

**EMOTION, MYTH AND MEANING IN ARCHITECTURE:  
PSYCHE'S JOURNEY THROUGH A WAREHOUSE**

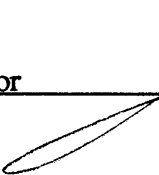
**JAMES A. BILL**

SUBMITTED TO THE DEPARTMENT OF ARCHITECTURE IN PARTIAL  
FULFILLMENT OF THE REQUIREMENTS FOR THE DEGREE OF  
MASTER OF ARCHITECTURE AT THE  
MASSACHUSETTS INSTITUTE OF TECHNOLOGY  
JUNE, 1988

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Signature of the author



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May 12, 1988

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**Abstract**

# **EMOTION, MYTH AND MEANING IN ARCHITECTURE: PSYCHE'S JOURNEY THROUGH A WAREHOUSE**

by **JAMES A. BILL**

**SUBMITTED TO  
THE DEPARTMENT OF ARCHITECTURE ON MAY 12, 1988  
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THE DEGREE OF MASTER OF ARCHITECTURE.**

## **ABSTRACT**

This thesis studies the creation of a series of forms to provoke physical sensations and emotional responses from the user. Designs were made that strengthened the meaning of the forms, and the emotional responses they illicit in relation to a sequence of physical experiences of form and space. This sequence was abstracted from the Greek myth of Eros and Psyche. To do this the thesis uses a family of forms, a directional form for movement, their material and structural qualities, and the inter-relationships established between each of these and with the site. The site is a set of three adjoining warehouse buildings on the East Boston waterfront.

The major body of the text describes what I produced. This includes the introduction, which describes the formal considerations that are present in the final model. Next, a photographic essay describes the final model. The photographs lead the reader through the built sequence of events. The two parts that the thesis built on are then described: the myth, which is retold as reference for the previous experience and to help explain the genesis of the creation, and the site which is described. With the site description, the intervention is described in plan and the parts are exhibited. The last section of the thesis describes the process by which I moved from the myth and the site, into drawings, and through to the final model.

**Thesis Advisor:** Bill Hubbard, Jr.  
**Title:** Assistant Professor of Architecture

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## Acknowledgements

to Serena,  
my passion and soulmate

I am very grateful to Bill Hubbard for his constant support, giving me the confidence to continue when I had none to give myself. From the beginning of this thesis I had misgivings about what I was undertaking and whether it could be done. I was leaping into so much unknown. I would not have started without his unconditional belief in my capabilities to take on this abstract process.

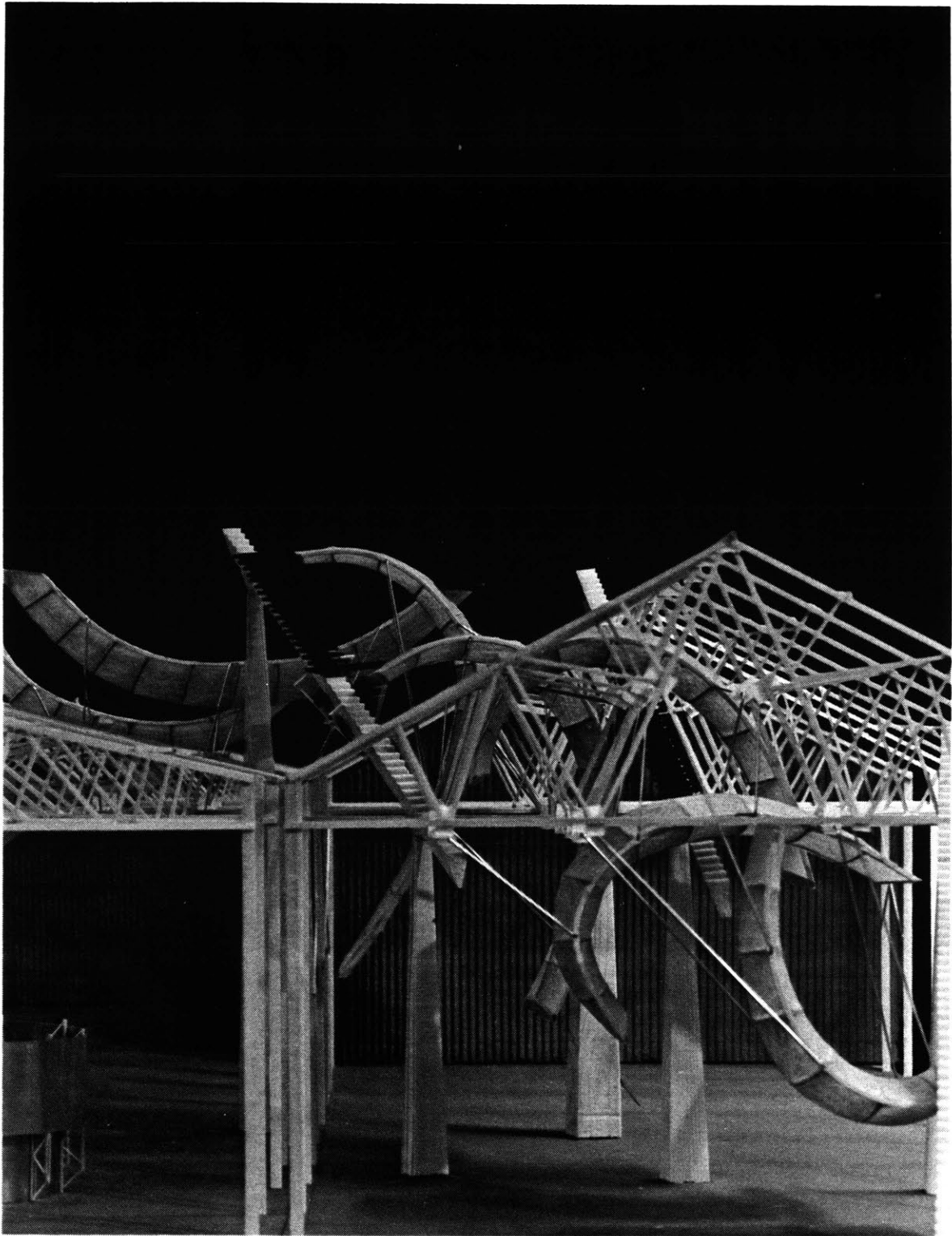
I am grateful as well to Michael Singer and Bill for their excitement and input along the way which kept me going. They could often see and articulate what I couldn't yet understand. They each spent long hours looking, thinking and talking with me about the work. Their professional response has helped me achieve a satisfied sense of accomplishment.

My thanks to all my friends who helped me with thoughts and hands: Ken, Jose, David, Rick, Chris, Gregg, Maria, Lauren, Damon, Sara, Campbell, Lorna, Alyson and Martha.

My dearest heartfelt thanks to my wife, Serena, who from the very beginning of this project, through to the end gave her constant and creative and emotional support.

I love you all.

"For the house the psyche inhabits is a compound of connecting corridors, multi-leveled, with windows everywhere and with large ongoing extensions "under construction" and sudden dead ends and holes in the floorboards; and this house is filled already with occupants. other voices in other rooms, reflecting nature alive, echoing again in the Great God Pan alive, a pantheism rekindled by the psyches belief in its personified images. Here is space to receive the mass immigration, the resurrection of the repressed, as the Angels and the Archers, Daemons and Nymphs, Powers and Substances, Virtues and Vices, released from the mental reservations that restrain such primitiveness and from the conceptual prisons of small letter descriptions, now return to enter again into the commerce of our daily lives." James Hillman, *Re-Visioning Psychology*, Harper Colophon, New York, 1975, pg. 42.



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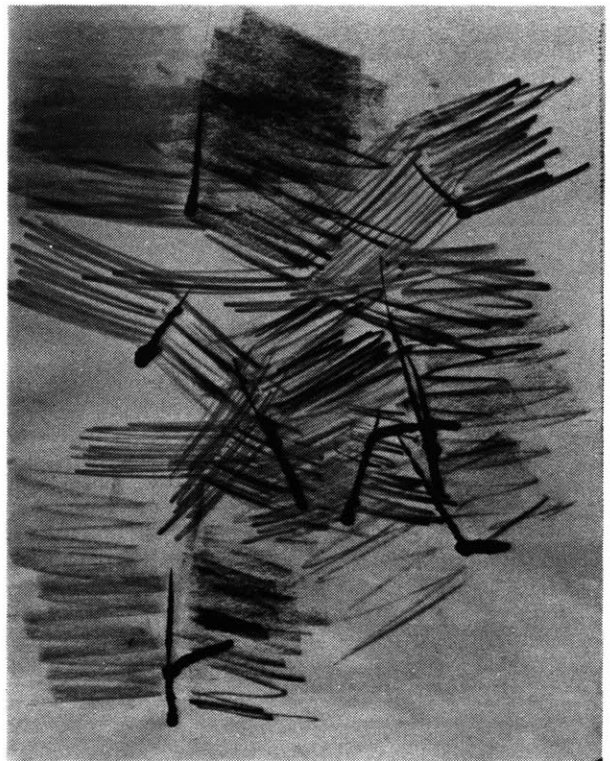
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Introduction: Emotion, Myth and Meaning



"In the beginning is the image; first imagination then perception; first fantasy then reality. Or as Jung puts it: 'The psyche creates reality everyday. The only expression I can use for this activity is fantasy.' Man is primarily an image maker and our psychic substance consists of images; our being is imaginal being, an existence in imagination. We are indeed such stuff as dreams are made of." James Hillman, *Re-Visioning Psychology*, Harper Colophon, New York, 1975, p. 23.

If architecture is to serve the needs of humanity, then it must address the needs of the soul. It must address our collective, cultural consciousness by expressing our deeply felt emotions, as do myths. As myths are about emotions, they talk to the soul. The issue of how to address the soul with architecture is the basis of this thesis. The purpose of this thesis, is to translate into form and space the emotional movement of a myth and thereby establish a dialogue with the soul. I chose the myth of Eros and Psyche because it is about the integration of soul and passion, and it follows an emotional journey down into the depths of the soul. It is about transformation, emotion and soul. This thesis is also about these, but uses the expressive realm of form and architecture.

The myth of Eros and Psyche was used to generate a storyline of sensations the viewer would experience. It was important that the storyline be cumulative and progressive, with a beginning and an end. Where a myth uses its storyline and plot to develop an emotional education, I created an analogous educational sequence using a series of forms, how they are constructed and related, and what they are built of as my chapters, paragraphs, and sentences. The myth is the reference for, and gives structure to the emotional storyline. The viewers do not learn the myth of Eros and Psyche, but instead experience a series of sensual events that I abstracted from the myth.

The myth starts with Psyche being worshipped but not loved, and ends

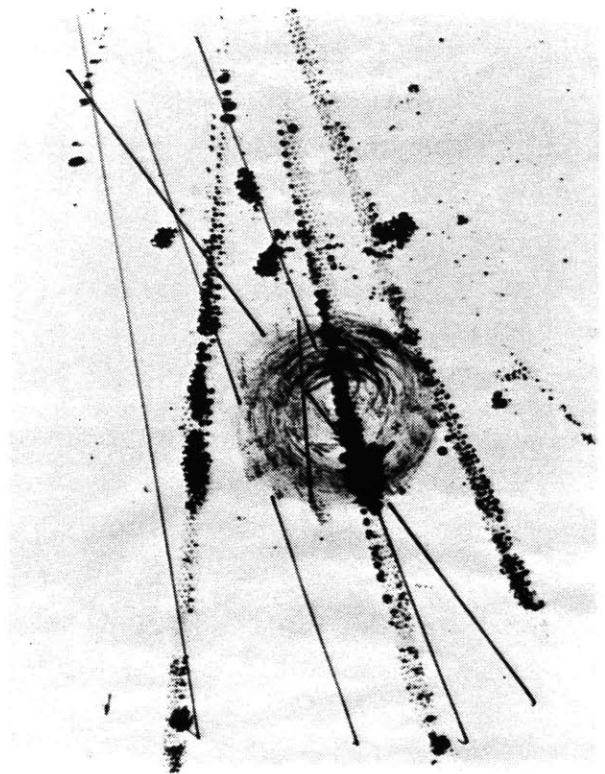


with her being both worshipped and loved as full. The myth is composed of two sections. In the first section she confronts passion, and in the second section she confronts her soul. In both sections she is confronted by a series of four tests. She accomplishes each test in a series by first being passive, then fertile, then knowing, and the final one by action.

I started the study by building a drawing machine and creating some drawings. Together the machine and the sequence of drawings illustrated the abstraction of the mythical storyline, and established the tools I developed into the final model form.

I communicate the emotional content of the myth through the use of four tools: the site, the vocabulary of forms, the movement path, and their material and structural qualities. The most important issue is the guiding question about meaning. What are the meanings of a decision, and does it strengthen the expression of the emotional movement? It is through the weaving together of these four tools and the relationships created between them that gives meaning and emotional expression to the creation. Within this paper, I will describe what the formal architectural issues are that I am working with to create these forms and their inter-relationships.

First, I utilize the site as an active participant with the interventions in creating the spaces and their meanings, and not simply as the housing that contained the interventions. The site is three adjoining warehouse buildings located on Boston Harbor in East Boston's south shore. Together they form the major interior space of the larger aggregation of buildings of which they are apart. The buildings were originally part of a shipyard? The building site, establishes the context and provides a material and structural reference for the interventions. Each building is composed of a series of light steel trusses supported by heavy columns, and skinned with light metal sheeting. The two main harborside entrances provide a start and end to my sequence, and the 270' open length of the buildings establish a directionality to the movement. The building becomes the datum for the story. Its steady rhythm of trusses marks the progression of time through the story. The skin demarcates the



dark inside deeper world from the ethereal outside world. The journey into Psyche's soul takes place in the more tightly formed spaces of the low shed. The journey into her love affair floats up through the high open space and breaks through that skin into the open.

Second, I created a family of forms. The problem was how to translate the abstract ideas into physical forms. I limited my palette to two primary forms out of which the families evolved. These two primary forms were both semicircular in contrast to the orthogonal site conditions; one was closed and the other open. As semicircles, they have a face and a backside, and can be oriented to be filling or repelling, seeing or not looking. Together these two forms I chose express for me the human soul and depth, and its surface and animus. The soul form is solid and heavy, and sits on the ground, whereas the other form is light, transparent, and seems to float and fly. I then studied the variations within the forms as to their scale and proportions, their shaping, and their material and structural qualities. Thus the forms evolve into a family or vocabulary of forms whose variations each heighten the meanings and emotions I set out to express.

The third tool I introduce is the path through the spaces. It creates the perspective of the viewer and establishes their interactions with the forms. Stories are sequentially constructed, leading the viewer through a carefully orchestrated sequence of events. The pathway establishes the sequencing of the emotional storyline. As in the myth, the path I lay out is circular as well. It starts at the largest entrance, moves through the length of the buildings, crosses over into the lower sheds, and returns back to the adjacent entrance in the second shed. This movement is based in the concept that the myth starts the reader at one point, introduces a set of ideas that transform their perspective, and deposits them back at the beginning with a new perspective. With the path, I was concerned with how it moves, how it is formed, what it is made of, how it is built, and how it interacts with the site and the other spaces.

