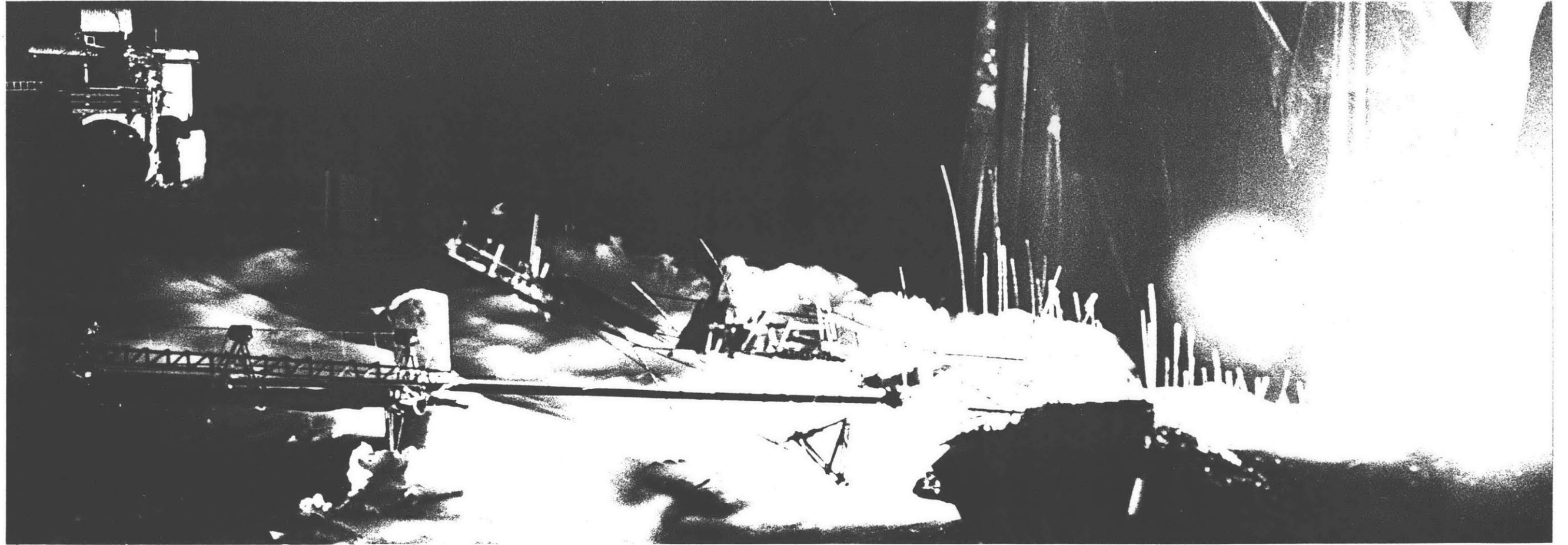


# Building on the Edge of Reason: The Institute for Speculative Science: M.I.T.

Lauren Ariel Weingarten Bachelor of Arts Princeton University, 1984



Submitted to the department of Architecture in partial fulfillment of the requirements for the Degree of Masters of Architecture at the Massachusetts Institute of Technology.  
February, 1989

Signature of the Author

*Lauren Ariel Weingarten*

Lauren Ariel Weingarten  
January 20, 1989

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*Fernando Domeyko*

Fernando Domeyko  
Lecturer, Department of Architecture  
Thesis Supervisor

Accepted by

*Imre Halasz*

Imre Halasz  
Professor of Architecture  
Chairman, Department Committee for Graduate Students

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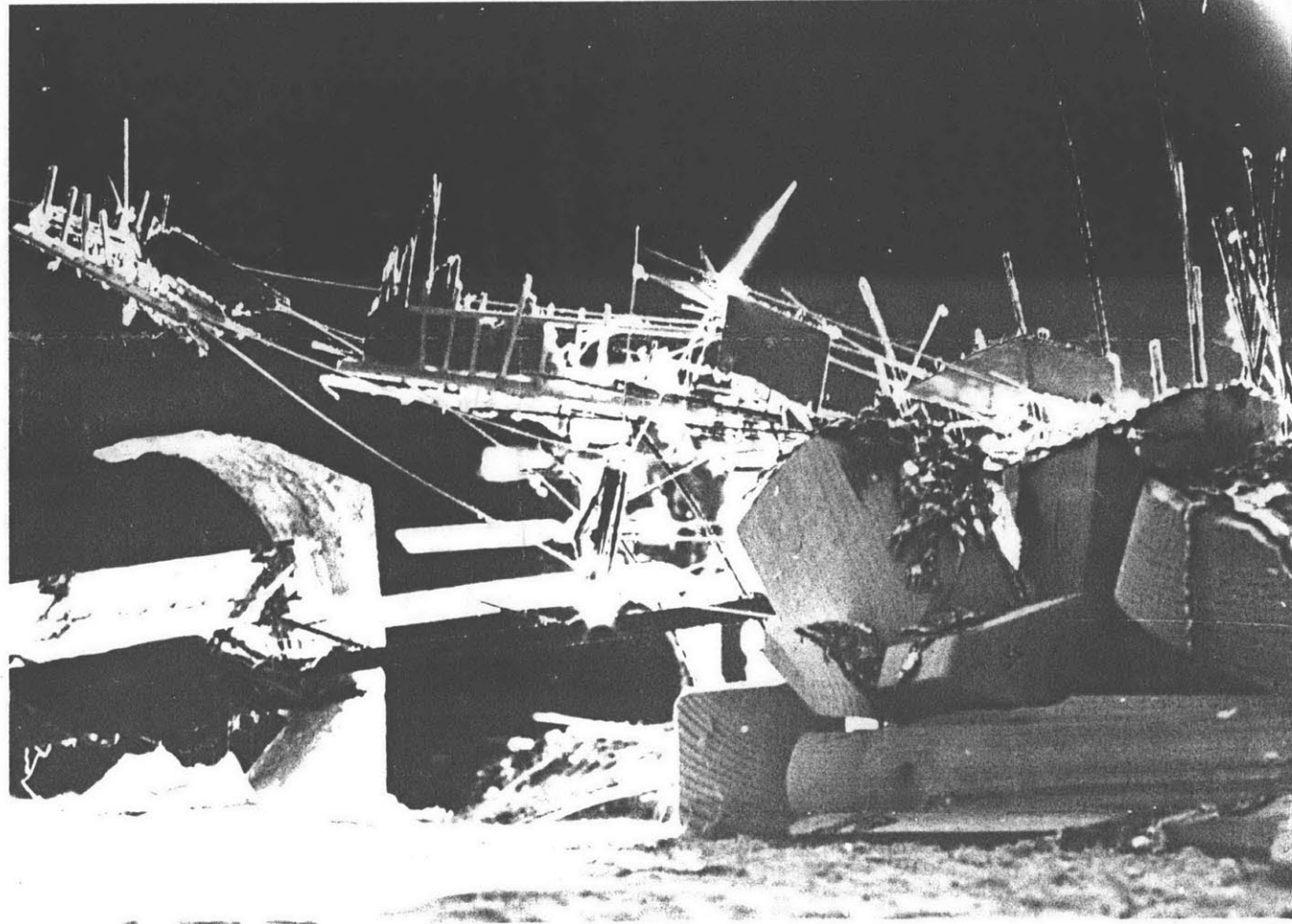
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## Building on the Edge of Reason: The Institute for Speculative Science: M.I.T.

by Lauren Ariel Weingarten

Submitted to the Department of Architecture on Jan. 20, 1989 in partial fulfillment of the requirements for the degree Master of Architecture at the Massachusetts Institute of Technology

### Abstract

This thesis sprang from a fascination with and respect for speculative thought in science. One need walk no further than down the "infinite corridor" to feel the pulse of experimentation that has earned M.I.T. the reputation of being one of the principal research institutes of the world. But, even with the commitment to research found at M.I.T. market demands point toward specialization. This creates an environment where speculative science in its classic sense cannot occur.

It is the aim of this project to reconnect contemporary higher science with ancient ideas of a unified world view. To do this, the scientists at M.I.T. will be provided with a physically different environment from the everyday scientific workplace, with its gadgetry and budgetary constraints, if even for a short time. The site I propose to locate the Institute for Speculative Science is removed from Boston but is close enough to remain in the scientists' frame of reference.

Located between Quincy and Thompson Island in the Boston Harbor, the Institute for Speculative Science builds on the tension between built and natural states: urban to ex-urban; mainland to island; rock to water. This project will occupy the space between the mainland (Quincy) and surrounding islands, currently treated as an orphan of the big city. From the vantage point of the Institute for Speculative Science, you can see the Boston skyline but Boston cannot see you. You walk on a natural and wild beach, but this beach is littered with debris, relics of Boston's industrial recent past.

The models and drawings in this book are scaled representations of the proposed project, they are however drawn and made as worlds in their own right which the participant in this book can experience. To communicate the idea of a building on the edge of reason, I've looked to bring to light a project that you feel before you understand.

Thesis Advisor:  
Title


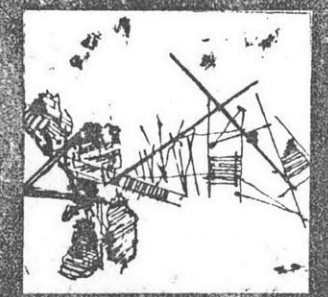
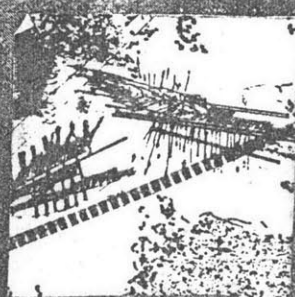
Fernando Domeyko  
Lecturer, Department of Architecture

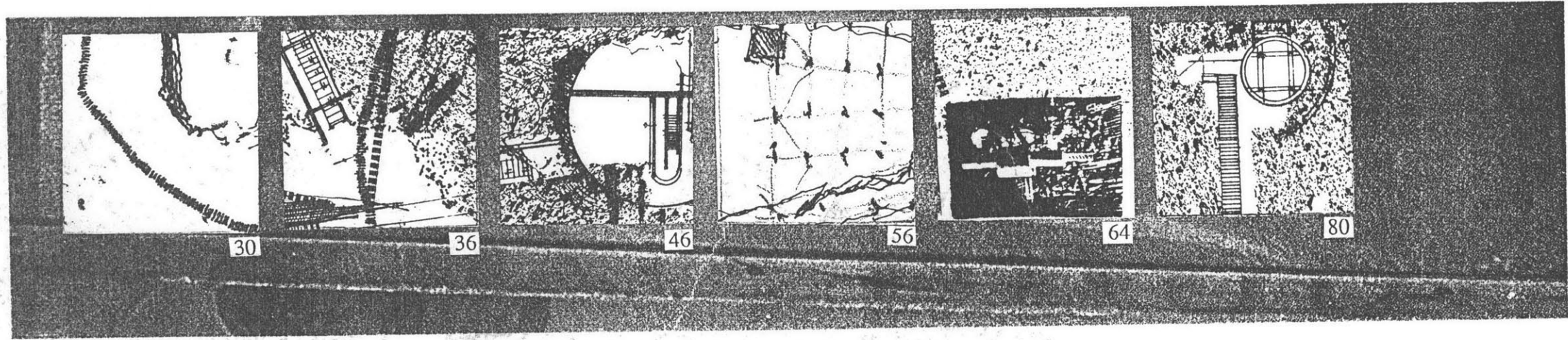


Acknowledgements:



SPECIAL THANKS ;  
 FERNANDO DOMCYKO THESIS  
 ADVISOR

			
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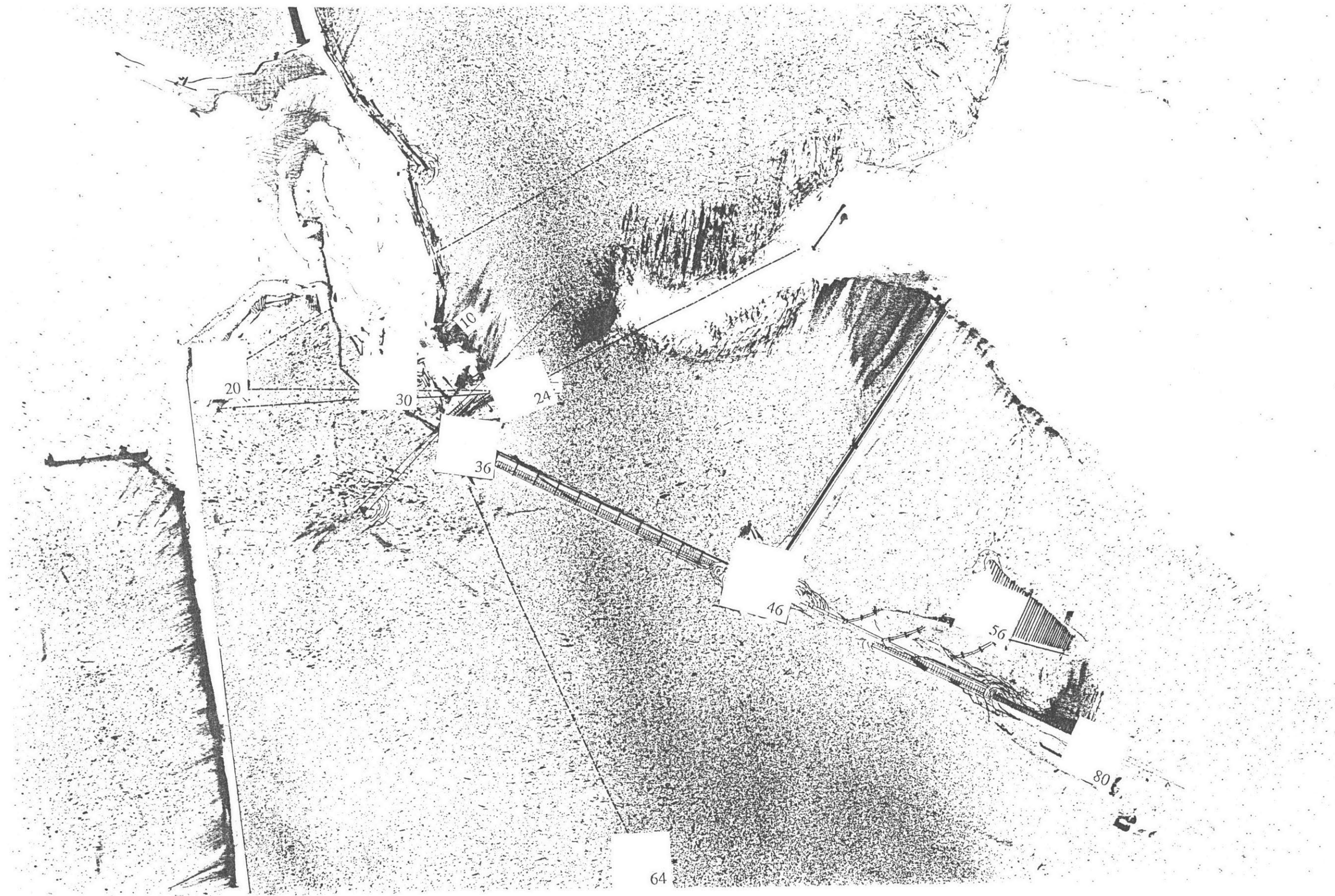
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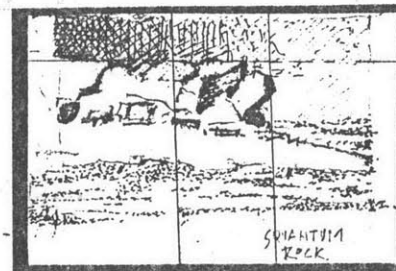
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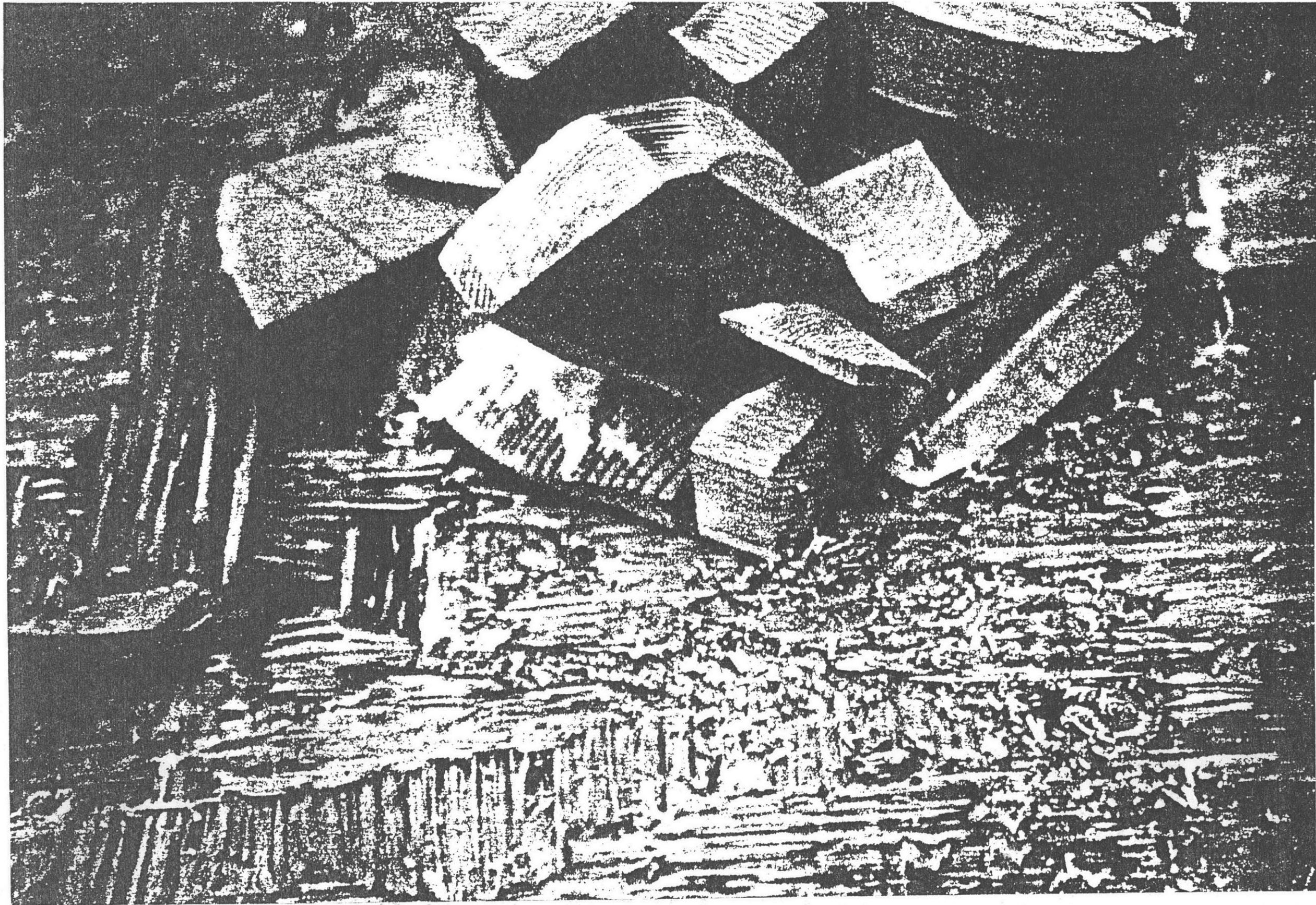






THE LINES OF THE TWO PROMINANT BOULDERS MARKING THE TIP OF SQUANTUM ROCK PENINSULA MOVE DEFINITELY DOWNWARD AND OUT TOWARD THE HORIZON. IN EACH ELEMENT COMPRISING THE INSTITUTE FOR SPECULATIVE SCIENCE SOME REFERENCE TO THESE ROCKS IS MADE. THEY ARE ULTIMATELY THE STABLE AND ROUTED ELEMENT AGAINST WHICH FLIGHT AND RISK CAN OCCUR.



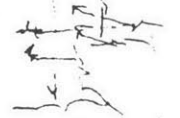


- FILE OF  
TRANSFORMATION  
EVERY 6 HRS  
THE TIDE CHANGES  
BY A MARGIN  
ABOUT 6' HRS

- MASSING OF THE  
BLOCKS MOVES  
AN EASTWARD

- CHILDA'S  
WIND COMB  
VERY SIMILAR  
IDEA TO WHAT  
ENVISION HERE  
Environmentally  
determined feel  
sculpture. Two  
drum-like ch  
& light dark  
also, scheme  
of a gate

Installation



should  
come lower  
from such a  
be open  
solid. Play  
L.A.

BOSTON

ROXBURY

SOUTH BOSTON

OLD HARBOR

Pleasure Bay

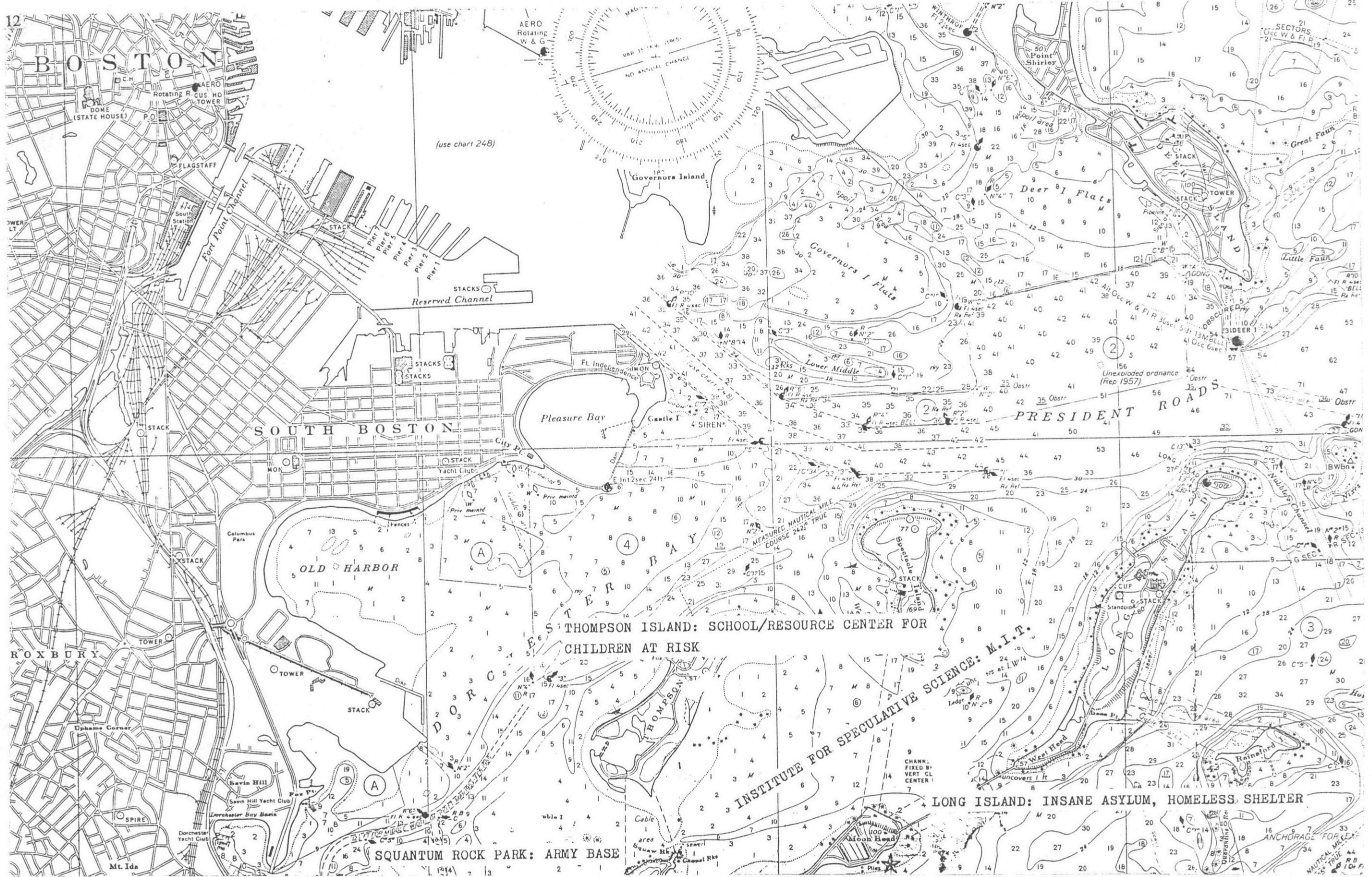
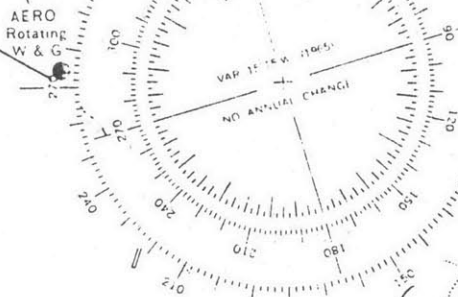
THOMPSON ISLAND: SCHOOL/RESOURCE CENTER FOR CHILDREN AT RISK

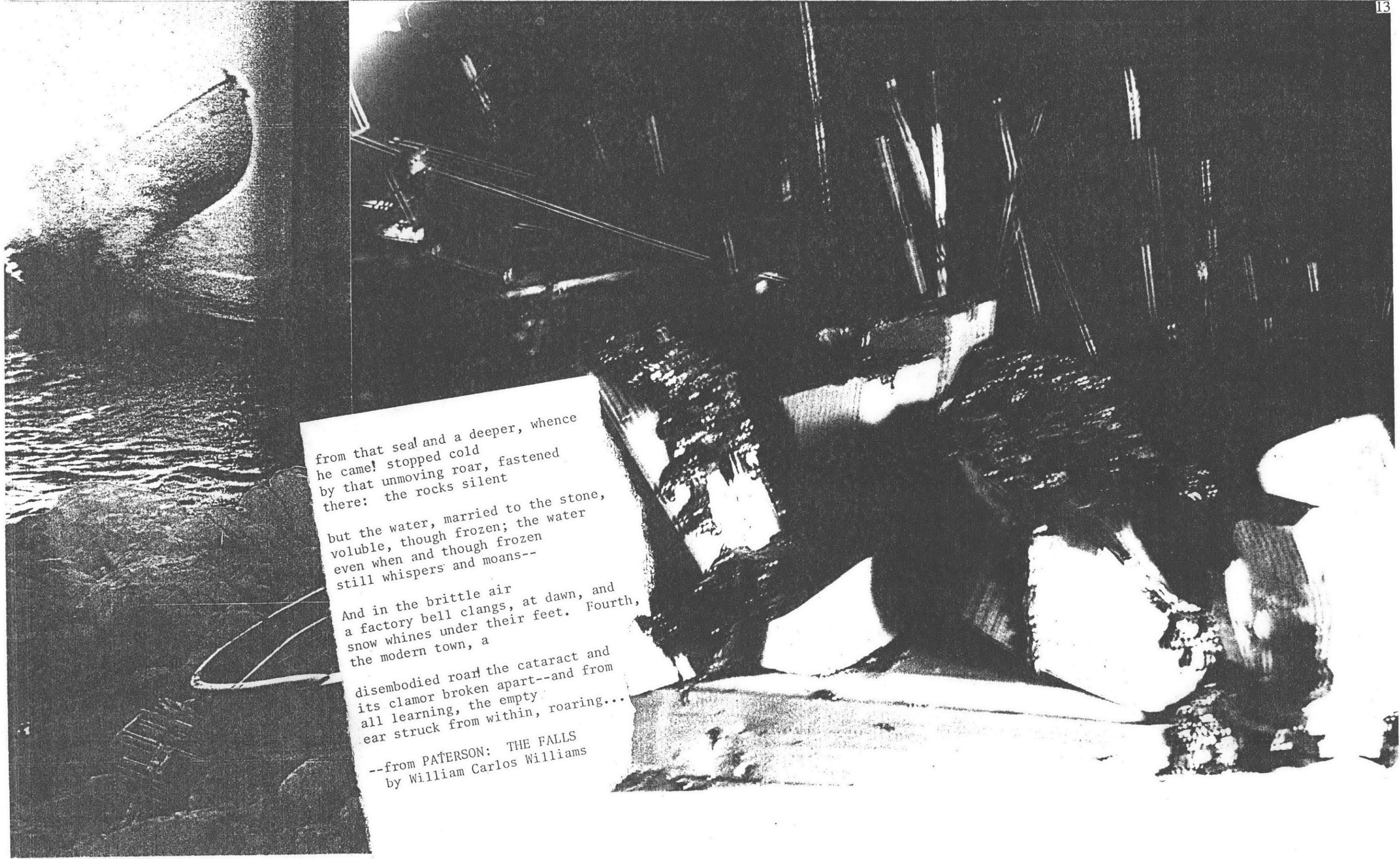
INSTITUTE FOR SPECULATIVE SCIENCE: M.I.T.

LONG ISLAND: INSANE ASYLUM, HOMELESS SHELTER

SQUANTUM ROCK PARK: ARMY BASE

(use chart 248)





from that seal and a deeper, whence  
he came! stopped cold  
by that unmoving roar, fastened  
there: the rocks silent

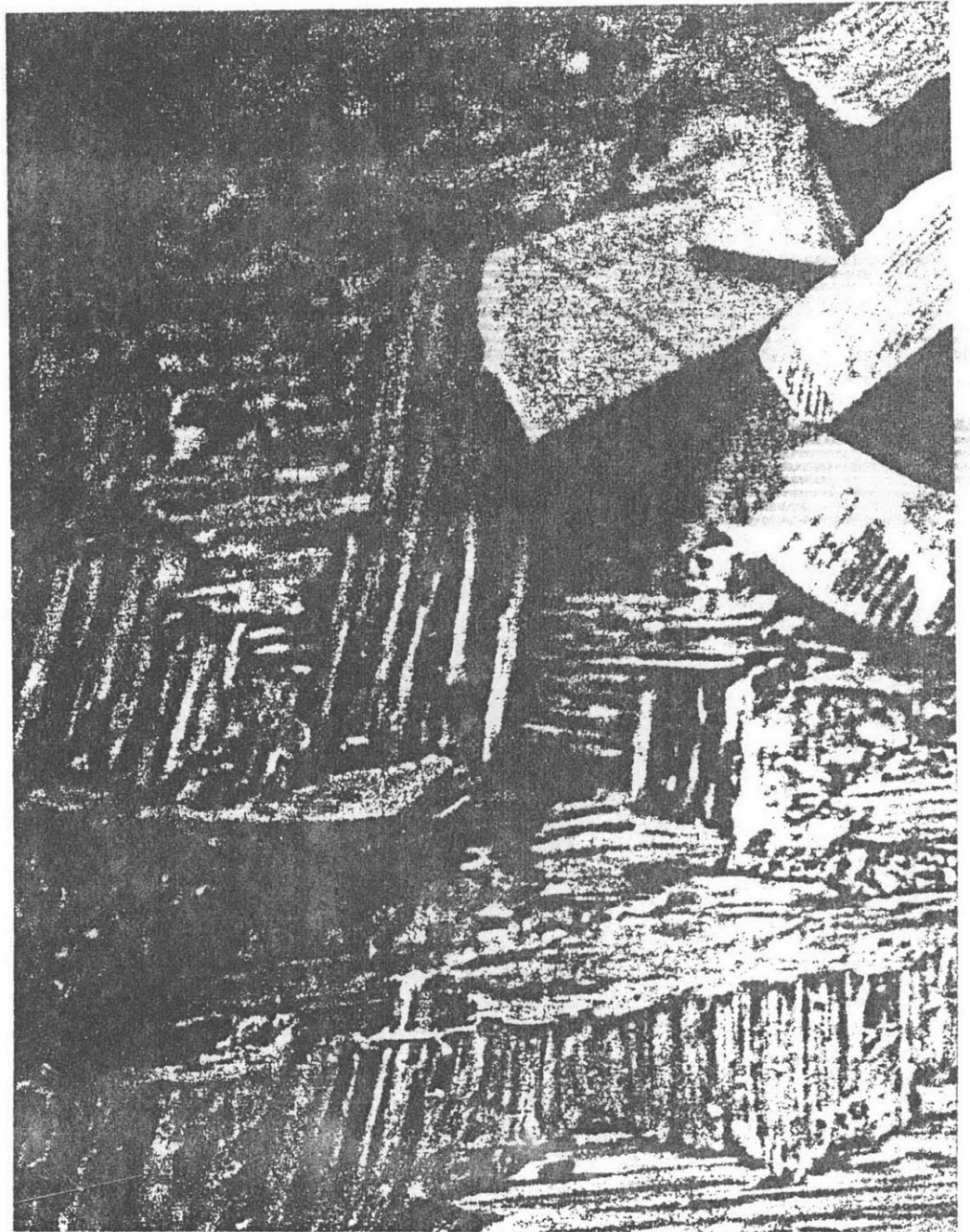
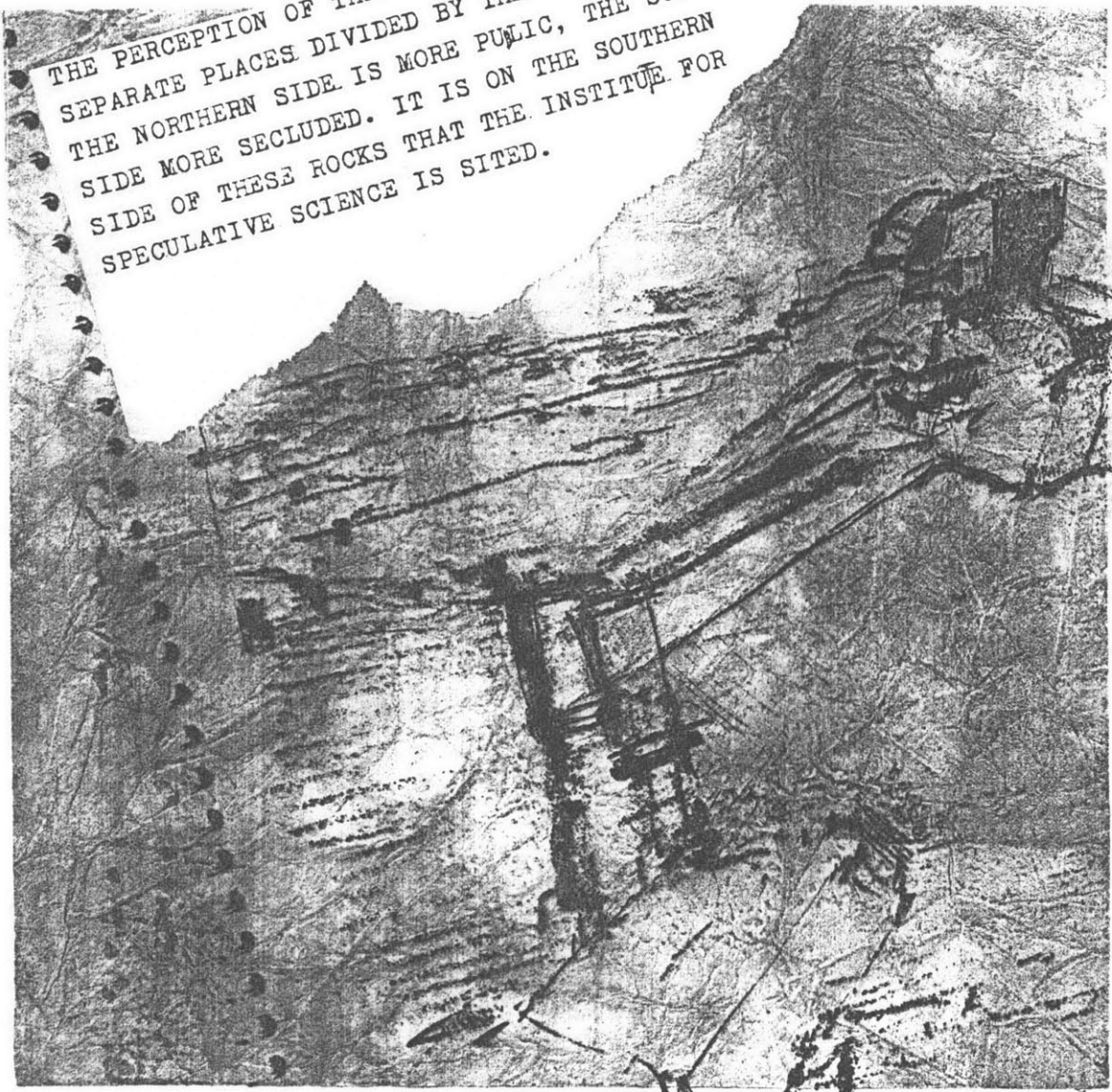
but the water, married to the stone,  
voluble, though frozen; the water  
even when and though frozen  
still whispers and moans--

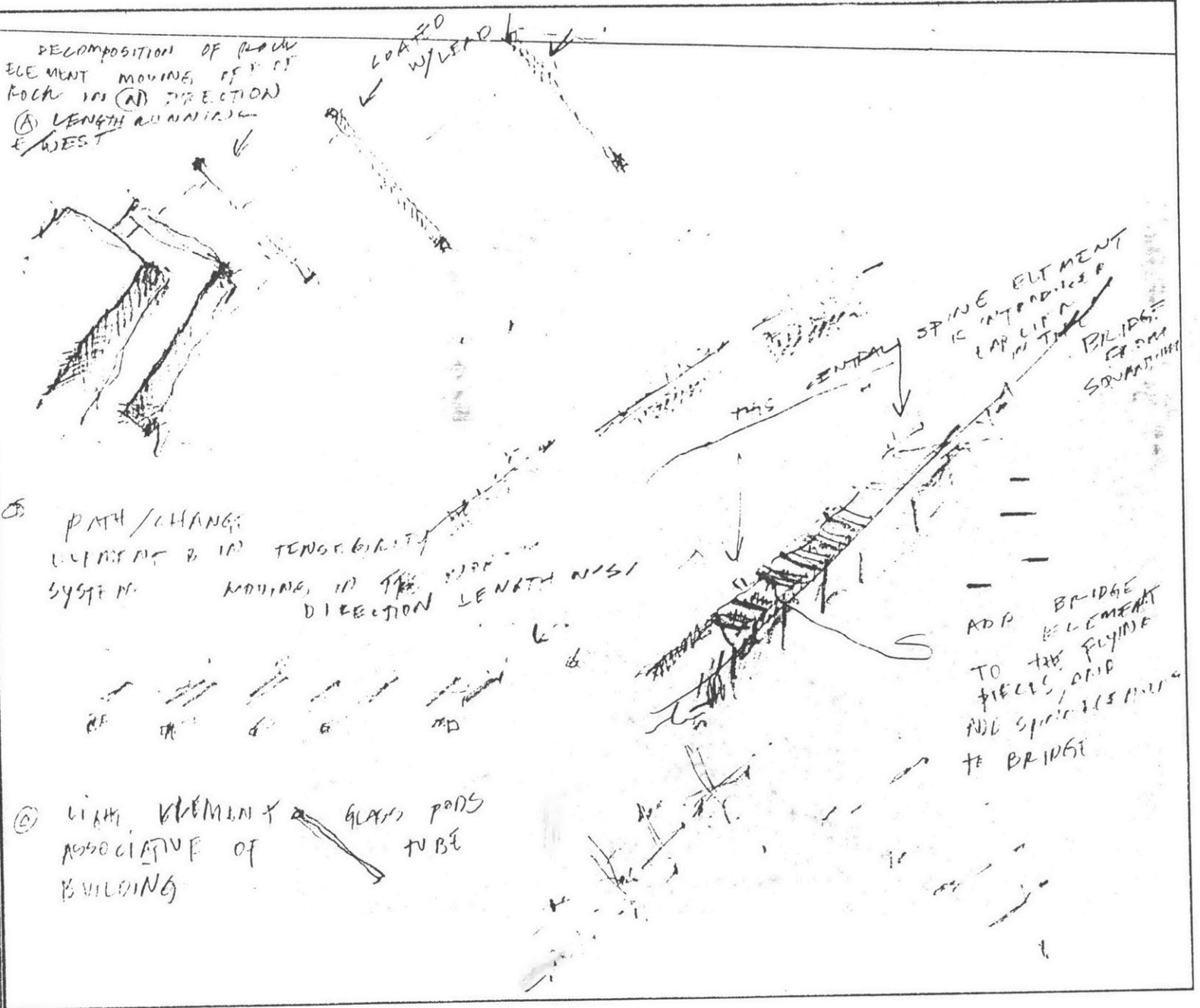
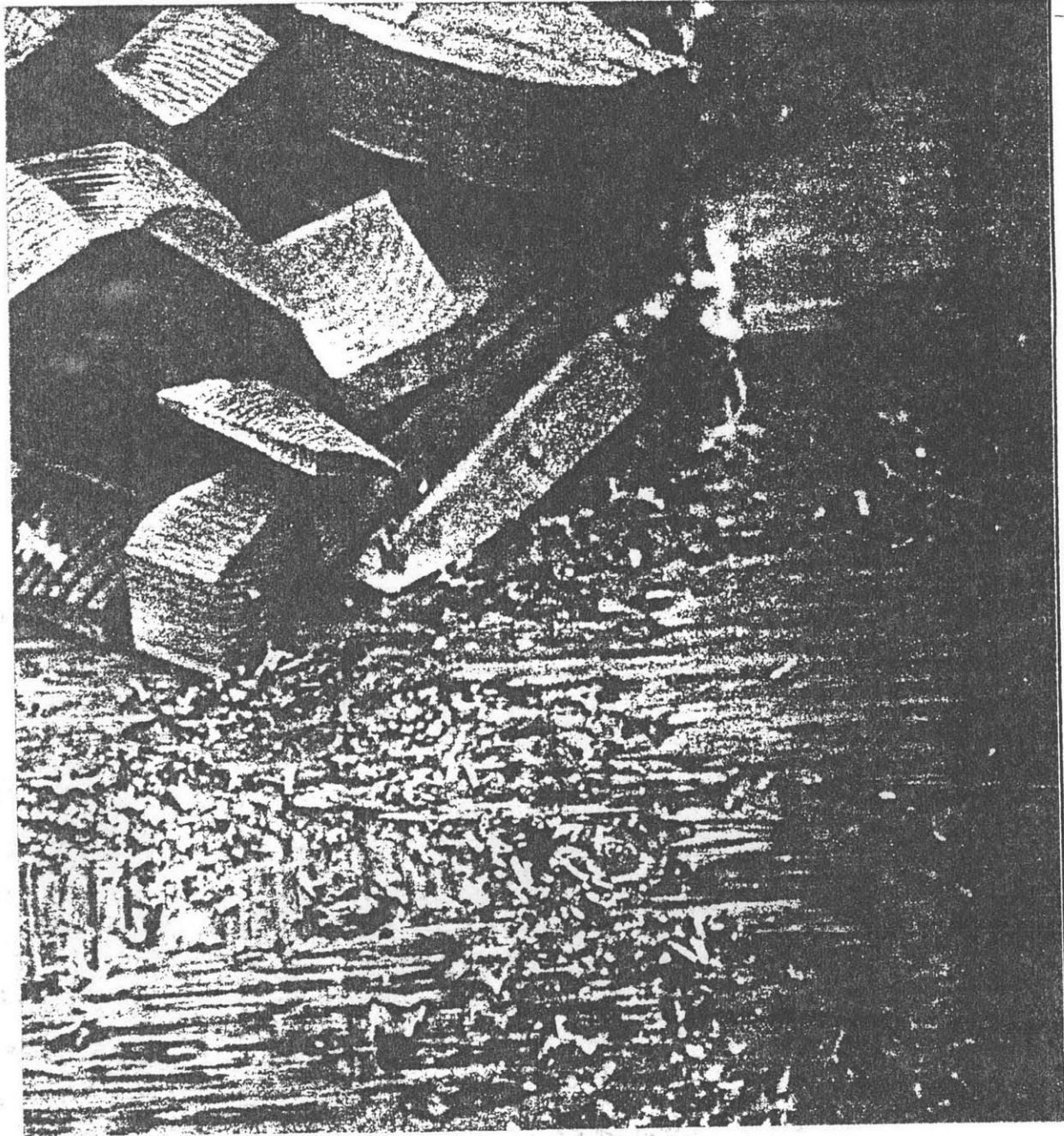
And in the brittle air  
a factory bell clangs, at dawn, and  
snow whines under their feet. Fourth,  
the modern town, a

disembodied roar the cataract and  
its clamor broken apart--and from  
all learning, the empty  
ear struck from within, roaring...

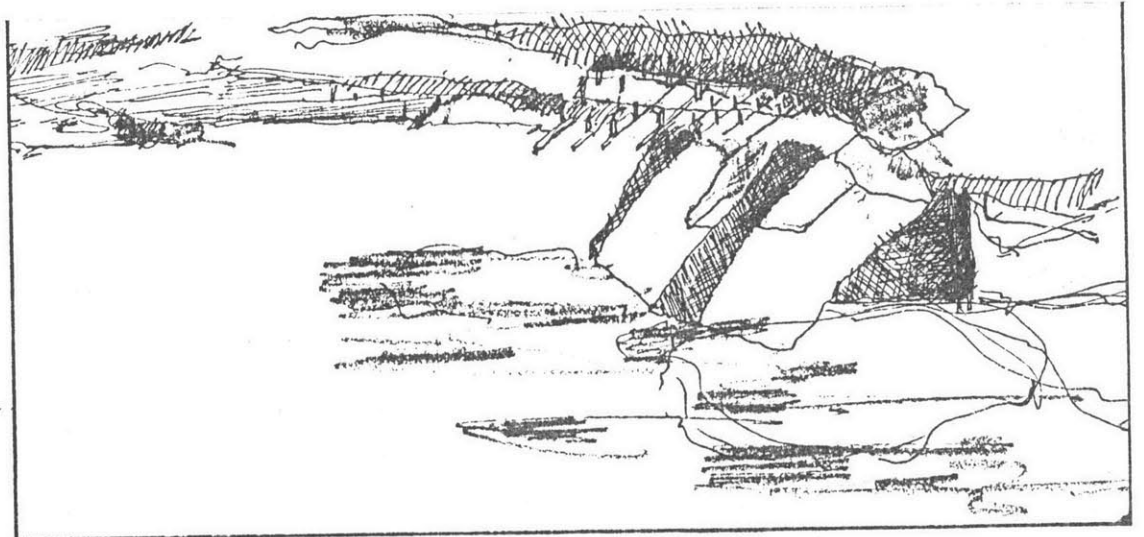
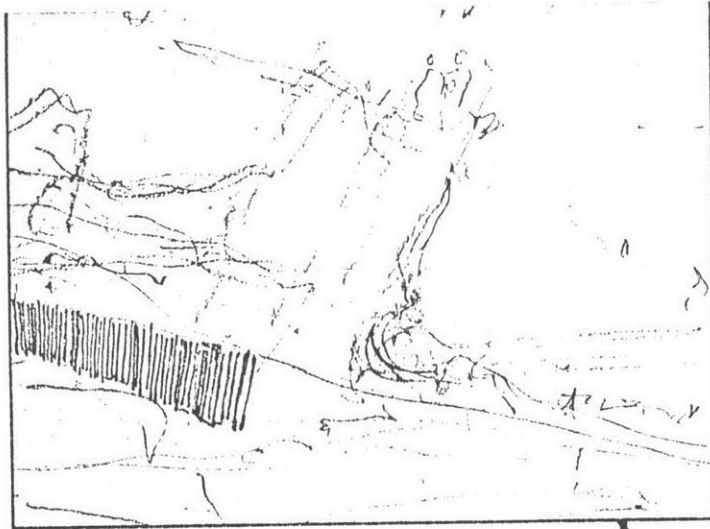
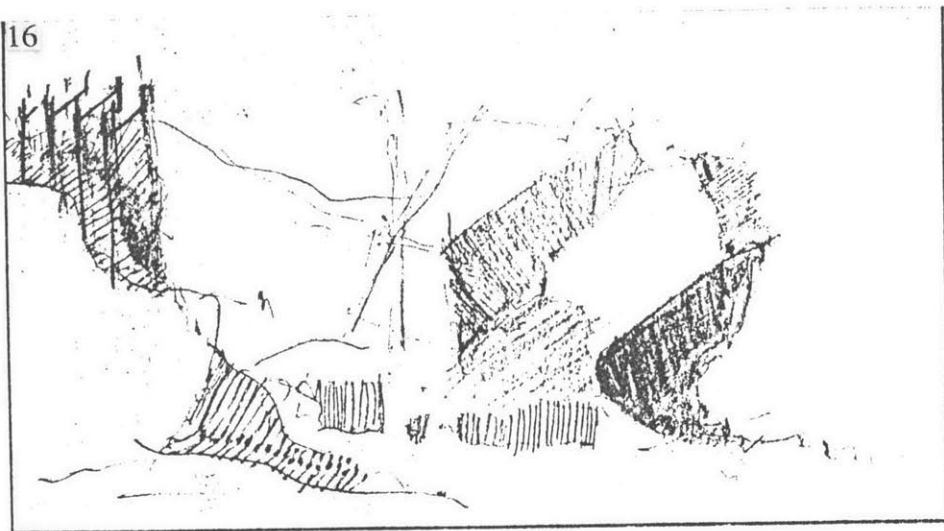
--from PATERSON: THE FALLS  
by William Carlos Williams

THE PERCEPTION OF THIS SITE IS THAT OF TWO  
SEPARATE PLACES DIVIDED BY THESE BOULDERS.  
THE NORTHERN SIDE IS MORE PUBLIC, THE SOUTHERN  
SIDE MORE SECLUDED. IT IS ON THE SOUTHERN  
SIDE OF THESE ROCKS THAT THE INSTITUTE FOR  
SPECULATIVE SCIENCE IS SITED.

