Aletheia /Greek/ is the truth.
Truth is the unconcealment of being.
To reveal, to unveil what is hiding.
In unconcealment of the things, they
give themselves to us.
With unconcealment comes
concealment. This concealment is
the misconception towards
art. Our decision that we make
towards the unconcealment of the
things, extends the world ahead of
us. Beauty in the work of art comes
forth in the unconcealment of the
work the world ahead of us art.

Aletheia & The Unforgetting of Language:

[The International Rare Books Library of New York]

A Design Thesis submitted to the Department of Architecture and Landscape Architecture of North Dakota State University by Niloufar Alenjery. In partial fulfillment of the requirements for the degree of Master of Architecture.

MAY 11, 2016, Fargo North Dakota

5/5/16

PRIMARY THESIS ADVISOR

THESIS COMMITTEE CHAIR

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ABSTRACT

[A language dies every two weeks somewhere in the world. (Crystal, 1999). With increasing economic integration on national and regional scales, people find it easier to communicate and conduct business in the dominant languages such as: English, French, and so on. That being so, a growing number of languages will become endangered and eventually, extinct.

It is believed that 90% of the 7,000 languages currently spoken in the world will have become extinct by year 2050 as the world's language system has reached a crisis and is dramatically restructuring (Graddol, 2004).

With that said, the important question is:

Is language death a real concern?

The answer is Yes. As Dalibor Vesely architectural theorist once said: "*there is an apparent conflict between something purely economical and something which is purely culturally relevant. And what is worth is culture, this is the goal*" (Vesely, 1984).
The loss of linguistic diversity calls upon our social awareness. Human development does not solely depend on joining the modern world in the most expedient fashion. Here we are facing a millennium briefing of human culture with each language dying. Thus, This thesis aims to investigate the cultural ramification of language homogenization, and introduces an architectural solution through the design of a Rare Books Library located within the ruins of Dry Dock 1, in the historic Brooklyn Navy Yard]

"I know them through their glances, their gestures, and their speech- in other words, through their bodies. Of course another human being is certainly more than simply a body to me: rather, this other is a body animated by all manner of intentions, the origin of numerous actions and words."

Maurice Merleau-Ponty
"Phenomenology of Perception" [1945]

Fig.001

Artwork by Reza Abedini

The story of language starts in the city of Babel, as it is recorded in the book of Genesis. Everyone on earth spoke the same language. (In the beginning it was word, and the word was with God). As people migrated from the east, they settled in the land of Shinar. People there sought to make city and a tower with to make a name for they not be scattered came down to look at and remarked that as language, nothing that be out of their reach. and confounded their could not understand scattered them over the they stopped building was called Babel. The air around the tower though, makes whoever dwelled within it lose their memory. They breathed the air for ever and ever, and we were perpetually forgetful. Although to them nothing was lost, because they had no memory of what they once had.[2]

"Aletheia" the "truth" Truth is the unconcealment of being. To reveal, to unveil what is hiding. In unconcealment of the things, they give themselves to us. With unconcealment comes concealment. And this concealment, is the misconception/ refusal towards art. Our decision that we make towards the unconcealment of the things, extends the world ahead of us. Beauty in the work of art comes forth in the uncocealment of the work of art.[1].

bricks and build a its top in the sky, themselves, so that over the world. God the city and tower, one people with one they sought would God went down speech, so that they each other, and face of the earth, and the city. Thus the city

[1] Heidegger, Martin. 1989. Phänomenologische Interpretationen Zu Aristoteles. Ausarbeitung Für Die Marburger Und Die Göttinger Fakultät (1922). Phenomenological Interpretations in Connection with Aristotle. An Indication of the Hermeneutical Situation, in: Martin Heidegger, Supplements. From the Earliest Essays to Being and Time and Beyond, edited by John van Buren, New York: State University of New York Press, 2002, pp. 111-145. On Aletheia see: Eth. Nic. VI, pp. 129-145.

[2] Genesis. 11:2 ESV, The American Standard Version.

Fig.002

Confusion of tongues | Gustav Dore

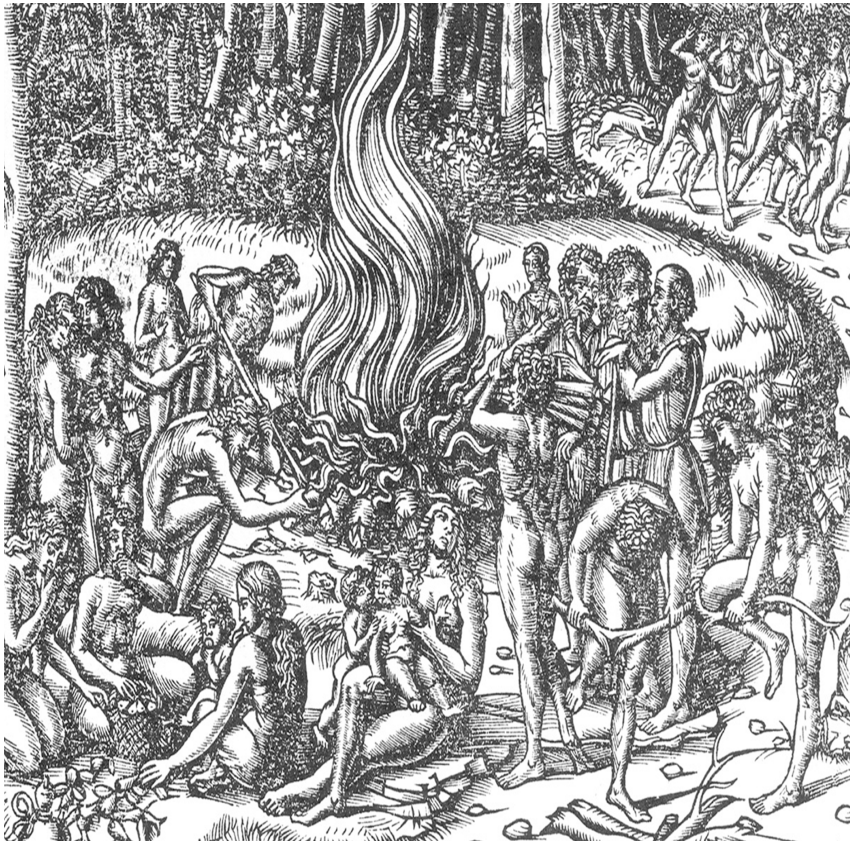


Fig. 003

Story of Language as Vitruvius states

Vitruvius tells us that as men discovered fire, through gestures they showed one another the benefits of it. Raw sound came out of humans and they learned how to order, and limit it. Although each person at first spoke in his or her voice, they gradually fixed words as they came across them in their daily routines. Language at first was simple. Purely perceptual meanings. For first they were seeking the proper names for every object, and they were obliged to use one name for many. And that's how they started making sentences and hold conversations (Chang, 2011, p. 25).

Fig. 004

The moving man

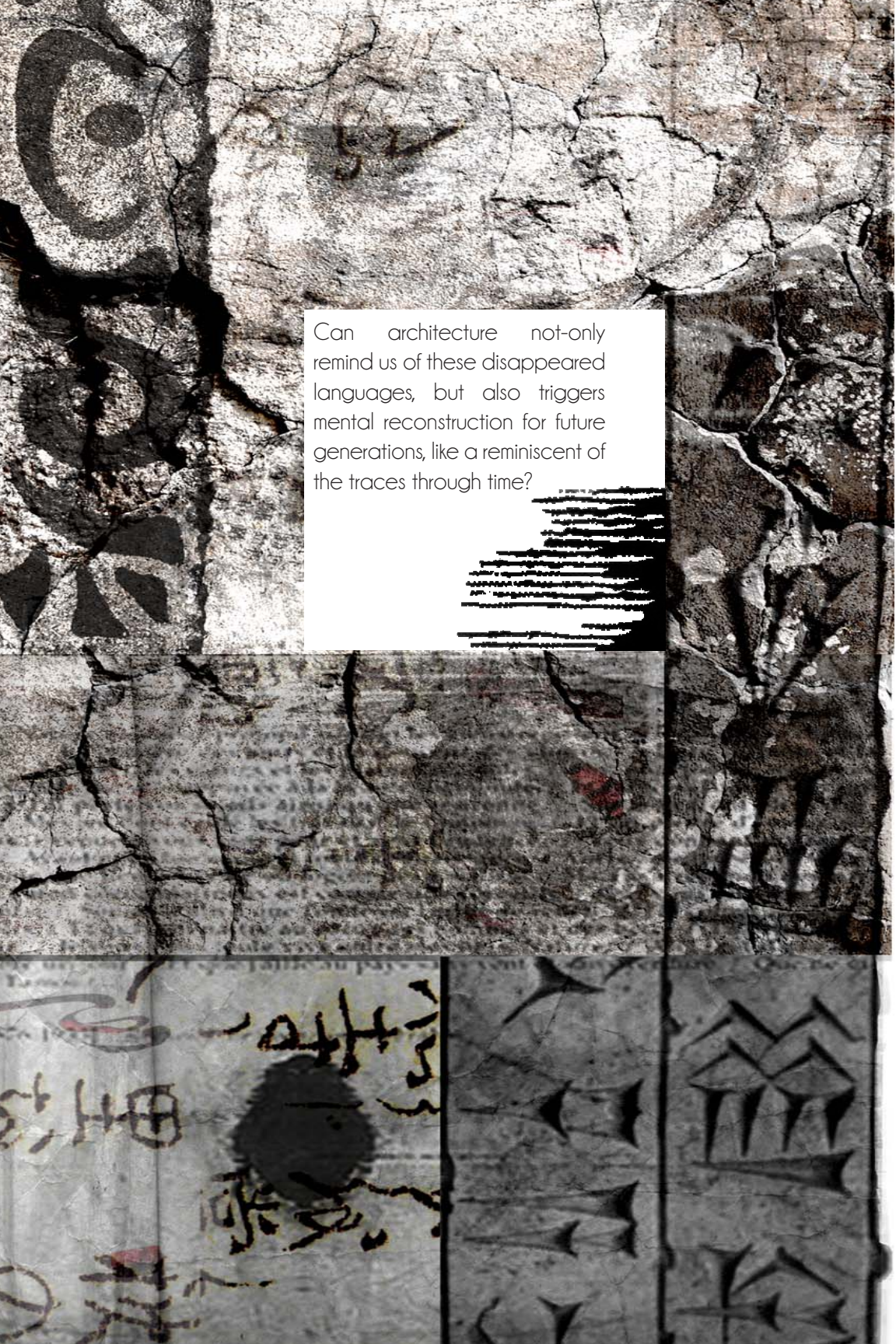
As a familiar presence in our every day lives, tied to our understanding of culture and history, lets assent to the agreement that language in its all forms plays an important role in human self understanding and consequently their perception of the world.

We live in a world in which we pass by one another constantly, without noticing the uniqueness of each individual and the culture they hold. Every man, like a walking monument is a piece to our far origins, endowed with memories, cultural roots, and stories to tell. This in-between space of man, unfolds itself through sharing, and communication. Man transcends himself towards a new behavior, others, and his own thoughts through language.

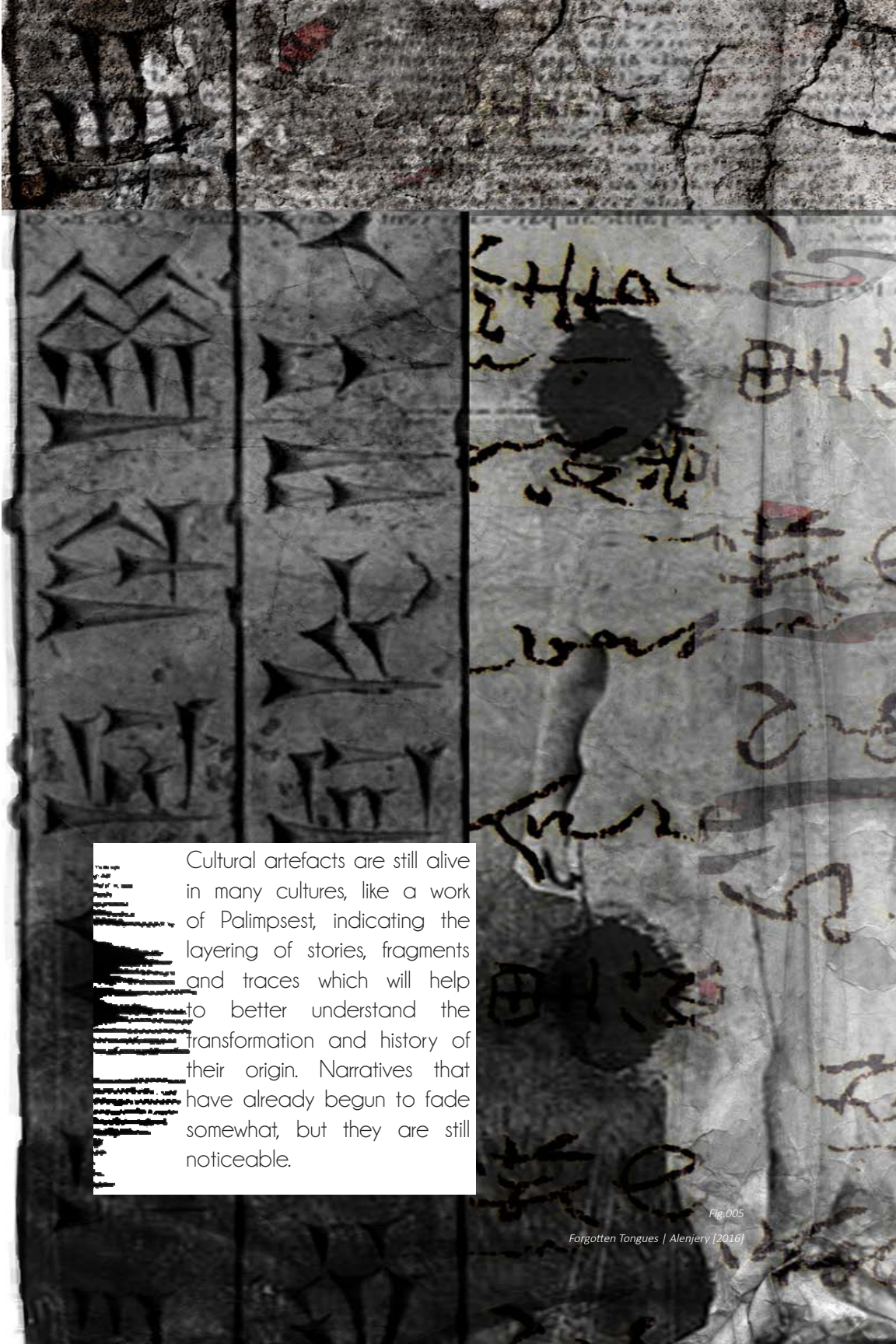
Linguistic diversity (cultural diversity) occupies a central place in the advancement of our sociality. However, with cultural assimilation, the loss of language diversity appears.

Language assimilation as a results of the modern technology's homogenization, must be rated as high as the extinction of species. Language extinction doesn't solely depend on the hopeless efforts of modern man trying to improve their lives. It also involves the destruction of the cultural artifacts around the world by means of war and/or depreciation of the uneducated public of what is left from our far origins.

By awakening an architectural consciousness regarding the loss of linguistic diversity, we might be able to embolden the continuity between architecture, art, culture as a vessel for re-telling (preservation) the story of the public memory .



Can architecture not-only remind us of these disappeared languages, but also triggers mental reconstruction for future generations, like a reminiscent of the traces through time?



Cultural artefacts are still alive in many cultures, like a work of Palimpsest, indicating the layering of stories, fragments and traces which will help to better understand the transformation and history of their origin. Narratives that have already begun to fade somewhat, but they are still noticeable.

Fig.005

Forgotten Tongues | Alenjery [2016]

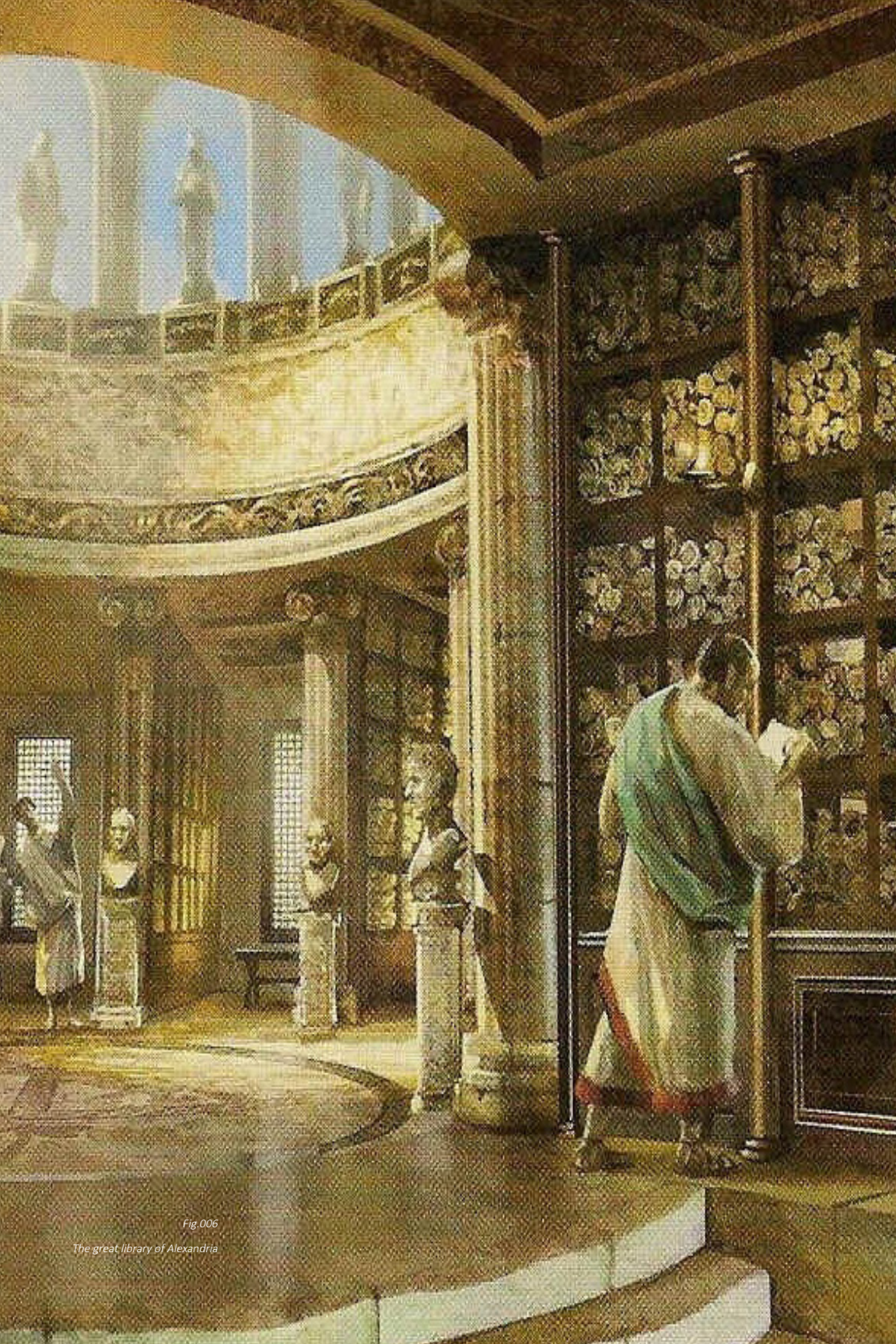


Fig.006
The great library of Alexandria

PROJECT TYPOLOGY

EDUCATIONAL

Rare books museum/library for the forgotten and fading languages and endangered artifacts.

[We are stopped at the age of the assimilation of our cultural identity, in an unjust marathon against time.
Architecture can reveal to us our historical and cultural presence, by situating our bodies and minds towards the relevant spaces of remembrance at the right time.]

[Through the understanding of our social | cultural origins, then the need for the preservation of cultural artifacts becomes more sensible.
Without culture, humans have no identity. Even in the era of modern technology, man holds their cultural differences dearly. Thus, cultural assimilation can harm us greatly, if we don't take a position against it today.
Architecture has the ability to create the moment in which we can confront a part of us that is fading away.]

HISTORICAL CONTEXT:
[THE ORIGINS OF THE LIBRARY]

A museum as we know is an institution that conserves the valuable collections, and makes them available for the public view through exhibitions. The aim of museums varies from serving researchers and educating the general public (Lewis, n.d.).

The English “museum” comes from the Latin word. It is originally from the Ancient Greek (Mouseion), which denotes a place or temple dedicated to the Muses. The Muses refers to the nine daughters of Zeus in Greek mythology. They were the goddesses of the inspiration of literature, science, and the arts. They were considered the source of the knowledge, related orally for centuries in the ancient culture, which was contained in poetic lyrics and myth (Lewis, n.d.).

Ancient authors and their imitators invoke Muses when writing poetry, hymns or epic history. The invocation occurs near the beginning of their work. It asks for help or inspiration from the Muses, or simply invites the Muse to sing directly through the author (Sorkin, 1989).

The Royal Library of Alexandria in Egypt, was one of the largest and most significant libraries of the ancient world. It was built as a shrine to the Muses at the center of the city, to promote civic harmony and learning by Ptolemy I Soter about 280 BCE, with collections of works, lecture halls, meeting rooms, and gardens, the library was part of a larger research institution called the Museum of Alexandria, where many of the most famous thinkers of the ancient world studied, wrote, collated manuscripts, researched, lectured and theorized in their respective disciplines (Crystalinks, n.d.) .
German historian, Ferdinand Gregorovius wrote that:
“The library is famous for having been burned down, resulting in the loss of many scrolls and books; its destruction has become a symbol for the loss of cultural knowledge” (Gregorovius, 1906).

Fig. 007

The burning of the library at Alexandria | Ambrose Dudley

Fig. 008
The Muses of Alexandria

THEORETICAL CONTEXT

Until the Renaissance era libraries were viewed as a sacred place; a living immortal; for which it was the keeper of the past within the present. But this notion changed as the western world started to shift towards the scientific explanation of the beings.

Now technology is the way of creating, storing, organizing, and providing information. Public expectations has changed parallel to that of technology. Now they want the information more condensed and faster, they are looking for the clear answer rather than curiously looking for the answer. Instrumentality has affected the understanding of libraries as-well.

Martin Heidegger-German philosopher-tells us in his essay "*The age of the world picture*":
"The scholar Disappears. He is succeeded by the research who is engaged in research projects. These, rather than the cultivating of erudition, lend to his work its atmosphere of incisiveness. The research man no longer needs a library. Moreover, he is constantly on the move. He negotiates at meetings and collects information at congresses. He contracts for commissions with book publishers. The latter now determine along with him which books must be written" (Heidegger, 1977).

Modern age users are no longer concerned with the citation to a work, rather they are obsessed with getting the most in the least amount of time. And this is a perfect example of "standing –reserve".

On the same note, museum as an institution has become a place merely to show-case the artefacts, rather than appreciating the temporal qualities and cultural significance of a work of art.

Spaces are no longer designed to ignite one's imagination and creativity, muses are lost from the architectural experience of libraries.

PROJECT JUSTIFICATION

[From the ashes of Alexandria: reuniting the two disciplines]

There was a time that we were the embodiment of our cities. For the Greek polis, participation (the ritual) has never been independent from the building. The first place of communication; The prytaneion was a museum, a court of law, and the keeper of the flame of Hestia(a symbol of the life of the city), close the center of the polis near the agora (the communal space in ancient Greece). The Prytaneion was not an archival place, it was a living museum that offered a continuous sense of presence within it, by holding the life of the Greek culture. Prytaneion was the common place for men to observe, contemplate and make important decision about their community through awakening their sense of belonging (Perez-Gomez, 2006).

Based on David Crystal's interpretation that each person is a living monument to what the community once was, the new library is a monument. Monuments foster the sense of common present and future (Young, 1993).

As James Young explains in his book "Texture of Memory" through remembering (the forgotten can extend the life of a shared recollection) citizens gain common history through creating a sense of shared values. They become part of a larger experience (Young, 1993).
A monument can't be separated from the public life, and has the capacity to generate human reactions. (Dozema, Mariana)
In this way, architecture can re-define the distance between the private and public memory.

Fig. 009

The Prytaneion

Fig. 010

Calligraphy and Image | Reza Abedini [2015]

Parts of Abedini's exhibit "Graphics of the Written Word"

With his work he hopes to merge the unknown image of the speaker with the written word, as he believes humans created words to immortalize their ideas and beliefs.

[Architecture can call for this effective participation, in order to pass on this cultural heritage to the next generation. In fact existence is moribund without participation.]

As I'm standing here, in the ruins of the yard, across the East river a towering city imposes it's will over the moving man. The static dock, like a turning of the breath in a dialogue, is truly a silent poetry, within it, it holds the many stories of the ships it has healed and exhaled them back to the water, on their way, off the edge of the shoreline.

ru·in
Noun: ruin
The physical destruction or disintegration of something or the state of disintegrating or being destroyed.
Origin- Ruere(Latin) – to fall
Ruin(collapse of a building)

The word ruin has always been part of the creative thoughts of writers and poets. For example, Romanticism turned the ruin into a symbol of all artistic creation. We can find many instances of paintings that are depicting ruins. Ruins were entwined with the artistic thinking. Classical ruins had preserved a certain stratum of the linguistic culture of Greece and Rome: the inscriptions on monuments, tombs, and stelae (Dillon, 2005).

At a fundamental level, languages and ruins have a lot in common.
In the passage from one language to another something always remains, even if no one is left to recall it. A tongue retains more than its speakers and, like a ruin, marked by the layers of a history of the ages though which it has passed. Language is the archives of history. In language, similar to the ruins, the present invariably contains the stratified residues of the past.

George Simmel-German author and sociologist-in his short essay called “The Ruin.” Talks about the character of the ruin as past:

"It is the site of life from which life has departed-but this is nothing merely negative, added to it only by thought, as it is for the countless things which, once immersed in life and accidentally cast on its bank, are by their very nature capable of being again easily caught by its current. In the case of the ruin, the fact that life with its wealth and its changes once dwelled here constitutes an immediately perceived presence.
The ruin creates the present form of a past life, not according to the contents or remnants of that life, but according to its past as such."

For ruins, it's the sense of wonderment, and nostalgia of a bygone era, that our culture has romanticized (Dillon, 2005). This nostalgia is felt when hearing an old tongue that is hidden from view and forgotten by those who once spoke it as-well. Vanished languages, can also leave their traces onto the transformed (ruined) version of their presence today.

Drawing on the rich industrial ruins of Dry Dock 1, the new building seeks to invigorate the fading memories of this structure. A vessel for the revival and preservation of the forgotten and fading words.

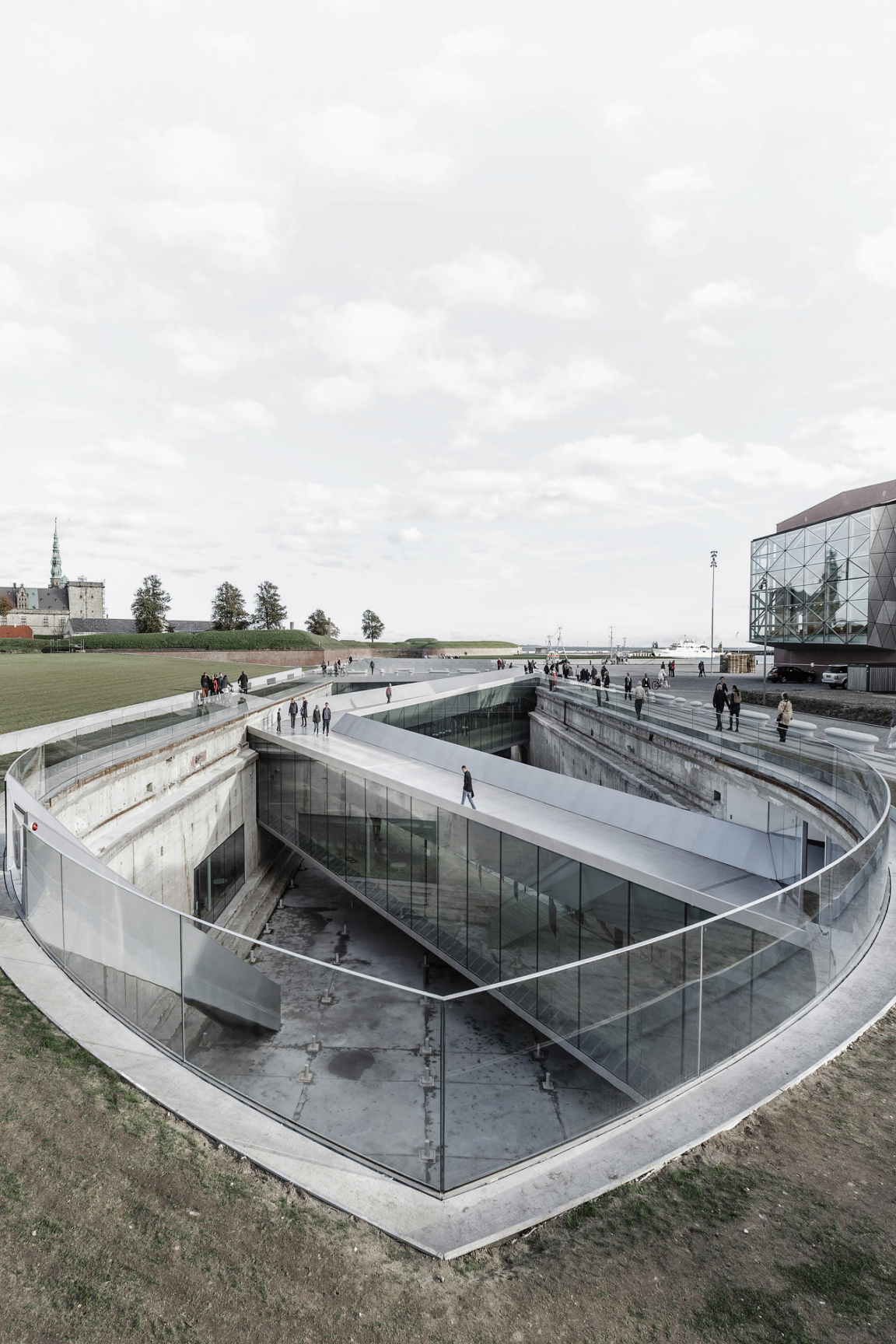
Fig. 011

Dry Dock No.1

Brooklyn Navy Yard

Photo Courtesy of Fabio Salvatori

Maritime Museum | Denmark
Beinecke Rare Book And Manuscript Library | CT, USA
Hunt Library | North Carolina State University



MARITIME MUSEUM | DENMARK
Bjerke Ingels, David Zahle
2013

Architect in Charge: Bjarke Ingels, David Zahle
Project Leader : David Zahle

Desing Team: John Pries Jensen, Henrik Kania, Ariel Joy Norback Wallner, Rasmus Pedersen, Annette Jensen, Dennis Rasmussen, Jan Magasanik, Jeppe Ecklon, Karsten Hammer Hansen, Rasmus Rodam, Rune Hansen, Alina Tamosiunaite, Alysen Hiller, Ana Merino, Andy Yu, Christian Alvarez, Claudio Moretti, Felicia Guldberg, Gül Ertekin, Johan Cool, Jonas Mønster, Kirstine Ragnhild, Malte Kloe, Marc Jay, Maria Mavriku, Masatoshi Oka, Oana Simionescu, Pablo Labra, Peter Rieff, Qianyi Lim, Sara Sosio, Sebastian Latz, Tina Lund Højgaard, Tina Troster, Todd Bennet, Xi Chen, Xing Xiong, Xu Li

Area: 17500.0 sqm

Project Year: 2013

Project Elements: Auditorium, Classroom, Offices, Cafe, Dock Floor within the museum, Underground galleries

Photographs: Rasmus Hjortshøj, Thijs Wolzak, Luca Santiago Mora

Left:
Fig. 012
Danish Maritime Museum
Photo Courtesy of ArchDaily

Nested in one of the most important cultural sites of Denmark (The KronbOrg Castle), the Danish Maritime Museum is a building that celebrates the history of its site by its unique design.

Designers, created the spaces in a continues loop around the dry dock walls in a way that the 60 year old dock walls remains untouched. With this arrangement, the dock became the centerpiece of the exhibition that defines an open area, where visitors get to experience the feel of this old artifact, in the manners of history and scale.

The building was designed not only to serve the functionality needs, but also to make urban connections for the visitors of the overall facility.

A series of three double-level bridges that span over the dry dock bridge the different points of the site to the other side. These zig-zag bridges are also shirt-cuts to various sections of the museum, covered by curtain walls. This way, even the interior spaces become a part of the experiencing the dock area.

Since this site is a part of the Kronborg Castle complex, the building was designed in a way that it connects the so called Culture Yard to the castle through a bridge that is also the museum's auditorium.

This bridge is the symbolic connection between the old and the new, as it navigates the visitors through the many stories the site has to tell. as it unfolds , the visitors experience a continues motion 32 ft below the ground within and around the historic dock.

Fig. 013- 016

[From top to bottom]

The site 013

Pathways 014

Cafeteria 015

Former Helsingor Dock taken by the Museum 016

Fig. 017

Danish Maritime Museum

The new structure sits above the old dock

Fig. 018

Danish Maritime Museum

Concrete seating steps

SUMMARY

Danish National Maritime Museum without a doubt is a unique design in both realms of architecture and structural design.
Despite the height restrictions imposed on the building due to the historic surrounding, the architects situated the building in a way that is not harming the views, nor it does irritate the old dry dock. This is an important lesson for this thesis, as with dealing with ruins design decisions must be with full awareness of the historical value of the site.

BIG design team had to reinforce the old dock walls before initiating any constructions. This to, is another hint for this thesis to bring into consideration.

As mentioned earlier, this building is a series of sum merged glass pathways. The curtain walls surrounding the floating museum bring in daylight and air in the hall ways. This way, the design invites the natural elements into the man-made structure that is trying to make the old visible to the new.

It is incredible to see that a sunken design can still be so visible and sensitive to its surrounding.

I believe that this design was successful in addressing the site conditions and is responsive to the needs of who will be visiting this building.

Fig. 019

Danish Maritime Museum

Cafeteria

Fig. 020

Danish Maritime Museum

History of the old dock-Interactive Gallery

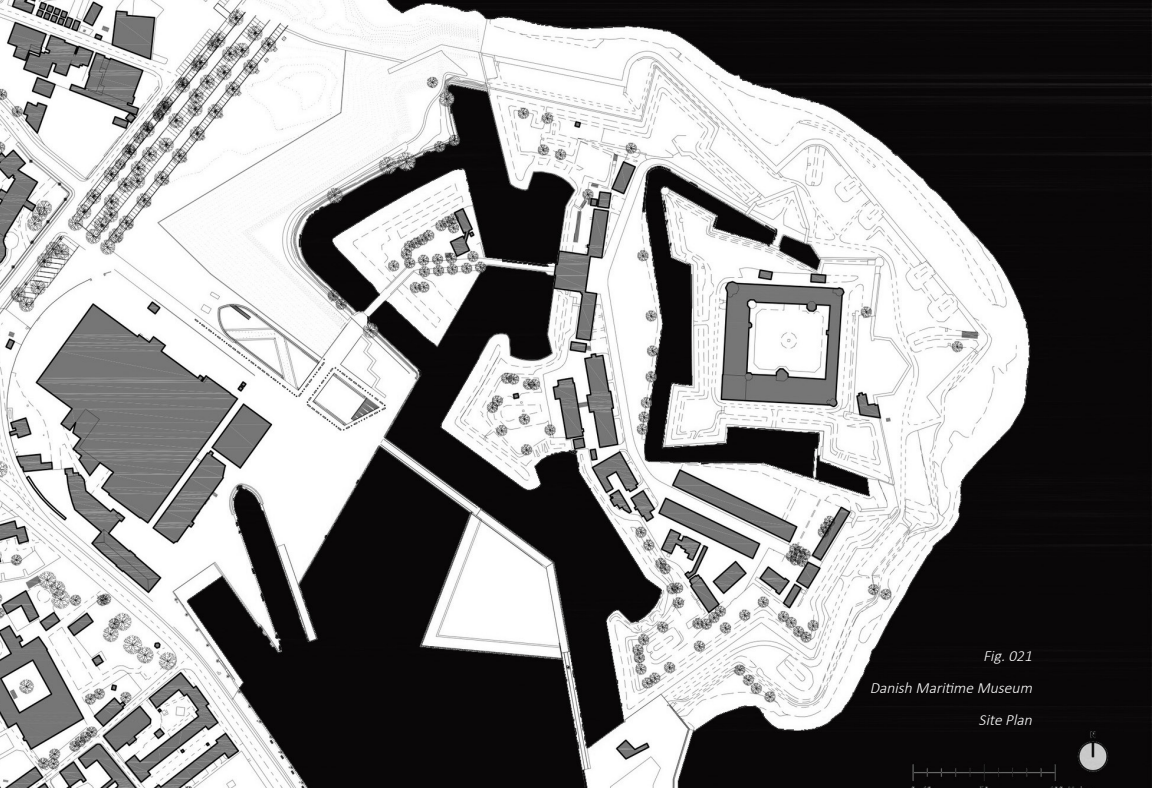


Fig. 021

Danish Maritime Museum

Site Plan

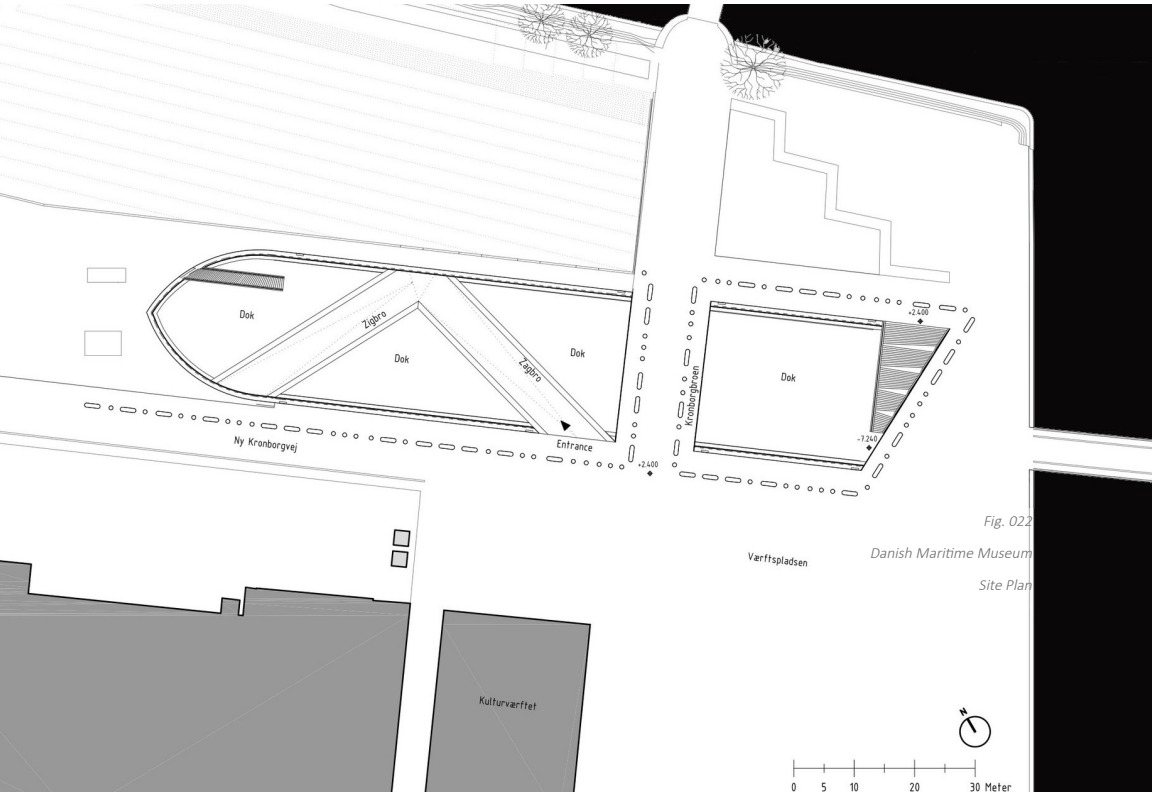


Fig. 022

Danish Maritime Museum

Site Plan

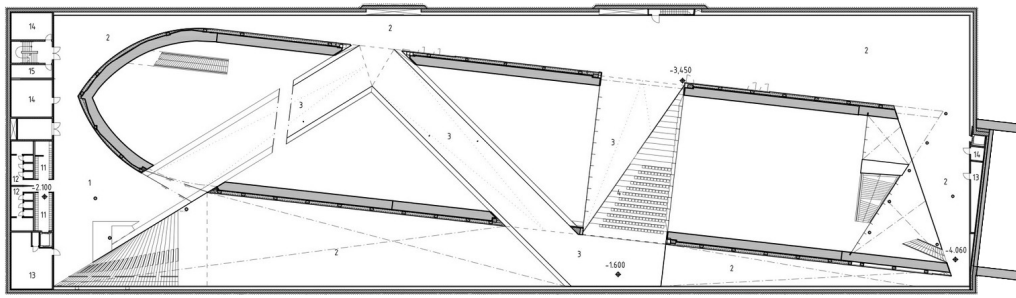


Fig. 023

Danish Maritime Museum

First Floor Plan

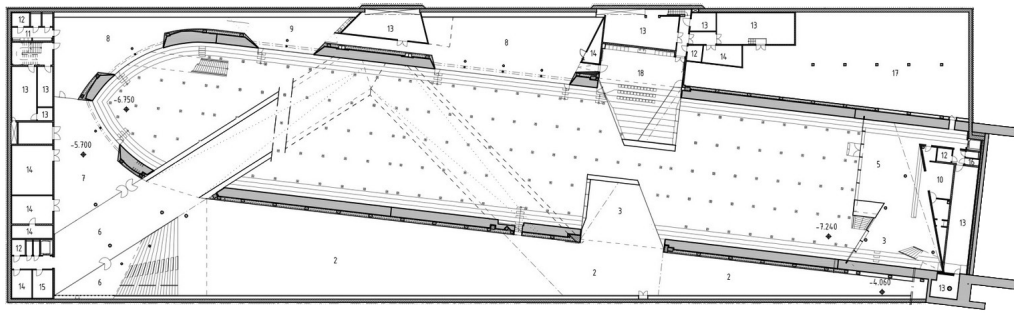


Fig. 024

Danish Maritime Museum

Second Floor Plan

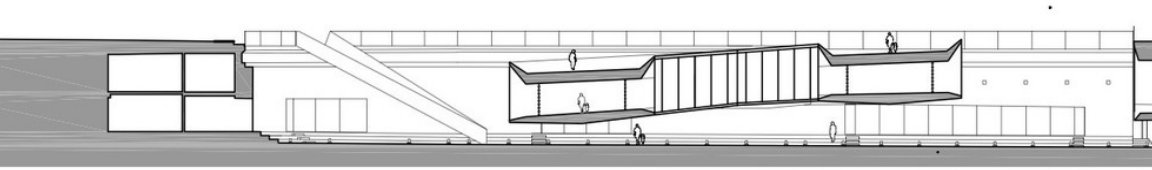


Fig. 025

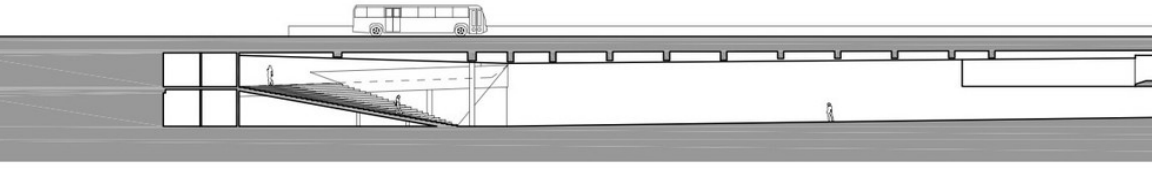
Danish Maritime Museum

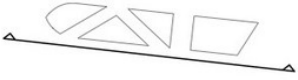
Building Section

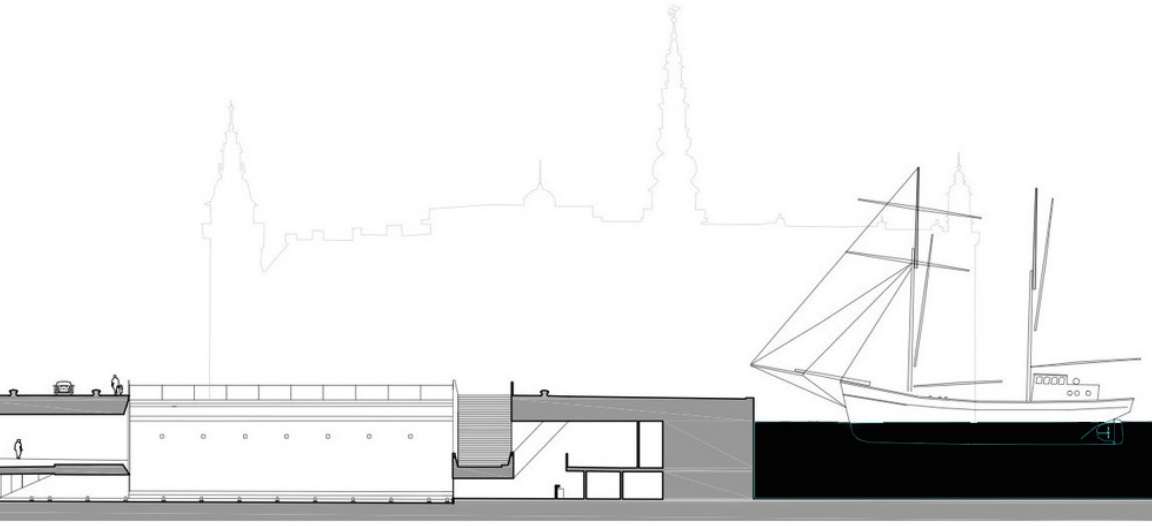
Fig. 026

Danish Maritime Museum

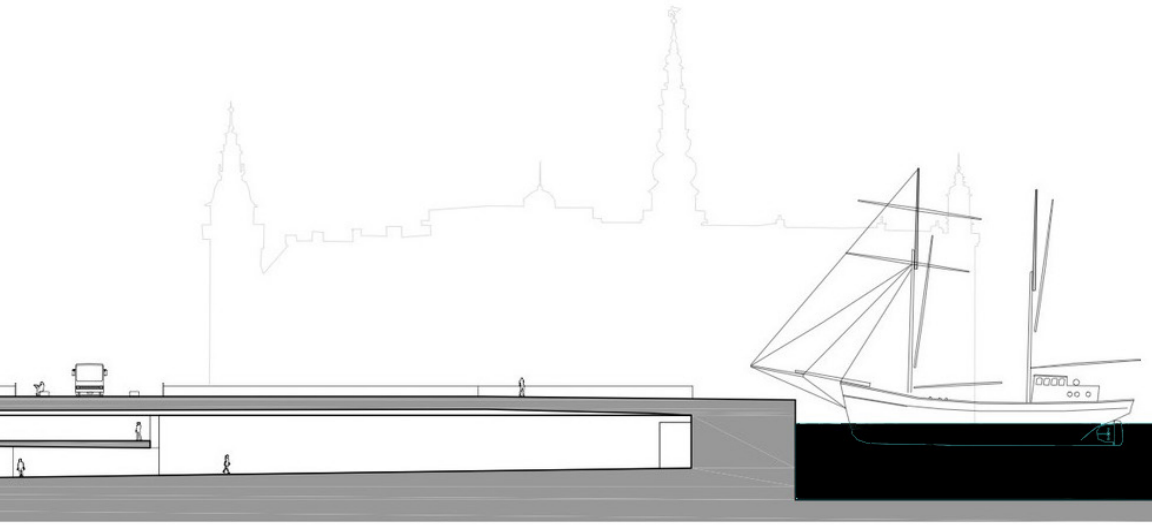
Building Section







0 5 10 20 30 Meter



0 5 10 20 30 Meter

Fig. 027

Danish Maritime Museum

Kronborg Castle view from the site

BEINECKE RARE BOOK AND MANUSCRIPT LIBRARY | CT, USA
Gordon Bunshaft of Skidmore, Owings, & Merrill
1963

Client: Yale University
References: Beinecke Rare Book and Manuscript Library and Skidmore, Owings, & Merrill
Area: 125262.0 ft2
Project Year: 1963
Photographs: SOM- Ezra Stoller of Esto Photographics,

On the left:

Fig. 028

Beinecke Rare Books Library

Images are courtesy of ArchDaily

New Haven, Connecticut is the host of the largest building in the world that contains a noteworthy number of manuscripts, rare books, and documents.

Yale University's Rare Book and Manuscript Library was designed by Gordon Bunshaft, an architect from SOM in 1963. Despite its old age, it is the largest depository of valuable rare books in the world with a unique design.
Prior to this project, Yale University used Dwight Hallan old library in the late 19th century; to keep its rare books.
This beautifully designed building has six major collections, which are divided into the General Collection of Early Books and Manuscripts and the General Collection of Modern Books and Manuscripts, the collection of American Literature , the collection of German Literature, the collection of Western Americana, and the Osborn Collection of British Literary and Historical Manuscripts (ArchDaily, 2010)

The preservation of these valuable documents was the main concern for both SOM and Yale University. Such buildings require high attention to lighting in interior spaces. Excessive light could be damaging to the documents, while users need ample lighting to read in a habitable space.

Therefore, designers decided to choose a material that can be responsive to both of these needs. The surrounding walls of Beinecke Library is made of Vermont marble and granite, bronze and glass. Viewing form outside, the building looks solid and static, but inside its another story. From the inside, the building is glowing. The use of this specific kind of marble allows the right amount of light to filter into the interior spaces while not causing any harm to the collections.

In order to frame the rectangular exterior frames to stand, Vierendeel trusses (88' x 131') were used. These trusses transfer

their loads to the four massive columns on each corner of the building, and are made of prefabricated steel crosses.

The grand exhibition hall on the ground floor reveals itself to the visitors, as they walk towards the grand mass hovering over a glass block. Beneath the exhibition area, there are two other levels which contain the mechanical room, as well as stack spaces for the books, catalog/reference room, reading room and staff offices.

The user experience starts with the surprising view of a floating mass. As they enter the building, they find themselves in front of two large marble staircases that leads them towards the mezzanine level, that in its core, it has the tower of the books made of glass.

The spaces rotates around the glass core, which holds 180,000 volumes. At the present time this library holds 500,000 volumes and millions of manuscripts.

Fig. 029

Beinecke Rare Books Library

The sleek marble wall allows enough light to filter into the interior spaces

Fig. 030

Beinecke Rare Books Library

Reception Area

Fig. 031

Beinecke Rare Books Library

The exterior skin is covered with grey granite

SUMMARY

Beinecke Rare Book and Manuscript Library, was a great case study for this thesis, in the sense of similarity of the program and expressive design. When designers are dealing such cultural related projects, then the meaning of the space must be brought forth. Then the building is not a storage anymore, rather, it is a place for the mankind to find answers to their very innate questions.

The spatial design of Beinecke Library was well situated as-well. Every space was clear to what purpose they serve, while providing an inhabitable place for the users to read, write, and research.

To me it seems that the architecture that will encompass both areas of technicality of the design and the meaning of the spaces according to what the building really is, will be a successful design.

This thesis can equally benefit from this projects and the previous one, as they were each very related in either the construction or the programming to this proposal. The architecture of these buildings bring the public into an encounter with the history and present relevance of language.

