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M O U R N I N G I N T H O U G H T

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M O U R N I N G I N T H O U G H T

by

T r a v i s O s b o r n e S p a h r

A thesis submitted in partial fulfillment
of the requirements for the degree

of

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Approved for the Department of Architecture

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A B S T R A C T

This project is an architectural study of the practice of mourning and the pursuit of the humble heart. Mourning, dream, the meditative man, and the human condition were studied and used to construct a philosophy from which tectonic design could begin. To substantiate the design, a graphic process was used to analyze the poetry of Jorge Luis Borges. From this analysis arose both verbal and architectural expressions that were further developed into the design of a cenotaph. This design was refined and presented in the form of drawings and physical models. The project brought to light questions concerning humanity's attempted conformation to ideal virtues and the definite ruinous nature of things made by men. While the practices of mourning were often found to require great amounts of mental strain, sorrow was in no way determined to be the requisite emotive state from which to generate a spirit of mourning. Within the constructed philosophy, mourning took on the form of a perpetual condition of thought. The open conception of the design realized through the employment of primal geometries, axial relationships to the sun, and the inclusion of elemental institutions such as fire and water, was based upon the exponential variance that arises when such a philosophy is made inclusive to a broad range of humanity.







1. *The words of the Preacher, the son of David, king in Jerusalem.*
2. *"Vanity of vanities," says the Preacher;
"Vanity of vanities, all is vanity."*
3. *What profit has a man from all his labor
In which he toils under the sun?*
4. *One generation passes away, and another generation comes;
But the earth abides forever.*
5. *The sun also rises, and the sun goes down,
And hastens to the place where it arose. The wind goes toward the south,
And turns around to the north;*
6. *The wind whirls about continually,
And comes again on its circuit.*
7. *All the rivers run into the sea,
Yet the sea is not full;
To the place from which the rivers come,
There they return again.*
8. *All things are full of labor;
Man cannot express it.
The eye is not satisfied with seeing,
Nor the ear filled with hearing.*
9. *That which has been is what will be,
That which is done is what will be done,
And there is nothing new under the sun.*
10. *Is there anything of which it may be said,
"See, this is new?"
It has already been in ancient times before us.*
11. *There is no remembrance of former things,
Nor will there be any remembrance of things that are to come
By those who will come after.*
12. *I, the Preacher, was king over Israel in Jerusalem.*
13. ***And I set my heart to seek and search out by wisdom
concerning all that is done under heaven;
this burdensome task God has given to the sons of man,
by which they may be exercised.***
14. *I have seen all the works that are done under the sun; and indeed,
all is vanity and grasping for the wind.*
15. *What is crooked cannot be made straight,
And what is lacking cannot be numbered.*
16. *I communed with my heart, saying, "Look, I have attained greatness,
and have gained more wisdom than all who were before me in Jerusalem.
My heart has understood great wisdom and knowledge."*
17. *And I set my heart to know wisdom and to know madness and folly.
I perceived that this also is grasping for the wind.*
18. *For in much wisdom is much grief,
And he who increases knowledge increases sorrow.*

It is a short walk from Eden to Babel when we seek to make ourselves great by associating with vanity instead of need. We must yield to the reality that the simple necessity of our being may be superseded by the necessity of our being relevant to something greater than ourselves. While our personal knowledge and craft may appear necessary for some immediate function, even the broadest scope of human immediacy fades within a matter of generations. We all become small in time.

Yet we exist, and in existing strive toward knowledge (*and possibly even truth*). In the realm of knowing, men should proceed cautiously. The pursuit of knowing all that men are capable of knowing is overwhelming in its focus. To aspire to this inexpressibly ambiguous metaphysical limit (*even if the desire, through some self-inspired pretense, directs effort to a goal below the limit*) reveals a desire to fully possess everything. It describes a certain mastery with which comes a perspective and a knowledge which is not the domain of men, but God's alone. In aspiring to this limit we encroach, through desire, upon that which will never be realized (*we aspired to knowledge that is not ours to know*).

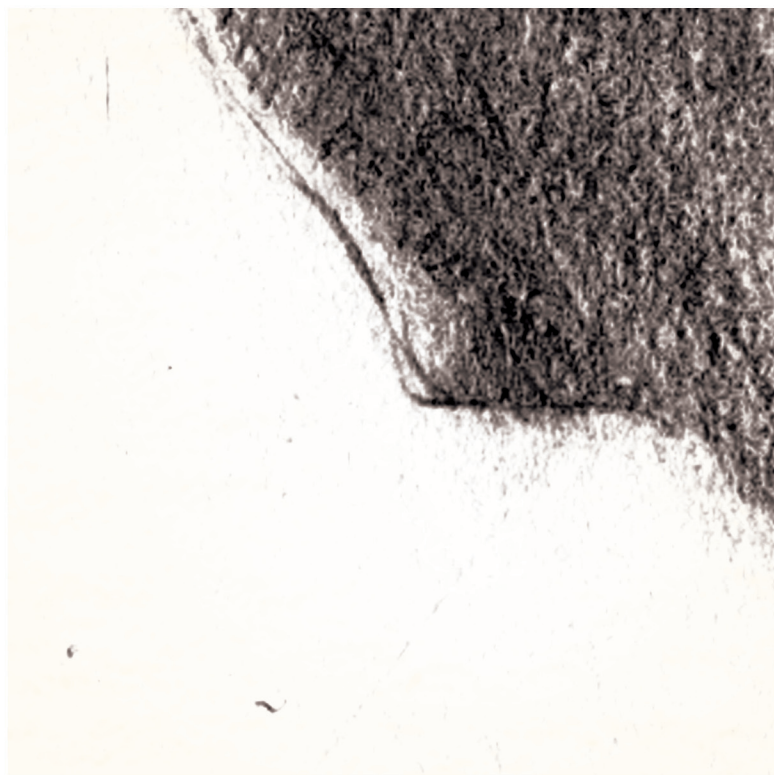
We can entertain questions concerning the existence of an ideal past alongside questions concerning humanity's ability to progress in a continuous future. Though our individual means, passions, hopes and drives, may change in time, the nature of humanity does not (*we are corrupt in equal measure to our ability to conceive of good*). Our minds possess the same fertility and limitations as the minds of past ages.¹

Eden is broken; that is sure. Let us not, in our seeking to know (*and to know well*), build unto ourselves towers in the time that remains. 'Overexposed as we are, to the transience of a world which often transverses us without obstacle,' it is left to mourning to aid us in guarding our thoughts against mindless ambition.²

Concerning Babel, "[f]rom the Biblical account, we might infer that the tower, as an architectural expression of hubris, was a natural outgrowth of the condition whereby a people spoke with a single language... Intoxicated as they were with the power of this "commanding view," the builders remained unaware of what it

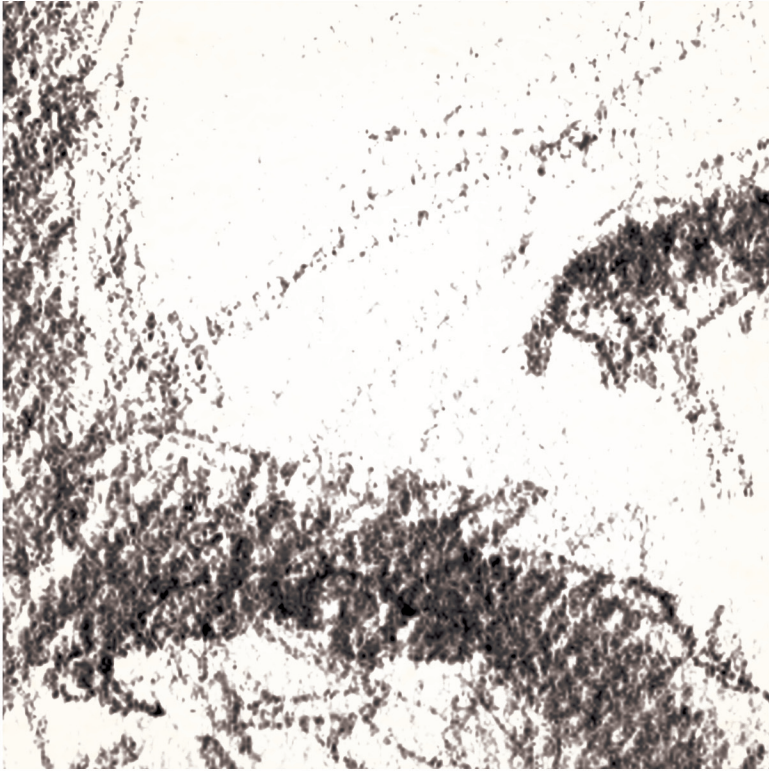
concealed. The price for the universality of their language would be that such a system would express only a small part of what can be thought... [and] lacking, as it must, any recognition of a distinction between the sacred and the profane, might naturally spur its users to ever more audacious actions aimed at overcoming limits. Perhaps the greatest affront to God was... the fact that humanity had become too single minded...”³

The drive that is often born of self-seeking ambition (*and then gradually obscured by it*) focuses a person too closely on the potential of humanity, instead of the surpassing potency of the Divine. We lose the sacred stain through vain effort. Truth is not found in acquiring “a commanding view.” Rather, it is revealed piecemeal, surrounded by a mystery equal to its profundity. Through such revelation it is released into the process of time. Time is that medium in which we wait, locked in constant struggle, trying to master those ways in which we can transcend ourselves and engaged those things which surpass our limitation. To endure while waiting is to mourn.



"Life is right, and the architect is wrong."

Le Corbusier



It is worthwhile to remember that "[w]ords do not express thoughts very well. They always become a little distorted, a little foolish."

Hermann Hesse

"For he that shall well consider the errors and obscurity, the mistakes and confusion, that is spread in the world by an ill use of words, will find some reason to doubt, whether language, as it has been employed, has contributed more to the improvement or hindrance of knowledge amongst mankind."

John Locke

In the following pages, this work will outline my thoughts concerning the human condition and our interaction with and within spaces bounded by men. In considering the state of man, mourning, and the resultant drive toward a meditative state, I believe the most appropriate architectural interventions are those that are open to the thought that rises from mourning and the subsequent imagination that rises from dream.

It is left to men to seek an understanding of reality. Beyond thoughts of reality, we imagine and dream of the ways in which we can well meet the need inherent to that reality and make worthwhile the time we are allotted. It is the place of architecture to embrace and allow the dynamic priority of these lifelong struggles.

Clear thinking rises from the humble, mourning heart. While humility becomes a central characteristic of the meditative man, its nature describes it as virtually unattainable in totality. In this way, the truly humble man becomes a hollow apparition – a disposition of the spirit that we may only strive after over the course of life. The man seeking after a humble heart seeks to become the non-existent man. We attempt to take on a way of being that we can never fully realize.

To memorialize the non-existent man (*the epitome of the humble heart*) seems a self-derived contradiction. The timeless celebration of the hero is both understandable and fully necessary for the existence of the hero archetype. In contrast, the humble man does not seek outward demonstrations of honor or worth, but instead an enlightening place within the shadows of anonymity. While the conception of the humble man is revered as a unique and powerful (*even pure*) archetype, it is difficult to honor. How do we praise the man that understands and continuously exemplifies the concrete reality of his ‘lessness’ and seeks no glory? How do we memorialize and mark the conception of the humble man (*to allow that conception to be celebrated as the good thing it is*) without destroying the essence of the model?

The potential solution to this conception arises from a perpetual state of mourning that pervades all components of life, from sorrow to revelry. Mourning allows a man to see clearly, and in seeing clearly he may partially pass into that place of mystery that surrounds

an understanding of truth. This work will discuss the character of this active mourning, its relationship to the natural world, and how it may impact the currents of architectural design.

Within this discussion the following words will carry these specified definitions unless otherwise noted.

-sovereign: an omniscience unbounded by time and a propensity to act on the good judgments that omniscience allows, not merely an undisputed control of self or of others (*though a fair degree of control could certainly arise from such omniscience*)

-spirit: the outpouring of the desires of the soul.

-need: the elemental description of all things human life requires for its perpetuation.

-worth: the primary quality that surrounds those things which matter to the essential living and dying of man

-reality: the way being is; a summation or conceptual portion of all things in their elemental existence devoid of the bent of individual human perception and intention.

-truth: an absolute knowing that often acts as an ultimate goal to the individual that can never be fully realized in earthbound conceptions; a character that is partially born at unspecified times by some elements within the fabric of human existence and interaction, guiding thought and action toward need, worth, and reality.



A man said to the universe:

"Sir, I exist!"

"However," replied the universe,

"The fact has not created in me

A sense of obligation."

Stephen Crane

THE SOUL OF THE MEDITATIVE MAN

It seems unquestionable that before we can say anything definitively we must know everything completely. In that the virtue of omniscience is not commonly possessed, truth endures as a precious commodity. It is appropriate, then, that we should endure as somewhat quiet people. Pascal's description of his age could be put forth today with equal propriety. "Truth is so obscure nowadays and lies so well established that unless we love the truth we shall never recognize it."¹ The individual desires to be worthwhile in life. (*I can not know if this is a universal characteristic of mankind, but I believe it is commonly held.*) To this end, he is justified in seeking knowledge of truth, and beyond identifying it, could rightfully hope to partially understand it, conform to its nature, and remain content in its expanse.

This discussion does not occur fancifully. It is not easily accessed or parted from. The condition of truth is certainly not a matter to be solved (*or mapped*) by human intuition. It will inevitably be engaged, but in engagement the sanctity of the existence of truth should be revered. We must realize both our status as mere participants and our inherently limited nature. We test and explore (*or meddle*) and possibly become somewhat aware, but we never fully know. While we certainly (*to varying degrees*) command an understanding of common human concepts of use and the defined objective truths we call facts and build personal conceptions of a subjective aesthetic, we never come to a place of universal knowing. We live and we breathe and then we die, and in our course we may, from time to time, encounter the ragged ends of a handful of far distant truths. It would be wise to realize our place in the matter of knowing before we endeavor to think. In this way, our thinking will not be warped by an inflated opinion of ourselves. (*Though, such warped perception may be an inevitable curse of men.*)

It is through thought we seek after those ragged ends. Knowledge is best understood as a faculty. It is a "[power] in us... by which we do as we do... and the mightiest of all faculties."²

The central Cartesian statement, "I think, therefore I am," is directly followed by this revelation: "I saw that I could pretend that I

had no body and there was no world nor any place where I was, but that I could not pretend, on that account, that I did not exist... I knew that I was a substance the whole essence or nature of which was merely to think, and which, in order to exist, needed no place and depended on no material thing. Thus this “I,” that is, the soul through which I am what I am, is entirely distinct from the body, and is easier to know than the body, and even if there were no body, the soul would not cease to be all that it is.”³

In considering the existence of the soul, we could describe it as the unseen element of man that “when using the body as an instrument of perception... is then dragged by the body into the region of the changeable, and wanders and is confused... but when returning into herself she reflects; then she passes into the realm of purity, and eternity, and immortality, and unchangeableness... the soul is in the very likeness of the divine, and immortal, and unchangeable...”⁴ In considering the body we may say it “is in the likeness of the human, and mortal, and unintelligible, and multiform, and dissoluble, and changeable.”⁵ There is a clear dichotomy between the soul and the body – a dichotomy through which we can bisect a man.

(I will make the distinction that, while existing in similar likeness, the soul does not possess the purity of the Divine. Much is to be gained through the reunion of the soul with that which is also eternal, but the soul within a man is just as treacherous as the body that seems to possess him and therefore is changeable by necessity.)

The soul (*though less*) is then in the same form as the Divine. In that the Divine is eternal, we can embrace the immortality of the human soul. Upon death, the soul passes into eternity and the body returns to the earth as soil. What is temporal is both the body and situation of the body and the soul being joined together. “[E]very being comes and goes at the right time and remains for a time during the time allotted to it. Time and the temporal mean what is perishable, what passes away in the course of time...”⁶ This division of the temporal and the immortal underscores the conception of one’s being as linked to the soul and not the body.

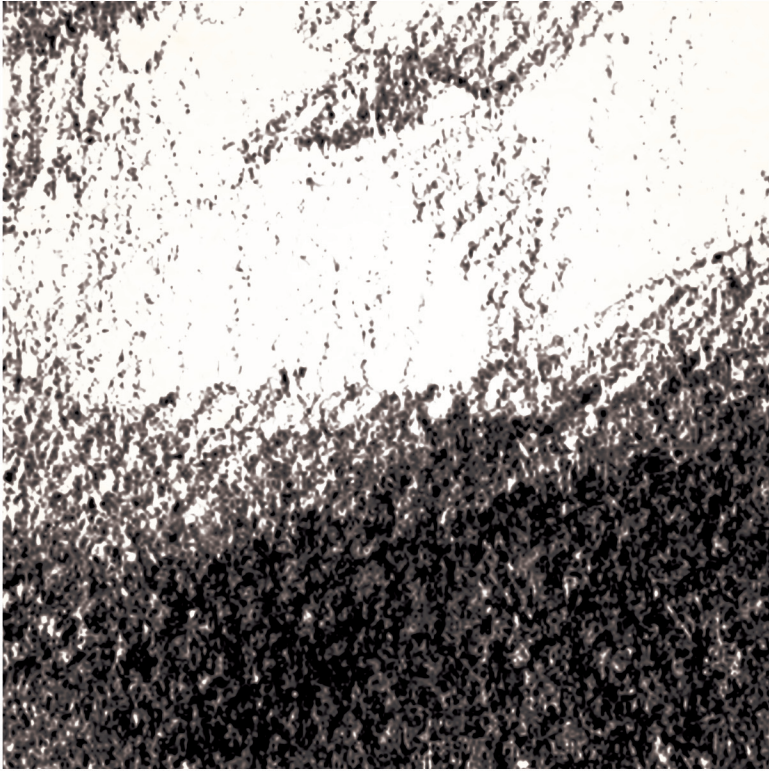
Poetry and philosophy drawn from reality and tested in thought bolster the convictions of the heart and through this we

understand the world.⁷ In living, we aspire to poetry. It is made for the sake of beauty and for the partial expression of that which is so profound it can only be lightly grasped. “A poet’s word, because it strikes true, moves the very depths of our being.”⁸ “And when it is a poet speaking, the reader’s soul reverberates; it experiences the kind of reverberation that... gives the energy of an origin to being.”⁹ In dying we aspire to philosophy. Death is the inevitable end to the union of the body and the soul. Socrates says of the pure soul, “she has been a true disciple of philosophy, and has practiced how to die easily. And is not philosophy the practice of death?”¹⁰ Philosophy is made out of necessity for the sake of ordering and mentally fixing currents of change. It prepares us to die. In becoming full in this life we take on the nature of both the poet and the philosopher.

Our ambition makes us seemingly able but universally weak, so in thinking we must embrace a level of complete humility (*and this is impossible*). Humility can be framed in terms of the idea of this great thing I do not know, yet I think, yet I doubt. Descartes completes the image when he says, “reflecting upon the fact that I doubted and that, as a consequence, my being was not utterly perfect (for I saw clearly that it is a greater perfection to know than to doubt).”¹¹

How then am I to think and seek a clear conception of reality if my thought is fully limited? How do I seek to engage my faculties and be or make something of worth while maintaining a rational and useful certainty of all that I am (*and am not*)? Consider Heidegger’s discussion of the dialectic. “As we give thought to all this, we find ourselves adrift in contradictory statements. Philosophy knows a way out of such situations. One allows the contradictions to stand, even sharpens them and tries to bring together in comprehensive unity what contradicts itself and thus falls apart.”¹² We cleave to the dialectic as the climax of the faculty perception of the limited man.

We must realize the innate complexity of the things that are and our small place among them. We should attempt to understand that seeming contradictions may only be our limitation in knowing and not actual contradictions. Thought is the faculty through which we test these potential contradictions. Above all, we recognize there is much we will never know. This is why struggle is to be desired. It is why



"But hermeneutics, which is more profound than biography, must determine the centers of fate by ridding history of its conjunctive temporal tissue, which has no action on our fates."

Gaston Bachelard

we can aspire and dream and lend worth to those things we recognize as beautiful. It is why aspiration is the food of the humble man and resignation that of fools.

In all of this we mourn and look to what is necessary for living and dying. In order that thought be direct and well oriented, mourning must make us lean - devoid of the extraneous.

THE STATE OF MAN

“...the gracefulness of fables awakens the mind...”¹

Girl over Water

On that day, I was only to be still, not burdened. I felt no seeming duress, no prescribed limit of time. Rest was my purpose, my only required service. I was waiting in the moments between intentions, separated from the end of one action but not yet arrived at the onset of the next.

Wanting to be alone, I walked away from a world of moving machines, through gardens, under trees and over a sprawled divide of dew-clutching grass. The weight of towers, crowds, and clocks I left behind, for a moment sacrificing them to their own constant exhaustion. I walked toward the river and its other side. For only a moment, I sought to be alone in its distant indifference.

Light was clear and warm, low on the morning horizon. Leaves hung in silence, but a deeper silence waited across the water on the far bank. Only in want of a crossing, I was almost alone.

Around a bend, through a grove, and up a small rise I found my way. A colossal oak spanned the banks, felled by time, but hung in space short of fully falling. The death of this ancient tree, once tall in its youth, provided a broad path over water. The wood was lichen-lined, damp, dark and fat. I crossed over unimpeded, imposing upon nothing.

I began to fade into the quiet forest wall, but the embrace failed. From behind me rose soft laughter, tense, then muffled, by a self-rebuking hand. The hand was that of a small girl, who had

traced my path from the garden, over the grass and along the river bank. She followed, watching, always from behind a low wall, a hedge, or a leaf-littered vantage. As the object of her seeking game, I played the hunted prey of this harmless watcher. Her small round face curiously leaned from behind the oak's grass-choked stump. Genuine innocence pooled in dark child eyes as she side-stepped out of hiding. Her hollow palms gripped at the seams of a white linen dress, and a bent smile colored her carefree countenance.

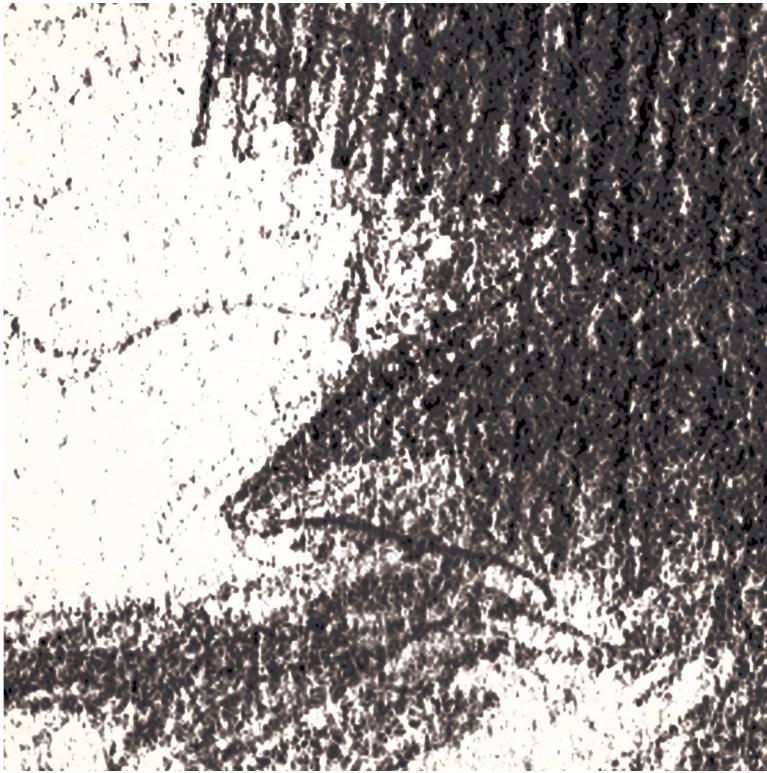
I did not need to be alone. She could come along and be welcome. We would walk together in shared silence, my patient pace a constant meter to her catching-up-step.

She lowered a curious chin, her slight frame slightly turned in question, both wanting and fearing affirmation. Her mind gave no heed to the torrent below, bound by banks. She hoped only to be called for, called across. Slowly, my hand rose in acceptance and quietly beckoned her to come. Her first short steps built to smooth strides springing up from the wet moss.

She glided over the water, but was stopped short of across by a grotesque crack and a quick, jarring fall. Time stalled. Wide eyes and tensed spread hands drove an unblemished communication of fear, wordless, through the impending unknown. A deep wicked moan bled from the bridge as it gave way under the weight of a flighted ounce. And she was gone. I called her to follow, and she was gone.

Surety, it seems, would be the cardinal sin of this whole matter – to be so sure as to say, “I have it, I have it (*I understand*).” It rather seems to have me and invariably will not let go.

Consider acts of ignorance as validation for mourning. Daily we engage in activities composed of countless and complicated components. We command limited or no understanding of the majority of these components (*regardless of whether we have a functional understanding of the activity as a whole*). We are ignorant of the characteristics and history of minute scales. This ignorance, however,



I exist.

I am a man. I am self-aware.

I did not intend myself. I am not sovereign.

I cannot sustain myself. I am temporal.

I possess a conception of goodness and a desire to pursue it.

I fail to completely attain or command the good I desire. My desire persists.

I exist.

Therefore, I mourn.

seems to be socially acceptable (*so long as it is recognized*). It is for the purpose of recognition that Socrates asks of a man who is mistaken concerning a given truth, “Is he not better off in knowing this ignorance... If we have made him doubt... have we done him any harm... We have certainly done something that may assist him in finding out the truth of the matter; and now he will wish to remedy his ignorance...”²

Even if we are aware of our own ignorance, we cannot be expected to know everything (*this statement seems to both prove and destroy itself*). We will ever only know an incalculably small fraction of all things that are able to be known. This sort of ignorance is not born of lack of effort in a professional or academic sense. It is not the product of misguided arrogance or apathy, nor is it a result of a lack of intelligence. Many hidden realities are fully knowable, they merely remain unknown because the vast majority will have little impact on our experience. The fact remains; we know a precious little. Descartes, in seeking after truth said of himself, “I was embarrassed by so many doubts and errors, which appeared in no way to profit me in my attempt at learning, except that more and more I discovered my ignorance.”³

When these thoughts are applied to the vital (*even if common*) areas of life, they may become more than inconsequential reality. Out of human ignorance, socially acceptable or not, rises the potential for irreparable harm.

