A
PURPOSE FOR
CLASSICAL ARCHITECTURE
IN THE
TWENTY-FIRST CENTURY

MICHAEL L. PFAFF

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We transcribe architecture
in terms of ourselves.

Geoffrey Scott, The Architec-
ture of Humanism (1914)[1]

ABSTRACT

Classical architecture has the potential to address our human condition and our natural environment. During the twentieth century and the rise of modernism, the use of classical architecture was abandoned, seen by most architects as irrelevant or unsuitable for our modern world. However, when classicism is revisited through the framework of humanism and beauty, it becomes an appropriate architectural language that is suitable for the twenty-first century. By proposing a program of a hospice, classical architecture has the opportunity to show its ability to fulfill the requirements of dignity, spirituality, harmony and the beautiful.

The objective of this thesis is to present a case for the promotion of classical architecture in the present day. The objective was to approach classical architecture canonically and do the work well, in the manner of past and present classical architects. A variety of readings of architectural philosophy and classical treaties were studied as well as a full investigation of classical architecture using a traditional approach to design.

Well building hath three
conditions: firmness, com-
modity and delight.

Vitruvius, De Architectura (30
B.C.E.)[2]

PART 1

CLASSICAL ARCHITECTURE

Classical architecture as a language has a rich history with a variety treaties extending from Vitruvius in the year 30 B.C.E. to William Robert Ware in the early twentieth century. Due to the large amounts of literature, select treaties of classical architecture were chosen to enhance knowledge on the subject. The writers which were consulted were Vitruvius, Palladio, Vignola, Guadet, Ware, and Tzonis and LeFaivre.

VITRUVIUS

The first work that was consulted was *De Architectura* by Vitruvius. As the first treaty and architectural theory written in the western world, it appeared prudent that this work would be consulted first, as it discusses the core aspects of classical architecture. In Book 1, Chapter 3, Vitruvius states the enduring "Well building hath three conditions: firmness, commodity and delight."[3] This is an antiquated translation of the original Latin of firmitas, utilitas and venustas. Thomas Gordon Smith's 2003 translation of the phrase carries more meaning in our modern day where he writes of strength, function and beauty.[4]

Geoffrey Scott concludes his treaty of architectural aesthetics with the reasoning that if the full requirement of strength and function are met, beauty should manifest itself through the art of architecture.[5] Using Scott's reasoning, a better understanding of these three terms must be stated.

Strength concerns itself with the construction and physical properties of a particular building. It must be able to stand against the physical elements and protect the occupants, while keepiing them confortable in all climates, whether hot or cold. In addition, the building should be able to protect itself from decay and not fall victim to disrepair. Vitruvius refers to utility as to how the building is laid out in both plan and section. The spaces should be logical, efficient, and take consideration of the activities which will take place in the space. Vitruvius also provides for a specific logical heirarchy between different spaces, with smaller spaces being subordinate to smaller, less public rooms.[6]

The third concept of beauty in our modern world is subject to relativism. Since the Enlightenment, the use of specific ratios and proportions and the quantifiable beauty that Vitruvius discussed have been called into question. This notion of beauty is nevertheless, important since it contributes to the evolving and rich language of classical architecture. Vitruvius states, "account will have been taken of Beauty so the relative measurements of the members will give the work a pleasing and elegant appearance.[7]

## VITRUVIAN NOTIONS OF BEAUTY

Vitruvius elaborates on the creation of beauty through six principles which are present in the design of each classical work of architecture.

The first principle is one of order or the use of a module which will create order. Vitruvius believed that the use of a predetermined measurement would create a sense of harmony in the relationship between part to whole. The use of this measurement would guide the architect in both a large scale such as a site plan to the small scale such as a molding profile.
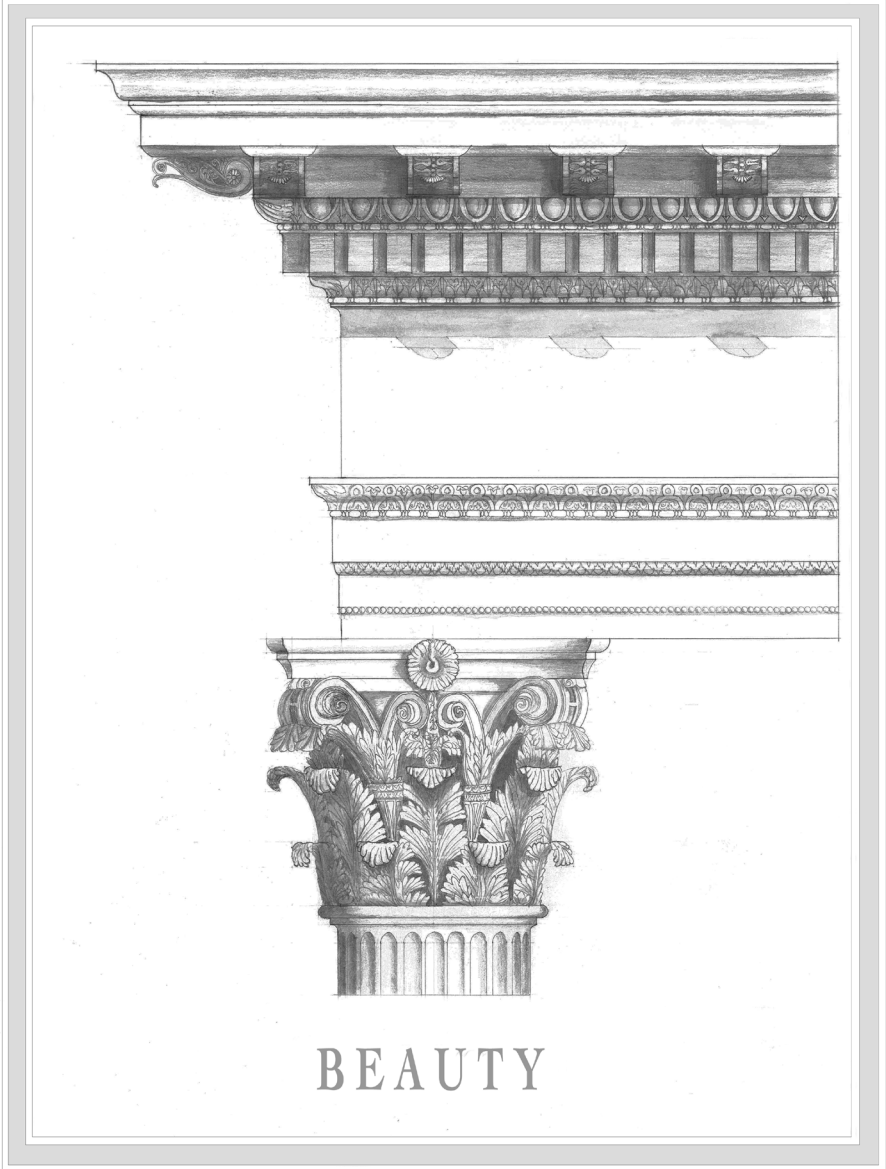
The second principle is arrangment.

STRENGTH

UTILITY
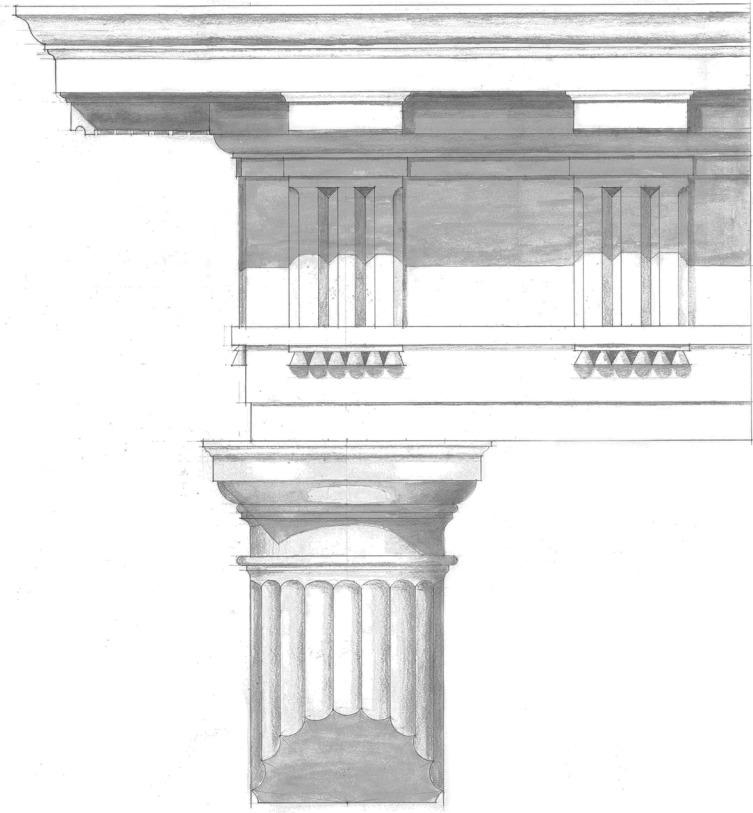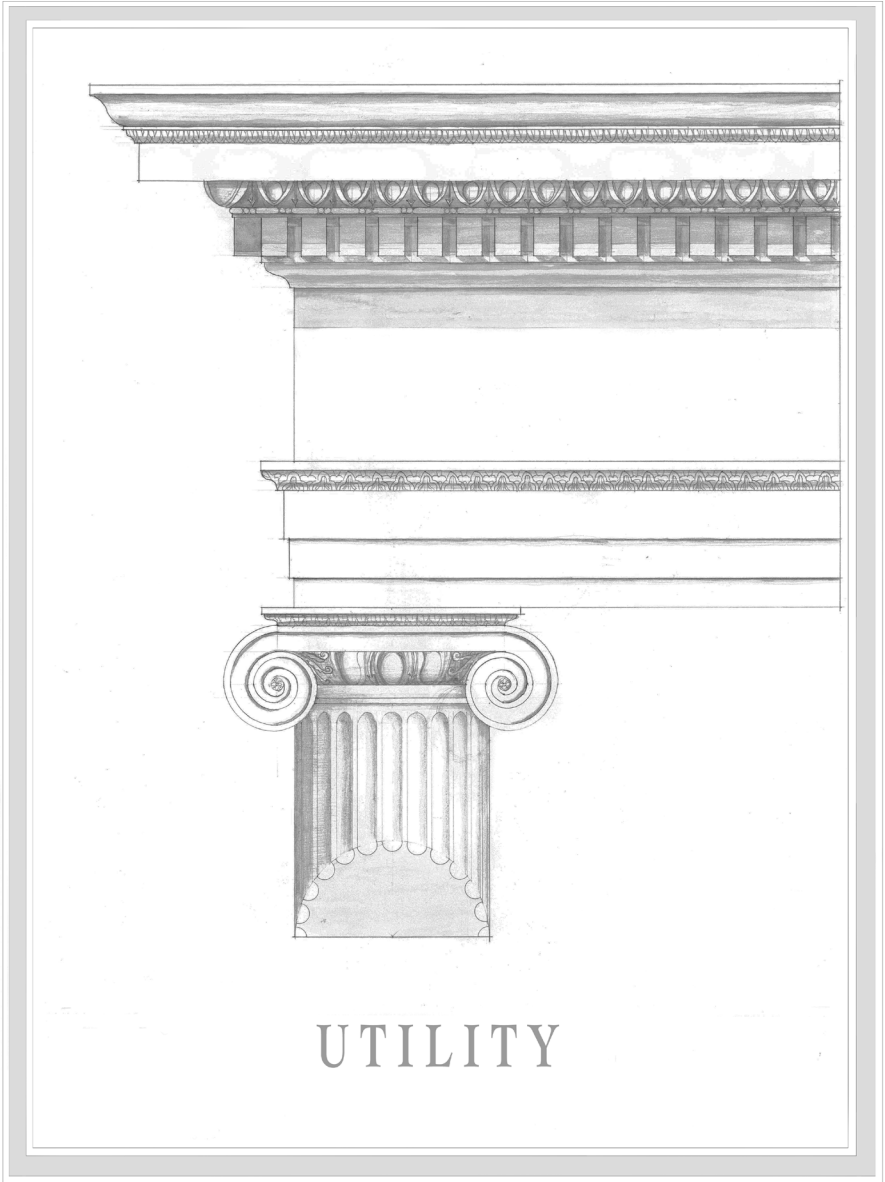
BEAUTY

