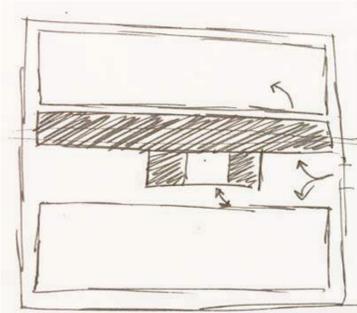
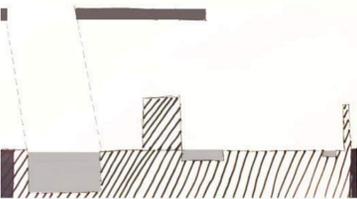


# The Zen Effect of Water

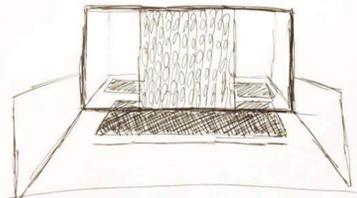
Rockland County, NY



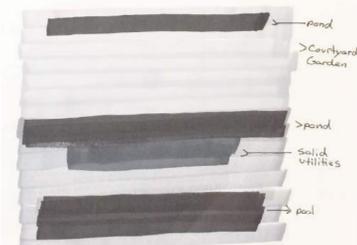
Solid/Void Plan + Circulation



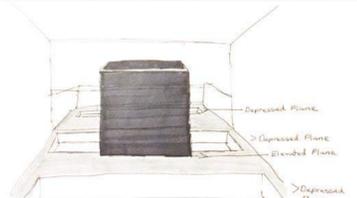
Vertical Connection of Horizontal Planes



Vertical Relationships of Space



Linear Relationship of Elements



Space Defining of Horizontal Elements

## Concept Statement

The space will be divided into two separate areas, joined together by water. The first area will have a pool tailored for an individual user. The atmosphere created with flora and circulating water will blur the lines between where the interior space begins and where the exterior space terminates.

The interior pool space will have a series of stylized screens that will filter daylight and cast organic shadows into the space. In contrast, the exterior space will have an abundance of natural light and will be open to the elements and sky above.

## Research

### *The Water in Gardens*

Water in Gardens touches upon the religious influencers of water such as Islamic water gardens, Moorish gardens of Spain, Renaissance, and Zen gardens. In Islamic cultures, the Koran theorizes that paradise is a garden flowing with water, wine, milk, and honey. Multiple cultures also use spaces with water for meditation. While meditating, it is desirable to be close in proximity to the water as the sound of circulating water also enhances meditation. Zen gardens often don't feature any literal water, instead Zen gardens often imitate water using meticulously raked gravel or sand.

### *The Springboard in the Pond*

The Springboard in the Pond is described as an intimate history of the swimming pool. The book theorizes that a pool is the physical outcome of a man's desire to become one with the element of water, privately and free of danger. A pool gives a person or individual humans the feeling of weightlessness that has fascinated men for centuries. The smell and touch of water and the surroundings of the pool convey materiality to one's senses. Pools manifested from public bathing houses, then later transformed into a more recreational floating pool. These pools were constructed with wood framing and mesh netting, then filled with white sand to create the illusion of a white sandy beach bottom. Since the inception of pools in America there have been several influencers such as culture, politics, religion, and philosophy. For example, Hollywood movies have played a large role in making private swimming pools prevalent in America's backyards. Pools and ponds became highly regarded by artists during the Picturesque Movement, due to the natural occurrence of water within the landscape. Water is naturally occurring in the nature landscape. Philosophers Walter Benjamin, Philippe Aries, and Alain Corbin documented and criticized pools that often featured fake naturalism and thought the American swimming pools were too energetic and recreational.

### *Zen Gardens*

Zen Gardens paving stones offer a variety of visual and structural elements. The stones can play an aesthetic and utilitarian role in the Zen Garden. Water is the source of life and a symbol of purity. Water is a mirror of the sky and receptacle of the light, water gives Zen Gardens character and depth. The flowing of water expresses rhythm of music and emotions.

