focus to the formal and informal aspects of college life in the heart of the campus Using a datum to connect these elements, the heart of a campus becomes the focus for the social and academic life of a small liberal arts campus.

The site is Centre College, a small liberal arts college in Danville, Kentucky. The present condition of the campus is peripheral clusters of activity while the heart of the campus is a recognized but under-utilized space The identity of the heart of the campus should be a direct link to the educational enterprise and a reflection of the character of Centre College The master plan recognizes, defines, and accentuates the identity of the heart of the campus, specifically its two major campus spaces, Old Centre Lawn and the Library Yard in formal and informal manners Closing a vehicular street which bisects the heart of campus, Walnut Street becomes "The Path"—a datum that connects nine academic pavilions inspired by the liberal arts. The academic pavilions are inspired by, but not limited to, the nine Greek Muses and their realms of study The nine pavilions are Polyhymnia (social sciences), Urania (pure sciences), Thalia (art & music), Euterpe (education), Clio (history & government), Erato (philosophy & religion), Melpomene (economics), Calliope (literature & language), and Terpsichore (drama) The intent of this design is to affirm Centre College as an institution and a place where people, ideas, landscape, tradition, innovation, and affirmation can occur on an everyday basis

Preface

Centre College has a close setting for learning and living in a pastoral setting in Danville, Kentucky Every student becomes a part of that campus from the very beginning The student is nurtured academically and socially, inside and outside of classes There is a long tradition of learning through the liberal arts, exposing each student to the broad range of knowledge and experiences through classes, convocations, seminars, academic societies, study groups, social clubs, and impromptu gatherings My personal connection to Centre goes beyond my own experiences there, many generations of my family have attended Centre

As Centre College has given so much to so many, I feel obliged to give something back utilizing my new skills and knowledge of architecture I am applying these new skills and knowledge to suggest ways my generation can improve Centre College by extending its long-standing traditions in new ways.

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I. Introduction

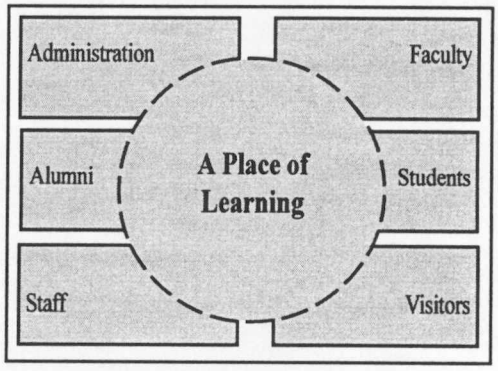
Thesis Statement:

The life of a liberal arts college student can be thought of as a dialogue between the social and the academic—with formal and informal aspects found in both conditions. In this exploration, the elements of a liberal arts campus are used to gather the formal and informal qualities of an institution and its traditions into the heart of its campus. Using a datum to connect these elements, the heart of a campus becomes the central space for the social and academic life of a small liberal arts campus.

An American campus is a very unique spatial form. It is a space in which the student lives in an environment of learning in an academic and social setting.

> [T]he physical forms of American colleges and universities—their buildings, grounds, and spaces—are different from anything elsewhere, and thus they provide an excellent opportunity to examine the ways in which architectural design is shaped by the character of a particular type of institution. ...American colleges and universities, like those in England, have required not only classrooms and other academic spaces, but dormitories, dining halls, and recreational facilities as well, making the architect's job not only the design of individual buildings, but the creation of a whole community (Turner, 3).

A college or university is typically a collection of students, faculty, staff, and alumni dedicating themselves to create a community of learning. The faculty teach the students while the administration and staff support the teaching mission. The alumni relate past experiences while simultaneously experiencing the present environment. The visitors to the campus (including parents, prospective students, and guest lecturers) also play an important role in that they bring a new, different, and ever-changing perspective to the campus. A college campus is truly a community with a variety of



Campus components: each of the components interact with the others but are centered around a given focus by the college as a place of learning

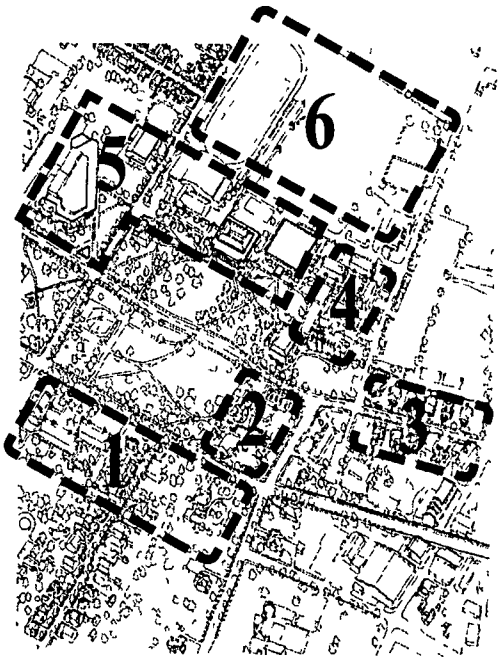
people. The life of that college's community plays an important role in the development of each student. In a liberal arts college, a student is first exposed to the broad spectrum of education of the arts and sciences and then chooses a particular focus. Just as the curriculum, the campus of a liberal arts college contributes to Centre College as an institution dedicating to learning This learning in the liberal arts is not limited to the classroom or laboratory; it is also experienced in the interaction of the campus community as well as the larger communities, including the town/gown community shared with Danville and the academic community of colleges and universities.

In the specific case of Centre College, a small liberal arts college in Danville, Kentucky with roughly one thousand students, the campus has a clustering quality, with pockets of living and activity occurring on the periphery. Many students can go days without seeing each other, despite the fact that the campus occupies less than a square mile. The heart of the campus, while a beautiful space, is only traveled through and observed, rather than the focus of experience and learning for the campus The purpose of this thesis exploration is to tie together the various characteristics of Centre College as a place of learning in the liberal arts into the heart of the campus. This thesis intends to give focus and meaning, central to the college's physical expression, to the core of its campus

This exploration will focus on the heart of Centre's campus and will build upon existing qualities, traditions, and characteristics that make Centre such a unique place In exploring a campus, the notions of this specific type of community, a community of learning, must be considered



Centre College and Danville: Town/gown relationship



Campus clusters:

1. **North campus (residential)**
2. **Old Centre Quad**
3. **Fraternity Row**
4. **Old Quad**
5. **South campus (academic)**
6. **Athletic facilities**

II. Discussion of Issues

Community

In any type of community, from a nation to a region to a city to a neighborhood, there are spaces considered to be of significance to that community. These important spaces provide a place for social and communal interaction. In the past, the form of these spaces has varied as much as the function, from the corner market in a neighborhood to a town square to the Forum at Pompeii to the Place Royale in Paris. While the shape and function of the space may vary, the intention of the space is always similar. It is a special place of interaction for the continuation, affirmation, and betterment of the community.

Being a particular type of community, a liberal arts college campus is no different in needing significant spaces. A campus community is a place of learning, not only for students but for all the members of the campus community. Each of these constituents has an individual point of view in approaching the campus. It is the combination of these individualities and groups that contributes to the larger collective personality of the campus. While these comprise the campus personality, it is learning in its broadest sense that gives purpose and meaning to the campus. It is in this issue that places of significance need to be created.

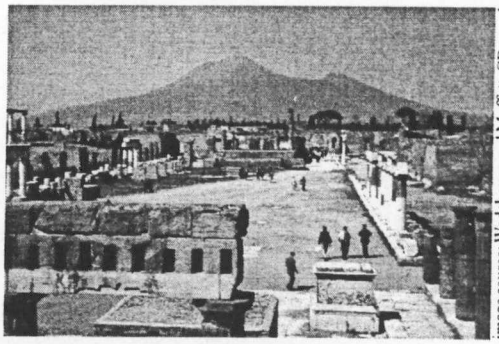


image source: Wodehouse and Moffett, CD supplement.

Town space - Forum at Pompeii

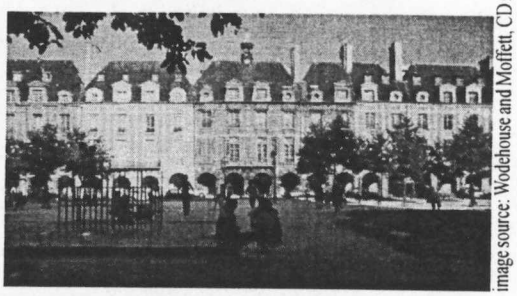
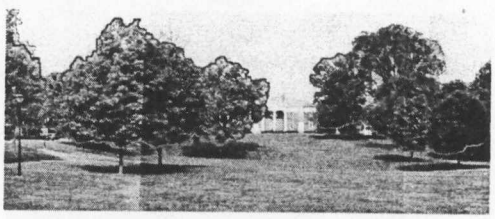
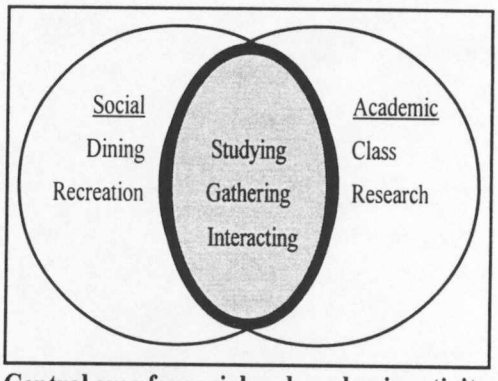


image source: Wodehouse and Moffett, CD supplement.

Neighborhood space - Place Royale



Campus space - Old Centre Lawn



Central area for social and academic activity

Place-making

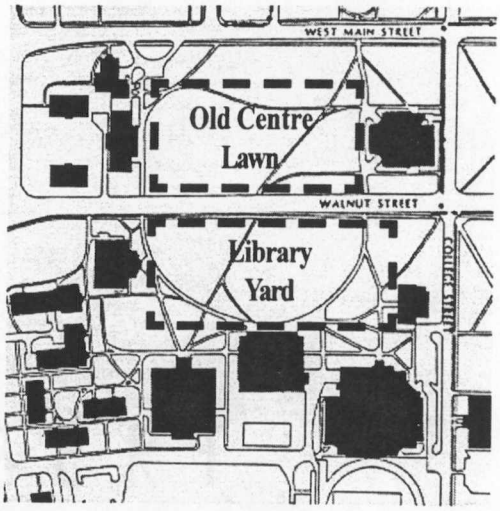
Centre College's motto is Doctrina Lux Mentis, "learning the light of the mind." The light of learning is very strong for this school, yet the campus does not completely reflect this full experience of learning that is available. For nearly two centuries, Centre has educated and developed young students into learned individuals. While a large amount of this knowledge is acquired formally in classrooms and the

library, an equally large amount is acquired informally through experiences in the liberal arts environment of the campus: classes, convocations, seminars, dining commons discussions, organizations, etc. A campus provides spaces and places for an academic life as well as a social life.

An important aspect of a campus is its spaces. Every successful college or university in America has at least one space that aids in identifying its campus. Traditional schools have their time-honored spaces: the University of Virginia has The Lawn, Harvard University has Harvard Yard, the older part of Yale University has Yale Row, etc. Even newer schools have spaces that identify them, such as the street space at Kresge College or the courtyard at Morse and Stiles College in a newer section of Yale.

Centre has one such space: the heart of its campus. While it is a recognized space, it is not fully utilized. It is bisected by a road, allowing a reading of two separate spaces rather than a single unified campus space. The fully realized and physically coherent Lawn at UVA stands in marked contrast to Old Centre Lawn. The acceptance of Old Centre Lawn and the Library Yard, along with the formal and informal functions of those spaces, contribute to the identity of the campus that has long characterized Centre.

Despite its name, a center is exactly what Centre needs. The heart of the campus is treated with a precious quality through which the student travels to class; however, it is not a space that extends the experiences Centre College offers. The heart of a campus should pull together the various aspects of the college, such as the social element, the spontaneous discourse of ideas, the formalities of academia, etc. There is potential for a significant identifying space, but it is not fully understood. In providing a physical area that creates a memorable focus for the college it is important to recognize, celebrate, and utilize the college's rituals and traditions in the conceptualizing and forming of this most important space.

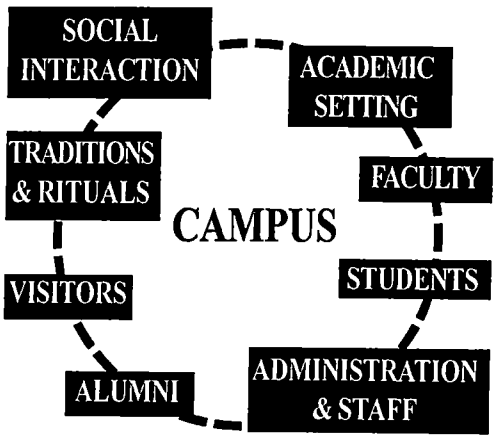


Heart of Centre College's campus with bisecting road



Heart of campus - recognized but not utilized space

Rituals and traditions are very important for any campus; they link the past to the present and lead the way into the future The life of the campus is formed by rituals and traditions that are established and continued by the college over the years The faculty, staff, and administration provide a continuity of education and campus environment for the students that in turn become a part of the rituals and traditions There is a continuous cycle of students, faculty, staff, administration, traditions, etc that create a sense of continuity over the years while also allowing these elements to change. The campus ties together all of the elements to provide a place of learning



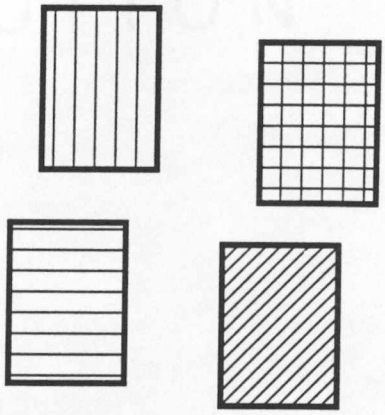
Continuous cycle of collective being of campus

An important aspect of a design located in the heart of an American liberal arts college is its recognition of the educational enterprise as it is experienced by the student. After being initially exposed to a broad (or liberal) range of the arts and sciences, the student must focus on a particular subject The student also has an obligation to understand and become an active participant in the campus life In the process of learning in the liberal arts tradition, the student cannot limit him/herself to a single subject. As a place of learning, the student must experience the broad range of learning opportunities a campus provides It is the whole student that is celebrated; it is the whole campus that must be experienced

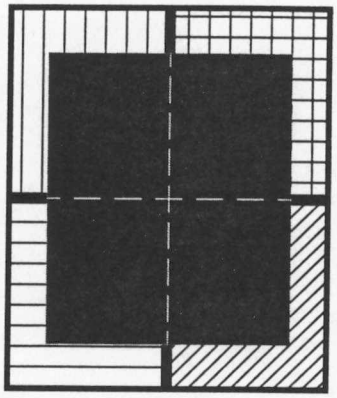
> Man is not a farmer, or a professor, or an engineer, but he is all Man is priest, and scholar, and statesman, and producer, and soldier In the divided or social state, these functions are parcelled out to individuals, each of whom aims to do his stint of the joint work, whilst each other performs his The fable implies that the individual to possess himself, must sometimes return from his own labor to embrace all the other laborers But unfortunately, this original unit, this fountain of power, has been so

> distributed to multitudes, has been so minutely subdivided and peddled out, that it is spilled into drops, and cannot be gathered. The state of society is one in which the members have suffered amputation from the trunk, and strut about so many walking monsters,—a good finger, a neck, a stomach, an elbow, but never a man (Emerson, 468).

It is not enough that a student do well in one thing only. It is not the part but the entirety of learning and the world of ideas that is celebrated and worth experiencing. Centre's campus may have special areas, but if form is not given to the sense of the whole, the campus will have missed its obligation to link ideas to place as these are related to Centre, its traditions, and its mission of learning in the liberal arts. These special areas, currently clusters, need an overall connection. A unified campus has a full breadth of collective knowledge and experience. Rather than a grouping of people, Centre needs to affirm itself as a society of learners.



Divided condition

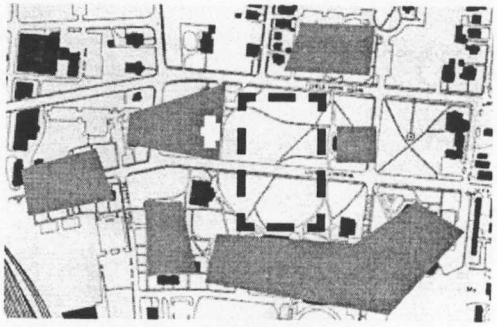


Unified condition

Landscape and the pastoral condition

> Let us see him in his school, and consider him in reference to the main influences he receives.
>
> I. The first in time and the first in importance of the influences upon the mind is that of nature (Emerson, 468).

In Emerson's time, there was a growing movement to turn back to nature and the pastoral condition for enlightenment in contrast to the growing urban condition in America. Compared to the crowded cloisters and quadrangles of the European universities, the American schools desired open space to let knowledge flow freely.



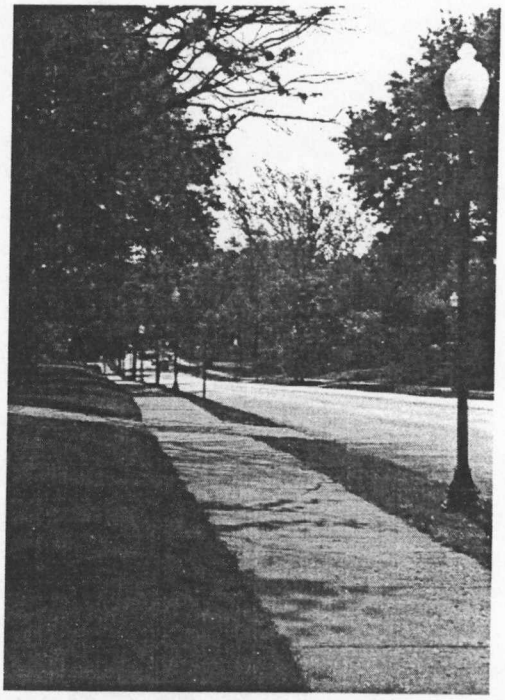
Clusters of spaces needing an area of concentration and connection for a unified campus-wide effort of learning

> Another trait that typifies American college planning is its spaciousness and

> openness to the world. From its very beginning, at Harvard in the seventeenth century, the American college has largely rejected the European tradition of cloister-like structures in favor of separate buildings set in open green space. This ideal is so strong in American that even those schools located in cities, where land is scarce, have often gone to considerable expense or inconvenience to simulate a rural spaciousness (Turner, 4).

Over the years, an understanding has been reached. Both the pastoral condition (a place between the wilderness and the city) and the urban condition have much to offer a community of learning. In the case of Centre, the rural has taken a stronger role as a place of learning within nature.

Centre has the advantage of having the best of both worlds. Centre is adjacent to downtown Danville that has a small-town urban condition. While Centre's campus is located adjacent to a small-town urban environment, the character of the campus is undoubtedly pastoral. Landscape forms the boundaries for many of the spaces, more so than the buildings. So, a student can become an active participant in an urban condition or engage himself/herself in the campus and its landscape.





Abundance of nature on Centre College campus

Learning

> ...II. The next great influence into the spirit of the scholar, is, the mind of the Past... Precisely in proportion to the depth of mind from which it issued, so high does it soar, so long does it sing (Emerson, 469-470).



Urban condition in downtown Danville

The experience and learning a student acquires in college comes from the previous ages' efforts. With understanding, knowledge and experience can become wisdom. As wisdom

is passed on from generation to generation, so do the experiences and traditions of a college campus The campus needs to take into account that there is a continued condition of traditions and experiences, each having an individual character that contributes to the collected temporal life of the campus

> History and exact science he must learn by laborious reading Colleges, in like manner, have their indispensable office,— to teach elements But they can only highly serve us, when they aim not to drill, but to create, when they gather from far every ray of various genius to their hospitable halls, and, by the concentrated fires, set the hearts of their youth on flame Thought and knowledge are natures in which apparatus and pretension avail nothing .
> (Emerson, 472)

A campus should provide places in which ideas can be nurtured, continued, and regenerated "Not he is great who can alter matter, but he who can alter my state of mind" (Emerson, 476) It is not only the acquisition of knowledge that makes one a scholar, it is also the sharing of this knowledge Only through others is knowledge truly found and experienced

> The scholar is that man who must take up into himself all the ability of the time, all the contributions of the past, all the hopes of the future. He must be an university of knowledges (Emerson, 479)

It is not a single lesson taught or a single project completed that defines the experience of learning in a liberal arts community, it is the holistic experience of learning in this community that forms the student's education and acts as a preparation for lifelong learning Centre College's campus



Buildings/events so separated that their relationship is diffuse and not understood



By pulling buidings/events closer together, there is a clear understanding of connectivity

is no different; its campus character is more than a single space or building. There is a connection between the physical reality of the campus with the intellectual, emotive, and sensual experiences of the place. This quality benefits from focus and concentrated activity to strengthen the strong bonds of the inter-relatedness of learning; otherwise the connections become less clear and more diffuse.

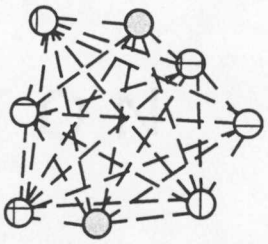
The campus life is a condition of both continuity and change, with the students and faculty continually transformed and revitalized through graduation/retirement and arrival of new students/faculty. This altering quality of the campus each year creates a continuous regenerating cycle. The same condition can happen to the physical quality of a campus as certain buildings are transformed and renovated to serve new purposes. A central area can serve as a focus for these clusters, providing a connection for the various elements of the campus.

"The Second Coming"[1]

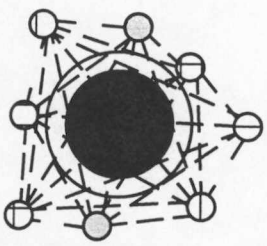
Turning and turning in the widening gyre
The falcon cannot hear the falconer;
Things fall apart; the center cannot hold;

1. This poem expresses Yeats's sense of the dissolution of the civilization of his time, the end of one cycle of history and the approach of another. He called each cycle of history a "gyre" (line 1)—literally a circular or spiral turn... (Yeats, 1880).

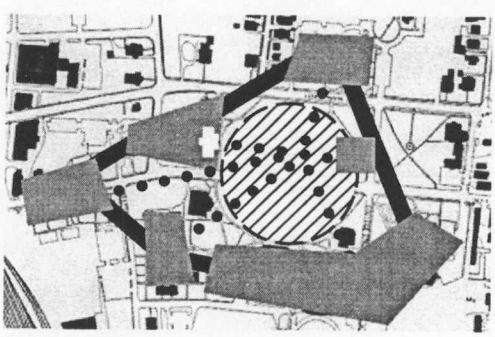
A dispersed campus like Centre has more activity on its periphery than in its heart. The heart of the campus can be strengthened through meaning, program, path, and use. As the falconer is unable to reach his falcon, students on opposing sides of the campus are not given a full opportunity to interact unless the campus provides spaces and places for this to occur.



Lack of center leaves elements cast off on the periphery with distant connection



A center offers stability and connection



A campus with clusters on the periphery needs connection in the center

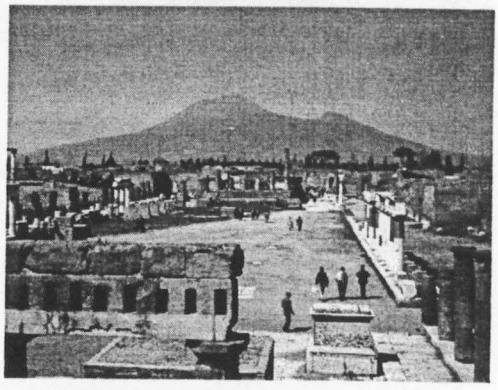
The past, the present, and the existing condition

The notion of the past is very important for Centre College. Its existing condition relates an understanding of continuity throughout the ages. A college like Centre must have continuity, as must its campus while still being open to change and transformation. The existing condition of the campus must be critically understood for it is only through criticism that knowledge and insight can be produced. In order to have a focus for the campus, there will have to be some changes and accommodations made. The existing condition must be recognized even in the face of changes.

> ...There is old and the new. We need both, for one supplements the other. What was said by them of old time contains the wisdom of the ages, which the liberal college must preserve and transmit to posterity. But whenever a prophet of new ideals arises to speak with the authority that rests on fullness of knowledge and conscientious conviction, it is the duty of the liberal arts college to give him a hearing (Schmidt, 264).

This excerpt addresses the concept of a living history. We are not the caretakers of history and tradition but participate in their making. In being a part of this living history, it is important to understand the importance of combining the old and the new. Too much of the old creates a condition of separation/observation in which history is observed without any further interaction (i.e. Pompeii, the Acropolis, etc.). Too much of the new is a non-referential condition in which one has no connection and easily abandons once the use is fulfilled (i.e. any shopping mall, gas station, Wal-Mart, etc.). A space such as Old Centre Lawn continues the concept of a focal space for a small campus, with an established hierarchy of the learned institution atop the hill. However, the actual physical area is





The Acropolis and the Forum at Pompeii - referential historical structures whose use doesn't extend that of artifact



An easily replaced non-referential gas station

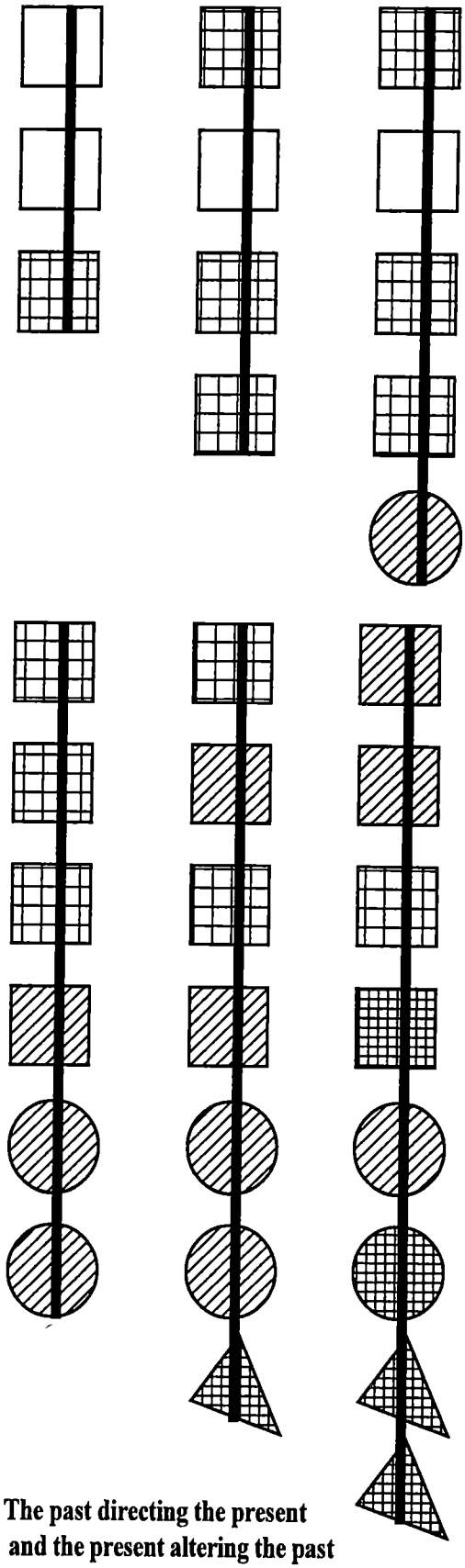
currently treated as a precious space that lacks a tangible interactive quality. It is the codependency of the old and the new that provide a connection to the past (social, emotional, etc) while supplying a breath of fresh air to prevent stagnation

The old/new condition is also applicable to the social and academic structure of a liberal arts campus. Tradition is very important to education There is a reason that tradition exists, it worked before so it will work again An important part of tradition is to know what to retain and what needs altering

> [In speaking of tradition] . novelty is better than repetition Tradition is a matter of much wider significance. It cannot be inherited, and if you want it you must obtain it by great labour It involves, in the first place, the historical sense, which we may call nearly indispensable to anyone who would continue to be a poet beyond his twenty-fifth year, and the historical sense involves a perception, not only of the pastness of the past, but of its presence (Eliot, 1875)

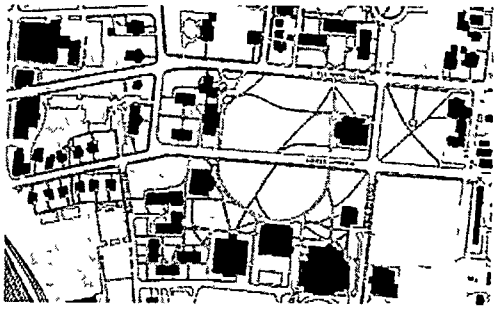
Mere recognition of a concept from a previous time does not improve anything. An example of mere recognition is to place Greek Revival structures all around Centre's campus—to simply copy a style because it fits the existing condition This obviously wouldn't do; a fabrication of style will result in a superficial idea instead of a validated idea. The underlying concept of Centre's existing condition must be understood It is the application and interaction of that past concept in the present that gives it a continued validity.

> . what happens when a new work of art is created is something that happens simultaneously to all the works of art which preceded it The existing monuments form an ideal order among themselves, which



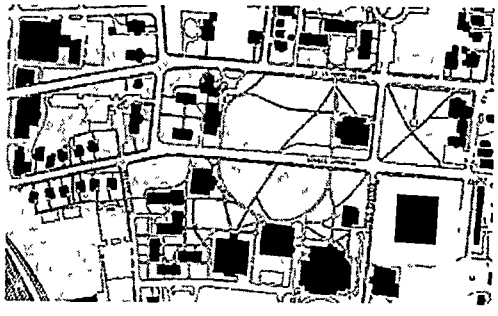
The past directing the present and the present altering the past

> is modified by the introduction of the new (the really new) work of art among them. The existing order is complete before the new work arrives; for order to persist after the supervention of novelty, the whole existing order must be, if ever so slightly, altered; and so the relations, proportions, values of each work of art toward the whole are readjusted, and this is conformity between the old and the new Whoever has approved this idea of order, of the form of European, of English literature will not find it preposterous that the past should be altered by the present as much as the present is directed by the past (Eliot, 1875)



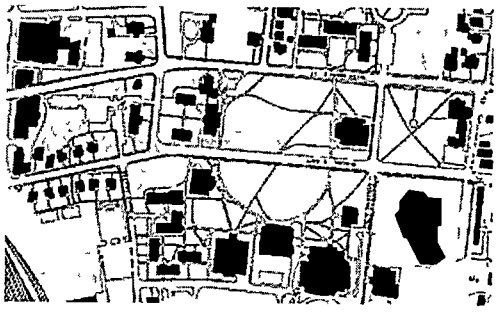
The proposed site for the Norton Center for the Arts

Tradition is very important to any college. It shows a sense of continuity, capability, and wisdom However, sometimes there is a need to break a tradition to avoid a monotonous condition If novelty is not inserted into the mix once in a while, then the college becomes outdated and stodgy Tradition cannot be broken for any reason, it must be a legitimate one that will sustain the underlying principles of that tradition



A regular form that lacks the desired singularity

The Norton Center for the Arts is an example of breaking tradition with novelty Whether or not the final product is successful, the idea remains As an arts center, it was supposed to stand out in the existing condition as a performance hall unlike any in that region of Kentucky The Norton Center does not engage the past nor does it interact with nor alter any of the past elements of the campus An orthogonal classically derived building would have blended in with the campus As it was built, the Norton Center is offset from the campus grid with overlapping forms, creating a dynamic separation from its surrounding context Its multi-angular form is unique, especially in the context of a small town in the middle of Kentucky It formally addresses the street with its presence, yet it informally opens to the corner,



The current form ignores the context to become a singular distinctive object

choosing a diagonal entrance over a central orthogonal entrance It is novelty for novelty's sake, as it disconnects itself from any existing condition instead of becoming a part of the background

As in any condition an understanding between the old and new must be met Centre is an old school infused with many new elements This dialogue between opposing elements continues. There are attempts at formality with interjecting informal elements. There is a clustering of forms rather than an overall connection of purpose, function, and form.