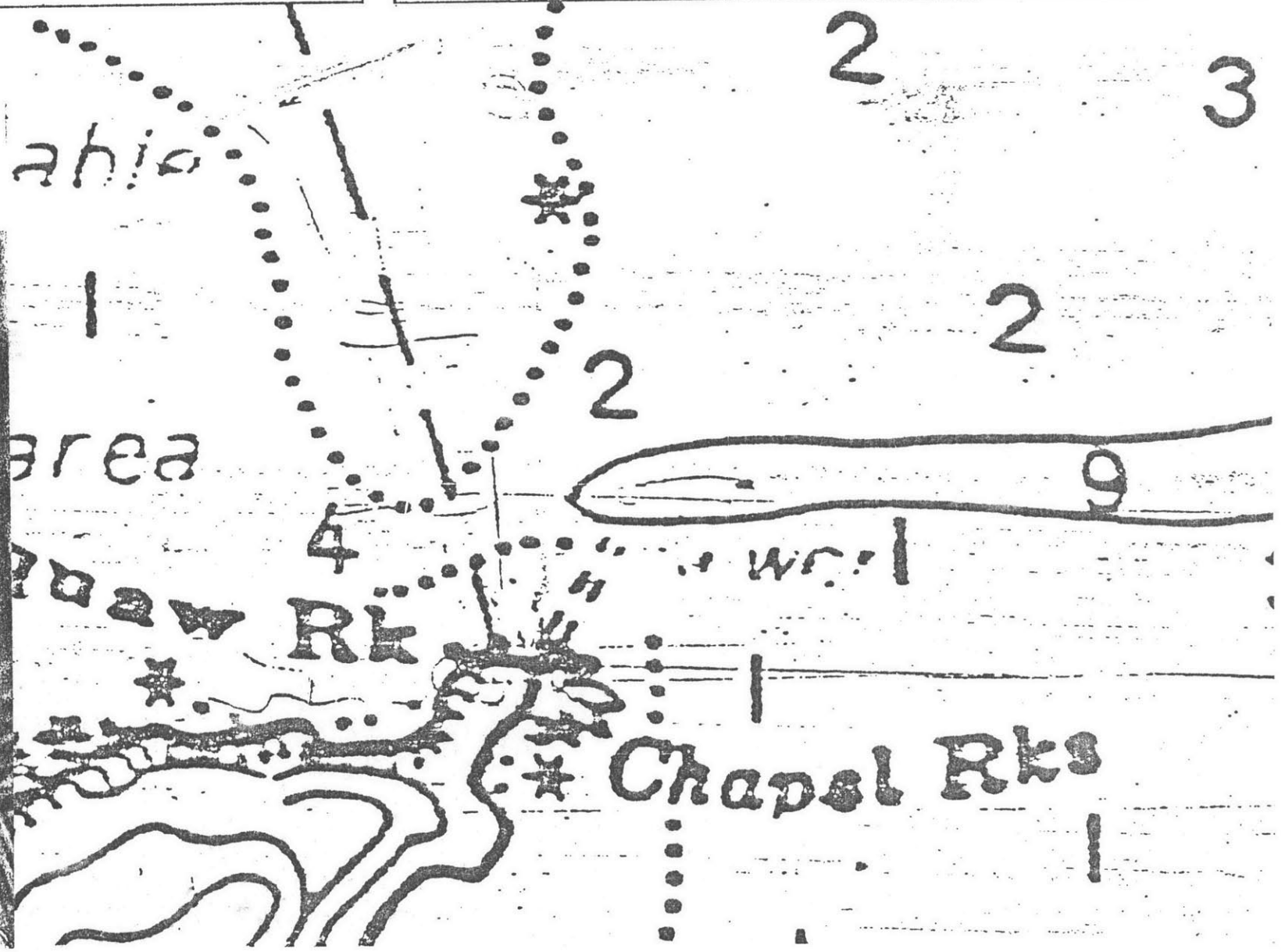
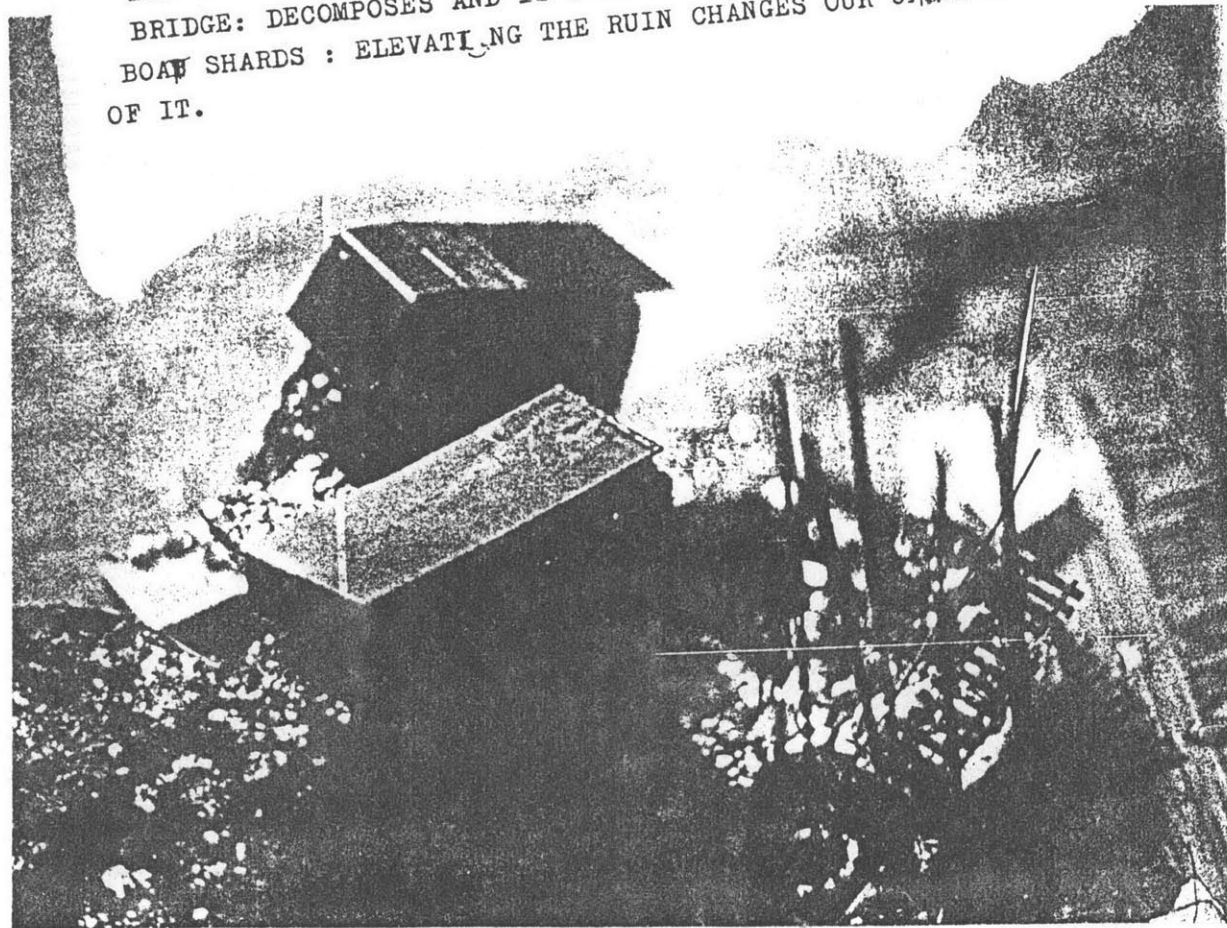


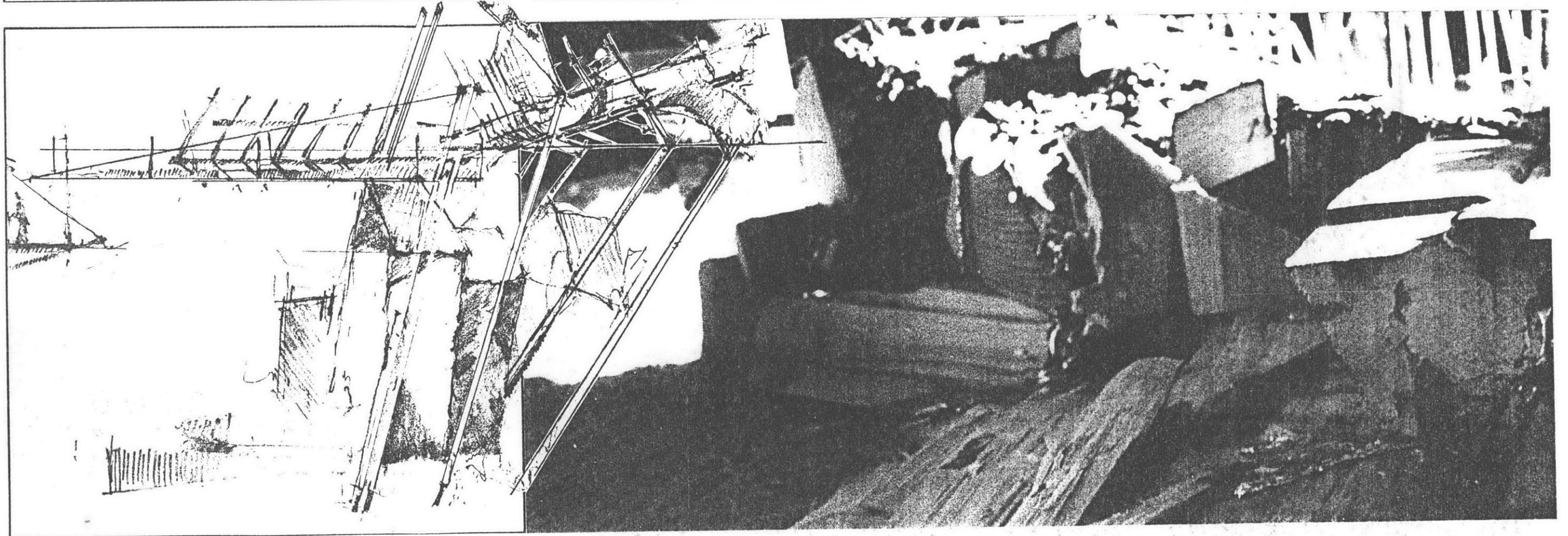
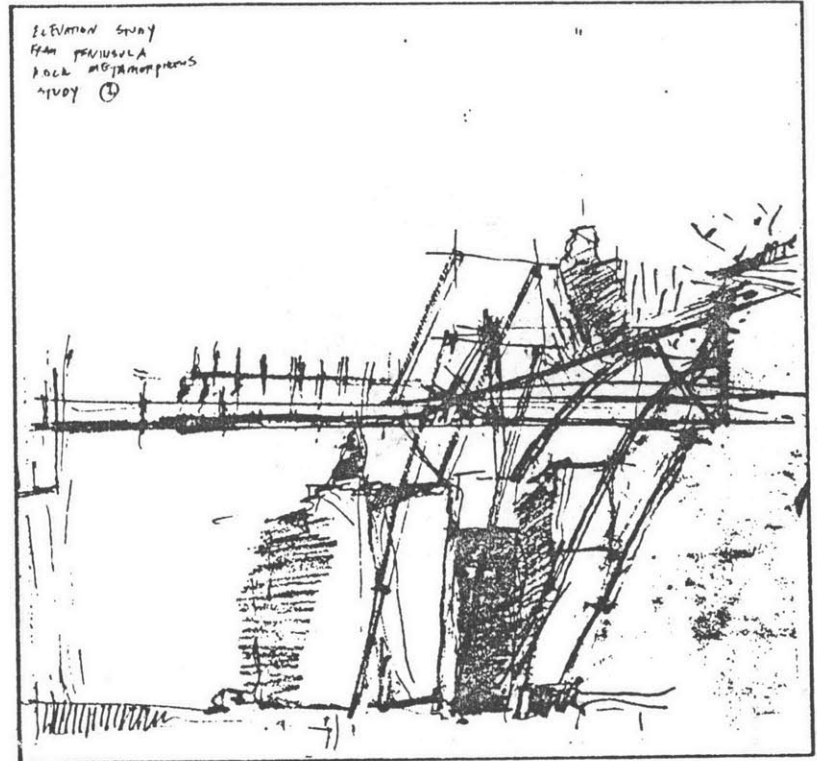
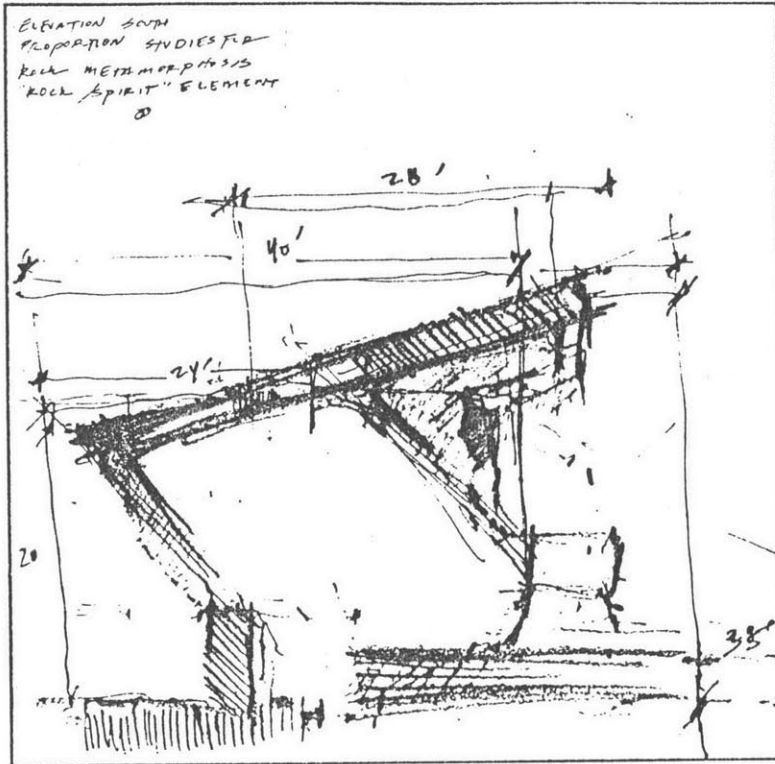
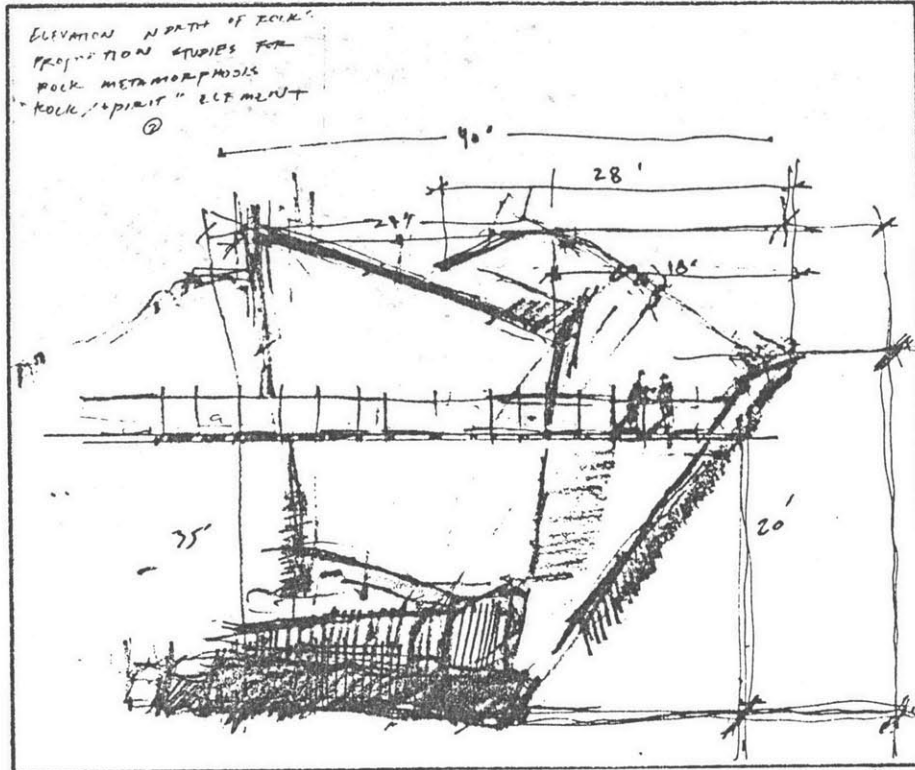


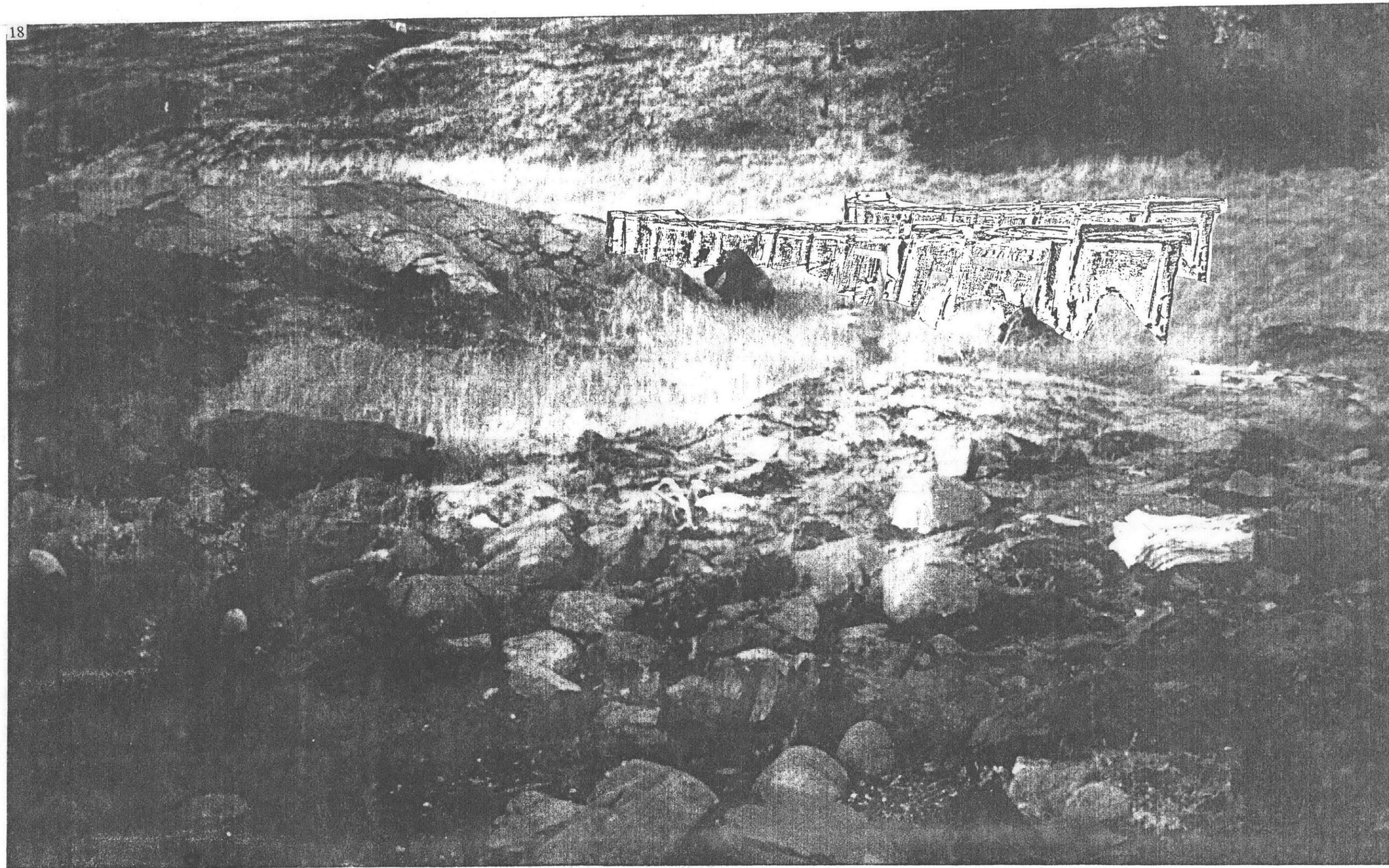


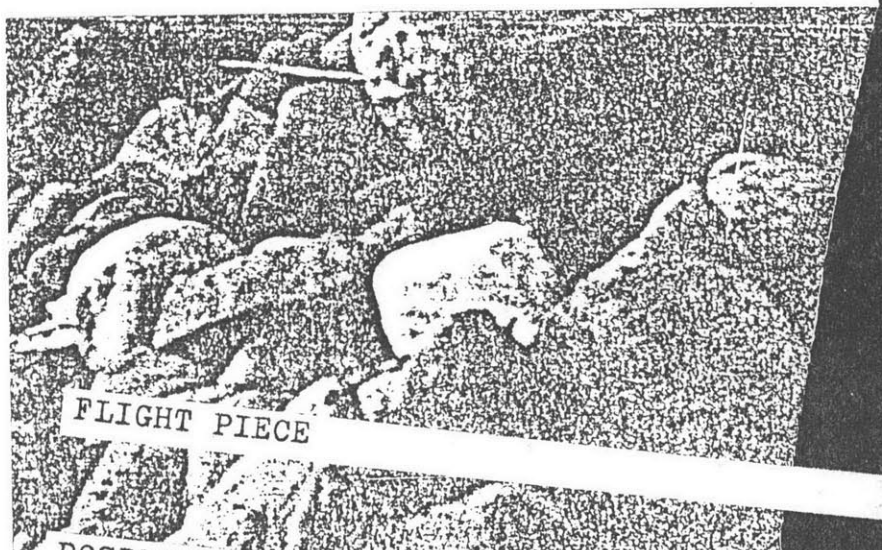


ELEMENTS:  
 TRANSFORMATION OF ALL BUILT ELEMENTS  
 ROCK: SURFACE IS MOLDED IN COPPER AND LIFTED UP AND OFF  
 STEEL TRUSSES: FROM THE TUBE BUILDING USED AS PART OF  
 THE TENSEGRITY STRUCTURE  
 BRIDGE: DECOMPOSES AND IS USED AGAIN  
 BOAT SHARDS : ELEVATING THE RUIN CHANGES OUR UNDERSTANDING  
 OF IT.





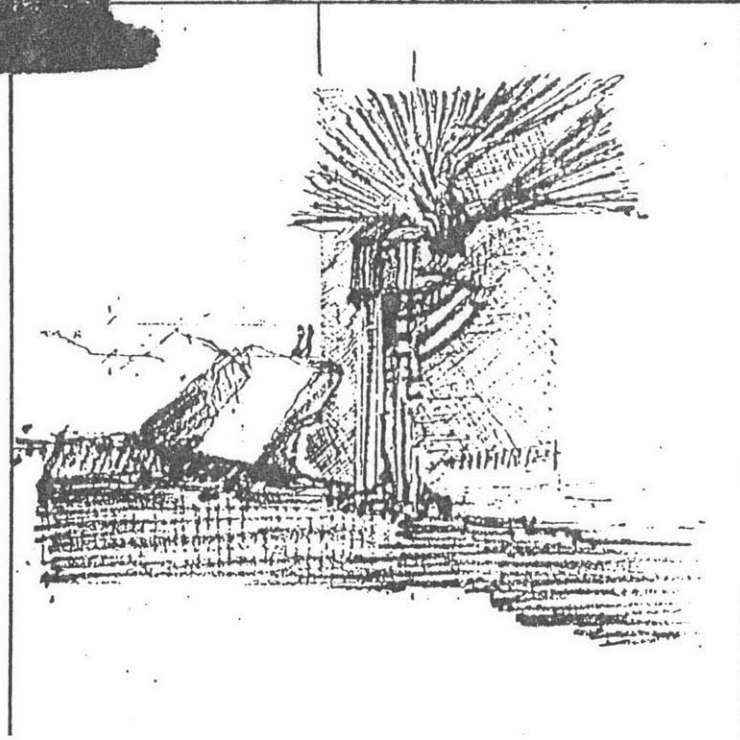
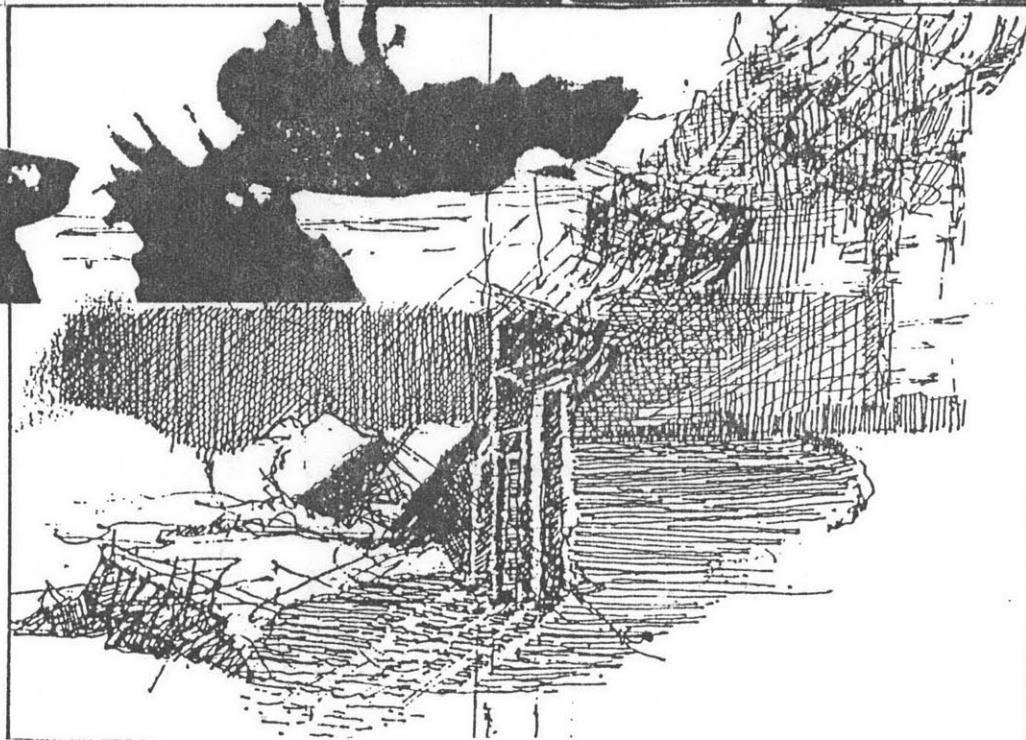
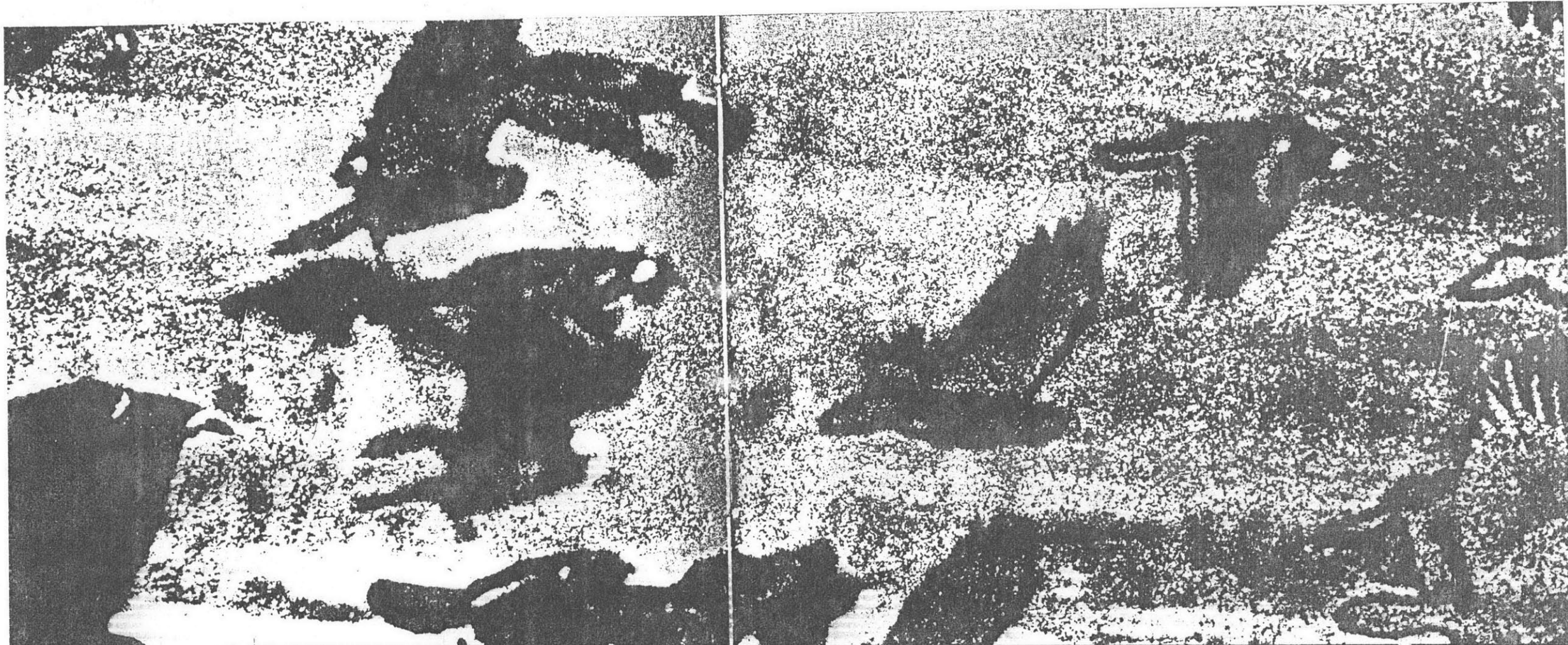


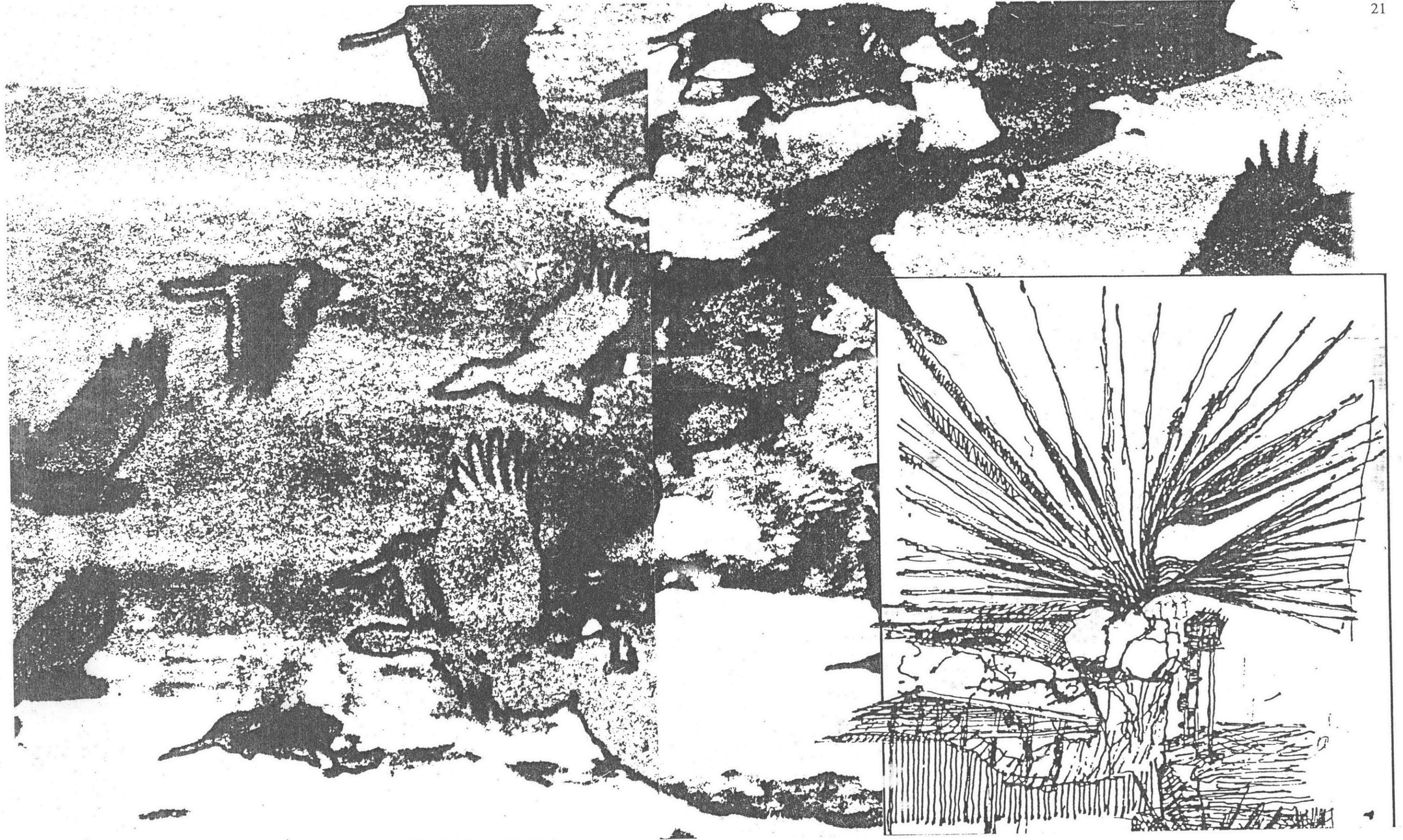


FLIGHT PIECE

POSITION ON SITE: JUST OFF THE ROCKS, MOVING UP AND OUT TOWARD THE RUIN OF THE OIL BARGE WHICH MARKS THE THOMPSON ISLAND SITE AND GIVES, ONE A STABLE ELEMENT TO REGISTER THE TIDAL CHANGE. THE FLIGHT ~~PIECE~~ PIECE RUNS PERPENDICULAR TO THE RITUAL AXIS. IT ACTS AS A GATE TO BOTH DIRECTIONS OF MOVEMENT WHICH OCCUR AT THIS JUNCTURE: ON THE EAST/WEST AXIS THERE IS THE RITUAL PASSAGEWAY, ON THE NORTH/SOUTH AXIS BOATS TRANSVERSE WHEN THE TIDE IS HIGH AND WHEN THE TIDE IS LOW YOU CAN WALK ACCROSS THE SPIT OF SAND WHICH ADJOINS THE ROCKS TO THE ISLAND







## MODEL

1/8"=1 ft.

## Materials:

CHISELED PLYWOOD BASE: OCEAN FLOOR

DRY ICE: WATER.

PINE, CHERRY, OTHER WOODS: THE ROCKS

LEAD: ROCK, (STUDY IN FIRE) CAST IRON

BEACH GLASS, BOAT SHARDS: INTEGRATION OF  
SITE ELEMENTSCOPPER: TRANSFORMATION OF ROCK INTO ROOF  
(ROCK TO FIRE)

PLEXIGLASS: GLASS

MODELING WOOD: STEEL

HYDRO\*CAL PLASTER: POURED IN PLACE CONCRETE

CYLINDRICAL WOODEN FORMS WITH METALLIC PAINT:

ROOFS OF HOUSE\*

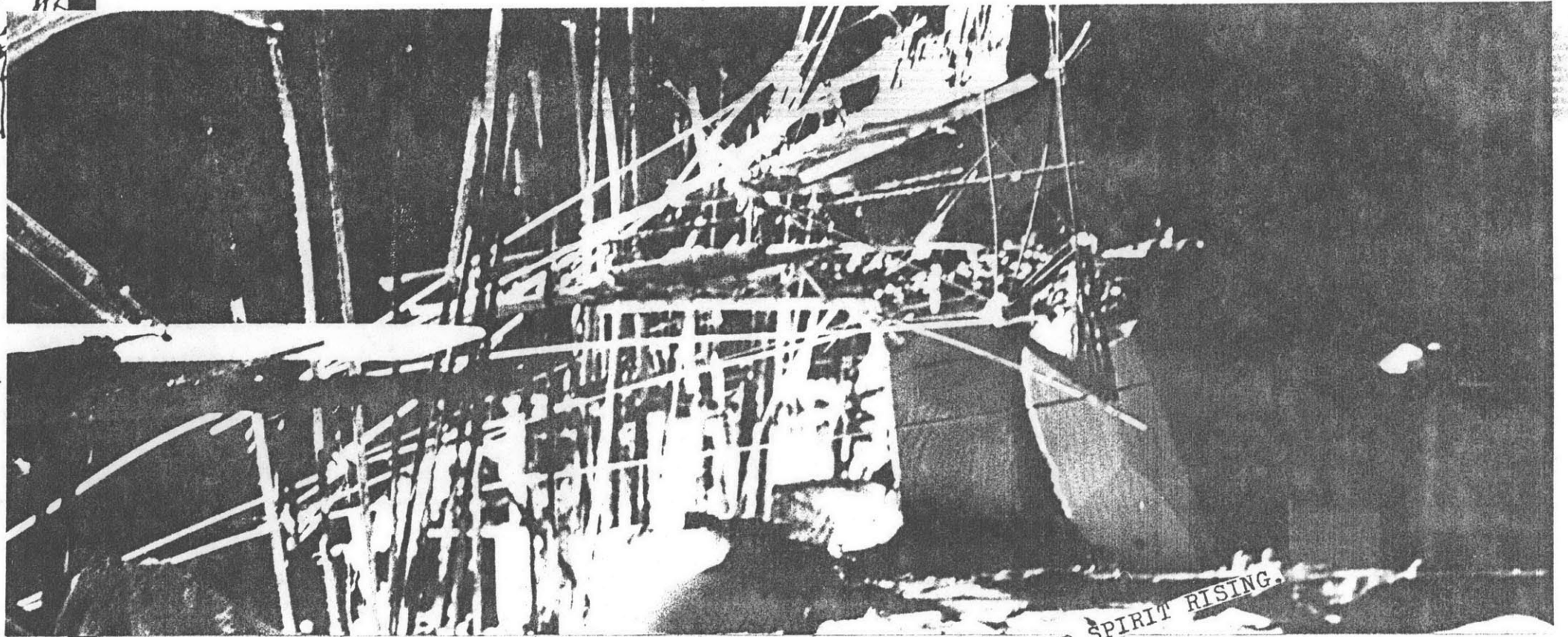
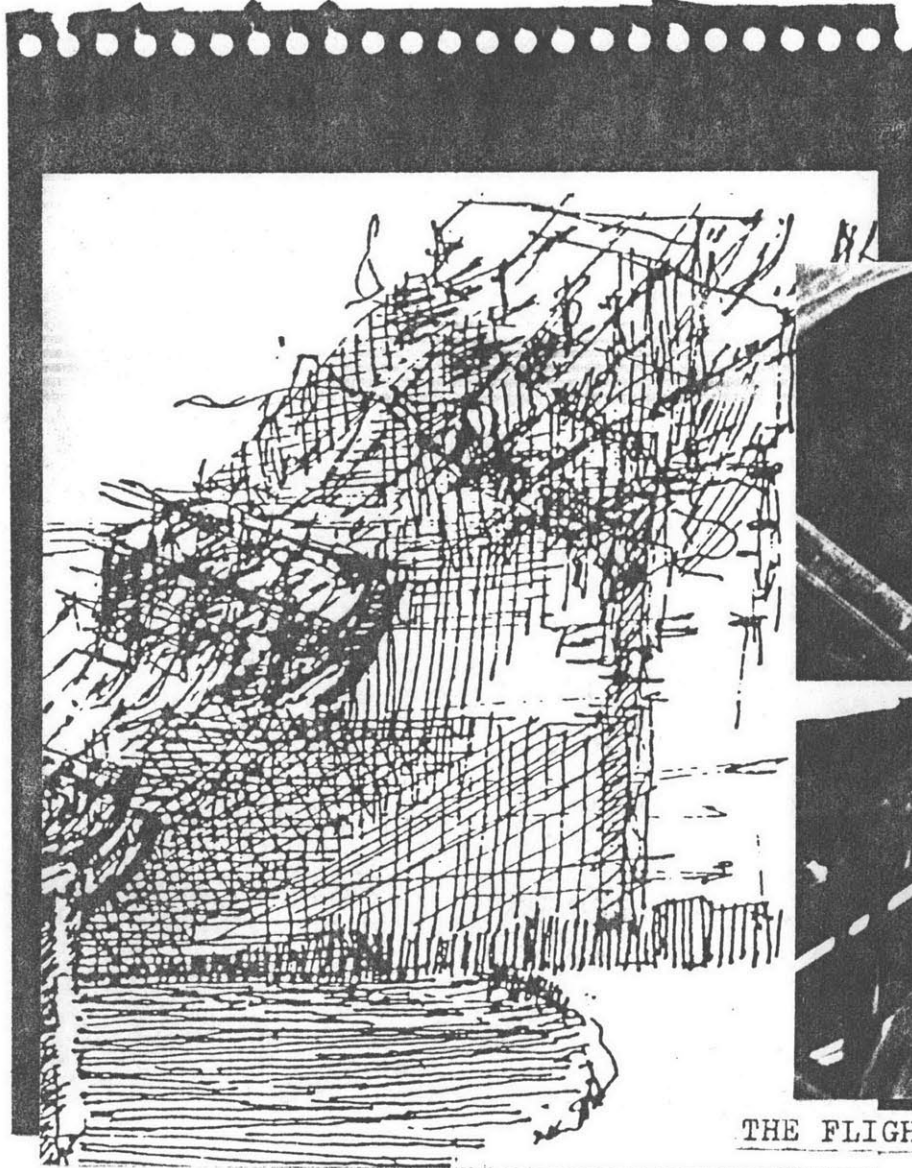
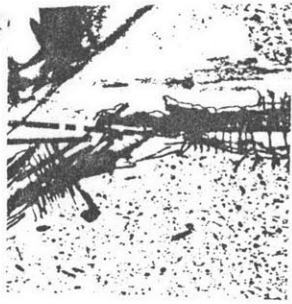
\*SPECTACLE ISLAND IS UNDER CONSIDERATION AS  
THE NEW SEWAGE TREATMENT PLANT FOR BOSTON.  
THE PIPES USED ARE SPLIT AND USED AS ROOFING  
HERE. THEY ARE LAMINATED ON THE INTERIOR WITH  
VAULTED PLYWOOD.

THE MODEL CONCENTRATES ON THE EXPERIENCE OF  
PASSAGE BETWEEN COMING TO THE INSTITUTE FROM  
THE CITY AND THE TRANSITION THAT IS NECESSARY  
TO ENTER A BUILDING "ON THE EDGE OF REASON".  
SPECULATIVE SCIENCE, LIKE ALL CREATIVE PURSUIT,  
BEGINS AT WHAT IS KNOWN AND DELVES FROM THERE  
INTO THE UNKNOWN.



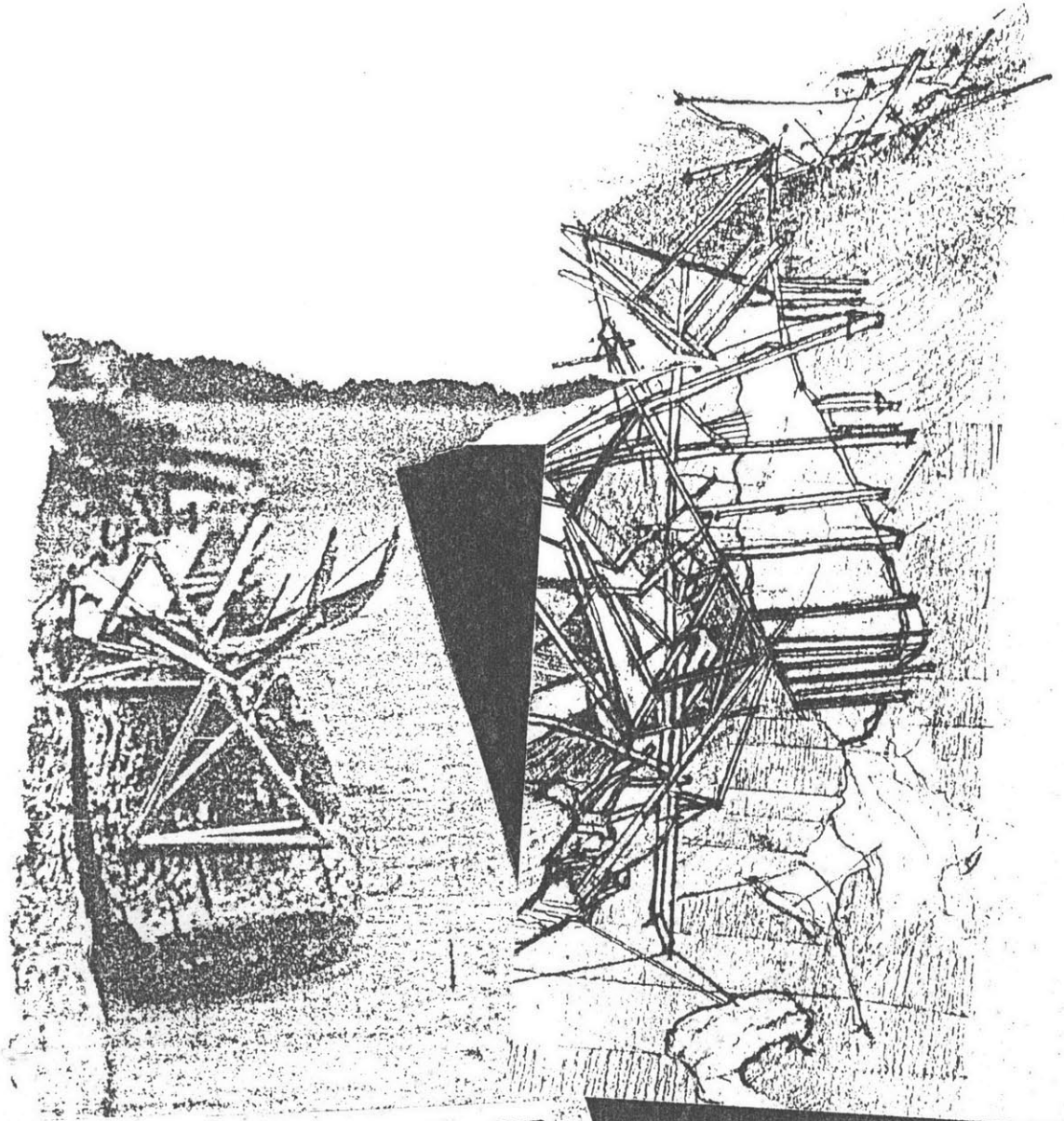




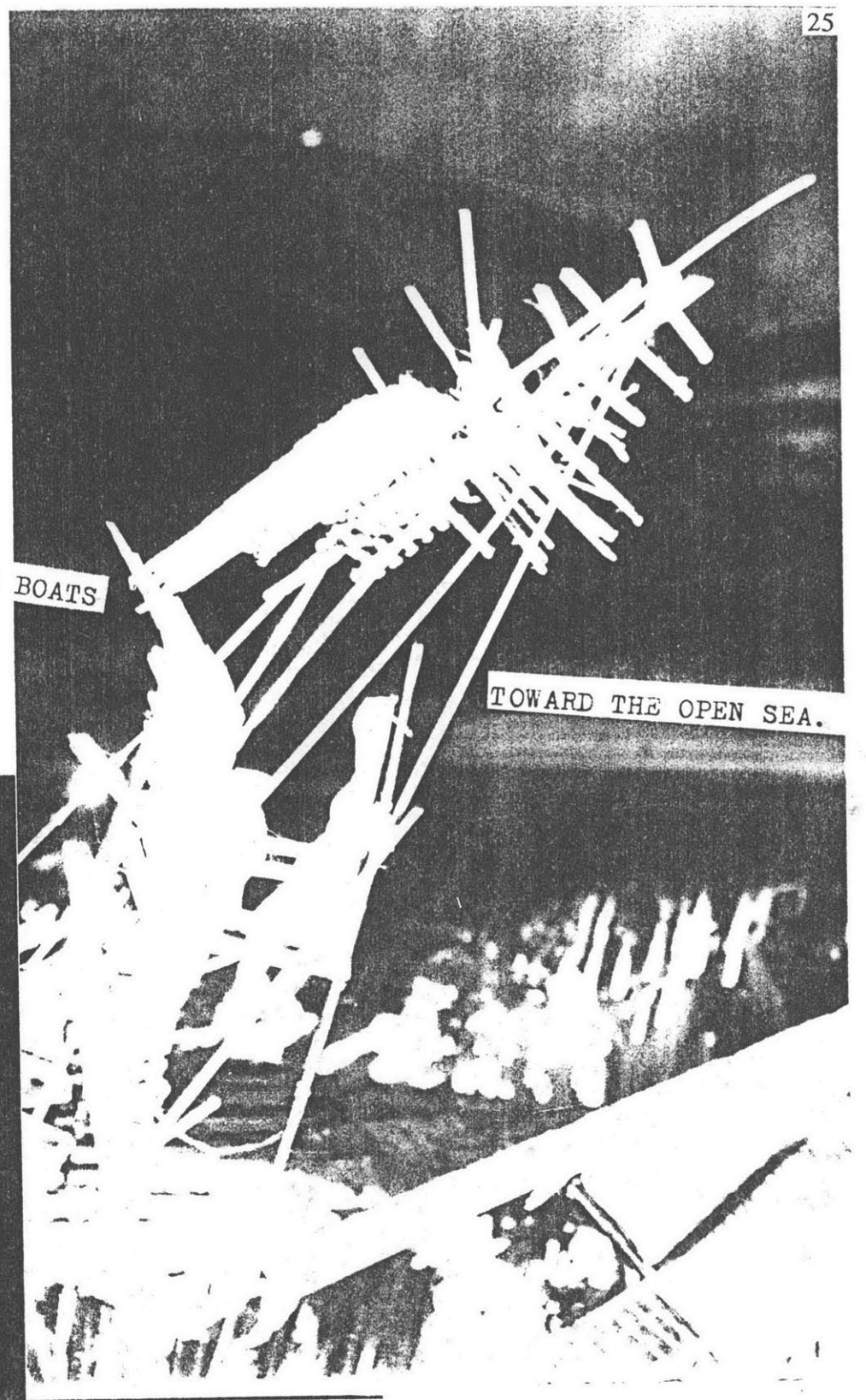


THE FLIGHT PIECE POINTS TOWARD THE RUIN OF THE OIL BARGE. IT EMBODIES AIR. OR SPIRIT RISING. FLIGHT CAN BE UNDERSTOOD IN

TWO OF THE THREE  
PLATFORMS CAN BE OCCUPIED  
THE THIRD PLATFORM BREAKS FREE  
AND IS CARRYING ON ITS WINGS THE SHARDS OF SOME OF THE

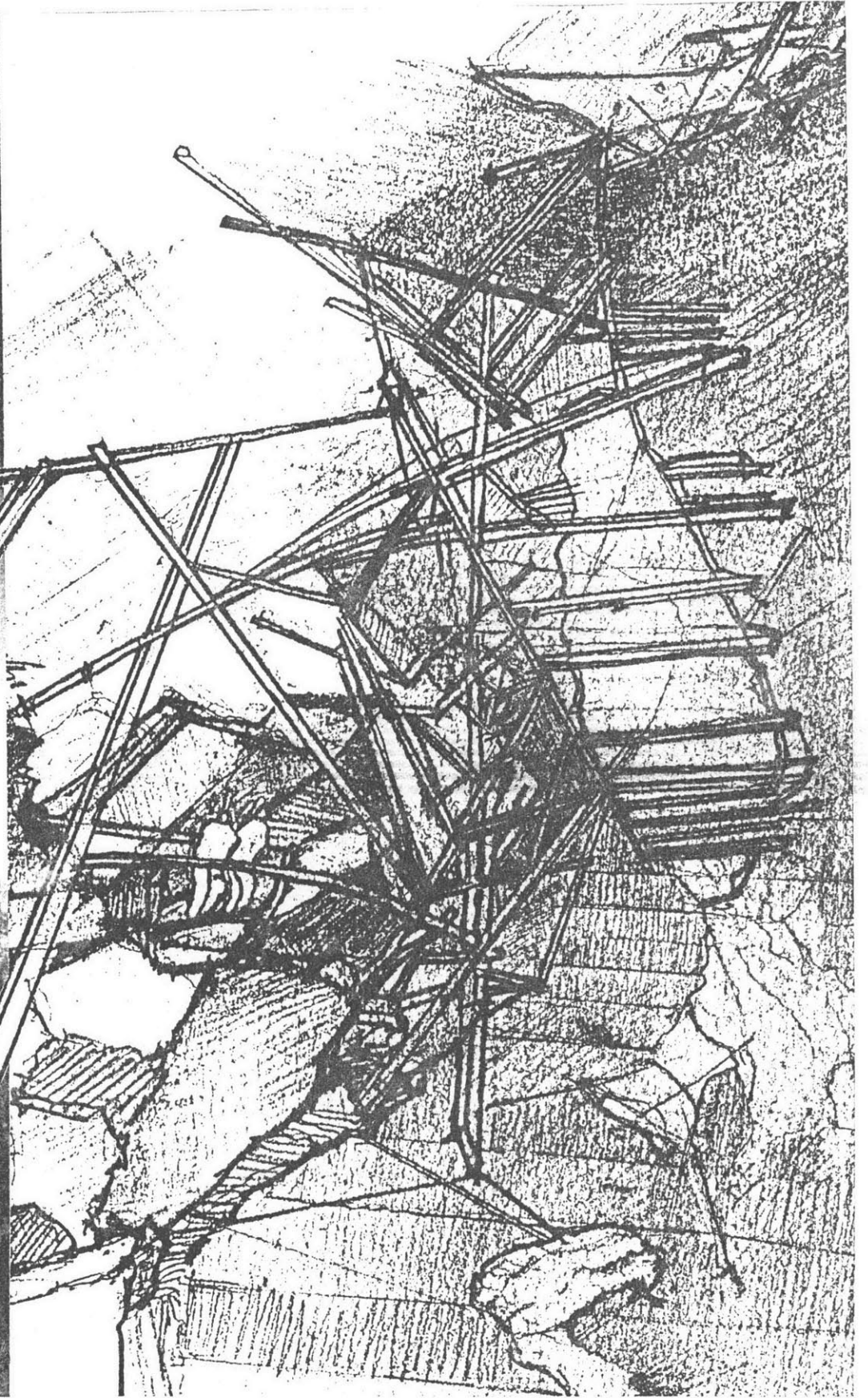


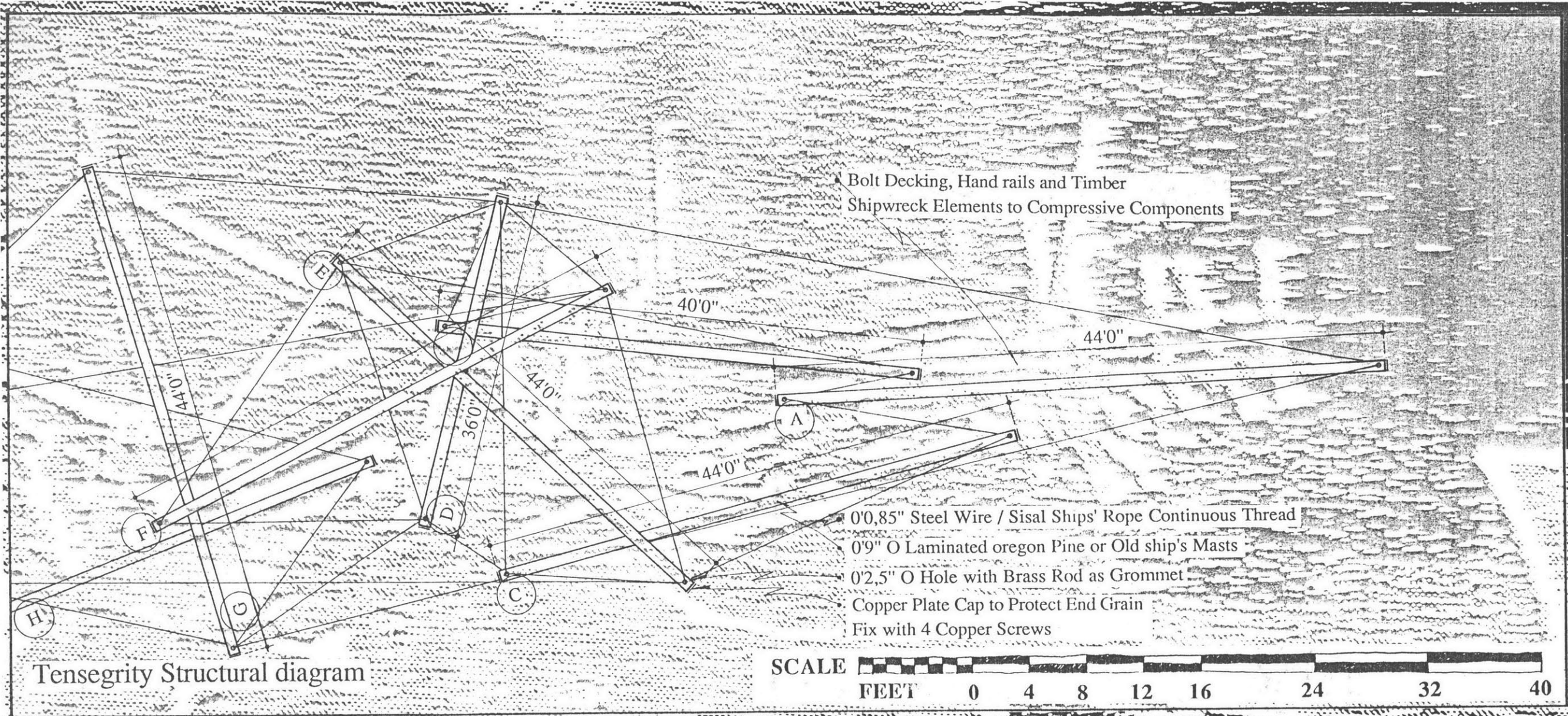
RUINED BOATS



TOWARD THE OPEN SEA.

CONTRAST TO THE EARTHEDNESS OF THE RUINED BARGE, THE ROCKS WHOSE LINES POINT DEFINITELY DOWNWARD REINFORCE THIS ELEMENTAL OPPOSITION.