### *Tod Williams, Principal Architect TWBTA*

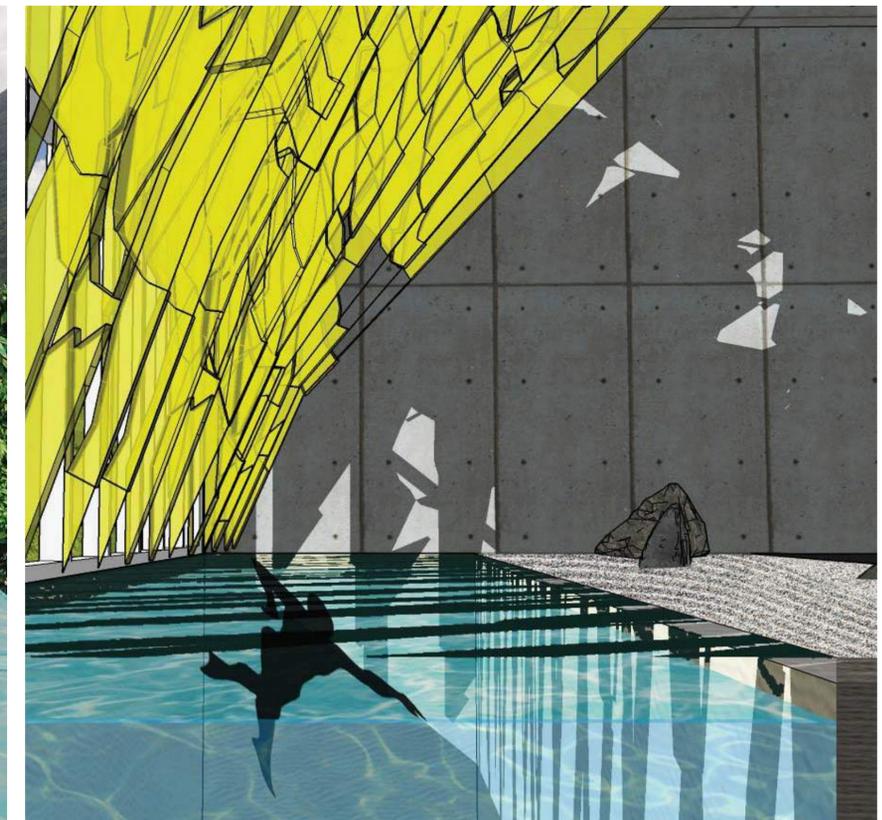
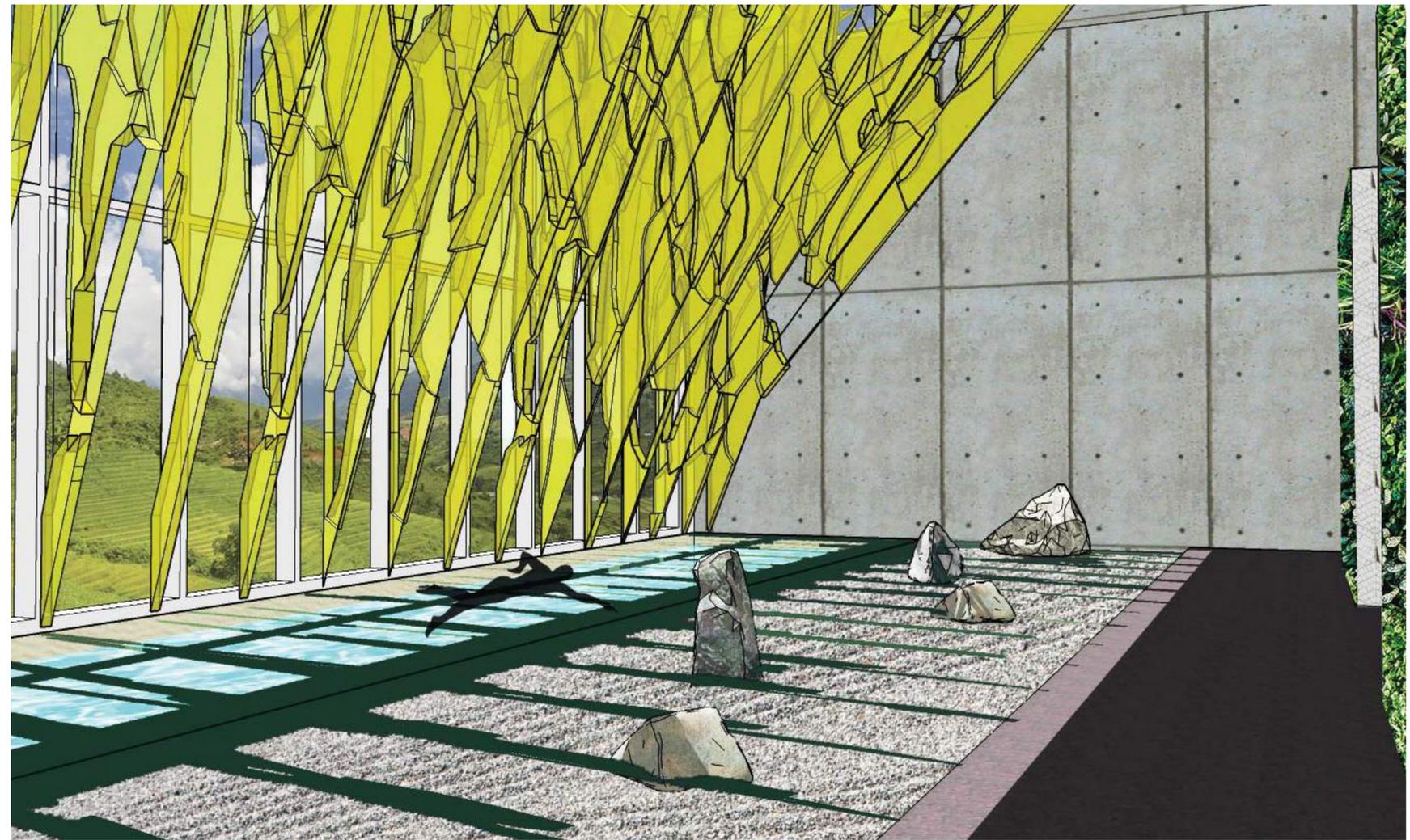
Tod Williams, principal architect at TWBTA believes that by placing ourselves inside the work, (as if we are inhabiting it), we can make spaces that transcend the expected and lift the human spirit. When Tod designed the Cranbrook Natatorium he stated that the Natatorium was designed to be environmentally considerate which would lead to a more sensual experience for the user. The Natatorium is naturally ventilated by panels that open and close the walls and ceilings to allow light and air to enter the space. These panels are solid so that the effect of them opening is a powerful and rewarding experience. The artificial lighting throughout the Natatorium was intended to take one's mind of the ordinary and make one think. Tod suggests there is sensual thought about the space. Conceptual underpinnings include the sky: the power of the sun, the passing cloud, the sound of a bird, the scent of the pines, the stars.

### *Zen Gardens*

Zen Gardens paving stones offer a variety of visual and structural elements. The stones can play an aesthetic and utilitarian role in the Zen Garden. Water is the source of life and a symbol of purity. Water is a mirror of the sky and receptacle of the light, water gives Zen Gardens character and depth. The flowing of water expresses rhythm of music and emotions.

### *The Pool Idea Book*

The book goes into how to structure a pool and what the user will feel while experiencing the pool and its surroundings. The book suggests that one doesn't need to be a swimmer to enjoy a pool; a pool acts as an escape from the heat of the sun and the stress of everyday life. Modern day pools are now blurring the lines between indoor and outdoor space, while becoming a centerpiece for residential and public spaces. Some pools are custom built and designed to be undeniably related to the accompanying surroundings; while some pools are organic and blend seamlessly with its landscape. The book also briefly mentions how lighting can be used for safety and pleasure that creates the mood.



Lap Pool | Interior Zen Garden | Shower + Mech./Equip. | Entry Way + Pond | Courtyard Zen Garden | Courtyard Pond



The Rock sculptures positioned behind the tinted glass panels relate to traditional Japanese Zen Gardens as being a sacred sculpture, representing land or Earth.



Floating pools throughout history were constructed of wood, metal mesh netting, and faux white sand. As a tribute to these early-day pools, the lap pool within the structure is tiled with large tile panels that mimic the look of a sandy beach. The use of this sculpted tile will also allow for more complex shadows to form from the glass fins above the pool.