Vitruvius discusses the organizing of components not only with two dimensional graphics such as a floor plan and a section but through the knowledge and intellect of 3 dimensional space to ensure the proper proportions between the components. Vitruvius continues that arrangment only can be achieved through reflection and invention of the principles of design.
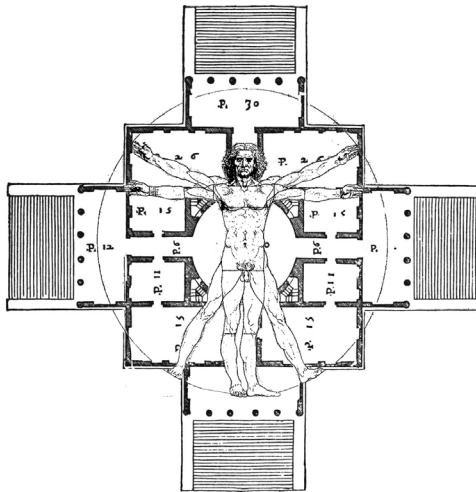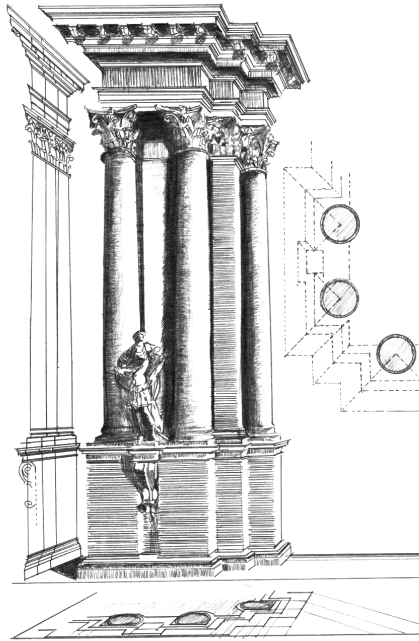
The third principle is eurythmia or the arrangment of the building so that each component is in harmony with itself.

Symmetry is the determination of the proper ratios between the elements in the design. Symmentry occurs in our own bodies and within our buildings. Each part of the building references another part in order to create harmony.

The fifth principle is decor and is based on the propriety or selection of the appropriate genus of column or ornamentation. Decor is based on three guiding principles: function, tradition and nature. Functional decor is the use of the appropriate design element with its program. The traditional decor is the use of a consistent language or element in the design. The last decorum is that of nature and is achieved when an appropriate site is chosen to maximize its potential.

The last principle is called economy and is based on the organization of the architect with particular regards to the selection of materials and the construciton type and the site itself. Vitruvius indicates that buildings should be considerate of the climate, site and occupants.[8]

The Vitruvian notions of beauty are applicable as classical architecture is the language of the project and as the definition of beauty is defined.

Under no circumstances should you reject a good design solution for the sole reason that it is well-known, that it has been done before or that it is not new.

Georges Gromort, The Elements of Classical Architecture (1904)[9]

PART 2

THE BEAUX ARTS METHOD

The Beaux Arts method that was applicable to this study was the method of the Analytique which carefully looked at the orders, proportion and the ornamentation of classical architecture. This type of problem would have been historically given to incoming students to the Ècole des Beaux Arts to prepare them for the more challenging Class B, A and Grand Prix problems.[10]

THE DESIGN PROBLEM

The creation of the design problem was a collaborative effort and was centered around the design of a a new facade for a small chapel in Volterra, Italy. The current brick facade on the chapel is somewhat unfinished and deserves a more fitting design due to its prominence within the city. The chapel is located at the branching of the main road to the city's main piazza and the cathedral and was historically a spot for those travelling out of the city to pay their respects to Saint Christopher, to whom the chapel is its patron saint.

THE PROCESS

The analystique problem begins with an esquisse or a quick sketch and should dictate the remainder of the design. The esquisse should also be done in a very short time frame, usually 24 hours. The esquisse for the chapel was largely based on Palladio's facade for San Giorgio Maggiore in Venice, Italy with additional precedents to Sant'Ignazio in Rome and Chiesa del Gesu, also in Rome.

Following the creation of the esquisse, a week was allotted for the creation of proportional studies of the facade. Three complete studies of the facade were undertaken. The first was a reserved detailed investigation into the proportions of the esquisse along with experimenting with the pediment and the upper window. The second study was more experimental in nature. In this study, the orders of architecture were experimented with, with the decision being made that the Doric order was the most suitable for a chapel dedicated to Saint Christopher due to his associations with strength and masculinity.[11] During this study, the idea of opening the pediment to allow for the existing transom to remain on the facade was experimented with. It was determined that the open tympanium, a later Georgian development in classical architecture, was unsuitable for the age and location of the chapel. On the second level, consoles were experimented with the give the impression of verticality and lead the eye from the first level to the second. The final study was selected as the most dynamic and suitable for the design problem. This design was more Baroque in style and heavily inspired from Chiesa del Gesu than the initial inspiration of San Giorgio Maggiore. The proportions of the Doric order were fixed in this study through the addition of pedestals which makes the columns more slender and allows for intercolumnation to be mono-tryglyphic. At this level, niches with a pedimented surround were explored but were later rejected. The semi-circular window was rejected in this scheme with large circular window, offset by Ionic columns on pedestals. The consoles were also resolved in this scheme to be more prominent and complement the facade. After critically viewing each scheme, it was determined that the third scheme was the most successful from the
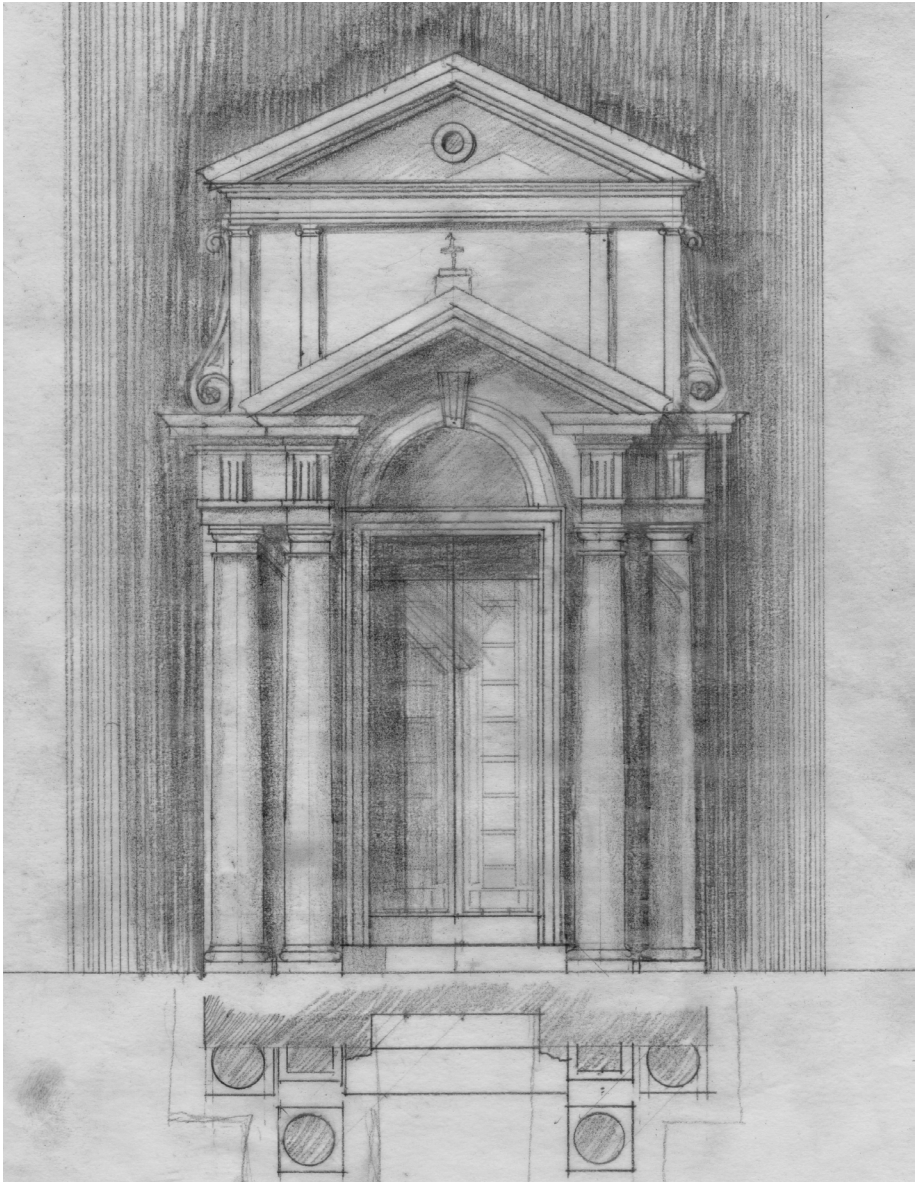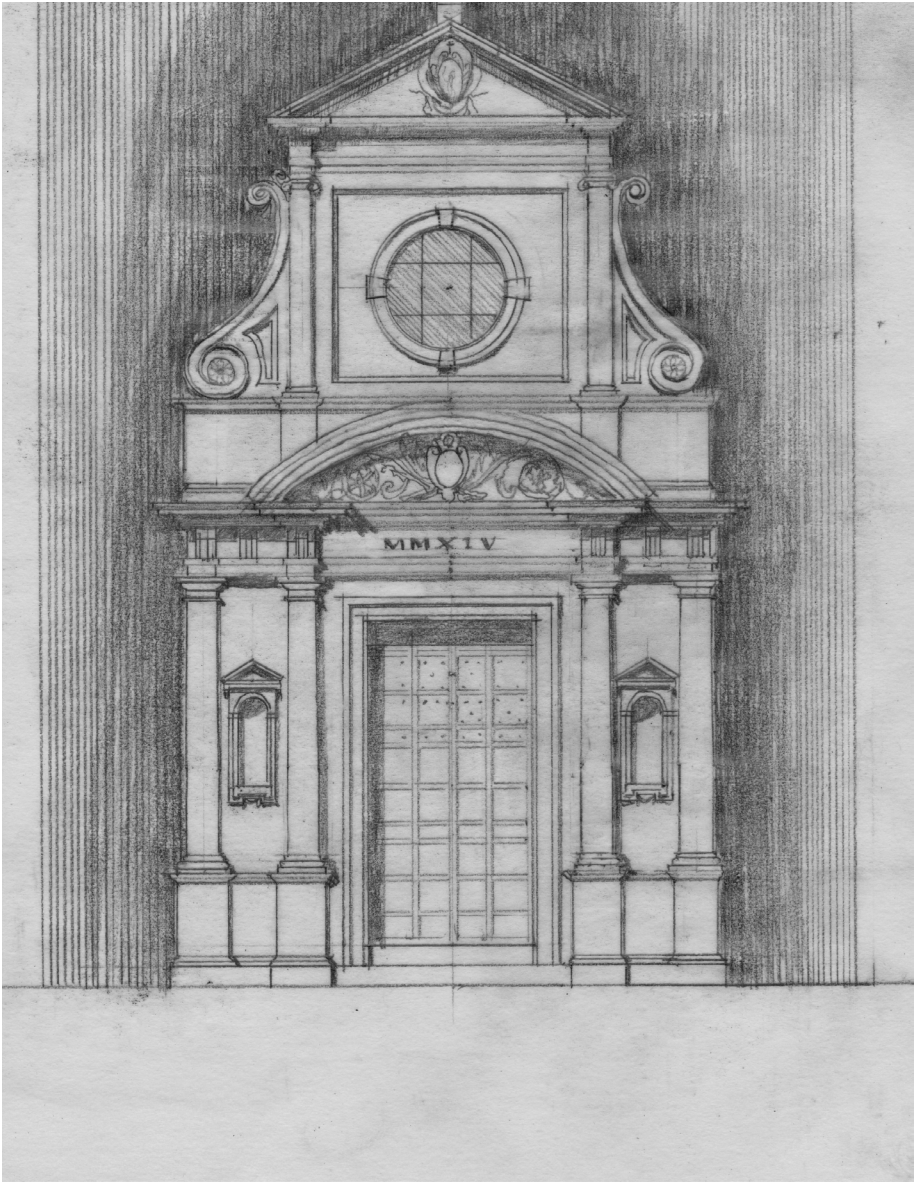
Esquisse
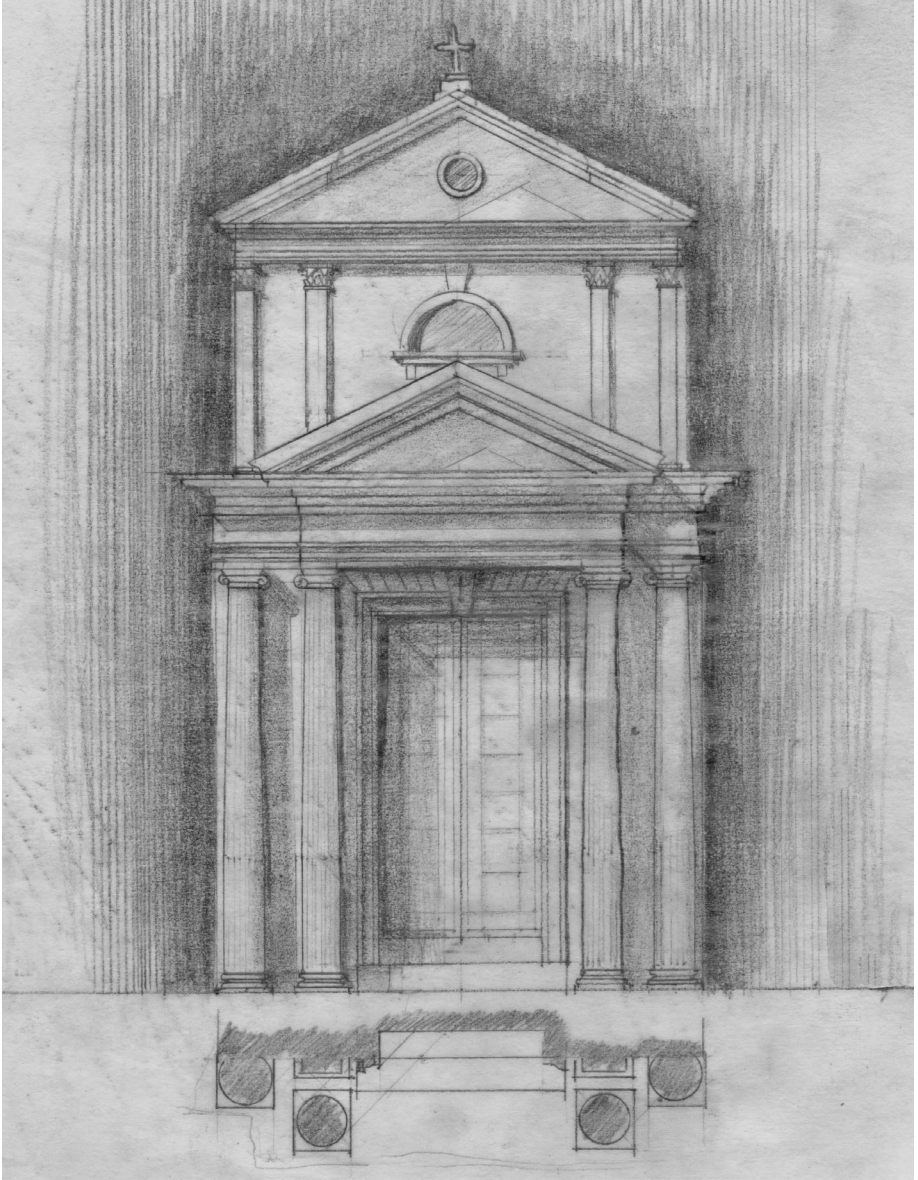
Scheme 1