With the existing condition taken into account, a central space can reaffirm the purpose of Centre College as a place of learning With frequent interaction, the social and academic lives of the students can blend in the heart of the campus, creating a community of gathering, learning, living, and experiencing the opportunities provided by a liberal arts campus The heart of the campus has the capacity to tie the various elements of the campus together to identify the character of Centre College as an institution of learning in the liberal arts

III. Site Analysis

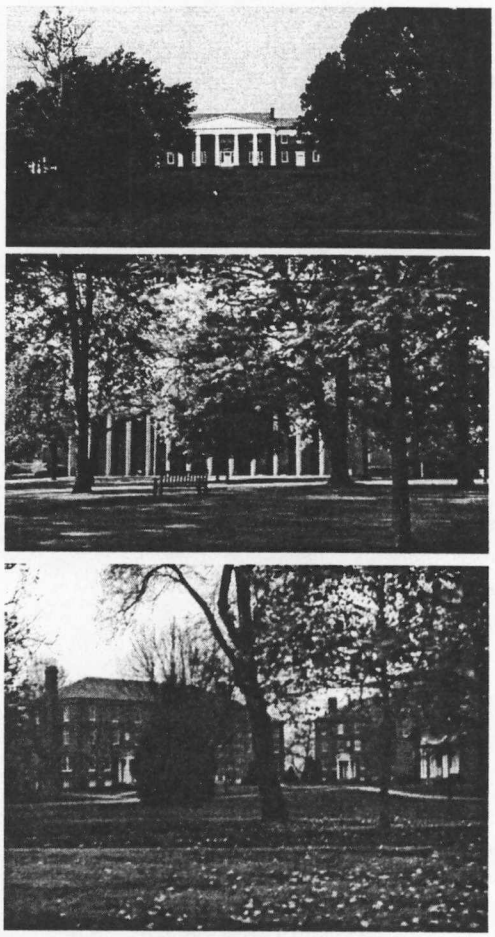
Centre College is nestled in the small town of Danville, Kentucky. Both the college and the town are steeped in tradition and are reputed to be the finest college and small town in the state of Kentucky. Their shared condition would imply a symbiotic relationship; however, their adjacency is the only connecting quality beyond Main and Walnut Streets that run through both of them. The college intentionally removes itself from the town to engage a pastoral condition not unlike Jefferson's intention for UVA. In contrast to the formal and ordered grid of downtown Danville, the college follows part of the formal grid of streets yet the outline of the campus plan shows it has an informal erratic form (see p. 21).



Small-town urban condition of Danville

The campus of Centre College, either through conscious or unconscious means, has qualities of formal and informal qualities in its campus design (see pp. 22-24). The central area of the campus has a linear arrangement/ dialogue between Old Centre and Cowan with the landscape framing the view. This provides a formally recognized picturesque space, an area that is an outward demonstration of the college's pastoral condition. The south campus has Doherty Library as a centrally located object with an unclear implication of symmetry with flanking buildings (Young Hall and Sutcliffe Athletic Center, Carnegie and Olin Hall). The Library Yard is completely pastoral with absolutely no defined spaces, beyond benches for studying.

The other attempt at formal space making is the use of the familiar collegiate space, the quadrangle. The quadrangle behind Old Centre is somewhat successful in that it indubitably defines the space, yet it is rarely used beyond group photography for alumni newsletters. The other "quadrangles"—using this term lightly—are the north campus quad and the Old Quad on the south campus. Centre's quadrangles have a unique arrangement in that



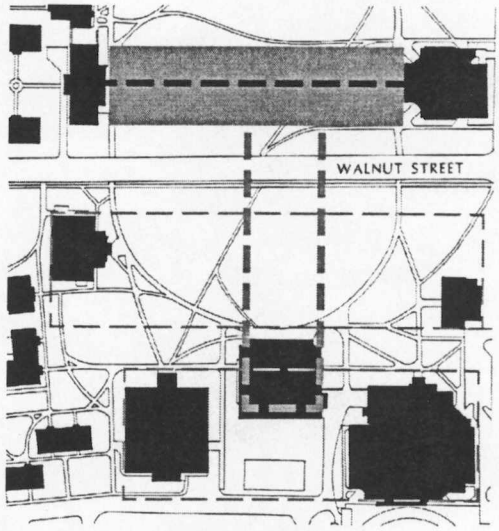
Pastoral condition of Centre College

one leg of the shape is rotated ninety degrees, perhaps to open to the campus or to overlap other campus spaces. This overlapping of spaces can be applied to the potential formal condition of Old Centre Lawn and the Library Yard.

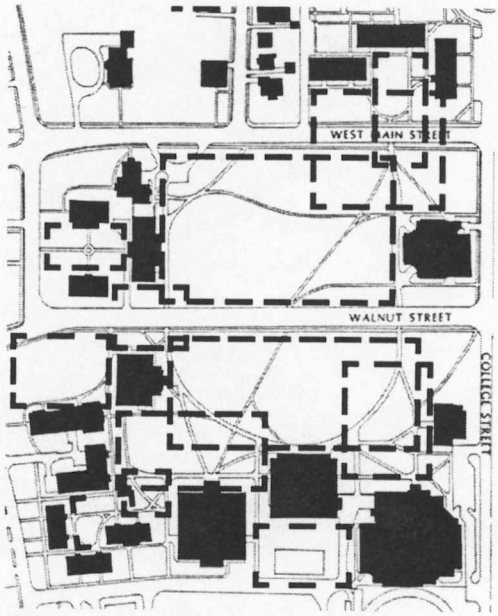
The informal approach has been the unintentional driving force for the campus. Although Centre is located adjacent to downtown Danville, there is a pastoral feel to the campus. While the buildings somewhat create some spaces, the green (vegetation) reinforces the most important spaces (see p. 27). As the formal arrangement of Old Centre Lawn implies a space, it is the undulating green that paradoxically enforces the formal through informal means (see pp. 29, 30). In the case of the Library Yard, the informal placement of the green prevents any possibility of an understood perpendicular condition to Old Centre Lawn.

The plan of the campus has a variety of connections and spatial conditions. While the placement of the buildings didn't follow any master plan, some have intentional connections. Old Centre and Cowan have a direct relationship of portico and building outlines with the lawn between them (see p. 26). As mentioned, Doherty Library has the potential for an intersecting condition. There are other potential connections from the surrounding buildings to the Library Yard, such as Olin and Young Halls. In terms of a nolli plan (see p. 27), the interior spaces used by the campus face the two important spaces, Old Centre Lawn and Library Yard. The pedestrian use of the campus can also aid the formation of the heart of campus, but for the most part remains around the periphery (see p. 27).

In section and perspective (see p. 28, 29), Centre's campus does a better job of revealing Old Centre to be the actual focus of the campus. The height of the surrounding buildings as well as the trees draw the eye to Old Centre. The topography recognizes the importance of this structure as well, with it on the highest part and the lowest part falling within its domain of the Old Centre Lawn. While Old Centre



Potential perpendicular formal accompaniment of Old Centre Lawn with Library Yard and an unclear implication of symmetry (plus a potential for informality)



Overlapping of Centre quadrangles to campus spaces

is the focal building, the section reveals the most focused area is the green space of Old Centre Lawn. It is the heart of the campus and is treated as a precious space.

The architecture of Centre's buildings shows various approaches of form and style. The oldest structure, Old Centre, is an 1820 Greek Revival building, with a six-column Doric portico facing east over Old Centre Lawn and a four-column Doric portico on the west end. Old Centre establishes itself as the most important building on campus through its placement on the hill. Other buildings around Old Centre, McReynolds, Wiseman, and Boles Halls employ a very simplified version of Greek Revival. These buildings reinforce the significance of Old Centre through a flanking condition. They do not compete with Old Centre; instead, they accentuate its importance with a flanking condition. McReynolds recognizes but does not occupy the axis formed by Old Centre and its lawn. Wiseman and Boles help form the Old Centre Quad, which continues the central axis to the west. Other older buildings on the campus are Craik House, an 1853 classical revival house purchased by the school in 1937 for the President's home; Breckinridge "Breck" Hall, an 1892 Queen Anne dormitory; and Carnegie, a 1913 Italianate building originally used as the library. The style and form of these buildings react in a consistent manner suited to Centre's campus.

The 1950's and 1960's took the approach of the building's function being more important than any exterior connections. Sutcliffe Hall, the athletic center built in 1915 in a simplified brick classical style, was renovated in 1961 into a huge student center with a less formal layout and out of scale with the rest of the campus. The building has a complex layout serving a variety of functions, including athletic offices, gymnasiums, athletic facilities, classrooms, and a ballroom. The ballroom is the only room in Sutcliffe that recognizes the exterior condition of the campus; occupying the other rooms share no connection with the

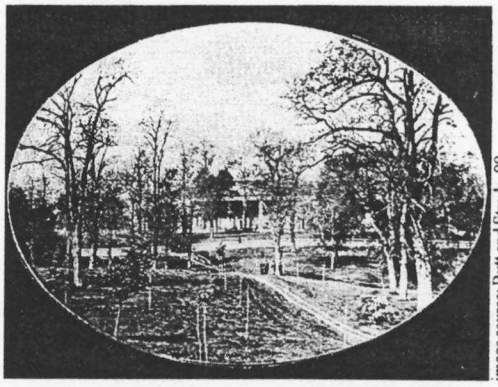
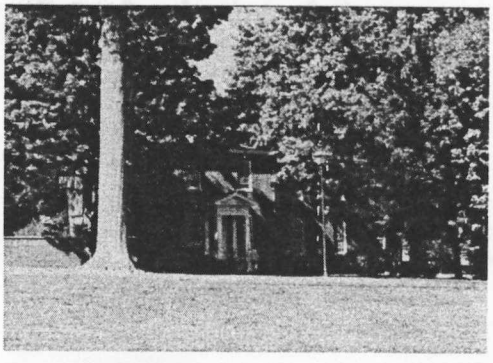


image source: Butt and Strode, 99.



Historic and present views of Old Centre



McReynolds Hall



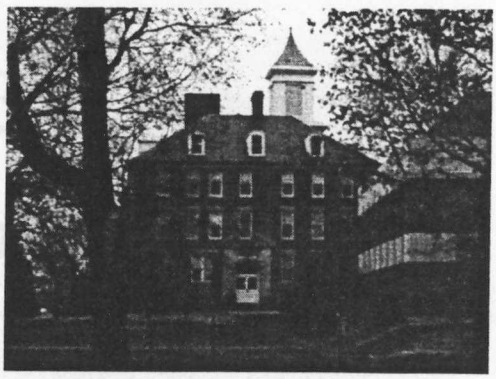
Old Centre quadrangle formed by Wiseman Hall, Old Centre, and Boles Hall

campus.

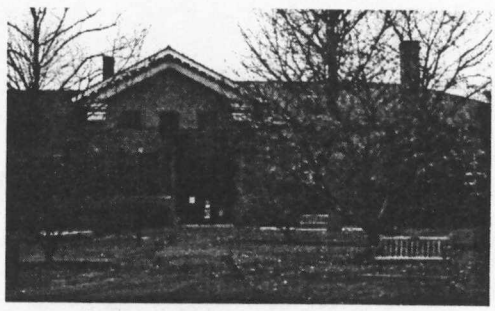
The north campus dormitories and the Greek Revival south campus dormitories were constructed in 1961. These buildings also rivaled the scale of the academic halls and still house a large percent of the campus. Rather than renovate Old Main, the original classically styled library, the college instead demolished it and replaced it in 1967 with Doherty Library, a concrete and glass structure. While the library has an important placement, it is still rivaled in terms of scale by its surrounding buildings. While the elevation of the library insinuates an opening to the Library Yard, very little of the interior reacts to the exterior. The current Young Hall, a brick and concrete structure, was constructed in 1970 after Old Young Hall was destroyed in a fire. It is an inward-focusing building with a large lecture hall in the center.

When Centre needed a visual and performing arts center in the early 1970's, it turned to the Frank Lloyd Wright Foundation for an original design. In 1973, the college completed the Norton Center for the Arts, a modern building with overlapping layers and a form that claims no right angles. Olin Hall, a math building completed in the late 1980's, is concrete and brick with skylights. Olin Hall is a well-built and well-designed building, but it too focuses more on the classrooms and laboratories of the interior rather than recognizing the campus.

In the past decade, Centre has attempted to solve the unconnected variety of the campus architecture by employing stylized interpretations of Greek Revival, with Bingham Hall completing Old Centre Quad and the renovation of the north campus dormitories. Admittedly, the north campus renovation is a vast improvement over their original appearance, yet the scale of the buildings remains too large for a small liberal arts college. The size of the dormitories diminish the size of Old Centre and present a larger scale better suited to downtown Danville, not Centre College.



Breck Hall



Sutcliffe Athletic Center



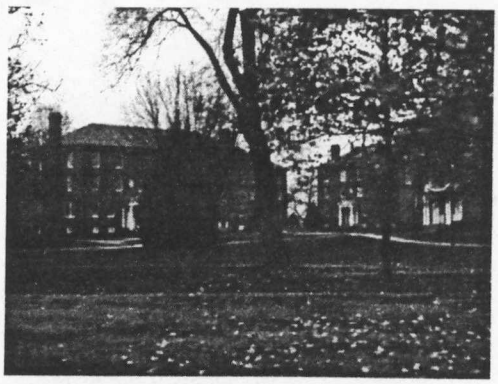
Grace Doherty Library



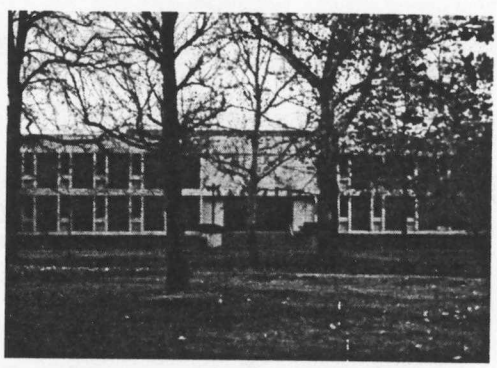
Carnegie Hall

An opposite approach to scale, the addition of Fraternity Row, was implemented to calm down the fraternities, giving them new houses that hold ten members rather than the ones that held twenty-eight. However, the character and layout of the houses have more of a residential tone suited to the city of Danville rather than Centre College's campus. In terms of materiality, both the town and the older buildings of the college predominately use brick. With the interjection of new buildings in the last fifty years, concrete is now a close second. This may not reflect the original character of the campus, but the current buildings surrounding the Library Yard have become a significant portion of the college that they are now an inherent part of the character of the campus. As it stands, it appears that brick is used for formal reasons and concrete is used in an informal manner. This implies a combination of the two materials could aid in recognizing, utilizing, and celebrating the formal and informal characteristics of the heart of campus.

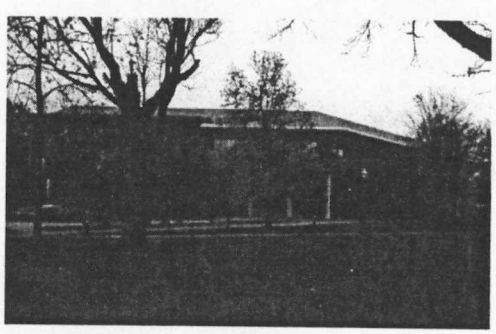
It is in the dialogue of formal and informal that gives Centre's campus its individual character as a place of learning. With this existing condition, the school should embrace both qualities. There are opportunities to enforce existing attempts at formal arrangement of spaces. With the formal spaces, there can be a simultaneous interjection of informal spaces. A liberal arts school has formal aspects (such as Commencement and Founder's Day) and a plethora of informal aspects (such as hanging out at Cowan or the weekend parties). A simultaneous condition of formal and informal can create an understanding and a resolution of the needs of a liberal arts college. As a student has both an academic and a social life, Centre College should utilize and affirm both formal and informal aspects to better serve the community. The location for this utilization of the formal and informal aspects should occur in the heart of the campus, to connect the various aspects signifying Centre College as an institution of learning.



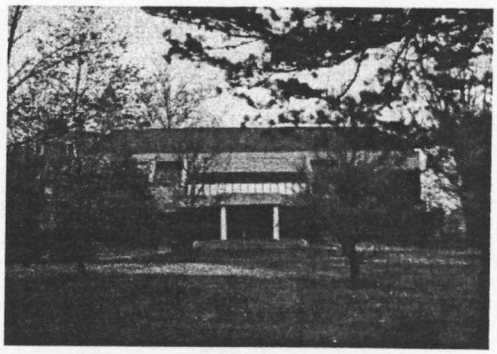
The Old Quad (south campus dormitories)



Young Hall



Norton Center for the Arts



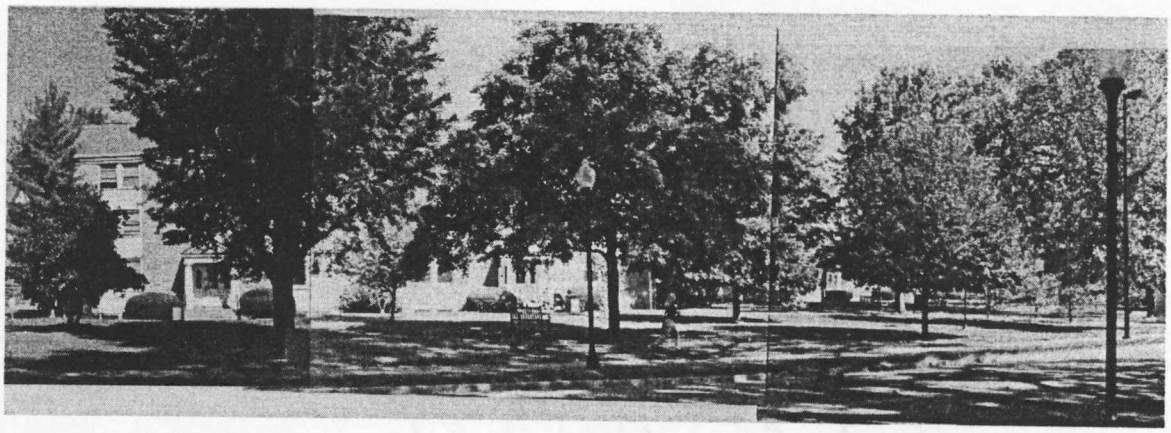
Olin Hall



Bingham Hall



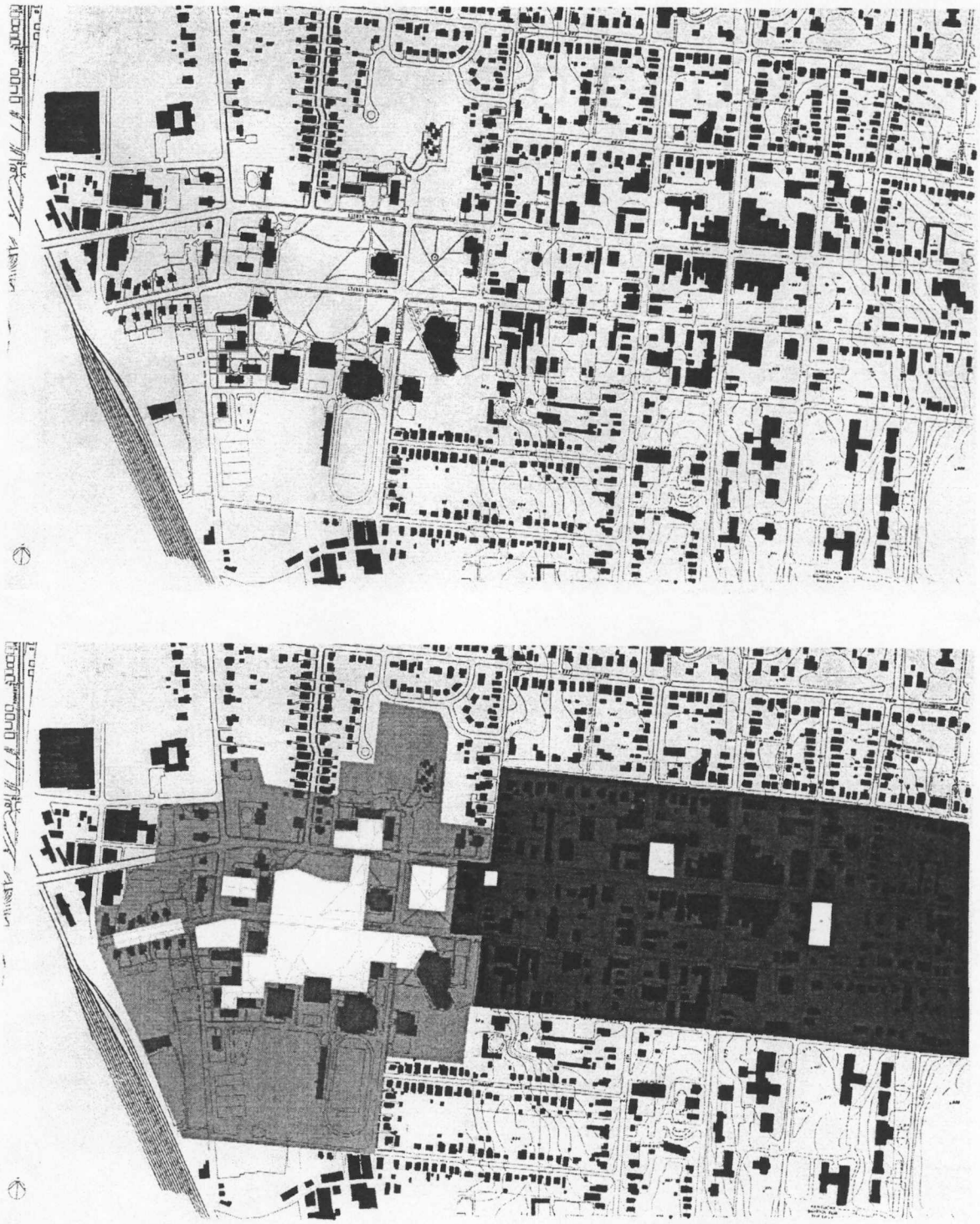
Fraternity Row



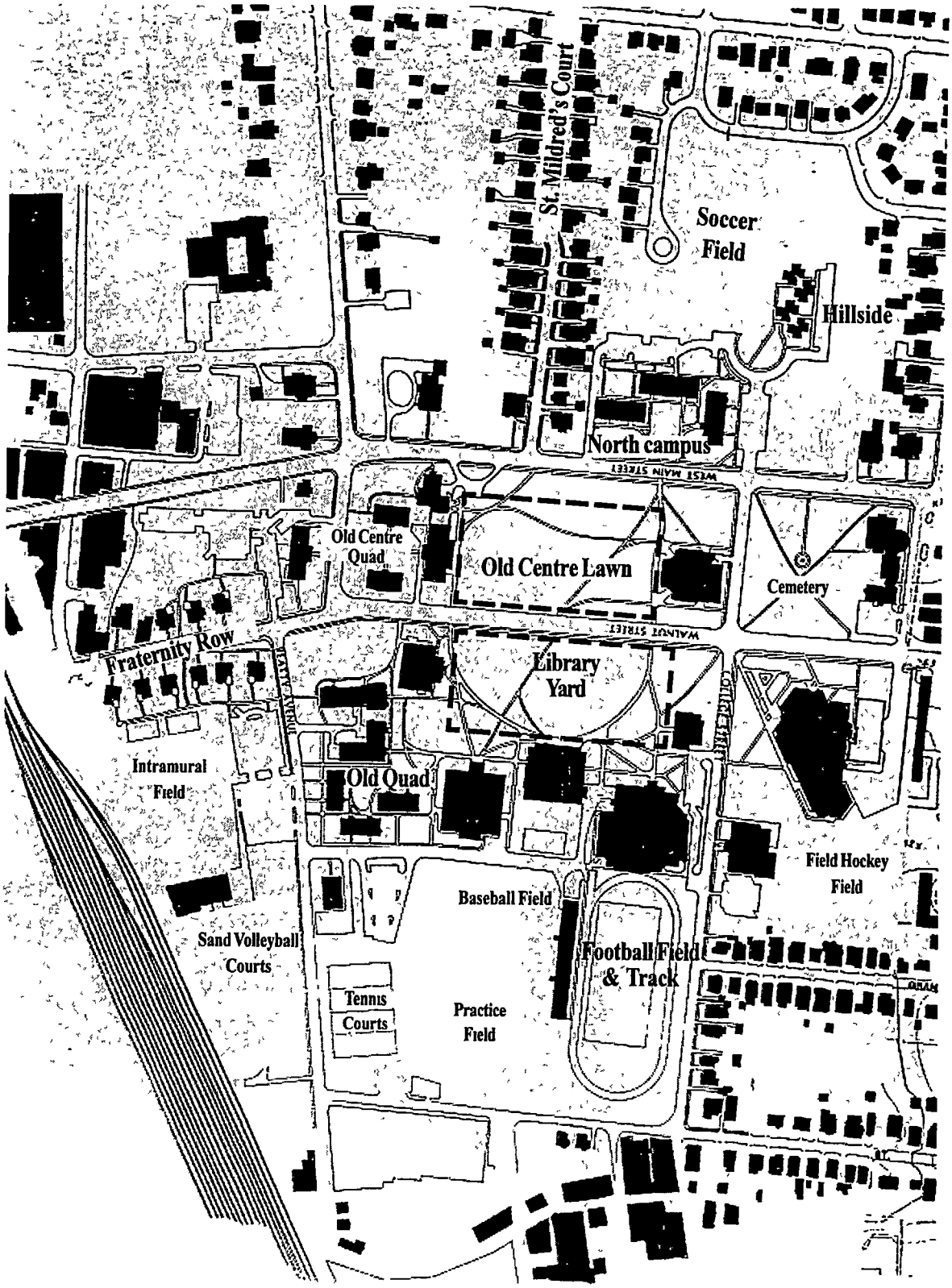
Renovated north campus

Site Analysis Supplemental Images

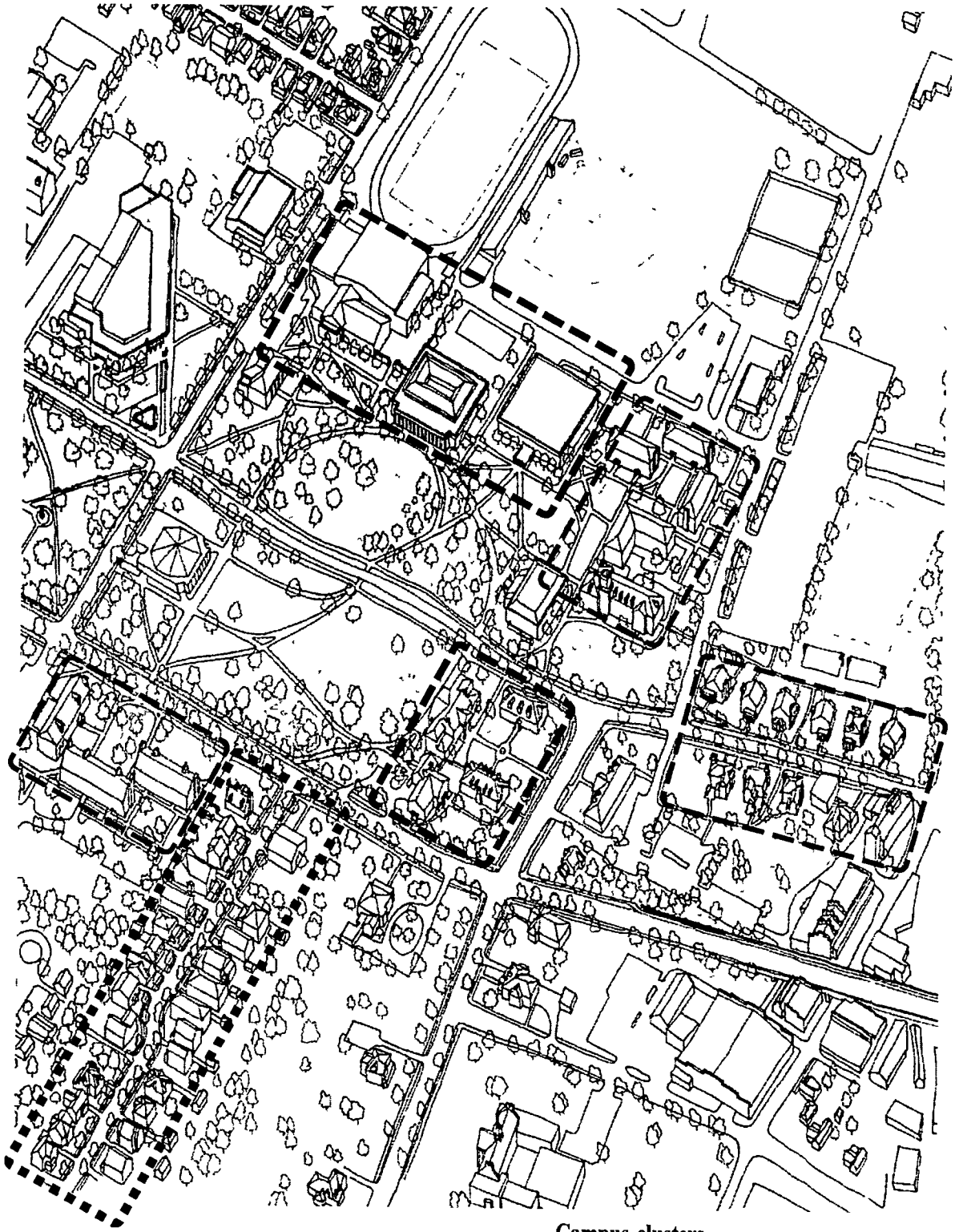
Danville/Centre - town/gown	21
Areas of Centre College campus	22
Campus clusters	23
Significant spaces	24
Plan conditions	25-27
Sectional conditions	28
Old Centre Lawn	29,30
Sun path	31,32

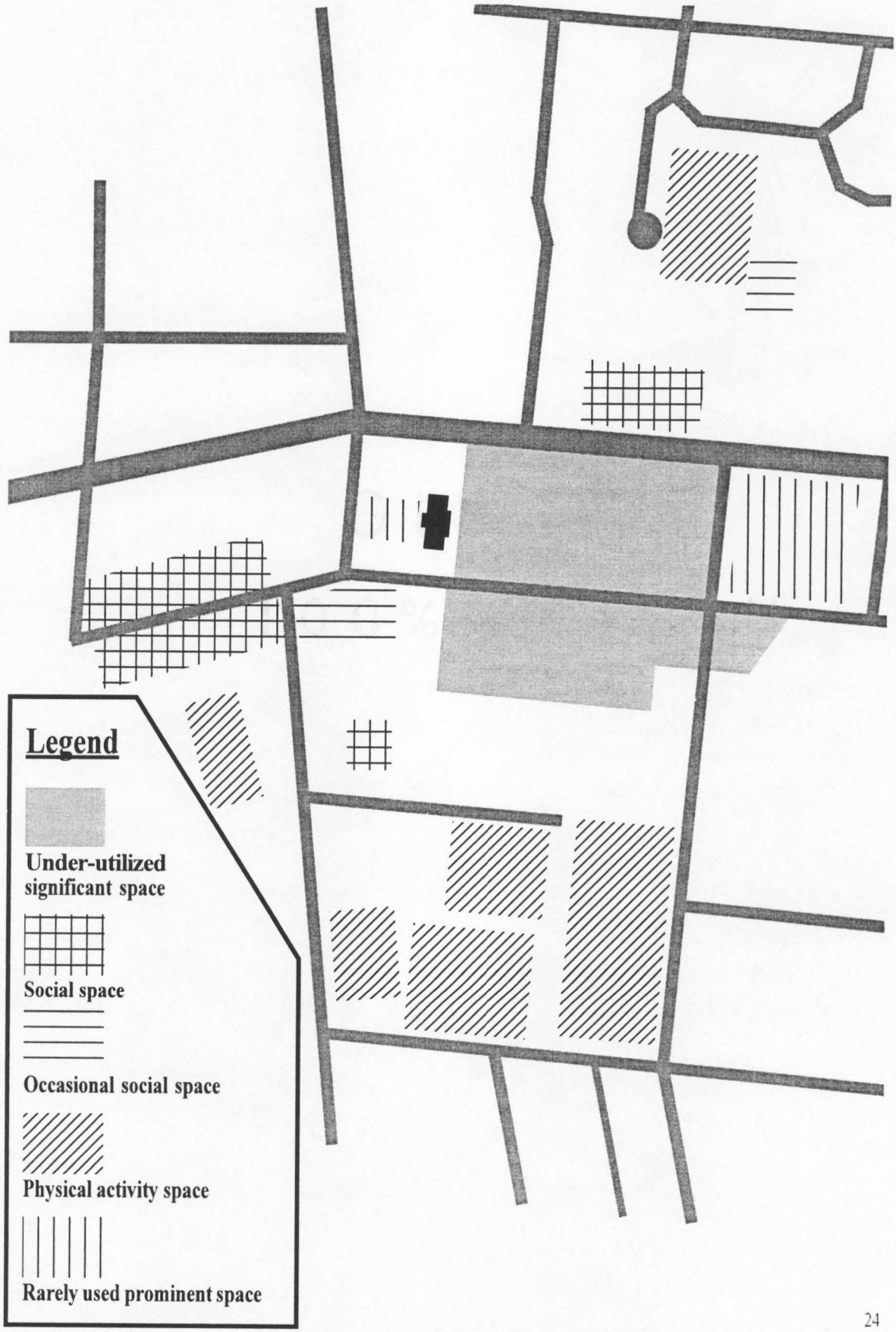


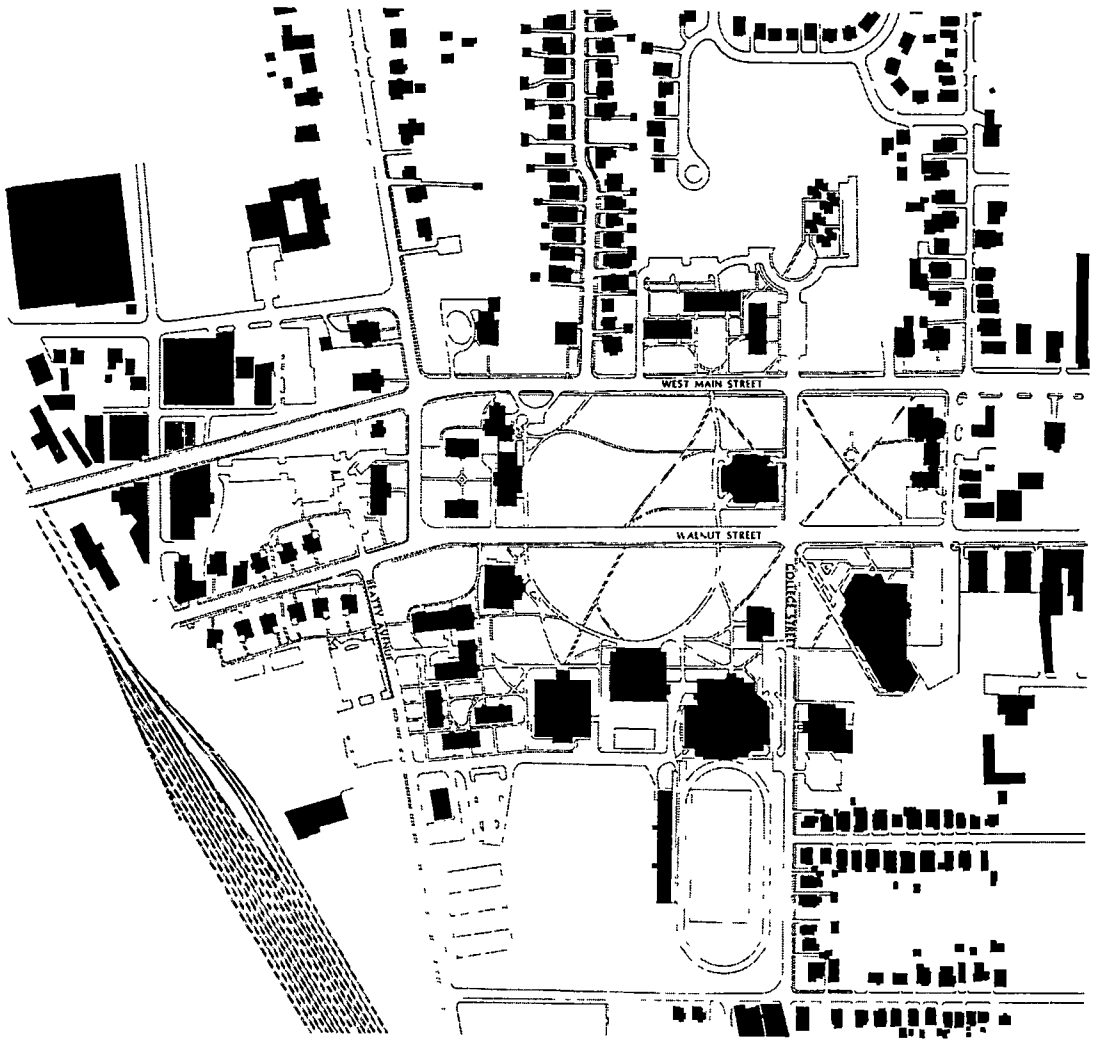
Danville/Centre - town/gown
(figure/ground and formal grid of downtown Danville vs. erratic boundary of Centre College)