At one point the path is a long hard won journey up to the top. It climbs





up through the light forms which roll and tumble around it. When you climb up, the different relationships of the forms as they rotate around you build the sense of getting to the top and to the edge, out into the open. This heightens the following sequence of being craddled and entrapped. The form the path takes on is a thin linear form. This accentuates the upward movement and provides a focal point for the forms to rotate around. It also provides a force sufficient to break through the skin and out into the open.

The fourth tool is the way each piece is put together and what it is made of: the material and structural qualities of the forms. As all of the work was done in models, from the beginning I was exploring the sensual qualities of materials for their emotional meaning. I established a limited vocabulary of material and structural families, that are woven into the form families. For instance, the light forms are made of fiberglass which can be stretched over my complex form. Before it hardenes, it is soft and malleable, light and translucent, qualities which are still felt in the final form. It is a skin just as the 1/8" bent steel plates of the heavy forms, as is the thin metal roofing that skins the site buildings, but a skin of a clearly different emotional meaning.

With all these tools. I explore the relationships established by the intervention. From the beginning I was concerned with the relationships among the two primary forms, the directional movement, existing buildings, and the materials. I am studying the meaning of these relationships as expressed in their rhythms, orientations, proximities, similarities and differences with each other, as tools of physical expression. From the beginning the changing relationships created the storyline. As the viewer is to move through the emotional sequence, the design decisions are always from the point of view of the viewer, and the changing relationships established by their changing perspective. The viewers experience of a particular space is heightened and clarified by the preceding experiences, and by what they can anticipate. Thus I am not only studying the meanings of the static forms, but also the meanings that I can achieve by their ordered relationships. In the end, it is these relationships which can create the storyline as transformation.

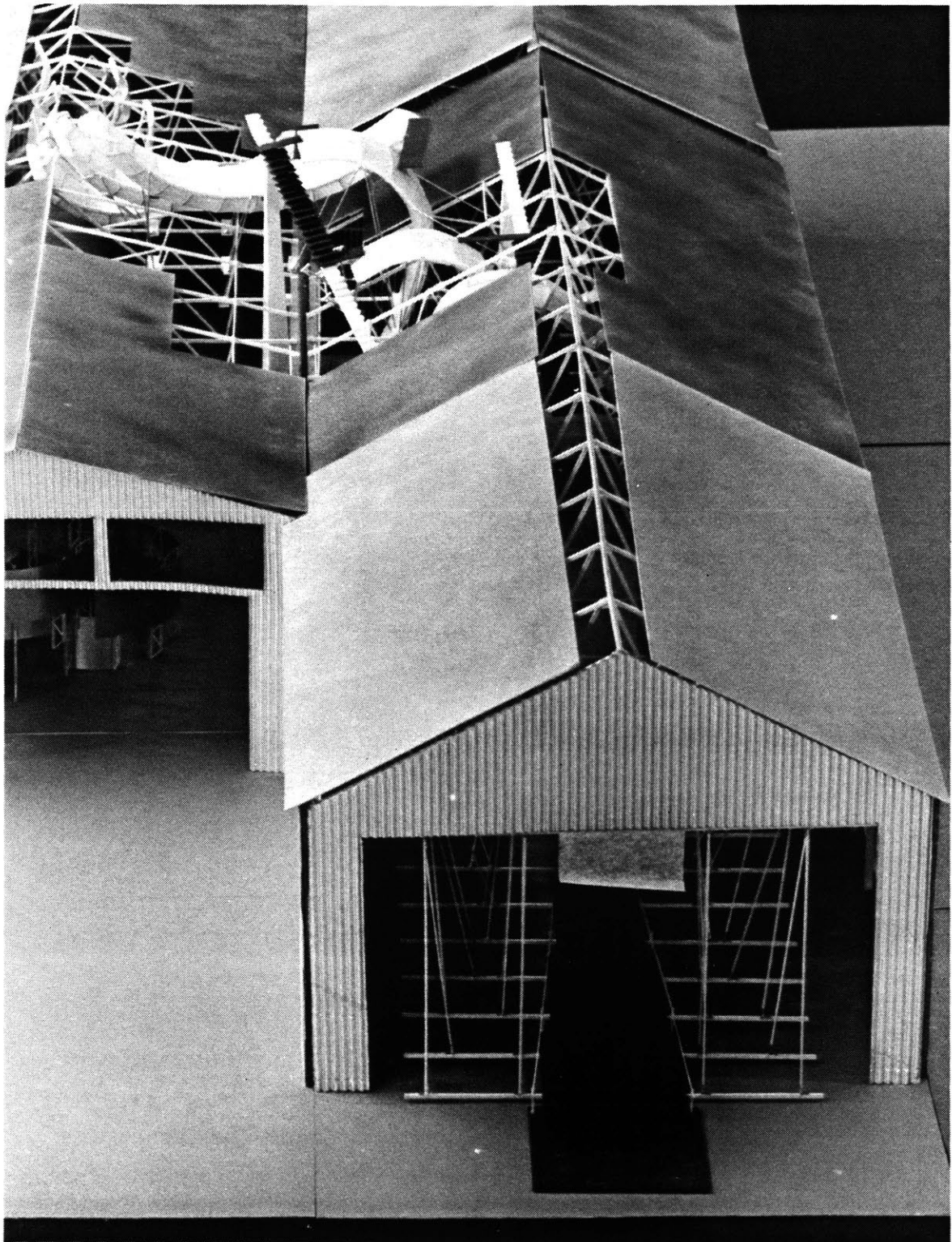


The design is thus a weaving together of the introduced forms, a series of buildings, a pathway, and their materials and structures, around a myth and some person like you who chances to walk through and experience it. Many of the decisions were made intuitively. But, the purpose was always to build a sequence of physical sensations and emotional states that touch your soul. Following is a photographic essay that leads you through the mythological journey as constructed in its final form. Feel it.

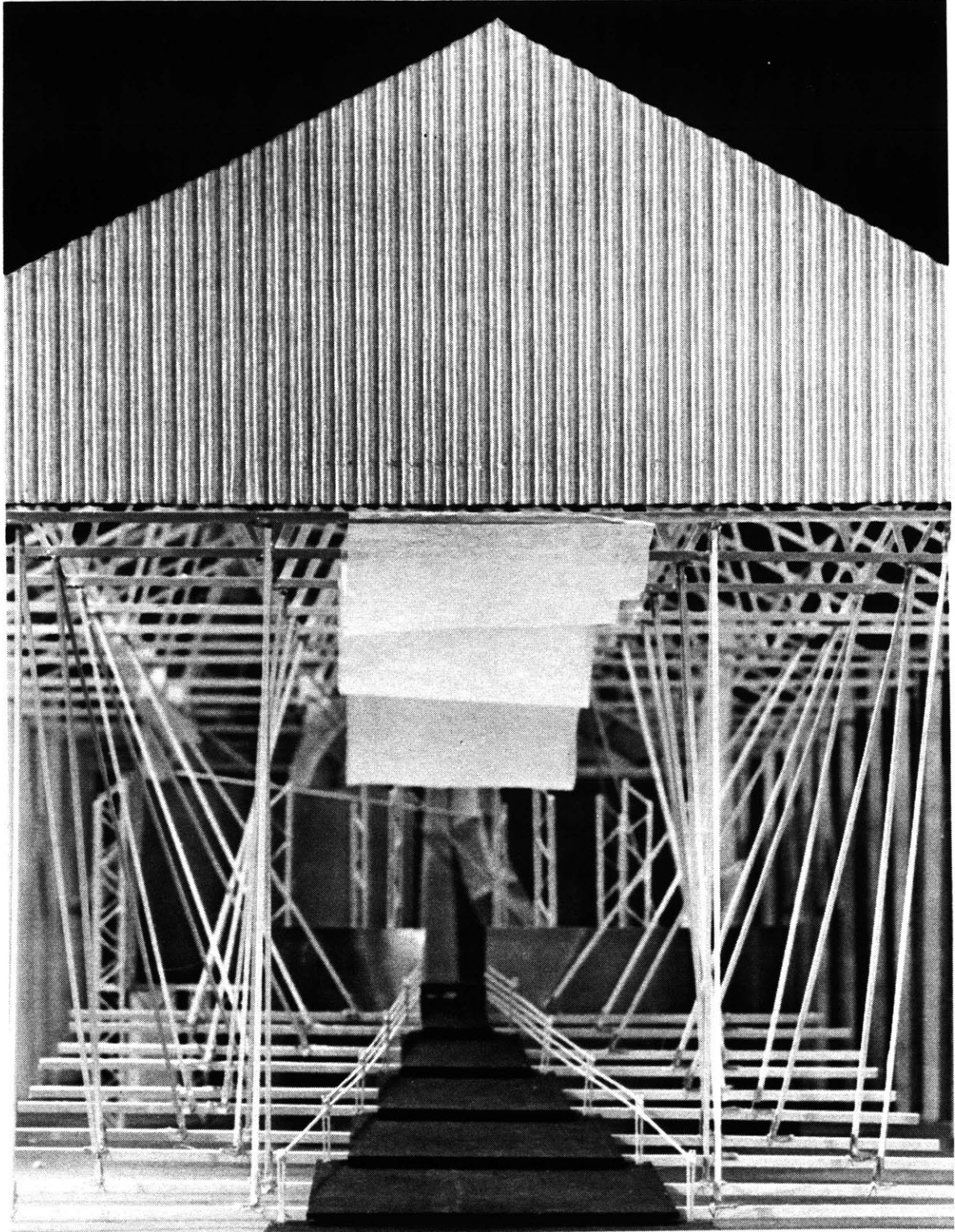
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## The Final Model, A Photographic Journey

A platform rests lightly on the ground before the large entrance. Four truss members reach down lifting the second platform up toward the roof. A canopy of fabric reaches out from above the entrance and disappears inside.

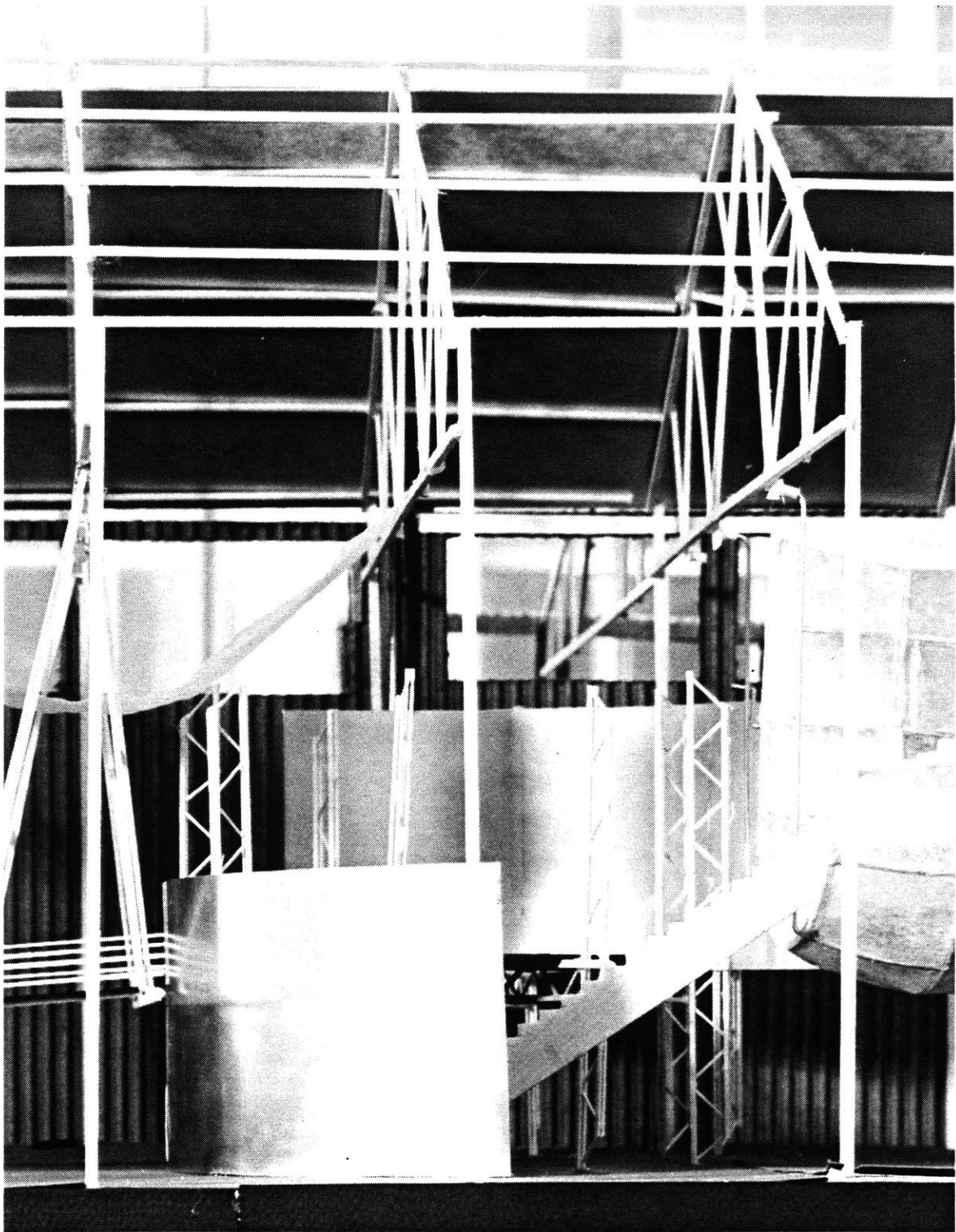


As you step onto the platforms, the truss members move forward with you, swinging from truss to truss, lifting you higher. The fabric rolls above your head from truss to truss, washed by a slit of light from above.



The platform ends. The fabric rises up over your head. Heavy steel forms encircle you, just out of reach. Behind the steel, light wing forms climb up out through the roof. The water and city can be seen through the entrance you came in, as you stand in the enclosure.





You ascend steep stairs leading from one edge. You climb up with them through the wings. The fiberglass skin is stretched over their curved structure. You feel the wings swing around you as you climb up.



You continue climbing beside and then onto the tail, under and onto the back of the successive wings until finally you are standing on the nose of one, out above the building, on the edge of the top.

