

eric s risinger

CAMMACK RETREAT CENTER

exercise and relaxation

of

the mind

april 1992

Department of Architecture
College of Architecture and Planning
Ball State University

eric s risinger

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exercise and relaxation

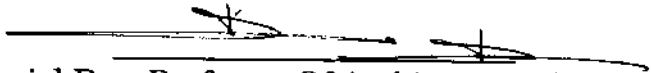
of


the mind

Bachelor of Architecture Degree Program

Thesis Design

Thesis Design Committee


Daniel Doz Professor Of Architecture Studio Critic


Andrew Seager Professor Of Architecture Thesis Critic

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

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

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

Thank you.

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INTRODUCTION

Emotions in architecture.

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

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

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

**C. G. Jung
(Knapp p. vi)**

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

DESCRIPTION

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

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

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

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

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

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DESCRIPTION

Perhaps it would be useful for the reader to understand a little of the research and its decisions of pursuit. There were a few books that proved invaluable to help the thinking process of emotions in architecture.

Although a bibliography is appropriate later, it is essential that the reader know where some inspiration is derived. The first book is Archetype, Architecture, and the Writer by Bettina L. Knapp, and the second book is a collection of poems by Rainer Maria Rilke.

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

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

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

REMEMBRANCE

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

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

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

(Rilke p. 20).

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CHAPTER ONE

A LOOK AT THE PAST

- Michelangelo - Laurentian Library Staircase
- Michelangelo - The Campidoglio Plaza
- Chicago Public Library
- Helmut Jahn's Building on LaSalle St. in Chicago
- Wassily Kandinsky Bright Picture
- Albert Giacometti The Palace At 4:00 am
- Eric Risinger - House of Green
- Fragonard - The Avenue
- Site Introduction Cammack, In.

PERHAPS THE BEST WAY TO SAY IT IS I'M GOING ABSTRACT -
THROUGH THE USE OF PAINTINGS AND POETRY AND I'M GOING TO WRITE
DOWN HOW I FEEL THEN TRY TO REPRESENT THAT FEELING PHYSICALLY
THROUGH AN ARCHITECTURAL SPACE -

1. FIND AND LOCATE A PARTICULAR PAINTING
2. ANALYZE, ABSTRACT AND DOCUMENT IN WORDS
3. REPRESENT IN MODEL FORM AND GRAPHIC FORM -

EXAMPLE: MICHELANGELO STAIRCASE OF THE
LAURENTIAN LIBRARY, FLORENCE

THE STAIRCASE REELS OUT TO WALK YOU AND
GROWS PWARD YOU - A VERY INVITING SPACE
AND EMOTIONAL PLEASING SPACE - CURIOSITY
INVITING ONE THROUGH THE DOOR AND INTO
THE SPACE - STAIRS ARE COMFORTABLE AND
PLEASING TO WALK TO WORK ON. CURVILINEAR
VS. LINEAR STAIRS COMPARES A QUALITY
OF GEOMETRIES TO CREATE ENOUGH TENSION
TO CAUSE ENERGY AND EXCITEMENT

BOOK #1 P. 429

BOOKS

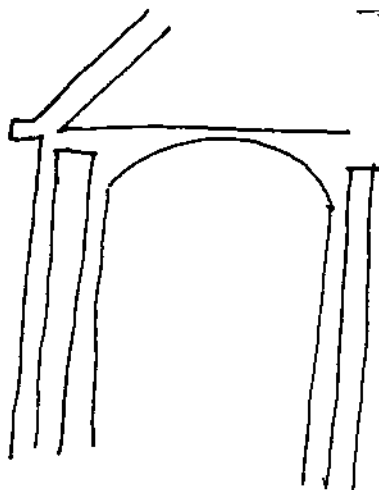
1. HISTORY OF ART
2. ART & CIVILIZATION
3. THE ANTI- RATIONALISTS
4. LIGHT - FROM WEN TO LARSEN

TALKING W/ MIKE BERRY HE RECALLED UP THE POINT OF MEDITATIVE ARCHITECTURE
CAN MINIMALIST ARCHITECTURE BE THE ANSWER? THE IDEA OF WALKING
INTO A SPACE AND HEARING YOUR FOOTSTEPS, THE AIR SYSTEM, OTHER PEOPLE,
DONT REALLY DEPEN TO AN INDIVIDUAL AND MAKE THAT INDIVIDUAL WANT
TO STAY - BUT WALKING INTO A SPACE AND HEARING ONLY YOUR OWN
FOOTSTEPS IS MUCH MORE APPRECIATING AND MEANS THAT MUCH MORE TO THE SPACE

HOW DO WE KNOW?



WHICH
PIECE MEANS
MORE TO THE
RELAXATION
AND PEACE
OF MIND?



→ WHICH EVOKES
EMOTION OR EXAGGERATE
EMOTION AND WHICH
SUPPRESSES IT?

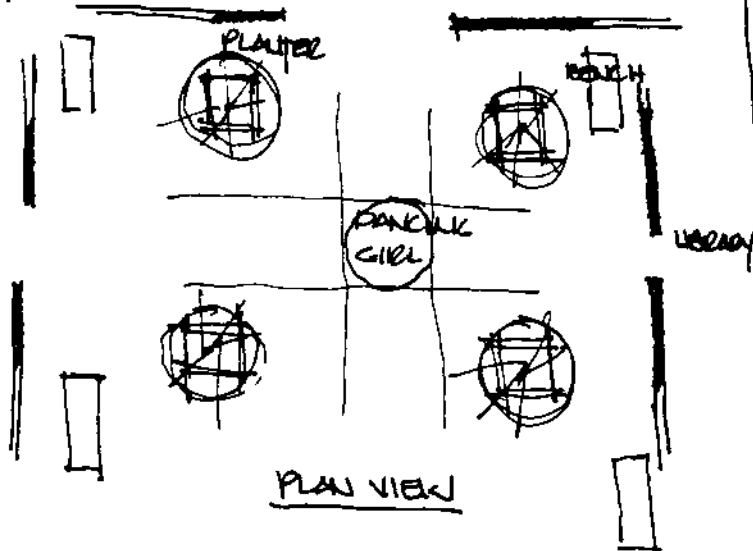
BOOK # 1 P. 430

MICHELANGELO - THE CAMPIDOGLIO PLAZA

REPRESENTS THE FRAGMENTATION IN ARCHITECTURE TO CREATE A VISUAL PERCEPTION NOT REALLY THERE - THE GEOMETRIC DESIGN BEGINS UP THE PLAZA BUT IN ACTUALITY ENHANCES THE PLAZA TO MAKE IT SEEM LARGER THAN IT IS. PERHAPS REPRESENTING A STAGE SET FOR THE PLAZA AND LETTING THE VISITOR MAKE AN INDIVIDUAL FEEL THAT THEY WERE ON STAGE, THUS CREATING A SENSE OF A LARGER SPACE BECAUSE ALL THE ATTENTION IS FOCUSED UPON THE INDIVIDUAL FEELING TO THE ELEMENTAL FRAGMENTATION OF THE GEOMETRY -

CHICAGO PUBLIC LIBRARY

WHILE I WAS IN CHICAGO OVER CHRISTMAS I WAS IN THE KINDERGARTEN OF THE LIBRARY THE FLOOR WAS DIVIDED INTO SIMPLE GEOMETRIC PATTERNS



AND IN THE CENTER WAS A CIRCLE SUPERIMPOSED UPON A SQUARE WHICH CREATED A SENSE OF STAGE - DOUBLE - SOME HEIGHT APPLIANCE - WINTER GARDEN - 1 GIRL WAS WAITING FOR HER PARENTS AND WAS WALKING THROUGH THE SPACE AND WHEN SHE CAME UPON THE CENTER OF THE SQUARE SHE DROPPED EXACTLY IN THE CENTER OF THE CIRCLE FOR A WHILE THEN PROCEEDED TO WALK ON.

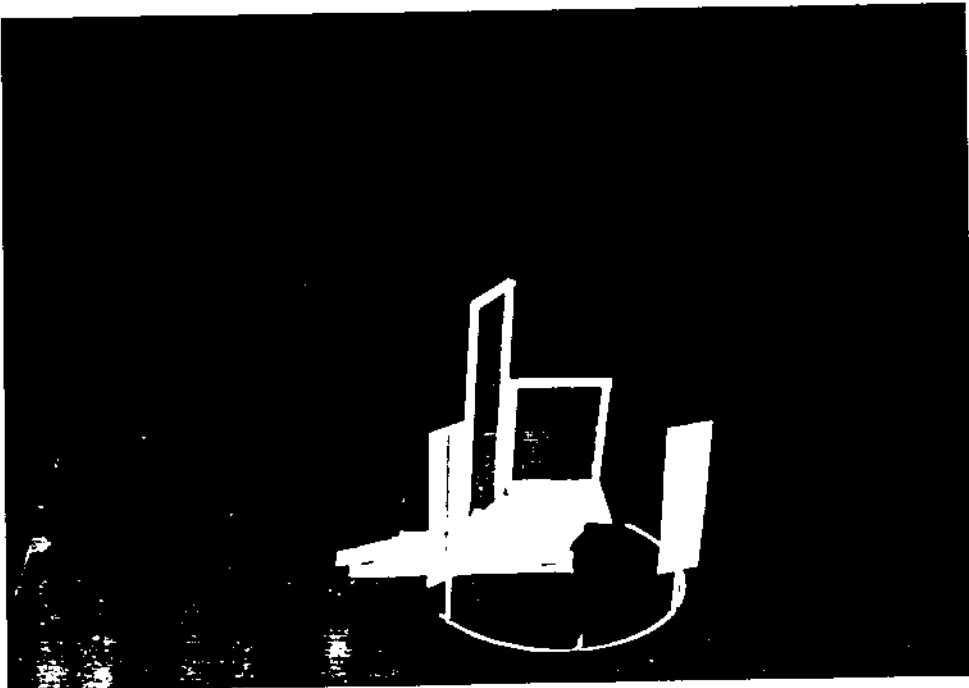
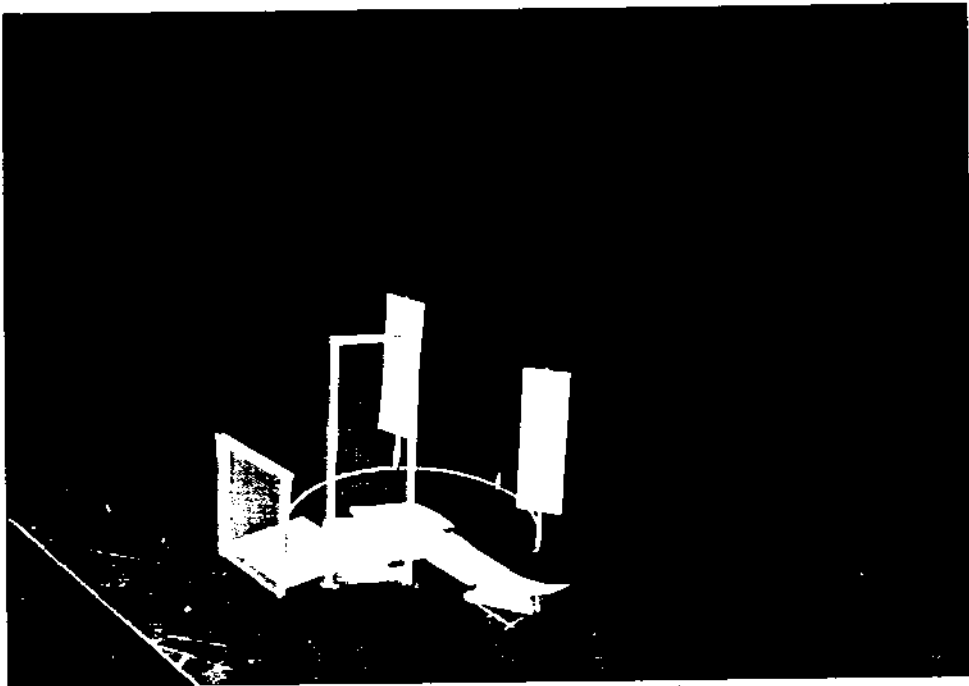
HELMUT JAHN'S HARBURY BUILD. LA SALLE ST. CHICAGO

WENT TO VISIT THE BUILDING W/ THE MORGAN ON THE EXTERIOR OF THE PRIVATE FRONT ENTRY LOBBY - FRONT ENTRY IS OCCUPIED BY WHICH IS A VERY INVITING SPACE - 1/2 PACE & LITTLE PRESENTED BECAUSE IT IS UNIQUE FOR WHAT I'M USED TO BUT IT PROVIDES A SENSE OF ENTRY AND FORCE AND FOCUSED ON MY EMOTION OF ENERGY - NOT NECESSARILY HAPPY OR SAD BUT CERTAINLY POTENTIAL TO HEIGHTEN THE VOLITEMENT IN A SIMPLE MANNER -



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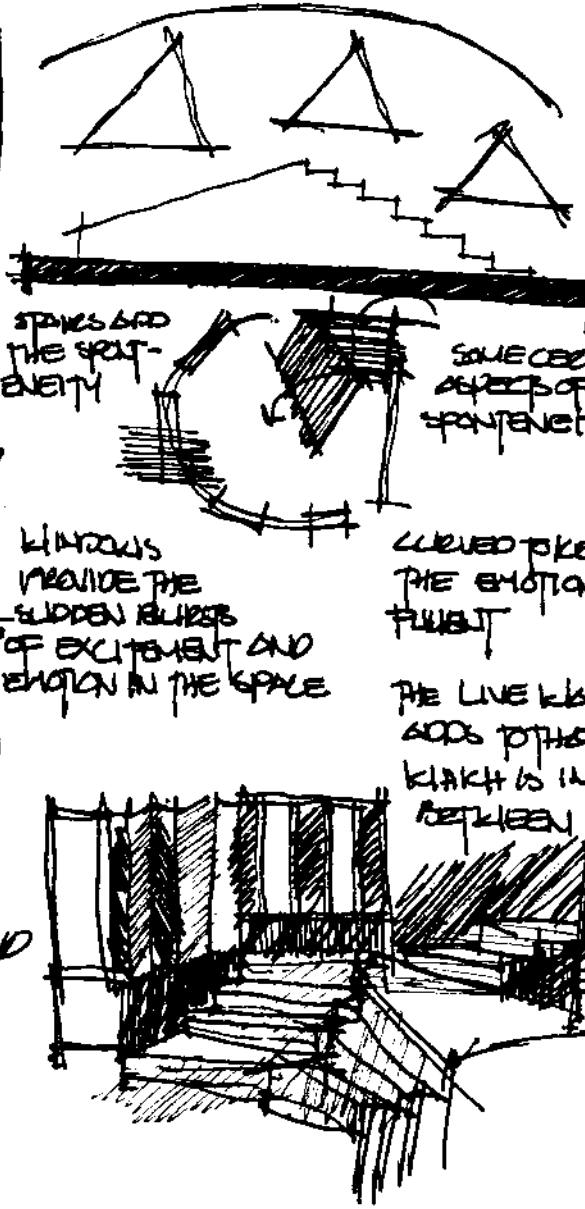
Kandinsky- Bright Picture



WELL I'M SUPPOSED TO TAKE A PAINTING AND OR RETRY
 AND ANALYZE THE EMOTION OF FEELING AND ABSTRACT
 IT OR MANIPULATE THE INTERPRETATION AND TURN IT INTO
 ARCHITECTURE. MORE SPECIFICALLY, I'M SUPPOSED TO TAKE
 A FEELING AND PUT IT IN MY ARCHITECTURAL SPACE SO
 THAT I CAN TURN IT INTO A REALITY. BUT THINKING ABOUT
 WHERE I SHOULD BEGIN IS DIFFICULT -

PICTURE CLASSICALLY KANDINSKY "BRIGHT PICTURE"

