Poetic Essence in Architecture:  A Seafarer's Memorial

Matthew Z. Petersen
POETIC ESSENCE IN ARCHITECTURE: A SEAFARER'S MEMORIAL

BY

Matthew Zane Petersen

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

MONTANA STATE UNIVERSITY
Bozeman, Montana

April 2010
APPROVAL

of a thesis submitted by

Matthew Zane Petersen

This thesis has been read by each member of the thesis committee and has been found to be satisfactory regarding content, English usage, format, citation, bibliographic style, and consistency and is ready for submission to the Division of Graduate Education

Ralph Johnson ________________ Committee Chair
Tom McNab ________________ Committee 2nd
Tom Wood ________________ Committee 3rd

Approved for the Department of Architecture

Fatih Rifki, ________________ Department Head

Approved for the Division of Graduate Education

Dr. Carl A. Fox
STATEMENT OF PERMISSION TO USE

In presenting this thesis in partial fulfillment of the requirements for a master's degree at Montana State University, I agree that the Library shall make it available to borrowers under the rules of the Library.

If I have indicated my intention to copyright this thesis by including a copyright notice page, copying is allowable only for scholarly purposes, consistent with “fair use” as prescribed in the U.S. Copyright Law. Requests for permission for extended quotation from or reproduction of this thesis in whole or in parts may be granted only by the copyright holder.

Matthew Zane Petersen
April 2010
TABLE OF CONTENTS

1. PREFACE.............................................................................................................................................................1

Phenomenology: Poetic insight as the origin of truth

2. THEORY AND CONCEPT.........................................................................................................................................4

The Four Principles of Memorial Architecture:

Memory: self identity and collective truth

Time: memorial architecture as the confluence of the historical, present and past.

Space: reflected essence in memorial architecture

Knowing: reflected being through works of architecture

Being in the World:

Being as Dwelling as Building
Being at Sea:  

TABLE OF CONTENTS- CONTINUED

Seafaring as anti-Dwelling

The Hero and the Sea: an investigation into the essence of seafaring

Voyaging

Space and Time at Sea

The Vessel

The Crew

Loss at Sea

3. CONTEXT...............................................................25

   The Bering Sea

   Homer Alaska

4. SITE........................................................................27

   Homer Spit
Climate

TABLE OF CONTENTS- CONTINUED

Site Conditions/ Building Strategies

5. PRECEDENTS.................................................................................................................................................................38

- Maya Linn: Vietnam Veterans Memorial
- Daniel Libeskind: Jewish Museum Berlin

6. PROGRAM........................................................................................................................................................................50

- Relics
- The Memorial
- The Museum

7. PROJECT........................................................................................................................................................................61
ABSTRACT

Memorial architecture should aspire to reflect a universal understanding of the event or persons honored, serving as a means of educating through the tactile experience of space, explaining its purpose as the sculptural medium through which the historic, the present and the future are realized as a ceaseless phenomenon within which the story of the human experience is told.

A sense of knowing is the fruit of true memorial architecture, be it sweet or sour, the heroic and the horrific truths of humanity will be undeniable as the warmth of the sun and the firmness of earth, wrought in the very stone of the foundation and cast in the ever lengthening shadow of its form. The essence of memorial architecture is gathered from the ethereal heights of the heavens that move us and the sulking depths of earth that holds us, a monument of mortality expressed with an eternally accepted maxim of human drama.

The ideal memorial should function as a two way mirror through which the present confronts the living past via threads of empathic contemplation, transcending the singular experience of the moment to grasp the hopes and fears of our unfolding odyssey.

This thesis will explore the aforementioned understanding of architecture in the design of a seafarers memorial.
PREFACE

Precluding any formal pursuit in architectural form is the acceptance of a philosophical basis that guides one to the most appropriate design. For without some logical basis for the conceptualization of form and place, works of architecture easily become meaningless egocentric entities.

This thesis will follow the fundamental understanding of phenomenology as a way to elucidate a path to meaning and purpose, arriving at a necessary conclusion of an architecture that reflects meaning proved by a reflected essence of Being. Phenomenology differentiates itself from the historical approach of western philosophies which rely on the building up of logical conclusion that create a rigid framework from which to understand ourselves and the world around us. Phenomenology denies that meaningful existence can be derived from scientific rigidity, fundamentally corrupted by the false pretences of unessential definitions.

At the heart of Phenomenology is a skepticism of scientific reasoning that has divorced language from the essence of things it claims to represent. Embedded within this skepticism of abstract language, is the belief that in facilitating the production of quantifiable knowledge our definitions for things have only distanced humanity from the essence of their being and the being of things. Martin Heidegger, the father of modern phenomenology explains this in saying, "Science is not an original happening of truth, but always the cultivation of a domain of truth already opened." Therefore in a phenomenological pursuit of meaningful existence we must find language that grasps the primordial essence of the "thingness of things" and opens the truth.

Through poetry, Being is opened up and the very nature of Being-in-the-World is reflected in the work. This reflection creates within us a changing whereby our Being-in-the-World is disclosed such that we are made to understand an essential truth. This concept of discovering essential truth through poetic insight is the fundamental relation of phenomenology in architecture. Thus in this thesis the precepts of pursuing phenomenological basis for an architecture will be derived in part from the poetic thinking that concerns the essential character of the seafarer, for which a memorial will be designed.

Immanent in the phenomenology of Martin Heidegger is the significance of poetic insight in disclosing for us the truths of being. "Poetry is nothing other than the elemental way in which existence as Being-in-the-World is discovered." Being according to Heidegger is presencing in time, which gives itself as a gift to those open to perceive in this way. Poets and artist readily receive the gift of being and translate it through their work. Just as the works of great poets and artist, the great works of architecture reflect a distinct essence of being. Great works of architecture allow for various interpretations, unique to the ego of the individual. Thus, there is no formula for an experiential narrative through architecture. There is only the poetry of space to encourage, and guide the individual should they
desire to perceive the being of the work as a reflected essence. Heidegger uses the example of a painting done by Van Gogh of a pair of peasant shoes as a work of art that more closely grasped the essence of the thing then could objective experience of an individual.

From the dark opening of the worn insides of the shoes the toilsome tread of the worker stares forth. In the stiffly rugged heaviness of the shoes there is the accumulated tenacity of the slow trudge through the far-sweeping, and ever uniform furrows of the field swept by raw wind. On the leather lie the dampness and richness of soil...ii

The exercise of intuiting the essence of something through work, that speaks, is the purest way to disclosing the being of things. Language, and thus poetry are seen by Heidegger to be the most fundamental way to reveal truth. There occurs a problem when we consider how to rightly judge the truth of poetic insight even though as a rule it presupposes the disclosure of being. The confusion arises in the inconsistent and ultimately untenable condition of individual perception that leads to various interpretations of a work. Thus seemingly rendering a consensus of reflected Being in the work wholly impossible. Yet this is not so.

But because Being-in-the-World involves Being-with-others and co-understanding, at the same time they recognize their own world in his and-what is not the same thing-they further recognize that, because they have the same kind of Being as all other persons, world is a pervasive phenomenon-what Heidegger calls an "existential"-to be met with everywhere in human existence.iii

Conceiving of an world in which all being is attuned to a pervasive existential space readily permits an basis for accepting a "co-understanding" by which a work may reveal a truth of Being. Communication is a proof by which we recognize our being in the world in union with others, then poetry -which is "hieghtened authentic discourse" in all artistic worksiv- is the highest proof of our being in the world.

No one work of art or architecture could hope to express all the complexities of being, (human experience in pursuit of understanding) nor should they try. But, acute knowledge and profound vision of a particular essence is possible, and these few pieces of brilliance can only reflect in space a interpretation of true being. Because we subconsciously gravitate towards essential truths, though they be incomprehensible, we can rightly judge a great work as presencing an true essence or not.

The architecture will be a seafarer's memorial. Therefore it is necessary to investigate both the prosaic and the
poetic qualities of seafaring to grasp an essence applicable to an architectural work. Such an investigation asks first the question, what is seafaring in its essential being? And ask secondly, what is the most appropriate way to reveal the essence of the seafarer in an architecture? The first question will be the focus of the theory and context portion of this thesis and the latter will resonate throughout this text especially where program is defined.
THEORY AND CONCEPT:

THE FOUR PRINCIPLES OF MEMORIAL ARCHITECTURE

Its dark masses stand like the bones of an ancient relic on the shore,
receiving the pressing tide with the grace of a thing born of the sea, and will return to sea
Solemnity and praise are sunlight on its sculpted walls and its depth of shadow,
Marking the only truth of time as this moment and the next
Making a past more precious without dates
Where lost souls are remembered in union
Whose common courage and humility is the essence of this place.

