The Art Gallery

Sacredness Through Passages and Patterns

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College of Architecture and Planning
Ball State University

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Dedication

To The Earth

and

From The Earth
The hand, the tree, the earth --
All within the colors of sycamore bark.
(Photograph collage of tree from first sacred site).
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Introductory Statement

In this report I have attempted to present that which already exists within the story of the project itself.

Because of the wide field of exploration in this project, the typology has evolved from various stages of a chapel, to a Ball State University Campus Chapel, the In-Between Spaces of Campus, Sacred Sites, and briefly a park. Only until a few weeks after mid-term in the semester did I finally decide on the idea of The Art Gallery and several weeks afterward realize the conceptual form. However, the departure from the BSU campus allowed the freedom for its creation.

Although, at many times, this project felt like a maze of intense seeking of an unexplainable goal, the thesis story existed from the beginning and through its many stages, but did not become identifiable until near the end. Throughout the process of evolution, even at the last moment, throwing out that which was not of the truth I was seeking became critical to this project. However, as the rational effort faded, the pieces began to assimilate and the whole unfolded and became recognizable. For clarification in understanding the process of this discovery, I have divided the report into four sections: 1) Thesis Proposal (partial), the springpoint for exploration, 2) Journal Notes, a sequence of fragments, 3) The "In-Between" Spaces, and finally, 4) The Art Gallery.

Most importantly, though, this project is not about the typology of an art gallery but rather an encompassing concept of architecture, its meaning, significance, experience, and ultimately the creation of its building form and structure, based on the existing universal story -- "Sacredness Through Passages and Patterns."
"A queer type of labyrinth was formerly represented in the Cathedral of Poitiers. It perished long ago, but for some time subsequently there remained on the wall of the north aisle a sketch of it which, however, gave no clue to the dimensions of the original. It will be seen that the construction is such that he who traces the path eventually emerges — like the poet of the "Rubaiyat" — by that same door at which he entered; he will have encountered no "stops," but he may have "looped the lop" an indefinite number of times." (21,64-65)
Thesis Proposal

Thoughts of Thesis

December 19, 1989


Life develops in a series of patterns from physical growth, mental stability, and intellectual development. Each individual is characteristic unto himself. Likewise, I have my own patterns of life that are characteristic of only me beyond the basic human classification of patterns typical to all of man in his existence. I reap the instinctual and individualistic patterns in my continual creation. For life is only a series of patterns of continual growth and change.

There is no beginning. The seed has been developing all along. And no one can ever explain the creation of that first seed, a miracle, a mystery of life, the evolution of nature, the creation of God, an unexplainable scientific fact, chance, fate, origin unknown. The result exists not in the explanation of the origin, but through what has happened before, the simple yet complex patterns in the process of life.

During this next semester, I want to use my time wisely and develop myself in areas that I am lacking with a subject that I feel is worthwhile, with the support systems here at school that I feel will be least available to me after I graduate. My professional development is the development of myself. I cannot separate them and forget that one does not exist. I do exist. And I can exist as an individual professional.

Discovery is a process of development. Although it is gradual and slow, it is of the self and it is the self. Memorizing is apart from the self with the memory retaining only a minute quantity after a period of time. Discovery is the self and therefore bonds with memory. Memory a part of meaning. Meaning giving purpose or reason for being. And I look to the past and see a similar pattern of thought emerging. It is the discovery with this continuing pattern that I wish to pursue for thesis.

The "past" as seven steps towards thesis:

I. During the fall of 1988, as a basis towards understanding deconstruction architecture and the concept of related dissociation, I examined my perception and reflection of the past, present, and future by writing in a journal. Later the metaphors of the forest and the ocean gave birth to the balance but conflict of freedom and control in "The Place for Advanced Study of Post-Enlightenment Aesthetics" and myself. I searched for the place of subjective expression of my inner being.

"I need a place to allow my thoughts flow freely, to let loose of other ideas that plague my mind... to experience the within and without of myself and being... a place of constancy."

II. The following summer of 1989, I discovered prior notes that were similar to the feelings expressed within this journal. But most were only fragments of the ideas that appeared within the journal, not a prologue or the quantity that I had expected. After adding a few more entries and including
poems of special significance, I concluded the journal with a 1984 entry of my feelings that will never be out dated but tend to get misplaced and forgotten.

"... I want to remember forever the feelings I embraced within this moment of unity, beauty, love, nature, flowing and flowing from element to element, within each element, and then beyond, continuing... And it was built for me, only me, and personally for each individual, separately but jointly, for one but also for all... Please help me to remember and preserve the love expressed within this earth."

III. My intentions that summer were to expand the original journal. By studying what I had written and by making new connections, I thought I could use that journal for the basis or springpoint for a thesis topic. Theory: The major social problems of the homeless, housing for the aging (which I researched fall '88), over crowding of jails, etc. could be resolved by developing the characteristics currently lacking on the individual level of interaction, feelings and sensitivity to others.

This topic was soon discarded because of two factors. First, by actions consistent with my value system, I didn't know how to develop or reactivate feelings and sensitivity in those who needed the most, the political decision makers of our society. Second, if these major social problems are only a symptom of and have resulted because of individual disconnection of feelings and sensitivity (which in my opinion is current reality), the real problem can not be solved. Knowing the problem, and knowing how to solve this problem doesn't mean that the problem can be realistically solved. If the most sophisticated computer could assimilate absolutely all information and give a solution, it would not be the solution. A solution would only exist for an instant, then time would change the variables. And ultimately, any decision is of man; and he is only human within the forces of man; and he responds best, or waits to respond when a crisis situation exists.

IV. In the spring during internship I saw "the window" when I playfully viewed through a sample of 3/16" GE Lexan Thermclear Sheet Plastic Glazing with the green side up and then slowly turned. I saw a kaleidoscope of the world in patterns of color, light and dark, reflection and images, time and space, sequence and view, excitement of continual change, a new perception of reality, and a distortion of reality to see beauty. I began to see a new process of design based on the concept of the window that could be applied to any design or typology.

