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Thesis Book
Spring 2003

Becoming A/architecture:

formalizing existential concepts under memorial conditions

F O R W A R D:

Architecture has the potential to operate as an alternative method to express, explore, and test the subject matter of other discourses. For example, when considering two seemingly separate discourses such as the philosophy of existentialism and architecture, one may be tempted to combine the two discourses with the term, “existential architecture.” How ever, this term makes certain implications. The first implication is that one discourse is primary, which denies the symbiotic potential of the two disciplines. I propose, therefore, that we cease testing, creating, and thinking in terms of “existential architecture.” Instead we must ask, how can we begin to think of architecture itself as a philosophy, combining the two discourses in such a way that the boundary between them is breached? Only under this condition can existentialism cease to be expressed, explored, and tested strictly in philosophical terms, but in architectural terms as well.

This thesis attempts to address the duality of architecture; that there is a distinction between what it *is*, and what it *can be*. Through the efforts within this thesis, an examination will take place of how the method by which architecture is conceived and made, can contribute to maintaining a balance between what architecture *is*, and what architecture *can be*. This examination attempts to resolve the question of how memorial architecture can become faceless, not limiting who can respond, relate, and remember when encountering it by assimilating certain existential concepts into a working form of memorial architecture. The assimilation of these certain existential concepts is what allows the memorial to respond to multiple events or persons that warrant memorialization, rather than just one person or event.

The project *is* the design of memorial architecture. Specifically, it *is* the design of faceless memorial architecture that will be formulated in three ways: a Multi-Denominational Burial Space, a Native American & Irish Immigrant Remembrance Space, and a Fort Warren History Space. The architectural interventions will occur on three different island sites in the Boston Harbor: Gallop’s Island, Deer Island, and George’s Island. On Gallop’s Island, the faceless memorial architecture will take the form of a Multi-Denominational Burial Space, referencing numerous events and groups of people. On Deer Island, it will take the form of a Native American & Irish Immigrant Remembrance Space, referencing two different events and groups of people. On George’s Island, it will take the form of a Fort Warren History Space, referencing one specific landmark that has varied in function over time, uniting several events and groups of people. All three conditions raise the question of a faceless memorial, which is, how can one memorial operate as a monument for a multitude of events and persons?

The project *can be* the existential concepts assimilated into a working form of architecture. It *can be,* but is not limited to, concepts of doubt, death, individuality, loss, continuity, life, Universality, morality and time. Inherent in all of these existential concepts is that sensory perception should be doubted, and experiences in general can be unreliable. At any time what appears to be a real experience, such as dreaming, may in fact not be real at all. The architecture offers an awareness of one-self as more certain than the awareness of all objects external to one-self. All perceptions are merely impressions, and the source of them should be doubted because what the impressions represent should be doubted as well. Breaching the boundary between the philosophy of existentialism and architecture as two separate discourses will facilitate the design of the memorial to respond to multiple events or persons simultaneously.

I N T R O D U C T I O N:

The style in which I have written my thesis book was most influenced by Mark Z. Danielewski's *House of Leaves*. The format of his book inspired me to write in a style through which one can encounter written text as one encounters built architecture. This is the first step in breaching the boundary between philosophy of existentialism and architecture.

When reading a book, one encounters it as the author wrote it. However, when experiencing architecture, one does not experience it as the architect designed it. My aim is to make the opportunity available for a reader to encounter my thesis book in an order unrestricted to the one as I conceived it. This new order depends on how each reader's integrates his or her personal experience. Everyone will encounter the book differently and, thereby, formulate different understandings of it.

When creating both a project and a book through which it is presented, one has the opportunity to reveal its contents in either a representational way, or a generative way. This generative approach is my first attempt at breaching the boundary between philosophy and architecture, an effort that I have termed Architecturalism. My book will parallel the method of design I have generated following the conception of my memorial, and how I intend for it to work. This style of writing blurs the line between the book, or the exploration through written text, and the architecture, or the exploration through formally built text. My project questions how architecture itself can operate not as a tool, but as an independent method of expression. It does not question what can contribute to architecture, rather, questions to what else architecture can contribute.

Final Submittal[1]

Thesis book[2], Ilon Keilson[3]

[1] Syracuse University School of Architecture: spring semester, April 24, 2003

[2] The style in which I have written the main body of work is my first attempt at breaching the boundary between philosophy and architecture, an effort that I have termed Architecturalism. (Refer to footnote #96)

[3] With advisement from a committee comprised of Professor Mark Linder and Professor Scott Ruff

For context[4]

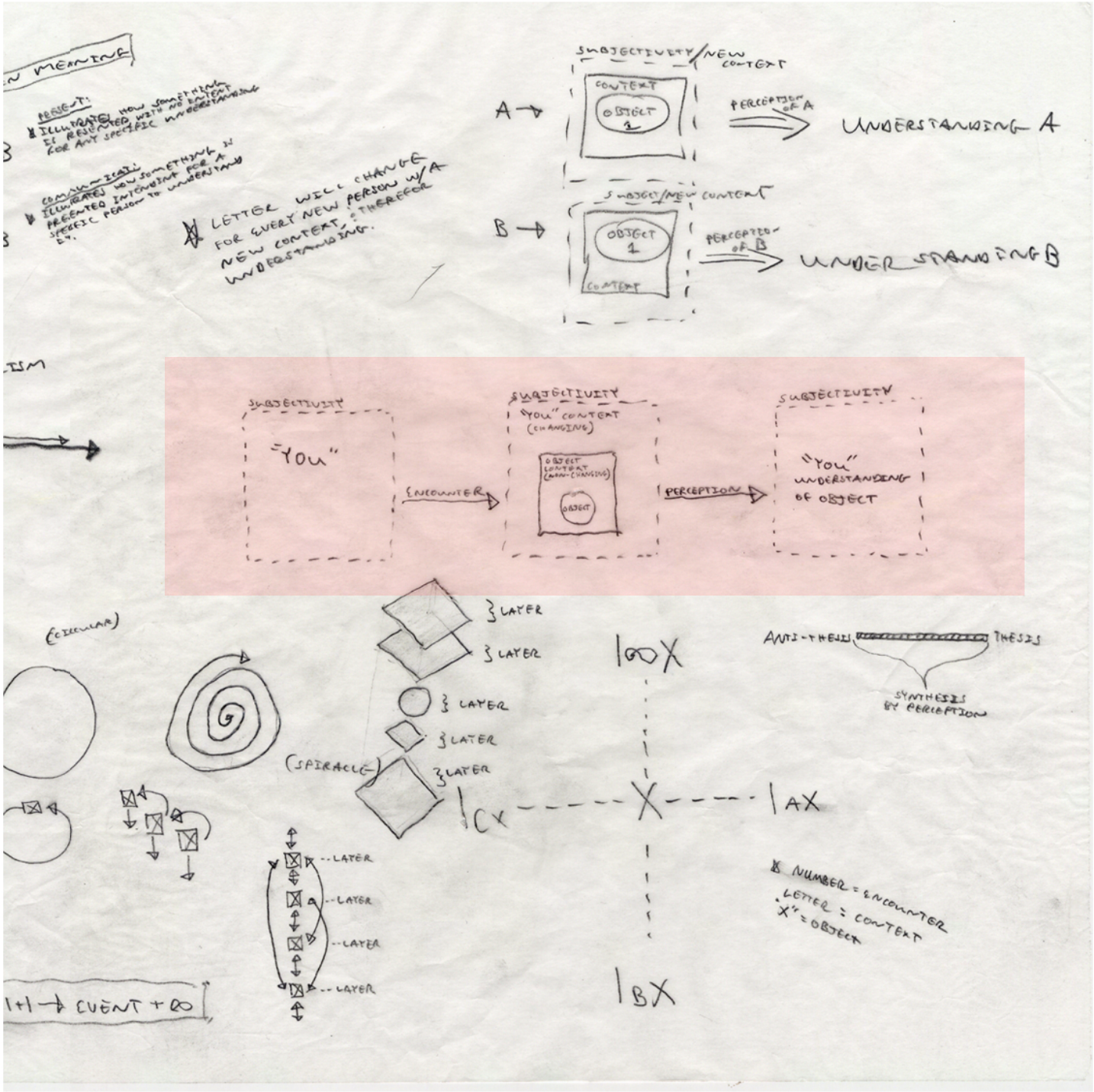
[4] "As for those who do not bother to understand the order and interconnection of my arguments but try to snipe at individual sentences, as they usually do, they will derive little benefit from reading this book." – Rene Descartes, directed towards readers of his *Meditations on First Philosophy* (Refer to *Ninth Encounter*)

Initial encounter:[5]

"You"[6]

[5] That which the reader is about to encounter is a sequence of layers.

[6] "You" are a layer. Essentially, "you" are a single individual apart from the Universal. As a being that stems from the subjective, "you" introduce personal context to every*thing* "you" encounter. In turn, every*thing* that encounters "you" also introduces a personal context. Thus, "you" emerge as a layer within environment, and understand all *things* according to all previous encounters "you" have made. `(Refer to book graphic showing context of an object)`



MEANING
PRESENT:
ILLUSTRATES HOW SOMETHING IS PRESENTED WITH NO INTENT FOR ANY SPECIFIC UNDERSTANDING
COMMUNICATE:
ILLUSTRATES HOW SOMETHING IS PRESENTED INTENDING FOR A SPECIFIC PERSON TO UNDERSTAND IT.
LETTER WILL CHANGE FOR EVERY NEW PERSON W/A NEW CONTEXT, THEREFOR UNDERSTANDING.
SUBJECTIVITY/NEW CONTEXT
CONTEXT
OBJECT 1
A
PERCEPTION OF A
UNDERSTANDING A
SUBJECT/NEW CONTEXT
OBJECT 1
CONTEXT
B
PERCEPTION OF B
UNDERSTANDING B
SUBJECTIVITY
"YOU"
ENCOUNTER
SUBJECTIVITY
"YOU" CONTEXT (CHANGING)
OBJECT CONTEXT (NON-CHANGING)
OBJECT
PERCEPTION
SUBJECTIVITY
"YOU" UNDERSTANDING OF OBJECT
(CIRCULAR)
LAYER
LAYER
LAYER
LAYER
LAYER
(SPIRACLE)
LAYER
LAYER
LAYER
LAYER
ANTI-THESIS
THESIS
SYNTHESIS BY PERCEPTION
∞X
CX
AX
BX
NUMBER = ENCOUNTER
LETTER = CONTEXT
"X" = OBJECT
1+1 → EVENT + ∞

Writing
Designing
Assimilating
Creating
Diagramming
Becoming A/architecture:[7] formalizing existential concepts under memorial conditions[8]
Drawing
Thinking
Traditional
Modern
Monumental
death Mimetic[9] doubt individuality loss continuity life Universality morality time
Classical
Post-modern
Talking
Practicing
Reading
Deconstruction
Landscape
Building
Gothic
American
Italian
Islamic
Experiencing
Demolishing
Understanding
Analyzing
Perceiving
Visiting
Changing
Memorial
Preserving
Examining

[7] My efforts are to address the duality of architecture, in that there is a distinction between what it *is*, and what it *can be*.
[8] How can memorial architecture become faceless, not limiting who can respond, relate, and remember when encountering it?
[9] How can the methodology by which architecture is conceived, and made, contribute to maintaining a balance between what architecture *is*, and what architecture *can be*?

Architecture has the potential to operate as an alternate method to express, explore, and test the subject matter of other discourses. For example, when considering two seemingly separate discourses such as the philosophy of existentialism and architecture, one may see potential to combine the two discourses with the term, “existential architecture.” This title makes certain implications, the first being that one is primary over the other, which denies the symbiotic potential of the two disciplines. I propose, therefore, that we cease testing, creating, and thinking in terms of “existential architecture.” Instead, how can we begin to think of architecture as a philosophy in and of itself, combining the two discourses in such a way that the boundary between them is breached? Only under this condition can existentialism cease to be expressed, explored, and tested strictly in philosophical terms, but in architectural terms as well.[10]

[10] Refer to footnote #95

First Encounter:[i]

Within environment there exists both theses and anti-theses. This duality creates a series of layers from which environment is comprised. When a being encounters a new environment, the being perceives it in a sensory way. In turn, the thesis and anti-thesis allow for a perceptual synthesis of the duality to occur. This perceptual synthesis of the duality becomes ones understanding. Because understanding is inhibited by what a person's perception is capable of,[11] understanding is then also according to subjectivity. All understandings are within the subjective. They are resulting from the series of references made within the context of subjectivity. So, every person encountering an object brings with them another context independent from that of the object.[12] The following example illustrates my point. Consider the word "event," and assume it has no context or meaning.[13] "event–" expresses the references that must be made in order to define "***event***." "event+" expresses how "***event***" is referred to in order to define another word. The farther away from "***event***" one gets, the more distant the association between that and other words will be. So, no one word within the body of work is independent of another word.

Referring to Descartes' *Second Mediation*, all there can ever be are "I" understandings. Subjectivity prevents anything else. An object of encounter's meaning, then, is a result of association and a level of uncertainty is always present.[14] The object does not have meaning in and of itself; rather it's meaning is a result of context, and the references made with in that context by the perceiver. Therefore, a level of doubt is inherent in all understandings and perception of objects. In many cases, a great number of people make the same references, resulting in a common meaning. But it is nothing more than a common meaning; it can never be the only meaning.

