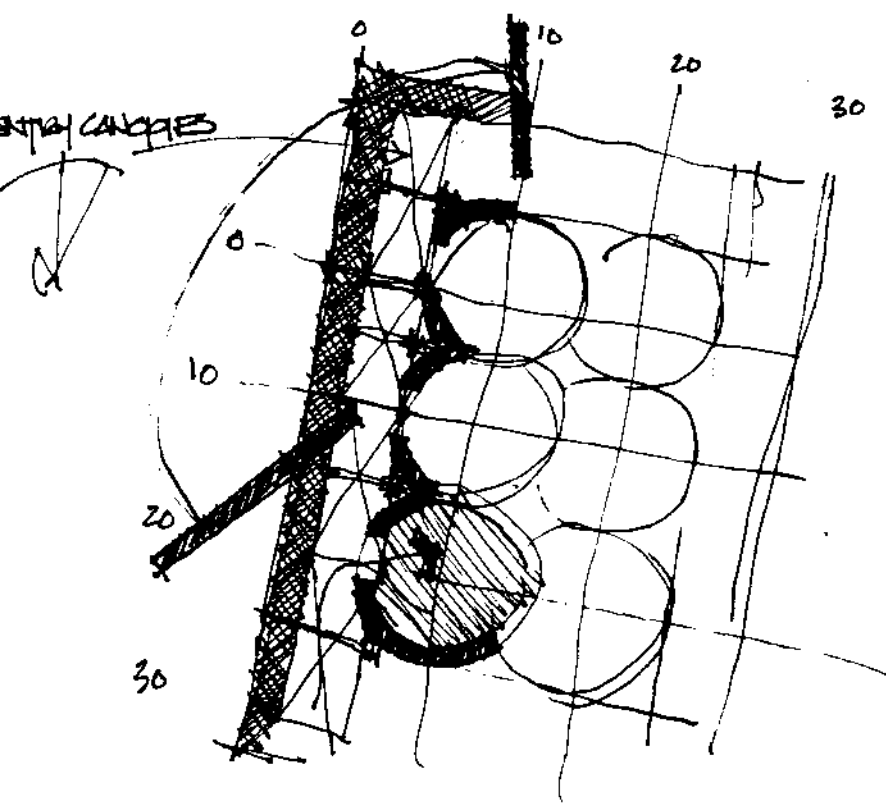
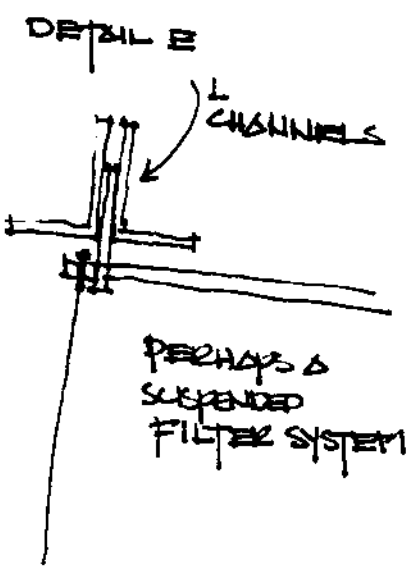
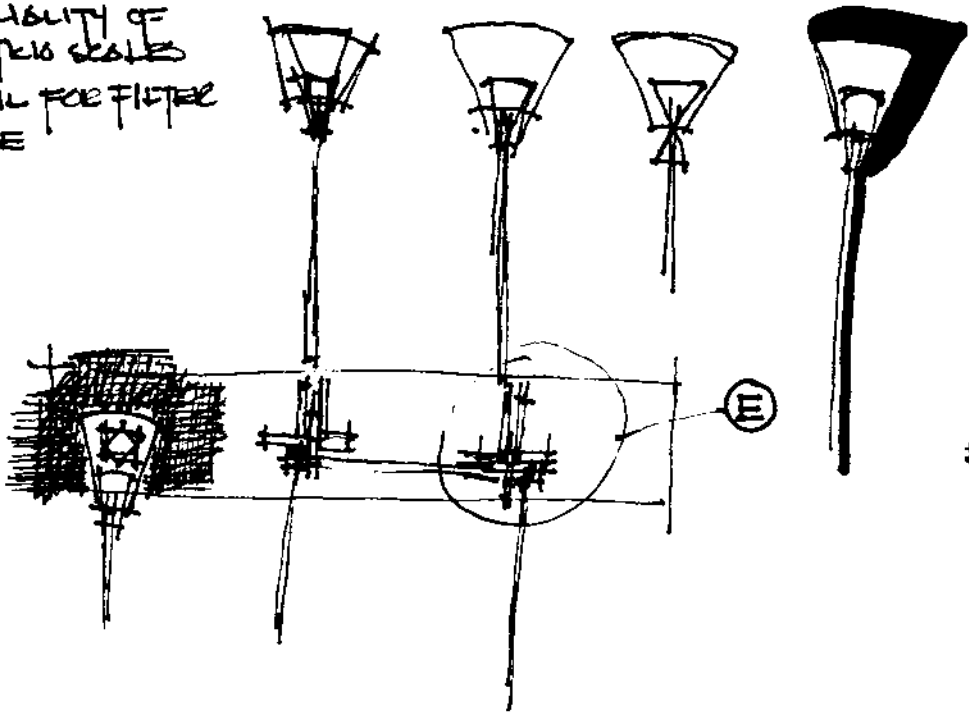


SKETCHES POST-MIDTERM

SCALE - SMALL
QUALITY OF
THESE SKETCHES
DETAIL FOR FILTER
SPACE

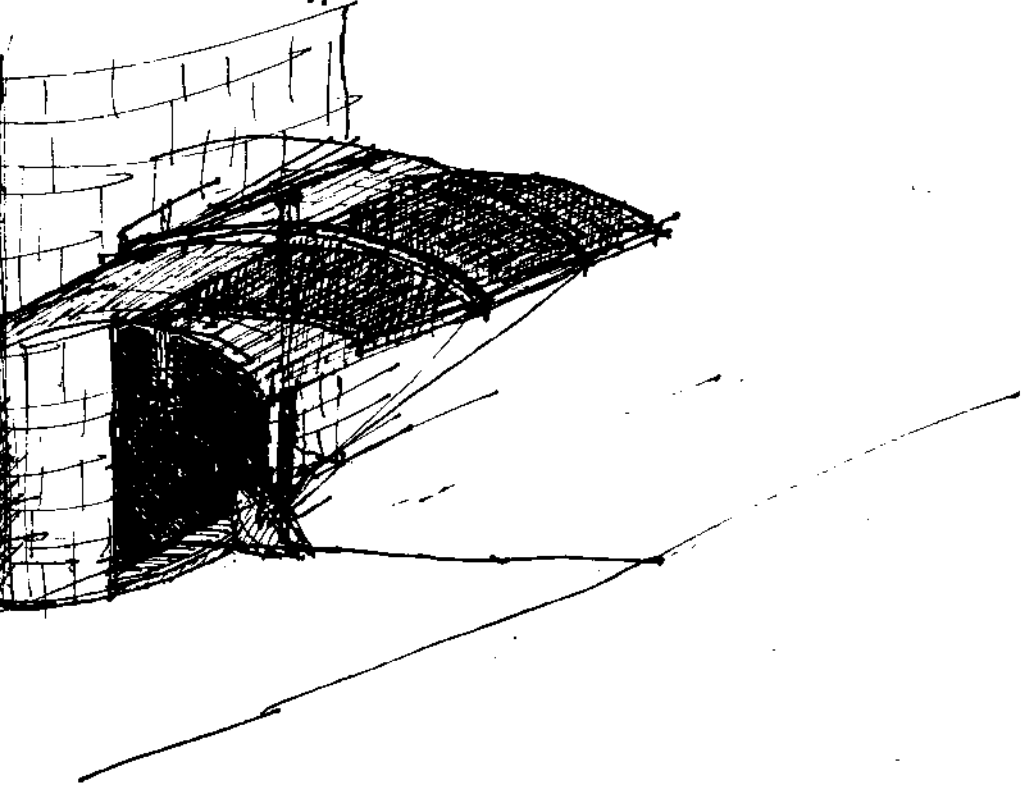
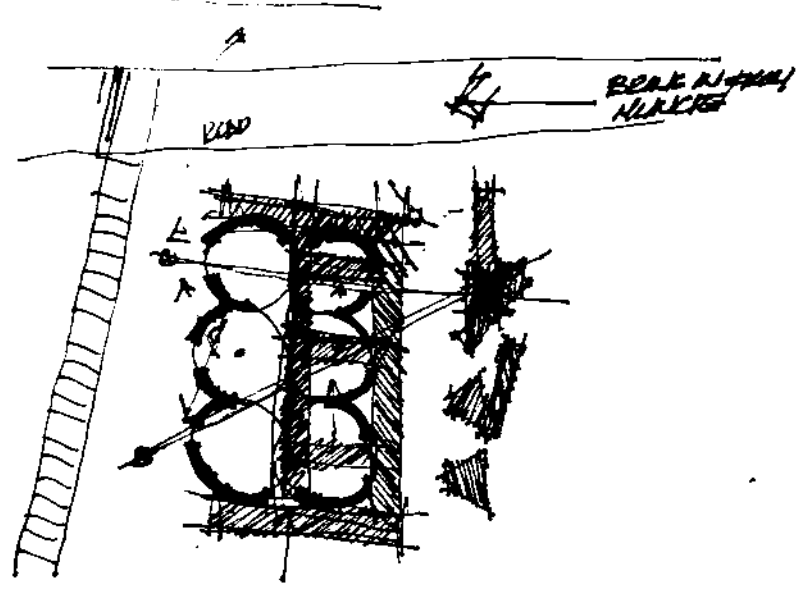
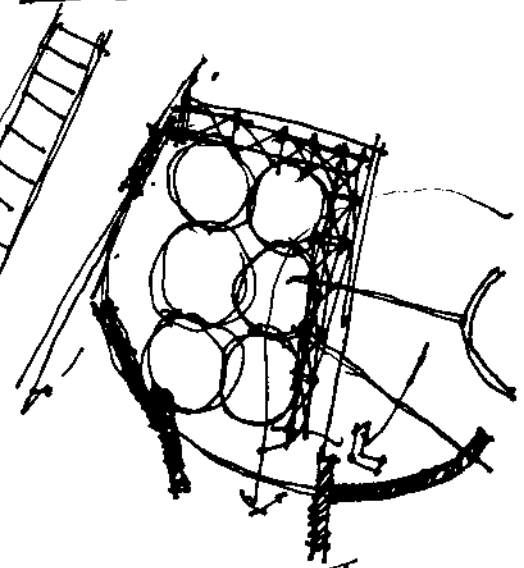


NEED TO CHANGE MODULE SYSTEM TO REFLECT THAT OF THE SILOS 10' SO PERHAPS IN 5' SECTION

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

"FIELD OF CHOICE"
DIFFERENT OPENINGS INTO THE SILOS ALLOW FOR A SENSE OF SURPRISE ENHANCING AND FRAGMENTING ARCHITECTURE -

SKETCHES : DESIGN OPTIONS



CRITIQUE
CHUMI - ARCHITECT

KLOPP PRITZK COP HINNEBLEAU
D-COM

HORIZONTAL ELEMENT BECAME A VERTICAL

BECOMES AN ARTIST'S RETREAT

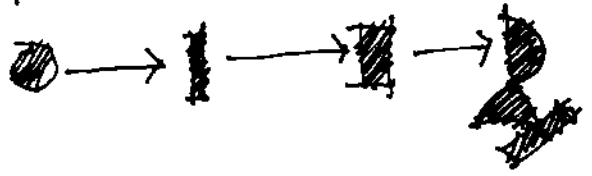
SEEKING VOLUME

→ DISCOVERING THE PLACE AND BECOMING MUCH MORE INTIMATE WITH THE PLACE

TAKE OUT OF THE BUILDING WHAT YOU DON'T WANT
IT'S YOUR OWN CHOICE

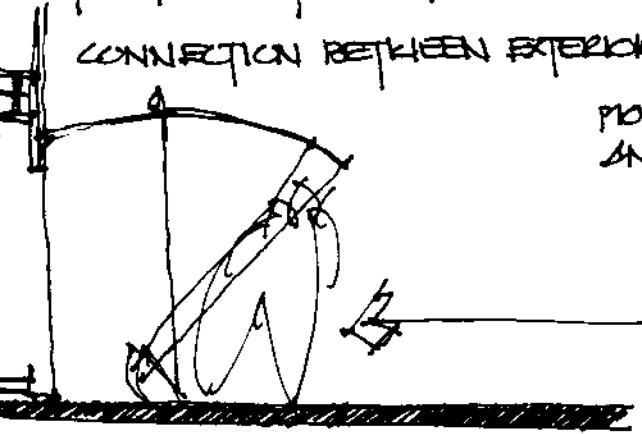
GOOD TRANSITION FROM ONE THING TO ANOTHER

DO NOT MAKE SUCH A LITERAL INTERPRETATION BETWEEN THE TRANSFORMATION OF DRAWINGS FOR FINAL PRESENTATION

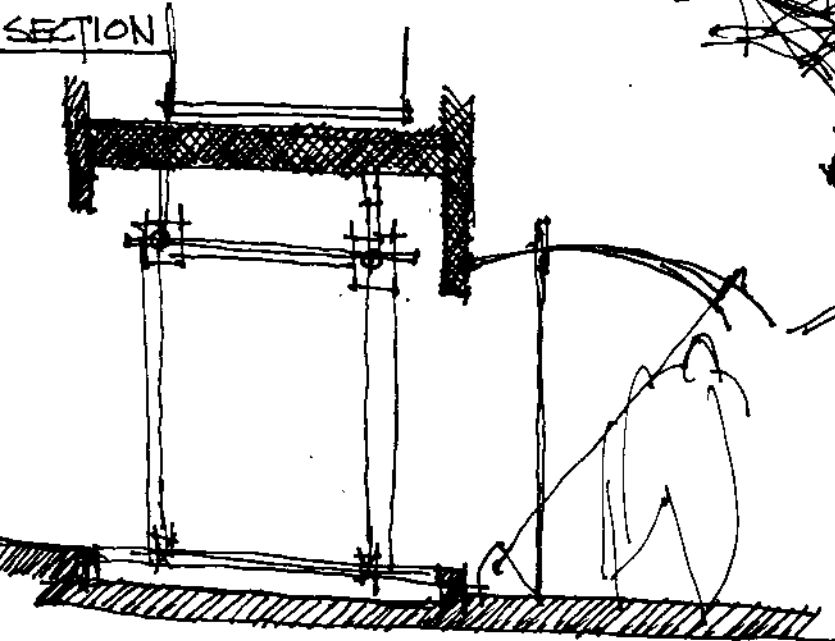
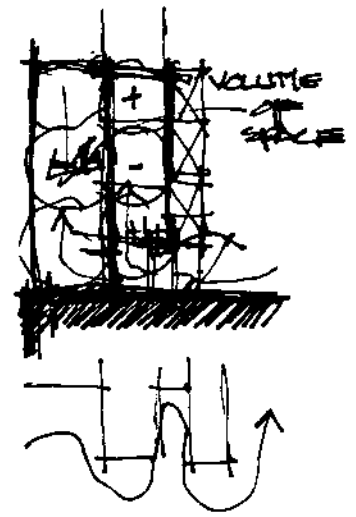
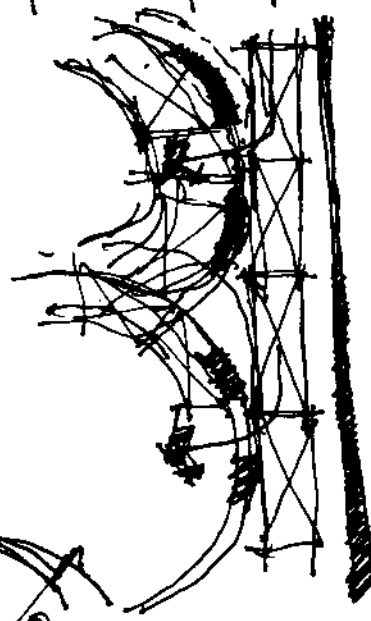


SKETCHES: THINGS TO CONSIDER

CONNECTION BETWEEN EXTERIOR AND INTERIOR



MOVEMENT BETWEEN VOLUMES AND SPACES WITHIN THE BUILDING



PLAN

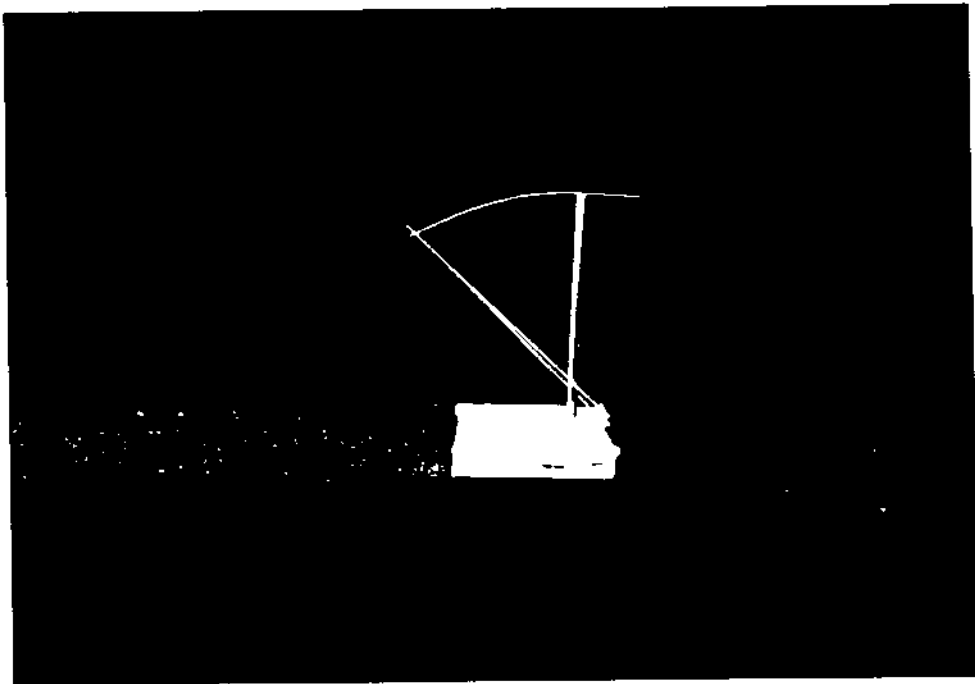
PERHAPS YOU PRESENT VOLUME TO THE INDIVIDUAL LET THEM EXPERIENCE THE OPEN SPACE OF AN ENTIRE SLO



cammack retreat center

Details of filters

The purpose of the filter into the silo is to offer some contrast to the scale of the filter canopy to the silo and the essence of the duality between man and machine. Scaling down the size of the filter using steel and cloth to bring the user into a silo that is 50 feet tall and 10 feet in diameter. The contrasts of the scales are to stimulate emotion in the user in either a positive or negative way.



An archetype is to the psyche what an instinct is to the body. The existence of archetypes is inferred by the same process as that by which we infer the existence of instincts. Just as instincts common to species are postulated by observing the uniformities in biological behavior, so archetypes are inferred by observing the uniformities in psychic phenomena. Just as instincts are unknown motivating dynamisms of biological behavior, archetypes are unknown motivating dynamisms of the psyche.

(Knapp; Edinger - p. vii)

cammack retreat center

CHAPTER FIVE

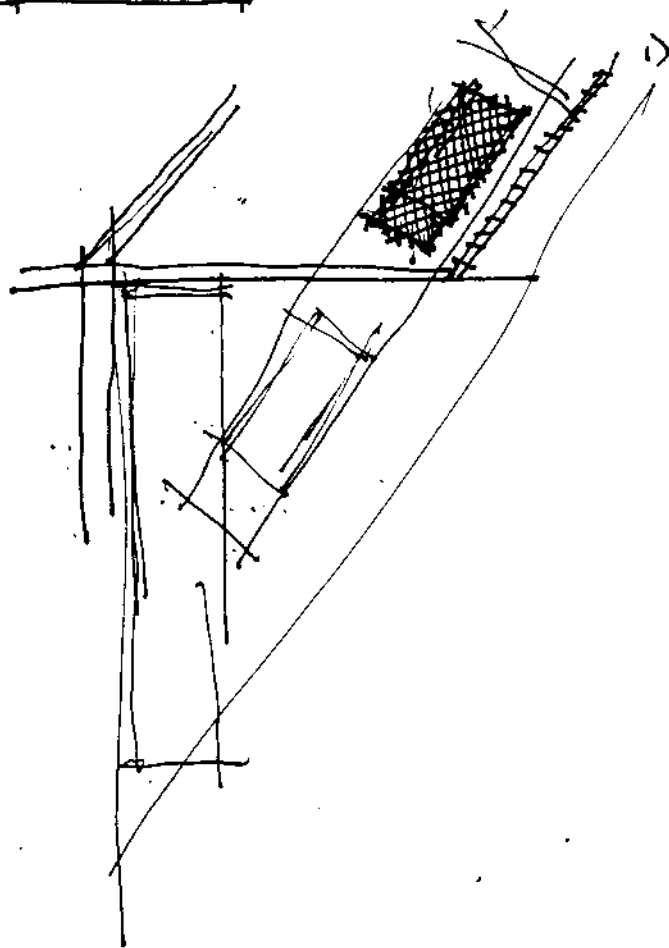
The Controlling

- Site planning and analysis
- Working with the grid change and details

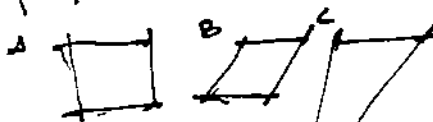
SITE PLANNING & DESIGN



SITE ANALYSIS

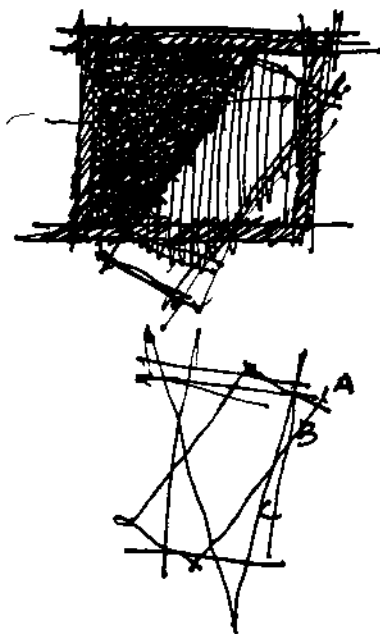


EVERYTHING IS ON THE MAIN GRID
 BUT THE AREA THAT HAS BEEN
 DIVIDED BY THE TRACKS
 THE TRAIN TRACKS ARE VERY
 STRONG GEOMETRY FORCING
 THE CHANGE IN THE GRID
 NO MATTER HOW SUBTLE OR ABRUPT
 THE CHANGE IS — THERE IS A
 GRID SHIFT FORCING OR ENCOURAGING
 A GRID SHIFT FROM RECTANGULAR TO
 TRAPEZOIDAL



2) VERY ABRUPT AND SHARP HARSH
 CHANGES — NO PARTICULAR
 CURVILINEAR ELEMENTS TO
 SOFTEN THE SUDDEN CHANGE

SO PERHAPS THE OVERALL EMOTION OF
 THE SPACE, IS A HARSH ANXIETY DEALING
 WITH THE GRID CHANGE — SO MAYBE I PRESENT
 A SENSE OF CONTRADICTION IN THAT I
 PRESENT BOTH GRIDS IN THE ONE PLACE
 AND DEAL WITH THE SHOCK OF THE SHIFT IN
 CONFORTABILITY WHICH EVERYONE KNOWS MEANS
 CHANGE AND THEN AGAIN PEOPLE COLLECTIVELY
 DO NOT DEAL WELL WITH CHANGE —
 SO I TAKE THAT ANXIETY OF CHANGE AND
 ALLOW THEM TO CHOOSE WHICH GRID IS
 BEST FOR THEM THUS ALLOWING A SENSE OF
 CONQUERING AND RELAXATION IN CHOOSING
 THAT WHICH IS — THEMSELVES.



