Nostalgia and the Idea of an Urban Ruin

By Danny C. Chan

B.A.Sc. Civil Enginneering (1999)
M.A.Sc. Civil Engineering (2001)

University of British Columbia

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Signature of Author: _____
Department of Architecture
January 14, 2005

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Certified by: _____
Fernando Domeyko
Senior Lecturer of Architecture
Thesis Supervisor

Accepted by: _____
Bill Hubbard Jr.
Chairman
Department Committee on Graduate Students

Readers

Dr. David Friedman
Associate Professor. The History of Architecture
Department of Architecture, MIT

Martin Werminghausen
Architect

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Abstract

An archetype for nostalgia withholds moments, suspending time in a state between memory and anticipation. Gravity plays an essential role in creating time in architecture: it gives physicality to the transience, allows time to be experienced with one's senses and imagination. In that sense, time is neither metaphorical and prescriptive, but physical and personal. Using the physical context of Fort Point Channel as the stimulus for intellectual thinking, the thesis project strives to discover how the idea of an urban ruin can inspire new forms of spatial-temporal experience. The physical and spiritual qualities of the Greek temples, in particular the Doric Order, are analyzed in order to understand the fundamentals in architecture such as Absence, Gravity and the Order of space and matter. Through the resurrection of time and memory in architecture, the new archetype allows one to become closer in touch with his senses, thus finding purpose to his own existence.

Thesis Supervisor: Fernando Domeyko
Title: Senior Lecturer of Architecture

Once

The tides rise and fall,
Gravity floats.
Guarding the crumbled seawall,
The decaying piles.
Through the crevice,
Whispered a requiem.
In the darkness of the sea,
Mirrored a cemetery of a ruin.
A long shadow,
suspended,
drifted,
drown,
In the omnipresence of Time.

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Time and Place

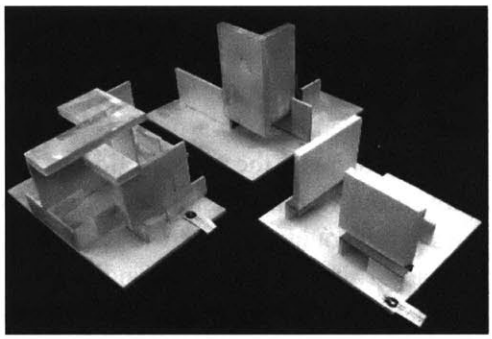
In Andrei Tarkovsky's *Solaris* (1972), cosmonaut and psychologist Kris Kelvin was sent to a remote space station to investigate the strange phenomenon experienced by the Solaris crews. Kris discovered that what seemed to be a widespread hallucination was generated by an extraterrestrial force field, which had the sentient power to materialize conception that lurked within the deepest recess of one's consciousness. For Kris, the torturing memory of his wife's suicide was reawakened, and materialized into a physical replication of her. However, besides the unconditional affection she could offer, the replacement possessed no memory of her own past. Longing for his wife's return, Kris was committed to hold on to the replacement even knowing that she was only a shell. On the other hand, as the replacement's emotional attachment to Kris grew, so was her desperation in reconciling between her existence and her inability to nostalgia – the fact that prevented her from being truly humane.

Nostalgia. Remembrance. Longing for the past. What is the "past", when memory is no more than residue of one's mental experience? What is the "present", when perception is no more than transient impressions that acquire material weight only in their recollection? The message of *Solaris* is clear: one does not truly exist at the present without the ability of nostalgia, because memory is part of one's consciousness that establishes a sense of "being". In the unfamiliar, deserted environment of the outer space, the lack of a sense of being was compensated by a heightened reliance of memory traced from a familiar time. Here, nostalgia connects one's psychiatric and sensory experience to everything within and beyond the perceptual sphere, operating through the infinite dimension of time.

Film is a medium in which time is sculpted. In architecture, space is created. But a space can never acquire a sense of being – in other word, a sense of "place" – unless it is also endorsed with a sense of time. Without a temporal dimension, a space is no more than an illusionary existence that never engages any tangible experience and feeling – like a film that is never watched.[1] A film relies on the composition of a rhythm to convey meanings in time within the constancy of the frame. Similarly, while the actual space is static, the experience of passage creates a composition of transient events, whose rhythm scripts a cinematic narrative connecting the past with the present, the imaginative with the tactile. The time of a place is thus a living experience full of memories and anticipations.

To explore the notion of nostalgia in architecture through space-time relationship – such aspiration forms the intellectual foundation of this thesis project. The site chosen is one of spatial-temporal disjuncture; its dreary existence had been the residue of the urban implosion for more than fifty years. Fort Point Channel runs a mile from the Boston Harbor towards the south, separating downtown Boston to the west and South Boston to the east. Originally an open bay, the Channel had its heyday as an industrial and commercial waterway at the turn of the 20th century, during when it gradually took shape through massive landfills on the surrounding tidal marshes. As the economy of Boston shifted during the Wars, The Channel had been neglected, and now served no more than an occasional refuge for delinquent seagulls. The artificial water edges, the run-down warehouses, the decommissioned steel bridge, together with the transportation infrastructure of the recent Central Artery/Tunnel Project – they are the artifacts further reinforce the feeling of ruination of the site, the presence of an absence time. Underneath the dark mass of the quiet water, part of the city's memory is drowned.

Using the physical context of Fort Point Channel as the stimulus for intellectual thinking, the thesis project attempts to create what it could be an archetype for nostalgia. By harnessing the unique spiritual authenticity – the quality of *Absence* – in the ruins of the Doric Temple through a critical observation of the physics of gravity and suspension, the project strives to discover how the idea of an urban ruin can inspire new forms of spatial-temporal experience. It is hoped that, through the resurrection of time and memory in architecture, the new archetype allows one to become closer in touch with his senses, thus finding purpose to his own existence.



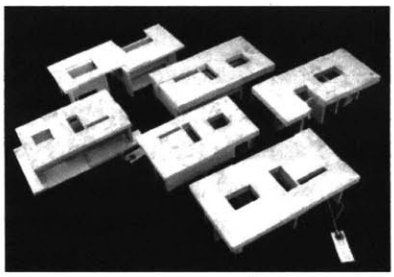
Study models

Footnotes

[1] The idea that "a film is never watched" comes from Wim Wenders' *Lisbon Story* (1994), a film about film director Friedrich Monroe who has lost his faith to the cinema, and became in favor of recording candid images behind his back so that "they will never be spoiled by the gaze of the human eye." His skepticism was refuted by his sound engineer Phillip Winter, who believes that the innocence of filmmaking still exists.