EMOTIONAL PICTURE DEPICTING MOVEMENT FROM
 THE ABSTRACT LINES AT ANGLES AND THE COLORS
 OF PRIMITIVE SOURCE - MOUNTAINS AND SCRIBBLE
 LEAVE SOME TO THE IMAGINATION
 CURVED LINED ELEMENTS ADDING TO A CONSISTENT
 MOOD OF FEELING - SOME FRAGMENTATION AND
 SPOTS OF COLOR ADDS TO CERTAIN ASPECTS OF
 HEIGHTS AN EMOTION - PERHAPS THE ELEMENTS
 THAT MAKE UP THE PICTURE ARE A VERY GOOD
 WAY TO INTERPRET INTO ARCHITECTURE. IT
 MAY BE VERY MORE COMPLEX THAN WHAT I'M
 ABLE TO SHOW NOW, BUT THEN AGAIN,
 IF THE MEANING IS ENCOMPASSED BY
 THE SIMPLE ABSTRACTION OF THE ARCHITECTURE
 WHO'S SAY THAT IT IS KNOWN, AND WHO'S
 TO SAY THAT IT IS SOMETHING MORE!
 MAYBE MORE SURPRISING BUT I WILL TRY TO
 THROUGH THE STUDIES THAT ARE ABOUT TO COME.
 THIS IS A START - A PROTOTYPE OF THE FORMS AND
 ELEMENTS THAT MAKE UP A CERTAIN SPACE AND
 THAT MAKE UP THE CHARACTER OF THAT SPACE.
 COLOR PAU



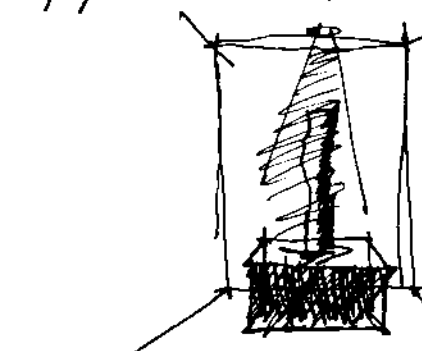
ALBERTO GIACOMETTI	BOOK # 1
THE PALACE AT 4: AM	P. 685

PERHAPS TO BEGIN HOW TO ABSTRACT AND PIECE TOGETHER AN EMOTION INTO AN ARCHITECTURAL SPACE, THEN I SHOULD SPICY SOME EXAMPLES OF MODELS OR SCULPTURES WHO HAVE ATTEMPTED TO DO JUST THAT! THE STICK WOODEN FRAME REPRESENTING CONSTRUCTIVISM BUT THE CONCERN IS NOT W/ STRUCTURE BUT CREATING ITS OWN ENVIRONMENT. BEING PART OF THE SURREALIST MOVEMENT TRYING TO TRANSFORM FROM PAINTING INTO SCULPTURE OR MODEL FORM — SPACES ARE BEING CREATED BY THE STICK STRUCTURE AND THE RANDOMLY ELEMENTS HELP EMPHASIZE THE SENSE OF PLACE — FRAGMENTATION ALSO OCCURS WHICH HELPS BEING THE VIEWER OR USER THROUGH THE SPACE BY THE USE OF THE ELEMENTS — USE OF DIFFERENT FONDS HELP MAKE THE ENVIRONMENT AND THE GLASS PLANE POSSIBLY TRYING TO REPRESENT THAT FEELING WHICH IS FELT BUT IS VISIBLY TRANSPARENT.

"DREAM" HOUSE OF GREEN

THE DREAM I HAD THE OTHER NIGHT COMPOSED OF LONG NARROW ROOMS WITH HIGH CEILINGS AND GREEN WALL PAPER W/ A HINT OF GOLD AND YELLOW IN IT. IMAGINE, EVERY ROOM I WENT

INTO, I COULD HARDLY KEEP MY EYES OPEN BECAUSE OF THE COLOR AND THE LIGHTING — VERY DENSE LIGHT MEANING THAT THE COLORS WERE TOO STRONG. I JUST WANTED TO LEAVE THE ROOMS — I FELT HORRIBLE AND UPSET THAT THERE WAS NO RELIEF



! FRAGMENTATION OF SET 10 SPICY MODELS

FRAGONARD: THE AVENUE

BOOK # 4

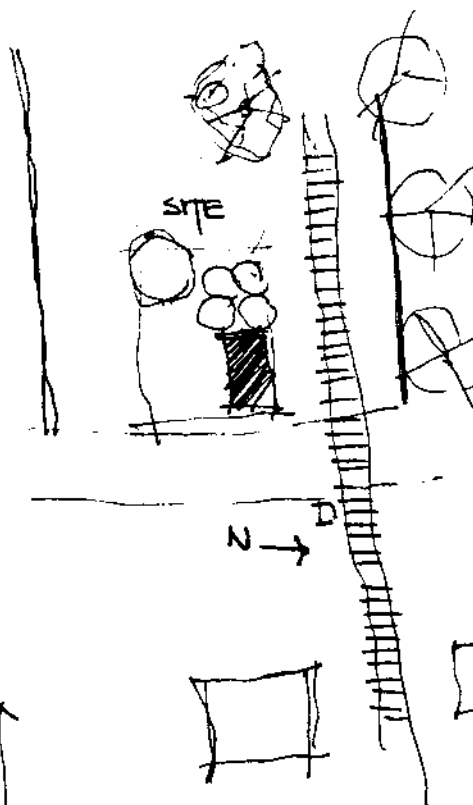
LIGHT OF THE PP OF THE PAINTING CREATES THE CEILING OF THE OUTSIDE WORLD. THE LIGHT INSIDE IS USED TO CREATE AN INTIMATE SPACE WITHIN A LARGER SPACE - CREATING SPACE W/IN SPACE. THE DETAIL AND ORNAMENTATION OF THE SURROUNDING AREA MEANS NOTHING, BUT THE FACT THAT YOU KNOW IT IS THERE CREATES AN INTERESTING FEELING OF SELF-FULFILLMENT.

N □
↑
R C □
↑
S.U. M □

NEW SITE: CATHACK, IN.

OPEN FIELD

AN OLD WILD FROM A FARM OR SOME TYPE OF INDUSTRY LOCATED ALONG A RAILROAD LINE THAT IS STILL IN USE. SITUATED NEAR THE CLOSEST HARDWARE STORE IN TOWN/COUNTRY AND BY THE AUTO PLACE —



SITE ANALYSIS AND MAP NEEDED AS SOON AS POSSIBLE —

MEDITATION PLACE — THINK TALK AREA

SOLVE PROBLEM SOLVING TASKS LATER

ALTHOUGH MUNCIE WOULD BE A GOOD RELATION TO HELP PROVIDE SUPPORT FOR FOR THE MEDITATION CENTER —

PERHAPS WE CAN SOLVE PROBLEMS LATER ABOUT.

1. WHY PEOPLE USE IT
2. MAIN PURPOSE OF SPACE
3. CAN PROBLEM SOLVING TASKS BE ACCOMPLISHED
4. OLDENBERG YES OR NO —

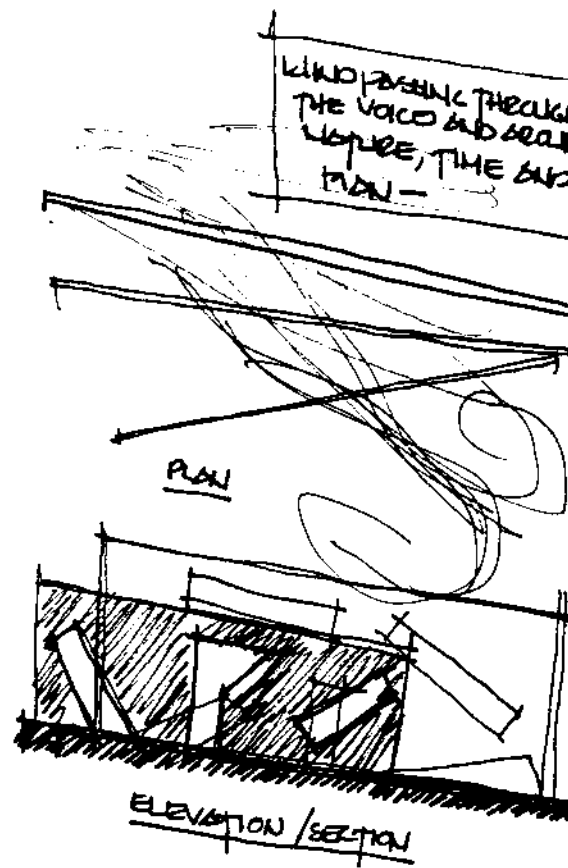
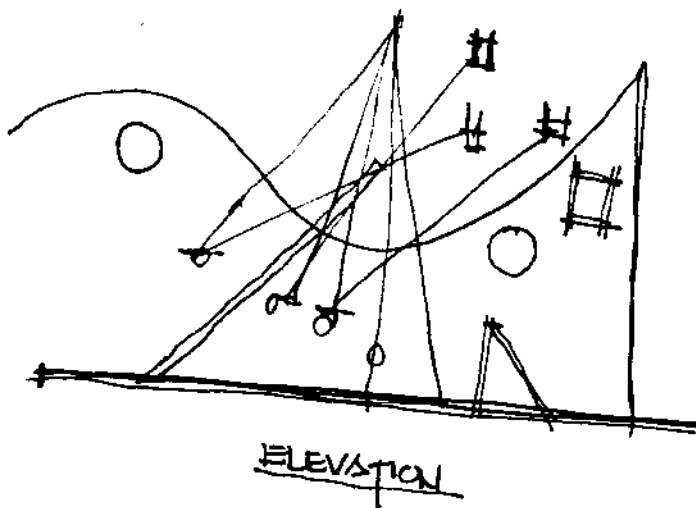
EMOTION IN ARCHITECTURE

CAN EMOTION BE IN ARCHITECTURE? YES, BUT THE QUESTION IS, DO WE AS DESIGNERS INSTILL CERTAIN AND PARTICULAR EMOTIONS INTO A SPACE OR DO WE DESIGN THE SPACE SO THAT EMOTIONS ARE EVOKED OR TRANSFORMED INTO REALITY INTO ARCHITECTURE.

MUSIC EVOKES DIFFERENT EMOTIONS OR FEELINGS OR IMAGES OR THOUGHTS - CAN ARCHITECTURE BE THAT POWERFUL AND IMAGINATIVE IN SPACE TO THE USER.

PERHAPS A WAY TO LEARN THIS IS TO TURN TO ARCHITECTURE THROUGH MUSIC AND INTERPRET THE EMOTION EVOKED THROUGH MUSIC INTO ARCHITECTURE - ABSTRACT AND REPRESENT IT.

BUT THE GOAL OF THIS THESIS IS TO ESTABLISH CHARACTER DEFINING ELEMENTS AND DEVELOP A PROTOTYPE OR VOCABULARY OF CERTAIN SPACES THAT EVOLVE IN GENERAL, SOME DIFFERENT EMOTIONS FROM THE USERS.



ENTRANCE

Whoever you are: in the evening step out
of your room, where you know everything;
yours is the last house before the far - off:
whoever you are.

With your eyes, which in their weariness
barely free themselves from the worn-out threshold,
you lift very slowly one black tree
and place it against the sky: slender, alone.
And you have made the world. And it is huge
and like a word which grows ripe in silence.
And as your will seizes on its meaning,
tenderly your eyes let it go. . .

(Rilke; Images - p.5)

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CHAPTER TWO

BEGINNING OF LITERARY ARCHITECTURE

- Rainer Maria Rilke - Entrance

A. Analysis #1 - The Cottage

B. Analysis #2 - The Lost Entrance

- Literary Architecture -

- Kandinsky Conclusion

- Emotion In Architecture

EMOTION IN ARCHITECTURE

I THINK THAT ARCHITECTURE DIRECTLY TRANSLATED FROM MUSIC IS VERY POOR AND DOESN'T ACCOMPLISH NOR DO THE DESIGNER ANY JUSTICE FOR EMOTION IN ARCHITECTURE IT NEEDS TO BE TRANSFORMED TO A WHOLE NEW LEVEL AND INTO SOMETHING BEYOND, PLIABLE AND POLIABLE. IF YOU CAN CHEW ON IT AND MULL IT OVER AS A SOMETHING NEW, THEN PERHAPS THE TASK HAS BEEN COMPLETED

TALK WITH DANIEL

FEB. 7 '92

DEALING W/ THE PROCESS OF THE MEDITATIVE PLACE. GO FROM MUNKIE, TO CANNONBALL THEN TO WARRICK AND BEGIN TO DEAL W/ THE FRAGMENTS W/ IN THE PHILERS.

SITE PICTURES

FEB. 9 '92

LOOK AVERAGE - SITE PICS & COUPLE OF DIFFERENT PROBLEMS

1. MACHINE BUILDING
2. LOCATED NEXT TO R.R. TRACKS
3. OUTSIDE OF MUNKIE
4. PRE-CONCEIVED FORMS OF STRUCTURES

EDINER MARIS RILKE

FEB. 9 '92

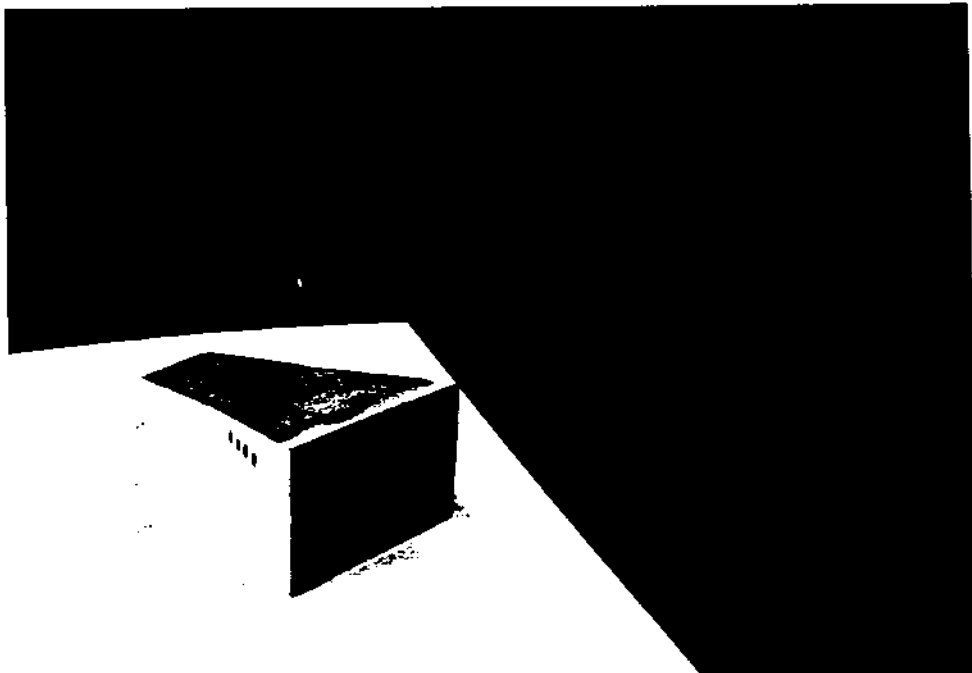
6 OF BOOK OF POEMS TODAY -

1. PICK OUT A POEM
2. ANALYZE POEM (DEFINE EMOTION)
3. MAKE PAINTING OR MODEL OF POEM
4. TRANSLATE INTO ARCHITECTURE / FORMS
5. BEGIN COFFAGE PROGRAM AND TEST EMOTIONAL VEDNED!

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Analysis # 1 The Cottage

I took the image of the black tree and created, in essence a cage for the user and an eye piece for the viewer. I did not design with the users point of view. I missed my intent of designing for the user and trying to evoke emotion by silhouetting the user against the sky or in this case, the window.

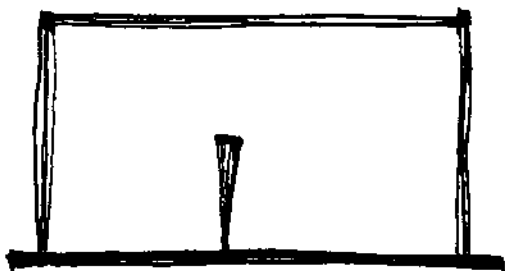
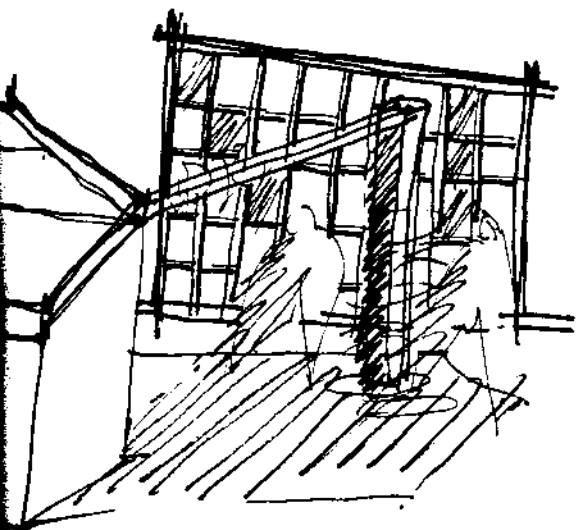
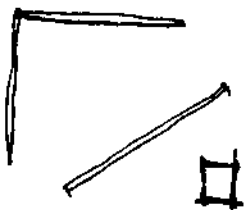
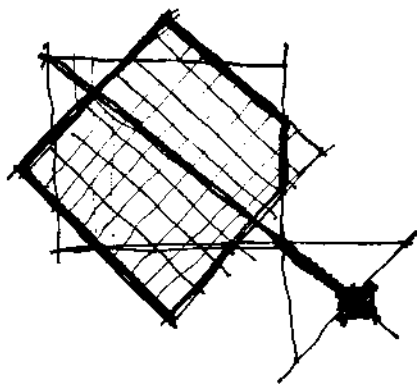


STUDIO 404 FEB. 9 '92

THESIS: EMOTION / CHARACTER DEFINING ELEMENTS
IN ARCHITECTURE

RAINER MARIA RILKE / BOOK OF IMAGES

ENTRANCE P. 5



LETTING YOUR MINDS EYE TAKE OVER
THE PERCEPTION OF THE WORLD

PERHAPS YOUR OWN EYES ARE KEEN
OUT FROM SEEING TOO MUCH AND
NOT EXPERIENCING ENOUGH.