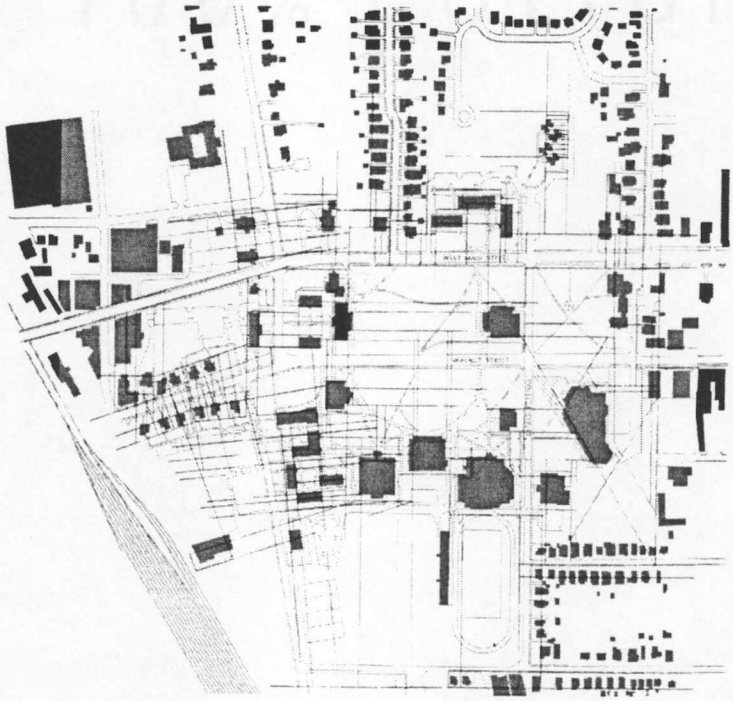
Areas of Centre College campus


Campus clusters
Administrative/Academic
Residential (college)
Residential (town)

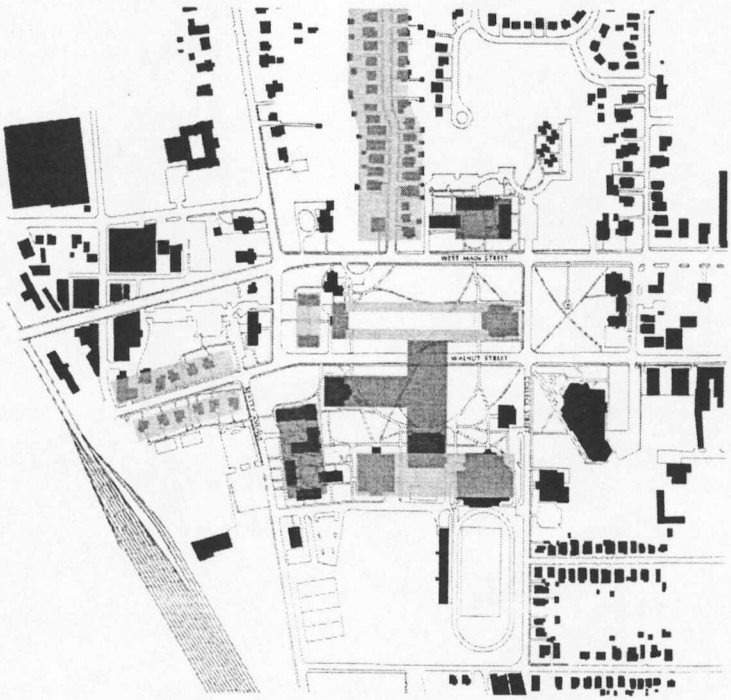

Legend
Under-utilized significant space
Social space
Occasional social space
Physical activity space
Rarely used prominent space



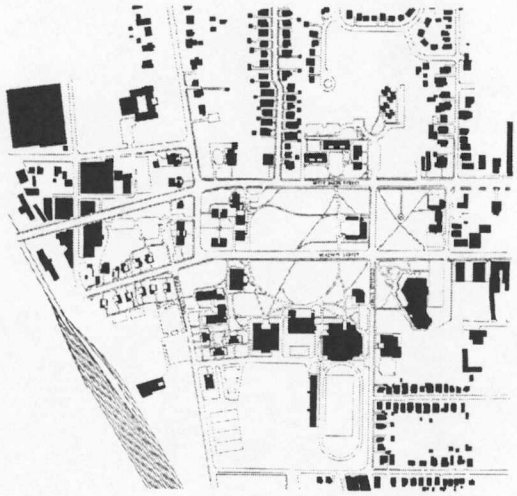
Centre College
(figure/ground)

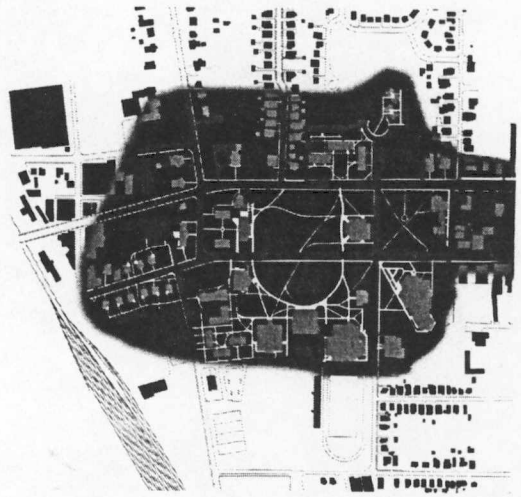


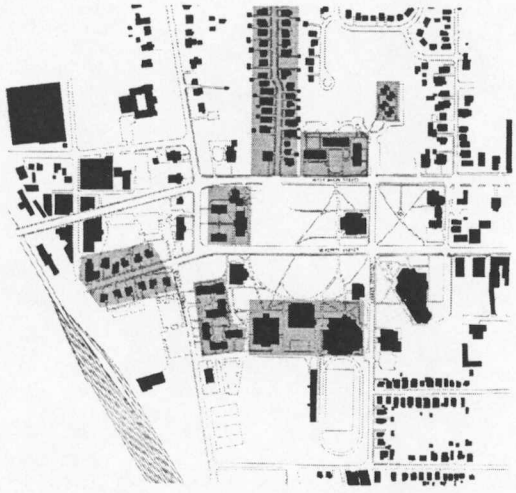
Centre College
(regulating lines)

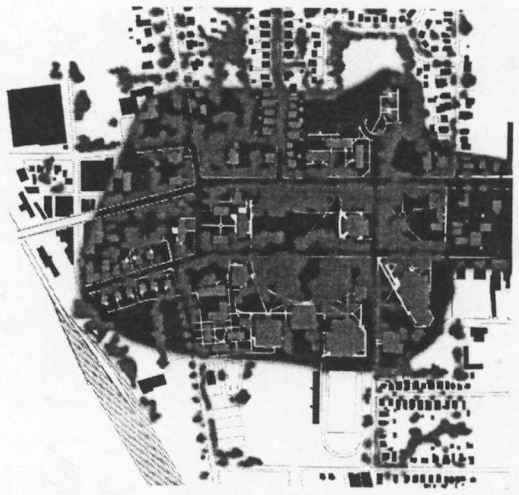


Centre College
(spatial connections)

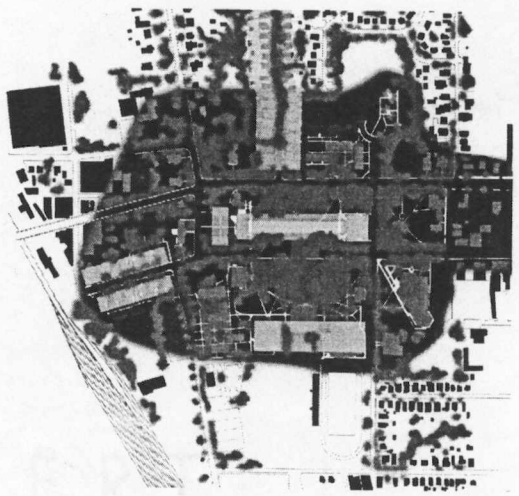




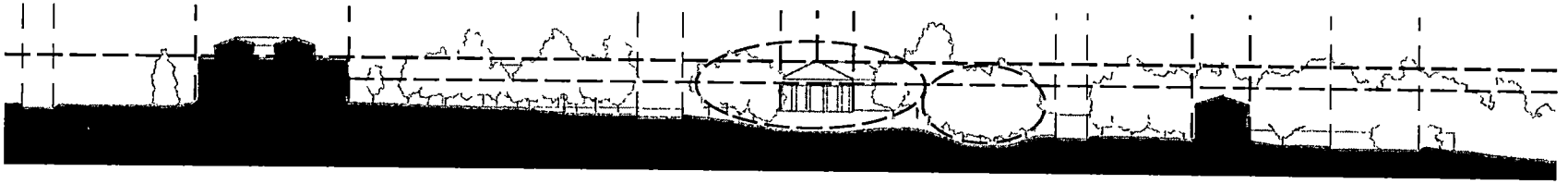




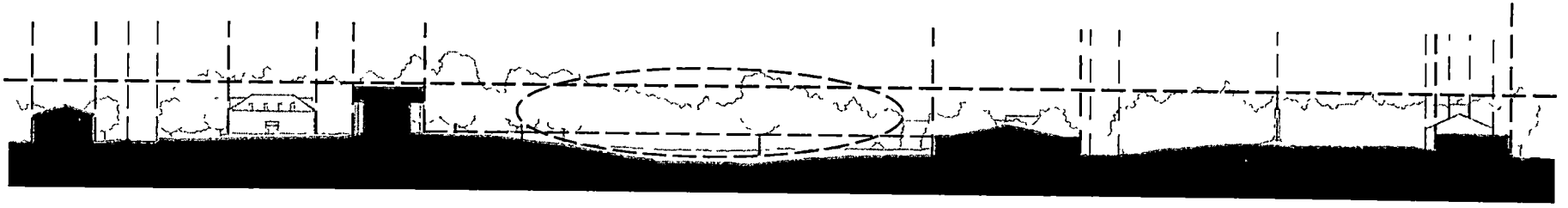




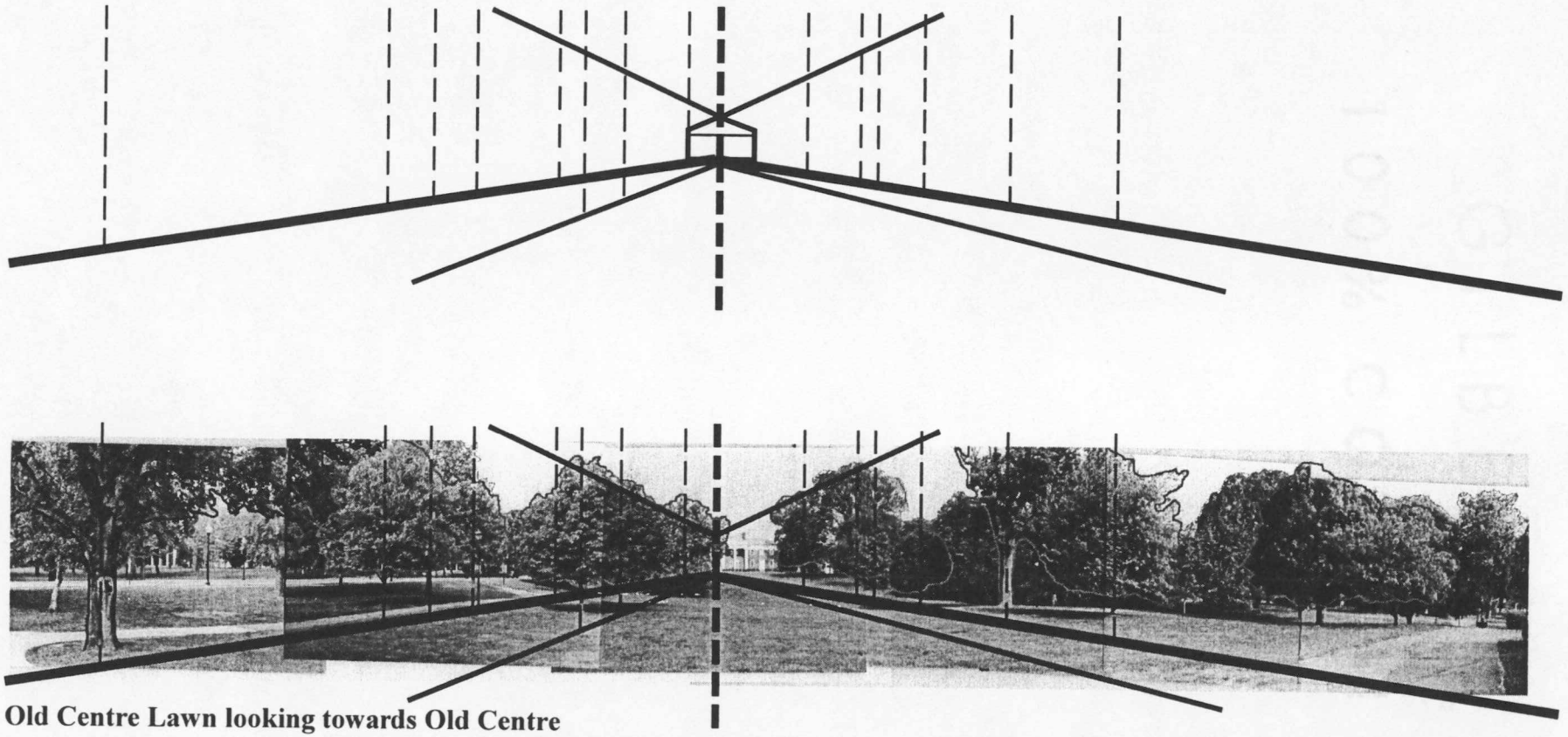
Centre College
(nolli, clusters, green, pedestrian, green & pedestrian, and composite)



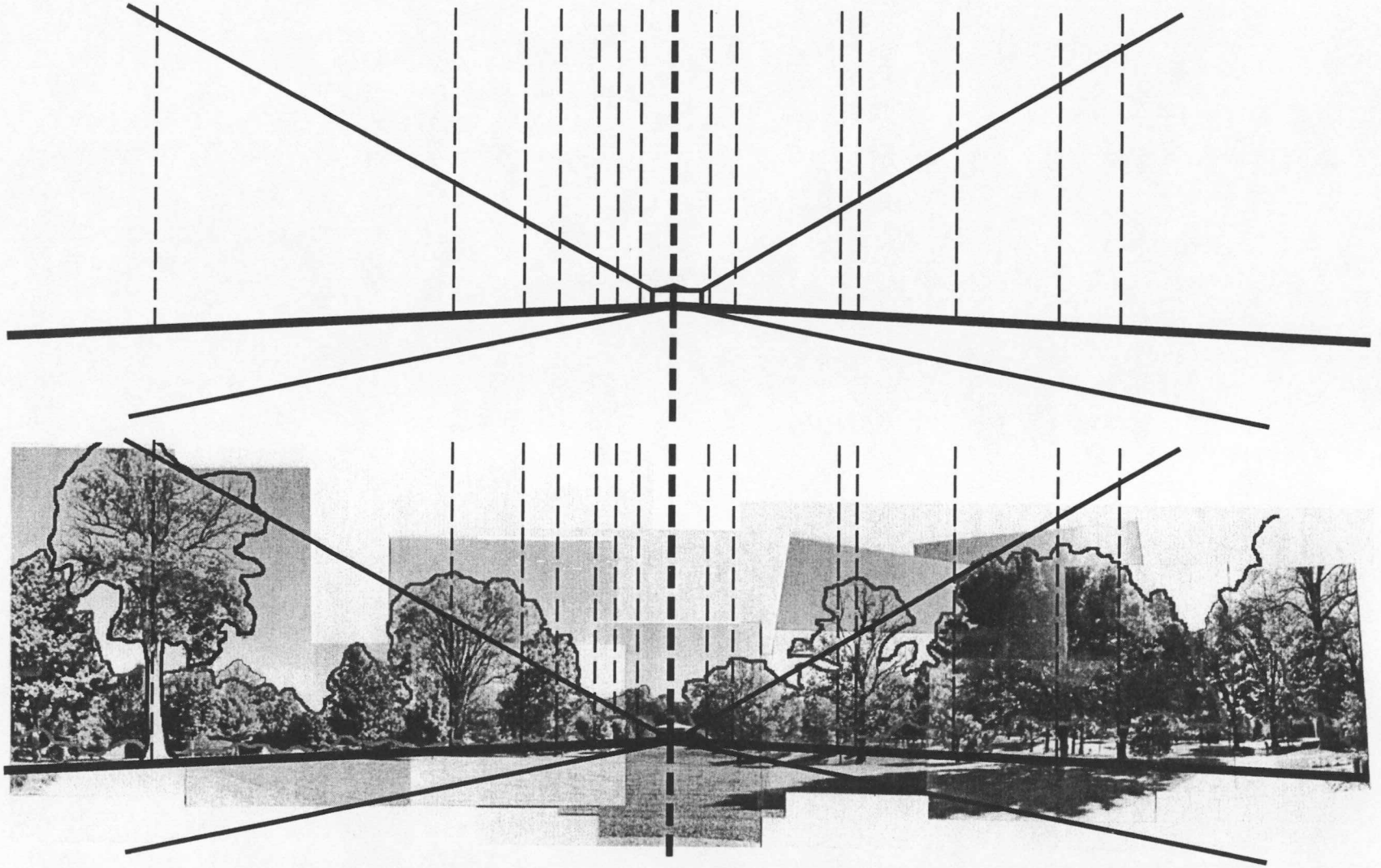
Transverse section through Old Centre



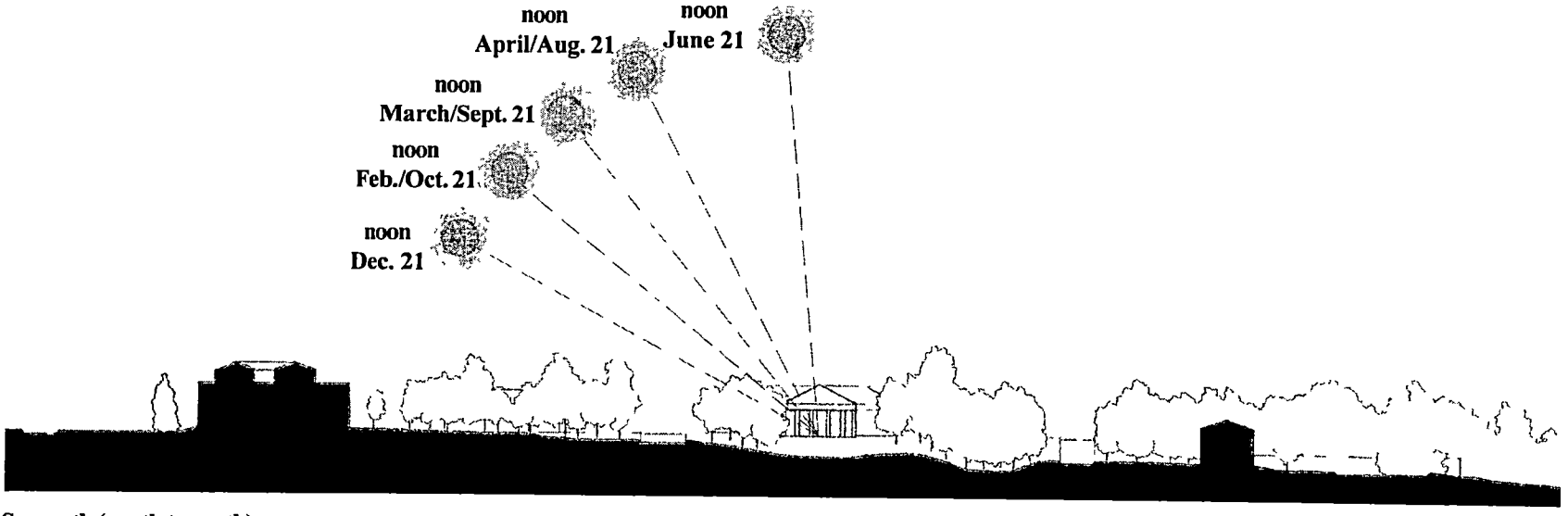
Longitudinal section through Old Centre



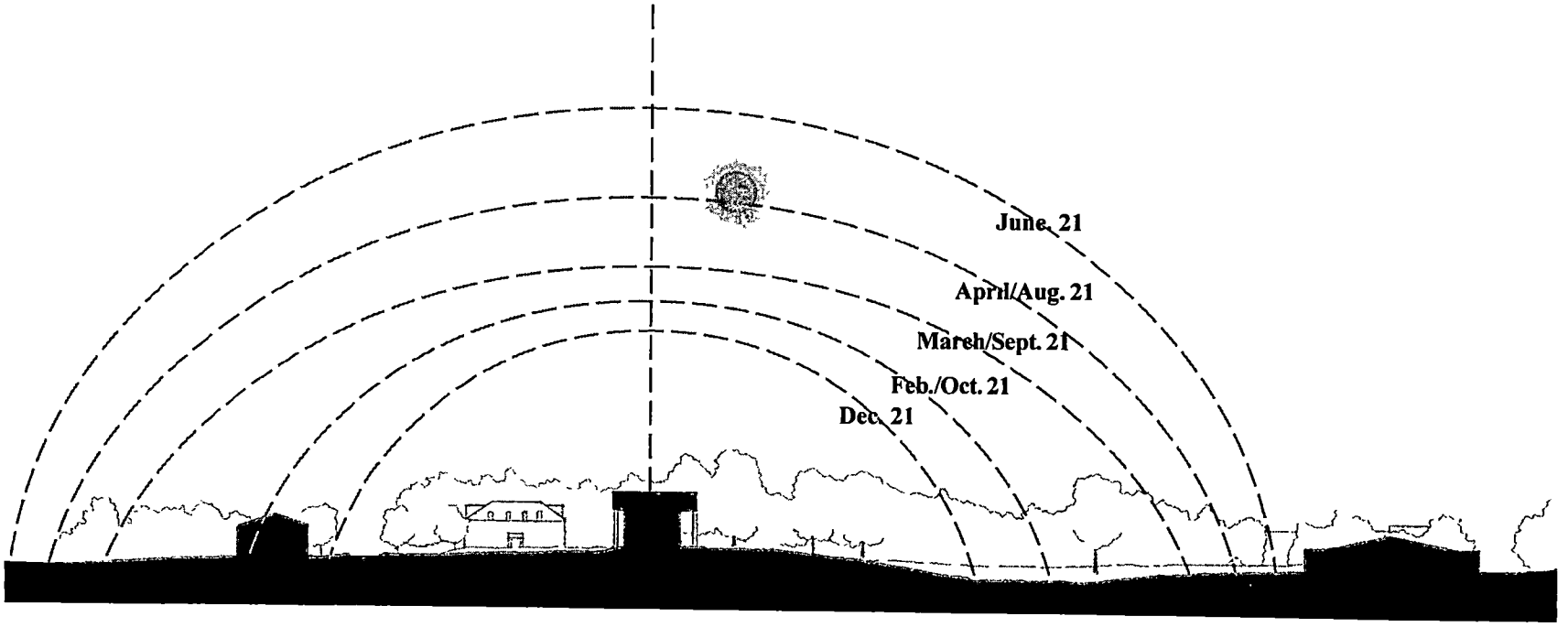
Old Centre Lawn looking towards Old Centre



Old Centre Lawn looking towards Cowan



Sun path (north to south)



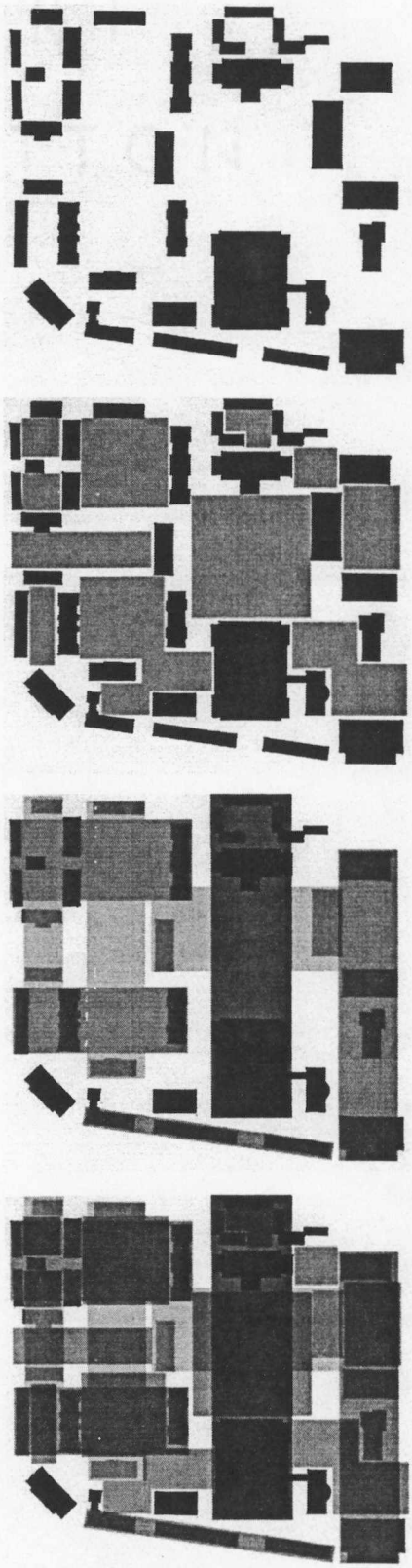
Sun path (east to west)

IV. Precedent Analysis

Centre's main exterior space, the heart of the campus, is expansive compared to other colleges and universities. Harvard Yard is a collection of formally defined spaces, yet its largest space is still less than half of Centre's space. The Lawn at the University of Virginia has a more linear condition, yet it remains smaller (in terms of width) and more defined. Both Harvard and UVA have advantages over Centre. Both are older and have a more internationally established reputation. Both have the benefit of an established and carried-out master plan based on formal arrangements. It is worth mentioning that Centre's large open space is broken into pockets, but the potential for space and place making is not fully explored. What is needed is an understood concentration of the spatial totality, forming a place of learning in the heart of campus.

Harvard Yard

The success of Harvard Yard is that it did not keep a singular open space, but created exterior rooms through quadrangular arrangement of buildings with an established hierarchy of size and use. The largest exterior room is the most used significant space on the campus, with the smaller rooms having a more intimate spatial quality. Despite the formality of the grid, there are paths across these exterior spaces that show the informal daily routes of the students. Even the largest formal space shows the informal manner in which a student travels across the campus.



Harvard Yard (plan, exterior spaces, connections, and composite)

University of Virginia

A large open campus space can work, but it must have a sense of scale which provides and reinforces the institutional character. Compared to Harvard Yard, the Lawn at UVA is rather large; compared to Centre's open space, it is small and manageable. It is the middle ground that Jefferson intended. The Rotunda, a half-scale replica of the Pantheon that was originally the library, is the beginning/ending point of the Lawn. The Rotunda establishes a central axis that extends into the countryside/wilderness. The Lawn connects the known (the library) and the unknown (the wilderness) through the pastoral condition, a place between the city and the wilderness. Parallel to the axis of the Lawn are buildings for living and learning in the pastoral condition.

There are ten individual pavilions along the Lawn, each intended to teach a lesson about architecture. These pavilions have a classroom on the ground floor and a residence for the faculty on the upper floor. Student dormitories connect the pavilions, providing an alternating rhythm of large-to-small in plan and section. The rhythm of the pavilions and dorm rooms is reflected in the rear with the spacing of the gardens and the undulating buildings of the perimeter. The formal arrangement of Jefferson's UVA leaves no question as to what space is included in its design. The relationship of the space to the axial arrangement is inherently understood in the layout.

While Harvard Yard and the UVA Lawn succeed in creating campus spaces with formal principles, an informal approach can also be successful. Behind the pavilions, there are garden spaces formed by serpentine walls that employ a perspectival conceit to distance the gardens from the formal space of the Lawn, creating a more informal atmosphere. While the outlying gardens take on a more informal tone, it is interesting to note that the strength and presence of the Lawn at UVA has prevented any intersecting paths for its green space unlike those at Harvard Yard.

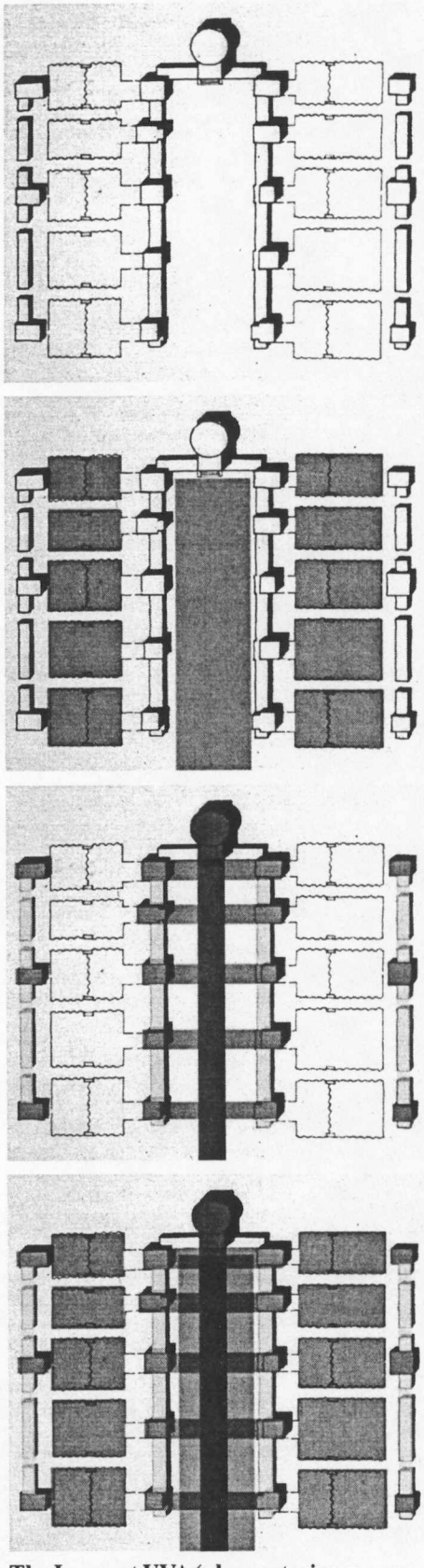


image source: Wodehouse and Moffett, CD supplement.

