MAKING CAMP

Dwelling on the Land

by

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Abstract

Situated on a remote site located in the hinterlands of Northern Ontario, this thesis begins as a positioned commentary on the conceptual effects of a nature-culture dualism and ends as an exploration of a spatial and cultural phenomena that can facilitate its middle ground. The lens and methodology used to examine this interface is the cultural ecology of making camp. This concept of 'making camp' will be defined through five act of site engagement and documentation; Arrival, Clearing, Foraging, Dwelling & Restoring.

Prologue

MAKING CAMP - DWELLING ON THE LAND

*"For many buildings I have camped on site, many days and nights, with a drawing board. It is the best way to feel a place out. The form of the terrain, its effect of climate, the path of animals and the sun. Where do you put your campfire?"*¹

- Richard Leplastrier

Throughout the past century, the western world has entered an "Ecological Era" marked by an ethical shift in land interaction that can be best described as "of place" to "leave no trace."² This shift has in many ways supported a dualistic view of nature (landscape) and culture (us) as our awareness and concern for the geomorphic effect that humans have on landscapes increases in contemporary context. This has in turn placed physical and cognitive distances between us, the land we seek connection with and the ecologies we consume. This growing alienation between humans and nature may be the most fundamental challenge to current and future sustainability of landscapes, architecture, and ourselves.

'Making Camp: Dwelling on the Land' situates itself in the milieu of the nature-culture dualism within the Canadian Shield of Northern Ontario to explore how the cultural practice of making 'camp' has enforced and continues to enforce connectivity to place and culture. Through a site-driven and focused investigation and design, this thesis considers the spatial and phenomenological significance

of five components of camp; Arrival, Clearing, Foraging, Dwelling, and Restoring. The mode of inquiry will illuminate the importance of being on foot and on site and the necessity of fieldwork in introducing an embodied practice of action and reaction along a specific ecological landscape. This thesis is as much about dwelling about landscape as it is about dwelling on it.

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1. Piers Taylor, "Taking Root," in *Arboreal*, ed. Adrian Cooper. (Little Toller Books 2016), 187-195.
 2. James Turner, "From Woodcraft to 'Leave No Trace': Wilderness, Consumerism and Environmentalism in Twentieth-Century America," *Environmental History* 1, no. 3 (2002): 462-484.

Acknowledgments

I was advised that all it takes to design a cabin is a weekend and a case of beer. I would like to assure you that the following body of work took many more weekends and a lot more beer...

I would like to thank my family, friends, advisors and mentors for their patience and wisdom throughout this process. It has been a profoundly introspective experience and one that I will undoubtedly never forget.

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Figure 01: 'The Look Ahead'

Preface - Part 1

THE LOOK AHEAD

Figure 02: Site Tools - Axes

The set of primary tools used to make the structure included a hunting knife and a collection of vintage axes that we had refurbished as a previous project.

I want to be candid that the set of questions that will be posed in this thesis are intimately tied to investigations that I have been motivated to explore throughout many years of my life. Although I grew up in the urban setting of Winnipeg, Manitoba, my strongest memories and connection to place, culture, land and craft, were split between my experience hunting in Southern Manitoba and spending as much time as I could afford making camp in Northern Ontario. For me, these locations were not simply places of leisure or recreation but rather culturally valued areas in which I unpacked myself through actions along a

landscape. It is through learning to understand the complex ecologies of these territories that I developed my ethics and knowledge of land and species conservation and where I also began to critically analyze the role and effect of humans and their built environments on the natural landscapes. These locations hold a richness of design exploration and psychological meaning that I will continue to explore throughout my life.

The research for this thesis really began through a project that my friend Ryan Tkachyk and I had sat and pondered over many days and nights in the summer of 2017. We conceived of a spatial construction with no fixed or

predetermined design parameters, except for the use of a limited tool set, minimal fasteners, a landscape we were committed to understand, and a mandate that what we built would be responsive, responsible, and “of place.” So much of what we engage with in our day to day lives as design students is speculative, limitless and abstract. It becomes a radical act in a contemporary context to use one’s tactile sensibilities to read and understand a site, a place, or a phenomenon.

It would not be intellectually honest to say that the ‘Look Ahead’ was designed solely through site analysis. Although we approached the site as sensitively as we thought possible, we brought with us cultural perspectives and tools. The axe was our leading mode of construction and by its nature, this shaped and limited what we could conceive and build. Our cuts were crude and imperfect, and the scale of the structural components were partially determined by our level of impending exhaustion. This is perhaps the most important factor about it all. When the body and/or hand are involved in the design and build process there is a level of error and a dialogue of reciprocity that exists as a sub-narrative. This narrative in turn, shapes the spatial reality of our experience of place. This type of phenomenology is difficult to measure or trace as much of what occurs in these site-specific constructions goes unrecorded and is understood to be a form of haphazard, jerry-rigging. It is certainly an interesting challenge to attempt to unfold the complexities at hand.

Figure 03: Elevation from the shoreline (above).

It was important for us to create a structure that did not visually dominate the landscape. This image was taken along the shoreline from the waters edge. From this perspective the built structure practically disappears.

Figure 04: Perspective on-to the lake

Preface - Part 2

EMBODIED WISDOM IN MAKING CAMP

Persistent in our culture is the idea that intelligence, emotion and embodied intuitions are separated categories of thought. We study complex topics using specified, technological tools and methods that we have developed out of the need for efficiency and precision—often forgoing the use of our own bodies to understand the human condition. Out of fear of subjectivity, we are sometimes left in a state of vertigo as a result of our own inflicted abstractions between the reality of nature and culture. This has always been a subject I have been curious about as it contrasts many stages and facets of my life.

When I attempt to think back to the origin of my fascination and cultural connection with landscapes and wild places, I think of one memory in particular. When I was very young, my grandmother used to take me deep into the twisty oak woods to call-in and talk to White-tailed deer. At that time, as a naive child, I could never quite figure out how or why my grandmother knew how to speak their language, but I was dazzled and inspired none the less. As I grew up to become a hunter, I began to understand that what I had experienced those days in wood was a form of embodied wisdom. I learned through hunting that understanding a landscape is less about having the right tools and more so about asking the right questions about ourselves with an acute awareness of place.

This embodied process of the ‘hunter’s logic’ has bled into many area of my life, including my understanding of architectural and landscape phenomenology—searching for not only the ‘how,’ but the ‘why’ aswell. Why are areas of camp or ‘making camp’ so important to culture and to myself? What is the difference between a static place of camp and the physical and cognitive act of making camp? The persistence of these questions has haunted me over the past couple years. The five sections of this body of work are an attempt at unpacking my embodied experience of it.