Nostalgia

If one were to visit Fort Point Channel at high tide, the section of east embankment stretching from the warehouses on Summer Street to the Gillette Building appears flat and banal – not dissimilar to any typical utilitarian waterfront. Indeed, when the area was being land-filled 150 years ago, the specification was simply to meet *grade sixteen*, or sixteen feet above mean low water.[1] Given the tidal difference of ten feet around Boston Inner Harbor, one can imagine sitting on the granite blocks of the seawall and hanging his legs, his feet being not too far from the water. A line of marine algae can be seen marking the high tide level on the granite, drifting along with the quiet ripples that are occasionally stirred by the high wind from the open sea.


Study models

As the tide drops, the peculiarity of the embankment becomes noticeable. About six feet away from the seawall, decayed wooden piles slowly emerges out of the descending water. First one, then a few more, and eventually an entire row is revealed. The scene at low tide is one in which these dark, broken, algae-infected piles stand conspiratorially against the wall, oddly resemble some anonymous performers frozen on stage. At different heights, these piles were meticulously shaped by years of erosion, and all together act as a geographic clock of the site. They measure the movement of tides with a precise choreography of appearance and disappearance, emergence and submergence.

In 1995, a box of black & white glass-plate negatives was discovered in the storage basement of one of Boston Wharf Company's warehouses. The negatives were subsequently donated to the Boston Public Library for archiving. No indication on the name of the photographer, the date and the nature of the assignment were found, although it was later determined that the subjects were the Company's building properties along Fort Point Channel dated back to around 1898. In some of these negatives, it clearly showed the construction of the marine infrastructure in front of the warehouses: a wooden platform supported on timber piles was mounted to, and leveled with, the top of the seawall. Instead of wharfing out perpendicular to and thus obstructing the channel, the platform extended only a short distance away from the shore and ran along the length of the embankment. The decayed piles standing today are apparently the remnants of those a century ago supporting the disappeared platform.

These irregularly weathered and randomly composed artifacts once served indispensable roles in defining the artificial

boundary between land and water. Despite what the infrastructures may appear today, their construction was meticulous; their purposes were direct:[2] Before land-filling, a free-standing perimeter wall was constructed enclosing which would then be filled above high tide level – a technique derived from wharf construction. The seawall was laid by first excavating a two-foot deep trench below mean low water. Timber piles, each two and a half feet apart from the others, were driven into the sea bed along the trench to form a foundation. After the tops of the piles were cut off below the low water mark to prevent decay, small stones were used to fill the gaps between the tops of the piles. Timber stringers were then attached to the tops to form a platform for the seawall. The seawall was a type of "gravity retaining wall". It was assembled with un-mortared granite blocks, eighteen feet in height, with a moderate batter on the outer face to increase stability. After the back of the seawall was ballasted with oyster shells (probably a dense but well-drained material in order to ensure equivalent hydraulic pressure on both sides of the wall), the filling material was ready to be dumped into the area behind the structure.

To take advantage of the deeper water in the middle of the Channel, a timber platform extending roughly fifteen feet from the shore was constructed. The inner end of the platform was supported on a notch on top of the seawall, beyond which deep piling was used throughout the width of the structure. Due to the thick layer of unstable glacial deposit typical in Boston's geological composition, the piles were driven at close spacing in order to generate high pressure within the compressed soil mass between the piles, thereby create foundation stability through frictional pressure. The same foundation is commonly used for other types of construction that are exposed to similar subterranean conditions.

For more than a century, the timber piles and the seawall have been the witness to the rise and fall of the unsettling tides. Today, they are no more than part of the ubiquitous landscape that populates the North American post-industrial waterfront. One may occasionally wonder what these trivial remnants of the past once supported, or why they are there in the first place. Whatever historical underpinnings the post-industrial waterfront may entail, it is always through the forces of nature acting on physical materials that the time of a place is unfolded. Against each advancing and receding wave, the raw exposure of materials manifests varying temporal scales that even a casual passerby may subconsciously response to – if not consciously recognize – with such mental reflection as to the miniature scale of his temporal

existence. The stark contrast between the permanence of the granite block seawall and the transience of the timber piles allows one to position himself in, and form a direct physical association with, the memory of the site. If one were to argue that there are certain temporal dimensions which human's immediate perception is sensitive to or feel nostalgic for, then by all means the material time within and in-between the piles and the seawall holds certain memories that are neither contextual nor historical, but physical and personal.

Footnotes

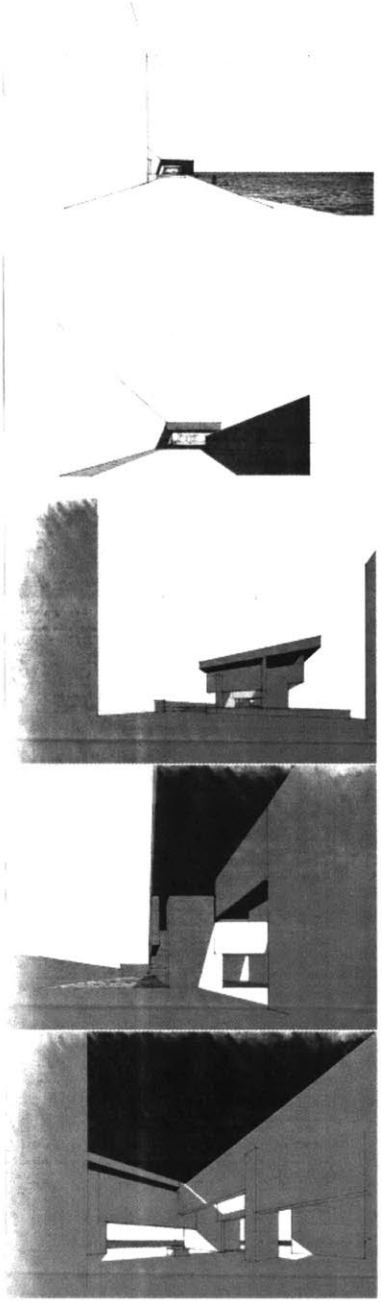
[1] Seasholes, Nancy S. *Gaining Ground: A History of Landmaking in Boston.* (Cambridge, MA: MIT Press. 2003) p.304

The Presence of Absence: In Memory of Fort Point Channel
B&W Film, 12 minutes. 2004. Film stills

Ruination

The physical context of Fort Point Channel today offers little visual clue to its historical background. The site is, in many ways, devoid of any physical specificity of being a place of nostalgia. Indeed, the section extending from Summer Street Bridge and the new Dorchester Avenue Bridge (the so-called Fort Point Channel Basin) is banked by an incongruous mix of unrelated constructions, each of which speaks its own past. To the west of the site, the U.S. Postal Services Building and the Federal Reserve Bank Tower define the edge of the Financial District. To the east are mostly parking lots, with a handful of turn-or-the-century red brick warehouses of the Boston Wharf Company property next to Summer Street Bridge. To the north, the ghostly steel skeleton of Northern Avenue Bridge – a rim-bearing swing bridge built in 1908[1] – can still be seen. The south end is terminated by the jag-edged Gillette Factory/Research Laboratory and other industrial plants. Further beyond, the transportation infrastructures of the recent Central Artery/Tunnel Project – most noticeably the machine-like, concrete ventilation towers (CA/T Vent Building No.1) – stand conspiratorially in the open skyline. Against the setting sun, the artificial landscape of Fort Point Channel appears surreal.

