eric s risinger

CAMMACK RETREAT CENTER

exercise and relaxation

of

the mind

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Department of Architecture  
College of Architecture and Planning  
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Bachelor of Architecture Degree Program  
Thesis Design  
Thesis Design Committee

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I would like to thank Daniel Doz and Andy Seager for their support and willingness to work with me and guide me on this rather abstract premise: emotions.

This book and its contents reflect a growth and maturity of the designer. This project was as much as an exploration into architecture as it was an exploration into my inner thoughts. I attempted to keep a running diary of my thoughts, process, and methodology throughout the thesis semester. The benefit that this book provides me is the ability to reflect and evaluate my methodology of the past in order to learn for the future.

Lastly, I would like to thank my family for their support throughout my years in architecture school and my loving friend Amy Featherstone, who was always there to provide that extra nudge when I needed.

Thank you.
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INTRODUCTION

Emotions in architecture. Kandinsky paints the "Bright Picture" and one can feel the gesture of emotion or emotions that the painter is expressing. Not specifically any certain emotions, that is open to the viewer. Rainer Maria Rilke, writes letters and poems because he feels the desire to do so and is compelled to write because of the need to express his own emotions. The artists of their own discipline, express themselves because of the emotions that they have within themselves.

Not only is the desire to perform or exhibit one’s feelings beneficial to the artist, but it is also a means to express their inner feelings for others to see and feel. Perhaps, the experience of different emotions can act as a catalyst for any individual to begin to relate to their environment, man or object, around them.

I built the house in sections, always following the concrete needs of the moment. It might also be said that I built it in a kind of dream. Only afterward did I see how all the parts fitted together and that a meaningful form had resulted: a symbol of psychic wholeness.

C. G. Jung
(Knapp p. vi)

Why cannot architecture be that thing that evokes or helps evoke emotion in a generic sense. It cannot be very specific in what emotion it evokes from the user because the user brings their own emotion to the space. Thus, the thesis wants to address the issues of emotions in and because of architecture. The thesis wants to explore the experiences that individuals carry with them from place to place. What makes them feel.
DESCRIPTION

The issues to address are those concerning architecture that enhances emotion of the user. Specific emotions are not the goal, but evoking emotion is the goal. The user does control the emotion, but each place of architecture offers an inherent characteristic or feeling which the user might be able to sense and or be able to relate to from other experiences or emotions.

The idea is that the thesis wants to investigate the emotion of a space. For example, the elements that will be an important part of the space are 1) light, 2) texture, and 3) ground, surround, overhead (volume). These are some of the influencing elements that evoke emotion in a space. Perhaps a place where a user feels happy, sad, or excited.

Our emotions guide us, but the space around us, manmade or natural, enhances our emotions in some way or another. What makes us feel. Thus the architecture becomes the framework for that enhanced emotion of the user.

This thesis is an exploration into 1) establishing a design methodology, and 2) investigating the elements that influence or enhance emotion of a user in a space.

Perhaps a way to test the thesis is to design a retreat center where people can go to and have lunch, read a book, write, paint, or even have classes or hold meetings. In essence, the retreat center becomes an artists retreat studio where every user is an artist. There are no particular space requirements because the thesis deals with the exploration of ideas and elements that create different emotions in different spaces.
DESCRIPTION

Perhaps it would be useful for the reader to understand a little of the research and its decisions of pursuit. There were a few books that proved invaluable to help the thinking process of emotions in architecture. Although a bibliography is appropriate later, it is essential that the reader know where some inspiration is derived. The first book is *Archetype, Architecture, and the Writer* by Bettina L. Knapp, and the second book is a collection of poems by Rainer Maria Rilke.

The reason why it is important to understand what references I have used in the beginning is because the emotions that were derived to be translated into architecture, were words. In essence, literary architecture became a guiding element in implementing emotion into a physical space: architecture.

The needs and space requirements of the retreat center were secondary to the research of emotions in architecture. Although the needs are useful in determining the final product design in regards to testing the thesis they were an ends to the means of the research for the development of the thesis.

This thesis is a process and a methodology of learning about an interest, emotions. Does the research stop and then a final product is designed, or is the final product an outcome of the research?
REMEMBRANCE

And you wait, keep waiting for that one thing which would infinitely enrich your life: the powerful, uniquely uncommon, the awakening of dormant stones, depths that would reveal you to yourself.