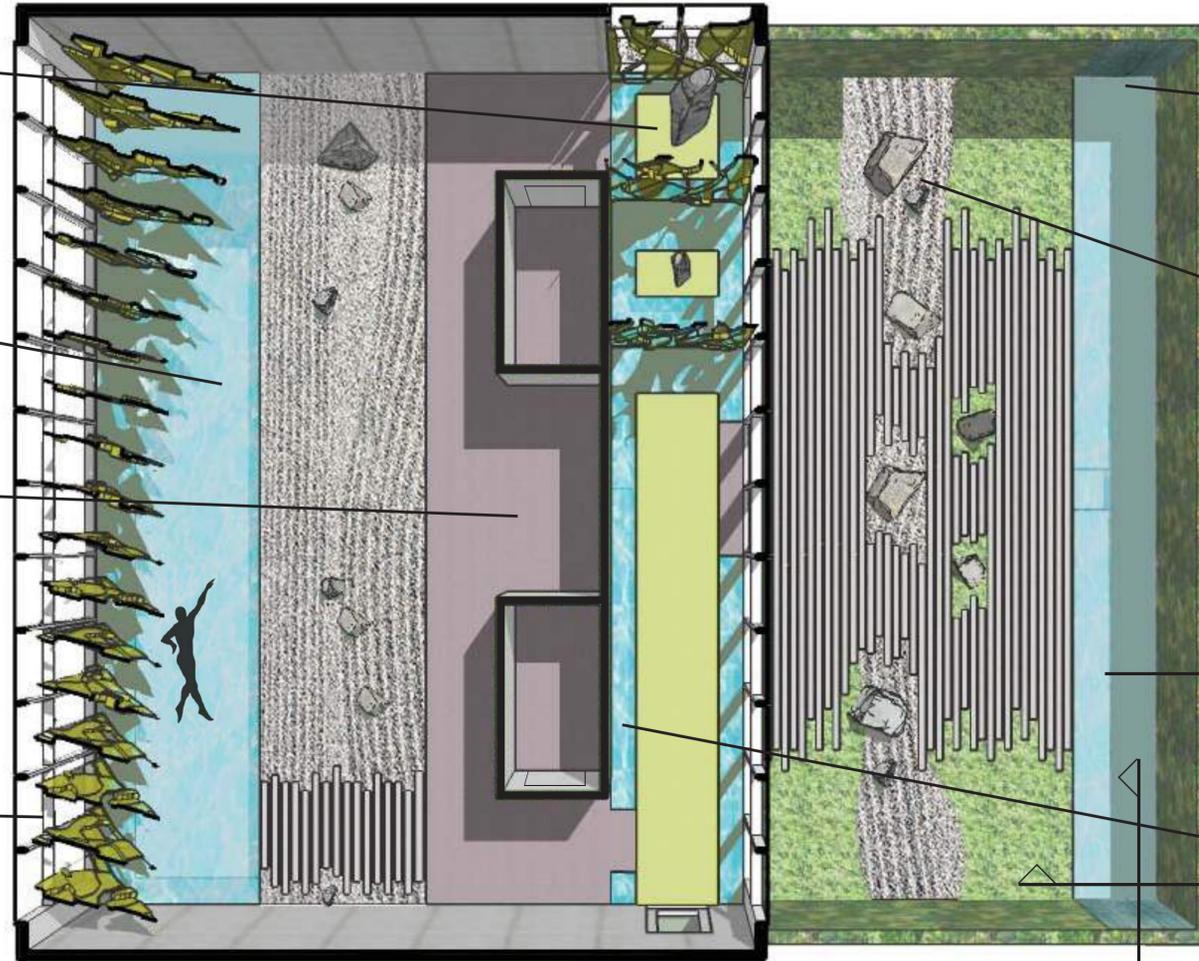
Ciot Tile Loreo a Mosaic is used throughout the showering/rinse off alcove. The bright white tile pairs perfectly with the surrounding green wall and dark concrete flooring.



Kohler HydroRail with hand shower unit in bright chrome finish, lends itself as an effective and beautiful solution for the user to rinse off after a swim.



Glass fins are integrated throughout the structure to create intricate and always changing shadows and reflections within the space. The fins further camouflages the relationship between interior and exterior space. The long, narrow lap pool underneath the fins makes for unique medium for light and shadows to be casted upon it.



Floor Plan



An integrated waterfall that cascades over the green wall generates the sound of falling water, lending itself to creating a more authentic Japanese Zen Garden experience. The waterfall also acts as a means of hydration for the surrounding green wall area.



In keeping true to traditional Zen Gardens, small boulders are used throughout the courtyard to symbolize land in a linear orientation.



The pea gravel surrounding the large rocks represent water flowing around the land or islands (small boulders). Pea gravel and Japanese oriented paving stones were used sensibly with ADA compliance in consideration, thus allowing access for everyone.



The pond located in the courtyard at the base of each waterfall has a layered bottom that mimics a larger scale rapids. This will create a unique sound of rushing water throughout the courtyard.



A large interior green wall is used to house the mechanical and equipment rooms for the lap pool. The use of a green wall further blurs the lines of interior and exterior space, thus making individuals feel one with nature.

#1  
#2



Section 1: Courtyard



Section 2: Interior

# Sculpture Gallery

CURTIS BAC

## Nelson-Atkins Museum

The Bloch building addition to the Nelson-Atkins Museum was constructed from 1999 through 2007. Steven Holl Architects strived to expand of The Nelson Atkins Museum of Art while fusing architecture with landscape to create an experiential architecture that unfolds for visitors as it is perceived through each individual's movement through space and time. The new addition extends along the eastern edge of the campus, and is distinguished by five glass lenses, traversing from the existing building through the Sculpture Park to form new spaces and angles of vision. The innovative merging of landscape, architecture and art was executed through close collaboration with museum curators and artists, to achieve a dynamic and supportive relationship between art and architecture.

As visitors move through the new addition, they will experience a flow between light, art, architecture and landscape, with views from one level to another, from inside to outside. The new museum has a sensitive relationship to its context. Rather than an addition of a mass, the new elements exist in complementary contrast with the original 1933 museum. At night the sculpture garden glows with internal light.

The galleries, organized in sequence to support the progression of the collections, gradually step down into the Park, and are punctuated by views into the landscape. Sustainable building concepts were utilized; the sculpture garden continues up and over the gallery roofs, creating sculpture courts between the lenses, while also providing green roofs to achieve high insulation and control storm water.



NELSON ATKINS MUSEUM

## Walter De Maria

Walter De Maria was brought on early in the designing process of the Bloch building to create a sculpture that would enhance the underground parking garage. The sculpture Walter created is situated in a way between the existing museum and new addition conjoins the two buildings. Walter De Maria is known for his conceptual approach to earth-based works that both used the landscape as immersive "canvas" in what were exceptionally large-scale projects for his time, and also brought aspects of nature inside to force attention on the viewer's relationship in context. The sculpture located at the Nelson-Atkins Museum is named One Sun Thirty Four Moons. The "moons" of the art work are circular skylight discs in the bottom of the pool that project water-refracted light into the garage below.