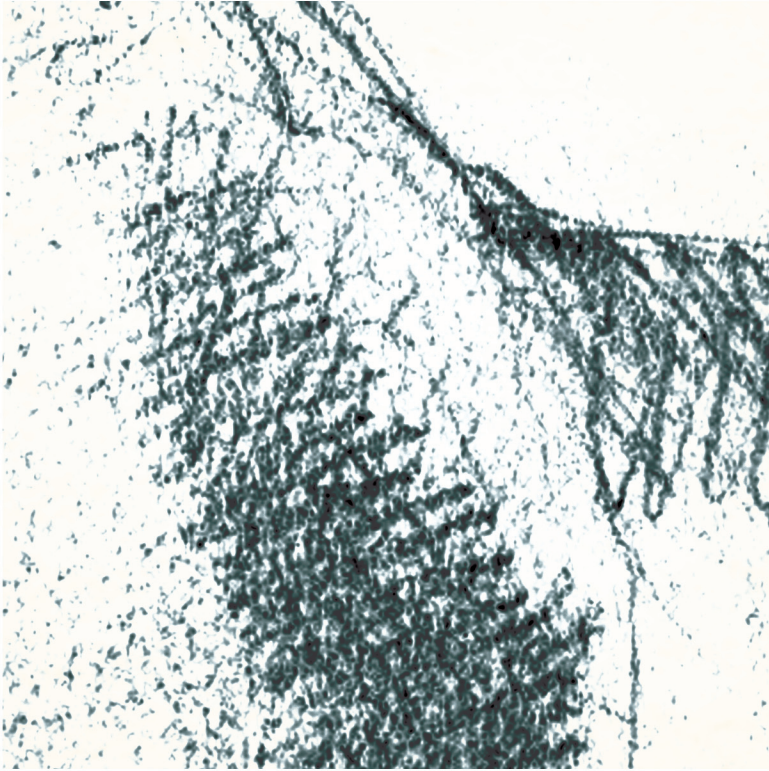
In our individual futures exists the impending potential for events to transpire by which we could hurt others. This is the reality of living as non-sovereign, sentient beings. “Every moment [we] face the prospect of a choice, which [we are] actually free to make. [We are] free only in this. Such is the excruciating sickness of self-consciousness.”⁴ If our selfish desires could be temporarily or perpetually abated, maybe we would be better poised to gain the knowledge necessary to avert some level of loss and pain.

Realized harm is combated post-trauma through remembrance and regret. We say, “This has occurred, may life never be allowed to happen this way again.” We memorialize and remember. We consecrate and we mourn. Harm can potentially be combated pre-trauma through a sense of stillness, patience, control and awareness

of grand reality. This sense can also be seen as a form of mourning – a knowledge of the state of man. This may limit the propensity of an individual to engage in unrestrained destructive activity, but it does little to remedy ignorance and unknowing. We can pursue information, seeking to imbibe knowledge and cultivate understanding, but we cannot make ourselves sovereign. We cannot become fully prepared for every potential for harm that will ever engage us. If we were not bound by time it could be argued we could learn everything necessary to avert every instance of harm we could produce in this lifetime, but an unending period of learning would provide an unending period of potential pitfalls. It is our condition, not our circumstance that pains us. Our temporally limited remedy is to engage mourning in all its forms. Such mourning perpetuates itself.

Mourning is time-constrained (*along with the mourner*), thus its association with anguish. Though mourning may temper our memories of the past, it cannot repair what has occurred. It also cannot see the future to prevent repeated similar occurrences. Mourning cannot save anyone, only help us abide by providing direction and a spirit poised to meet future potentials. Even within its limitation, it is as close as we may come to a pure disposition as men. These thoughts beg the question, “Does the meaning in our lives originate more in the realm of what we cannot do than in the realm of our greatest freedoms?”²⁵ In this state of limitation we mourn, and touch lightly the things we do not know.

In our persistent stubbornness of being we come to a point of either declaring ourselves in absolute need of a spirit of humility because we are unequivocally less than that conception of goodness and ability we are able to faintly compose in our minds, or we name ourselves infinite, ideal and absolute (*essentially a theophany taking up station on earth by intended proxy in human flesh*). At a less blasphemous level, but still dangerous, we might call ourselves a member of the esoteric society God intended to wield dominion over other men and all things and therefore believe it is right to be self-centric. I do not think many come outright to the latter understanding (*that may be naïve*), but certainly few take the risk of coming to the first because the lifelong implications are of great weight. We content



"Lets go think."

Carlo Scarpa

ourselves with being amorphous, ambiguous, and indeterminate.

If everyone possessed enough of the kind of knowledge necessary to make ‘good’ decisions and follow a ‘good’ path - if they were not omniscient, but better and more collectively informed - would not the system of living still break down? Would not people still make selfish, destructive choices? We rightfully mourn.

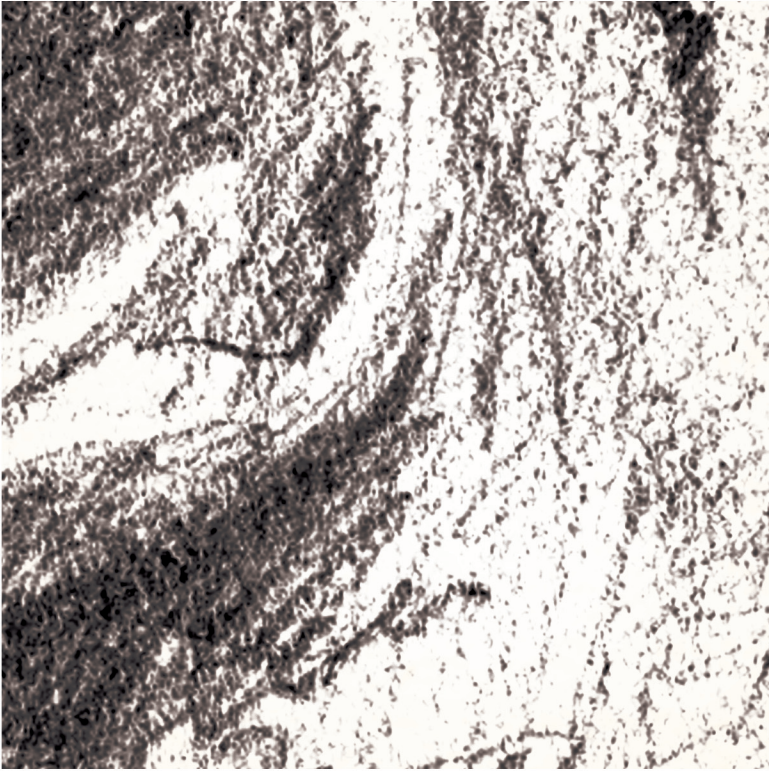
Humanity questions (*everything*). We test and search for what is true, not merely what may be called true. Any maxim by which one lives, when transformed into an imperative universal law and thereby destroys itself, cannot be moral.⁶ This is Kant’s categorical imperative. We must be inclusive in our scope. “[A] principle which has any soundness should stand firm not only now and then, but always and forever.”⁷ Our thinking is best when it is not only universal in terms of humanity but also in terms of time. (*In contrast, our living is best when it is specific, close, and immediate.*)

There is a weight to the search of things true – a weight of constant questioning. A former student of Carlo Scarpa, in analyzing his work at the Palazzo Abatellis and his orientation of the eyes of the Madonna in an axial relationship with effigies of the crucified and natal Christ, describes the architect’s understanding of our “ability to look, to observe, to think, to ‘suffer knowledge.’”⁸ It is upon this plane of suffering that mourning is set.

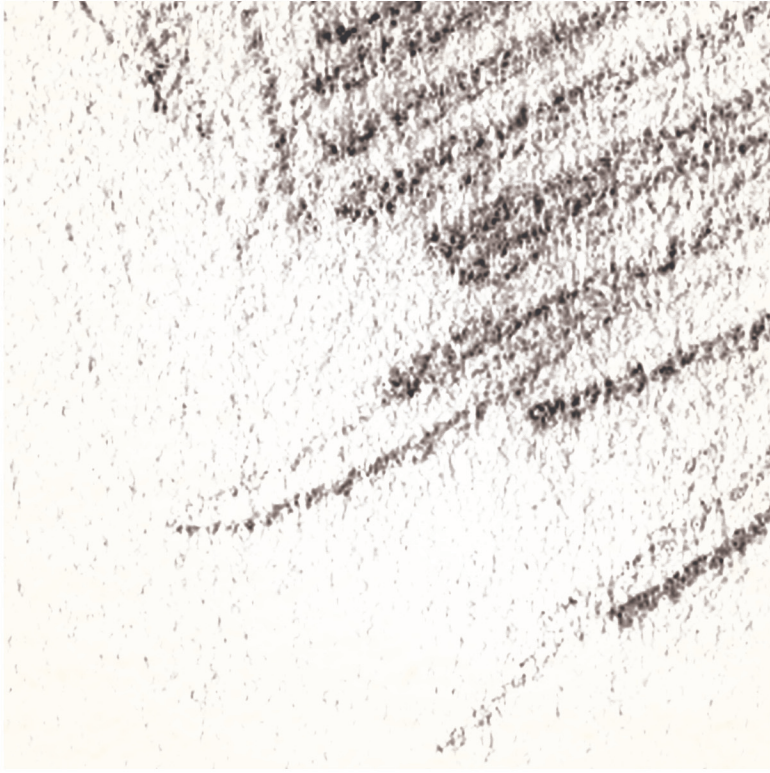
It is certain, we are hopelessly proud. We only see a portion (*of everything, and every division of everything*). This is the characteristic of humanity that seems to make the continual practice of mourning so vitally necessary (*and so confoundingly hard*).

(I do not doubt my limitation and never have, either explicitly or in my most vague dreams of inconsequence. It seems, then, I come close to some piece of truth. Yet, however hilariously brilliant, cynical, ironic, and self-fulfilling it may be, I do not know the extent or degree of that limitation.)

There are some things we must surrender to grace, but there are faculties within a man that are not exercised to their full extent and have never been (*and probably will never be*). It is a happy man who can live his life quietly, thoughtfully, finding something beautiful to make with his hands.

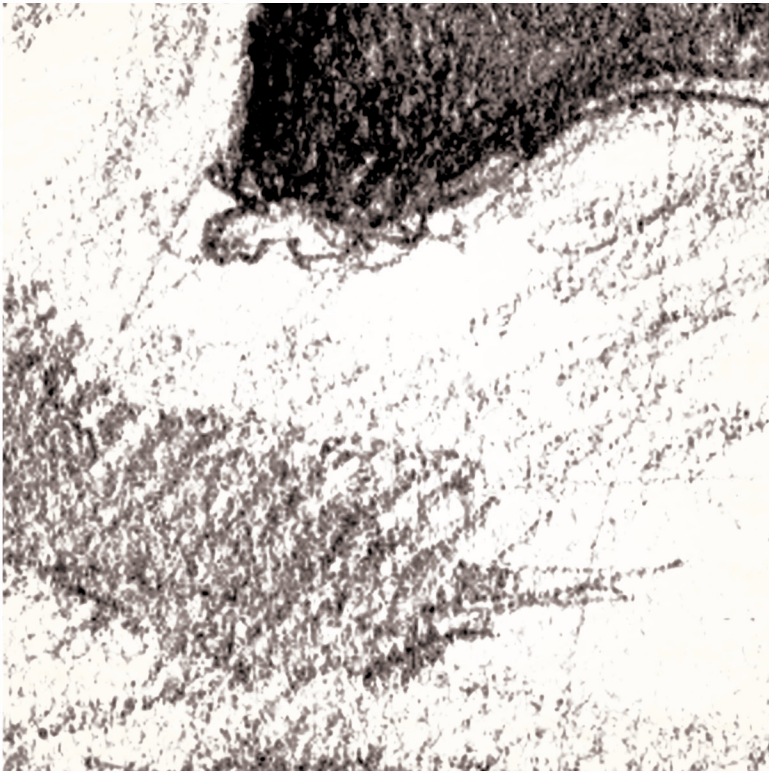


I break the rocks and break beneath them.



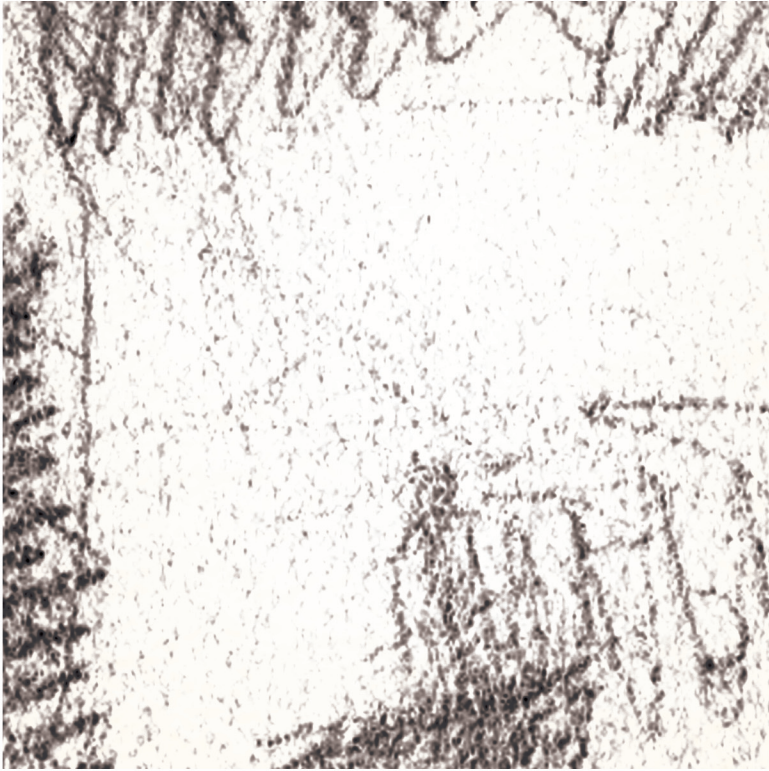
"If men would steadily observe realities only, and not allow themselves to be deluded, life, to compare it with such things as we know, would be like a fairy tale... if we respected only what is inevitable and has a right to be, music and poetry would resound along the streets. When we are unhurried and wise, we perceive that only great and worthy things have any permanent and absolute existence, - that petty fears and petty pleasures are but the shadow of reality... Children, who play life, discern its true law and relations more clearly than men, who fail to live it worthily, but who think they are wiser by experience..."

Thoreau



"...for childhood is certainly greater than reality."

Gaston Bachelard



"...there would be a ridiculous contradiction in men studying to live as nearly as they can in a state of death, and yet repining when death comes... how inconsistent of them to have been always enemies of the body, and wanting to have the soul alone, and when this is granted to them, to be trembling and repining; instead of rejoicing at their departing to that place where, when they arrive, they hope to gain that which in life they loved (and this was wisdom) and at the same time to be rid of the company of their enemy."

from the *Phaedo*

THE CHARACTER OF MOURNING

Just as our condition perpetuates continually while our soul and body are joined, so do the needs of that condition. The need to mourn is therefore constant, and it is imperative that this consistency be used to promote thought and seeking after understanding and not used as a reason to allow the spirit to fail.

Mourning, as a state of man, should not be considered as a debilitating condition that renders men unable to function due to grief or sorrow. Mourning is a disposition of the spirit from which life should be engaged due to the weakness of the mind and the ineffective nature of man's purest heart intentions. Though sorrow and grief play active roles in the constant mourning of man, mourning should not be damning. Rather, it should be seen as a heightened awareness of reality that spurs a man to desire a contrite and attentive spirit set toward meeting need and seeking worth - an awareness resulting in humility. In a world of need we should aspire to act as sacrificial brokers of our abilities— this proves our grandest intentions and contrite convictions as true. Our thinking is made complete through sacrifice and choosing to bear the weight of a complete philosophy. Mourning declares, in no uncertain terms, that the matters for which we mourn impact our being.

This form of mourning contrasts the grief that surrounds physical death. Physical death is the realization of the fear of the unknown. Its potentials can only be believed, not understood. From loss we can recover, from pain we can heal, but we cannot know death. It is where all things known come to a full stop. This is why it is the central practice of philosophy. It is the ultimate end and test of thought and the limit beyond which we cannot reach as men. Mourning, then, could be likened to a perpetual, figurative death that is subtended by a singular, physical death that acts as a resolution (*not an initiation*).

DIVIDING COMFORT AND NEED

Mourning may be the rightful response to the realization of our existence. Certainly, men play key roles in currents of change, but it is not men who elicit these dynamics. Change is driven by



"How singular is the thing called pleasure, and how curiously related to pain, which might be thought to be the opposite of it; for they never come to a man together, and yet he who pursues either of them is generally compelled to take the other. They are two, and yet they grow together out of one head or stem; and I can not help thinking that if Aesop had noticed them, he would have made a fable about God trying to reconcile their strife, and when he could not, he fastened their heads together; and this is the reason why when one comes the other follows..."

from the *Phaedo*

massive (*and often latent*) composites of ideas and movements of compound human and Divine intention. Though we may be a part of these composites and movements, the overarching work of collective interaction rises far beyond the input of the individual. (*This does not make the individual inconsequential. It provides him access to the reality of the necessity of suffering.*)

We do not progress; we change means. Though we may benefit more as a race through a perceived (*and occasionally perceived destined*) accumulation of comfort, these ambiguous benefits are only achieved in equal proportion to our exploitation of more passive systems of living and existence. Consider the course of change of the definition of human comfort. In the developed world, no expansive people group has ever lived with longevity to the degree of widespread comfort or consumption we know as common. Whether this denotes progression or degradation, we certainly have become soft in terms of existing in the natural environment.

Can disciplines be intentionally undertaken by the individual to combat the softening process of comfort? Can one retrain the body to endure? By testing the utility of comfort and the eventualities that follow after it (*and abandoning those things that do not measure well*) one possibly can. "I confess that long exercise is needed as well as frequently repeated meditation in order to become accustomed to looking at everything from this point of view; and I believe that in this principally lay the secret of the philosophers who at one time were able to free themselves from fortune's domination and who could, despite their sorrows and poverty, rival their gods in their happiness."¹ These words seem to describe a situation that approaches pure philosophy. It may also be the pinnacle of mourning.

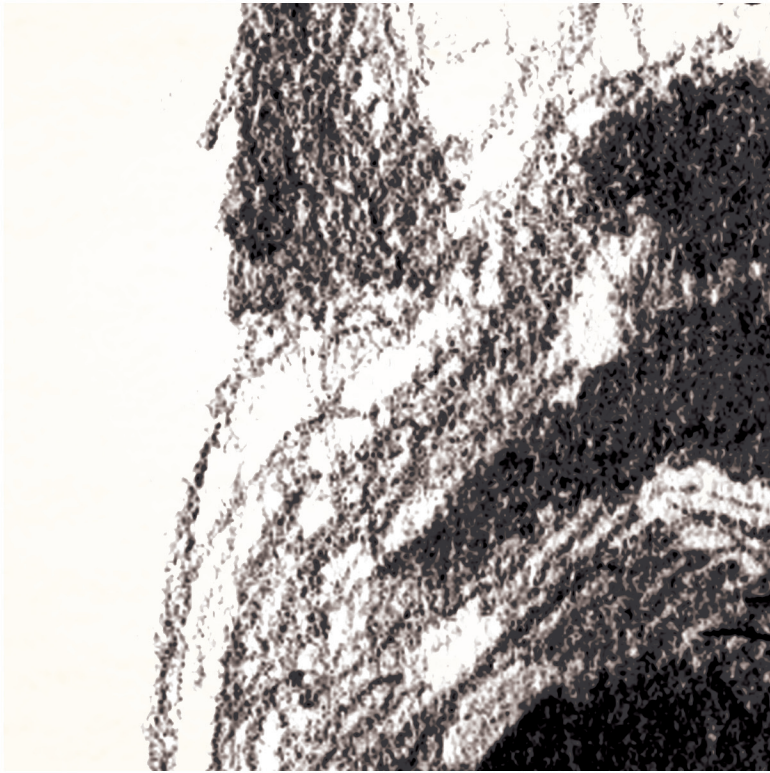
Acting outside of comfort seems to be dependant, at some level, on knowledge. To the man who commands certain knowledge, a trying undertaking may not be a risk. He is able. In that we lack the time to become increasingly able in all components of the potentials of our lives, we should strive to become able in all the things that matter in the time that is allowed. This conception is hard to live by (*and requires acute judgment*), but seems to be the most reasonable reaction to the human situation that makes mourning necessary.

To think (*exist*) at a higher level (*which seems a good and necessary thing*), it could be argued man needs a situation of living that might be described as comfortable in terms of degree. The psychiatrist Abraham Maslow described a general hierarchy of human need. This hierarchy is set upon a foundation of the basic physiological needs of food and water. These needs are followed in sequence by needs of safety and structure, love and belonging, esteem, self-actualization, needs to know and understand, and the fulfillment of aesthetic desire.² Between self-actualization and the need to know and understand rises a realm of being that is fertile for perceptive imaginative thought. How, in this perceptive realm that presupposes a world of more vital met needs, does a man remain aware of the state of lower level, more pervasive need in the world so as not become a selfishly dominated creature of pleasure while pursuing the deep things of the mind? A strict distinction must be made between gluttony and need. This is a lifelong struggle that pits the fairer portions of our rational mind against skewed tradition and latent self-service.

We must condition ourselves to choose, and choose well, what deprivation is necessary and what subsistence is allowable in our lives. "In matters of this sort philosophers, above all other men, may be observed in every sort of way to disserve the soul from the body... the rest of the world are of the opinion that a life which has no bodily pleasures and no part in them is not worth having; but that he who thinks nothing of bodily pleasures is almost as though he were dead."³ Life requires that we see beyond certain comforts. It is so dreadfully easy to clutch in a world in which nothing besides our soul is our own. It is equally difficult to realize that "just being a man or woman and alive is enough to guarantee the world's meaningfulness, and we need not fear."⁴

THE NATURAL RETURN

It would be a fine circumstance if architects could become poets by trade and philosophers by default, but architecture is the craft through which we meet the world. Still, we should linger over poetry and philosophy in the hope that our craft will be made stronger through



*"...fallow perchance, for a man is rich in proportion to the number of things which
he can afford to let alone."*

Thoreau

them.

To desire the freedom of poetry and the rigor of philosophy in the process of making seems admirable, for they are the central tenants of the natural landscape from which we draw our purest inspiration. We rely on poetry for everything that arises before our philosophy matures and for everything that we cannot reconcile. Through the poetic our overarching inability in all things we cannot understand or describe is illuminated alongside those things we can master and bring into understanding through our faculties. Philosophy, as a discipline of dying, surrounds us and is made beautiful in the regenerative processes of the natural landscape.

Those who have “never seen their own lives against the loom of the wilderness” have no deep love for the earth.¹ It is in the experience of the wild (*or in the thought of its freedom*) that we find the first source of our poetry and the beginning of our philosophy. Thoreau realized how often the wild is forgotten. “The morning wind forever blows, the poem of creation is uninterrupted, but few are the ears that hear it. Olympus is but the outside of the earth everywhere.”² Nature is a profound instructor and in seeking more insight from it we would not return empty. It bears no swelling ambition and is plagued by no shrinking fear. It has only a desire to be. Nothing wild cries to be known, or known as great. The natural world strives simply to live and in living is singularly grand.

We must see well to identify well. If we cannot see with a poetic vision we cannot begin to philosophically weigh need, worth, or even the status of expendability that seems to be declared so often in human interaction. Before we so heavily pursue the weighty matters of living and dying we should first grow our poetry. Then we may proceed more ambitiously with building our philosophy. Through the natural landscape we observe and learn persistence and patience. Nature exhibits a completely unique model of unflinching consistency set within Divine variety.

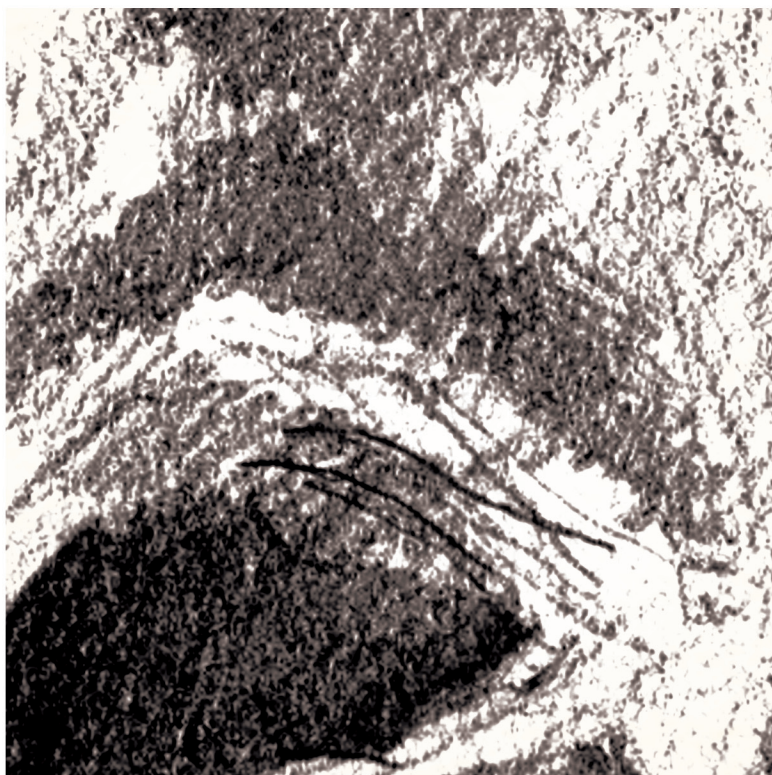
In life a man enjoys the struggle and then dies, simple and still. He pursues a Divine ideal with the understanding that its realization will never fully be attained prior to death. In the purest of life rhythms the desire to return to the quiet, wild places of the earth

persists. Nature reclaims perpetually fulfilling a balance that comes through time. *(I want to be closer to an edge, closer to this wild place and its vast indifference – an indifference that could kill me. In this light of a potential end, the natural embrace that always follows cold indifference and is revealed only to the quiet mind has become real to me and my life is better for it. My moments have become vital.)*

We have lost the wild, not by daring too much, but by considering too little. Now, more is required of thought. More must be generated in the mind through dreams and imagination that before was accepted as simple, natural reality. As a result of a cleverness that projects beyond our understanding we have broken our experience of the world. Cleverness is a praiseworthy trait, but patience is the greater virtue. In our cleverness we may destroy any sanctuary that remains for us.³

Instead of addressing reality and patiently seeking right in proper time we prematurely look within and find a ravenous hunger for undue ease. “We all strive for safety, prosperity, comfort, long life, and dullness.”⁴ We take too much. Our inherent limitation is apparent, but we seek comfort by taking to an extent that betrays our limitation. “The attempt to care nothing for nature outside individual experience is a pseudo-separation from nature in a world composed only of objects, a frozen place where there are no significant events other than the flashing lights of one’s own mind.”⁵

Can we possibly question the corruption of the soul? Can we even begin to wonder as to whether man is innately good? Consider his historical interaction with everything outside of himself that is not human or Divine, namely the natural world. It is a place without ambition that does not provoke or mislead, only exists in beauty and provides. “Nature is patient, ever-productive, and disinterested in the results the way no man or woman can be.”⁶ Think about the short time it takes for husbandry to become exploitation, for exploitation to become rape, and for rape to become common. We do not see well, and therefore mourn for much.



