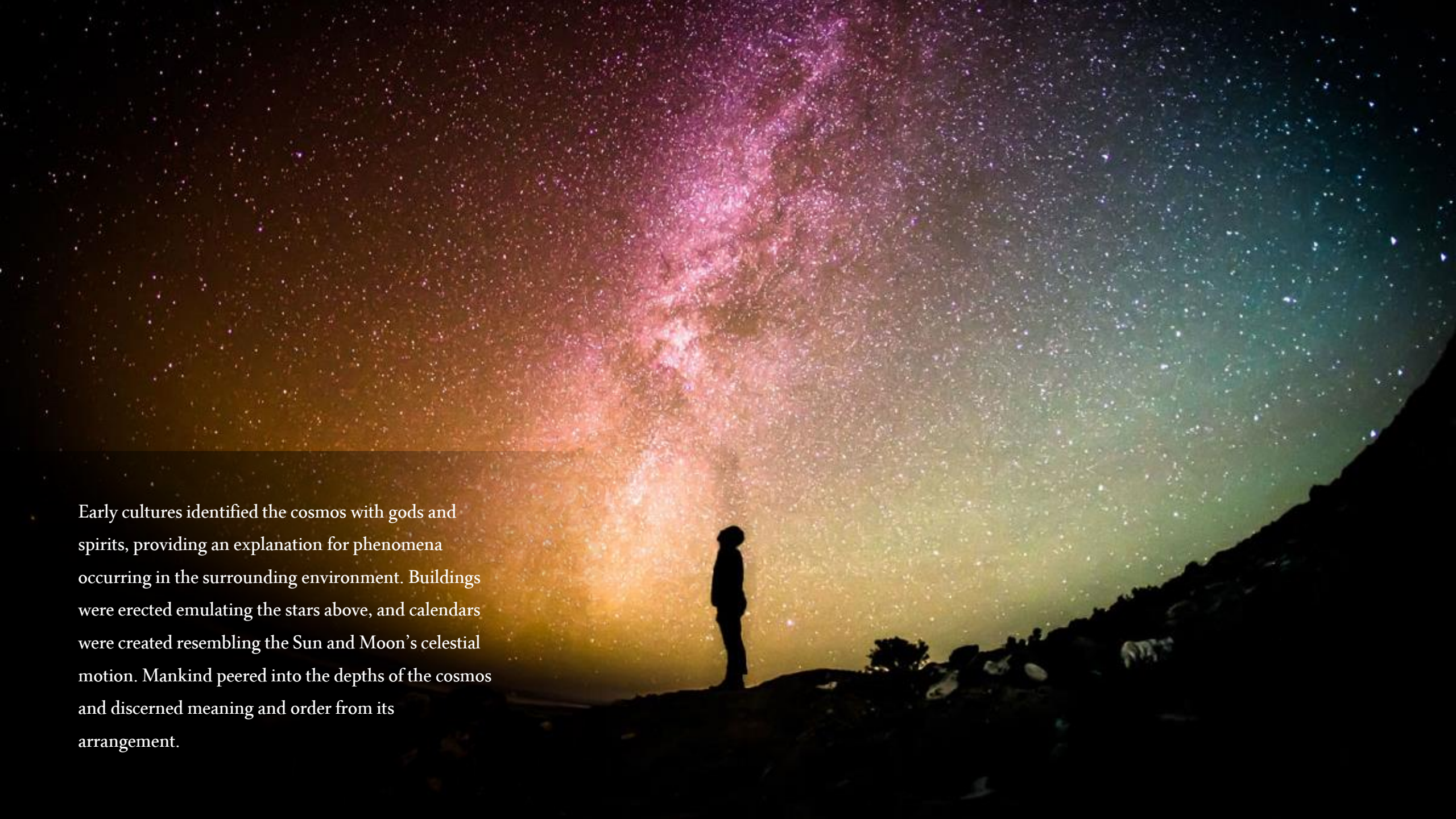
HORIZONS

Bridging the Finite and Infinite to Rekindle Mankind's Cosmic Affinity

Mankind's developing relationship with the cosmos has been a fundamental component of human civilization, heavily influencing both disciplines of science and art and their resulting inventions and creations. As humanity's observational tools have evolved alongside its technological progress, so too has our sense of scale and place within the cosmos.

Since the widespread acceptance of the computer - and its poster child, the Internet - digital technologies and media have become a staple in modern society, now being increasingly utilized by the general population. Our digital technologies have assisted in the learning about the cosmos, but as they continually evolve, the possibilities for cosmic learning evolve as well. Now, the widespread acceptance of virtual reality, as well as laser and holographic displays, are on our doorstep, their advertisement and promotion already regularly occurring in popular digital media. These can be applied within the scope of architecture, enhancing our built space with digital technologies for greater visualization and interactive experiences to progress alongside the Internet and its coming virtual immersion and hyper-realistic interaction.

