

2022

CHANDLER FLEMING

**HAVEN**  
at Fort Martin Scott

HAVEN at Fort Martin Scott



An architectural rendering of a modern building with a dark, sloped roof and a covered walkway. The walkway features light-colored wooden beams and columns. The building's exterior is clad in horizontal wood slats. In the foreground, a curved stone wall separates a grassy area from the walkway. Three people are sitting on the grass, and another person is walking on the walkway. The scene is set against a blue sky with white clouds and lush greenery, including trees and flowering plants.

# HAVEN

at Fort Martin Scott

Chandler Fleming  
Spring 2022



# DEDICATION

*This is dedicated to my amazing family and friends that made everything possible through their constant love and support.*

To My Family -

Thank you for helping me realize my dreams at a young age and for supporting me through, not four, but six years of school in order to achieve them. Thank you for the constant support and encouragement and for always being there when I needed you. Thank you for always reminding me where I came from and to Whom the glory goes.

To Andrea, Ashleigh, and Lauren -

Thank you for walking through this journey with me. I'll never forget the all-nighters, Taco Tuesdays, and Taylor Swift playlist loops. I couldn't have done this without you all by my side, and I am so blessed to have shared these memories with you.

To Aaron -

Thank you for supporting me through all of the highs and lows of graduate school. Thank you for encouraging me every step of the way and for always being willing to sit by my side, bring me food, or do anything you could to help. Thank you for keeping me positive and for celebrating each step with me.

*Let the peace of Christ rule in your hearts, since as members of one body you were called to peace. And be thankful. Let the message of Christ dwell among you richly as you teach and admonish one another with all wisdom through psalms, hymns, and songs from the Spirit, singing to God with gratitude in your hearts. **And whatever you do, whether in word or deed, do it all in the name of the Lord Jesus, giving thanks to God the Father through Him.***

*-Colossians 3:15-17*

# ACKNOWLEDGEMENTS

I would like to acknowledge and thank each of my committee members and my studio professor for their knowledge, contributions, and for being so generous of their time. To my committee chair, Michael O'Brien, thank you for being a constant mentor and for

always reminding me of my passions. Your knowledge and encouragement has been invaluable to me and to this project. To my committee members, Ray Holliday and Andrea Ettekal, thank you for your guidance, advice, and perspectives. I would not be where I

am today without your contributions and support. To my studio professor, Marcel Erminy, thank you for pushing me to go the extra mile and for never allowing me to settle for less than my best.

**MICHAEL O'BRIEN | COMMITTEE CHAIR**

RAY HOLLIDAY | COMMITTEE MEMBER

DR. ANDREA ETTEKAL | COMMITTEE MEMBER

MARCEL ERMINY | STUDIO PROFESSOR



# CONTENTS

<b>CONCEPT, RESEARCH, &amp; LITERATURE</b> -----	<b>8</b>
INTRODUCTION	8
ARCHITECTURAL VALUES & HISTORIC PRESERVATION	10
PROSPECT VS. REFUGE, THRESHOLDS, & TRANSITIONS	12
BUILDING PROGRAM	15
<b>SITE</b> -----	<b>16</b>
<b>DESIGN</b> -----	<b>24</b>
THE RETREATS	26
AMENITIES BUILDING	40
VISITOR CENTER	52
<b>ADDITIONAL CONSTRUCTION DETAILS</b> -----	<b>61</b>
<b>CLOSING NOTES</b> -----	<b>66</b>
<b>CASE STUDIES</b> -----	<b>68</b>
<b>APPENDIX</b> -----	<b>69</b>
<b>REFERENCES</b> -----	<b>70</b>



Haven is a proposal for a new retreat center adjacent to the historic site of Fort Martin Scott in Fredericksburg, Texas. There are countless historical examples of refuge all over the world, and one can understand the need for physical refuges historically as threats posed in the past often had an even more physical nature (wars, physical ailments, sickness, etc.) than they do for many in our society today. As time has passed, technology, advancements in medicine, and cultural changes, amongst other things, have brought about a **shift in how many in our society seek and view refuge**. As our society changes, so does the type of refuge many people need, and many would classify their need as a form of retreat. With mental health struggles on the rise across the country, technology limiting the physical separation of work and home, and

other modern challenges, the need for **mental retreat and respite** is rapidly rising. While many physical refuge and care facilities are being implemented across the country that provide care for specific groups of people with specific sets of needs, the goal of this project is to create an environment that provides a **retreat of the mind and spirit for all people**, even if only temporary. Haven is built on the belief that the need for retreat and security is a **universal need** that is shared in different ways by all people. Historically, Fort Martin Scott served to provide temporary community and resources for different groups of people as they sought home and safety in different ways. Haven aims to provide a **deeper connection to history** by allowing its visitors to **retreat and experience community in the same place as historical figures**.



**CONCEPT**

# PERSONAL VALUES

In order to understand the design intention for this final study project, it is important to first introduce some personal and architectural values. On a personal scale, I believe that **life is extremely valuable** and that every person has a **unique and important purpose**. I believe that all individuals possess their own, unique, set of needs and that they can better fulfill their purpose when those needs are met. I have a strong desire to help and enhance the lives of people, and I have spent a lot of time working both overseas in refugee camps and at home in underprivileged areas. Through these experiences, I have come to learn that, while individuals possess unique needs, we also all share **universal needs** both physically and psychologically. On an architectural scale, I believe that architecture is a **vessel for experiences, memories, and emotions**. I believe that buildings should be lived in, and that the most beautiful buildings improve the lives of those experiencing them. Looking back at my own life, I notice that most of my memories are associated with three things – the people that were there, the place where they happened, and the emotions they made me feel. I believe it is important to understand the obligation architects have to create these **memories of “place.”**

The writings and lectures of Juhani Pallasmaa, Peter Zumthor, and Jun'ichiro Tanizaki elaborate on these beliefs and tie them to the fact that we all have an innate desire to feel that we have a place in time and in the world. Pallasmaa looks at architecture from a **sensual perspective** and discusses how, in a vision-dominated (or “ocularcentric”) society, we must understand the importance of designing for all five senses in order to create “life-enhancing” architecture (a term originally coined by Pallasmaa, Steven Holl, and Alberto Perez-Gomez in *Questions of Perception: Phenomenology of Architecture*). In his introduction to the third version of *The Eyes of the Skin*, Pallasmaa writes that architecture “articulates the experience of our **being-in-the-world** and strengthens our sense of reality and self” while

“[directing] our consciousness back to the world and towards our own sense of self and being” (Pallasmaa 12–13). Throughout the book, he dives into each sense and the ways architecture can consider each one individually. Many of these have been implemented into the design of Haven and will be shown throughout this book.

Zumthor discusses architecture from an **experiential point of view** in his lecture, *Atmospheres*. He discusses the fact that “we are capable of immediate appreciation, of a **spontaneous emotional response**, [and] of rejecting things in a flash” (Zumthor 13). Zumthor continues to explore these subconscious and involuntary experiences that individuals have through architecture and states that he “appreciates places and buildings that offer people a haven, a good place to live, and unobtrusive support” (Zumthor 7). This is what inspired the project title “Haven” as I too desire to create architecture that provides people with each of these. Additionally, it is important to point out the three versions of one’s self that Zumthor states must be considered when creating environments that enhance experiences – one’s self on their own, one’s self in a group, and one’s self in a crowd (Zumthor 55). These will be revisited throughout this book as Haven provides varying degrees of refuge specifically designed for each version of self.

While Pallasmaa and Zumthor both discuss how materials affect our senses and experiences, Tanizaki, in his book *In Praise of Shadows*, uses the contrasting of Western and Oriental cultures to thoroughly explore the effects of **materiality** in architecture. Additionally, he writes about, not light, but shadows as **honest** elements that reveal things and can provide comfort. Much of his writing ties into the discoveries of Pallasmaa and Zumthor as well as Arthur E. Stamps III in *Some Findings on Prospect and Refuge Theory* that will be discussed in the section on prospect and refuge in this book.

# HISTORIC PRESERVATION

Many of my personal passions and beliefs regarding architecture can also be seen when looking into the preservation of historic architecture. Just as Pallasmaa discusses the instinctive human desire to have a place in the world, Thompson Mayes, in *Why Do Old Places Matter?* writes of the desire all people feel to be rooted in time. Mayes further explains the impact that historic places, and thus their preservation, have on an individual's psychological health by "providing a sense of stability, continuity, belonging, memory, and identity" (Mayes 11). Regardless of what historic places commemorate, they give us an opportunity to **see where we came from** and to feel a **connection to those that went before us**. One of the best ways to get to know someone is to see their home, their place of work, or their desk. The ways people express themselves and the ways they inhabit spaces say a lot about them. They allow us to begin to understand and know people, their lives, and their stories. Historic places can do this for people we will never have the opportunity to know otherwise.

Pallasmaa had a unique affinity for designing door handles and draws an analogy between a door handle and a handshake. He states that "the tactile sense connects

us with time and tradition: through impressions of touch, we shake the hands of countless generations" (Pallasmaa 62). It is commonly stated that people connect to one another on a deeper level when they share experiences, and I feel that historic preservation provides new avenues for experiences to be shared and for hands to be shaken. It connects us with a community that preceded us, gives us insight to our own identity, and often provides a **sense of peace** (Mayes 8).

Mayes discusses fifteen reasons to preserve, and several of them involve **education** in one way or another. Throughout time, there has been a desire to teach and understand history. This can be seen in the way books have been used as documentation, the way photographs are saved and passed down through generations, and the way stories are told. Mayes states that "old places give us an understanding of history no other evidence possibly can" and "[gives] us perspective on the present in a way nothing else can do" (Mayes 8). By merging these ideas of historic preservation and environmental psychology, **we can begin to realize how care can be provided to people in an entirely new way**.



# PROSPECT & REFUGE

As mentioned before, the need for retreat is a need that is shared by **all people** in one way or another. While the things people seek retreat from are constantly evolving, the desire for the separation of space and physical retreat remains the same. In addition to understanding how specific building elements, such as materiality and shadows, can promote feelings of security; it is important to look at environments as a whole when designing spaces to promote peace. The terms prospect and refuge are often used in architecture to describe different environments and the levels of security they provide.

In *Some Findings on Prospect and Refuge Theory*, Arthur E. Stamps III defines prospect as “how far one can see” and refuge as “how protected one is against possible enemies” (Stamps 141). Additionally, many in the field of architecture understand prospect and refuge as a scale ranging from the top of a mountain (ultimate prospect) to the back of a cave (ultimate refuge). Stamps further discusses four experiments that were performed to evaluate how nature, openness, depths of field, frames of view, etc. provide varying levels of prospect and refuge and how they play a role in people’s overall comfort. He talks about the comfort that comes with being able to **see clearly** and how uncertainty and concerns for safety increase when views are blocked or things are difficult to see. This relates closely with Tanizaki’s writings in *In Praise of Shadows* when he explains that the unknown causes stress, but that shadows can be used to reveal additional information without sacrificing building elements that provide comfort such as the feeling of being safely enclosed. Stamps summarizes his writing by explaining that, while different levels of prospect and refuge are preferred in different circumstances, **the most desirable place is where prospect and refuge meet** – where one can feel the safety provided by refuge (and

remain unseen) while having a clear line of sight of what is ahead (prospect). Many people best understand this concept by comparing it to a **window seat** on an airplane, an experience with which many people are familiar.

In *Universal Principles of Design*, William Lidwell states that “environments that achieve a **balance between prospects and refuges**, or places where people can see without being seen, are the most preferred” and provides the following examples of prospect and refuge in nature and buildings (Lidwell 192):

*Prospect – Hills, Mountains, Trees Near Open Settings, Deep Terraces, Balconies, Generous Use of Windows and Glass Doors*

*Refuge – Caves, Dense Vegetation, Climbable Trees with Dense Canopies Nearby, Alcoves with Lowered Ceilings, Gates, Fences*

Lidwell also explains that people are drawn to the edges of spaces rather than the middle and ties this back to survival instincts researched by Jay Appleton in *The Experience of Landscape*.

# THRESHOLDS & TRANSITIONS

While in Europe, I had the opportunity to visit many historic sites that provided various types of refuge to different groups of people. Regardless of the type of protection or the location, these places of refuge were almost always accompanied by a **heavy wall, fence, or barrier** of some kind. When money and / or resources allowed, these barriers (whether natural or built) became more and more fortified with the intention of keeping the oppressor out of the places in which they enclosed and those inside safe.

Similarly, I have had opportunities to travel abroad to work with various refugee groups that had fled their home and were seeking safety in a neighboring country or area. These refugees' residences were often in refugee "camps" (that I was not able to personally visit) that had various barriers, but there was a sense of joy and security that could be seen in these people **even outside of the walls of these camps**. As we worked in the local schools and churches, a similar sense of peace or *renewal* seemed to be found, even when the physical barrier was much less fortified. While there is much more to each of these stories, and they alone do not answer all questions about thresholds; they did get me wondering **"what is it about these 'barriers' that allow for different feelings in one place vs. the other?"** It must be more than only the fortification of the wall.

Troy Zimmerman looked into something similar in his master's thesis *Liminal Space in Architecture: Threshold and Transition*. In his abstract, he defines the limen as "the transitional threshold between two fixed states in cultural rites of passage or

between two dissimilar spaces in architecture" (Zimmerman iv). He continues to explain how "layering, dissolution, blurring, and ambiguity" work to create a liminal space that "poses a discontinuity and leads the occupant to **question their surroundings**, thus leading to **heightened awareness of the space as a transformative threshold** between distinct spaces" (Zimmerman iv). While the focus of this final study project is primarily on retreat and historic preservation, it is important to understand my goal of designing these liminal spaces just as much as the spaces on either side of them in order to maximize the separation of spaces and the feeling of retreat. I constantly went back to the following question. *"How can we use thresholds to draw people in rather than keep people out of a space?"*

the **RETREATS**  
**AMENITIES** building  
**VISITOR** center

# PROGRAM

## THE RETREATS

*Focus on the Individual*

Each Unit to Include:

- Private Entrance and Courtyard
- Spacious Living Area
  - Kitchenette
- Spa-Like Bathroom
- 1 or 2 Large Bedrooms
- Covered Walkways

1 Bedroom Units - 8 at 1,175 SF

2 Bedroom Units - 5 at 1,895 SF

**Total SF - 18,875 (13 Units)**

## AMENITIES BUILDING

*Focus on the Group*

- Transitional Lobby
  - Lounge
  - Cafe
- Community Kitchen
- Activities Room
- Porch Connection to Plaza
- Employee Support Spaces
  - Spa

Employee Support - 1,720 SF

Amenities - 7,465 SF

**Total SF - 9,185**

## VISITOR CENTER

*Focus on the Crowd*

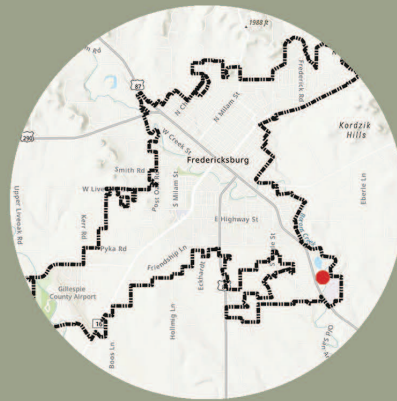
- Information Desk
  - Gift Shop
- Assembly / Gathering Space
  - Storage
- Friends of Fort Martin Scott
  - Viewing Area

Level 1 - 6,425 SF

Level 2 - 3,685 SF

**Total SF - 10,110**





Fort Martin Scott is located in Fredericksburg, Texas which is the county seat of Gillespie County. The county sits on the Edwards Plateau, and Fredericksburg itself is home to rich history (specifically German as it

was founded by German immigrants) in addition to landscapes typical of the Texas Hillcountry. Today, the quaint city of Fredericksburg is a destination for many outdoor attractions, German cuisine, wine tastings, and more.



**SITE**

# 1848

**Camp Houston** was established on December 5 following the Mexican War with the intention to of **protecting Texan settlers** from Indian depredations and other threats. The post was primarily home to groups H and D, and the First US Infantry. Captain **Seth Eastman** led these troops during this time.

Consisting of 21 buildings, Camp Houston was also known as **Camp Chadbourne** and "**Camp Near Fredericksburg**" before receiving its current title of **Fort Martin Scott**.



# 185

Having served as one of **and military outpost** operations ceased in **aband**

According to historians used to construct most were **looted** and reused **tangible evidence** of of the history. It is known that as well as foundations p camp's other

# 1849

The fort was given its official title of **Fort Martin Scott**. The new name, given by the Eighth Military Department, came in honor of **Major Martin Scott** who was killed in battle (Battle of Molino del Rey) in 1847.

By 1850, agreements were made and settlers began to move west. As a result, Fort Martin Scott **lost much significance and importance** to current settlers and army troops.



Regardless of its occupa Scott aimed to serve as **and safety**. Today, the h serve the community of **connection**

*\*Examples of images from surv can be found on th*

# 53

the **first frontier camps** s, Fort Martin Scott's 1853 and the site was **donated**.

, the valuable materials of the fort's 21 structures elsewhere, leaving **little** the fort's architecture and the **watch house remained** providing insight into the r structures.