"You have learned from the river it is good to strive downwards, to sink, to seek the depths."

Hermann Hesse

BEYOND MOURNING

In Book IV of the *Metaphysics*, while discussing the characteristics of being, Aristotle makes the statement, “For it is uneducated not to have an eye for when it is necessary to look for a proof, and when this is not necessary.”¹ “For it is impossible that there should be demonstration of absolutely everything...”² It seems that not only do we lack the capacity for the perception of everything, but some things, in the nature of their being (*and being before us*) cannot be described regardless of our level of ability.

We will not linger on this topic long. The mourning described in this discussion takes place in the realm of men. Those things that go beyond and complete mourning take place in the realm of the Divine. These things should be discussed, but cannot be defined here. To attempt definition would be to foolishly reach beyond the bounds of man’s able faculties into the domain of those things which exist despite our knowing and unknowing.

Mourning allows one to see as clearly as the human condition will allow. A belief in an ultimate truth beyond the limitations of men, makes mourning bearable and useful for more than despondency. Some might call this belief a component of faith.

Faith must never exclude the faculties of man to think. Faith is the greater institution, but man can think and this must have a purpose. Misology springs from ignorance of the limited status of man. Hatred of ideas is a poorly constituted defense against the argument for a pervading spirit of humility.³

Once mourning breeds within a man confidence in the existence of his inability, the need for faith follows (*both to counteract despair and to provide purpose in living*). Mourning leads toward despair only because of the inability of man to change his state, but through faith comes a more fully realized and useful confidence from which to act upon the revelations of mourning. Faith may be essential for honest sanity.

The human component of faith is belief (*in terms of exercise not origination*). Out of necessity one must believe in something greater than himself, and not only greater but infinite and able to fully

rectify man being utterly less than that which he is able to clearly conceive within his mind. (*Without the existence of that which is greater than man how could those richly gifted among us ever aspire beyond the common plane in which we exist?*)

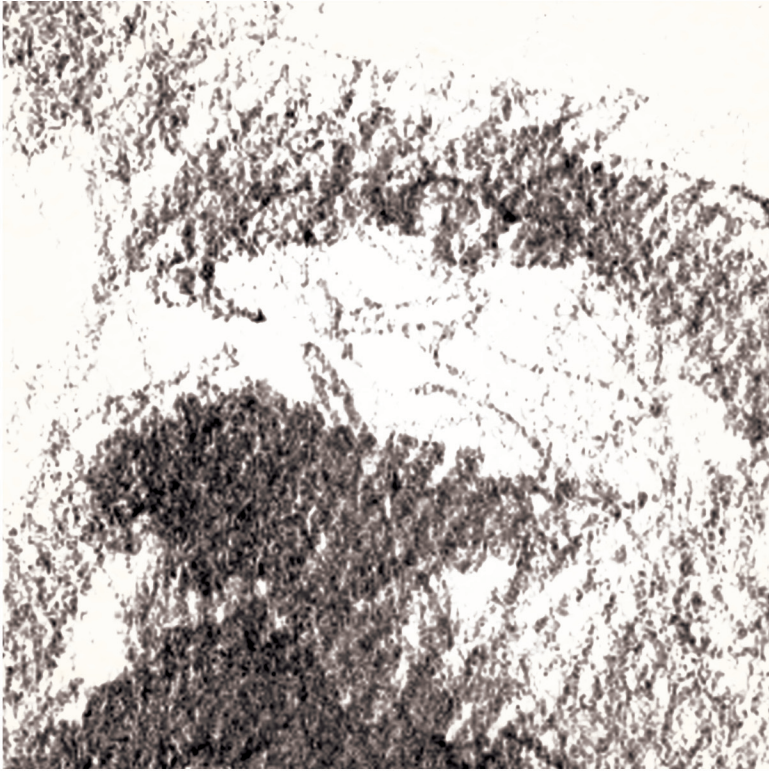
Heidegger speaks of the potential for a way of understanding more solemn than anything rational, irrational or scientific. It reaches beyond both the dialectic and intuition. “For it is not yet decided in what way that which needs no proof in order to become accessible to thinking is to be experienced. Is it dialectical meditation or originary intuition or neither or the two?”⁴ Regardless of its constitution, it is certainly mysterious. It is possible that this understanding is one that is only born of faith and allows man to know through belief despite his limitation.

To the person who embraces the necessity of faith it is still necessary to consistently (*though not prescriptively, as Kantian duty, but rather as a desired life rhythm*) revisit and experience the stillness, openness, and unconcealment (*after Heidegger*) of mourning. Faith becomes the validator of knowledge and transforms the pure portions of our thinking into wisdom and makes mourning bearable. It is the eternal driver of the human spirit.

TO ENDURE

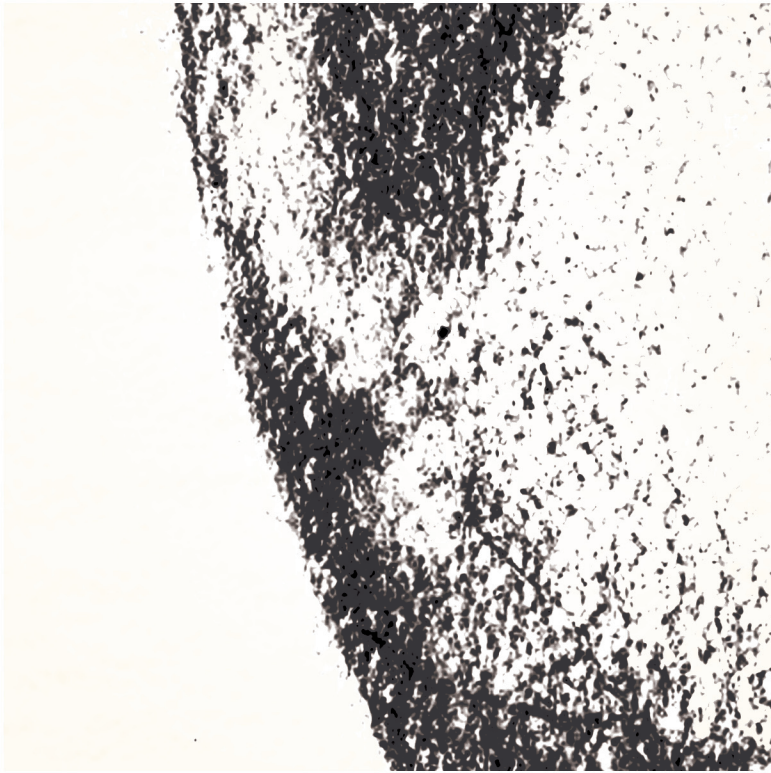
The thrust of this discussion is directed towards arresting the thoughts of the individual. It is not constructed as a societal argument. Though an individual’s thoughts may become a model made public in their peculiar implications, such a model is not initially intended, and beyond intention of existence is not prescribed as a force driver for public change. While this argument is to remain a tool for the individual, it is not intended to promote individuality. Instead, it is designed as a body of questions to be engaged for testing and seeking after worthwhile thought.

In light of mortality, there may only be two forms of human capital - time and effort. Both are spent by means of choice. The first is the choice of undertaking action and it is an investment of association. The second is a choice of rigor and it is an investment of



"The keys to. Given! A way a lone a loved a long the"

James Joyce, from *Finnegans Wake*



"...this feeling completely overwhelmed him and he reached a point where he recognized causes; for to recognize causes, it seemed to him, is to think, and through thought alone feelings become knowledge and are not lost, but become real and begin to mature."

Hermann Hesse

care.

How do we actualize and make known the weight of our convictions? How do we prove our philosophy true? We have already declared, “This we will build.” For the thought to carry any effectual weight it must directly be followed by the corollary, “And it will take our lives.” In this way we prove the import we embrace.

Men do not remedy anything, but there exist ends towards which it is good to strive, strain, and struggle. Why should these things motivate us to effort and the sacrifice of time without the potential end of self-derived success? They should drive us because human life is about contending and striving toward Divine ideals, not gliding selfishly toward some temporal conception of comfort.

We must realize that until death we can always give more, both in seeking after what is true and in caring for those who live alongside us. We strive against selfish ambition to overcome a will that desires the ease of comfort and the lavish decadence of self-service. Rather than follow after comfort, in all our interactions we should “try to conquer [ourselves] rather than fortune, to change [our] desires rather than the order of the world.”¹

Through such striving we engage our faculties, and chief among them is the capacity for thought. *(As previously stated, certain Divine interventions overshadow this faculty both illuminating it and making it possible, just as certain disciplines provide more direct access to it.)* We follow our thoughts and we fall into a mind that allows us to think, ponder, probe, and grasp. In much of this we are humanly alone. “A man thinking or working is always alone, let him be where he will. Solitude is not measured by the miles of space that intervene between a man and his fellows.”² The seeking of powerful, directive thought requires great focus and a certain denial of the carnal forces of life. We often fall short of the ideal, beset by obstacles as we are. “In this present life, I reckon that we make the nearest approach to knowledge when we have the least possible concern or interest in the body, and are not saturated with the bodily nature, but remain pure until the hour when God himself is pleased to release us.”³

This thought centers on rigor and the sacrifice of things that may seem presently just, but if we allow ourselves the chance to

believe that life is not about prospering but instead about pursuit, such a mindset may be acquired with less internal strife.

So we pursue philosophy, hedged by poetry, and seek the quiet thoughts that lie in stillness. “Is not the calm, and control, and disdain of the passions which even the many call temperance, a quality belonging only to those who despise the body, and live in philosophy?”⁴

Comfort and complacency in adequacy destroys the initiative poised toward gathering knowledge thus stifling the dreamer’s imagination. One must ask himself whether he possesses or is willing to acquire the fortitude necessary to make the choice of worth over comfort. This entails that one not deal flippantly with time, using the faculties provided to him, sharpening them, and then parting with them in good faith at the time intended for death. This is what it means to be both worthwhile and graceful in life. It is ours to choose to deny comfort for the sake of a greater ideal, to build with greater care, to take for ourselves only what is necessary, to endure, and to embrace time. In this, discipline rises to sacrifice.

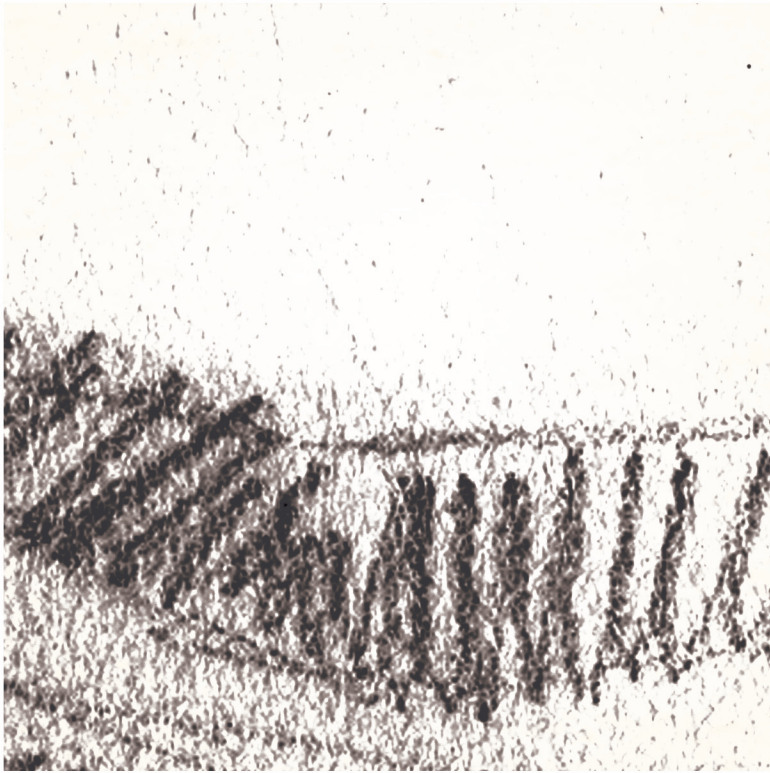
We sacrifice selfish ambition, supplanting it with a spirit of humility. Through our faculties we search ourselves - the material at our spirit’s disposal. Sacrificed ambition allows room for the quiet stillness that rises from focused thought. Ambition devoid of self is readily engaged and directed by that which is attained through such thought.

‘While Heraclitean flux may remain a complete philosophy,’ the central tenets of reality – living and dying, worth and the elusiveness of the humble heart – do not change.⁵



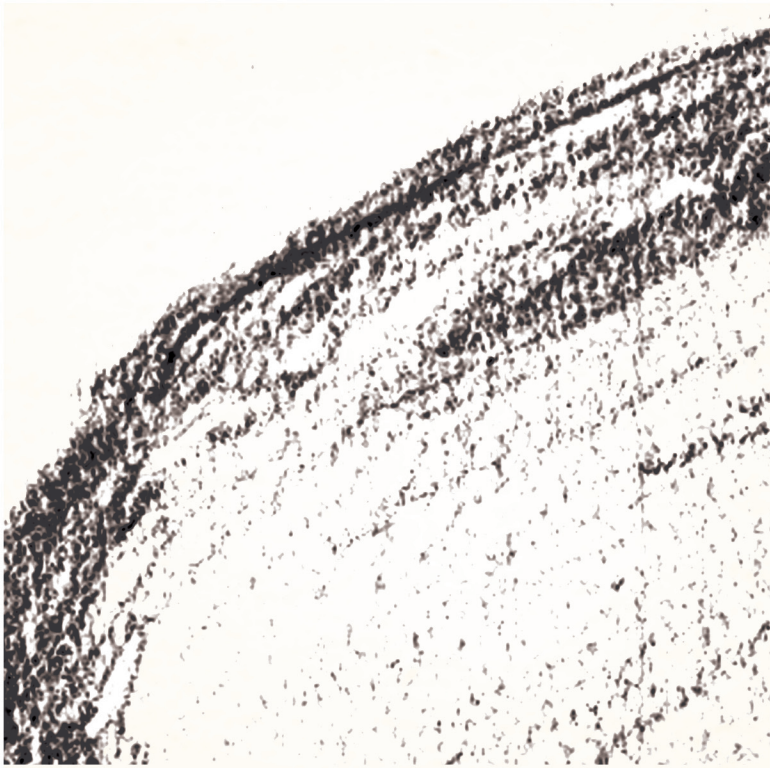
"He realized that the effort to model the inchoate and vertiginous stuff of which dreams are made is the most arduous task a man can undertake, though he get to the bottom of all the enigmas of a superior or inferior order: much more arduous than to weave a rope of sand or mint coins of the faceless wind."

Jorge Luis Borges



"The artist offers his work to his art in the sanctuary of all expression, which I like to call the Treasury of the Shadow, lying in that ambiance: Light to silence, silence to light."

Louis Kahn



"...I compared the writings of the ancient pagans who discuss morals to very proud and magnificent places that are built on nothing but sand and mud. They place virtues on a high plateau and make them appear to be valued more than anything else in the world. But they do not sufficiently instruct us how to know them, and often what they call by such a fine sounding name is nothing more than insensibility, pride, despair or parricide."

Descartes

THE SPIRIT OF THE RUIN

In considering a house of mourning as a cenotaph to the non-existent man...

The architect who undertakes the design of sacred spaces should begin from a quiet perspective. He should search for opportunities to allow and embrace and not mindlessly name that which he is not able to command.

“For being is before all else an awakening, and it awakens in the awareness of an extraordinary impression. The individual is not the sum of his common impressions but of his unusual ones.”¹ The individual requires physical and intellectual space in which to dream. For this reason, sacred space should not be intended, but open, elegant, and profound. It is ironic that ruined places exhibit this nature more readily than those newly designed and built.

“It is as though a segment of existence must collapse before it can become unresistant to all currents and powers coming from all corners of reality. Perhaps this is the reason for our general fascination with decay and decadence... An equalizing justice connects the uninhibited unity of all things that grow apart and against one another with the decay of those men and works of men which now can only yield, but can no longer create and maintain their own forms out of their own strength.”² This thought forces us to consider what we learn through death and the questionable significance of those things we leave behind that can no longer be propped up by our tireless tending and intending. It seems our architectural attempts (*like ourselves*) become fully realized (*and fully real*) when they have passed beyond our shortsighted intentions (*returning, to an extent, to their forming elements*) and become a ruin of their polished youth. Ruin is the material process by which intention is overcome. While we cannot construct ruins (*to do so would be false*) we can learn from their existence.

In seeking after the simplicity that fosters thought, it is not bland expanse we should strive to create, but instead quiet spaces that do not drown out the reverberations of human interaction - spaces that are seated in reality and open to imagination and dream. “Enough will

have been gained if dwelling and building have become worthy of questioning and thus have remained worthy of thought.”³ The architect must be able to foresee potentials but not so forceful as to believe he could see all potentials and therefore create doctrine. Rather, he must design buildings that age well and become more over time than ever they were upon inception. This is the heart of humble elegance. This is gracefully yielding to time. In finding place we come to know our limitations while not allowing them to restrain our actions in the realms in which we have ability. Transcendence and beauty in imperfection, though mysterious, cannot be denied.

A cenotaph to the non-existent man must elicit mourning as a result of exposure to the weight of present reality. We consistently (*past*) and possibly perpetually (*future*) fall short of an ideal good. It is in the absolute present that we have physical presence. When in the now, neither are we the projection of our regret or the distortion of our rearranged memories nor are we our unfulfilled hope or the bloated potentials of our unrealized dreams. We are at this time, this now, absolutely what we are - not colored by any misconception of time and the human condition of error within it. We are now totally raw, totally sum, totally in defiance of myth.

From what potential does a building drive us to derive thought? The well designed building does not drive in this way but instead makes considerations that allow potentials for thought. A building is filled by people who are full of things that a building could never be intentionally filled with. The greater potential lies within the man not the stone. The building therefore must slow, quiet, calm, and still. Its craft and order are its own grand acts of care. Nothing should be fast or cheap. Everything has time. The building engages and provides an immediate tendency to dream. This must be allowed because “dreams come before contemplation.”⁴ As we begin to dream, we “find ourselves at a pivotal point around which reciprocal interpretations of dreams through thought and thought through dreams, keep turning. But the word interpretation hardens this about-face unduly in point of fact, we are in the unity of image and memory, in the functional composite of imagination and memory.”⁵ This is a fertile environment for a mind. From this place springs thought and

an understanding of reality (*and the perpetuation of dream*). “How many scattered values we should succeed in concentrating, if we lived the images of our daydreams in all sincerity.”⁶ Beyond this, what potentials would we command if we lived out the highest convictions of our purest thoughts?

“Clarity is what building is made of... [t]he case of ruins and very old buildings is illustrative. Here, wear and signs of maintenance, cracks and collapses, reveal all... Offering opportunity rather than giving direction, they are indifferent to our designs on them.”⁷ Again, we cannot create ruin. We can only create the potential for a building that could be proud in its day and then fade gracefully (*and this pride is a unique pride, worthy, hedged in reality and subservient to an innate humility that guides its spirit and specific employment*).

After Louis Kahn’s model, “[t]he architect becomes the advocate of nature, and makes everything in the deepest respect for nature.”⁸ It is from nature we derive our materials and our processes of construction. We take components and stitch them together into incomplete wholes. These wholes are made complete by the spirit of the inhabitant.

The natural patina of ruin offers an enlightening commentary on our way of making. In ruin, “...what was raised by the spirit becomes the object of the same forces which form the contour of the mountain and the bank of the river. If in this way there emerges an aesthetic significance, it ramifies into a metaphysical one in the manner revealed by patina on metal and wood, ivory and marble. In the formation of patina, too, a natural process takes place on the surface of a human product and produces a growth of skin which completely covers up the original one. That the product becomes more beautiful by physical and chemical means; that what has been willed becomes without intention or force, something obviously new, often more beautiful, and once more self-consistent – this is the mysterious harmony which is the fantastic fascination of patina; and it cannot be wholly accounted for by analyzing our perception of it.”⁹ Nature poises its components toward endurance. Architects should do the same within their dreams and designs.

It would do us well to consider that ruins are often seen and



"And so, unceasingly distracted by data, media events, opinions, advertisements, and entertainments all conspiring to interchangeability, able to appeal to recent scientific thinking which, from physics to sociology, champions neutrality with regard to frames of reference and even the a priori "unknowability" of reality, persuaded deeply of the psychological world-view, and, furthermore, righteous about the humanism of it all... it is small wonder that one can hardly write the word "reality" without quotation marks anymore..."

Michael Benedikt

experienced with more intuitive pleasure and intellectual freedom than forcefully intended structures in their natal inceptions (*however less comfortable*). Good architecture that has any sort of conscience is a balance between nature and spirit. When a building fails with age, “natural forces begin to become master over the work of man: the balance between nature and spirit, which the building manifested, shifts in favor of nature.”¹⁰ There is a return to nature of the things we create and it is more necessary, more real, than terrible. In light of these things, architecture “should be found beautiful and useful, like a tree.”¹¹ As architects, instead of ordering worlds and building models of the way things ought to be, at our best, we set up potentials for good accidents. We do not create reality. We do not even reveal it; instead, we embrace those who seek it. It is the master who sets up the best potential for the most profound accident.

Ruin stands in contrast to intended timelessness. Timelessness is not the sort of thing one designs into a building. It is that quality which a building takes on independently over the course of years of use and being. In embracing time, ruins endure, they do not withstanding imperviously. There is more pain (*more knowing*) conveyed in enduring than in withstanding. That which endures lasts in its essence, but something is taken as payment to time. The ruin is refined and made better with age. It is graceful and does not stand in attempted defiance of the inevitable change that occurs outside of itself.

“A too rigid adherence to a design concept that is by nature immutable prevents the architect from being open to other inspirations as they come, from remaining flexible, agile, light on her feet. The preoccupation with fixed conceptual categories, which had led to the mistaken assumption that “timelessness” is something for which architecture should strive, is called into question...”¹² The goal, it would seem, is to take from ruin a spirit of existence and instilled elegance in aging that could be infused into our design practice, not a form of faux rustication (*which would be tantamount to a lie*) nor a model of attempted perfection (*which would remain a bland, unattainable ideal*).

It is wise, as Daniel Willis proposes, “to engender a renewed appreciation for the architectural body as a necessary condition of

weight... Simply put, buildings must be made by fallible human beings, of imperfect materials, and they do not last forever. Far from being irrelevant, their “burdens” are architecture’s richest source of significance.”¹³

It seems that “[n]ew theory must... find powerful new or forgotten ways of talking about the intimate connections between people and places...”¹⁴ We could admit that any new theory we may derive will have a hint of hindsight laced within its conception. As for the forgotten ways, they live on in their tireless consistency in the natural world. “Nearest to all things is that power which fashions their being. Next to us the grandest laws are continually being executed.”¹⁵ It seems we forget quite easily. “In our media-saturated times it falls to architecture to have the direct esthetic experience of the real at the center of its concerns.”¹⁶ If we are to take on this aesthetic, we must return to Kahn’s model. As architects we should, “make a distinction between existence and presence. When [we] give something presence, [we] have to consult nature, and that is where design begins.”¹⁷ Further on in our process of making we might consider Kahn again. “In everything that nature makes, nature records how it was made.”¹⁸ Our buildings should be accessible, knowable to the inhabitant. They should honor the materials from which they are made as they exemplify the processes from which they are derived.

“Neither the wholesale rejection of reality, nor the mindless imitation of it, can ultimately produce architecture that aspires beyond the trivial and utilitarian.”¹⁹ We must learn from the things around us, seeing well in the light of mourning. Good seeing produces knowing, and knowing produces good making. It is wise to observe quietly and learn intently.

Man must learn in order to dwell, must think, and before thinking must be aware of the necessity of thinking in dwelling.²⁰ If one can learn, he can begin to understand purpose and necessity (*to understand things that matter; to identify and mark worth*).

What should we say concerning theoretical balance? “[W]e tend to both believe in the limitless possibilities of the future, while longing for the simplicity of the past, and at the same time we harbor nagging doubts about each.”²¹ Does balance reveal prudence or a



"I believe it takes a long time to be an architect..."

Louis Kahn

"How hard it is to design egolessly; form without rhetoric, without artifice, pretension, or dragging surplus. Few architects have succeeded, and then only in maturity."

Michael Benedikt

tendency toward banal mediocrity and an intentioned weakening of the rich and stark return of passion? It seems quaint, but probably only because it is so commonly right: We must learn from the past in creating new ways of making while not sacrificing the spontaneity of new risk. Balance must be viewed as a heightening medium and a screen of selection through which only the richest components of living and building may pass from our considering into our thinking. These are the ramifications of a philosophy bound by poetry lived out within the framework of architecture.

