the two disparate elements. nature and architecture.

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experience.

a fantastic wall lit from above... illuminated from above... this great change... the painting is... the dimensions of the painting and the geography of the boundary... like a natatorium in the space of the most abstract... not like a drawbridge...

drawn all through the house to the garden... each private realm had its own "site"... the landscape as I found it and the landscape we made...

between earth and sky... marking the passage of time and day on the ground...

the sky, the shadows on the ground are remarkable... a reflectivity that extends space...

in a forest... the sun and shade and random laughter of the leaves in the forest... extend the sense of the landscape... a great leaf that protects the family from the elements...

down the site, through the trees... allows the forest to enter the house... one with the ground and the sky... rooted, in the forest...
to respond...to react, to perform a form of opinion and with one’s personal judgement, reflect one way or another. nature responding to architecture can be seen by using similar materials...wood, stone, water...the surrounding environment. the ideal experience is when one can experience the landscape within. by placing oneself in the environment, it allows you to feel the nature. to let the wind stroke through your hair: the trees brush against your shoulders as you walk on by. not only can the nature be your shelter but so can the architecture. using one another’s presence, working with it to gain and lose control through constant passing of the buck. natural beauty, experienced directly, awakens in the observer feelings of romance, awe, tranquility, peace and worship. there is a biological interface between beauty in nature and the instinctive human drive to beautify the built environment.
when space and form interact, playing against one another to make another presence, architecture takes on the role of someone with a defined set attitude. It acts as one who is very expressive, opinionated yet very vulnerable to nature. Architecture and nature play on one another, pulling each other's good qualities out, constantly complimenting the other.

Nature should always exist in the architecture. This structure is to be a sort of manifestation of the surrounding environment, cast up from the ground by using all the natural elements currently at the site: gravel pathways, stone and wood. In this structure, integrated are all the aspects of the surrounding environment. With this, the actual space will work around as well as with nature...basically borrowing space, to absorb nature itself into a man-made architectural space.
the thesis topic explored is the understanding of intertwining nature and architecture. the position taken is that in architecture, nature should always exist in some form, either visual or mental. i used ideas and new ways in which nature can exemplify the architecture: fusing itself within with the elements of the structure and making the sense of place, presence and silence noticeable using the two disparate elements. integrated are all aspects of the surrounding environment: the motion and fluidity of the river, the instability of the terrain and the collision of all prominent features. these issues were examined and designed therefore is a meditation space. this space gives people a place for a release, to clear their minds either by moving through the architecture or staying in one place. in this space, all ideas of the environment are expressed and interpreted in the same way thoughts are in a constant state of flux.

the basis of my design ideas were derived from non-hellenistic ideas of sacrality. included are the ideas of the four corners, the sacred circle, the four elements, the four seasons, the tree of life and the four races of humanity. each space is in its location as to its individual identity within these religions.

within each space, one is restricted, yet completely immersed in a natural element, be it earth, air, fire, water, or complete harmony. as for the development of the actual buildings and site, it is very important that there be as little as possible disturbance to the existing trees and other natural features. the land would be used for making any possible integration of the melding up of the landscape. the procedures is somewhat site dependent on the existing topography and much the new topographic patterns to be manipulated, all trees will remain, some located on the sides others which will be replaced with the site trees. some trees depending on the type of earth unit may have tree wells. some others may be too deep to manipulate, will be left and worked into the design. of course there will be situations which trees that couldn't be moved are vital to the design, giving more options to the site.

during construction, there should be more than maintenance on the site trees, it is necessary to be guided with the eye, not just very crucial bodily functions.

we are merely dust, to end, we should tread lightly.

faye Jones
geometry.

in representing the elements: all should be based on simple geometry. geometry deals with pure form and how each form precedes the next. creative mystery is rendered visible. by practicing this use, it allows for an understanding to the way in which the universe is ordered and sustained. for it is a measure of the earth; it is a study of spatial order through the measure and relationships of form.

the single aspect or possibility of meditative state experience is the ultimate goal of all individual spiritual development. the practices work together towards an intensification of the relationship and harmonization between matter and spirit.

geometry in this project attempts to recapture the orderly movement from an infinite formlessness to an endless interconnected array of forms, recreating this mysterious passage from one to two into two separate elements: nature and architecture.

my practice of geometry within the specific nature and architecture gives this reply: the body is the most intense expression of mind, and mind is all the subtle extensions of body and soul from our mother earth; and underlying this entire world, from the most intense to the most subtle, there is one substance: this substance is spirit which has become entwined by the beauty of geometric.
precedents.