Fig. 032

Beinecke Rare Books Library

Grand exhibition hall that holds the books

Fig. 033

Beinecke Rare Books Library

When visitors first enter the building they are faced by two large marble staircases that ascend up to the mezzanine level and a large glass tower that is the central core of the building

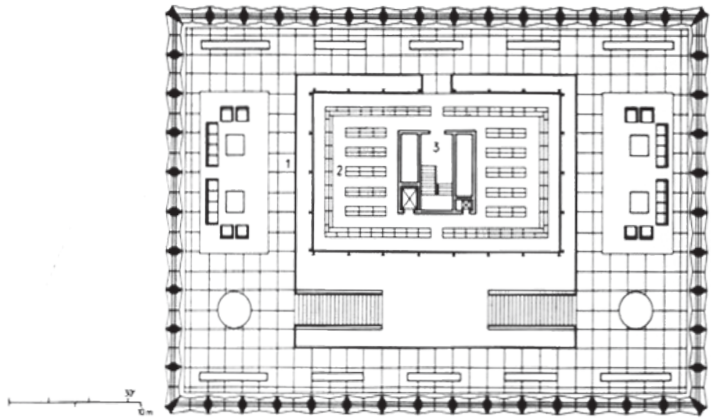
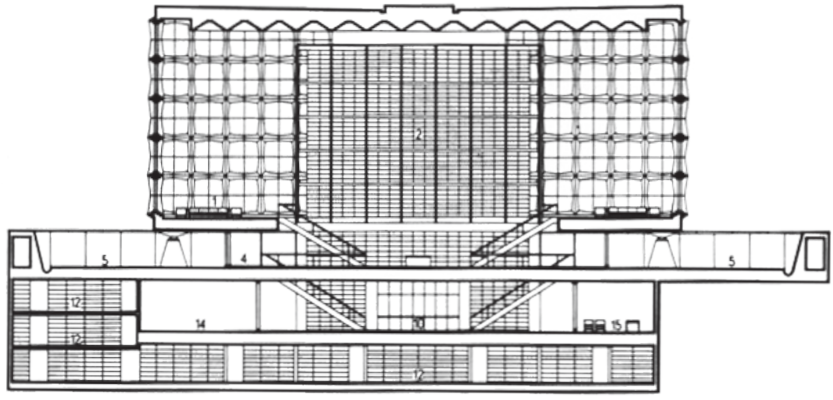


Fig. 034

Beinecke Rare Books Library

First Floor Plan

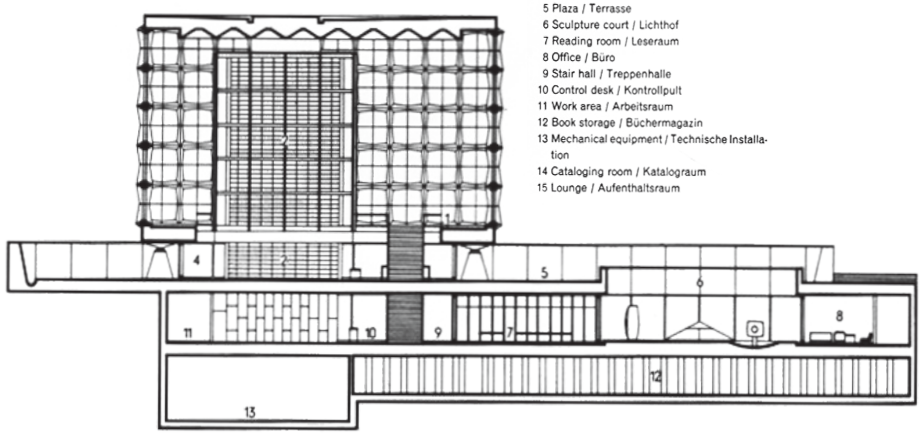


Plan, typical floor / Grundriß Normalgeschoß.
Transverse section / Querschnitt.
Longitudinal section / Längsschnitt.
1 Mezzanine floor, exhibition hall / Emporengeschoß der Ausstellungshalle
2 Book tower / Bücherturm
3 Service core / Servicekern
4 Entrance lobby / Eingangshalle
5 Plaza / Terrasse
6 Sculpture court / Lichthof
7 Reading room / Leseraum
8 Office / Büro
9 Stair hall / Treppenhalle
10 Control desk / Kontrollpult
11 Work area / Arbeitsraum
12 Book storage / Büchermagazin
13 Mechanical equipment / Technische Installation
14 Cataloging room / Katalograum
15 Lounge / Aufenthaltsraum

Fig. 035-036

Beinecke Rare Books Library

Building Section



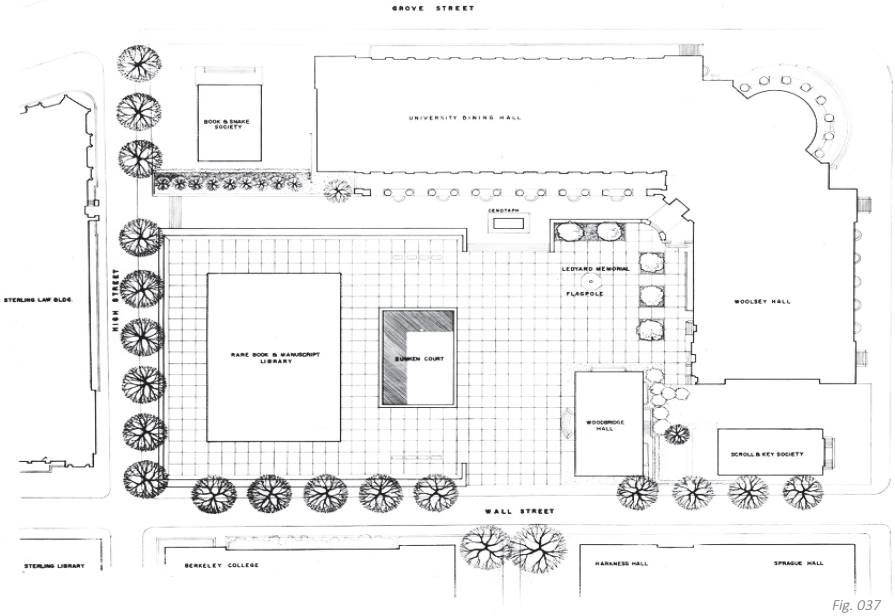


Fig. 037

Beinecke Rare Books Library

Site Plan

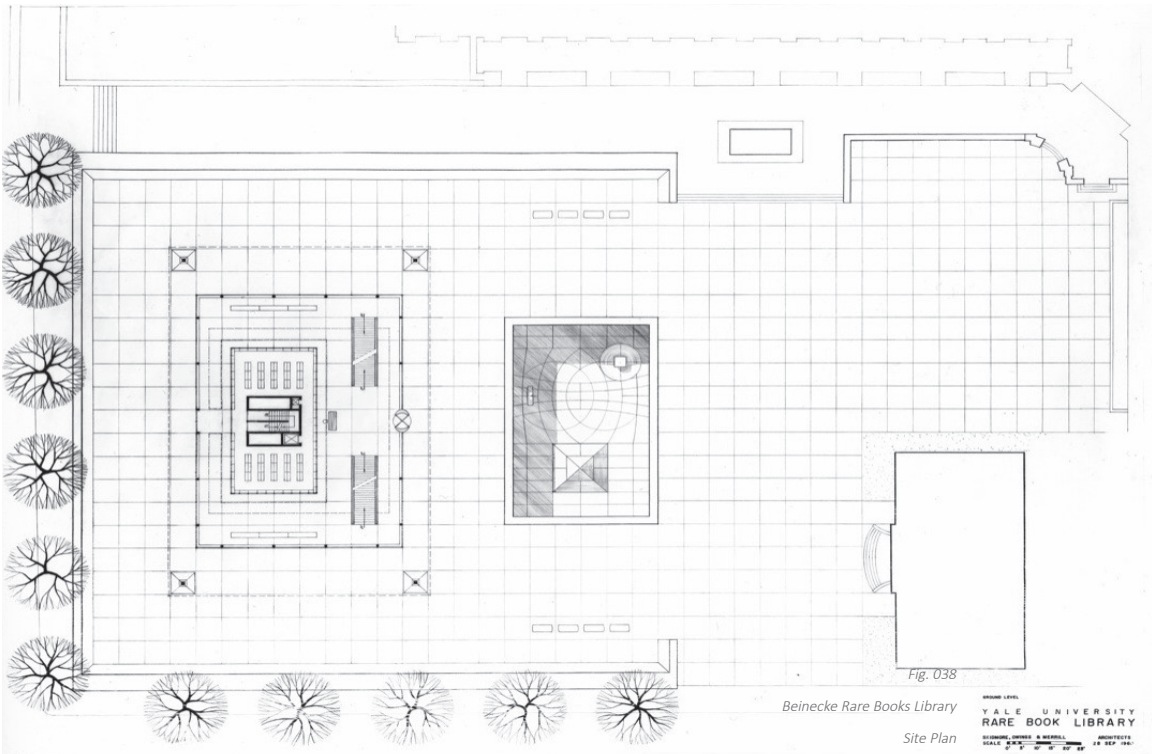


Fig. 038

Beinecke Rare Books Library

Site Plan

Fig. 039

Beinecke Rare Books Library

The beauty of the library is enhanced by the large open plaza in which it is located.

A sunken court designed by Isamu Noguchi

Fig. 040

Hunt Library

Main Entrance

Images are courtesy of NC State , Snohetta, and ArchDaily

HUNT LIBRARY | NORTH CAROLINA STATE UNIVERSITY | NC
Snohetta | Pearce Brinkley Cease + Lee
2013

Programming: DEGW
Cost: Davis Langdon
LEED Administration: Pearce Brinkley Cease + Lee
Structural Engineering: Stewart Engineering
Structural Consultant: Arup
Civil Engineering: Cole Jenest Stone
PME & FP: Affiliated Engineers Inc
Landscape: Snohetta, Susan Hatchell Landscape Architecture PLLC
A/V IT/ Acoustics: The Sextant Group Inc Lighting: Pivotal
Automated Book Delivery System: Dematic
Furniture: NCSU Libraries, Pearce Brinkley Cease + Lee with Another Inside Job
Construction Manager: Skanska
Area: 221122.0 ft2

Designed by Snohetta Architects, Hunt Library is believed to be among the one of the kind buildings. Hunt Library is a new addition to North Carolina State University campus with its different design in both exterior and use of technology.

This building was built to boost the learning environment of the university.

Hunt Library is a contemporary structure that is surrounded by many of the existing traditional buildings of the campus, that is supposedly providing a positive and prosperous atmosphere to the campus environment. The technical and programmatic innovations used in this project brought a good amount of attention to this project. It is believed that with its high technological features, it provides a forwarding environment in student learning (ArchDaily, 2013).

Designers provided a wide variety of spaces for studying and learning. By creating large open spaces, they have connected the spaces vertically. Also, there are open stairs to bring emphasis on the social environment as well as study areas (ArchDaily. 2013).

Technology, as mentioned earlier, has a major role in this library. Experimental labs that are technology-focused are among the examples.

“Disruptive” learning spaces, are another element of this design. With their colorful, dynamic furnishing, they celebrate the possibility of having both intellectual simulation and physical learning spaces.

Fig. 041

Hunt Library

Main Lobby | open spaces connect all floors of the library

Fig. 042

Hunt Library

Teaching & Visualization Lab enable faculty and students with rapid prototyping, modeling, and visualization capabilities

This LEED Silver project that benefit from natural light, with great views of the outdoor lake area. The facade too is a sign of stainability, as it is covered with fritted glass and a fixed external aluminum shading system. This combination helps diminishing heat gain. at the same time, the shading system expends the view range and natural lighting. Interior spaces benefit form the ceiling-mounted active chilled beams and radiant panels for heating and cooling.
It is easy for the users to orient themselves throughout the building, as the vertical circulation paths are all color coded.

Snohetta's design team, designed this building from outside to inside. Meaning that the library is strongly connected to its surrounding through the landscape design. The design is a continuos flow from the surrounding landscape all the way to the interior spaces. Hunt library also benefits from rain gardens and green roofs for storm water management.

Moving back to technology, Hunt library is famous for its 5-storey robotic bookBot automated retrieval system. This high-tech elements holds 2,000,000 volumes in 1/9th the space. A virtual brows supports this system, that gives the user the traditional experience of browsing a collection in a virtual shelf of materials. The bookBot is an effective way to reduce the total area of the building by 200,000 GSF that is added to the collaborative learning space (Archdaily, 2013).

Moreover, there are large scale visualization tools provided for students and faculty members, as another technological, innovative features of this building. Game labs for the Digital NS State's Games Research center were designed for furthering the future of game design and gaming in education.

Visualization Lab, the creativity Studio, 3D printing workshops, digital media production facilities are among the other technological aspects of Hunt library.

Fig. 043

Hunt Library

The use of high technology throughout the design

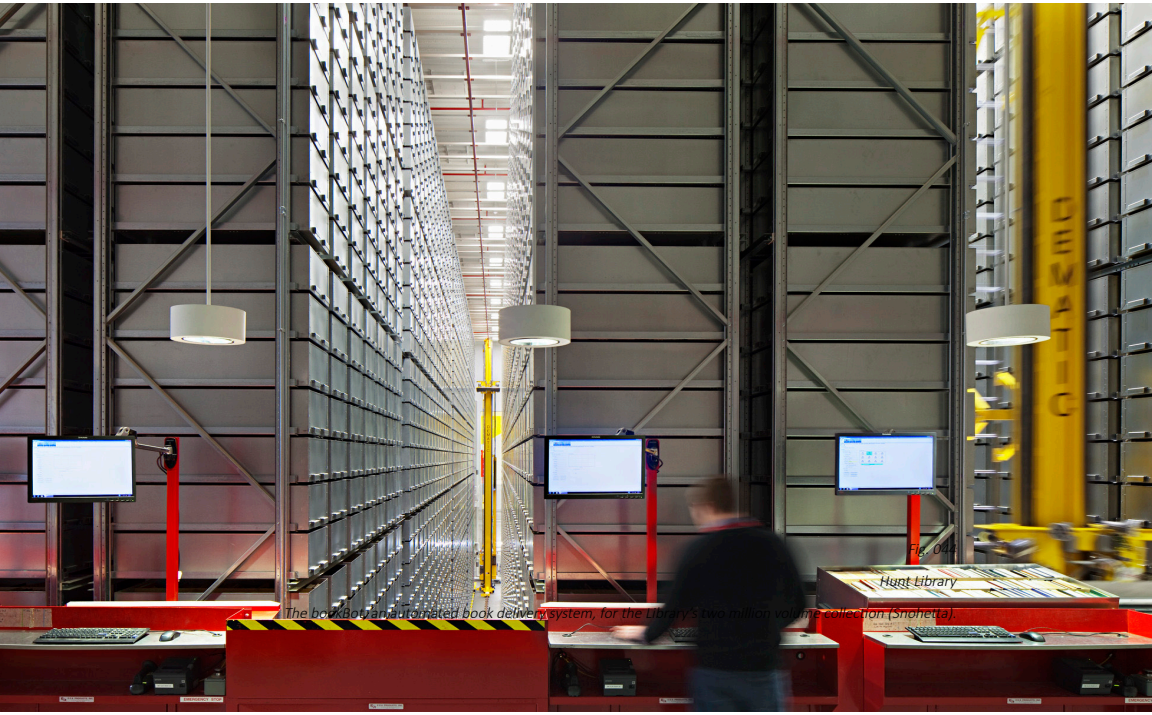


Fig. 044

Hunt Library

The bookbot, an automated book delivery system, for the Library's two million volume collection (Snohetta).

Maurice York, the head of IT for NC state's libraries says: "We're at a point where a library isn't just about text anymore. We wanted to put technology into the students' hands and see what they could do" (2013).

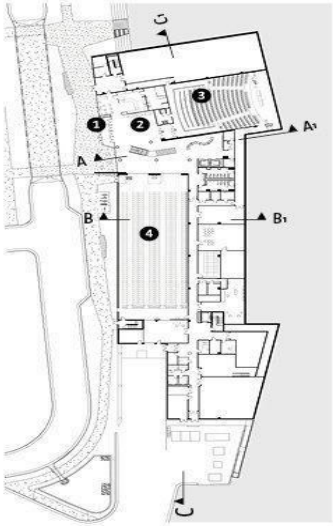
North Carolina State University demanded such building from Snohetta. A place that is not iconic in an sculptural sense, but something that has to do with social interaction and modern technology.

Fig. 045

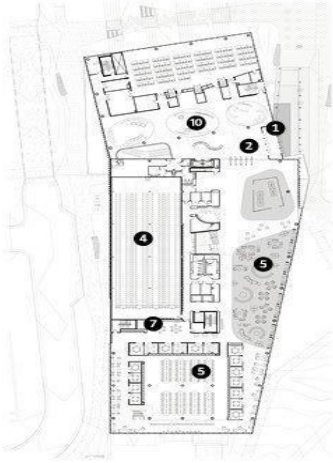
Hunt Library

Site Plan | Hunt Library design balances the understood pre-existing needs with the University's emerging needs to create a forward-thinking learning environment. While clearly a contemporary structure within a traditional context of the NCSU campus, the Hunt Library provides a positive platform for influencing its surroundings (ArchDaily).

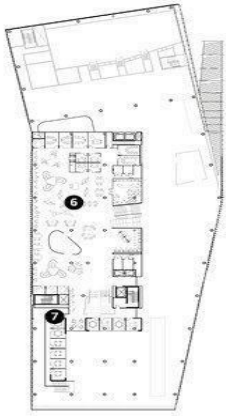
Ground-Floor Plan



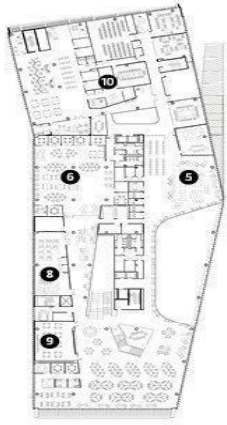
Main-Level Plan



Third-Floor Plan



Fourth-Floor Plan



Fifth-Floor Plan

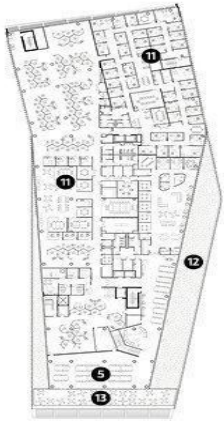
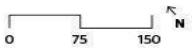


Fig. 046

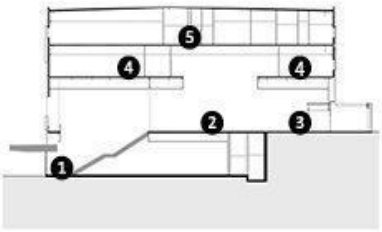
Hunt Library

Floor Plans

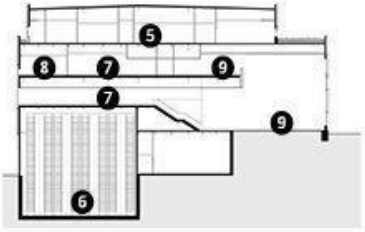
1. Entrance
2. Lobby
3. Auditorium
4. BookBot
5. Reading lounge
6. Learning commons
7. Group study rooms
8. Creativity studio
9. Visualization lab
10. Institute for Emerging Issues
11. Offices
12. Green roof
13. Terrace



Section A–A₁



Section B–B₁



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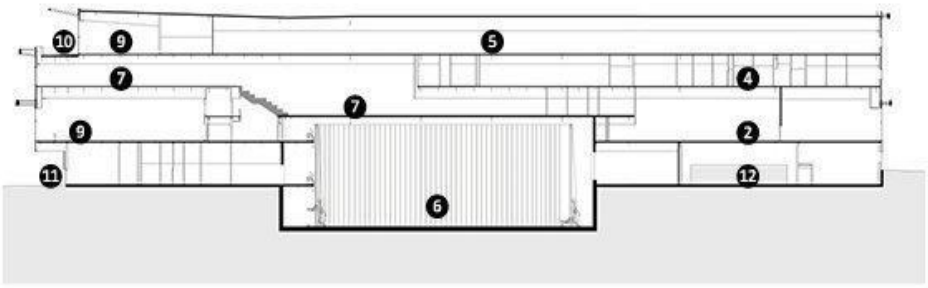
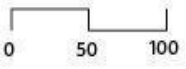
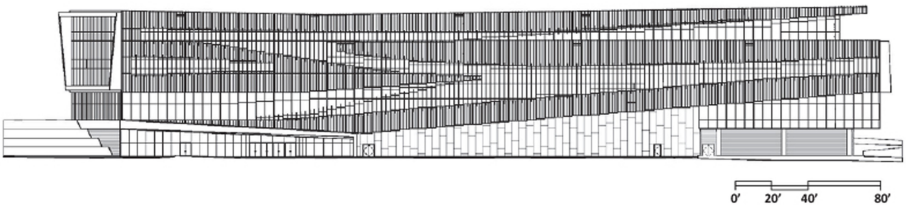


1. West entrance
2. Lobby
3. East entrance
4. Institute for Emerging Issues
5. Offices
6. BookBot
7. Learning commons
8. Creativity studio
9. Reading lounge
10. Terrace
11. Loading dock
12. Auditorium



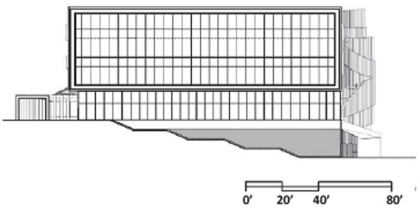


WEST ELEVATION

Fig. 047

Hunt Library

Sections and Elevations



NORTH ELEVATION

THE FOLLOWING INFORMATION IS DIRECTLY RETRIEVED FROM NCSU LIBRARIES WEBSITE. THE PROVIDED INFORMATION IS A BREAKDOWN OF HUNT'S LIBRARY ROOMS AND FACILITIES BY THE AFOREMENTIONED INSTITUTION.

First Floor

Common Grounds Café

A convenient spot to meet friends and colleagues for coffee, muffins, sandwiches, or ice cream.

bookBot

State-of-the-art automated book delivery system with capacity for 2 million volumes. With a click of a button in the library's online catalog, books are retrieved and ready for pickup in only five minutes.

Robot Alley

Watch the bookBot in action through a glass wall as four robots dart up and down enormous aisles to pinpoint and retrieve materials.

Auditorium

Featuring a raised stage and seating for 390, this auditorium serves as a university classroom and is a venue for lectures, film screenings, and special performances.

Mothers Room

Offers a clean, secure, and private space for nursing mothers. The Mothers Room is available during regular library hours on a first-come, first-served basis. For access, please Ask Us.

Second Floor

Emerging Issues Commons

Interactive exhibits created by the Institute for Emerging Issues, focusing on current challenges facing the economy, the natural and built environments, education, and health.

Multipurpose Room

Meeting and presentation space for the Institute for Emerging Issues.

The Hunt Library's one-stop service center, where staff are ready to answer questions, help with research, or lend materials, technology, and course reserves.

Apple Technology Showcase

Surrounded by glass walls, this is the place to see and try out the constantly changing array of devices and technologies available for loan.

iPearl Immersion Theater

This open area is one of the main attractions on the second floor. A large, curved video display wall surrounds the viewer with imagery, showcasing current events, library and university initiatives, and the work of NC State faculty and students. Media can be displayed from a local-source computer or streamed from the library's server room.

Rain Garden Reading Lounge

Colorful soft seating arranged around curved book shelves

containing current reference materials and new books in engineering, computer science, and textiles; classic works in those disciplines; publications by NC State authors; and a circulating science fiction collection.

Quiet Reading Room

A tranquil, light-filled space with large reading tables and comfortable seating where library users can engage in reflective study.

Group Study Rooms

Everything that groups need to work and study together, with whiteboard walls; flat-panel display; thin-client computer; web-based video conferencing; table cubby with laptop, power, and auxiliary connections; speakers; and touchpad controller.

Idea Alcove

An open space near the Quiet Reading Room with whiteboard walls and table seating where groups can interact and collaborate.

Lockers

Lockers for storage of personal items. Each locker is equipped with power outlets for recharging laptops and other devices.

Third Floor

NextGen Learning Commons

A high-energy, student-focused space that makes work more fun with interactive computing, gaming, and new technologies.

Balcony Lounge

Located at the top of the Monumental Stair, overlooking the Rain Garden Reading Lounge. A popular rendezvous point, with colorful, contemporary furniture and convenient quick-check computers for students and faculty on the go.

Game Lab

Supports the scholarly study of digital games and offers a place to take a break and play for fun. Features multiple stations equipped with video gaming systems and a large (20x5-foot) Christie® MicroTile® display that can be used as a single panorama or divided into multiple sections. More Details.

Group Study Rooms

Everything that groups need to work and study together, with whiteboard walls; flat-panel display; thin-client computer; web-based video conferencing; table cubby with laptop, power, and auxiliary connections; speakers; and touch-pad controller.

Presentation Practice Room

Located adjacent to the Learning Commons, this room offers audiovisual technology for practicing and recording live presentations in a seminar room setting.

Printing & Production Center

Printers, copiers, a book scanner, and a vending machine with everything from pens to USB drives.

Fourth Floor

Lecture Hall

An auditorium-style presentation room within the Institute for Emerging Issues with fixed seating for 92 people.

Fishbowl

A seminar room uniquely designed to promote the open exchange of ideas. Offers a Perceptive Pixel multi-touch display and transparent walls that allow others to experience the activities taking place inside.

Lake Raleigh Learning Commons

Computer workstations for individual and collaborative work in a light-filled space with floor-to-ceiling windows on three sides. Features comfortable, colorful furniture and views of Lake Raleigh to the south.

Group Study Rooms

Everything that groups need to work and study together, with whiteboard walls; flat-panel display; thin-client computer; web-based video conferencing; table cubby with laptop, power, and auxiliary connections; speakers; and touchpad controller.

Teaching and Visualization Lab

A “black box” for high-definition visualization and simulation, offering seamless 270-degree immersive projection on three walls for a total of 80 linear feet of display surface, 3D display, a professional zoned audio system, and cameras for real-time video capture, broadcast, and collaboration. More Details.

Makerspace

Create working prototypes, architectural models, and other objects with tools including 3D printers, a 3D scanner, and a laser cutter. “If you can draw it, you can make it!” More Details.

Creativity Studio

A flexible, “white box” space that can be easily reconfigured and transformed to support a variety of activities in many disciplines, with high-definition, 3D-capable projectors, movable and writable walls, a full theater lighting kit; and many interactive tools that can be configured for simulations and virtual environments. More Details.

Video Seminar Room

Features a telepresence video collaboration suite to facilitate meeting with others anywhere in the world.

Graduate Student Commons

Designed specifically for graduate students, with lounge seating, open study spaces, group study rooms, computer workstations, and lockers. A valid Wolfpack One Card is required for access.

Media Production Studios

Located on the fourth floor near the Oval View Reading Lounge, these two rooms offer state-of-the-art tools for creating and editing digital media, including a “green screen” curtain system, studio lighting, and a 4K video editing suite.

Music Rooms

Located near the Media Production Studios, four Music Rooms are fully equipped for audio recording, creating and mixing music, audio and video transfer, and digital media editing, with full 88-key MIDI keyboard, microphones, and digital media workstations.

Usability Lab

Located near the Music Rooms and equipped with video-capture cameras and tools for assessing user interaction with software and interfaces. This room is available for collaborative groups of 2 to 4 when not in use for usability studies.

Oval View Reading Lounge

Browse recent publications in computer science, textiles, and engineering, selected print journals from publishers such as the Institute for Electrical and Electronics Engineers (IEEE), and seminal titles such as Science and Nature.

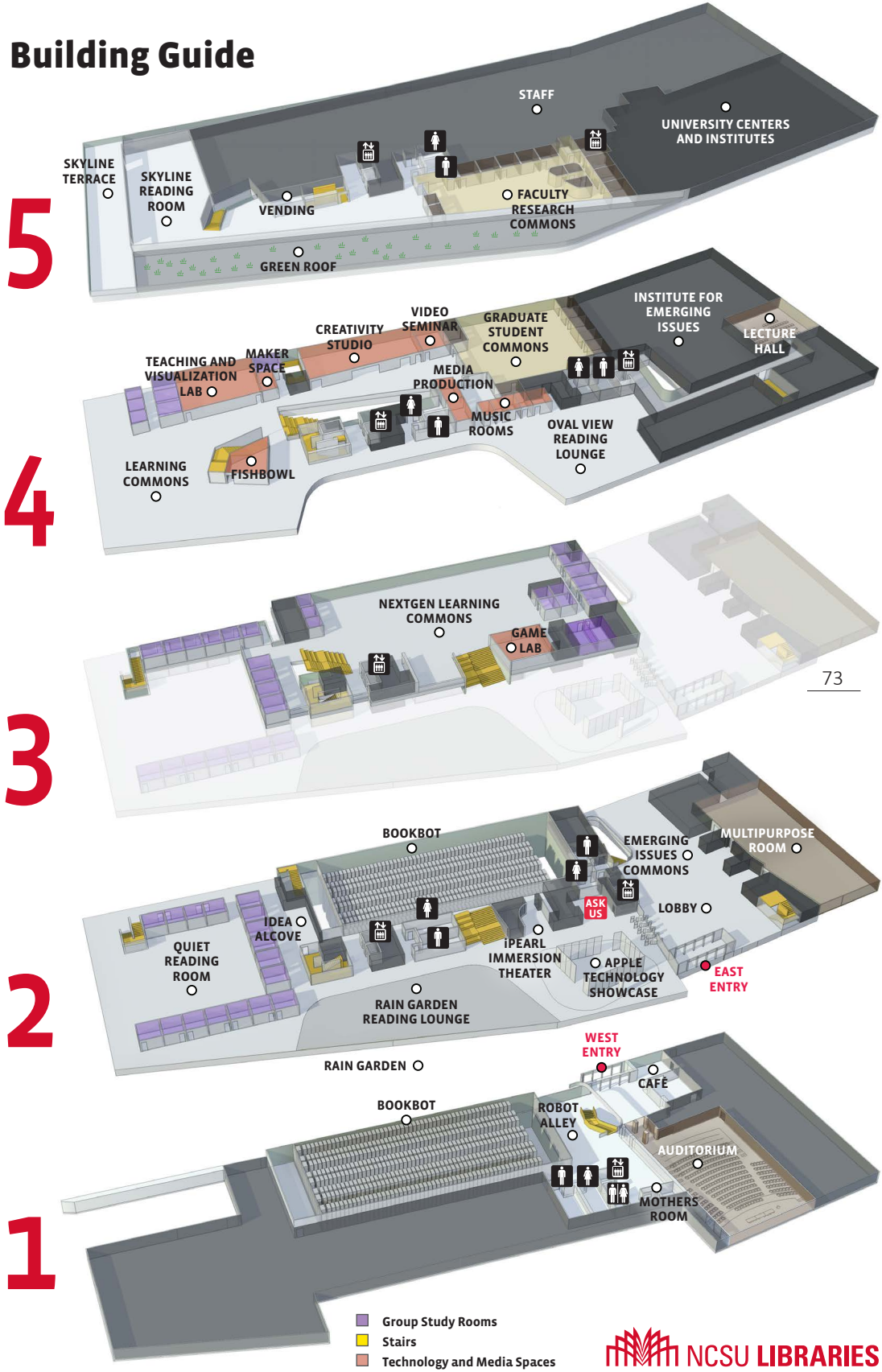
Fifth Floor

Faculty Research Commons

A comfortably furnished space for faculty to engage in both individual and collaborative work, and to connect with colleagues from other departments and disciplines. A valid Wolfpack One Card is required for access.

Skyline Reading Room and Terrace

Building Guide



NCSU LIBRARIES

Fig. 049

Hunt Library

SUMMARY

The conducted typological research, provides different aspects of design from three different designs. Each project has a connection of its own to this thesis projects.

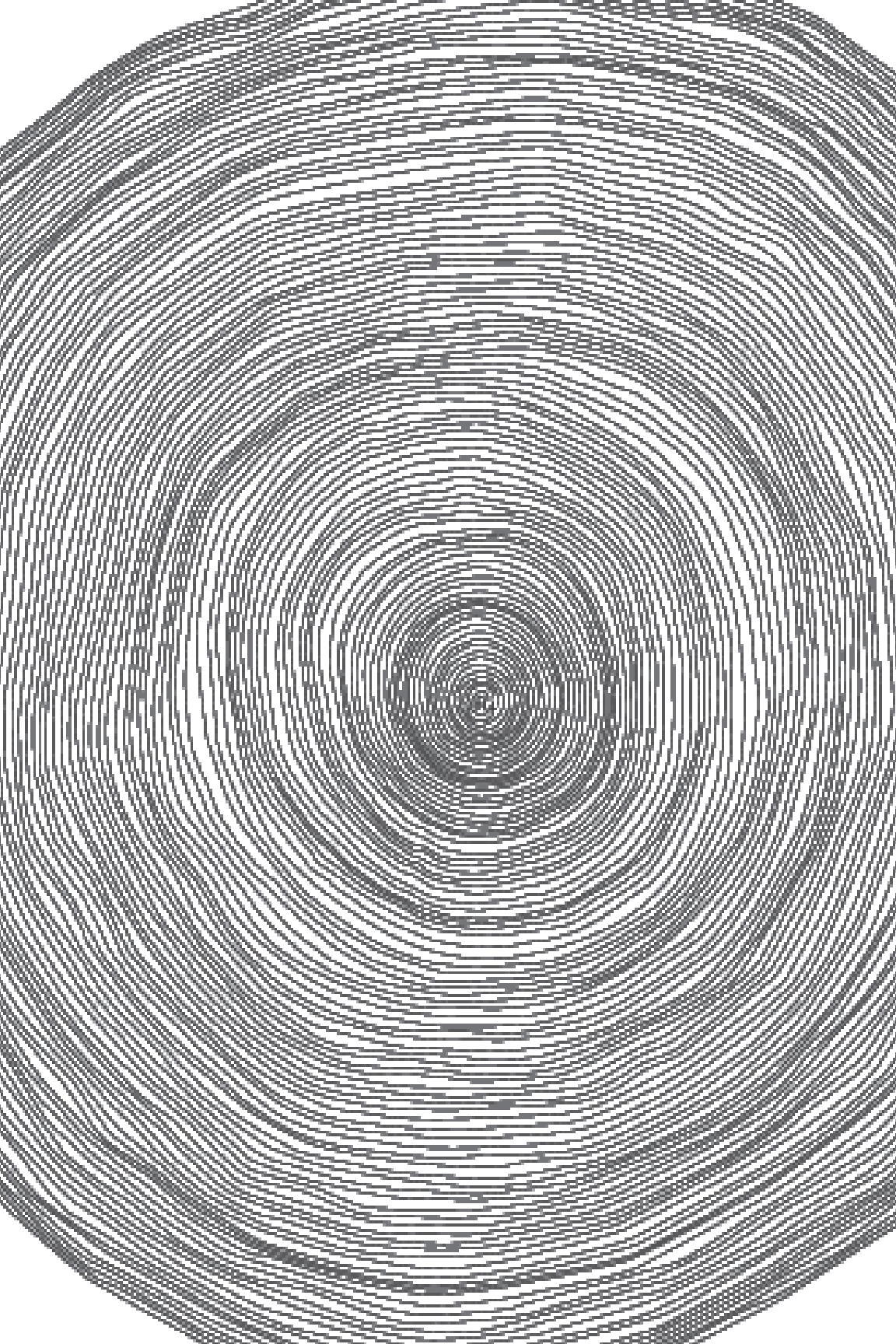
The provided buildings were not all great architectural design. However, I believe by introducing some failures, one can avoid those design mistakes in their future design decisions.

Each project is valuable for a reason as I mentioned earlier : sustain ability, use of high-technology, adaptive re-use, structural innovation, expressive spaces for learning environments. These will all help to shape and poetics that will be implemented in this thesis project.

The Maritime Danish Museum is built on a dry dock, similar to the site of this thesis project The layering nature of this project, poetically speaks for the history of its site. In addition to the feel of the spaces created by BIG, the structural design of this project grabbed my attention. This way of problem solving will help me a lot in figuring out how to build on an old dry dock.

The Hunt Library however, is an example of a less successful design. Although, this library is famous for being a super high-tech library that can serve the users in the most efficient manner in today's fast paced society, it is a perfect example of Martin Heidegger's critique of modern age libraries. Pale spaces, poor design solutions in creating intimate spaces, and the loss of curiosity in the mind of the scholar.
This library helped me understand that the use of high technology doesn't necessarily mean a good design. This thesis project seeks to shift the current mind-set of technology use towards a more meaningful, yet functional design which can truly create a habitable space.

Yale University Library, is like a gem on its site. I haven't had the chance of visiting it, but by just looking at its pictures, I can tell the atmosphere in there is perfect for researchers and students. Also, the fact that this building is for rare books and old manuscripts, makes it even more relevant to this thesis project. The use of materials and simplicity of the design has impressed me as-well.



LIBRARY OF FUTURE | KATIE PETERSON | 2014- 2114

In the coming days of the future, the need for the printed book will no longer exist. This fear of the modern age has awakened the sense of responsibility already in the minds of the current artists and writers. The library of future is a great precedent to be discussed. Scottish Artist Katie Peterson is growing a forest which will become the anthology of books in 100 years from now.

Every year from 2014 to 2114, a writer will contribute in writing a text for this expanding future library; unread and kept in a time capsule; with each book, a tree will be planted which will provide the paper for the book to be printed on. Every year one writer will write a book for the readers who are not born yet, but the great aspect of this project is imagination and time. The new words will be truly like a message in a bottle, floating on the waves until it lands to the shores. Peterson hopes that writer's words will grow into trees and the tree lines become the chapters of their books.

Fig. 050

Tree Rings

Peterson hopes that writer's words will grow into trees and the tree lines become the chapters of their books.

LE CARCERI D'INVENZIONE | GIOVANNI BATTISTA PIRANESI | 1745-50

Artists such as Giovanni Battista Piranesi never divided the architectural depth, art and poetry from one another. In fact for Piranesi, poetry was the key to the history and memory. Piranesi's etchings of imaginary prisons was a point of fascination for writers such as Edgar Allen Poe and Samuel Taylor. This reciprocal relationships between language, art and architecture is present in Piranesi's Carceri series. The immensity of the architectural embodiment of doomed entities to climb up and down the stairs for eternity has a theatrical depth in it that is almost shocking to the human eye. This depth, this seduction was given to the paper by the act of writing (Piranesi adding ink, overly darkening his drawings by his fingers)

Image on the Right:

Fig. 051

Carceri Plate VI-The Smoking Fire

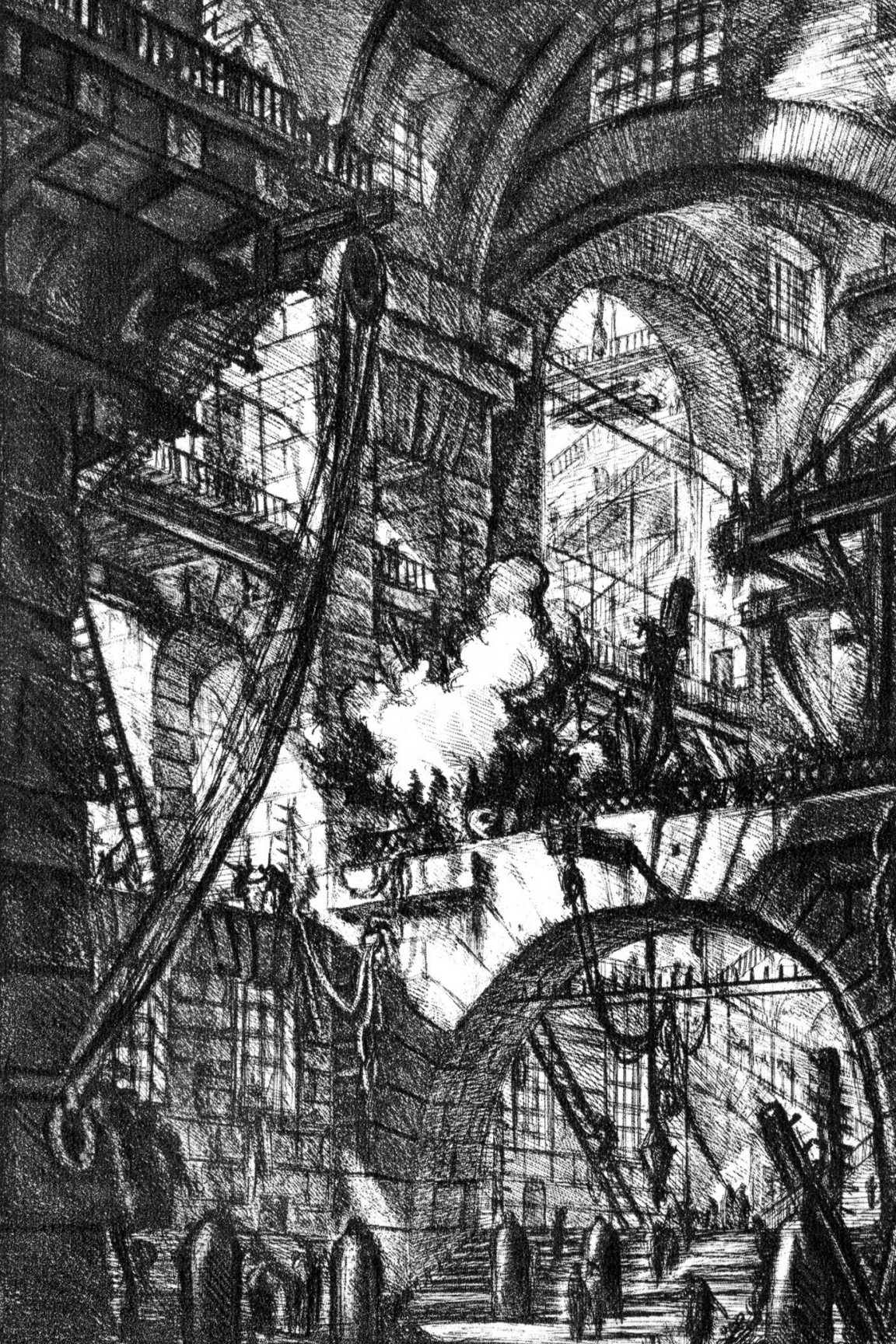


Fig. 052

Carceri Plate XI-The Arch With a Shell Ornament

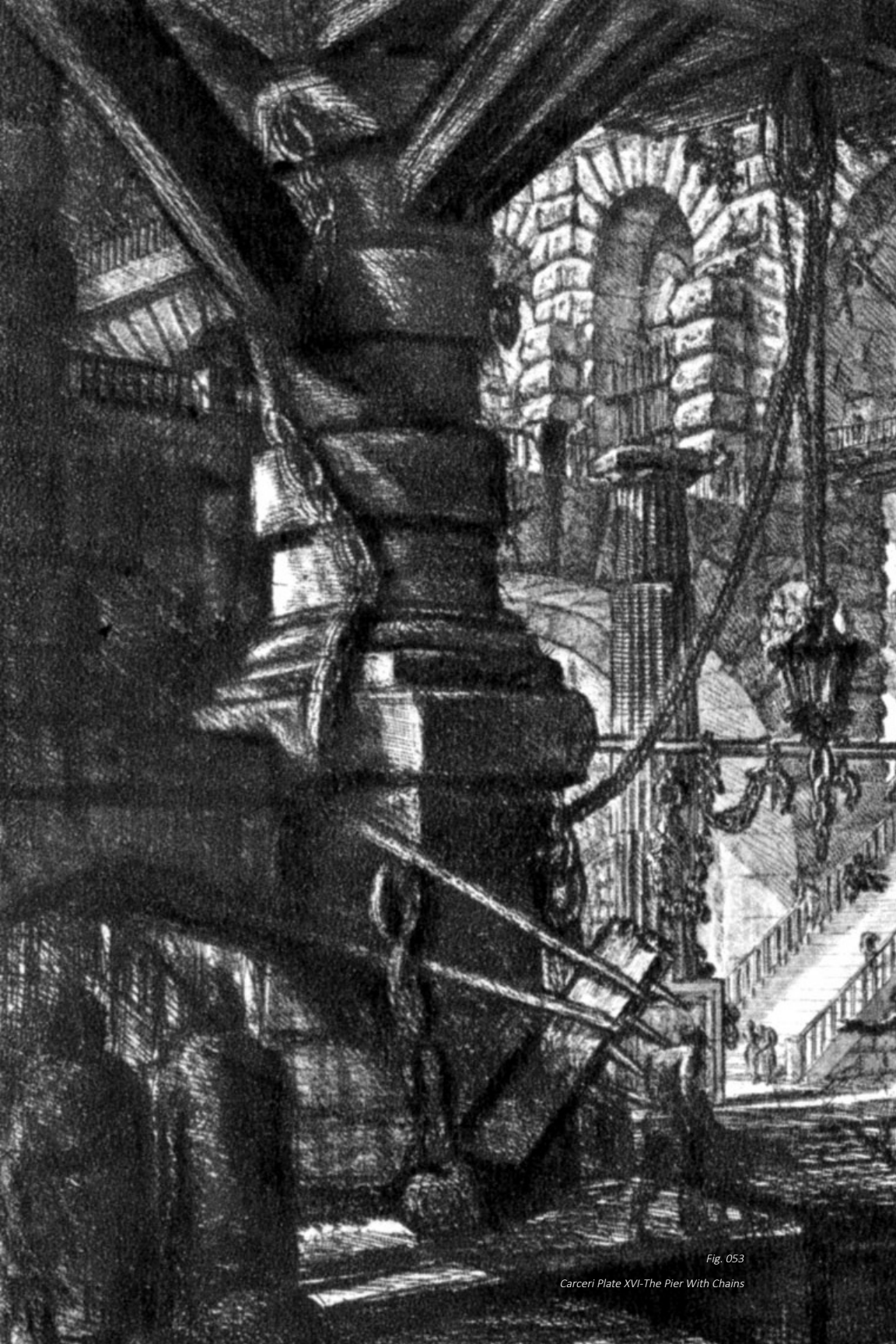


Fig. 053

Carceri Plate XVI-The Pier With Chains

Writing and drawing have more than what one could assume in common. They are both the off springs of a thinking mind engaging the body, the hand. Another great example are the works of the German artist Anselm Kiefer where images and writings merge in a physical form (Honnef, K, p.15) Kiefer introduces words and short texts into his visual works in an equal manner.

Through the works of Kiefer an acoustic dimension opens up, again a theatrical space between the spectator and the world within the painting. In this way, the loss Keiefer want us to feel, will become visible and tangible. There is a monument lying beneath the lines and fragments of different materials on the canvas. The fading names of people, and places are preserved in these works, make the past always present; they become the contemporary. The written words in Kiefer's work embody human remembrance and memory (Honnef, K, p. 21).

For instance, in his (I hold all India in My Hand) Kiefer introduces a whole new dimension with written language, which helps us decode the pictures layer by layer. The painting itself becomes a cosmos, which drives the viewer's thinking forward, constantly opens up new thoughts and appeals for the written word to be included as a dimension of knowledge and poetry (Reifenscheid, B, p. 35).

In this way, by the marriage of image and the word, then the viewer will be reminded of where he has come from. This is as if the art works have a metaphorical voice to increase the responsibility for history.

Fig. 054

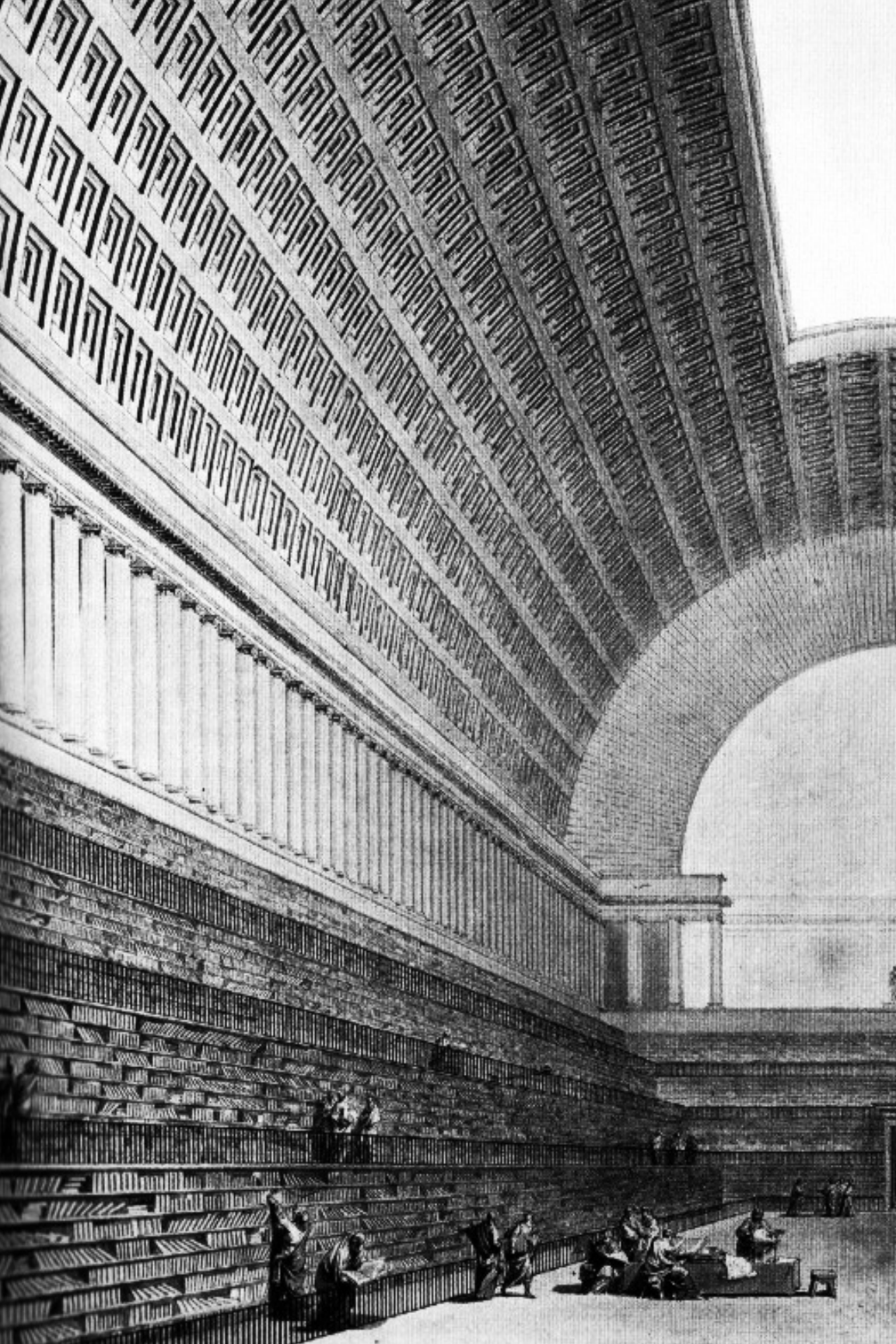
Märkische Heide | Anselm Kiefer [1974]

Kiefer uses mud, texture, stone and rubs it into the canvas as he does in many of his other paintings.. Kiefer grew up during the Second World War in Germany and saw the country reduced to a pile of rubble. He could possibly be using these earthy materials within his work to evoke the sensation of growing up amongst the rubble. It has been said that Anselm Kiefer could be referring to Casper David Friedrich's oil painting "Felsenland schaft in Elbsandsteingebirdge" – 'Rocky Ravine' (1822-23) in this work. Friedrich has captured the spirit within a country and a sense of place. This is perhaps what Kiefer is trying to express in 'Markische Heide' – the vast German landscape of forest and wilderness (GemmaSchiebeFineArt, 2013).

Fig. 055

Margarethe | Anselm Kiefer [1981]

"Margarete is a blonde woman, which is an ideal female quality associated with German women, while Shulamite, the brunette, is a Jewish female protagonist of the 'Song of Solomon,' who is considered an essence of true and selfless love"(ezinearticles.com). In this painting, Kiefer used a blonde woman and a brunette woman to convey complete opposite characteristics but at the same time, what they want in the end is the same.



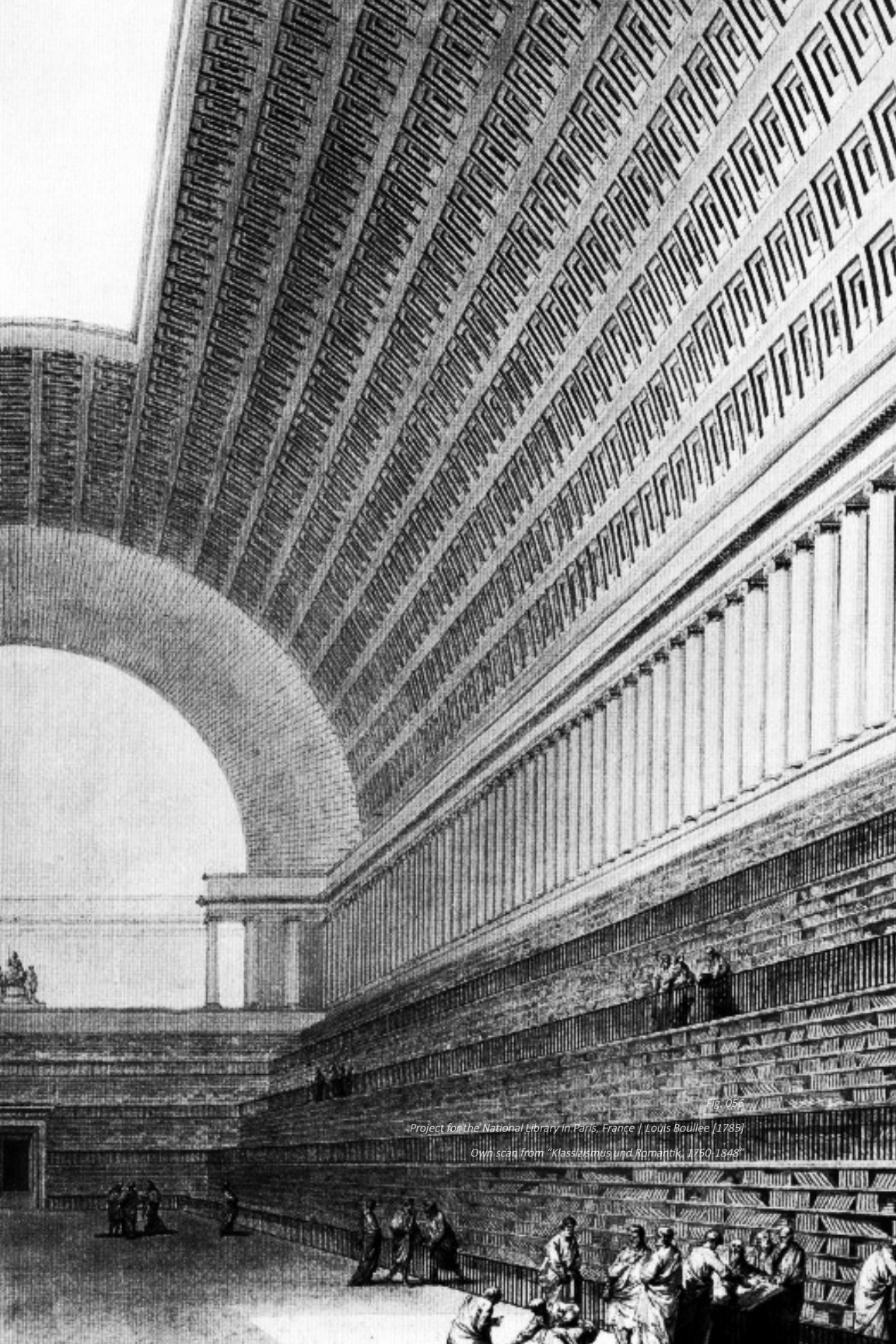


fig. 056

Project for the National Library in Paris, France | Louis Boullee (1785)

Own scan from "Klassizismus und Romantik, 1750-1848"

Born on February 12th 1728, the time when architecture fell back into infancy, Etienne-Louis Boullee is as much an architect as any other names we have heard.
His drawings depict great architectural spaces and with monumental aesthetics. Although non of those building were ever built, but the drawings speak for themselves. The delicate design, creates such strong moments in them. One can imagine their bodily presence within those spaces on the paper, walking along the monumental walls, ascending towards the expansive openings.