Glossary of Terms

Biophilia

a conservation ethic based on multiple dimensions of the innate relationship humans share with nature. Within the notion of environmental stewardship this includes the practical dependence of humans on nature, which centers on the ecological services nature provides; the satisfaction derived from direct interaction with nature, such as through exploration and development of outdoor skills; the physical appeal of nature; and the human attachment to nature in the form of emotional connections to landscapes and animals.¹

Cultural Ecology

a topography in which the affairs of humans are synchronized with natural systems. Cultural ecology is a major subdivision of human ecology and recognizes that all people and cultures are faced with environmental issues.²

Ecological Consciousness

is understood as a reflection of the psyche of a variety of Man's relationships with nature, which mediate one's behavior in the "natural world", and express an axiological position of the subject of consciousness in relation to the natural world. There are studies that show that environmental consciousness is a complex mental education, which includes cognitive, regulatory, emotional, ethical, and other aspects.³

Critical Regionalism

a strategy for achieving a more humane architecture in the face of universally held abstractions and international clichés. Coined by Alexander Tzonis (1937) and Liane Lefaivre in 1981, the term was seized upon by Frampton, who argued that architects should seek regional variations in their buildings instead of continuing to design in a style of global uniformity using 'consumerist iconography masquerading as culture', and should 'mediate the impact' of universal civilization with themes drawn indirectly from the individual 'peculiarities of a particular place'.⁴

1 Edward O. Wilson, *Biophilia*, Revised ed. (Harvard University Press, 1986).

2 David Leatherbarrow, "Is Landscape Architecture?" *Architecture Research Quarterly* 15, no. 3 (2011): 215

3 V.I. Panov, "Ecological Thinking, Consciousness, Responsibility," *Procedia - Social and Behavioral Sciences* 86 (2013): 380

4 James S. Curl, *A Dictionary of Architecture and Landscape Architecture*. 2.ed. (Oxford University Press, 2006)

Figure 05: Making Camp Frontispiece

Introduction

OCCUPYING A MILIEU - CAMP AS CULTURAL ECOLOGY

*"Man carves his ecological niches primarily with cultural tools of his own invention rather than with biological specialization."*¹

- Charles O. Frake

In modern western civilization, the concept of "culture" is often equated with human artifact, and "nature" with the external environment. This means that culture and nature are distinguished from each other as if they were two separate realms of reality.² With this outlook, it is perceivable that over the past one hundred and fifty years, human activity has been inherently dominant over natural landscapes. This persistent dualism is in part due to the industrialization of landscapes but also the widely used and accepted notion of "Wilderness." By very definition the term wilderness means "an uncultivated, uninhabited, and inhospitable region." This problematic perspective of wilderness favors the aestheticization of "pristine landscapes" and the concept that ecologies we deem "natural" are "there" and we are modern and "Here."³ I must note that not all cultures accept the notion of a dualistic view of nature and culture and have fostered successful patterns of connectivity with landscape. While it is ongoing and certain that we must consider creating minimal impact on landscapes we wish to value and preserve, it is unproductive to believe that our involvement only tarnishes them. A predominant paradox of wilderness is that we must act on these landscapes in order to truly understand

their idiosyncrasies. We as a society will inevitably always make marks; we must decide which ones we want to make.⁴

It is true that with the advancement of technology and urbanism, the majority of North Americans have evolved to live under different, complex systems and for the most part, no longer have the inherent need to live directly off the land. This does not eliminate the fact that we as a diverse network of cultures, seek connection to a deeper ecological framework. Dwelling on and in these places can bring us closer to understanding how to balance our consumption of resources, adapt sustainable building practices and determine an environmental ethic. The field of ‘Cultural Ecology’ was coined by Julian Steward in 1955 with a rising concern over the human impact on the environment.⁵ This field positions itself in the milieu of the nature-culture dualism as it analyzes human adaptations to physical environments. In his paper, “Is Landscape Architecture?”, David Leatherbarrow further defines the concept of cultural ecology as “a topography in which human affairs are synchronized with natural processes.” This concept of cultural ecology and how it manifests itself spatially has become a focal mode of thesis inquiry.

The term “Camp,” as a noun, can refer to a place of occupation achieved through temporary or semi-permanent shelter, over a specific region. Furthermore, the act of “making camp” extends this term into the realm of action,

cultural artifacts, topographical inscriptions, and manifested material environments.⁶ The idea of camp has roots in many different cultures within varied ecological conditions and some cultures have been more successful with balance than others. The sheer number of permutations and combinations of these places would make cataloging them all next to impossible, but perhaps this is not where the richness lies. In order to understand camp, one cannot simply study or visit camp, one must make camp. In engaging in the process of how human activity and natural processes merge together (cultural ecology), this methodology of “making camp” becomes the spatial condition at the intersection of traditional craft knowledge and experimental site response. This thesis considers the fundamental acts of camp as: Arrival, Clearing, Foraging, Dwelling, and finally Restoring. Let me be clear that the aim of this research is not to suggest that we all ought to return to living off the land, but rather to illuminate what ecological modes of thinking might be at risk of extinction.

1. Charles O. Frake, “Cultural Ecology and Ethnography,” *American Anthropologist* 64, no. 1 (1962): 53-59.
2. Yrjö Haila, “Beyond the Nature-Culture Dualism,” *Biology and Philosophy* 15, no. 2 (March 30, 2000): 156.
3. Neal Alexander, “Theologies of the wild: Contemporary Landscape Writing,” *Journal of Modern Literature* 38, no. 4 (2015): 1-19.
4. William Cronon, “The Trouble with Wilderness or, Getting Back to the Wrong Nature,” *Environmental History* 1, no. 1 (1996): 7-28.
5. Lesley Head, “Cultural Ecology: The Problematic Human and the Terms of Engagement,” *Progress in Human Geography* 31, no. 6 (2007): 837-846.
6. David Leatherbarrow, “Is Landscape Architecture?” *Architecture Research Quarterly* 15, no. 3 (2011): 210.

Figure 06: Cognitive Topographies - Series (4)
White ink on black water colour, 8.5" x 11."

*"At camp, nature still depends on human sufferance,
but the control is light and delight is taken in lakes and
woods on their own terms....Camp stakes out a middle
ground, it embodies an attitude towards nature different
from awe or quest."*

- Jon L. Saari

Figure 07: Campfire on Shoreline

Figure 08: Arrival Frontispiece

Arrival

NAVIGATING THE THRESHOLDS OF SITE ACCESS

*"Attention to the spatial aspects of a place - its enclosures, continuities and extent - can thus lead to interpretations of its potentials for occupation and use, which are not only, or not essentially pictorial but practical."*¹

David Leatherbarrow

Figure 09: Point of arrival

On the site at an exposed granite surface with the haphazard construction of a fire and sitting space. (Joiner photography)

Approach, emergence, appearance; navigating the thresholds of a landscape engages the anticipation of our vision and tactility. There is a constant attunement while navigating towards arriving at the remote site by old tin canoe; the push and pull of the water under the wooden paddle and the perpetual centering of one's weight. In this environment you cannot help but be aware of yourself and your surroundings as you must prepare for a shift at any moment. As the land nears, like a magnifying glass, the gradient of the cold, clear water reveals a graveyard of fallen spruce and jack pine trees taken by storms, castaway fragments of docks lost in seasonal shifts, rusted fluorescent jigs from dinners never caught and aluminum scrapings on rocks made by boats that misjudged the water's depth. The shoreline is a precarious place scattered with traces of both human and natural systems. One bold white indication line stained on the exposed faces of pink and gray granite registers the level where the water usually rests. This year the water level is low, and the ground is dry, which is revealed as one foot off the canoe onto land crunches down on a patina of dried moss and lichen. This is surely where making camp begins; on foot and on-site.

