SKETCHES POST-MUTATION

SCALE - SMALL

DUALITY OF TWIN SCALES

DETAIL FOR FILTER SPACE

Perhaps a suspended filter system

ENTRAL CANOPES

0 10 20 30

NEED TO CHANGE MODULE SYSTEM TO REFLECT PART OF THE SILOS TO SO PERHAPS IN 6' SECTION

ALLOWING CHOICES IN ARCHITECTURE AND IN SPACES - SO THE MAIN WALKWAY -

"FILTER OF CHOICE"

DIFFERENT OPENINGS INTO THE SILOS ALLOW FOR A SENSE OF SURPRISE ENHANCING AND INCITING EMOTION -
Horizontal element: became a vertical.
Horizontal tension: becoming more intimate with the place.
Take out of the building what you don't want.
It's your own choice.
Good transition from one thing to another.

Connection between exterior and interior.
Movement between vocabularies and spaces within the building.

Perhaps you present volume to the individual.
Majestic experience of an entire silo.
cammack retreat center

Details of filters

The purpose of the filter into the silo is to offer some contrast to the scale of the filter canopy to the silo and the essence of the duality between man and machine. Scaling down the size of the filter using steel and cloth to bring the user into a silo that is 50 feet tall and 10 feet in diameter. The contrasts of the scales are to stimulate emotion in the user in either a positive or negative way.
An archetype is to the psyche what an instinct is to the body. The existence of archetypes is inferred by the same process as that by which we infer the existence of instincts. Just as instincts common to species are postulated by observing the uniformities in biological behavior, so archetypes are inferred by observing the uniformities in psychic phenomena. Just as instincts are unknown motivating dynamisms of biological behavior, archetypes are unknown motivating dynamisms of the psyche.

( Knapp; Edinger - p. vii )
Cammack Retreat Center

CHAPTER FIVE

The Controlling

- Site planning and analysis

- Working with the grid change and details
everything is on the twin grid but the areas that had been divided by the tracks the train tracks are very strong geometry forcing the change in the grid no visible how subtle or abrupt the change is there is a grid shift forcing or encouraging a grid shift Recognize it conceptually

2) Very abrupt and sharp harsh changes - no particular clear linear elements to soften the sudden change

3) So perhaps the overall emotion of the space is harsh anxiety dealing with the grid change - so maybe I present a sense of contradiction in that I present both grids in the one place and deal with the shock of the shift in confusability which everyone knows means change and then again people collectively do not deal well with change so I take that anxiety of change and allow them to chose which grid is best for them thus allowing a sense of conquering and relaxation in choosing that which is - themselves.
What if the grid were to be reinforced throughout the use of the canopies and the entry lay so that the constantly have an intersection between the quality of the canopies of the grid and the entry.

Mysterious

Finding the perfect spot

Exciting

Adventurous

Emotion in Architecture - Obvious Change in Grid -
SITE PLANNING & DESIGN

Looking at the duality between the two grids but don't lose the scale feeling on the site and allow the true freedom of design within the smaller scale of the site.

Approaching view

1. Approach (view from front intersection of tracks)
2. Intersection by the Hardynade Spire
3. Approach area to the site dealing with the duality of the grid

Central hub of contact and interaction to attract people

Corresponding views of pedestrian train only, cables once at twice in a 24-hour period
Progression moving slowly but a clear definition of ideas and design and emotion in architecture is beginning to develop. Now need to produce a design of something tangible with which to go by—

Congruency of emotion and design can be worked out after an initial design concept is laid down on paper—

Perception

Leaving the silos open for people to see and experience the perception of a vertical space since volume of space is only truly measured by being in it.