The Lawn at UVA (plan, exterior spaces, connections, and composite)

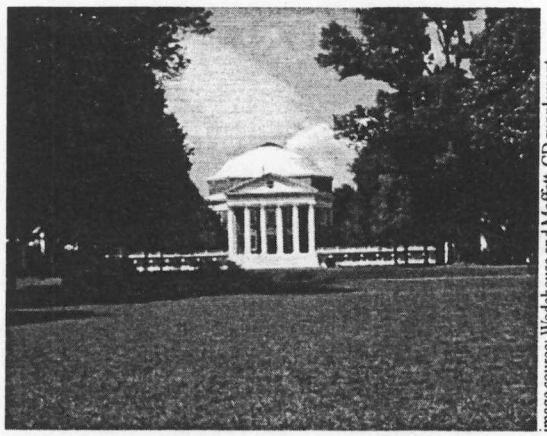


image source: Wodehouse and Moffett, CD supplement.

UVA Library (Rotunda)

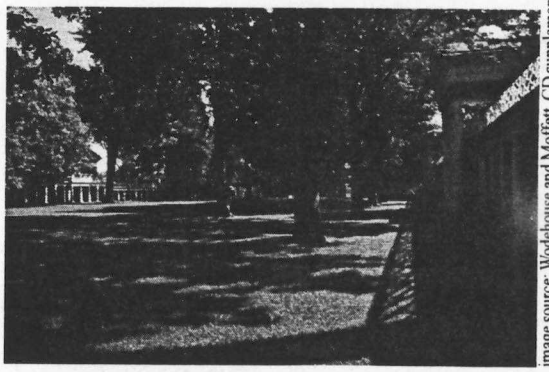


image source: Wodehouse and Moffett, CD supplement.

The Lawn at UVA

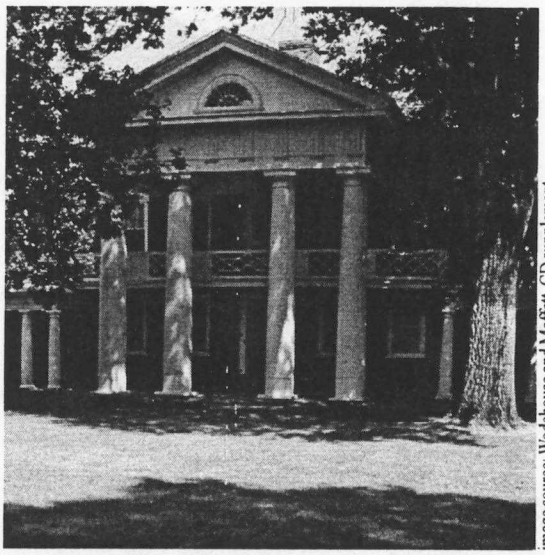


image source: Wodehouse and Moffett, CD supplement.

Pavilions facing the Lawn

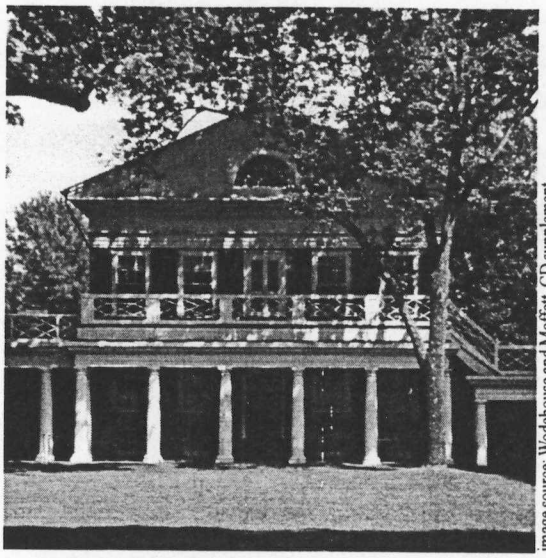


image source: Wodehouse and Moffett, CD supplement.

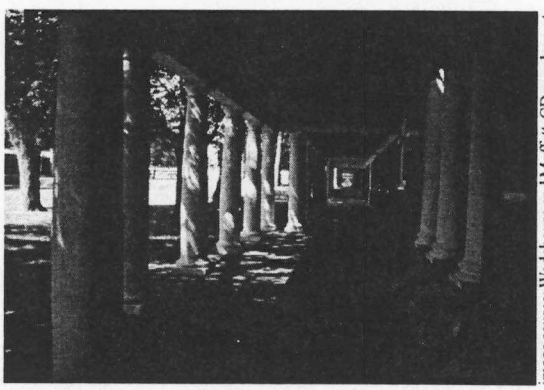


image source: Wodehouse and Moffett, CD supplement.

Colonnade along the Lawn at UVA

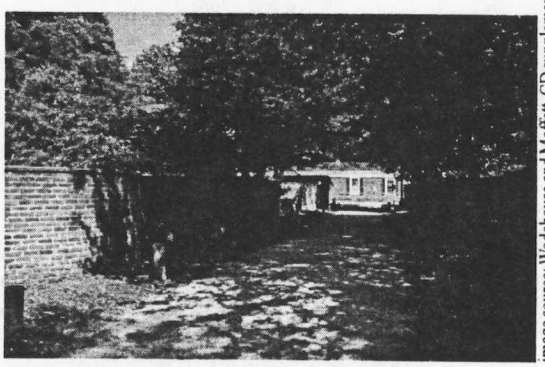


image source: Wodehouse and Moffett, CD supplement.

Serpentine walls of gardens behind pavilions

Morse and Stiles College at Yale University

Some campus designs take a decidedly informal approach for a campus space/place, despite having elements of formality. Eero Saarinen's design of the Morse and Stiles College at Yale University echoed the Gothic Revival surroundings through its informal manner. While the plan shows somewhat of a symmetrical arrangement, it is an echo of formality. The dorm rooms are partially placed around an elliptical exterior space, yet Saarinen refuses to follow the formal rules of entering on center and strict symmetry. An ellipse has two centers that can accommodate the formal and informal simultaneously; however, in this case Saarinen ignores the two centers for any formal use.

This refusal-but-recognition is continued in the irregular "quadrangle" spaces behind the irregularly shaped dorm rooms. Again, there is an opportunity to have at least a trapezoidal spatial arrangement; however, the building forms erratically undulate into the space and prevent any spatial totality. Even passage through the site happens in the center, yet the path is broken at intervals to prevent an established axiality, recognizing-but-refusing a complete central axis.

The Gothic architecture of Yale University creates formal non-medieval spaces; Saarinen critiques this with his own abstracted version while employing both formal (the Baroque ellipse) and informal elements (medieval-like passages and "private" courtyards). Saarinen's recognition and refusal of the formal allows the informal to take precedence and each student to have his or her own understanding of the spaces.

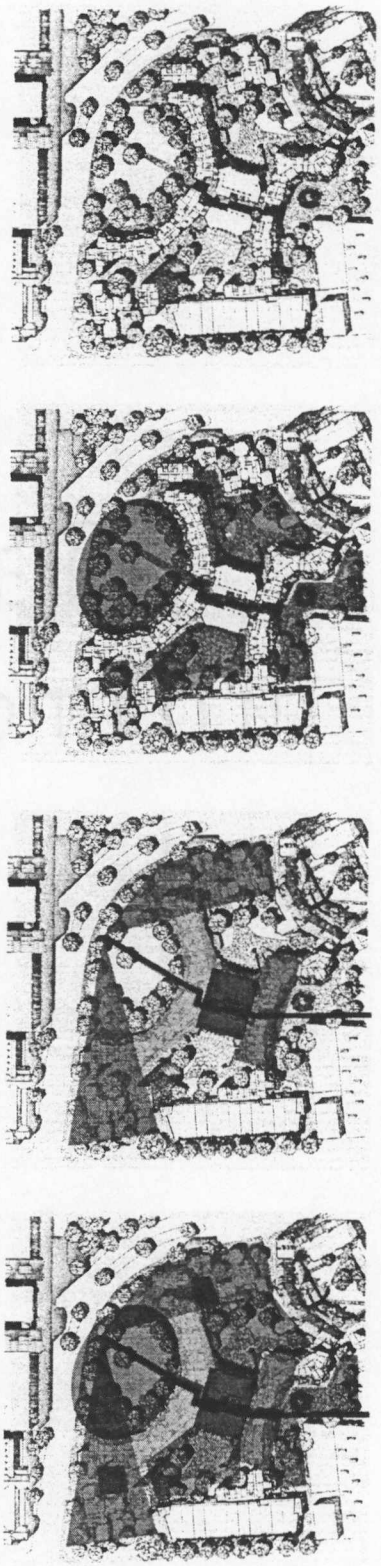


image source: Turner, 298.

Morse and Stiles College (plan, exterior spaces, connections with informal path, and composite)

Kresge College, University of California, Santa Cruz

The most informal precedent used in this analysis is Charles Moore's design for Kresge College in Santa Cruz, California. At Kresge, Moore used the concept of a pedestrian street to connect the entire campus. The daily use of the campus by its students takes precedence over any kind of formality, as the design is completely irregular and informal. The street space is intended for pedestrian circulation with expansions serving as places for interaction. In the informal arrangement of Kresge College, the user is allowed to define the use of the space as the pedestrian street encourages both passage and gathering.

The question of formality versus informality in a campus design is not a choice of one over the other. While some campuses display one aspect more, there is often a combination of formal and informal. The choice of formal versus informal is also dependent upon the intention of the space. While Harvard Yard had established a formal space, the occupants of the campus have left their mark through informal paths across the exterior rooms. Jefferson wanted a completely defined spatial character at UVA. Saarinen wanted versatility of use at Morse and Stiles as a contrast to the rigid Gothic environment at Yale. Moore chose the everyday use to completely influence the design into an informal street setting.

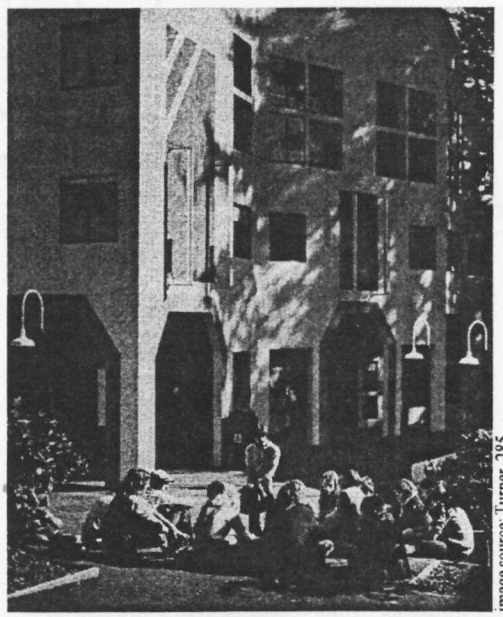


image source: Turner, 285.

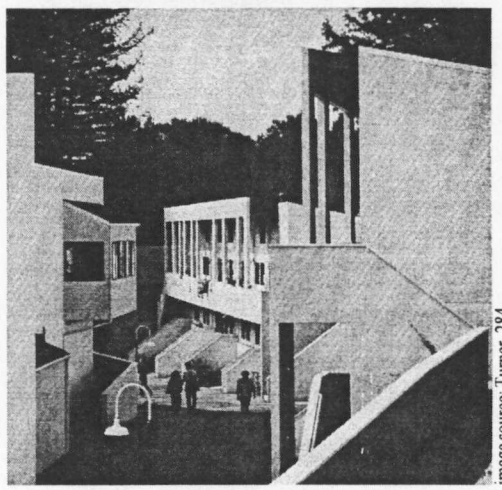


image source: Turner, 284.

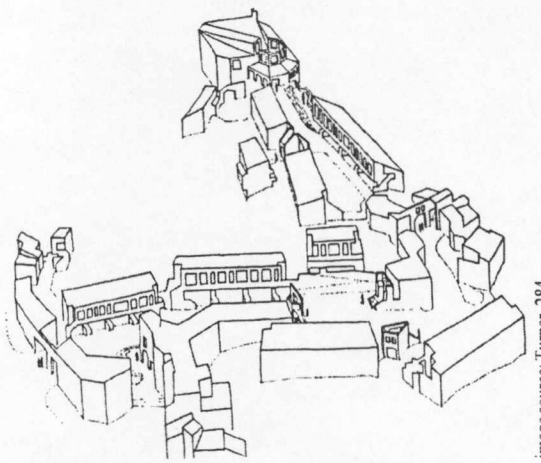


image source: Turner, 284.

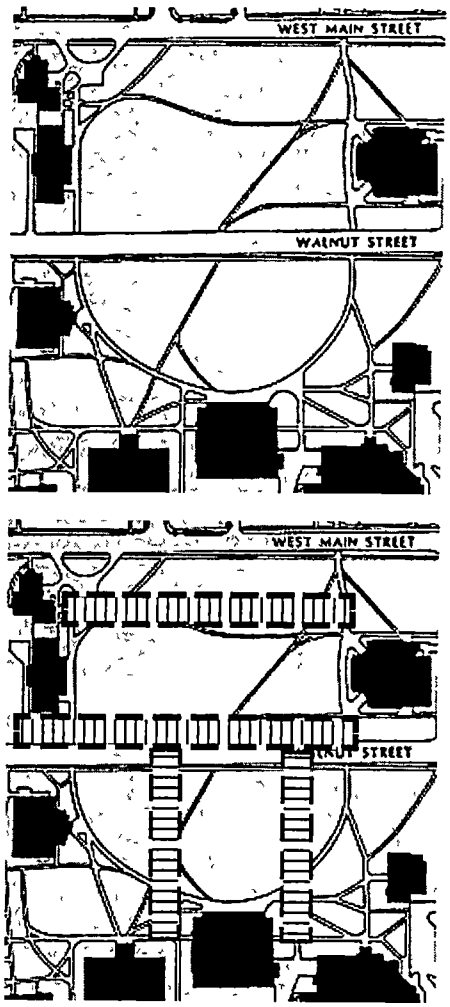
Views of Kresge College

With its gently sloping topography and abundance of green, the heart of Centre's campus has the potential to be a beautiful and dynamic mix of formal and informal. The precedents of the UVA Lawn, Harvard Yard, Morse and Stiles College, and Kresge College provide lessons from which Centre College can learn for accentuating the heart of its campus

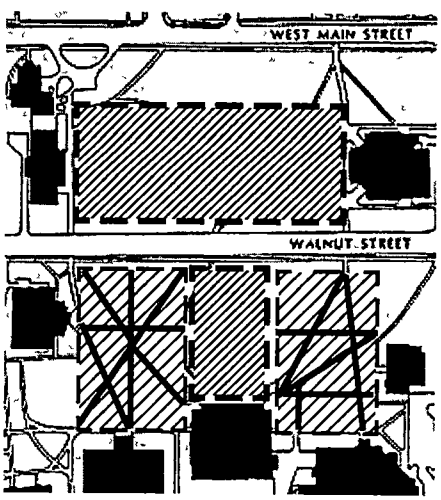
From UVA, Centre can use the concept of a mall condition with a focal element leading an axial green condition as a connecting element for the campus While UVA connected to the library to the wilderness, the heart of the campus can serve multiple connections within itself and out to the town Old Centre Lawn can become a focal space with the Library Yard finally realizing its potential for a perpendicular connection, thereby connecting the administrative/symbolic, social, and academic centers of the campus.

Harvard Yard shows that a campus plan can remain whole while it actually consists of individually defined spaces. On Centre's campus, the concept of exterior rooms of varying size can take shape from trees rather than buildings The intersecting paths from the routes of daily routine show the overlay of the informal everyday life on the formal place-making

Morse and Stiles College shows the design of a campus does not have to follow pre-established rules of formality for occupying or traveling through a central campus space Although there may be a set of rules already in place, those rules do not have to be followed Morse and Stiles shows that recognition with refusal can create a unique condition of understanding and surprise Instead of recognizing the intersecting path that informally intrudes upon Old Centre Lawn, the circulation can be redirected to observe the formality of that space In the south part of campus, the sweeping curve doesn't have to remain the major pathway for the campus, smaller paths similar to



Potential but unrecognized UVA-inspired mall conditions for Centre's campus

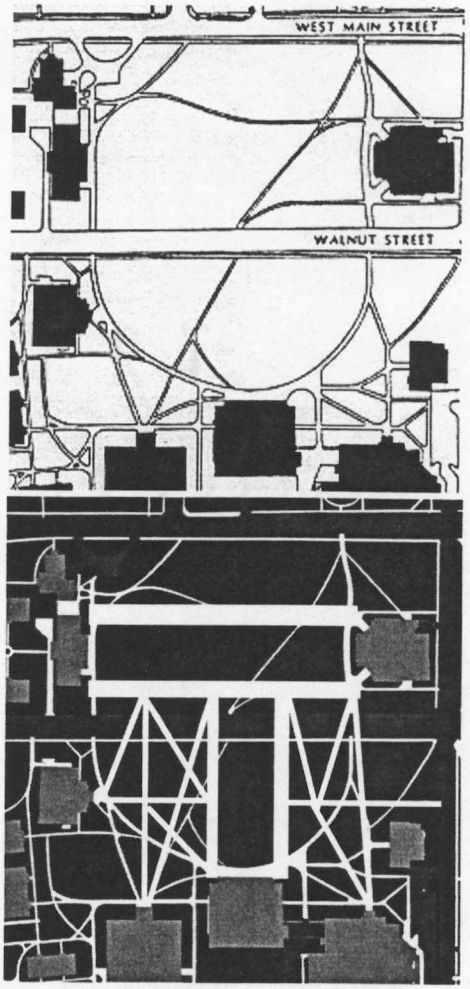


Formation of spaces with intersecting paths similar to Harvard Yard

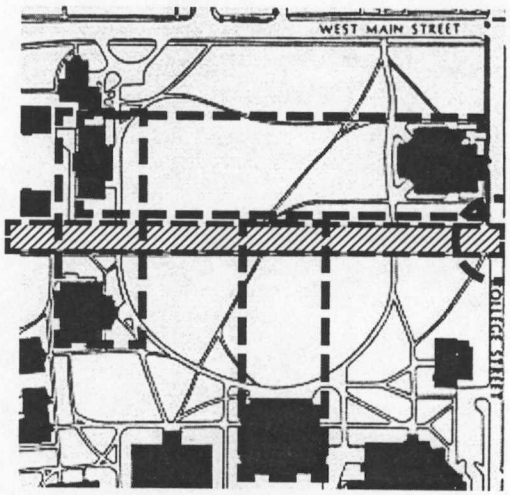
Harvard Yard can become more commonly traveled.

Kresge College's use of a pedestrian street to connect the campus can be directly related to Centre. While Walnut Street currently bisects the heart of campus as a vehicular street, as a pedestrian street it could connect the various aspects of Centre's campus and its mission of learning the liberal arts. The notion of variability in the pedestrian street by providing spaces suitable for large groups or individual pockets of activity is directly applicable for Centre, which needs spaces for the whole campus as well as for smaller group or even individual uses.

The underlying concepts of the precedents have informed the direction for the design investigation in which Centre College can recognize, emphasize, and celebrate its characteristics as an institution of learning. These precedents have influenced both notions of formal and informal approaches to developing the two major campus spaces, Old Centre Lawn and the Library Yard, and the heart of the campus for Centre College.



Recognition but refusal to follow existing condition (in this case paths) similar to Morse and Stiles



Street as connector similar to Kresge College

V. Design Investigation

Old Centre Lawn and the Library Yard currently appear as one vast open space that is separated by Walnut Street. The college hopes to eventually close Walnut Street. With or without the street, this open space is lacking in vitality as the heart of campus On a sunny day, Old Centre Lawn might be used for photo-ops or the Library Yard might have some students studying on blankets Beyond conditional use, these spaces hold paths to get from point A to point B The site analysis determined that there is a need to utilize these spaces and realize their potential as a place of learning Old Centre Lawn and the Library Yard can each have their own significance while simultaneously identifying the character of the institution of Centre College

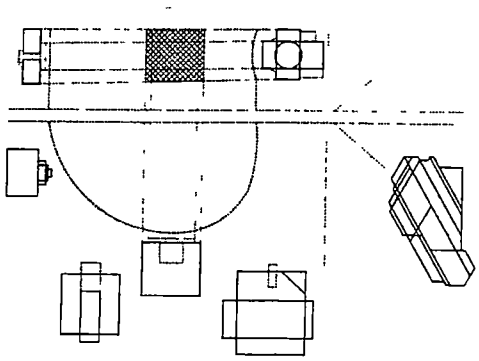
Old Centre Lawn is almost a sacred space. It remains an observed but unused space The Library Yard is a collection of trees with no attempts at space-making, formally or informally The intent of the master plan is to recognize and emphasize the existing space-making tools of Old Centre Lawn (such as the framing trees and lawn on central axis) and to identify and establish potential spaces in the Library Yard

Master Plan

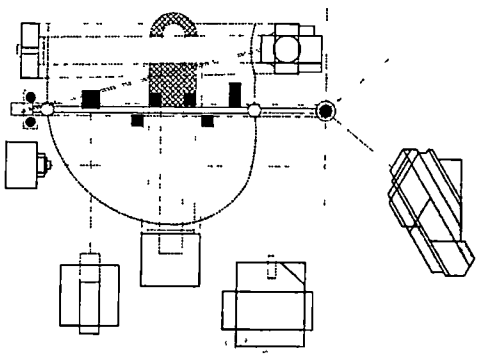
The existing condition of Old Centre Lawn connects the administrative and symbolic center of campus, Old Centre, and the social center of campus, Cowan in formal and informal ways The existing space of the Library Yard has no observable definition. In the master plan, Old Centre Lawn becomes a pure ceremonial space and the Library Yard is utilized on a more daily basis yet plays a role in ceremonies such as Commencement

The topography of Old Centre Lawn is regulated to an even slope The green and the pathways form a mall

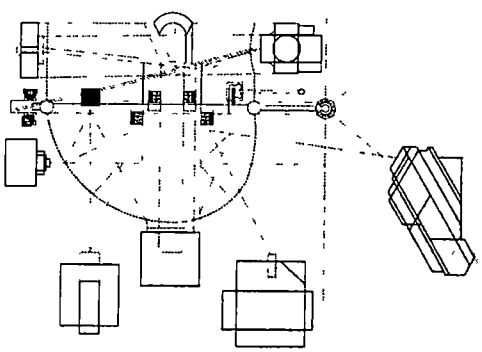
Formation of master plan



Intersecting condition of Library Yard to Old Centre Lawn

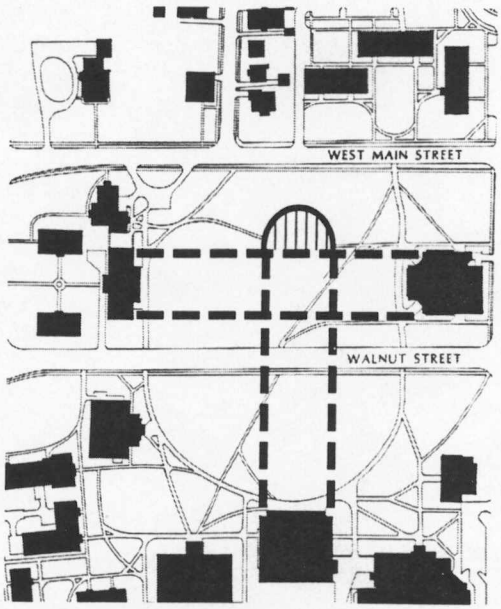


Placement of general forms for pavilions along datum recognizing connections



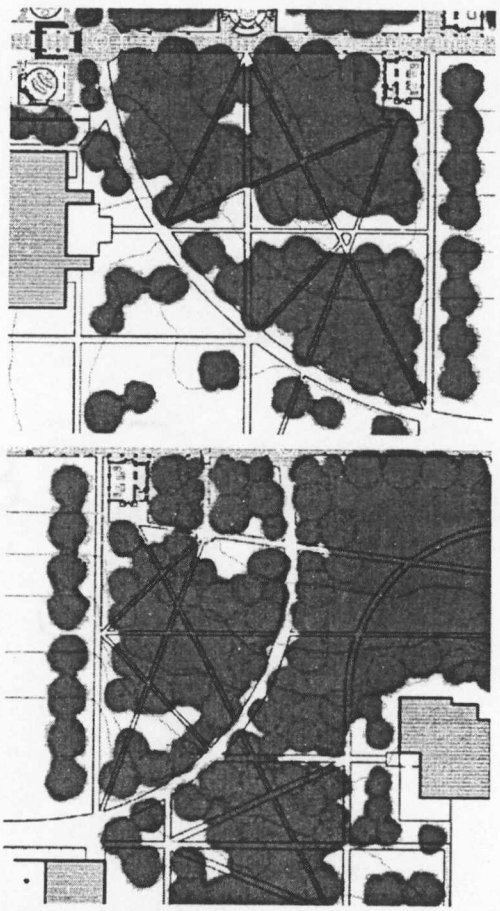
The Path and the Academic Pavilions, with intersecting pathways and fully-defined Old Centre Lawn and Library yard

condition between Old Centre and Cowan. Jefferson's UVA Lawn is the inspiration for this design, demonstrating its purpose as a place of learning. Along the north side of Old Centre Lawn, an outdoor theatre is placed to recognize and enforce the three most important centers of campus (Old Centre—administrative/symbolic, Cowan—social, and Doherty—academic). The outdoor theatre provides space for Commencement, student gatherings, and other college activities. This large outdoor space will also be used for town/gown activities, such as the Great American Brass Band Festival. The form of the theatre builds upon the rising condition between the two lowest points on Old Centre Lawn. In section, the theater formally steps up on the Old Centre Lawn side and then gently rolls down on the other side.



Formation of outdoor theatre

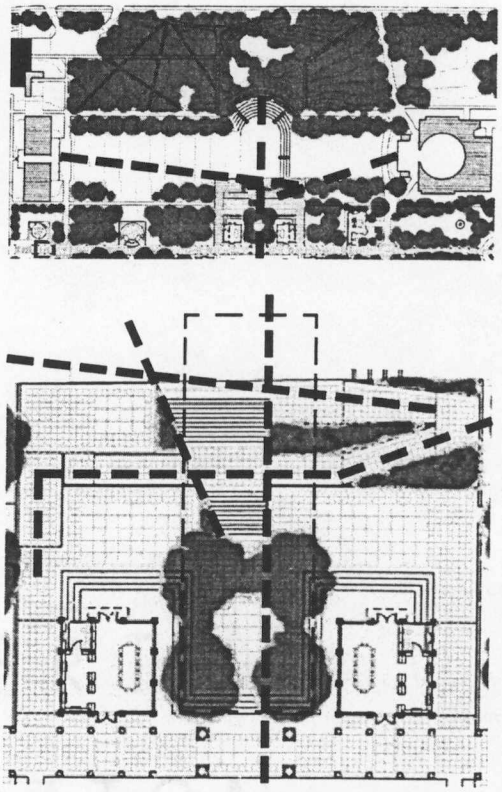
The Library Yard is currently an informal and undifferentiated jumble of green. The intersecting spatial condition of the Library Yard to Old Centre Lawn is realized through a regulated landscape and green mall condition similar to Old Centre Lawn. The flanking spaces of the formal aspect of the Library Yard is given way to informal pockets formed by the green with intersecting pathways. In this manner, there are outdoor classrooms completely formed by nature. As legend has it that one of the first classrooms was Socrates teaching beneath a tree, these exterior rooms follow suit. The pathways are only three feet wide and display the interconnected nature of the buildings. This provides a connection for the campus structures and spaces in the Library Yard.


Intersecting pathways in Library Yard

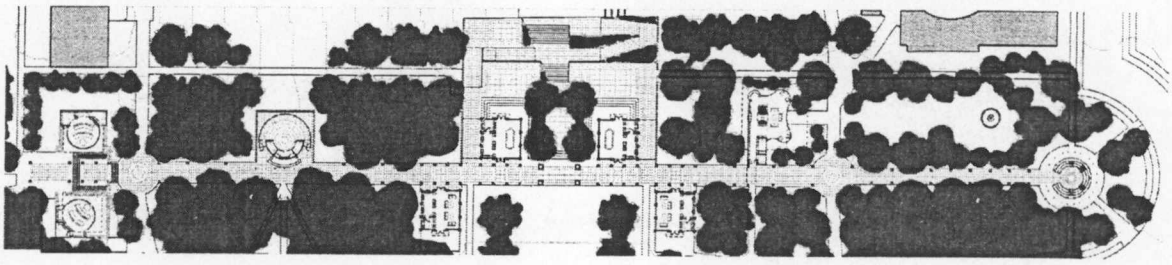
In the master plan for the campus, the existing spaces are not changed as much as they are more fully realized. The potential for these spaces fueled the investigation; it wasn't a matter of one space having only formal qualities and another having only informal. It was the both/and condition that realized the potential. Old Centre Lawn is treated as a formal space with informal qualities, while the Library Yard will be an overall informal space with formalities, specifically the

intersecting spatial condition with Old Centre Lawn.

The intersection of these two spaces is very important in resolving the approach to defining each space. From the highest point of the Library Yard to the lowest point of Old Centre Lawn, there is a twenty-two foot difference in elevation. To resolve this condition, a stepped plaza is placed on axis with the Library Yard adjacent to Old Centre Lawn. In this manner, Old Centre Lawn is not intruded upon but it is observed. As both major campus spaces use formal and informal means, so does the plaza. The plaza employs formal aspects with a symmetrical condition of pavilions and a central placement of stairs. The informal aspects of the plaza are the asymmetrical placement of the spaces and the form of the stairs. The ramp connects the stepped form in a dual formal/informal condition. The ramp crisscrosses with the stairs in a seemingly erratic manner, but actually has particular angles for specific views. The middle part of the ramp is tilted for a straight-on view of Cowan while the terminus of the ramp offers a full view of Old Centre as it descends into Old Centre Lawn and the theatre space. The passage of the ramp indicates a journey from the everyday space of The Path and the Library Yard. The passage of the ramp takes one from the everyday space above to a ceremonial space in the valley of Old Centre Lawn. From this vantage point, the centers of campus (Old Centre, Cowan, and Doherty Library) become spectacular objects that look down on this special area.



Formal and informal elements of plaza



The Path & the Academic Pavilions

While the two campus spaces are defined with individual identities, there is still a need for a connecting element for the campus. In a liberal arts college, the heart of the campus should reflect the character of that institution. Centre College is an institution of learning through the liberal arts tradition in an intimate and pastoral smaller-scale setting. As the liberal arts involve a complete exposure and investigation into learning, so should Centre's campus. The inspiration of the liberal arts can serve as an inspiration for the heart of its campus.

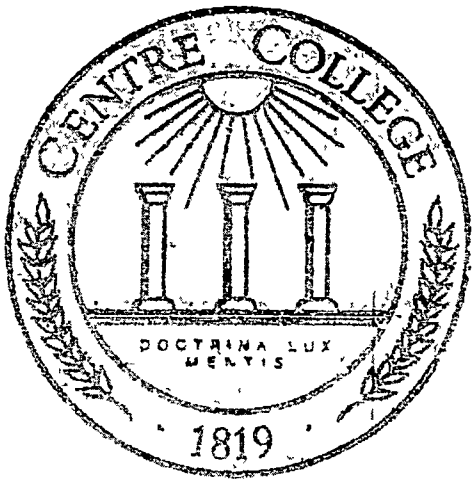
The liberal arts began with the Greek Muses, nine daughters of Zeus that were believed to inspire creativity. Using the subjects of the Muses as an inspiration, nine pavilions can serve as spaces and places for social and academic learning and living, in formal and informal ways. While a particular subject inspires each academic pavilion, that subject does not limit it. Each pavilion could serve any subject, from English seminars to physics classes to drama groups.

