

**BUILDING FOR A NATURE - ORIENTED SPIRITUALITY:
A Gathering For The Cross - Quarters**

by
Scott R. Pollack
BSAD, Massachusetts Institute of Technology
Cambridge, Massachusetts
February 1986

SUBMITTED TO THE DEPARTMENT OF ARCHITECTURE
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Signature of the Author _____

Scott R. Pollack, Department of Architecture
8 February 1991

Certified by _____

Imre Halasz
Professor of Architecture
Thesis Supervisor

Accepted by _____

Thomas Chastain
Assistant Professor of Architecture
Chairman, Departmental Committee on Graduate Studies

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OF TECHNOLOGY

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Submitted to the Department of Architecture on 8 February 1991 in partial fulfillment of the requirements for the Degree of Master of Architecture

ABSTRACT

This thesis is a proposal for a way of building for a Nature-Oriented Spirituality. It begins an exploration into what a community might look like for people who see the land and the seasons as the generators of life. This process requires that the link between belief and physical form be made explicit and what this implies about the places that we make and inhabit.

The project is a Ritual Community, a home and gathering place for the EarthSpirit Community. EarthSpirit is a New England based organization of individuals and groups whose beliefs are based generally on pre-Judeo / Christian myths and traditions, especially those of northern Europe and the British Isles. It is a spiritual construct quite different than that of the society at large, with profound implications both for the social and built environment. Since the late Middle Ages the practice of these beliefs has been out of necessity secretive and underground. Therefore there is no modern and little historical built precedence from which to start.

The development of an attitude about both the landscape and how to place buildings within it is the central issue of this thesis. Rather than being prescriptive, an attitude provides guidance in how to approach the design and building processes without requiring use of a specific "style" of constructional system. By attuning the attitude toward physical form with the general attitudes and beliefs of a community, the outcome of the building process should provide an appropriate environment for that community's life and activities.

The basic Pagan and Wiccan beliefs are an understanding and abstraction of Nature and the cycles of the seasons. Building a community for Pagans and Witches implies that appropriate attitudes can be found in

understanding how the landscape behaves and using that understanding as the basis for building. Since the community accepts the physical character of the Universe as real and important, it is that which we can experience in the world that should guide how we integrate ourselves into Nature. We too are part of nature, not outside of it, and so part of building is finding a balance between the willful act of changing the environment to support us and allowing the land to continue on with its own business of fertility, growth, decline and death.

The narrative character of shared symbols and geometries also have a place in the making of the built environment, their purpose to tell a story, to provide specific associations with the beliefs of the community. Where the narrative character of the building is it's most important feature, such as in the Ritual Building, these will come into use directly. In general, however, it is what we learn from the landscape which will generate an appropriate building method.

Thesis Supervisor: Imre Halasz
Title: Professor of Architecture

Acknowledgements

My thanks to:

The EarthSpirit Community, for providing an interesting thesis topic, the context within which this exploration could happen and the inspiration of knowing that there are people out-there who care about this as much as I do;

Andras and Deidre for time, effort and interest in this process of transformation;

My parents and family, for taking this all quite well;

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Don and Sue, for the criticism, whether I wanted it or not;

My thesis elves, Sean, Marnie, Carla, Loren and Sue, again;

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Maurice Smith, for providing the construct in which this could make some sense, even if I did build a "crater covered with an umbrella";

Julie Moir Messervy, for providing that extra level of content and interest;

Imre Halasz, for making me reconsider, and reconsider, and reconsider my preconceptions;

Carolyn, for distracting me, alot;

Dawn, for everything, always.

TABLE OF CONTENTS

Abstract	iii
Acknowledgements	iv
Table of Contentsvi
Introduction:	
1000 Pagans Running Around Naked In The Forest: Let's Build It	1
Chapter 1:	
A Gathering For The Cross-Quarters	3
1.1 The EarthSpirit Community	4
1.2 Festivals and Gatherings	5
1.3 Architectural Program	6
1.4 The Site	11
1.5 Site Plan	12
Chapter 2:	
A Position From Which To Build	23
2.1 The Social Construction of Form	24
2.2 Form Behavior	25
2.3 Narrative and Behavior	27
2.4 An Example: The Shakers	28
2.5 A Wiccan Way of Seeing The World	31
2.6 Beginnings of a Wiccan Way of Building	32
Chapter 3:	
Learning From The Landscape	35
3.1 New England	36
3.2 Landscape Behaviors	38
3.3 Using Landscape Behaviors	48
Chapter 4:	
A Magical View Of The World	55
4.1 A Witch's Cosmology	56
4.2 Magic	57
4.3 Symbols / Myths / Metaphors	59
4.4 Love Is The Law, Love Under Will	59
4.5 Pentacle	60
4.6 Circle	61
4.7 Web of Fate	61
4.8 The Directions	62
4.9 Correspondences	63

4.10	The Sabbats	64
4.11	The Esbats	65
4.12	The Form of The Ritual	65
4.13	The Ritual Building	67
Chapter 5:		
	Building For a Nature-Oriented Spirituality	79
Bibliography		81



1000 Pagans Running Around Naked In The Forest: Let's Build It!

First of all, we are Witches. It is important to understand and accept that in reading this thesis. We follow traditions that are old - often older than Christianity and the *civilizing* of the world. Witchcraft and much of modern Paganism is rooted in northern Europe, the traditions of the peasants and farmers, the knowledge of the wise women and old men who were the healers and leaders of the common people.

"We gather at the time of the full to moon, to celebrate our connections to the cycles of the seasons..."

We "experience ourselves and everything that exists as vital parts of the whole of nature, understanding that all things in the Universe interact in both a physical and spiritual relationship" (EarthSpirit, 1). Not separate or outside, but one with. Through ritual we attune ourselves with the cycles of the Earth, the Mother of all, tapping into the powers that flow through and are the basic fabric that is the Universe. We name that power in its various aspects and attributes as the Goddess and God and the four elements of Earth, Air, Fire and Water.

We practice magic.

We believe that through will it is possible to cause change; both on the physical and psychic planes. That with a clear intention and using techniques that have been passed down in many traditions throughout the world, it is possible to bend things into a new shape. And that while we do not completely understand all the forces and energies that are at play in the Universe, we know that even those which are not physical are real and can be worked with.

We are mothers and fathers, sons and daughters. We have families and friends. We are farmers, doctors, teachers, healers, engineers, clerks, architects, storekeepers and housewives. We have had to hide from a society that would neither accept nor understand us and watch our symbols and ceremonies stolen, misunderstood and desecrated.

We have watched the Earth brought close to ruin.

This thesis is about finding built form for what we believe and how we hope to live as a community. As we come out of the "Broom Closet", we have the opportunity to reconsider the way we place ourselves into the landscape, to change the way we make and build to match what we believe. To live in harmony and balance with the Earth, to heal by what we make.

For architecture is a process of transformation, and transformation is the very essence of magic.



CHAPTER 1: A GATHERING FOR THE CROSS-QUARTERS

"It was twilight and there was a gentleness in the air. As I heard the distance sounds of flutes and drums, I felt a thrill of recognition, as if something I had felt fleetingly in rare moments of my life, something beautiful beyond words to describe, something I had sought for, was beckoning to me...I felt the music flow throughout my body and felt grounded in the earth...But it was not the music, but some feeling or energy behind it, a communion of consciousness that infused it." (1, 428)

It is sunrise. To the east, the sky is now bright, the disk of the sun just appearing above the horizon in between the clouds that dropped a heavy rain the night before. Between the tents and cabins, a few people are walking slowly, ringing bells quietly to announce the start of another day.

A few bleary people emerge from sleeping bags and beds, look outside and happily see a blue sky. Perhaps the rain has finally ended. They gather, in small groups within their living areas, and together greet the new day, the sun. They sway, chant, quietly sing, and talk about their dreams from the night before and their intentions for the day ahead.

More people are awake now, the showers running, the morning food shift already in the kitchen making breakfast, and gallons of coffee. Others, of course, are heading the other way, perhaps stopping into the dining hall for

some water or tea before they go to sleep, not having slept the night before. Some days beginning, others just ending.

So begins a day at Rites of Spring, which will include work shifts, workshops, rituals, eating, singing, dancing and concerts. This thesis is about how to make a Ritual Community, a place designed specifically for Rites and these types of activities. A home and Gathering place for the EarthSpirit Community, attuned with how we might live as a community, do live as a community four times a year.

1.1 The EarthSpirit Community

"The EarthSpirit Community is an extended network of Pagans and like-minded individuals which is centered in the Boston area, although membership extends nationwide and into several other countries.

"Paganism is a spiritual path rooted in ancient European traditions which have as their core a respectful awareness of the sacredness of the Earth. Pagans experience ourselves and everything that exists as vital parts of the whole of Nature, understanding that all things in the Universe interact in both a physical and spiritual relationship.

"The EarthSpirit Community was founded in 1980 by Andras Corban Arthen, Deidre Pulgram Arthen and other members of the Athanor Fellowship, and is legally incorporated as a non-profit educational and cultural organization. The aims of EarthSpirit are to help develop Pagan concepts and attitudes for





living in the present Age, to encourage communication and understanding among Pagans of different traditions and ideologies, to provide opportunities for shared spiritual experience, and to help educate the general public concerning Earth-centered spirituality." (EarthSpirit)

EarthSpirit sponsors four major Gatherings a year, drawing attendees from across the U.S. and abroad, as well as a number of publications, classes on Paganism, Wicca and Shamanism and many seasonal, open circles in the Boston area. The community of this thesis is intended to provide places for all of these activities as well as a small permanent community of EarthSpirit members.

1.2 Festivals and Gatherings

"Pagan festivals are the meeting of the tribes. You come from different parts of the country, from different trainings, and traditions. You may have read some of the same books. You meet people from all spiritual backgrounds and all levels of spiritual growth. You see the whole spectrum of our belief and practice in a few days...And you find that you are not alone and you understand this three dimensionally. You have danced it, sung it, cried it, let it loose through every possible human sense." (1, p.430)

With the dramatic growth in size and openness of the Pagan and Wiccan communities in the U.S. during the last two decades, festivals have developed where groups and individuals can gather in a public and social way. Of the

four per year that EarthSpirit sponsors, Rites of Spring is the largest and oldest Pagan festival in the country. These festivals have become an integral part of the growth of the Pagan movement in the U.S., providing places where inexperienced people and newcomers can learn about the movement and its beliefs, as well as providing a way for established groups and individuals to develop a more extended, permanent community.

For days and even a week at a time, large numbers of pagans can gather in a single place and see what it would be like to live as a true community. Pagan Gatherings have been doing this since the late 1970's, and it is upon these experiences that this work is based. And while there are a number of Pagan owned sites around the country, there have been no direct attempts to find what the architectural form of this type of community might be.

1.3 Architectural Program

There are five major components of the program. Each has been explored for it's implications to the site plan as well as for it's general architectural character and issues it raises. Some of specific buildings, such as the dining hall and cabins, have been explored in more depth. Only the Ritual Building, however, has been developed in depth.

Dining Hall

dining @ 12 sf per occupant	9,600 sf
kitchen @ 2 sf kitchen per 3 sf dining incl.	
food storage	1,500 sf
cold	475 sf
freezer	225 sf
bulk	800 sf
other storage	500 sf
Total	6,200 sf
garbage incl. for recycling	500 sf
dish wash	250 sf
staff office	120 sf
toilets @ 12 sf per every 12	800 sf

Organized Activities

office for programming coordinator (near operations)	100 sf
2 information centers, indoor and outdoor	30 sf
10 workshop spaces for 15 people @ 15 sf per	2,250 sf
4 workshop spaces for 25 people @ 15 sf per	1,500 sf
lounges at cabins (sf already included)	
outdoor workshop and meeting areas	

Theater

black box theater for 350 @ 12 sf per person	4,200 sf
stage	800 sf
toilets	350 sf
storage and scene shop	1,200 sf
rehearsal room	200 sf

1.3.1 Ritual Community

The majority of the site is the ritual community would be used for the four seasonal Gatherings. It provides a setting for retreats and conferences for as many as 1,000 people, with housing provided both indoors and in camp-sites.

The four parts of the Ritual Community are:

1.3.1.1 The Village Center

This is the functional heart of the community center. A cluster of buildings and outdoor spaces, the Village Center is where people spend the majority of their time, either doing workshifts, in organized activities or just hanging out.

This area ties together the living clusters and camping areas, acting as the reference area for movement through the site. The components of the Center include:

Dining Hall: The program calls for the site to serve up to 1,000 people at a time. Presuming that some of them will cook for themselves, the kitchen and dining areas must be able to accommodate at least 800 at a time, although not necessarily in a single space. The dining room needs to accommodate other uses such as dancing with a minimum of difficulty, as well as being a 24-hour focus, especially coffee drinking late at night.

Organized Activities: The bulk of the activities that go on during a Gathering involve workshops, performances, meetings and small rituals that are run by the participants. Spaces, of varying sizes and types, are provided both in- and out-of-doors.

Theater: A simple theater, for performances and concerts is required for night-time and conference needs. Seating 350 people, this must be accessible for use at times when there is no Gathering in progress.

Childcare: There are a growing number of children, both toddlers and adolescents, in the community who require some supervision and organized activities during Gatherings as separate groups.

Aphrodite's Temple: "All acts of love are my worship" is a common part of the Charge of the Goddess. The "Temple" provides a distinct place for sensual activities including massage, hot-tubbing as well as a comfortable place to go without clothing even during inclement weather.

Restoration Roadhouse: A place outside the flow of normal activities for hanging out and for relief from the goings on of the Gathering. Due to its nature and its use late at night, it should be located away from other uses.

Bath House: For use both recreationally and ritually, it is modeled on the Japanese tradition, for group activities and personal cleansing. Located adjacent to Aphrodite's Temple, it may also serve some of the bathing requirements for campers.

Healer's Hut: More than simply a first aid station, this is also a time out place for those who are over-extended or unsettled. Staffed 24 hours a day, treatment is provided to those who are injured, ill, and those who need a short term or overnight "hospice" setting.

Merchants: Like a bazaar or market, this area is a combination of outdoor and partially protected areas used by Gathering participants who also provided a wide variety of items for sale.

1.3.1.2 Temporary Housing

Bed space is needed for up to 1,000 people, with 700 of them housed in cabins. Since the intention is to build community, if only for a week at a time, the housing is clustered in four groups to attain some type of village atmosphere. Two of the four clusters are heated for use during all four seasons, while the other are more simple shelters. Each of the cabins have beds for

Childcare

activity room for 20 toddlers @ 10 sf per	200 sf
activity room for 35 adolescents @ 15 sf per	535 sf
storage	100 sf
toilets	80 sf
office	80 sf
outdoor play area	

Aphrodite's Temple

temple for 25 @ 18 sf per	450 sf
hot tub	80 sf
bathroom with showers	150 sf

Restoration Roadhouse

lounge for 50 @ 16 sf per	800 sf
bathrooms	150 sf

Bath House

Bathroom for 50 @ 20 sf per	1,000 sf
Sauna	80 sf
Changing	120 sf
Toilets @ 12 sf per	48 sf
Showers @ 16 sf per	64 sf

Healer's Hut

office for 2	120 sf
exam / Treatment Room	120 sf
8 sick beds @ 35 sf per	280 sf
2 overnight beds @ 50 sf per	100 sf
storage	50 sf
2 bathrooms @ 35 sf per	70 sf
parking	

Merchants

partially protected selling area for
20 merchants @ 80 sf per 1,600 sf
protected storage @ 15 sf per 300 sf

Cabins

sleeping for 700 @ 32 sf per 22,400 sf
cabins for 8, 12 and 16
bathrooms @ 35 sf, 1 for every 12 2,000 sf
lounges in 4-season cabins @ 8 sf per
person 4,000 sf

Camping

bathrooms for 300 @ 35 sf, 1 for every 12
875 sf
fire-pits
RV parking area

Main Ritual Space - Indoor

Ritual Space for 750 16,250 sf
(provides space for a single circle of 175
people approx. 225 feet in
circumference, 55 foot radius)
Bread and Water Room 1,200 sf
Bathrooms 350 sf
Classroom 250 sf
Storage 400 sf

Main Ritual Space - Outdoor

Cleared, level ground for up to
300 people in a single
circle.

eight, ten or twelve, with shared toilet and shower facilities distributed throughout the site.

1.3.1.3 Camping

A variety of campsites, both in type and location, are required throughout the Ritual Community portion of the site. A variety of types and locations is needed to accommodate individuals, groups and families as well as varying desires for privacy. So while some should be located relatively close to the Village Center and bathroom facilities, many should be provided in more remote and isolated parts of the site.

1.3.1.4 Ritual Facilities

While ritual can happen anywhere, and indeed should, a precinct should be specifically set aside for organized ritual events. Separate indoor and outdoor ritual spaces for up to the entire 1,000 people are required, secluded from the living and communal areas. Adjacent to the Ritual Building, space for small groups including training rooms, storage, bathrooms and childcare are needed. Also located adjacent to or within the precinct should be a Burial Ground and sites for sweat lodges.

1.3.1.5 Operations

Not open to the general Gathering, these are the functions that are run by the core group and which make the Gathering function. Administration offices, a garage and shop and storage should be provided separate both from the core housing and the community center. Remote parking for up to 500 cars is needed, though car access through the inhabited portions of the

site would be limited. In addition, a small working farm with two gardens for herbs and vegetables, a greenhouse and possible some livestock would be operated by the operations staff but probably be located with the permanent community.

1.3.2 Core Living Group

There will be a number of families and individuals living at the site on a permanent or semi-permanent basis. The housing for these thirty to fifty people is located separate from the main body of the community, providing sufficient separation to insure the privacy of the residents from the Gatherings when desired. Similar to a co-housing model, some shared functions are provided, as well as some housing for individuals staying for extended, but not permanent, periods of time.

Office

Office for EarthSpirit Activities incl. records	250 sf
Office incl. switchboard and multiple staff	150 sf
Overnight loft	40 sf
storage for immediate need items (like tp and lost and found)	50 sf

Storage and Shop

Shop	250 sf
Storage	450 sf
Garage	500 sf

Parking

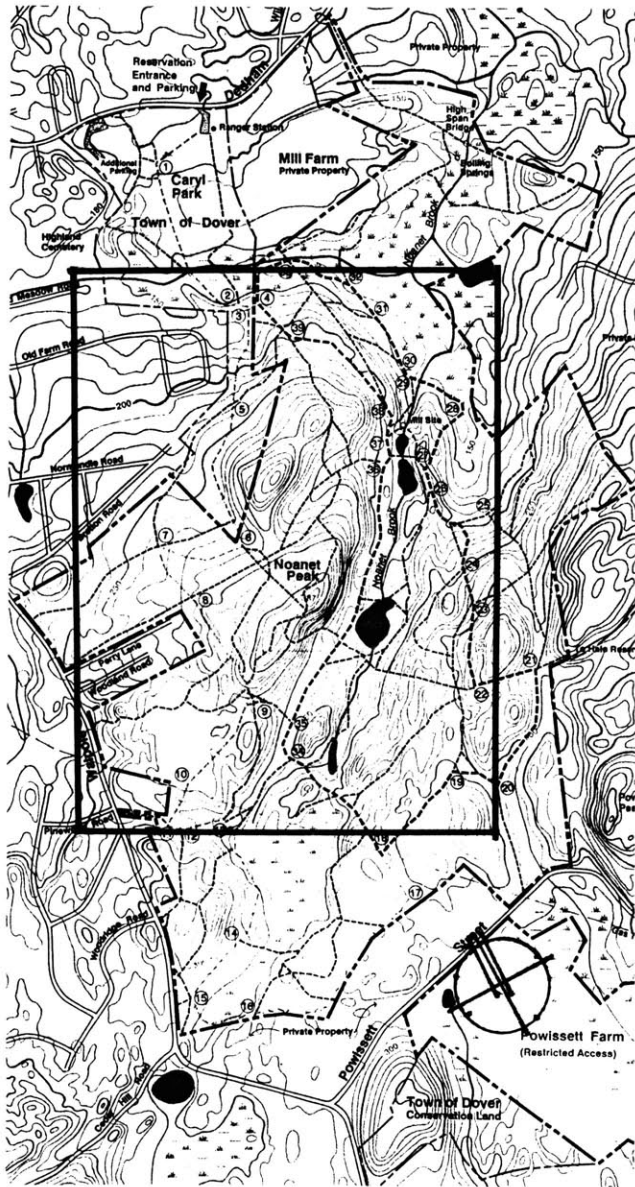
parking for 500 cars @ 175 sf per 87,500 sf (approx. 1.7 acres)

CORE LIVING GROUP

5 - Families of 4 @ 2,000 sf	10,000 sf
8 - "Families" of 2 @ 1,200 sf	9,600 sf
8 - Solitaries @ 900 sf	900 sf

Community Building	
Kitchen	200 sf
Dining	450 sf
Greenhouse /	

Wintergarden	400 sf
Bath-House	400 sf
Storage	100 sf
Extended Stay Apts	450 sf
Toilets	80 sf



1.4 The Site

The Noanet Woodlands is a 600 acre reservation in Dover, Massachusetts. A small valley located between two glacial ridges, there are four lakes formed by man-made dams in the valley, the north-most one which was used as a mill site in the nineteenth century. A tertiary growth forest, Noanet is kept by the Trustees of Reservations as a natural growth woodlands, meaning that other than clearing paths, the forest is left to grow naturally. There exists an extensive network of both large and small paths running throughout the site, the largest of which runs north south on the west side of the valley, just at the foot of the ridge.

