

MELANCHOLY & THE INFINITE SADNESS A MENTAL THERAPY RETREAT

NAZANIN LEILA WALLERICH

THESIS SUBMITTED TO THE FACULTY OF THE
VIRGINIA POLYTECHNIC INSTITUTE AND STATE UNIVERSITY
IN PARTIAL FULFILLMENT OF THE REQUIREMENTS
FOR THE DEGREE OF

MASTER OF ARCHITECTURE
IN
ARCHITECTURE

Paul Emmons [committee chair]

Marcia F. Feuerstein

Kashuo M. Bennett

DECEMBER 17, 2012
ALEXANDRIA, VA

KEYWORDS: *shadows, mystery, secrets that lie in darkness, tragedy, poetry, dreams, mysticism, tortured soul, anguish, literature, passion, destiny, moonlight, passion, intensity, subconscious, sombre, mood, haunting, lull, allure, suspense, hidden beauty, amorphous, hopelessness, desire*

Copyright 2012 by Nazanin Leila Wallerich. All Rights Reserved.



ABSTRACT

MELANCHOLY AND THE INFINITE SADNESS
A MENTAL THERAPY RETREAT

NAZANIN LEILA WALLERICH

In America alone, 19 million people live with depression. Untreated depression is the leading cause of suicide in the United States and the third leading cause of death between 18-25 year olds. The aim of the project was guided based on the idea that we could take sadness as a manifestation in order to allow the possibility of controlling and manipulating it. The idea was based on a well documented understanding that melancholia creates a permeable boundary between consciousness and unconsciousness. In melancholia there is an internalization of behaviors that insulate and isolate the individual. With this level of introspection also comes an underlying gift of deep passion, curiosity and cognition. This gift brings a deep understanding to the workings of the world. It is in this dual reality that lies a realm of complexity and possibility.

This understanding of depression led me to believe in how powerful and how necessary the simple yet essential feeling of hope was. The concept of hope seems like an illusion but sometimes it's the only thing you have. The hope is what keeps you going and allows a tangible identity to sanity. How can architecture reflect hope and how can a space help the weary hearted? These questions pleaded for answers and this thesis is a result of the search. The search for a better place in our minds. The desire for a hope that we are not prisoners to our sadness.

The quest for answers laid its journey on a cliff edge on the Olmsted Island of Great Falls, MD ; a site amplified with majestic soaring views and soundscapes of water and nature that accentuate the program of an alternative mental therapy retreat.



**MELANCHOLY & THE INFINITE SADNESS
A MENTAL THERAPY RETREAT**

*A point-up triangle may represent ascension towards a spiritual world.
The point-down triangle represents descent into the physical world.*

TO THE ONE WE LOST TOO SOON



HELL IS EMPTY AND ALL THE DEVILS ARE HERE.

FIG. 01 - FRONTSPICE

CONTENTS

	ABSTRACT	ii
	ACKNOWLEDGEMENTS	v
	LIST OF FIGURES	ix
[01]	MELANCHOLY & THE MELANCHOLIC	01
	UNDERSTANDING THE CHARACTER	
	THE INSTITUTION	
	ALTERNATIVE TREATMENT	
[02]	A LONELY ISLAND	04
	THE SITE	
	SITE COMPOSITION	
[03]	TYPOLGY RESEARCH	08
	PRECEDENTS: THE STORY HAS BEEN TOLD	
	PROSPECT AND REFUGE	
[04]	CONCEPT DEVELOPMENT	11
	A GESTURAL MEANING	
	THE THEORY	
	EXPLORING IDEAS	
	MANIFESTING AN IDEA	
	SCREAMS AND WHISPERS	
	MODEL SERIES: 3	
[05]	DESIGN DEVELOPMENT	23
	THE PLAN AND PROGRAM	
	SECTION SKETCH	
	ELEVATION SKETCH	
	ELEVATION DIAGRAM	
	SECTION DIAGRAM	
[06]	FACADE EXPLORATIONS AND INVESTIGATIONS	31
	WINDOWS TO YOUR SOUL	
	MODEL SERIES: 4	
	MODEL SERIES: 5	
[07]	PROGRAM DEVELOPMENT	35
	THE DISCOURSE	
	THE STORY IS THE PLAN INSCRIBED IN THE ROCK	
	PLAN ITERATIONS	
	MODEL SERIES: 6	
[08]	MATERIAL PALETTE	43
	SATURN MATERIALITY	
[09]	THE END IS JUST THE BEGINNING	45
	THE FINAL PLANS	
	THE SECRET IS IN THE DETAIL	
	FRAMING DIAGRAMS	
	SECTION AA, BB, CC	
	NORTHERN ELEVATION, EASTERN, SOUTHERN	
	RENDERINGS	
	FINAL MODEL REPRESENTATION	
	IMAGE CREDITS	
	BIBLIOGRAPHY	

IMAGES AND CONTENT NOT BELONGING TO THE AUTHOR ARE NUMBERED AND CITED IN THE CREDITS

LIST OF FIGURES

FIG 01 - FRONTPIECE | PG V
FIG 02 - GENERIC KIRKBRIDE PLAN | PG 2
FIG 03 - PHOTO: GREAT FALLS | PG 3
FIG 04 - SITE COLLAGE & INSPIRATION | PG 4
FIG 05 - SITE MAP: GREAT FALLS, VA | PG 5
FIG 06 - CONCEPTUAL COLLAGE OF SITE | PG 5
FIG 07 - CONCEPTUAL SITE PLAN ON SITE | PG 6
FIG 08 - AERIAL VIEW OF OLMSTEAD ISLAND | PG 6
FIG 09 - VIEW OF RIVER FROM ADJACENT SIDE OF THE SITE | PG 7
FIG 10 - INITIAL CONCEPT MODEL | PG 7
FIG 11 - THE PIERRE HOUSE RETREAT . OLSON KUNDIG | PG 8
FIG 12 - GLASGOW MUSEUM OF TRANSPORT | PG 8
FIG 13 - BUSAN OPERA HOUSE | PG 8
FIG 14 - RABAT GRAND THEATRE | PG 8
FIG 15 - CANYON DE CHELLY NATIONAL MONUMENT | PG 9
FIG 16 - CASA NO GERES, CORREIA/RAGAZZI ARQUITECTOS | PG 10
FIG 17 - THE TIMMELSJOSCH EXPERIENCE, WERNER SCHOOL | PG 10
FIG 18 - DRAWING THE CLIFF AND BEYOND | PG 11
FIG 19 - DRAWING MIXED MEDIA / AN ENTRY | PG 12
FIG 20 - INITIAL SITE MODEL | PG 13
FIG 21 - SITE MAP | PG 13
FIG 22 - CONCEPT MODEL | PG 14
FIG 23 - CONCEPT MODEL | PG 14
FIG 24 - PHOTO SITE PANORAMA | PG 15
FIG 25 - DRAWING: A COMPOSITION A | PG 15
FIG 26 - DRAWING: A COMPOSITION B | PG 15
FIG 27 - DRAWING: A COMPOSITION C | PG 16
FIG 28 - ELEVATION STUDY | PG 17
FIG 29 - SITE: TOP VIEW | PG 17
FIG 30 - PHOTO: LA JOLLA, CA | PG 18
FIG 31 - PHOTO: 3D CONCEPTUAL GRAPHIC | PG 18
FIG 32 - PHOTO: LA JOLLA, CA | PG 19
FIG 33 - SITE MONTAGE | PG 19
FIG 34 - DRAWING: A MEANS OF AN ENTRY | PG 20
FIG 35 - MERKX+GIROD ARCHITECTEN - SELEXYZ DOMINICANEN | PG 20
FIG 36 - 3D MODEL RENDERING | PG 20
FIG 37 - STUDY MODEL A | PG 21
FIG 38 - STUDY MODEL B | PG 21
FIG 39 - STUDY MODEL C | PG 22
FIG 40 - STUDY MODEL D | PG 22
FIG 41 - PROGRAMMATIC DIAGRAM LEVEL ONE PLAN | PG 23
FIG 42 - PROGRAMMATIC DIAGRAM LEVEL TWO | PG 24
FIG 43 - SOUTH SECTION | PG 25
FIG 44 - NORTH ELEVATION | PG 26
FIG 45 - ELEVATION DIAGRAM | PG 27
FIG 46 - EAST SECTION | PG 28
FIG 47 - EAST SECTION | PG 30
FIG 50 - DENVER ART MUSEUM | PG 31
FIG 51 - MODEL SERIES FIVE | PG 32
FIG 52 - TAUBMAN MUSEUM OF ART | PG 32
FIG 53 - MUSEUM OF ART | PG 32
FIG 54 - MUSEUM OF MILITARY HISTORY | PG 32
FIG 55 - FENESTRATION MODEL | PG 32
FIG 56 - MODEL SERIES 4A | PG 33
FIG 57 - MODEL SERIES 4B | PG 33
FIG 58 - MODEL SERIES 5A | PG 34
FIG 59 - MODEL SERIES 5B | PG 34

LIST OF FIGURES (CONT...)

FIG 60 - MODEL SERIES 5C | PG 35
FIG 61 - DISCOURSE A | PG 35
FIG 62 - DISCOURSE B | PG 35
FIG 63 - DISCOURSE C | PG 36
FIG 64 - PROGRAM SKETCH | PG 37
FIG 65 - PROGRAM SKETCH | PG 37
FIG 66 - PROGRAM SKETCH | PG 38
FIG 67 - PROGRAM SKETCH | PG 38
FIG 68 - PROGRAM DEVELOPMENT A | PG 39
FIG 69 - PROGRAM DEVELOPMENT B | PG 39
FIG 70 - PROGRAM DEVELOPMENT C | PG 40
FIG 71 - PROGRAM DEVELOPMENT D | PG 40
FIG 72 - PROGRAM DEVELOPMENT 2A | PG 41
FIG 73 - PROGRAM DEVELOPMENT 2B | PG 42
FIG 74 - SKETCH MODEL | PG 42
FIG 75- SKETCH MODEL 2 | PG 42
FIG 76 - PHOTOGRAPH WEATHERED METAL | PG 43
FIG 77 - PHOTOGRAPH WEATHERED STEEL | PG 43
FIG 78 - PHOTOGRAPH BLACK SLATE | PG 43
FIG 79 - IMAGE: BLACK SILICONE PANEL | PG 44
FIG 80 - WHITE OAK WOOD PLANTS | PG 44
FIG 81 - SITE PLAN | PG 45
FIG 82 - LOWER LEVEL PLAN | PG 46
FIG 83 - LEVEL ONE | PG 48
FIG 84 - LEVEL TWO | PG 50
FIG 85 - LEVEL THREE | PG 52
FIG 86 - STAIRWAY DETAIL | PG 53
FIG 87 - SPACE FRAEM MODEL | PG 53
FIG 88 - CURTAIN WALLD ETAIL | PG 54
FIG 89 - SPACE FRAME MODEL 2 | PG 55
FIG 90 - SPACE FRAME DETAIL | PG 55
FIG 91 - HANGING WALL DETAIL | PG 56
FIG 92 - FRAMING GRID FLOOR TWO | PG 57
FIG 93 - FRAMING GRID ROOF | PG 57
FIG 94 - ABSTRACTED RENDERING | PG 58
FIG 95 - ABSTRACTED RENDERING | PG 59
FIG 96 - SECTION AA | PG 60
FIG 97 - SECTION BB | PG 62
FIG 98 - SECTION CC | PG 64
FIG 99 - NORTHERN ELEVATION | PG 66
FIG 100 - EASTERN ELEVATION | PG 67
FIG 101 - SOUTHERN ELEVATION | PG 70
FIG 102 - ENTRANCE RENDERING | PG 71
FIG 103 - MEDITATION WING RENDERING | PG 72
FIG 104 - LITERATURE WING | PG 73
FIG 105 - DARK CORRIDOR RENDERING | PG 74
FIG 106 - BEDROOM FOR A DOCTOR RENDERING | PG 76
FIG 107 - RESIDENTIAL UNIT HALLWAY RENDERING | PG 76
FIG 108 - RESIDENCE FOR A PATIENT RENDERING | PG 77
FIG 109 - FINAL MODEL A | PG 79
FIG 110 - FINAL MODEL B | PG 79
FIG 111 - FINAL MODEL C | PG 80
FIG 112 - FINAL MODEL D | PG 80
FIG 113 - FINAL MODEL E | PG 81
FIG 114 - IMAGE QUOTE RAINER MARIA RILKE | PG 82

MELANCHOLY AND THE MELANCHOLIC

UNDERSTANDING THE CHARACTER



The journey begins on a cold day, trying to find the words to aid the creation of the landscape and the character. These words were critical as they were to resonate throughout the entire project a literal translation of an emotional perception. These imperative words give personification, identity and insight to the melancholic and the mental scenery.

shadows, mystery, secrets that lie in darkness, tragedy, poetry, dreams, mysticism, tortured soul, anguish, literature, passion, destiny, moonlight, passion, intensity, subconscious, sombre, mood, haunting, lull, allure, suspense, hidden beauty, amorphous, hopelessness, desire

These words were to stay with me throughout the development of my project and reveal themselves subliminally through the design of the architecture elaborating the mood and the story.

/the ache/ *toska*: No single word in English renders all the shades of *toska*. At its deepest and most painful, it is a sensation of great spiritual anguish, often without any specific cause. At less morbid levels it is a dull ache of the soul, a longing with nothing to long for, a sick pining, a vague restlessness, mental throes, yearning. In particular cases it may be the desire for somebody or something specific, nostalgia, lovesickness.

VLADIMIR NABOKOV



■ THE INSTITUTION

Often those who suffered from mental illness were viewed in horror. It was necessary to study the history of mental treatment facilities and the subsequent destructive nature that was invoked upon the patients due to the ill designed and inadequate understanding of treatment. Before the lobbying of Ms. Dorthea Dix in the mid 19th century, people who suffered from mental illnesses were kept in private homes, jails or even basements of public buildings. The growing need for an institution became a prevalent issue and thus led to the development of the Mental Asylum. The approach to designing an 'Insane Asylum' was based off of what is known as the "Kirkbride Plan" essentially a general concept of mental asylum design.

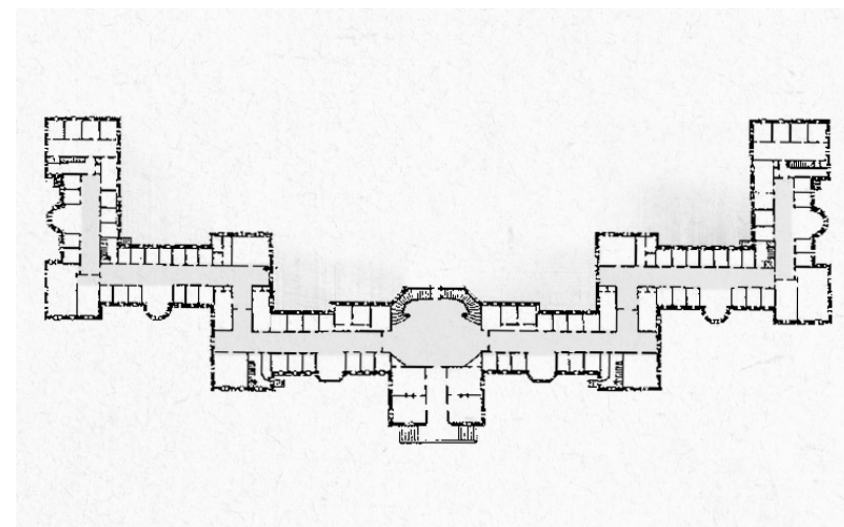


FIG. 02 - GENERIC KIRKBRIDE PLAN

The design of Mental Institutions pioneered by Dr. Thomas Kirkbride and in many following insane asylum concepts was the notion of private and tremendously long staggered wings that allowed light to penetrate into each facet of the building. The design approach intended to have a curative effect, lending the building to serve as a cure. Over time, however, the hierarchical concept often imposing in its exorbitant size and presence became largely discredited and eventually turned into overcrowded places of abuse and neglect. It wasn't until the 20th century where the development and further understanding of anti-psychotic drugs played a role in the slow removal of mental patient institutionalization. Most of the massive Kirkbride Insane Asylum facilities have now been abandoned and the method of institutionalized mental health treatment is being continuously reformed with different methodology and approaches to modern treatment.

With an understanding of the growing, changing and generationally adapting modernized mental illness treatment and the various facilities becoming established to focusing on specific patient needs, the program for an alternative therapy facility was conceived.

Based on a belief that there could not be a great talent without a sense of madness, I hoped to design a facility that focused on developing an architectural response to the 'treatment' of those suffering from deep clinical depression. The quote lead me on a journey to discover the mad geniuses who have graced our world and brought forth out of their misery a beautiful and valuable gift to mankind. Whether from my personal inspirations of the writings from Hemingway, a self proclaimed melancholic or Edgar Allen Poe, to the art of Van Gogh and Rothko, to even today's revolutionary and recently deceased designer, Alexander McQueen I stood to believe there is a twisted and provocative gift that is underlying in the dark shadows of depression.



FIG. 03 - PHOTO: GREAT FALLS

"AND WHY A MISERY YET UNEXPLORED, STANDS IN THE WAY OF STIRRING LIFE"
GOETHE

GREAT FALLS PARK

Sunday is gloomy
My hours are slumberless
Dearest the shadows
I live with are numberless
Little white flowers
Will never awaken you
Not where the black coach of
Sorrow has taken you
Angels have no thought
Of ever returning you
Would they be angry
If I thought of joining you?

Gloomy Sunday,
With shadows I spend it all
My heart and I
Have decided to end it all
Soon there'll be candles
And prayers that are sad, I know
Let them not weep
Let them know, that I'm glad to go
Death is no dream
For in death I'm caressing you
With the last breath of my soul
I'll be blessing you.

Gloomy Sunday
Dreaming, I was only dreaming
I wake and I find you asleep
In the deep of my heart, dear
Darling I hope
That my dream never haunted you
My heart is telling you
How much i wanted you.

BILLIE HOLIDAY

THE AUTHOR'S ABSTRACT OF MELANCHOLY

WHEN I go musing all alone,
Thinking of divers things foreknown,
When I build castles in the ayre,
Void of sorrow and void of feare,
Pleasing myself with phantasms sweet,
Methinks the time runs very fleet.
All my joyes to this are folly,
Naught so sweet as melancholy.
When I goe all alone,
Recollecting what I have ill done,
Methinks when tyrannize,
I am surpris'd to see how slow.
Me thinks I court,
Me thinks I now e
O blessed dayes, C
In Paradise my tin
Such thoughts may
So may I ever be i
All my joyes to
Naught so sweet
When I recount lo
My sighs and tear
My jealous fits; O
I now repeat, but
No torment is so b
So bitter to my sou
All my griefs to
Naught so hard
Friends and compa
Tis my desire to b
Ne'er well but wh
Do domineer in pr
no gemm, no trea
my delight, m
my joyes to
so sweet
the plagu
a mo
oor

108

holy, Name,
body and soul of n
succeed to treat of my
many ambages, perspicu
time, and differences. Th
denominated from the materi
of *Μελαγχολη*, from black chol
it is a disease, or symptome, let Dona
will not contend about it. It hath s
Fracastorius, in his second bo
whom abundance of that same deprave
misaffected, that they become mad thence
all, belonging to election, will, or other man
standing. * Melanelius out of Galen, Rufius, A
mad and pievish disease, which makes men deyen
a privation or infection of the middle cell of the h

FIG. 04 - SITE COLLAGE AND INSPIRATION

A LONELY ISLAND

THE SITE

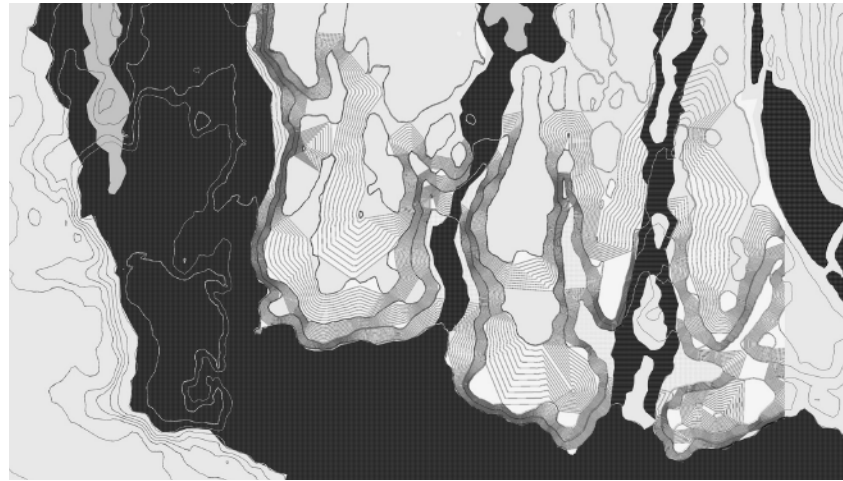


FIG. 05 - SITE MAP: GREAT FALLS, VA

There is a place unknown that calls for a place in your bones. It's an echoed muted buzzing from the radar signal that looks for the doors that lead to escape. The site needed to be the place that would greet you when you were running from your world and yourself.

The site needed to create a penetrable threshold in comparison to that a melancholic experiences in their mind. The place needed to be tangible in that it could be readily accessible but lonely and secretive in its approach and departure from reality. The patient would traverse through a winding path across the forest escaping the realm of their 'reality' and into another dimension. The edge of the cliff was to speak the last gesture of hope for those who may feel at the edge of their lives. The island would serve as a half-way moment between here and there. An interstitial space that is desolate and yet all the more at the center of the universe, closest to the spirit of the earth and its properties.



FIG. 06 - CONCEPTUAL COLLAGE OF SITE

SITE COMPOSITION

THE SITE COMPOSITION

Olmsted Island in Great Falls, MD is a tremendously rocky and jagged terrain with a vicious force of water currents that are cascading throughout the surrounding site. The magnificent views of the landscape and water prove to be a beacon of hope and optimism with overwhelming awe.

The presence and profound influence of water plays a critical role in both the therapy and the healing of the patients, as well as the architectural gestures of the building.

The sound of the rushing water from the falls brings a constant hymn of soothing peace and cold, fresh revitalization. In ancient times people would rely on 'hydro-therapy' as a holistic approach to consoling those afflicted with mental illness.

The site allows for two resisting much like that of one mentally afflicted. The resisting's: sane versus insane and the water versus the rock. The rock brings strength and rigidity, heaviness and power where as the water both in its aggressive and passive nature allow for lucidity and clarity in its essence.



FIG. 07 - CONCEPTUAL SITE PLAN ON SITE



FIG. 08 - AERIAL VIEW OF OLMSTEAD ISLAND



FIG 09 - VIEW OF RIVER FROM ADJACENT SIDE OF THE SITE



FIG 11 - THE PIERRE HOUSE RETREAT - OLSON KUNDIG

"ONE MUST NOT COMPARE LIFE SORROWS WITH THOSE OF DEATH"
ALFRED DE MUSSET

Where does life ever scream as loudly as when you're standing at the edge of a cliff facing a barreling waterfall? Raging water bludgeoning down the fall with a vengeance and you're standing still as ice trying to grasp the magnitude of a majesty so far beyond a human scale.

The initial model was an attempt to recreate the orchestra of this voluminous surrounding and create an immense coalition between the two entities of water and rock. The white plexi glass is layered with text from the manuscript, *The Anatomy of Melancholy*. The words carry so much power, and with their darkness, they carry a muted connection to the black rock



FIG 10 - INITIAL CONCEPT MODEL

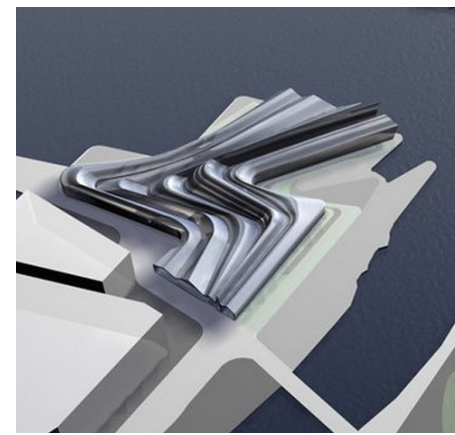


FIG 12 - GLASGOW MUSEUM OF TRANSPORT



FIG 13 - BUSAN OPERA HOUSE



FIG 14 RABAT GRAND THEATRE

■ PROSPECT AND REFUGE

Our human condition is constantly subjected to the presence of consciousness and unconsciousness.

The interactions that occur in our existence are effected deeply by our innate and programmed mental psyche. One of these influences that dominates our existence is the idea of prospect and refuge.

Our minds, whether consciously or unconsciously are constantly in the realm of prospect and refuge.

The theory contributes to our behavior in all aspects of our lives, whether in social situations, or private ones. We find ourselves at times seeking private and retreated protection in refuge and when there is a sense of confidence, courage and need for survival; the role of prospect is engaged.

The architecture and concept of my thesis began it's development and maturity through the understanding of this confluence of entities that are continuously engaging our very existence.

Through research I had confidence to believe that the mind of those mentally afflicted are ones most severely in constant flux between these two realms. So much so that, the distinction between the realms were not just limited to prospect and refuge but sanity and insanity. Reality and Illusion.

It was necessary to accommodate and adhere to this critical juxtaposition of the space and the mind in the design of the program and architectural spaces.