Scheme 2

Scheme 3

perspective of harmony and proportion and should be investigated at the smaller scale of architectural details and elements.
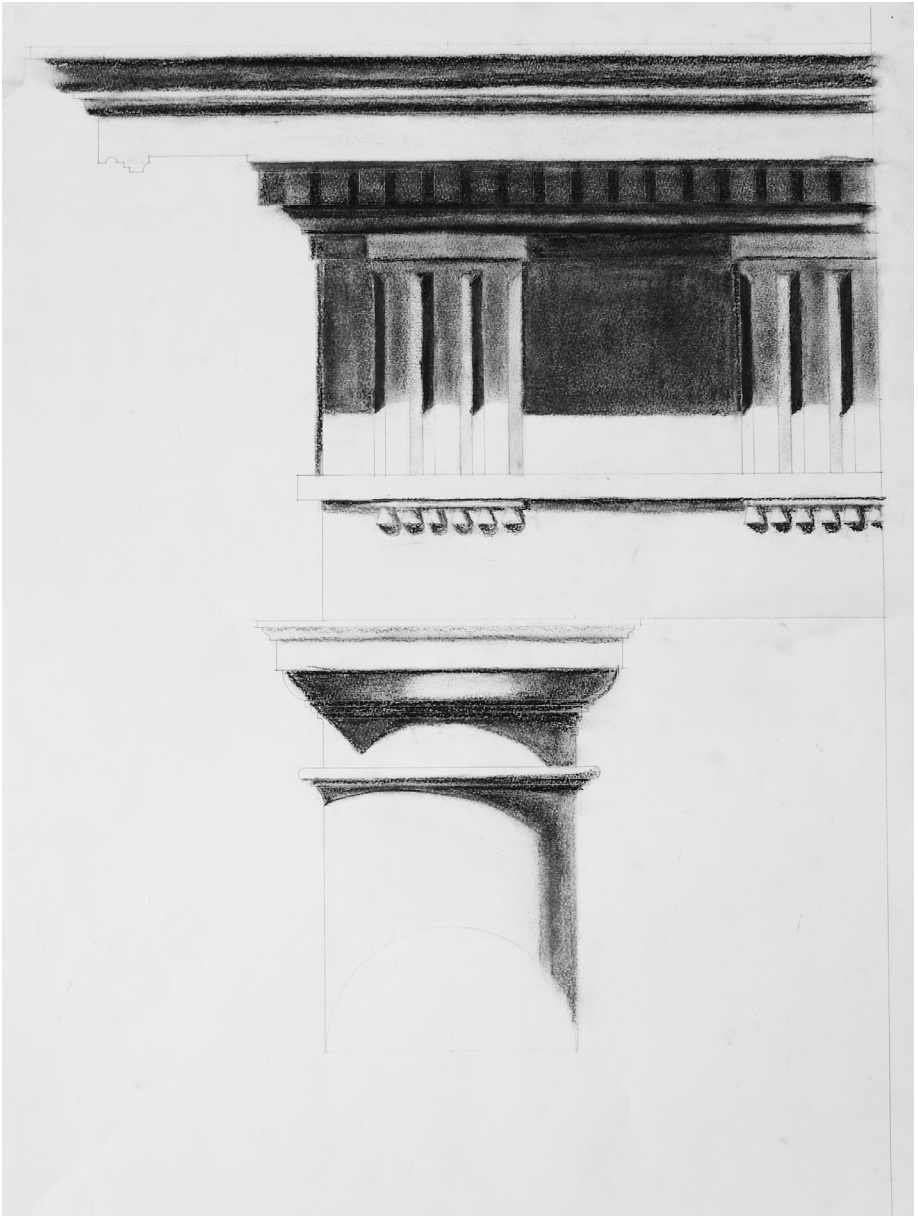
ARCHITECTURAL DETAILS

The first investigation on the architectural details was the entablature and column of the Doric order. As mentioned previously, the Doric order due to its appropriateness with the patronage of Saint Christopher. Denticulated Doric order was chosen for its more intricate appearance as well as its historical development in the Renaissance.[12] The entablature was purposely kept simple with no ornamentation, so as to not distract from the door surround and the reliefs in the pediment. This is also the reason for not including the more canonically correct fluting on the shaft of the columns.