The question is do people want to experience space all together or in a separate small x—
SKETCHED

NEED TO THINK ABOUT HOW TO BRING PEOPLE INTO THE SILO
DO THEY WANT TO EXPERIENCE THEM ALL OR BE ABLE TO
USE A SPACE IN THE SILO AS THEIR OWN STUDIO

HEIGHT - 40 TILES TALL

14" X 14" TILE

\[
\begin{array}{c}
40 \\
\times 14 \\
\hline
160
\end{array}
\]

\[
\begin{array}{c}
48
\hline
560
\end{array}
\]

46' 8" TALL + FOUNDATION = 49' 8"

2 50'-0"
SKETCHES: DESIGN FOR SILOs

Leading to a sense of entry into the site and into the building
Sketches: Design and Development

Obivously emerging from street side entrance, although I would like to bring them in through the two right sides, but I don't know if that is going to be possible because of the difficulty with the bony crews from the street side.

Have the extreme duty of everything including scale and materials perhaps always have two different materials involved.

Need to keep the color and one of the extremes is not enough.
Design sketches thoughts

Bring into site and then allow for the experience to happen - bringing people into different situations to evoke some sort of emotion.

Need to learn from previous study models and not allow ourselves to lose that which already has been learned or done.

How do I take the study models and implement them into the design?

- Just do it!

Do not lose the integrity of the silos and the representation of agriculture and machine that they possess - an extreme place in that they are 10' wide and 50' feet tall - play on over exaggeration and extremity in architecture.
The creative artist - architect or writer - ushers into existence mirror images of what lies inchoate within his depths. These he develops, molds, extracts from that limitless oceanic sphere existing dynamically and vitally within him which is referred to as the collective unconscious. As the inner eye sweeps the hidden layers and secret folds of this world inaccessible to consciousness, it seizes universal motifs and cultural manifestations of all sorts, which have been the common heritage of all beings since time immemorial. It is the artist or architect who provides shape, line, and mass to these amorphous images that have been dredged up from subliminal spheres.

( Knapp p. 192)
CHAPTER SIX

Piecing Together The Fragmented Concepts

- The wall and its progression
- Site analysis
- Reflection
- Site design
- Studio space in the silos
- Details of wall vocabulary
- Board layout
Sketches: Penetrating Wall

Structure of individual space and the tension inside and canopy flare coming together.

Similar to an arcade space where a sequence of space and discovering new places becomes a filter to prepare the user for the next space.

Option 1

Option 2

Filter where one can be made or shadow suspended into the structure of the place.
Sketch: Design

Need to look at and design

- Entry way
  - Option I + II
- Wall treatment of space
  - How is it to be portrayed
- Silo studio space
  - Floor plan
  - Section
- Crot's nest on silos and treatment
- Exit from silos and site of emotion key

What makes it a process and an evolution and not just a place to visit—

- Lively experience the space as a process and not a static thing

Site lines are very important and perhaps the entry can be treated with views to other destinations in the project—

- The process may be backwards and maybe the continuation wants to begin through the first two silos and then proceed from there?
NEED TO REWORK THE ELEVATION OF THE BUILDING 
AND GIVE IT A MORE REFINED FEEL.

WORK ON ELEVATION FOR PLACEMENT OF THE 
FILTERS IN ARCHITECTURE

HAVING TALKED w/ DANIEL WAS A BIG 
HELP TO UNDERSTAND WHERE I SPON w/ 
DESIGN AND INTERPRETATION OF THE THESIS

NEED TO LOOK AT BRINGING PEOPLE OFF THE SITE 
AND WHAT HAPPENS WHEN YOU CREATE SOMETHING 
FOR THEM TO GO THROUGH OR EXPERIENCE — 
REMEMBER THIS IS A PLACE OF EMOTION AND 
WHAT HAPPENS WHEN THEY EXPERIENCE DIFFERENT 
ASPECTS OF THE SITE —

NOW NEED TO GO BACK AND CREATE ANOTHER SPACE 
FROM IT AND LET IT BEGIN TO TRANSFORM INTO 
ARCHITECTURE AND NO LONGER LET THE IDEAS 
BE RIGID BUT LET THEM BE ALIVE WITH EMOTION 

EXPLOIT THE DIFFERENT ASPECTS 
OF THE EMOTIONS THAT MAKE 
THIS SUCH A POWERFUL 
PROJECT — REMEMBER THE 
PROCESS, NOT THE PROJECT 
THE EMOTION RETREAT IS SIMILAR 
TO KNOCK! SHOPPING IN THAT THE 
EMOTIONS ARE ALL DIFFERENT AND 
PERHAPS THE DIFFERENCES ARE 
SOMETIMES TOGETHER AND SOMETIMES 
SEPARATE 
FILTERS OF ARCHITECTURE
Perhaps the truth lies in the research and the design lies within the thought of transporting architecture ideas into physical things and ideas manifesting into the total design.