FIG. 15 - CANYON DE CHELLY NATIONAL MONUMENT



FIG. 16 - CASA NO GERES | CORREIA / RAGAZZI ARCHITECTOS



FIG. 17 - THE TIMMELSJOSCH EXPERIENCE | WERNER TSCHOLL

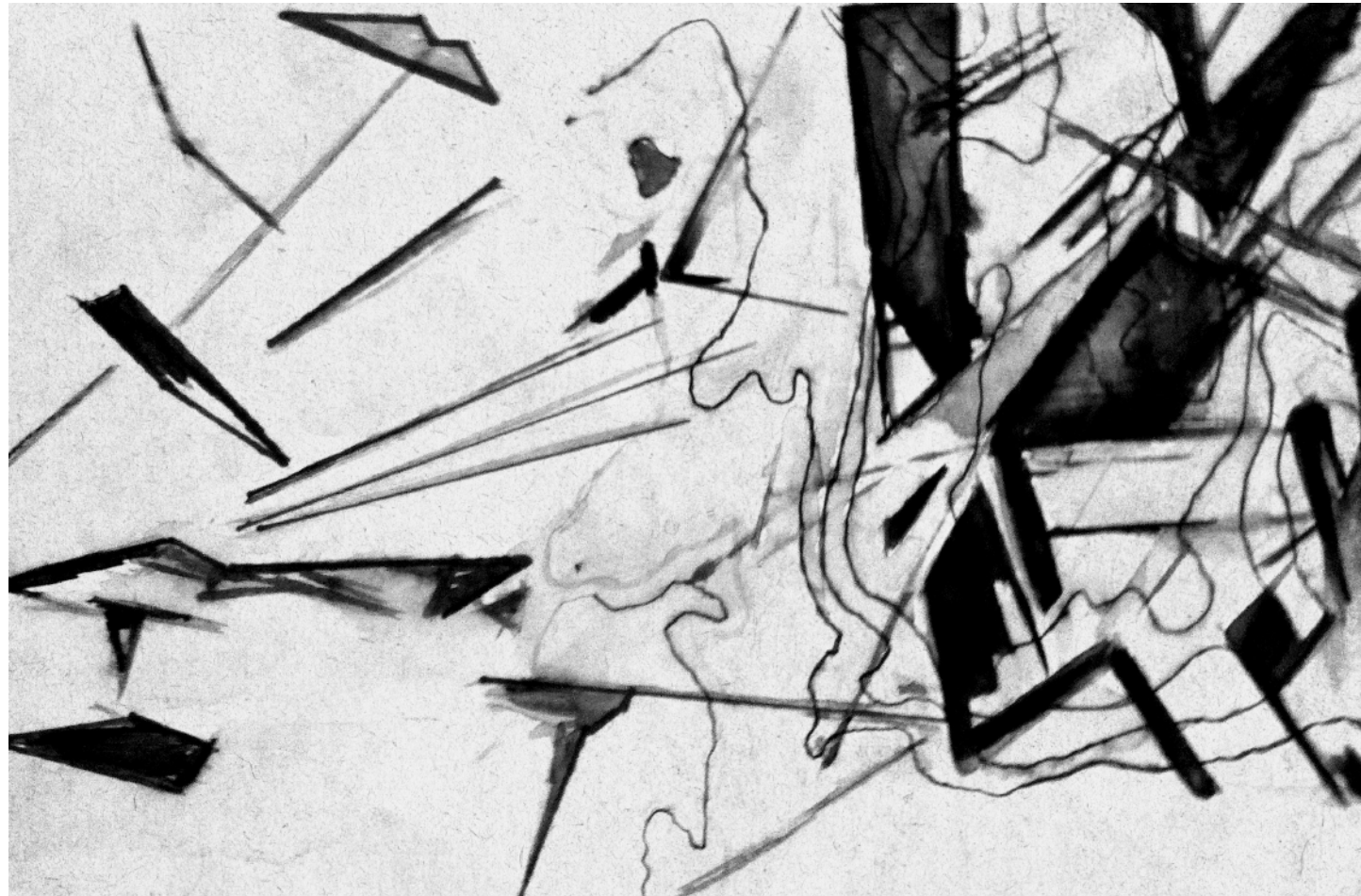


FIG. 18 - DRAWING: THE CLIFF AND BEYOND

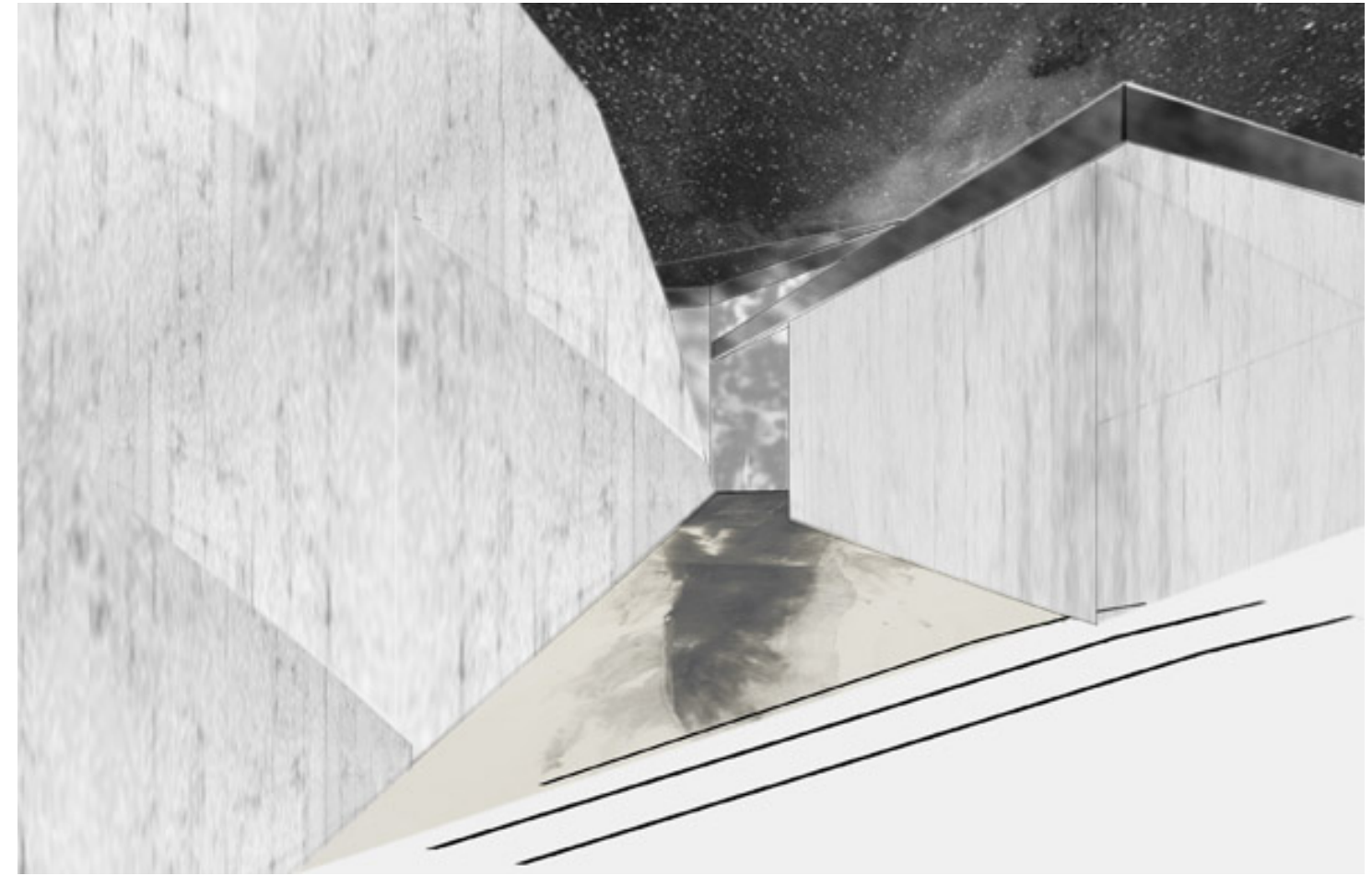


FIG. 19 - DRAWING/ MIXED MEDIA : AN ENTRY

"AND IF YOU GAZE FOR LONG INTO AN ABYSS, THE ABYSS GAZES ALSO INTO YOU"
NIETZSCHE

CONCEPT DEVELOPMENT

THE THEORY

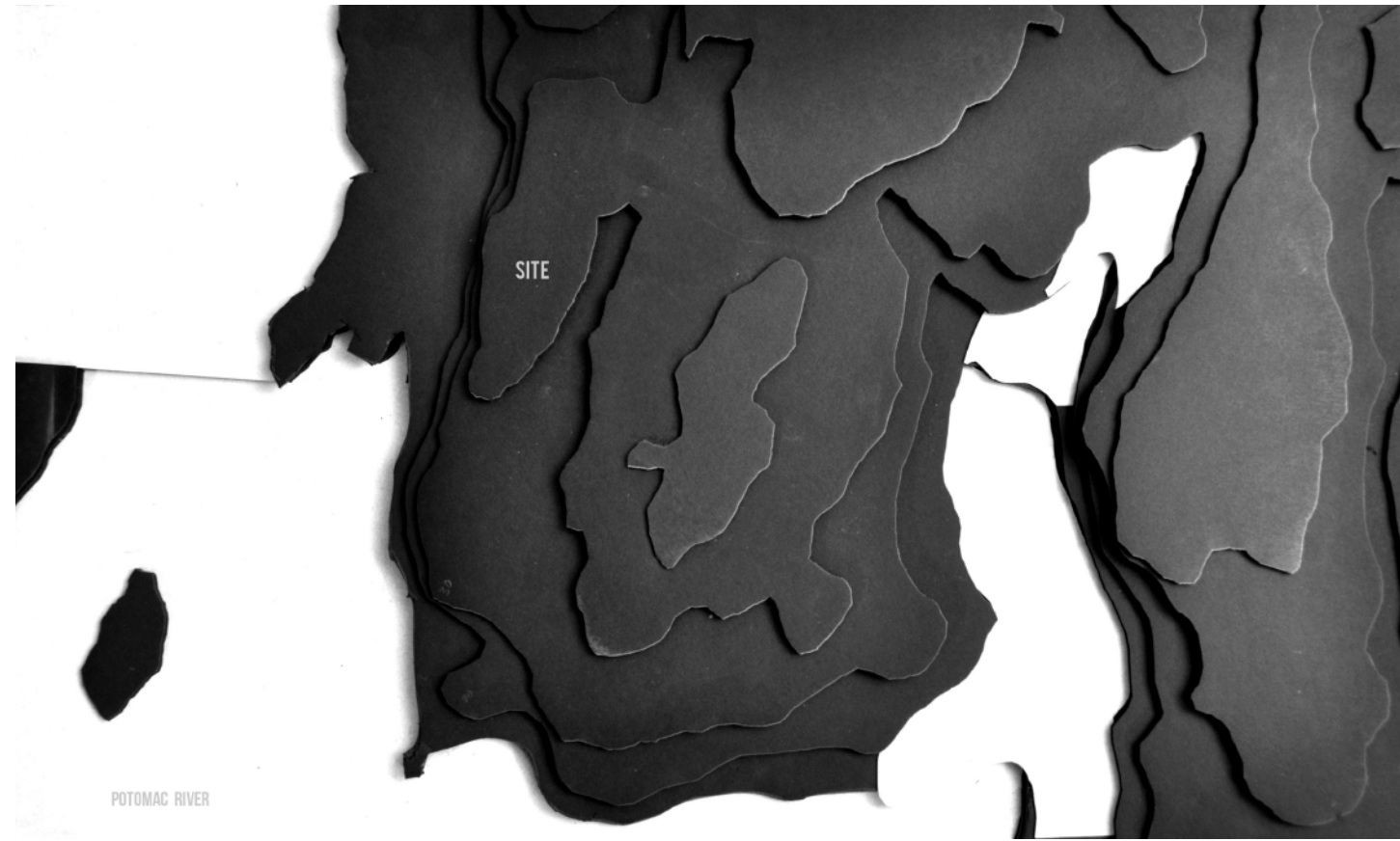


FIG. 20 - INITIAL SITE MODEL

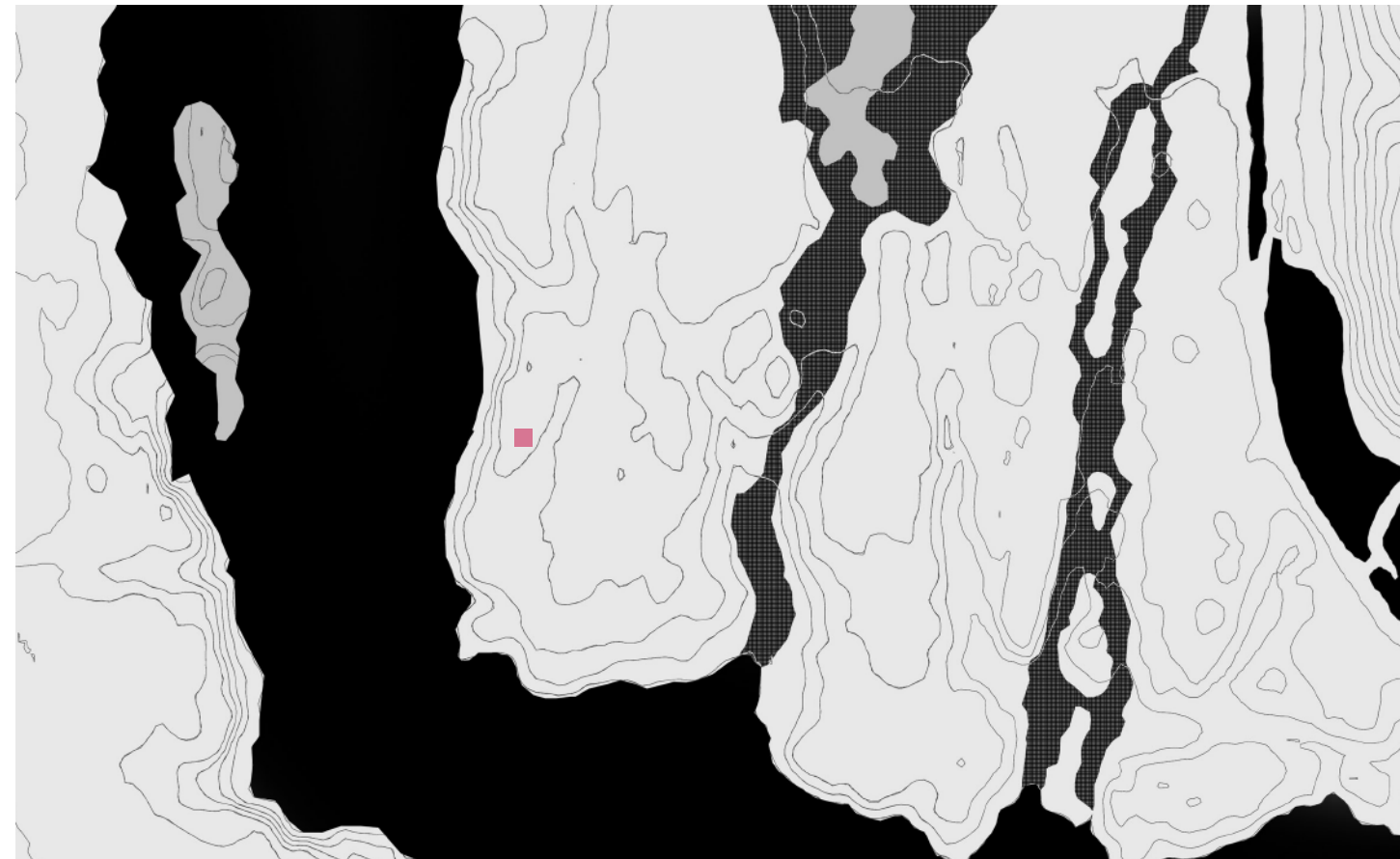


FIG. 21 - SITE MAP

THE THEORY

■ PROSPECT AND REFUGE CONT.

KEY ELEMENTS OF THE THEORY

There are various key elements of the theory of prospect and refuge that are related to architectural spaces which are listed: Ceiling Height, Transitional Spaces, differences between the sexes, Light and Season.

Ceiling heights tend to influence our perception of prospect and refuge due to the effect of expanse vs narrowness. Transitional spaces allow sensory interaction with space in response to changing dimensions and intersitial spaces. Sexes are a common factor as an element in the theory where men tend to prefer prospect, while women are more inclined to seek refuge.

Light levels accentuate feelings of reclusion or expansion as well as the sea-
09

"THE REAL TRUTH ABOUT IT IS, THERE AIN'T NO END TO THE DESERT I'LL CROSS."
JASON MOLINA



FIG. 22 - CONCEPT MODEL



FIG. 23 - CONCEPT MODEL

CONCEPT DEVELOPMENT

THE THEORY

■ DRAWING THE IDEA

The three - drawing series below represents a means of architectural identity in an attempt to establish form. These iterations of design development sketches explore the concept of prospect versus refuge and how both entities intertwined allow for a viable and meaningful architecture.

The gestures are formed decisions based on entry, circulation and arrival. The anecdotes of the patient occupying the space inform a healing process that is underlying in the architectural gestures. The drawings depict moments of darkness and lightness. Solitude and togetherness.



FIG. 24 - PHOTO - SITE PANORAMA

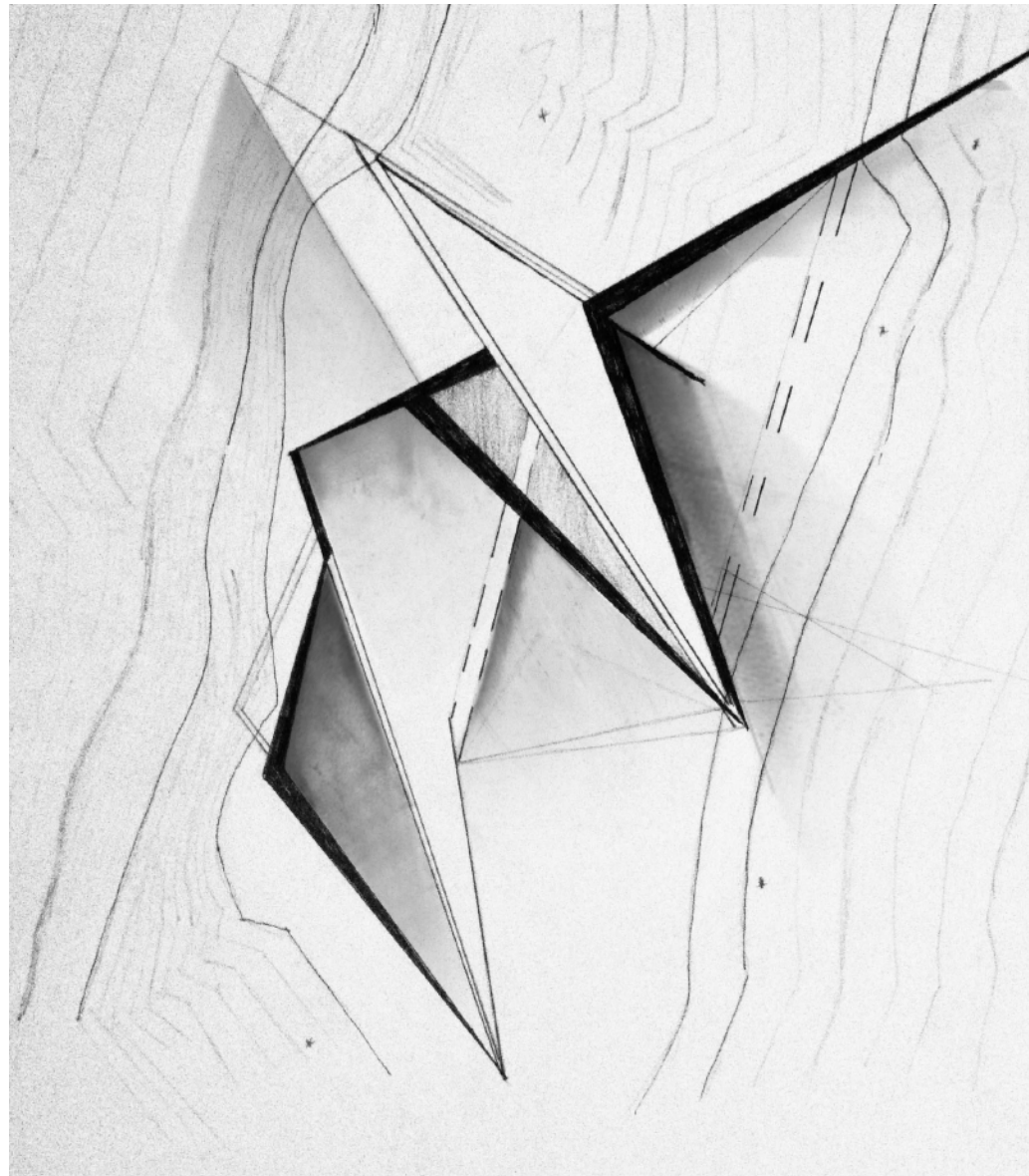


FIG. 25 - DRAWING - COMPOSITION A

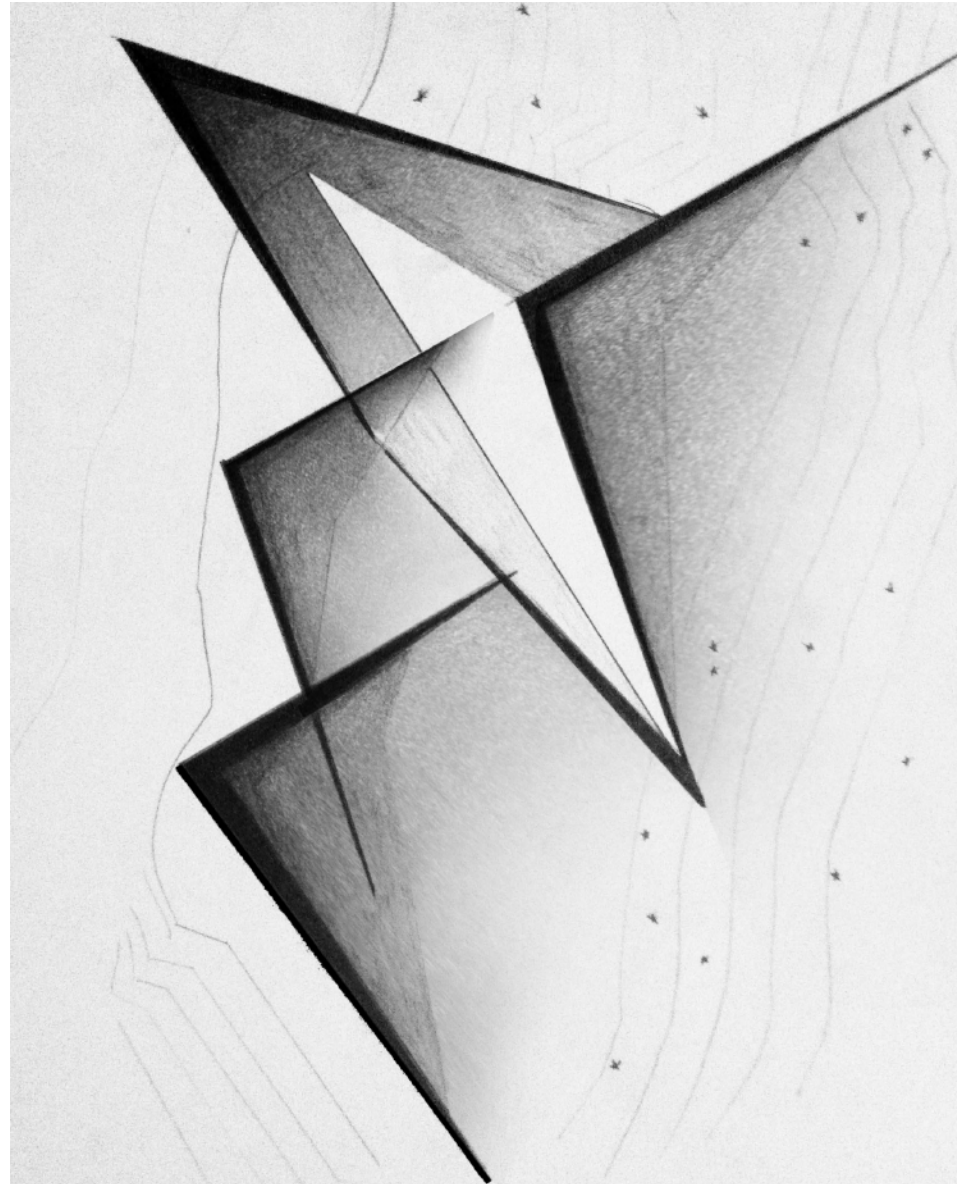


FIG. 26 - DRAWING - COMPOSITION B

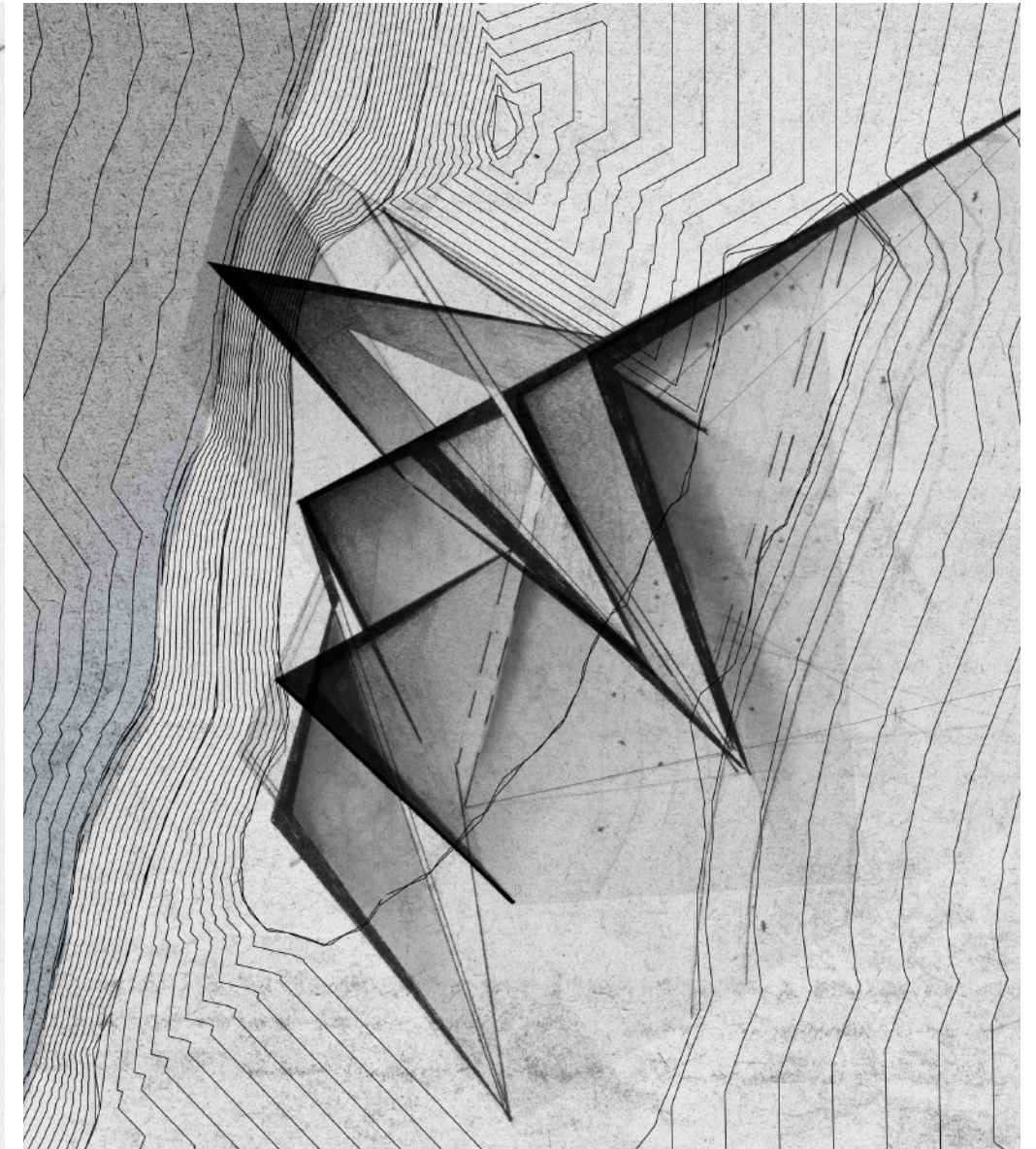


FIG. 27 - DRAWING - COMPOSITION C

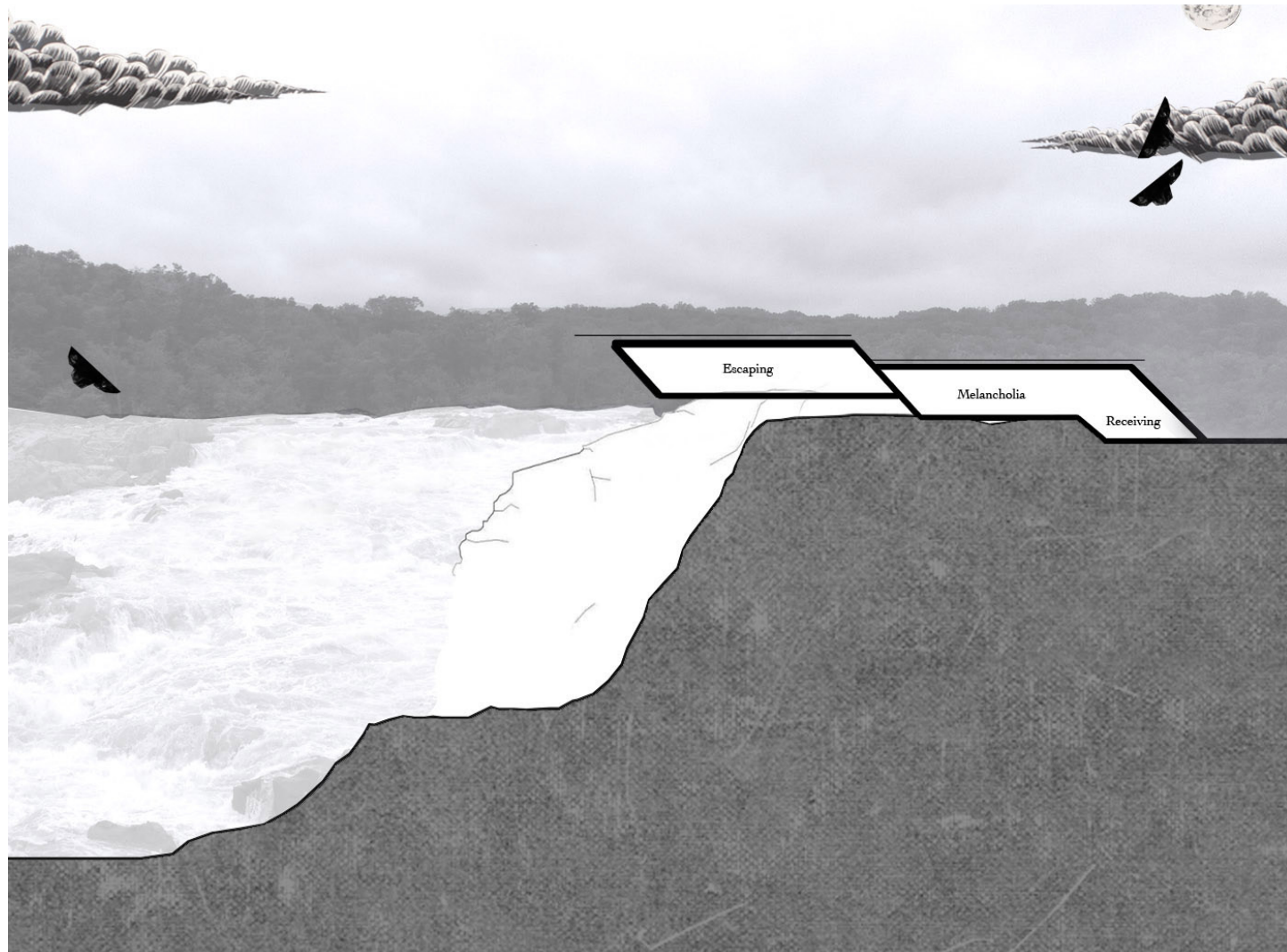


FIG 28 - ELEVATION STUDY

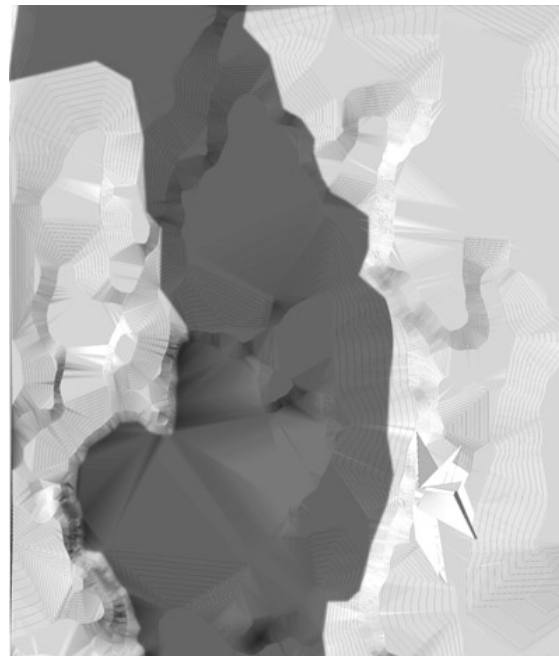


FIG 29 - SITE TOP VIEW

■ GREETING THE MELANCHOLY

The drawing above describes a subtle, conceptual sensory relationship between an emotional understanding and an architectural one. It is the process of healing and the architectural engagement that was attempted through a means of ground level.

When you enter the building, the entrance is below the grade of the earth. Essentially under the earth, which metaphorically is where the mental state of the patients lies at the time of entry. During the therapy process in the engagement and dissection of melancholy the building rises onto the earth. Greeting melancholy and rising above the hole of darkness into the potential prospect of light.

The last series of ascent is when the building rises above the earth and cantilevers over the water. This symbolic transition: under the earth, on the earth, above the earth correlates a suggestive path of ascent in the mind and mental treatment as well as physically in the architecture. The pain of depression is no longer a descent but an ascent.

The drawing to the left is a plan view of the site and a digital representation of the terrain.