LET YOUR WILL / EMOTIONS / FEELINGS
TAKE HOLD OF WHAT YOU ARE EXPERIENCING
OR FEELING.

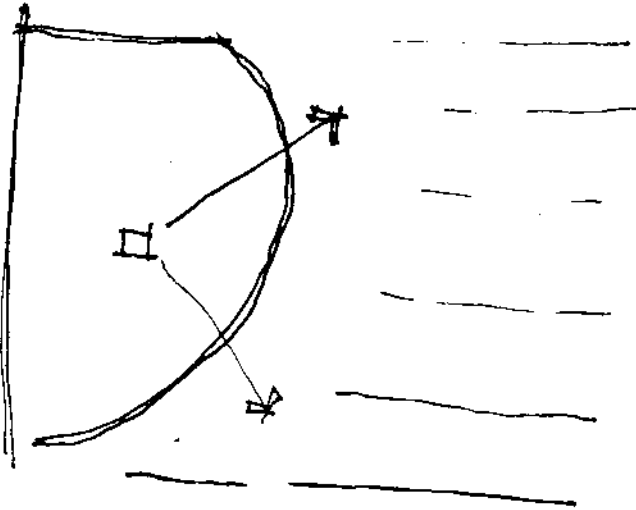
LET YOUR EYES TAKE A REST AND
ALLOW YOUR WILL TO BE THE ENTRANCE
INTO EXPERIENCE OR EMOTIONS

THE BLACK TREE IS ONE'S OWN WORLD
AGAINST THE BACKGROUND / CANVAS OF THE
SKY TO ISOLATE AND MAKE THAT WORLD
THAT MASS OF INFINITE SPACE CREATING
INDIVIDUALITY OR THE QUALITY TO FORM
A "ONE" THING. NOT NECESSARILY GOOD OR
BAD, BUT DEFINING AND EMPHASIZING
ONE - ONE'S - WORLD -

THE POINT IS ON THAT WHICH EXISTS IN
THE INFINITE REALM -

WHAT IF THE BLACK TREE IS THE PERSON
HIMSELF? WHAT IF THE WORLD CREATED
IS WITHIN THE INDIVIDUAL AND THEY
BECOME THE BLACK TREE WITHIN ARCHITECTURE

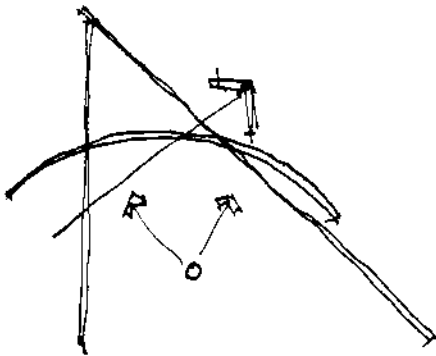
ENTRANCE CONT



SO NOW I AM TAKING THE THOUGHT OF THE BLACK TREE AND INVERTING IT INTO THE USER. MEANING, THE USER IS ON DISPLAY OR CREATES HIS OWN WORLD - THE USER IS THE BLACK TREE AND THE ARCHITECTURE ALLOWS AND PROVIDES THE FRAMEWORK - THE ARCHITECTURE IS THE BLACK TREE'S SKY.

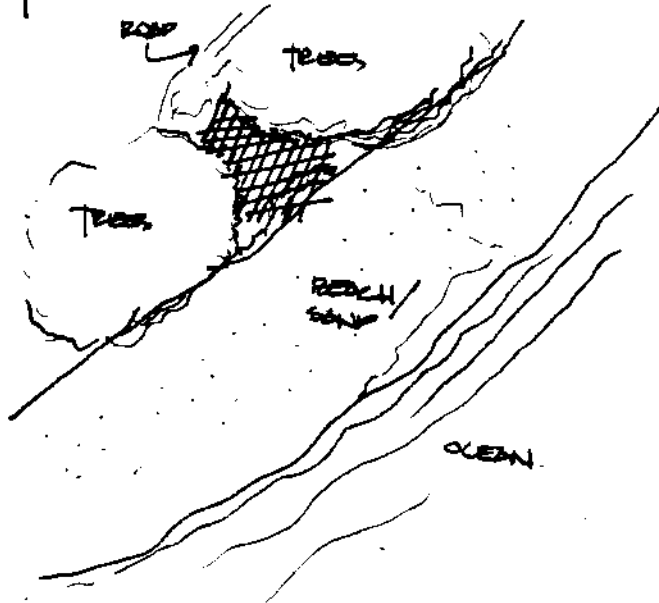
EMOTION OR FEELING IN THE SPACE BECOMES VARIED BECAUSE OF THE USER AND THE FEELINGS THE USER BRINGS TO THE SPACE. BLACK TREE AGAINST THE SKY -

- ISOLATION
- LONELINESS
- METAPHYSICAL (ONE WITH NATURE)
- IN TIME W/ ONE'S SKIN WORLD
- PLACID
- PERCEPTUAL
- CALM
- SCALED
- SSB
- WISE / MEDITATIVE

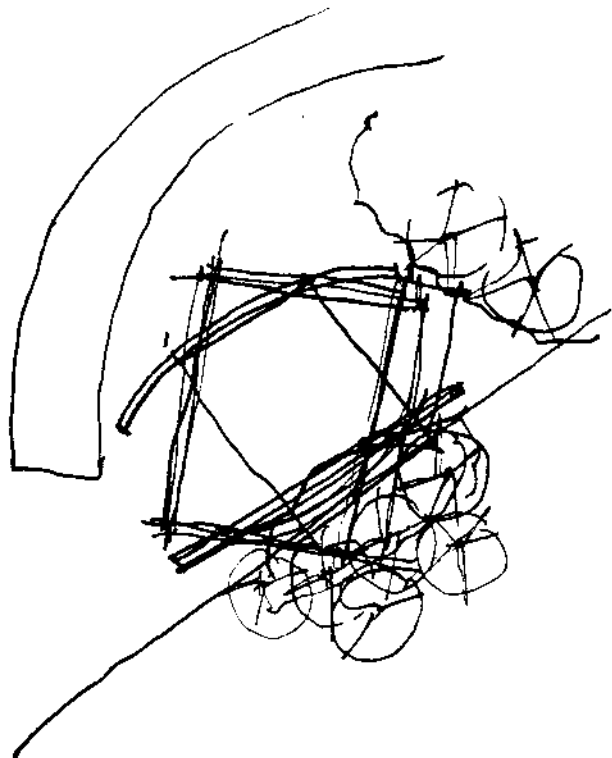


ENTRANCE / RILKE

PROGRAM - TEST THEIRS IDEA OF
ANALYSIS OF ENTRANCE



SITE PLAN



COTTAGE

COTTAGE FOR ONE OR TWO PEOPLE
DURING SUMMER MONTHS OR
WINTER WHEATHER PERIODS

LOCATED ON A SIDE OF A HILL / CLIFF
OVERLOOKING THE OCEAN / LAKE (LARGE)
W/ VEGETATION / FOREST IN SURROUNDING
AREAS

DIRT ROAD IS THE ONLY ACCESS AND
HOMES CAN BE SEEN IN THE DISTANCE

USER

HUSBAND & WIFE
INDIVIDUAL

ACTIVITIES

RESTING / RELAXATION
READING & BOOK
SUMMER GETAWAY OR
WINTER GETAWAY
COOK UPS
ENTERTAINING THEMSELVES
NO SPONTANEOUS ACTIVITY

EQUIPMENT / FURNITURE

BED / SOFA
TABLE FOR EATING / 2 CHAIRS
DRESSER / LAMPS / NIGHT STAND
MIRROR / PHONE JACK / ELECTRICAL
OUTLETS / FIREPLACE

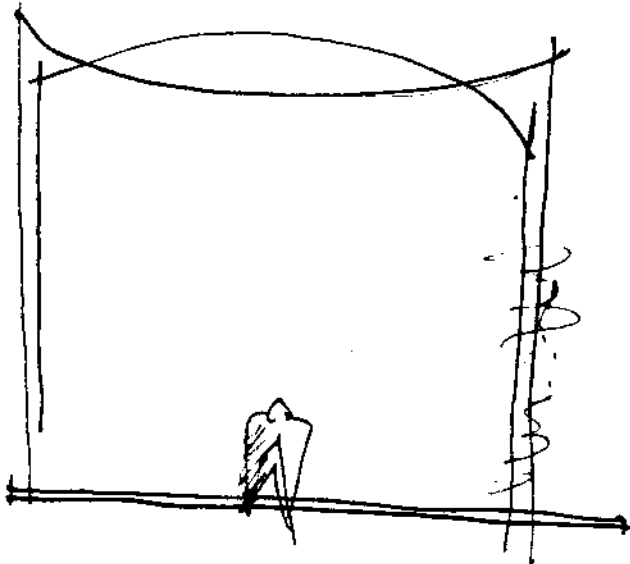
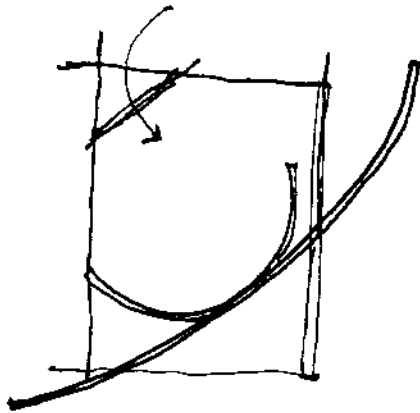
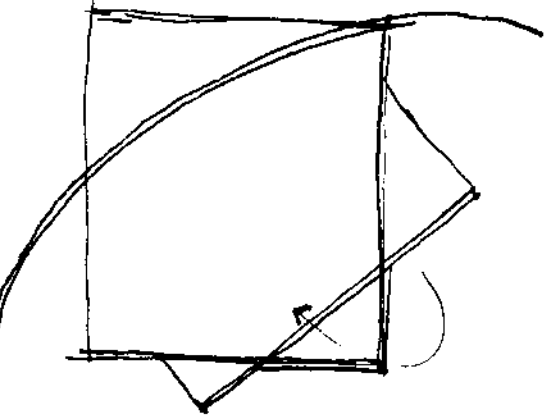
ACOUSTICS

SPEECH PRIVACY

LIGHTING BOTH DIRECT AND INDIRECT

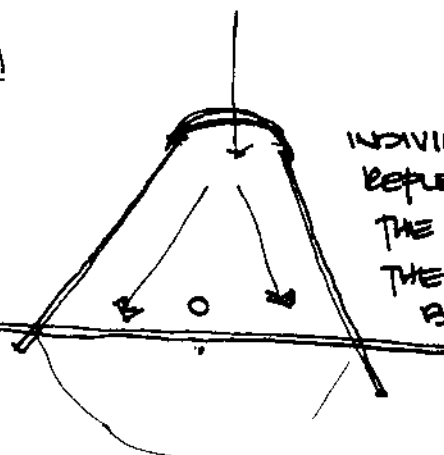
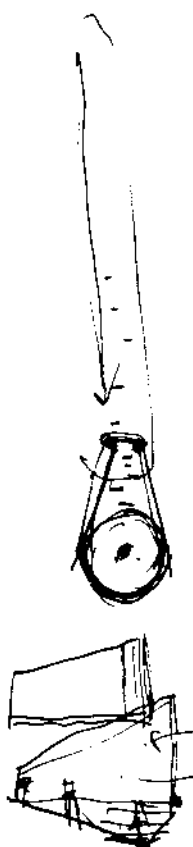
ENTRANCE / WALK

COTTAGE CON'T

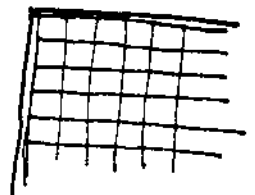
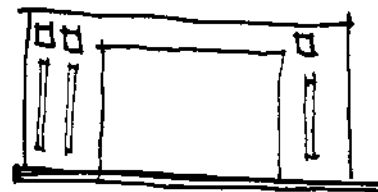
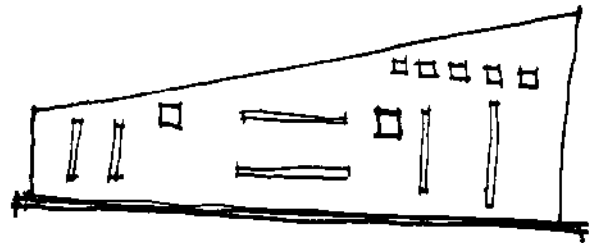


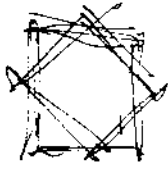
THE INDIVIDUAL OF COURSE ARE THE BLACK TREE / AND THEY CREATE THEIR OWN WORLD FROM THEIR KILL WITHIN THEMSELVES.

NEED TO HAVE THE ARCHITECTURAL / NO / NOT ARCHITECTURAL - NEED TO HAVE THE SPACE REFLECT THAT WHICH THE SKY REPRESENTED.