Figure 10: Navigating an Arrival - Site Exploration Drawing - White ink on black water colour paper (8.5 x 11)

Figure 11: Farlane Train Station

The site area is located in Anishinaabe territory in the geological shield of Northern Ontario. The land features large, exposed granite formations and tall forests of thin trees, predominantly spruce, pine, birch and poplar. Rich in resources, the area has history in both the mining and logging industry of Kenora, Ontario. Due to roads built over time to support industry, popularity of the area for locals and European immigrants increased. In the 1920's, CN rail constructed a stop called "Farlane" to accommodate the campers of the area. They offered a service called the 'campers' special' which transported campers to areas otherwise not accessible by vehicle. Despite the gain in popularity the area has retained its spirit of self-sufficiency, low technological intervention and structures built of traditional wood construction.

Figure 12: Overall Site Map - Plan view of lake area and access points.

Figure 13: Aluminum Canoe
Documentation of site access
and method of arrival.

Making camp brings things back to the basics—it is fundamental to how we react to a place. It is both a cultural and spatial condition that displays the state of our ecological consciousness. It contains an inherently temporal factor to it as well. You might camp for a night and leave no trace of yourself, but in order to develop a deep appreciation and understanding of place—the rise and fall of the sunlight, the prevailing weather patterns, hydrology, flora and fauna cycles, seasonal shifts and phenomenological significance—you must stay for a while longer. So much of how we view and value ‘natural’ landscapes in the modern, western world has been abstracted through political and economic Cartesian grid lines. This is problematic as it does not speak much to our direct encounter. As humans we do not experience the site from the sky, we experience place with the senses, on foot, and at eye-level.

Figure 14: Speculating A Section Through Site

Graphite on Watercolor Paper, 12x12 inches - An illustration of the relationship between the shoreline, the sloping granite topography and the patterns of dense flora. From across the water, patches of exposed rock face reveal intuitive areas for minimal impact constructions—taking note of the edges where concealment and exposure meet.

Figure 15: Site Documentation Tools

The tools that were used to document the site. Perhaps the most important of all; the 'Weather radio Alert Digital 7 channel reader,' whose antenna must be pointed West to function, as much of July (2019) was filled with torrential downpours.

This 'on foot' approach was the driving focus of the thesis fieldwork. The intent was to spend three weeks physically on a remote site, manually sketching, writing and photographing the conditions and qualitative evidence of place that came from direct experience of making camp. It is evident in many cases that the prevailing use of modern technology in society dominates the autonomy over our own embodied experience, for we are always looking, secondhand through a screen. This inevitably distorts the way we see landscapes as it only values the visual characteristics and representations of them. As designers we often use site plans and Google images to assume characteristics about a place rather than engage in the act of discovery. Australian Architect, Glenn Murcutt touches on the significance of this in "Thinking drawing/working drawing," stating; "I have always believed in the act of discovery rather than creativity. We do not create the work. I believe we, in fact, are discoverers."² In this light, when it comes to place-based architecture, we, as designers have a responsibility to pursue questions until the appropriate discoveries are made. The 'act of making camp' involves this process of discovery to consider what it means to dwell on a landscape.

1. Leatherbarrow, "Is Landscape Architecture," 212.

2. Glenn Murcutt, *Thinking Drawing, Working Drawing* (Japan: Toto, 2008)

Figure 16: Site Textures Series

Textures and artifacts of the shoreline ecology. Top left image showing a piece of a boat wreckage found on site. On the right is a 'joiner photograph' of the shoreline perspective. This technique involves a series of images that are digitally "stitched" together to achieve more than one perspective within a single composition.

Figure 17: Shoreline Constructions Upon Arrival

Graphite on Watercolor Paper 12x12 inches - Speculating the shoreline of the site as an arrival point for camp. The drawings above explore the precarious topography of the shoreline and detail a possible construction of a wood dock to launch a canoe. The water level fluctuates annually with the season shift—eroding the connections and integrity of the dock structure. Allowing one segment of the dock to be shaped and anchored to the granites' contours while allowing another extended floating member to be animated by the waters fluctuations negotiates the shoreline threshold.

Figure 18: Clearing Frontispiece

Clearing

NEGOTIATING A PARADOX & THE PATH OF LEAST RESISTANCE

" Humans are animals and like animals we leave tracks as we walk: signs of passage made in snow, sand, mud, grass, dew, earth or moss. The language of hunting has a luminous word for such marking: 'foil'. A creature's foil is its track. We easily forget that we are track-makers, though, because most of our journeys now occur on asphalt and concrete - and these are substances not easily impressed." ¹

- Robert Macfarlane

Figure 19: Topographic inscription

An image of an old path in the same geographic location as the site. The path was based originally on a visible animal trail and is now over a hundred years old.

Opening, gap, expanse; whether through natural, serendipitous findings or physical contact with a site, there is a constant search on foot to navigate or establish grounds of pause and perspective. Seeking moments of clearing to calibrate our existence and understand place, we engage with tactile acts of clearing and mapping. With an axe in hand, the landscape is probed to determine where it might to be suitable to make camp. A network of paths, both animal and human, narrate dwelling in the landscape as intersecting topographical inscriptions. Some marks of habitation are peaceful, others are violent and no less natural; fractured birch tree limbs from the activity of beavers, burrows in rotting stumps petrified by lightning storms and a thick layer of aged decay in the browse line of the forest from years of ecological transformation. The fear of destroying nature blinds one to the reality that nature is constantly falling, dying and regenerating. Death is a part of nature and a part of place.

Figure 20 (Full Drawing): Documenting Ecology of Site

Graphite on Watercolor Paper 12x12 inches - This series of drawings was intended to catalogue the condition of flora on the forested site. There were five predominant types of tall trees; jack pine, red pine, spruce, birch and poplar. I also took note of the 'browse line,' which is the lower area of the forest, below the tree density that has been cleared and networked due to animal traffic. This 'zone' has a thick layer of decay from past generations of fallen flora and a lack of directly penetrating sun light. A decision was made to preserve the continuity and integrity of the browse line within 'making camp' on the site. This viewpoint is often overlooking in a human centric design process. While working on a natural site it is important to consider the other species engaging with a site in their daily circulation.

Figure 20a (Detail): The Browse Line

Figure 20b (Detail): Red Cap Mushroom (in browse line)

Figure 20c (Detail): Chanterelle Mushroom (in browse line)

Figure 20d (Detail): Tree Species & Scale

Figure 21: Minimal-Impact Footbridge - Site constructions involved in clearing and learning a site.

Engagement in ‘making camp’ can be intricately tied to the act of clearing. Paradoxical in nature, the clearing of a site both disturbs and alters the terrain while simultaneously teaching and revealing its intricacies. The difficulty is in balancing this negotiation. There are many forms and examples of settlement that involve clearing to the detrimental effect of flattening a sense of place and seriously affecting the landscape’s integrity. Making camp enters the milieu of the paradox—to disturb the site as minimally as possible and take the path of least resistance, while engaging a working knowledge of the terrain and utilizing available materials. This ‘middle ground’ is an essential element in a site-derived intervention as it forms a key connection to ‘place.’ In his paper, “*Earthwork as Framework*”, David Leatherbarrow emphasizes this site-derived concept and considers the idea of architecture as (part of) landscape rather than ornaments of the land.² Furthermore, Leatherbarrow states that the

origin of interconnectedness between building and site begins at the details of site construction.³ A detail that is imported as a cultural artifact and placed on site may result in an object alienated from site and ‘placeness’, whereas a merge of the act of clearing and an understanding of landscape prompts may shape the details to become an expression of both culture and place.