FIG 30 - PHOTO : LA JOLLA, CA

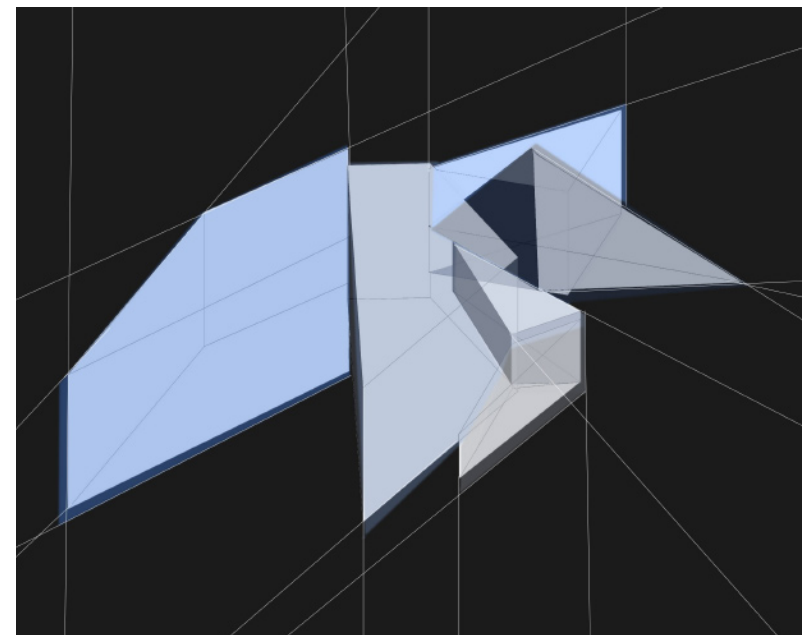


FIG 31 - 3D CONCEPTUAL GRAPHIC



FIG 32 - PHOTO: LA JOLLA, CA

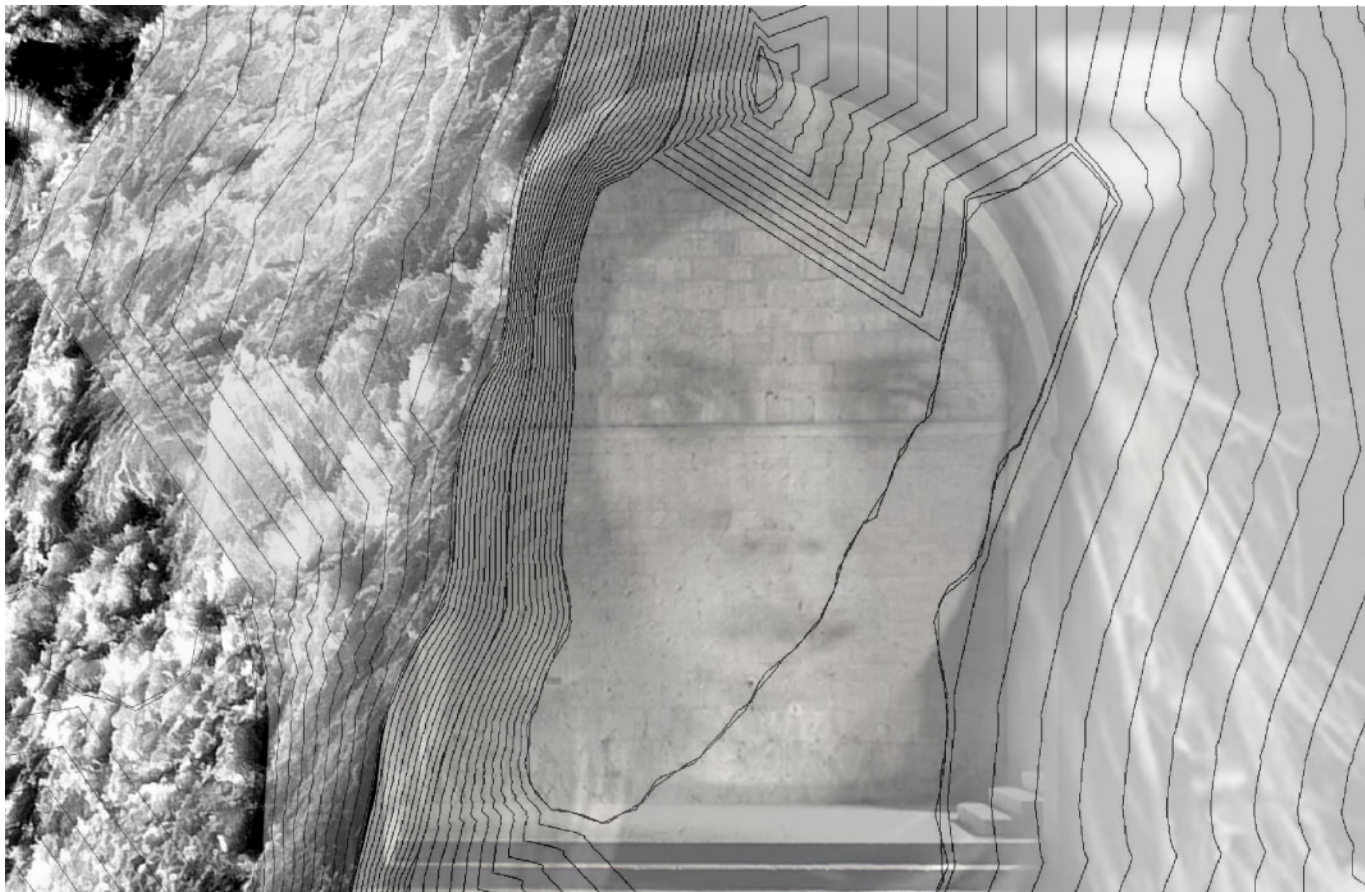


FIG 33 - SITE MONTAGE

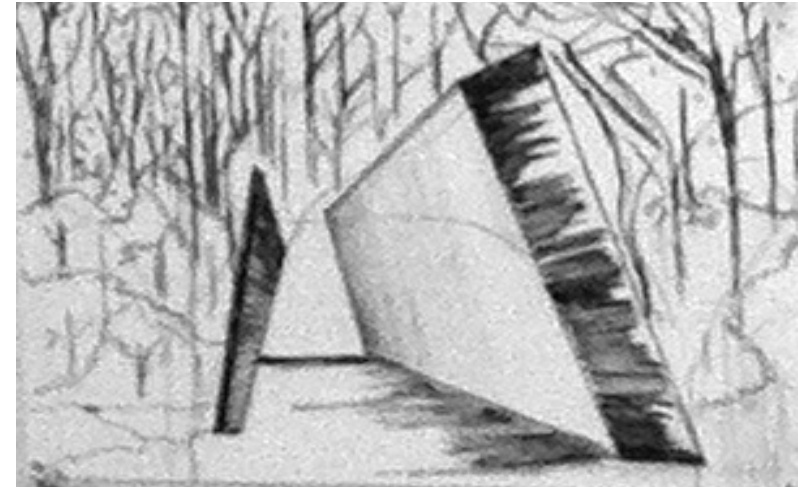


FIG 34 - DRAWING: A MEANS OF AN ENTRY



FIG 35 - MERKX-GIROD ARCHITECTEN - SELEXYZ DOMINICANEN

"I WAS WONDERING WHY GOD CREATED YOU. I WAS TELLING MYSELF IT WAS TO HEAR ALL THOSE WHO SUFFER"
ALFRED DE MUSSET

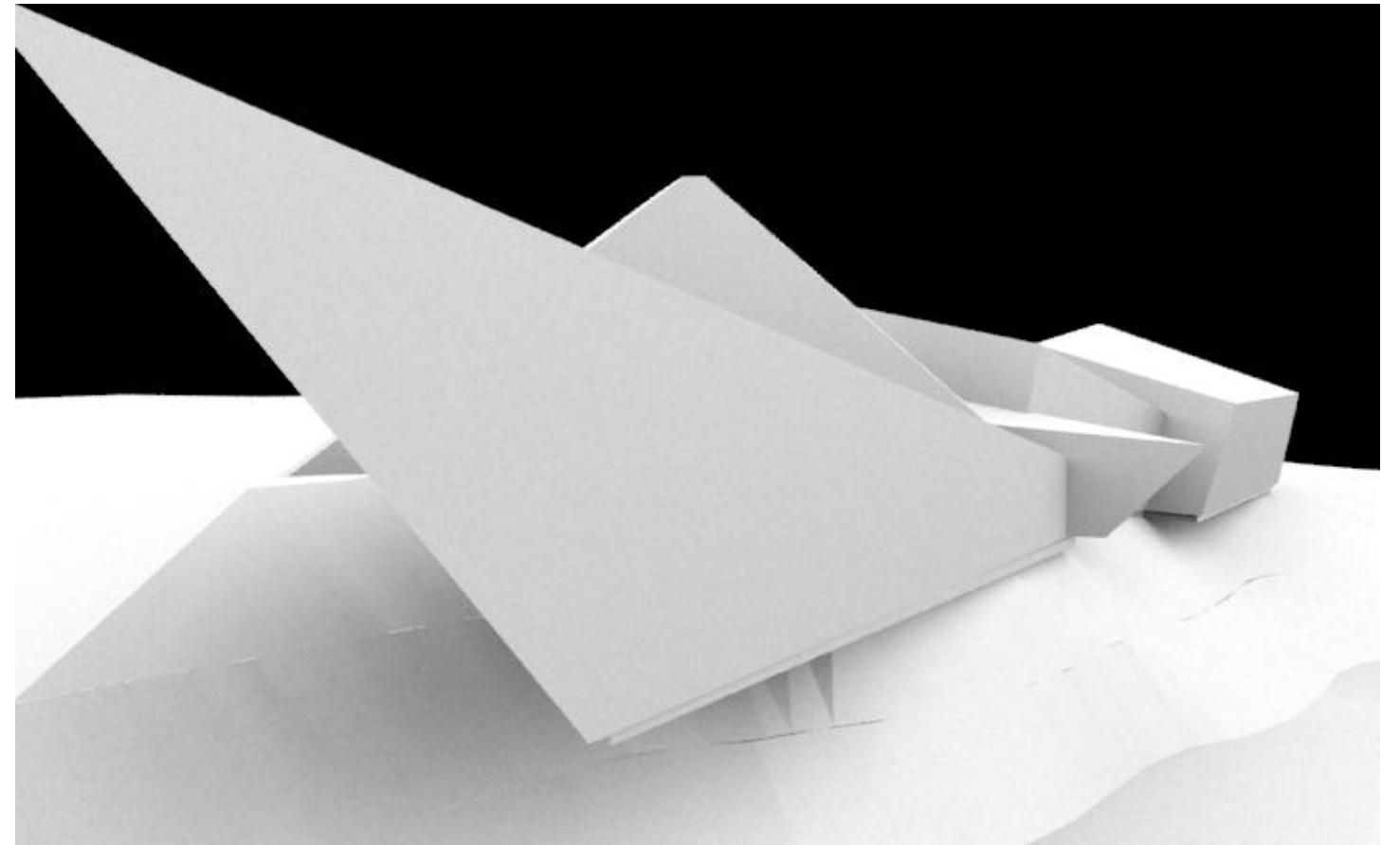


FIG 36 - 3D MODEL RENDERING

CONCEPT DEVELOPMENT

MODEL SERIES THREE

MODEL SERIES THREE

This model series development intended to deliver a response to the diagrammatic drawings and sketches compiled. The gestural forms were created based on the volumetric suggestions implied in the two-dimensional drawings. The movement and form implies a rigid sensuality embracing the cliff edge and the urge to fly off of it.

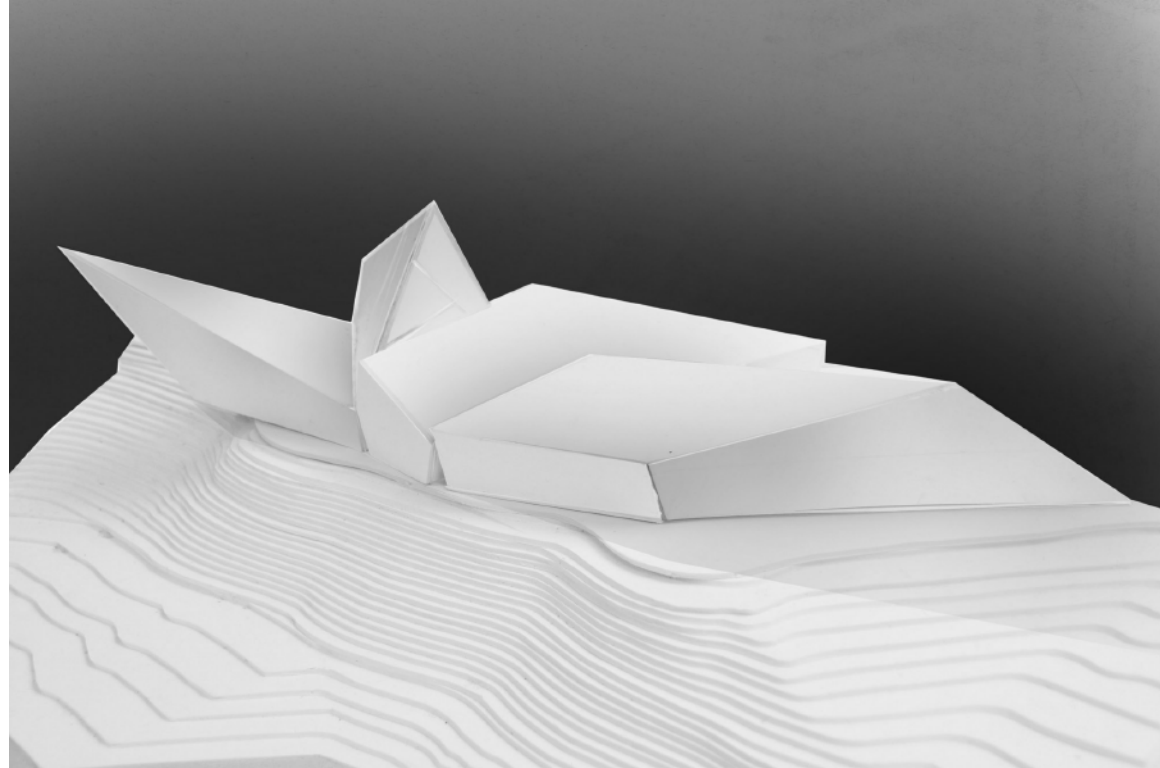


FIG 37 - STUDY MODEL A

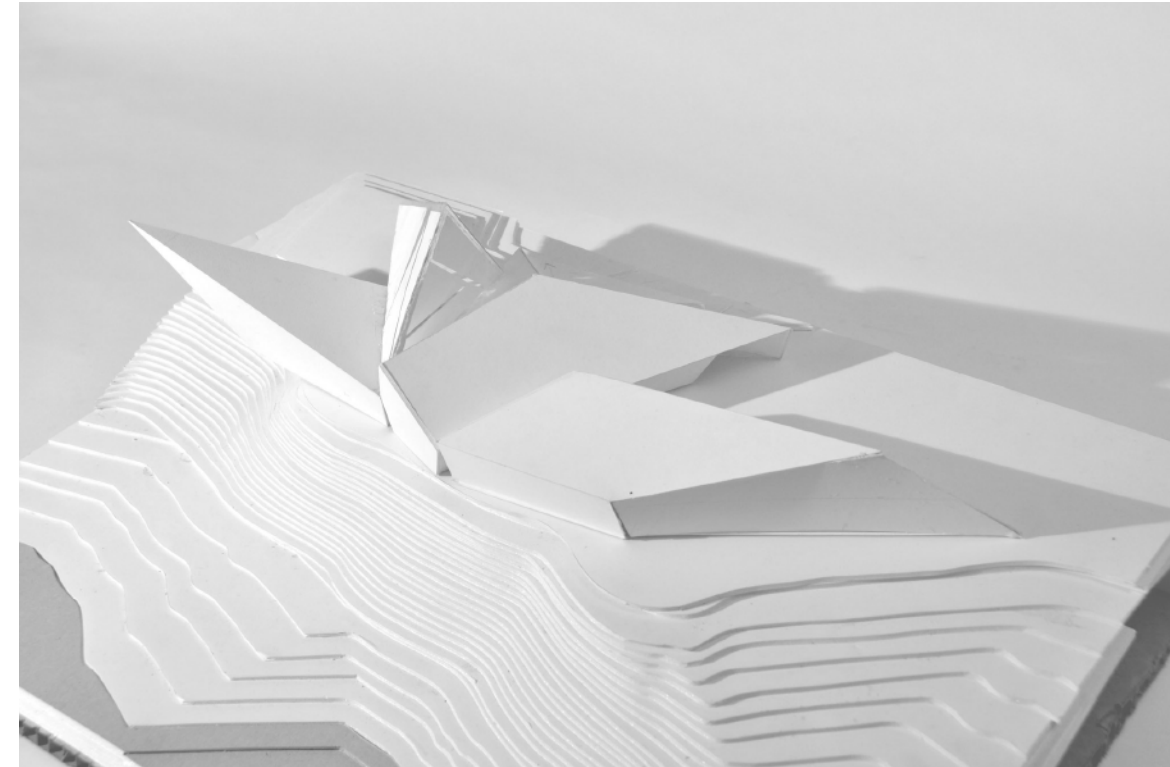


FIG 39 - STUDY MODEL C

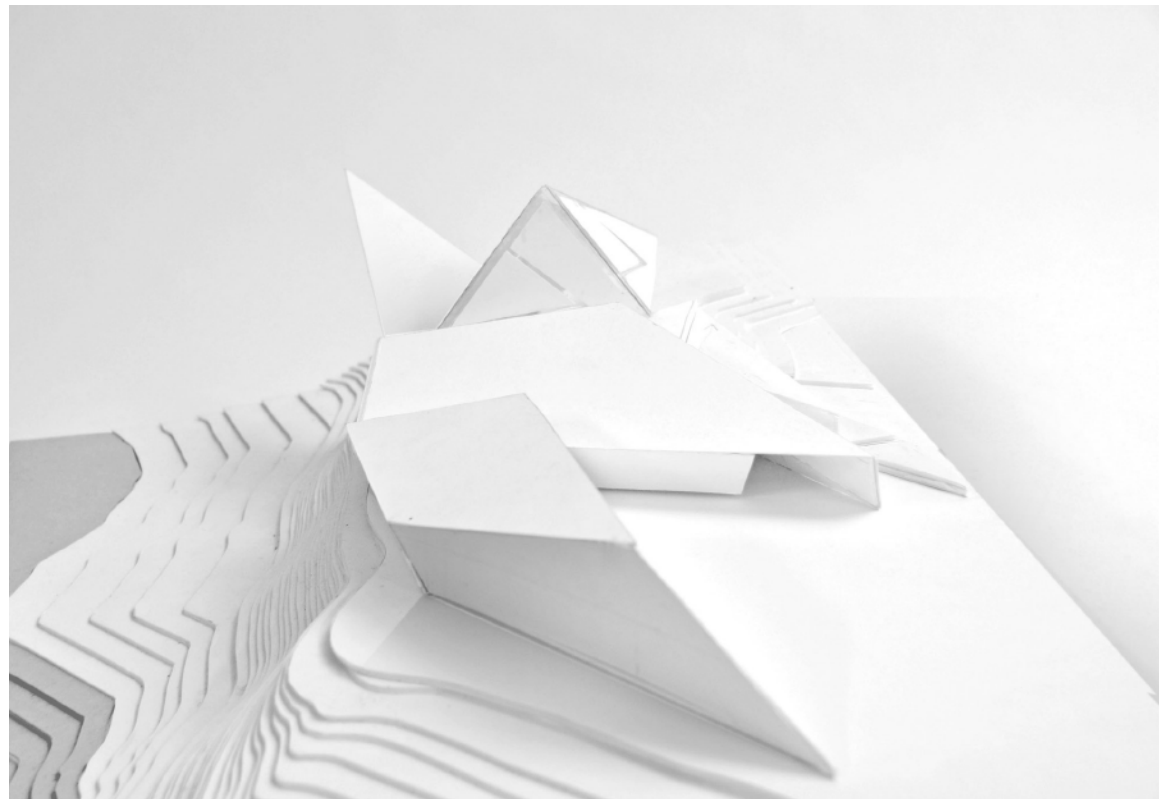


FIG 38 - STUDY MODEL B



FIG 40 - STUDY MODEL D

DESIGN DEVELOPMENT

THE PLAN AND PROGRAM

THE PLAN AND PROGRAM

Early programmatic diagrams based off of the Series Three model development. The program accommodated for therapeutic spaces and subsequent living spaces. Such as: meditation space, group therapy, art therapy, living spaces, kitchen and offices. The attempt of these drawings was to find an appropriate relationship and layout for the sensitivities between the patients and the building plan.