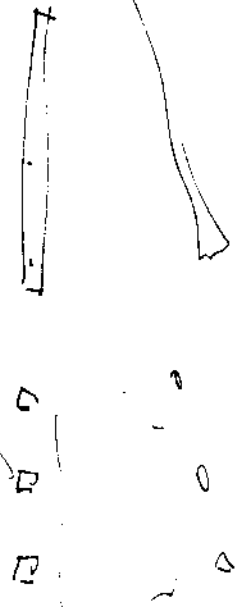
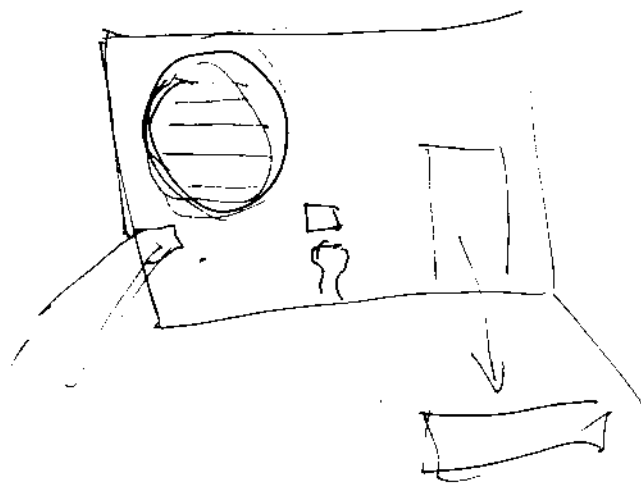
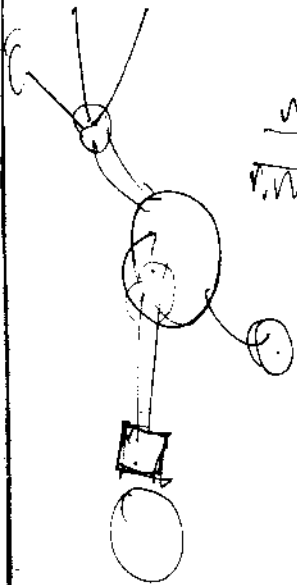
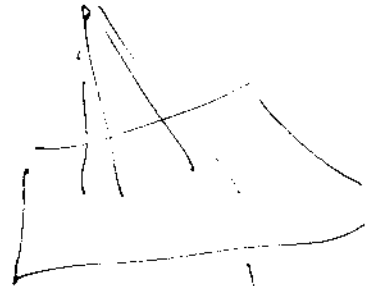
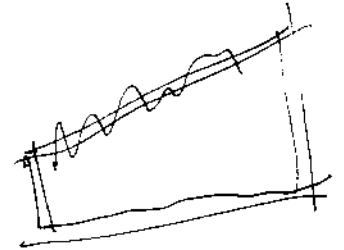
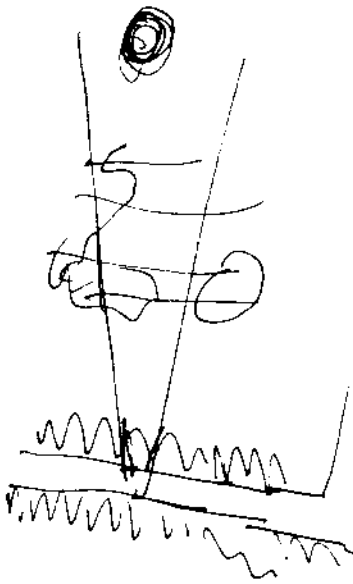
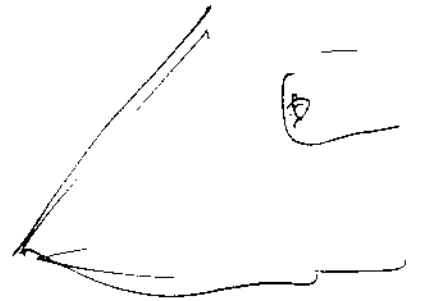
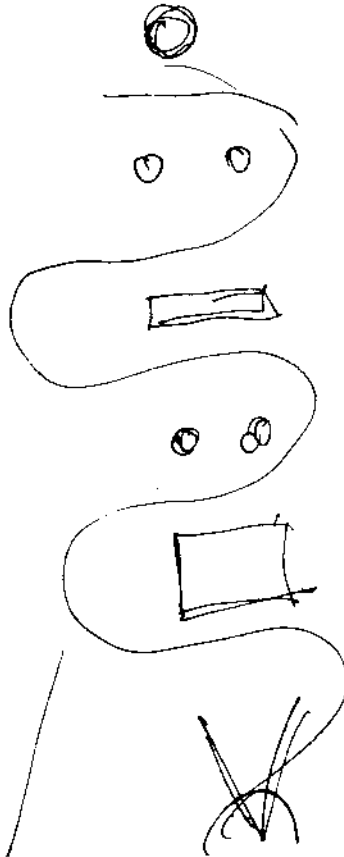


INDIVIDUAL W/ IN REFLECTIVE UPON THE BLACK OBBY THE INDIVIDUAL BELONGS THE BLACK TREE





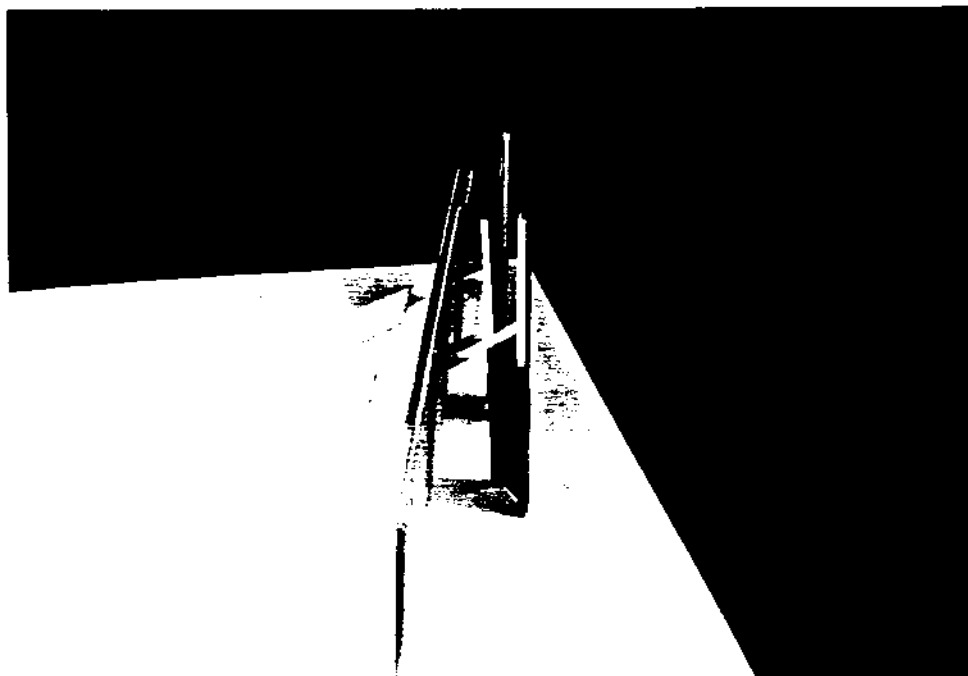
Carlo's
sketch



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Analysis # 2 The Lost Entrance

Rather than simplifying the interpretation, I can purify the design. Perhaps I can move force the user to move through the space. Creating tension expectations allows the user to tap into their emotions whether they are aware of it or not by causing anxiety. Presenting one idea, but letting them experience another.



TALK WITH DOZ

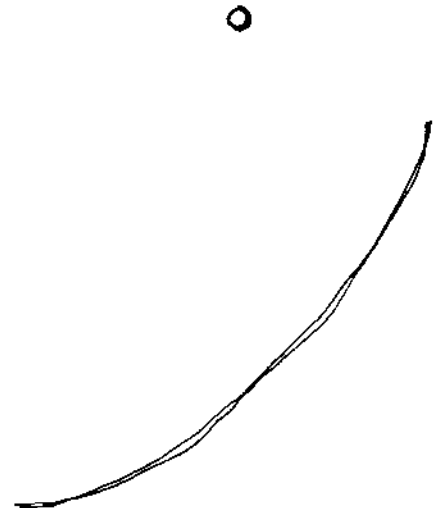
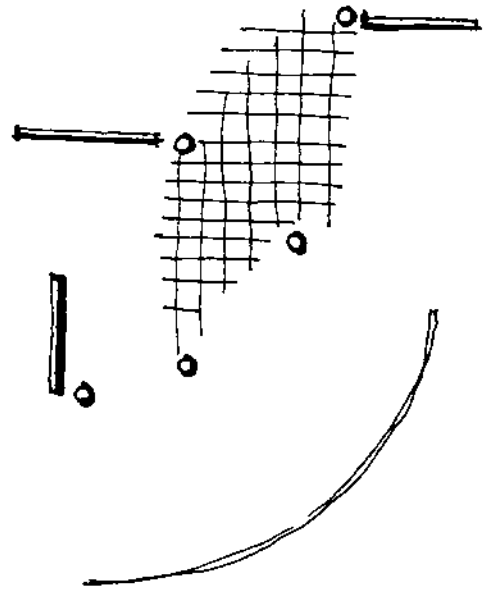
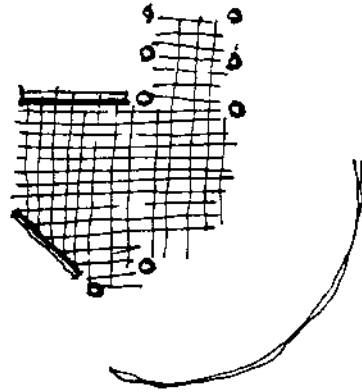
BEGIN MASS PRODUCING THE IDEAS AND PIECES AND IMAGES IN YOUR HEAD. PERHAPS I BEGIN TO COMBINE BOTH INTERSECTION AND FRAGMENTATION OF ARCHITECTURE. INSTEAD OF PRODUCING A GENERIC SOLUTION NOW BEGIN TO COMBINE THE TWO DIFFERENT IDEAS AND CONCEPTS.

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

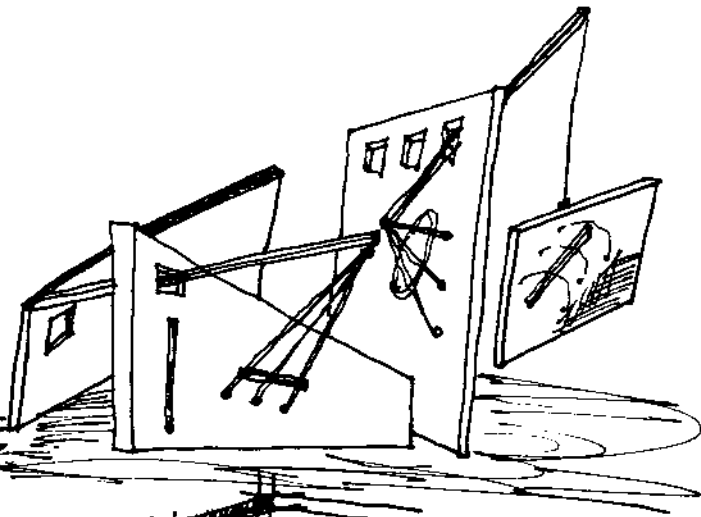
MAYBE I SHOULD LET MY MIND WANDER AND DO A COUPLE OF MODELS THAT REFLECT A MORE LOSE ATMOSPHERE.

LET THE IDEAS FLOW OUT OF YOUR MIND AND INTO YOUR HANDS.

CONCENTRATE ON WHAT NEEDS TO BE EXPRESSED NOT WHAT NEEDS TO BE CONTROLLED.



EMOTION ABSTRACTION



A PERSON FOR EVERYTHING



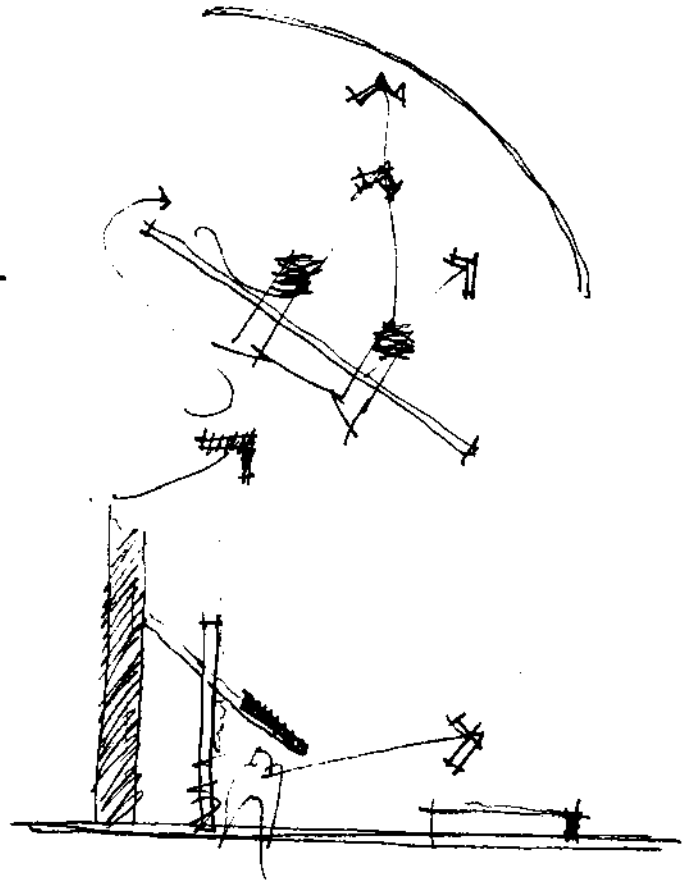
→ A LINE WALL
 PERHAPS THERE
 IS BOTH POSITIVE
 AND NEGATIVE
 P THIS WALL

ENTRANCE

PERHAPS THE LINE OF VISUAL PERCEPTION VS. PHYSICAL PERCEPTION OR EXPERIENCE IS EVIDENT HERE -

REWORKING OF THE INTERPRETATION - DOZ TALKED ABOUT PURIFYING THE INTERPRETATION RATHER THAN SIMPLIFYING THE ABSTRACTION I CAN FORCE THE USER SOMETHING TO MOVE THROUGH THE SPACE THE WAY I WANT THEM TO MOVE THROUGH AND SOMETHING CONTROL THE USE - ALTHOUGH WHEN TRYING TO CONTROL THE USE THE SPACE BECOMES CLOSED AND BORING

THE IDEA / CONCEPT BEHIND THIS STUDY MODEL WAS TO GIVE THE USER A VISUAL PERCEPTION OF ENTRANCE AND THE TWO PIECES BECOME THE BLACK TREE, BUT WHEN THE USER IS ON THE OTHER SIDE OF THE WALL NO RE-ENTRANCE EXISTS AND THE ONLY SHADE IS BY THE WALL - THESE PUSHING THEM



INTO THE CENTER OF THE EDGE OF THE SPACE ALLOWING THEM TO FOCUS OUTWARD AGAINST THE SKY - THIS THE SKY AND THE WALL BECOME THE BACKGROUND AND THE OTHER WALL AND THE USER BECOMES THE BLACK TREE

LITERARY ARCHITECTURE

"TO PATER, ROOMS WERE THE EXTERNALIZED CONFIGURATIONS OF INTERNAL CONSCIOUSNESS, DESCRIPTIVE NOT ONLY OF THE QUALITY AND STRUCTURE OF MINDS BUT FILLED WITH A METAPHORIC FURNITURE OF THOUGHT DERIVED FROM PARTICULAR SENSUOUS EXPERIENCE OF AN OUTSIDE WORLD AS IT INTERRUPTED THROUGH WINDOWS AND DOORS, MAKING ITS IMPRESS FELT."
p. 18

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Emotions In Architecture

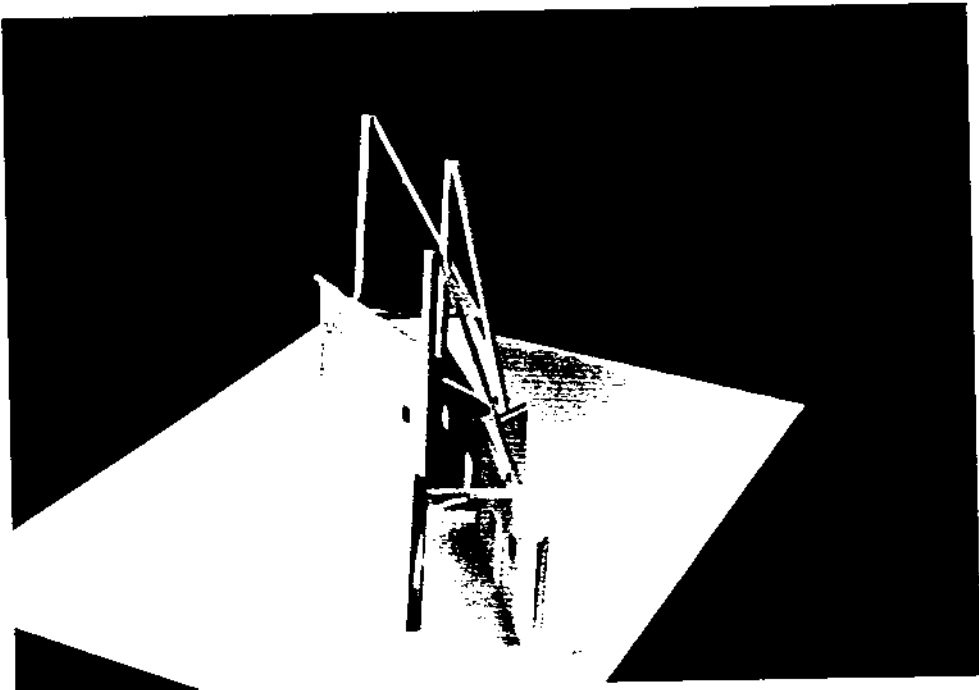
The Wall

The wall becomes the narrator of a story
or the summary or prelude to what lies
within and around its boundaries-

Setting the characteristics of the space or
setting-

The mood for the space-

Lastly the wall begins to enhance the
users emotion in the space.