One of Walter De Maria's most famous sculptures is Time/Timeless/No Time. The sculpture consists of a large nine foot diameter sphere and gold angled planar elements.

Secondly, Maria's Vertical Earth Kilometer sculpture is constructed of a two inch rod made of solid brass. The rod is topped with a six foot square block of red sandstone.



TIME/TIMELESS/NO TIME

## Ypsilanti Power Plant

History:  
The Huron River provided water power for cities along the riverbank beginning in the 1700s. The Peninsular Paper Company began in 1867; one of the most prominent members was Daniel Quirk. The company produced paper for the Chicago Tribune. The first mill they produced was a paper mill that was constructed on the south side of the river in 1867, production of paper began a year later. The construction of the original dam was also completed at this time. To eliminate the concerns of a fire destroying the entire company, they built another mill on the opposite side of the river. However, the second mill burned down in 1887.

The Detroit Edison Company built the Edison Power Plant on the north side of the river in 1916 to produce water power from the existing dam to run the paper mill. The dam itself was replaced in 1914 and again in 1918 by Gardner Stewart Williams and Benjamin Douglas Construction. A Sign was installed on top of the Edison Power Plant between 1918 and 1935. The Edison Power Plant power production was abandoned in 1970.



YPSILANTI POWER PLANT



ARIEL OF ORGANIZATION



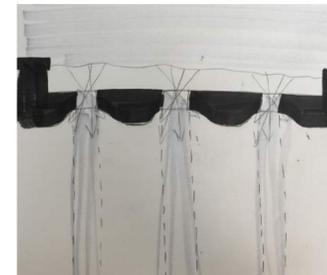
LANDSCAPE + STRUCTURE



VERTICAL EARTH KM.