There are three distinct macro-environments on the site. At the north end, there is a large, 150 acre wetlands area, which is not buildable at all. The southern end of the site is a 100 acre, mature pine forest, which 100 to 150 years ago was farmed. The majority of the site is the valley formed by two half-mile long ridges running north-south. The ridge on the east side is covered with deciduous trees, the west with pine.

The site appears relatively untouched by human intervention, other than the paths. This is not quite true, however. All of the lakes are man-made, with small dams located at the northern tips of them all. Small rubble walls crisscross the site, evidence of a previous agricultural use of the site. The most significant human intervention on the site is the dam at the northern-most lake, which was previously a mill site. The mill foundation still exists, leaving a

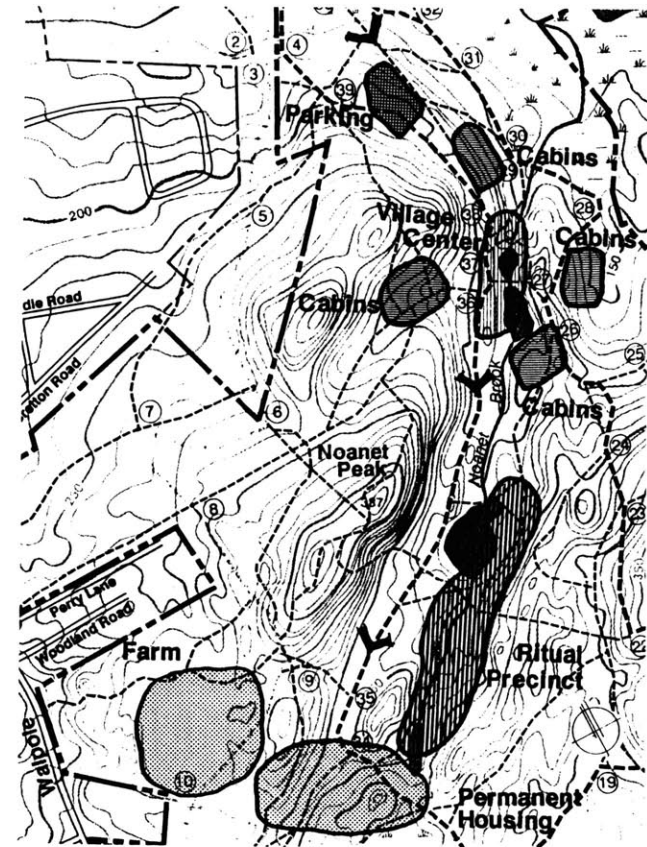
nineteen foot drop in the site, with a large, dry set stone wall and trough still there.

1.5 Site Plan

The site is entered from the north by car. Cars are parked in a large, existing utility clearing just north of the first lake and mill site. The ritual community is located in the northern part of the site, around the northern two lakes and in the hills to their east and west. The village center is located in a flat area to the west of the large lake, at the confluence of the major paths in that part of the site. The four housing clusters are located at varying distances around that; one in the saddle point of two small ridges to the west, one on the lake to the south, one in the valley to the north, and one in the wet area to the east.

The Ritual Precinct is located between the third and fourth lakes. The Ritual Building is located on an piece of land jutting into the eastern edge of the third lake, the Ritual Field in a new clearing just to the south of that lake. Following the stream south from there leads into a small boxlike valley, in which the burial ground lies.

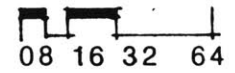
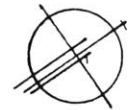
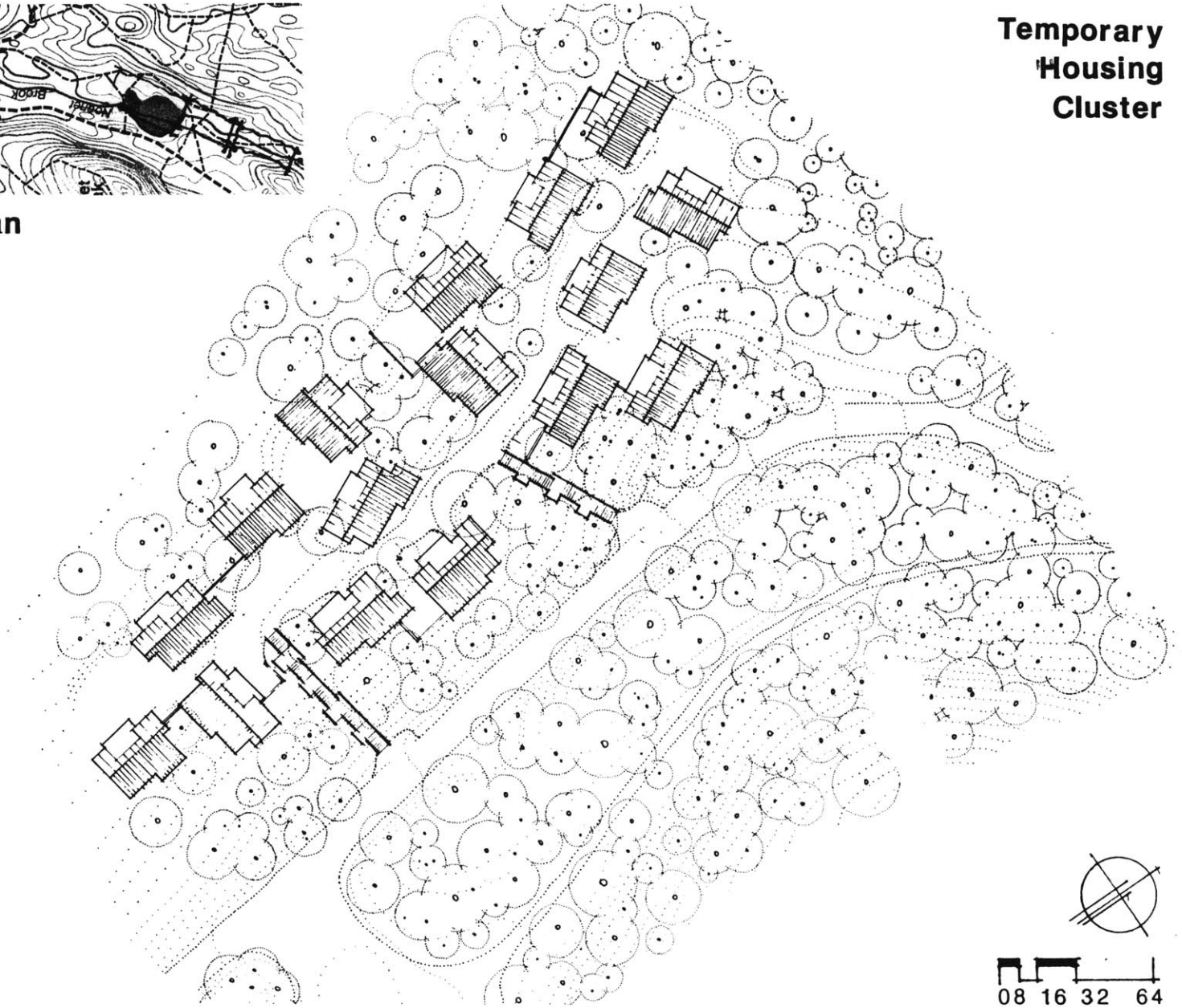
The Core Living Group and farm are located to the south of the fourth lake, in and around the Pine forest. This placement provides the core group with access to public roads without going through the rest of the Gathering as well as the main roadway through the site, at the base of the west ridge.

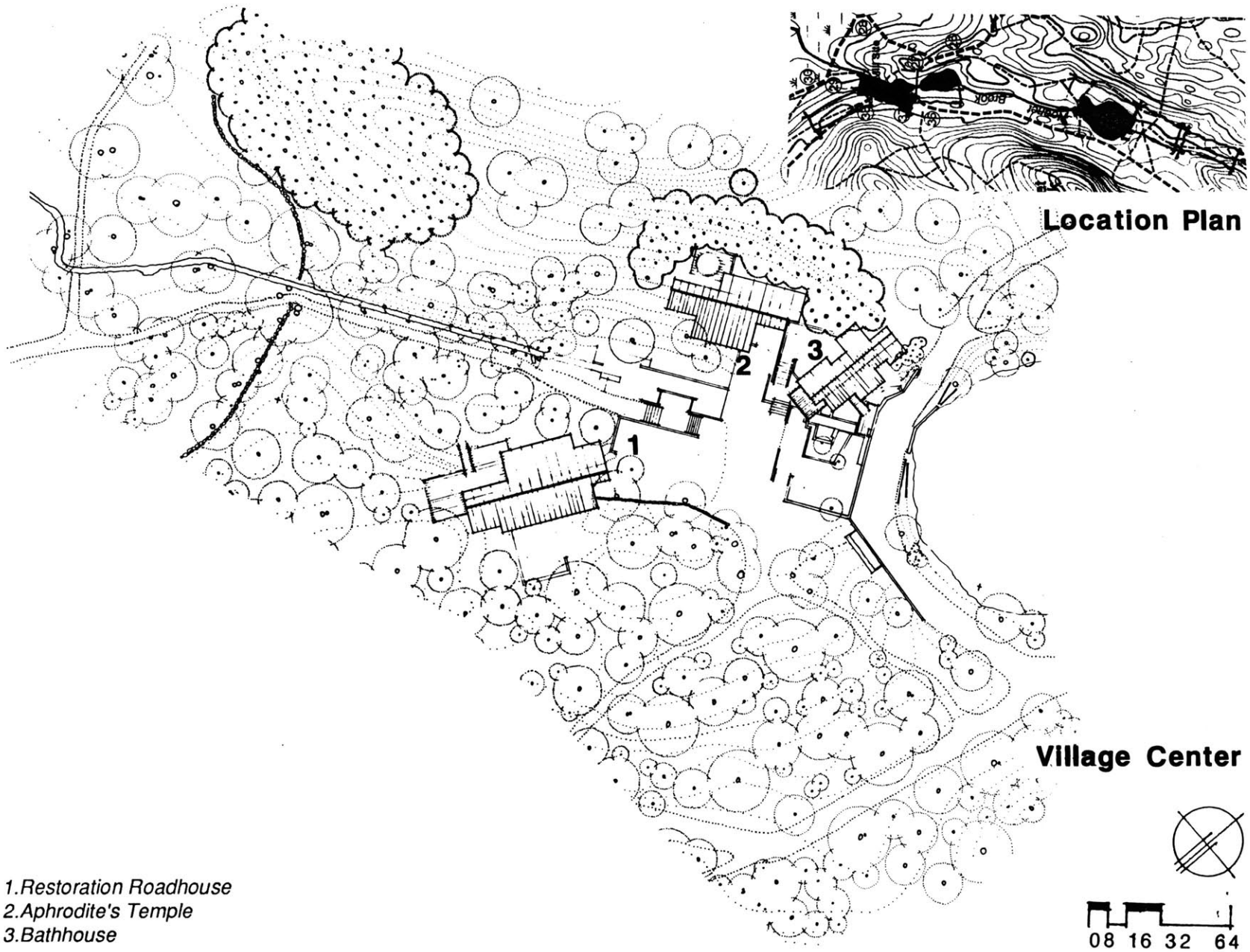




Location Plan

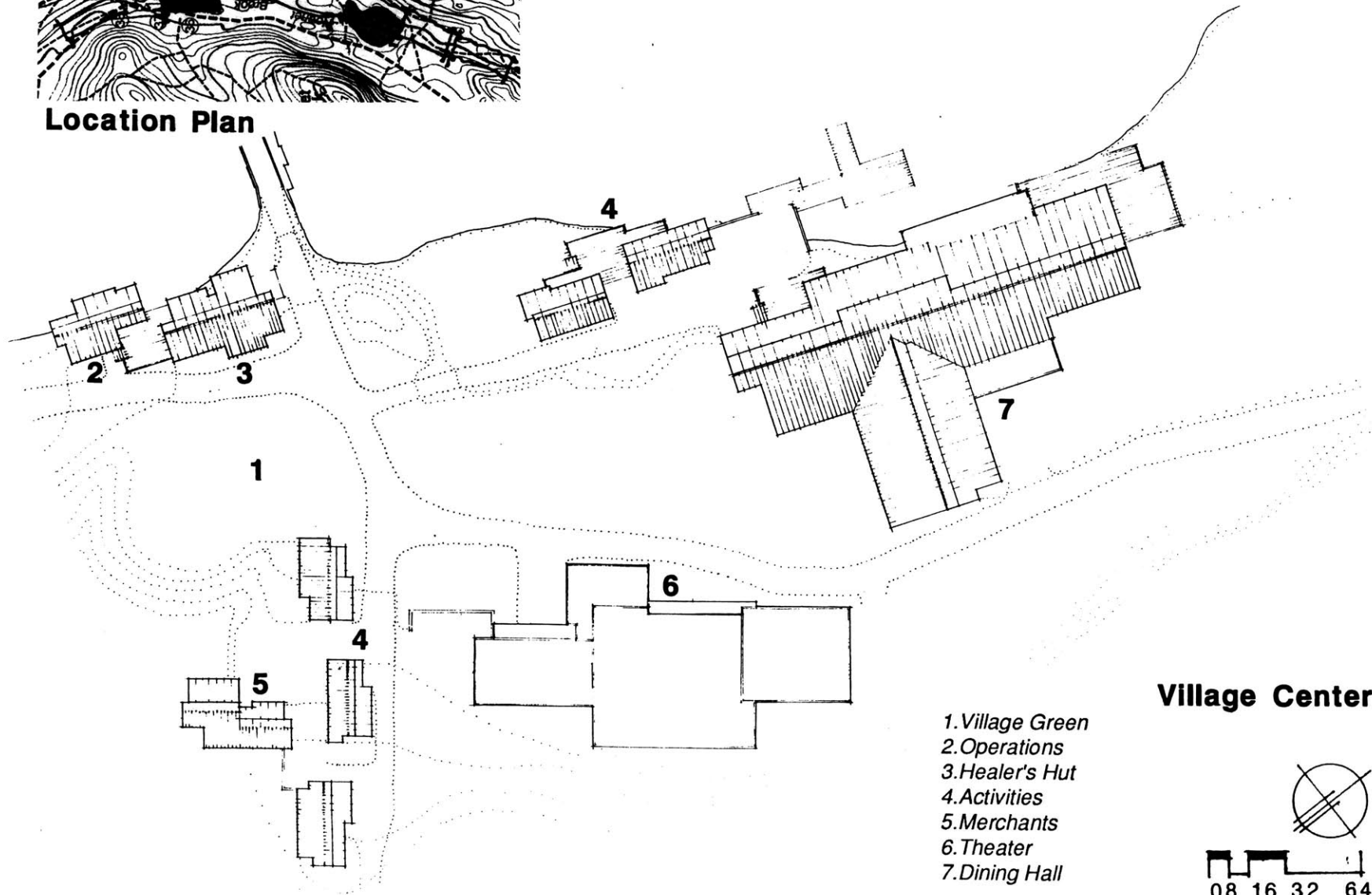
**Temporary
Housing
Cluster**





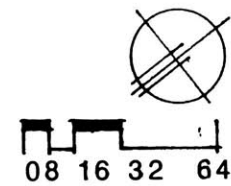


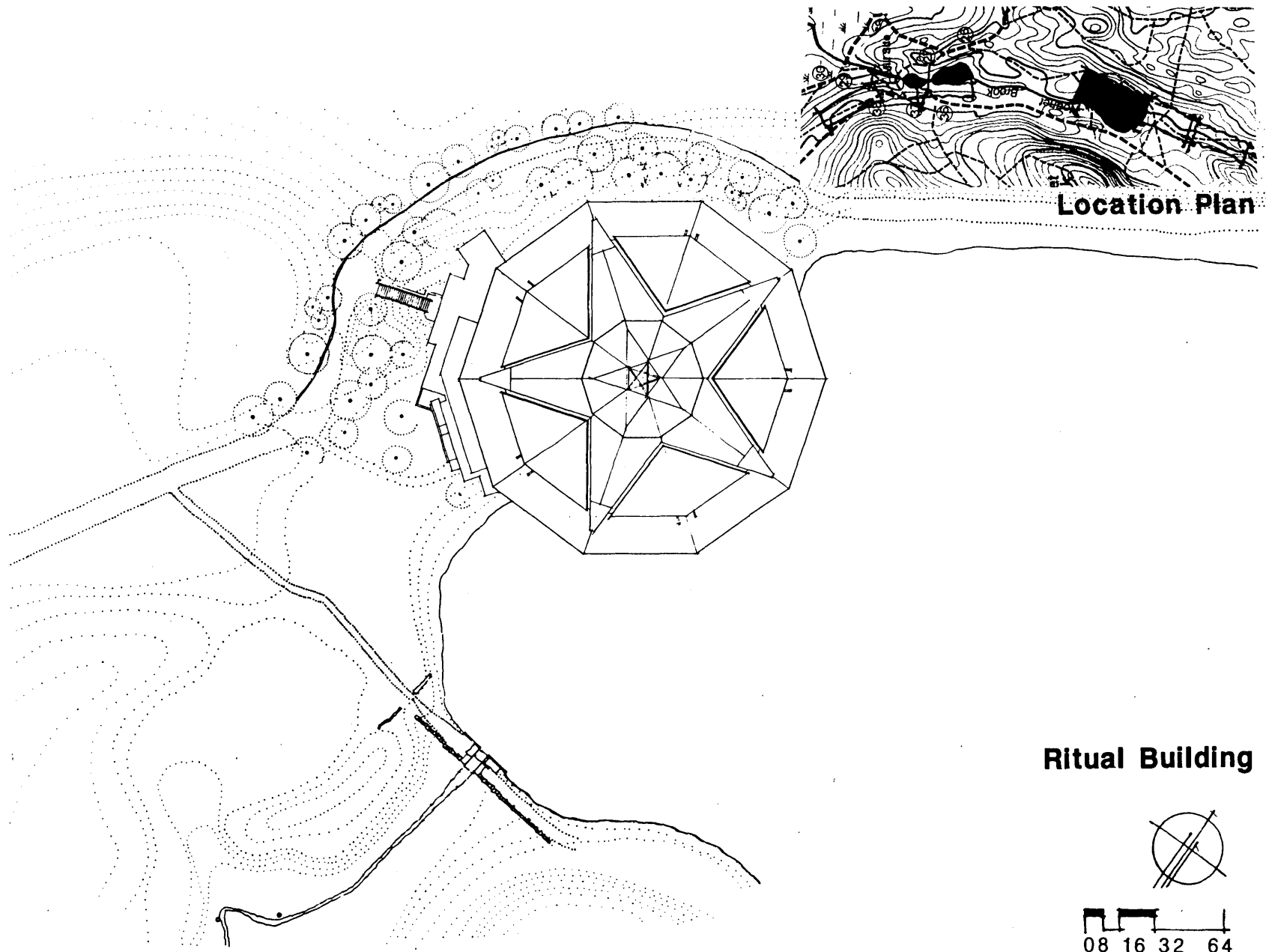
Location Plan



Village Center

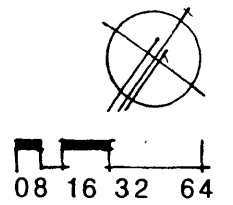
- 1. Village Green
- 2. Operations
- 3. Healer's Hut
- 4. Activities
- 5. Merchants
- 6. Theater
- 7. Dining Hall





