

Collegeville Institute Guest Suites

Context Study and Style Guide



"The beauty of the place was healing to me... [The Collegeville Institute] is a habitat for the intellectual and spiritual quests becoming one."
- Short-term resident scholar (From the Collegeville Institute website)

Introduction:

The Collegeville Institute is a vibrant organization providing a supportive environment for theological and ecumenical conversation, contemplation, study, and writing. From the institute’s inception in 1967, Father Kilian McDonnell sought to heighten the experience of guests through architecture and it’s connection with the surrounding natural landscape:

“Another defining feature of the Collegeville Institute’s life has been a “sense of place,” a holistic ethos and atmosphere inherited from the Abbey. When the monks of Saint John’s set out to build the ecumenical center that Father Kilian envisioned and the Butlers made possible, they located it on the shores of Stumpf Lake. The cry of loons was considered a fitting, even necessary, backdrop to the work to be done. The monks insisted on the graceful architecture of Marcel Breuer, who conceived of apartments walled with windows to maximize the sense of place, in the midst of natural beauty.”

- From the Collegeville Institute website

Marcel Breuer was by this time a prominent and internationally regarded architect, and had recently finished the nearby Saint John’s Abbey. Breuer’s bold statements in concrete at the Abbey Church and University stand in visual contrast to his early wood-framed home designs. But uniting these disparate project types was a sensitive understanding of site, and a humanistic approach to Modern architecture, making him an obvious choice for the Collegeville Institute commission.

From Breuer’s beginnings as a student at the Bauhaus in 1919, he was inspired by the work of artists, movements, and architects of early 20th century Modernism in Europe. Influences include German architect Peter Behrens whose 1908 AEG Turbine Factory building marked a pivotal point in architectural expression in its clear form, wide-open interiors made possible through steel, and use of natural light from expansive walls of glass. Breuer also found stimulus in the ideas of the De Stijl movement, notably the work of the Dutch architect Gerrit Reitveld whose Neoplasticism emphasized a reductive design style using vertical and horizontal lines and planes, an emphasis on joinery of materials, and compositional asymmetry. Such design principles were thought to bring about a deeper understanding of the natural world through abstracted visual interpretation and to reveal the unseen spirit of reality.

Breuer followed his Bauhaus mentor, Walter Gropius, to the United States in 1937 for a teaching position at Harvard. Right away, Breuer and Gropius began a private architectural practice. Their early work in the US focused on residential design, with their first built projects being homes for their own families in Lincoln, Massachusetts. It was through these early commissions that Breuer explored a new, vernacularly-driven form of Modern architecture that utilized wood frame construction, employed local field stone walls, and were skinned in tongue-and-groove vertical siding painted white to relate to the surrounding colonial style of nearby homes.

For the next few years Breuer and Gropius produced several significant designs including the Haggerty House and the Chamberlain Cottage. Both of these projects show a continuing evolution of design thinking, including the use of local stone to connect the homes to their site and local geology, the use of a reductive palette of materials and forms, and an increasing use of wood and steel structure, artistically exposed to show how the buildings are supported. These themes continue throughout his later residential work, and form the basis of many design elements found in his plans for the Collegeville Institute buildings.

“I wanted time set apart from the busyness and business of everyday life. I wanted a view of a lake, fenced-in by maple trees. I wanted to be in a community where I felt the ease of saying: Yes, I am a writer.”

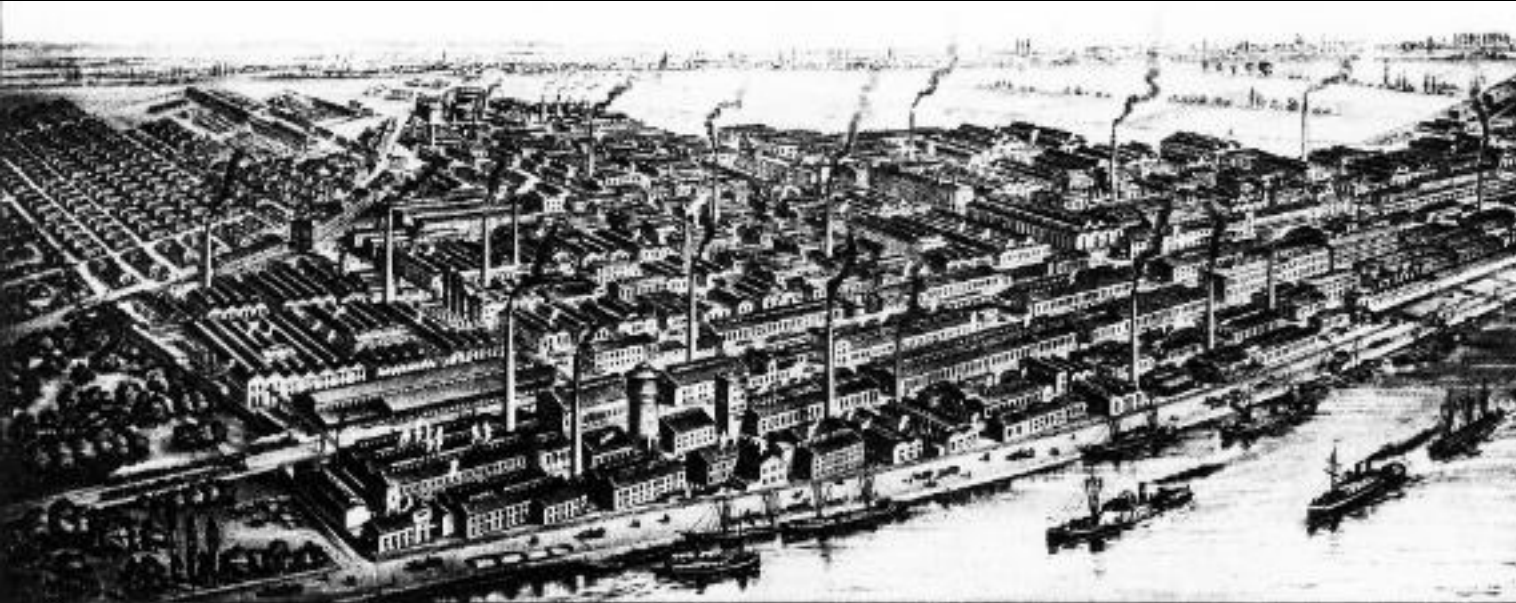
- Taylor Brorby, 2014 writing workshop participant



“One of the most embarrassing problems of ours: what to choose from all that is offered. To value and to select the right things is a vital discipline. This is what I would call the direction of thought, the direction of work progress, and the direction of contemporary mentality. From many thing you are supposed to reach - to select - the most purposeful, the right one, the one which is meaningful for the human existence.”

-Marcel Breuer, from his lecture at the Harvard School of Design, 1950

Early Modernism, Prior to Breuer joining the Bauhaus in 1919



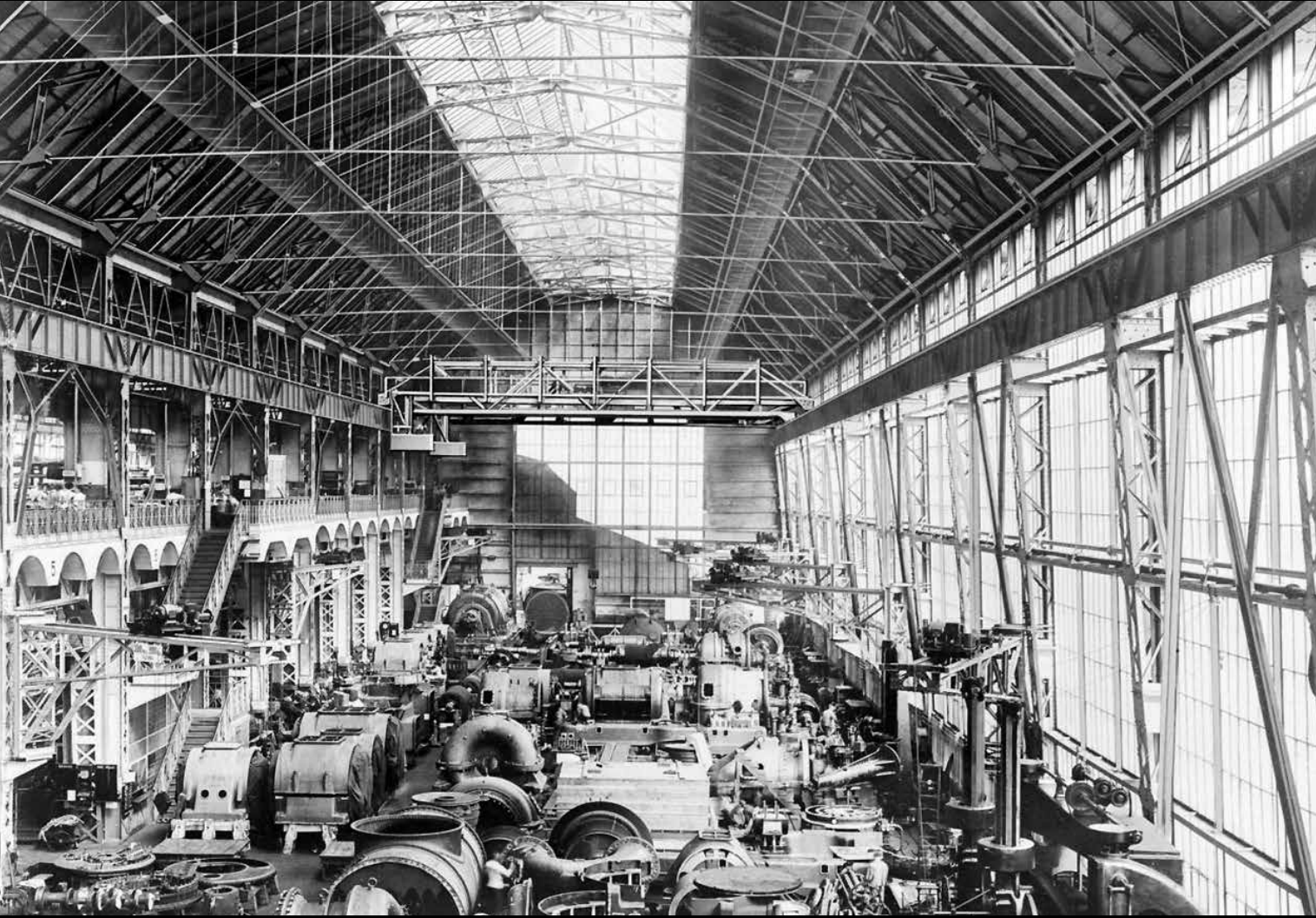
“Modern architecture is not a style, it’s an attitude.” - Marcel Breuer