Later, this too was discarded because of two reasons. First, because of it being a new process for design, it began falling in a pattern of do's and don't's or having a methodology structure that would be comparable to the numerous patterns in Christopher Alexander's Pattern Language. Because of its increasing restrictions and complexity, I began to examine its realistic use especially in the office; and I also began to analyze its use as compared to my own natural design process, one not being consistent with the other. Second, I finally realized that every element within architecture could be related to the window which made this concept too inclusive in scope for practicality.

V. In the office, my design process was very similar to how I designed in school, not by formula or intention but discovered afterwards. I asked and
asked until I thoroughly understood the client's intentions of the design; I analyzed the functions; then I knew the metaphor and finally metaphors that fit which I kept secret; and I proceeded to design until it felt more right than not. When the design passed the test of the rational minds of the office and they finally recognized one metaphor, I felt that I had proof that I could realistically design in the office and combine both the abstract and the rational. I shared my secret with one person. But why do things that give meaning to architecture have to be kept secret? I want to pursue the basis of this question. I also want to develop the confidence and skill to be able to explain what I can't completely rationally explain in an intuitive decision.

VI. During the first part of this fall 1989 semester, an incident made me aware of the topic of intuition and its instinctual aspects. A classmate asked if I had used the proportions of the Golden Section in order to set up a board that I just finished. I hadn't; but as I was positioning a drawing, I knew when my rational mind kicked it, when it wasn't being used, and when the internal feeling of "focusing" allowed final placement on the board. We checked it against the Golden Section. It was there without rational use of it. But this has happened before; when I have checked for a proportioning system after I did a project, it was there.

Theory: The expression of proportioning based on the human body is an instinctual characteristic. Man creates from himself and of himself. With awareness to inner feelings, man can develop instinctual expression and create sensitive environments for human functions. The type of human proportioning system apparent in a design is culturally based. The natural evidence of proportioning without intentional use is part of the function of intuition. Intuition is the assimilation of and resulting solution of all input of knowledge including rational. An intuitive solution can be associated with rational explanation; however, at first it will be only a piece of the whole picture; later, more pieces become apparent until the final reason is discovered that most clearly relates to the solution but also includes all other rational explanation. Increased quantity of input results in a more sophisticated and comprehensive assimilation and solution which incorporates the maximum potential of associated meaning. A seemingly spontaneous intuitive solution can be based on prior assimilation of similar information, but not to be mistaken for spontaneous ideas. As I wrote last year in my journal,

"Designing is a process of thought exploration and evaluation of spontaneous ideas."

A spontaneous act can not replace a process. An intuitive solution is the discovery that results because of the process of examination. The importance of maximizing an intuitive solution appears in the efficiency, comprehensiveness, and quickness of assimilation and also solution, as compared to relying only on a rational process; the negative consequences of an intuitive solution is that rational proof can not justify the totality of its existence.

VII. I am now exploring a chapele for the inner self. I feel this chapele is linked to the Japanese garden and the labyrinth through sequence and path, perception and view, layering of spaces and time, mystery and the unknown, venture and surprise, the end being the beginning, and with the chapele also inescapably linked to the self.
Discovery Through Spontaneous Impressions and Perceptions

Definitions

Discovery. The act or an instance of discovering.

Discover. To obtain knowledge of, arrive at through search or study.

Spontaneous. Happening or arising without apparent external cause, self-generated. Synonym: Instinctive. Implies behavior guided not by one's reason but by natural consequence of being a member of a given species. Usually the term suggests behavior that promotes one's welfare or that traces to reflex action.

Instinctive. Of or pertaining to instinct.

Instinct. The innate aspect of behavior that is unlearned, complex, and normally adaptive; a powerful motivation or impulse; impelled from within.

Impression. An effect, image, or feeling retained as a consequence of experience.

Perception. The process, act, or faculty of perceiving; the effect or product of perceiving; any insight, intuition, or knowledge gained by perceiving.

Perceive. To become aware of directly through any of the senses; especially, to see or hear; to take direct notice of, observe, detect; to become aware of in one's mind, achieve understanding of.
Journal Notes

(The importance of subject explored has no direct relationship to the quantity of writing in individual entries.)

A Campus Chapele

A place to take a breath from the outside world,
A part from the activity and pressures of the academic environment;
A place to let the mind flow with random thoughts,
To reflect on personal searching, inner conflict, or develop dreams;
A place to feel closeness of self,
To hear the inner voice.

Chapele. Derived from Old French, Middle English Chapel

Chapel. In England, any place of worship for those not connected with or not members of the established church.
A choir or orchestra connected with a chapel, court, or the like.

Context/Site

The strength of the relationship of the Chapel to the total campus and its functions in the campus environment is created solely in the relationship of the chapele with The Center, the social place of gathering.

Center. A focal point of attraction, concentration, or activity, a point, area, person, or thing, that is most important or pivotal in relation to an indicated activity, interest, or condition; a point, area, person, or thing upon which attention, feeling, or action converges; a source or point of origin for an influence, force, process, action, or effect; heart, a vital or stimulating factor, indicates a center which either gives an essential nature to the whole or serves as a vital, positive, or motivating part; suggests capacity for acting, influencing, effecting.

This relationship between the chapel and The Center is based on a proximal distance and view of one in comparison to the total campus. Academic and housing buildings remain a variable without influencing this relationship. As the Chapele becomes closer to the surrounding context outside of the campus environment, compatibility with this neighborhood and affects on both would need to be carefully examined, including but not limited to massing, height, character, circulation, noise.
Prelude

I want to find that inner space that gives the freedom to act spontaneously on how I feel within. I think that I can't get there because of ... And yet I know any explanation of "because" comes out of my rational mind which is a part from the place of my inner self. My rational mind can not see the inner, but my inner place can view all and act within or along with the rational. I know the difference and seek that place to feel the full freedom within, and without "because."

