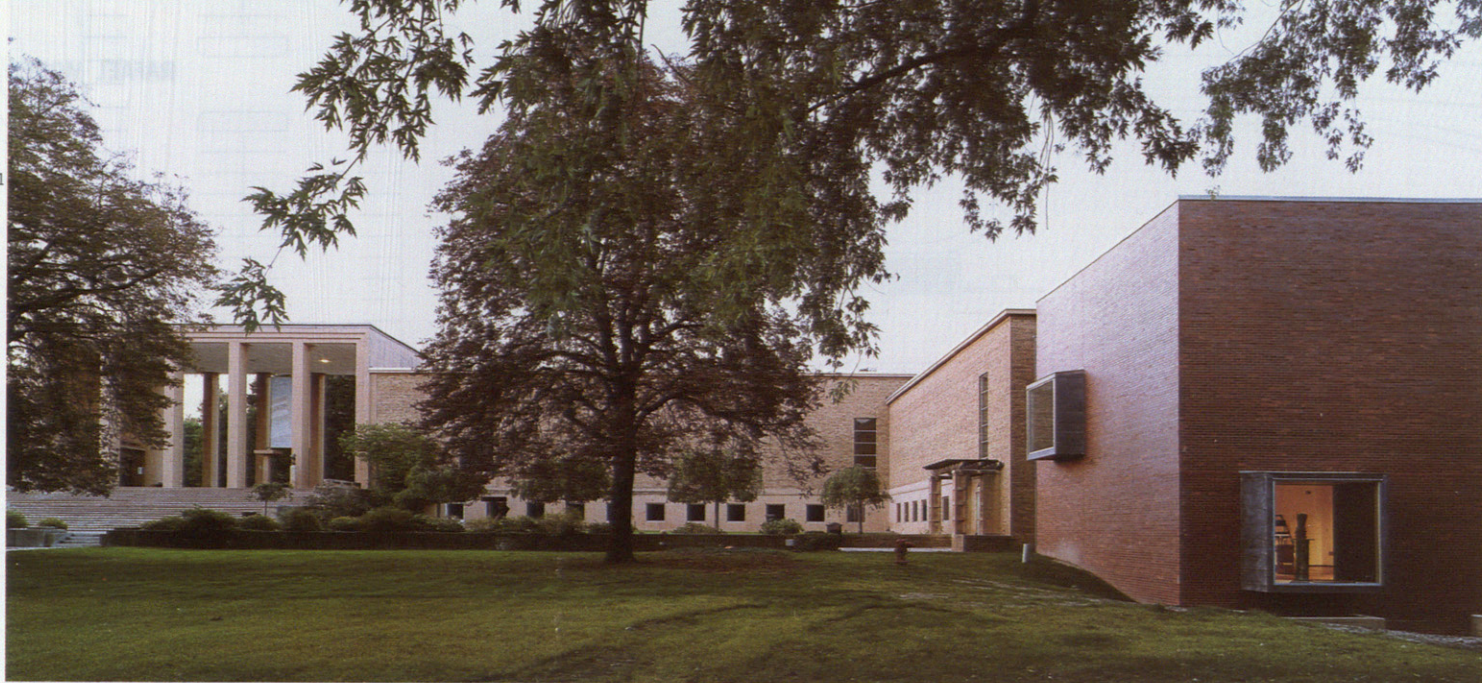


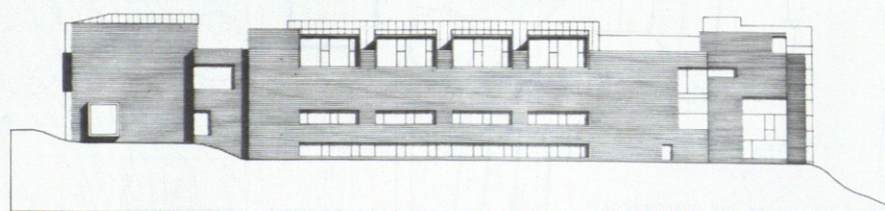