# PRESENT

In 1936, the location of Fort Martin Scott became a **Texas Historical Site**. The 1980's brought even more historical designations - allowing more preservation efforts to take place.

Today, a **restored watch house** and various **recreated structures** stand at Fort Martin Scott. School, guided, and independent tours are offered; and a **scenic nature trail** has been connected to the site's historic area. A small visitor center stands in one of the recreated structures, and a trail connects the site to the Texas Ranger's Museum.



## 1870

Johabb Wolfgang **Braeutigam immigrated from Germany** and moved with his wife and nine children into the former army base. The former location of the commanding officer's post served as the family's garden and the family's dwelling was on site.

Braeutigam was murdered in 1884, and the family later **sold the Fort Martin Scott property to the City of Fredericksburg**.



nt, the site of Fort Martin a location of **homestead** historic site continues to Fredericksburg as a and **to its past.\***

*keys and archaeological reports the following pages.*

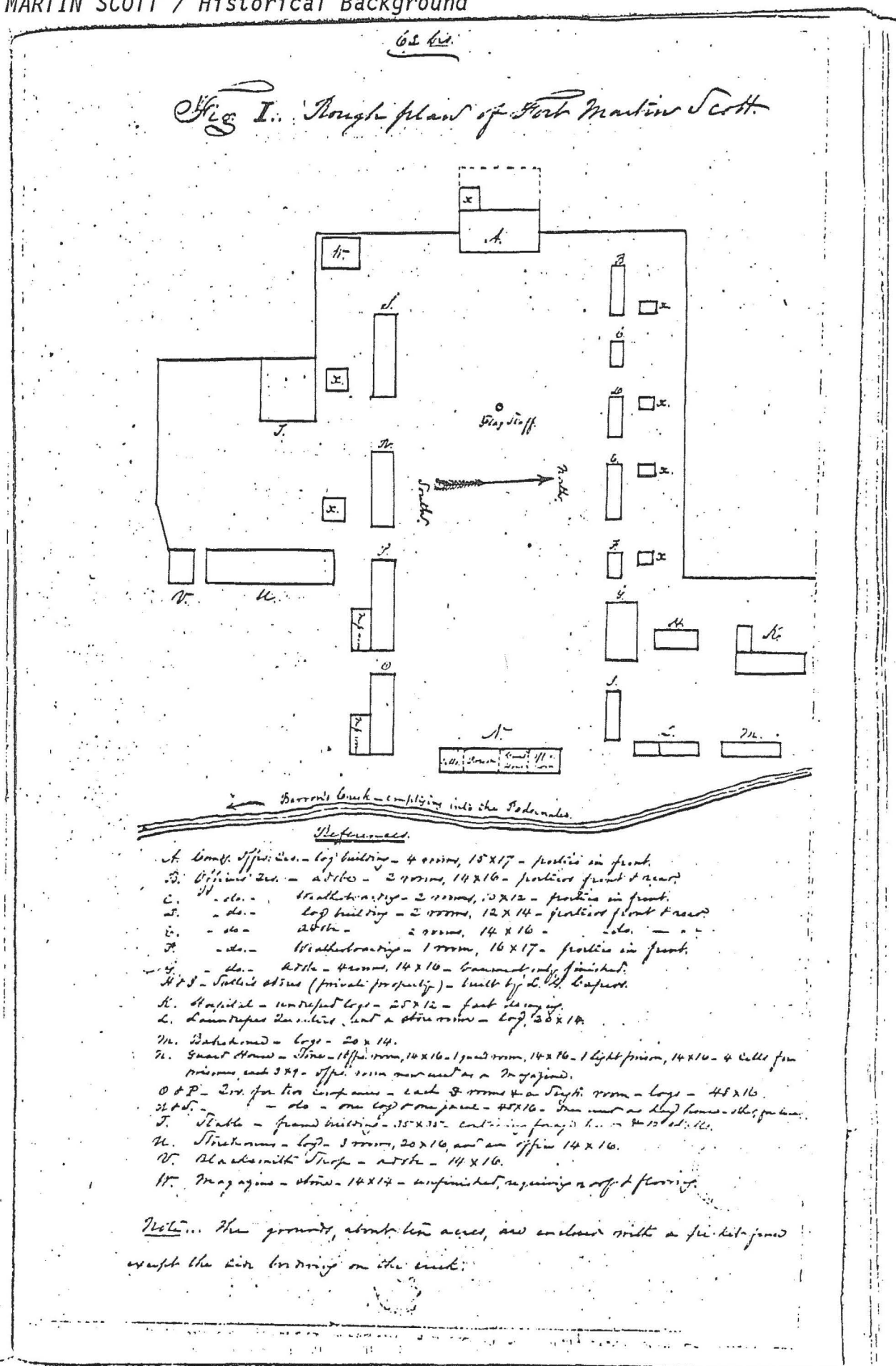
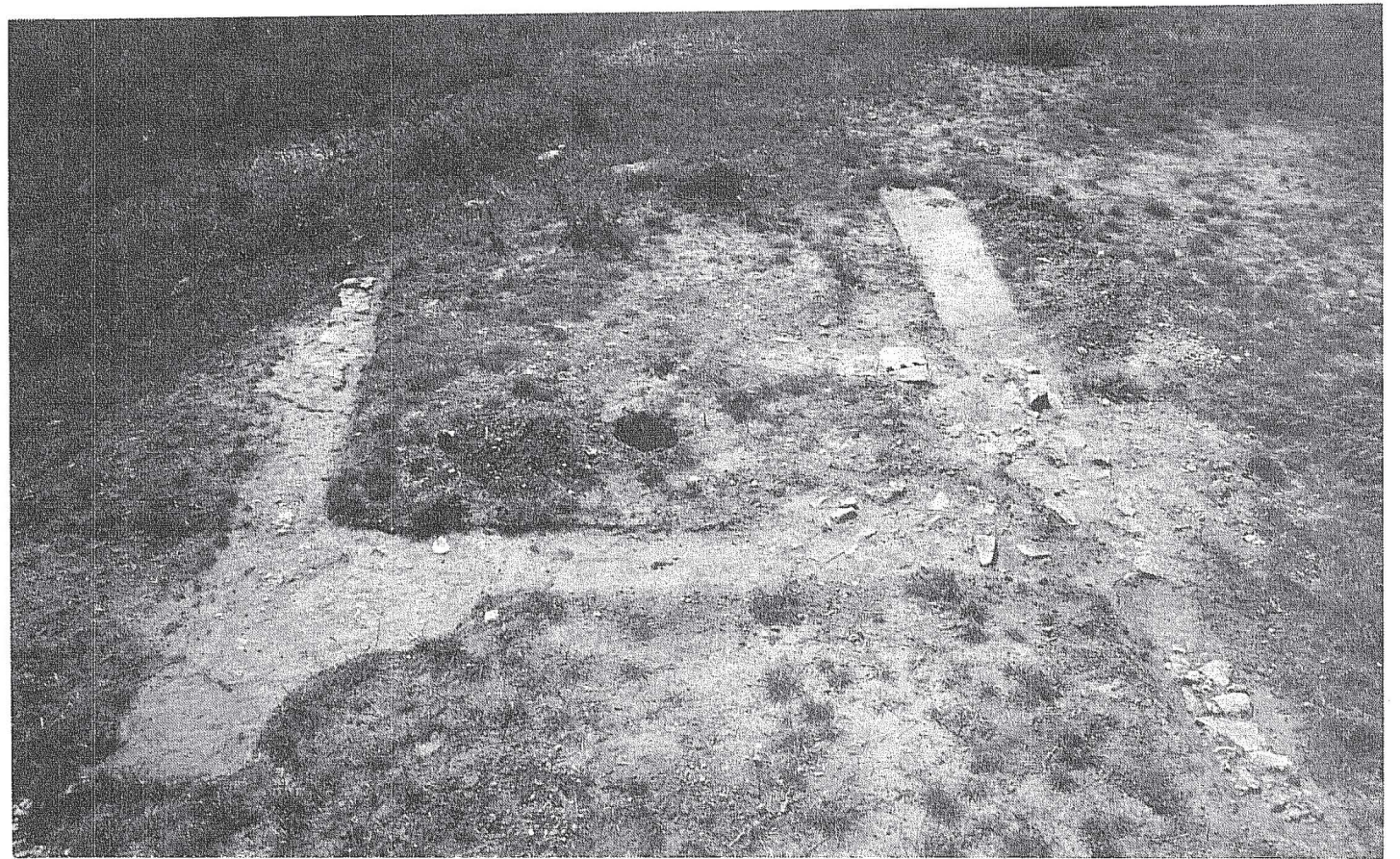


Figure 2. Photostatic Copy of the 1853 Inspection Sketch Map of Fort Martin Scott. Taken from Freeman (1853).

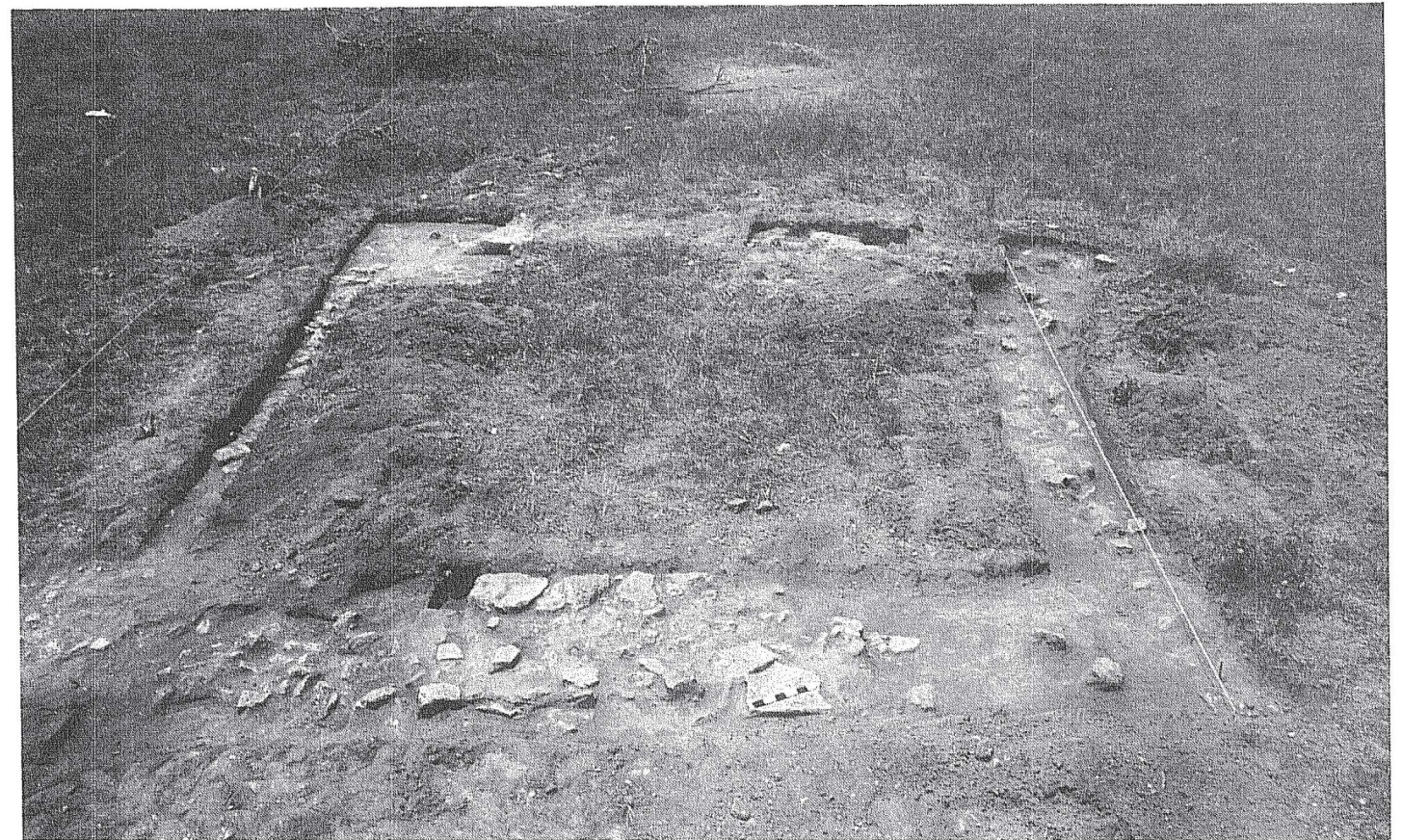




FORT MARTIN SCOTT / Results of Field Investigations



a



b

Figure 5. Foundation Remnants for Structures A and B. a, Structure A; b, Structure B.

The overall site layout of Haven was influenced by three regulating lines - Fort Martin Scott's south and west boundaries and Highway 290. This was done in order to connect the existing lines of the fort to the highway and visitors in a cleaner way. The edges of the Amenities Building and the Visitor Center align with

the historic fort boundary as well as the highway. By bisecting the angle created by these two lines, the second axis of the complex is generated. This axis connects all three buildings and ties back to the centerline of the historic area.



# HAVEN SITE PLAN



01 - WATER TREATMENT PLANT

02 - START OF NATURE TRAIL

03 - BARONS CREEK

04 - HISTORIC FORT

05 - FUTURE CAMPSITE

06 - PUBLIC PARKING LOT

07 - ENTRANCE TO RETREATS

08 - RETREAT VISITOR PARKING

09 - INDIVIDUAL RETREATS

10 - SPA AND POOL

11 - AMENITIES BUILDING

12 - FORT ENTRANCE AND MEMORIAL

13 - VISITOR CENTER

14 - DROP OFF AREA









**DESIGN**

The approach to the individual retreats alludes back to historic places of refuge that were often accompanied by heavy walls and physical barriers. While these historic barriers were intended to keep people out, the “wall” surrounding Haven is designed to be *inviting*. Two undulating walls, built with a combination of rough limestone veneer and limestone butter blocks, work together to create an

illusion of a single, thick wall that adds a grounding presence around the entire complex. A shadow, influenced by Tanizaki’s writing invites visitors into their unit, and the void within the wall must be experienced just as much as the building itself. This celebrates the threshold of the complex and requires one to be mindful as they cross from one place into another, thus, allowing for *separation*

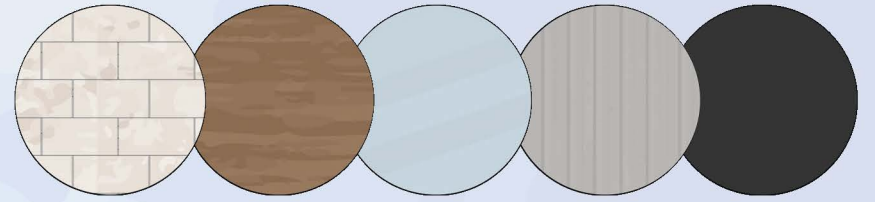
of space. Natural materials, like limestone, as used by Alvaro Siza and J. Pallasmaa, not only connect to the earth, but also give a sense of the passage of time and feelings of peace, relaxation, and connection to earth. The limestone wall is a horizontal datum that exists across the entire complex, historic fort or higher in elevation.



the  
HOUSTON

s, as discussed by  
ct to the fort, but also  
e of time while promoting  
on, and connection to the  
is the first glimpse of the  
ts at 9 feet in elevation  
. As one gets closer to the  
levation, building elements

become lighter, more transparent, and *tectonic*.  
The contrast between these light elements and the  
heavier, *sterotomic* features activate all five  
senses - pushing a deeper connection to the history  
of the fort as well as to one's personal place in time  
and space.



Materials include rough limestone, wood, glass, metal roofing, and powdercoat steel.