For those who have witnessed the transformation of Boston, or for those who may have read about it, these fragments of memory may materialize into a vague image of what once defined the pride of American industrialism. One may even remembered that, long before any sign of human inhabitation, the entire South Boston was a long stretch of tidal marshes that only made its brief appearance two times a day. Due to the prevailing problems of urban implosion and coastal management around the mid 19th century, South Boston was proposed to be land-filled like many other tidelands throughout Boston. At that time, investigations from the U.S. Commissioners pertaining to the navigation quality of Boston Harbor recommended that in order to improve the scour in both the Fort Point and other shipping channels, the mudflats should be enclosed by a seawall. Together with the persuasion by business interests, the commissioners later concluded that the mudflats should be filled entirely.[2] As one of the largest land-making projects ever conducted in the city, the South Boston Flats Project not only doubled the size of the South Boston district, but also, by the year of 1880, created the boundary of Fort Point Channel today.



Archetype for nostalgia
Spatial sequence

Overwhelmed by the tremendous effort in massive

topographic operation, few were able to foresee at the time what was lying ahead for the 20th century Boston. The prosperity of Fort Point Channel was short-lived, aided by the technological advance of railroads and motorways on one hand, and the flaw in the conception of the Channel on the other. When the size of South Boston grew, so was its proximity to downtown Boston, and the water distance for the storm overflows from nearby sewers in South Bay to drain to the open sea. The narrowing gap between Boston and South Boston allured the government to construct bridges across the Channel via Summer Street Bridge (1899), Northern Avenue Bridge (1908), and Congress Street Bridge (1930). Although all three spans were originally operable, the encroachment of piers into the Channel discouraged water traffic. More importantly, by 1920, the water quality in South Bay had reached an unbearable level. When a request was submitted by New York, New Haven & Hartford Railroad to construct railroad depots in the area, the state commissioners readily agreed to fill the bay.[3] By 1934, "most of South Bay had been filled except for a channel on the west side behind Albany Street and a turning basin at the south end serving the one remaining wharf."[4] The construction of South Station a decade later also eliminated most of the wharves on the west bank, leaving Fort Point Channel obsolete. Since a few years ago, the last remaining water basin in South Bay is completely buried under the new lands made for the Central Artery infrastructures and the MBTA rail yards.

Today, little reminiscence of what once defined the frontier of Boston's industrialism can be found on the site. The optimism that endorsed by acres of these then-newly-paved open fields were too vast to be absorbed, leaving most of the land along the east embankment scarcely occupied ever since its formation. Most of the embankment has never been built on, and is now used casually as a parking lot. The unadorned warehouses, the partly crumbled seawall and the decayed timber piles are part of the ubiquitous landscape of any post-industrial waterfront that hardly catch the glimpse of a passerby. For more than fifty years, the decommissioned waterway serves faithfully as a topographical dividing line between two districts, and itself devoid of any physical specificity to its own history. The dark mass of water – dormant, empty and unresolved – appear as if it is waiting for something that had already been forgotten, perhaps a dream that has never been dreamed. With a history too trivial to be mentioned, today's Fort Point Channel is the backyard of a vacant past, a fragment in time suspended in the state between uncertainty and anticipation.

The fact that the site is abandoned from the memory of

the surrounding city has given it a spiritual authenticity that is ironically preserved through the act of desertion. Through the years, the laws of nature have reduced the elements of the site down to their minimal presence, to the point where the non-existence of materials has become as visible as their existence. The industrial buildings that once populated the made-land, the missing granite blocks of the partly-crumbled seawall, the disappeared timber platform that was once supported by the piles – they are as tangible as the remaining warehouses, seawall and piles. All together they describe a set of fundamental relationship that is as ordinary and profound as the rise and fall of the tides. In the presence of *Absence*, nostalgia is elevated from a sentimental feeling to the past to a heightened sensibility to the present. In that sense, the site is both an anti-museum and anti-memorial; it is a place possessing its own destiny in time and space. An urban ruin like today's Fort Point Channel reflects fundamentally who we are and have always been, and for a moment, relieve us from the dazzling world of city claustrophobia that has entrapped our ability to nostalgia.