SITE PLANNING

OBVIOUS CHANGE IN GRID -
EVOLUTION IN ARCHITECTURE -

FUN

EXCITING

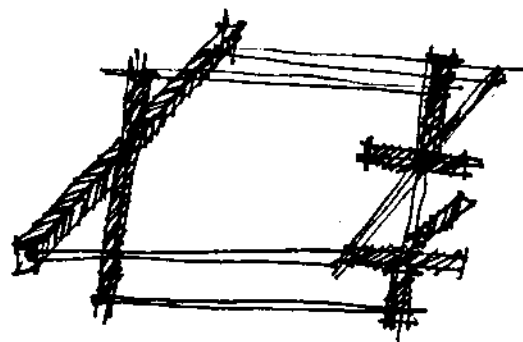
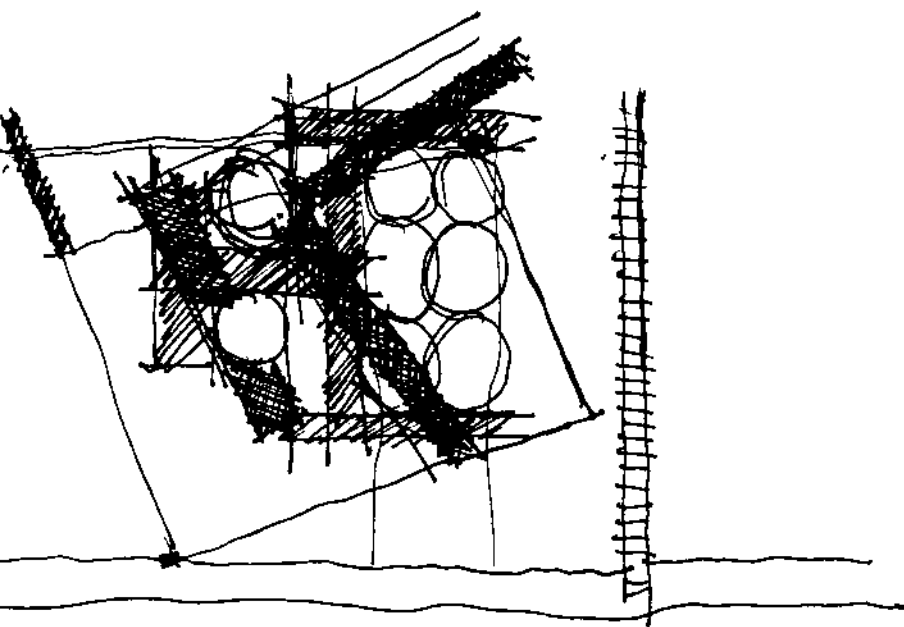
NEW

ADVENTUROUS

MYSTERIOUS

RELAXING

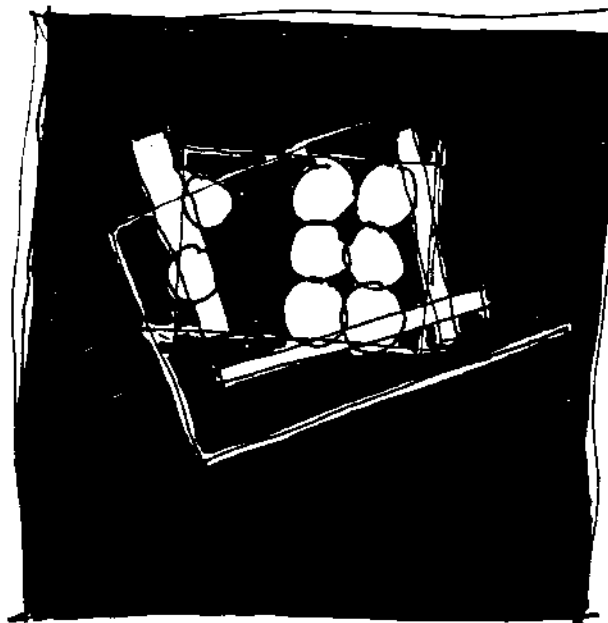
FINDING THAT RELEVANT SPOT



HAVING A WALL OR PIER
THAT BREAKS DOWN WITH
THE GRID CHANGE

PERHAPS THE WALL BECOMES
THE FIRST OF A SERIES OF
FILTERS THAT PEOPLE PASS
THROUGH IN ORDER TO GET
TO THE DIFFERENT SPACES

WHAT IF THE GRID WERE TO BE
REINFORCED THROUGH THE USE
OF THE CANOPIES AND THE ENTRY
WAYS SO THAT WE CONSTANTLY
HAVE AN INTERSECTION BETWEEN
THE DUALITY OF THE CONTRADICTION
OF THE TWO GRIDS.



SITE PLANNING: DESIGN

CHANGE
D BEIN P
PERFECT
THE GRID
MOTION
PH. BUILDS
THE
TRAINING

WORK ON THE DUALITY
BETWEEN THE TWO
GRIDS BUT DON'T BE
SO OVERBOARDING ON
THE SITE AND ALLOW
FOR SOME FREEDOM
OF DESIGN WITHIN THE
SHALLER SCALE OF THE
SITE



APPROACHING VIEW OF
SITE FROM INTERSECTION
OF ROAD AND RAILROAD
TRACKS

1. APPROACH (VIEW FROM FIRST INTERSECTION OF TRACKS)
2. INTERSECTION BY THE HARDWARE STORE
3. APPROACH LEAD TO THE SITE DEALING WITH THE DUALITY OF THE GRID

VENTRAL HUB OF
APPROACH TO
IMPACT PEOPLE

HARDWARE
STORE

RAILROAD ST. PL.

GAS
STATION

CORRESPONDING
VIEWS OF TRAIN
ONLY OCCUR
ONCE OR TWICE
IN A 24 HR
PERIOD



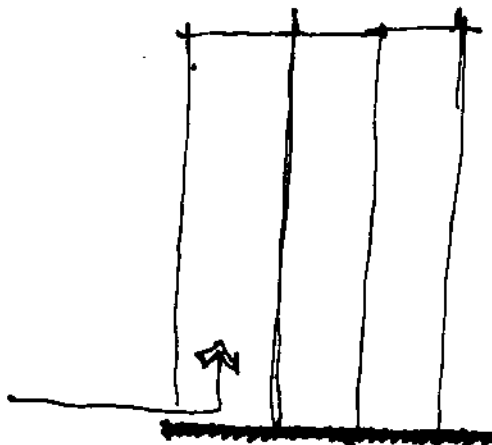
NOTES: REVIEW OF PROCESS AND METHODOLOGY

PROGRESSION MOVING SLOWLY BUT A CLEAR DEFINITION OF IDEAS AND DESIGN AND EMOTION IN ARCHITECTURE IS BEGINNING TO DEVELOP. NOW NEED TO PRODUCE A DESIGN OF SOMETHING TANGIBLE WITH WHICH TO GO BY —

CONGRUENCY OF EMOTION AND DESIGN CAN BE WORKED OUT AFTER AN INITIAL DESIGN CONCEPT IS LAID DOWN ON PAPER —

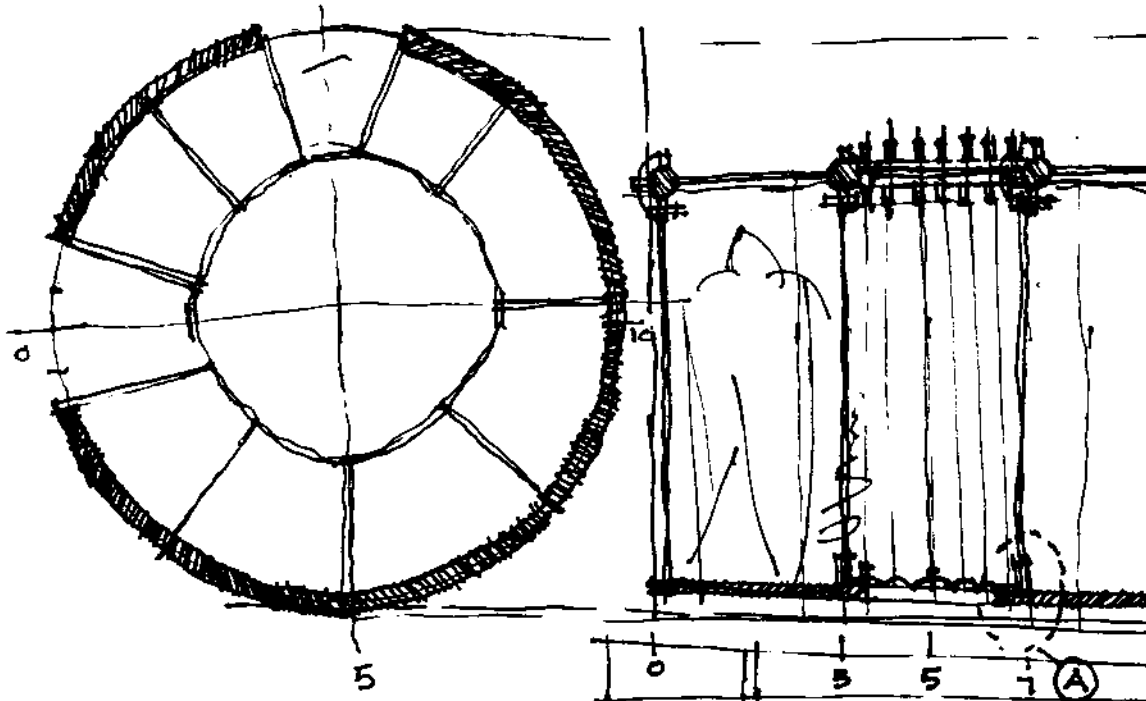
PERCEPTION

LEAVING THE SILOS OPEN FOR PEOPLE TO SEE AND EXPERIENCE THE PERCEPTION OF A VERTICAL SPACE SINCE VOLUME OF SPACE IS ONLY TRULY MEASURED BY BEING IN IT

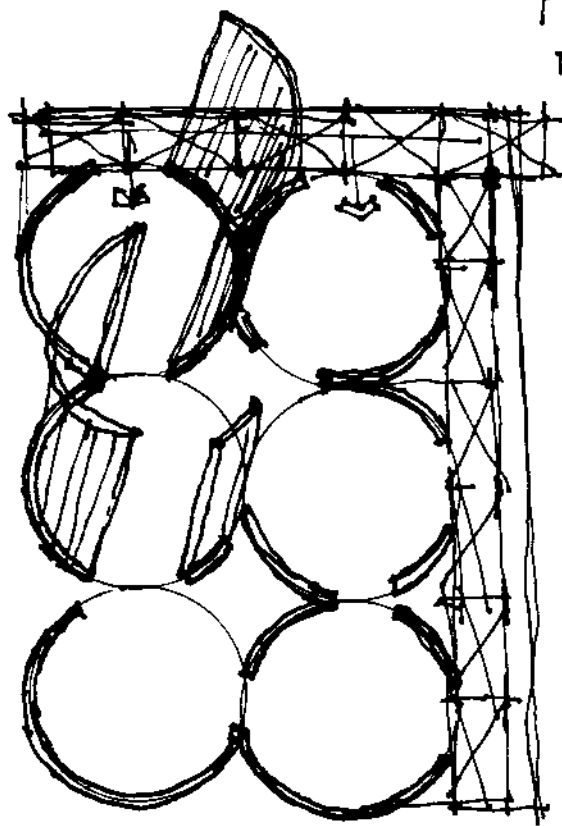


THE QUESTION IS DO PEOPLE WANT TO EXPERIENCE SPACE ALL TOGETHER OR IN A SEPERATE SILO G.K. —

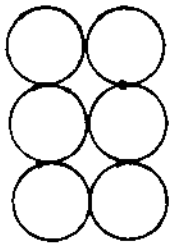
SKETCHES: DETAILS - C



DETAIL A



SKETCHES



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

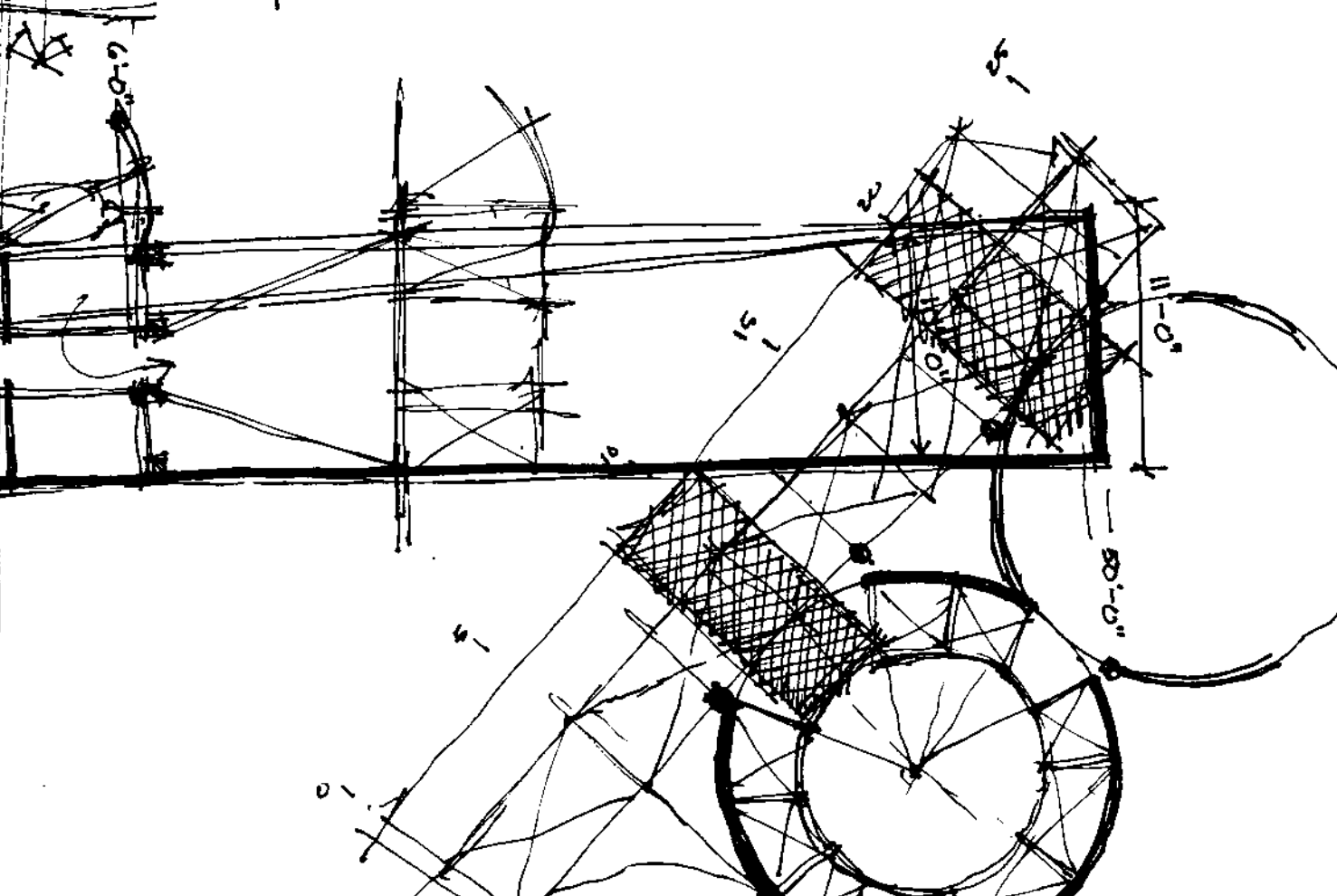
HEIGHT - 40 TILES TALL

14" x 14" TILE

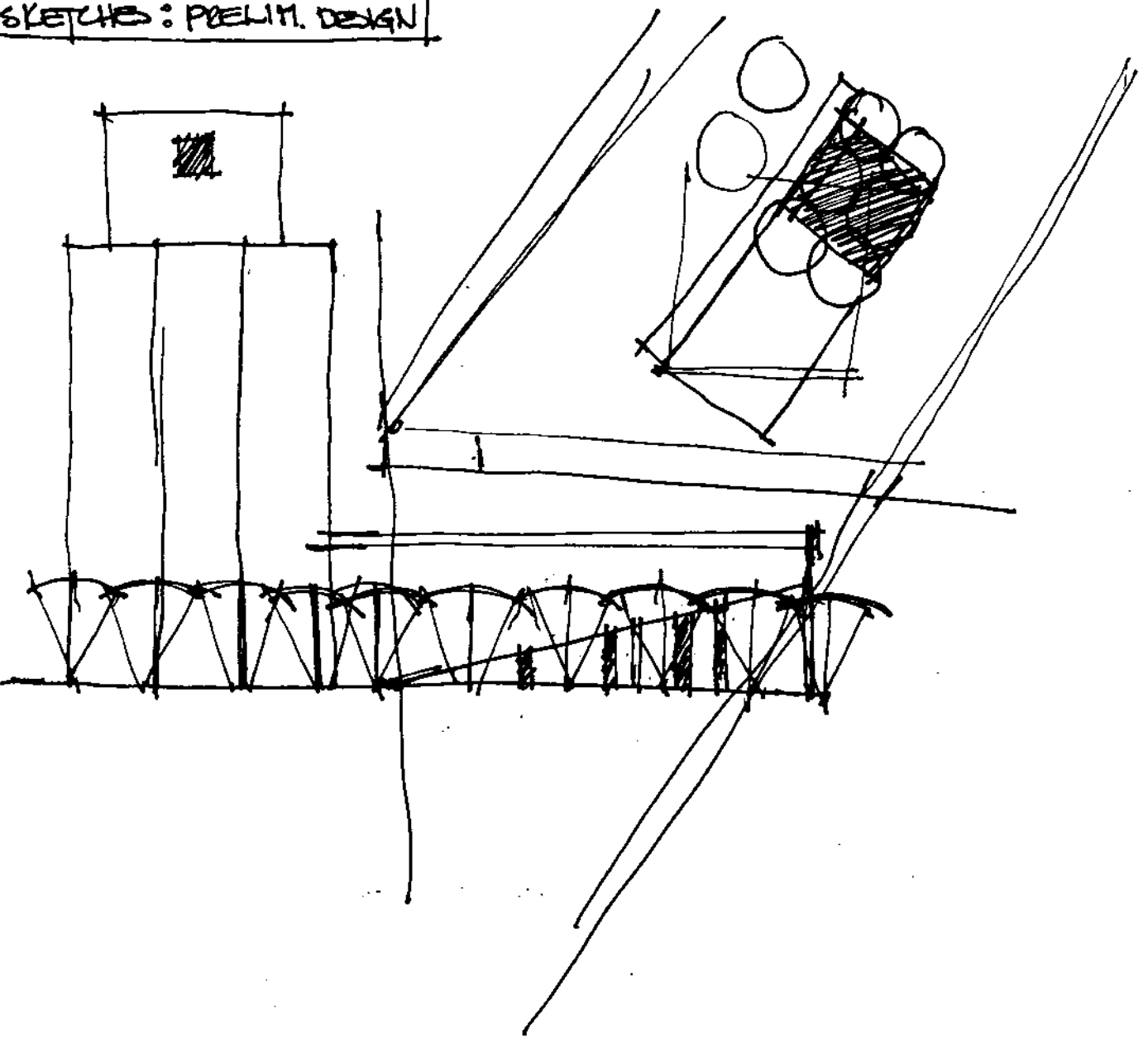
$$\begin{array}{r}
 40 \\
 \times 14 \\
 \hline
 160 \\
 40 \\
 \hline
 560 \text{ TALL}
 \end{array}$$

$$\begin{array}{r}
 48 \\
 12 \overline{) 560} \\
 \underline{48} \\
 80 \\
 \underline{72} \\
 8
 \end{array}$$

$$46'-8" \text{ TALL} + \text{FOUNDATION} = 49'-8" \\
 + 3'-0" = \approx 50'-0"$$