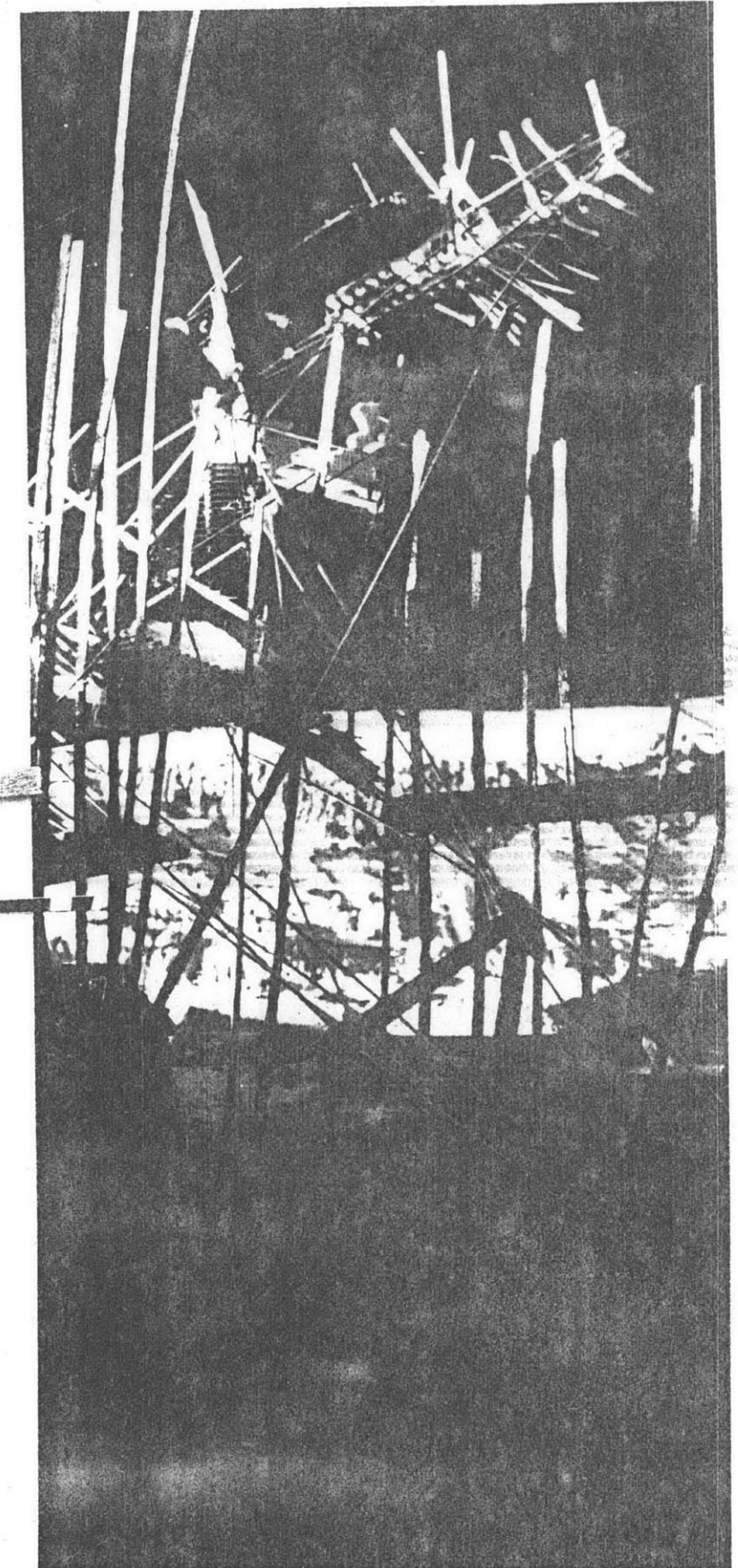
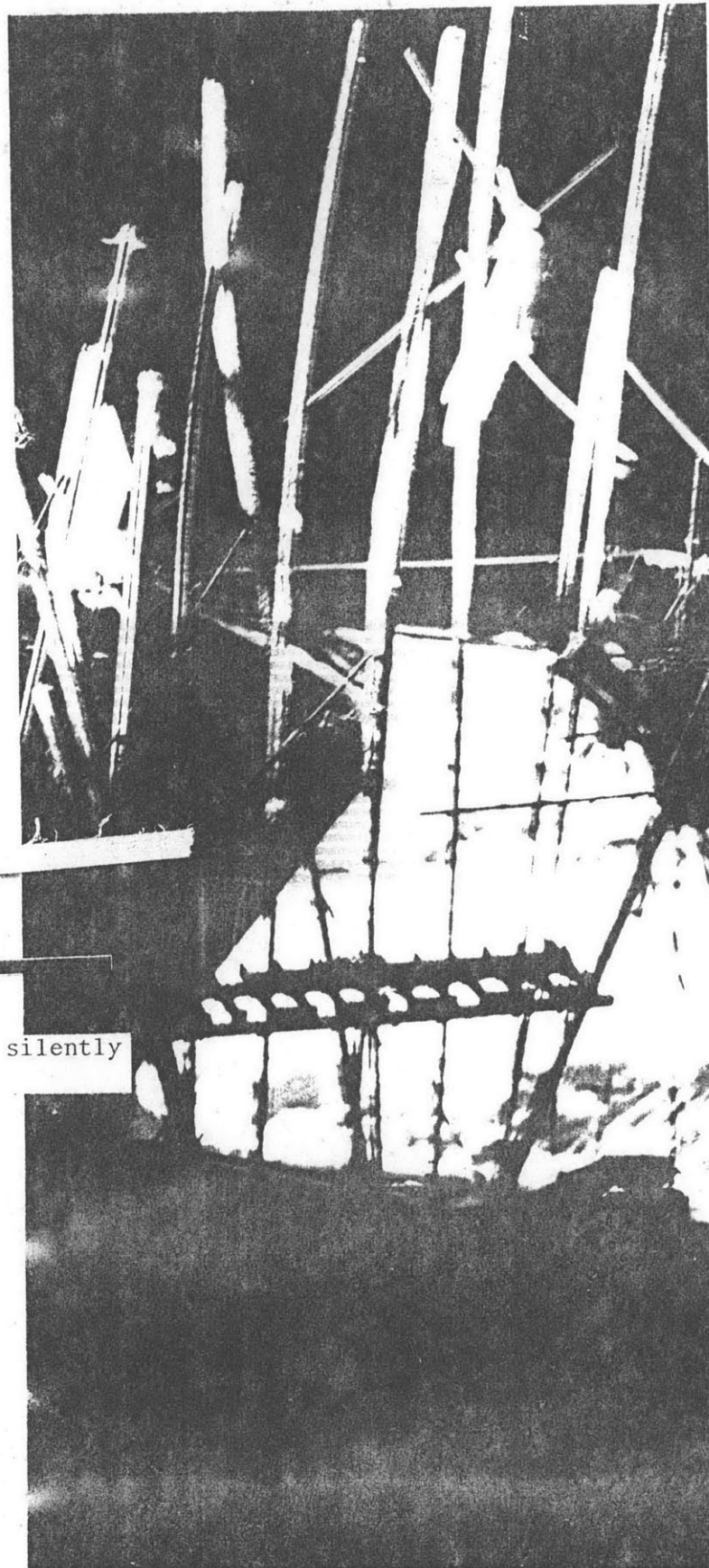


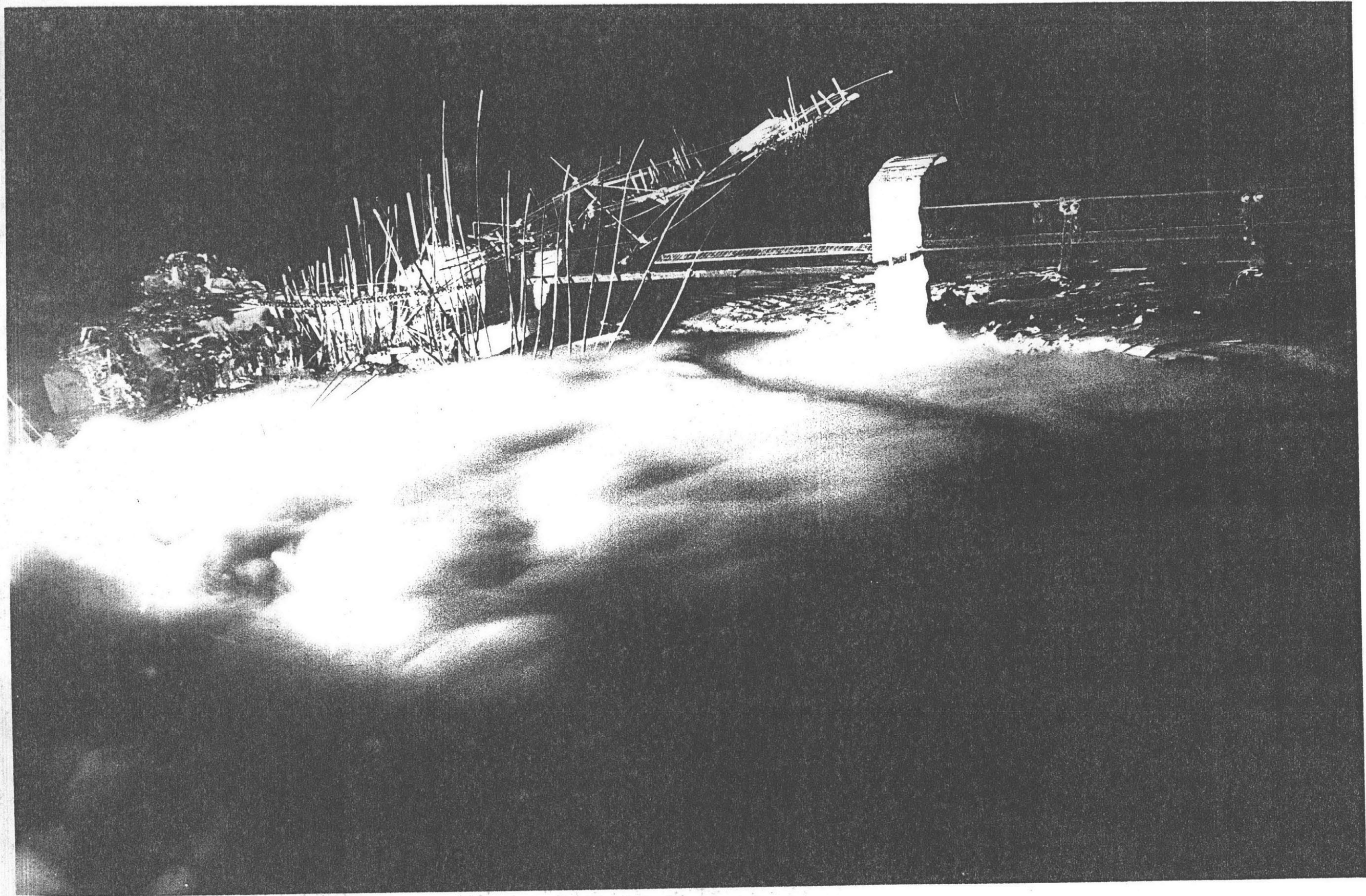
To behold the day-break!

The little light fades the immense and  
diaphanous shadow-s;

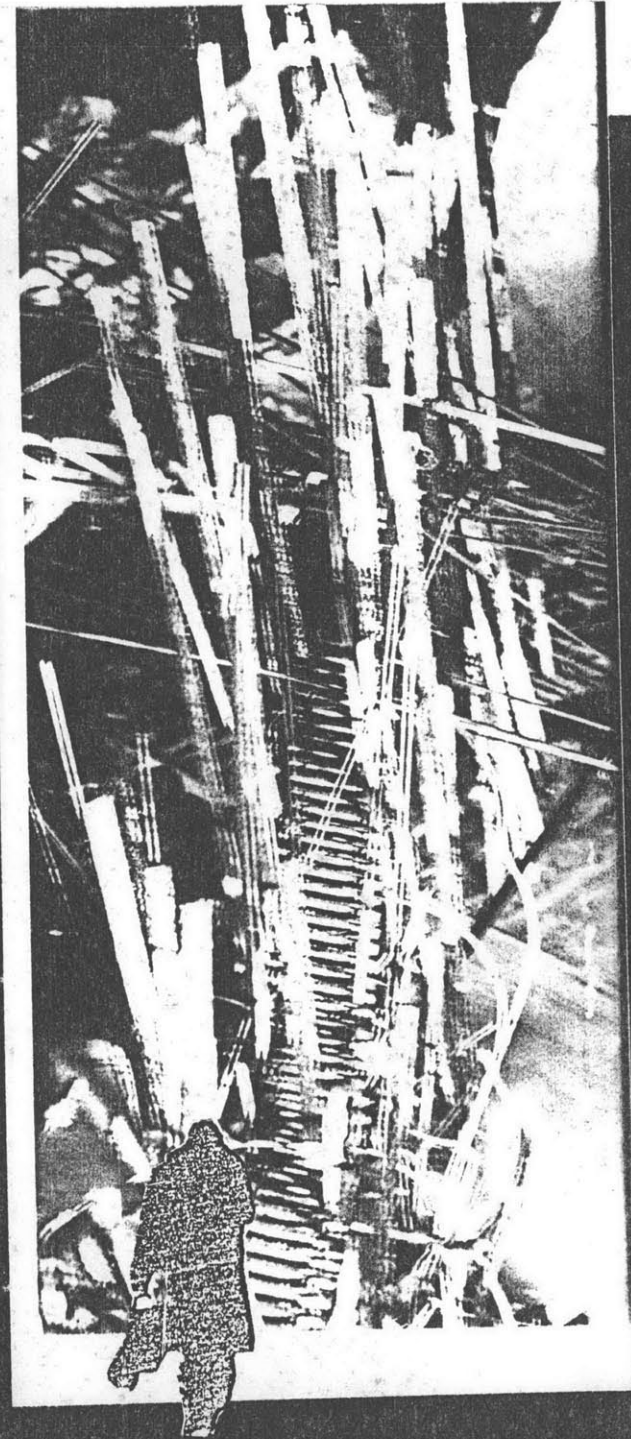
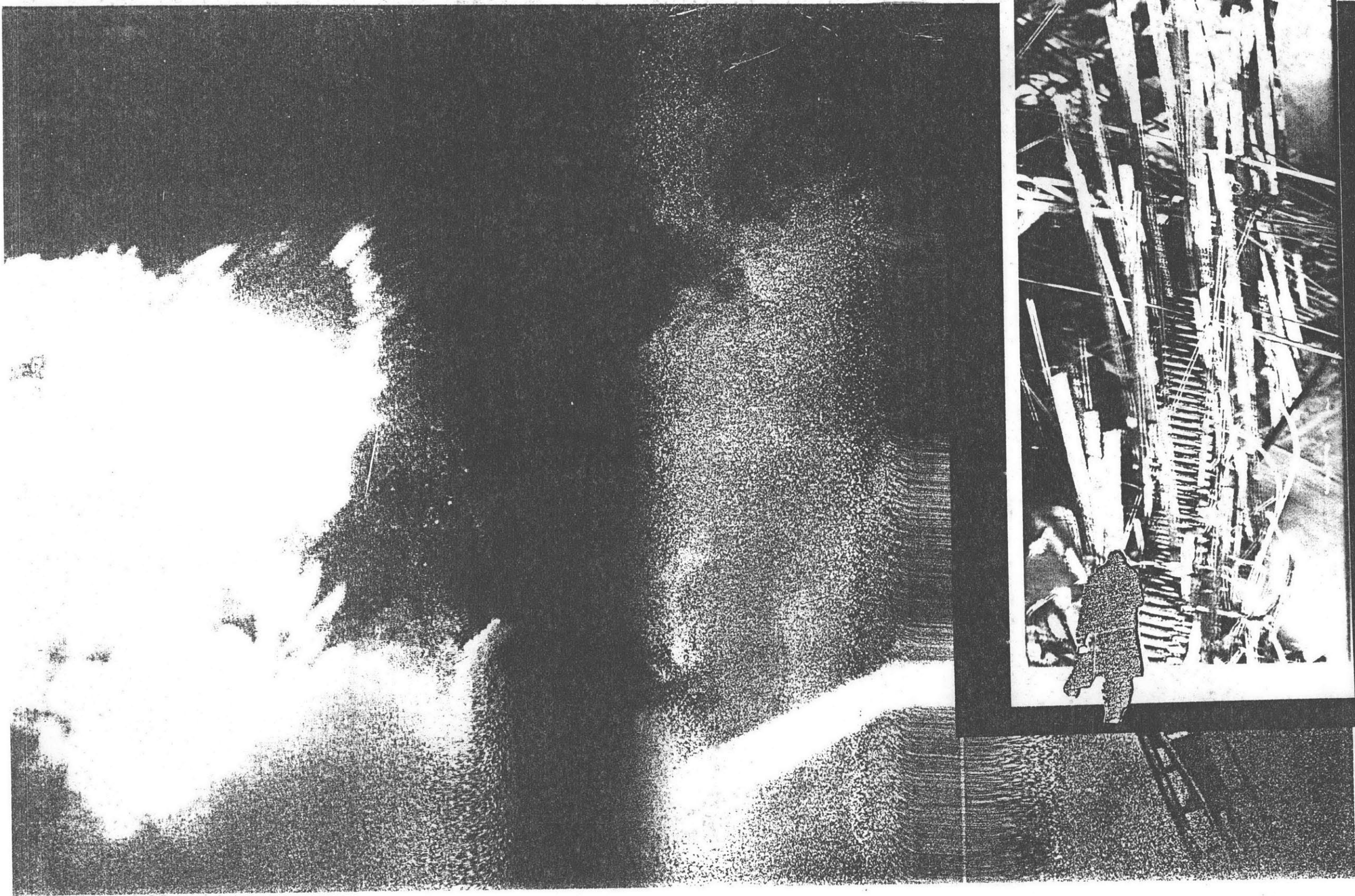
The air tastes good to my palate.  
Hefts of the moving world, at innocent gambols, silently  
rising, freshly exuding,  
Scooting obliquely high and low.

Walt Whitman

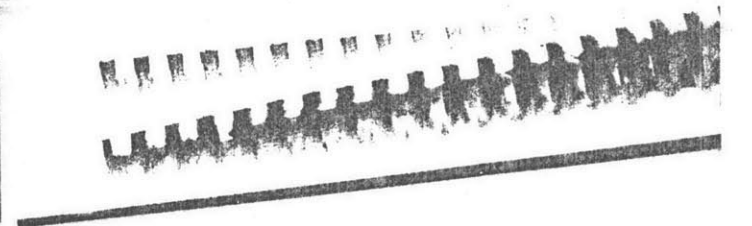
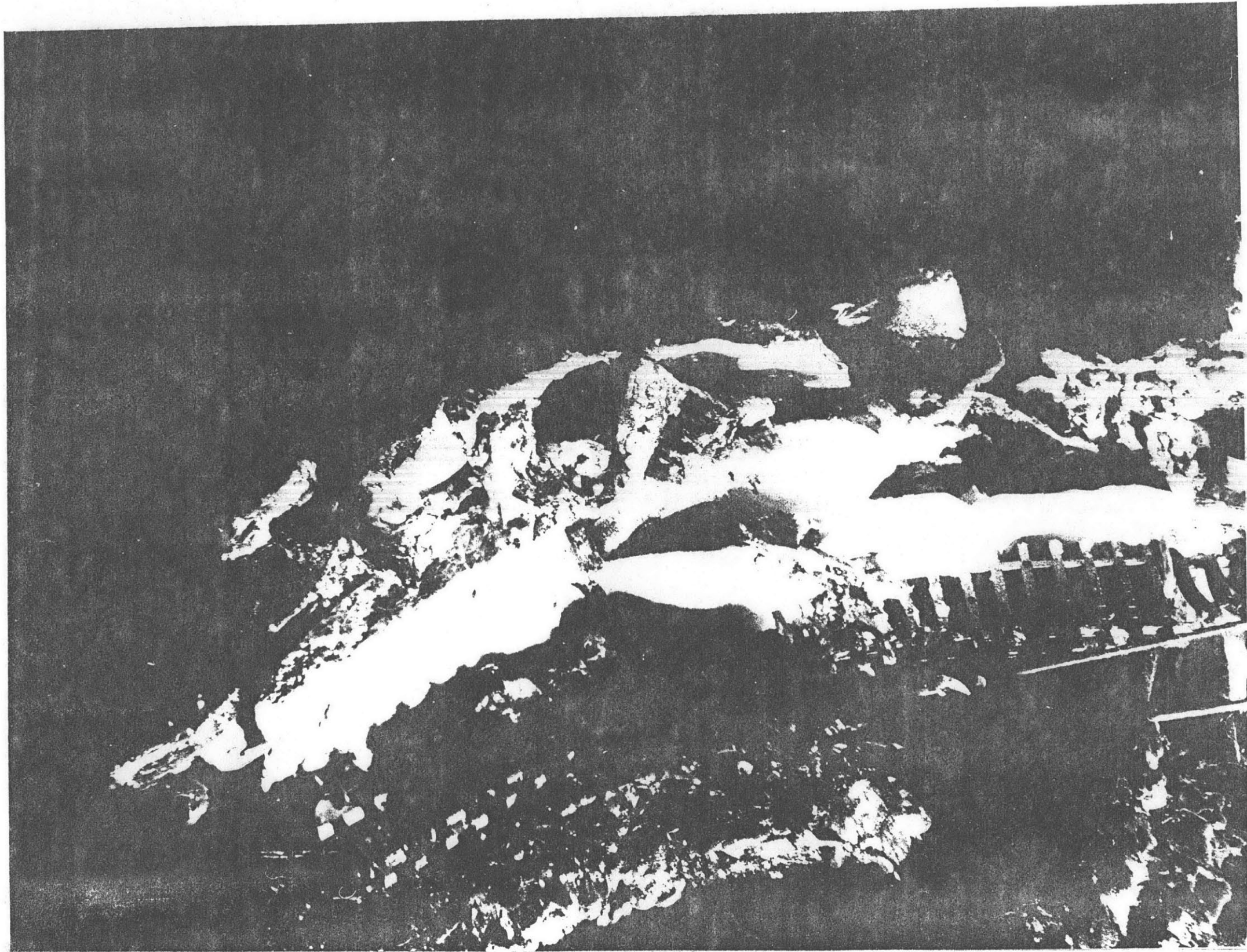




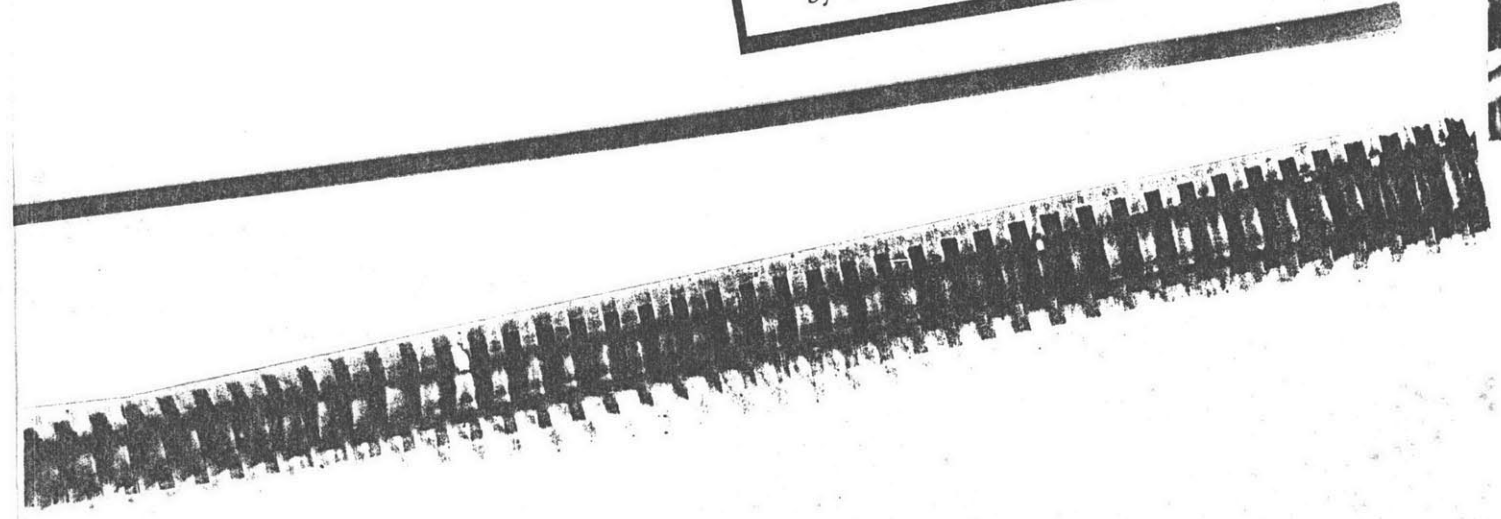
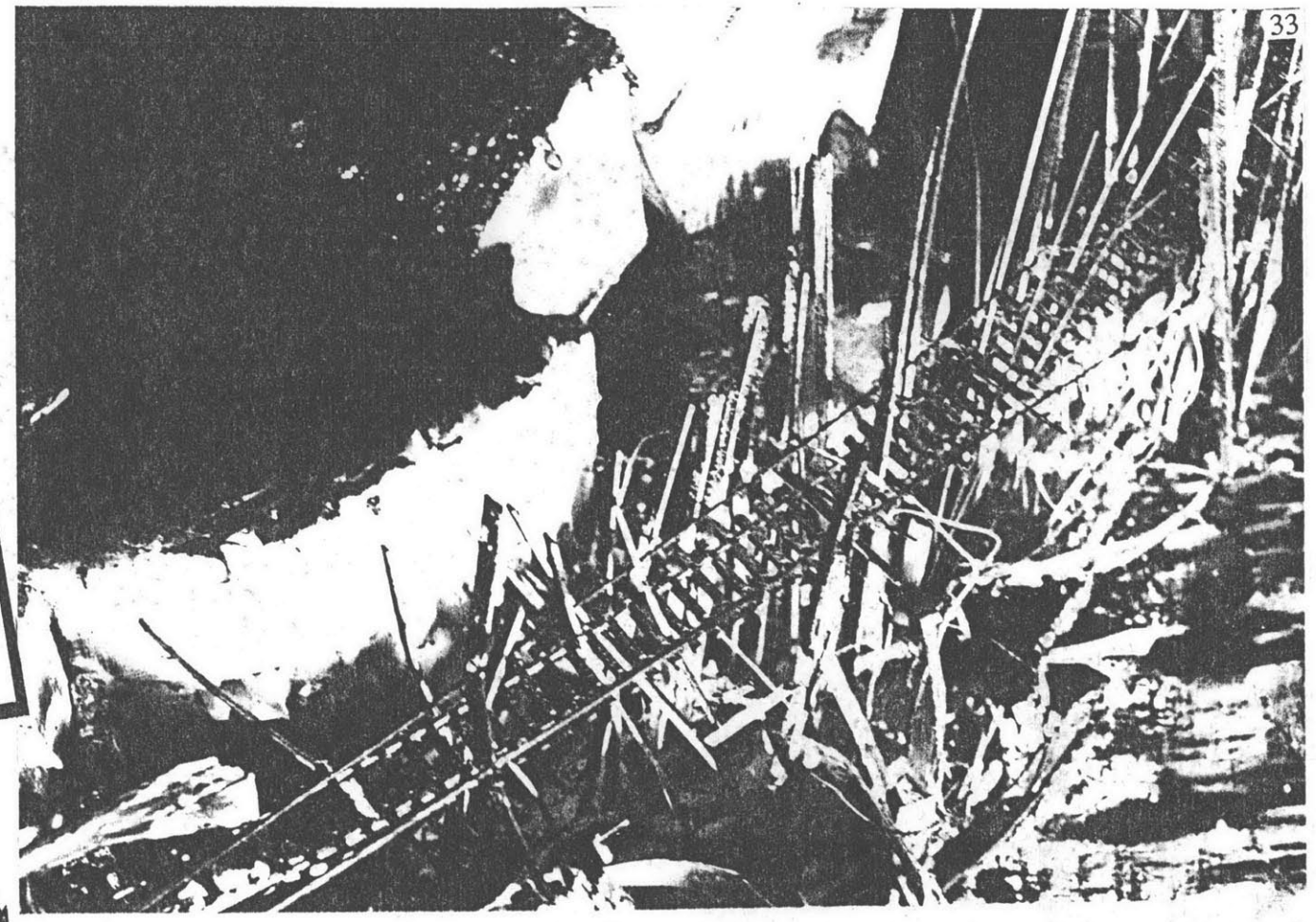


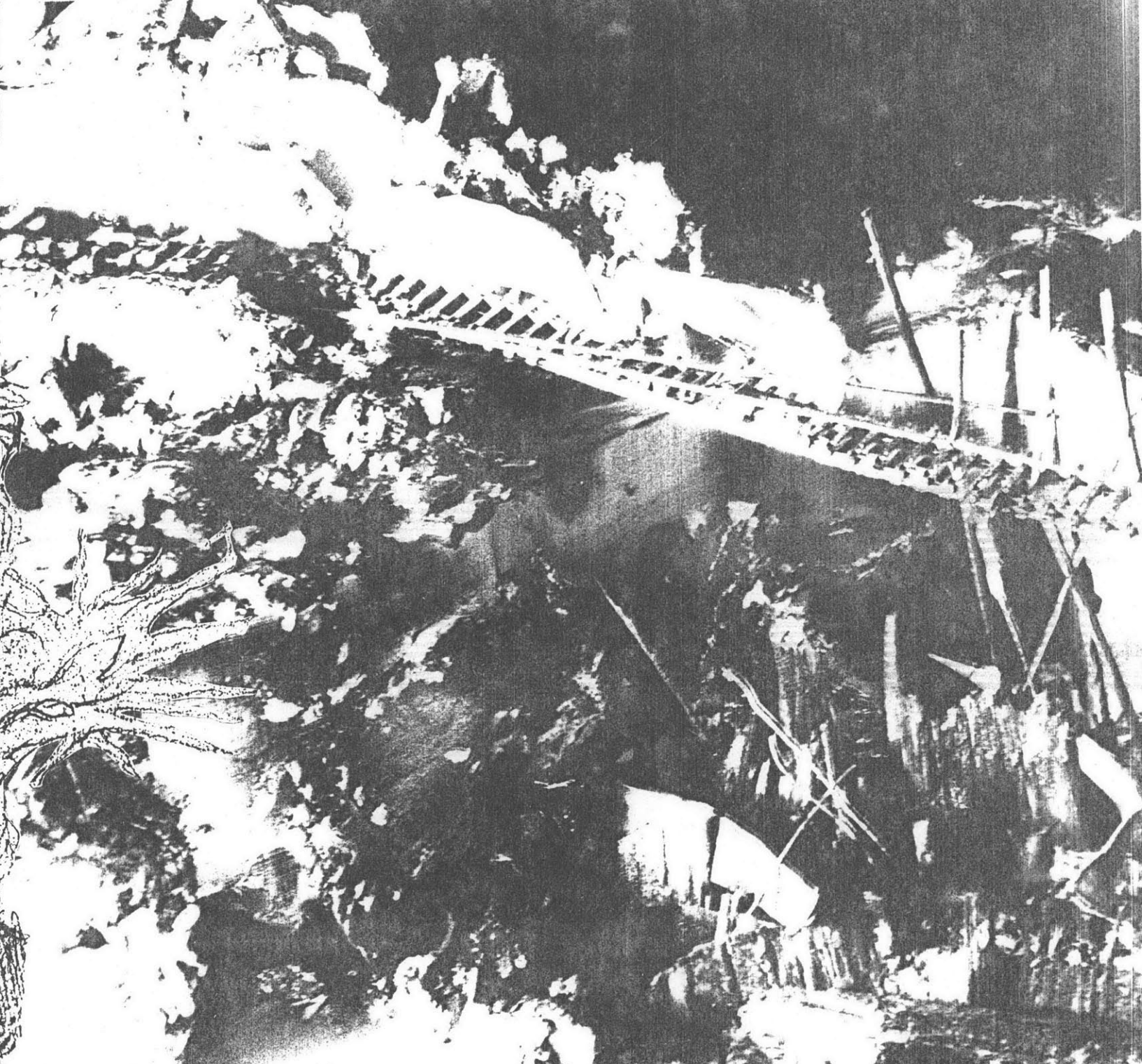
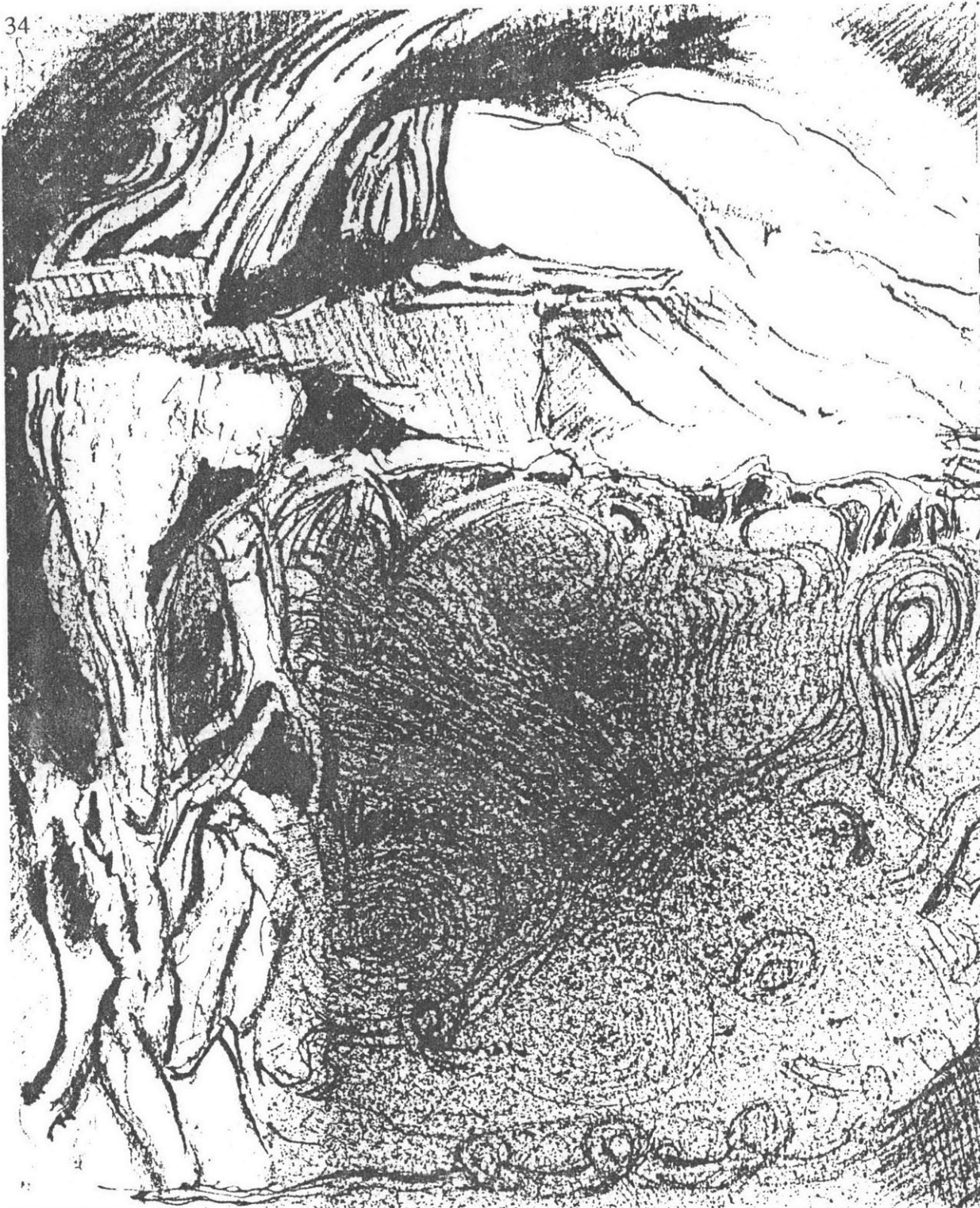






All fire afire  
So be it. Swallowing the fire. So be  
it. Torqued to laughter by the fire,  
the very fire. So be it. Chortling at flames  
sucked in, a multiformity of laughter, a  
flaming gravity surpassing the sobriety of  
flames, a chastity of annihilation. Recreant,  
calling it good. Calling the fire good.  
So be it. The beauty of fire-blasted sand  
that was glass, that was a bottle: unbottled.  
Unabashed. So be it.  
An old bottle, mauled by the fire  
gets a new glaze, the glass warped  
to a new distinction, reclaiming the  
undefined. A hot stone, reached  
by the tide, cracked over by fine  
lines, the glaze unspoiled  
Annihilation ameliorated:  
--from PATERSON  
by William Carlos Williams





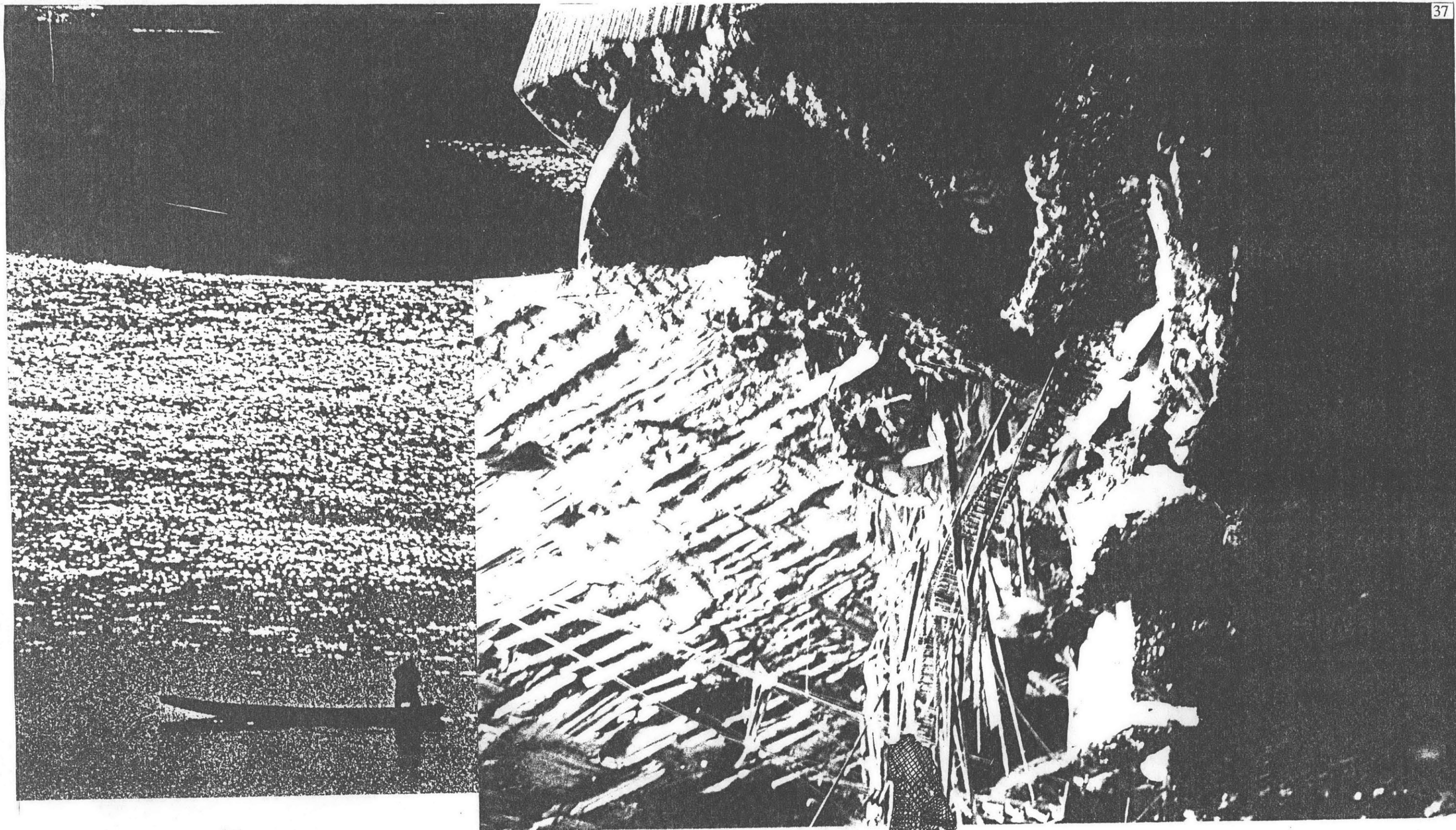
NONE OF THE INSTITUTE FOR SPECULATIVE SCIENCE TOUCHES THE LAND ABOVE WATER.  
THE MOMENT THAT THE SCIENTIST LEAVES THE SECURITY OF THE ROCK/GROUND, HE  
BEGINS THE PILGRIMAGE THAT WILL BRING HIM TO THE ENTRANCE

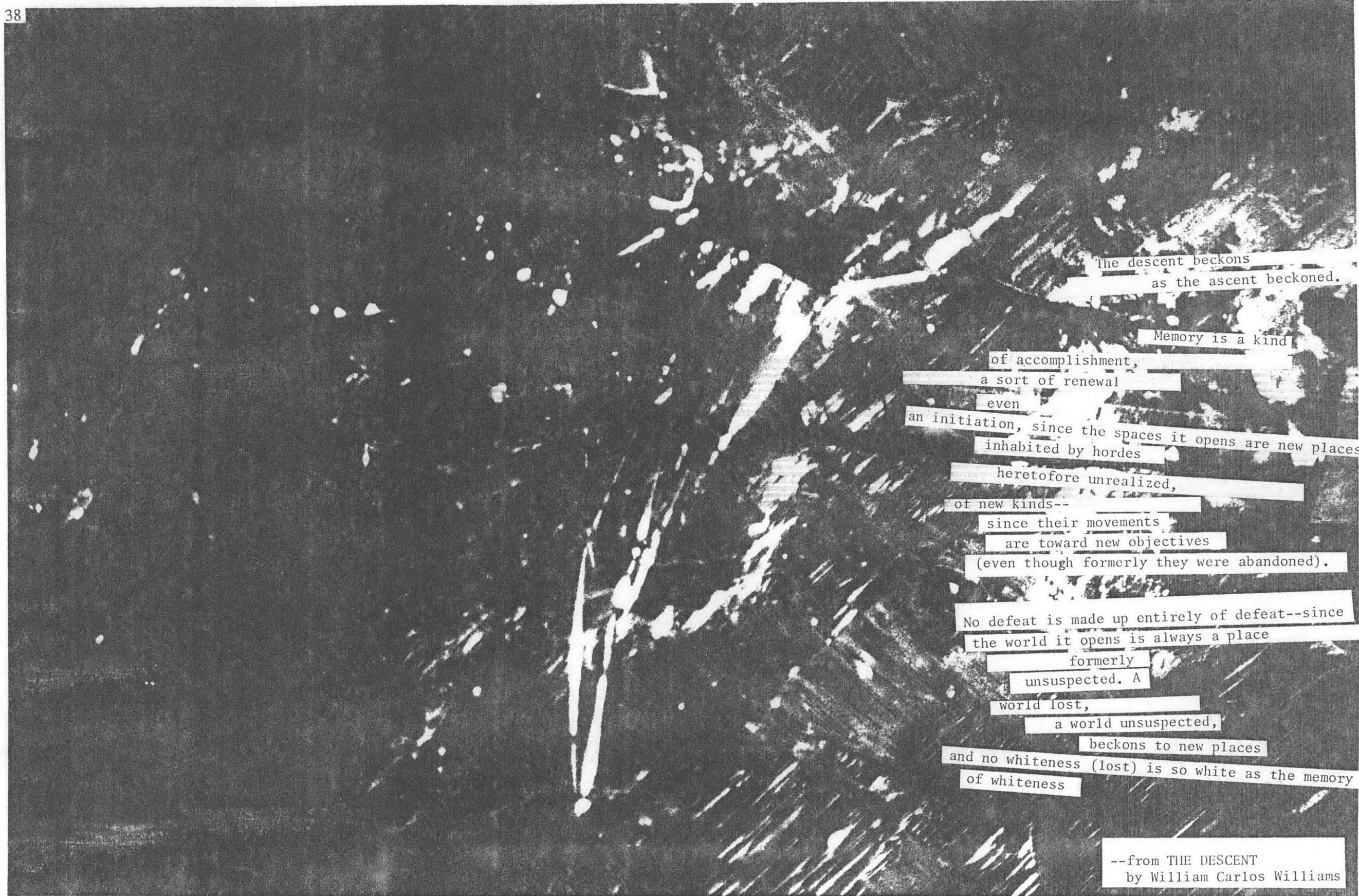


THE PATHWAY FROM THE ROCKS TOWARD THE TUBE BUILDING, WHICH PROTECTS THE SCIENTIST DURING HIS DESCENT TO THE ENTRANCE OF THE INSTITUTE, IS DESIGNED TO INTENSIFY THE NATURAL SITE CONDITIONS. THE STRUCTURE WHICH SUPPORTS THE BRIDGE PARALLELS THE TALL GRASSES THAT EXIST BELOW THE BRIDGE. MADE IN STEEL RODS IT IS RIXED IN THE GROUND: THE SLENDERNESS OF THE MEMBERS AND ELASTICITY OF THE STEEL ALLOW THE BRIDGE TO SWAY IN THE WIND, MIMICKING THE TALL GRASSES BELOW.

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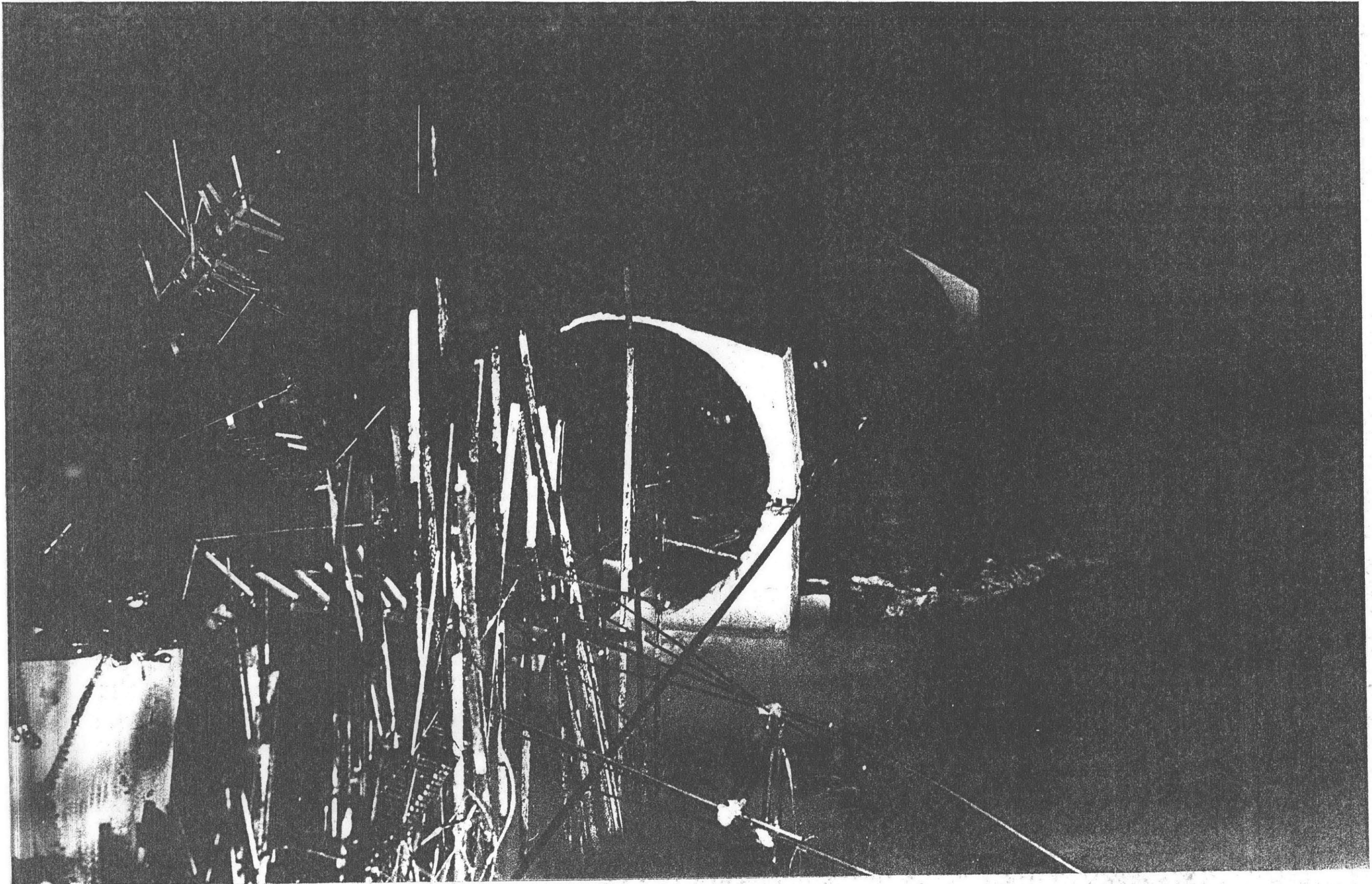


The descent beckons  
as the ascent beckoned.

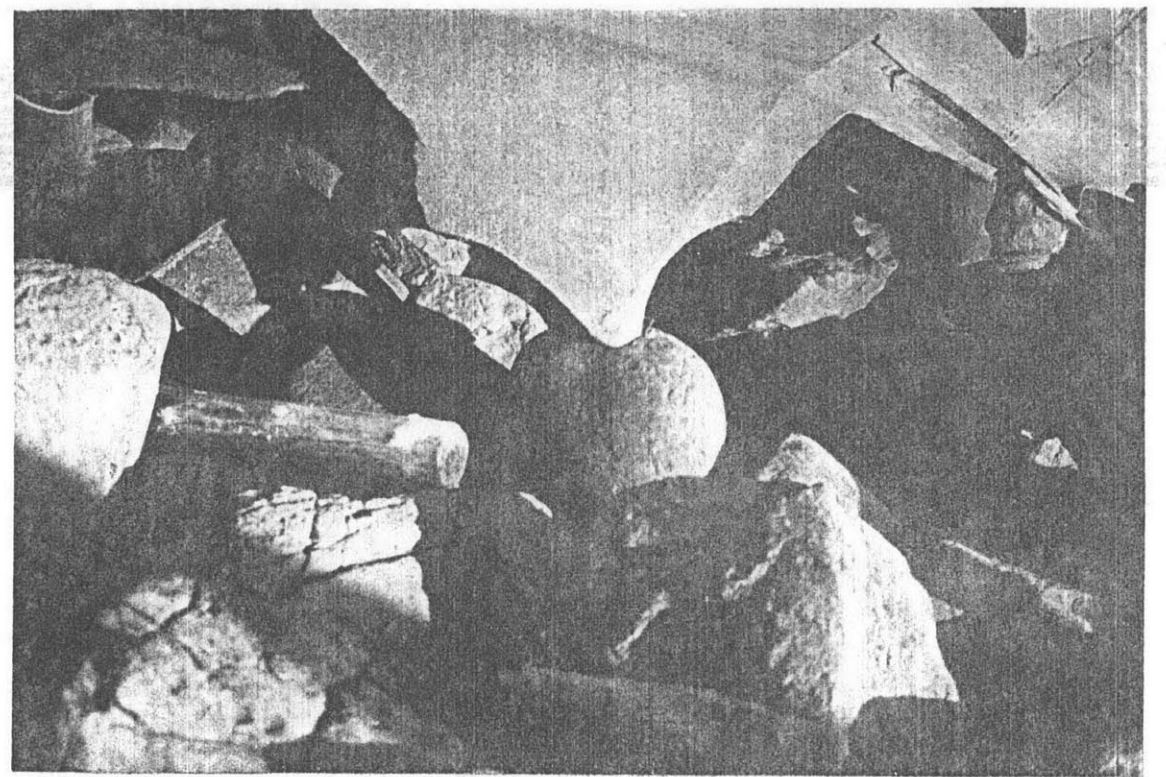
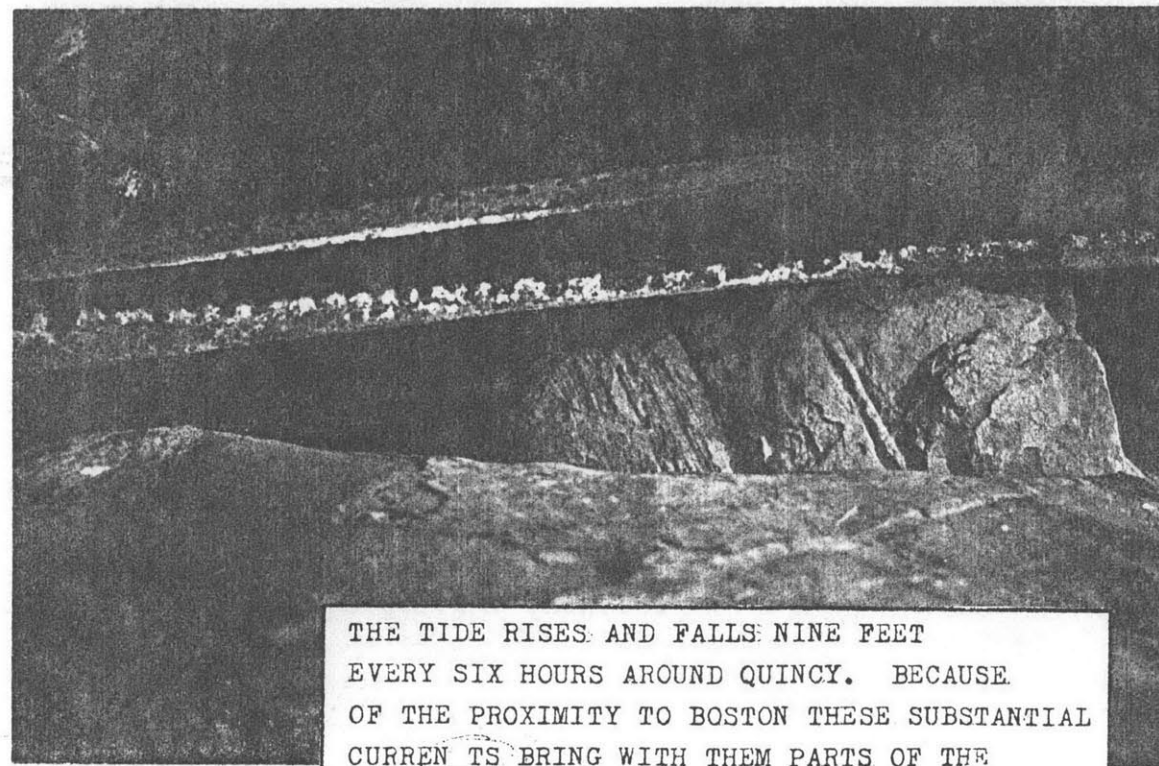
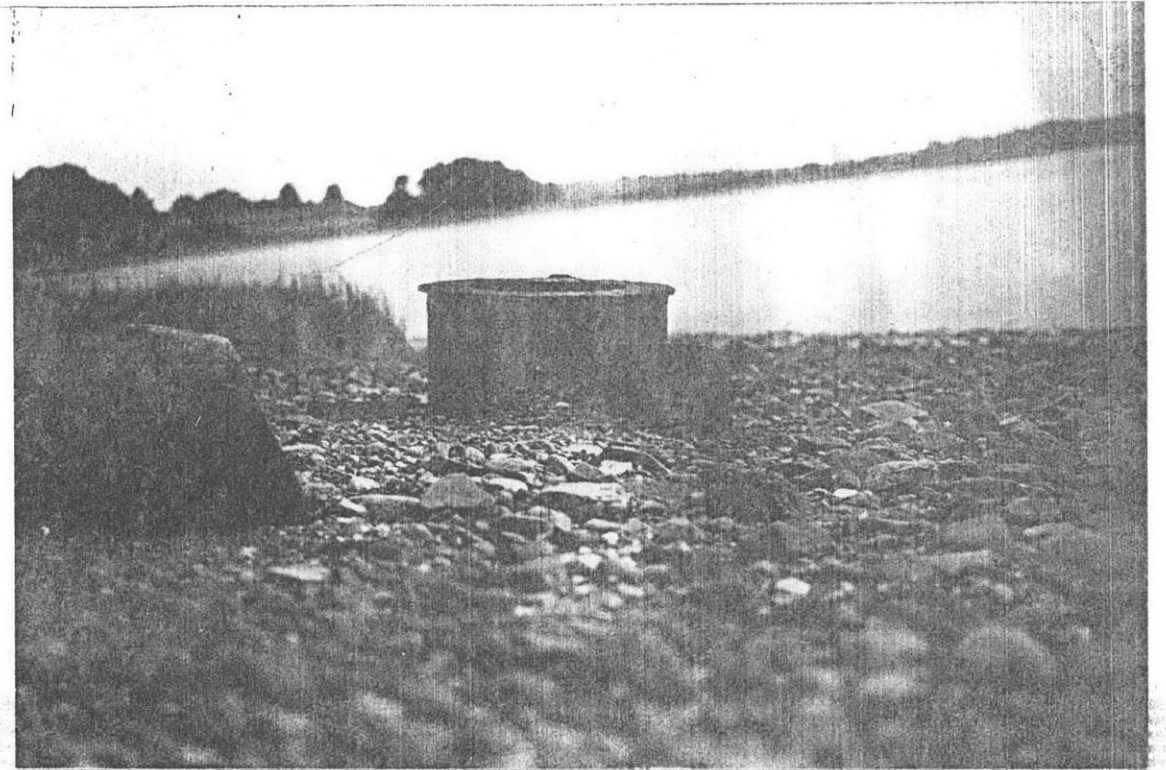
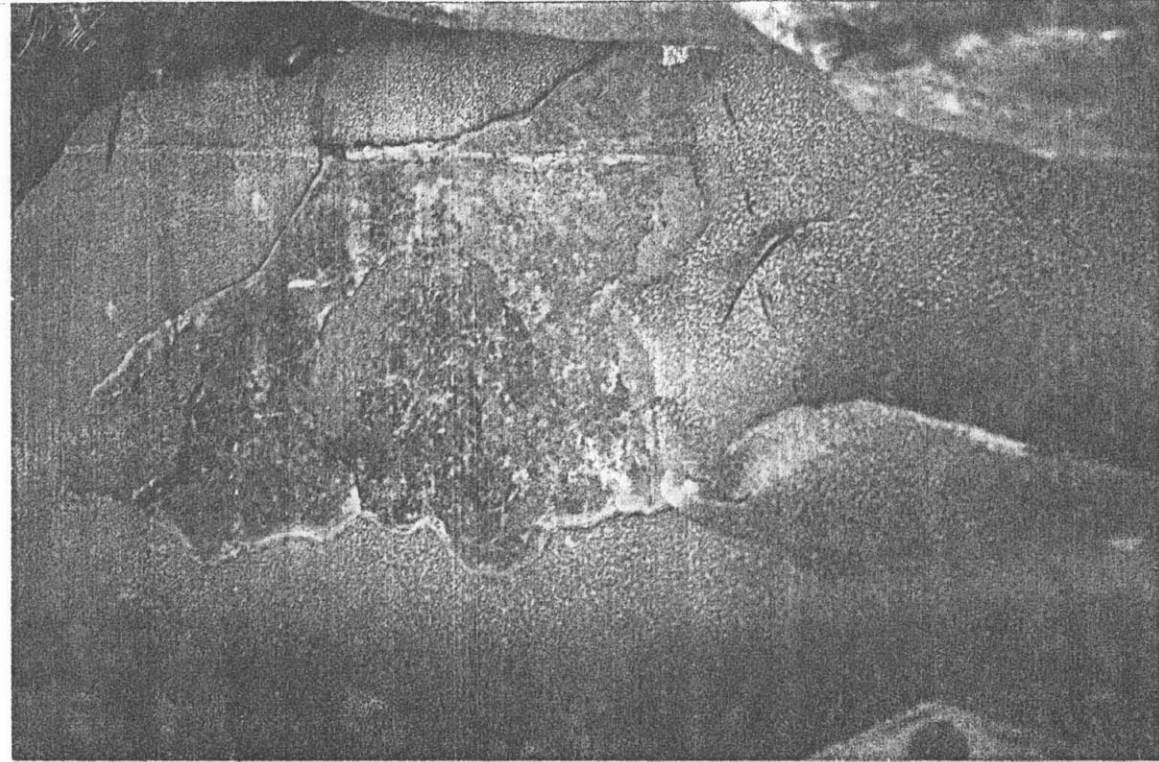
Memory is a kind  
of accomplishment,  
a sort of renewal  
even  
an initiation, since the spaces it opens are new places  
inhabited by hordes  
heretofore unrealized,  
of new kinds--  
since their movements  
are toward new objectives  
(even though formerly they were abandoned).