If this inner place is so sensitive, so responsive, and cooperative of all that is, why do I feel so fearful to travel toward this place?

Feelings are neither right or wrong, they just are. There is no right or wrong, true or false, good or evil. The dualities of life have existed together from the beginning of human life; there was man and there was woman. And all other dualities coexist from the beginning. They exist; they are. Only time changes the quality of their existence in reality. The serpent is a positive sign and represents the passage of time into the future as truth. He sheds his skin and is renewed. I know this. And still I see a snake and feel my fears of the unknown and think of the "because's" and I can not enter this inner place. I pass by, day after day.

I know this place exists. No one has told me about it, but I know it exists. I have heard a voice from this place. It speaks of truth so pure, the purest truth, only of what is, from the deepest place within. Exposing this place is the most fearful and overwhelming thing of life.

It is so hard to open myself to all that is, the hurt and the promise of joy. I want to hear that voice, but it is so hard to touch.

Passage

seeking the inner place
fearing the unknown
balancing the dualities
reaching towards the future
hearing the truth
touching the inner voice

All of what I know is encompassed in what I feel. For the splendor of eternal life exists not in the future, but within the presence of now.

The Inner Chapel has always existed within man and through its discovered being it will realize its own becoming.
In the beginning,
    Life was without form;
And with time,
    Life was created within man.
Man created from himself,
    And his thought evolved apart from himself;
And he shall return unto himself with the universe,
    By the power of understanding to transcend all thought;
And he shall feel life again.
I think. I know. I feel.

Think. To have as a thought; formulate in the mind. Formulate - To state as a formula. Formula - Logical relation. Logical - Ref: deductive reasoning. Reasoning - Inferences from observation, facts, or hypotheses. Reason - the capacity for rational thought.

Know. To perceive directly with the senses or mind; apprehend with clarity or certainty. To be certain of; regard or accept as true beyond doubt. To have a practical understanding of or through experience with. To have firmly secured in the mind or memory. To be cognizant or aware. Cognition - That which comes to be know, as through perception, reasoning, or intuition.

Feel. ?

I question what I know. But where is the proof for what I do know?

Quotes from Joseph Campbell, Power of Myth

"...Your reason is one kind of thinking. But thinking things out isn't necessarily reason in this sense. Figuring out how you can break through a wall is not reason. The mouse who figures out, after it bumps its nose here, that perhaps he can get around there, is figuring something out the way we figure things out. But that's not reason. Reason has to do with finding the ground of being and the fundamental structuring or order of the universe." (13,29)

"Fear is the first experience of the fetus in the womb. There's a Czechoslovakian psychiatrist...who for years treated people with LSD. And he found that some of them re-experienced birth and, in the re-experiencing of birth, the first stage is that of the fetus in the womb, without any sense of "I" or of being. Then shortly before birth the rhythm of the uterus begins, and there's terror! Fear is the first thing, the thing that says "I." Then comes the horrific stage of getting born, the difficult passage through the birth canal, and then--my God, light! Can you imagine? Isn't it amazing that this repeats just what the myth [Garden of Eden] says--that Self said, "I am," and immediately felt fear? And then when it realized it was alone, it felt desire for another and became two. That is the breaking into the world of light and the pairs of opposites." (13,51)

"The conquest of fear yields the courage of life." (13,152)

"There's a Hindu image that shows a triangle, which is the Mother Goddess, and a dot in the center of the triangle, which is the energy of the transcendent entering the field of time. And then from this triangle there come pairs of triangles in all directions. Out of one comes two. All things in the field of time are pairs of opposites. So this is the shift of consciousness from the consciousness of identity to the consciousness of participation in duality. And then you are into the field of time." (13,48)
I saw the abbreviation today, "Land. Arch." Land Architecture! It says so much more with respect for the earth and all that is within it than L.A., Landscape Architecture.

A church, the inner self, a part from religion, even though spelled differently, still has a relationship to religion through its non-relationship.

Passage. The act or process of passing. A movement from one place to another; a going by, through. The process of passing from one state, condition, or stage to another; transition. A journey. The right, permission, or power to come and go freely. A path, channel, or duct through, over, or along which something may pass. A segment of a literary work. (Music). A segment of a composition.

Labyrinth. An intricate structure of interconnecting passages.

Harmonize. To bring into agreement or harmony; make harmonious. To sing or play in harmony.

Harmonious. Exhibiting accord in feeling or action.

Harmony. Agreement in feeling, approach, action, disposition. The pleasing interaction or appropriate combination of the elements in a whole. The structure of a musical work or passage as considered from the point of view of its chordal characteristics and relationships.

Chord. A combination of 3 or more usually concordant tones sounded simultaneously. Any kind of harmony, as of color. An emotional feeling or response. Harmonize.

Oneness. The quality or state of being one. Undividedness; wholeness. Unison; agreement.

Round. Spherical; globular. Circular or circular in cross section. Whole or complete; full; entire. Brought to a satisfying perfection. Sonorous; full in tone. Something round, as a circle, disk, globe, or ring; a curved or rounded form or part. An assembly of people; group. Movement around a circle, or about an axis. (Music). A short, rhythmical canon in which each part enters in unison at equal time intervals. Not attached to a background; freestanding. To encompass; surround.

Good or bad & right or wrong - determination through inner self. Obstacles - other's values of right or wrong & own preconceptions.

BSU campus patterns: traffic patterns & old aerial maps existing & previous contours evolution of variety & placement of trees sand paintings

Other:
A couple of weeks ago, during the Christmas/semester break, I was driving on a road that I had traveled many times. It was a continuous winding road with many up's & down's. However, that night the fog was thick. Most of the time I could not see far ahead but I was guided by the lines to the right and reflective dots to the left of my lane. At times I had to slow down when the fog was thicker. My orientation was completely gone, not being able to see the farms and landmarks along the road. I was slowing down then slightly accelerating all the way as my safety was dependent on the lines & dots. It was like bobbing in a tank of water with steamed up goggles. I no longer could feel the up's & downs. I was glued to the curves of the lines & dots.