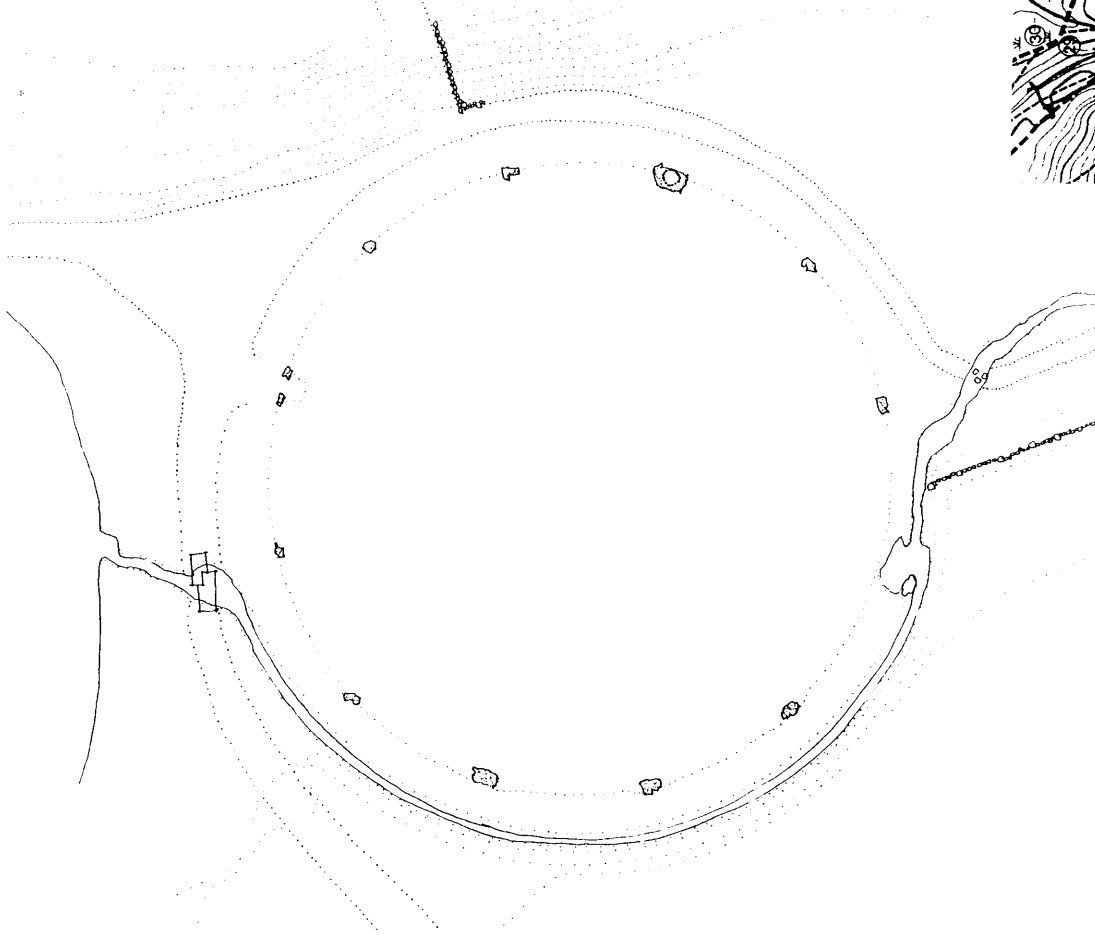
Location Plan

Ritual Building

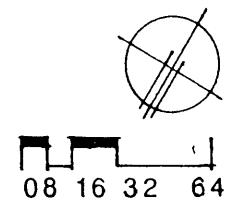


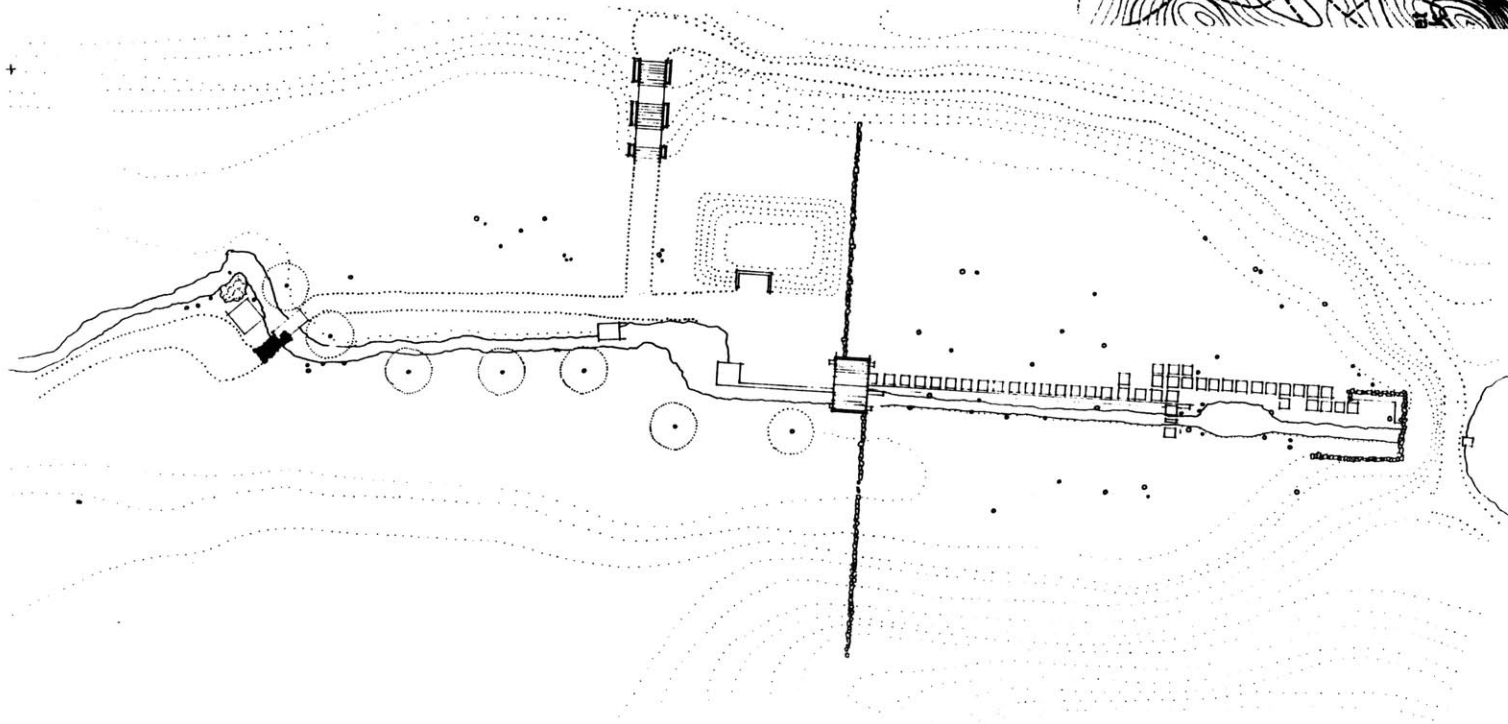


Location Plan

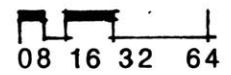


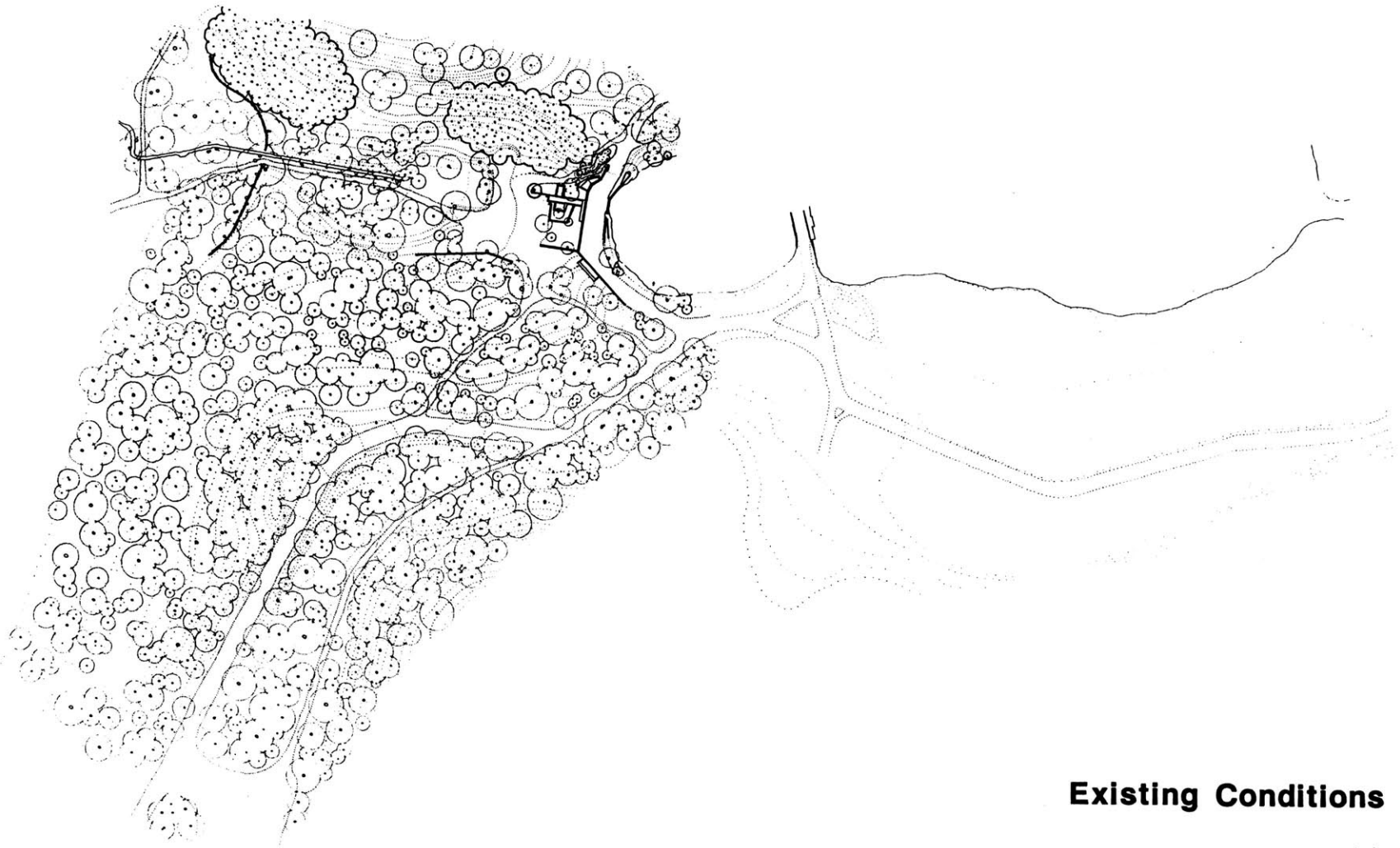
Ritual Field





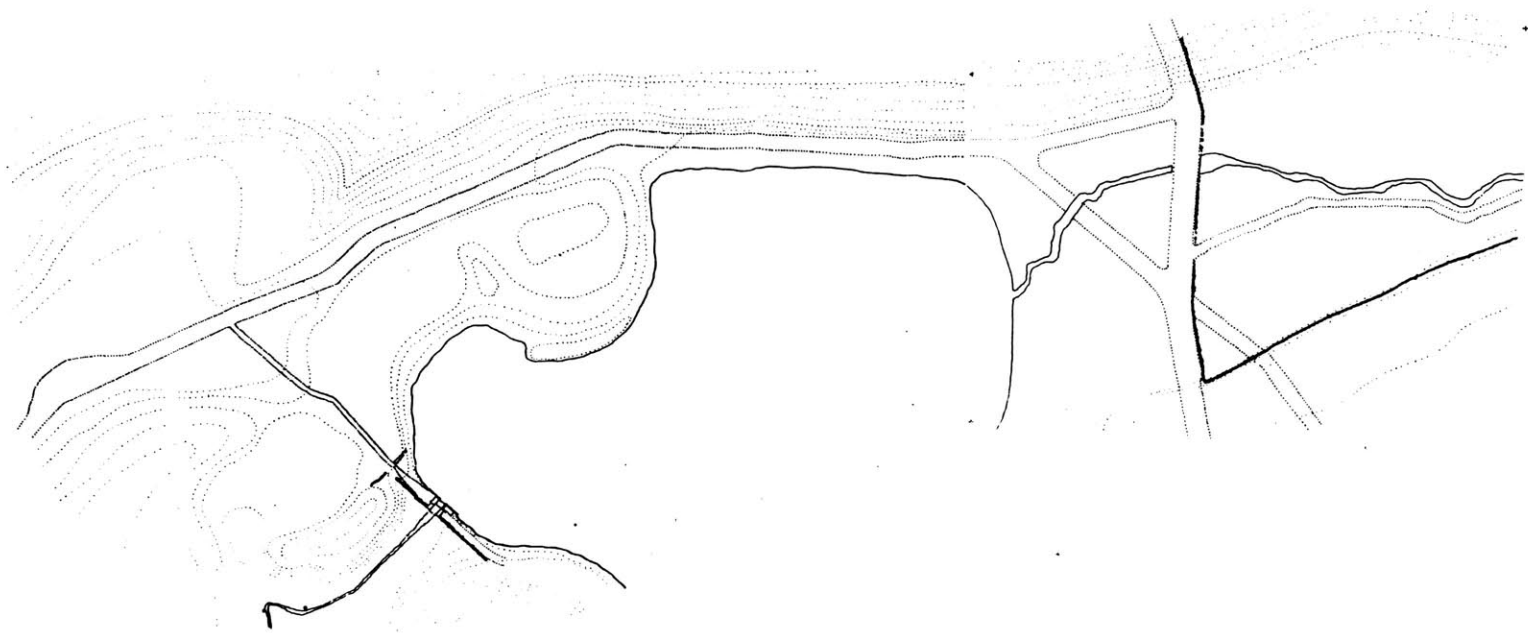
Burial Ground



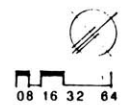


Existing Conditions



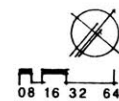


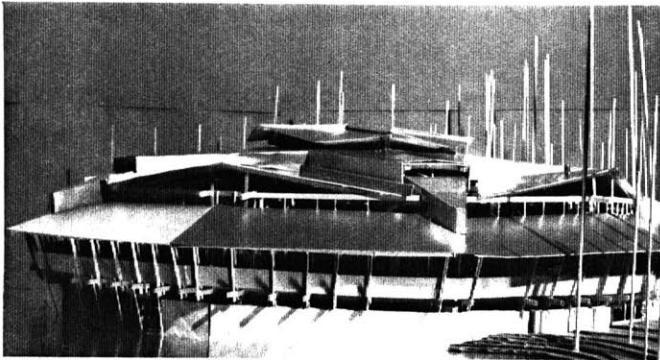
Existing Conditions





Existing Conditions





CHAPTER 2: A POSITION FROM WHICH TO BUILD

This thesis is a proposal for a specific way of building for a certain group of people. It proposes an approach to making places that seems appropriate for the EarthSpirit Community, a community of people who "have as their core a respectful awareness of the sacredness of the Earth" . Who experience themselves and "everything that exists as vital parts of the whole of Nature, understanding that all things in the Universe interact in both a physical and spiritual relationship" (EarthSpirit).

To make such a proposal, it is necessary to first take a position about the relationship between physical form and culture, about the link that binds how we live and what we make. It is not the intention of this work to prove what that relationship is, or even that there really is one. Instead, I will set down the position from which I have started, and proceed from that to make a proposal about a way of building.

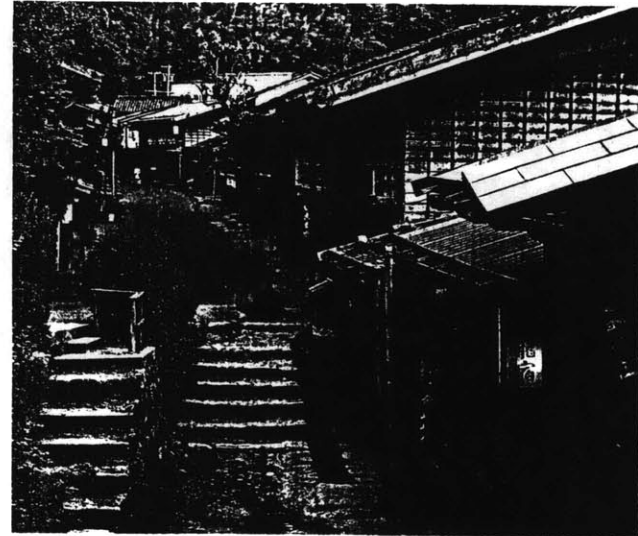
2.1 The Social Construction of Form

"We assume that the purpose of architecture not only consists in giving physical protection, but also in giving frame for actions and social structures, or in representing a culture."

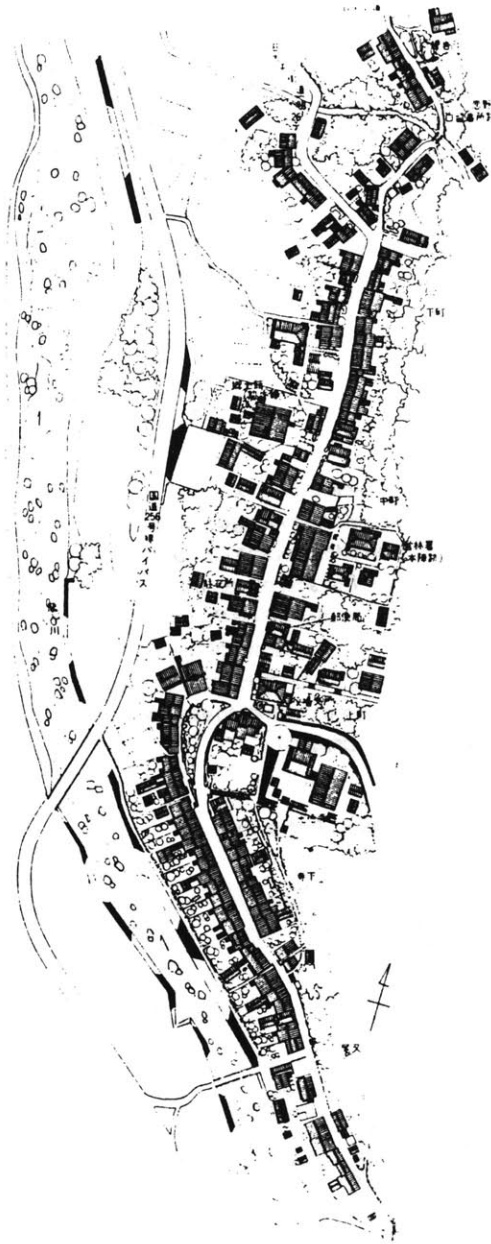
(13, p.105)

The artifacts produced by a society represent the shared beliefs of that culture. The choice of what to make, their function, the materials and technologies used all reflect a way of making that is a direct, physical expression of what a people in a certain place and time believe as a group. The environment in which people live is a constant reminder of the "order" of the society, reinforcing those beliefs which are preferred and denying that which is not favored. Through this "Social Construction of Form" (Lew, 16) a language of physical forms is developed that is directly understandable to any member of that culture. We, the inhabitants of the built environment, have certain use and functional associations to everyday artifacts such as tools, clothing, furniture and especially buildings through which they gain cultural significance, or meaning. (Hara, 89)

"Culture provides us with a "language" - a set of internal rules and expectations for combining things and acts. The patterns that make up a house, for example, may in one culture produce a structure with solid walls and a peaked shingled roof, while in another they may result in a round, collapsible type. The structure, in turn, determines what can be done inside it. These patterns are never accidental; they are the concrete manifestations of a culture's deepest assumptions, and power relationships." [18, p.77]



A Japanese village which has remained relatively intact from pre-Industrial times and is now preserved as an historical site. Many indigenous architectures have very clear relationships between the beliefs of their makers and the physical form, and especially with rural places, a very clear attitude and relationship toward the landscape. The danger with using these places as precedent is that our ability to understand how to live in that place is often limited, and may or may not relate to how we live.