Lithograph, Artist Unknown
BASF Factory Ludwigshafen,
Ludwigshafen, Germany, 1900

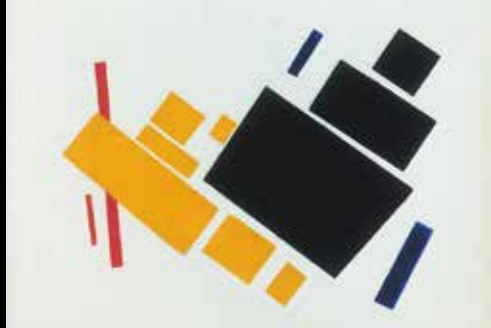
Peter Brehen
AEG Turbine Factory, Berlin, Germany
Photographer Unknown, 1909

Pablo Picasso
Girl with Mandolin, Cadaques, Spain,
1910

Gerrit Rietveld
Red and Blue Chair, Utrecht,
Netherlands Photographer Unknown,
1918-1923



Modernism is a philosophical, artistic, and design movement born as a response to the Industrial Revolution, the rapid growth of cities, and eventually, the horror of WW1. The traditional styles of art, architecture, design, and philosophy were less relevant in an increasingly mechanized lifestyle. This, combined with the availability of new materials and techniques, pushed designers to simplify forms, eschew ornamentation, and try to find relevance in a changing landscape.



Kazimir Malevich
Aeroplane Flying, 1915
Supremacist Composition, 1916
Moscow, Russia

Umberto Boccioni
Unique Forms of Continuity in Space,
Milan, Italy, 1913

Walter Gropius and Adolf Meyer
Fagus Werk, Alfeld, Germany, 1913



Bauhaus: A school for a new thought

Walter Gropius
Bauhaus Building at Dessau, Dessau, Germany, Lucia Maholy, 1926



Edmund Colleijn
Bautelier Gropius students, Dessau, Germany, 1927

Wassily Kandinsky
Small Worlds, Weimar, Germany 1922

Marianne Brandt
Coffee and Tea Set, Weimar, Germany, Lucia Moholy, 1924

Paul Klee
Architecture with Window, Weimar, Germany, 1919



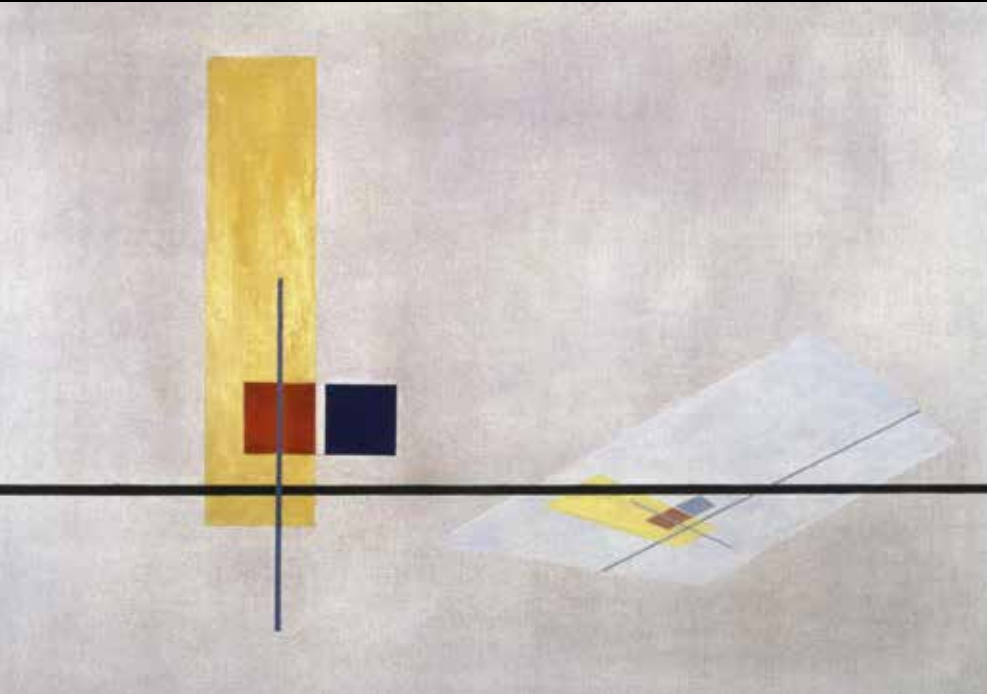
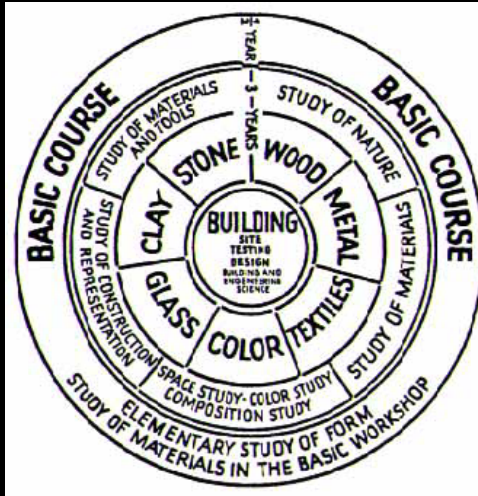
Rising from the aftermath of WWI, the Bauhaus was a school founded by Walter and Ise Gropius that merged art and industrial design. Mechanization and mass production had taken the craft out of everyday objects and their school sought to merge those ideas. The school was set up similar to the medieval guilds, with each craft appointed a master to supervise the efforts of each student. It tore down the walls between disciplines, one could practice architecture, build furniture, take photography seriously and weave in between.

Ivana Tomljenović
Bauhaus Canteen, Dessau, Germany, 1930

Walter Gropius
Diagram for Teaching at Bauhaus, Weimar, Germany, 1922

Joost Schmidt
Poster for the 1923 Bauhaus Exhibition in Weimar, Weimar, Germany, 1923

László Moholy-Nagy
Construction Z1, Weimar, Germany 1922



Breuer: Student to Master

Marcel Breuer and Gunta Stölzl
Side Chair, Weimar, Germany 1921

Marcel Breuer
Armchair, Weimar, Germany, 1922



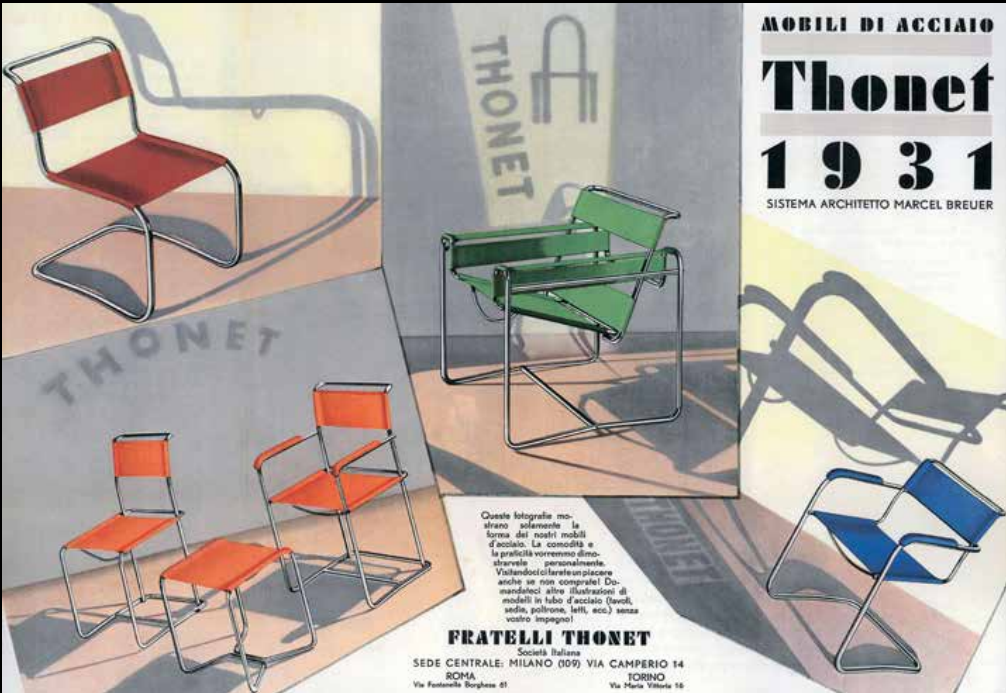
Marcel Breuer
Cesca Side Chair (as photographed in 1978), Dessau, Germany 1928

Marcel Breuer
Tea Cart (model B54), Dessau, Germany 1928



Marcel Breuer
Werkbund Neubühl Show Apartment, Near Zurich, Hans Finsler-Staatliche, 1934

Marcel Breuer
Thonet Ad featuring Breuer's works, Milan, Italy, 1931



Marcel Breuer
Bauhaus Interiors Canteen & Auditorium equipped with Breuer furniture, Dessau, Germany, 1926



Marcel Breuer came to the Bauhaus in 1920 to study carpentry and apprentice under Walter Gropius in architecture. By 1925 he was appointed a junior master in the carpentry workshop – this is when he first experimented with tube steel in furniture design, creating two of his most recognizable works: Wassily Chair and the Cesca Chair. Encouraged by his fellow masters, he also designed cabinetry and furnishings for their apartments at Dessau.



