



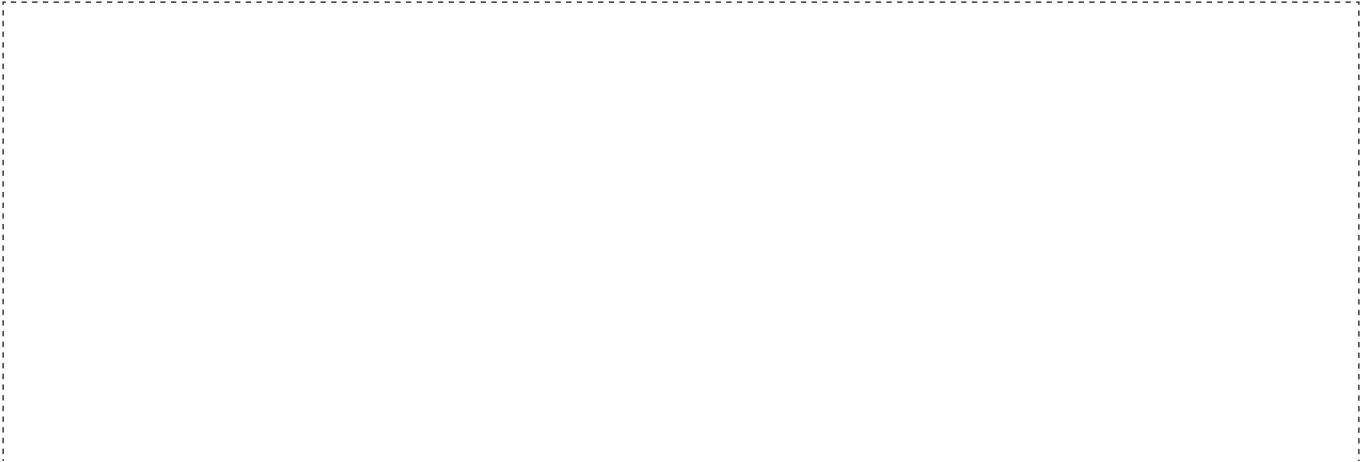
*CONSEQUENTIAL STRATA*



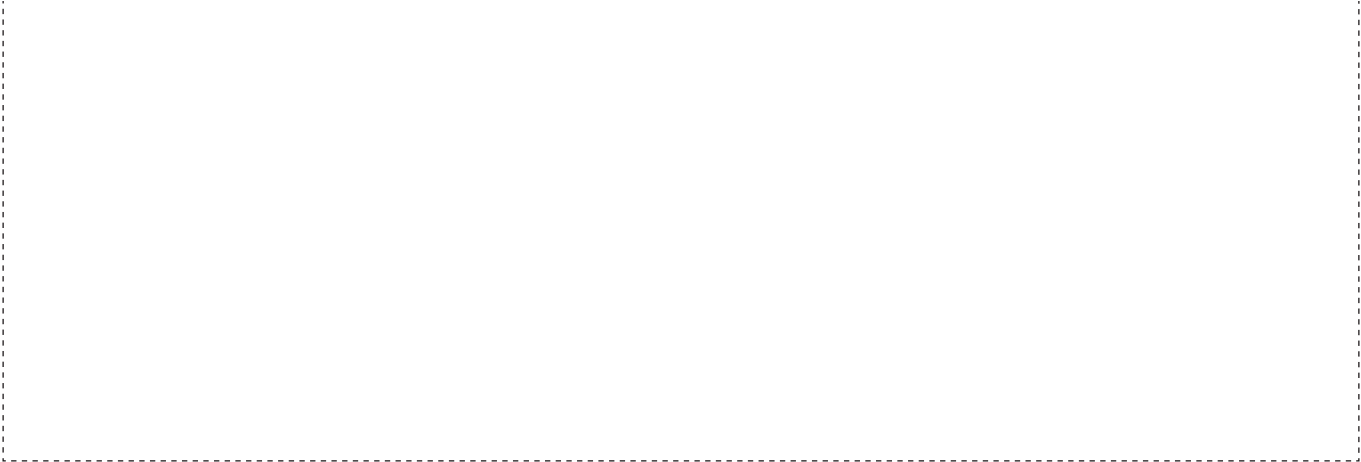








Come to me, **all of you who are weary and burdened**, and I will give you rest. Take up my yoke and learn from me, because I am lowly and humble in heart, and you will find rest for your souls.  
Matthew 11: 28-29



Before I acknowledge the many people who made this project possible, I must first acknowledge my own personal need for stillness. I believe that we can all say that we have felt the drain and exhaustion of life. This beautiful, glorious, messy, broken, painful, crazy, incredible life. So the dedication of this architectural study and this publication is first and foremost to my stillness, my calm, my Savior, Jesus Christ. What you read and see in this book is simply a cry for the rest that only He can give. May anyone who reads this know that it can be found in Him.

## ACKNOWLEDGMENTS

**Chair:** Michael O'Brien

**Committee Member:** Stephen Caffey

**Committee Member:** Eric Bardenhagen

Professor Michael O'Brien, I would like to thank you for a breadth of reasons. Not only did you inspire thoughtfulness in my architecture but your kindnesses and steadfastness as a mentor is worth so much more to me than you will ever know. You directed me towards a study that asks questions and explores the possible answers. The study became an organic thing that is so much more than a complication of walls and floors. I thank you for shaping this past year and pushing me forward towards intentional and thoughtful design.

Professor Stephen Caffey, you added to my knowledge and have a joy for learning that I have yet to find matched in any professor I have known. You love knowledge and you give freely, always building your students up and never using your wit as a weapon but as a tool. If only we had more educators like you who aim to create students who hunger for truth and compassion.

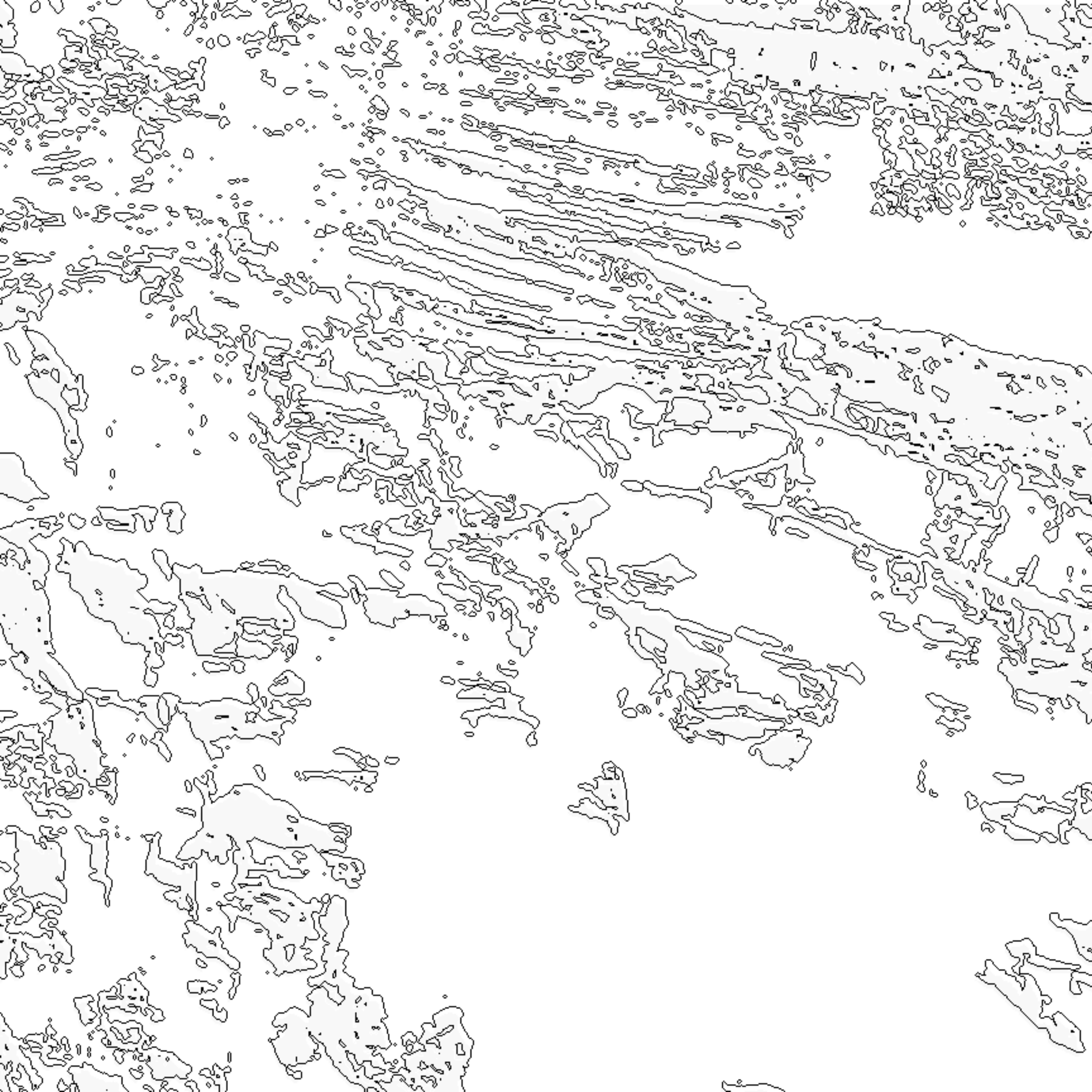
Professor Eric Bardenhagen, your eagerness and aptitude for your field is admirable. You managed to help me create a project that not only reaches to create an architectural intervention, but one that embraces the landscape within that reach. Thank you for your patience and direction in a field that is foreign to me.



Thank you Mom and Dad for every late night phone call, assuring me that the sweat, blood, and tears given would be well worth it. Thank you for being right. Your support and love throughout my entire life gave me the strength to create work that I am proud of. Thank you Gus for being so different than me. You pushed me as only a brother can do, and I am all the better for it. Thank you to the rest of my family who cheered for my successes, but more importantly, picked me up when I failed.

Cristina, Hillary, Sydney, Christian, Chip, Shellie, Zack, Emily, Carolina, Sarah, and Jessica thank you for staying up late nights with me. For backing me down from starting over projects with a week left, and for being sounding boards for concepts, good and bad. A special thank you to Shellie and Chip for making the presentation of my study possible while I was studying abroad.

Lastly, thank you to all my friends for your love and support through the years. Meagan, Maci, Molly, Randy, Connor, and Shelby, thank you for bringing joy and a balance to my life as I studied architecture for these 6 years. I design for each and every one of you when I do my best to make this world a bit better.





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# .01 PREFACE

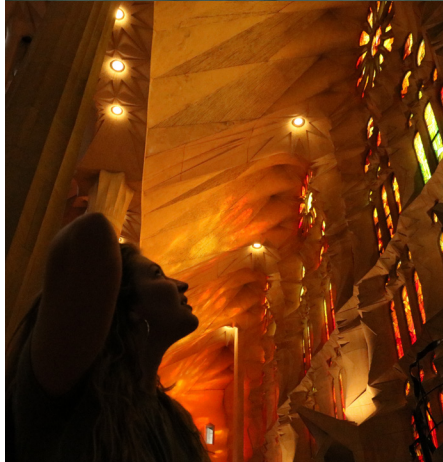
STILLNESS  
[stil-nis], *noun*

The word stillness or still comes from the old English word *stille* or *stillan* ("Still" Adj.). The Old English roots of the word reveal that it means, "to be fixed, stand, to rest" ("Still" Adj.). Most interpretations of the word do not come across as immovable or rigid, but as calm, peaceful, or to put it best, transfixed. It is as if the stillness has a beginning, a moment that occurs rather than the idea that it has always been. Merriam-Webster even goes as far to say that stillness is a "state of freedom from storm or disturbance", indicating that a transition has to occur ("Stillness Synonyms").

For this study the word stillness will be a measure of space that can hold a participant's attention captive by activating the senses. Stillness is not silence or lack of movement and breath; stillness is the culmination of the elevated state of awareness; where the moment slows down until all you notice is the environment around you. It is the transformation of a person from passive viewer to active participant. In stillness, you are being invited into the play to stand on the stage rather than sit in the back row by the glowing red exit sign.











three

# .02 INTRODUCTION

## THE NECESSITY OF STILLNESS

The interesting thing about stillness is that it can be quite elusive, especially in the present environment. The fight for stillness is not a new one, many religious traditions regard it as a precondition for prayer. In the psalms of the Bible, it is commanded to be still ( Psalm 46:10) and to cast anxieties away.

Artists like Georgia O'Keeffe have noticed the atmosphere of chaos and the need for constant busyness. *"When you take a flower in your hand and really look at it, its your world for the moment. I want to give that world to someone else. Most people in the city rush around so, they have no time to look at a flower. I want them to see it whether they want to or not (stated by O'Keeffe, Brooks (web)).*

However, the topography of the battle has changed with the introduction of technology and social media. Social media, smart phones, and technology have created a state of constant connectedness to distraction that never happened in history. People are sharing ideas, thoughts, and collaborating at an exciting global level, but the effect of constantly curating our lives has stolen most of the connection we are searching for.

The question now is how do we connect again? This architectural study is a proposition in response to that exact question. While stillness cannot and should not be forced upon anyone, the idea that it can be revealed and encouraged by architecture is an intriguing one.





## .03 ARCHITECTURAL NATURE OF STILLNESS

### SUCCESSFUL ARCHITECTURAL PRECEDENTS

The next questions are how do we arrive at peace and stillness within the frame of an architectural context? How does architecture support the achievement of stillness?

*How do we experience a space rather than just being a mere spectator within it? How can a space transfix us?*

The key seems to be in the activation of our senses. When our senses are activated and heightened, we can better experience the space around us. I believe that stillness is best experienced as a moment when you can hear your heart pumping in your ears, feel the slight wind, taste the

salty air, and see the waves slowly roll on the beach as you squish the waterlogged course sand between your toes.

A Tuscan cathedral's interior stone arcade that is cold to the touch while the choir practicing in early afternoon gives you chills instead of the cold February weather waiting outside the door. The light streams in from stained glass windows that create patterns across the mosaic tiled floor that is slightly uneven after hundreds of years. It can be a moment that is so quiet, so still that the deafening roar of your surroundings have transfixed you to a moment, a specific spot in time.



Fushimi Inari-taisha Shrine in Kyoto, Japan





The Basilica i Temple Expiatori de la Sagrada Família in Barcelona, Catalonia, Spain

[I remember one moment specifically, the second I passed through the bronze-sculpted doors at Sagrada Família in Barcelona. We arrived late in the afternoon in a cold March and I could see my breath materialize before me. I passed through the side entrance and as soon as I looked up towards the ceiling, I saw the most brilliant shades of color I had ever seen splashed across the stone interior. The echoes of footsteps and faint organ music reverberated off the walls and even though I was surrounded by hundreds if not thousands of people, I felt as if it was only me and the Lord. The columns that branched out before me reminded me of old forgotten forests. I was transfixed to the spot where I entered, and if I moved it was only to find more shades of light. Every other church and house of worship that I had entered had always left me awed, but this was different. I knew instinctively that if heaven could be captured on earth in stone and glass, this is what it would look like.]

