

Architecture and Eros

the hunt for fulfillment

By Shawn Pauly



figure 1
"Armistice Day Blizzard"
(Michael Sieve)

Architecture and Eros

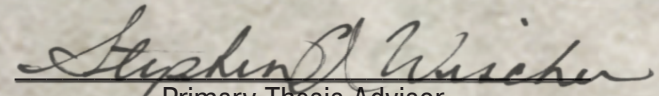
the hunt for fulfillment

A Design Thesis Submitted to the
Department of Architecture and Landscape Architecture
of North Dakota State University

By

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In Partial Fulfillment of the Requirements
for the Degree of
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Primary Thesis Advisor


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thesis abstract

This project is titled “Architecture and Eros: the hunt for fulfillment.” It observes how Architecture may work to address our inherent human desire for completeness. The project proposes a design for a hunting lodge, roughly 296,000 square feet, near Glenwood Minnesota. Through the ritual-like qualities of an ancient tradition, the hunt, it looks to open a space of interpretation which engages larger cultural issues. In doing so, the design attempts to transform its audience into a community of participants rather than spectators. It examines the importance of a symbolic and poetic experience and the necessary interpretive distance evoked by these experiences, for sustaining our very valuable human culture.

Keywords:

Architecture, desire, participation, interpretation, distance, completeness, ritual, hunting, community, symbolic experience, cultural sustainability

problem statement

How can architecture encourage a desire for cultural sustainability?

statement of intent

theoretical premises

Claim:

The poetic dimension of Architecture, which addresses our human desires and connects us culturally, is strengthened through the creation of a distance and a symbolic participation.

Actor _____ a symbolic experience
Action _____ participation in a ritual
Object Acted Upon _____ participants

Supporting Premises:

Architecture is both practical and poetic, and the poetic dimension is crucial for providing a sense of meaning and purpose. It allows us to see ourselves through a larger cultural context. Through the symbolic creations of literature, art, and architecture we begin to address our human desire for fulfillment.

Participation is vital for a meaningful symbolic experience. Architecture therefore must create a distance and open a space for interpretation through which we may see ourselves. The inhabitant then becomes a true participant rather than a spectator. The ritual is a form of art, the art of celebration, which inherently evokes, or demands, participation. Architecture acts as a framework for the specific situation. It frames the actions and rituals of life.

All humans are compelled by the desire for completeness. We are always searching for and pursuing something, the other, whether it is someone, some knowledge, or some experience. The pursuit of desires is what attracts us towards beauty. Beautiful art and Architecture should then speak to desires of the self but resemble a compassion for the other, which is love.

Unifying Idea:

Beautiful Architecture seduces our human desires for fulfillment and in doing so evokes a symbolic participation which connects us to the larger cultural context of humanity and the world.

project information

Project Typology

Hunting Lodge and Environmental Education Center

Project Site

Eastern Shore of Lake Minnewaska
nearby Glenwood, Minnesota

Project Justification

Sustainability has become a commonly used term in modern architecture. However, with a strong reliance on science and technology, the modern sustainable mindset tends to focus strictly on the preservation of sustaining life, resources, and the material environment. It often overlooks the inherent need for sustaining our humanity through culture. Our history shows that truly sustainable Architecture is both practical and poetic, connecting us not only physically, but symbolically with the world.

project proposal

project narrative

Sustainability is what led me to my thesis investigation. In recent years it has grown in media popularity and has held an important role even through my own educational experience. It has sparked the interest of numerous modern architects and has become the backbone of many contemporary designs. I value the movement and its intentions, but my concerns lie with its lack of an experiential or perceptible dimension. It seems to have grown out of a concern for self-preservation and necessity rather than a want or desire to live sustainably. Poetic creation has helped mankind throughout history. It connects us to how we perceive the world by addressing some of the most fundamental human issues by providing meaning and purpose to our existence. The Greeks had a word for this important poetic form of creation, “This activity was named poiesis by the Greeks, signifying the sort of technical making proper to humans: a poetic making in the sense that it always aimed at more than preserving life.” (Pérez-Gómez 2008) This poetic dimension is important because it links our perceptions to larger cultural contexts. Ethics and values within our human culture are inherently attached to a poetic form of creation.

Recently, the latest and greatest technologies have paved the way in a search for sustainability, but do they really address the most fundamental and essential issues? This is not to say that technologies don't contribute to the solution or aren't important as well, because modern science and technology are undoubtedly advantageous and continually work to extend our lives and make living more comfortable. However, as Alberto Pérez-Gómez (1985) suggests, this scientific mindset, although beneficial in many ways, can cause a disconnection in the way we perceive our environment. As more and more physical truths about how the world works are revealed, objects lose their sense of wonder (thauma). The universe becomes a stagnant series of inanimate objects, products, commodities, and available resources. Archaic cultures saw the world in a completely different way. They connected symbolically with the world through an imaginative interpretation. For them, inanimate objects like beautifully crafted ships, armor, jewelry, and buildings could possess wonder, vibrancy, and life. They called this 'daidala.' This concept connected them profoundly with everything in their environment, large or small, valuable or invaluable. It all was important, and not just because they needed it to survive.

As I reflect on moments in my life when I have experienced a sense of wonder (thauma) in the world, my thoughts go immediately to memories of hunting. There is no time where I have felt more connected to the environment than while on the hunt. I can easily recall numerous times of being absolutely mesmerized by a single cattail or blade of wheat grass. In these moments, time has a way of slowing down. Simple, seemingly insignificant little things, ordinarily overlooked, have a way of presenting themselves and rising to the surface like cream in a bowl of milk. Until recently, hunting has always been an important and indispensable element of human culture. Today, our commodity focused modern mindset deems it unnecessary; a reduction of valuable resources, time, and energy. The supermarket down the street possesses the power to sustain all our needs and wants.

Ancient civilizations, such as the Greek and Roman culture, saw a spiritual value within the hunt. It was seen as an experiential quest for fulfillment, not just food and fur. It demanded patience and a complete devotion of oneself to the chase. The Greeks believed that through this absolute devotion of the self, a passionate bond was created between the hunter and his target, as in the story of the skilled hunter Actaeon, which will be discussed in depth later(Ovid). They saw this relationship as comparable to that of a young suitor in pursuit of love. The Greek god of desire, Eros, was the equivalent to the Roman god, Cupid. Both wielded the hunter's bow and arrow as they ignited the flame of passion when targeting young lovers.

The hunt represented a search for love and fulfillment, as opposed to our modern interpretation of connecting it with death and consumption of resources. Ancient cultures even celebrated the hunt with festive rituals similar to that of a marital union. A more modern example would be the Native American cultures of the Dakota and Ojibwe tribes. For them the hunt was celebrated with festive rituals called 'potlatch.' These festivals didn't celebrate the successful bounty taken from the land, but rather gave thanks by offering up an individual's harvest, and sharing it with the entire community. (Johansen 2011)

This mindset, established through a symbolic ritual experience, in some ways seems more sustainable than a solar panel. It engages an entire community rather than an individual. It is both practical and poetic, which allows a connection both physically and perceptually to a meaningful event. With my thesis, I intend to investigate how the power and value embodied within a symbolic, poetic, architectural space may begin to reveal a need or demand for a 'cultural sustainability.'

user/client description

Owner

The lodge will be owned and managed by a local private investor or group of investors, and the environmental education portion will be facilitated by the Federal Government through the Minnesota Department of Natural Resources.

Visiting Guests

Hunters and fishermen, experienced or inexperienced, who come to partake in the ritual of the hunt. They may be a small group or an entire family. The lodge will accommodate all ages.

Local Guests

The restaurant, bar, banquet hall and some of the other facilities may be used by the public year round. The banquet hall will act as an important rental space for any sort of event or festive celebration.

Staff

The lodge has many amenities which requires a large staff including: office staff, hospitality, restaurant team, wild game processing team, hunting and fishing guides, and grounds crew. Conservation officers will also have a presence and important role within the facility.

major project elements

entrance lobby
receptionist
lounge
staff offices
quest dwellings
public baths

Lodge / Dwellings

The lodge will be a dwelling place for visitors to come, participate in and learn about all aspects of the hunt. This includes proper techniques and skills, as well as respectful strategies and ethical methods of hunting. The experience is about community. These private dwellings will hold few modern amenities and will encourage an interaction among quests, staff, and local patrons.

restaurant
indoor/ outdoor dining
banquet hall
food preparation

Restaurant / Banquet Hall

This is the place for the feast. In celebration of the hunt, quests are invited to bring their harvested wild game and fish to the on-site butcher to be prepared and shared with the group. Gourmet chefs will promote a menu celebrated locally in Minnesota.

bar
lounge
billiards room
fire pits

Bar / Lounge / Activity Room

Story telling is a beautiful way of promoting and sharing an experience. Reflection and memories have a way of lighting the fire of desire and creating a want for those fulfilling moments. The story also connects us through time. One moving experience, becomes shared, understood, and desired by an entire community of participants. A public bar will be located centrally within the building to provide exposure and invite quests to join in the activity. The bar will consist of two spaces, a more quiet raised lounge near the fireplaces, and a more active social lounge in proximity to the lobby.

library
offices for conservation personnel
conference room
educational gallery space

Library / Conservation

A shared wealth of knowledge and understanding for the world around us is important if we are to practice the ritual ethically. Values and an ethical hunt come first and foremost to a true hunter. Coming home empty handed is never as regrettable as injuring your target and then coming home empty handed. This will be a resource library for the conservation officers as well as an educational library for the quests to learn more about the history of the hunt.

site region



figure 2,3,4
site map - region, city, location
(Shawn Pauly)

site city

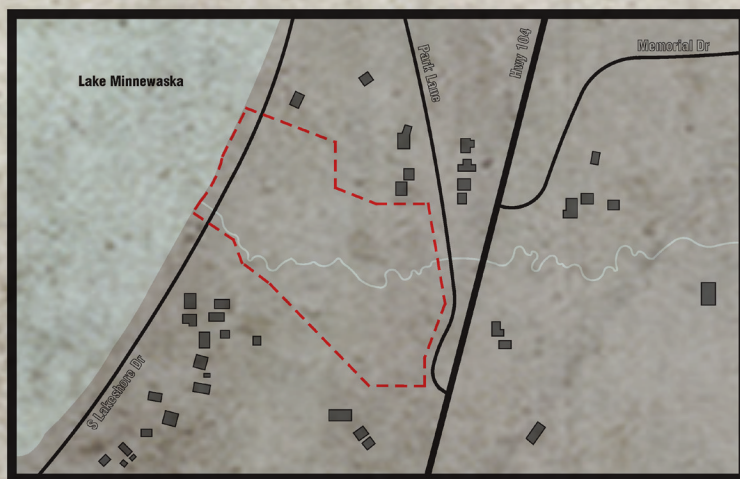


site information

Minnesota has a strong hunting heritage. It is an important destination for migrating waterfowl along the Mississippi Flyway. Whitetail deer, pheasants, wild turkeys, and a myriad of other wildlife species thrive in Minnesota's rolling countryside. The numerous bodies of freshwater lakes boast some of the best fishing destinations in the world. Several Native American tribes viewed the lands around the great lakes as important hunting grounds. The settlers and fur traders thrived along the Mississippi and at its headwaters.

Glenwood is a small rural town south of the larger population of Alexandria Minnesota. It hugs the northeastern shore of Lake Minnewaska. By choosing a rural site, travel becomes a necessary part of the experience. The time spent traveling acts as a time to prepare for the ritual of the hunt. It both physically and mentally begins to set the stage for the experience.

The site itself is a location just south of town which is proposed to be developed in the next five to ten years. It is both outside of the city limits, and close enough to maintain a relationship with the local community. This is an important quality of the site. The lodge then meshes into the fabric of the local culture, rather than standing as its own separate entity way off by itself in the wilderness. The lodge remains fairly close to town where the physical act of hunting cannot be conducted on site. Hunters must travel to various locations further from the lodge and the city. This opens up another distance, a moment of travel, a time for physical and mental preparation for the hunt.



site location

project emphasis

This project will focus on an Architecture which frames situations and qualities of 'the hunt' or the pursuit of desires. It will look to invite a ritual-like participation in a poetically symbolic experience.

plan for proceeding

Research Direction

Research will be driven by the theoretical premise/ unifying idea. Scholarly articles and other forms of text will be observed on related topics of natural systems, health, and cultural sustainability.

Case studies will provide useful examples of exploration and investigation into the typology of apartment complexes and community environments. This will also aid in informing programmatic requirements as well as displaying the exploration and implementation of new technologies and ideas.

Local articles, journals, and time spent on the site will assist in providing historical context and site analysis information.

Documenting the Design Process

All the information will be compiled digitally. Research information gathered online or from articles or books will be scanned and saved in a digital file folder. All sketches and images will also be periodically scanned and saved in a file folder. Computer models will be saved regularly with different file names after significant model changes; therefore, previous iterations may always be revisited. The final compilation will be gathered onto a digital CD and made available.

Design Methodology

Concurrent Transformative Strategy

Analysis and design will be guided by the theoretical premise/ unifying idea. Priority will be assigned to specific data based on demands from the theoretical premise/ unifying idea. Integration, interpretation, analysis, and reporting of the data will occur throughout the entire research process and will be directly dependent on the examination of the theoretical premise. Information and analysis will be presented both in text and graphic forms.

Mixed Method Analysis

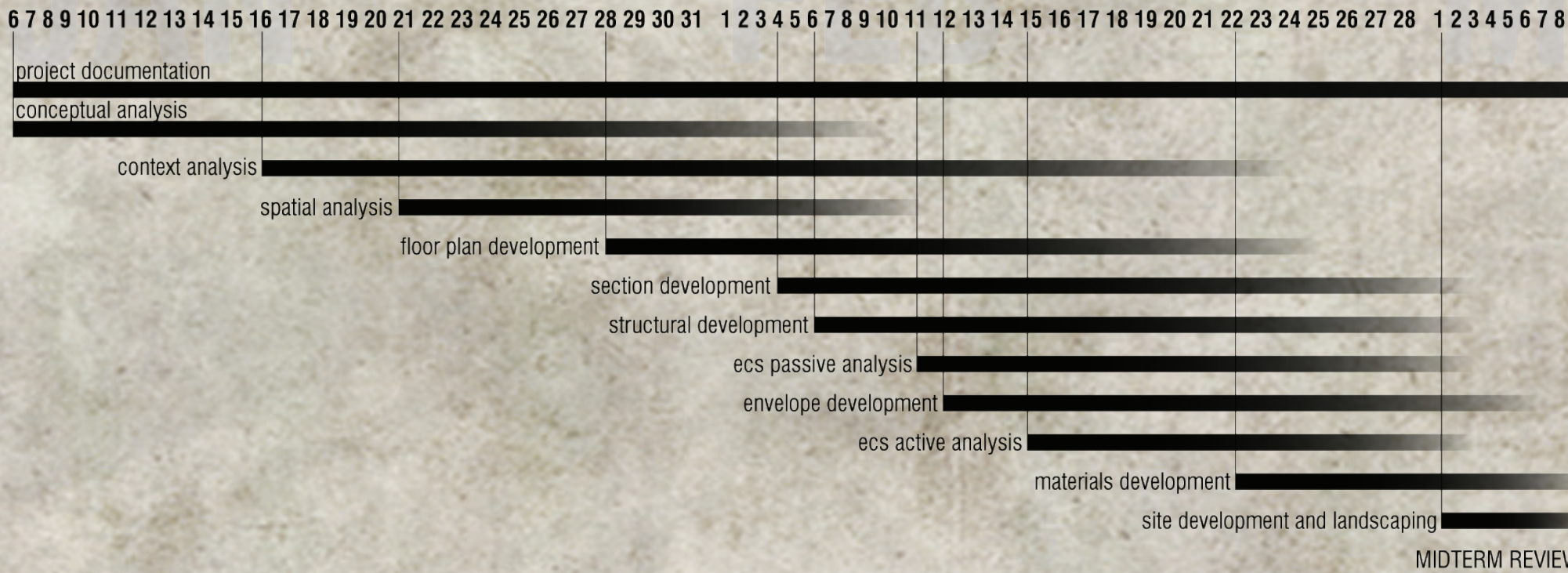
Both quantitative and qualitative forms of analysis will be utilized, as well as graphic and digital.

Quantitative analysis will be statistical and scientific. It will be gathered and analyzed directly or obtained through archival search. Some instrumentation and or experimentation may be required.

Qualitative analysis will be gathered and analyzed through direct observation or an archival search.

Artefact

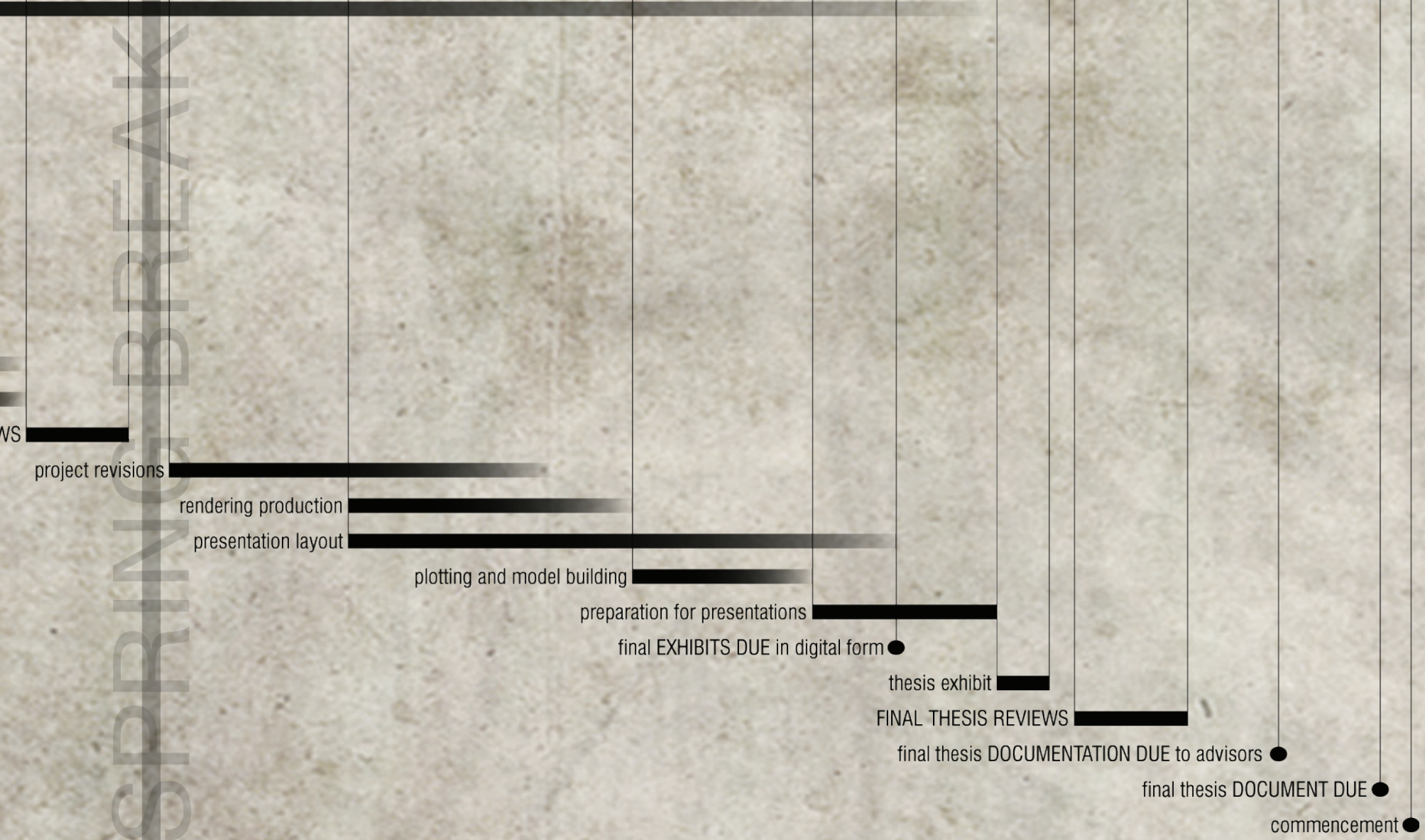
For the convergence of theory and practice, an artefact, or poetic creation, will be used to transform ideas into a physical, tangible component. This will test the strength of my research and concepts and direct the design of the building.



design schedule



9 10 11 12 13 14 24 25 26 27 28 29 30 31 1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17



previous studio experience

Fall 2008 - Arch 271 Design Studio I

Heather Fischer / Meghan Duda

Teahouse
Boathouse

Spring 2009 - Arch 272 Design Studio II

Joan Vorderbruggen

Dance Studio
Dwelling

Fall 2011 - Arch 371 Design Studio III

Mike Christianson

Le Corbusier Museum Research
Fargo City Museum

Spring 2012 - Arch 372 Design Studio IV

Milton Yerqens

Agricultural Research Facility
Craftsmanship School

Fall 2012 - Arch 471 Design Studio V

Cindy Urness

Highrise
Light/Shadow Competition

Spring 2013 - Arch 472 Design Studio VI

Don Faulkner / Frank Kratky

Campus Master Plan
Marvin Windows Competition

Fall 2013 - Arch 771 Design Studio VII

Mark Barnhouse

Computer Animation
Water Research Facility

project program

premise research

Through the course of history, Architecture has attempted to not only provide humanity with its basic need for shelter, but has also worked to provide purpose and meaning to the existence of mankind and his relationship with the cosmos. This is the unyielding and beautiful toil of our species, the search for the combination of meaningful purpose and basic survival, practical and poetic. The challenge of my project is to look beyond physical necessities into the realm of fulfillment, including mental, social, and emotional forms as well. This is where culture emerges. Literature, art, and architecture are all poetic avenues which aid in the search for fulfillment.

“Perception is our primary form of knowing and does not exist apart from the priori of the body’s structure and its engagement in the world.”
(Pérez-Gómez, Architecture and the Crisis of Modern Science, 1985)

The Modern Mindset

As modern science and technology have progressed, applying logic and reason to everything in the world, a separation has occurred between the physical truths of the universe, and the poetic realities of how we perceive, feel, and connect with the environments in which we dwell. Where logic and reason have provided us with innumerable advantages and a wealth of information, it does not necessarily account for culture. The phenomenologist, Dalibor Veselý suggests that there is a danger in this division.

“Art and science are the most contradictory tendencies in modern culture.” (Vesely 2004)

He suggests that through this modern mindset, science has become the sole measure of reality, but where in fact a true reality lies in our human perception of the world. Science actually disengages us from the universe rather than connecting us. The world becomes merely information rather than a primary source of meaning given through experience.

“The belief in the symbolic richness of the external world, in a Divine Nature that ultimately revealed its meaning through observation, was replaced by the notion, by now familiar, of the material world as a mere collection of inanimate objects.” (Pérez-Gómez, Architecture and the Crisis of Modern Science, 1985)



figure 6
Egyptian Pyramids
(www.fromquarkstoquasars.com)

Daídala

Ancient cultures were perceivably more engaged with the world due to their belief in a Divine Nature, but this perception of divinity was only presented through the influence of symbolic human creations such as art and architecture. These poetic creations, through interpretation, had the power to create wonder, vibrancy, and life. The ancients considered these objects (ships, armor, jewelry, and buildings) as 'daídala.'

"The principle value of daídala is that of enabling inanimate matter to become magically alive, of reproducing life rather than representing it." (Gomez 1985)

We can rediscover a similar sense of wonder in our own modern culture, if we can prompt the desire to participate with powerful creations that evoke a resonance with experience.