TOP OF CHIMNEY  
27' - 7"

TOP OF RIDGE  
26' - 0"

TOP OF PLATE  
13' - 3"

TOP OF WALL  
9' - 0"

## RETREAT WEST ELEVATION







**KEY:**  
 01 - PRIVATE / HIDDEN ENTRANCE  
 02 - WOOD STORAGE  
 03 - PRIVATE COURTYARD  
 04 - GREEN WALL  
 05 - TWO-SIDED FIREPLACE

06 - LIVING ROOM  
 07 - DINING ROOM  
 08 - KITCHENETTE  
 09 - PRIMARY BEDROOM  
 10 - READING NOOK  
 11 - BATHROOM

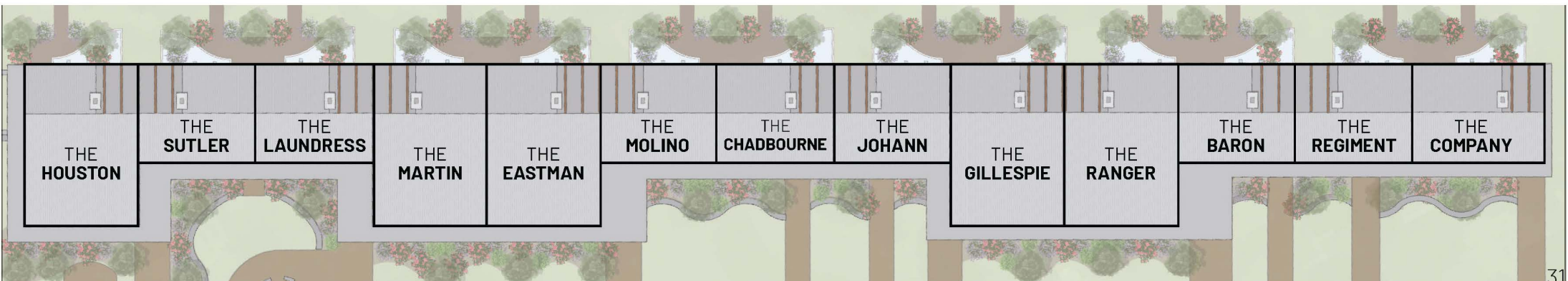
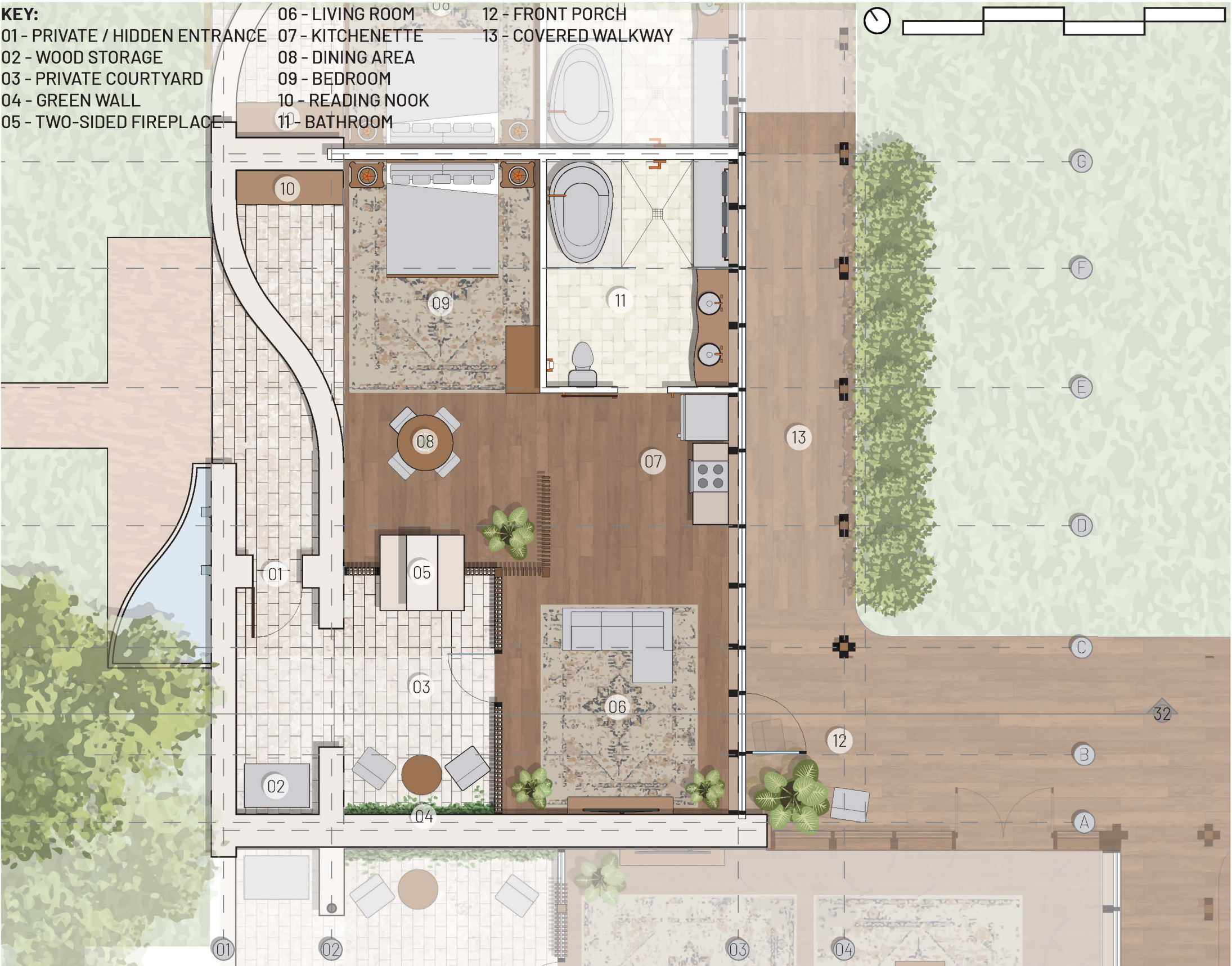
12 - SECONDARY BEDROOM  
 13 - FRONT PORCH  
 14 - COVERED WALKWAY  
 15 - FOUNTAIN



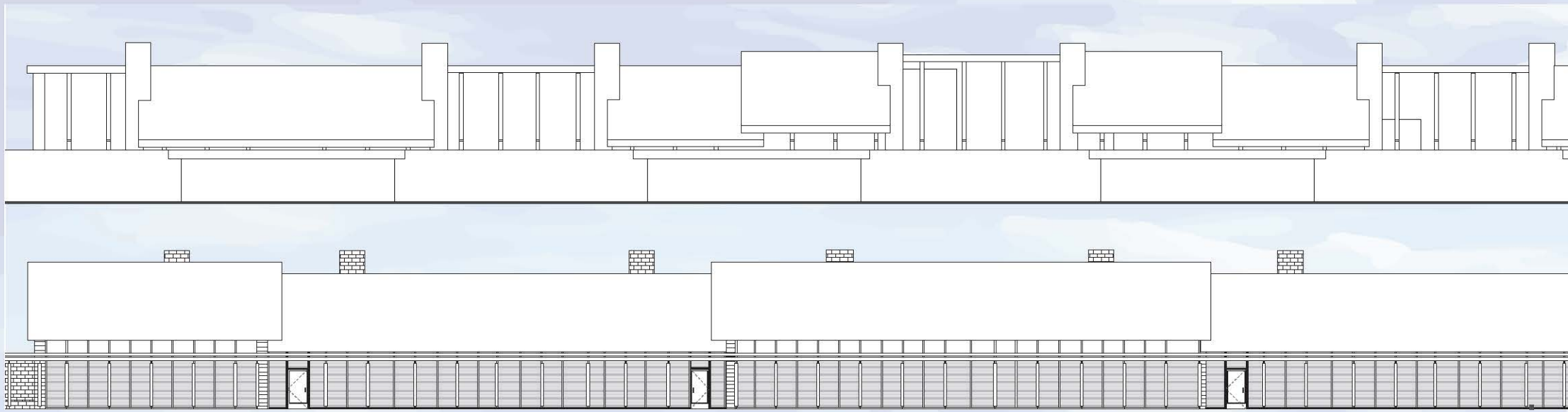
As one walks through the limestone “wall” that serves as the retreat entrance, they encounter a swiveling portal, and the limestone floor transitions to wooden slats where water from the fountain adjacent to the wall flows below the floor. Textures change and the running water can be heard throughout the space. Natural materials

and low ceilings that create refuge can be accessed physically and visually across each unit. The space opens up in the interior. Glass introduces clear views of Fort Martin Scott, and, like a window seat in an airplane, one can view elements of prospect while remaining in a place of refuge. Operable plantation shutters

provide varying degrees of privacy and views of the the community gardens, while ribbon windows at 9 feet in height allow natural light to enter the space even when the shutters are closed. High ceilings and exposed steel structure give a sense of weightlessness in contrast to the limestone and heavy timber columns.

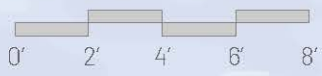


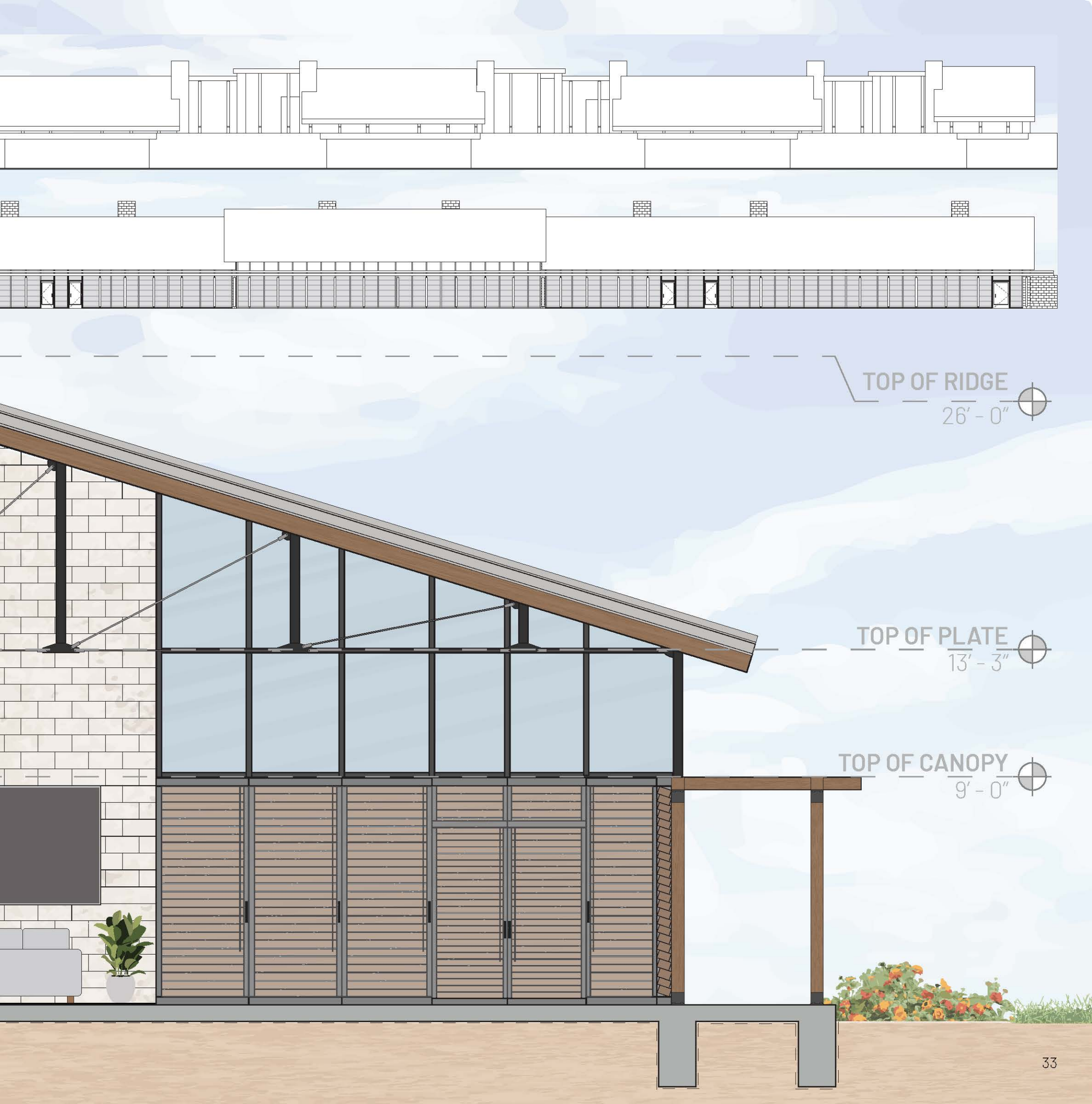




# RETREAT

## BUILDING SECTION





TOP OF RIDGE

26' - 0"



TOP OF PLATE

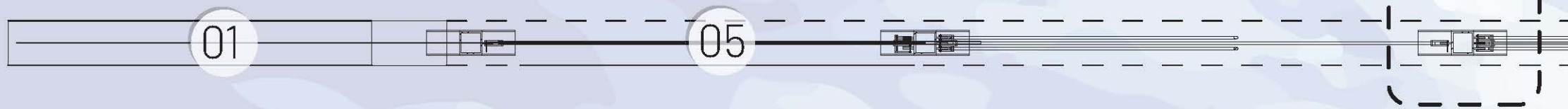
13' - 3"



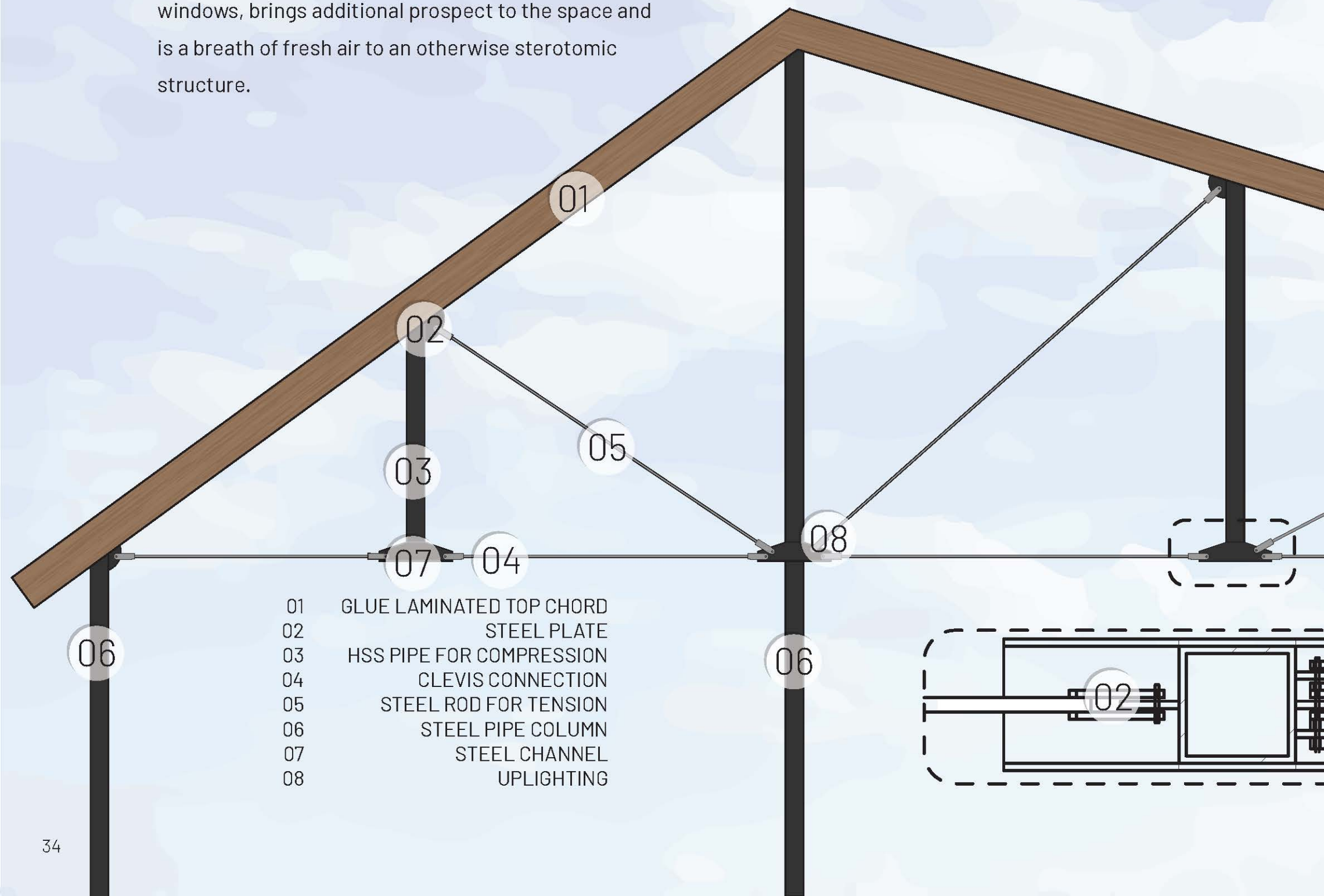
TOP OF CANOPY

9' - 0"