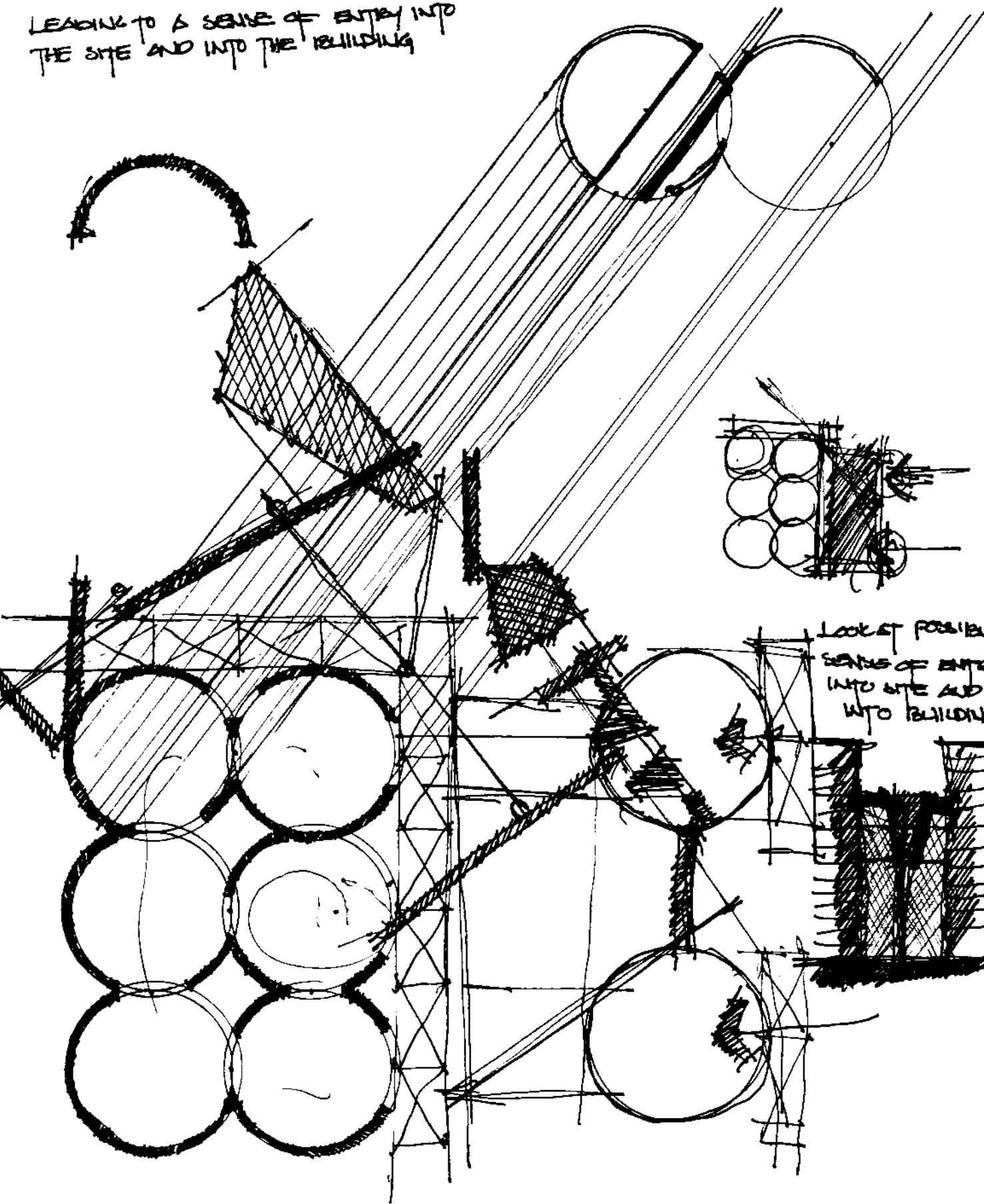


SKETCHES: PRELIM. DESIGN



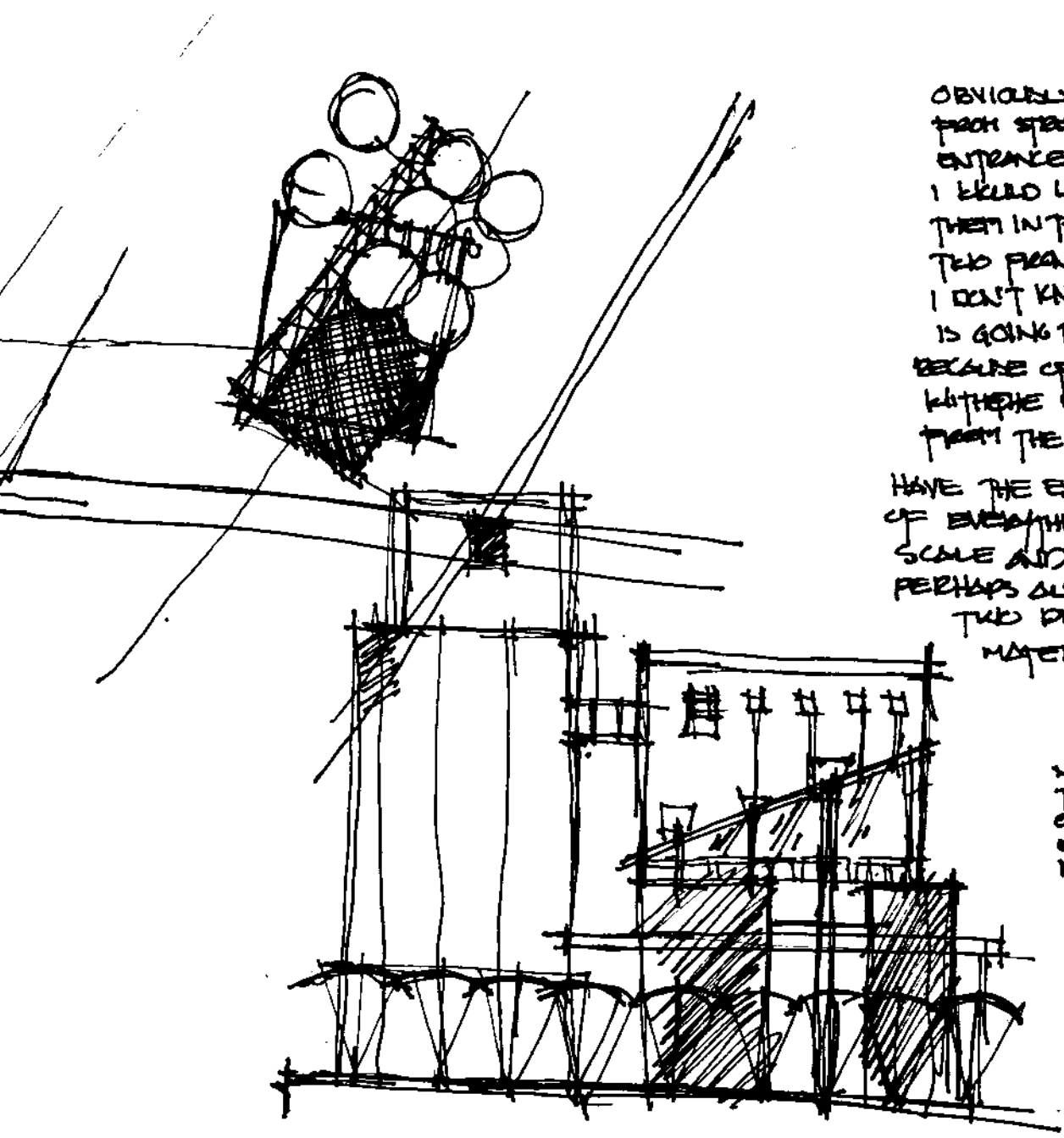
SKETCHES: DESIGN FOR SILOS

LEADING TO A SENSE OF ENTRY INTO THE SITE AND INTO THE BUILDING



LOOK AT POSSIBLE
SENSE OF ENTRY
INTO SITE AND
INTO BUILDING

SKETCHES: DESIGN AND DEVELOPMENT



OBTAINING
FROM STREET SIDE
ENTRANCE, ALTHOUGH
I WOULD LIKE TO BRING
THEM IN THROUGH THE
TWO FRONT SILOS, BUT
I DON'T KNOW IF THAT
IS GOING TO BE POSSIBLE
BECAUSE OF THE DIFFICULTY
WITH THE ONLY ACCESS
FROM THE STREET SIDE

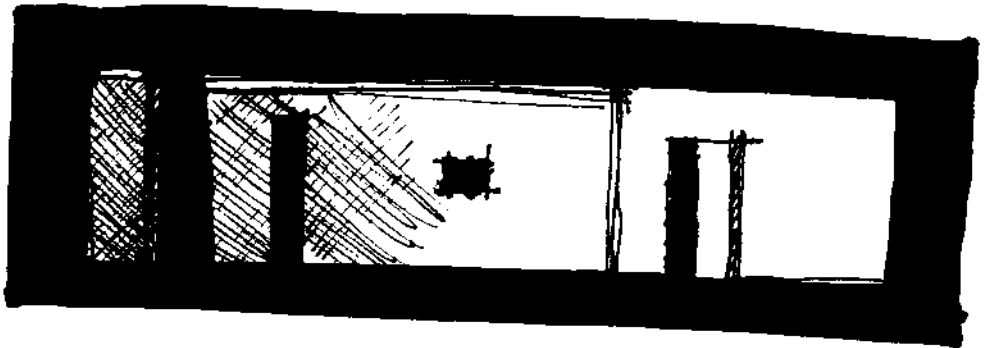
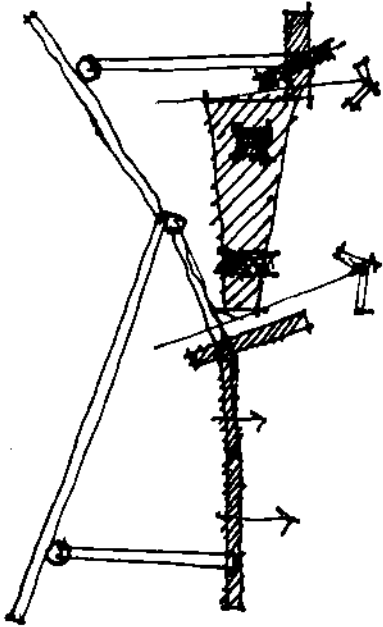
HAVE THE EXTREME QUALITY
OF EVERYTHING INCLUDING
SCALE AND MATERIALS
PERHAPS ALWAYS HAVE
TWO DIFFERENT
MATERIALS INTERSECT

NEED TO KEEP
THIS LOW
OR ELSE THE
EXTREME IS
NOT ESTABLISHED

DESIGN SKETCHES THOUGHTS

BRING INTO SITE AND THEN ALLOW FOR THE EXPERIENCE TO HAPPEN - BRINGING PEOPLE INTO DIFFERENT SITUATIONS TO EVOLVE SOME SORT OF EMOTION

NEED TO LEARN FROM PREVIOUS STUDY MODELS AND NOT ALLOW OURSELVES TO LOSE THAT WHICH ALREADY HAS BEEN LEARNED OR DONE



HOW DO I TAKE THE STUDY MODELS AND IMPLEMENT THEM INTO THE DESIGN

- JUST DO IT!

DO NOT LOSE THE INTEGRITY OF THE SILOS AND THE REPRESENTATION OF AGRICULTURE AND MACHINE THAT THEY POSSESS - AN EXTREME PLACE IN THAT THEY ARE 10' WIDE AND 50' FEET TALL - PLAY ON OVER EXAGGERATION AND EXTREMES IN ARCHITECTURE

cammack retreat center

The creative artist - architect or writer - ushers into existence mirror images of what lies inchoate within his depths. These he develops, molds, extracts from that limitless oceanic sphere existing dynamically and vitally within him which is referred to as the collective unconscious. As the inner eye sweeps the hidden layers and secret folds of this world inaccessible to consciousness, it seizes universal motifs and cultural manifestations of all sorts, which have been the common heritage of all beings since time immemorial. It is the artist or architect who provides shape, line, and mass to these amorphous images that have been dredged up from subliminal spheres.

(Knapp p. 192)

cammack retreat center

CHAPTER SIX

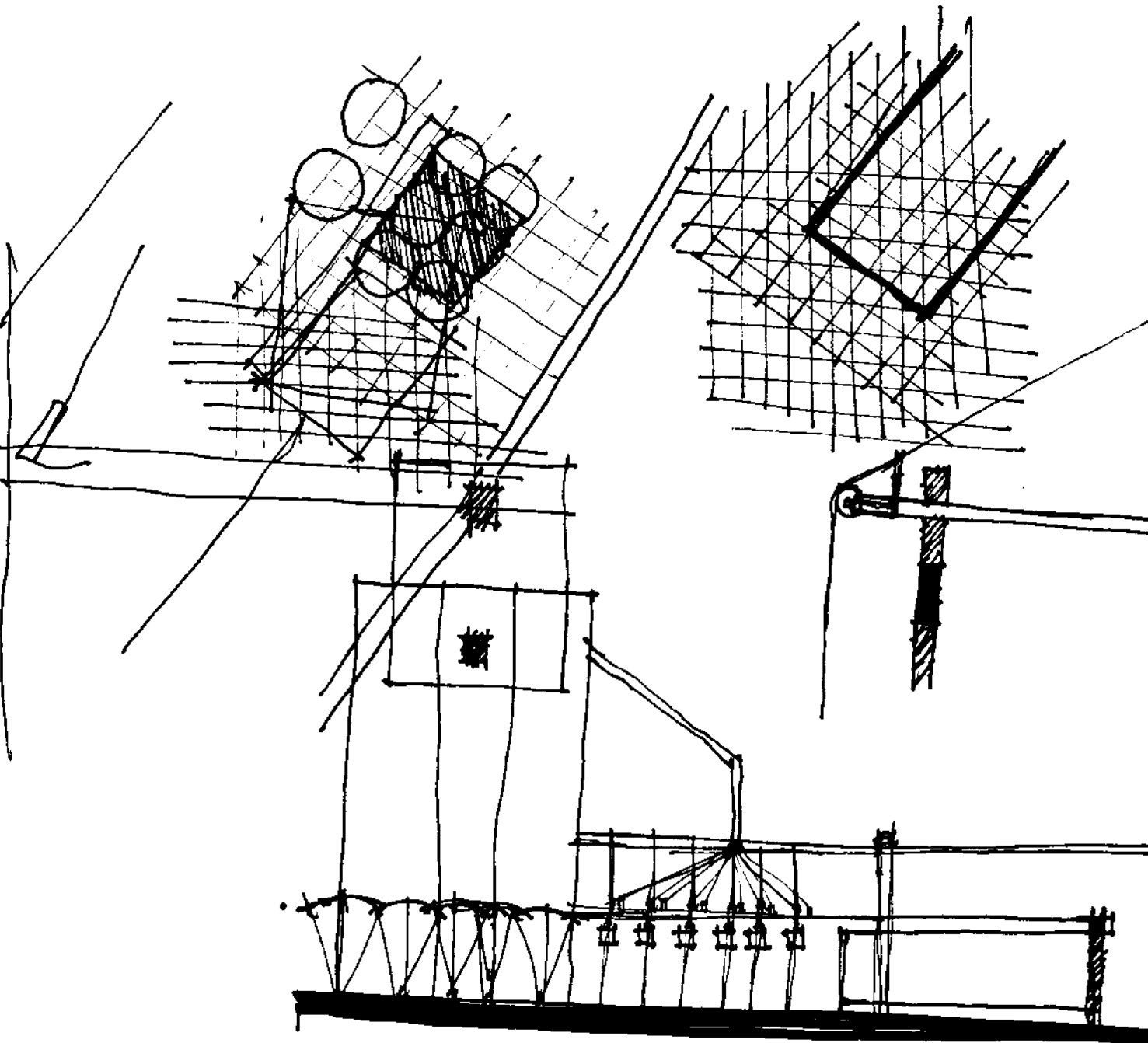
Piecing Together The Fragmented Concepts

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

STUDIO 404

MARCH 16 '92

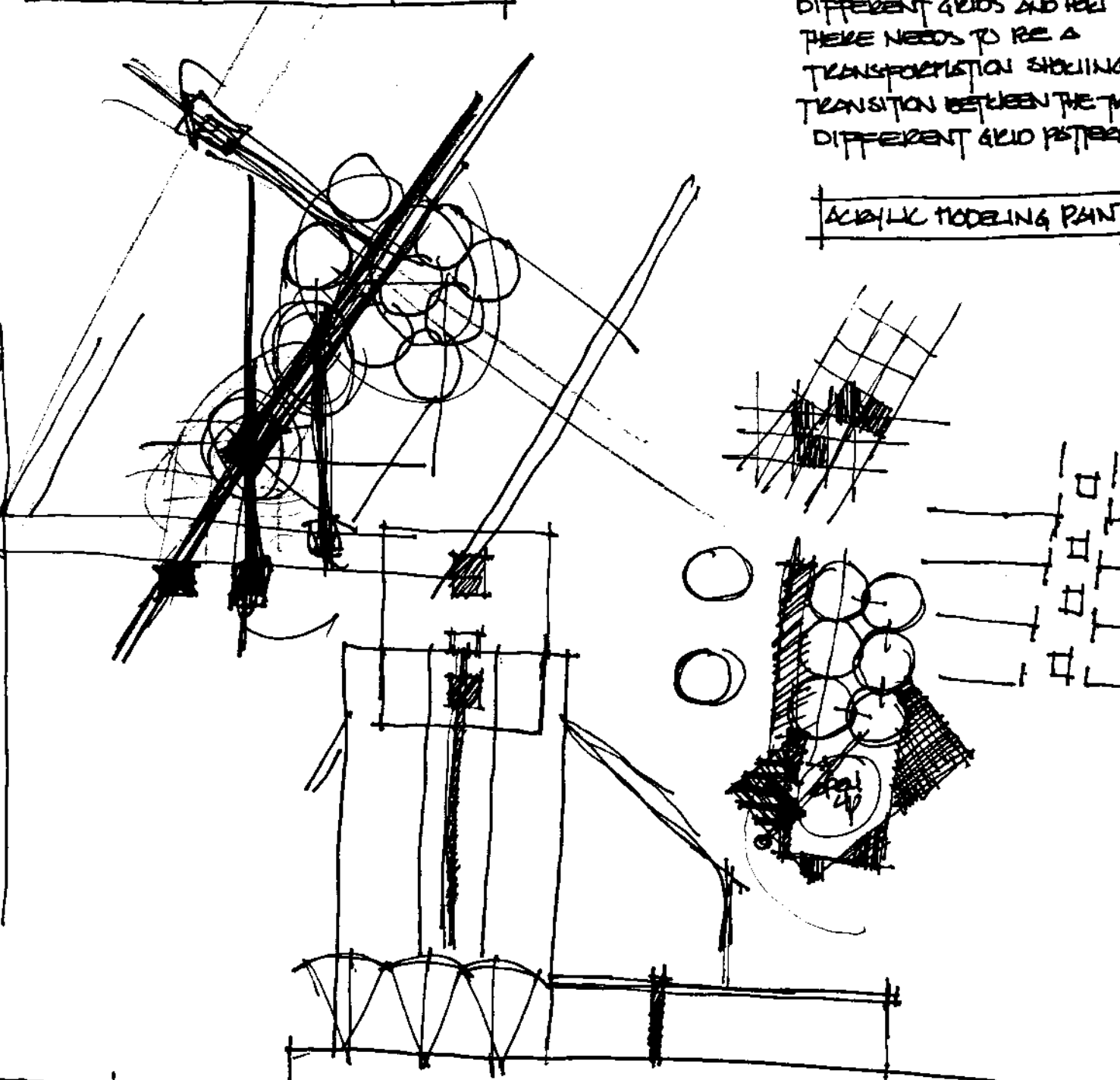
SKETCHES & SITE FINAL DESIGN



SKETCHES / FINAL DESIGN OF GRIDS

TALK WITH DOE ABOUT THE TWO
DIFFERENT GRIDS AND HOW
THERE NEEDS TO BE A
TRANSFORMATION SHOWING
TRANSITION BETWEEN THE TWO
DIFFERENT GRID PATTERNS