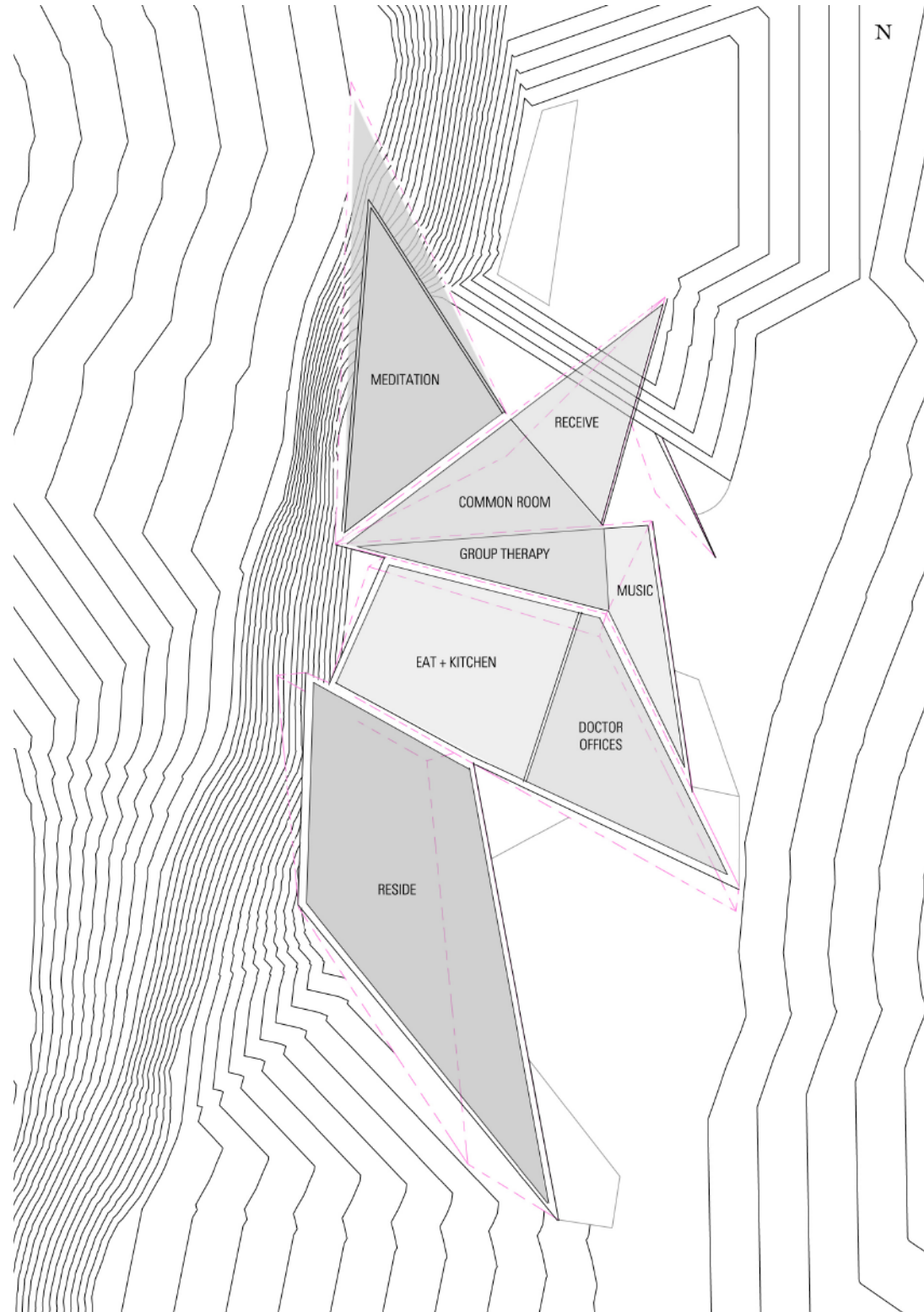


FIG. 41 - PROGRAMMATIC DIAGRAM : LEVEL ONE

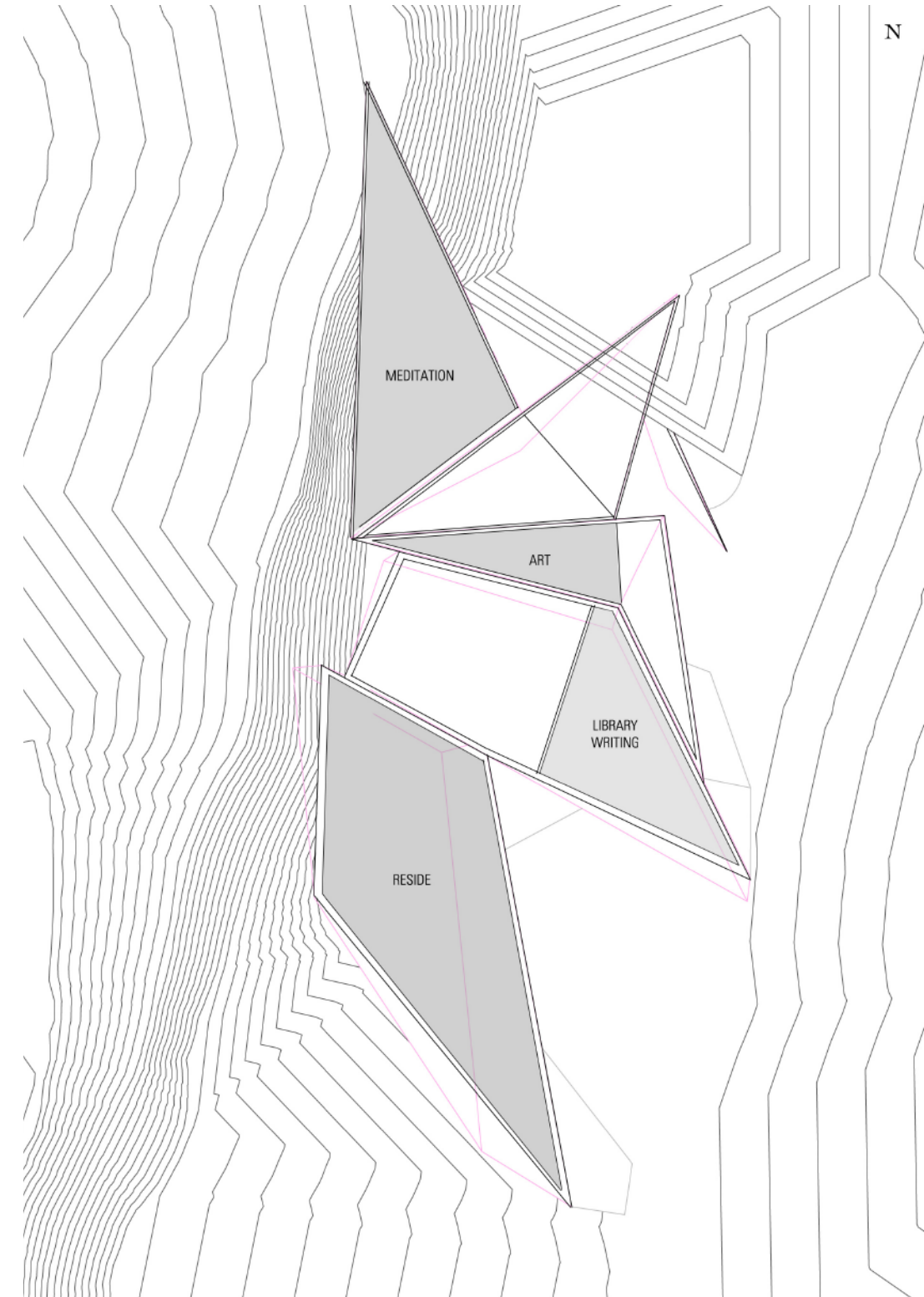


FIG. 42 - PROGRAMMATIC DIAGRAM : LEVEL TWO

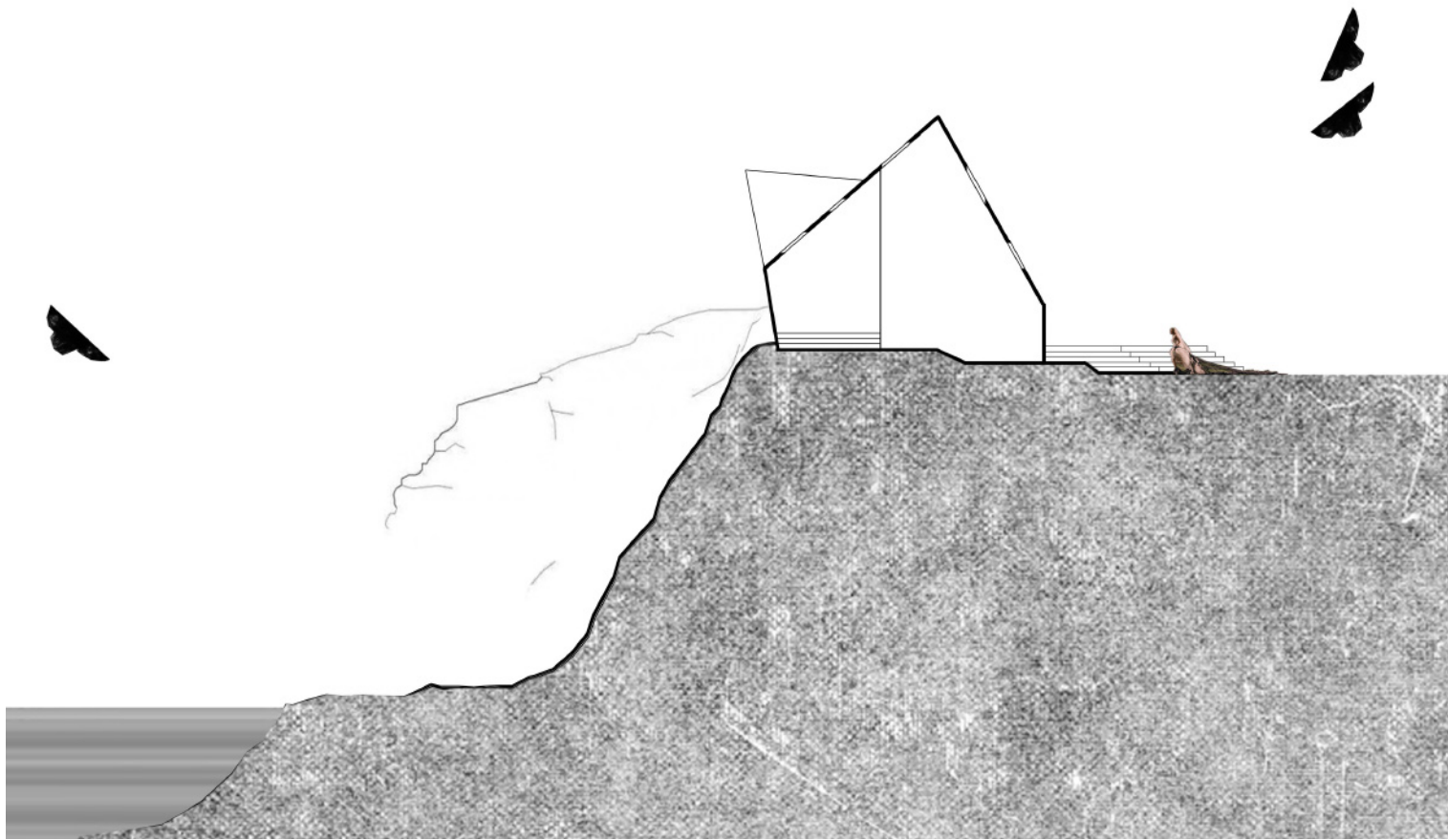


FIG. 43- SOUTH SECTION

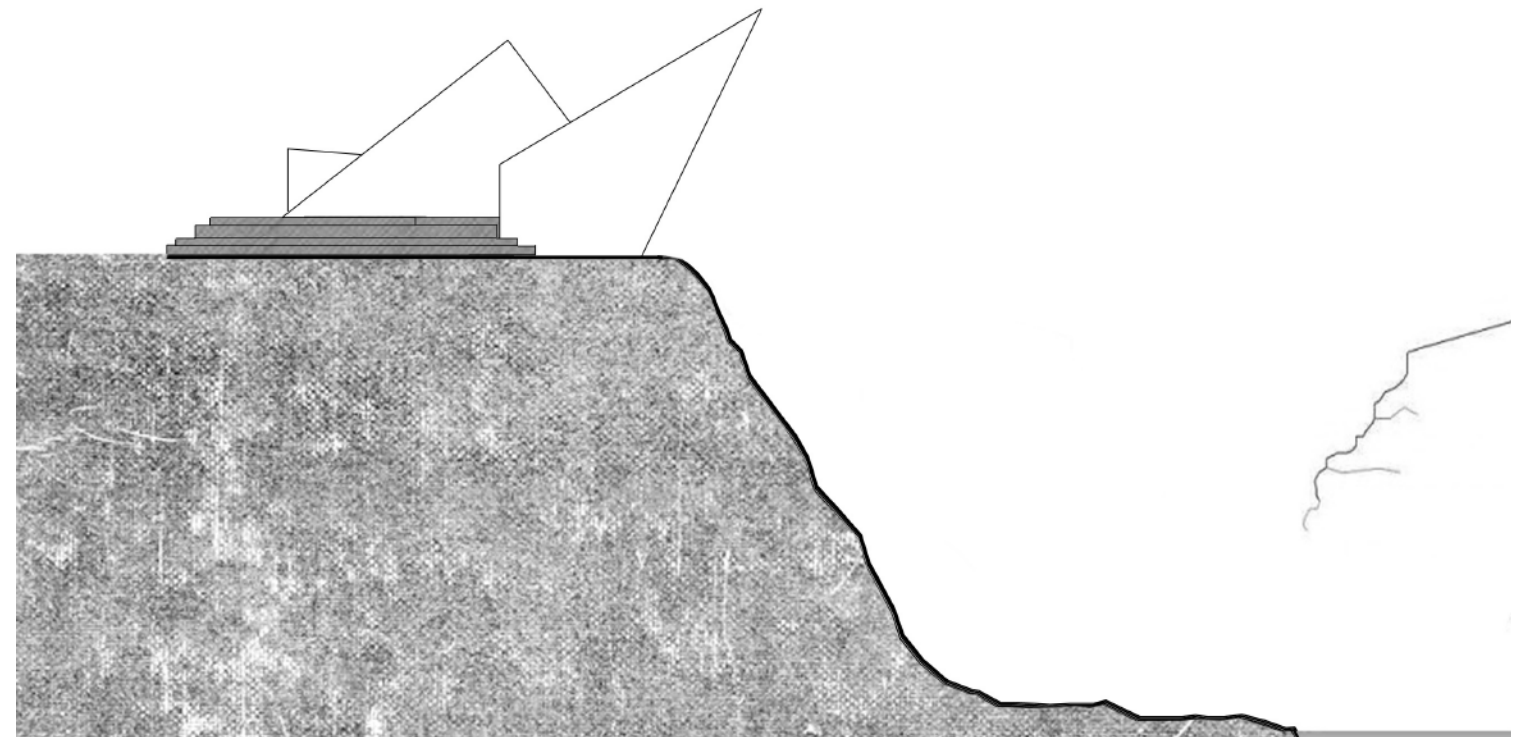


FIG. 44 - NORTH ELEVATION

"SORROW FOUND ME WHEN I WAS YOUNG. SORROW WAITED, SORROW WON."
THE NATIONAL

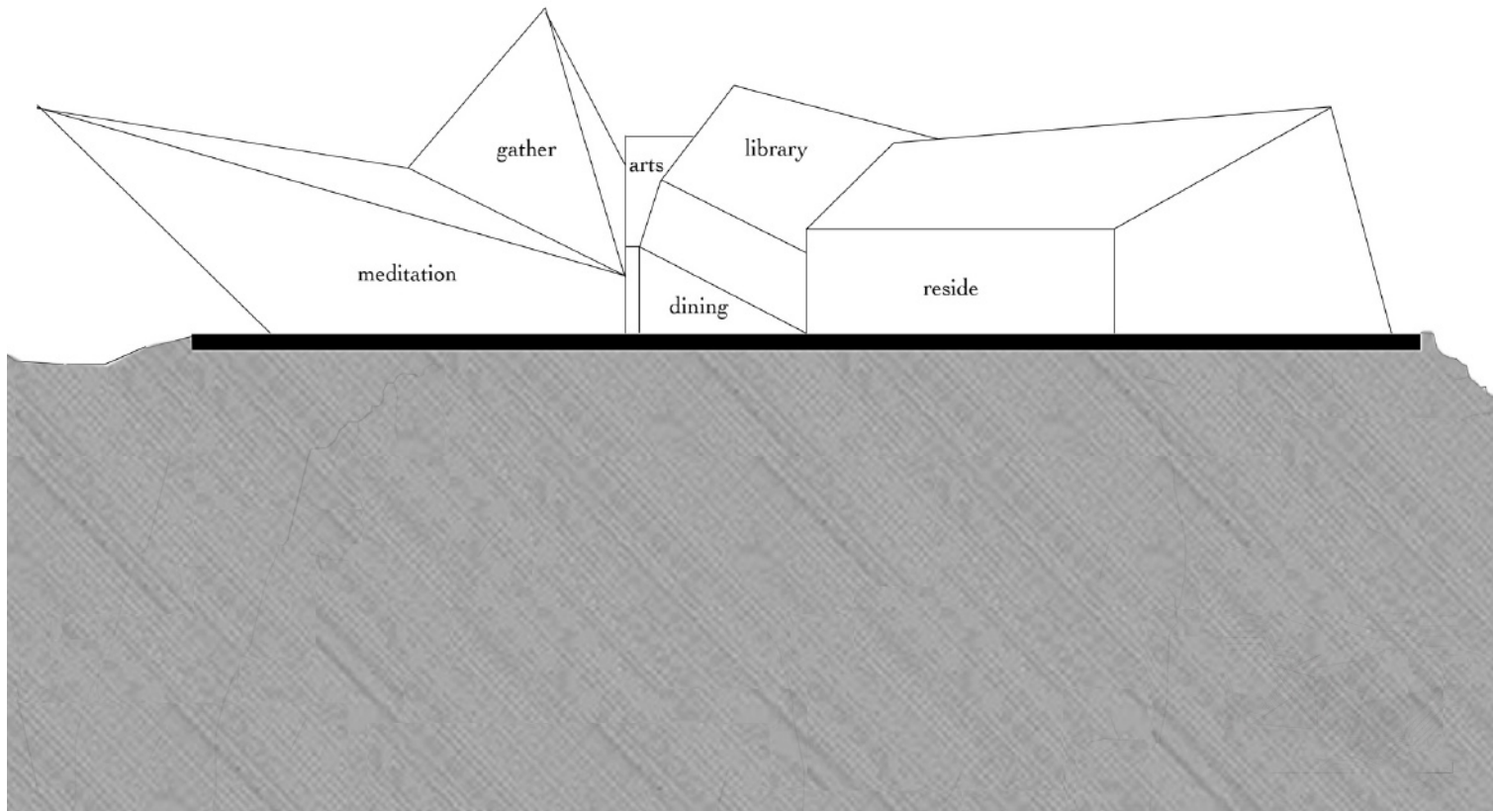


FIG. 45 - ELEVATION DIAGRAM

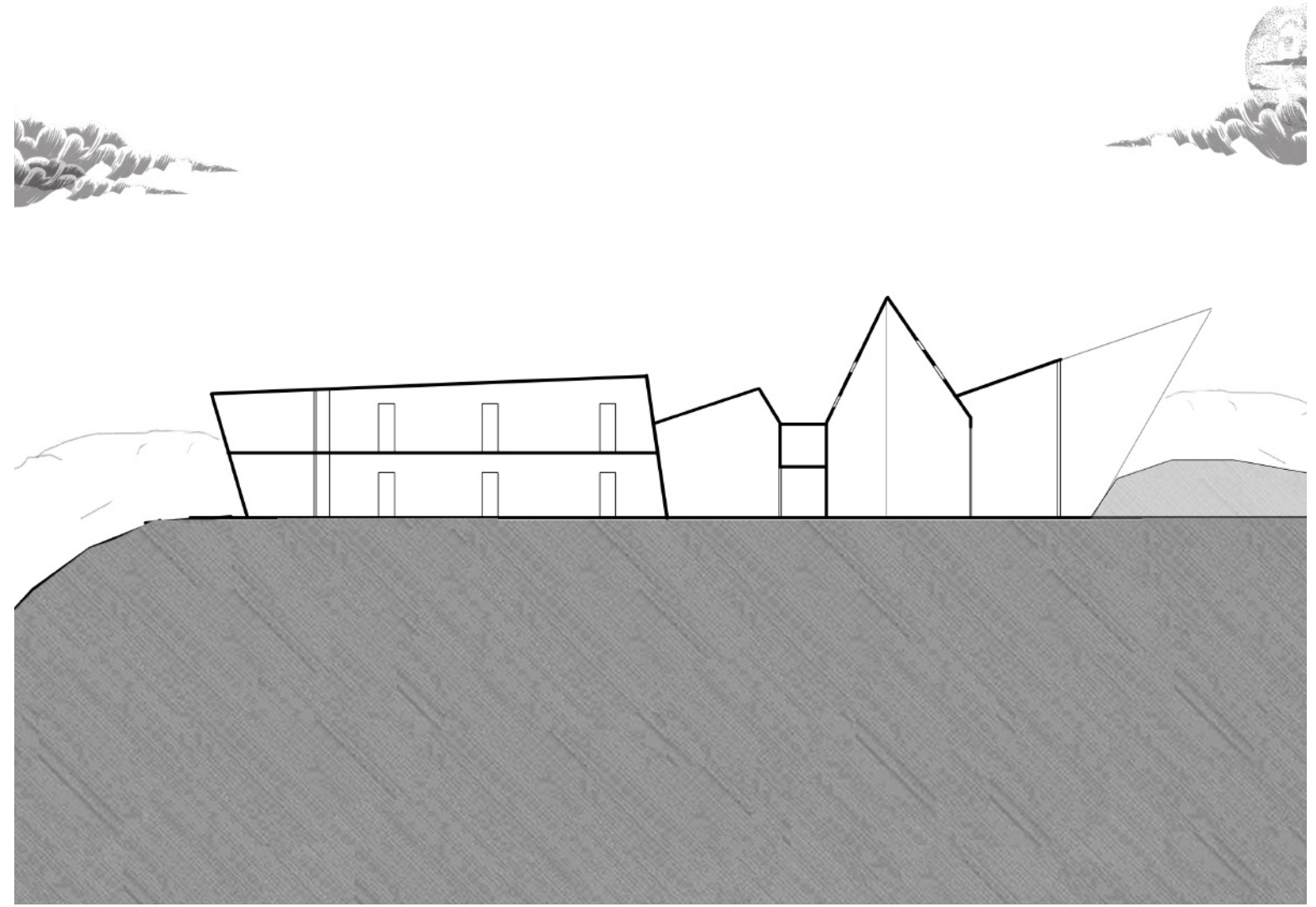


FIG. 46 - EAST SECTION

"I LIVE IN A CITY SORROW BUILT"
THE NATIONAL

DESIGN DEVELOPMENT
SECTION DIAGRAM

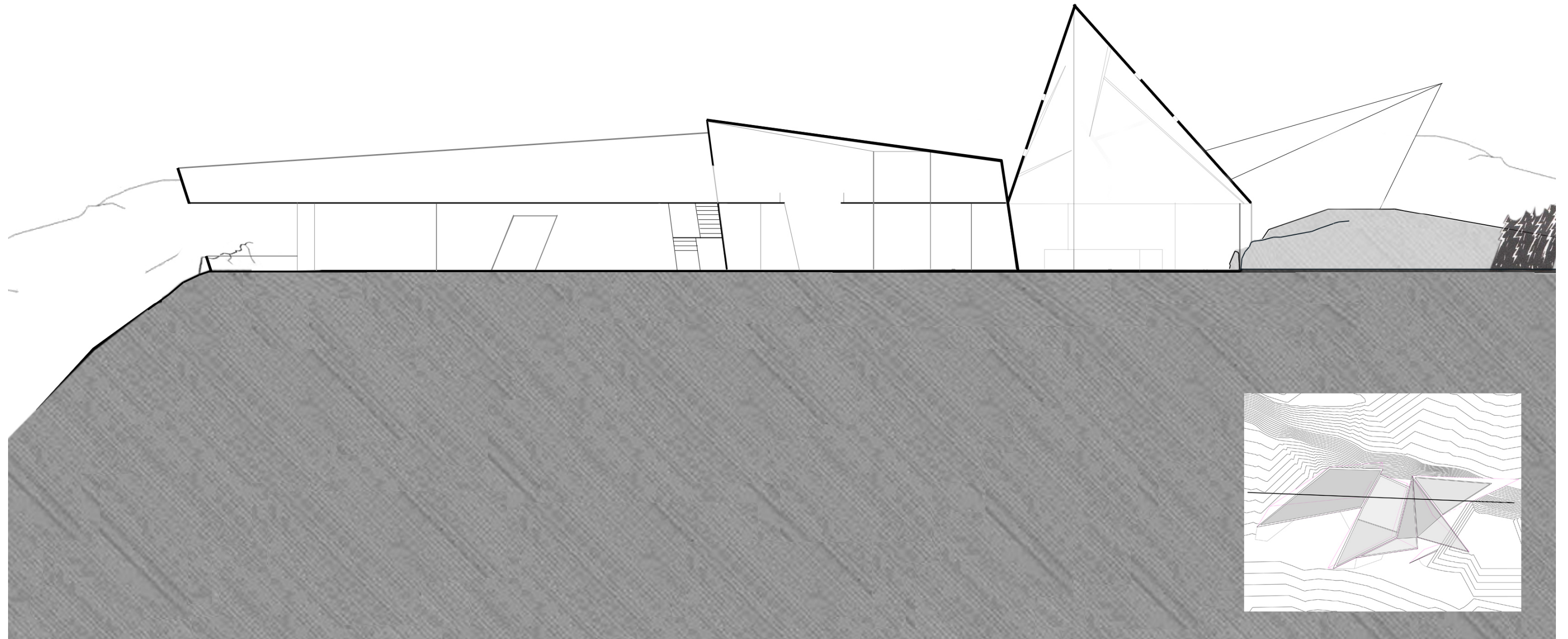


FIG. 47 - EAST SECTION

FACADE EXPLORATIONS AND INVESTIGATIONS

WINDOWS TO YOUR SOUL

THE ART OF FENESTRATION

the gestures on the facade emulate the emotional and complicated nature of pain and torment.

There is a feeling of being safe in a world that speaks how you feel inside rather than forces a regularity and rigidity to the unkempt mind.

Perspectives of the exterior are then unadulterated and voids grow from the wounds. The splintering facade that exposes gaping openings brings in light.



FIG. 48 - MODEL SERIES

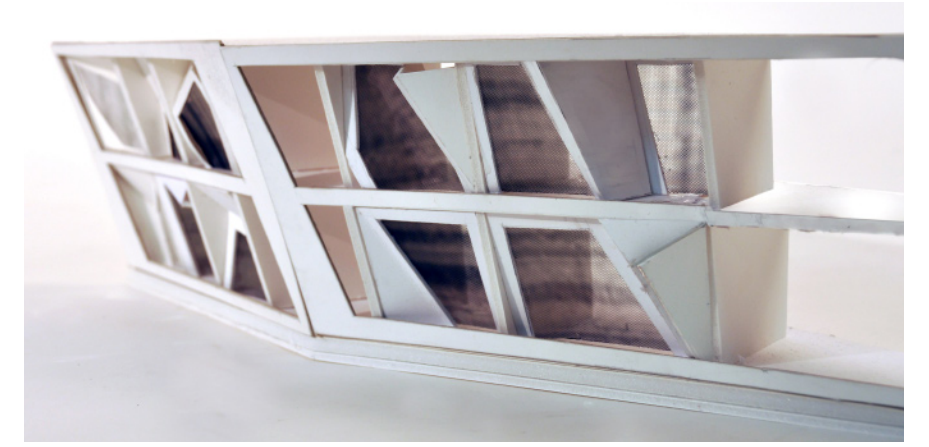


FIG. 51 - MODEL SERIES: FIVE

this model searches for a relationship between prospect and refuge in the facade representation. the windows are matted glass and the undulations signify a push and pull response to the need for hope and at the same time for privacy.



FIG. 49 - THE LOUVRE | PARIS, FRANCE



FIG. 50 - DENVER ART MUSEUM | DANIEL LIBESKIND



FIG. 52 - TAUBMAN MUSEUM OF ART | RANDALL STOUT



FIG. 53 - MUSEUM OF ART WASHINGTON DC | IMPEI



FIG. 54 - MUSEUM OF MILITARY HISTORY | LIBESKIND

MODEL SCALE 3/16" - 1' - 0"



FIG. 55 - FENESTRATION MODEL



FIG 56 - MODEL SERIES: FOUR a



FIG 57 - MODEL SERIES: FOUR b

MODEL SCALE 3/16" - 1'-0"

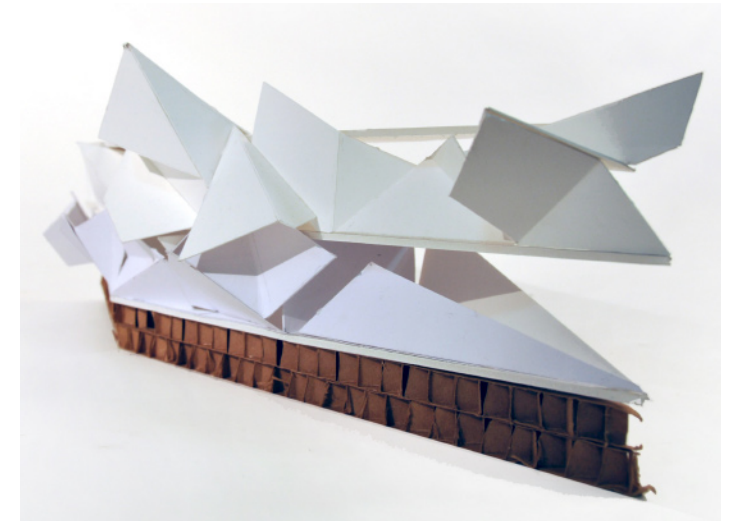


FIG 58 - MODEL SERIES: FIVE a



FIG 59 - MODEL SERIES: FIVE b

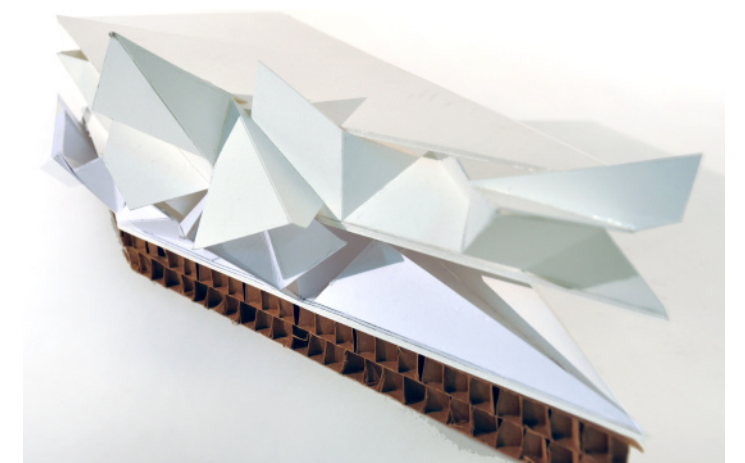


FIG 60 - MODEL SERIES: FIVE c

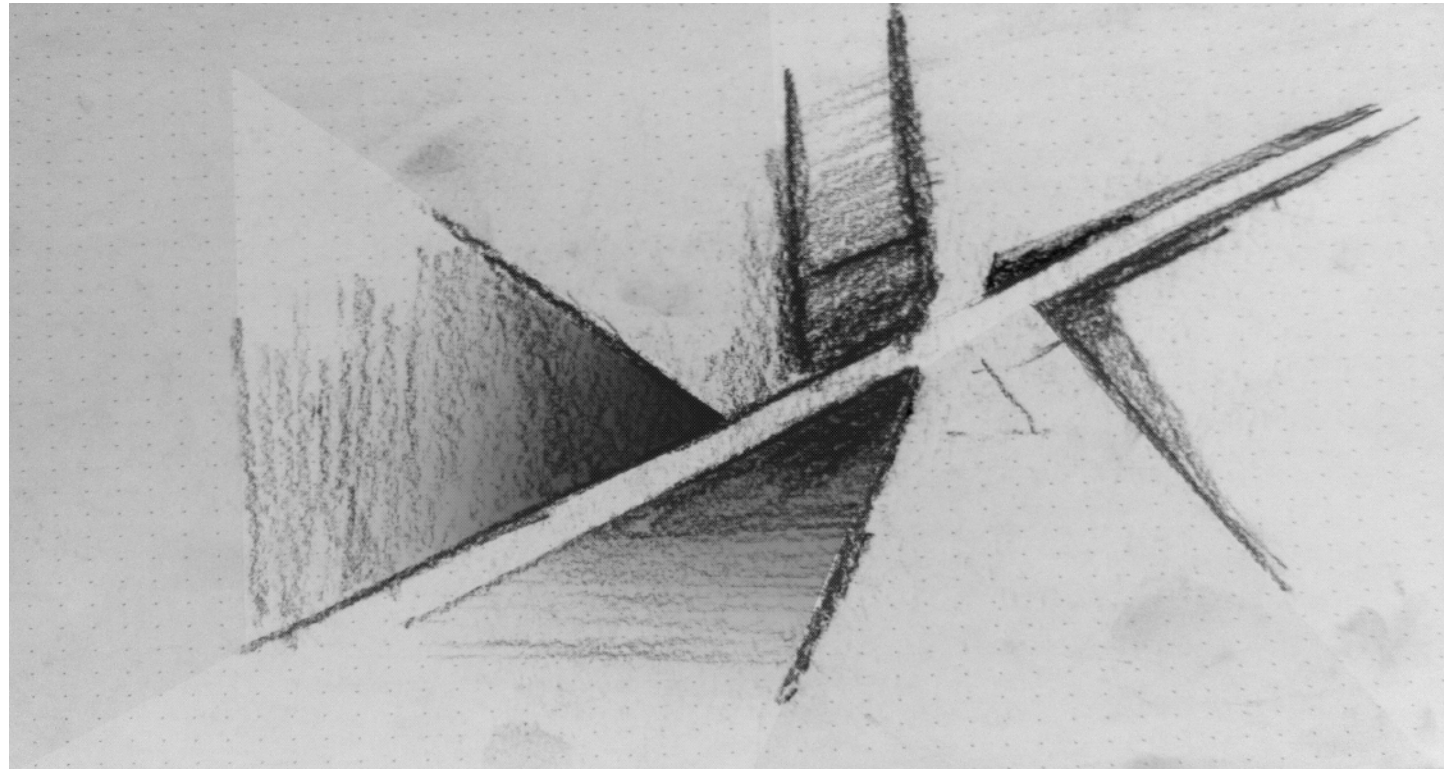


FIG 61 - DISCOURSE A

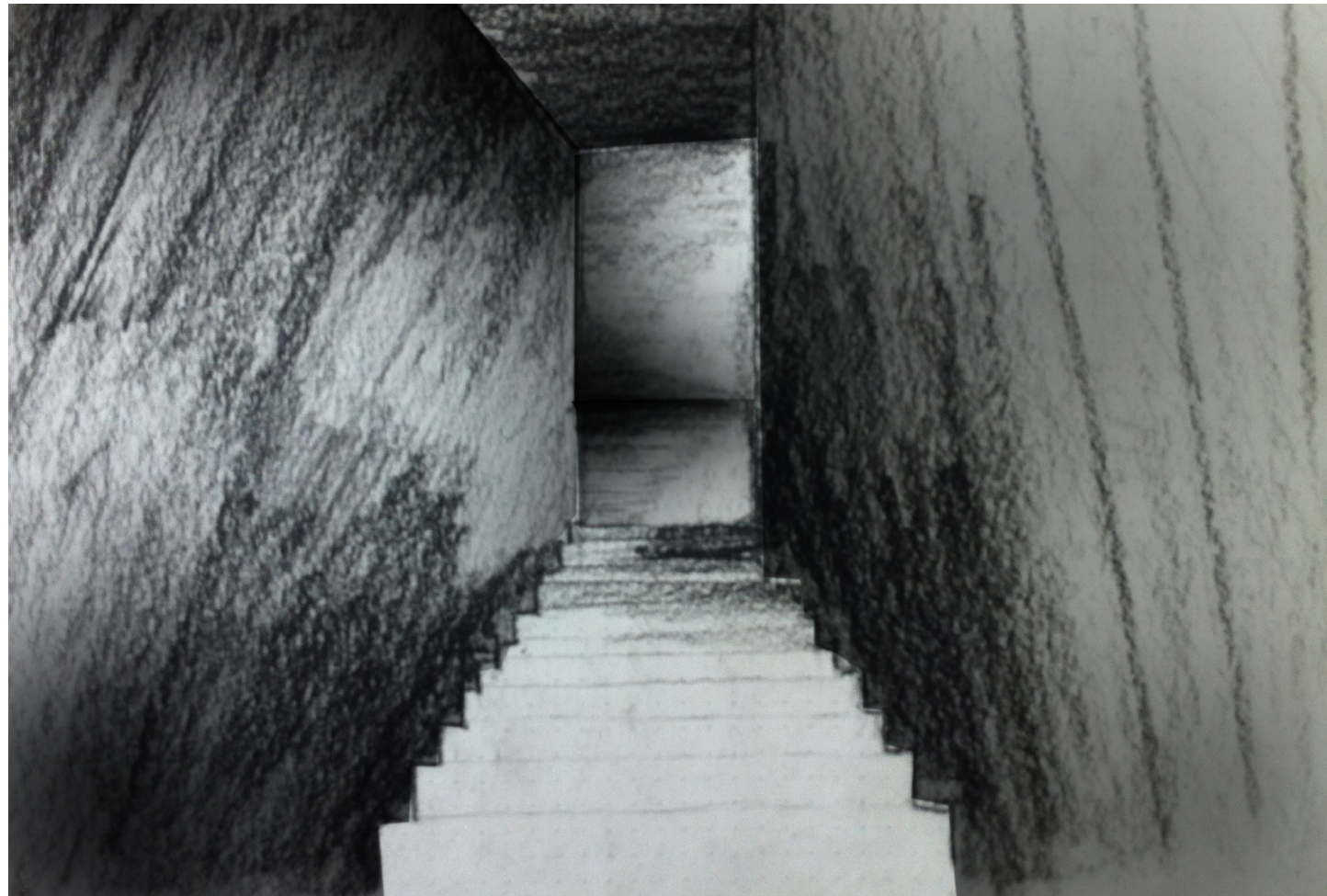


FIG 62 - DISCOURSE b

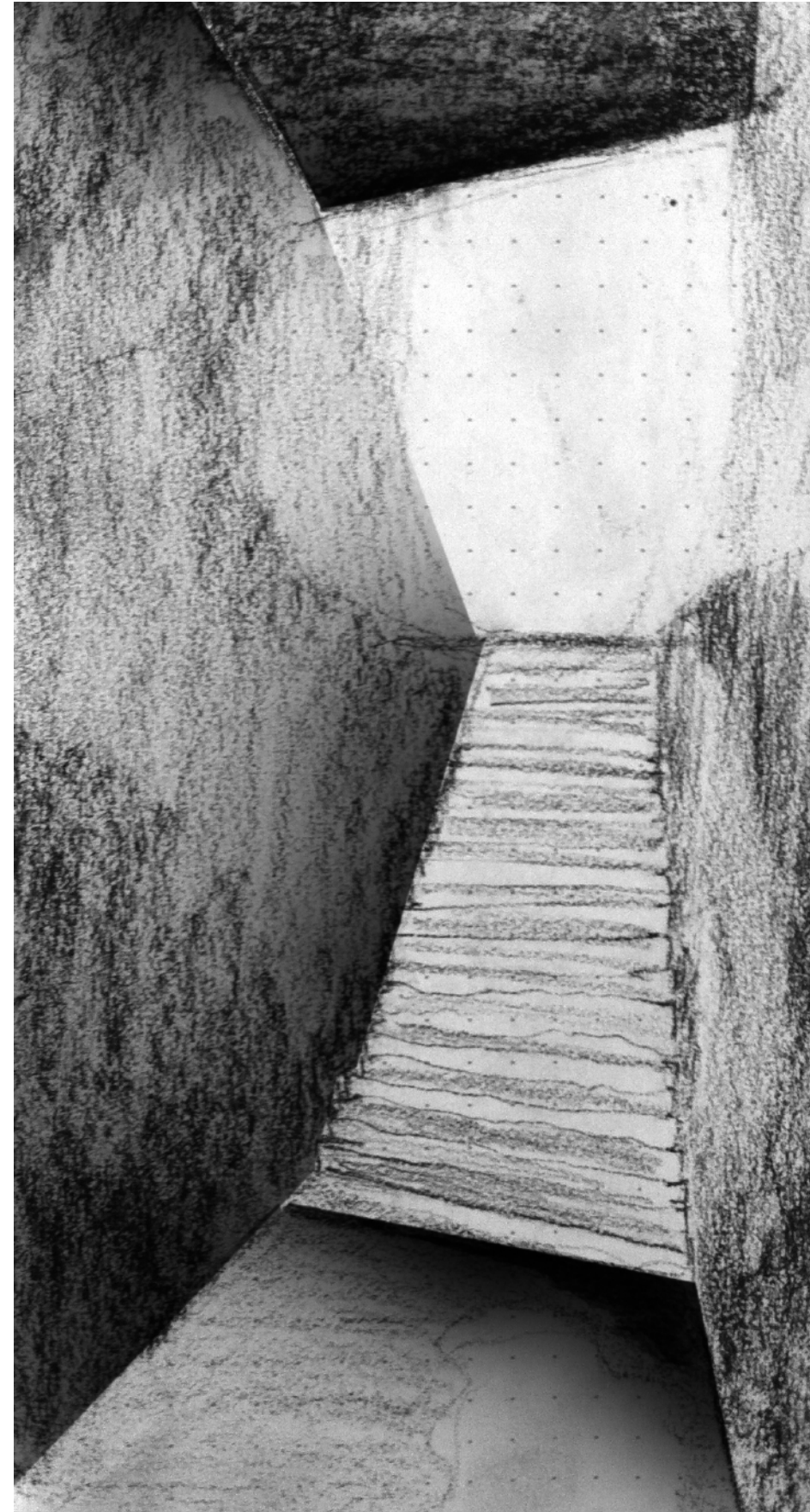


FIG 63 - DISCOURSE c

PROGRAM DEVELOPMENT

THE STORY IS THE PLAN INSCRIBED IN THE ROCK

THE STORY IS THE PLAN INSCRIBED IN THE ROCK

■ EVERYTHING CARRIES WEIGHT

Sketch iterations developing the plan and the program. The moves were made based on the journey of the inhabitant.

Understanding the subtle motions of the patient allowed the light to show itself in the paths throughout the plan. The niches and corridors - the tight spaces and expansive ones; all are instrumental in creating experiential and melancholic spaces.