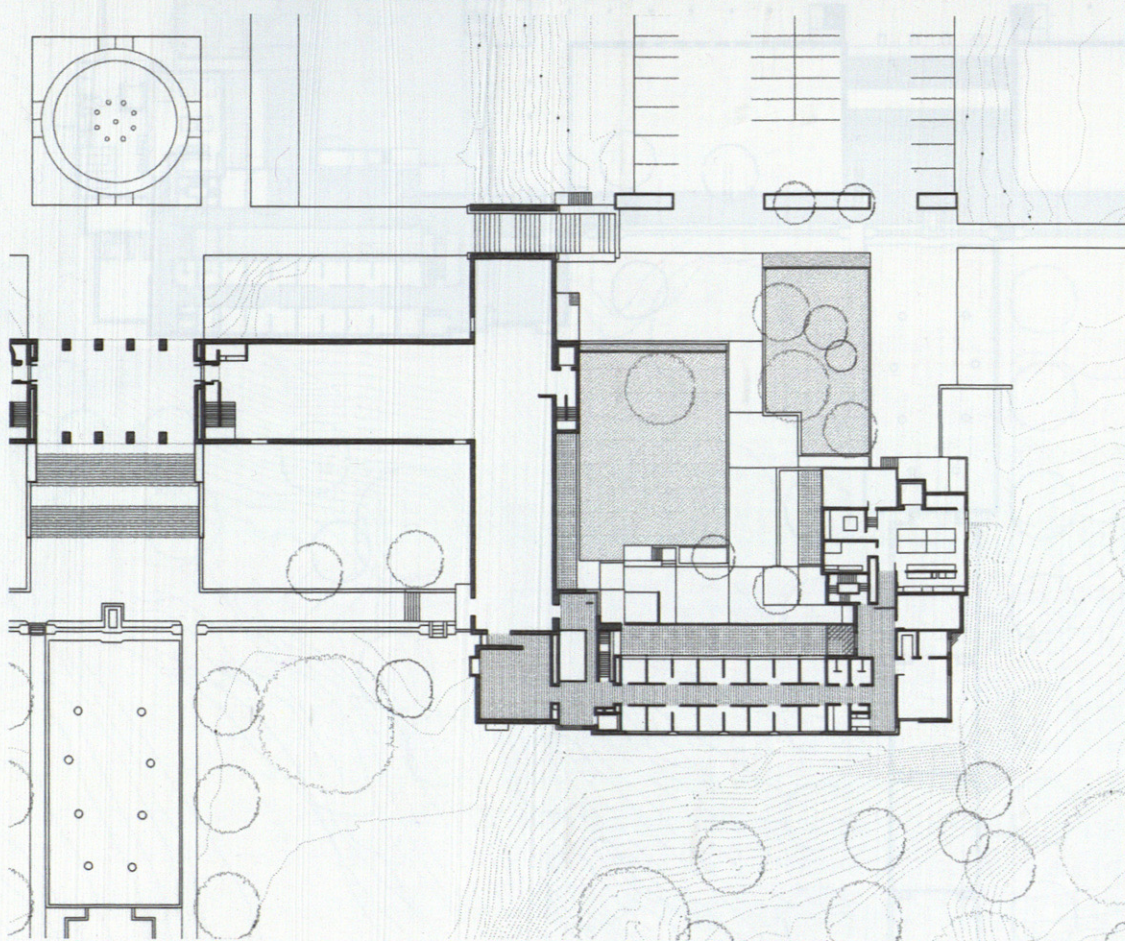
21