Marcel Breuer
Gropius Kitchen at Dessau designed by Breuer, Lucia Moholy, 1925

Marcel Breuer
Marcel Breuer in his B3 chair, Dessau, Germany, Photographer Unknown, 1926

Marcel Breuer
Moholy-Nagy Living Room, Dessau, Germany, Lucia Moholy, 1926

Moholy-Nagy Dining Room, 1926





Marcel Breuer
Harnischmacher View from Living
Room to South Terrace, Weisbaden,
Germany, Wolf und Lotte Schede Foto,
1932

Harnischmacher Living Room, 1932

Harnischmacher Window Detail, 1932



Breuer:

Harnischmacher House, Weisbaden, Germany, 1932

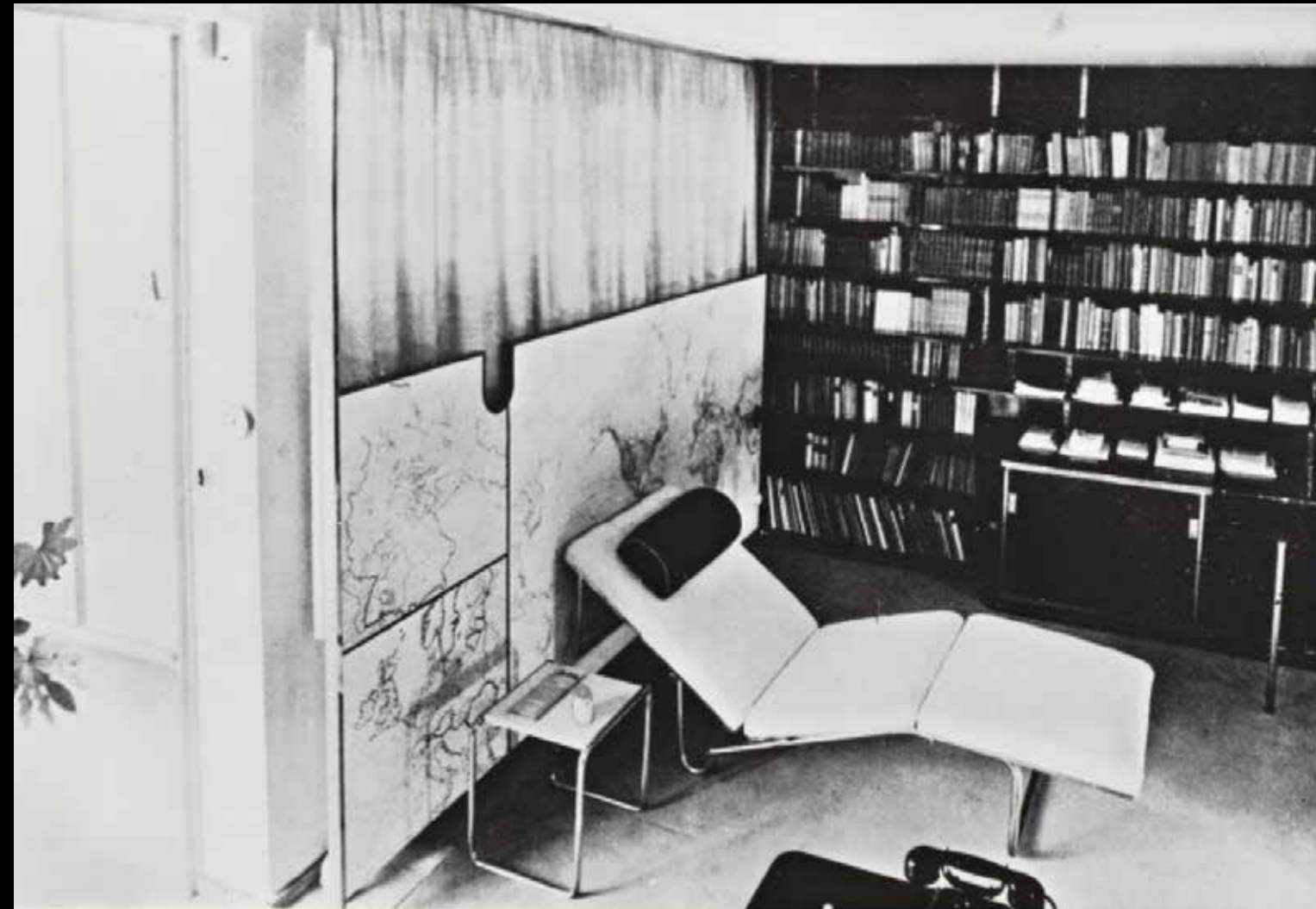
Having left the Bauhaus in 1928, along with Gropius and others, Breuer set up his own architectural practice in Berlin. During the years following WWI architecture commissions were difficult to come by and it wasn't until 1932 that Breuer was able to realize his first architectural design for the Harnischmacher's (Breuer, Robert McCarter, Phaidon, 2016).

Bearing similarities to Le Corbusier's Villa Stein (1927), Breuer's design differs in its L-shaped plan layout, and how the building is set into the sloping site. The house is approached from the uphill side, the parking and entry being level with the raised, second floor. Living spaces are elevated above the ground with large expanses of glass overlooking the city. The dining room and terrace in Breuer's design sit forward of the living room, providing a dynamic thrust that foreshadows many of his later cantilevered designs.

Marcel Breuer
Harnischmacher South Terrace and
Stair, Weisbaden, Germany, Wolf und
Lotte Schede Foto, 1932

Harnischmacher Garden Facade, 1932

Harnischmacher Library, 1932



Breuer: Early American Work 1937-1950

Marcel Breuer
Breuer House, Lincoln, MA
1938-39



Marcel Breuer
Breuer House Lincoln
exterior view of porch from
the west, Lincoln, MA
Ezra Stoller, 1938-39



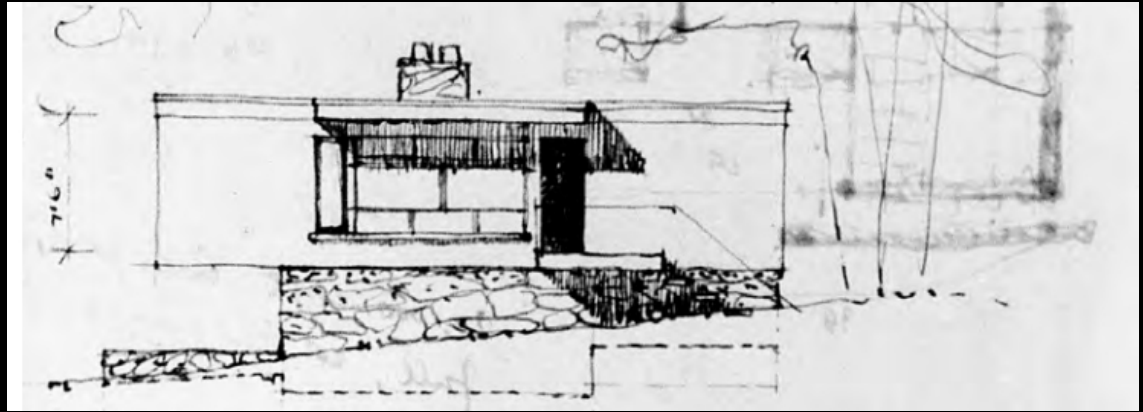
Breuer House Lincoln living
room seen from mezzanine,
1938-39



Marcel Breuer and Walter
Gropius Hagerty House view
from shore, Cohasset, MA,
George H. Davis Studio,
1938



Marcel Breuer
Chamberlain Cottage east
elevation drawing, 1939



Breuer: Early American Work 1937-1950

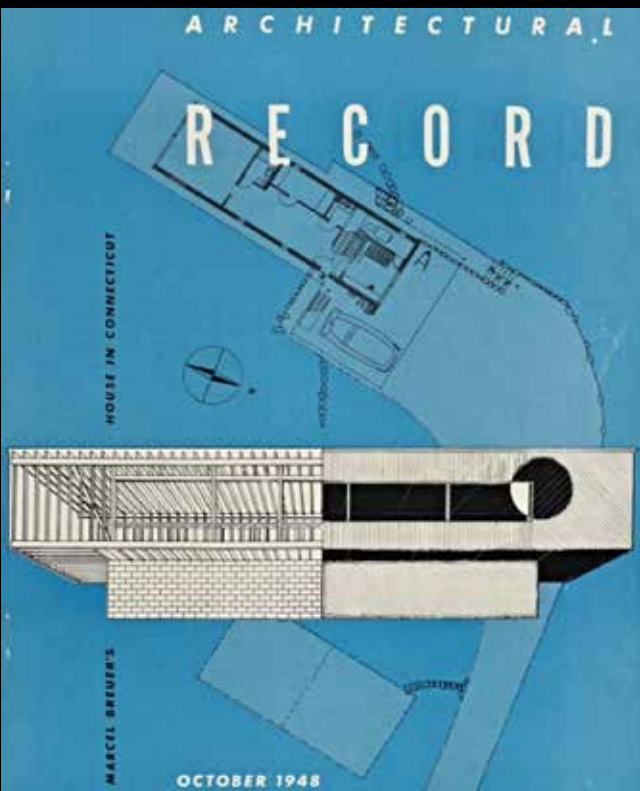
Marcel Breuer
New Canaan I Main Floor Plan, New Canaan, CT, 1948