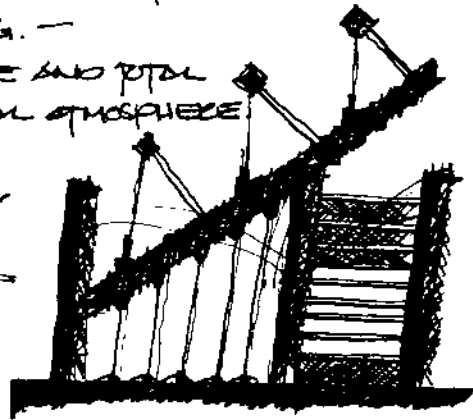
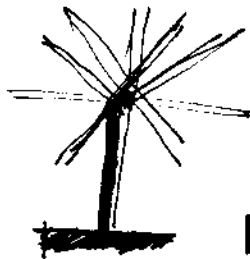
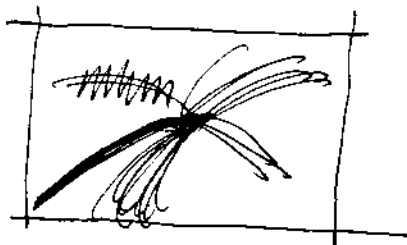


KADINSKY - BRIGHT PICTURE

REALIZATION OF THE OVERALL COMPOSITION OF THE PAINTING IS THAT THERE IS MUCH MORE TO IT THAN THE ATTEMPT AT THE FINAL ANALYSIS THAT I HAD TO MAKE. - NOW, PERHAPS I SHOULD ANALYZE THE COMPONENTS THAT MAKE UP THE OVERALL PICTURE OR PAINTING.

WHAT ARE THE THINGS / OBJECTS THAT MAKE UP THE OVERALL COMPOSITION OF THE PAINTING. -

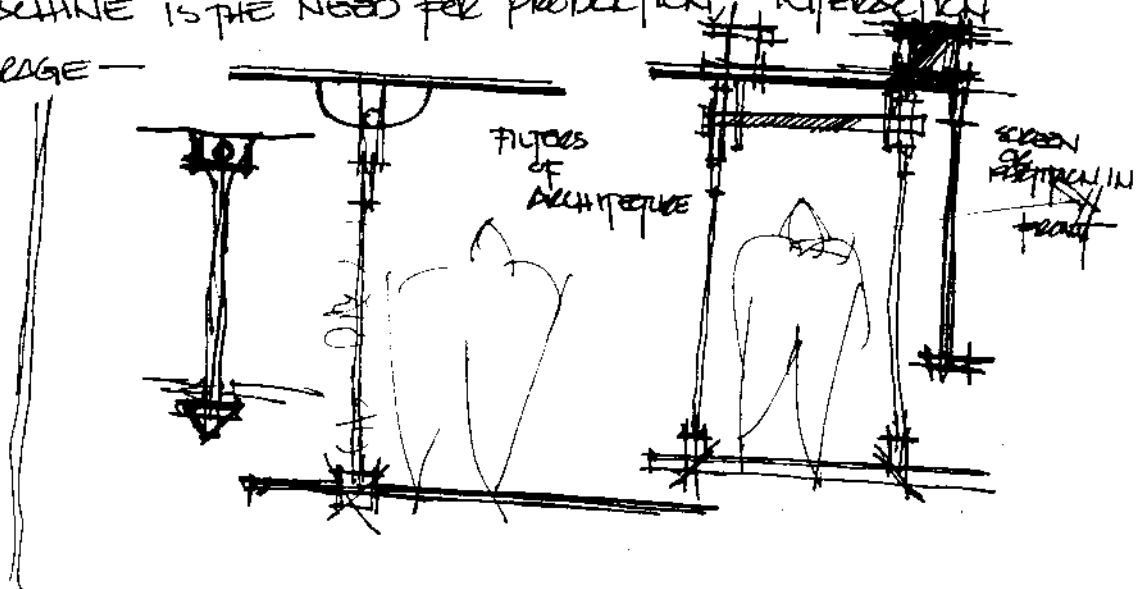
DYNAMIC OBJECTS AND THINGS - COMPLETE AND TOTAL IMAGES AND PLACES THAT MAKE UP TOTAL ATMOSPHERE



IDEA OF CONCEPT / CONCEPT

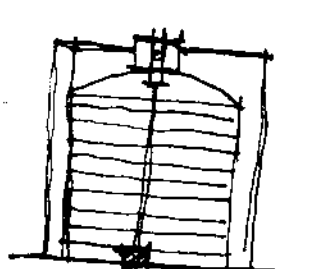
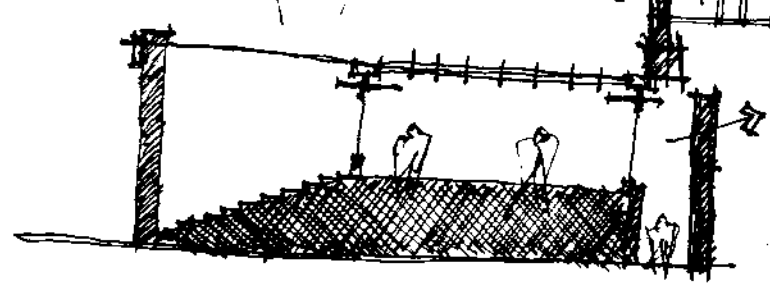
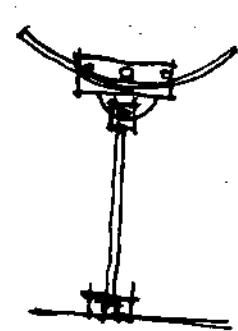
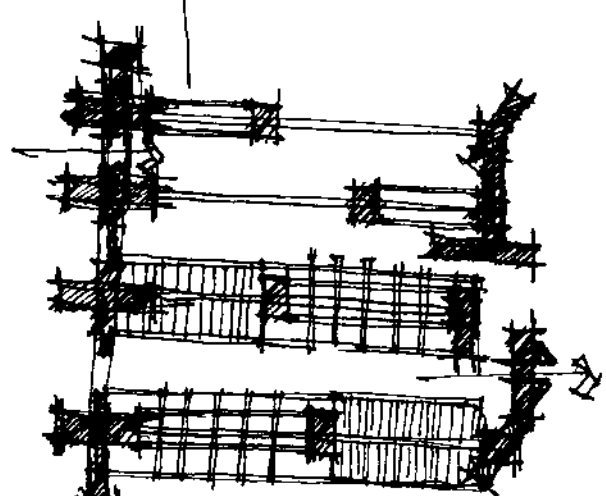
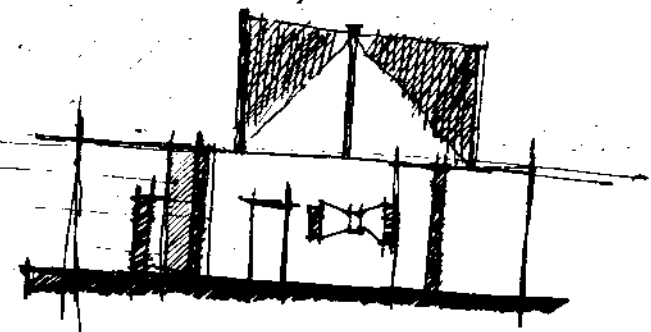
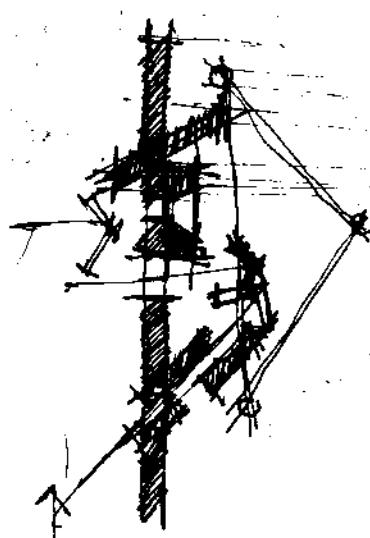
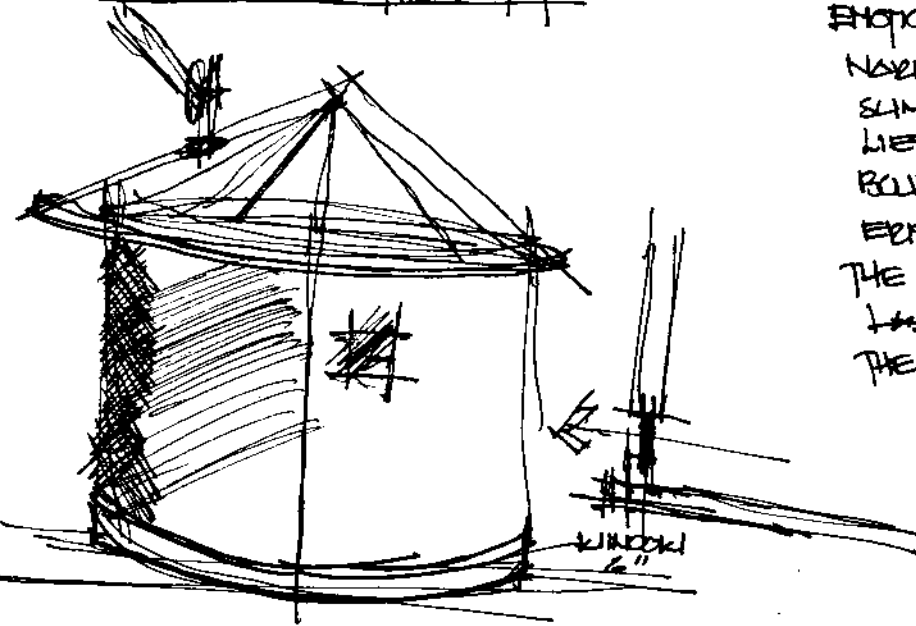
MACHINE STRUCTURE - PERHAPS THEN THE DESIGN REFLECTS THE DUALITY BETWEEN MAN AND MACHINE - MAN'S SHELTER IS A MACHINE FOR PROTECTION AND LIVING -

THE MACHINE IS THE NEED FOR PRODUCTION - INTERACTION AND STORAGE -



DRAWINGS / THOUGHTS

EMOTION - THE HALL BECOMES THE NARRATOR OF A STORY OR THE SUMMARY OR PRELUDE TO WHAT LIES WITHIN AND AROUND ITS BOUNDARIES - SETTING THE CHARACTERISTICS OF THE SPACE OR SETTING THE MOOD FOR THE SPACE - LASTLY THE HALL BEGINS TO ENHANCE THE USER'S EMOTION IN THE SPACE.



EMOTION IN ARCHITECTURE

CAN I DEFINE EMOTION IN ARCHITECTURE?

~~NO~~ NO -

ENERGY MAKES UP EMOTION AND THEREFORE
EMOTION IS A PRODUCT OF THAT WHICH IS
EXPERIENCED OR MOVED, OR PUSHED OR PULCHED
EMOTIONS STEM FROM THAT WHICH HAS ALREADY
BEEN LEARNED OR EXPERIENCED -

CONTRASTS - CREATE EMOTION

MOVEMENT - CREATES EMOTION

ENERGY - FEEDS AND STIMULATES EMOTION

SENSES - SEE, HEAR, TOUCH, SMELL, TASTE CREATE EMOTION

- NOW CAN I DEFINE WHAT SPACE IS GOING TO
CREATE A CERTAIN EMOTION?

~~YES~~ YES - BUT ONLY IN ME BECAUSE I KNOW MY
FEELINGS

~~NO~~ NO - NOT IN ANOTHER PERSON

BEAUTY IS IN THE EYE OF THE BEHOLDER AND SO
IS EMOTION -

~~THE~~ "THE QUIET SPACIOUSNESS OF THE PLACE ^{IS} ITSELF LIKE A
MEDITATION, AN ACT OF RECOLLECTION, AND CREATES
AWAY THE CONFUSIONS OF THE HEART." (p. 32 LITERARY DESIGN.)

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INITIAL

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

(Rilke; Images - p.57)

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CHAPTER THREE

SITE / CONTEXT

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

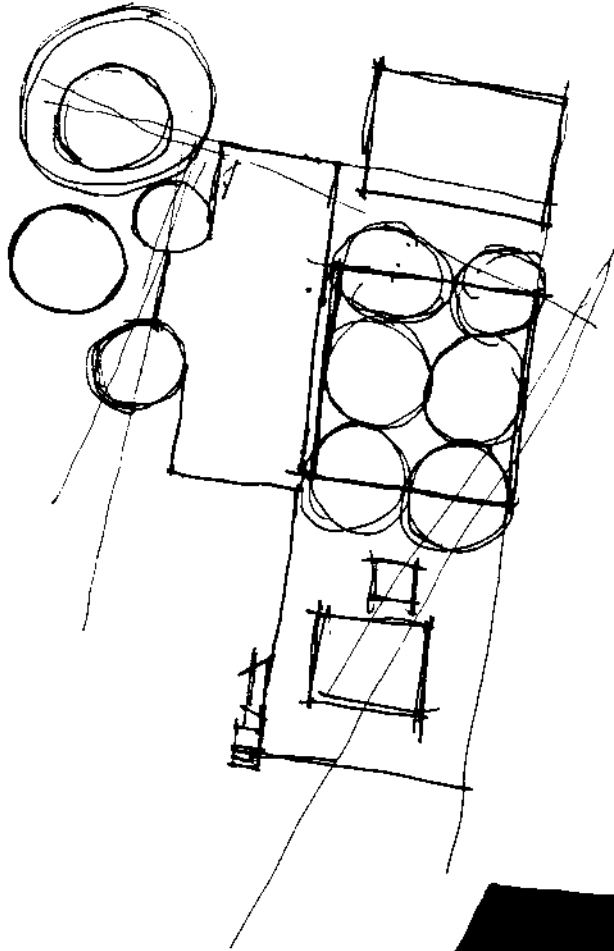
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Introduction

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

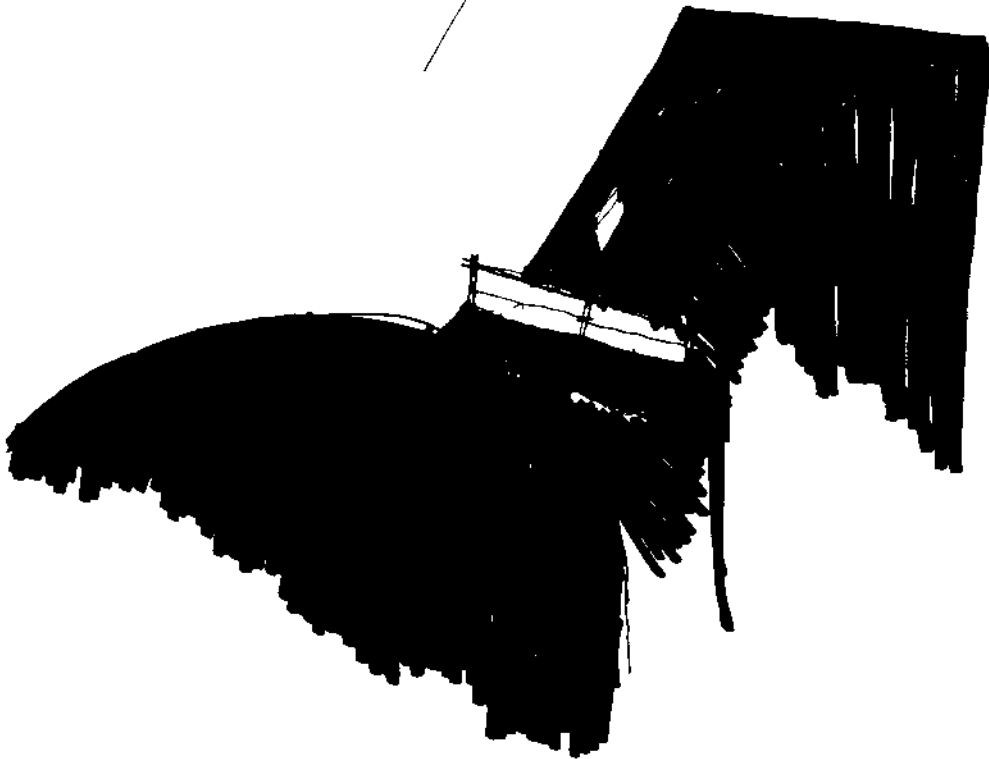


SITE PLAN / FIELD NOTES

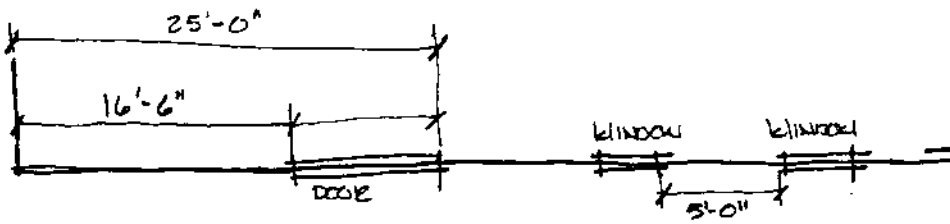


WENT OUT TO SITE TO TAKE
FIELD MEASUREMENTS OF
OVERALL STRUCTURE -

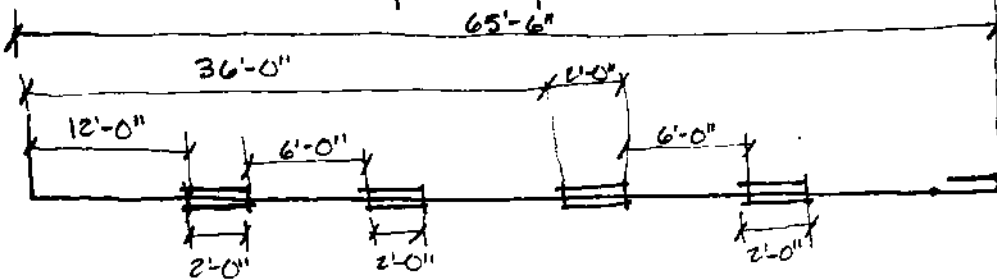
WENT ACROSS THE STREET
BEHIND THE OLD GRAIN FACTORY
BUT HAS NO DRAWINGS ON
THE BUILDING.