Juhani Pallasmaa said it best in his book *The Eyes of the Skin*, "...even more, an architectural space frames, halts, strengthens and focuses our thoughts, and prevents them

*from getting lost; to that exact question. While stillness cannot and should not be forced upon anyone, the idea that it can be revealed and encouraged by architecture is an intriguing one (page 45).*

*"Architecture presents the drama of construction silenced into matter, space and light. Ultimately, architecture is the art of petrified silence. When the clutter of construction work ceases, and the shouting of workers dies away, a building becomes a museum of a waiting, patient silence. In Egyptian temples we encounter the silence that surrounded the pharaohs, in the silence of the Gothic cathedral we are reminded of the last dying note of a Gregorian chant, and the echo of Roman footsteps has just faded away from the walls of the Pantheon." (Pallasmaa, page 51).*

*Here Pallasmaa explores the same sensation that I have experienced, and while he uses the term silence, I argue that he speaks of being transfixed, of being still.*



## STUDY A: LIGHT

### Chichu Art Museum – Tadao Ando

This quality of stillness can be experienced in places such as Tadao Ando's Chichu Art Museum in Japan. The wells of light throughout the museum lead the visitor through the experience, urging them on slowly, but never rushing them through. I clearly remember the entrance.

There was a long tunnel that stretched out and there was a light that came from the right at the end. I already knew that would be my destination, but there was a second wash of light that came before it.

I soon found that when I reached it I looked through a gap in the wall to see the courtyard beyond. I saw part of my future path before I even had been there. Throughout the entire museum, destinations were hinted at but never fully revealed until arrival. This created a sense of curiosity in me and I soon found myself looking at every corner and shadow of the building for a secret passageway or tunnel.

Tadao Ando effectively used this pattern several times to create an awareness within the visitor. The tunnel constantly directed my path forward to a clear destination of light, while having a second source of light or interest to pull at my attention. This tugging of my attention kept me alert for alternate routes and paths. I never knew what was waiting for me so I had to constantly be immersed in my surroundings. Yet, at the same time, I was always given a hint or a destination within reach





Aerial view of the Chichu Art Museum on the island of Naoshima in Kagawa Prefecture, Japan



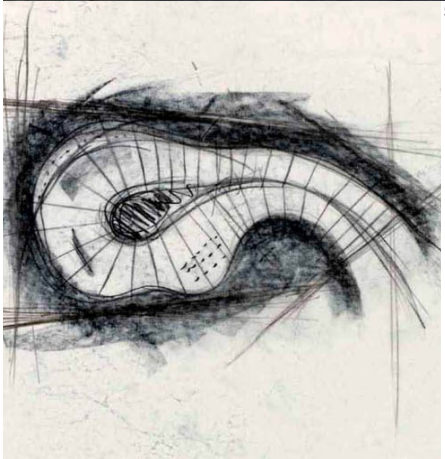




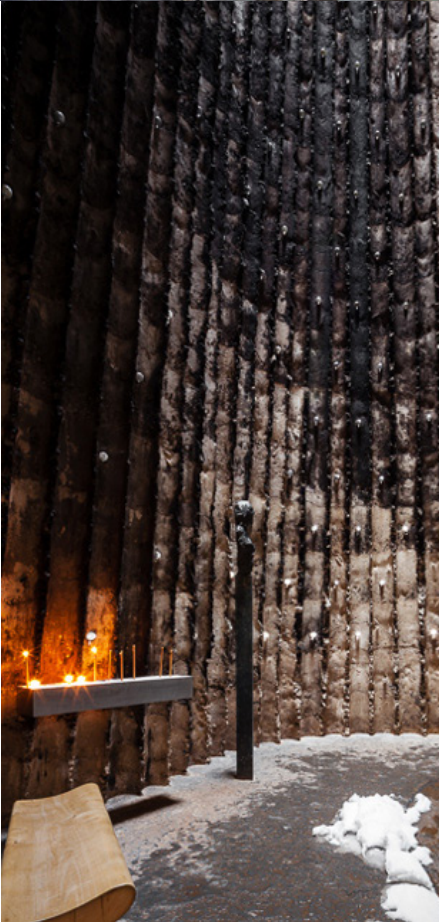
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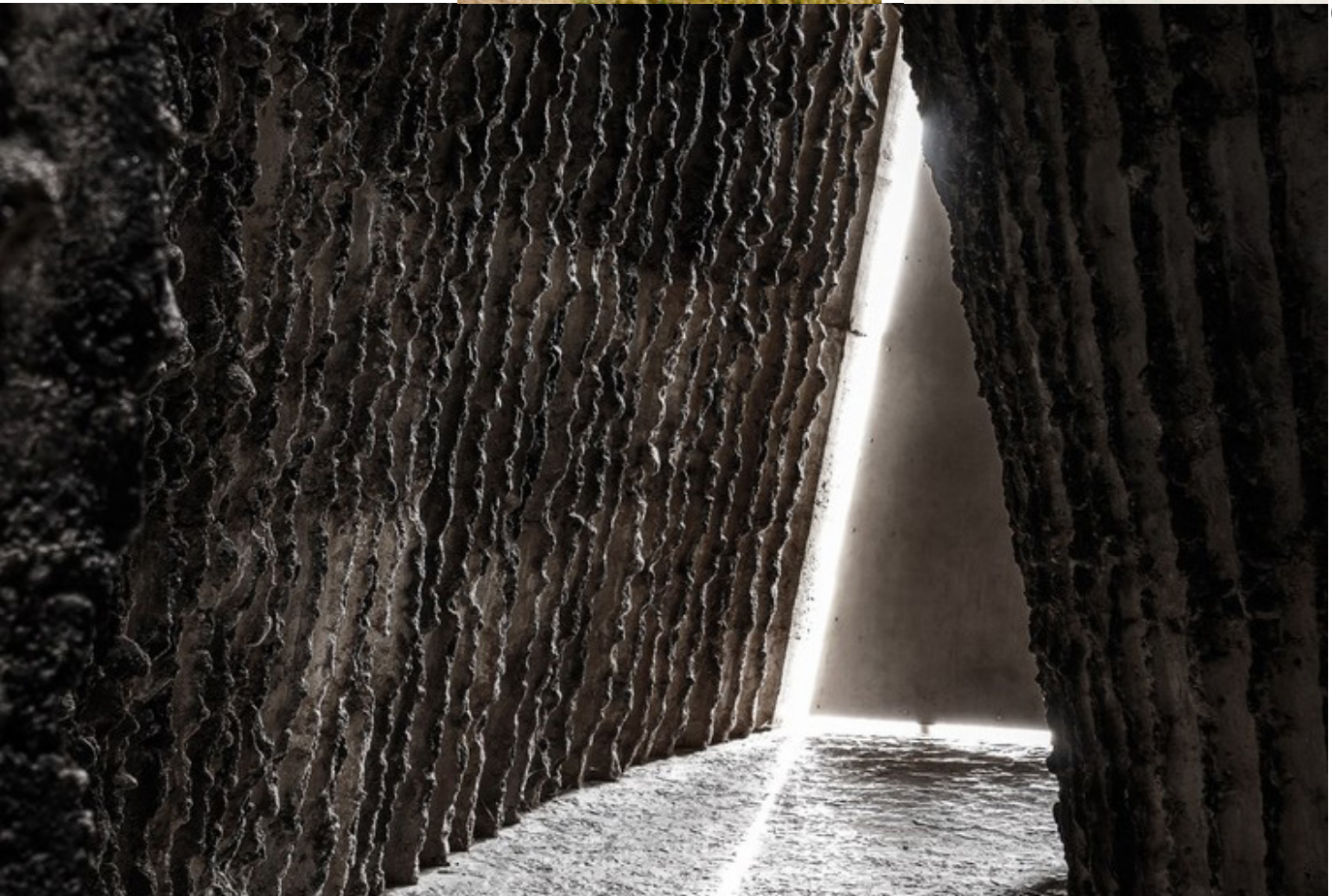
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## STUDY B: TEXTURE & LIGHT

### Brother Klaus Chapel – Peter Zumthor

If I were to approach the chapel, I believe I would see it from a distance, a solemn rising tower in a field full of long grass that brushes up against my legs as I make my way along the lone gravel road up to the triangular shaped door. This is a different type of stillness, one that echoes through the emptiness of the space, only to be interrupted by the field, path, and the tower.

I imagine that I would finally approach what I would believe to be a door. It is a large steel triangle and the only part of the mass that is made of a different material. I would see a protruding knob and reach for it with hesitancy. It is early morning so the metal is warm to the touch, not too hot yet as it would possibly be in a few hours.

I would imagine that when opening the door of the chapel, that the weight of the door may cause it to scrape against the gravel outside if the hinge was off ever so slightly. The weight of the door is probably substantial, causing me to pull and gain momentum to pull it out fully. Pin pricks of light shine through quarter size holes in the layered mass walls creating the illusion of stars in a night sky. The entrance tunnel begins and there is already a bend in the path and the roof above me would swoop in and compress. However,

light floods from around the corner ever so slightly, washing the walls in color ahead making my curiosity peak. As I enter, I would hear the soft slap of my steps on the rough cast lead floor as I can hear water drops drip onto the floor ahead. I turn the corner all the while reaching out to touch the sides of "cave", a course finished-concrete that feels organic.

When I arrive to the main space, I believe that I would see on my left, one lone bench, made from well-worn wood that is perfect for one occupant or two if you sit close. A row of candles has been placed in front on the bench across the opening, some lit and some not, that cast a glow. Their light is soon overpowered by the sun's almost searing light from an opening up above. The lines and texture of walls that show the form-work lead my eyes up towards the sky. There is a puddle in the middle from where it rained earlier, briefly staining the lead floor a darker hue.



8



## STUDY C: LIGHT

### Inujima Seirenscho Art Museum – Hiroshi Sambuichi

When approaching the Inujima Art Museum, you are first confronted with history and the ruins of an old copper refinery. The crumbling brick walls and pathways vary between red and black with crushed gravel in between the pavers creating a crunching noise as you walk across. Since the Seto Islands can only be reached by boat and are in an obscure part of Japan, I found that few people were present, creating a sound space free of idle conversation, which made the gravel underfoot only more poignant.

The ocean that surrounds the island lapped near to the entrance and it constantly reminded me of how close to the water we were on the very hot and humid day. I soon found that once I entered the museum, hallways before me became so dark that it looked to be a cave. A few light wells punctured the space, but they soon thinned out and I was left to turn into a pitch-black hallway feeling for the side of the walls. The walls felt rough and they undulated and waved under my hand. I let my fingers fully take in the texture and realized it was a metal. I knocked on the wall and the reverberating ring that filled the air confirmed my hypothesis.

I looked ahead and saw a small door of light at the end of the tunnel. The guide told us to keep our hands out in front and I soon realized why. My palms ended up smacking straight into a mirror after 100 feet or so. I hadn't reached the tiny door of light and I soon realized that the mirrors bounced reflections like a fun house, making me check all around me with my hands, not trusting my eyes to lead me anymore. My senses heightened, and I soon found that I could feel drafts and hear people going before me. This exhibition ripped me out of any cycle of thought and forced me to give all my attention to the place and experience.

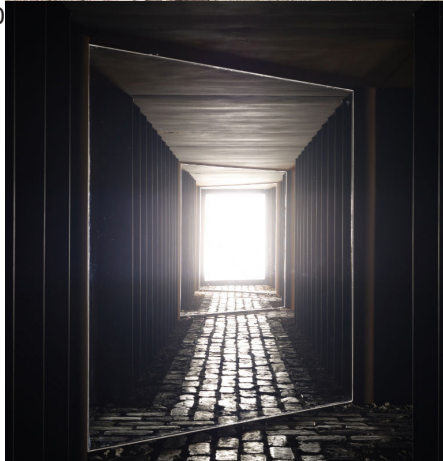


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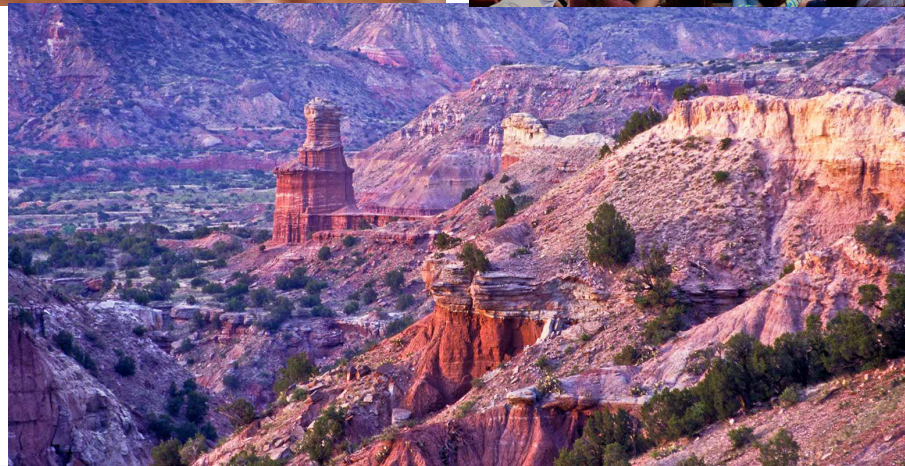


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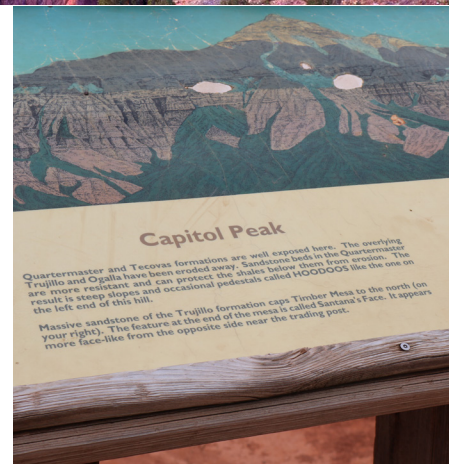




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# .04 PLACE OF STILLNESS

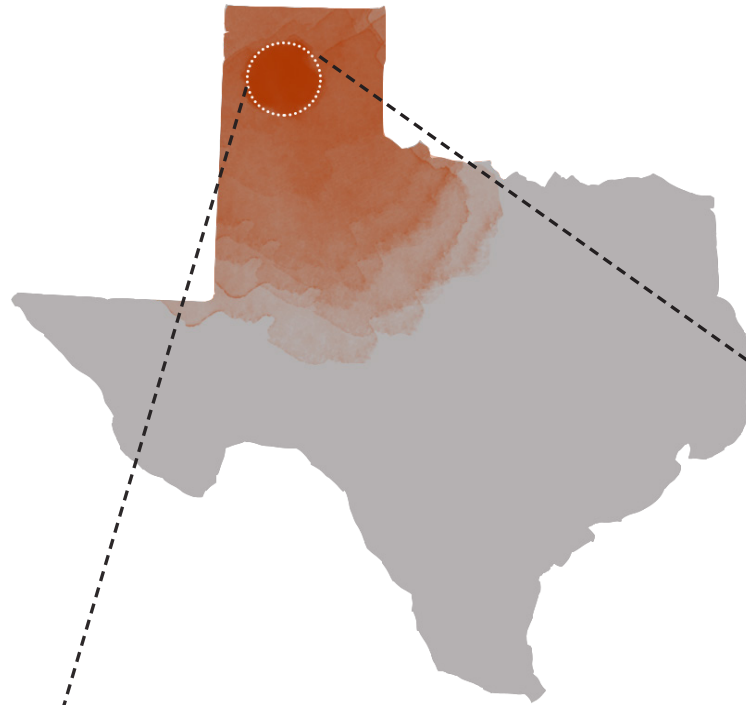
## CONNECTION IN CONTEXT

**"Nobody see a flower - really - it is so small it takes time - we haven't time  
-and to see takes time, like to have a friend takes time."  
-Georgia O'Keeffe ("Georgia O'Keeffe Quotes")**

Vastness affords us time, from here to there in a vast land may take days, time enough to begin to see, time enough to awaken our senses, time enough to be still. I have always been captivated with the expansive desert regions of the United States because there is something unfathomable about one of the harshest environments on earth. I chose a site that was not only an inspiration to myself but one that was an inspiration to so many others as well. Artist Georgia O'Keeffe was one person that I kept getting drawn back to repeatedly. O'Keeffe spent a large portion of her life in southwestern region of the United States, specifically Santé Fe, New Mexico and Palo Duro Canyon.