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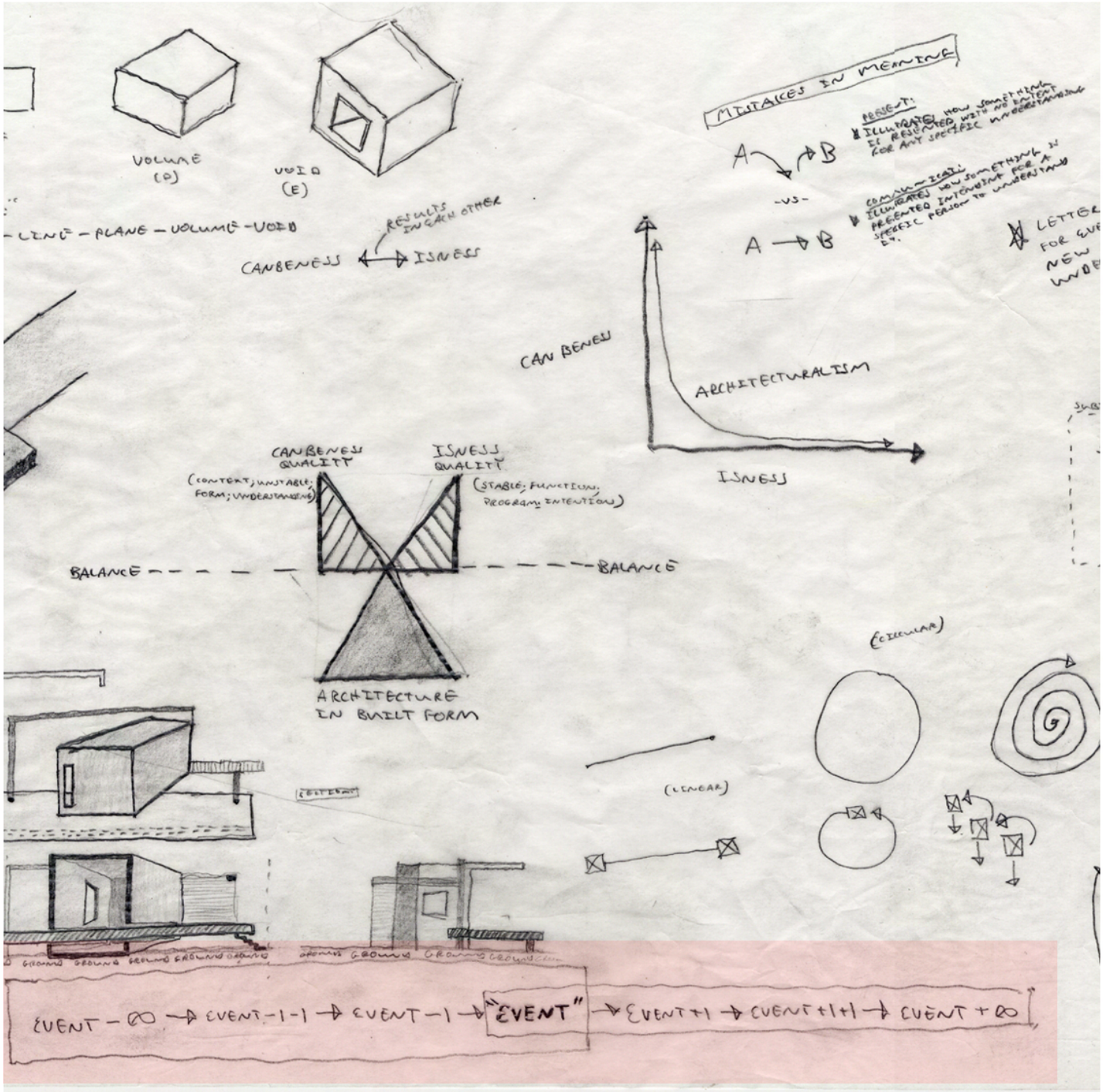
[11] "The perceiving self, which appears to perceive solely in the present, is always "written" by unconscious traces." "Pure perception does not exist. All perception is given meaning by a kind of pre-existing ***writing,*** by the traces of pervious experiences which themselves were influenced by the traces of previous experiences, etc." (Refer to page 115 in Powell's *Derrida for Beginners*)

[12] Refer to *Third Encounter*

[13] Refer to book graphic showing *"event"*

[14] Refer to *Fifth Encounter*


VOLUME
(O)
VOID
(E)
- LINE - PLANE - VOLUME - VOID
RESULTS IN EACH OTHER
CANBENESS
ISNESS
MISTAKES IN MEANING
ABSENT:
ILLUSTRATES HOW SOMETHING IS REJECTED WITH NO BASIS FOR ANY SPECIFIC UNDERSTANDING
A → B
-VS-
COMMON-ICAL:
ILLUSTRATES HOW SOMETHING IS PRESENTED INTENDED FOR A SPECIFIC PERSON TO UNDERSTAND BY.
A → B
LETTER
FOR EVE
NEW
WORD
CAN BENEN
ARCHITECTURALISM
ISNESS
CANBENESS QUALITY
(CONTEXT; UNSTABLE; FORM; UNDERSTANDING)
ISNESS QUALITY
(STABLE; FUNCTION; PROGRAM; INTENTION)
BALANCE
BALANCE
ARCHITECTURE IN BUILT FORM
(CIRCULAR)
(LINEAR)
EVENT - ∞ → EVENT -1-1 → EVENT -1 → "EVENT" → EVENT +1 → EVENT +1+1 → EVENT + ∞

Second Encounter:[ii]

In an attempt to create an "original" *thing,* references are made to some previously experienced *thing*.[15] In other words, to become "original," one must admit to origin[16]. A paradox emerges, and an origin exists which is inaccessible. What will become from this inaccessible origin is infinite, implying a spiracle progression of thought, understanding, and creation.[17]

We are constantly referring to precedents, looking to what has already been done.[18] Therefore, a *thing,* or an object of encounter, is never truly original. It is always a variation of what has already existed prior to it. These variations result in theses and anti-theses within environment, and it is in the series of variations that layers are apparent. Basically, within environment, there are theses and anti-theses. No theses or anti-theses are original. All are variations. These variations allow for layers to overlap at certain points, causing a paradox. Since all variations cause this overlap, layers are constantly emerging and being revealed. This introduces that environment is comprised of a series of layers we refer to in order to understand all objects of encounter.

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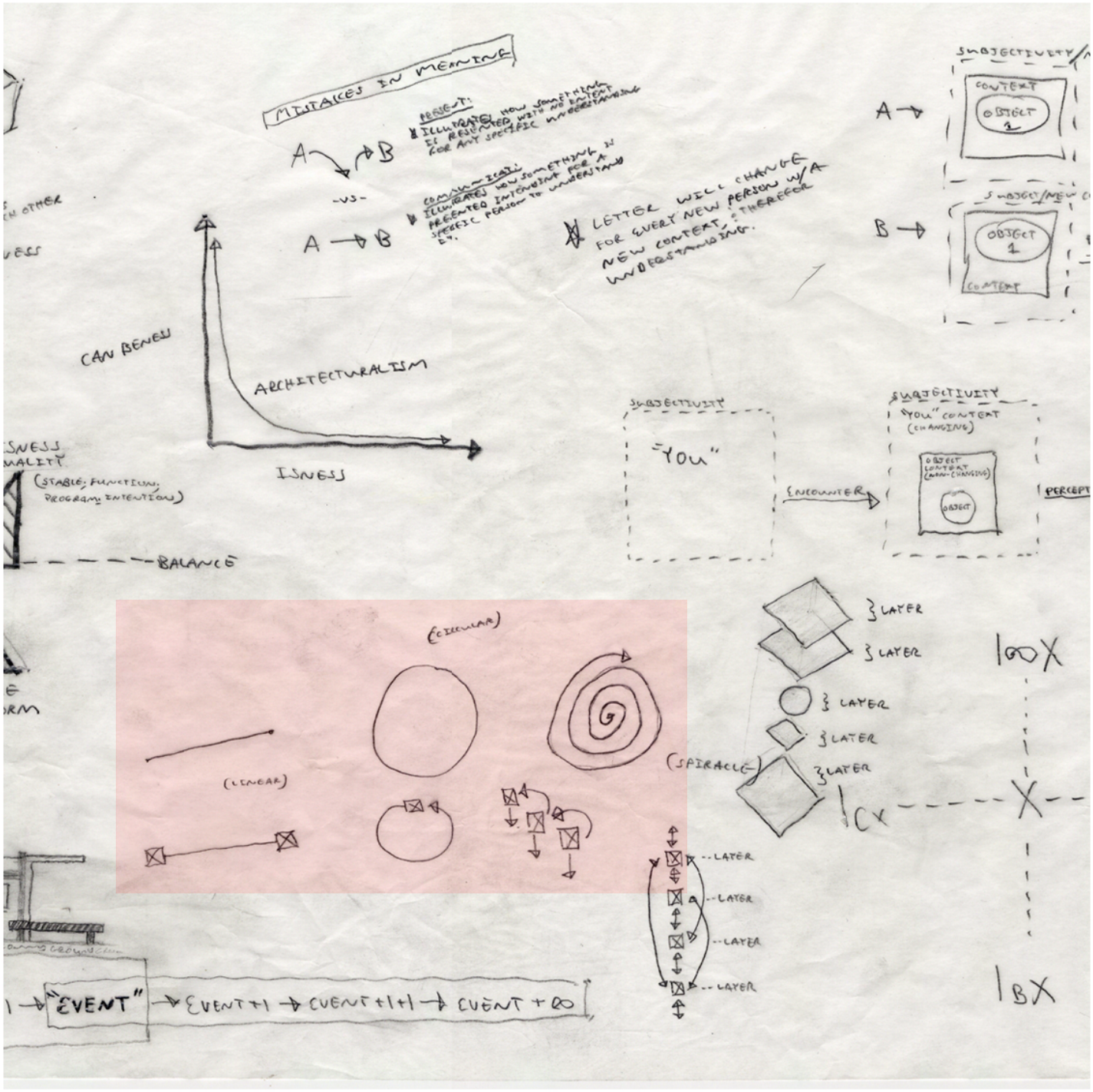
[15] "Every book is a quotation; and every house is a quotation out of all forests and mines and stone-quarries; and every man is a quotation from all his ancestors." (Refer to page 176 in Emerson's Quotation and Originality, found in *Letters and Social Aims*)

[16] "Origin here means that from which and by which something is what it is and as it is. What something is, as it is, we call essence. The origin of something is the source of its essence." (Refer to page 143 in Heidegger's "The Origin of the Work of Art, found in *Basic Writings*)

[17] Refer to book graphic showing Spiral

[18] Refer to *Fourth Encounter Minus* and *Sixth Encounter Minus*


MISTAKES IN MEANING
PRESENT:
ILLUSTRATES HOW SOMETHING IS PRESENTED WITH NO INTENT FOR ANY SPECIFIC UNDERSTANDING
A → B
-VS-
COMMUNICATE:
ILLUSTRATES HOW SOMETHING IS PRESENTED INTENDING FOR A SPECIFIC PERSON TO UNDERSTAND IT.
A → B
LETTER WILL CHANGE FOR EVERY NEW PERSON W/A NEW CONTEXT, THEREFOR UNDERSTANDING.
SUBJECTIVITY
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OBJECT 1
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"YOU" CONTEXT (CHANGING)
OBJECT CONTEXT (NON-CHANGING)
OBJECT
PERCEPT
(CIRCULAR)
(LINEAR)
LAYER
LAYER
LAYER
LAYER
LAYER
(SPIRACLE)
LAYER
LAYER
LAYER
LAYER
"EVENT"
EVENT+1
EVENT+1+1
EVENT+∞

Third Encounter:[iii]

How an object of encounter is understood by anyone who perceives it results from the past encounters of that specific perceiver. And that object will eventually operate as a reference in order to understand another object in a future encounter. Every object, then, is a referent and a reference, or a sign and a signifier, simultaneously.[19] It is because of this duality, understanding results from perceived differences between different objects of encounter. Understanding is not restricted to the object alone though, or to the intentions of the one who created it. Anyone encountering an object may not necessarily understand it according to what it was intended to mean by the creator. There is a duality of all objects of encounter, which is what the object *is*, and what the object *can be*.[20] In other words, all objects of encounter possess two qualities: *isness* and *can beness*. What an object *is* may be stable, and remain the same, but what an object *can be* is always changing according to the person encountering it.[21] What an object *is* does not always have to be primary though. Architecture exists simultaneously in these realms of *isness* and *can beness*, allowing for a multitude of readings, while maintaining a balance between them.[22] But architecture does not always have to be important for what it *is*, it can be important for what it *can be*, or become.[23]