No defeat is made up entirely of defeat--since  
the world it opens is always a place  
formerly  
unsuspected. A  
world lost,  
a world unsuspected,  
beckons to new places  
and no whiteness (lost) is so white as the memory  
of whiteness

--from THE DESCENT  
by William Carlos Williams

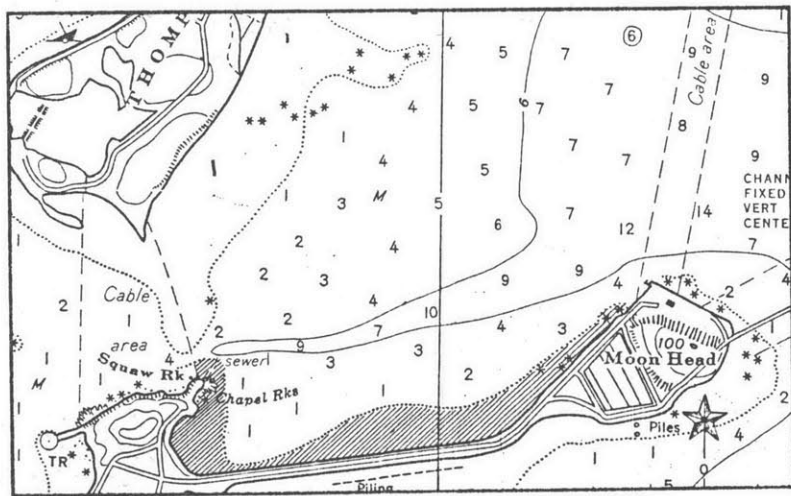






THE TIDE RISES AND FALLS NINE FEET EVERY SIX HOURS AROUND QUINCY. BECAUSE OF THE PROXIMITY TO BOSTON THESE SUBSTANTIAL CURRENTS BRING WITH THEM PARTS OF THE NOW DEFUNKED CITYSCAPE. THESE FOUND OBJECTS CREATE A GROUNDFORM OF GREAT BEAUTY AND SYMBOLIC SIGNIFICANCE.

HIGH TIDE: SAND SPIT BETWEEN ISLAND AND ROCK DISAPPEARS. BOATS CAN ACCESS THE DEEPEST AREA. THE PASSAGEWAY EXTENDS PERPENDICULAR TO THE SPIT. FLOATING WALKWAY RUNS BETWEEN THE ISLAND AND THE URBAN BUILDING OF THE INSTITUTE. THE MARKET AND CARETAKERS COTTAGE ARE AT ISLAND STATUS.

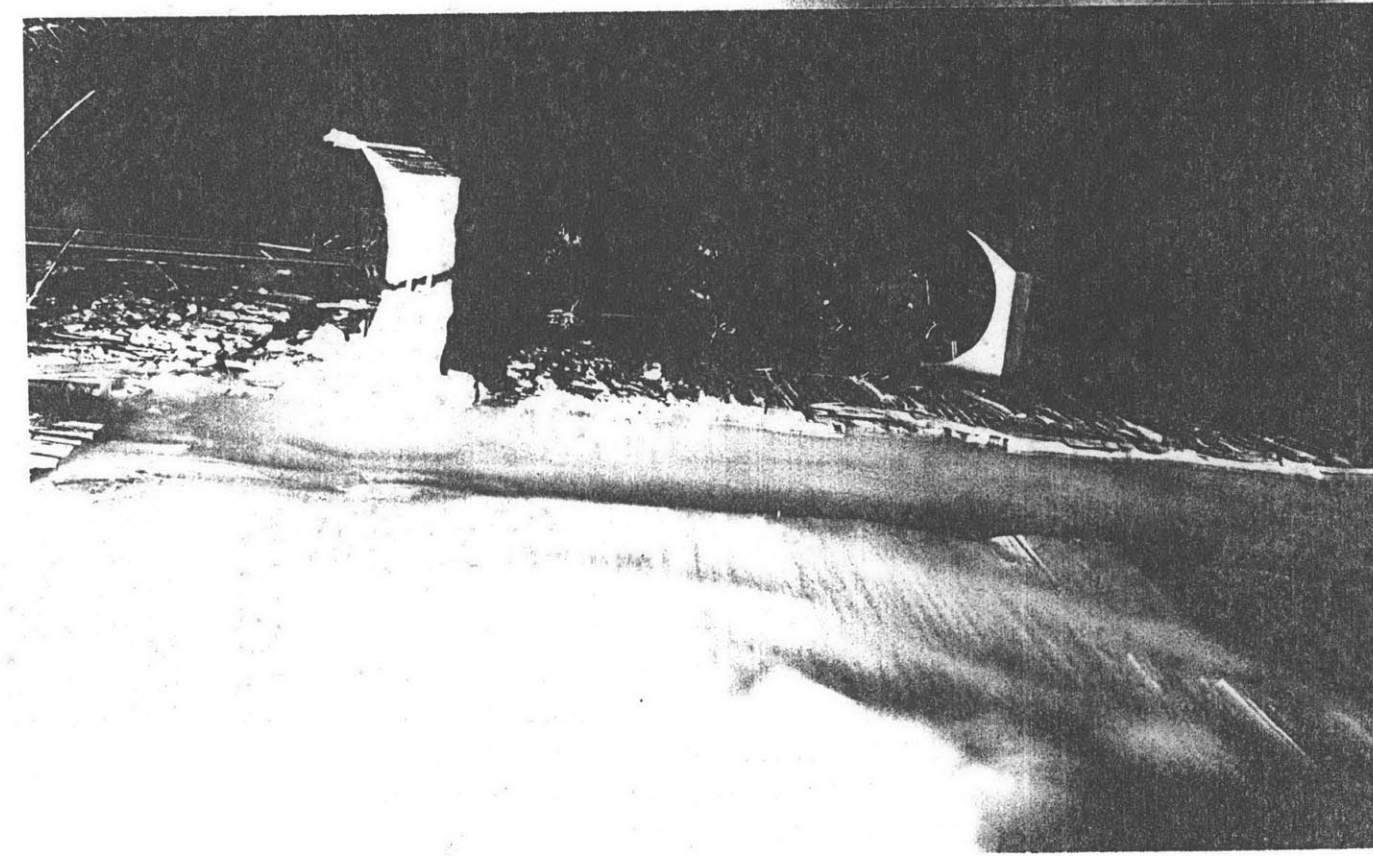
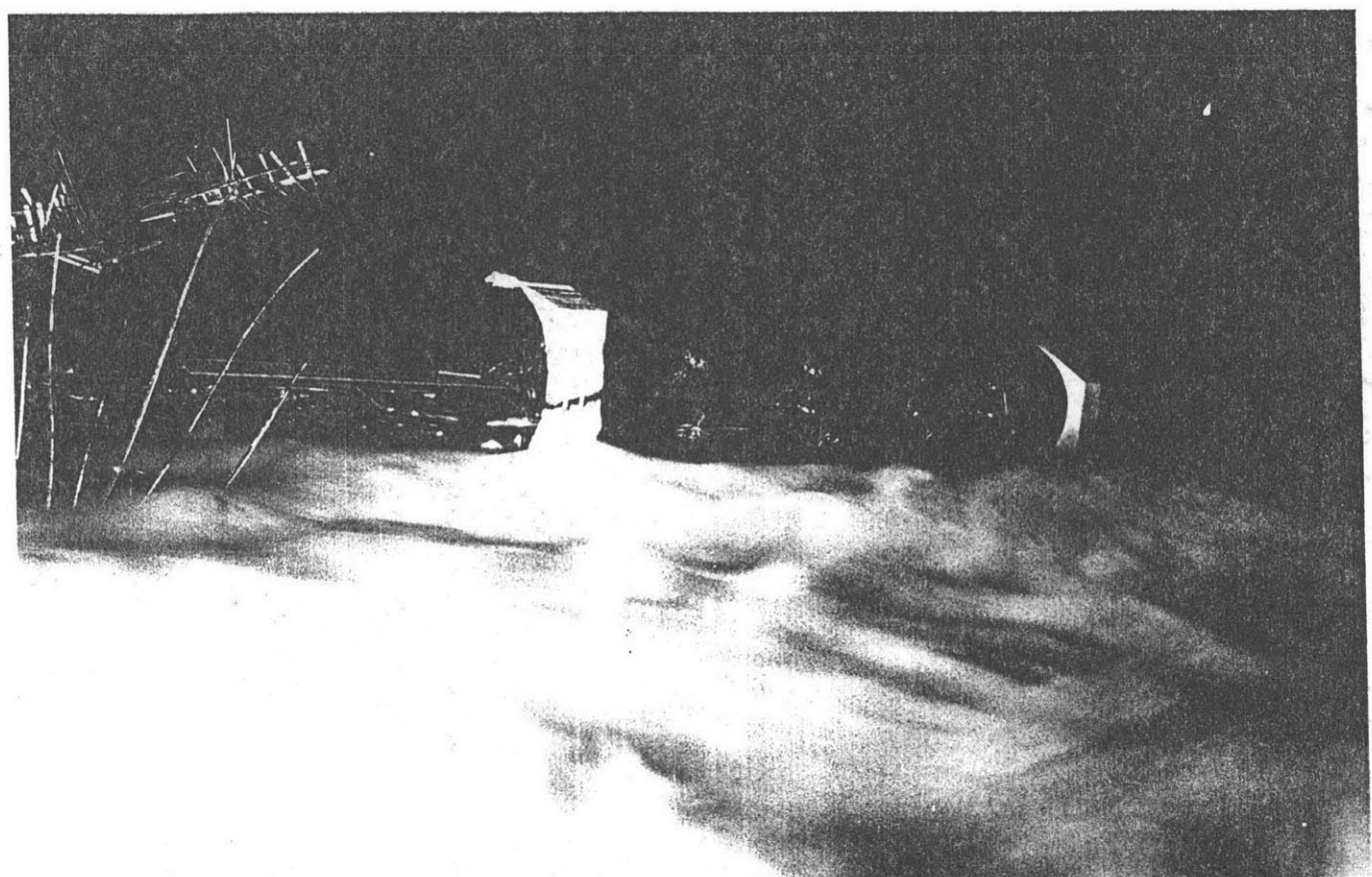


TIDAL INFORMATION

Place	Height referred to datum of soundings (MLW)			
	Mean High Water	Mean Tide Level	Mean Low Water	Extreme Low Water
Boston Light	9.0	4.5	0.0	-3.0
Charlestown	9.3	4.7	0.0	-3.5
Weymouth Fore River Bridge	9.5	4.7	0.0	-3.5
Cohasset Harbor (White Head)	8.8	4.4	0.0	-3.5

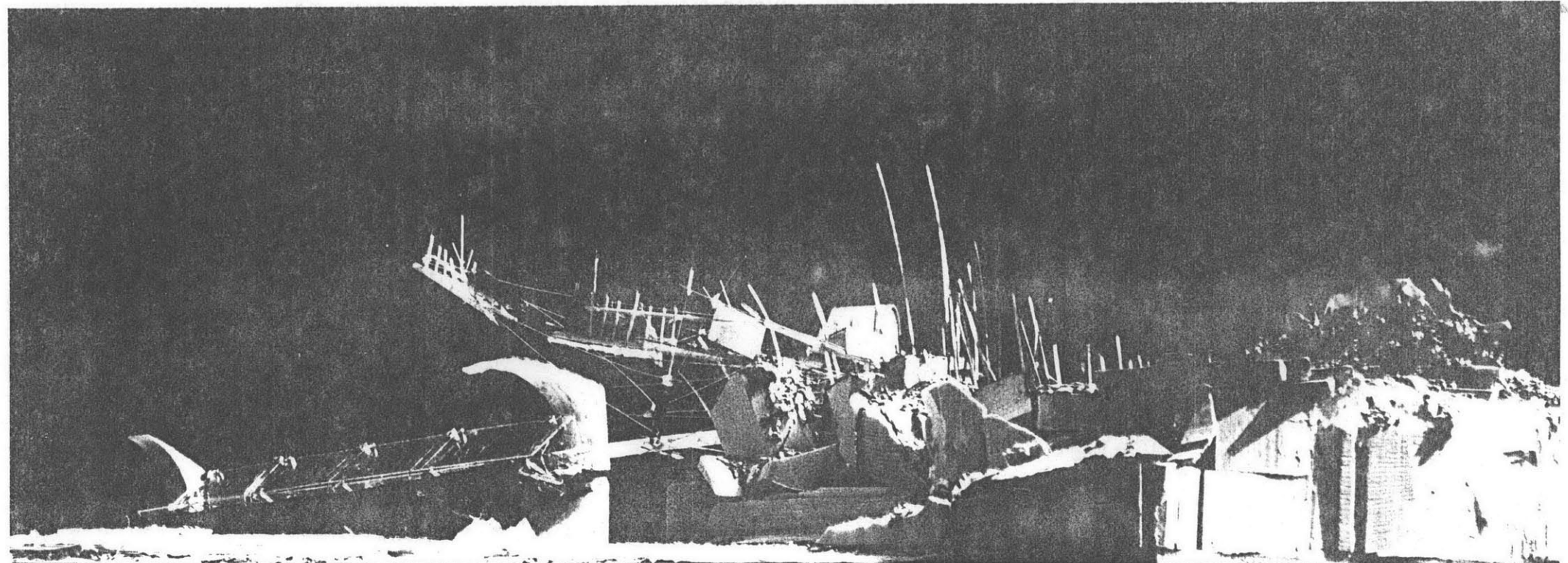
(1265)

LOW TIDE: SAND SPIT CONNECTS ISLAND AND MAINLAND. PEDESTRIANS CAN WALK ACCROSS. FLOATING PASSAGE HUGS THE ISLAND CONTOUR. THE MARKET AND CARETAKERS COTTAGE MARK THE EDGE OF THE AREA BETWEEN LAND AND WATER.



TUBE BUILDING

POSITION ON SITE: RUNS THE WHOLE LENGTH OF THE BUILT SITE.  
(APPROXIMATELY 2500 FT) IT IS THE PRINCIPAL ACCESS BETWEEN  
THE BUILDINGS THE MARKET AND THE ROCKS.

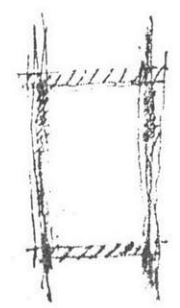




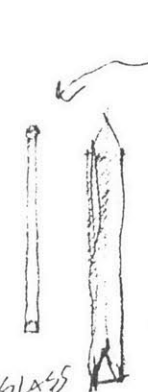
ORIENTATION: THE PASSAGE GRADUALLY SLOPES DOWNWARD ON A TRAJECTORY THAT STARTS JUST BEYOND THE ROCKS AND CONTINUES UNTIL IT REACHES THE OCEAN FLOOR (15' FEET BELOW LAND ). AT THIS POINT IT FRAGMENTS SAFE WITHIN THE ENVELOPE OF THE URBAN BUILDING. VISUAL CONTINUITY IS MAINTAINED ALL THE WAY ALONG THE 2500 FEET OF THIS PASSAGE. FROM THE URBAN BUILDING THE SLOPE IS ONE OF GRADUAL INCLINE, WHICH REACHES ITS APEX AT THE BASE OF THE MASSIVE STEPS WHICH LEAD ONE TO THE LIGHTHOUSE/observatory.



PLASTIC OR GLASS ELEMENT



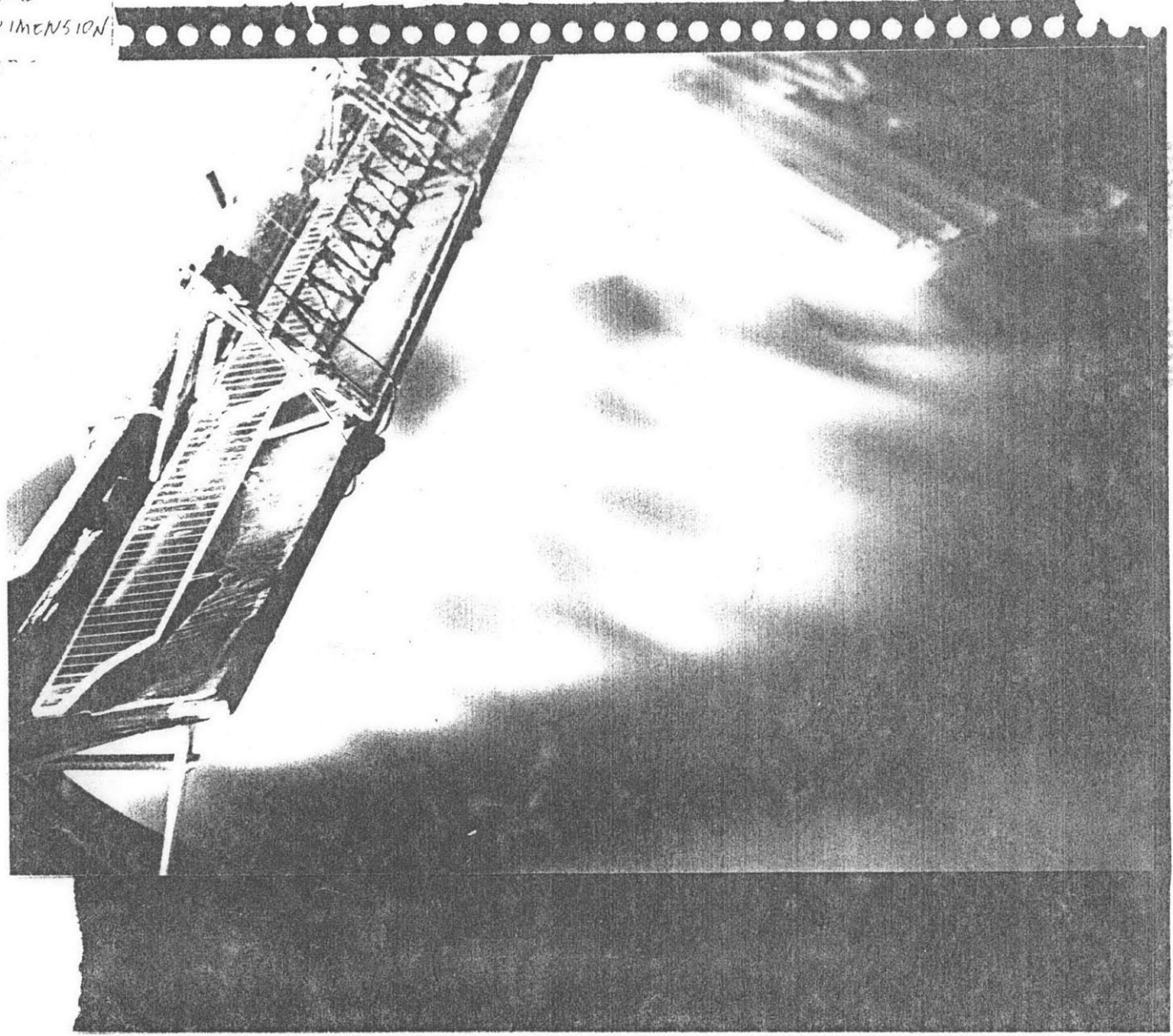
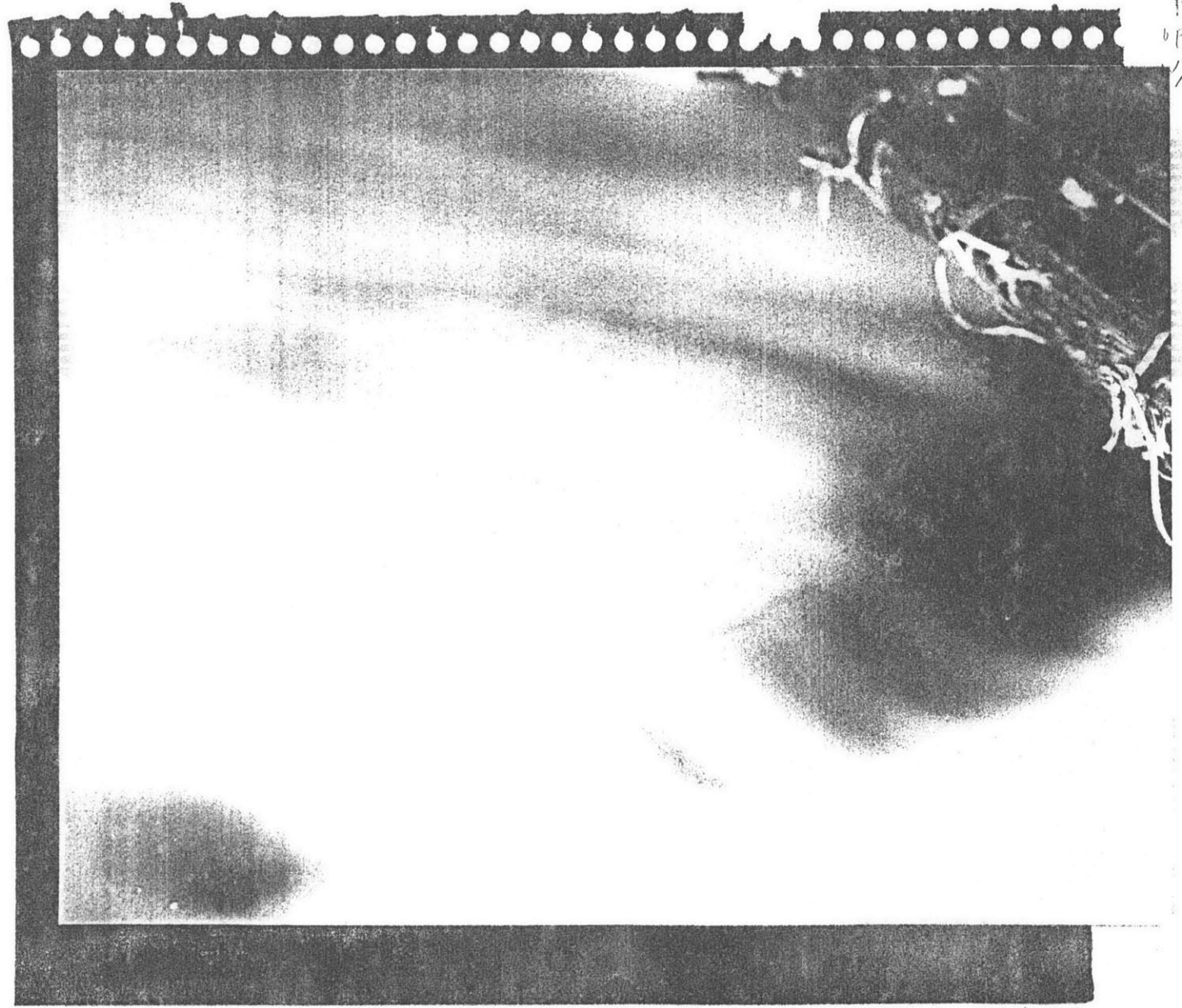
A. GLASS PLANE OF DIMENSION 1/2 T



GLASS ROD OR PRISM

SEEMS BEST FOR ECONOMY OF MEANS AND OVERALL SENSE OF THE PIECE

TO TB IT INTO THE TUBE BLDG MORE HOW ABOUT TAKING THE DIMENSION OF THE TRIANGULATED TRUSS



ELEMENTS:

SERIES OF REPETITIVE STRUCTURAL ELEMENTS: STEEL TRUSS REPEATED EVERY 40 FT', LANDSCAPE SIZE STRUCTURAL SUPPORT:POURED CONCRETE. CURVED FORM FOCUSES VIEW ON ROCKS. LOAD OF TUBE BUILDING CARRIED ON BOTTOM, SO A CRACK IS MADE WHERE THE MATERIAL IS WEAKEST TO PROVIDE A WINDOW OUT AS YOU DESCEND, REBARS EXPOSED TO FRAME VIEW OF THE HOUSE. TUBE BUILDING RESTS ON A TRIANGULAR TRUSS WHICH IS FIXED TO THE PURED CONCRETE BASE.

TRANSPARENT OBSERVATORY- THE PASSAGEWAY IS ALL GLASS, MAKING THE JOURNEY ONE THAT REVEALS THE LANDSCAPE IN A NEW DIMENSION. THE PENINSULA CONNECTING THOMPSON ISLAND TO SQUANTUM ROCK IS VIEWED FIRST FROM ABOVE THEN AT SEAGULL EYE VIEW AND FINALLY JUST BELOW THE SURFACE OF WATER.

THE FLOOR- THE SCIENTIST WALKS ON A FLOOR OF GLASS, BELOW HIM IS A COPPER FLOOR. LIGHT WHICH COMES IN CREATES THE IMPRESSION OF A FLOOR AFIRE. UNDER A BLANKET OF WATER - FIRE IN WATER. SEALED WITHIN THE GLASS, THE COPPER SURFACE IS AT ONE PHASE, EXPOSED TO WATER AND AIR, THE UNDERSIDE IS PATINATED



CONCRETE:  
WIND TAPPING  
GLASS  
FOR

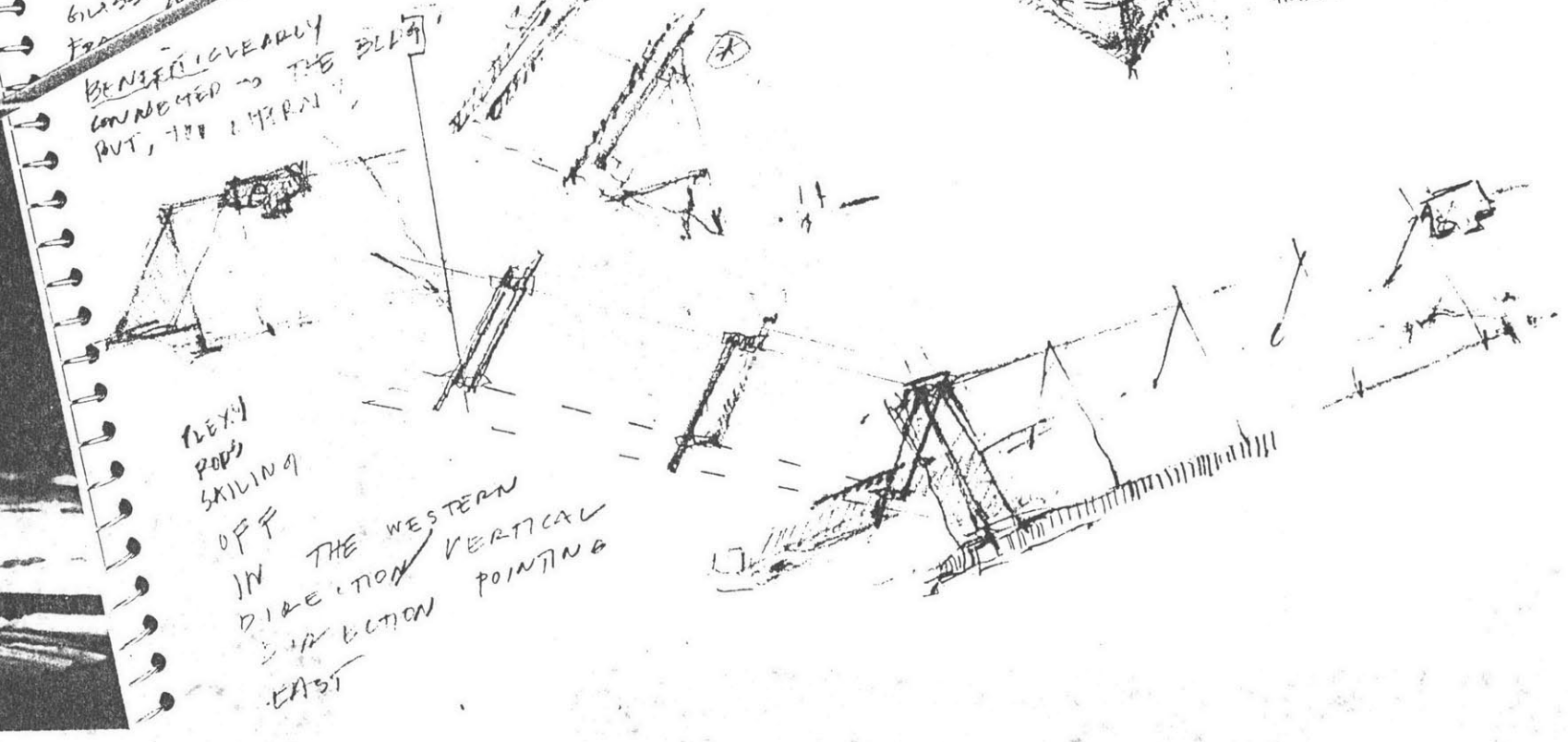
BENEFICIOUSLY  
CONNECTED TO THE BLDG  
BUT, THE

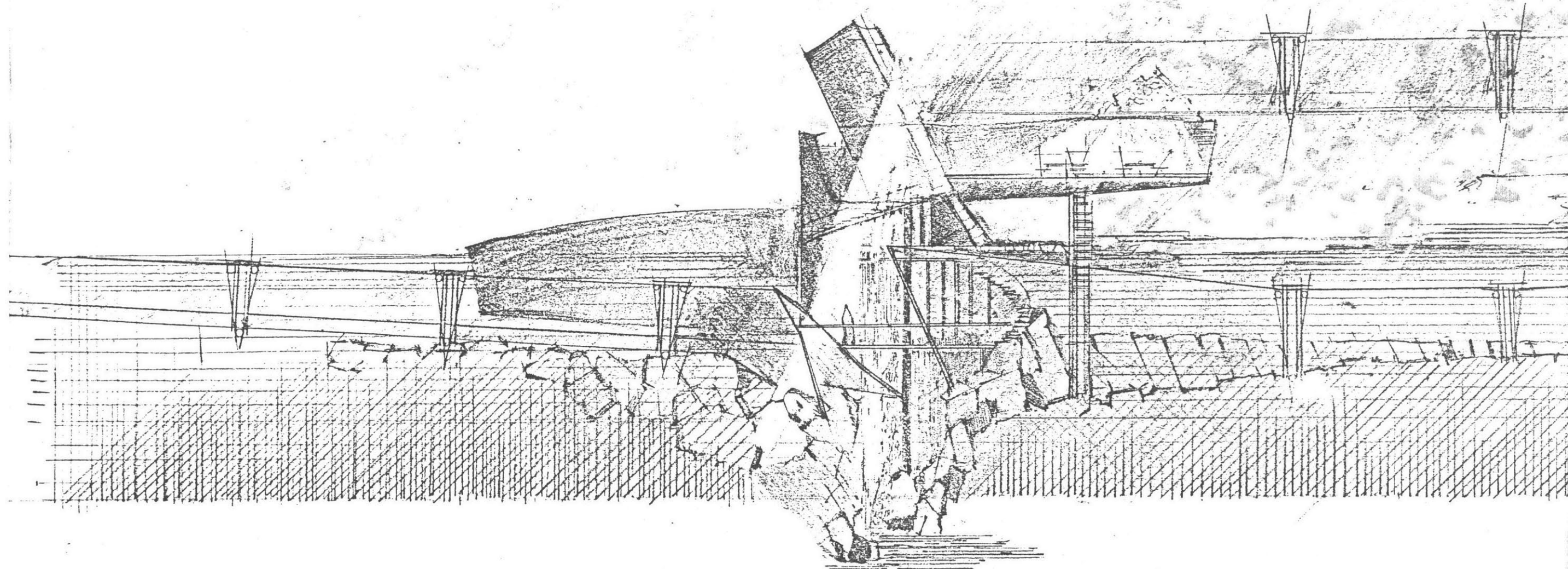
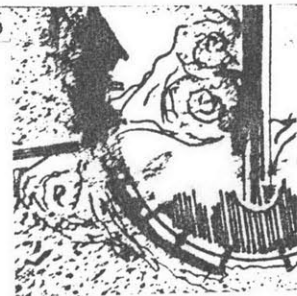
TRUSS  
POPS  
SKILING  
OFF  
IN THE WESTERN  
DIRECTION  
DIRECTION  
EAST  
VERTICAL  
POINTING

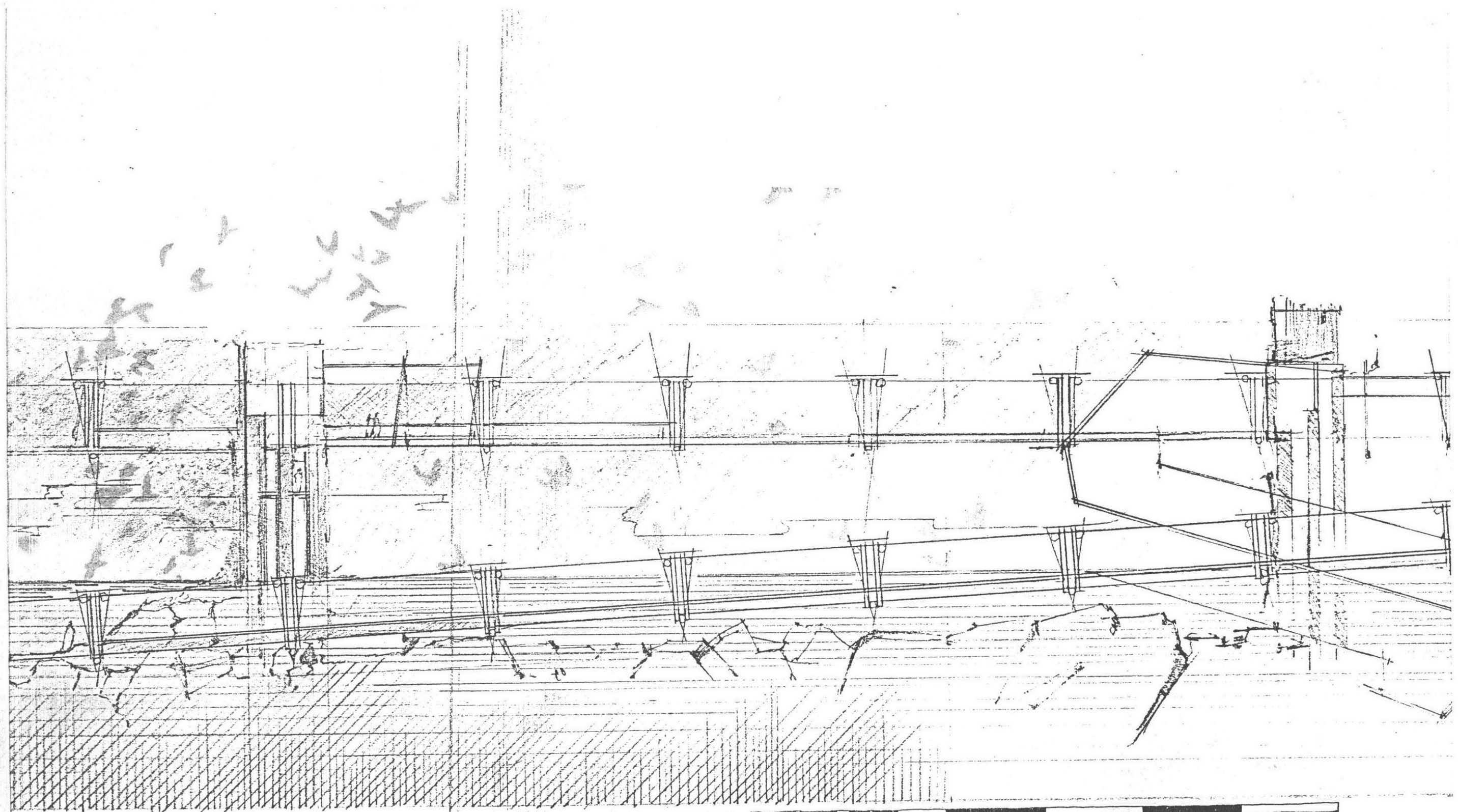
CONNECTED TO PRISMS  
AND SHAPES  
ELSEWHERE BUT  
SEEMS A BIT OVER EXACTLY

SECTION ALSO USEFUL  
AS "BEST ELEMENT"

SHARP POINTS  
THAT HAVE  
NETS THAT  
HANG OFF BEAM





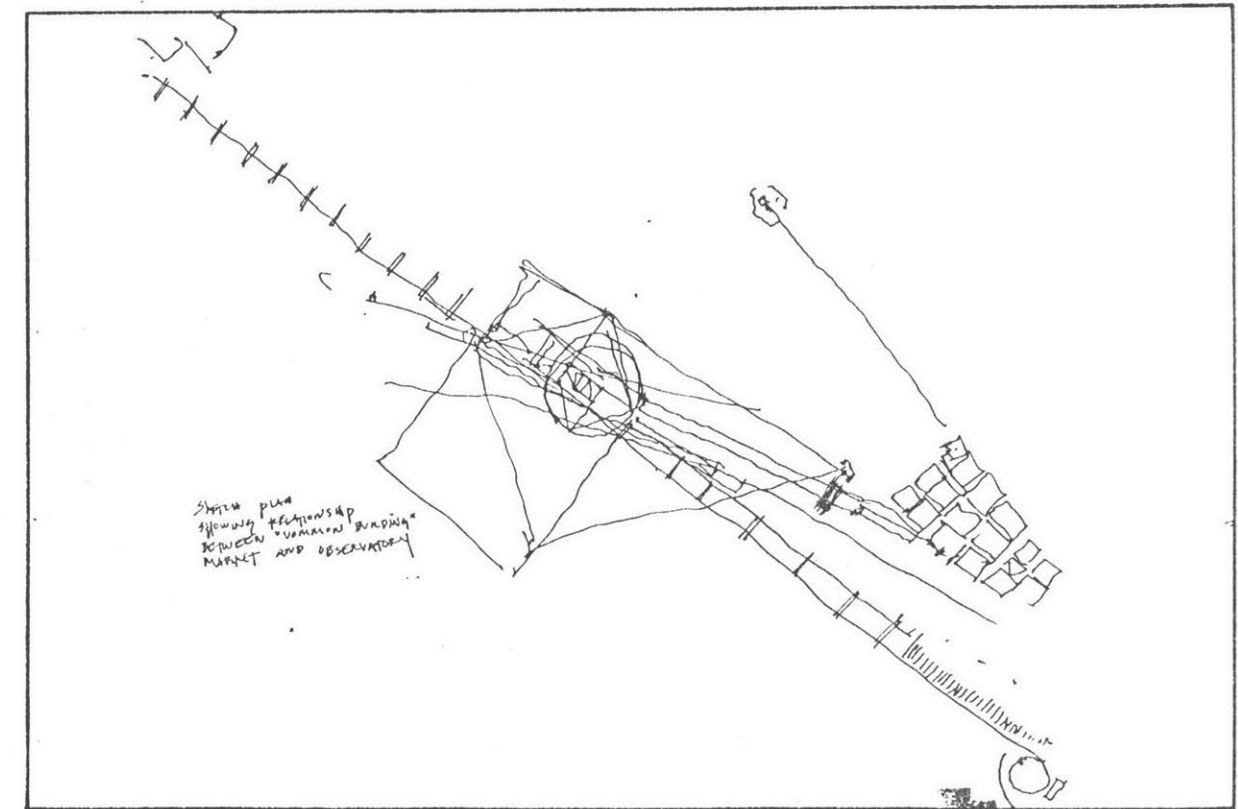
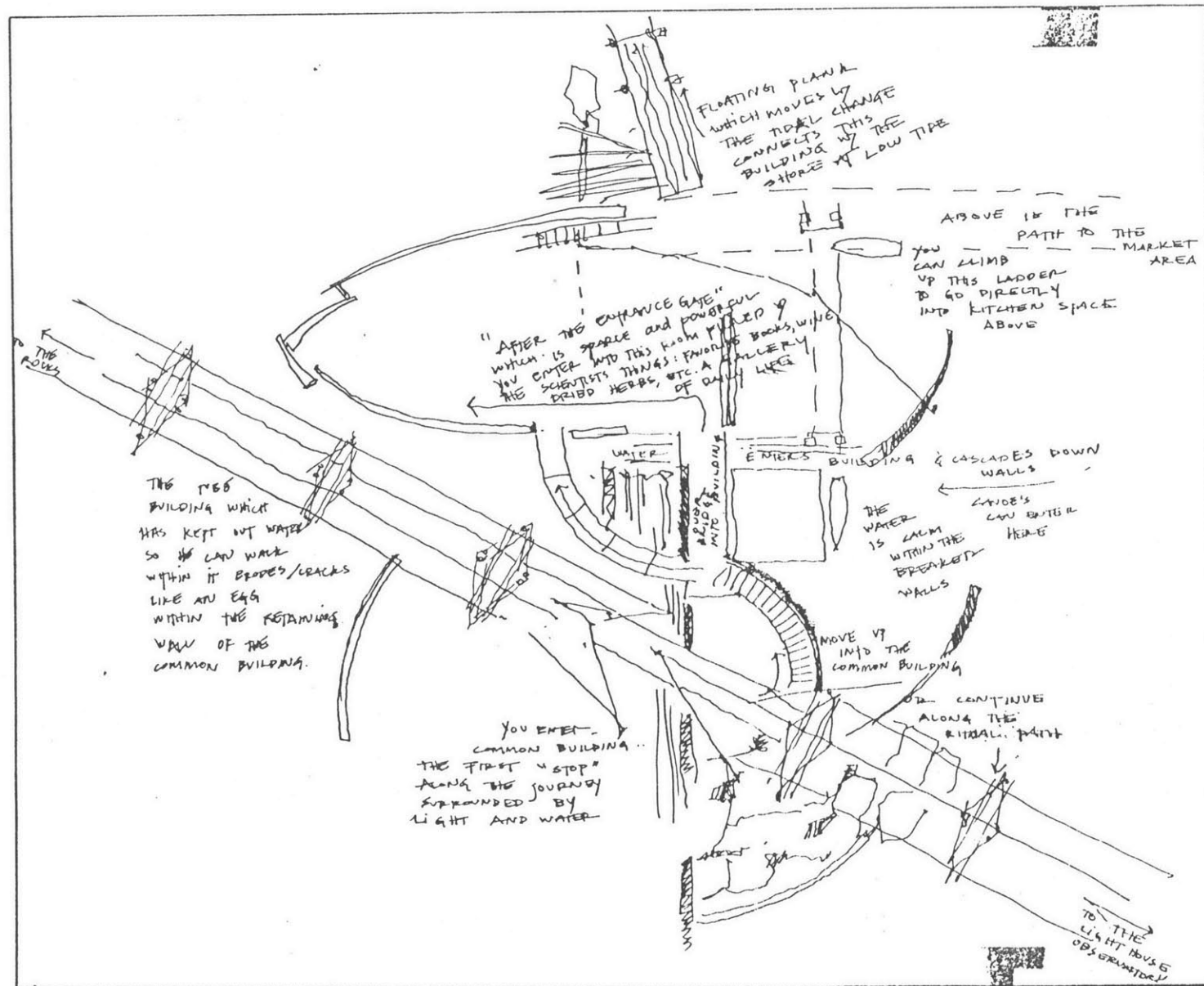
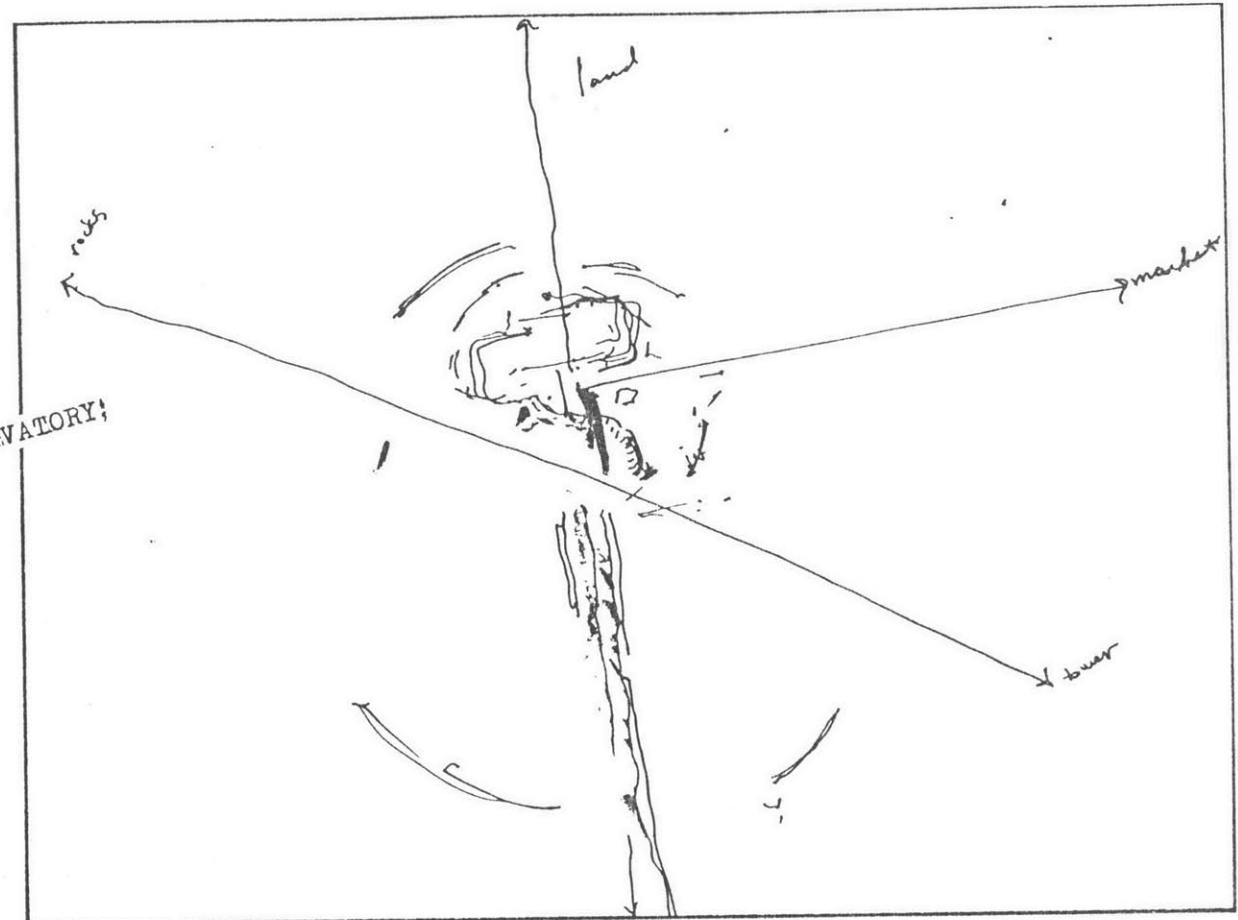


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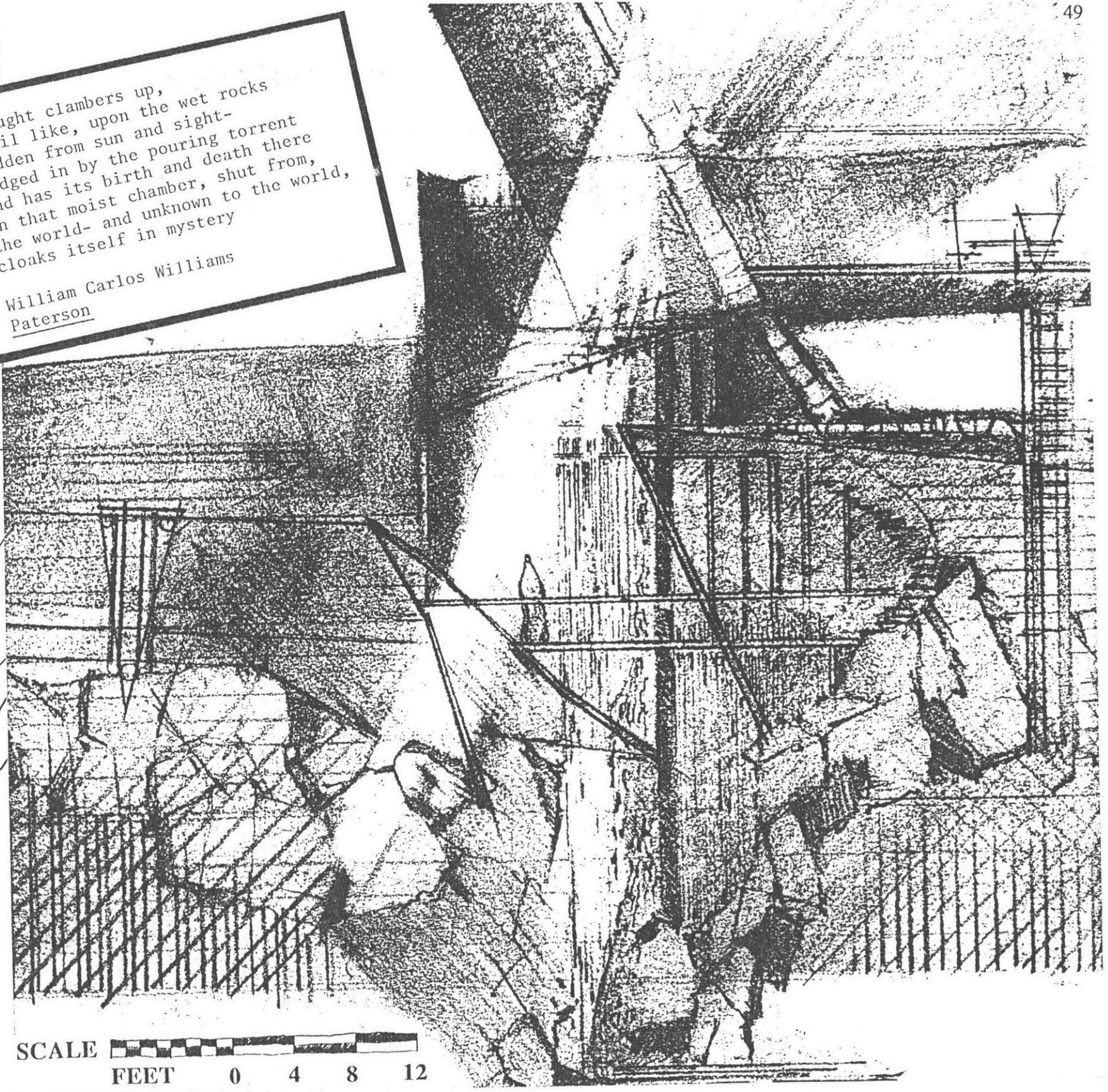
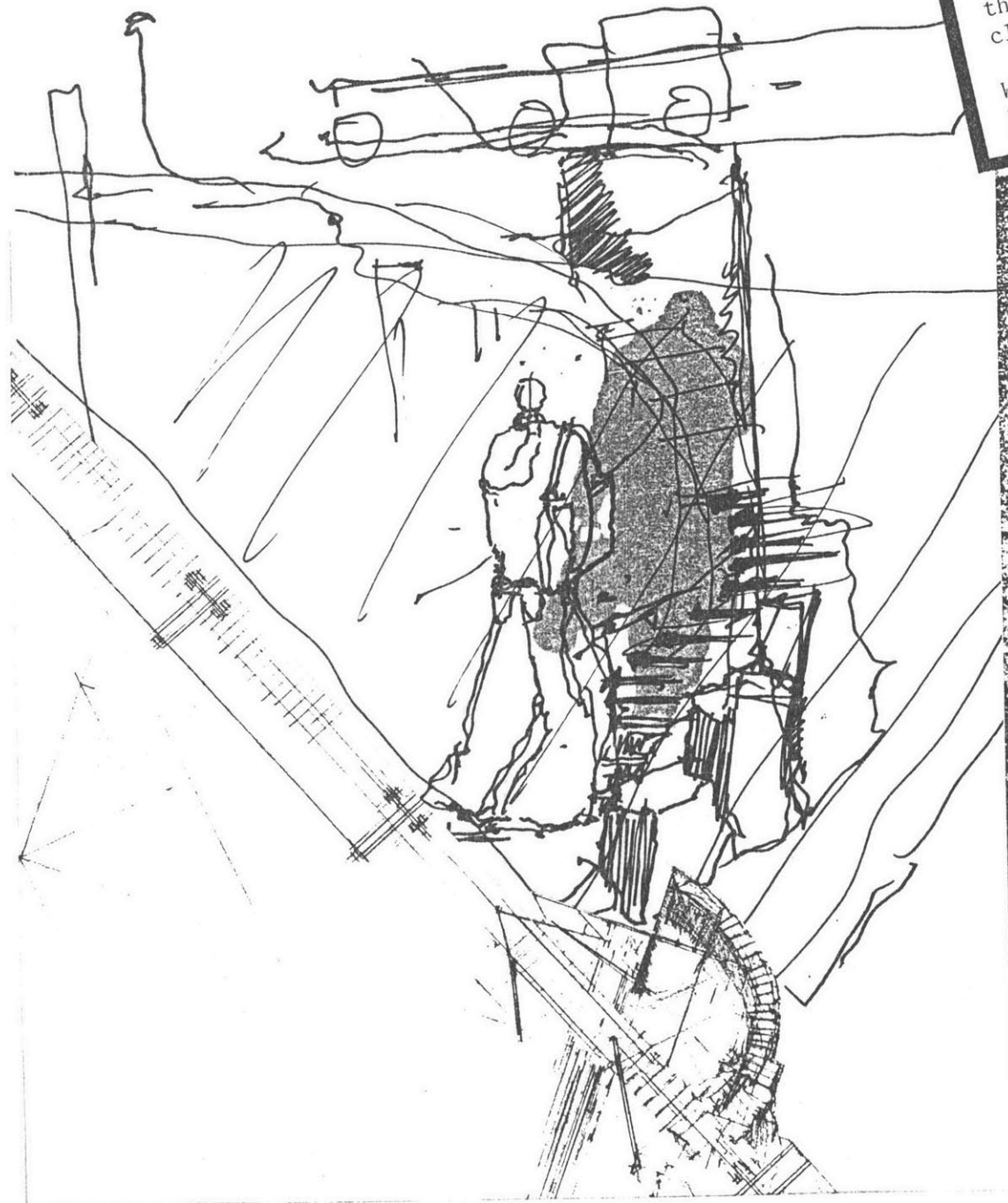
URBAN BUILDING


POSITION ON SITE: MIDWAY BETWEEN THE DEPARTURE POINT AND THE DESTINATION AT THE END OF THE RITUAL AXIS. HERE THE SCIENTIST, STILL WITH HIS LUGGAGE CAN STOP, LEAVE HIS BAGS AND PROCEED IN A NUMBER OF DIFFERENT WAYS: HE CAN CONTINUE ALONG THE RITUAL AXIS TOWARD THE LIGHTHOUSE, OBSERVATORY;

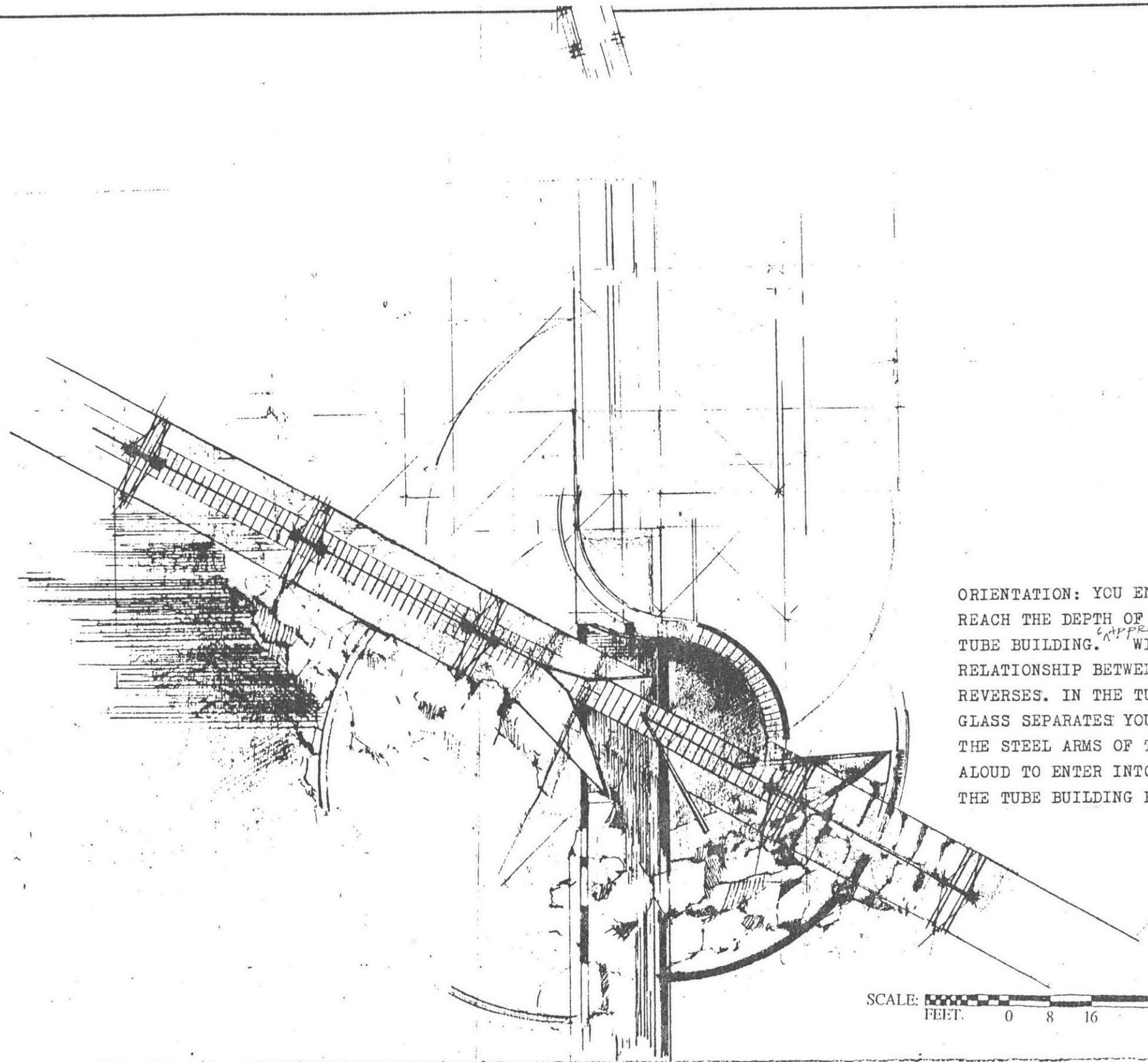


thought clammers up,  
 snail like, upon the wet rocks  
 hidden from sun and sight-  
 hedged in by the pouring torrent  
 and has its birth and death there  
 in that moist chamber, shut from  
 the world- and unknown to the world,  
 cloaks itself in mystery