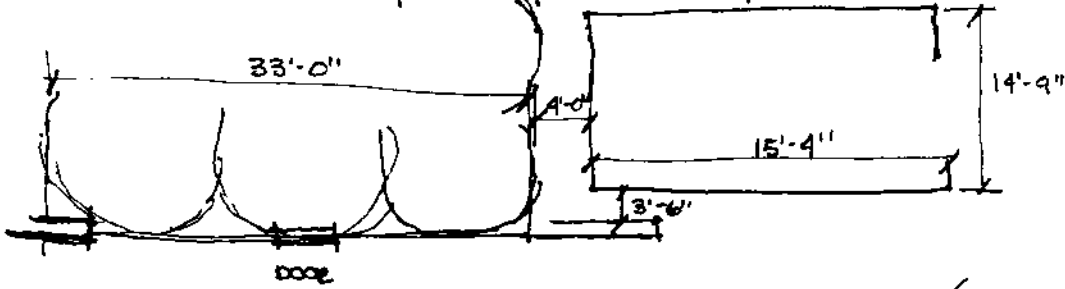
SITE PLAN / FIELD NOTES CONT



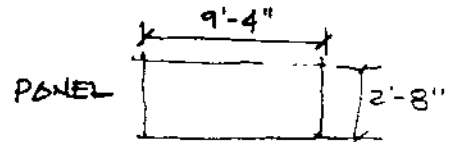
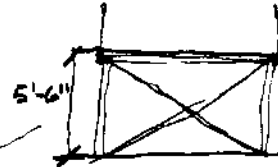
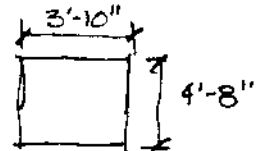
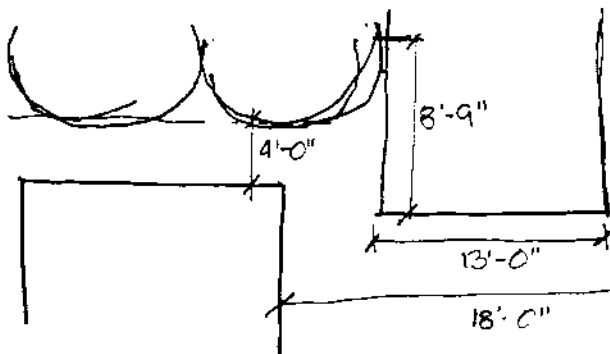
NORTH ELEVATION / FIRST FLOOR



NORTH ELEVATION / BASEMENT

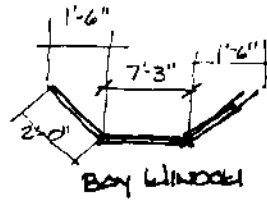


SILO AREA NORTH ELEVATION

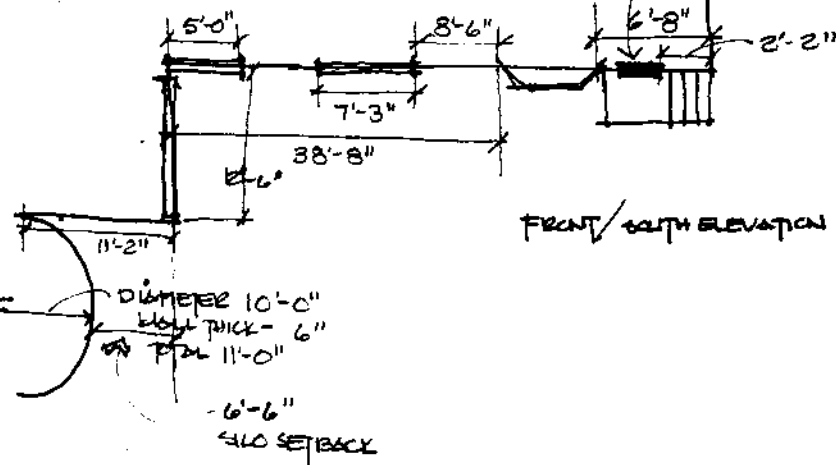
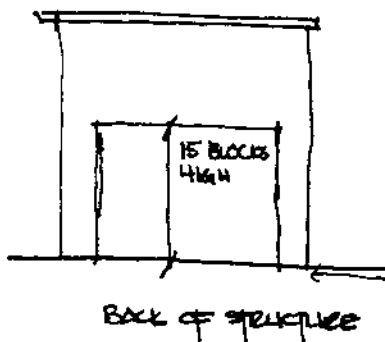


11 PANELS ROUND
7 PANELS HIGH
HEIGHT 19'-10"

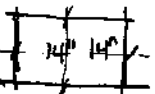
SITE / FIELD NOTES



DOOR 2'-6"

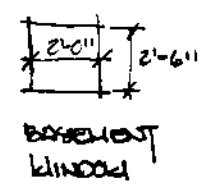
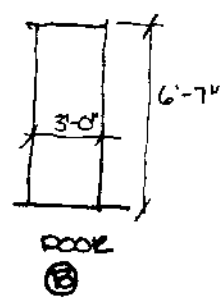
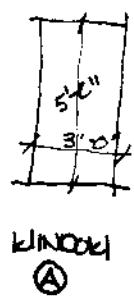
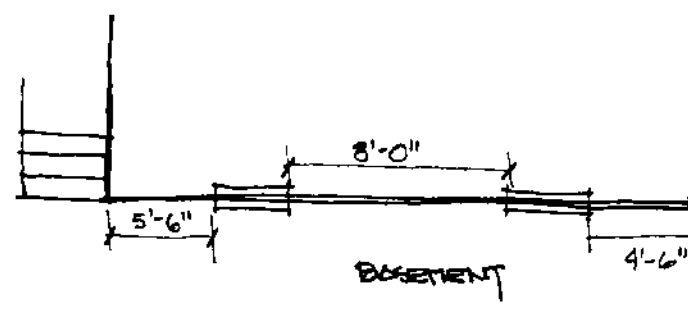
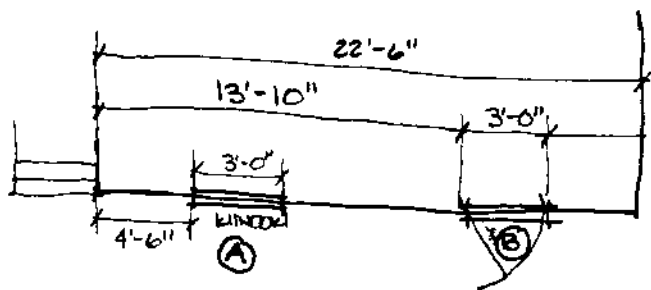
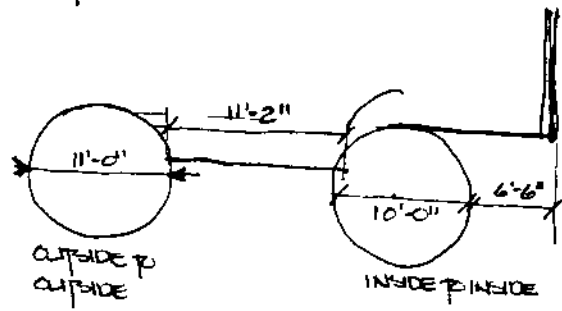


-6'-6" SLO SETBACK



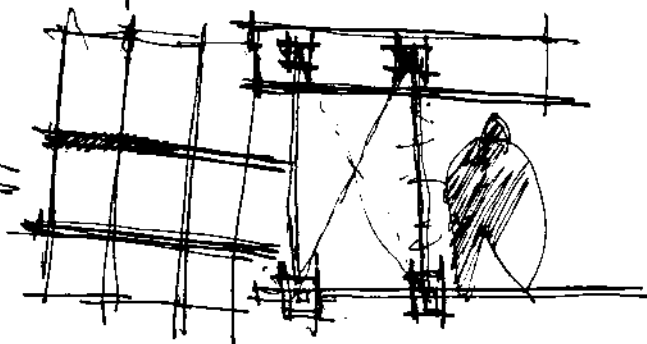
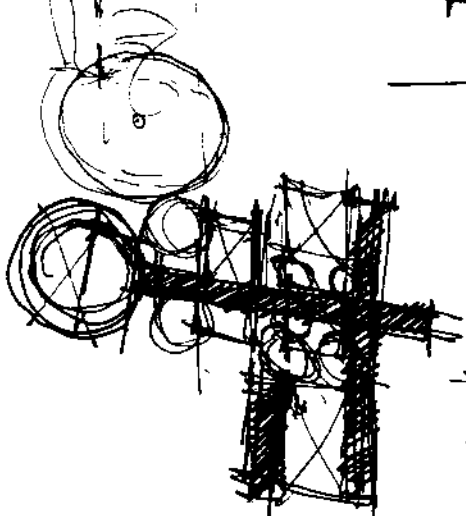
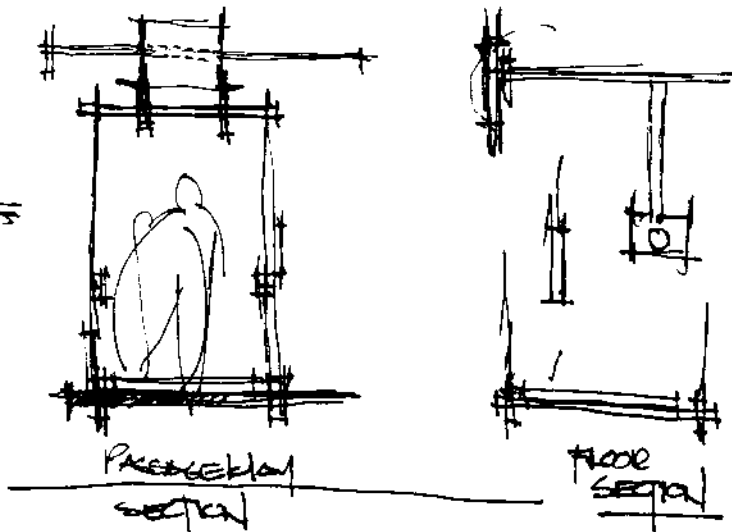
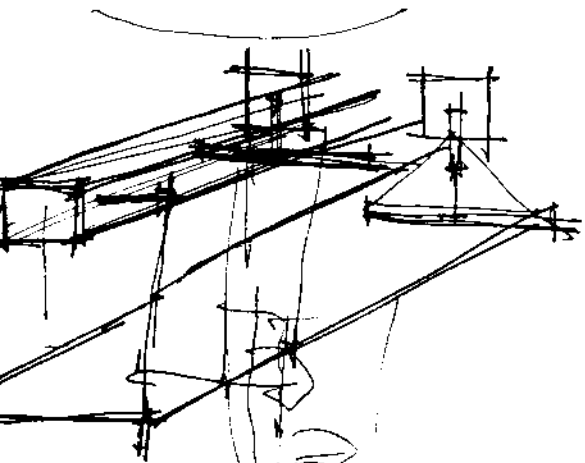
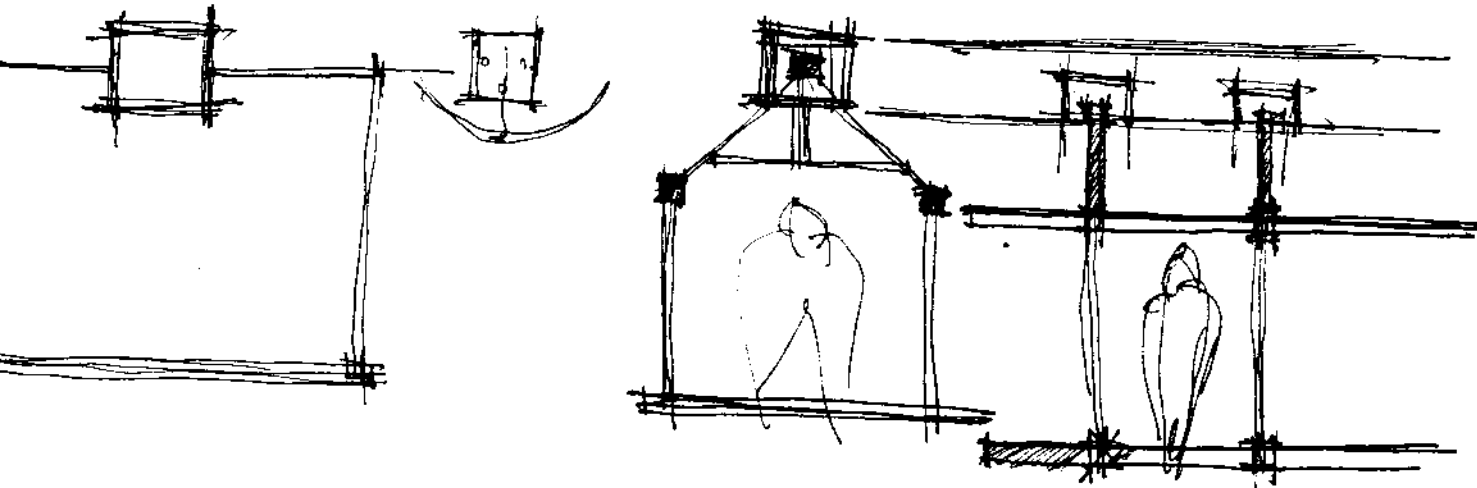
TILE ON BUILDING

FRONT COURT



SITE / BUILDING CONCEPT

USE WALKWAYS AS A FILTER -
NOT NECESSARILY AS WALKWAY
THE ACT OF CLEANSING



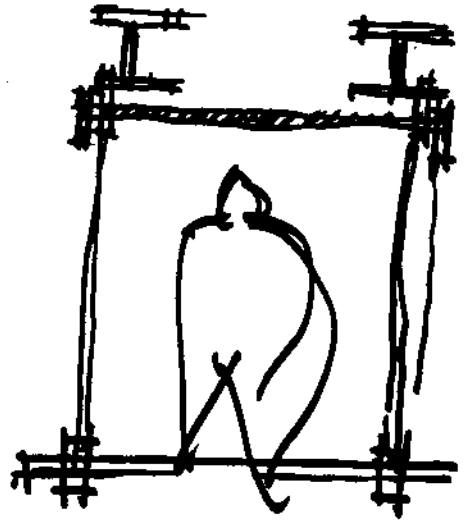
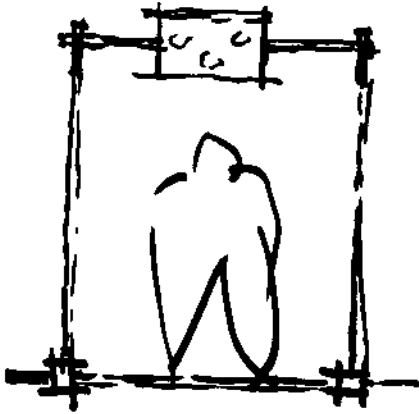
EXERCISE OF THE MIND

CAPIMACK CORPORATE RETREAT

EMOTION IN ARCHITECTURE

- KANDINSKY - "BRIGHT PICTURE"
- STUDY - SONG BY VONGELIS
- RILKE - POEM "ENTRANCE"
 - STUDY MODEL I
 - STUDY MODEL II
 - STUDY MODEL III
 - COMBO OF ALL STUDIES
- FILTER IN ARCHITECTURE
 - STUDY MODEL I
- CONCLUSIONS FOR SPECIES