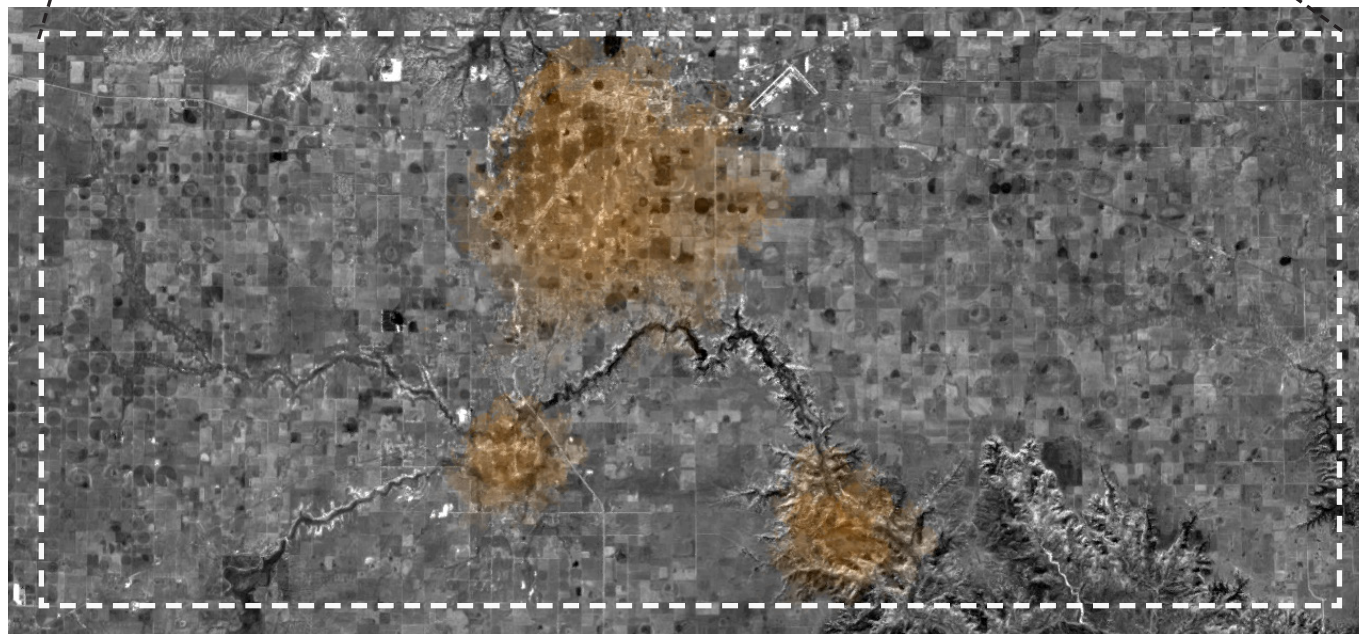
Palo Duro Canyon is a natural landmark near the city of Amarillo in the Texan panhandle. It was chosen as the site and setting for this challenge due to the seclusion and privacy in the national park. When I conducted a site visit in the early stages of the project, I found a measure of stillness as I stood in the valley of the canyon. The desert light made the crimson and auburn soil vibrant and highlighted the canyon walls' natural rock strata. Alcoves that would be tucked away into the base of the canyon walls offer views out over the harsh landscape. The caves and ravines formed from water and erosion over the years provide me with insight into naturally occurring spaces within the site.





## PALO DURO CANYON

The canyon is located in the panhandle of Texas. Amarillo is the largest metropolitan area near the park, with the smaller city of Canyon as the closest town near the park's entrance. The culture of region is marked by Texan history, art, food, and the landscape itself. The flat surrounding landscape only heightens the dramatic drop of the canyon in the landscape.



Aerial view of Amarillo, Canyon, and the Palo Duro Canyon National Park.

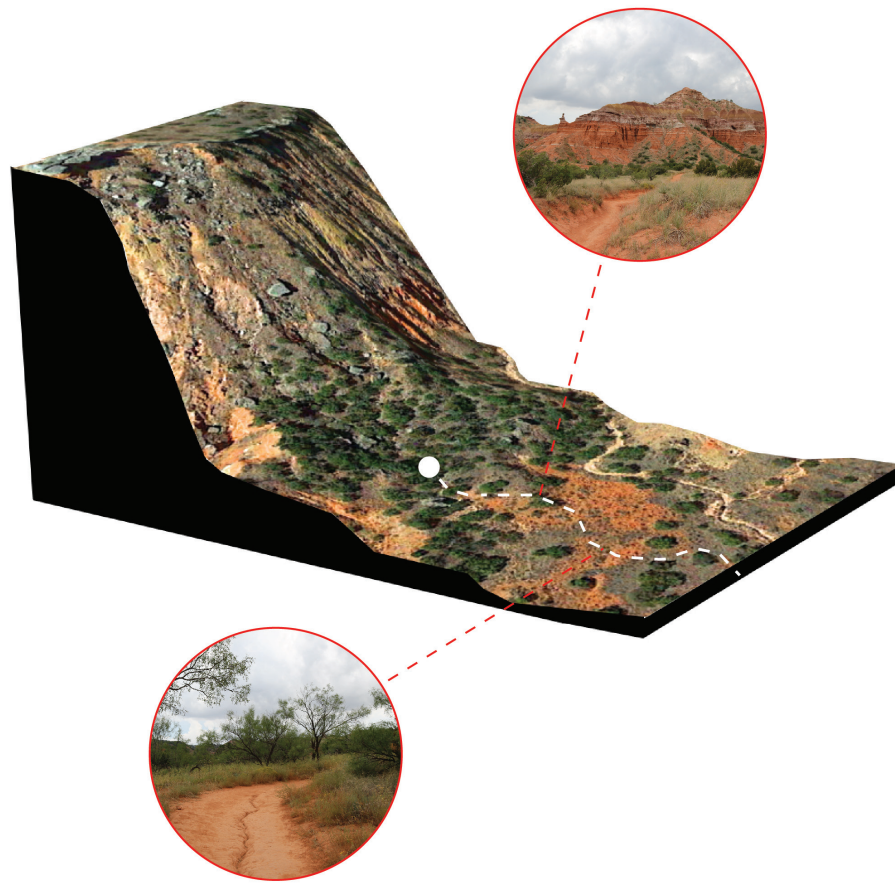




## CHARACTER OF SITE

The specific site in Palo Duro Canyon is located along one of its many hiking and biking trails; Capitol Peak Trail. The trail allows for access that is already well known by the Park officials and security officers in case of an accident. It is also secluded enough that it secures that people won't happen upon it in most circumstances unless it is intentional.

Red Shale and white veins of Gypsum are the main classifications of sedimentary rocks that occur in the canyon (Matthews, pages 10-26). The many layers are composed of Quartermaster shales from the Permian Age (Matthews, page 12). The sandstone layers allow for shelves of rock strata to be exposed as the layers of shale erode away with weathering forces that occur over time (Matthews, pages 16-23).



# . 05 FUNCTIONALITY STUDY

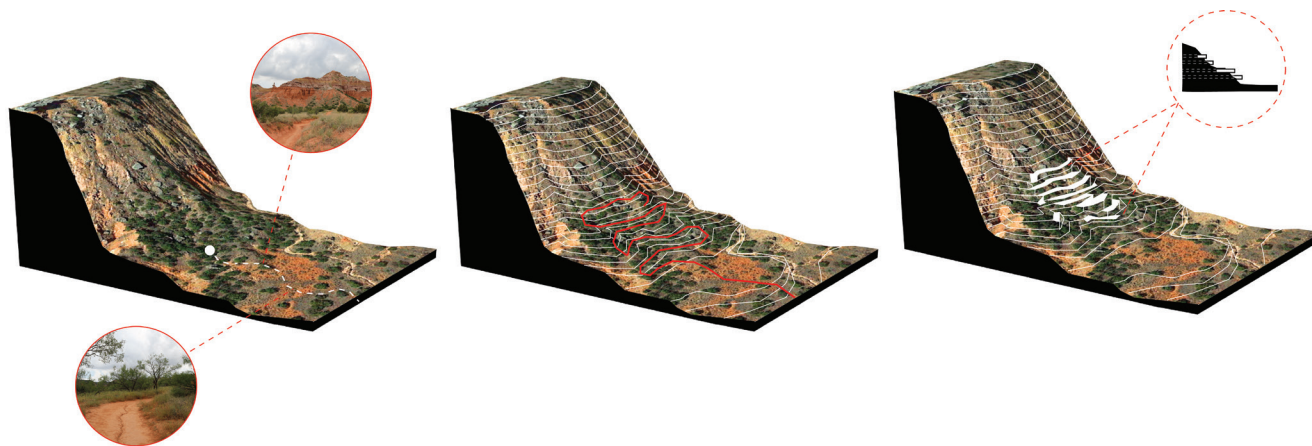
## PROGRAMMATIC VEHICLE BREAKDOWN

When contemplating the vehicle that would carry the study, I wanted to find a program that would create an avenue for people to be able to switch mentally from being a spectator in Palo Duro Canyon to be an immersed participant. We are often simple consumers of our environment, taking, but with no real return. Many among us have lost the innate ability to create and feel. I took all of this into consideration and chose an artist's retreat as the vehicle for the study.

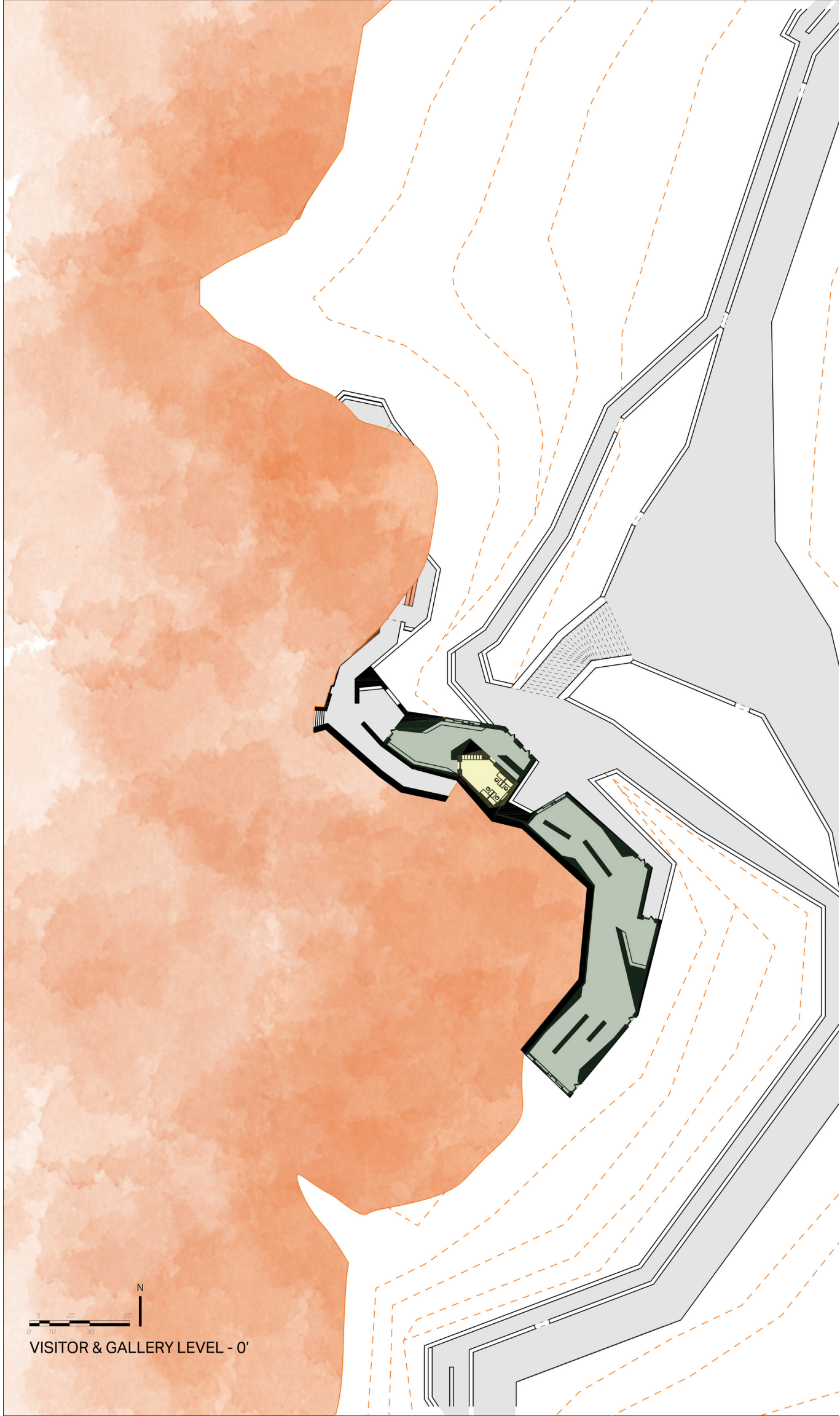
The more I researched, the more I found that artists often retreated into what some may see as desolate places, whether it be a desert, an island, forgotten mountainsides, or deep thick forests, to create. I realized that to create, you must flip the switch away from frantic consumer mode. You must give every part of yourself to the place, not just the curated portions. There must be a measure of stillness, otherwise the connection to ourselves and our place, those things that we are all searching for, is so easily lost. For this retreat, I created two hubs, residence and studio with public spaces in between to create a buffer zone.