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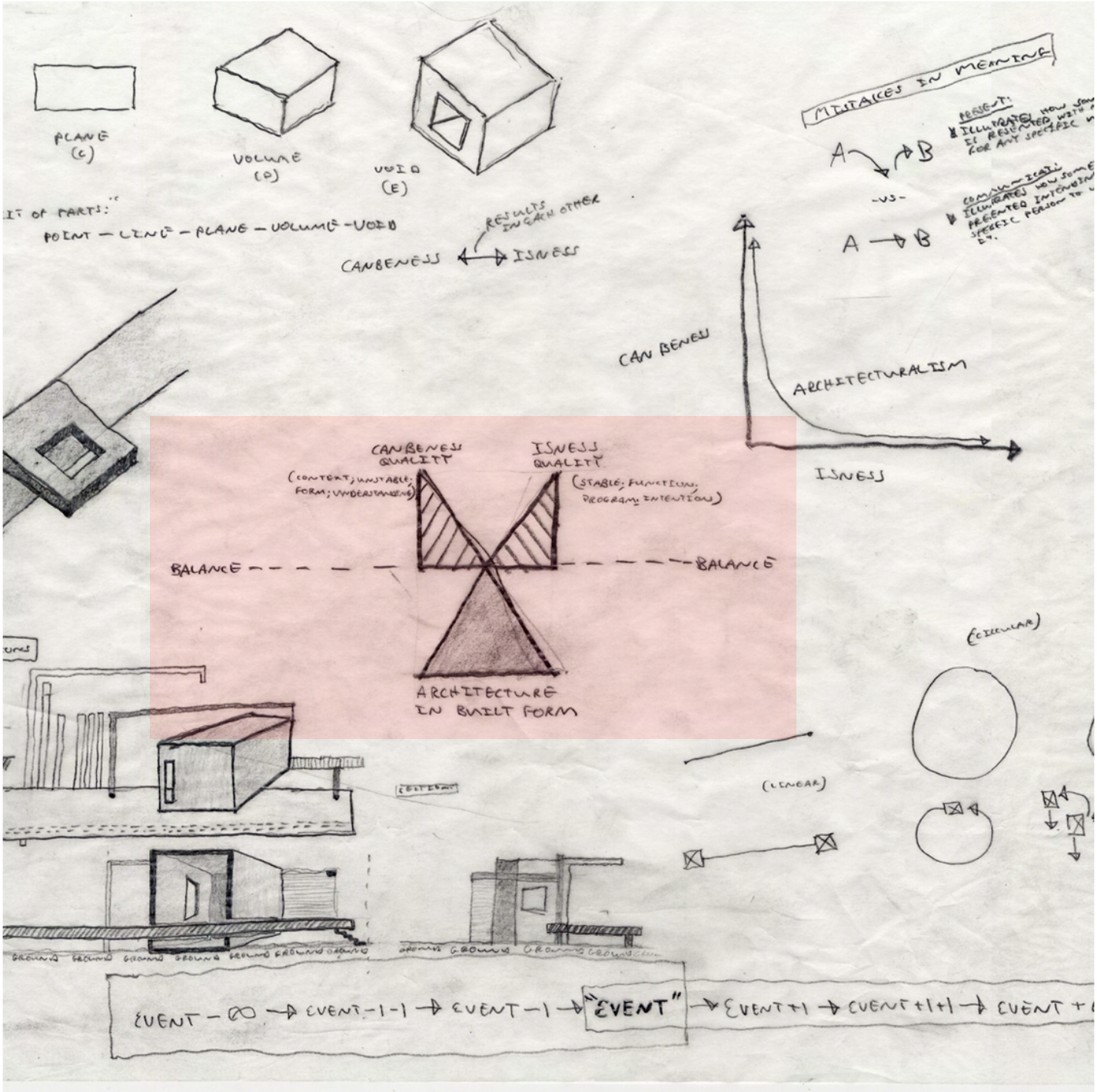
[19] "Whether in the order of spoken or written discourse, no element can function as a sign without referring to another element which itself is not simply present. This interweaving results in each 'element'—phoneme or grapheme—being constituted on the basis of the trace within it of the other elements of the chain or system." (Refer to page 88 in Ulmer's "The Object of Post-Criticism," found in *The Anti-Aesthetic: Essays on Postmodern Culture)*

[20] "The art work is, to be sure, a thing that is made, but it says something other than what the mere thing itself is, allo agoreuei. The work makes public something other than itself; it manifests something other; it is an allegory." (Refer to page 145 in Heidegger's "The Origin of the Work of Art," found in *Basic Writings*)

[21] Refer to footnote #6

[22] Refer to book graphic showing balance

[23] Refer to *Fifth Encounter*


PLANE
(C)
VOLUME
(O)
VOID
(E)
IT OF PARTS:"
POINT — LINE — PLANE — VOLUME — VOID
RESULTS IN EACH OTHER
CANBENESS
ISNESS
MISTAKES IN MEANING
A → B
-VS-
A → B
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(LINEAR)
EVENT − ∞ → EVENT −1−1 → EVENT −1 → "EVENT" → EVENT +1 → EVENT +1+1 → EVENT +

Fourth Encounter Minus:[iv]

Located in the new-old center of Berlin on Lindenstrasse, next to the Kollegienhaus, Daniel Libeskind's project *is* an extension to the Berlin Museum, and is commonly referred to as Berlin's "Jewish Museum." Disregarding this title, Libeskind more appropriately refers to it as "Between the Lines."[24] This title refers to Libeskind's two "lines" of thinking, organization, and relationship. One is straight, but broken into fragments, which refers to the ever-progressing line of Time. The other is tortuous, but continuous with no definite end or beginning, which refers to that time of the Jewish people in the City of Berlin.[25]

Libeskind's conception of this project is founded in three main ideas. The first illustrates the necessity to understand the monumental impact Berlin's Jewish citizens have had on their community in order to properly understand the history of Berlin.[26] The second integrates notions of the holocaust in Berlin in some sense.[27] The third acknowledges and incorporates this "void[28]" of Jewish life in Berlin after the Holocaust. Instead of designing a building to represent and resolve these major issues, or in a way simulate them, he is attempting to objectify the issues in a way that allows them to be experienced in a different way, other then through a written text. He intends to always inspire museumgoers, never restricting them to an experience opposing their natural inclination. The museum is, then, constantly changing according to anyone who encounters it.[29] In order to actualize his conception of "Between the Lines," Libeskind manipulates how patrons enter the Jewish Museum from the existing museum, how they are able to circulate through the museum, and how each person is able to perceive Berlin from inside the museum.

The entrance to the Jewish Museum is underground, referring to the contradictory autonomy of each museum. When circulating through the museum, visitors are free to roam, in a sense. They have the ability to choose how to progress through the museum, with little restriction beyond what is contained on each floor. There is an intended path for everyone to follow, but Libeskind offers the ability for everyone to change that path, and integrate his or her own personal experience. The slanted windows cut into the building's exterior walls skew the perspective one has of outside Berlin. This assimilates the rift in the history of Berlin resulting from the Holocaust into a working form of architecture. Referring to the "void," that Libeskind says is left by the erasure of Jewry in Berlin, he incorporates "impenetrable forms" into the actualization of how the museum is "between the lines." The "voids" are un-occupyable spaces, which the main exhibition is organized around. Throughout the museum, patrons circulate from one space to another by navigating over sixty bridges, on which they can perceive the "voided" space as they cross over.

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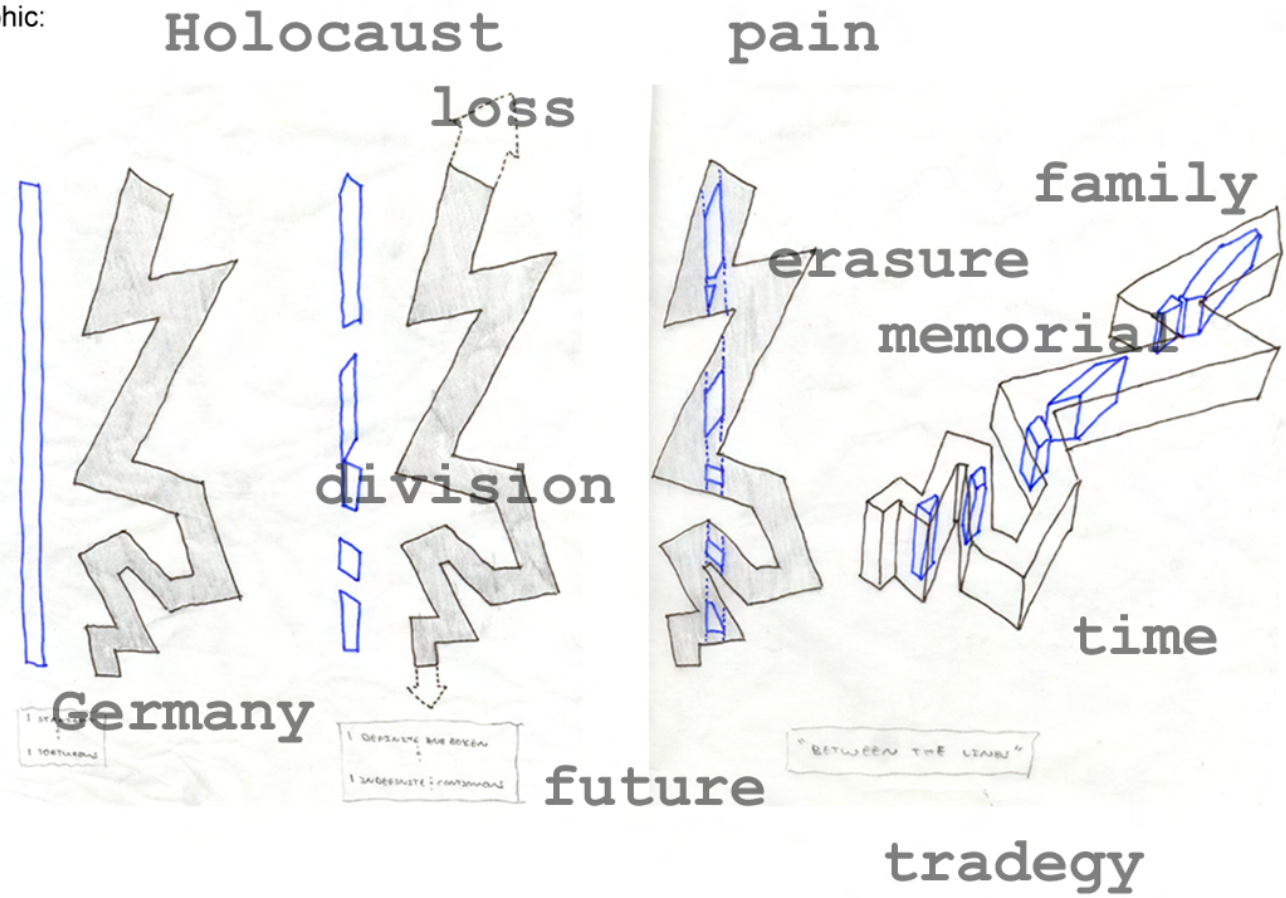
[24] Refer to book illustrations showing mimetics
[25] Refer to book graphic[A] showing "lines"
[26] Refer to book illustration[A] showing elevation
[27] Refer to book illustration[B] showing underground axis
[28] Refer to book illustration[C] showing "void"
[29] "The museum ensemble is thus always on the verge of Becoming - no longer suggestive of a final solution." (Refer to page 29, in Libeskind's *The Space of Encounter*

Illustration: A B C

Graphic: A



Fourth Encounter Minus:[v]

In Rem Koolhaas's project for the Office for Metropolitan Architecture, several elements are mimetically assimilated in his design. Locating on the waterfront, the project *is* for a Sea Terminal in ZeeBrugge, Belgium. Mainly, Koolhass makes and effort to create a "working Tower of Babel."[30]

Programmatically, he conceived the project as a landmark building, combining facilities for the transport of vehicles and passengers with office and hotel accommodations. The lowest two floors are devoted to organization traffic caused by the arrival and departure of the ferries. There are accommodations allowing up to four ships to unload or load simultaneously. Above are two more floors of parking that wind up in spiral ultimately leading to a large public hall. Koolhaas also makes references allowing for level of understanding other than that of program.

The project explores how a "new sign" can be introduced to the current site,[31] making any other object seem illogical.[32] Notions of the sea and the land, the essence of what it means to arrive and depart, the icon of human-hubris and divine wrath, a fascination with technology, and an investment in the future play an important role in developing this project. The form resists any simple classification, maximizing the amount of references it provokes.[33] It can be associated with notions of the mechanical, the industrial, the utilitarian, the abstract, the poetic, and the surreal.

By vertically laying out each part of the program, Koolhaas is able to make available to the public a view directed out towards the sea from a high elevation point. This allows whoever is encountering the architecture to gaze out to endless panoramas of the sea, and its horizon.[34] Also, there is a central void, which allows one to witness the event of trucks and cars loading and unloading with in the terminal. Traditionally, The tower of Babel[35] is a symbol of chaos and the confusion of tongues. OMA turns this tower upside down[36], introduces a multitude of function, and rationally orchestrates the differences of light, spectacle, and movement. Working in tension between utopia and reality, OMA formalizes a reinterpretation of the Tower of Babel.

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[30] Refer to book illustrations showing mimetics

[31] Refer to book illustration[A] showing site

[32] "The Zeebrugge terminal was an early warning about the impact that structure (and to a less visible extent, services) would have on the series of "large" buildings: Tres Grande Bibliotheque, ZKM, Jussieu." (Refer to page 601 in Koolhaas' S,M,L,XL)

[33] Refer to book illustration[B] showing elevation

[34] Refer to book illustration[C] showing view

[35] Refer to book illustration[D] showing the Tower of Babel

[36] Refer to book illustration[E] showing sections

Illustration:

Fourth Encounter Minus:[vi]

Entitled the Guardiola House, Peter Eisenman's project attempts to research the meaning of place as it has evolved over time. Located in Puerto de Santa Maria, Cadiz, Spain, the project *is* basically a house. But it also makes reference beyond itself, exploring the different meanings of *place*, or *topos*, or *chora*.[37] It possesses and internal reality, provoking reference from itself. It is not representational of a removed object, by which the house would be static in place. Rather, the house's experiential quality results from the trace left from the removal objects.