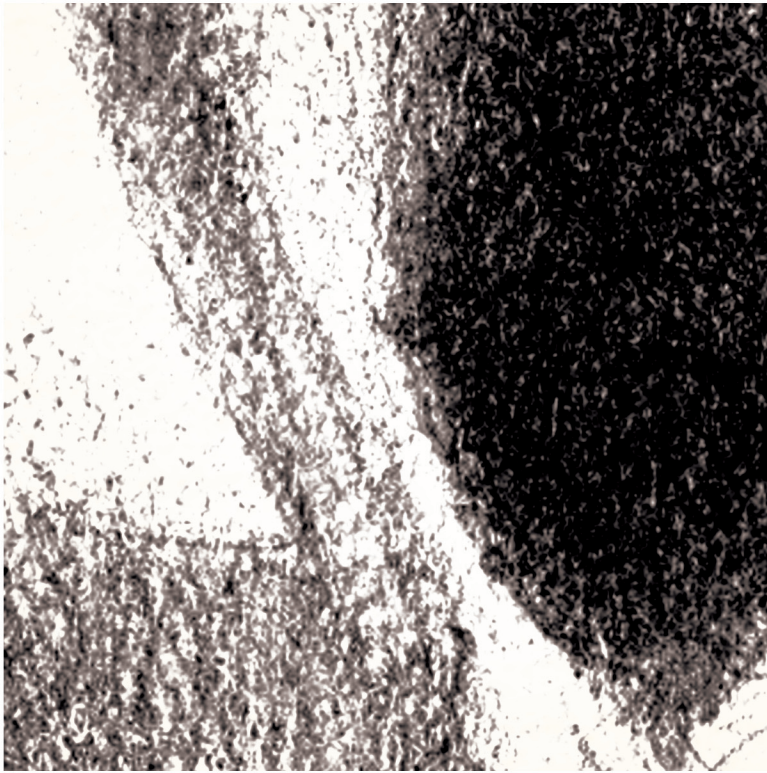
THE LIMITS OF ARCHITECTURAL INTERVENTION

In considering the enabling potential of poetic models through architectural applications of material and detail...

At the heart of the architect lies a desire to be worthwhile – to construct quality solutions to problems of actual need. Sheer ability, along with a host of other traits and essences are certainly also desired and fall into their place, but worth, a position from which to respond to necessity, is central. At the same time, there are inherent (*though innately ambiguous*) limits to the ability of architectural objects to impact the dynamics of human life.

What is the role of architecture in the process of pursuing the worth defined by mourning? In what realm does the ability of architecture (*as an existing substance*) lie? What can be directly realized through it, and how deep can that realization penetrate into the human condition? What can be intended, if anything, by the architect? What must be allowed and embraced?

It can be responsibly stated (*in virtually unanimous terms in the pluralistic age*) that not enough time is taken (*not enough human capital spent*) in our making. We move too fast and become less in the process. A building devoid of thought in its design and inception becomes a cheap joke in its realization. It is “[n]o wonder people go to the movies, where they can see what happens when someone takes days to get the light right.”¹ We get caught up in time and sacrifice making grand for making more. “One can see how buildings constructed

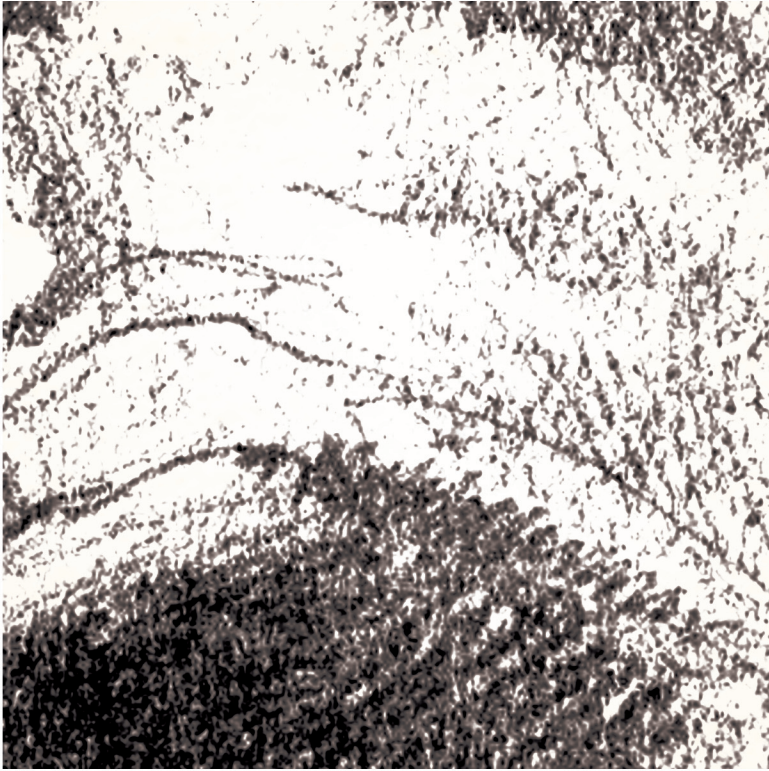


"The imagination is not, as its etymology suggests, the faculty of forming images of reality; it is the faculty for forming images which go beyond reality, which sing reality. It is a superhuman faculty."

Gaston Bachelard

"So familiar is the ring of truth, the tenor of reality... that if we are, most of us, I surmise, fairly expert at discerning what is really real from what is not, then there lies here a tragedy of some proportion: we will not claim the expertise for fear of appearing unworldly."

Michael Benedikt



*To see in death a dream, in the sunset
a golden sadness-such is poetry
humble and immortal, poetry
returning, like dawn and sunset*

Jorge Luis Borges

*The poet is one "who keeps the force of the unmeasurable within him at all times... Although
he desires not to say anything and still convey his poetry, at the last moment he must succumb
to the word after all."*

Louis Kahn

rapidly by indifferent men with indifferent plans, using remotely made and general parts, are bound to create indifference...”²

In searching reality for worth we must be careful in our assimilation of what we might too freely label as true and therefore project into our designs. “It is one thing to recognize that man searches for meaning, but another to say that reality is so obliging as to be, in itself, meaningful. Nor does the earnestness of our search give us license to construct meanings freely.”³ Though potentially abstract in its forms and often hedged in mystery, there can be but one truth. Much of its character will never be known and it will often be misunderstood. This is not to say the knowing of truth should be the goal of the architect. The goal of the architect should be to design worthwhile space in light of reality. *(As individuals we often search for truth and this inevitably flavors our disposition as architects, but in terms of the ends of substantive goals it may be necessary to partially separate portions of our living from our craft.)*

There is much we cannot command, model, or illustrate in our thinking, imaging, and dreaming *(let alone our making of buildings)*. “The reductive modern connotation to the word “image” is mirrored in the naïve contemporary prejudice that anything can be adequately represented in abstract conceptual form. It is obvious, if any thought is given to the matter, that this is not so. Instead, we soon realize that, particularly in the area of lived experiences, conceptualization kills all emotion and urgency.”⁴ So it is good to seek to know, but we must realize how little we will ever control as a result of our never knowing fully. Design poised toward openness allows those who pass through and take shelter within our buildings to see and experience thought without veils of constructed intention. Just as aesthetics “reveals the latent possibilities of a certain type of experience in every artistic product, independently of the operative criteria which presided over its moment of inception,” poetic systems created for the generation of open works “constitute the ultimate realization of a receptive mode which can function at many different levels of intensity.”⁵ Open design allows the specific poetic experience of the individual within a given framework of philosophic definition.

In speaking of theoretical design posture, we concoct linguistic



"I believe that it is art that makes us grasp the reality of the world. It is the effort that man has made, since his beginning, to make clear for himself, through forms, his own existence."

Carlo Scarpa

mush because of our inability to perfectly articulate and make lucid our mental processes (*so we rely on poetry for what philosophy cannot make clear*). Regardless of the intensity of our trying, we inevitably fall into the liquefaction of semantic inequity.⁶ In that the stacking of stones is so similar to the crafting of words, “[p]erhaps architecture... is at its best when it refuses to look or act directly.”⁷ Words structured well can create greater potentials and more open meanings through ambiguity (*words structured masterfully can do this without losing their weight and import*). Architecture often follows a similar pattern. Maybe we should seek to master words before we move on to stones.

Daniel Willis promotes the conceptual use of the poetic trope as a model for detail derivation in architectural design. By understanding poetic structures as a model for design we can layer potentials for meaning and awakening into the direct aesthetic and tectonics of our making. Marco Frascari describes the use of poetic tropes (*specifically metonymical tropes*) as malleable design models as a means by which “we acquire a useful tool for activating the imagination and applying the meanings and reasons that are necessary in architectural production.”⁸ We can lend polyvalent weight to stones, wood, and steel through juxtapositions, presences, absences, exclusions, and connections.

The architectural detail is chosen to take on this activating responsibility because it is through details that our buildings are most clearly read and most readily engaged. There is a separation between the designer and the inhabitant of architectural space in terms of ideological access. It is this separation that universally limits the potential of intention in design (*though it need not limit the experiential potency of our architecture*). “This tension between the construction and the construing of an architectural object is solved in the architectural details, which are the semiotic tools for the critical reading of architectural narrations.”⁹ Daniel Willis adds, “[t]he representation of the detail is a metonymical trope not of words but of things, a turning, twisting, or reveal (but not denial) of straightforward tectonic logic. It is metonymical because it selects only a portion of the qualities of a substance or thing to utilize in its demonstration. It is also metonymical by virtue that this act of selective displacement, far from

being reductive in the manner of abstraction, on the contrary allows us to imaginatively re-create the whole out of the part, with no loss of “weight.””¹⁰

Materiality lies at the forefront of detail design. It is through materiality that buildings take on tactile substance and are readily experienced as bastions of reality. As Kahn says, “[t]he beauty of what you create comes if you honor the material for what it really is.”¹¹ Materiality not only directs toward reality, it also allows one to dream through its substantive essence. “One cannot dream profoundly with objects. To dream profoundly, one must dream with substances...”¹²

The use of the poetic trope provides open possibility within design. This is achieved through the ambiguity of the conceptual abstraction that the use of authentic materials allows. It is not our creative prowess that makes us worthwhile, but instead our ability to observe and experience with deep empathy. “When this fertile procedure is creatively employed, architectural details obtain the power to sustain ambiguous relations and polyvalent meanings, by producing poetic images of matter capable of form.”¹³ Through our use of poetics we express an architectural rigor that extends beyond the ability of our individual, human conceptions. We transcend ourselves by forcing our ability into a subtle, secondary role and allowing the character of materials to direct our design process. “When inauthenticity is seen as harmless and/or as the inevitable outcome of applying creative energy to a design problem, then cynicism becomes a necessary professional posture never quite cloaked by any amount of wit and winsomeness.”¹⁴

“Architecture is not so much like a language as it is like the poetic use of a language... Poetry, in other words, makes use of the materiality of language... It forces the abstract to appear indirectly, to construct itself out of the “stuff” of language; it confounds the reduction of language to a communication code by burdening phrases with multiple meanings.”¹⁵ Well arranged, the substance of building is enough to create spaces worthy of dwelling in. Our intentions only get in the way and muddle the expansive powers of being that we will never be able to describe or name. “The more deeply something is engaged in the unmeasurable, the more deeply it has... lasting value.”¹⁶ This is why we strive. We desire to better understand the immeasurable

to employ its potentials. In that it remains the immeasurable, we will never gain a full understanding of its nature. Immeasurability links directly to the necessity of openness in experiential, emotive design. While all artistic undertakings could be argued to be interpretively open to some degree “because even the most definitive exterior always encloses an infinity of possible “readings,”” the concept of openness should be specifically expressed within architectural design because bounded space is inherently something “within which we move... call[ing] for changing perspectives and multiple interpretations.”¹⁷

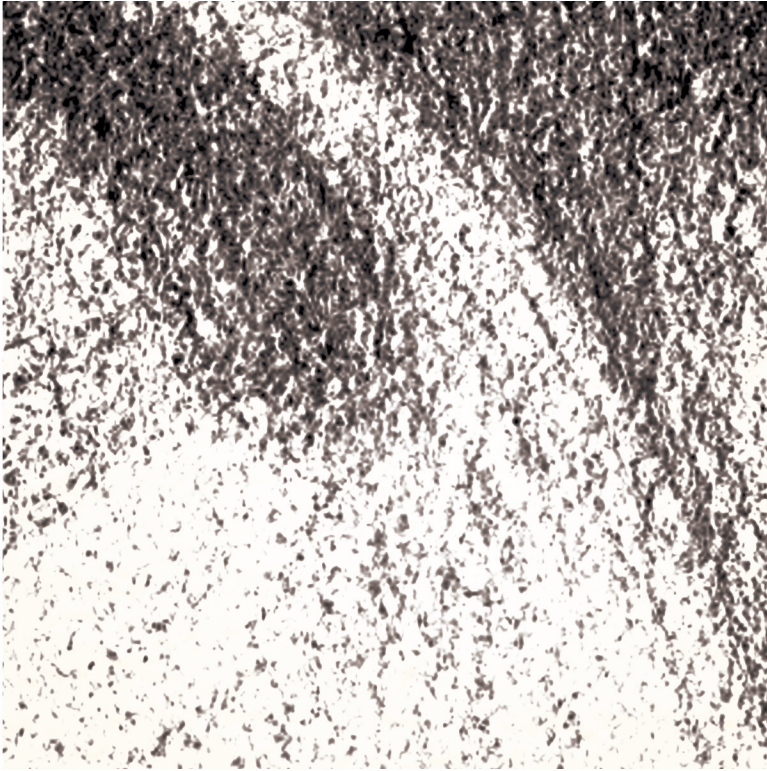
There is much that is best left to accident and interpretation and not force driven through intention. Good design gives and accepts the weight of reality with grace. It does so generally through its proportions, orientation, and structure and specifically (*even intimately*) through its materiality and detailing. The most profound architectural interventions are not instantaneously endowed with weight by human intention - they earn weight by proving to be worthwhile in the course of time.

THE OPEN AND THE STILL

In considering a temporary end state of theory...

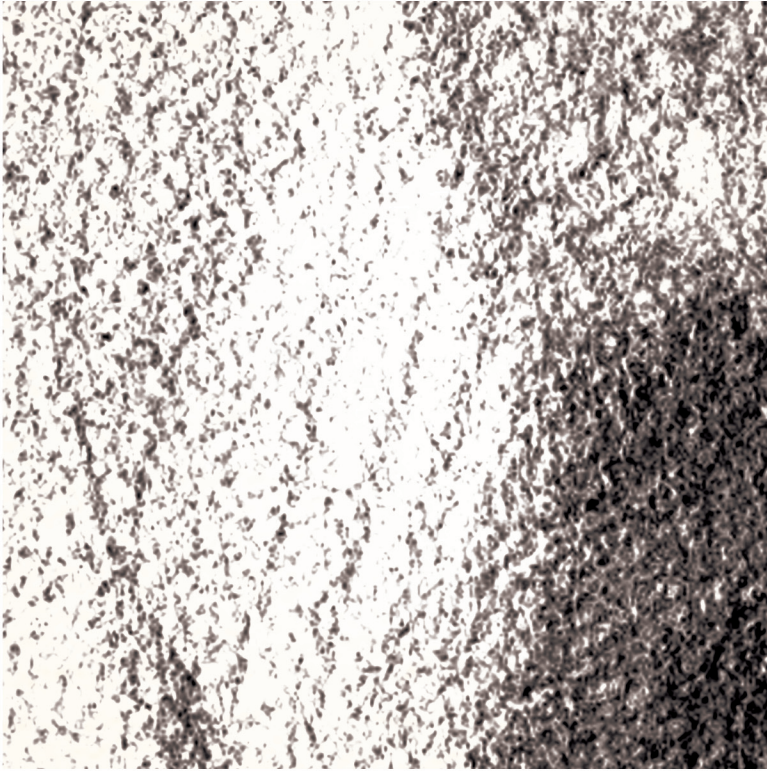
As humanity and its means move closer to testing the limits of human knowing and enabling, “we will have to suffer this new state of things, this forced extroversion of all interiority, this forced injection of all exteriority that the categorical imperative of communication literally signifies...we are now in a new form of schizophrenia...too great a proximity of everything, the unclean promiscuity of everything which touches, invests and penetrates without resistance...”¹ We have begun to tread on the foundations of Babel.

Much is required of our thought - our looking within and without. Openness allows us to see clearly with unencumbered focus. Stillness quiets the torrent of all that would distract from a connection with that which is real. This is the purest setting for effectual mourning. Mourning poised in this way is the sort of “psychoanalysis [that] sets the human being in motion, rather than at rest. It calls



"We need to once again become aware of the limitations of the intelligible universal. There are simply no rules for architectural practice that can be stated with conceptual clarity, because a practice by definition must continually address the unforeseen and uncertain. This does not mean that there is no place for rationality in architecture. It merely means that we should strive for what Bachelard called an "open rationality" - that is, an embodied rationality fully aware of its limits. It also does not mean that "anything goes." There are architectural truths, but they are no longer given by sacred laws or divine geometries. They must be made through the production of authentic constructions. If there are universals in architecture, they will be found in the realm of the imaginative universal, and therefore they will be ambiguously stated."

Daniel Willis



"The master, indeed, should speak and teach: the disciple should hold his peace and listen."

The Rule of St. Benedict

*"A master is someone who expresses something new which others listen to
and understand if they can."*

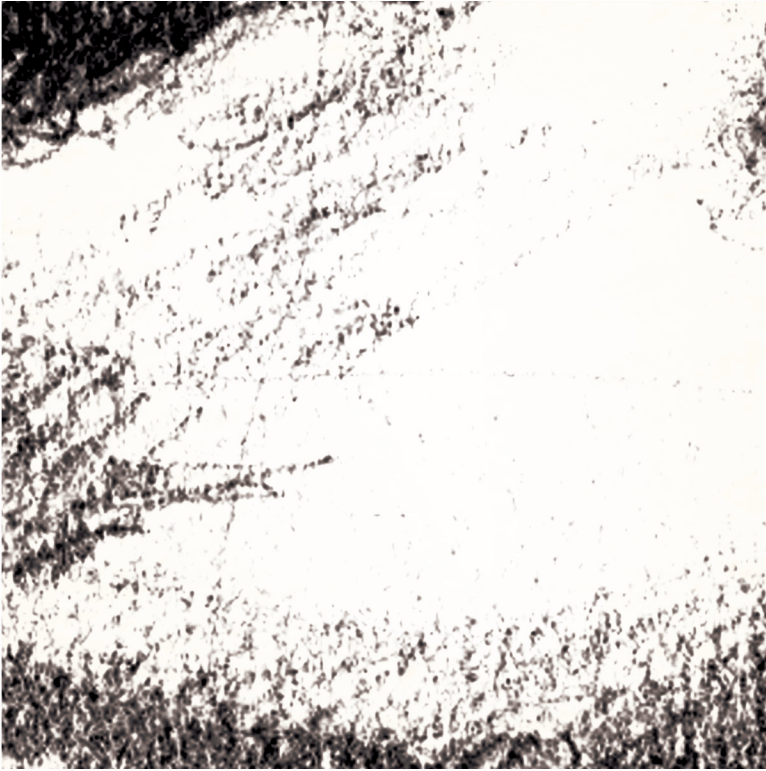
Carlo Scarpa

on him to live outside the abodes of his unconscious, to enter into life's adventures, to come out of himself. And naturally, its action is a salutary one because we must also give an exterior destiny to the interior being."²

The architectural enabler of thought is the opening – a space that allows and embraces. "Space calls for action, and before action, the imagination is at work."³ Enabled by mourning, worthwhile design sets up a progression beginning in imagination, rising to dream, solidified in thought, and coming full circle by inspiring a potential for need-directed action. In inspired spaces, we become brokers of thought, artfully bearing the weight of a crumbling world.

As Heidegger argues the definition of *aletheia* as 'unconcealment,' he describes a position short of truth that hinges on the necessity of thought to weigh possibilities. In his charge to the meditative man, he states, "the quiet heart of the opening is the place of stillness from which alone the possibility of the belonging together of being and thinking can arise at all."⁴ It is the challenge of architecture to allow the opening that embraces the stillness necessary for the thought of the mourner. The mourner, engaged in life as he is, patiently endures until death. His shelter should enable and challenge him, not distract or repress him.

The imaginative spirit that rises from thought should be given careful consideration. Its results can be derailing, and if wielded well by the architect, arresting. Worthwhile design has a unique potential to accommodate and incite thought. Design proves itself worthwhile through its ability to entertain the thought experiments of the seeking individual. Beyond this, a way of making that aspires to enduring worth as the solemn offering of the architect, the dynamics of life must be left to the human spirit, rising from the soul, marked by mourning, guided by thought, spurred by dream, and directed by the Divine.



"In fact, we depend on the world's broad indifference to our designs, its capacity for surprise, and its resistance to our touch for our very sanity. We can find the world inescapably meaningful and real precisely because of, and not in spite of, its "obstinacy;" we must wind our lives around the real and live in its voids and opportunities."

Michael Benedikt

CLOSING

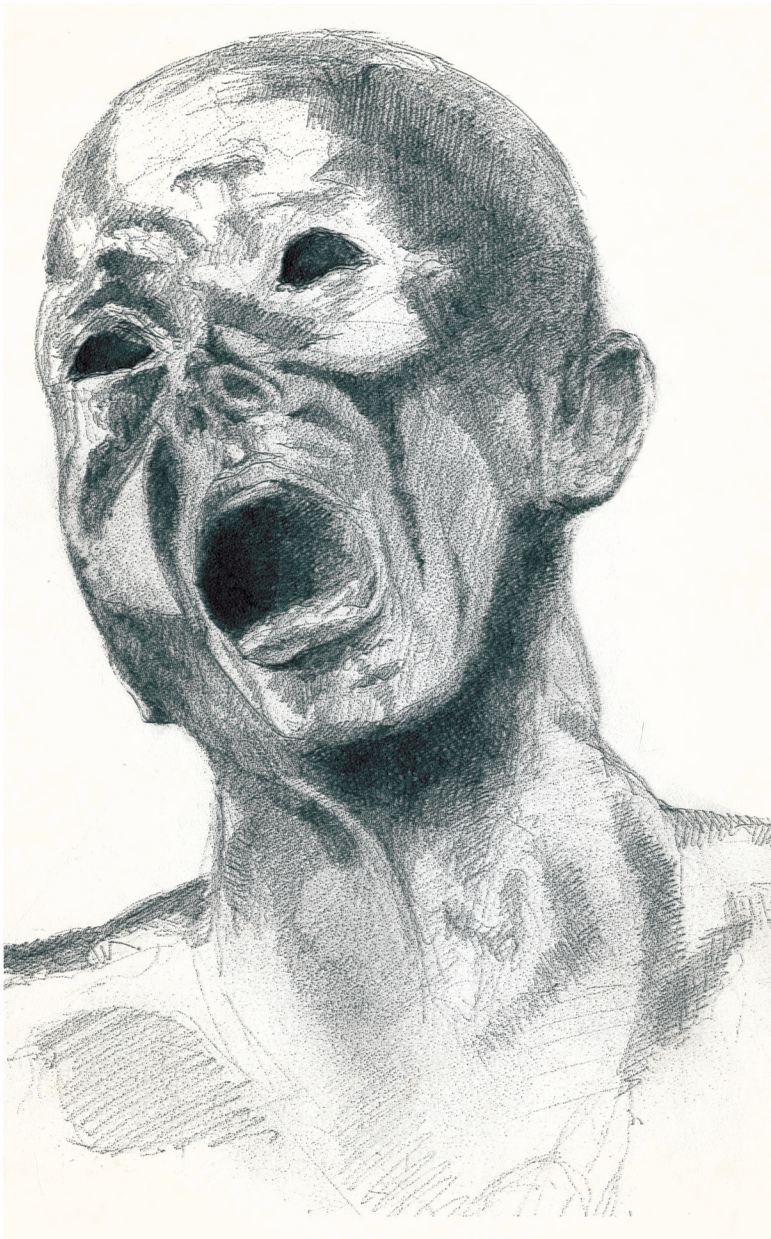
In considering personal conviction...

It should be stated (*and it is purposefully done so here, at the temporary end of this discussion*) that I do not believe any man or woman capable of the self-derivation of a worthwhile faith. I think it is both beneficial and honorable to desire faith, to seek after it, and to intently hold it in the mind as an ideal, but taking hold of it (*the actual possession of faith which mourning seems to presuppose*) cannot be achieved by human effort.

Faith must be placed within the individual by God. For if my faith is self derived, it is marred by all the same limitations that mark my body, my soul, and my fairest intentions. That sort of thing is of petty worth to me.

What are the ends of this belief? I do not know. I cannot know. Though, I do think the entire matter is worthy of thought.

“...the conclusion is that virtue comes to the virtuous by the gift of God.”¹



"I believe that men are generally still a little afraid of the dark..."

Thoreau

The Suicide

Not a single star will be left in the night.

The night will not be left.

I will die and, with me,

the weight of the intolerable universe.

I shall erase the pyramids, the medallions,

the continents and faces.

I shall erase the accumulated past.

I shall make dust of history, dust of dust.

Now I am looking on the final sunset.

I am hearing the last bird.

I bequeath nothingness to no one

Borges

Cemetery at Longarone

Architect: Gianni Avon, Francesco Tentori, and Marco Zanuso

Project Date: 1966-1972

Project Location: Muda Mae, Zoldana Valley, Italy

During the night of October 3, 1963 a series of operational errors, torrential rain, and a resultant landslide sent a massive wave of water over the breast of the Vajont dam in the Zoldana Valley. The water swept through the canyon below destroying the small villages of Longarone, Pirago, Rivalta, Villanova, and Fae scattered throughout the valley. Two-thousand people were killed in the span of four minutes.¹ The cemetery at Longarone, set in the shadow of the dam, is the resting place and lasting memorial to those who lost their lives in the disaster.