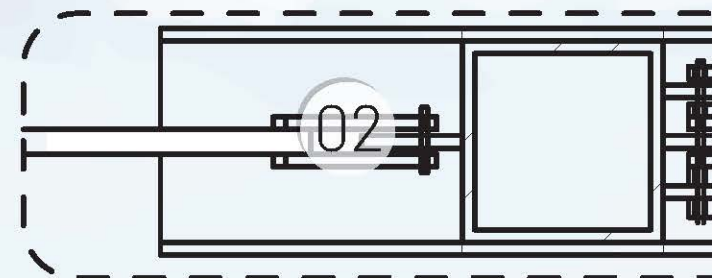


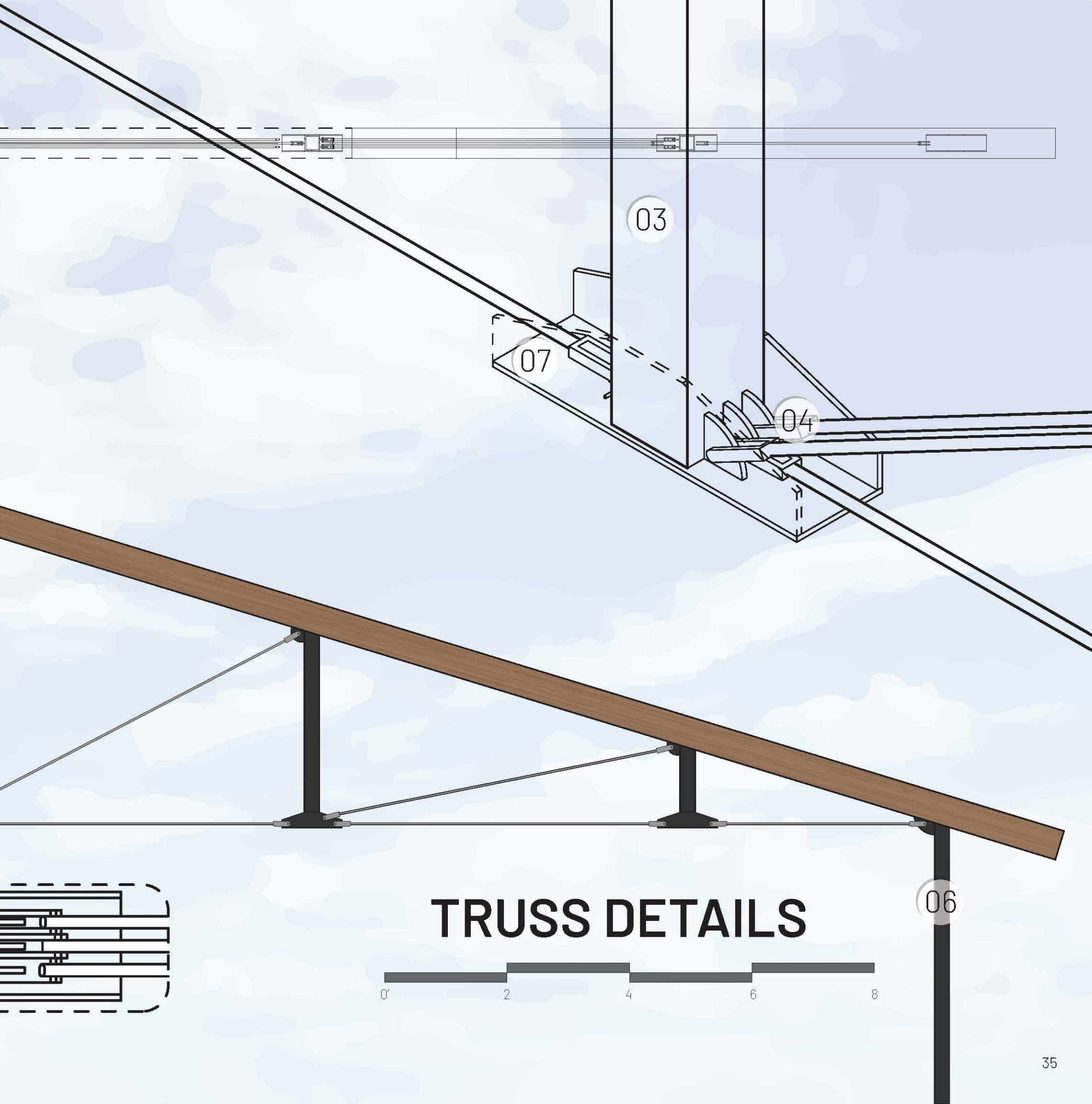


The steel of the retreat trusses gives the roof a sense of weightlessness in comparison to the heavy, natural elements (such as the limestone wall) found at the base of the building. This, in addition to the ribbon windows, brings additional prospect to the space and is a breath of fresh air to an otherwise stereotomic structure.



- 01 GLUE LAMINATED TOP CHORD
- 02 STEEL PLATE
- 03 HSS PIPE FOR COMPRESSION
- 04 CLEVIS CONNECTION
- 05 STEEL ROD FOR TENSION
- 06 STEEL PIPE COLUMN
- 07 STEEL CHANNEL
- 08 UPLIGHTING





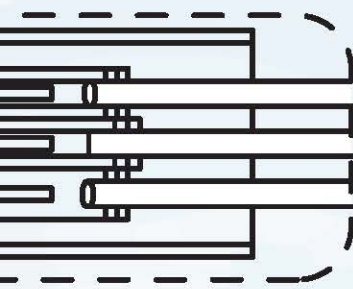
03

07

04

06

# TRUSS DETAILS







The threshold between the individual retreat units and the amenities is designed to merge individuals or families with the rest of the community currently inhabiting Haven. Walkways are specifically designed with planters and limestone retaining walls that curve to promote lingering and detours. Studies show the impact that curves have on people slowing down and experiencing spaces rather than walking straight from one place to another without fully taking in their surroundings. The units themselves bump in and out to provide intermediate spaces for large families or groups staying in adjacent units to come

together as a group while still having some level of separation from the public. Thinking back to Zumthor's versions of self, this transition focuses on one's self in a group and begins to open one up to the crowd.

While in this transitional space, one is able to experience aspects of the retreats, the amenities, and the fort at once. While the heavy limestone wall appears in the distance, it continues to have its grounding effects as it is always visible but just out of reach. Elements begin to get lighter and more transparent as more glass is used. However, the wooden shutters on windows facing these

courtyards allow varying degrees of privacy depending on each visitor's needs. If courtyards exist, they are intended to provide spaces that people will naturally visit. The design allows all five senses to be engaged through elements such as lavender and rosemary planted along the walkways. Zen gardens and water features provide opportunities for children and adults alike. Running water provides a sense of calm and masks any road noise from the street.

## RETREAT & SPA

NORTH ELEVATION



degrees of separation  
s preference. While paths  
be ignored as the goal is  
venture off the path and  
engaged. Fragrant plants  
mary are planted along  
d a foot pool provide play  
and relaxation for adults.  
soothing sound and masks  
reet.



GE

TE

L

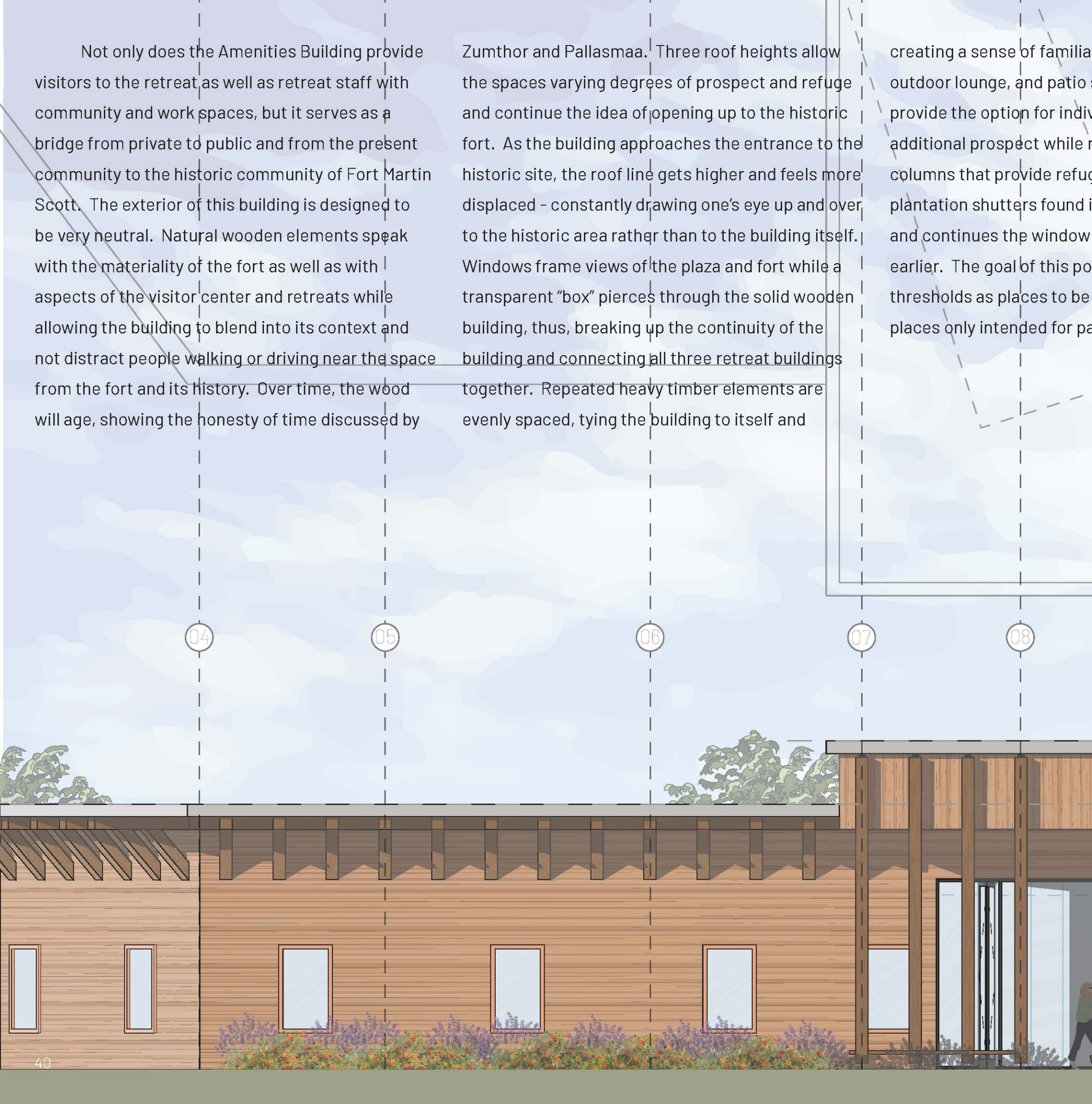




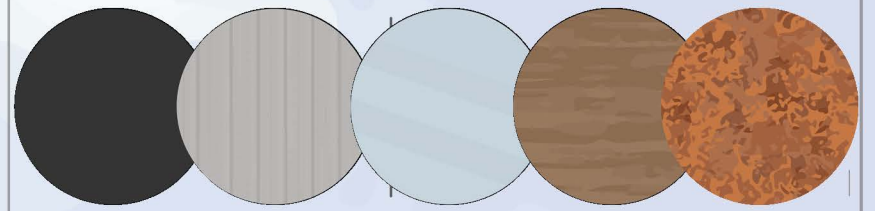
Not only does the Amenities Building provide visitors to the retreat, as well as retreat staff with community and work spaces, but it serves as a bridge from private to public and from the present community to the historic community of Fort Martin Scott. The exterior of this building is designed to be very neutral. Natural wooden elements speak with the materiality of the fort as well as with aspects of the visitor center and retreats while allowing the building to blend into its context and not distract people walking or driving near the space from the fort and its history. Over time, the wood will age, showing the honesty of time discussed by

Zumthor and Pallasmaa. Three roof heights allow the spaces varying degrees of prospect and refuge and continue the idea of opening up to the historic fort. As the building approaches the entrance to the historic site, the roof line gets higher and feels more displaced - constantly drawing one's eye up and over to the historic area rather than to the building itself. Windows frame views of the plaza and fort while a transparent "box" pierces through the solid wooden building, thus, breaking up the continuity of the building and connecting all three retreat buildings together. Repeated heavy timber elements are evenly spaced, tying the building to itself and

creating a sense of familiar outdoor lounge, and patio provide the option for individual additional prospect while not columns that provide refuge plantation shutters found in and continues the window earlier. The goal of this porch thresholds as places to be places only intended for pa



rity. A large front porch,  
 seating for the cafe  
 ividuals to experience  
 remaining behind the  
 ge. This is similar to the  
 n each individual retreat  
 seat effect mentioned  
 rch is to further promote  
 experienced rather than  
 assing.



Materials include powdercoated steel, metal roofing,  
 glass, wood, and corten.

## AMENITIES CENTER

### EAST ELEVATION



09

10

11

12

UPPER ROOF  
 26' - 0"

LOWER ROOF  
 21' - 0"