MEMORY:

Memory is the vault of past experience which we access to make judgments of present and future events. Memories act as the means by which we associate our experiences of reality with a uniform existential reality, or to use Hiedegger's term "the being" of things. The precepts of phenomenology hold that through memory, subjective definitions are given to things and allow us to make assumptions of present events and have expectations for future events. Memory thus recognized is the thread by which the identity of the an individual transcends the present to form a consciousness that recognizes self in the context of the ceaseless phenomenon of time. We know ourselves and the world around us through memory and therefore its significance in understanding an work of architecture is primary as the mechanism by which we recognize self in its presence and its presence as reflecting ours.

Poetry speaks in images, Heidegger says, and "the nature of the image is to let something been seen. By contrast, copies and imitations are mere variations on the genuine image... which lets the invisible be seen..." What this means is beautifully shown by Hiedegger in his analysis of Trakl's poem "A Winter Evening." What then is the origin of poetical images? Hiedegger answers explicitly: "memory is the source of poetry."¹

Only through our capacity to remember experiential essence do we reference the new, defining it as a relation to past experience. Through poetry the opening of an experiential essence is realized and thus initiates a changing of being, the proof of which is kept in memory. Poetic insight then, not only initiates a fulfillment of being through the showing of essential truths, but concretizes them in language.
Therefore it can be said that through the truths of poetic language collective memory is discerned.\textsuperscript{vi}

The challenge then in all works of art is to open dialogue with individual memory that initiates an expansion of collective memory, stretching the infinite bounds of our essential knowledge. As poetic insight is most readily communicated through language, written and spoken, the expression of insight through architecture is perhaps the most difficult medium to master. Yet, if we consider that in architecture we have at our disposal all mediums of expression, and by architecture's inherent longevity the potential for showing of essence is at its greatest. Therefore the expansion and keeping of collective memory is the genius of great architecture and inherent in the aspiration of all memorial architecture.

TIME:

In Martin Hiedegger's essay "On Time and Being" he conceives of an understanding of "true time"

"..prior to all calculation of time and independent of such calculation, what is germane to the time-space of true time consists in the mutual reaching out and opening up of future, past and present. Accordingly, what we call dimension and dimensionality in a way easily misconstrued, belongs to true time and to it alone. Dimensionality consists in a reaching out that opens up, in which futural approaching brings about what has been, what has been brings about futural approaching, and the reciprocal relation of both brings about the opening up of openness. Thought in terms of this threefold giving, true time proves to be three-dimensional. Dimension, we repeat, is here thought not only as the area of possible measurement, but rather as a reaching throughout, as giving and opening up. Only the latter enables us to represent and delimit an area of measurement.\textsuperscript{vii}

Hiedegger makes the connection between time and being as two codependent entities that define each other, existing only as a relation to one another. Being according to Hieddeger is temporal and is recognized only in the presencing of time. Time gives dimension to being and is that in which beings exists. There can be no being without time and there must be being for the presentment of time.

The relation of time to memorial architecture is that of an undisclosed phenomenon that brings together the tension of the past, present and future through the its ceaseless passing, nearing towards and moving away from the present. Time gives us a recognition of our mortality while simultaneously allowing us to envision the infinite in which
we exist. Thus the imposing reality of time must be dealt with delicately in memorial architecture. Both the infinite and the temporality of being are present in the understanding of "true time", and it is this understating of time that should be present in memorial architecture.

Inherent in the nature of a memorial is the referencing of the past, the effectiveness of this relation is a function of how accurately "true time" is envisaged through the architecture. The idea of envisaging time through architecture should not be read literally as though it should lead us to designing something that marks the passage of time, like a sundial. Rather time should be accepted as that inexorable presence which gives to being its dimension, and thus recognized, allowed to pervade the presence of the memorial.

SPACE:

Space has been demonstrated to be a function of time, or as Hiedegger would say "opened" by time. Time creates dimensionality allowing us to reference ourselves in relation to objects and people in the ever changing condition experience. Space then as a function of time is boundless as time and thus must be wrested from the world for humans to dwell in the world with purpose. In his Book "the Eyes of the Skin", Juhani Pallassma tells us Architecture is the means by which space is prepared for human dwelling

Architecture is our primary instrument in relating us with space and time, and giving these dimensions a human measure. It domesticates limitless space and endless time to be tolerated, inhabited and understood by mankind. As a consequence of this interdependence of space and time, the dialectics of external and internal space, physical and spiritual, material and mental, unconscious and conscious priorities concerning the senses as well as their relative roles and interactions, have an essential impact on the nature of the arts and architecture.

Space domesticated becomes place through the works of architecture and provides for man an essential quality of being in the world. Our perception and understanding of place is dependent on the interaction of memory and imagination with the senses.

Thus it is through the presence of time which opens space, wherein the experiences of being are defined through the interaction of perception, memory and imagination, whereby architecture creates place for man to dwell in essential spirit.

KNOWING:
The intent of memorial architecture is always to initiate the imagination of others that they might realize their being within the ceaseless phenomenon of time and the boundless reaches of space, wherein our recognition of being with others is made more intimate.

Architecture of commemoration is specifically challenged to initiate being through reflection on the historical, by which we preserve a common identity and through which we are allowed to grasp the futural approach of a common destiny. Architecture thus conceived becomes the mirror-play of being. Through such and architecture our sense of being in the present is allowed to expand with space and in time to realize the immanence of our being in the past and future of the human odyssey.

The sense of knowing through architecture is accomplished in the showing of an essential truth of our being inspired by the event or persons honored. Therefore it becomes necessary to identify that essence of being that will be envisaged through the architecture.
BEING IN THE WORLD:

BEING AS DWELLING AS BUILDING

Much has been said of being as it relates to time, space, memory, and how its truth is revealed through poetic insight. Yet there are exponentially more faucets of being that remain hidden from us. They remain as hidden as the boundless reaches of time and space, for the well of being deepens as we drink from it. Though the totality of being escapes our reach, in our search we touch the feet of god.

Heidegger understood the limitless nature of being, and in initiating our poetic understanding of being he revealed only that which he found to be essential, leaving much for us to discover. The concept of infinite possibilities of being correlates with infinite possibilities of discovery, a reality proved by poetic thinking. In his essay Building Dwelling Thinking, Heidegger delves further into the nature of man's Being-in-the-World. From primal language Heidegger defines being as dwelling as building.

The way in which you are and I am, the manner in which we humans are on the earth, is Buan, dwelling. To be a human being means to be on the earth as a mortal. It means to dwell. The old word bauen, which says that man is insofar as he dwells, this word bauen however also means at the same time to cherish and protect, to preserve and care for, specifically to till the soil, to cultivate the vine. Such building only takes care-it tends the growth that ripens into its fruit of its own accord. Building in the sense of preserving and nurturing is not making anything. Shipbuilding and temple-building, on the other hand, do in a certain way make their own works. Here building, in contrast with cultivating, is a constructing. Both modes of building-building as cultivating, Latin colere, cultura, and building as the raising up of edifices, aedificare -are comprised within genuine building, that is, dwelling. Building as dwelling, that is, as being on the earth, however, remains for man's everyday experience that which is from the outset "habitual"-we inhabit it, as our language says so beautifully: it is the Gewohnte. For this reason it recedes behind the manifold ways in which dwelling is accomplished, the activities of cultivation and construction. These activities later claim the name of bauen, building, and with it the fact of building, exclusively for themselves. The real sense of bauen, namely dwelling, falls into oblivion.
By presenting us with the definition of dwelling as the way in which man is on the earth as a mortal, protecting, preserving, caring for, specifically concerning the cultivation of the soil, he shows us the true spirit of phenomenology through poetic insight. Thus stated the very being-in-the-world of man, which so often is confused with ignoble desire, is shown to be a beautiful conception of existential being.

As is his custom, Heidegger uses primal language to derive meaning of dwelling, which further leads him to initiate the idea of Building as Dwelling.

But if we listen to what language says in the word bauen we hear three things.

1. Building is really dwelling
2. Dwelling is the manner in which Mortals are on this earth
3. Building as dwelling unfolds into the building that cultivates growing things and the building that erects buildings.