In the dusk you notice the book shelves with their volumes in gold and in brown; and you think of far lands you journeyed, of pictures and of shimmering gowns worn by women you conquered and lost.

And it comes to you all of a sudden: That was it! And you arise, for you are aware of a year in your distant past with its fears and events and prayers.

(Rilke p. 20).
CHAPTER ONE

A LOOK AT THE PAST

- Michelangelo - Laurentian Library Staircase
- Michelangelo - The Campidoglio Plaza
- Chicago Public Library
- Helmut Jahn's Building on LaSalle St. in Chicago
- Wassily Kandinsky Bright Picture
- Albert Giacometti The Palace At 4:00 am
- Eric Raising - House of Green
- Fragonard - The Avenue
- Site Introduction Cammack, In.
Perhaps the best way to say it is I'm going approach - through the use of paintings and poetry and I'm going to write down how I feel then try to represent those feelings physically through an architectural space -

1. Find and locate a particular painting
2. Analyze, abstract and document in words
3. Represent in model form and graphic form -

Examples: Michelangelo staircase of the Laurentian Library, Florence

The staircase calls out to you and goes toward you - a very inviting space and emotionally pleasing space - curvatures merging one through the door and into the space - stairs are contemplative and pleasing to work to climb. On curvature vs. linear stairs comprises a plurality or contradicts to create enough tension to cause energy and excitement.

Talking of Mike berry he brought up the point of meditative architecture can minimalist architecture be the answer? The idea of walking into a space and hearing your footsteps, the air system, other people, doesn't really depend on an individual and make that individual want to stop - but walking into a space and hearing only your own footsteps is much more appealing and means they much more to the space. How do we know?

Which piece means more to the relaxation and peace of mind?

Which evokes emotion or exaggerates emotion and which suppresses it?
MICHELANGELO - THE CAMPODOLUCO PLAZA

Represents the Planimetry in Architecture to create a visual perception not really there - the geometric design breaks up the plaza but in actuality enhances the plaza to make it seem larger. Perhaps representing a more set for the plaza and letting the people make an individual feel that they woes on street, thus creating a sense of a larger space because all the attention is focused upon the individual's relation to the elemental Planimetry of the Geometry.

CHICAGO PUBLIC LIBRARY

While I was in Chicago over Christmas
I was in the Kinzler Garden of the Library
The floor was divided into simple geometric patterns.

[Diagram of plans and layouts]

Went to visit the building w/ the music
On the exterior of the public part
Not very interesting
But which is a very intriguing space - [Note: A little frustrated because it is unfinished]

And in the center is a circle surrounded by a square which created a sense of space - double - story height - yellow - Winter Garden - I could not find the entrance to the center of the space. The space itself was centered on the circle of the space. The circle in the center of the space for a while then proceeded to walk on.
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Kandinsky- Bright Picture
Well I'm supposed to take a painting and analyze the emotion of feeling and abstract it or analyze the interpretation and turn it into architecture. More specifically, I'm supposed to take a feeling and put it in an architectural space to make it into a reality. But the problem where I should begin is difficult.

PICTURE CLASSIC KANDINSKY "BRIGHT PICTURE"

Emotional picture depicting movement from the abstract lines of angles and the colors of primary source - mountains and serpentine lines show to the imagination. Curved linear elements adding to a consistent mood or feeling - some imagination and spots of color adds to certain aspect of designs an emotion - perhaps the elements that make up the picture are a very basic way to interpret into architecture. It may be very much complex than what I'm able to guess. Now, but then again, if the meaning is encompassed in the simple abstraction of the architecture, who is to say that it is known, and why is to say that it is something more. Maybe more enjoyable, but I will try my through the studies that are about to come. This is a spot - a prototype or the forms and elements that make up a certain space and that make up the character of that space.
Perhaps to begin how to abstract and place together an emotion into an architectural space, then I should study some examples of models or sculptures who have attempted to do just that.

The stick wooden frame representing Constructivism but the concept is not with sculpture but creating its own environment being part of the Surrealism movement trying to transition from painting into sculpture or more from spaces are being created by the stick structure and the alignment elements help emphasize the sense of place—prescription also occurs which helps bring the viewer or user through the space by the use of these elements—use of different fonts help make the environment and the glass plane possible to feel to represent that feeling which is perfect but is visible transparent.