The door surround is the only detail which changed from its inception as a charcoal study to the final ink wash. The ornamentation was carefully considered and inspired by the surrounds of Ancient Roman temples. The motifs on the surround represent life and death through the symbolism of the leaf and dart and the egg and dart. Dividing the different offsets and the motifs is the bead and reel molding. On the largest profile are interlacing acanthus and rosettes. The final door surround on the final sheet is somewhat different with the omission of the the leaf and dart ornamentation and the interlacing acanthus. The interlacing acanthus is replaced with small florettes to continue the theme of the land, a medium of travel.
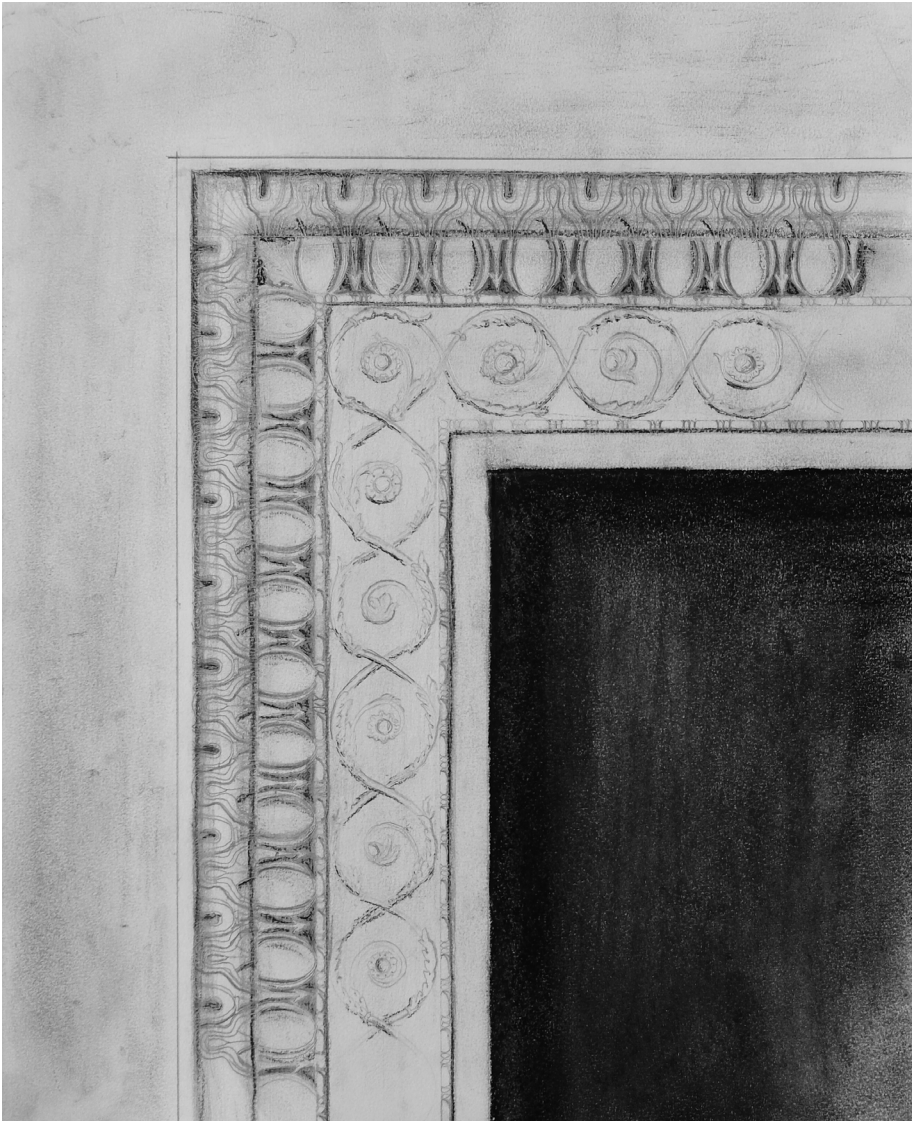
The reliefs in the pediment were carefully considered to relate to Saint Christopher. Beginning in the center, the cartouche was inscribed with the symbolism of a lighthouse, an indication of Saint Christopher's connect to travel. Crossing behind the lighthouse are the artifacts commonly attributed to Saint Christopher, the spear and the tree branch. Flanking the cartouche are the figures of land and sea, the traditional means of travel. Land, on the left, is portrayed as a female holding several stalks of wheat and barley, while Sea is the male figure on the right holding a trident. Both figures are allegorical and laud the imagery of Saint Christopher. Beside the figures are acanthus and vines with flowers, ribbons, festoons and grapes which further imply celebration and festivity.
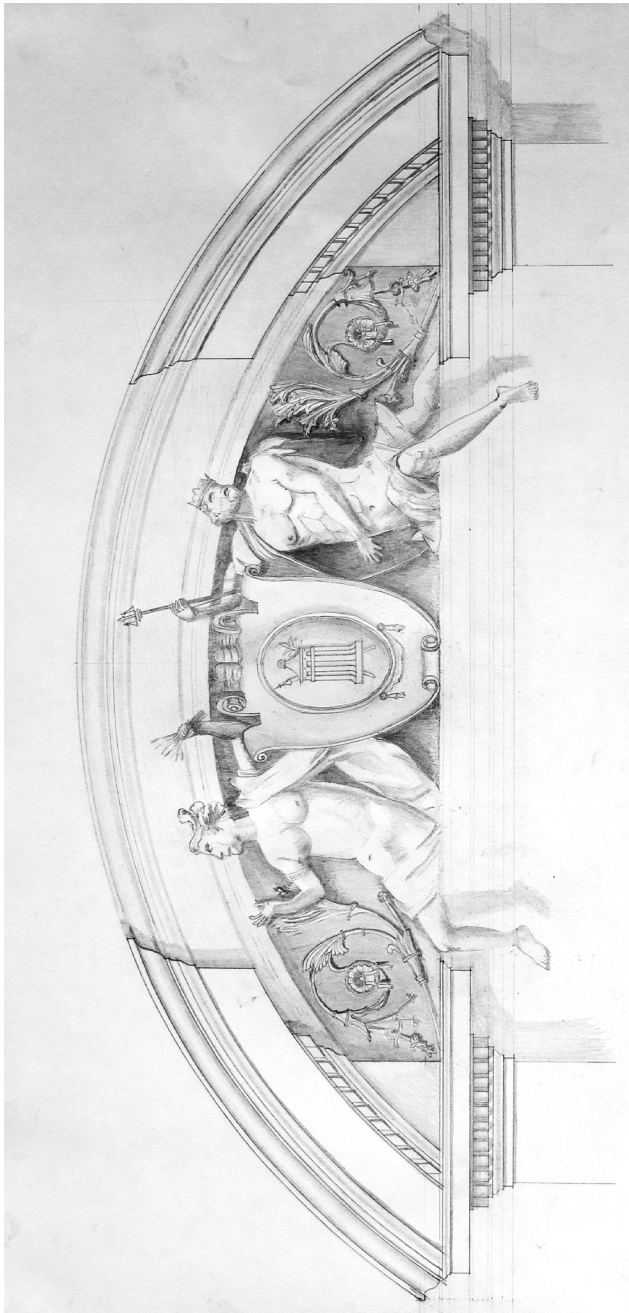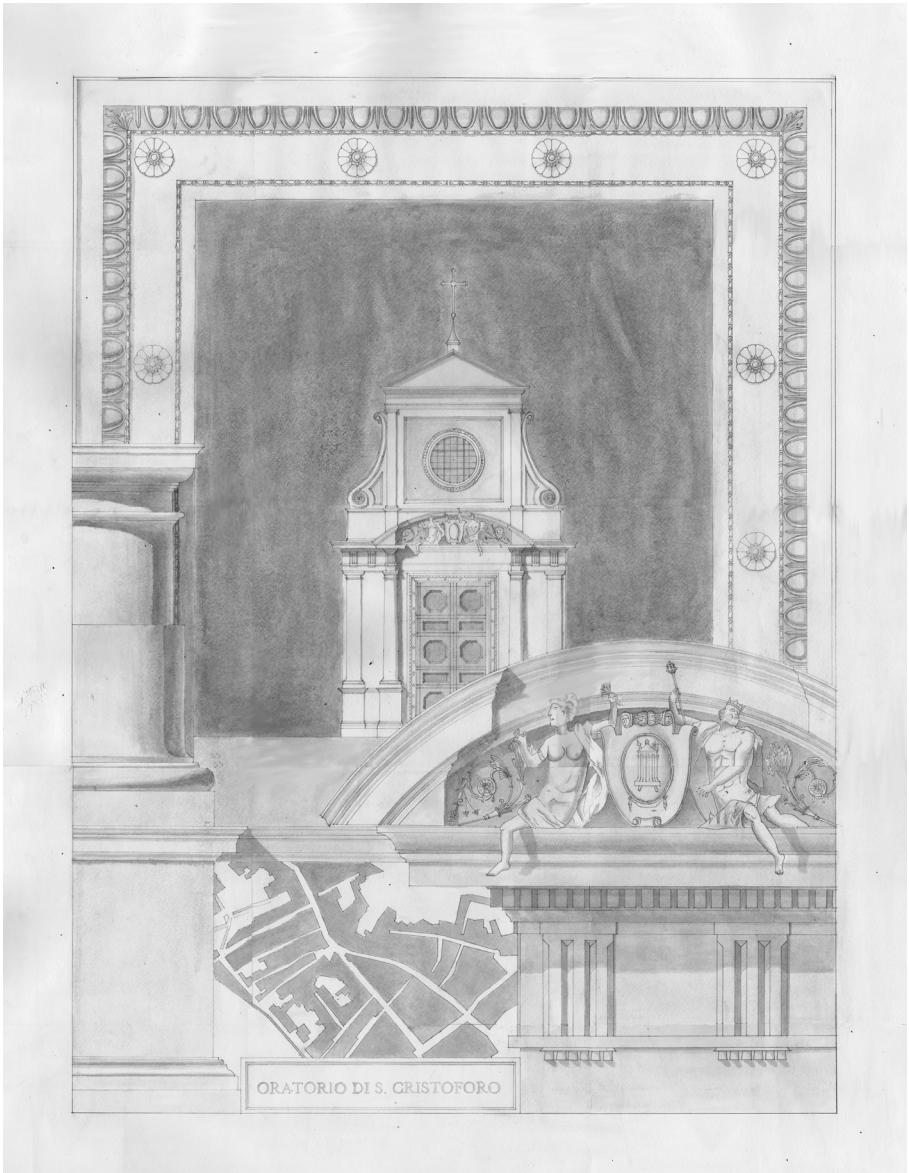
Column and Entablature Study

Door Surround Study

ORATORIO DI S. CRISTOFORO

Final Sheet in Pen and Ink

A classical approach to
design fulfills architecture's
most basic responsibility.

Allan Greenberg[13]

PART 3

HUMANISM

Classical architecture as seen in this thesis is simply a style of architecture or a means to an end, the vessel. Humanism is the framework through which classical architecture can transcend style and achieves greater meaning to its user. As written by Geoffrey Scott in his work the Architecture of Humanism "The whole of architecture is invested by us with human movement and moods.. We transcribe architecture in terms of ourselves."[14]

RENAISSANCE HUMANISM

Humanism is deeply rooted in Renaissance thought that a person who was well versed in all the humanities could engage civic life and inspire virtuous actions. In Rome, the humanist thought was rooted in stability and endurance. As an example, the Vatican instead of creating its own architectural vocabulary, used the language of classicism to link its longevity and stability with Ancient Roman culture.[15] In Florence, humanist thought was more rooted in the meaning of the good life as found in the writings of Cicero and Aristotle.[16]

Leon Battista Alberti was an important philosopher and architect as well as a poet and linguist during the Renaissance. In his work, Treatise on Architecture (1452), Alberti unites the humanist theories with the state and society and architecture.[17] Alberti agrees with Cicero in that a harmonious life is guided by reason and attempted to bring these ideals into his concept of the ideal city. Architects play an important role in the creation of Alberti's ideal city. He regards the architect as they are responsible for the citizen's delight, entertainment, and health. A building, according to Alberti, is a typology

of the body and is a product of thought and nature.[18] An interpretation of these ideas was desired and manifested itself in the form of the Humanistic City. The inspiration for this interpretation came from Sienese painter Ambrogio Lorenzetti's depiction of *The Allegory of Good Government*.[19] In this illustration, the wide variety of buildings are suited and adapt to the site while the elements of the buildings reinforce the human body. The colonnade suggests order and regularity, while the assymetrical layout of the city is organic and natural. In addition, the large domed building suggests a leader or head to govern and guide the city.

Humanism has evolved since its development in the Renaissance to be of great imporance in to the creation of architecture. For the purposes of this thesis humanism can be defined by the writing of David Mayernik who states:

> Humanist art is the only mode of artistic expression that both addresses the full range of human nature and experience, and responsibly intervenes in our human context, the natural world. It wisely acknowledges our role as stewards of our environment, whose greatest achievement lies in leaving that environment better than we found it. It recognizes that human intervention in nature, while inevitably altering it, will potentially enrich the natural world with positive beauty; consider the impact on the landscape of the European hill town, the monastery or the working traditional farm and villa. To live in equilibrium with our environment means neither naively reverting to a state of nature (which is both dishonest to our rational/animal

CLASSICAL

HUMANISM

HOSPICE
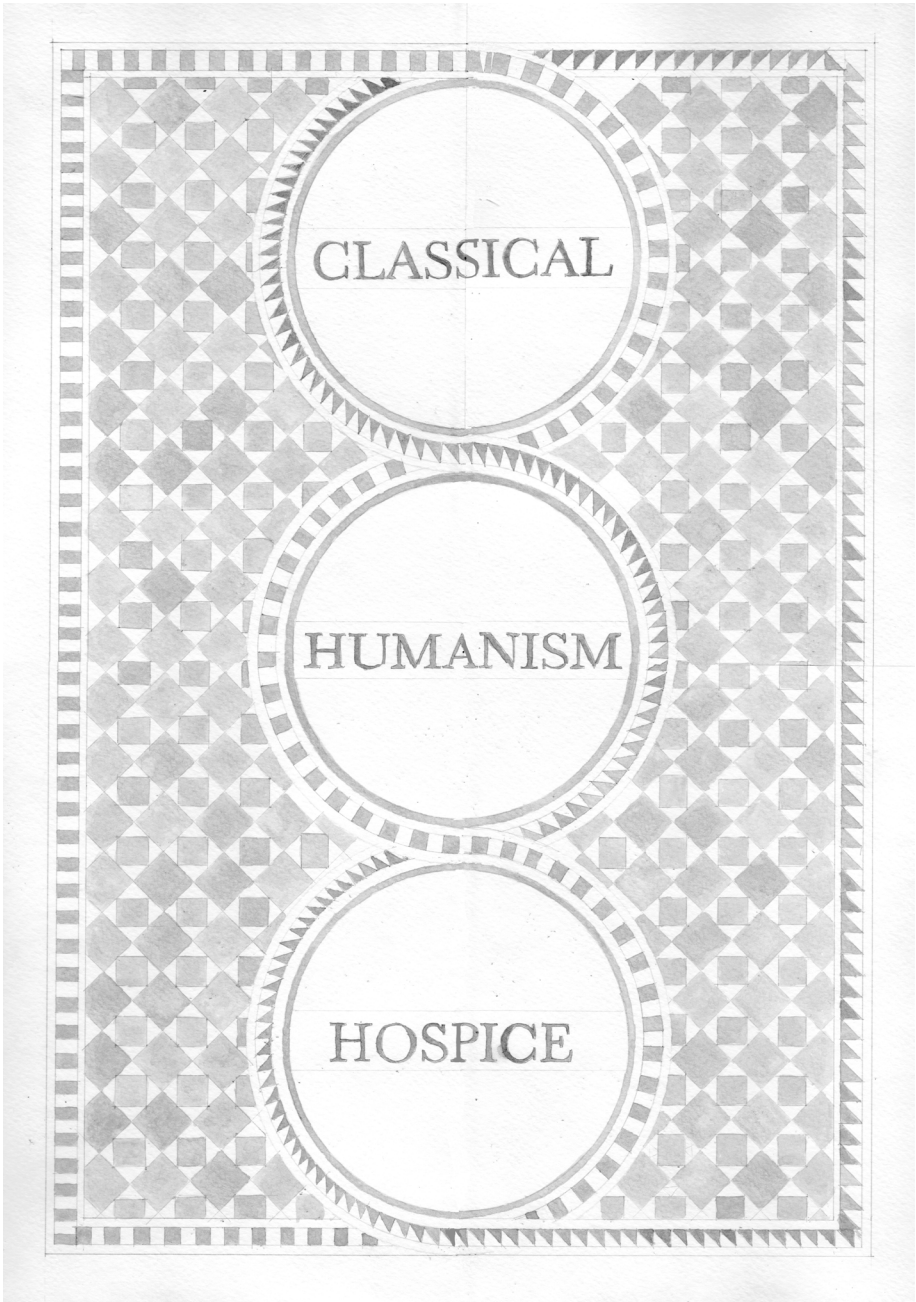
Thesis Framework

human condition, and today quite
impossible) nor reserving untouched
nature in shrinking pockets
surrounded by careless development. To
be humanist is to acknowledge
our capacity for the good and the
beautiful, and to intervene positively in
the world, while at the same time
recognizing our need for self-imposed
limits.[20]

If this definition is accepted, than
classicism addresses the human condition in
our environment and classical architecture
becomes more than a style. It really is a set
language that allows for the user to explore
our spiritual connection between ourselves
and the architecture. It also reinforces our
obligations and relationship to the natural
environment, which is to leave change that
is dedicated to the good. Architecture has
the ability to guide us to the truth of the
human condition. It is shown to us through
specific instances to show what is means to
be human. Examples include the column,
the order and rhythm of space. Through our
experience of architecture we encounter a
type of self-discovery. Classical architecture,
in particular, attempts to bring dignity to
the individual by using the human body in
its inherent language. At its core, humanism
attempts to identify the underlying motives
behind a selection of architecture and achieve
perfection as does classical architecture.