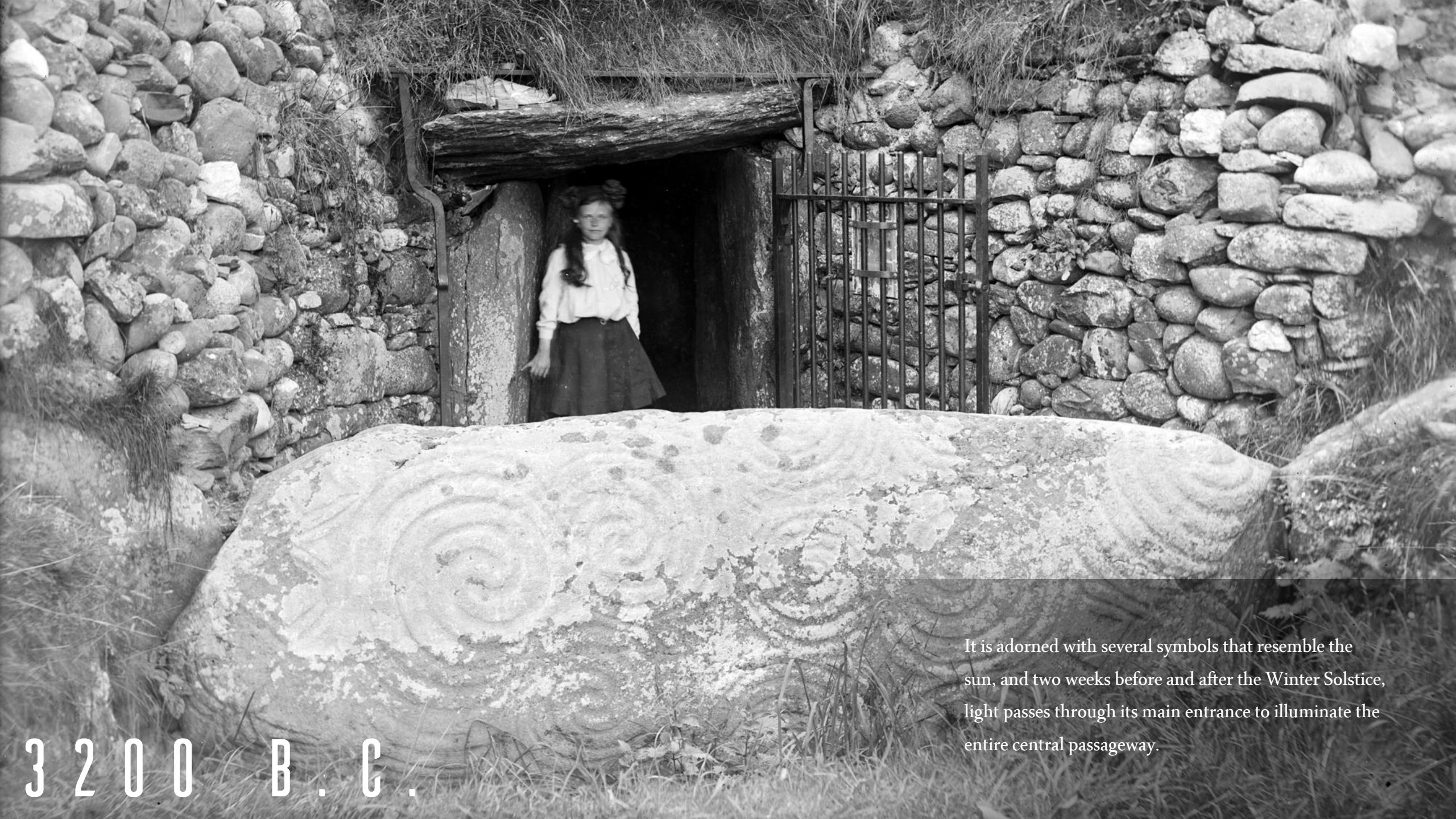
As our ingenuity races at breakneck speed towards future space colonization in the next century, mankind possesses ever-expanding digital technologies that can assist with the visualization and learning about the cosmos. These technologies are a blend of science and art, using the innovation of science to create immersive environments birthed by human imagination. However, it was the past development of both science and art in relation to the cosmos that has propelled and inspired countless theories and technologies to deepen our understanding of the universe.