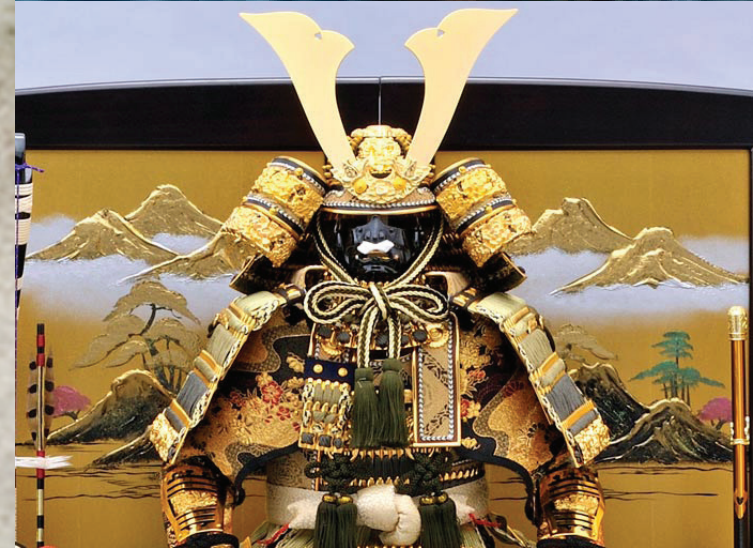


figure 7,8,9
Images of Daidala
greek ships, armor, parthenon
(www.google.com)

Love and Beauty

“Hypnerotomachia Poliphilo: the Strife of Love in a Dream,” is an ancient tale of poetic fiction revolving around the very human pursuit of love and erotic desire. The original author is unknown, but the work is said to be linked to Leon Battista Alberti, an influential Italian author, architect, poet, and philosopher. Alberto Pérez-Gómez has translated a modern interpretation of the work titled, “Polyphilo or the Dark Forest Revisited, an Erotic Epiphany of Architecture.” The story follows a man, Poliphillo, on his quest to find Polia, his true love. The journey is merely an illusion in a dream, but the whole scenario is so vivid to Poliphillo that he perceives it as real and is greatly moved by the experience. This illustrates the important power of influence our perceptions have on reality. The story focuses on Poliphillo’s search for love. The word ‘love’ in its true entirety seems almost impossible to define or even comprehend, but it is perceived as the ultimate form of beauty and fulfillment. Love is poetic and intangible. Plato speaks of knowing love only through experience:

“...when he looks at Beauty in the only way that Beauty can be seen - only then will it become possible for him to give birth not to images of virtue (because he’s in touch with no images), but to true virtue [arete] (because he is in touch with true Beauty).” (Plato)



figure 10 - upper left
Poliphillo sleeping
figure 11 - lower left
Poliphillo in the dark forest
(Francesco Colonna)
(www.gutenberg.org)

Erotic Desire

If love is the symbol of true beauty, but can only be discovered through experience, how then can we approach love or beauty without having loved before? How can we create love? How can we create beautiful architecture? Plato's description of the symposium illustrates the origins of love,

“According to Greek mythology, humans were originally created with 4 arms, 4 legs and a head with 2 faces. Fearing their power, Zeus split them into 2 separate parts, condemning them to spend their lives in search of their other halves.” (Cooper 1997)

It is this distancing or separation of one shared body and the potential reconnection of the two individual halves which strengthens a desire for completeness. This unquenchable appetite, erotic desire, is not the full experience of love, but it begins to approach and direct us towards love and beauty. The compelling force which propels Poliphillo through the entire story is his erotic desire. Eros is the Greek god of desire and attraction. To quote Giordano Bruno:

“Eros is lord of the world; he pushes, directs, controls and appeases everyone” (Pérez-Gómez 2005)



figure 12 - upper right
Poliphillo teased by nymphs
figure 13 - lower right
Poliphillo chooses middle door
(Francesco Colonna)
(www.gutenberg.org)



figure 14 - upper left
Poliphillo and Polia together
figure 15 - lower left
Poliphillo and Polia embrace
(Francesco Colonna)
(www.gutenberg.org)

So just as Poliphillo's erotic desires compelled him forward, our desires can also be some of the strongest influences on our decision making, often times trumping modern logic and reason without a clear understanding of why. Impulses we may not understand, but are prone to follow. Guided by his desires, Poliphillo actually encounters Polia, his true love, very early on in the tale. While in the dark forest, Poliphillo comes upon and is teased by the five nymphs of the senses. They bring him to a queen which represents Free Will. At a crossroads he is forced to choose between three doors. He rejects the active life and the contemplative life and chooses the middle door which represents a voluptuous life of sensuous desire. He finds Polia behind the middle door, but they do not recognize each other. Erotic desire has brought the two halves close together, but it is not enough to complete the unity and satisfy their need for fulfillment. It isn't until they arrive at the palace of Venus and partake in festive rituals and ceremonies of love and procreation that they begin to recognize each other and the meaning encapsulated within their desires is glimpsed as an experience of love.

The Ritual

So it is through the ritual that we begin to approach something more meaningful than instinctive desires. Rituals, like the ones performed in the palace of Venus, have always been an important part of our culture. The German philosopher Hans-Georg Gadamer (1987) speaks to the beauty inherent within these festive rituals. It stems from an experience of community, a sharing or coming together for a purpose greater than oneself. It is through a participation required by the ceremony or festival which reveals meaning to us. The ritual itself is influenced by numerous things which give it strength in its meaning and purpose. It is rooted deeply with time, and not clock time or linear time, but more poetically cyclical time. It is the reoccurrence of the ritual which gives it strength. Through this practiced repetition it connects us to both past ancestors and future generations. It also works to connect us with the reality of the world as we perceive it. It directly relates to a physical space, like the architecture of a temple, which is a specific place for the ritual to occur, much like Heidegger's idea of a 'situatedness.' (1982). The festive ritual engages our senses through song, dance, visual imagery, taste of the feast, and smells. This is where it awakens our sensuous desires. But the ritual installs another element, cultural values. It pulls in the dominating beliefs and ethics of a culture. It balances the active impulse of desire and the contemplative conscience found in thought. It is this marriage of numerous elements of meaning and fulfillment which architecture must attempt to grasp. With this train of thought, we can begin to explore an architecture which evokes a symbolic participation with culture, one that stems from desires as well as necessity, and through the poetic experience of art and architecture, something emotional and spiritual may be revealed.



figure 16
Poliphillo and Polia partake in ritual ceremony
(Francesco Colonna)
(www.gutenberg.org)

The Hunt

Hunting has always been an important part of human culture. It was born out of the necessity to survive, but the ancients understood the tradition as something more spiritual. The act of the hunt was celebrated as life-giving. The act, as well as the tools used to perform the act, are analogous to daidala and the historical/mythical creations of Daedalus. Tragically, this perception has changed. In our economically driven society with our commodity focused mindset, it becomes difficult to look beyond a material value. For those who do not partake in the experience, hunting has become viewed as a declaration of death and a reduction of natural resources. For those who do participate in the ritual-like qualities of the hunt, it is a passion rooted in spiritual desire, not material gain. But it is only through a symbolic participation, that the experience becomes more valuable than the end product or result. A cadence that has been passed down through generations of tradition rings true to most hunters,

“There is no such thing as an unsuccessful hunt.”
(unknown author)



figure 17, 18, 19
cave paintings and ritual horn dance in UK
(www.google.com)
(www.bbc.co.uk)

Symbolic Space

So with devotion and sacrifice (the exhaustion of time, labor, and expense; often times eluding logic and reason), something more meaningful reveals itself during the ritual of the hunt. It is unclear what that may be. Maybe it's the connections and bonds established with the physical world around us, through the hunt? Maybe it's an emotional connection to our ancestors and future generations? Maybe it is a sense of achievement in man's capabilities? Maybe it's an appreciation for the beauty and wonder present in the world, which is easily missed or forgotten in our busy daily lives, but cannot be overlooked when experiencing the patience and stillness required for the hunt? Maybe it is all of these things and more yet? That is unclear, but this knowledge can never be fully grasped or even approached without an attempt to experience the ritual of the hunt. And in order to experience the ritual in its most fulfilling form we require the appropriate place, an architecture, which like a temple of past cultures, creates a space of symbolic participation. Through architecture I hope to provide a festive place for the ritual of hunting, which quenches our ancient human desires and honors modern cultural values.



figure 20
"Armistice Day Blizzard"
(Michael Sieve)



figure 21
potlatch ceremony
(www.warpaths2peacepipes.com)



figure 22
hunters telling stories around the fire
(www.google.com)

Physical Space

The Architecture itself will require specific spaces for different situations. A ritual is experienced in a multitude of different forms of participation. Sometimes it is a highly active communal form of celebration. Other times it requires a solemnity and an inner reflection during the ceremony. The Architecture must speak to all the varied forms of interpretation. Some of the important spaces in my design will include: a private intimate dwelling place, a place for preparation both mentally and physically, a temple-like space for communal gatherings of celebration, and places which allow for moments of quiet reflection or a shared story-telling.

programmatic case studies

The Lodge on the Lake

Henry Stephens, Nick Roberts, Jack Davies

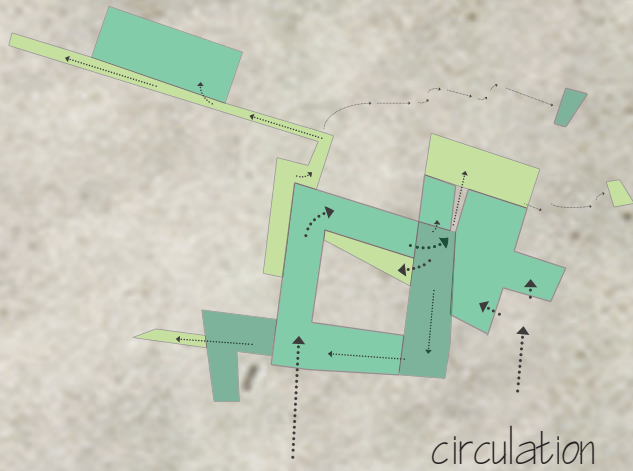
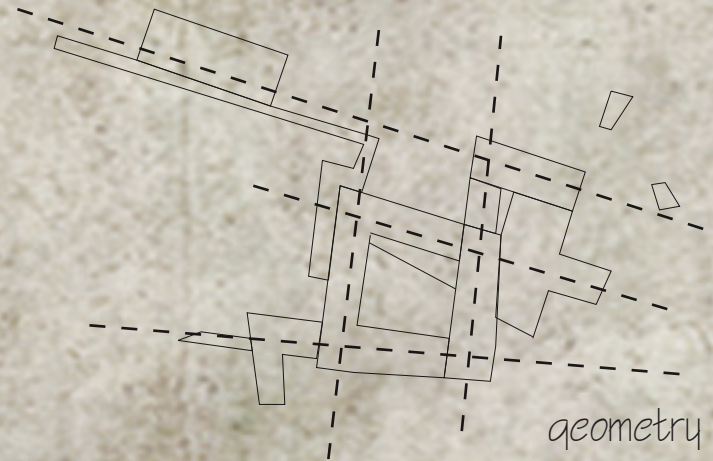
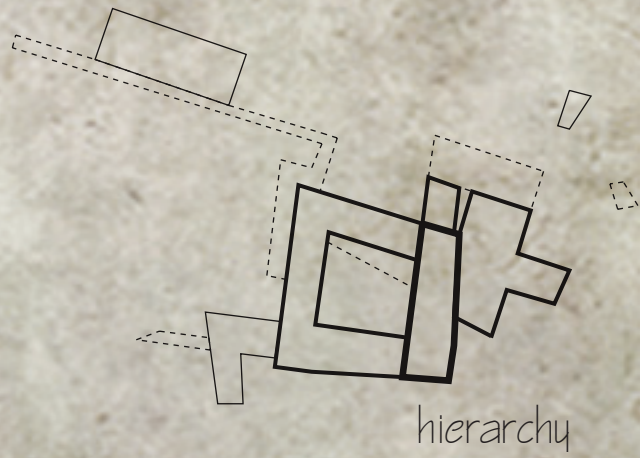


figure 23

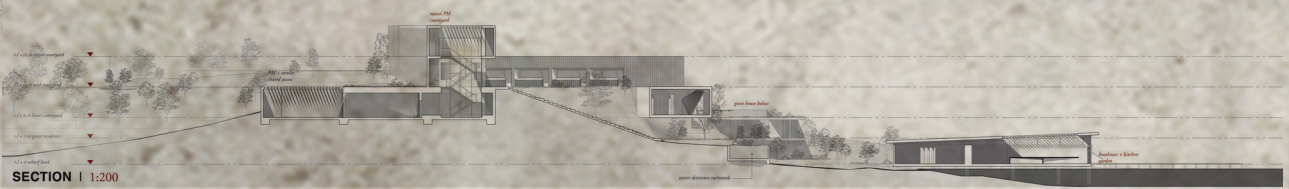
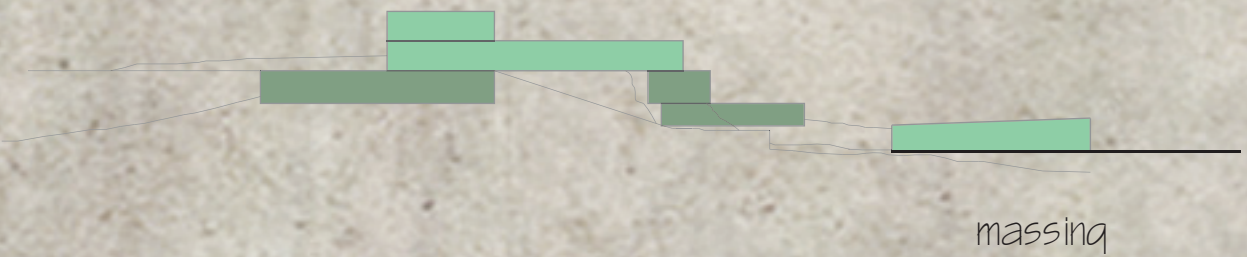
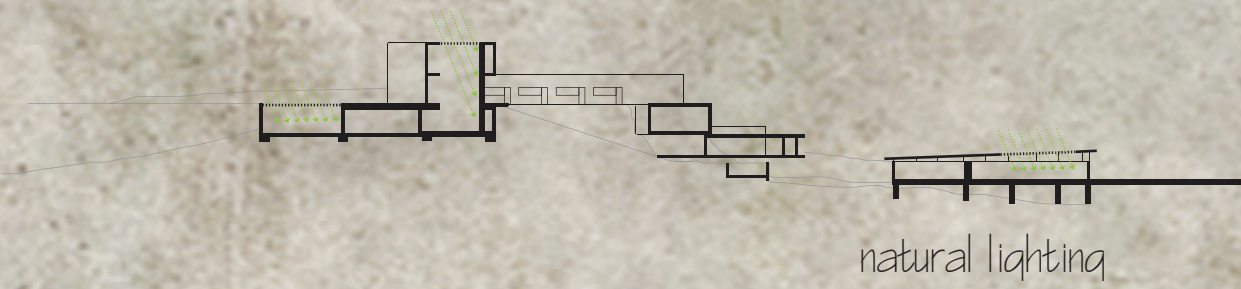
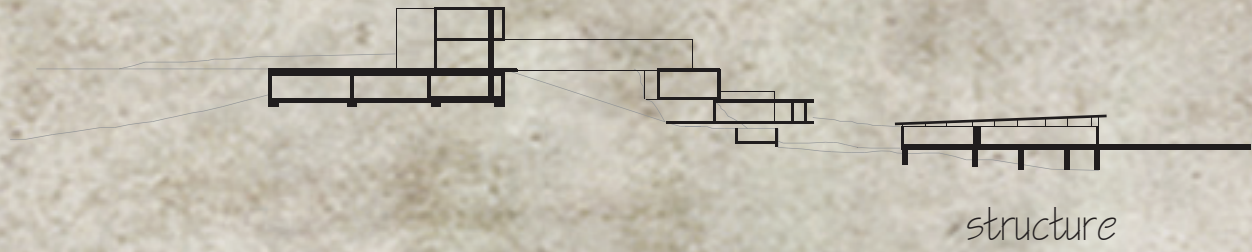
The Lodge on the Lake
"view from Lake Burley Griffin"
(archinect.com)

This case study was part of an exhibition for a design proposal, not actually built. It was the winner of a design competition held in Australia. The exhibition asked entries to design a dwelling for the new Prime Minister. This was a unique task in that the space needed to be both private for the Prime Minister and his family to reside in, but public as well with spaces that invited guests and reflected on historical values. I find this meshing of the public and private sectors crucial as well for my design intent with my sportsman lodge. My program demands both public space and private space, with drastically different needs, in close proximity to one another. This case study, "The Lodge on the Lake," solved many of these issues by observing the circulation through the spaces and a great deal of consideration into the spatial organization or layout of spaces. For example, retaining walls and water retention ponds work to guide the flow of circulation of visitors through the landscape and building structures. Welcoming them into public areas and deterring them from the private dwelling spaces. The integration of the building into its landscape is really the crown jewel of the project.

The building is constructed into the hillside with varied levels of structure and broadly stretches across the entire site. This makes the building less of a visual focal point on the site and rather makes the site itself the important and most attractive element of the design. This too is a potentially beneficial avenue for the design of a sportsman's lodge. Guests have come to enjoy nature and the outdoors, so to detract from that experience with a site dominating building would be counter-productive. This design encourages residents and visitors to engage with the site; venture down towards the lake and explore the long pier, walk the long winding trails to a quaint secluded spot to sit in silence and reflect on the beautiful surrounding nature, climb to the upper levels of green roof to view the spectacular scenery, etc. That is the true joy with this design proposal, it has a multitude of different sized and functioning spaces that all engage the inhabitant with nature and a history of the site in a unique and specific way.



plan to section



plan to section

figure 28, 29, 30, 31
The Lodge on the Lake
"section diagrams"
(Shawn Pauly)

Huski Apartments Elenberg Fraser Architecture



figure 32
Huski Apartments
"exterior view"
(archdaily.com)

I chose this case study, the Huski Apartments by Elenberg Fraser Architecture for much of the same reasons as the previous case study. This apartment complex investigates the convergence of both private and public spaces into one fluid design. Unlike the previous case study which catered to a more educational and museum type public usage, this design explored a more pragmatic public space. The main floor of the complex houses a spa and a market/deli. This is intriguing to me because my design proposal will also contain public spaces which invite spontaneous guests to not just linger on the site, but actually market goods and services. The restaurant I am proposing will not just be for the lodge guests. How then does this public space cater to those fluctuating clients without conflicting with the other more long-term guests? The huski apartments do a good job of separating spaces through orientation. A split entrance provides visitors with the initial choice of progressing to either public or more private space. With the private space so near the public space it could be difficult to retain a sense of privacy for those who need it.

The way in which the Huski Apartments stagger the individual residential spaces orients views out from the spaces, but prevents views into the spaces. This doesn't just provide privacy between the public and private sectors, but also maintains a sense of privacy among the residents themselves. This staggered orientation works wonderfully for providing every space with great views of the landscape and natural lighting as well. No space is without either of the two. My concern with this design would have been the large amount of surface area of the building. In a cold climate that can be problematic when concerned about heating the space. However, the Huski Apartments are designed in such a way to account for this. Even with the exterior staggered, and a large amount of surface area, the core of the building is greatly efficient for thermal qualities of the space, stacked and compact. It also retains enough solar gain to benefit as well. With the use of local materials, I feel like this design is a beautiful and efficient structure in the landscape.

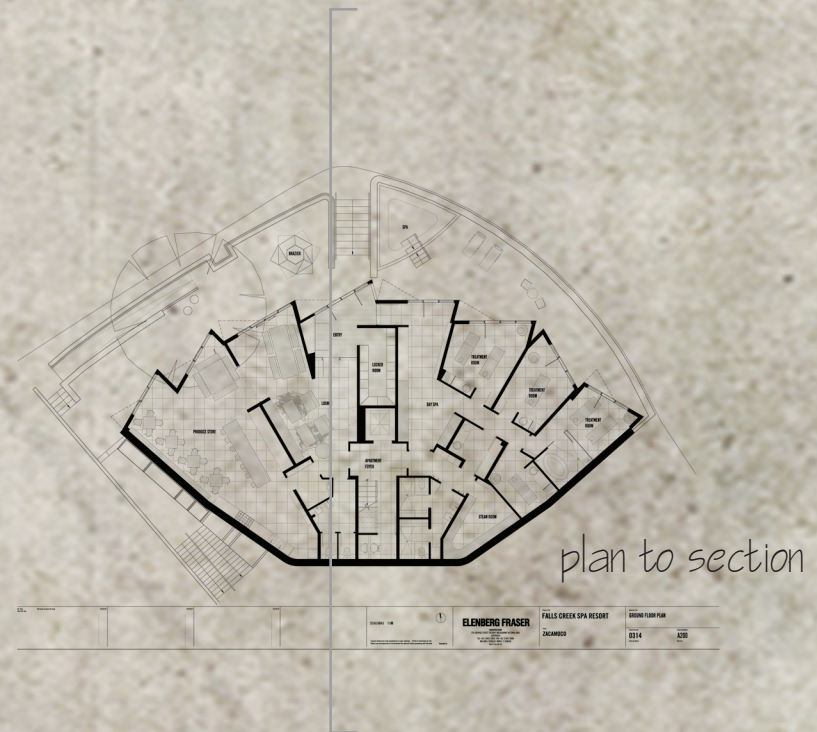
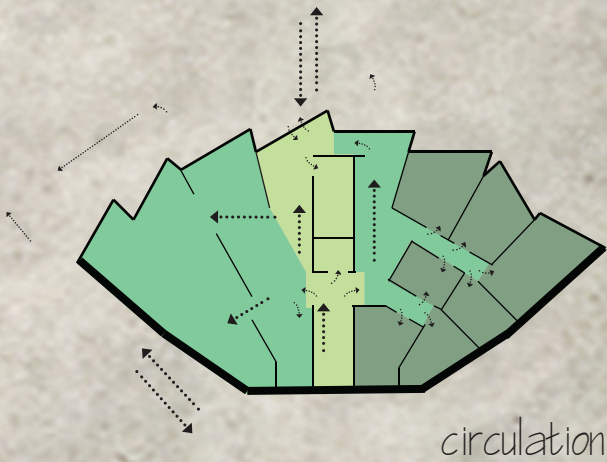
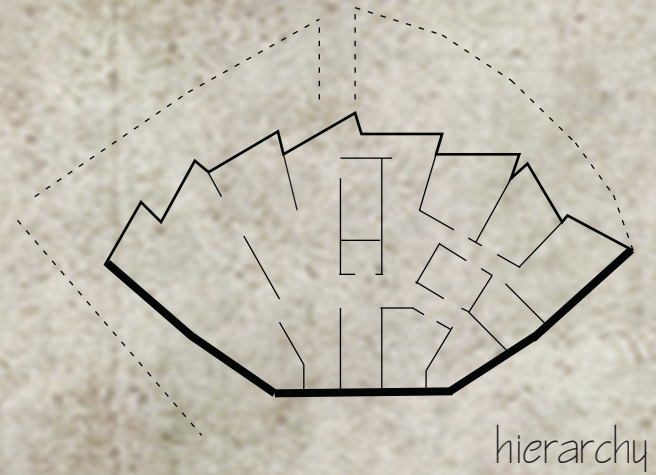
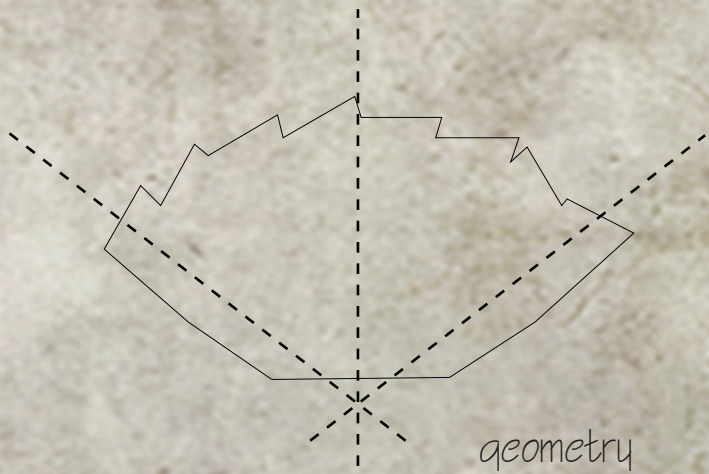
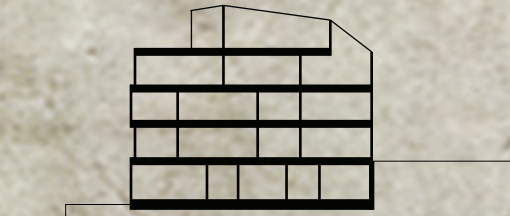
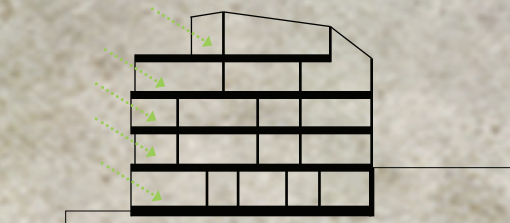


figure 33, 34, 35, 36
 Huski Apartments
 "plan diagrams"
 (Shawn Pauly)



structure



natural lighting



plan to section



massing

Resort/Hotel GRAFT architects



figure 41 - left
Resort/Hotel
"exterior of hotel"
(archdaily.com)



figure 42 - right
Resort/Hotel
"exterior of staff building"
(archdaily.com)

This case study is also not currently constructed. It is the winner of a design competition much like the first case study. It is a proposal by the winning entry, GRAFT Architects, for a hotel and ski resort. This concept plays right into my design proposal for a lodge. It is a place visitors come to in order to partake in a specific task or event. This case study happens to focus on skiing where mine is hunting, but many similar qualities of the design can be complimented for both programs. This design incorporates a restaurant, rentable sleeping quarters, a cafe, spa, offices, and staff facilities. I respected how this design in particular accounted for all these elements, even the more, shall I say, unsavory programmatic requirements like staff and maintenance considerations. Many designs treat these spaces as an after thought consideration, but GRAFT was able to blend them into the design. There is an obvious hierarchy of space, with the hotel and restaurant as the most crucial, but the other spaces were also well thought out. One interesting characteristic I noticed was the use of multiple buildings and scattered locations.