EXERCISE OF THE MIND



OBSERVE vs OBSERVANT

RISHTY

TWO SCALES

DETAILS
REACTION

~~THE~~
OVERALL
REACTION

CONSENSUS BETWEEN HORIZONTAL AND VERTICAL

STAIR IS THE APPLICATION

TANGIBLE ARCHITECTURE

HARMONY / QUIET / CALM

AGGRESSIVE / DYNAMIC

HARMONY ON SCALE OF SITE PLANNING

DE CON PLANNING /

SPACE / NO RULE TO STOP IN 12 METER AREA. —

LOOK AT SPACE

LOOK AT PERCEPTION AND CONTROLLING VIEW

PUT THEM TOGETHER RATHER THAN SEPARATE

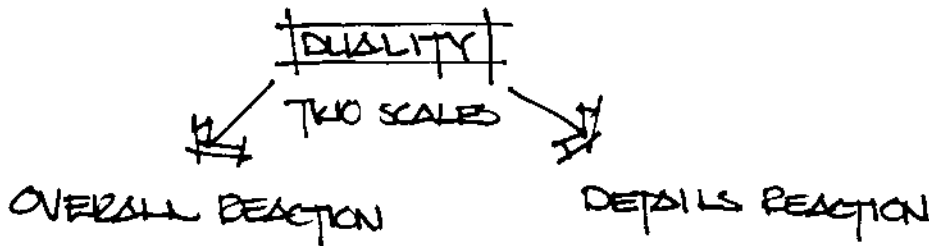
- VOCABULARY
- WALL
- BEAMS
- BRICKWORK
- SCREENS
- SHALL OPENINGS
- CHEVOLLIERE
- FURNIS

PUT VOCAB. FOR SPACE —

AFTER MIDTERM REVIEW

NEED TO LOOK AT AND ISSUES BROUGHT UP DURING REVIEW -

OBSERVER VS. OBSERVANT



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

VOCABULARY WORDS

HARMONY - QUIET - CALM

AGGRESSIVE / DYNAMIC

HARMONY ON SCALE OF SITE PLANNING

DE-CON PLANNING

SPACE ~~NO~~ NO PLACE TO STOP IN (R. PIELER)

LOOK AT SPACE

LOOK AT PERCEPTION AND CONTROLLING ONE'S VIEW

STUDY MODELS PUT PIECES TOGETHER RATHER THAN LEAVING THEM APART

VOCABULARY OF FORMS

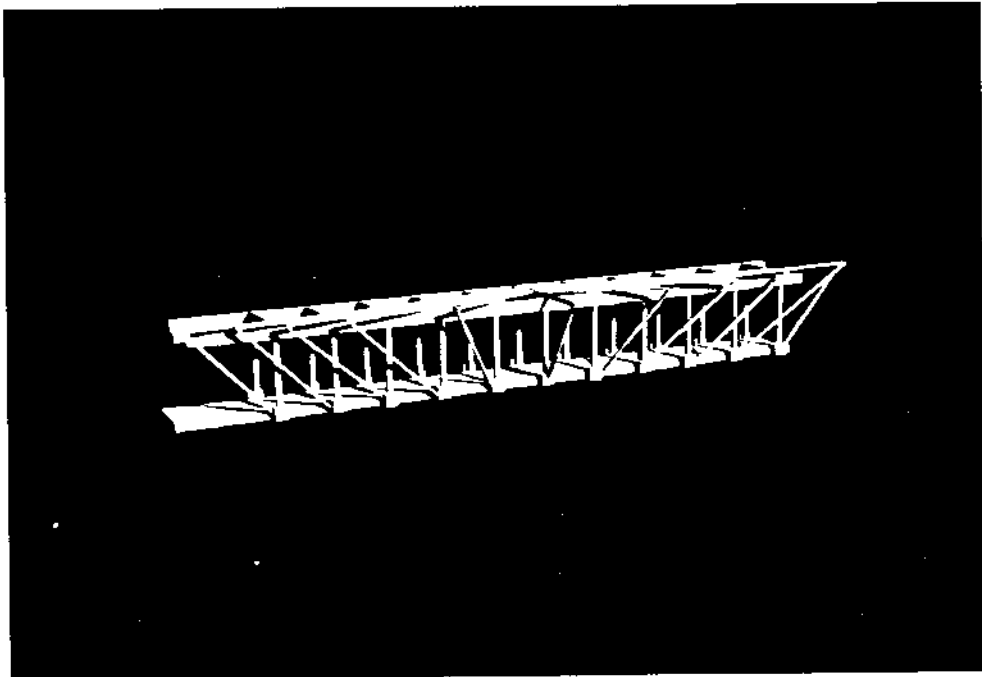
WALLS
BEAMS
RECTANGULAR
SQUARE
SEVERE SMALL OPENINGS

NEED CURVILINEAR FORMS
DIFFERENT VOCAB. FORMS
FOR DIFFERENT SPACES

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Filters In Architecture

I had this idea that because of the machine like quality that the site has to offer, I would begin to relate the passage ways to the vocabulary of the building. Thus, trying to stimulate ones emotions lead to the exploration into filters in architecture.



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Archetypal images, which arise spontaneously from the collective unconscious, are mysterious and undefinable; they are "energy centers," "magnetic fields," which not only influence but frequently dominate an individual's thoughts, feelings, and behavioral patterns. They fascinate and frequently overpower the individual if they are not - and sometimes even if they are - consciously understood and integrated into the psyche or channeled into the work of art.

(Knapp p. vii)

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CHAPTER FOUR

The Explosion

- The midterm conclusions
- Tentative thesis schedule
- Filters of emotion
 - A. Details of filters

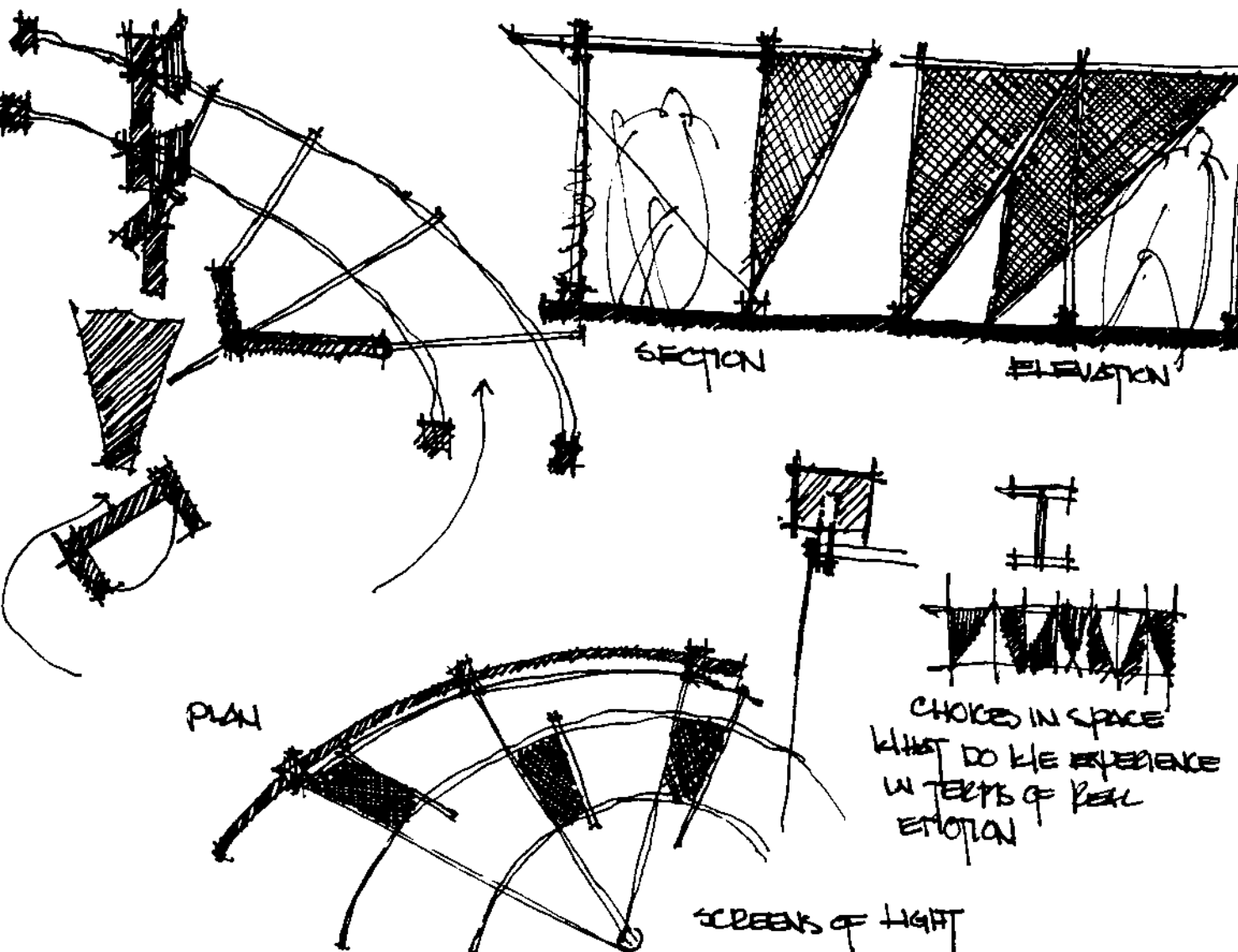
CONCLUSIONS / ACTION POST-PIOTERM

CONCENTRATE ON
BACK DESIGN

WENT OUT AND BOUGHT MODELING CLAY -
ISSUES RAISED HERE THAT PORE STUDY MODELS
NEED TO BE BUILT AND LESS TIME SPENT ON
THE FINAL PRODUCT

ANDY SEAGAR WANTS TO SEE MORE STUDY MODELS
BUILT USING DIFF. VOCABULARY AND PURSUE AND
TRANSFORM STUDIES INTO THE DESIGN OF THE
RETREAT!

FILTERS IN SPACE



SECTION

ELEVATION

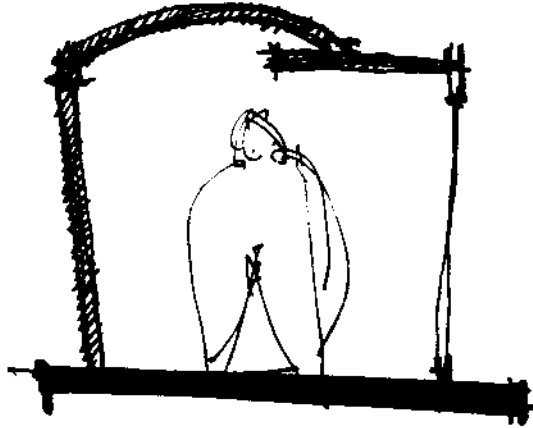
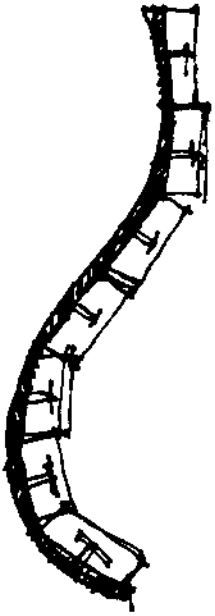
PLAN

SCREENS OF LIGHT

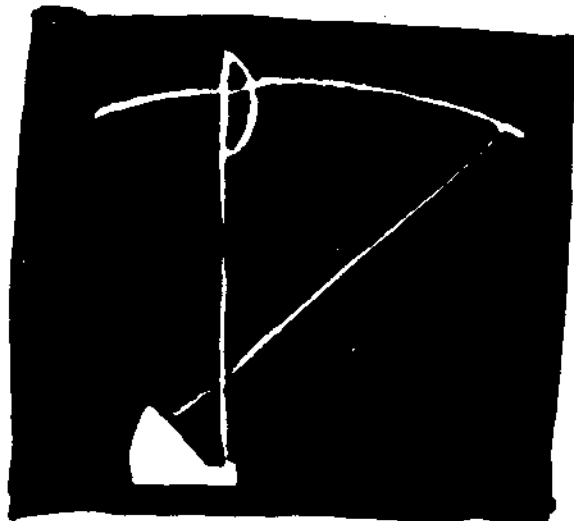
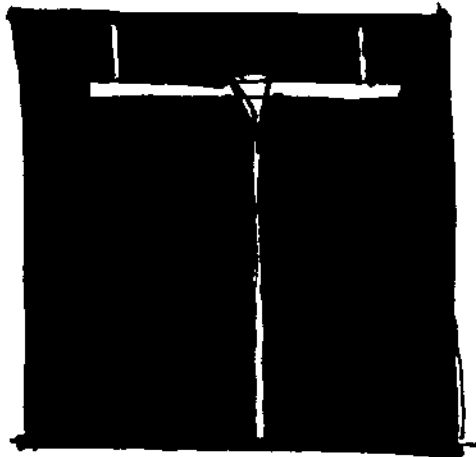
CHOICES IN SPACE
WHAT DO WE EXPERIENCE
IN TERMS OF PERL
EMOTION

POST MIDTERM

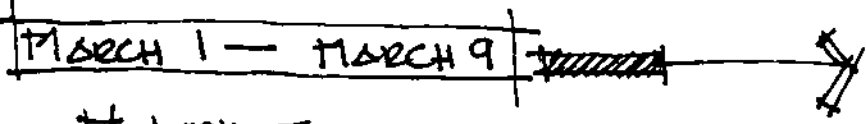
FILTERS OF EMOTION / SPACE



LET GO OF THE TRADITIONAL WALL AND FORMS AND BEGIN TO LOOSEN UP ON DESIGN—



SCHEDULE / THESIS PLAN

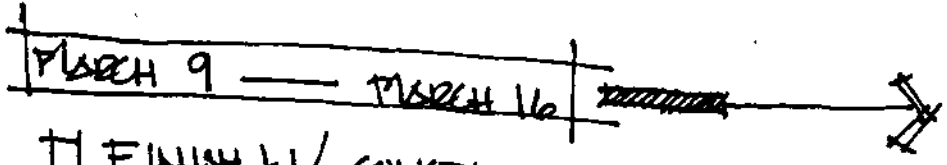


- LOOK AT CHANGE IN FORM OF VOCABULARY
- DESIGN / SKETCH NEW PLACES DEALING W/
 - GROUND
 - SURROUND
 - OVERHEAD

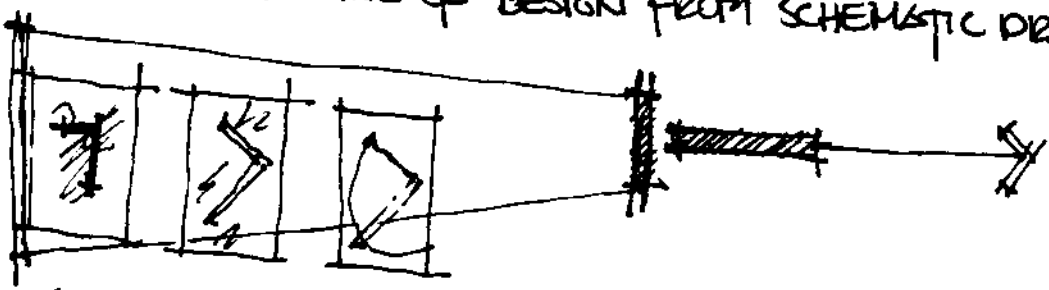
- PRELIMINARY SITE SKETCHES
 - FLOWING ON LARGE SCALE

- PRELIMINARY DETAIL SKETCHES
 - SMALL SCALE

□ ESTABLISHING OVERALL CONCEPT OF EMOTIONAL SPACE



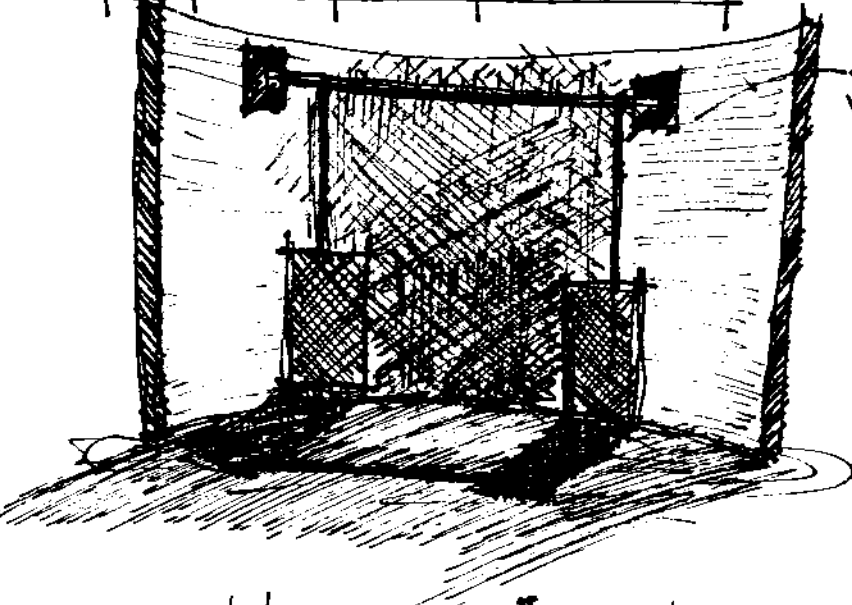
- FINISH W/ CONCEPT DESIGN
- ESTABLISH FORMATTING OF THESIS PRESENTATION
- BEGIN HARDLINE OF DESIGN FROM SCHEMATIC DRAWINGS