DREAM "HOUSE OF GREEN"

The dream I had the other night composed of long narrow rooms with high ceilings and green walls made of a hint of gold and yellow in it. Amazing, every room I went into I couldn't keep my eyes open because of the color and the lighting—very dense light meaning that the colors were too strong. I just wanted to leave the rooms I felt invisible and violent that there was no relief.

Rainer Maria Rilke
Light at the top of the painting creates the ceiling of the outside world. The light inside is used to create an intimate space within a larger space - creating space within space. The detail and ornamentation of the surrounding area means nothing, but the fact that you know it there creates an interesting feeling of self-fulfillment.

NEW SITE: CAMPBELL, IN.

An old hill from a farm or some type of industry located along a railroad line that is still in use. Squared here, the closest hardware store is town/country and by any city place—

Site analysis and map needed as soon as possible—

Mediation place - think park area
Solve problem solving tasks later

Although Muncie could be a good location to help provide support for the mediation center—perhapes we can solve problems later about.

1. Why people use it
2. Main purpose of space
3. Can problem solving tasks be accomplished
4. Overall feel: yes or no—
Emotion in Architecture

Can emotion be in architecture? Yes, not the question is, do we as designers instill certain cold particular emotions into a space or do we design the space so that emotions are evoked or transformed into reality in architecture.

Music evokes different emotions or feelings or images or thoughts - can architecture be that powerful and imaginative in space to the user. Perhaps a way to learn this is to turn to architecture through music and interpret the emotion evoked through music into architecture - abstract and represent it. But the goal of this thesis is to establish character defining elements and develop a prototype or vocabulary of certain spaces that evoke in general, some different emotions from the users.
Whoever you are: in the evening step out of your room, where you know everything; yours is the last house before the far-off: whoever you are.
With your eyes, which in their weariness barely free themselves from the worn-out threshold, you lift very slowly one black tree and place it against the sky: slender, alone.
And you have made the world. And it is huge and like a word which grows ripe in silence.
And as your will seizes on its meaning, tenderly your eyes let it go . . .

(Rilke; Images - p.5)
CHAPTER TWO

BEGINNING OF LITERARY ARCHITECTURE

- Rainer Maria Rilke - Entrance

  A. Analysis #1 - The Cottage

  B. Analysis #2 - The Lost Entrance

- Literary Architecture -

- Kandinsky Conclusion

- Emotion In Architecture
Emotion in Architecture

I think that architecture directly translated from music is very pure and doesn't accomplish nor do the designer any justice for emotion in architecture. It needs to be transformed to a whole other level and into something more plausible and palpable. If you can chew on it and mull it over as a something else, then perhaps the task has been completed.

Talk with Daniel

Dealing w/ the pieces of the meditative place,
go from music to chants and then to nature
and begin to piece w/ the fragments of the process.

Site Pictures

Look average - Site poses a couple of different problems
1. Machine building
2. Located near to R.R. tracks
3. Outside of Minnie
4. Pre-conceived forms of structure

Eainer Maria Rilke

Got more on poems today -
1. pick out a poem
2. dialogue poem (define emotion)
3. make painting or model of poem
4. visualize into architecture/Poems
5. begin cottage problem and test emotion learned
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Analysis # 1  The Cottage