Marcel Breuer
New Canaan I Living Room, New Canaan, CT, Pedro Guerrero, 1948

Marcel Breuer
New Canaan I, New Canaan, CT, Robert Damora, 1948

Architectural Record Cover
Marcel Breuer's House in Connecticut, October 1948

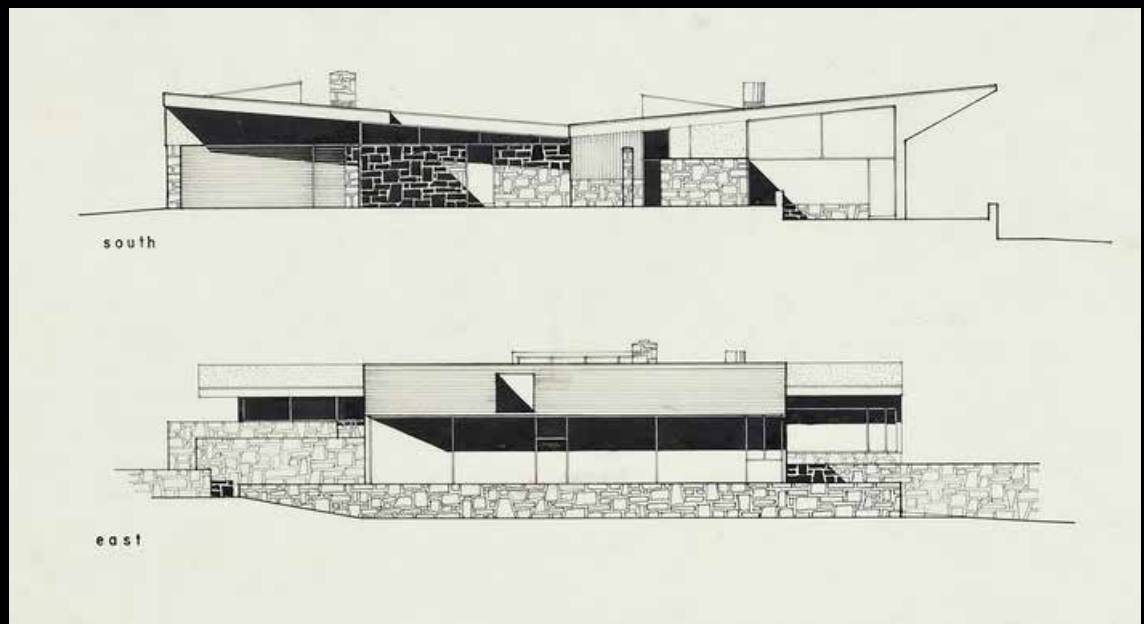
Breuer Relaxes, 1948



Marcel Breuer
Robinson House south elevation, Williamstown, MA, Robert Damora, 1947

Robinson House living room, Williamstown, MA 1947

Marcel Breuer
Robinson House south and east elevations, 1946



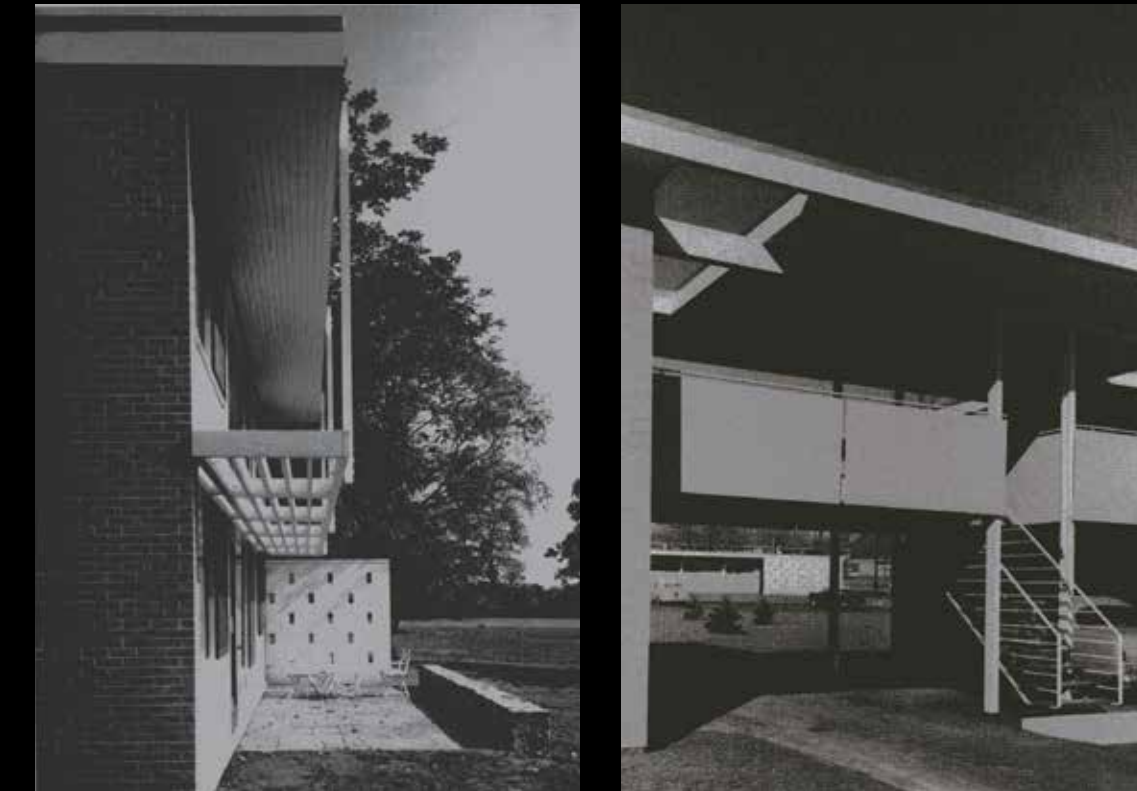
Marcel Breuer and Herbert Beckhard
Starkey House, Duluth, MN, Peter Sieger Photography, 1955

Marcel Breuer and Herbert Beckhard
Starkey House, Duluth, MN, Warren Reynolds, 1955



Breuer:

Later Works 1950-1967

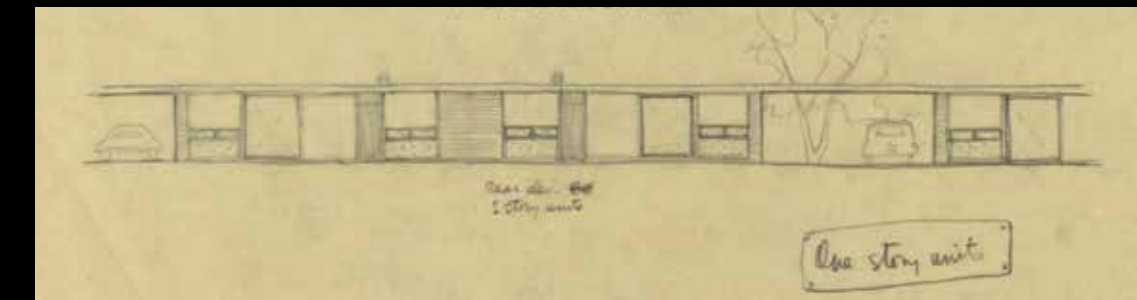


Marcel Breuer
*Members Housing for the
Institute for Advanced Study*
Princeton, NJ, Zbig Jedrus
Photography, 1958

Marcel Breuer
*Members Housing for the
Institute for Advanced Study*
exterior view of garden
terraces, Photographer
Unknown, 1958

*Members Housing for the
Institute for Advanced Study*
view of covered terraces
above parking, 1958

Marcel Breuer
*Members Housing for the
Institute for Advanced Study*
one story unit elevation, 1958



Marcel Breuer
*Ferry House at Vassar
University* Poughkeepsie,
NY, Joseph Molitor, 1951

Marcel Breuer
*Ferry House at Vassar
University* Poughkeepsie,
NY, Ben Schnall, 1950



Marcel Breuer, Pier Nervi
and Bernard Zehruss
UNESCO Headquarters
Paris, France, Fronds
Zehruss, 1953

UNESCO Headquarters
lobby and promenade of
Secretariat, 1953

Marcel Breuer and Herbert
Beckhard
St. Francis de Sales Church
Norton Shores, MI, Bill
Hedrich, 1964

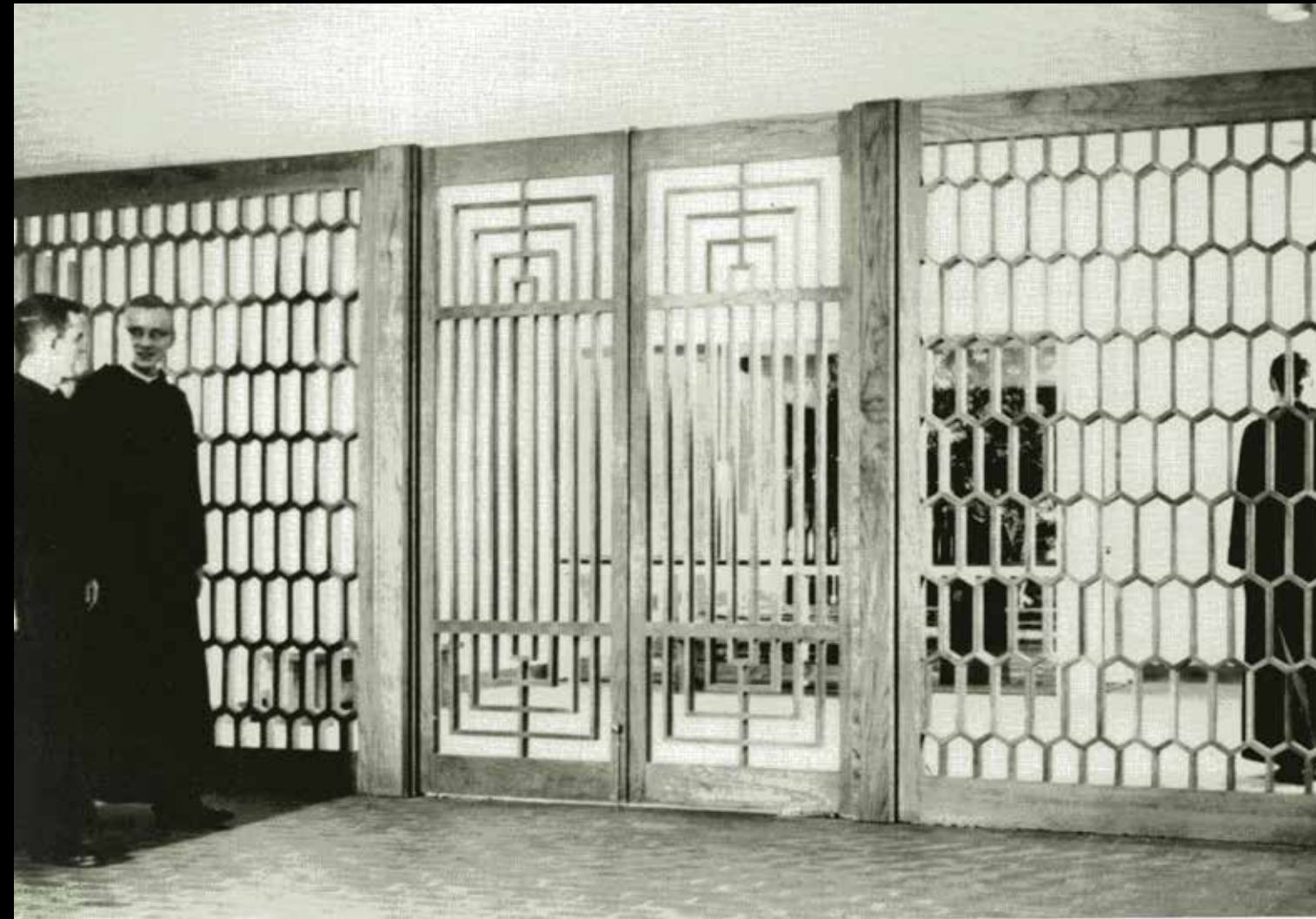


Breuer:

Photographer(s) Unknown (1-6)
St John's Abbey Church Construction
Progress Photos Collegeville, MN, 1961

Marcel Breuer and Hamilton Smith
Interior photo of St John's Abbey
Church Collegeville, MN, 1961, Jason
 R. Woods

Marcel Breuer and Hamilton Smith
St John's Abbey Church clausura screen
at entry to monastery Collegeville, MN,
 Koyama Shin, 1961

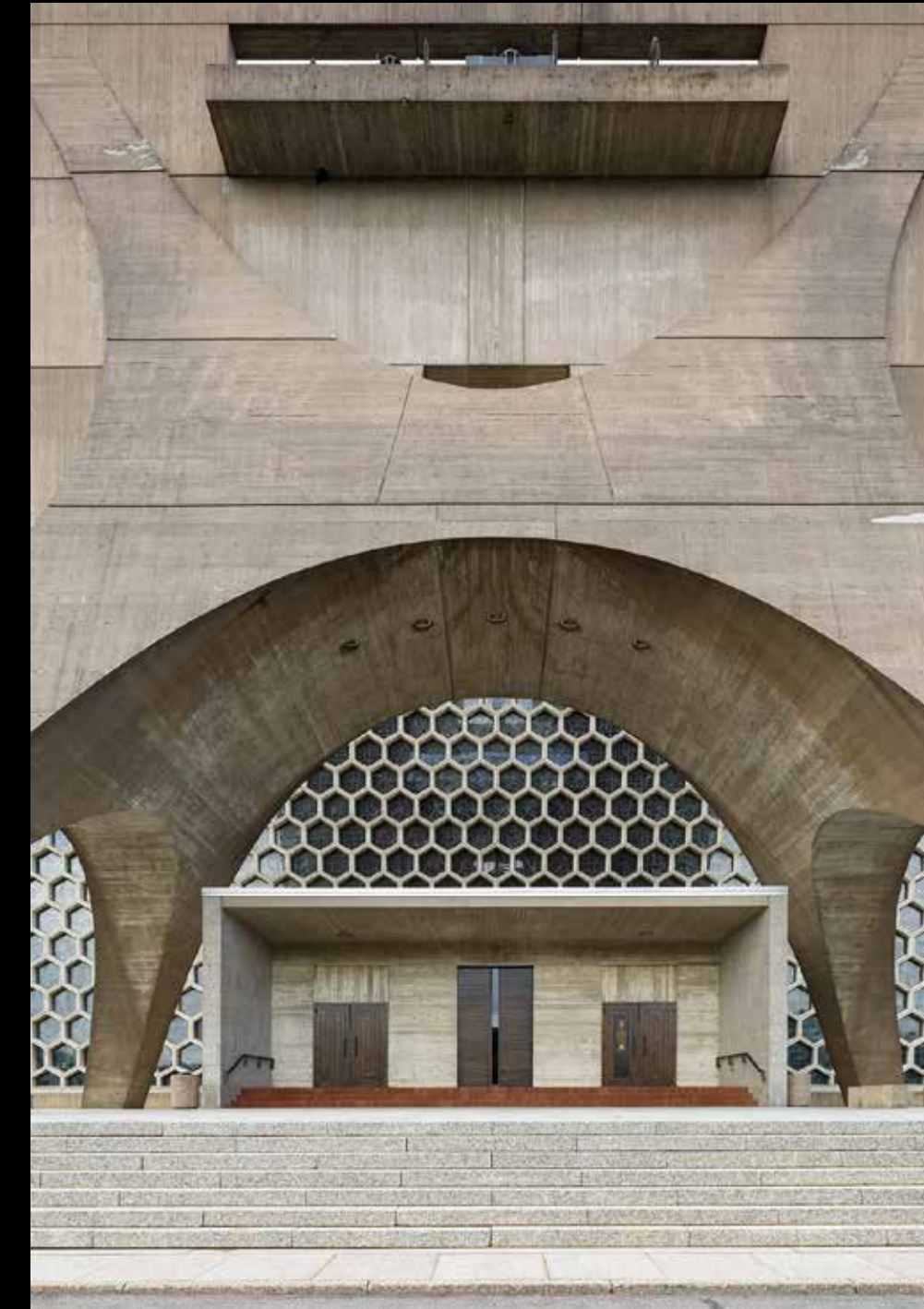
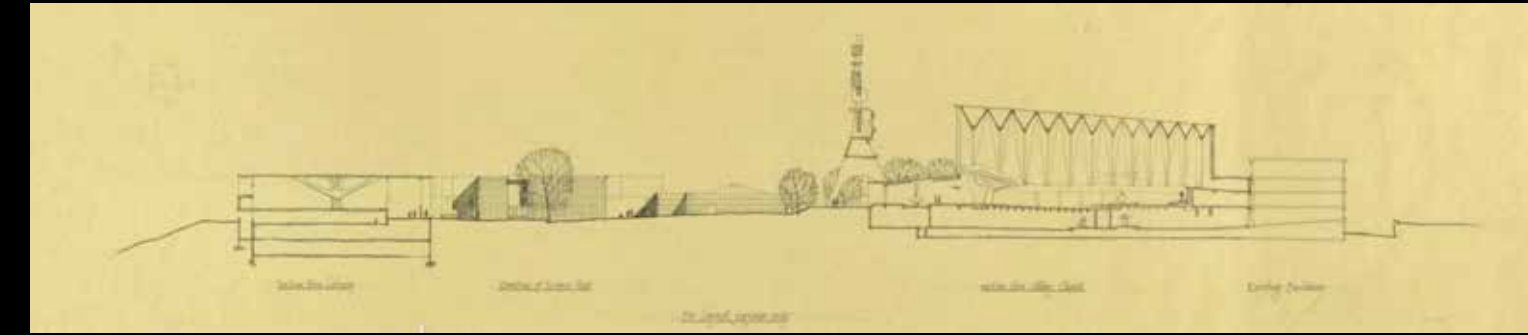


St John's Abbey 1961

Marcel Breuer and Hamilton Smith
Exterior photo of St. John's Abbey
Church Collegeville, MN, 1961, Jason
 R. Woods

Marcel Breuer
Section Thru Library; Elevation of
Science Hall; Section Thru Abbey
Church Collegeville, MN, 1952-1977

Marcel Breuer
St John's Abbey Church
 Collegeville, MN, Koyama Shin, 1961



Breuer: Structure

Structural Beam



Marcel Breuer
Collegeville Institute,
Collegeville, MN, 1968
Dave Wagner

Marcel Breuer
Collegeville Institute,
Collegeville, MN, 1968
Dave Wagner



Marcel Breuer
New Canaan II, New
Canaan, CT, Ben Schnall,
1948

Marcel Breuer and Herbert
Beckhard
Starkey House, Duluth, MN
Warren Reynolds, 1955

“Structure is not just a means to a solution. It is a also a principle and a passion.”
-Marcel Breuer

Cantilever



Marcel Breuer
Butler Center, Collegeville,
MN, 1968
Dave Wagner

Marcel Breuer
New Canaan I, New Canaan,
CT, Ezra Stoller, 1948

Marcel Breuer and Herbert
Beckhard
Starkey House, Duluth, MN
Warren Reynolds, 1955