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1. Robert MacFarlane, *The Old Ways: A Journey on Foot*, Penguin Books (2013): 13.
 2. James Morton Turner. “From Woodcraft to “Leave No Trace”: Wilderness, Consumerism, and Environmentalism in Twentieth Century America.” *Environmental History* 7, no. 3 (2002): 465.
 3. David Leatherbarrow, *Topographical Stories: Studies in Landscape and Architecture*. University of Pennsylvania Press, 2004.

Figure 22 (Full Drawing): Site-Prompted Constructions

Graphite on Watercolor Paper 12x12 inches - Considering possible details that touch the earth lightly and work with available materials and conditions on site. This set of drawings speculated details that are "of place" in nature that are tied to the act of clearing a site. It is interesting to consider how trees that have fallen or been carefully removed can be reconsidered back into the design. It is speculated that as these details decay over time they will inevitably become embedded into the site.

Figure 22a (Detail): Timber Footing On Granite

Figure 22b (Detail): Natural Stair Detail

Figure 23: Foraging Frontispiece

Foraging

SEARCHING FOR SELF-SUFFICIENCY

*"Natural Philosophy has brought into clear relief the following paradox of human existence. The drive toward perpetual expansion is basic to the human spirit. But to sustain it we need the most delicate, knowing stewardship of the living world that can be devised."*¹

Edward O. Wilson

Figure 24: Edge of Forest

The act of foraging for mushrooms in the late summer. This process involves a good understanding of the interconnectedness of drainage, forest density and sun exposure.

Search, collect, hunt; in harnessing what we can from a place to sustain ourselves, we in turn may broaden our understanding of the networks and systems extending just beyond our typical peripheries. Motivated by the meaning of seasonal subsistence, we raise and lower our sight-line to the sun, wind, water, flora and fauna to note and detail our kinship to place. Within the fluctuation of the four seasons bring a multitude of interconnected phases less obvious to a passerby—the surge in fishing line bites in the last cold waters of the spring, an array of mushrooms appearing on the forest floor after a July filled with storms and the widened windows of the early fall forest as animals carve their trajectories searching for food and water before the winter hits. The food resources of a landscape are generous in revealing details of its geography and hydrology. Foraging is much more than satisfying the physiological ‘need’ for food or the gathering of resources. It is a cultural mode of thinking that shapes a framework of ethics for understanding how we as humans, might dwell peacefully with a given ecology.²

Figure 25 - Wild Mushroom

An wild and edible muchroom species called 'Redcap' found on site. Visible in the image above is the dynamic ecology of the forest floor with decaying flora and diverse species of moss and lichen.

The concept of making camp can be differentiated from the typical urban home through its contextual involvement with ecological and seasonal systems of foraging. In fact, the history of 'camp' in Canada has deep rooted connections to the practice of fishing and hunting. These traditional camps were assembled over time as modest, temporary and semi-permanent structures, typically constructed of wood and positioned sensitively within a seasonal framework and geographical mapping of food supply—water for fishing, migration patterns for hunting and topography for vegetation. This meant that in order to site a camp structure, one needed to have an intuitive understanding of place, context and terrain. By nature of this process, searching and hunting for a location to dwell becomes bound to the act of searching and hunting for food—making it naturally site-specific.

Figure 26: Preserving Food Networks

Graphite on Watercolor Paper 12x12 inches - Considering a camp dwelling that does not disturb the terrain beneath it and the natural food systems that are involved. Systems specific to this site are; wild mushrooms, ruffed grouse, bears, wolves, deer, vermin, insects and snakes. The design of the structure would be raised on steel connections to allow food networks and water drainage to continue as they were before we arrived. By doing so it brings in wildlife closer to domesticity rather than simply staking grounds of dominance over a site.

With the rise in globalization of food networks in the contemporary culture of North America, geographical origins and context of the food we eat is often out of sight and therefore out of mind. Even some of the modes of local food production are often pushed into the peripheries of the urban condition and established in the Peri-urban and rural spaces of the provinces. In this condition, domesticity and sustenance operate within the format of the problematic dualism between nature and culture, leaving landscapes to be exploited for the industrialization of resources. As discussed in William Cronon's paper, "The Trouble with Wilderness," the only thing we have to preserve nature with is domesticity.³ The concept of 'making camp' reengages a meaningful relationship with land through acts of foraging geared towards self-sufficiency—using local and sustainable materials for constructions, harvesting seasonal flora and fauna and managing decay and waste. When domesticity and nature are combined carefully stewardship of the landscape becomes essential to self-preservation.

1. Edward O. Wilson, *Biophilia*. Revised ed. (Harvard University Press, 1986)
2. Piers Taylor. "Taking Root," in *Arboreal: A Collection of New Woodland Writing*, e.d., Adrian Cooper. (Little Toller Books, 2016): 190.
3. William Cronon, "The Trouble with Wilderness: Or, Getting Back to the Wrong Nature." *Environmental History* 1, no. 1 (1996): 25.

Figure 27: Dwelling Frontispiece

Dwelling

LIVING WITH A LANDSCAPE

"We do not dwell because we have built, but we build and have built because we dwell, that is because we are dwellers." ¹

Martin Heidegger

Figure 28 - Camp Dwelling

In making camp, a dwelling becomes more than just a container for daily toils but an extension of and onto the site.

Situating, thinking, building—to be human exists most fundmenally in the act of dwelling— for it is the circumstance where the realms of nature and culture intersect on site and in the mind. It is true that not all acts of building result in a dwelling—for to dwell is to build and to think simultatneously. We are first motivated to dwell out of the need for the basic comforts of shelter but extend the significance to understanding ourselves. As we dwell we unpack ourselves over a landscape, between the earth and sky dissolving the autonomy over these divisible entities. Making camp involves a mosaic of dwelling—unique points of connection along a landscape that shift our focus, scale and vision. It is an embodied practice of place involving the sensible use of the senses. There exists no archytipal epitome of making camp for its qualities are always in flux but the pursuit of balance, conservation and a working knowledge of the land are guiding ethics of its lifespan.

Figure 29 - Traditional Log Cabin.

An example of a typical single-room cabin structure built with log construction technique and centered around the act of keeping warm and cooking. Image taken at the Elizabeth Parker Hut in Yoho National Park, Canada, 2018.

Cabin, Cottage, Camp—whether inhabited for a weekend to escape our increasingly urban lives or through a generational practice of camp making—these places of seasonal interaction become embedded in the psyche.² With a hallmark of modesty and simplicity, enforced by limited means and an ideal of rusticality, a cabin is no longer a cabin when it extends beyond these parameters.³ It is important to note the traditional difference between a ‘cabin’ and a ‘cottage’—the cabin is a structure made of predominantly wood, rooted in the practice of traditional woodcraft where as the cottage included other materials and experimentation. By definition, camp is a place with temporary accommodations of huts, tents, or other structures. It is this plurality of structures that differentiates a camp from a house. A house often contains all its programtic elements and actions under one roof whereas the camp extends the program onto scattered points of connection along a meaningful site.