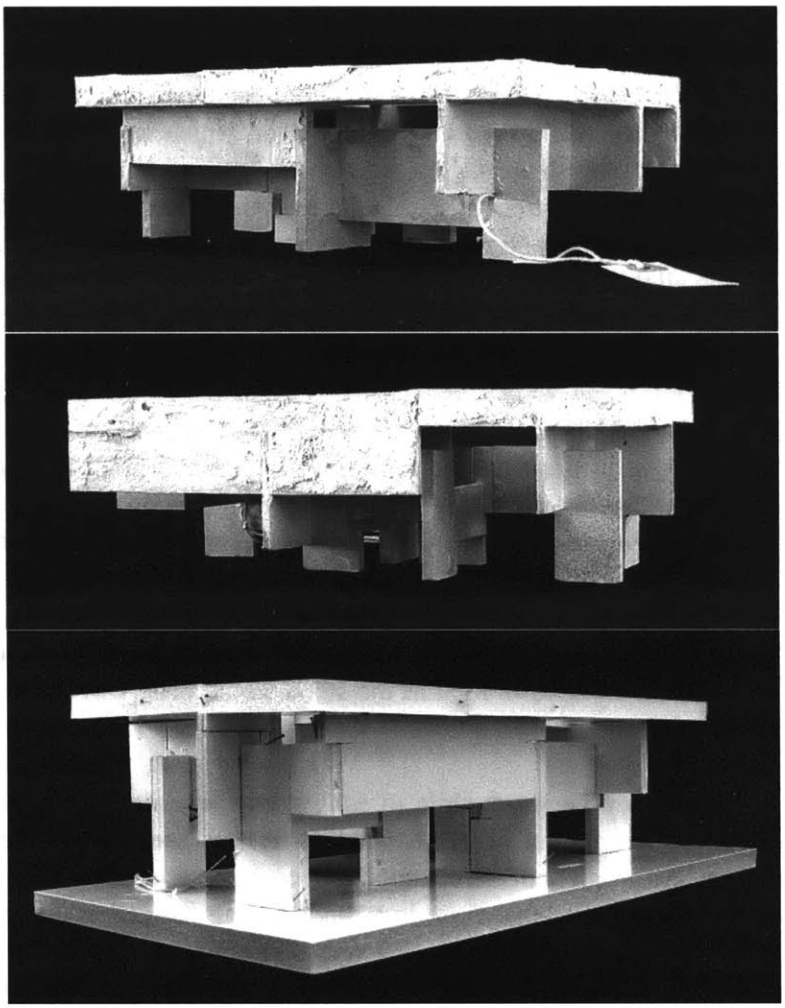
Footnotes

[1] Unknown author. "Bridge Row: The Drawbridges of Fort Point Channel." Draft 6/4/87.

[2] Krieger, Alex. Cobb, David and Turner, Amy. ed. *Mapping Boston.* (Boston: MIT Press. 1999.) p.131

[3] abid. p.140

[4] abid. p.221



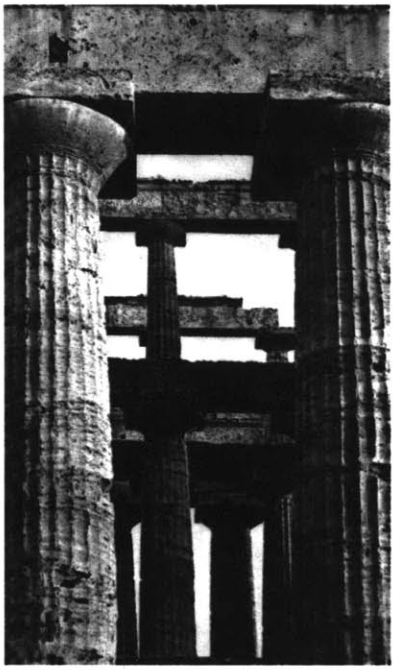
Archetype for nostalgia
Study model

Gravity

"The architects of the Doric Order came newly to the use of stone: they had no mason's tradition on which to base their designs and calculations. As a result, for three centuries they underestimated its strength so that the cost of the great temples of the sixth and fifth centuries was enormous in materials and labor. During all this time proportions were changing, perspectives being corrected by the use of a new knowledge of optics, problems were being solved, but always the same features which make up the Doric Order, and which derive directly from the earlier temples of wood and mud-brick, remained: and all this time the Order was flowering, each great temple receiving its god and holding him trapped within its cella so that the purely architectural majesty of the building was increased by the accepted presence of a great unknown.

Only when the economic proposition was resolved, when the structure became as light as the stone would bear, was all the majesty lost, the flowering over."[1]

It may be worthwhile to ask, when the early man built his Doric temple out of stone, whether he was seeing space or *matter*. Although both are bounded by a co-existence relationship, the author believes that there is a fundamental distinction in the making of architecture following one discipline over the other. This is particularly so when the building material is a pure matter – its volume is a direct physical manifestation of the mass, and as a consequence it reacts explicitly in the presence of gravity. One may regard the development of modern architecture was a challenge to this physical phenomenon, considering the Modernist Movement had, for the last century, privileged space over other aspects of architecture. "De-materialization" is a fact made possible by the optimization of building materials and construction methods as a response to the increasingly complex socio-economic requirements of the modern society. In that sense, one may argue the expression of space in pre-modernist architecture was suppressed by the overwhelming quantity of material used. Beyond the dichotomy of material and space, matter is something else. It is a holistic idea of *substance* that encompasses the qualities of material, form, proportion, scale, density and weight, both in actuality and conception, in presence and absence.



from Ayrton, lisabeth. *The Doric Temple.* 1961.

When the early man conceived a temple to house his god, he translated the building typology of a wooden shelter in scale and material. In either case, the fundamental question remained

as to how he had to overcome gravity as the first prerequisite for the erection of a room, and intuitively relied on the laws of nature and physics of materials as an inspiration to expression. Stone was the material of choice due to its availability and its compatibility with the problem at hand. However, it was the fact that stone being more than just a material of availability and strength, but also a pure matter, that suggested its own expression. The formal treatments of the entasis (the slight swelling in the middle of the column), the tapering and the echinus all came from the language– geometrical and optical – of gravity inherent in the material. The stacking of the column drums, the abacus and various elements in the entablature talked about the one-to-one relationship between volume and weight. Even the 6:1 proportion of a Doric column was inspired by the strength and beauty of a man standing upright, a body position that distinguished him as a superior being to other animals, the weight of his body bearing on the soles of his feet.

from Ayrton, lisabeth. *The Doric Temple.* 1961.

The grandeur of the Doric temple does not lie in the perfection of one column, but rather a row of them in close spacing, so close that the peristyle is read as a wall of alternating matter and space. Take the Parthenon as a case study. The inter-column spacing is on average 9 feet clearance, with the columns 6.25 feet in diameter. Shortage on written records makes it difficult to determine the reasons behind such dimensions, although judging from the way an architrave block cantilevered across two abacuses, it may be reasonable to say that the limit in the spanning capacity of stone was an governing factor. Whatever the truth is, a simple observation can point straight to the fact that is made apparent to our senses: under the movement of the sun, the appearance of the columns is transformed in time from monochrome white to dark silhouettes, and in reverse for the gaps in-between. This is particularly so in the Mediterranean landscape where the changing intensity of sunlight makes such undeniable statement to the quality of the stone. In the passage of time, the peculiar arrangement between the columns and their spacing reveals the contrapuntal relationship of space and matter in the reciprocity of light and shadow. Indeed, looking at the Parthenon in elevation it is sometimes difficult to distinguish what is space and what is matter.