Top Right:

Fig. 057

Basilica Church of Corpus Christi Day

The scenic effect is obvious in the interior perspective drawing: the light on the altar, around the cross, the priest in ecstasy, the faithful ascending the stairs and kneeling in the contemplation of the miracle of the Eucharist (Kaufmann, 1939)

Image is the courtesy of Arquitectura, ensayo sobre el arte, Barcelona, Gustavo Gili, 1985

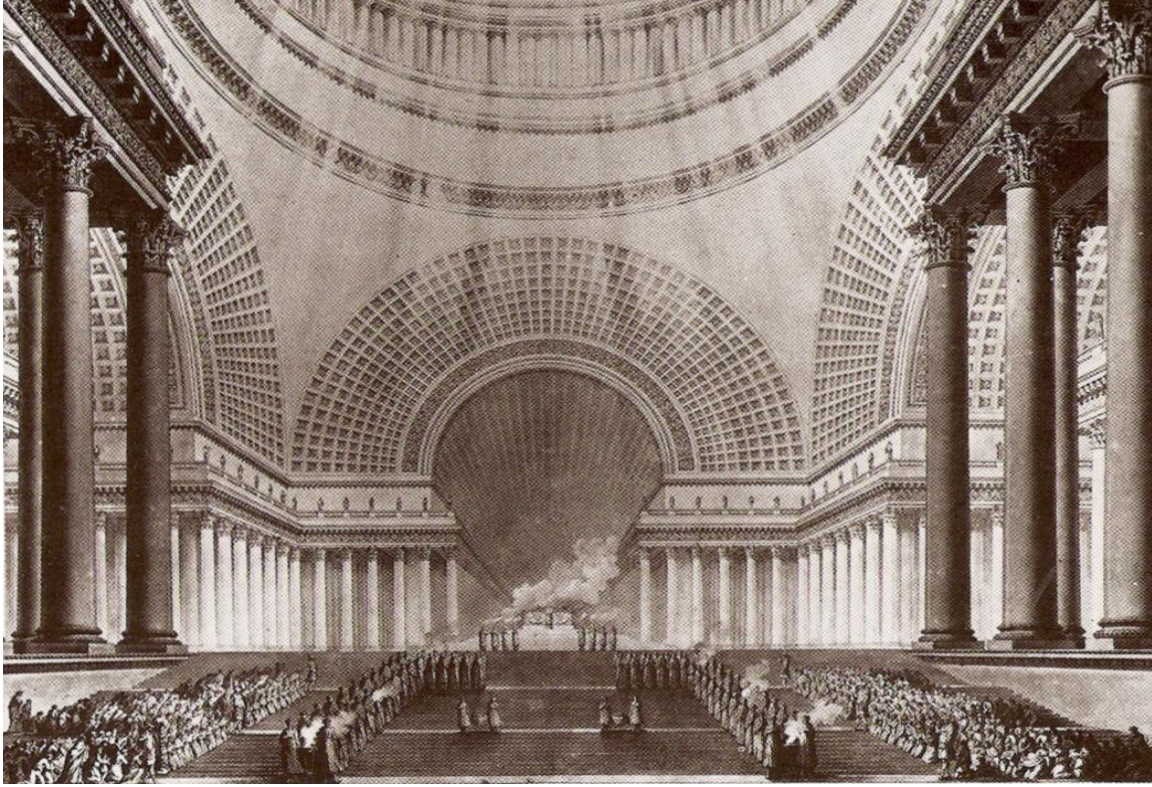
Bottom Right:

Fig. 058

The Unbuilt Museum

This is just one of Boullée's many large-scale designs, most of which never reached construction, and shows his characteristic interest in geometrical patterns and classical forms (CCA, 2014).

The image is from "Three Revolutionary Architects: Boullée, Ledoux, Lequeu" (Philadelphia : American Philosophical Society, 1952).



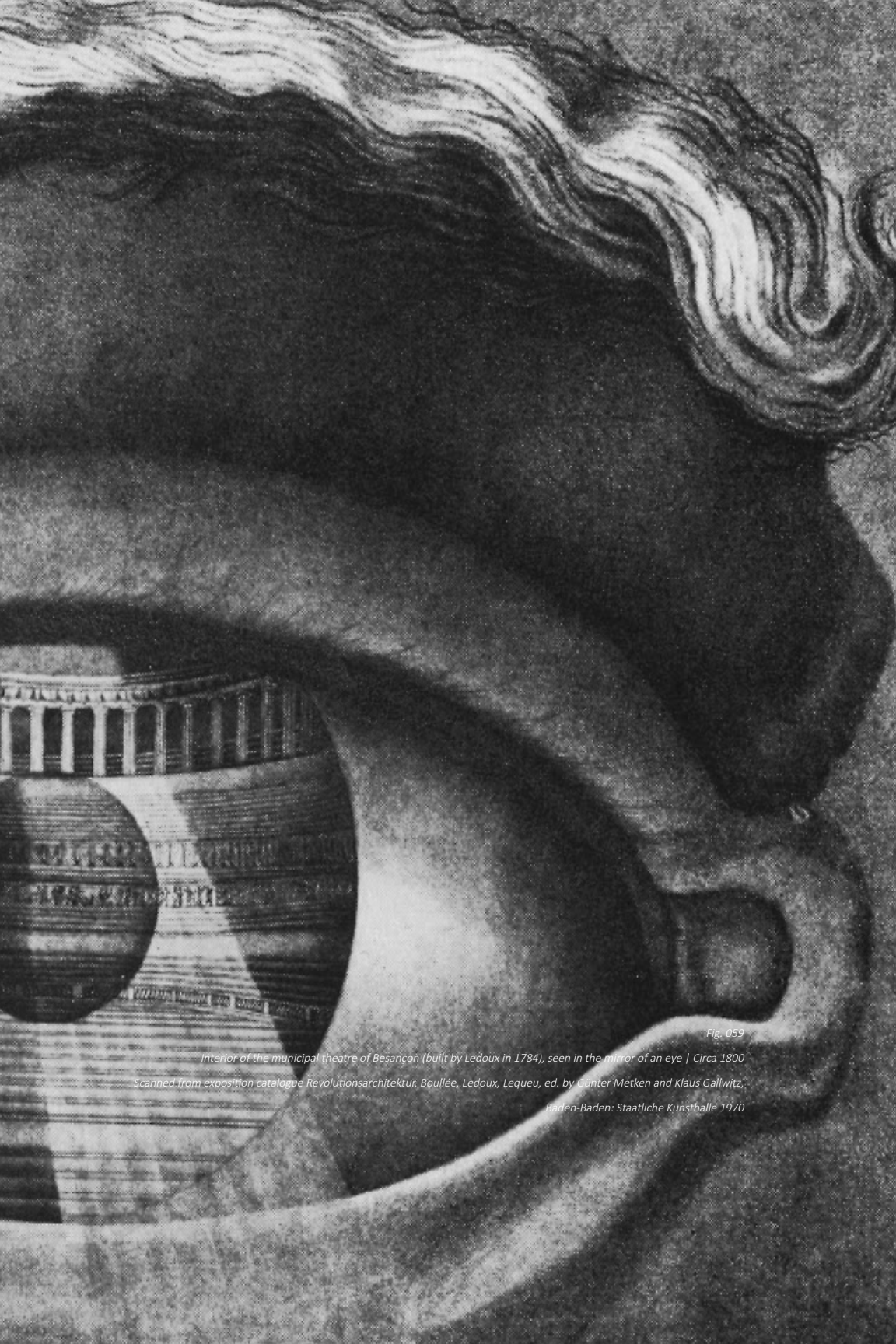


Fig. 059

Interior of the municipal theatre of Besançon (built by Ledoux in 1784), seen in the mirror of an eye | Circa 1800

Scanned from exposition catalogue Revolutionsarchitektur, Boullée, Ledoux, Lequeu, ed. by Günter Metken and Klaus Gallwitz, Baden-Baden: Staatliche Kunsthalle 1970

SUMMARY

Throughout my research of the inter-relations between language (The written word), image (art), and architecture a critical question has always been narrating my studies:
[How are these studies valuable to my "poetic" approach to my project?]
I believe that there is a reciprocal relationship between architecture and art and the process of making a work of art. Exploring the aforementioned precedent studies helped me discover delicate moments that breathed life into the body of my architectural design process.

The work by Katie Peterson was inspiring, as it assures us that there are artists who are concerned with the issues of modern generation in relation to language and printed books. It also gave me the idea of thinking of libraries as a time capsule. Of course architecture is dealing with the needs of the modern society, construction obstacles, and such, but, the poetic embodiment of space is as important. Thinking differently of what a space can do to ones experience, reveals an extensive amount of architectural ideas.
The metaphor of tree rings and chapters of a book, also informed this thesis project of the creation of the artefact and later the bodily movement throughout the building, which will be discussed in the coming chapters of this book. It allowed me to think of this architectural experience as a reading body that moves around the frozen words.
This body then, truly becomes the keeper of language-the house of being in the Heideggerian definition-which then helped me relate it to the margins of a book.

Boullee once questioned in his book *Essi Sur l'art:* "What is architecture?" and he challenges the Vitrovian notion of built architecture. He clarifies that architecture is a product of the mind and precedes construction.
He believed that the first issue in architecture is neither technical nor aesthetic, but philosophical and ethical, not the technical (Boullee, 1793, Martinez, 2012).
Looking throught the works of Boullee and Piranesi was a point of discovery in my architectural thoughts that only belongs to my architecture.
Is it possible that my designed spaces evoke one's imagination in the same way that Piranesi's drawings do? In these drawings one can clearly sense the volume of the space and how the body orients itself throughout the building. The temporality beneath the lines of each drawing is undeniable. I see these works as a great influence on my artefact creation, as language itself is temporal and creates an invisible in-between space for who he speaks it.

The works by Boullee and Piranesi both affected my design and drawings greatly. To me, architecture is not necessarily a built structure. What is concealed in a work of art/ architectural drawings is a whole different built world within itself.

Fig. 060
Polymnia
The muse of sacred poetry, hymn, dance and eloquence in Greek Mythology

"A poem, as a manifestation of language and thus essentially dialogue, can be a message in a bottle, sent out in the – not always greatly hopeful-belief that somewhere and sometime it could wash up on land, on heartland perhaps. Poems in this sense too are under way: they are making toward something. Toward what?

Toward something standing open, occupiable, perhaps toward an addressable Thou, toward an addressable reality."

Paul Celan

Fig. 061

The Layering | Work done by the author

This thesis is intended to evoke a sense of responsibility in all of us regarding our historical and cultural presence.

The efforts towards proceeding this project are being done in appreciation of the significant historical juncture at which we stand, just before the widespread language assimilation as an outcome of the modern life, out of a sense that we must try to take responsibility for the future generation and their historical/ cultural memory. It is inarguable that through language we connect ourselves to our past, present, and future.

The research was done with significant consideration of the numerous endangered languages/artifact around the world that need to be preserved. Hopefully, by the end of this research it will become clear that there is an urgency in the argument of the unanswered critiques towards the modern world and its effects on our historical/cultural identity.

Therefore, it is the aim of this thesis to address the aforementioned gap by proposing an architectural experience that can coexist with the right use of modern technology and historical precedences.
My architecture transforms the rich industrial historic dock into a museum/library for forgotten and fading languages. It conserves the valuable cuneiforms, scrolls, and prints, and makes them available for the public through exhibitions and an archive center.

Between the archival impulses of the old books and the forgotten words lies an existing dialectics in our collective memory. This space is intended to evoke a larger continuum in which erosion and decay, and the preservation of culture are revealed in the superposition of layers of the new and the old.

MAJOR PROJECT ELEMENTS

AUDITORIUM

BOOK DISPLAY

EXHIBIT AREA

GATHERING AREAS

LIBRARY AREA

OFFICES

PUBLIC SPACES FOR VISITORS

RESEARCH LABS | PUBLIC & PRIVATE

RETAIL

STORAGE

MAJOR PROJECT ELEMENTS IN DETAIL

As it was mentioned before, this library is going to take a different direction than a normal contemporary library. The museum and the library are going to be one again through a monumental architectural experience. Thus, it is important that the architectural spaces designed for this building to be looked at in a more detailed manner.

A library for rare books is a place for research, studying, and learning. Therefore, the design is going to be divided in to two divisions :
1- Private Spaces
2- Public Spaces

Private spaces for researchers and young professionals so that they can conduct researches and work without being distracted by public interactions.
These spaces can break down as follows:
-Private Labs
-Offices
-Research Cubes

Private labs are secure areas for scholars, researchers, and interested students to work in individually without outside interruptions.

Offices are similar to any other private areas in which employees can work on their daily dues.

Research Cubes may be areas for the interested public to share their knowledge of languages they know with the facility in a private manner.

Public spaces for the general public and whoever wishes to

contribute to the preservation of the lost and fading languages. These spaces could consist of:

-Public Community Areas
-Interactive Labs
-Public Exterior and Interior Spaces
-Breakout areas
-Auditorium
-Classrooms
-Exterior Amphitheater
-Small Interactive Amphitheaters
-Public Transit Integration
-Interactive Exhibit areas

Public community areas are gathering spaces for the public, providing them the opportunity to get together and share ideas and thoughts with one another.

Interactive labs are similar to the private labs but more in a public sense. Some activities require togetherness and participation. Also, some people might prefer to contribute in a public sense rather than a private one.

Public exterior and interior spaces will be provided so that the participants can experience the architecture from the inside and the outside. There is an intentionality in choosing this specific site which overlooks the city of Manhattan. Looking at the city and thinking about the lives (cultures) between the buildings is an aspect of this unique site. Thus it is important to provide such spaces and moments of contemplations for the users and with the architecture itself.

Breakout areas are informal spaces in which users can take a moment of distance from what they have been exposing themselves to.

Auditorium as a necessity for such program, that can be utilized for lectures, presentations, and related movies.

Classrooms for the related activities that can be initiated within this library/museum. this kind of space can provide a learning environment for the general public, and an opportunity for outside organizations to get more involved with the development of the program.

Small interactive amphitheaters are smaller areas within and outside the building that ties modern technology with such old cultural program. Events and other activities can take place in such area.

Public Transition must be provided for the users. Although the site is at a very accessible area within a well-known complex, the need for a more public aware access is out of the question.

Interactive exhibit areas are equipped with high technology in the media realm, in order to provide a more sensible space for the user of the current and the future era. It is crucial for such program to be familiar to both its near and far users.

POSSIBLE SPACE ALLOCATION

Supporting Spaces : 10,000 Sqf

Circulation
Janitorial
Mechanical
Restrooms
Storage

Entry and Vestibule: 5000+ Sqf

Cafe
Vestibule

Administration : 5000+ Sqf

Break Rooms
Conferences Rooms
Offices

Ruin Exhibit Hall : 300,000+ Sqf (Dry Dock Area)
Public Exterior and Interior Spaces : 20,000+ Sqf
Auditorium: 3000 Sqf
Classrooms: 500 Sqf
Small Interactive Amphitheaters: 1000 Sqf
Interactive Exhibit areas: 2000 Sqf
Interactive Labs: 2000 Sqf
Reading Rooms: 30,000 Sqf
Rare Books Library: 30,000+ Sqf

Exterior: 15,000 Sqf

Gardens
Open Plaza
Transit Area
Amphitheater

Parking space for this site is not necessary, since the site is part of the bigger complex of the Navy Yard. There are plenty of parking areas available within the Navy Yard and outside the complex. Moreover this specific site is easily walkable once one is inside the Navy Yard complex.

USER | CLIENT DESCRIPTION

CLIENTS:

The project clients are a series of private investors, collectors, as well as City of New-York's government funded educational grants. The owner of the project is The Brooklyn Navy Yard Development Corporation (BNYDC) which is the not-for-profit corporation that manages the Navy Yard under a contract with the Yard's owner, the City of New York.

EDUCATION ASSOCIATED USERS:

Students, Researchers

TOURISTS:

Visitors of the State of New York

LITERATURE ENTHUSIASTS | LOCAL OBSERVERS:

Local dwellers of the State of New York and adjacent States

A PLAN FOR PROCEEDING

RESEARCH DIRECTION:

Based on the premise of this thesis-the preservation of linguistic diversity through an architectural experience- a thorough research is needed. This should be achieved by readings and reacting to many writings by well-known thinkers of past and current time is needed. Topics are broad from the understanding of Phenomenology to the origins of language creation.
Moreover, the understanding of the site, and what the site has to offer in this very context, is a large part of this process. I am hopping to achieve this by visiting the site, and delving deeper into the site's history and its neighborhood.

DESIGN METHODOLOGY:

The design methodologies will be addressed through the studying of the following:

Mixed method Quantitative | Qualitative analysis
Graphic Analysis
Digital Analysis
Linguistics | Arts Relationship Analysis

DOCUMENTATION OF DESIGN:

The documentation of this Thesis's process will be conducted through the following:

-Site Visits & Site Studies
-Artefact Explorations
-Critical Writings
-Digital Reproduction
-Digital presentation
-Physical Modeling

All of the above will be available in the North Dakota State University Libraries system.

TOWARDS THESIS

TASK	DAYS	DATES
Project Documentation	86	
Context Analysis	5	
Conceptual Analysis	10	
Spatial Analysis	14	
ECS Passive Analysis	5	
ESC Active Analysis	4	
Structural Development	7	
Context Re-Development	5	
Floor Plan Development	12	
Envelope Development	14	
Materials Development	11	
Structural Re-Development	10	
Midterm Review	3	
Project Revision	12	
Energy Modeling	6	
Rendering	24	
Preparation for Presentation	6	
Presentation Layout	7	
Plotting & Model Building	7	
Final Installation	1	
Thesis Exhibit		
Final Reviews		
Final Thesis Documentation	5	
Commencement		

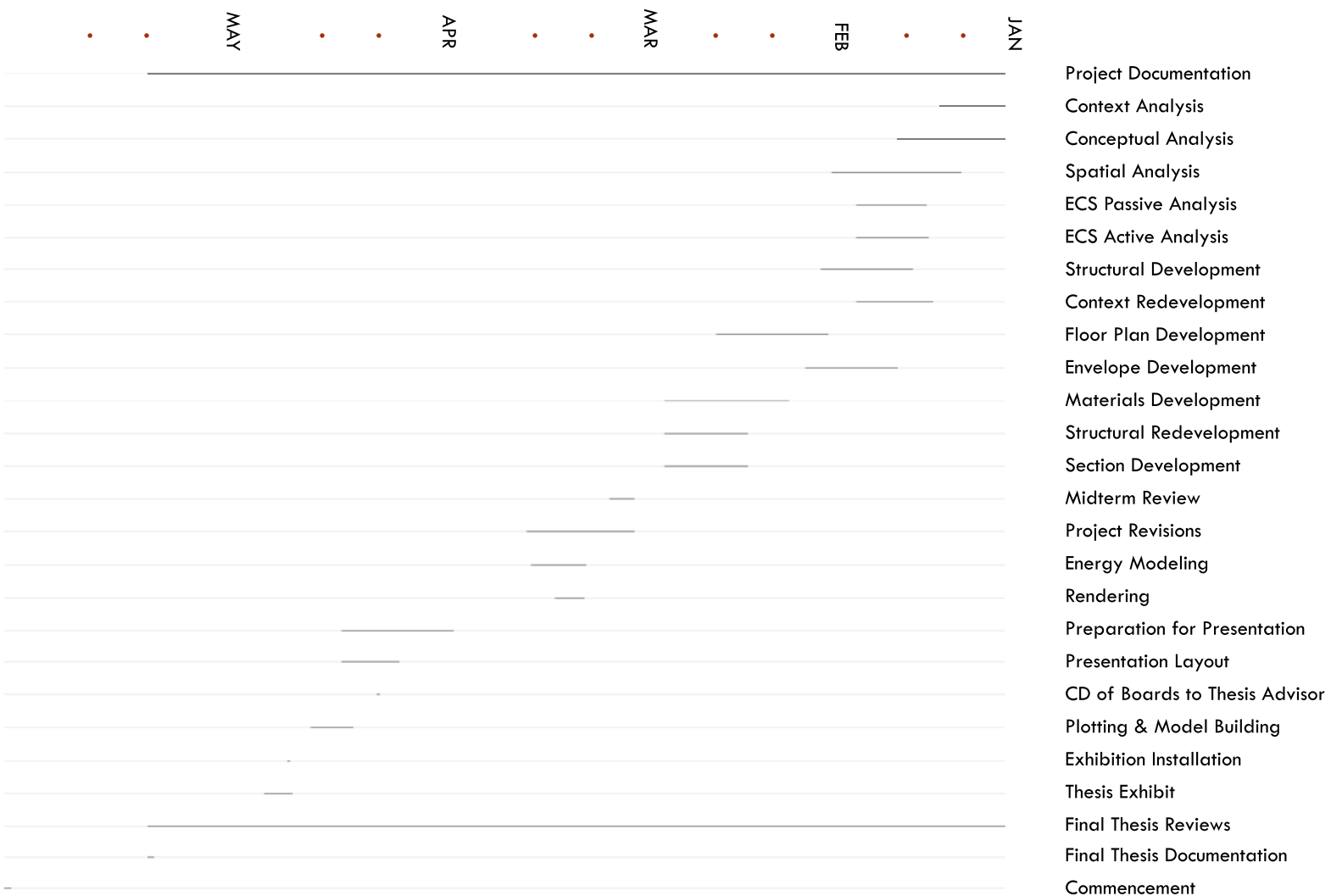

JAN
FEB
MAR
APR
MAY
Project Documentation
Context Analysis
Conceptual Analysis
Spatial Analysis
ECS Passive Analysis
ECS Active Analysis
Structural Development
Context Redevelopment
Floor Plan Development
Envelope Development
Materials Development
Structural Redevelopment
Section Development
Midterm Review
Project Revisions
Energy Modeling
Rendering
Preparation for Presentation
Presentation Layout
CD of Boards to Thesis Advisor
Plotting & Model Building
Exhibition Installation
Thesis Exhibit
Final Thesis Reviews
Final Thesis Documentation
Commencement

Fig. 062

Main Entrance to the Brooklyn Navy yard | 1942

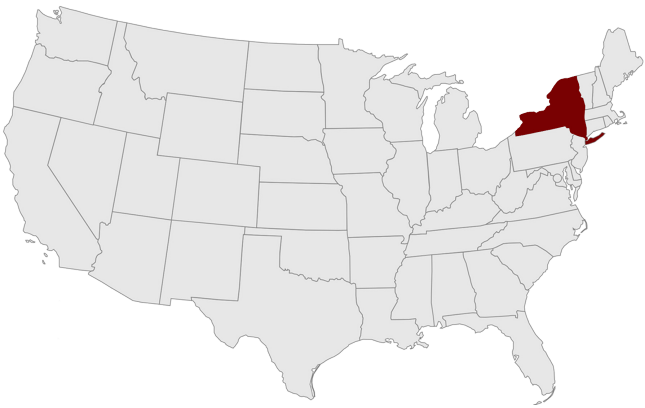
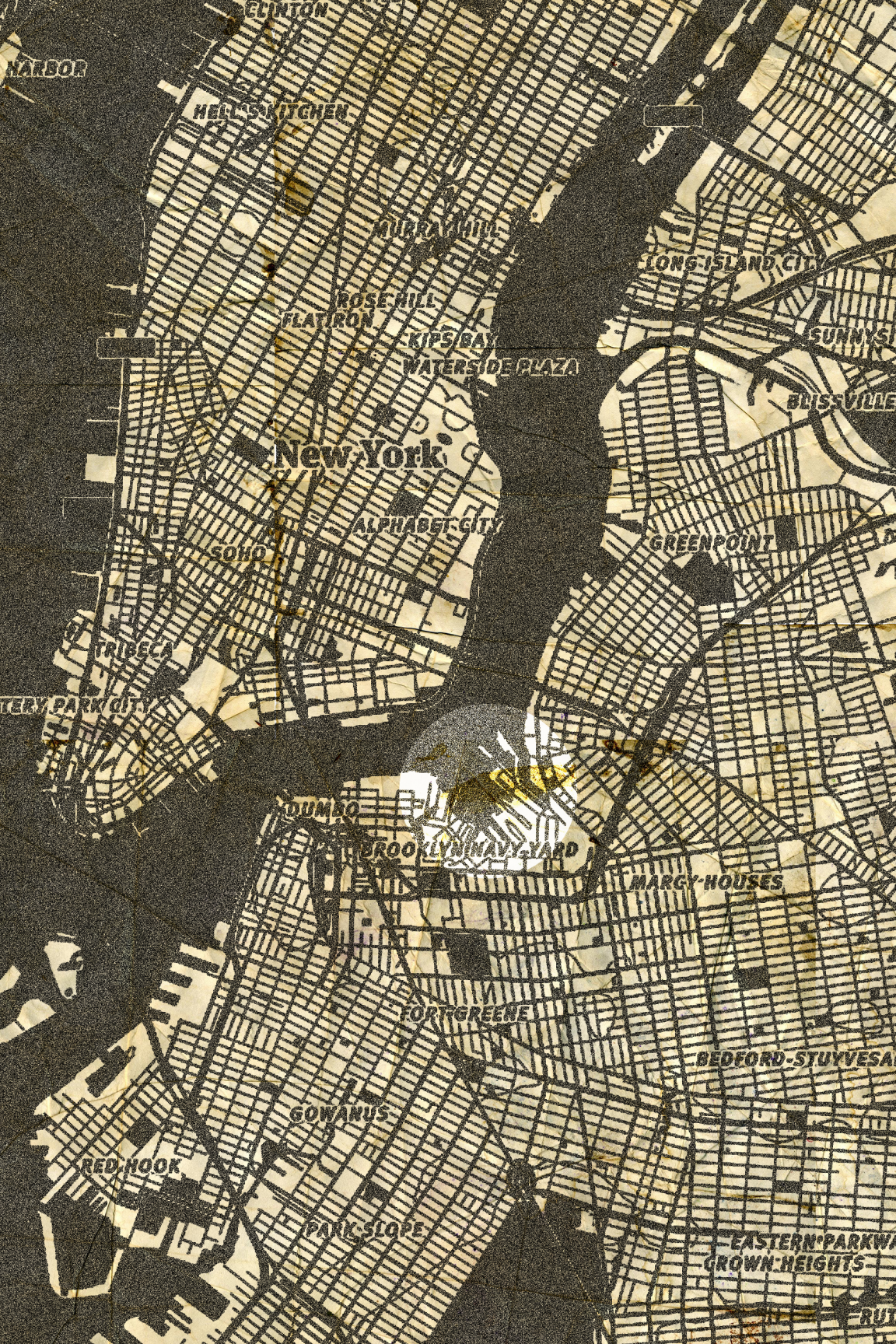


Fig. 063

The Brooklyn Bridge Under Construction | 1880


CLINTON
HARBOR
HELL'S KITCHEN
MURRAY HILL
LONG ISLAND CITY
ROSE HILL
FLATIRON
KIPS BAY
WATERSIDE PLAZA
New York
ALPHABET CITY
SOHO
GREENPOINT
TRIBECA
DUMBO
BROOKLYN NAVY YARD
MARCY HOUSES
FORT GREENE
GOWANUS
RED HOOK
PARK SLOPE
CROWN HEIGHTS

EAST SIDE
GRAND ST
WATER ST
DELANCEY ST
HOUSTON ST
FRONT ST
PLYMOUTH ST
SANDS ST
CONCORD ST
BROOKLYN NAVY YARD
FLUSHING AVE
SOUTH ST
PARK AVE
MYRTLE AVE
DOWNTOWN BROOKLYN
WASHINGTON AVE
CLINTON ST
NAVY ST
MARKET ST
GEE AVE
JAY ST
RAILROAD ST

In his historic 1609 voyage aboard the Halve Maen (Half Moon), henry Hudson explored New York bay and the river that would bear his name. This land had long been tended by Lenape indigenous people. Dutch trader colonized Manhattan Island fifteen years later and called their settlement New Amsterdam . When the English took possession of the town in 1674, they renamed it New York. Across the East River, the colony of Breuckelen encompassed a parcel of land on what became known as Wallabout bay.

From Farm to Shipyard: The Journey From Wallabout Bay
Joris Jansen, New York State Archives

Left:
Fig. 064
Immigrants waiting to land in New York
Image Courtesy of Boston public Library

Above

Fig. 065

Immigrants waiting to land in New York

Brooklyn, NY.

Brooklyn Navy Park.

Dry Dock #1.

Brooklyn New York, with the population of 2,621,793, is the most populous county in the state of New York, and the second most densely populated county in the United States, after New York County (Manhattan).
Brooklyn started out as a village and now it is playing a major role in various aspects of American culture including literature, cinema and theater (Handlin, 1972, Novotny, 1971).
This area of New York hosts the world-renowned Brooklyn Academy of Music, the Brooklyn Philharmonic, and the second largest public art collection in the United States.

It was in the early 1900's that groups of immigrants rushed into Brooklyn flowing from Elis Island in search of jobs and a new future (Handlin, 1972, Novotny, 1971) .

Many of these immigrants landed jobs along side the shore of the East River, in the small factories of the new Brooklyn Navy Yard (Handlin, 1972, Novotny, 1971).

Today, the city is the most culturally diverse city in the state of New York.

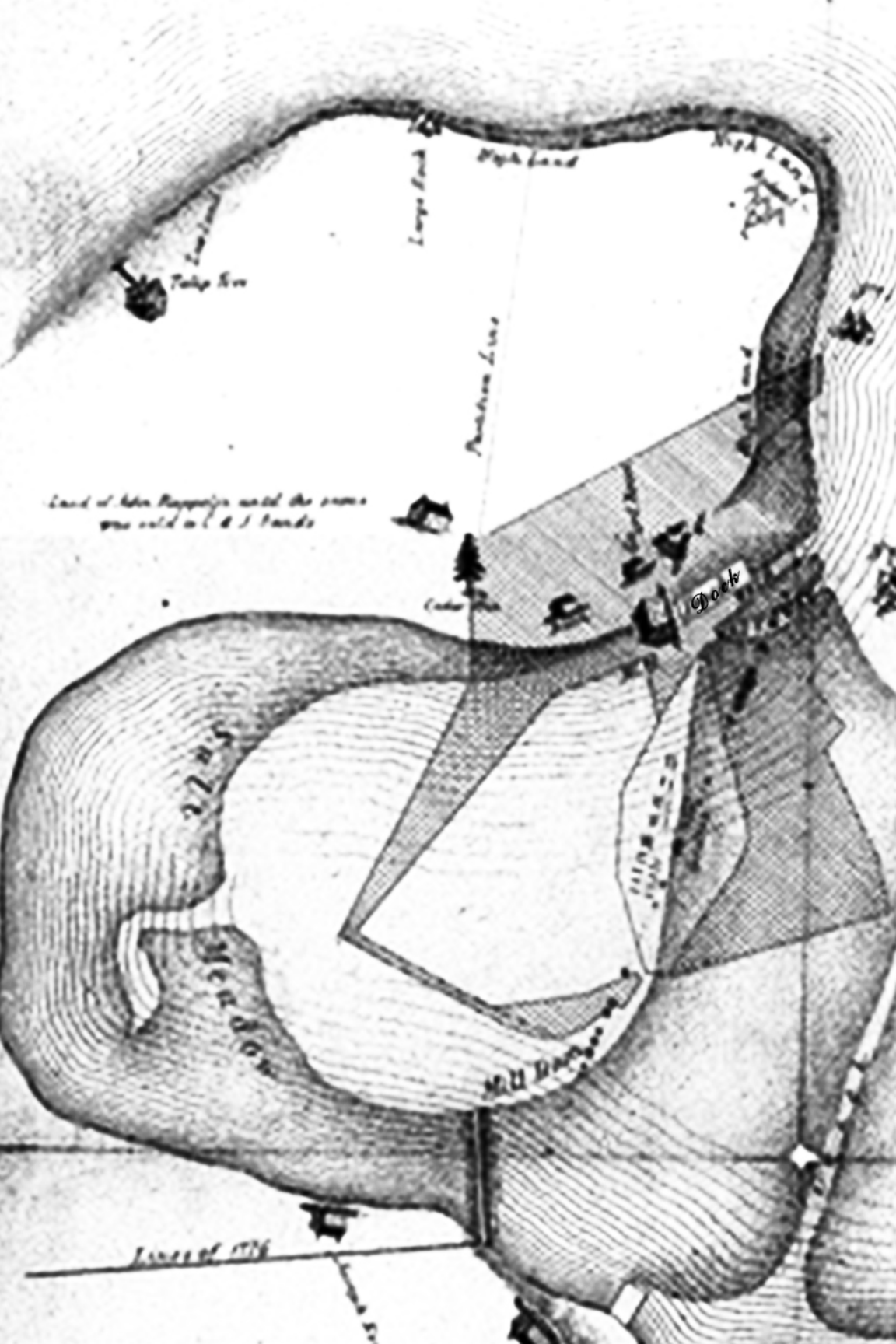

High Land
Low Land
Pudge Row
Land of John Pappoon sold the same
Docks
Cedar Pile
Lines of Title

Fig. 066

Old map of Wallabout from 1776 to 1783

Courtesy of BLDG 92 Archive

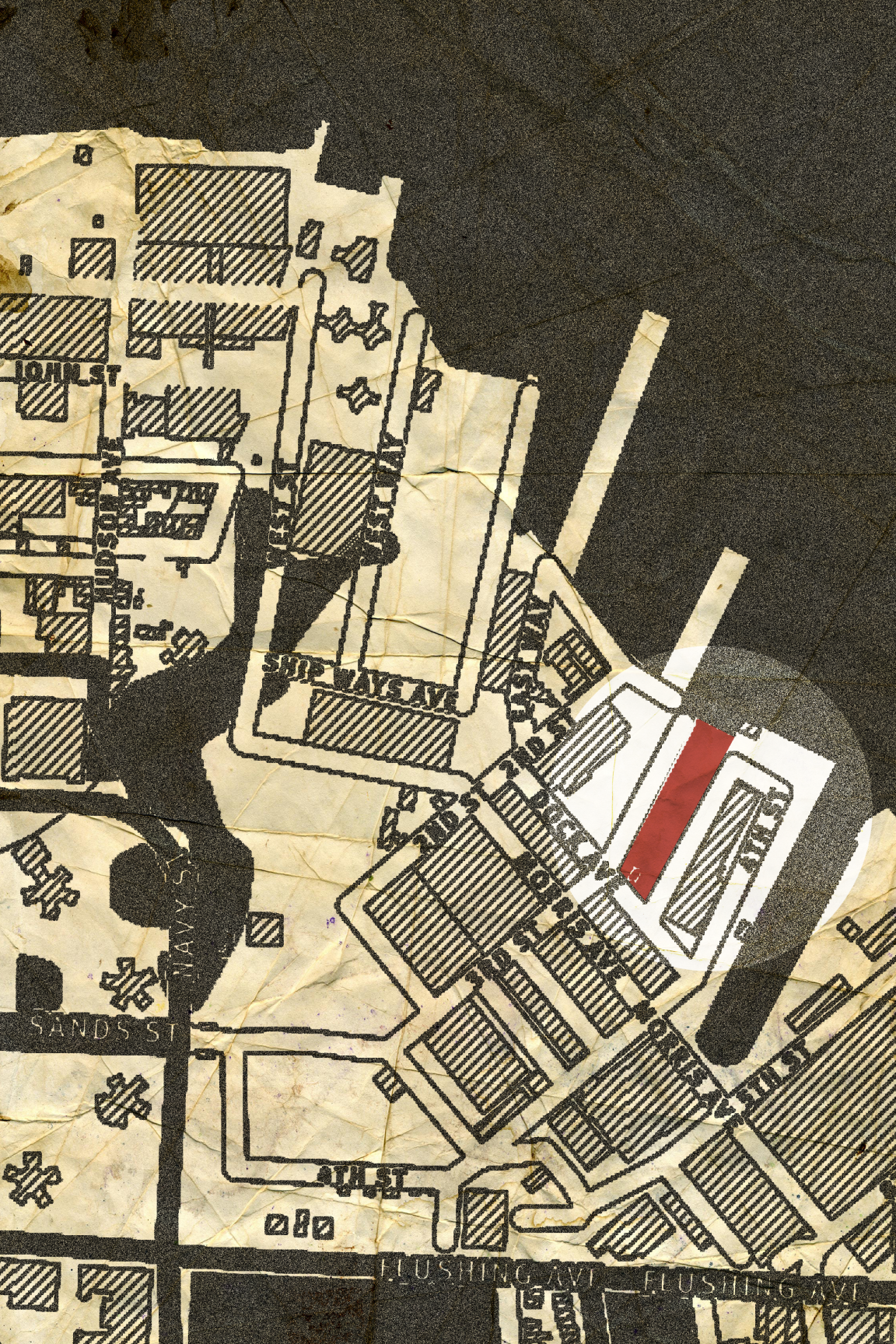

JOHN ST
SHIP WAYS AVE
NAVY ST
SANDS ST
9TH ST
FLUSHING AVE
FLUSHING AVE

Fig. 067
Brooklyn Navy Yard
Dry Dock No. 1

For 165 years, this place produced America's most famous warships with the highest technology available. This place, surrounded with walls, were men and women, hand in hand helped shape one nation's future.
Brooklyn Navy Yard, is one of those places that has a miraculous, yet mysterious presence to it. The Yard, not only was America's remarkable support during WWII, but also, it has affected many lives by providing hundreds of thousands work opportunities for people then. It also, stated its own culture, and history. It is a place that people still talk about and didn't lose its connections to the people who have worked there once (Brooklyn historical society, n.d.).
it was in 1637 that Dutch Joris Jansen de Rapelije and his wife Catelyna; immigrant from Netherlands in 1623; purchased 335 acres od marshey land on Wallabout Bay from Lenape Indiands (Kakapeyno & Pewichaas) (Brooklyn historical society, n.d.).
The Wallabout name comes from the Dutch Waal-boght (walloon bend) which were the first European settlers to arrive here. This area was a place for farming and grazing for Rapelje (Brooklyn historical society, n.d.).

After the major conflict that took place in this area (Revolutionary War) in 1781 the property was bought by John Jackson and his brothers. The Jacksons built a hsipyard there, which they sold to the federal government 20 years later (Brooklyn historical society, n.d.).

President John Adamas, established a strong navy base there, in order to protect the young nation during that dangerous era. The facility was first named New York Naval yard, but soon it became knows as The Brooklyn Navy Yard (Brooklyn historical society, n.d.).

From 1861 to 1865 only, Brooklyn Navy Yard built 16 new ships, repaired more ships than any other yard and converted 416 commercial and passenger vessels to military use (Brooklyn historical society, n.d.).

Fig. 068

Brooklyn Navy Yard | Wallabout Area 1917

1812
[In response to British attacks, the U.S. declares war and the Yard becomes a hub of ship construction and repair]

1825
[The Erie Canal is completed. New York will become America's greatest port]

1830
[The rapidly growing village of Brooklyn incorporates as a city]

1833
[The opening of the Brooklyn Bridge on May 24.
Now it is easier to work in Manhattan and live in Brooklyn]

1844
[Numerous dry docks extend along the East River in Manhattan]

1851
[Dry Dock 1, the Brooklyn Navy Yard's largest dock completed]

1865
[Civil War ends. The Navy falls into decline. The Yard scrapes by on scarce repair work, its workforce cut by more than half]

1942
[After the Pearl Harbor attack, the Yard goes on a 24/7 schedule. Workforce grows from 14,000 to 71,000 including minorities and women]

1966
[The Yard closes. In 1969, the city bought the property from the federal government]

1987
[BNYDC manager begins to diversify its tenants, in order to reflect the diversity, energy and creativity of the community]

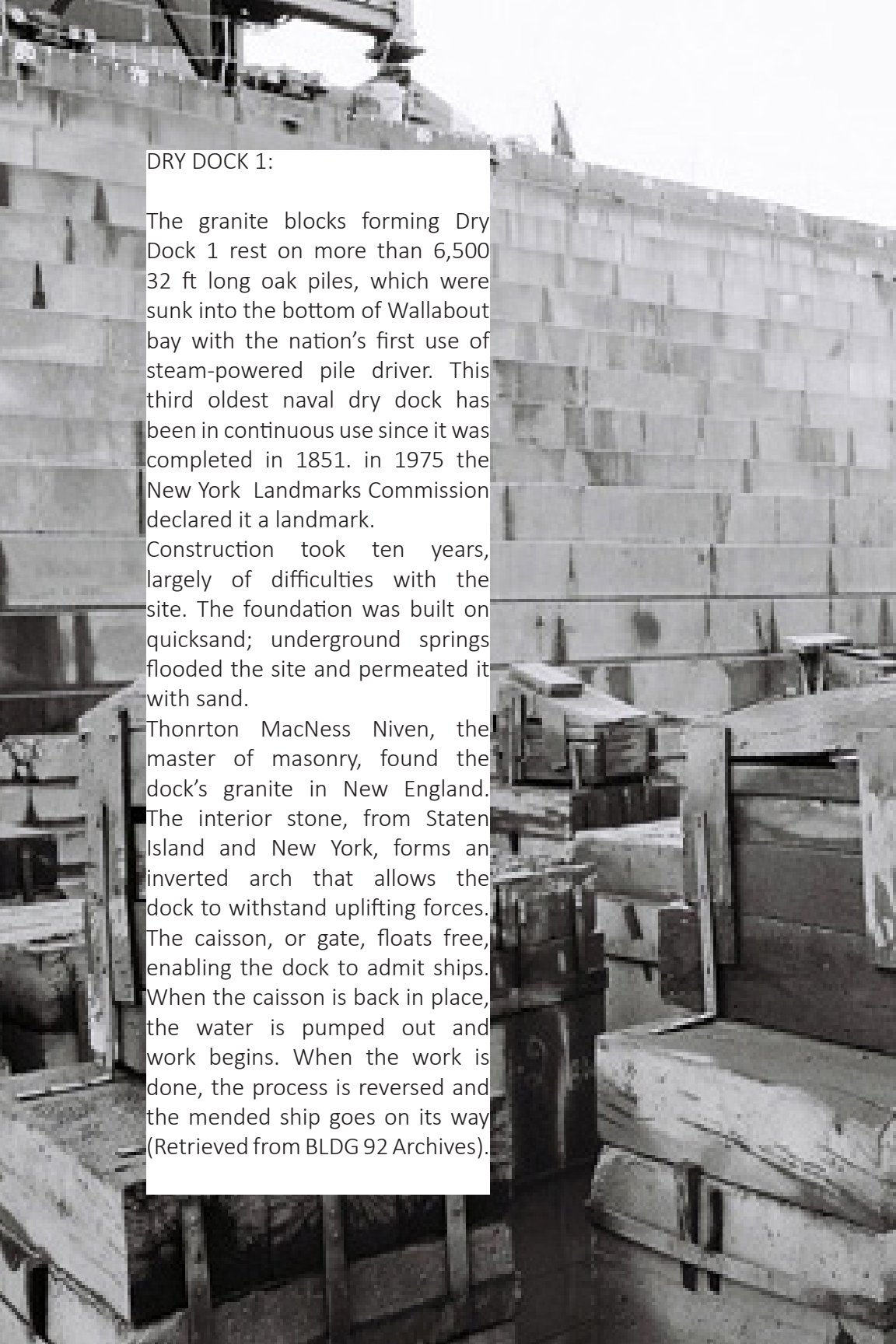
2015
[Brooklyn Navy Yard focuses on industrial sectors that have long term validity with many green infrastructure improvements. NYC's investment in the site has stabilized the Yard's infrastructure and encouraged businesses to invest in development.
With over 40 buildings, 275 tenants. 5800 workers, and 2 million square feet of additivity re-used space and new construction, it is in the midst of its largest expansion since WWII]

(As it was stated in Brooklyn Navy Yard Industrial Park Website)
www.brooklynnavyyard.org

Fig. 069

Inside Dry Dock No.1 | A Monument Within Itself

Nathan Kensinger Photography (2009)



DRY DOCK 1:

The granite blocks forming Dry Dock 1 rest on more than 6,500 32 ft long oak piles, which were sunk into the bottom of Wallabout bay with the nation's first use of steam-powered pile driver. This third oldest naval dry dock has been in continuous use since it was completed in 1851. in 1975 the New York Landmarks Commission declared it a landmark.

Construction took ten years, largely of difficulties with the site. The foundation was built on quicksand; underground springs flooded the site and permeated it with sand.

Thonrton MacNess Niven, the master of masonry, found the dock's granite in New England. The interior stone, from Staten Island and New York, forms an inverted arch that allows the dock to withstand uplifting forces. The caisson, or gate, floats free, enabling the dock to admit ships. When the caisson is back in place, the water is pumped out and work begins. When the work is done, the process is reversed and the mended ship goes on its way (Retrieved from BLDG 92 Archives).

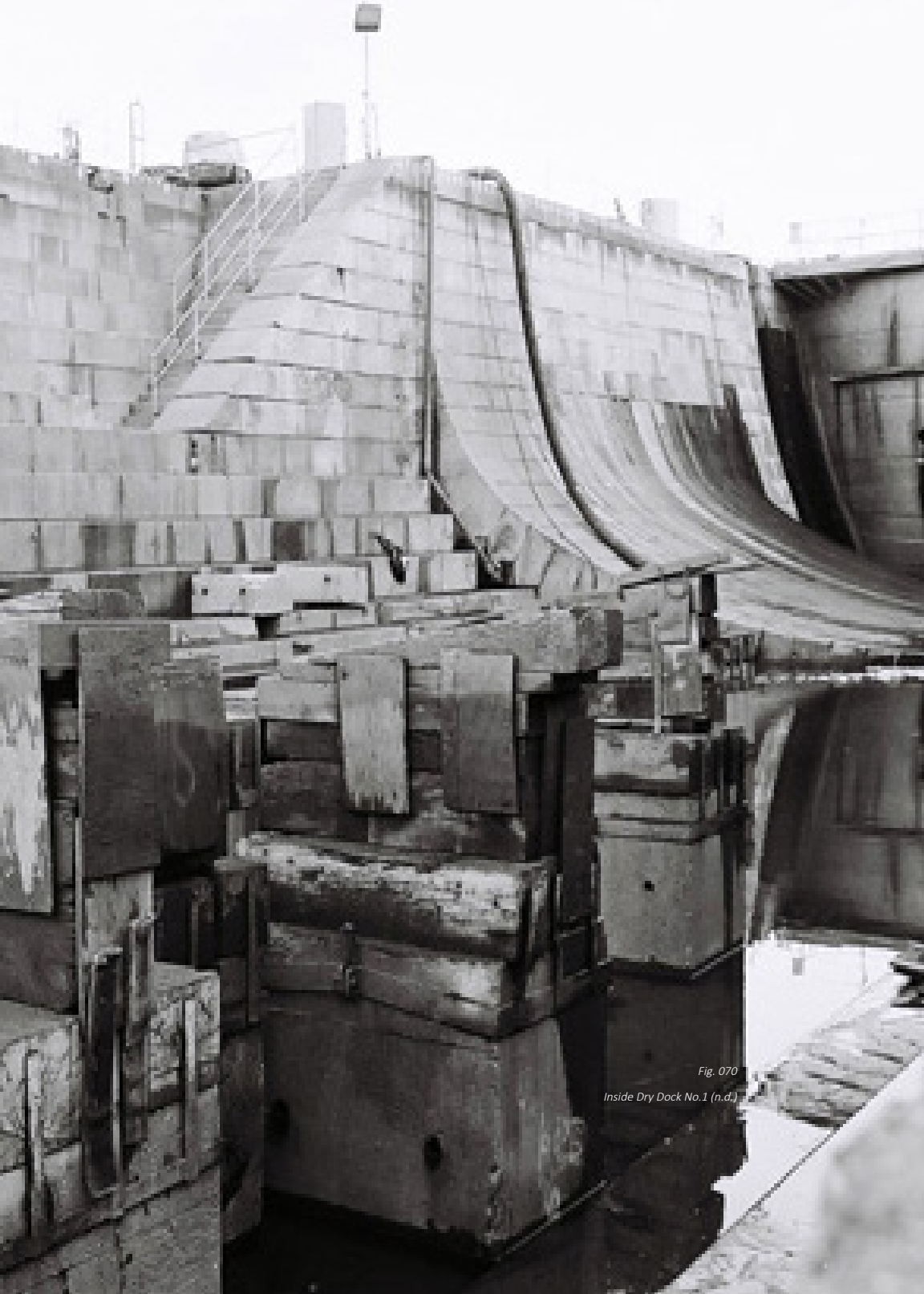


Fig. 070

Inside Dry Dock No.1 (n.d.)

Fig. 071

USS G-1 hauled out at the Brooklyn Navy Yard in Dry Dock 1(n.d.)

Courtesy of National Archives Photo

Fig. 072

Dry Dock 1 Site Context (n.d.)

Courtesy of National Archives Photo

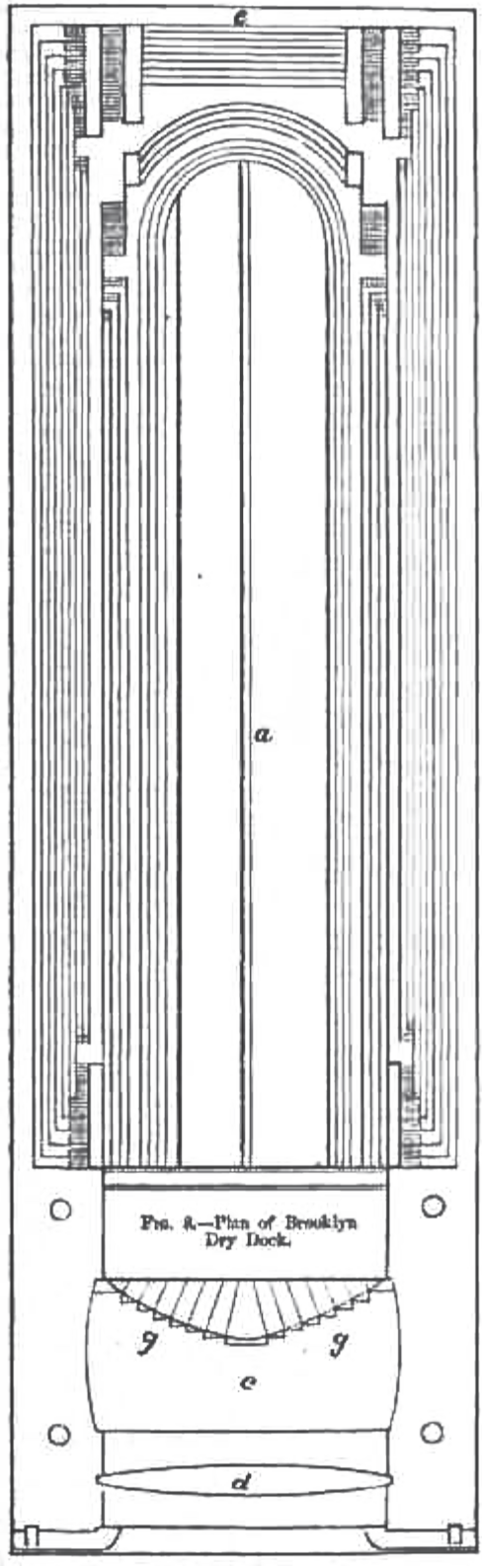


Fig. 073

Dry Dock 1 Plan View

By George Ripley & Charles Dana

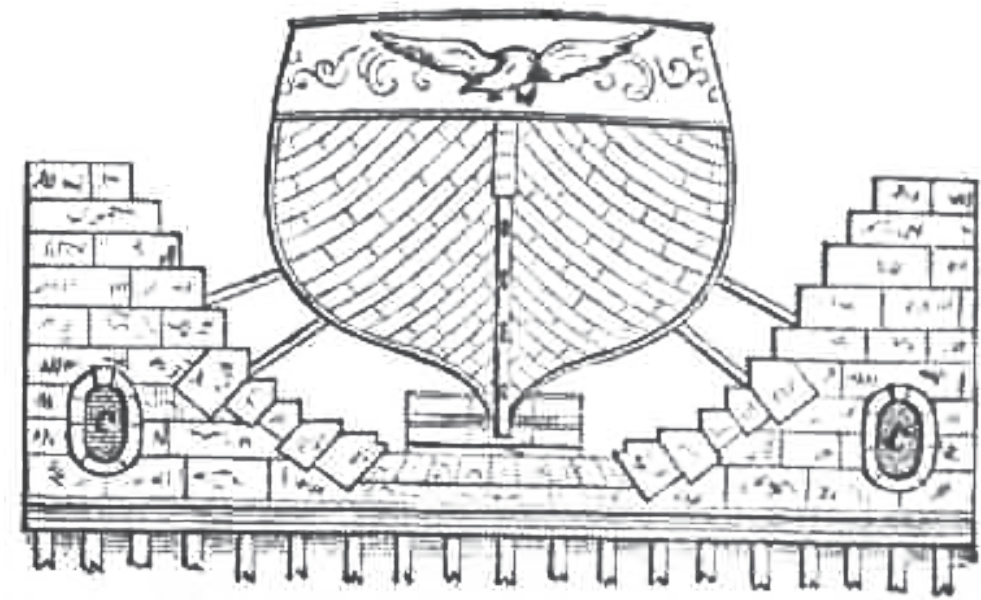


Fig. 074

Dry Dock 1 Section Elevation

By George Ripley & Charles Dana

Fig. 075

Dry Dock 1 Transverse Section

By George Ripley & Charles Dana

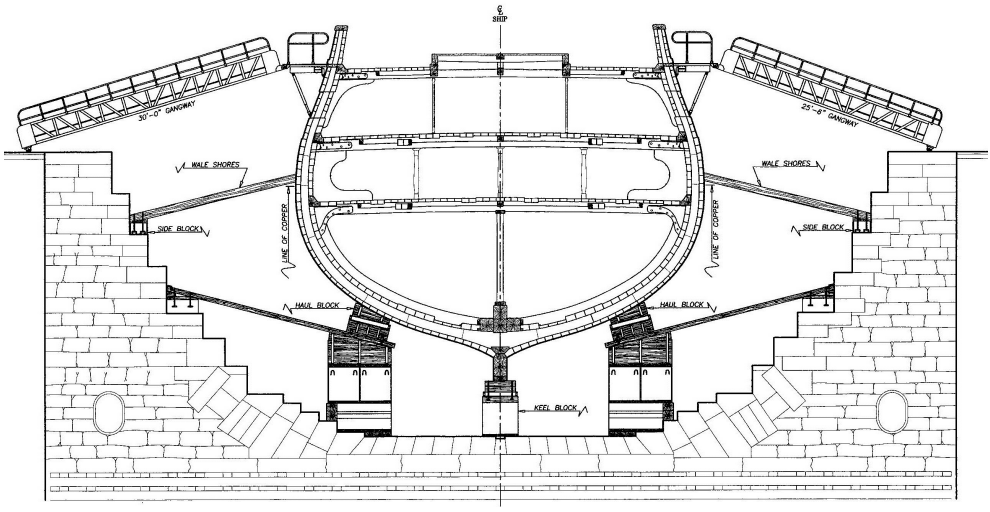


Fig. 076 & 077

Site Visit (December 2015)

Images showing Dry Dock 1 and its context

Fig. 078 & 079

Site Visit (December 2015)

Images showing Dry Dock 1 and its context

Fig. 080 & 081

Site Visit (December 2015)

Approaching the Navy Yard Complex Northward

Fig. 082& 083

Site Visit (December 2015)

Looking at the Yard Complex facing North-East

Fig. 084 & 085

Site Visit (December 2015)

Murals on the walls of the Navy Yard Complex

Murals on the walls surrounding the Yard

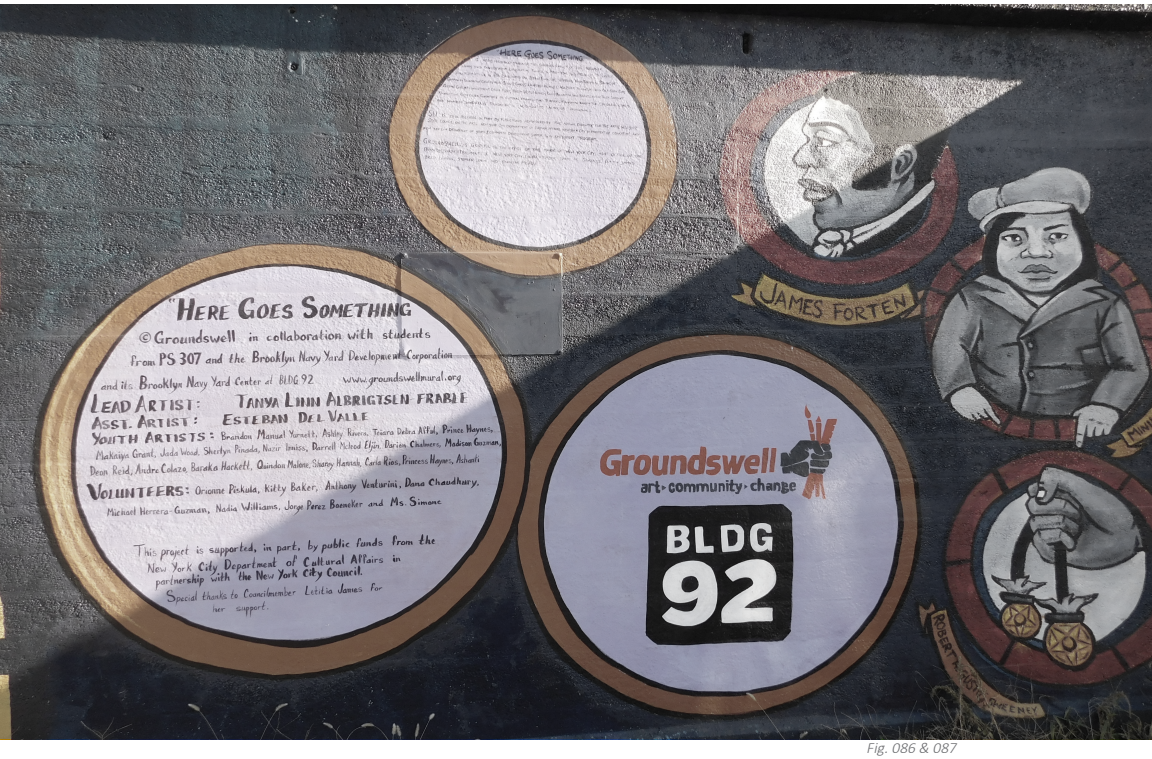


Fig. 086 & 087

Site Visit (December 2015)

Murals on the walls of the Navy Yard Complex

THE NEIGHBORHOOD:

By observation, the Navy Yard district is surrounded by residential areas. As for developments, many new constructions are currently being done by the city. Therefore, it could be said that the area will soon be revamped and the land value will increase by a considerable amount. This will lead towards attracting more residents as well as tourists to the area.