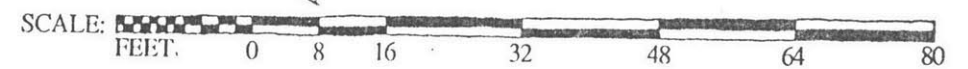
William Carlos Williams  
Paterson

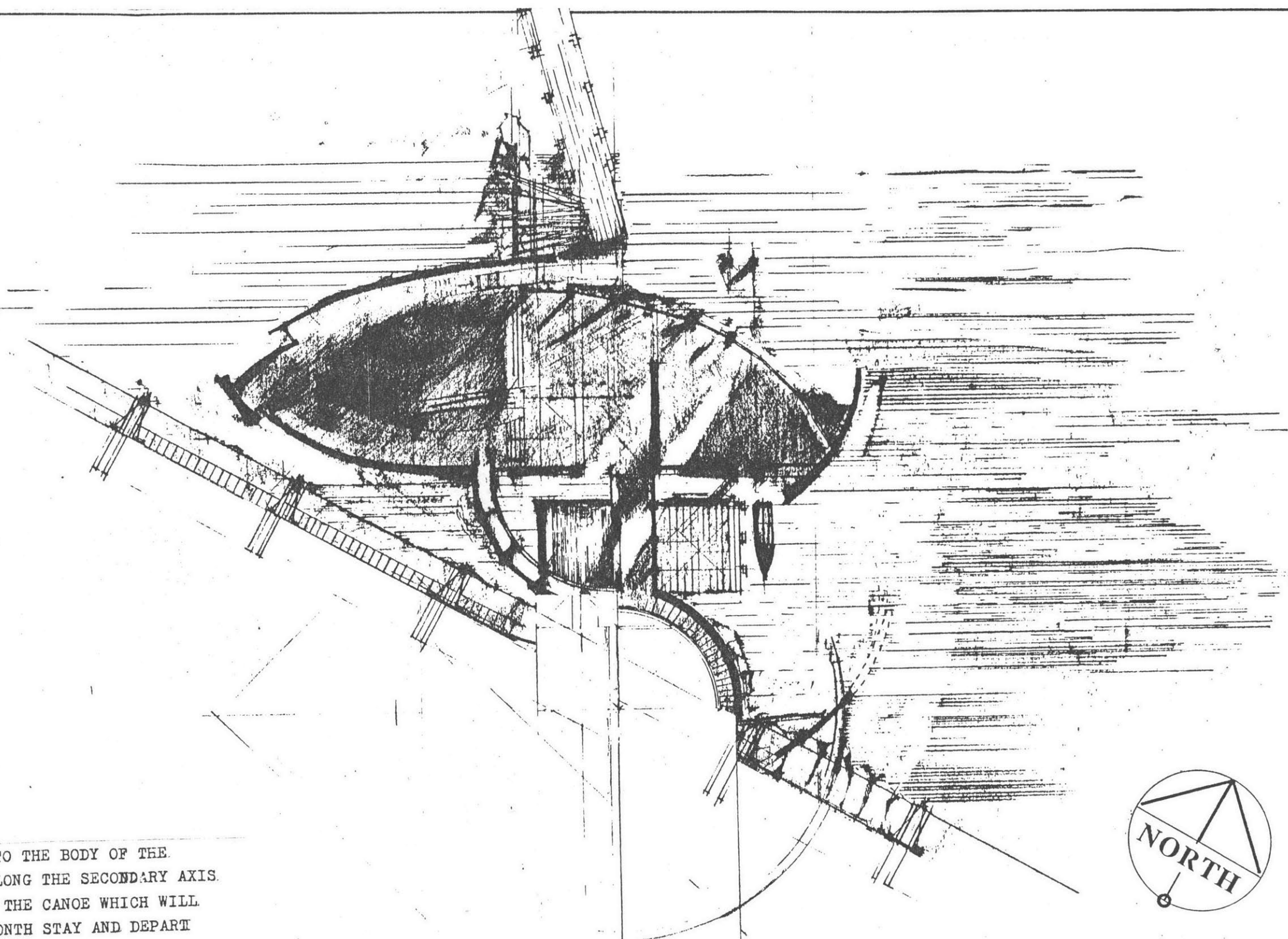


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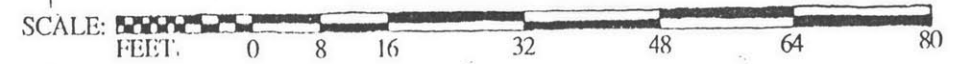


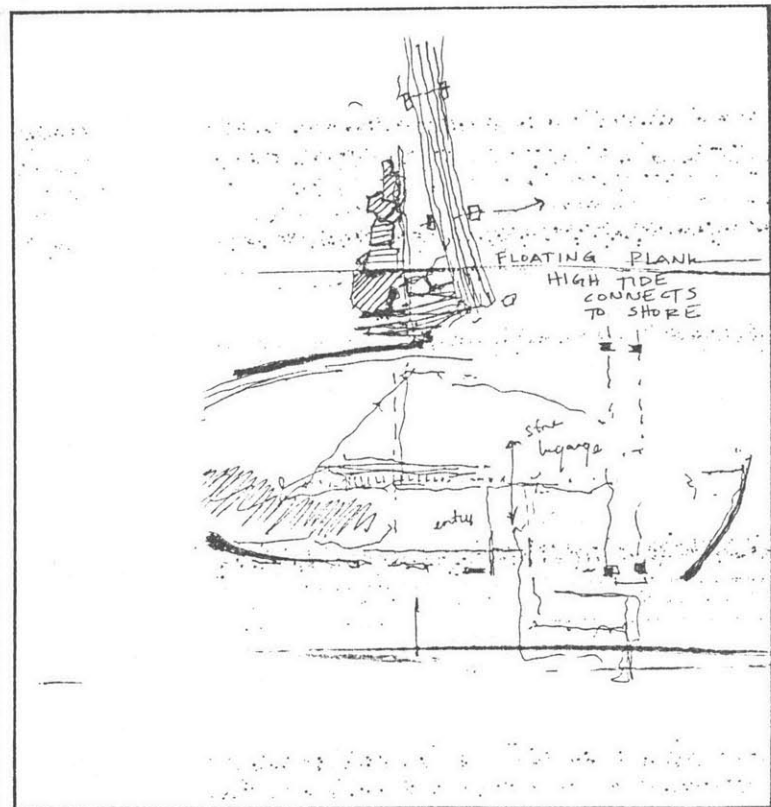
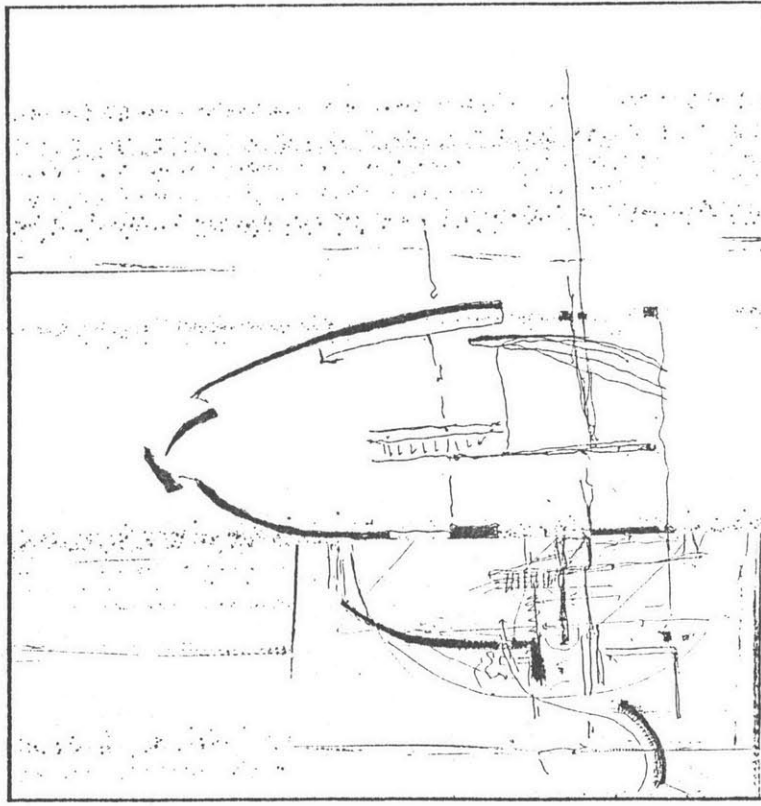
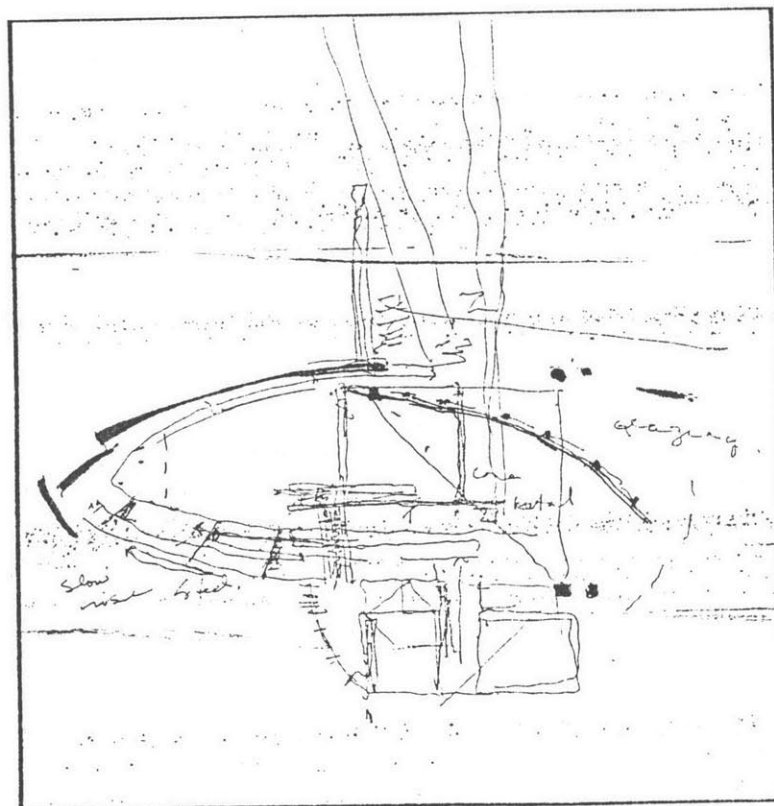
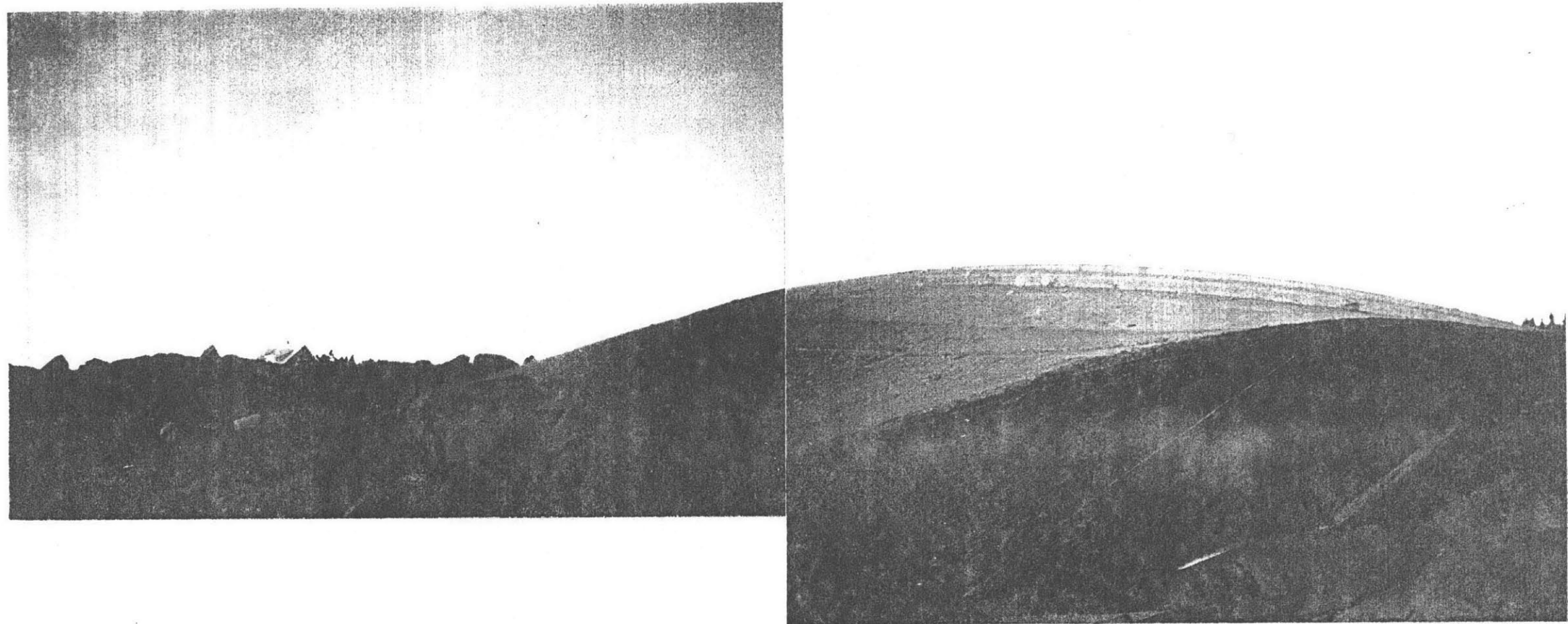
ORIENTATION: YOU ENTER THIS BUILDING WHEN YOU REACH THE DEPTH OF THE OCEAN FLOOR INSIDE THE TUBE BUILDING. <sup>(APPROXIMATELY 20' BELOW)</sup> WITHIN THIS BUILDING THE RELATIONSHIP BETWEEN ENCLOSURE AND WATER REVERSES. IN THE TUBE BUILDING ONLY A WALL OF GLASS SEPARATES YOU FROM THE WATER. SAFE WITHIN THE STEEL ARMS OF THE URBAN BUILDING WATER IS ALOUD TO ENTER INTO THE BUILDING. THE SHELL OF THE TUBE BUILDING FRAGMENTS





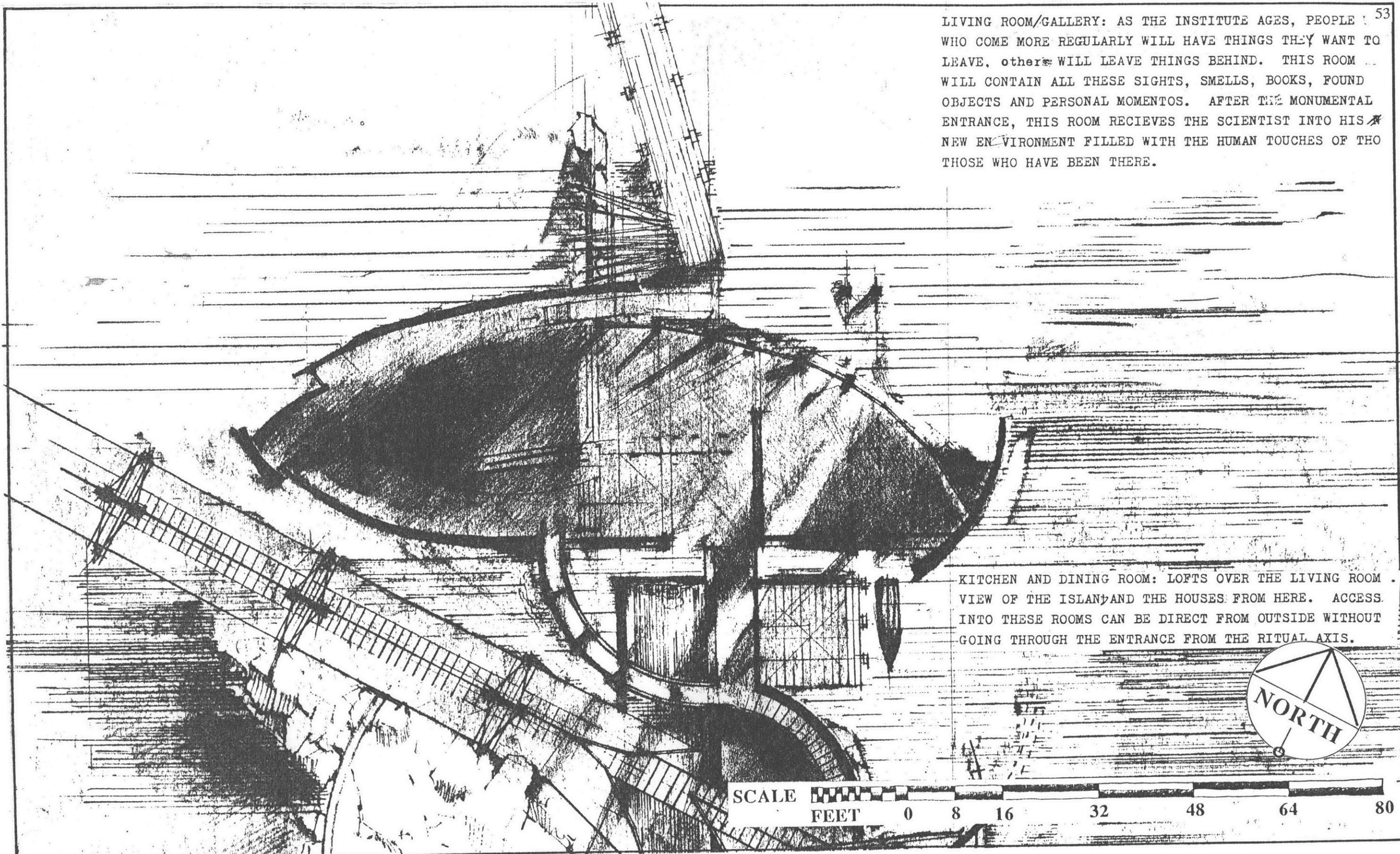
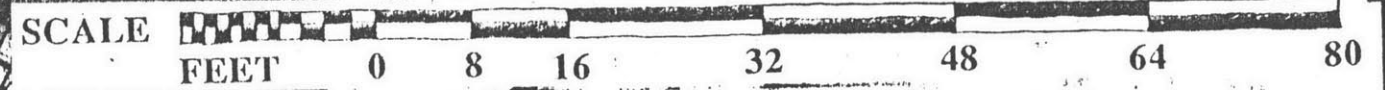
MOVE UPWARD TO THE BODY OF THE  
 BUILDING AND EVENTUALLY ALONG THE SECONDARY AXIS.  
 TOWARD THE MARKET; OR GET THE CANOE WHICH WILL  
 BE HIS DURING HIS THREE MONTH STAY AND DEPART  
 TOWARD HIS ~~HOUSE OR OTHER~~ <sup>ANOTHER</sup> DESTINATION.

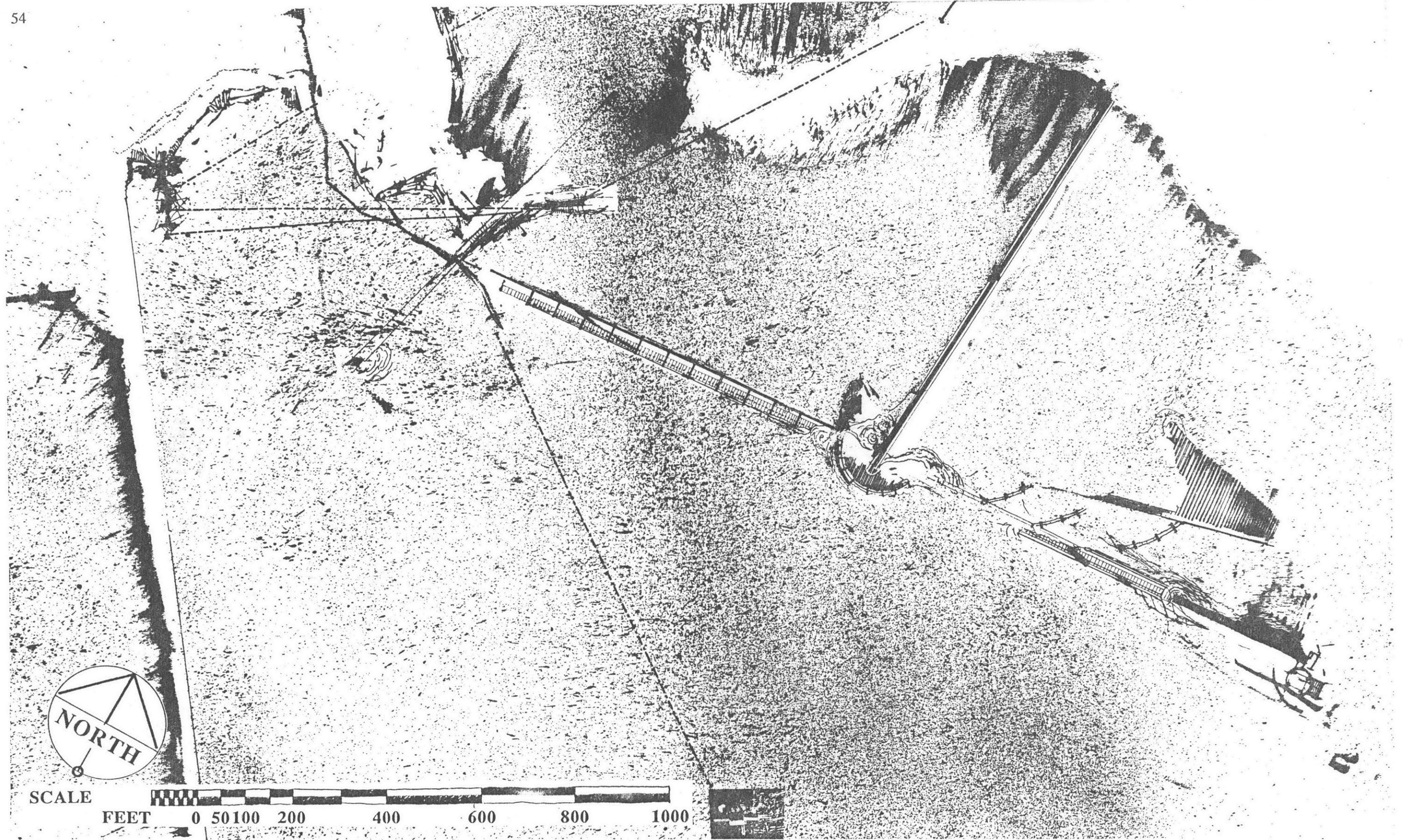




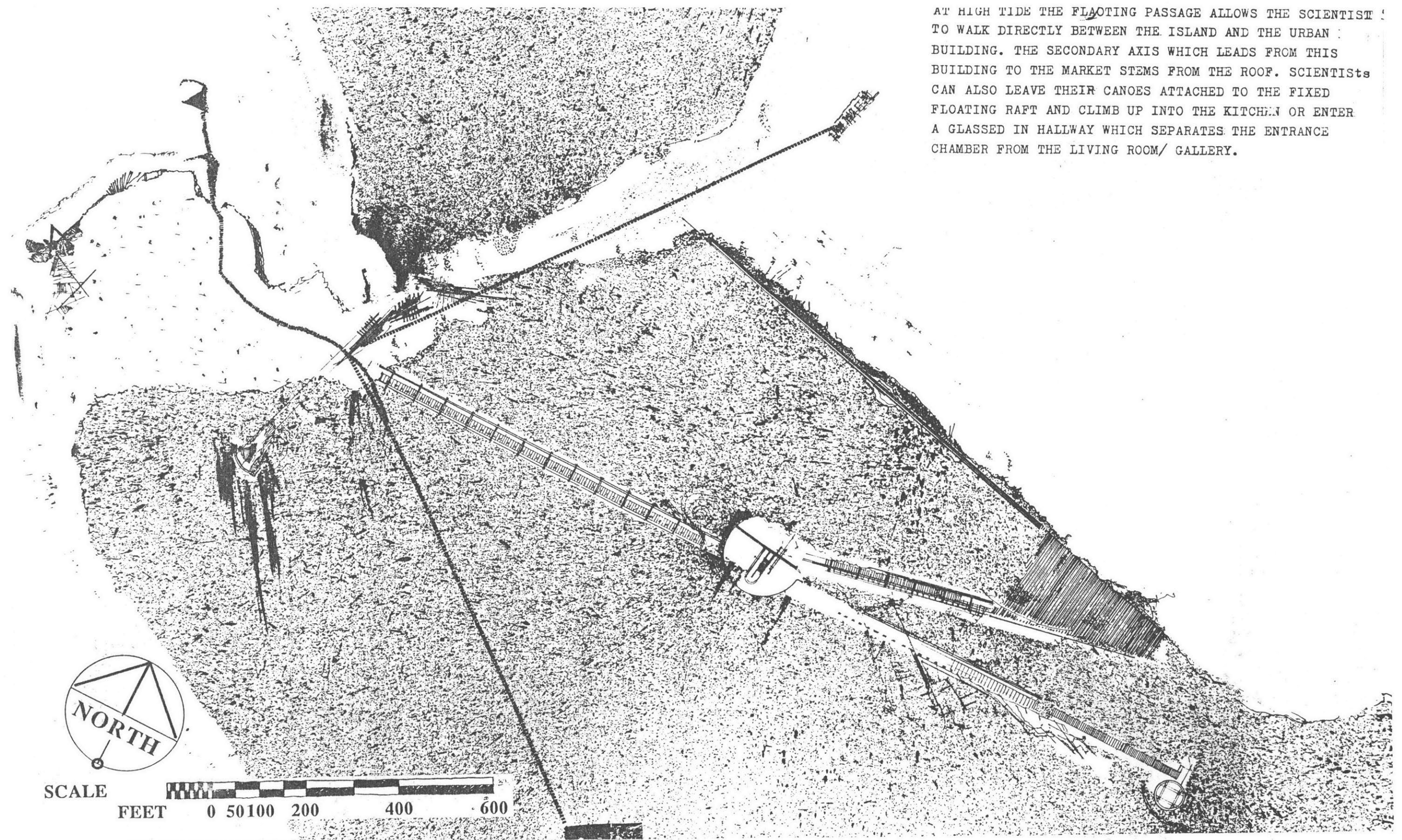
LIVING ROOM/GALLERY: AS THE INSTITUTE AGES, PEOPLE WHO COME MORE REGULARLY WILL HAVE THINGS THEY WANT TO LEAVE. OTHERS WILL LEAVE THINGS BEHIND. THIS ROOM WILL CONTAIN ALL THESE SIGHTS, SMELLS, BOOKS, FOUND OBJECTS AND PERSONAL MOMENTOS. AFTER THE MONUMENTAL ENTRANCE, THIS ROOM RECEIVES THE SCIENTIST INTO HIS NEW ENVIRONMENT FILLED WITH THE HUMAN TOUCHES OF THOSE WHO HAVE BEEN THERE. 53

KITCHEN AND DINING ROOM: LOFTS OVER THE LIVING ROOM. VIEW OF THE ISLAND AND THE HOUSES FROM HERE. ACCESS INTO THESE ROOMS CAN BE DIRECT FROM OUTSIDE WITHOUT GOING THROUGH THE ENTRANCE FROM THE RITUAL AXIS.



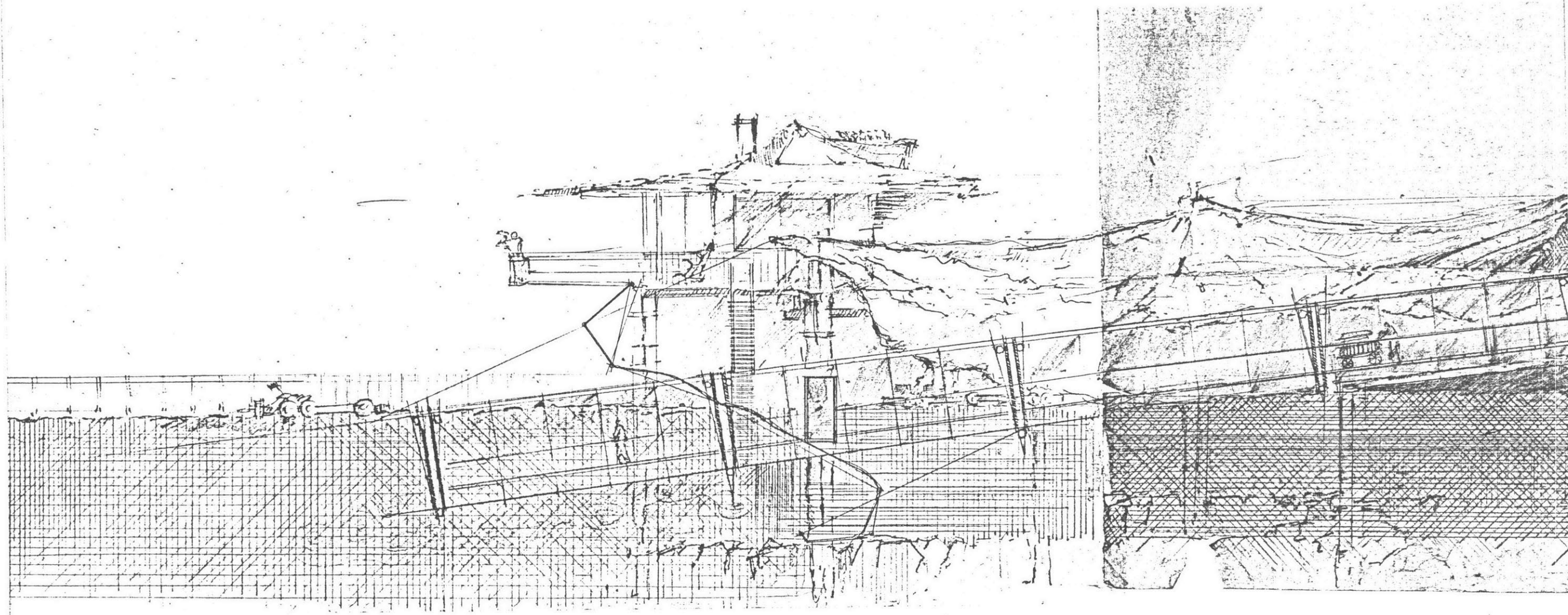
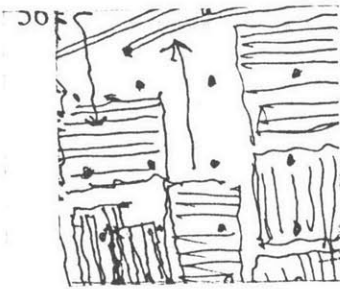


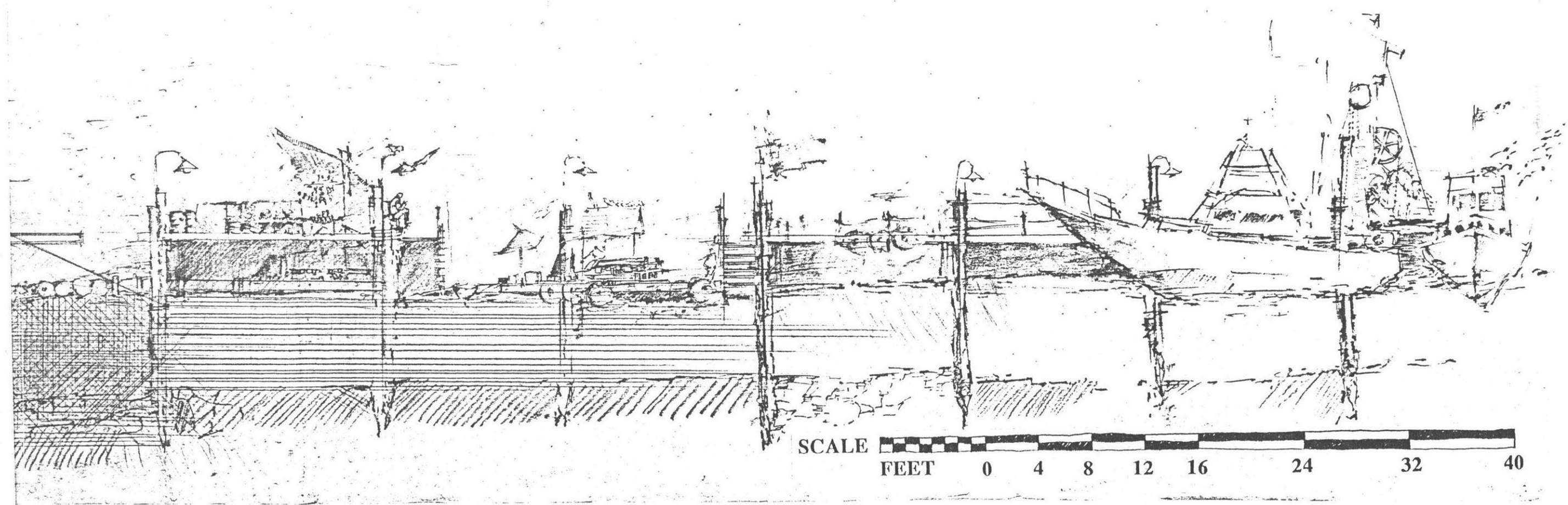
AT HIGH TIDE THE FLOATING PASSAGE ALLOWS THE SCIENTIST  
TO WALK DIRECTLY BETWEEN THE ISLAND AND THE URBAN  
BUILDING. THE SECONDARY AXIS WHICH LEADS FROM THIS  
BUILDING TO THE MARKET STEMS FROM THE ROOF. SCIENTISTS  
CAN ALSO LEAVE THEIR CANOES ATTACHED TO THE FIXED  
FLOATING RAFT AND CLIMB UP INTO THE KITCHEN OR ENTER  
A GLASSED IN HALLWAY WHICH SEPARATES THE ENTRANCE  
CHAMBER FROM THE LIVING ROOM/ GALLERY.



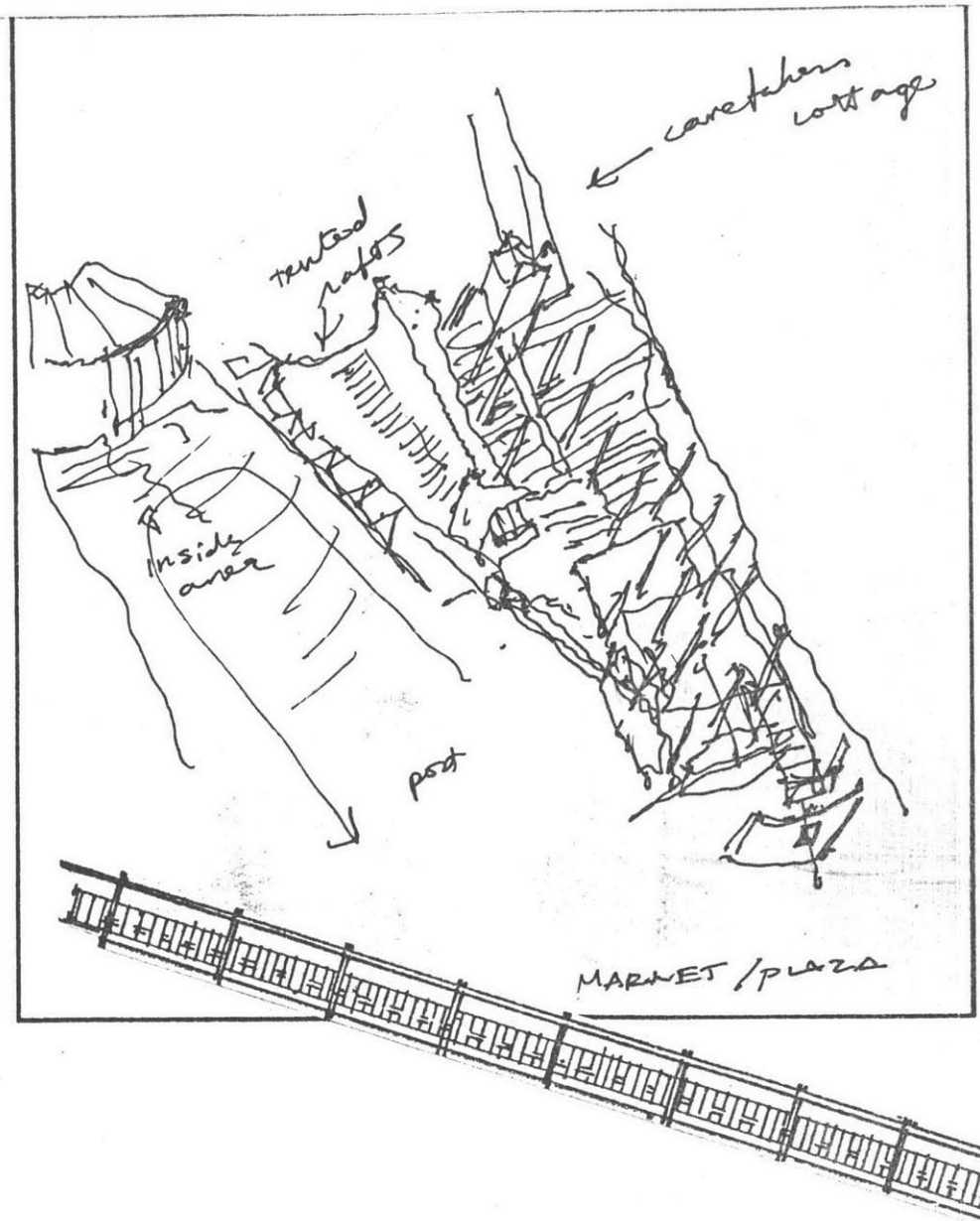
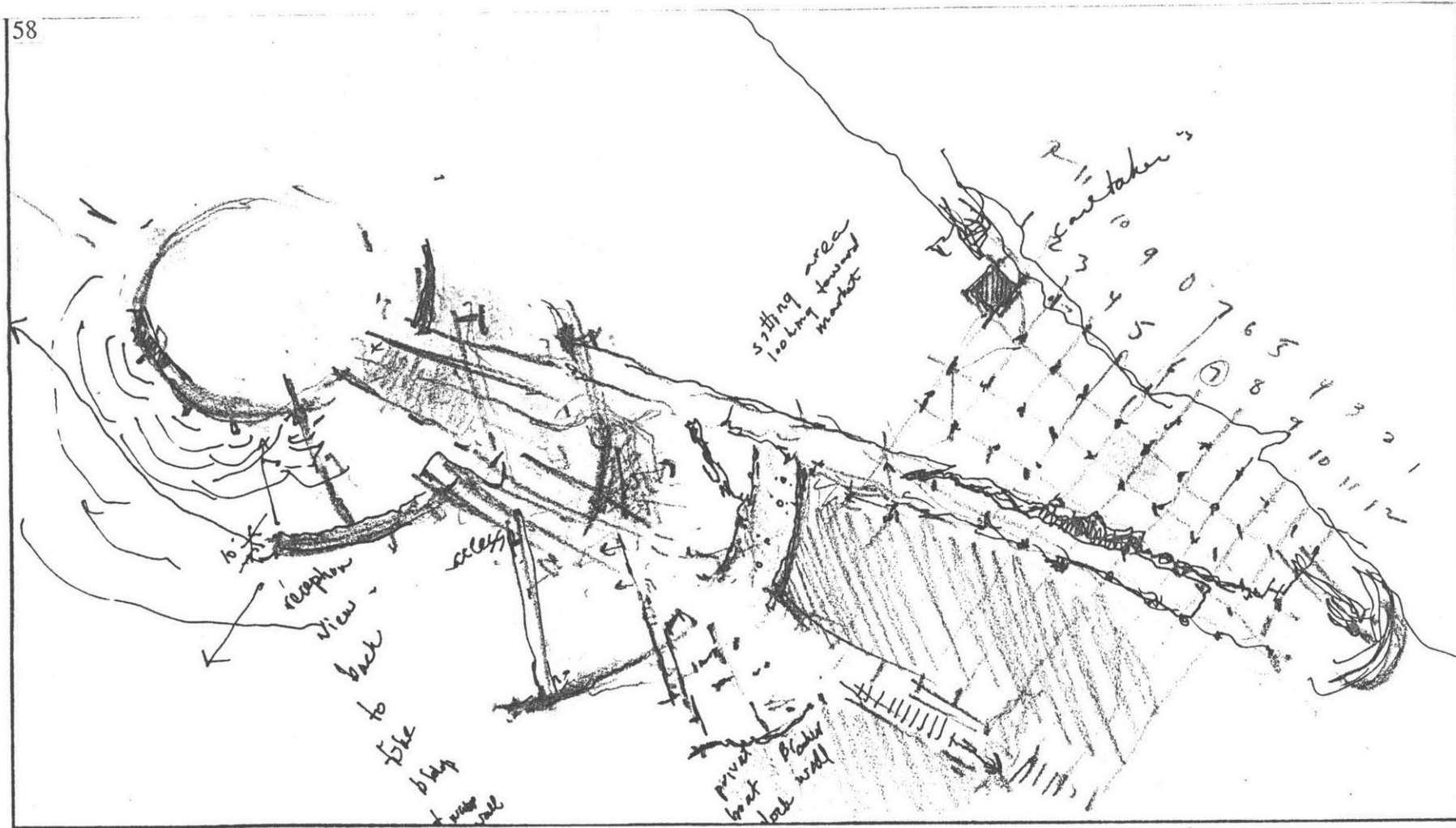
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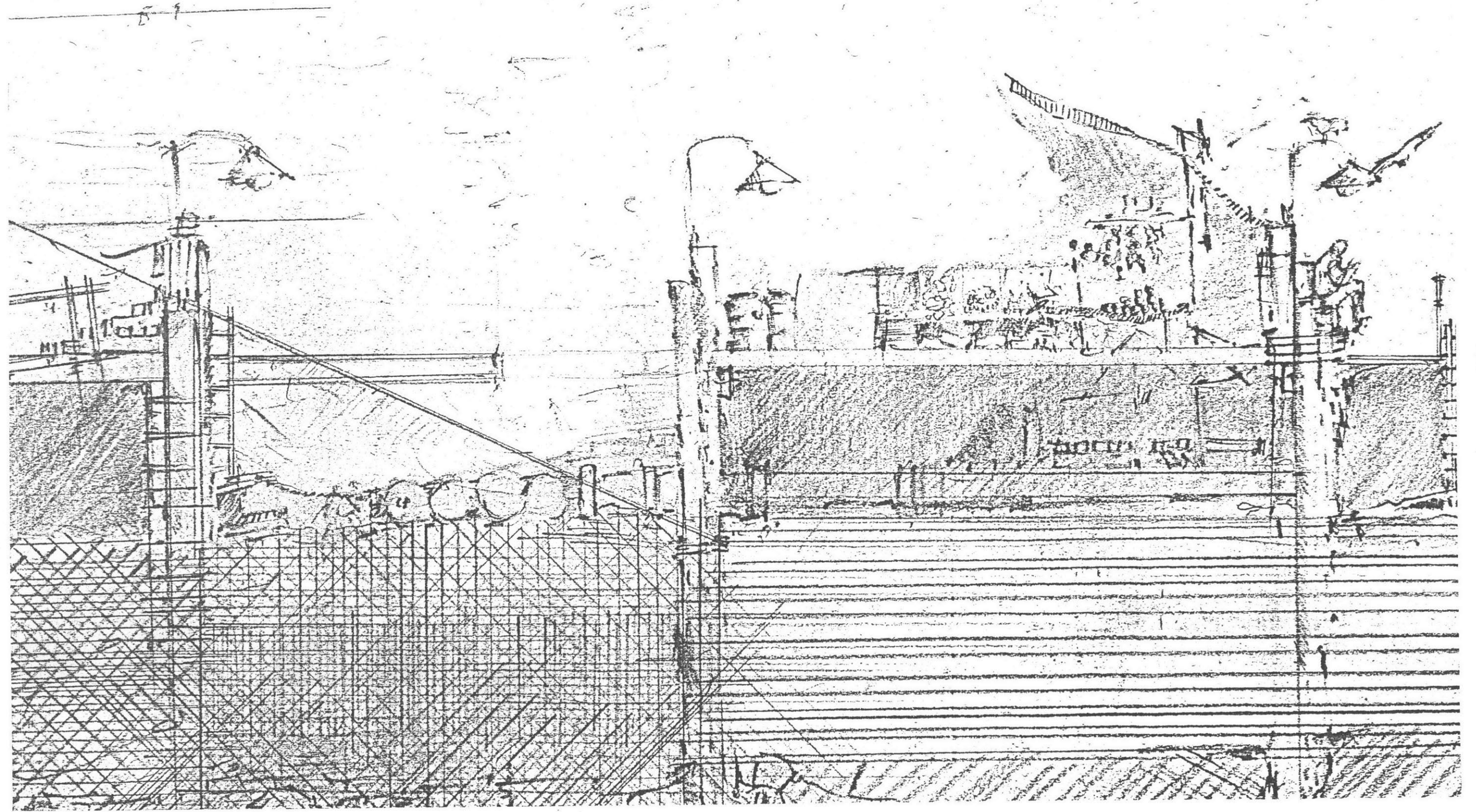


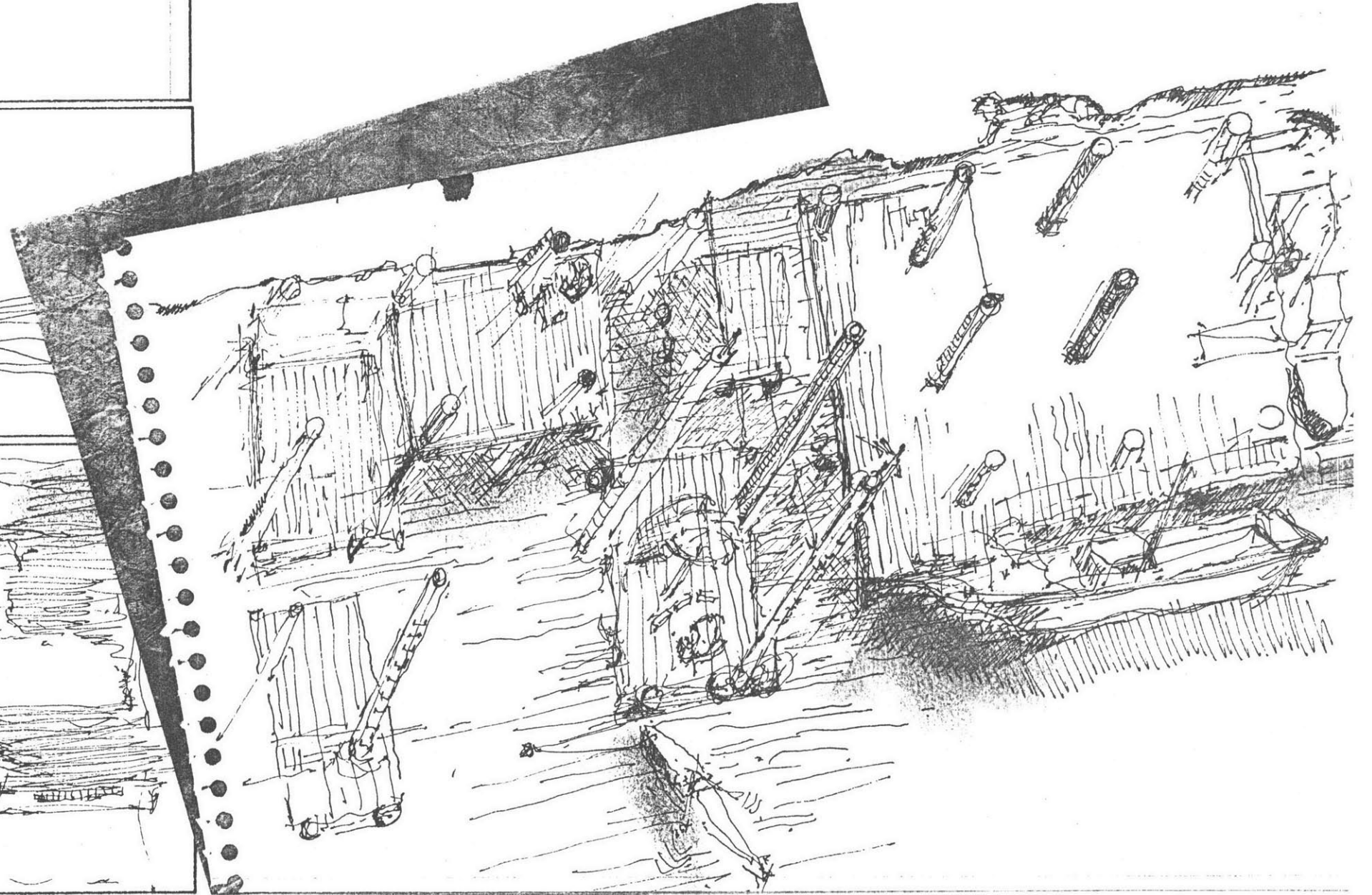
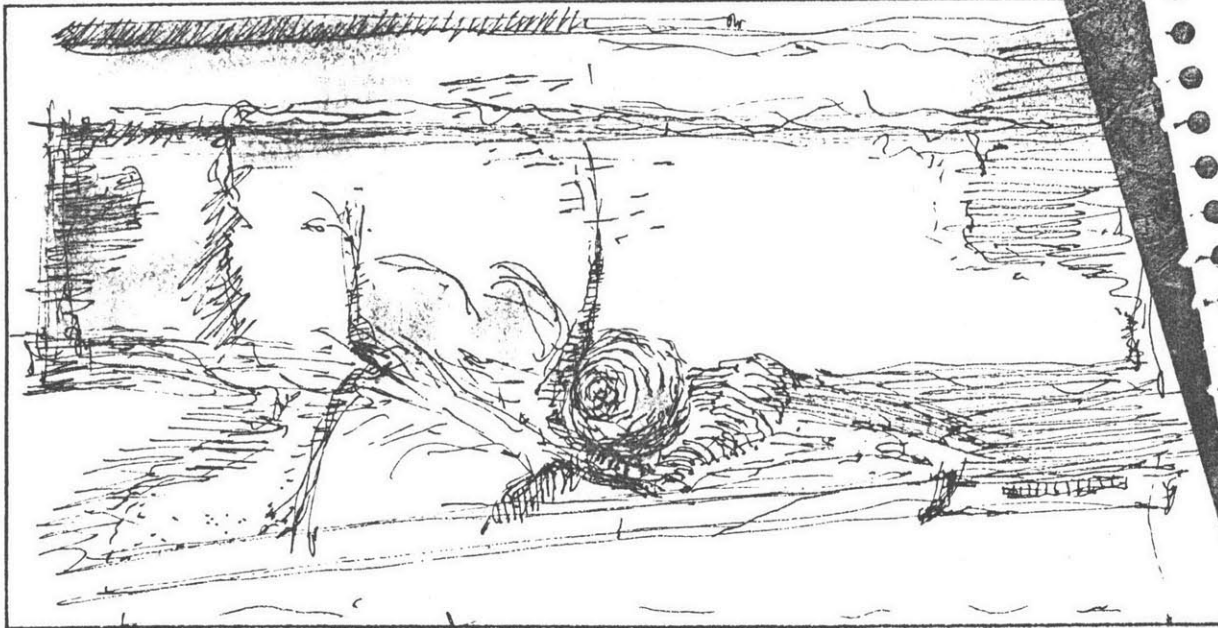
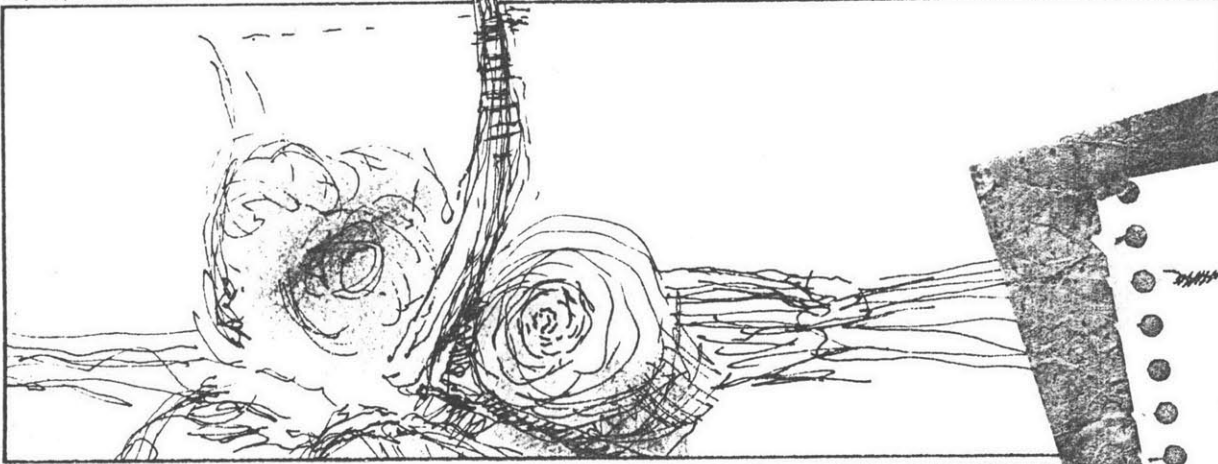
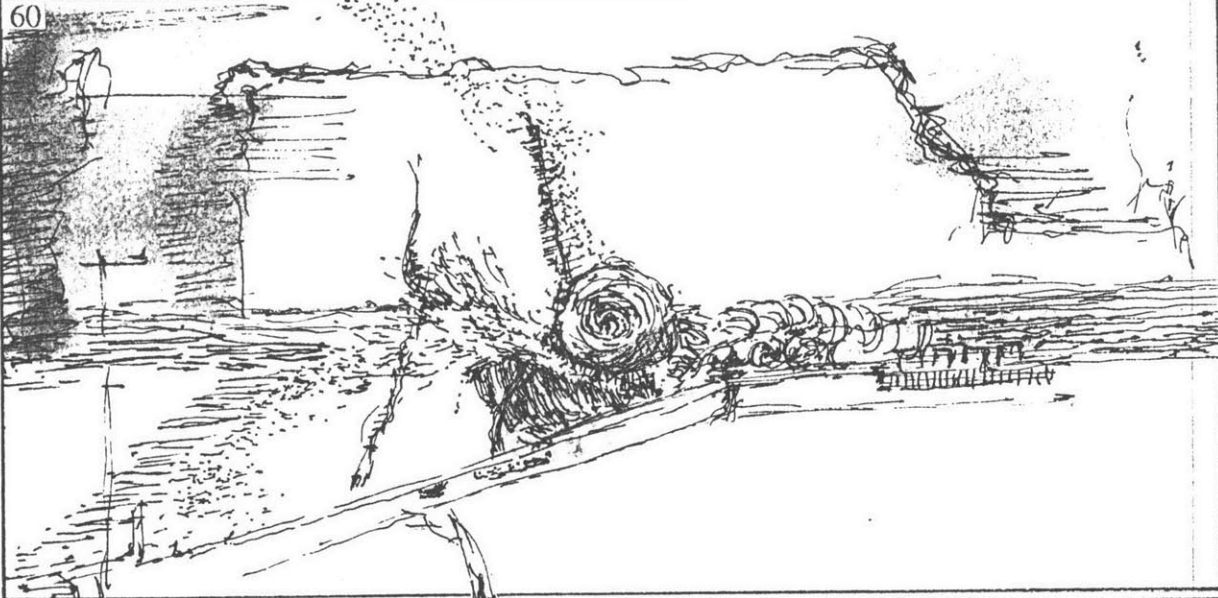