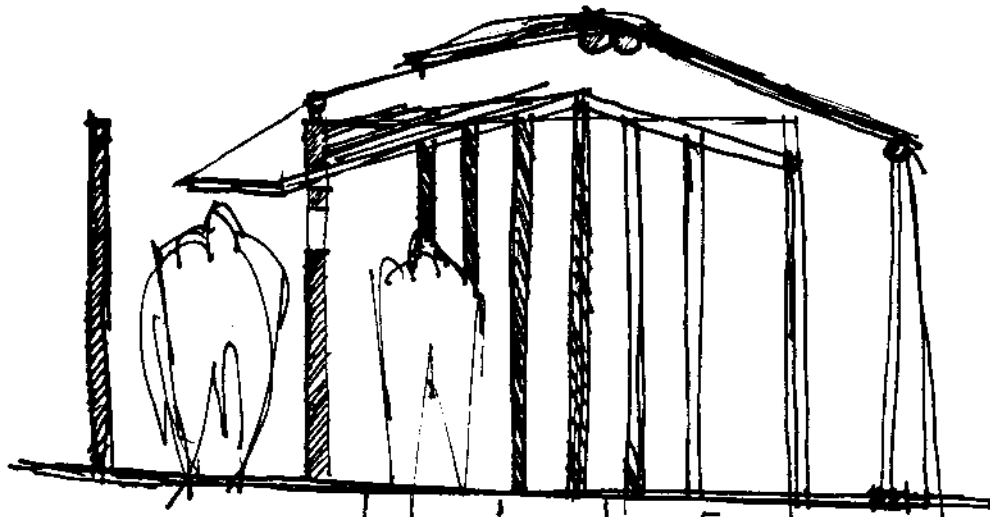
ACRYLIC MODELING PAINT



PROGRAM

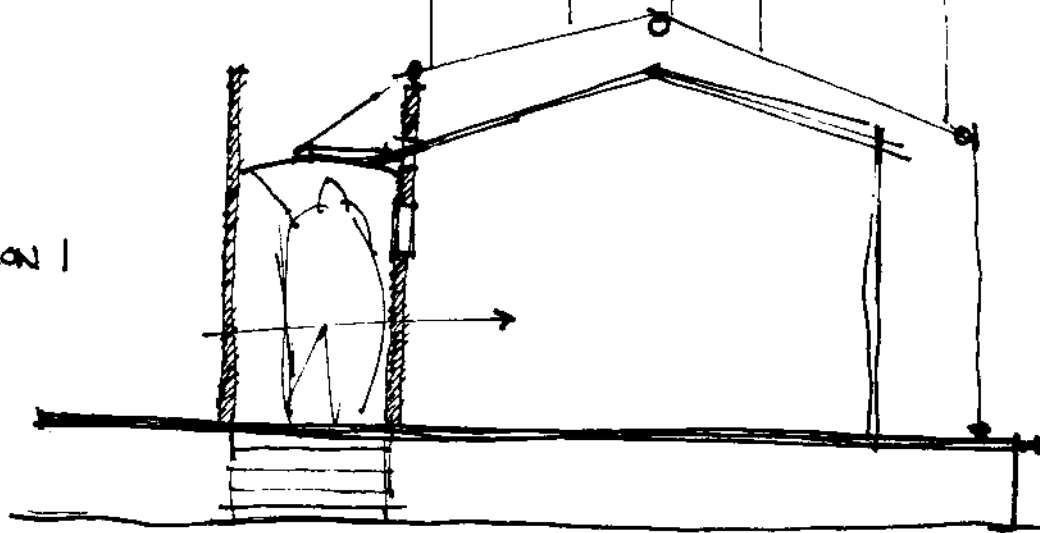
EMOTIONAL REFLECT
PLACE FOR PEOPLE TO
USE AS AN IDEAL
SPOT TO GET TOGETHER
AND FEEL AND DRINK
AND WRITE AND LISTEN
AND TALK —
GROUP AND INDIVIDUAL

SKETCHES: PENETRATING HALL



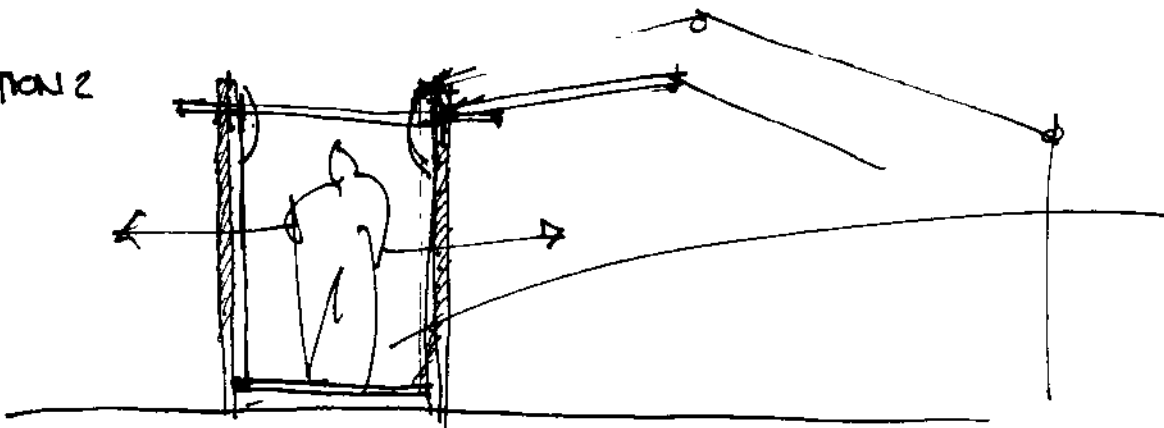
STRUCTURE OF INDIVIDUAL SPACES AND THE TENSION LINE AND CANOPY LINE COMING TOGETHER

OPTION 1



SHOULD TO AN BRIDGE SPACE WHERE A SENSE OF SPACE AND DISCOVERING NEW PLACES BECOMES A FILTER TO PREPARE THE USER FOR THE NEXT SPACE

OPTION 2



FILTER WHERE CHOICES CAN BE MADE OF HOW SUSPENDED KITA IN THE STRUCTURE OF THE PLACE

SKETCHES: DESIGN

NEED TO LOOK AT AND DESIGN

□ ENTRY WAY
OPTION I+II

□ WALL TREATMENT OF SPACE
HOW IS IT TO BE PORTRAYED

□ SILO STUDIO SPACE
FLOOR PLAN
SECTION

□ CROCK'S NEST ON SILOS AND
TREATMENT

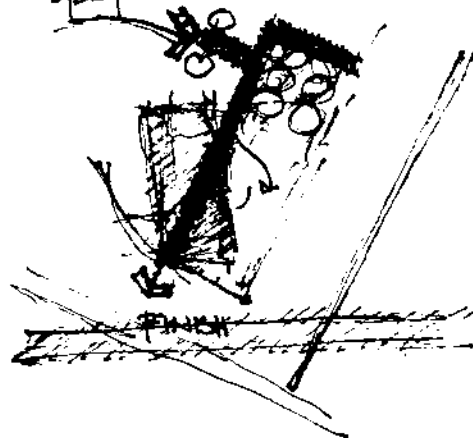
□ EXIT FROM SILOS AND
SITE OF EMOTION RETURN



WHAT MAKES IT A PROCESS
AND AN EVOLUTION AND NOT
JUST A PLACE TO VISIT -
WHY EXPERIENCE THE SPACE
AS A PROCESS AND NOT A
STATIC THING



SITE LINES ARE VERY IMPORTANT
AND PERHAPS THE ENTRY CAN
BE TREATED WITH VIEWS TO
OTHER DESTINATIONS IN THE
PROJECT -
THE PROCESS MAY BE BACKWARDS
AND MAYBE THE CONTINUATION
WANTS TO BEGIN THROUGH THE FIRST
TWO SILOS AND THEN PROCESS
FROM THERE ~~THE~~
START



THOUGHTS & PROGRESS

NEED TO DEVELOP THE ELEVATION OF THE BUILDING AND GIVE IT A MORE REFINED FEEL

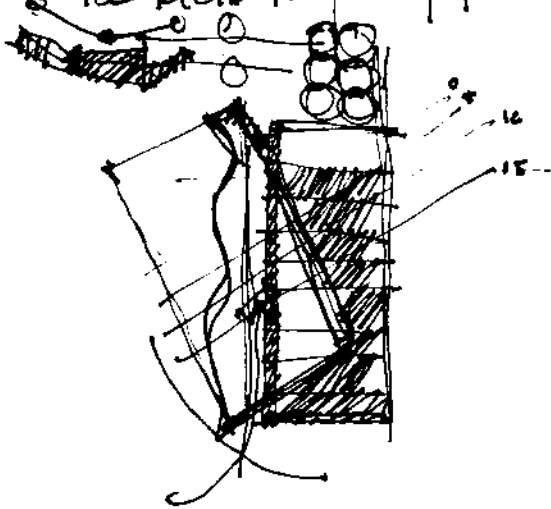
WORK ON ELEVATION FOR PLACEMENT OF THE FILTERS IN ARCHITECTURE

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

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

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

EXPLORE THE DIFFERENT ASPECTS OF THE EMOTIONS THAT MAKE THIS SUCH A POWERFUL PROJECT - REMEMBER THE PROCESS AND NOT THE PRODUCT THE EMOTION REPRESENT IS SIMILAR TO WINDOW SHOPPING IN THAT THE EMOTIONS ARE ALL DIFFERENT AND PERHAPS THE DIFFERENCES ARE SOMETIMES TOGETHER AND SOMETIMES SEVERATE
FACTORS OF ARCHITECTURE



SCHEDULE FOR WEEKEND

NEED TO KNOCK ON

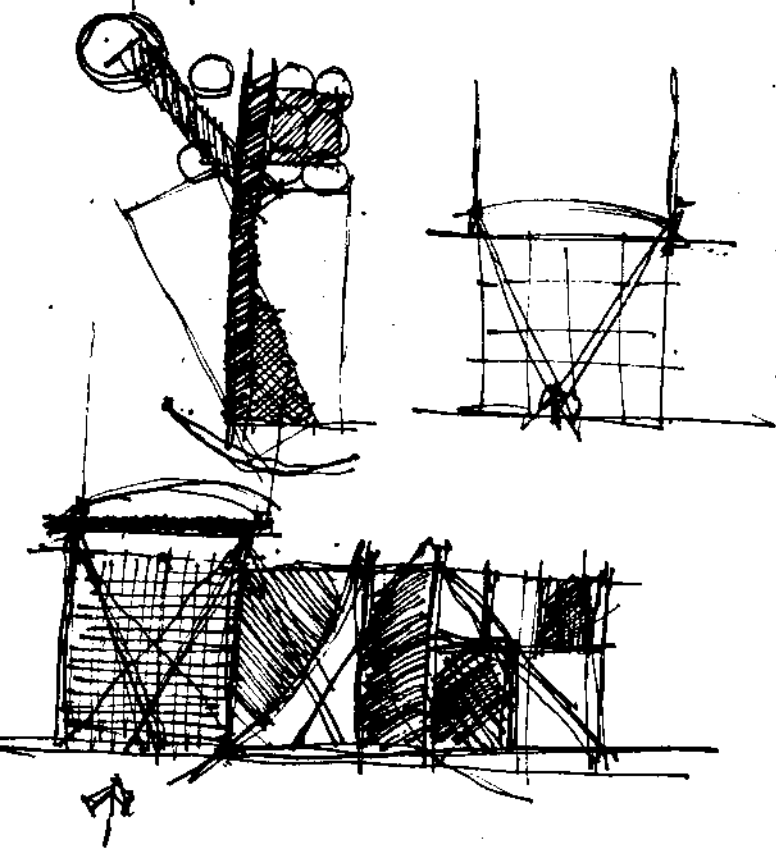
- CRANK OUT AT LEAST OPTION A
 - ELEVATION
 - FLOOR PLANS
 - SECTIONS

RE-EVALUATE AND MAKE NECESSARY DESIGN CHANGES

LOOK AT FILTERS

SHOW DETAILS OF INTERIOR KLANS AND EXPERIENCES

SHOW DETAILS OF KLIDE CONNECTIONS AND FILTERS



PERHAPS THE TRUTH LIES IN THE RESEARCH AND THE DESIGN LIES WITHIN THE THOUGHT OF TRANSPORTING ARCHITECTURE IDEAS INTO PHYSICAL THINGS AND IDEAS MANIFESTING INTO THE TOTAL DESIGN -

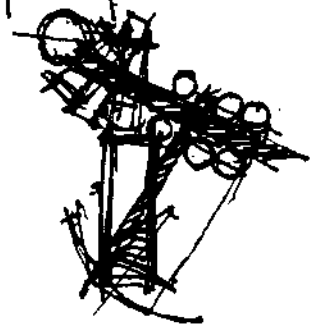
FILTERS -
 AGAIN DON'T LOSE FOCUS ON WHAT THE ULTIMATE GOAL OF THE ENTIRE PROCESS IS - BRINGING PEOPLE THROUGH FILTERS AND PHYSICAL MANIFESTATIONS OF THE PSYCH THAT REVEALS THESE NEW THINGS



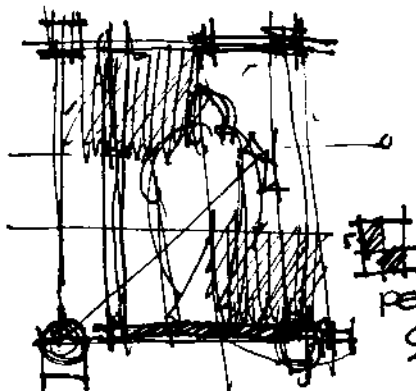
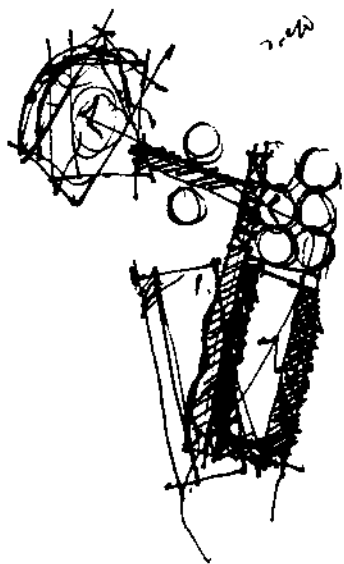
THE NATURAL ENV. ACTS LIKE A FILTER AS YOU GO FROM ONE PLACE TO ANOTHER

THESE SEEM TO BE A STEADY / SOMETIMES ABOUT CHANGE FROM ONE CONTEXT TO ANOTHER

WE TALK OF THESE FILTERS AS A PLACE TO HAVE A CHOICE AND DECIDE WHERE THEY WANT TO GO OR NOT - BUT WHAT MAKES THEM GO FROM ONE PLACE TO ANOTHER

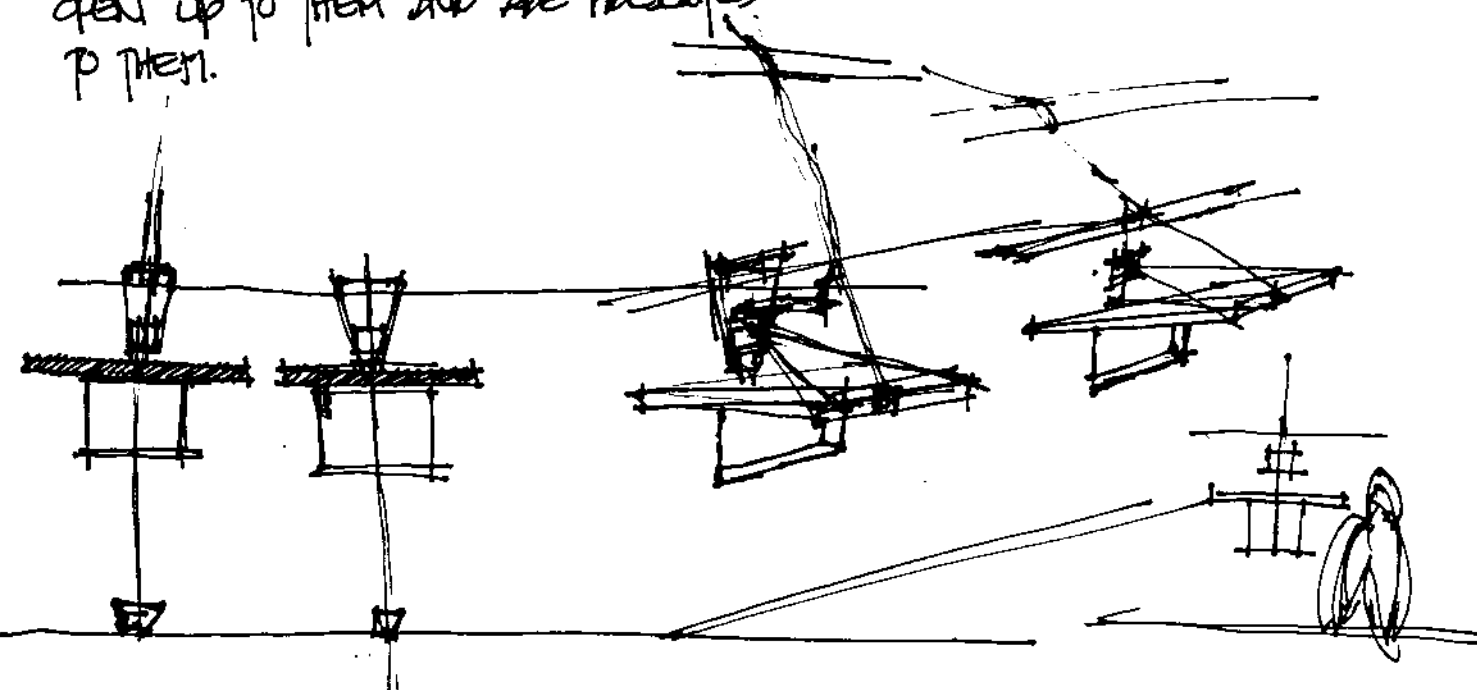


SKETCHES: SITE DESIGN



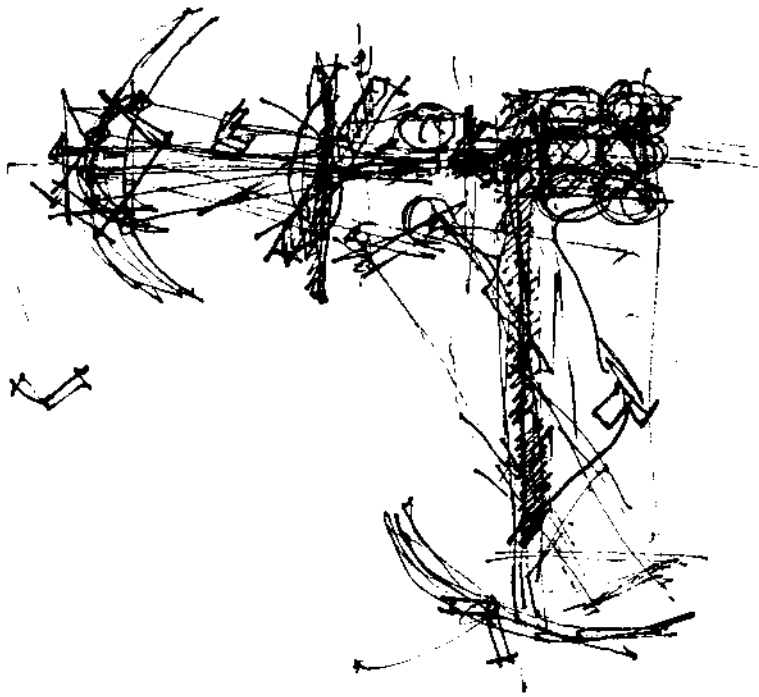
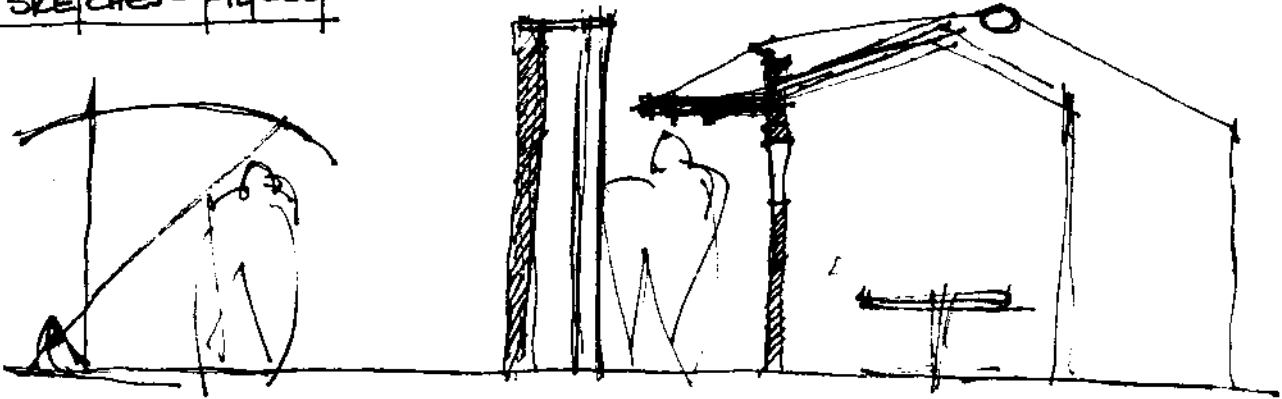
PERHAPS THE FILTERS
CHANGE AND BECOME
THAT PART OF THE
BUILDING ONE IS
ENTERING AND THE
FILTERS BEGIN TO
MAKE A CHANGE AND
BEGIN THE PIECES OF
THE EXPERIENCE
AS WELL

PERHAPS ONE CONSTANTLY FEELS THAT
THEY ARE INSIDE PART OF THE MACHINE
AND DIFFERENT ASPECTS OF FEELINGS
OPEN UP TO THEM AND ARE PRESENTED
TO THEM.