All of a sudden, I found myself at a major crossroad with 4-way stops. I didn’t know where I was and the route numbers didn’t help for I can never remember and associate a number with a road. As I pulled through the stop sign I saw the hill up ahead. I recognized then where I was. I had always associated this intersection with the preceding sharp turn down a hill. But because of the fog and focusing on the lines & dots, I lost that reference of knowing where I was until the hill after the intersection.

At that time, I felt strange that I could recognize, that is what has happened to me many times in my own life. I have become so focused on a project that I lose all orientation during its creation. It’s scary when, like the road of lines & dots, my guiding force disappears for a moment and I have to slow down until I can see again. If there are many gaps in the lines & dots, I slow down or have to stop because of obstacles, the project becomes less focused. However, if I can continue to follow the path and focus only on the lines & dots, surprisingly it seems until at the end, my project is more focused also.

So, therefore, how does one maintain the power to focus on the path? Or even, how does one choose the right path toward the right goal?

Knowledge or more information helps. But it is that guiding force within that can only give the right answer, the guiding force of one’s life, a feeling, the inner voice, an intuitive power. As Joseph Campbell states, "Follow your bliss." If you follow someone else’s bliss, all you will attain is the goal of another’s bliss and never know or realize your own bliss. But the simplicity of this secret to life remains nearly meaningless until one can tune-in to his guiding force, feelings, inner voice, intuitive powers, in order to know then follow one’s bliss.

I mentioned that information helps. Well, yes and no. It is possible, with more rational information to be further removed from knowing and experiencing inner knowledge. Just as the definition of inner means being more removed from outer, inner knowledge is the most guarded, protected, and secluded information. However, on the other hand, increased knowledge can lead to the power to know of or learn about the concept of inner knowledge. The desire to learn because of curiosity is instinctual in man. But rationality also either sets up a pattern of "I can’t because" or can not fully support the concept of inner knowledge. In the exploration of my thesis I will be seeking how to identify and act on my inner knowledge, instinctual and intuitive powers, the inner voice within me, my Inner Chapele.

Path, passing, passage.

Inner Chapele vs. Inter-Chapele.
I have so many books I want to read. I am overwhelmed by the quantity of information that I have discovered through my curiosity. But that is the cause of my conflict. For I know things within me that I also need to express. If I accept the dualities, I can find the balance of inner and outer knowledge.

I returned all books to the library.

It seems like I am continuously putting off meaningful writing I want to do, not having time now but thinking I will later, & I am losing valuable thoughts which change into something else later or else I feel I will lose them completely. Thoughts & experiences are coming so quickly, all with provoking meaning. I can not lose that meaning for I will be losing a piece of myself.

Class project: Create a "touchstone" to test the purity, authenticity, or genuineness of, or use as a reminder of our thesis path, something of personal valuing which is "alive in some sense."

It was important to me that I had a meaningful Touchstone not only for myself but also for the class, for others, something tangible and realistic to experience, something so they would begin to grasp the meaning of my project and what I was trying to do. I finally realized how much I wanted to give them an experience of themselves.

If the class participated in a spontaneous 10 minute oil painting event, (on a prepared 11 inches square paper) they could create their own experience. And the meaning of their expressions would be unraveled through a later one-to-one discussion with me. However, I didn't realize at that time their experience would become so meaningful to me.

I was trying not to be knocked around by my rational mind during this presentation, the instruction and follow up, but I could not get in touch with my inner self. I could not respond from within until later that evening. Then I was looking again at the paintings grouped on the wall that the class had done. I couldn't even tell what I was thinking, but I had this powerful warm feeling inside me. The paintings were all different; but I could see pieces of myself in each one. I felt the oneness of man that we all share. The paintings were of the individuals in the class. And the paintings were of me, not for me or because of me, but of me.

Formulate own definitions:
inner voice (w. relationship to rational, intuition)
opposite of rational (w. relationship to intuition)
intuition (w. relationship to rational, instinct)
instinct
Interchanging vs. Inter-Chapele
Touchstone
rational (w. relationship to intuition, spontaneous)
self expression & creativity
the world of "appearances" - you think that "a pier senses"
transference of feelings of others to self
instant response vs. spontaneous

Visual story vs. process & meaning.
Inklings

Inklings are a...
"We have today to learn to get back into accord with the wisdom of nature and realize again our brotherhood with the animals and with the water and the sea. To say that the divinity informs the world and all things is condemned as pantheism. But pantheism is a misleading word. It suggest that a personal god is supposed to inhabit the world, but that is not the idea at all. The idea is trans-theological. It is of an undefinable, inconceivable mystery, thought of as a power, that is the source and end and supporting ground of all life and being... But if you will think of ourselves as coming out of the earth, rather than having been thrown in here from somewhere else, you see that we are the earth, was are the consciousness of the earth. These are the eyes of the earth. And this is the voice of the earth." (13,31)

The Rothko Chapel (Houston) - a place of universal religious and spiritual gathering.
The Rothko Chapel Tone Poem recording - sounds "empty," without, not "within" feeling.
"The Chapel" will be more inclusive and intense in meaning and experience.