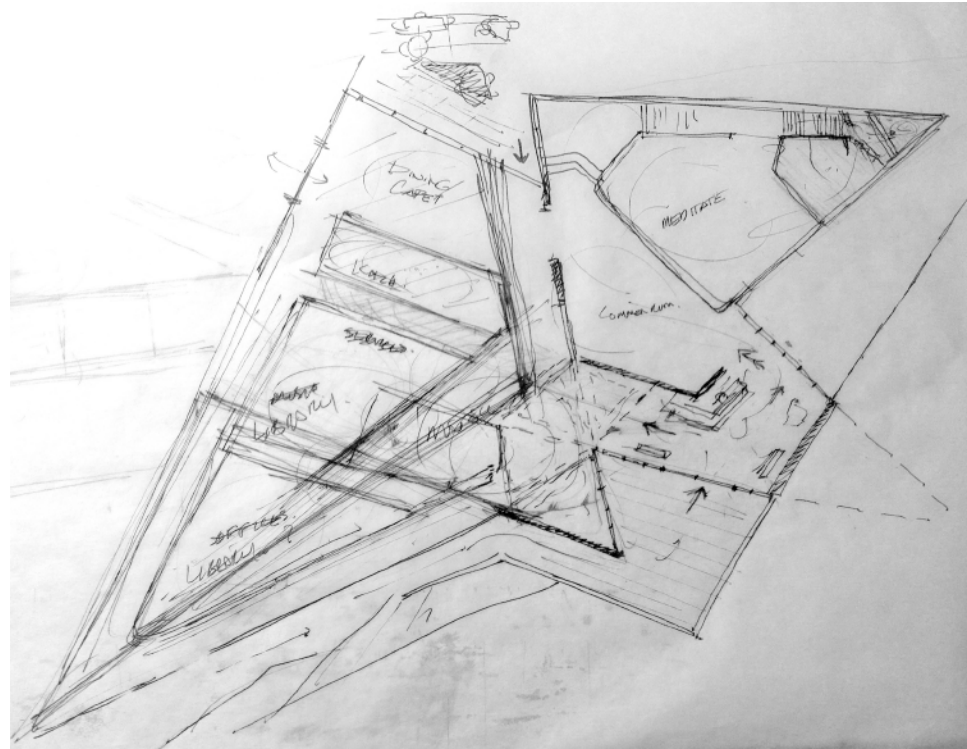


FIG 64 - PROGRAM SKETCH

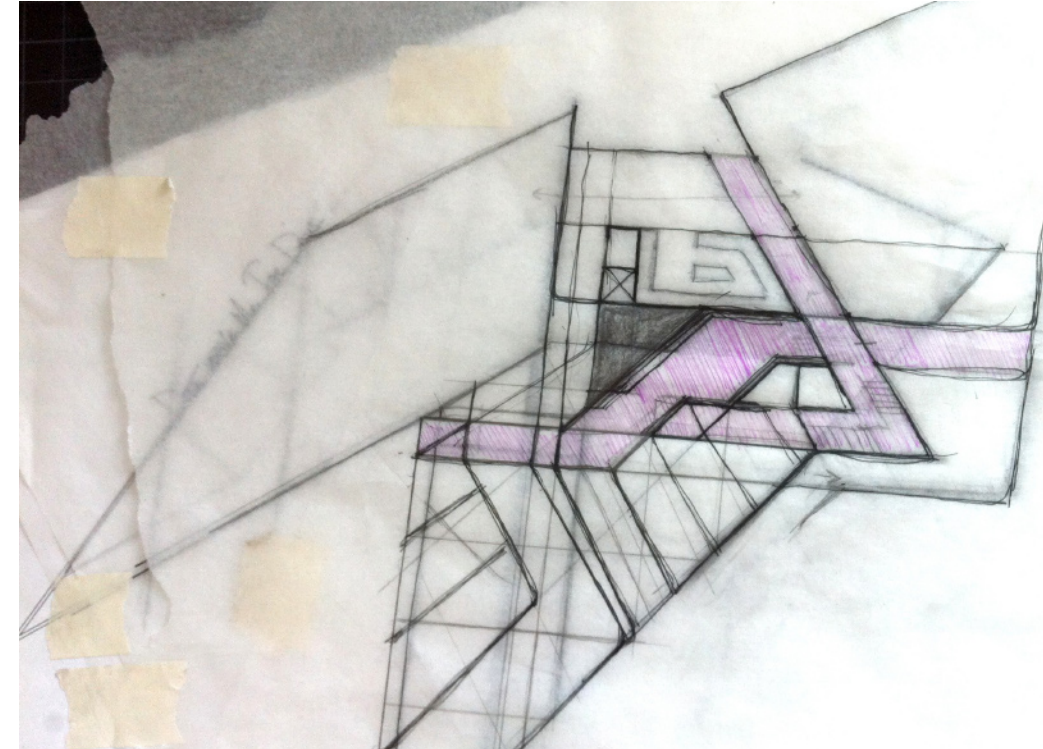


FIG 66 - PROGRAM SKETCH

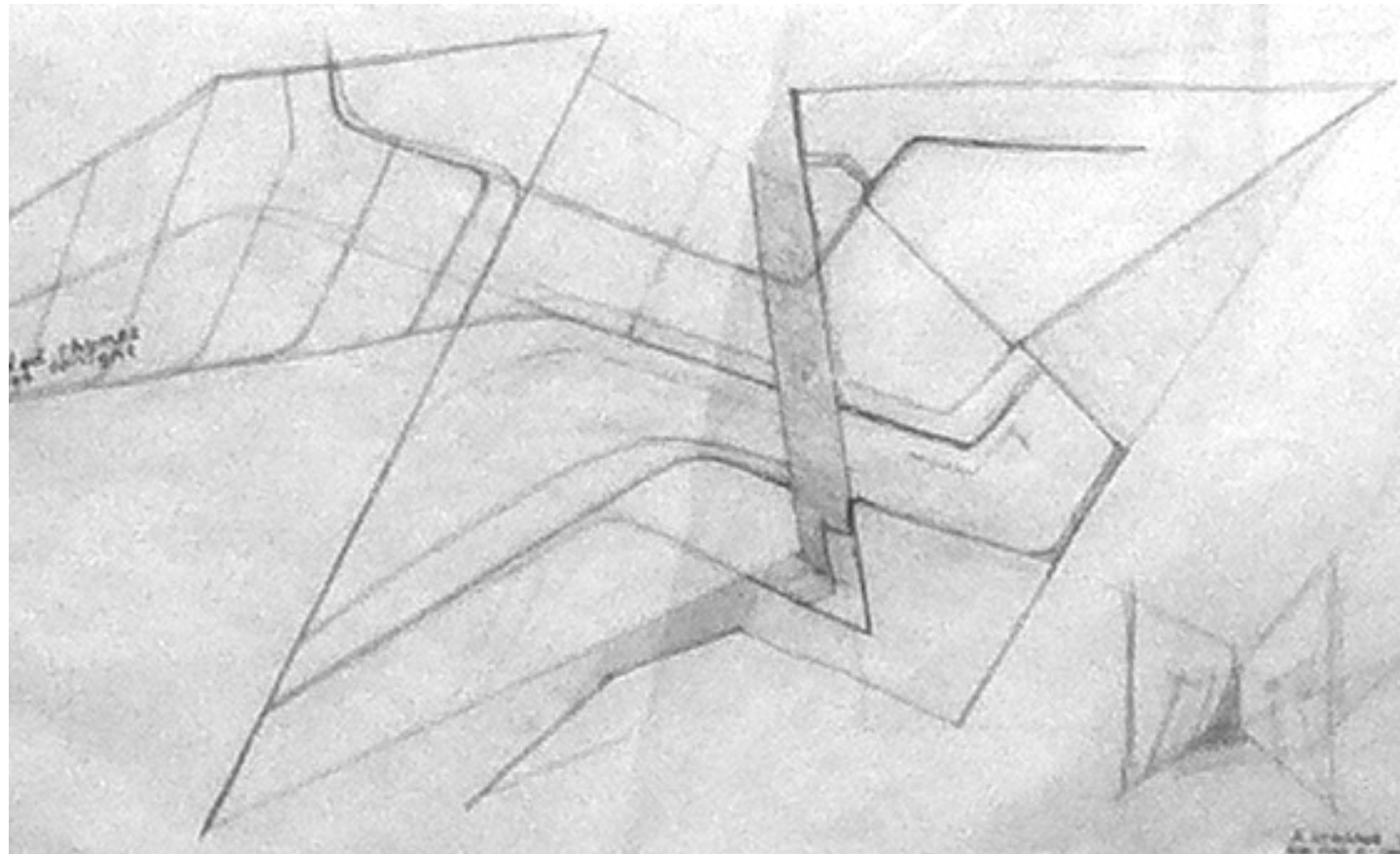


FIG 65 - PROGRAM SKETCH

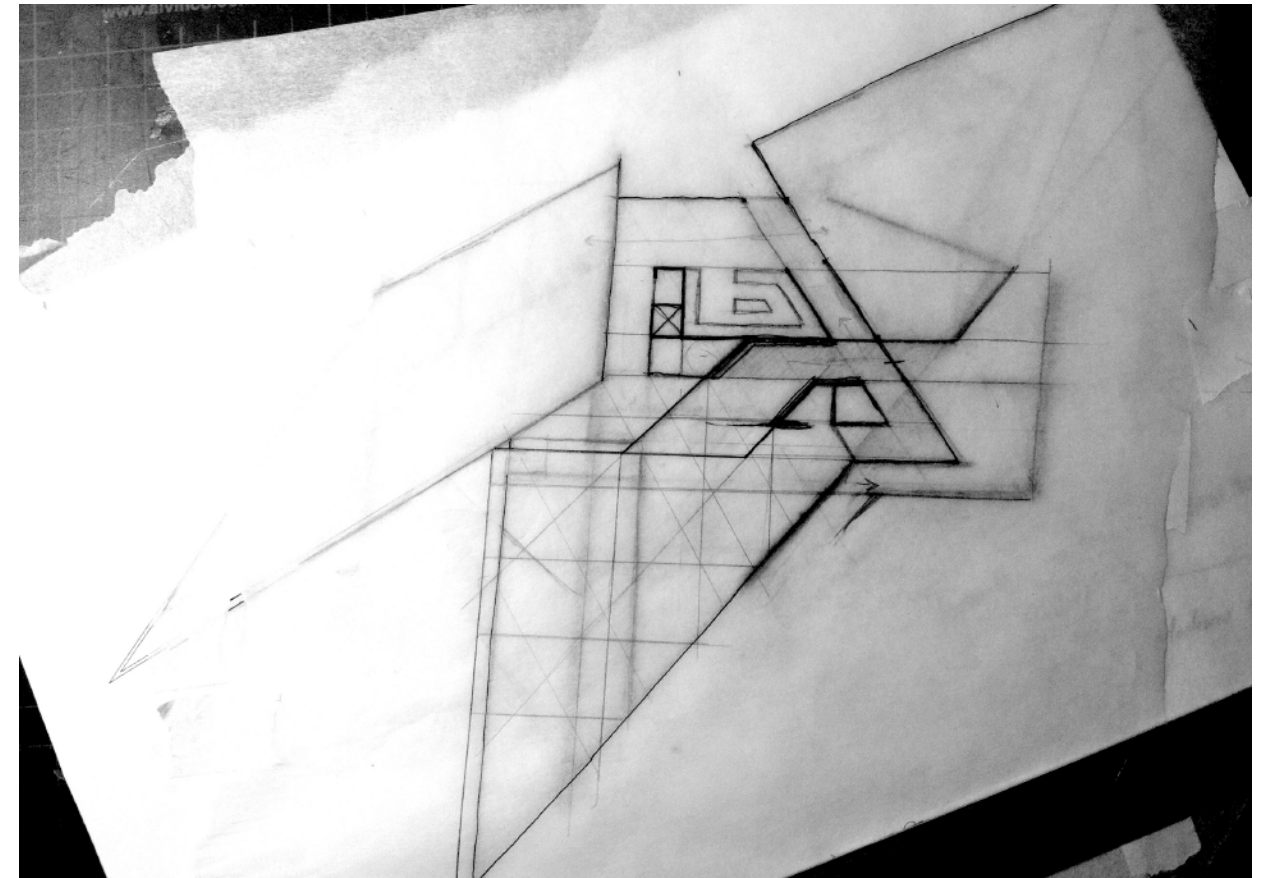


FIG 67 - PROGRAM SKETCH



FIG 68 - PROGRAM DEVELOPMENT a

LEVEL ONE

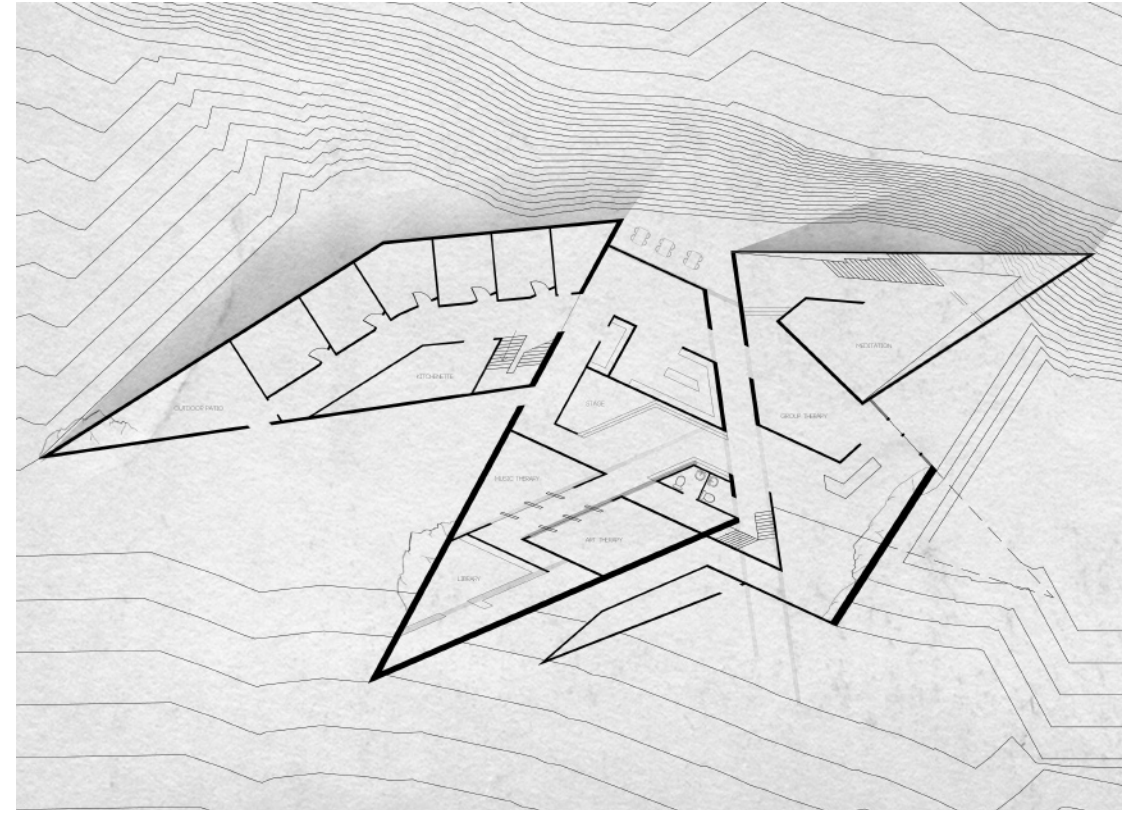


FIG 70 - PROGRAM DEVELOPMENT c

LEVEL ONE

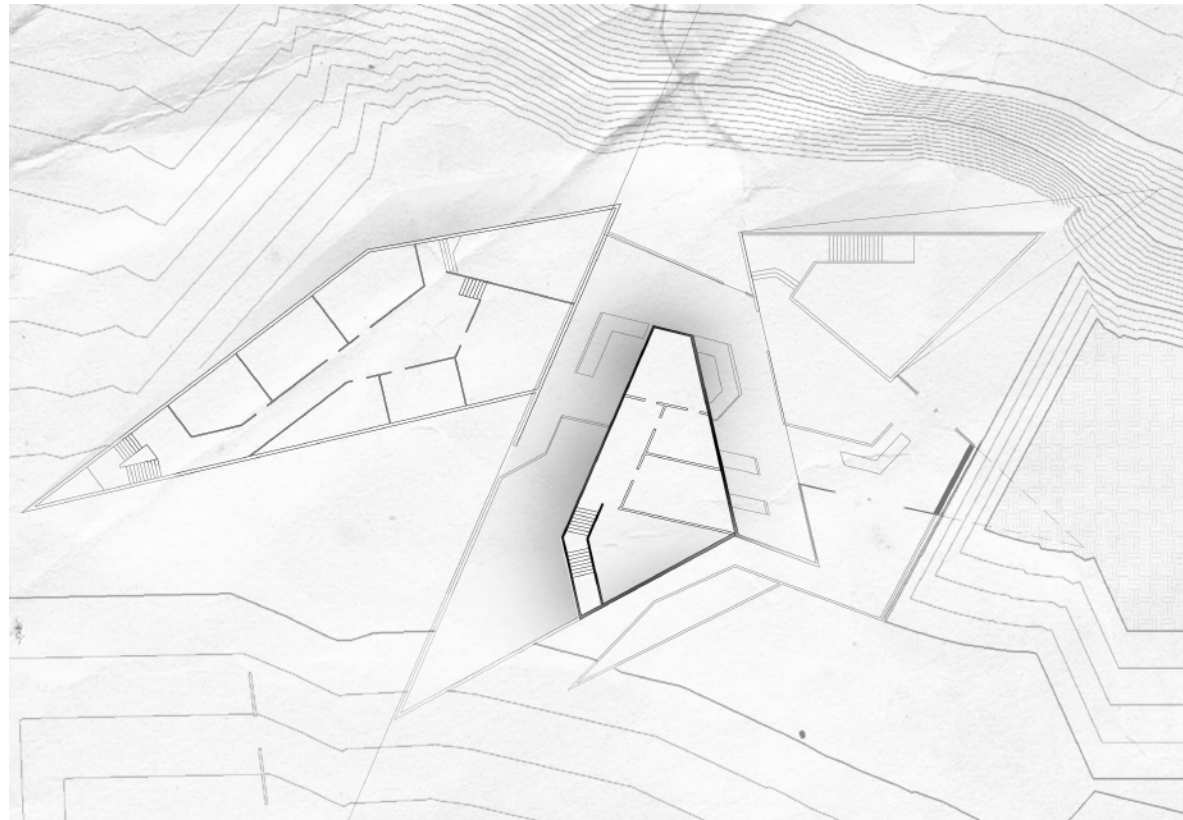


FIG 69 - PROGRAM DEVELOPMENT b

LEVEL TWO

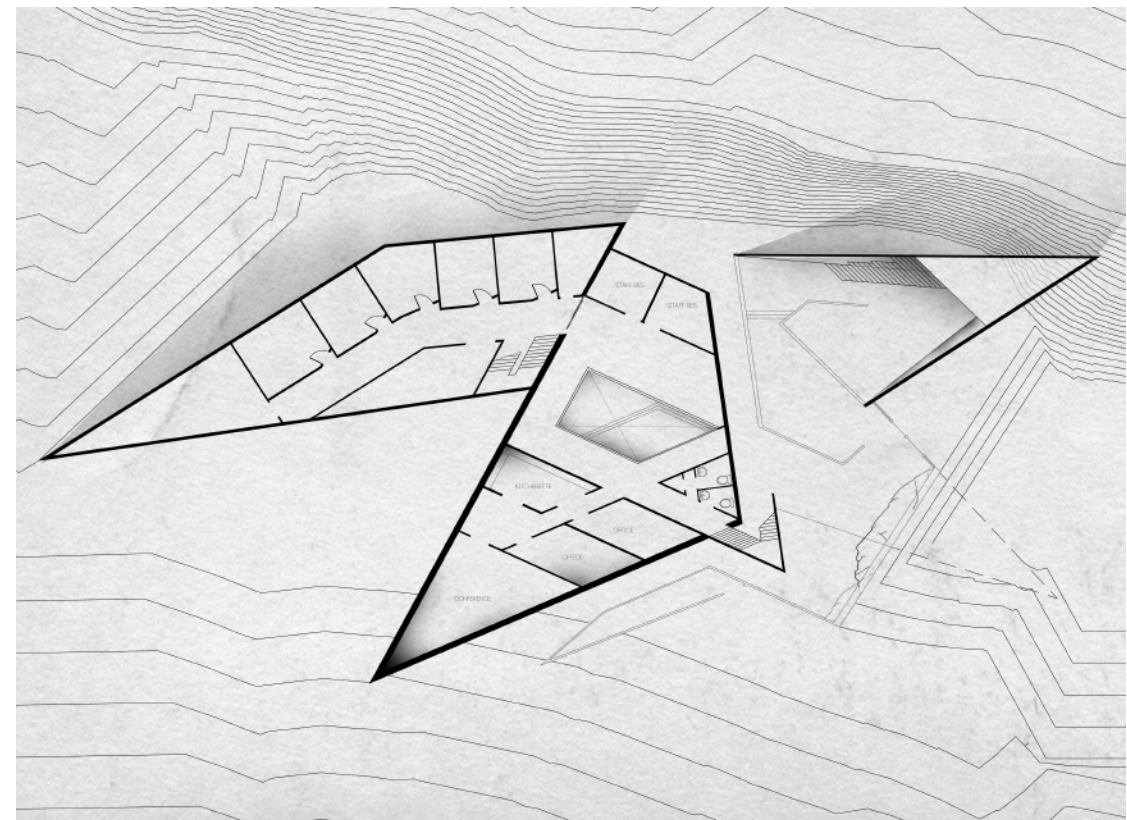


FIG 71 - PROGRAM DEVELOPMENT d

LEVEL TWO

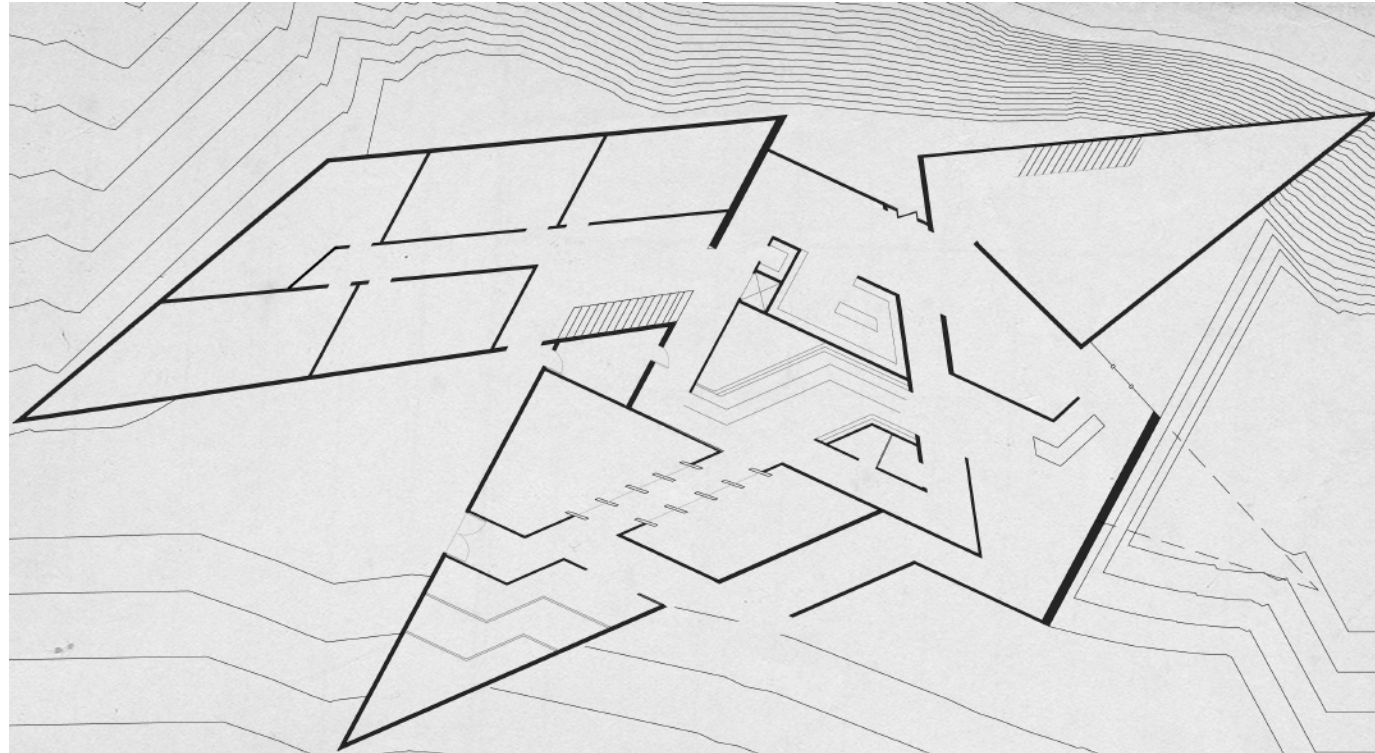


FIG 72 - PROGRAM DEVELOPMENT 2a

LEVEL ONE

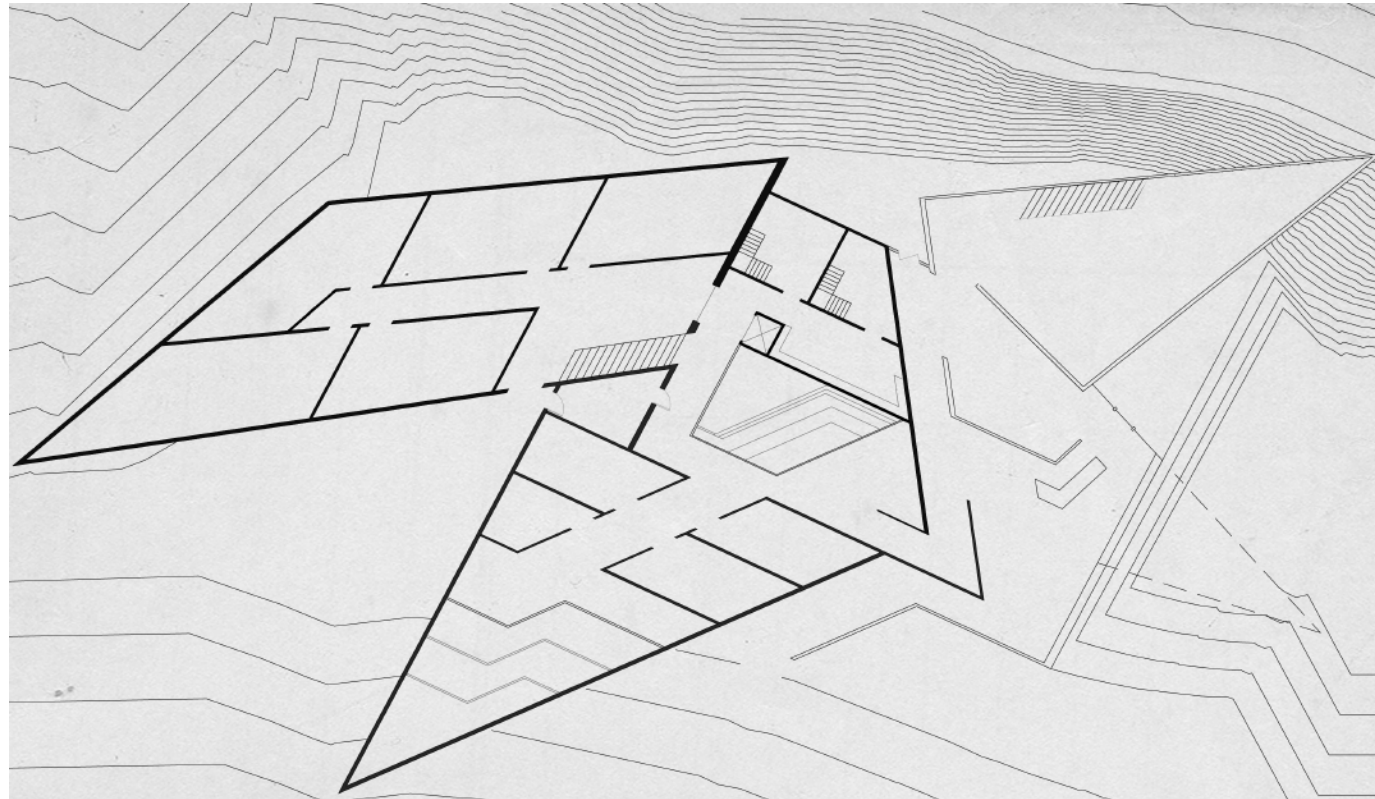


FIG 73 - PROGRAM DEVELOPMENT 2b

LEVEL TWO

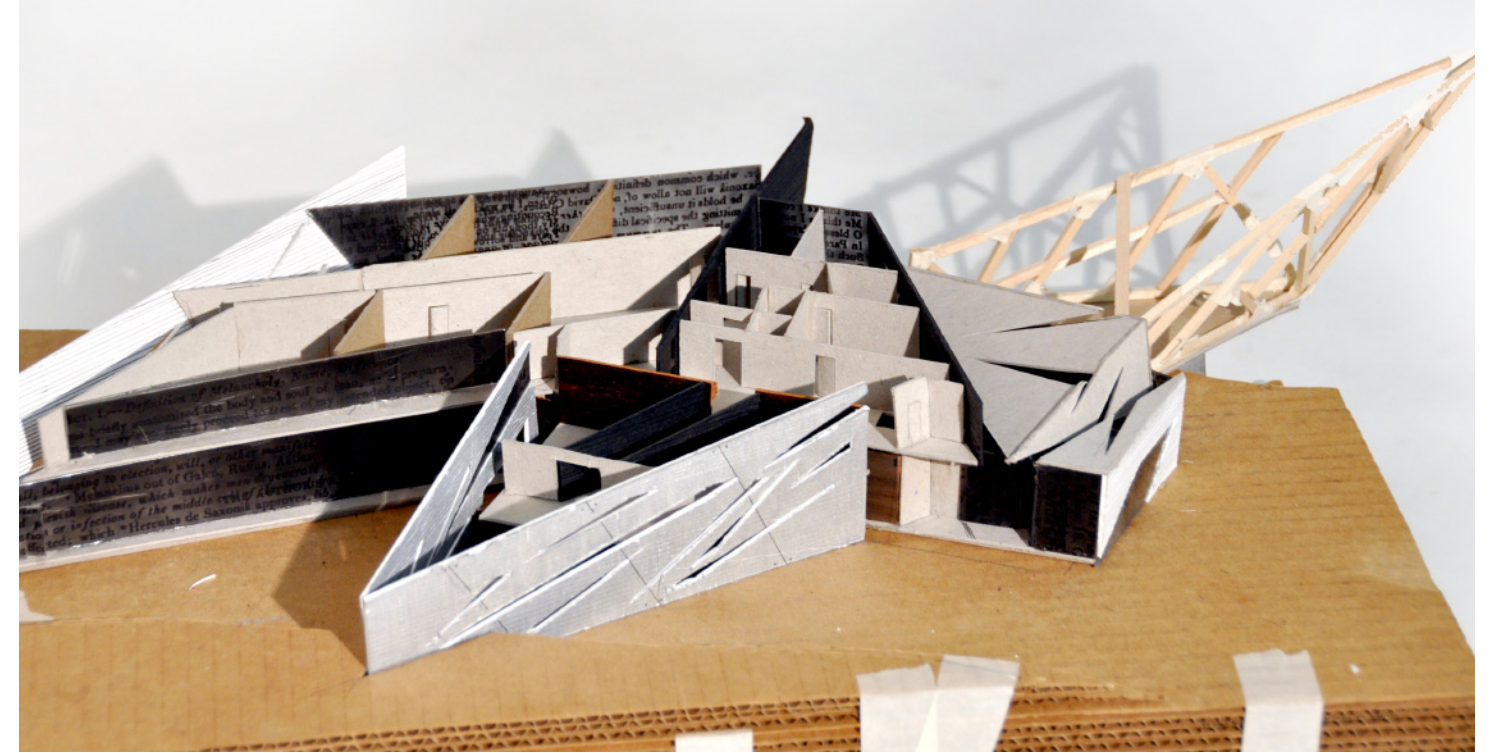


FIG 74 - SKETCH MODEL

SKETCH MODEL: SERIES SIX | MODEL SCALE: 3/32" - 1'-0"

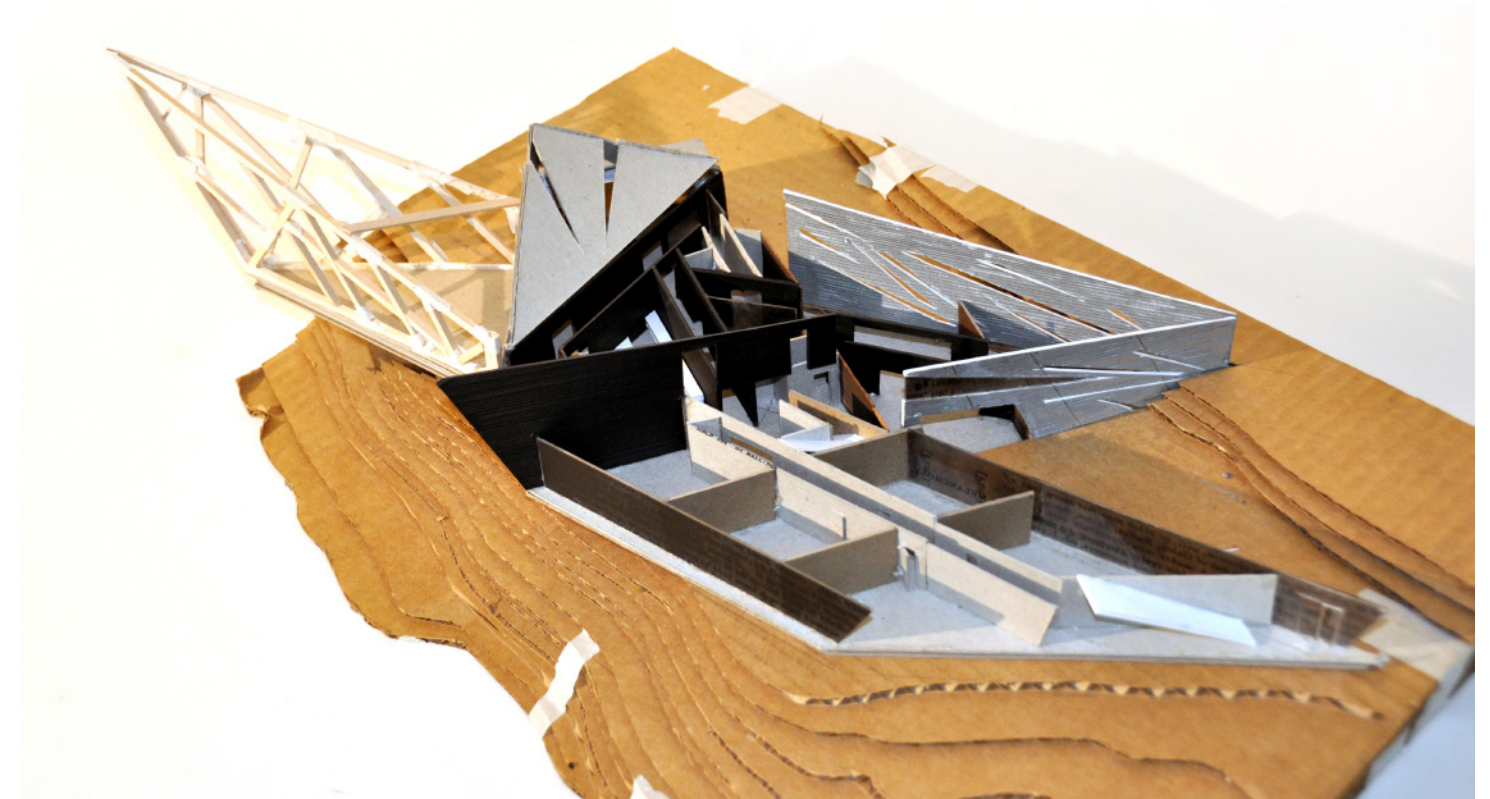


FIG 75 - SKETCH MODEL 2

MATERIAL PALETTE

SATURN MATERIALITY

The material palette was governed by the concept of being born under the planet-Saturn. It is said that those born under Saturn were given a divine gift of melancholy.

It is with the properties of Saturn that suggested a template for the design. The units are wrapped in a cocoon like enclosure, almost like a heavy blanket with light-weight panels that are later painted over with a black silicone polyurethane laced with carbon particles to mimic the lead property of Saturn.

Black slate walls control the artery passages and corridors throughout the building representing the black stone property from the planet of Saturn.



FIG 76 - PHOTOGRAPH WEATHERED METAL



FIG 77 - PHOTOGRAPH WEATHERED STEEL



FIG 78 - PHOTOGRAPH BLACK SLATE

The glass curtain walls in the building are cloaked with a sheer curtain of text transcribed from the text of the Anatomy of Melancholy. The text is translucent to the point where it is visible when sought out, but not where it would obstruct the views. The excerpts give a name and a tangible humanity to a malady. In reading the text, it allows the inhabitant the ability to view the text as a diagnosis and dissection of the torment. Where there is an identity to the pain, it becomes less of an unknown suffocation.

Bedroom floors are wide long planks of reclaimed wood taken from the site, washed and bleached to give warmth to the bedrooms keeping in rhythm with the nature of the site and its properties.

There are deliberate and profound scattered wound-like gashes that let in light to the spaces and at the same time reveal the structure to the outside - revealing an inter anatomy.