The built environment is formed by social forces, the cultural agreements about what activities are required for the survival of the group and how they are to be performed. But those very activities are controlled by the type of environment in which they take place. The transformation of one, either the built environment or the cultural requirements, requires the transformation of the other. Using the conventional built language of a culture is a tacit acceptance of its "Social Construction of Form" and if that tacit acceptance does not exist, than the unexamined use of building conventions is likely to produce an inappropriate building language, an environment which does not support the life and beliefs of its inhabitants. An architecture for EarthSpirit must express the shared beliefs and lifestyle that a community of Pagans and Witches might have.

The link between belief and form has to be made explicit if this understanding is to be the basis for a way of designing. To do this the designer must first understand what the Social Construct of the community they are building for is and its implications for both the building conventions and what is being done with them. But some explicit link between belief and form also has to be established to understand the way in which cultural attributes are made physical.

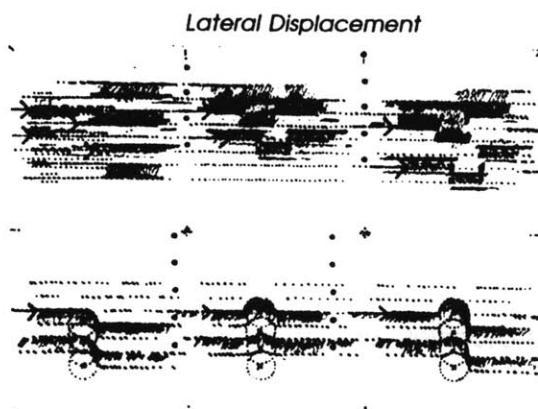
2.2 Form Behavior

Modern physics and ancient Greek philosophies tell us that the physical world is made up of individual pieces that are put together to form larger systems, from the sub-atomic particles that make up atoms to the planets and stars

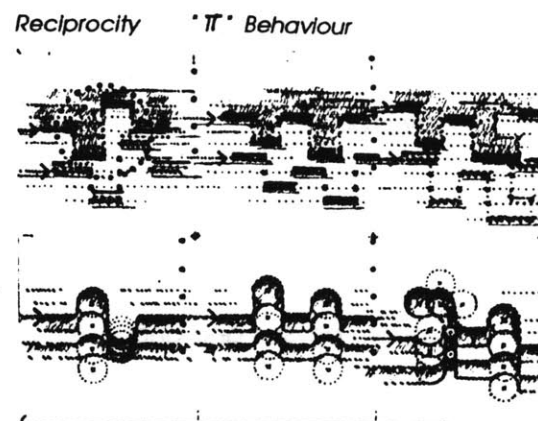
that make up solar systems. The relationships between the physical pieces, which can be referred to as their behavior pattern, determines the final form of the larger system. With a limited number of pieces and a few types of behavior patterns, it is possible to construct extremely complex systems. At the next size up those systems can then again be thought of as a new, individual piece, which by using the same behavior patterns over again make an even more complex system.

This thesis is a proposal for an approach to making buildings. At the size of buildings and of the landscape, the individual pieces are the materials and spaces with which we build. Construction materials are put together to define some territory, places which are large enough for a person to be in and use. These defined spaces, which could be called containments, when strung together according to some understandable behavior pattern make buildings; buildings when put together make up larger environments, and so on.

A diagram by Maurice Smith that shows the transformation of an edge from a singular, linear nature to more complex, reciprocal boundary such as might be found on the shoreline. This diagrams, and others like it that appear later in this thesis, are based upon observation and analysis of the physical world. They provide a tool for understanding specifically how the landscape works so that these behaviors can be used in the design process.

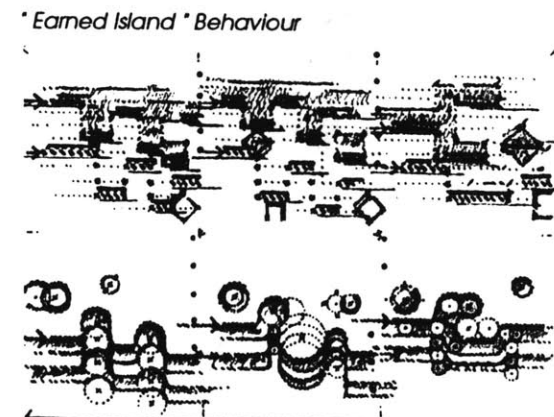


Directional Field



* Earned Step * Behaviour

(Double lateral displacement)



(Extended lateral displacement : / Branching to discontinuity / ies)

This idea of "Form Behavior", that physical systems are made by placing parts, or forms, together according to some system, or behavior pattern, implies that the connection between belief and physical form comes through the choice of behavior patterns; that the match between a physical environment and the culture that inhabits it is made through a shared set of attitudes about the relationships between things. The meanings and associations we assign to specific parts of the built environment are a relationship we have with that thing. In turn, the behavior patterns, or patterns, that we set up between parts of the built environment are the physical implications of those same attitudes.

In other words, while the choice of materials or elements may have some significance, the materials themselves are relatively neutral before they are used. Even the types of containments people use are to some extent neutral, for they respond to basic human needs of habitation that cross boundaries of time and culture. But, for example, if the behavior patterns chosen dictate buildings that ignore the existing landscape, that "means" something very different than building in a way that is sympathetic to what was there before. And if the organization of the rooms in a building is symmetrical and controlled, that is very different than a place with meandering hallways.

2.3 Narrative and Behavior

Obviously, cultures produce many things other than just artifacts. And often the artifacts are not directly expressing the culture, per se, but the myths and symbols of the culture. These anecdotal pieces, which tell a specific story for

a specific purpose, are themselves outgrowths of the way a society understands and sees itself in the world.

The Narrative piece is very important in the translation of belief into form. It is not, however, where the generative behavior patterns that are appropriate for a society are to be found. When we analyze a symbol or a myth for its physical implications, we reproduce the Narrative which it is telling. And while that Narrative is helpful in giving a form some association, it does necessarily not provide the designer with a behavior pattern for putting forms together.

2.4 An Example: The Shakers

The Shakers were a small utopian sect founded in late 18th century industrial England that, from the mid-nineteenth to the early twentieth centuries, who left a significant and unique built heritage in rural America. Shaker "style" artifacts, buildings and furniture are greatly appreciated today for their beauty and quality, though little understood in relationship to the Quaker way of life. They present a good example to look at, since their relationship to the society at large was similar in many ways to that of the EarthSpirit Community, although their beliefs were very different.

The Shakers lived in socialistic, rural communes throughout the east and northeast regions of the United States. Generally self sufficient, the communes traded with the 'world', as anything not Shaker was referred to, peaking in size and prosperity after the Civil War. For them every activity, whether eating, sleeping or especially working were acts of faith and prayer.



Doubled spiral staircases that rise through the Trustee's Office at the Shaker settlement at Pleasant Hill, Kentucky. One side was for men, the other for women.

They believed in the perfection of heaven, and therefore strived for perfection on earth in all things. Central to their belief was the dual male-female nature of God, as represented by Jesus and their founder, Ann Lee; they therefore believed in equality of the sexes though, since they were celibate, it was equality through almost complete separation.

The Shaker intention in making a community was two-fold: to provide a place where they could follow the strictures of the Bible and Shakerism; and to begin to build Heaven on Earth. Everything they built, their homes, their workshops, even the landscape which they worked, were direct, physical attempts to make the temporal life as close an approximation to the afterlife as they could. The whole environment they built apart from the world was as a constant reminder and aid toward this aim.

In the 20th century, the trappings of what the Shakers made and how they lived became a kind of exemplar often pointed to by both Marxists who wished to show that it was the egalitarian, socialistic society that allowed them to produce such high quality work, or Modernists who claimed that the Shaker insistence on functionalist design was the key to the work's aesthetic quality. It seems strange, however, that neither of these positions take into account directly the religious nature of their beliefs and lives.

When looking directly at the artifacts themselves from a Form Behavior position, we begin to see a more clear connection between the physical environment and beliefs of the Shakers. There are directly understandable physical relationships between the way a Shaker dwelling was built and the beliefs practiced there. Over time, a specific architectural language was

developed by the Shakers which, while based on building types imported from the 'world', was and is clearly recognizable as different and self consistent.

The site-plan of a Shaker settlement was an explicit reflection of their belief system. "All things must be straight, in the temporal as in the spiritual" was a Shaker expression; to a Shaker, heaven was perfect and therefore orthogonal. God draws straight lines, therefore so should man. Roads were cut straight across the land, buildings lined up with the road, stones in rubble walls were set so a flat face was formed. In the Shaker village, the landscape was not something to be responded to, it was to be ruled or ignored.

In buildings where both men and women were present, architectural elements are very rarely used singly, whether door, window, column or stair. While men and women were equals, the implications of celibacy required they remain separate. Practically, this meant that separate rooms, doors, closets, etc. were needed, but this was solved ingeniously. From any single vantage point, it is generally possible to see this doubling: both stairs will come off the same path, both doors will share the same facade, often directly next to each other. Even in the interior, both sets of stairs will be placed together, sharing landings. Their God had a dual manifestation; each doubling was a reminder of this.



Flat faced stone wall bordering the field south of the Meetinghouse at the Shaker settlement at Canterbury, New Hampshire. Some of the stones are more than a yard across.

2.5 A Wiccan Way of Seeing the World

For a Witch, finding behavior patterns in the environment is not surprising.

"Ordinary waking consciousness sees the world as fixed; it focuses on one thing at a time, isolating it from its surroundings, much like viewing a dark forest with a narrow flashlight beam that illuminates a lone leaf or a solitary stone. Extra-ordinary consciousness, the other mode of perception that is broad, holistic and undifferentiated, see patterns and relationships rather than fixed objects." (Spiral Dance, p. 18)

The belief system of Wicca (a term that is sometimes translated as "to bend" and is another name for Witchcraft) places great importance on the relationships and interconnections between things; the cycles of the seasons, the non-physical things that are manifestations of the energy that suffuses the Universe. To the Witch, the world is an experiential place, where all types of experiences are possible. We do not hold that either the physical or the psychic is more real, but that the experience of both is equally valid and important. Unlike many other religions, a Witch does not deny the reality or importance of the physical nature of the universe but rather she embraces it, while at the same time admitting that there are levels of real experience that are not available to the five normal senses. In some respects, all the precepts of witchcraft are based on this idea, that through attuning ourselves with the patterns of the world that we gain understanding.

In other words, Form Behavior is not only a way of making a connection between form and belief, but it is very Wiccan way of understanding the

world. Many of the symbols, metaphors and techniques that a Witch uses are based upon a recognition of patterns and behaviors that they see in both the physical and psychic world around them. The calendar of holidays, and the stories and metaphors that are associated with them, are based upon the seasonal and agricultural patterns that repeat year after year. Astrology is very much a recognition of patterns that have been seen over millennia, both in the skies above and the people below.

2.6 Beginnings of a Wiccan Way of Building

Obviously, the Social Construction of a culture effects more than just the behavior patterns chosen when building within it. Indeed, a culture's mythologies are a description of what the society believes, along with its daily rituals, religious practices and symbols. It is through these other indirect explanations of the Wiccan world view, rituals, holidays and symbols, that the appropriate behavior patterns for building can be found. They are existing translations of belief into some physical form, and what we are looking for is the physical implications of those beliefs. While many of these will not necessarily have clear physical implications, some are direct physical representations of patterns that have been recognized in the universe.

In practicing Magic, we make conscious all our intentions, all our hidden beliefs which affect the way we live. As a process of psychic and spiritual development a witch will continually transform herself, changing her shape by understanding her present form and then willfully choosing a new one. That is an individual process. A Wiccan architecture would be analogous, but

for the community as a whole rather than for the individual. The conventions of building have to be understood for what they are before they are used, and transformed when necessary.

And since ultimately the Wiccan world view is based upon experience of the world itself, the behavior patterns that a Wiccan architecture would use would be based on some understanding of the natural world. The patterns that can be found in the extended, natural landscape are the most direct behavior patterns that could be used and provide the majority of the behavioral principles. These behavior patterns change with nature of the landscape and the environment in different places and climates, as do the holidays and myths of pagan cultures.



CHAPTER 3: LEARNING FROM THE LANDSCAPE

Abstraction is a "means to achieve a...directness in the representation of natural form rather an end in itself"...It is "to reveal the potential poetry of nature...by the stringent simplification and elimination of the insignificant, and a consequent emphasis on reality,...a process whereby its natural character was really intensified and revealed..." Frank Lloyd Wright (8, p.11)

If the experiential, natural world is the generator for the Pagan world view, then the physical, extended landscape is the main generator of principles for a Wiccan way of building. Sometimes universal, most of these behavior patterns vary with the changing character of the landscape and climate. Just as the exact nature of the symbols and spiritual beliefs of the culture vary from place to place, the landscape behavior patterns appropriate to a place and a culture there differ: those that are found in New England are likely to be very different than those in the desert.

By understanding some general behavior patterns at work in the natural landscape, we can transform them into form behavior patterns usable in making a built environment. This abstraction of what we find in the landscape is, in many ways, analogous to what the Witch does to gain a deeper understand of her world. This is not abstraction for abstraction's sake, as was the modernist credo, but a way of understanding and using the order and patterns of the world. It involves, as Wright said, observation and analysis to get at what is significant and elimination of that which is not general.

3.1 New England

The New England forest can be understood as a physical artifact in many different ways. It is a screen; a field of upright trunks, marching off unordered in every direction. It is an environment where there are no places, no real containments, or one which is all place, each tree defining a territory. Each of these is an experiential, physical understanding of the forest that explains some part of our experience.

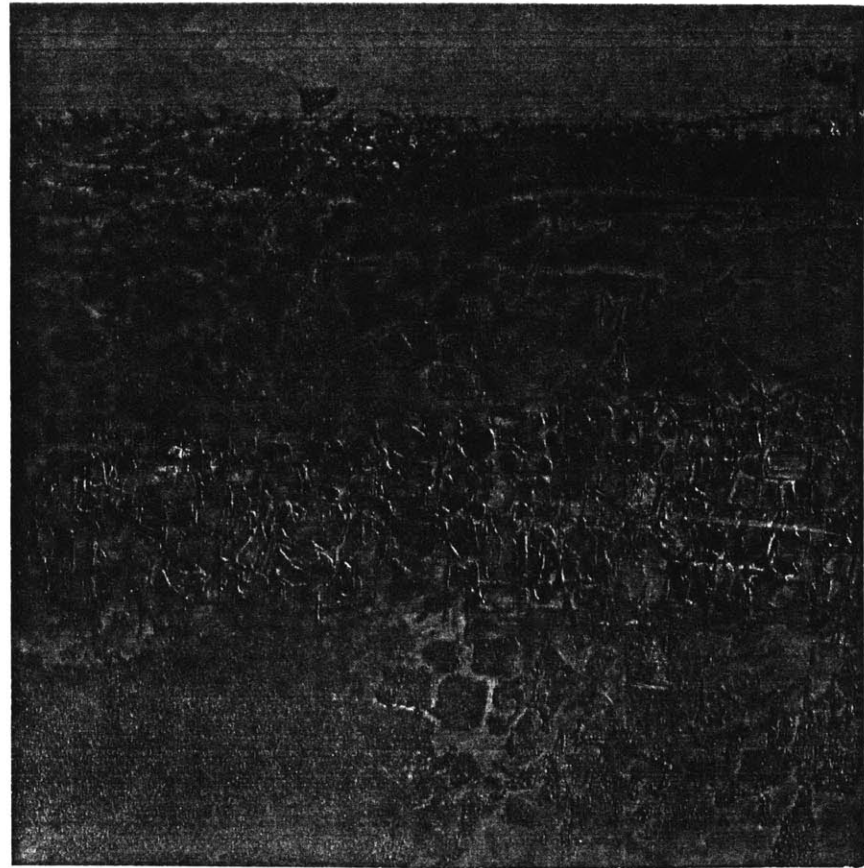
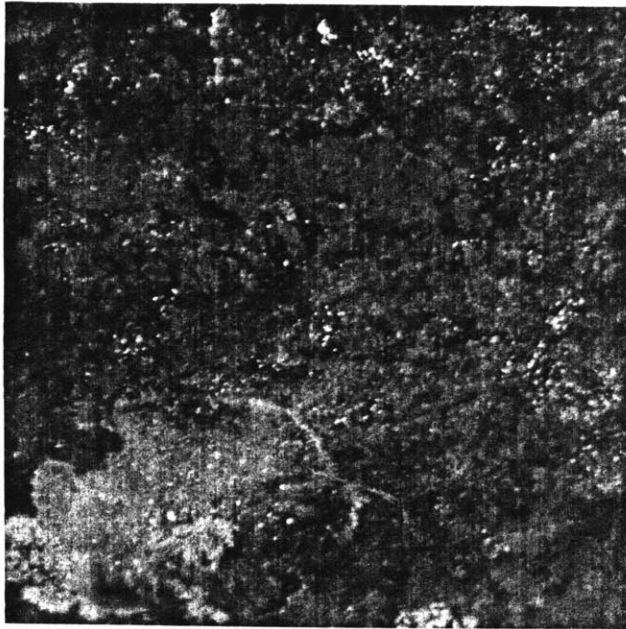
But the forest is far more complex than any one of those. The structure of a mature forest is based upon the type of trees, how far apart they must grow to get enough light and water, the kind of soil conditions there are. By abstracting our experience, observation and understanding of the forest according to some kind of architectural criteria, whether it be light or containment or movement, we can arrive at behavior patterns that we can use in building.

The following are some landscape behavior patterns that are understandings of the New England landscape.

"In this forest, there are few natural clearings. Perhaps some old great tree has fallen, or there is a lake or stream. But there are other types of variation. We move from Ash to Maple, and Maple to Spruce or Hemlock. We move through diffuse light, from dark to light to dark again, past pools of light, toward pools of light."