Movies: "Body Human," "The Miracle of Life," "Miracle Planet."
The patterns of life are within all that is of the universe!

classical
beyond thought
the unknown
not of thinking

conflict
limits or controls nonrational
happens without thought
influences from others

of darkness
connection to ground
of the physical earth
security
embraced
connectedness to all

of light
connection to above
beyond the physical earth
openness
but not confining
connected to self

of inner knowing
of feeling
of self
balance
harmony
unity
personal experiencing
mystery
not of time
time stands still
eternity
beginning & end
Things That I Love

The moon, rocks, trees
    Connecting to ground
    Control with freedom
Pattern of twigs against the sky
    Leaves, shadows, fossils
    Snowflakes falling
Cycle of winter
    Layering of mountains
    Colors of sky
Barren countryside
    Of warm and cool tones
    One against the other
Feeling smooth metal
    Warm in the sun
Worn paths in stone and sand
    In the snow and grass
To birds and reflections.
Connecting to what is or was through experiences. Knowing the story & feeling it being "real."

Passage - conflict, confusion, frustration, fear. Threshold - looking down especially when going in; being drawn to it but hard to cross.

**FEELING** balance!

"Most men live lives of quiet desperation."

Choice of others vs. choice of self.

Things I have learned while discussing the Touchstone paintings:
1. A line isn't just a line. It is just not linear; it's just not rational.
2. Balance is not in just what you see, but most importantly, balance is in what you feel.
3. Balance results in balancing two things, two opposites, the dualities. Balance of the whole results in balancing all the two things within. Again the larger whole is in balance with another whole to create a balance between the two.

"Our true reality is in our identity and unity with all life." (13,110)

"The central point of the world is the point where stillness and movement are together. Movement is time, but stillness is eternity." (13,89)

"Very often one of the things that one learns as a member of the mystery religions is that the labyrinth, which blocks is at the same time the way to eternal life." (13,113)

"Eternity has nothing to do with time. Eternity is that dimension of here and now that all thinking in temporal terms cuts off." (13,67)

"All final spiritual reference is to the silence beyond sound. The word made flesh is the first sound. Beyond that sound is the transcendent unknown, the unknowable. It can be spoken of as the great silence, or as the void, or as the transcendent absolute." (13,98)
The hand gesture of passage through:

The Japanese have a hand gesture in the martial arts, that with the arm extended and palm facing out, they feel the energy from within to the layers of space before them.

I have come to know this same gesture as I talk about the space perceived from standing within the Japanese house, viewing through the patterns to the window, extending to the gardens and the mountains beyond.

As I talk about the building form that represents the passage through the in-between space, the form that extends and reaches out, I discovered a new hand gesture -- the fingertips of the right hand touch one another with the motion beginning from the heart, drawing from within, and in the same position extending to all that is upon the earth.

Current buildings - from cookie cutter to cookie cutter, from isolated dot to dot.

The Chapele:

Ideally you can pass around it from all angles on the site.
Balance in multi-view of beginning & end of path.
Variety of shapes, material, color.
Feeling of connection to path, earth.
Feeling of balance in walking path.

Once again, rational proof has surfaced, in the February 1990 issue of the "Discover The World of Science" magazine, for a recurring pattern. The Penrose tile pattern, discovered nearly eight centuries ago by an artist, recently has led to the scientific discovery of the quasicrystal and its growth pattern. However, "local rules" of combining relationships into the growth pattern is becoming the model for the process of seeking scientific proof. Both patterns are based on the golden section, but the connection of the quasicrystal to the tile pattern resulted from playful experimentation.

I break away; I turn around; & then I can look in & go within.

The Japanese gardens - the stone paths that run casually diagonal & turn into a hidden entrance around the corner; mystery & surprise of sequence.

Dead ends - find path in different unexpected places.
Circling around, feeling like you have been there before.
Crisp forms that become fuzzy.

Sequence: begin
          enter (labyrinth like)
          the passage
          enter back into the world

How colors are affected by light:
          direct light & shadows
          quality of light through transparency

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Identity - influence of aggressor & weak one
(National ethnicity applied to relationship of BSU & neighborhood)
1. Identity of aggressor.
2. " both - half breed.
3. " something new/not related to either.

Who realistically influences? Who controls?

Again, everything is the same but different!

I am an architect.
I create.
Creation is of me within me & from me.
The examples before me in my sight and in my memory out number my comprehension.
And I say there is nothing to create; "The park is the passage."
I create every moment of my existence! Everything is connected to, because of, the result of, the continuing of my doing from me.
And I say there is nothing to create. The biggest escape of life!
I am beginning to feel the impression from others and even myself that instinctual creation from us means "it came to me in this vision," that we wait for "it" to happen, "it" will easily and spontaneously appear without any thought, that "it" is a force that will lead and guide you and you can close your eyes to the world and the resulting creation is of "it."

Creation--as an architect, as a person doing just daily tasks of life, as any particle or collective substance within or from the system of our universe--is constantly being tested within its own and related environments in order to create its own natural balance within its own being, its particular world, and those other related worlds that are because also of its being. This testing is what "it" is all about. By doing things not of "it," allows testing in order to find "it," and since every world is within the cycle of change, testing allows the creator and the creation adapt to change. Change is the one constant variable of creation.

We received four glorious inches of snow today. The sun shines and tomorrow it probably will be gray. The days will be warmer and the snow will melt but we will have cold and warmer days yet. Gradually it becomes warmer, spring will be here, then summer. It will gradually become cooler and once again winter will appear. And every year we have winter. The appreciation of the beauty of winter is not only from what we see today, but in the relationship to tomorrow, the following season, the entire year, and the experience of it within our life. That process of change allows for the feeling of "knowing" winter and the appreciation of its beauty today. If we woke up one morning without the memory of it and saw the sun glistening on the snow, we would have lost the full beauty of knowing it that only can be found in the realm of what is not it. This balance in the cycle of nature shows the purpose for testing that allows creation to come from "it."

Yes, the creation of snow itself was a spontaneous event of many things coming together at one time. But it didn't always snow on our planet. And it took all those events explainable and nonexplainable in the total creation of our planet in order to have snow today.