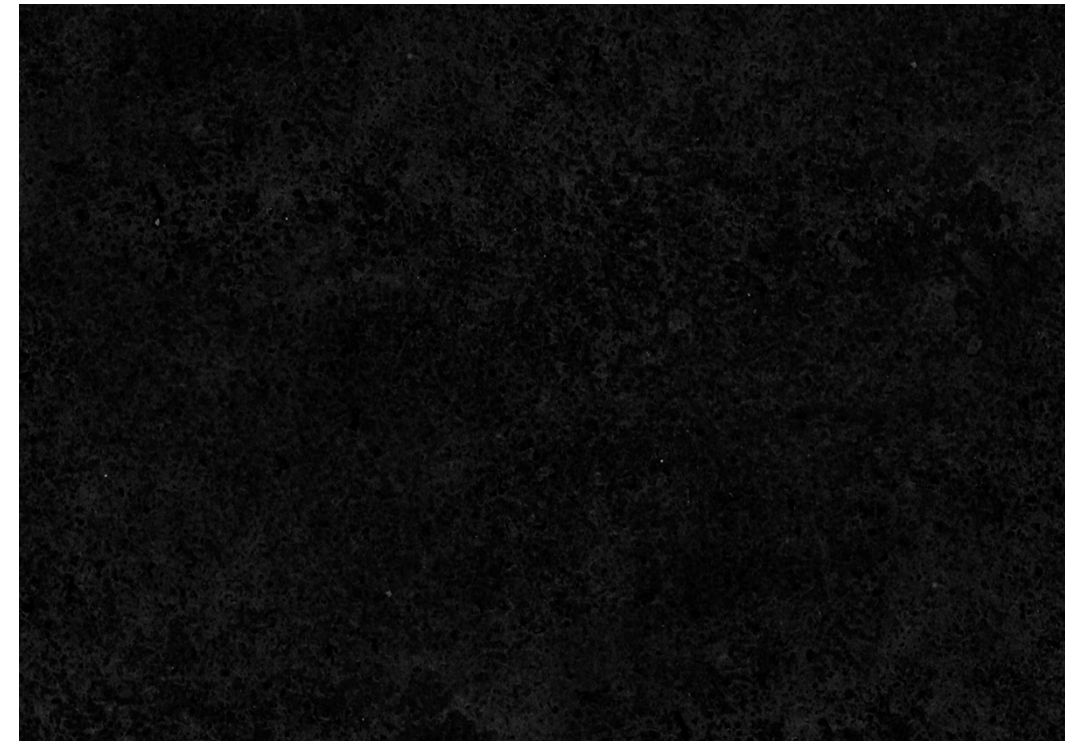


FIG 79 - IMAGE BLACK SILICONE PANEL



FIG 80- WHITE OAK WOOD PLANKS

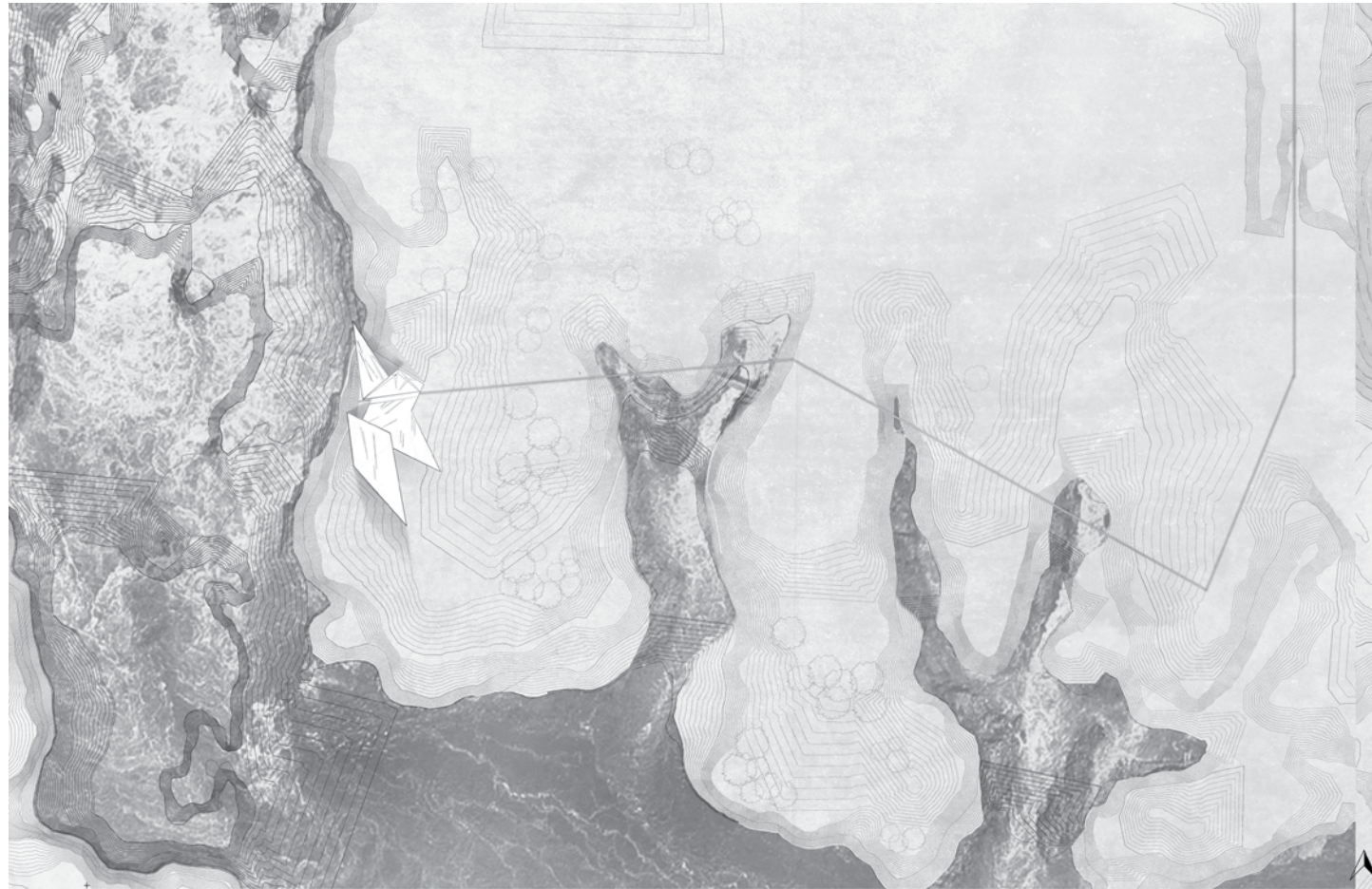


FIG 81- SITE PLAN

SITE PLAN

PROGRAM FUNCTIONS

TOTAL PROGRAM: 18,000 SF

Upon entering the building, the entrance is magnified with a large chapel-like roof to speak a feeling of ascent and echo the sound of the water that comes in throughout the building. The retreat has a glass wedge that cuts off into and over the cliff which is to serve as a large meditation space. A central heart of the building will hold all the therapy rooms such as: Music Therapy, Art Therapy, & Literature + Writing Therapy.

In the therapy wing also exists the dining and living room. The building consists of two floors for private patient suites with the rooms facing the downspout of the waterfall. There are two doctors residences and two doctors offices along with additional shared public spaces for presentations or conferences to be used by all.

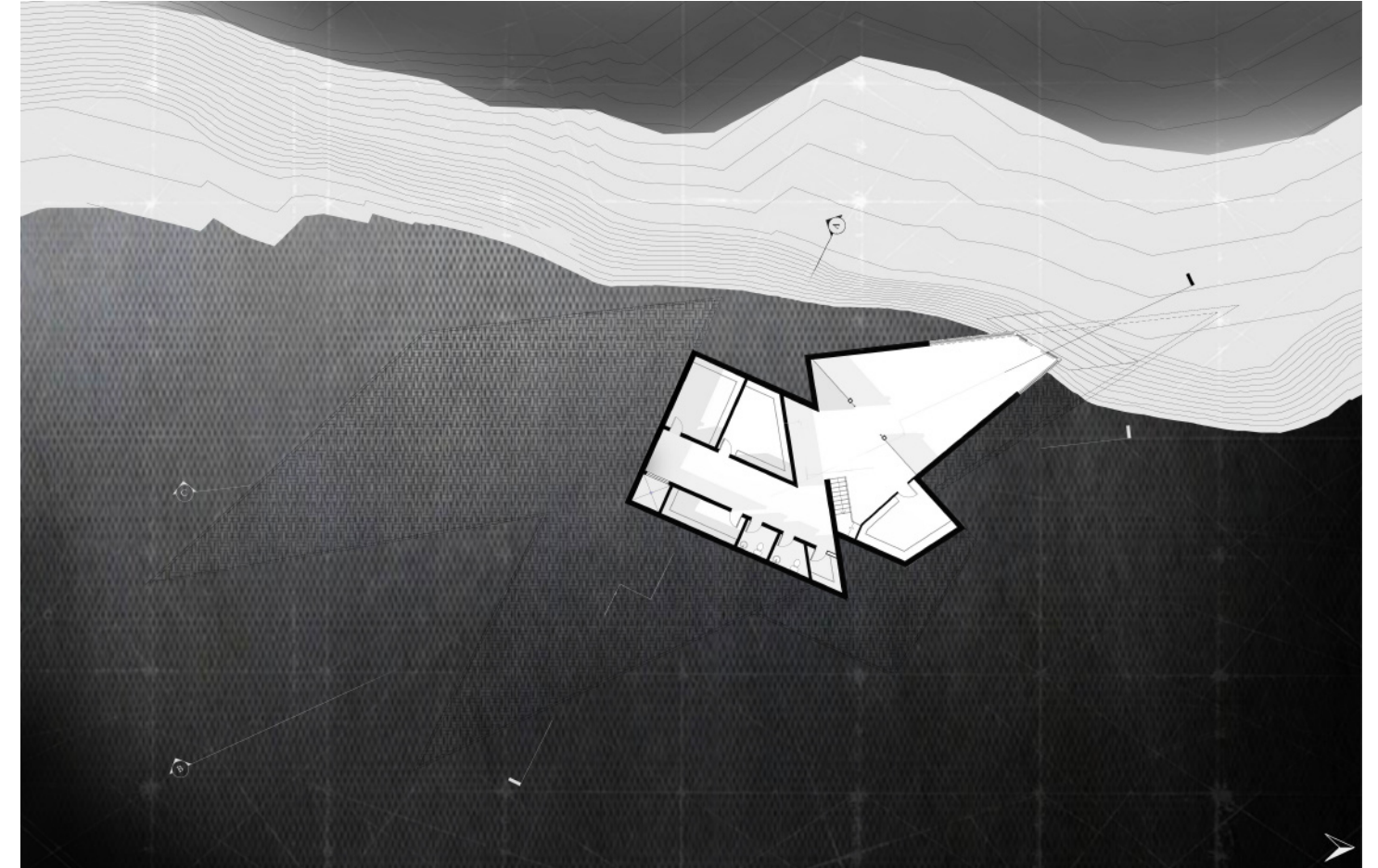
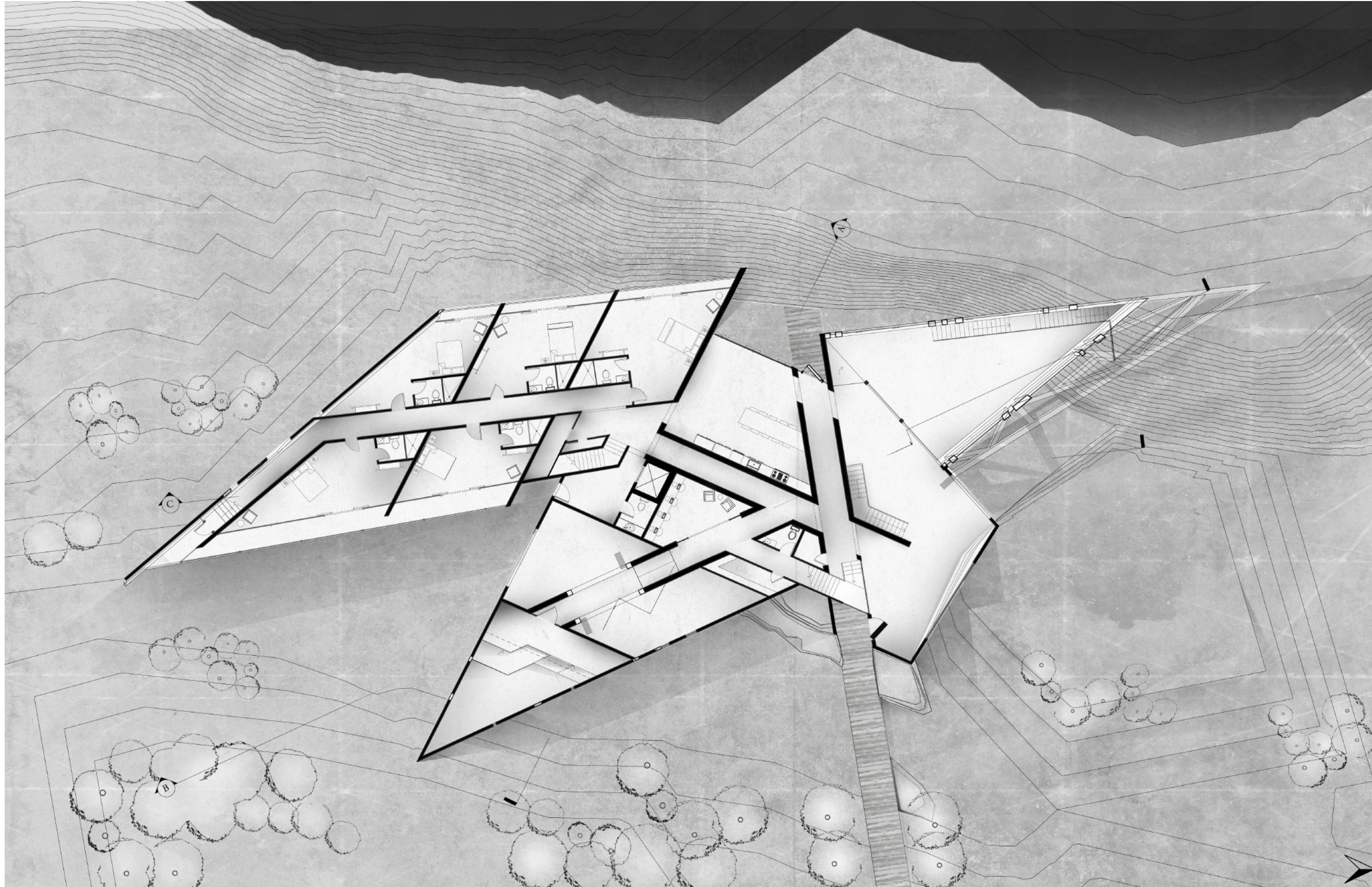


FIG 82- LOWER LEVEL PLAN

LOWER LEVEL PLAN

LOWER LEVEL PLAN

- yoga & reflection space
- storage
- mechanical

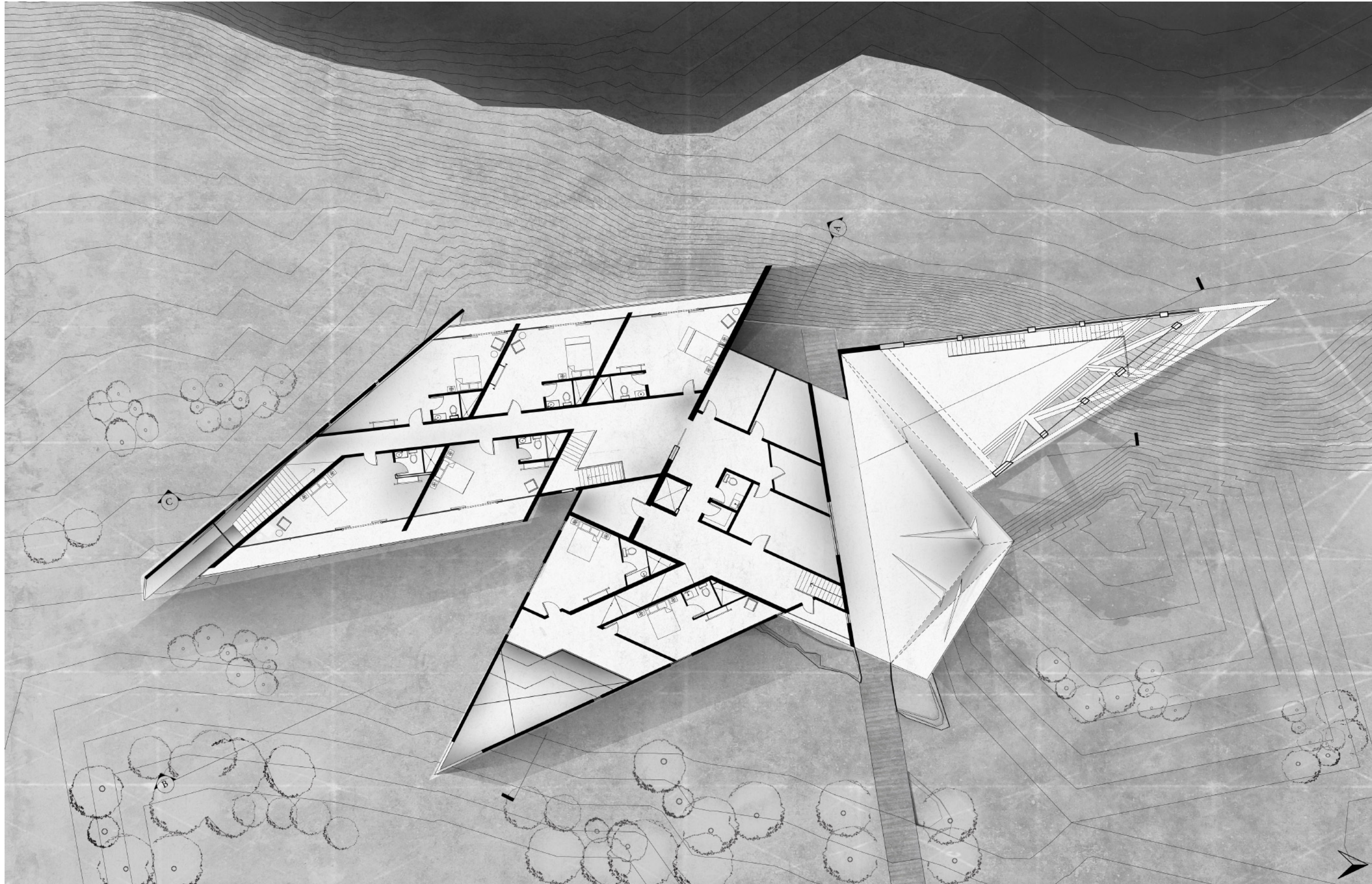


LEVEL ONE

- patient units
- literature and writing room
- music therapy room
- art therapy room
- kitchen & dining
- living
- group therapy room
- meditation wing

LEVEL ONE
SCALE: 1" = 20' - 0"

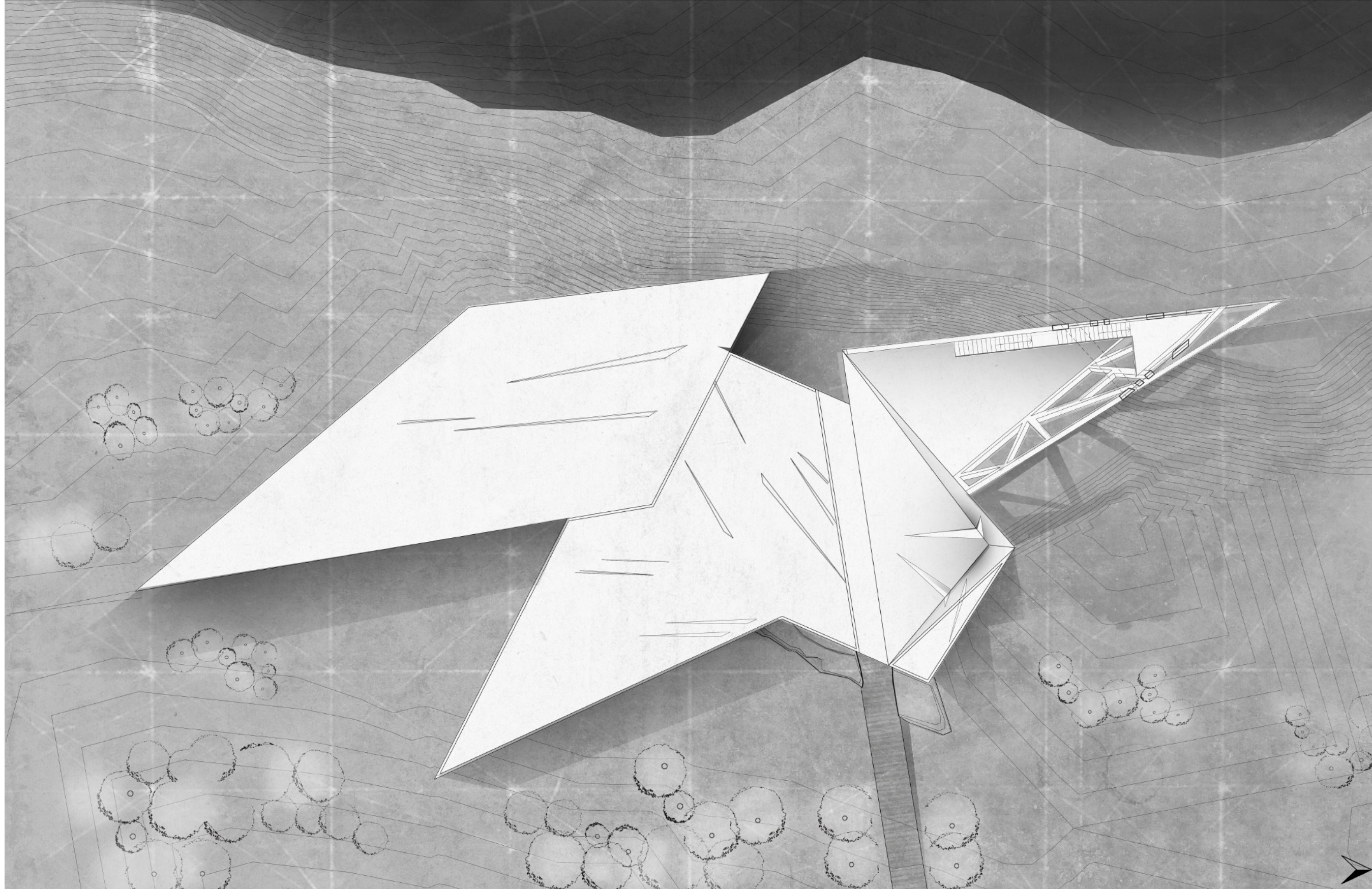
FIG 83- LEVEL ONE



LEVEL TWO

patient units
doctors offices
two doctor residences
conference rooms

LEVEL TWO
SCALE: 1" = 20' - 0"

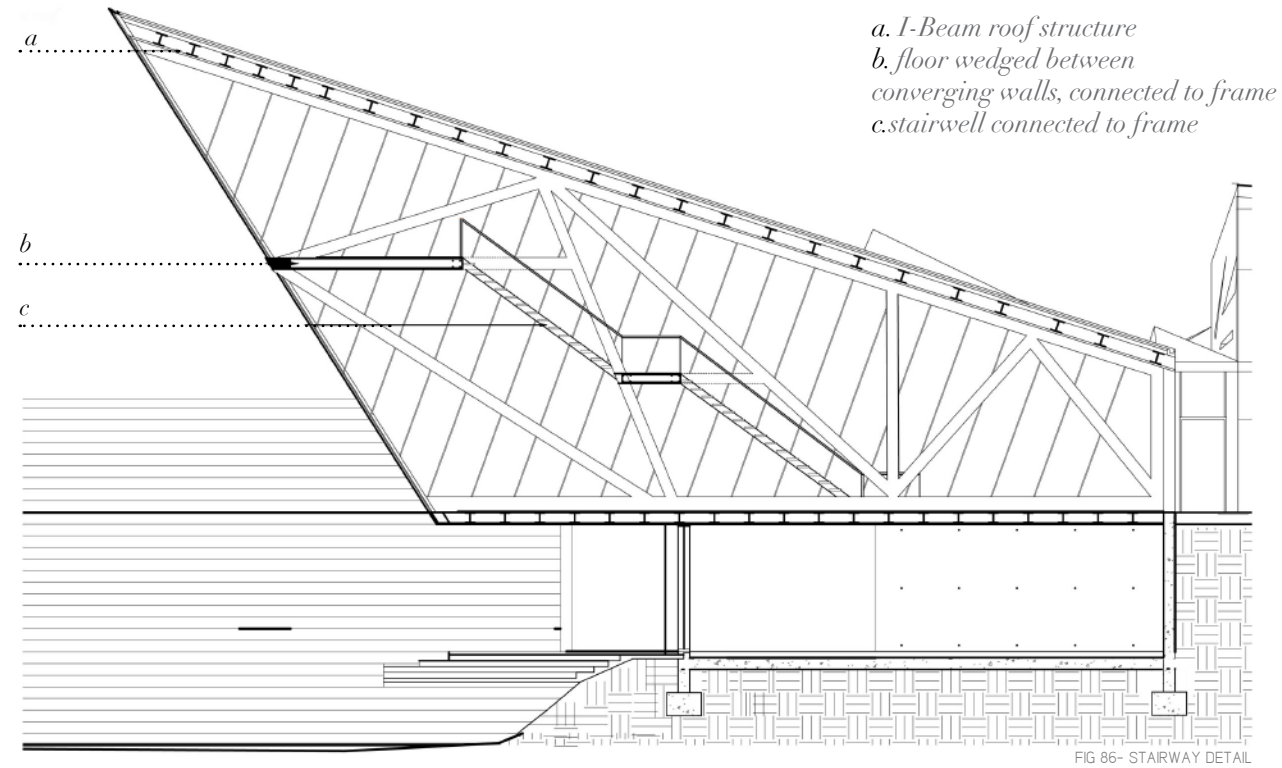


LEVEL THREE

peak of reflection

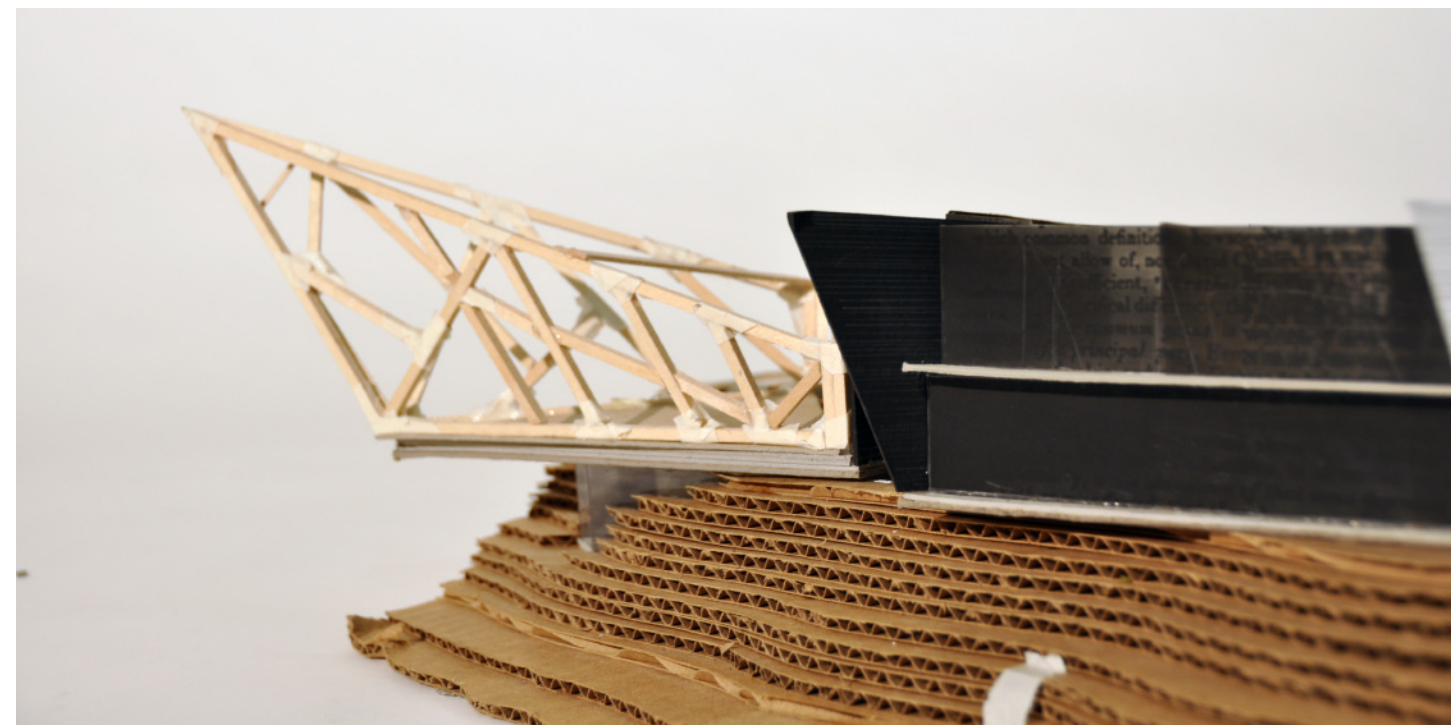
LEVEL THREE
SCALE: 1" = 20' - 0"

FIG 85- LEVEL THREE

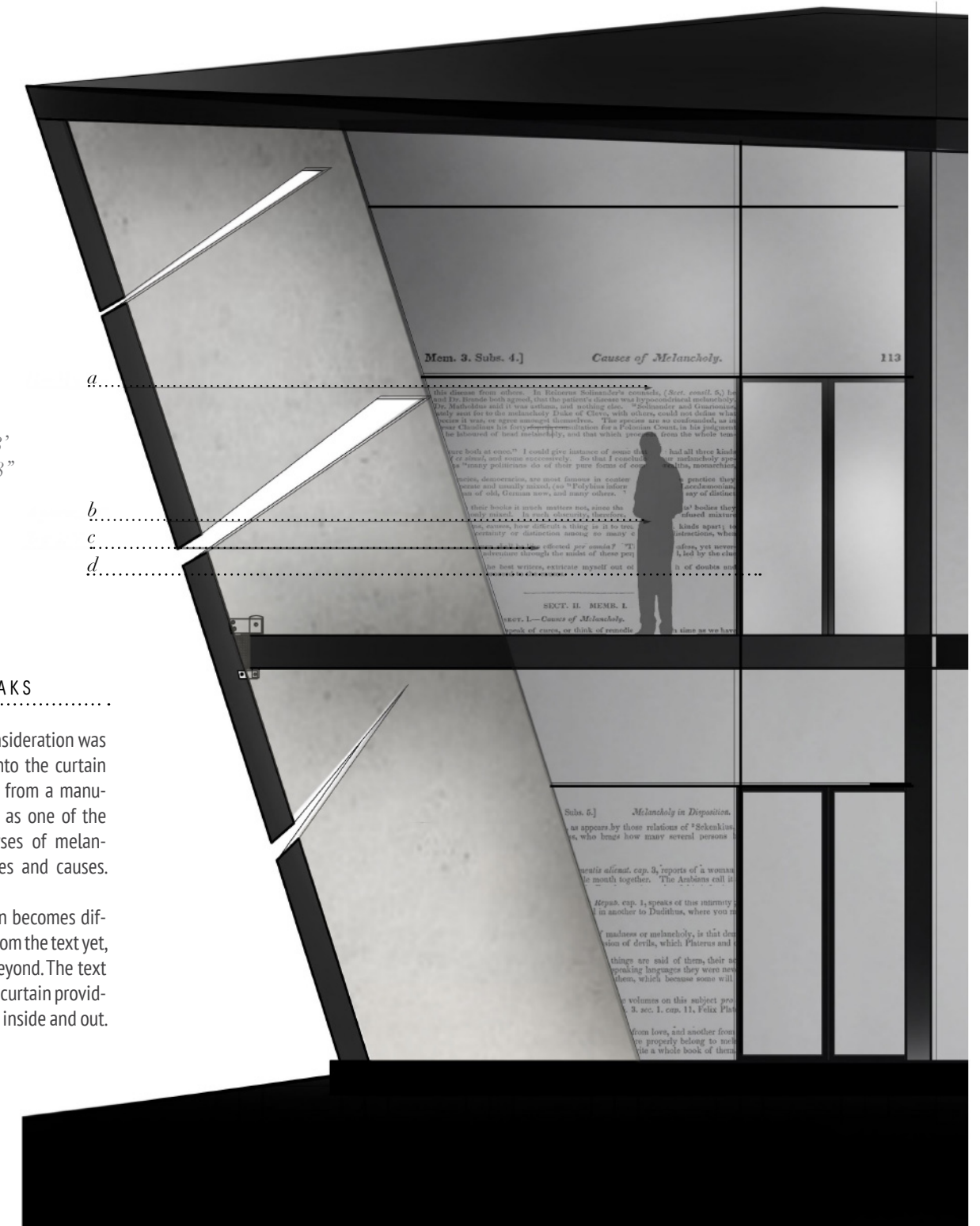


■ A FACADE SYSTEM

A welded light-weight rigid structural space frame. The triangulated truss-like system spans the facade allowing the large expanse without needing interior obstructing supports.



SPACE FRAME MODEL SKETCH



■ THE FACADE SPEAKS

In detailing the facade, a consideration was made to incorporate text onto the curtain walls. The text was chosen from a manuscript written in the 1600's as one of the first ever transcribed analyses of melancholy : the symptoms , cures and causes.

The opacity of the glass then becomes diffused with a slight shading from the text yet, translucent enough to see beyond. The text thus serves as a sheer glazed curtain providing a visual veil between the inside and out.