Muse	Realms in Antiquity	Modern correlation
Polyhymnia	sacred song	social sciences
Urania	astronomy and astrology	natural sciences
Thalia	comedy	art & music
Euterpe	lyric poetry	education
Clio	history	history & government
Erato	love poetry	philosophy & religion
Melpomene	tragedy	economics
Calliope	epic poetry	literature & language
Terpsichore	dance	drama

It is also worth mentioning that the Muses are associated with Apollo, the god of the sun and music. With Centre's motto, *Doctrina Lux Mentis* ("learning the light of the mind"), the campus takes the place of Apollo, the higher presence of light, with the pavilions dispersed as his muses parlaying the light of knowledge to the students Each pavilion holds roughly twenty people and is sized around 900 square feet. The intent is to keep the pavilions at an approachable scale suited to its intimate function as a place of learning in the Centre College tradition of small classes and seminars

These academic pavilions serve many functions The primary function is the capstone event in the educational journey of the Centre student, the senior seminar. This is a class of twelve to fifteen students that focuses on a particular area in the major. Depending upon the major, the student does a project or a paper, either of which closest approaches the level of a thesis that an undergraduate student can The pavilions also provide spaces for the junior seminar (obviously, the prerequisite to the senior seminar), study spaces, smaller-scale meeting areas, and places of interaction Rather than placing a large academic hall of classrooms, smaller individual pavilions will demonstrate Centre's further commitment to a more individual instruction of the student (i e 11-to-1 faculty-to-student ratio) In a single day, a pavilion could house a senior seminar, a committee meeting, a study group, or even a single student looking for a quiet place to read

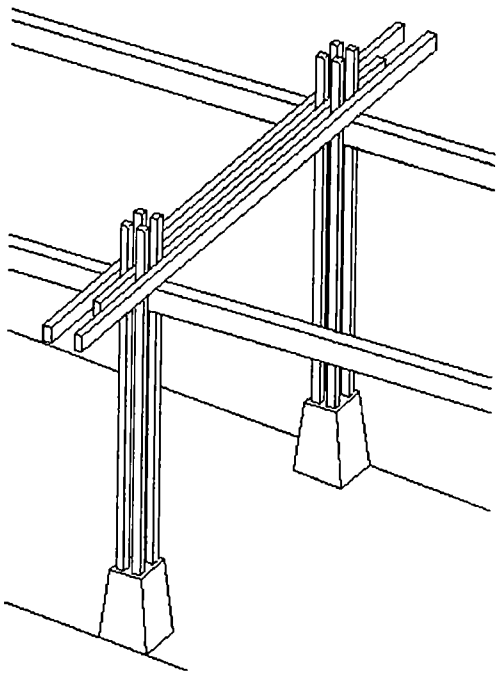
The gathering and concentrating of these pavilions in the heart of campus gives a physical expression to the college and its role as an institution of learning There must be a connecting element—a datum—for these pavilions As Walnut Street is a vehicular bisector for the heart of campus, it is closed off to create a completely pedestrian condition in which the campus can only be experienced in person What was once Walnut Street becomes a datum, The Path, to act



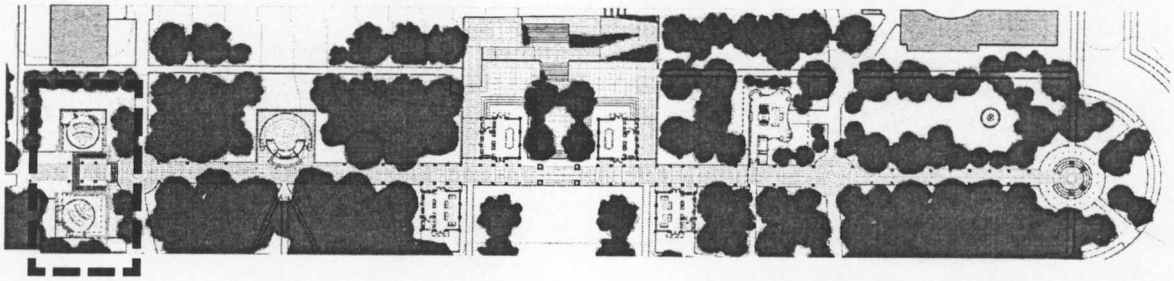
Seal of Centre College with motto *Doctrina Lux Mentis*

as a connecting element for the academic pavilions and the campus as a whole The datum also continues a visual connection to downtown Danville, inviting passage between the town/gown condition.

The Path is formed by flanking columns placed at thirty-foot increments, broken at specific places for significance. The column design, with a cluster of columns, is reminiscent of Centre's campus, with clusters around the heart of the campus Wooden beams run the entire length of The Path, except for the plaza in which it is broken to indicate the important space There are also wooden beams running perpendicular to The Path that spatially define the datum to the human scale while remaining open to the exterior While The Path connects the academic pavilions, the reaction or reception to The Path by each pavilion varies The forms of the pavilions also vary.



Columns framing The Path, with concrete bases and clustered wooden columns and beams



Social Sciences (Polyhymnia) & Natural Sciences (Urania)

These two pavilions define the west entrance for The Path, the entrance that the majority of the campus will be using. As both subjects are concerned with observation, the pavilions are placed six feet above the heart of campus with centrally placed stairs and a ramp on one side. The pavilions flank The Path in a seemingly symmetrical manner, but upon closer investigation, there is a subtle shift in the placement of each pavilion. The Social Sciences observe the social condition and societal interaction and therefore have a full exposure to the Path. The Natural Sciences concerns observation of nature and is distanced from the social condition. Therefore, the Natural Sciences is placed back and is surrounded by plantings.

Both pavilions employ simple geometry, with an orthogonal solid form and a circular open form. The forms have a geometric simplicity while the content of each pavilion is allowed its own complexity in the subjects studied and discussed. The solid form acts as the entry and support core with restrooms, HVAC, and storage. The brick walls are covered with bookcases, representing the solidity of a knowledge base. The circular open form is enclosed by vertical sliding glass windows that allow a complete blending of the interior and the exterior. At night, these pavilions become glowing lanterns signaling the west entrance of The Path. The circular form can create a focus for the discourse of ideas and concepts or a central point of radiation from which to observe the exterior condition.

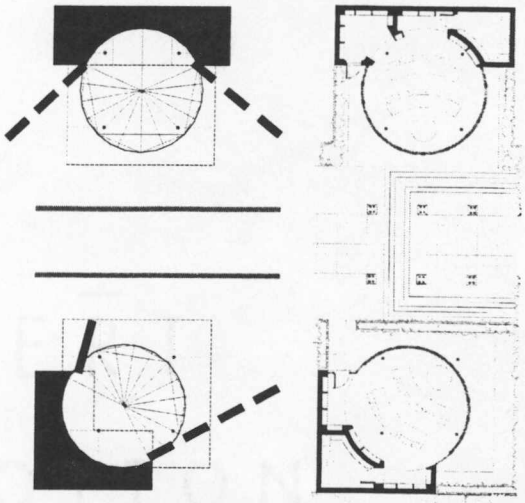
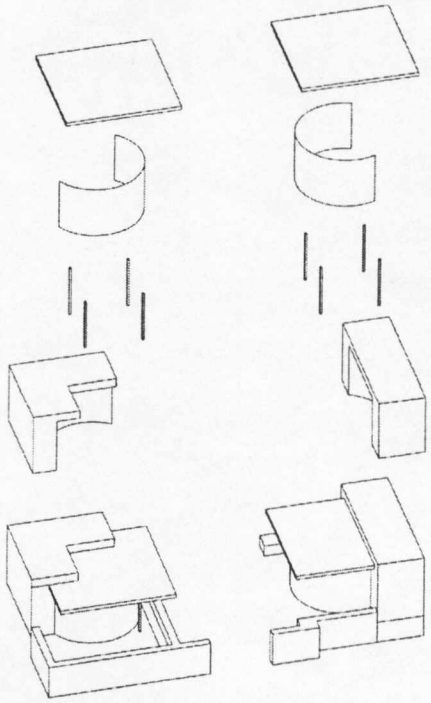
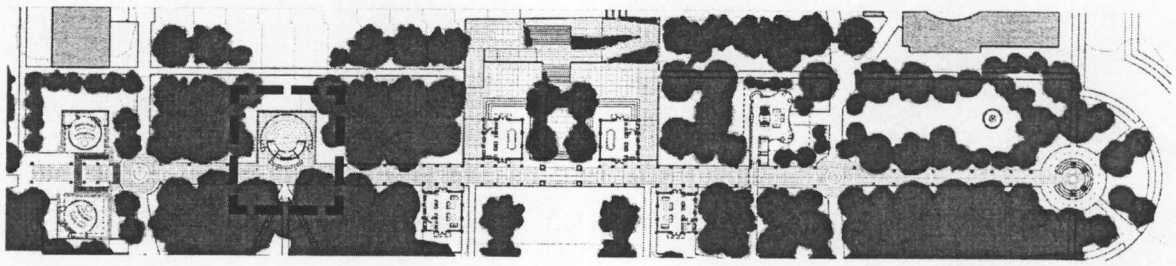


Diagram and plan of Social Sciences (above) and Natural Sciences Pavilions



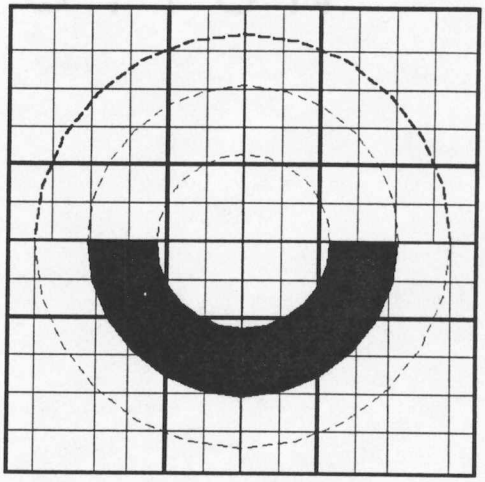
Exploded forms of Natural Sciences (left) and Social Sciences Pavilions



Art & Music (Thalia)

In any era, art and music interact the viewer/listener. The Art & Music Pavilion does not incorporate The Path; instead, it interjects itself with The Path, forcing recognition of its presence. The form is very individual as it is treated as an object in a frame. The overall form began with simple geometric shapes of rectilinear lines overlaying concentric circles. The "frame" is a metal cage composed of layers of orthogonal patterns, from the whole composition to the smallest portion. The roofs for the pavilion are suspended from the frame. The "object" is a circular plan building allowing both an inward and outward focus. The inward focus could be a model or still-life artistic subject or a sole student practicing on an instrument. The outward focus could be painting the landscape (framed by the metal cage) or a jazz ensemble playing outward to Old Centre Lawn (for which the green provides an opening).

The building has a solid/void relationship that reacts to its inward and outward focusing aspects. The solid part is composed of concrete and holds the support core (restroom, HVAC, and storage) as well as a display space placed centrally on axis perpendicular to The Path. The solid part also holds dual entrances that flank a reflecting pool. The reflecting pool, located between the dual entrances along The Path, holds water drained from the room through a reveal in the concrete. Sliding glass windows, similar to those employed in the Sciences Pavilions, form the void part of the Art & Music Pavilion. The interior and exterior are completely interchangeable—even the pavement pattern continues from



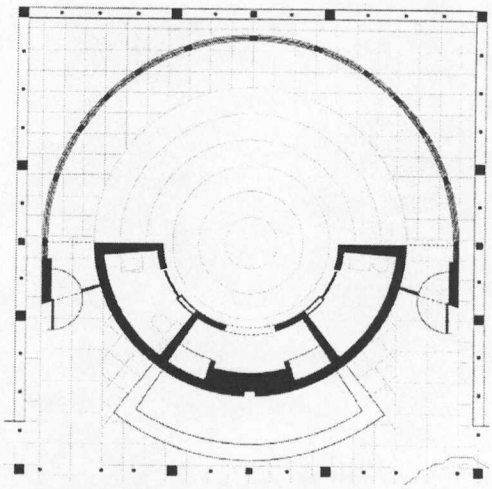
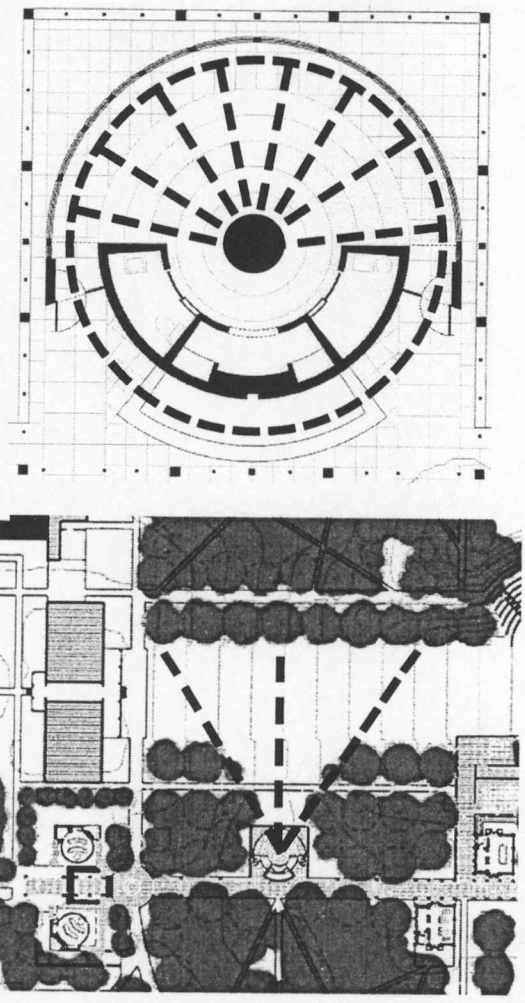
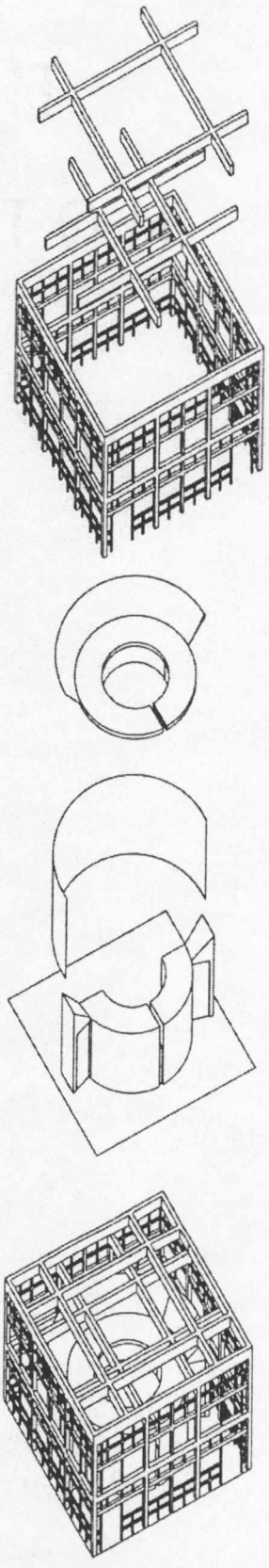


Diagram and plan of Art & Music Pavilion

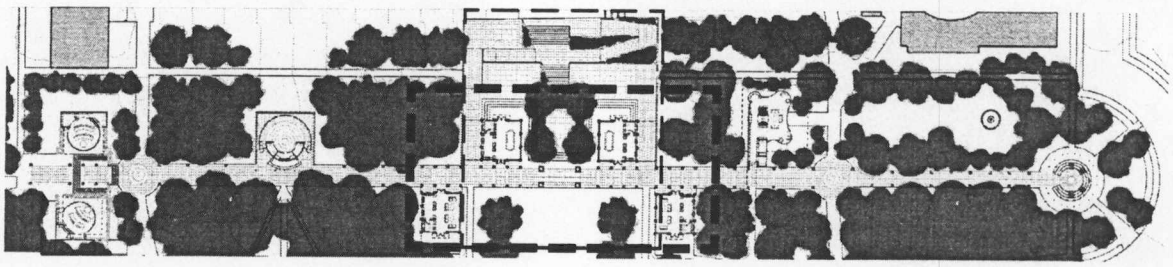
the outside to the inside. The cage is the only physical boundary to merging with the exterior; however, it is not a boundary to the senses (sight, smell, sounds, etc.). As art and music have always pushed the accepted boundaries, the experiences that occur inside are not limited by the pavilion's boundaries.



Inward and outward focus of Art & Music Pavilion



Exploded forms of Art & Music Pavilion

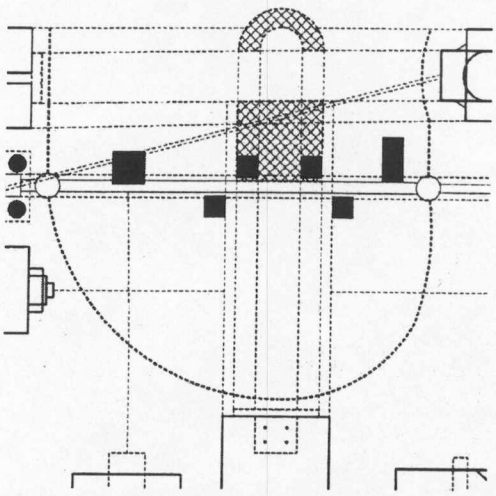


History & Government (Clio); Economics (Melpomene); Philosophy & Religion (Erato); & Education (Euterpe), the plaza pavilions

The plaza pavilions help form the plaza space, a reaction to two large campus spaces. The porches of these pavilions are absorbed into The Path, spatially preparing the student-citizen for the plaza meeting-point of the two campus spaces. These four pavilions have similar solid/ void forms, opening to the plaza and the Library Yard. As with the previous pavilions, the solid part holds the support facilities (restroom, HVAC, and storage) with surrounding walls of books.

The two northern pavilions are the History & Government and Economics Pavilions. As the discussion of these topics often involve facts, figures, and policies, the interior of these two pavilions has a large meeting table, keeping a level of formality. Between these pavilions is an exterior classroom formed by a copse of trees different from all the other trees on campus. While the Library Yard has informal Socrates-esque classrooms formed by trees, this space employs a formal arrangement of the trees suited to the intersection of the two campus spaces.

The two southern pavilions are the Philosophy & Religion and Education Pavilions. As the discussion of these topics often involve personal feelings and reflection, these pavilions take a more informal approach. The interior has couches to keep an intimate setting suitable to the subjects. The pavilion allows a visual connection to the Library Yard but doesn't infringe upon its pathways.



Four pavilions placed at the intersection of two campus spaces, Old Centre Lawn and the Library Yard

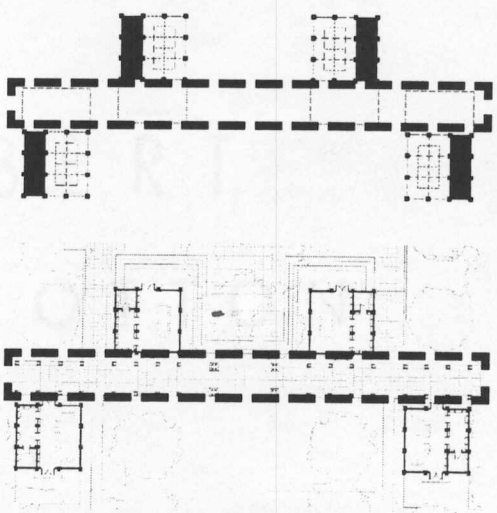
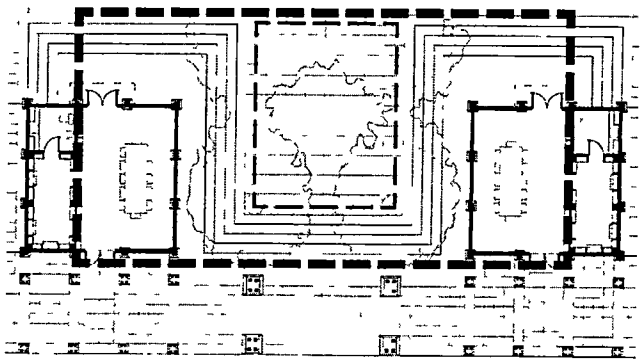


Diagram and plan of Plaza Pavilions, with solid forms on the outside and the inner rooms opening to the plaza and their porches absorbed into The Path



Exterior classroom formed by History & Government and Economics Pavilions, steps, and copse of trees



Meeting of The Path and Library Yard framed by Philosophy & Religion and Education Pavilions

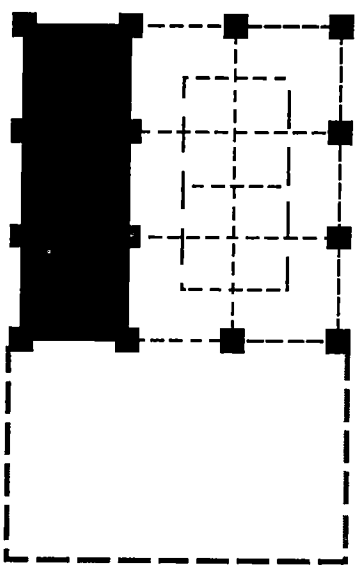


Diagram of individual Plaza Pavilion plan

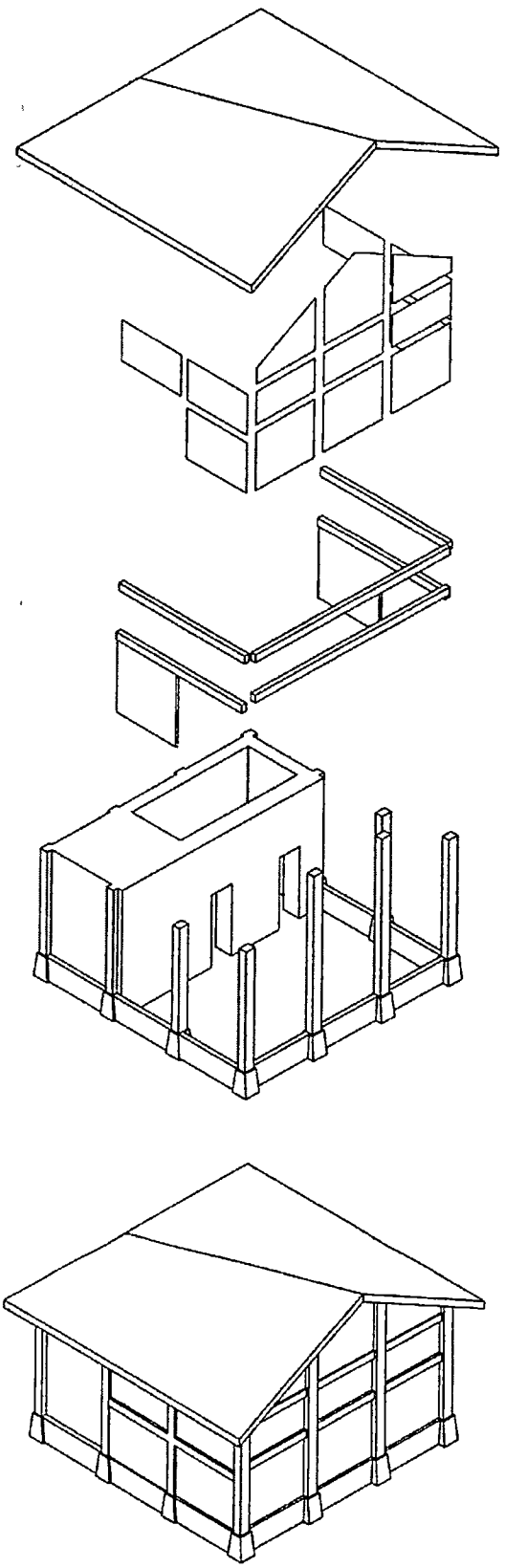
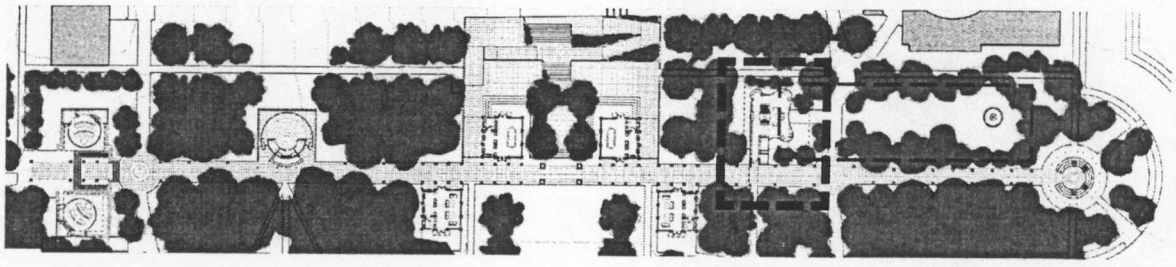


Diagram of individual Plaza Pavilion



Literature & Language (Calliope)

East of the plaza, The Path intersects with the sweeping pathway that connects Cowan to Doherty Library. A solid brick wall placed perpendicular to The Path precedes this intersection and frames the way to the east terminus of the Path. This wall forms one edge of the Literature & Language Pavilion. There is a dialogue in this pavilion between solid and void forms representing the dialogue between the solidity of language construction as pre-modern space and the freedom of expression as modern space. The solid wall holds the support spaces (restroom, HVAC, and storage), two long walls containing volumes of books, and a hearth. The open space has a free-form glass wall with a flat roof supported by thin steel columns. The plan of the pre-modern space is orthogonal and completely dependent upon the brick structure. The plan of the modern space is completely free of the columnar structure, liberating the glass wall to have any form it wishes.

Contained in the wall of books is a hearth. This hearth forms a miniature condition of Old Centre Lawn; in this case, the hearth begins the axis flanked by green ending with a reflecting pool. This miniature condition uses the four basic elements from antiquity, with the hearth as fire, the reflecting pool as water, and earth and air as the connecting elements. This hearth is a connector, both in terms of the pre-modern and modern spaces of the pavilion, and connects to the exterior space across an important campus pathway and to the green.

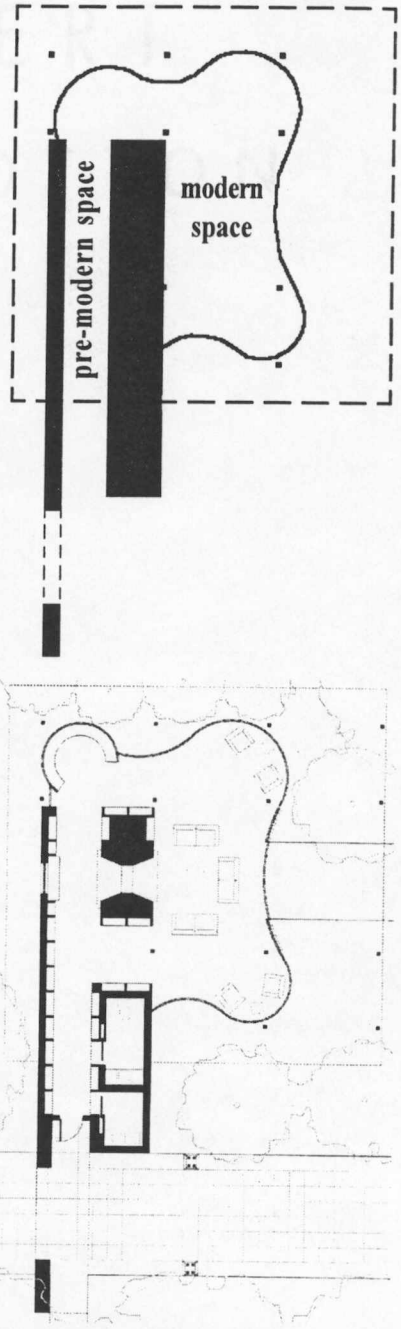
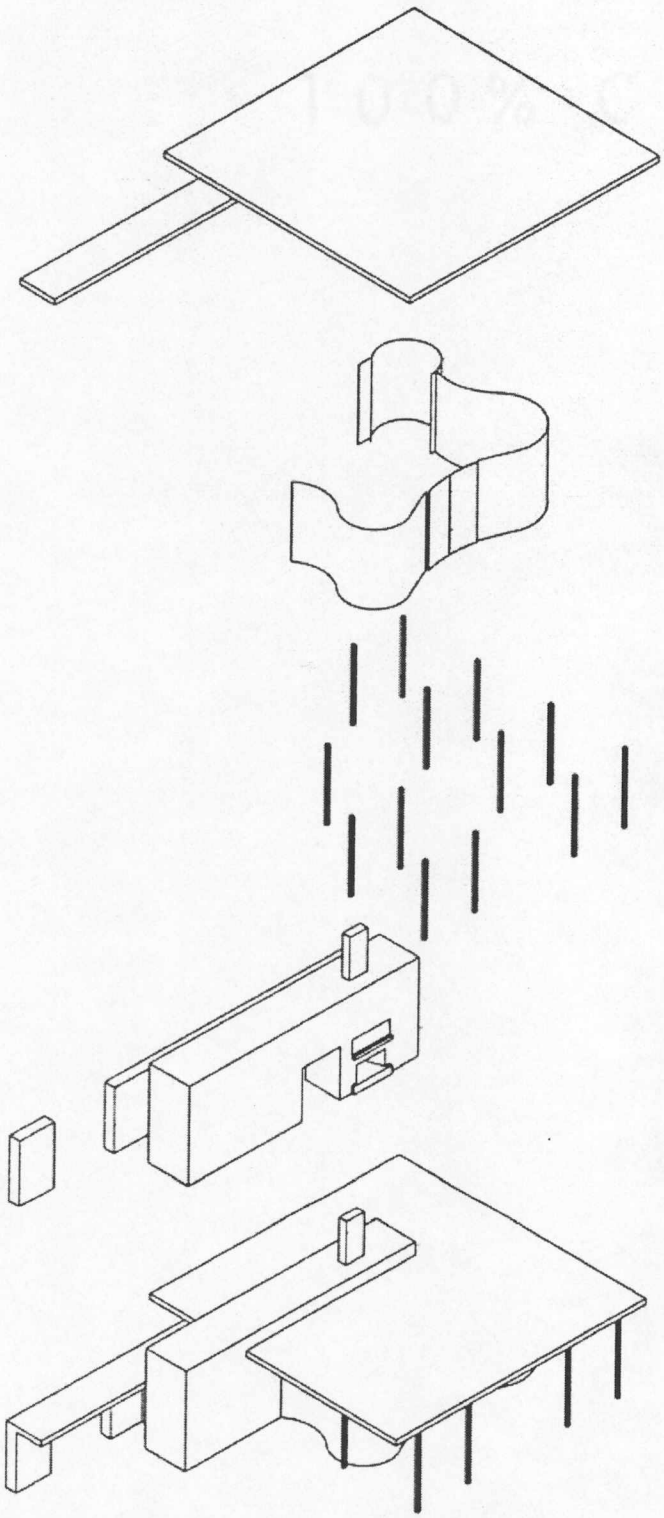
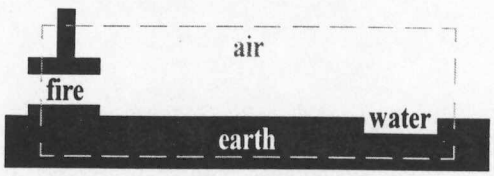


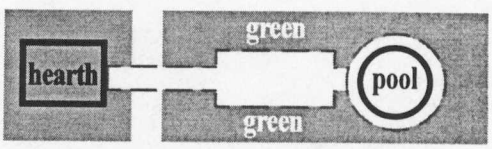
Diagram and plan of Literature & Language Pavilion



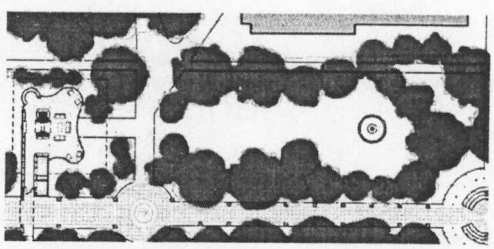
Exploded form of Literature & Language Pavilion



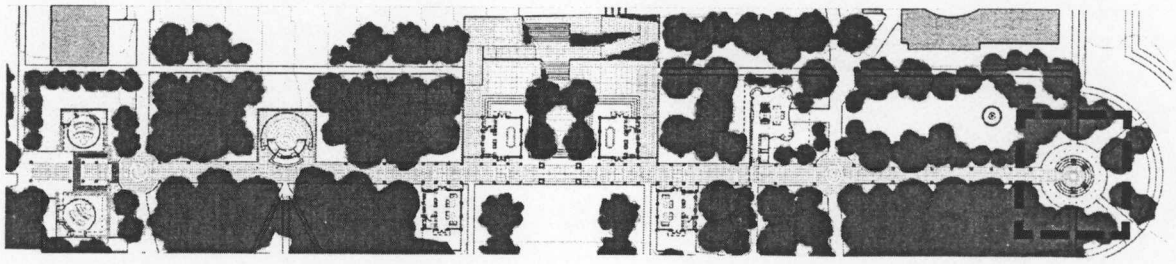
Section diagram of elemental mall condition formed by hearth



Plan diagram of elemental mall condition formed by hearth



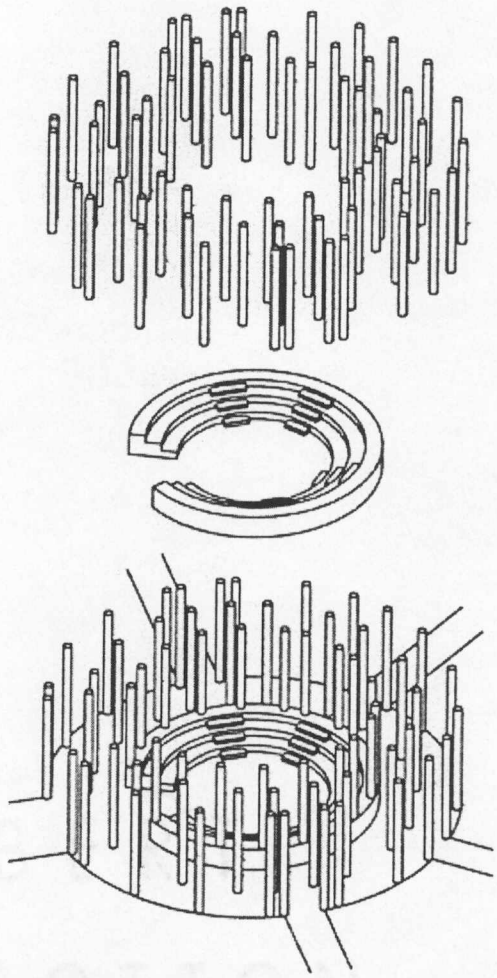
Plan of elemental mall condition formed by hearth



Drama (Terpsichore)

The east terminus of The Path is the Drama pavilion. It is a three-stepped circular form surrounded by three rings of interspersed stone columns surrounded by green. While various pathways converge on this pavilion, it only opens to The Path. With only a three feet height there is a continuous visual connection beyond the pavilion regardless of the pathway one is on; however, in order to enter the pavilion one must get on The Path. The Drama Pavilion is centrally placed on axis with Walnut Street to continue the town/gown connections of the campus to downtown Danville.