The Humanistic City

Aim for beauty. Originality
will take care of itself.

Cass Gilbert[21]
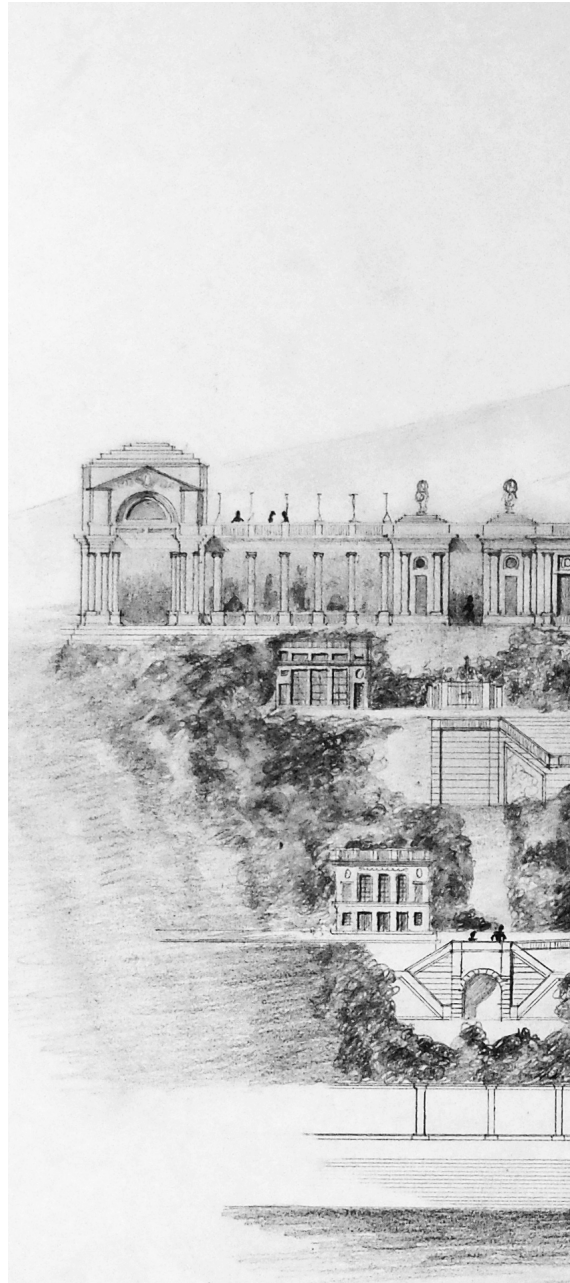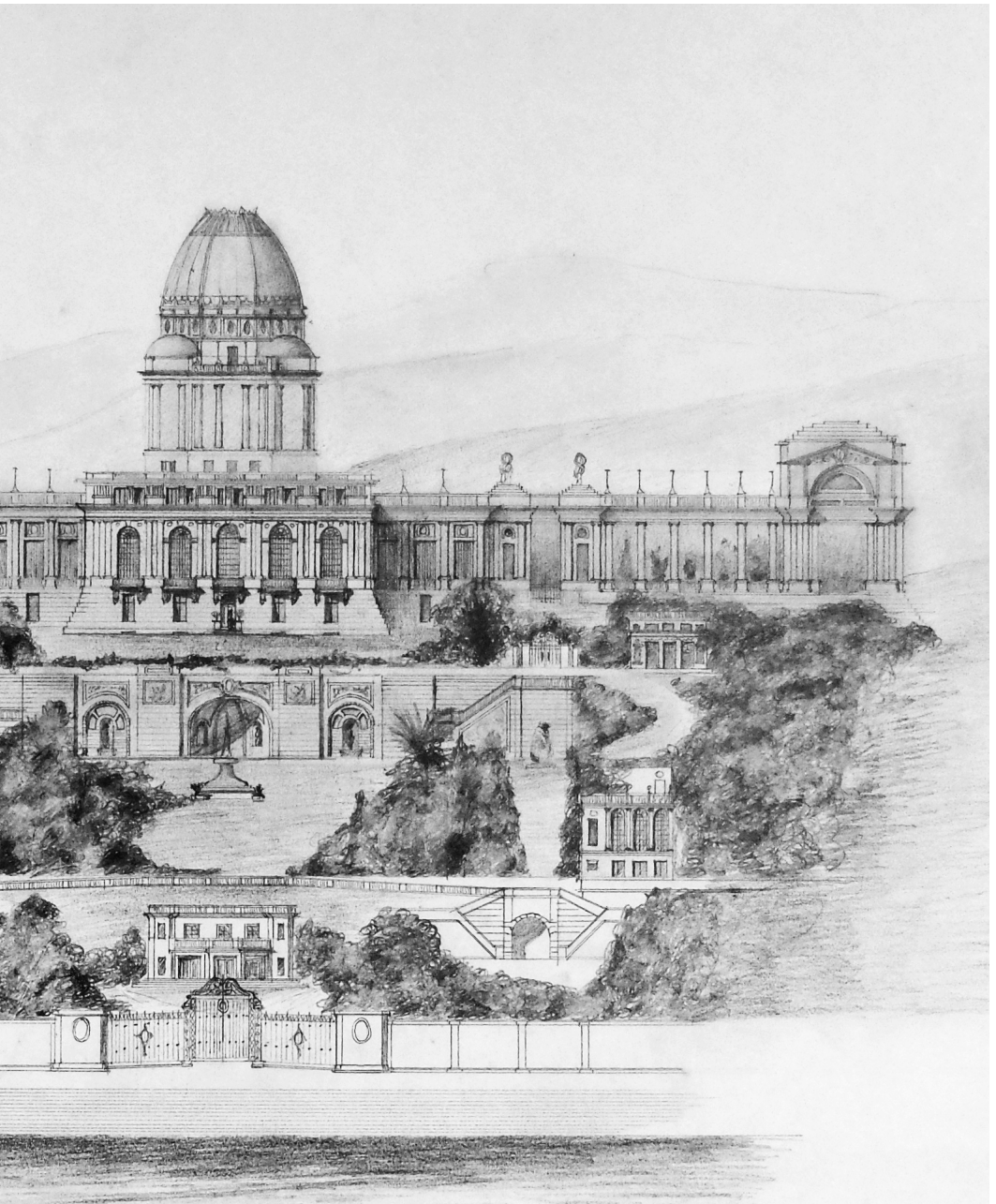
PART 4

BEAUTY

Beauty is truth, truth beauty - that is all
Ye know on earth, and all ye need to know
-John Keats, Ode to a Grecian Urn[22]

In this quote, it is suggested that beauty is related to truth and that it may serve as a guide when evaluating beauty. Truth certainly contains parallels with beauty as there is a spectrum of truth ranging from absolute truth to subjective opinions. According to Adler in Six Great Ideas, there also lies a parallel of goodness in relation to beauty. There are real and apparent goods, with apparent goods being relative to taste and desire. He concludes that beauty is more related to goodness in that it is a quality that we associate with things because of their relation to us.[23]

ENJOYABLE BEAUTY

Aquinas writes, "The beautiful is that which pleases us upon being seen." By pleases, Aquinas refers to not only pleasure but satisfaction.[24] Kant further refined the notion of pleasure with regards to beauty when he wrote that the pleasure experienced in a beautiful object is a "disinterested" one or an interest that is beyond the real.[25] In this way, we may experience beauty by simply looking at or experiencing an object. Aquinas' definition limits its scope by only discussing visual beauty, which for the purposes of this thesis is acceptable but may be expanded to include other ways of experiencing beauty through our other senses. This is a definition of enjoyable beauty, according to Adler, which is entirely subjective and a matter of taste.[26] Because of this, enjoyable beauty is relative to

culture.

ADMIRABLE BEAUTY

Admirable beauty is objective in nature since it relies upon rationality. Aristotle defines admirable beauty when he writes, "To be beautiful, a living creature, and every whole made up of parts, must not only present a certain order in its arrangement of part, but also be of a certain definite magnitude. Beauty is a matter of size and order…"[27] Aquinas also stated that the beautiful object is one that has unity, proportion, and clarity.[28] Both Aristotle's and Aquinas' definitions share analogous properties to Vitruvian notions of beauty, which is the harmony between the parts to whole.[29] In short, an object is admirable for its excellence. Excellence or perfection is what makes an object admirable.

Judgement by experts lead to consensus of the admirable qualities of an object. These experts have superior taste towards a specific type of object which allows them to correctly identify the admirable qualities of a specific object.[30] From a humanistic perspective, a person who is able to reason well, will have more refined tastes.[31] As a result, the person take away more admirable beauty from an object. However, it is not possible to prescribe what a person can and cannot enjoy. Therefore, an object can be declared beautiful but can still be disliked by others. Degrees of admirable beauty are objective since they apply to the condition of the object in question and not to the feelings of the expert.[32]

Classical architecture fits within these parameters, making the beauty derived from it, admirable. It attempts to create and inspire excellence through the use of its developed language. This makes classical architecture

objectively beautiful due to its aspirations and the harmony between its elements.

   With regards to humanism, when we explain beauty we rely on metaphors and figurative language express our judgement.[33] Using architecture as a metaphor to display human emotions is a need to discover and create the beautiful. Therefore, beauty is required in order to represent our humanity.

Classical architecture is the
cutting edge of architec-
ture for the 21st century.

Allan Greenberg[34]

PART 5

HOSPICE

FRAMEWORK

Through the framework of humanism, the program of a hospice was determined to be compatible with classical architecture. A hospice seeks to provide dignity to the end of life scenario. Using humanism as a framework, classical architecture has a direct relationship with health care, one that is dedicated to providing dignity, spirituality, and the beautiful. Hospices are not only places of sadness where individuals retreat for death and grieving, but are also places of joy which celebrate life. Classical architecture would create a dialog between the patient and the architecture and respond to these needs as an individual and be sympathetic to the program of a hospice.

SITE SELECTION

For a hospice based on humanism and beauty, a site that fulfilled a set criteria. The first was a site based on the flowing of water. Water has an important transitory and ever-changing quality that makes it appropriate to a hospice. It also displays the properties of clarity, life and a travel. Another important quality was the aspect of sublime beauty and multiple topographies. A water feature does imply the sublime but commanding views and a variety spaces on different levels reinforce the sublime. The third criteria was that a forest or a space for an arboretum would be provided on the site for a large contemplative garden. The final criteria was that it should be local, for visiting and familiarity purposes.