HOW TO SOLVE THE PROBLEM OF THE
ELEVATION WITH THE DETAILS
LOOKING LIFE AND EASY

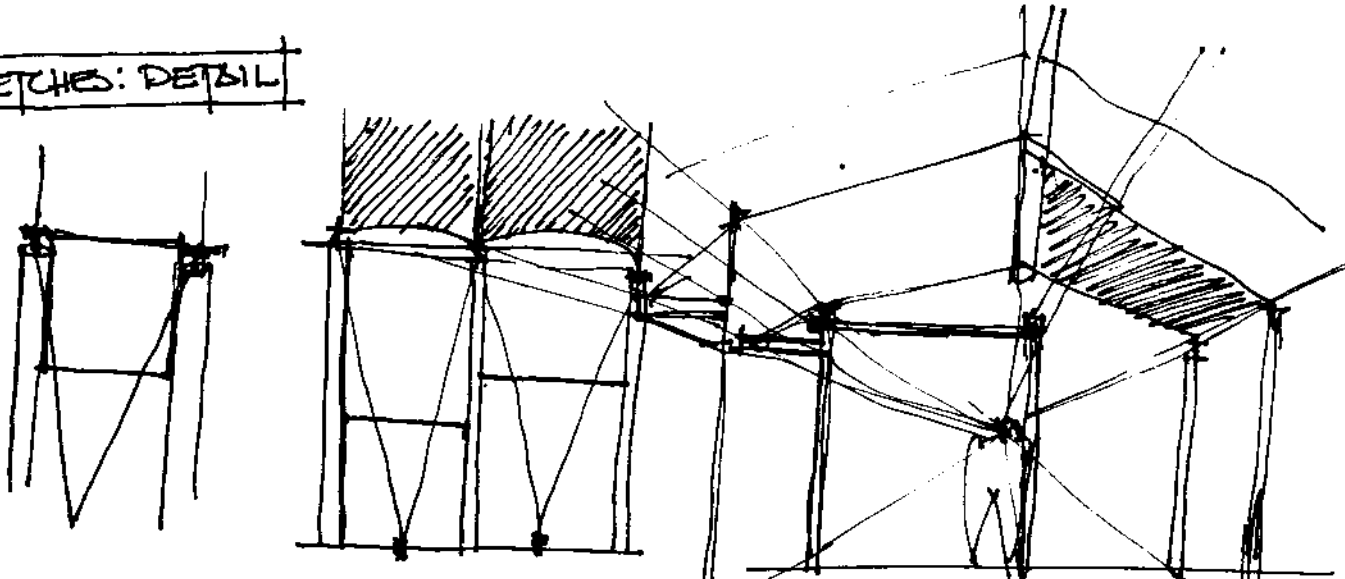
SKETCHES - FILTERS



SKETCHES: SITE DESIGN

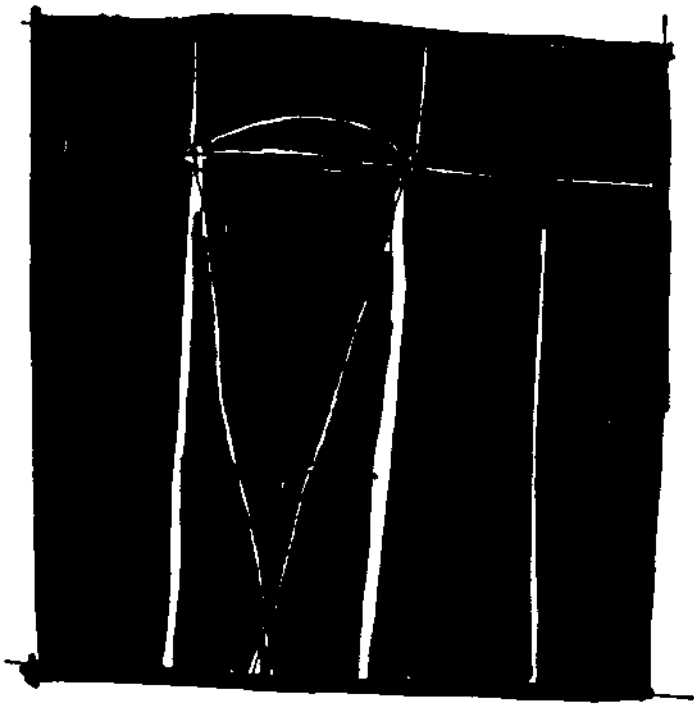
BRINGING PEOPLE INTO THE LAST SPACE WHERE
THEY CAN MEDITATE OR THINK OR RELAX BEFORE
THEY LEAVE THE SPACE OR THEY CAN GO TO
IT BEFORE THEY ENTER INTO THE SILOS TO PRINT
OR WRITE OR THEY CAN PAINT / WRITE TALK
SIT IN THE PUBLIC SPACES OF THE CENTER FOR
EMOTIONAL RETREAT.

SKETCHES: DETAIL

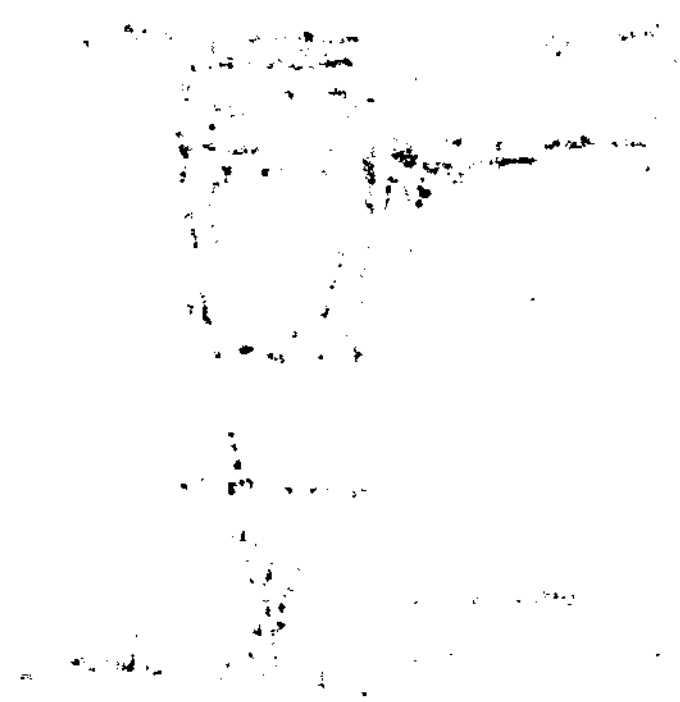
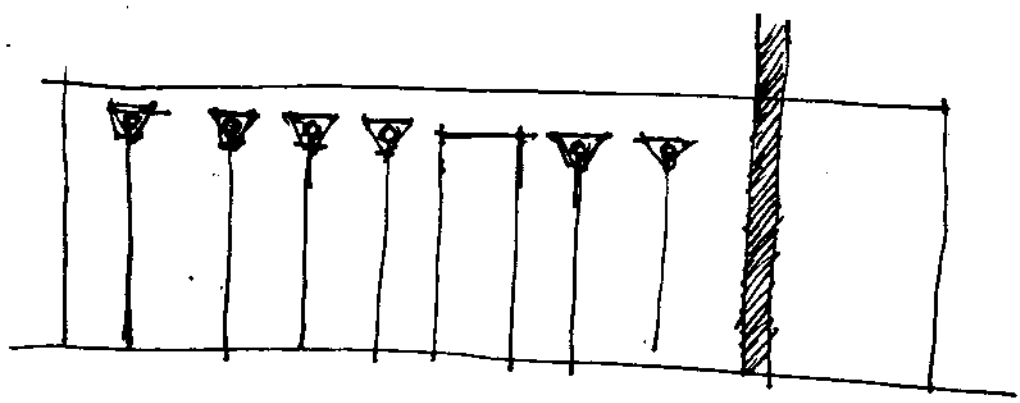
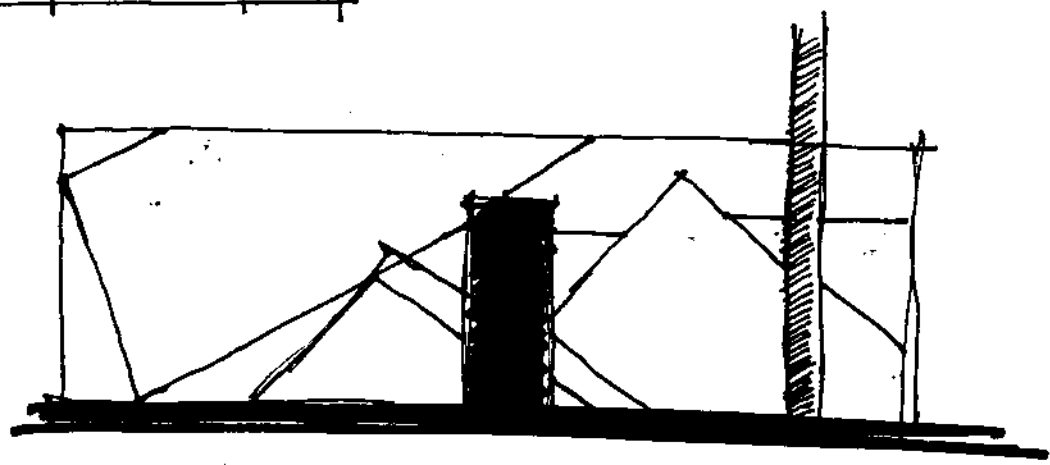


PERHAPS
 A MODEL NEEDS
 TO BE BUILT OF
 LIGHT 1/4" TUBING
 TO ACCOMPLISH
 THESE CERTAIN
 DETAILS—

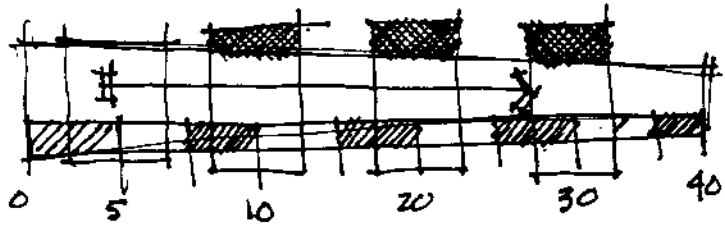
DETAIL OF NORTH
 ELEVATION



SKETCHES: DETAILS

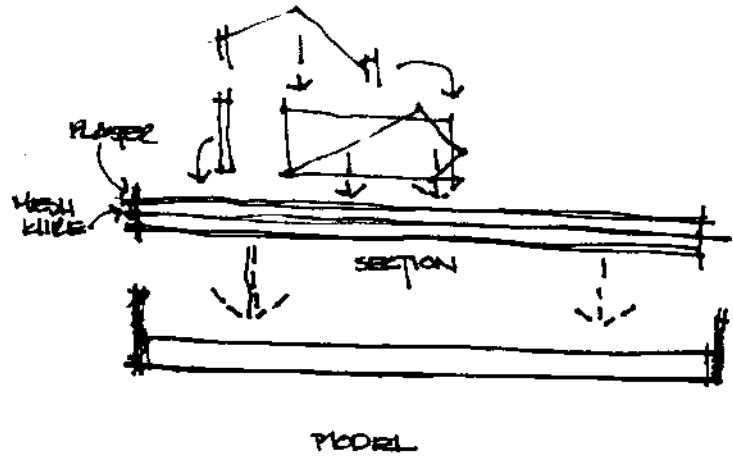


FINAL DESIGN PROCESS



PROCESS OF INCLUDING RESEARCH ON AND IN THE FINAL DRAWING PROCESS OF PRESENTING THE TRANSFORMATION OF THE THESIS FROM RESEARCH EXPERIENCE TO A SOMETHING ABSTRACT SPATIAL EXPERIENCE

- # BLOCK OUT ELEVATIONS OF ALL EXTERIOR WALLS
- # BLOCK OUT SECTION WITHIN SILOS - HOW DOES THE STUDIO SPACE BLOCK TOGETHER WITH THE CIRCULATION
- # BLOCK OUT ALL DETAILS OF BOTH
 - # ENTRY WALL
 - # TRACK ELEVATION
 - # CANOPY SYSTEM
 - # ROOF INTERSECTING SYSTEM
 - # WALL ELEVATION

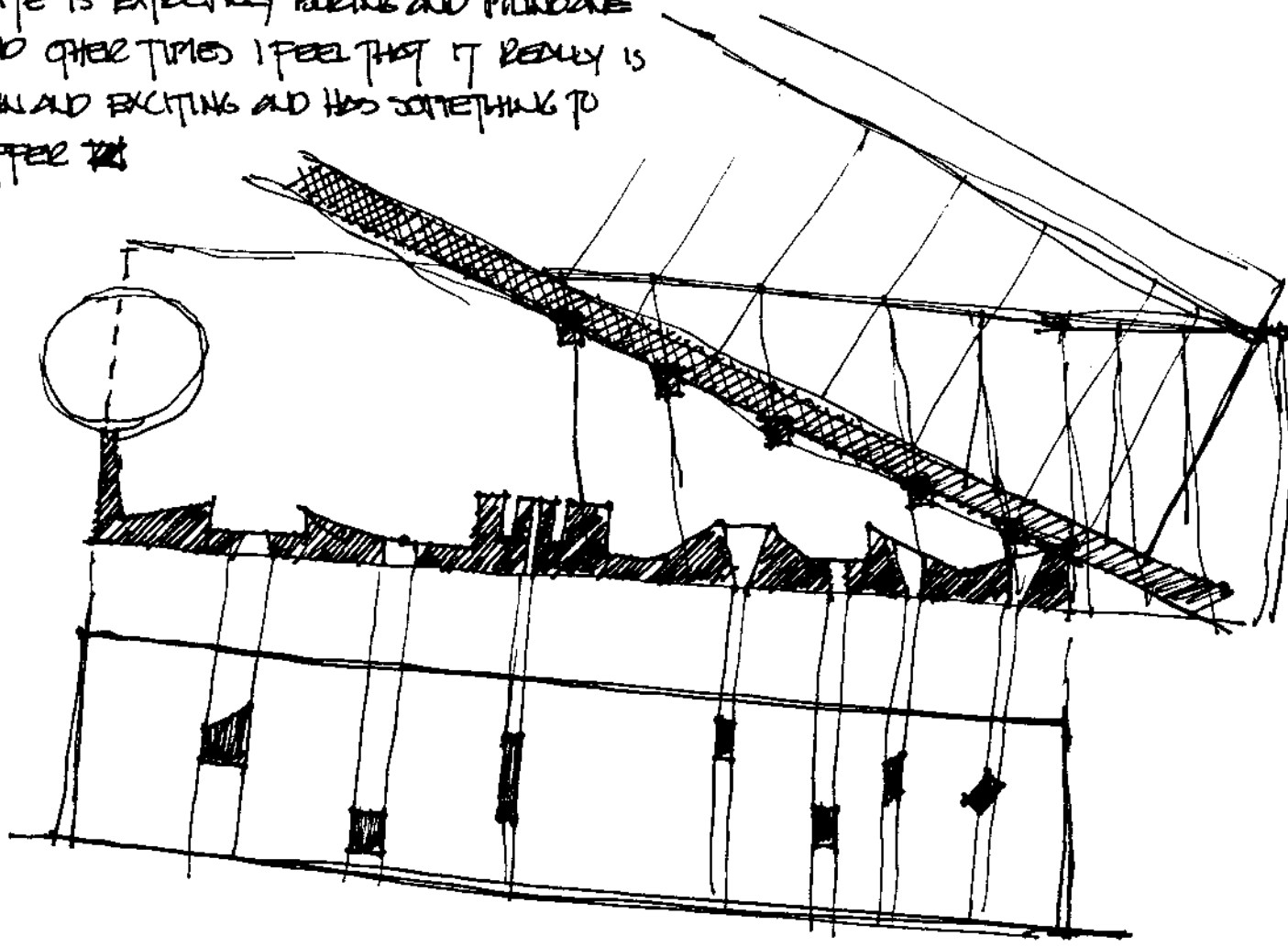


MAKE WOOD AND MATERIAL COUNT FOR MODEL

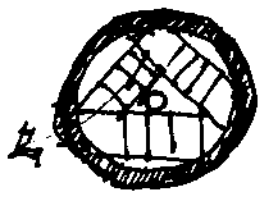
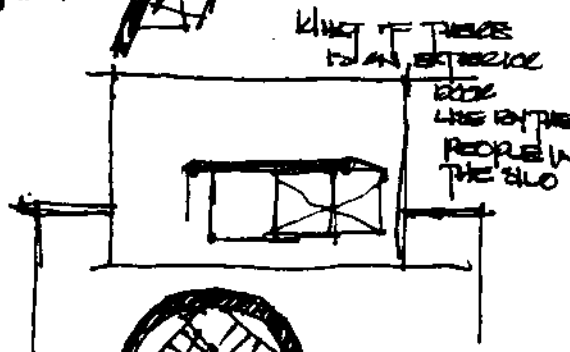
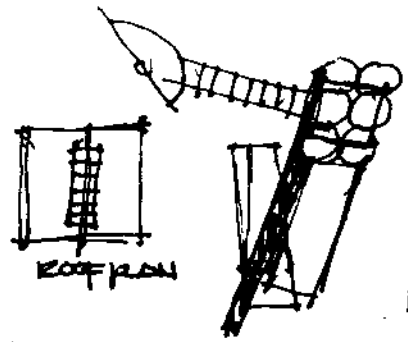
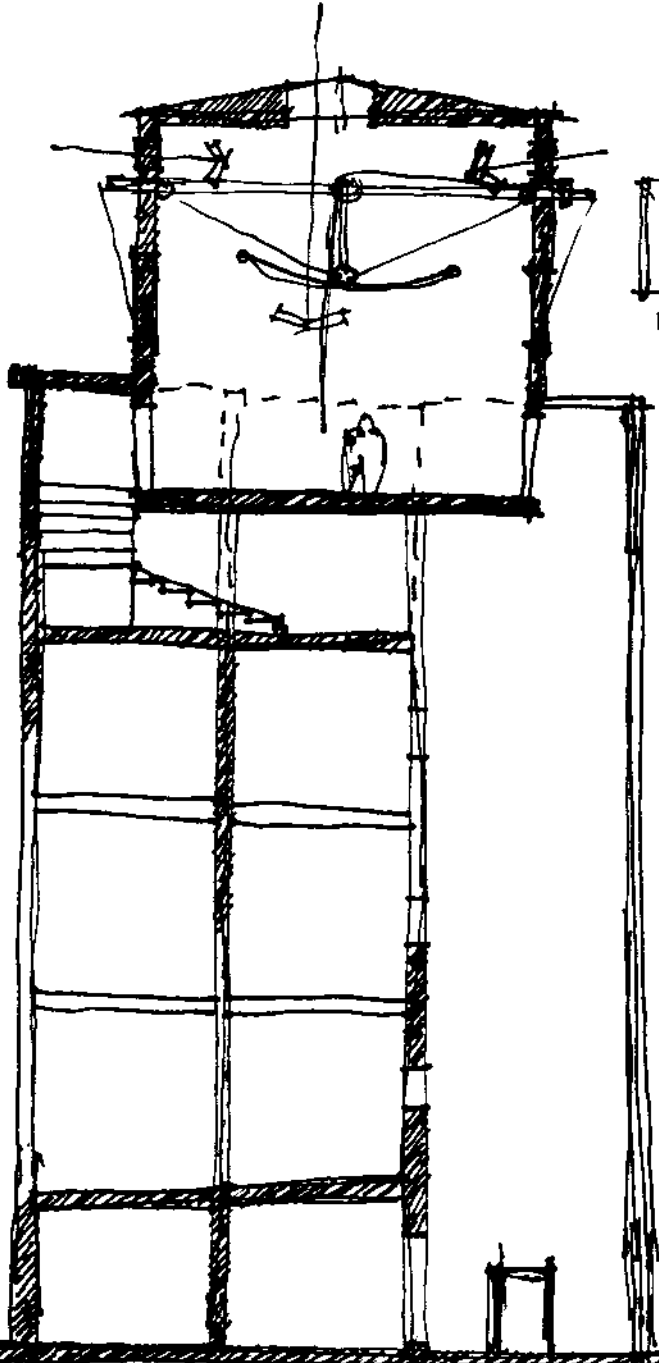
- # WOOD
- # WIRE
- # PLASTER
- # BASE
 - 3 1/2 x 3 1/2 x 3/4" THICK
 - P SUPPORT MODEL

SKETCHES: FINAL DESIGN

CONCERNED WITH THE EMOTIONAL APPEAL OF THE SITE: — SOMETIMES I FEEL THAT THE SITE IS EXTREMELY BORING AND MILDRANE AND OTHER TIMES I FEEL THAT IT REALLY IS FUN AND EXCITING AND HAS SOMETHING TO OFFER ~~THE~~



SKETCHES OF STUDIO SPACE AND SILOS



SILO W/ THE TRIANGULAR STAIRS TO HAVE ACCESS TO THE STUDIO SPACES

EXTERIOR WALLS SHOULD REFLECT SOME PATTERN FOR THE SUN'S TRAVEL DURING THE DIFFERENT SEASONS AND TIMES DURING THE DAY

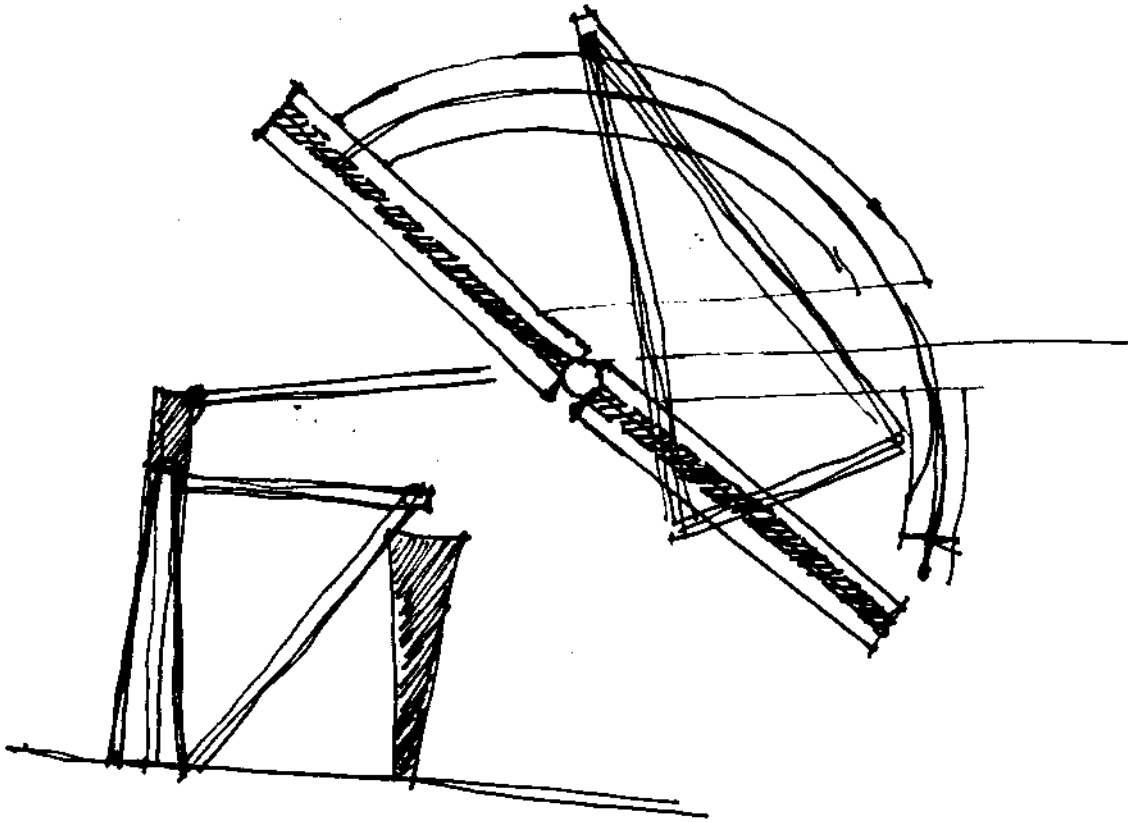
SECTION

STUDIO 404

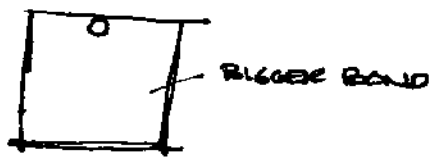
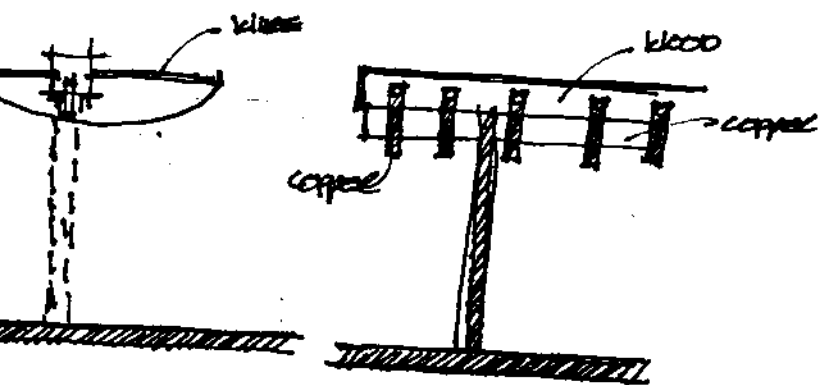
PURCH/
APRIL 3 '92