The residences are on the north side of the site as shown in the graphic. They are purposefully tucked into the crevices of the topography, retreating into the earth. This was intentionally done to create an atmosphere of withdrawal after a day of working. It is important for the artists to feel that they were returning the landscape and going back to their beginning each night. The studio spaces are located further south and almost hang out over the edge of the outlook of rock.

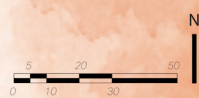
The studios are more exposed to the rest of the canyon and mirror the idea that while the artists are creating they are more visible to the world, more vulnerable. The kitchen, dining hall, welcome center, and gallery space are the public spaces that bridge both hubs of activity together, creating a gathering point for the overall landscape. The gallery space and welcome center at the lowest elevation, allowing for visitors to take part in gallery showings, while keeping the site secluded and a mystery to the outside world.







The Welcome Center and the Gallery (both shown in green) are the only areas accessible at Level 0, securing who accesses the site. The administration office is located directly behind the check-in desk (shown in yellow). The pedestrian and vehicle traffic is separated by low rammed earth walls.



VISITOR & GALLERY LEVEL - 0'

*lightten*



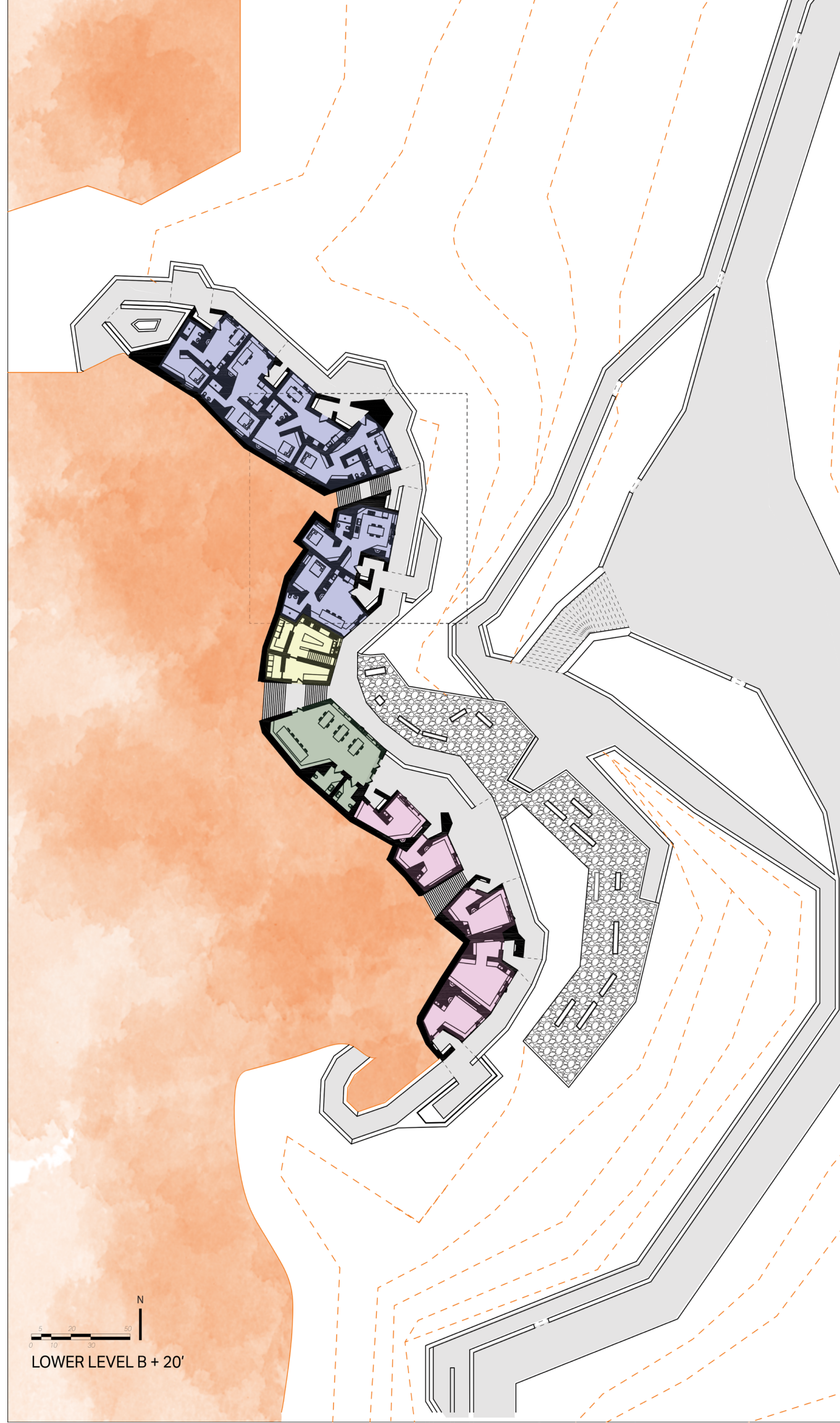
The path that gives access to the residences, dining hall, and studios is all ADA compliant. The pace of the path is slow and steady, allowing participants to wander freely. The buildings have been placed along the path and therefore, stagger according to the height and slope of the path as it climbs the contours of the site. The residences are shown in blue, the studios in pink, the public spaces in green, and the service spaces in yellow.

*nineteen*



0 5 10 20 30 50  
N  
LOWER LEVEL A + 10'





0 5 10 20 30 50  
N  
LOWER LEVEL B + 20'

The path is more fully revealed at this height. The buildings cling tightly to the contours of the canyon wall side and create a comfortable bend that allows the participant to weave back and forth. They can never quite see the whole picture of the site, because the path forces them to change direction multiple times.

*twenty*



This level contains not only a view of the upper level of studios and residences, It shows how the roof is accessible from this height. Natural stones and the change in landscape create a more organic shaped path. The view from the upper level is clear and gives the viewer a expansive view of the surrounding canyon formations.



*twenty-one*

0 10 20 30 40 50  
UPPER LEVEL + 30'





0 5 10 20 30 40  
ROOF LEVEL + 40'  
N

Lastly, the roof level gives the unique perspective of a bird's eye view of the site. The architecture clearly hugs the landscape that is unique to the canyon, creating an experience that cannot be picked up and moved to another site, even in the same park.

*twenty-two*





Interior View of Welcome Center Entrance

twenty-three



## . 06 STILLNESS + PATH

### *THE USE OF LIGHT + SHADOW*

**"Even a room which must be dark needs at least a crack of light to know how dark it is."**

— Louis Kahn (*An Architect of Light: Louis Kahn*)

The challenge of stillness within the framework of the Palo Duro Canyon is focused on the use of light and shadow intertwined with texture, sound, and mass-heavy proportions.

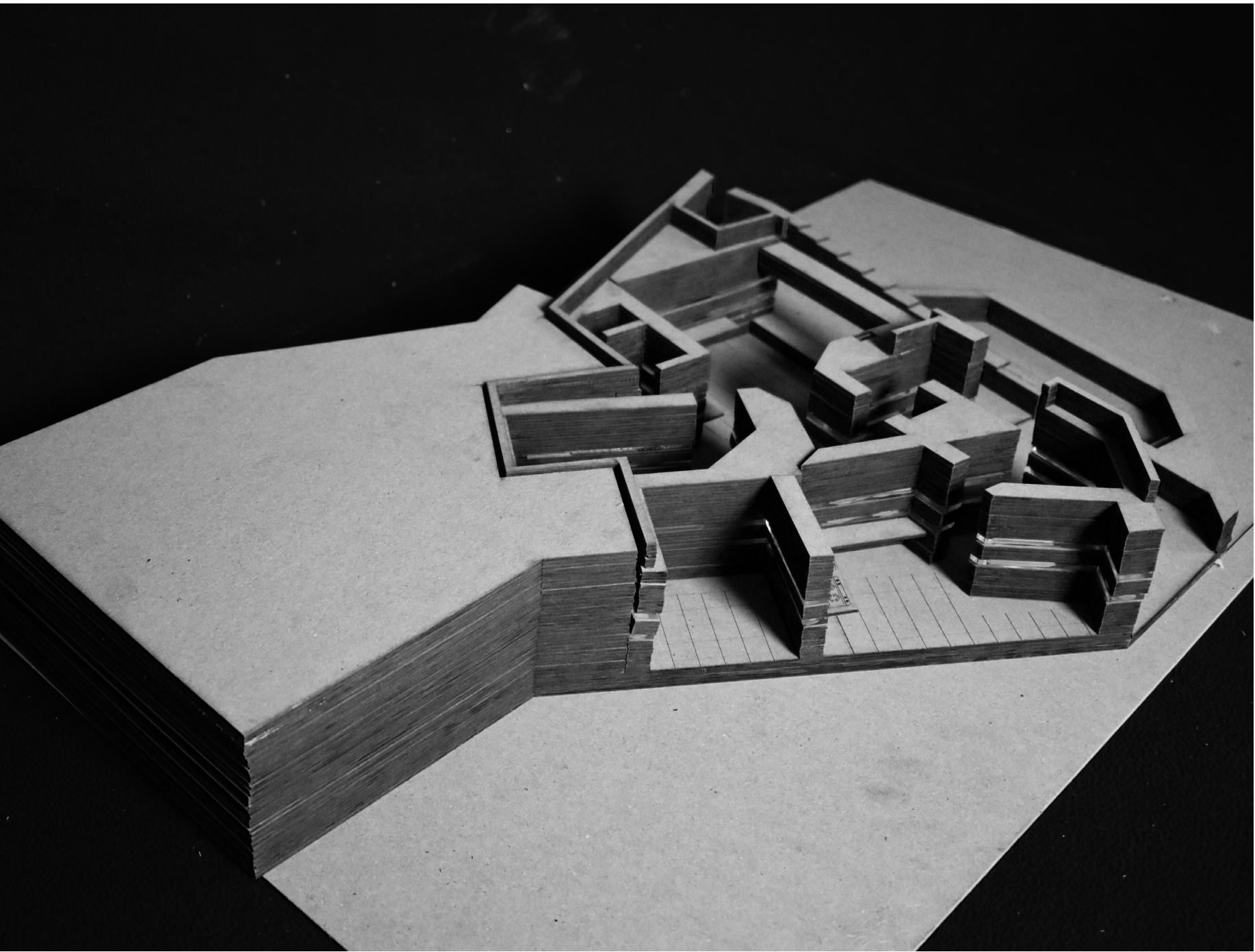
Precedents reveal that a path that is directed by wells of light and breaks of shadow will help lead the participant forward through the space. The final destination in all these precedents is never clearly presented; it is only hinted at or glimpsed. This draws the person into the experience of the space without causing undue anxiety, and therefore allows the participant the luxury of taking in the material, sounds, and paths that aid in solving the mystery of the destination.

The site was naturally divided by ravines and erosion paths. This natural division was utilized to create one place for living spaces and one for studio spaces. Once this invisible line was drawn between the two hemispheres of the project, the winding path from the residential spaces to the working spaces helps connect both sides to elevate the scale of the individual residence or studio to a scale more attuned to the site as a whole. Within the residential spaces, light wells from above and window slots of small and large sizes are utilized to scale, direct and emphasize incoming natural light. In one single living unit, roof light wells and window slots of varying sizes are utilized to direct and emphasize incoming light.

The residential spaces use light to guide the visitor to several important destinations within the path. The skylights are used as a destination point along the path, with the large slot window serving as a break in the line, allowing the visitor's attention to be pulled back to the view of the canyon. This break occurs in the breakfast nook, suggesting to the visitor that they should sit and enjoy the view. The skylights then create a path back to the bedroom, the final destination in the residential space.

The studio spaces utilize the skylights as well. However, the slot window becomes a final destination. The artist is then encouraged to stay in front of the expansive canyon will they create. The residence is meant to draw the visitor into its depths, while the studio space uses light to pull the artist out into the center.