In the hilly New England landscape, we experience all the vertical zones of the forest. We see below us the tops and high branches; at our level, the trunks. And above us on the hill, the undergrowth, roots and bases of the trunks." Twilight Covering, 1990

Earth Archive, a painting by Gyorgy Kepes (below right) and fungi and natural colorations on the side of a rock (below left). The striking similarity between the two has to do with Kepes appreciation for and the studying of the structure of the physical world as a basis for his art. "Seen together, aerial maps of river estuaries and road systems, feathers, fern leaves, branching blood vessels, nerve ganglia...are connected, although they are vastly different in place, origin and scale. Their similarity of form is by no means accidental. As patterns of energy-gathering and energy-distribution, they are similar graphs generated by similar processes." (7, p.13)



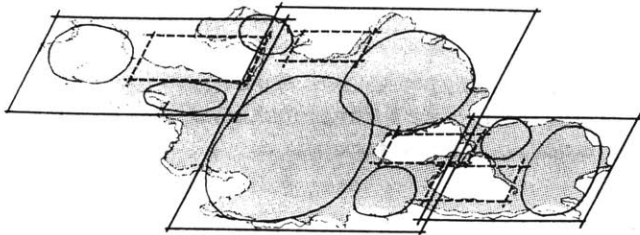
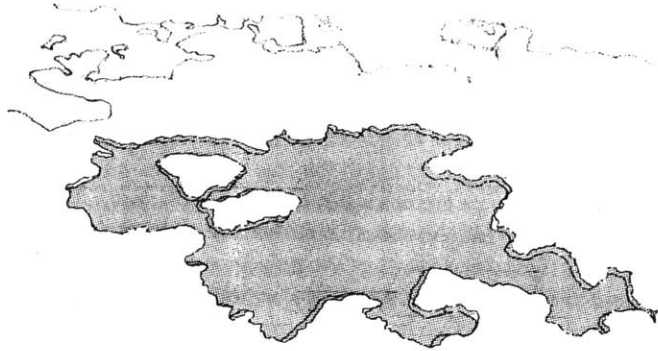
3.2 Landscape Behaviors

3.2.1 Territorial Definition

Very rarely are there complete, contained defined territories in the New England landscape. More typically, a few pieces will make partial containments that we experience as being a bounded place; a wall of trees around a clearing, a large rock, a bend in a stream. Rarely is there anything that defines a single, self-contained territory; instead we find small defined places that build up into something larger. Or there is some large, clear definition broken up by trees or rocks that build smaller territories that are parts of the larger place.

Not a sub-divisional understanding of space, it is a more complex use of edges and pieces that make overlapping, interlocking places that build up to a larger understandable territory. An additive behavior pattern, it argues against the general use of completed, closed shapes or building systems that make little, closed rooms and strings them together. What it implies is a system of spaces that build up in an overlapping fashion, so that we can understand the small piece and the large piece at the same time.

"In this house, there's consistent incompleteness of any geometry except in the details. There are thresholds, building materials and surface (tiles, etc.) that contain squares and occasional windows, but in general we have to move about additively in order to build up an associative completion. The 'whole' cannot be experienced from any one position." (16, p.60)



This pool at the edge of the ocean shows one way in which the landscape forms overlapping territories. It is understandable as a single entity as well as a number of smaller pieces that build up to make the totality. A single body of water that is broken up by rocks that remain dry, we also understand each of the smaller territories defined by the rocks as also being pools in and of themselves. The relationship between the parts and the whole is not subdivisive, broken up by lines into quarters or halves,, but rather a more complex building of areas through the use of objects.

3.2.2 Access / Movement

Our experience of moving through the landscape has a certain quality to it which is very different than in the built environment we are accustomed to. Though linear in nature, moving from one place to another in the forest, there are still options available to stop and go, to go forward or to the side. Hierarchy of publicness is given by size and the density of the forest screen, not by symbols or gates or doors.

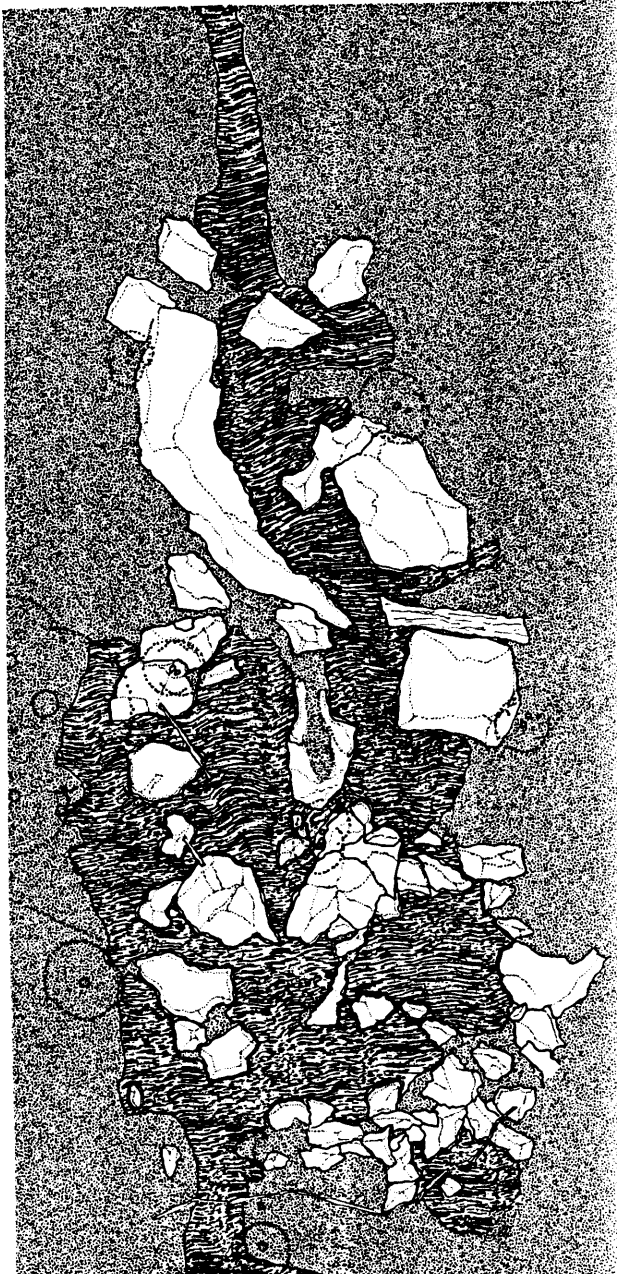
Water is the most obvious physical system of movement in New England; streams, rivers and washouts provide a sense of movement to what is otherwise often a static, stable landscape. The form of the water is

The form of this stream, which is in the north-east portion of the site, provides a good example of a few of these landscape behavior patterns. The stream, which comes in fairly straight, is forced to move around a number of rocks forming in the process a series of pools and still areas in and next to the flow. If we see the moving water as the access in a built environment, then we can use the stream's patterns of stops and goes, the displacements of the flow from side to side and the reversals of the flow into pockets as a model to build with.

The form of the elements that make up the stream are also informative. Each of the stream's components; the water, the rocks and the ground each have a shape and geometry of their own. Not a figure - ground relationship, each is formed mutually by itself and the actions of the others upon it.

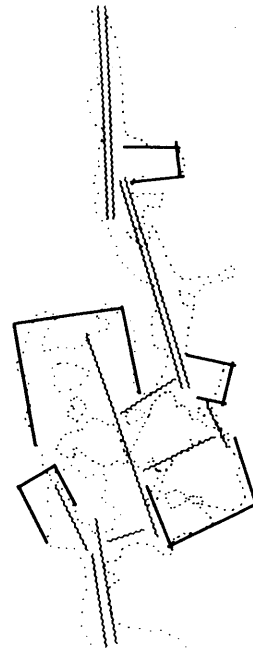


Stream Bed



Plan of Stream

simultaneously defined by the rocks and land which are its banks and by the continual wearing of those rocks and banks by the water itself. If we use the way water moves as the generator of the way we move through a building or a group of buildings, then the rocks and banks are the rooms and spaces of the building and the water course the circulation spaces. Designing this way, there would not be hallways and straight corridors: the form of the access would be determined by the flow of people and their interaction with the spaces around them. There would be stops and go's, the access would move around and through places. The experience of movement through should be more than just getting from place to place.



Access & Containments



Figure / Figure: The Rocks



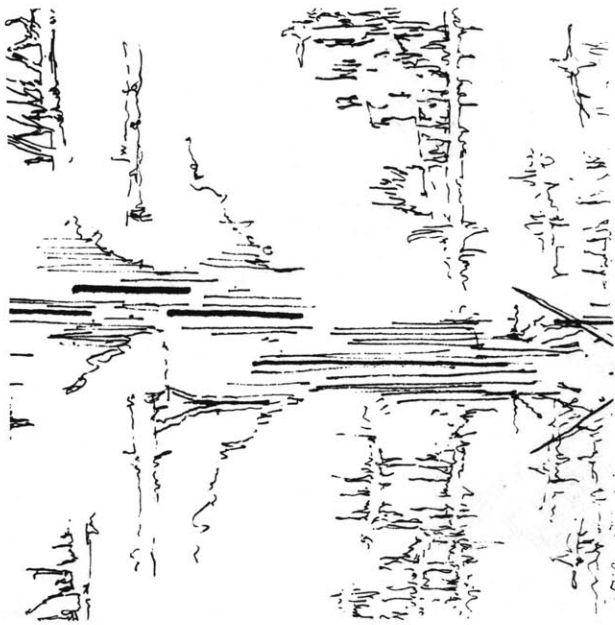
Figure / Figure: The Water

Water conforms to the land, flows relentlessly to find a lower area, its own level. Formless, yet it shapes as it is shaped. As it is pushed through its path, it changes that path, removing and adding dirt, wearing down rock...Not a flow from pool to pool, there are still areas at the edges of the flow, pools in the middle of the torrent. Twilight Covering, 1990

3.2.3 Figure / Figure Relationships

In the landscape, everything that is part of a place has a life and system of its own. Things tend to come in clumps; in a forest, there will be areas of all pines and all maples, fern glades and lakes, with areas of exchange between. The trees, the rocks, the water all exist in their own right and as their own systems. While they effect and are effected by the other concentrations of plants and rocks, they are defined and controlled by their own requirements. Nothing is simply left over, everything makes it's own place.

In architectural terms, everything is built. There is no figure - ground relationship, where the figure is made and the ground is the leftover: it is a figure - figure relationship. When building, rather than a uniform distribution of parts, we would expect to see concentrations. In elevation windows would be grouped together, pieces of solid wall allowed to read as a wall and surface. In plan, similar types of space and materials would be grouped, so that we understand the material as something unto itself, just as we understand a stand of pines in the middle of a maple forest.



Mirroring is another common visual effect we find in the landscape. The reflections of trees in a lake or stream, or simply off a wet surface after a rain, provides a whole new understanding of what we see. Related to the Figure / Figure relationship, it is also a form of reference, where the line which splits the reflection from the real trees acts as a reference from which we can read both the reflections and the trees.



3.2.4 Reciprocity / Exchange

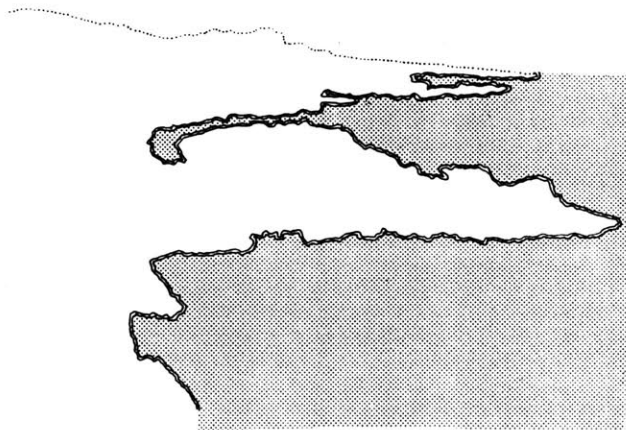
Boundaries in the landscape are rarely straight lines. At all sizes, the edge between two types of landscape is a zone of exchange where one moves into the other. When the sea meets the land, there are bays and inlets where the water comes into the land, peninsulas and jetties where the land moves into the water. The continuity of the overall landscape is maintained through these exchanges, blurring the end of one type of place with the beginnings of another.

The zones that are built by these exchanges are often the most habitable parts of the landscape. The beach, the banks of a lake, the edge of a meadow are the places where we will often stop and be, where we can understand both types of places by comparing one to the other. In the densely forested New England landscape, it is often true that these are the zones in which we get light and a view of the sky.

Behaviorally, this provides a model for how one part of the building meets another and how the built, inside space meets the landscape. The boundary between two components of the building would not be singular but thickened to allow for one to move into the other. Through such architectural elements such as colonnades, porches, overhangs we can make this area of exchange a place to be as well as a zone to move through.



Bridge at Tenju-an Temple.



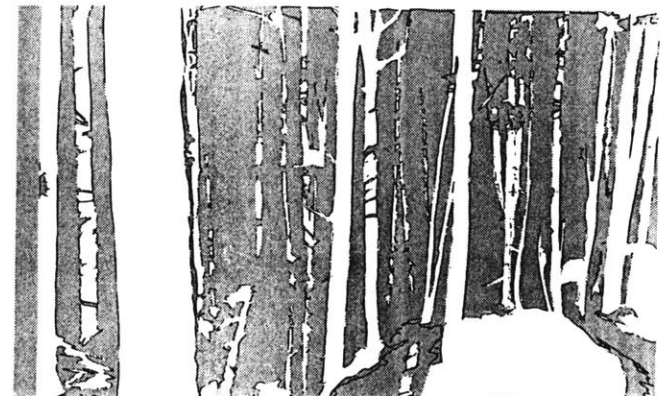
The meeting of land and sea. The reciprocal character of this edge can be found at any size, whether looking from an airplane or looking at the rocks on foot. Note that both the land and water exhibit the Figure / Figure behavior pattern also.



3.2.5 Screens

The forest landscape allows few clear, distant views except at the tops of some hills, lakes and the few meadows and clearings. Most often we are looking through a screen of trees; trees that are both framing the views we have and being framed by other trees. This screening modulates the distance which we can see and the privacy of a place in the woods, making those distant views more significant. This screen of trees is also the major way that definitions are made in the forest, the density of the screen determining just how private or public a place is.

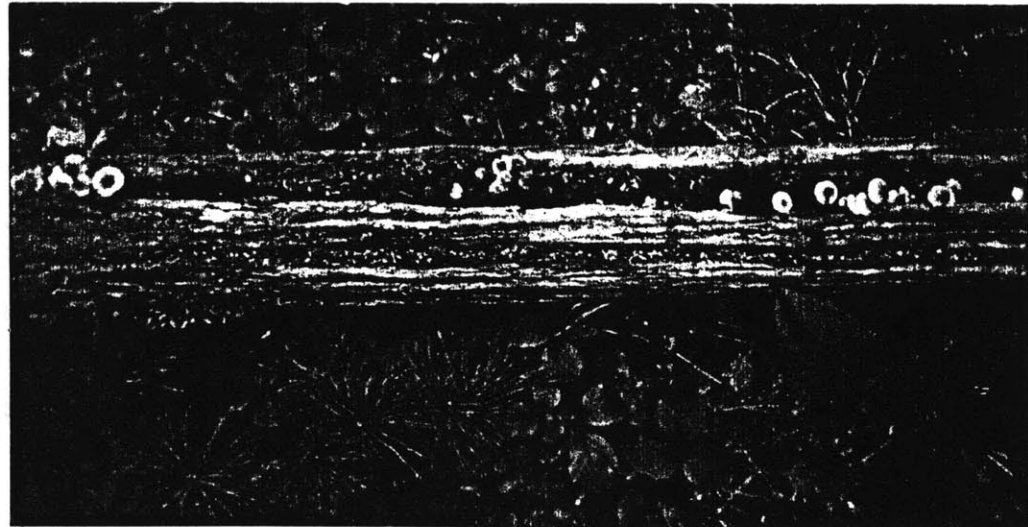
Architecturally, the forest screen is the closure system. Rather than thinking of the architectural elements that define spaces as solids, they can be seen as screens which are more or less dense. When we build in the normal stick framing system, this understanding is already built into the construction method and simply needs to be revealed.



3.2.6 Reference

There are parts of the landscape that, when we are moving through it, seem to control the others. We read the smaller parts by understanding them in comparison to the larger ones making the sequence of small definitions understandable. A large ridge acts as a reference to the groves and streams and lakes that we move past as we walk the site. We understand the sequence of rooms in the forest in relationship to stream as we walk along it.

As a behavior pattern for building, this implies that one architectural move must be large enough so that we can understand the others in comparison to it. Whether a cornice line in an elevation off of which the windows come, or a zone in plan from which spaces in the building register, something must be what gives the smaller moves a context to be in.



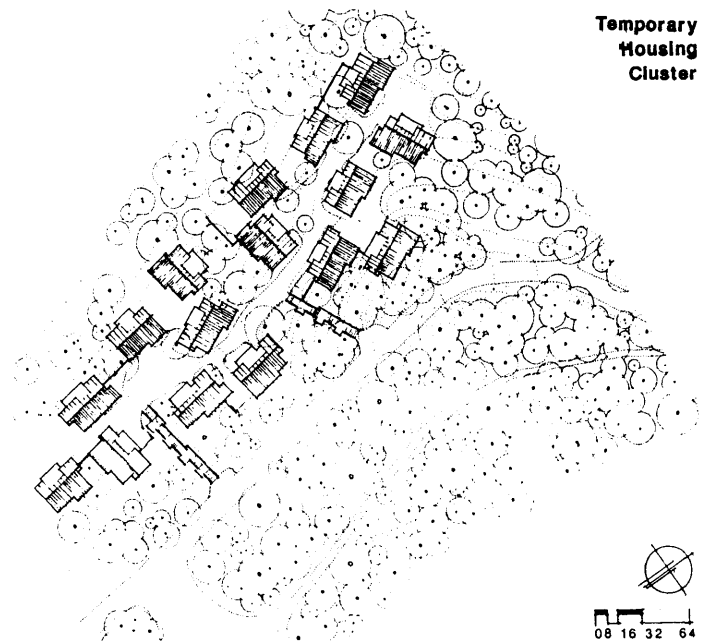
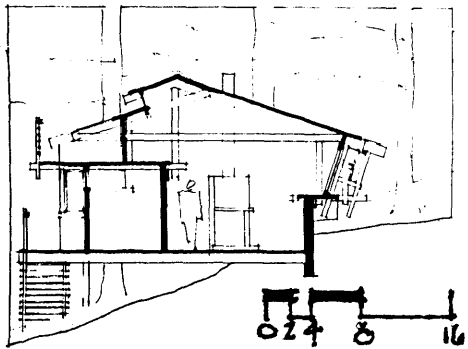
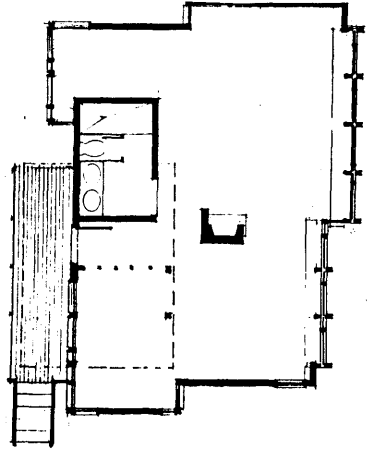
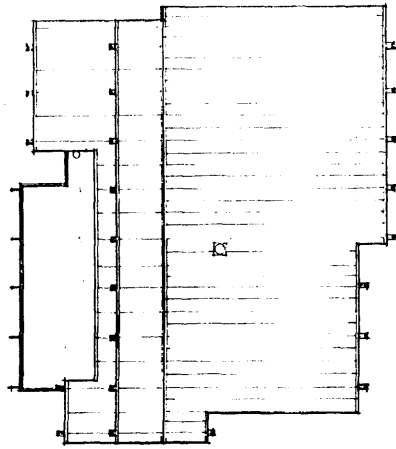
3.3 Using Landscape Behaviors

Behavior patterns that are developed from the landscape are the norm. When building for mundane purposes, meaning those which are not involved with altered states of perception, it is the attunement with the landscape and Nature that are the most important factors. Within the context of this thesis, the Temporary Housing and the Village Center are examples of this application of landscape behaviors.

3.3.1 The Cabins

The cabins found at most campsites are designed to meet requirements which are very different than those for the EarthSpirit Community. Typically, campground cabins are designed for children, adolescents or families. The cabins for Rites of Spring must accommodate groups of unrelated and sometimes unacquainted adults, including providing a level of privacy that is normally unavailable.