Three sites were determined based on the criteria. Two sites in the neighborhood of Riverside and the final along the River Canard in the Town of LaSalle. The River

Canard site was determined to be too far from any communities for the hospice to properly engage the Windsor community. The first site in Riverside was too close to a major sporting arena and the adjoining parking lot and access road. In addition, the water features on the site were fairly miniscule.

The site chosen was on Riverside Drive on the Detroit River. The site was mainly chosen for its magnificent views of the Detroit skyline and Belle Isle, despite having no changes in topography and being a large site on the riverfront, with many opportunites for contemplative gardens and an arboretum. The site is orientated to the north-east and south west with residential properties creating a book end condition on either ends of the site. Access to Riverside Drive, a major road within the community, would benefit the hospice's connection to the city and make it easy for the community to access the facility.

PROGRAM

The programming for the hospice was based on the book Innovations in Hospice Architecture, which fully explains the needs and current trends in palliative architecture. Precedents for a hospice design were taken from the current Hospice of Windsor and Ospedale Degli Innocenti in Florence, Italy. Both provided telling interpretations from a local palliative care perspective and a classical approach to a medical care facility. It was determined that the program for the hospice would be broken into three main components: an adminstrative and visitor building, a contemplative space, and the hospice proper. The Hospice Building would provide spaces for a living room, dining

room, kitchen, library, rehabilitation room or gym, interior couryards, staff rooms, charting rooms, medication room, counseling space, laundry rooms, an atrium, hall, and the patient and caregiver rooms with accompanying bathrooms.

ARCHITECTURAL STYLE

A question of style became an important when designing a hospice in Windsor. Since there are no monumental classical buildings of significance in the community, it was thought that a Georgian or Loyalist style would be appropriate due the architectural character of historic Sandwich in the west end. The Georgian style became very limiting in terms of what the architecture could accomplish in terms of beauty. In place of a Georgian style, the Beaux Arts style with Francois I and Second Empire influences was chosen and is appropriate due to the connections with the French settlements in area during the 1700s.

PRELIMINARY INVESTIGATIONS

In the early stages of schematic design, a strong axis along the riverfront was determined, while secondary axes lead from the street-front to the river. Using the strong axis along the river as a spine, a large colonnade enclosed by large arched windows linked the major program buildings. The adminstrative building took its inspiration from domestic Loyalist architecture, while the contemplative space was based on the Radcliffe Camera in Oxford, although the choice of materiality in brick and slate, would make the structure more suited to

the architecture and the locality of Windsor. The form of the hospice building formed a U-shape and created an enclosed courtyard that faced the river. The architecture of this building would be influenced by brick buildings of Pullman, Illinois and the surrounding buildings comprising of The Lawn at the University of Virginia with emphasis on Georgian details and pediments.

This scheme created several problems such as a lack of topography and engagement with the site and the building. The adminstration building was not nearly impressive, in comparison with the hospice building, to create a sublime entrance and the much more prominent hospice building ignored the street. Also issues with parking and circulation within the site created several problems.

OVERALL DESIGN

Following the selection of a new architectural style, the site plan and the scale of the buildings changed vastly in scale, with the hospice building becoming larger with several interior courtyards and the adminstration and guest building becoming two individual pavilions at the entrance to the site. The contemplative building became its own entity within the large arboretum on the fringes of the site. Also vast terraces and gardens along the sides of the buildings and at the rear of the building, compensated for the lack of topography on the site.
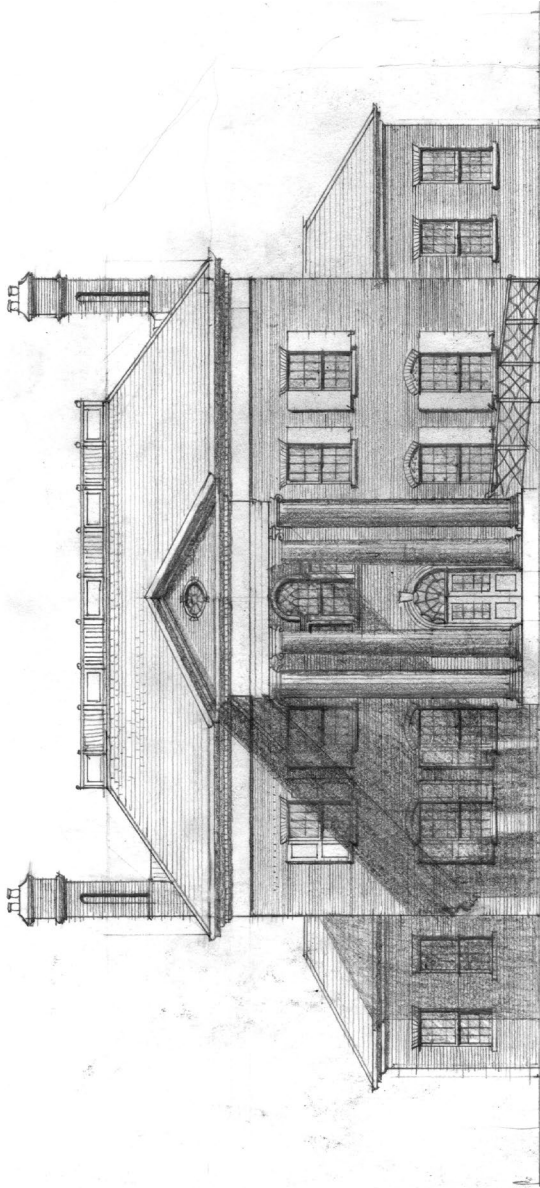
SITE DESIGN

It became critical, that privacy and removal from outside disturbances for the
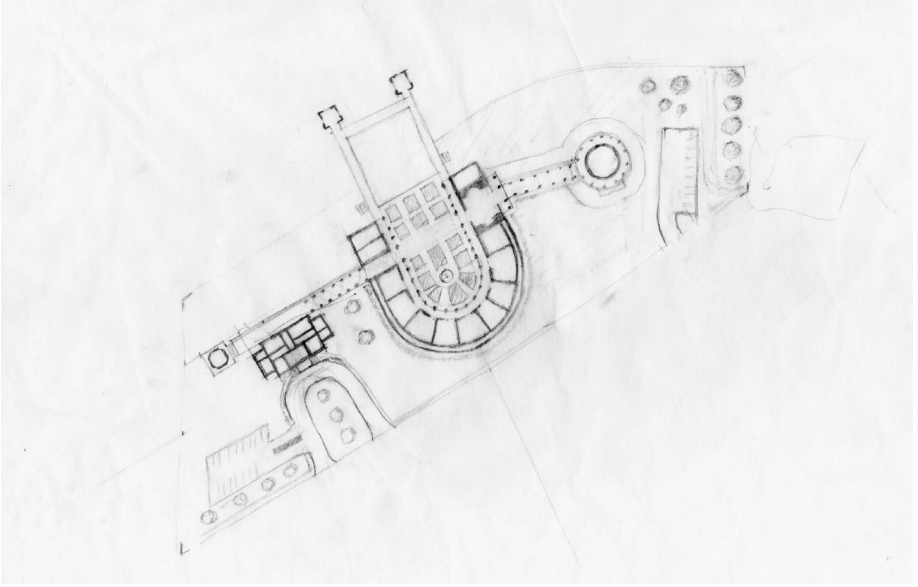
Preliminary Site Sketch

Preliminary Hospice Building Elevation

Preliminary Administrative Building Elevation

occupants be paramount to the site design, while maintaining the accessibility of the hospice with regards to the community. As a result, the Visitor and Administration Buildings are situated at the front of the site, where visitors and patients may be welcomed before they are escorted to the hospice or the gardens which are placed further into the site. An outer forecourt with sunken gardens serves as a buffer zone between Riverside Drive and the Hospice Building. It also is the starting place of the procession from the street to the door. The pedestrian enters from the center break in the fence, while vehicles use the entrances to the side of the Administration and Visitor Buildings. The pedestrian has a direct path to the inner forecourt and the hospice. Vehicles drive and park around the perimeter of the outer forecourt. The parking is hidden from the street by a low wall. Four sunken gardens lie in the middle of the courtyard to provide places to rest, contemplate and grieve. The two inner parterres are rectangular in shape with obelisks in the center of their spaces. The outer gardens feature a fountain with a pergola wrapped around the circumference of the fountains. There is a slight change in elevation of four feet from the road to the back of the outer forecourt to raise the hospice building and to create a gesture of enlightenment.

The bricked Entrance Courtyard is enclosed by a wrought iron fence and creates a clear threshold between the hospice and the street. This courtyard is sloped towards the outer courtyard with a more dramatic change in elevation of five feet. Areas on the perimeter of the courtyard are kept level for places to rest and sit.

On the sides of the Hospice Building are a major landscape feature, the Gardens of Time. The Gardens of Time take their inspiration from formal French gardens. The geometric man-made lanscape is appropriate to represent the human construct of time. In this space are a variety of parterres and manicured hedges which create outdoor rooms. Scattered throughout the gardens are ornamental statuary, obelisks, columns, and reflecting pools. These gardens may be accessed from the Hospice Building or from a pair of stairs from the outer courtyard.

At the back of the Hospice is the Grand Terrace which is connected to the Gardens of Time. The terrace is a large open space to view the sublime vista of the Detroit River. Ramps lead down from the terrace to a smaller terrace which is five feet above the water. On this smaller terrace is a loggia, outdoor pavilion, and a belvedere. These spaces provide opportunities to be in a range of spaces from fully exposed to fully enclosed.

On the outer expanses of the site, on both ends, is an arboretum called the Gardens of Life. The gardens are accessed through the East and West Pavilions, which act as a threshold between the Garden of Time. This garden is much more natural to reflect its theme. The garden is more passive and encourages wandering away from the main path and into the trees. Situated in the east Garden of Life is the Contemplative Space, a domed circular building in the Ionic order with a portico.

The main goal of the site is provide a variety of spaces as the hospice must accommodate to a range of preferences. As celebrations and grief affect each person differently, a wide variety of spaces should be available to help cope or create lasting legacies.

FORMAL CHARACTERISTICS

It is important that a variety of spaces are not only present in the site design but in the Hospice Building itself. This is important because not only do the families grieve and celebrate but the staff and caregivers as well. The plan is taken from a variety of French chateaux and hotel. The courtyard plan typology is an advantage as it provides light and air to the majority of the interior spaces, while creating unique spaces within the interior and exterior. It is also easily adaptable and well-suited to a hospice due to bi-lateral symmetry. In the event of low occupancy, the building has the capacity to shut down entire sections without compromising the remainder of the building, since the rooms are mirrored on the opposite side of the building. The wings of hospice, closing in the Entrance Courtyard, gesture an embrace to the patients, families, and caregivers as they approach the building. To re-interate the program, the Hospice Building would contain the following spaces: a living room, dining room, kitchen, library, rehabilitation room or gym, interior couryards, staff rooms, charting rooms, medication room, counseling space, laundry rooms, an atrium, hall, and the patient and caregiver rooms with accompanying bathrooms. These spaces would be provided for on the first and second levels of the building with service spaces such as a boiler room and mechanical room in the basement along with an expanded laundry facility.

The public rooms of the hospice, such as the atrium, hall, living room, dining room, library and kitchen are clustered around the center and rear of the building to be equally accesssible to all patients, with the Living Room taking advantage of the natural daylight from the north elevation and the views of the Detroit River. It is intended that the users of the building be able to see this view when standing at the main entrance and looking through the atrium, corridor and hall, creating a feeling of openness and activity within the space.

The circulation space was determined based on axial relationships from the gardens and entrances and the availability of natural light. Two interior Courts provide light and air into the the core of the building and provide an opportunity for patients and their families to experience fresh air without needing to go into the gardens. They are also places designed for contemplation within the hospice.

The rooms for the caregiving team are in the corners of the rear of the building, providing them with natural light. These sets of rooms are the adjacent to the patient rooms and are within close proximity to each other, creating a medical suite that is able to communicate between the different functions.