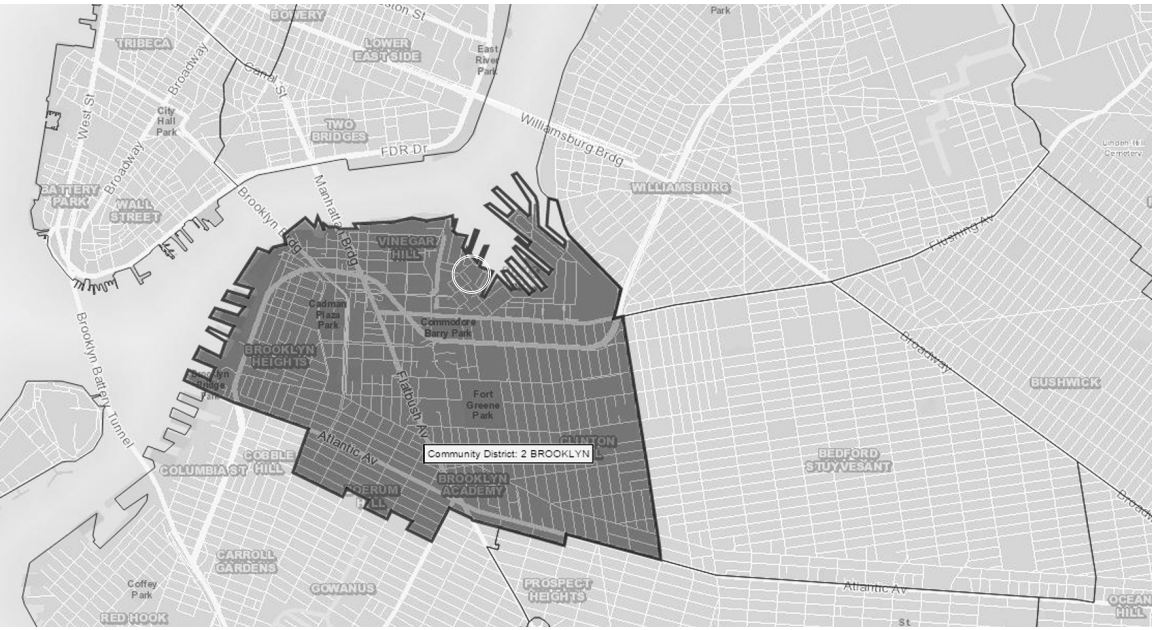
It is not quite clear how many people reside in this area, as the state of New York has a variety of ways of differentiating the neighborhoods and districts.

There are many qualitative and quantitative aspects that could be studied through land use, and zoning maps.

In the following pages, several maps are provided to understand the aforementioned areas more clearly.

COMMUNITY DISTRICT MAP :

District 2 Brooklyn | Serving 99,617 residents | Encompassing approximately 2.9 sq. miles

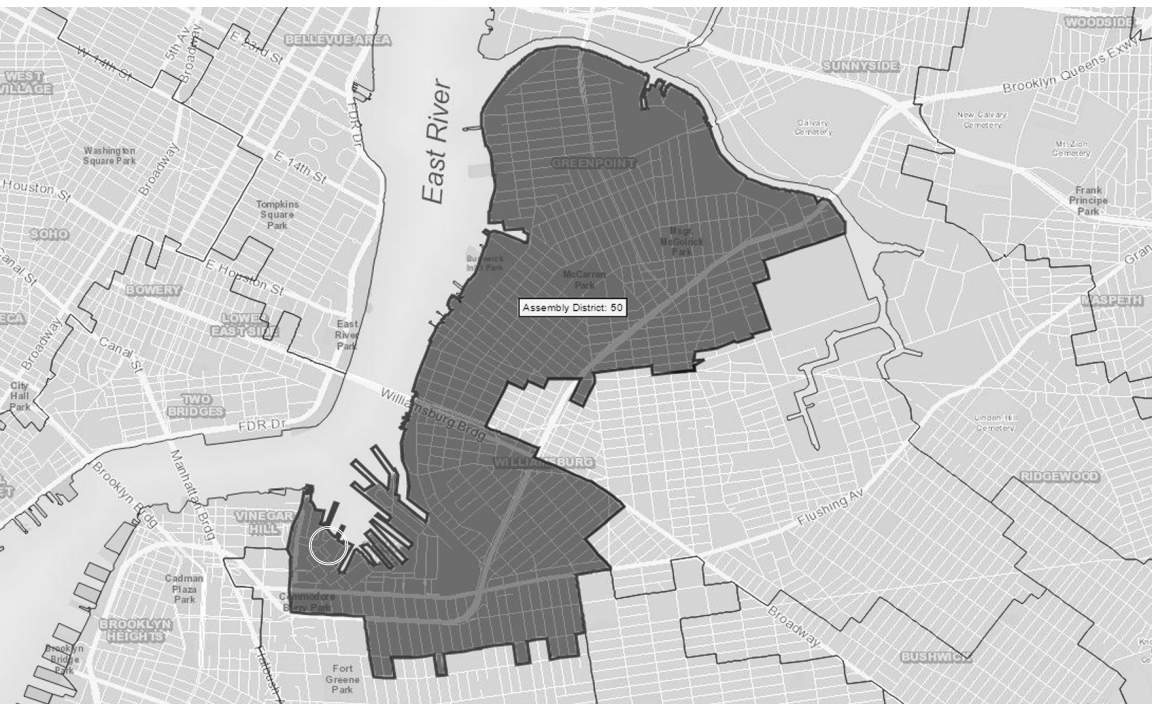


ASSEMBLY DISTRICT MAP :

District 50 | Serving 124,059 residents

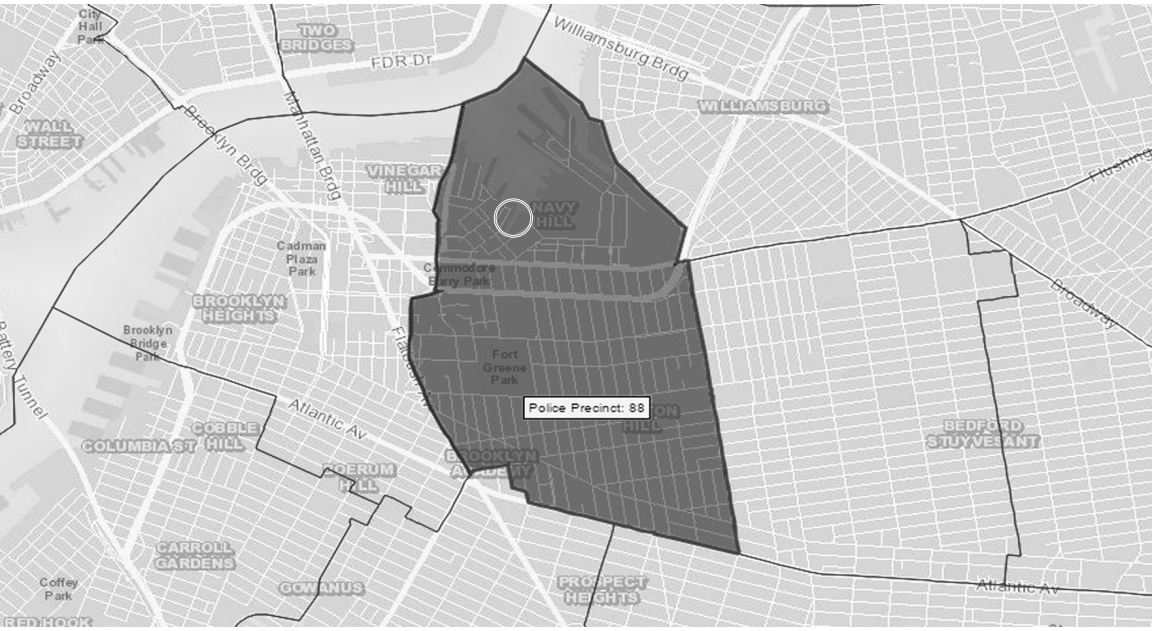
Fig. 088 & 089

Assembly District Maps



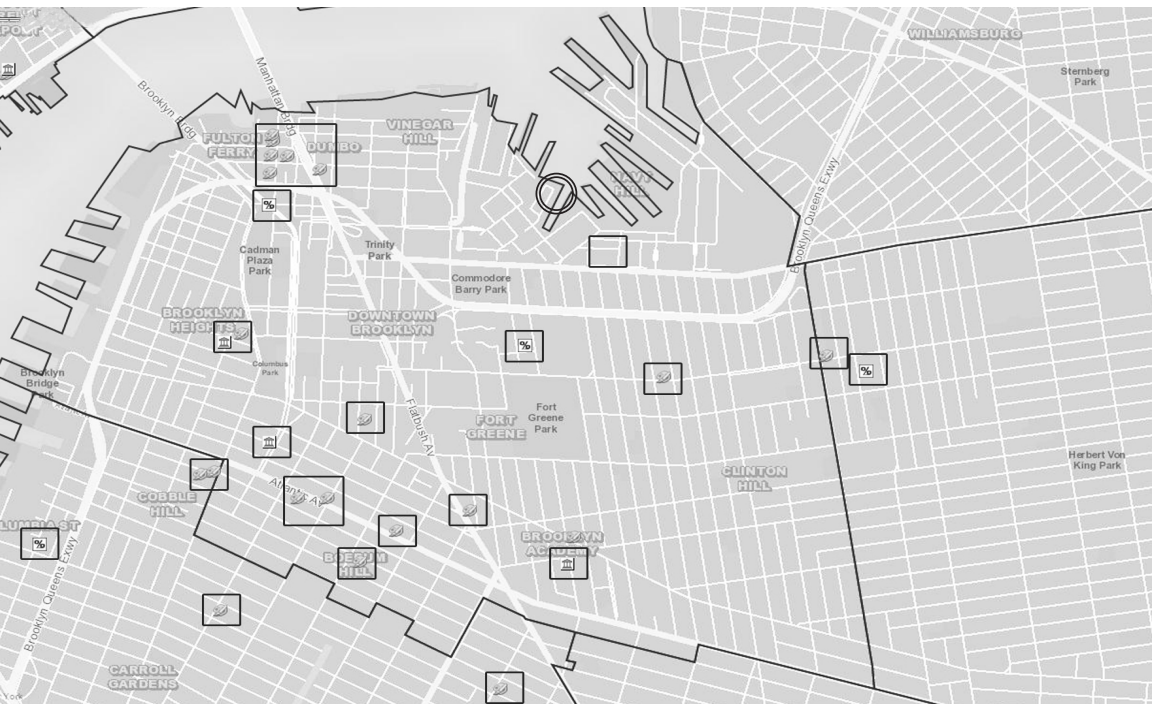
POLICE DISTRICT MAP :

Precinct 88 | Serving 51,421 residents | Encompassing approximately 1.7 sq. miles



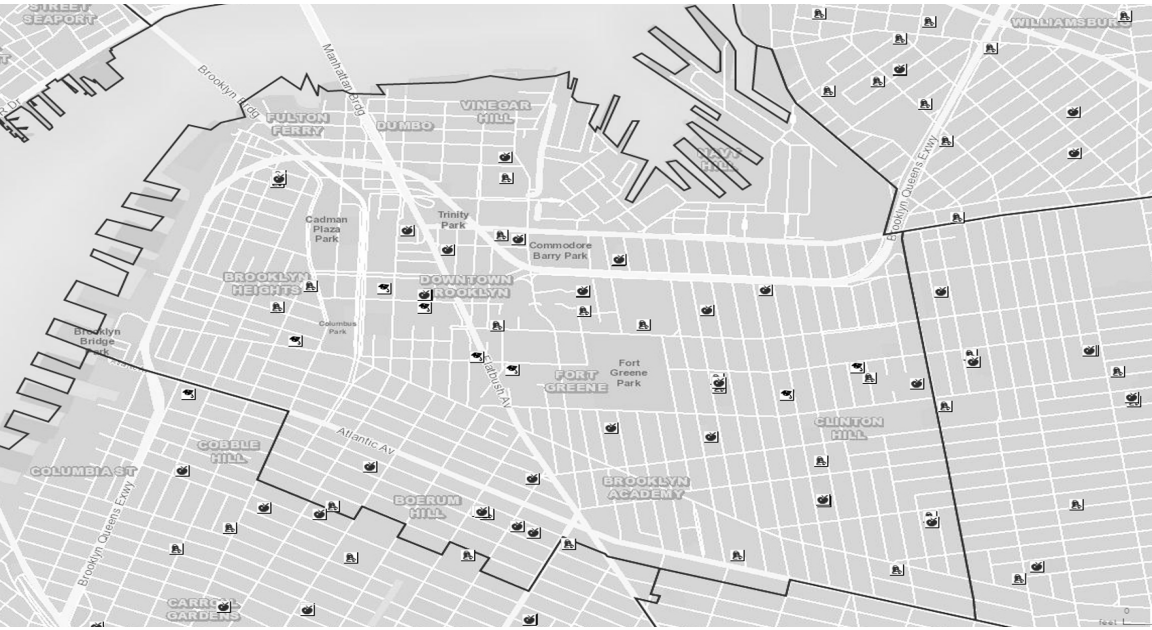
CITY LIFE & CULTURAL POINTS OF INTEREST MAP

Art galleries | Museums | Theater | Rehearsal Centers



EDUCATIONAL & INSTITUTIONAL MAP :

Schools| After school programs| Colleges

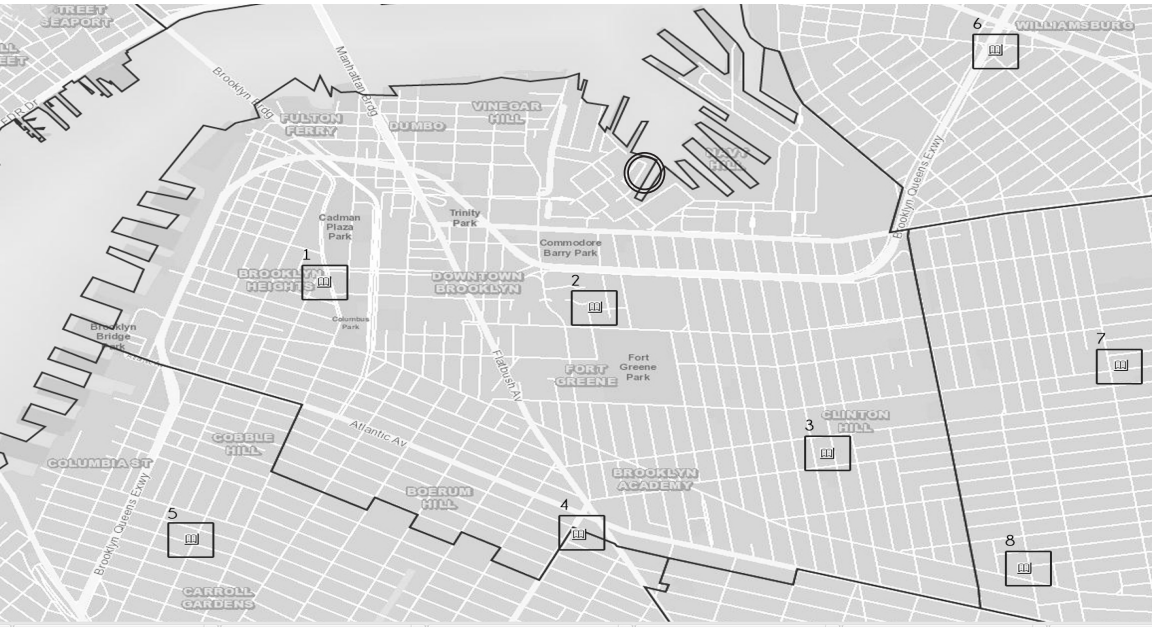


LANDMARKS MAP :

The site itself is a landmark.

NEIGHBORHOOD LIBRARIES MAP :

Precinct 88 | Serving 51,421 residents | Encompassing approximately 1.7 sq. miles



There are 8 library institutions in a relatively close proximity to the site. Although, the specifics of these libraries are quite different than this thesis's proposed program.

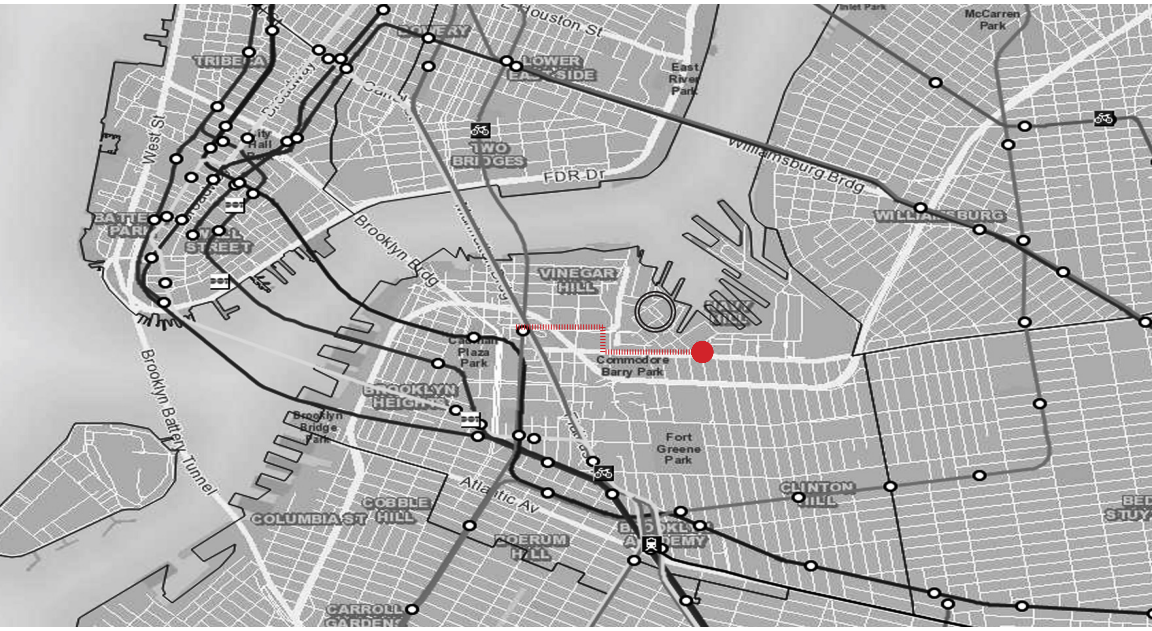
1- Brooklyn Heights | Brooklyn's public library
2- Walt Whiteman Library | Public Library
3- Clinton Hill Library | Public Library
4- Pacific Branch Library | Public library
5- Carroll Gardens Library | Public Library
6- Williamsburgh Library | Public Library
7- Marcy Library | Public Library
8- Bedford Library | Public Library

All of the mentioned above, are branches of Brooklyn's public library that are scattered throughout the city for the users in different neighborhoods.

Non of them are specialized programs or are book libraries. The closest rare book and manuscript library would be Columbia

TRANSPORTATION | ACCESSIBILITY MAP :

Subway Routes

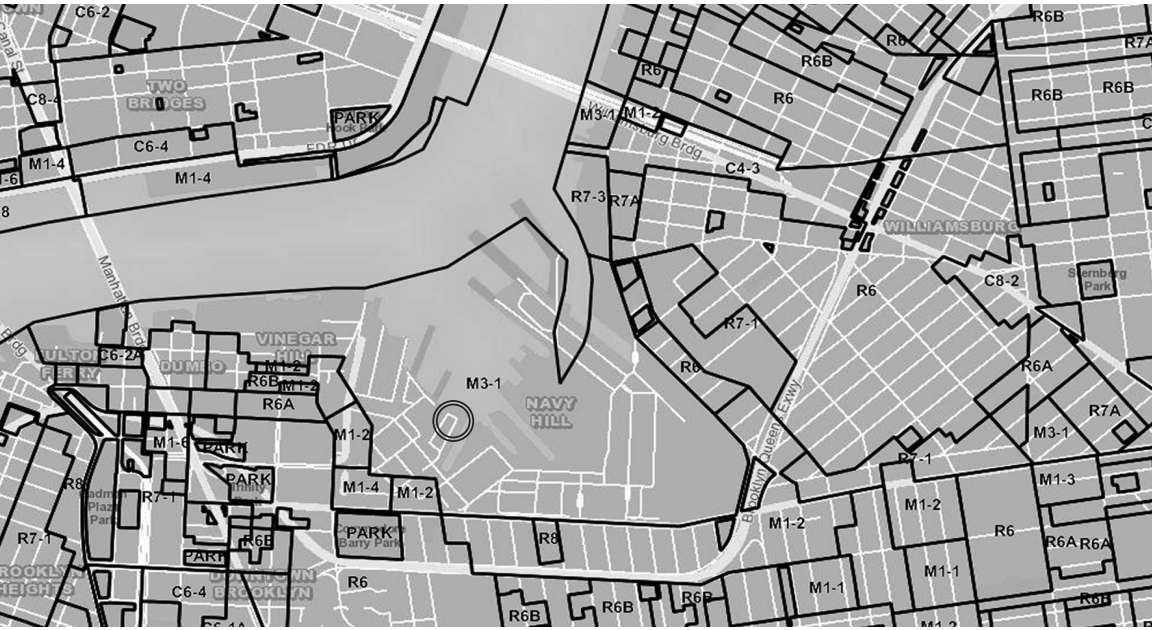


University Library which is in Manhattan. However, even that doesn't take away from the uniqueness of this thesis, since this thesis is specifically investigating the matter of languages and fading cultures.

The site is accessible by different means of transportation. As its shown in the map above, the metro station which connects the three boroughs together has many access points throughout the city. It is a 15 min walk from the closest station to the Navy yard complex, which is covered with a variety of landmarks and points of interest, This alone makes the walk interesting all the way to the complex.

Moreover, the site is completely car accessible as there are major streets going towards it. All the streets are pedestrian friendly, and bike routes are well-designed alongside the streets.

ZONING MAP :
M3-1 | Manufacturing Districts



According to the information provided by the Department of City Planning of the city of New York, Brooklyn Navy Yard is in Manufacturing Districts zone. M3 districts are designated for areas with heavy industries that generate noise, traffic or pollutants. Typical uses include power plants, and fuel supply depots. Even in M3 districts, uses with potential nuisance effects are required to conform to minimum performance standards.

This district with a maximum FAR of 2.0 and a maximum base height before setback of 60 ft.

However, Brooklyn Navy Yard is rapidly undergoing major changes and transforming into a cultural complex. Today, it is hosting several architectural firms, art galleries and film making studios.

This thesis is trying to contribute to this social | cultural growth.

Navy Yard’s main then 1905

Fig. 095

Brooklyn Navy Yard Main Entrance

Navy Yard’s main entrance 2015

Fig. 096

Brooklyn Navy Yard Main Entrance

Fig. 097 & 098

Site Visit (December 2015)

Navy Yard Site Context | Many of the old structures are still being used and renovated

Fig. 099 & 100

Site Visit (December 2015)

Navy Yard Site Context | Old pier that is currently closed on the East of Dry Dock 1

Fig. 101

Site Visit (December 2015)

Navy Yard Site Context | Old pier that is currently closed on the East of Dry Dock 1

Fig. 102

Site Visit (December 2015)

Navy Yard Site Context | Newly renovated building on the West side of the Dock

Fig. 103

Site Visit (December 2015)

Navy Yard Site Context | Soon to be renovated building East of the Dock

Fig. 104

Site Visit (December 2015)

Navy Yard Site Context | Soon to be renovated building East of the Dock

Building 92

The most iconic building of the Navy Yard complex perhaps is Building 92. This building is the only remaining structure of the U.S. Marine Barrack Grounds, a 3.5 acre complex that was once located on Flushing avenue. This complex, begun just prior to the Civil War, included marine officers quarters, barracks and a gate house, all arranged around a formally-landscaped parade ground. Building 92 was constructed on the west side of the parade grounds, with a nearly identical building called Building 93 (demolished today), on the opposite end. This structure was designed by Thomas Ustick Walter and erected in 1858, in Greek Revival style, built of brick with cast-iron quoins and lintels. In the second half of the twentieth century, Building 92 fell into disrepair. In 2011, the structure was fully rehabilitated and given a modern addition by Beyer Blinder Belle Architects & Planners in partnership with workshop/apd. Today, the building functions as the Brooklyn Navy Yard Center, which provides access to exhibits, public tours, education programs, archival resources and workforce development services (BLDG 92, N.D.).

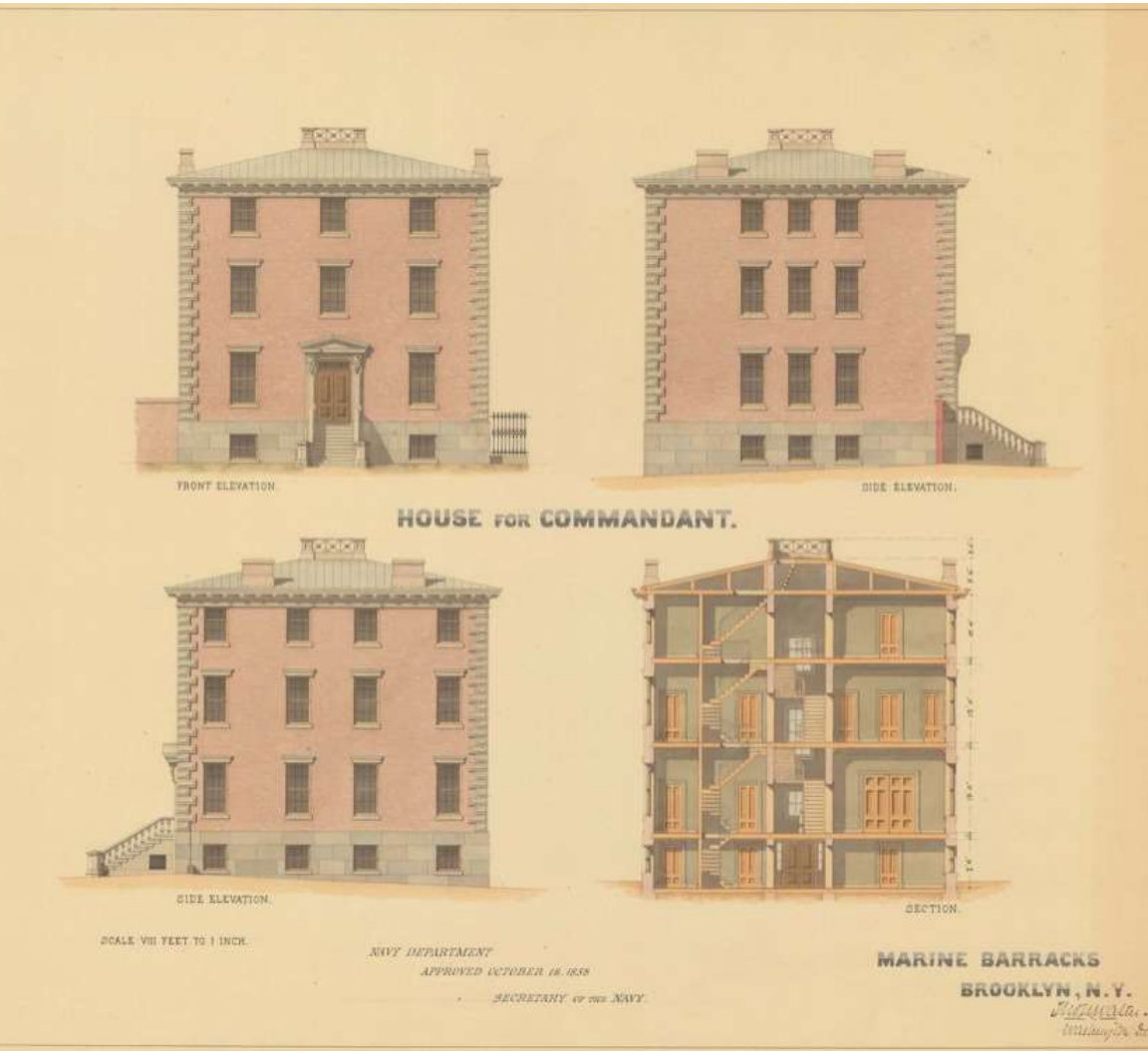
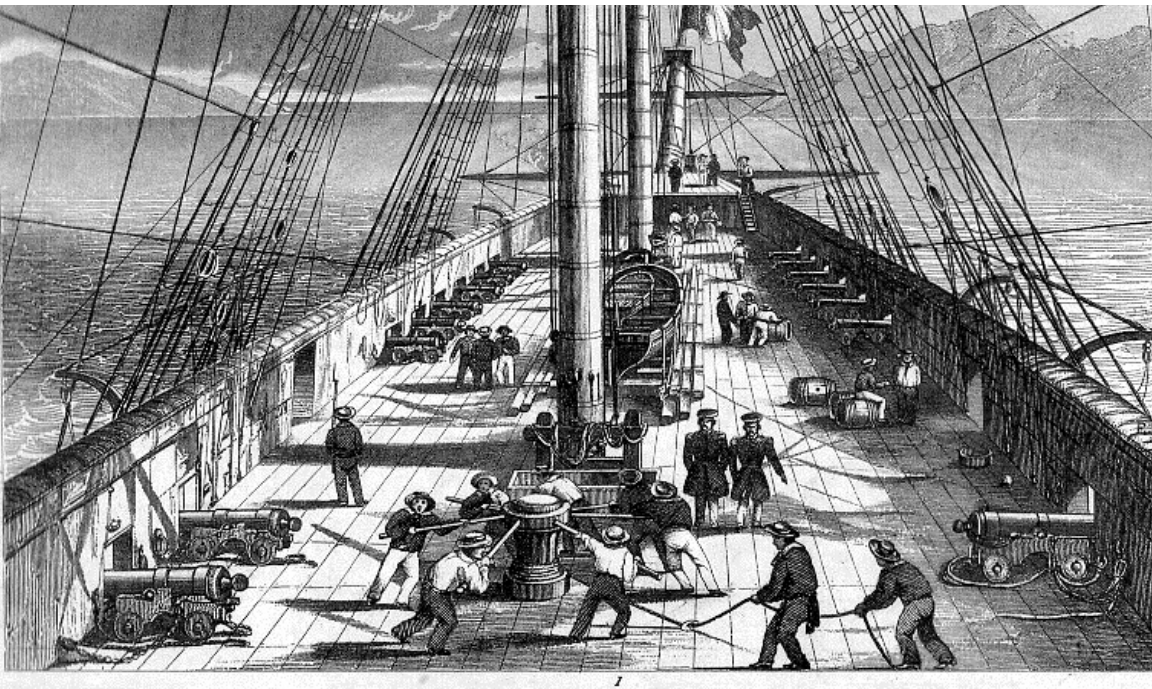


Fig. 105

Hand-drawn and painted rendering of Building 92 by the original architect



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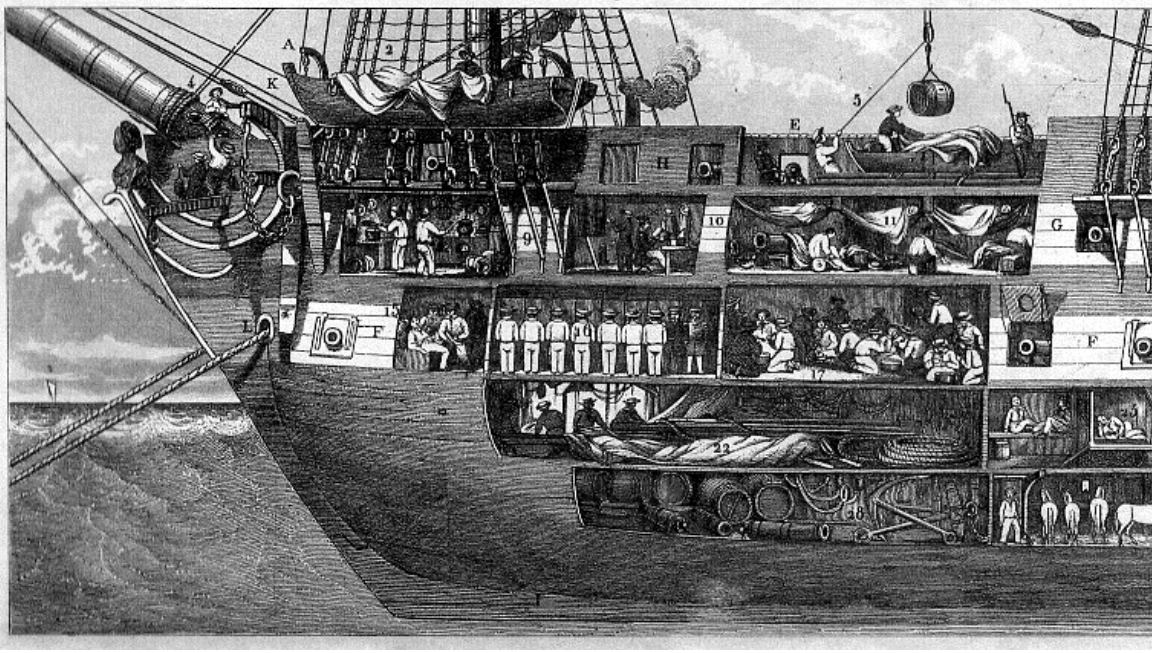


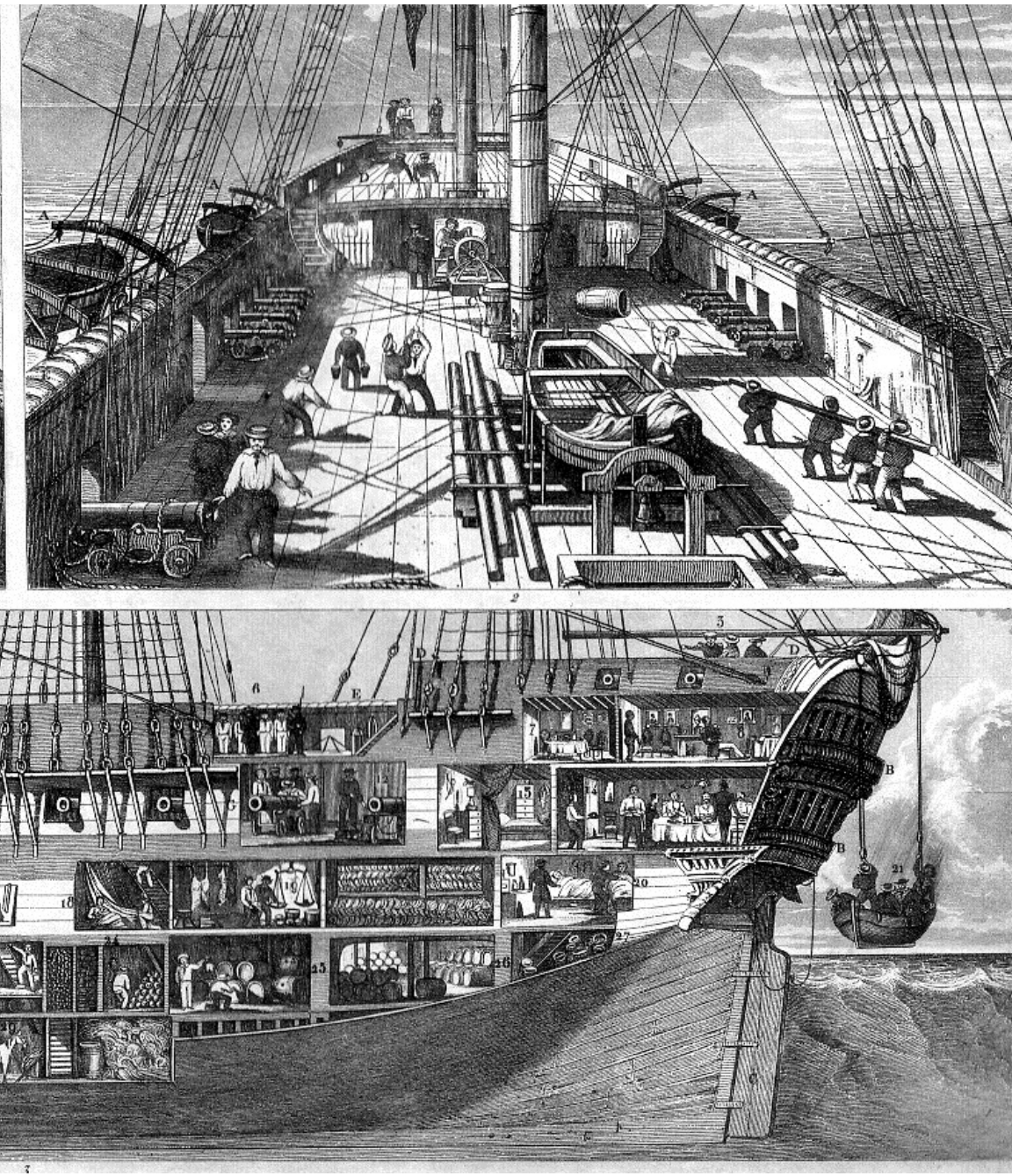


Fig. 106

A cross section of a naval war ship on display at BLDG 92 Museum.

Fig. 107

Site Visit (December 2015)

The newly renovated Building 92

Fig. 108

Site Visit (December 2015)

The newly renovated Building 92

Fig. 109

Site Visit (December 2015)

The newly renovated Building 92

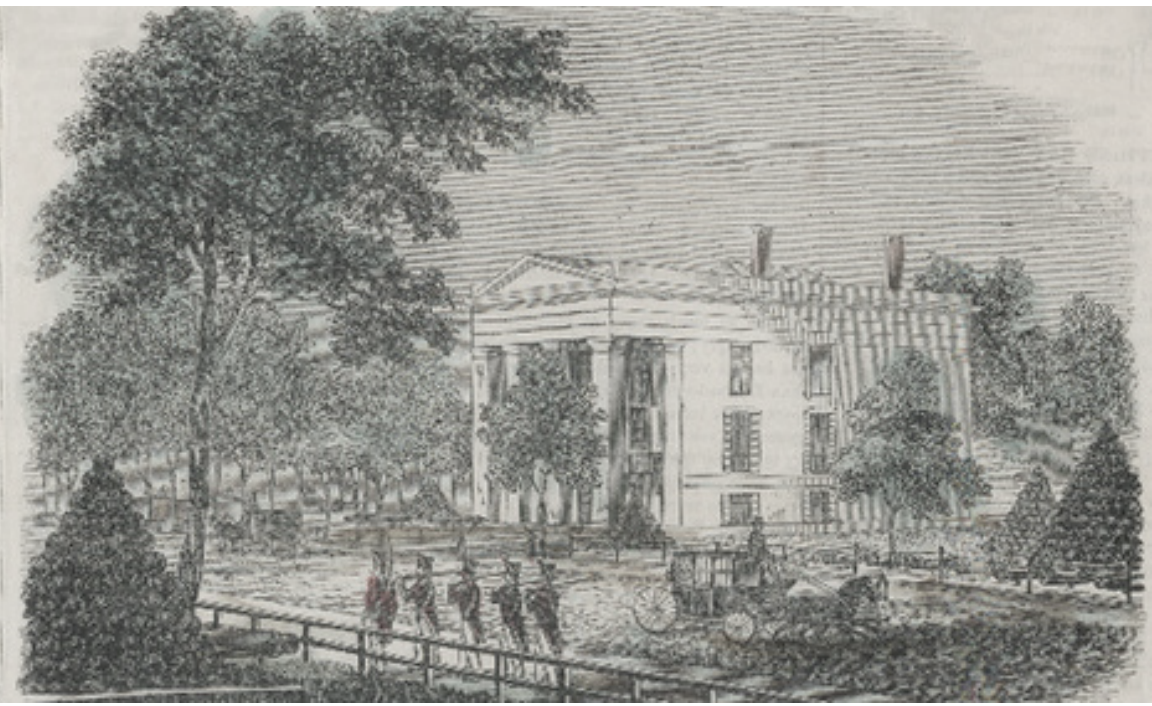


Fig. 110

Old drawing of BLDG 92

Courtesy of BLDG 92 Archives (n.d.)

Fig. 111

Site Visit (December 2015)

Inside the museum | On the ground floor of Building 92's new wing is the Space for Art and Industry, an expansive contemporary art and technology gallery that will have new exhibits every six weeks or so (Sutton, 2011).

Fig. 112

Site Visit (December 2015)

Pathways leading towards the exhibit areas

Fig. 113

Site Visit (December 2015)

The industrial design of the surrounding site of BLDG 92

Fig. 114

Site Visit (December 2015)

Different Exhibit areas of BLDG 92

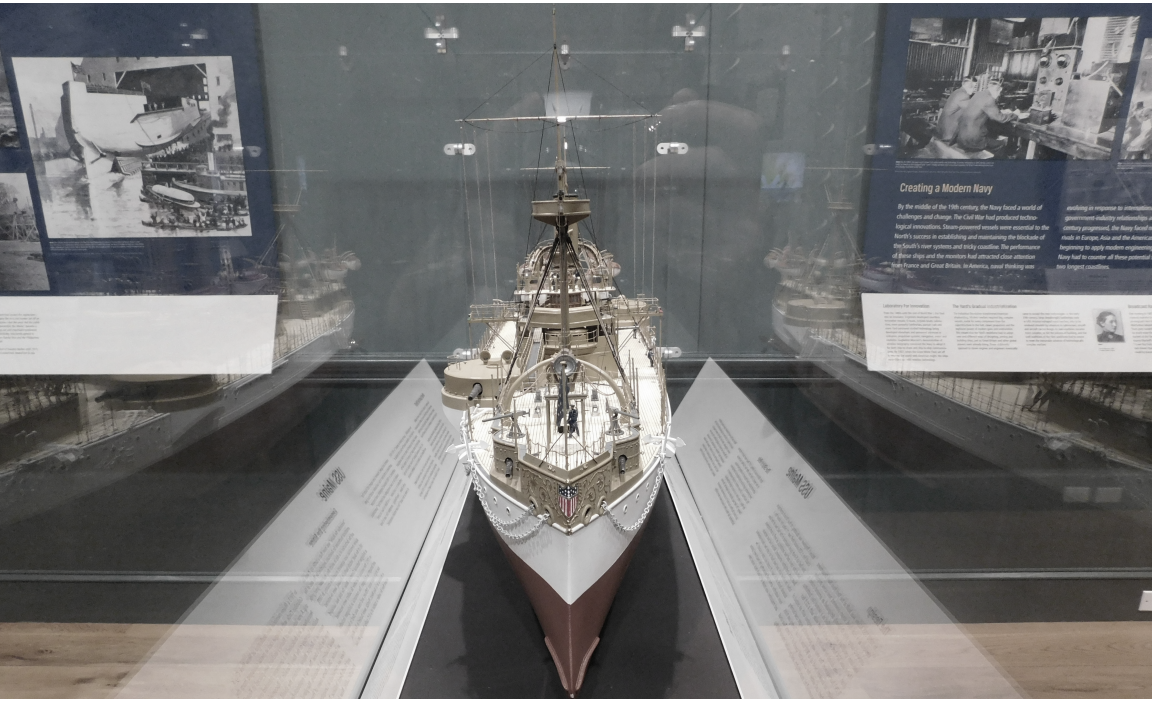


Fig. 115

Site Visit (December 2015)

Different Exhibit areas of BLDG 92

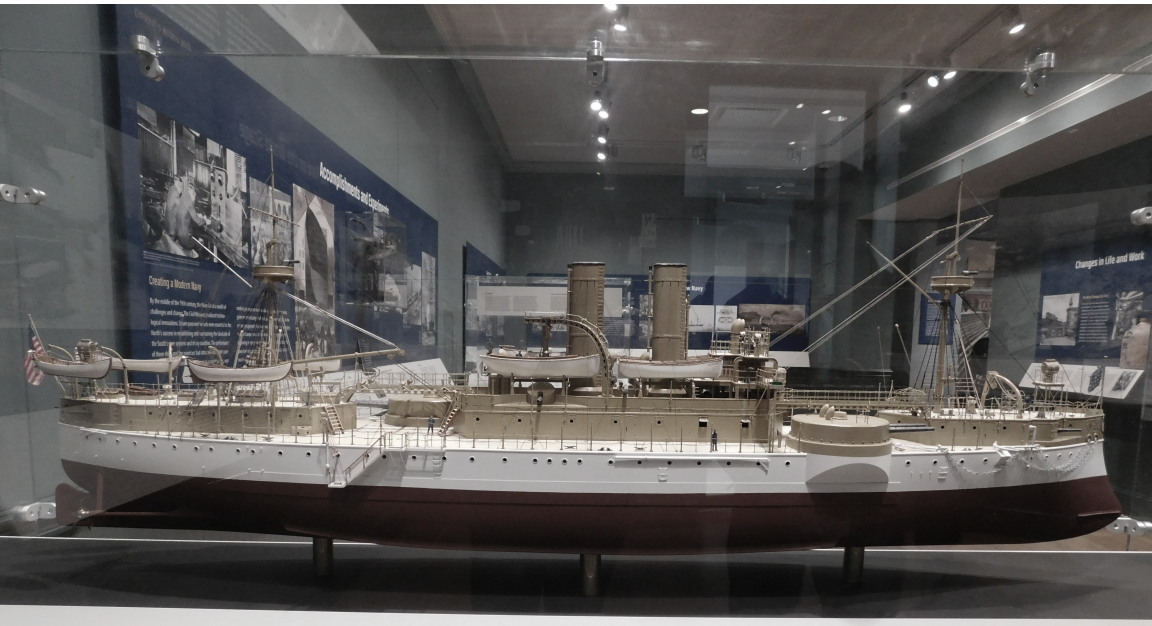


Fig. 116

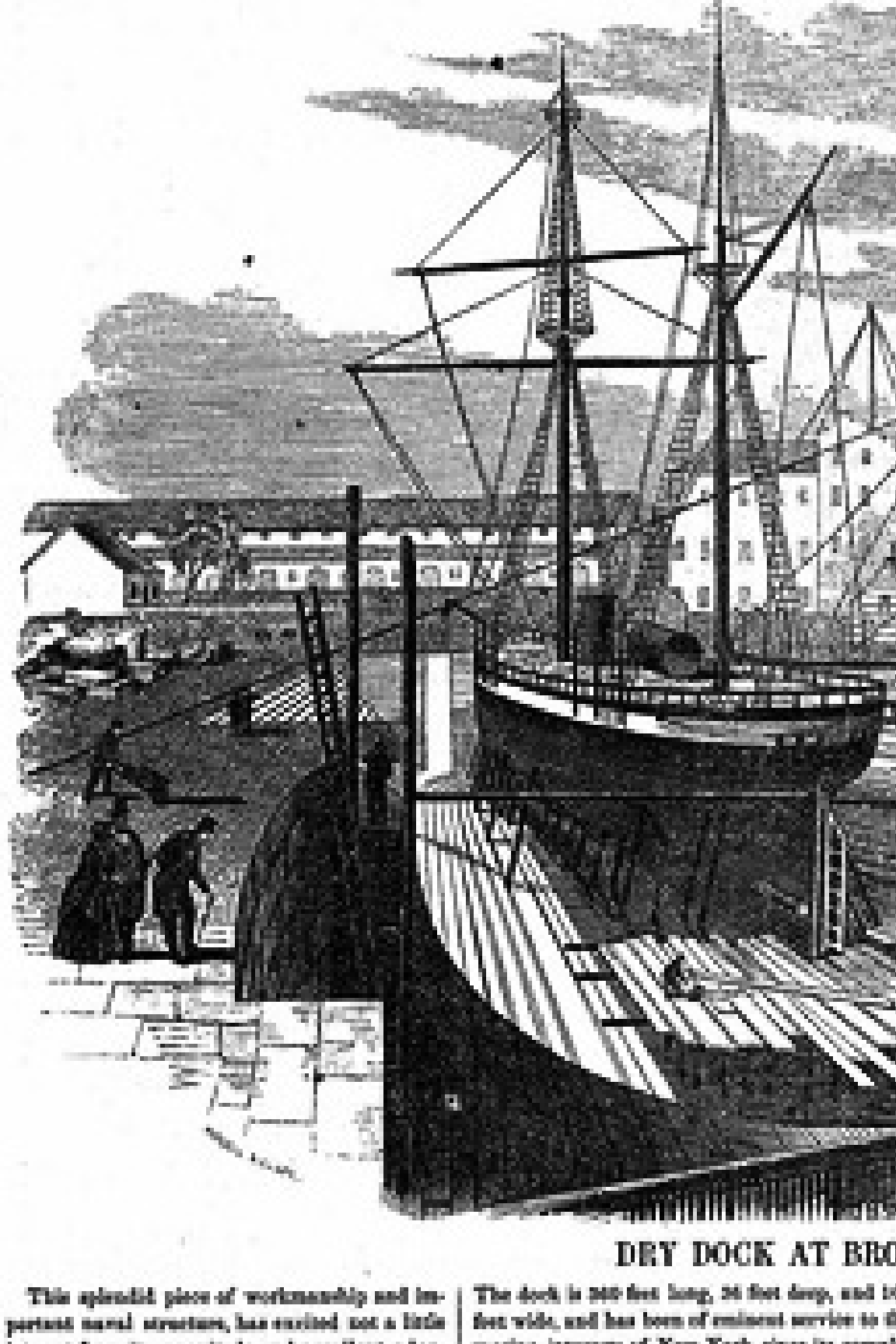
Site Visit (December 2015)

Different Exhibit areas of BLDG 92

Fig. 117

Site Visit (December 2015)

Different Exhibit areas of BLDG 92



DRY DOCK AT BRO

This splendid piece of workmanship and important naval structure, has excited not a little

The dock is 300 feet long, 36 feet deep, and 1 feet wide, and has been of eminent service to t

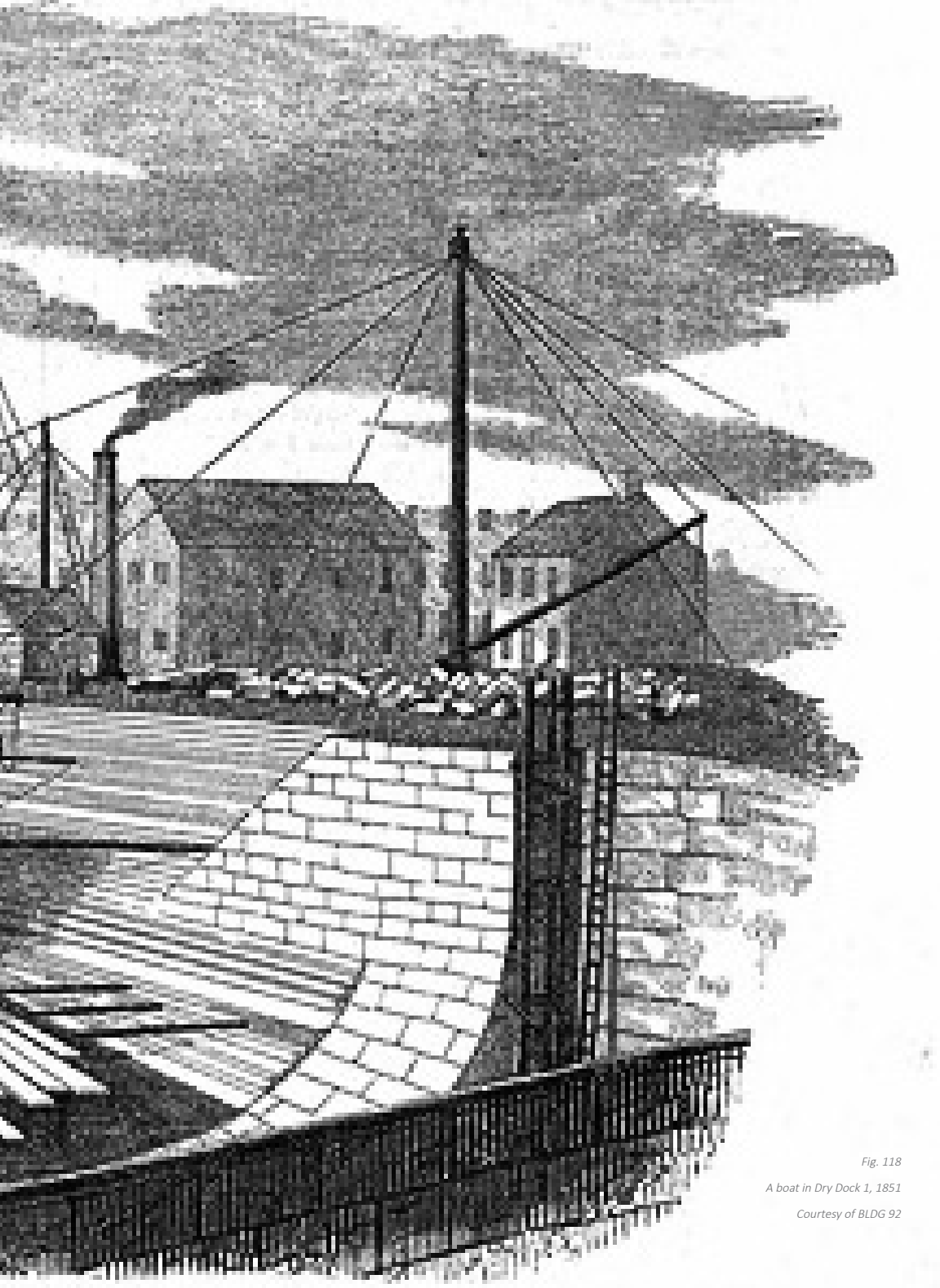


Fig. 118

A boat in Dry Dock 1, 1851

Courtesy of BLDG 92

OKLYN, NEW YORK.

dock at the time our artist sketched the picture, is the San Jacinto. She is what is called a

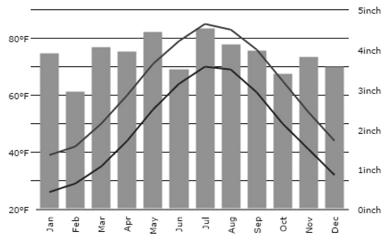
buildings in the background represent the ar machine shops and work rooms that are

According to the Northeast Regional Climate Center data and analysis, the climate of New York state is humid continental. Meaning that it has large seasonal temperature differences, with warm to hot and sometimes humid summers and cold winters.