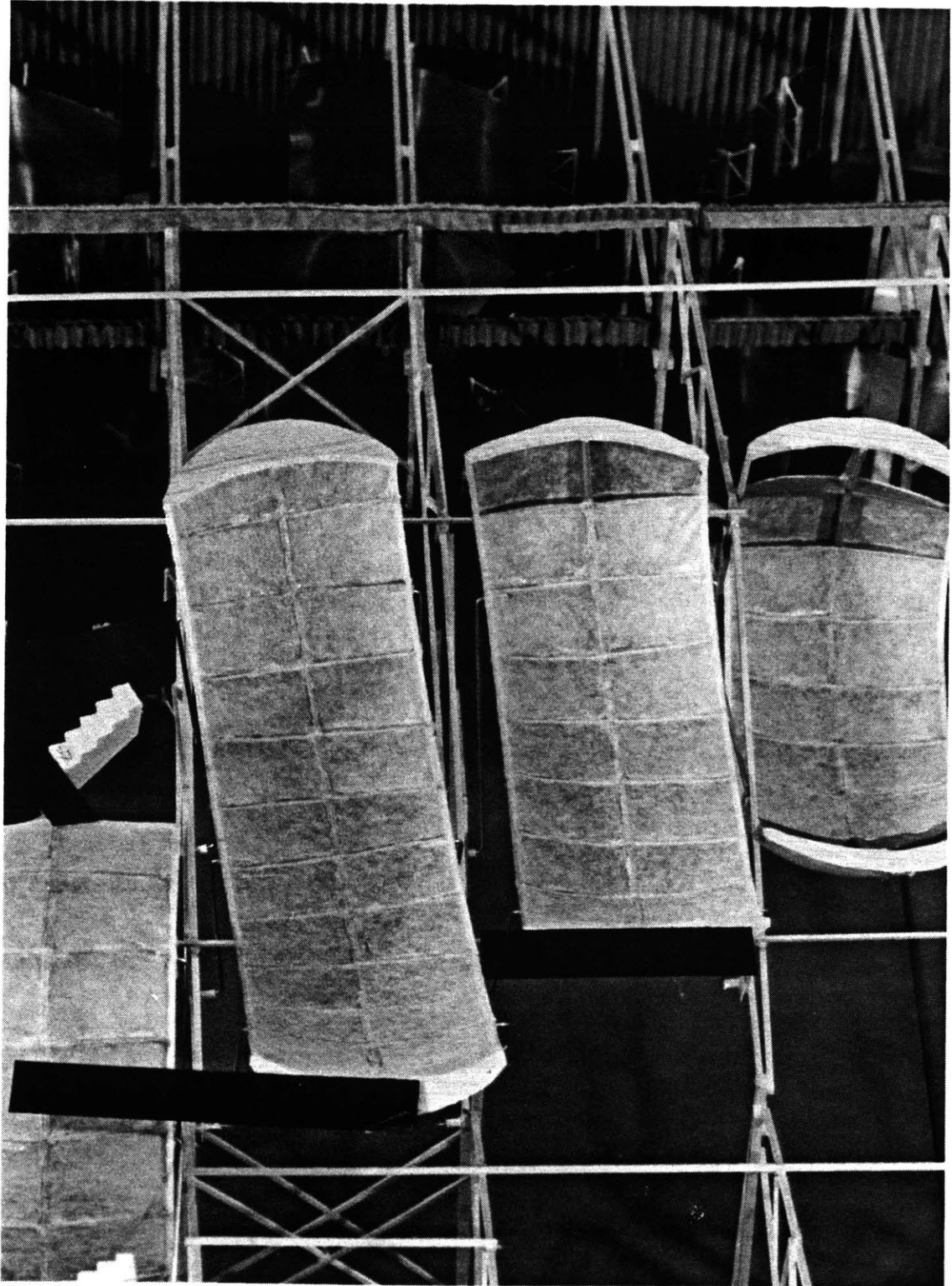


From here you can step onto another, and climb down into its belly, and then again into the belly of the next form.

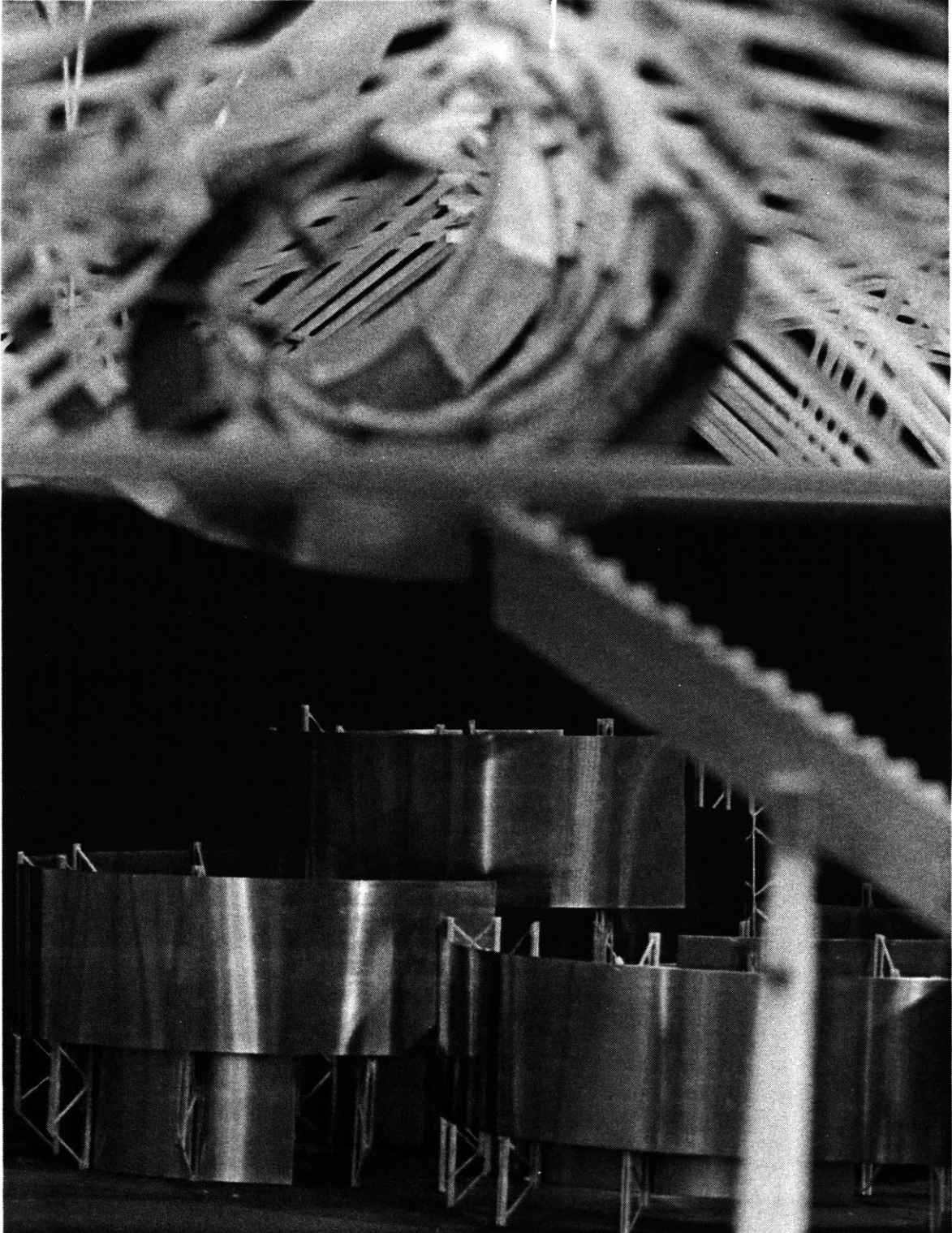


Each wing brings you lower into the building, into the trusses. Each wing slowly loses its skin, and slowly wraps tighter around you. Finally its structure is completely surrounding you and you are standing in the trusses with the roof over you and only a small patch of fiberglass to stand on.





In the dark you see another set of stairs poking through what is left of the wing. You climb many steps down into a low roofed building.



You are standing with the double skinned semicircles arching above the ground on both sides of you. The bent steel plates are separated by steel trusses. You walk under them toward a spot of light.



Another steel shell, standing upright, encircles you. It leaves one opening. As you walk through this one opening you are confronted by another, and again another of these upright shells. Each time there is one new way out.

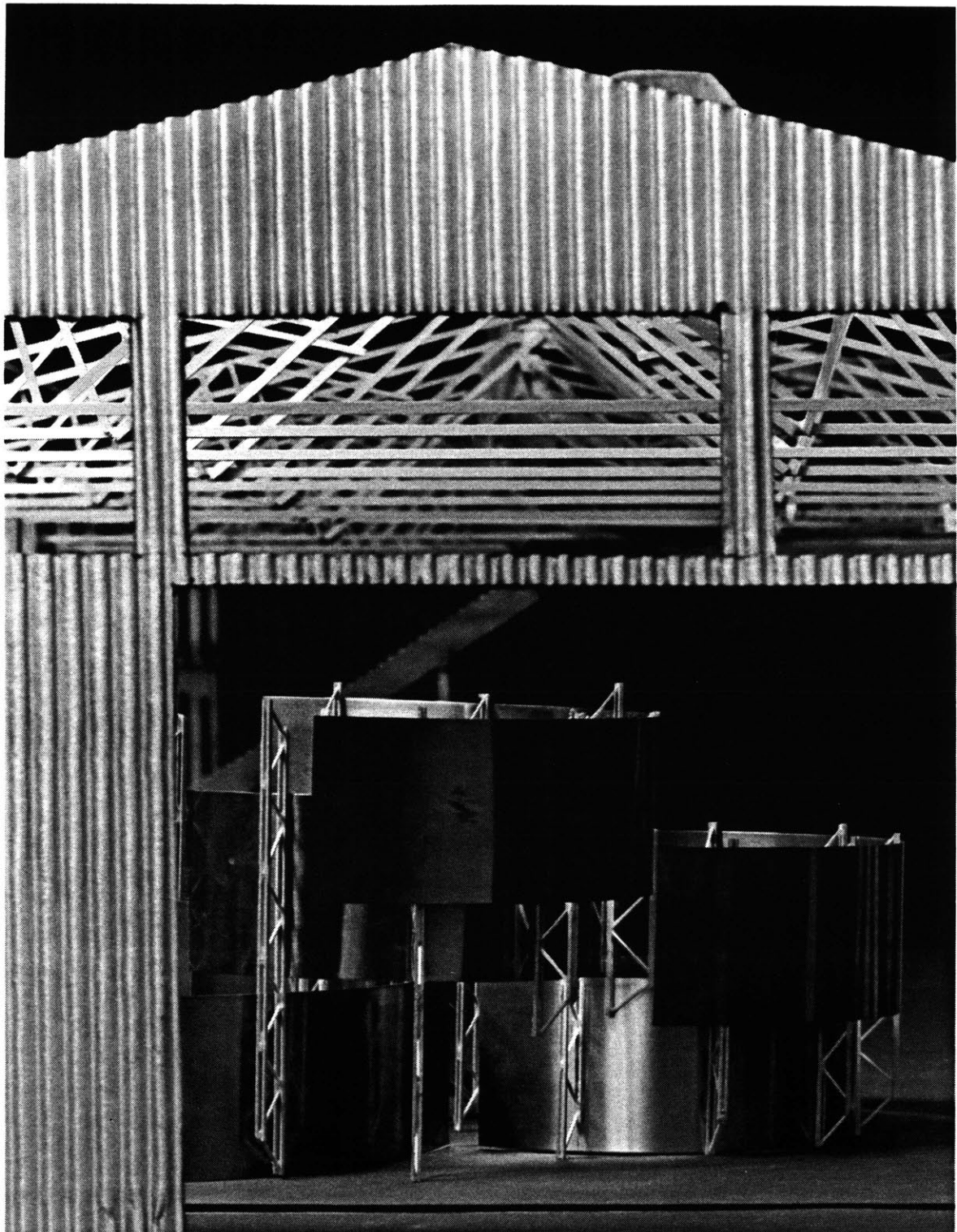


At the next skylight wash of light, the pairs of steel shells rotate passed each other. You can see over one shell and passed to another. You continue walking, around and through these forms.





When you leave the last, you are in the open bay of the large shed. More steel shells are entwined together, now the shells climb over the displaced shell of another. One curves out toward you. You can see in the distance a set of stairs climbing out. You enter.....



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The Myth of Eros and Psyche, Retold



Psyche was the extremely beautiful daughter of the king and queen of some fair city. The news of her beauty spread around the world, and men sailed from far corners to view and worship her. The temples to Venus, who previously had been the sole object of adoration, were neglected and abandoned. One by one, each of her two older sisters found a husband and was married, but none of the worshippers asked for Psyche's hand.

Venus became angered that she was being forsaken because of an immortal. She asked her son Eros to take his love arrows and to rid the world of Psyche, by knotting her to some lowly beast. Eros consented, and flew down. Upon seeing her beauty however, he chose instead to take her for himself.

Psyche's father sought the advice of a sacred oracle to find a way to marry his last daughter. The oracle, who was party to Eros' plans, told the man that he must array the daughter in funeral robes and set her forth on top of the craggy mountain, where a fierce winged serpent will come and take her away. The king and queen mourned and lamented at the thought of such evil befalling their fairest daughter. But when the prescribed day arrived, they followed the oracles instructions. Many men turned out for the bridal procession, weeping and carrying torches as they bore Psyche to her fate. She decried the wailing, saying she was grateful to be taken by the winged serpent, rather than to suffer the fate of becoming an old maiden under the gaze of so many worshippers.

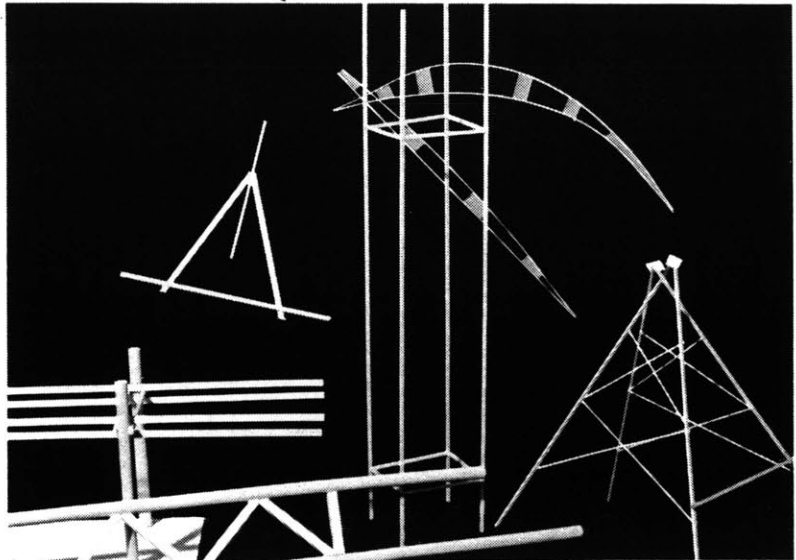
Psyche was left alone, on the cold stone, in the night, on the peak. She began to cry. However, instead of a winged dragon, a zephyr came and carried her down to a lush valley. When she awoke, she could see a palace nearby, richly decorated. As she approached she could see that the building was built of the finest marbles from throughout the world. Intricate stone carvings inlaid with gold and jewels decorated the outside. Upon entering she found the floors paved in fine gems and precious stones, and the walls covered with finely tooled gold and silver. But the palace appeared empty of people. Further on she found a storage room filled with a wealth of jewels and gold ingots, more beautiful than had been seen the world over. Suddenly



a voice appeared that belonged to no body, and it told her that all she saw was now hers and that a warm bath had been prepared for her to wash away her trying journey. After the bath she was escorted by more voices to a large banquet, laid with the finest foods. Instruments were then taken up and a voice sang to her as she ate. But still she saw no one. A couch was prepared for her sleep amongst soft scented sheets. After night had fallen, Eros, careful to remain unseen, came down and took Psyche as his wife.

Before the dawn light broke he was gone, leaving her alone with all her cares tended to by the invisible servants. But each night he returned to her side. As the nights passed, she longed more and more for those moments when she could feel his gentle and passionate touch, and hear his soft voice. But each morning he left her before the light of day crept in on the darkness.