Breuer: Form

Framed Views

Marcel Breuer
Hooper House, Baltimore, MD, 1957,
Zubin Shroff

Marcel Breuer
Collegeville Institute, Collegeville, MN,
1968, Dave Wagner

Marcel Breuer
Collegeville Institute, Collegeville, MN,
1968, Dave Wagner

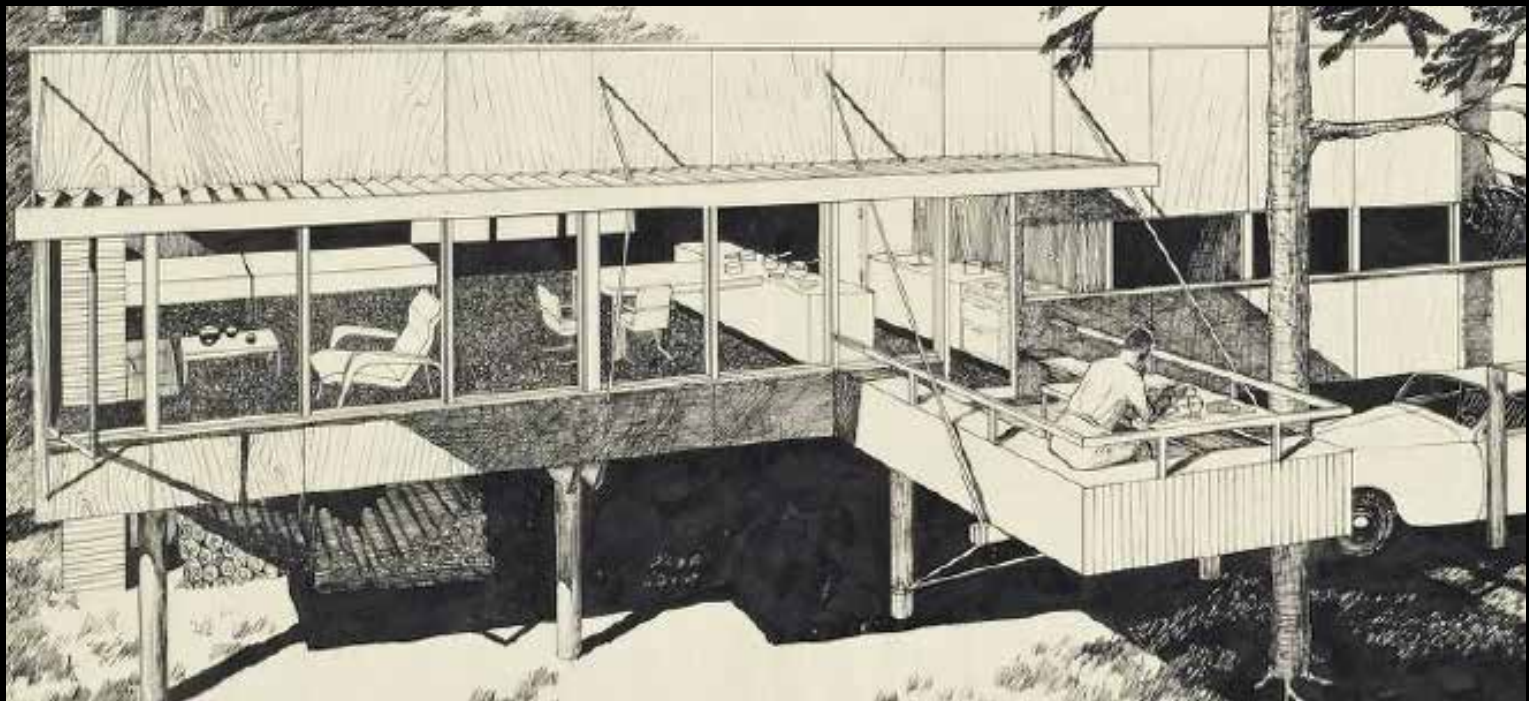


Covered Entry

Marcel Breuer
Chamberlain Cottage, Wayland, MA,
Kevin Matthews, 1940

Marcel Breuer
Wellfleet House Drawing, 1956

Marcel Breuer
Collegeville Institute Collegeville, MN,
Dave Wagner, 1968





Fireplace as room divider

Marcel Breuer
Collegeville Institute, Collegeville, MN,
 1968, Dave Wagner

Collegeville Institute, Collegeville, MN
 1968

Marcel Breuer
New Canaan I, New Canaan, CT
 Pedro Guerrero, 1948



Breuer:

Form



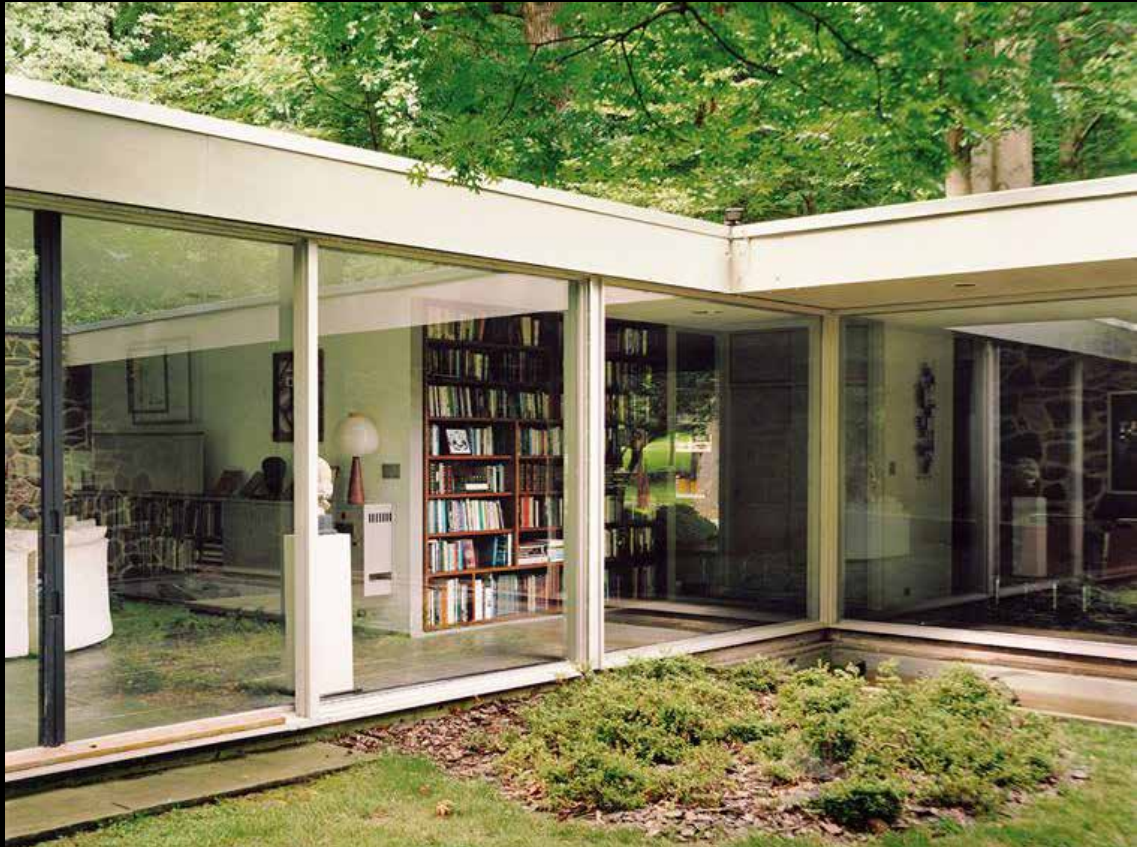
Window Rhythm

Marcel Breuer
*Fellows' Housing for the Institute for
 Advanced Study*, Princeton, NJ Jeffrey
 Edward Tryon 1958

Marcel Breuer
Grosse Pointe Library, Grosse Pointe
 Farms, MI, 1953, Alexandra Eninsche



Breuer: Materiality



Field Stone

Marcel Breuer
Hooper House, Baltimore,
MD, Zubin Shroff, 1957

Marcel Breuer
Collegeville Institute, 1968
Dave Wagner



Fenestration

Marcel Breuer
*Werkbund Neubühl Show
Apartment*, Near Zurich,
Hans Finsler-Staatliche, 1934

Marcel Breuer
Collegeville Institute, 1968
Dave Wagner



Wood

Marcel Breuer
Snowier Residence, Mission
Hills, KS, 1954, Robert
McLaughlin

Marcel Breuer
Collegeville Institute, 1968
Dave Wagner



Metal

Marcel Breuer
Hooper House, Baltimore,
MD, 1957, Zubin Shroff

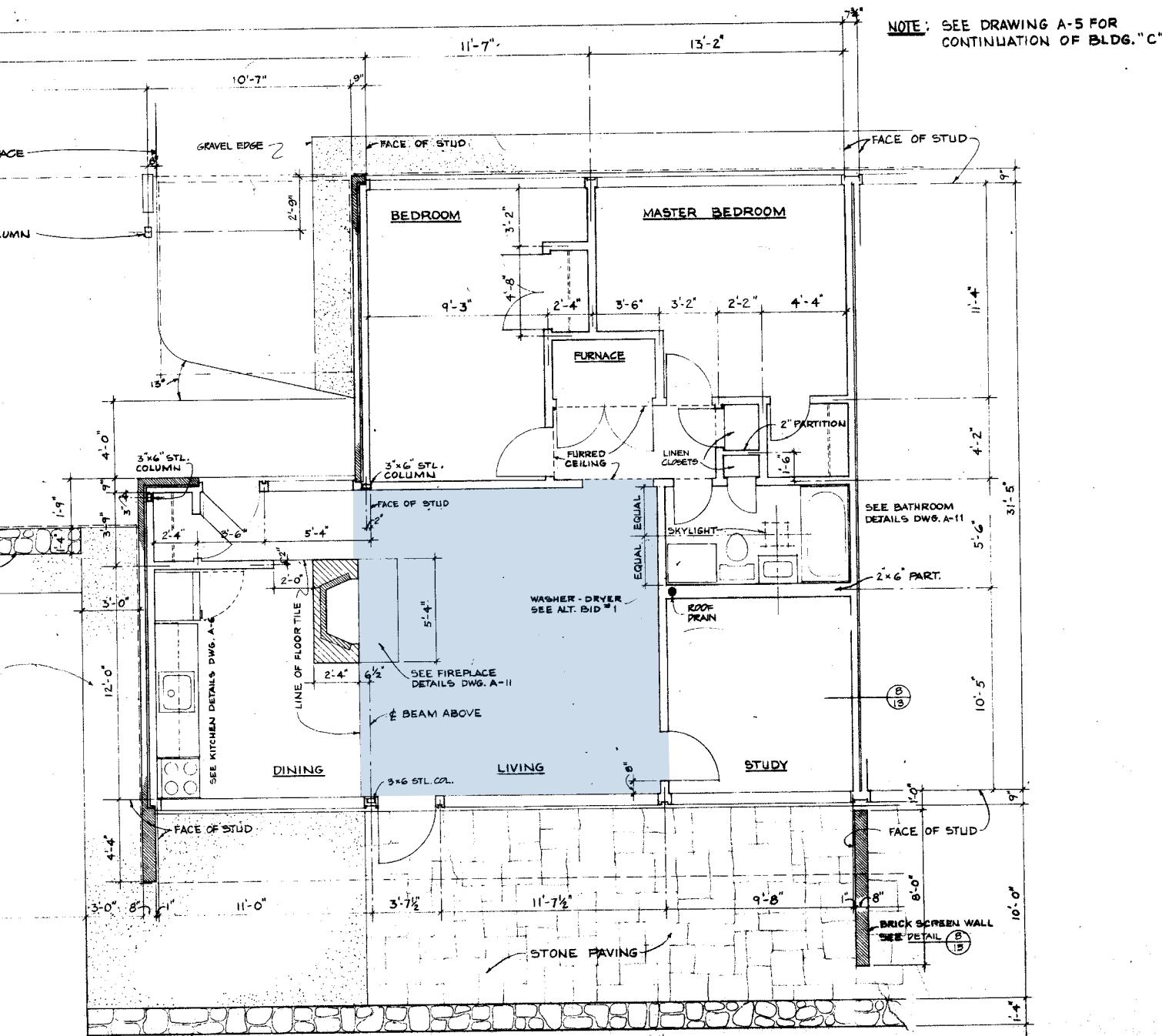
Marcel Breuer
Collegeville Institute, 1968
Dave Wagner

“I am as much interested in the smallest detail as in the whole structure.” -Marcel Breuer

Living Room

GOALS

- Create an elegant space for relaxing, contemplation, and conversation.
- Promote a visual and physical connection between indoors and outdoors.
- Respond to the evolution of how we live, work, study, and relax.
- Refresh existing built-in surfaces.