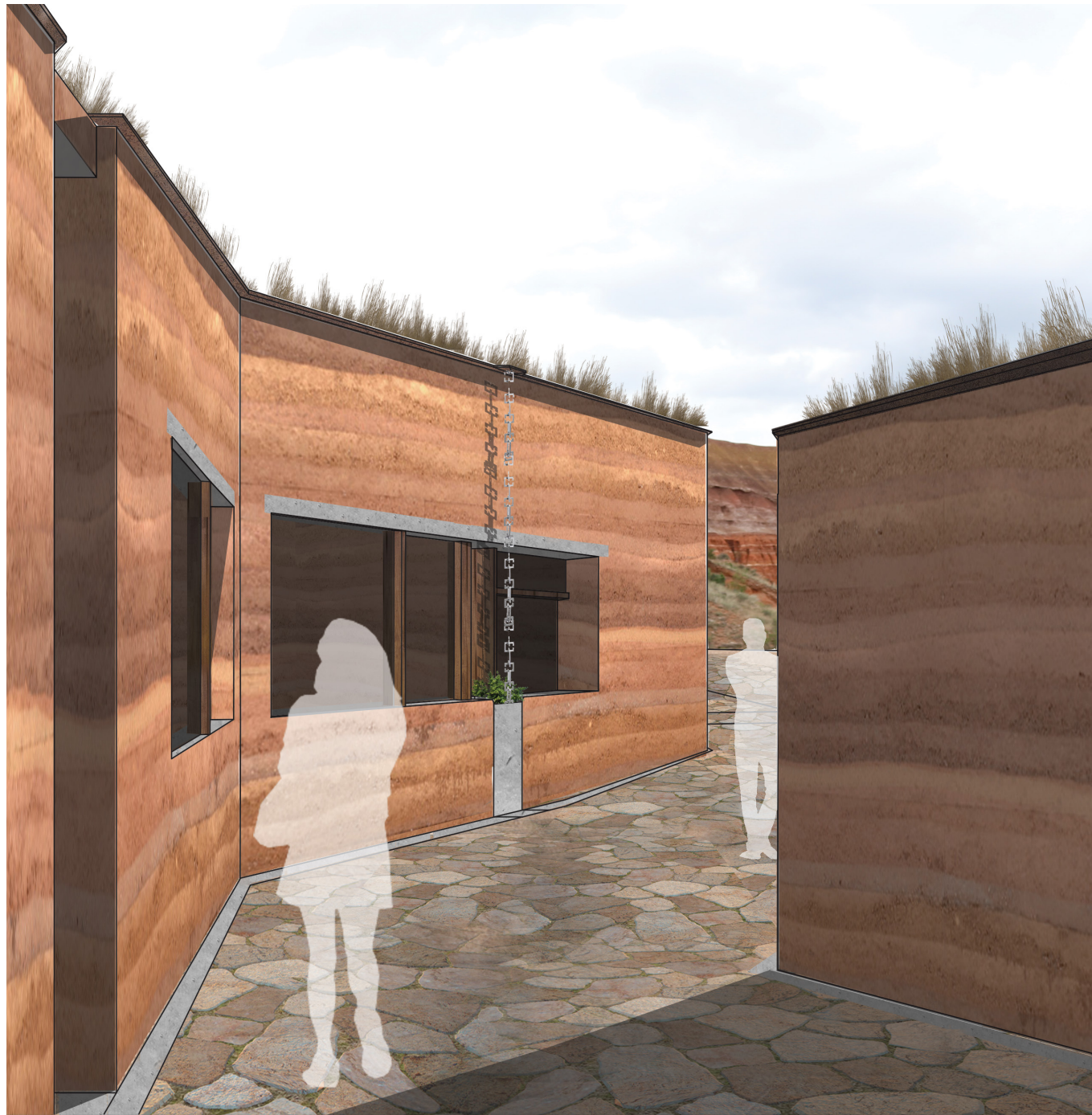




Model of Residential Unit 1 & 2

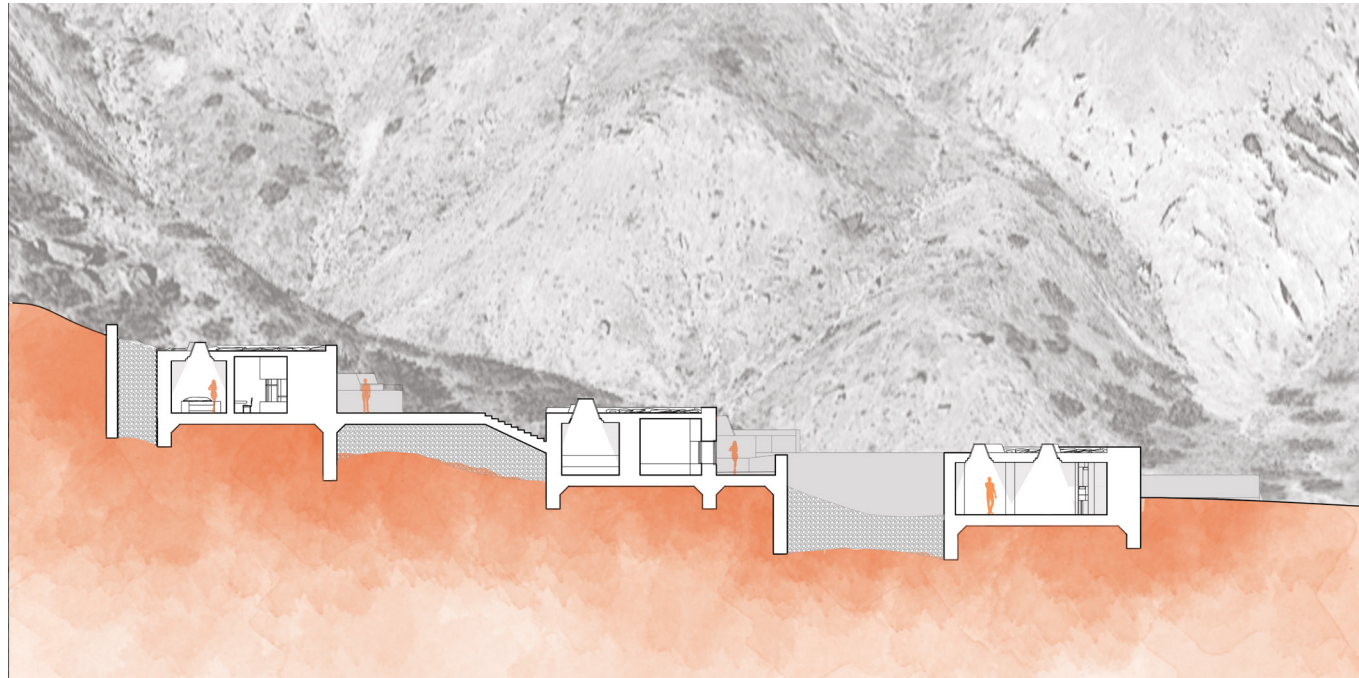
*twenty-five*





Exterior View of Path and Entrance to Residential Unit 1 & 2





In the top graphic, the cut shows a studio on the uppermost level, a stair leading down to the mid-level where another studio is shown. The gallery is cut through on the lowest level.

In the bottom graphic, the upper pathway on top of the roof is shown as well as the dining hall at mid-level. The other end of the gallery is shown in the far right of the graphic. Section 1 is located the furthest south with each section in numerical order going towards the north of the site.

Top: Section 1, Bottom: Section 2





Top: Section 3, Bottom: Section 4

In the top graphic, the cut shows residences at both the upper and lower levels. You can also see how the roof is accessible from the upper level path.

In the bottom graphic, residences are shown at varying levels. The path is still emerging out of the lower levels and therefore it has not leveled out with the roof of the lower level yet in this cut.



Light Study of Interior of Residential Unit !

*twenty-nine*





Interior View of Residential Unit 1 with Finishes



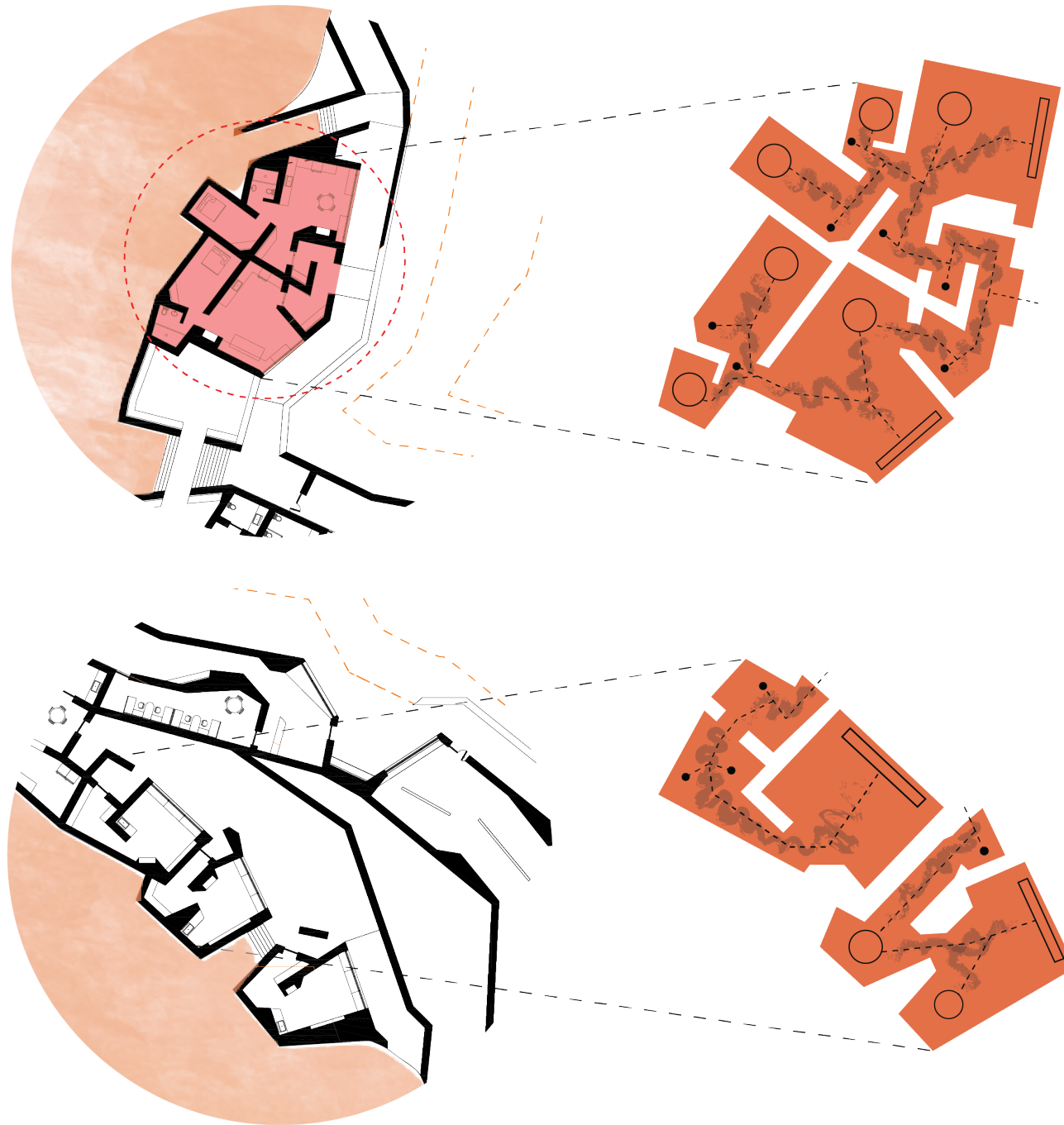


Model Close-Up View of Spatial Configuration of Residential Unit 1 & 2

*thirty-one*

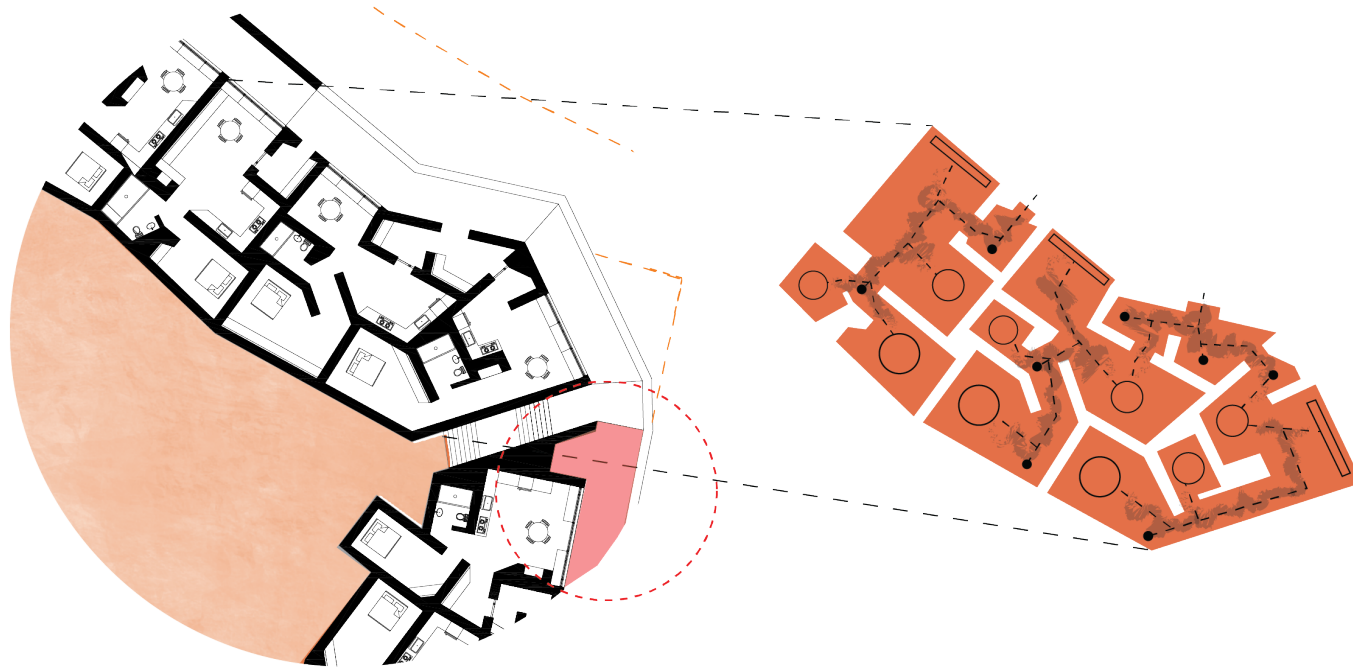


## Path and Light Diagrammatic Maps

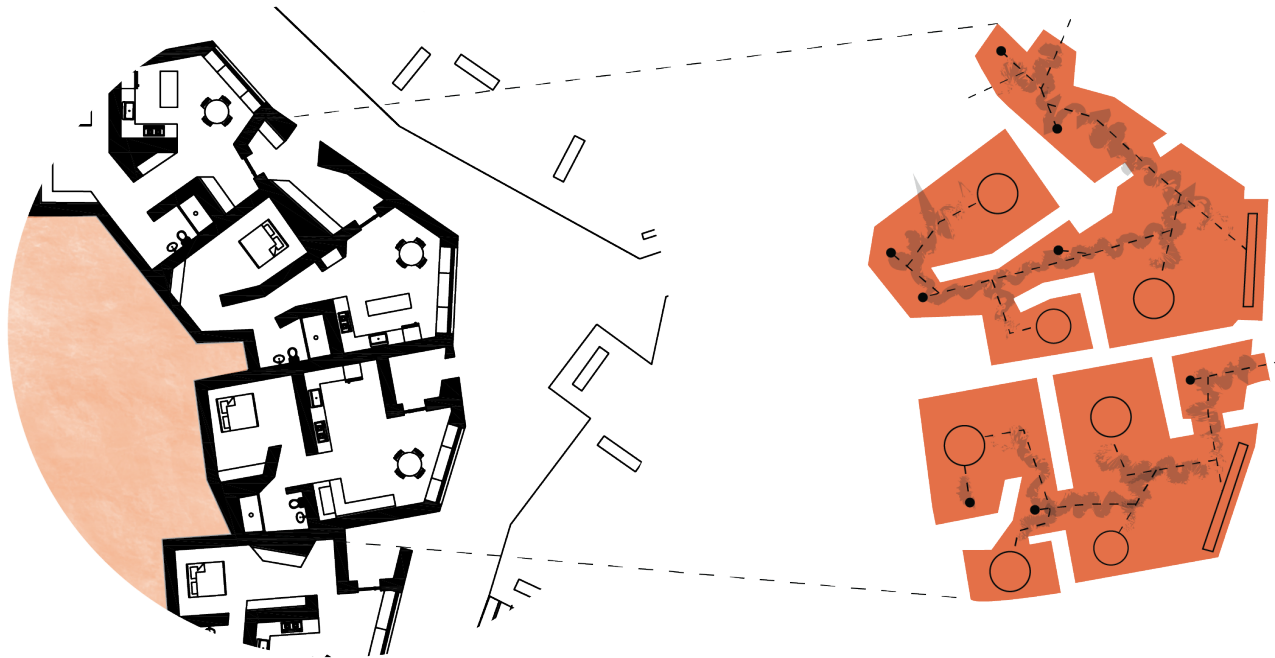


In the first diagram shown above, the units highlighted by the red dashed circle are shown in the model photo on the left page of this spread. The photo shown is of a 3-Dimensional model used to study light within the spaces. The diagram shown on this page is a map of the light and shadow path pattern. The circles represent light wells, the rectangles represent window slots, and the wavy lines show the shadowed areas in-between. The black dots represent a destination that varies in context and is secondary to the light well.