**HAVEN** at  
 FORT MARTIN SCOTT





HAVEN at FORT MARTIN SCOTT





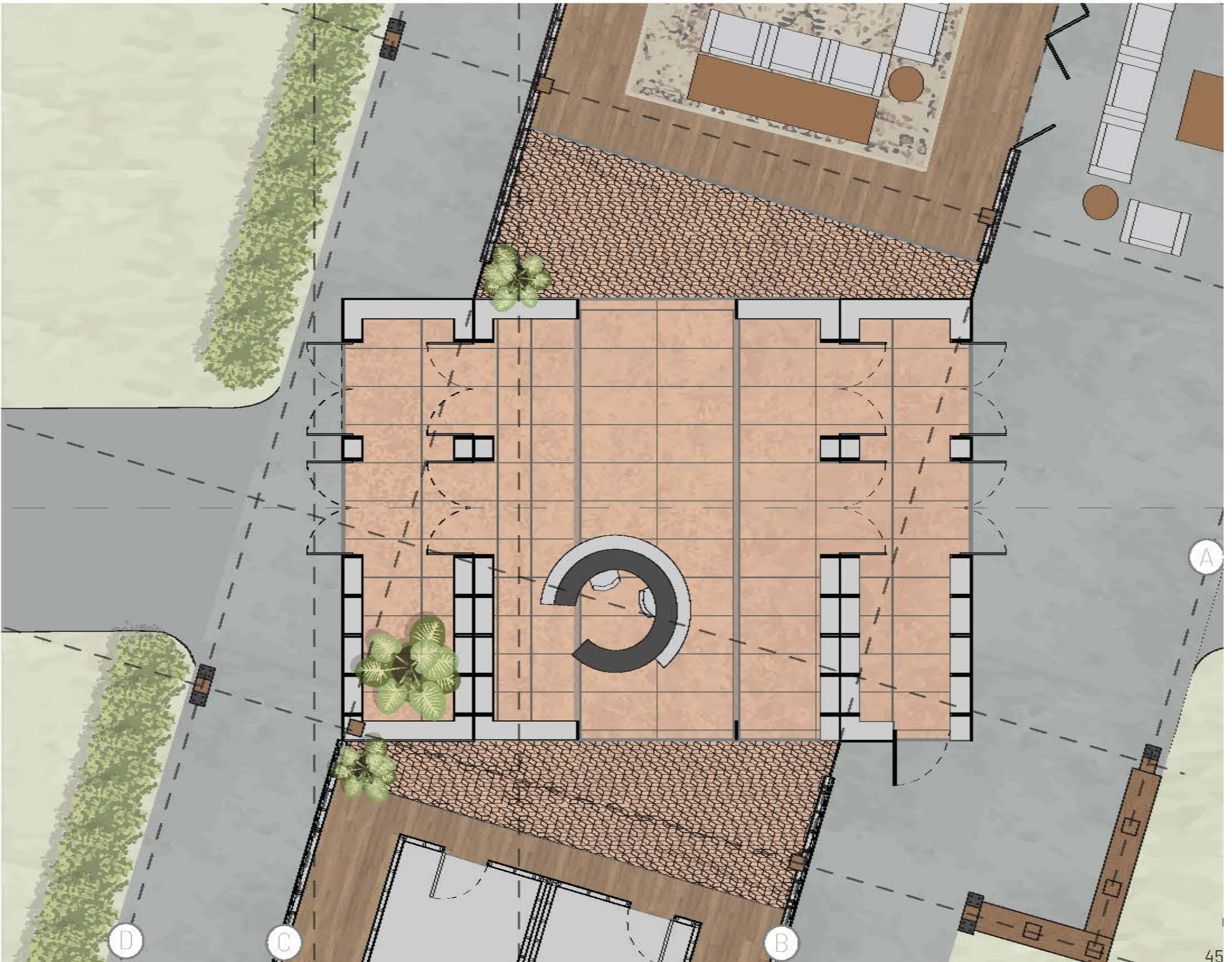
# AMENITIES BUILDING

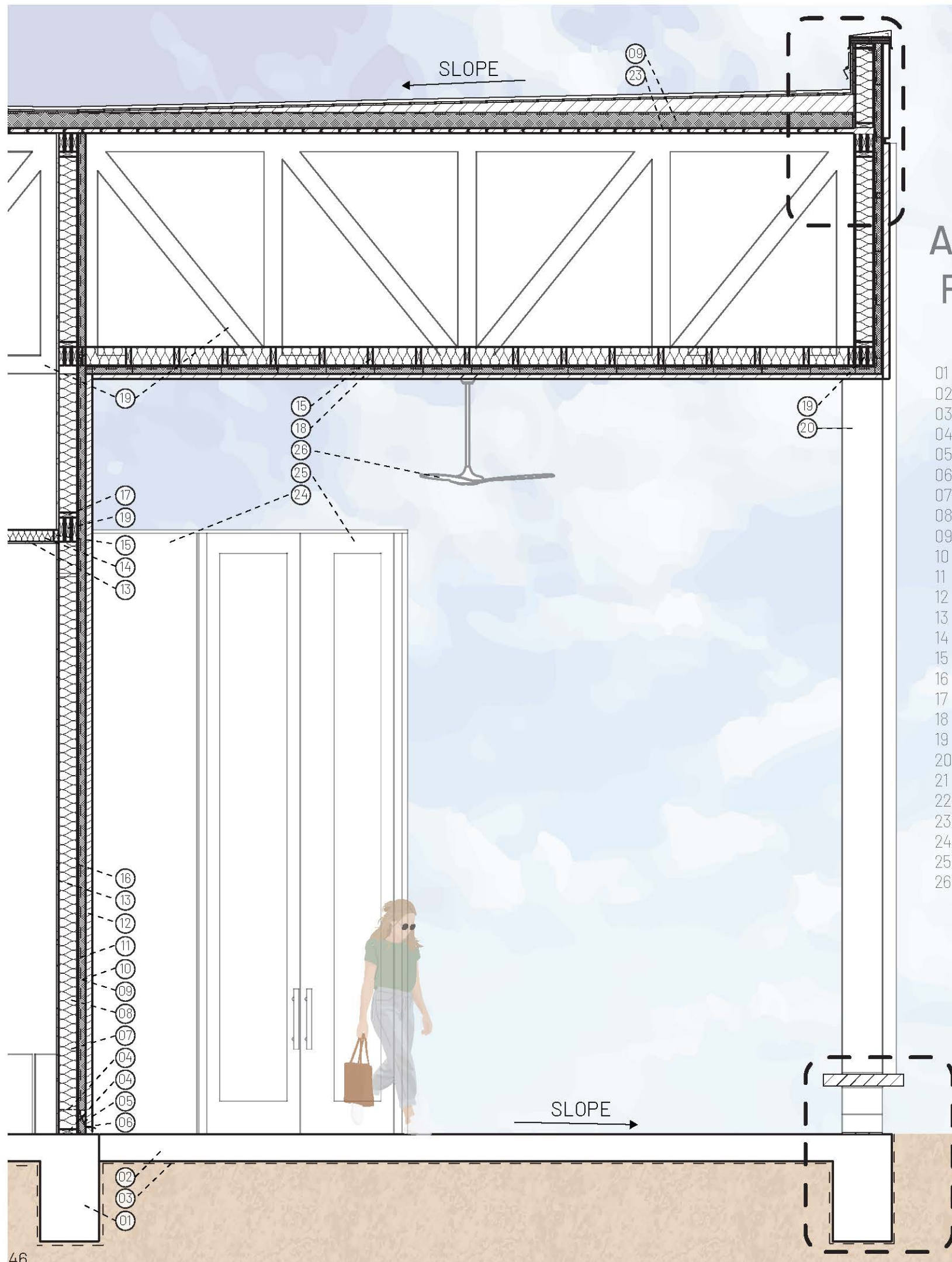


- 01 - SPA
- 02 - MECHANICAL ROOM
- 03 - FIRE RISER ROOM
- 04 - LAUNDRY ROOM
- 05 - ADMINISTRATION
- 06 - PUBLIC RESTROOMS
- 07 - LOBBY
- 08 - VESTIBULE
- 09 - LOUNGE
- 10 - CAFE
- 11 - KITCHEN
- 12 - PANTRY
- 13 - ACTIVITY ROOM
- 14 - STORAGE

As mentioned by Lindwell, people are drawn to the edges of spaces rather than the center. One design goal of the Amenities Building is to constantly provide this sense of edge. Not only is the footprint of the building created from the site's existing regulating lines, but it promotes visibility

by surrounding a centralized courtyard to which the entire building is an edge. The increased ceiling heights, increased amounts of glass, and the addition of corten create a more social space, while repeated elements, wood, and the building's overall footprint continue the feeling of security.





# AMENITIES BLDG. PORCH SECTION



- 01 GRADE BEAM
- 02 CONCRETE SLAB
- 03 UNDERSLAB VAPOR BARRIER
- 04 PRESSURE TREATED WOOD BLOCKING
- 05 THROUGH WALL FLASHING
- 06 SEALANT WITH BACKER ROD
- 07 2X6" WOOD STUDS @ 16" O.C.
- 08 5 1/2" THERMAL BATT INSULATION
- 09 2" CONTINUOUS RIGID INSULATION
- 10 COMPOSITE FRAMING SYSTEM
- 11 PLASTIC FILM AIR BARRIER
- 12 FIBER CEMENT WALL PANEL
- 13 5/8" GYPSUM WALLBOARD
- 14 3 1/2" SOUND BATT INSULATION
- 15 CEILING JOISTS @ 16" O.C.
- 16 1/2" EXTERIOR GRADE PLYWOOD
- 17 2X WOOD BLOCKING
- 18 LINEAR WOOD CEILING
- 19 TRIPLE WOOD TRUSS
- 20 HEAVY TIMBER COLUMN
- 21 STEEL PLATE
- 22 STAINED WOOD
- 23 TONGUE AND GROOVE DECKING
- 24 ALUMINUM STOREFRONT
- 25 STOREFRONT DOOR
- 26 OUTDOOR FAN



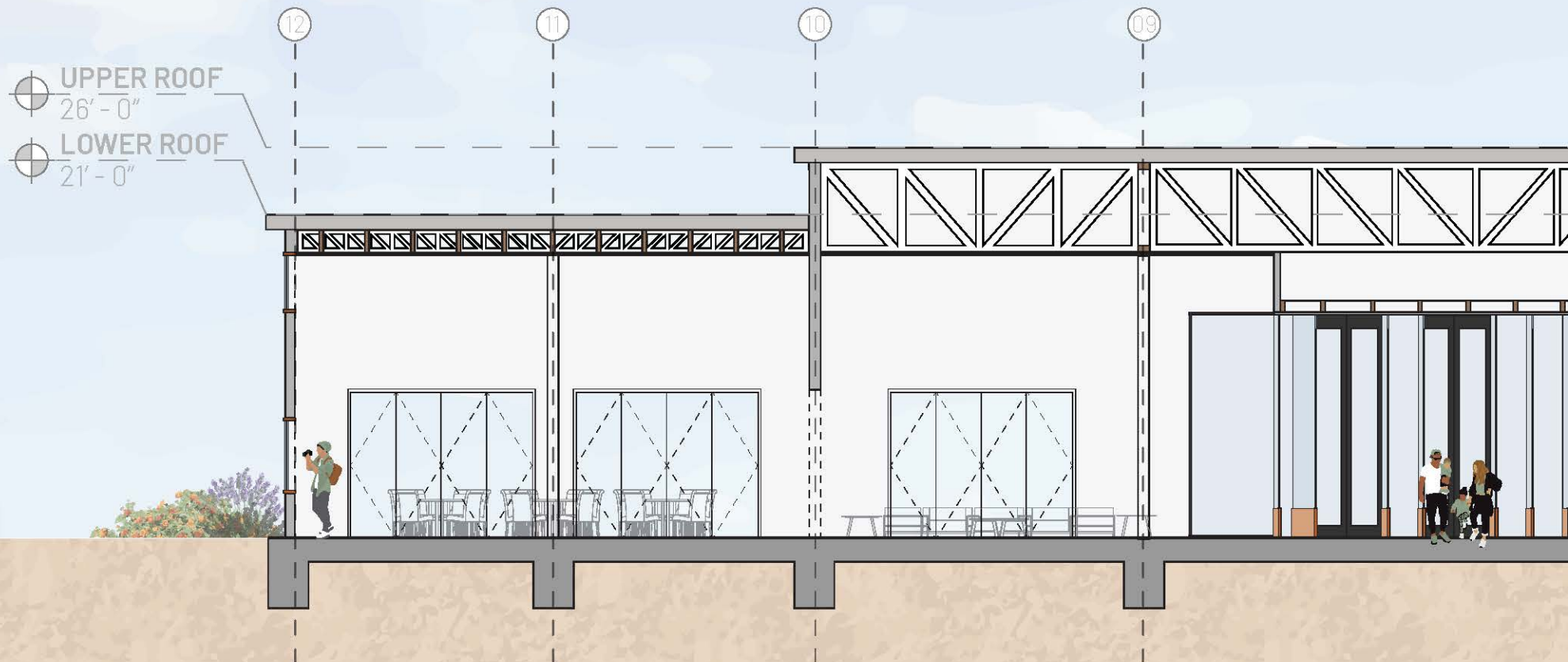
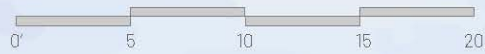


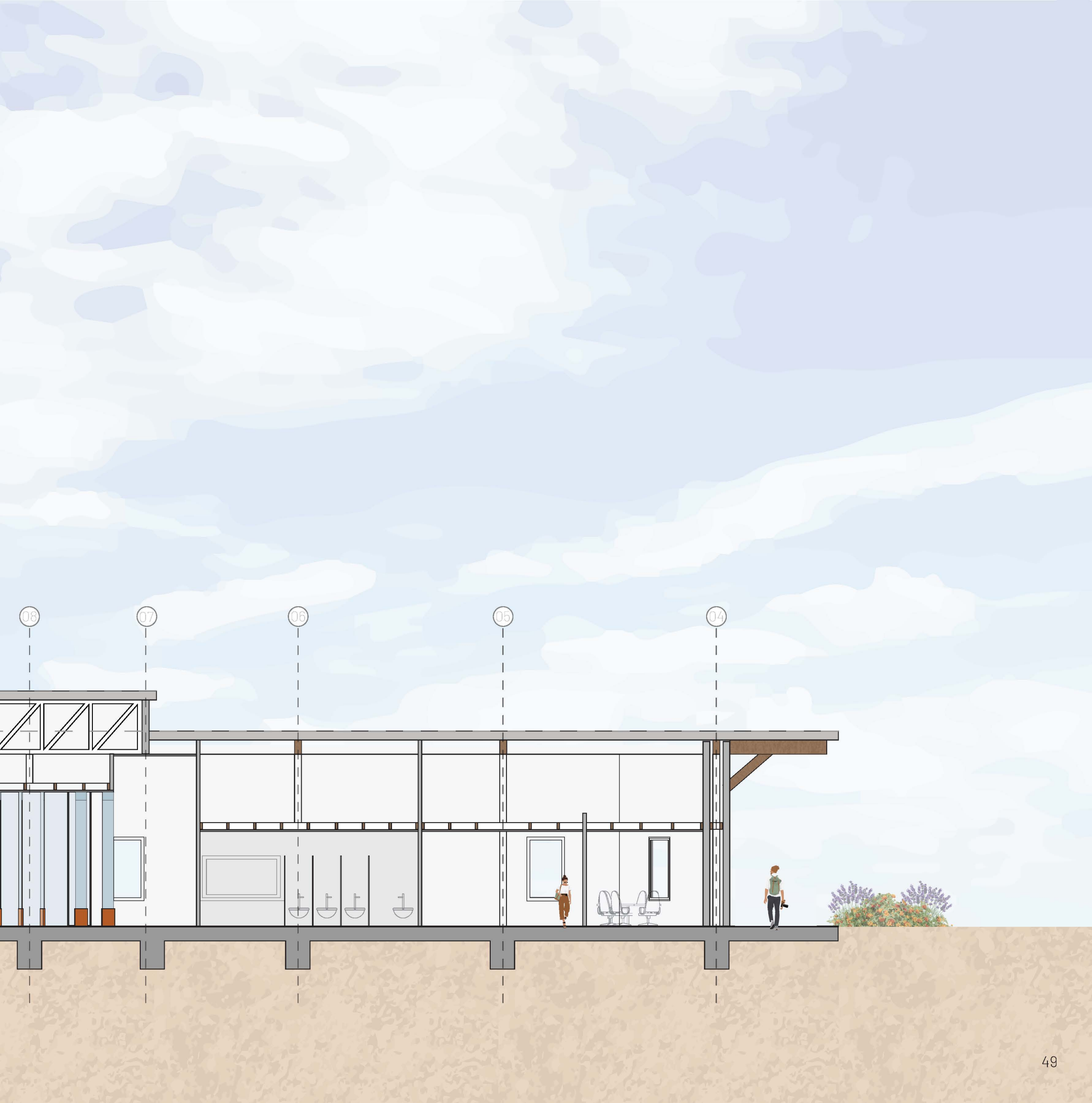
The structure of the Amenities Building primarily consists of load-bearing stud walls. In order to span across the glass box that becomes the lobby, heavy timber columns and glue-laminated trusses are used. This allows the glass box to be completely self-supporting. These trusses reach a depth of six feet and create the depth of the overhang above

the porch, outdoor lounge, and cafe. Additional live load was considered so that benches and architectural columns can hang between the structural columns to provide seating and opportunities to touch and interact with the building itself. These are designed for climbing, sitting, and viewing the fort.

## AMENITIES CENTER

### NORTH / SOUTH BUILDING SECTION



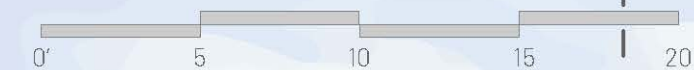


The space between the Amenities Center and the Visitor Center serves as a plaza that celebrates the primary entrance to the historic site. This is the only entrance to the historic area besides the secondary access path from the campsite on the west side of the fort. The plaza is oriented to respect the centerline of the historic courtyard, and ties the orientation of the fort back to the current Highway 290. This plaza is where the regulating lines of the existing fort boundaries, Highway 290, and the bisect of the retreat center buildings come together. This space is intended to mimic the openness of the fort's courtyard and to provide a transition from

the old for to the new retreat. At the entrance to the historic site, a memorial sits at the location of the original Commanding Officer's Quarters that straddled the boundary of the historic site. Water runs along the location of the original building, and a clean steel structure frames views of the original Guardhouse - the only surviving fort structure. From the plaza, one can see the historic fort, the Amenities Building, the Visitor Center, and a glimpse of the retreats.

## AMENITIES CENTER

EAST ELEVATION



UPPER ROOF

26' - 0"

01

02

LOWER ROOF

21' - 0"

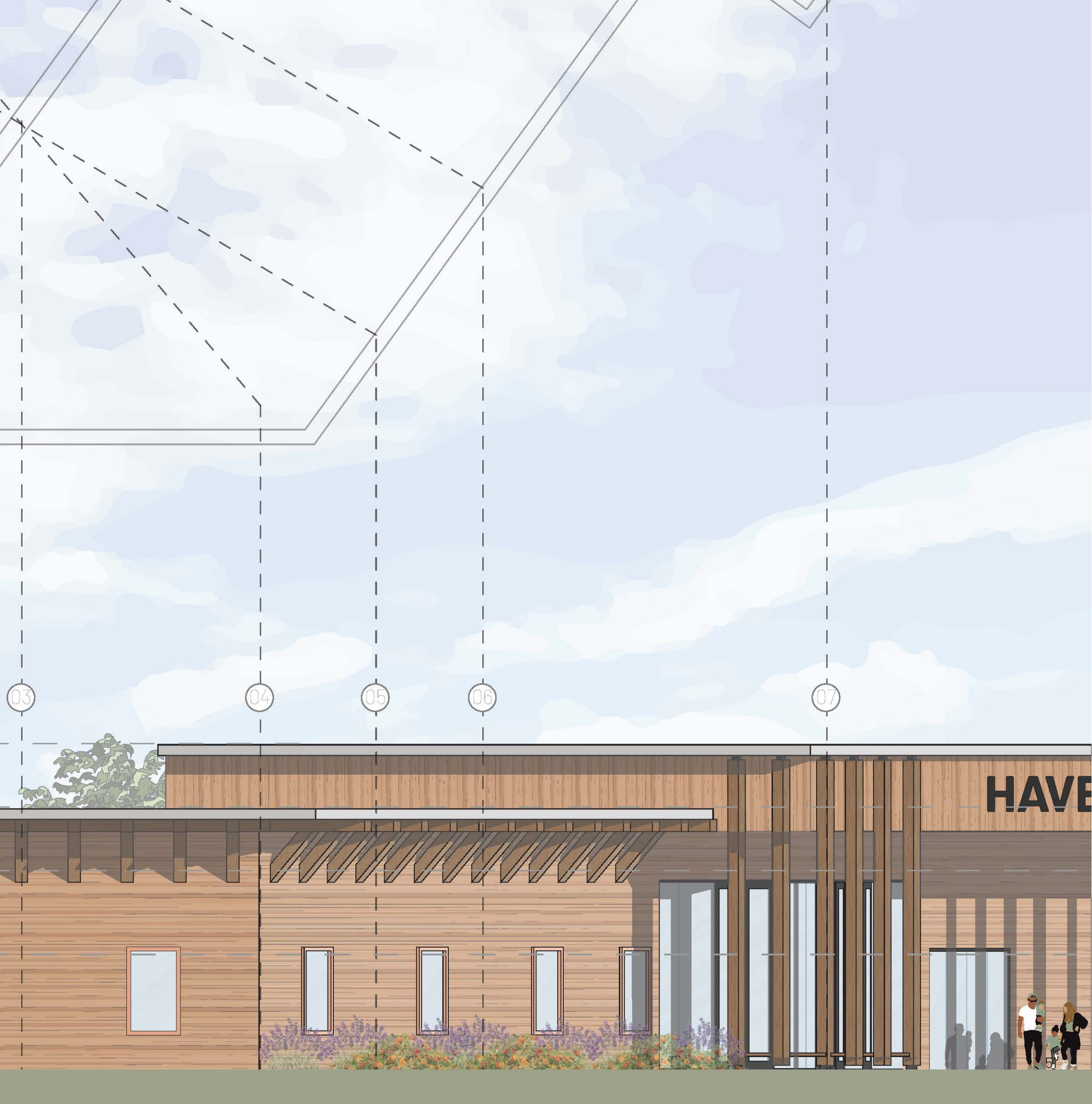
LOWER ROOF

16' - 0"

TOP OF WALL

9' - 0"

**HAVEN  
RETREAT  
CENTER**



03

04

05

06

07

HAVE

The Visitor Center is the most public building found within the Haven complex. While the other buildings are designed for visitors to the retreat, the visitor center is intended for visitors to the fort. By moving the information center, gift shop, and space for Friends of Fort Martin Scott to a new structure, it allows the recreated buildings on site to serve entirely as a museum. This building is the most transparent and primarily emphasizes prospect. Transparency is increased by using glass

mullions with silicone joints. As well as increasing transparency, this system provides a sitting area for prolonged viewing. The building's goal is to put the historic site on display and provide the best viewing experience. Since a significant portion of Fort Martin Scott is no longer there, silhouettes of the buildings that would have existed on site are etched into the glass so that visitors can look out on the historic fort and better visualize the buildings that once stood there.