how does the nature influence the
architecture....allowing it to play within the
structure...shadows of tree limbs dancing on the
walls...the sunlight penetrating through the
windows...patterns of repetitious elements on
the floor.......

faye jones.
pulls the nature into the building either by
reflections through the glass, views, site, etc.
he exemplifies the space in reference to the site
even more by drawing vertical elements from
tree lines and translating them into structure.
the construction process, and the protection of
the existing natural environment is
important...the process is taken in a well-
conditioned manner:
a reference for nature with an emphasis on
harmonious siting and landscaping.
“we are merely visitors in eden and we should
tread lightly.”
“inspiration comes not only from academia but
from an awareness of the forms found down
gravel roads.”
“in the future...whatever the source of our
creativity, we have the potential to build
buildings...that will not only accommodate our
functional needs, but will stand as models for
the best of our ideas, we have the power and
responsibility to shape new forms in the land-
scape--physical and spatial forms that will
nourish and express that all-important intangible
of the human condition at its spiritual best, as
architects, as transformers of the landscape, we
must.”
tadao ando.

geometry.

awaken man's sensibilities, symbolic light, embodied light, light that, in a breath, transforms pure space into dramatic space. light and shadow impart movement to space, loosen its tension, and endow geometric space with corporeality.

"architecture must call people into meditation in order to transform spatial order into a conscious phenomenon. it is 'you' who feel a responsive chord slowly well up in your being when a static geometric order achieves a dynamic presence in your consciousness."

japanese architecture.

nature and context. two attitudes are typical towards nature, confrontation and acceptance, those who confront: find the rawest of materials, in turn leaving form imposed upon chaos, the chaos being the material used adjacent to nature: contradicting one another. those who accept: find a new kind of naturalness, ordering of trees and jagged paths are accepted, visible form is imposed.

"by sacrificing an urge to immortality, and through a knowing acceptance of himself and his world, he stops time. he had found a way to freeze it, to suspend it, to make it permanent."

- the japanese garden
zen therapy.
zen has one experience: the sacredness of breathing, of stepping on the earth, of standing still, of lying down.
four zens of meditation's important features:
- find a secluded place: quiet, spacious, clean, beautiful, ideal!
- circumstance is not, self is: to experience the question continuously but no longer thinking about it. certain tension/rapture, one is self possessed. attention has naturally withdrawn from the object.
- neither circumstance nor self: it's lovely that breath is a mystery. self consciousness faded, we need know nothing. at peace with everything in the world. body and mind fall away.
- neither circumstance nor self are missing; state of equanimity. one returns to the world with bliss bestowing hands.
in zen therapy, walking to the actual meditation spaces provides the experience of going to a special place. location, timing, props, and choreography: all conspired to make this no casual conversation.
"...we are here walking upon an 'open way' and whatever particular bit of the path we are moving along should not be taken as the whole story."
"self is a reflection of the world and to reject the one is also to reject the other."
in this theory, what heals is whatever we fill this space up with: actions, speech, interpretations, empathic reflections.

- zen therapy
buddhism. The key to Buddhist psychology is the analysis of conditioning. Change in conditions = change in mental state. With meditation, we can perceive how states of consciousness can be altered.

Ego process is made up of five skandhas (heaps) meaning a person is not such a unified entity as it first appears: form, reaction, recognition, mental concoctions, consciousness. The Buddha says if we let go of these skandhas, we will feel much better. However, many hang on to these because we are attached to the sensual pleasures.

Perception and will: all mental states are conditioned by the objects, real or unreal, which hold their attention. Mind is that which cognizes objects. As the object is, so will be the mind which clings to it.

Body-mind unity verse:

"...sitting here...is like sitting under the bodhi tree. My body is mindfulness itself...entirely free from distraction...."

- Mahayana Buddhist meditation
Interstate State Park
Pothole trail
St. Croix Falls, Wisconsin

This meditation space will be located on the western terminus of the 1000-mile national scenic ice age trail of Interstate State Park. The trail in which it is located, Pothole trail, is the most geologically unique trail in the park. At this site, there are many scenic views of the Dalles of the St. Croix River Gorge. One literally walks atop the Old Man of the Dalles rock formation in addition to passing some of the world famous potholes formed by glacial melt waters.