I took the image of the black tree and created, in essence a cage for the user and an eye piece for the viewer. I did not design with the users point of view. I missed my intent of designing for the user and trying to evoke emotion by silhouetting the user against the sky or in this case, the window.
LETTING YOUR MINDS EYE TAKE OVER
THE PERCEPTION OF THE WORLD
PERHAPS YOUR OWN EYES ARE BLOCKED
OUT FROM SEEING TOO MUCH AND
NOT EXPERIENCING ENOUGH.
LET YOUR MIND / EMOTIONS / FEELINGS
TAKE HOLD OF WHAT YOU ARE EXPERIENCING
OR FEELING.
LET YOUR EYES TAKE A REST AND
ALLOW YOUR MIND TO BE THE ENTRANCE
TO EXPERIENCE OR EMOTIONS.
THE BLACK TREE IS ONE'S OWN WORLDS
AGAINST THE BACKDROP / COLLAS OF THE
SKY TO ISOLATE AND MAKE THAT WORLDS
IMAGE OF INFINITE FREE, CREATING
INDIVIDUALITY OR THE ABILITY TO FORM
A "ONE" THING, NOT NECESSARILY GOOD
OR BAD, BUT DEFINING AND EMPHASIZING
ONE - ONES - WORLD -
The focus is on that which exists in
THE INFINITE REALM -
WHAT IF THE BLACK TREE IS THE PERSON
HIMSELF? WHAT IF THE WORLDS CREATED
IS WITHIN THE INDIVIDUAL AND THEY
BECOME THE BLACK TREE WITHIN ARCHITECTURE.
So now I am taking the thought of the black tree and inverting it into the user. Meaning, the user is on display or creeps inside here own world - the user is the black tree and the architecture allows and provides the place. Like - the architecture is the black tree's sky.

Emotion or feeling in the space becomes varied because of the user and the feelings the user brings to the space. Black tree against the sky -

- isolation
- loneliness
- metaphysical (one with nature)
- in tune with one's own world
- fluid
- peaceful
- calm
- scaled
- sad
- wise / meditative
COTTAGE

COTTAGE for one or two people
during some months or
during weather periods

located on a side of a hill/cliff
overlooking the ocean/lake(large)

k1/ vegetation/forest in surrounding
areas

Dirt Road is the only access and
homes can be seen in the distance

USER

Husband & Wife

INDIVIDUAL

ACTIVITIES

RESTING/RELAXATION
READING & ROCK
SOUTH END/BACK OF
kitchen/GARDEN

Cook outs

ENTERTAINING THEMSELVES

NO SPECIFIC ACTIVITY

EQUIPMENT/FURNITURE

BED/SOFA

TABLE FOR EATING/2 CHAIRS
DRESSER/LAMPS/NIGHT STAND
MIRROR/PHONE ROCK/ELECTRIC
OUTLET/FIREPLACE

ACOUSTICS

SPEECH PRIVACY

LIGHTING: BOTH DIRECT AND INDIRECT
The individual or couple are the black piece and they create their own world from their black within themselves.

Need to have the architectural/No/W/Not architectural—need to have the space reflect that which the sky represented.

Individual WW/WW Reflecting upon the wall o/and the individual beyond the wall piece.
Analysis # 2  The Lost Entrance

Rather than simplifying the interpretation, I can purify the design. Perhaps I can move force the user to move through the space. Creating tension expectations allows the user to tap into their emotions whether they are aware of it or not by causing anxiety. Presenting one idea, but letting them experience another.
BEGIN MASS PRODUCING THE IDEAS
AND PIECES AND IMAGES IN YOUR
HEAD. PERHAPS I BEGIN TO COMBINE
BOTH INTERSECTION AND FRAGMENTATION
OF ARCHITECTURE. INSTEAD OF
PRODUCING A GENERIC SOLUTION
NOW BEGIN TO COMBINE THE TWO
DIFFERENT IDEAS AND CONCEPTS.

LOOK AT THE THESIS AS AN INTRODUCTION
INTO AN IDEA OR CONCEPT OF SOMETHING
MUCH BIGGER AND MORE IN DEPTH
THAN WHAT CAN BE ACCOMPLISHED
NOW.

MAYBE I SHOULD LET MY MIND
WANDER AND DO A COUPLE OF
MODELS THAT REFLECT A MORE
LOSE ATMOSPHERE.

LET THE IDEAS FLOW OUT OF YOUR
MIND AND INTO YOUR HANDS.
CONCENTRATE ON WHAT NEEDS TO
BE EXPRESSED NOT WHAT NEEDS
TO BE CONTROLLED.
EMOTION ABSTRACTION

A REASON FOR EVERYTHING

A LIVING ROOM
Perhaps there is both positive and negative in this wall.
Perhaps the cue of visual perception vs. physical perception of experience is evident here -

Re-working of the interpretation -
do not talk about purifying the interpretation rather than simplifying the abstraction.

I can force the users something to move through the space the way I want them to move through and something control the use - although when trying to control the use the space becomes closed and boring.