An assembly space provides educational experiences. It forces visitors to look up and find their own place. It is designed to be aware of their surrounding and the desire to learn. With materials implemented, and the visitor center as well; it is to activate the mind and opportunities.

## VISITOR CENTER

WEST ELEVATION

01

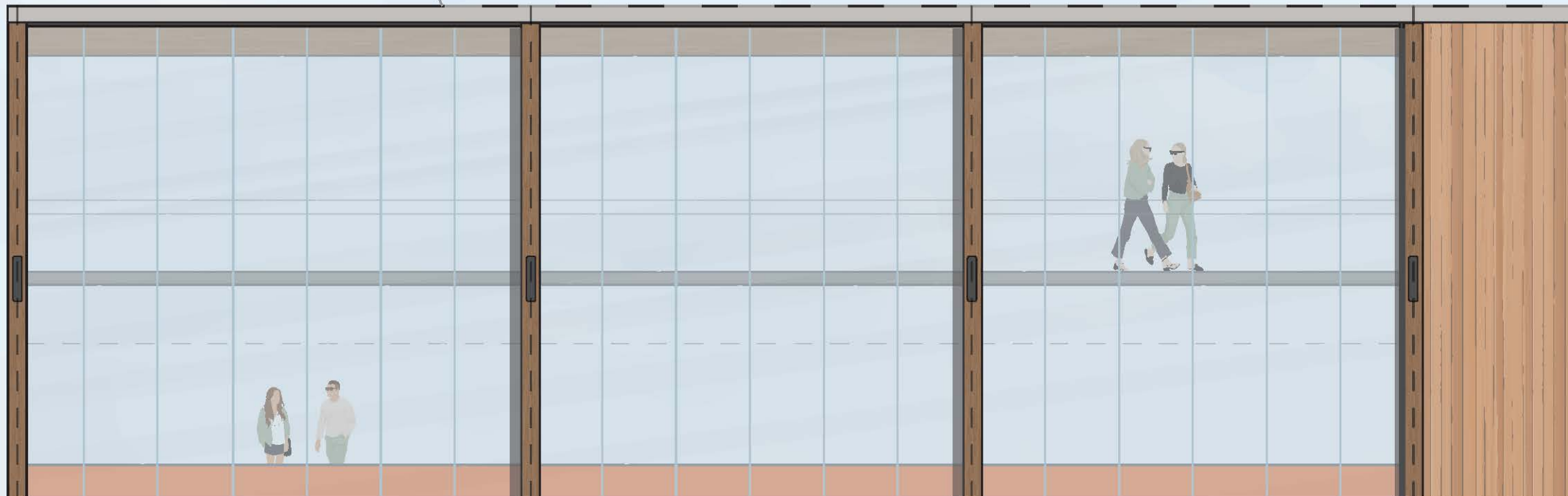


02

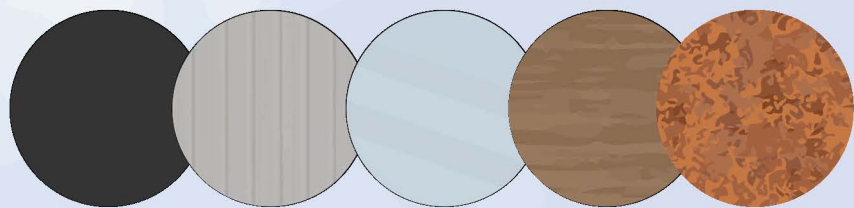
03

04

TOP OF RIDGE  
26' - 2"



provides additional  
Its ceiling is designed to  
d begin to understand  
ned to make them more  
s and to evoke curiosity  
hile there are natural  
d one can feel retreat in  
he goal of this building  
increase learning



Materials include powdercoated steel, metal roofing, glass, wood, and corten.

05

06

07

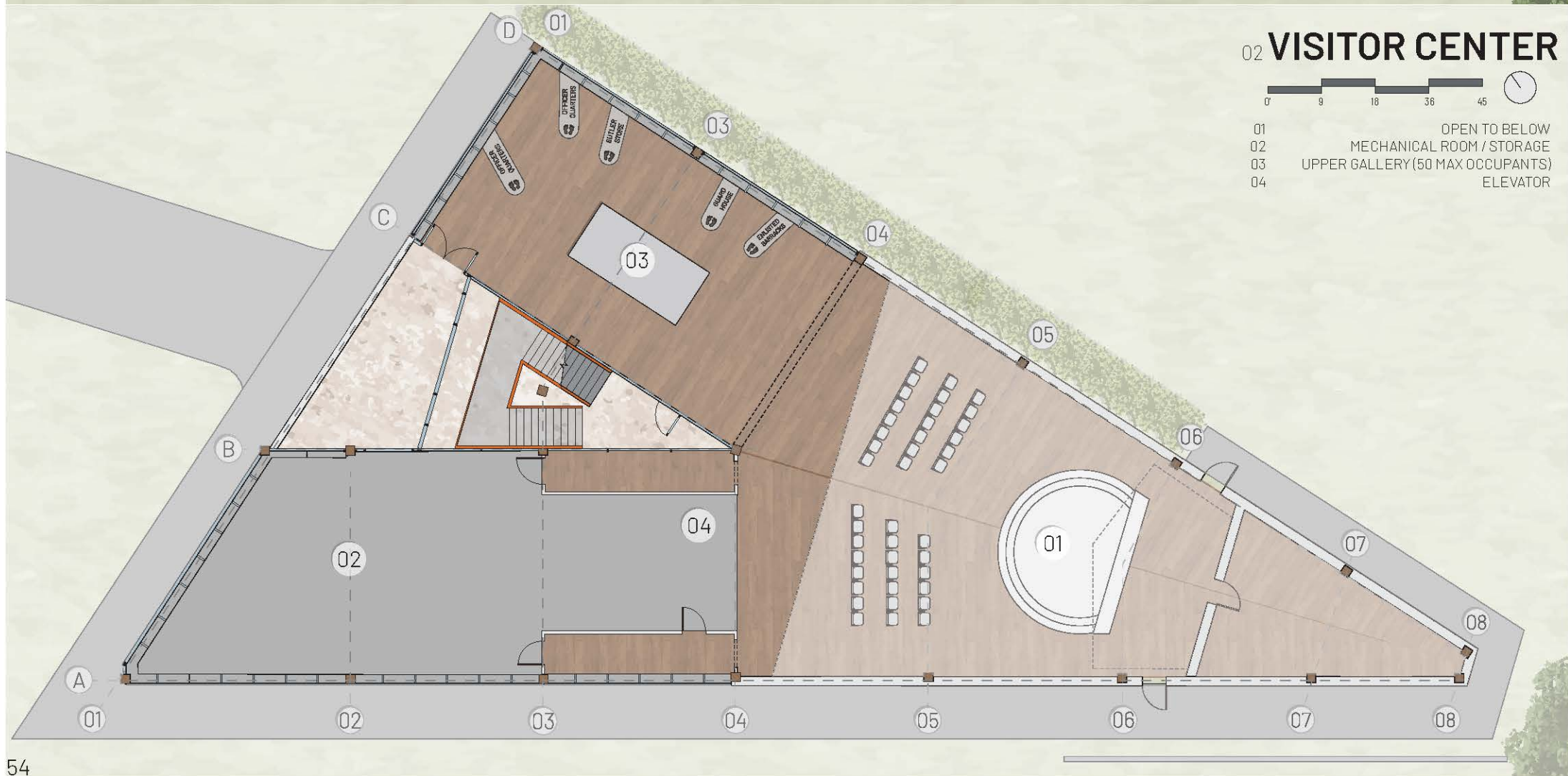
08

TOP OF WALL  
9' - 0"

**FORT  
MARTIN  
SCOTT**

est. 1848





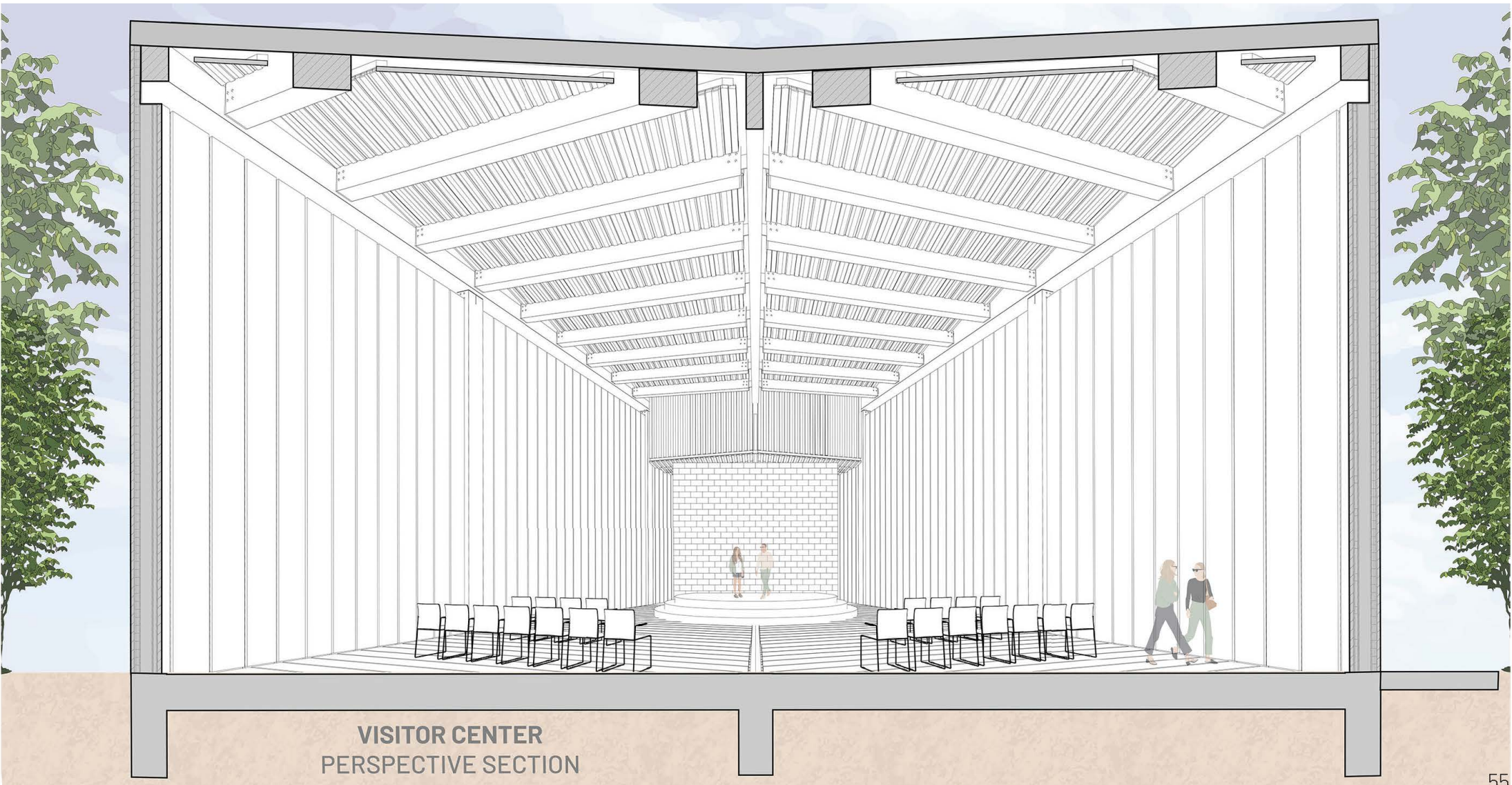
**VISITOR CENTER**  
NORTH ELEVATION

0 5 10 15 20



TOP OF EAVE  
26'-0"

**VISITOR CENTER**  
PERSPECTIVE SECTION





The ceiling in the assembly space is designed to encourage visitors to look up and take in their surroundings with hopes that an introspective experience will occur. The triangular form of the building is celebrated with the exposed wood structure. Heavy timber columns support 18 inch glue-laminated girders on both the south and north faces of the building, and a 30 inch deep glue-laminated girder spans through the middle of the bisect. 18 inch beams running perpendicular to the connect to the girders creating a unique ceiling feature. Steel plates and H.S.S. columns allow for a 4" separation between each beam, girder, and column.

This allows the roof to feel as if it is floating and provides additional shadow opportunities. Suspended grilles with black acoustical felt run parallel to the bisect, breaking up the triangularity of the space and adding dimension.



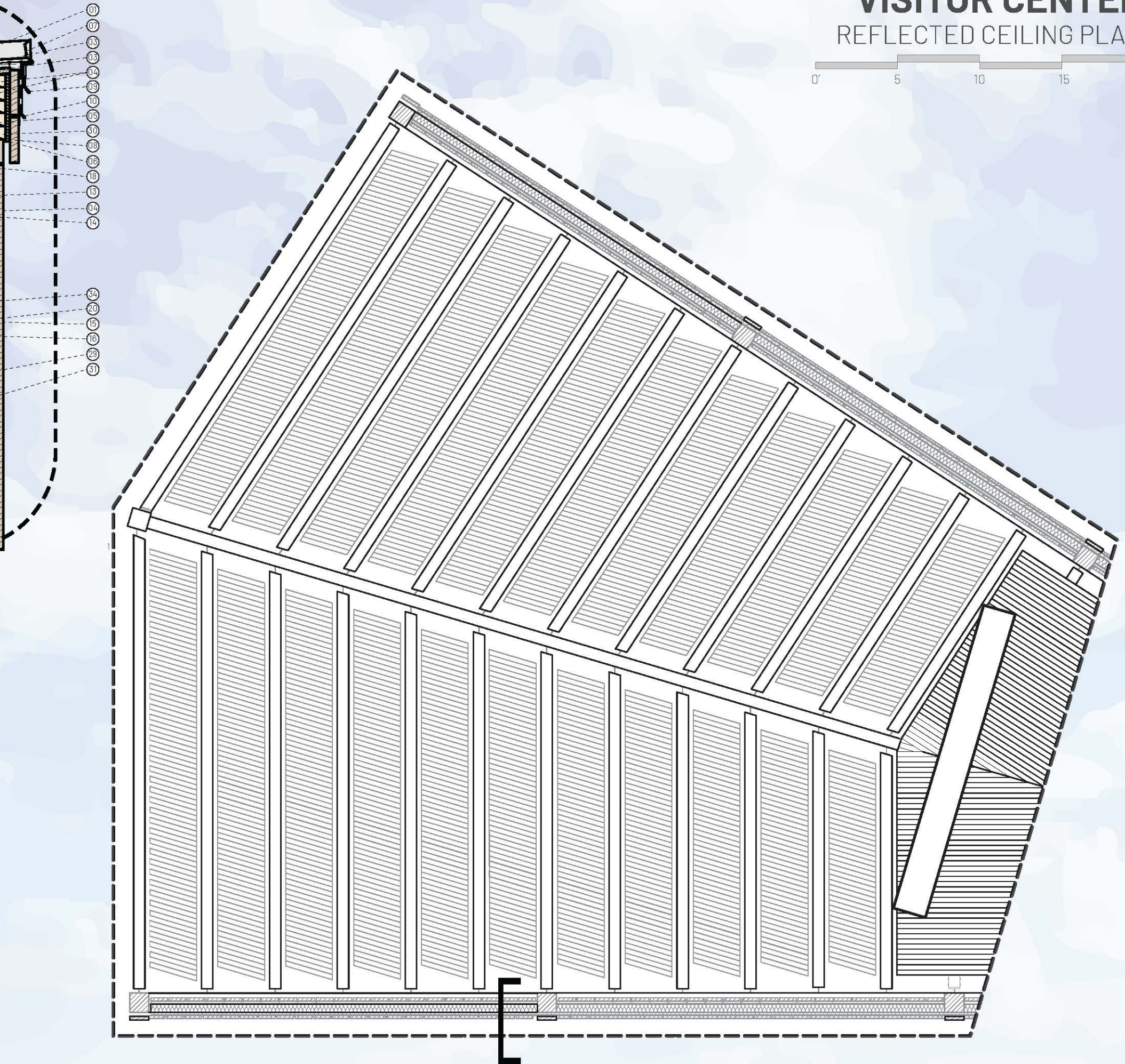
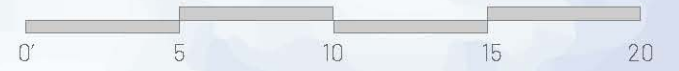
## VISITOR CENTER EAVE DETAIL