The project is set deep into the hillside of the high-walled valley. The primary spaces are sunk within the earth to the approximate height of a standing man, providing a level of natural embrace and privacy while remaining open to the sky, mountains, and dam above. Stone taken from the valley was used for the retaining walls and portions of the paving. Traditional masonry practice was employed to set and point the stones. Most of the walls are partially overgrown with ivies and creeping vines signaling a return to nature, and a completely local color palette allows the structure to fade into the natural landscape. This subtle design, devoid of imposed formal languages, instills a solemn mood within the place.²

Architecture, as an institution, perpetuates despite tragedy, while people memorialize and age. The innate humility of this design lends the cemetery a mournfully honest spirit, “as if the architects wished to show that man’s efforts have not taken anything away from nature itself.”³





FIG. 4

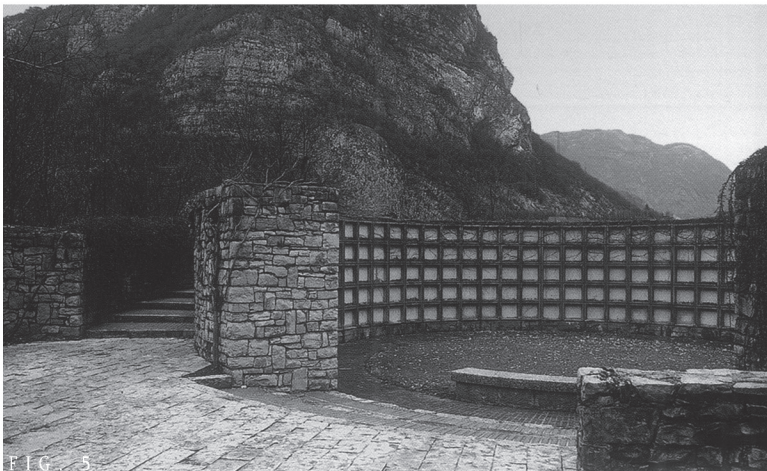


FIG. 5



FIG. 6



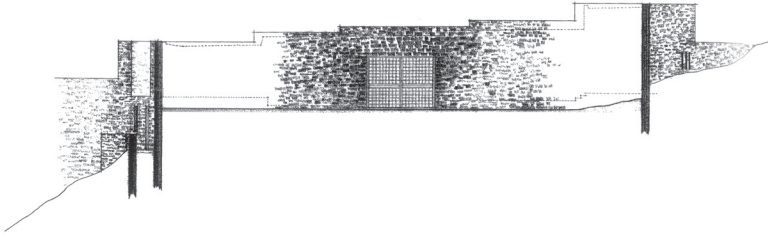


FIG. 11

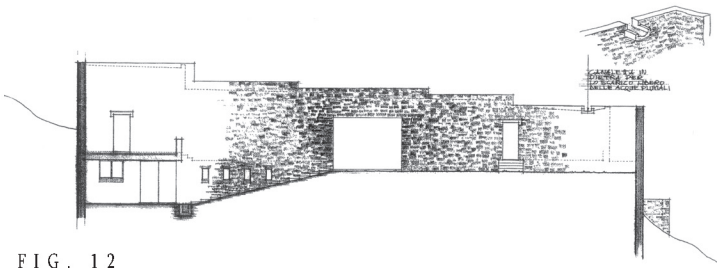


FIG. 12

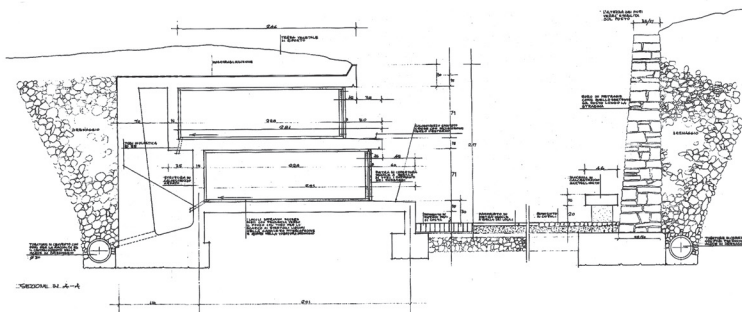


FIG. 13

Neue Wache (interior)

Architect: Heinrich Tessenow

Project Date: 1930-1931

Project Location: Berlin, Germany

The Neue Wache was originally designed by Karl Schinkel as a military guardhouse. It served various military purposes until 1929 when plans were laid out for renovation and conversion into a World War I memorial. Heinrich Tessenow's design called for a completely open, austere interior of unornamented masonry walls and a tiled floor. An oculus was cut into the roof, filling the otherwise dim space with an articulating band of light that transitions from a diffuse glow to a radiant beam dependant on solar conditions. A granite pedestal holding an oak wreath was placed directly under the oculus. The memorial was damaged in World War II, repaired, and then employed for several ambiguously stated, generalized memorial purposes over the subsequent years. In 1993 the memorial was given its current status as "The National Memorial to the Victims of War and Tyranny." The granite pedestal was replaced by an enlarged version of a sculpture produced by Kathe Kollwitz after World War I depicting a mother holding the body of her dead soldier son. The inception of the memorial was met with great criticism. Its ambiguity in assigning the title 'victim' on a general scale (*without accompanying implication of blame*) and the amorphous combination of its historically scattered parts came under fire.¹

Despite its potential social shortcomings, the interior space remains hauntingly visceral, evoking a sense of deep pause and an atmosphere of mournful contemplation. In its essence, the spatial composition is an emotive sculpted form set within an empty expanse of space, bathed in constantly changing light. The image is arresting.

Tessenow's interior was blatantly stripped of ornament. It is altogether empty, relying solely on a handful of material changes and the enlivening characteristics of natural light. He held to the ideal that "[t]he more a work appears simple, the more easy its solution, nearly as one would expect it... the fatigue and hard work [are] concealed."²

In a spirit similar to the image created by the composite of

Kollwitz and Tessenow's work, Tessenow alludes to the mournful limitations of men when he writes, "[t]he best and most authoritative works of today will, of necessity, have something primitive about them..."³ He went on to add, "[i]n our attempt to order the world we admit we lack the power to conceive of the world in its entirety, and that we are prepared to content ourselves with a certain crudeness."⁴

*"On our path through life and labor, ornament expresses the tired or resigned quality which is always in us. Thus we fight ornament with the same necessity with which we fight everything else half done, or tired, or resigned or contented... Ornament lacks the determination to act, and this distinguishes it from that which we usually call great... [It] is the more obstructive the deeper our sorrow, or the greater our joy... Deep emotions do not want incidentals."*⁵





FIG. 16



FIG. 17

Memorial to Franklin D. Roosevelt for New York City

Architect: Louis Kahn

Project Date: 1972-1973, not built

Project Location: Roosevelt Island, New York, New York

One of the last projects Louis Kahn designed before his death was a memorial to Franklin D. Roosevelt. It was intended to be erected on the southern tip of Roosevelt Island in the East River between Queens and Manhattan. The design is based upon Kahn's memorial model of a room and a garden outlined in *Silence and Light*.

Upon entering the project, one walks across a paved forecourt through a stand of tightly grouped trees. The southern view is blocked by a large mound accessed by a rising expanse of steps that stretches across its northern face. Upon ascending the steps, the individual is met with an unobstructed southern view. Lower Manhattan is visible including the headquarters of the United Nations directly across the river. New York Harbor is in full view as well as the Atlantic Ocean beyond.¹ From the edge of the steps the ground falls away gradually in a forced perspective of a sloping grass expanse.² The side edges of this triangular garden are lined by a row of closely set trees. At the pinnacle of the triangle, far in the distance, a large bust of Roosevelt is framed within a granite pedestal. As one walks down the tapered garden, the view to the south grows increasingly limited until the individual stands face to face with the bust, flanked by massive, twelve foot columns of granite. The columns are spaced a mere inch apart and assume the characteristics of a wall. Moving around the pedestal, one walks into a viewing platform. This room is bounded on three sides by the granite column walls but open to the sky above and to the original southern panorama provided at the top of the garden.

The room houses a statue of Roosevelt. Light constantly fills and changes within the space and on specific times of the year filters horizontally through the one inch cuts between the columns enlivening the room's center.³ On all sides of the monument the river edge is bound by course-cut granite boulders quarried from the island.

The memorial is a simple collaboration of spaces and transitions. "The goal is clarity and coherence, a community of parts."⁴

It is a sequential masterpiece composed of four primary elements – the forecourt, the stair, the garden and the room – each engaged and catalyzed by the light of the sun. “It is a sanctuary to be experienced in different ways at different times.”⁵

The project was never undertaken due to the economic recession in New York City during the mid-1970s. There is an ongoing effort being made by the Franklin and Eleanor Roosevelt Institute to see the project realized.

The project is of direct import to the study of the non-existent man in that it is dedicated to the remembrance of a single man and his core values, namely “the Four Freedoms articulated by President Roosevelt in his annual address to congress in 1941.”⁶ Not only does the memorial incite remembrance of a man, but also takes on a future vision projecting his ideals into coming time.

The memorial’s design and specified construction process embody the essential portions of good making. The design is quietly stated, taking up existence on a site that would seemingly allow endless self-glorification. It is an ideal conception ambiguously put forth in architectural form poised toward aging well through change. Beyond the selection of a limited palette of enduring materials, the design calls for a small team of skilled craftsmen to construct the work in an unhurried breadth of time.⁷

As a final testament of Louis Kahn, it embodies his lifelong pursuit of Volume Zero – the knowledge that was before all beginnings. “[Kahn] realized, however, that the closer one gets to unraveling the mystery of the beginning, the farther the knowledge recedes from one’s grasp.”⁸

“The memorial is a late work, one of the last. It embodies the essence of Lou’s thought. First, a geometrical order, a composition of clarity and coherence. Second a structure that is both compositional and constructional, in which the relationship of column and wall, structure and space is integrated. Third, the materials – the granite, the paving, the trees – are organized to create both mass and space. The materials themselves speak without decoration. And finally, light is created.”⁹

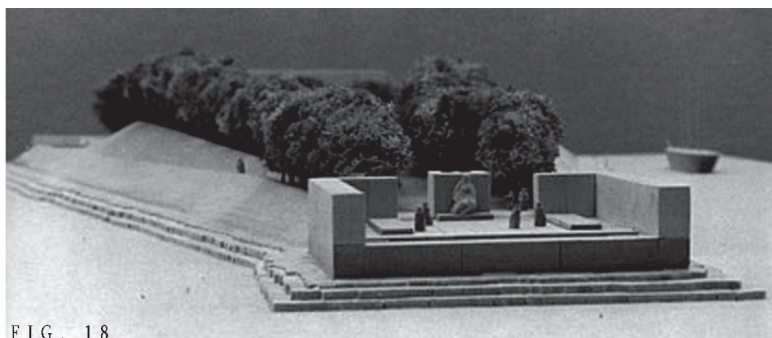


FIG. 18

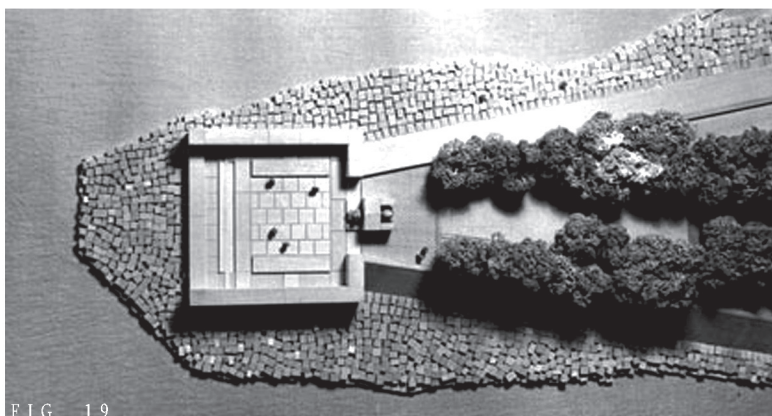


FIG. 19

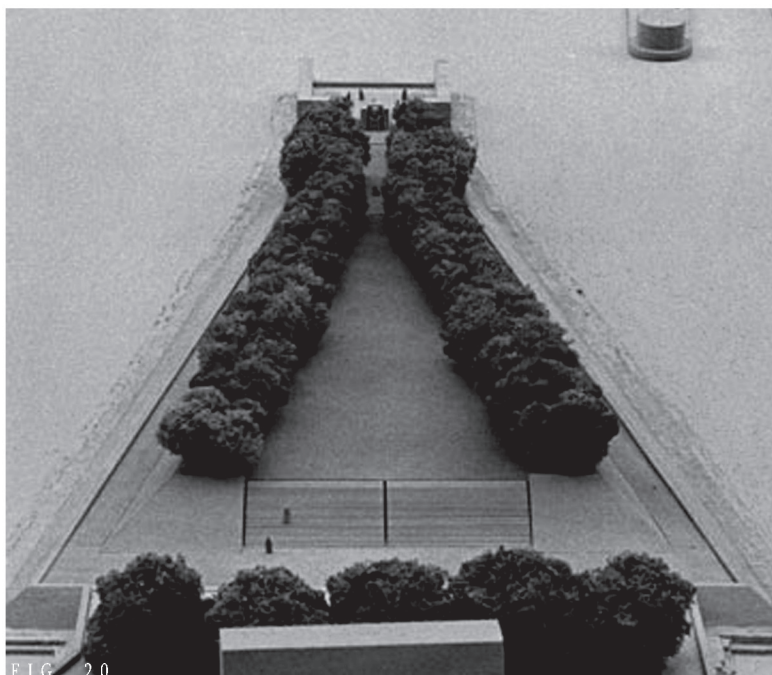


FIG. 20



FIG. 21



FIG. 22

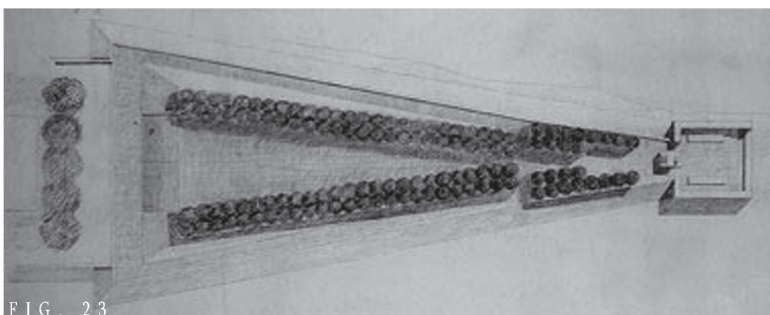


FIG. 23



FIG. 24

Brion Vega

Architect: Carlo Scarpa

Project Date: Constructed: 1969-1978

Project Location: San Vito d'Altivole, Treviso, Italy

Brion Vega was the finest work of the Venetian architect Carlo Scarpa. Within his masterpiece he creates the quintessential space evocative of a spirit of mourning. Every detail within the project was designed and constructed with the goal of generating piercing thought. No other architect engaged time and endurance-in-time as Scarpa did. The “overwhelming consciousness of collapsing time and of death marks all Scarpa’s strategies and narratives... [he] knew how to wait, how to let aging and patina complete their work... [he] designed with transformation and decay in mind.”¹ Scarpa’s understanding of scale and sense of touch were surpassed only by his ability to engage the character of light. “We prefer the sincerity of an architect such as Scarpa who has the courage to work in silent and seemingly anachronistic purity to the mystifications perpetuated through ideological smokescreen.”²

Brion Vega was designed as the family tomb of the Brion family. After the death of the family’s patriarch, Carlo Scarpa was contracted to create a tomb for his burial as well as a burial location for the remainder of the Brion family. He was given extensive time and virtually complete design authority over the project. Due to the Brion family’s extensive wealth, the project had few constraints.

The tomb site wraps around the pre-existing cemetery of San Vito d'Altivole on its northern and eastern borders. Within the walled space, an elegant piecemeal composition of funerary structures engages the inhabitant in open air. One enters the Brion Tomb through a gate (propylaeum) in the eastern wall of the cemetery. The iconic, interlocking circles that denote both Scarpa and the tomb are set as viewing portals in the inner wall of the gatehouse. A burial arch (arcosolium) lies in the northeastern corner of the expansive, garden-like grounds. Beneath this arch the bodies of the patrons are interned. Along the northern wall, a massive concrete overhang protrudes from the outer wall and shelters the family graves. The northwest corner of

the tomb houses a water enshrouded private chapel. Beyond the chapel lies a grove of cypress trees. At the southern-most end of the site, a viewing platform is poised in the midst of a lily-covered pond. It is the most isolated and meditative portion of the project and accessible only by a narrow path extending from the propylaem.

In that Scarpa held to the view that “the place of the dead has the meaning of a garden,” he designed a walled expanse of grasses and trees interlaced by processional paths and inhabited by burial chambers and places of reflection.³ While the same sacred atmosphere that surrounds all burial grounds certainly pervades the garden tomb, it was not created merely as a somber place. Scarpa “saw his cemetery as civic in nature, as a place for picnics and play as well as for meditation on the great questions of life, death, nature, and society.”⁴ Even though it was a place of interning the dead, Scarpa desired to make it “a place that belong[ed] to everyone... arranged in such a way that [one] can visit the dead in a peaceful setting...”⁵ In speaking of the tomb, Scarpa said, “I have tried to put some poetic imagination into it, though not in order to create poetic architecture but to make a certain kind of architecture that could emanate a sense of formal poetry. I mean an expressed form that can become poetry, though, as I said before, you cannot intentionally make poetry.”⁶ He surrounded the ultimate setting of philosophy with the elegant power of poetry and united the two in an emotive clasp of human forms.

Throughout Scarpa’s design portfolio there is a “dialogue that unites the fragmentary.”⁷ In the same way, the individual sees some portions of life well and must dream to construct the connections of the unknown material between. We vary in terms of the portions we see well and the manner in which we construct the intervening ‘stuff’ of our dreams.

Scarpa’s carving of space and juxtaposition of forms “makes an architecture out of apparently inchoate space and movement” by “invit[ing] one to glimpses of surprise.”⁸ He superimposes countless levels of meaning within his architecture (*specifically within his details*). This meaning is not presented as definitions of what is and must be, but rather points from which one can begin to engage the architecture in thought. This non-oppressive approach to rich meaning

is proven through ubiquity within Scarpa's work. One could not possibly engage every point of meaning. He accommodates the mind of the inhabitant through a rigor of detail intending only to embrace.⁹ Against common intention, Scarpa never sets up a 'strategic point of view,' but by moving the inhabitant through his architecture sets up potentials to "make one look sideways."¹⁰ He allows the inhabitant to engage "circles of seeing within cycles of time."¹¹ Guido Guidi, writes that Scarpa once said that as designers we are at our best when we think as thieves – always postulating what is and what could be. We should constantly see possibilities, but hold none too dear.¹²

*"And if I may add a personal thought: great works of art are small in size (This has nothing to do with my cemetery)."*¹³

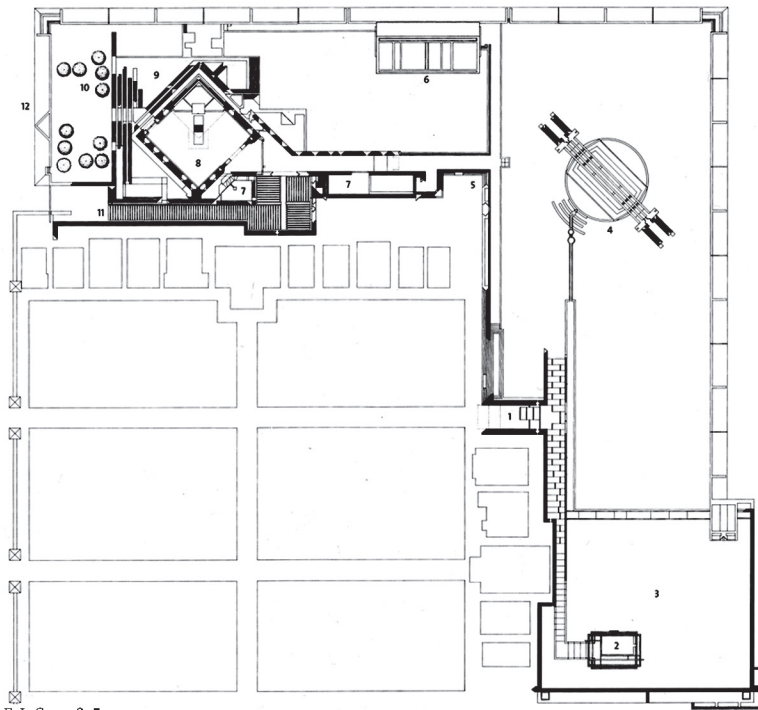


FIG. 25



1. PROPYLAEUM
2. WATER PAVILION
3. POOL
4. ARCOSOLIUM
5. SCARPA'S GRAVE
6. FAMILY TOMB
7. SACRISTY
8. CHAPEL
9. POND
10. CYPRESS GROVE
11. LYCH GATE
12. PERIMETER WALL