The patient rooms were of vital importance. They not only must feel like a bedroom in a residential setting but quite often, grieving of the families is contained to the patient rooms. These rooms were designed to be suites with an adjacent room for either a caregiver or a family member, and a shared bathroom. These rooms were strategically placed away from the front of the building and into the wings of the buildings. The windows face in the west wing to the south-west and the north east in the east wing with views of the Garden of Time and the Garden of Life beyond.
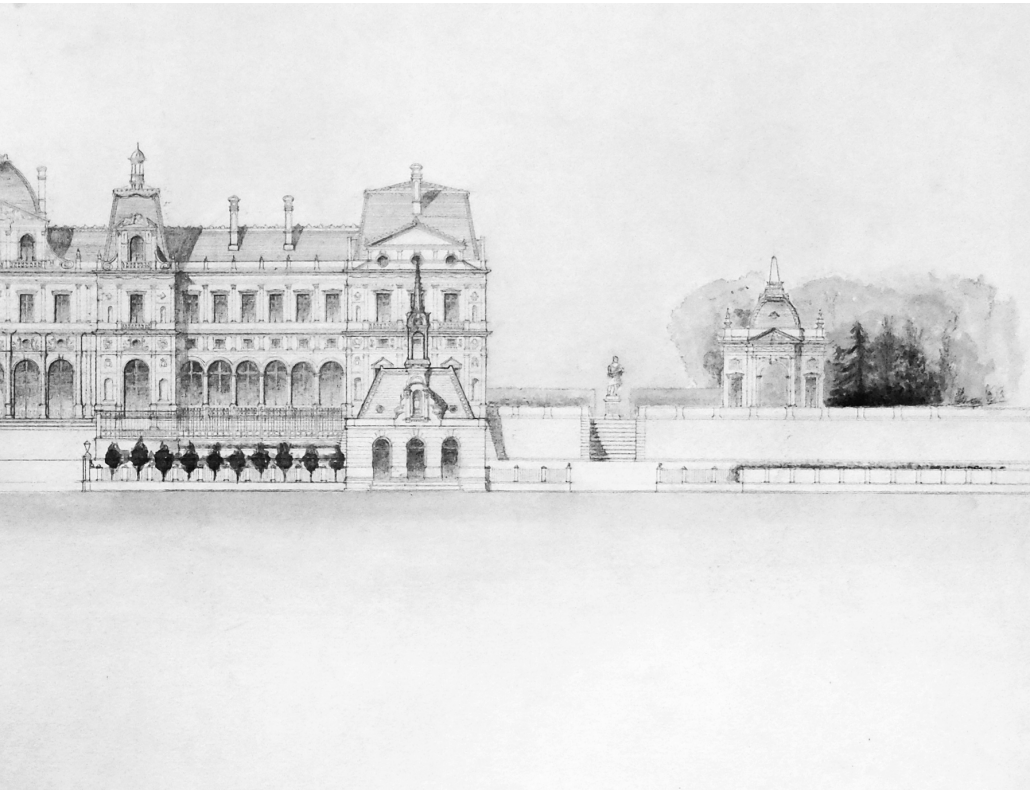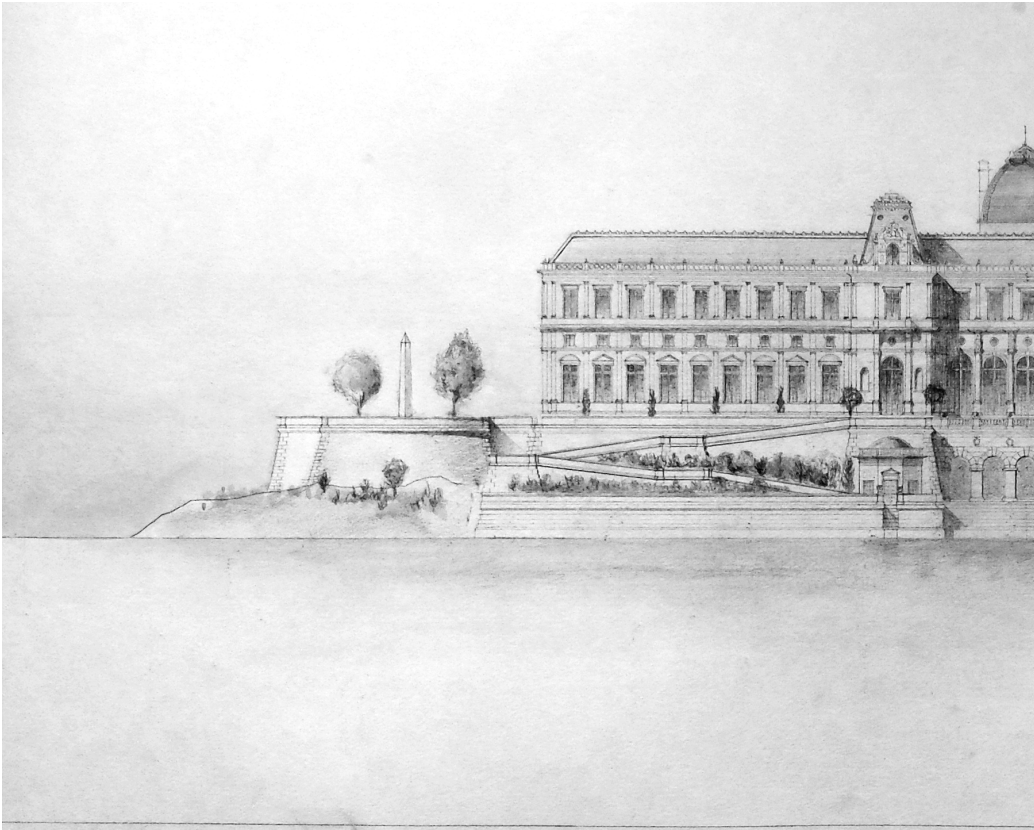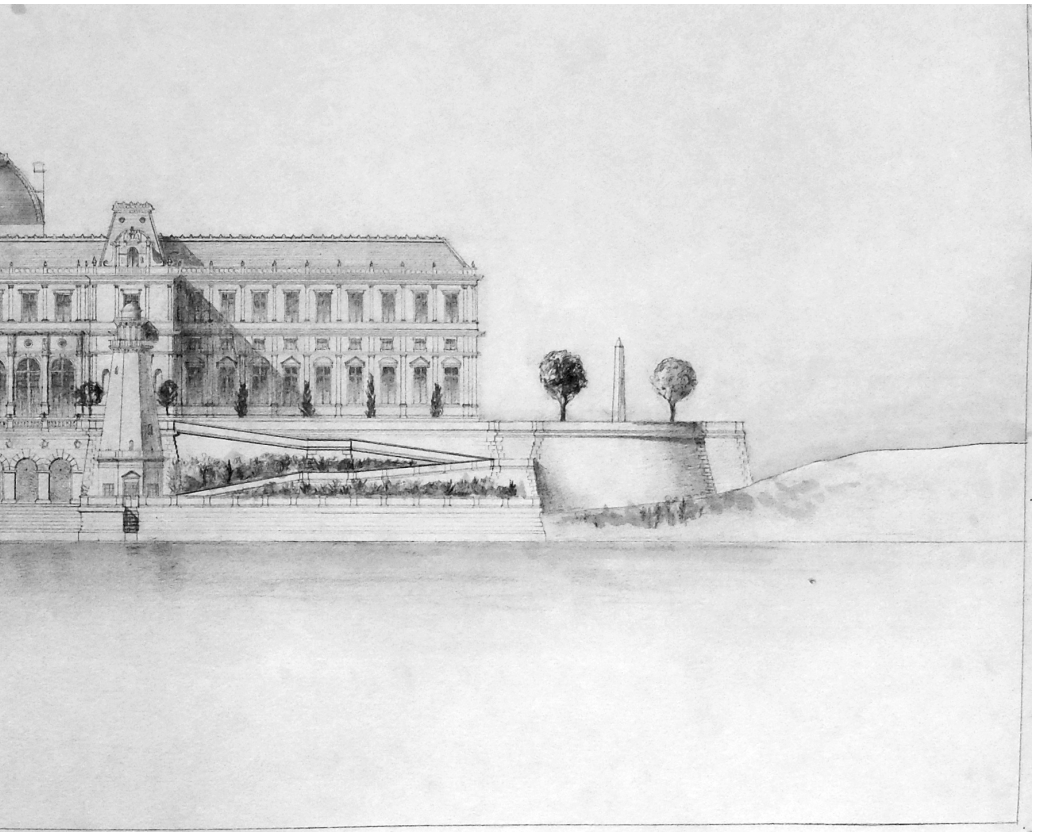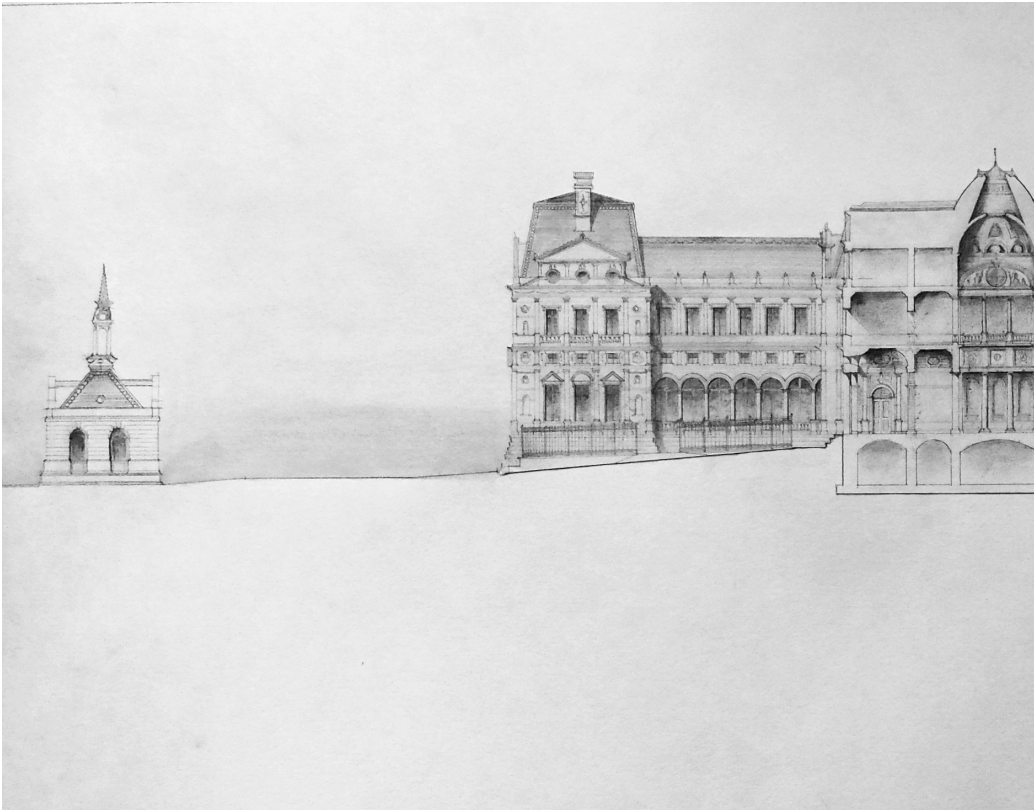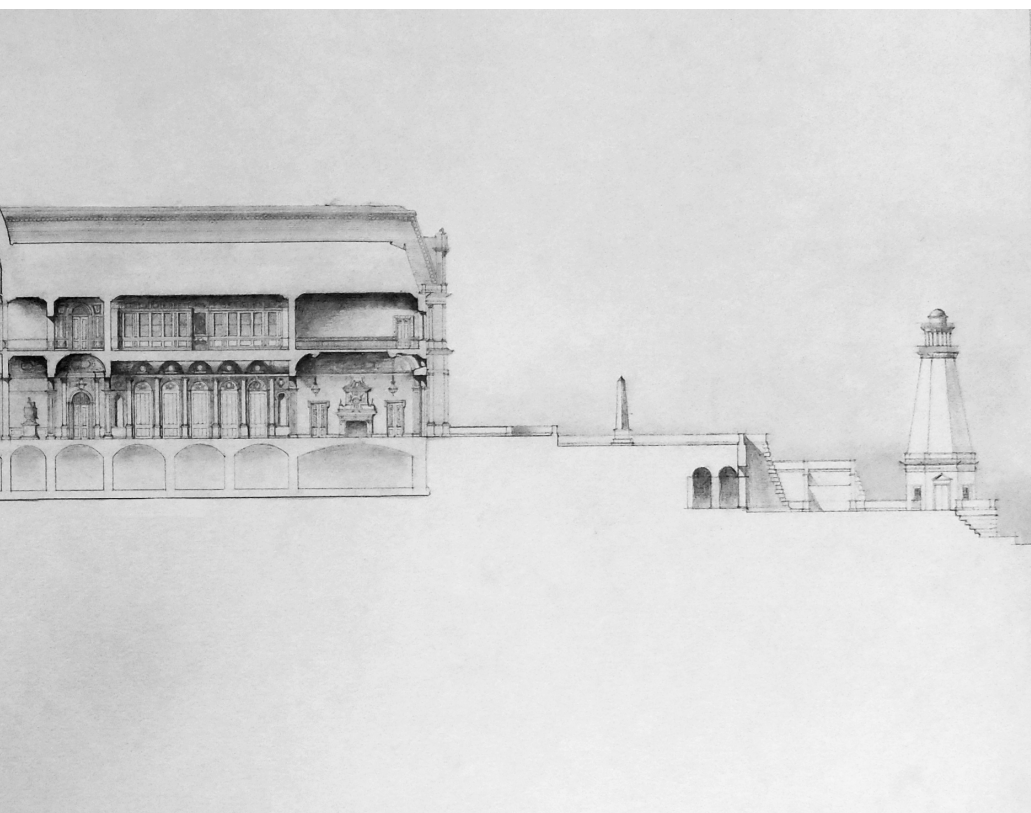
Site Plan