Path and Light Diagrammatic Maps



The path pattern is shown again in this diagram. The space highlighted in the upper portion of the diagram by a red dashed circle is an outdoor space that acts as a secondary destination along the exterior path. This is shown 3-Dimensionally in the photo on the right page of this spread.







Model of Exterior Reflection Space



Exterior View of Upper Level Path and Seating Alcove





Exterior View of Green Roof and Upper Level Path



# 07 STILLNESS + ROOM

## *THE USE OF ANGLES + PLANES WITHIN SPACE*

The rooms within this study can exist within a door, window, and paths and are positioned to establish a sequence of experiences leading from more public to private.

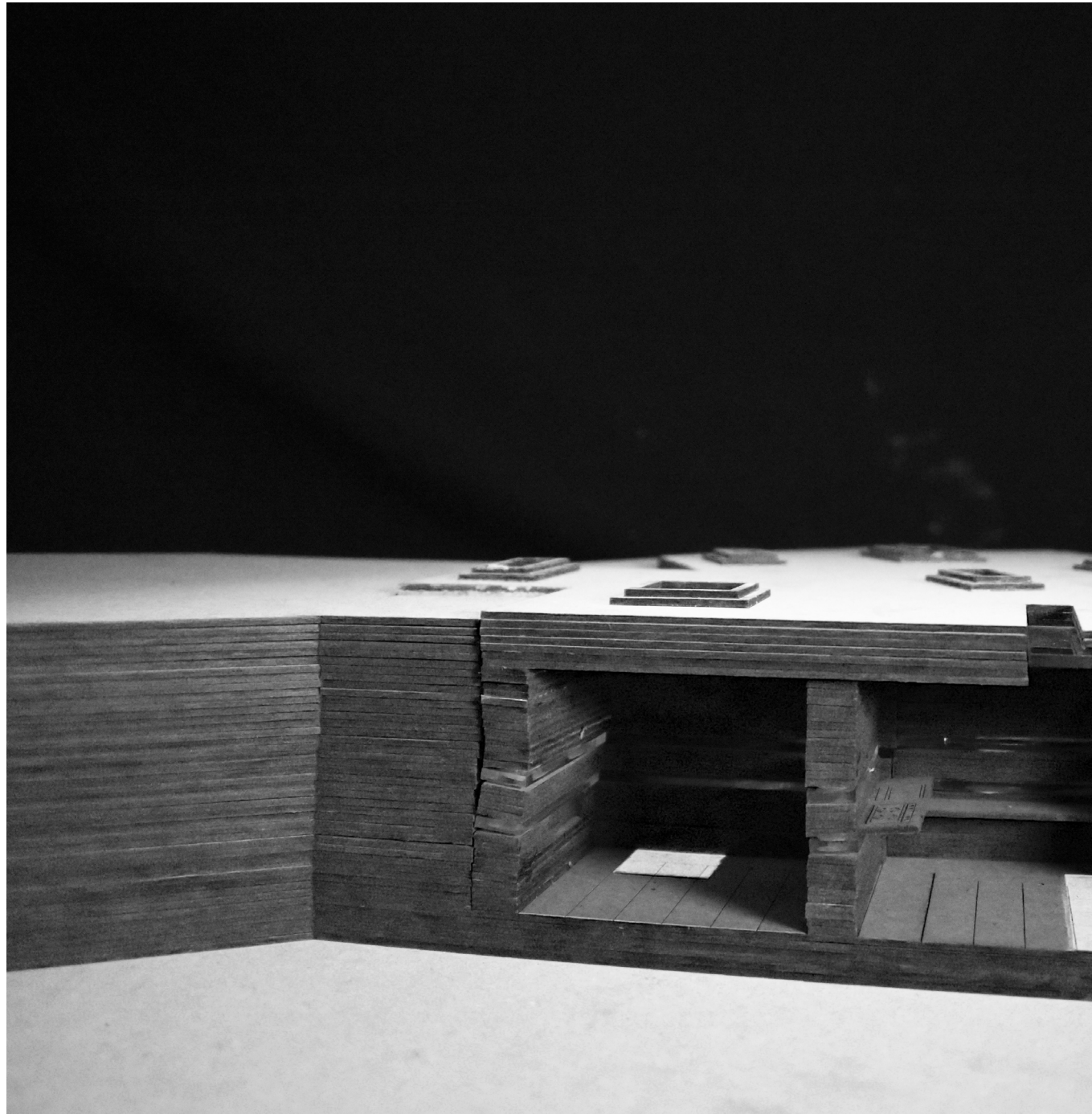
### ROOM OF THE PATH

The rooms within the residence and studio spaces occur along a path and become a series of spaces within one large room. The goal of creating this type of flow was to allow the light wells and shadows to create a continuous pattern throughout the path. A door would have been a hindrance if it obstructs the journey of a single path, but a door can be used as an important marker between paths at their beginning. Therefore, doors are used sparingly to distinguish between differing paths and thresholds. The rooms themselves are further defined by smooth straight walls, yet the orientation will skew and create a footprint of the space that focuses on the light entering from the light wells and windows. This allows for the participant to be guided by the constant fluctuation of spaces; either by focusing onward due to a narrow passage or a widening of the space that encourages rest and pause. These principles also apply to the front entries of all the studios and residences as well.



Detail View of Light Study Model of Residential Unit 1

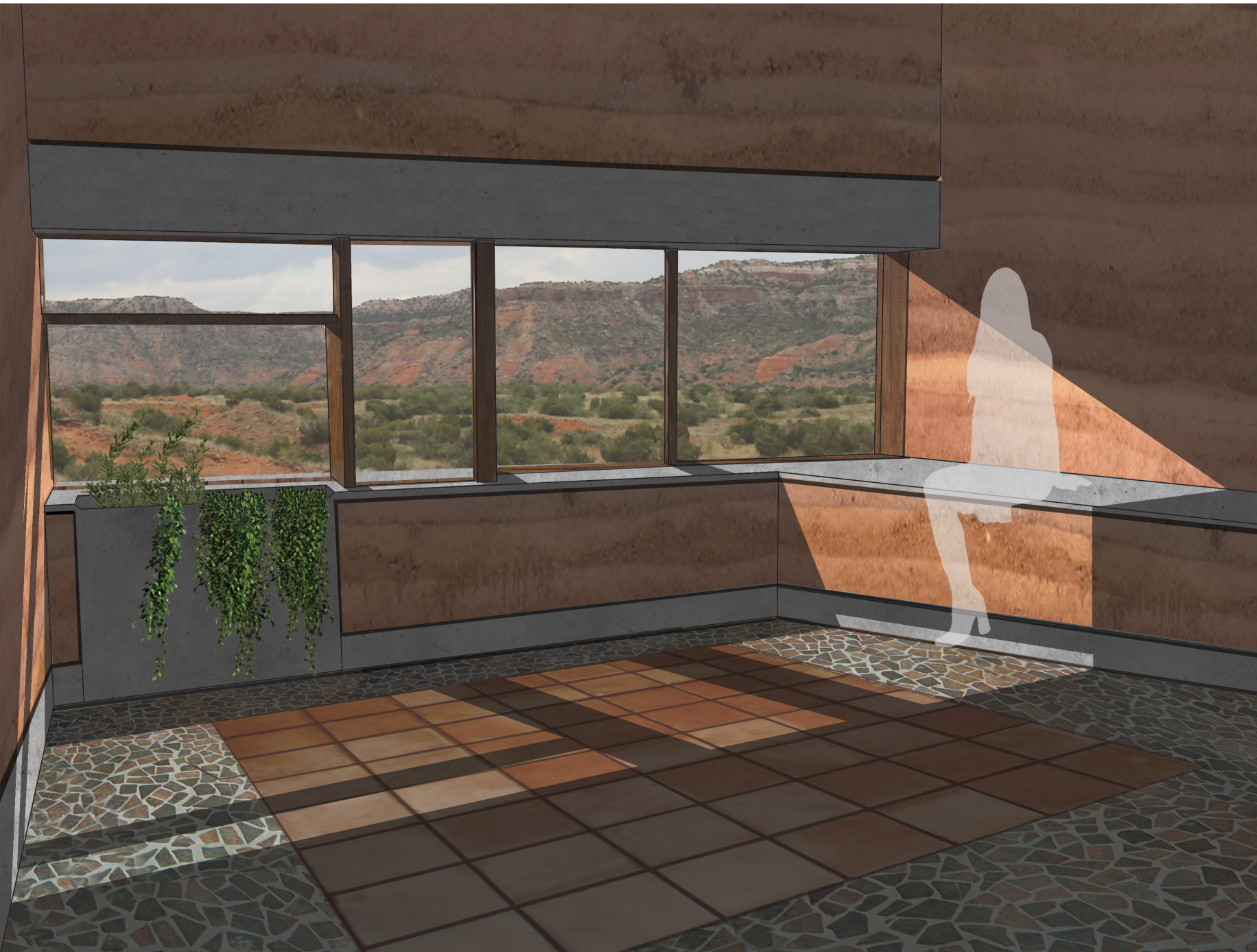




Elevation View of Light Study Model of Residential Unit 1

*thirty-eight*





Interior View of Breakfast Nook in Residential Unit 1

thirty-nine





Close Up View of Exterior Path, Exterior Seating, & Residences





Close Up View of Exterior Path, Cooling Pool, & Studios

forty-one





Interior View of Maker Space in Studio Unit D



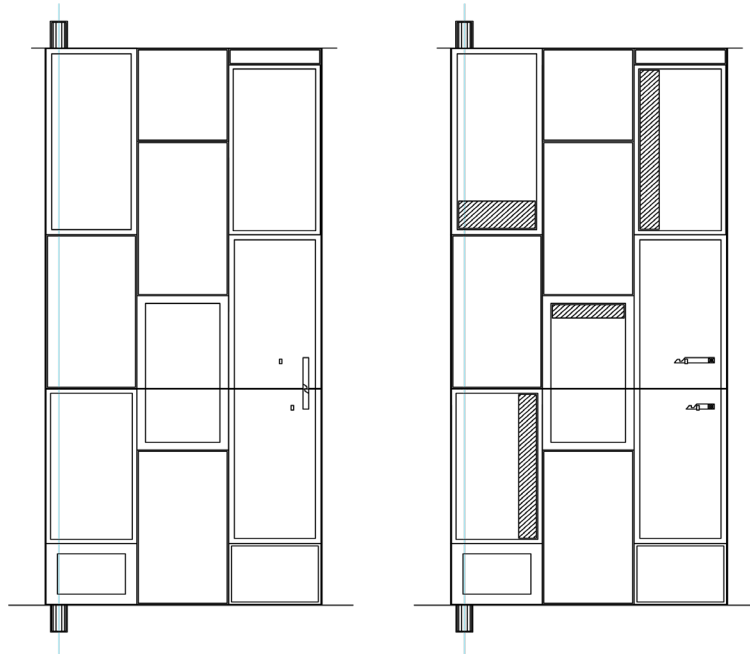


Exterior View of Entry Space

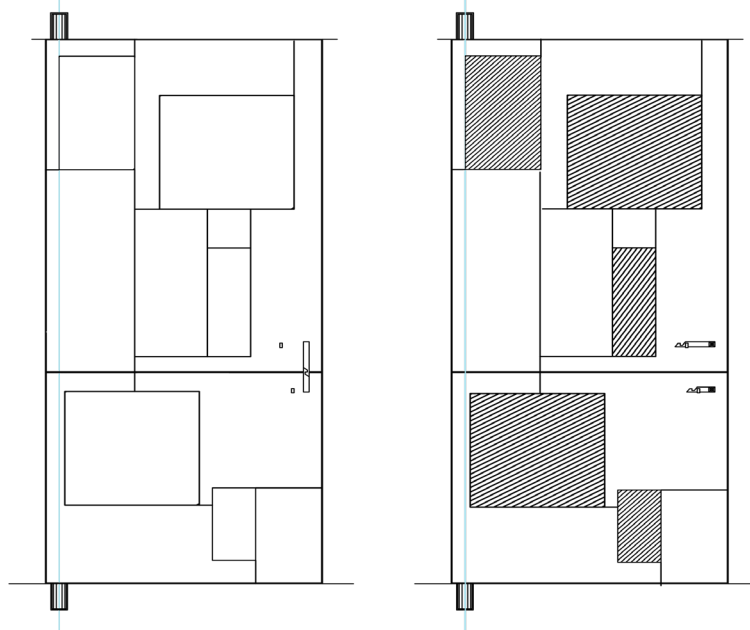
forty-three



DOOR OPTION #1



DOOR OPTION #2



## ROOM OF A DOOR

The door is created to split into a Dutch-door configuration, allowing the bottom portion that hits the same height as a person's hip to swing freely if the inhabitant wished it so.

The door is 4 inches thick and heavy with a mass that allows the person opening the door to feel the weight and work to open it. However, the door pivots and adds ease to the human strain.

The door's surface is split into various rectangular pockets, with some containing fritted glass. Shadows and light can be seen through it, but nothing can be clearly made out to retain a person's privacy. The door is made from wood and Corten steel. Most importantly, the handle of the door is Corten steel and it splits into two handles when the user wishes to employ the Dutch-door configuration.

In the thickness and hollowness of the door, it, in itself contains space. In its width and inward swing, the door, along with its deep jambs and sill, establish a space of entry supported by the design of the floor.

## ROOM OF A WINDOW

When it comes to the natural and artificial light that enters the space, the portals vary depending on the placement and use throughout the residence and working studio spaces.