It remains that building as dwelling is preserving and caring for in dwelling. "To dwell, to be set at peace, means to remain at peace within the free, the preserve, the free sphere that safeguards each thing in its essence. The fundamental character of dwelling is in this sparing." The implications of such language for the arts, especially architecture amounts to a refutation of rigid functionalism and a challenge to begin again to initiate truth. The initiating of truth, the initiating of mortals is also being, and this is always the craft of architecture.

Heidegger initiates anew the discovery of essential being and continues in his poetic journey to propose an elemental system within which being finds purpose. He does this by introducing the fourfold,

But "on the earth" already means "under the sky". Both of these also mean "remaining before the divinities" and include a "belonging to men's being with one another." by a primal oneness of the four-earth and sky, divinities and mortals-belong together in one.

1. Earth is the serving bearer, blossoming and fruiting, spreading out in rock and water, rising up into plant and animal.
2. Sky is the vaulting path of the sun, the course of the changing moon, the wandering glitter of the stars, the year's seasons and their changes, the light and dusk of day, the gloom and glow of the night, the clemency and inclemency of the weather, the drifting clouds and the blue depths of the ether.

3. The divinities are the beckoning messengers of the godhead. Out of the holy sway of the godhead, the god appears in his presence or withdraws into his concealment.

4. Mortal are the human beings. They are called mortals because they can die. Only man dies, and indeed continually, as long as he remains on earth, under the sky, before the divinities.iii

Having revealed the fourfold Heidegger reaches deeper to enumerate the ways in which mortals dwell within the fourfold.

Mortals dwell in that...

1. they save the earth... To save properly means to set something free into its own essence.

2. they receive the sky as sky. They leave to the sun and the moon their journey, to the stars their courses, to the seasons their blessing and their inclemency; they do not turn night into day nor day into a harassed unrest.

3. they await the divinities as divinities. In hope they hold up to the divinities what is unhoped for. They wait for intimations of their coming and do not mistake the signs of their absence. They do not make their gods for themselves and do not worship idols.

4. they initiate their own essential being-their being capable of death as death-into the use and practice of this capacity, so that there may be a good death.xiv
Dwelling thus conceived "propriates as the fourfold preservation of the fourfold." Preservation of the fourfold is accomplished in the way mortals stay with things. In staying with things the unity of the fourfold is preserved, and "brings the essence of the fourfold into things." Things themselves secure the fourfold only when they themselves are let be in their essence... Mortals nurse and nurture the things that grow, and specially construct things that do not grow. Cultivating and construction are building in the narrower sense. Dwelling, inasmuch as it keeps the fourfold in things, is, as this keeping, a building.

For all the clarity of Heidegger's insight into the elemental unity of the fourfold there is something as yet undisclosed as an essential relation of the earth and sky to dwelling. If the earth is serving bearer wherein dwelling occurs, spreading out in rock and water, and the sky are the celestial bodies, which breathe life into the wind, changing with inclemency yet unchanged in essence; then the sea is earth and sky become one.

The sea as of the sky changes with the tempests and longing for the moon, yet is unchanged in essence. The sea as of the earth we abide on, yet we cannot ground our being in dwelling upon its waters that hold no traces of our presence. Therefore Being-at-Sea cannot be considered part of dwelling as Heidegger defines it, rather its essence is in many ways antithetical to that of dwelling. However this does not mean that Being-at-Sea and Being-in-the-World as dwelling have nothing in common. To receive the sky, await the divinities and the initiating of other mortals are all part of Being-at-Sea and dwelling. The differences begin where dwelling preserves by staying with things, and is building that cultivates the growing of things and the erecting of buildings. Being-at-Sea is never staying with things but always moving away and towards those places of staying. Being-at-Sea is never the cultivating of things, but taking of the sea what she doles out. Being-at-Sea is never building as the way of initiating being, but is initiating through violence and reprieve the humility and faith of man.
BEING AT SEA:

PSALM CVII

They that go down to the sea in ships, that do business in great waters;

These see the works of the Lord, and his wonders in the deep.

For he commandeth, and raiseth the stormy wind, which lifteth up the waves thereof.

They mount up to the heaven, they go down again to the depth: their soul is melted because of trouble.

They reel to and fro, and stagger like a drunken man, and are at their wits end.

Then they cry unto the Lord in their trouble, and he bringeth them out of their distresses.

He maketh the storm a calm, so that the waves thereof are still.

Then are they glad because they be quiet; so he bringeth them unto their desired heaven.
Fishing crews assemble early in the morning, ready to leave for the Mattanza, Sicily, Italy, 1991
image: austinchronicle.com
Being-at-Sea is in its essence more readily understood than that of dwelling as Being-in-the-World. Dwelling is the natural state of man on earth, yet this must be sought after, cultivated in the mind as well as in the world. Being-at-Sea is the way man is made to be by the power of a ceaseless natural phenomena. The essence of Being-at-Sea is always known to the seafarer, whereas a man who knows only a land bound existence, does not necessarily understand his purpose as dwelling. Life in the terrestrial domain is plagued with deceptions and false hopes that easily confuse being that seeks purpose. Where life at sea is life with the sea, and its presence is always in the hearts of those who roll on her reckless waters.

In "The Mirror of the Sea" Joseph Conrad writes of the lawless sea that excepts no mark of man's dominion.

For all that has been said of the love that certain natures (on shore) have professed to feel for it, for all the celebrations it had been the object of in prose and song, the sea has never been friendly to man. At most it has been the accomplice of human restlessness, and playing the part of dangerous abettor of world-wide ambition. Faithful to no race after the manner of the kindly earth, receiving no impress from valor and toil and self-sacrifice, recognizing no finality of dominion, the sea has never adopted the cause of its masters like those lands where the victorious nations of mankind have taken root, rocking their cradles and setting up their gravestones. He-man or people-who putting his trust in the friendship of the sea, neglects the strength and cunning of his right hand, is a fool! As if it were too great, too mighty for common virtues, the ocean has no compassion, no faith, no law, no memory. Its fickleness is to be held true to men's purposes only by an undaunted resolution and by a sleepless vigilance, in which, perhaps, there has always been more hate than love.

Within a work of architecture it is impossible to replicate all of the complexities of Being-at Sea into one work. Therefore it will be sufficient to focus on the most essential characteristics of seafaring that lend themselves to showing through an architectural work.
THE HERO AND THE SEA: an investigation into the essence of seafaring.

Though, humans are physiologically a land bound species, scientific research suggest the origin of life, our origin can be traced to the briny depths of our great oceans. Who has stood on her shores, wondering at her ceaseless power, breathing deeply the rich aroma of life, observing in astonishment the abundance of organisms that thrive within the ebb and flow of her tides and not understood that the ocean is the well spring of life.

From all the corners of the globe humans have put to sea, chancing their lives to the unpredictable tempest. Their stories have at heart one commonality; to try the ingenuity of man against the reckless and unforgiving power of nature.

From the earliest stages of civilization humans have relied on the ocean for sustenance, trade, communication, and expansion. Embedded within an understanding of the primary significance ours seas were to human evolution, is the odyssey of the seafarer. The fisherman of ancient Greece casting his net from a reed boat, the feared Viking full of battle lust braving the cold north seas, the noble commander of a British frigate sailing for the Cape of Good Hope, the humble deck hand keeping watch through the night, and the scurvy skipper of a slave ship are all part of the epic story of seafaring. Be it duty, daring, necessity, or greed that found them rolling on the furious tumult of the sea, their diverse histories are bound by a common destiny to brave the chaos of her waters.

Without the sacrifices of the men and women who went upon the water, the transfer of goods and knowledge that drove the great periods of human advancement in science and culture would not have been possible. Seafarers have historically been at the forefront of scientific discovery, leading expeditions to chart the unknown, exposing the "civilized" world to undreamt of possibilities. Unfortunately, seafarers have also been responsible for propagating the atrocities of war and greed that subjugated peoples and aided in the devastation of the natural world. Be it glorious or ghastly the history of human civilization has followed in the wake of the enterprising seafarer.
in 1947 Thor Heyerdahl sails a reed raft from South America to Polynesia, proving that possibility of settlement
image: answers.com
VOYAGING:

One such essential character of being at sea is Voyaging. Voyaging is; to be always in motion, moving towards and away from the places of dwelling, desirous of the destination, to accomplish a goal, and discover how human being may expect to fare in an world of unconcern. Within the poem "the Sea Voyage" By Goethe an essential understanding of the seafarer as one who voyages is gathered, wherein the excitement of embarking to a distant destination in a foreign land is tempered by the harsh realities of the sea.
Many a day and night my bark stood ready laden;
Waiting fav'ring winds, I sat with true friends round me,
Pledging me to patience and to courage,
In the haven.