Rather than confining the program requirements into one singular massive structure, GRAFT pulled elements out and designed them in different locations. The staff building and the cafe are their own individual structures, but not only that, they are not in immediate proximity to the main resort building. The main resort is located on the edge of a fairly dense town. The two other structure are found further down the streets within the town itself. This is interesting, because it encourages guests at the resort to leave the facility and explore the town, and therefore contributing to community involvement. In this way, I would say the facility is well integrated into the site, with a different approach than we typically envision. The town has much historical value as well, and this case study complimented the traditional style of architecture for the area in a modern yet historically respectable manner. One last bullet point of the program, would be its on-site daycare space. With a program that caters to a specific task like skiing or hunting, alternative forms of recreation may be necessary to provide the best overall experience for everyone involved.

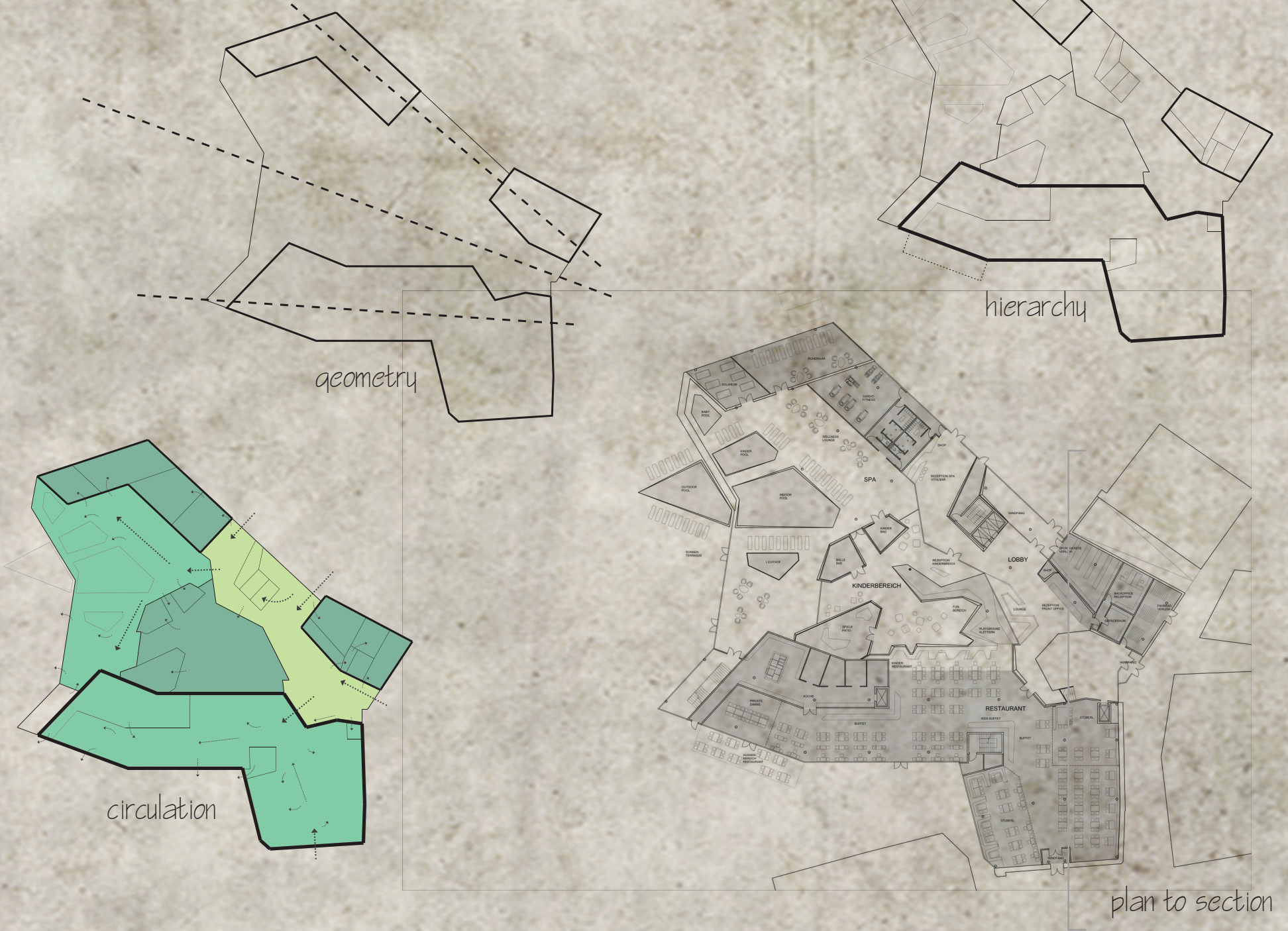


figure 43, 44, 45, 46
 Huski Apartments
 "plan diagrams"
 (Shawn Pauly)

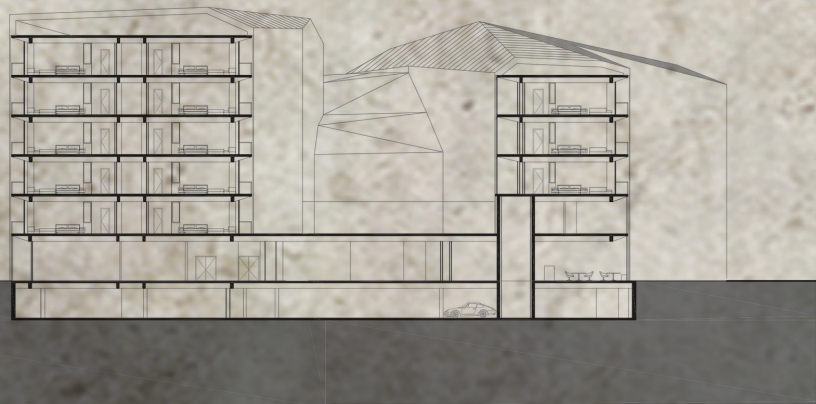
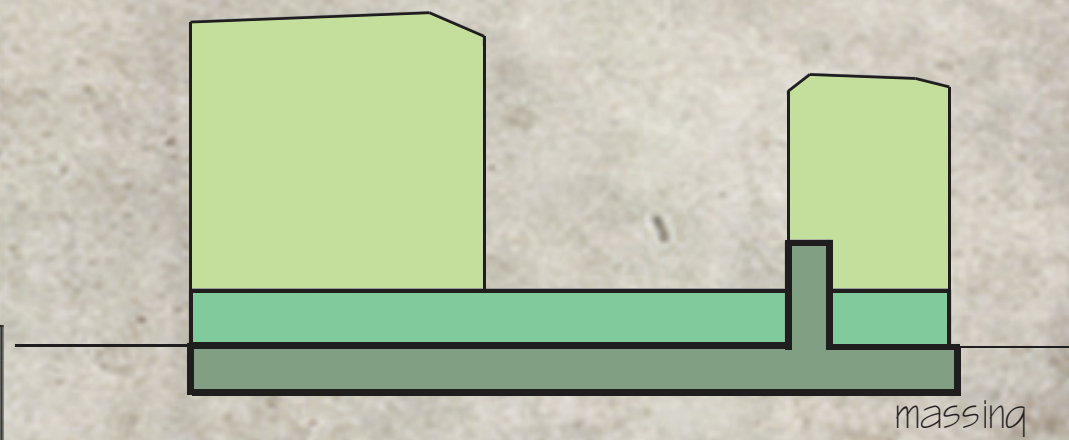
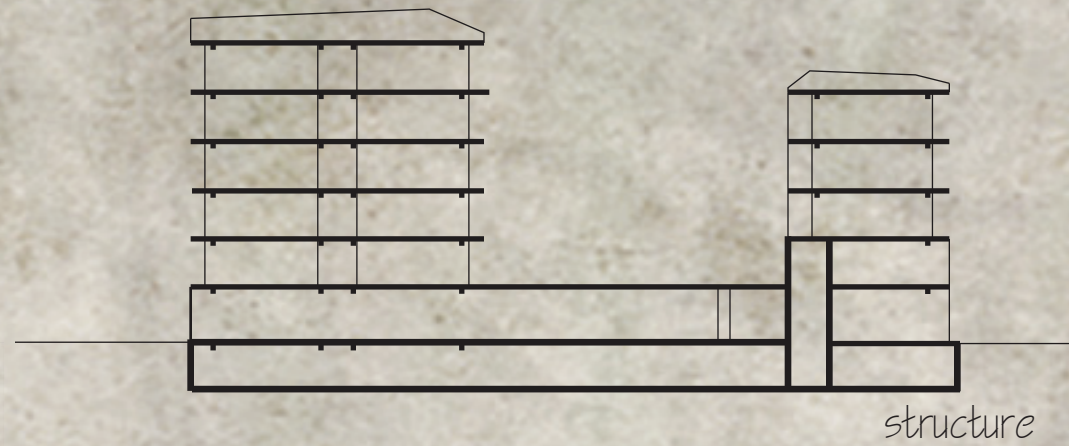
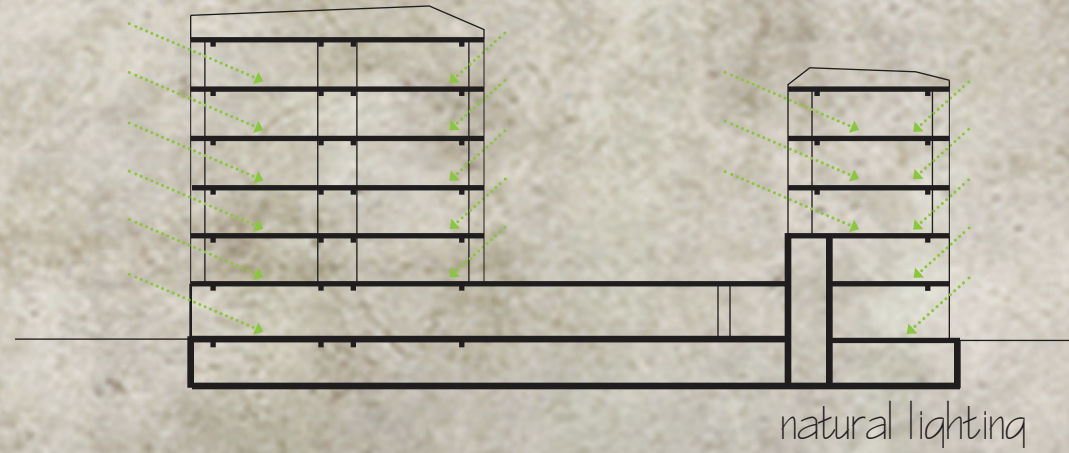


figure 47, 48, 49, 50
Huski Apartments
"section diagrams"
(Shawn Pauly)

typological research summary

All three case studies were designed with both public and private spaces in mind. It will be important for me to take into consideration the demands that each of these types of spaces requires. The first case study had a good display of spaces with a multitude of uniquely sized and organized spaces. The variety of experiences which could be had by visitors was a strong benefit to the design. The second case study portrayed how orientation of these spaces can play a crucial role in the quality of the space. The third case study did a great job of showcasing how to meet the needs of all clientele involved with the site. It considered the needs of not just the visitors and guests, but integrated the needs of the employees and operations into the design as well. Beyond the immediate facility, it fulfilled the needs of the site, by incorporating the entire city into the design in a unique way. By encouraging guests of the resort to explore the city, they become exposed to the culture and what it has to offer. The local customs and cultures are then showcased and appreciated

through simple design solutions. The resort brings new vitality to the area. This makes it incredibly well integrated into the environment and it becomes a benefit to, rather than a parasite of the locale. In fact, all the case studies did a good job of integrating into their sites, each in their own unique way. The first was able to play off of nature and really showcase the beauty inherent within both the natural and man-made landscapes. It appealed to the outdoor, something I would like to capitalize on as well. The second case study portrayed a good use of local materials in an elegant manner. It also took into account passive strategies and thermal considerations for designing and building in a more harsh climate. It isn't easy doing so, but it will be something I encounter with my location and design program. All of these considerations, from all the case studies, can be useful in the development of my own program. Through this exploration I can see what is completely essential to my program, and what is potentially beneficial to my program.

historical context



figure 51
"Armistice Day Blizzard"
(Michael Sieve)

With a modern scientific mindset, the true symbolic meaning embedded in the hunt gets overlooked. The same passive glance occurs in modern architecture.

“The materialistic and technological alternatives for architecture, however sophisticated and justifiable they may be, in view of our historical failures, do not answer satisfactorily to the complex desire that defines humanity.” (Pérez-Gómez 2008)

When commodity, material wealth, and efficiency rule the world, hunting is seen as an unnecessary practice, because the supermarket holds everything we need to survive, and architecture becomes reduced to aesthetic taste or efficient functional construction. But as Alberto Pérez-Gómez suggests,

“...true architecture is concerned with far more than fashionable form, affordable homes, and sustainable development; it responds to a desire for an eloquent place to dwell, one that lovingly provides a sense of order resonant with our dreams, a gift contributing to our self-understanding as humans inhabiting a mortal world.” (Pérez-Gómez 2008)

Ancient cultures looked beyond basic survival needs into a deeper, more spiritual, sense of fulfillment. The practical and poetic were intertwined, one in the same. Some cultures like the Ojibwe and Dakota celebrated the hunt and plentiful bounty of the land with festivals called ‘potlatch.’ It was a gathering shared by the entire community which held great significance.

These cultures understood that the hunt provided so much more than furs and food. They saw the experience as a spiritual engagement, a rite of passage in some cases. It signified not only the individual’s place, but mankind’s place, in the world. They understood the challenge brought forth by the hunt and realized its ability to teach us things and connect us to the great web of life.

figure 52
spiritual hunt
“Native American in canoe”
(talismancoins.com)



This idea of the hunt involving a symbolic engagement is apparent throughout the ancient world. The Greeks and Romans associated hunting with the experience of love. For them the two ideas were inseparable. The Greek God Eros and the Roman God Cupid both symbolize love and desire with their bow and arrow, tools of the hunter. Why the bow and arrow? There is something beautiful about connecting two beings across a distance. The distance is what creates a want, a desire, a passion for the other. Plato demonstrates this with his tale depicting the origins of love; where humans were originally monsters with four arms, four legs, and two faces, but Zeus split them in two and they spent the rest of their lives yearning and searching for their other halves (Cooper 1997). Separation and distance strengthens desire. It creates a want to reconnect.

The Greek 'symbolon,' represented through Plato's example, was also a physical symbolic object. An artifact that would be broken in two and given to two separate parties. The parties would then be separated by distance and time. After many years, the two parties could again cross paths, reconnect, and those symbolic pieces would be a perfect match, identifying and reconciling the other half. The connections established across a distance resemble true beauty and desire, or Plato's definition of love. It symbolizes a relationship built on devotion and a desire for completeness through the other half.



figure 53
image of an androgyne, detail on ancient greek amphora
Plato's Origins of Love - 'symbolon'
(aquileana.wordpress.com)



figure 54
Goddess Diana
(google.com)

Because of the efficient application of information and emphasis on commodification, modern society sadly views many relationships solely in terms of their logical usefulness, or potential gain. But it then becomes easy to view a lover as someone who must make us happy rather than the alternative, where we devote our own time, energy, and thought to our lover. This seems to articulate why many see the relationship between the hunter and the hunted in the same way. The prey can be looked at as a tragic product of the hunter's gluttony, reduced to a mere trophy, an objective prize. However, the Greeks understood the importance of the chase. A kill signified a successful hunt, but the chase defined a hunter.

The Goddess Diana was goddess of the wilderness, the hunt, virginity, and purity (Ovid 2005). Virginity and purity speak to the beauty of courtship, the period of temptation, desire, and innocence before marriage, love, and procreation. She did not represent the trophy at the end of the hunt or the fulfilling love of marriage. Diana symbolized both the chase of the hunt and the chase of courtship. As the suitor chases a desired lover, the hunter chases the hunted. So driven by desire, the hunter devotes every action and every thought to his quarry. Smitten by the other, he spends all his time and energy thinking about her, learning about her, and studying her behaviors. She teases him and flirts just out of grasp. He carefully and patiently attempts to read her body language and entice her ever closer. There develops a shared level of respect and admiration for one another. These two dance together, but at a distance and the whole while their bond grows stronger. The process is laborious and time consuming, but this is the beautiful, uplifting, and fulfilling thrill of the chase. The beauty is truly in the anticipation. Although a death is the end result of a successful hunt and intercourse is the perverse product of a virgin's courtship, they both depend on desire that beautifully require devotion, and through this process begin to approach a sense of fulfillment akin to that of love.

This idea exists in the ancient tale of Actaeon (Ovid). He was a champion hunter, renowned for his skills and success in the hunt. Diana, Goddess of the hunt, favored him and blessed him with many successful experiences in the wilderness. After a successful morning hunt, while searching for a good place to rest, Actaeon stumbled upon the beautiful Goddess Diana bathing with her nymphs in a clearing. By mere chance fate had brought his eyes to gaze upon her pure, virgin, innocent, beauty. It was an immaculate experience, like that of first time lovers. But it was short lived, because almost instantly afterwards, in her realization of what had just happened, Diana, feeling naked and violated, and in defense of her purity, turned him into a stag saying,

“Now you are free to tell that you have seen me all unrobed – if you can tell.”(Ovid).

Like a sexual experience, erotic desire is blissful, fulfilling, and beautiful before and during the act, but moods change afterwards. Somehow, out of an experience so compellingly beautiful, there rings notes of shame or indignity. Yet, we are still always drawn to these experiences and grow somehow spiritually because of them. Shakespeare is able to capture this turmoil in his Sonnet 129:



figure 55
"Diana and Actaeon"
(Martin Johann Schmidt)
oil on copper 1785



figure 56
"Eros"
(Francois Edouard Picot)
oil on canvas 1868

William Shakespeare Sonnet 129

The expense of spirit in a waste of shame
Is lust in action; and till action, lust
Is perjured, murd'rous, bloody, full of blame,
Savage, extreme, rude, cruel, not to trust,
Enjoy'd no sooner but despised straight,
Past reason hunted, and no sooner had
Past reason hated, as a swallow'd bait
On purpose laid to make the taker mad;
Mad in pursuit and in possession so;
Had, having, and in quest to have, extreme;
A bliss in proof, and proved, a very woe;
Before, a joy proposed; behind, a dream.
All this the world well knows; yet none knows well
To shun the heaven that leads men to this hell.

It is a shame that lust is the driving force which compels us towards a pursuit of love, and it is regrettable that the act of killing propels the hunt, but without these intense emotions, and very real elements of life (lust and death), we could never approach a deeper sense of fulfillment. This is why the chase becomes so important. It teaches us to respect, and maybe understand these otherwise negatively viewed facts of life, rather than pretending they don't exist.

“We forget that love and death, pleasure and pain are inextricably linked through our embodied consciousness. We go even further and tend to deny the very existence of love (as technology may wish to deny the existence of death).” (Pérez-Gómez 2008)

Actaeon, after being transformed into a stag, is the hunter become the hunted. His own hounds chase him, catch him, and eventually kill him. In his experience as the prey, Actaeon fears death. He does not want to die. Tears fall, and he is undoubtedly sad. But the whole while his hounds are chasing him and biting him, he has no thoughts of hatred or disdain towards them. Instead, he revels in amazement at each individual hound's defining characteristic. He speaks about them with pride and respect using phrases like, swift-of-foot, keen-scented, trusty, and even refers to one as being an outstanding mother to her pups. Through his experiences of the hunt, Actaeon has come to a peace and understanding of life in a non-utopian world, and in that sense, he has reached fulfillment before his last breath leaves his lungs.



figure 57
"Death of Actaeon"
(Titian)
oil on canvas 1575

project goals

Academic

Currently, I am working on this thesis project as part of the requirements to obtain my Master of Architecture degree here at North Dakota State University, but hopefully this experience prepares me for more than just a check-mark on a list for my diploma. I have devoted five years of time, hard work, and dedication to my undergraduate and graduate degrees. Ultimately, that signed slip of paper, we call the diploma, is something all students work to achieve. It is a symbol of knowledge and experience. It displays a proud passion for and devotion to obtaining that knowledge and experience. It is a test of character, discipline, and will-power to succeed. The fact that we have come this far, enduring so much, stands as a testament to the value of such an academic experience. We would not have traveled through an entire undergraduate program only to dive headfirst into the rigorous demands of a graduate degree, if we did not see the importance of such an education. What we learn through this program and during our time spent in scholarly studies, shapes our futures, develops who we are as individuals, and prepares us to engage proficiently with the world we live in.

Professional

Following the successful completion of my Master's degree, I intend to put this acquired knowledge and developed skills set to work. I aspire to intern with an architecture firm and eventually become a licensed architect myself. As my thesis project demonstrates, I am specifically intrigued by the outdoors. It has always been a passion of mine, and I feel that it can't help but show through in every aspect of what I do and think. For this reason, I would like my thesis project to reflect my passions and promote my portfolio in a manner that suggests where my strengths and interests lie. Hopefully, the design of my thesis project will catch the attention of architects and employers with the same beliefs and values that I share.