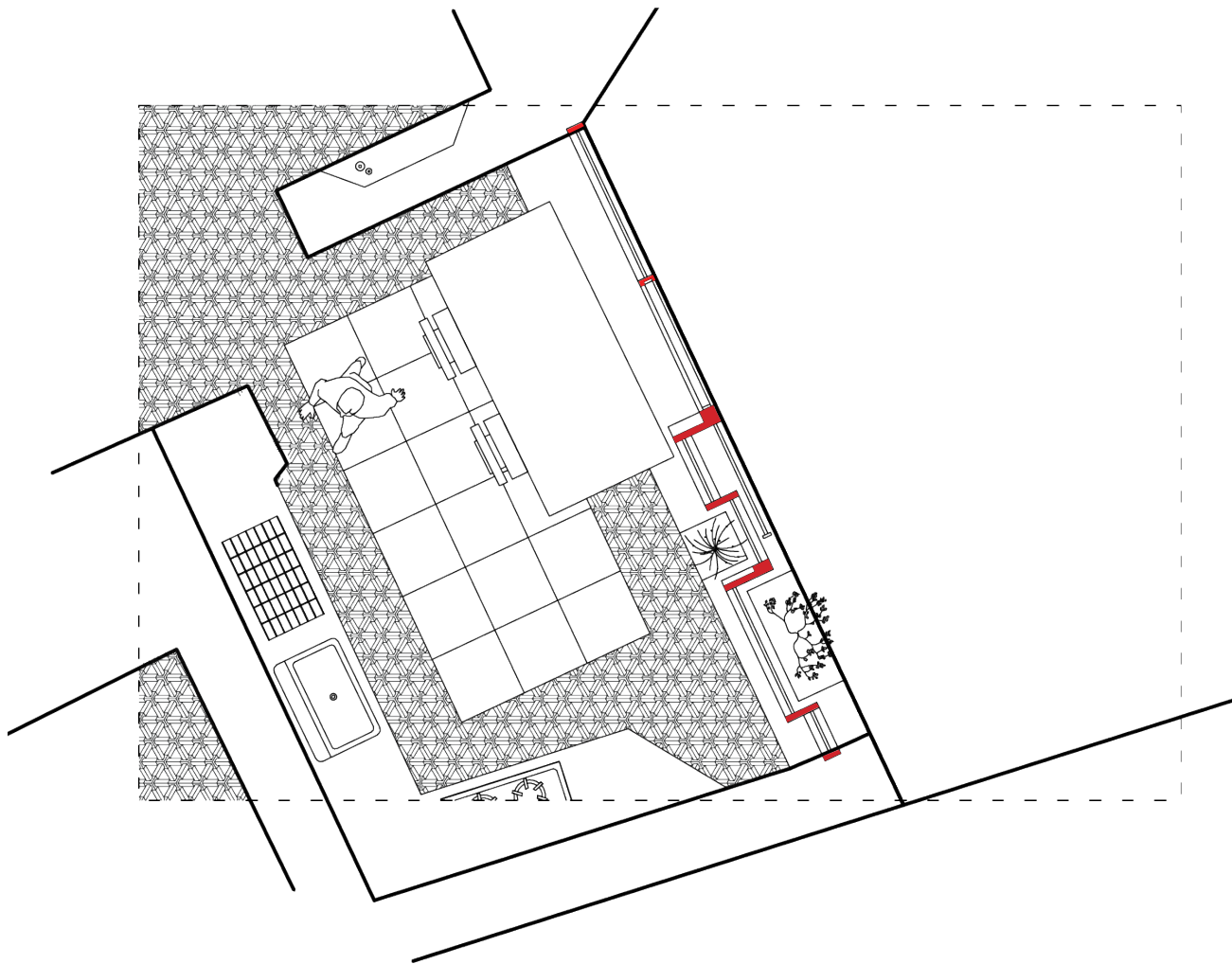
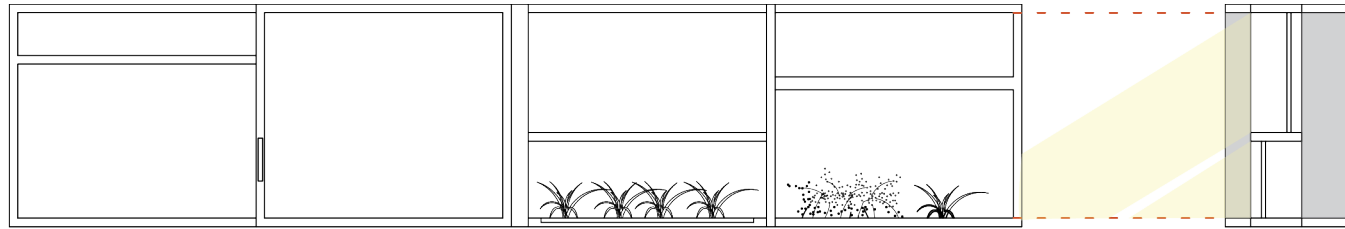
The panoramic view that is shown in the renderings shown here is low and long. When standing your eye-level runs smack straight into the wall. This forces the viewer to stop and sit down on one of the benches to fully see the view. You must enter the space to fully experience it.

The room of the window varies in length but has a fixed depth of two-and-a-half feet. Now within the main window there is variation of the placement of window panes and mullion thickness. Some spaces allow for someone to sit and look out while some allow for plants and small keepsakes to be lined up.

Some of the mullions are so deep that the space between them becomes a room in itself. Lastly, some rooms have sliding windows allowing for the room to become permeable to the outside path.







The depth and length of the mullions vary to create different spaces within the window slot. The varying sizes are shown in red in the graphic to the left. The various lengths of the mullions allow for the window panes to be moved within the slot, creating more opportunities for unique spaces and viewing perspectives.

Window Detail + Corresponding Detailed Floor Plan



Section Cut View of Exterior Stairway



# .08 STILLNESS + MATERIAL

## *THE USE OF EARTH, STEEL, GLASS, & WOOD*

The materials within this study are the lynch pin to making stillness a palpable experience.

### EARTH

First and foremost, the walls are made from a modified rammed earth. The earth is taken from the surrounding context and mixed with 10 – 20% concrete. This is used to create layer upon layer of the walls mimicking the strata that is seen so clearly in the rock-face of the canyon walls. Thus, the architecture to clearly a human intervention shown with the smooth surface finish of the wall face but retains the essence of the landscape and tactile nature of the clay. The two-foot-thick walls have a solid heavy weight to them that emulates the thick walls of the canyon.

### TILE

The floor is a gentle way-finding factor that focuses the participant's attention to certain points within the room. A mosaic tile pattern made from broken and irregular tile and stone acts as a mediator between the walls and the regular pattern of the square tiles. The pattern of square tiles is used to highlight important destinations along the path like the skylights. For instance, in the bedroom of the residences, the bed has been placed on the regular square pattern emphasizing that bed is the destination of the path in the room. The regular pattern is also more comfortable to the feet than the mosaic tile. This will naturally urge the participant to gravitate towards the larger tile.

### STEEL

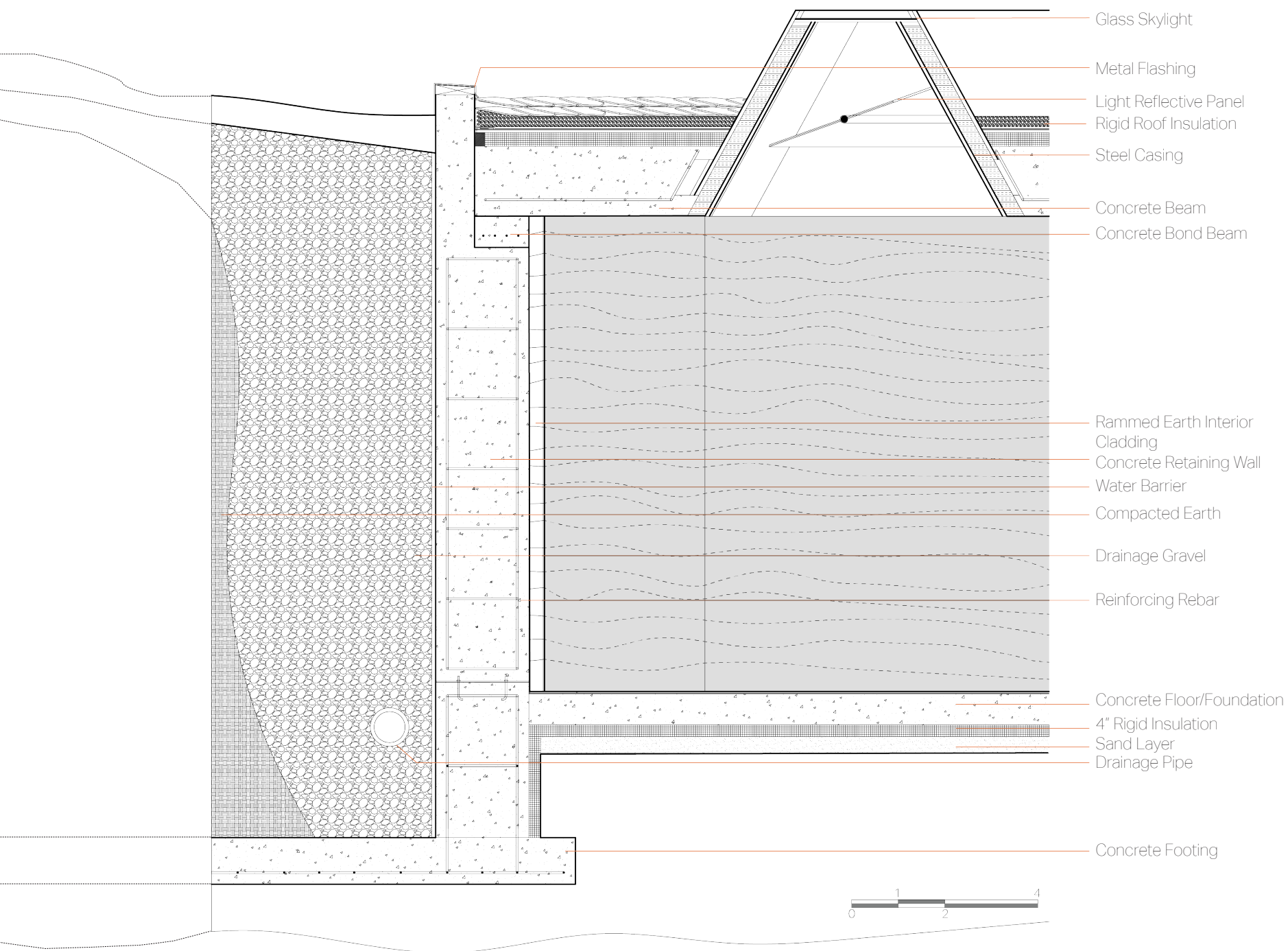
Corten steel is used for the skylights, doors, and various reveals. Corten steel oxides to a rust reddish-orange hue that compliments the landscape of Palo Duro Canyon. The material will originally be quite metallic and bright however, with time it will change, just like the canyons has over time.

### GLASS & WOOD

The glass and wood are used for the construction of the window openings. The wood is used for the frames and mullions for the "room" window, while various sizes of slightly tinted glass are used for the windows. Fritted glass is used in the pockets of the doors to allow only light through. The glass used in the skylights is a thick insulated glass with a one-way tint.

### STONE

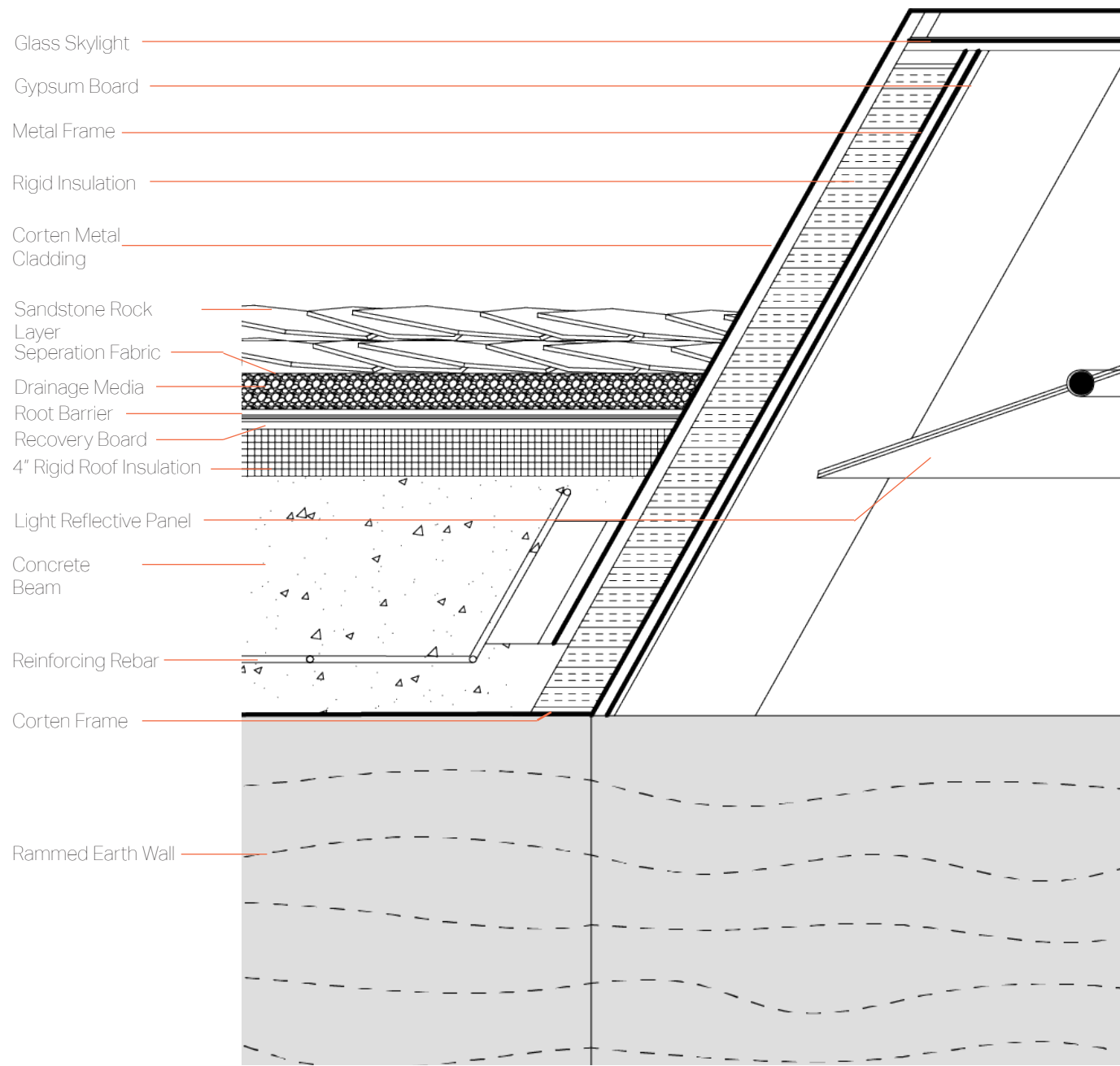
The stone used for the pavers along the walkable path is a flat sandstone taken from the surrounding landscape. The stone used for the green roof is still sandstone, but it is not cut down to lay flat along the roof. It is left jagged and in large chunks to sway visitors from venturing too close to the edge.