And they spoke thus with impatience twofold:
"Gladly pray we for thy rapid passage,
Gladly for thy happy voyage; fortune
In the distant world is waiting for thee,
In our arms thoult find thy prize, and love too,
When returning."

And when morning came, arose an uproar,
And the sailors' joyous shouts awoke us;
All was stirring, all was living, moving,
Bent on sailing with the first kind zephyr.

And the sails soon in the breeze are swelling,
And the sun with fiery love invites us;
Fill'd the sails are, clouds on high are floating,
On the shore each friend exulting raises
Songs of hope, in giddy joy expecting
Joy the voyage through, as on the morn of sailing,
And the earliest starry nights so radiant.
But by God-sent changing winds ere long he's driven
Sideways from the course he had intended,
And he feigns as though he would surrender,
While he gently striveth to outwit them,

To his goal, e'en when thus press'd, still faithful.
But from out the damp grey distance rising,
Softly now the storm proclaims its advent,
Presseth down each bird upon the waters,
Presseth down the throbbing hearts of mortals.
And it cometh. At its stubborn fury,
Wisely ev'ry sail the seaman striketh;
With the anguish-laden ball are sporting
Wind and water.

And on yonder shore are gather'd standing,
Friends and lovers, trembling for the bold one:
"Why, alas, remain'd he here not with us!
Ah, the tempest! Cast away by fortune!
Must the good one perish in this fashion?
Might not he perchance.... Ye great immortals!"
Yet he, like a man, stands by his rudder;
With the bark are sporting wind and water,
Wind and water sport not with his bosom:
On the fierce deep looks he, as a master,--
In his gods, or shipwreck'd, or safe landed,
Trusting ever.
The sea demands of the voyager humility, who surrenders himself to the chaos of the sea, trusting by an uncommon faith to be delivered home again. To Voyage is nothing like to travel on land where choices can be made to take shelter or rest should weariness overcome them. The seafarers actions are set by the tempo of the sea, where raging storms must be met with furious labor, as by some faith they work and trust in persevering. In The Book of the Sea A. C. Spector explains it thus.

The moment a vessel casts off from land, life and work upon her become one. There is no terrestrial comparison. No matter how time consuming and exacting a man's work may be ashore, he can leave it-in the physical sense of being able to remove himself from it-at will. Those who live and work on the sea have no such choice; their ship is their world at work or at rest, awake or asleep, there is no escape except in death.

To Voyage is an essential definition from which the nature of seafaring is discerned. The Voyage is being-at-sea, and encompasses a plurality of the essential being of the seafarer, who meditates in solitude the vastness of the ocean, watches in earnest the mood of the sea, moving always with restless waters, holding precariously to the fickle winds, carrying dutifully their purpose and their lives in humility before the violence of an indifferent world, in hope that they may return home again.
SPACE AND TIME AT SEA:

Space and time have been demonstrated to be principally significant to memorial architecture, and as elemental variables of being there exists a unique relation of space and time to the seafarer. Spatial relationships of intimacy and vastness are never more exaggerated than when perceived at sea. Extremely limited in their freedom of movement aboard ship the seafarer is confronted with unnatural confinement aboard ship, while simultaneously impressed by the infinite surround of the sea. For always at sea the limitless expanses of space are read on the horizon where earth and sky diffuse into one.

In his book the Sea Voyage Narrative, Robert Foulke, explains time at sea as being both cyclical and linear.

The seafarer’s sense of time is equally complex. It is both linear and cyclical: Time is linear in the sense that voyages have beginnings and endings, departures and landfalls, staring and stopping points in the unfolding of chronological time; yet time is also cyclical, just as the rhythm of the waters is cyclical, because of the patterns of a ship's daily routine, watch on and watch off, highlights endless recurrence. Space and time have always merged more obviously at sea than they do in much of human experience.

The reckoning of time aboard ship is always peculiar to the progress of the vessel and the mood of the sea. The seafarer knows the preciousness of time as the "waves turn the seconds to hours". In heavy seas the seafarer knows the fragile nature of our existence, lived in the moments between crushing waves, spited and spared as the tempest rage.
THE VESSEL:

At sea your ship is your world, she is the only thing that makes your precarious existence possible. The seafarer knows their vessel as an extension of themselves, whose hearts sink with the crash of the sea against her hull, and rise as she stubbornly cuts through the swelling surf. Conrad calls our ships "the untiring servants of our hopes and our self-esteem". As the ship tirelessly serves the seafarer so he cares for her in constant vigilance, watching for the slightest nuances of distress in her character. By day and night the seafarer watches the ship, so long as the ship is at sea a discerning eye is always on her health.

Though the ships have changed dramatically from the origin of seafaring in canoes, to masted ships, great steamers, and now the massive diesel freighters, the power and unpredictable nature of the sea has always demanded the full attention of the crew to navigate her safely. It takes only a few seconds for things to go drastically wrong at sea.

In my own experience I have seen how quickly routine operations can become life threatening. While fishing for cod off Kodiak Island one January, the line from our fishing gear became tangled in the prop. The captain in an effort to free the prop, gave full throttle to the mains and threw her in gear. Unfortunately in his attempt to free the prop, the shaft was sheared, the mains went down, leaving us adrift in rough seas.

We were fishing no more than a couple miles off shore, and the winds began pushing us perilously close to the rocky beach, were we would surely be battered to pieces. Tense moments passed as a distress call was made.

There is perhaps nothing more unsettling for a fishermen, who hears constantly the roar of the diesel mains, to listen to the ominous silence in its stead. Only the waves beating against the hull could be heard, as we helplessly drifted towards the beach. Fortunately for our crew the distress call was answered by another fishing vessel within a few miles of us. They were able to reach us with a tow line just moments before we would've been wrecked on the beach.

The whole episode lasted no more than 30 minutes, and had the other vessel not been at our aide so readily, the consequences would've been disastrous, if not deadly. Such brief intervals from relative control to helpless floundering highlight the tenuous nature of the vessel at sea. Proud in her glory as she bests the raging seas, silent in defeat as she slips below the surf.
image: worldpess.com
THE CREW:

The reality of confinement at sea imposes an uncommon social structure from which there is no escape. Making the dynamics of personal relationships all the more tense when conflicts arise, and strengthens them as they work toward a common goal. Within the collective of the crew each man or woman must answer to a hierarchal order that ends with the captain, who must likewise answer to the sea.

Often crew dynamics are the most challenging and rewarding part of any sea voyage. It is not uncommon for persons who in the initial stages of the voyage quarrel in genuine dislike for one another, only through the common struggle of life at sea, find in each other a staunch friend and ally.
LOSS AT SEA:

The nature of death at sea magnifies an already mysterious passage of being. The sea does not hold traces of our dwelling, neither does it remember the places where souls were lost to it. And there is always a terrible question for loved ones to contemplate when they get the dreadful news:

How did she do it? In the word "missing" there is a horrible depth of doubt and speculation. Did she go quickly from under the men's feet, or did she resist to the end, letting the sea batter her to pieces, start at her butts, wrench her frame, load her with increasing weight of salt water, and dismasted, unmanageable, rolling heavily, her boats gone, her decks swept, had she wearied her men half to death with unceasing labor at the pumps before she sank them like a stone?xxi

The sea as Conrad said, has no memory and has no regard for ours. How we long to have a relic of the deceased that we might preserve their memory through the ritual of burial, the sea cares not. When someone drowns at sea the bereaved are often denied the body, it merely vanishes to the deep, entombed in vastness. The seas' own indifference offers no lasting memorial to the dead, too great to observe the life it takes, too proud to pause in reflection, the rebellious sea-who rebukes all entreaties of dearness- must be allowed in her immense being, into place that commemorates those she took. In this way mourning for those lost at sea can be evidenced before the being that took them.
THE BERING SEA:

The Bering Sea is home to some of the roughest and richest waters in the world, demanding sacrifice for its bounty. Located between the west coast of Alaska and the east coast of Russia's Siberia and the Kamchatka peninsula, the Bering Sea's ice cold waters and massive waves combine to make any business with her a perilous affair. On the Bering winds can blow 100 mph and seas can reach 40 ft, with ever menacing rouge waves that can easily grow to 60+ ft. To add to the brutal nature of the Bering, freezing rain and sea-spray threaten the stability of boats in winter with icing. Ice flows moving from the arctic often reach down into the Bering Sea threatening to immobilize and crush any unsuspecting boat in its path.