Drive
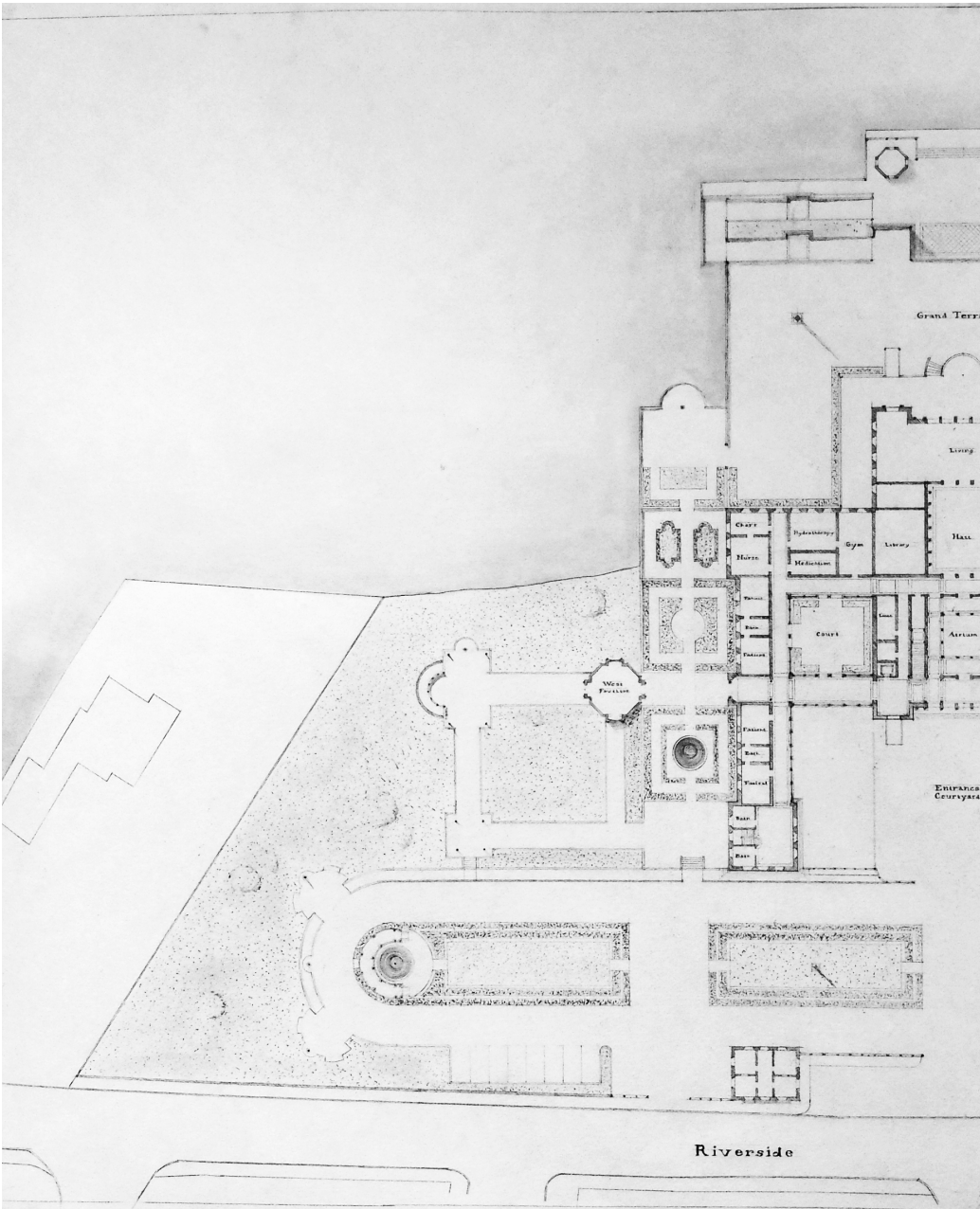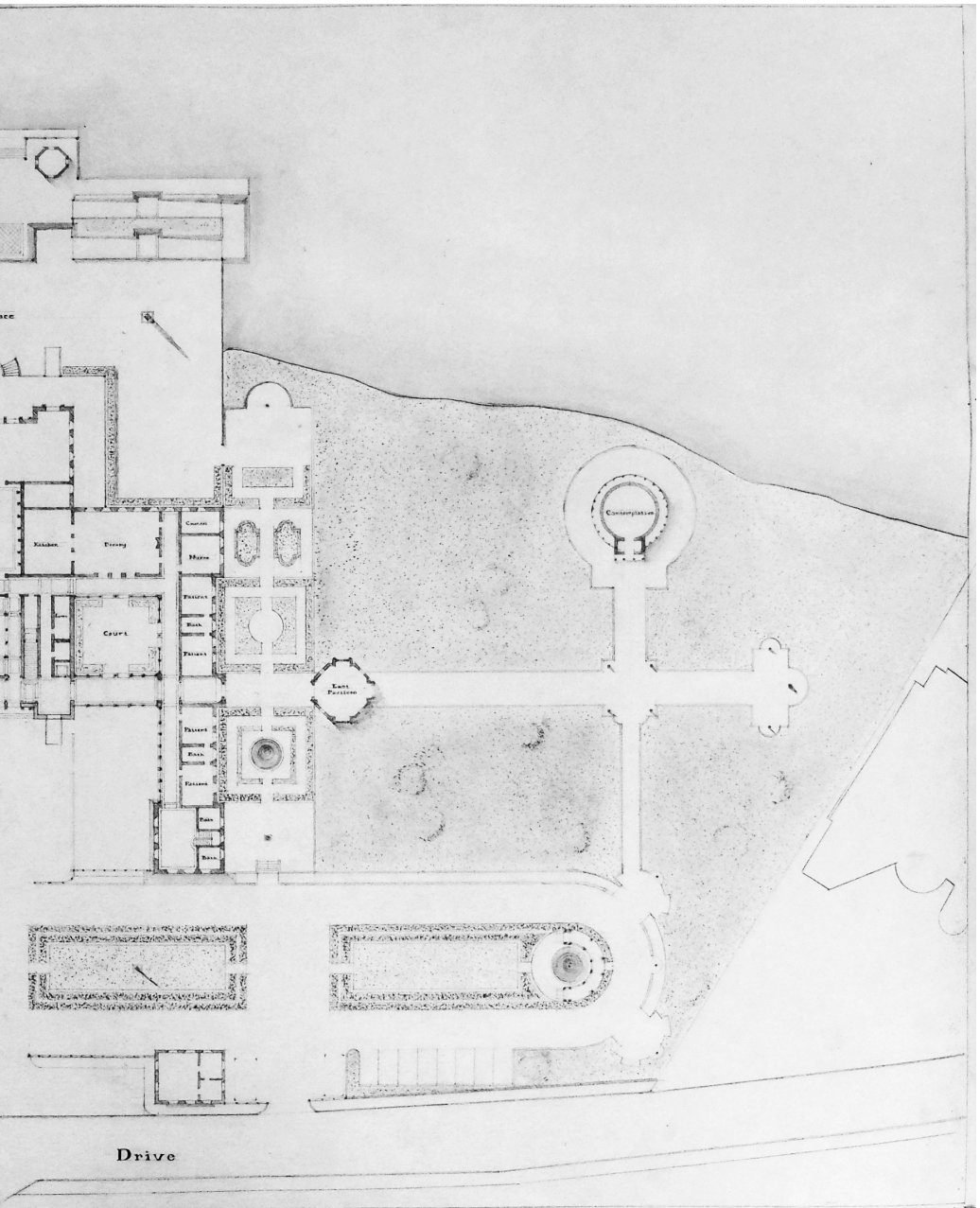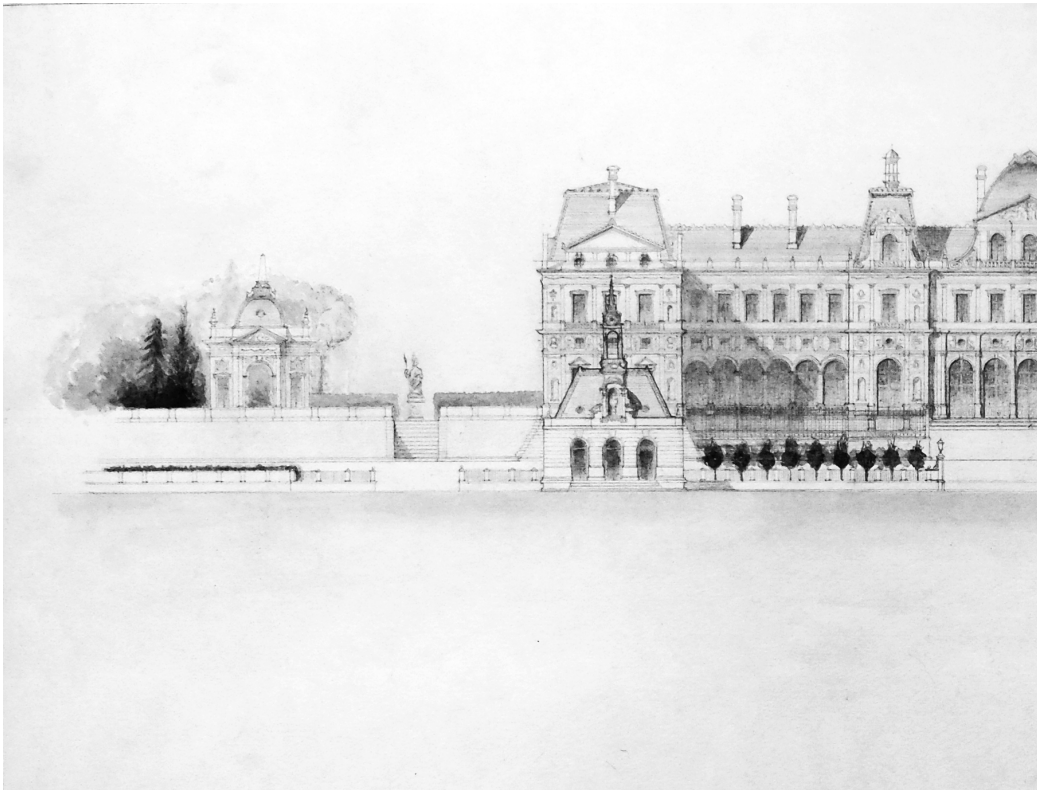
Front Elevation

Rear Elevation

Section

CONCLUSION

Classical architecture is an appropriate gesture to make in our contemporary society. It is especially successful in celebrating the human condition and creating the beautiful.

This project is successful in its arguement for classical architecture, since it celebrates its beauty and its purpose, while fulfulling it. The architecture is inherently beautiful due its use of the classical language. The building is in harmony with itself as well as its site, while addressing concerns of its occupants. It offers a place dignity, spirituality, and the beautiful can be seen throughout.

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