Figure 30 - Preliminary Dwelling Sketches - *Graphite on Watercolor Paper 12x12 inches*

Figure A1 & A2 (Top to Bottom)
Herbert Enns - Experimental
Buildings At Shoal Lake. Refer
to Appendix, p.62.

I would like to distinguish that not all ‘camps’ involve the act of ‘making camp.’ Camp as a noun can imply a settlement static and complete—a physical place that has been assigned a specific experience and intention and ceased to adapt and evolve. An example of this is the tiny home movement—with the idea that there is a ‘one size fits all’ concept for camp. The idea of ‘making camp’ on the other hand, negotiates a place or a specific site and accepts a perpetual awareness, adjustment and a reconciling practice between nature and culture over time.

This concept of ‘time’ is crucial in understanding the camp practice, as it is rooted in the act of site-specificity, self-sufficiency and ‘using what you have.’ In order to make camp, you must become observant, patient, and clever with your materials and surroundings. In this capacity—design consults the nature of the site and constructs a dwelling experience that is neither home nor familiar—it is experimental. Materials for the dwelling are hunted, scavenged and stored, in anticipation of a prompt we find on the landscape that commands us to consider how we might dwell—a clearing, a new pathway made by animals, a granite ledge and a fallen timber. This site process is both proactive and reactive and allows one to become aware that a ‘natural’ site like this is not static, but constantly changing, developing and decaying.⁴ It is in making camp that we come to terms with the idea that preserving a freeze-frame of time is unnecessary.

Figure A4 & A5 (Top to Bottom)
ORMA - Gallery of Corsican
Deer Observatories. Refer to
Appendix, p.64.

Figure 31 (Full Drawing): Speculating a Single-Room Dwelling

Graphite on Watercolor Paper 12x12 inches - These sketches considered the idea of placing a single-room, sleeping/eating dwelling on an exposed ridge of granite that slopes towards the water. With this placement elevated views of the adjacent body of water are connection through site lines in the design. Raising the structure on posts would allow for the landscape to continue underneath without disturbing the site.

Figure 31a (Detail): Dwelling With Pathway Underneath

Figure 32: Nature Reclaiming a Shed

Figure A7: Farmstead building converted into sauna. Precedent for building decay. Refer to Appendix, p. 66.

The complete picture of camp is not erected at once before our eyes—so we are enticed to consider how the individual elements will act over time—deciding when necessary, which parts to mend and which to leave to decay. Nature is constantly reclaiming the cultural dwellings and artifacts that we construct through its elemental forces between the sky and the earth. Working against nature’s time is an ambitious task that we often participate in as dwellers by preventative and active measures. For this reason I smile at anyone who reduces the act of making camp to simple leisure, as they have clearly never had the task of building or maintaining a camp. We let this go, just as we let parts of our dwelling go back to their origins of the site—because this is the ‘oneness’ with nature—knowing when to harness and when to let go.

1. Martin Heidegger, *Poetry, Language, Thought* (Harper Perennial Modern Classics, 2017): 141 – 161.
2. Christopher A. Macdonald, and Jana Turner. *Cabin, Cottage, & Camp - New Designs on the Canadian Landscape*. (BlueMPrint, 2005)
3. Jon L Saari, in *A Sense of Place: Michigan's Upper Peninsula*, eds. Russel M. Magnaghi and Michael T. Marsden, (Marquette: Northern Michigan University Press, 1997): 181.
4. Andrew J. Mitchell, *The Fourfold: Reading The Late Heidegger* (Northwestern University Press, 2015): 145

Figure 33 (Full Drawing) - Dwelling Details

Graphite on Watercolor Paper 12x12 inches - This series of sketches investigated moments details in the design of a cabin dwelling. Passive design strategies were considered for absorbing heat with a thermal massing wall, as well as windows placed strategically for cross ventilation.

Figure 33a (Detail): View to Adjacent Outbuilding

Figure 33b (Detail): Tree Preservation Detail

Figure 34: Section Through Cabin Dwelling

Graphite on Watercolor Paper 12x12 inches - A working sketch of the main section of the single-room cabin. This drawing was an exploration of a south-facing design concept that allows the structure to maximize daylighting. Also an exploration of separating program without the division of dense walls,

Figure 35: Restoring Frontispiece

Restoring

CONNECTING THE SITE AND THE SELF

For although we are accustomed to separate nature and human perception into two realms, they are in fact, indivisible. Before it can ever be a repose for the senses, landscape is the work of the mind.”¹

Simon Schama

Figure 36 - Steam on the Water

When the hot, wet air meets the freezing cold water, a thick layer of ephemeral steam lingers on the surface of the lake. This elemental experience of place delights the psyche.

Steam, fire, rock and wood; as we collect and combine these elements of site, we are brought together out of the need for cleanliness and the desire for connection. Both a noun and a verb—the traditional Finnish term ‘sauna,’ refers not only to the place where one bathes, but the physical act of bathing itself. Removed from our ordinary daily activities, this spatial and temporal ritual restores us through acts of ‘placeness’—from engagement with networks of site paths for the gathering of wood, to the mindful timing and calibration of the fire, and crossing the threshold from dry heat of a small dark room to the plunge of the vast cold water off the shoreline. The value of heat is accentuated here in the shift of extremes and our senses take note—the emanating smell of cedar wood from the dimly lit interior, the sharp odor as we light a propane lantern to see where we are going, the aroma of rain and pine trees, and the darkness of submersion. A act both personal and communal—the ancient sauna practice involves a profound material culture shared between camp dwellers. In order to understand this phenomenon, it is necessary to detail the sauna process.

Figure A8: Interior of Traditional Finnish Sauna. Refer to Appendix, p. 67.

The traditional Finnish sauna is a small, one-room, wooden structure, with a wood-burning stove as the heat source. For the Finns, the sauna was often the first structure built at a homestead, and served multiple uses in addition to bathing, until a proper dwelling could be built, including; “bonding with neighbors, smoking meat, bloodletting, birthing, and preparing for the dead.”² Although modern adaptation of the Finnish Sauna are not used quite as diversely, it has still preserved its essential expression of material culture, tradition and detachment from the house.

As an import of Finnish immigration, adaptations of the sauna tradition have proliferated and persisted in North American culture since the 1950’s. The earliest adaptation in America was called the “smoke sauna,” named for its lack of chimney—allowing smoke from the wood fire to fill the interior from wall to ceiling. The smoke was believed to cleanse, sanitize and heal those who entered. As time progressed, outside pressures re-shaped the sauna tradition such as adding a chimney to conform with local safety regulations, as well as the addition of a second room for changing.³ It is curious to speculate why this sauna tradition has survived the revolution of modernization in North America. In ‘Runes of the North,’ Robert Olsen describes the persistence of the lakeside sauna tradition as a result of the virtuous need for oneness with the living land as a “hallmark of an ancient adjustment between humans and their environment.” This ritual fulfills our need for simplicity, solitude and proximity to cool clean water.⁴

Figure A9: North American Sauna Near Lake. Refer to Appendix, p.67

Figure A8: Interior of Traditional Finnish Sauna. Refer to Appendix, p. 67.