SKETCHES: FINAL DESIGN II

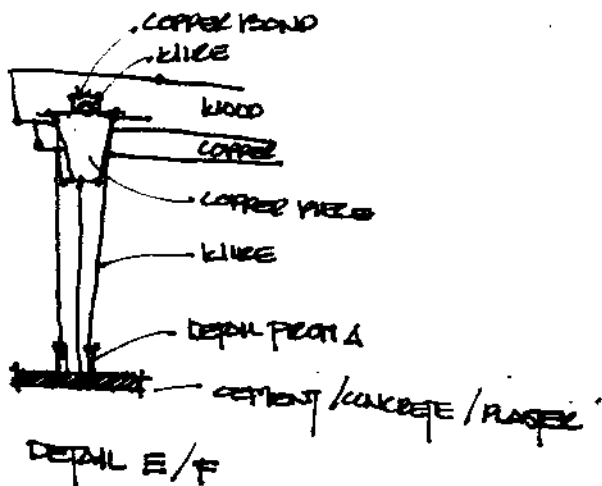
PERCEPTION SPACE



SKETCHES: DETAILS



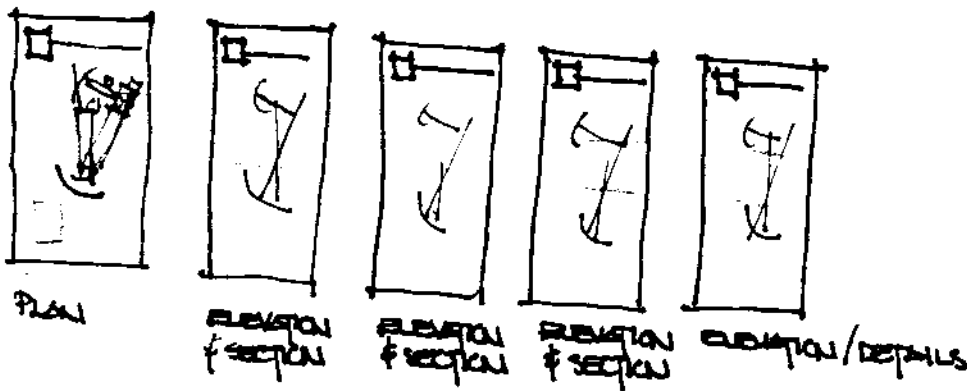
WORKED ON STUDY MODEL
OF DETAILS AND REFINES
NOW IS TIME TO BEGIN
FINAL PRESENTATION DRAWINGS
WHICH ARE DUE APRIL 17
FOR THEIR REVIEW PRESENTATION



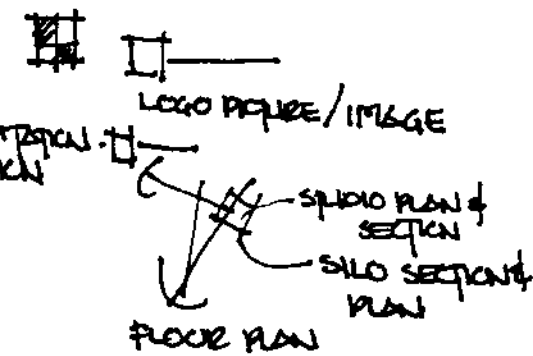
I BELIEVE THAT THE DETAILS ARE ALSO
A VERY IMPORTANT ELEMENT TO THE
EMOTIONAL EXPERIENCE OF THE SPACE
BECAUSE OF THE OVERALL SPACE IS
TRANSLATED TO THE ELEMENTS THAT
APPEAR TO THEIR EYE WITH THE CANVAS
FRAME BLOCK OF THE (PLASTER) CONCRETE
WITHOUT THESE PARTICULAR ELEMENTS THEN
THE CHARACTER OF THE SPACE ONLY REACHES
AN EXPERIENCE IN VOLUME AND GEOMETRY
AND THERE IS NO STORY THAT IS TOLD K/W
THAT FRAMEWORK.

NOW, I AM AND DO REALIZE THAT
I AM TACKLING ONLY A PART OF
THE ISSUES OR PROBLEMS OF
EMOTION IN ARCHITECTURE. THE
CHALLENGE, HOWEVER, HAS BEEN
IN THE TRANSITION FROM RESEARCH
TO ARCHITECTURE AND HOW TO
INTERPRETED WHAT I HAVE
LEARNED AND IMPLEMENT THAT
INTO MY FINAL / SCHEMATIC DESIGN.
THIS THESIS PROJECT WILL NEVER
BE OVER B/C IT IS AN ONGOING
LEARNING EXPERIENCE IN WHICH
I'VE JUST BEGUN TO BREAK THE
TIP OF THE ICEBERG.

LAYOUT OF BOARDS



GRID LAYOUT COULD BE
 TOSSED UPON 4'S BUT
 NEED TO BE CAREFUL
 OF THE GRID PLANNING
 WITH THE LOSOS IN THE
 LEFT HAND CORNER OF
 EACH DRAWING -
 I'M GOING TO NEED



TODAY

- LAYOUT BOARDS
- LAYOUT FLOOR PLANS ON BACK SIDE OF RYLAN
- INK THE FLOOR PLAN FOR THE FIRST BOARD

EACH DAY AFTER SHOULD COMPLETE
 A SET OF DRAWINGS

- MONDAY ELEVATIONS
- TUESDAY SECTIONS
- WEDNESDAY DETAILS
- THURSDAY LOGO

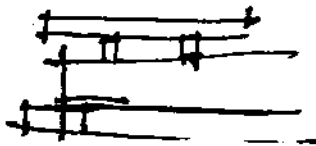
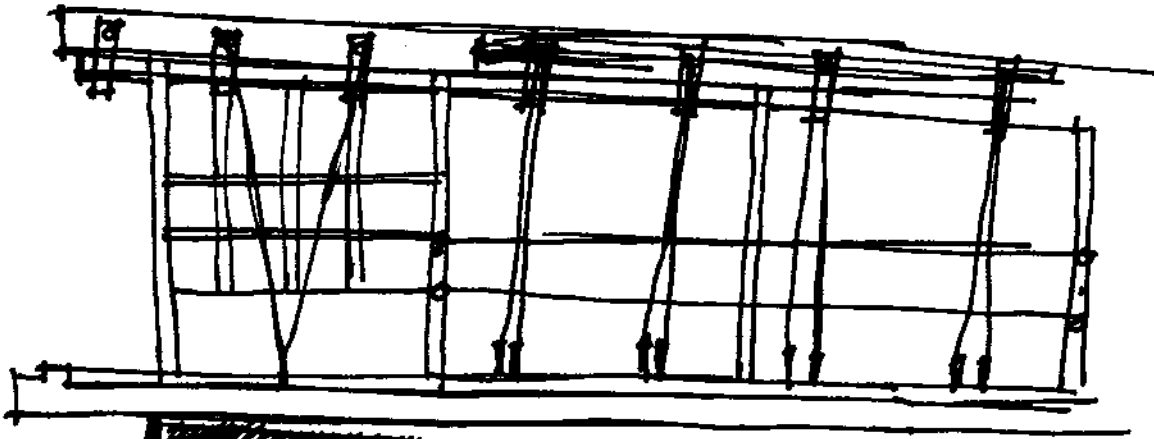


CAN BEGIN PRODUCTION OF MODEL IN BETWEEN THE PIECES OF THE DRAWINGS

- ELEVATION OF EACH SIDE AND SECTION TOTAL OF 8 DRAWINGS
- DETAIL DRAWINGS
 - CANOPY
 - ARCHITECT PLANE
 - CROSS WALL
 - WALL PANELS
 - PARTITION SCREENS
- NEED GENERAL LETTERING INFO ON DRAWINGS

WORK ON ROOF STRUCTURE WHILE LAYING OUT THE DRAWINGS
 BEGIN ALL PRODUCTION PHASE USING SKETCHES TO HELP GUIDE -
 CHANGES CAN STILL BE MADE BUT RESEARCH SHOULD BE PUT ON HOLD FOR A WHILE

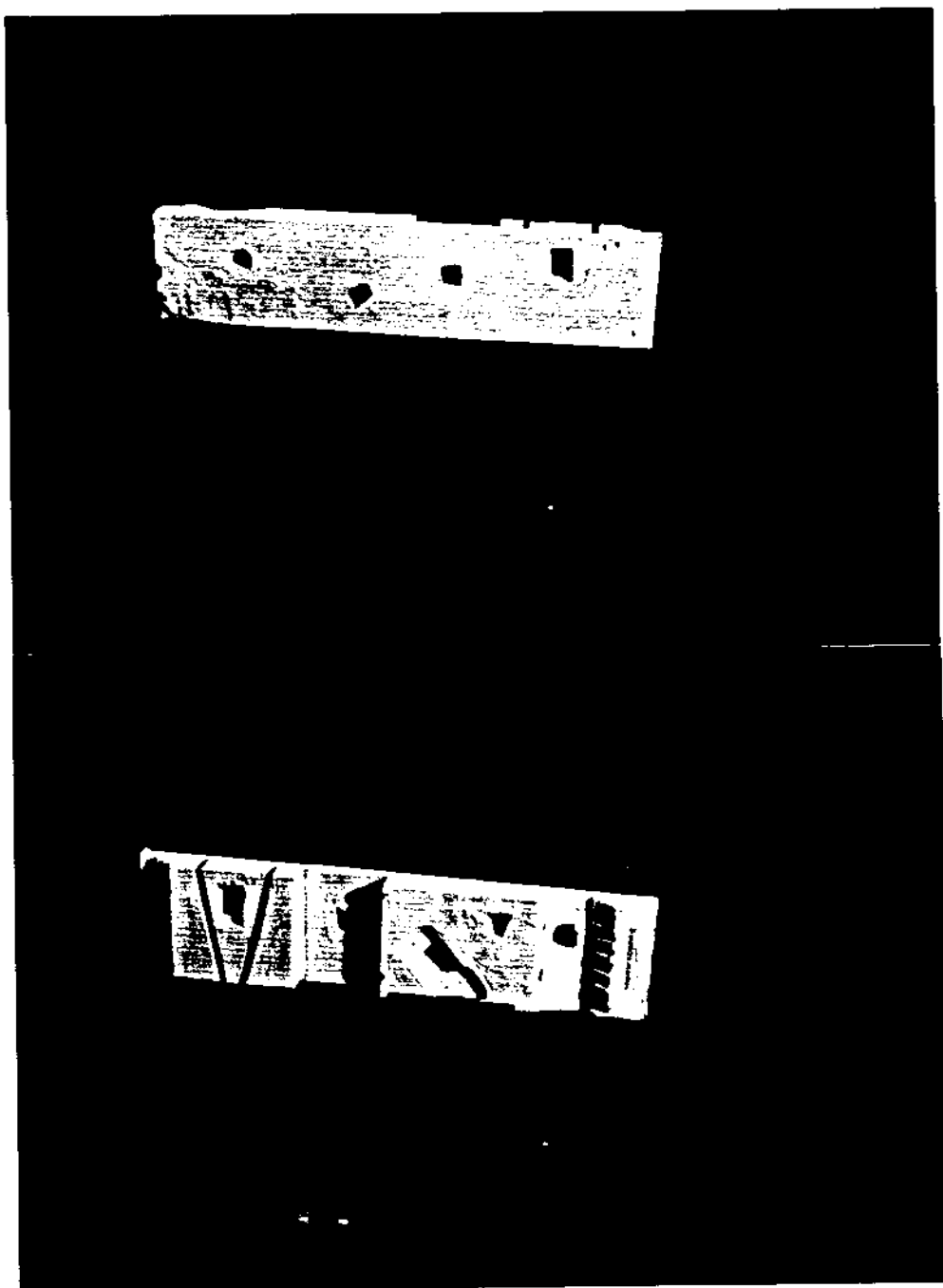
SKETCHES: DETAIL



cammack retreat center

The wall and its progression

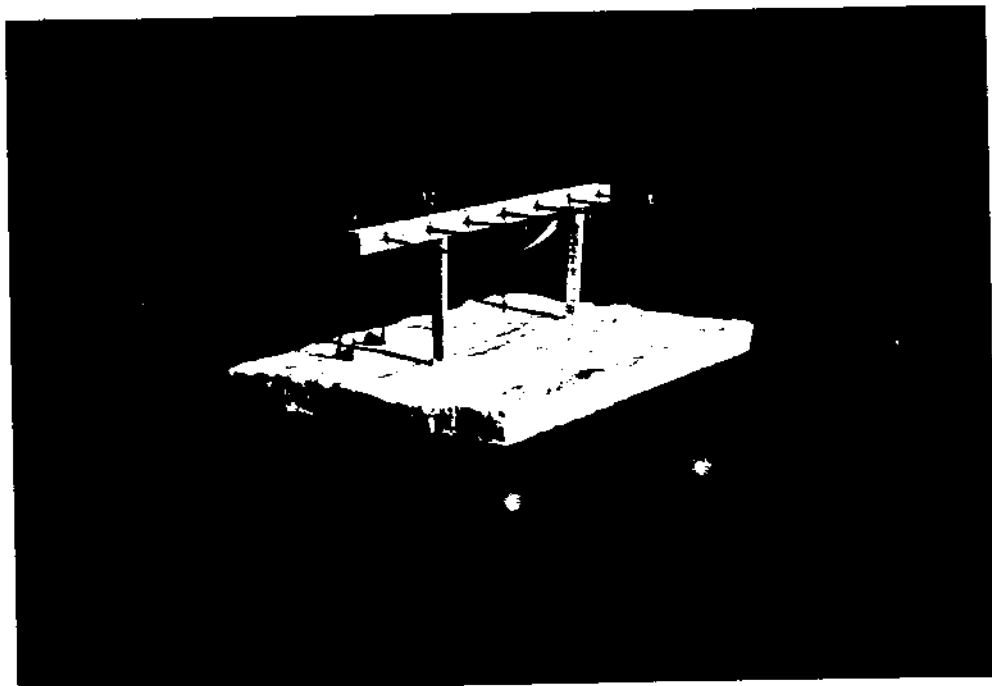
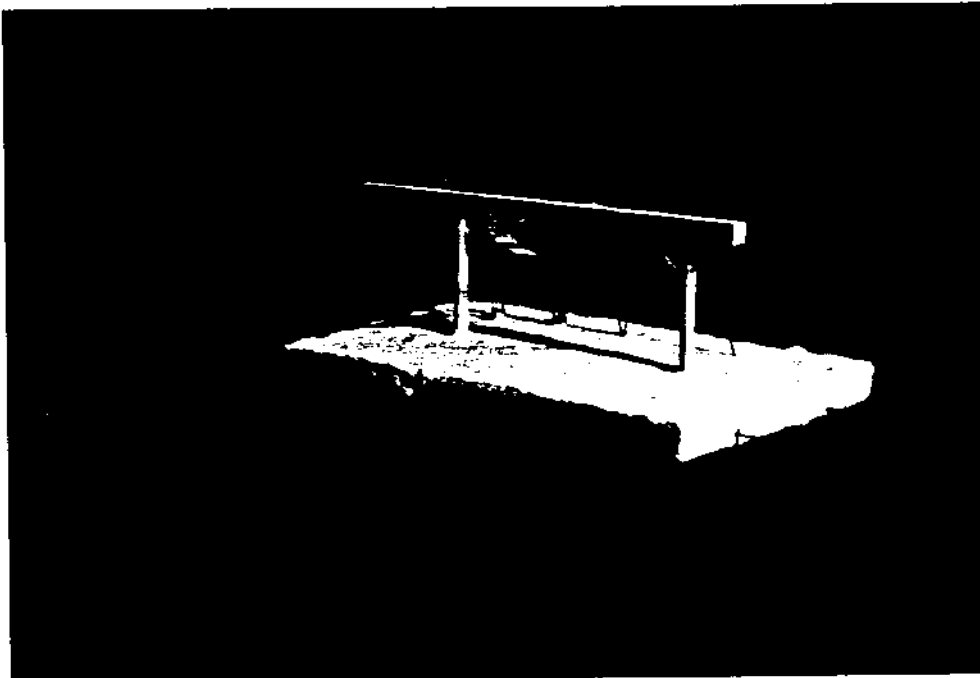
The original intent of the wall was to have something very massive, but would reflect opposite impressions on either side of the wall.



cammack retreat center

Details of wall vocabulary

Trying to offer the contrast in materials between the concrete, wood and steel to evoke and or stimulate emotion from the user.



cammack retreat center

**Be patient toward all that
is unsolved in your heart
and try to love the questions
themselves.**

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

cammack retreat center

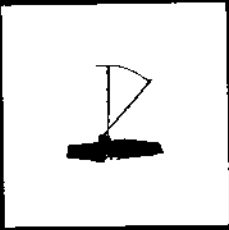
CHAPTER SEVEN

Final Design

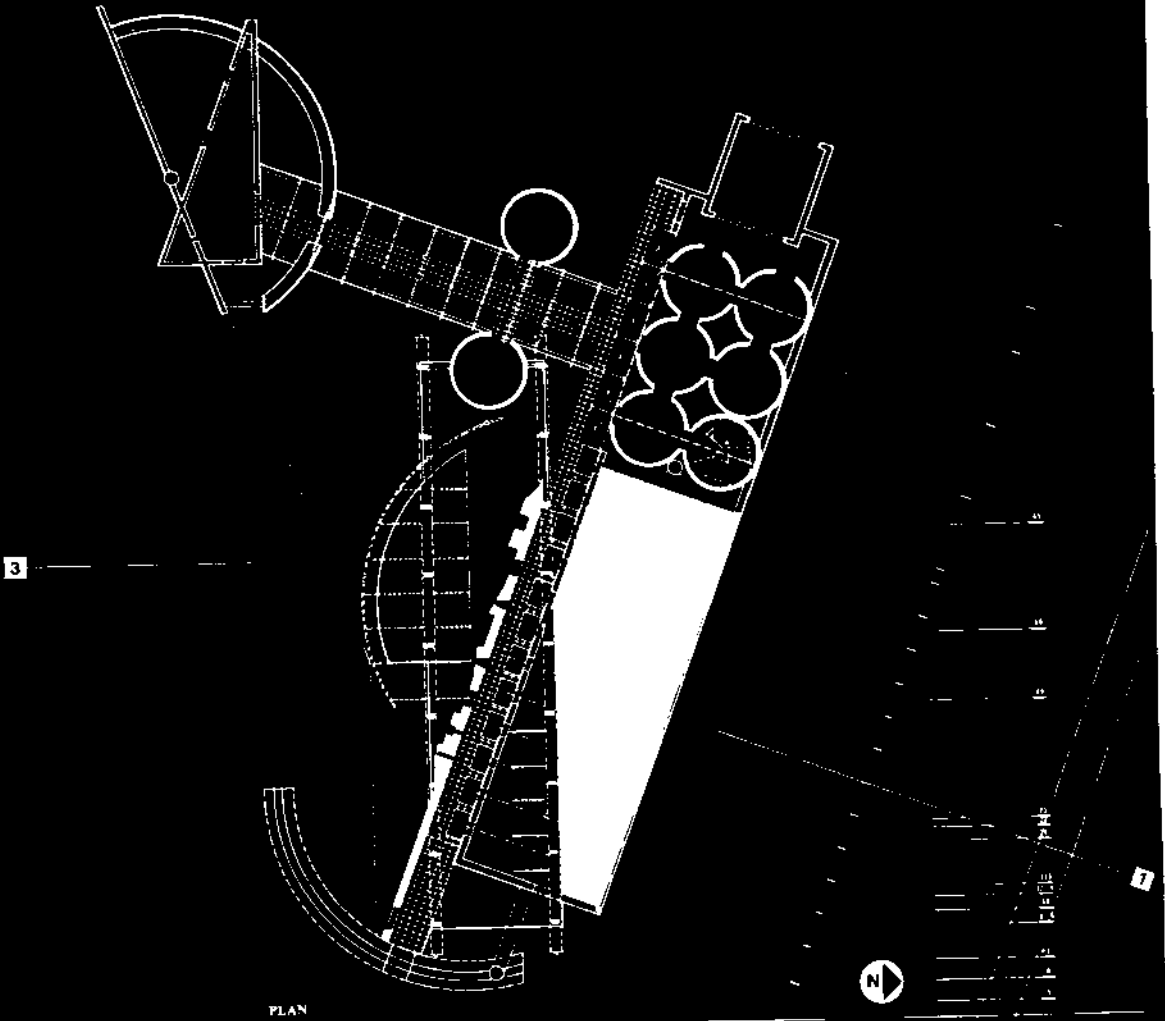
- Final Boards of Retreat Center for Cammack
 - Floor Plan
 - Elevations
 - Axonometrics
 - Details