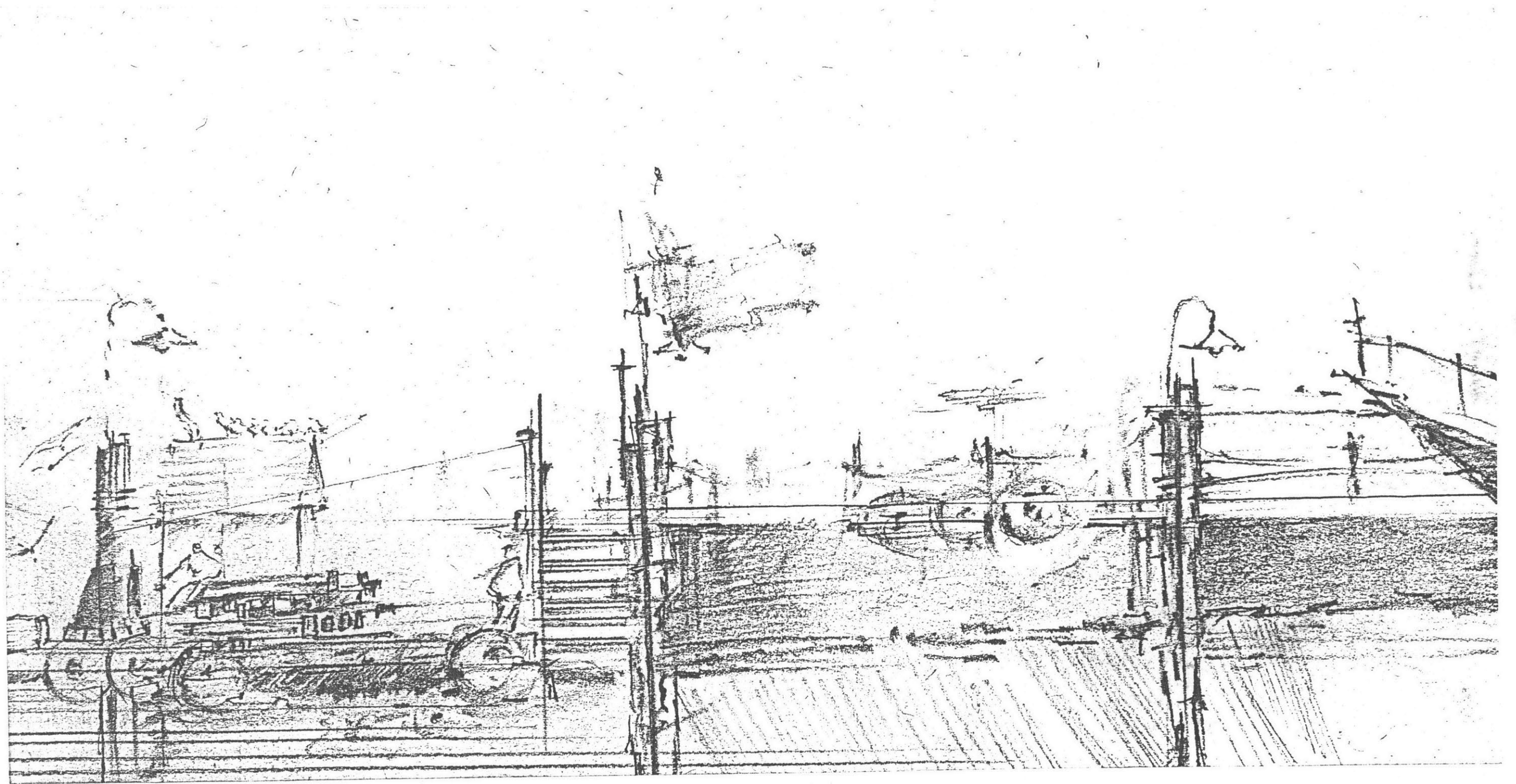
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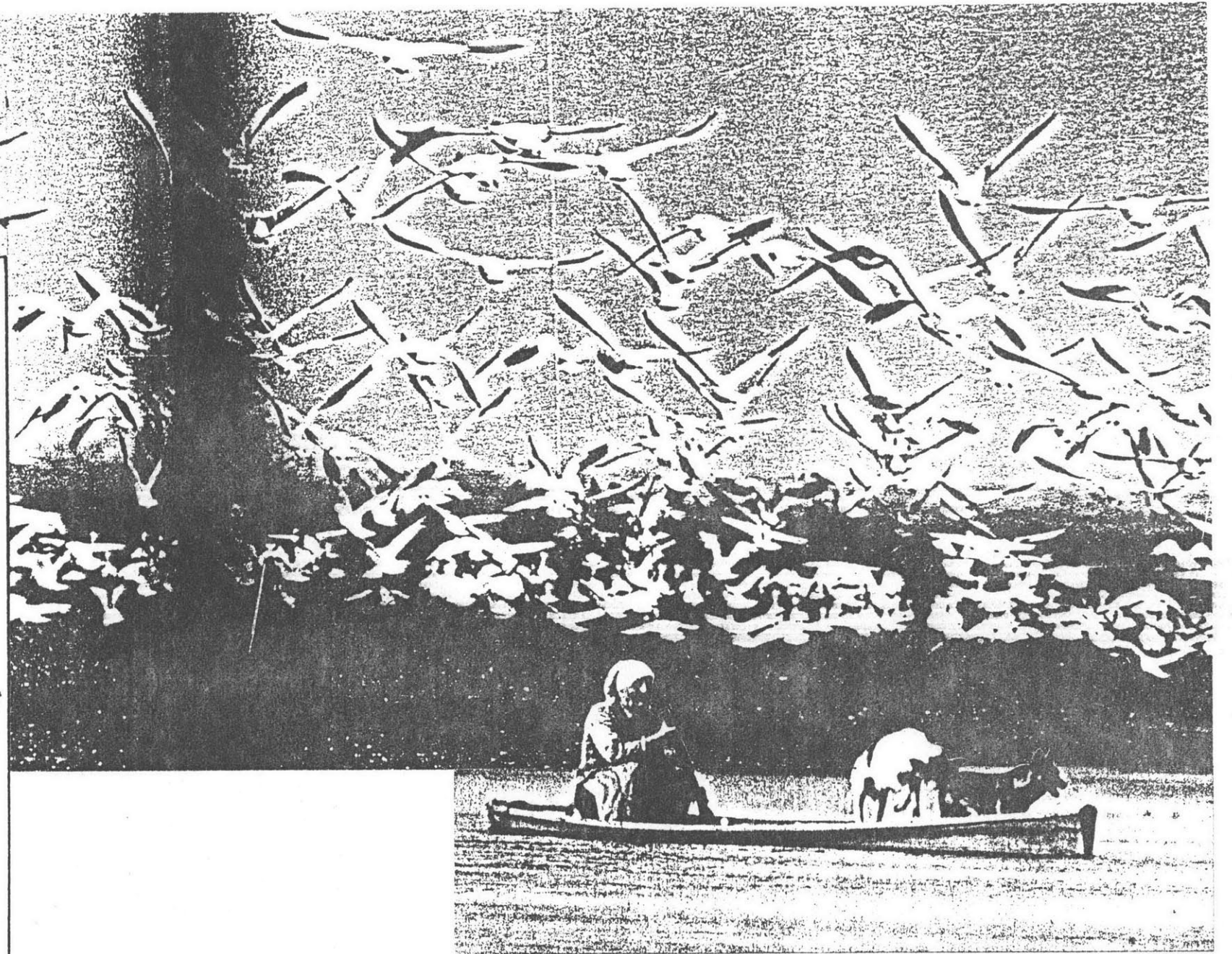
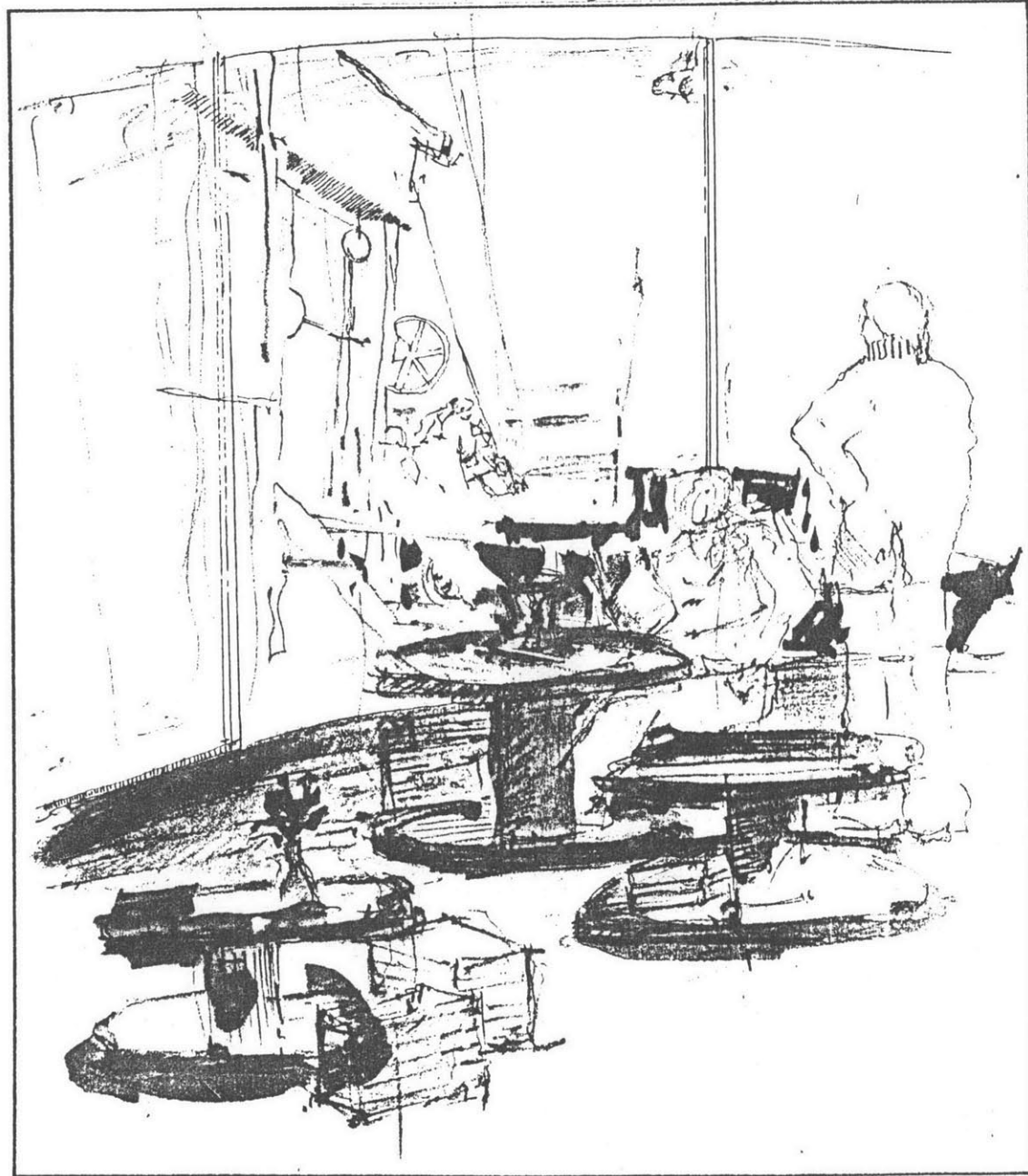


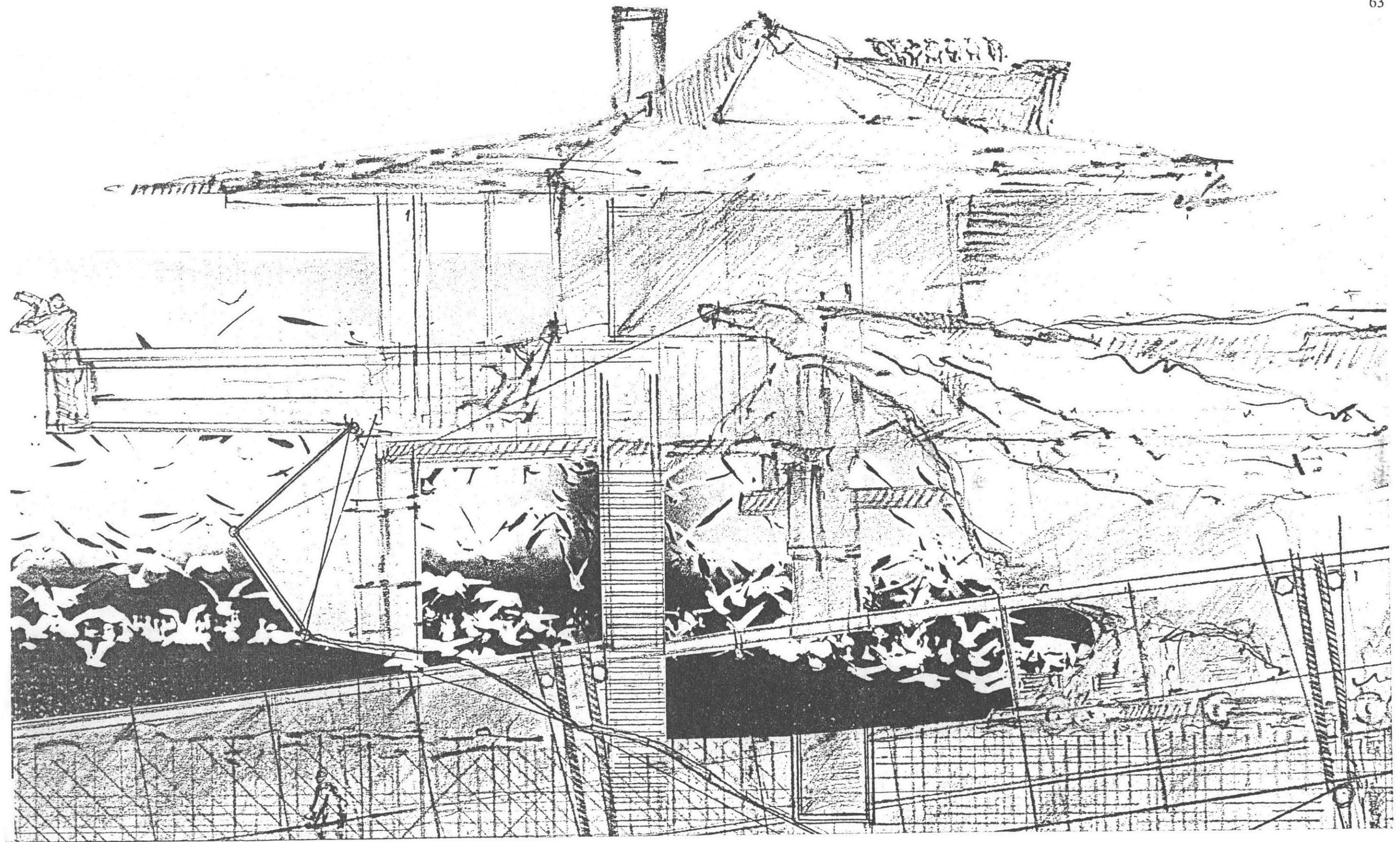
THE MARKET PROVIDES AN ESCAPE FOR THE SCIENTIST INTO A MORE SIMPLE WORLD; A WORLD OF SIGHTS, SOUNDS AND SMELLS OF DAILY LIFE. FISHERMAN COME AND LEAVE THEIR MORNING CATCH, WHICH CAN BE COOKED RIGHT ON AN OPEN FIRE ON ONE OF THE FLOATING DECKS. FRIENDS AND FAMILY WHO COME TO VISIT THE SCIENTISTS, CAN MEET AT THE MARKET AND SHOP FOR A PICNIC WITH WHICH TO SPEND THE DAY WANDERING WITH. THE MARKET BECOMES A SHARED PLACE FOR THE THOMPSON ISLAND RESIDENTS, THE QUINCY LOCALS, AND THE GENERAL PASSERBY. IN THIS WAY NEW VITALITY CAN BE BROUGHT TO THIS AREA WHICH PRESENTLY IS ONLY SEEN AS A KIND OF URBAN SCALE DUMPSTER.



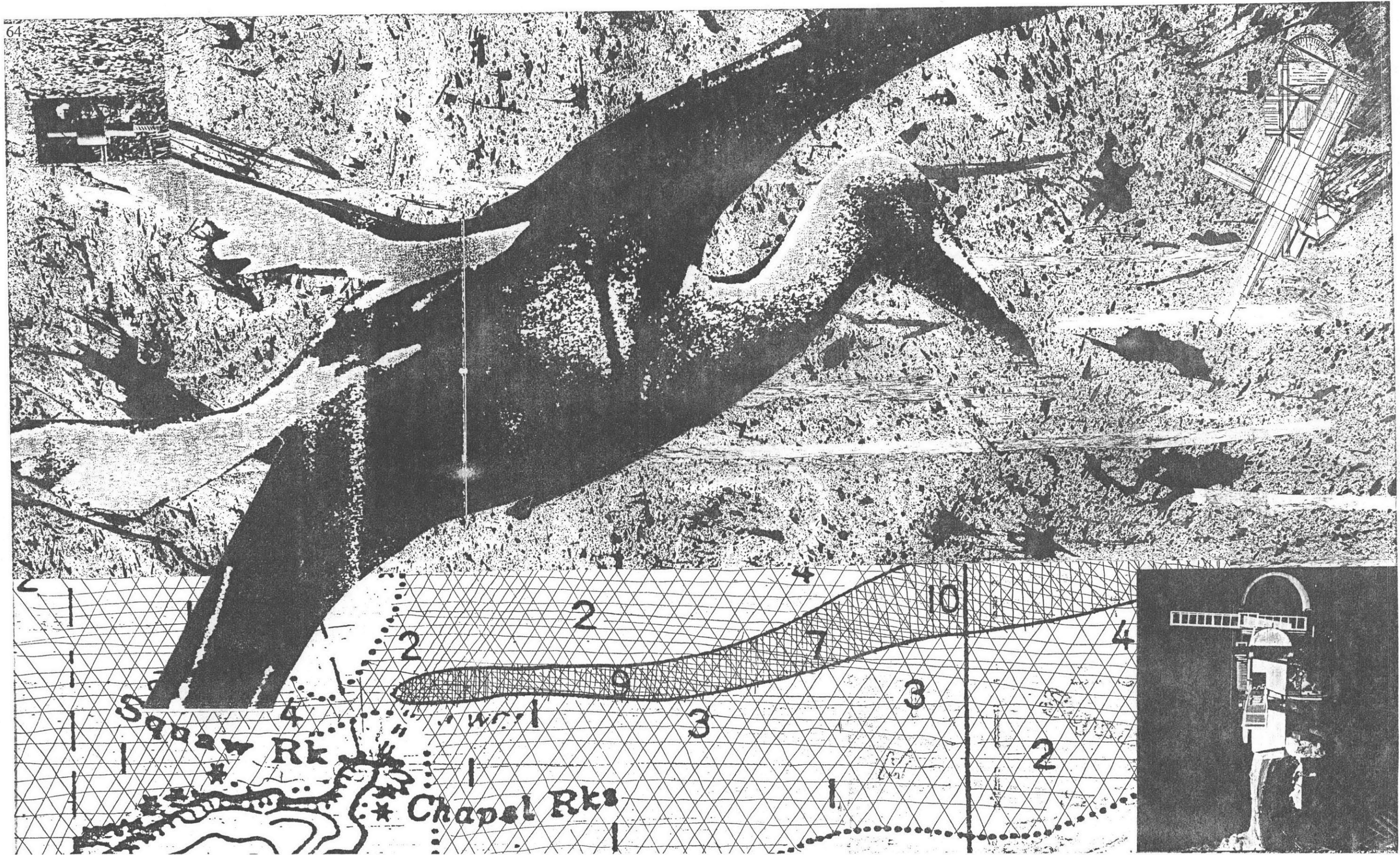


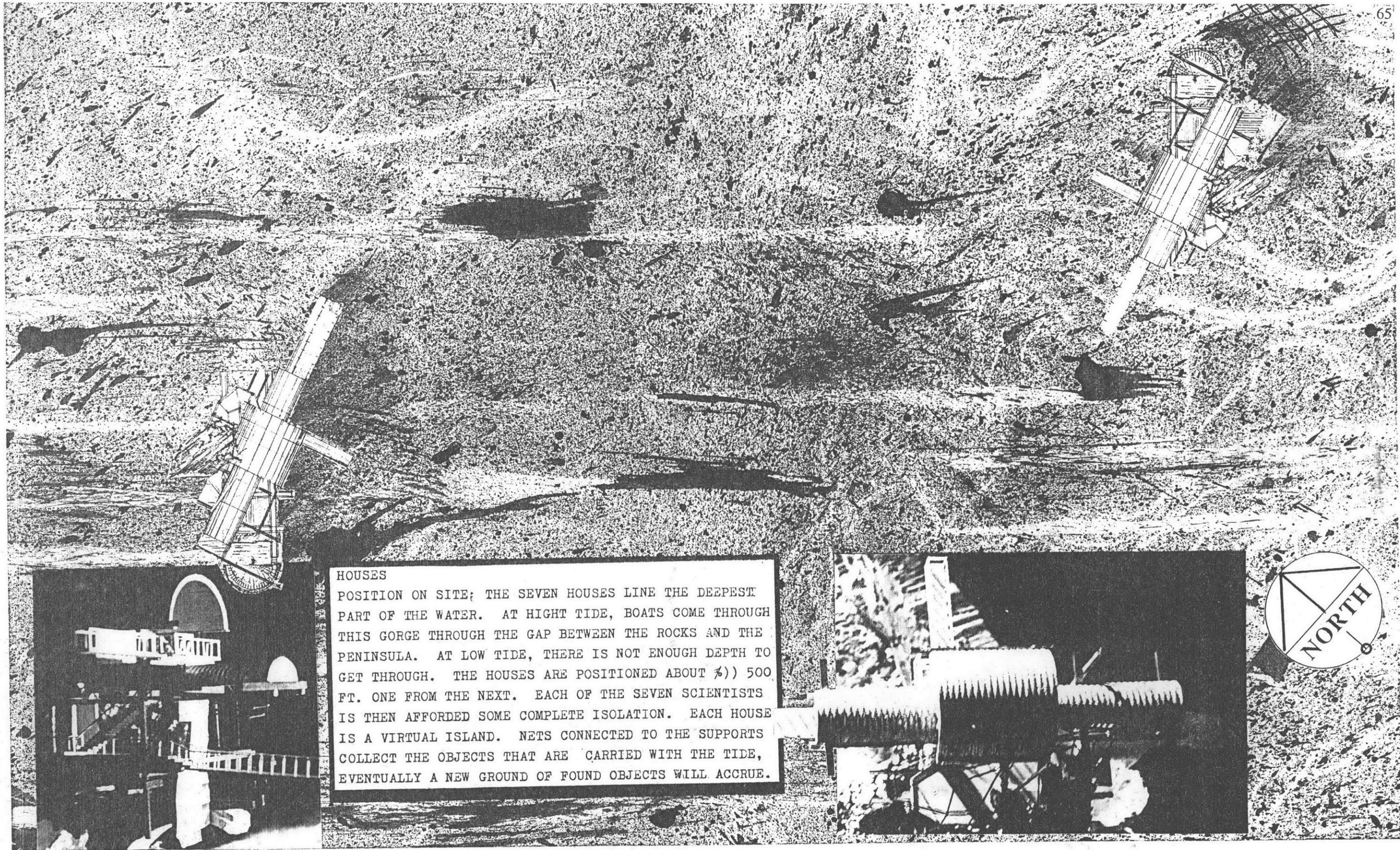




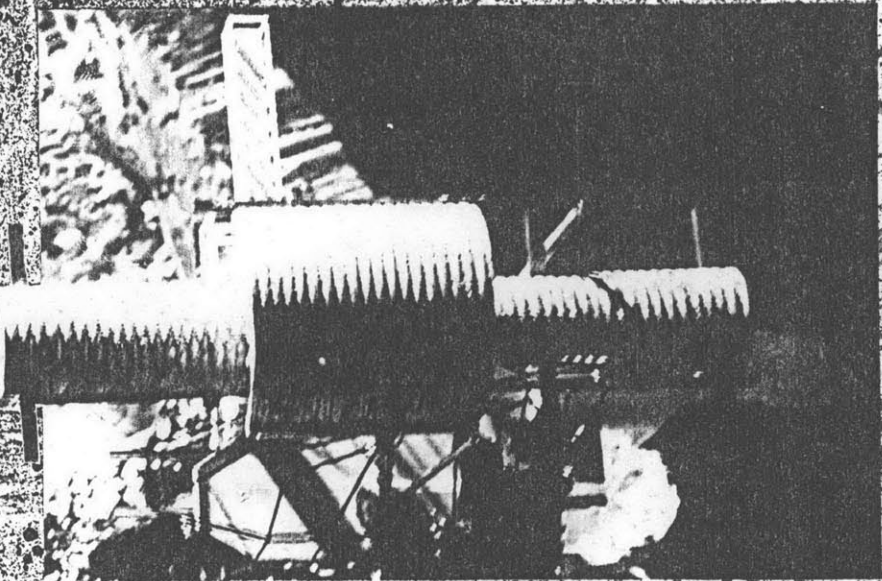
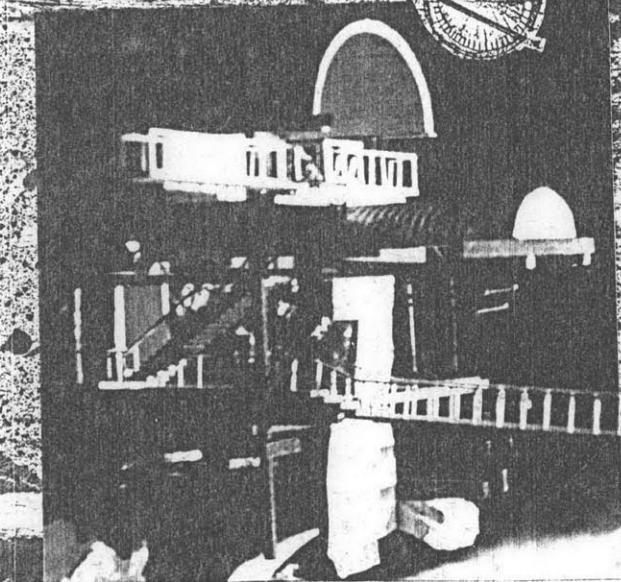


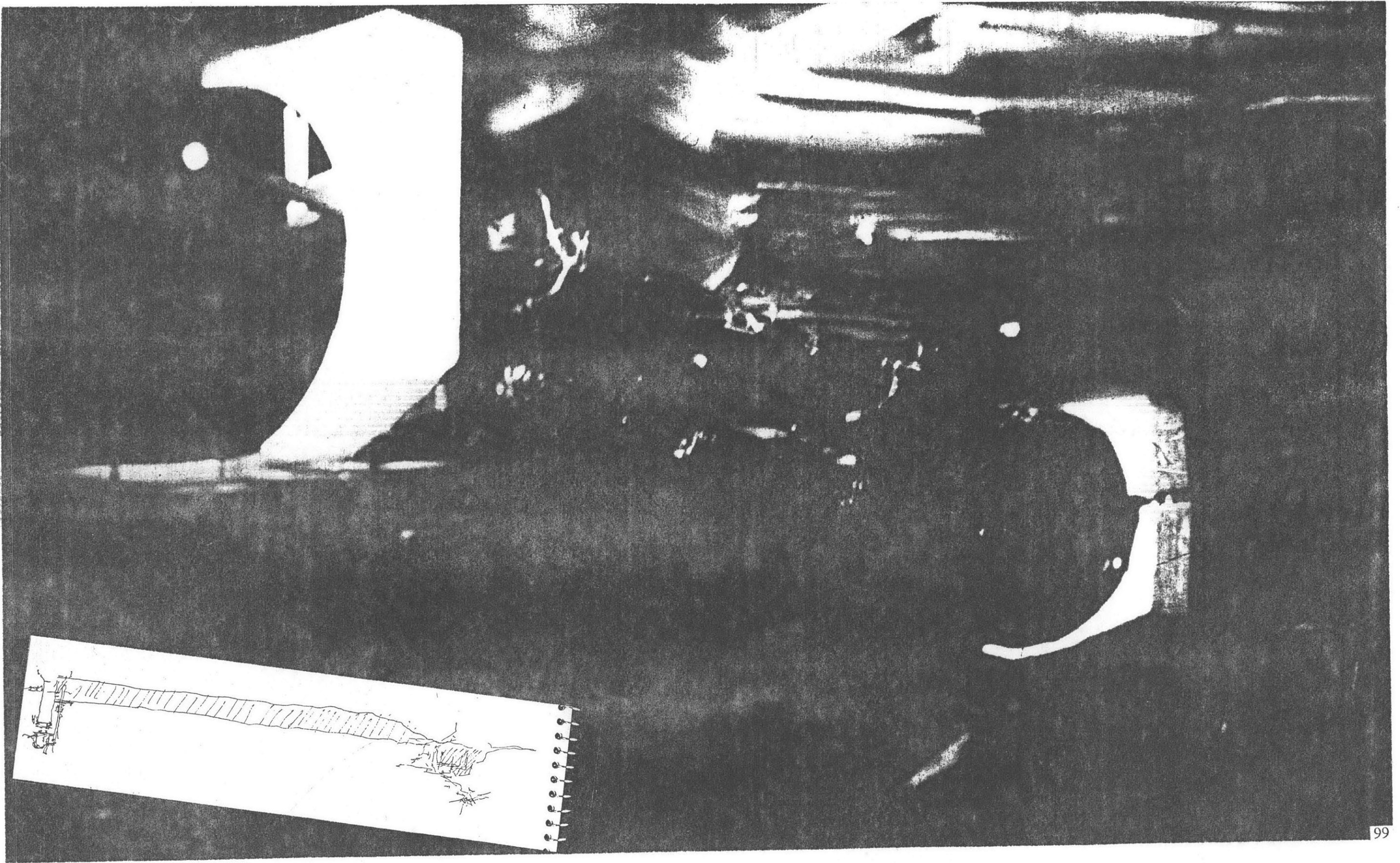


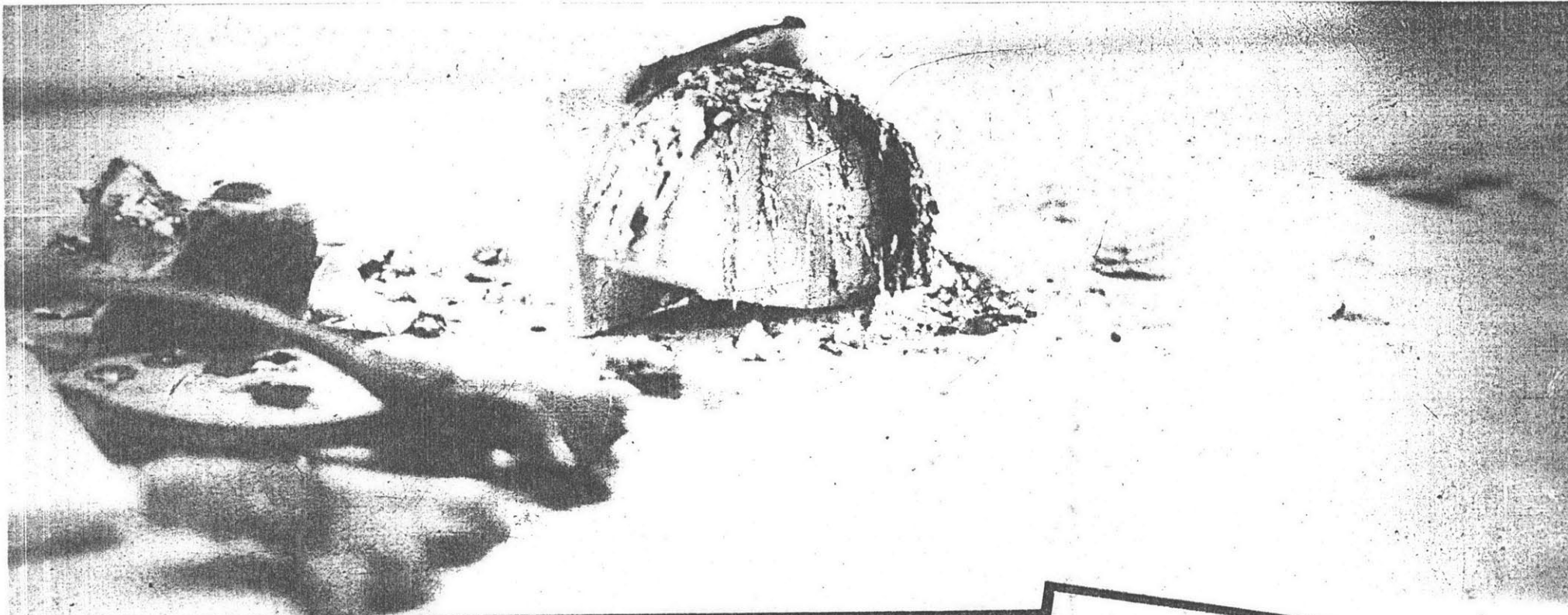




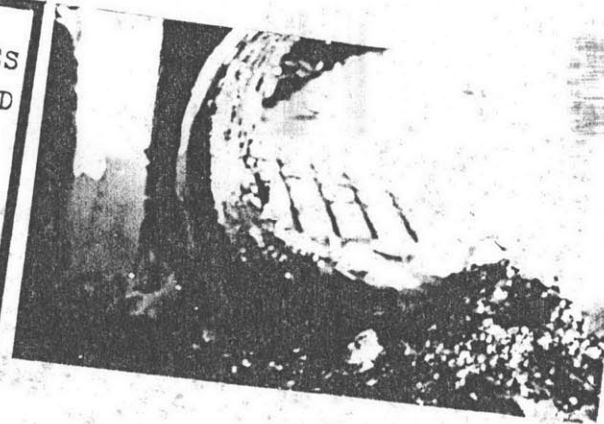
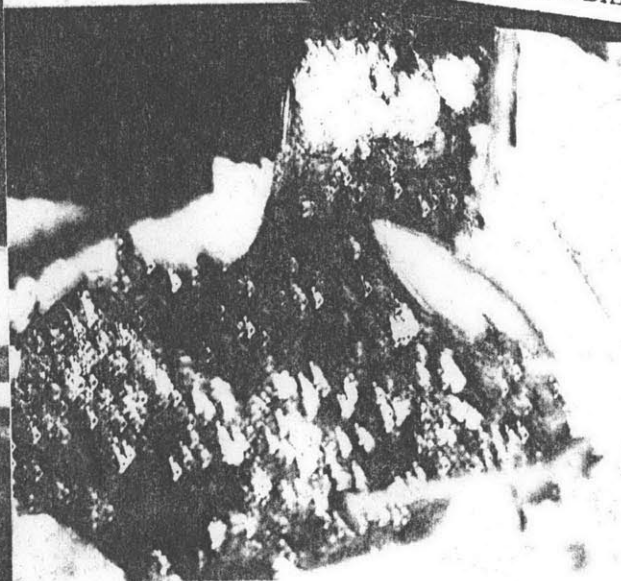
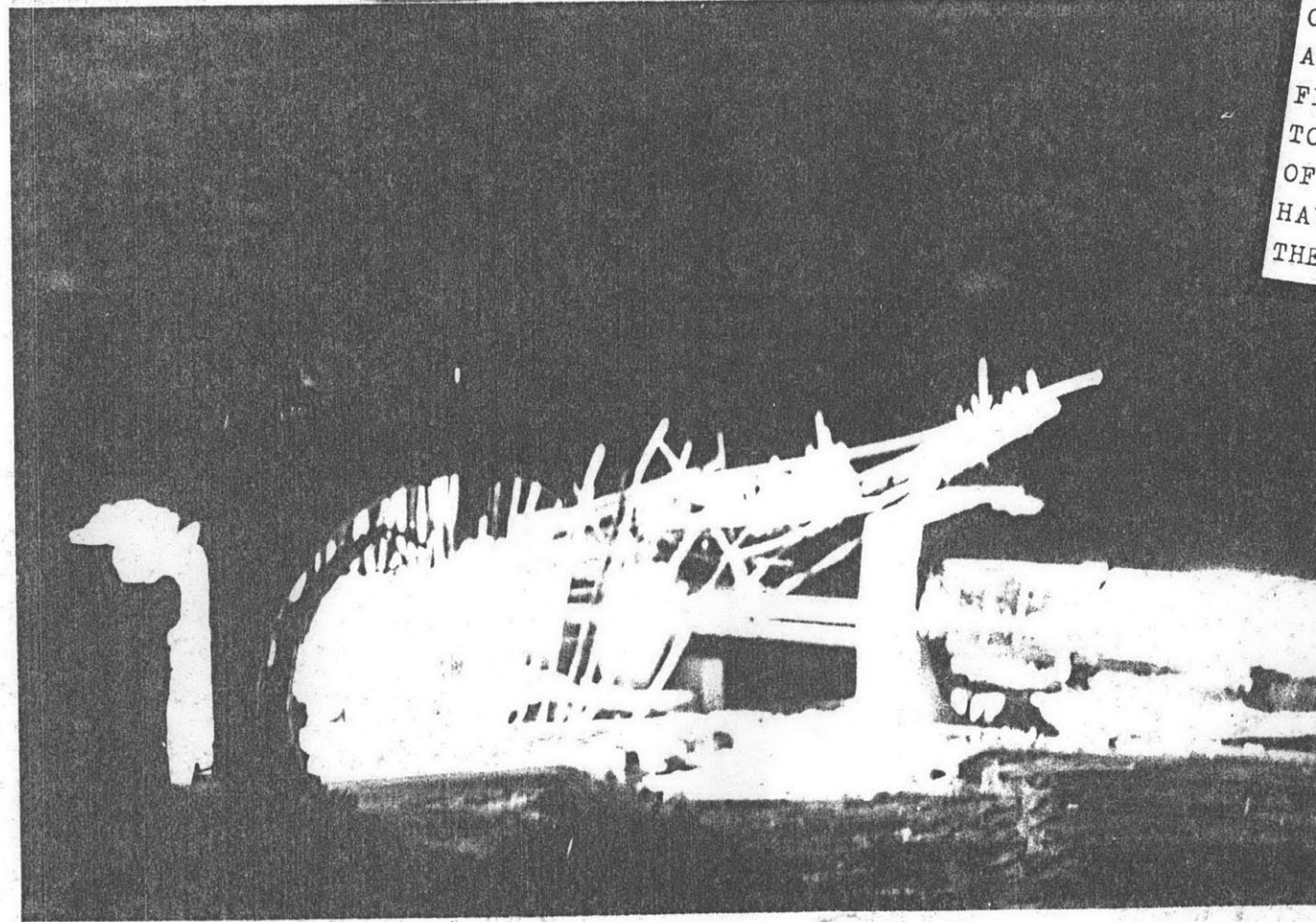
HOUSES  
 POSITION ON SITE; THE SEVEN HOUSES LINE THE DEEPEST PART OF THE WATER. AT HIGHT TIDE, BOATS COME THROUGH THIS GORGE THROUGH THE GAP BETWEEN THE ROCKS AND THE PENINSULA. AT LOW TIDE, THERE IS NOT ENOUGH DEPTH TO GET THROUGH. THE HOUSES ARE POSITIONED ABOUT 500 FT. ONE FROM THE NEXT. EACH OF THE SEVEN SCIENTISTS IS THEN AFFORDED SOME COMPLETE ISOLATION. EACH HOUSE IS A VIRTUAL ISLAND. NETS CONNECTED TO THE SUPPORTS COLLECT THE OBJECTS THAT ARE CARRIED WITH THE TIDE, EVENTUALLY A NEW GROUND OF FOUND OBJECTS WILL ACCRUE.



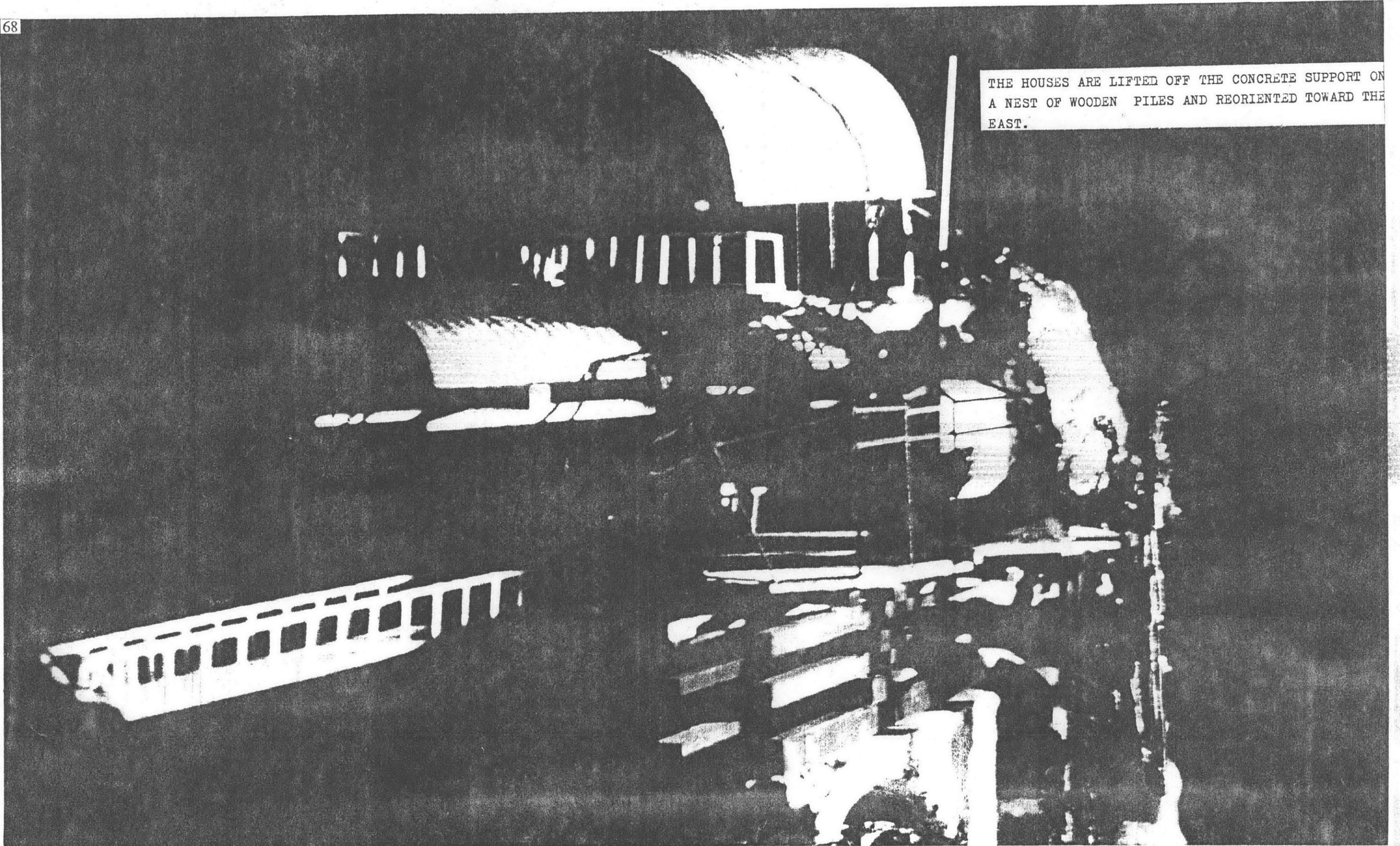




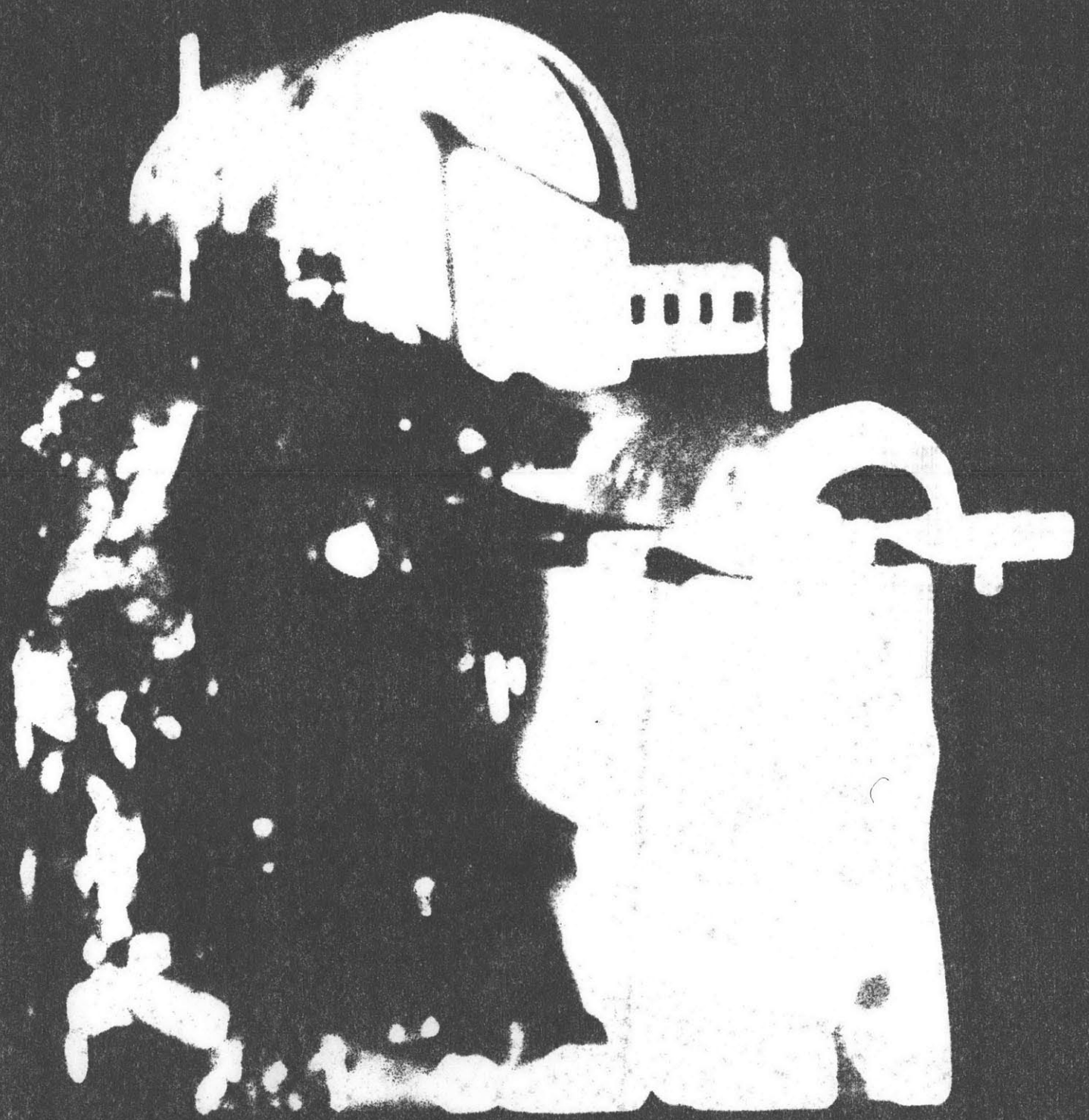
ORIENTATION: THE LARGE SUPPORTS WHICH CARRY THE HOUSES ARE POURED IN PLACE CONCRETE. THEY FRAME THE ROCKS AND FLIGHT ELEMENT. ROWING BETWEEN THE HOUSES THE VIEW TOWARD THE ROCKS IS INTENSIFIED BY THE CURVED SHAPE OF THE SUPPORTS. ON A SITE AS LARGE AS THIS ONE, HAVING A REPETITIVE STRUCTURAL ELEMENT HELPS TO TIE THE PROJECT TOGETHER INTO AN UNDERSTANDABLE WHOLE.

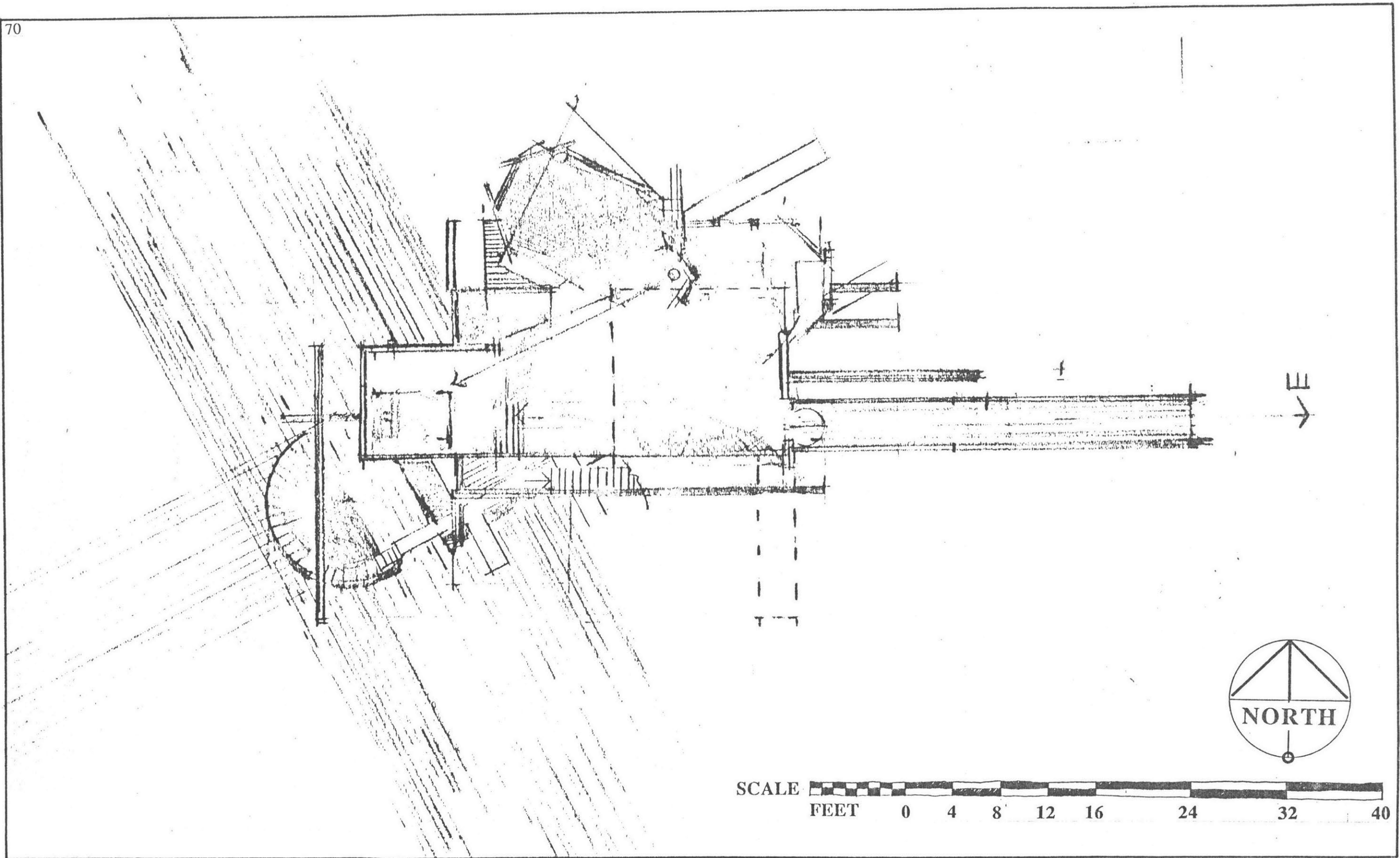



THE HOUSES ARE LIFTED OFF THE CONCRETE SUPPORT ON  
A NEST OF WOODEN PILES AND REORIENTED TOWARD THE  
EAST.