Personal

On a personal chord, I would like to investigate what my values are as a designer. Through this thesis project I hope to learn and grow. I see it as a tool which can help me to understand what design means for me. As designers, we hold a great responsibility and so it is our task to challenge and develop ourselves to the point where we feel comfortable making ethical and moral decisions for the benefit of an entire community; the entire world.

site analysis



figure 58
site photo - view west to lake
(Shawn Pauly)

qualitative site analysis

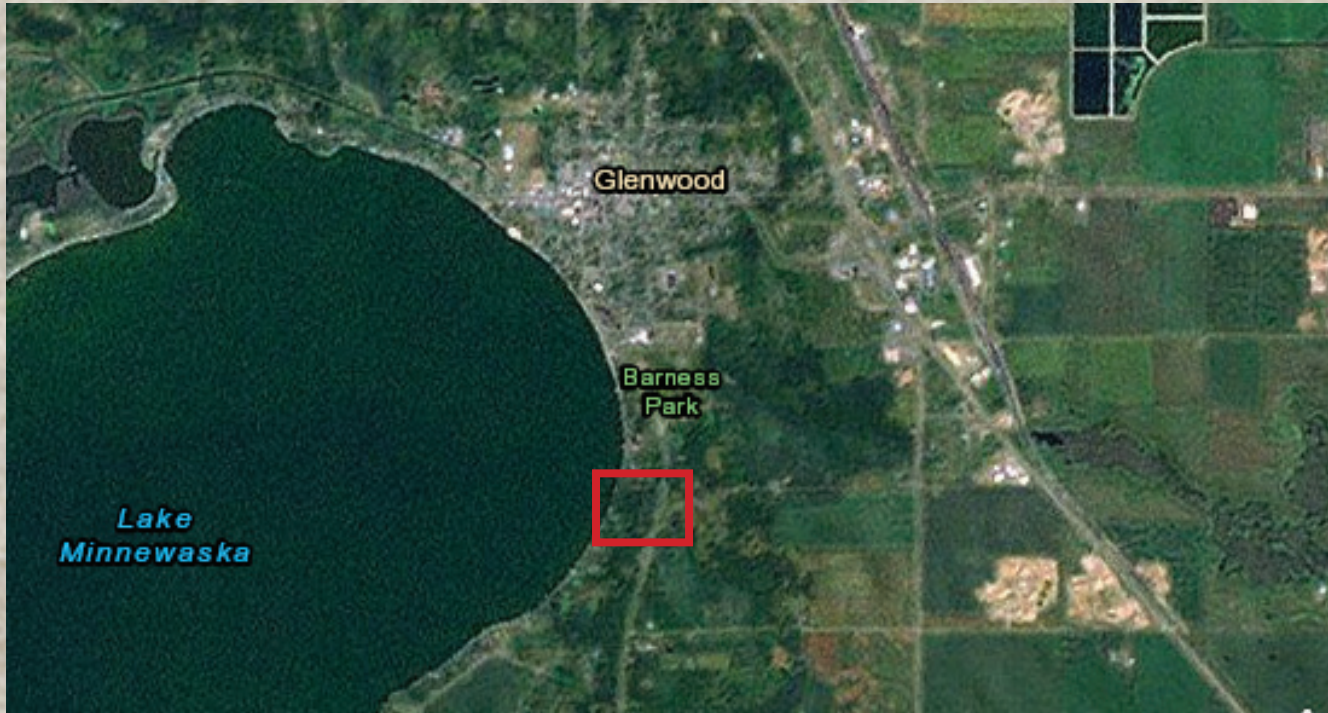
The site itself has a hidden quality to it. Set back from any major roads, little is exposed until you actually enter the site. There is a thick hardwood forest that covers two hills and a ravine that project out towards the lake. The trees consist mostly of tall and slender ash and maples, but there are a lot of them which provides an enchanting sense of seclusion when you are in the thick of the forest amongst their trunks. Light trickles through the canopy all the way down to the winding creek at the base of the ravine. The creek seems to divide the site like a seam. It is always flowing, year round, but it's not wide enough to deter a well-timed leap to the other side. Its starting point as it comes out of a small dark concrete cave at the base of the hill implies a sort of life giving moment springing forth from deep within the earth. Views of the lake are gorgeous from the plateaus of the two hills, but difficult to see from within the ravine. Dusk and dawn are the real striking moments on the site. Soft morning sun peers through the trees like in a dream, and to the west the sun sets brilliantly over the lake marking the end of the day.

travel to the site

The site is located in the American Midwest, more specifically, central Minnesota. It is in a rural part of the state, near the lakes area of Alexandria. The site itself is in tiny town of Glenwood, but Alexandria is only a fifteen minute drive north with a more substantial and growing population of around 12,000 people. There is heavy east and west traffic that travels through Alexandria on Interstate 94. This is one of the main arteries of traffic across Minnesota. Getting off the I-94 exit and traveling south down Highway 29 is where the journey to the site begins. This road will take you almost directly to the site, but the scenery gets progressively more rural as you drive. This works to prepare the visitor for their experience with the nature, physically and mentally separating them from the noise of the busy city.



figure 59, 60
site map - region, city
(Shawn Pauly)



As the visitor crests the hill that overlooks the valley town of Glenwood, they are visually greeted by an expansive view of the large Lake Minnewaska. This is the welcome into the community of the site. The visitor must travel through the city of Glenwood, catching glimpses of the town, people, and culture along the way, before they get to their actual destination which is just outside the south end of town. The site itself is on the shoreline, in a small woods, but is next to a large city park and forest named Barnes Park. There are two smaller roads that will lead to the site; South Lakeshore Drive and Park Lane, which is just off of State Highway 104. One route would display the lake, the other traveling through the trees.



figure 61, 62
site map - location, site
(Shawn Pauly)

climate analysis



Temperature fahrenheit

average high
average low



Sun Diagram time of day

hours of daylight

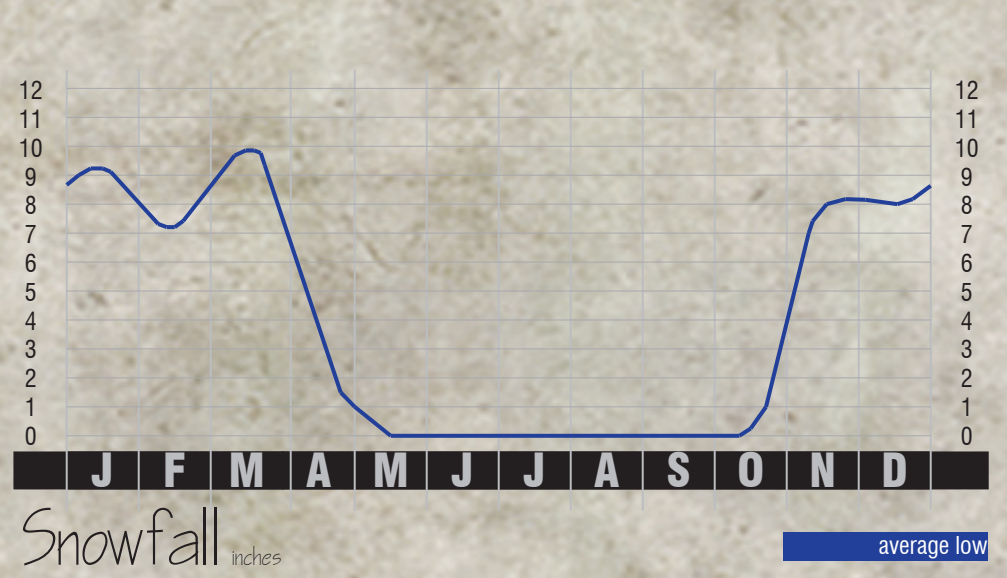
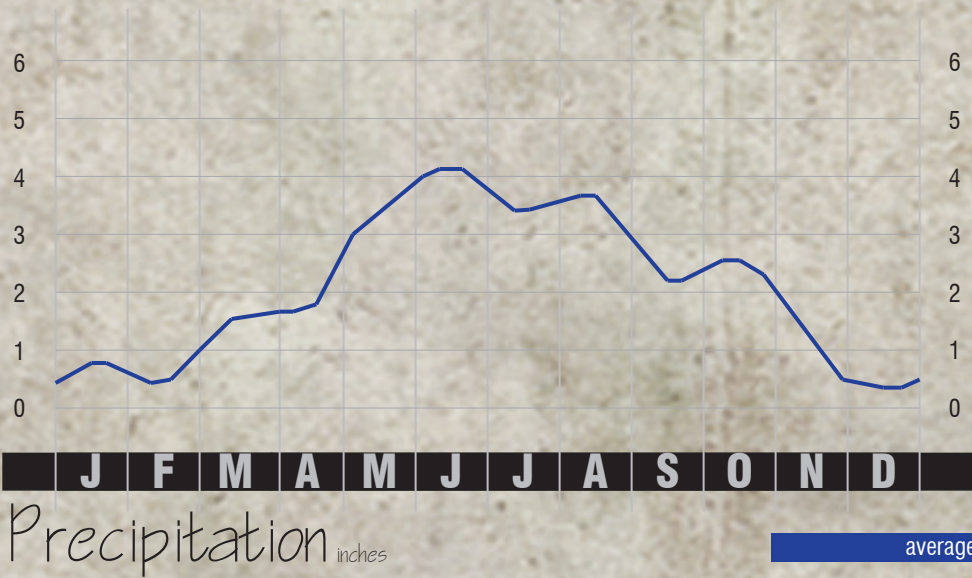
figure 63, 64
site diagrams - temp, sun
(Shawn Pauly)

With the drastic Minnesota climate, frigid long winters and short hot summers, passive design strategies will be very beneficial to reduce heating and cooling costs. There is potential for solar gain and natural ventilation on the west side of the sight, the east side of the site is largely vegetated with deciduous trees. The site will be shaded most of the morning and exposed sunlight in the afternoon. Ideally the reverse is preferred, so this will need to be considered in the design.



figure 65
site photo - shoreline and sunset
(Shawn Pauly)

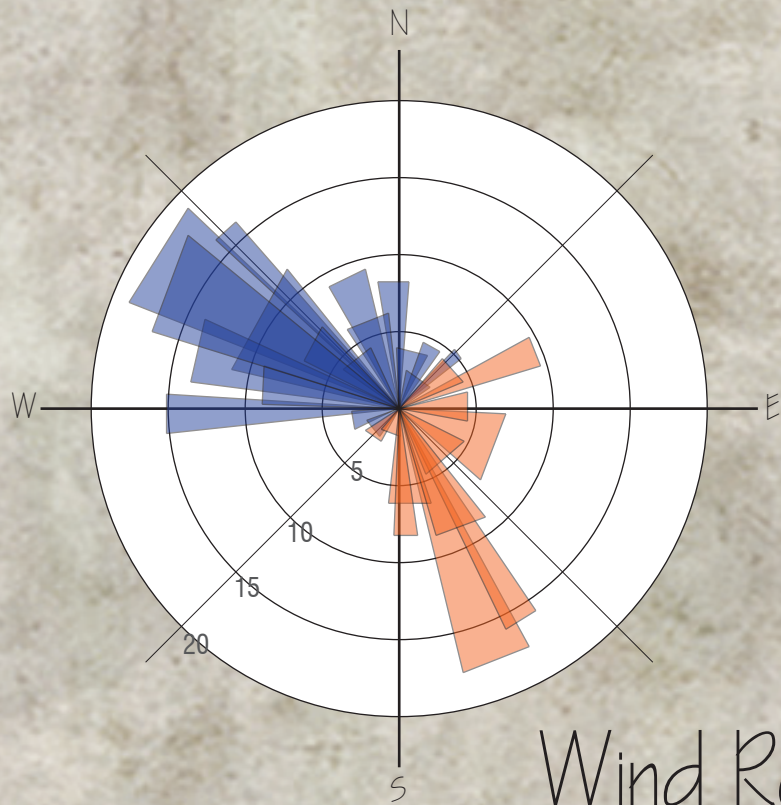
figure 66, 67
 site diagrams - precipitation, snowfall
 (Shawn Pauly)



The site has a fairly average rainfall, typical to Minnesota climates. Snow may be of bigger concern to the design. Heavy snowfall combined with northwest winds dominating the site could cause hard packing of snow. precautions may be needed to protect the site from harsh winter environments. The site's shoreline property as well will need to be monitored. Strong winter winds have a tendency to cause large potentially harmful ice heaves on the eastern shoreline of such a large body of water. Structures will require special setbacks near the shoreline. The creek on site is constantly flowing, year round. It is spring fed rather than a product of rainfall. As for flood concerns with heavy rains and snow melt, the site has a natural wetland which should work to slow the flow of water and protect the site against flooding.



figure 68
 site photo - cattails
 (Shawn Pauly)



Wind Rose

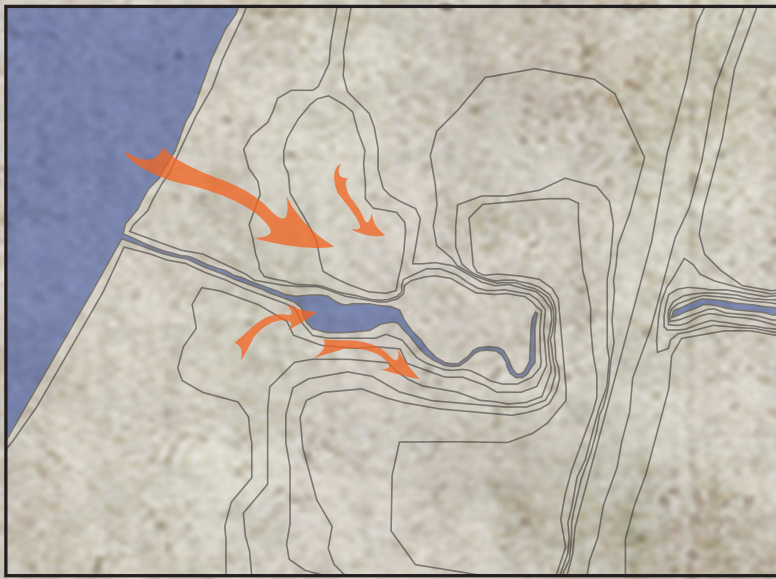


figure 69, 70
site diagrams - wind direction, wind speed
(Shawn Pauly)

With the site located on the eastern shoreline of the lake, and the predominant wind occurring from the West-Northwest, wind will definitely be a factor to consider. Closer to the shoreline wind will be fairly significant. As you move away from the shoreline, you encounter more and more trees which will work favorably for wind control.

The site is nestled into a U-shaped ridge on its east side. A somewhat secluded road travels the top of the eastern ridge, this may be a great opportunity for a secondary entrance onto the site, with beautiful views from atop the ridge looking out towards the lake. Thick trees cover most of the space around the ridge and its immediate valley, providing great privacy for the site. A creek winds its way through the site. As you follow the creek down to the lake, the site opens up into a lush grassy marsh and then narrows back into a single flowing stream which travels through a culvert beneath the main lakeshore road, on the west end of the site, before it trickles into the lake.

The site itself almost encourages views to be oriented towards the west and the sunset over the lake. With the buildings 'back' tucked into the eastern ridge and its 'front' facing the water, the landscape would naturally provide an element of 'prospect and refuge.'



Topography & Wind Flow

meandering creek



view from atop the ridge facing west

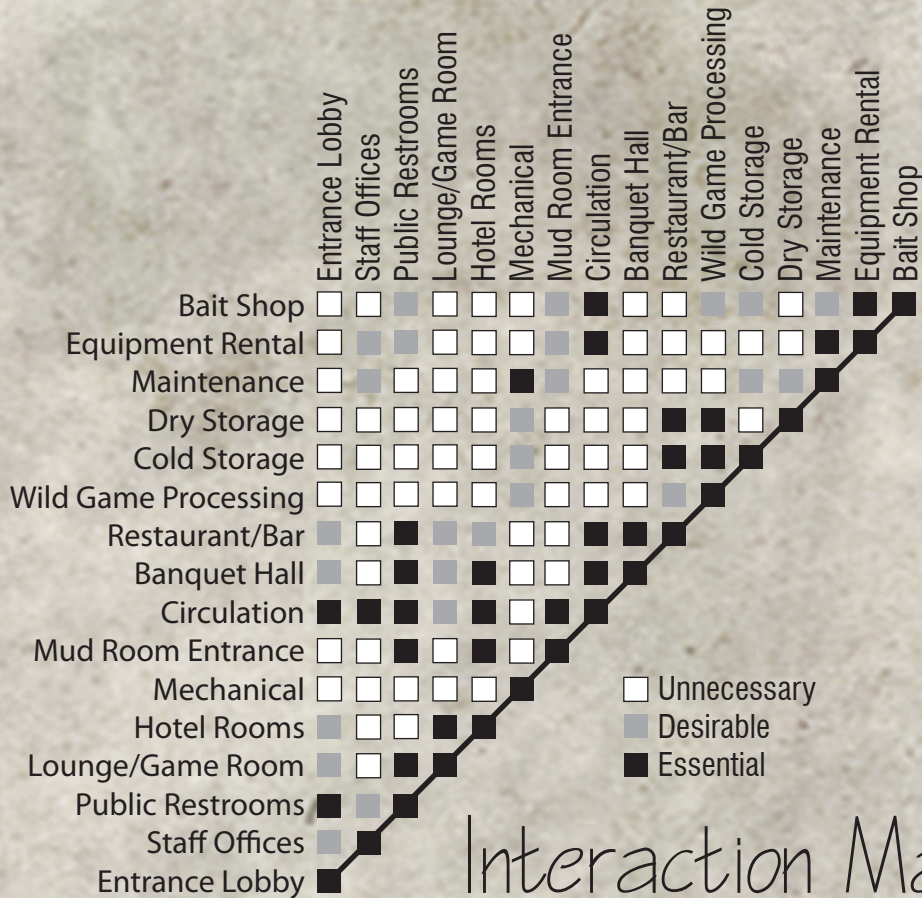
view from bottom of ridge facing east



figure 72, 73, 74
 lower left: site photo - creek
 upper right: site photo - west view atop south ridge
 lower right: site photo - east view at bottom of ravine
 (Shawn Pauly)

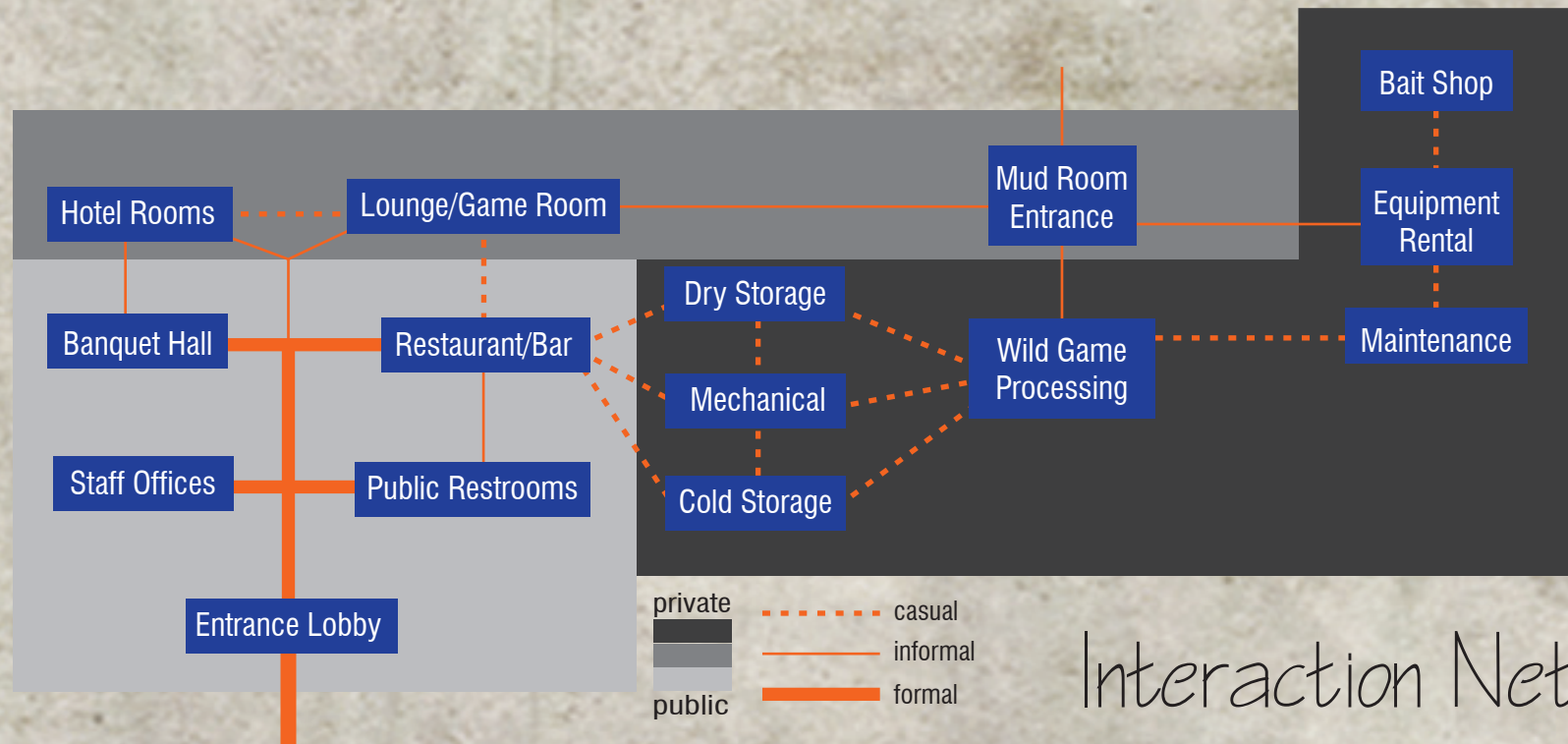
figure 71
 upper left: site diagram - topo and wind flow
 (Shawn Pauly)

spatial relationships



Square Footage in feet

Entrance Lobby	500
Staff Offices	2,000
Public Restrooms	1,000
Lounge/Game Room	2,000
Hotel Rooms	12,000
Mechanical	1,000
Mud Room Entrance	500
Circulation	1,000
Banquet Hall	5,000
Restaurant/Bar	6,000
Wild Game Processing	3,000
Cold Storage	1,000
Dry Storage	1,000
Maintenance	3,000
Equipment Rental	3,000
Bait Shop	1,000



Interaction Net

figure 76
interaction net
(Shawn Pauly)

Spaces are divided into roughly three separate groups: the residential spaces for guests staying at the lodge, the public commons areas like the restaurant and banquet hall, and the work spaces for staff and facility operations. There is potential for these spaces to be either separated into individual structures or all connected in one larger facility.

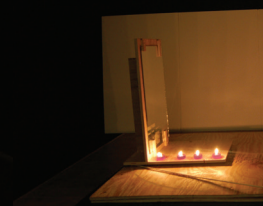
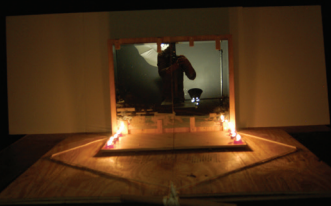
design process

Inspiration through an Artefact

A crucial step in my design process was the creation of an artefact. After having done my research and organizing my theoretical thoughts and premises, the task was now to create an architecture which embodied those same principles. The artefact became a vehicle, or transition from thought to action. Through the playful creation of art I was able to test my ideas in a tangible way. Could I actually create something which evoked qualities of desire and the ritual? Plato's symbolon and his concept for the origins of love were instrumental to my understanding of desire and where its power of attraction comes from. Following qualities of the symbolon, my artefact needed to separate and create a distance, a space between the two bodies which still addressed the need for the other half and beckoned for a reconnection. The ritual is another influential element of my design. Participation, community, the transcendence of time, and a connection to a larger cultural context are all valuable qualities of the ritual.