The Bering sea is home to some of the richest fishing grounds left in the world. More than 50% of all U.S. seafood is caught in the Bering Sea. Annually the commercial fishing industry in the U.S. nets $1 billion in profit from ground fisheries there. However lucrative fishing in the Bering Sea may be, it comes at a steep price.

The sea takes her revenge in the Bering where an small number of fishermen account for disproportionate number of commercial fishing deaths. The fatality rate for commercial fishermen in Alaska is 26 times the national average, accounting for 129 fatalities per 100,000 workers. During the period 1994-2004, 641 commercial fishermen died in the U.S., of these 305 were lost in Alaskan waters. The most dangerous of all Alaskan fisheries is crabbing, done primarily in the Bering, where fatality rates are 90 times the national average. Though the weather is terrible and the conditions are worse the potential reward for a crabber is great. In the days of derby red crab fishing, when a fleet of boats battle for their share of a quota, crew shares could easily be 30,000-40,000$ for 3-4 days of sleepless labor.

Fishing in Alaska, specifically the Bering Sea, embodies the harrowing struggle of man against the unremitting power of nature. The continuing saga of seafaring is written daily on her waters, in the triumph of the catch, and the tragedy of the mortal cost. For this reason the seafarers memorial will be located were the proximity to it, is balanced with the accessibility of the public. A strong seafaring tradition and presence should be germane to the community where the memorial is placed. Such a community exists in Homer, Ak, where land ends at the surging threshold of the sea.
fishing vessel Wizard in heavy seas
image: Discoverychannel.com
SITE:

HOMER ALASKA:

Homer is located in south central Alaska, on the southwest arm of the Kenai Peninsula. Homer sits on the shores of Kachemack Bay, just below the tree-lined bluffs that mark the edge of civilization and wilderness. The last mile of the ALCAN highway ends on the Homer Spit, which brings hordes of tourists in the summer to the small community. There are approximately 5,000 year-round residence in Homer, in the summer the population swells with incoming tourists, drawn there for many reasons. Sport fishing, hunting, scenic touring, kayaking, bird watching, and hiking are just some of the many draws to Homer. Population fluctuations also occur in response to fishing seasons and the demand for outside labor to fill the 800 fishing vessels in the Homer harbor. Though most of the vessels in the Homer harbor are salmon boats that fish inlets and bays between Homer to Kodiak, there are also crabbers and longliners that fish the Bering. The now famous vessel the Time Bandit, from the reality t.v. series The Deadliest Catch is based in Homer.

Commercial fishing is a boon to the Homer economy bringing in $30 million annually. Fishing is not only a crux of the local economy, it largely solidifies the identity of the local community. In recent years the decline in fishing profits and the restructuring of fishing regulations has eliminated boats and forced fishermen to find other means of employment. This decline in the fishing industry has coincided with a sharp increase in revenue from the tourism and service industries. Though money is never shunned, the influx of thousands of strangers into a once quiet community, has caused ripples and waves of tension and frustrations among the locals who cherish their privacy and take pride in their remote lifestyle. Alaskans are fiercely independent minded people and to be suddenly inundated with tourists who rarely appreciate the mentality that brought the locals there, often results in a spiting disdain. Having lived in Homer for four years I know firsthand the peculiar animosity the locals have for tourists. Longtime residents of Homer have adapted to and mostly love the harsh realities of living in a small relatively isolated community, surrounded by wilderness, both land and sea. When swarms of outsiders descend on your community, for a brief period in the summer, it is easy to feel that your experiences there are cheapened by their presence.

The challenge then becomes, how to maintain a sense of traditional identity that the locals so jealously guard, while welcoming the economically crucial influx of tourism. An architectural solution will never solve the whole problem, but it can initiate the beginning. The seafarers memorial can and should function as a means of initiating a compromises between the often adverse necessities of preserving identity and sponsoring tourism.
THE HOMER SPIT:

The most distinguishing landmark in Homer is the spit, a 5 mile long finger of land that extends nearly halfway across Kachemack bay. Driving into Homer on a clear day one is presented with a spectacular view of the spit stretched perpendicular across Kachemack bay, reaching towards the glacier capped Kenai mountains, the narrow strip of land barely crests above the waves.

By virtue of its natural form, providing protection from the ocean in its lee, and being so conducive to the uses of man as a harbor, the spit is space opened for settling before the dwelling of man. The spit is a natural locale in the sense that it gathers the four fold and initiates mortals in dwelling the same way a bridge does. Though Heidegger reserves the definition of a locale as place opened by building, in this case it is applicable to a natural event. A locale then has been opened by the natural formation of the spit.

This natural locale does not require building to be recognized as such, as mortals who dwell, the essence of dwelling can be read in those rare natural phenomenon that necessarily prescience dwelling apriori. The natural formation of the spit is so designed that it demands dwelling, so suited to the needs of a seafaring community. The locale "determines the places and paths by which a space is provided for". Specifically, the locale allows for spaces, which are according to Heidegger, places freed for settlement. "A space is in essence that for which room has been made, that which is let into its bounds". For clarity sake, Heidegger 's poetic space should not be confused with the previous determination of space as described in the Four Principles of Memorial Architecture. Rather, space as relates to a locale is space bounded and opened into its bounds as place.

A rare natural phenomenon, the spit is believed to be created by one of two possible theories; sand built up by the tide swells and currents of Kachemack bay, or it was pushed into place by an ancient glacier. The spit has the longest road into ocean waters in the entire world, taking up to 15 minutes to cover by car. At high tide the spit is no wider in places than the road, as it leads out to the many small shops, condominiums, hotels and boat harbor at its far end. Due to the exposed nature of the spit to the unremitting erosive powers of the sea, it has changed considerably throughout Homer's brief history.

The spit has been in constant use as a boat harbor since the inception of Homer as a town. In 1899 the spit was first used by the Cook Inlet Coal Company who laid railroad tracks from the coal mines to the end of the spit, where coal was loaded. These images show the changing conditions of the spit, as it is further developed and as the sea continues to shape it.
1952

1961

1972

1985

1998

images: adfg.state.ak.us
was then loaded on ships. The initial activity from the coal fields brought the first permanent residents to Homer and since that time up to the recent development of extensive commercial structures the spit has been an essential economic asset to the community.

During the Good Friday earthquake of 1964 the spit sank 4-6 feet and portions, causing some sections to be overcome by the sea. Never content to stay within her bounds the sea continually works to claim this precarious piece land. A few of the buildings on the seaward side of the spit are built on stilts, prepared for the occasional storm surge that in the past has claimed similar structures. The spit at its highest point sits 19 feet above sea level making storm surge a grave concern for those who live and work there. According to the U.S. Corps of Engineers a violent storm could create waves over 30 feet tall, a devastating scenario for any structure on the spit. Tsunamis as always are a concern in coastal areas, and with only 70 miles of open ocean between the spit and the ever active Augustine Volcano the fragility of man's tenuous hold to this small parcel of land is further magnified.

There could scarcely be a landmass more of the sea than of the earth, than is the Homer spit. The spit was born of the sea and its history is one of continual struggle with the sea to reclaim it, making it a ideal place for an seafarers memorial that should reflect the precarious nature of being at sea.

The spit also has many nodes essential to the seafaring way of life. The boat harbor and fish processing plants, thrive with the coming and going of vessels, bringing in the catch. Just to the west of the boat harbor is an rustic cedar shake saloon, part of which is designed to look like an light house. This is the Salty Dog, a favorite of the hard core fishermen and the adventurous tourist alike, where a crusty crabber and the well groomed lawyer from the east share in a intimate atmosphere of wood chips, beer, and stories. Coming home from a long trip at sea the light from the salty dog is the first recognizable sign of home, welcoming the weary fisherman, assuring the long trip is over. The Salty Dog is also the closest bar to the harbor, and besides the hotel, the only one on the spit. Naturally this bar is usually the first stop for fishermen after a long trip or at the end of the day, who often rejoice in their riches by ringing the bell and buying a round for the house.