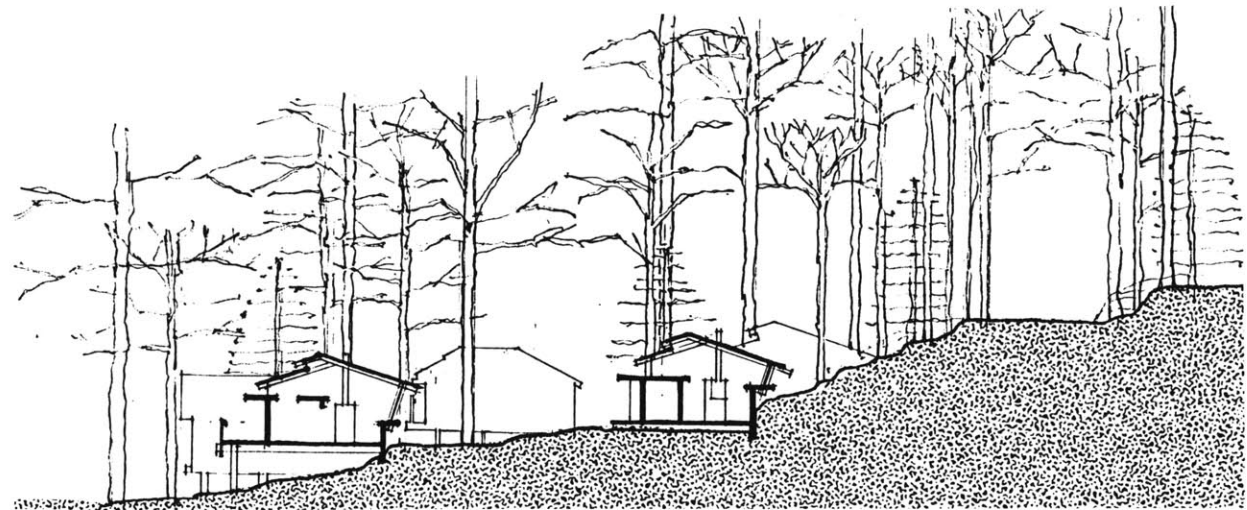
The clusters of cabins are designed to house up to 175 people. This is a large number and so the design tries to mitigate this by grouping cabins into two and threes and, using the definitions provided by the cabins, build some shared outdoor spaces between these smaller groupings.

Like the stream, the form of the space between cabins is as important as is the form of the cabins, and indeed one effects the other. Also, like the stream, the form of the access in the cabin cluster has stops and goes, forming small cul-de-sacs and side areas to stop at, and lateral displacements in the movement, where either a tree has been left or a cabin has been placed.

The cabins themselves designed to provide the maximum number of spaces within using only three defining elements: a fire-place, the bathroom and a possible two foot cantilever beyond the normal rectangular shape of the cabin. Like the pool, many territorial definitions can be made by carefully placing these elements, allowing the whole space to be understandable as a single space, but have smaller areas within it.



Existing Conditions at Cabin Cluster Site



Section Through Cabin Cluster

3.3.2 The Village Center

With up to four cabin clusters in use at any given time, the role of the Village Center bring together the Gathering participants is significant. Located at the cross-roads of that part of the site, both the form of the buildings and the especially the form of the space between them need to be considered.

Some practical issues, such as deliveries to the dining hall and keeping the Healer's Hall relatively quiet and accessible were taken into consideration. What was probably most important, however, in determining the form of the site plan was how to provide an outdoor space big enough for the entire community to occupy it at a single time without making it be too large for smaller groups to use. Again, the use of the Figure / Figure and Territorial Definition behaviors were important.

Below the damn, where the Bath House, Roadhouse and Aphrodite's Temple are located, significant changes were made to the existing landscape. In



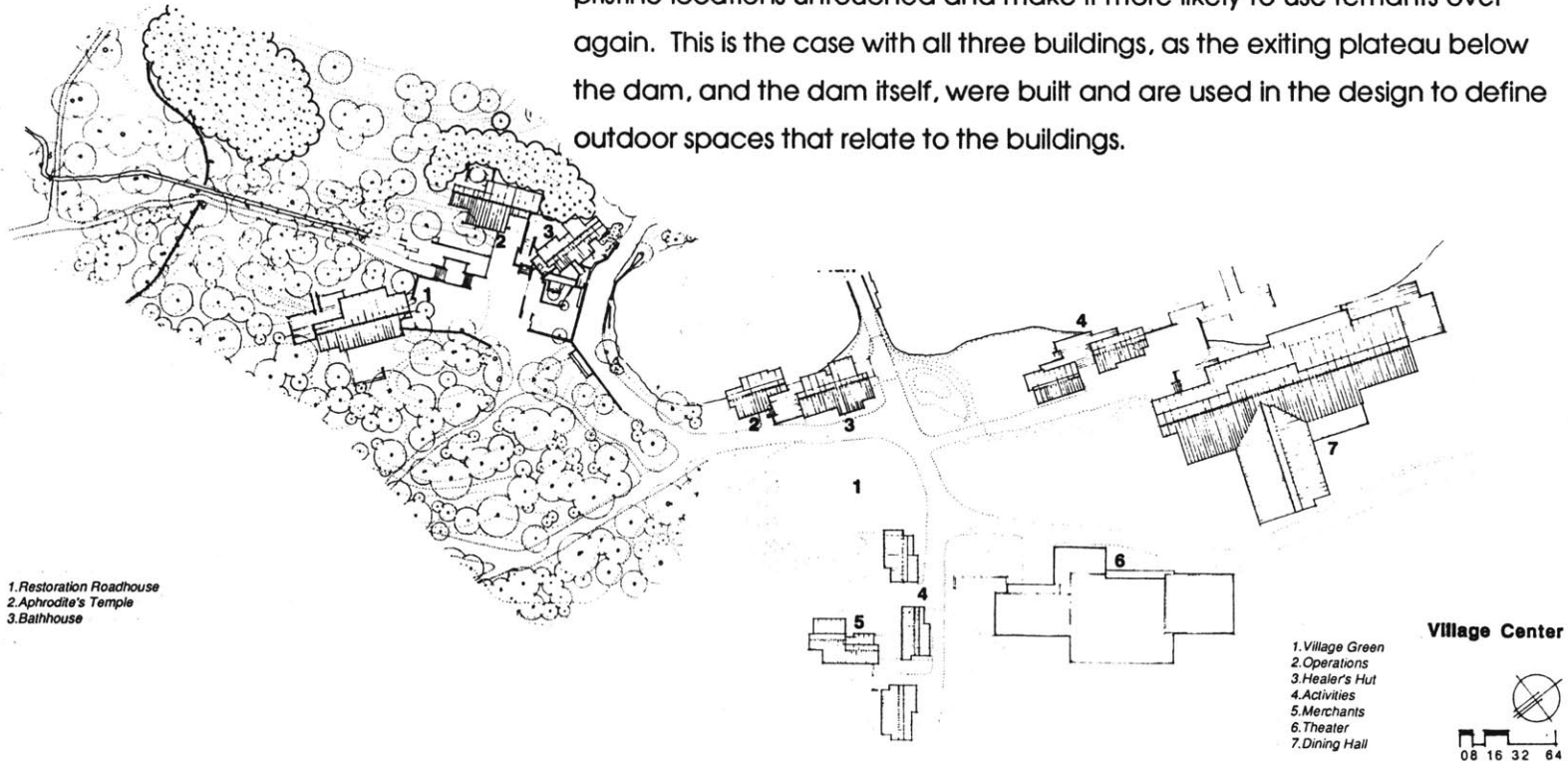
Valley and Stream Below the Roadhouse

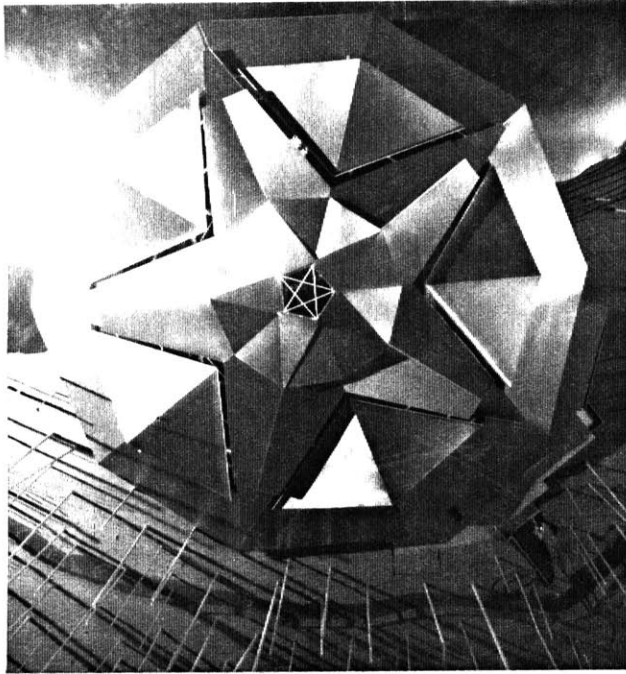


Plateau Below Dam, Looking Toward Bath House Site

many other parts of the site, trees were cut down, and minor regradings were designed to make the form of the space work better. Below the dam, another significant issue came into play. Here, the landscape as found was significantly scarred by the remnants of a former inhabitation, namely a mill.

This is indeed a common condition. There are very few pristine sites in New England, and in any given place it is likely that some alteration has been made to the "natural" conditions. A major task, then, when building is to try to heal some of these scars, an attitude which will tend to leave the more pristine locations untouched and make it more likely to use remnants over again. This is the case with all three buildings, as the exiting plateau below the dam, and the dam itself, were built and are used in the design to define outdoor spaces that relate to the buildings.





CHAPTER 4: A MAGICAL VIEW OF THE WORLD

"Witchcraft is a word that frightens many people and confuses many others. In the popular imagination, Witches are ugly old hags riding broomsticks, or evil Satanists performing obscene rites. Modern Witches are thought to be members of a kooky cult, primarily concerned with cursing enemies by jabbing wax images with pins, and lacking the depth, the dignity and seriousness of a true religion.

But Witchcraft is a religion, perhaps the oldest religion extant in the West. Its origins go back before Christianity, Judaism, Islam-before Buddhism and Hinduism, as well, and it is very different from all the so-called great religions...It is not based on dogma or a set of beliefs, nor on scriptures or a sacred book revealed by a great man. Witchcraft takes its teachings from nature, and reads inspiration in the movements of the sun, moon and stars, the flight of birds, the slow growth of trees, and the cycles of the seasons."
(17, p.2)

It is difficult to define what the belief system of the EarthSpirit Community is beyond what was stated earlier. It is practically impossible to get any large group of Pagans and Witches to agree on any single definition. That is the nature of a religion where there is no central authority, where what is significant to each person is discovered by them personally.

It is possible, however, to express a set of ethics and values that are common to most of the traditions of people who come to EarthSpirit Gatherings, and to define a set of symbols, myths and divinities that most, if not all, could agree are significant. By looking at both the anecdotal pieces and the attitudes for their physical implications, an appropriate set of behaviors and physical symbols can be made.

4.1 A Witch's Cosmology

"The mythology and cosmology of Witchcraft are rooted in that insight: that all things are swirls of energy, vortexes of moving forces, currents in an ever changing sea. Underlying the appearance of separateness, of fixed objects within a linear stream of time, reality is a field of energies that congeal, temporarily, into forms. In time, all "fixed" things dissolve, only to coalesce again into new forms, new vehicles. (17, p.18)

The Witch sees the World as a place where all things are connected. And while some things are connected very strongly and others quite lightly, all things have as much of a valid and independent existence as we do. That just as we exist, so does the rock, that stream, trees, plants and animals. They do not exist because we do; they exist. If a tree falls in a forest, it doesn't matter if anyone is there. The tree is.

That attitude about the world, that way of understanding the Universe, implies that there are two independent sets of needs to be balanced when building in the landscape: our human, anthropomorphic requirements, and those of

the landscape. The behaviors that we will choose to use are those which are able to balance those two. A test, then, of how appropriate a building language is to Wicca is how well it balances itself between human requirements and existing peacefully within the landscape.

4.2 Magic

Andras Corban Arthen defines Magic as the "art and science of causing change through psychic means." It is an enabling vehicle that allows us to look beyond the normal experience and appearance of the world. Both an intuitive and creative process, it is a technical and intellectual skill as well, where Magical power is something you are or become rather than something you wield over someone else. Once the skill is developed and the power internalized, it is not something that can be taken away.

Magic assumes that there is a dimension beyond and/or behind the observable physical world that is real, that we can learn to use. While spontaneous, intense altered perceptions that are beyond the person's control can happen, Magic is generally planned and controlled. For while a Magical experience may include that, Magic requires the understanding of a systematic, controlled, willed, method of altering our perceptions.

Magic is fundamentally neutral. It is a set of age-old techniques which we use. It is the intentions and results that determine what its flavor is, and those are wholly controlled by the Magician's themselves. Indeed, it is important to understand that being a Magician and a Witch is very different. Both use

Magic, but Magic can be used within any religion. Both Witchcraft and Paganism are a specific way of understanding the world in which Magic plays an important role.

Beyond understanding that the behaviors that are found in the extended landscape are behavior patterns we should use, this understanding of Magic has the strongest physical implications for a Wiccan way of building. It implies that the way buildings are affected by the normal daily and seasonal changes that weather and natural light bring are not only desirable, but should be reinforced. That the differences we experience in lighting from day to night should be accepted in our buildings, in the way we light them artificially.

Magic implies that it is important to understand that when we build, we willfully change the landscape, and that we accept and control those changes. When we put a building in a place we forever change the understanding of that place, and that we must design what that new experience is.

And when we use behavior patterns that we find in the extended landscape, that we transform them to meet our anthropomorphic requirements. We are not copying the landscape, or even emulating it. We are understanding it, and working with it balanced with what our needs are.

4.3 Symbols / Myths / Metaphors

These symbols are some of the ones to which most members of EarthSpirit can relate. They act as triggers or keys that open us to a certain awareness or state that is helpful in transforming ourselves or the environment around us. As such, they are narrative, and indeed many are anthropomorphic. Their physical implications are likely to be more narrative than generative, although some have implications for the way form might behave.

Each is described, and then is analyzed for what, if any, its physical implications are. This is not an inclusive list; only those which seem to be both most significant and have strong architectural implications have been included.

4.4 Love is the Law, Love under Will

Wicca is a belief system that requires personal responsibility, and therefore personal choice. Aligned Crowley stated it: "Do as thou wilt, such that it harm none, shall be the whole of the Law. Love is the Law, Love under Will." And while Witchcraft is most often taught in a hierarchical fashion, in a teacher to apprentice method, as a system it is decidedly non-authoritarian or hierarchical. Witches are ultimately responsible for all of their own actions including who they choose to train and who they choose to train with.

The implications of this are less directly physical than they are about an attitude about building, especially the relationship between the building and the landscape. There is also something about the phrase "Love Under Will" that implies nurturing; not the kind of relationship the shepherd has with his

sheep, but between equals or child to parent. It implies that the care taken in inhabiting a place is very significant, that the effect on what is already there must be taken into account.

That does not mean, however, that the desire is to have no effect on the landscape. Magic is about transformation; transformation that is controlled and predictable, while still open to inspiration. To be responsible about building in the landscape, which is what this seems to imply, is to understand what the effect will be and weigh the results for both the place and the people using it against the existing qualities of the place.

4.5 Pentacle

A five pointed star enclosed within a circle, the Pentacle represents both the human body with limbs extended within the protection of the circle, and is one of the symbols representing the element Earth. The invoking symbol used in ritual for the four elements, the pentacle is the symbolic representation of a human idea rather than the physical representation of a pattern recognized in the world. As such, it does not so much imply a form behavior, but acts as a form itself.

It does, however, have a certain geometry which could be used as a behavior pattern. Imbedded within the Pentacle is the Golden Section, a geometric proportion used by the Greeks that is related to the human cone of vision, and has recently been found to govern the growth patterns of certain types of plants and organisms. This proportional system, then, could

GOLDEN SECTION
 FROM MATILIA GUTHA: THE GEOMETRY OF ART & LIFE, TAKEN & WRITTEN BY H.K.G.

EUCLID: PROPORTION IS THE EQUALITY OF TWO RATIOS.
 GOLDEN SECTION: ESSENTIALLY IS $\frac{a}{b} = \frac{a+b}{a}$ WHERE $c = a+b$
 GEOMETRIC PROPORTION IS EQUALITY BETWEEN TWO OR MORE RATIOS
 ARITHMETIC PROPORTION $\frac{c-b}{b-a} = 1$ - SUBDIVISIONAL

GOLDEN SECTION:

$\frac{AC}{AB} = \frac{AB}{BC}$ $\frac{AB}{AC} = \frac{DE}{DC} = \frac{CE}{AE} = \phi$

- PRODUCES FIBONACCI SERIES 1, 1, 2, 3, 5, 8, 13, 21, ...
- RELATED TO THE CONE OF VISION
- RELATED TO GROWTH PATTERNS OF INDIVIDUAL PLANTS & ORGANISMS.

$\frac{AG}{HG} = \frac{HG}{AM} = \frac{AM}{MN} = \phi$

CONSTRUCTION OF THE PENTACLE

SYMBOL OF MAN IN THE WORLD - THE MICROCOSM

MAGICAL SIGNIFICANCE:
 - SYMBOL OF MAN PROCEEDED WHO THE CIRCLE
 FOUR PROPORTIONS THIS SYMBOL
 INDICATED
 EARTH/MONTH

be used as a behavior pattern in situations where it was significant for us to associate with that anthropomorphic symbol, such as in ritual.

4.6 Circle

The circle represents both the infinite, since it never ends, and a concentration, in that it focuses inward to the center. Formally, the circle is discontinuous from the environment it is in, separating the inside from out. And indeed, when a "circle is cast", a psychic protective barrier is set up within which it is safe to perform Magic. It is the form in which we stand during ritual making all participants equal, since there is no-one at the physical focus which is at the center.

As something that we experience physically, the circle is almost exclusively a protection, a focus inward, cutting us off from the outside. Again, the circle is a form rather than a behavior pattern, and so would be used as an event rather than a system. And only specific events, when we need to be isolated from the physical environment, such as during ritual, when we go "between the worlds".

4.7 Web of Fate

The Web of Fate is a metaphor for the interconnection of all things in the Universe. The image is that from all people, places, animals and things radiate lines that knot where two things are connected, the size of the knot determining the strength of the connection. One type of Magical work is the

tying and untying of these knots, and indeed the use of cord Magic and ritual knots in such rituals as handfasting is significant.

This is a physical representation of a pattern recognized in the World. It implies that connections between parts built should be revealed at all sizes. The intensification of joints and connections, the careful detailing of the way different materials come together are ways of explicitly building this. Access, within buildings as well as between them, needs to also be built explicitly as something with its own life, rather than something that is left over.

4.8 The Directions

Each of the four compass directions, and the center, "correspond and resonate to a quality of the self, to an element, a time of day and year, to tools of the Craft, symbolic animals and forms of personal power". (Spiral Dance, 61). Not to be confused with those used in physics, each element represents a primal force found in the world; air, fire, water and earth. By invoking them, we are able to tap into that aspect of the physical world and use that energy to fuel our Magic.

The elements provide perhaps the clearest, most direct physical implications. Each has a very specific symbol and tool associated with it; we can expect to see them used directly when applicable. Because of their associations with human qualities and therefore activities, the directions also provide a very clear orientation of uses and activities. For example, as North corresponds to the physical, we should expect that strongly physical / worldly activities such

as eating and work areas would be in there, while places for dancing and other fiery activities might be in the South.

4.9 Correspondences

In most occult traditions, there is an understood relationship between certain objects / plants / animals and goddesses / gods / elements / psychic abilities. The lists and tables of them are extensive and represent an important body of information about what things are appropriate for specific Magical and non-Magical uses. The choice of materials used in the building process can be considered according what the intentions for the place will be and what type of environment is desired.

These qualities can have a direct effect on the architectural and material qualities of the place, with strong implications for light quality, view and size. The following is a short, quick list of correspondences based upon the EarthSpirit invocations and which is trying to make some associations with the architectural qualities listed above.