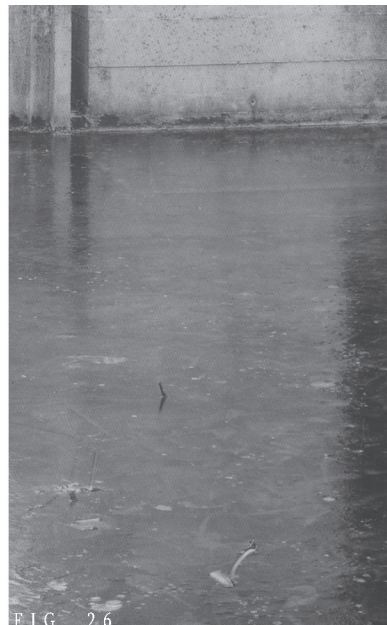


FIG. 26

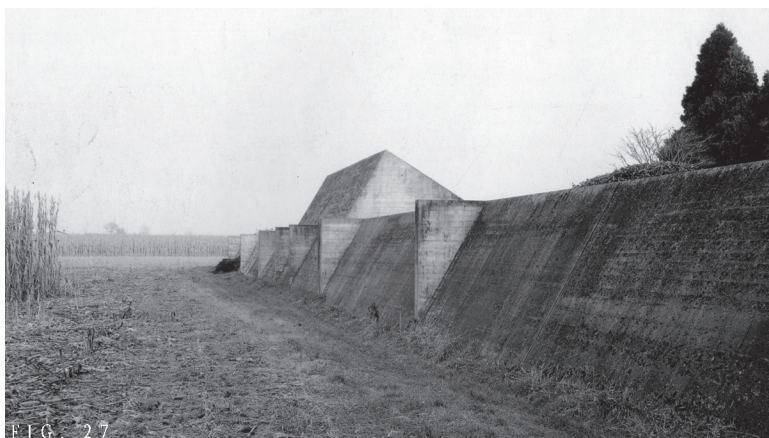


FIG. 27



FIG. 28

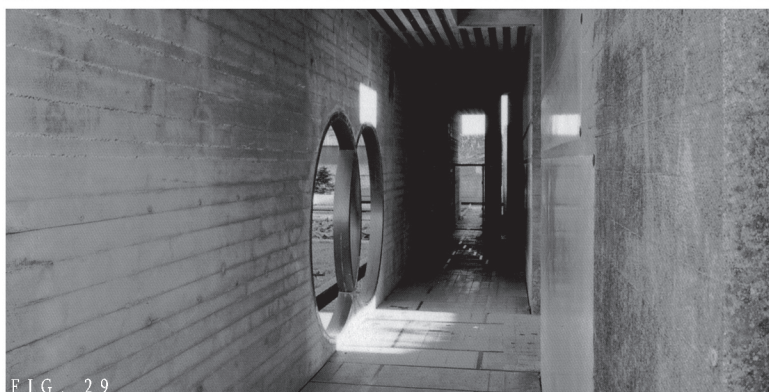


FIG. 29

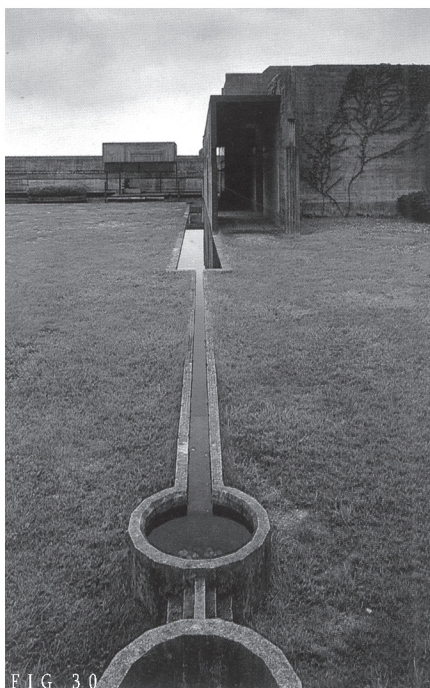


FIG. 30

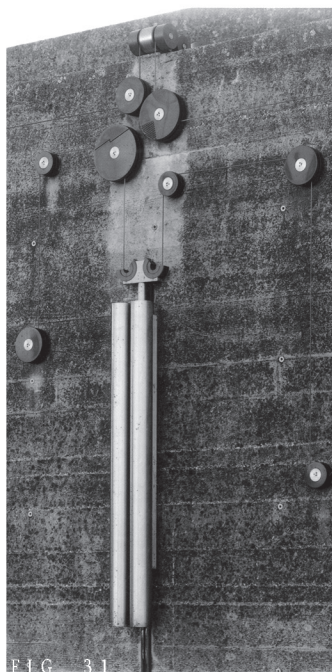


FIG. 31

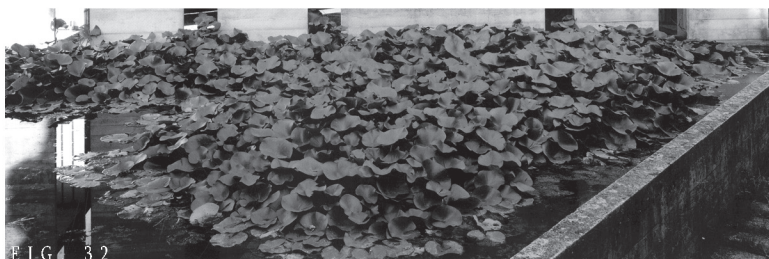


FIG. 32

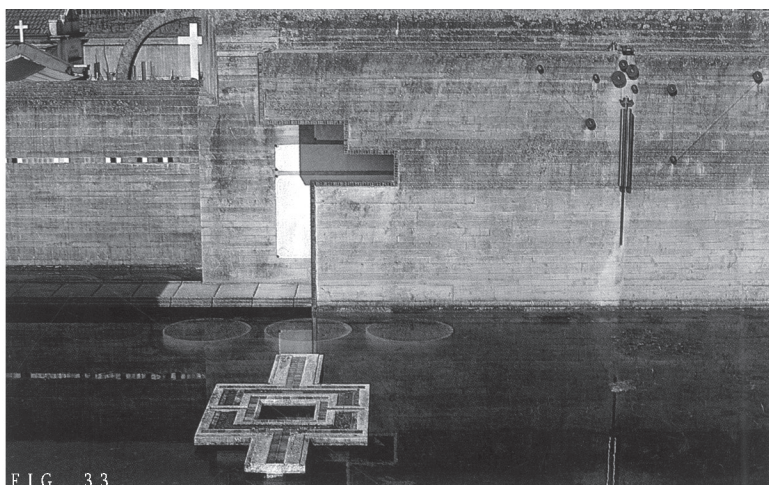


FIG. 33



FIG. 34



FIG. 35

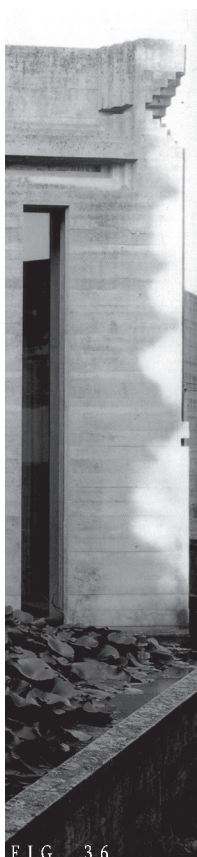


FIG. 36

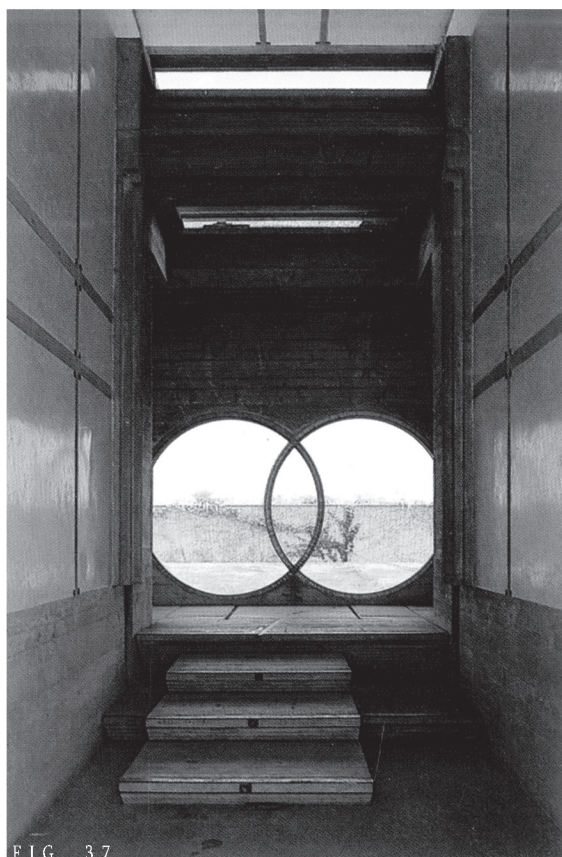


FIG. 37

Qualitative Discussion

The tectonic component of this project consists of the schematic design of a memorial poised toward consideration of the humble heart. By declaring humility the key virtue of the non-existent man, designating the institution of the cenotaph as the formal typology of the memorial becomes necessary. The mourner figuratively provides the entombed body. Viewing humility as a pure virtue that exists beyond the realm of human attainment allows the living man to mourn over his separation from the non-existent ideal. The cenotaph becomes a figurative means of moving thought from a distant, abstract plane into reality by elucidating the difficulty (*and probable impossibility*) of attempting to distil virtue into pure form by extracting it from the human fabric.

In *Silence and Light*, Louis Kahn wrote that a great building “must begin with the unmeasurable, must go through measurable means when it is being designed, and in the end must be unmeasurable.”¹ The unmeasurable beginning of this project is rooted in meditations on the character of the non-existent man, and my personal fascination with my inability to fully act upon the good of which I can conceive. Following Kahn’s stipulation for beginning the design for a memorial, I will initiate the measurable design process by creating a room and a garden. “[T]he garden is a personal gathering of nature, and the room is the beginning of architecture.”² By fusing the elemental components of architecture and human interaction with nature, I can begin from a position unbound by false or misunderstood intentions of what should be included within such a solemn space.

The cenotaph and surrounding landscape will be dedicated in their entirety to the conceptual consideration of the non-existent man. It will be a place centered on the remembrance of reality, designed for prayer, introspection, and effectual thought. The intent of this project is not to attempt to glorify humanity. Rather, it is intended as an exploration of thoughts and questions concerning human perception and limitation. No individual can formulate a full picture of the humble heart in a single image. The conception is, in its essence, a composite. We can engage in humble acts and act temporarily in a humble manner,

but our prior or post intentions deconstruct the perfect image.

The design will exhibit the inability of man to achieve his greatest good due to the confounding nature of his state. It will also address man's ability to make or manipulate things that can be accepted as beautiful and even profound, despite his limitation. The design's open conception will allow the individual to embrace reality while providing for the excitation of the imagination and dreams directed toward striving. It will also address questions concerning the inherent inability of the humble heart to be glorified (*the dialectic perpetuates the struggle of the mind*). The design process will bring to light the struggle locked within the potential ability of this type of memorial, in its mere existence, to destroy the essence of humility that its creation seeks to promote.

In that it would be a mistake to try to design a space of intended spirituality within a humanistic framework, I will attempt to craft a memorial others may choose to consecrate as sacred if they so desire. The place must endure in time just as the thoughts it will be generated to inspire should endure within the mind. It will be a place intended to be left to ruin, not made ruinous.

The design will be guided by Jorje Luis Borges's poem *The Suicide* as it relates to mourning. Primary design decisions will be derived from analysis and interpretation of the poetic narrative.

In designing, I will consider the postures (*required and prescribed*) for the practices of mourning and the disciplines (*traditional, interpreted, and personal*) that are often associated with them, such as prayer, meditation, and fasting.

Within the narrative sequence of spaces there should be no required entry of force. Spaces must be assented to, not dogmatically prescribed. While a processional path will be established within the design, ample relief from this structure must be provided. Spaces should draw the individual in by intrigue and by the perceived presence or absence of substantive weight within them.

All space within the project will aspire to thought generation. I will leave the project in the hope that it may be read by some as posing poignant questions of existence, ability, and inability.

Quantitative Discussion

Conception of Place:

The existing functions and structures on the site will be totally removed in order to remake the character of the place. Effort will be made to not disturb as many of the mature trees on the site as possible. The loss of the community athletic facilities currently provided by the park will be borne by the extensive existing local park and public school facilities in the immediate area. The design process will begin by removing the existing cuts, fills, and pathways currently on the site and returning the land to a semblance of its original topography.

Project Divisions:

The memorial will be divided in terms of privacy. Public space will take the form of a widely expanded streetscape acting as a forecourt to the procession elements of the project. The procession will address two primary circular courts. The first court will be associated with the 'room' and act as the programmatic climax of the memorial. It will provide exclusive access to seven tomb-like chambers. The second court will be associated with the 'garden' and act as a space of relief fading into an open field. Both courts will be surrounded by a circulation apron that connects them to the forecourt and the open field that lies beyond the programmed portion of the memorial. Site boundaries will be defined by vegetative edges and low walls.

Restrooms will be provided in the forecourt adjacent to the parking area. A small caretaker's shop and associated storage will be included within the plinth created by the forecourt.

Materials:

Primary Structural Material:
- reinforced concrete

Primary Textural Material:
- local cut limestone - This material will make up the primary wall-facing element of the project. Special consideration will be given to joint size and composition, cut surface of the stone, and the geometric disposition of the stone coursing.

Primary Detail Materials:
- weathered/patinaed metals - Copper and steel will be used for railings, lintels and some door members.
- eastern hardwoods - Wood will be used for doors and the trellis members of screens and wall coverings.

Primary Natural Materials
- fire, water, and leaves - Vessels for fire and water will be included within the project as well as extensive plantings to include native grasses, groundcovers and deciduous trees.

Spaces:

Memorial:

Forecourt:	60,000 sf
Circulation Apron:	25,000 sf
Courts:	
Room:	8,200 sf
Garden:	16,200 sf

Service:

Restrooms:	2@ 160 sf
Janitorial Closet:	170 sf
Caretaker’s Shop:	2,500 sf
Total Program:	112, 390 sf

Parking to accommodate:

10 vehicles, of which 2 will be handicap accessible

Restrooms to accommodate:

male: 2 water closets, 1 lavatory

female: 2 water closets, 1 lavatory

fountains: 1 standard, 1 handicap accessible

Closet to accommodate:

service: 1 service sink

“Poetry arises from things in themselves... or it can derive from various conditions between the goals and the execution of architecture.”¹

S I T E L O C A T I O N

NEGLY PARK

WORLD

THE UNITED STATES

PENNSYLVANIA

THE GREATER HARRISBURG METROPOLITAN AREA

CUMBERLAND COUNTY

EAST PENNSBORO TOWNSHIP

LEMOYNE BOROUGH

600TH BLOCK, CUMBERLAND ROAD

 $40^{\circ} 15' 13'' \text{ N} \quad 76^{\circ} 53' 52'' \text{ W}$

Quantitative Discussion

Negly Park is a nine acre community park that provides walking paths and athletic fields to the public. It is locally known as an excellent point from which to view the Harrisburg skyline and the many bridges that span the Susquehanna River. Benches and swings have been placed throughout the park for this purpose. The park facilities include a playground, a softball field, a basketball court, and three tennis courts. The walking paths are macadam and those on the northwestern corner of the site are shaded by large deciduous trees. Structures on the site include two open-air pavilions, and an equipment shed. A paved parking lot provides 35 standard parking stalls.

The general disposition of the place could be described as conventionally peaceful. The park is the sort that would host weeknight tee-ball games and family picnics.

The site is set on the edge of a quiet residential neighborhood. Vehicular traffic in the immediate area is minimal and slow. Through the tree line that hedges the northwestern boundary of the site lies a separate, contemporary residential neighborhood. It is composed of slightly upscale single family dwellings and tree-shaded townhouses. The neighborhood that borders the park across Cumberland Road was built in the mid-1900's and is composed of clean, compact mid-income homes. Older homes are interspersed within the neighborhood, sited in contrast to the formal grid following the contours of the land.

The park sits on the cusp of a hill that rises from the western bank of the Susquehanna River. At the bottom of this tree-covered hillside are two active freight railroad tracks and their corresponding maintenance road. Beyond the tracks lies a residential portion of Lemoyne which extends toward the river two-and-a-half blocks and fronts along State Highway 15. The river's edge lies directly beyond the highway.

Qualitative Discussion

The site's character is dominated by the unobstructed views of downtown Harrisburg. The Harrisburg skyline rises abruptly from the eastern bank of the Susquehanna River and provides a dramatic

skyscape. Seven bridges are visible from the park - four vehicular bridges, one pedestrian bridge, one active railroad bridge, and one crumbling, inactive railroad bridge. Each bridge has its own unique character ranging from the utilitarian highway bridges, to the older, more elegantly detailed auto bridges, to the masonry ruin of the former railroad bridge, to the steel-framed pedestrian truss bridge. In the middle of the river lies City Island. The island plays host to the local minor league baseball and soccer teams and is occupied by a boat dock, a multi-story parking structure, a bathing house, and a community park. In addition to the views of these man-made structures, the park provides an excellent viewing platform for the Susquehanna River as it changes from a slow moving summer saunter, to an ice-choked winter stall, to a rolling torrent after spring storms.

The site is immediately endearing due the seeming discordant combination of its quiet setting and the extensive activity to which it allows observational access. It acts as a recess of sorts, shielding the viewer from direct interaction while providing a commanding vantage.

The park sits at the extreme western terminus of the Cumberland Valley as it rises from the mouth of the Shenandoah Valley of northern Virginia. As the valley follows the general southwest-to-northeast striations of the Appalachian Range, it is bounded on the north by the Blue Mountain and on the south by the South Mountain. It occupies one of the higher points in the midst of the valley.

From this position, situated towards an uncompromised (*yet quiet and partially removed*) vantage of an established, growing city and its resultant human activity, the site provides a prime location from which to consider the state of man – his disposition, abilities, limitations, potential, and dreams.

Personal Observation

I had no knowledge of Negly park (*or its shocking panoramic view of the place I call my home*) until several months ago when I walked there on a summer evening. Looking at the city from the site momentarily halted me. I saw a place I had known from birth in a new light – from a point of view that I did not know existed. I beheld the

sight of the merged components of a place that I already individually appreciated as aesthetically pleasing - the skyline, the bridges, and the expanse of the river. However, on that night I saw the convergence of those components differently. A slight change of perspective made me see, in a new way, things I already loved, and seeing in this way has the potential to elevate something accepted as good to something cherished as grand.



FIG. 38



FIG. 39



FIG. 40



FIG. 41



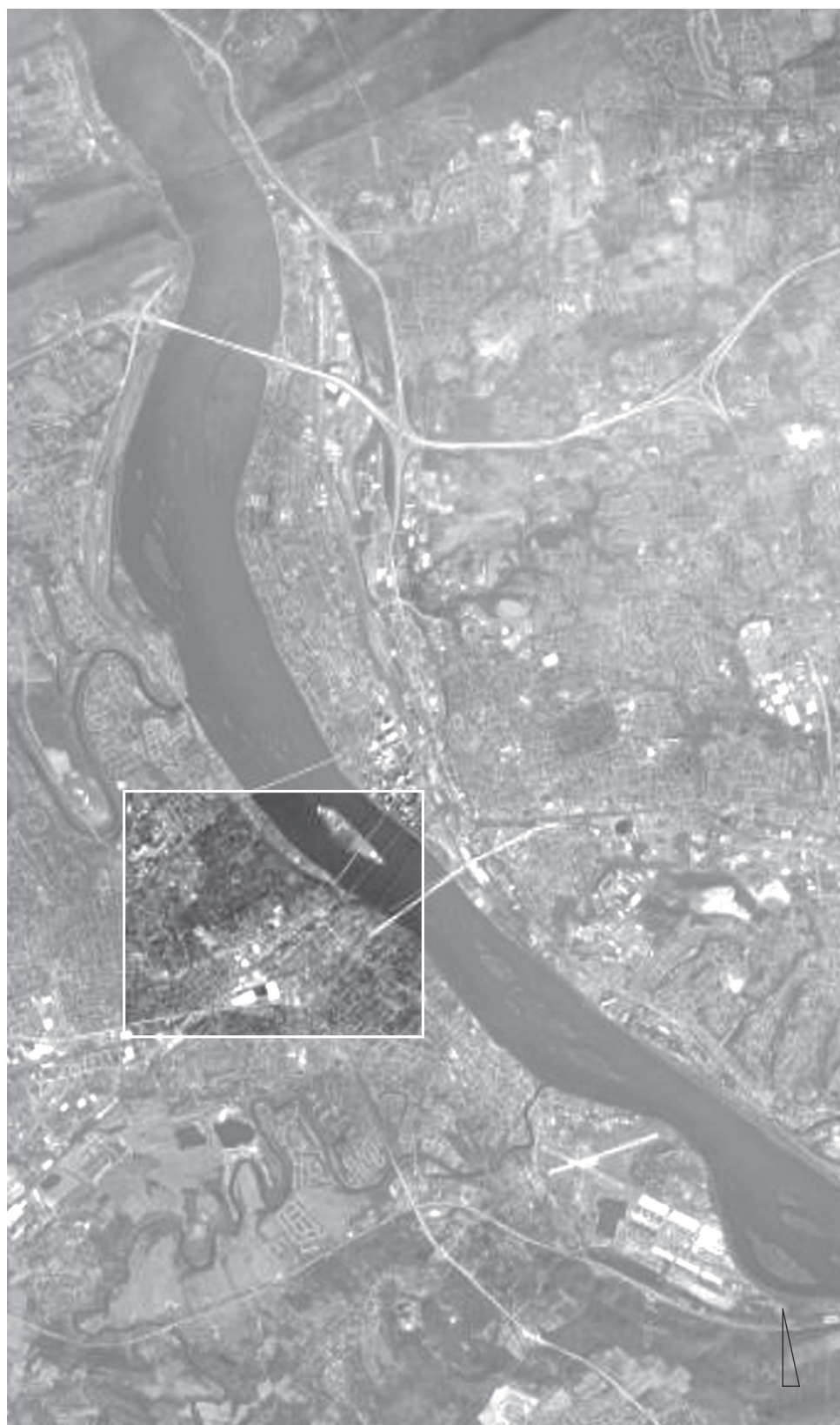
FIG. 42

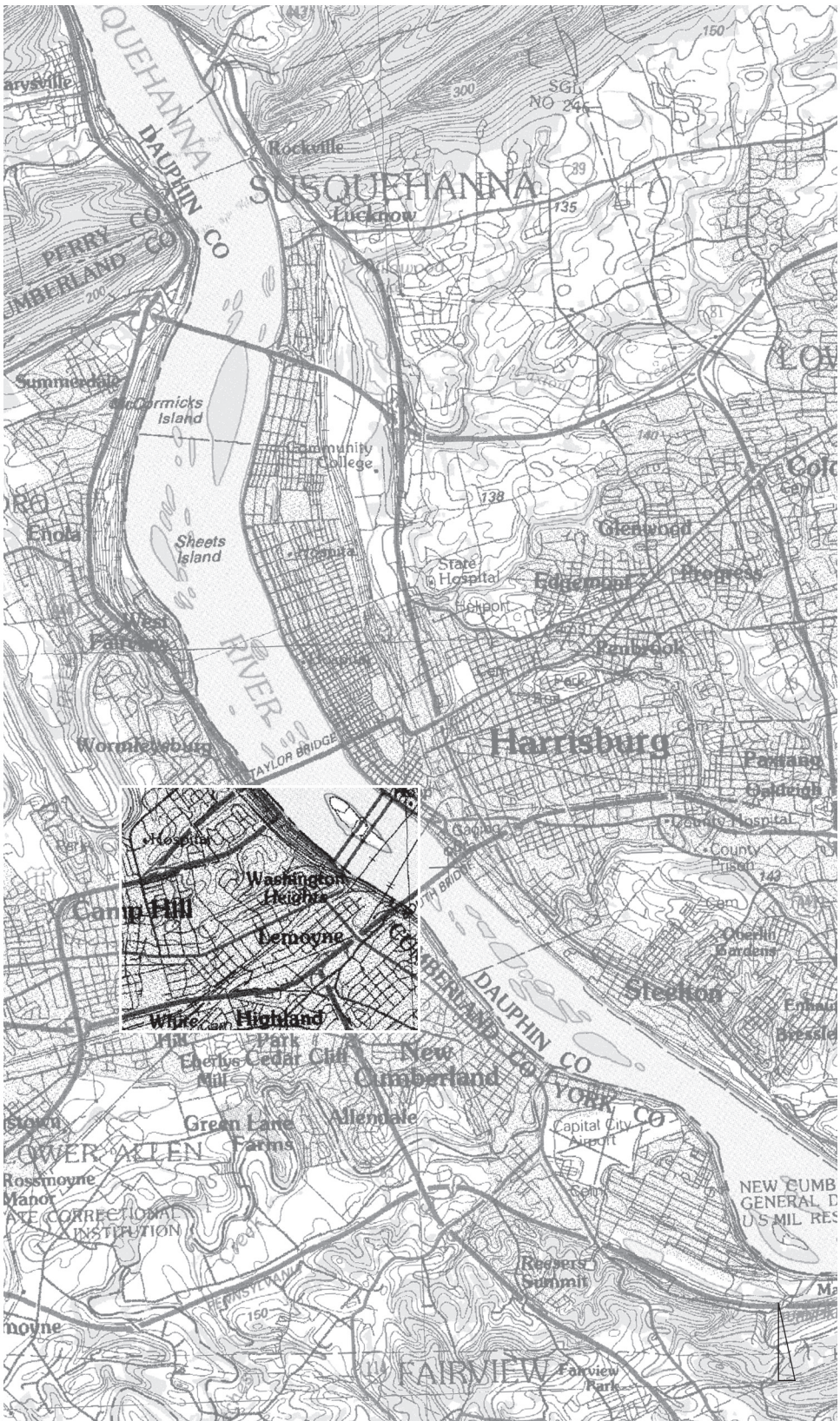


FIG. 43



FIG. 44

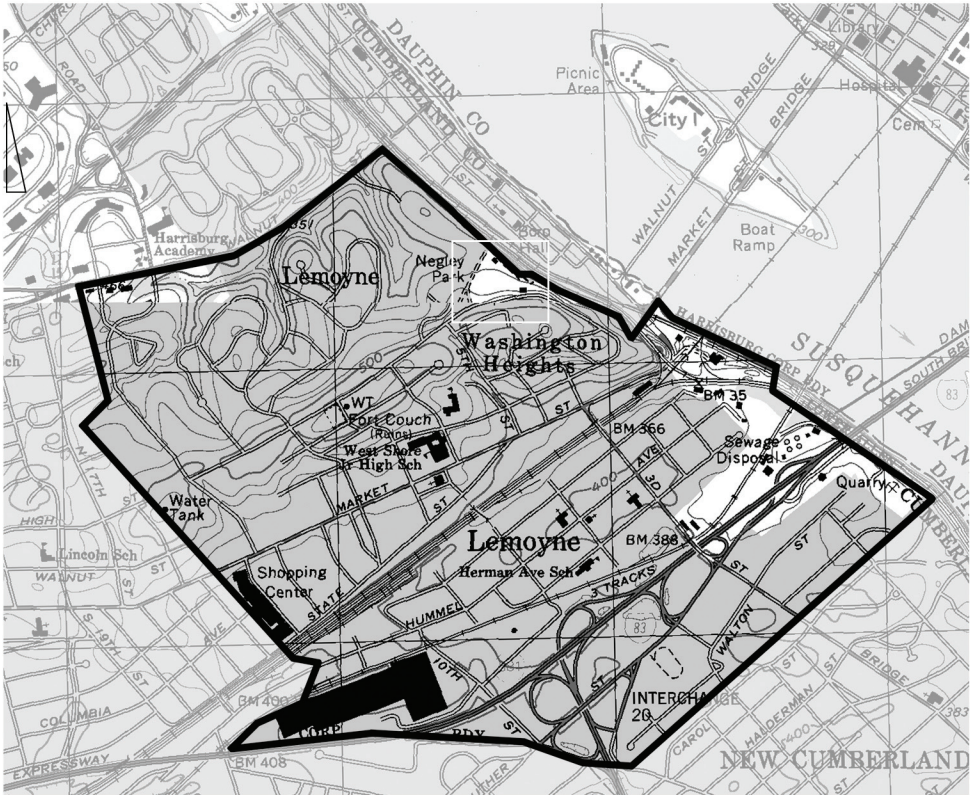




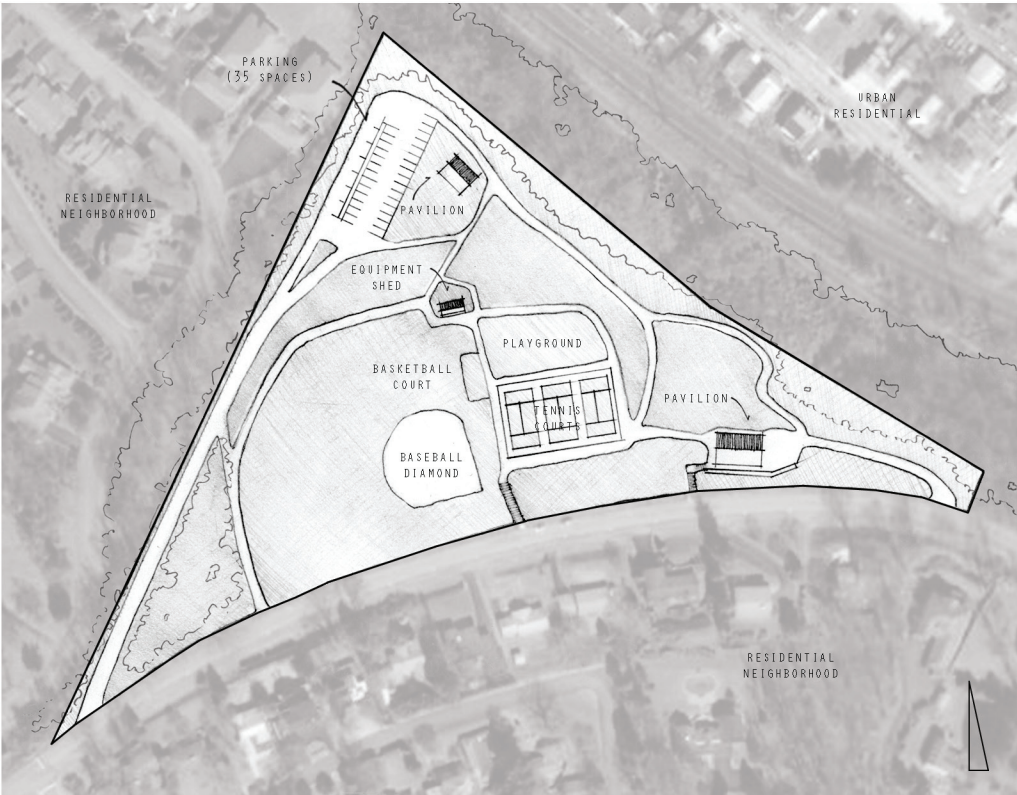


LEMOYNE, PENNSYLVANIA

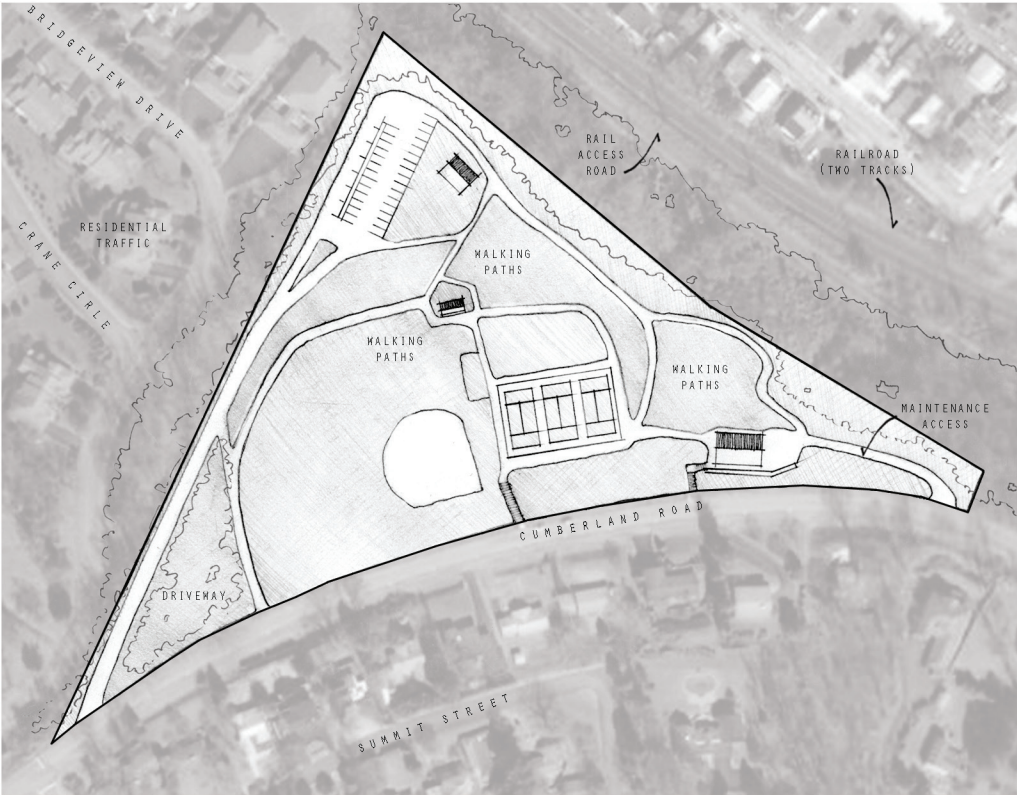
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IMMEDIATE CONTEXT