HIGH ENERGY BAR



LIGHTING



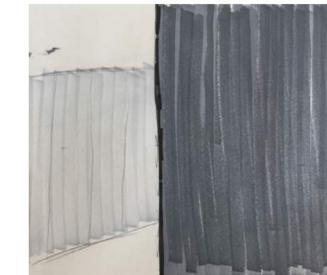
SOLID/VOID



MILE LONG DRAWING



5 CONTINENTS



CONTRAST



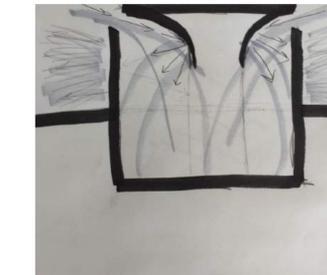
INTEGRATION



SEEN/UNSEEN



SQUARE



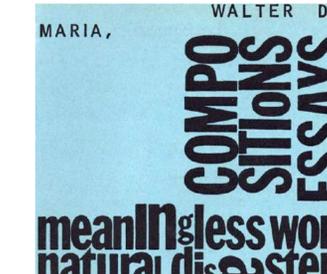
DAYLIGHTING



REPETITION



ART BY TELEPHONE



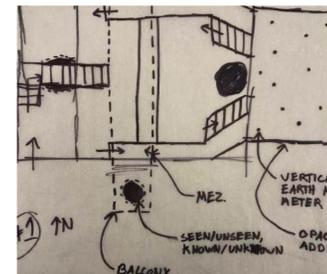
MEANINGLESS WORK



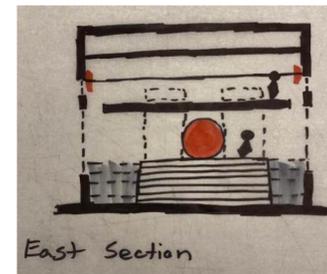
INTERIOR



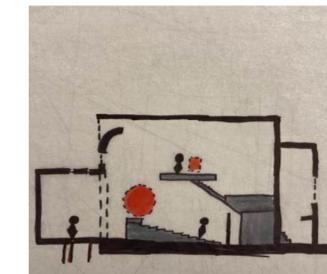
BOARDWALK



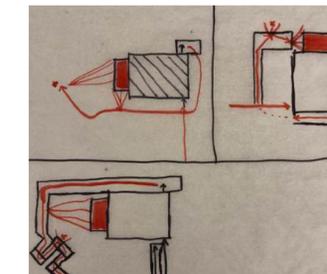
FLOOR PLAN



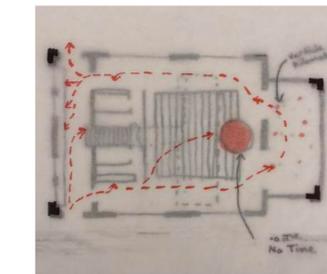
CROSS SECTION



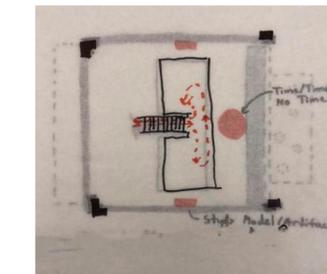
SECTION



SITE CIRCULATION



1ST FLOOR CIRC. + ART



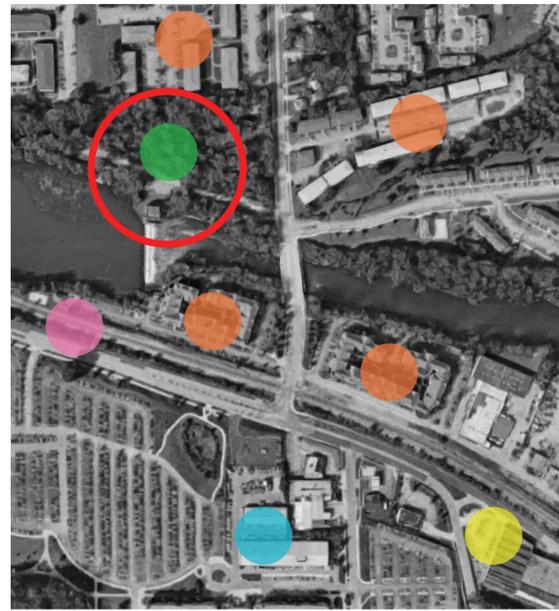
2ND FLOOR CIRC. + ART

# Sculpture Gallery

CURTIS BAC

## Ypsilanti Site Analysis

- PENINSULAR PARK
- MULTI-FAMILY RESIDENTIAL
- EASTERN MICHIGAN UNIVERSITY
- COMMERCIAL
- RAIL ROAD

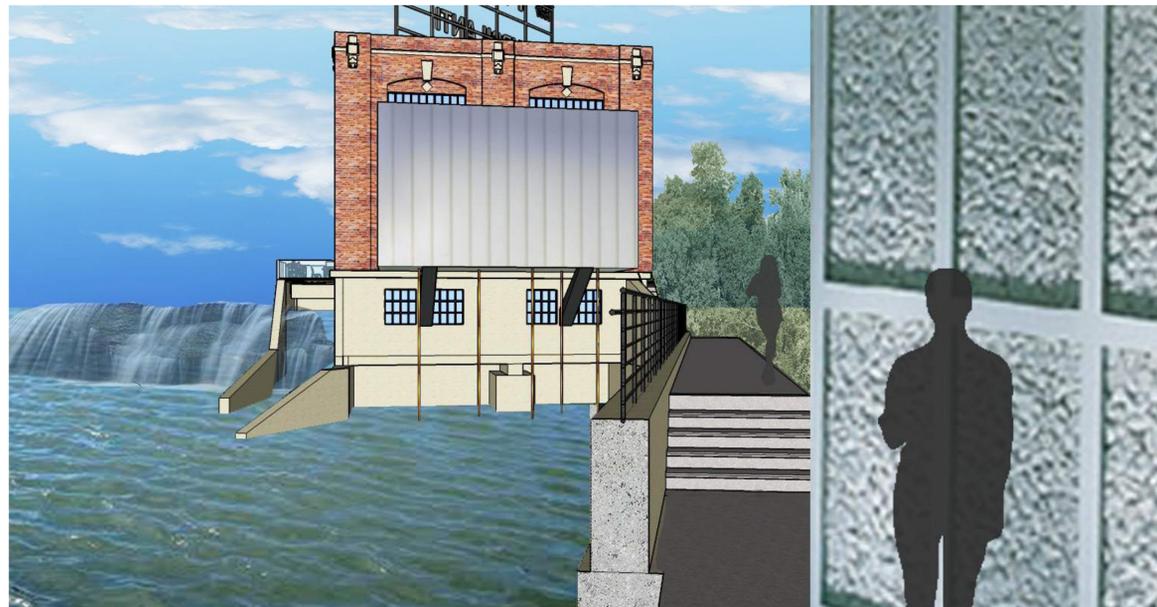


## Concept Statement

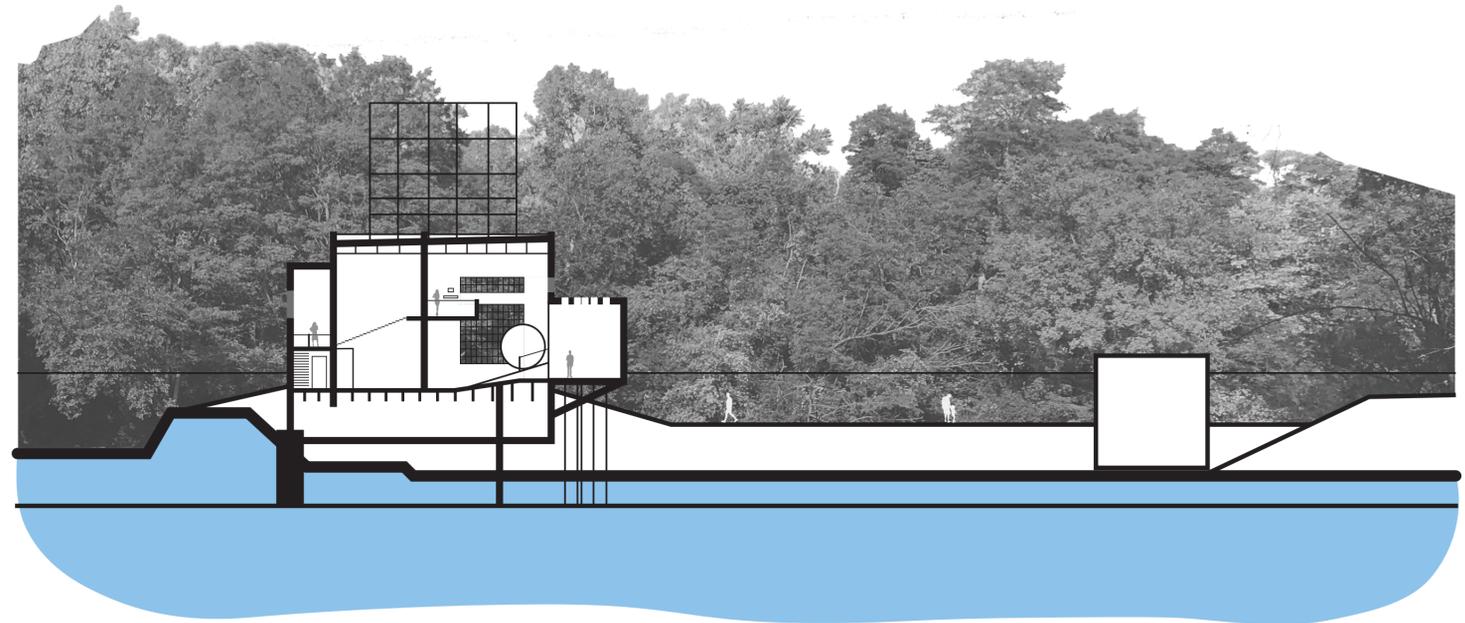
The gallery will be organized in a linear manner to showcase the sculptures in true Walter De Maria fashion. Viewing angles and levels will be manipulated to reveal and guide you through his sculptures. Daylighting strategies influenced by the Nelson-Atkins museum will be incorporated as well to accentuate Maria's sculptures.