Conceived as a house that researches *place/topos/chora* as they may cease to be central to man's relationship to his environment, Eisenman attempts spacelessness. With modern technologies like the automobile and the airplane, unlimited accessibility is made available deeming rational grids and radial patterns of the nineteenth century obsolete. The Guardiola house formalizes *place/topos/chora*, and how they have been affected by a changing understanding of the world. Although it is a house, with a certain type of site, it also can be *something* else.

The project translates into a built form,[38] which actualizes the imprints left by the shift and rotation of two shapes.[39] He achieves a multitude of spaces existing simultaneously beside, and with in each other. These imprints leave traces of material removed from the pattern, which are recorded by two linear frames of steel grids.[40] A line is created that can only emerge because of the numerous layers the house exists as. Readings of the house are unpredictable, and constantly fluctuating. This allows the design to translate the complexities of *place/topos/chora* into built form.

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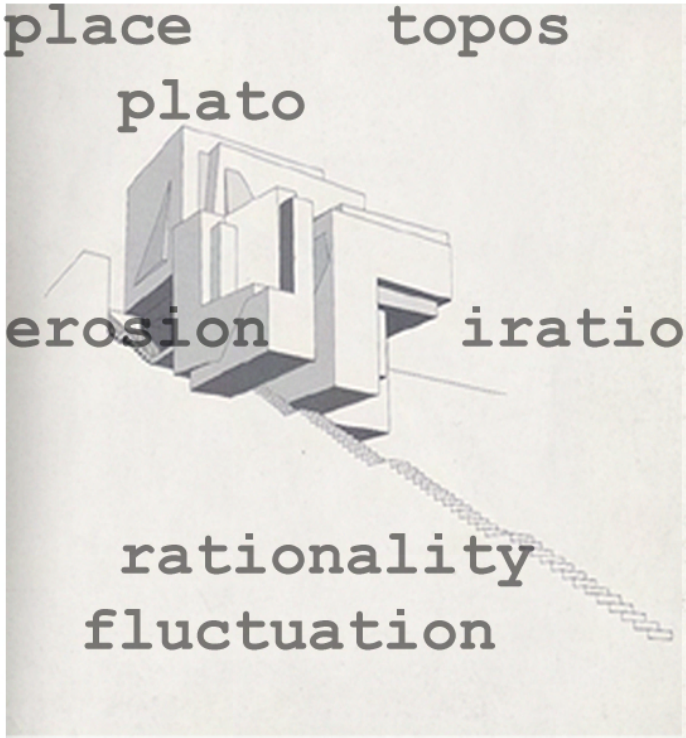
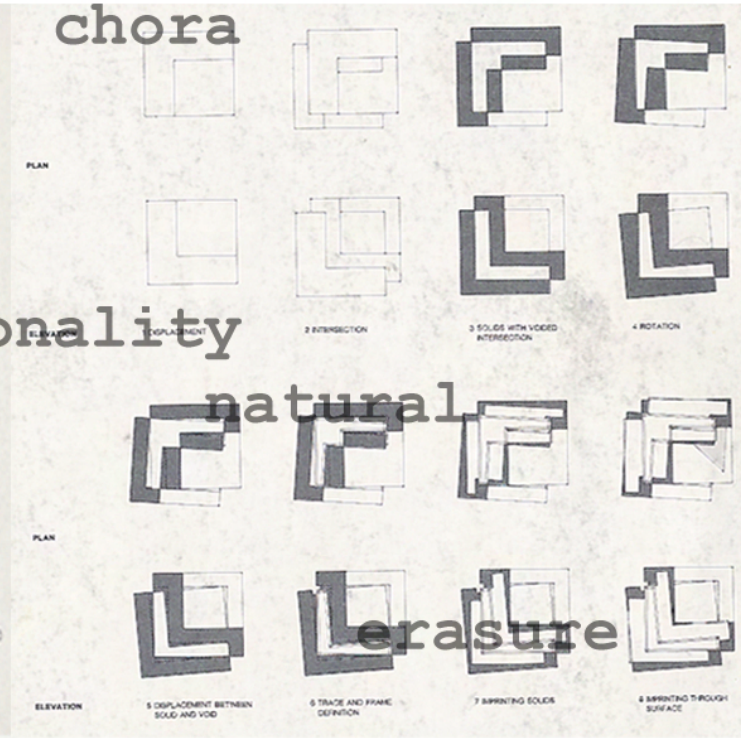
[37] Refer to book illustrations showing mimetics
[38] Refer to book illustration[A] showing perspectives
[39] Refer to book illustration[B] showing diagrams
[40] Refer to book illustration[C] showing imprints





Illistration:

A

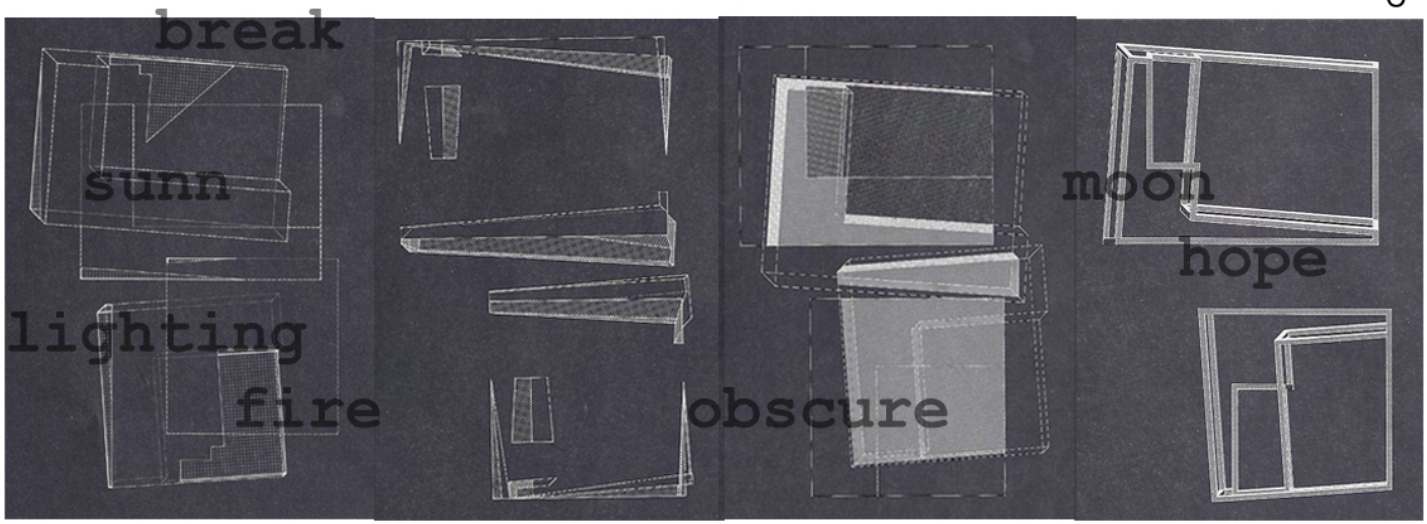
B

delimited

spacelessness

shift

C



Fourth Encounter Minus:[vii]

Commonly referred to as the Extension to the Cultural History Museum in Onsnabruk, Daniels Libeskind entitles his project for the Felix Nussbaum Haus Museum the "Museum Without Exit." Located in the town Onsnabruk, in Western Germany, this addition *is* a complex that houses a collection of paintings created by Felix Nussbaum Haus prior to his extermination at Auschwitz.[41]

Through this project, Felix Nussbaum's name and work is singled out from the millions of other Jewish names and works the Third Reich attempted to erase. In turn, the "Museum Without Exit" operates on a moralistic level, introducing issues of humanity to the architecture. Libeskind avoids designing the museum as a memorial to one Jew, housing a group of paintings done by one artist. He perceives the Nussbaum collection as "ever-living" documents, that, when placed in the new context of his museum, elevate the narration of history as art into the emblem of the very survival of the Jewish people and of European civilization. The museum constantly references the paradigmatic life of Nussbaum, expressing the permanent absence of Jewry in Germany, and the fatality and significance of the Holocaust in Europe. In order to actualize his conceptual intentions, Libeskind designs three volumes:[42] the "Nussbaum Haus," the "Nussbaum Gang," and the "Nussbaum Bruke." Through the spatial organization, geometry,[43] materiality, and programmatic content of the three volumes, he composes a fundamental structure that gets broken on several levels.[44]

Entering laterally into a long and narrow volume, the "Nussbaum Gang," visitors are first introduced to the absence of Jewish life in Osnabruk. Visitors walk along this blank pathway, where they encounter some of Nussbaum's paintings in a context that communicates the conditions in which they were painted. While in hiding, the conditions Nussbaum was forced to paint under were in close proximity to the canvas. This restricted him from reflecting on the painting as a whole, just as museumgoers are restricted from viewing them from a distance more than 2 meters away.[45] The 1-meter-high, 2-meter-wide, 70-meter-long blank, concrete volume then cuts a large wooden volume, the "Nussbaum Haus." The wooden volume is placed on the site in relation to the old synagogue on Rolandstrasse, that was burned by Kristallnacht. Unifying the wooden and concrete volumes is a third, metal volume. The "Nussbaum Bruke" is raised off of the ground, and operates as the connection to the existing Kulturgeschichtliches Museum[46]. It also functions as a gallery,[47] housing the collection of recently discovered paintings.

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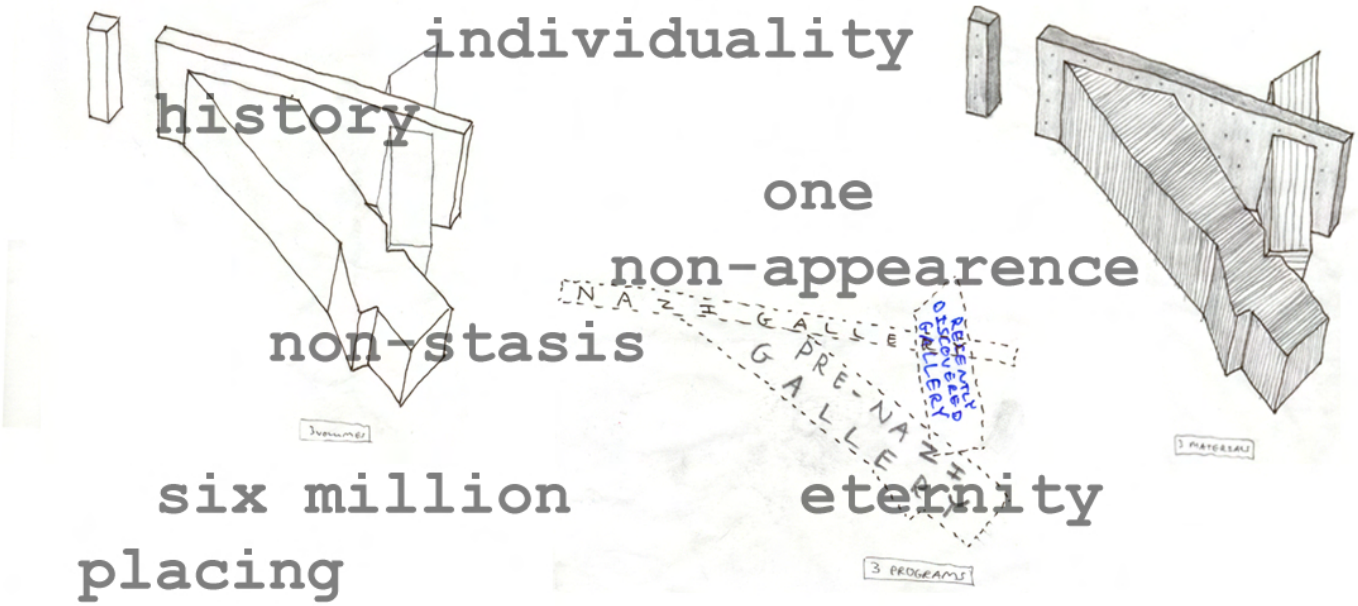
[41] Refer to book illustrations showing mimetics
[42] Refer to book graphic[A] showing strategies
[43] Refer to book illustration[A] showing roof plan
[44] "The different components of the new complex are seen as connecting and composing an integral structure, while exposing a permanent horizon of disconnection that paradoxically links significant places to the town, substantial points of history to spatial memory." (Refer to page 92 in Libeskind's *The Space of Encounter)*
[45] Refer to book illustration[B] showing gallery
[46] Refer to book illustration[C] showing elevated connection
[47] Refer to book illustration[D] showing gallery



individuality
history
one
non-appearence
non-stasis
six million
eternity
placing
permanence
absence
Europe

Graphic: A

Illustration: A B C D

Jewry
art
Shoah
tradition
paintings
disconnection
life
Holocaust
hope

Fourth Encounter:[viii]

Architecture is capable of provoking countless references, which will vary from person to person. Collectively, the references provoked by architecture are what allow for its *can beness* quality.[48] A concept with in this thesis that examines to what extent these references can contribute to architecture is Architecturalism. In the case of Architecturalism, the *can beness* quality of a built form is most important. My project poses the question, what are the limits of emphasis one can place on the *can beness* qualities of architecture before taking too much away from the architecture's *isness* quality, causing an imbalance within it. I will allow for the *can beness* quality of an architectural work to be primary, rendering the architecture always on the edge of becoming something new.[49] In other words, the architecture is always becoming, becoming what it *can be* to anyone who encounters it.[50] It is never remaining something specific. The non-specificity of the architectural conditions allow for constant fluctuation in meaning, and what is referenced through the architecture is always varying. It is architecture with no immediate end.[51] There is never a sign of origin, or governing reason, and no perception or understanding is most important. There is only variation, resulting from the subjective of anyone who encounters it. Every person who encounters the architectural conditions brings with them their own version of what should be understood and perceived. The architectural conditions take on qualities of a changing understanding, where every understanding is specific to the one who is encountering the architecture. The efforts made apparent in this thesis are to achieve a built form appropriately referred to as Becoming A/architecture.