The traditional Finnish sauna is a small, one-room, wooden structure, with a wood-burning stove as the heat source. For the Finns, the sauna was often the first structure built at a homestead, and served multiple uses in addition to bathing, until a proper dwelling could be built, including; “bonding with neighbors, smoking meat, bloodletting, birthing, and preparing for the dead.”² Although modern adaptation of the Finnish Sauna are not used quite as diversely, it has still preserved its essential expression of material culture, tradition and detachment from the house.

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Figure A9: North American Sauna Near Lake. Refer to Appendix, p.67

Figure 37: Wood-Burning Stove

Graphite on Watercolor Paper 12x12 inches - Drawing of wood burning stove and jack pine cladding member detail. This drawing is part of a series of illustrations showing the process of engaging in the traditional sauna ritual. Enclosed by granite fragments collected on site, the stove is mounted within the exterior wall of the wooden structure. On the exterior side is the opening for stoking the fire throughout the sauna prepping process as well as a lower damper for ventilation. A member of the group is typically assigned to be in charge of this task which can take a few hours. On the interior side, the stove is topped with a pan to hold large stones as well as lake water—this is where the steam is created.

Figure 38: Window to Temperature Gauge

Graphite on Watercolor Paper 12x12 - Drawings of the sauna prepping process. It is suggested in many research texts that sauna windows should be small in order to not lose too much heat from the structure. The large sketch above shows the small window that would be used to monitor the rising temperature of the heated sauna room. With this detail, the door need not be opened each time the fire is checked. Interaction with water is vital to the sauna experience. It is advisable to avoid the use of metal objects within the heated room of the sauna as they become dangerously hot. Above is an image of a wooden spoon and pail typical of sauna tradition, used to pour water over the interior stones and the body.

Figure A10 & A11 (Top to Bottom): The Finnish Sauna. Refer to Appendix, p. 68.

Figure B5: Alvar Aalto's Smoke Sauna. Refer to Appendix, p. 69.

The healthful and remedial effects of the sauna practice are more apparent as we better understand the design, construction and maintenance of it. The one element that ties all these components together in the ritual of the sauna is heat. Everyone instinctually appreciates the heat of a burning fire, and the heat of stone is as familiar as bare feet on a bedrock. The heat involved in the sauna practice is distinct at every stage.⁵

Dormant and fire-less, the sauna structure is uninsulated and cold but when the fire is started the wooden structure begins to breathe. This is why rough wood is commonly used for sauna construction as it enables moisture of the steam to be absorbed and the necessary amount of air to pass through the walls. Stoking the fire to get the interior to the desired stable temperature (between 80 and 110 Celsius) is a ritualized part of the practice that takes many hours and is usually assigned to the most experienced person. Once inside, the interior is typically constructed in a series of wooden platform levels, allow the bathers to move higher as they desire—the bravest at the top platform. Water is poured with a wooden ladle over the fire, causing steam to rise into the room surging the temperature. And the final step—the plunge into the cold water, or lack of heat, is just as much a ritual as the direct interaction with the heated sauna itself. Even in the winter North American Sauna-goers' will carve a opening in the frozen lake to complete the ritual.

Figure 39: Overall Site Plan of Making Camp

Graphite on Watercolor Paper 12x12 inches - The drawing above shows the configuration and relationships of the separated camp structures in plan view; the single-room cabin, the outhouse and the sauna. The unique quality about 'making camp' is that often structures are built one by one over the span of years as the need for them arises. The relationship between these structures is less obvious from plan view than on foot. The structures of camp are often connected through site-lines and pathways rather than overall configuration concepts. This is due to the direct relationship with the experience of topography. It is difficult to imagine the intricacies of a topography from the abstracted plan view.

Figure 40: Sauna Site at Shoreline

Hockney Joiner Photo (60 images) - The location for building a sauna was discovered through considering many factors that were learned through years of sauna practice; proximity to the water; a mildly sloped and smooth, rocky surface to get in and out, a semi forested area to protect the structure from wind and to allow for some privacy for those who are shy and a connected view.

Figure 41: Natural Site Drainage - Precipitation drainage marks on the granite.

Figure A15: Eldmolla Sauna by NTNO. Refer to Appendix, p. 71.

Figure A16: Eldmolla Sauna by NTNO - Sauna Embedded in the rocky site. Refer to Appendix, p.72.

A main consideration when building a traditional sauna is to locate a suitable site for it. This step involved multiple considerations of site discovery—access to the water from land, a natural clearing to impact the site minimally and not disturb the tree line, and a spot deep enough for the plunge. Since there were very few areas along the shoreline naturally flat enough for typical log footing details, negotiating the slope of the granite became a site-specific, design driving factor. Incorporating the rigid features and contours of the rock into the design not only benefits the structural integrity of the sauna but allows the site to bleed into the experience of the rituals.

1. Simon Schama, *Landscape and Memory* (Canada: Vintage Canada, 1996).
2. Yvonne R. Lockwood, "The Sauna: An Expression of Finnish-American Identity," *Western Folklor* 36, no. 1 (1977): 71-84.
3. Michael Nordskog, *Opposite of Cold : The Northwoods Finnish Sauna Tradition*. Minneapolis: University of Minnesota Press, 2010. ProQuest Ebook Central.
4. Nordskog, "The North American Lakeside Tradition," 113.
5. Nordskog, "The Value of Heat," 121.

Figure 42: Section Through Sauna

Graphite on Watercolor Paper 12x12 inches - The design of the Sauna building was experimental and based on a fusion of an understanding of the cultural ecology of the site and traditional Finnish/North American sauna practice. The design negotiates the sloping granite terrain with the wooden sauna bench levels. Playing with the concept of the one room sauna vs the two room sauna—the design proposes the covered area between the structure and the rock as a place to enter and exit the heated room of the sauna as well as get undressed.

Figure 43 (Full Drawing): Various Site-Driven Sauna Details

Graphite on Watercolor Paper 12x12 inches - The sketches above explore the interplay between a proposed sauna construction, the rocky sloped topography and water. The structure is designed to collect rain water to use for making steam in the sauna ritual. A sacrificial wooden layer installed over the roof membrane is designed to attract moss and lichen that fall off the ascending cliff—collecting and rotting this layer of the roof structure over time. Anticipating and allowing for decay is a necessary part of camp structures—exposed to the elements of the natural site they are claimed back to nature much quicker than urban dwellings.

Figure 43a (Detail): Between Rock and Water (Sauna Plan)

Figure 43b (Detail): Sauna at Waters' Edge (Front Elevation)

Figure 43c (Detail): Capturing Rain Water (Roof Detail)

Post Script

I must reiterate that the concept of ‘making camp,’ detailed within this document, does not imply a singular construct or place but rather the act of being situated in the interface of a dichotomy between nature and culture. Engaging in this dialogue helps us to consider how far or close these extremities exist in our interactions with the physical world and the resulting connection we have, or do not have to it. The archetypal acts of arrival, clearing, foraging, dwelling and restoring have in this case been situated and illustrated to show the inherent connection that can exist between human and natural cycles—for it is these cycles that compel us to return.