East	South	West	North	Center
Air	Fire	Water	Earth	Spirit
Soaring Eagle	Mighty Lion	Ancient Serpent	Dark Bull	Sphinx
Whispering Wind	Crackling Flame	Crashing Wave	Towering Mountain	Everywhere &
Nowhere				
Daybreak	Mid-day	Twilight	Midnight	Beyond time
Swords / Athame	Wands / Hearth	Cups	Pentacle	Cauldron
Spring	Summer	Autumn	Winter	Wheel of the Year
Intellect	Will	Emotions	Being	Hearing
Clarity	Transformation	Feeling	Grounding	Transcendence
Singing	Changing	Swimming	Walking	Immanence
Planting	Growth	Harvest	Hibernation	The Cycles
Yellow	Red	Blue	Black / Green	White / Clear
Lightness	Heat	Coolness	Darkness	Brightness
Screens	Windows	Views	Solid	Void
Light at Horizon	Light From Above	Indirect Light	Shadows	Light Everywhere

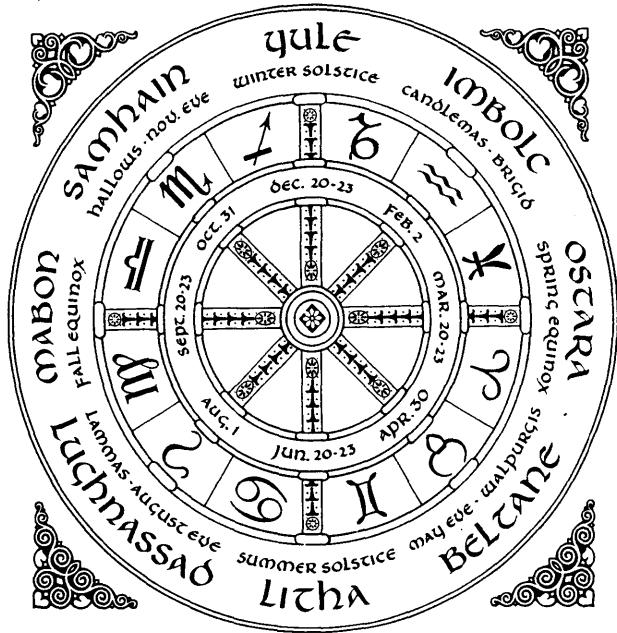
Again, these do not set up a behavior pattern, but act as guides for the quality of a place and it's location within the pattern.

4.10 The Sabats

Winter, Spring, Summer, Autumn - birth, growth, fading, death - the Wheel turns, on and on. We fall in love; we suffer loss; we consummate relationships; we give birth; we grow old; we decay." (Spiral Dance, 169)

On the Wheel of the Year there are the eight major holiday of the Pagan calendar, the Sabats. They are ritual celebrations through which we attune ourselves with the cycles of the Earth. Based upon the planting and agricultural cycles of an agrarian society, they celebrate the ebbs and flows in the energy cycles of the Earth. The quarter festivals, which happen at the solstices and equinoxes, happen at the beginnings of the seasons, the cross-quarters at the height of the season. These are the times that the community gathers together to celebrate as a whole.

The Wheel of the Year



As the wheel turns, Pagans celebrate eight holy days or Sabbats. Some say the Lady of Life rules Spring and Summer, while the Lord of Death and Resurrection rules Fall and Winter. Others say the Divine Son is born of the Great Mother at Yule, lies in ecstasy with the young Goddess at Beltane, and sacrifices himself in life's cause at Lughnasadh.

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We, as people, respond to and attune ourselves with the cycles of the seasons; our buildings should do the same, responding to the changing weather as do the plants. The way we inhabit our buildings should be able to change during the seasons: in winter, the land is in hibernation, more closed up and so the places we make should allow us to close ourselves in; in summer, we expand to the outside, becoming closer to land..

4.11 The Esbats

The Esbat is the monthly meeting of the coven, a group of Witches, happening on or as close to the full moon as possible. There are thirteen lunar months per year and so thirteen Esbats, which are times for Magical work rather than celebratory holidays. The full moon is traditionally held as the time of the greatest psychic energy, a time of growth, versus the dark moon which is a time of closing down and lower energy.

The phases of the moon - dark, waxing, full, waning - are an important image in the Craft, a representation of the types of energy in the world and a mirror of the full year. This quartering, which is also in the Sabbats, implies that the use of four elements together is symbolically meaningful.

4.12 The Form of the Ritual

The circle is another name for the ritual as well as a place of Magical protection. Whether done individually, in a group such as a coven or with a large group of people at a gathering, the circle creates a "space between

the worlds", a protected place where we are simultaneously in the physical and psychic worlds, while not completely in either. The process goes like this:

The Circle is cast, using the athame to create a psychic barrier around the people and place in which the ritual happens.

The Elements are invoked, in which the "presence" of each of the four directions and Spirit are brought into the circle. By presence, I mean that either the type of energy which the direction represents is brought into the circle, or specific goddesses or gods are invoked.

The Cone of Power is raised using a number of techniques by the individual and the group, psychic energy that is used to charge the Magical work to be done.

The energy is released, to follow the will of the group, as defined within the circle.

Leftover energy is grounded, possibly through a spiral dance, and the elements are thanked and released.

The circle is closed, and food and liquid is shared.

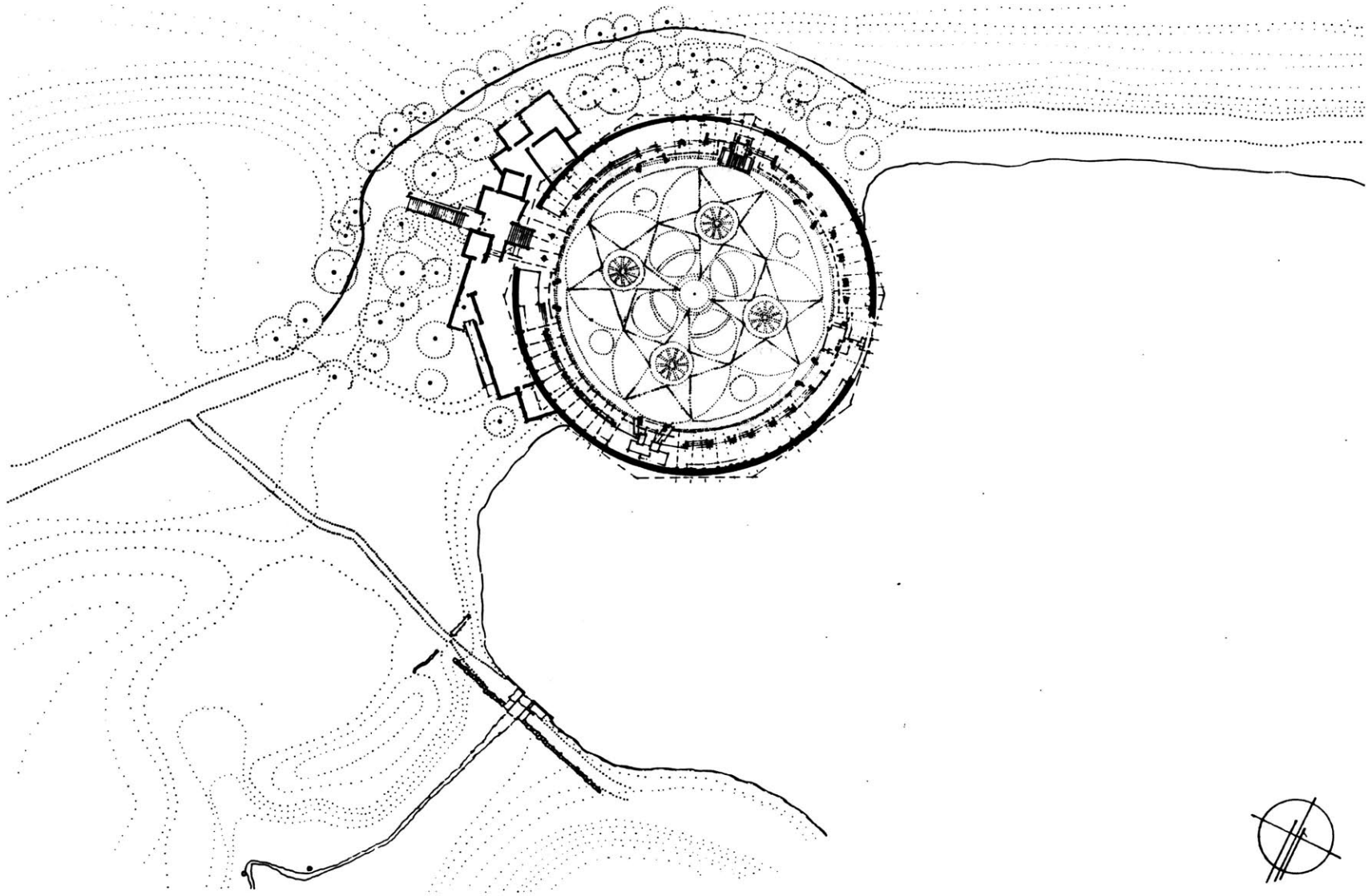
The physical implications from this are hard to consider for while the Circle is the central ritual of Witchcraft, it is supposed to be able to happen anywhere since it is really happening in created space. Traditionally, the circle is supposed to happen out of doors, where we are more closely related to the elemental forces we are working with. Considerations for climate, and

privacy, make this a preference rather than a rule. If we are to build a place, then the form and nature of the ritual do tell us some specific things about what the ritual building itself would look like, although these are not necessarily applicable to other types of building.

4.13 The Ritual Building

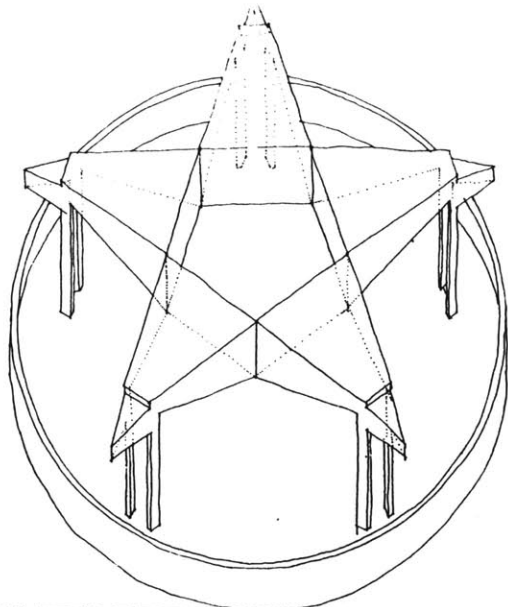
Unlike the mundane building components of the program, the ritual building is not about the normal experience of the world. While it is through ritual that we do much of our attunement with Nature and the Earth, it is the ritual which this building must support; it's form, it's requirements. Therefore, the behavior patterns chosen for this building are found in the symbols, myths and metaphors that go along with the ritual, not from the landscape.

When we are in the circle, we are neither in nor out of the physical world; we are "between the worlds". The circle as a physical form is, as was stated above, discontinuous with what is around it. By choosing the circle as the form of the building, corresponding to the form of the ritual, the meaning of the place is made clear: that it is not a place completely inside this world.



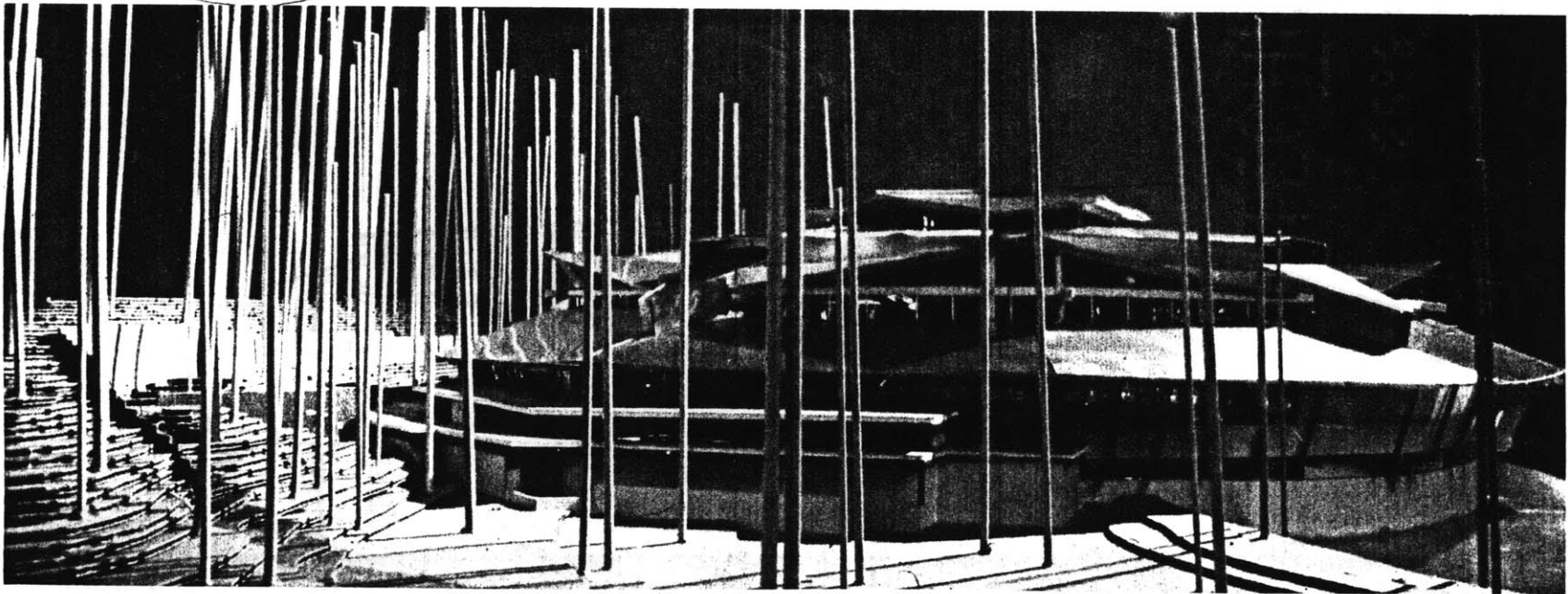
Ritual Building Floor Plan





The site for the ritual building straddles the boundary between the land and water, further enhancing the intention of this building being not quite in this world, since it does not take a strong stance as to whether it is on land or in the water. The siting further allows there to be water in the West, to match the correspondances.

The form of the building is circular in plan: three dimensionally it is a giant pentacle. The long, clear span dictated by the form of the ritual is provided with a 16 foot deep pentagram shaped truss. At ground level, a large circular retaining wall with opening to the East, South and West combines with the pentagram to form the pentacle. By introducing the five sided geometry in the roof, separated completely by space from the four directions that are

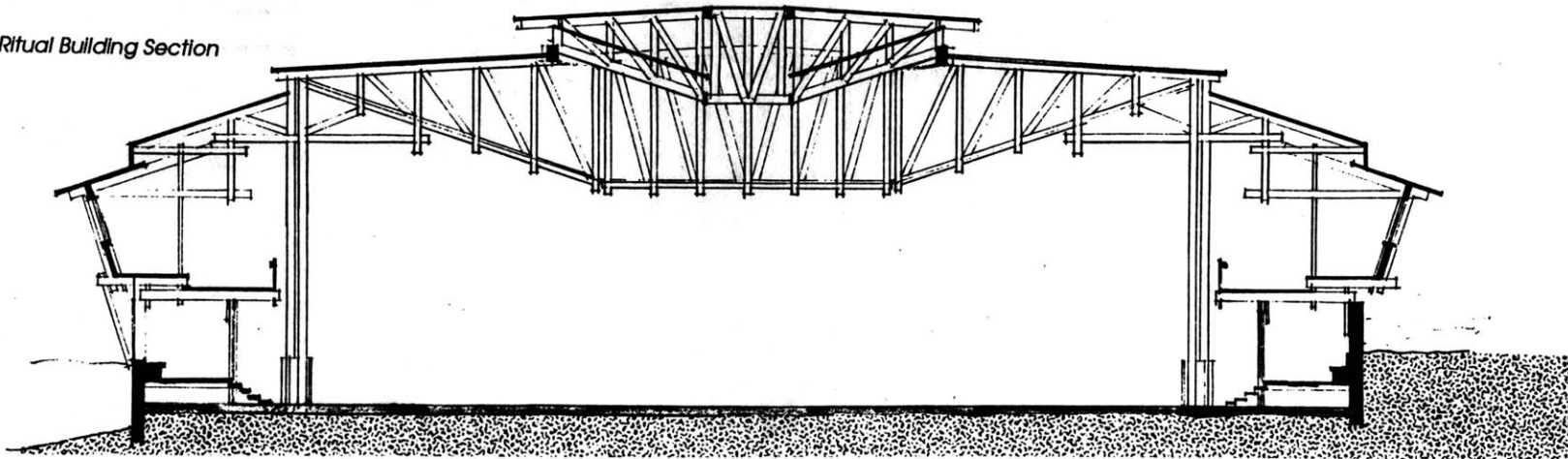


marked at the floor and in the ritual, it is possible to resolve the difference between these two competing geometries.

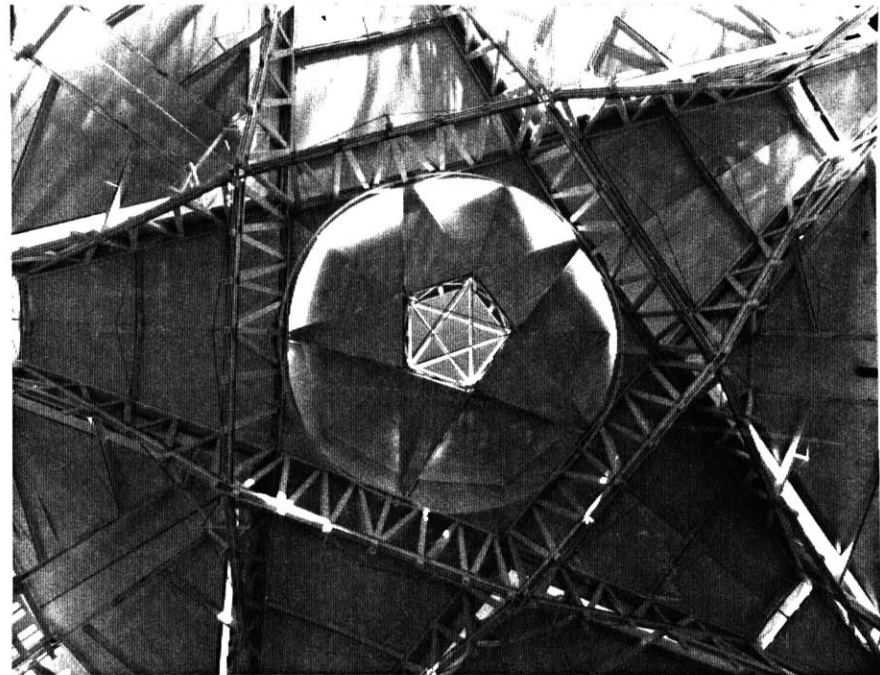
There is an inherent tension between the formal qualities of the circle, which focuses toward the center, and the form of the ritual, in which there is both a focus on the center and at the edge, where the participants are. In historical precedent this tension did not exist because the center, especially within Christian building traditions, dominated completely, being where God and enlightenment came from. And while center and spirit have significance, the action of the circle comes from those in the circle, which must be acknowledged in the form of the building.

The acknowledgement of that tension between center and edge is also dealt with in the form of the roof. The truss slopes up from the center to the edge. This tends to redirect the energy of the space to the edge, building a tension with the normal central focus of a circle. In the center, the roof moves up but again the form slope up from center to edge.