01	CONCEALED METAL CLIP
02	3/8" EXTERIOR GRADE PLYWOOD
03	ROOFING UNDERLAYMENT
04	2" RIGID CONTINUOUS INSULATION
05	TONGUE AND GROOVE DECKING
06	2X PRESSURE TREATED WOOD BLOCKING
07	SEALANT WITH BACKER ROD
08	FIBER CEMENT FASCIA
09	METAL CLEAT
10	FLASHING TAPE
11	1/2" EXTERIOR GRADE PLYWOOD
12	FIBER CEMENT TRIM
13	FIBER CEMENT WALL PANEL
14	AIR VAPOR BARRIER
15	1/2" PLYWOOD SHEATHING
16	5/8" GYPSUM WALLBOARD
17	STEEL SADDLE
18	GLUE LAMINATED GIRDER
19	SUNKEN THROUGH BOLT
20	STEEL PLATE
21	GLUE LAMINATED BEAM
22	CEILING SUSPENSION TIE
23	WOODWORKS CEILING GRILLE SYSTEM
24	WOODWORKS WALL GRILLE SYSTEM
25	BLACK ACOUSTICAL FELT
26	GYPSUM CORNER BEAD
27	5 1/2" THERMAL BATT INSULATION
28	COMPOSITE FRAMING SYSTEM
29	SURFACE MOUNTED LIGHT FIXTURE
30	SHIMS AS REQUIRED
31	2X WOOD BLOCKING
32	HEAVY TIMBER COLUMN
33	2X6 WOOD STUDS @ 16" O.C.
34	HSS PIPE COLUMN

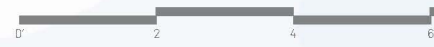
# VISITOR CENTER

## REFLECTED CEILING PLAN





# VISITOR CENTER PERSPECTIVE SECTION AND WALL



- 01 STANDING SEAM ROOFING
- 02 3/8" EXTERIOR GRADE FINISH
- 03 2" CONTINUOUS RIGID INSULATION
- 04 ROOFING UNDERLAYER
- 05 TONGUE AND GROOVE ROOFING
- 06 2X PRESSURE TREATED LUMBER
- 07 FIBER CEMENT BOARD
- 08 THROUGH WALL FLASHING
- 09 FLASHING
- 10 SEALANT WITH BACKER ROD
- 11 SHIM AS REQUIRED
- 12 STEEL STUDS
- 13 GLUE LAMINATE
- 14 FIBER CEMENT WALL BOARD
- 15 FIBER CEMENT BOARD
- 16 AIR VAPOR BARRIER
- 17 SURFACE MOUNTED LIGHT FIXTURE
- 18 1/2" EXTERIOR GRADE FINISH
- 19 SHIM AS REQUIRED
- 20 COMPOSITE FRAMING
- 21 5/8" GYPSUM WALL BOARD
- 22 5 1/2" THERMAL BATT INSULATION
- 23 2X6 WOOD STUDS
- 24 WOODWORKS WALL GRILLE
- 25 WOODWORKS CEILING
- 26 BLACK ACOUSTIC PANELS
- 27 CEILING SUSPENSION SYSTEM
- 28 RECESSED LIGHT FIXTURE
- 29 GLUE LAMINATE
- 30 STEEL STUDS
- 31 GYPSUM CORNER BEAD
- 32 WOOD FLOORING AS SCHEDULED
- 33 CONCRETE SLAB
- 34 CONCRETE GRADE FINISH
- 35 UNDERSLAB VAPOR BARRIER
- 36 LIMESTONE
- 37 LINEAR SUPPLY
- 38
- 39
- 40
- 41
- 42

## WALL SECTION

8

INSULATION SYSTEM  
PLYWOOD  
INSULATION  
LAYMENT  
DECKING  
WOOD  
LOCKING  
FASCIA  
FLASHING  
ING TAPE  
CKER ROD  
EQUIRED  
SADDLE  
D GIRDER  
L PANEL  
ENT TRIM  
BARRIER  
FIXTURE  
PLYWOOD  
EATHING  
INSULATION SYSTEM  
LLBOARD  
INSULATION  
@ 16" O.C.  
INSULATION SYSTEM  
G BRILLE  
INSULATION SYSTEM  
CAL FELT  
NSION TIE  
FIXTURE  
ED BEAM  
EL PLATE  
ER BEAD  
CHEDULED  
IDEWALK  
ETE SLAB  
IDE BEAM  
BARRIER  
GRADE  
ENEER  
PLY VENT  
CRICKET

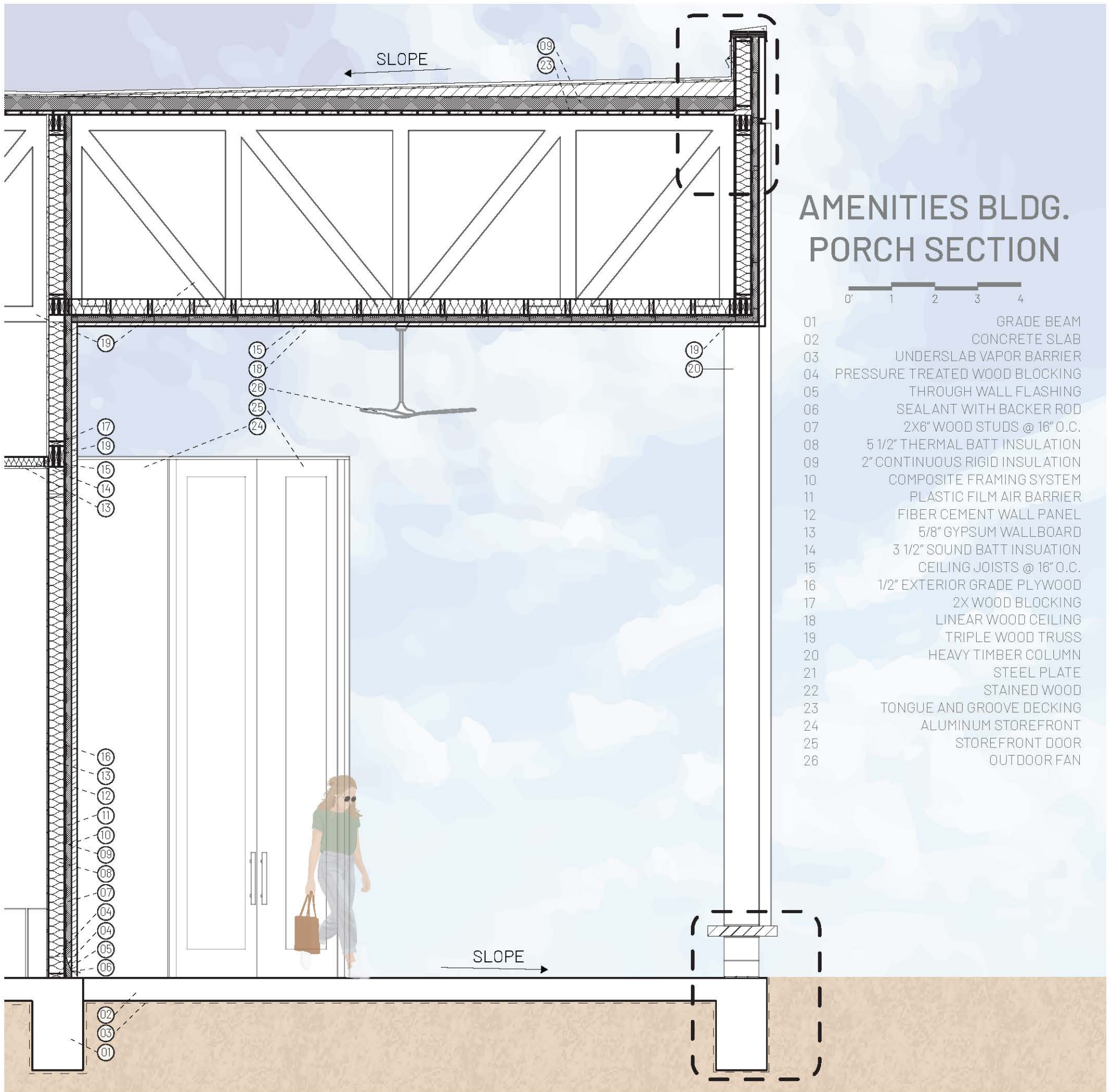


The entrance to the historic area is marked by a memorial that marks the location of the fort's original Commanding Officer's Quarters. This structure frames the only original structure on sight and ties the historic area with the new plaza. Plenty of seating is required, and this space can also serve as a place to relax and enjoy the retreats and the fort.



# DETAILS

POOL  
&  
SPA



## AMENITIES BLDG. PORCH SECTION

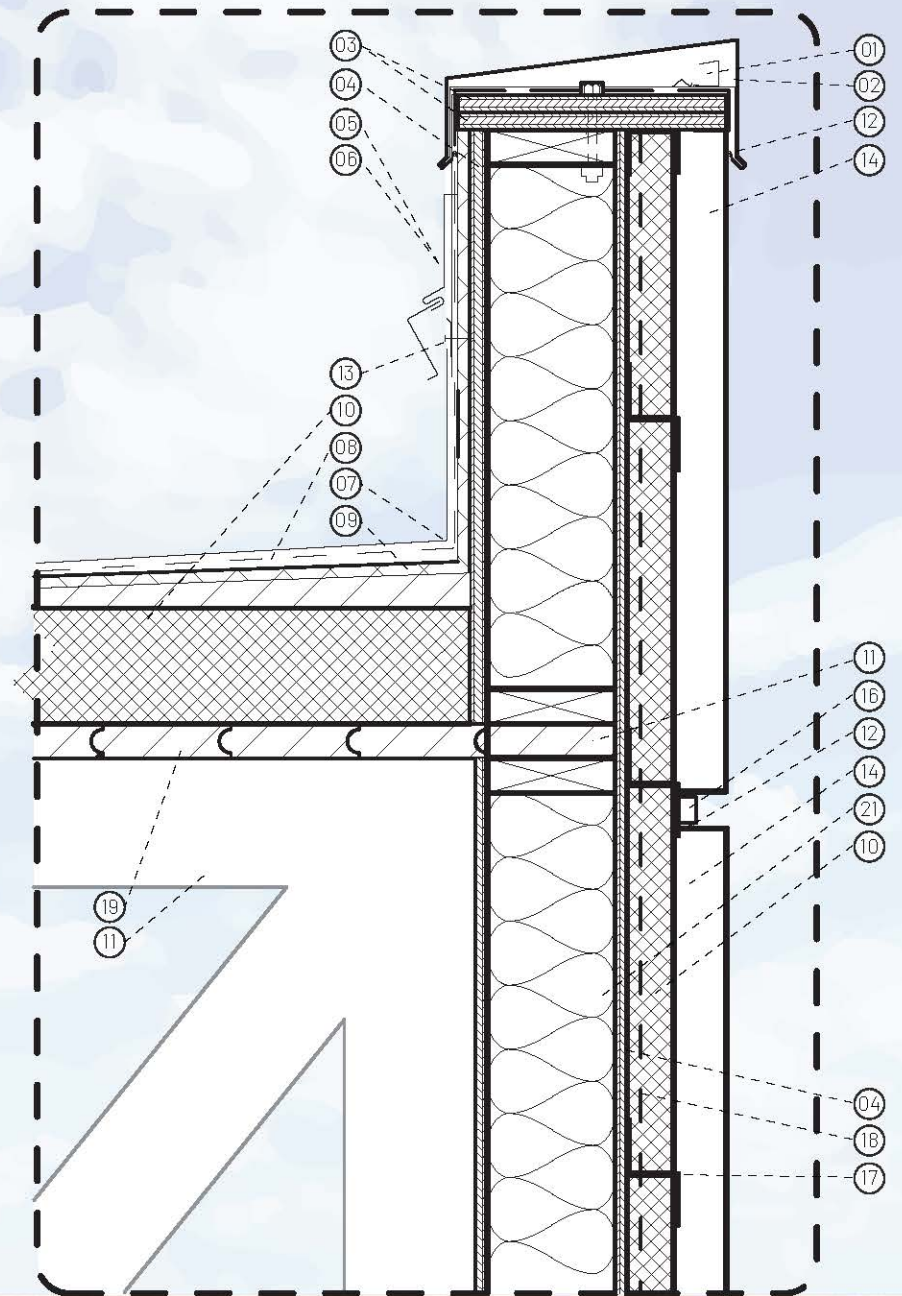
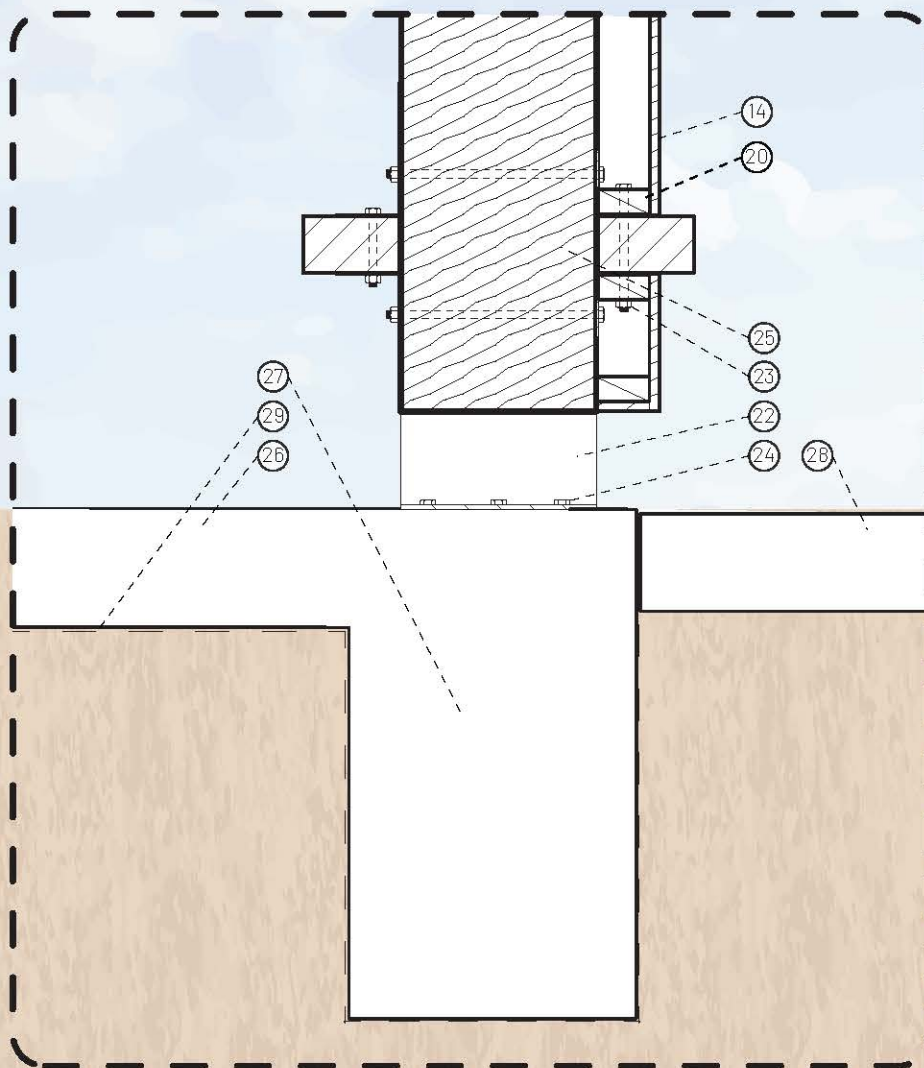


- 01 GRADE BEAM
- 02 CONCRETE SLAB
- 03 UNDERSLAB VAPOR BARRIER
- 04 PRESSURE TREATED WOOD BLOCKING
- 05 THROUGH WALL FLASHING
- 06 SEALANT WITH BACKER ROD
- 07 2X6" WOOD STUDS @ 16" O.C.
- 08 5 1/2" THERMAL BATT INSULATION
- 09 2" CONTINUOUS RIGID INSULATION
- 10 COMPOSITE FRAMING SYSTEM
- 11 PLASTIC FILM AIR BARRIER
- 12 FIBER CEMENT WALL PANEL
- 13 5/8" GYPSUM WALLBOARD
- 14 3 1/2" SOUND BATT INSULATION
- 15 CEILING JOISTS @ 16" O.C.
- 16 1/2" EXTERIOR GRADE PLYWOOD
- 17 2X WOOD BLOCKING
- 18 LINEAR WOOD CEILING
- 19 TRIPLE WOOD TRUSS
- 20 HEAVY TIMBER COLUMN
- 21 STEEL PLATE
- 22 STAINED WOOD
- 23 TONGUE AND GROOVE DECKING
- 24 ALUMINUM STOREFRONT
- 25 STOREFRONT DOOR
- 26 OUTDOOR FAN

# AMENITIES BLDG. ENLARGED DETAILS



- 01 CONTINUOUS CLEAT
- 02 PREFINISHED METAL COPING SYSTEM
- 03 3/4" EXTERIOR GRADE PLYWOOD
- 04 1/2" EXTERIOR GRADE PLYWOOD
- 05 PREFINISHED METAL REGLET
- 06 SEALANT AND COUNTERFLASHING
- 07 ROOFING BASE FLASHING SYSTEM
- 08 1/2" ROOF COVERBOARD
- 09 TAPERED INSULATION
- 10 2" RIGID CONTINUOUS INSULATION