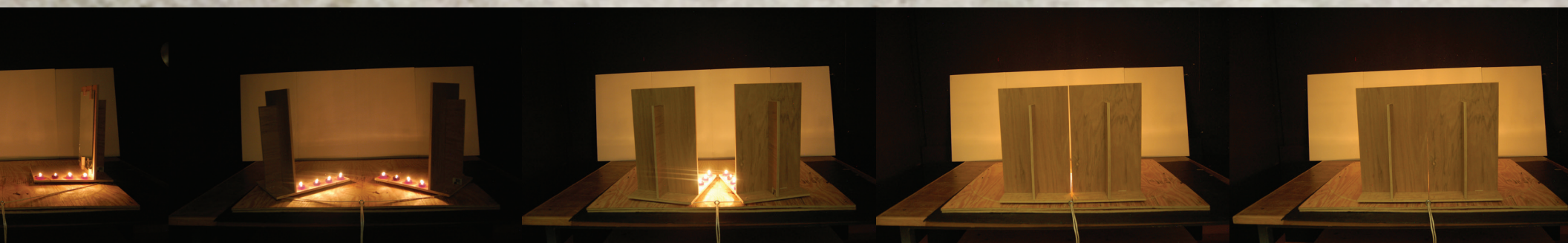


figure 77
artefact photos 1-11
(Shawn Pauly)



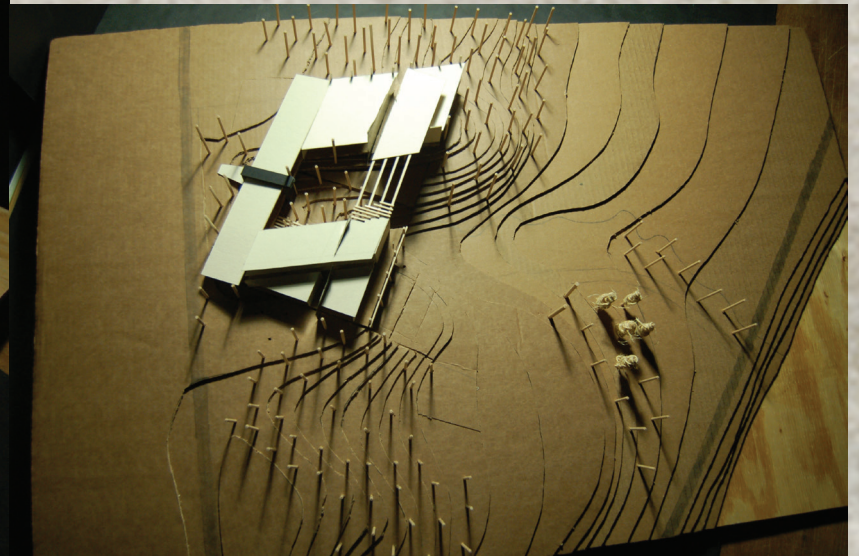
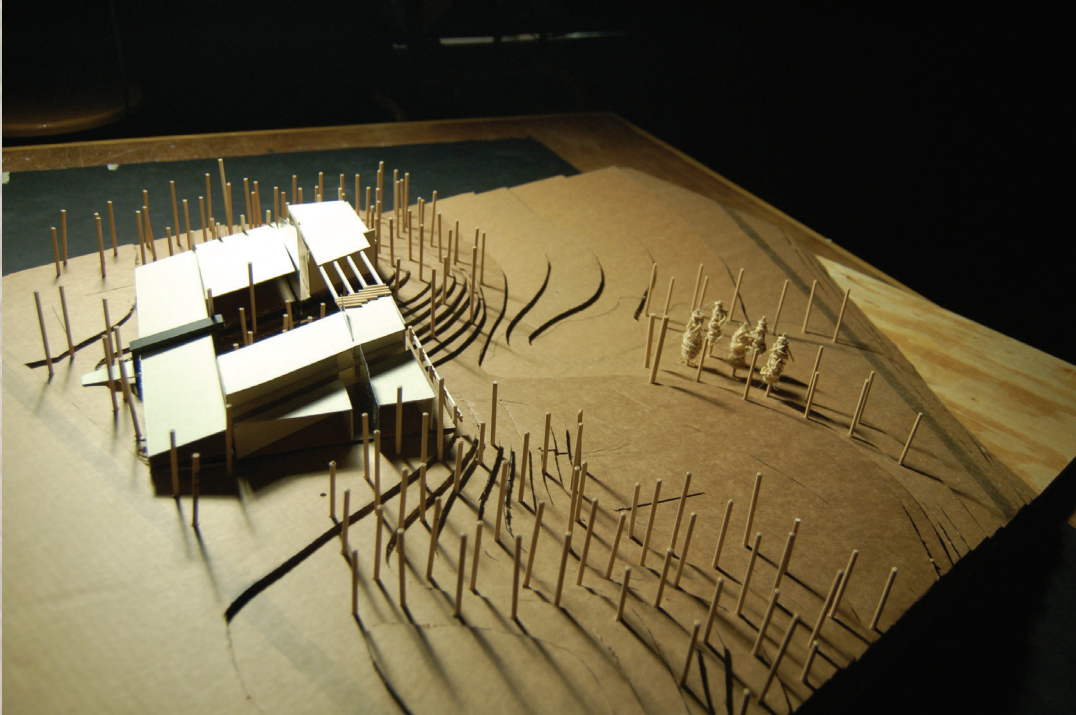
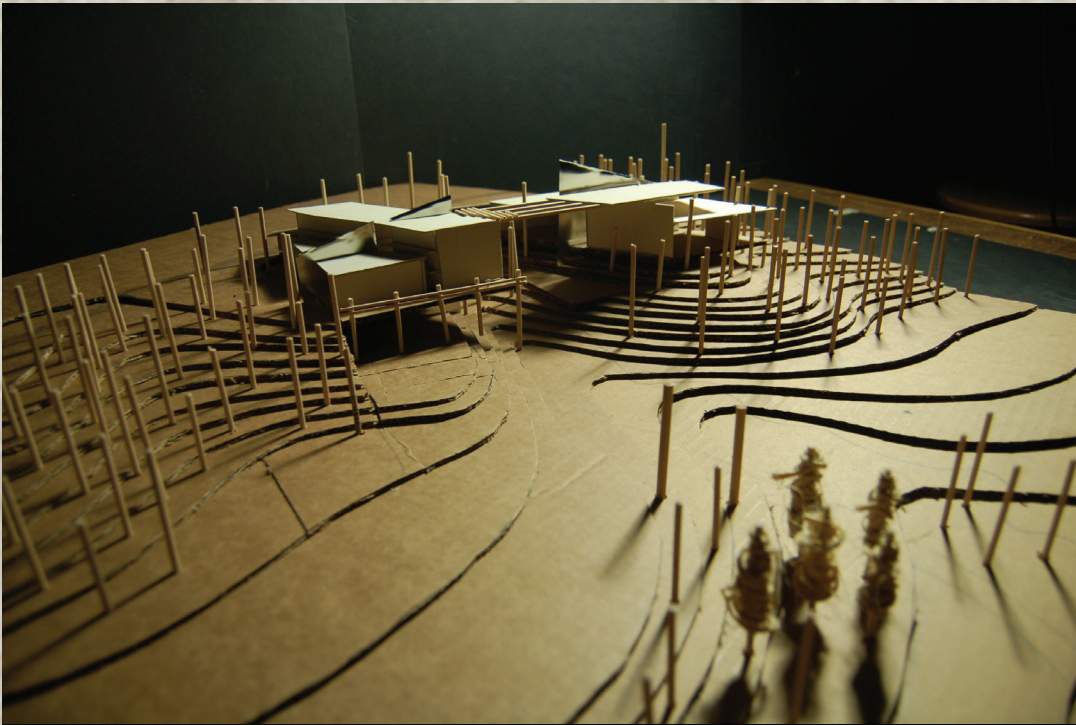
My Poetic Creation

Candlelight, reflected by a mirror, symbolizes the self-fulfilling flames of desire. As the hunter devotes his every thought and action to the chase, like that of a smitten lover, he splits the image of himself. The motion as he draws his bow creates a distance between the now separate halves. When the distance between the two mirrors is at its furthest, the halves gaze directly at each other, reflecting the others image into eternity. When the hunter's bow is fully drawn, the halves reconnect in a beautiful moment of unity. The individual flames of desire are no longer visible. They have been transformed into an even stronger, unified communal glow, which illuminates everything beyond the self.



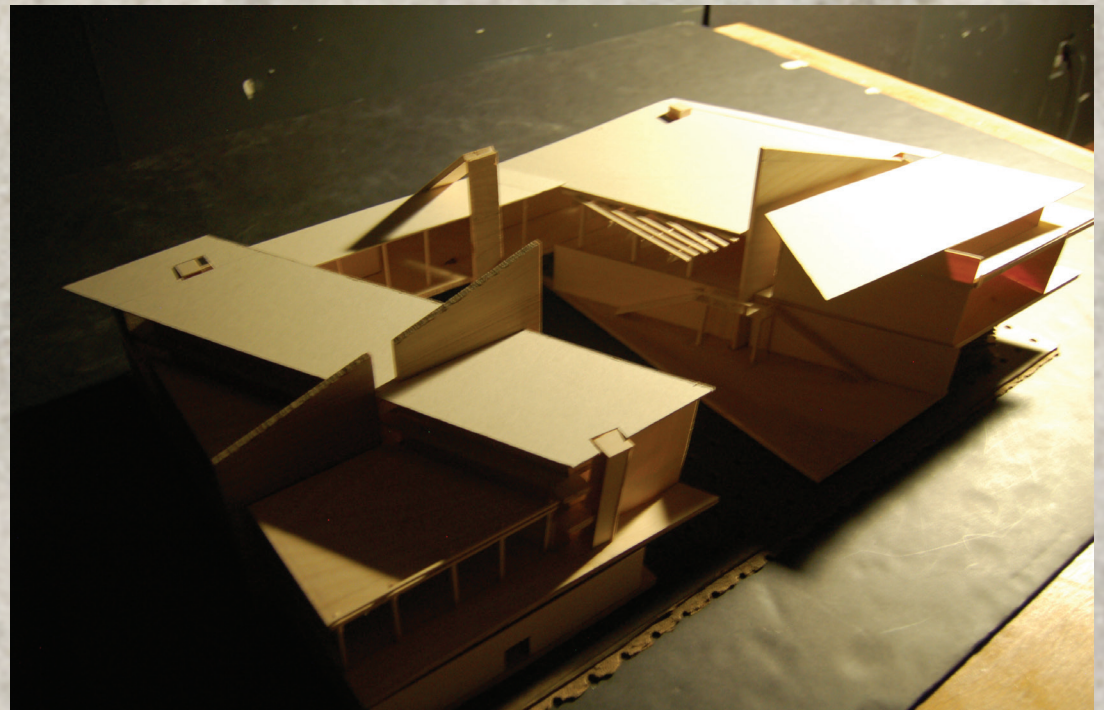
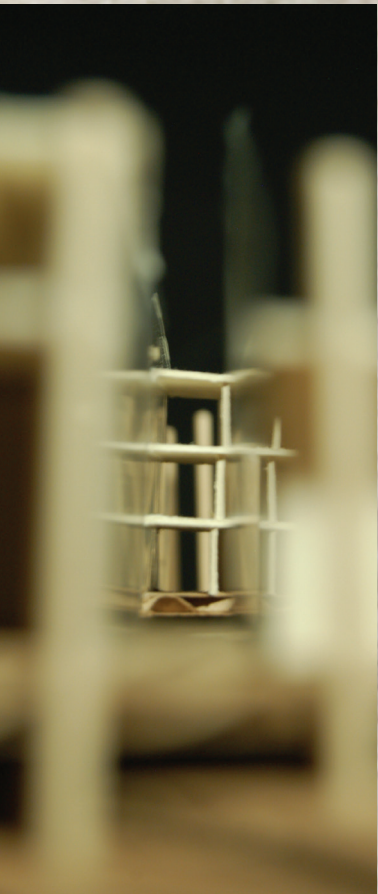
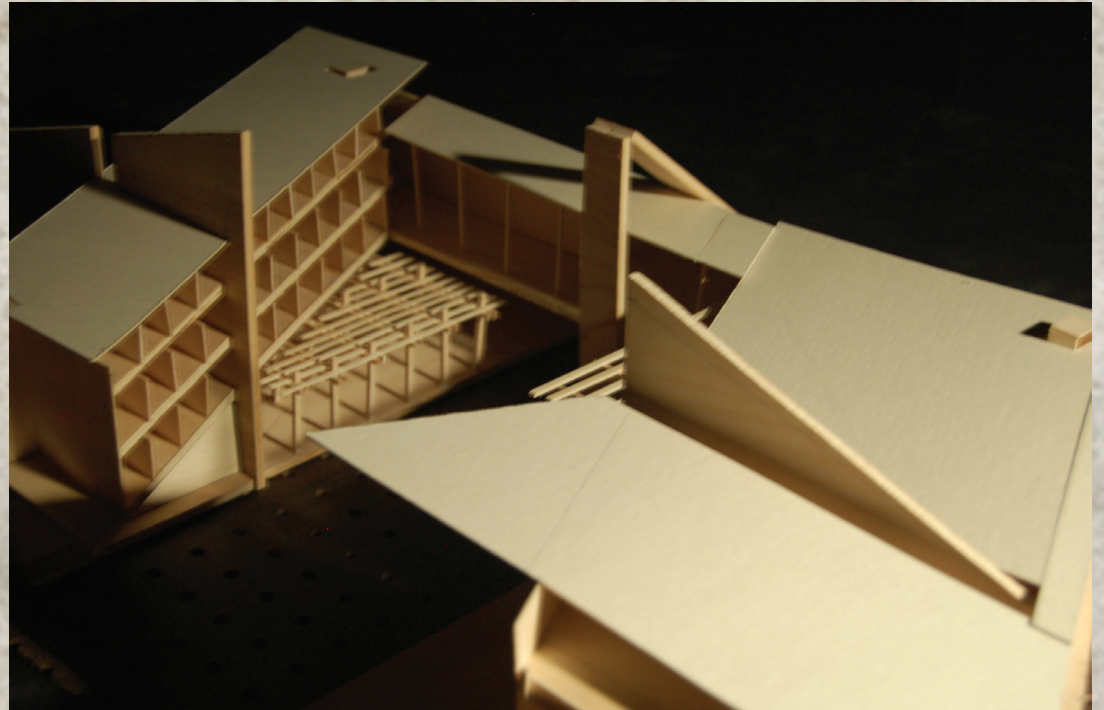
Design through Models

After the creation of my artefact, I attempted to create an architecture, via models, which spoke to the same poetic qualities, as the artefact. Sketch models became my mode for testing the strength of my design in real volumetric space, time, and tectonically. Putting the building on a specific site topography helped connect my project to its context. This first model demanded a poetic means of creation, one that involved 'play.' By allowing a sense of freedom and exploration, the design could grow through imagination and interpretation. I directly participated in qualities similar to that of the symbolon, when I had a plane, I physically cut and separated it with a distance on the site. This is how my model came to span across the ravine. By physically cutting the elements, the individual components maintained a connection to each other by sharing the same harmonious geometries. Moments of reconnection were also important in the design. The two vertical metal planes slice through, and segment the model, creating a sectional vista across the entire width of the building. Through these spaces, the inhabitant is reconnected to not only the other half of the building, but also to the forest outside.



Exploration of Scale

This model was done at a larger scale, exploring the volumes and beginning to design individual programmatic spaces. Sizes of rooms began to take shape in floor plan and section. Hallways became important not only for the circulation of dwellers, but also to emphasize the importance of traveling across a distance. Internal and external spaces within the model could speak back and forth. For instance, the individual dwelling units looked out across the creek and through the courtyard of trees and could peer into the highly exposed activities and celebrations occurring in the bar and lounge. This hopefully works to evoke intrigue and create a desire to leave the solitude of the private dwelling and share in a sense of community with other hunters.



final design

the Lodge in its Surroundings

The lake is an obvious attraction for the area and a desirable feature for the lodge as well. The lodge even has a healthy amount of lakeshore within its site boundaries; however, it is built 560ft away. The lake is still easily accessible by means of a gradually sloped trail, but at a distance. Guests are welcomed to venture down to the shoreline and enjoy the clear blue water, but it becomes a journey. The time it takes to travel the distance feeds the imagination and builds anticipation.

The highway leads visitors south, out of town, into some thickly forested hills which overlook the lake to the west. The lodge is nestled into the trees, but is still slightly visible from the road. To get to the entrance you actually drive past the lodge and turn onto a frontage road which brings you back down the hill to your destination. The entrance and lobby of the building span the ravine like a bridge. You enter through a covered porch on either end, converge in the center of the bridge, and are greeted upon entry by a brilliant view of the central courtyard and lake beyond. From this point, the building is split into two halves or wings. The north half is built into its hillside and drops down to the base level providing access to the courtyard and forest floor, whereas the south half is built up on top of its hill and utilizes the expansive views of the lake. This layout coordinates with the organization of individual spaces. More intimate spaces like the dwellings, the bar/lounge, restaurant, and food preparation space all face inward towards the courtyard and each other. The two spaces which rest atop of the southern hill and face outward illuminating the world beyond are the banquet hall and the library. Government officials (conservation officers) and the lodge staff are located near the entrance and hold an important presence within the 'ritual.'

Long hallways focus vision across a distance and guide circulation through the lodge. At the moments of reconnection where the vertical metal walls slice the building, floors are open to below like large atriums. This allows sounds and smells to drift into adjacent spaces above and below. The sounds of saws, knives, and chatter from the butchering room in the basement level may be faintly heard resonating in the upper halls along the dwellings. Tantalizing smells from the kitchen and sounds associated with feasting and merriment from the restaurant also manage to find their way into these spaces.



figure 79
rendering - view of approach
(Shawn Pauly)

Approach

This is a view of the main approach to the lodge from the frontage road leading down from the highway. The building is nestled into the forest with the beautiful lake in the distant horizon.

Site Plan

figure 80
site plan
(Shawn Pauly)

Lake Minnewaska

hunter parking
(loading and
unloading)

creek

staff parking

guest parking

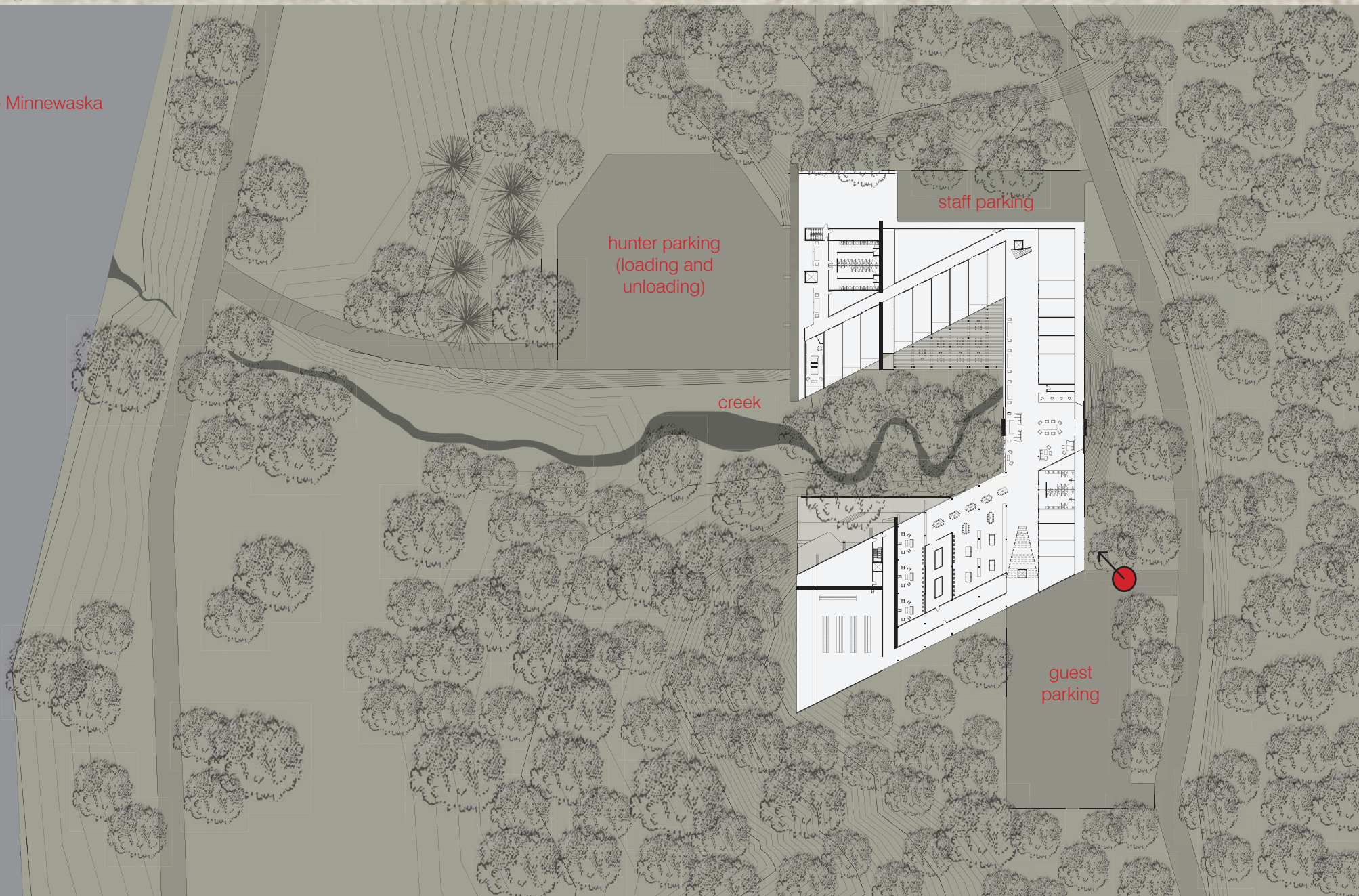




figure 81
rendering - view of entrance
(Shawn Pauly)

Entrance

This is the view of the entrance as guests arrive from the parking lot. A thick forest of slender maples and ash trees provides a canopy and an enchanting atmosphere for the approach. The entrance to the building is a covered walkway that bridges across the deep ravine. Guests travel down the distant walkway and enter into the lobby at the center of the bridge above both the ravine and the starting point of the creek.

As guests approach the building, it appears as one large structure nestled in the forest.



figure 82
image of an androgyne, detail on ancient greek amphora
Plato's Origins of Love - 'symbolon'
(aquileana.wordpress.com)

As guests enter the building, the view opens to the central courtyard over the ravine revealing how the building appears to split, like Plato's symbolon.

Plato's Symbolon / Origins of Love

"Humans were originally created with four arms, four legs, and a head with two faces. Fearing their power, Zeus split them into two separate parts, condemning them to spend their lives in search of their other halves."

- Plato

figure 83
elevation
(Shawn Pauly)



88

elevation ~ once whole, before the wound of separation



figure 81
artefact photo - two halves
(Shawn Pauly)

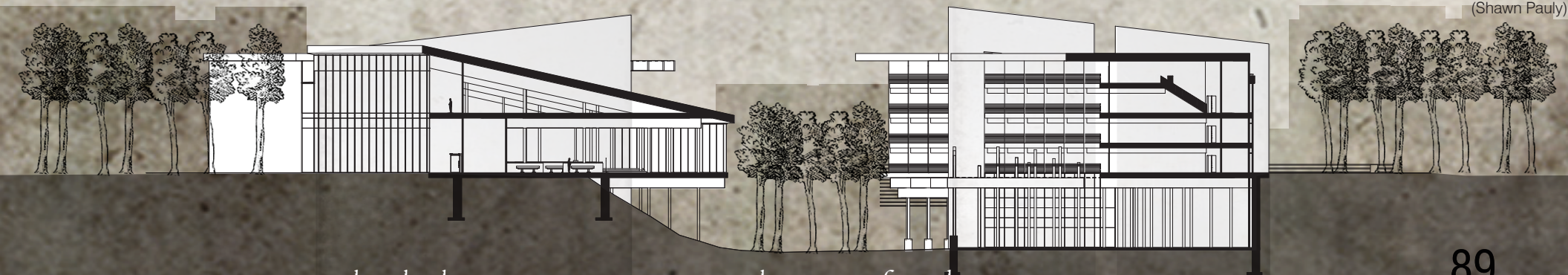
“Love is born into every human being; it calls back the halves of our original nature together; it tries to make one out of two and heal the wound of human nature.”

- Plato

“Love’ is the name for our pursuit of wholeness, for our desire to be complete.”