But snow is only just one spontaneous event within winter and the process of change throughout the year in many acts that can always be seen as spontaneously shifting one way then the other in nature's balancing act, the testing to allow creation to come from "it." Creation from "it," what I create, anything what has or will be created from "it," results only from
opening the eyes to the entire world and its being, while freely and continuously accepting the conflicts within the testing process. The individualistic crystal of the snowflake is proof of its own passage of creation and is only one example, out of multitudes, of our own path of creation and creating.

If I have only one reference of "knowing" "it" while creating in the process of testing, I can not give up the testing and begin to search for "it." For "it" only comes from that which is not "it." Snow comes from and results because of the energy in all those other events that is not of snow. "It" comes innocently and unexpectedly and within the process of becoming it.

My thesis project has evolved from a chapel, a campus chapel, the inner chapel, the inner chapel of a passage and inner sanctum, the chapel of passage, the passage of life, the passage within the inner self, the passage of the inner self and the outer world, and now the park as a passage between the inner and outer world represented by the boundary of the community and BSU.

I cleared five houses and have called this block a park. I have said that is all that is needed, just the natural space for both worlds to interact. I drove to this site and thinking that this block was a park that it felt good. I imagined the houses gone and I said that felt good. So easily I think I feel like I am on the right track, and then I question what I have done and my ideas become completely wrong, feeling wrong to me, just me.

Through the process of talking to someone else about my ideas, it feels that I can more clearly identify how strongly I feel about my own ideas, one way of the other. It's not the information that I learn from them, it is my questioning of my own ideas that I am reacting to.

So I have talked to others about this park. They want interactive spaces, the park divided up into nodes, different ways of walking and seeing, focal points, shelter from the elements, etc.

And now I imagine I am standing on the site without the houses there. It feels empty. There are no people around. The park was suppose to be for the two worlds to interact. I drove by again and I now erase the houses from my view. And now the houses on the other side of the street have no privacy from the hundreds of students that pass by there throughout the day.

What have I done? And I said that the park was enough? Just taking away the houses made it an interactive park for the passage of two worlds?

And that is my point. This is not of "it." Anything I touch, alter, or change is of my creation. I can not just take away the houses and call it a park. A park is a man-made environment that seeks to create a balance of nature and all within it by trying to duplicate the balance that naturally occurs in nature. And nature exists within the balance of cycles within the largest inconceivable context of life. And if I touch this site, I become responsible for its creation. Obviously, my examination of this park or whatever it will come to be, has thus far been a poor attempt. However, because I have tried to continuously test my ideas and how I felt about them, I have been able to expand my thinking of my initial idea of chapel. I would have never gotten here to the park if I had accepted and designed my first ideas.

And maybe that is what I am seeking to create, that place of chapel as a sacred place within nature, the sacred place within me, the sacred place within us, the sacred place of our inner being, that "it" within and between us all.
The line represents a perpendicular field of action in a sequence as a segment of a cycle. It implies an infinite passage, seemingly so because the beginning and end are unknown or not felt.

The line is a continuous field of perpendicular action, boundaries set by the individual inner self.

More can't make it less of, what it is already too much of.

Adding a ton of rational to a design without "it," will never make up for the lack of "L."

The earthwork projects, land art, and land reclamation forms of the 70's have given me hope to translate that concept of the renewal of patterns from the earth but within our complex man-made environment.

Passage:
1. Life and renewal of life within the earth.
2. Fragility of life upon the earth.
3. Drawn within the continuous space through nature.

Cave/Cathedral
Raindrop/crater

Instinct/nature of man/that which exists without thinking
"In-between" spaces - reaching out from within
"Sacred spaces"

Ugly spaces (renewable spaces)
Major voids
Without meaning
Without reference to that which is beyond man's patterns

I walk from here to there because of the patterns of man without reason. I remember because I recall how something feels and that feeling to be recalled has meaning.

Beginning/End

"The Art Gallery"

Ethnographic objects in museums:
1) cultural identity
2) control of object vs. within its sacred environment

Sacredness exists in the memory of personal meaningful experience.
Giving up or having control taken away violates the sacredness of human rights.

Good and bad is determined by the museum which displays aesthetic objects with no importance to their related culture, context, or environment. Natural paths reflect disrespect.
And the sacredness of the pine forest will exist with the hardwood buffer removed and blacktop put around the remaining trees.
FUNCTION. FUNCTION. FUNCTION.

"Looking emotions once they feared to feel,
And changed to all which one they dared not be". (Prometheus - Shelley)
Function = rational
Meaning = "reason" for rational

The wall that separates & divides, that becomes a barrier.

"People say that what we're all seeking is a meaning for life. I don't think that's what we're really seeking. I think that what we're seeking is an experience of being alive, so that our life experiences on the purely physical plane will have resonances within our own innermost being and reality, so that we actually feel that rapture of being alive." (13,5)

When a spider makes a beautiful web, the beauty comes out of the spider's nature. It's instinctive beauty. How much of the beauty of our own lives is about the beauty of being alive? (13,79)

"Shakespeare said that art is a mirror held up to nature. 'The nature is your nature, and all of these wonderful poetic images... are referring to something in you." (13,57)

The experience of the wall in a museum:
- contains/houses objects
- preserves/stores
- displays
- defines space - passage, sequence, view, light

Objects - around, on, within, viewed through, surrounded by the wall
A wall attached, extended, detached, fragmented
A wall opening to light, passage, view

The Art Gallery
- implied center only
- paths never perpendicular to center
- similar mirror type image as opposites
- many open entrances & paths through
- random paths in center
- sitting stairs/ramps
- nondirectional space
- out/in

Protection of "sacredness"
Protection of "sacred objects"

Security/mechanical & electronic devices (35,112):
- heat & smoke detectors
- vibration detectors
- photoelectric eyes
- door & window alarms
- closed circuit alarms
- glass-breaking sensors
- contact mats
- microwave motion detector
- ultrasonic motion detectors
- passive infra-red devices
- weight sensors
- vibration switches

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From my being I touch and feel the earth.