One night, he warned Psyche that her sisters would soon come to the nearby mount to mourn her demise, and that as much as she may want to see them, she must resist, as doing so would bring ruin upon her. She realized how alone she felt and beseeched him to let her have this small freedom to see her own relatives. He finally consented at the sight of her torment, but warned her that she must never see his face. The next day her sisters arrived at the mount and their wails could be heard in the valley below. Psyche called up to them to stop, and sent the zephyr to carry them safely down. They were all glad to be rejoined. Psyche showed them all the wonders and riches of her palace, and then they sat down for a large feast complete with music. They spoke to each other telling the stories of what has been passing in their lives. The two sisters grew jealous with envy at the sight of all the good fortunes that had befallen their sister, and behind her back they plotted a scheme of revenge. They convinced Psyche that the reason she had never seen her husband's face was because he was truly a cruel and ugly winged serpent that was going to devour her some night; that she must trust her loving sisters and follow their plan. She must hide a lighted lamp underneath a pot, and a silver dagger under her mattress. When her husband fell asleep, she was to expose the light and quickly run the dagger through his heart before he could awaken.





That night, she did as they had told her. But, when she brought forth the light she beheld the most beautiful man she had ever seen. She ran her fingers over his quiver of arrows, and realized it was Eros himself, but as she did so she pricked her finger on one of the arrows. She bent down close to look at his face, and a drop of oil fell from the lamp onto his shoulder. He awoke from the burn, saw that she had seen his face, and fled into the night.

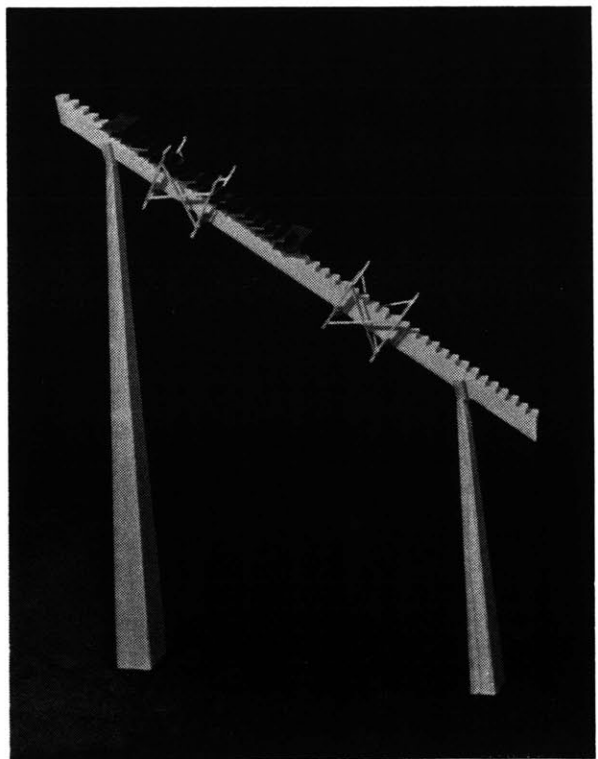
He returned home to have his burn cared for. Venus quickly discerned how he had betrayed her trust. In a furious rage, she sent word to all corners of the world for Psyche to be brought to her.

Meanwhile, Psyche was in despair. She could think only of Eros and knew she must find him. After beseeching the help of all the other Gods and Goddesses, who declined to interfere with the wrath of Venus, she finally turned to the temple of Venus as her only hope.

Venus met with Psyche and warned her that she must prove her worth to have her son. And to do this she must complete a task. Venus mixed together a large pile of seeds from around the world, and told Psyche that she must sort them into their various types before she returned at nightfall. Psyche was in despair at the impossibility of the task. A small ant was moved by her despair and called all the ants to come to her rescue. They came and quickly sorted every last seed into its proper pile.

When Venus beheld what had been accomplished, she ordered Psyche to collect for her some golden fleece from the fierce rams in the grove down by the river. Psyche set out on the task and again realized its impossibility. She was about to throw herself in the river in despair when a water reed called out to her that there is a simple way to accomplish her task. When the heat from the noonday sun calms the rams, they leave the grove for to rest near the river. At this moment the golden fleece attached to the twigs can be collected without fear of the ram's wrath. She did it.

Angered by Psyche's accomplishments, Venus sets her on her third chore. She handed Psyche an urn and ordered her to bring it back filled with water from the river Styx. Psyche finds the river and sees that it is a waterfall of steep and slippery rocks guarded by two fierce dragons. But overhead an



eagle saw her plight and flew down to her. It grabs the urn and flying over the waterfall fills it and returns it safely to Psyche.

Venus is furious and now designs the hardest task of all. She gives Psyche a box, and instructs her to go down to Hades, to the palace of Persephone, queen of the underworld, and ask for a potion of beauty to bring back to Venus who is worn thin from tending her sick son.

As Psyche is walking towards Hades, a tower calls out to her instructions as to how to get down into the underworld of Hades and back out again to safety. She must bring with her two coins to give to the ferryman Charon who will take her across the river of the dead, one coin for the way down and the other for the return. She must also bring two barley cakes to feed the three headed-dog that guards the road. Psyche follows these instructions and accomplishes this next task easily. As she is returning to Venus she realizes that she too could use some beauty if she is to win back her Eros after all her hard journeys. She opens the box and is overcome with a potion that emanates from its emptiness.

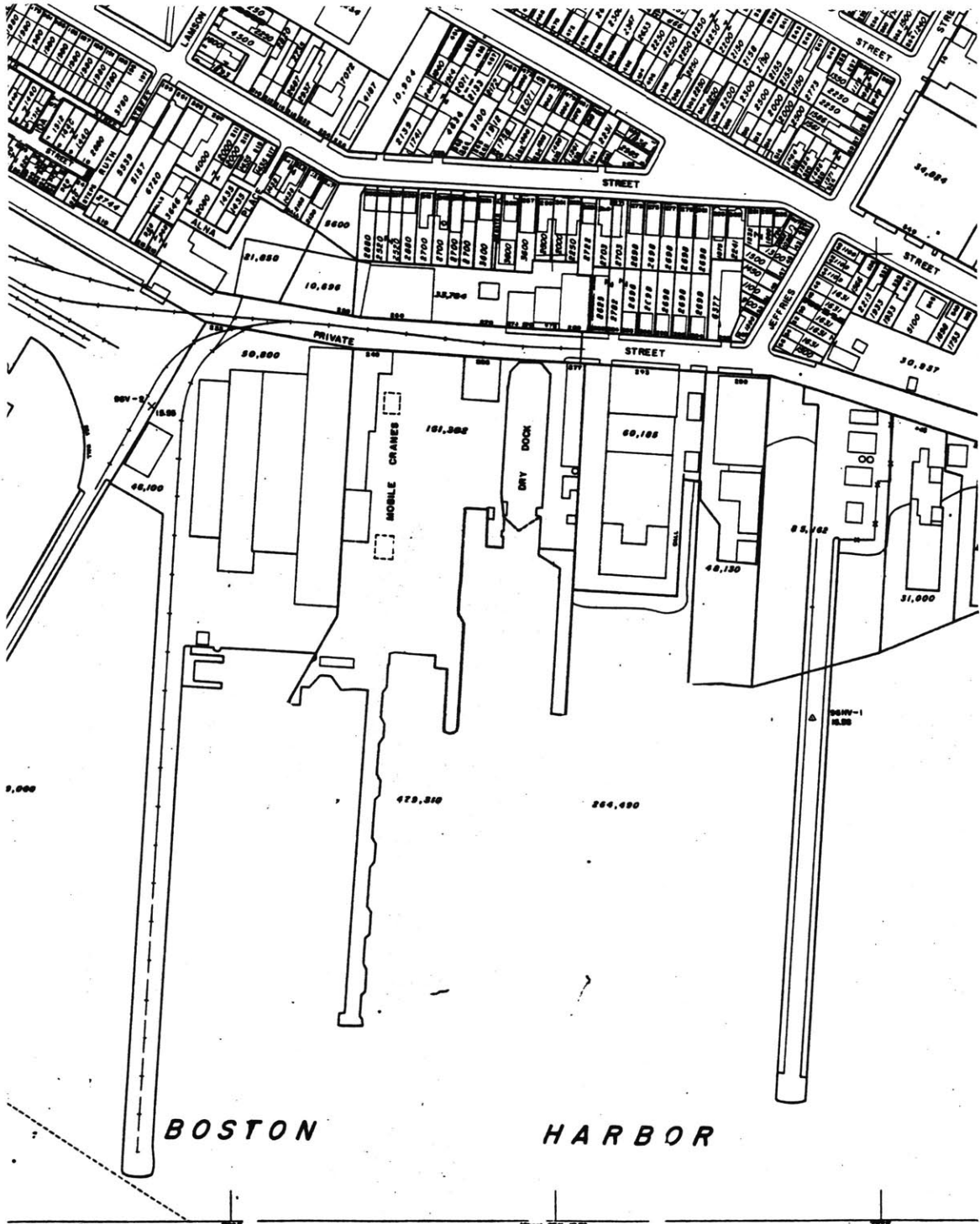
Eros, meanwhile has finally healed his wounds, and escapes the chamber where he was confined by Venus. He finds Psyche, revives her and tells her that all will be taken care of, and she must finish her task. He then flies to Mount Olympus, the home of Zeus, and asks for permission to take the hand of Psyche for his wife. Zeus agrees, and orders Venus and all the other Gods and Goddesses to assemble for the occasion. Zeus gives to Psyche the potion of immortality and joins the two in eternal wedlock. Venus' wrath is finally cleansed by the declaration of Psyche's immortality.

FIN

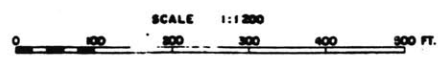
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## The Site

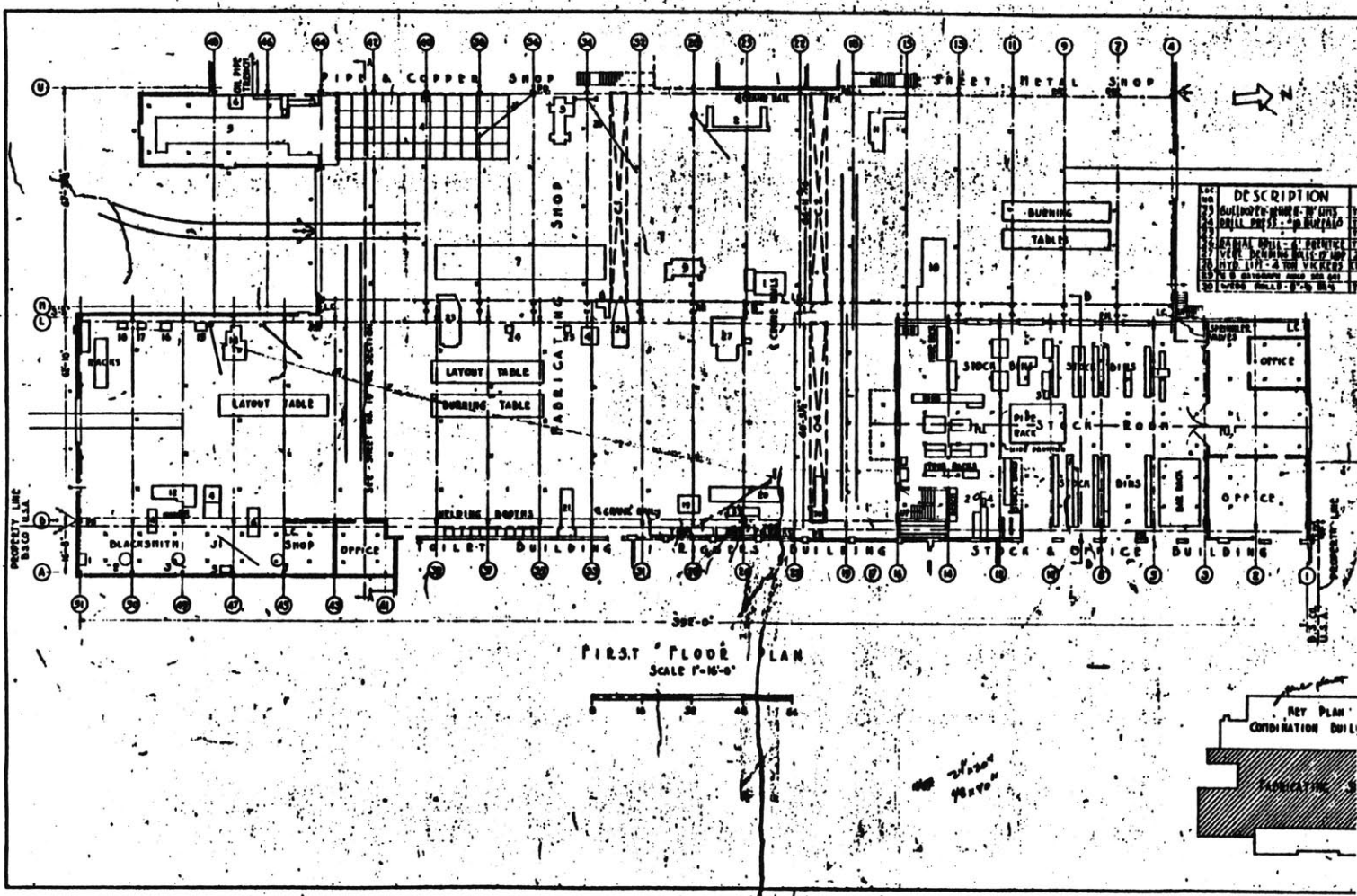
The site is located in East Boston, on the Boston harbor. It was previously a shipbuilding yard opened by Bethlehem Steel Corporation. It is presently called Boston Marine Works, and the owners are presently developing the property into a marina, commercial office space, and a commercial shipyard.



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not for engineering

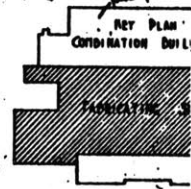


The three buildings I chose are the larger of the eleven buildings aggregated together. These three are spatially continuous, and the spaces are the largest and most open of all the buildings.