- 11 TRIPLE TRUSS
- 12 SEALANT WITH BACKER ROD
- 13 PRESSURE BAR WITH MECHANICAL FASTENER
- 14 FIBER CEMENT WALL PANEL
- 15 2X PRESSURE TREATED WOOD BLOCKING
- 16 BREAK METAL
- 17 COMPOSITE FRAMING SYSTEM
- 18 AIR VAPOR BARRIER
- 19 TONGUE AND GROOVE DECKING
- 20 1X WOOD FURRING CHANNEL
- 21 5 1/2" THERMAL BATT INSULATION
- 22 STEEL ANGLE
- 23 THROUGH BOLT
- 24 ANCHOR BOLT
- 25 HEAVY TIMBER COLUMN
- 26 CONCRETE SLAB
- 27 GRADE BEAM
- 28 CONCRETE SIDEWALK
- 29 UNDERSLAB VAPOR BARRIER



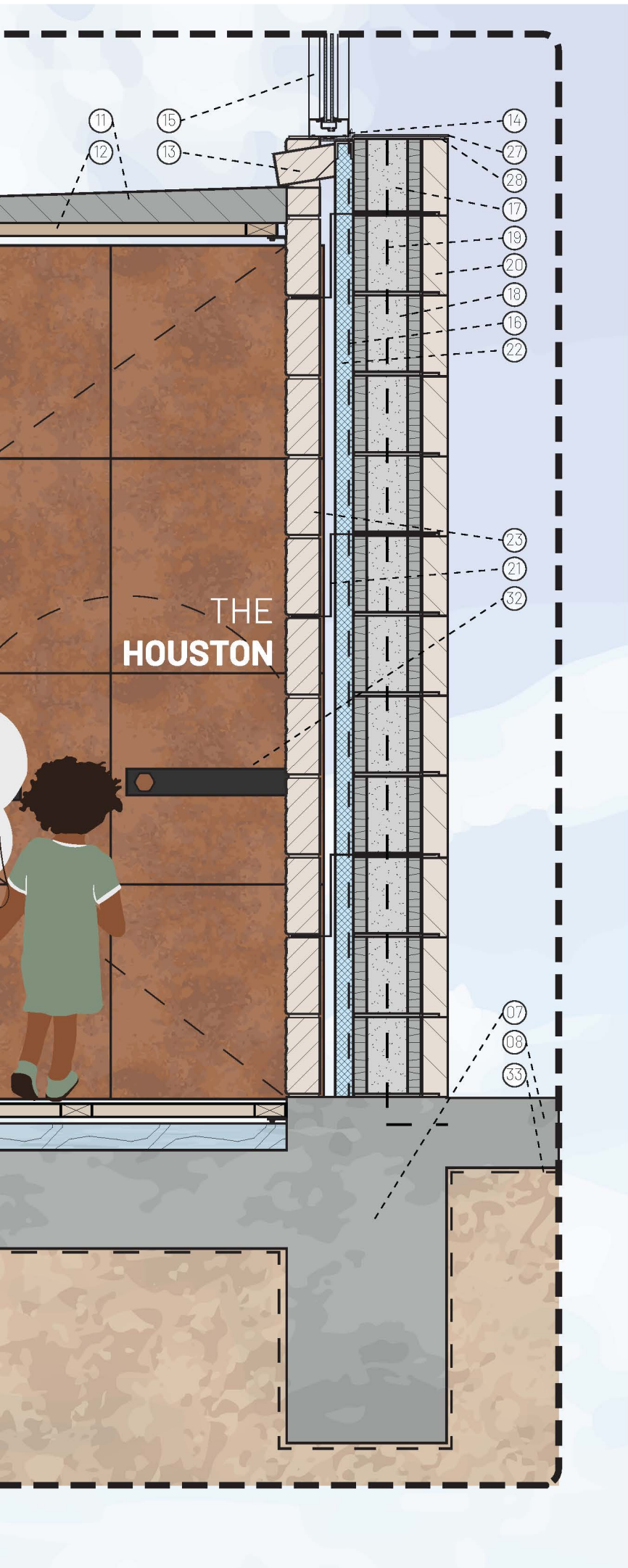
# RETREATS

## LIMESTONE WALL SECTION



- 01 LIMESTONE CAP
- 02 METAL DOWNSPOUT
- 03 LIMESTONE BLOCK
- 04 STEEL CHANNEL
- 05 SCUPPER
- 06 SEALANT
- 07 GRADE BEAM
- 08 CONCRETE SLAB
- 09 THROUGH BOLT
- 10 STEEL ANGLE
- 11 CONCRETE
- 12 FIBER CEMENT CEILING PANEL
- 13 LIMESTONE ROWLOCK SILL
- 14 ALUMINUM SILL FLASHING
- 15 ALUMINUM STOREFRONT
- 16 BITUMINOUS DAMPROOFING
- 17 8" CONCRETE MASONRY UNITS
- 18 FILL WITH GROUT
- 19 VERTICAL REINFORCEMENT
- 20 "DRY STACK" LIMESTONE VENEER
- 21 MASONRY WALL TIE
- 22 2" CONTINUOUS RIGID INSULATION
- 23 LIMESTONE VENEER
- 24 COMPOSITE WOOD PANELS
- 25 INLET
- 26 UNDERSLAB VAPOR BARRIER
- 27 LIMESTONE WINDOW SILL
- 28 SEALANT WITH BACKER ROD
- 29 CORTEN PANEL
- 30 PIVOTING GATE
- 31 POWDERCOAT STEEL
- 32 UNDERSLAB VAPOR BARRIER
- 33





## VISITOR CENTER STAGE SECTION



- 01 STANDING SEAM METAL ROOFING
- 02 ROOFING UNDERLAYMENT
- 03 2" CONTINUOUS RIGID INSULATION
- 04 COMPOSITE FRAMING SYSTEM
- 05 FIBER CEMENT WALL PANEL
- 06 TONGUE AND GROOVE DECKING
- 07 1/2" EXTERIOR GRADE PLYWOOD
- 08 CEILING SUSPENSION TIE
- 09 WOODWORKS CEILING GRILLE SYSTEM
- 10 GLUE LAMINATED BEAM
- 11 STEEL PLATE
- 12 2X WOOD BLOCKING
- 13 BLACK ACOUSTICAL FELT
- 14 WOODWORKS WALL GRILLE SYSTEM
- 15 1/2" PLYWOOD
- 16 3 1/2" SOUND BATT INSULATION
- 17 2X4 WOOD STUDS @ 16" O.C.
- 18 WOOD CEILING JOISTS @ 16" O.C.
- 19 RETRACTABLE PROJECTOR SCREEN
- 20 HSS COLUMN
- 21 GLUE LAMINATED GIRDER
- 22 8" CONCRETE MASONRY UNIT
- 23 LIMESTONE VENEER
- 24 HORIZONTAL REINFORCEMENT
- 25 VERTICAL REINFORCEMENT
- 26 FILL WITH GROUT
- 27 LINEAR SUPPLY GRILL
- 28 ANCHOR BOLT
- 29 STAGE
- 30 WOODEN STAIR
- 31 FLOORING AS SCHEDULED
- 32 CONCRETE GRADE BEAM
- 33 CONCRETE SLAB
- 34 UNDERSLAB VAPOR BARRIER
- 35 STEEL SADDLE

ROOF HEIGHT  
VARIES

VALLEY HEIGHT  
25' - 0"

CEILING HEIGHT  
VARIES

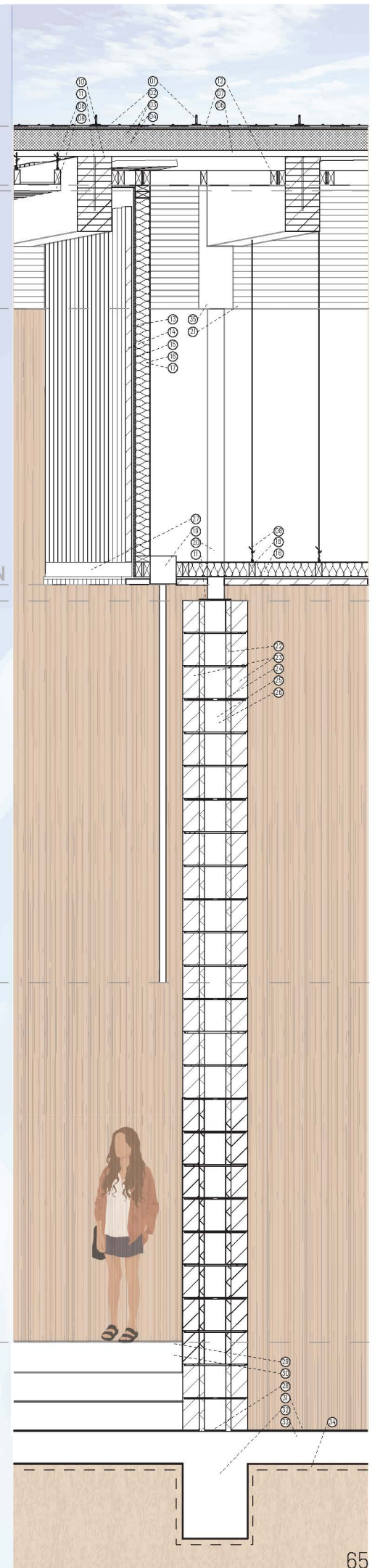
BOTTOM OF GIRDER  
22' - 6"

BOTTOM OF FURDOWN  
17' - 0"

TOP OF WALL  
16' - 8"

BOTTOM OF SCREEN  
9' - 0"

TOP OF STAGE  
1' - 9"



# CONCLUSION

While Fort Martin Scott was originally intended to serve as a temporary home and a place of security, the proposal for Haven looks at one possible way visitors to Fredericksburg can connect to the past by seeking retreat and community, although very different, in the same location for a time. The retreat center is intended for all people and recognizes the universal need for community and security. The design aims to interact with all five senses to provide peace through architecture as well as an avenue for education. The three buildings serve individuals, small groups, and the public in different ways while continually pointing them back to Fort Martin Scott.

# NOTE

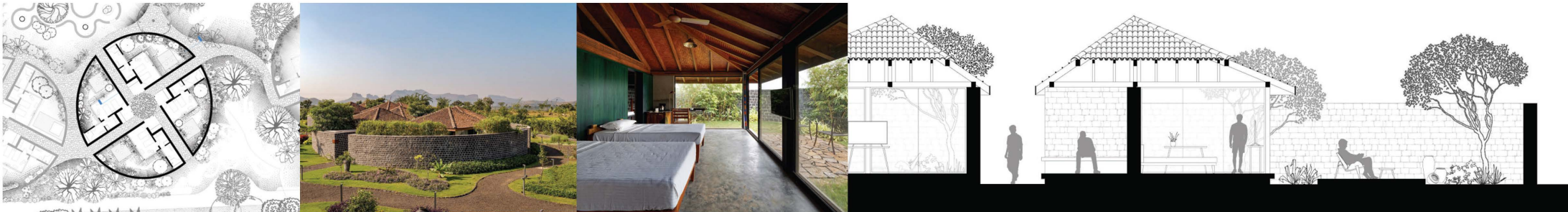
I encourage you to always remember why you do what you do. Never miss an opportunity to serve or care for others, whether through architecture or otherwise, as it can be very rewarding.

# CASE STUDIES

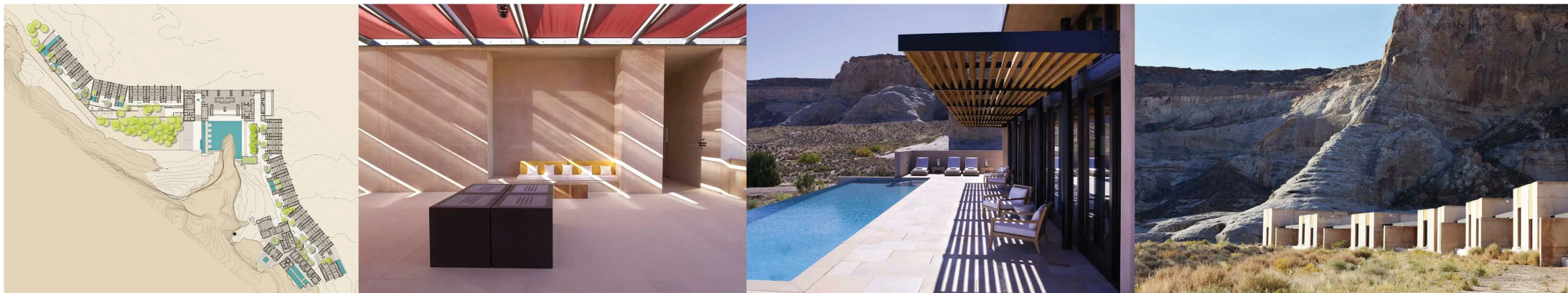
**Mountain Hotel** in Correncon-En-Vercors, France (Base of French Alps) by Brenas Doucerain Architectes



**Amangiri Resort** in Canyon Point, Utah by Windell Burnette Architects



**Viveda Wellness Village** in Trimbak, India by Brenas Doucerain Architectes



# APPENDIX

## Solar Analysis:



## Structural Information:

Retreats - CMU Shear Wall, Heavy Timber Columns, HSS Pipe Columns, Steel Trusses at 10' Deep

Amenities Building - Load-Bearing Stud Walls, Heavy Timber Columns, Glue-Laminated Trusses at Maximum 6' Deep

Visitor Center - Heavy Timber Columns, HSS Pipe Columns, Glue Laminated Girders at 18" and 30" Deep, Glue-Laminated Beams at 18" Deep

## Systems Information:

Retreats - VRF System

Amenities Building - Split System with Units Behind Site Wall

Visitor Center - Split System with Units Behind Site Wall

# REFERENCES

Abdel, Hana. "Viveda Wellness Retreat / a for Architecture." ArchDaily, ArchDaily, 30 Apr. 2021,  
<https://www.archdaily.com/958179/viveda-wellness-retreat-a-for-architecture>.

"Amangiri." Wendell Burnette Architects, 26 June 2019,  
<https://wendellburnettearchitects.com/resort-spa/amangiri/>.

ArcGIS Web Application, <https://cityoffbg.maps.arcgis.com/apps/webappviewer/index.html?id=db2d270e1a74452488b2a1cf69af4e4c>.

Brooks, Paul R. M. "Fort Martin Scott." TSHA, <https://www.tshaonline.org/handbook/entries/fort-martin-scott>.

Fort Martin Scott 1. 2021.

Fort Martin Scott 2. 2021.

Fort Martin Scott 3. 2021.

Fort Martin Scott 4. 2021.

Fort Martin Scott 5. 2021.

Fort Martin Scott 6. 2021.

"Fort Martin Scott." Fort Martin Scott - FortWiki Historic U.S. and Canadian Forts, [http://fortwiki.com/Fort\\_Martin\\_Scott](http://fortwiki.com/Fort_Martin_Scott).

"Fort Martin Scott." Fredericksburg Texas, 22 July 2019, <https://www.fredericksburgtexas-online.com/plan-your-trip/fort-martin-scott/>.

Hernández, Diego. "The Architecture of Liminal Spaces." ArchDaily, ArchDaily, 5 Mar. 2021,  
<https://www.archdaily.com/958016/the-architecture-of-liminal-spaces>.

Labadie, Joseph H., and Anne A. Fox. "Archaeological Investigations at Fort Martin Scott (41GL52) in Gillespie County, Texas." *Index of Texas Archaeology: Open Access Gray Literature from the Lone Star State*, vol. 1987, ser. 5, 1987. 5.

Lidwell, William, et al. "Prospect-Refuge." *Universal Principles of Design*, Rockport, Gloucester, 2003, pp. 192–193.

"Maps." *Maps | Fredericksburg, TX - Official Website*, <https://www.fbgtx.org/446/Maps>.

Mayes, Thompson. "Introduction: Why Do Old Places Matter?" *Forum Journal*, 2015.

Pallasmaa, Juhani. *The Eyes of the Skin: Architecture and the Senses*. Wiley, 2019.

Stamps, Arthur E. "Some Findings on Prospect and Refuge Theory: II." *Perceptual and Motor Skills*, 2008.

Tanizaki Jun'ichirō. *In Praise of Shadows*. Sopra Books, 2021.

Tapia, Daniel. "Mountain Hotel / Brenas Doucerain Architectes." *ArchDaily*, ArchDaily, 26 Oct. 2019, <https://www.archdaily.com/927170/mountain-hotel-brenas-doucerain-architectes>.

Zimmerman, Patrick Troy. "Liminal Space in Architecture: Threshold and Transition a Proposal for a Ballpark in Miami Beach, Florida." *University of Tennessee Knoxville*, 2008.

Zumthor, Peter. *Atmospheres: Architectural Environments: Surrounding Objects*. Birkhäuser, 2006.

Zumthor, Peter. *Thinking Architecture*. Birkhäuser, 2017.