The circular form of the Drama Pavilion represents the intention of drama, the presentation of issues of the world/ society/collective to the individual. In response to seeing a dramatic piece, the individual may relate this experience to the world/society/collective. The use of three rings for the seating and columns is a direct influence of the three columns on Centre's seal, providing an iconic connection between this pavilion and a symbol of the school. The columns, with their staggered placement, represent both the individual and the collective—those affected by the content of the pavilion.



Exploded form of Drama Pavilion

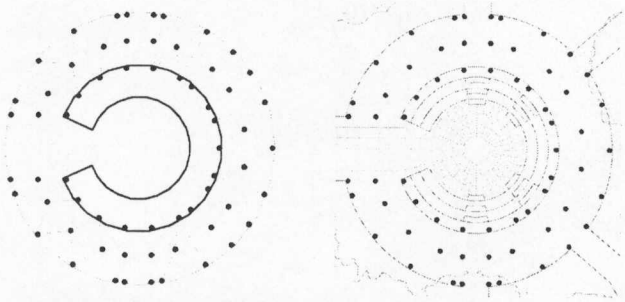
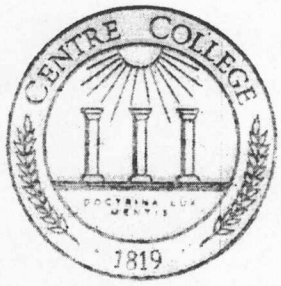
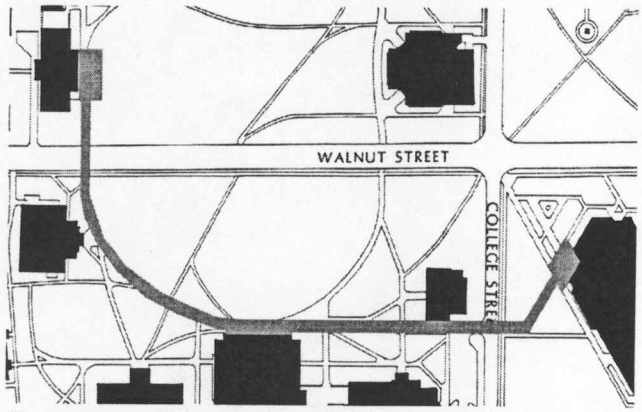


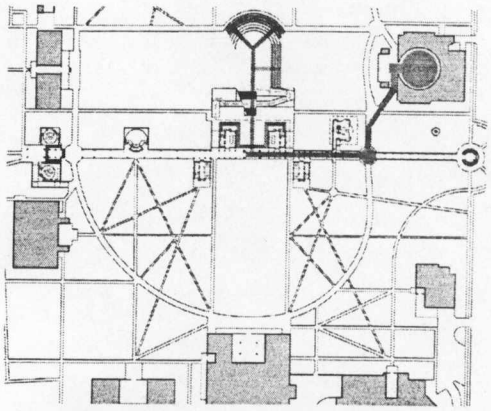
Diagram and plan of Drama Pavilion



Seal of Centre College

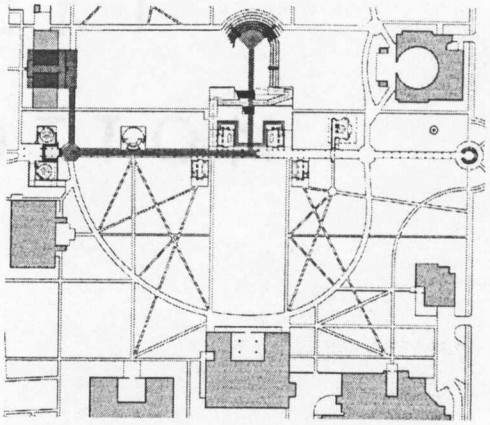


Commencement - current procession



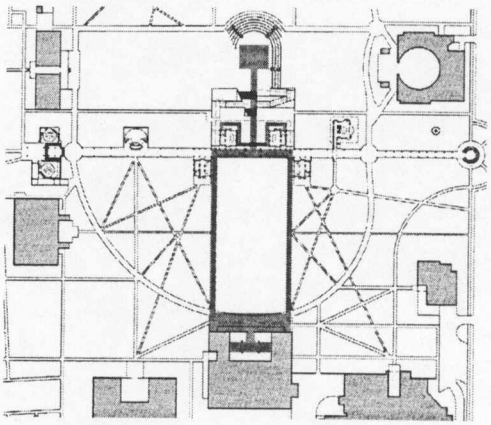
Commencement - procession of parents

The Path connects, informs, and reinforces the Academic Pavilions and the exterior spaces that form the heart of the campus. These pavilions can act individually for the area of study as well as contribute to the composition of the campus. No longer does the Library Yard bleed into Old Centre Lawn. The existing formality of Old Centre Lawn is reinforced with the topography and green responding to the relationship between Old Centre and Cowan. The previously undetermined space of the Library Yard is given a defined shape with the actual yard having formal defining elements through the green. The formal space in the Library Yard is flanked by intersecting paths and irregular exterior rooms formed by the green. These pavilions link the buildings to the landscape, reinforcing the importance of both the built condition and the pastoral condition in serving as a place of learning.



Commencement - procession of faculty

This design provides a physical presence where rituals and ceremonies specific to Centre College can occur with dignity and affirmation. One such example of a ritual/ ceremony is Commencement. The current ritual/ceremony of Commencement is a procession of students and faculty from Old Centre to the Norton Center, the only facility that can hold such a large crowd. If the parents don't stay outside to get pictures of the students, the first time they see the students or the faculty is when they emerge from the backstage. Using the outdoor theatre as the new location for Commencement,



Commencement - procession of students

the parents are included in the ceremony The first part of the ceremony involves the parents (and guests) beginning inside Cowan and marching along The Path to the plaza and going to the theatre. This provides the parents a place in the ceremony and also allows them a full view of the rest of the ceremony The faculty and administration members are second in the ceremony, beginning in Old Centre, going to The Path and the plaza, and descending into the theatre. The students are the ending of the ceremony, leaving from Doherty Library along the flanking paths of the Library Yard, meeting on the Path and the plaza, and descending into the theatre with a full view of Old Centre and Cowan. In this manner, the three centers of campus (administrative/symbolic, social, and academic) play a significant role, as do the key players the parents, faculty, and students.

The proposal demonstrates one way the social and the academic can find a presence in the heart of the campus. There are nine Academic Pavilions demonstrating the inter-connectedness of the elements of the liberal arts and their combined experience for a totality of learning. The Path connects these elements of learning and also connects the areas of the campus to a cohesive whole With this design, the heart of campus now represents the characteristics of Centre College as an institution of learning. The formal and informal aspects are not created; they are recognized and celebrated The Path and the Academic Pavilions affirm Centre College as an institution and a place where people, ideas, landscape, tradition, innovation, and affirmation can occur on an everyday basis.

Centre College is truly a special place and a wonderful institution of learning Centre has unique characteristics that make it a truly individual and precious place. The students learn in the liberal arts tradition in a close-knit community in a pastoral setting There is a deep connection felt by the students, past and present, that continues the spirit of the school well into the future. These special qualities should be recognized and celebrated, affirmed and reaffirmed by students and faculty, parents and guests, anyone and everyone.

> Despite growth and change, most campuses have a special individual character that endures over time This may be associated with a distinctive pattern of buildings—around a quadrangle [Old Centre Quad] or along a mall [Old Centre Lawn, Library Yard], or with an individual structure—such as a campanile or Old Main [or Old Centre, Doherty Library, Cowan Dining Commons, or the Norton Center for the Arts], or with a style of architecture—such as the Gothic of Duke University or the "Pueblo" of the University of New Mexico [or Greek Revival], or a topographical feature [slope of Old Centre Lawn] or dramatic site Or it may be a less easily defined quality in the overall form of the campus [The Path and the Academic Pavilions] These characteristics often originated as expressions of the educational ideals or character of the school, and acquired special significance that endured for successive generations of students and faculty as a physical embodiment of the school's spirit. They are among the most valuable assets of an institution, and their preservation ought to be a prime goal of the planning process (Turner, 305)

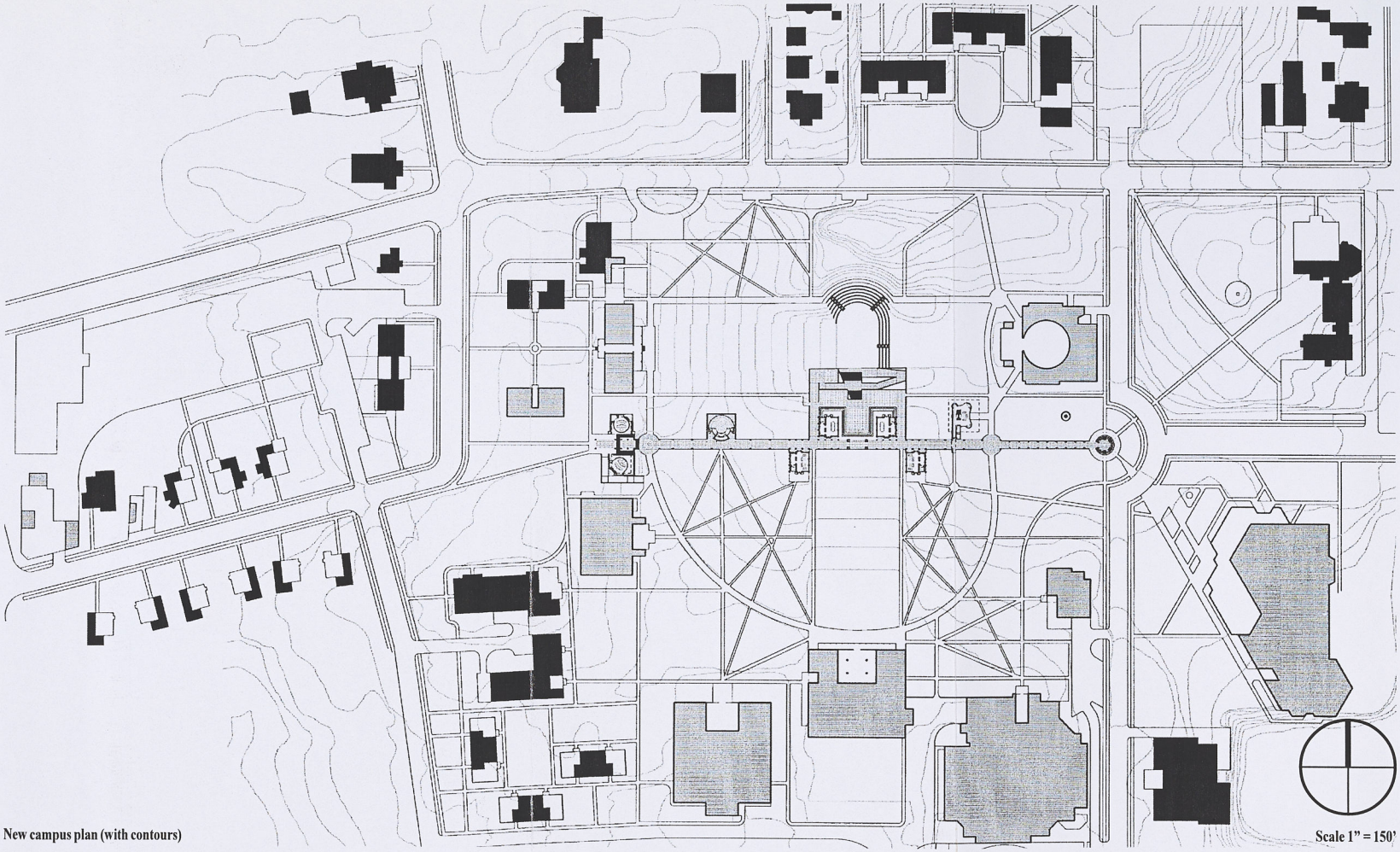
In this case, the formal and informal qualities of the social and academic life of Centre's campus are among the most valuable assets of this institution, and their preservation, perseverance, and extension are the prime goal of this design

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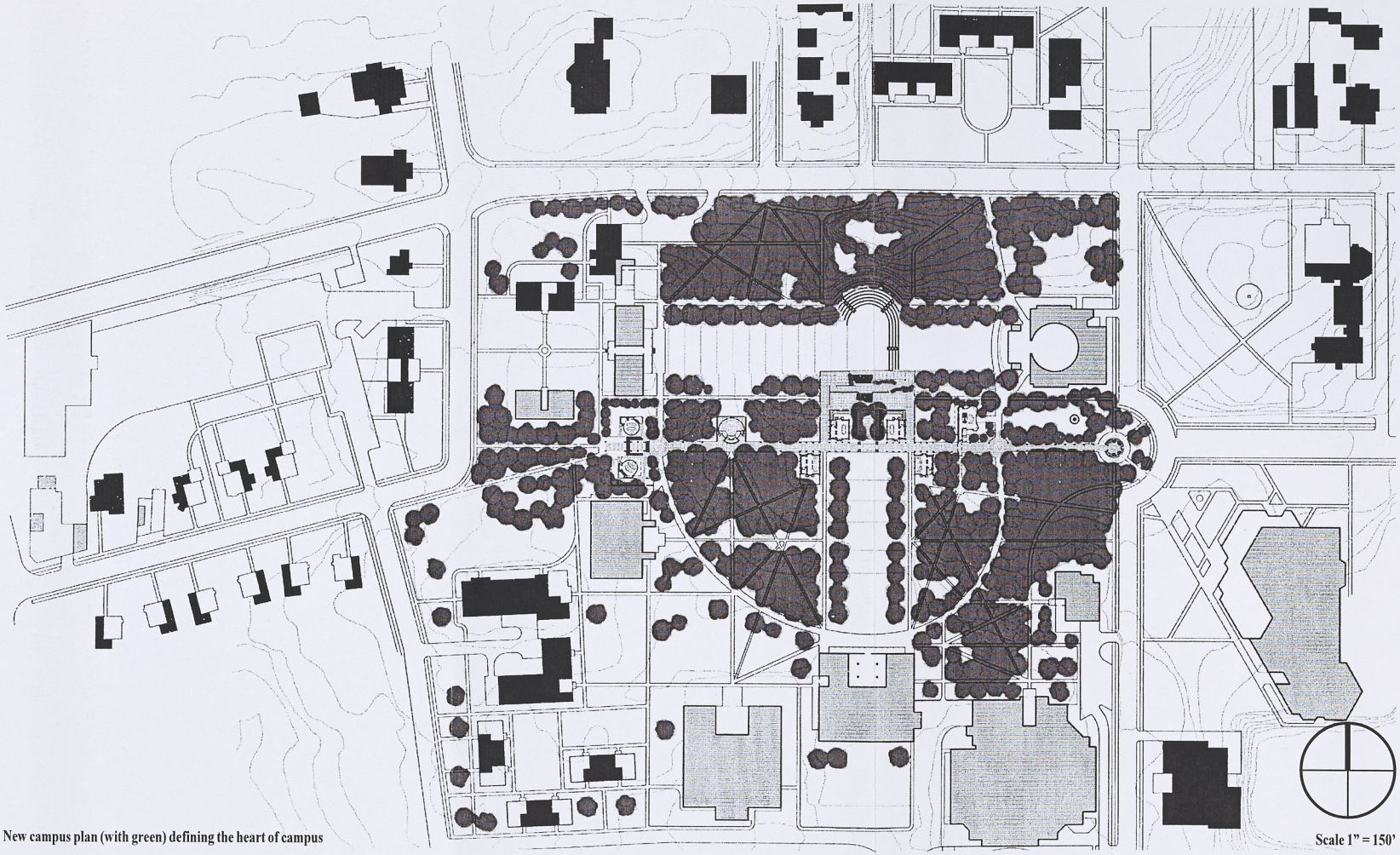


Original campus plan
(grey buildings=public buildings; black=private buidings)



New campus plan (with contours)

Scale 1" = 150'



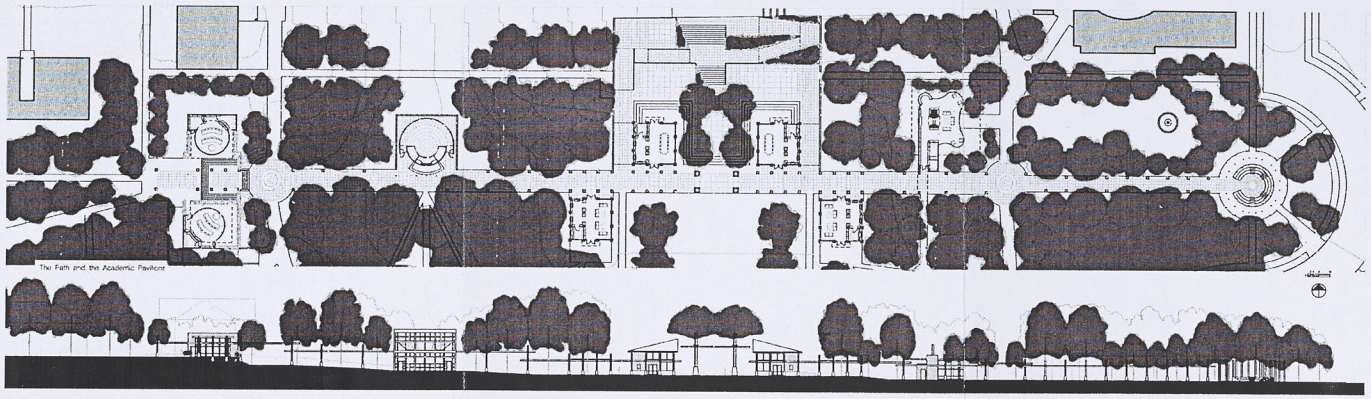
New campus plan (with green) defining the heart of campus

Scale 1" = 150'



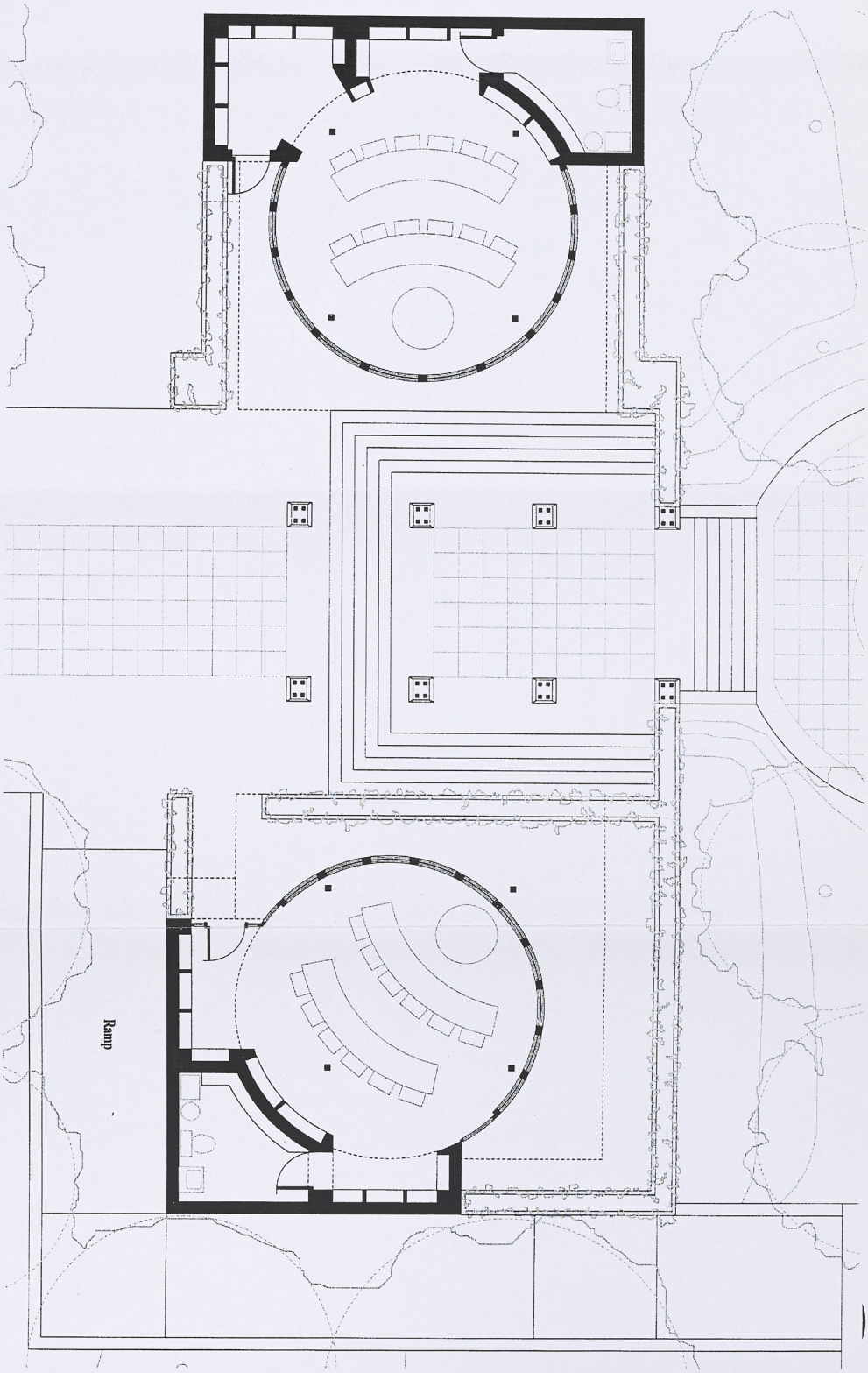
Campus sections - Library Yard looking west (above); Old Centre Lawn looking north (below)

Scale 1" = 150'



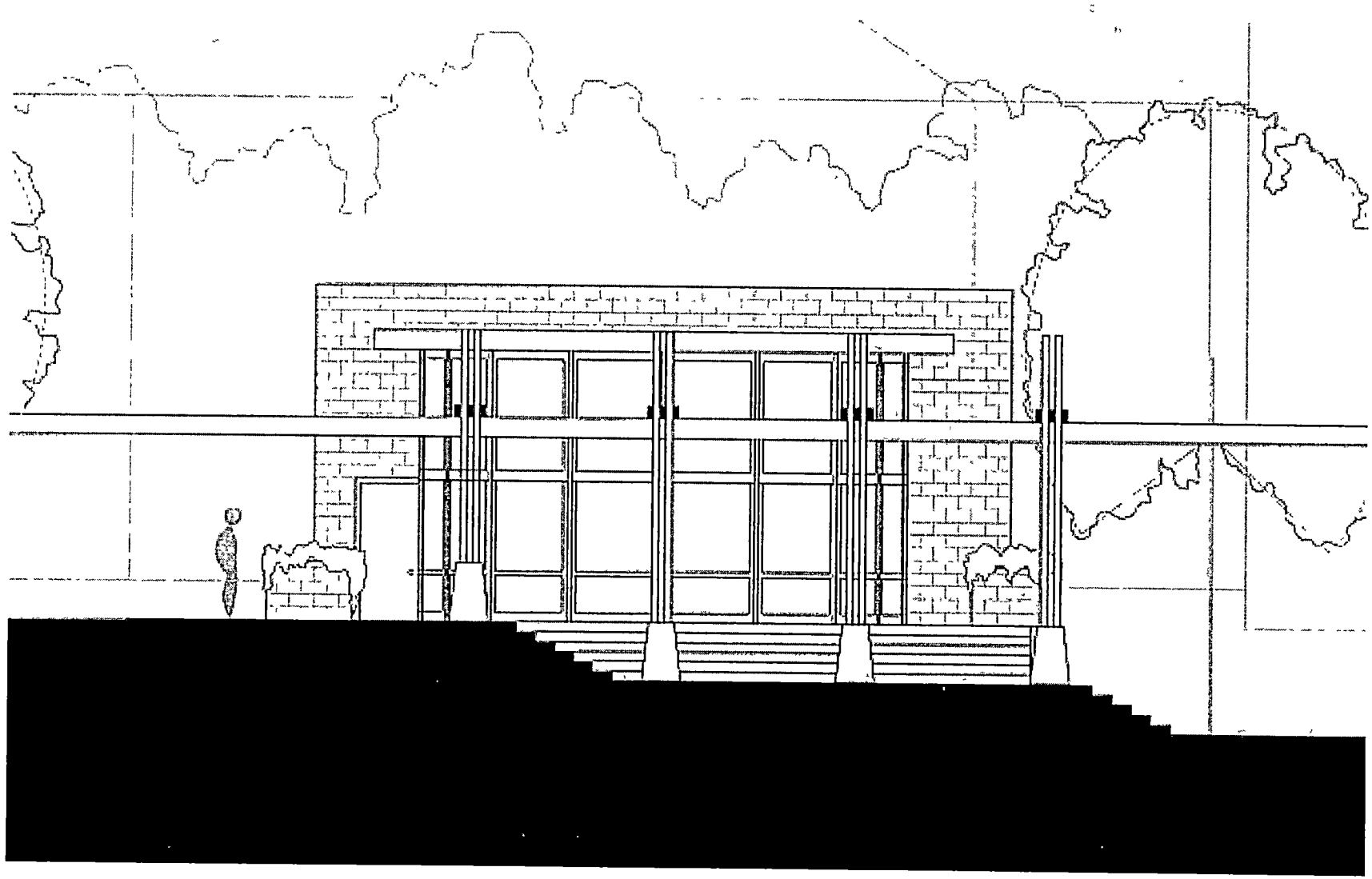
Plan and section of The Path and the Academic Pavilions

Scale 1" = 75'



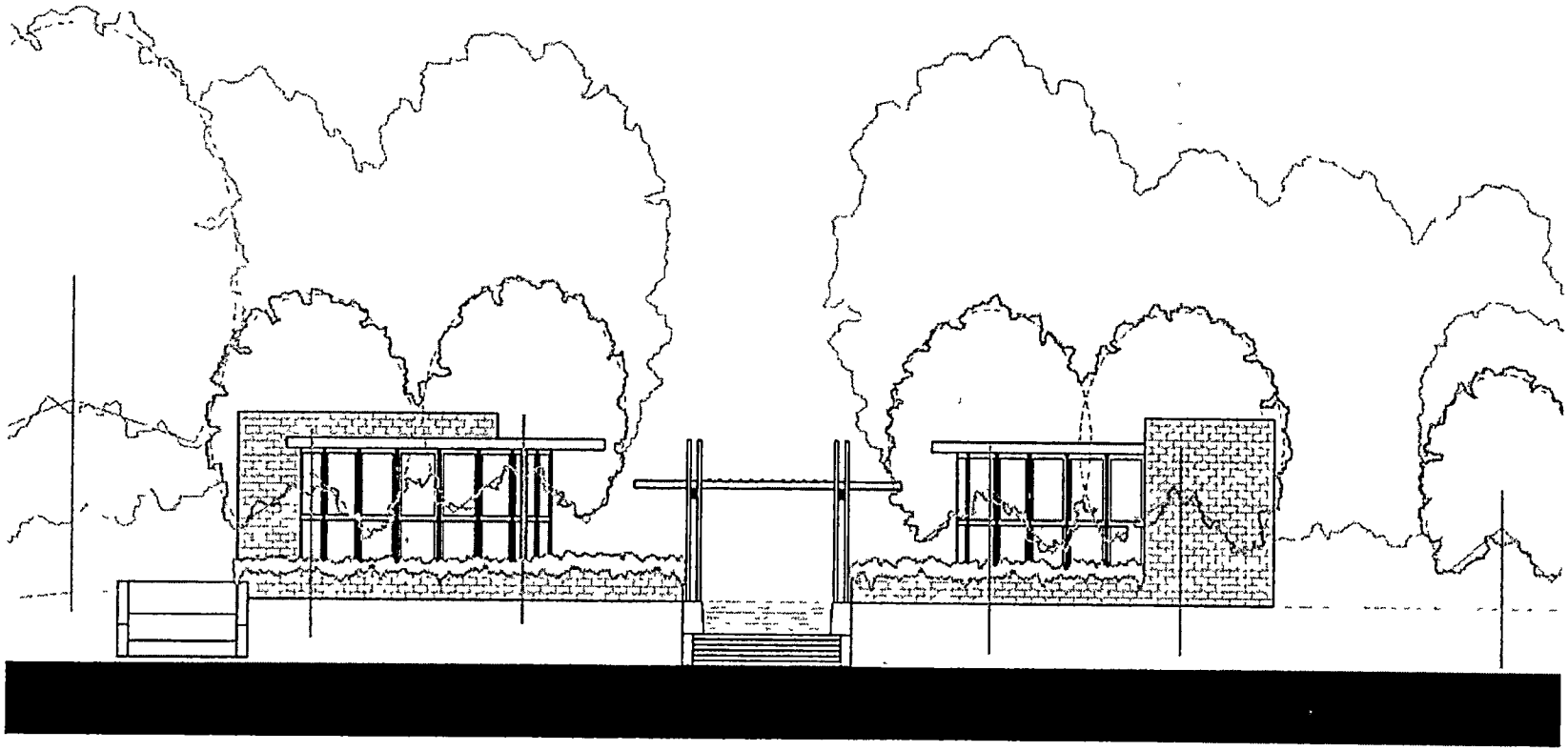
Social and Natural Sciences Pavilions - Plan

Scale 1/16" = 1'



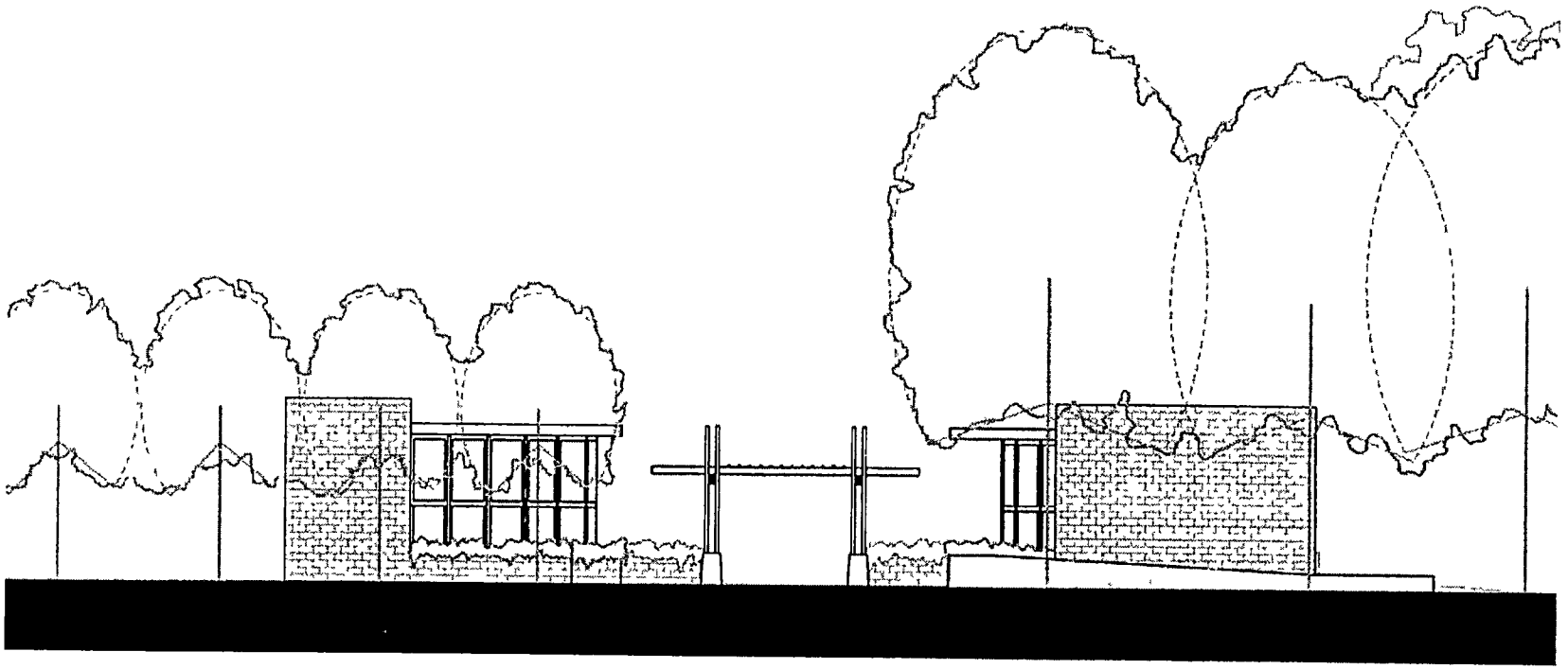
Natural and Social Sciences Pavilions - Elevation looking north