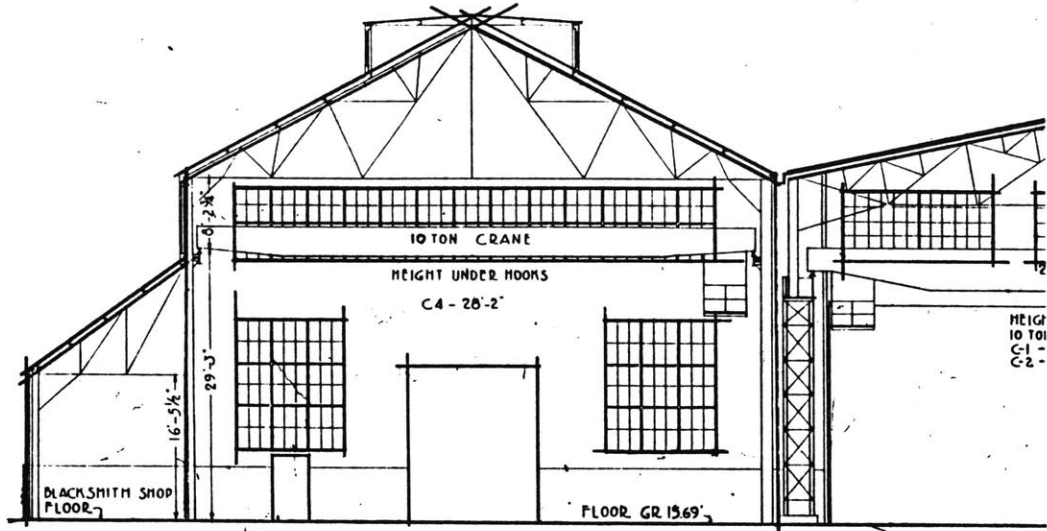
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FIRST FLOOR PLAN  
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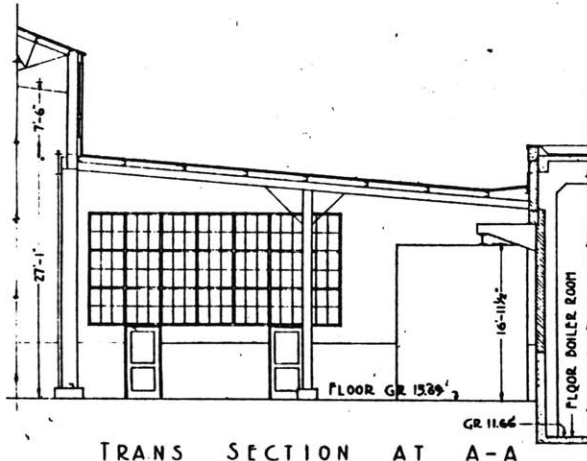


Simple steel trusses span the spaces.  
A sheet metal roof is attached to the  
trusses.





TRANSVERSE SECTION AT A-A  
 SCALE 1"=8'-0"  
 SEE SHEET NO. 18 FOR LOCATION

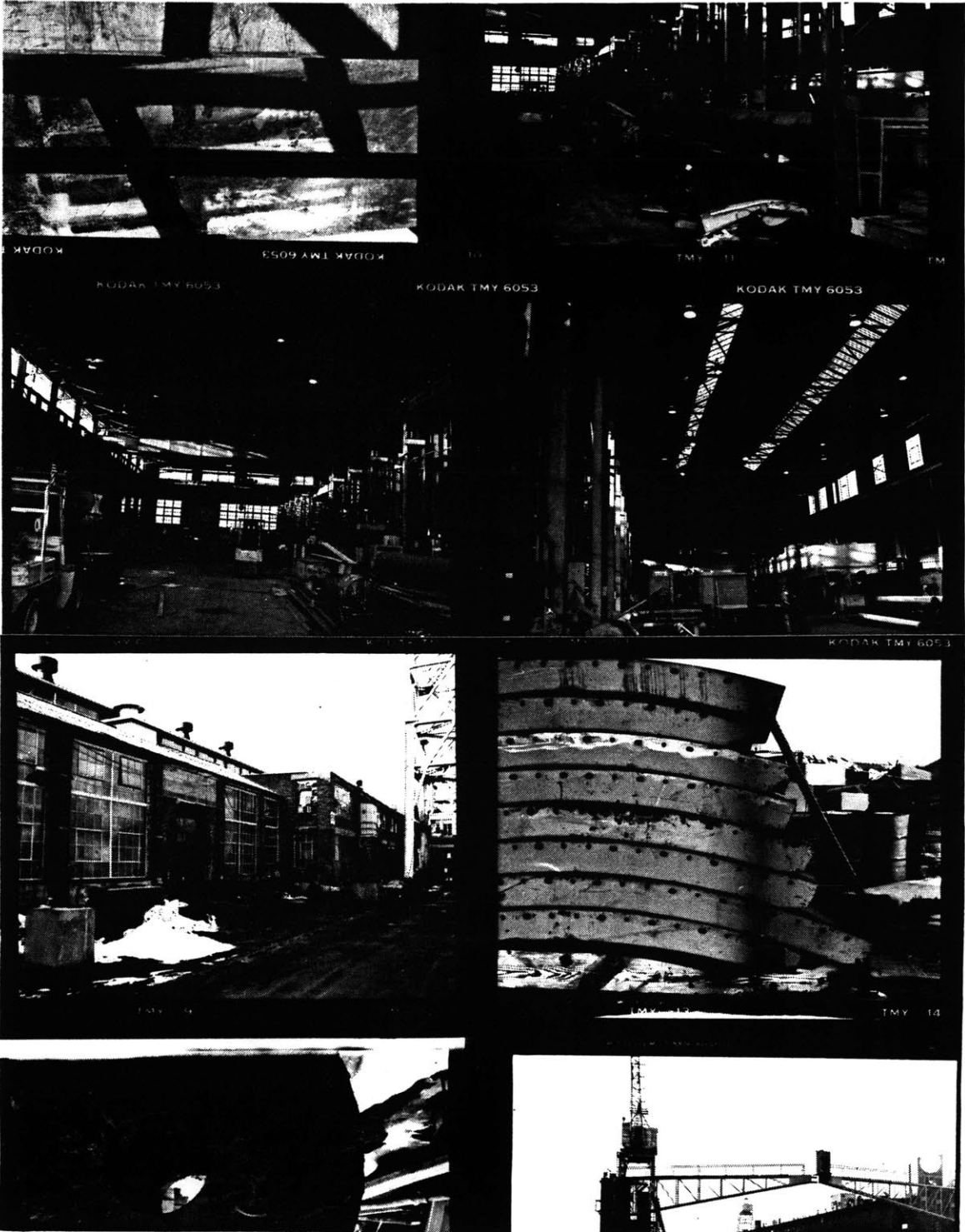


TRANS SECTION AT A-A  
 SCALE 1"=8'-0"

The yard is full of remnants from its long history as a ship building facility. Large metal plates, a steel rack 4' in diameter, wood, concrete blocks, etc. punctuate the landscape.



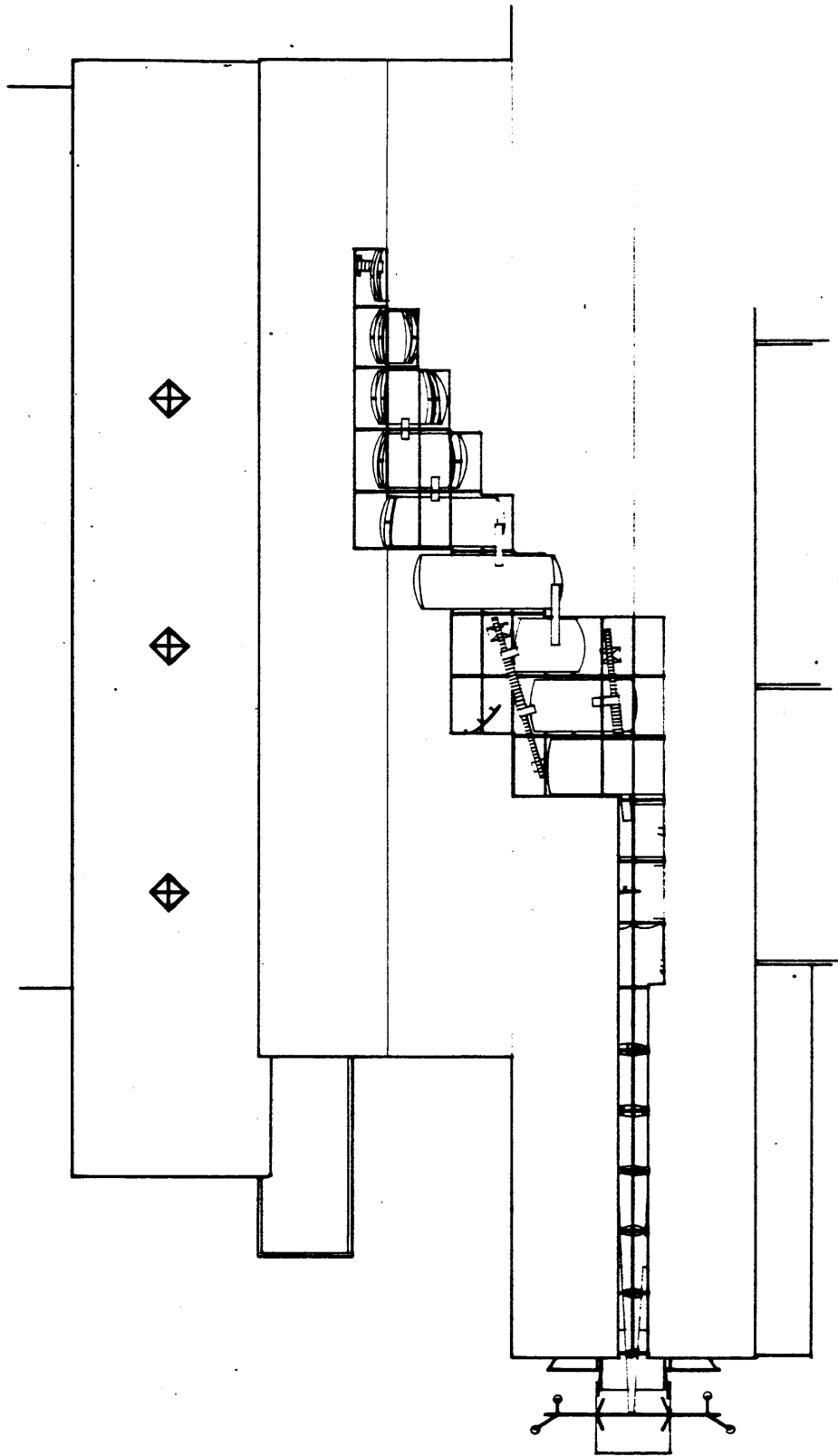
Mobile cranes once travelled up and down the length of the long piers that extend into the harbor. A large floating drydock sits empty.



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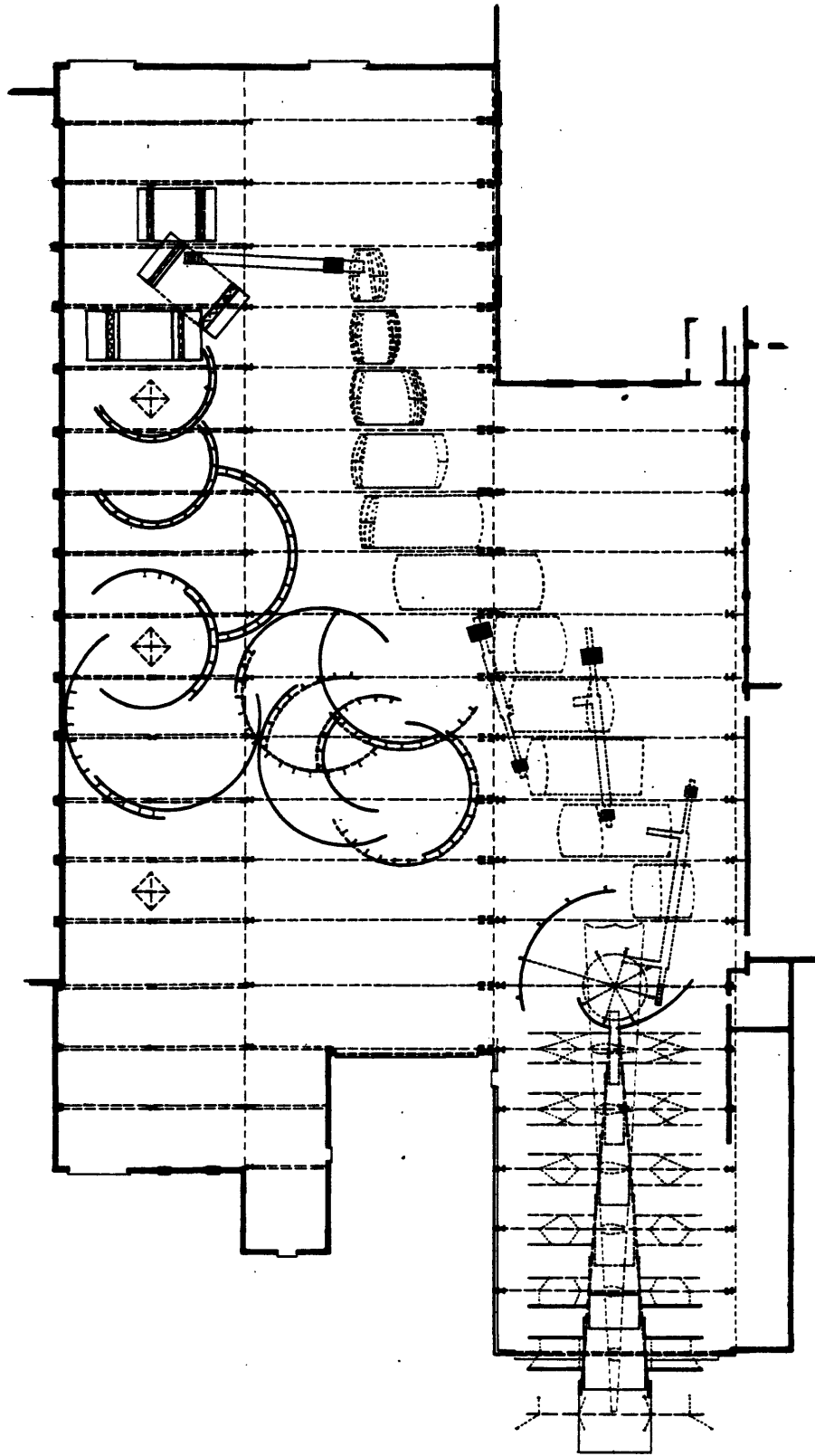
## The Intervention

You climb up with the wings which float out through the roof, and then settle back into the trusses, under the roof.

