IMAGE #6 : CYCLIC JOURNEYS
PHASES OF MOON AND SUN: TRANSFORMATION; MOON AND SUN: the center of being, supreme cosmic power, distinction between visible and invisible, sensible and intelligible, outward and inward; CIRCLE: totality, eternity, self, wholeness, endless movement

IMAGE #7 : JOURNEY TOWARD THE SOUL
SPIRAL as journey toward the soul, the center where the secret of life is found; CONCENTRIC CIRCLES: solar and lunar, different states of existence, complete cycle

IMAGE #8 : COLOR STUDY
RED: sun, passion, energy, festivity, strength
PURPLE: royalty, truth, power
GREEN: "vernal green of life," life and death, nature, paradise

IMAGE #9 : COLOR STUDY
Same associations as IMAGE #8; Triumphant, Heroic
IDENTITY OF PRIMARY ISSUES

Modern man is in search of meaning to his life. Today’s architects are searching for ways of “refilling” architecture with meaning. It seems that everyone is in a quandry. It is my contention that modern man, in an effort to advance technologically, sociologically and culturally as swiftly as possible, neglected and vehemently disregarded his past. In the name of progress, he severed his ties to the ancestral heritage of the ages. What would aid his weakened condition, I feel, is a return, not physically, but perhaps philosophically and spiritually, to the basics; to be reborn into a life that is not meaningless or without significance. This is what I believe Jung was attempting to resolve. By accepting that the unconscious does indeed exist and that it holds within it a variety of crucial information, man can achieve wholeness, contentment. He will also realize that he is not alone, for within the unconscious lies the experiences of all of mankind. Jung’s theories are transformative. By enabling communication between the conscious and unconscious, the process of individuation, of renewal, of rebirth, occurs within the individual; wholeness is achieved.

What differentiates universal and personal in light of Jung’s theory? It is my opinion that the two are one in the same. Suzanne H. Crowhurst Lennard states:
"In reading a poem we learn to empathize with the poet's personal experience. While respecting the unique circumstances which led to the poem, we discover a strange fact -- that the more intensely personal the poet's experience was, the more universal it seems, because the more it resonates with our own deepest experiences.

In experiencing and understanding architecture we find similar effects. The more intensely personal buildings seem to strike a more significant chord in us; we recognize in the architecture an expression of feelings which we have experienced in our own lives."¹⁵

Architecture can communicate to us both consciously and unconsciously. Through the embodiment of time-honored rituals and mythologies, now realized as true vehicles of transformation; the built environment may once again become a significant and meaningful part of our everyday life. The ancient labyrinth builders provided a transformational link to the reaches of eternity; the follies provided a means of escape from their space and time; and Dr. Jung constructed his Tower symbolizing his rebirth of self. So too may we construct environments that call up the memories and experiences of the ages and thus be transformed and reborn!
IMPLICATIONS FOR CREATIVE DEVELOPMENT

"Gradually, through my scientific work, I was able to put my fantasies and the contents of the unconscious on solid footing. Words and paper, however did not seem real enough to me; something more was needed. I had to achieve a kind of representation in stone of my innermost thoughts and of the knowledge I had acquired. Or, to put it in another way, I had to make a confession of faith in stone."16

-C. G. JUNG

My "confession of faith in stone" shall take the architectural form of a winery. Because of its vivid history and inherent ancient mythology that has remained virtually intact throughout history, the winery becomes a logical physical extension of the concepts of ritualistic transformation and rebirth. Just as the grape undergoes its transformation through the cyclic nature of its development: planting, ripening, harvesting, crushing, aging and the celebration of its drinking; so too, shall the visitor to the winery undergo a transformation. As he follows the wine making process, he will make associations with his own life, as the grape is reborn, he will be reborn. The entire design, from the landscape to the manmade, from the colors to the materials, will resonate with the memories and experiences of
of our ancestral past. Man's psyche will be able to respond to the artifact at both the conscious and unconscious levels. The winery shall act as a physical manifestation of universally time-honored rituals and mythologies, it shall become a wholistically transformational experience!
TRANSFORMATION
OF
THE
BODY
Come, thou monarch of the vine,
Plumpy Bacchus with pink eyne!
In they fats our cares be drown'd,
With thy grapes our hairs be crown'd.
Cup us till the world go round,
Cup us till the world go round.