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[48] Refer to *Third Encounter*

[49] Refer to footnote #80

[50] "So again, its like our triangles: each configuration of triangles that appears is different from other configurations of triangles. But no configuration—as it rises up like a wave—is a positive element, referring only to *itself*—because it is emerging from the ***trace*** of a *"past"* configuration and is always already dissolved into a "future" configuration—leaving only a trace of itself. So there is never anything **present**—only ***traces*** of ***traces."*** (Refer to page 119 in Powell's *Derrida for Beginners)*

[51] "I am interested in presenting factual information, allowing viewers the chance to come to their own conclusions. I create places in which to think, without trying to dictate what to think." (Refer to page 2:03 in Lin's *Boundaries)*

Fourth Encounter Plus:[ix]

Like all things, Architecturalism is not a truly original concept. It stems from a pre-existing design technique refereed to as mimetic design, [52] a method that allows for the greatest multitude of individual understandings.[53] When experiencing objects, the only truth is that there is a constant play of concealing and revealing of similarities and differences between the current object of encounter and all other objects of past encounters.[54] Mimetic design is not to be confused with a reproduction, or simulation of something though.[55a-b] Mimetic design achieves its ability because it invests primary focus on the references architecture provokes within the individual, and then uses these references to achieve individual meaning. This makes it possible for people to integrate their own personal experience into the architecture, conceptually and physically.[56] It addresses the separation of sign and image, and attempts to breach the boundary between them.[57] Philosophy of existentialism is intangible while operating on a theoretical level, or the level of the sign. But what happens when it is explored on a formal level, or the level of the image?[58] When the boundary between the two discourses is breached, what are the possibilities of design.

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[52] "Mimesis underlies this process of revealing and concealing because it has to do with elucidating similarities and differences." (Refer to page 195 in Heynen's *Architecture and Modernity)*

[53] Refer to *Fourth Encounter Minus*

[54] Refer to book illustration[A] showing encounter with a square

[55a] "My effort is not to simulate, but make available as an experience to a public that would be interested." (Refer to the 25th minute of the documentary entitled *Daniel Libeskind: Welcome to the 21st Century*)

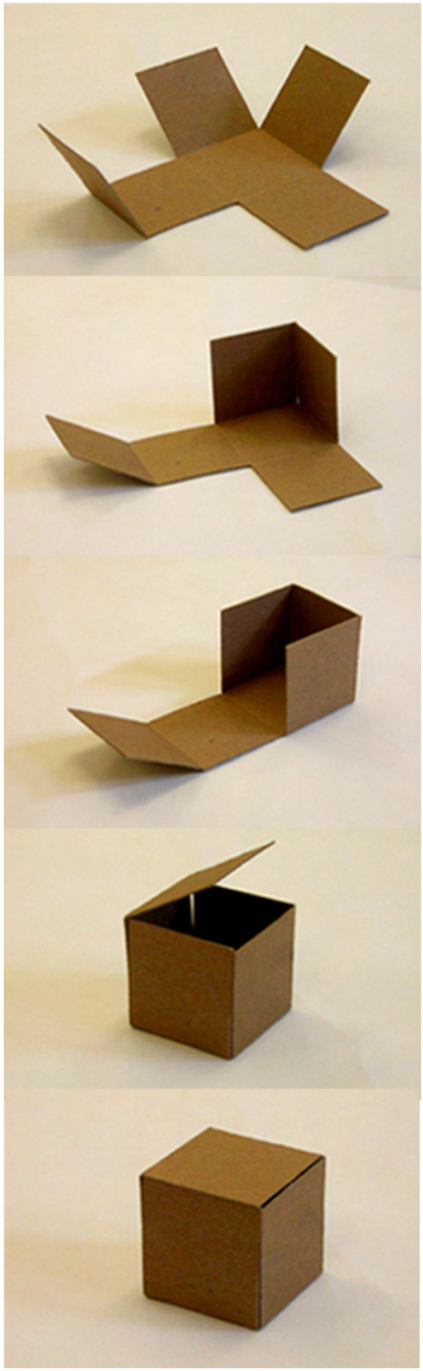
[55b] Refer to book illustration[B-1] showing mimetic encounter with a square

[56] Refer to book illustration[B-2] showing mimetic encounter with a square

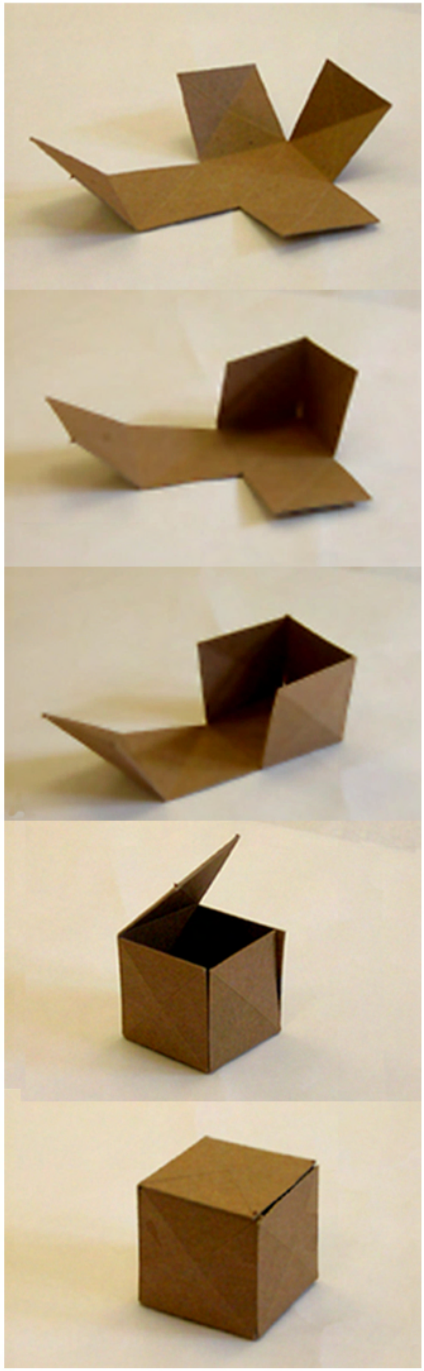
[57] Refer footnote #76

[58] Refer to *Sixth Encounter Plus*

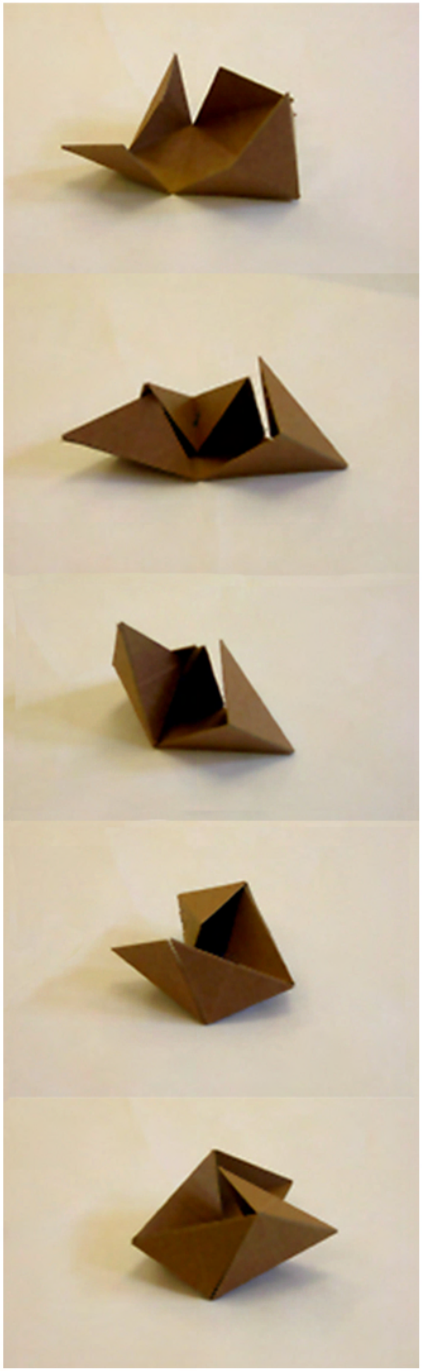
Illustration A



B-1



B-2



Fifth Encounter:[x]

Individuals understand according to references made with the subjective, and a paradox emerges allowing architecture the ability to provoke countless references.[59] Resulting is a level of doubt that is inherent in all objects of encounter. The doubt will be mimetically assimilated into a working form of architecture, and people's perceptions of the architecture will be inhibited.[60] What an object is in reality will not be clearly shown, and individuals will be deceived in what they are seeing. This stems from the fact every object that is encountered by an individual is experienced through a perception of it. The object is never understood in its true condition.[61] An understanding of an object in its real sense is impossible, because the only understanding of an object available is one of a perception of it. So, individuals experience, in a formal way, the phenomenon that they do not understand the architecture directly, but understand their perception of it. There is an inherent doubt present in the architecture, and a level of uncertainty in all understandings. The outcome will not be a representation of these existential concepts though, but a presentation of them in a different sense.[62]

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[59] Refer to footnote #15
[60] Refer to *Sixth Encounter Minus*
[61] Refer to footnote #11
[62] Refer to footnote #50

Sixth Encounter Minus:[xi]

Maya Lin has often been discussed as being an artist, not an architect. Her strong interest in how people refer to death and remembrance through built form. Evident in her design for the National Vietnam Veterans Memorial, in Washington, D.C.,[63] Lin has a string interest it what a memorial is, and how it relates to architecture. Stemming from a project to design a memorial for World War III, Lin focuses on how one remembers through built form, and not what is being remembered specifically. She feels memorials should reveal the reality of war, and the loss that is incurred because of it. A memorial to the veterans of war should not be an issue about the war itself, but an issue about the soldiers who fought in it. In her Vietnam Veterans Memorial, she focuses on the service and lives of the veterans, and not the politics and circumstances of the war itself. It is a memorial anyone encountering could respond to, regardless of his or her political position and opinions about the actual war.

The power of the name is a crucial aspect to her memorial.[64] She feels it is in the chiseled name in stone that a certain reverence and sense of quiet is always there. The power of name acknowledges the lives lost, the strength of remembrance, and feeling of emptiness, without focusing on the war and its political terms. Those are qualities that cloud the purpose of the memorial. It is about accepting, and coming to terms with ones self. Also, the use of name in her memorial was one way to allow the memorial to change depending on who encounters it. People can relate to the name on a personal level, they bring back every reference provoked by that name. She does not limit who can visit the memorial and remember. Her interpretation approaches a level so that it can be adjusted to anyone's interpretation.

She imagined knife cutting into the earth, opening it up like a wound.[65] The memorial is not a wall, but an edge to the opened wound in the earth.[66] The memorial is two black granite edges, oriented in such way that one edge points to the Lincoln Memorial, and the other points to the Washington Monument.[67] In her mind the Lincoln Memorial is a symbol of the country's past, and the Washington Monument is a symbol of the country's present. Her memorial operates to unify the nations past and present.

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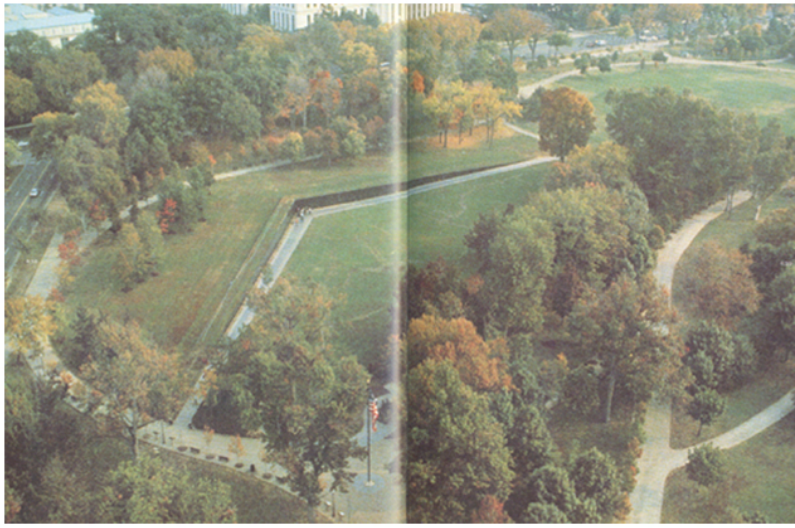
[63] Refer to book illustration[A] of the National Vietnam Memorial as it is built
[64] Refer to book illustration[B] showing names
[65] Refer to book illustration[C] showing "cut"
[66] Refer to book graphic[A] showing section
[67] Refer to book graphic[B] showing site strategy