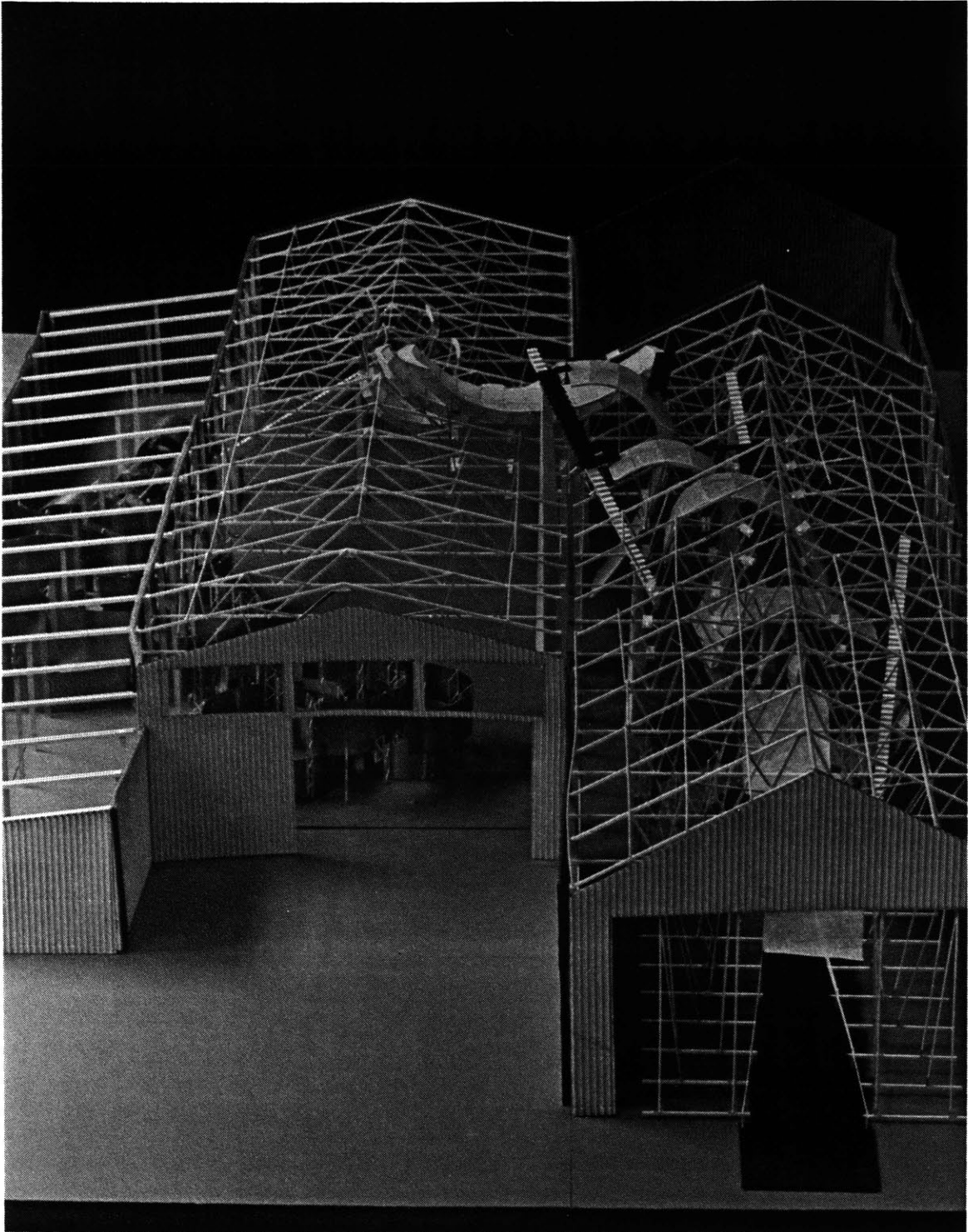


The forms start at the largest south entrance, move back through the spaces, floating over into the next bay. You climb down into the lowest, most westerly bay, and work back to the south, ending at the large south entrance to the middle bay, adjacent to the starting point.

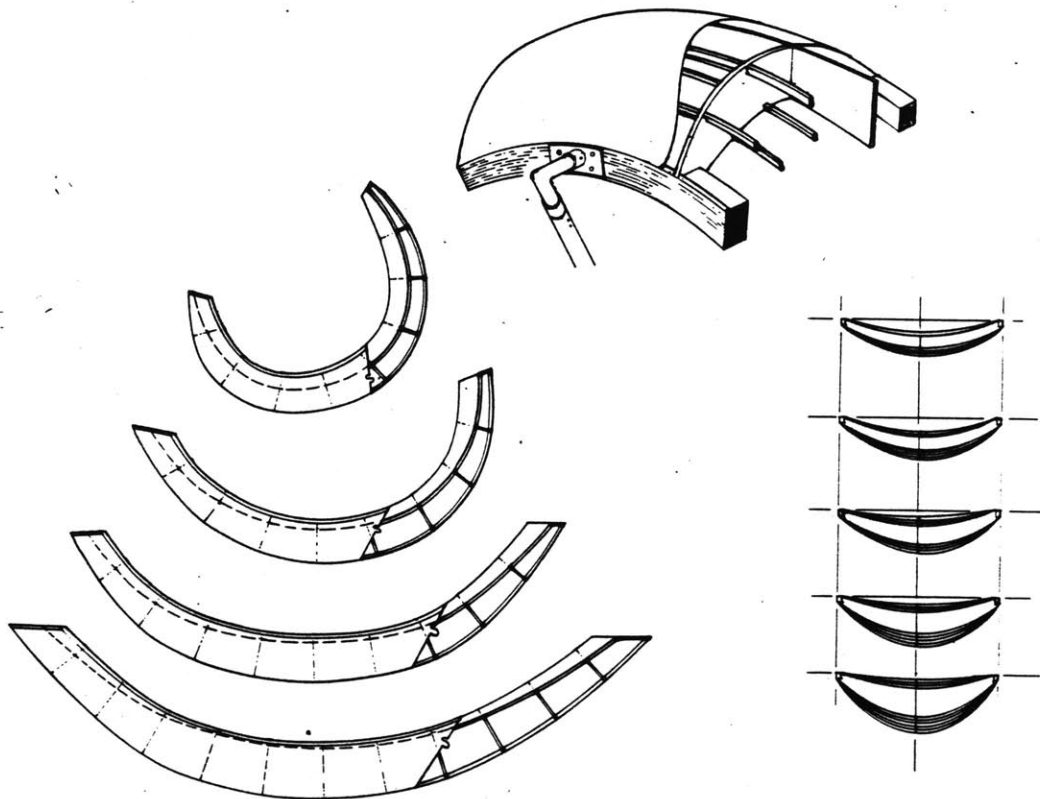




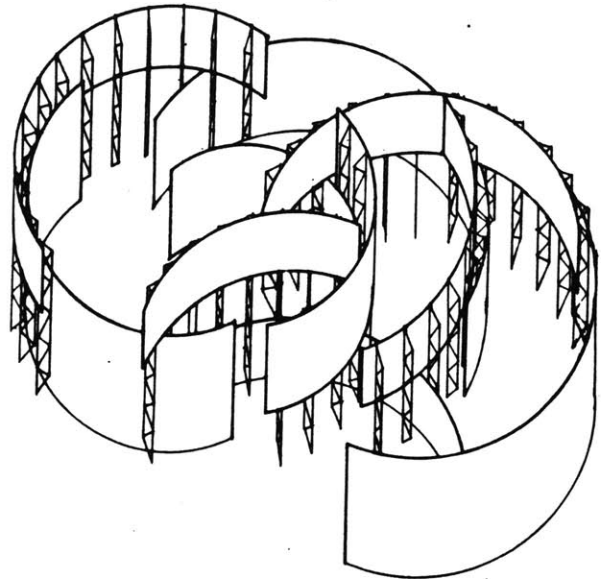
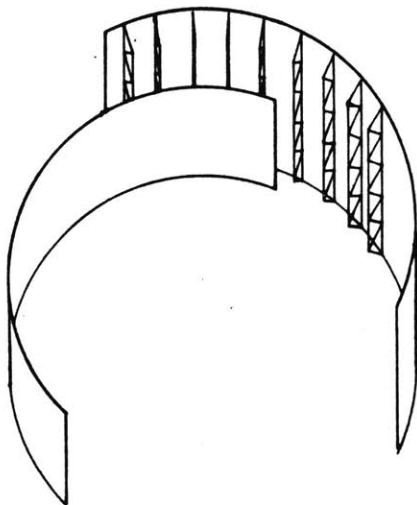
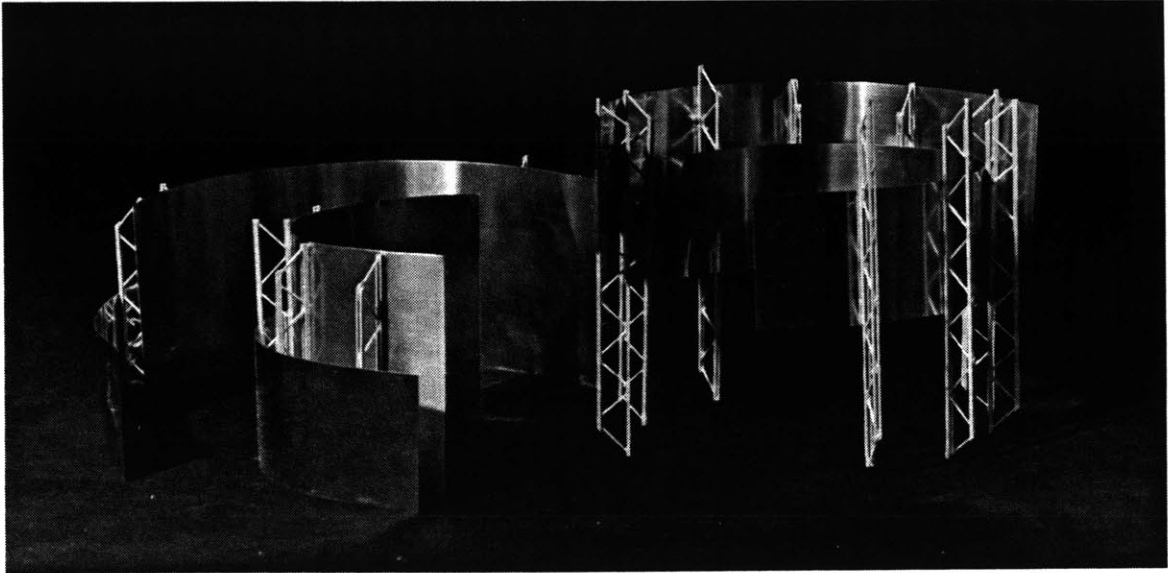
The light forms move up through  
the roof, and settle back in.



The light forms unfold, and then refold. They are fiberglass stretched and hardened over a plywood and laminated purlin structure. They are held up by steel poles that grab the edges in three places.

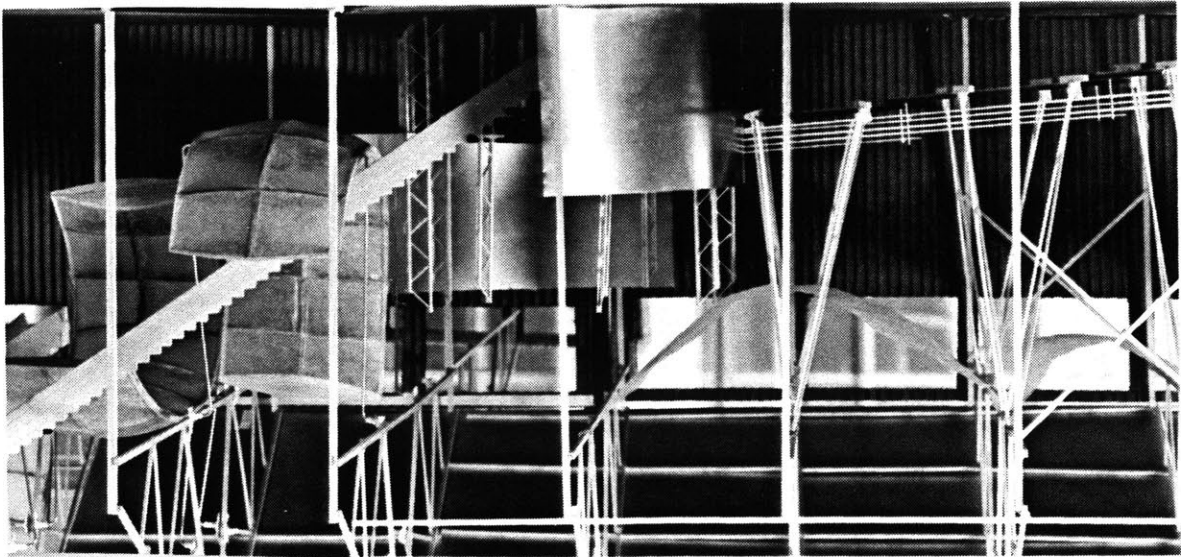
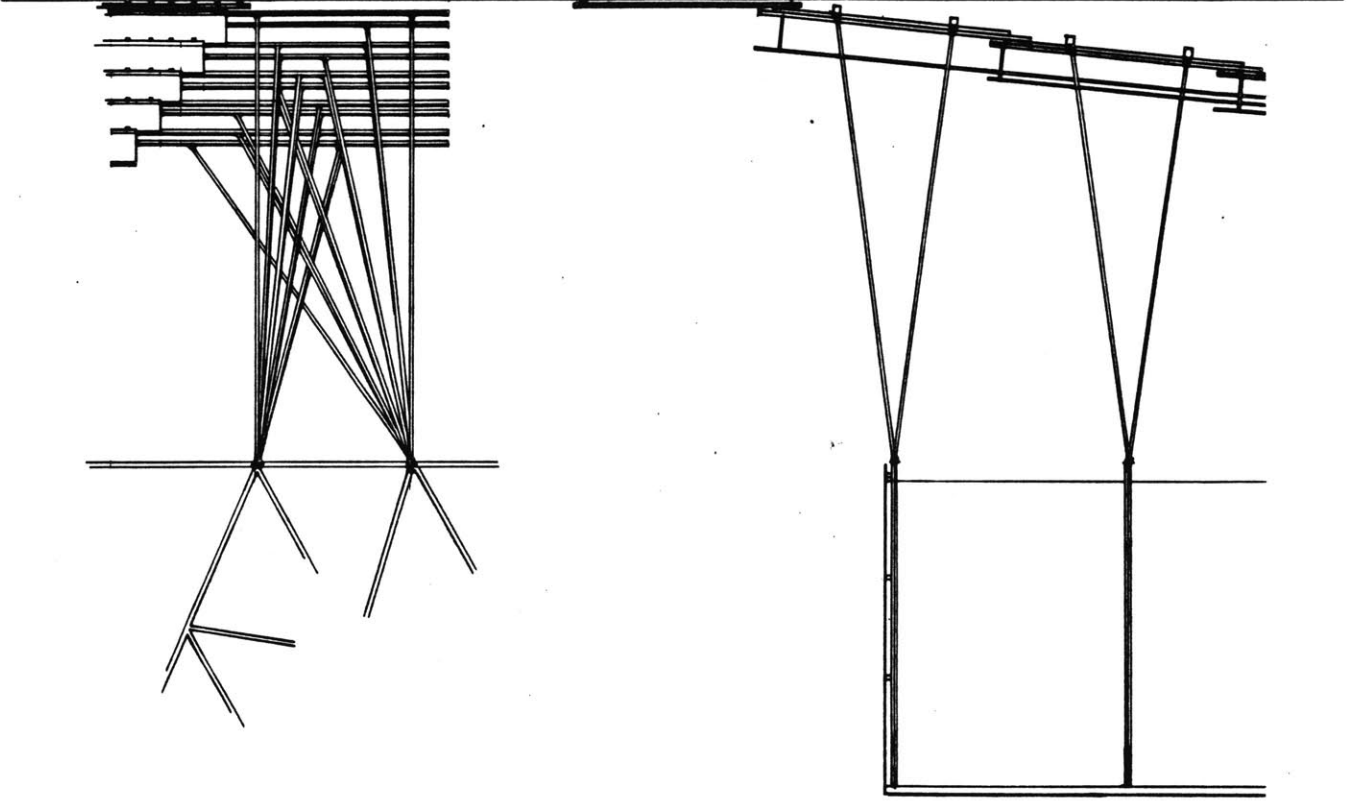


The steel sections are 1/4" bent plates. They stand on the ground, separated by steel trusses. They start as a pair, become displaced laterally, and then vertically, allowing them to become intertwined.



The entrance stairs lift you up slowly, with the trusses reaching down to large platforms. The next stairs are climbed, step by step. They sit on pillars, and project beyond the path.