During the latest site visit which happened on December 10th, 2015 the average temperature was around 44 degrees in F. However, we are experiencing a warmer winter across the globe this year.

Precipitation is well distributed throughout the year. (Note the maps in the following page)

Most of the precipitation to the region ranges from fall through spring.



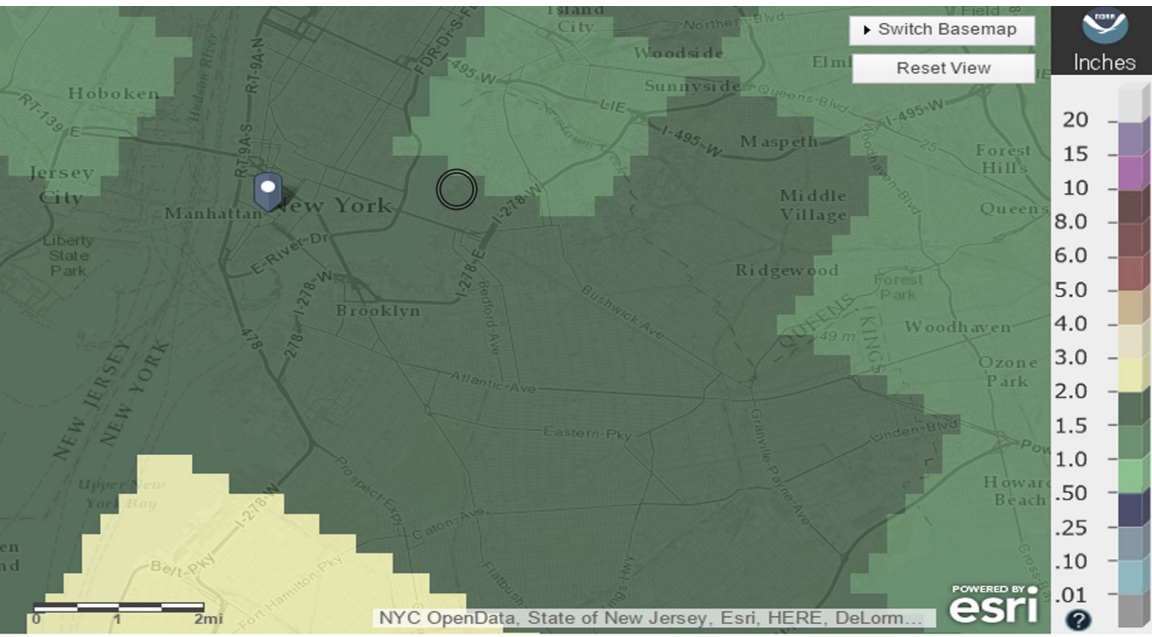
Climate New York - New York °C | °F

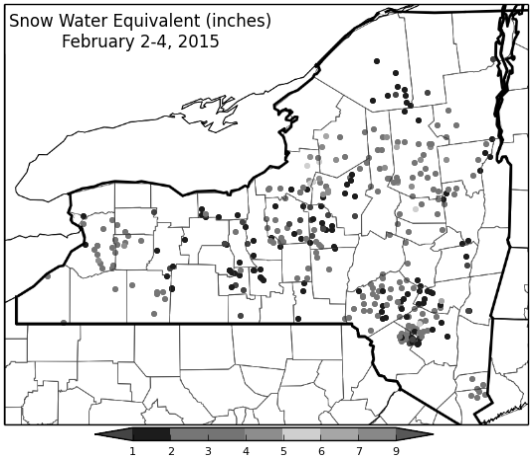
	Jan	Feb	Mar	Apr	May	Jun
Average high in °F:	39	42	50	60	71	79
Average low in °F:	26	29	35	44	55	64
Av. precipitation in inch:	3.9	2.95	4.06	3.94	4.45	3.5
Days with precipitation:	11	10	12	11	11	10
Hours of sunshine:	154	171	213	237	268	289

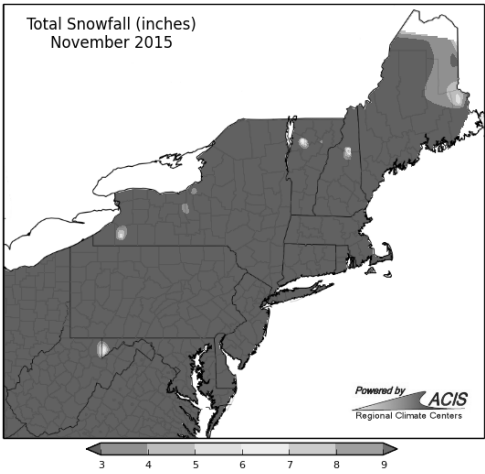
	Jul	Aug	Sep	Oct	Nov	Dec
Average high in °F:	85	83	76	65	54	44
Average low in °F:	70	69	61	50	41	32
Av. precipitation in inch:	4.53	4.13	3.98	3.39	3.82	3.58
Days with precipitation:	11	10	8	8	9	10
Hours of sunshine:	302	271	235	213	169	155

Totals and averages

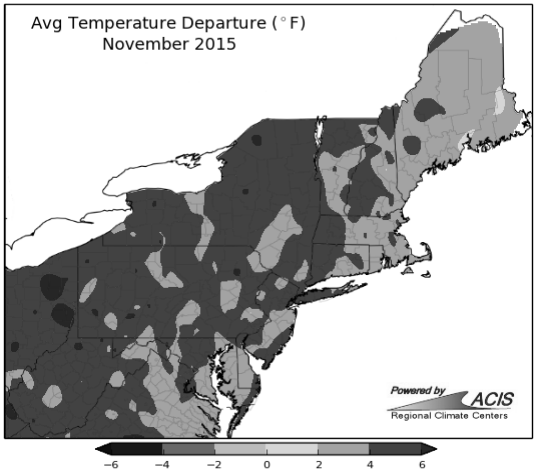
Annual high temperature:	62.3°F
Annual low temperature:	48°F
Average temperature:	55.15°F
Average annual precipitation - rainfall:	46.23 inch
Days per year with precipitation - rainfall:	121 days
Annual hours of sunshine:	2677 hours
Av. annual snowfall:	-

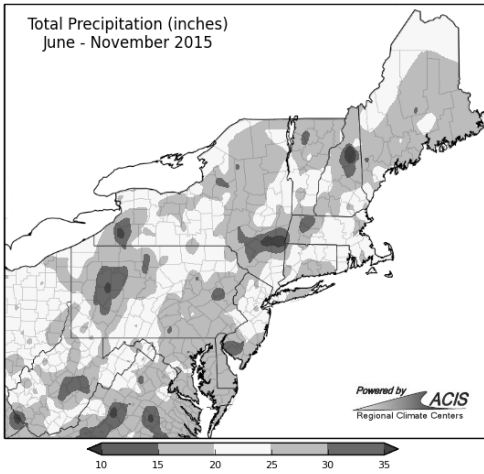


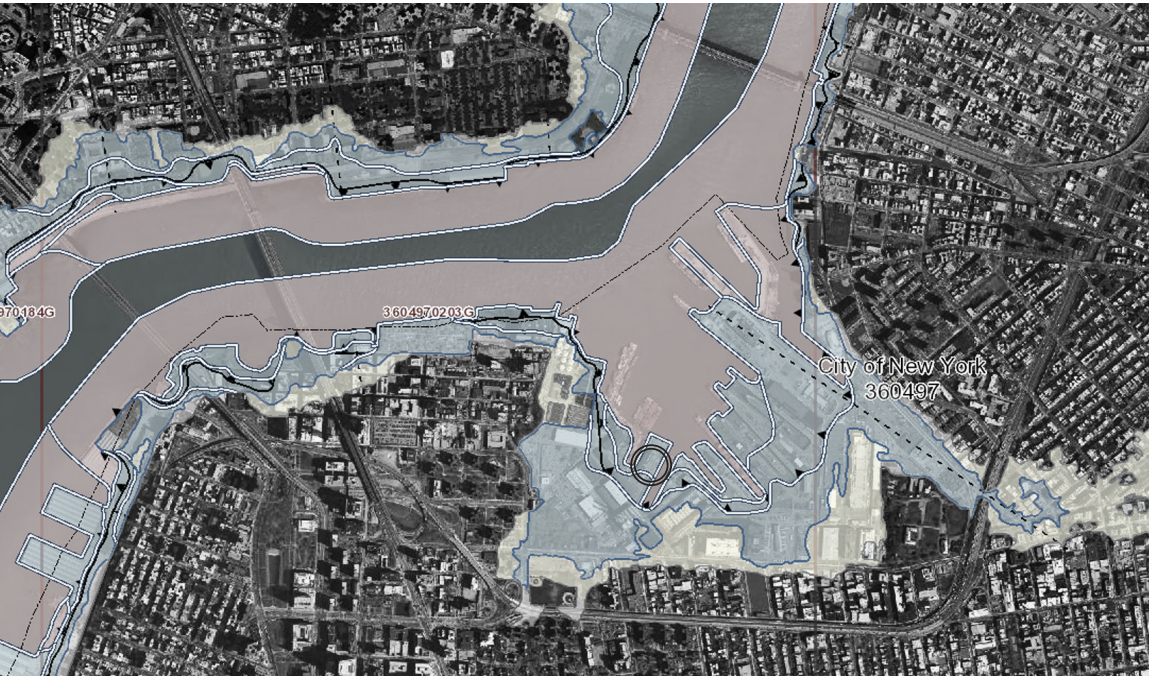




Maximum precipitation is said to be between 28 inches (710 mm) and 62 inches (1,600 mm) across the Northeastern United States.







Zone VE

Zone AE

Zone X- 0.2 PCT

Floodway

Zone Break

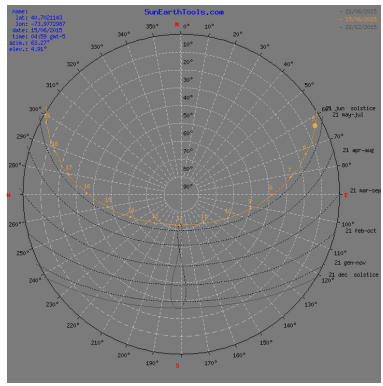
Fig. 125

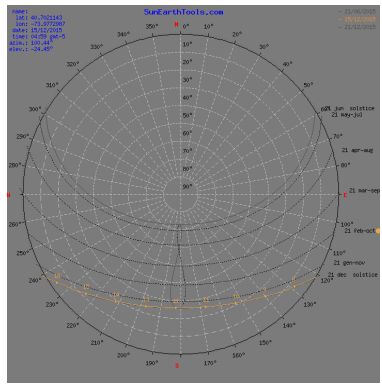
Flood Zone Map

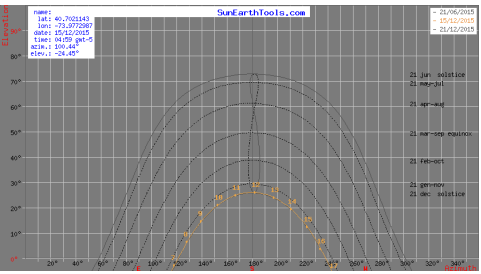
Looking at the Flood Zoning map, the site is located in zone AE and VE, meaning that this is an area of high flood risk subject to inundation by the 1% annual-chance flood event.
However, the map is also showing the floodway belt which surrounds the site. According to FEMA a floodway is "***The channel of a river or other watercourse and the adjacent land areas that must be reserved in order to discharge the base (1%-annual-chance) flood without cumulatively increasing the water surface elevation more than a designated height***."

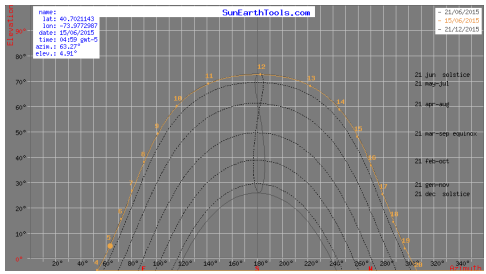
These studies will affect the design direction greatly. For instance, retaining storm water and waste water run off on the site can help reduce the possibility of flooding. Moreover, the use of swails, in order to retain heavy rainfall over a specific period of time. Another solution is the right use of vegetation for landscaping and flood resisting. Also, the design can be elevated off the ground.

Knowing that New York city is a costal city and still structures are being built by the coast, further design decisions will be discussed in the design section.









The path diagram shows that the building skin (louvers) need to accommodate a 30 degree angle to provide comfort for the users throughout the overheating hours.

The sun studies are crucial for this specific program because it is dealing with preservation and show casing valuable artifacts. Thus the design must be climate aware.

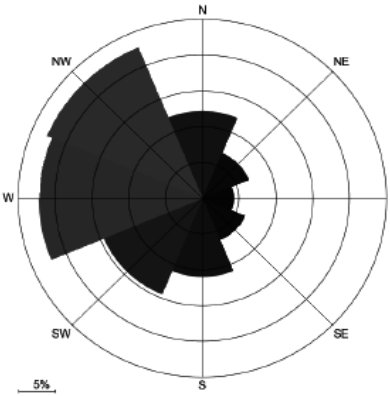
Estimated Wind Resource and Annual Net Energy

Wind Resource	80 ft (24.4 m)	100 ft (30.5 m)	120 ft (36.6 m)
Average Annual Wind Speed	9.51 mph (4.25 m/s)	10.07 mph (4.5 m/s)	10.54 mph (4.71 m/s)
Annual Net Energy	80 ft (24.4 m)	100 ft (30.5 m)	120 ft (36.6 m)
5 kW Turbine	2700 kWh - 3500 kWh	3300 kWh - 4300 kWh	3900 kWh - 5100 kWh
10 kW Turbine	3900 kWh - 5100 kWh	4800 kWh - 6200 kWh	5600 kWh - 7300 kWh
20 kW Turbine	8600 kWh - 11200 kWh	10600 kWh - 13700 kWh	12300 kWh - 16000 kWh
50 kW Turbine	25600 kWh - 33300 kWh	31300 kWh - 40700 kWh	36500 kWh - 47500 kWh

100ft Wind Resource Map

Latitude = 40.70172' Longitude = -73.9776', Elevation = 4 ft (1 m)

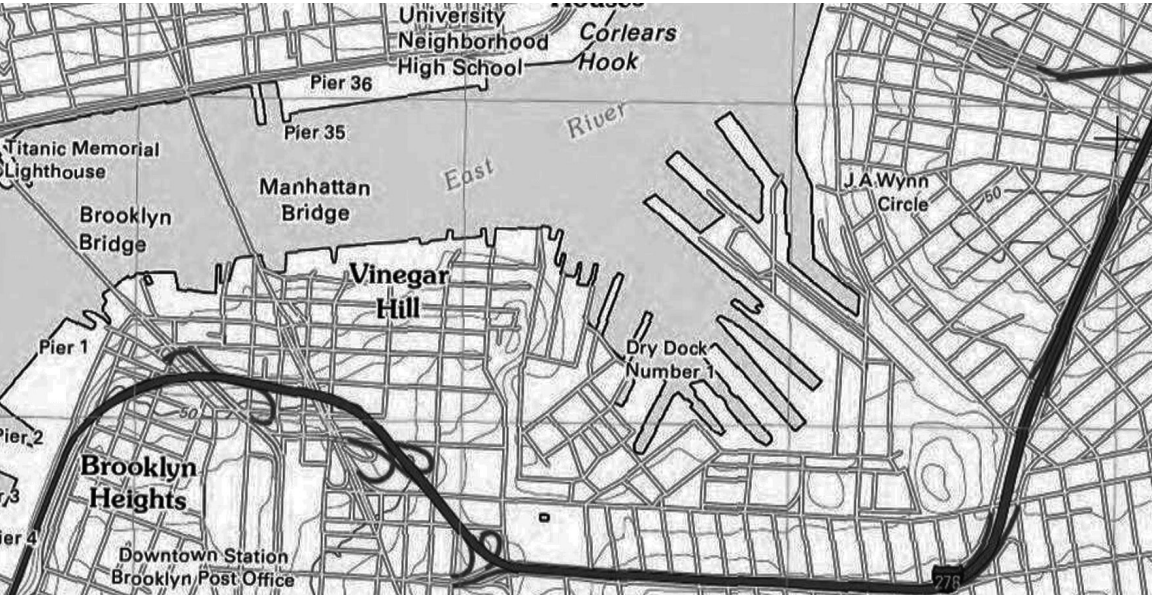
Wind Rose



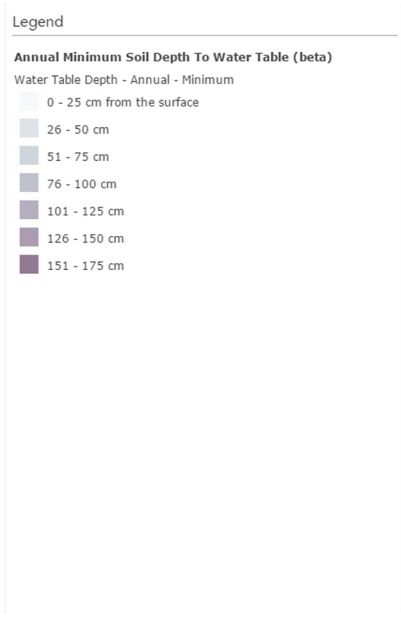
Percent Energy by Sector

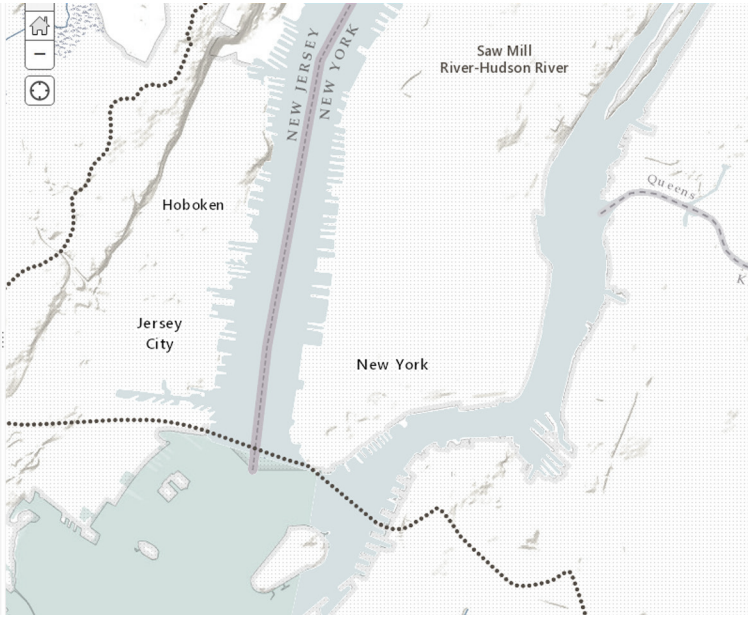
Studies show that New York state doesn't experience a harsh windy condition. Thus, the wind power harvest is the state is small but still meets electric power needs. New York is ranked eleventh in the nation by The American Wind Energy Association for wind power harvesting.

Having the site right on the coast though, means that it can get quite windy from time to time. Thus, the design must benefit of such situation. Research shows that the Navy Yard site can generate q good amount of energy by installing wind catchment systems.


University
Neighborhood
High School
Corlears
Hook
Pier 36
Pier 35
River
East
Titanic Memorial
Lighthouse
Manhattan
Bridge
Brooklyn
Bridge
J.A.Wynn
Circle
50
Vinegar
Hill
Pier 1
Dry Dock
Number 1
50
Brooklyn
Heights
Downtown Station
Brooklyn Post Office
278

178


Legend
Annual Minimum Soil Depth To Water Table (beta)
Water Table Depth - Annual - Minimum
0 - 25 cm from the surface
26 - 50 cm
51 - 75 cm
76 - 100 cm
101 - 125 cm
126 - 150 cm
151 - 175 cm


NEW JERSEY
NEW YORK
Saw Mill
River-Hudson River
Hoboken
Queens
Jersey
City
New York

Based on several researches and analysis New York State is mainly consisted of Bedrock. And this makes the kind of construction that is currently going on in its major cities such as Manhattan possible.

Since the site is a dry dock there shouldn't be any major issues caused by erudition or etc.

The major natural hazard that can cause damage to the site is the chance of flooding, which was discussed earlier.

THE ARTEFACT

Fig. 132

Artefact

The Book of Aletheia

In order to reveal some of the critical aspects of this thesis proposal an artefact was developed as an attempt to answer the following question:

Is there a way to create a dialogue, a back and forth momentum between forgetting and remembrance that can remind us of these disappeared languages? Like a turning of the breath in a dialogue, a silent poetry, that within it, it holds the many stories of the forgotten tongues which has been exhaled out of the speaking body. Or perhaps it is the relief in the moment of looking at one's reflection into the waters of Mnemosyne after falling into Lethe waters.

Lethe is, the name of a river in the underworld that confers forgetfulness, opposed to Mnemosyne. which was to enable man remember all that he had seen and heard in the other world.

Fig. 133

Lethe | Gustave Dore

a river of the Greek underworld that grants forgetfulness to those who drink from it. Spirits of the dead would drink its waters in order to let go of their earthly lives. In the Roman epic The Aeneid, souls of the dead must drink from Lethe before they can be reincarnated back into the world (Paulsen, 2012) .

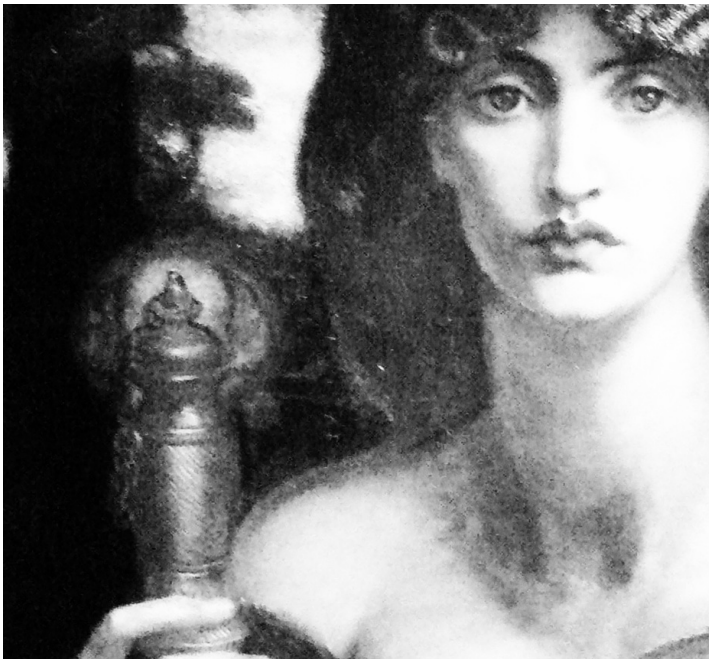
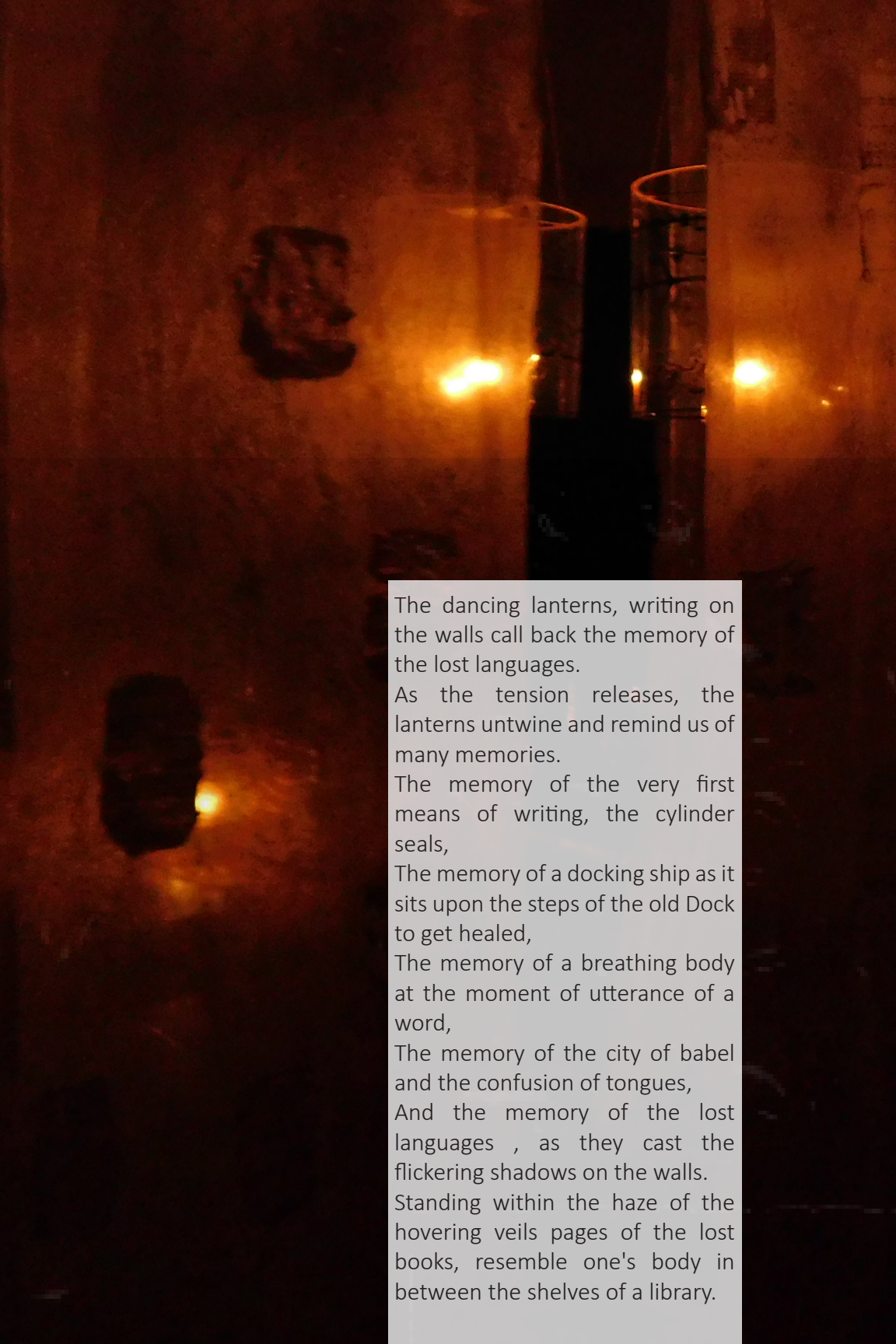


Fig. 134

MNEMOSYNE The Goddess of memory- Mother of the Muses | Dante Gabriel Rossetti [1881]



The dancing lanterns, writing on the walls call back the memory of the lost languages.
As the tension releases, the lanterns untwine and remind us of many memories.
The memory of the very first means of writing, the cylinder seals,
The memory of a docking ship as it sits upon the steps of the old Dock to get healed,
The memory of a breathing body at the moment of utterance of a word,
The memory of the city of babel and the confusion of tongues,
And the memory of the lost languages , as they cast the flickering shadows on the walls.
Standing within the haze of the hovering veils pages of the lost books, resemble one's body in between the shelves of a library.

Forgetting, waiting. Waiting that assembles, and then remembrance. Within the muteness of forgetting in an instant place in time, a theatrical space that reflects time through images opens up. This space has the power to evolve with a larger continuum in which erosion and decay and the preservation of culture through time reveals itself.
A parallel space between the archival impulses of books and the forgotten words.

Fig. 135

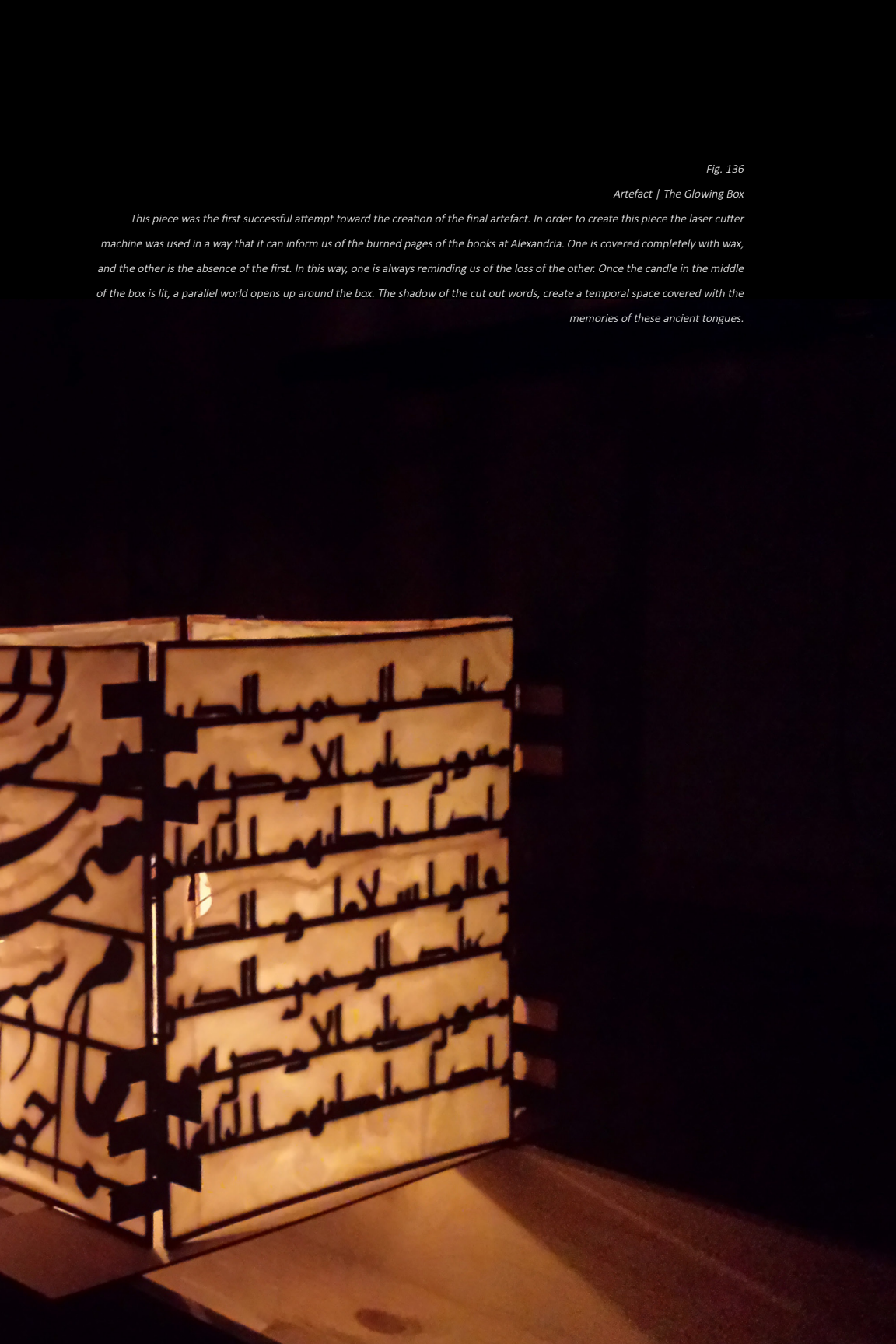
Artefact | The dancing lanterns

Three lanterns were made of thin transparent plastic sheets. A series of forgotten languages were selected, and written on the sheets with ink. The lanterns are hung from the ceiling and held under tension with a metal rod passing through them. As the presenter slowly releases the rod, the lanterns start to untwine and mutely speak with the audience as they cast the shadow of these languages on the surrounding walls.

Fig. 136

Artefact | The Glowing Box

This piece was the first successful attempt toward the creation of the final artefact. In order to create this piece the laser cutter machine was used in a way that it can inform us of the burned pages of the books at Alexandria. One is covered completely with wax, and the other is the absence of the first. In this way, one is always reminding us of the loss of the other. Once the candle in the middle of the box is lit, a parallel world opens up around the box. The shadow of the cut out words, create a temporal space covered with the memories of these ancient tongues.



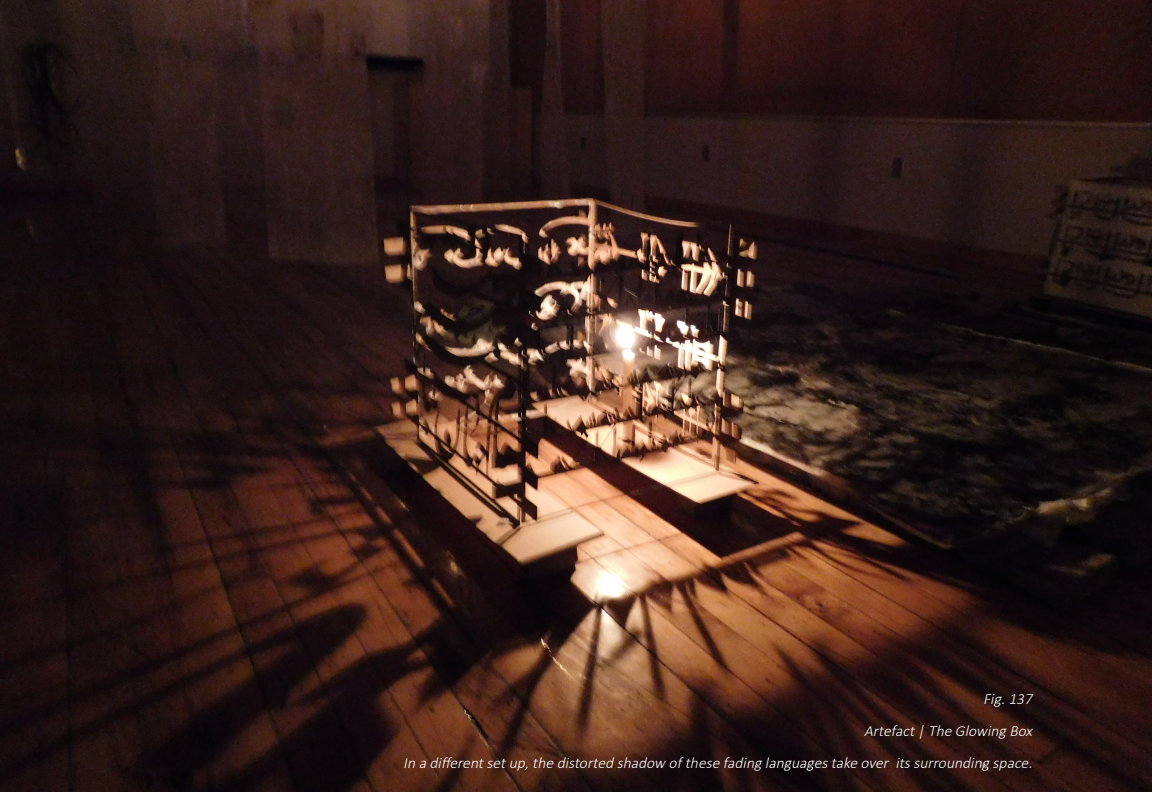


Fig. 137

Artefact | The Glowing Box

In a different set up, the distorted shadow of these fading languages take over its surrounding space.

Fig. 138

Artefact | The Dancing Lanterns

The caste shadows on the wall remind us of these forgotten tongues

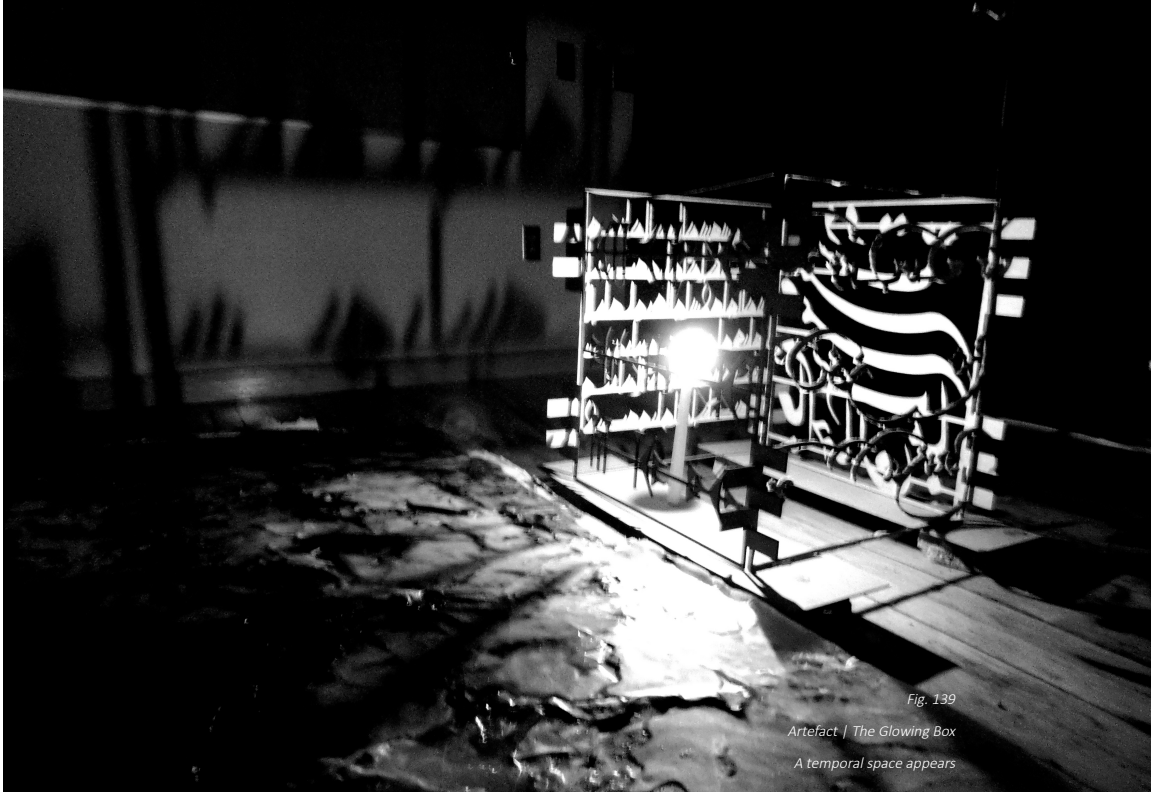


Fig. 139

Artefact | The Glowing Box

A temporal space appears

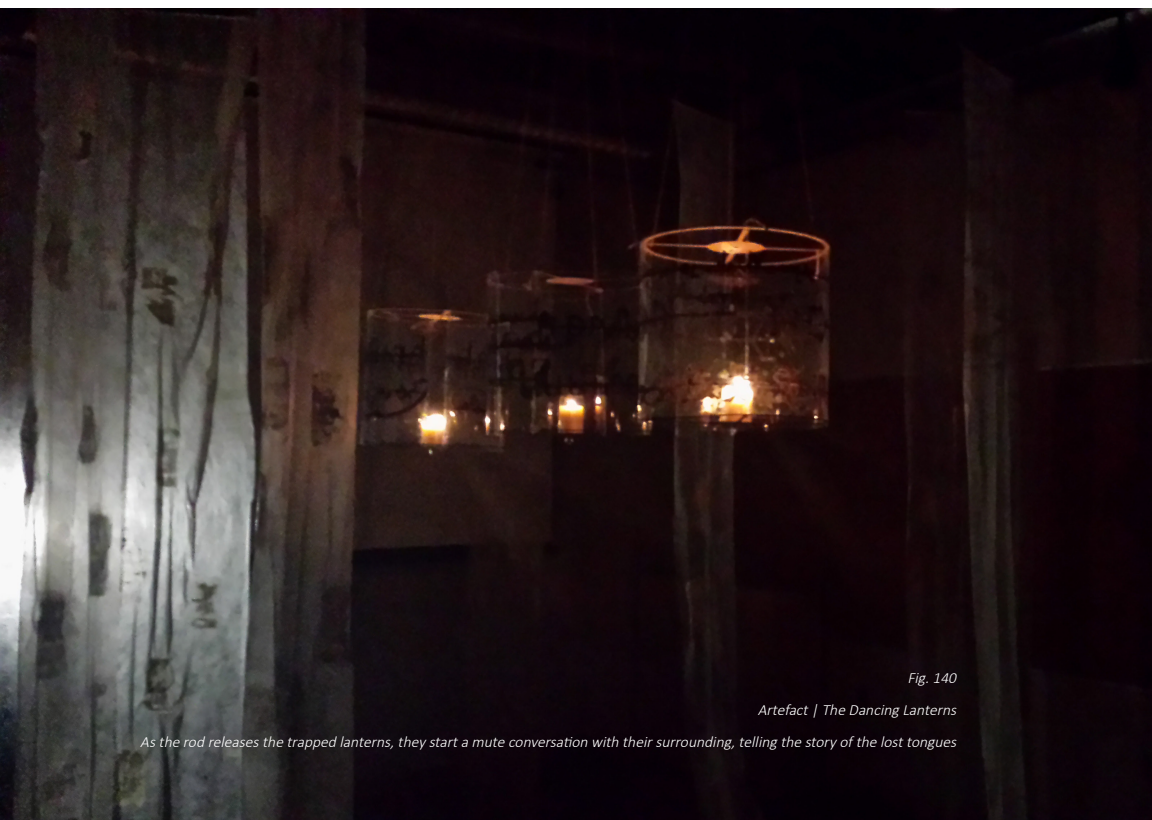


Fig. 140

Artefact | The Dancing Lanterns

As the rod releases the trapped lanterns, they start a mute conversation with their surrounding, telling the story of the lost tongues

Based on the ancient concept of Aletheia, my final artefact—a palimpsest comprised of fragments and traces— explores revealing and concealing, memory and imagination in the attempt at an "unforgetting" of language and culture.

Fig. 141

Artefact | The Book of Aletheia

Time Capsule

The monumental book interweaves the relationship between memory and forgetting and takes us to the inconspicuous spot where, moments of remembrance are created so eloquently that we begin to rediscover the forgotten.

Fig. 142

Artefact | The Book of Aletheia

Flipping through the pages of the monumental book

Fig. 143

Artefact | A book within the book

As one goes through the pages of the book, they constantly discover/ encounter something new yet old. Within the pages of the book there are cuneiform like tablets are embedded. The only way to get into the "time capsule" is to break it apart by the provided tools.

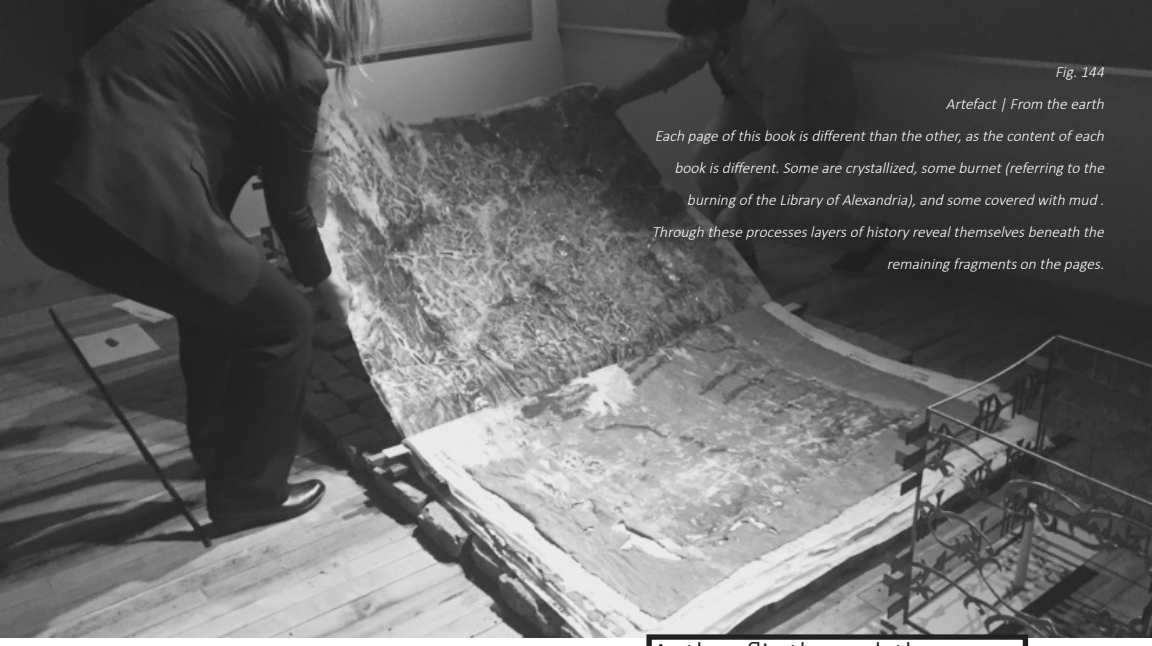


Fig. 144

Artefact | From the earth

Each page of this book is different than the other, as the content of each book is different. Some are crystallized, some burnet (referring to the burning of the Library of Alexandria), and some covered with mud . Through these processes layers of history reveal themselves beneath the remaining fragments on the pages.

The book of Aletheia, is an awakening of a sense of discovery that transcends from one's individuality to a larger social consciousness. This social bond was formed as the book revealed the communion within itself, and participants were intuitively informed that the only way to delve into the layers of this book, is to seek a mutual attention to the book.

As they flip through the pages, they involve themselves a little more in the world created by the temporality of the book, they emerge a little more, and go beyond what is visible and move towards the invisible, in this way, the loss manifests itself through the body and the mind of the participants. Similar to language, as one utters a word, they re-construct the space within the moment.

Fig. 145

Artefact | The Revealed

Once the cuneiform are discovered and cracked open, what reveals itself is a series of text written in various dying languages. [The old was kept within the old, and again within the old]

This is to awaken our sense of responsibility towards what is lost and what is fading away.

THE DESIGN

The artefact, oriented me towards the critical examination of the present with a look upon the future, in order to evoke the past. When the three artefacts take over the space, the performance reveals an engagement with language, history, and the critique of modern technology regarding our cultural identity. The unique moments of remembrance(the superposition of layers of text and image) laying within the contents of the book transform one's individuality into a regained cultural memory.

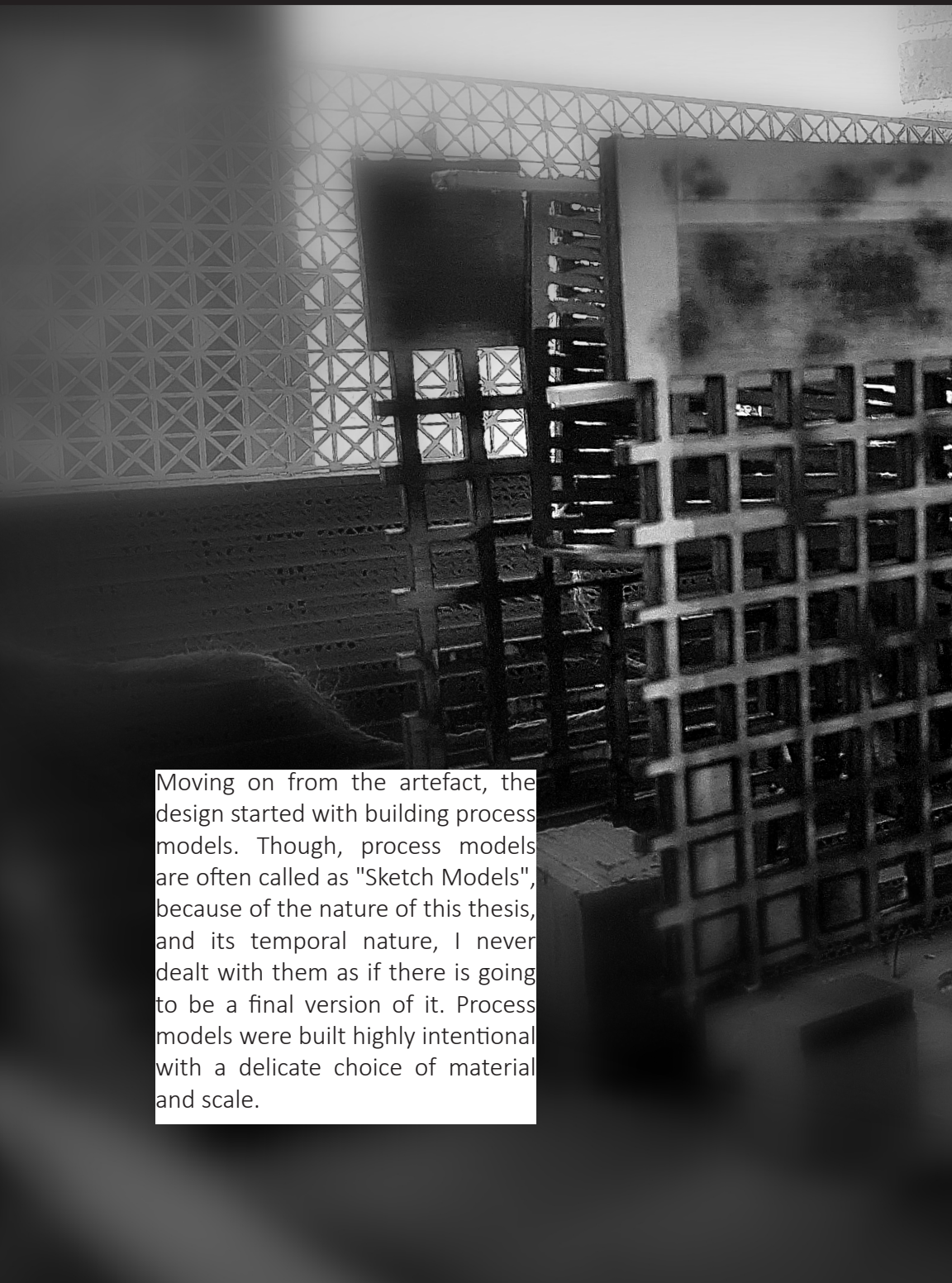
The architectural experience in a similar sense seeks to translate the aforementioned moments and make what is silent to take on a voice and speak.

Fig. 146

A palimpsest | Layering of image and text

Alenjery

PROCESS MODELS



Moving on from the artefact, the design started with building process models. Though, process models are often called as "Sketch Models", because of the nature of this thesis, and its temporal nature, I never dealt with them as if there is going to be a final version of it. Process models were built highly intentional with a delicate choice of material and scale.

These models became a point for exploration of opportunities to what the building can be.

The relationships between light and interior spaces, cuneiforms on exhibit, and the structural solution for the design were gradually revealed through the making of several of these models.

Fig. 147

Process Model| Section model of the building core

This section model shows the chamber, vertical circulation, and the public library

Fig. 148

Process Model| First process model made in order to explore how the archive chambers and the marginal pathways work together

Fig. 149

Process Model|Studying the concept of "Mashrabiya" as the building facade

**Mashrabiya: A Middle Eastern building skin technique where they use carved wood to preserve the private interior without depriving the occupants from the public life outside*

It also provides shade and protection from the hot summer sun, while allowing cool air to flow through(Wikipedia, 2016).

This particular study informed my project both poetically and technically in terms of green design solutions.