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Appendix

PRECEDENT AND TYPOLOGIES

Figure A1: Herbert Enns - Experimental Buildings At Shoal Lake - Sleeping Building

Source: Enns, Herbert, and Kevin Alter. *Mining Location J.O. 180: Experimental Buildings at Shoal Lake*. Center for American Architecture & Design, 2014. p.80.

Figure A2: Herbert Enns - Experimental Buildings At Shoal Lake - Dining Building Exterior

Source: Enns, Herbert, and Kevin Alter. *Mining Location J.O. 180: Experimental Buildings at Shoal Lake*. Center for American Architecture & Design, 2014. p.40.

Figure A3: Herbert Enns - Experimental Buildings At Shoal Lake - Dining Building Interior
Source: Enns, Herbert, and Kevin Alter. *Mining Location J.O. 180: Experimental Buildings at Shoal Lake*. Center for American Architecture & Design, 2014. p.68.

Figure A4: ORMA Architettura - Corsican Deer Observatories

Source: Web Image, Arch Daily, <https://www.archdaily.com/917688/corsican-deer-observatories-orma-architettura>

Figure A5: ORMA Architettura - Corsican Deer Observatories

Source: Web Image, Arch Daily, <https://www.archdaily.com/917688/corsican-deer-observatories-orma-architettura>

Figure A6: ORMA Architettura - Corsican Deer Observatories

Source: Web Image, Arch Daily, <https://www.archdaily.com/917688/corsican-deer-observatories-orma-architettura>

Figure A7: Farmstead Building Converted into Sauna - Decay Precedent

Source: Nordskog, Michael. *Opposite of Cold : The Northwoods Finnish Sauna Tradition*.
Minneapolis: University of Minnesota Press, 2010. p.102.

Figure A8: Interior of Traditional Finnish Sauna

Source: Nordskog, Michael. *Opposite of Cold : The Northwoods Finnish Sauna Tradition*. Minneapolis: University of Minnesota Press, 2010. p.99.

Figure A9: North American Sauna Near Lake

Source: Nordskog, Michael. *Opposite of Cold : The Northwoods Finnish Sauna Tradition*. Minneapolis: University of Minnesota Press, 2010. p.89.

Figure A10: The Finnish Sauna - Precedent Material Study
 Source: Web Image, Webster Wilson Architect, Finnish Sauna. Washington, 1999. https://www.websterwilson.com/work_FinnishSauna.html

Figure A11: The Finnish Sauna - Precedent Material Study
 Source: Web Image, Webster Wilson Architect, Finnish Sauna. Washington, 1999. https://www.websterwilson.com/work_FinnishSauna.html

Figure A12: Alvar Aalto's Smoke Sauna

Source: Web Image, https://www.flickr.com/photos/h_ssan/4826321117/lightbox/

Figure A13: Alvar Aalto's Smoke Sauna - Section.

Source: Web Image, Alvar Aalto Museum. <http://navi.finnisharchitecture.fi/muuratsalo-experimental-house/>

Figure A14: Alvar Aalto's Smoke Sauna - Elevation from Lake

Source: Web Image, Alvar Aalto Museum. <http://navi.finnisharchitecture.fi/muuratsalo-experimental-house/>

Figure A15: Eldmolla Sauna by NTNU

Source: Web Image, NTNU, <https://www.designboom.com/architecture/eldmolla-sauna-norway-ntnu-students-august-schmidt-06-07-2017/>

Figure A16: Eldmolla Sauna by NTNU

Source: Web Image, NTNU, <https://www.designboom.com/architecture/eldmolla-sauna-norway-ntnu-students-august-schmidt-06-07-2017/>

Figure A17: Eldmolla Sauna by NTNU

Source: Web Image, NTNU, <https://www.designboom.com/architecture/eldmolla-sauna-norway-ntnu-students-august-schmidt-06-07-2017/>

Figure 37: Wood-Burning Stove

Graphite on Watercolor Paper 12x12 inches - Drawing of wood burning stove and jack pine cladding member detail. This drawing is part of a series of illustrations showing the process of engaging in the traditional sauna ritual. Enclosed by granite fragments collected on site, the stove is mounted within the exterior wall of the wooden structure. On the exterior side is the opening for stoking the fire throughout the sauna prepping process as well as a lower damper for ventilation. A member of the group is typically assigned to be in charge of this task which can take a few hours. On the interior side, the stove is topped with a pan to hold large stones as well as lake water—this is where the steam is created.

Figure 38: Window to Temperature Gauge

Graphite on Watercolor Paper 12x12 - Drawings of the sauna prepping process. It is suggested in many research texts that sauna windows should be small in order to not lose too much heat from the structure. The large sketch above shows the small window that would be used to monitor the rising temperature of the heated sauna room. With this detail, the door need not be opened each time the fire is checked. Interaction with water is vital to the sauna experience. It is advisable to avoid the use of metal objects within the heated room of the sauna as they become dangerously hot. Above is an image of a wooden spoon and pail typical of sauna tradition, used to pour water over the interior stones and the body.

Figure A10 & A11 (Top to Bottom): The Finnish Sauna. Refer to Appendix, p. 68.

Figure B5: Alvar Aalto's Smoke Sauna. Refer to Appendix, p. 69.

The healthful and remedial effects of the sauna practice are more apparent as we better understand the design, construction and maintenance of it. The one element that ties all these components together in the ritual of the sauna is heat. Everyone instinctually appreciates the heat of a burning fire, and the heat of stone is as familiar as bare feet on a bedrock. The heat involved in the sauna practice is distinct at every stage.⁵

Dormant and fire-less, the sauna structure is uninsulated and cold but when the fire is started the wooden structure begins to breathe. This is why rough wood is commonly used for sauna construction as it enables moisture of the steam to be absorbed and the necessary amount of air to pass through the walls. Stoking the fire to get the interior to the desired stable temperature (between 80 and 110 Celsius) is a ritualized part of the practice that takes many hours and is usually assigned to the most experienced person. Once inside, the interior is typically constructed in a series of wooden platform levels, allow the bathers to move higher as they desire—the bravest at the top platform. Water is poured with a wooden ladle over the fire, causing steam to rise into the room surging the temperature. And the final step—the plunge into the cold water, or lack of heat, is just as much a ritual as the direct interaction with the heated sauna itself. Even in the winter North American Sauna-goers' will carve a opening in the frozen lake to complete the ritual.

Figure 39: Overall Site Plan of Making Camp

Graphite on Watercolor Paper 12x12 inches - The drawing above shows the configuration and relationships of the separated camp structures in plan view; the single-room cabin, the outhouse and the sauna. The unique quality about 'making camp' is that often structures are built one by one over the span of years as the need for them arises. The relationship between these structures is less obvious from plan view than on foot. The structures of camp are often connected through site-lines and pathways rather than overall configuration concepts. This is due to the direct relationship with the experience of topography. It is difficult to imagine the intricacies of a topography from the abstracted plan view.