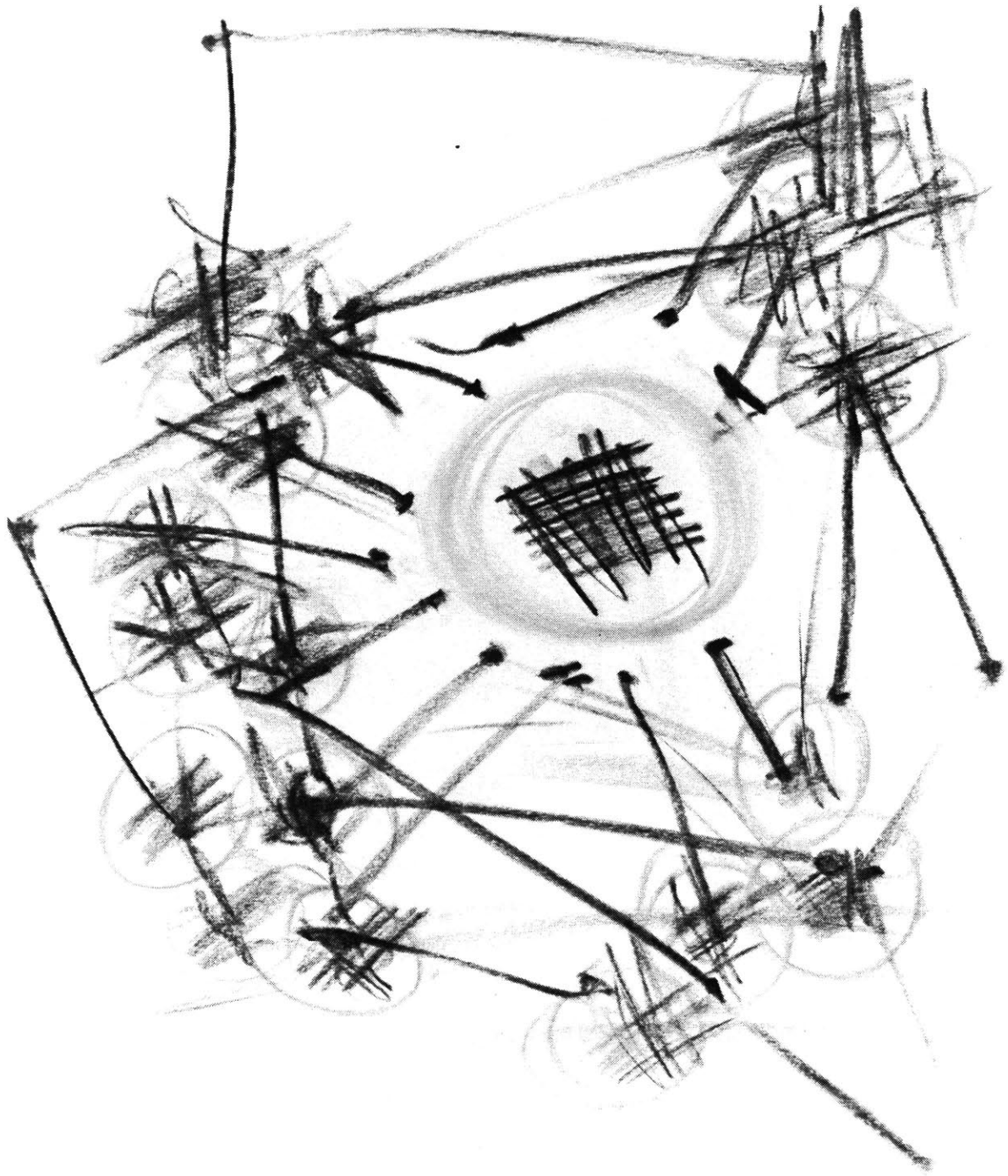
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## The Process: From Drawings to Models

I began this thesis by exploring the myth of Eros and Psyche. I read and reread it, trying to personalize it. I distilled it down to a sequence of emotions and events:

worshipped... on the edge...  
embraced... going inside... being  
whole.

Next I created a visual representation of the first of these events. My first drawings are about a soul separated from self adoration.



I then created the whole story as a play of two semicircular forms: one solid, the other open, and a directional force. The solid form represented the soul, and the light form represented the animus. The energy of the outside world represented the directional force. The various interactions of these marks described the myth. The semicircles had a force and a direction in their form. Thus they could receive or repel, be filled or emptied, be seen or ignored.

PSYCHE  
IS  
WORSHIPPED



GOES  
TO  
THE  
MOUNTAIN



HAS  
AFFAIR  
WITH  
EROS



SHINES  
THE  
LIGHT



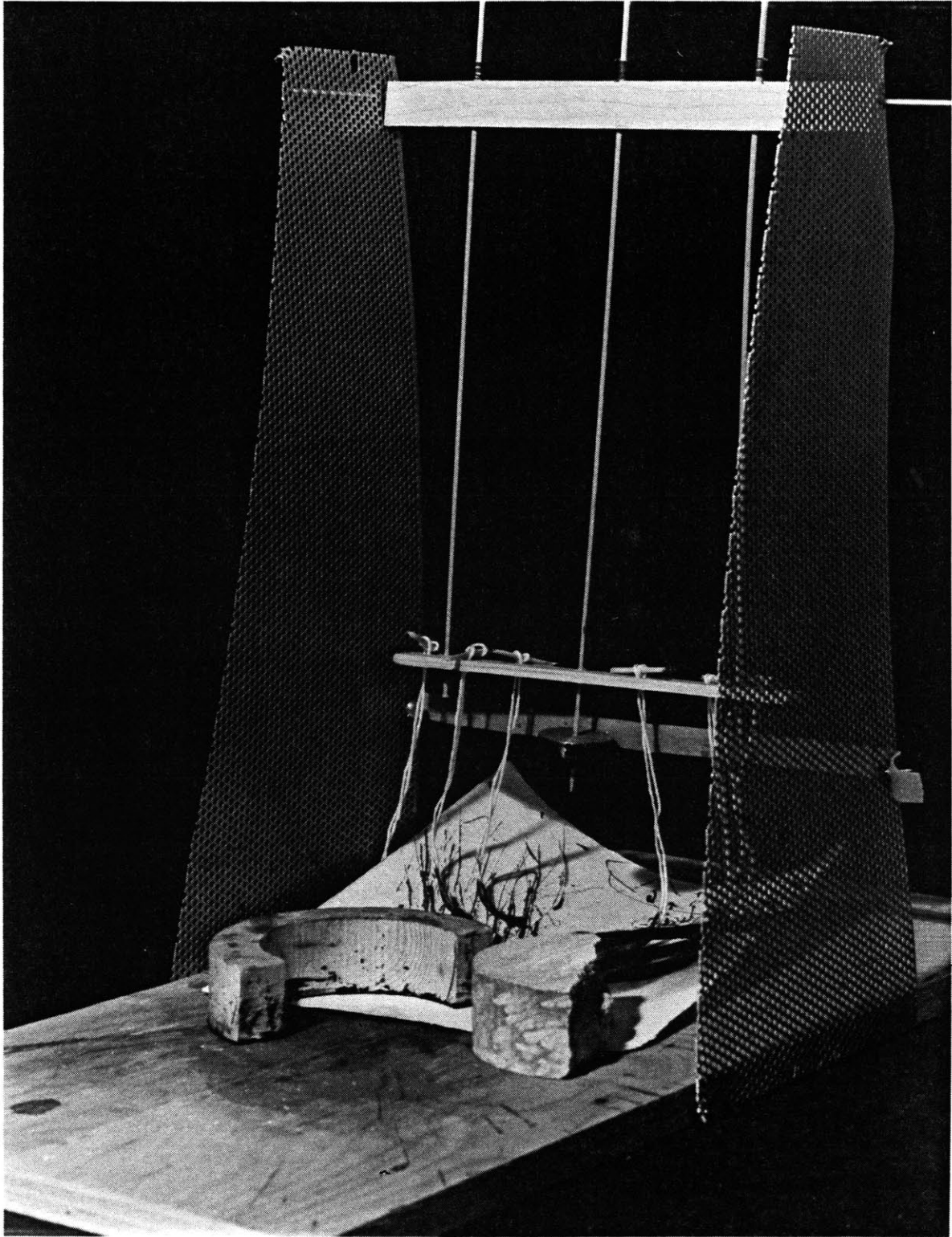
DOES  
CHORES



GETS  
IT  
ALL



I found two objects that were these shapes. The open one was a piece of wood and the solid form was half of a concrete block. I then built a machine that would use these parts and describe the myth, as I understood it, with my markings. The machine itself was to be a part of that expression. It was designed with the site in mind, with its light truss framework, and its large metal and concrete parts that were stacked in the yard.



The machine created the directional force markings, as it dragged string, which was dipped in ink, back and forth across the paper. The found-objects left their own marks when coated with paint and stamped onto the wet paper. With the objects, I could manipulate the application of paint, the wetness of the paper, and their placement on the paper to determine their meaning. Similarly, with the machine, I could control the amount of swing, the placement of the paper within it, and the placement or removal of the found-objects to block the strings. The following six drawings express the story:

WORSHIPPED...





ON THE EDGE...



LOVED...



TRAPPED...



CONFRONTING...





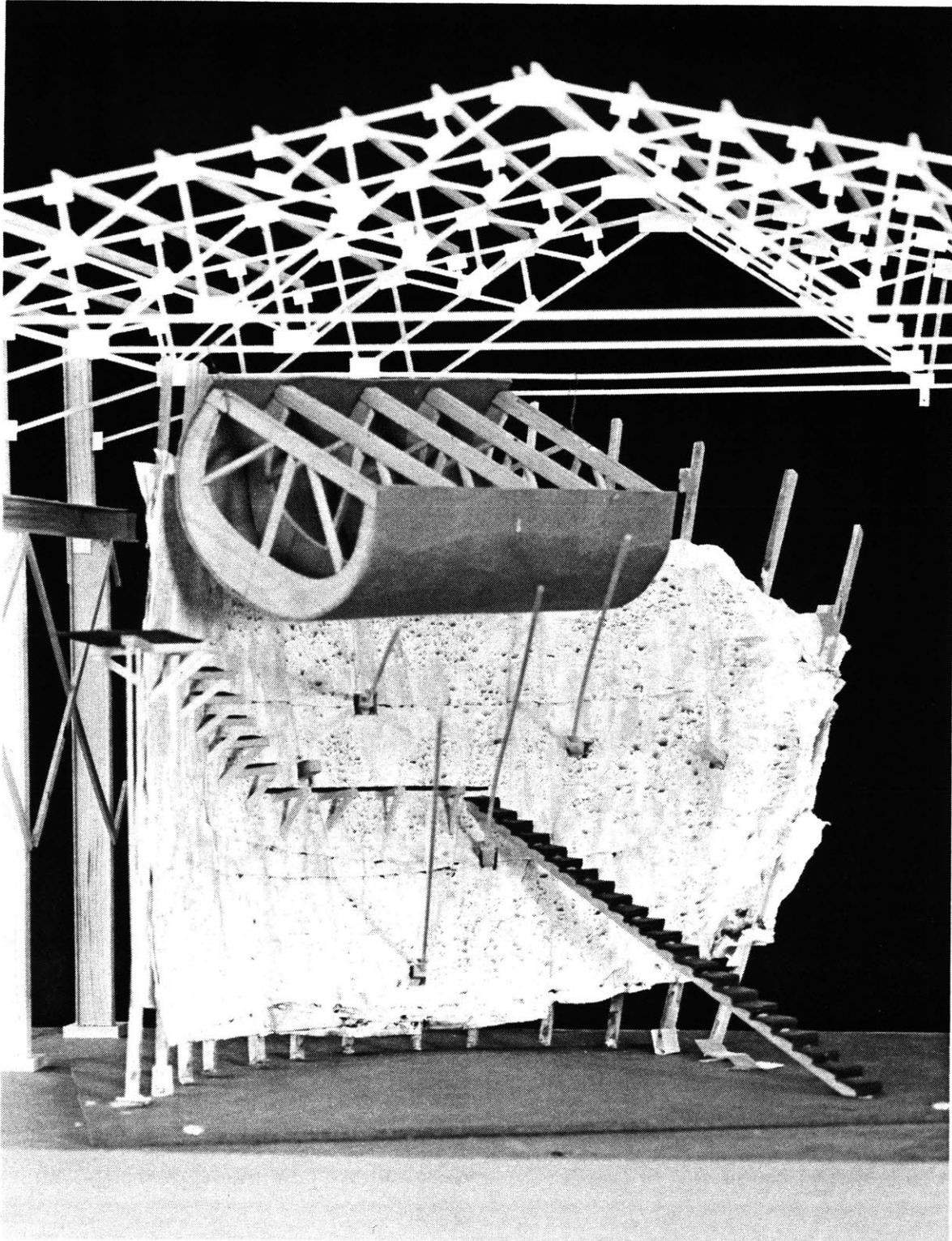
COMPLETING...



This paper piece is one piece from the next step in my process. It is a stack of paper that was wrapped and tied around the concrete semicircle, and dipped in a mixture of glue, ink and water. When the glue had dried, the shape was set and the piece was cut in two to reveal its layers, to open it up, and to expose the inside. I was concerned with the making of each piece, how to construct meaning from materials. The layers of paper represented the layers of Psyche's animus.















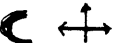






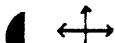











































Using a similar technique of layering paper, this time with the glue-ink mixture spattered over each layer, I built one part of the sequence in 1/2" scale. I intended to build each episode from the myth and insert them into the building. Whereas the drawings describe the peak moments of each episode, with the models I began to describe the movement within the episodes. This model tries to convey the emotion of being praised and climbing to the top of the mount. As you climb the stairs you experience the openness of the soft form that is pulled back, by first walking into it, then following its curve, and ending up at its zenith. This first model began the exploration into using the path to orchestrate the experience.