Scale 1/8" = 1'



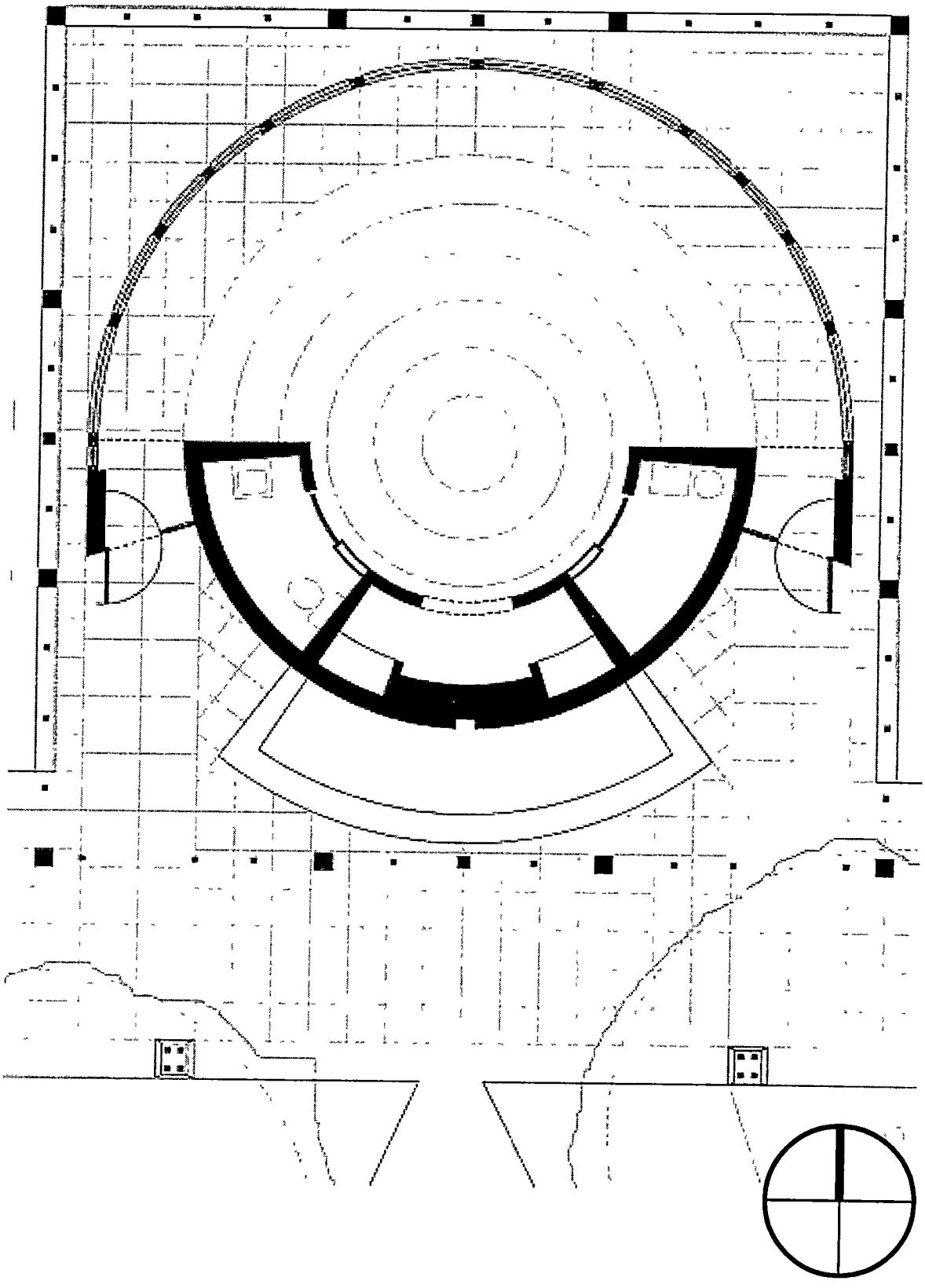
Natural and Social Sciences Pavilions - East elevation

Scale 1/16" = 1'



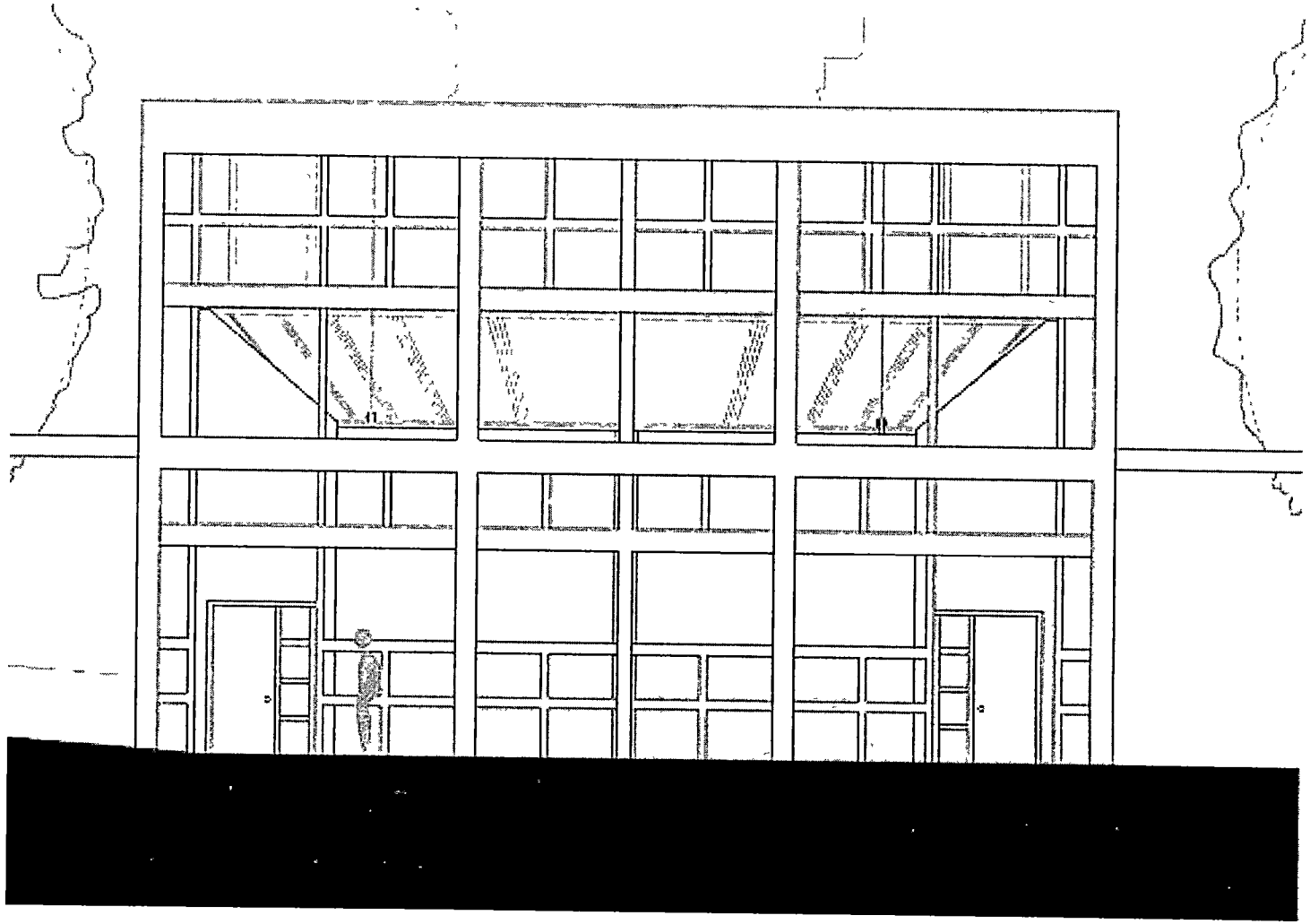
Natural and Social Sciences Pavilions - West elevation

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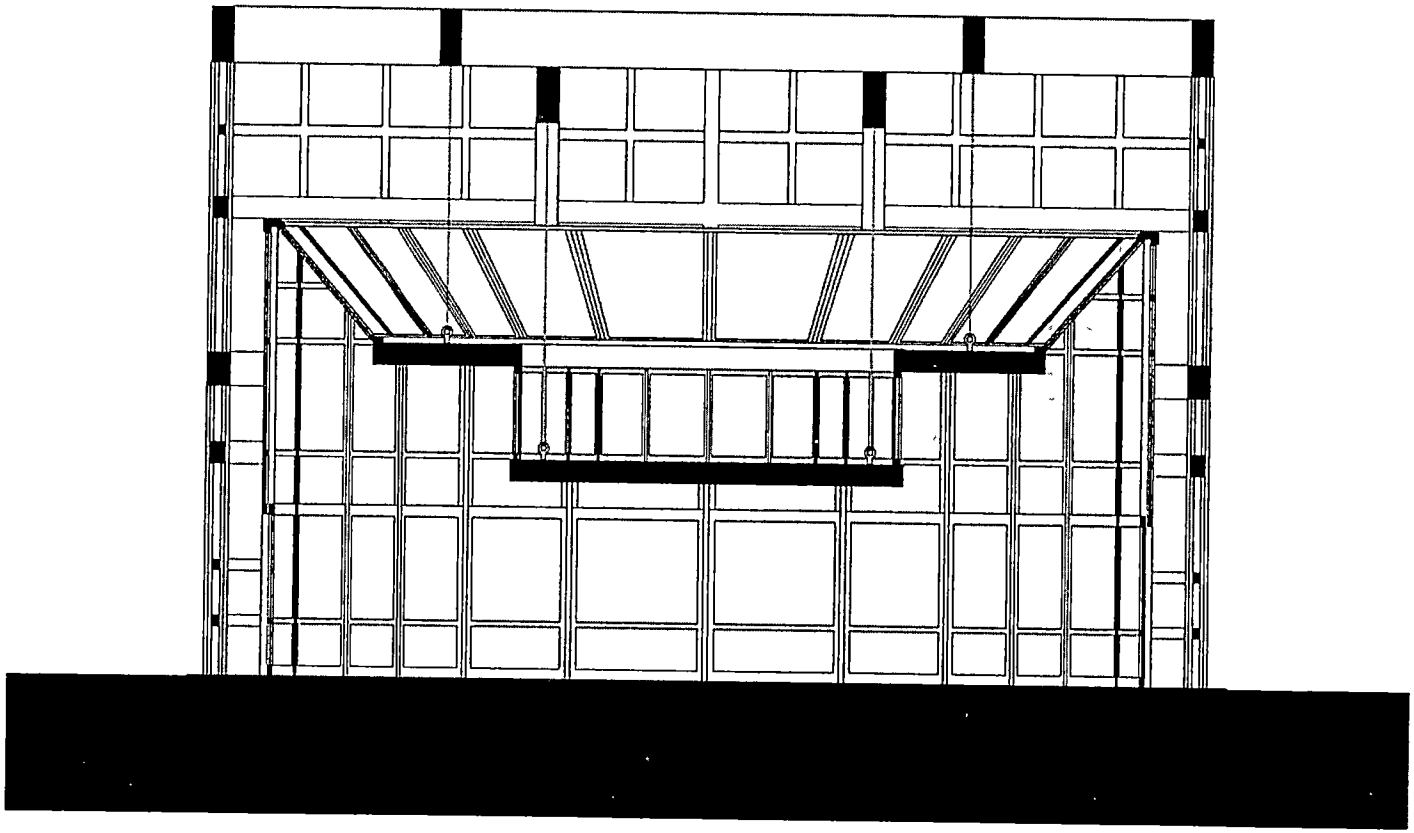
Art & Music Pavilion - Plan

Scale 1/8" = 1'



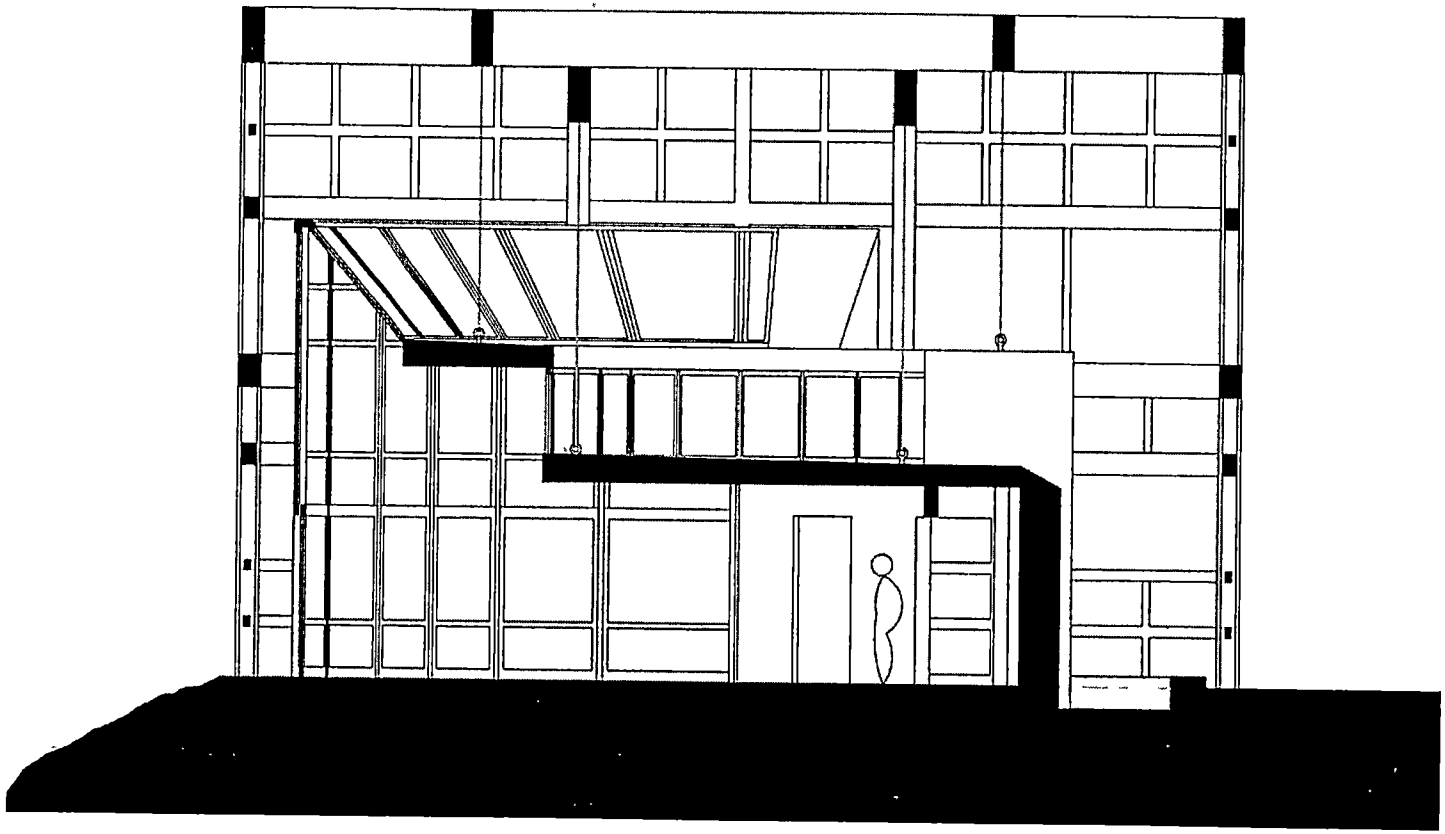
Art & Music Pavilion - Elevation looking north

Scale 1/8" = 1'



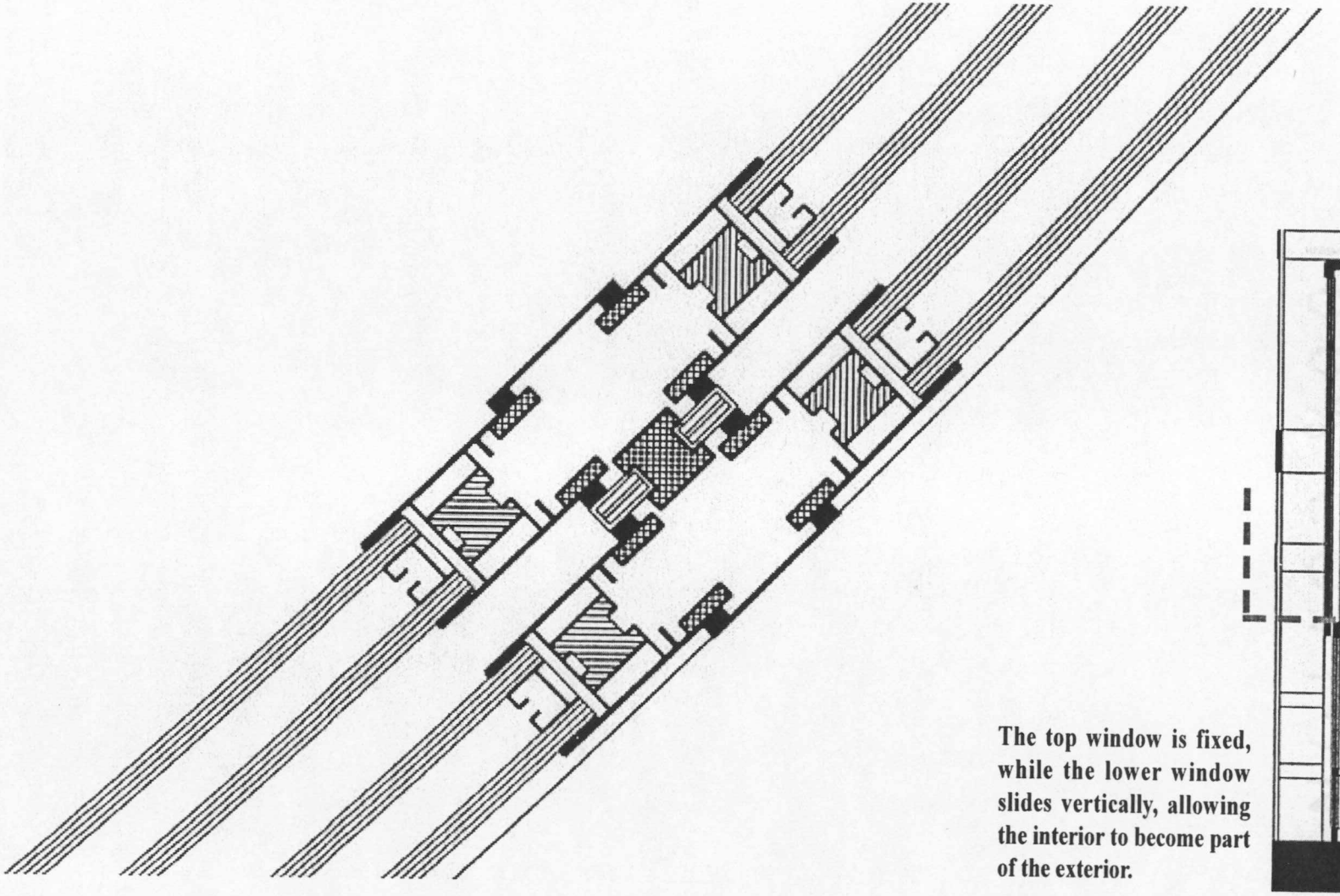
Art & Music Pavilion - Section looking north

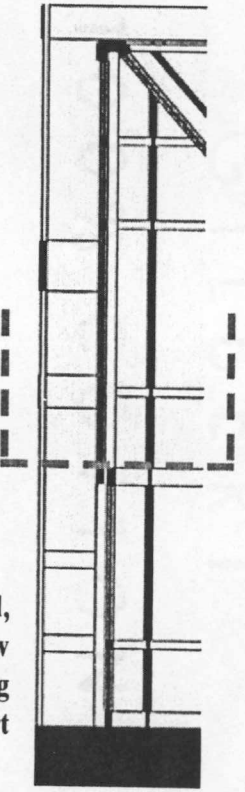
Scale 1/8" = 1'



Art & Music Pavilion - Section looking east

Scale 1/8" = 1'

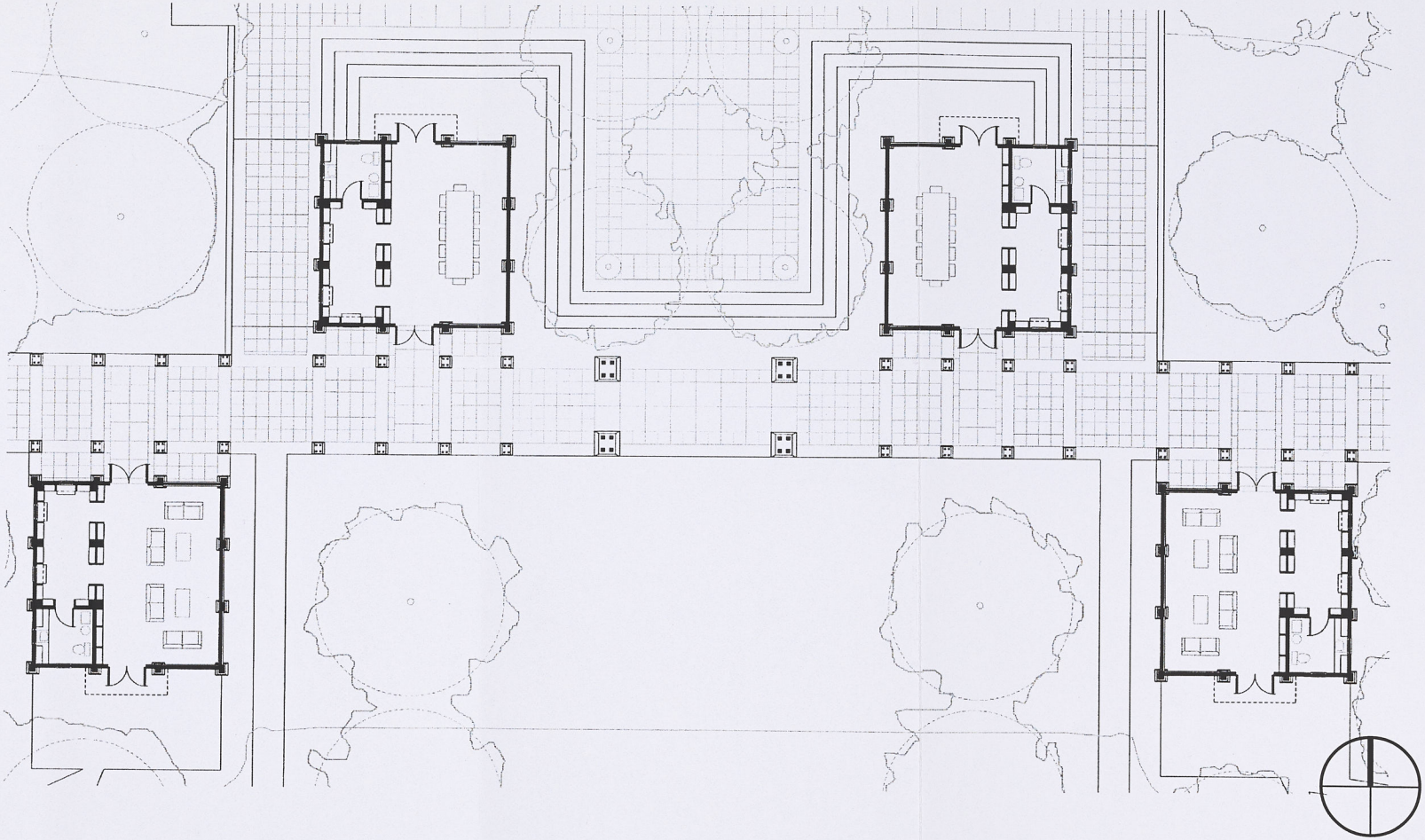




The top window is fixed, while the lower window slides vertically, allowing the interior to become part of the exterior.

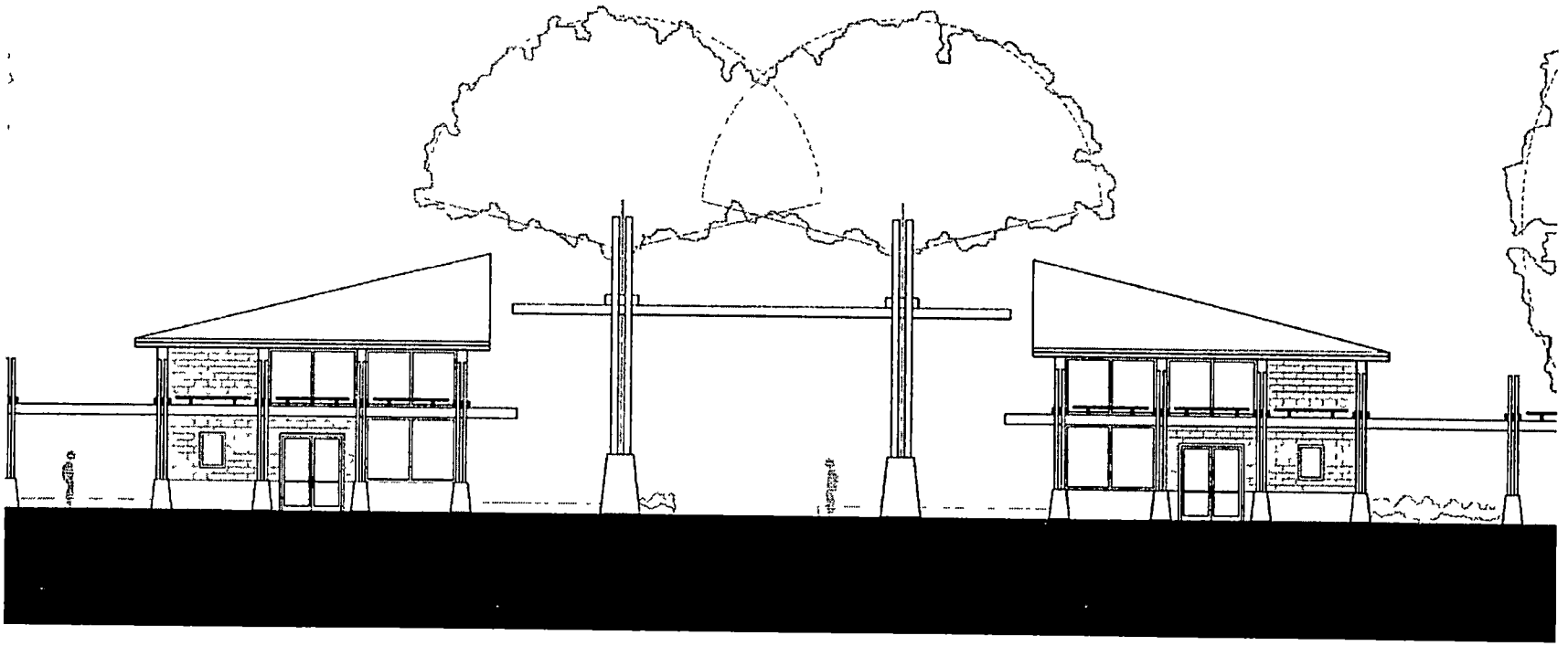
Art & Music Pavilion - Window detail

Scale 1/2 actual size



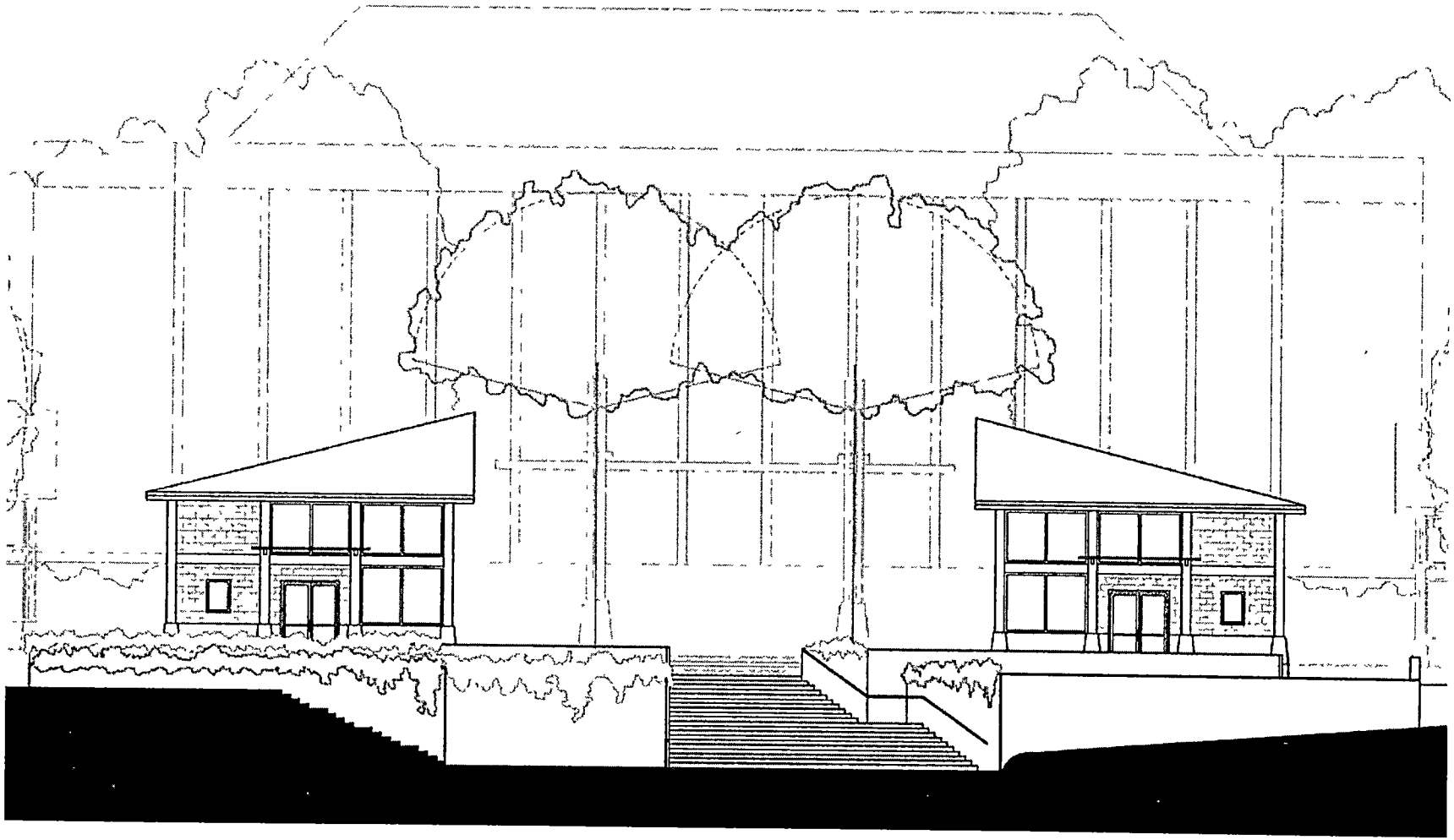
Plaza Pavilions - Plan

Scale 1/16" = 1'