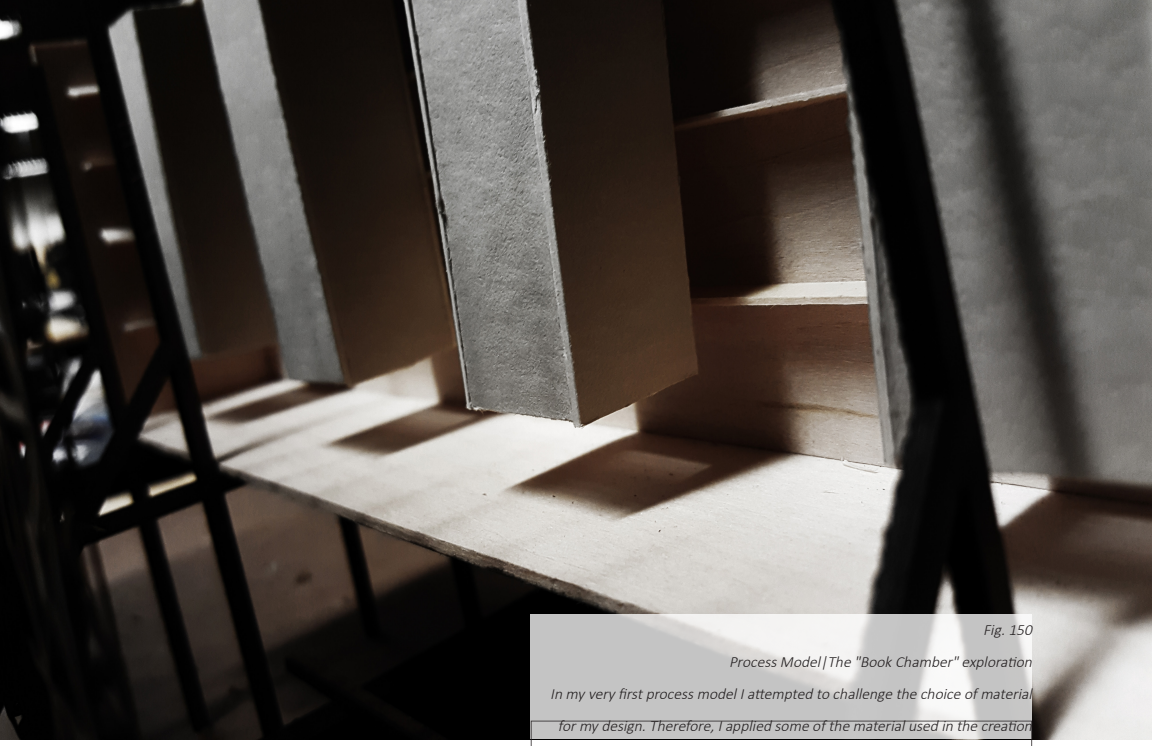


Fig. 150

Process Model|The "Book Chamber" exploration

In my very first process model I attempted to challenge the choice of material for my design. Therefore, I applied some of the material used in the creation of the artefact to the model. I covered the suggested chambers with mud to suggest the idea of rising from the earth, as language is very fundamental to our cultural and historical identity.

Fig. 151

Process Model

Building hovering over the historic Dock

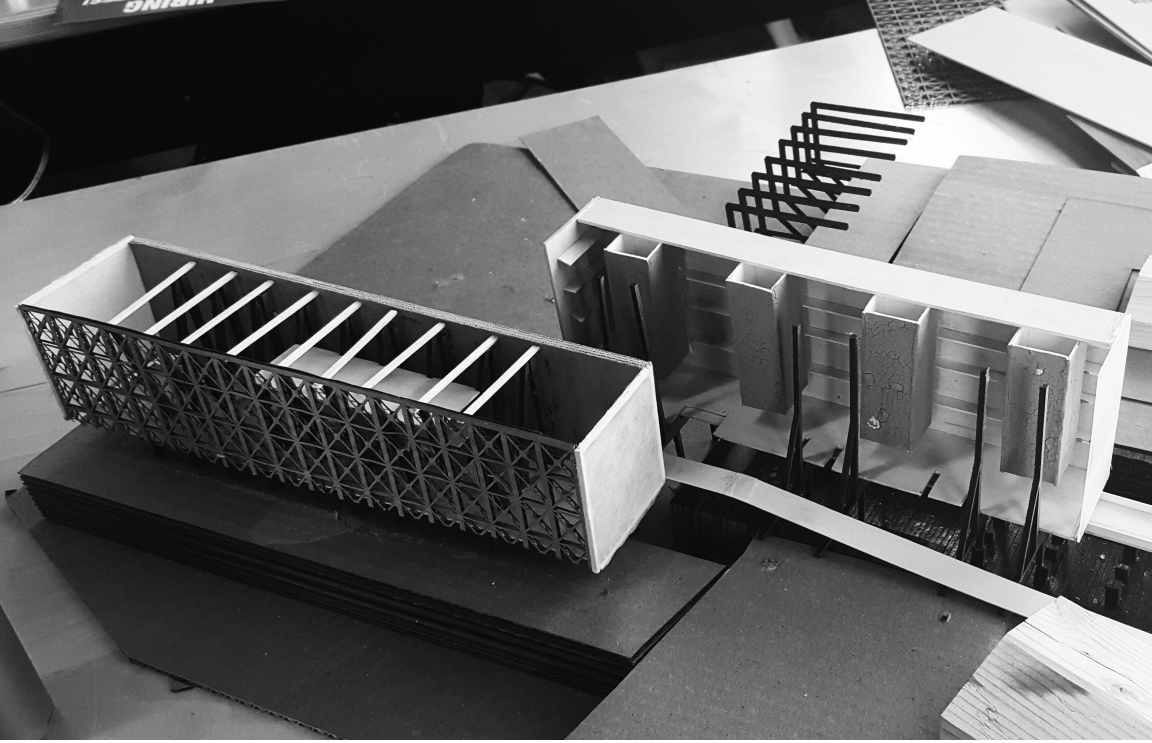
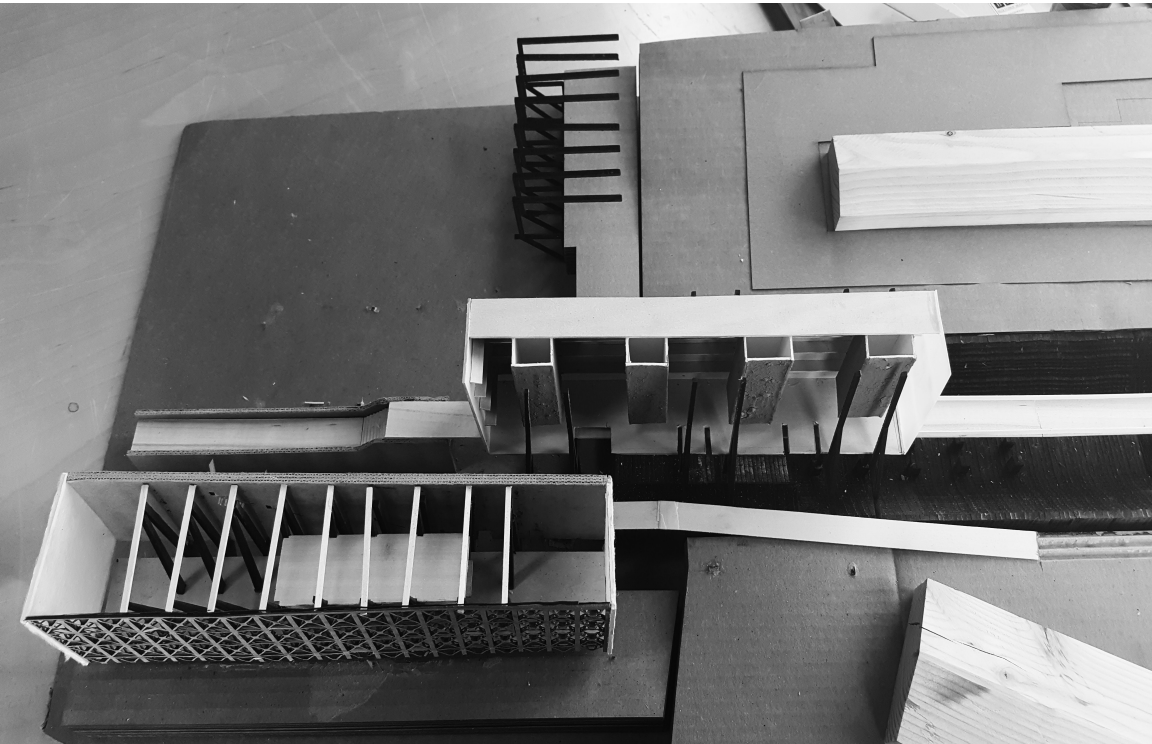


Fig. 152-153

Process Model

Inspired by the Glowing Box artefact



FINAL MODEL

Fig. 154

Process Model

Front view of the proposed design showing the sunken archive chambers and layered pathways

Fig. 155

Process Model

An oblique pathway cuts through the echoing walls of the building

Fig. 156

Process Model

The superposition of structure and architecture. The artefact(Lanterns) informed the structural design of the building. Similar to the rod (Like a binding for the pages of a book) that was keeping the lanterns in tension, the structural beams keep the hovering archive chambers connected , as well as creating a sense of unity throughout the whole design.

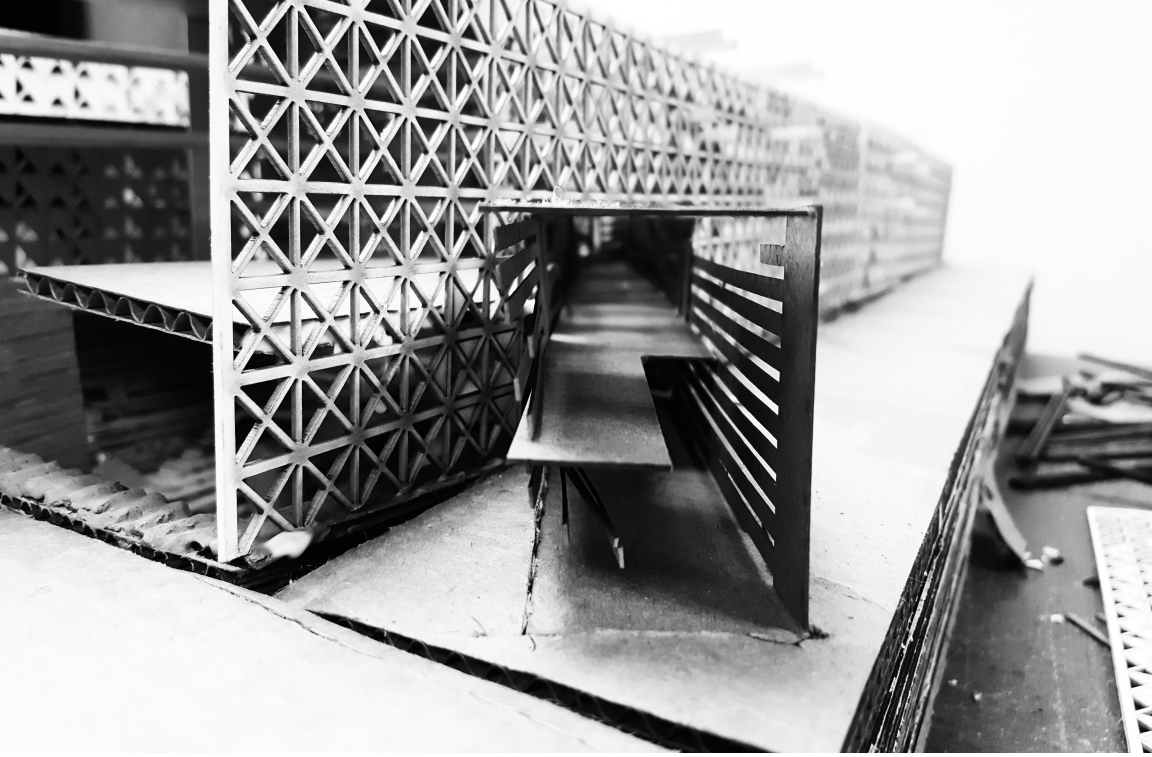


Fig. 157

Process Model /Final Model

Entrance to the public library and offices

Fig. 158

Process Model /Final Model

Archive Chamber floor plate sample

Fig. 159

Process Model /Final Model

The in-between space- the core- where the public library and the vertical circulation to the chambers collide to charge the space with an ephemeral sense of awakening.

Fig. 160

Process Model /Final Model

Fig. 161

Looking through the skin, similar to the experience of looking through the veils in the artefact

Fig. 162

Process Model /Final Model

Entrance to the museum through descending the layers of earth and the old Dock. This was inspired by the heavily textured pages of the artefact (see figure 191, p 255-6 of this book)

Fig. 163

Process Model /Final Model

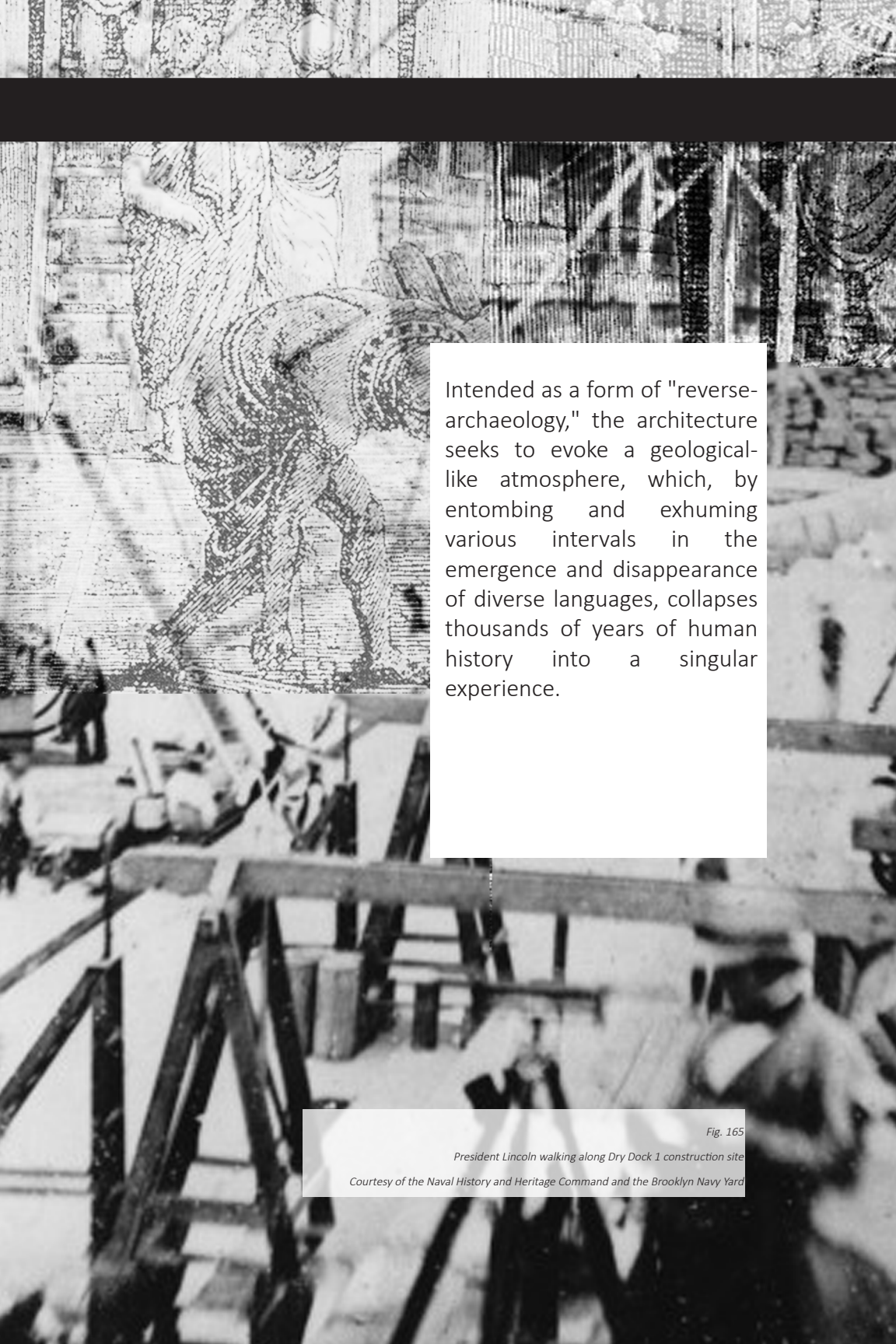
Chambers, Pathways, Oblique Library

Fig. 164

Process Model /Final Model

Model on thesis final display

THE BUILDING



Intended as a form of "reverse-archaeology," the architecture seeks to evoke a geological-like atmosphere, which, by entombing and exhuming various intervals in the emergence and disappearance of diverse languages, collapses thousands of years of human history into a singular experience.

Fig. 165

President Lincoln walking along Dry Dock 1 construction site

Courtesy of the Naval History and Heritage Command and the Brooklyn Navy Yard

The experience begins as visitors are absorbed by the historic site. What is visible at first is a palimpsest of vague movements and silent breathing of a pierced wall by the bones of a heavy being, every movement is like writing on an overly treated page and a turning of a breath in the moment of utterance of a word. The moving bodies are writing their presence over and over again on the historic body of the old dock.

Fig. 166

Walking with the shadows

Pathways piercing through the skin of the building, lead one towards the old Pier

The building pulls the surrounding history as well as the history of the world in it, it echoes inside and outside itself. In this way it takes on its own voice and starts a conversation larger than merely just a building

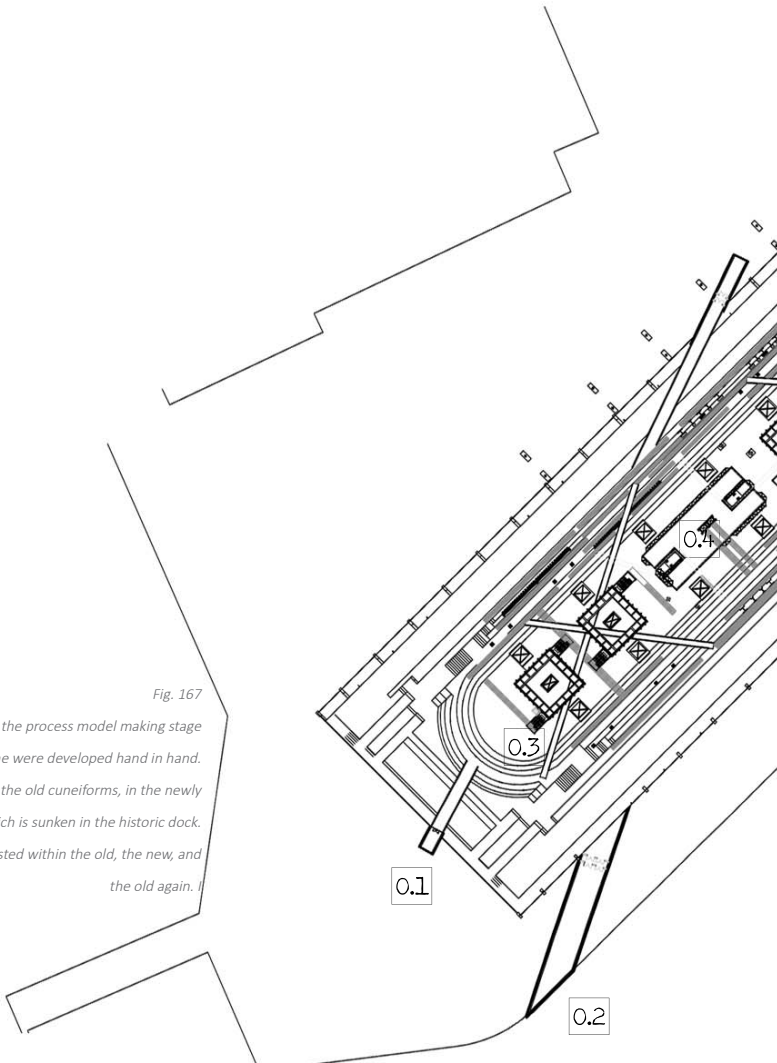
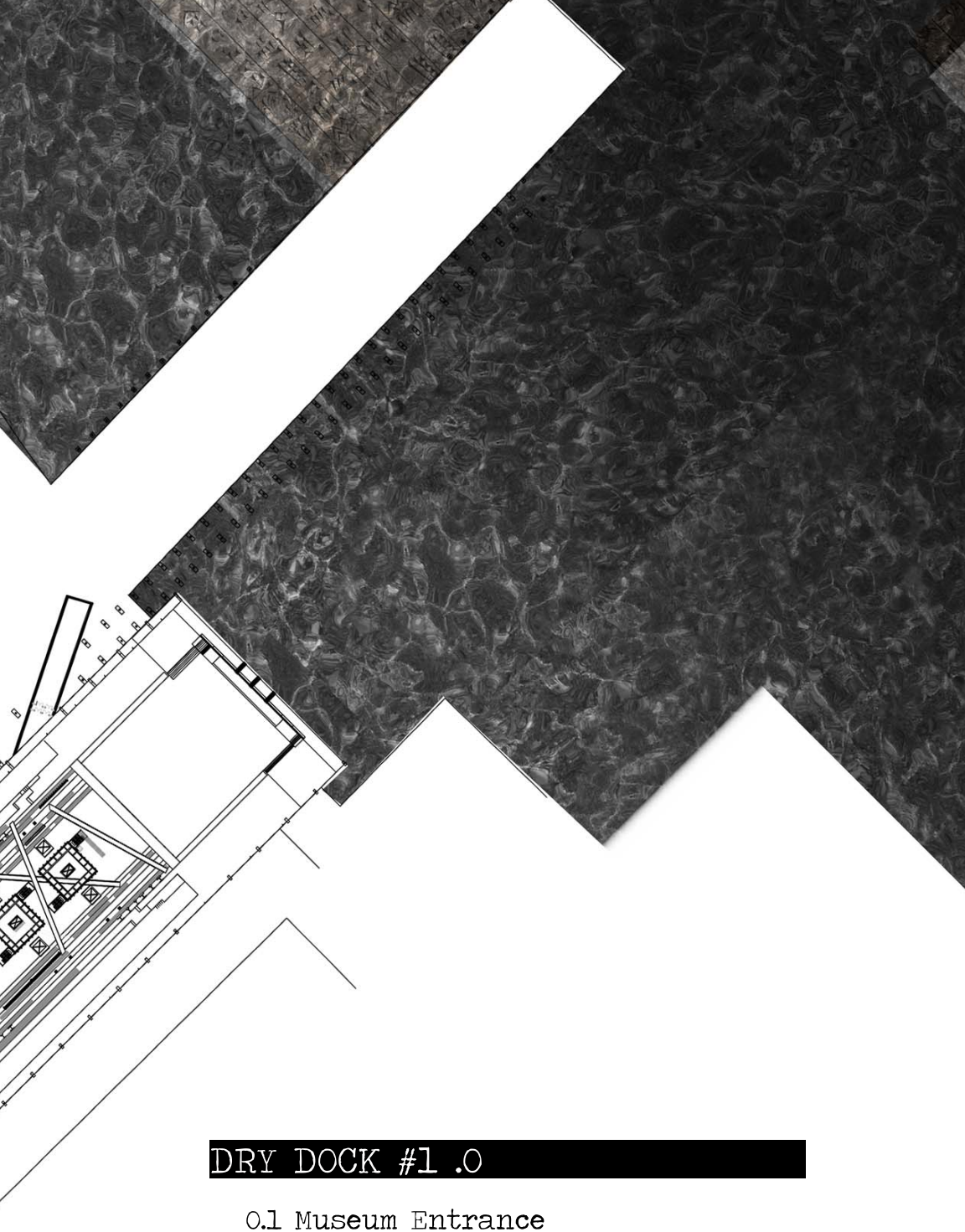


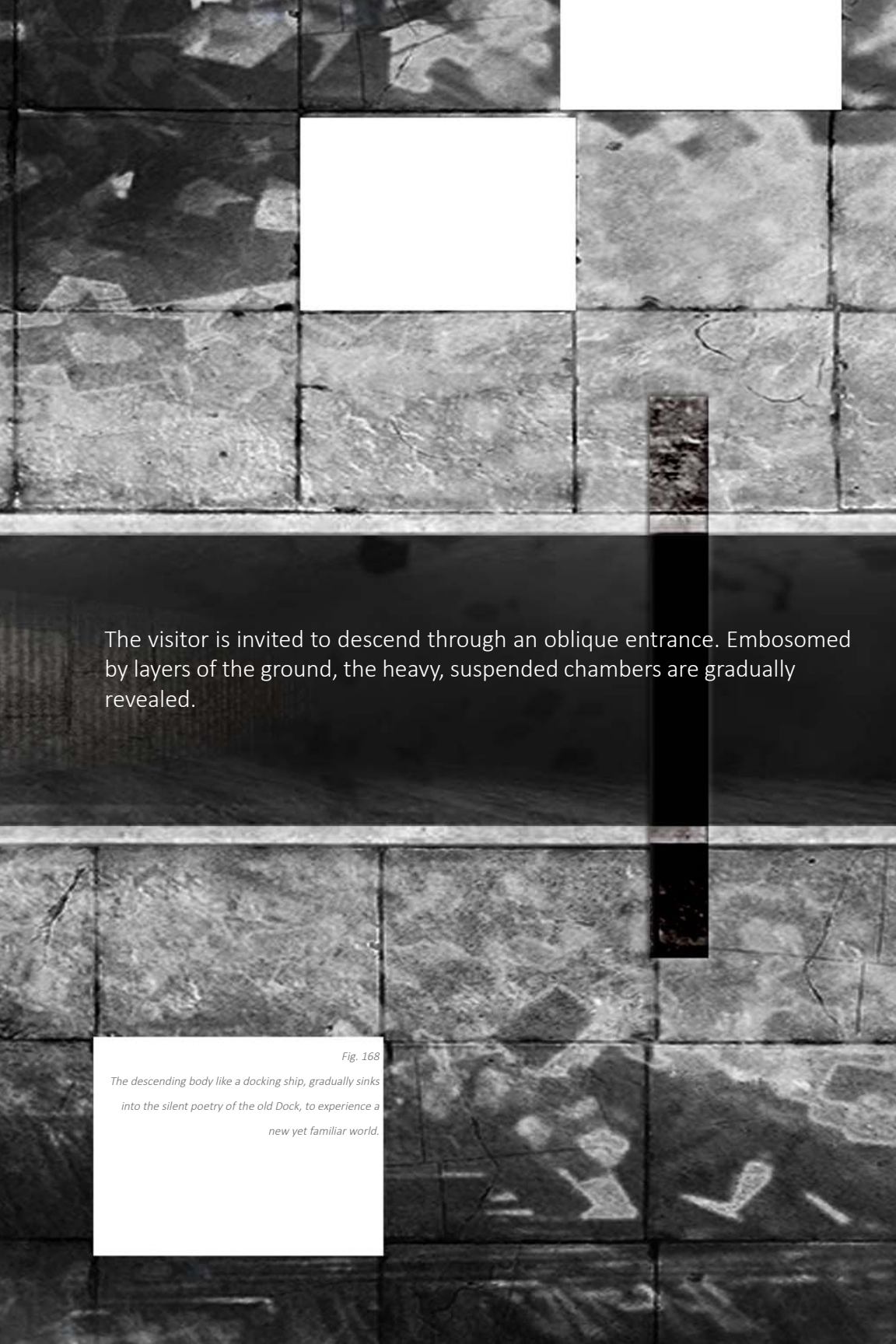
Fig. 167

The layered floor plan of the building was achieved as the process model making stage was proceeding. The were developed hand in hand. The spaces are designed to juxtapose the body next to the old cuneiforms, in the newly constructed building which is sunken in the historic dock. A constant disorienting and re-orienting of the body nested within the old, the new, and the old again. |



DRY DOCK #1 .0

0.1 Museum Entrance
0.2 Public Library | Offices Entrance
0.3 Walking Paths
0.0 Lost Shelves



The visitor is invited to descend through an oblique entrance. Embosomed by layers of the ground, the heavy, suspended chambers are gradually revealed.

Fig. 168

The descending body like a docking ship, gradually sinks into the silent poetry of the old Dock, to experience a new yet familiar world.

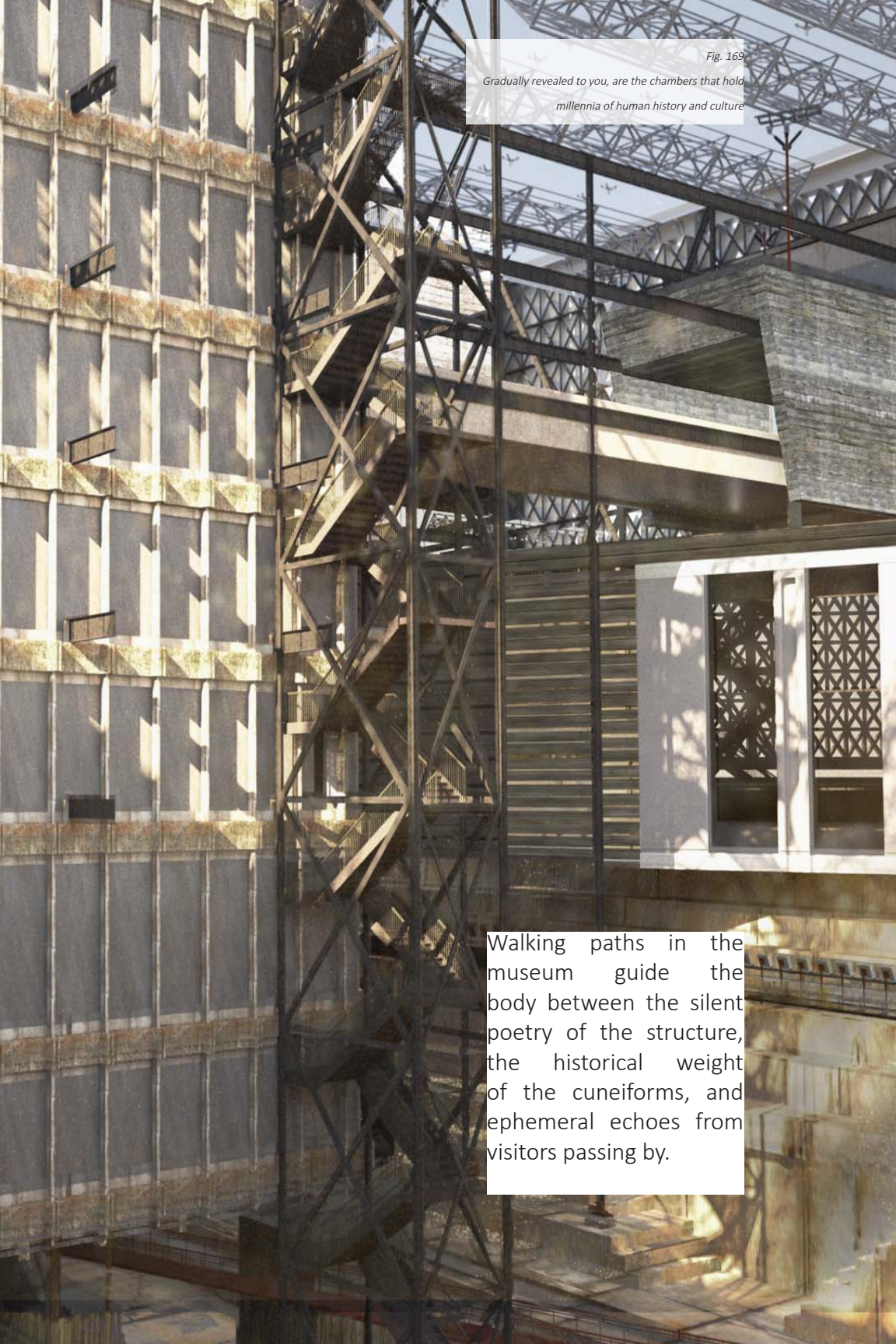
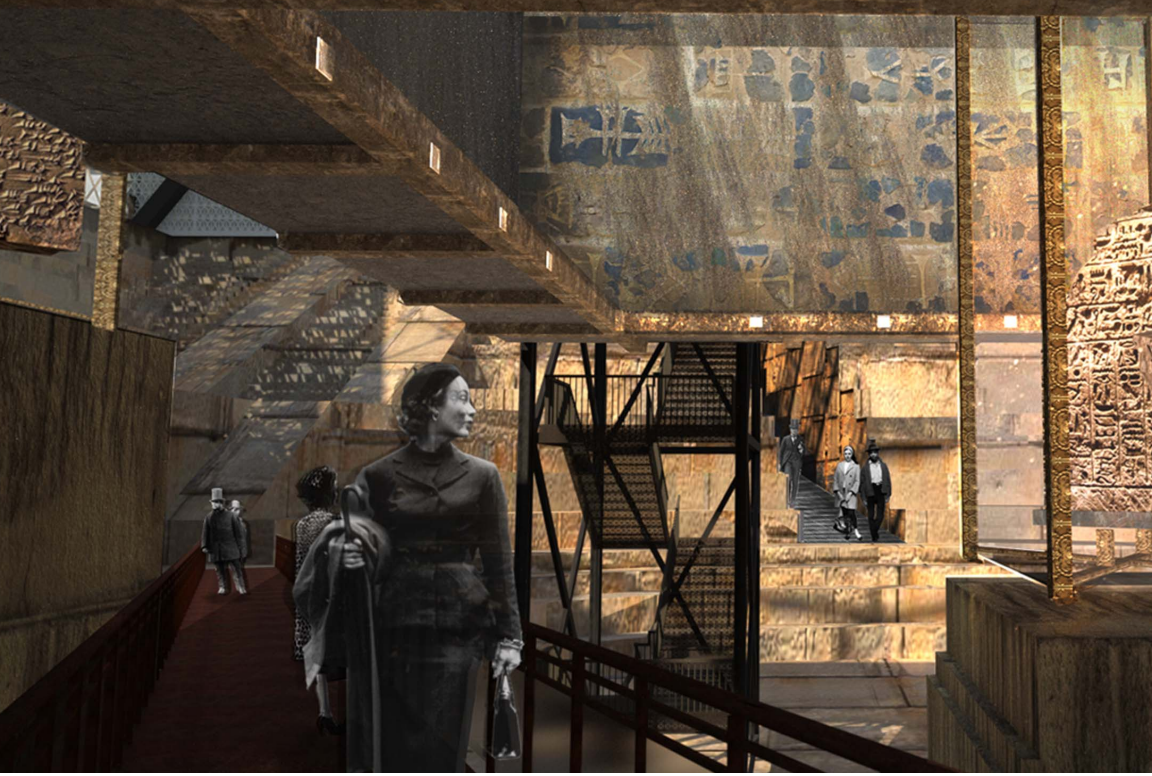


Fig. 169

Gradually revealed to you, are the chambers that hold millennia of human history and culture

Walking paths in the museum guide the body between the silent poetry of the structure, the historical weight of the cuneiforms, and ephemeral echoes from visitors passing by.



A main, continuous pathway intersects fragments of an ancient library (transported from the Middle East). It also provides entry into the "vertical books," which themselves contain remnants, artifacts, and stories that allow recent history and more distant subjects and epochs to intertwine.

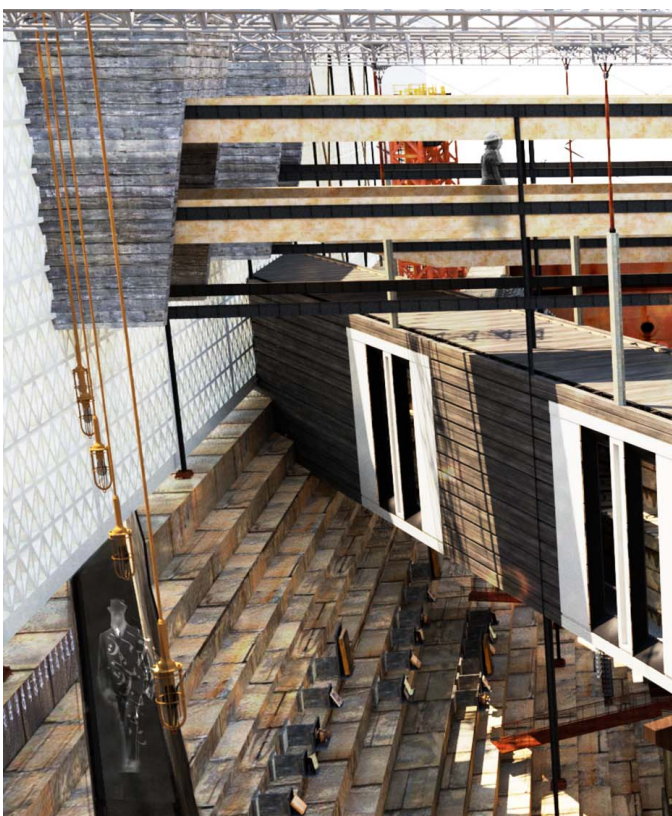


Fig. 170- 171

Interior Renderings

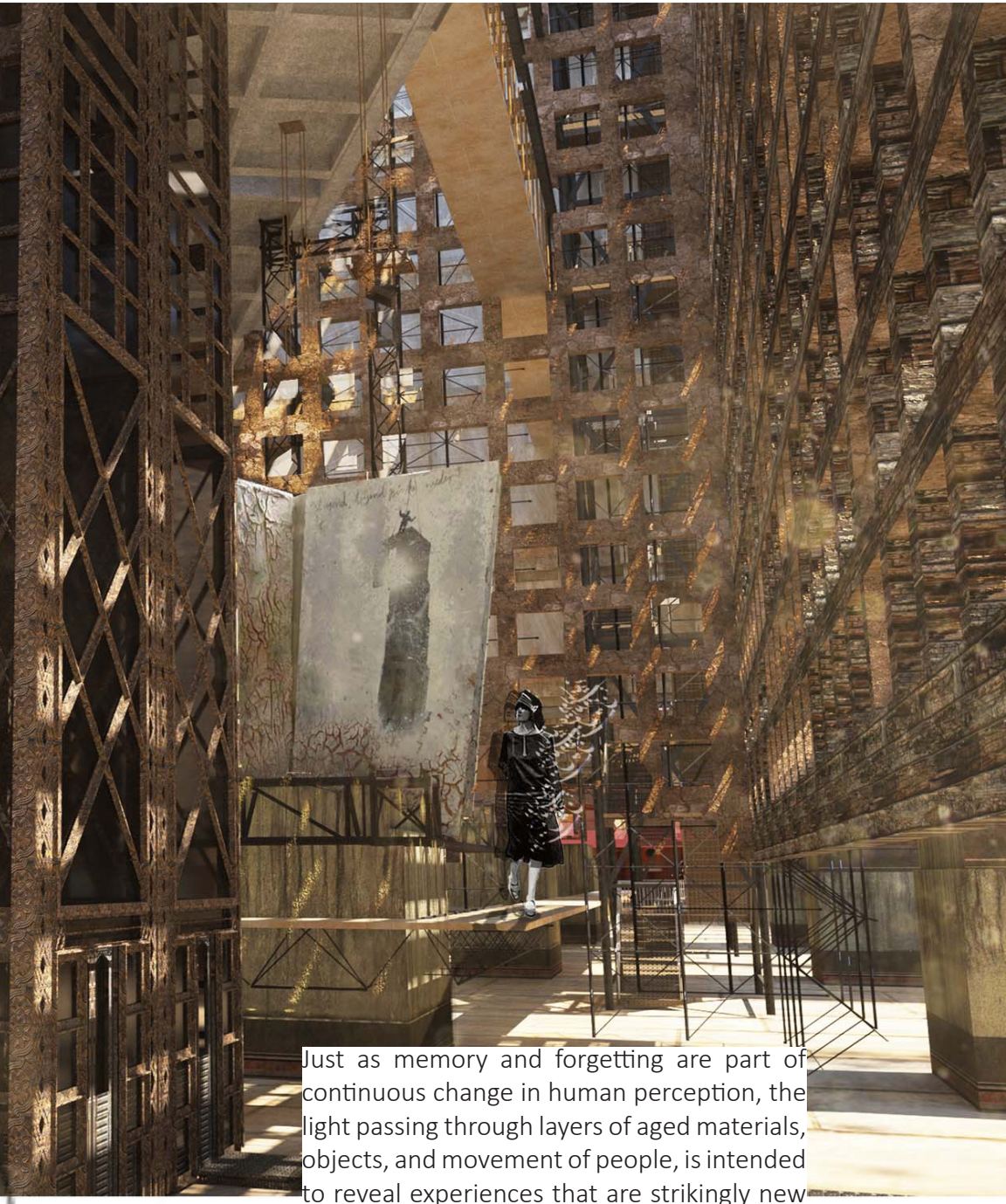
Exploring the invisible

Some of the massive cuneiform tablets - some of the oldest records of language - are preserved on the steps of the historic dock, which once belonged to ships passing from port to sea. Like these ships, language too can be understood as something "always on its way," as a container of basic experiences and attitudes that have accumulated in thousands of years. It also continues to evolve. It has allowed is to understand who and what we are. How can architecture become a site for the unforgetting of this relationship?

Fig. 172

Interior Rendering

Broken shelves



Just as memory and forgetting are part of continuous change in human perception, the light passing through layers of aged materials, objects, and movement of people, is intended to reveal experiences that are strikingly new yet strangely familiar. This may foreground the ubiquitous yet always changing nature of language itself.

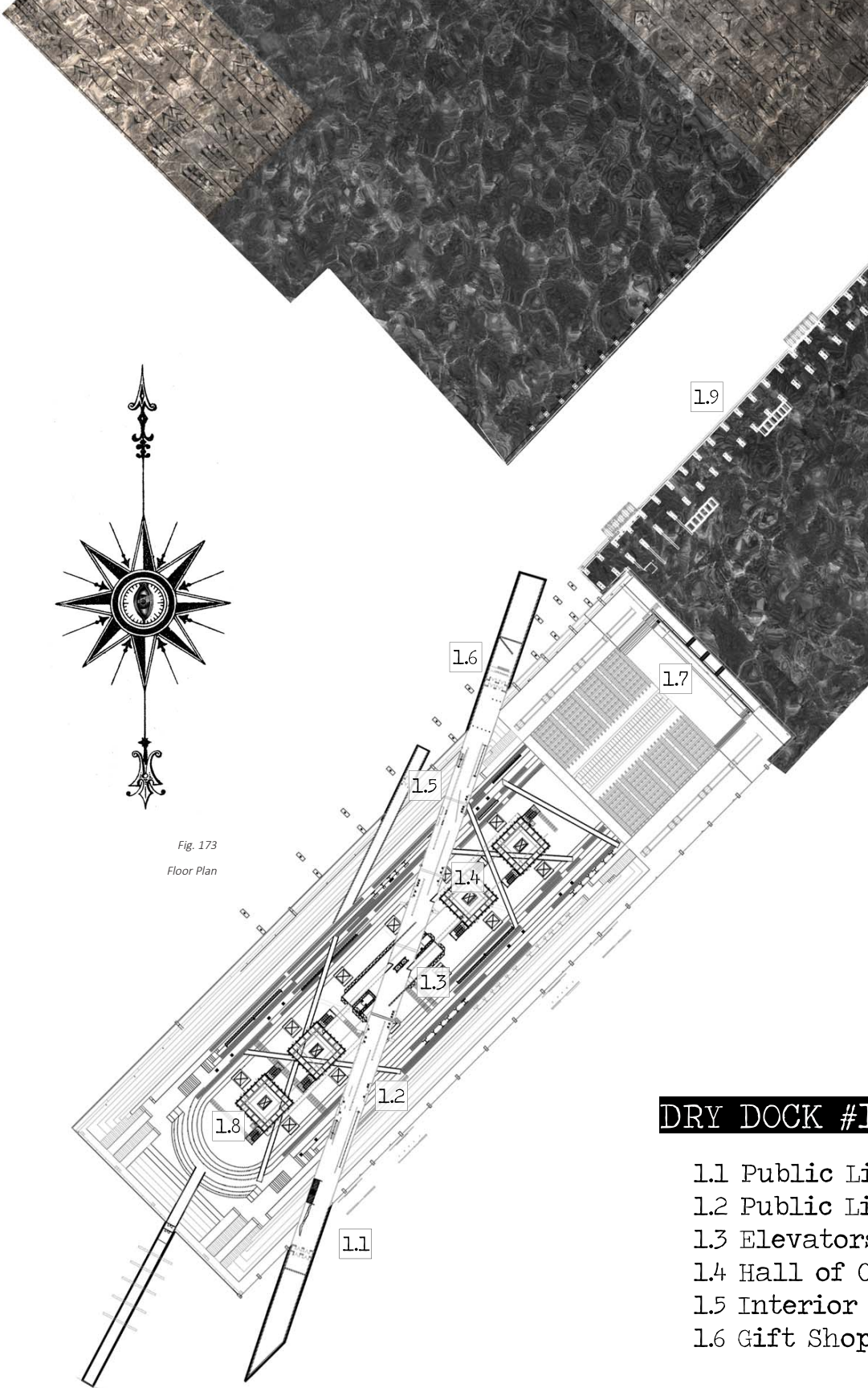
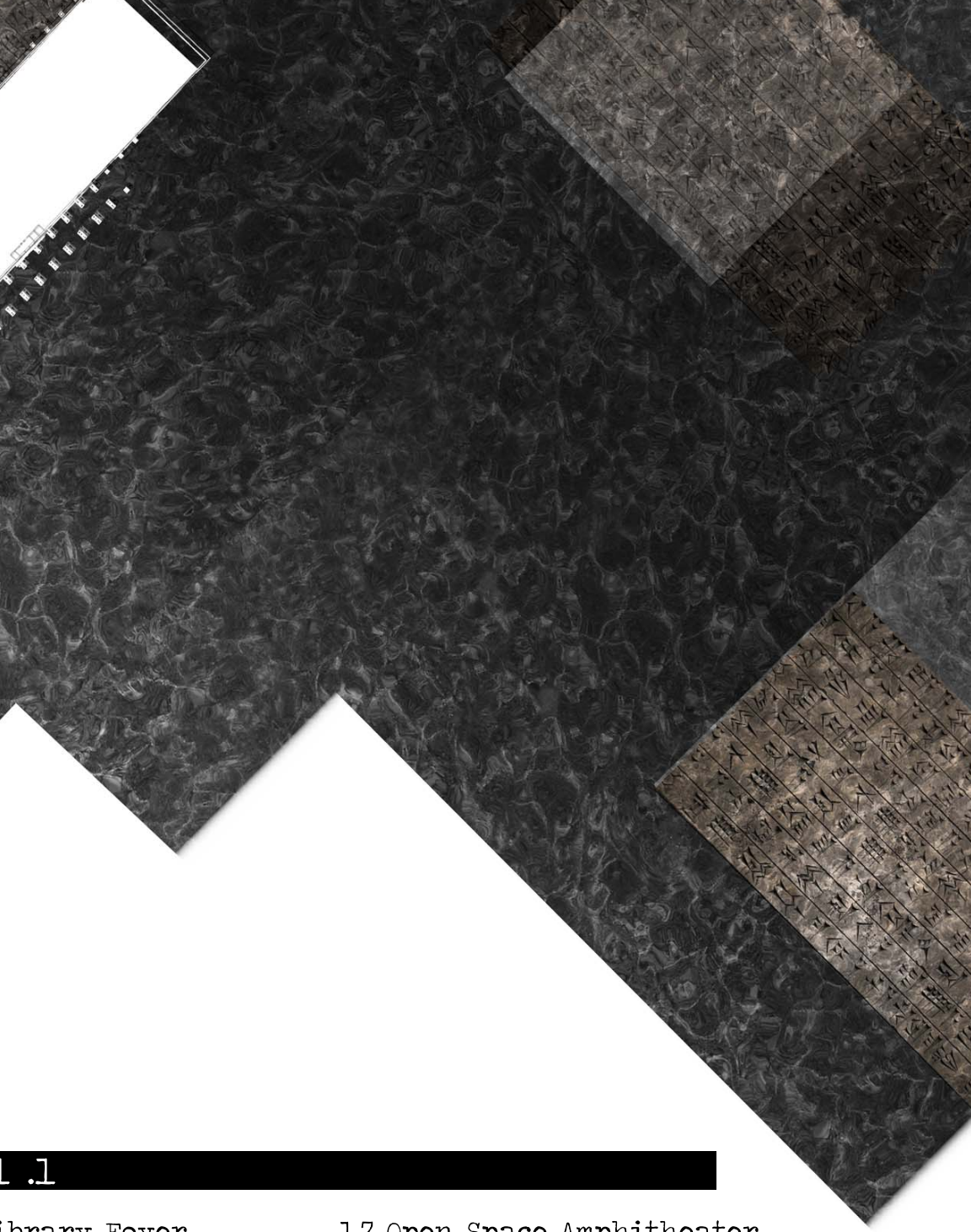


Fig. 173

Floor Plan

DRY DOCK #1

1.1 Public Li
1.2 Public Li
1.3 Elevators
1.4 Hall of C
1.5 Interior
1.6 Gift Shop



1 .1

ibrary Foyer
Library | Study Areas
s
Communion
Lecture Room
o

1.7 Open Space Amphitheater
1.8 Archive Chambers [No. 1-4]
1.9 Pier

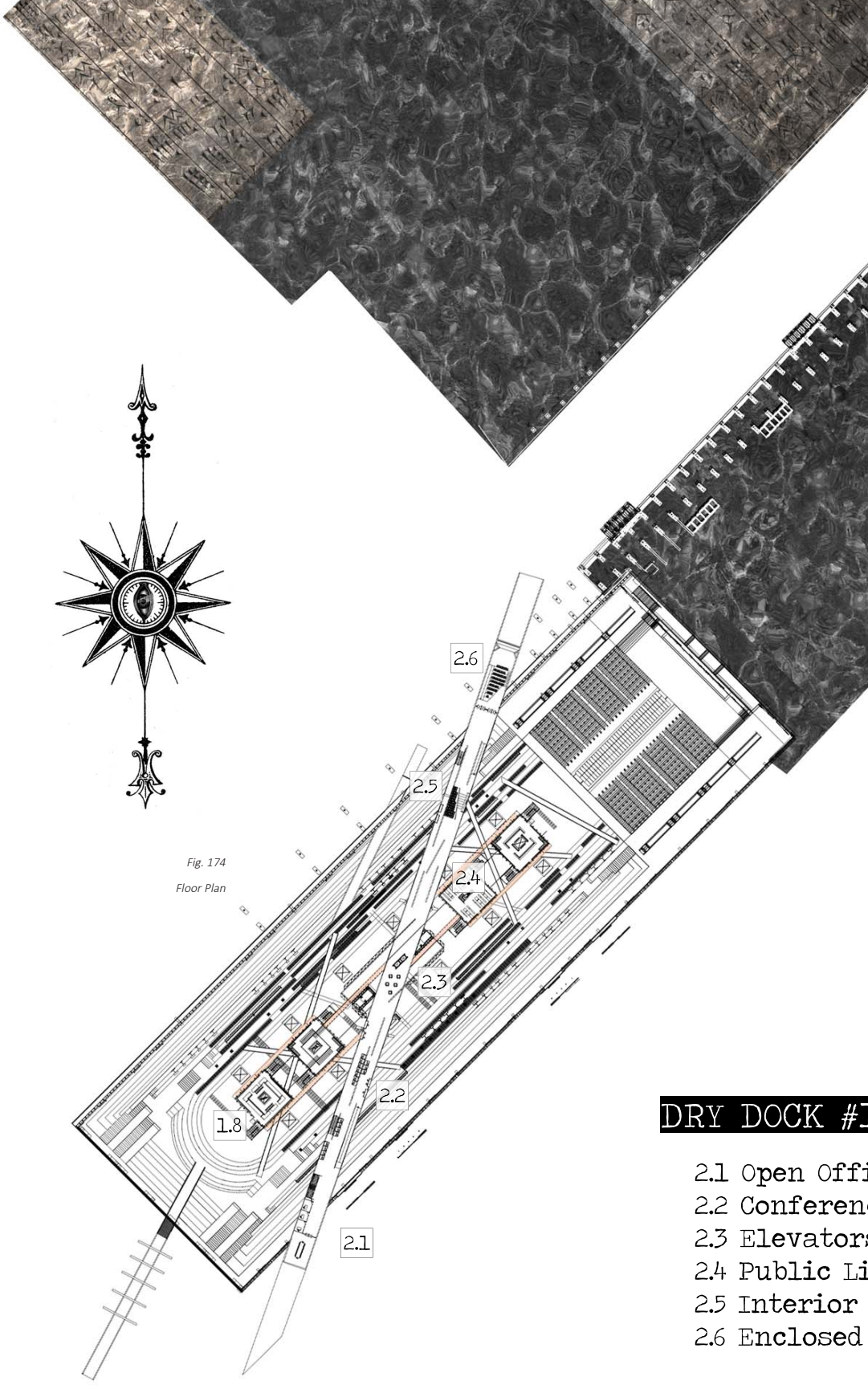
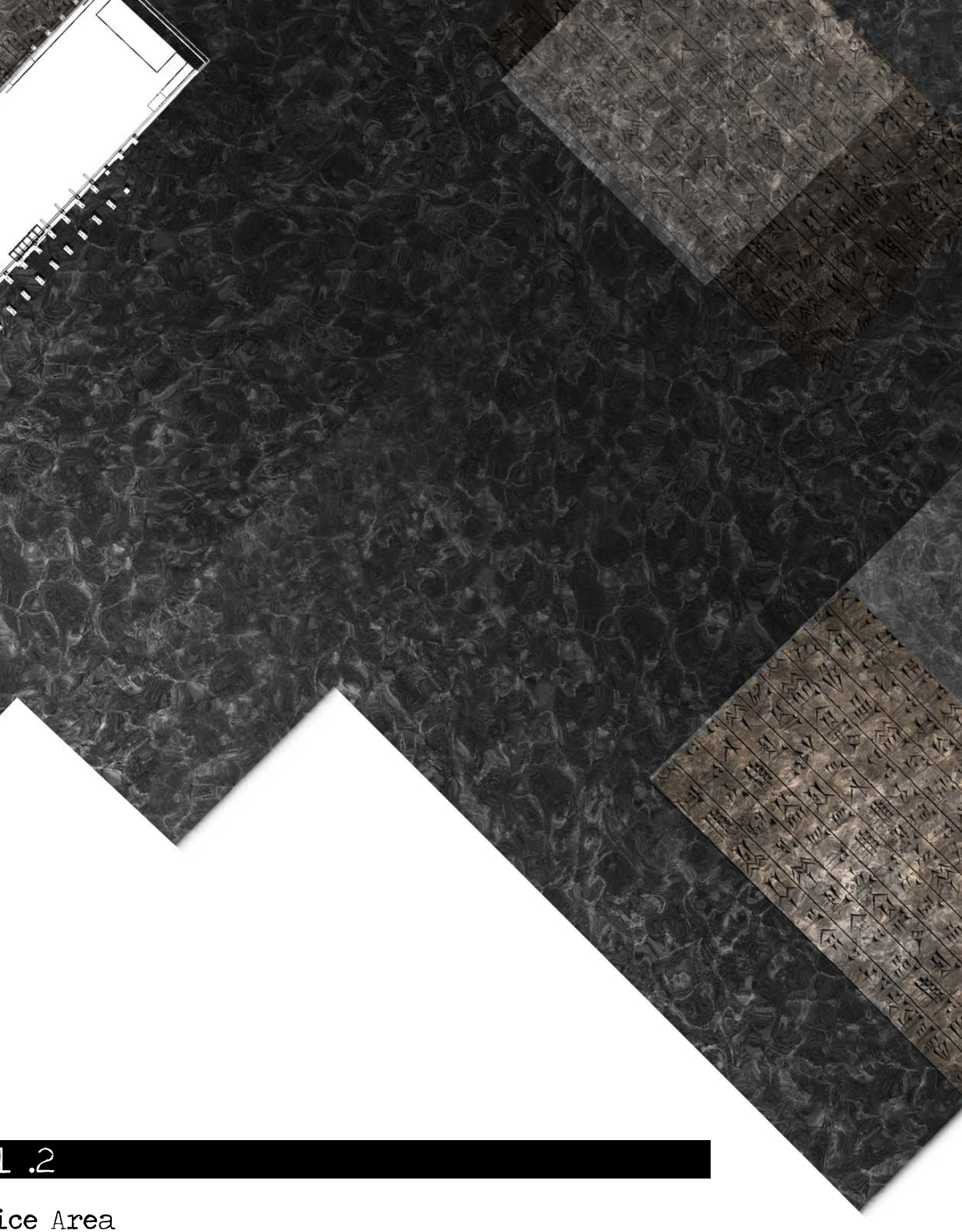


Fig. 174

Floor Plan

DRY DOCK #1

2.1 Open Offi
2.2 Conferen
2.3 Elevators
2.4 Public Li
2.5 Interior
2.6 Enclosed



1 .2

ice Area
ce Room
s
brary
Lecture Room
Theater

Fig. 175- 176

Interior Renderings

Once can only learn only when s/he is ready to distant themselves from the familiar

Some of the books, cuneiforms, manuscripts and other valuable language related objects are kept within a series of glass boxes and structures that are fastened to the dock. Like a reaching hand arising from an old body to convey a message.