Filters - again don’t lose focus on what the ultimate goal of the motion between expanding people through filters and physical manifestations of the pitch that develops these new things.

The natural env. acts like a filter as you go from one place to another. There seems to be a steady sometimes abrupt change from one context to another. We talk of these filters as a place to have a choice and believe things they want to go or be. But what makes them go from one place to another.
Perhaps one constantly feels that they are inside part of the machine and different aspects of feelings open up to them and are presented to them.

Perhaps the flaps change and become that part of the building one is entering and the flaps begin to make a change and begin the process of the experience as well.

How to solve the problem of the elevation with the details looking right and easy.
Bringing people into the last space where they can meditate or think or relax before they leave the space or they can go to it before they enter into the small to paint or write or they can paint/write/talk sit in the public spaces of the center for emotional retreat.
Perhaps a model needs to be built of what I am trying to accomplish in these certain details.

Detail of North Elevation
Final Design Process

1. Work out elevations of all exterior walls.
2. Work out section within studio - how does the studio space work together with the circulation.
3. Work out all details of both:
   - Entry way
   - Track elevation
   - Canopy system
   - Roof intersecting system
   - Wall elevation
4. Make wood and material count for model:
   - Wood
   - Plaster
   - Base: 3 1/2 x 3 1/2 x 3/4" thick wood support model

Process of including research on and in the final reading process of presenting the transformation of the thesis from research experience to a storytelling abstract spatial experience.
Concerned with the emotional appeal of the site: — sometimes I feel that the site is extremely boring and mundane and other times I feel that it really is fun and exciting and has something to offer.
SKETCHES OF STUDIO SPACE AND SILOS

TO HAVE ACCESS TO THE STUDIO SPACE

EXTERIOR WALLS SHOULD REFLECT THE PATTERNS TO THE SUN'S TRAVEL DURING THE DIFFERENT SEASONS AND TIMES DURING THE DAY.
SKETCHES: FINAL DESIGN II

MEDITATION SPACE
I believe that the details are also a very important element to the emotional experience of the space. Because of the overall space, it is translated to the elements past appeal to their eye with the canvas frame block of the (plaster) concrete without these particular elements, then the character of the space only achieves an experience in volume and geometry and there is no story that is told within that framework.

Now, I am also to realize that I am tackling only a few of the issues of problems of emotion in architecture. The challenge, however, has been in the translation from research to architecture and how to incorporate what I have learned and increment that into my final / schematic design. This thesis project will never be one that is an ongoing learning experience in which I've just begun to explore the tip of the iceberg.
Layout of Booms

Plan  Elevations  Elevation Section  Section  Section
Elevation/Details

- Logo picture/image
- Studio plan & section
- Silo section & plan
- Floor plan

- Elevation of each side & section top & 8 details
- Detail drawings
  - Canopy
  - Overhead plane
  - Cross wall
  - Riser panels
  - Partition screens
- Need general lettering info on drawings

Today:
1. Layout boards
2. Layout floor plans on back side of Kyle
3. Ink the floor plan for the first board

Each day sketch should comprise a set of drawings:
- Monday: 17 elevations & section
- Tuesday: 17 details
- Wednesday: 17 logo
- Thursday: 17 sections
- Friday: 17 details

Sketch on 2x3 squares while laying out the drawings.