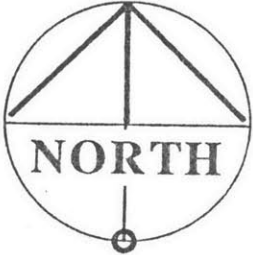


THE DARK ROOM// LIGHT ROOM: TWO ROOMS THAT ARE COUNTER-  
 POINT TO THE STRONG DIRECTIONALITY OF THE BEDROOM TO  
 WALKWAY ELEMENT. THE DARK ROOM IS A TRANSFORMATION  
 OF THE ROCK. IT IS MADE IN LEAD IN THE MODEAL TO  
 REPRESENT CAST IRON. IT CRYSTALLIZES TO BECOME THE  
 LIGHT ROOM. A GLASS AND STEEL ROOM WHICH FACES EAST, <sup>THE</sup> LIGHT ROOM  
~~IS~~ FILLS WITH MORNING LIGHT. FROM THE BEDROOM IT HAS  
 AN OPALESCENT GLOW. A FIREPLACE DIVIDES THE DARK ROOM  
 AND LIGHT ROOM, AND BUILDS THE DIAGONAL FROM THE BEDRO<sub>OM.</sub>

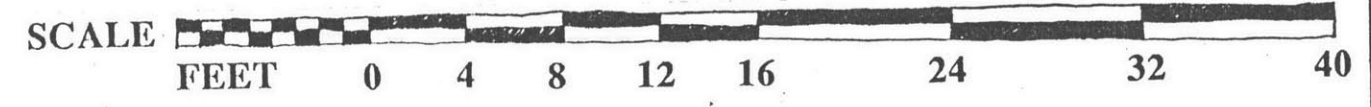
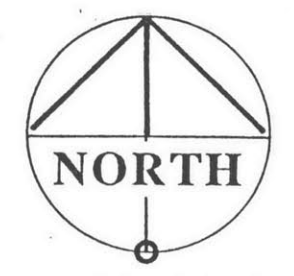
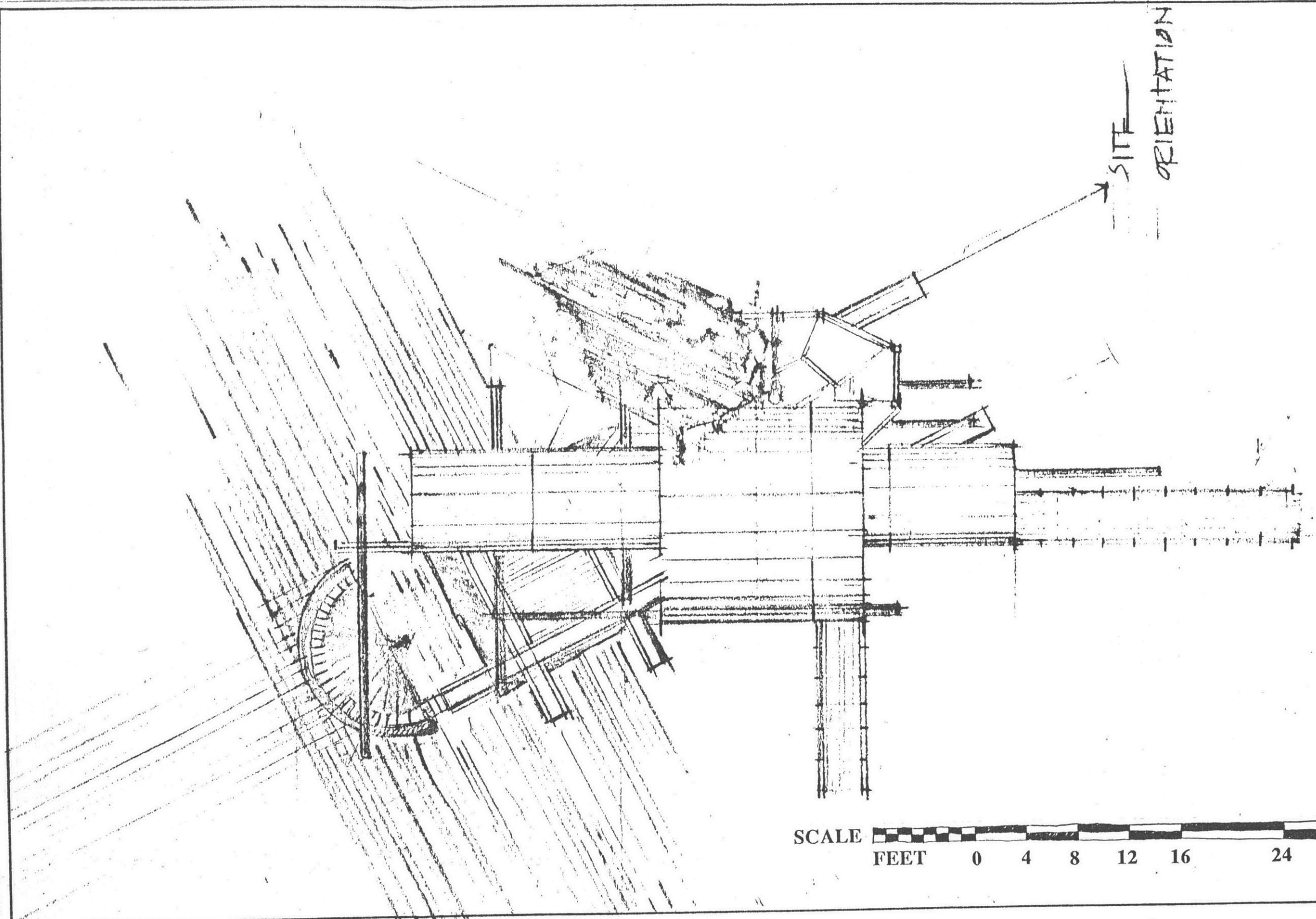




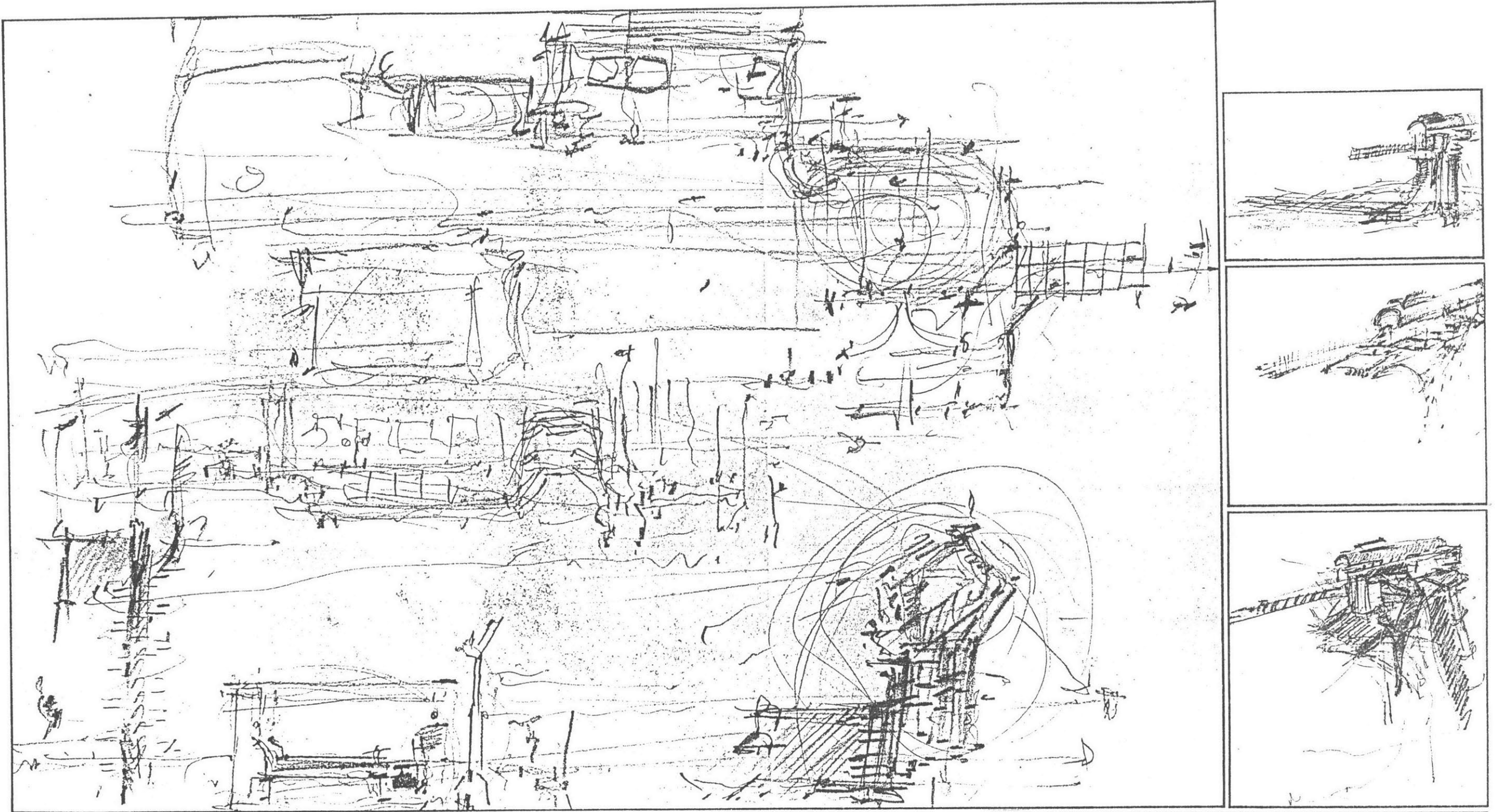
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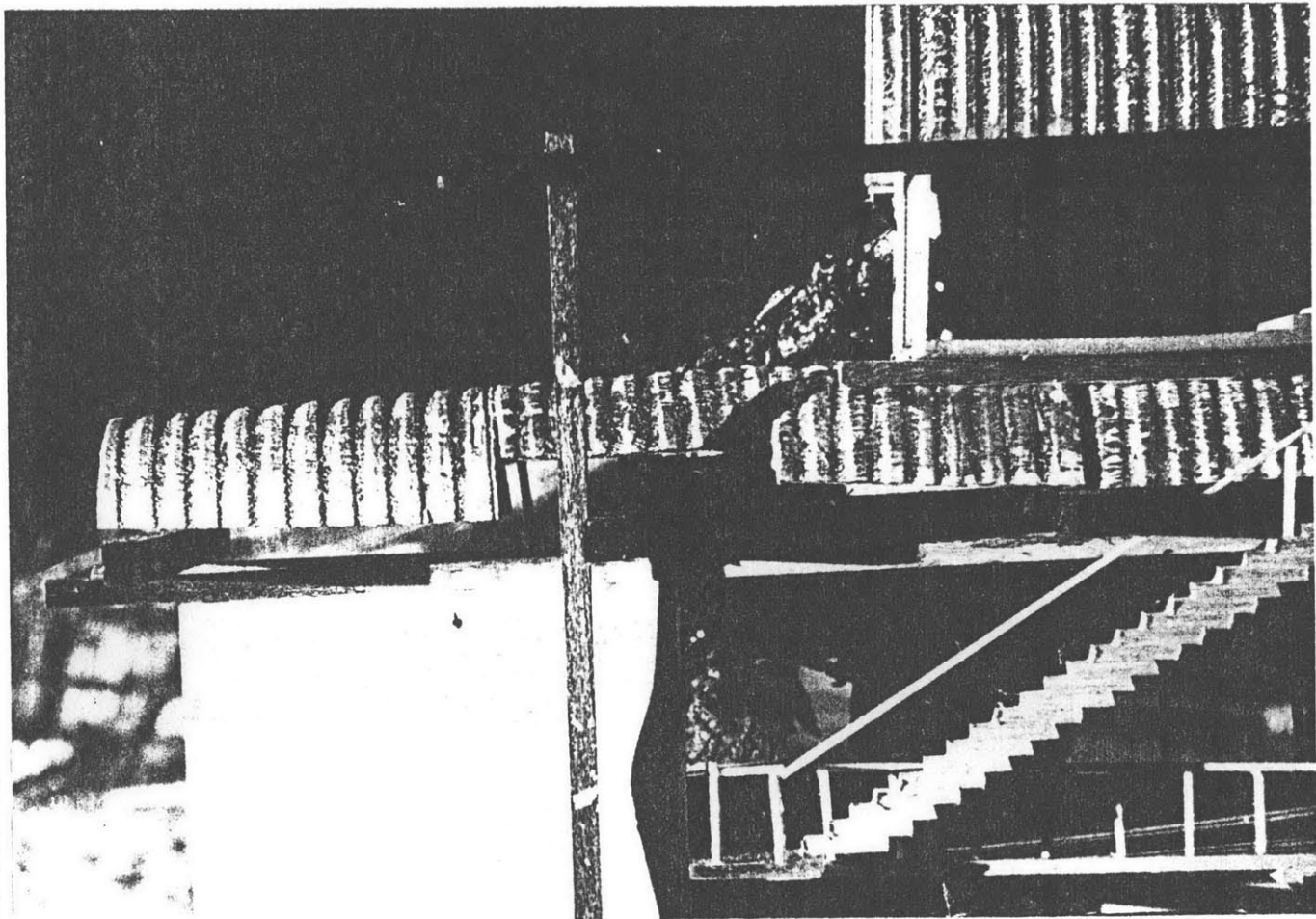
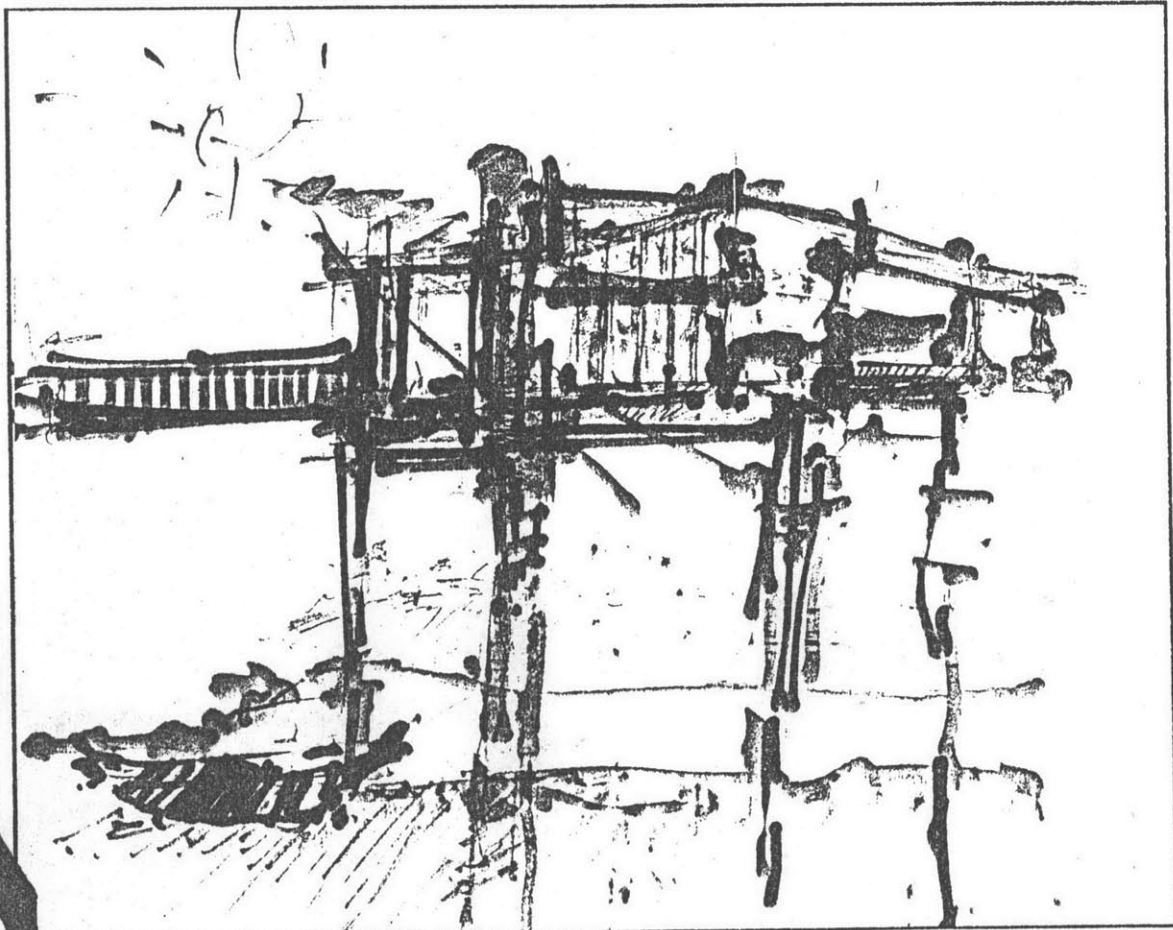
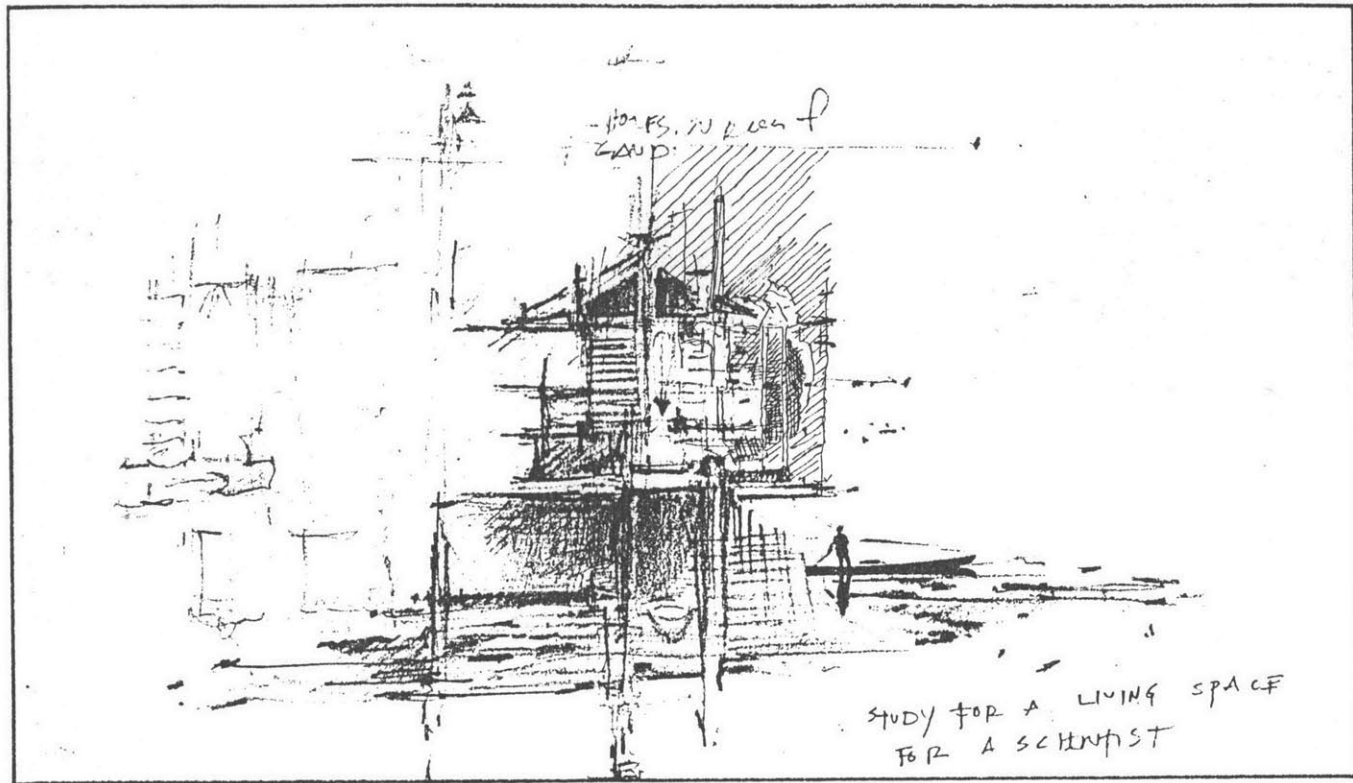
SITE  
ORIENTATION



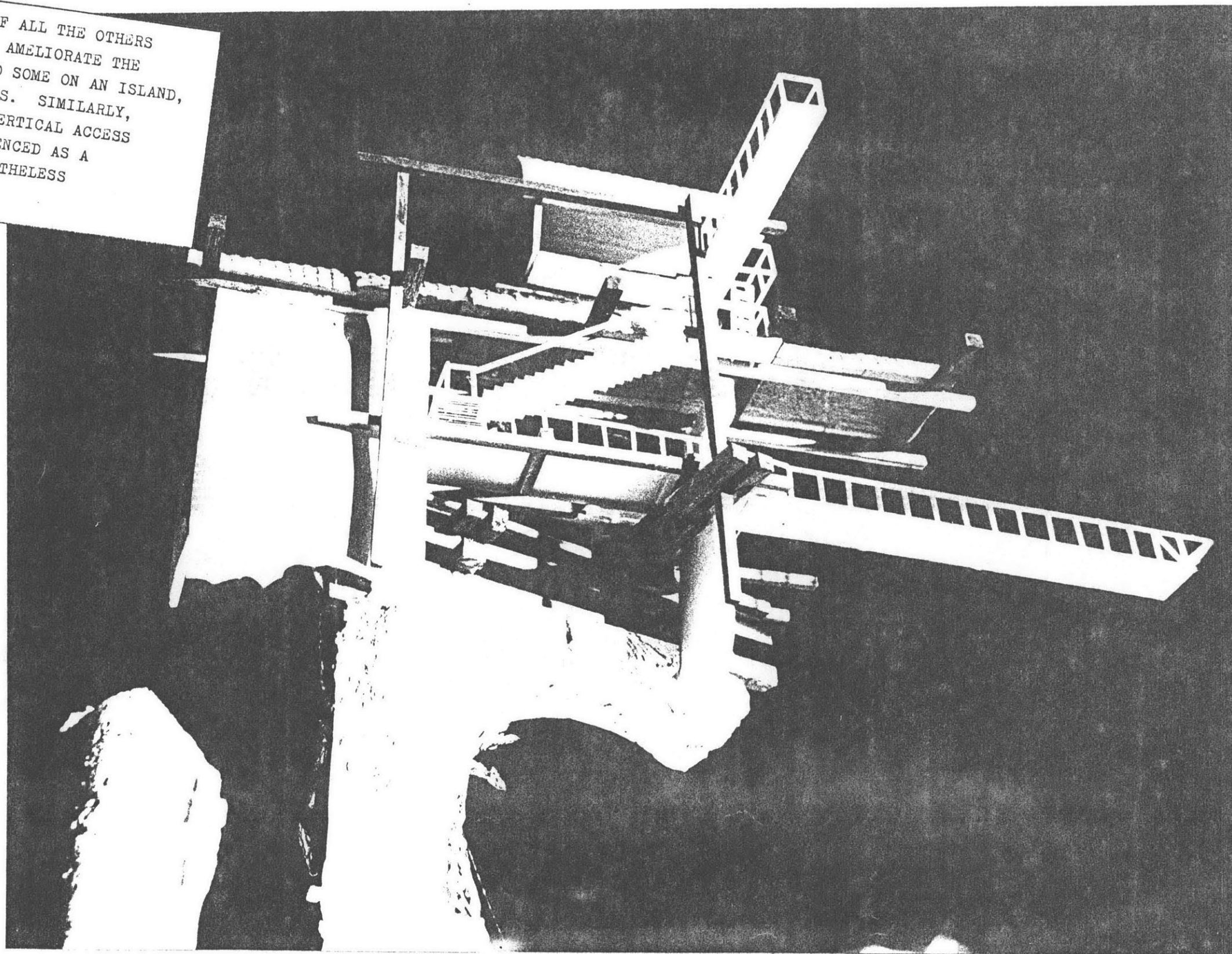


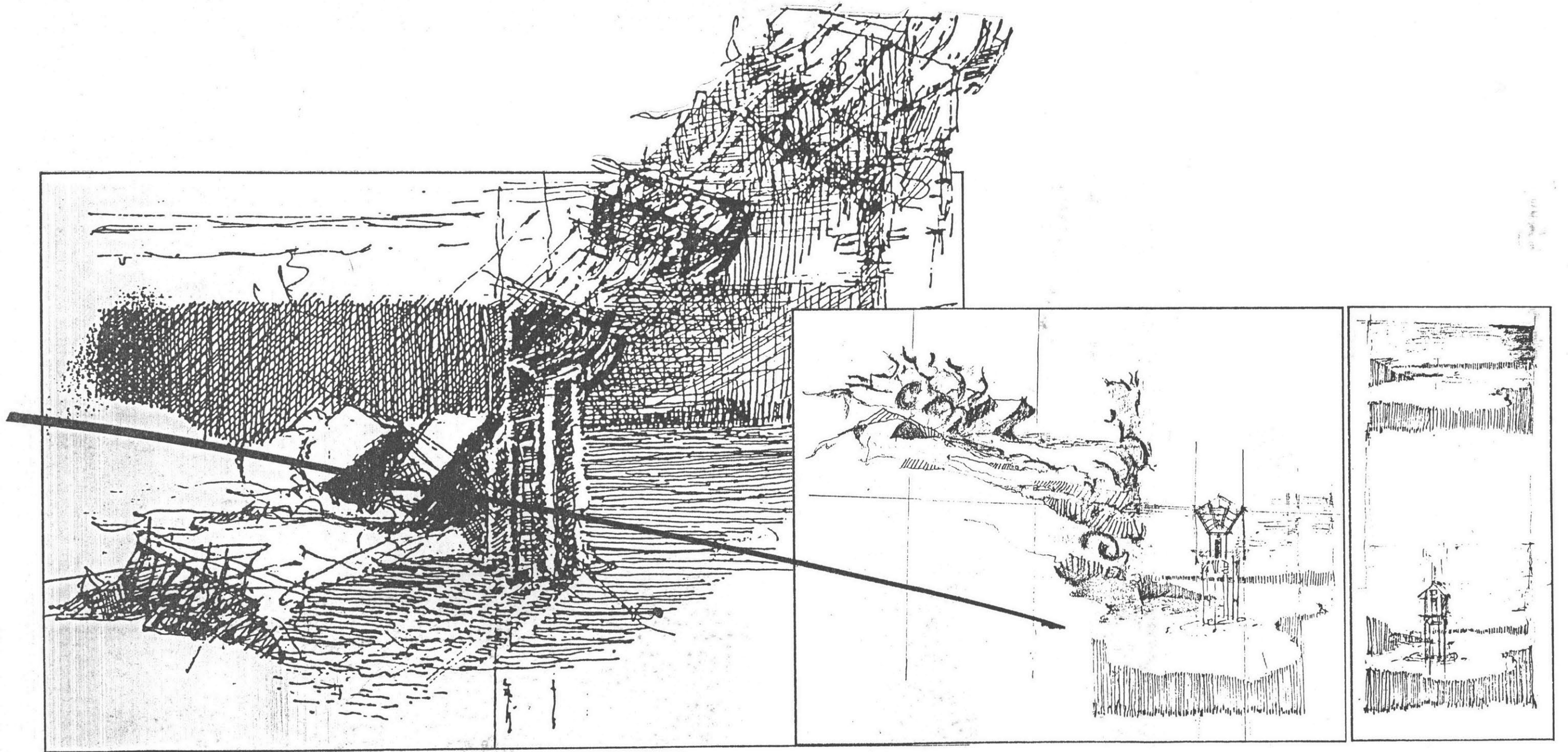


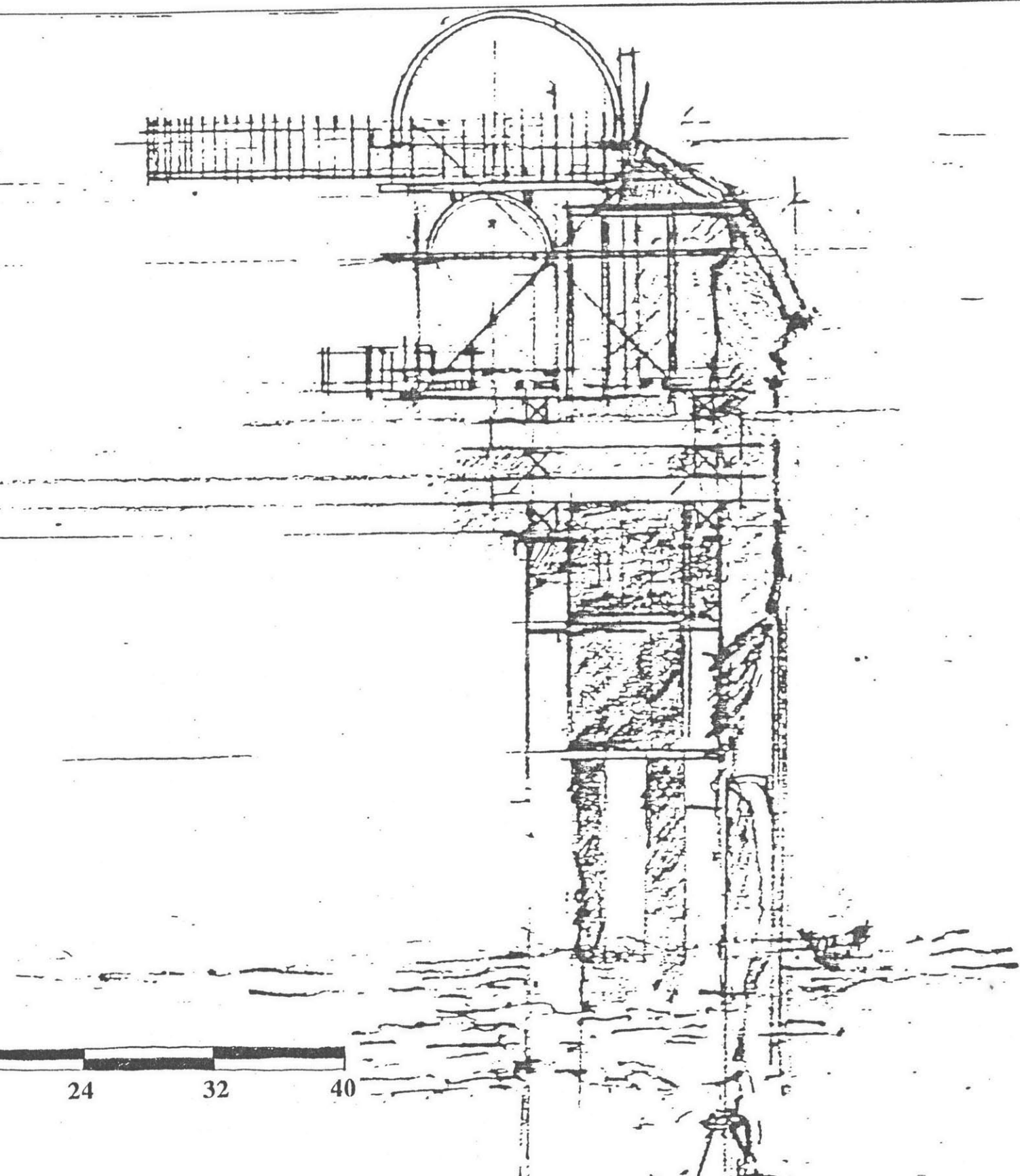
THE BEDROOM IS SMALL (8x12") and is SURROUNDED ON THREE SIDES BY SMOOTH BLUE TINTED PLASTER PLATES. YOUR VIEW IS CLEAR THROUGH THE HOUSE AND OUT THE LONG PLANK THAT STRETCHES OUT TOWARD THE HORIZON. IN THE MORNING, LIGHT STREAMS IN THROUGH THIS ONE OPENING TO FOCUS A RAY OF LIGHT JUST ABOVE YOUR HEAD.




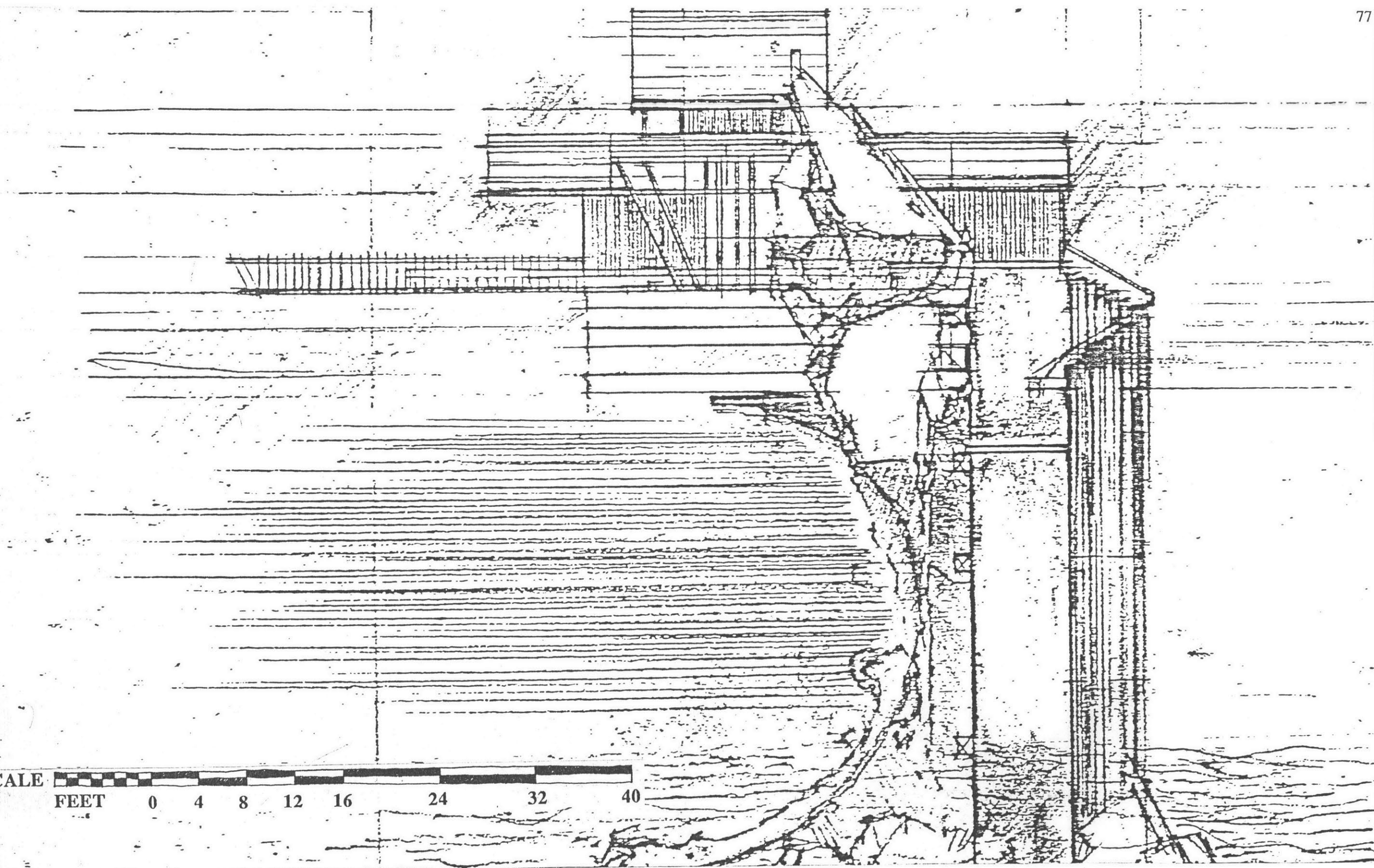
THE EXTRA ROOM; A ROOM PERCHED ON TOP OF ALL THE OTHERS IS SIMPLY AN EXTRA SPACE. DESIGNED TO AMELIORATE THE SENSE OF CLUSTROPHOBIA THAT OCCURS TO SOME ON AN ISLAND, IT GIVES ONE THE SENSE OF HAVING OPTIONS. SIMILARLY, THE CONCRETE SHELL WHICH SUPPORTS THE VERTICAL ACCESS HAS DECKS AND STORAGE SPACES, IS EXPERIENCED AS A DISTINCT AND SEPARATED FORM, BUT IN NONETHELESS COMPOSITIONALLY COHESIVE.






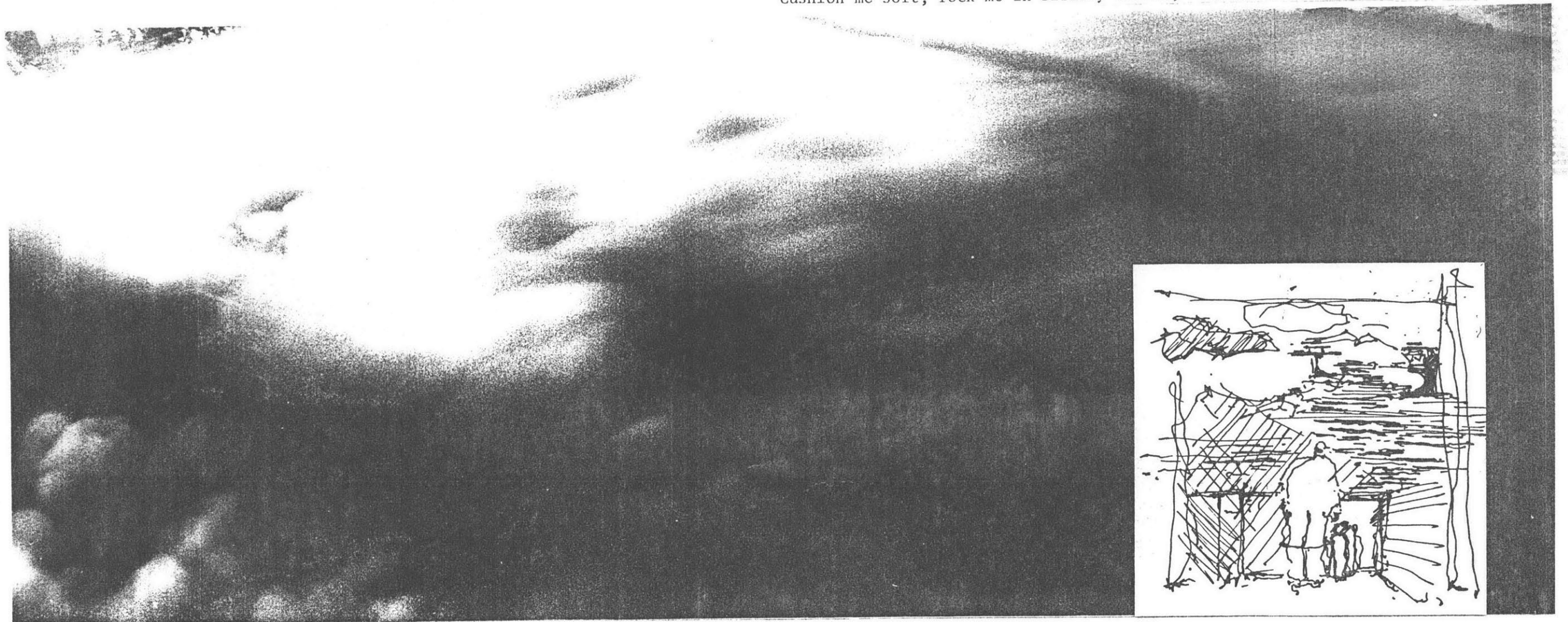


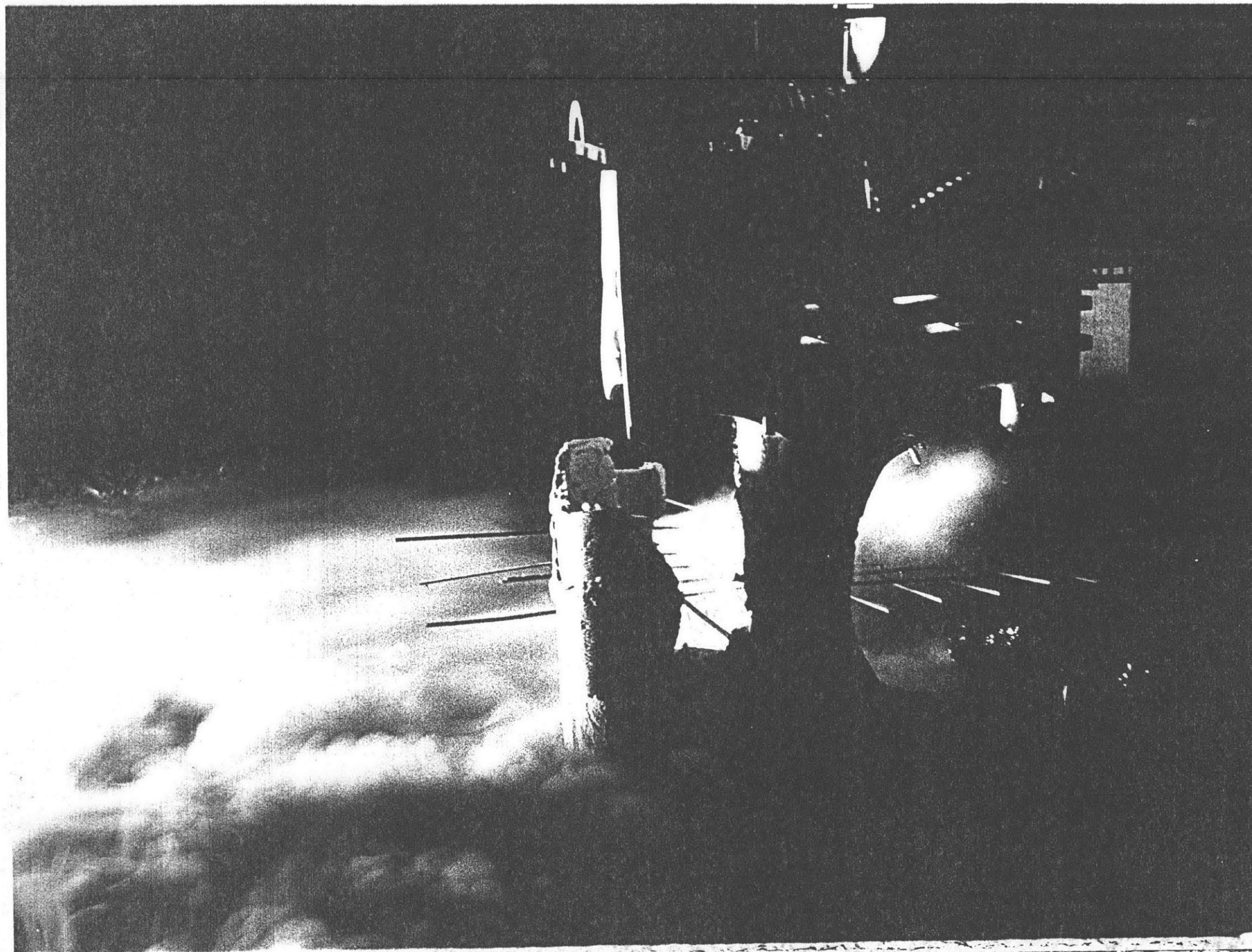
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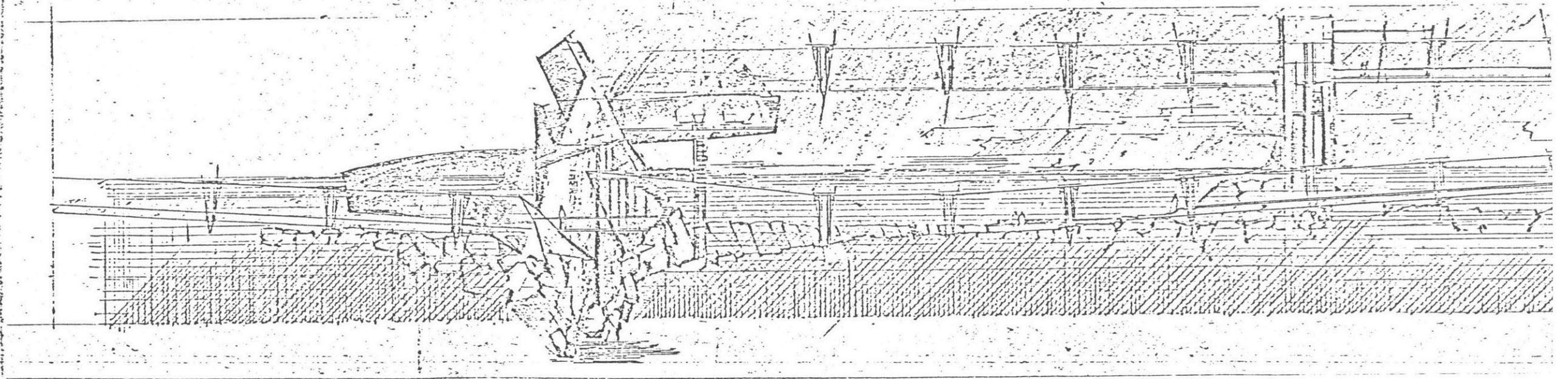
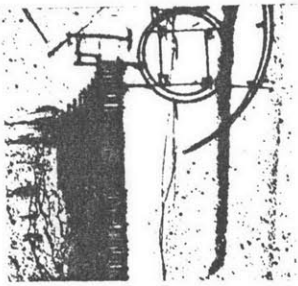
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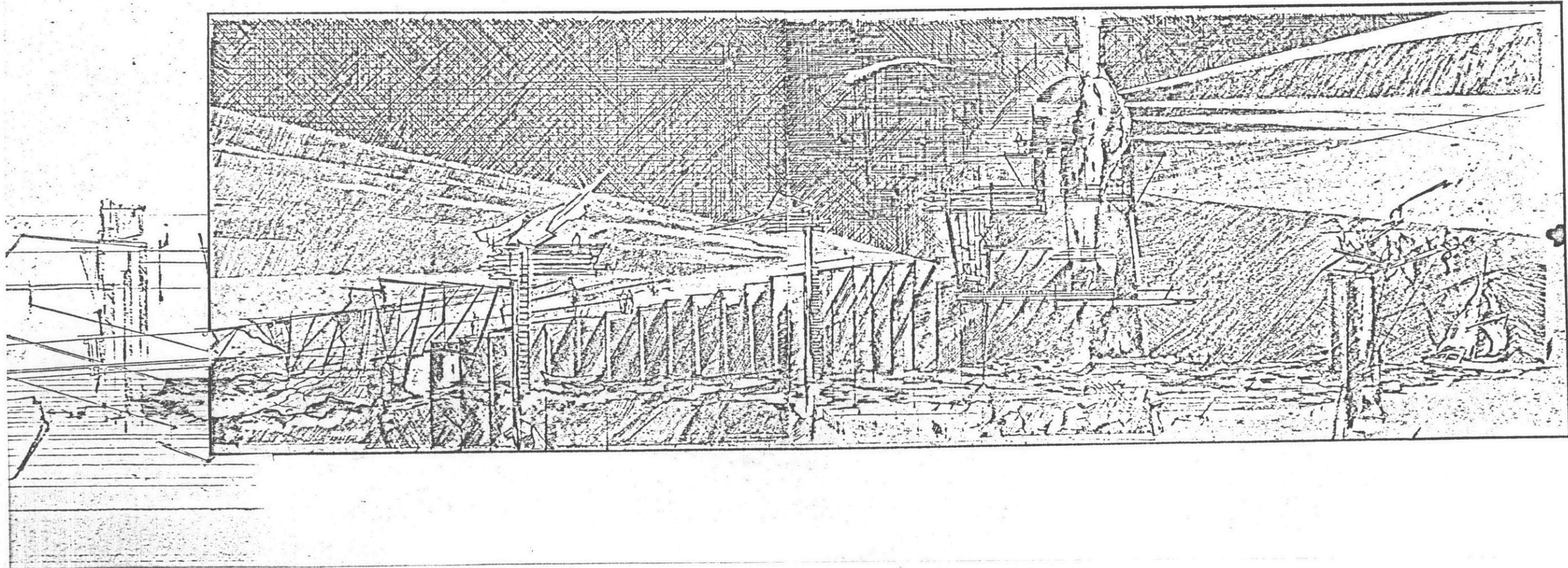
Cushion me soft, rock me in billowy drowse; --from SONG OF MYSELF by Walt Whitman

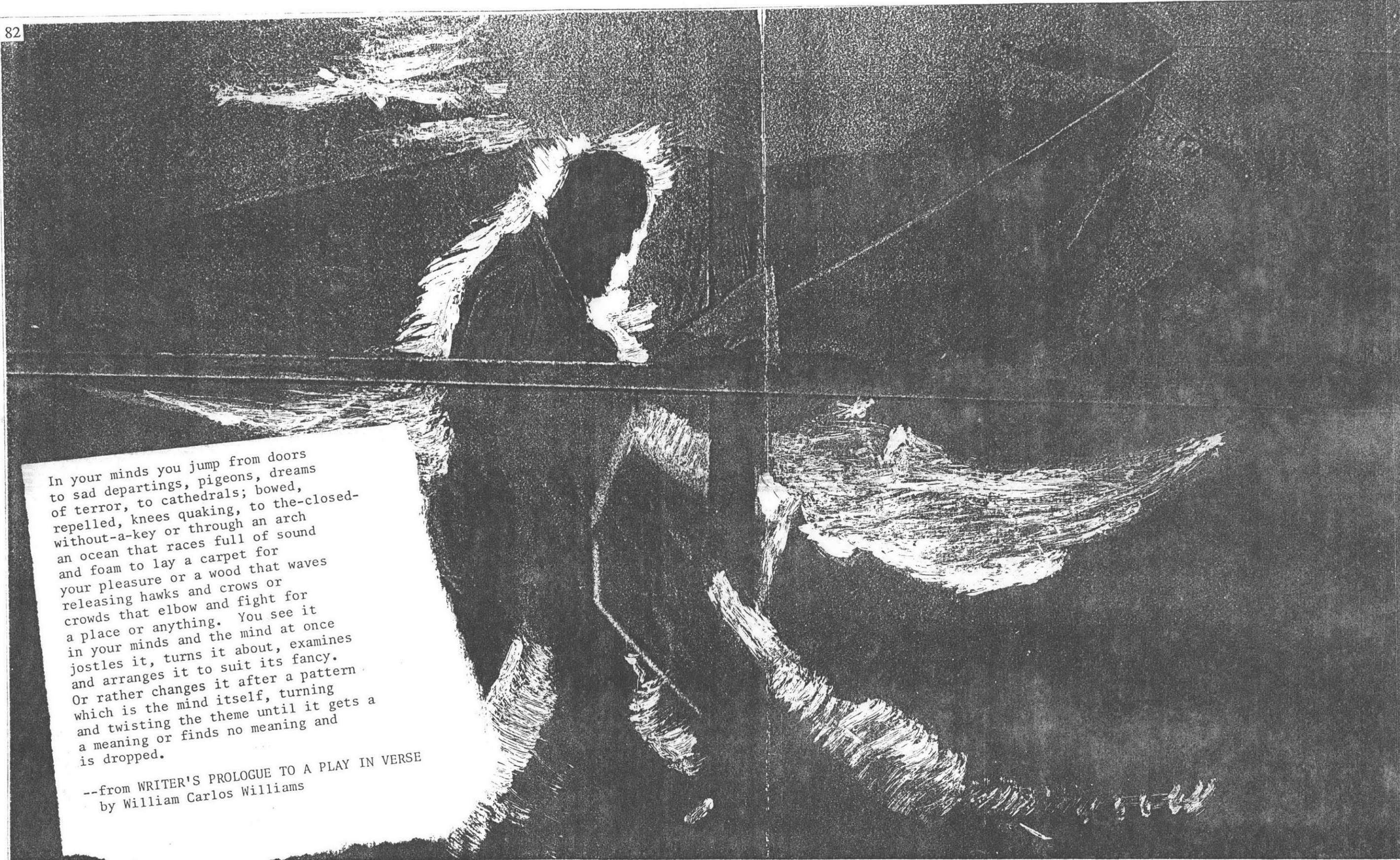






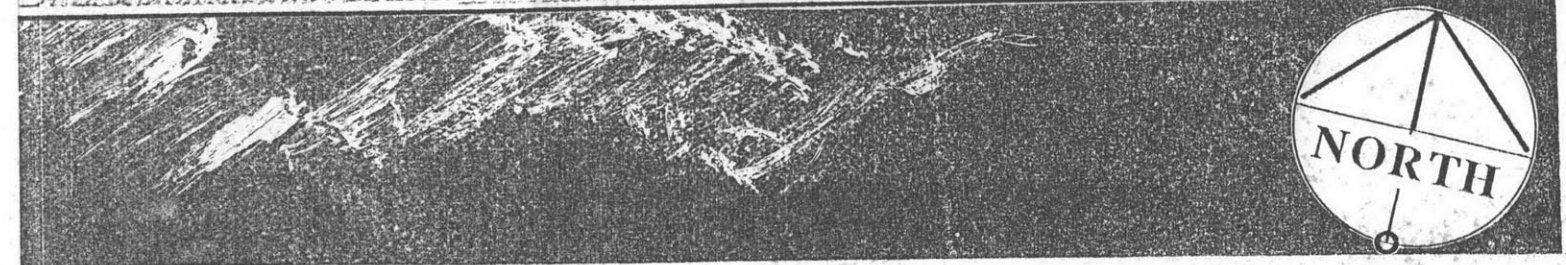
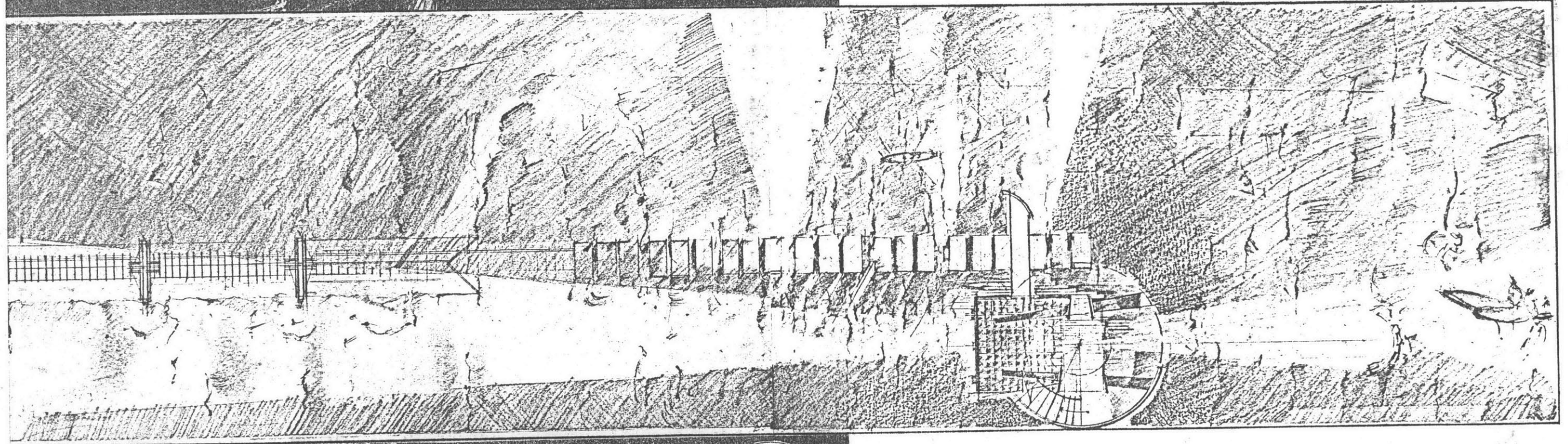
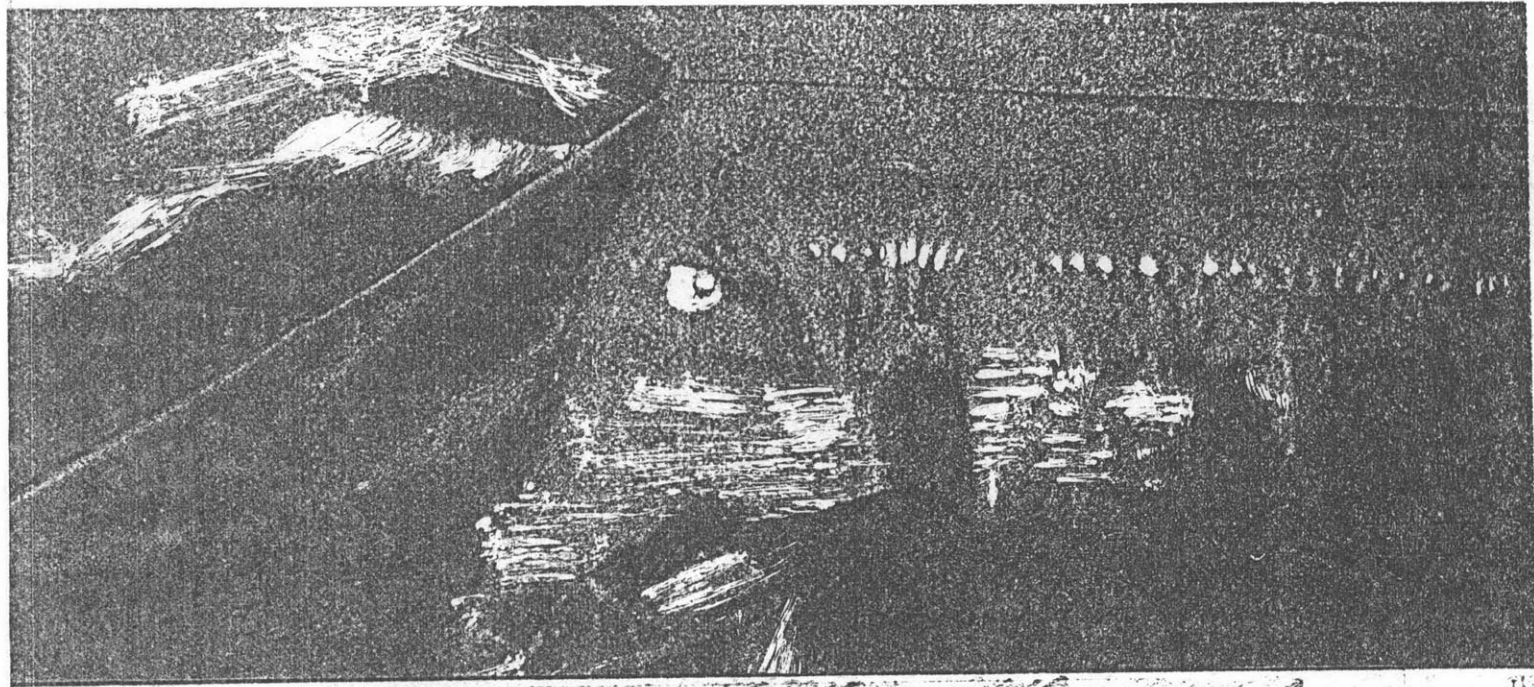