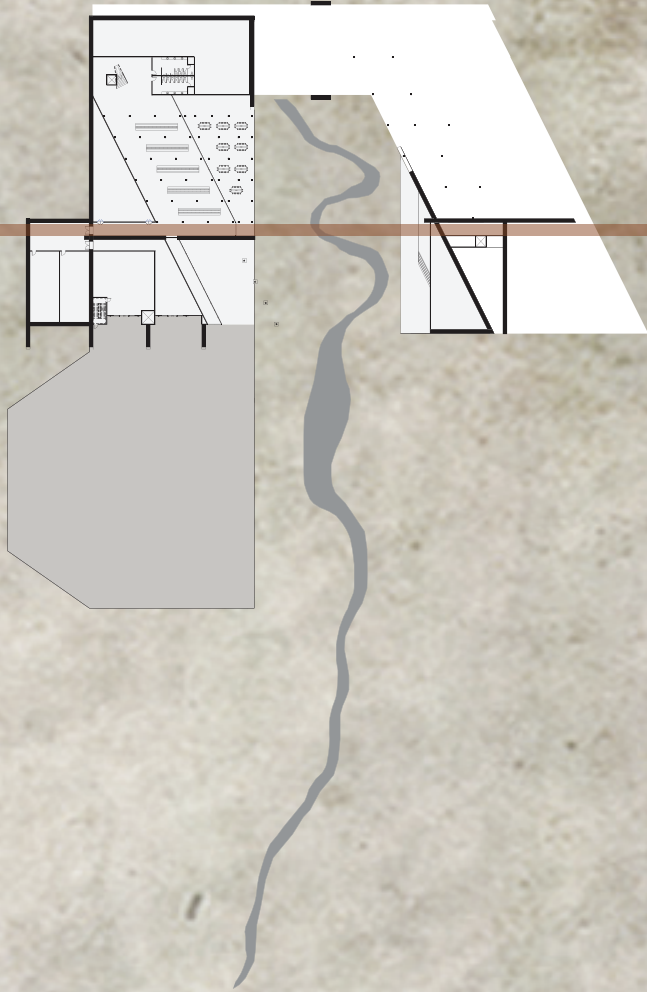
- Plato

figure 85
section 1
(Shawn Pauly)

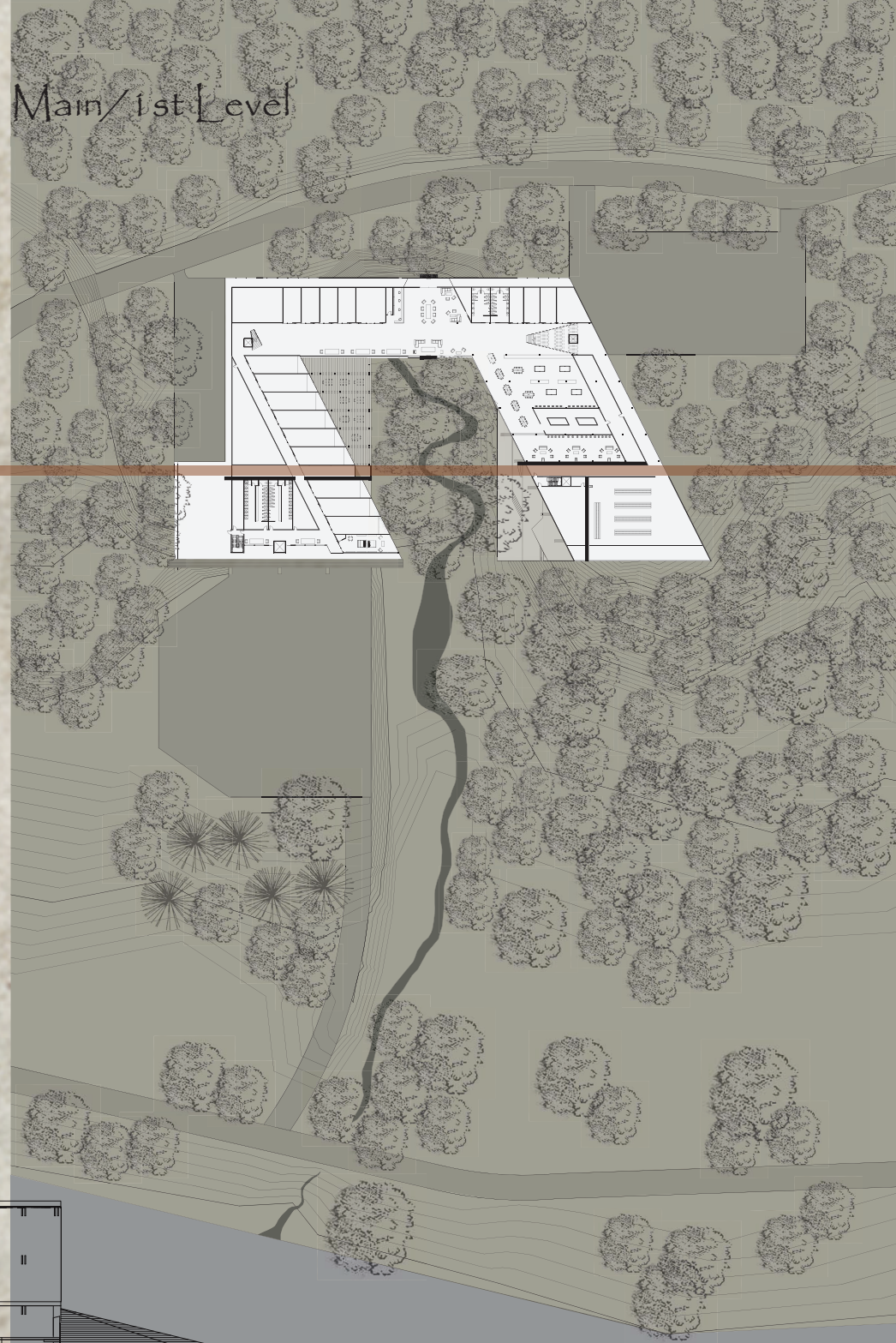


section - divided into two, creating a distance for desire

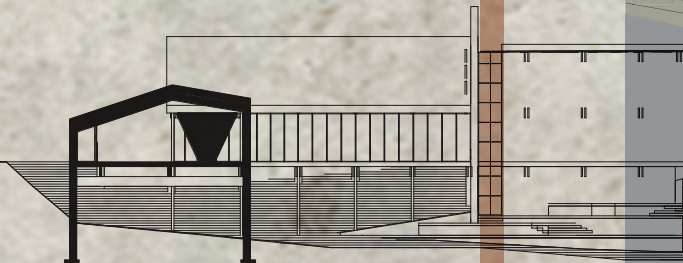
Basement Level



Main/1st Level

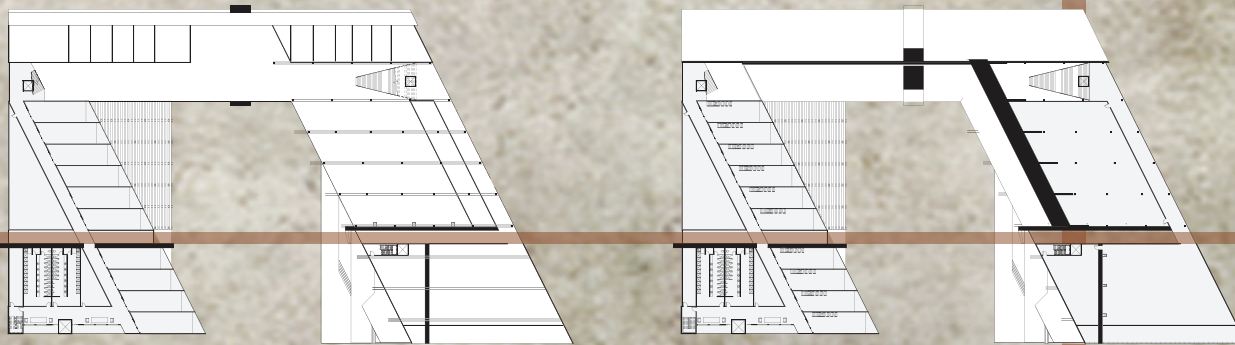


section - south half



2nd Level

3rd Level



- separation -
large metal walls slice the building, creating a void
the void becomes a visual vista through the building
- reconnection -

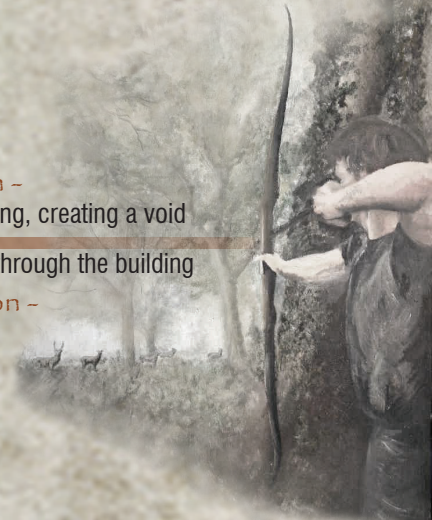
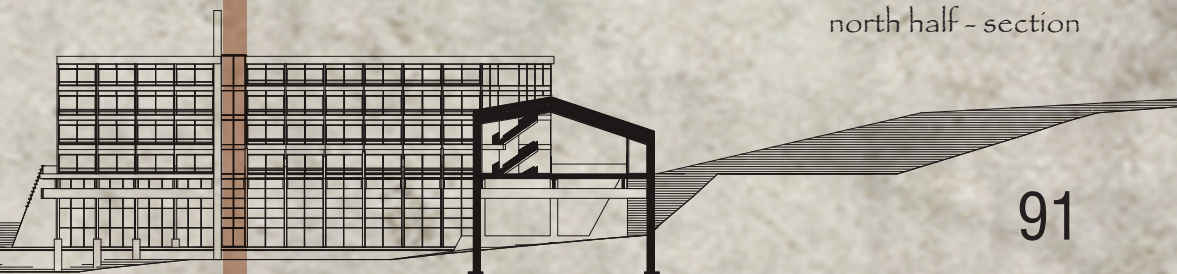


figure 88
"Archery"
(Jacqueline A. Walton)

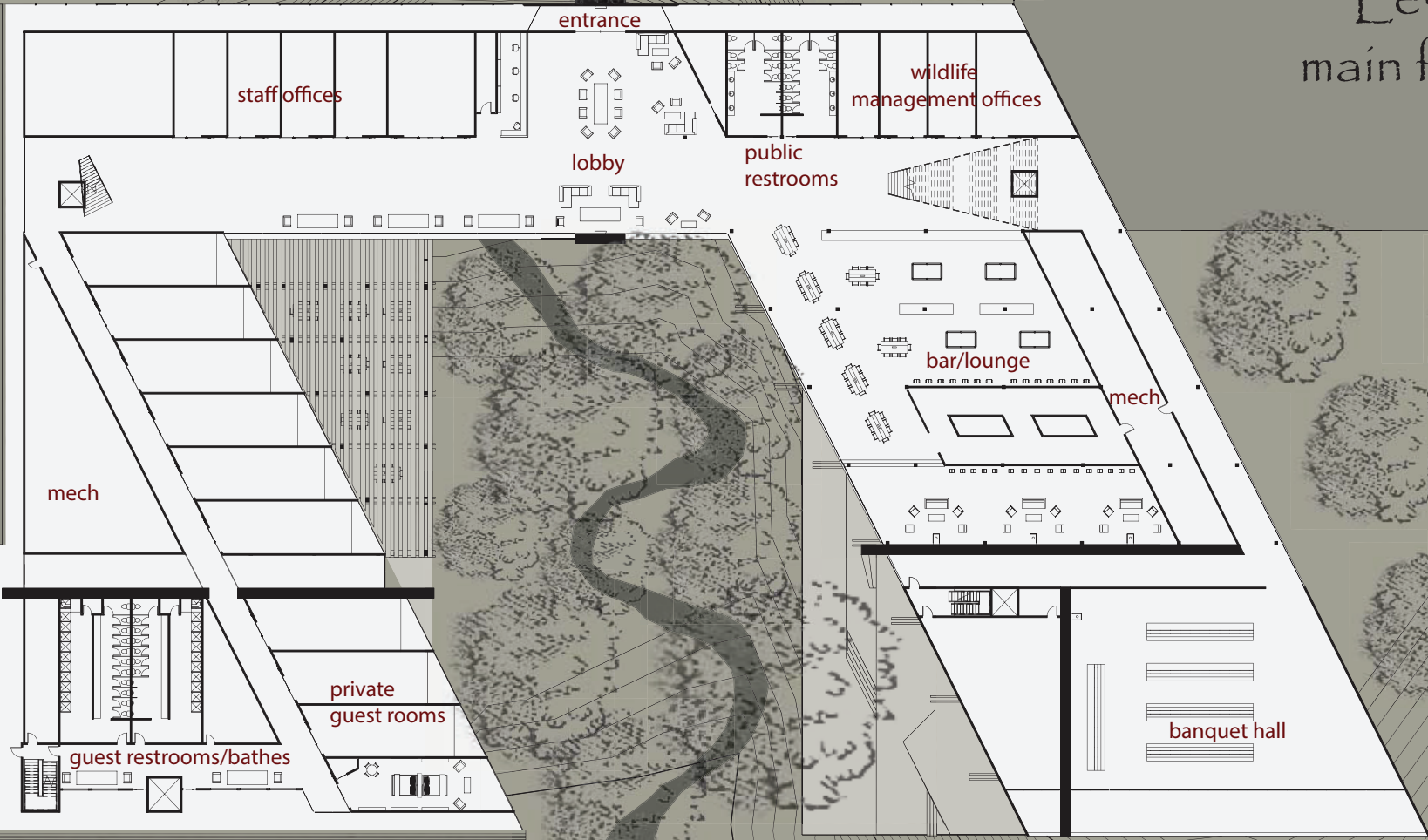
Long hallways or corridors are used to emphasize moments of distance and traveling. While in these spaces, guests are separated from the rest of the building, unable to see or connect with what is occurring elsewhere in the lodge. However, the visual vista created by two large metal walls that pass through the entire building allow guests to be suddenly reconnected with other parts of the building, other patrons, and nature outside. On the north side of the lodge, the hallway leading to the dwellings utilizes catwalks to cross this vista. This makes the space open to above and below. Smells and sounds from the restaurant and butcher shop below radiate through this space, enticing a curiosity.

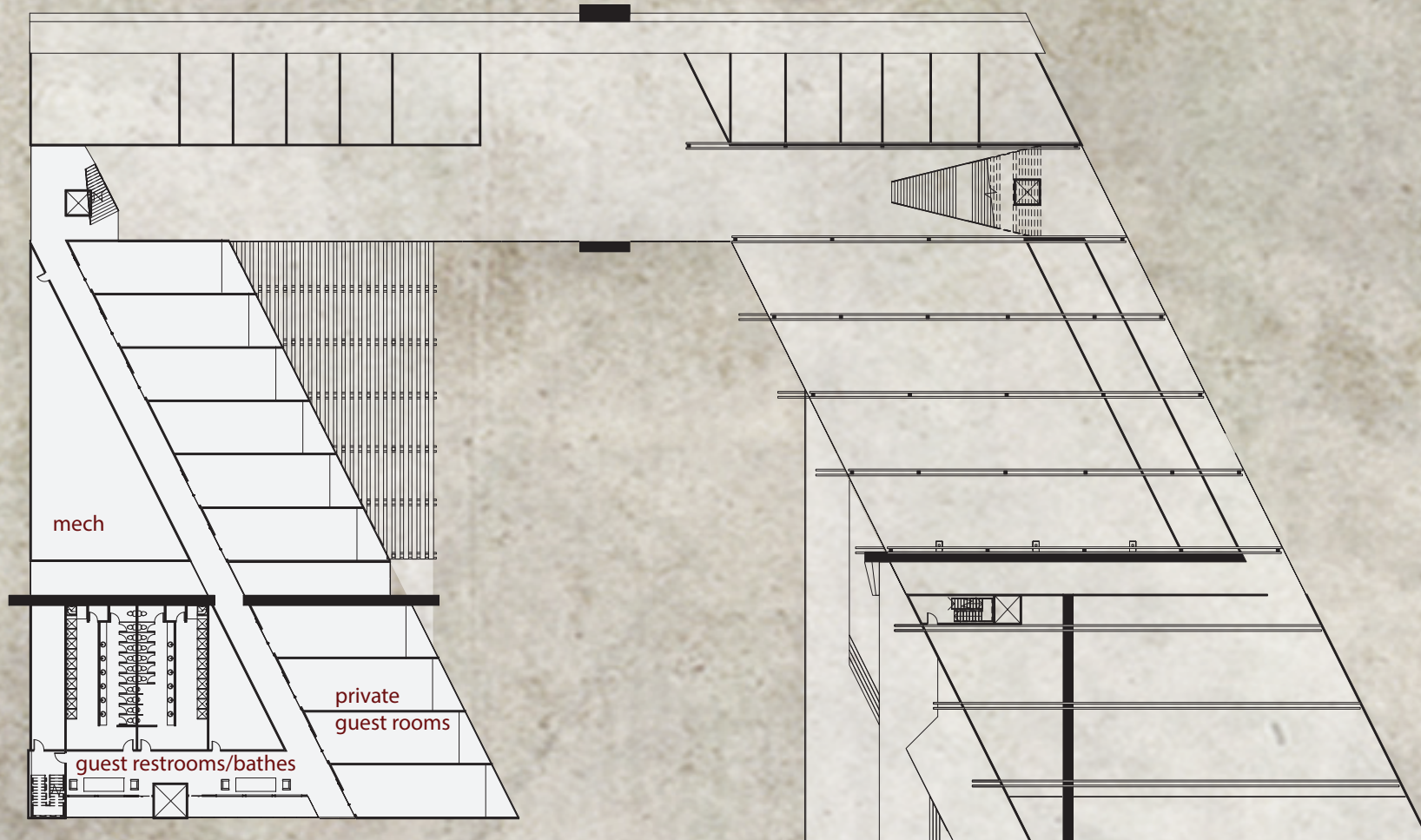
north half - section

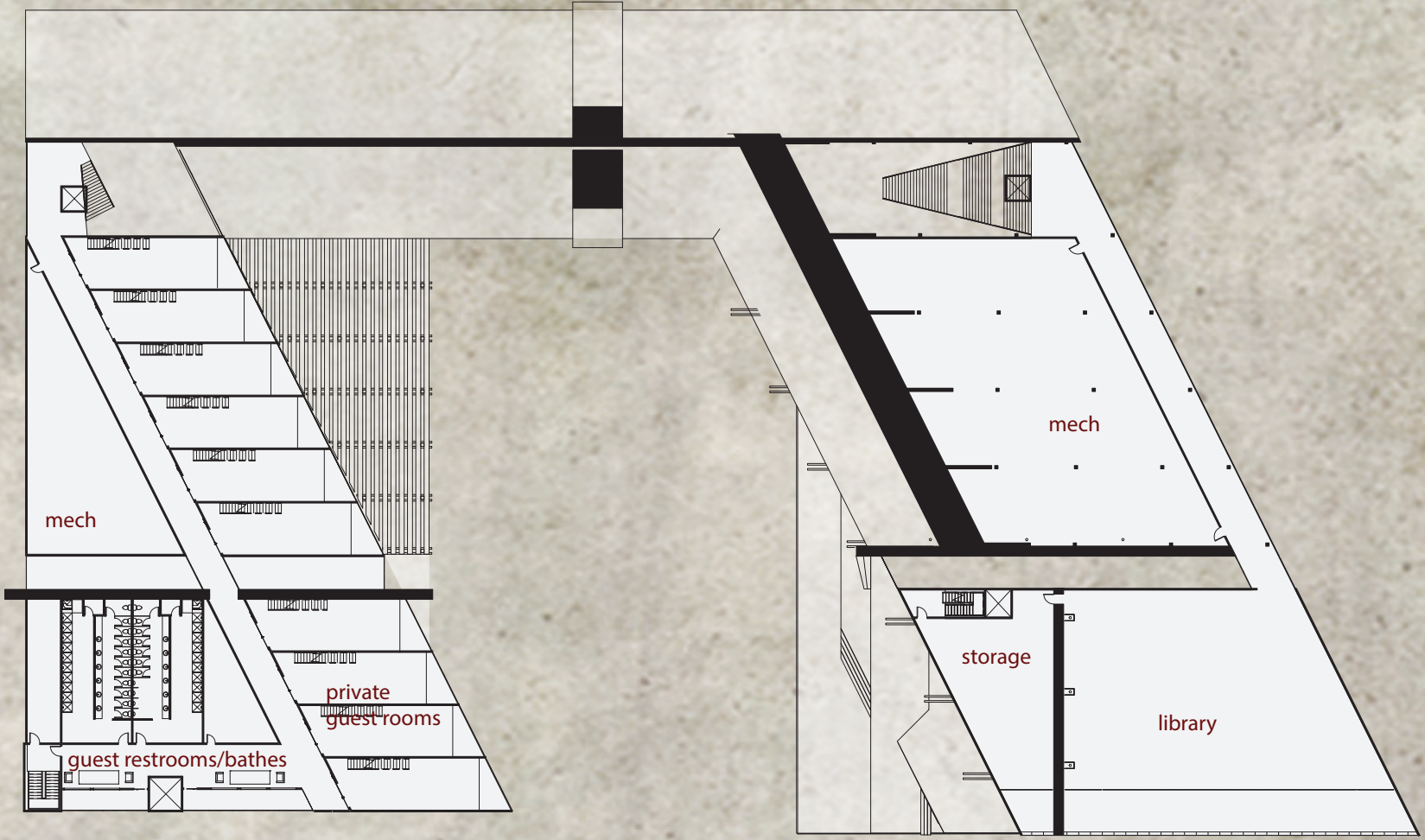
figure 86, 87
floor plans
sections 2, 3
(Shawn Pauly)



Level 1 main floor







Basement Level

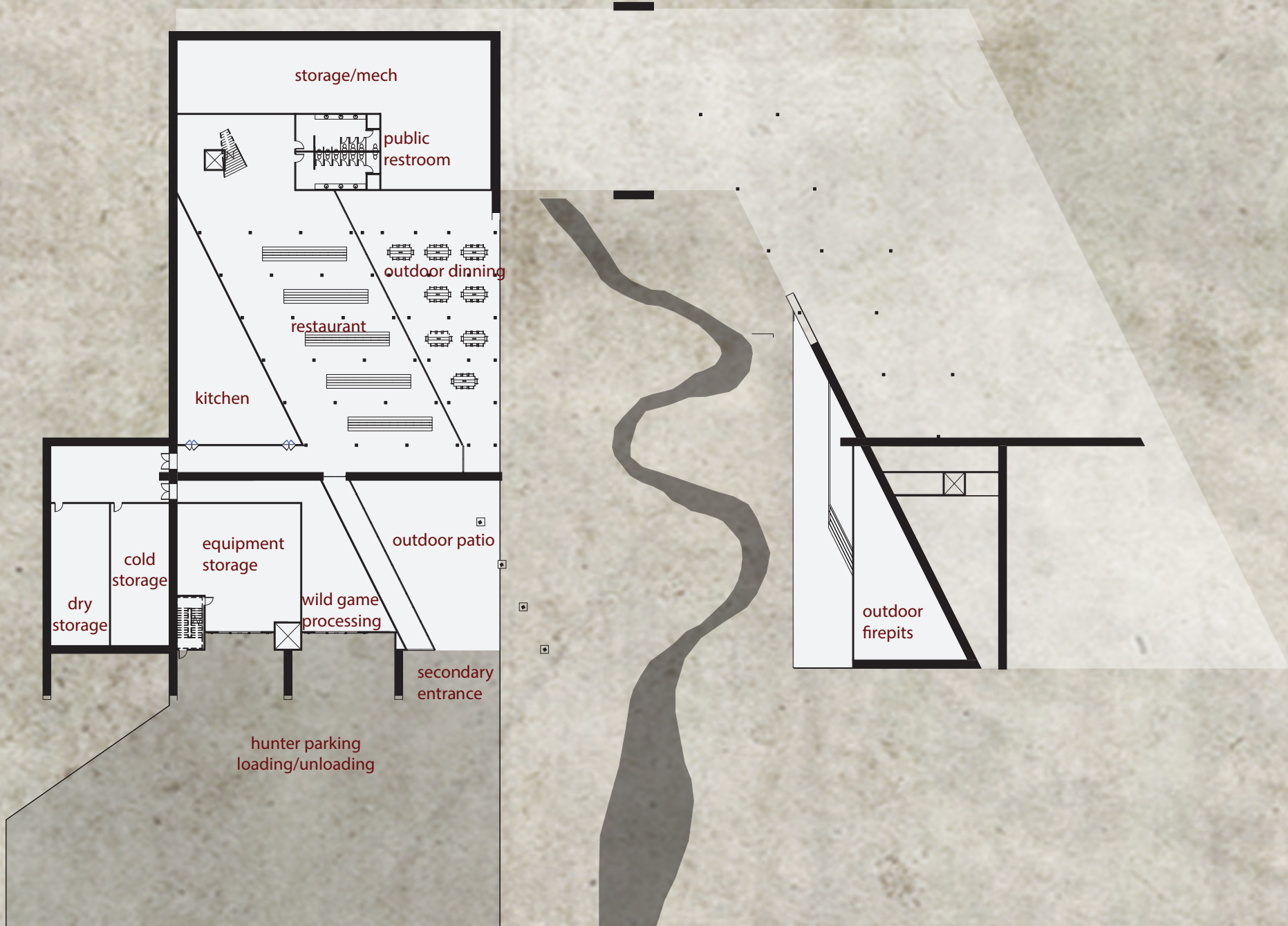


figure 89
floor plans - program
(Shawn Pauly)