Redo all production phase using sketches to help guide - changes can still be made but research should be built into the plan for a while.
The wall and its progression

The original intent of the wall was to have something very massive, but would reflect opposite impressions on either side of the wall.
Details of wall vocabulary

Trying to offer the contrast in materials between the concrete, wood and steel to evoke and or stimulate emotion from the user.
Be patient toward all that
is unsolved in your heart
and try to love the questions
themselves.

Rainer Maria Rilke
( From his letters )
( Flemming p. XIII )
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CHAPTER SEVEN

Final Design

- Final Boards of Retreat Center for Cammack
  - Floor Plan
  - Elevations
  - Axonometrics
  - Details

- Prints of models
  - Site model
  - Building model
  - Fragmented models
    - the wall
    - filters for the building

- Conclusion
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Site Model
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Building Model
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Fragmented Models

The Wall
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Fragmented Models

North Wall Detail
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Fragmented Models

Canopy Details
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Fragmented Models

Compilation
Conclusion

Perhaps the best and most useful way to conclude and or reflect upon this thesis is to describe each space from the floor plan and explain what the intentions of each space was to create. But first, I think it is necessary to provide somewhat of a conclusion to help keep this as clear as possible.

Through the research I learned that emotions can be stimulated by 1) providing choices, 2) creating contrasts, and 3) altering one’s expectations or preconceived notions about any place they are experiencing.

It was interesting, that through the research process of trying to develop a calm space, I was creating spaces full of energy and tension. Thus, the energetic spaces provided a filter and comparison for the user to use for when they actually enter the relaxation space. The energetic spaces were providing the setting for a contrast between the tension of the energy and the calmness of the relaxation space. Contrasts, or opposing elements helped enhance the emotions or stimulate the emotions of the user in a space. By providing one setting or filter and then allowing them to experience an opposite setting or filter, I begin to stimulate the emotions of the user.

The retreat center

The retreat center was meant to be a process that each user would experience. Once arriving at the site, the user would enter the retreat center through the first filter which is the curvilinear wall derived from the golden section from the grid of the building that represents the grain silos. The purpose of this wall is to immediately establish the user with the surrounding manmade environment. The wall is eight feet tall and the opening through the wall is only six feet tall and the three stairs leading into the site are one foot each. Thus, the user must be physically and mentally aware of entering the site because they must bend down a little and step up before they can enter the site. The purpose of this entry is to have the user aware of his or her surroundings before they enter the building. One cannot walk unconsciously into this retreat center.

Once the user has entered the building, a long corridor or alley way is presented. There are choices that the user can make as far as where one might want to go. The space to the right, closest to the tracks, were intended to be used for group meetings during the summe months. The wall trellis area offers the option to hang any type of information on them because there would be moveable panels on the ends of them. The canopy overhead and the contrasting materials were to provide a stimulus for energy and excitement.
cammack retreat center

The Retreat Center

The space on the left, through the massive wall was to provide individual gathering spaces for the users where they could meet a friend or just sit by themselves and watch the other people and activities going on. The massive wall provides another filter for the user to pass through. What seems to be a fairly ordinary looking wall has random openings on the alley side and random niches on the inside of the space where the user could sit or lean against the wall.

As the user exits either of these places, the natural progression is toward the silos where there are individual studio spaces in the silos and there is a cafe in the lower level of the silos. The first silo that the user would enter was left completely open to the top with a penetration in the top of the silo to allow natural light. The silos are only ten feet in diameter and have a height of fifty feet. The top portion of the grain silos would be used for a group studio space.

The next progression would be toward the relaxation space which the user must pass through a filter of a paneled walkway. The panels would change direction with the wind and offer the user different views through the walkway.

The last space in the process of the retreat center is the relaxation space. This space is intended to provide the user a time to reflect and think and rejuvenate the mind.

Final Analysis

The materials and the details for the retreat center proved to be the link for providing stimuli for emotions. The intersections of materials and the contrasting materials provide the enhancer for emotions. Through contrasting materials and spaces, stimuli for emotion were created. Contrasts represented the elements that enhance emotions.
BIBLIOGRAPHY