Figure 40: Sauna Site at Shoreline

Hockney Joiner Photo (60 images) - The location for building a sauna was discovered through considering many factors that were learned through years of sauna practice; proximity to the water; a mildly sloped and smooth, rocky surface to get in and out, a semi forested area to protect the structure from wind and to allow for some privacy for those who are shy and a connected view.

Figure 41: Natural Site Drainage - Precipitation drainage marks on the granite.

Figure A15: Eldmolla Sauna by NTNO. Refer to Appendix, p. 71.

Figure A16: Eldmolla Sauna by NTNO - Sauna Embedded in the rocky site. Refer to Appendix, p.72.

A main consideration when building a traditional sauna is to locate a suitable site for it. This step involved multiple considerations of site discovery—access to the water from land, a natural clearing to impact the site minimally and not disturb the tree line, and a spot deep enough for the plunge. Since there were very few areas along the shoreline naturally flat enough for typical log footing details, negotiating the slope of the granite became a site-specific, design driving factor. Incorporating the rigid features and contours of the rock into the design not only benefits the structural integrity of the sauna but allows the site to bleed into the experience of the rituals.

1. Simon Schama, *Landscape and Memory* (Canada: Vintage Canada, 1996).
2. Yvonne R. Lockwood, "The Sauna: An Expression of Finnish-American Identity," *Western Folklor* 36, no. 1 (1977): 71-84.
3. Michael Nordskog, *Opposite of Cold : The Northwoods Finnish Sauna Tradition*. Minneapolis: University of Minnesota Press, 2010. ProQuest Ebook Central.
4. Nordskog, "The North American Lakeside Tradition," 113.
5. Nordskog, "The Value of Heat," 121.

Figure 42: Section Through Sauna

Graphite on Watercolor Paper 12x12 inches - The design of the Sauna building was experimental and based on a fusion of an understanding of the cultural ecology of the site and traditional Finnish/North American sauna practice. The design negotiates the sloping granite terrain with the wooden sauna bench levels. Playing with the concept of the one room sauna vs the two room sauna—the design proposes the covered area between the structure and the rock as a place to enter and exit the heated room of the sauna as well as get undressed.

Figure 43 (Full Drawing): Various Site-Driven Sauna Details

Graphite on Watercolor Paper 12x12 inches - The sketches above explore the interplay between a proposed sauna construction, the rocky sloped topography and water. The structure is designed to collect rain water to use for making steam in the sauna ritual. A sacrificial wooden layer installed over the roof membrane is designed to attract moss and lichen that fall off the ascending cliff—collecting and rotting this layer of the roof structure over time. Anticipating and allowing for decay is a necessary part of camp structures—exposed to the elements of the natural site they are claimed back to nature much quicker than urban dwellings.

Figure 43a (Detail): Between Rock and Water (Sauna Plan)

Figure 43b (Detail): Sauna at Waters' Edge (Front Elevation)

Figure 43c (Detail): Capturing Rain Water (Roof Detail)

Post Script

I must reiterate that the concept of ‘making camp,’ detailed within this document, does not imply a singular construct or place but rather the act of being situated in the interface of a dichotomy between nature and culture. Engaging in this dialogue helps us to consider how far or close these extremities exist in our interactions with the physical world and the resulting connection we have, or do not have to it. The archetypal acts of arrival, clearing, foraging, dwelling and restoring have in this case been situated and illustrated to show the inherent connection that can exist between human and natural cycles—for it is these cycles that compel us to return.

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Appendix

PRECEDENT AND TYPOLOGIES

Figure A1: Herbert Enns - Experimental Buildings At Shoal Lake - Sleeping Building

Source: Enns, Herbert, and Kevin Alter. *Mining Location J.O. 180: Experimental Buildings at Shoal Lake*. Center for American Architecture & Design, 2014. p.80.

Figure A2: Herbert Enns - Experimental Buildings At Shoal Lake - Dining Building Exterior

Source: Enns, Herbert, and Kevin Alter. *Mining Location J.O. 180: Experimental Buildings at Shoal Lake*. Center for American Architecture & Design, 2014. p.40.

Figure A3: Herbert Enns - Experimental Buildings At Shoal Lake - Dining Building Interior
Source: Enns, Herbert, and Kevin Alter. *Mining Location J.O. 180: Experimental Buildings at Shoal Lake*. Center for American Architecture & Design, 2014. p.68.

Figure A4: ORMA Architettura - Corsican Deer Observatories

Source: Web Image, Arch Daily, <https://www.archdaily.com/917688/corsican-deer-observatories-orma-architettura>

Figure A5: ORMA Architettura - Corsican Deer Observatories

Source: Web Image, Arch Daily, <https://www.archdaily.com/917688/corsican-deer-observatories-orma-architettura>

Figure A6: ORMA Architettura - Corsican Deer Observatories

Source: Web Image, Arch Daily, <https://www.archdaily.com/917688/corsican-deer-observatories-orma-architettura>

Figure A7: Farmstead Building Converted into Sauna - Decay Precedent

Source: Nordskog, Michael. *Opposite of Cold : The Northwoods Finnish Sauna Tradition*.
Minneapolis: University of Minnesota Press, 2010. p.102.

Figure A8: Interior of Traditional Finnish Sauna

Source: Nordskog, Michael. *Opposite of Cold : The Northwoods Finnish Sauna Tradition*. Minneapolis: University of Minnesota Press, 2010. p.99.

Figure A9: North American Sauna Near Lake

Source: Nordskog, Michael. *Opposite of Cold : The Northwoods Finnish Sauna Tradition*. Minneapolis: University of Minnesota Press, 2010. p.89.

Figure A10: The Finnish Sauna - Precedent Material Study
 Source: Web Image, Webster Wilson Architect, Finnish Sauna. Washington, 1999. https://www.websterwilson.com/work_FinnishSauna.html

Figure A11: The Finnish Sauna - Precedent Material Study
 Source: Web Image, Webster Wilson Architect, Finnish Sauna. Washington, 1999. https://www.websterwilson.com/work_FinnishSauna.html

Figure A12: Alvar Aalto's Smoke Sauna

Source: Web Image, https://www.flickr.com/photos/h_ssan/4826321117/lightbox/

Figure A13: Alvar Aalto's Smoke Sauna - Section.

Source: Web Image, Alvar Aalto Museum. <http://navi.finnisharchitecture.fi/muuratsalo-experimental-house/>

Figure A14: Alvar Aalto's Smoke Sauna - Elevation from Lake

Source: Web Image, Alvar Aalto Museum. <http://navi.finnisharchitecture.fi/muuratsalo-experimental-house/>

Figure A15: Eldmolla Sauna by NTNU

Source: Web Image, NTNU, <https://www.designboom.com/architecture/eldmolla-sauna-norway-ntnu-students-august-schmidt-06-07-2017/>

Figure A16: Eldmolla Sauna by NTNU

Source: Web Image, NTNU, <https://www.designboom.com/architecture/eldmolla-sauna-norway-ntnu-students-august-schmidt-06-07-2017/>

Figure A17: Eldmolla Sauna by NTNU

Source: Web Image, NTNU, <https://www.designboom.com/architecture/eldmolla-sauna-norway-ntnu-students-august-schmidt-06-07-2017/>