To achieve these goals. . .

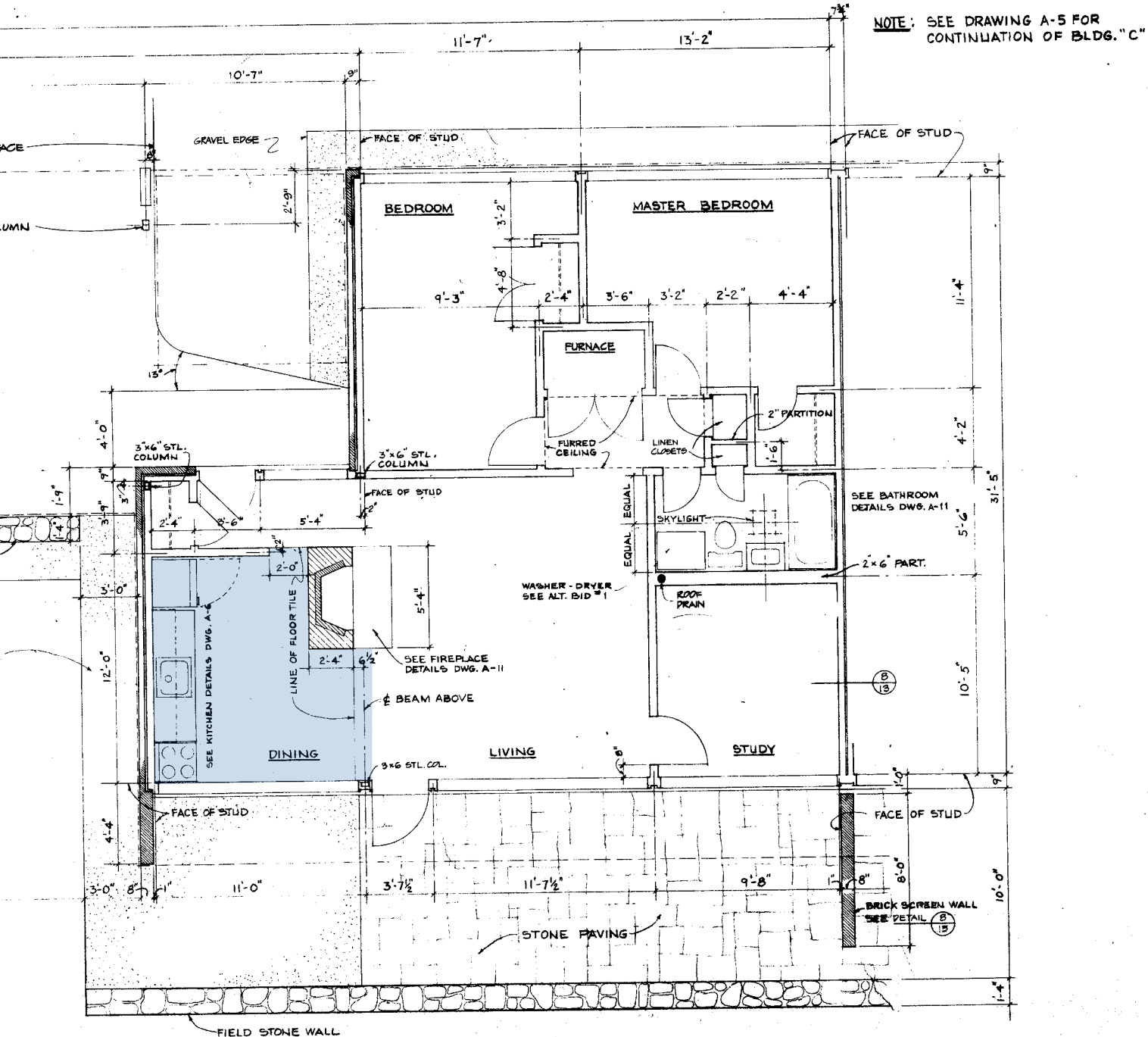
- Utilize furnishings that sit up on legs, have a lightness of presence, and allow the floor plane to be as visible as possible.
- Avoid heavy, overstuffed furnishings, and keep the number of pieces at a functional minimum.
- Arrange furnishings to allow an openness of flow and circulation.
- Select and compose furnishings in response to the fireplace, which is the anchor of the living space.
- Encourage natural light flooding the space by using sheer and light window treatments.
- Use complementary textiles based on a palette of timeless neutrals, natural wood and pops of primary colors.



Kitchen + Dining Area

GOALS

- Increase functionality of space.
- Respond to the evolution of how we use kitchens.
- Refresh and repair existing built-in furnishings and surfaces.



To achieve these goals. . .

- Refinish wood and built-in cabinetry as necessary.
- Remove extraneous free-standing cabinets, and organize existing built-in cabinets
- New countertop, sink, faucet with a modern design.
- New refrigerator, dishwasher, and slide-in electric smoothtop range.
- New countertop appliances.
- New kitchen textiles based on crisp and timeless modern design.
- Fresh laminated plywood round table-tops.
- Reduce Breuer dining chairs (two per table), with option to add Aalto stools for more guests.
- Arrange furnishings to for openness and improved circulation.
- Encourage natural light flooding the space by using sheer and light window treatments.
- Consider purchasing new matching plates, cups, and utensils

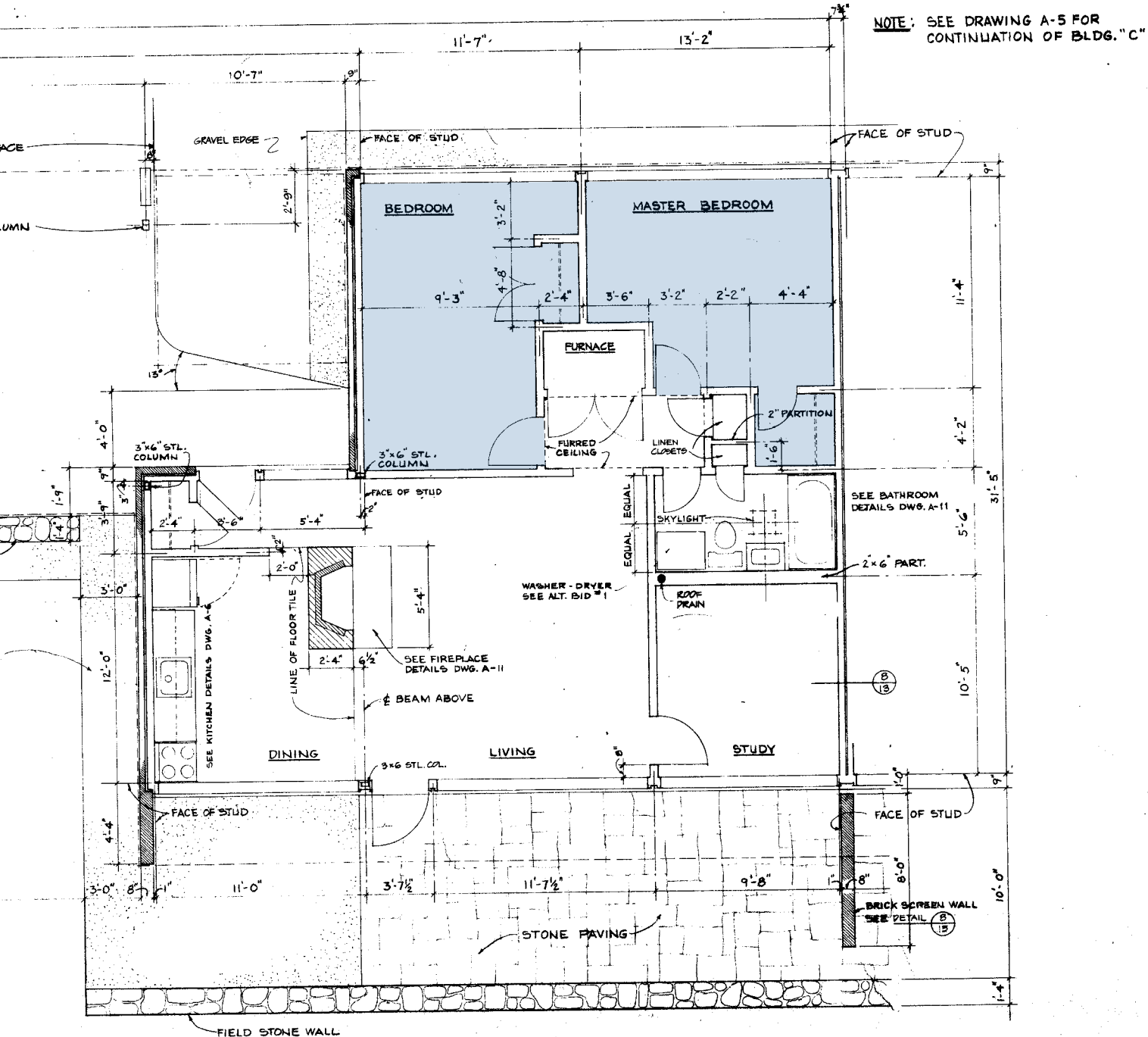


- 1 Caesarstone Flannel Grey Countertop
- 2 Ikea NYMANE Pendant in Red
- 3 Dash & Albert Herringbone Rug in Coral or Indigo
- 4 Grohe Concetto Faucet
- 5 Bosch SHE3AR72UC Dishwasher
- 6 Summit Narrow Slide-in Smooth Top Electric Range
- 7 Bosch White Glass 24" Fridge
- 8 Ikea FLYTTA Cart
- 9 BluDot Modu-licious #6 in White and Maple
- 10 Hive Modern Aalto 90A Table in White Plywood
- 11 Room & Board Aria Round Table with White Laminated Plywood and Stainless Steel Leg
- 12 Existing Cesca Chairs by Breuer
- 13 Hive Modern Artek 60 Stool in Birch

Bedrooms

GOALS

- Create an elegant and functional space for retreat and recovery.
- Decrease clutter and provide a purposefulness of space.
- Respond to the evolution of how the bedrooms are occupied.
- Refresh existing built-in surfaces.