DETAILED CURTAIN WALL CONCEPT

FIG 88- CURTAIN WALL DETAIL

THE END IS JUST THE BEGINNING
THE SECRET IS IN THE DETAIL



SPACE FRAME MODEL SKETCH

FIG 89- SPACE FRAME MODEL 2

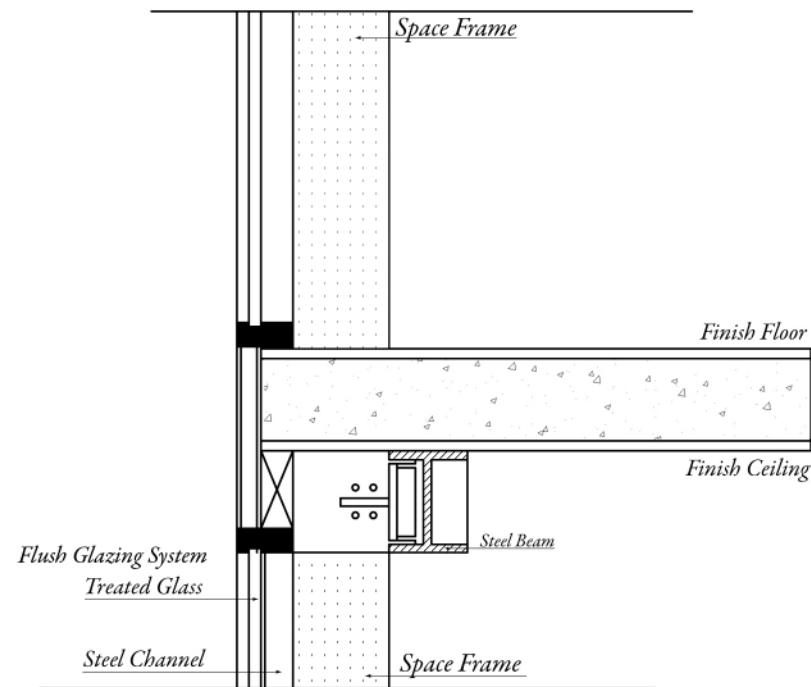
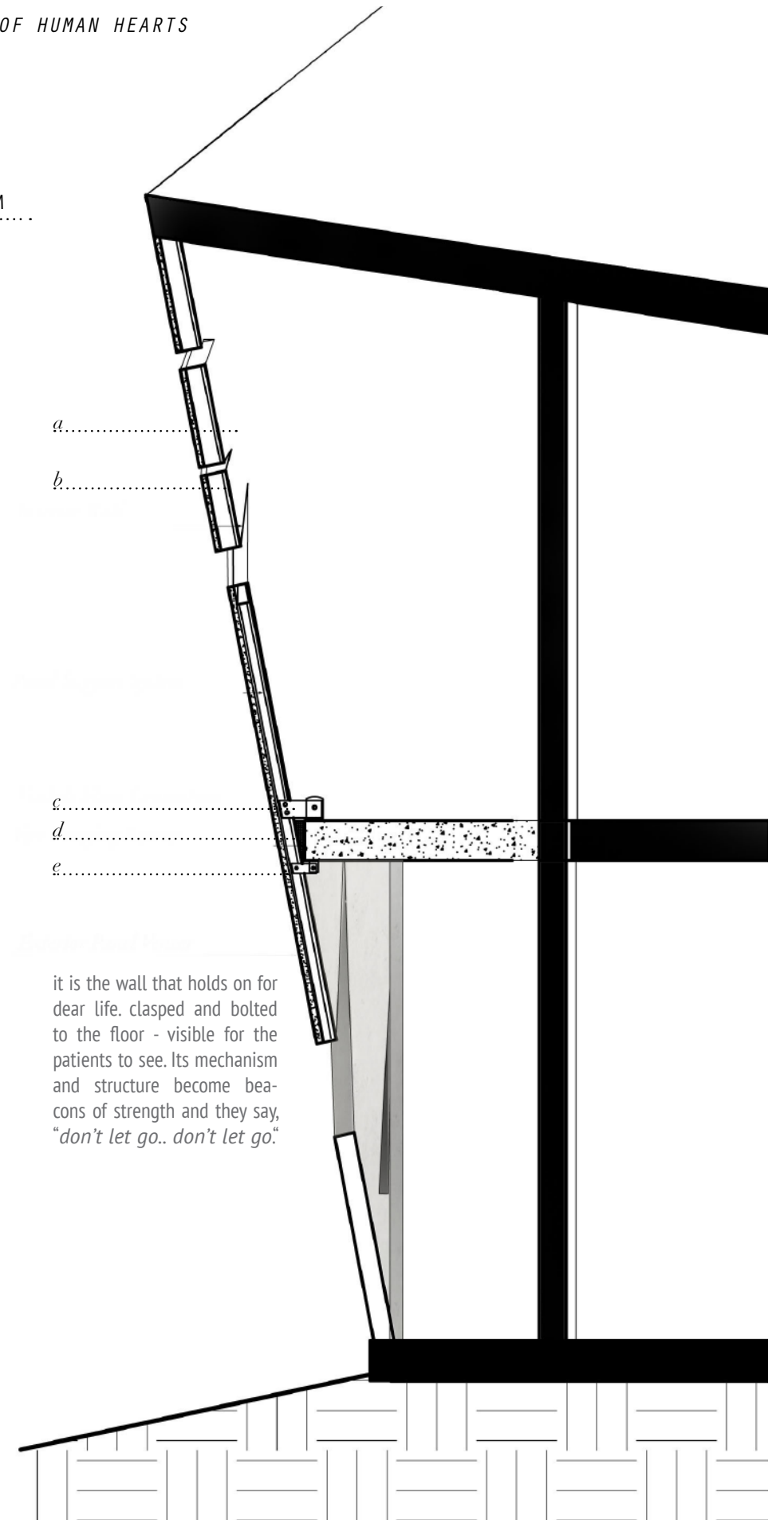


FIG 90- SPACE FRAME DETAIL

HANGING THE WALL.
UNDERSTANDING THE WEIGHT OF HUMAN HEARTS

■ A CURTAIN WALL SYSTEM

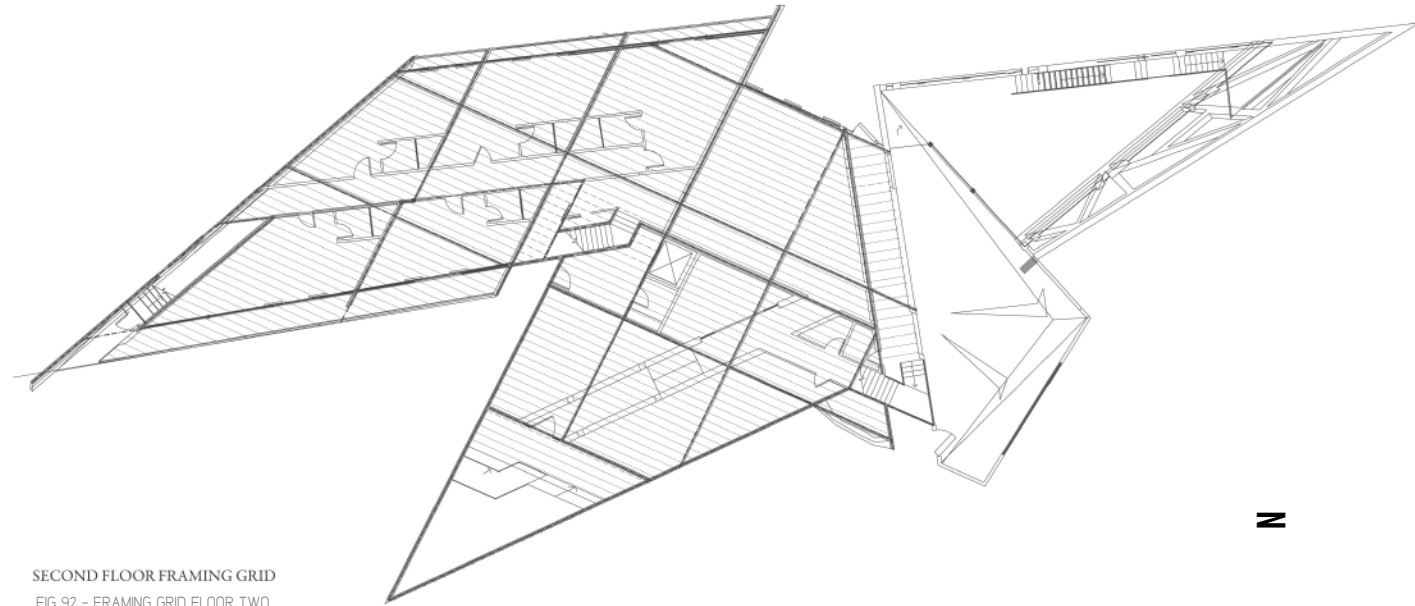
- a. interior wall
- b. panel support system
- c. visible floor connection
- d. fire-proofing barrier
- e. exterior light-weight panel



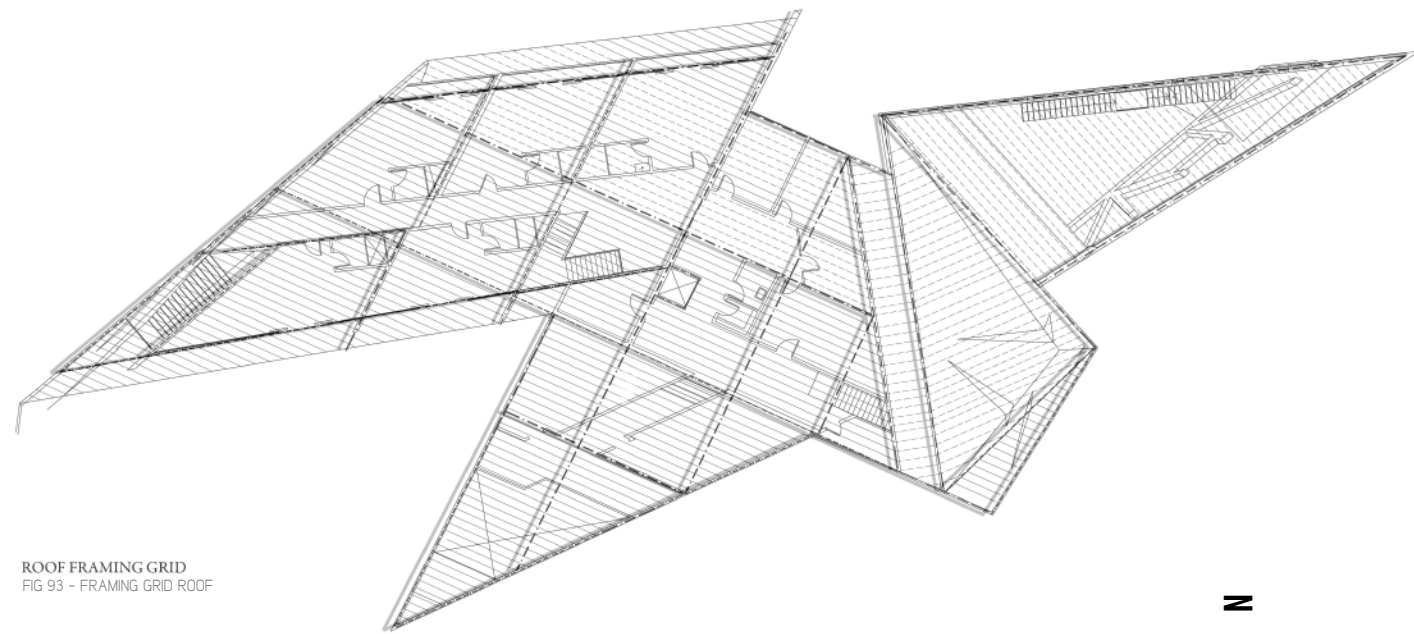
it is the wall that holds on for dear life. clasped and bolted to the floor - visible for the patients to see. Its mechanism and structure become beacons of strength and they say, "don't let go.. don't let go."

FIG 91 - HANGING WALL DETAIL

THE END IS JUST THE BEGINNING
FRAMING DIAGRAMS



SECOND FLOOR FRAMING GRID
FIG 92 - FRAMING GRID FLOOR TWO



ROOF FRAMING GRID
FIG 93 - FRAMING GRID ROOF

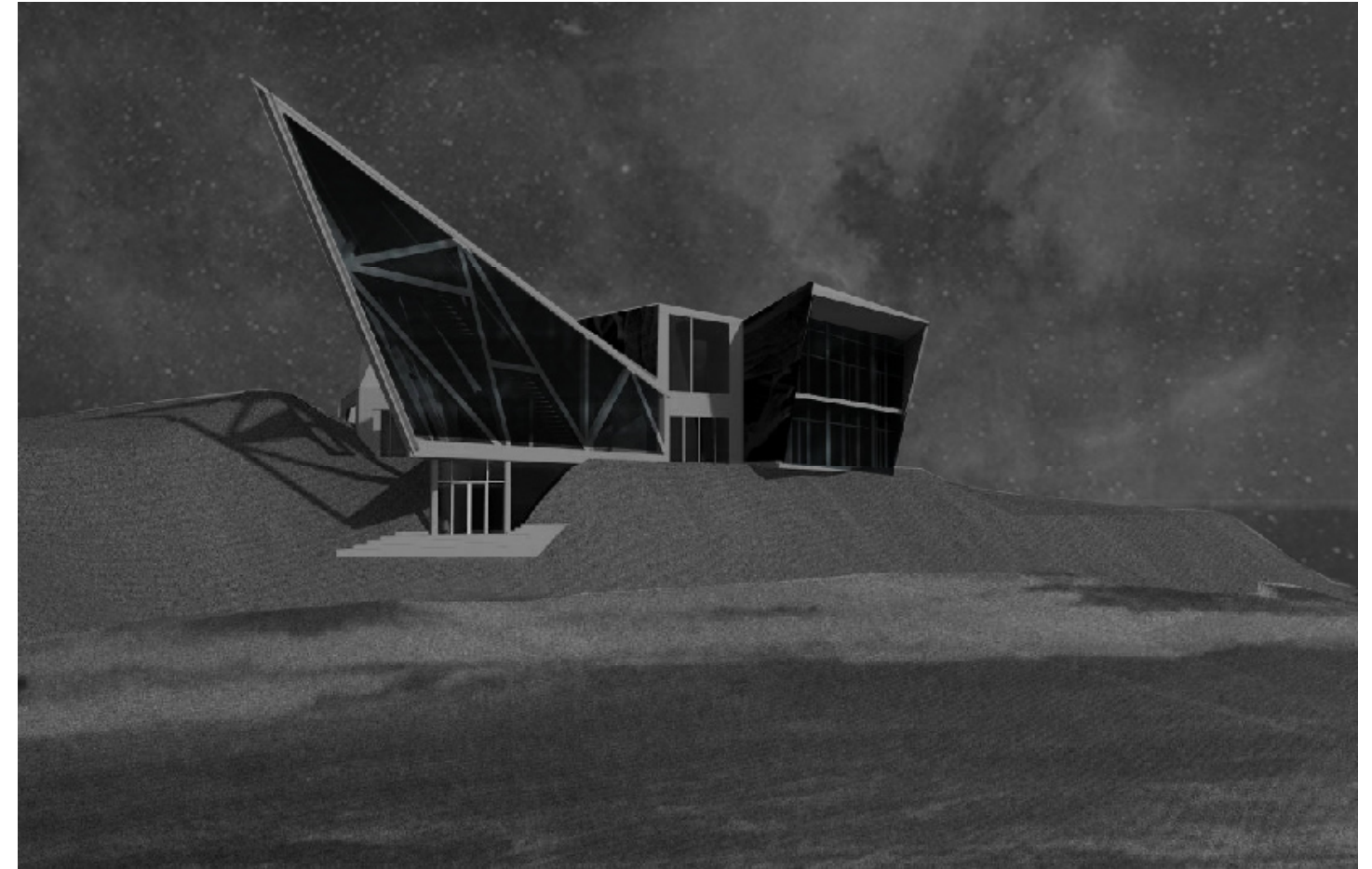


FIG 94 - ABSTRACTED RENDERING 1

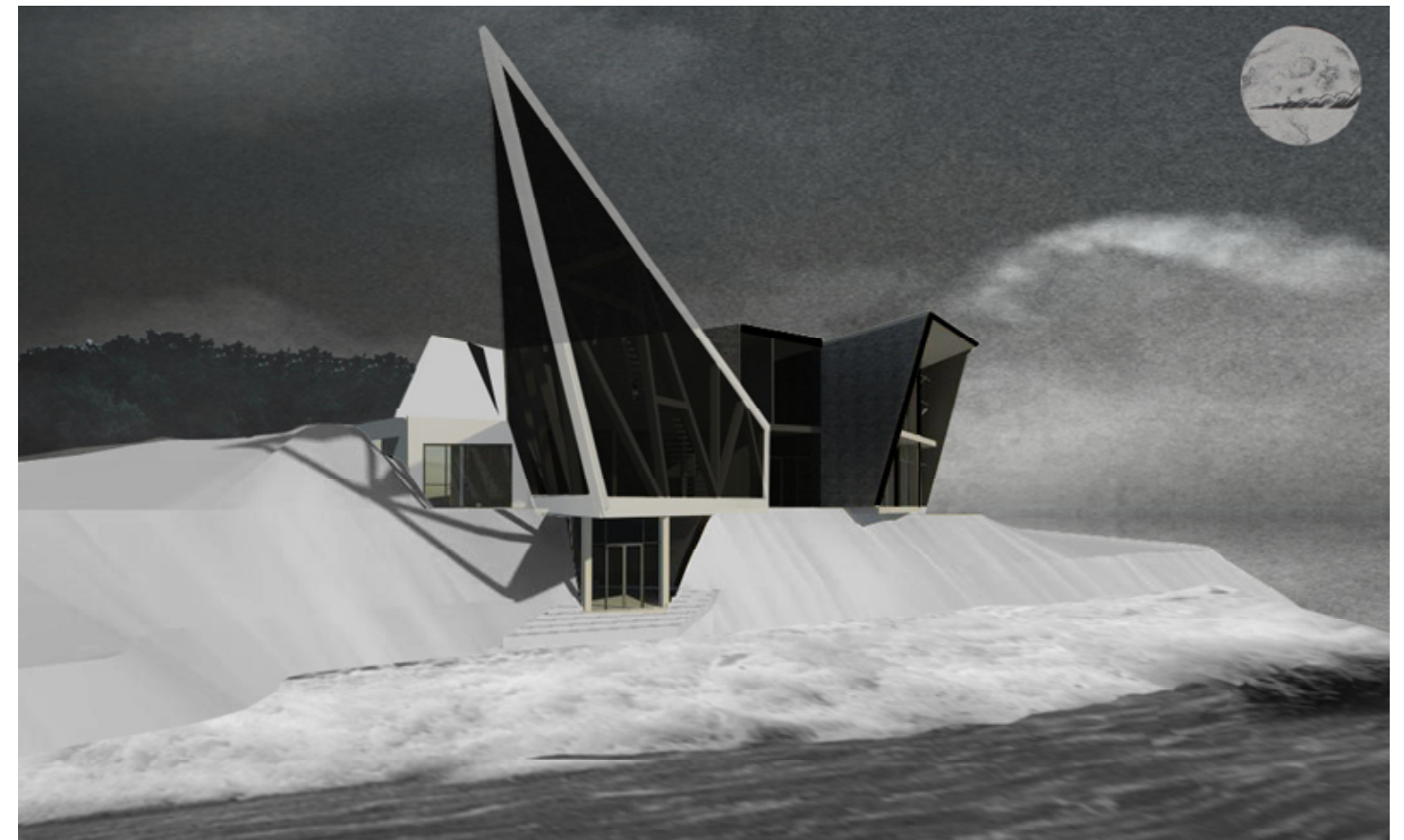
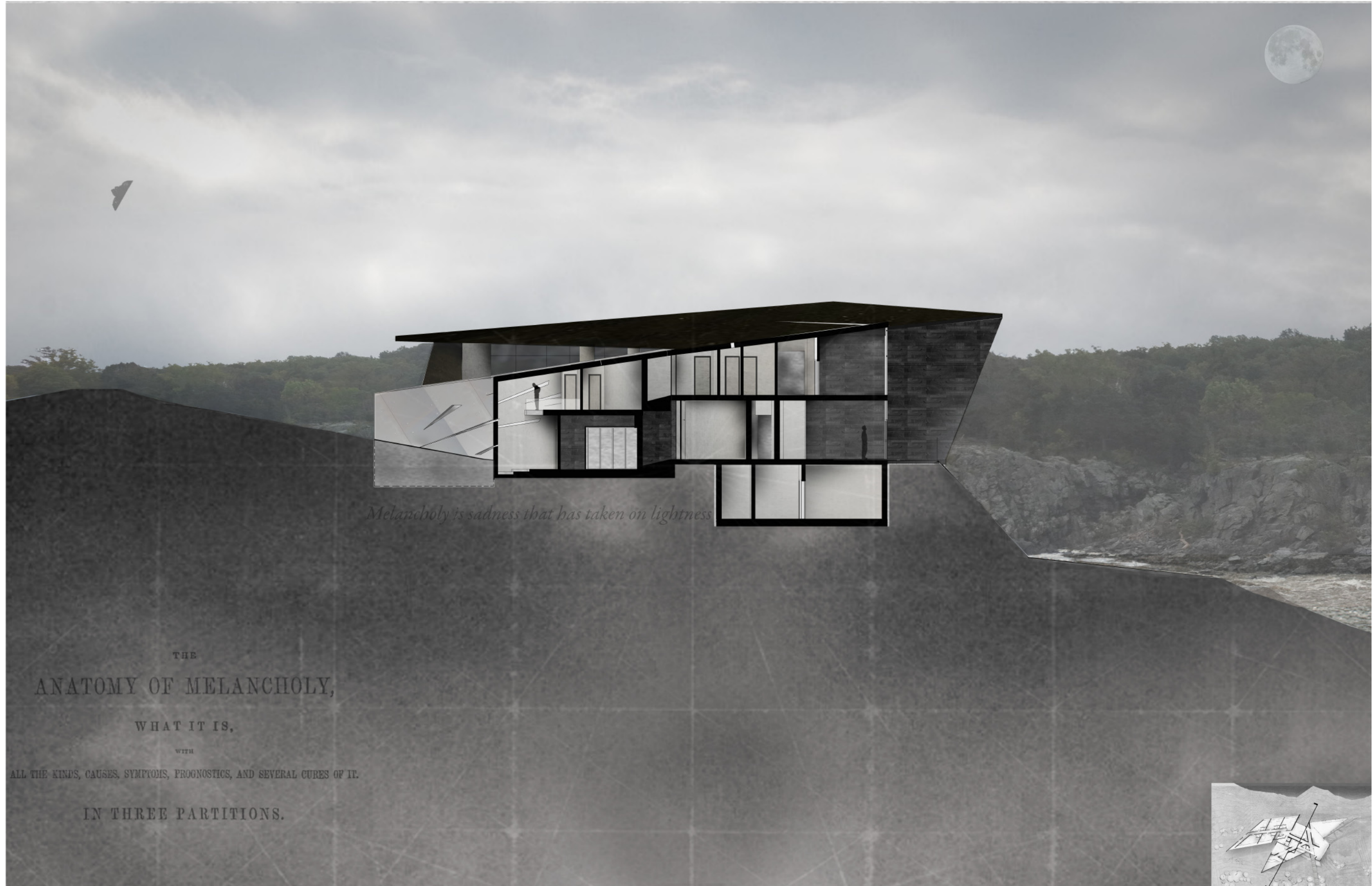


FIG 95 - ABSTRACTED RENDERING 2

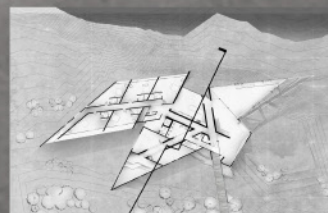
THE END IS JUST THE BEGINNING

SECTION A-A



Melancholy is sadness that has taken on lightness

THE
ANATOMY OF MELANCHOLY,
WHAT IT IS,
WITH
ALL THE KINDS, CAUSES, SYMPTOMS, PROGNOSTICS, AND SEVERAL CURES OF IT.
IN THREE PARTITIONS.

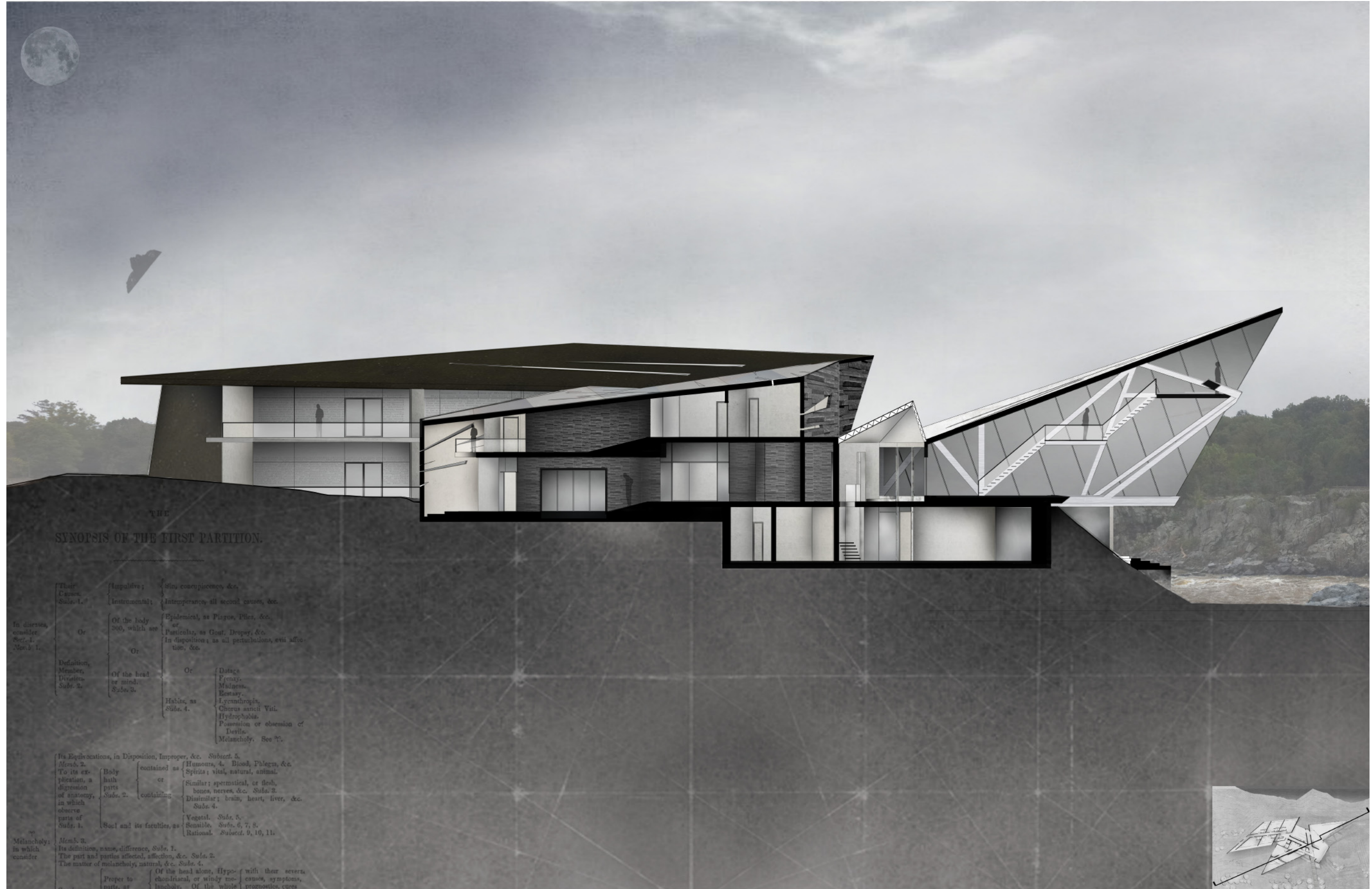


SCALE: 1" = 20'-0"

FIG 96 - SECTION AA

THE END IS JUST THE BEGINNING

SECTION B-B



THE SYNOPSIS OF THE FIRST PARTITION.

Their Causes, Subs. 1.	Impulsive;	Sins, concupiscences, &c.
	Instrumental;	Intemperance, all second causes, &c.
In diuersa, consider, Sec. 1. Mark 1.	Of the body	Epidemical, as Plague, Peste, &c.
	Or	Particular, as Gout, Dropsy, &c.
Definition, Member, Division, Subs. 2.	Of the head or mind, Subs. 3.	In disposition; as all perturbations, evil affections, &c.
	Or	
Habit, as Subs. 4.	Or	Dotage
		Frenzy.
Its Equivocations, in Disposition, Improper, &c. Subs. 5.		Melancholy.
		Ecstasy.
Mem. 2. To its explanation, a discription, in which observe parts of Subs. 1.	contained as	Lycanthropia.
	or	Chorus sancti Vit.
Melancholy, in which consider	containing	Hydrophobia.
		Passion or obsession of Devils.
		Melancholy. See 7.
Mem. 3. Its definition, name, difference, Subs. 1.	Humours, 4. Blood, Pleura, &c.	
	Spirits; vital, natural, animal.	
The part and parties affected, affection, &c. Subs. 2.	Similar; spermatical, or flesh, bones, nerves, &c. Subs. 3.	
	Disimilar; brain, heart, liver, &c. Subs. 4.	
Proper to note, as	Vegetal. Subs. 5.	
	Sensible. Subs. 6, 7, 8.	
	Rational. Subs. 9, 10, 11.	
	Of the head alone, Hypochondriacal, or windy melancholy. Of the whole	with their severa causes, symptoms, promostics, cures

SCALE: 1" = 20'-0"