In fact, the relationship between space and matter in the Doric temple is not about counterpoints but a kind of "oneness", a certain Order made possible by the precise treatment of material as a holistic substance that manifests the gravity within. Paradoxically, this fact holds true even today after the roof and ceiling of the temple disappeared, when the columns are no longer

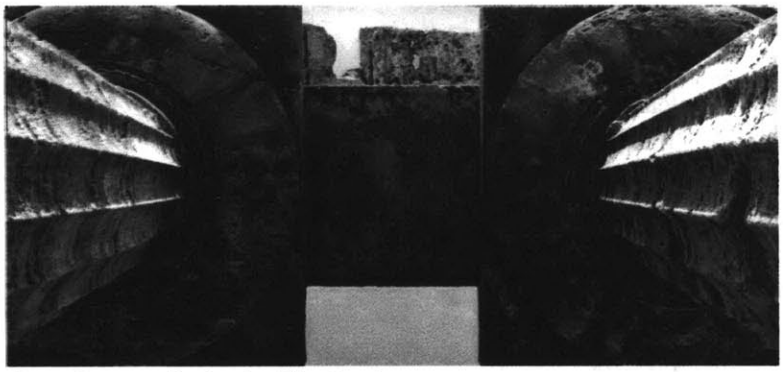
supporting anything but the absence of gravity. Under ruination, the roof has become a suspended void. The already-excessive mass of the columns appears exuberant under the liberation of load. The swelling of the columns, their dimensions and arrangement, the shape of the echinus, the abacus slab and the various stone blocks resting above are all attesting – in totality and in parts – towards the absoluteness of a missing mass, the gravity of an unoccupiable space. The suspended void on top of the columns is neither space nor matter, but both in one. Likewise, gravity is neither present nor absence, but exists simultaneously in one's senses and imagination, traveling in time.

There is a difference between experiencing a ruin as a remnant of the past and experiencing it in its presence. Likewise, gravity is neither present nor absence, but exists simultaneously in one's senses and imagination, traveling in time. They draw attention to our own existence amidst the omnipresence of Time and Gravity, the undeniable forces of Nature that shape us who we are and have always been. Only at such fundamental moment are we able to physically and mentally embark on our own journey to remember, to imagine, to see and to discover.

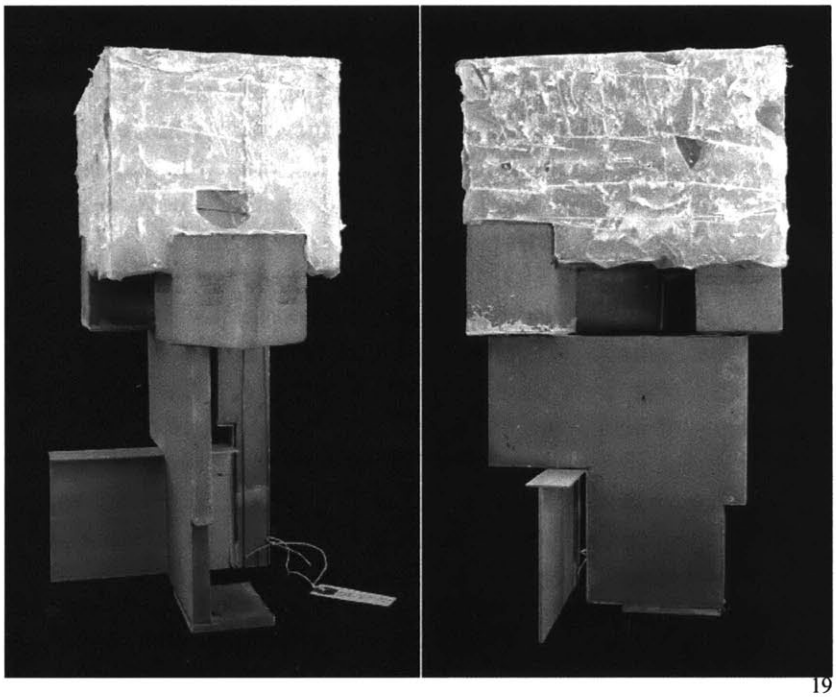
Today, sixty free-standing colossal shafts of stone march along the stylobate of the Parthenon as a ruthless demonstration of pure matter. Each column is defined in its assigned position by the length of the architrave blocks that span the space between pairs of columns. Free from the clustering of other elements of the disappeared roof and ceiling, the surviving architrave blocks – suspended, cantilevered or at awkward equilibrium – seem to hold a finite moment in time. What would the feeling be, when one passes underneath the architrave with his hand touching the rough texture of the column, each grain of the limestone bearing the weight of the unreachable mass, in the past and at present? Closer to home, today's Fort Point Channel is calling to our senses with such ordinary yet remarkable artifacts of its past, holding onto a moment in time where we can all pause and see ourselves in. In the emptiness of the water there seems to be an indescribable heaviness suspended below our feet, reminding us how we are not so different from those abandoned piles, that before we realize, we are already forgotten by our memories.

Footnotes

[1] Ayrton, Elisabeth. *The Doric Temple.* (the Hague: Thames and Hudson. 1961.) pp.145, 150.



from Ayrton, lisabeth. *The Doric Temple.* 1961.



Concept model: investigation on the Order of gravity

Archetype

"The Greek temple stands up as a clearly manmade form, shaped to confront the sacred landscape. Inside, it houses the image of its divinity. Outside, it makes the character of that being physically manifest in empathetically human terms. In this case it is Hera at Paestum, goddess who holds the land for men as their fair share, hence heavy and massive, weighing solidly on the ground, balancing the hill beyond as a man-conceived, manmade being. All previous sacred architecture, like that of Egypt, had fundamentally imitated natural forms, so calling the power of nature to themselves. Not the Greek temple. Its forms are all abstract, obviously man-imagined, but at the same time its peripheral colonnade suggests the bodies of standing human beings. It thus introduces a new element into nature: isolated man, who challenges the natural order with his own embodiments of heroic action and unquenchable desire."[1]

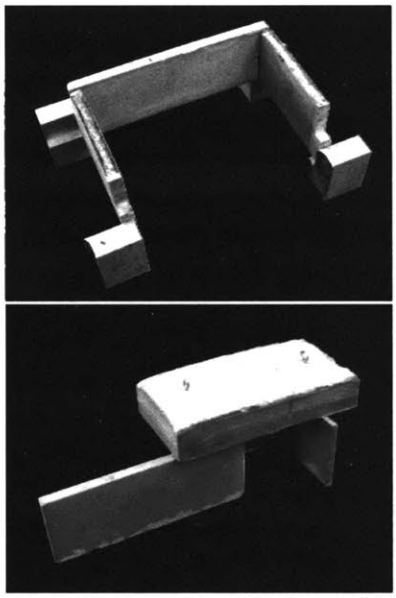
An archetype is an original model from which others are constructed. In Jungian psychology, archetype is defined as "an inherited pattern of thought or symbolic imagery derived from the past collective experience and present in the individual unconscious."[2] In architecture, an archetype may recall experiences that trespass political, social and cultural boundaries, evoking fundamental values of human existence. It resides within the unconsciousness and becomes part of the collective memory of mankind. The Greek temple is an archetype. Its arrangement of matter creates a direct experience in space that reminds how we as human beings stand firmly on the solid ground. It is an archetype for the Beginning, for the early man who put gravity in Order. The ruin of a Greek temple is also an archetype, one withholds the quality of Absence, the missing gravity suggested by what remain. It is an archetype for the Ending, for the last man who stands in solitude, alone confronting the power of what lies beyond the timidity of mankind, the fragility of one's existence.