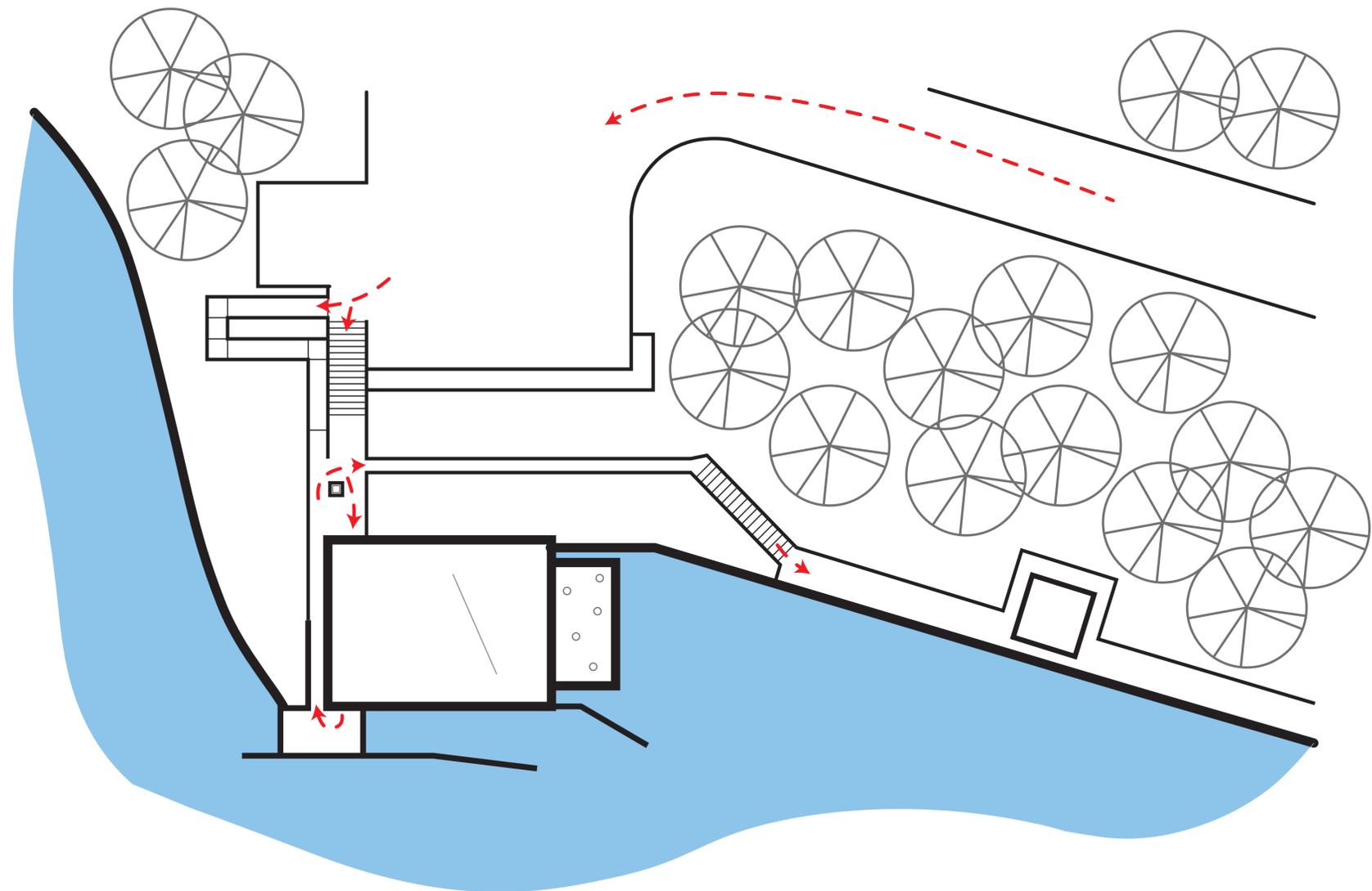
CAFE PATIO



BOARDWALK



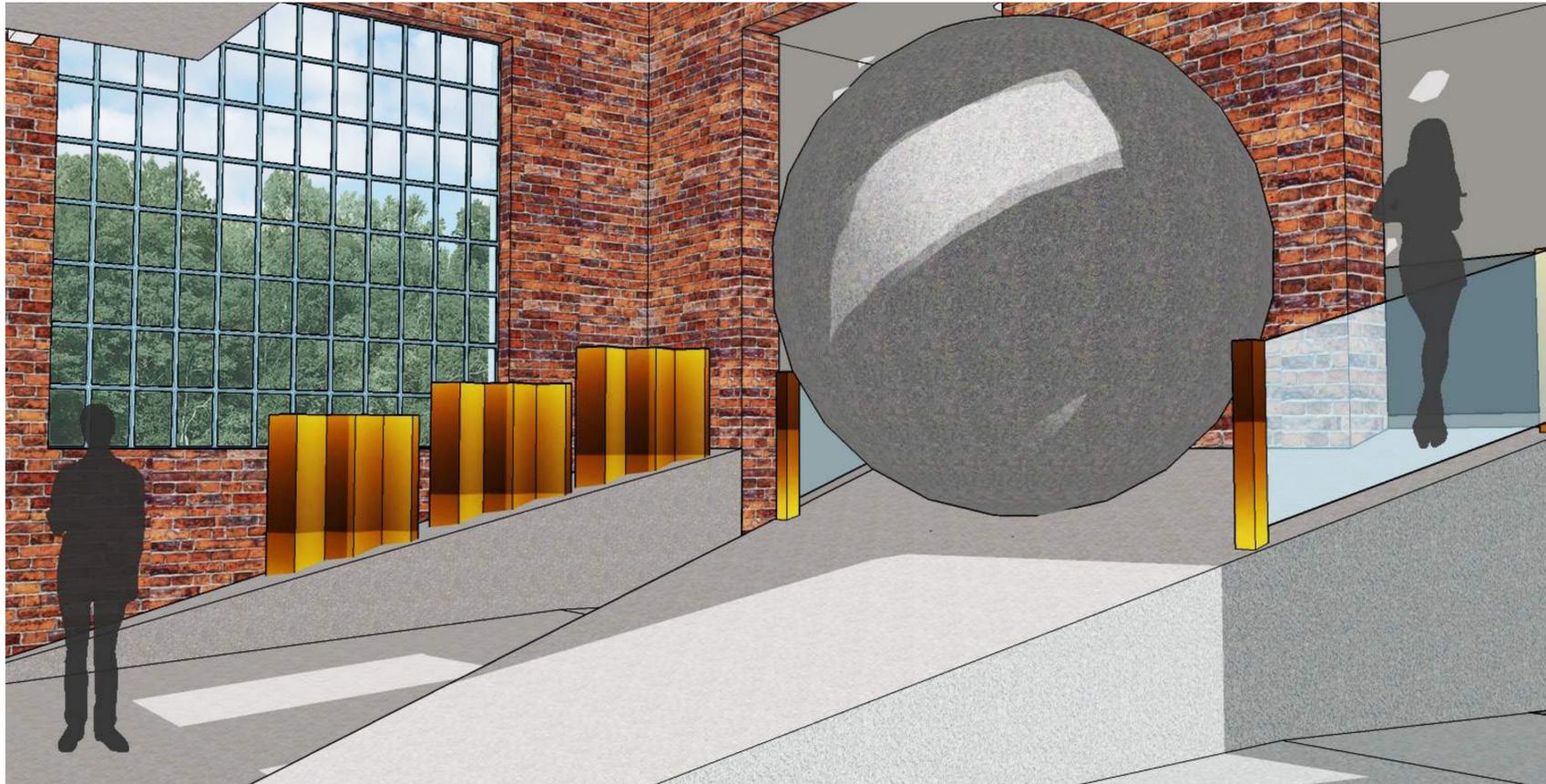
SECTION AA  
SCALE: 1:20



1 SITE PLAN  
SCALE: 1:20

# Sculpture Gallery

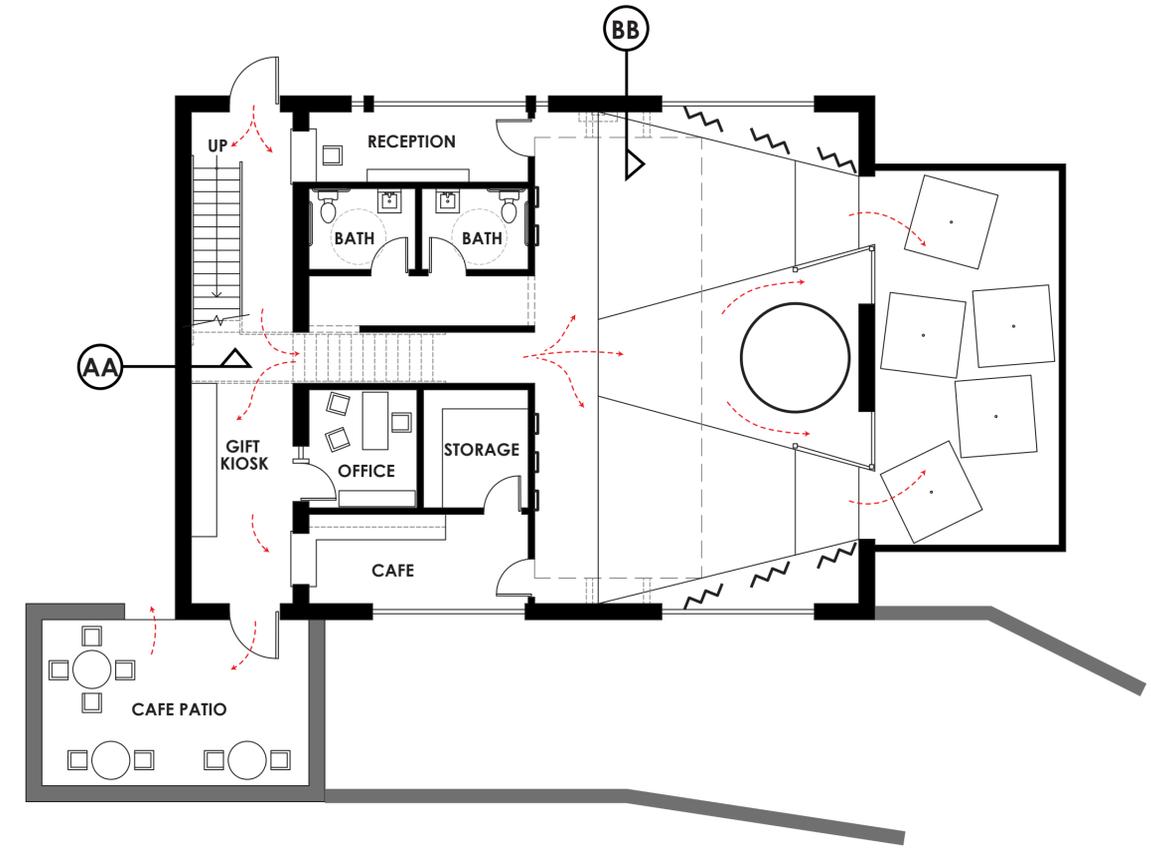