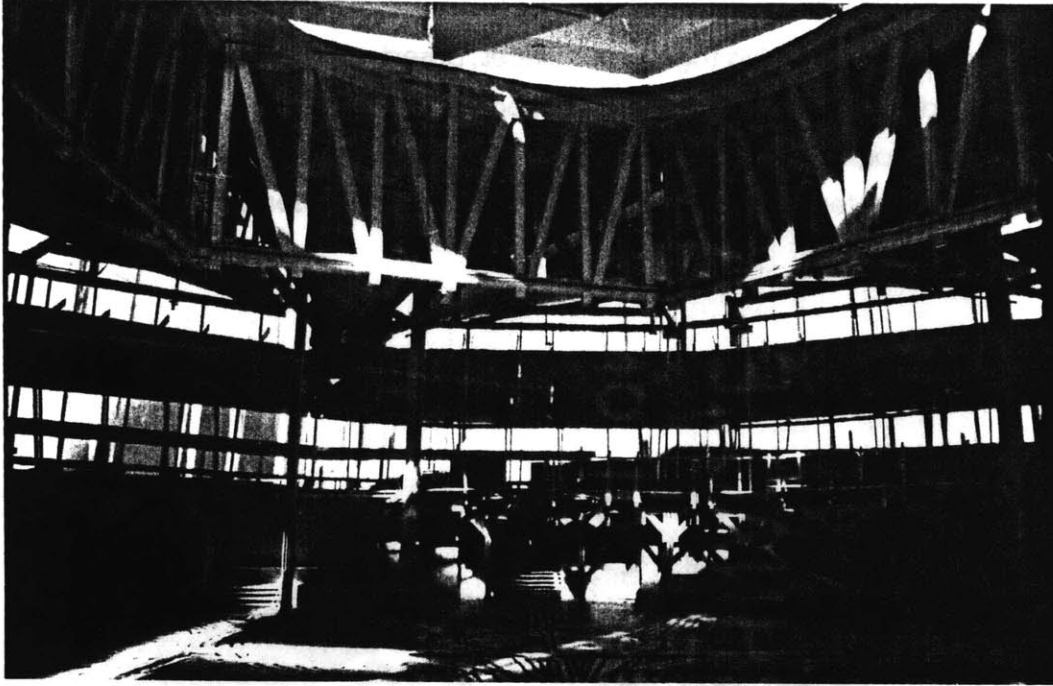
Ritual Building Section



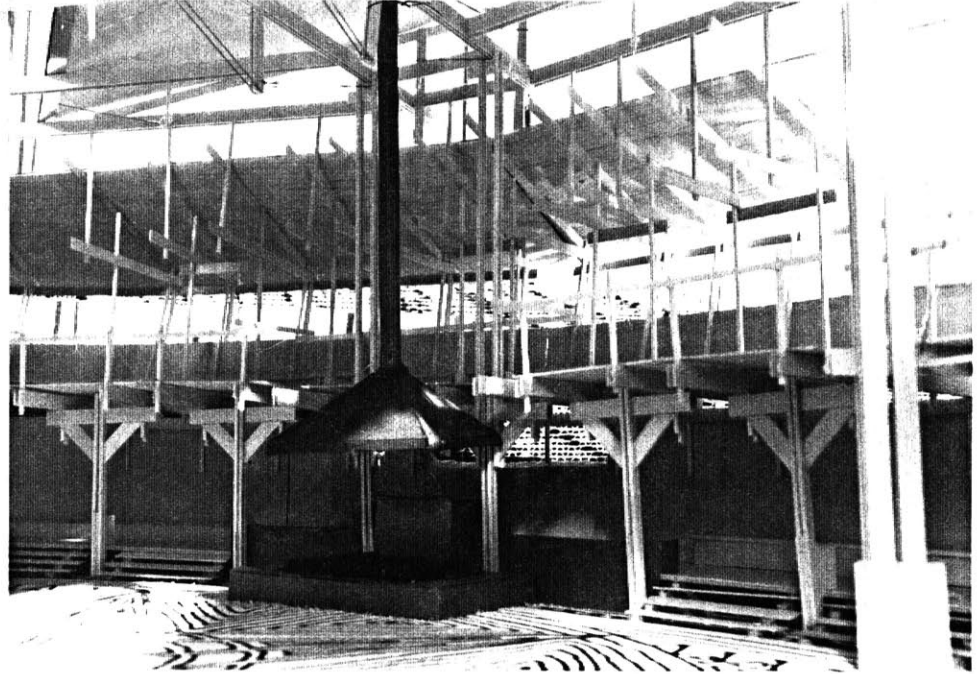
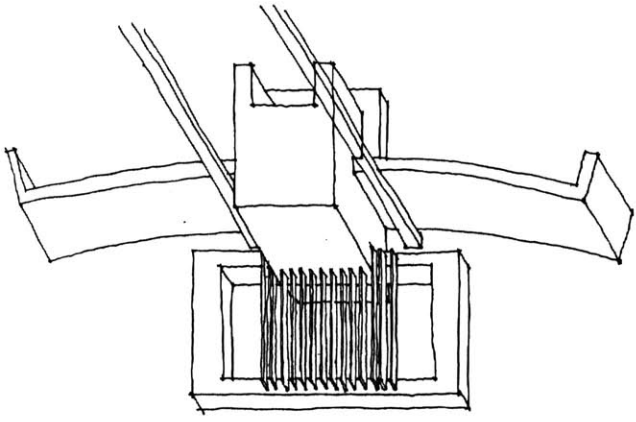
Other symbolic representations in the building include an extensive use of cables and the tying together of pieces, based upon the Web of Fate and the idea that all things are interconnected. The secondary structural system, which holds up the balcony and provides the closure, uses a system of three support, referred to as tricycles, that is a possible representation of the triple Goddess.



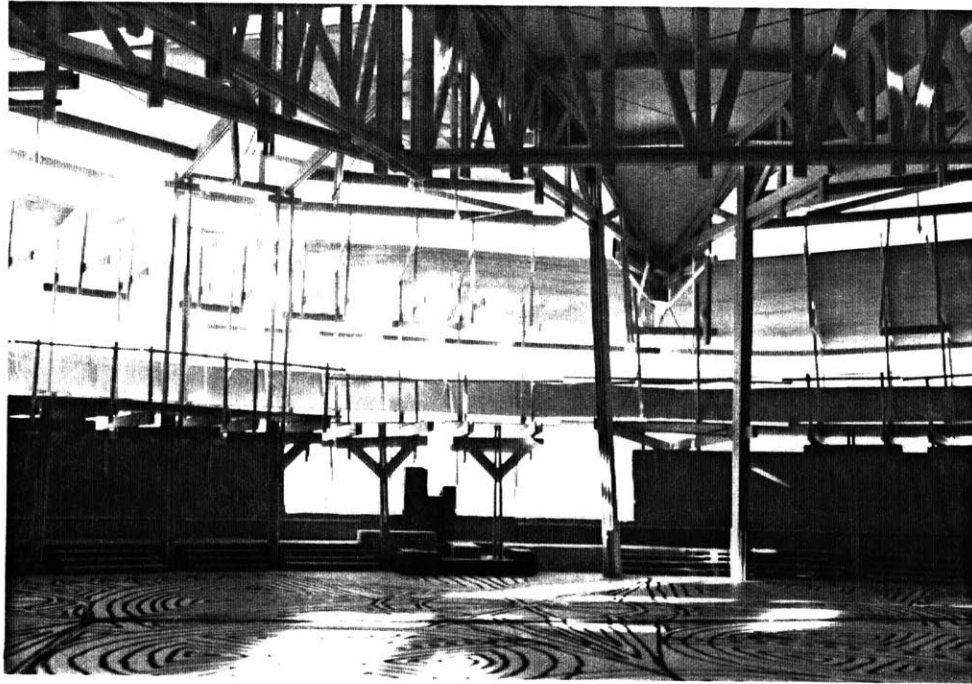
View Up Into The Ritual Building Roof



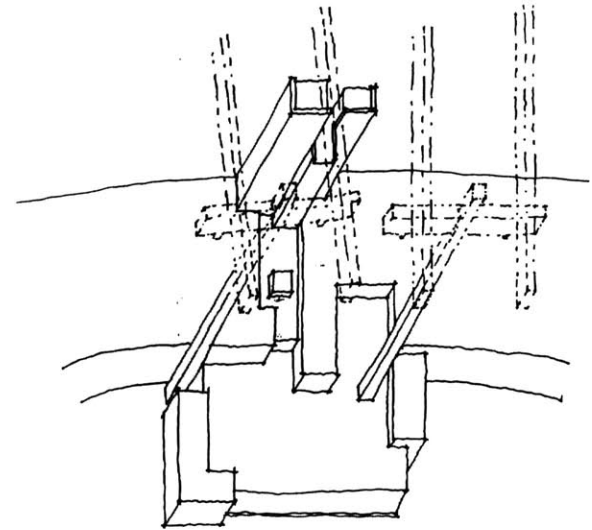
Interior View Toward The East and The Entry

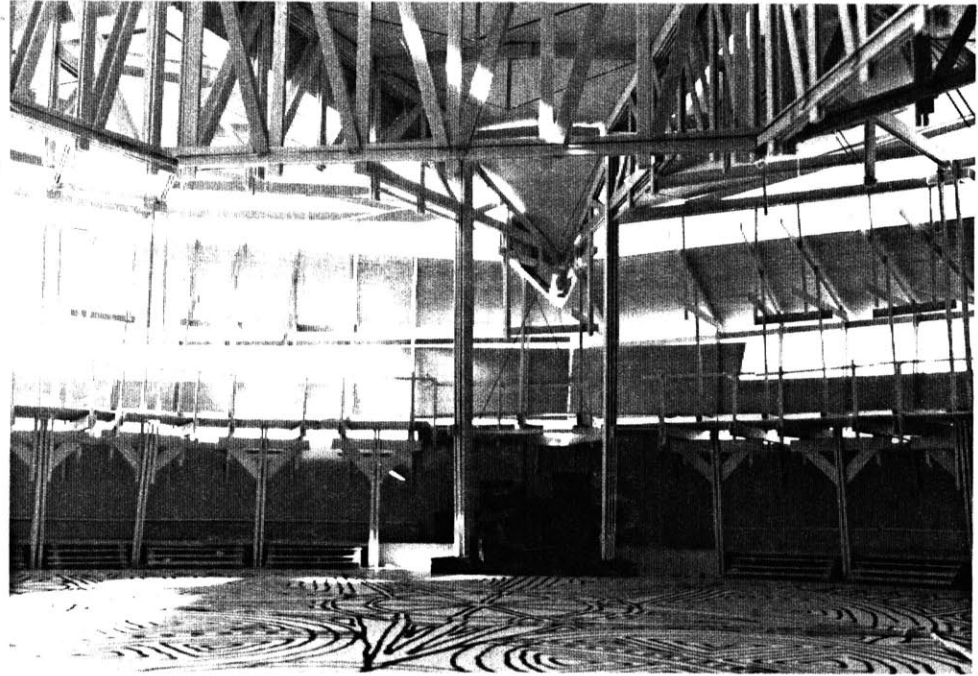
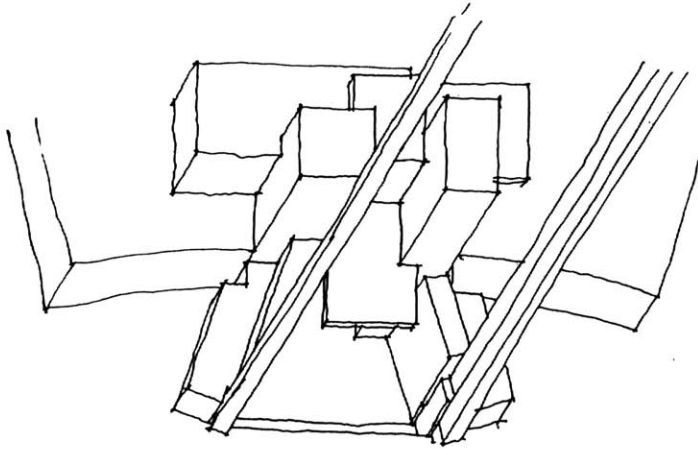


South / Fire Altar

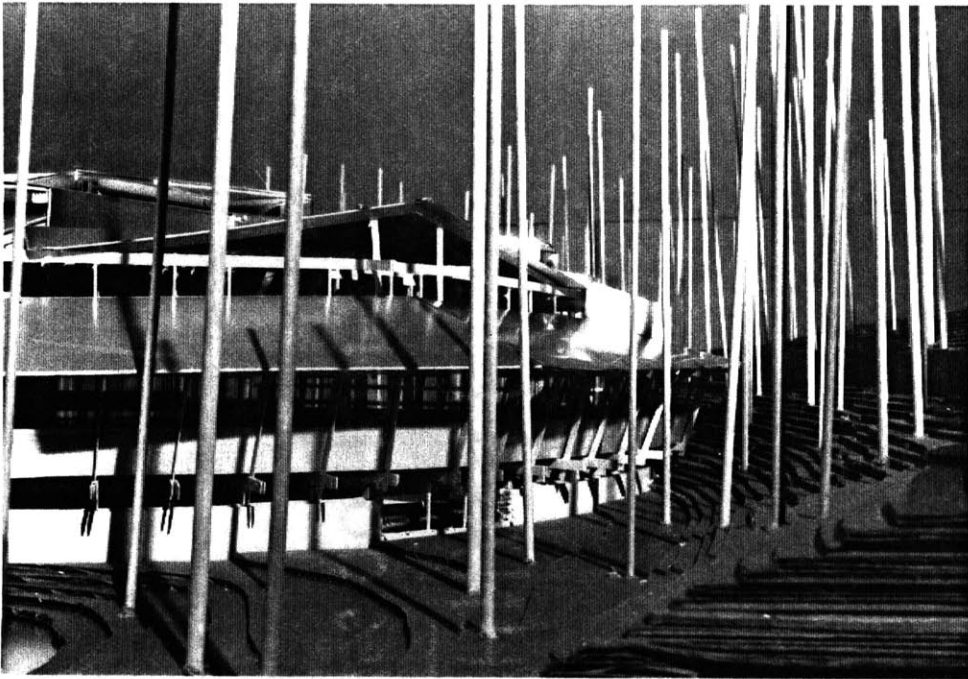


West / Water Altar





North / Earth Altar



Ritual Building From The South



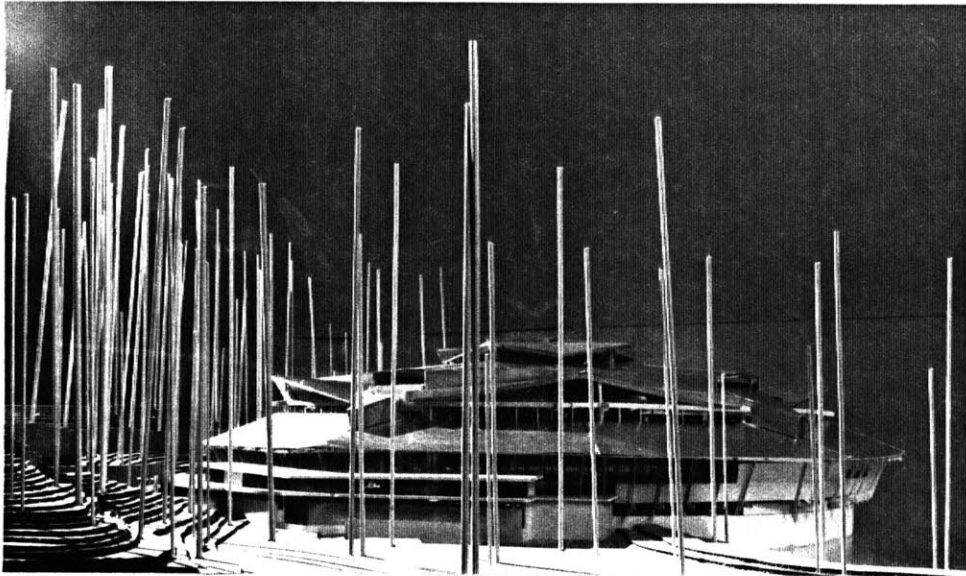
Path At The Ritual Building Site



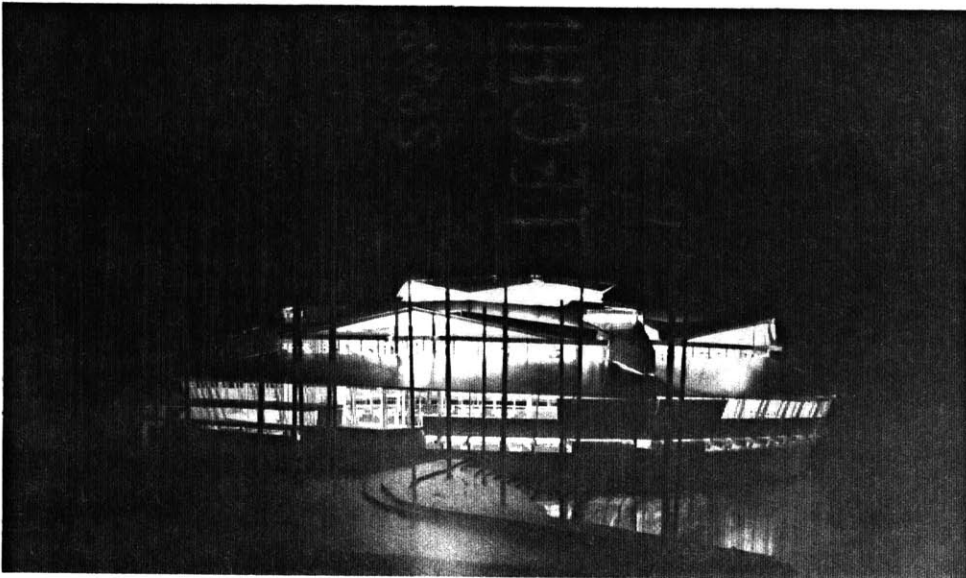
Ritual Building From The West



View of Ritual Building Site From The West / Across The Lake



Ritual Building From The North: Daytime



Ritual Building From The North: Night



CHAPTER 5: BUILDING FOR AN NATURE - ORIENTED SPIRITUALITY

"Intuitively, one could imagine that there might be a way of creating a whole pattern, a pattern that would only gradually be sensed and developed by sequential experiences, reversed and interrupted as they might be. Although felt as a whole, it would not need to be a highly unified pattern with a single center or an isolating boundary. The principle quality would be sequential continuity in which each part flows from the next - a sense of interconnectedness at any level or in any direction. There would be particular zones that for any on individual would be continuous, mentally transversable in any order." (The Image of The City, 114)

There are many parallels between the architectural process used here and Magic. Both transformative acts, they share qualities of working with that which already exists and making changes to make something new or different.

This thesis presents an attitude about building that is colored by a "Nature - Oriented Spirituality". The recognition that there are patterns in the world that are understandable, and that they are significant, is basic to both my process in this thesis and to Witchcraft. By basing how to build upon that, it seems possible to build in a way that is attuned to both our anthropomorphic needs as well as to Nature itself.

Behavior patterns, those which can be found in the extended landscape, provide the tools for making the mundane environments of the community.

The mundane, those places for eating, sleeping, working and playing, is that which we experience with our physical senses. For those environments to promote attunement with the world, they should be made in ways that have an understandable relationship to the extended landscape around them. That means that how we build in New England is going to be different than in the desert or the rain forest.

The ritual environment, where it is the ritual and symbols that we are trying to connect with, require a different type of generation. The narrative qualities of the symbols and metaphors should help reinforce the purpose of that place, which is ritual.

This thesis is only a beginning. While it describes an attitude about making that is appropriate for the EarthSpirit community and gives some examples of what a physical manifestation of that might be, it is limited in scope. Many other issues are not dealt with, such as the relationship between the physical, static character of buildings and the dynamic qualities of the seasons, and how what we make might respond to that.

The form of what we typically build is generated from within the context of the dominant culture. For us, in this place at this time, the form of the buildings we make and live in and find in historical precedent, are controlled by the basic assumptions of this society. We, as a community, have questioned many of those beliefs and therefore we must also question and redefine the form of what we build.

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2558-4

2558-4