To achieve these goals. . .

- Utilize furnishings that sit up on legs, have a lightness of presence, and allow the floor plane to be as visible as possible.
- Avoid heavy, overstuffed furnishings, and keep the number of pieces at a functional minimum.
- Remove extraneous cabinets and drawers.
- Arrange furnishings to allow for openness and improved circulation.
- Update bedside lighting.
- Encourage natural light flooding the space by using sheer and light window treatments.
- Use complementary textiles based on a palette of timeless neutrals, natural wood and pops of primary colors.
- Evaluate quantity, placement and type (standard duplex, USB charging) of outlets.



1



2



6



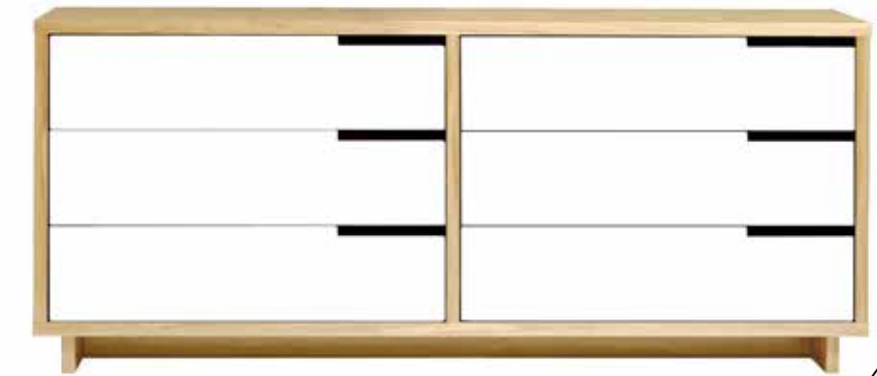
3



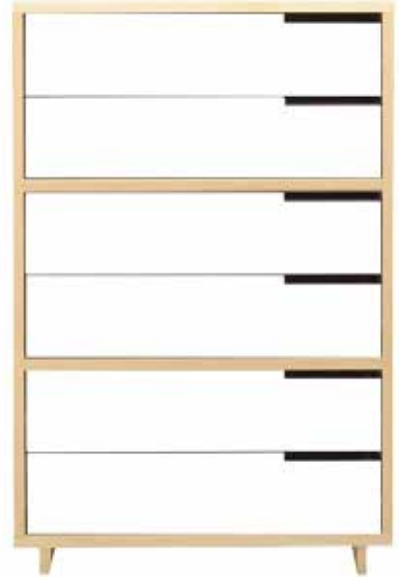
7



8



4



5



11



9



10



12



13

- 1 Ikea KOLLUND Rug
- 2 Ikea SELJE Nightstand in White
- 3 Artimide Tolomeo Micro
- 4 BluDot Modu-licious #4 in White and Maple
- 5 BluDot Modu-licious #5 White and Maple
- 6 Ikea PUDERVIVA Linen Duvet Cover
- 7 Ikea ISPIGG Pillow
- 8 Ikea INNEHALLSRIK Pillow
- 9 Room and Board Copenhagen Dresser in White with Black legs 70" W x 20" D x 30" H
- 10 Room and Board Copenhagen Dresser in White with Black legs 36" W x 20" D x 46" H
- 11 Ikea VEDBO Armchair in Gunnared Blue
- 12 Ikea HOPPVALS Cellular Blind in White
- 13 Ikea HOPPVALS Cellular Blind in White

GOALS

GOALS

- [illegible]



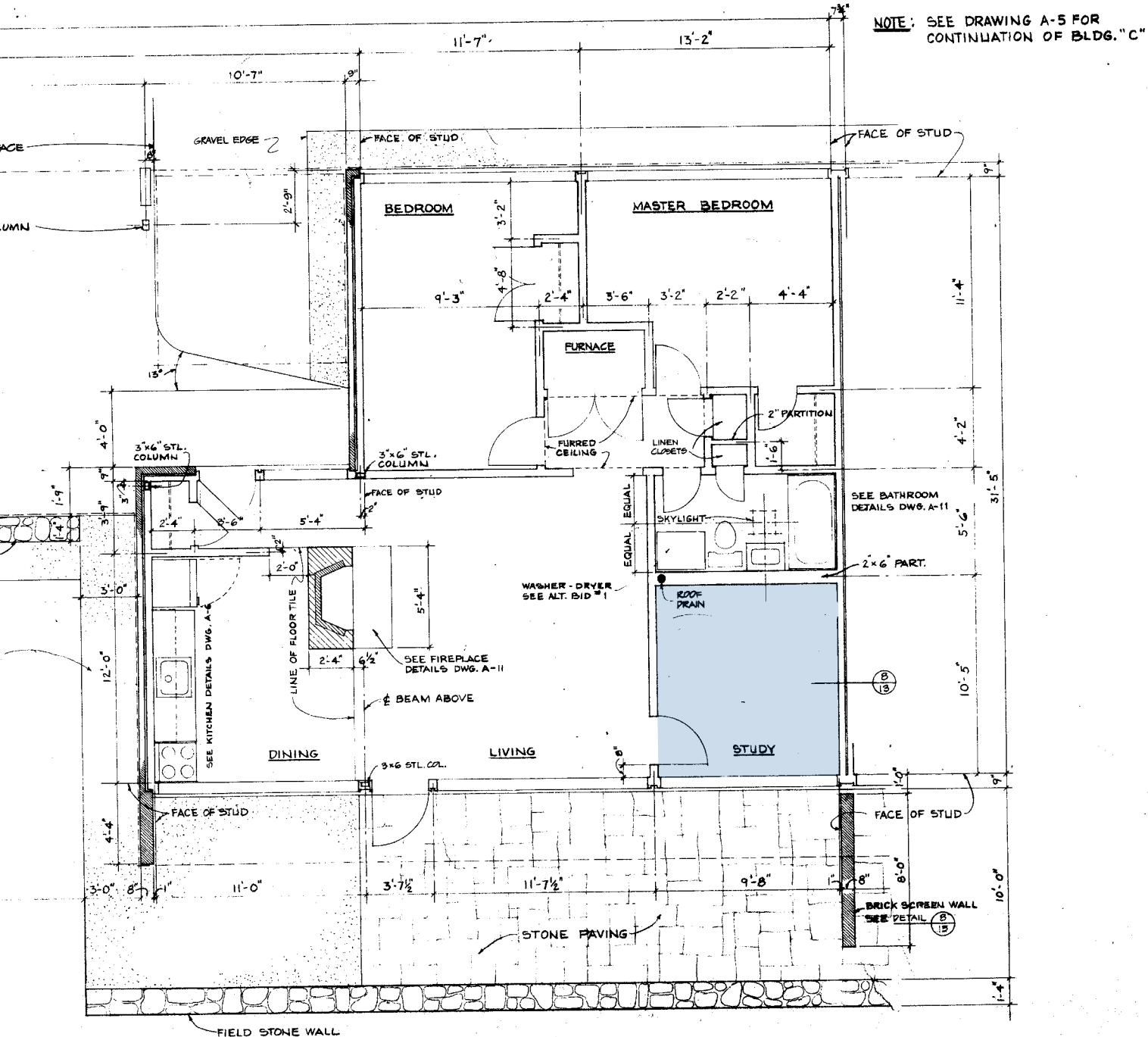
- Remove bathtubs and convert to walk-in tiled showers.
- Re-tile floor and sink/toilet wall.
- New sink and toilet.
- New mirrored and lighted medicine cabinet.
- Thoughtfully placed towel bars and shelves with a modern design.
- Provide useful bathroom accessories, such as toothbrush holder, shampoo shelf.
- Use complementary finishes and textiles based on a palette of timeless neutrals, natural wood and pops of primary colors.
- New lighting.



Study Space

GOALS

- Create a comfortable and functional space for research and writing.
- Reduce clutter and provide furnishings to meet a guest's office needs.
- Respond to the evolution of how we live, work, study, and relax.
- One Bedroom units need special consideration to carve out space from the main living area.



To achieve these goals. . .

- Utilize furnishings that sit up on legs or hang from the wall, have a lightness of presence, and allow the floor plane to be as visible as possible.
- Avoid heavy, overstuffed furnishings, and keep the number of pieces at a functional minimum.
- Arrange furnishings to allow for openness and improved circulation.
- Encourage natural light flooding the space by using sheer and light window treatments.
- Use complementary materials based on a palette of timeless neutrals, natural wood and pops of primary colors.



- 1 Ikea ERIK Drawer Unit in Black
- 2 Ikea TERTIAL Work Lamp in Yellow
- 3 Ikea SEKTION Horizontal Wall Cabinet with VOXTORP Matte White Door
- 4 Ikea POANG in Glose Off White Leather
- 5 BluDot Stash Desk in Red
- 6 BluDot WonderWall 2.0 Door Cabinet in Walnut
- 7 Room & Board Custom Length Laminated White Plywood Top (to be wall mounted)
- 8 Ikea AINA Linen Curtain in White
- 9 Ikea PS 2014 Secretary Desk in White Birch
- 10 BluDot WonderWall 2.0 Desk in Walnut
- 11 Room & Board Diffrient World Office Chair in White
- 12 BluDot Weft Rug in Dark Blue / Light Blue
- 13 Room & Board Slim C-Table in Red
- 14 Hive Modern Artek 60 Stool