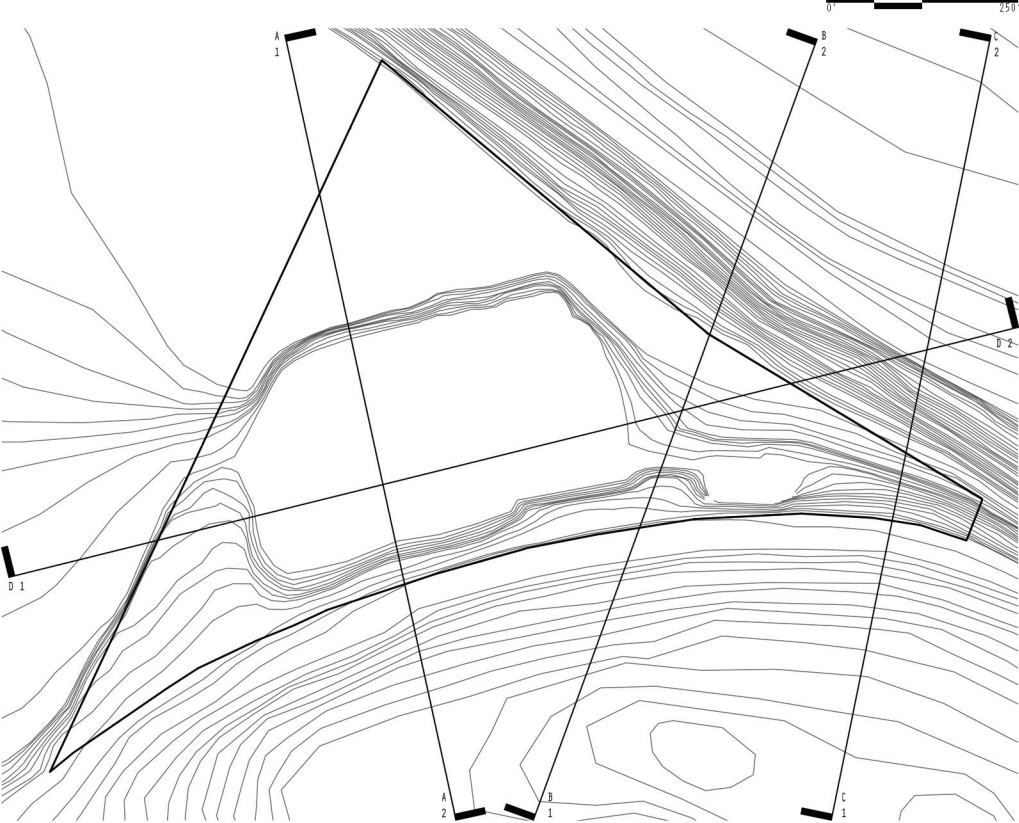
EXISTING CONDITIONS



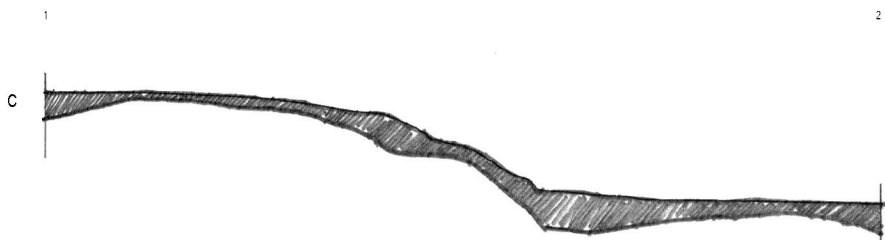
EXISTING CONDITIONS



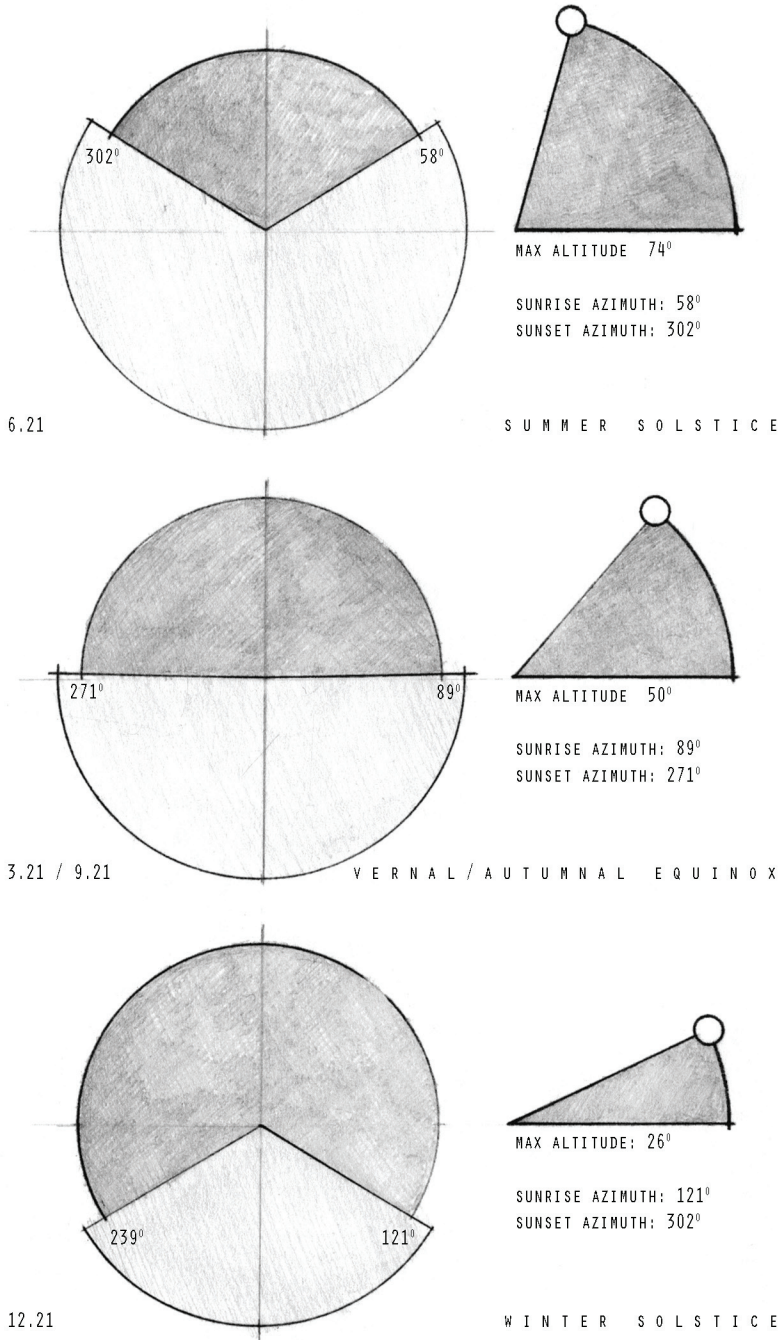
SITE BOUNDARIES



TOPOGRAPHY 2' INTERVAL



S O L A R A N A L Y S I S



SKY CONDITIONS

	JAN	FEB	MAR	APR	MAY	JUN	JUL	AUG	SEP	OCT	NOV	DEC	ANNUAL
CLEAR	6.5	6.6	7.1	6.5	5.9	6.4	7.0	7.7	8.5	9.8	6.3	6.1	84.4
PARTLY CLOUDY	7.8	7.4	8.3	8.7	10.9	11.7	11.7	11.3	9.5	8.4	8.2	7.5	111.4
CLOUDY	16.7	14.3	15.4	14.9	14.3	11.9	11.9	11.6	11.6	12.4	15.2	16.8	167.0

PRECIPITATION
(IN)

	JAN	FEB	MAR	APR	MAY	JUN	JUL	AUG	SEP	OCT	NOV	DEC	ANNUAL
NORMAL	3.18	2.88	3.58	3.31	4.60	3.99	3.21	3.24	3.65	3.06	3.53	3.22	41.45
MAXIMUM MONTHLY	8.01	5.93	6.32	7.96	9.71	8.12	8.09	6.26	10.50	6.37	6.23	7.57	9.71
MINIMUM MONTHLY	.43	.39	.95	.45	1.39	1.00	.97	.53	.65	.47	.92	.31	.31
SNOWFALL	15.7	15.2	9.6	.3	T	0	0	0	0	T	2.0	11.0	53.8

WIND DATA

	JAN	FEB	MAR	APR	MAY	JUN	JUL	AUG	SEP	OCT	NOV	DEC	ANNUAL
AVERAGE VELOCITY (MPH)	8.3	8.8	9.0	8.7	7.5	6.8	6.6	6.2	6.3	7.1	7.8	8.0	7.6
MAXIMUM VELOCITY (MPH)	42	40	38	38	38	35	33	32	56	38	43	50	56
PREVAILING DIRECTION	NWEST	NWEST	NWEST	NWEST	WEST	WEST	WEST	WEST	WEST	NWEST	WEST	WEST	WEST

Site Analysis Information Sources

Solar Data:

-<http://solardat.uoregon.edu/SunChartProgram.html>

Wind Data:

-http://www.ems.psu.edu/PA_Climatologist/old_data/centerwind.html

Climatological Data:

-<http://pasc.met.psu.edu/cgi-bin/lcdclim/cgi>

Mapping Data:

- Google Earth
- US Geological Survey
- <http://www.topozone.com>
- <http://www.ccpa.net>

Code Adherence:

International Building Code (IBC 2006)

(texts in italics are direct quotes or paraphrases of the code text)

Chapter 3 -- USE AND OCCUPANCY CLASSIFICATION

SECTION 303 – Assembly Group A

303.1 assembly group A *Assembly Group A occupancy includes, among others, the use of a building or structure, or a portion thereof, for the gathering of persons for purposes such as civic, social or religious functions; recreation, food or drink consumption; or awaiting transportation.*

specific assembly group A-3 *Assembly uses intended for worship, recreation or amusement and other assembly uses not classified else-where in Group A*

Chapter 5 -- GENERAL BUILDING HEIGHTS AND AREAS

SECTION 503 – General Height and Area Limitations

Table 503 Allowable Height and Building Areas:

For Occupancy Group A3 Type IIA Construction:

- 3 story limit
- 15,500 sq. ft limit per story
- 65 ft limit on overall height

Chapter 6 -- TYPES OF CONSTRUCTION

SECTION 601 – General

Table 601 Fire Resistance Rating Requirements for Building Elements:

For Type IIA Construction:

- | | |
|---|--------|
| - structural frame: | 1 hour |
| - exterior bearing walls: | 1 hour |
| - interior bearing wall: | 1 hour |
| - interior nonbearing walls and partitions: | 1 hour |
| - floor construction: | 1 hour |
| - roof construction: | 1 hour |

SECTION 602 – Construction Classifications

602.2 types I and II *Type I and II construction are those types of construction in which the building elements listed in Table 601 are of noncombustible materials, except as permitted in Section 603 and elsewhere in this code.*

Table 602 Fire Resistance Rating Requirements for Exterior Walls Based on Fire Separation Distance:

		X	<	5 ft	:	1 hour
5 ft	≤	X	<	10 ft	:	1 hour
10 ft	≤	X	<	30 ft	:	1 hour
		X	≥	30 ft	:	0 hours

603.1 allowable materials *The allowed combustible materials that are allowed in the building applications listed in Table 602 are listed in Sections 603.1.1 through 603.1.3.*

Chapter 7 -- FIRE-RESISTANCE-RATED CONSTRUCTION

SECTION 704 – Exterior Walls

704.2.1 type I and II construction *Projections from walls of Type I or II construction shall be of noncombustible materials or combustible materials as allowed by Sections 1406.3 and 1406.4.*

704.8 allowable area of openings *The maximum area of unprotected or protected openings permitted in an exterior wall in any story shall not exceed the values set forth in Table 704.8.*

SECTION 705 – Fire Walls

Table 705.4 Fire Wall Resistance Ratings

Group A requires fire resistance ratings of 3 hours in fire walls.

705.8 openings *Openings will not exceed 120 square feet and the aggregate width of openings on any floor level will not exceed 25 percent of the length of the wall.*

SECTION 706 – Fire Barriers

Table 706.3.9 Fire Resistance Rating Requirements for Fire Barrier Assemblies Between Fire Areas

Group A requires fire resistance ratings of 2 hours in fire barriers.

706.7 openings *Openings will not exceed 156 square feet and the aggregate width of openings on any floor level will not exceed 25 percent of the length of the wall.*

Chapter 9 -- FIRE PROTECTION SYSTEMS

SECTION 901 – General

901.2 Fire protection systems *Fire protection systems shall be installed, repaired, operated and maintained in accordance with this code and the International Fire Code .*

SECTION 906 – Portable Fire Extinguishers

906.1 general *Portable fire extinguishers shall be provided in occupancies and locations as required by the International Fire Code.*

SECTION 907 – Fire Alarm and Detection Systems

907.2.1 group A *A manual fire alarm system shall be installed in Group A occupancies having an occupant load of 300 or more. Portions of Group E occupancies occupied for assembly purposes shall be provided with a fire alarm system as required for the Group E occupancy.*

907.2.1.2 emergency power *Emergency voice/alarm communications systems shall be provided with an approved emergency power source*

Chapter 10 -- MEANS OF EGRESS

SECTION 1003 – General Means of Egress

1003.1 applicability *The general requirements specified in Sections 1003 through 1013 shall apply to all three elements of the means of egress system, in addition to those specific requirements for the exit access, the exit and the exit discharge detailed elsewhere in this chapter.*

1003.2 ceiling height *The means of egress shall have a ceiling height of not less than 7 feet 6 inches.*

1003.5 elevation change *Where changes in elevation of less than 12 inches exist in the means of egress, sloped surfaces shall be used. Where the slope is greater than one unit vertical in 20 units*

horizontal (5-percent slope), ramps complying with Section 1010 shall be used. Where the difference in elevation is 6 inches or less, the ramp shall be equipped with either handrails or floor finish materials that contrast with adjacent floor finish materials.

1003.6 means of egress continuity *The path of egress travel along a means of egress shall not be interrupted by any building element other than a means of egress component as specified in this chapter. Obstructions shall not be placed in the required width of a means of egress except projections permitted by this chapter. The required capacity of a means of egress system shall not be diminished along the path of egress travel.*

SECTION 1004 – Occupant Load

1004.1 design occupant load *In determining means of egress requirements, the number of occupants for whom means of egress facilities shall be provided shall be determined in accordance with this section. Where occupants from accessory areas egress through a primary space, the calculated occupant load for the primary space shall include the total occupant load of the primary space plus the number of occupants egressing through it from the accessory area.*

Table 1004.1.1 Maximum Floor Area Allowances Per Occupant

Per Exception 1004.1.1 - The space will be designed for no more than 35 people to inhabit it at a single time whether individually or in a gathering capacity.

Occupant Load = 35 people

Table 1005.1 Egress Width Per Occupant Served

Inches Per Occupant: .03 Stairs
Inches Per Occupant: .02 Other Egress Components

Due to low occupancy load, calculations yield numbers below stipulated minimums. I will follow the pre-stated minimums for egress width.

SECTION 1006 – Means of Egress Illumination

1006.1 Illumination required *The means of egress, including the exit discharge, shall be illuminated at all times the building space served by the means of egress is occupied.*

1006.2 Illumination level *The means of egress illumination level shall not be less than 1 foot-candle (11 lux) at the walking surface level.*

SECTION 1007 – Accessible Means of Egress

1007.3 Exit stairways *In order to be considered part of an accessible means of egress, an exit stairway shall have a clear width of 48 inches minimum between handrails and shall either incorporate an area of refuge within an enlarged floor-level landing or shall be accessed from either an area of refuge complying with Section 1007.6 or a horizontal exit.*

1007.6 Areas of refuge *Every required area of refuge shall be accessible from the space it serves by an accessible means of egress. The maximum travel distance from any accessible space to an area of refuge shall not exceed the travel distance permitted for the occupancy in accordance with Section 1016.1. Every required area of refuge shall have direct access to an enclosed stairway complying with Sections 1007.3 and 1020.1.*

1007.6.1 Size *Each area of refuge shall be sized to accommodate one wheelchair space of 30 inches by 48 inches for each 200 occupants or portion thereof, based on the occupant load of the area of refuge and areas served by the area of refuge. Such wheelchair spaces shall not reduce the required means of egress width. Access to any of the required wheelchair spaces in an area of refuge shall not be obstructed by more than one adjoining wheel-chair space.*

1007.6.2 Separation *Each area of refuge shall be separated from the remainder of the story by a smoke barrier complying with Section 709 or a horizontal exit complying with Section 1021. Each area of refuge shall be designed to minimize the intrusion of smoke.*

SECTION 1008 – Doors, Gates and Turnstiles

1008.1.1 Size of doors *The minimum width of each door opening shall be sufficient for the occupant load thereof and shall provide a clear width of not less than 32 inches. Clear openings of doorways with swinging doors shall be measured between the face of the door and the stop, with the door open 90 degrees. Where this section requires a minimum clear width of 32 inches and a door opening includes two door leaves without a mullion, one leaf shall provide a clear opening width of 32 inches. The maximum width of a swinging door leaf shall be 48 inches nominal. The height of doors shall not be less than 80 inches.*

1008.1.1.1 Projections into clear width *There shall not be projections into the required clear width lower than 34 inches above*

the floor or ground. Projections into the clear opening width between 34 inches and 80 inches above the floor or ground shall not exceed 4 inches.

1008.1.2 Door swing *Egress doors shall be side-hinged swinging.*

1008.1.4 Floor elevation *There shall be a floor or landing on each side of a door. Such floor or landing shall be at the same elevation on each side of the door. Landings shall be level except for exterior landings, which are permitted to have a slope not to exceed 0.25 unit vertical in 12 units horizontal (2-percent slope).*

1008.1.7 Door arrangement *Space between two doors in a series shall be 48 inches minimum plus the width of a door swinging into the space. Doors in a series shall swing either in the same direction or away from the space between the doors.*

SECTION 1009 – Stairways

1009.1 Stairway width *The width of stairways shall be determined as specified in Section 1005.1, but such width shall not be less than 44 inches.*

1009.3 Stair treads and risers *Stair riser heights shall be 7 inches maximum and 4 inches minimum. Stair tread depths shall be 11 inches minimum. The riser height shall be measured vertically between the leading edges of adjacent treads. The tread depth shall be measured horizontally between the vertical planes of the foremost projection of adjacent treads and at a right angle to the tread's leading edge.*

1009.3.1 Winder treads *Winder treads are not permitted in means of egress stairways in Group A buildings.*

1009.3.2 dimensional uniformity *Stair treads and risers shall be of uniform size and shape.*

1009.4 stairway landings *There shall be a floor or landing at the top and bottom of each stairway. The width of landings shall not be less than the width of stairways they serve. Every landing shall have a minimum dimension measured in the direction of travel equal to the width of the stairway. Such dimension need not exceed 48 inches where the stairway has a straight run.*

1009.6 vertical rise *A flight of stairs shall not have a vertical rise greater than 12 feet between floor levels or landings.*

SECTION 1010 – Ramps

1010.2 slope *Ramps used as part of a means of egress shall have a running slope not steeper than one unit vertical in 12 units horizontal (8-percent slope). The slope of other pedestrian ramps shall not be steeper than one unit vertical in eight units horizontal (12.5-*

percent slope).

1010.3 cross slope *The slope measured perpendicular to the direction of travel of a ramp shall not be steeper than one unit vertical in 48 units horizontal (2-percent slope).*

1010.4 vertical rise *The rise for any ramp run shall be 30 inches maximum.*

1010.6 landings *Ramps shall have landings at the bottom and top of each ramp, points of turning, entrance, exits and at doors.*

1010.6.1 slope *Landings shall have a slope not steeper than one unit vertical in 48 units horizontal (2-percent slope) in any direction. Changes in level are not permitted.*

1010.6.2 width *The landing shall be at least as wide as the widest ramp run adjoining the landing.*

1010.6.3 length *The landing length shall be 60 inches minimum.*

1010.6.4 change in direction *Where changes in direction of travel occur at landings provided between ramp runs, the landing shall be 60 inches by 60 inches minimum.*

SECTION 1012 – Handrails

1012.2 height *Handrail height, measured above stair tread nosings, or finish surface of ramp slope shall be uniform, not less than 34 inches and not more than 38 inches.*

1012.4 continuity *Handrail-gripping surfaces shall be continuous, without interruption by newel posts or other obstructions.*

SECTION 1016 – Exit Access Travel Distance

1016.1 travel distance limitations *Exits shall be so located on each story such that the maximum length of exit access travel, measured from the most remote point within a story to the entrance to an exit along the natural and unobstructed path of egress travel, shall not exceed the distances given in Table 1016.1*

Table 1016.1 Exit Access Travel Distance

Occupancy Group A With Sprinklers = 250'

SECTION 1017 – Corridors

1017.2 corridor width *The minimum corridor width shall be as determined in Section 1005.1, but not less than 44 inches.*

1017.3 dead ends *Where more than one exit or exit access*

doorway is required, the exit access shall be arranged such that there are no dead ends in corridors more than 20 feet in length.

SECTION 1019 – Number of Exits and Continuity

1019.1 minimum number of exits *All rooms and spaces within each story shall be provided with and have access to the minimum number of approved independent exits required by Table 1019.1 based on the occupant load of the story.*

Table 1019.1

Minimum Number of Exits for Occupant Load < 500 = 2 per story

Chapter 11 – ACCESSIBILITY

SECTION 1104 – Accessible Route

1104.1 site arrival points *Accessible routes within the site shall be provided from public transportation stops; accessible parking; accessible passenger loading zones; and public streets or sidewalks to the accessible building entrance served.*

1104.2 within a site *At least one accessible route shall connect accessible buildings, accessible facilities, accessible elements and accessible spaces that are on the same site.*

1104.3 connected spaces *When a building or portion of a building is required to be accessible, an accessible route shall be provided to each portion of the building, to accessible building entrances connecting accessible pedestrian walkways and the public way.*

1104.4 multilevel buildings and facilities *At least one accessible route shall connect each accessible level, including mezzanines, in multilevel buildings and facilities.*

1104.5 location *Accessible routes shall coincide with or be located in the same area as a general circulation path. Where the circulation path is interior, the accessible route shall also be interior. Where only one accessible route is provided, the accessible route shall not pass through kitchens, storage rooms, restrooms, closets or similar spaces.*

SECTION 1105 – Accessible Entrance

1105.1 public entrances *At least 60 percent of all public entrances shall be accessible.*

SECTION 1106 – Parking and Passenger Loading Facilities

1106.1 Required *Where parking is provided, accessible parking spaces shall be provided in compliance with Table 1106.1, except as required by Sections 1106.2 through 1106.4. Where more than one parking facility is provided on a site, the number of parking spaces required to be accessible shall be calculated separately for each parking facility.*

Table 1106.1 Accessible Parking Spaces

Total Parking Spaces: 10
Required Accessible Spaces: 2

1106.6 Location *Accessible parking spaces shall be located on the shortest accessible route of travel from adjacent parking to an accessible building entrance. In parking facilities that do not serve a particular building, accessible parking spaces shall be located on the shortest route to an accessible pedestrian entrance to the parking facility. Where buildings have multiple accessible entrances with adjacent parking, accessible parking spaces shall be dispersed and located near the accessible entrances.*

SECTION 1109 – Other Features and Facilities

1109.2.2 water closet compartment *Where water closet compartments are provided in a toilet room or bathing facility, at least one wheelchair-accessible compartment shall be provided. Where the combined total water closet compartments and urinals provided in a toilet room or bathing facility is six or more, at least one ambulatory-accessible water closet compartment shall be provided in addition to the wheelchair-accessible compartment. Wheelchair-accessible and ambulatory-accessible compartments shall comply with ICC A117.1.*

1109.3 sinks *Where sinks are provided, at least 5 percent but not less than one provided in accessible spaces shall comply with ICC A117.1.*

1109.5 drinking fountains *Where drinking fountains are provided on an exterior site, on a floor or within a secured area, the drinking fountains shall be provided in accordance with Sections 1109.5.1 and 1109.5.2.*

1109.5.1 minimum number *No fewer than two drinking fountains shall be provided. One drinking fountain shall comply with the requirements for people who use a wheel-chair and one drinking fountain shall comply with the requirements for standing persons.*

Chapter 11 – PLUMBING SYSTEMS

SECTION 2902 – Minimum Plumbing Facilities

2902.1 minimum number of fixtures *Plumbing fixtures shall be provided for the type of occupancy and in the minimum number shown in Table 2902.1. The number of occupants shall be determined by this code. Occupancy classification shall be determined in accordance with Chapter 3.*

Table 2902.1 Minimum Number of Required Plumbing Fixtures

For A3 Occupancies (chosen occupancy subset - places of worship)

- | | | |
|----------------------|-------------------------|--------------|
| -water closets: | male 1/150 | female 1/75 |
| -lavatories: | male 1/200 | female 1/200 |
| -drinking fountains: | occupants 1/1000 | |
| -other requirements: | 1 service sink required | |

Occupant Load: 35

- | | | |
|----------------------|--------------------|-----------|
| -water closets: | male: 1 | female: 2 |
| -lavatories: | male: 1 | female: 1 |
| -drinking fountains: | mounted outside: 2 | |
| -other requirements: | 1 service sink | |

**Code Adherence:
American National Standards Institute (ANSI 2003)**

The following sections of ANSI 2003 will be referenced for specific portions of the design to augment the requirements set forth in the IBC 2006.