William Shakespeare
INTRODUCTION

With a firm notion of ritual and mythology in mind it becomes possible to "make a confession of faith in stone." The built environment can be transformative, it can resonate with the memories of our ancestral past. Through the utilization of archetypal imagery and symbolism, architecture shall alter our perceptions. As the grape undergoes its physical conversion, man, in tandem, shall experience a perceptual alteration. The architecture shall become an experience, an experience which shall dramatically engage the viewer to the point where he is removed and suspended from his daily life.

Through reading the previous text, the mind has been transformed. Now, through the vehicle of landscape and architecture, the body shall experience the translation from word to image to spatial experience.
THEMATIC ISSUES
THEMATIC ISSUES

From the collage image-making process emanated a need to be more explicit in the thematic content/ideals that would inform the design of the artifact, the winery. By utilizing the following issues and their subsequent translation into the reality of the built environment, the winery shall personify and employ the myriad of intellectual information studied and presented thus far as well as revealing and bringing forth the storehouse of archetypal language which each one of us holds within.

A. WINE MAKING: WORK, INTELLECT
B. DRINKING: CELEBRATION, PLEASURE
C. PLANTING: GROTTO, DEATH TO SELF, DEATH TO PHYSICAL REALM
D. HARVESTING: TRANSFORMATION
E. FOUR CARDINAL POINTS: WHOLENESS, TOTALITY, THE EARTH
F. CIRCLE/SQUARE SYMBOLOGY:
   CIRCLE: TIMELESSNESS, CYCLIC MOVEMENT SACRED, WHOLENESS, PERFECTION
   SQUARE: EARTH, PERMANENCE, STABILITY
G. SPIRAL: INFINITY, PASSAGE OF ETERNAL TIME
H. MAZE/LABYRINTH: ETERNITY, IMMORTALITY, JOURNEY TO THE NEXT WORLD
I. LUNAR/SOLAR CYCLES: PASSAGE OF PHYSICAL TIME
J. MAN/NATURE: LAND VS. WATER
The goal of the designed artifact is to communicate at numerous levels, both conscious and unconscious, through the integration of the aforementioned THEMATIC ISSUES. The resultant architecture and its meaning shall be accessible at all scales. The organization of the landscape, based on the golden section proportioning system, the ordering schema of the natural world; the encounter of the follies, building up and referring to, piece by piece, the winery to come; the seemingly endless journey through the vineyards; and, finally and climactically, the passage through the winery - all of these elements shall amplify the experiential and archetypal potential which resides within the making of truly significant architecture.
"golden section"
logarithmic spiral
ordering system for site
becomes ruin at various points in landscape
overlay
superimposition
within man's rational world, creativity, spontaneity and surprise must occur to enliven his daily life - to provide meaning where there is none. Architecture, therefore, must act as the vehicle of transformation which ultimately shall explicate his livelihood.
imlications for design theoretical conclusions

At this point it becomes critical to assess the development undergone thus far and to magnify the intent of the theoretical thesis to a much more potent level within the experiential design of the winery. How does the pathway, the approach to the built environment of the winery proper act as a transition between this world and the next? Are the follies merely whimsical comments or anecdotes of today’s society or are they preparational elements for the impending enlightenment of the architecture to come? Does the scheme captivate the emotions as well as the intellect? Through the freeing and releasing of one’s self from his daily existence, of reality, one can commune with the DEITY of the god. Through the gradual and incremental physical removal from everyday life, the experience of the vineyards and winery can thus become a true archetypal experience, it can become a communion with the ETERNAL realm of thought and memory.
TRANSFORMATION OF THE SOUL
The wine of Tuscany seems a natural link between culture and countryside, between one age and another, between city dweller and countryman.

Julian More
INTRODUCTION

"A valid architecture evokes many levels of meaning and combinations of focus; its space and its elements become readable and workable in several ways at once."