40 - PLANTA COTA 0



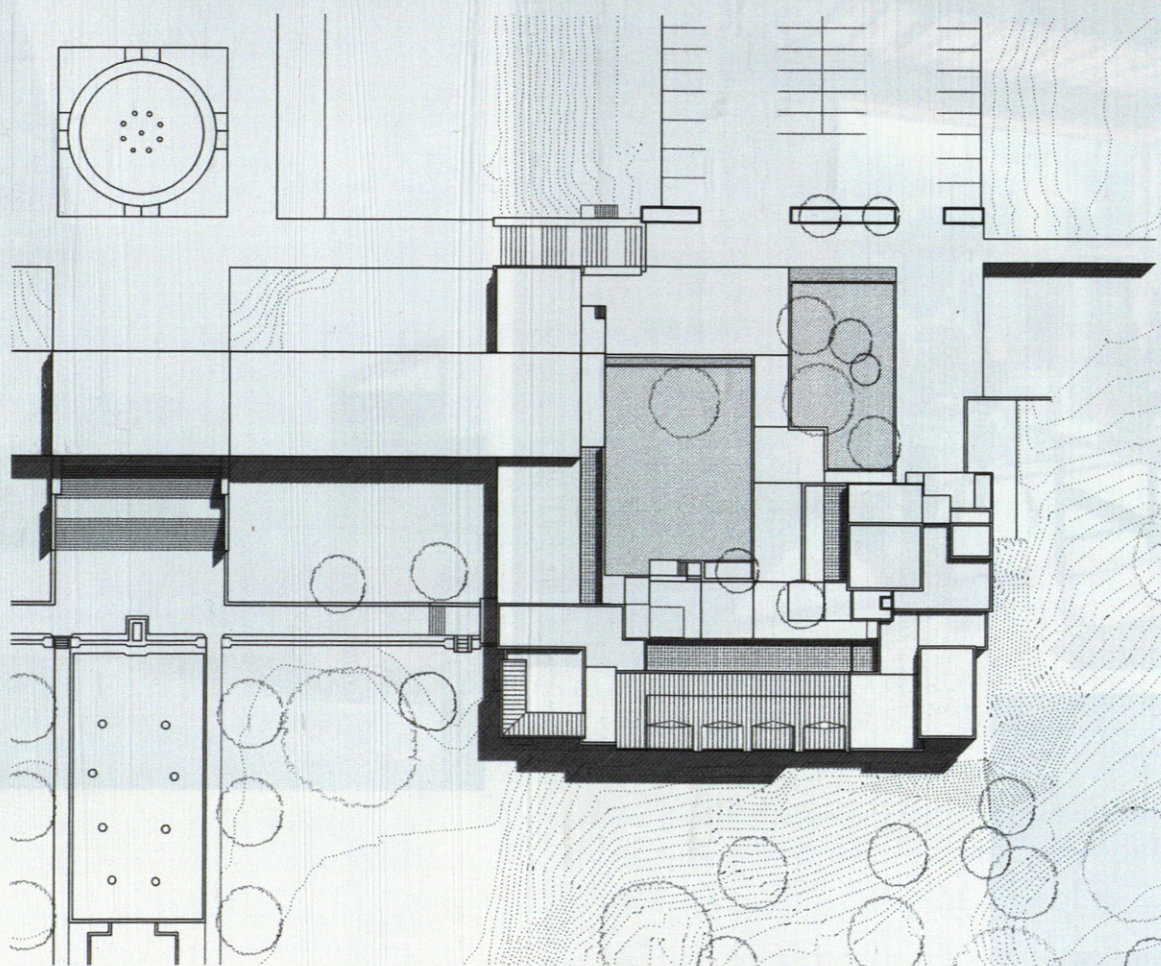