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

- Conclusion



CAMMACK RETREAT CENTER

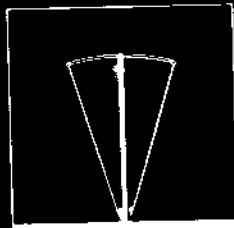


PLAN

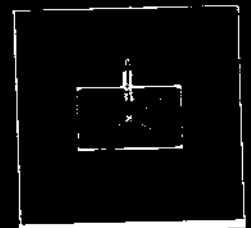
2



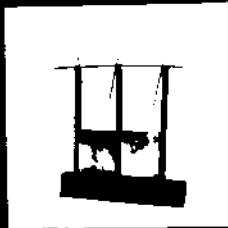
SECTION



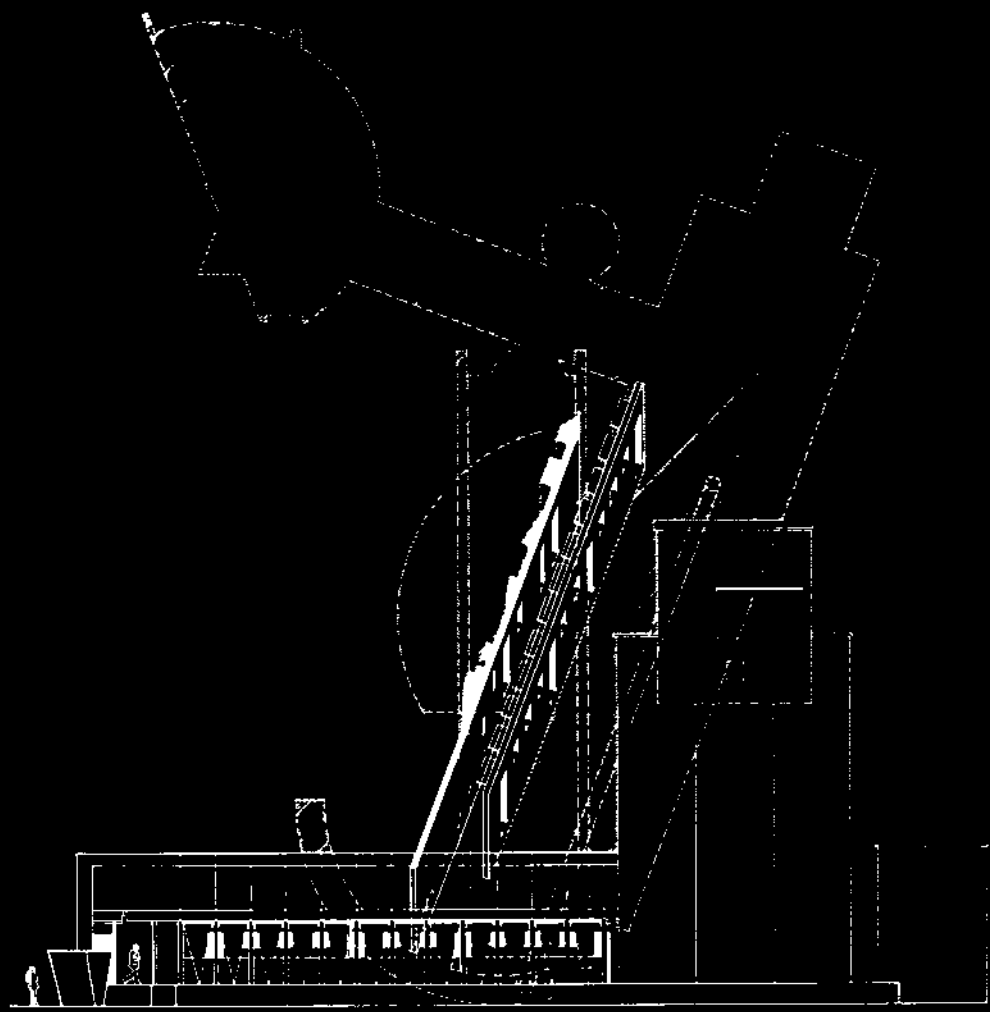
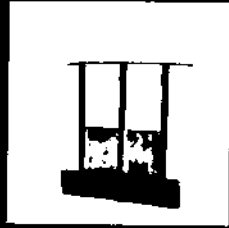
ELEVATION



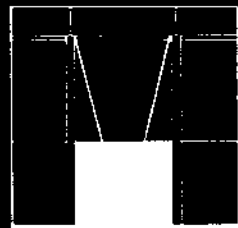
PLAN



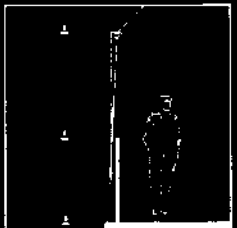
CAMMACK RETREAT CENTER



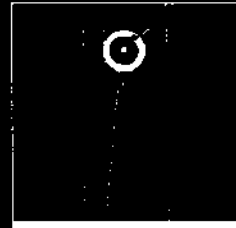
ELEVATION 1



ELEVATION



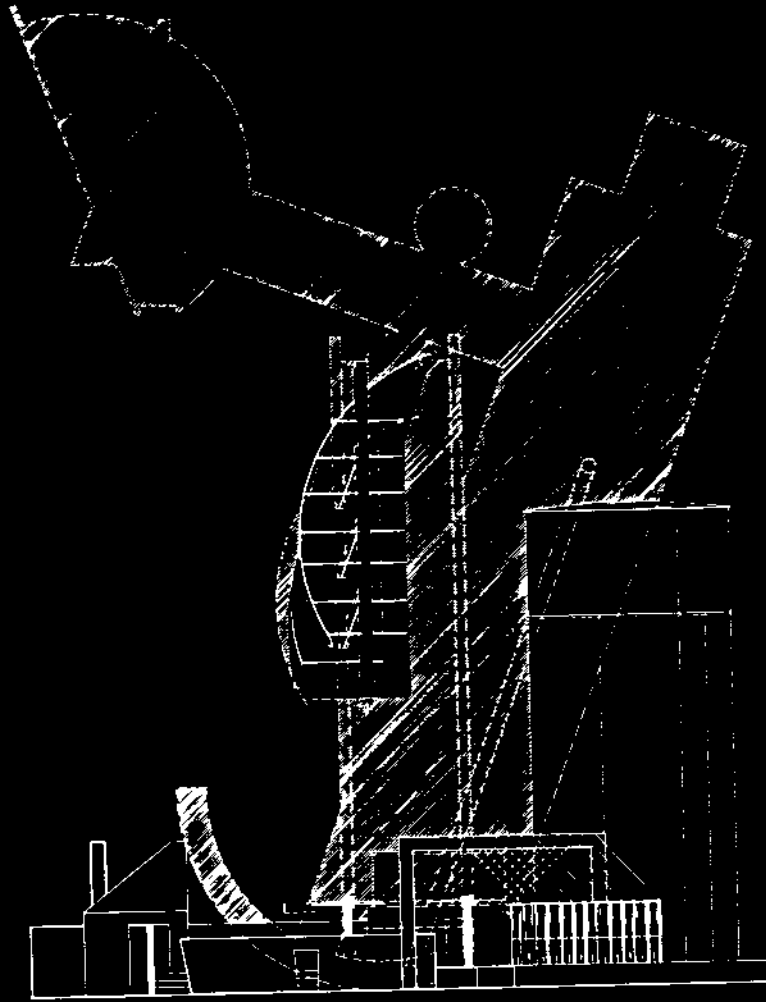
SECTION



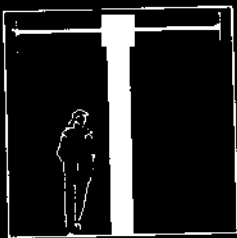
SECTION



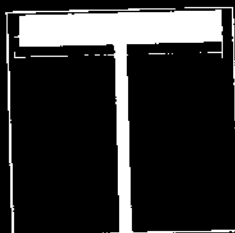
CAMMACK RETREAT CENTER



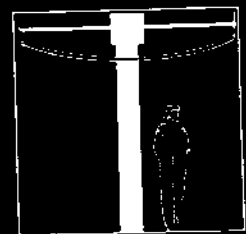
ELEVATION 2



SECTION



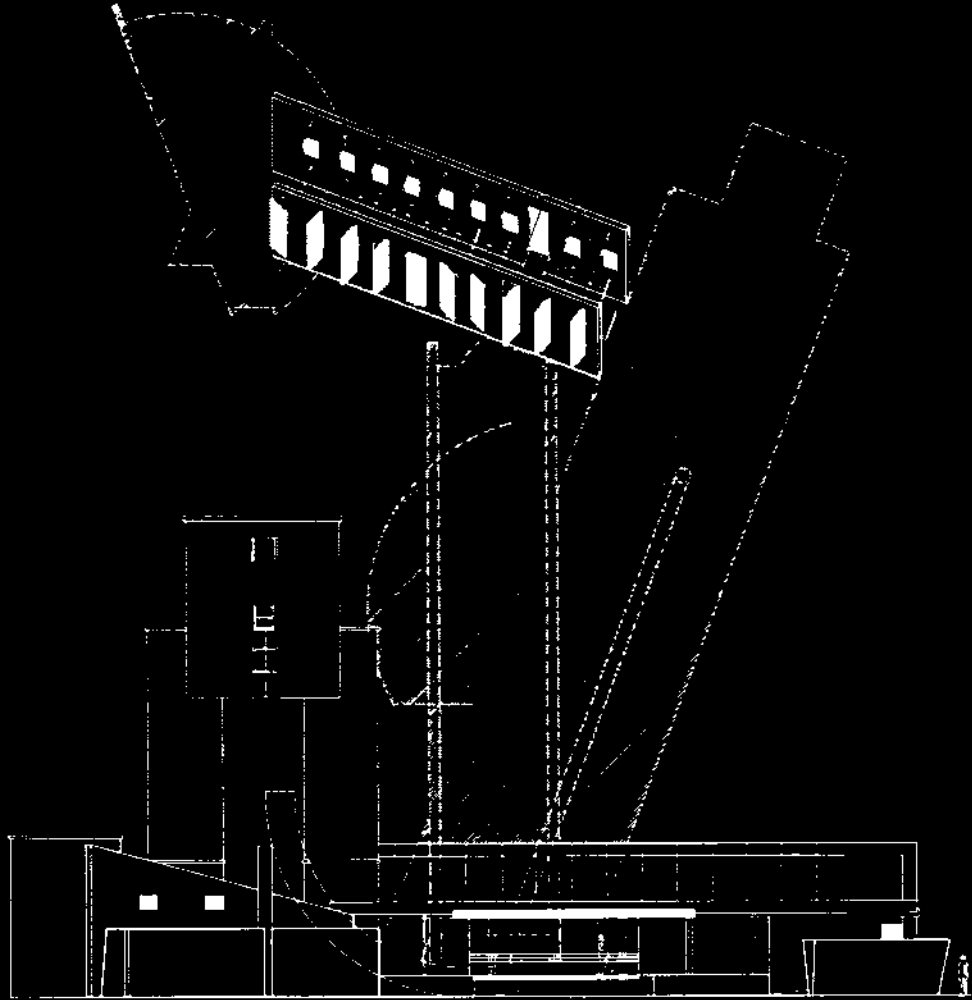
ELEVATION



SECTION



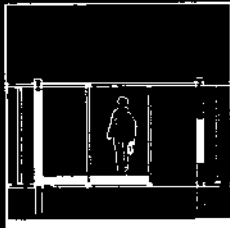
CAMMACK RETREAT CENTER



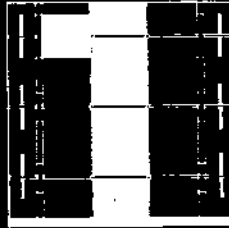
ELEVATION 3



SECTION



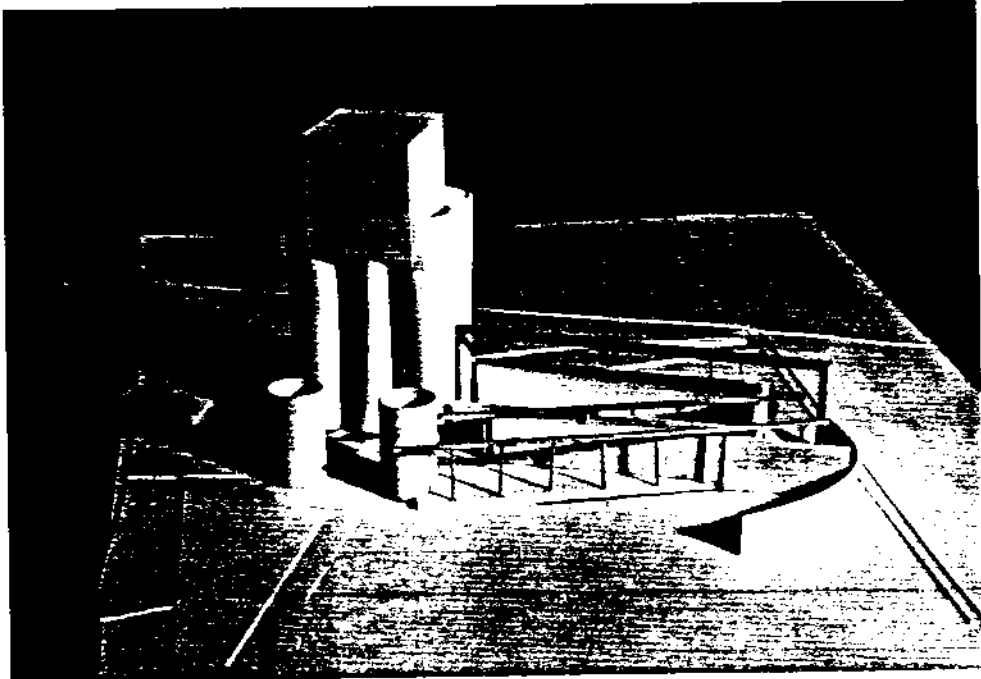
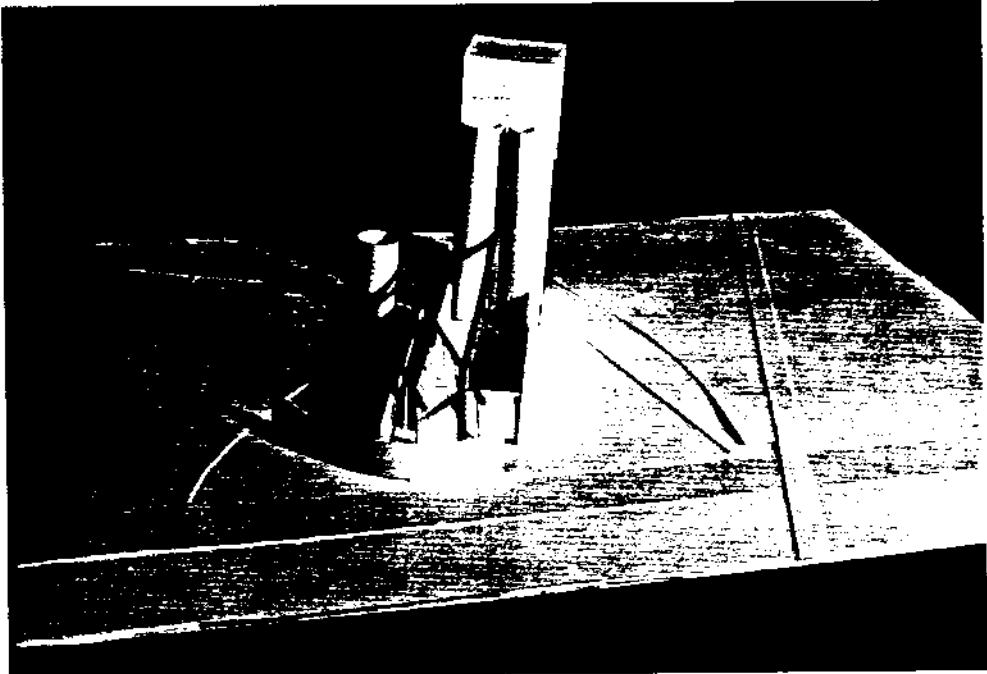
SECTION



PLAN

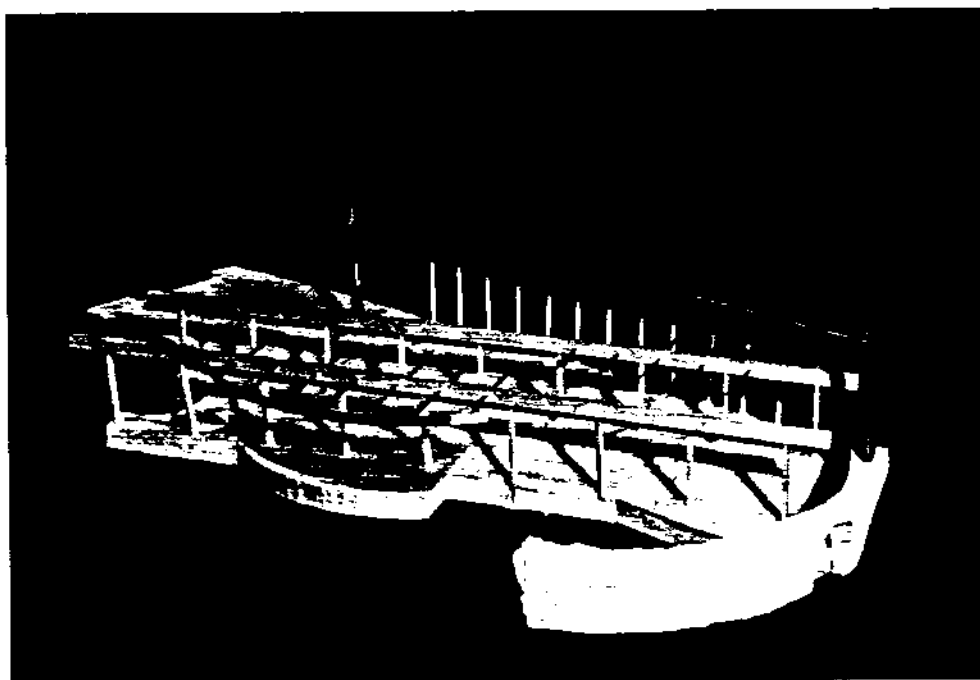
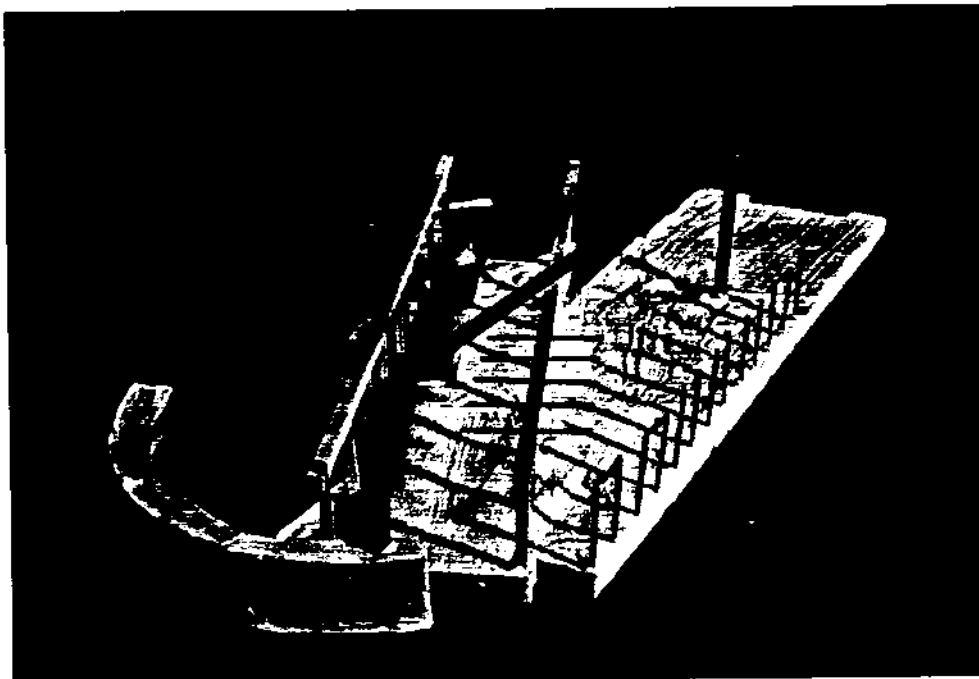
cammack retreat center