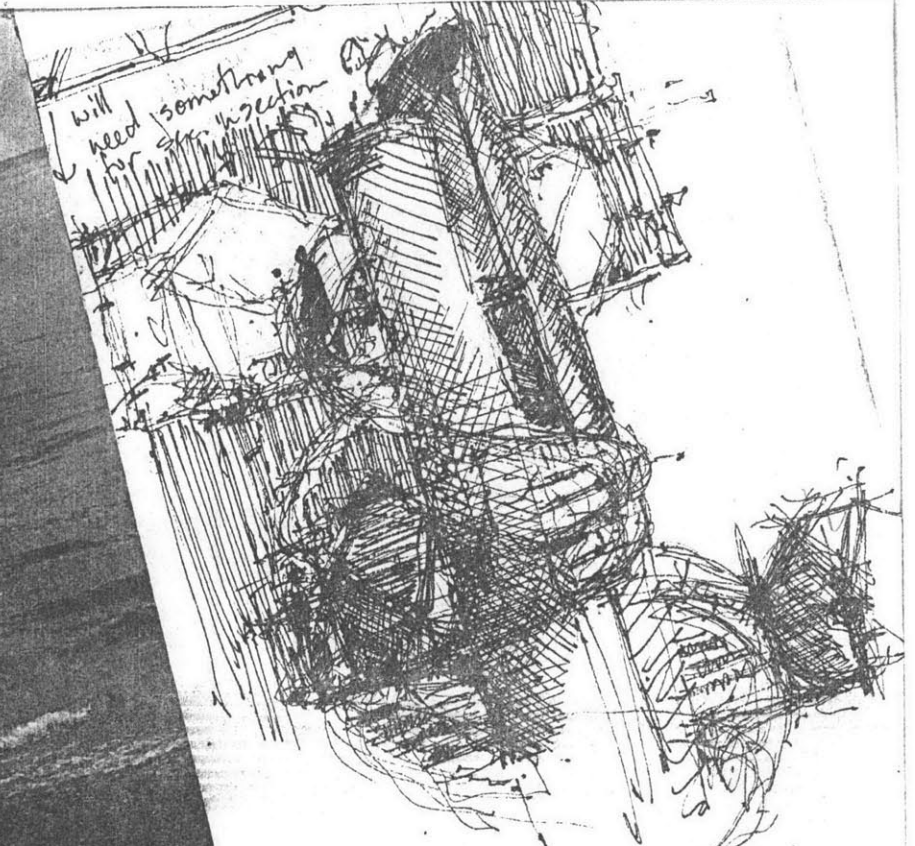
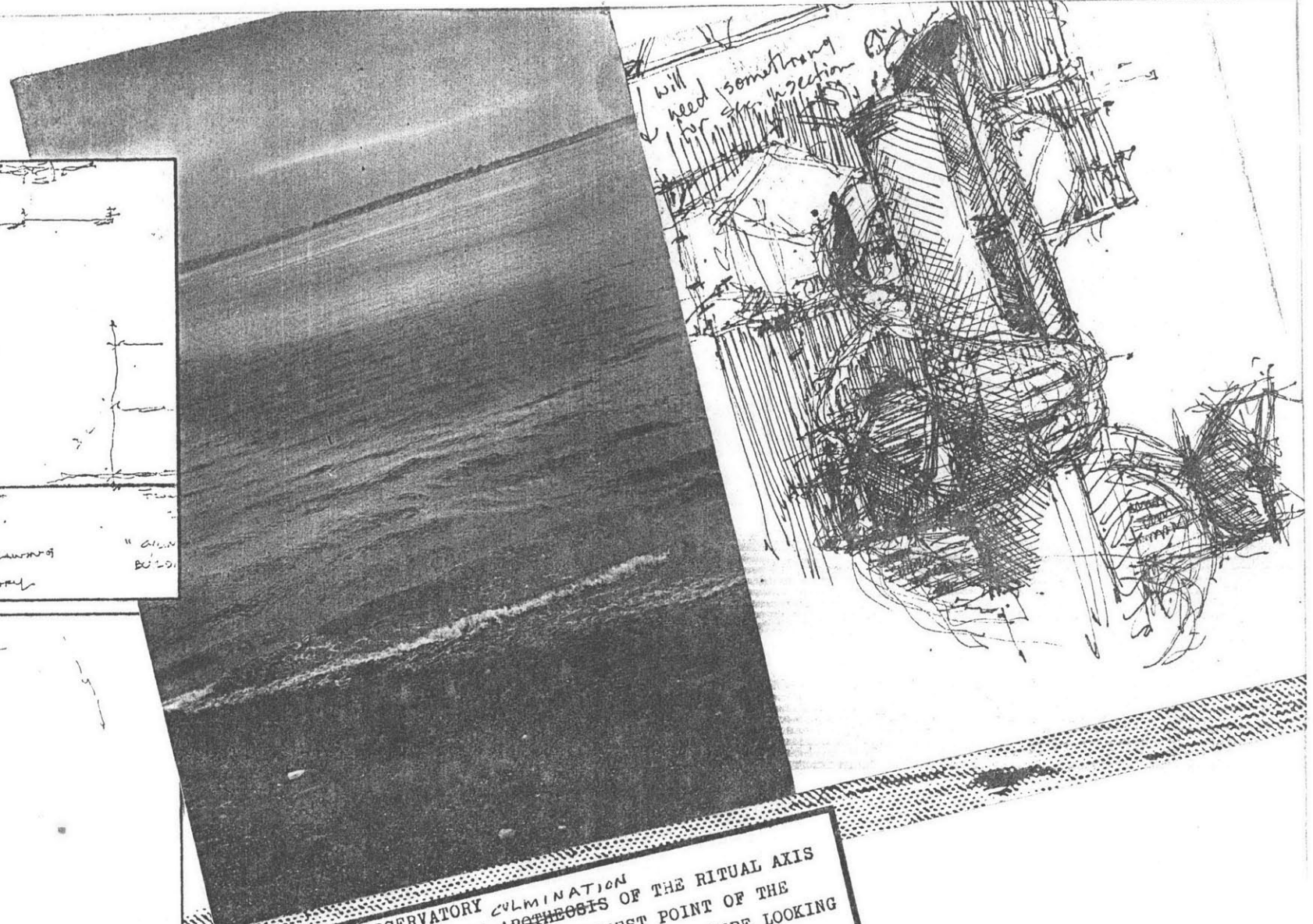
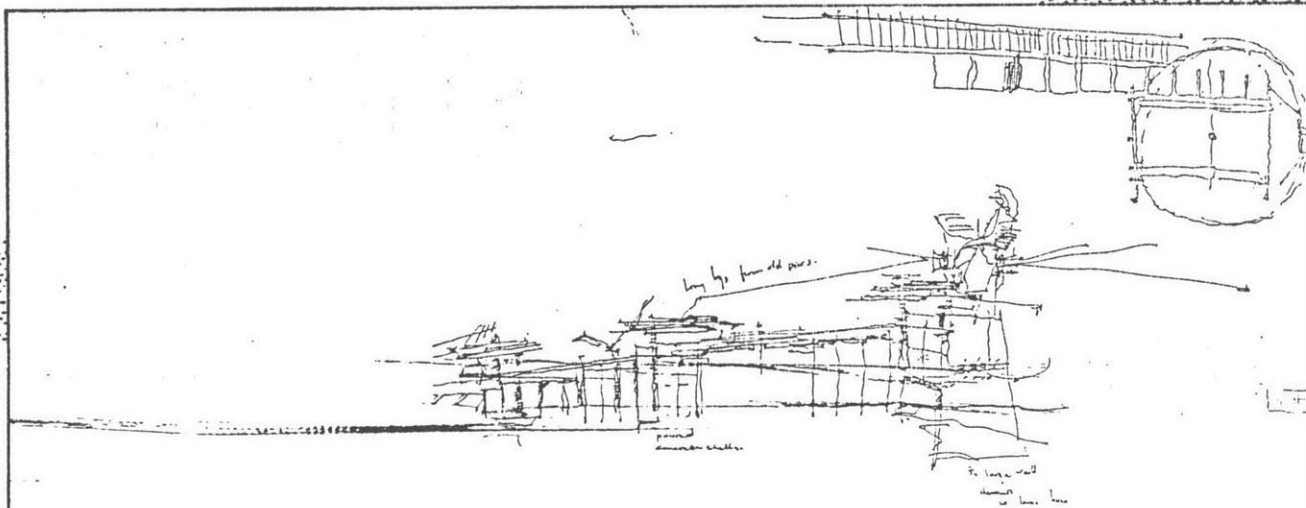
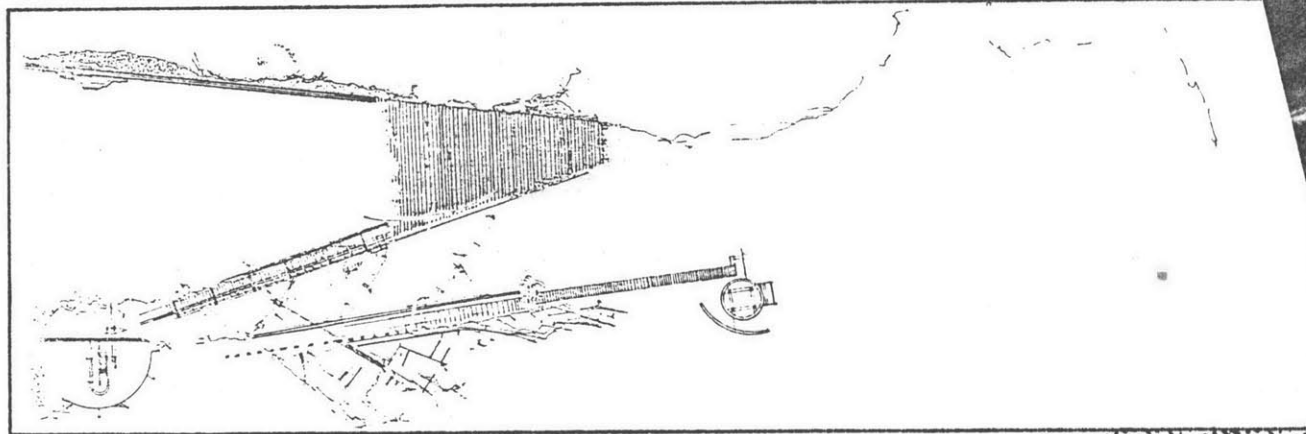
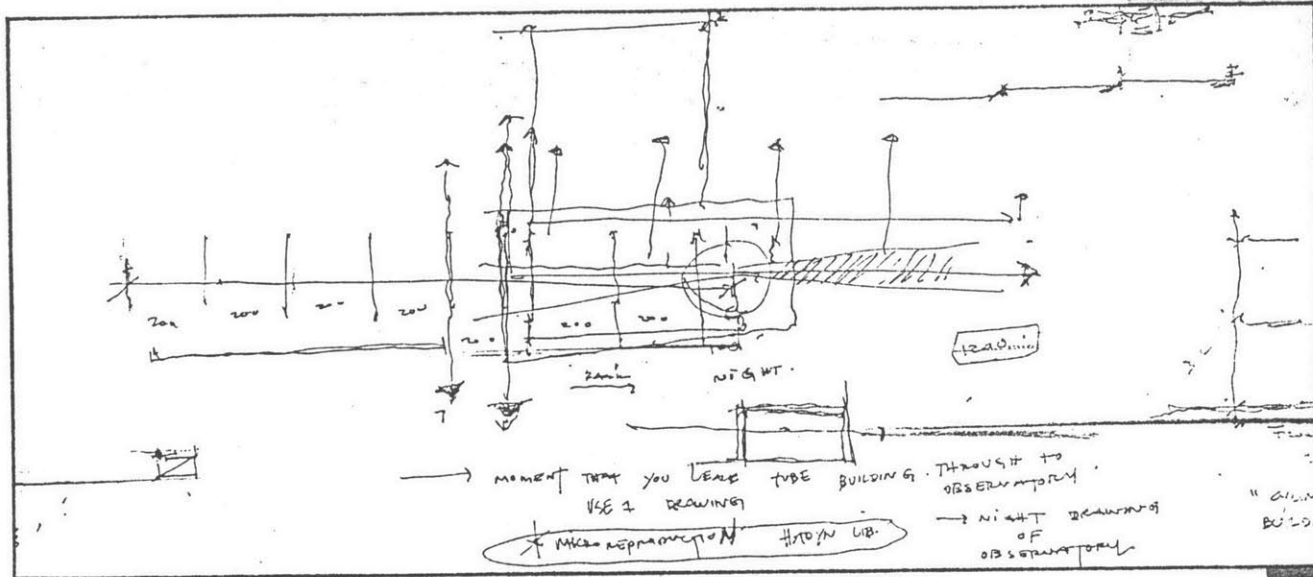




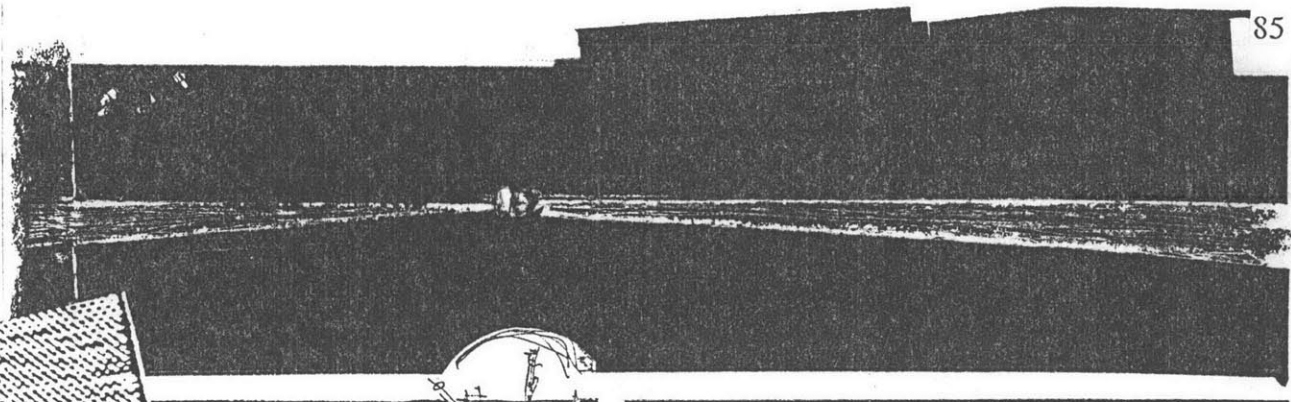
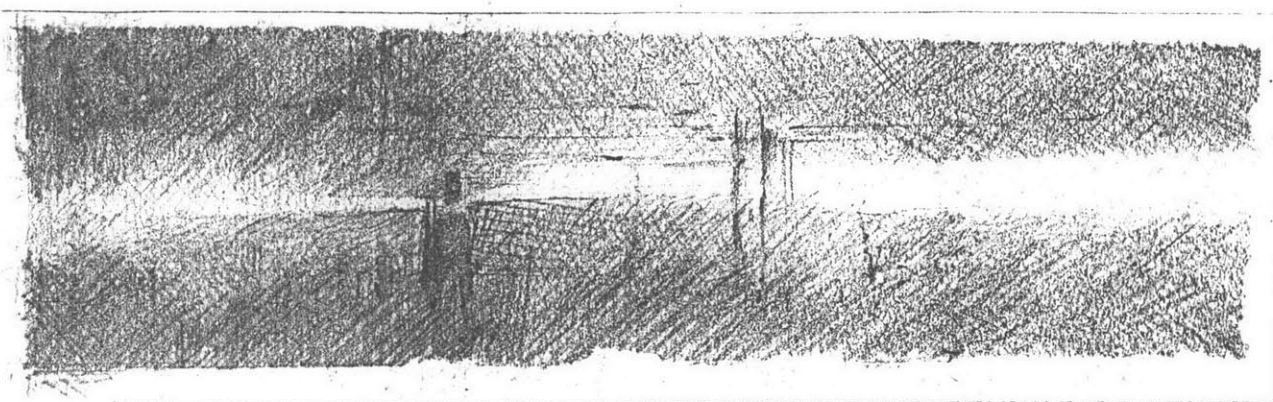
In your minds you jump from doors  
to sad departings, pigeons, dreams  
of terror, to cathedrals; bowed,  
repelled, knees quaking, to the-closed-  
without-a-key or through an arch  
an ocean that races full of sound  
and foam to lay a carpet for  
your pleasure or a wood that waves  
releasing hawks and crows or  
crowds that elbow and fight for  
a place or anything. You see it  
in your minds and the mind at once  
jostles it, turns it about, examines  
and arranges it to suit its fancy.  
Or rather changes it after a pattern  
which is the mind itself, turning  
and twisting the theme until it gets a  
a meaning or finds no meaning and  
is dropped.

--from WRITER'S PROLOGUE TO A PLAY IN VERSE  
by William Carlos Williams



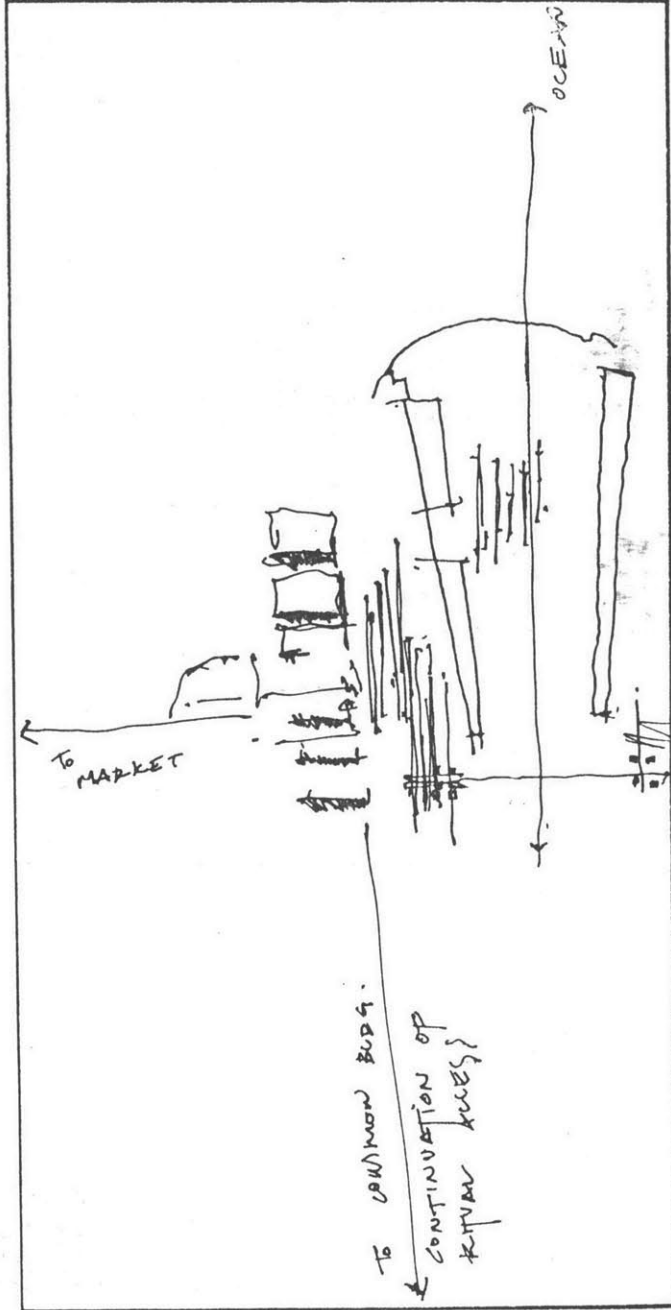
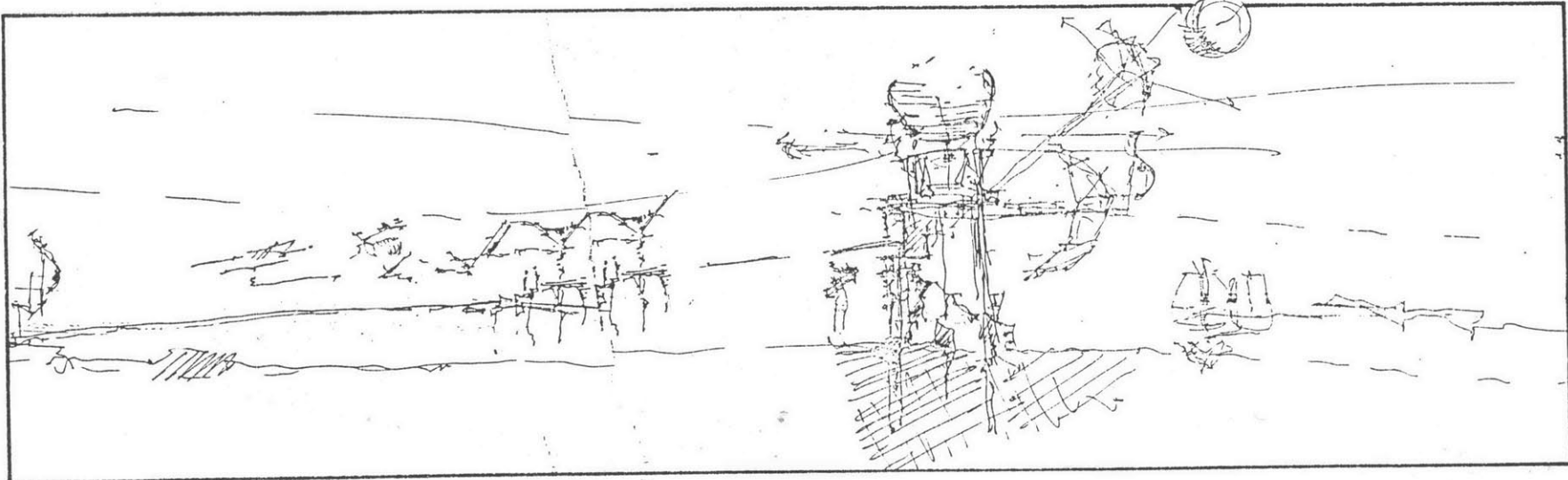
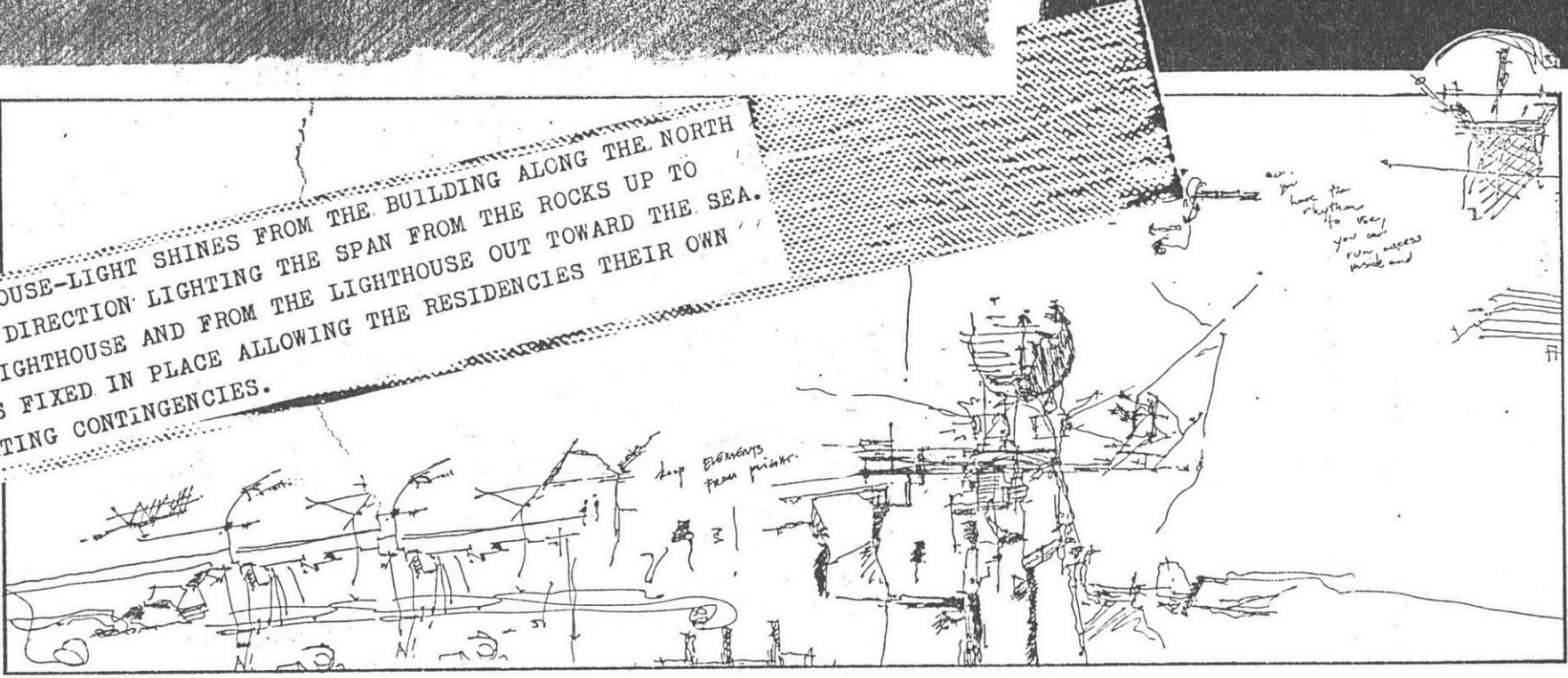


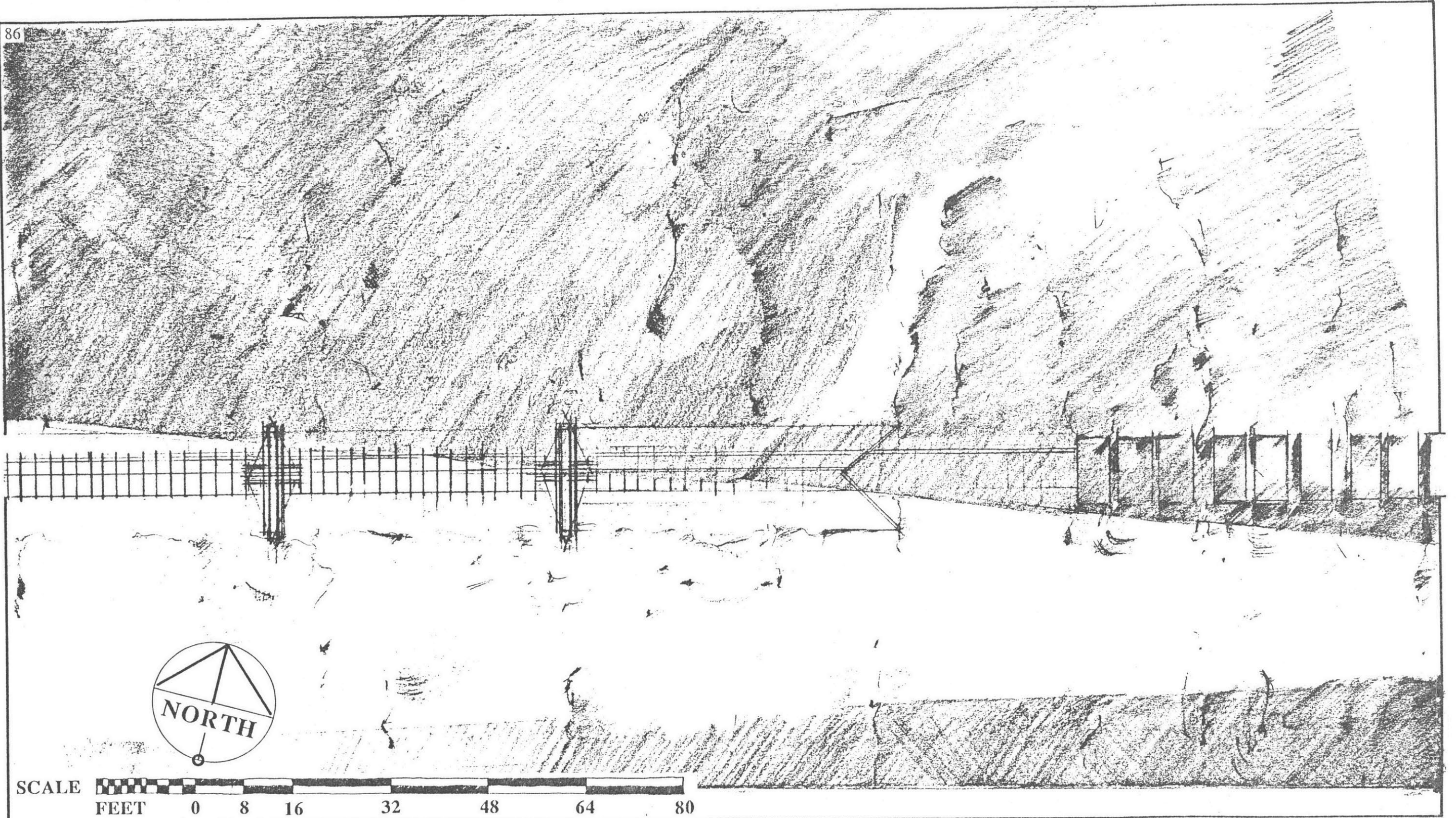
LIGHTHOUSE/OBSERVATORY <sup>CULMINATION</sup> THE APOTHEOSIS OF THE RITUAL AXIS  
 POSITION ON SITE: THE SCIENTISTS <sup>ARE</sup> NOW AT THE HIGHEST POINT OF THE  
 INSTITUTE FOR SPECULATIVE SCIENCE. FROM HERE LOOKING  
 EAST, HE CAN SEE OVER SPECTACLE ISLAND OUT TOWARD  
 THE OPEN OCEAN. LOOKING EAST HE CAN LOOK AT THE  
 HERONS WHICH WADE IN THE INLET OVER THE FOLIATED  
 CREST WHICH SEPARATES THE INSTITUTE SIDE OF SITE FROM  
 THE BOSTON SIDE. LOOKING SOUTH HE CAN SEE THE ENTIRE  
 STRETCH OF THE RITUAL AXIS. LOOKING EAST THE HOUSES  
 OF THE SEVEN RESIDENT SCIENTISTS REACH UP OUT OF THE  
 NIGHT SEA LIKE SEVEN SEPARATE LIGHTHOUSES.



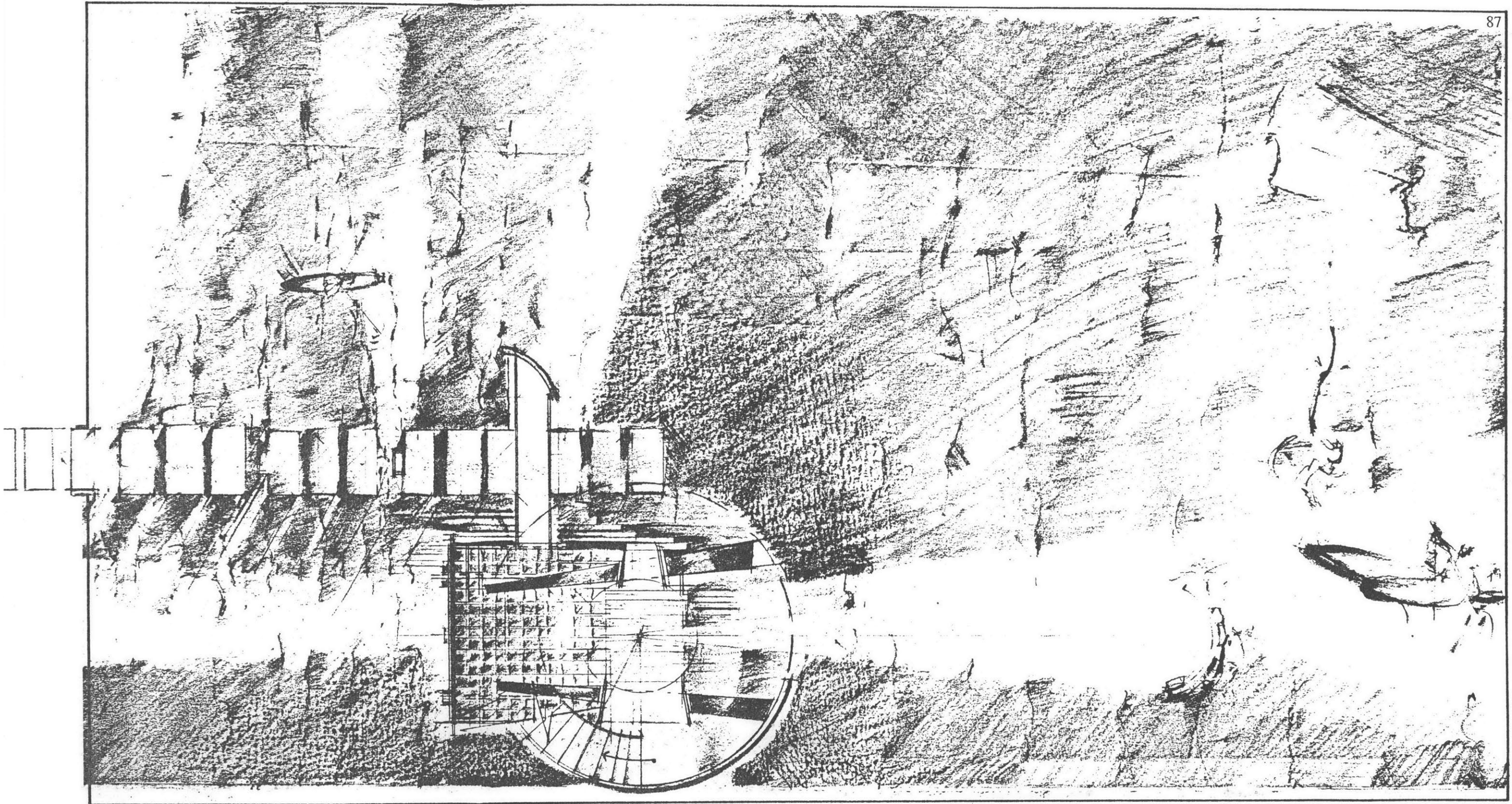
ELEMENTS:

- LIGHTHOUSE-LIGHT SHINES FROM THE BUILDING ALONG THE NORTH SOUTH DIRECTION LIGHTING THE SPAN FROM THE ROCKS UP TO THE LIGHTHOUSE AND FROM THE LIGHTHOUSE OUT TOWARD THE SEA. IT IS FIXED IN PLACE ALLOWING THE RESIDENCIES THEIR OWN LIGHTING CONTINGENCIES.





ACCESS -THE STEPS LEADING FROM THE TUBE BUILDING UP TO THE OBSERVATORY LIGHTHOUSE ARE POURED IN PLACE USING THE SAME MOLD AS THE SUPPORTS FOR THE SAME MOLD AS THE OTHERS.

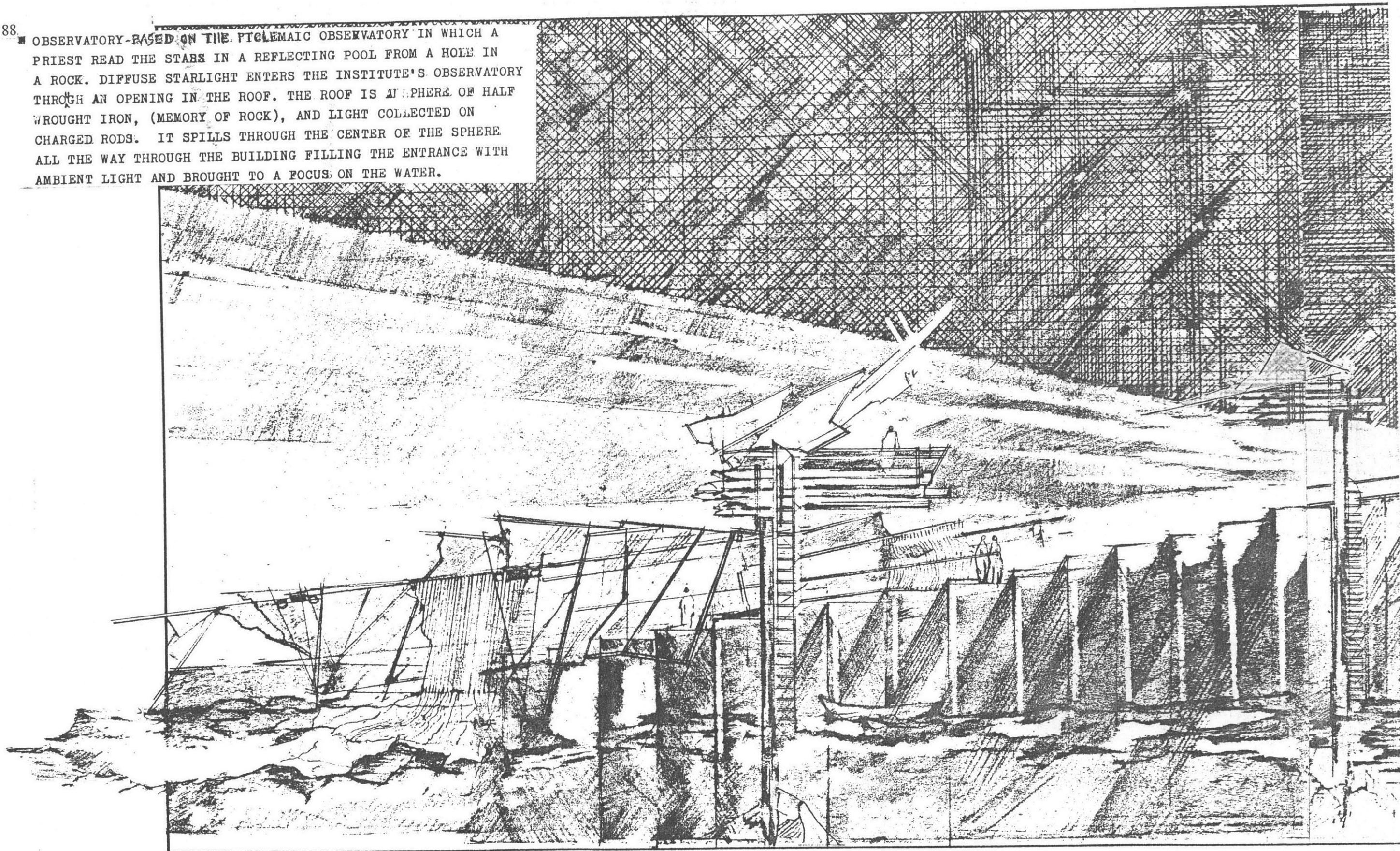


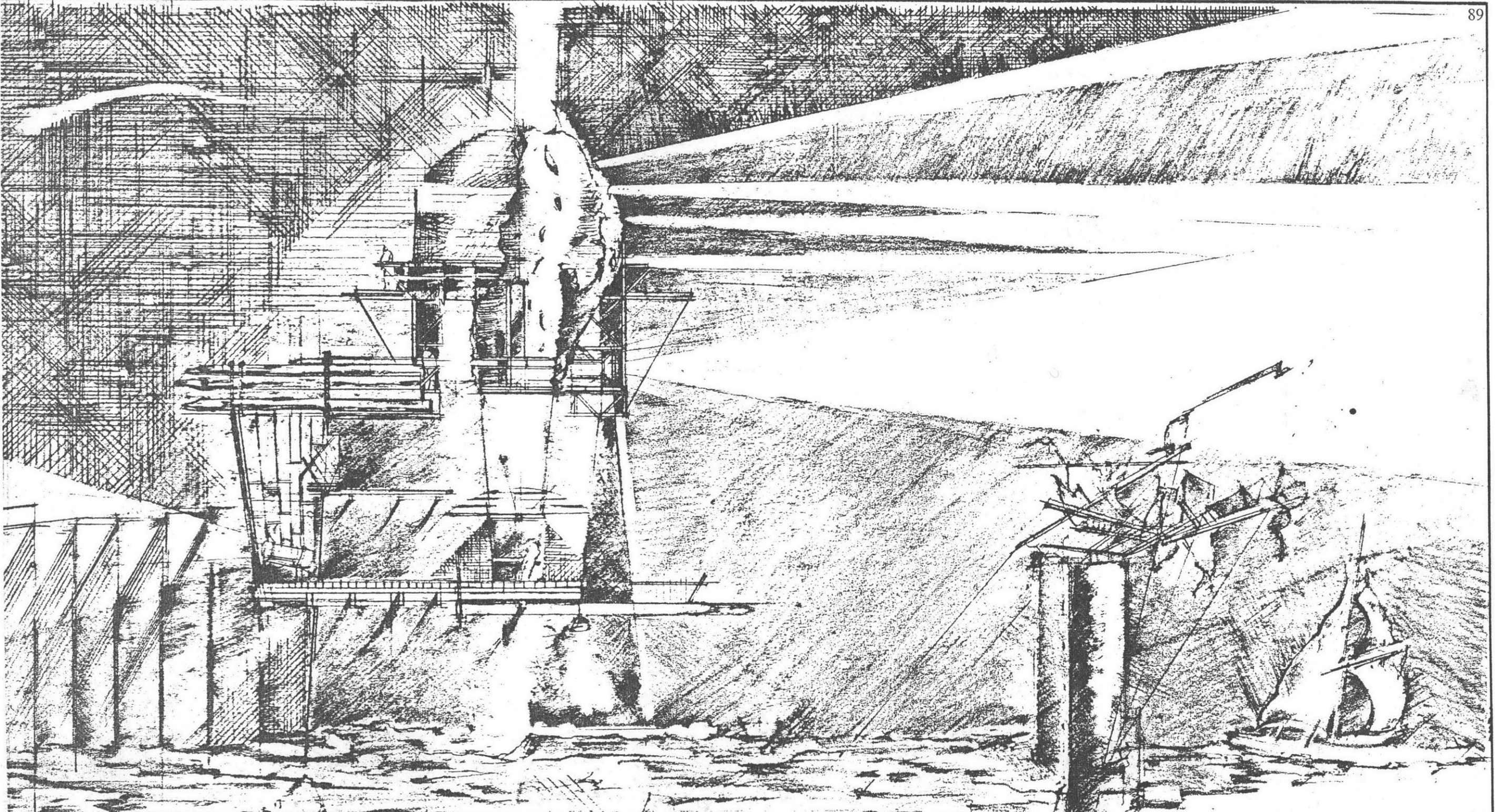
THE WALLS: TWO GREAT WALLS SUPPORT THE LIGHTHOUSE//  
OBSERVATORY. THEY ARE AT AN ANGLE WHICH FOCUSES THE  
VIEW TOWARD THE ROCKS AND MOVES THE EYE OUT TO SEA.

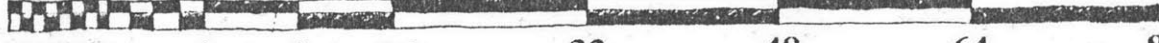
ACCESS THROUGH THESE WALLS IN A CANOE, ALLOWS THE SCIENTIST  
TO VIEW THE STARLIGHT IN THE WATER SHIELDED FROM THE BRIGHT  
LIGHTS.



OBSERVATORY-BASED ON THE PTOLEMAIC OBSERVATORY IN WHICH A PRIEST READ THE STARS IN A REFLECTING POOL FROM A HOLE IN A ROCK. DIFFUSE STARLIGHT ENTERS THE INSTITUTE'S OBSERVATORY THROUGH AN OPENING IN THE ROOF. THE ROOF IS A SPHERE OF HALF WROUGHT IRON, (MEMORY OF ROCK), AND LIGHT COLLECTED ON CHARGED RODS. IT SPILLS THROUGH THE CENTER OF THE SPHERE ALL THE WAY THROUGH THE BUILDING FILLING THE ENTRANCE WITH AMBIENT LIGHT AND BROUGHT TO A FOCUS ON THE WATER.

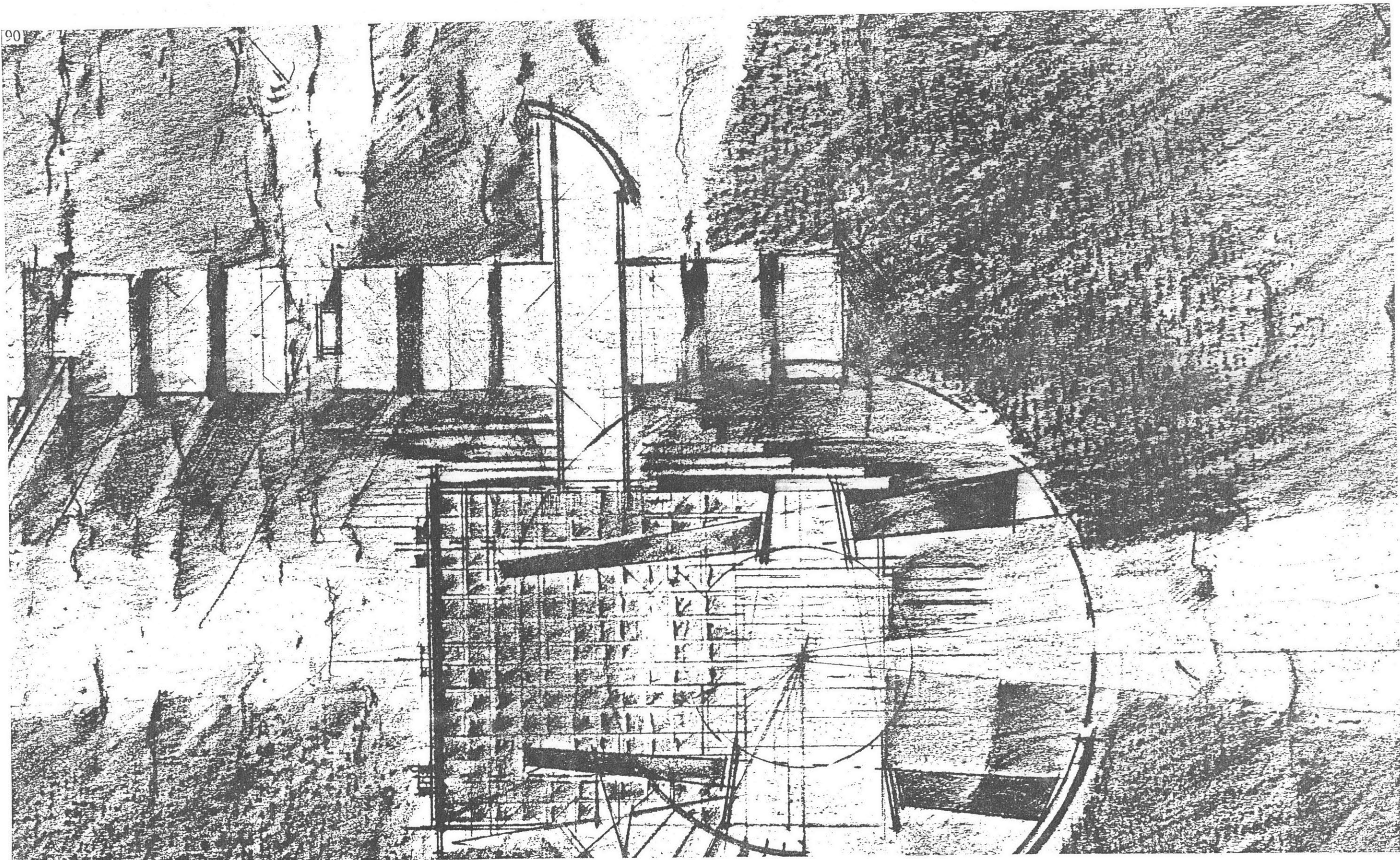


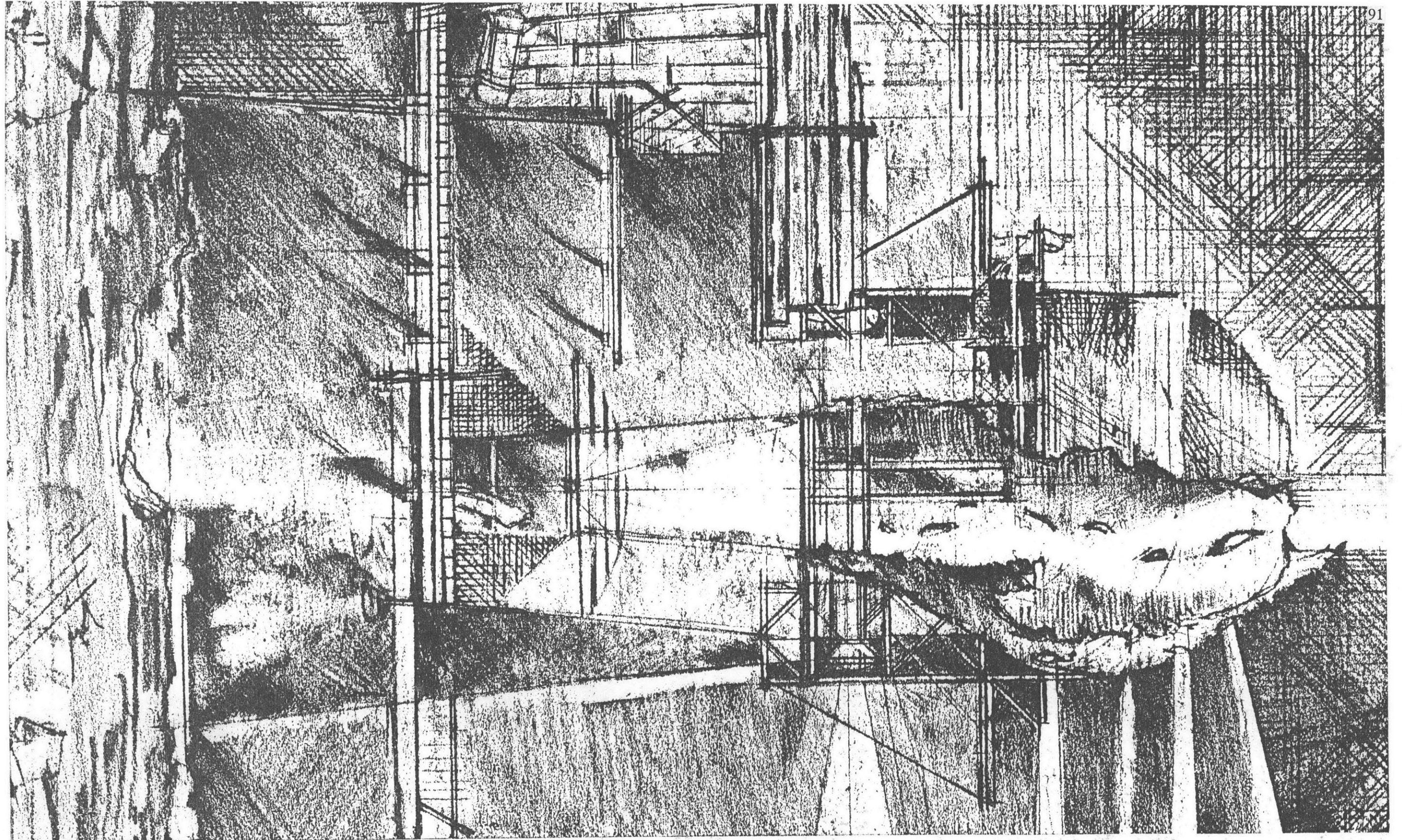


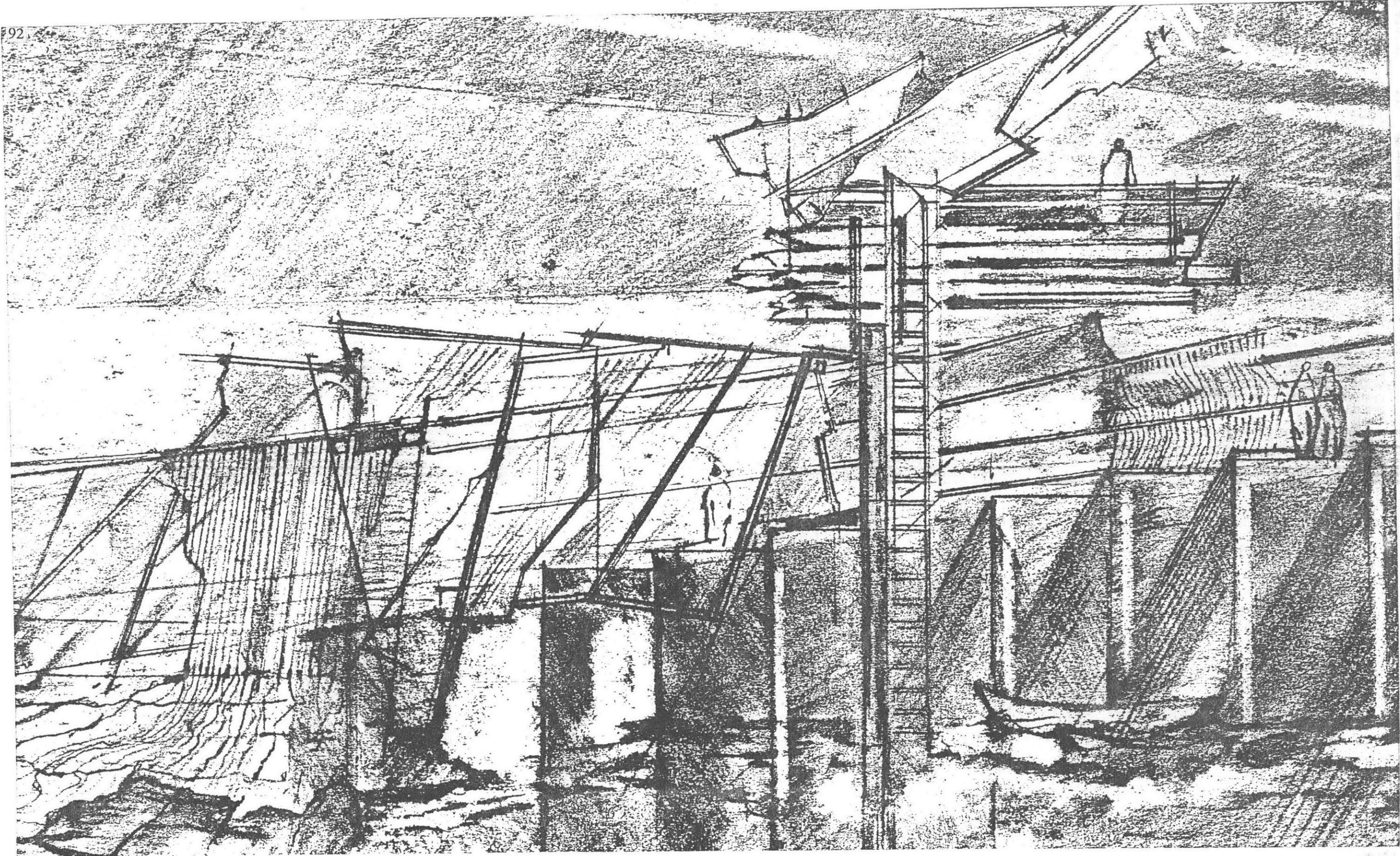
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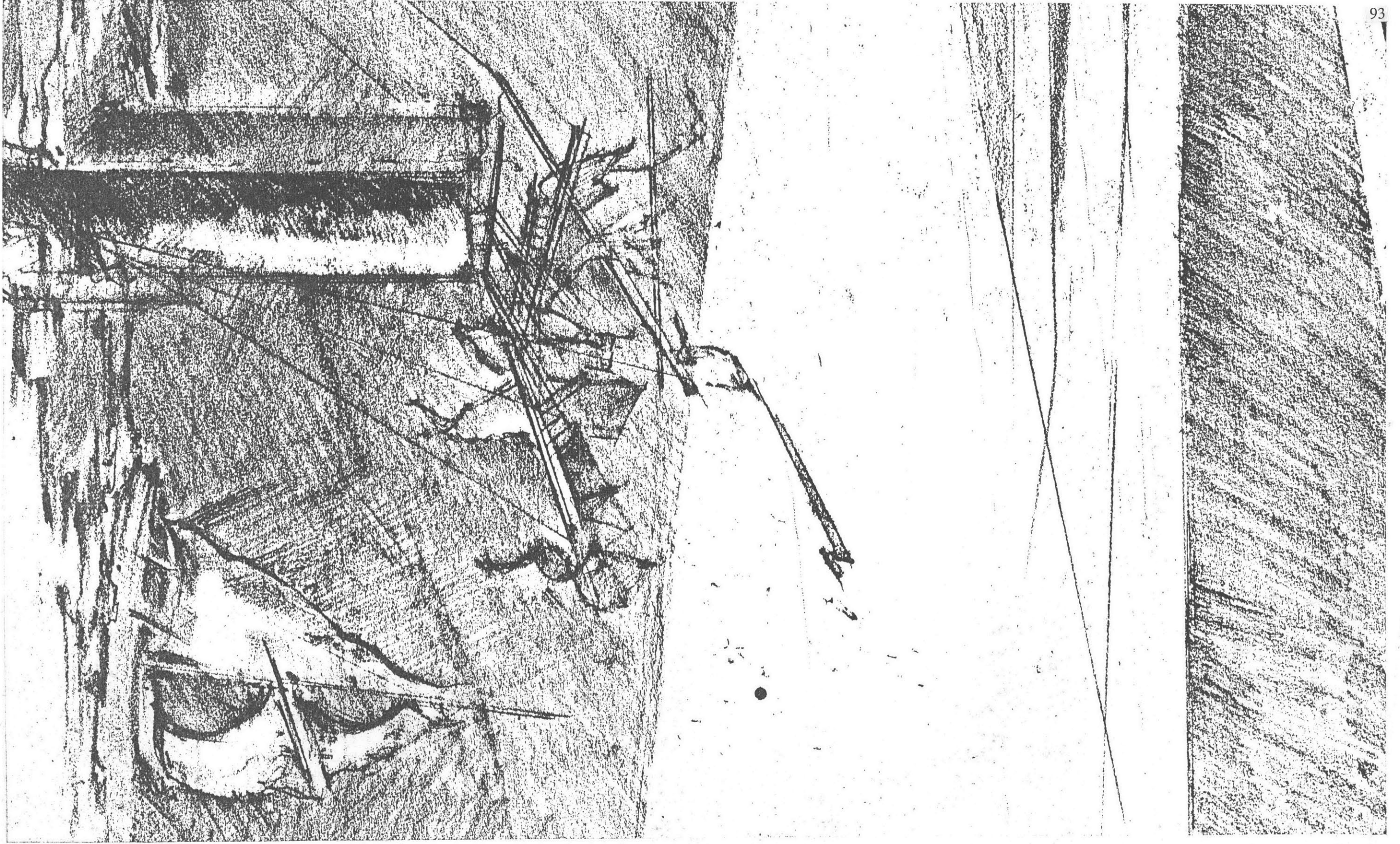
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Artists: Blake, Leonardo De Vinci, Rothko, Turner,

Sculptors: Chillida, Christo, Miss, Serra, Singer, Smithson, Snelson

Architects: Alto, Baller and Baller, Coop Himmelblau, Domenig, McDonald and Salter, Rossi, Woods, Wright