The idea/concept behind this study model was to give the user a visual perception of entrance and the two pieces become the black tree, but when the user is on the other side of the wall no re-association exists and the gray shade is by the wall - thus pushing them into the center of the edge of the space allowing them to focus outward against the sky - thus the sky and the wall become the background and the other wall and the user becomes the black tree.
"To Peter, rooms were the exteriorized configurations of internal consciousness; descriptive not only of the quality and structure of minds but filmed with a metaphoric furniture of thought derived from particular sensuous experience of an outside world as it intruded through windows and doors, making its impress felt."

p. 18
Emotions In Architecture

The Wall

The wall becomes the narrator of a story or the summary or prelude to what lies within and around its boundaries. Setting the characteristics of the space or setting.
The mood for the space.
Lastly the wall begins to enhance the users emotion in the space.
Realization of the overall composition of the painting is that there is much more to it than the attempt at the final analysis that I had made. Now, perhaps I should analyze the components that make up the overall picture of painting.

Just see the things/objects that make up the overall composition of the painting. Dynamic objects and things - complete and total images and faces that make up total atmosphere.

Idea of Concept/Concept

Machine structure - perhaps then the design reflects the duality between man and machine - man's shelter is a machine for protection and living - the machine is the need for production, interaction and storage.
Emotion—The hall becomes the
narrator of a story or the
summary or prelude to what
lies within and around its
boundaries—setting the charac-
teristics of the space or setting
the mood for the space—
lastly the hall begins to enhance
the user's emotion in the space.
EMOTION IN ARCHITECTURE

Can I define emotion in architecture?

No

Energy makes up emotion and therefore emotion is a product of that which is experienced or moved, or rushed or rushed. Emotions stem from that which has already been learned or experienced.

Contras - create emotion
Movement - creates emotion
Energy - feeds and stimulates emotion
Senses - see, hear, touch, smell, taste create emotion

Now can I define what space is going to create a certain emotion?

Yes - but only in me because I know my feelings.

No - not in another person.

Reality is in the eye of the beholder and so is emotion.

"The quiet spaciousness of the place itself like a meditation, an act of recollection, and clears away the confusions of the heart." (p. 32 Literature Dean)
INITIAL

Out of infinite desires rise
finite deeds like weak fountains
that fall back in early trembling arcs.
But those, which otherwise in us
keep hidden, our happy strengths-
they come forth in these dancing tears.

( Rilke; Images - p.57)
CHAPTER THREE

SITE / CONTEXT

- Introduction
- Field Notes
- Introducing Filters in Architecture
- Midterm Review
Introduction

The retreat is located in Cammack, Indiana which is just west of Muncie, Indiana. The site is an old grain storage facility built in the late 1800's. The silos are located parallel to the train tracks which once fed the silos, and off set from the town grid because the train tracks cut diagonally through the towns grid planning system. The silos are parallel to Jackson Street Pike, which runs from Muncie on through Cammack, Indiana.
GOT OUT TO SITE TO TAKE FIELD MEASUREMENTS OF OVERALL STRUCTURE.

LOOKED ACROSS THE STREET ODD THE OLD GROW FACTORY BUT HAS NO DRAWINGS ON THE BUILDING.
SITE PLAN / FIELD NOTES CONT

NORTH ELEVATION / FIRST FLOOR

36'-6"
12'-0"
6'-0"
6'-0"
6'-0"
12'-0"
36'-0"

NORTH ELEVATION / BASEMENT

33'-0"
14'-9"
15'-4"
13'-0"
3'-10"
4'-8"
5'-6"

SILO AREA
NORTH ELEVATION

11 PANELS ROUND
7 PANELS HAY
HEIGHT 19'-10"
SITE/FIELD NOTES

BACK OF STRUCTURE

DIAMETER 10'-0"
FOOT THICK 6"
BASE 11'-0"
6'-6"
SILCO SETBACK

TILE ON BUILDING

FRONT CONT

OUTSIDE TO OUTSIDE
INSIDE TO INSIDE

SIDE/EAST ELEVATION - FIRST FLOOR

BASEMENT

WINDOW

DOOR
SITE/BUILDING CONCEPT

Use blocklays as a filter—
not necessarily as blocklay
the act of cleansing.