Site Model



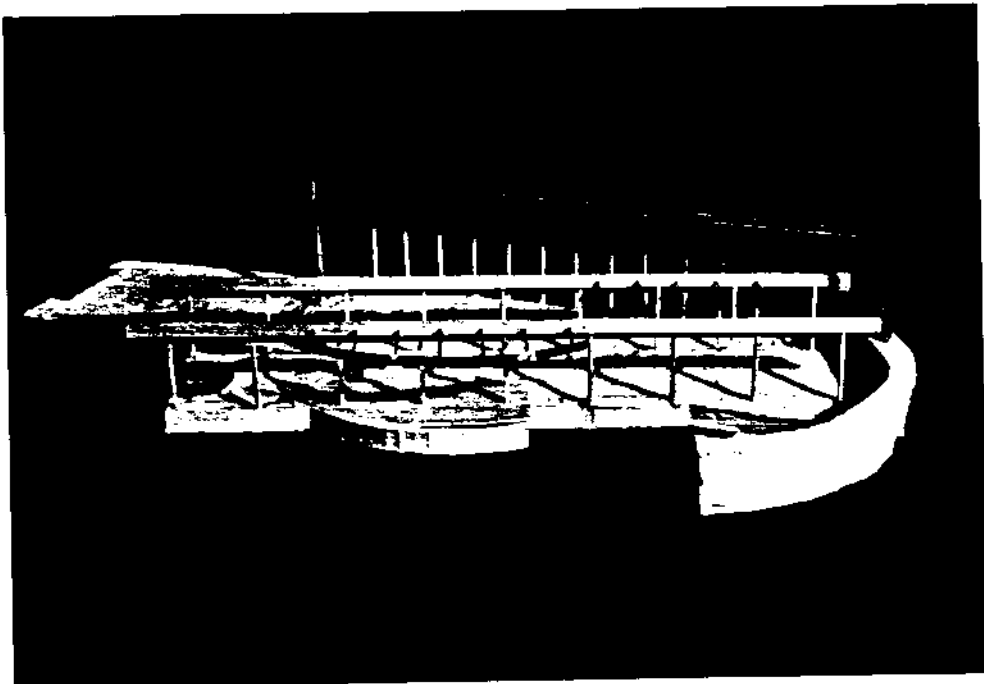
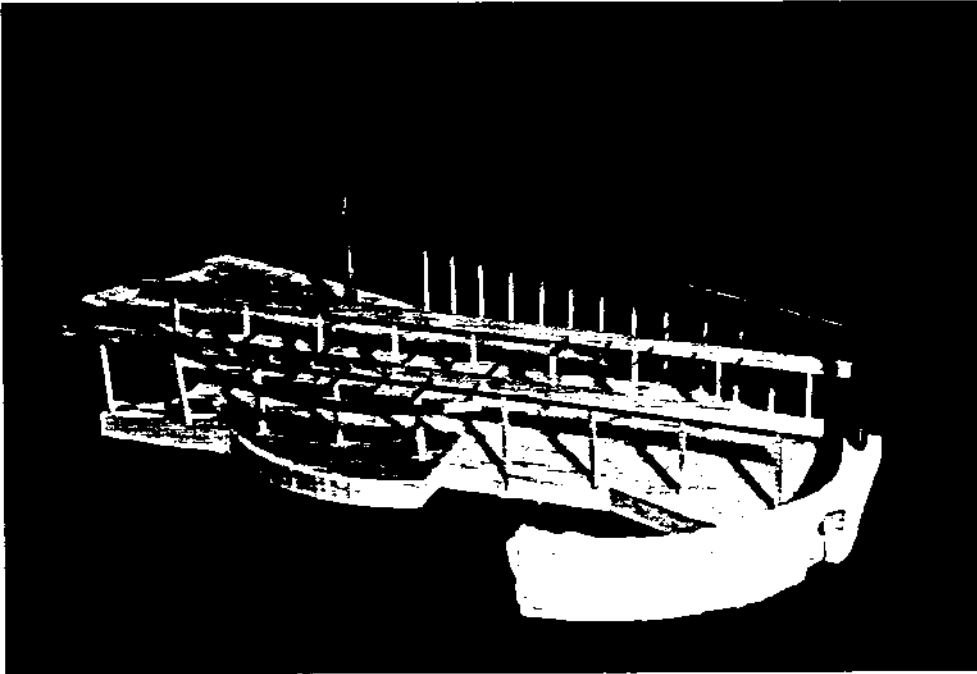
cammack retreat center

Building Model



cammack retreat center

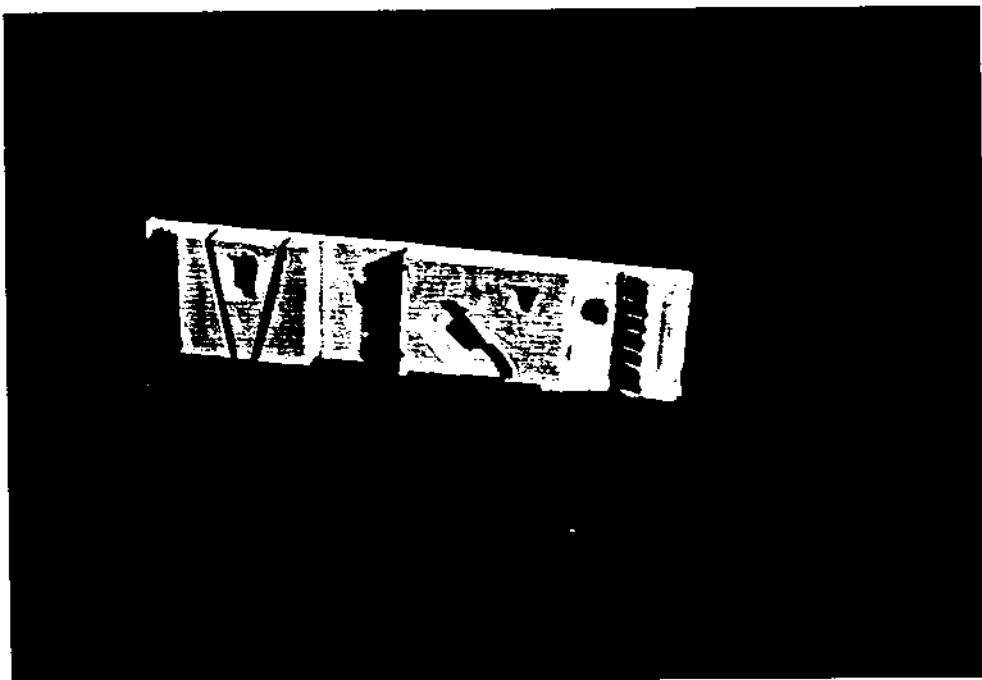
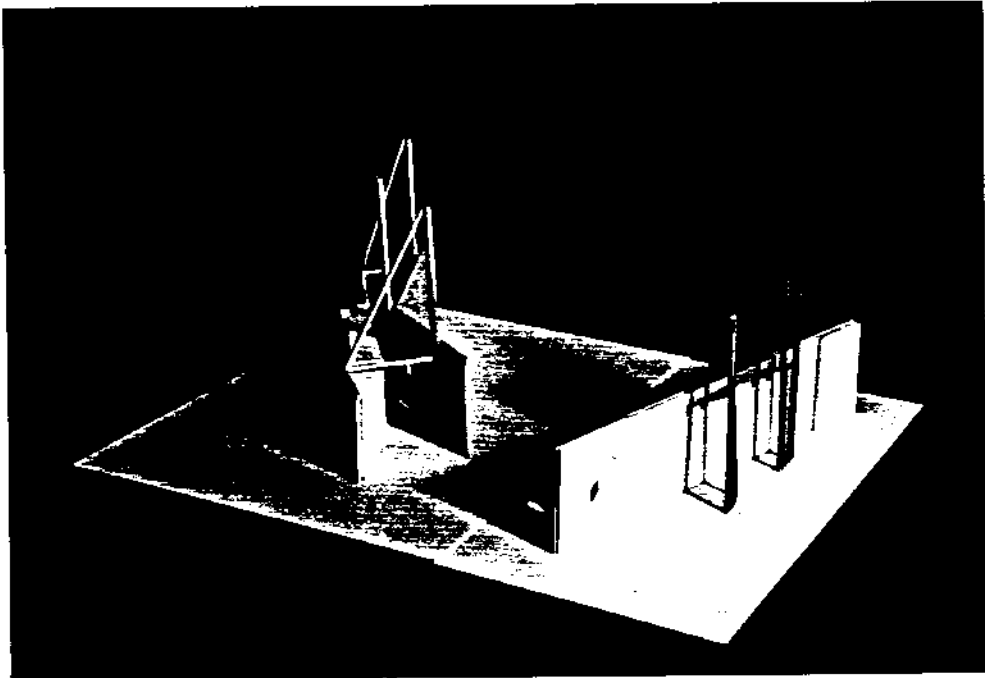
Building Model



cammack retreat center

Fragmented Models

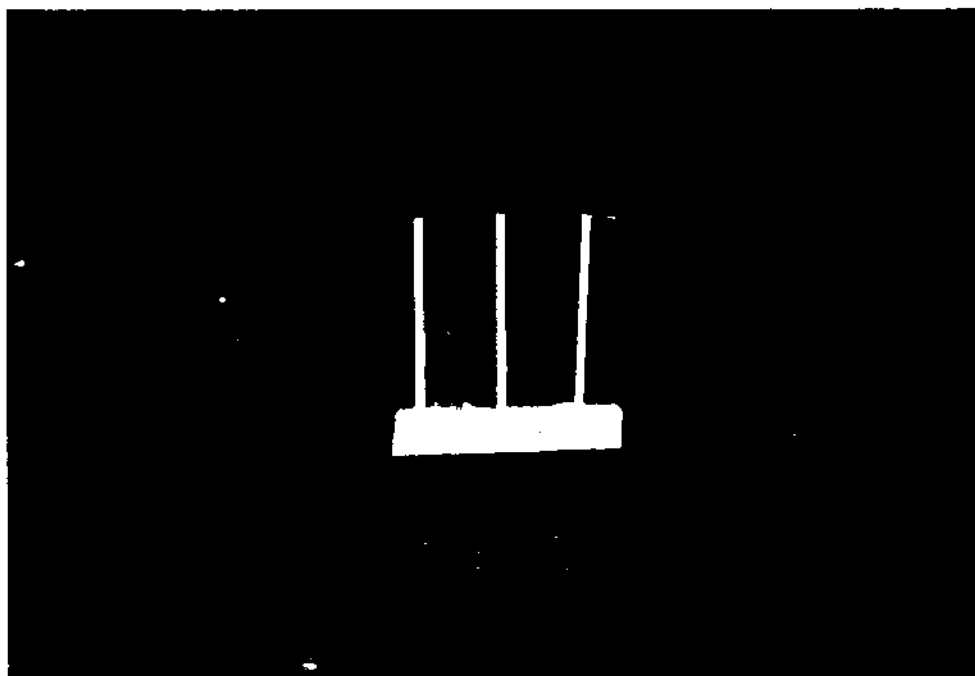
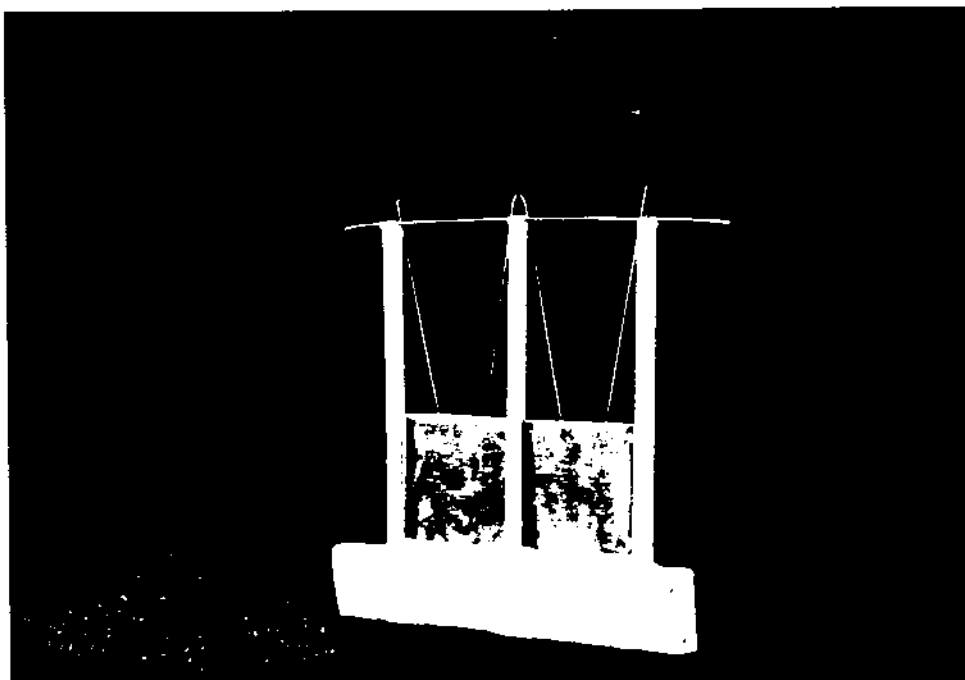
The Wall



cammack retreat center

Fragmented Models

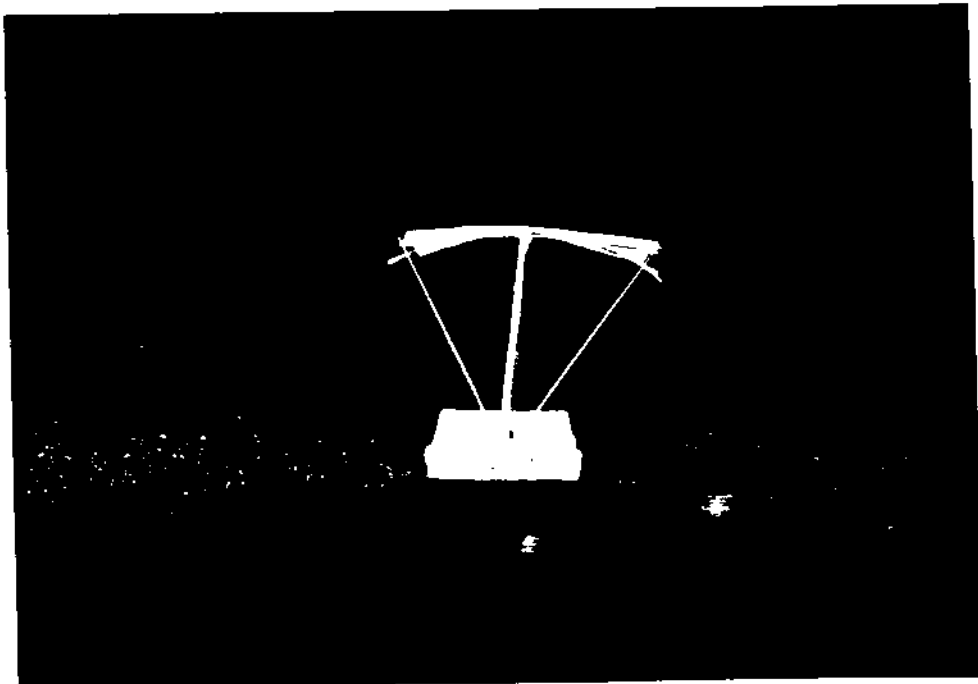
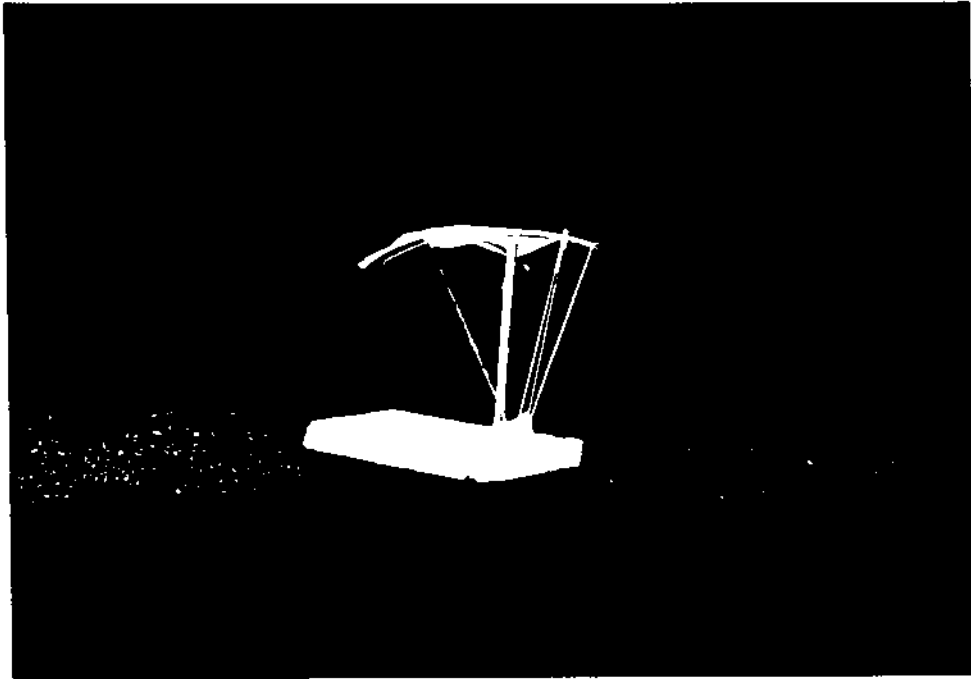
North Wall Detail



cammack retreat center

Fragmented Models

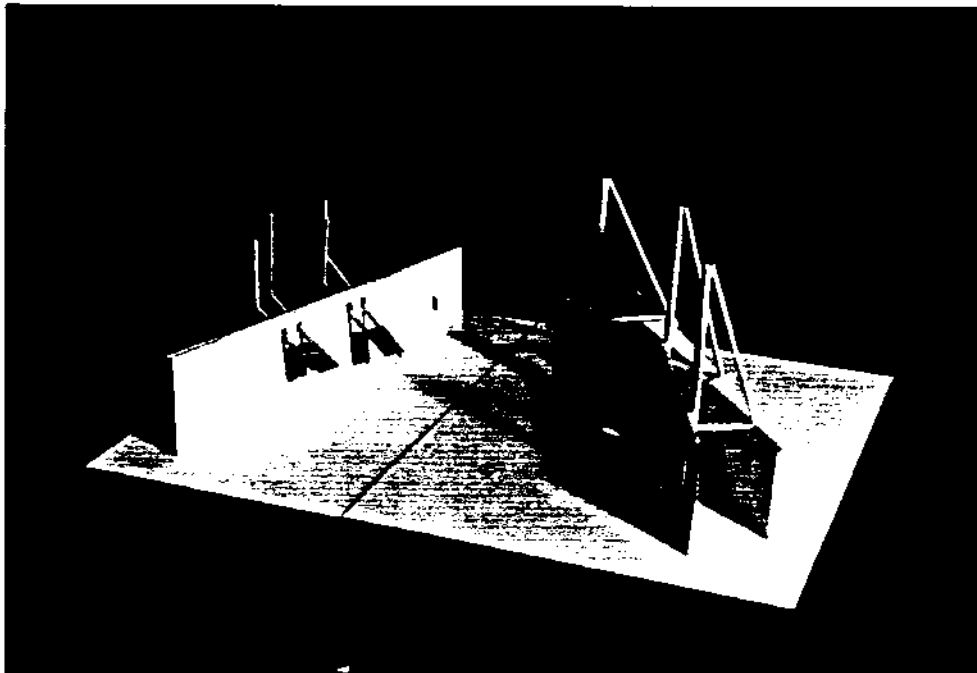
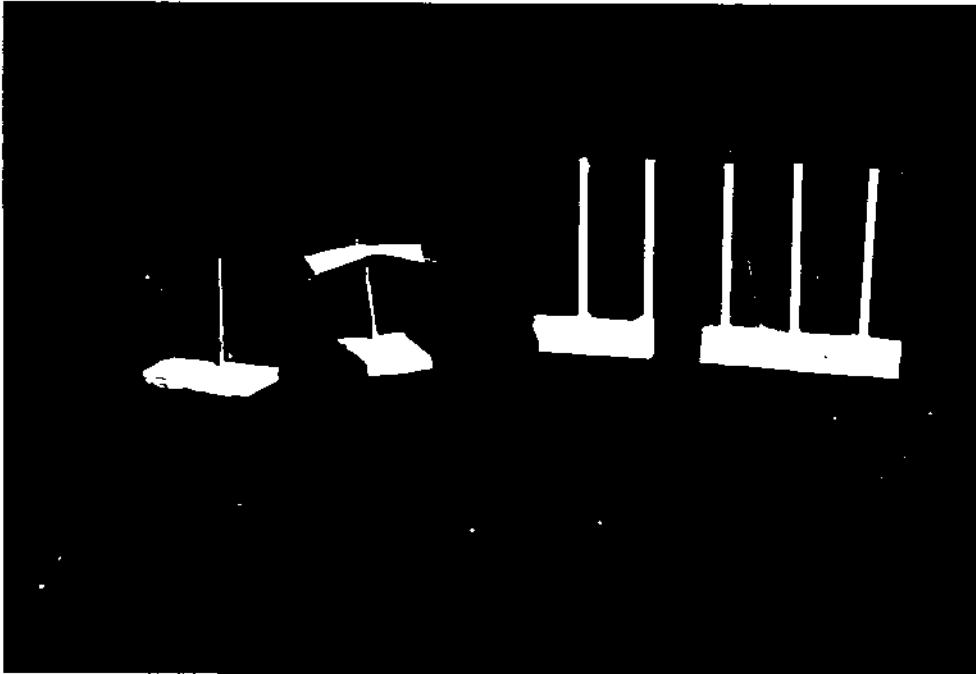
Canopy Details



cammack retreat center

Fragmented Models

Compilation



cammack retreat center

Conclusion

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

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

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

The retreat center

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

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

cammack retreat center

The Retreat Center

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

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

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

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

Final Analysis

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

cammack retreat center

BIBLIOGRAPHY

Knapp, Bettina Liebowitz, Archetype, architecture, and the writer.
Indiana University Press, Bloomington, In. 1986.

Rilke, Rainer Maria, The Book Of Images. Translated by Edward Snow,
North Point Press, San Francisco 1991.

Rilke, Rainer Maria, Selected Poems Translated by Albert Ernest Flemming,
Golden Smith Associates, INC., Petersburg, Florida 1983.

Trachtenberg, Marvin and Hyman, Isabelle Architecture: From Prehistory to
Post Modernism / The western Tradition. Prentice- Hall, INC., Harry N. Abrams
INC., The Netherlands 1986.

Venturi, Robert , Complexity and Contradiction In Architecture.
Museum Of Modern Art, New York New York, 1977.