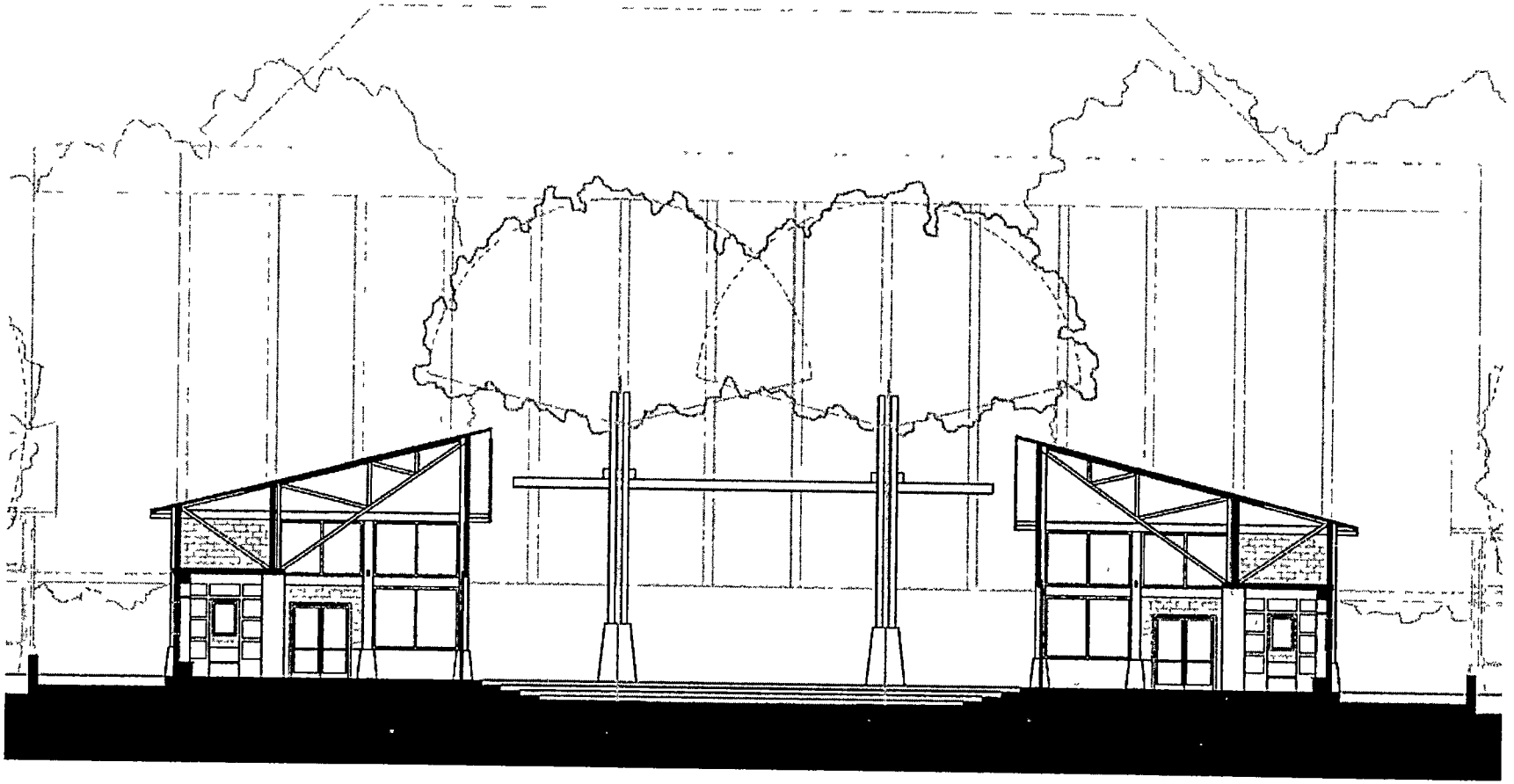
Plaza Pavilions - Elevation looking north

Scale 1/16" = 1'



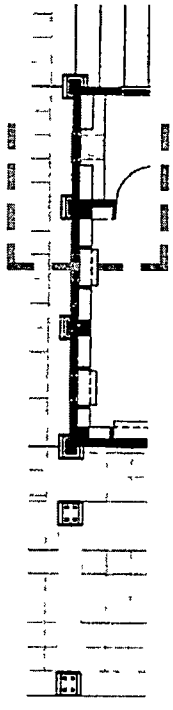
Plaza Pavilions - Elevation looking south towards Doherty Library

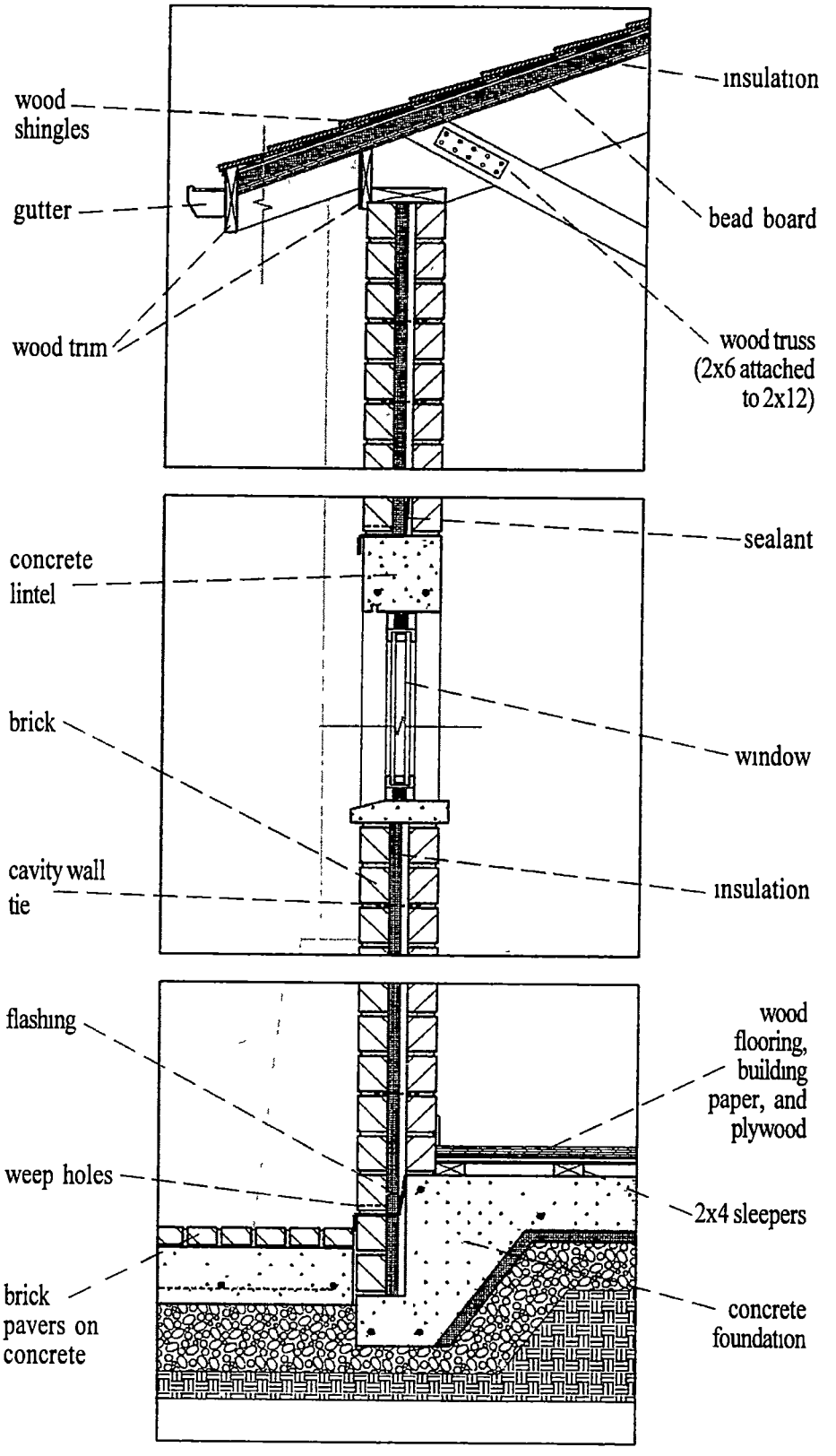
Scale 1/16" = 1'



Plaza Pavilions - Section looking south towards Doherty Library

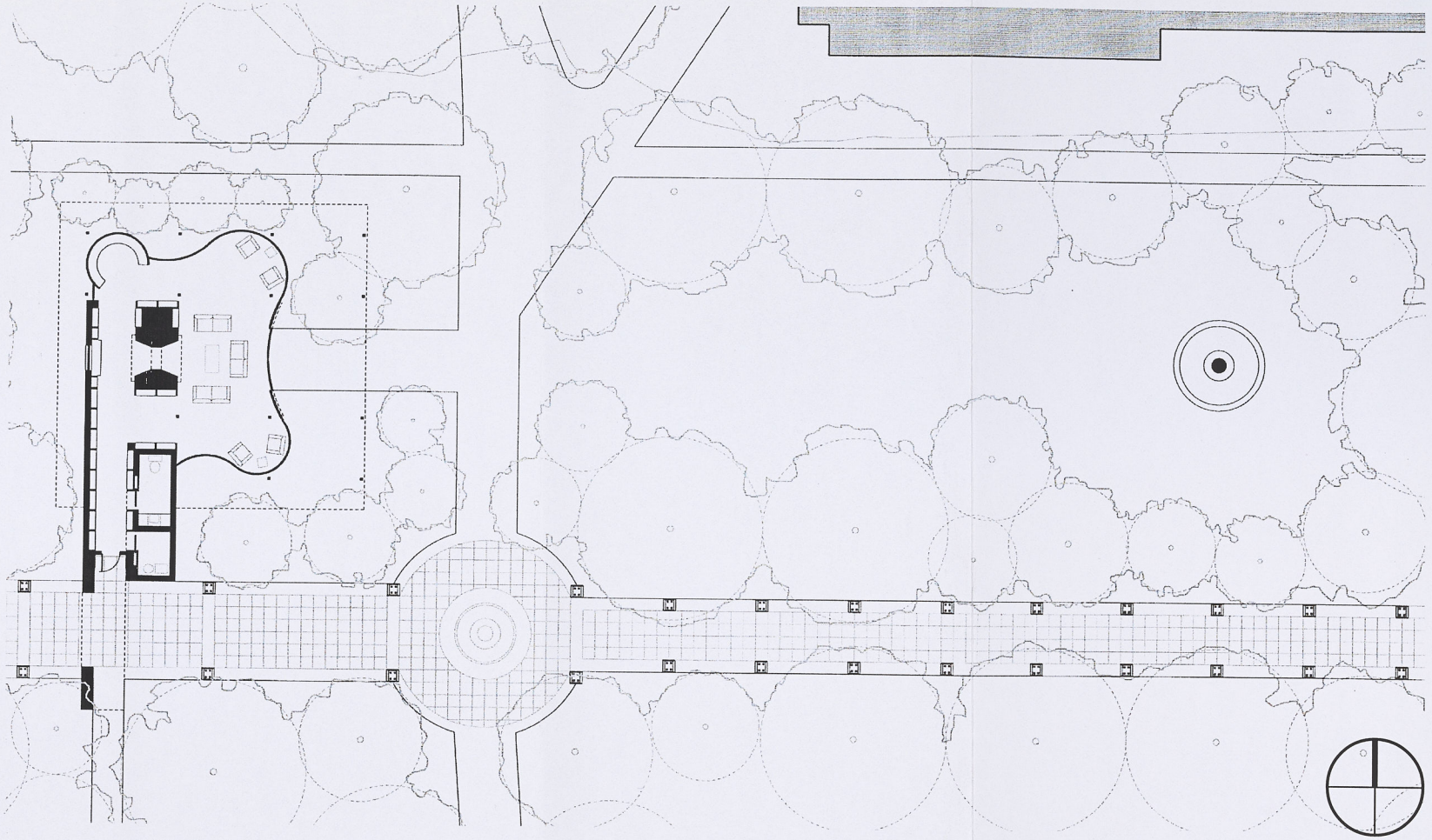
Scale 1/16" = 1'





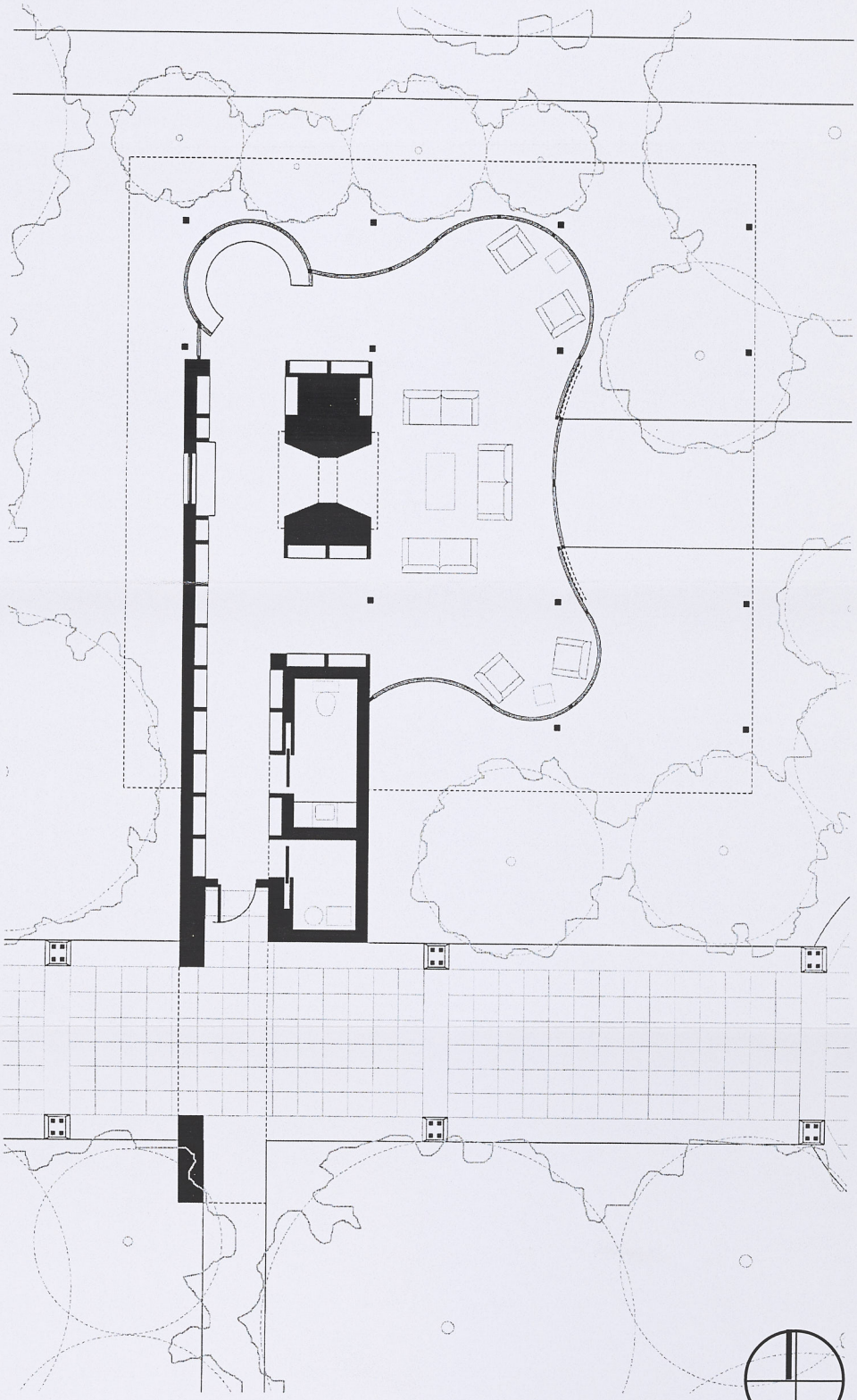
Plaza Pavilions - Wall section

Scale 1/2" = 1'



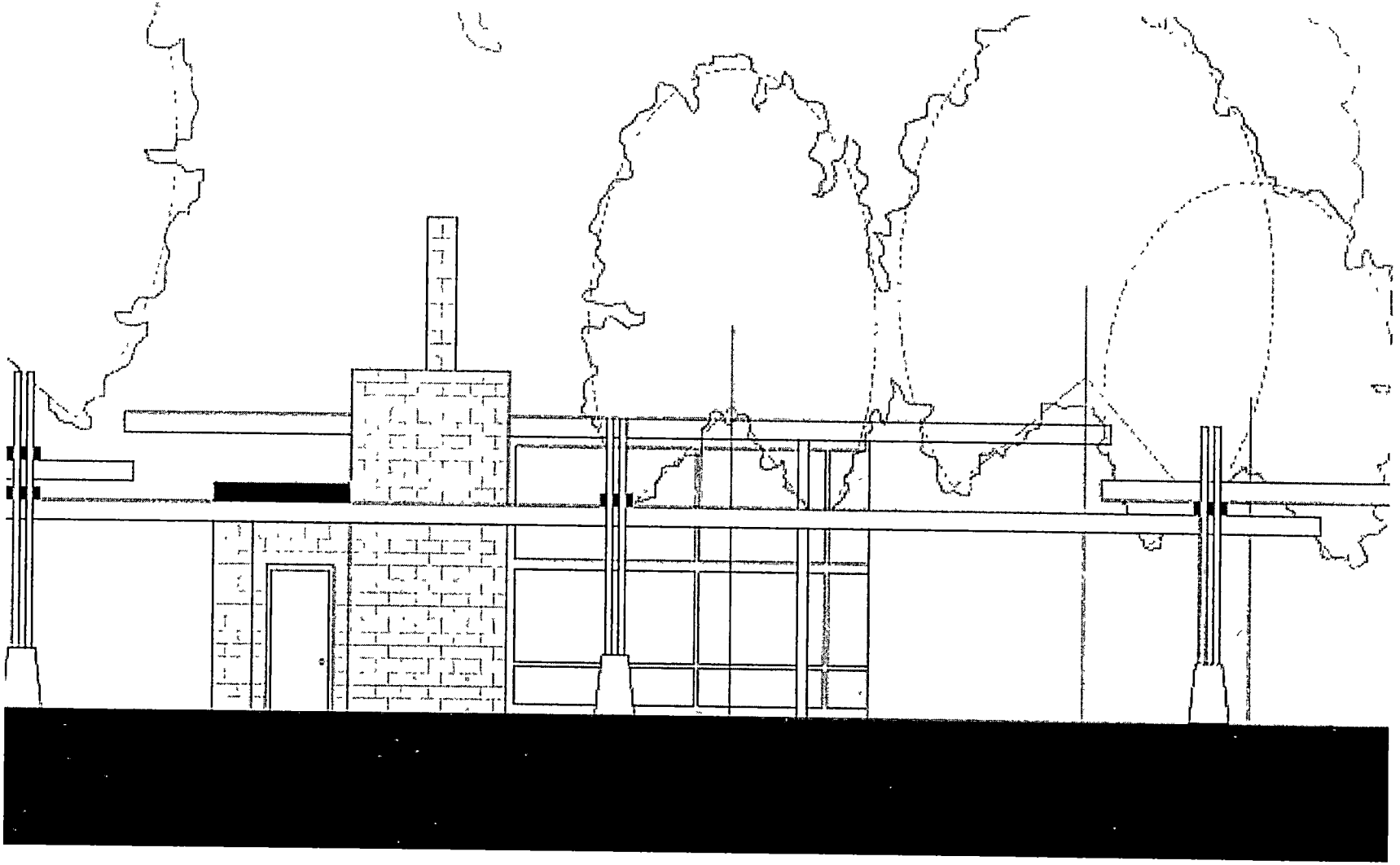
Literature & Language Pavilion - Plan of mall condition

Scale 1/16" = 1'



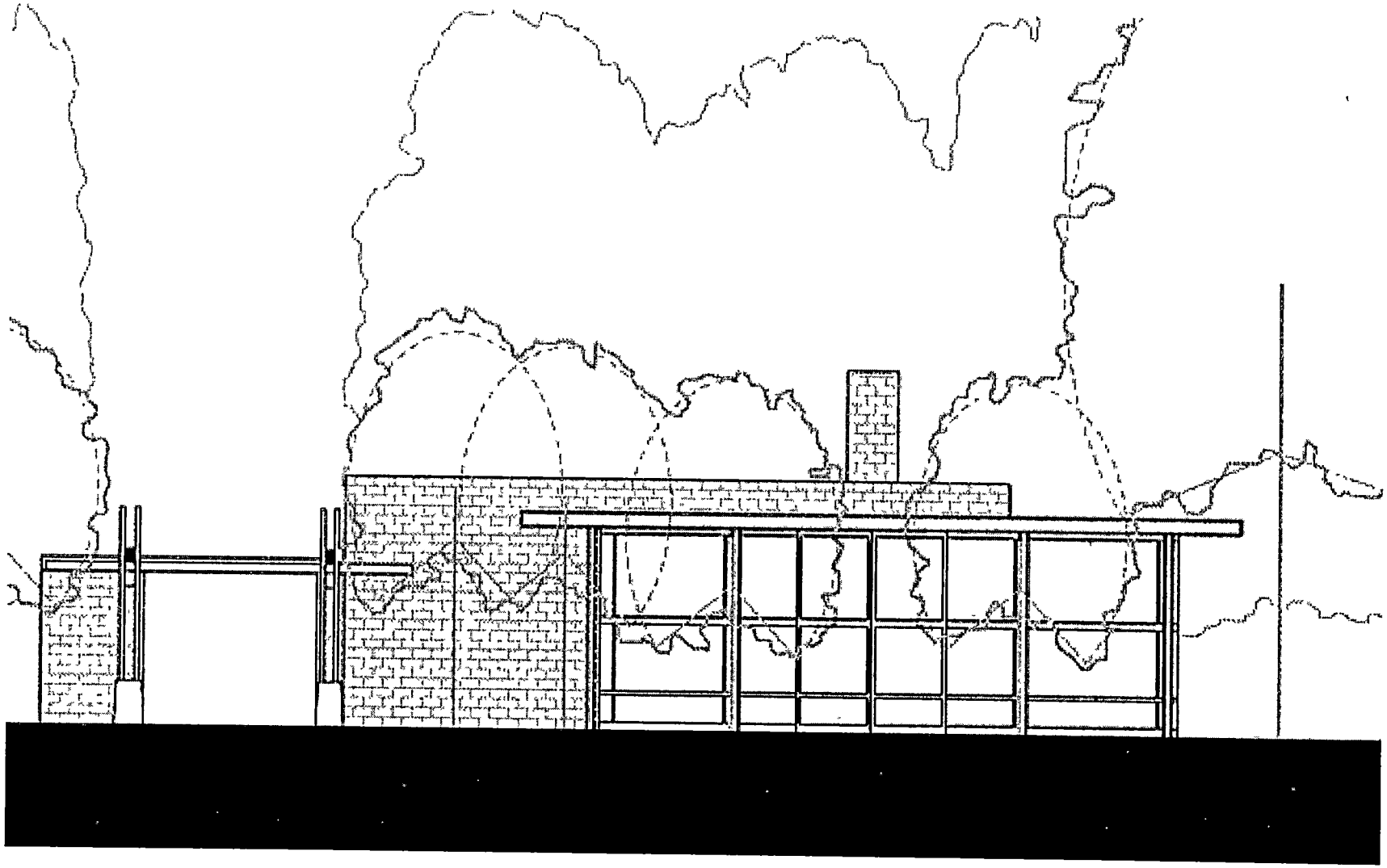
Literature & Language Pavilion - Plan

Scale 1/8" = 1'



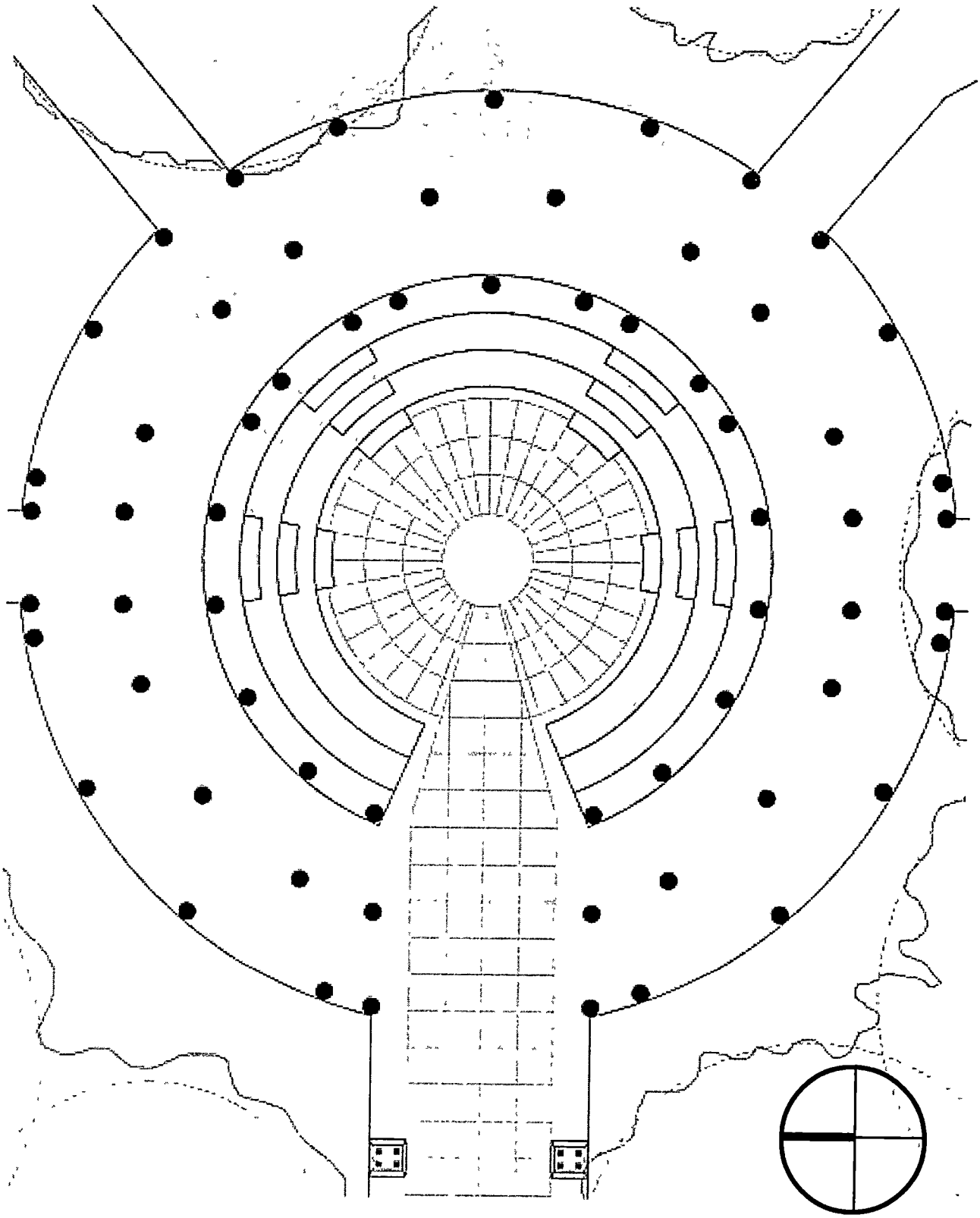
Literature & Language Pavilion - Elevation looking north

Scale 1/8" = 1'



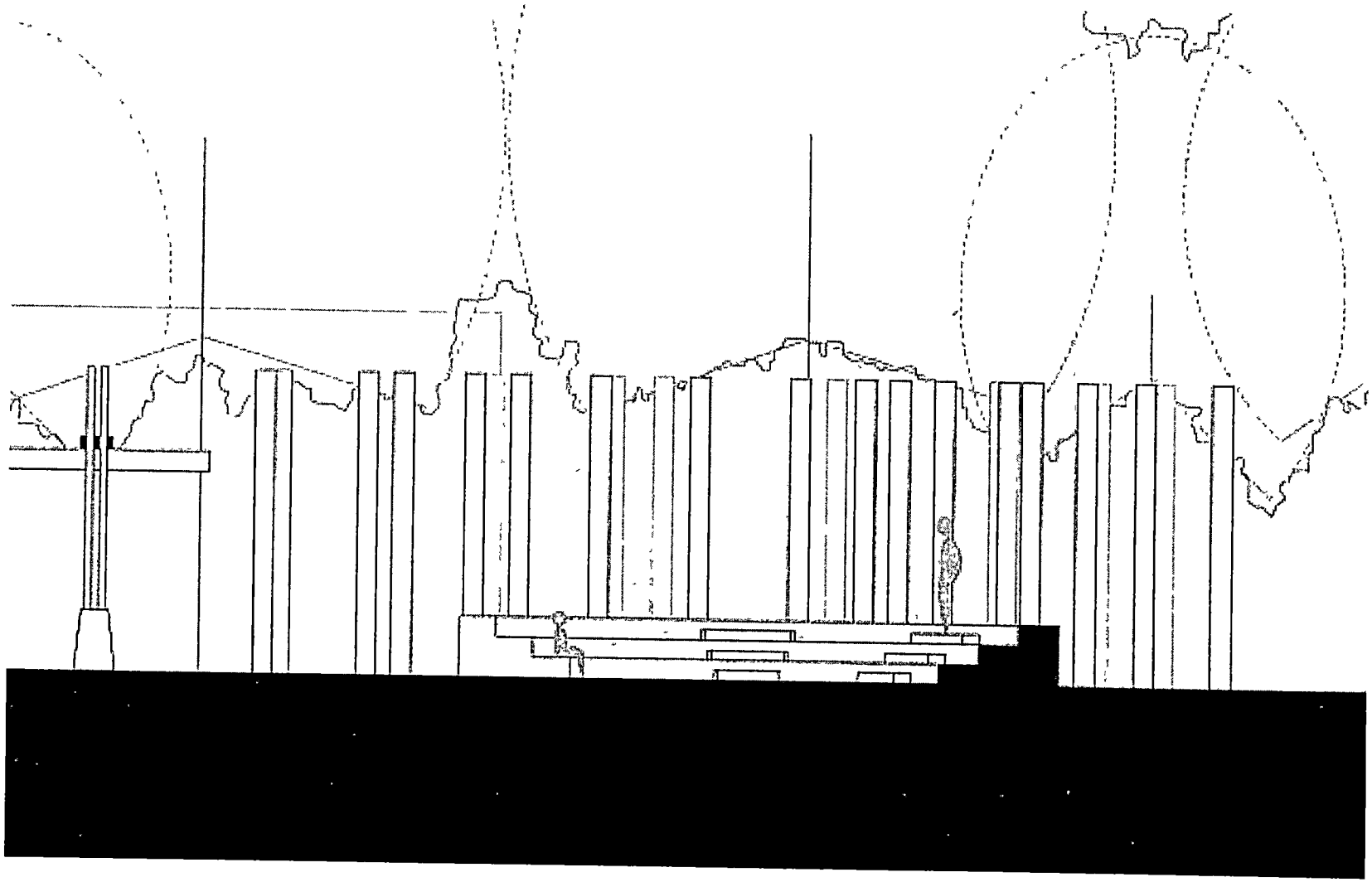
Literature & Language Pavilion - Elevation looking west

Scale 1/8" = 1'



Drama Pavilion - Plan

Scale 1/8" = 1'



Drama Pavilion - Section looking north

Scale 1/8" = 1'

VII. Epilogue

In retrospect, I find that the investigation of my thesis topic headed in a direction that I honestly didn't anticipate. I began with an investigation of the heart of campus as civic space, with the college campus as a variant of a city/state and the students as a variant on typical citizens I was going to renovated Cowan Dining Commons into a student center I even had a catchy title of "Academic Citizenship" and referred to "student-citizens" At the time, I saw the college as a community of living and learning composed of people in an in-between state that are more than high school students yet not quite full adult citizens, i e student-citizen. However, with more investigation into the topic, I discovered that a college campus is more than a variant of a city. Even calling it a variant of a city limits what it actually is

A campus is a unique form in itself The term "city" implies a type of urban condition While the specifics vary, the urban element is consistent The term "campus" comes from the Latin word for "field" The attitude taken towards a campus is totally different, even if the campus happens to be in an urban environment. An American campus is a community of learning that merges the formal and informal aspects of the collegiate life, creating a tradition utilizing the condensed formalities of an urban life with the open informalities of rural living While a campus seeks continuity of learning, the students are a physical part of this campus for a brief period of time In a city, there are so many different motivations for the people involved—there isn't a unity of purpose like that of a campus nor is there a temporal limitation (beyond that of a life span). In a city, being a citizen is a duty; in a college, being a student is a privilege I'm very pleased with the direction my thesis took. I feel that it recognizes and affirms the special traits of the campus form and the unique character of Centre College's campus.

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Vita

Chordlee Nathan Coyle was born in Campbellsville, Kentucky on May 29, 1975 He attended Campbellsville Independent Schools in Campbellsville, Kentucky where he graduated valedictorian of his class in May 1993. He entered Centre College in Danville, Kentucky in August of 1993. During his wonderful four years at Centre, Nathan rediscovered his love of writing and art Once he received information about the University of Tennessee's Master of Architecture program for non-architecture degrees, he decided to major in English and minor (almost a double major) in studio art His experiences at Centre College included many masterpieces of literature, from "Sir Gawain and the Green Knight" to Howards End, and a full exposure to the world of art, from sketching to glass sculpting to ceramics As all good things must end, Nathan graduated on June 1, 1997 with a Bachelor of Arts in English

Only four days after graduation, Nathan entered the Master of Architecture program at the University of Tennessee. The next three years provided Nathan with a vast and deep exposure to the world of architecture A specific joy was being the graduate teaching assistant for two years under Dr Marian Moffett for Architectural History and Theory This experience just might convince Nathan to teach someday after he gets his architectural license After graduation, Nathan will be working for Architecture Plus in Georgetown, Kentucky