Taking notice of and embedding the architecture of the memorial into the network of the essential seafaring nodes is paramount in the success of this project. Therefore the site for the memorial will be located on the spit near the Salty Dog and Harbor, the specifics to be determined in design.
CLIMATE:

Located at the 60 parallel on the south west end of the Kenai peninsula in Alaska, Homer's weather patterns are largely driven by the dynamics of ocean currents and prevailing winds. Far north as it is Homer never really warms up and yet due to its coastal environment it enjoys temperate conditions relative to the interior of AK. Though the cold persists in Homer, its climate is considerably milder than those of Alaska's interior. The weather generated by the jet stream and the pacific's currents maintain climatic conditions in Homer that rarely see the bitterly cold temperatures of the interior.

Homer Alaska is a cold and wet place, with 25 inches of precipitation and 10,054 heating degree days annually. The average temperature in Homer from May to August is 49.25 F. From September to April the average temperature is 30.75 F. During July, the warmest month of the year, the average max. temperature is 60.5 F, and the average min. is 46.2 F. During January, the coldest month of the year, the average max. temperature is 28.5 F. and the average min. is 16.8 F. Every month of the year in Homer is dominated by heating degree days, 360 in July and 1311 in January. Owing to its coastal location the relative humidity in Homer always high, with an annual average of 76%. The sky in Homer is often overcast, with 225 cloudy days, 75 partly cloudy, and only 65 clear days in a year.

When building in Homer the greatest concern is providing thermal comfort from the cold and wet. Passive heating strategies are not easily achieved in Homer where the days are often overcast, making solar gain an unreliable alternative.

The Psychrometric chart at left graphically demonstrates that there are very few hours of the year that unconditioned spaces are comfortable. Almost all of days of the year require space heating to achieve comfort.

images: Ecotect Weather Tool
The Pschrometric chart above demonstrates how incorporating thermal mass strategies may help to achieve comfort levels through a greater number of hours annually.

The prevailing winds chart shows that winds blow predominantly from the north east and south west. Wind speeds are sufficient to consider on site wind power as an appropriate energy alternative.
SITE CONDITIONS BUILDING STRATEGIES:

Cold climate envelope:

The cold climate of Homer demands that for a building to achieve energy efficiency the envelop must be super insulated. Standards published by The Alaska Building Science News suggest minimum R values for building enclosure; ceiling- R 49, exterior frame wall- R 20, foundation walls below grade- R 15, Slab on grade- R 15 4 ft depth at edge, floor- R 30, Windows- R 3\(^{\text{xxiii}}\).

A typical 2x6 stud framed exterior wall has an approximate R value of 15 which does not meet these minimum standards, making it necessary to modify conventional stud wall systems if employed. Adding depth and thus insulation to exterior walls is one appropriate solution to cold climate conditions.

Certain wall systems are gaining traction in Alaska for easily achieving high R values. One such system is an Insulated Concrete Form wall, where the structure of the individual block is the insulation which is then filled with concrete to give the wall its structural integrity. This systems is used extensively for foundations and basement walls, and could easily be used above grade to make a super insulated enclosure.

Many concrete masonry systems have the benefit of allowing for added insulation which makes them an applicable energy efficient solution. SIPS panel walls also achieve a high r value, R 21 for a 6 1/2" wall, and are quickly erected, making them an attractive solution where there exists a brief window of opportunity for building.

Glazing where used should be double layered to maximize isolative potential. Double skin glazing systems should be employed if curtain walls are used to prevent substantial heat loss. Glazing on the north side of the building should be kept at a minimum, as such openings add to heat loss.

Thermal masses should be placed where direct solar gain from openings can be captured, reducing the heating loads on the building.
Unstable soils/ Intertidal zone hazards:

Homer's unstable soils are a real hazard for builders and steps must be taken to ensure the foundation properly addresses this issue. The site is located on the Homer Spit which has been formed by sand deposits from the tidal currents of Kachemack bay. Driving steel pilings is a common means of supporting structure in such locations. A combination of a concrete slab on driven pilings would provide sufficient stable bearing for the structure to resist the threat of settling and hazards from storm surge.
PRECEDENTS:

With all great works of art there is an initiating that takes place, causing a change in those that allow its presence to be revealed to them. No formula for art can be written, only the accepted happening of truth within us is the proof. Memorial architecture more than all other forms of this art is charged with revealing a truth, speaking through emotive space, drawing from the immense resource of imagination and memory that lead to knowing. The means by which knowing is achieved is the craft of art, from sculptural language to the poetic and prosaic, in painting and in the presence of artifacts, in place where history is opened, through time that allows being, are worked the tools of art. Architecture, like no other art has at its disposal all of these tools and thus is challenged beyond other arts to be the trade of an all-master. There are few architects in recent history who have understood the power of their art and revealed truth by it. Within the works of great architecture there is essence found, the character of truth. The following precedents are a sampling of those works of architecture that have realized this power in their art.
Maya Lin:
Vietnam Veterans Memorial
Washington DC
1982

images: worldpress.com
The creation of the Vietnam Veterans Memorial came seven years after the end of costly and unpopular war. The collective memory of the war was complicated with the pain and suffering of 58,159 American lives lost, the civil unrest caused by the execution of failed philosophies, and the embarrassing defeat our nation suffered. To bring together a nation in mourning for a war that was the catalyst of a cultural revolution, and a sign of American weakness in an ongoing cold war, was the daunting challenge of the memorial. With 58,159 men and women lost in the war, 304,701 injured, and 2.1 million who served, everyone had been directly affected or new someone who had. The war had scared the nation and the people, and so the memorial cuts into the landscape, symbolically realizing the
wounds of a nation. Two granite walls 247 feet long cut into the earth, 8 inches at the beginning they rise to 10 feet and the apex where the walls meet at a 125 degree angle. Inscribed on the walls are the 58,159 names of those killed or missing in action.

The use of text in the memorial is a powerful memory cue. Those who lost friends or loved ones can touch the name of the lost, etched into the stone, forever spoken.

TIME:

Maya Lin deals with time in the memorial with subtly and great effect. The names are listed in the chronological order of their passing. Thus the build-up and slow decline of American action in the war starting in 1959 and ending in 1975 is envisaged as the names fill the increasing height of the wall until it reaches the apex, and then begins the gradual decline showing the painstaking process of withdraw. The reflective surface of the wall was chose so that to look upon it, through the inscribed text can be seen the mirror of the present. In this way the past and present are joined together.
SPACE:

The memorial is space carved out of the earth, representing the pain and suffering the war caused the nation and the people. The wall is below grade of manicured lawn of the constitutional gardens, where to the east the Washington monument rises proudly the wall is sunk into the earth ever mournful. The space of the memorial is always changing as the mirror of the present. As people interact with it, touching the names, making a charcoal copies, leaving flowers and letters, they constitute a collective response reflected in the artifacts they leave and the reflection of their faces on the wall.

KNOWING:

The sense of knowing in the case of the Vietnam Veterans Memorial is presenced in the sheer scale of the individual names laid out in text, a proof of the tragic consequences of war. That so many died and their dying is all was gained.
Daniel Libeskind
Jewish Holocaust Museum
Berlin, Germany
2001
MEMORY:

The initial conception of the Jewish Museum in Berlin was to formally recognize the rich cultural heritage of the Jews in Germany, the lives and works of the Jews who left their mark on the history, and how the absence of their presence in the wake of the Nazi genocide, has forever changed Berlin.

"There are three basic ideas that formed the foundation for the Jewish Museum design. First the impossibility of understanding the history of Berlin without understanding the enormous intellectual, economic and cultural contribution made by the Jewish citizens of Berlin. Second, the necessity to integrate physically and spiritually the meaning of the Holocaust into the consciousness and memory of the city of Berlin. Third, that only through the acknowledgement and incorporation of this erasure and void of the Jewish life in Berlin, can the history of Berlin and Europe have a human future."

The inherent complexity of demonstrating the rise and systematic deletion of Jewish culture in Germany was the greatest challenge put to Libeskind. He responded by making the paradox of celebration and nullification the crux of his design. The memory of Jewish culture in Germany needed voice that had been muted in the presence of the terrible emptiness that the Holocaust had created.