Robert Venturi
Complexity and Contradiction in Architecture

The mind has been transformed. The body has been transformed. The two must now actively engage each other and thereby transform the soul. In this, the final step, architecture may significantly affect the perceptions of the participatory beings of the design artifact which is to come. By bringing along your own inner visions, memories, emotions and intellect, and, the notions investigated thus far, Clos Dionysus shall become a "valid architecture." You, in essence, shall "exit" transformed.
ARCHITECTURAL RESPONSE

CLOS DIONYSUS
FOLLY #4: MAN VS. NATURE
FOLLY #5: THE FOUR ELEMENTS
TASTING TOWER

SOUTH ELEVATION

EAST ELEVATION

1. 3. 2. 4.

9. 5. 8. 6.
N G P O O L
E N T R Y  P O R C H
Y  W A L L
F E R M E N T A T I O N

1. ENTRY PORCH
2. ENTRY VESTIBULE
3. TOPIARY WALL
4. FERMENTING
5. CRUSHING/RECEIVING
6. PROCESSING
7. AGING CELLARS
8. SERVICE ENTRY
9. STORAGE
LOUNGE / CONFERENCE SPACES
THEORETICAL/SYMBOLIC EXPLICATION

What follows is a brief summary of the notions that have informed the design of Clos Dionysus. I have searched within my mind, body and soul for inspiration and commitment to this artifact. It is now up to you, to call upon your storehouse of information, your dreams, thoughts, memories and emotions to participate in the EXPERIENCE OF CLOS DIONYSUS.

1. SITE PLAN: GRID- rationality of daily life, society
   GOLDEN SECTION- ordering system of natural world
   PATHWAY- meandering, disorientation, direct experience of grape in natural state

2. FOLLY #1: ENTRY WALL- barrier, first removal from daily life, first step into realm of eternity

3. FOLLY #2: TRANSFORMATION- three-dimensional evocation of rational grid

4. FOLLY #3: PASSAGE OF TIME- spiral experienced three-dimensionally, passage of time
   SUN DIAL- visual experience of
5. FOLLY #4: MAN VS. NATURE- man's control over natural process, transforming grape(earth) into another, higher state(wine)

6. FOLLY #5: THE FOUR ELEMENTS- earth, wind, water, sky

7. ELEVATIONS: building as container, man's control over nature, time manifested physically, rustic vs. refined, life vs. death, rebirth

8. FLOOR PLANS: cyclic movement, circle/square symbolism, barriers, layers, concentric circles and squares, courtyard as oasis, place of enlightenment

9. TASTING TOWER: elevation of experience of drinking wine, wine as heightened, transformed state of natural product (grape), microcosm of design
10. LOUNGE/CONFERENCE SPACES: building as
    container of jewel-like
    space, circle/square
    symbolism

ARCHED FENESTRATION: passing through arch;
    being born again, leaving
    behind old nature
AN ARCHITECTURE OF TRANSFORMATION

EPilogue:
Clos Dionysus, as it exists at the culmination of this thesis investigation (but, in reality, acting as a true beginning), unifies and enjoins philosophical thought and three-dimensional experience simultaneously. It acts as a physical manifestation of time-honored rituals and mythologies. It seeks to facilitate the viewer's journey to a state of personal wholeness and completeness.

It is my firm belief that architecture, if filled with and stimulated by truly innate convictions, shall reverberate within the minds and souls of all others who come into contact with it. It shall become a significant aspect of their daily life, one that will inspire awe and reverence.

THE CODE CAN BE ACCESSED!

"The fact that architecture communicates primarily at an unconscious (non-verbalizable) level does not mean that architecture is of minor significance in our lives, but, on the contrary, that its impact may be of far greater importance than we assume."

Susan Crowhurst Lennard
Which cheers the sad, revives the old, inspires
The young, makes weariness forget his toil,
And fear her danger; opens a new world
When this, the present, pails.