(Touchstone oil painting in burgundy salmon, to gold tones on white).
The "In-Between" Spaces
I see the world as I stand in the "in-between" spaces.

Statement: Life exists in the process of the passage in the cycles from the beginning to the end and the renewal of life in the end as a new beginning. The resulting patterns of nature reveal tangible evidence at every scale that all of life is the passage within the "in-between" space from the continuing function in the creation of the form of life. Similar forms and systems in nature are consistently and uniquely different. They have been created because of individualistic boundaries from all that they are not, in order to be characteristic of their current being, as they seek to become balanced in their being and within the harmony of other forms and systems. The only true reason for life exists in this simple but unimaginably diverse story, and its meaning results from the living presence of feeling and experiencing life within the reference to this story.

Problem: Man has insistently established patterns that are a reflection of his rational mind and has consistently designed spaces without meaningful reference to his own nature.

Goal: Through a reference to the patterns of nature in the "in-between" spaces, I will preserve sacred sites, modify renewal places, and establish an interconnectedness of building, path, earth, and sky between North and South Quads, within the BSU campus, and between man and nature.
PROTOTYPE: A NEW PERCEPTION OF ARCHITECTURAL SPACE

"ARCHITECTURE OF THE IN-BETWEEN SPACE"

Instead of selecting a project based on a particular imagined or real function or typology within the boundaries of a chosen site, this project has been created within the spaces of an existing complex network of forms and function. The significance of this project results in discovering meaning within current patterns of architecture rather than adding another building on the landscape. The importance of this concept is not because of the invention of a new architectural form, but its importance is because that it is a prototype for a new perception of architectural space.

Even though the application of this concept is boundless, for practicality, the examination in this project will be limited to the space of Ball State University. The significance of selecting this realm lies in developing an environment that is based on a story of meaning that can be retained in a memory of experiences within the student for the rest of his life after his 4-5 years at BSU.

Meaning results because of reference to nature's universal patterns of creation.
And meaning exists because life exists.

Sacred spaces evidence nature's universal patterns
And, therefore, they feel meaningful in the experience of life.

All of life exists in the in-between space from birth to death.
And life becomes perpetuated by continuing rebirth.

To perpetuate a meaningful experience of life,
Existing meaning must be discovered and renewed
As "architecture of the in-between space"
Within the existing landscape of man.

The reason for all that is already exists;
For man's mind produces rational, but his nature demonstrates reason.
Project: Strategy

1) Identify existing sacred sites and renewal places.

2) For the entire campus space, sacred sites, and renewal places, discover a reference to the universal patterns of nature through an existing story within the evolution of the context.

3) Develop the story in creation of the "architecture of the in-between space."

Project Development

Seven sacred sites were identified. Since renewal places primarily abound in North Quad and the surrounding area, these places will be later defined as sacred sites are developed.

By researching the history of BSU and Muncie, an existing story of the land was discovered through the evolution of Cardinal Creek. Although only pieces of the original story remain, it is a story that surrounds north of Riverside and its meaning will be developed as a thread to tie building, space, and earth through "architecture of the in-between space" as a series of events. Additionally, campus spaces that contain fragments of previous meaning will be redeveloped.

A site was identified as a connector and unifier between north and south campus as the beginning and end of each. Since the academic quads are recognized by their form and function, a needed function for the campus was assigned to the site in a form that would reach out to both quads. Because the site is located between the two academic entities, the site will reflect the most nonrational identity on campus within the universal language of art in order to also fulfill the needed expansion of the Art Gallery. The site not only will be an anchor for North and South Quads, but also will be an anchor landmark for the development of a series of events throughout campus to connect existing sacred sites.
The BSU campus extends far north beyond the main campus.
The north section remains undeveloped.
The BSU campus extends far north beyond the main campus.
The north section remains undeveloped.
The "balance" point or "balance axis" on campus lies diagonally between North and South Quads rather than on the major north and south axis of McKinley Street. Pedestrian circulation from all campus points passes back and forth, again diagonally, across this unseen axis that creates its balance. Recognizing this balance on campus would create friendly buildings and spaces that reach out to one another, along with an experiential quality of variety in path sequence and view to, from, and within.

Fortunately, the balance axis concept of natural diagonal paths remains wonderfully evident, still as of yet, in South Quad. Even though North Quad is commonly known to have over a dozen major faults, this concept could be translated just as well to the unique features of North Quad and applied as a unifying strategy for renewal.

The following images of North and South Quads vividly portrays their current difference to one another in relationship to pattern of path structure as seen on paper, viewed from a distance, and experienced within.
South Quad
North Quad
The sacred sites were identified before the research of the campus land revealed the story of the creek. Surprisingly, all sites were to be found originally along the creek and created because of the forces of the creek. The site chosen for the original chapele concept was also found to be the site of the origin of the creek. When numbered in sequence, the site became the last, number seven, of the sacred sites. Since it is located between both North and South Quads, and the community and BSU, the idea of beginning and end coming together was reinforced by the story of the creek in its own beginning no longer present. The first sacred site of the mound is also located in an area where the creek no longer exists.

Patterns that led to the discovery of the original creek path included: the trail throughout campus of sycamore trees which are commonly known to thrive along the water edge and flood plains, the contours of earth traced from walking the campus and from aerial maps through the years, the first Indiana surveyor’s map of 1887, the city’s surveyor and sanitation maps, BSU building foundation plans, and BSU campus contour building maps. What BSU calls Cardinal Creek on campus and was originally an extension of Mud Creek, is now, technically, Hyatt Ditch. Created because of surface run-off, the creek has been manipulated and controlled by man in an effort to balance the changing contours of the land resulting by initially street and then building development in this area.