GO FROM BACKGROUND FEELING PICTURE TO BASIC SIMPLE BLACK & WHITE DRAWING

- VOCABULARY
 - FORM
 - PATTERN
 - RHYTHM
 - ORDERING SYSTEM
 - MATH / RATIOS

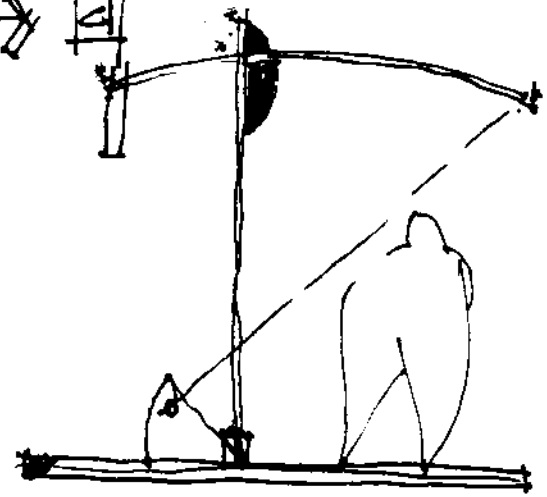
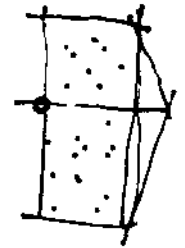
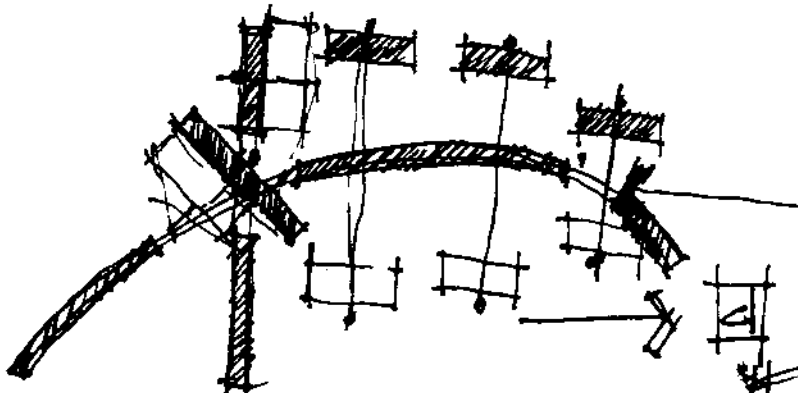
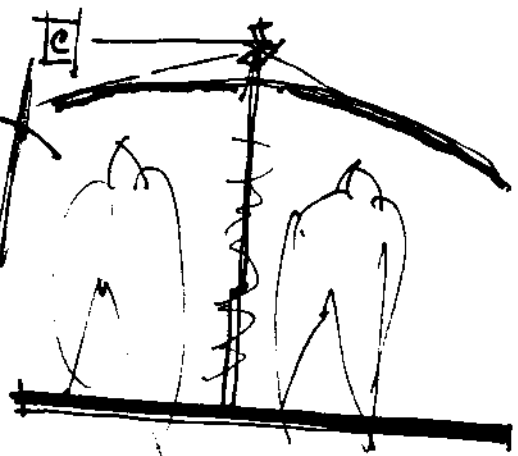
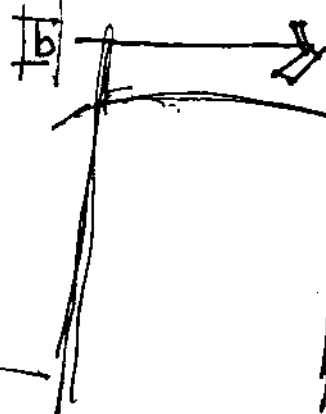
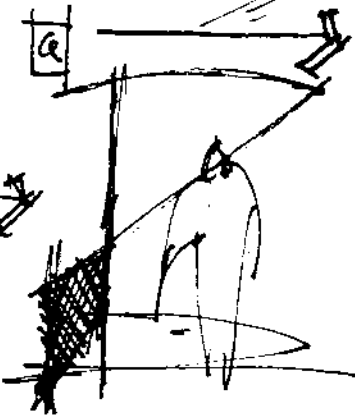
SKETCHES OF EMOTION PLACES



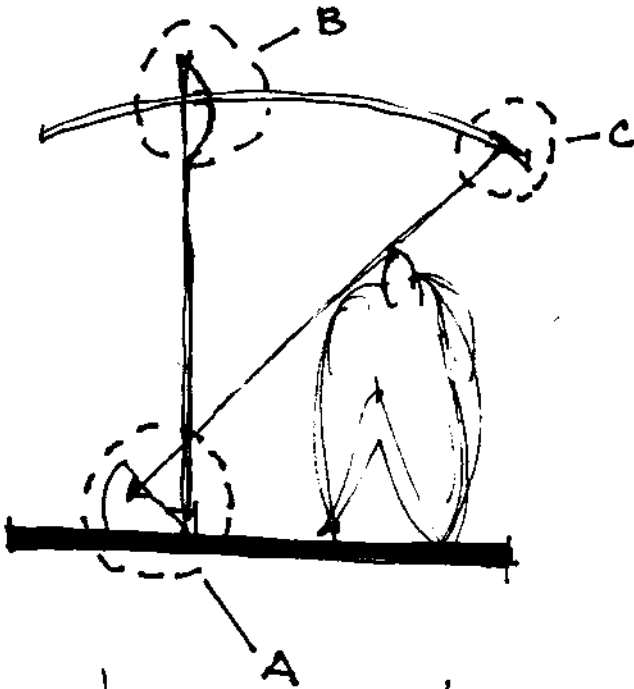
LOOK AT
VOCABULARY



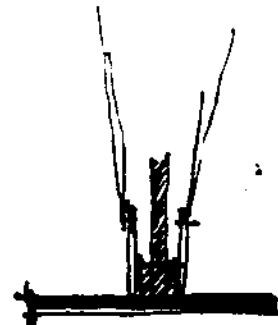
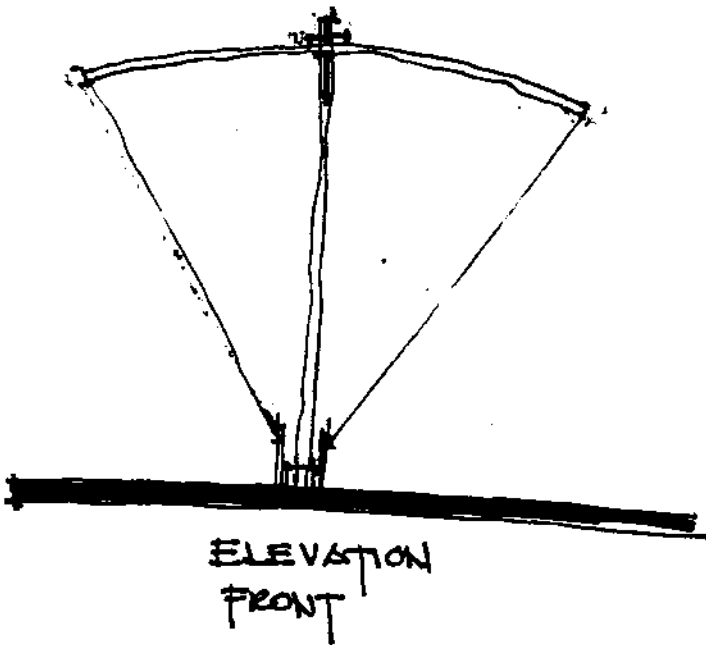
KLACKLAW
SYSTEM



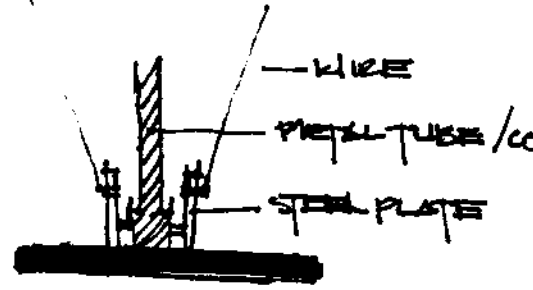
SKETCHES OF PLACES OF EROTION



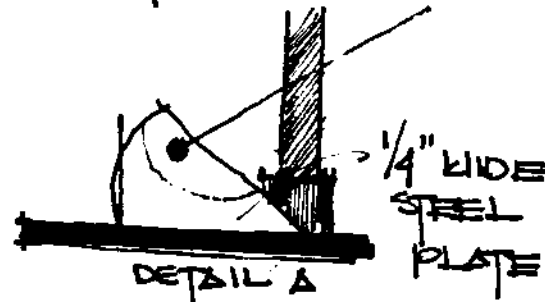
SKETCH 3-A



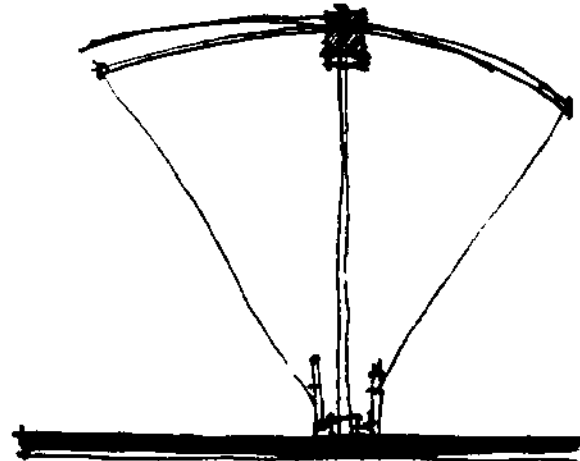
DETAIL A
ELEVATION SECTION



DETAIL A



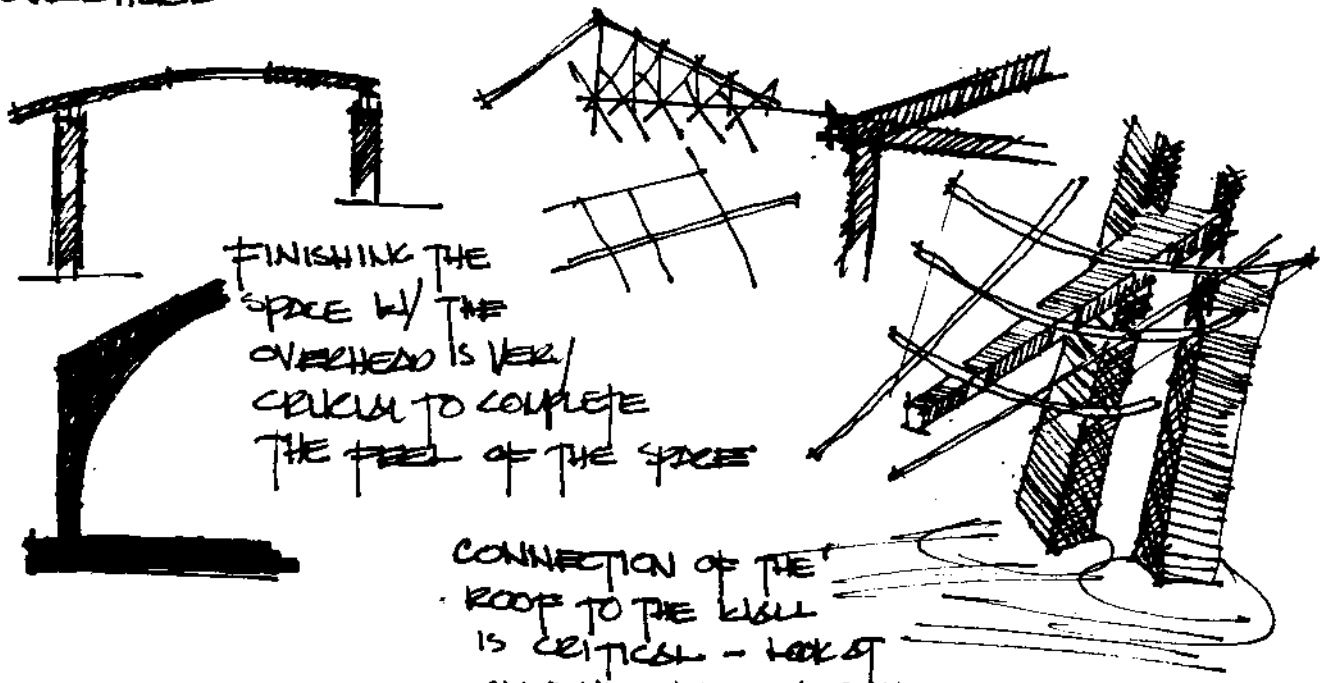
DETAIL A



ELEVATION
BACK

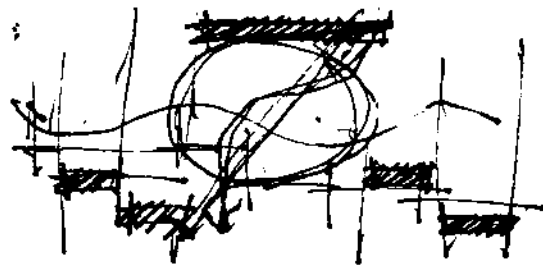
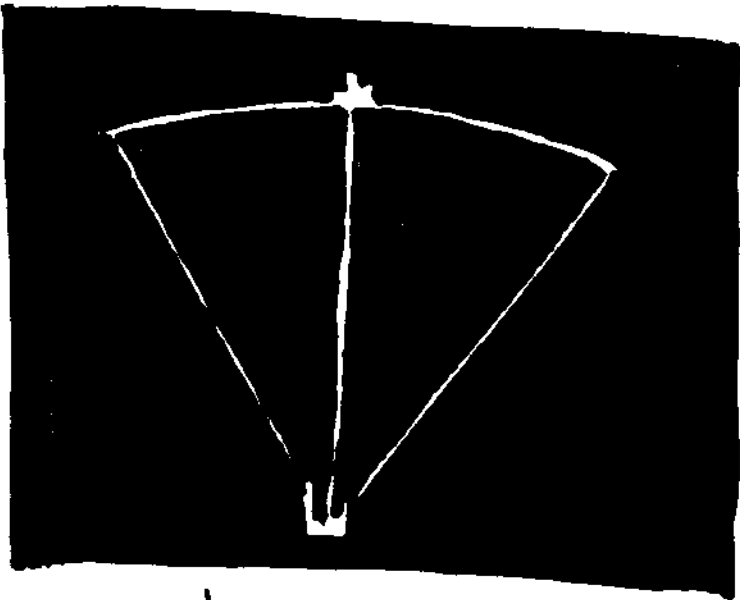
SKETCHES OF PLACES OF EMOTION

OVERHEAD



FINISHING THE SPACE W/ THE OVERHEAD IS VERY CRUCIAL TO COMPLETE THE FEEL OF THE SPACE

CONNECTION OF THE ROOF TO THE WALL IS CRITICAL - LOOK AT ALLOWING LIGHT AND THE CONNECTION TO KICK TOGETHER



BOY SYSTEM
2:1 RATIO
FOR COMPLETE ORDERING SYSTEM

SKETCH 3-A

LITERARY ARCHITECTURE

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[PETER & AUGUSTINE]

FOR BOTH, MEMORY BECOMES A COLLECTION OF MENTAL IMAGES DRAWN FROM SENSE IMPRESSIONS AND EXTENDED IN TIME, LINKED ASSOCIATIVELY TO PLACE AND FIGURING AS EDIFICES IN THE MIND, OR WITH PETER, EDIFICES PROJECTED FROM THE MENTAL INTO MATERIAL SPACES.

SKETCHES

MARCH 4 '92