To address this Libeskind conceived of a design that hinged around a void space, interrupting the continuity of the exhibition spaces, as the absence of Jews has voided German culture. The memory of Jewish history is then envisaged as a rich intellectual current broken by the unexpected horrors of the Holocaust, falling tragically to an empty and ever-present evil.
TIME:

The Jewish Museum can be understood only as a work brought forth in an age of recognition, where histories must be accepted before they can advance. Thus the Jewish Museum in Berlin is initiating our moving towards a new history by presenting the unspoken past, whose silence is heard and felt as the expression of architecture.

"The work is conceived as a museum for all Berliners, for all citizens. Not only those of the present, but those of the future who might find their heritage and hope in this particular place. With its special emphasis on the Jewish dimension of Berlin's history, this building gives a voice to a common fate - to the contradictions of the ordered and the disorder, the chosen and the not chosen, the vocal and the silent."

The Jewish Museum is an addition to the historic Berlin Museum, yet is a wholly independent structure. The connection to the old Museum is made through an entry sequence into the Jewish Museum, which starts at the Berlin Museum and descends ten meters underground to a network of paths that lead to three different narratives within the museum. By burying the connection of the two buildings, they are "Bound together in depth"

"The entrance is through the Baroque Kollegienhaus and then into a dramatic entry Void by a stair, which descends under the existing building foundations, crisscrosses underground, and materializes itself as an independent building on the outside. The existing building is tied to the extension underground, and materializes itself as an independent building on the outside. The existing building is tied to the extension underground, preserving the contradictory autonomy of both the old building and the new building on the surface, while binding the two together in the depth of time and space."

"there are three underground roads which programmatically lead to three separate stories. The first and longest road leads to the main stair, to the continuation of Berlin's history, and to the exhibition spaces in the Jewish Museum. The second road leads to the E.T.A. Hoffmann Gardens and represents the exile and emigration of the Jews from Germany. The third axis leads to the dead end-the Holocaust Void"

Libeskind’s architecture reflects the abrupt and devastating interruption in the history of the Jews of Berlin, in an event so grossly tragic that as millions where lost to the sucking vortex of evil, so time was emptied of essential being. Time exists only in the presence of being, and in the process of the Holocaust was eviscerated of an essential humane character. The architecture of the museum is Libeskind’s attempt to show this empty and ugly truth, creating
the dialogue within which Berliners may begin to fulfill time with an humane future.

The Holocaust Void

The Holocaust Void Tower
images: photobucket.com
The spaces of the Jewish Museum are symbolic and intentioned to evoke uneasiness, the spiritual disquieting of space that recognizes the indefinable tragedy of the Holocaust. The void spaces create an unbroken line through the exhibitions spaces, which subsequently create an inconstant narrative, held together and apart by the empty unusable spaces between. Some spaces in the Museum are defined by walls at such steep angles that it is impossible to display exhibitions from them. Some spaces are empty and meant to remain so. In this way the architecture aggressively defines the perception of the exhibitions, that must respond to the irrational voids.

"As we enter the museum, in fact the very plane of the ground on which we stand seems to slope slightly. It is an illusion created in part by the diagonal slant of narrow turret-like windows, cut at a 35-degree angles across the ground line itself...Because the upper floor windows are similarly angled, our view of Berlin itself is skewed, its skyline broken into disorienting slices of sky and buildings. The exhibitions halls themselves are spacious but so irregular in their shapes, cut through by enclosed voids and concrete trusses, that one never gains a sense of continuous passage. "I have introduced the idea of void as a physical interference with chronology," Libeskind has said. "It is the one element of continuity throughout the complex form of the building. It is a straight line whose impenetrability forms the central axis. The void is traversed by bridges which connect the various parts of the museum to each other."

In addition to the exhibition spaces defined by the linear void, there are two distinct autonomous spaces in the Museum; the Holocaust Void, and the Garden of Exile. The Holocaust void is meant to be an architectural model for absence. The Holocaust Void can only be entered from an underground passage. "This concrete structure has no name, Libeskind says, because its subject is not its walls but the space enveloped by them, what is between the lines."

A bare concrete tower 24 meters high the space is neither air conditioned or heated, a small slit high in the corner provides the only light. This space is meant to concretize the masses lost in the Holocaust. Entering the Gardens of Exile is the only means of exiting the new Museum. The Gardens are comprised of 49 concrete towers laid out in a grid. Each tower is 7 meters high, 1.3 x 1.5 meters wide, and spaced one meter apart. All but one of these columns are filled with earth from Berlin, the 49th is filled with earth from Jerusalem. the number 49 is symbolic of the year of Jewish independence, the year of the creation of the nation of Israel. The ground of the
Gardens is slightly tilted, and because the columns are constructed perpendicular to the ground plane, a disorienting sense of awareness is juxtaposed by a sheltered canopy of willow oaks that rise from the columns. Thus the paradox of Jewish exile, secure in a new nation, severed from their cultural heritage, is manifest in the Gardens of Exile.
KNOWING:

The Jewish Museum is a complexly layered narrative from which is gathered the essential character of the Jewish plight in Germany and beyond. Libeskind harnesses the emotive powers of space to elicit the untenable lack of humane being manifest in the Holocaust. Knowing in this way is the fractured reflection of a moral upsetting, experienced as the architecture destabilizes all sense of ease and constancy, the only thematic current that holds the Jewish narrative together.

Symbolism is often used in conjunction with emotive space to further state what space itself speaks. The use of 49 columns in the Gardens of Exile, representing the year of Jewish independence, is an example of symbolism which emphasizes what the senses tell us. To walk through the Gardens built on a slightly sloping ground plane, an estranged sense of self control is coupled with the symbolic reference to Jewish statehood. Thus the well of knowing deepens as symbolism not readily perceived is buried beneath the strata of sensory perception.

Only in the presence of artifacts is the more intimate dialogue of history told. To house the artifacts which speak has been the traditional function of museums. Libeskind responds to this with a unique conception of play between exhibits and spaces. The exhibits are largely subservient to the spaces that define the nature of the display. Some walls are angled at such a degree to make them unsuitable for displays. Some spaces are so inconveniently small that they refuse display. By disrupting an expectation of usable space Libeskind initiate and understanding of the irrational evil of the Holocaust throughout the narrative of Jewish history.
This floor plan diagram shows how exhibit spaces are broken by the Void (shown in white) that runs the length of the building.

image: photobucket.com
PROGRAM: A Seafarer's Memorial

OVERVIEW

The Seafarers Memorial will be comprised of three distinct programmatic entities that together tell the story of seafaring with both local and global significance. The use of text will play an important part in opening the essential character of seafaring throughout each programmatic element of the Memorial. As poetic insight has been demonstrated to be the origin of truth opened, it will serve to bind space to the essence of seafaring through timeless truths spoken.

To integrate the memorial into the larger context of the Homer Spit, relics will be placed along a pedestrian path that runs the length of the spit. Such fundamental essences of seafaring that are best expressed in the unconditioned surround of the sea will be the focus of these structures.

This path will lead to the entrance of the Memorial wherein the narrative of the seafarer relates principally to the those lost at sea. The spirit of the voyage will be the continuous thematic thread connects the various spaces of the memorial together to tell the ongoing story of the seafarer.

Exhibit spaces which explain the unique character of seafaring as it relates to the local community will fully ground visitor in the significance seafaring has and will continue to have in the local community. Locals will regain a slipping sense of essential character through the artifacts that evidence through changing cultural tides their identity as a seafaring community.

RELICS:

Located along the pedestrian path, these structures will make symbolic reference to being at sea, through the emotive qualities of space. Selected text will be integrated into the relics to concretize sculptural representations. The relics will serve as an introduction to the memorial, whose entrance is the culmination of the pedestrian path.
RECEPTION/ THRESHOLD OF DEPARTURE:
Quantitative
500 sq ft

The introduction of the visitor to the memorial, will house necessary information to navigate the memorials spaces.

Qualitative

The sea is the earth and sky become one, therefore the spaces of the memorial will realize a character uniquely defined by both. The reception space will be the accentuated boundary of the earth and sea, a reference point for departure into a spatial narrative that refuses terrestrial dimension. The poem Sea Fever by John Masefield will be read on the walls of this space.