Early cultures identified the cosmos with gods and spirits, providing an explanation for phenomena occurring in the surrounding environment. Buildings were erected emulating the stars above, and calendars were created resembling the Sun and Moon's celestial motion. Mankind peered into the depths of the cosmos and discerned meaning and order from its arrangement.

The earliest building site with definite cosmological relation is the Newgrange Tomb in Ireland, which dates back to 3,200 B.C.

3200 B.C.



3200 B.C.

It is adorned with several symbols that resemble the sun, and two weeks before and after the Winter Solstice, light passes through its main entrance to illuminate the entire central passageway.

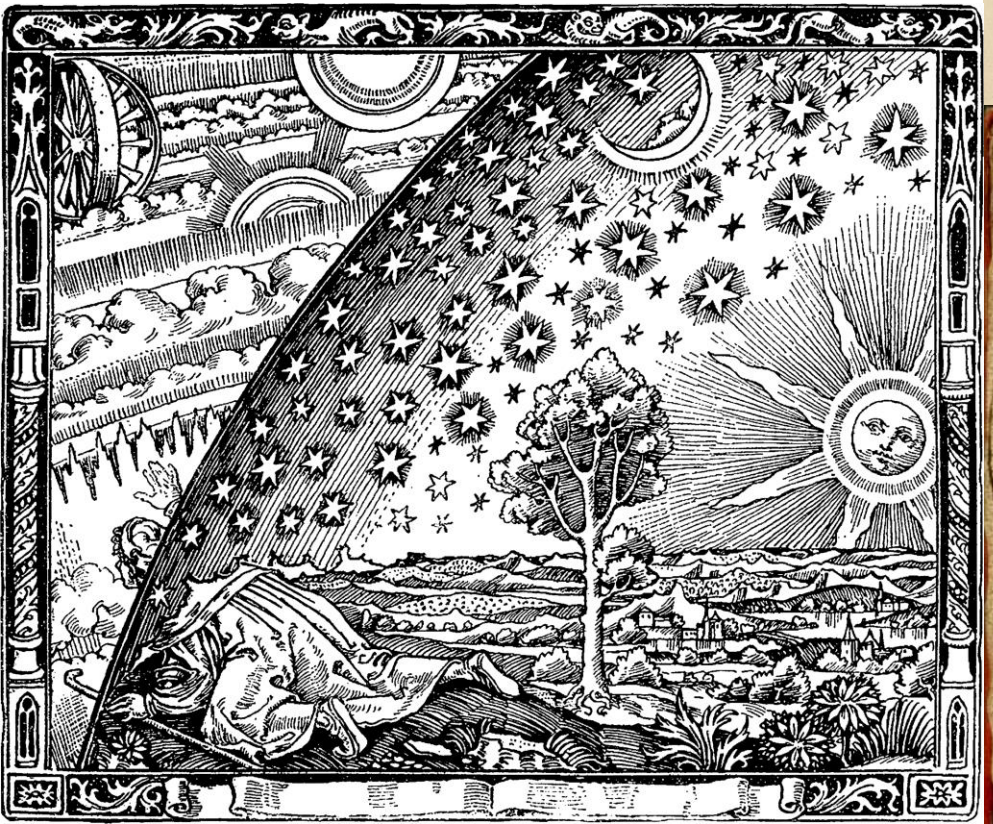
The most widely famous built site for astronomical use is Stonehenge, dating back to 3,000 B.C.

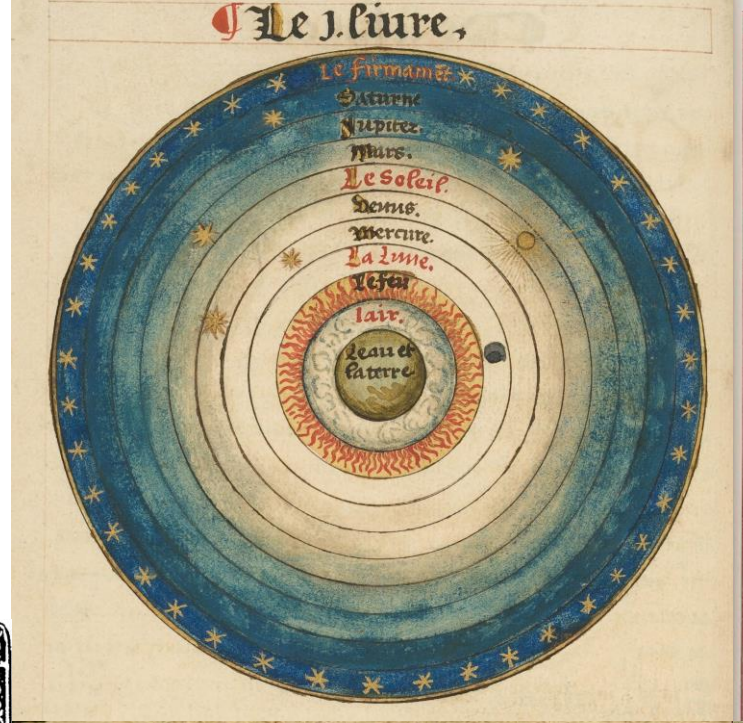
3000 B.C.