As a state park, there are not a large abundance of manmade structures. Currently there are shelters, observation decks, restrooms and an Ice Age Interpretive Center. The architecture of these structures consists of materials similar to their surroundings. To conform to this idea, the meditation space will use the same materials, as not to detract from the surroundings. Similar to the other structures within this vicinity, it will blend with the context in which it exists.
culmination.

melding the built, the natural and the unique aspects of the site, the project begins to take on a life of its own. the identity of the community is about to be altered, using its own context as the tools of design.

the spiritual aspect of this project is one of the most important issues addressed. in meditation, distractions must be minimal.

being located in the middle of a forest, there is a large sacred link between the ordinary world and the spirit world. the forest, acting as this link, forms the transition, the axis mundi point of the two different realms.
event 1.

event 1 is the starting point of the geometry that separates the sacred from the mundane or secular geometries. the circular mound is meant to represent what is thought to be the essential structure of the universe: four spatial directions, four elements, four seasons, twelve signs of the zodiac: this notion of the cosmos.

the mound acting as the actual threshold between the spiritual and profane worlds. the wall playing on the same attitude, justifying itself with what lies within yet accepting the natural existence on the outer edge. the exterior of the mound consists of earth and rock build up while the inside surface is made up of a soil cement mixture. it is that transition which unites the two disparate elements.

entry into the actual space is via an underground passageway which begins outside the circle. it is with this passage beneath the earth that one experiences the ideas of space, time and procession. from above the mound, one can only experience the overall view of what “may” be occurring within each individual space. they can recognize, from above, each one’s geometric formation along with the molding of the landscape with seven tiers, representing the chakras of one’s body, working upward towards the center.
event 2.

the groupspace is to convey the idea of a symbolic building that would encapsulate the ideas of the organization of the entire meditation space in a meaningful/emotional way. this building is dedicated to the coexistence of all religions, ensuring harmony, and using all natural elements from the site.

harmony of this building is created by dividing itself, geometrically, into the four distinct quadrants. each element coming from this groupspace acts as an extension of the soul. in turn showing that all elements of built architecture which coexist with nature require a crossing of the opposites.
the focus is to make a direct relation between structure and nature: earth. to make the actual procession to the spaces a developmental aspect, both nature and architecture will take on the role of inheriting each other's presence and gradually intertwining.
	he form of the square came to represent the earth, and as such symbolized the conscious experience of finite existence, of what is born into nature. it is a representation of unity poised, for manifestation, the tree of life. it represents the four primary orientations which have made space comprehensible and is formed by two pairs of perfectly equal yet opposite linear elements. defining the shape is perfect symmetry.

the tree of life is the connection of the mundane world of everyday life with spirit worlds that lay both above and below the ordinary world. the roots extend down into the underworld while the branches above reach up into the realm of the gods.
event 4.

flowing out from the central unity in accordance with the law of inversion or reciprocity: air.
breaking away from the true realms, this acts as a threshold to things deteriorating within what is considered true existence.

air, symbolically expressed by the representation of the semi-circle leads one to an understanding of one of nature’s most common forms of growth, growth by accumulative increase, increase through time and through space, it is the old form which is contained within the new which represents the truth of nature, what seems to be and what is may be completely different. in turn, any object when added to the original, leaves the results to then be the original.

breaking away at all edges, the instability of structure, and the conscious repetitive wind fluctuations within the wing span gives this structure the sense of crumbling and floating away into mere space.
event 5.

center for the worship of the dead. **fire** came from heaven; therefore, it is sacred. for this reason, it is considered a holy place for all.

with death comes rebirth, whether in spirit or existence. within this heat vamped atmosphere, it gives one a place where all evils of the body may be driven out.

process of water evaporating over the hot coals evolved as a form of the entire sacrificial ceremony. the heat being the driving force, the driving element yet the smoke filled tunnel leading one with rays of light within this tunnel which does not lead to a white light.

in this space, the sacred triangle acts as the define meaning of fixed or permanent. there is a conscious acting and reacting of energy which will always lie within. but with the exit of one’s time spent, any unwanted energy will stay within this sacred space.
event 6.

cleansing the soul, the water is constantly being refreshed. being encased over the duration of the journey, one’s soul is transformed to the other side and brought into a complete release.

the procession from the group space to the water element, one controls the movement of the water spouts above with the laser beams which their feet cross along the way, the water mingles above and then becomes part with the landscape and humane as well. endorsed within the soul, the water acts as the carrier of the experiencer’s soul: carrying it for the duration of the journey.

at the structure itself, water borders all surfaces, inside and out, making this a clean white space. space which, with the changing seasons, will also change. an opening in the roof area which provides ultimate cleansing at distinct times acts as the premier penetration to this space.
reflection.

section looking north.

south elevation.
section looking east.

west elevation.
section looking west.
east elevation.
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usgs (united state geological survey) topographic maps. interstate state park. polk county, st. croix falls, wisconsin. 54022.

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