The points at which they intersect demonstrates how history, like language, is built of memories and experiences that have accumulated in thousands of years. Just as language is only really alive when it is spoken, history only has value in our present interpretation of it.

Cultivating the "superposition" of diverse fragments, materials, objects, spaces, events, stories and people, the architecture intends to use "history as a material"- to make palpable the history of language in architectural terms, here and now. This is important because at this library (which history shows to have been combined with a museum) you are here where ideas from past centuries circulate.

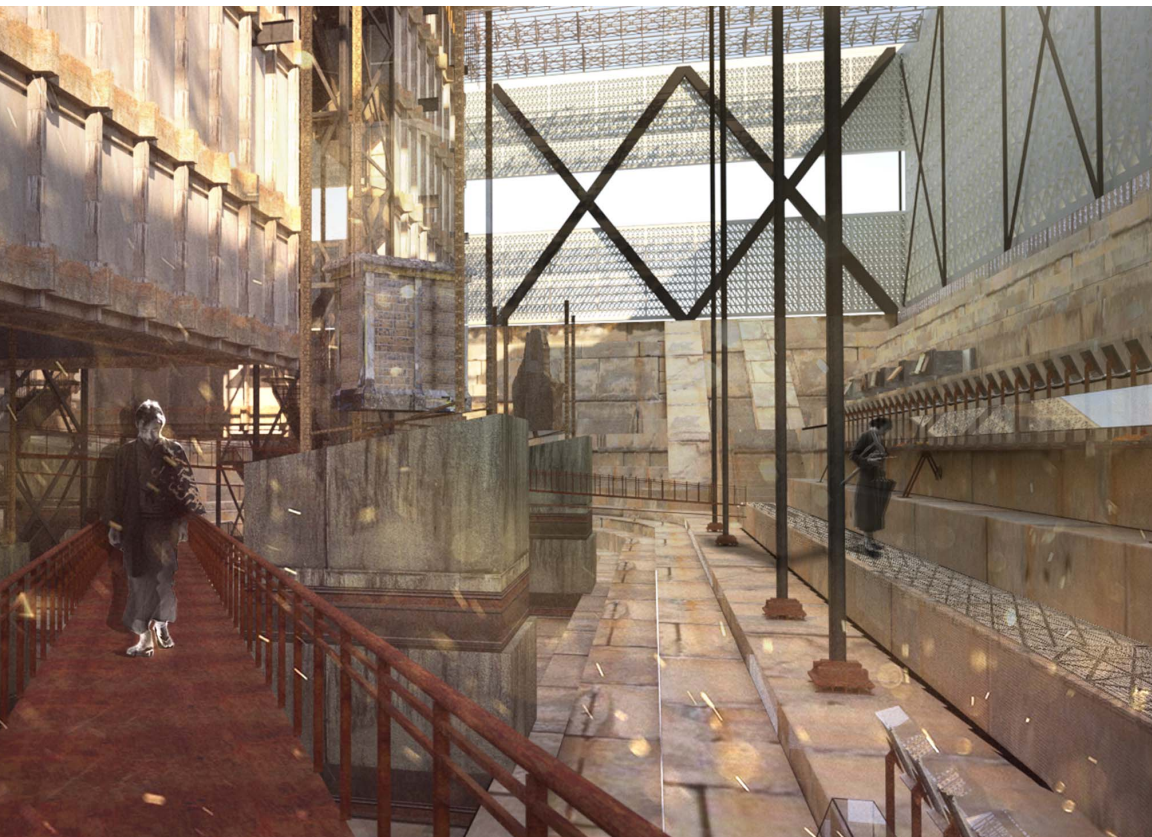


Fig. 178

Interior Renderings

Every movement, every moment are always repeating themselves with a difference. These experiences foreground the way memories are always created anew each time they are discovered. Like language, which always extends beyond the individual who employs it, the architecture intends to involve the visitor with basic experiences and attitudes that have accumulated in thousands of years.

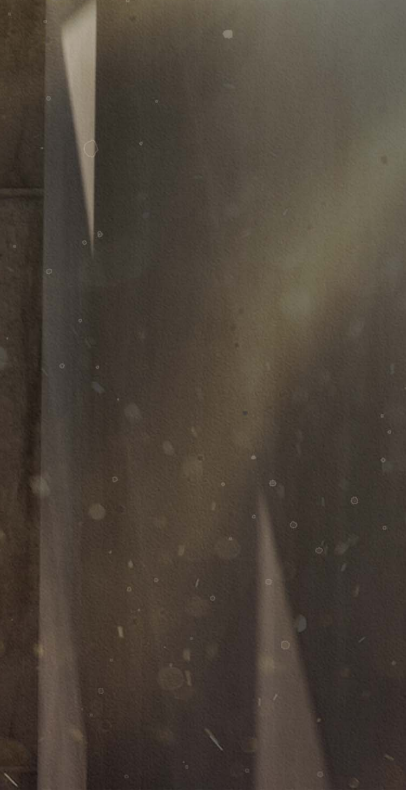


Fig. 177

Interior Renderings

The flow of a book: the spatio-temporal experience of moving between the vertical towers are intended to allow memories to emerge, dissolve, and reappear, as one moves between the chambers.

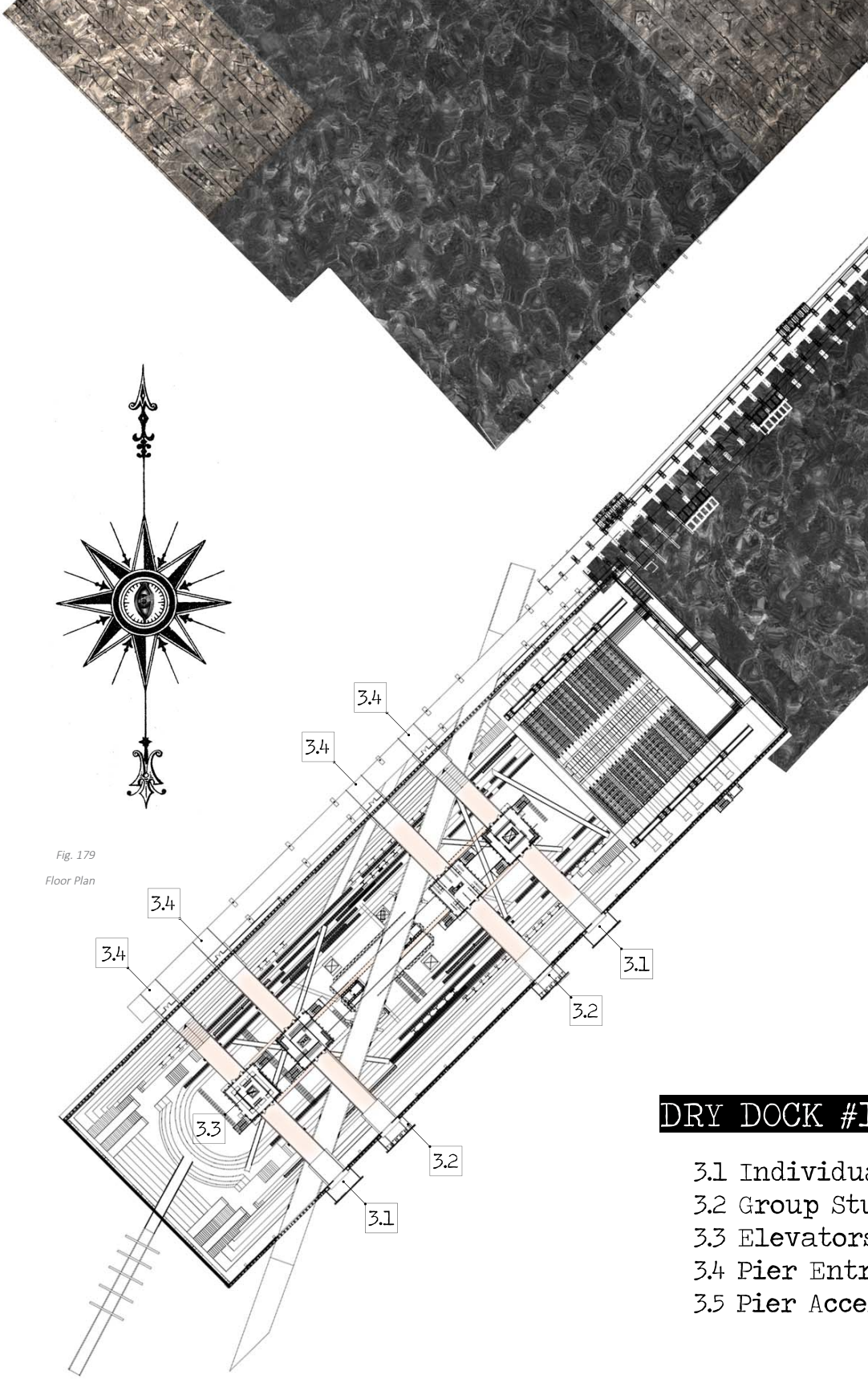
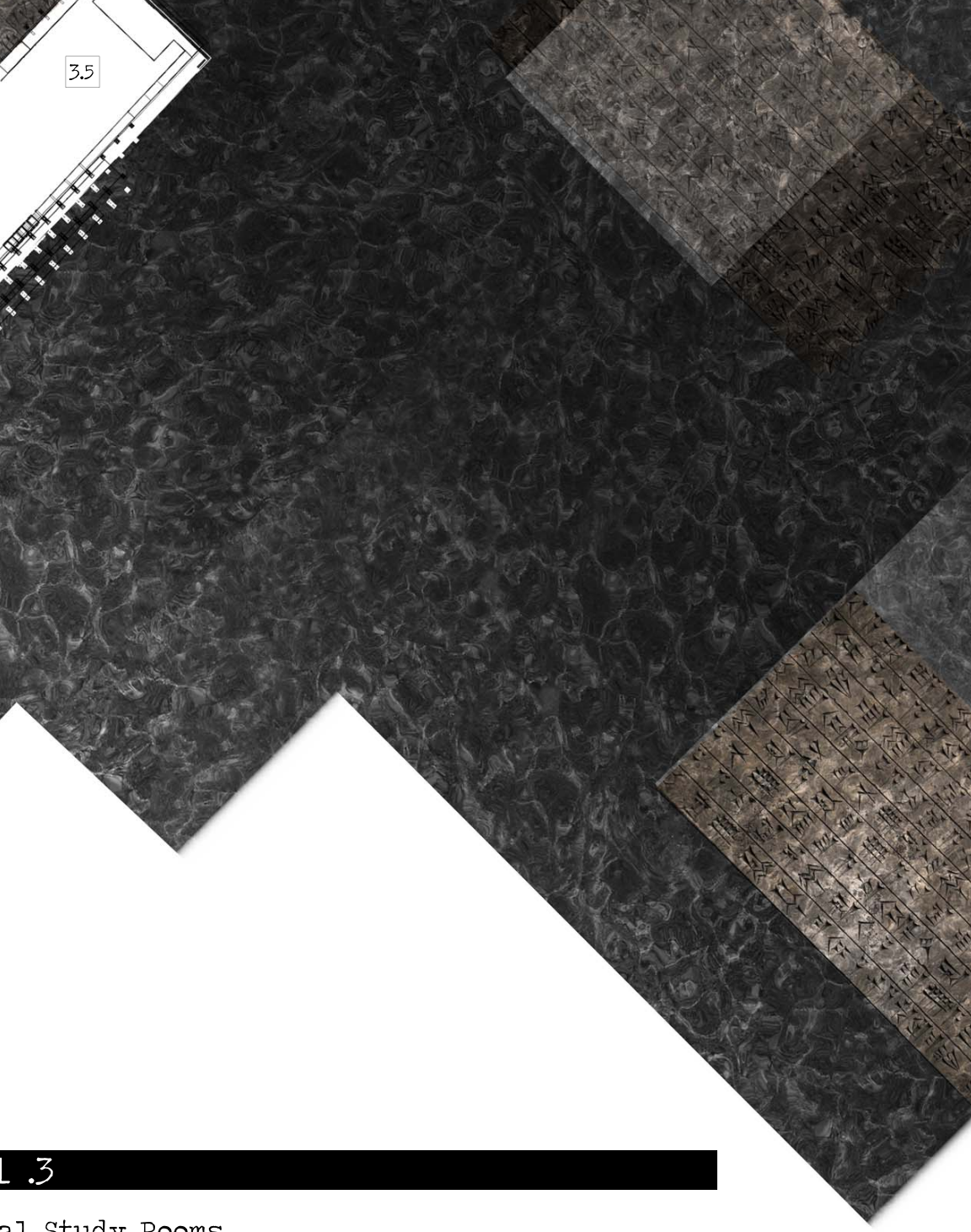


Fig. 179

Floor Plan

DRY DOCK #1

3.1 Individua
3.2 Group Stu
3.3 Elevators
3.4 Pier Entr
3.5 Pier Acce



1 .3

al Study Rooms
udy Area
s
rance
ss

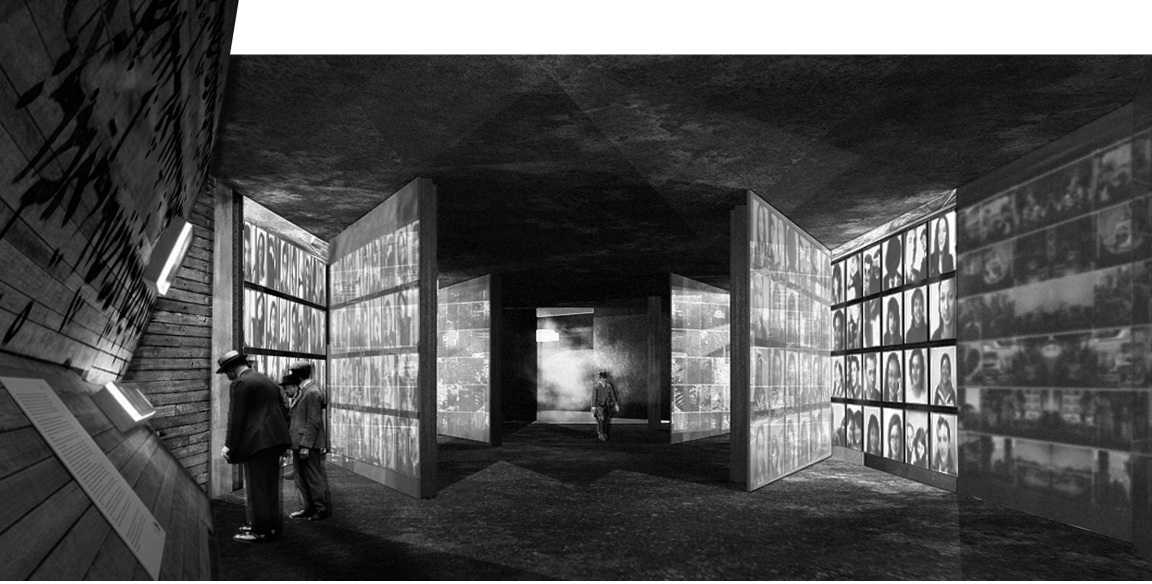


Fig. 180

Open walls: A digital conversation

Inside one the exhibits in the public library structure.

Visitors experiencing the use of technology in order to educate

themselves and/or contribute to the program.

The large digital books inform users of many languages around the

world , while giving them the opportunity to record/write their

personal knowledge of a rare language.

Fig. 181

Building Section

This section drawing not only reveals some the structural connections

and details of this architecture, but also it clarifies the spatial

connections and circulation throughout the building.

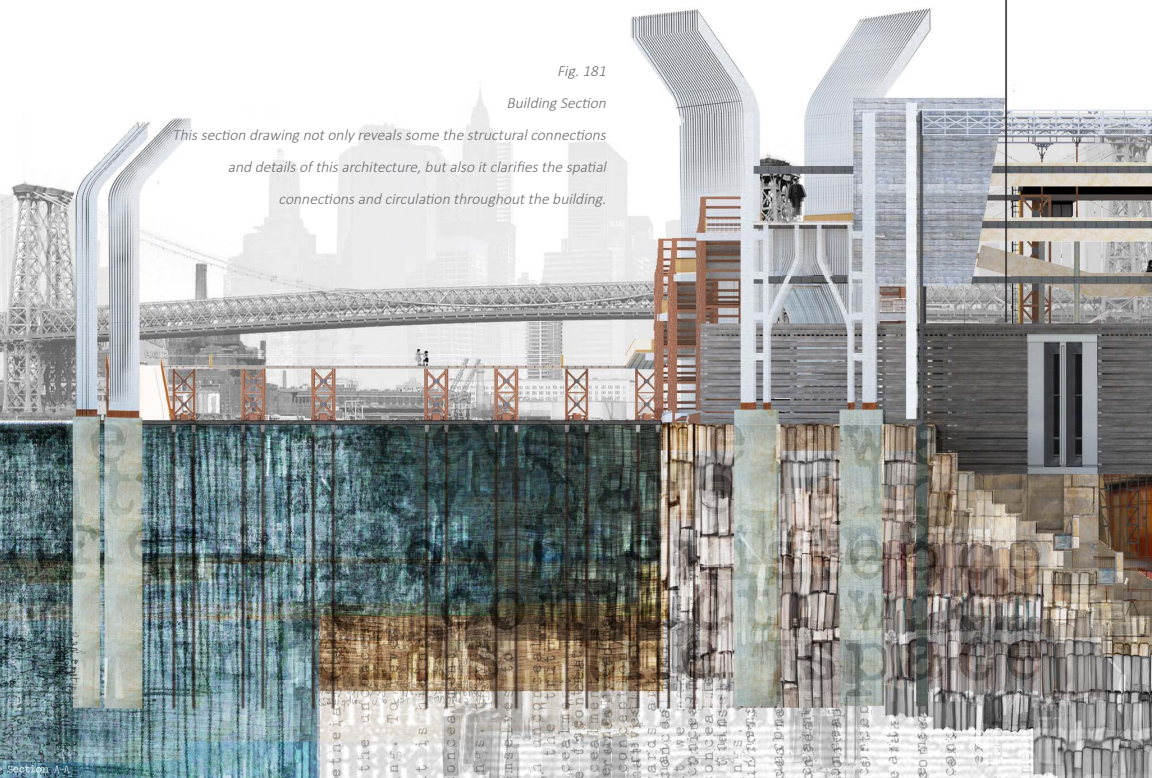


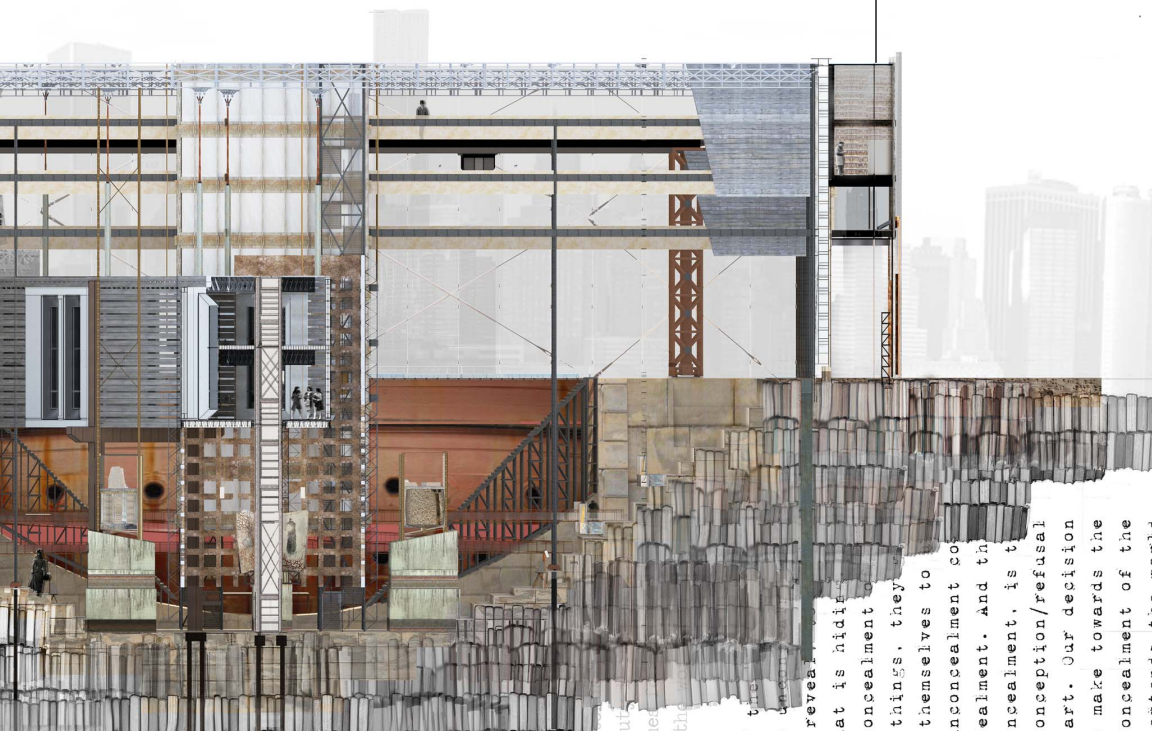
Fig. 182

Private Individual/ Group study areas

An example of one of the study areas that echo out of the chambers,

and like the reaching hand in the experience of the Book of Aletheia

(Artefact)pierce through the building facade.



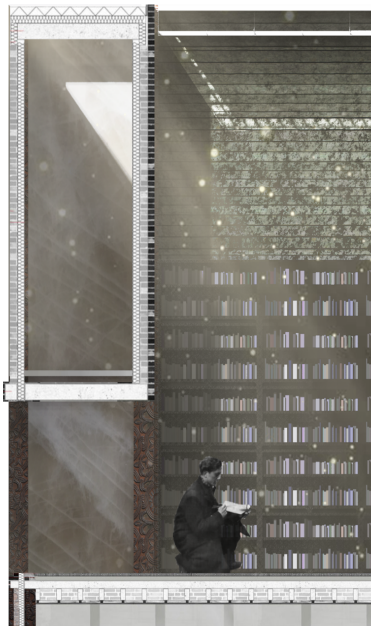
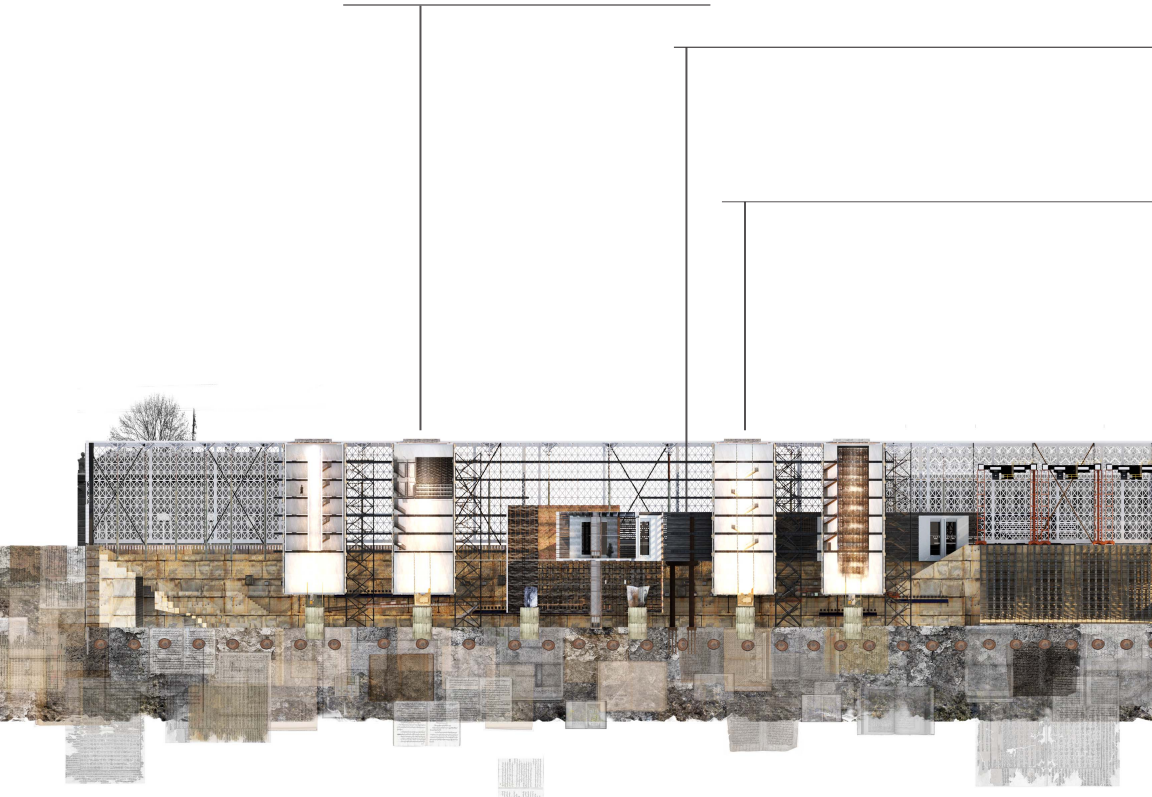


Fig. 184

Interior Elevation

Scrolls Chamber



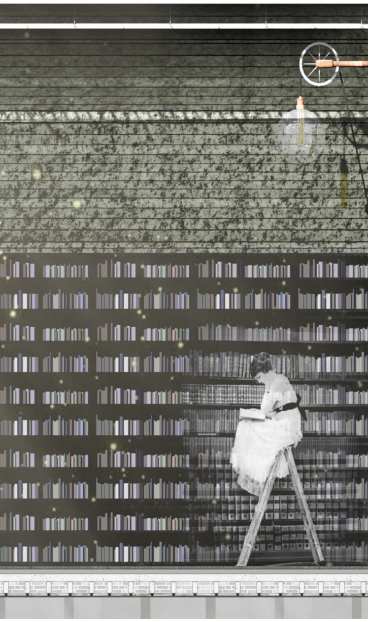


Fig. 185

Interior Elevation

Public Library

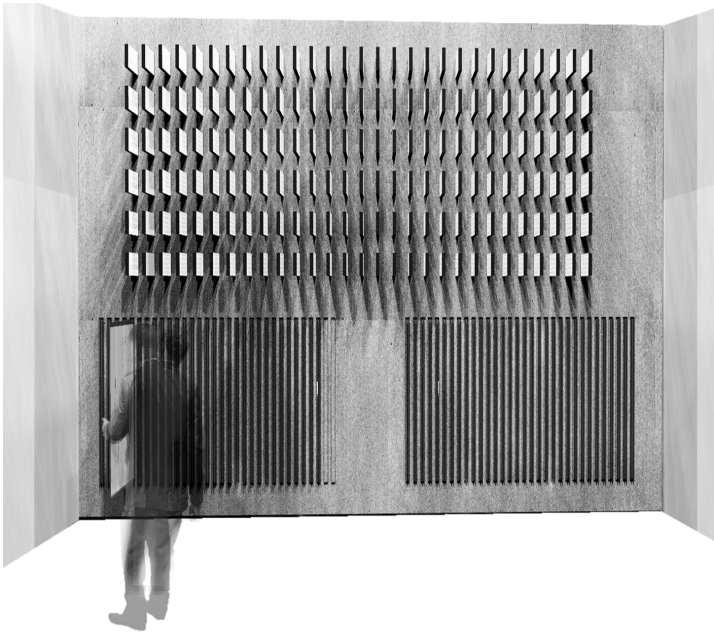


Fig. 186

Section Perspective

Within each chamber there are several different spaces that they each serve the users in a particular way.

The image above shows an instance of how the user would access old manuscripts, while a series of evocative hand-written words in different languages are embedded into the surrounding walls.

Thus, this experience alone becomes a layering (page)of encountering the loss of language.

Fig. 183

Building Section

This drawing portrays the connection between the Dock, architecture, and the old Pier.

Moreover, it cuts through the chambers and the core.

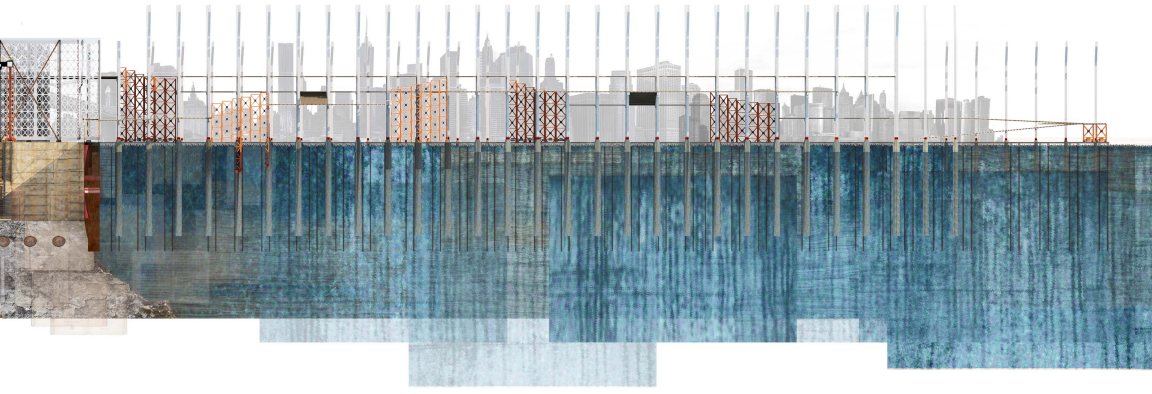
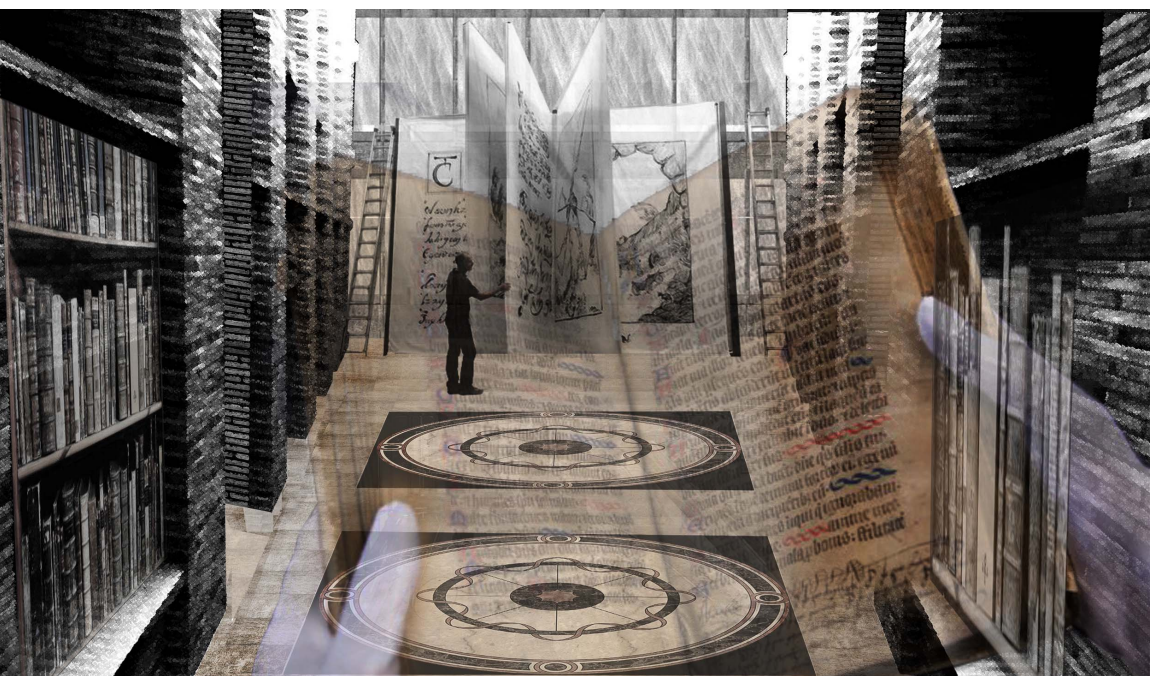


Fig. 187-189

Section Perspective

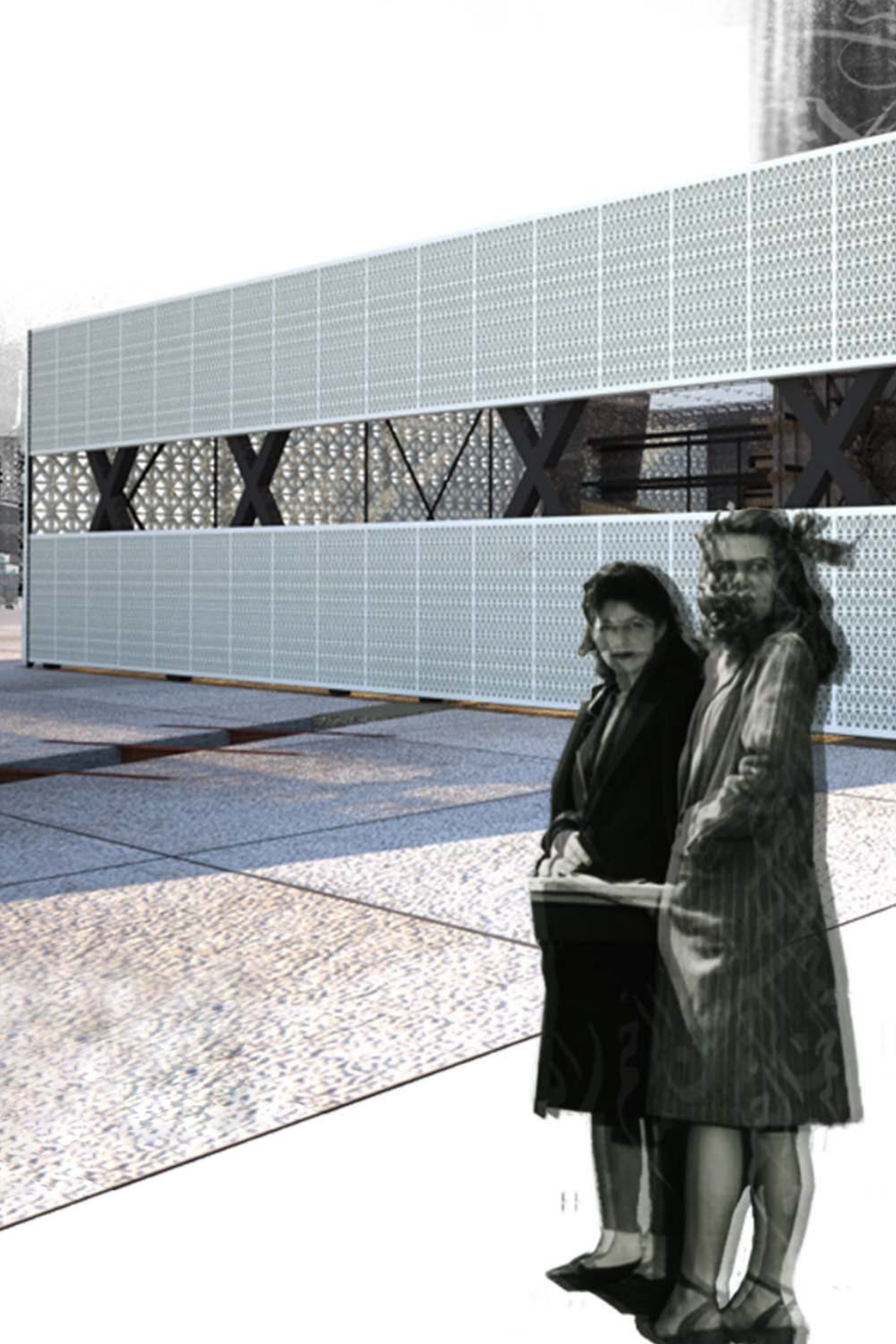
In all of the presented images, one can observe various ways of researchers and scholars can interact with their object of interest in the archive chambers.



The convergences between the architectural spaces and the preserved objects make memories create themselves anew each time the user encounters them.

Fig. 190

On the exterior walking paths, looking at the building(a palimpsest of movements)



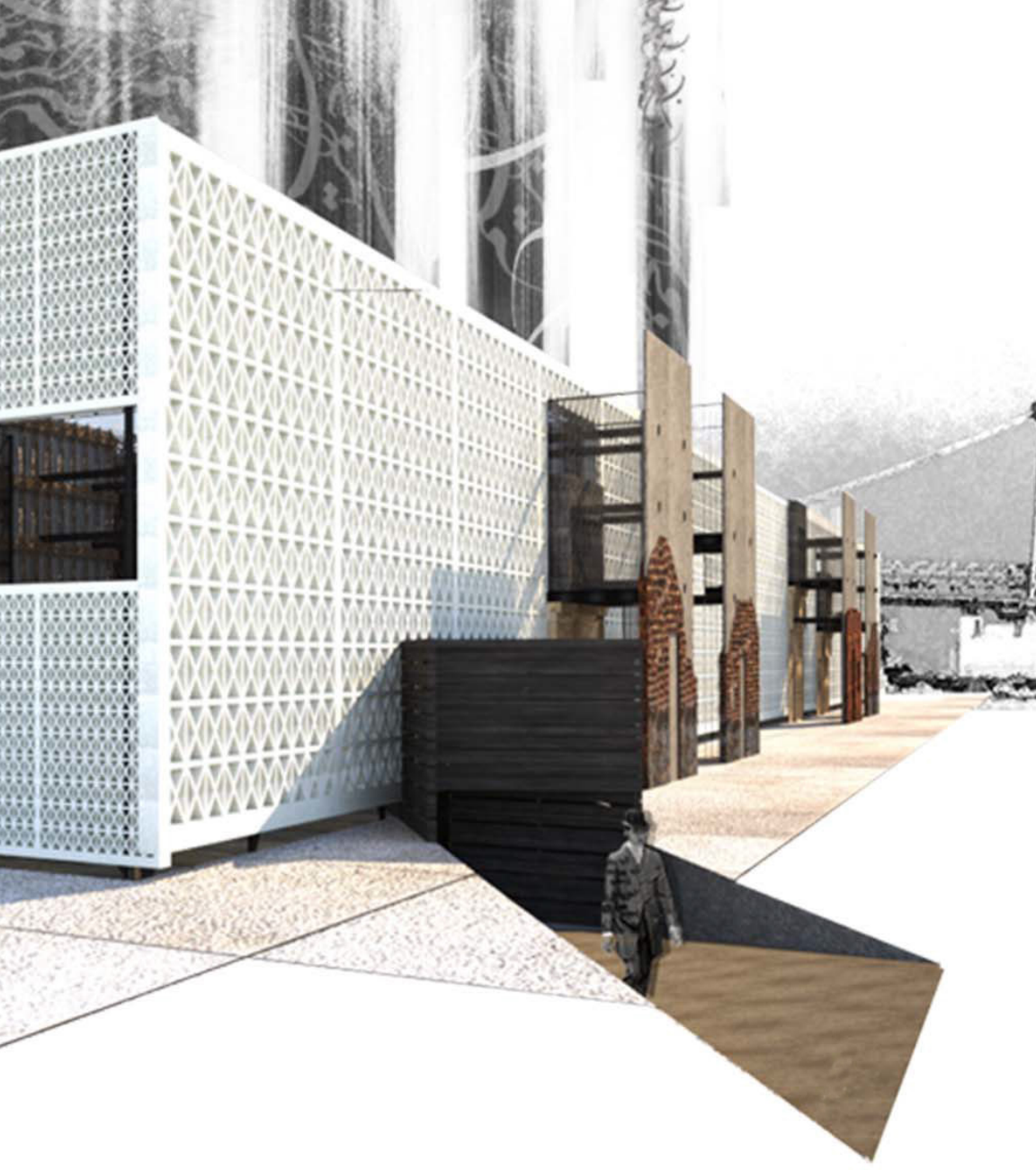
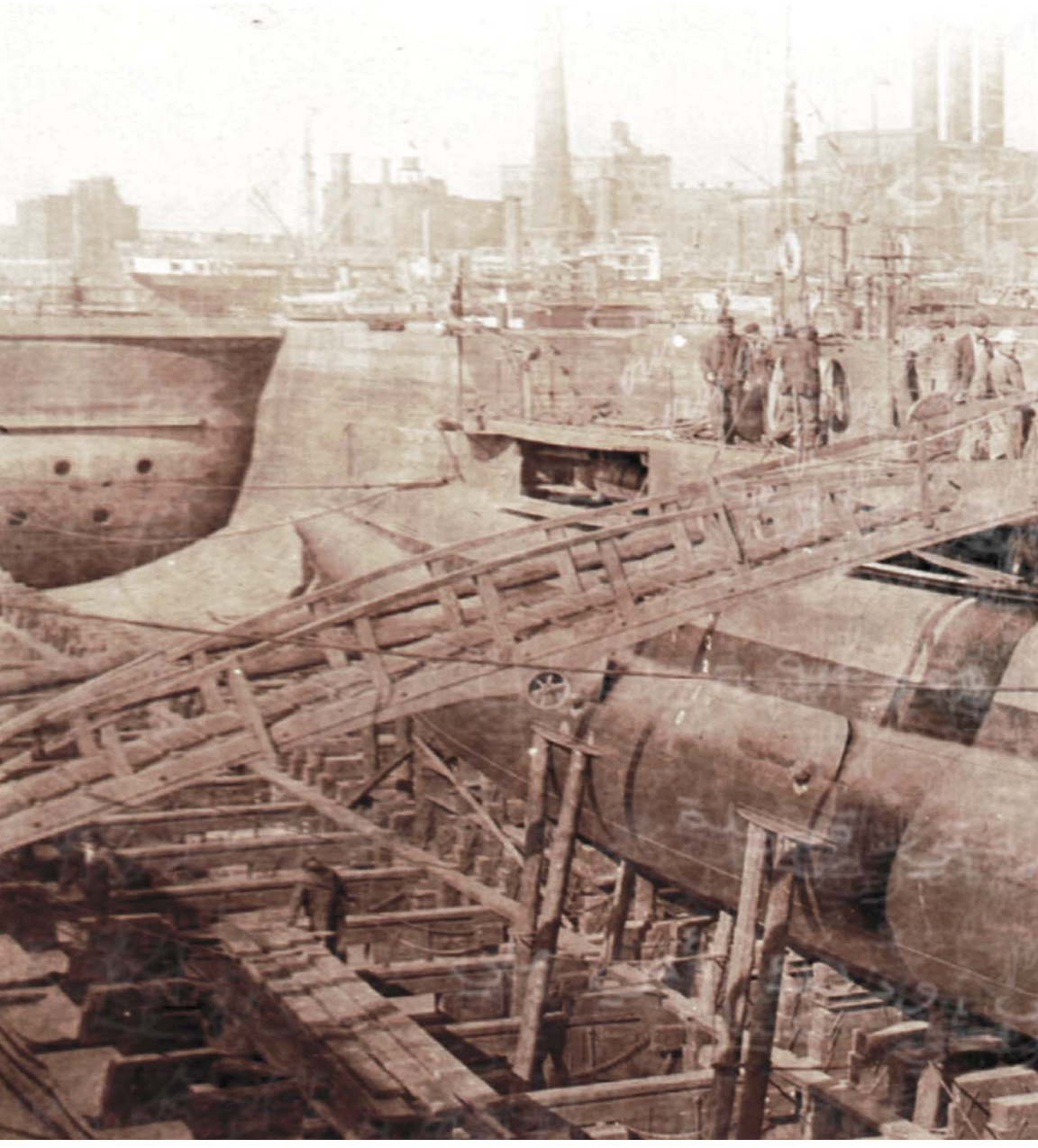
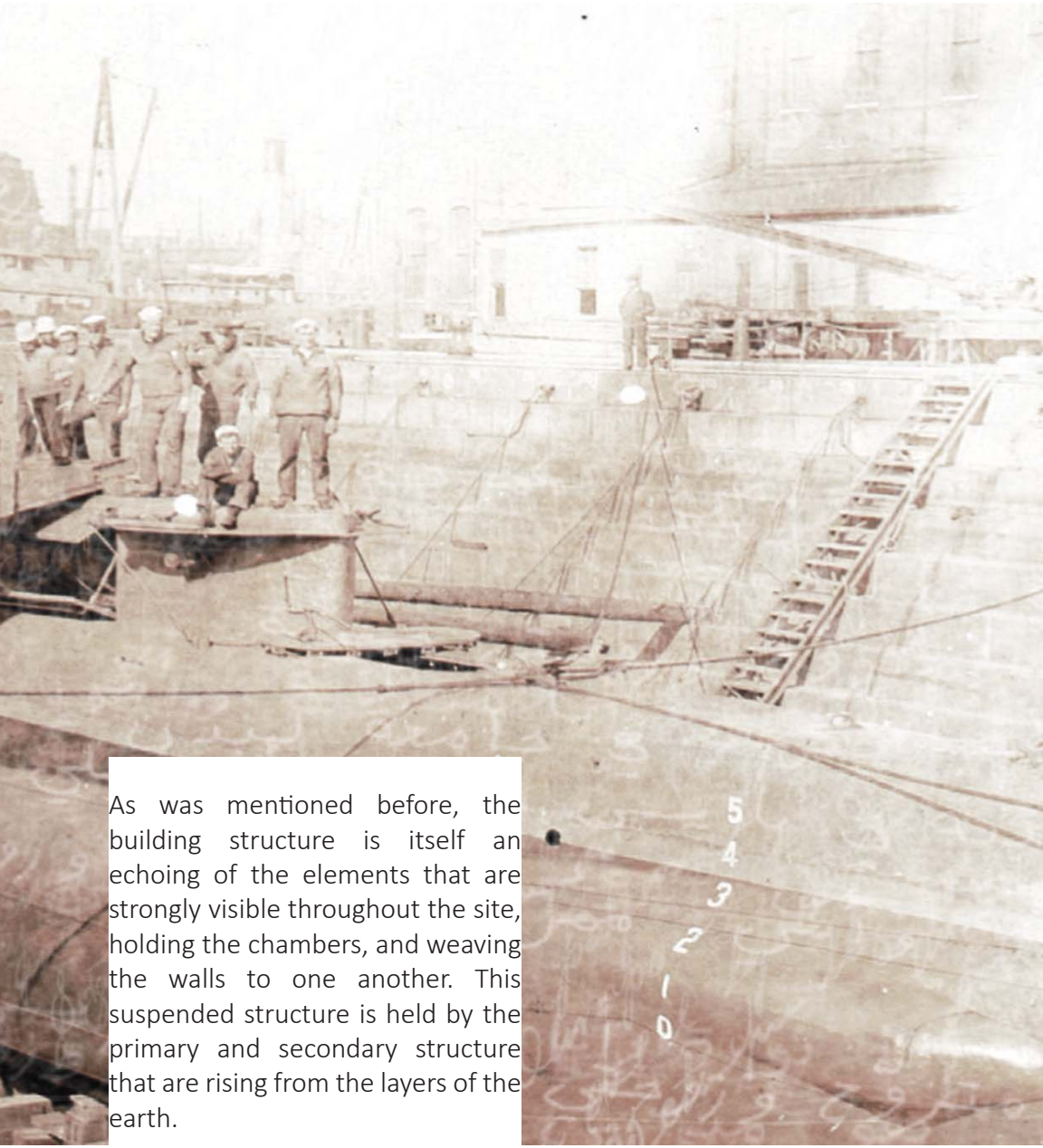


Fig. 191

The last scene

Standing on the grounds of the Navy Yard in front of the mute yet breathing building





As was mentioned before, the building structure is itself an echoing of the elements that are strongly visible throughout the site, holding the chambers, and weaving the walls to one another. This suspended structure is held by the primary and secondary structure that are rising from the layers of the earth.

Fig. 192

USS G-1 hauled out at the Brooklyn Navy Yard, with at least part of the crew posing for the photo (n.d.)

Image is the courtesy of the late Rick Larson MMCM

The building benefits from multiple structural techniques such as pile drive foundation, bearing walls, steel columns and beams.

The archive chambers are suspended from a series of steel beams that weave through the whole site. These beams rest upon 6 tiers of columns that are nested into the layers of the earth . The pile driver foundation goes deep into the ground and transfers the load of the chambers farther down from the surface layer.