An archetype for nostalgia is neither for the Beginning nor for the Ending. It is an archetype that withholds moments, suspending time in a state between memory and anticipation. The feeling of occupying the space is like momentously passing underneath the architrave on top of two columns, the hand rubbing the roughness of the weathered limestone. Gravity is suspended, its destiny uncertain. The spatial experience entails a ritual of movement crossing vertical and horizontal elements which, in the new archetype, are dispatched in three-dimensional space rather than as a linear threshold of the peristyle. In fact, the space

is a dynamic composition of thresholds, each of which marks a specific moment in time, and all together provoke the recollection of personal memories, the choreography of remembrance. In that sense, the architecture as a whole creates time within the space that is experienced as a personal journey, and one that is inspired rather than prescribed.

The unique physical and spiritual qualities of Fort Point Channel suggest the architectural strategies for materializing such space. The moving tides, the weathered artifacts, and the fact that the shore is an 150-year-old made land "floating" on a centuries-old glacial deposit suggest multiple datum lines, both spatial and temporal, visible and hidden. In contrast with the absoluteness of the Mediterranean rocky landscape and intense sunlight in which the Greek temple resides, the transience of Fort Point Channel requires the artificial creation of a constant datum underneath which every element is in a state of uncertainty. With that consideration, the space of the new archetype is defined under a flat, overhanging roof, 75' wide by 142'-6" long. Hovering 35 feet above the ground, the roof defines inhabitation and reassures one's existence amidst the barren landscape. Three confined openings on the roof emphasize the transience of the sky, rendering light as a changing element, an unbiased indicator to the passage of time.

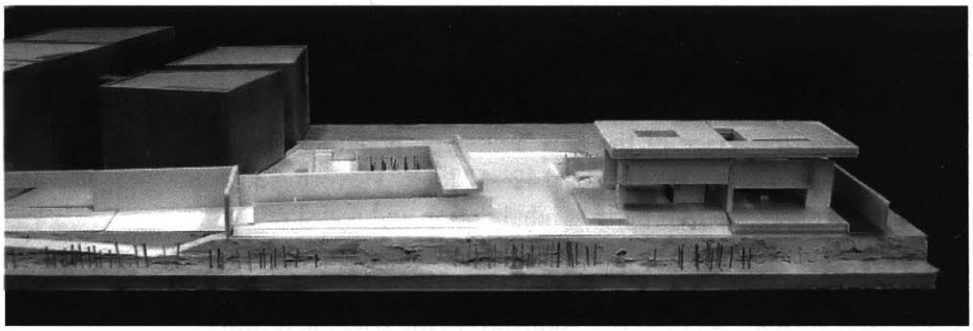
Unlike the Greek temple, the Order of space and matter under the roof is created by a system of perpendicular walls acting tectonically as beams or columns. These walls are made of reinforced concrete, 24 to 30 inches in thickness and at varying lengths and depths. For those that act as beams, these massive planar elements are suspended at varying heights overhead, creating a series of changing thresholds, each of which defines its own datum, possesses its own gravity and bears its own memory. The idea of the suspended walls as a primitive version of the new typology was first created in a primary and secondary school project the author completed a year ago, with the intention of creating a space that cannot be occupied physically but only by the children's imagination. In this project, the idea is further developed as the Order of the new archetype where Absence and Time are the foci of the research. The choice of planes rather than columns or beams is also due to the fact that they are more sensitive to the change of light and movement of the body, both are indicators of time at different scales.



Study models

With much effort devoted to the thesis project, there are still many questions remain unanswered, including how the new archetype finds its position within the social, cultural and

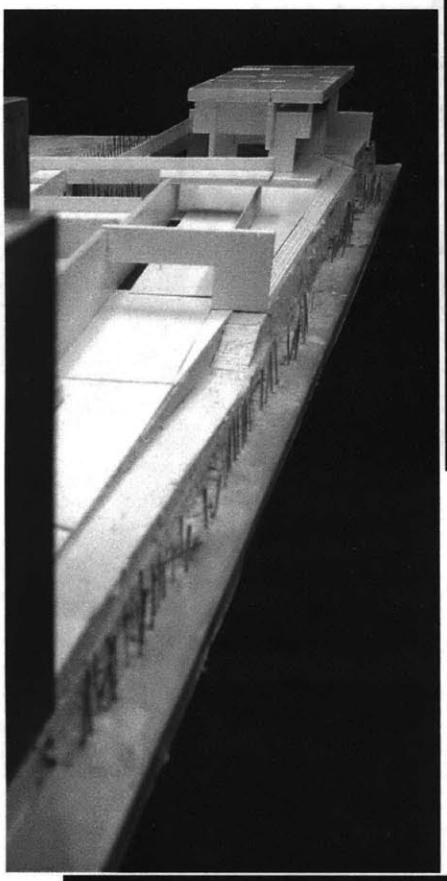
economic agendas of the modern world. The project to-date has created a building that resembles an open-air pavilion, and itself suggests no specific function. Despite these uncertainties, the author believes that an archetype is created through time: its value is accumulated from gradual recognition by others, who may start to borrow elements from the original model in order to establish symbolic connections. In the beginning of this paper it is stated that this thesis attempts to create what "could be" an archetype, with the intention that such attempt, however outrageous or absurd it may seem at this moment, will be judged through the years to come.