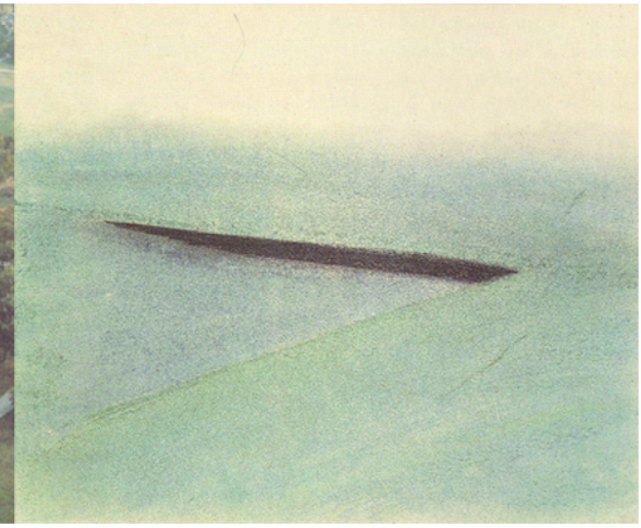
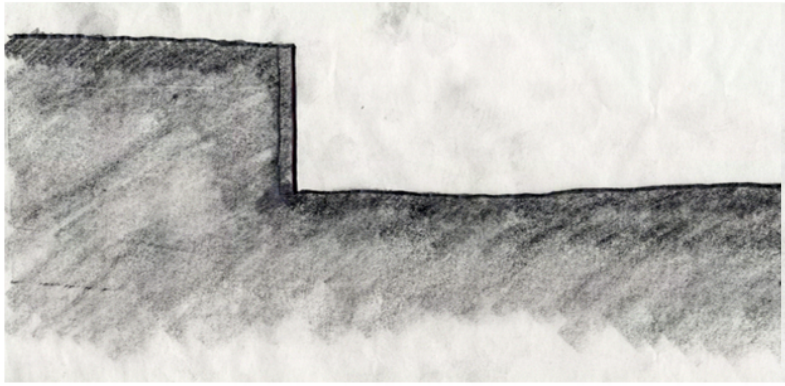
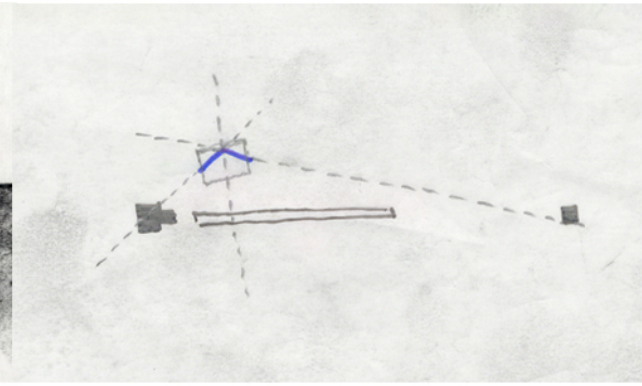


Illustration: A B

C

Graphic: A B





Sixth Encounter Minus:[xii]

Begun by a group of survivors of Nazi concentration camps, the project for a New England Holocaust Memorial is designed by Stanley Saitowitz.[68] Saitowitz conceives the project as a suggestive formalization of the Holocaust, or Shoah, where each visitor can remember, respond, and understand differently.[69] The Memorial is located in downtown Boston, where Boston's Freedom Trail and Faneuil Hall meet. Saitowitz's site strategy introduces notions of freedom, oppression, and respect for human rights into the project, which helps advance how the Holocaust is remembered and reflected on by visitors.

The memorial is comprised of six glass towers,[70] which are experienced while walking along a black granite path underneath them.[71] Etched in the glass towers is six million numbers, 0000001 – 6000000, suggestive of the tattoo markings each Jew received in Nazi Germany.[72] Along the granite path at the base of each tower, visitors walk over a stainless steel grate, which covers a six-foot deep chamber.[73] Each chamber has one of the six main Nazi death camps written one of the walls, which are illuminated by smoldering coals.

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[68] Refer to book illustration[A] showing The New England Holocaust Memorial as it is built

[69] "Always suggestive, but not literal, the New England Holocaust Memorial design arouses countless acts of memory, response, and understanding as many as there are visitors to the Memorial itself." (Refer to "Design" link on The New England Holocaust Memorial website)

[70] Refer to book illustration[B] showing glass towers

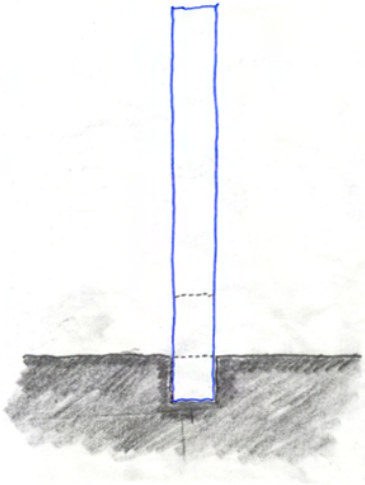
[71] Refer to book illustration[C] showing pathway

[72] Refer to book illustration[D] showing numbers

[73] Refer to book graphic[A] showing diagram of tower

Illustration: A B

C D



Graphic: A

Sixth Encounter Minus:[xiii]

When asked by the founder of the Italian industrial enterprise, the Brion-Vega, to design a small family cemetery, Carlo Scarpa ironically accepted.[74] This came only a few years after he declined the offer to design an addition to the cemetery of Modena, because of how that cemetery would bring remembrance and burial to an urban level. Scarpa approaches death as a personal subject that is best dealt with in a familiar, daily atmosphere. He feels it should never be brought to a level that coincides with the urban scale. A cemetery at an urban scale denies personal qualities of sensitivity, which should always be present in a cemetery. Comprised of a sequence of objects and spaces linked in a continuous narrative, it is clear how Scarpa's understanding of Venice influenced his design for the Brion cemetery.[75] He sees Venice as a "living organism," by which the people, from the past and present, transform with their eyes, minds, and touch.

At the entrance to the Brion cemetery, and the threshold between it and the existing cemetery, visitors are immediately given a choice in where they wish to move. With the use of water elements,[76] he indicates the variety of directions visitors can move in. For example, visitors can choose to circulate towards the tomb of Onorino and Giuseppe Brion, or maybe the water mirror, the pond, or "little pavilion" floating on the pond.[77] Covering the Brion tomb is a bridge, protecting without containing the tombs. Another object in the cemetery is a "small temple,"[78] assituated between the cypress garden, and the meadow where the family tomb rises. The temple is small, intended as a place where visitors have the opportunity to meditate, or contemplate issues on mind.

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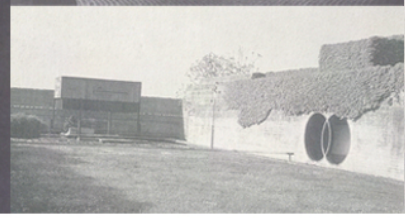
[74] Refer to book illustration[A] showing cemetery as it is built
[75] Refer to book illustration[B] showing plan
[76] Refer to book illustration[C] showing strip of water
[77] Refer to book illustration[D] showing pavilion and pond
[78] Refer to book illustration[E] showing temple



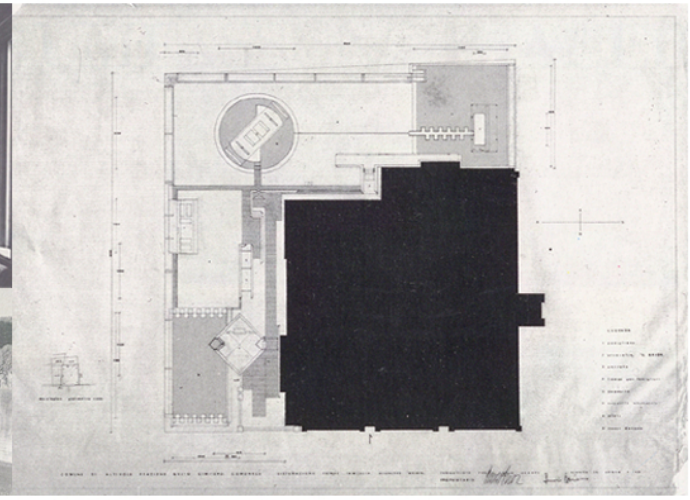


Illustration: A B

C

D E

Sixth Encounter:[xiv]

The issue of how one will encounter the architecture becomes relevant in terms of program. Built form elevates remembering to a new level, for it is an actualized thought. While memory is only thoughts, memorial architecture is actualized thoughts. Memorials have the quality to make a strong imprint on the mind, because they have to ability to offer an experience to something in a built form that people can see and engage. Also, because people can see it, memories that lay dormant can be recovered and provoked to re-emerge.

Memorial architecture is also a unique type of architecture because the boundary between the *isness* and *can beness* qualities of architecture is inherently blurred.[79] A memorial cannot function without references, for it is honoring something that is not physically present. And it is because of these references, that architecture possesses a *can beness* quality. The function of a memorial is through the references made by anyone encountering it. What the memorial is made for can only be made present by the references made by someone who is encountering it.[80] How the memorial operates, then, is dependent on what references individuals make, and how they integrate those references and their own personal experience into the architecture they are encountering.[81] There is an opportunity here to explore how important a role references can take in architecture because a memorial's function is dependant on references, which are what allow for the *can beness* quality of architecture. This allows for the opportunity to test the limitations of mimetically assimilating certain existential issues into built form.[82]

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[79] "I consider the monuments to be true hybrids, existing between art and architecture, they have a specific need or function, yet their function is purely symbolic." (Refer to page 4:02 in Lin's *Boundaries*)

[80] Refer to footnote #81

[81] Refer to footnote #55

[82] Refer to *Third Encounter*

Sixth Encounter Plus:[xv]

The project *is* the design of memorial architecture. Specifically, it *is* the design of a faceless memorial in three forms: a Multi-Denominational Burial Garden, a Native American & Irish Immigrant Remembrance Garden, and a Fort Warren History Garden.[83] Whether it is a person, or something abstract like innocence that people remember, everyone encountering memorial architecture remembers something that has been lost. Unlike memorials that are limited to a specific event or person, a faceless memorial unites people from all pasts and experiences with only the concept of loss as their reason for visiting. The notion of a faceless memorial allows each individual to encounter the architecture as a memorial that becomes specific to his or her own personal loss,[84] qualifying it for a multitude of reasons instead of just one. Individuals, then, who encounter the memorial can experience the architecture, and integrate their own personal experience to it. It is a memorial that can constantly change, and become according to anyone who may encounter it.[85] The memorial takes on qualities of a changing understanding, allowing for the maximum amount of perceptions to occur. The meaning the memorial, then, is never static, but always becoming. Individuals who encounter the memorial can experience the architecture for what it *is*, but also have the opportunity to understand it for what it *can be.*

Ultimately, I wish to give form to ideas, not memory. For any memorial, it is the people who encounter the memorial that remember. They give meaning to memorials, and wish to only offer them an opportunity to remember unrestricted of any inhibitions, and the opportunity to experience loss in a three dimensional way. I am merely attempting to formalize loss in such a way it is merely a presentation, not a representation, of the existential issues raised by it.

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[83] Refer to *Eighth Encounter*

[84] "Language is a city to the building of which every human being brought a stone; yet he is no more to be credited with the grand result than the acaleph which adds a cell to the coral reef which is the basis of the continent." (Refer to page 199 in Emerson's "Quotation and Originality, found in *Letters and Social Aims)*

[85] "Memorials shift in meaning as generations change. Time alters understanding and blurs memory; architecture remains. According to James Young (and Shelly), 'Monuments that resist transformation risk loosing their significance to future generations'" (Refer to page 87 in Ivy's "Memorials, Monuments, and Meanings," found in *Architectural Record)*

Seventh Encounter:[xvi]

The architectural interventions for the project will occur on three islands in the outer area of the Boston Harbor, all with in a close proximity of each other.[86] Each Island references multiple issues of loss, raising similar questions pertaining to a faceless memorial. Although similar questions pertaining to memorial architecture are raised from the historical conditions of all three islands, they are raised under different historical conditions. The first, called Deer Island[87] originally operated as an internment camp for the Native Americans during King Philips War, 1675—1676. The majority of prisoners on Deer Island were from the Nipmuc Tribe, and since the conditions of the camp were so poor most of the imprisoned died. Currently, Native Americans visit the location of the internment camp every October to remember their ancestors who perished there. Deer Island was also the landing point for Irish immigrants during the Great Famine of Ireland, 1847—1851. Upon arrival, many of the immigrants were diseased and sick, and a hospital was built to aid them. Although many were nursed back to health, most did in fact die. The second, called Gallop's Island[88] was where soldiers, including the Mass 54th Colored Regiment, were quartered during the Civil War. After the civil war, it was used as a quarantine station, and during World War II, it was a U.S. Maritime training school. Although no buildings remain currently, there are remnants of them, such as foundation ruins. The third, called George's Island[89] is the location of Fort Warren. Fort Warren, dedicated in 1847, was initially a prison for captured Confederate soldiers during the Civil War. After the Civil War, it was the key to Boston's defense. The Fort is currently standing as it was originally built.