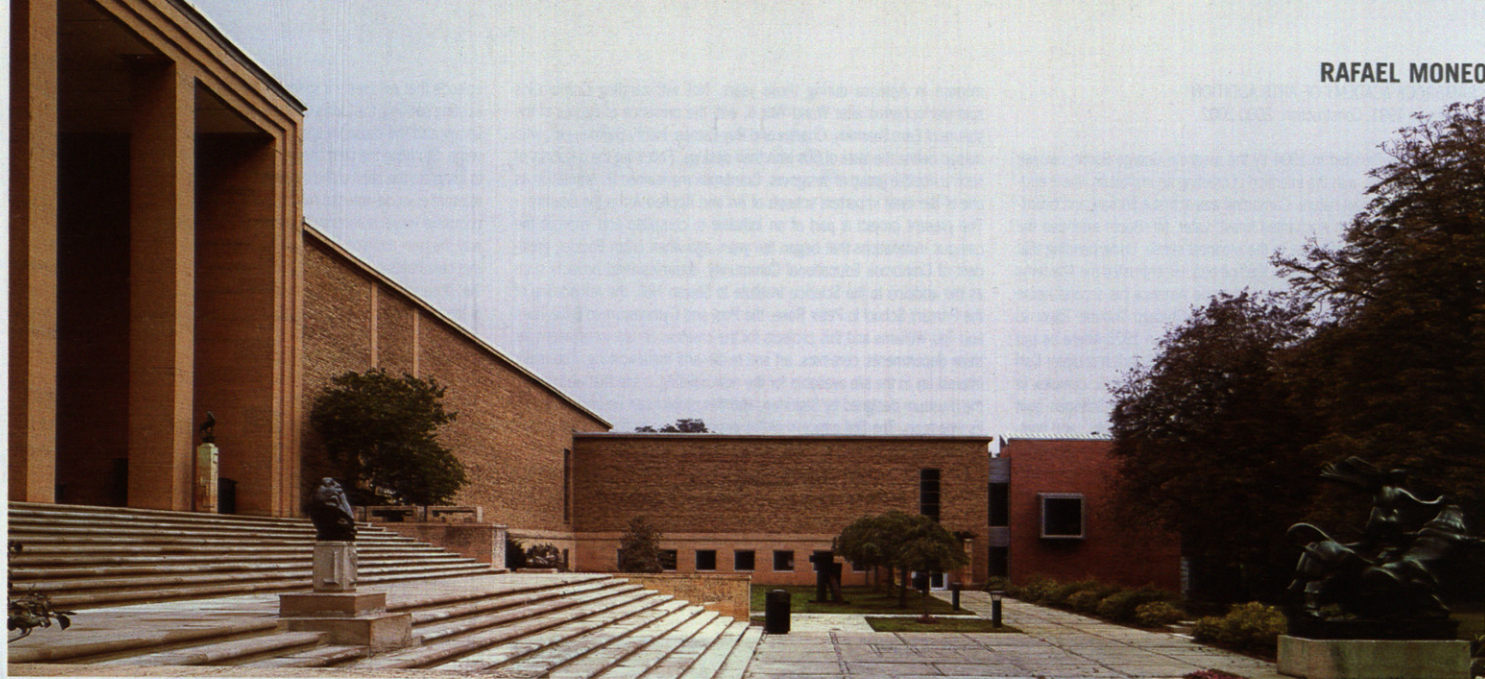