CHAPTER 3 -- Building Blocks

- SECTION 304 Turning Space
 - 304.1 General
 - 304.3 Size
 - 304.3.1 Circular Space
 - 304.3.2 T-Shaped Space
 - 304.4 Door Swing
- SECTION 305 Clear Floor Space
 - 305.1 General
 - 305.2 Floor Surfaces
 - 305.3 Size

CHAPTER 4 -- Accessible Routes

- SECTION 402 Accessible Routes
 - 402.1 General.
 - 402.2 Components
- SECTION 403 Walking Surfaces
 - 403.1 General
 - 403.3 Slope
 - 403.5 Clear Width
 - Table 403.5 - Clear Width of an Accessible Route
- SECTION 405 Ramps
 - 405.1 General
 - 405.2 Slope
 - 405.5 Clear Width
 - 405.6 Rise
 - 405.7 Landings
 - 405.7.1 Slope
 - 405.7.2 Width
 - 405.7.3 Length
 - 405.7.4 Change in Direction
 - 405.7.5 Doorways
 - 405.8 Handrails

CHAPTER 5 -- General Site and Building Elements

SECTION 502 Parking Spaces

SECTION 504 Stairways

SECTION 505 Handrails

505.1 General

505.2 Location

505.3 Continuity

505.4 Height

505.6 Gripping Surface

CHAPTER 6 -- Plumbing Elements and Facilities

SECTION 603 Toilet and Bathing Rooms

CHAPTER 9 -- Built-In Furnishings and Equipment

SECTION 903 Benches

Endnotes

BABEL

1. Descartes, 3.
2. Baudrillard, 133.
3. Willis, 3.

Human Theory

THE SOUL OF THE THINKING MAN

1. Pascal, 299.
2. Plato, 2: 2.
3. Descartes, 19.
4. Plato, 3: 217-218.
5. Ibid., 217-218.
6. Heidegger, *On Time and Being*, 3.
7. Bachelard, *Water and Dreams*, 5.
8. ———, *Poetics of Space*, 12.
9. Ibid., 14.
10. Plato, 3: 219.
11. Descartes, 19.
12. Heidegger, *On Time and Being*, 4.

THE STATE OF MAN

1. Descartes, 3.
2. Plato, 3: 2.
3. Descartes, 3.
4. Shepard, xii.
5. Willis, 4.
6. Kant, 19.
7. Plato, 3: 40.
8. Guidi, 207-208

THE CHARACTER OF MOURNING

DIVIDING COMFORT AND NEED

1. Descartes, 15.
2. Maslow, 35-53.
3. Plato, 3: 195.

4. Benedikt, *For an Architecture of Reality*, 10.

THE NATURAL RETURN

1. Shepard, xvii.
2. Thoreau, 71.
3. Hesse, 65 and 72.
4. Shepard, xii.
5. Benedikt, *For an Architecture of Reality*, 52.

BEYOND MOURNING

1. Heidegger, *On Time and Being*, 72.
2. Aristotle, 2: 1588.
3. Plato, 3: 231.
4. Heidegger, *On Time and Being*, 72.

TO ENDURE

1. Descartes, 15.
2. Thoreau, 120.
3. Plato, 3: 198.
4. Leopold, 133.
5. Plato, 3: 200.
6. Bachelard, *Water and Dreams*, 6.

Tectonic Theory

THE SPIRIT OF THE RUIN

1. Bachelard, *Water and Dreams*, 7.
2. Simmel, 266.
3. Heidegger, *Poetry, Language, Thought*, 160.
4. Bachelard, *Water and Dreams*, 4.
5. ———, *Poetics of Space*, 16.
6. *Ibid.*, 31.
7. Benedikt, *For an Architecture of Reality*, 48 and 52.
8. Lobell, 38.
9. Simmel, 262.
10. *Ibid.*, 259.
11. Benedikt, *For an Architecture of Reality*, 52.
12. Willis, 61.
13. *Ibid.*, 56.
14. Benedikt, *Less for Less Yet*, 19.

15. Thoreau, 118.
16. Benedikt, *For and Architecture of Reality*, 4.
17. Lobell, 28.
18. Ibid., 12.
19. Willis, 86.
20. Heidegger, *Poetry, Language, Thought*, 160-161.
21. Willis, 50.

THE LIMITS OF ARCHITECTURAL INTERVENTION

1. Benedikt, *Less for Less Yet*, 12.
2. ———, *For an Architecture of Reality*, 42.
3. Ibid., 10.
4. Willis, 59-60.
5. Eco, 22.
6. Willis, 68-69.
7. Ibid., 73.
8. Frascari, 7.
9. Ibid., 11.
10. Willis, 77.
11. Lobell, 40.
12. Bachelard, *Water and Dreams*, 22.
13. Willis, 86.
14. Benedikt, *For and Architecture of Reality*, 40.
15. Willis, 57-58.
16. Lobell, 10.
17. Eco, 24.

THE OPEN AND THE STILL

1. Baudrillard, 132.
2. Bachelard, *Poetics of Space*, 10-11.
3. Ibid., 12.
4. Heidegger, *On Being and Time*, 64-69.

CLOSING

1. Plato, 3: 55.

Precedent Studies

CEMETERY AND LONGARONE

1. Paolini, 1.

2. Acocella, 117-121.
3. Ibid., 117.

DIE NEUE WACHE

1. Marcuse, n.pag. (the entire first paragraph takes extensive direction from Marcuse's paper)
2. Grassi, 41.
3. Tessenow, 11.
4. Ibid., 17.
5. Ibid., 27-29.

MEMORIAL TO FRANKLIN D. ROOSEVELT FOR NEW YORK

1. Heuvel, n.pag.
2. Conversation, n.pag
3. Ibid., n.pag.
4. Geddes, n.pag.
5. Conversation, n.pag.
6. O'Donnell, n.pag.
7. Conversation, n.pag.
8. Tyng, 132.
9. Geddes, n.pag.

BRION VEGA

1. Guidi, 208.
2. Duboy, 29.
3. Noever, 72.
4. Ranalli, 129.
5. Scarpa, 19.
6. Ibid., 17.
7. Guidi, 207.
8. Ibid., 207.
9. Ibid., 211.
10. Ibid., 210.
11. Ibid., 210.
12. Ibid., 211.
13. Scarpa, 20.

QUALITATIVE PROGRAM

1. Lobell, 48.
2. Ibid., 38.

QUANTITATIVE PROGRAM

1. Scarpa, 17.

Quotation Page Citations

1. Eccl., 1. (New King James Version)
2. Cohen, 29.
3. Hesse, 145.
Locke, 453.
4. Katz, 102.
5. Bachelard, *Poetics of Space*, 9.
6. author
7. Guidi, 207.
8. author
9. Thoreau, 81.
10. Bachelard, *Poetics of Space*, 16.
11. Plato, 3: 199.
12. Plato, 3: 188.
13. Thoreau, 68.
14. Hesse, 105.
15. Joyce, 628.
16. Hesse, 37.
17. Borges, 70.
18. Lobell, 20.
19. Descartes, 4-5.
20. Benedikt, *For an Architecture of Reality*, 20.
21. Lobell, 50.
Benedikt, *For an Architecture of Reality*, 54.
22. Bachelard, *Water and Dreams*, 16.
Benedikt, *For an Architecture of Reality*, 22.
23. Borges, 199.
Lobell, 14.
24. Guidi, 205.
25. Willis, 85.
26. Benedict, 15.
Scarpa, 16.
27. Benedikt, *For an Architecture of Reality*, 12.
28. Thoreau, 115.

Image Citations

Theoretical Discussion

QUOTATION PAGES

- drawings by author from Steve Oliver's photograph of Rodin's "The Cry" from *Rodin in His Time*

Precedent Studies

CEMETARY AT LONGARONE

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DIE NEUE WACHE

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Fig. 24 rendering by Christopher Shelley, <<http://archrecord.construction.com/news/daily/archives/070709fdr.asp>>

BRION VEGA

Fig. 25 drawing by George Ranalli, from *Carlo Scarpa Architect*

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Site Analysis

Fig. 38 site image, photo by author

Fig. 39 site image, photo by author

Fig. 40 site image, photo by author

Fig. 41 site image, photo by author

Fig. 42 site image, photo by author

Fig. 43 site image, photo by author

Fig. 44 site image, photo by author

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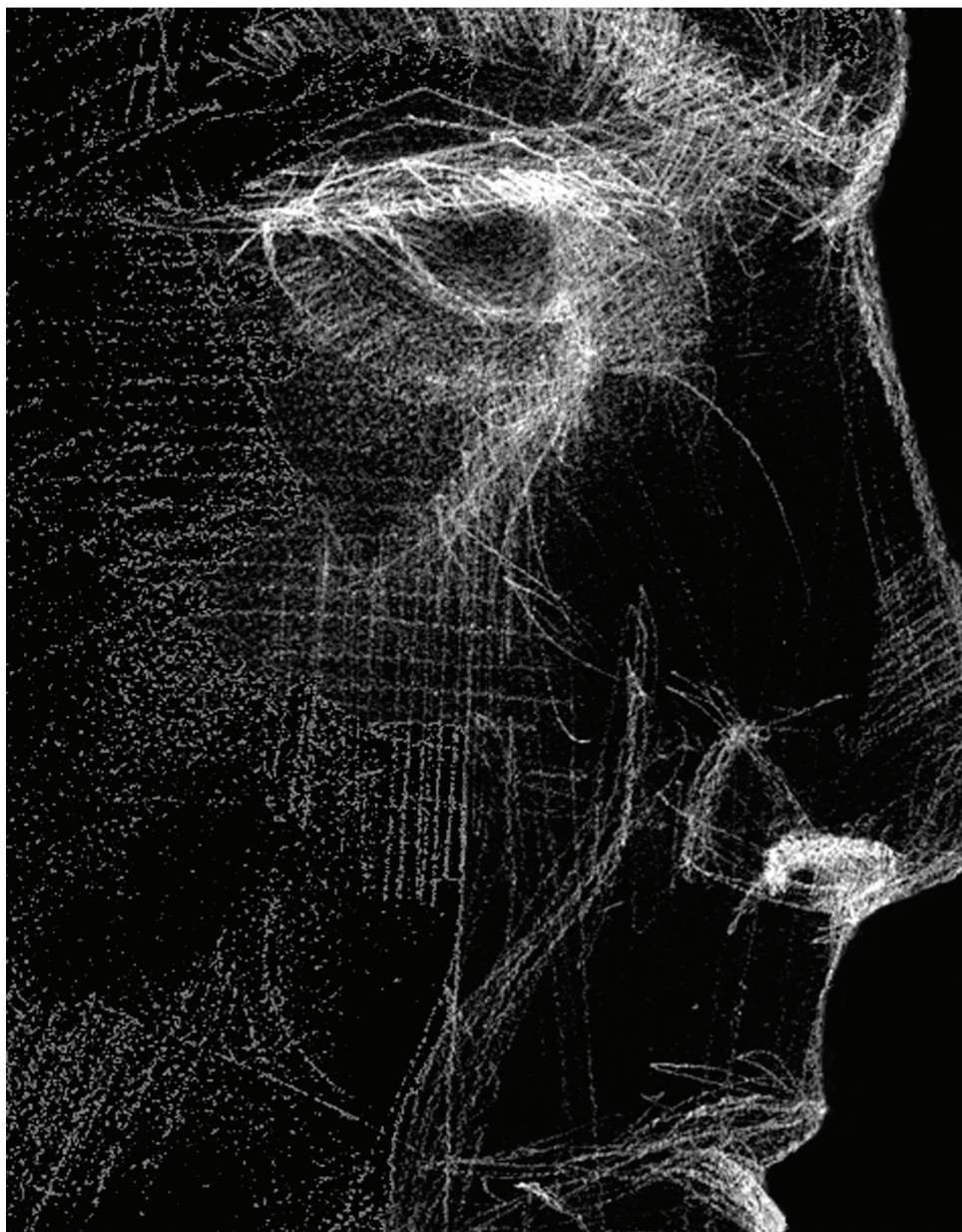


Not a single star will be left in the night.

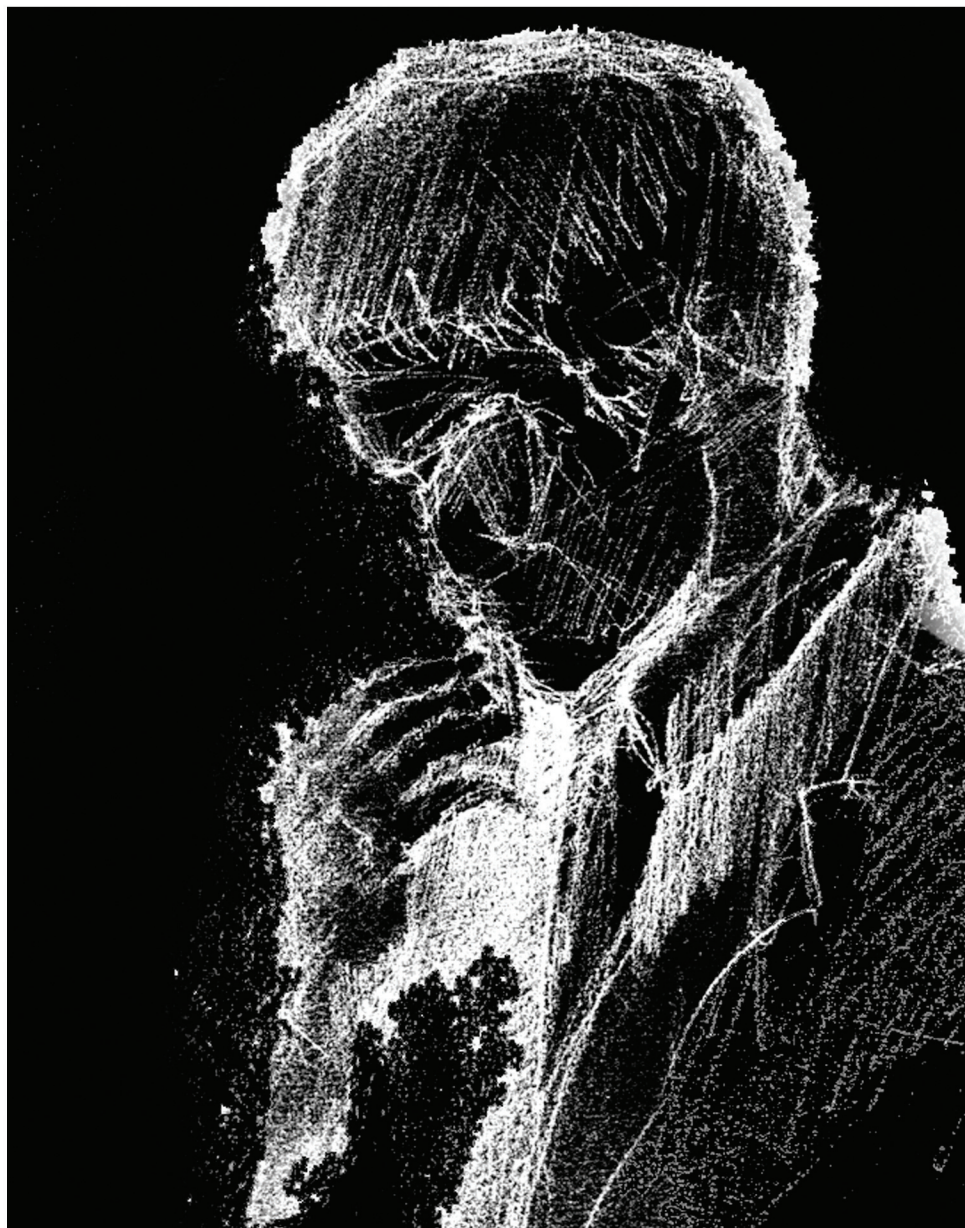
The night will not be left.



*I will die and, with me,
the weight of the intolerable universe.*



*I shall erase the pyramids, the medallions,
the continents and faces.*



I shall erase the accumulated past.

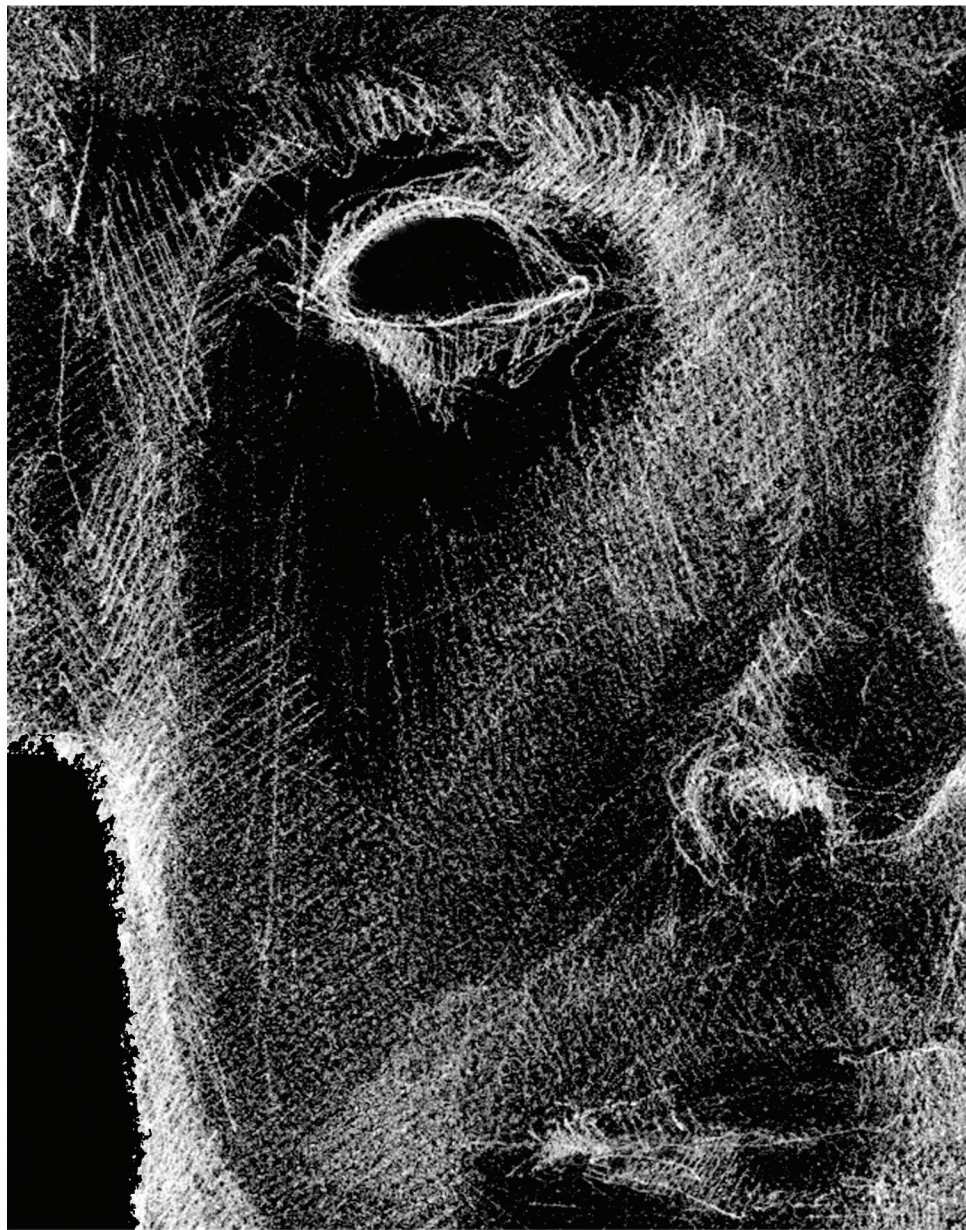


I shall make dust of history, dust of dust.



Now I am looking on the final sunset.

I am hearing the last bird.



I bequeath nothingness to no one.



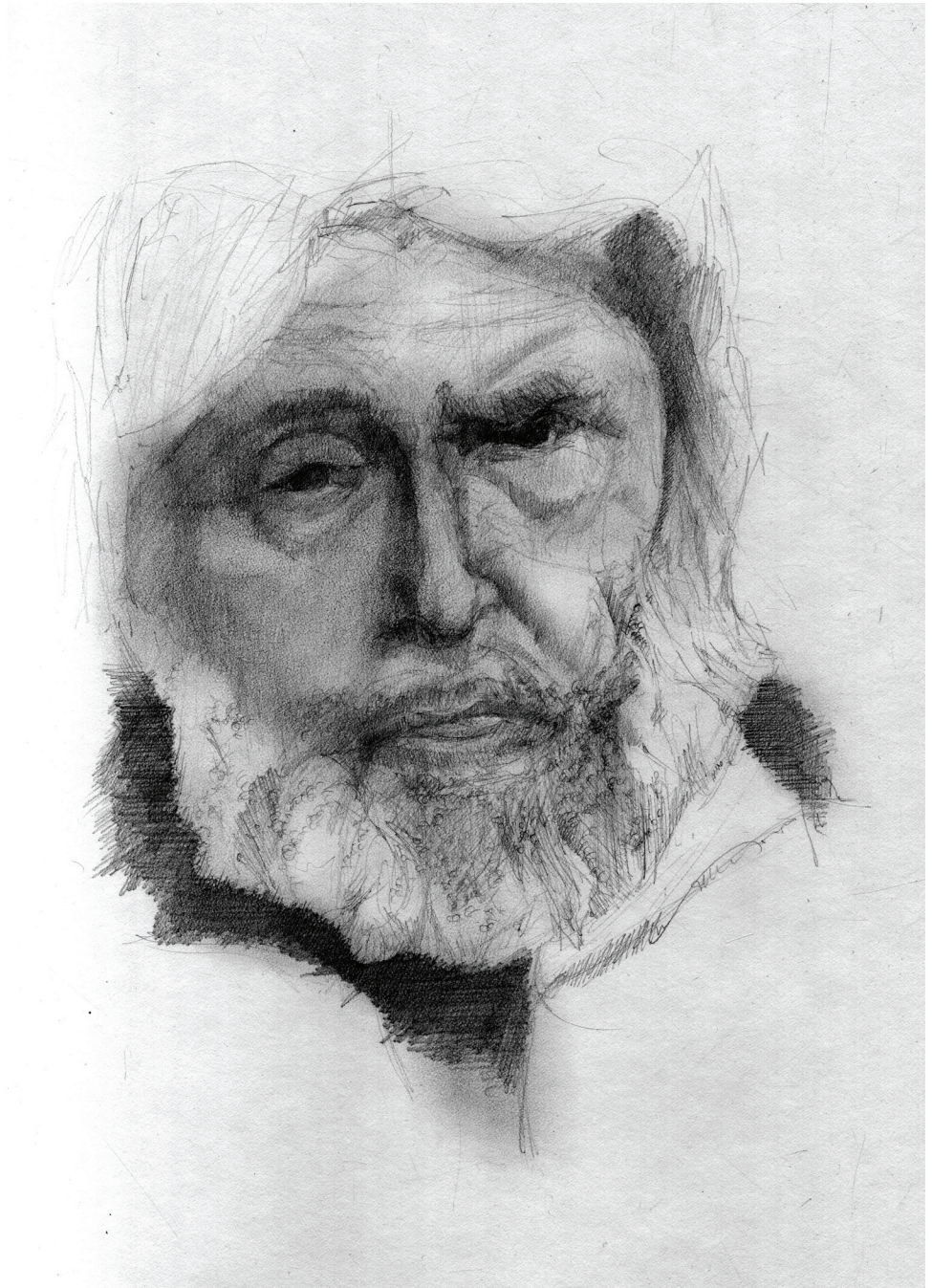
*not to present things as they should be because -
or, I would hope them to be if -
but rather, the way they are,
things found true*



How slowly we die.



How quickly we die.



Youth is afforded the luxury of constant anticipation.



This fractured reality - its forms, its paces, its petty jests.



It is the best stories that reveal nothing.



This is not a story about the way things are.