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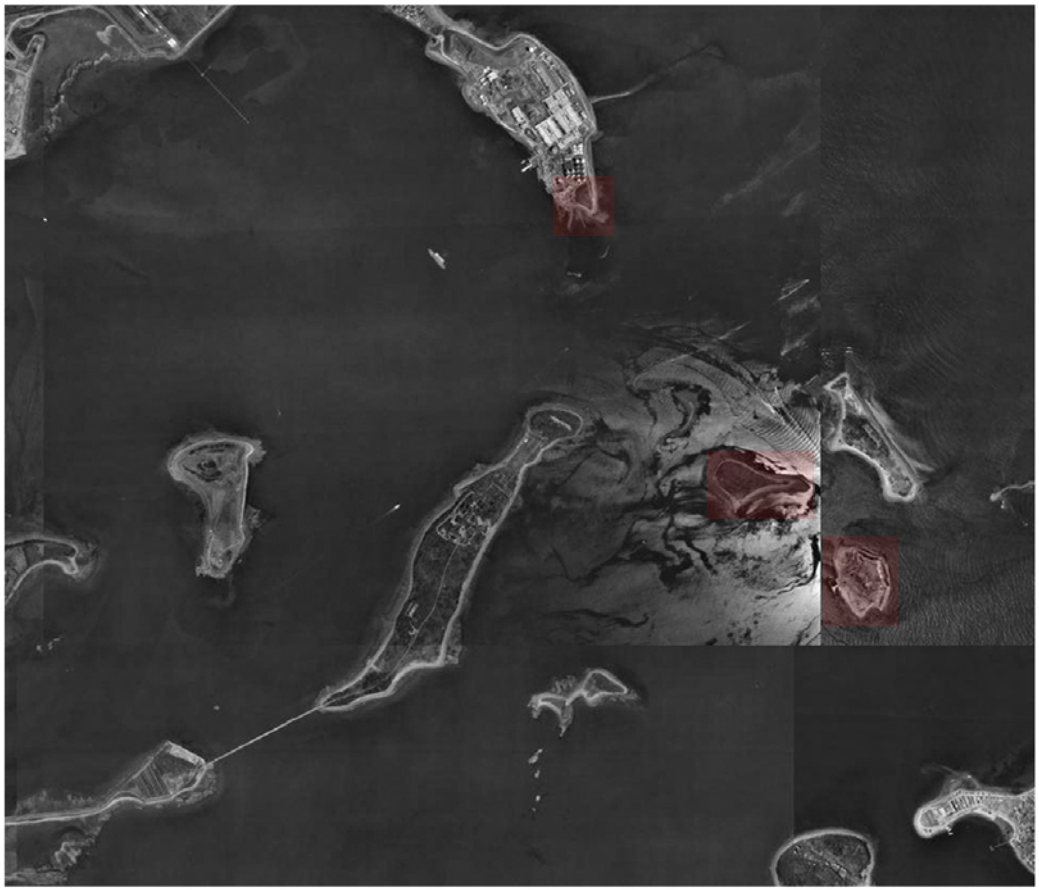
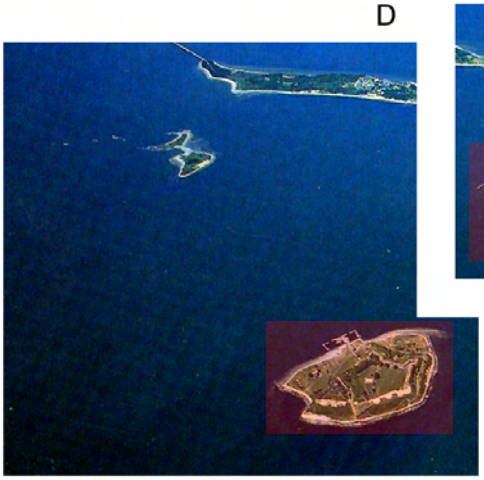
[86] Refer to book illustration[A] showing outer harbor
[87] Refer to book illustration[B] showing Deer Island
[88] Refer to book illustration[C] showing Gallop's Island
[89] Refer to book illustration[D] showing George's Island



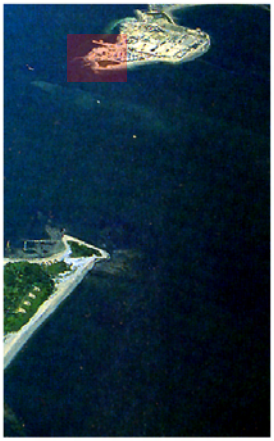
Illustration

A



D

C



B

Eighth Encounter:[xvii]

Within this thesis, memorial architecture will be conceived in three different ways, specific to the conditions of each of the three island sites. On Gallop's Island it will take the form of a *Multi-Denominational Burial Space*, referencing numerous events and groups of people. On Deer Island the memorial architecture will take the form of a Native *American & Irish Immigrant Remembrance Space*, referencing two different events and groups of people. On George's Island it will take the form of a *Fort Warren History Space,* referencing one specific landmark that has varied in function over time, uniting several events and groups of people.[90] All three raise the question of a faceless memorial, which is, how can one memorial operate as a monument for a multitude of events and persons?[91]

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[90] Refer to book chart showing program

[91] Refer to *Third Encounter*

THREE MEMORIAL CONDITIONS:

Gallop's Island:

Multi-Denominational Burial Space:	*49x*	
prayer accommodations:	9x	
place of worship		5x
private meditation pavilion		4x
pre-burial accommodations:	15x	
congregation hall		6x
wake hall		6x
gallery space		3x
post-burial accommodations:	25x	
monuments of death (headstones)		15x
paths of life (circulation)		10x

Deer Island:

Native American & Irish Immigrant Remembrance Space:	*10x*	
vigil accommodations:	10x	
light monoliths		2x
place of permanence		5x
reflection wall		3x

George's Island:

Fort Warren History Space:	*13x*	
tourist accommodations:	5x	
information desk		1x
archive		1x
gallery of time		3x
picnic accommodations:	8x	
open pavilion		6x
secluded terrace		2x

Ninth Encounter:[xviii]

Similar to how the environment is comprised of a series of layers,[92] the memorials themselves will be comprised of a series of layers as well. When encountering the memorial architecture, one will be presented with different layers of function.[93] This is crucial to the formal organization of the memorials so that they can be read and understood in different ways. That is, the memorials can be read and understood autonomously, or together as a whole, dependent on each other.[94] This parallels how architecture itself is not autonomous, but determined on some level by social, contextual, functional, and constructional requirements. In terms of the memorial conditions discussed in this thesis, the autonomy of architecture will be addressed on several levels and scales. First, while each specific layer of function of each memorial can be perceived as autonomous, they can also be understood together as a whole memorial, dependant on each other to operate coherently. Equally, the memorials themselves can be perceived as autonomous, existing on different islands only referring to its respective history,[95] or together as a complete memorial complex, existing in one harbor referring to a collective history of Boston. Although the islands contribute to the autonomy of each memorial appearing solitarily confined by water,[96] a different understanding of them can be achieved when they are perceived together within the same harbor.[97] The island park system itself may be perceived as autonomous as well, operating individually in the harbor a part from main land Boston. Simultaneously though, they can also be understood as one Boston Harbor Island park system in Boston, Massachusetts.[98]

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[92] Refer to *First Encounter*

[93] Refer to *Eighth Encounter*

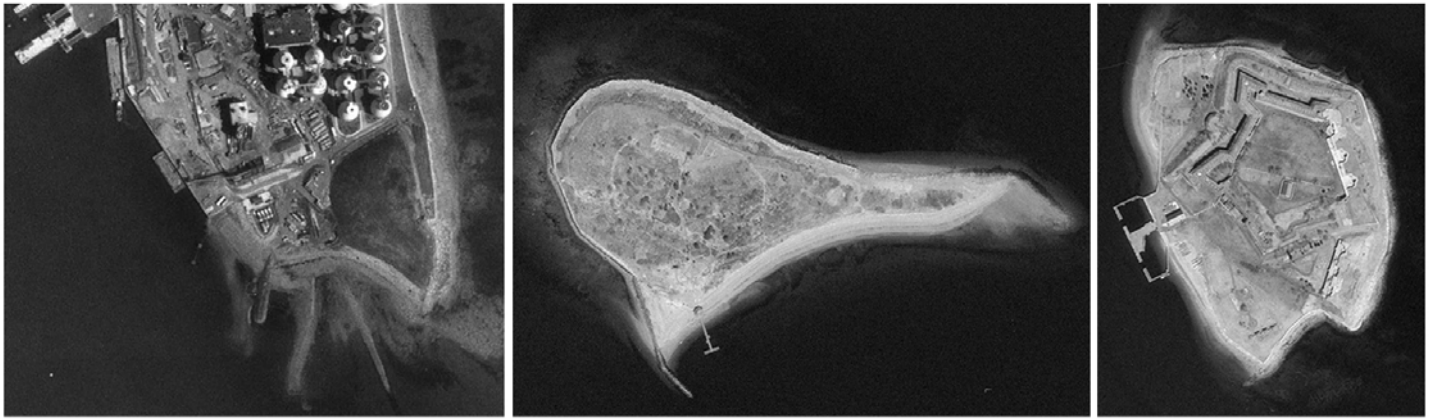
[94] "But which is the stone that supports the bridge?" Kublai Kahn asks.
"The bridge is not supported by one stone or another," Marco answers, "but by the line of the arch that they form."
Kublai Kahn remains silent, reflecting. Then adds: "Why do you speak to me of the stones? It is only the arch that matters to me."
Polo answers: "Without stones there is no arch." (Refer to page 81 in Calvino's *Invisible Cities*)

[95] Refer to *Seventh Encounter*

[96] Refer to book illustration[A] showing each island

[97] Refer to footnote #85

[98] Refer to book illustration[B] showing Boston



Illustration

A

B

"Doing anything new is difficult. When a book is first read, one doesn't just digest it immediately, if it is a good book, one has to re-read it again and again. And maybe after the third reading, one begins to see this is worth reading again. So why should architecture be any different. Why should architecture be something that is just thrown, consumed, regurgitated and gotten rid of? I think it has the quality of a literary thought. It has the quality of a musical thought. It has the quality of a philosophical thought."[99]

[99] *Refer to the 43rd minute of the* documentary entitled, *Daniel Libeskind: Welcome to the 21st Century*

Danielewski, Mark Z. *House of Leaves.*[100]
United States: Pantheon Books, 2000

Joyce, James. *Finnegan's Wake.*[101]
New York: Penguin Books, 1999

Noon, Jeff. *Needle in the Groove.*[102]
Great Britian: Black Swan, 2000

Emerson, Ralph Waldo. "Quotation and Originality," *Letters and Social Aims.*[103]
Boston: Houghton Mifflin Company, 1917.

Descartes, Rene. "*Meditations on First Philosophy*.[104]
Translated by John Cottingham.
New York: Cambridge University Press, 1986

Powell, Jim. *Derrida for Beginners.*[105]
New York: Writers and Readers Publishing, Inc., 1997.

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[100] The style in which I have written my thesis book was most influenced by Mark Z. Danielewski's *House of Leaves.* The format of his book inspired me to write in a style through which one can encounter written text as one encounters physical architecture.

When reading a book, one encounters it as the author wrote it. However, when experiencing architecture, one does not experience it as the architect designed it. My aim is to make the opportunity available for a reader to encounter my thesis book in an order unrestricted to the one as I conceived it. This new order depends on how each reader's integrates his or her own personal experience. Everyone will encounter the book differently and, thereby, formulate different understandings of it.

When creating both a project and a book through which it is presented, one has the opportunity to reveal its contents in either a representational way, or a generative way. This generative approach is my first attempt at breaching the boundary between philosophy and architecture, an effort that I have termed Architecturalism. My book will parallel the method of design I have generated following the conception of my memorial, and how I intend for it to work. This style of writing blurs the line between the book, or the exploration through written text, and the architecture, or the exploration through formally built text. My project questions how architecture itself can operate not as a tool, but as a whole method of expression. It does not question what can contribute to architecture, rather, questions to what else architecture can contribute.

[101] This novel exemplifies how the *can beness* quality of a particular work may take a primary role. Although it is a fictitious work, the plot seems to be secondary to the other understandings formulated by a reader.

[102] This novel contributed to the methodology for how I wrote the book so that each part is not fully clear unless it is read within the whole body of work. While some thoughts may seem incomplete, they give the reader the opportunity to have a full understanding of what it is I am expressing in relation to the work as a whole.

[103] Emerson writes, "the originals are not original." He refers to the impossibility of a truly original thing, referring to the paradox of originality, and the references made in order to arrive at an understanding.

[104] When exploring how a "piece of wax" in understood as a "piece of wax," Descarte touched on issues of doubt, which are similar to issues explored by me. He explores the origin of understanding, the inhibitions of perception, and begins to explore the role context plays in understanding.

[105] This is a basic introduction to Derrida and his life works. It offers an explanation for why architecture has the capability of provoking countless references resulting in countless perceptions and understandings.

Nietzsche, Frierich. *Beyond Good and Evil.*[106]
Translated by Walter Kaufmann.
New York: Random House, Inc., 1966

Heidegger, Martin. "Being and Time: Introduction." *Basic Writings.*[107]
Edited by David Krell.
New York: HarperCollins Publishers, Inc., 1993.

Heynen, Hilde. *Architecture and Modernity.*[108]
Cambridge, MA: M.I.T. Press, 1999.

Eisenman, Peter. *Diagram Diaries.*[109]
New York: Universe Publishing, 1999.

Libeskind, Daniel. *The Space of Encounter.*[110]
New York: Universe Publishing, 2000

Daniel Libeskind: Welcome to the 21st Century.[111]
Princeton, NJ: Films for the Humanities and Sciences, 2000.

Eisenman, Peter. *Guardiola House.*[112]
Berlin: Aedes, 1989

Koolhaas, Rem and Bruce Mau. *S,M,L,XL.*[113]
New York: The Monacelli Press, Inc., 1995.