Byron: Sardanapalus
written summary

background

Architecture is the bringing together of art, philosophy, technology and the current cultural milieu. Although each factor is tightly interrelated to the next, it has been my practice and preoccupation to primarily focus on the artistic and philosophical aspects. Initially my thoughts stem strongly from basic symbolic and metaphorical impressions which have been derived from the essence of the project being undertaken. These beliefs provide numerous clues for the generation of the scheme and insure that it is characterized by a marked cohesiveness in symbology and form. It is this process or "way of looking at things" that provides the theoretical basis for my work now, as well as preparing an exploratory direction for the immediate future(thesis) and the longterm(career).

Since the beginning of time, architecture has responded to man's instinctive need for shelter. As time passed, it came to not only serve a pragmatic function, but it began to respond to symbolic, more intuitive needs as well. Civilizations, depending on their geographic location, proceeded to form highly symbolic philosophies and rituals as responses to natural phenomena: lunar and solar events; agricultural methods and time tables(planting, harvesting, reaping...); medicinal needs; sociological concerns(male/female relationships, maturation-i.e. rites of passage); hunting practices; mating practices; and political hierarchies. These ideologies (mythologies), many being quite universal in their inception and implication although potentially differing in the characterization of deities and the narrative or the location (geographic as well as point in time), profoundly influenced the formal, symbolic and often times constructional factors of the culture's resultant architecture. Therefore, instilling a "timeless" significance to each work. It is this "tie that binds" that is the focus of this thesis.

It is my firm belief that perhaps the greatest failure of much of recent architecture, which, in my opinion, has become sterile, dehumanizing and meaningless, is the blatant disregard of these time-honored ideologies. This crucial societal attitude must be once again integrated into the architectural process.

thesis

Architecture is the physical manifestation of universally time-honored rituals and mythologies.

approach

What is ritual?

What is mythology?

Knowing what ritual and mythology is, how does it inform architecture?

Does ritual and mythology exist today?

To fully comprehend the notions of ritual and mythology I intend to begin by investigating past(historic) and modern day cultures(Egyptians, Aztecs, Romans, Amish, Shakers...)

and realize the implications that their religion, perceptions of their world (response to natural phenomena) and sociological and psychological attitudes had/have on their architecture. Once realizing that certain ideologies are universal, meaning that specific elementary forms and colors emanate from archetypal associations of the collective unconscious (Jung), they shall be investigated on an architectural level to see how they have been and can be transmitted through time: past, present and future. Notions that will characterize/inform the physical exploration shall include "mystery," "memory," "metaphor/allegory," "procession," "symbolism," and "poetry/mythology."

Tentatively, I envisage the exploration to be experimental in nature: taking the definition and "testing" it by way of a series of studies at various scales. I firmly believe that the resultant "artifact(s)" must be considered at all levels and scales so that every detail (furniture, lighting, color, form...) may be evocative of the inherent ritualistic symbology. I am anticipating that the building type(s) will find its/their inspiration during the research phase.

ARCHITECTURAL INVESTIGATION (tentative)

Because of its vivid history and inherent ancient mythology that has remained virtually intact throughout history, the subject that shall physically manifest itself in built form the notions of ritual and mythology shall be a winery and an accompanying dwelling.

THESIS 1987-88

DATA SHEET (1 of 2) NAME: Thomas A. Vriesman

Provide as much of the following information as possible. Modify information categories as appropriate for your subject. (If it is not possible to fill in a blank, please state the reason.)

FORMULATION OF THESIS IDEA: Affirmation of need for meaning in architecture; exploration/research of historical and psychological precedents which inform architecture; resolution of definitions of ritual and mythology; translation into architectural language of timeless archetypal ideologies.

ARCHITECTURAL ARGUMENT (PROJECT): Architecture is the physical manifestation of universally time-honored rituals and mythologies.