I must go down to the seas again,
to the lonely sea and the sky,
And all I ask is a tall ship
and a star to steer her by,
And the wheel’s kick and the wind’s song
and the white sail’s shaking,
And a grey mist on the sea’s face
and a grey dawn breaking.
I must go down to the seas again,
for the call of the running tide
Is a wild call and a clear call
that may not be denied;

And all I ask is a windy day
with the white clouds flying,
And the flung spray and the blown spume,
and the sea-gulls crying.
I must go down to the seas again
to the vagrant gypsy life,
To the gull’s way and the whale's way
where the wind's like a whetted knife;
And all I ask is a merry yarn
from a laughing fellow rover,
And quiet sleep and a sweet dream
when the long trick's over.
PROCESSION OF DEPARTURE:
Quantitative
500 sq ft

A pathway connecting the reception/threshold to the continuation of the memorial.

Qualitative

A pathway that emphasizes the loss of control at sea, the surrender to a chaotic and often violent world. The joy of setting out is juxtaposed by the humbling power of the sea as one moves through a sculptural narrative of experience.
THE VESSEL OF MOURNING:
Quantitative
800 sq ft

Images and the names of those from the community lost at sea will be displayed as permitted. The space will accept the intrusion of the sea, as a space of grieving in the presence of the waters that took them. It will be an interior space that houses the changing sea.

Qualitative

Conceived as a means of witnessing the tragic complexities of grieving without the body, the Vessel of Mourning will be an ambiguous space defined by the rising tide and the temper of the sea. The intent of this space is to reconcile the inherent mysteries of loss at sea, not by any explanation of events, but by revealing the unknown in the intimacy of space.

THE PATHWAY OF THE CONTINUING ODDESSY:
Quantitative
500 sq ft

Connects the Vessel of Mourning to the Voyaging Deck.

Qualitative

the function of this space will be to ease the transition from the melancholy of mourning to a celebratory space of the unyielding spirit of the seafarer.
THE VOYAGING DECK:
Quantitative
800 sq ft

A small viewing room and plaza looking out on the Kachemack bay. Exposed to the elements this space will welcome the fairness and inclemency of the weather, reaching towards the western horizon and the gulf of Alaska.

Quantitative

Standing face into a stiff sea breeze one may comprehend the unyielding spirit of the seafarer, as a timeless current of adventure and daring flowing through our being, emptying always into the sea. To further define what ambiguity of space leaves out, text from the poem Ulysses will be read on the seawalls holding back the tides.

There lies the port; the vessel puffs her sail;
There gloom the dark, broad seas. My mariners,
Souls that have toil'd, and wrought, and thought with me,--
That ever with a frolic welcome took
The thunder and the sunshine, and opposed
Free hearts, free foreheads,--you and I are old;
Old age hath yet his honor and his toil.
Death closes all; but something ere the end,
Some work of noble note, may yet be done,
Not unbecoming men that strove with Gods.
The lights begin to twinkle from the rocks;
The long day wanes; the slow moon climbs; the deep
Moans round with many voices. Come, my friends.
'T is not too late to seek a newer world.
Push off, and sitting well in order smite
The sounding furrows; for my purpose holds
To sail beyond the sunset, and the baths
Of all the western stars, until I die.
It may be that the gulfs will wash us down;
It may be we shall touch the Happy Isles,
And see the great Achilles, whom we knew.
Tho' much is taken, much abides; and tho'
We are not now that strength which in old days
Moved earth and heaven, that which we are, we are,-
One equal temper of heroic hearts,
Made weak by time and fate, but strong in will
To strive, to seek, to find, and not to yield.
THE RETURN:
Quantitative
500-800 sq ft

The exit passageway of the memorial.

Qualitative

As one leaves the memorial from the Voyaging Deck, the experience of the exit passage will be tempered to reflect the tension of coming home, the excited state of agitation that overwhelms when the first landmark is discerned.

MUSEUM:

An autonomous structure located near the exit of the memorial, where exhibits display the seafaring heritage of the local community through the presence of artifacts. The expression of this space will hinge on the connection of the sea to the infrastructure nodes of the fishing community. Where the memorial largely references the sea for bearing of dimensionality, the museum will anchor the memorial, holding fast to land while reaching towards the sea. The form of this building will be informed more by strategies to maximize energy efficiency than the memorial, which is dictated by an expression of narrative.

EXHIBIT SPACES:
Quantitative:
4000 sq ft

Allow for gathering of 100 people
A large open gallery space where displays of Homer’s seafaring heritage are viewed. This space will be open to receive daylight and maximize the potential for passive solar gain strategies
Qualitative

The vibrant community of Homer and the hearty life of the seafarer who has defined it, will be the essence of this space.

OFFICES:
Quantitative
3 @ 200 sq ft

The administrative personnel for the museum and the memorial will occupy these spaces.

Qualitative

Day lighting should be integral in the design of these space, where views to Kachemack bay and the boat harbor will be emphasized. There should be an appropriate separation of the offices from the exhibit spaces, allowing for sufficient privacy.

BREAK ROOM
Quantitative
300 sq ft

Allow for 6 people
Space should be conveniently accessible from the offices, through private a corridor. This space will house a kitchenette, microwave, sink, table and chairs.

JANITOR'S CLOSET
Quantitative
200 sq ft
1 full time custodian
CODE ANALYSIS

Code Requirements by Occupancy
2009 IBC

The Memorial Narrative and the Museum are classified as Assembly Group A-3 in the IBC 2009

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.

A-3 Assembly uses intended for worship, recreation or amusement and other assembly uses not classified elsewhere in Group A including, but not limited to: Amusement arcades

Building 1: Memorial Narrative

Total area as programmed: 3400sf
Construction Type: Type VB
Allowable Building Area: 6,000sf
Floor area per occupant: 11 gross sf
Occupant Load:100
Means of Egress: 1 per 49 occupants= 2 exits
Egress Width: 44"
Plumbing Fixtures: Water Closets-1 male / 1 female
             Lavatory-1 male / 1 female
             Service Sink-1

Building 2: Seafarer Museum

Total area as programmed: 5100sf
Construction Type: Type VB
Allowable Building Area: 6,000sf
Floor area per occupant: 11 gross sf
Occupant Load:150
Means of Egress: 1 per 49 occupants= 3 exits
Egress Width: 44"
Plumbing Fixtures: Water Closets-1 male / 1 female
             Lavatory-1 male / 1 female
             Service Sink-1
Death closes all, 
But something for the end 
Some work of noble note may yet be done 
Not unbecoming men that strove with gods. 
The lights begin to twinkle from the rocks, 
The long day wanes, 
The slow moon climbs, 
The deep snows round with many voices. 
Come my friends, 
'T is not too late to seek a newer world 
Push off and sitting well in order smite 
The sounding harrows, 
For our purpose holds 
To sail beyond the sunset and the baths of all western stars, until we die.

It may be that the guls will wash us down, 
It may be that we shall touch the happy isles, 
And see the great men whom we knew. 
The much is taken, much abides, and tho we are not now that strength which in old days moved earth and heaven, 
That which we are we are one equal temper of heroic hearts, made weak by time and fate, but strong in will to strive to seek and not to yield.

-Alfred Tennyson-
THEORY

THROUGH POETIC INSIGHT WE GRASP ESSENTIAL TRUTHS THAT SPEAK TO US OF OUR REFLECTED PURPOSE AS HUMAN BEINGS. LANGUAGE IS THE BASIC STRUCTURE BY WHICH THIS IS ACHIEVED AND APPLIED THROUGH THE ARTS. POETRY THEN, AS THE ORIGIN OF INSIGHT INTO TRUTH HAS BEEN THE FOCUS OF THIS SEARCH FOR A REFLECTED ESSENCE IN ARCHITECTURE.

ITS DARK MASSES STAND LIKE THE BONES OF AN ANCIENT RELIC ON THE SHORE RECEIVING THE PESSING TIDE IN THE PATIENCE OF AGELESS PURPOSE. IT POINTS TO THE RAGING WESTERN SEAS, DARING TO SPAN THE CRASHING SURF BOLDLY REACHING TOWARD THE HEAVENS, ANCHORED TO THE SEA-MADE LAND MARKING ASC SACRED THE THRESHOLD OF DEPARTURE FOR THOSE WHO GO TO SEA AND THOSE WHO DO NOT COME BACK WHERE LOST SOULS ARE REMEMBERED IN UNION. WHOSE COMMON COURAGE AND HUMILITY IS THE ESSENCE OF THIS PLACE.
Notes


Ibid. 27.

Ibid. 13.

Ibid. 11.


Ibid.

on time and being page 15


Ibid.


Ibid.

Ibid.

Ibid.

Ibid.

Ibid.

Ibid.


Foulke. The Sea Voyage Narrative. 9.

Ibid. 4