41 · PLANTA DE CUBIERTAS



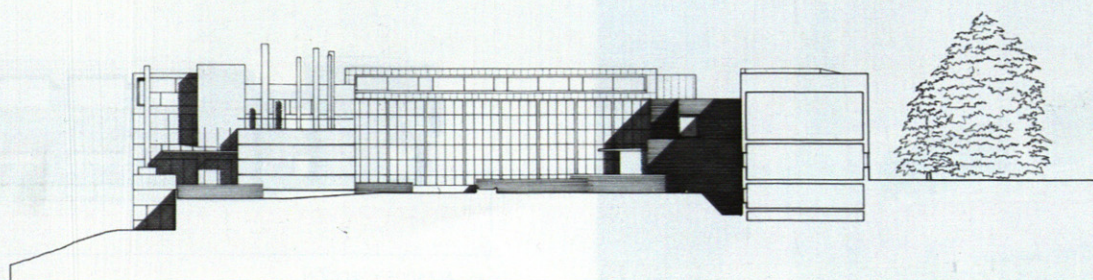
42 · ALZADO





43 - PLANTA PRIMERA

23



44 - ALZADO

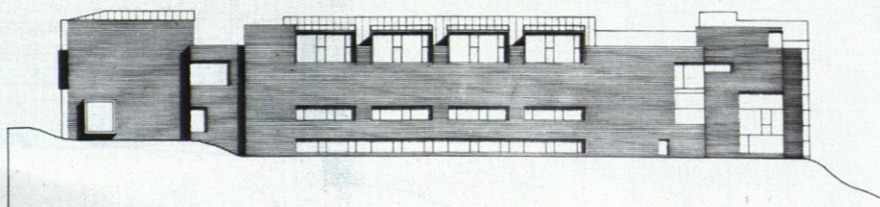


Cranbrook was founded in 1904 by the magnate George Booth, owner of the Detroit News, with the intention of creating an institution where education would not forget nature. Cranbrook was at first a primary and boarding school placed in an enchanted forest. Later, Mr. Booth extended the educational project to the arts, in the broadest sense, understanding that applied arts should be included in the fine arts. He entrusted the Academy of Fine Arts to Eliel Saarinen who had made America his second home after participating in the competition for the Chicago Tribune Tower in 1923. Eliel Saarinen began working for Cranbrook in 1925 where he put down roots, building his house and sending for the Swedish sculptor Carl Milles to collaborate with him in the creation of an academic complex in which they hoped that beauty would prevail. At Cranbrook Saarinen built between 1925 and 1950 various studios, dormitories, schools... and finally a museum and library. The first buildings should be associated more with the English Arts and Crafts movement rather than with the avant-garde interests that reflected the classical winds blowing at the beginning of the 40s. Taking advantage of the professors who worked with him at Cranbrook, he introduced countless furnishings, textiles, ceramics and decoration, etc., in his buildings that bear witness to what was considered

modern in America during those years. Notwithstanding Cranbrook's splendor occurred after World War II, with the presence of figures of the stature of Eero Saarinen, Charles and Ray Eames, Henry Bertola, etc., who helped define the taste of 50s with their designs. Following the dispersal of such a notable group of designers, Cranbrook maintained its reputation as one of the most important schools of Art and Applied Art in the country. The present project is part of an initiative to complete and improve the campus installations that began ten years ago when Lilian Bauder, president of Cranbrook Educational Community, commissioned projects such as the addition to the Science Institute to Steven Holl, the remodeling of the Primary School to Peter Rose, the Pool and Gymnasium to Billie Tsien and Tod Williams and this projects for the creation of new installations for three departments: ceramics, art and textile and metalworking. The major interest lay in the site available for the new building, a site that was next to the museum designed by Saarinen, and this project can be understood as its extension. The first concern of the designers was to find out what kind of building could coexist next to the resonant volume of the museum. Renouncing strategies that would have led to reinforcing for symmetry established by the lovely and monumental fountain dedicated to the Rape of Europa by Carl Milles, this proposal understands that the integrity of the fountain should be maintained, as it is today, and that the building, in continuity with the museum Saarinen, can still give rise to an autonomous

episode that will create a space in the form of an open plaza in which the existing parking, the Lion's Gate leading to the entry platform shared by the library and the museum and the access to the new departments all converge. Studying the plan one can appreciate the intention of the architects to integrate the back of the museum -including the Lion's Gate as the most relevant episode- into the new building while at the same time maintaining complete visual autonomy from the fountain, the Rape of Europa. In this way the new addition becomes literally the new entrance to the Academy that celebrates and takes advantage of the aura generated by the fountain. Two observations can be made about the floor plan. One is the importance of the transition piece in the ground floor as well as in the upper floor where galleries for exhibiting student work are to be installed with the intention that their work will be seen in continuation with the pieces presented in the museum. The other is that the work spaces for the students and the studio for the artist in residence use the same equipment for the development of their work thereby stimulating the proximity between students and faculty that has always been characteristic of this Academy. Concerning the character of building, an attempt has been made on the one hand to maintain the industrial aspect of the studios designed by Saarinen, and on the other not to alter either the scale or the materials that have served the Academy, with special attention paid to the landscaping. Perhaps the project will be completed with the needed addition to the museum.

RAFAEL MONEO



45 - ALZADOS Y SECCIÓN