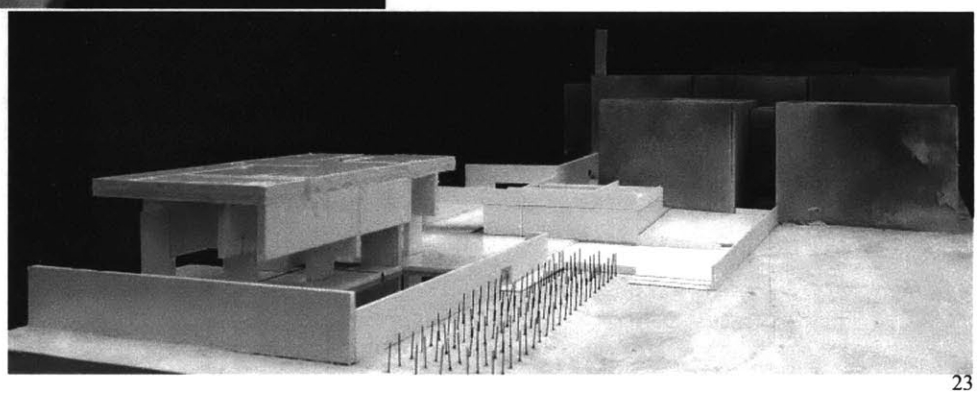


Footnotes

[1] Scully, Vincent. "Architecture, Sculpture, and Painting: Environment, Act, and Illusion." In *Modern Architecture and Other Essays*. (Princeton: Princeton University Press. 2003.) p.206.

[2] *The American Heritage Dictionary of the English Language*, 4th ed.





Final model

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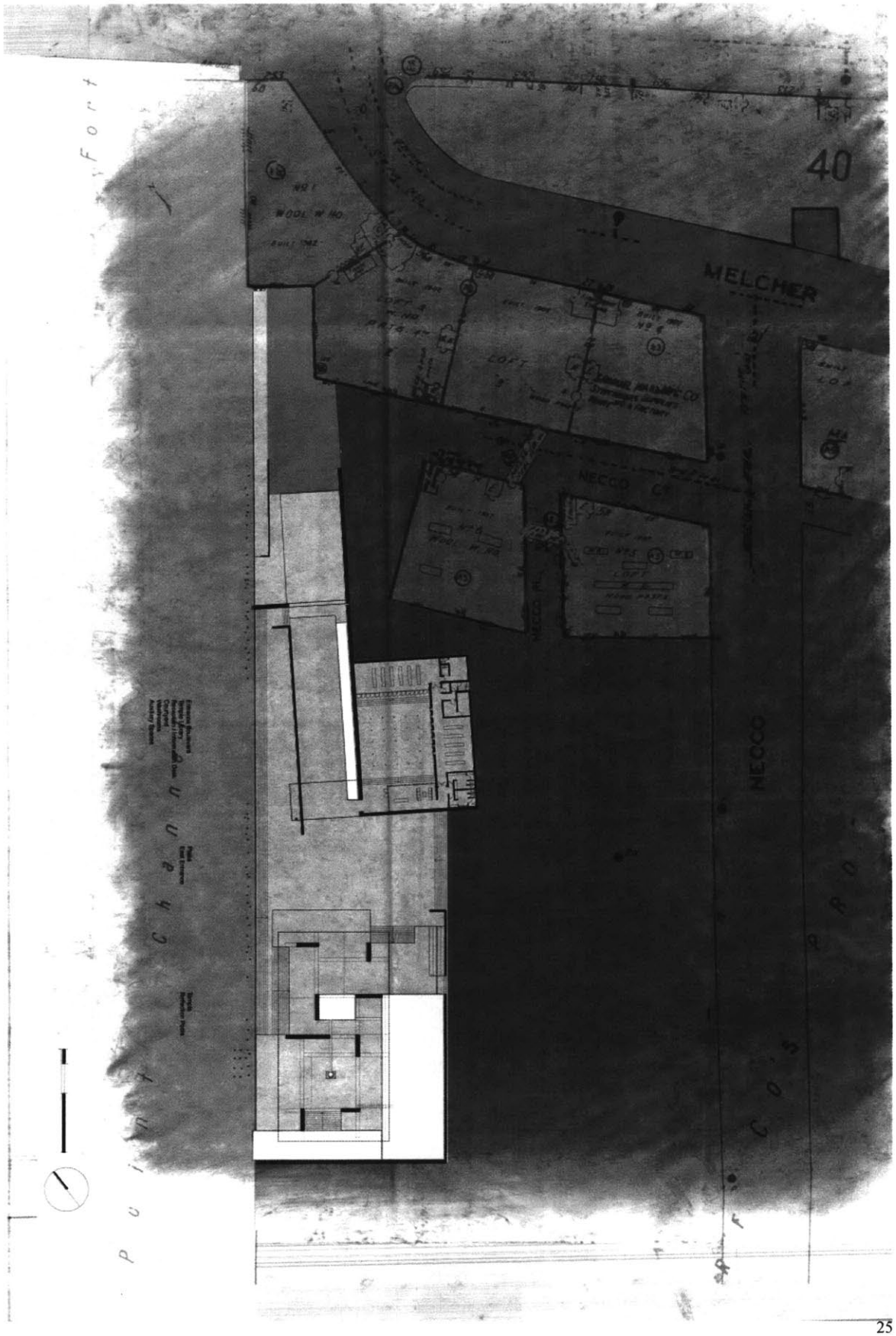
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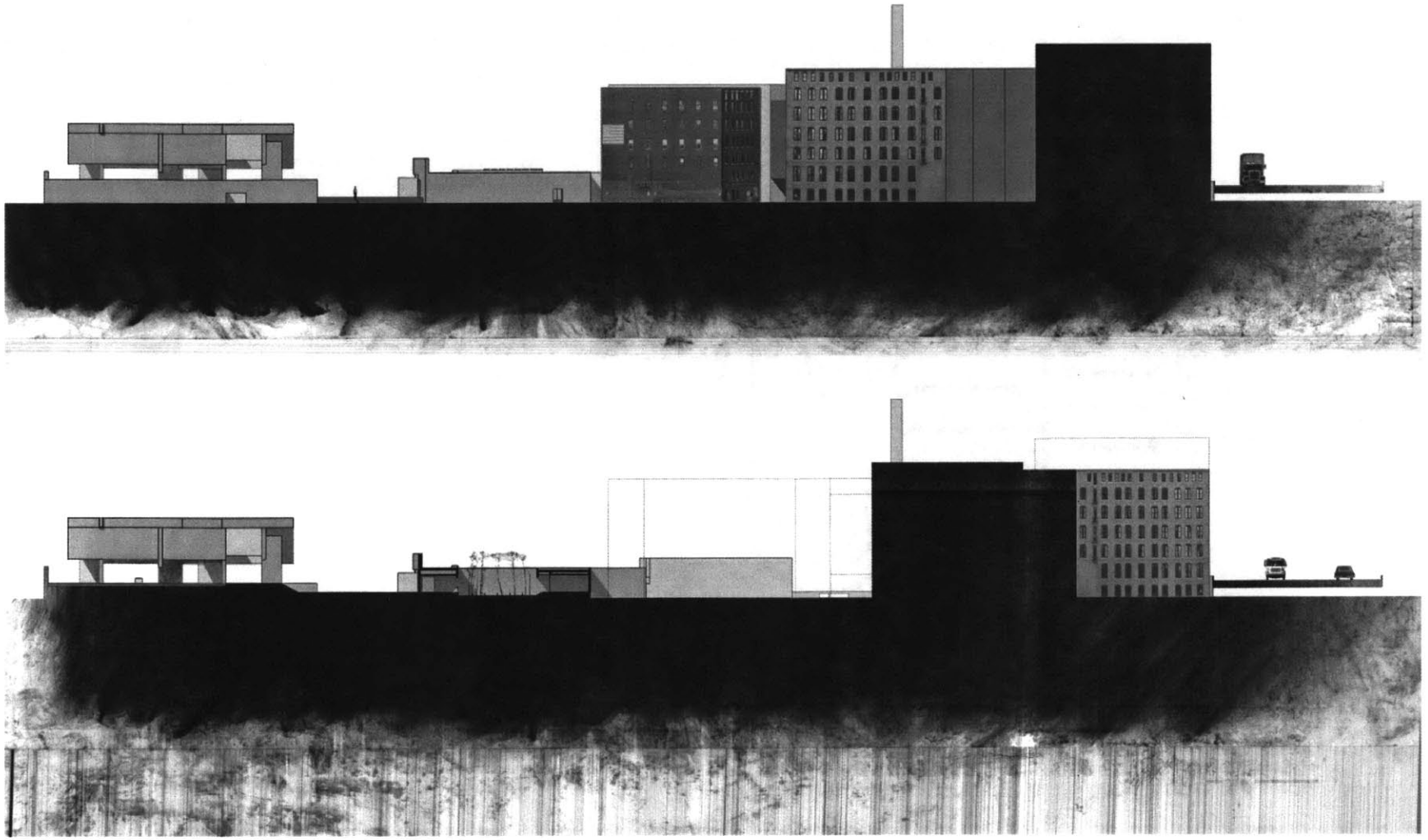