CURTIS BAC



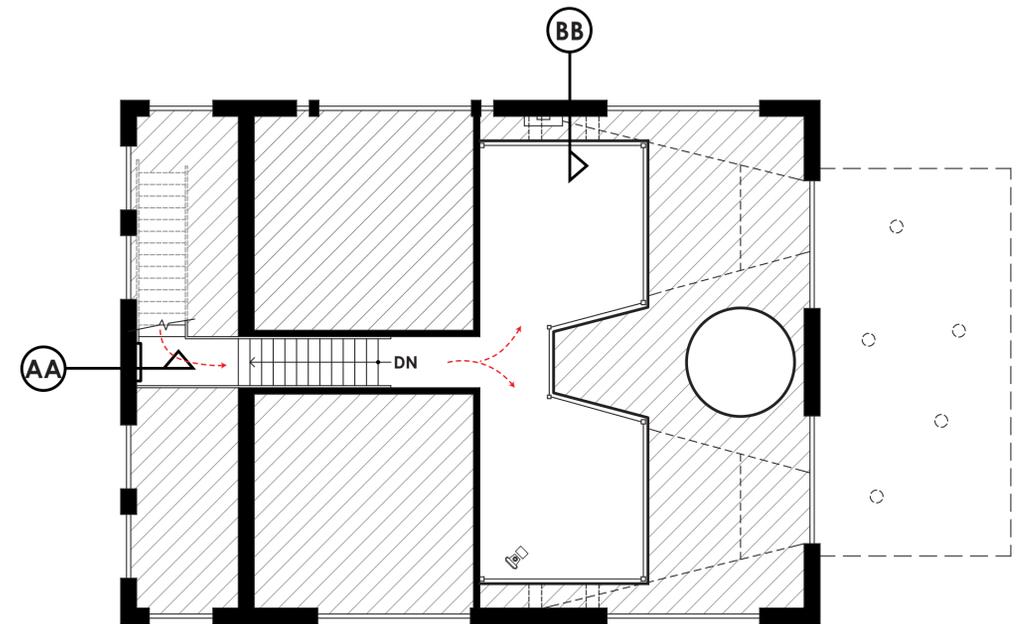
GALLERY



MEZZANINE



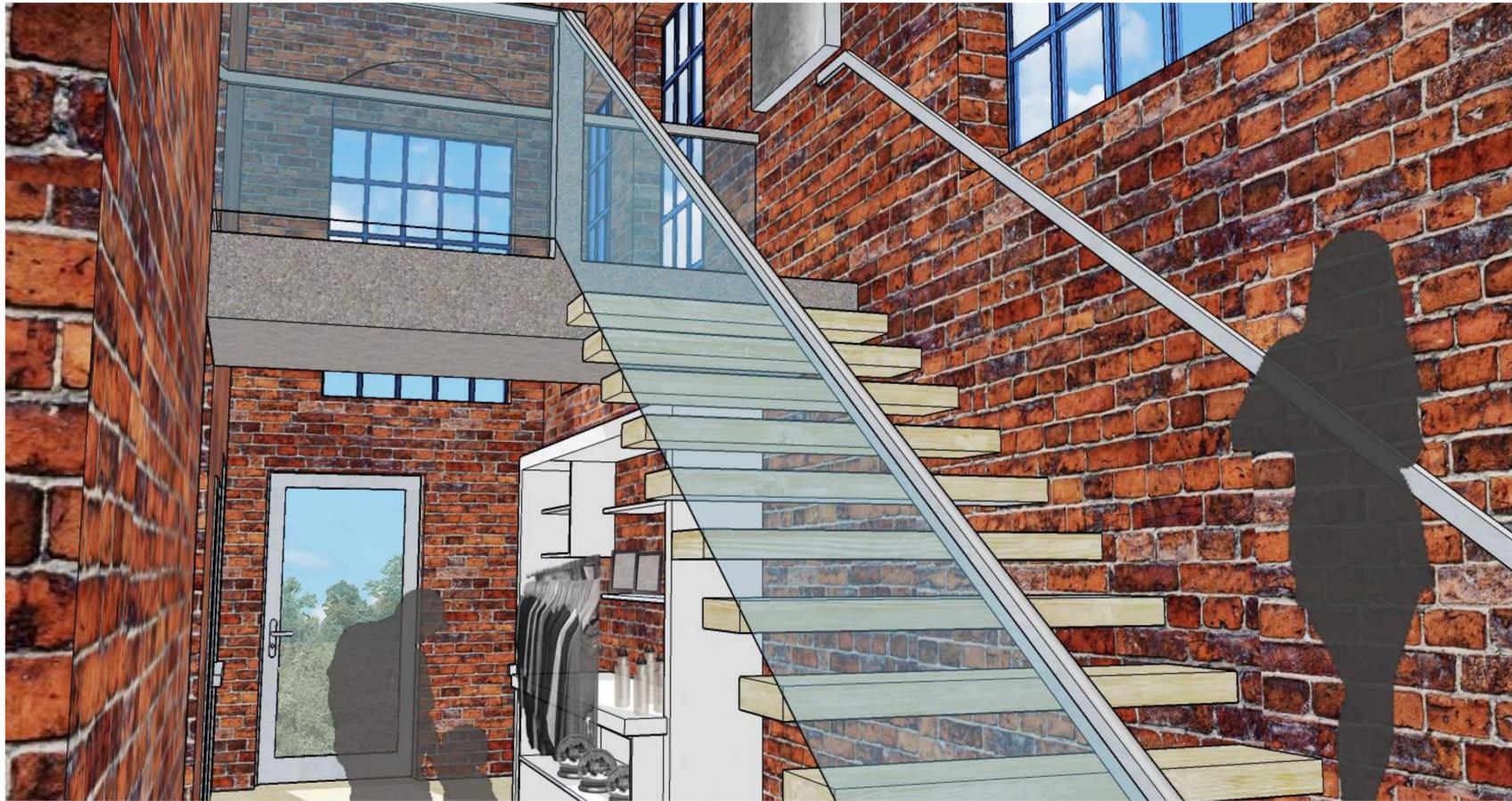
FIRST FLOOR PLAN  
SCALE: 1/8"=1'-0"



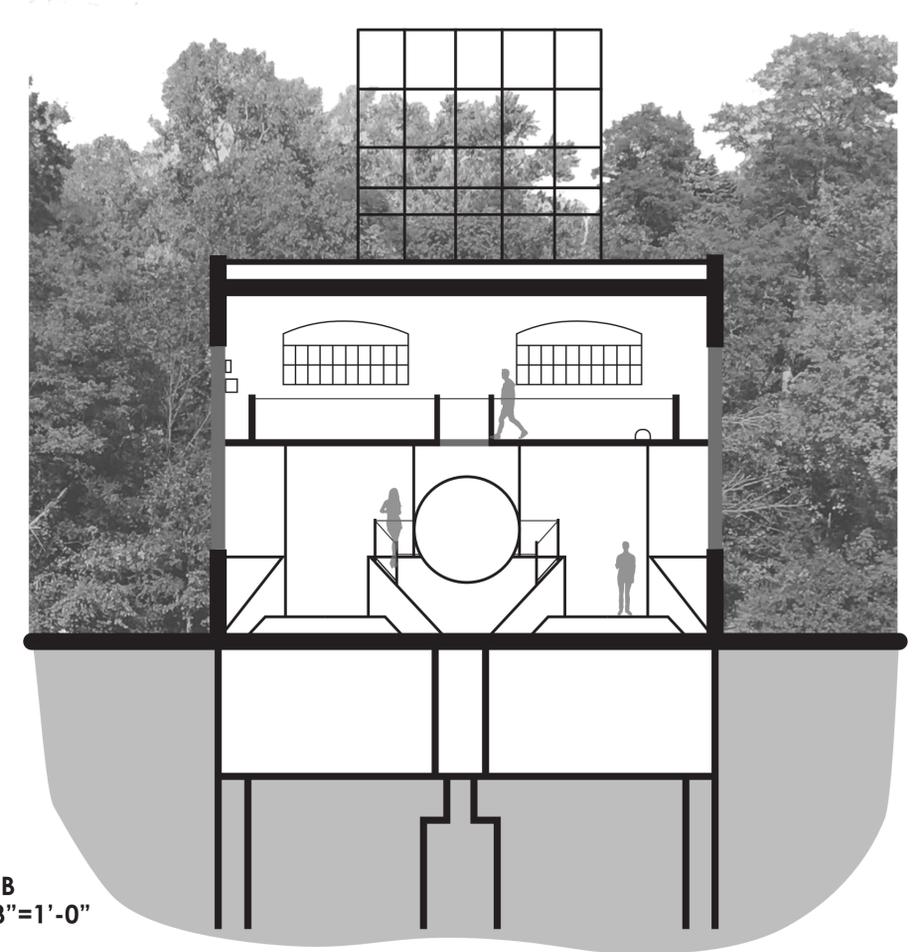
SECOND FLOOR PLAN  
SCALE: 1/8"=1'-0"

# Sculpture Gallery

CURTIS BAC



GIFT KIOSK



SECTION BB  
SCALE: 1/8"=1'-0"

## Vertical Earth Kilometer (Addition) Light Study



WINTER AT 12PM



WINTER AT 4PM



SUMMER AT 12PM