However, developing the sacred quality of space on these sites and in relationship to one another by using the creek as a basis for a continuing thread would unify the campus plan. Not only would daily passing to and from classes within these “in-between” spaces increase the quality of experience of campus life in general, but also natural participation would occur within further development of this concept, such as, using the creek as the guiding force for a jogging path throughout campus. Unfortunately, the path and the story of the creek is slowly disappearing with last year a major portion of the north bend being placed underground.
Because of the existing five-year campus plan proposal for BSU being inconsistent with the concept of this project, a realistic attempt to proceed with the strategy and goals as outlined was finally dismissed after an extensive analysis of campus spaces. (Analysis no longer applicable will not be included in this report).
Compiled Fragments from "A Defence of Poetry" by Shelley


(Shelley experienced the conflict of the scientific and poetic in the period of the post-enlightenment as expressed in his "Defence" of 1821 which did not appear until 1840, eighteen years after his death).

We have more moral, political and historical wisdom, than we know now to reduce into practice; we have more scientific and economical knowledge than can be accommodated to the just distribution of the produce which it multiplies. The poetry in these systems of thought, is concealed by the accumulation of facts and calculating processes. There is no want of knowledge respecting what is wisest and best in morals, government, and political economy, or at least what is wiser and better than what men now practise and endure. The cultivation of those sciences which have enlarged the limits of the empire of man over the external world, has, for want of the poetical faculty, proportionally circumscribed those of the internal world; and man, having enslaved the elements, remains himself a slave. [But] the cultivation of poetry is never more to be desired than at period when, from an excess of the selfish and calculating principle, the accumulation of the materials of external life exceed the quantity of the power of assimilating them to the internal laws of human nature.

Poetry is indeed something divine. It is at once the centre and circumference of knowledge; it is that which comprehends all science, and that to which all science must be referred. It is at the same time the root and blossofn of all other systems of thought; it is that from which all spring, and that which adorns all; and that which, if blighted, denies that fruit and the seed, and withholds from the barren world the nourishment and the succession of the scion of the tree of life.

Poetry turns all things to loveliness; it exalts the beauty of that which is most beautiful, and it adds beauty to that which is most deformed; it marries exultation and horror, grief and pleasure, eternity and change; it subdues to union under its light yoke, all irreconcilable things. It transmutes all that it touches, and every form moving within the radiance of its presence is changed by wondrous sympathy to an incarnation of the spirit which it breathes; its secret alchemy turns to potable gold the poisonous waters which flow from death through life; it strips the veil of familiarity from the world, and lays bare the naked and sleeping beauty, which is the spirit of its forms. It reproduces the common Universe of which we are portions and percipients, and it purges from our inward sight the film of familiarity which obscures from us the wonder of our being. It compels us to feel that which we perceive, and to imagine that which we know.

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"I think of that pygmy legend of the little boy who finds the bird with the beautiful song in the forest and brings it home. . . He asks his father to bring food for the bird, and the father doesn't want to feed a mere bird, so he kills it. And the legend says the man killed the bird, and with the bird he killed the song, and with the song, himself. He dropped dead, completely dead, and was dead forever." (13,22-23)

Renewal of tree bark in South Quad.

(Two photographs mounted on corrugated board).
(Next page)
Four Touchstone oil paintings (11" each) mounted on BSU campus aerial.

"Exploration of Sacredness"

1. Taken  3. Glowing Within
2. Lost    4. Passage Through
The shapes of beauty haunting our moments of inspiration . . . [are] a people older than the world, citizens of eternity, appearing and reappearing in the minds of artists and of poets . . . ; and because being none the less symbols, blossoms, as it were, growing from invisible immortal roots, hands, as it were, pointing the way into some divine labyrinth.

W. B. Yeats

The dualites exist
Between
Man and Nature.

(Two photographs from first sacred site, mounted on torn corrugated board).
(Next Page)
"The tree is . . . the mythological world axis, at the point where time and eternity, movement and rest, are at one, and around which all things revolve." (13,140)

From the mound
the earth remains untouched
for now.

(Two photographs from first sacred site,
mounted on orn illustration board).
(Next page)
See yonder leafless trees against the sky,
How they diffuse themselves into the air,
And ever subdividing separate,
Limbs into branches, branches into twigs,
As if they loved the elements, and hasted
To dissipate their being into it.

Ralph Waldo Emerson
SEVEN SACRED SITES
As I stand on the mound I feel home.
But more than that, I feel life and death within this place.
I look out across the vast fields
And I sense the openness of the horizon as when
the ocean meets the sky.
I pass by day after day.
Yet today I pause in the middle of the bridge
And glance towards the stream.
I feel surrounding oneness drawing me there.
I feel the fragility and sacredness of life
Within the layers of the forest.
The boughs reach out.
The pine needles softly crackle.
And swirly patterns of the squirrels remain within.
Silence.
The earth opens and embraces me.
I shuffle my feet in the huge sycamore leaves.
But there are two trees.
Beyond the young one stands the old.
And the berries are popping from yet other branches.
I feel renewal.
The water opens the land.
The bridges continue, one, two, three.
And do the sycamores reveal more than I see?
I feel drawn within a sacred story.
other piece of that unknown story.
is origin?
I feel the uneasiness of something wanting to happen. But I feel drawn from here to there.
The story ends where it begins.
The sacredness of life exists within all that is life,
And at the point of renewal and re-creation
The end joins the beginning.
Within

The nurturing rooms of the trees
And the rising from the mound,
The extending view from the bridge,
The sheltering canopy of the forest,
The surrounding arms of the earth,
The unfolding story of nature,
The continuing sequence of patterns,
The joining of the beginning and end --
The feeling of Sacredness
Is experiencing and remembering
The feeling of being within.
SEVEN SACRED SITES
Therefore am I still

A lover of the meadows and the woods,

And mountains, and of all that we behold

From this green earth -- of all the mighty world

Of eye and ear, both what they half-create

And what perceive -- well pleased to recognize

In Nature and the language of the sense

The anchor of my purest thoughts, the nurse,

The guide, the guardian of my heart, and soul

Of all my moral being.

Tintern Abbey, William Wordsworth