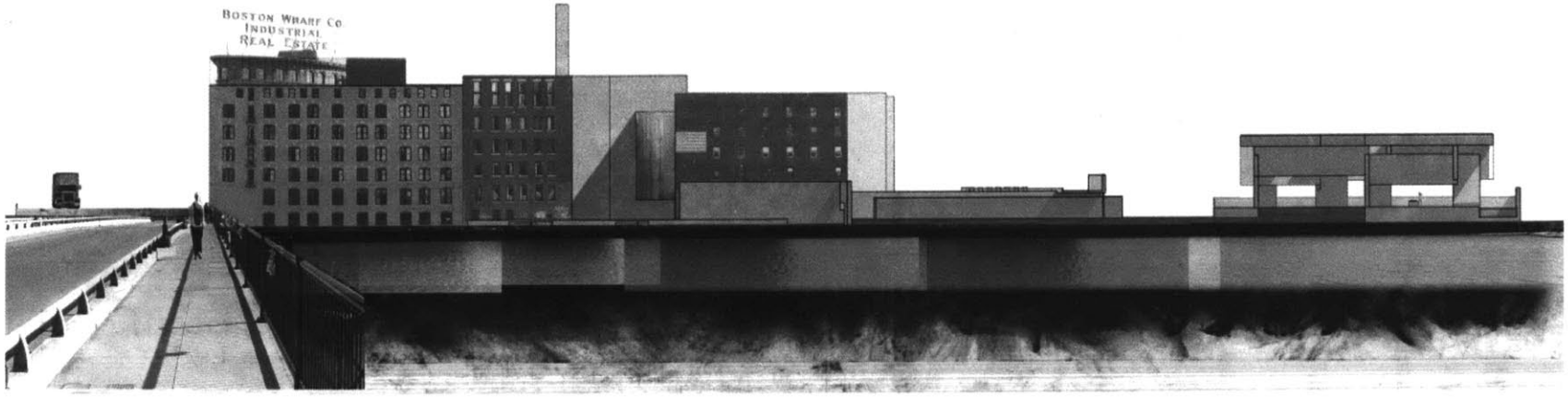
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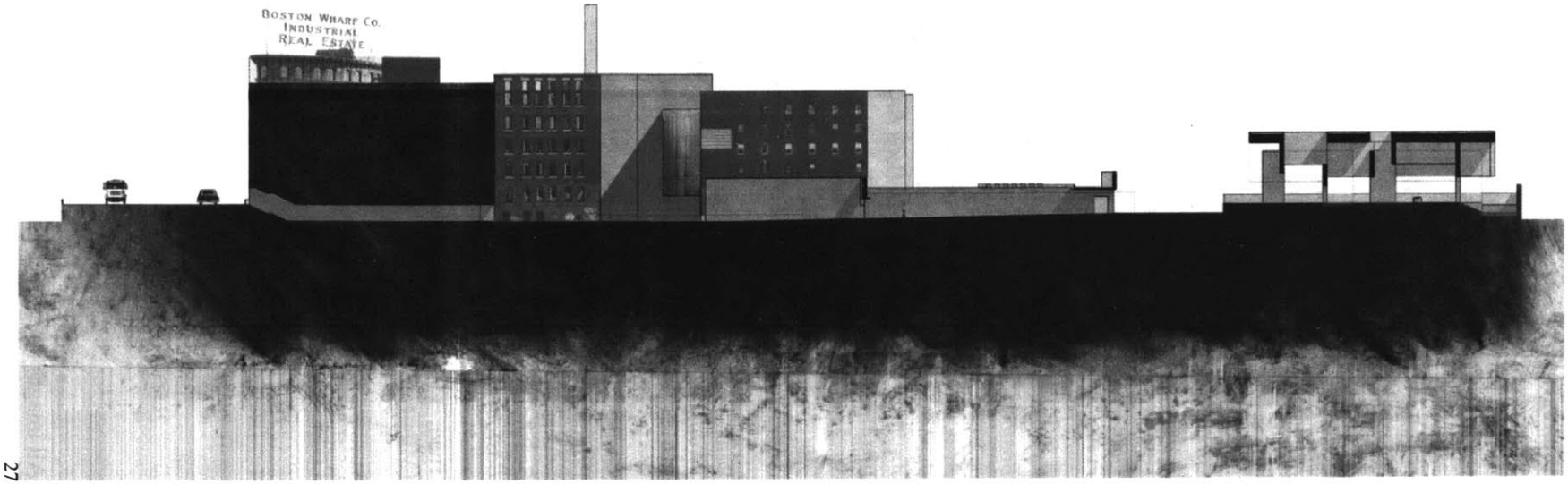
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