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[106] Nietzsche explores the essence of Truth, and whether or not absolute Truth can be achieved. He determines there is no absolute Truth because we are all subjective thinkers and there can only be various truths.
[107] In this work, Heidegger explores the question of Being. It contributed to how I introduced "you" as a layer. His writing on subjectivity and being helped me to clarify my thoughts about what inhibitions result from subjectivity.
[108] This work is the main source I used to understand architecture as a mimetic discipline. It also provided information on Rem Koolhaas' OMA project for a Sea Terminal.
[109] I referred to this work in order to understand Eisenman's process of making, through the diagram. The concepts he presents directly relate to my attempt at using a book as a generative device for architecture. It also aided me in my understanding of his Guardiola House, and how the diagram was generative part of its design.
[110] To describe how practices in the professional world of architecture approach my notion of Architecturalism, I referred to the work of Daniel Libeskind. *A Space of Encounter* is the main source of documentation for The Jewish Museum in Berlin, and The Naussbam Haus in Osnabruk. I also refer to this in order to gain knowledge of Libeskind philosophies towards architecture.
[111] In this movie, Daniel Libeskind explains his opinions of architecture, and the value it has to him. He was interviewed, and the main topic of conversation is his project in London, England, entitled "The Spiral."
[112] This book was my main source for learning about Eisenman's Guardiola House. It provided an example of architecture that operates in many senses simultaneously, and has the ability to be constantly change becoming something else.
[113] This book contains extensive documentation of Koolhaas's project for a Sea Terminal in Zeebrugge, Belgium. I also found additional information on how he conceived of it as a "working Tower of Babel."

Calvino, Italo. *Invisible Cities.*[114]
Translated by William Weaver.
New York: Harcourt, Inc., 1974.

Ivy, Robert. "Memorials, monuments, and meanings." *Architectural Record.*[115]
New York: The McGraw-Hill Company, July 2002

Eco, Umberto. *Architecture and Memory.*[116]
From VIA 8, 1986

Scarpa, Carlo. Cemertery Brion-Vega, S. Vito, Treviso, Italy, 1970-72.[117]
Edited by Yukio Futagawa. Text by Paolo Protoghesi.
Tokyo: A.D.A. Edita, 1979

Lin, Maya. *Boundaries.*[118]
New York: Simon & Schuster, 2000.

New England Holocaust Memorial.[119] Internet Technologies Group, Inc.
1 December 2002 <http://www.nehm.com>

[114] Providing numerous references to memory, this text is the main source of inspiration for how I conceive of memorials and memorial architecture. It is also a prime example of a work with a high can beness quality. Although there is an underlying story, and the book is telling a specific story, at the same time it allows it self to be, in a sense, anything.
[115] This article provided information on the current state of memorial architecture. It introduces the claim that memorials changes according to who is visiting, and should be able to transform as new generations of people are introduced to them.
[116] Eco discusses why built form, and thus architecture is important to memory, and how *thing*s are remembered.
[117] This book describes Carlo Scarpa's intentions of how he designed Cemetery Brion-Vega.
[118] This is the main source of the Vietnam Veterans Memorial. I also referred to this work for I feel it is representative of how I feel a memorial should operate, not limiting who is able to respond and relate to it.
[119] This website provide all of the information, and documentation on the The New England Holocaust Memorial, in Boston, Massachusetts. This memorial exemplifies how some*thing* in built form can change according to who encounters it.

[i] "Let us consider the things which people commonly think they understand most distinctly of all; that is, the bodies which we touch and see. I do not mean bodies in general – for general perceptions are apt to be somewhat more confused – but one particular body. Let us take, for example, this piece of wax. It has just been taken from the honeycomb; it has not yet quite lost the taste of the honey; it retains some of the sent of the flowers from which is was gathered; it colour, shape and size are plain to see; it is hard, cold and can be handled without difficulty; if you rap it with your knuckle, it make a sound. In short, it has everything which appears necessary to enable a body to be known as distinctly as possible. But even as I speak, I put the wax by the fire, and look: the residual taste is eliminated, the smell goes away, the colour changes, the shape is lost, the size increases; it becomes liquid and hot; you can hardly touch it, and if you strike it, it no longer makes a sound. But does the same wax remain? It must be admitted that it does; no one denies it, no one thinks otherwise. So what was it in the wax that I understood with such distinctness? Evidently none of the features which I arrived at by means of senses; for whatever came under taste, smell, sight, touch or hearing has now altered – yet the wax remains." (Refer to page 20 in Descartes' *Meditations on First Philosophy*)

[ii] "It is inevitable that you are indebted to the past. You are fed and formed by it. The old forest is decomposed for the composition of the new forest. The old animals have given their bodies to the earth to furnish through chemistry the forming race, and every individual is only a momentary fixation of what was yesterdays another's, is today his and will belong to a third to-morrow. So it is thought. Our knowledge is the amassed thought and experience of innumerable minds: our language, our science, our religion, our opinions, our fancies we inherited. Our country, customs, laws, our ambitions, and our notions of fit and fair,—all these we never made, we found them ready-made; we but quote them." (refer to page 200 in Emerson's "Quotation and Originality, found in *Letters and Social Aims*)

[iii] "In hours of high mental activity we sometimes do the book too much honor, reading out of it better things than the author wrote,—reading, as we say, between the lines. You have had the like experience in conversation: the wit was in what you heard, not what the speaker said. Our best though came from others. We heard in their words a deeper sense than the speakers put them, and could express ourselves in other people's phrases to finer purpose than they new." (Refer to page 197 in Emerson's "Quotation and Originality, found in *Letters and Social Aims*)

[iv] "The construction of the Jewish Museum has reached completion. What ever an architect says about his work may only seem to be redundant commentary on what is obviously built. Yet when it comes to this Jewish Museum, there are dimensions that are not purely in space, dimensions inscribed in time, which the lineaments of the building and its construction present. The conception with which I worked from should give substance beyond the visible, a dimension that forms a permanent trace of the past in the future, of exhilaration and tragedy, of the closed and the open, of fatality and hope. (Refer to page 23 in Libeskind's *The Space of Encounter)*

[v] "To stay viable after the opening of the tunnel between England and the continent, the ferry companies operating across the channel propose to make the crossing more exciting. Not only would their boats turn into floating entertainment worlds, but their destinations—the terminals—would shed their utilitarian character and become attractions. The original Babel was a symbol of ambition, chaos, and ultimately failure; this machine proclaims a working Babel that effortlessly swallows, entertains, and processes the traveling masses. The theme reflects Europe's new ambition; the different tribes—the users of the terminal—embarking on a unified future." (Refer to page 581 in Koohaas's *S,M,L,XL)*

[vi] "This house can be seen then, as the manifestation of a receptacle where traces of logic and irrationality are intrinsic components of the object/place. It exists between the natural and the rational, between logic and chaos: the arabesque. It breaks the notion of figure/frame, because it is figure and frame simultaneously. Its tangential L-shapes penetrate three planes, always interweaving. These fluctuating readings resonate in the material of this house, which, unlike a traditional structure of outside and inside, neither contains nor is contained. It is as if it were constructed of a substance which constantly changes shape—formed by imprints left in it and traces of material removed by the pattern." (Refer to page 6 in Eisenman's *Guardiola House*)

[vii] "The museum is the retracing of the fatal elements and dead ends of Nussbaum's life. It is a projection and accessibility to those dead ends as a way of orienting and re-orienting ourselves in the space if the museum and of that history. This architecture opens

the space to his paintings, to his experience of what Shoah meant-without abstraction, with out the statistics of six million, but of one human being murdered six million times." (Refer to page 92 in Libeskind's *A Space of Encounter*)

[viii] "Perhaps everything lies in knowing what words to speak, what actions to perform, and what order and rhythm; or else someone's gaze, answer, gesture is enough; it is enough for someone to do something for the sheer pleasure of doing it, and for of his pleasure to become the pleasure of others: at that moment, all spaces change, all heights, distances; the city is transfigured, becomes crystalline, transparent as a dragonfly."(Refer to page 155 in Calvino's *Invisible Cities*)

[ix] "Human beings' faculty for mimesis, as Benjamin understands it, has two aspects: in its original sense it has to do with one's faculty for comparing or identifying oneself with something else, as a child at play will identify with a baker or a footballer, or with a train or a donkey; in a weaker derivative form of it can be seen in our faculty for discovering correspondences and similarities between things that are apparently different." (Refer to page 98 in Heynen's *Architecture and Modernity)*

[x] "According to Horkheimer and Adorno, it is possible both in art and philosophy to confront this fissure between sign and image, and to attempt to bridge the gap. Philosophy operates at a conceptual level, the level of the sign, whereas artworks at the level of aesthetic appearances, that of the image. Inasmuch as art and philosophy both aspire to provide knowledge of truth, however, they may not hypostatize their own form of knowledge as absolute: philosophy cannot only operate with concepts, while art is obliged to be something more that pure depiction, more than just a reproduction of what exists." (Refer to page 184 in Heynen's *Architecture and Modernity)*

[xi] "Brought to a sharp awareness of such a loss, it is up to each individual to resolve or come to terms with this loss. For death is in the end a personal and private matter, and the area contained within this memorial is a quiet place meant for personal reflection and private reckoning. The black granite walls, each 200 feet long, and 10 feet below ground at their lowest point (gradually ascending towards ground level) effectively act as a sound barrier, yet are of such a height and length so as not to appear threatening or enclosing. The actual area is wide and shallow; allowing for a sense of privacy and the sunlight from the memorial's southern exposure along with the grassy park surrounding and within its wall contribute to the serenity of the area. Thus this memorial is for those who have died, and for us to remember them." (Refer to page 4:05 in Lin's *Boundaries*)

[xii] "The design utilizes uniquely powerful symbols of the Holocaust. The Memorial features six luminous glass towers, each 54 feet high. The towers are lit internally to gleam at night. They are set on a black granite path, each one over a dark chamber, which carries the name of one of the principal Nazi death camps. Smoke rises from charred embers at the bottom of these chambers. Six million numbers are etched in glass in an orderly pattern, suggesting the infamous tattooed numbers and ghostly ledgers of the Nazi bureaucracy. Evocative and rich in metaphor, the six towers recall the six main death camps, the six million Jews who died, or a menorah of memorial candles." (Refer to the "Design" link on The New England Holocaust Memorial website)

[xiii] "The private cemetery of the Brion family rises at the edge of a small pre-existing cemetery, and with respect to all current notions of the monument, of the funerary chapel of a 'churchyard', it explains itself through antithesis. Instead of a monument, a central structure with the role of the symbolic exchanger, it is a plurality of places, an itinerary traveled, interwoven among various poles which refer to each other. The most direct reference could be that of the artificial landscapes of Chinese culture, to the sequences of pavilions inserted in the gardens, which, avoiding all hierarchies, allow one to 'wander' from one place to the next without any of the arrival points ever constituting a definitive goal." (Refer to page 2 in Scarpa's *Cemetery Brion-Vega, S. Vito, Treviso, Italy, 1970-72)*

[xiv] "The ancients knew very well, as we also know, that we are able to remember only a very low percentage of what we hear, where as if we see something, we can remember it better. We do not consult texts on psychology; we need consult only our own experience. If we spend a month reading Homer's Iliad we will perhaps remember the events, but unless we are exceptional beings (like Pico della Mirandola) we will not be likely to recall the various verses, the various books of the poem. But if, on the other hand, we spend a month in Paris and we cover the city thoroughly, it is normal for us to remember vividly afterwards the

plan of the streets, the squares, and the buildings. If someone were to ask us in which book there is the dialogue between Hector and Andromache, we would not be able to answer. But if someone were to ask us how to get from Montparnasses to the Louvre, most people, after a month in Paris, would probably be able to sketch a map, however summary, explaining the route in a sufficiently precise fashion." (Refer to page 2 in Eco's *Architecture and Memory*)

[xv] "While structures may house ideas, it is people who actually do the remembering, and people vary. The vastly differing populations comprising the early Egyptians and 20th century museum goers each carry the baggage of time; location; political, social, and cultural history; and religion that author James Young in *The Texture of Memory* calls 'collected memory.' Each person brings to the memorial experience a personal set of expectations—not a reflection of zeitgeist so much as a composite of emotion and recollected thought—that the effective memorial recalls." (Refer to page 85 in Ivy's "Memorials, Monuments, and Meanings," found in *Architectural Record,* July 2002)

[xvi] "Islands generate memories. Isolated worlds, they focus our senses on the moment, the hour, the day. The rustle of sea breezes, squadrons of shorebirds circling and diving replace the city's bustle, tiny crabs scampering across tidal pools, whiffs of salt air, whitecaps slapping against rocky ledges, and the exhilaration of open space. Island memories are endless" (refer to Boston Harbor Islands advertisement)

[xvii] "All this so that Marco Polo could explain or imagine explaining or be imagined explaining or succeed finally in explaining to himself that what he sought was always something lying ahead, and even if it was a matter of the past it was a past that changed gradually as he advanced on his journey, because the traveler's past changes according to the route he has followed: not the immediate past, that is, to which each day that goes by adds a day, but the more remote past. Arriving at each new city, the traveler finds again a past of his that he did not know he had: the foreignness of what you no longer are or no longer possess lies in wait for you in foreign, unpossessed places." (Refer to page 28 in Calvino's *Invisible Cities*)

[xviii] "It is true of course that architecture, more so than literature or the visual arts, is determined by social factors: in the end not only materials and techniques but also context and program are the net result of a series of social determinants. Even so, architecture cannot be reduced to a sort of sum total of these factors. Giving form to space cannot be reduced to a simple conformity to heteronomous principles, such as functional or constructional requirements, the psychological needs of the users, or the image a building is intended to convey. There is always an autonomous moment in the design process at which an architect is purely and simply occupied with architecture—with giving form to space. (Refer to page 198 in Heynen's *Architecture and Modernity)*