Floor section

Preceding section
EXERCISE OF THE MIND

CANIMACK CORPORATE RETREAT

EMOTION IN ARCHITECTURE

KANDINSKY - "BRIGHT PICTURE"

STUDY - SONG BY VANGELIS

RILKE - POEM "ENTRANCE"

STUDY MODEL 1

STUDY MODEL 11

STUDY MODEL 111

COMBO OF ALL STUDIES

FILTERS IN ARCHITECTURE

STUDY MODEL 1

CONCLUSIONS FOR SPECIES
EXERCISE OF THE MIND

[Sketch of a person standing in a box on the left and another person sitting in the same box on the right]
NEED TO LOOK AT AND ISSUES BROUGHT UP DURING REVIEW —

OBSERVER VS. OBSERVANT

QUALITY

TWO SCALES

OVERALL REACTION DETAILS REACTION

COLLISIONS BETWEEN THE HORIZONTAL AND VERTICAL RESULTS IS THE STUDY THE APPLICATION TO THE ARCHITECTURE TANGIBLE ARCHITECTURE

VOCABULARY KOWDS

HARMONY - QUIET - CALM
AGGRESSIVE / DYNAMIC

HARMONY ON SCALE OF SITE PLANNING

DE-CON PLANNING

SPACE NO PLACE TO STOP IN (R. PIECE)

LOOK AT SPACE

LOOK AT PERCEPTION AND CONTRIBLING ONE’S VIEW

STUDY MODELS PUT PIECES TOGETHER RATHER THAN LEAVING THEM SPARK

VOCABULARY OF FORMS

WALLS NEED CURVILINEAR FORMS
BEATS DIFFERENT VOCAB. FORMS
RECTANGULAR FOR DIFFERENT SPACES
CUBESE SEVERE SMALL OPENINGS
Filters In Architecture

I had this idea that because of the machine like quality that the site has to offer, I would begin to relate the passage ways to the vocabulary of the building. Thus, trying to stimulate ones emotions lead to the exploration into filters in architecture.
Archetypal images, which arise spontaneously from the collective unconscious, are mysterious and undefinable; they are "energy centers," "magnetic fields," which not only influence but frequently dominate an individual's thoughts, feelings, and behavioral patterns. They fascinate and frequently overpower the individual if they are not - and sometimes even if they are - consciously understood and integrated into the psyche or channeled into the work of art.

(Knapp p. vii)
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CHAPTER FOUR

The Explosion

- The midterm conclusions
- Tentative thesis schedule
- Filters of emotion
  A. Details of filters
Conclusions / Action Post- Pilot Team

- Went out and brought modeling clay - issues raised here that more study models need to be built and less time spent on the final product.

- Andy Seagar wants to see more study models built using different vocabularies and pursue and transform studies into the design of the retreat.

- Focus on back design.

- Filters in Space

- Section

- Elevation

- Plan

- Screens of Light

- Chooses in space: what do the experience in terms of peak emotion.
LET GO OF THE TRADITIONAL WALL AND FARMS AND BEGIN TO TUNE UP ON DESIGN—
Studio 404

**Schedule/Thesis Plan**

**March 1 - March 9**

- Look at change in form of vocabulary
- Design/sketch new places dealing w/
  - Ground
  - Subground
  - Overhead

- Preliminary site sketches
  - Flooding on large scale

- Preliminary depil sketches
  - Small scale

**March 9 - March 16**

- Finish 1L/Concept design
- Establish formatting of thesis presentation
- Begin hardline QP design from schematic drawings

Go from background feeling to basic simple black & white drawing
SKETCHED PLACES OF EJECTION

DETAIL A
ELEVATION SECTION

- HOE
- METAL TUBE/CON:
- STEEL PLATE

DETAIL A

1/4" WIDE STEEL PLATE

ELEVATION FRONT

ELEVATION BACK
Sketches of Places of Emotion

Overhead

Finishing the space by the overhead is very crucial to complete the feel of the space.

Connection of the roof to the wall is critical - look at allowing light and the connection to work together.

Sketch 3-A

Boy system

2:1 Baroque

For complete ordering system.
For both, memory becomes a collection of mental images drawn from sense impressions and extended in time, linked associatively to place and figuring as edifices in the mind, as with Pater, edifices projected from the mental into material grooves.