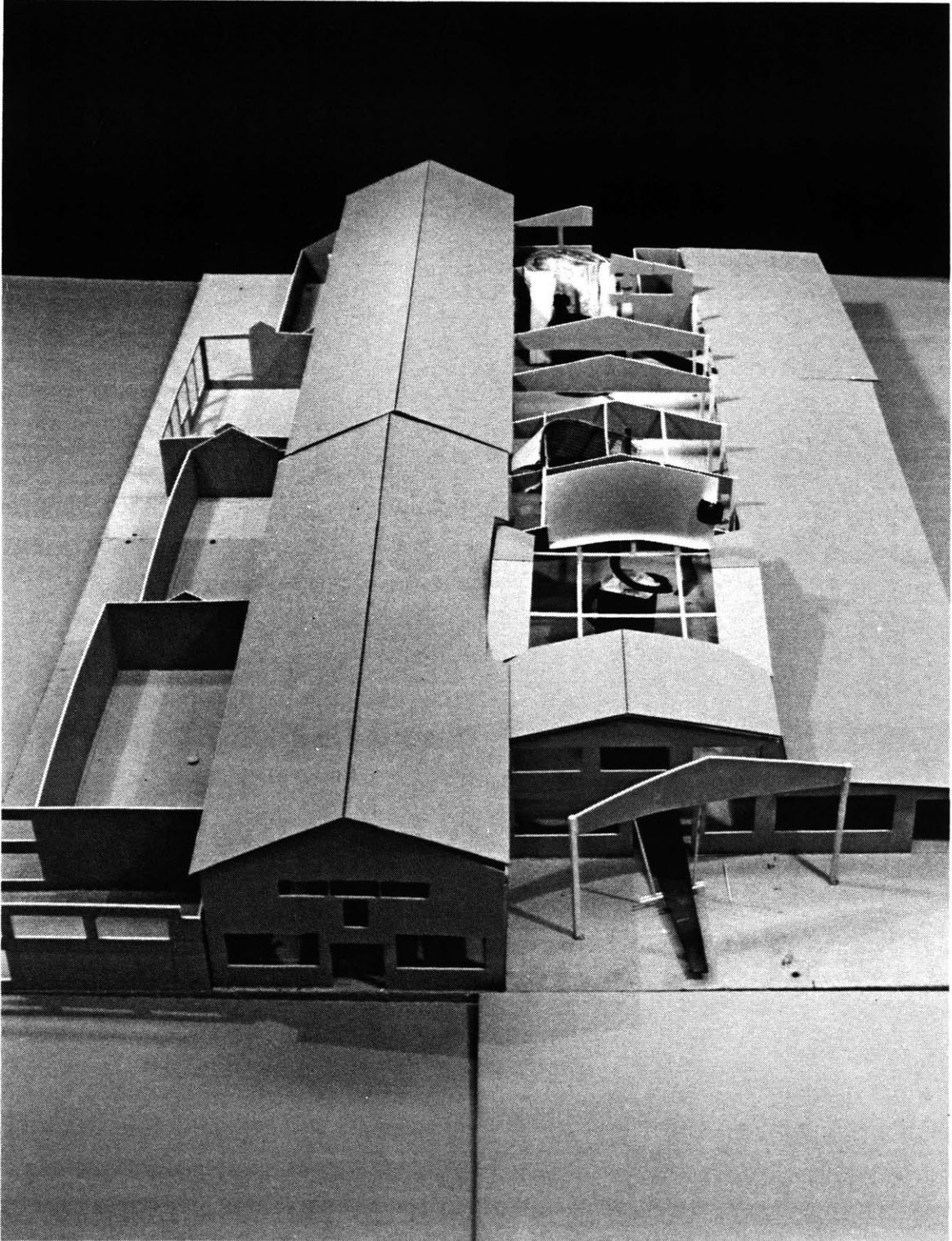


From the previous model I wanted to create the sequence in whole. I had originally intended to keep building the successive episodes, and inserting them into the 1/2" model. But this left the building as enclosure, and the interventions as separate from the building. It was impossible to visualize the sequence and their relationships. To understand the relationships and sequencing of the pieces and their interaction with the building, I created this matrix. I experimented with the orientation of the forms to each other, and their placement in the building vertically and horizontally. I tried to discover if there was any clear progressions that developed, but none appeared at this point.

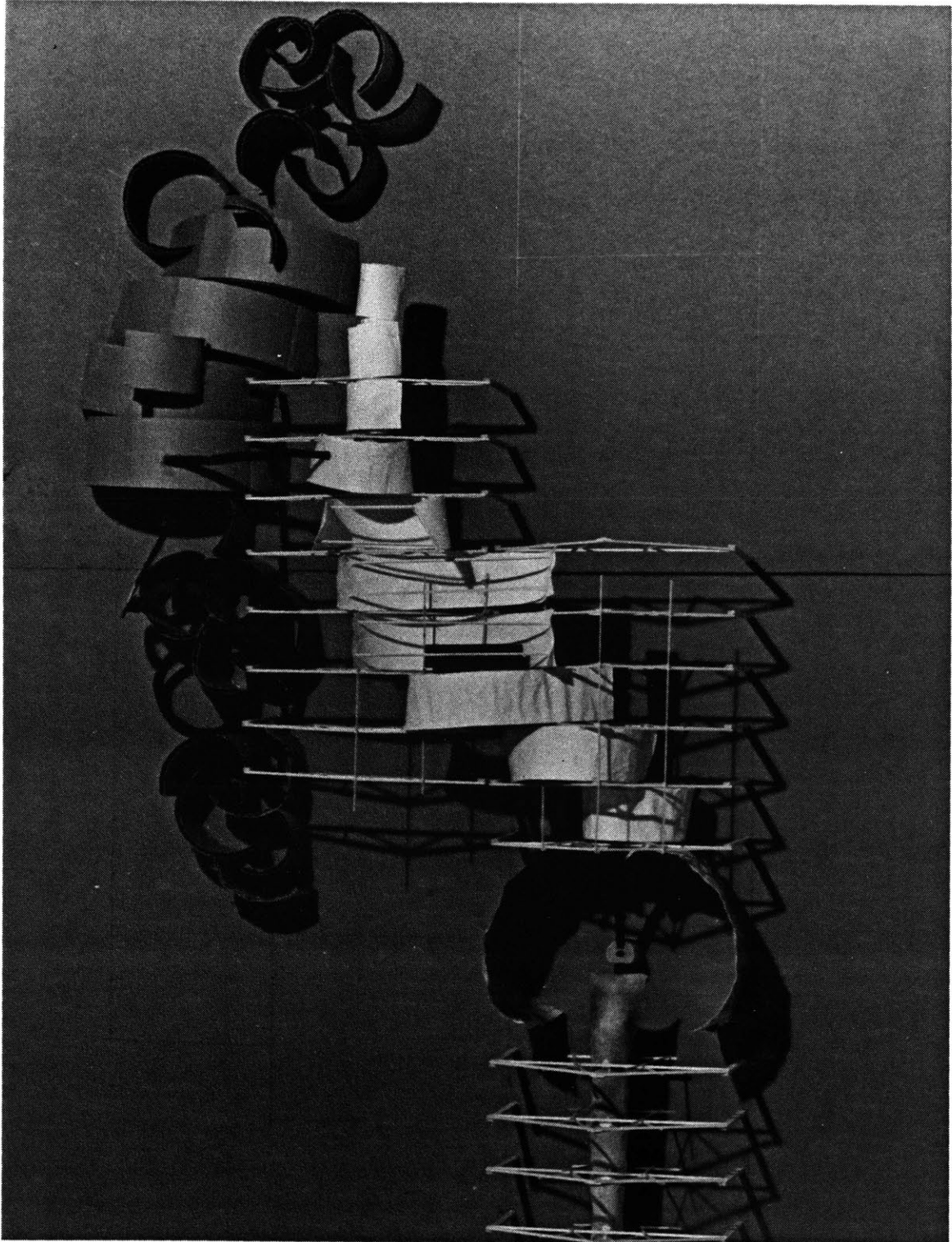


	WORSHIPPED	THE MOUNT	AFFAIR	SHINES LIGHT	TASKS	GETS ALL!
 RELATION TO BLDNG						
 RELATION TO BLDNG						
 ENERGY MOVEMENT						
 ENERGY MOVEMENT						
 RELATION TO OTHER						
 SIZE						
 CLOSED OPEN						
 SIZE						
 CLOSED OPEN						

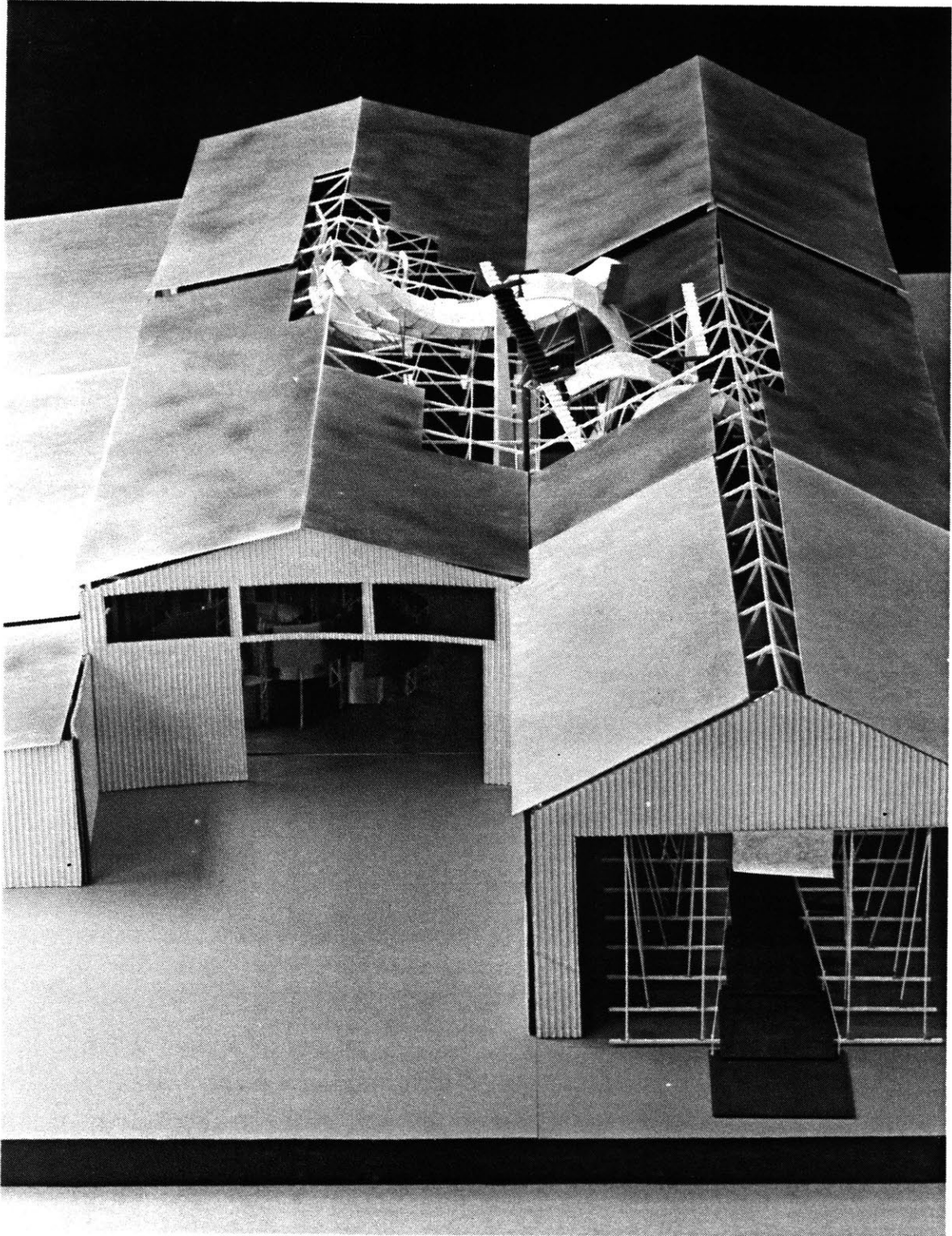
Using this information I built a 1/16" scale model. I began to involve the building in this model. Although I imagined the story as circular, starting at one point and ending at the same point, I built a linear version, which starts at the road and moves south toward the water. The path moved through the forms and their spaces. The ending was visualized as a transformation of the beginning.



Whereas the previous attempt was a series of closely associated objects, tied together by the path, I wanted to create a cohesive development of the forms, at a clearer interaction with the building. So, I built this 1/8" model. The building itself was finally interpreted as the datum for the storyline. The steady rhythms of the trusses marked time and the skin defined the boundary between the inside world and the outside, more ethereal world. The story was once more reinterpreted into two mirroring episodes. The first was Psyche's love affair with Eros, represented by the light ethereal forms; and the second was her set of tasks for Venus, represented by the heavy solid forms. The pathway was the movement of Psyche through the experiences. So, the viewer became Psyche.

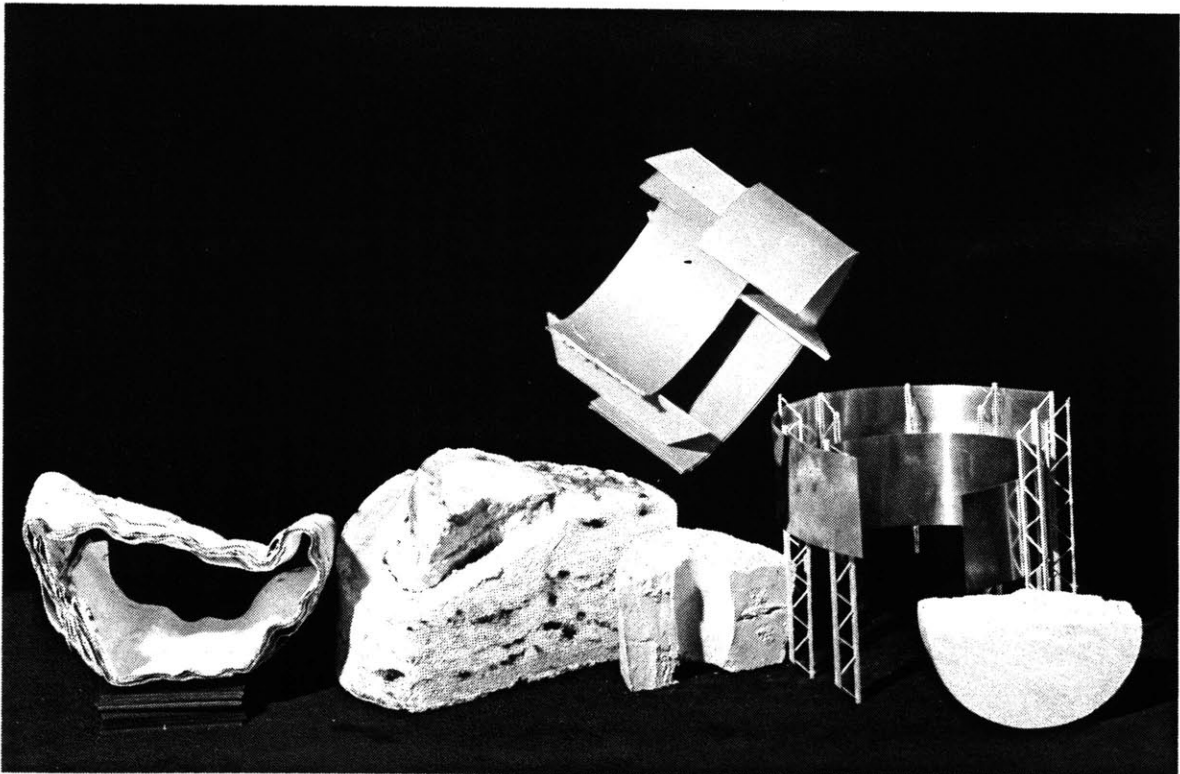


Again I changed scale, and rebuilt this sequence in 1/4" scale, as was the final model shown earlier. At this point I was clarifying the forms and their relationships. I studied their means of attachment to the structure of the building, and made them buildable as real objects. And finally I made them more sensuous and taut.



The forms evolved from the simple sketch into these pieces. The light form (top) started as a semicircular piece of wood. The heavy steel form started as a concrete cylinder half.





In a word, I want passion. Passionate surroundings. I want to be surrounded by people, places and things that touch me deeply. And I want to be passionate about the world I create, the world I live in. I want meaning, symbolism and intuition. I want to live my life to its fullest and that is the purpose of this project: to explore to the fullest the passion of a built place. My life is a journey, an everyday journey. My life as Eros and Psyche, both as one, is about love and soul.

This was exploration. I had no concept nor previous experience in how to create a physical expression of soul and passion. The process was new. In retrospect, I loved this project; I hope you do too.



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