FIG 97 - SECTION BB

THE END IS JUST THE BEGINNING
SECTION C-C

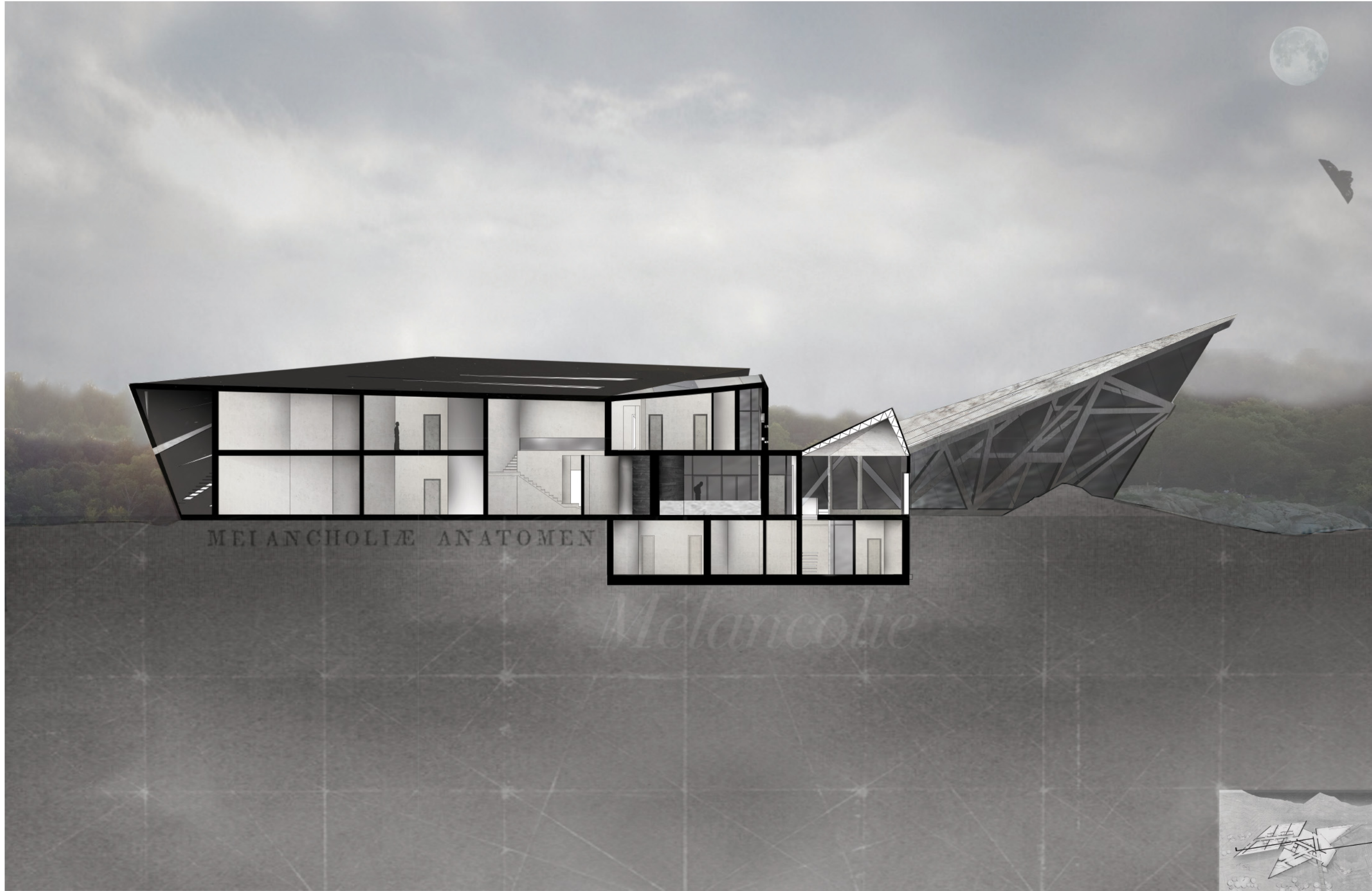
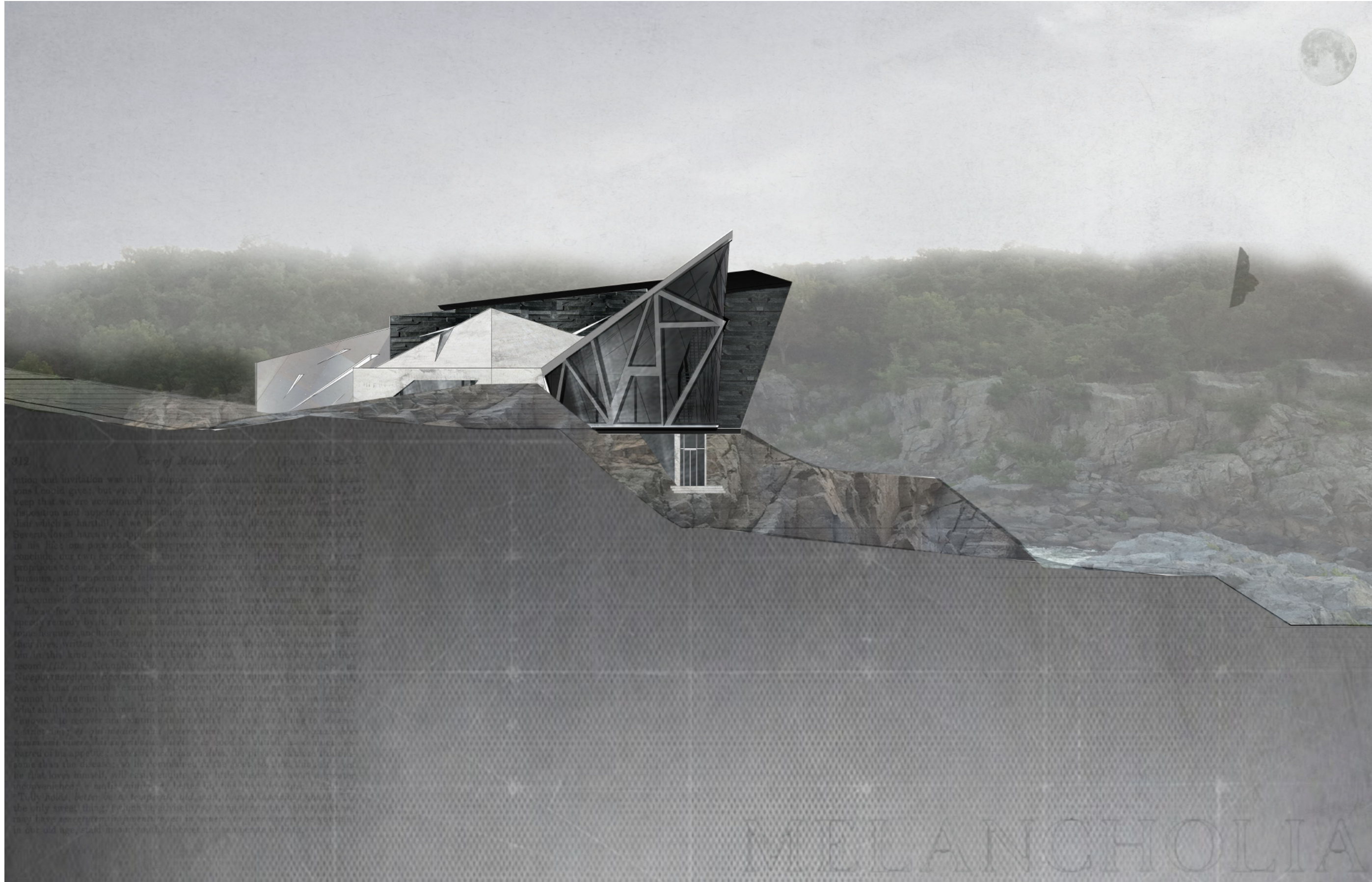


FIG 98 - SECTION C

SCALE: 1" = 20'-0"

THE END IS JUST THE BEGINNING
NORTHERN ELEVATION



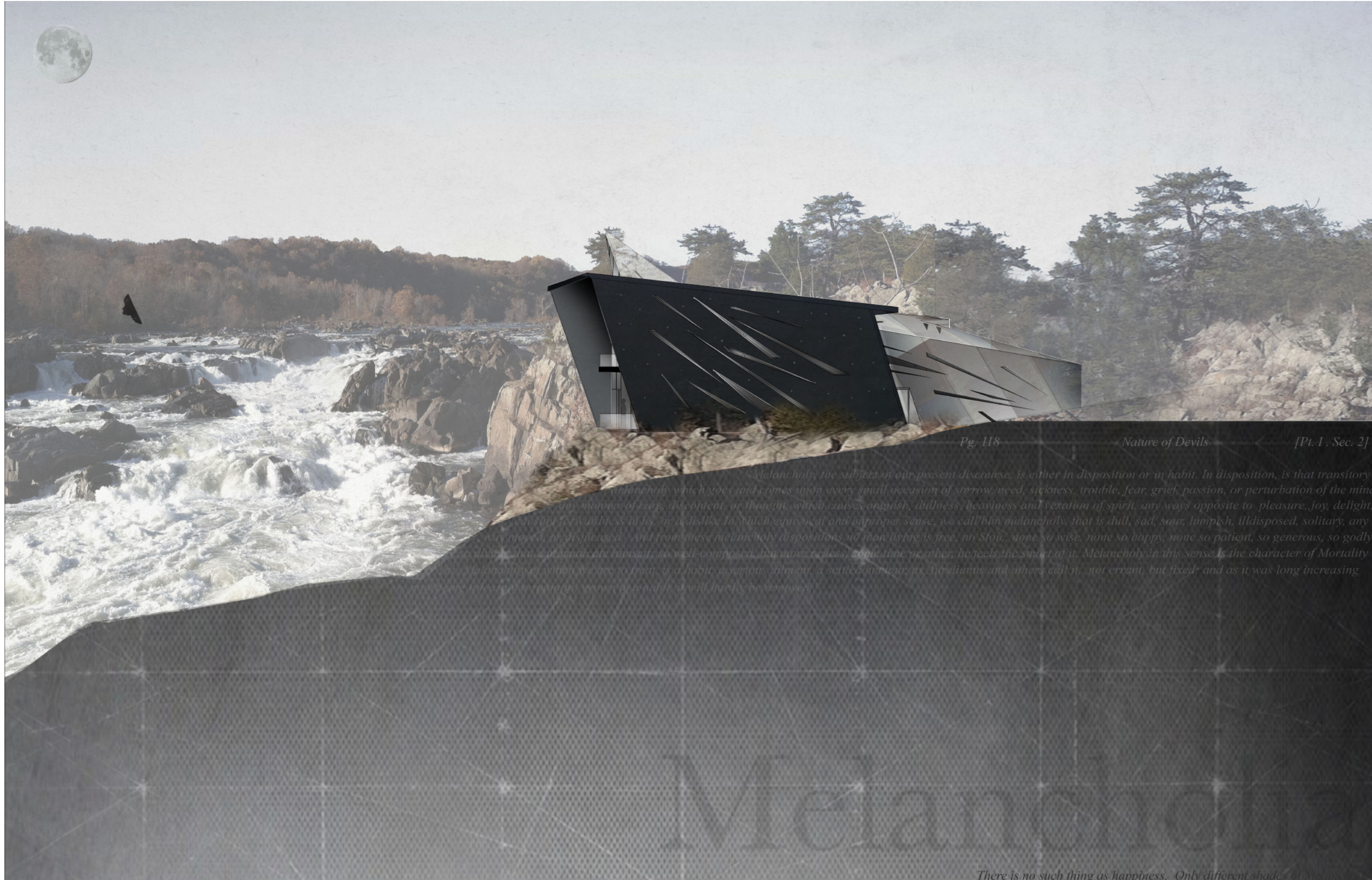
112
...and invitation was still an important element in the design process. The building was designed to be a place where people could gather and share their experiences. The design was a result of a collaborative process between the architect and the client. The building was designed to be a place where people could gather and share their experiences. The design was a result of a collaborative process between the architect and the client. The building was designed to be a place where people could gather and share their experiences. The design was a result of a collaborative process between the architect and the client.

MELANCHOLIA

SCALE: 1" = 20'-0"

FIG 99 - NORTHERN ELEVATION

THE END IS JUST THE BEGINNING
SOUTHERN ELEVATION



Pg. 118

Nature of Devils

[Pt. I, Sec. 2]

Melancholy, the subject of our present discourse, is either in disposition or in habit. In disposition, is that transitory melancholy which goes and comes upon every small occasion of sorrow, need, sickness, trouble, fear, grief, passion, or perturbation of the mind by any manner of care, discontent, or thought, which causes anguish, dullness, heaviness and vexation of spirit, any ways opposite to pleasure, joy, delight, and merriment in us, or a dislike. In which equivocal and improper sense, we call him melancholy, that is dull, sad, sour, lumpish, illdisposed, solitary, any way moved, or displeased. And from these melancholy dispositions no man living is free, no Stoic, none so wise, none so happy, none so patient, so generous, so godly, so divine, that a philosopher himself, so well-composed, but more or less, some time or other, he feels the smart of it. Melancholy in this sense is the character of Mortality. Melancholy of which we are to treat, is a habit, a serious ailment, a settled humour, as Aetolianus and others call it, not errant, but fixed; and as it was long increasing, and long ingrained, it will hardly be removed.

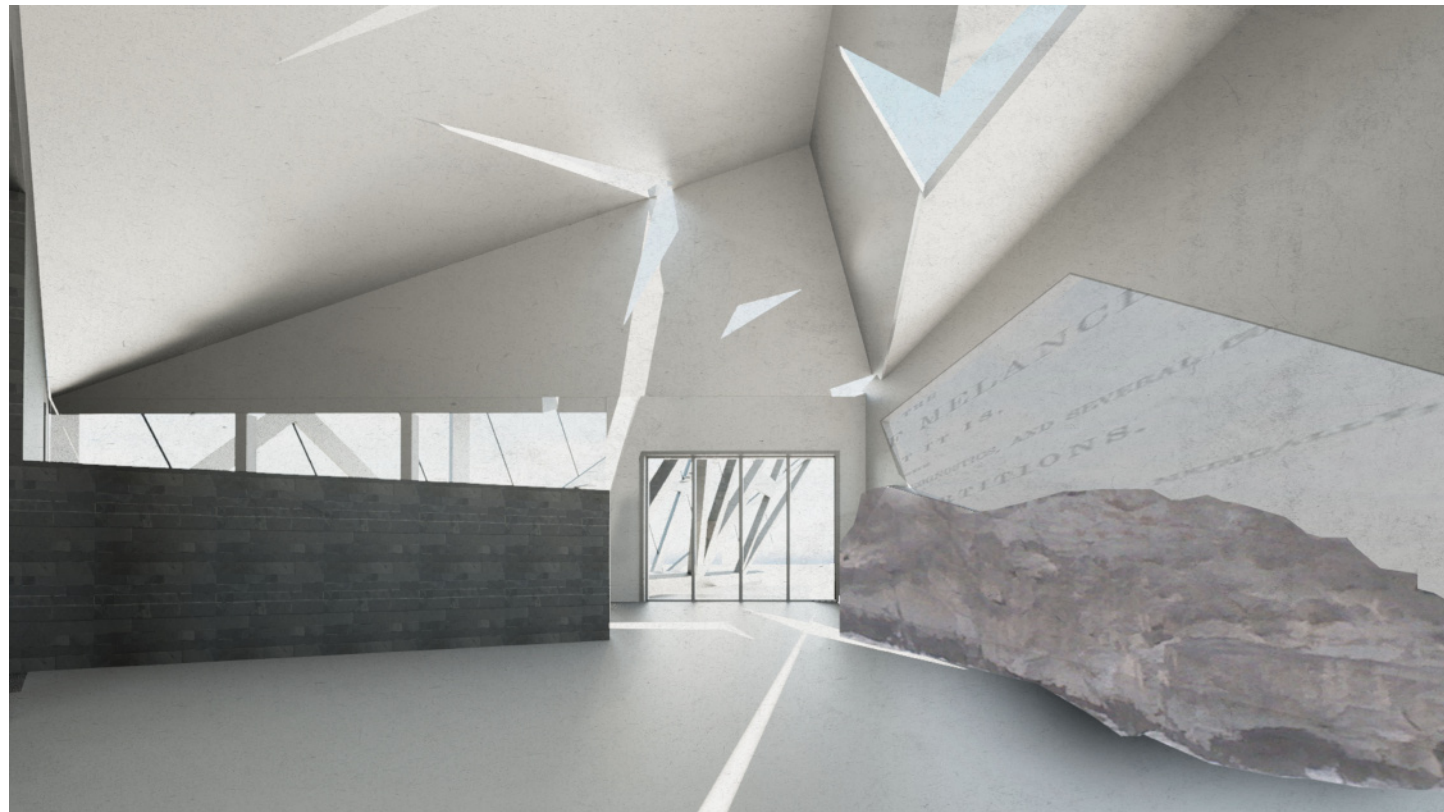
There is no such thing as happiness. Only different shades of melancholy.

SCALE: 1" = 20'-0"

FIG 101 - SOUTHERN ELEVATION

THE END IS JUST THE BEGINNING

RENDERINGS



ENTRANCE

FIG 102- ENTRANCE RENDERING

The building built on the rock will be primarily two floors. During the excavation process of the site, the chipped away stone will be used as aggregate to be mixed into the concrete flooring. The natural stone of the site will make appearances throughout the building exposing the earth to the interior.



FIG 103- MEDITATION WING RENDERING

MEDITATION AND REFLECTION WING - CANTILEVERED WEDGE

The glass peak was designed as a passage that would require great determination. You would walk up two flights of stairs against a glass wall overlooking the water, to get to the viewing platform. At this point will reside the ultimate meditation and reflection moment in the building.

Structural elements in the glass peak animate the interior space with scattered light, diffused by a buffed matted glass hued to a dark grey to escape a harsh light.

THE END IS JUST THE BEGINNING
RENDERINGS



A PLACE TO READ AND WRITE YOUR DEMONS

FIG 104- LITERATURE WING RENDERING



FIG 105- DARK CORRIDOR RENDERING

DARK CORRIDORS, BATHED IN OBSCURE LIGHT

THE END IS JUST THE BEGINNING
RENDERINGS



RESIDENCE FOR A DOCTOR

FIG 106- BEDROOM FOR THE DOCTOR RENDERING

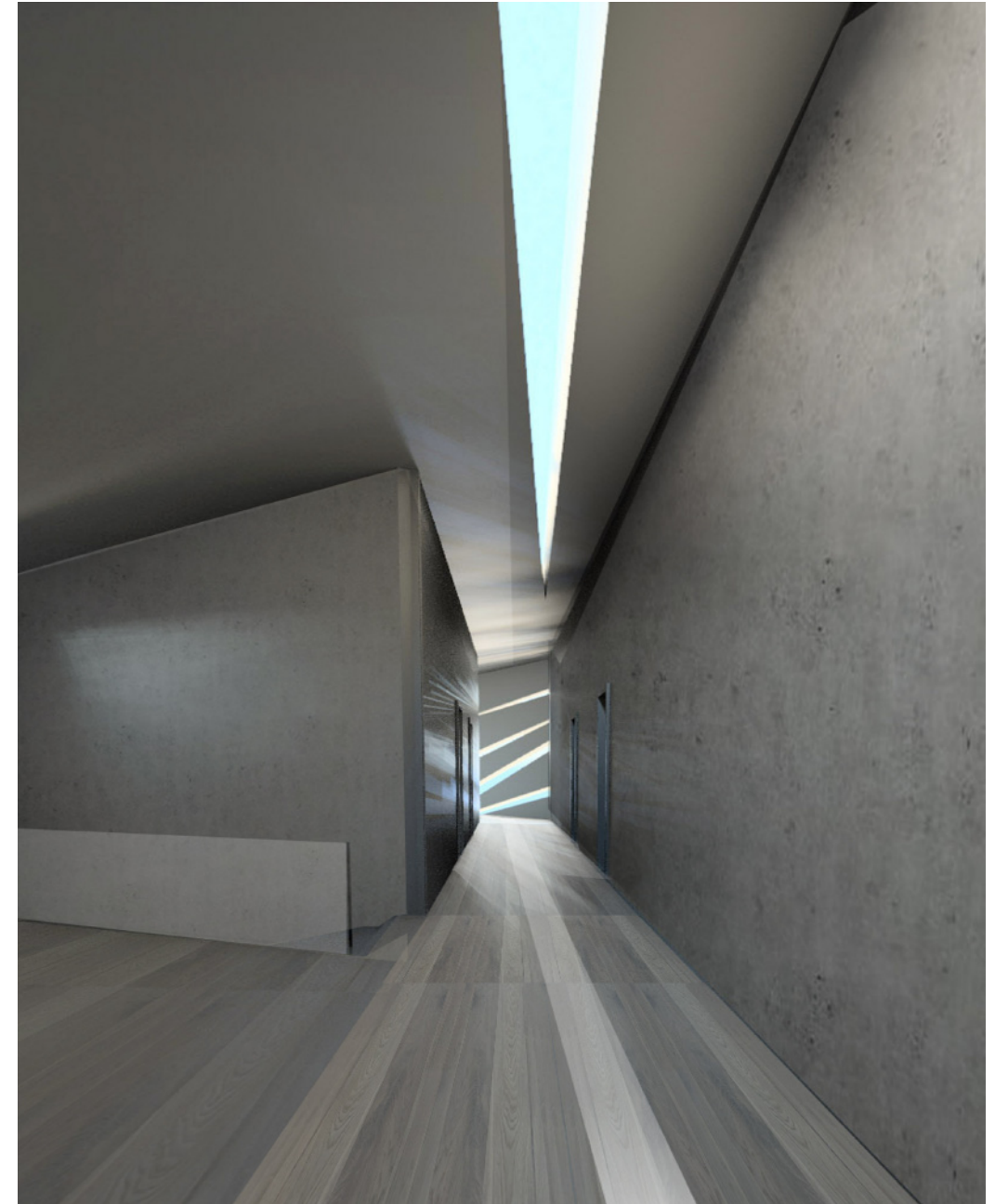


FIG 107- RESIDENTIAL UNIT HALLWAY RENDERING

RESIDENTIAL UNIT HALLWAY

THE END IS JUST THE BEGINNING
RENDERINGS

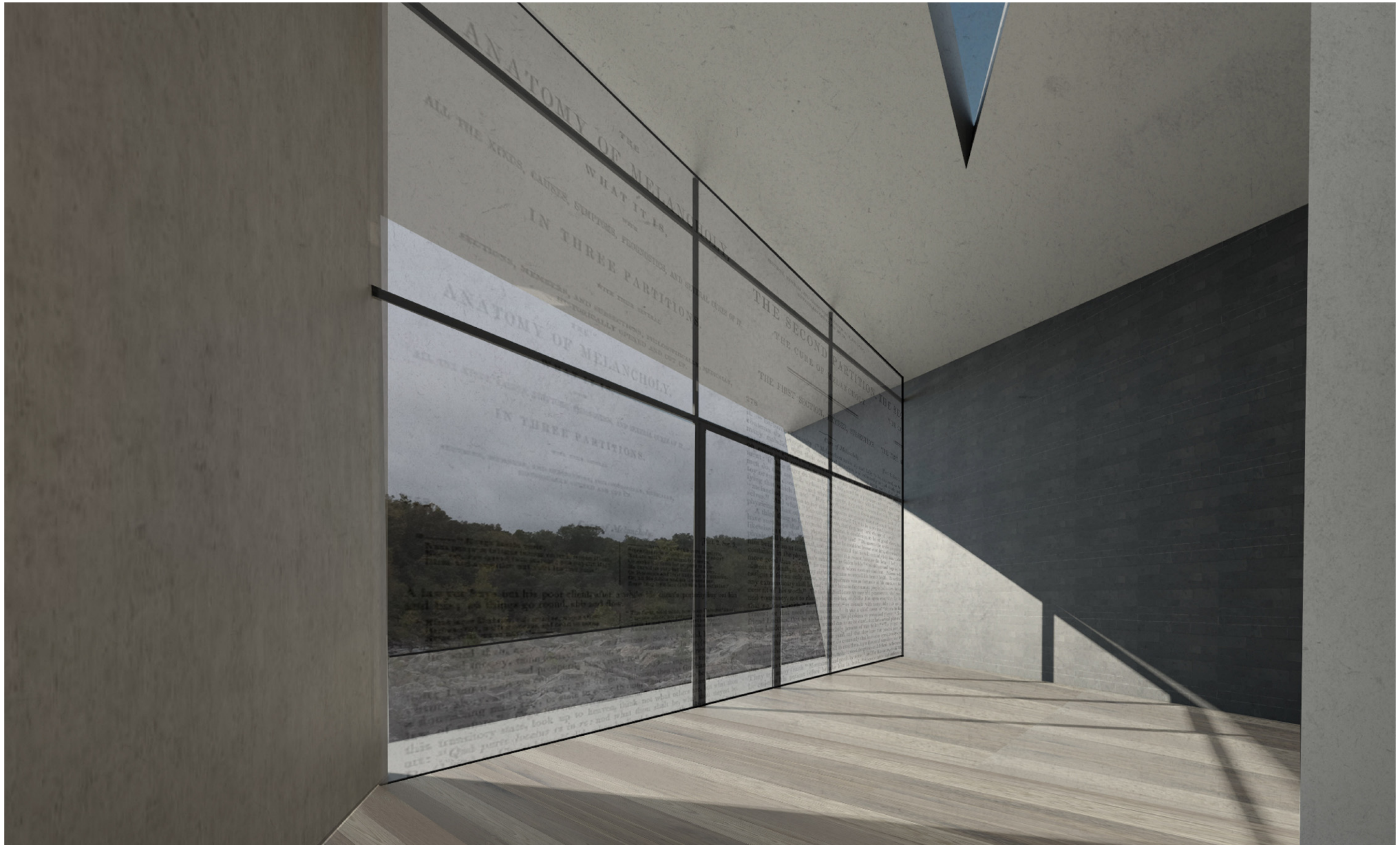


FIG 108- RESIDENCE FOR A PATIENT RENDERING

RESIDENCE FOR A PATIENT

THE END IS JUST THE BEGINNING
FINAL MODEL REPRESENTATION



FIG 109- FINAL MODEL a

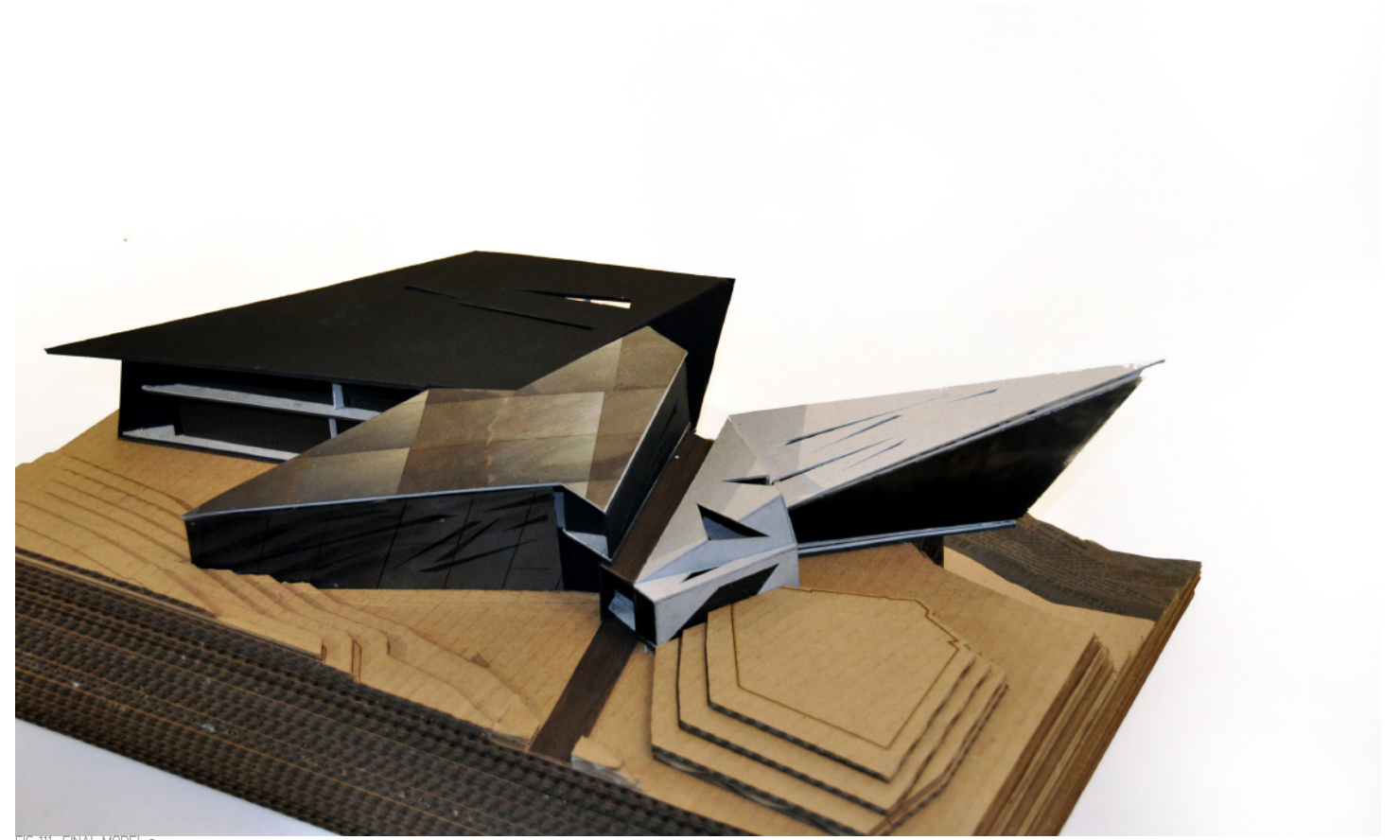


FIG 111- FINAL MODEL c



FIG 110- FINAL MODEL b

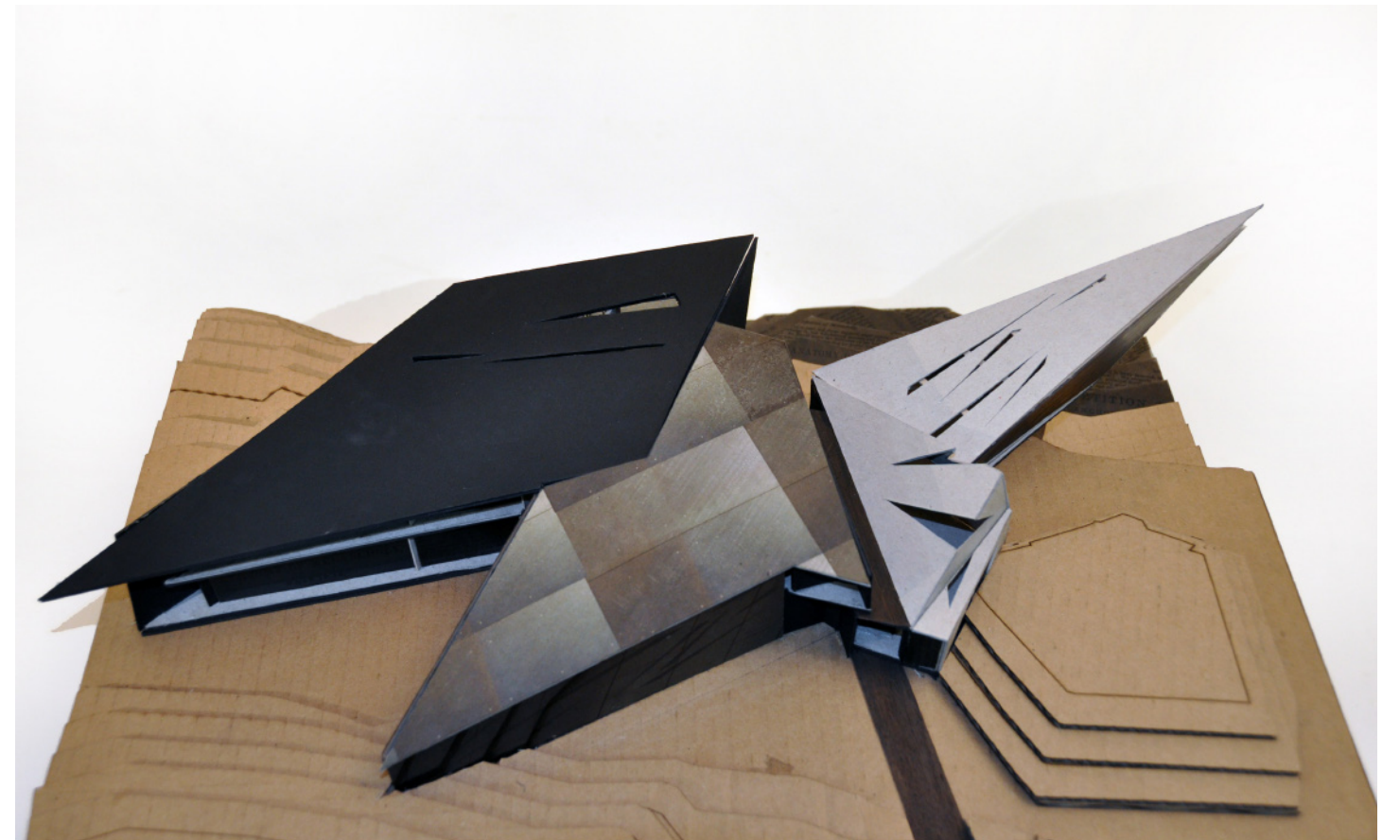


FIG 112- FINAL MODEL d



FIG 113- FINAL MODEL e

Lightly, a melancholic can be someone who is boundlessly capable and insightful while at the same time, suffering a deep and tormenting anguish. In this dual reality of sanity and insanity exists a world of complexity and possibility. The architecture and program had to show suffering while at the same time project possibility and hope.

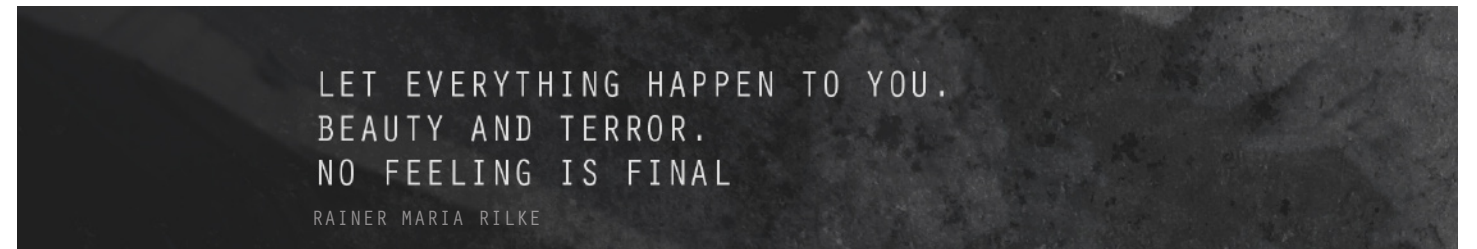


FIG 114- IMAGE QUOTE: RAINER MARIA RILKE

IMAGE CREDITS

- + 'GREAT FALLS, MD.'" MAP. *GOOGLE MAPS*. GOOGLE, 23 JULY 2009. WEB. AUGUST 2012
- + ARCHDAILY.COM

BIBLIOGRAPHY

- + YANNI, CARLA. *THE ARCHITECTURE OF MADNESS: ASYLUMS IN THE UNITED STATES* U OF MINNESOTA PRESS 2007
- + HILDEBRAND, GRANT. *ORIGINS OF ARCHITECTURAL PLEASURE*. LOS ANGELES. UNIVERSITY OF CALIFORNIA PRESS. 2009
- + DE YOUNG, MARY. *MADNESS: AN AMERICAN HISTORY OF MENTAL ILLNESS AND ITS TREATMENT* MCFARLAND, 2010
- + BURTON, ROBERT. *THE ANATOMY OF MELANCHOLY*. VERNOR, HOOD, SHARPE 1806
- + ARCHDAILY.COM
- + TO WRITE LOVE ON HER ARMS : < [HTTP://TWLOHA.COM/LEARN](http://TWLOHA.COM/LEARN)>

THE END