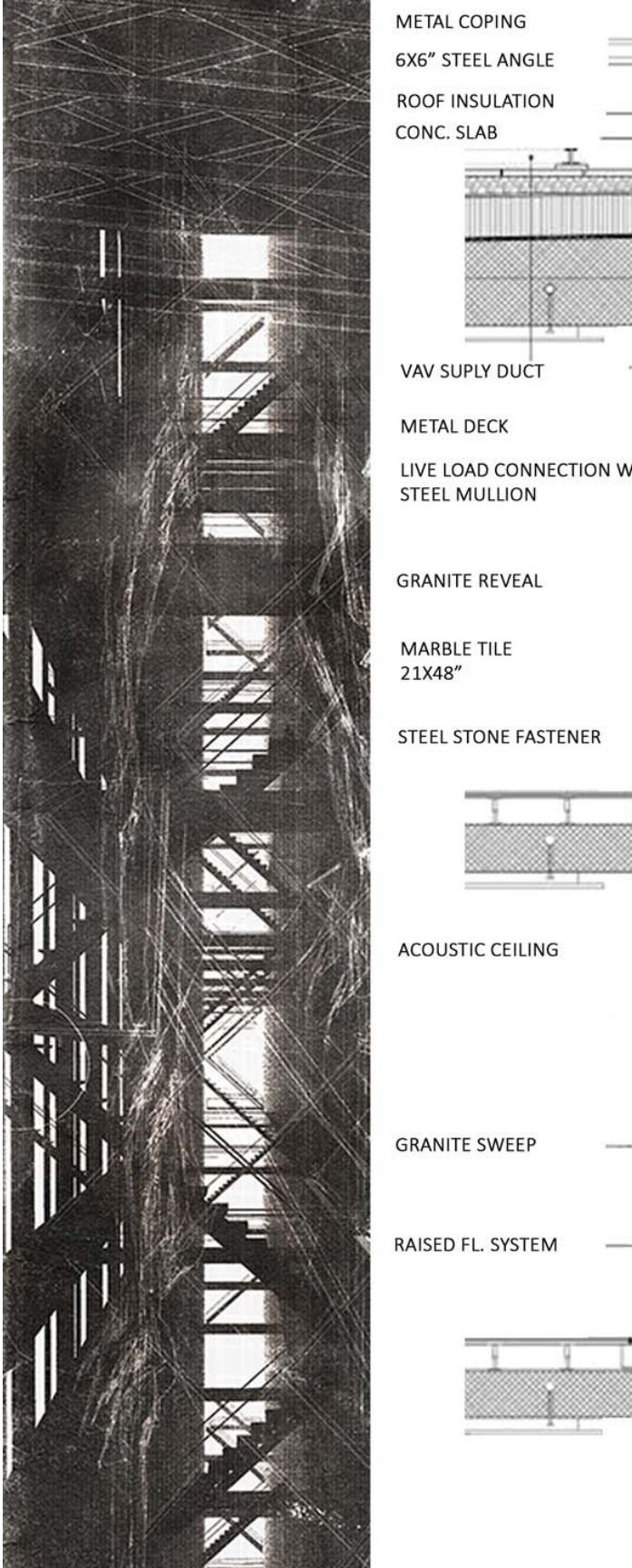
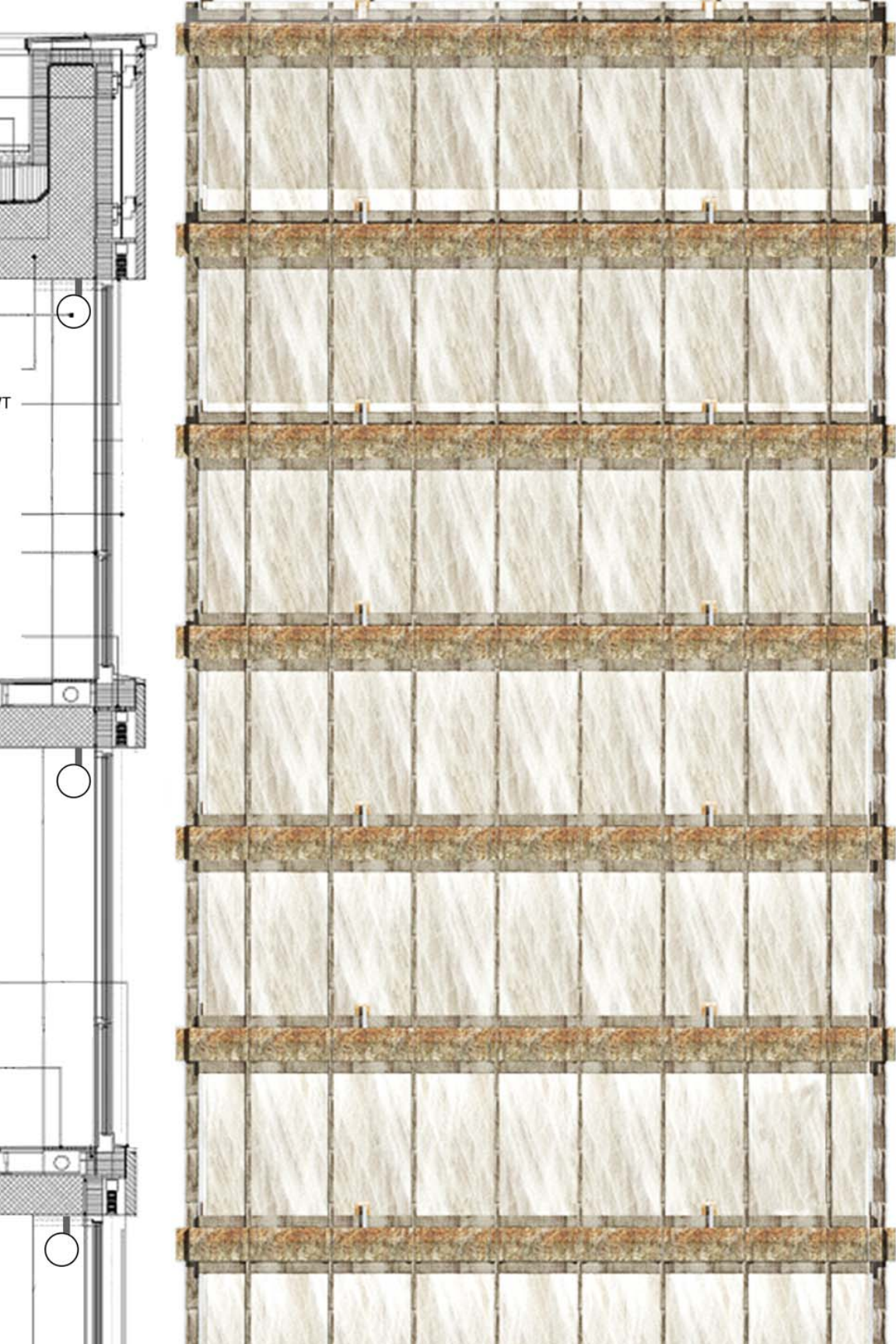


Fig. 193

Structural Details of the chambers



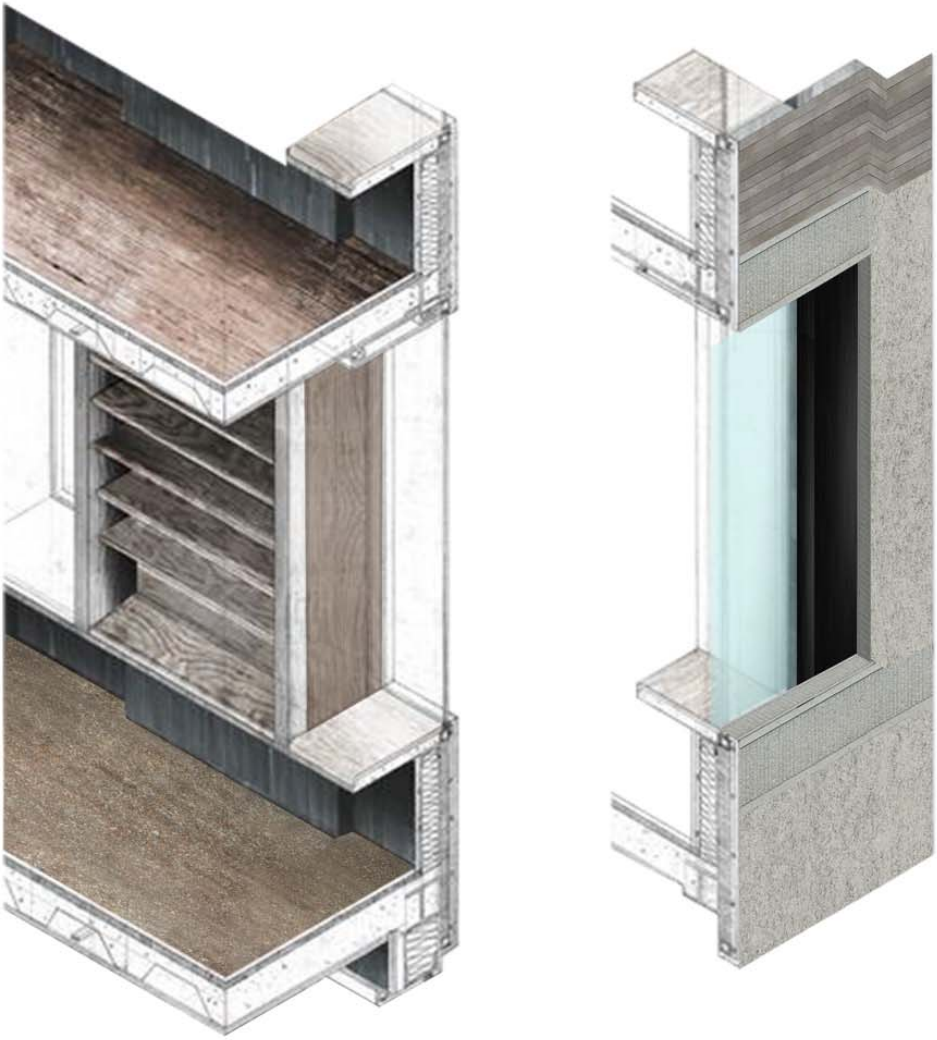


Fig. 194

Structural Detail of the Public Library building

Other than the suspended chambers, the rest of the structure is fairly simple.
The oblique library/office building is a simple post and beam system in which the one way concrete slab is nested into the ground at its two ends, and in the middle it is supported columns that penetrate through the dock structure.

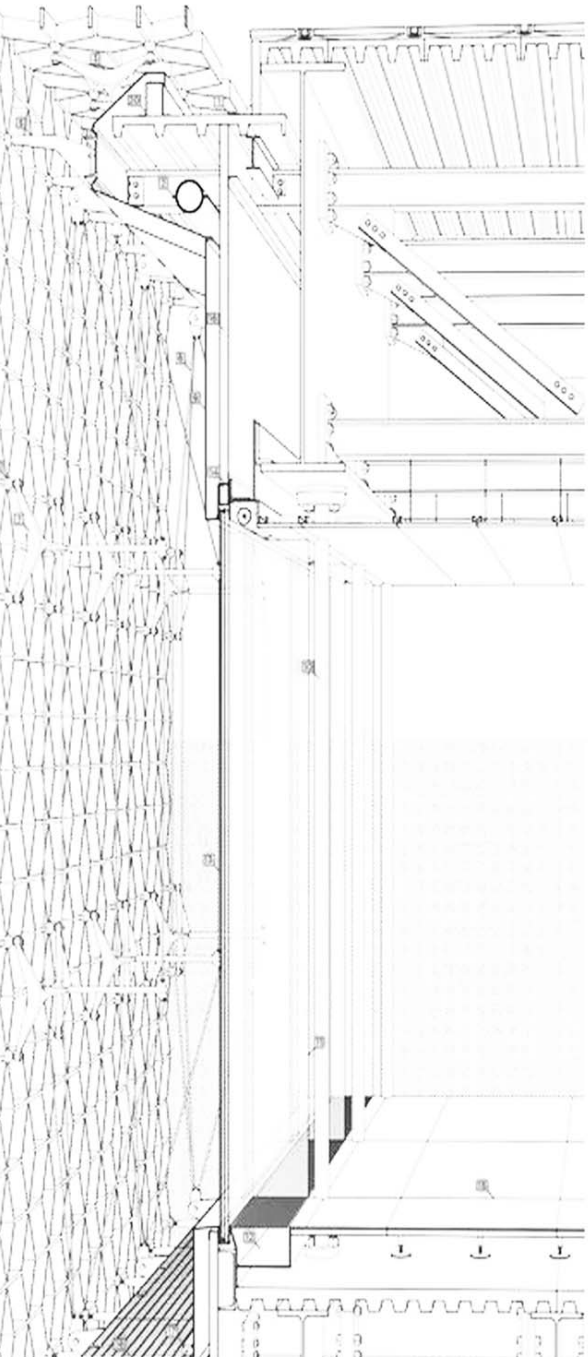
This part of the design benefits from natural light by two continuous skylights, as well as the various windows it has on both sides.

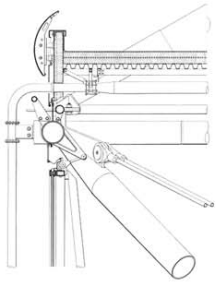
This building is a type A-4 occupancy, and type 1 construction. Thus, the right number of egresses and safety zones have been considered in the design process.
Also, the design is largely using non-combustible materials such as stone, concrete, and glass (Minnesota Department of Public Safety).

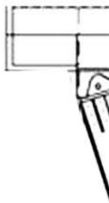
Fig. 195

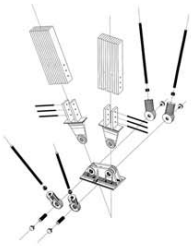
Structural Detail of the exterior skin and lateral cross bracing system

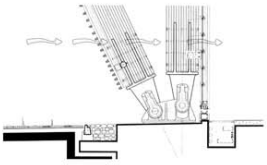
These images are the courtesy of SARC Architects with some changes applied to further the exploration the structure of this thesis.

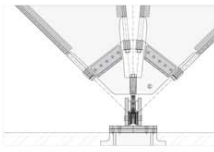


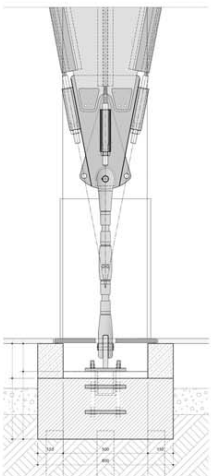


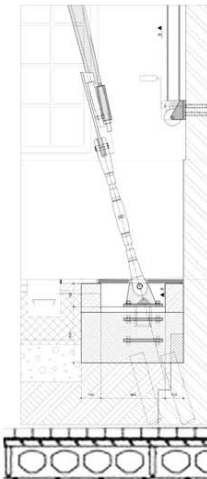






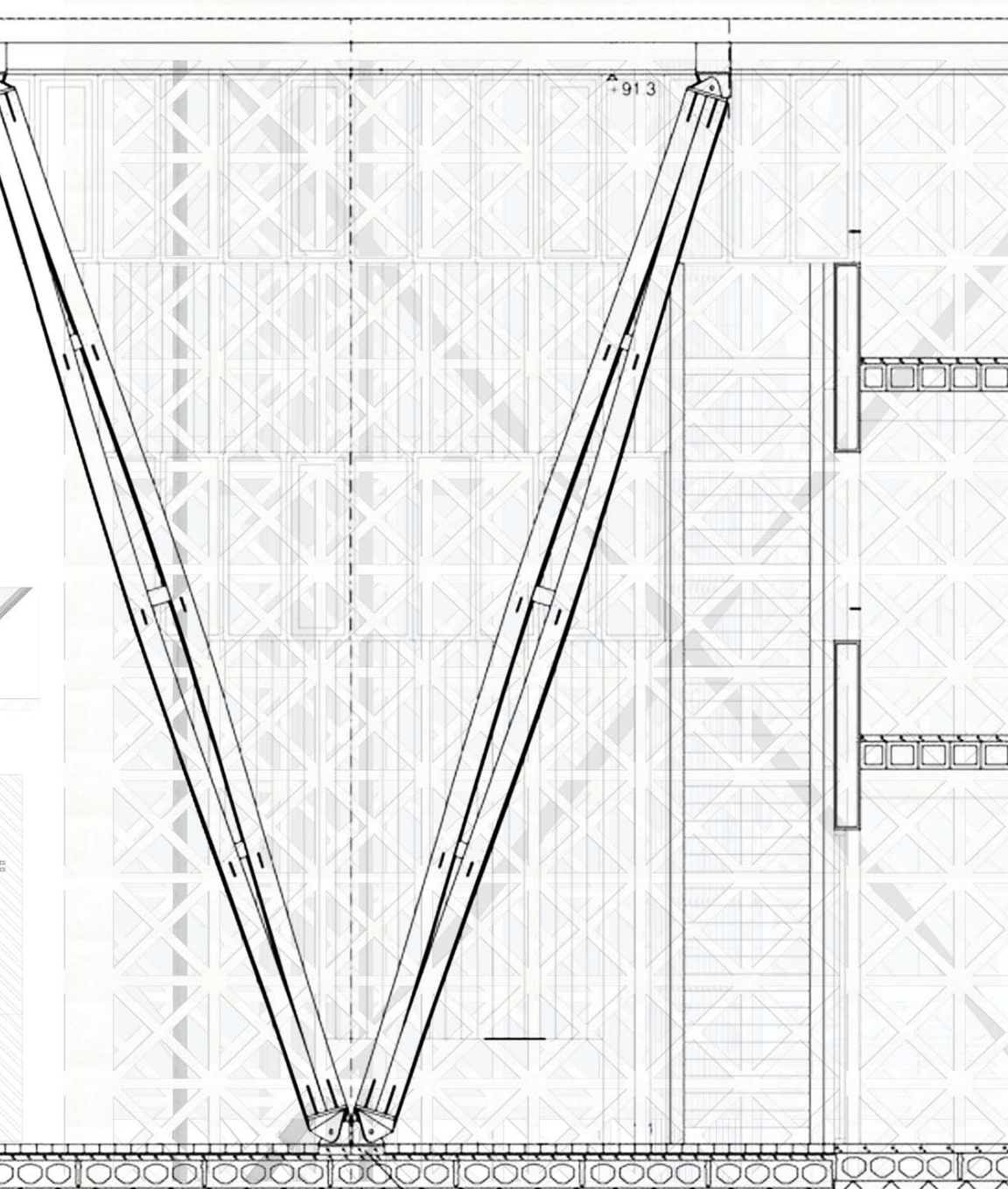






The diagonal tension Bracing system supports the facade of the building throughout the structure.

The steel stud framing resists to wind and lateral forces. They are connected to the ground with large anchor bolts that are embedded in the concrete site of the Navy Yard.



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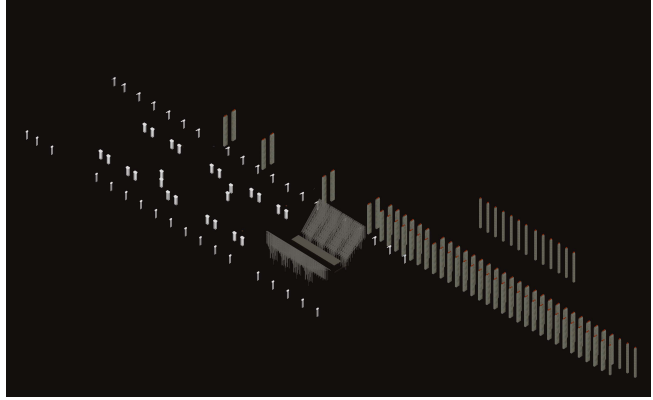
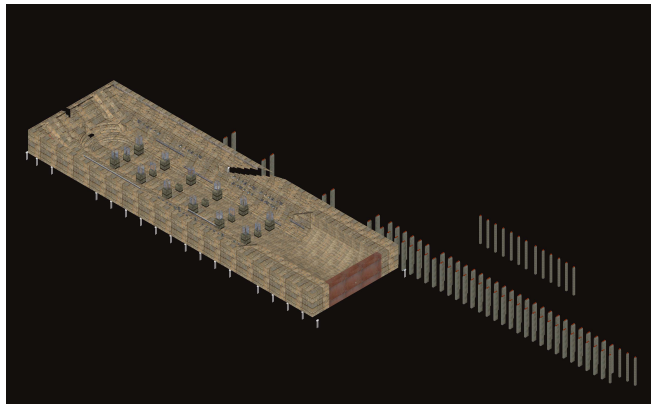


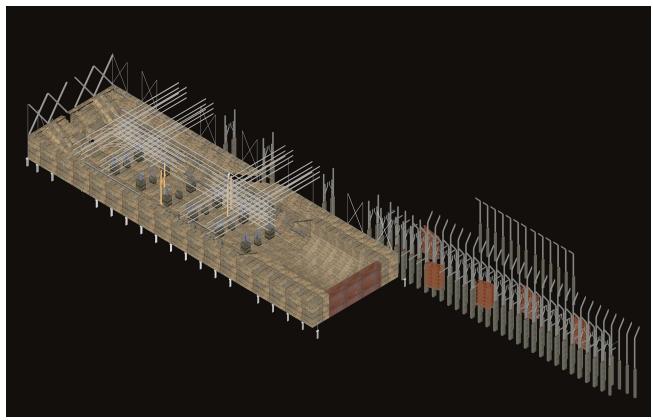
Foundation

Columns
Pile drive foundation

Foundation + Dock

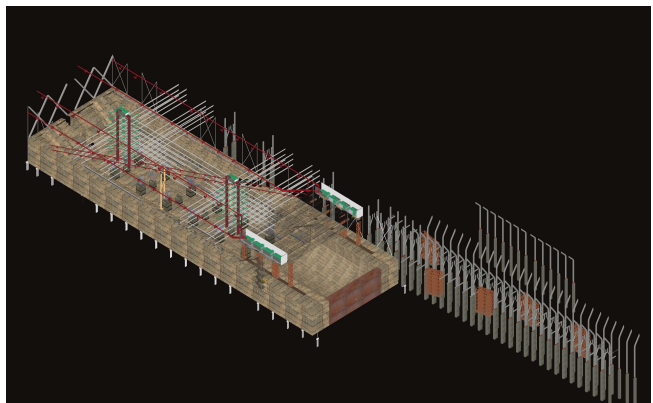
Columns
Pile drive foundation
Old vertical structure of the Dock





Foundation + Dock
Beams + Pier Columns

Columns
Pile drive foundation
Old vertical structure of the Dock
New structure



Foundation + Dock
Beams + Pier Columns
Mechanical VAV
Zoned System

Columns
Pile drive foundation
Old vertical structure of the Dock
New structure
Air Ducts

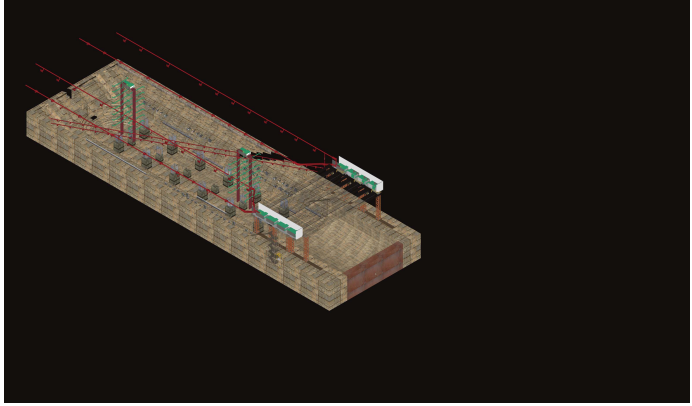
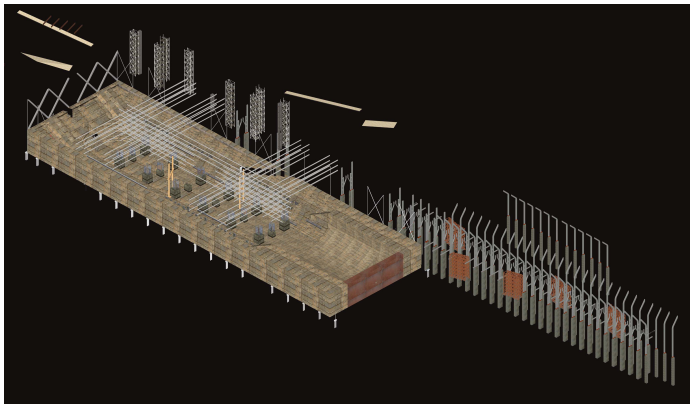


Fig. 196

Structural+Mechanical+Lighting details

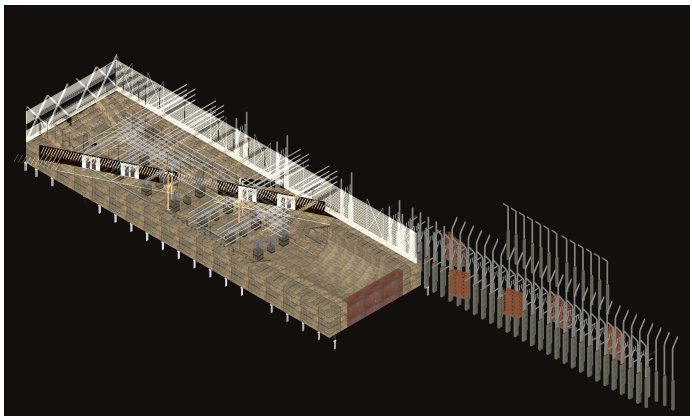
VAV Multiple Zone System

VAV Units
Air handling ducts



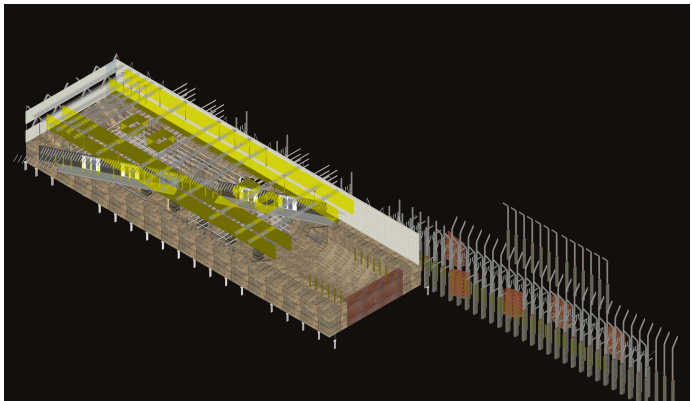
Foundation + Dock Beams + Pier Columns Egress

Columns
Pile drive foundation
Old vertical structure of the Dock
New structure
Egresses



Foundation + Dock Beams + Pier Columns Building Skin Roof Structure

Large span space truss roofing structure is sheltering this building.
Kalwall panels that sit on top of the structure, provide the right amount of dimmed day light to this program, as well as preserving a great thermal performance (Kalwall, 2016) .



Foundation + Dock Beams + Pier Columns Building Skin Lighting Design

FINAL PRESENTATION

Fig. 197

Embosomed by the pages of Aletheia

Fig. 198

Thesis final display on 5th Fl. Renaissance Hall

Final Boards, Book of Aletheia (artefact), Final Model

Fig. 199

Thesis final display in Flakoll Gallery, Renaissance Hall Main Lobby

Final Boards, Artefacts

Architecture is itself communicative. Like tracings left behind by the movement of our hand holding pen to page, there is a relationship between invisible phenomena and its visible embodiment in architecture. Through movement, engagement, and occupation, architecture becomes activated: its silent spaces speak, revealing and nurturing subtle, yet articulate meanings in tangible and corporeal ways.

Stasiuk (n.d.)

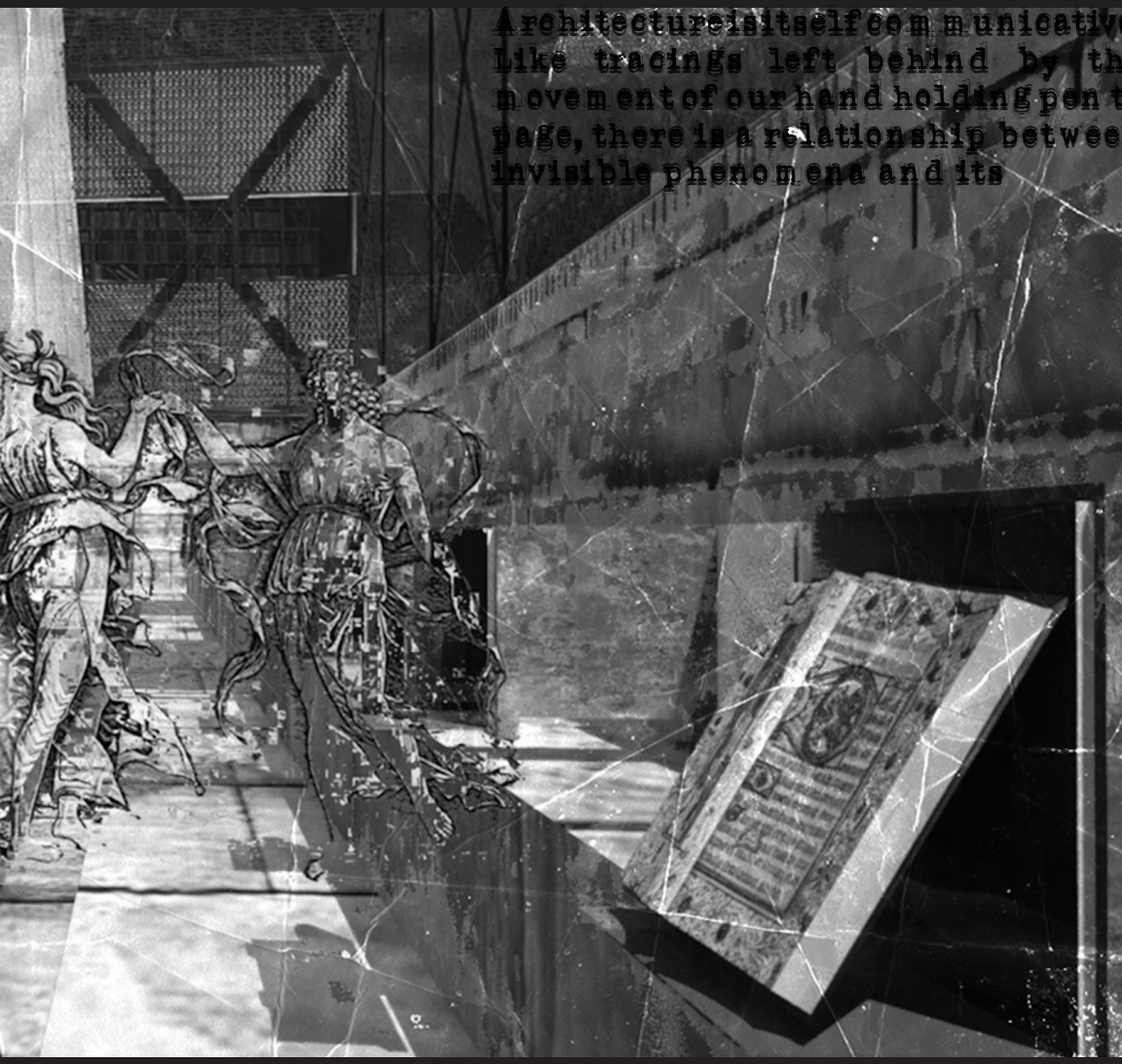


Fig. 200

Muses Alive

GOALS

ACADEMIC :

In an attempt to challenge one's thought limitations, I believe that extensive architectural studies in the realm of theory and history can truly broaden one's self image as a designer.
This thesis became the initiation of my own self-discovery. By creating a more tangible relationship between our understanding and perception of the built environment, we can situate ourselves better within a particular space.
This project only modestly poses a culturally critical question to awaken our sense of responsibility towards larger cultural and historical issues. With questioning comes responsibility over the unforgetting of our cultural, social, and historical being.
Therefore, the goal is to challenge ourselves, and strive to recall the connections between the built environment and the passing culture through an in-depth architectural understanding. The goal is to move towards the unconcealment of architecture's true identity, architecture as that which triggers us to remember.

PROFESSIONAL GOALS:

It is not unfair to state that today's way of practicing architecture is a misunderstanding of technology by the delusional efficient-thirsty man. This project carries a responsibility beyond this haze, as it's task is to situate us in a greater conversation. As a designer I hope to evoke the aforementioned sense of responsibility towards our historical roots and our cultural identity, through architectural encounters.

PERSONAL GOALS:

Architecture is what keeps me motivated and eager to investigate my being beyond my individuality.
It is architecture that lends the designer the ability to imagine and orient one's body throughout the space.
I have always been fond of writing and I haven't been able to point out any other form of art closer to poetry and writing than architecture (perhaps a strong personal opinion). Architecture initiates one's imagination and ignites their memories in a similar way that poetry does.
I believe creation emerges in the act of sharing and conversing, not just sitting behind a desk lured by the white screen. Thus, my plan is to continue seeking the unseen in architecture, and attain the ability to affect one's bodily presence in a similar way that poetry does. If I can poetically script this human involvement, then I know I have succeeded.

Fig. 201
Artwork by Reza Abedini

DESIGN STUDIO EXPERIENCE

STUDIO	YEAR	PROFESSOR	PROJECTS
Arch 271	Fall 2012	Joan Vorderbruggen	[Tea House] [Boat House]
Arch 271	Spring 2013	Stephen Wischer	[House for Twins] [Rehearsal Center]
Arch 371	Fall 2013	Steve Marten	[Research Facility] [Therapeutic Healing Center]
Arch 372	Spring 2014	David Crutchcfield	[Steel Structure] [Youth Center]
Arch 471	Fall 2014	Bakr Aly Ahmed	[High-Rise]
Arch 472	Spring 2015	Don Faulkner	[Marvin Windows Comp.] [Urban Design Project]
Arch 771	Fall 2015	Stephen Wischer	[Thesis]
Arch 772	Spring 2016	Stephen Wischer	[Thesis]

Fig. 195

Past studio projects

"Heidegger: Questions Concerning Technology"
ARCH 726 | 789: Architecture and Human Thought Over the Ages
Niloufar Alenjery
Fall 2015

In Questions Concerning Technology Heidegger establishes his objective to investigate technology to prepare us for a free relationship to it. Heidegger leads us through his essay by delving into etymology and the historic roots of some significant terms and by being attentive to the essence of the problem; or in other words by questioning the conventional belief. In his perspective, these more fundamental meanings (which were developed in ancient Greek philosophy) are able to wipe the despair and exhaustion that is caused by neglecting the roots off of the face of modern life.

If we believe technology is of the modern life, then we need to understand what is its foundation? Or, what is the essence of technology? Heidegger believes that "Technology is not the equivalent of the essence of technology".

Heidegger explains to us that the "essence" of a thing is considered to be what the thing is. "Essence" is the traditional translation of the German noun Wesen. One of Heidegger's principal aims in this essay is to seek the true meaning of essence through or by way of the "correct" meaning. He wants us to know that Wesen does not simply mean what something is, but that it means, farther, the way in which something pursues its course, the way in which it remains through time as what it is, the way it comes to presence.

The essence of technology is not in the particular, it is in the whole. Heidegger states that: "we shall never experience our relationship to the essence of technology as long as we merely conceive and push forward the technological, put up with it or evade it. Everywhere we remain unfree and chained to technology, whether we passionately affirm or deny it" What he means perhaps is that,

we will never become aware of what technology is underneath, as long as we are using it, and getting more obsessed with it. Also, the answer is neither in making better nor in opting out of it as Heidegger says:
Heidegger declares that "the essence of technology is by no means anything technological". By this statement alone he broadens his arguments to a lot more than just technological fields. He basically opens up his conversation to a wider range of audiences.
Heidegger asks us a critical question for which he provides answers that will shape the rest of his arguments. He asks us "how do we generally think about technology?" and he answers:

- Technology is a means to an end [getting things done]
- Technology is a human activity

The profound answer can be defined in the instrumental conception of what technology is. Heidegger takes us on this path of understanding the meaning of "Instrumentality" by answering the question of causality.

In Heidegger's words: "Causa, casus, belongs to the verb Cadere, "to fall" and means that which brings it about that something falls out of result in such and such way."

He wants us to understand the verb "to occasion" because he wants us to understand responsibility in the same way Greeks did, and this is where he talks about "Aitia" "To occasion"
We often use the verb "to occasion" for "cause". Based on Heidegger "to occasion" means to bring something into presence. He tells us that the Greek word aition carries the sense of "that which is responsible for something else."

This helps us to understand how we caused technology to come to a meaning and how we can pose ourselves towards it.
The next important term as Heidegger introduces to us is "poiesis"

from which we derived “poetry”. Heidegger explains that poiesis in Greek is affiliated with “being responsible”.
He makes it clear that poiesis means “Bringing Forth” and this is where requires great attention because this term is about to unpack the mystery of dealing with the crisis of technology today, as In his words: “Bringing-forth brings out of concealment into unconcealment”. A mode of revealing. He argues that technology too is a mode of bringing forth or revealing, a mode of poiesis.

He is trying to develop a new way of thinking towards technology by putting technology next to poetry. Thus, once again he turns to the etymology of the word “technology”.

The word “technology” comes from the Greek technikon, which is related to the word techne. Heidegger invites us to observe two things with respect to the meaning of this word. One is that Techne refers to both manufacturing and to the arts. Thus, techne is a part of poiesis. And another is that in Greek the word techne is linked with the word episteme from which we get the word “epistemology”. Epistemology in philosophy is the theory of knowledge, it is the investigation of knowing. Thus, techne is: “know-how”. Its meaning is tied with revealing.

With that being said, now we understand that technology’s meaning doesn’t lie in the instrumental production of goods or manipulation of materials, but it is a mode of revealing.
However, it is important to notice here that technology’s mode of revealing is different than of the poiesis:

“The revealing that rules in modern technology is a challenging [Herausfordern], which puts to nature the unreasonable demand that it supply energy which can be extracted and stored as such”

To understand this difference more, Heidegger proposes the term “Standing reserve”. In his thoughts standing reserve is intimately

close to the instrumental way of thinking. In this mode nothing is good for their essence, but only "good for" something. In this definition, things fall of their true meaning and become efficient. Thus, today's modern technology confronts us with the standing-reserve. This could very well remind us of what's going on in the practice of architecture. The meaningless but instrumental creation. Getting the maximum with the minimum effort.

Again, it is critical to remember that it is our orientation towards technology that makes the difference. Heidegger refers to this attitude as enframing.
Enframing is the translation from the verb GE-STELL in German. (Ge-stell in German which carries several meanings in German: ordered, commanded, and entrapped) and as he writes "as the one who is challenged forth in this way, man stands within the essential realm of (Ge-stell) Trapped in Ge-stell, we tend to reveal things in the mode of challenging-forth, but we can also choose to reveal things in the mode of bringing-forth.

Heidegger reveals it to us that being entrapped by Gestell, we are commanding our consciousness, and restricting ourselves from understanding the world in its full capacities. He does so by investigating the relationship between humanity and technology throughout history. Then, he suggests that there is still a way for humanity to come into a free relationship with technology.

Heidegger tells us that the connections between enframing and humanity can be explained through three important things: Destining, Freedom, and Threat that is opposed to us.

He delves deep into the meaning of "history" in German again "Geschichte" and "Geschick" for "destining", derived from the verb schicken, "to send". He explains how our desire for controllable and quantifiable knowledge destines us, or "Sends" humanity into the realm of enframing, or "standing reserve". However he

believes that the world still reveals itself to humanity with its true meanings and capacity, and that's is why there is room for us to change our orientation towards it. Perhaps calling for a renewed standing point for humanity, as he says along with enrfaming goes freedom.

Heidegger warns us from the danger associated with technology, as he states:

"The threat to humanity does not come in the first instance from the potentially lethal machines and apparatuses of technology. The actual threat has already afflicted humanity in its essence. The rule of enframing threatens humanity with the possibility that it could be denied to him to enter into a more original revealing and hence to experience the call of a more primal truth."

Standing reserve is very seductive, because it is easy to conceptualize. It manipulates the modern age human by giving him the misbelief of being in control.

Heidegger says: "man is endangered from out of destining. The destining of revealing is as such, in every one of its modes, and therefore necessarily, danger"

According to Heidegger the greatest danger facing human beings is technology's potential to blind our self-understanding (and towards the way the world gives itself to us). We no longer remember how to create and work with our minds and hands. Today we make with getting the help from the calculated and systematized ways of modern technology.

Modern technology always presents itself to us as though it is boosting us towards the future, but in reality it is entrapping us, and causing us to forget our true essence. Standing-reserve can manipulate us in thinking that we are the pinnacle of the world, the dominator, and at the same time can reduce us to numbers,

calculations, and pictorial representations. Entrapped in our own creation. Our perception of modern technology is more concealing than revealing. It can entrap us in this delusion of liberating the capacities of nature and even human beings. But, in truth it is transforming the very way of understanding things. It is also concealing other ways of seeing things. Previous ways, alternate ways and perhaps future ways.

As his final message Heidegger proposes art an alternative against grasping the world through measurement and categorization. To recapture art as something that introduces and produces meaning. Heidegger ends with: ”Thus questioning, we bear witness to the crisis that in our sheer preoccupation with technology we do not yet experience the coming to presence of technology, that in our sheer aesthetic-mindedness we no longer guard and preserve the coming to presence of art. Yet the more questioningly we ponder the essence of technology, the more mysterious the essence of art becomes. The closer we come to the danger, the more brightly do the ways into the saving power begin to shine and the more questioning we become. For questioning is the piety of thought.”

Piety is the godliness. It is a devotion to God, and the loss of piety is the loss of learning. Thus, if questioning is of piety, and Heidegger suggests art in order to counter pose to modern technology, then the answer is clear. One should not interpret Heidegger as suggesting that we should now all be artists, but rather we should incorporate more of the genuine ways of art in our way of understanding the world.

“The Myth of Daedalus”
ARCH 726 | 789: Architecture and Human Thought over the Ages | Stephen Wischer
Interpreted by Niloufar Alenjery
Fall 2015

Brief Biography of Alberto Perez-Gomez

Alberto Perez-Gomez was born in Mexico on December 24, 1949. He obtained his undergraduate degree in architecture and engineering in Mexico City, did postgraduate work at Cornell University, and was awarded a Master of Arts and a Ph.D. by the University of Essex in England. He has taught and lectured at various schools of architecture. Currently, he manages the History and Theory of Architecture program at McGill University School of Architecture, where he is the Saidye Rosner Bronfman(award of excellence in the fine crafts administered by the Canada Council for the Arts) Professor in History and Theory of Architecture. Together with Stephen Parcell, he is editor of the book series CHORA: Intervals in the Philosophy of Architecture. He has also published many other books/essays that are influential in the education of architecture.

The Myth of Daedalus

The story of Daedalus and the creation of his labyrinth, is a myth which offers an archetypical explanation of the architect’s position within early societies. In Alberto’s article, “The myth of Daedalus”, he is drawing conclusions between the perception of architecture then and now. This is a recurring theme concerning the Greek architect that reflected prevalent Greek cultural ideals. The myth expressed and reinforced the social position, customs and cultural ties of the architect within Greek society.

Alberto starts by critiquing Vitruvius’ book De architectura. Marcus Vitruvius Pollio, the Roman architect and theorist, composed a series of 10 books entitled De architectura, which in Alberto’s words presents a codification and reduction of architecture. Vitruvius connects the architect, the machine, invention, and the

imitation of the divine with the rational order (the mathematical order of cosmos as descended in the motions of the heavenly bodies and the proportions of the human body). For example, Vitruvius writes that, the Doric columns exhibit the proportions, strength, and the beauty of the body of a man; Ionic symbolizes a woman, and the Corinthian symbolizes a maiden.

Although Vitruvius was Roman, his work is heavily influenced by the Greeks, and he was certainly aware of the writings of Plato, as he mentions him multiple times in De architectura. As Plato writes in his well-known book Republic that "Art is an imitation of natural objects" and as Alberto says, then the artist is condemned to copy a copy- to approximate the ideal. Thus, Plato doesn't believe that any craftsman is able to make the correct interpretation of the real. Thereafter, Plato places the Greek craftsman architect in the role of whom who maintains the machine, rather than he who creates it.

Vitruvius tries to resolve the problems of the craftsman architects described by Plato by creating a balance between the theory and practice of architecture.

To better understand the previous, Alberto introduces us to the Pre-Classical craftsman architect represented by Daedalus. The myth of Daedalus is told through the following story:

Having killed his nephew Talos out of professional jealousy, Daedalus was forced to leave Athens. He went to Crete, where he served in the court of King Minos at Knossos. Among his amazing achievements there was the construction of a 'daidalon', a life-like wooden cow covered with leather in which Queen Pasiphae hid in order to seduce a magnificent bull (a gift from Poseidon to the Minoan King) with which she had fallen in love. Daedalus' success with this task confirmed, once again, his skill as a demiurge.

When, after seducing the bull, the queen gave birth to the Minotaur, Daedalus was asked to design a structure to contain this monster.

The creation of the labyrinth by Daedalus may be connected with the creation of architecture. Perez-Gomez writes, "The

labyrinth is a metaphor of human existence: ever-changing, full of surprise, uncertain, conveying the impression of disorder." and that Daedalus' creation of the labyrinth can seem as a paradigm of order, the "primordial ideal of architecture." Humankind has a basic need to create order from chaos. Daedalus's structure, the labyrinth at Knossos, serves as an attempt to formulate such an order.

While in Athens, Daedalus worked as a sculptor. He was the reputed inventor of agalmata, statues of the gods which had open eyes and moveable limbs, a compelling manifestation of the mystery of divinity (the verb "to see" was reciprocal in Greek: whoever saw was also seen, and the blind were invisible). These statues were so lifelike that Plato remarked upon their amazing and disconcerting mobility, which was accomplished with techniques that are clearly those of the "daidala".

Alberto Perez-Gomez makes the connection between the name Daedalus and the Greek word daidala which means to make or manufacture. The name Daedalus, more specifically, has been suggested by Perez-Gomez to be a play on the Greek word daidala, which appears in archaic literature as a complement of the verb to make, manufacture, to forge, to weave, to place on, or to see.

Perez-Gomez writes,

"The 'daidala' in Homer seem to possess mysterious powers. They are luminous, they reveal the reality they represent. […]. This mysterious emanation, whether artificially created or given by the gods, has the power of seduction. 'Daidala' are therefore capable of creating dangerous illusions. 'Daidala', or art objects, can appear to be what they are not. The principal value of 'daidala' is that of enabling inanimate matter to become magically alive, of 'reproducing' life rather than 'representing' it. Hence, the word also designates 'thaumata', marvelous animated machines with brilliant suits of armor and scintillating eyes. "

Alberto believes that Daedalus can be seen as an architect-craftsman of ambiguous character. He writes, He [Daedalus] opened the statue's eyes to reveal the divinity of the gods, but

he also concealed a monster within a labyrinth and a deceptive woman in a machine of leather and wood. The craftsman creates form and beauty, but also illusions. In giving form and meaning to matter, art is also in danger of falsifying the divine truth. This ambiguity, which is a part of the human condition, is as prevalent now as it was then. In order to perform his fundamentally demiurgic function, still a ' poiesis ', Daedalus was possessed of 'metis', an intelligence from which it is impossible to disassociate manual dexterity, which in fact is manifested only through the act of 'creation'.

The Minotaur/monster was created from a union between a gift from the gods and a mortal. Daedalus, the mythological architect, created the labyrinth, and its significance has been directly related to the idea of dance by Perez-Gomez. He tells us, "In archaic times, the dance was the architecture. The space of architecture was the space of ritual and not an objective, geometrical entity." Perez-Gomez also finds that after slaying the Minotaur, Theseus (who represented the Greek mythical hero) engaged in a dance which imitated the meandering of a labyrinth.

One of the Daedalus's projects was to design a Chora, a dance platform in Knossos, which led him to the great design of the Labyrinth. The form of the Labyrinth, an explicit combination of path and space, became a symbol of cities. The labyrinth was a condensed symbol of human life (one entry, one center) and also a symbol of the presence of order despite apparent disorder. The labyrinth is a frozen choreography that remains implicit in the circular orchestra of the Greek theater. In the theater, spectators came to make peace with the world, to find points of coincidence between the mind and madness. The human voice of the actor, as Vitruvius says, is "a flowing breath of air" that moves "in an endless number of circular rounds, like the innumerable increasing circular waves that appear when a stone is thrown into smooth water." Its flow requires the architect to design the ascending rows of seats in the theater by means of the "the canonical theory of the mathematicians and musicians." Vitruvius here is

describing a Roman theater, but his descriptions of the space as a cosmic place for tragedy is very clear. It is here that architecture discloses an order that is both spatial and temporal. Although, Alberto believes that, Vitruvius failed to deal with the essential rituals (public participation), as they were the embodiment of the Western cities for many years.

Yet, philosophers such as Plato showed concern that such mere craftsmen like Daedalus did not have the education necessary for understanding the ramifications of their creations. Vitruvius the Roman architect believed that the solution lay with the educated craftsman, the architect, who understood both the theory and practice. As Alberto writes: “the figure of the architect was already transformed in Plato’s time.” The task of making would no longer fall to the architect, rather he would supervise the craftsman and give him orders. The divine order and a human order started to take shape, and as the change became more substantial there was no going back; a distance between man and the world.

The ritual is gone from the face of the Polis. Man no longer meaningfully participates in public rituals. In Gomez’s words: “The city as polis seems to have lost its public realm.” Then he wonders “if architecture in the traditional sense has come to an end.” Before architecture was a means to connect man to the world through mimesis, and then through the ritual and order (as described). The geometry of the architect was always dependent on intuition. It was the geometry of the world-as-lived, a discovery of its constant forms given to man in embodied perception, not a prescribed rule applicable to many. Modern architect seems to be unable of creating spaces that gather the order of the cosmos, alternatively he works with an abstract unknown order, which leads to a profane space.

Alberto tells us that this order could no longer depend on Vitruvian theory, and this transforms the meaningful into a meaningless process of assembly of normalized elements. With the ritual gone from the depth of our cities (losing its traditional qualities), the modern polis is becoming a giant unknown for its isolated habitants.

“The Origin of the Work of Art” by Martin Heidegger
ARCH 726 | 789: Architecture and Human Thought over the Ages | Stephen Wischer
Interpreted by Niloufar Alenjery
Fall 2015

Brief Biography of Martin Heidegger
Born in Germany in 1889 (26 September 1889 – 26 May 1976), existentialist Martin Heidegger was one of the most influential philosophers of the 20th century. His reputation was later scarred by his affiliation with the Nazi party, and for refusing to denounce National Socialism following World War II he remains a controversial figure. His groundbreaking work in ontology (the philosophical study of being, or existence) and metaphysics determined the course of 20th-century philosophy on the European continent and exerted an enormous influence in virtually every other humanistic discipline, including literary criticism, hermeneutics, psychology, and theology.

The Origin of the Work of Art is an essay by Martin Heidegger. Heidegger drafted the text between 1935 and 1937, reworking it for publication in 1950 and again in 1960. Heidegger based his essay on a series of lectures he had previously delivered in Zurich and Frankfurt during the 1930s, first on the essence of the work of art and then on the question of the meaning of a “thing,” marking the philosopher’s first lectures on the notion of art.

The Origin of the Work of Art
In this work, Heidegger seeks to show how art can help lead us into a genuinely meaningful postmodern age.
We live in a time in which many people easily set themselves as artists and their production as art. We have historical art, but what’s going on today in the actual production of art, is an ethical question. We shall question ourselves what actually constitutes art?
First we need to define what origin is in a generic sense. The origin

of a thing is its source of its essence. How that being gives itself in the phenomenological image. The essence is what the thing is at its heart. (What makes it that kind of thing) Thus origin here has a primordial position than just its essence.

The question of the origin of the artwork asks about the source of its nature. “According to the usual view, the work arises out of and through the activity of the artist. But through and from what is the artist that which he is?” For example, in viewing a work of art in their statement, artists tell us that what we are seeing and experiencing is for this reason. Thus the work of art comes from the artist.

But Heidegger is asking us “can anybody set themselves as an artist?” as long as they are producing artwork does that make one an artist? Can we call anyone who put their fingers on an instrument a musician?

According to Heidegger, there has to be a mutual condition between the two. The artwork itself tells us of the person as the artist: “The artist is the origin of the work. The work is the origin of the artist.” There is a circular relation here, “neither is without the other. Nevertheless neither is the sole support of the other. Artist and work are each, in themselves and in their reciprocal relation, on account of a third thing, which is prior to both; on account, that is, of that from which both artist and artwork take their names, on account of art”

Thus we need a third term, something else to bring in the picture. This could be the origin, which is the art itself. Art gives us the artist and the artwork.

But what is this art?

“What art is we should be able to gather from the work. What the work is we can only find out from the nature of art. It is easy to see that we are moving in a circle. The usual understanding demands that this circle be avoided as an offense against logic.”

Here we understand the art work through the art, and what art is through the artwork. This is a hermeneutic circle. Heidegger says for the ordinary and logical, we should avoid the circular

relationship between the things because it is not possible to understand one thing without understanding the other. However, when it comes to things that are of sensual forms, and essential to our way of being within the world, we actually need to proceed through the circle. This process in this sense is cycloidal. A process that is continuously progressing towards the heart of the matter.
Heidegger says: “we are compelled to follow the circle. This is neither a makeshift nor a defect. To enter in this path is the strength of thought to continue on what is the feast of thought.”
The thinking itself is like art. It is not a purely mechanical process that can be reduced to algorithms and encapsulated in text books, nor is it something that we can provide perfect guidelines for. Thinking itself is an activity that we engage with. Heidegger suggests that in order to understand the essence of art we should look at the work of art itself. He says that works of art are familiar to everyone. Works of art as he describes “have this thingly character.” This thingly character is what enables us of talking about the work of art. Some appreciate it, and some won’t. But also Heidegger says that art is higher than its thingliness. It has to do something with the artistic quality of the work.

The artwork is something that is made, it is something that is thingly, but it says something other than what the mere thing itself is. It speaks in a different way, it speaks to something else. He describes the work of art as an allegory. An allegory is somethings that is strictly speaking when you have a story, and the story is actually telling another story. Thus, the works of art can be allegorical as-well. The work is a symbol. In order to understand this better, one should understand both the thingliness aspect of art and the allegorical nature of it.
Heidegger says that on a whole the word thing designates whatever is not simply nothing. So, anything can be a thing. Lifeless beings and nature, objects of use, they are all things. People look into things as their state of being. There are three modes of defining the things:
-subject and properties

-what is perceptible to senses
- formed matter
Each one of these are interpretation of a certain type of being (the thing). The thing underlies all of one thing's properties, properties that we can later recognize that thingliness with them. The thing is how it is being described by its properties.
What a thing is, is the answer to this question: why is this thing the shape that it is? This concept puts us in a position to answer the questions concerning the thingly aspect of a work of art. The thingly element is the matter of which it consists. Matter is the substrate and filed for the artist's formative action. For example for a painter, the matter is the canvas, the palette, the paint itself. This allows us to understand the intentionality of the maker, the final purpose of it. The form of the things tells us of its matter, the matter tells us what kind of thing it is. If we want to understand a work of art, we can't just look at them, we need to actually think about them in terms of using them (the experience of the thing). We have to allow ourselves to hear the voice of the thing.

Heidegger says that we often think that art has only to do with beauty and aesthetics that it doesn't have to with truth. Meaning that we can separate the beauty and the artist from the ordinary world and the analytical logical world. But Heidegger says, no, there is a continuum here and these are all connected with each other. In confrontation with a real work of art, the truth of the art reveals itself to us. The artwork opens up itself and what it holds in its own way. The Artist releases the work for it be something other than itself. To point beyond itself.
But what is the work in the art work? The work is the realm it opens up. It is the greater density of being that wants to be conveyed through the art more densely and articulately. A work sets up a world.
The work of art can make the world shine forth. It can interconnect one's surrounding with the world beyond it. This world reflects a history, a narrative of our being.
Once again, Heidegger talks about the "Aletheia" the "truth" here.

Truth is the unconcealment of being. To reveal, to unveil what is hiding. In unconcealment of the things, they give themselves to us.

With unconcealment coms concealment. And this concealment, is the misconception/refusal towards art. Our decision that we make towards the unconcealment of the things, extends the world ahead of us. Beauty in the work of art comes forth in the uncocealment of the work of art.

Heidegger explains the play between concealment and unconcealment within the work of art by introducing us to the terms “world” and “earth”, an openness that rests on the stable, enduring and “all-sheltering earth”. Through the work of art we experience the creative strife of world and earth. The work of art opens up a world, and “the work lets the earth be an earth”. The “earth” is that special constituent in the work which adds itself to the “world” in order to complement the presentational achievement of it.

The work of art lets the materials be what they are, and that’s how it is different than craft or a tool. This is where beauty occurs, in giving the true life to the thing. The artist brings things out of non-being into what they really are. This creation transforms us from the ordinary realm into the unordinary. An artist, through his creation, rests and dwells in the realm of the presence of Being. He lets the Being to be set into the work.

At the end, Heidegger tells us that all the art forms come from poetry. Because poetry is of language, and language is the being. In poetic language beings are preserved. The true work of art must be grounded, it is never pure whimsicality. History is the transforming of the people with values and a destiny and art is historical in this sense.

Heidegger is concerned with whether we are at a time where we can finally begin to re-appropriate art and not to do anything with the lived experiences. To Heidegger, those don’t allow us to be creators, they exhaust the creative mind, and detach us from the experience of the beautiful.

At the end he asks: “Is art still an essential and necessary way in which truth happens which is decisive for a historical existence? Or is art no longer of this character?”
I think the answer to this question lies within us and our productive contact with genuine art in the sense that Heidegger is talking about here.

It is obvious that for Heidegger art is deeply interconnected at its roots and its essence with a larger continuum. It is intimately connected with truth. Artwork for Heidegger is an expression of our historical being; out development in time, not only as individuals but also in terms of cultures and ethics. Art is the reverberation of the weight of history and a response to being.

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Architecture, art, and poetry are my true passions in life. Architecture lends the designer the ability to imagine and direct bodily movements throughout spaces. My hope is to create a desire of participation throughout the practice of architecture in the same way that a great piece of art impacts us.

“Whatever may be his medium of expression he utters truth with manifest beauty of thought.”
F.L.W.