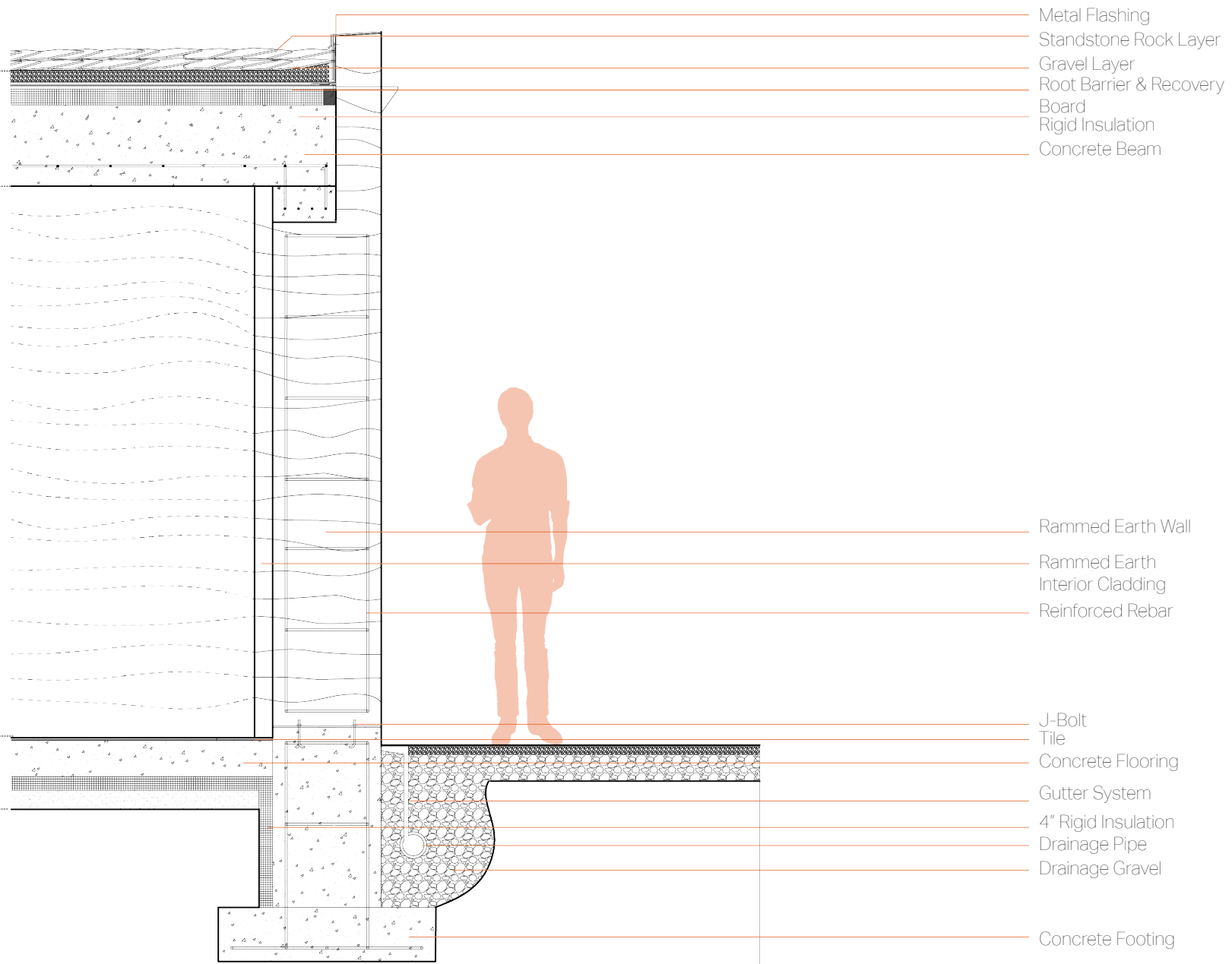
Retaining Wall Section

forty-nine





Roof Detail

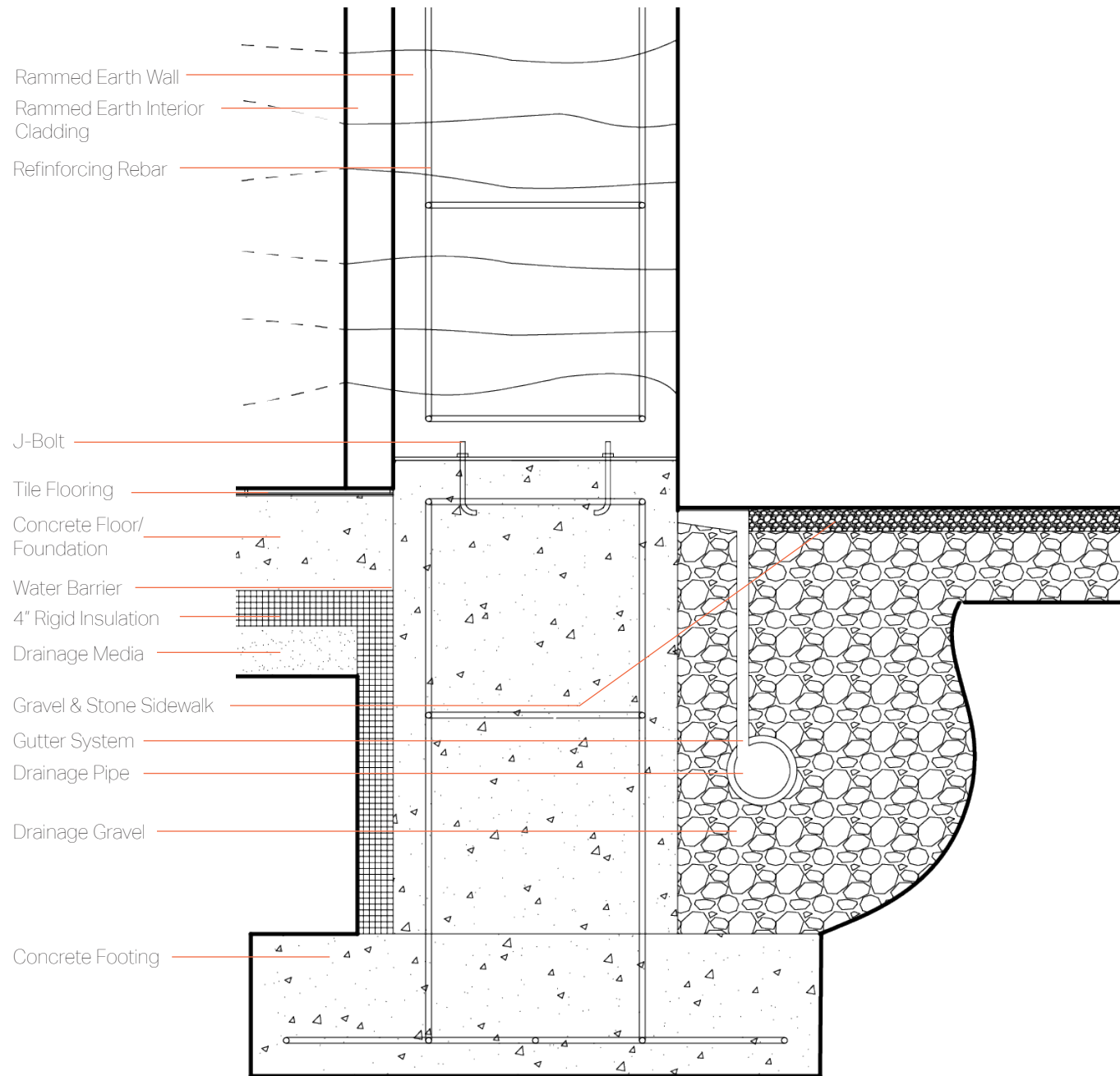


- Metal Flashing
- Standstone Rock Layer
- Gravel Layer
- Root Barrier & Recovery Board
- Rigid Insulation
- Concrete Beam
  
- Rammed Earth Wall
- Rammed Earth Interior Cladding
- Reinforced Rebar
  
- J-Bolt
- Tile
- Concrete Flooring
- Gutter System
- 4" Rigid Insulation
- Drainage Pipe
- Drainage Gravel
  
- Concrete Footing

Exterior Rammed Earth Wall Section

*fifty-one*





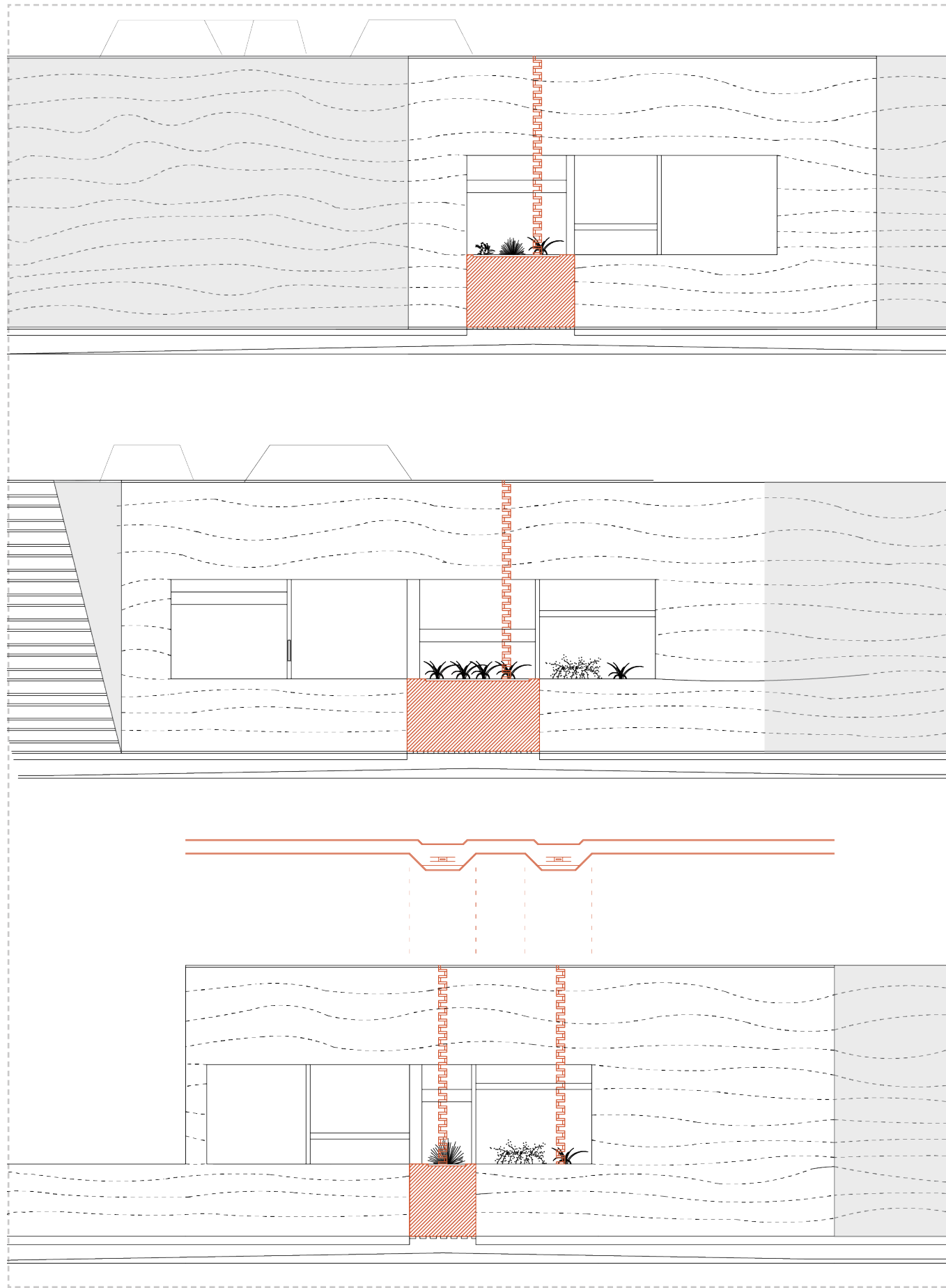
Foundation Detail



Cooling Pool and Exterior Upper Level Path



Elevations with Emphasis on Concrete Planters & Rain Management System



*fifty-four*



Close Up View of Welcome Center and Gallery, Primary Structural Beams shown in Dashed Lines





Close Up View of Welcome Center and Gallery

## .09 CONCLUSION

### *FINAL THOUGHTS*

This study aimed to find what makes stillness tangible within an architectural context.

I have found that stillness is in the quiet work that comes from taking the time with creation. The sense of stillness is best achieved through various methodical steps, but what gives a space the actual experience is the realization that it must be designed with thoughtfulness and careful study.

I found that if I took my time and found stillness creating the work, the work itself reflected such. When I designed the doors, I created multiple iterations and drew each bevel and dip of the wood. I thought about the mechanism of the door handle, the weight of the material, and whether it would be cool or warm to the touch. Would the metal make a scraping noise as it swung, or would it grind? In taking in all the details and being patient with my design, I feel as if the design became patient and reflected the stillness I wished so badly to achieve. Anytime I rushed through a decision or design, I regretted it as I contemplated later.

I found that the model was one of the most helpful tools when I was creating the spaces along the path. The model was made from many layers of chipboard to signify the same stacking that would occur if the rammed earth walls were to be constructed. I was able to play with the space in a way that was similar to the nature of the project. Also, creating a model in this way was painstakingly tedious in the best way possible. Each layer of construction affected the next, and I had to take my time to make sure that it all fit together properly. I allowed my hands to help create part of the project and I felt that this was key to understanding the principle of stillness within my own project.

Overall, the study demanded that I become one of the artist's that I was designing for. The whole of the project became a circle that had no beginning and end. Everything affected everything else, and most importantly, in the process I found that the key to this study was giving it everything I had.





# 10 RECOMMENDATION

## *A WORD FOR FUTURE STUDENTS OF STILLNESS*

I have discovered a few key components through this study that made stillness a tactile experience. First and foremost, understand your site. The most unique cases of stillness I found always felt unique and tied specifically to the place. When you walk through the bamboo forest in Kyoto, Japan or crawl up the side of Emory Peak in Big Bend National Park, there is a distinct feeling that makes it unique and you understand that there is no place on Earth quite like it. Embracing the character of site is what I believe to be the first and most important step you can take. Not only is this a bread and butter to architecture but tying your building to the character of the site allows the participant to be drawn in and fully enveloped.

Secondly, use light and shadow carefully and with the utmost care. The pattern I created focuses and harnesses the senses due to the hide-and-reveal nature of the pattern. The whole point is to draw people's focus and carefully guide it in the direction you want. It cannot be rushed through.

Thirdly and most importantly, the way that you construct and design your architecture will affect the way your participants interact with it. When the door has been designed and has a specific weight to the handle, you find yourself spreading your fingers wider, so you can feel its shape more fully. When you see that the window has custom shelves and varying mullions widths, you take the time to look around every corner to discover another angle or hidden ledge. When the walls have been packed over and over with layers and layers of earth, you find yourself moving your hands along them wondering if you can feel the grit of the soil that was used.

Therefore, if you wish to achieve stillness, create an atmosphere that suggests that you were still when you created it yourself. Let the participant know that it was always meant to be interacted with in a human way since you did so when you first drew the outline of the wall patterns.



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sixty-one



# • 12 Curriculum Vitae

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## *OBJECTIVE:*

I aim to create thoughtful architecture that helps to steady and focus the mind of anyone willing to enter. I will become a licensed Architect and I hope to continue to be a student of stillness and successful integration of landscape and built environment.

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Texas A&M University- Masters of Architecture (Fall 2016 - Spring 2018)

Texas A&M University- Bachelors of Environmental Design (Fall 2012 - Spring 2016)

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Santa Chiara Study Center - Castiglion Fiorentino, Arezzo, Italy (Spring 2015, Spring 2018)

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Served as a Marketing Co-Chair, and Axiom Publication Member

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*sixty-two*