Desire Strengthened Through Distance

This rendering is of a view from one of the individual dwelling units. Its wooden materials and soft warm light emitting from the solitary porch lantern make it a cozy place of residence, but it seems to be lacking something. As one looks to the distance, activity can be seen. The strong glow through the trees illuminates images of merriment, social interaction, and story-telling. If one so chooses, they too can share in the festivities. They need only to transcend the distance.

figure 90
section 1
(Shawn Pauly)

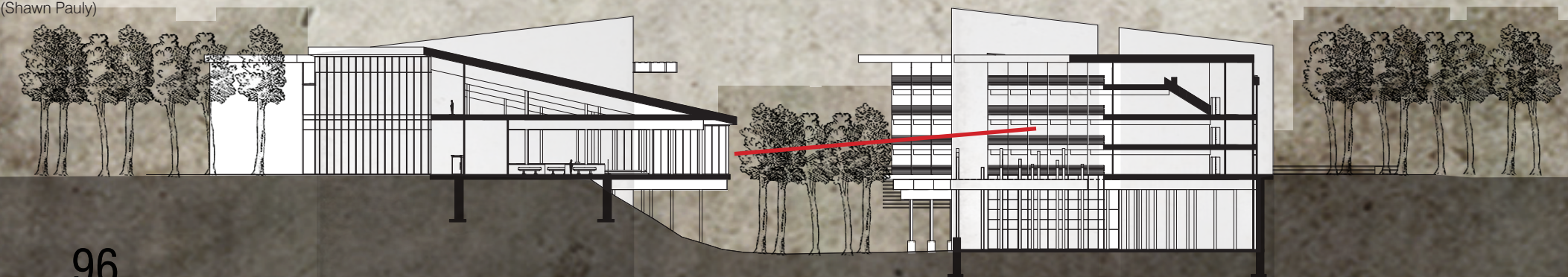




figure 91
rendering - view from dwelling unit
(Shawn Pauly)



figure 92
rendering - view from bar/lounge
(Shawn Pauly)

Symbolic Experience, Participation, and Community

The bar/lounge provides a space for gathering, a space for participation. In this public area, guests get the opportunity to interact with each other, local patrons, the lodge staff, and even some educated and passionate wildlife management specialists who have offices within the building. This becomes a place for high activity, story-telling, and learning. Guests become exposed to many important facets of the hunt. But even within this engaging space, views always reflect back to the singular flames of desire off in the distance. The lights from the personal units across the courtyard remind us of why we have come to the lodge, our own individual love of the hunt. But there are more flames than just our own. We are not alone. We are part of a community, part of a brotherhood of passionate hunters, which transcends even time and stretches across generations.



figure 93
section 1
(Shawn Pauly)

Reconnection of Two Worlds

The view from the restaurant again looks across the central courtyard reminding guests of their experiences in the bar/lounge and the excitement and anticipation felt in those spaces. Here, the structural timber columns are obviously man-made. Manufactured in a mill and erected to serve a practical human purpose, but they also seem to share a striking resemblance to the structure of the forest outside. Both practical and poetic, they provide an opportunity for a symbolic experience. One that blends the interior and the exterior, connecting the human world of creation and the natural environment.

figure 94
section 1
(Shawn Pauly)

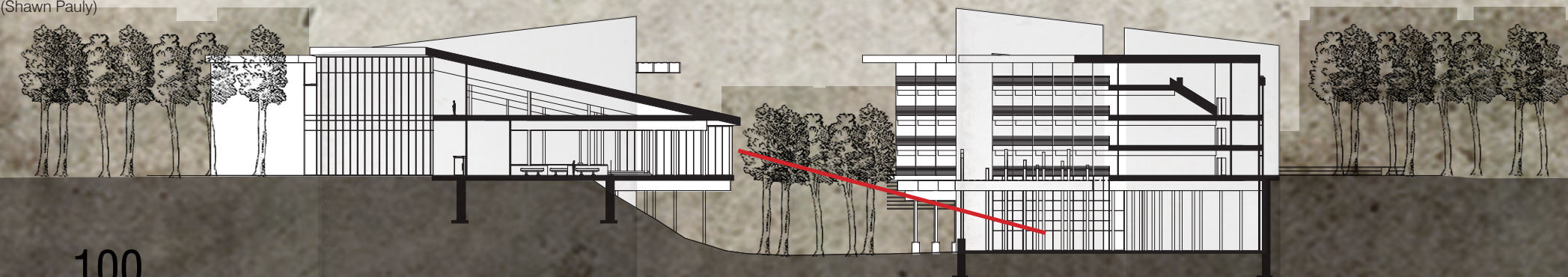




figure 95
rendering - view from restaurant
(Shawn Pauly)



figure 96
site photo - view west to lake
(Shawn Pauly)

Leaving for the Hunt

This is the view towards the lake as the hunter leaves the lodge, ready for the hunt. Distance is yet again another element, and every hunt will require a different location, a different distance, a different experience. The hunter leaves for the day to participate in an ancient ritual, tradition, which will hopefully affect and influence the hunter's perception of the world.

Returning from the Hunt

Weary and exhausted from a laborious devotion to the chase. A warm earthly glow beckons the hunter back home. But not for rest; rather, for celebration. The experiences of the day have taught the hunter many things, re-opened his eyes and heart to an ancient forgotten love of the world. It is now time to share those emotions with his brothers.



figure 97
rendering - exterior view
(Shawn Pauly)

technical details

Structural System
wood timber frame

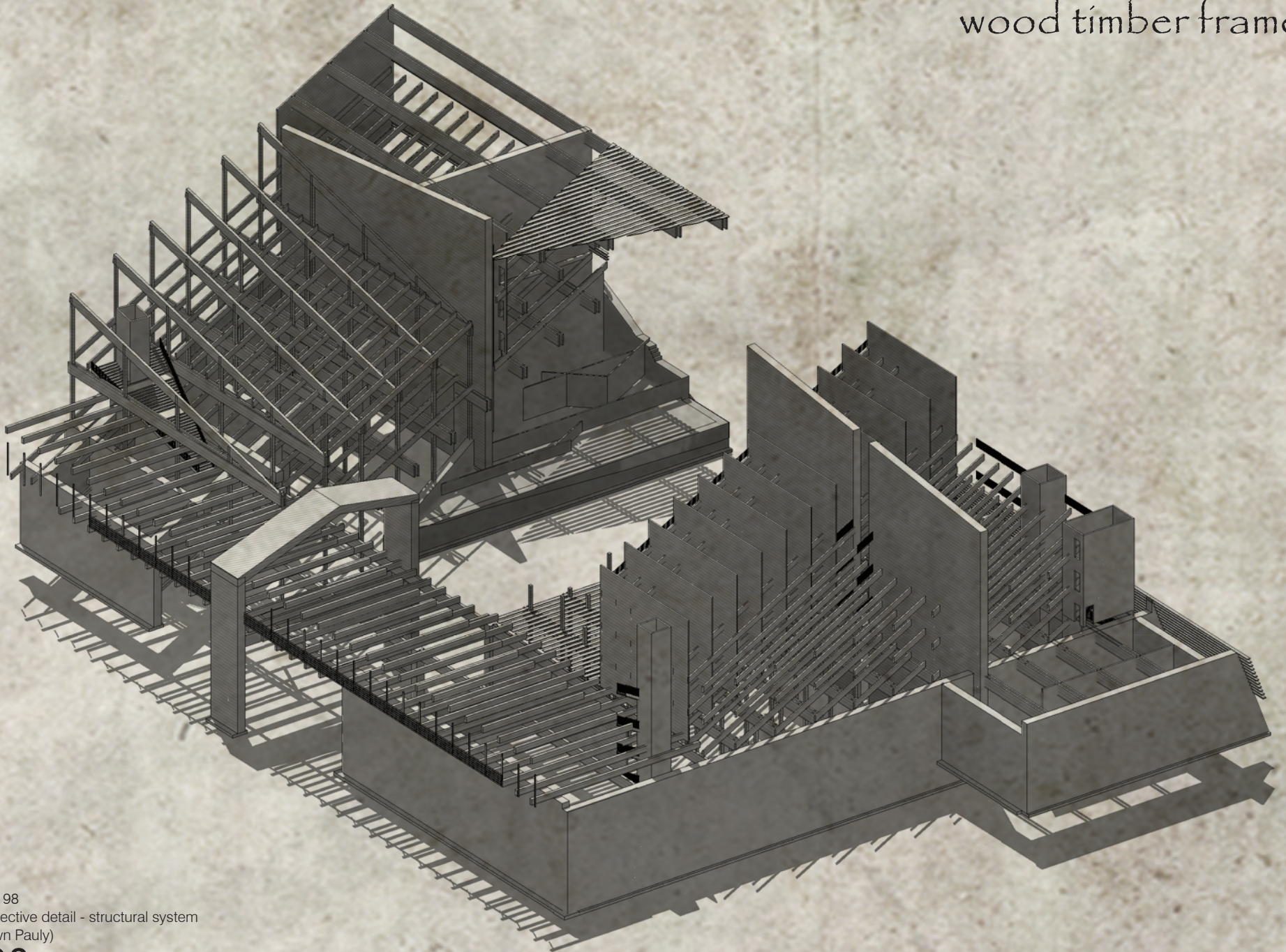


figure 98
perspective detail - structural system
(Shawn Pauly)

Structural Connection

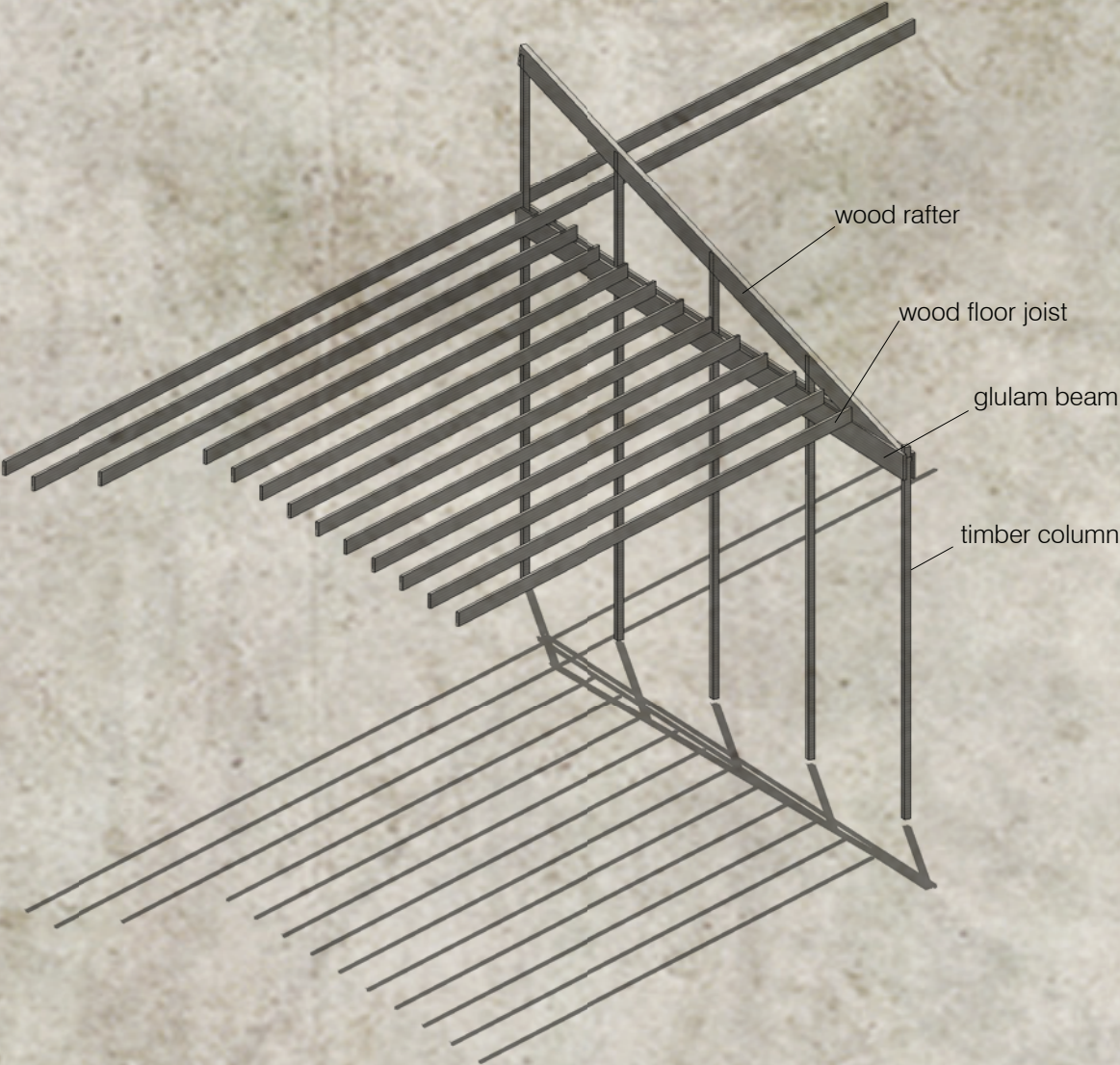


figure 99
perspective detail - structural connection
(Shawn Pauly)

Metal Wall Detail

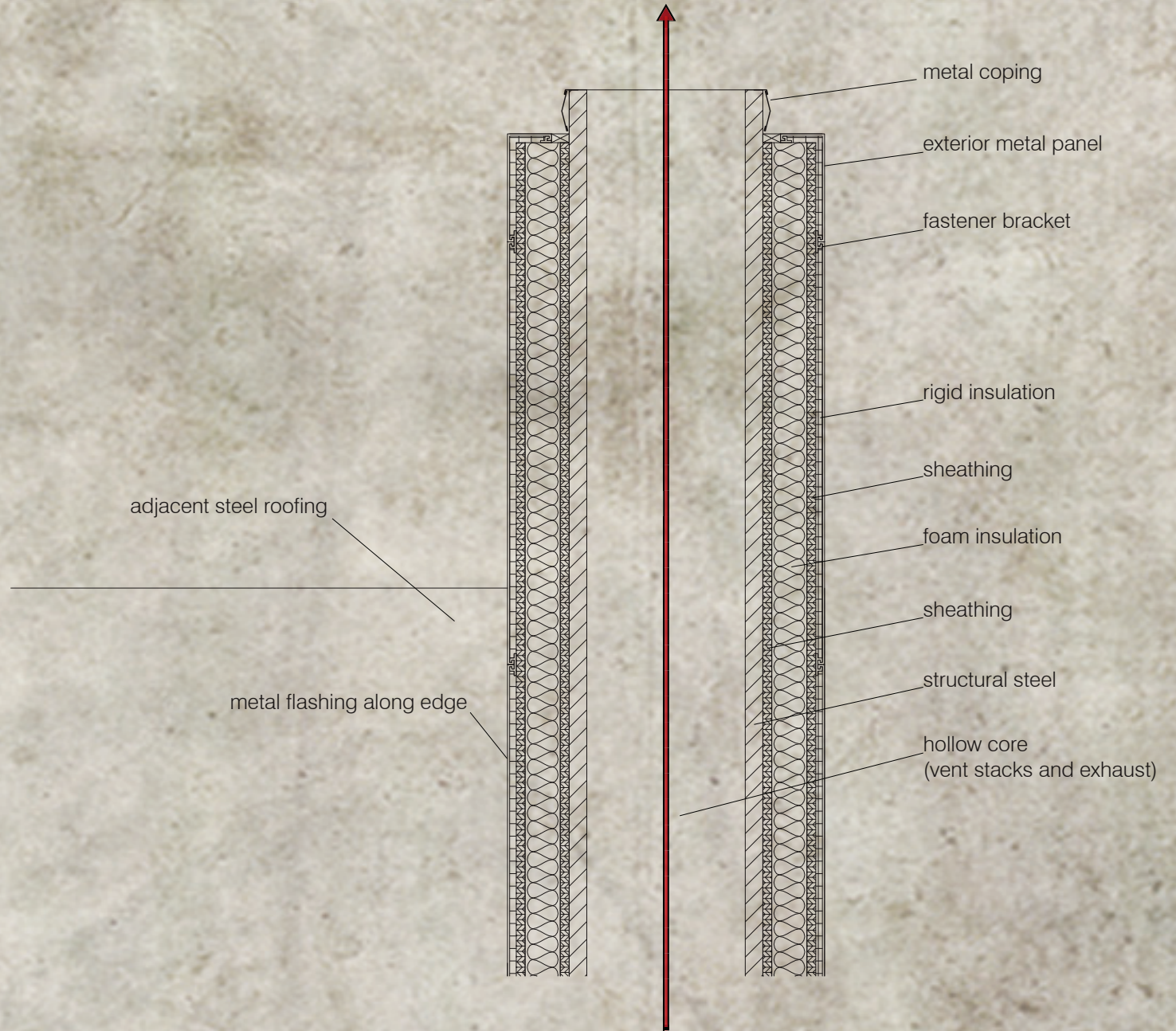
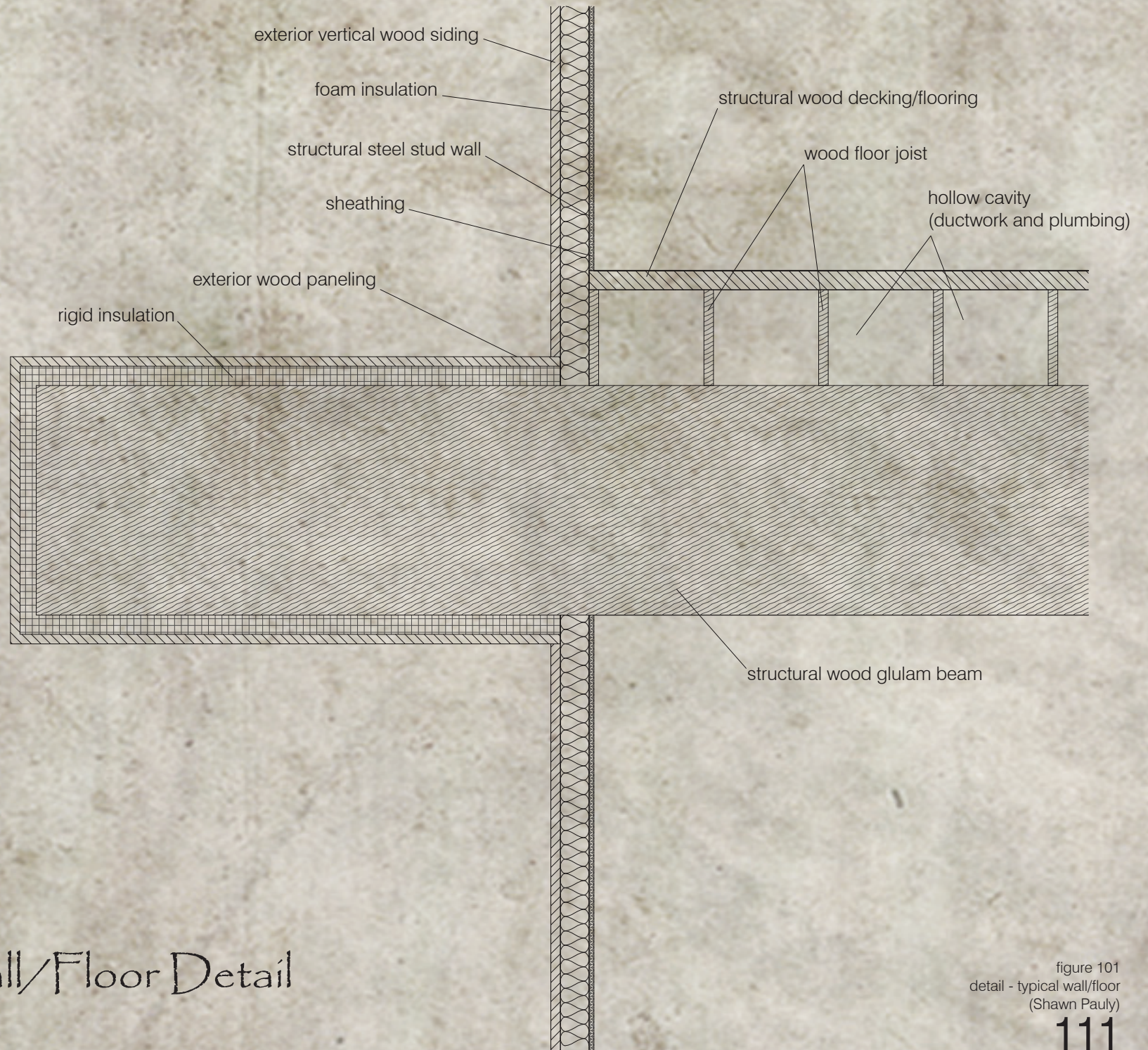


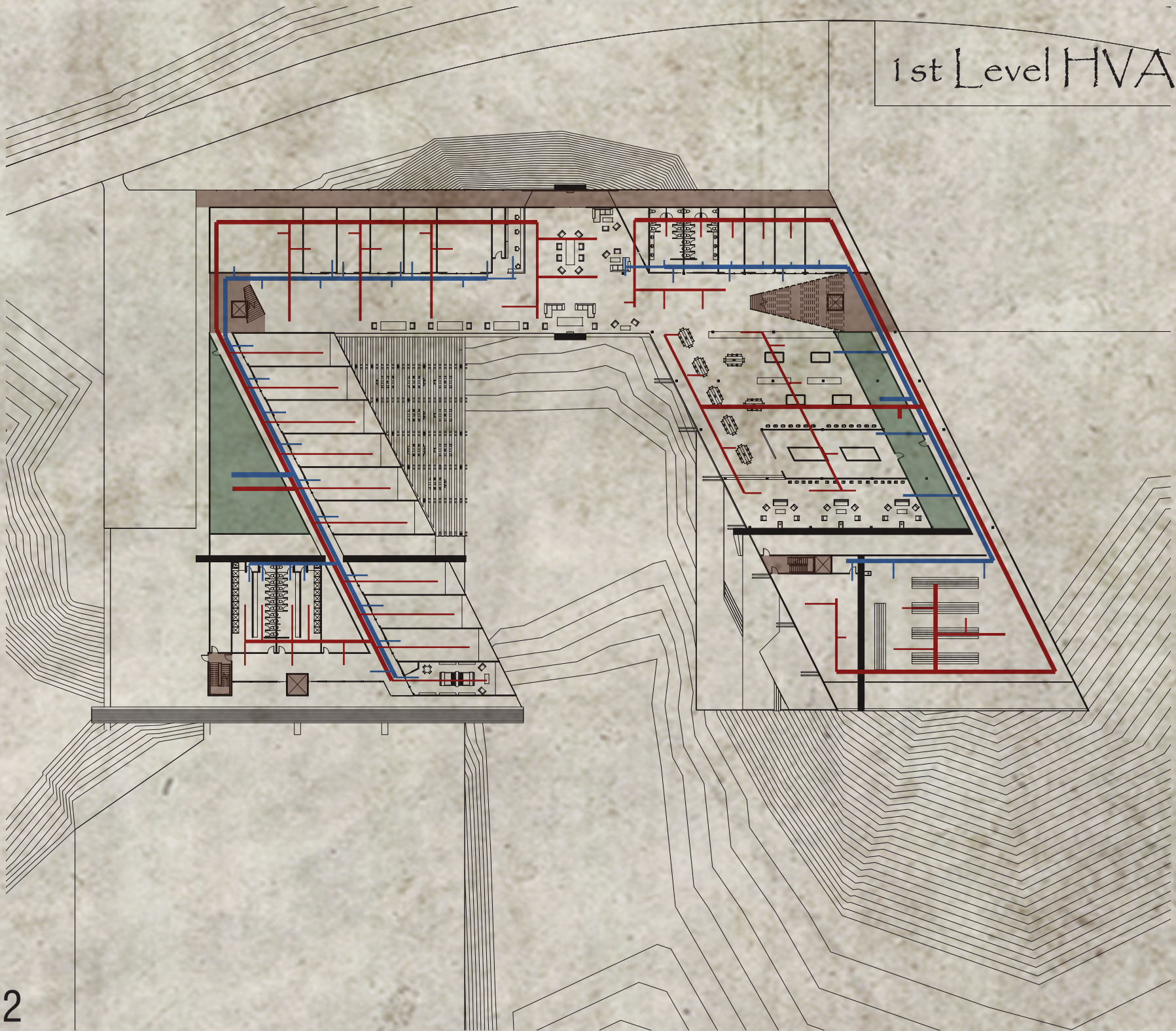
figure 100
detail - metal wall
(Shawn Pauly)