---------------------------------------------------------------

RESOURCE PERSON: (Name/Title/Address) Philip C. Repo/Department Chairperson, College of Fine Arts/412 S. Lombard, Bloomington, IN 47304

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THESIS COMMITTEE CHAIRPERSON PREFERENCE: (Architecture Department Faculty)
1st: Arthur W. Schaller

2nd: 

THESIS COMMITTEE MEMBER PREFERENCE: (Architecture Department Faculty)
1st: A.E. Palmer

2nd: 

I believe that imbedded within each one of us is a code which can be accessed through architectural means. Memories, past experiences, past ideologies, and emotions, both positive and negative, can be recalled and provoked through many architectural devices. Choices of color and material, form, spatial organization, and relationships to natural elements and phenomena can and do bring forth these experiences. The goal, therefore, is to recall these occurrences through the manipulation of architectural elements and for the resultant "artifact" to "communicate" at numerous levels, both conscious and unconscious.

An exploration into the notions of ritual and mythology shall result in the realization that many time-honored ideologies have been vehemently disregarded to make way for a new architecture that was supposedly more indicative of modern society. What was meant to purify society, instead, alienated man from his built environment. There are, as I shall find out through research, certain symbols which make buildings come alive and become significant in their communicative relationship, consciously and unconsciously, to man. An inspection of Jungian psychology which concerns itself with responding to the unconscious through symbolism, archetypes and dreams, will provide me with a vocabulary and a theoretical basis through which architecture can be formed.

I envisage the architecture to be laden with an inherent mythology—one that is extant in its "function." Through the use of architectural elements, its story will be told and revealed bit by bit to the observer, until, at last, all pieces may be put together (both consciously and unconsciously) and the true essence of the project revealed.
ARCH 404: RESEARCH

1. RESEARCH
   Historical—examine rituals and mythologies of past and present cultures as they relate to the formulation of their society and architecture
   Psychological—explore associations (universal vs. specific) of color and form
   Architecture of Totality—design of total environment
   Focus—determine specific ritual/myth which will generate design of artifact(s)

2. PRESENTATION: exploration of various media for representation

3. DOCUMENTATION: outline of book
   - write introduction: expectations, preliminary thoughts
   - consider image, content, process
   - compilation of supporting evidence

4. GOAL: ESTABLISH RATIONAL AND VOCABULARY FOR FUTURE EXPLORATION

ARCH 405: DESIGN OF ARTIFACT(S)

1. RESEARCH: continue reading/studying chosen myth as well as contemporary applications

2. PROJECT (tentative): Integration of Definition and Design of Artifact
   Architecture—prove definition by way of 2 or 1 applications; examination of architectural language
   Furniture—architecture of totality: finishes, interiors, lighting
   GESAMTKUNSTWERK
   Integration of Architecture and Landscape

3. DOCUMENTATION: Rough draft
   - summarize research findings
   - expound upon process and direction
   - creative writing as means of expression vs. stating of facts

4. PRESENTATION: further exploration/utilization of techniques

5. GOAL: TEST OF DEFINITION, INTEGRATION INTO DESIGN WHICH CAN BE INTERPRETED CONSCIOUSLY AND UNCONSCIOUSLY
ARCH 406: DOCUMENTATION AND DESIGN REFINEMENT

1. RESEARCH: resolution of all investigatory information
2. PROJECT: resolution of language(s) and definition(s)
3. DOCUMENTATION: final draft
   - compilation of all materials
   - utilization of various media for
     graphic representation
   - summary—found evidence, solution(s),
     significance
4. PRESENTATION: "final"—utilization of various media:
   painting, sculpture, models, video,
   photography, music...
5. GOAL: FIRM RESOLUTION OF ARCHITECTURAL LANGUAGE
   AND ATTAIN PROCESS/BACKGROUND WHICH WILL
   ENABLE FUTURE PROJECTS TO BE FILLED WITH
   TIMELESS MEANING
APPENDIX

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BIBLIOGRAPHY

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*an extended bibliography is located within the PROPOSAL immediately preceding the ENDNOTES*
0 for a draught of vintage! That hath been

Cool'd a long age in the deep-delved earth,

Tasting of Flora and the country green,

Dance and Provencal song, and sunburnt mirth!

0 for a beaker full of the warm South,

Full of the true, blushful Hippocrene,

With beaded bubbles winking at the brim,

And purple-stained mouth;

That I might drink, and leave the world unseen,

And with thee fade away into the forest dim...

John Keats