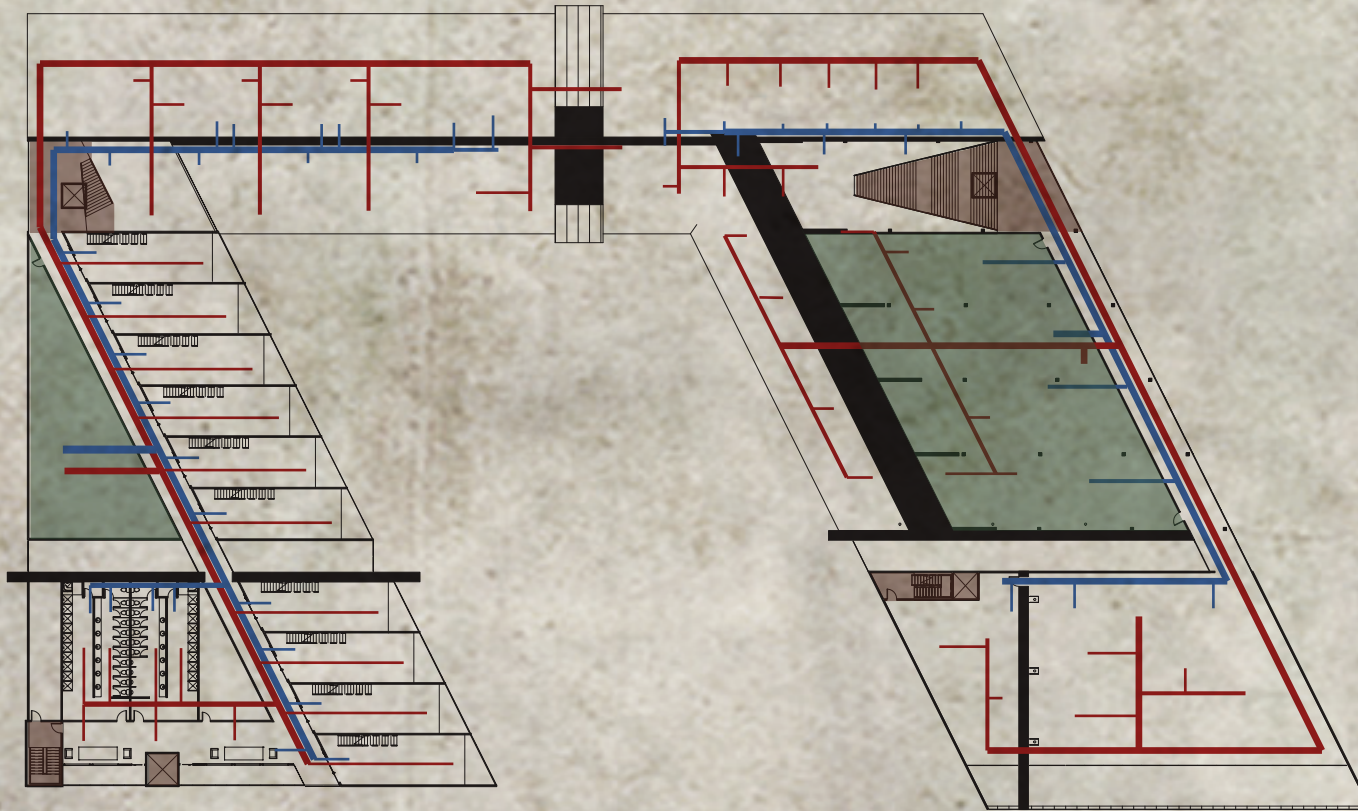
Typical Wall/Floor Detail

figure 101
 detail - typical wall/floor
 (Shawn Pauly)

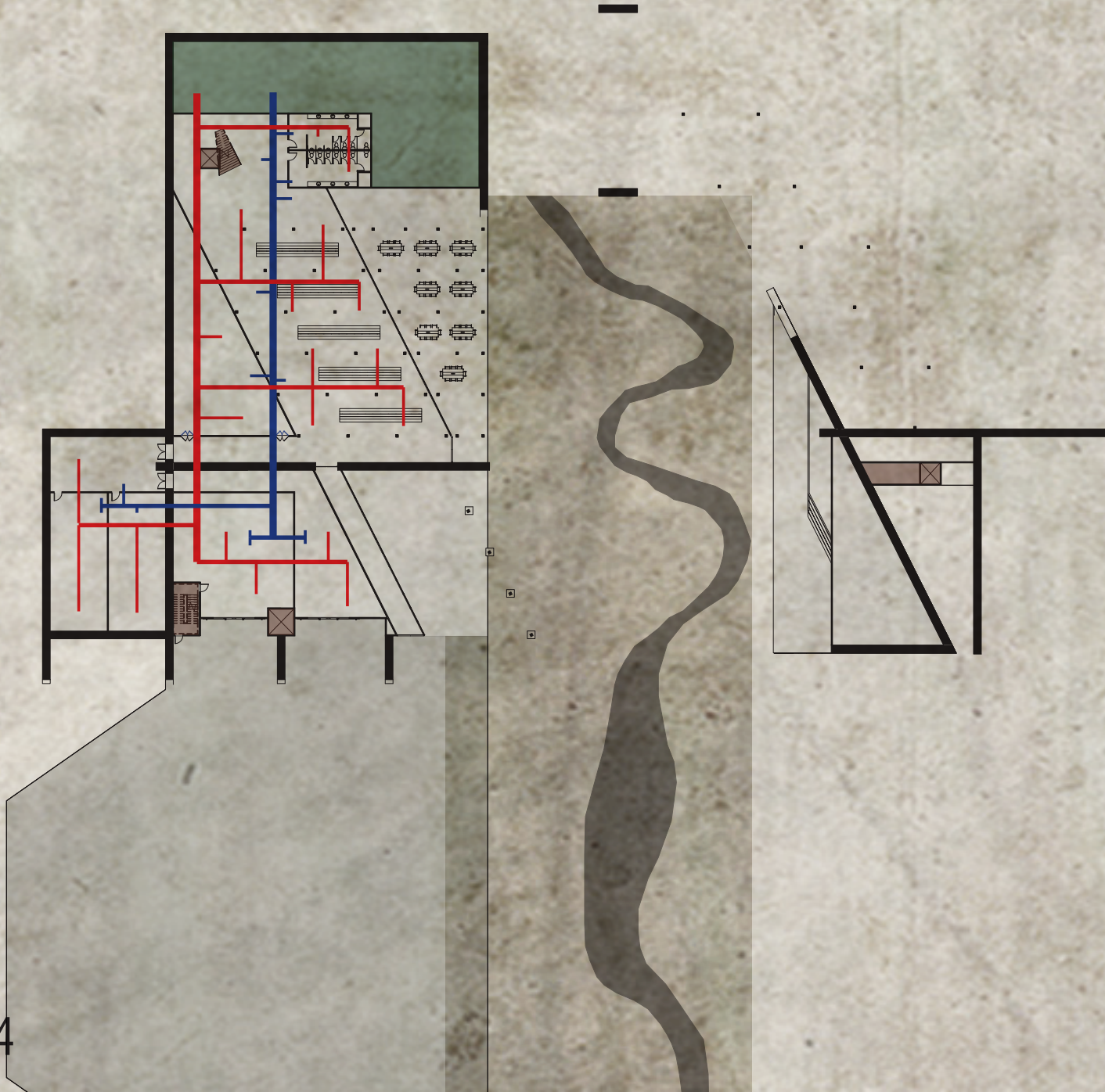
1st Level HVAC



3rd Level HVAC



Basement Level HVAC



final model and boards



figure 103
final model photos
(Shawn Pauly)



m of knowing and does
of the body's structure
in the world."

Alamy Photo Library/Alamy/Photo.com
www.alamy.com/Photo.com

... it looks to
... er cultural issues, and in
... ty of participants rather than spectators. It
... c experience, and the necessary interpretive distances
... stainable culture.

... a holistic fulfillment. We search for meaning and purpose in our
... he world. Plato speaks to love as being our purest understanding
... traction [Greek God Eros] love touches all forms of fulfillment:
... Our culture attempts to address all these same characteristics
... cture. It merges the practical and the poetic. However, those
... tive engagement or participation, both physically and mentally,
... lifies the festive ritual as the active art of celebration. It is beautiful
... rticipation. A festive ritual unlocks ancient traditions and connects
... ceutate the importance of these ritual experiences and inspire
... igh the design of a hunting lodge I hope to engage the ancient
... ion and requiring an active involvement in the chase, symbolizes

Artifact - Poetic Creation

Candlelight, reflected by a mirror, symbolizes the self-fulfilling flames of desire. As the hunter devotes his every thought and action to the chase, like that of a smitten lover, he splits the image of himself. The motion as he draws his bow creates a distance between the now separate halves.



When the distance between the two mirrors is at its furthest, the halves gaze directly at each other, reflecting the others image into eternity. When the hunter's bow is at its most beautiful moment of unity. The individual flames of desire are no longer visible. They have been transformed into an even stronger, united communal glow, which illuminates the space.



... and peace with a community, hope to accomplish the
... a passion to actively participate in a culture. Through the design of a hunting lodge I hope to engage the ancient
... our hunt for love and holistic fulfillment.

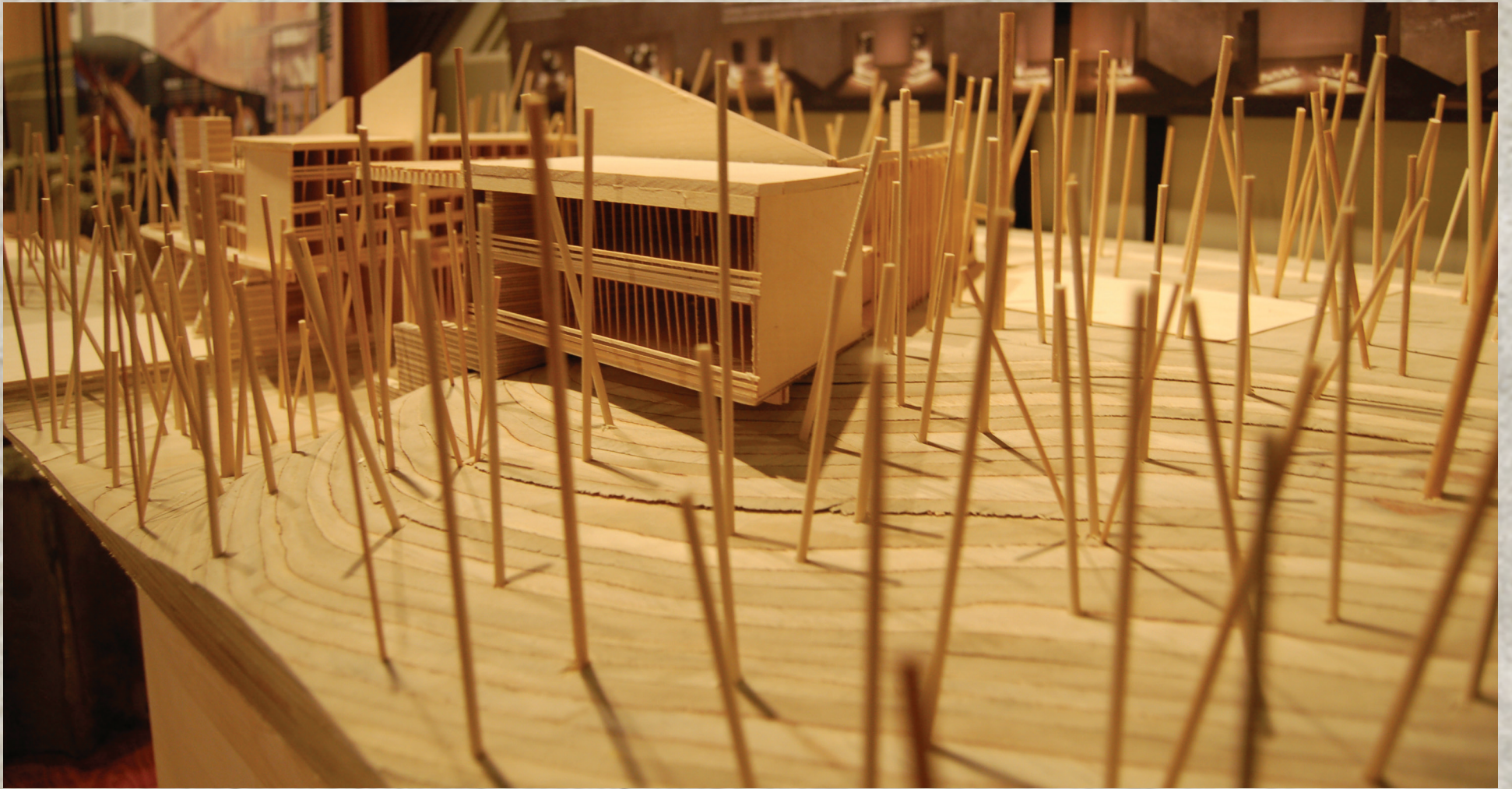
Artifact - Poetic Creation

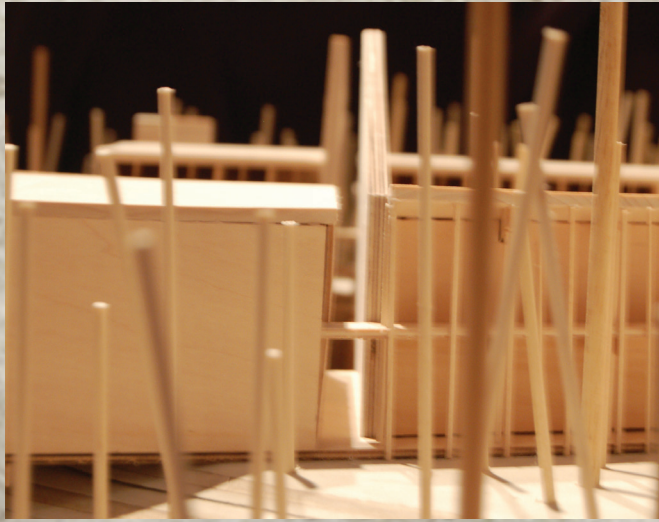
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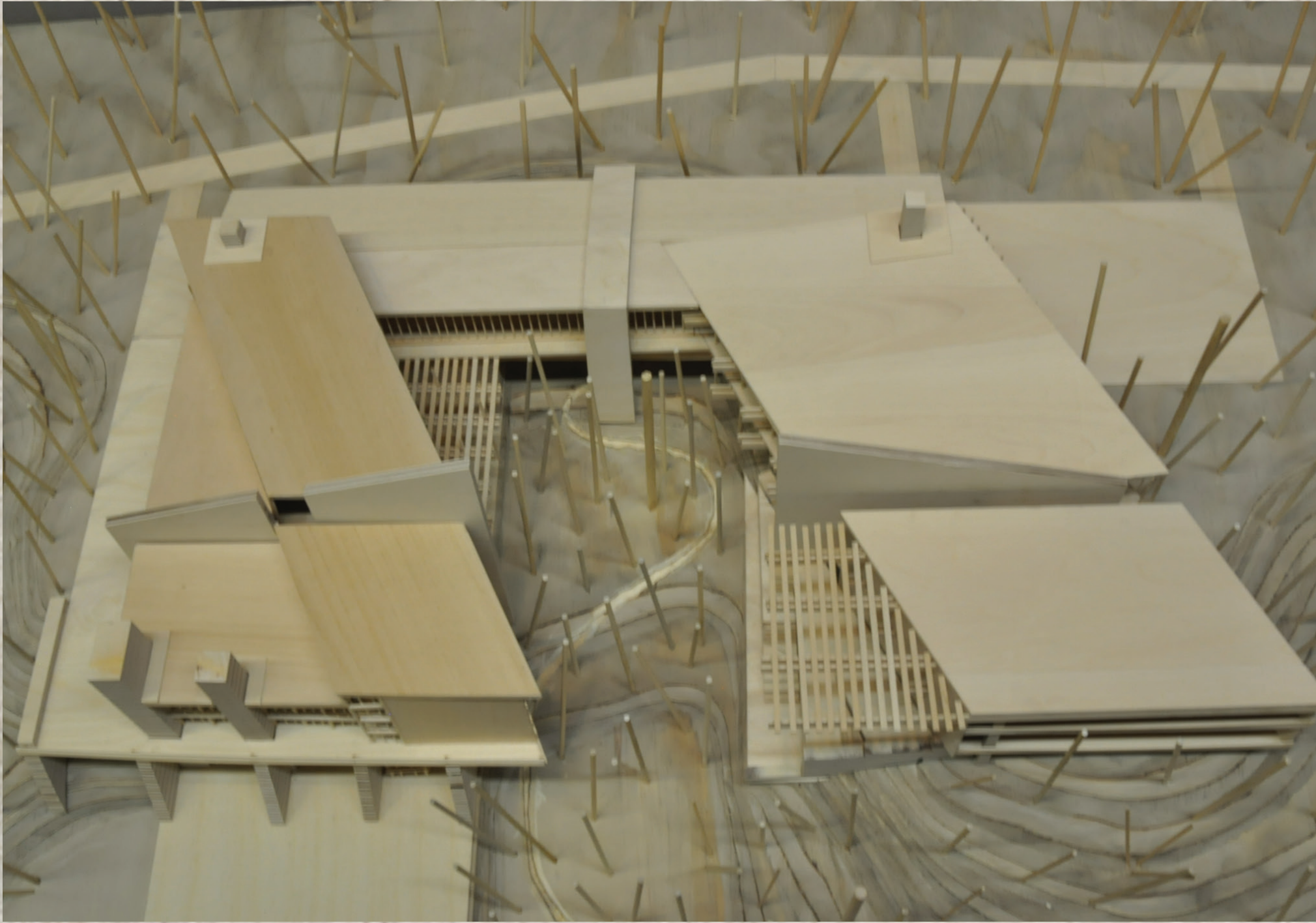


... the distance between the two mirrors is at its furthest, the halves gaze directly at each other, reflecting the others image into eternity. When the hunter's bow is at its most beautiful moment of unity. The individual flames of desire are no longer visible. They have been transformed into an even stronger, united communal glow, which illuminates the space.







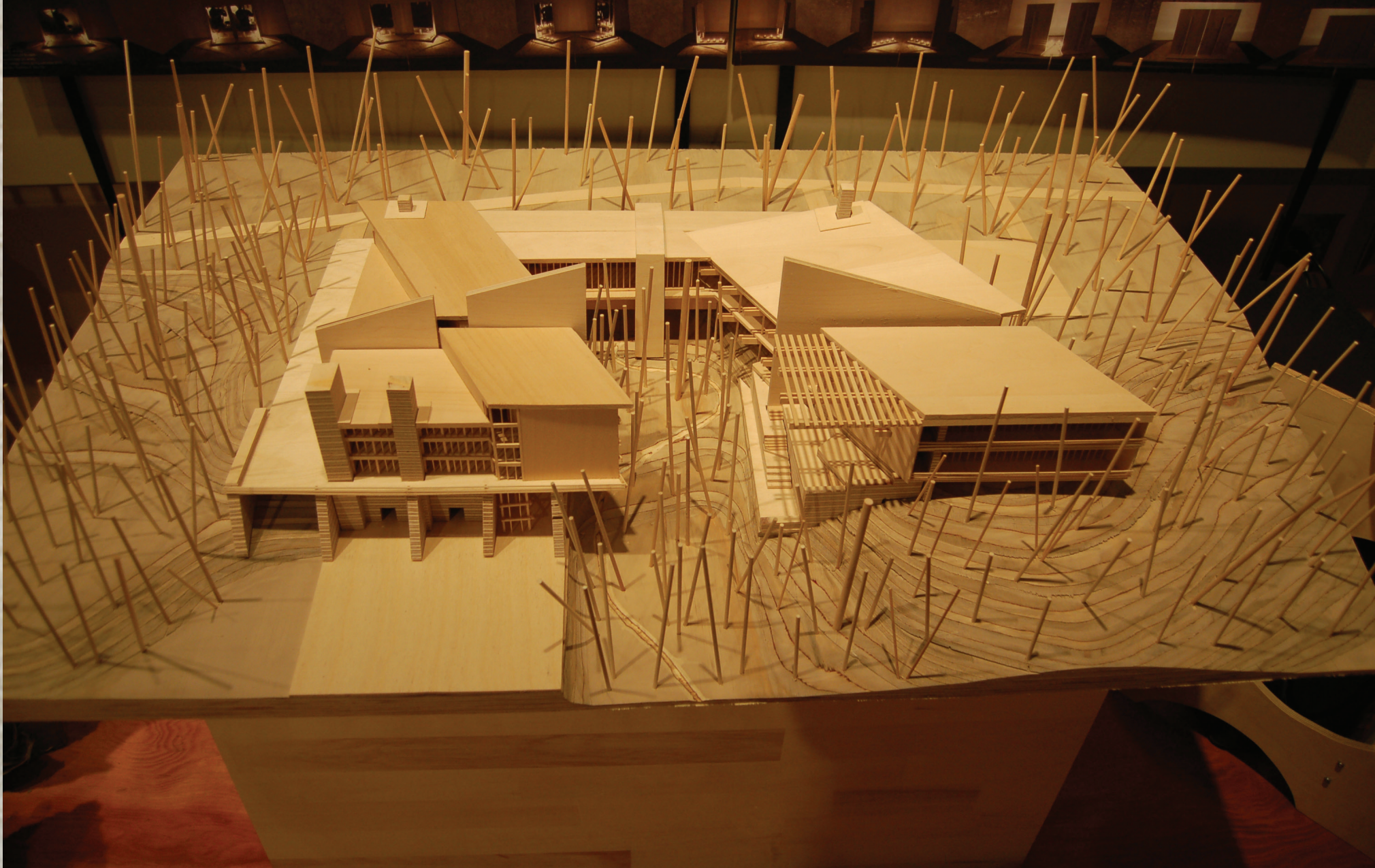




Artifact - Poetic Creation

Candlelight, reflected by a mirror, symbolizes the self-fulfilling flames of desire. As the hunter devotes his every thought and action to the chase, like that of a smitten lover, he splits the image of himself. The motion as he draws his bow creates a distance between the now separate halves.

When the distance between the two mirrors is at its furthest, the halves gaze deeply at each other, reflecting the other images into infinity. When the hunter's bow is fully drawn, the halves reconnected in a beautiful moment of unity. The individual flames of desire are no longer visible. They have been transformed into an even stronger unified composite glow which illuminates everything beyond the wall.



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personal information

"Education without values,
as useful as it is, seems
rather to make man a more
clever devil."

- C.S. Lewis

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