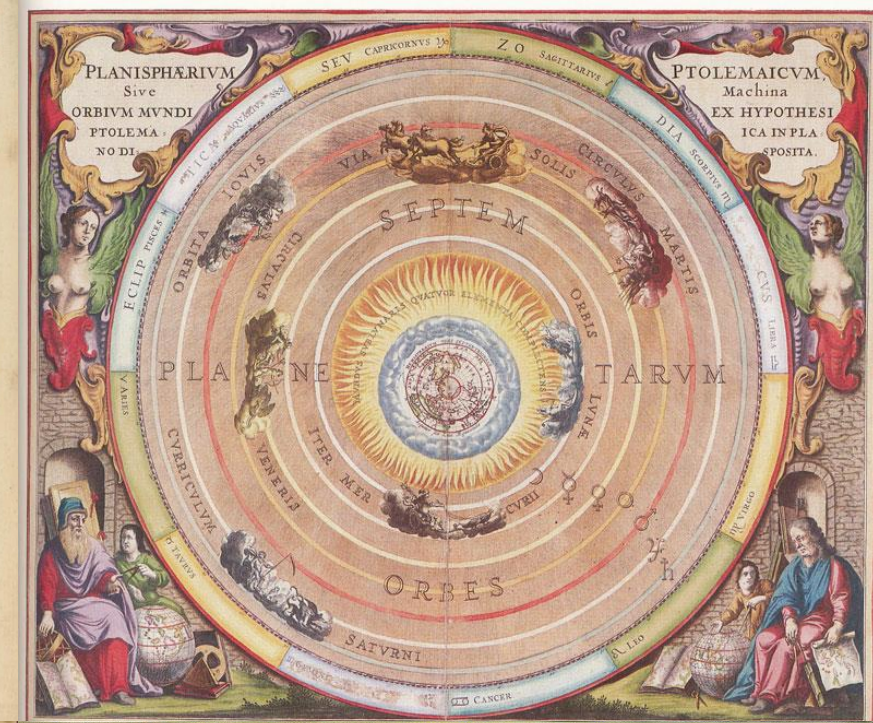
Some believe the stones' alignments helped to predict solar and lunar eclipses, but the most agreed upon cosmic relation is the main arrangement facing the horizon where the sun rises on the Summer Solstice, most likely for religious significance.

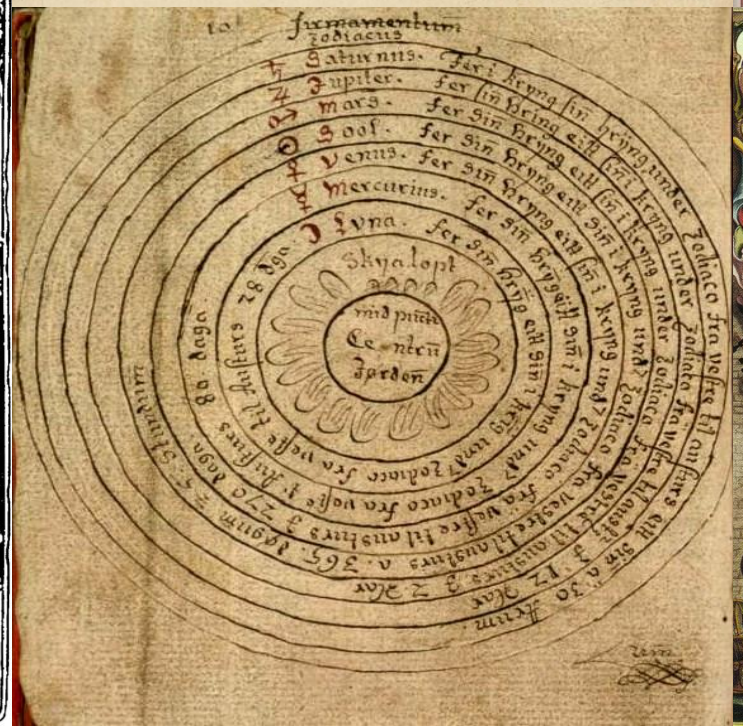
3000 B.C.

Whichever ancient culture we observe, we can be certain that they all determined Earth at the center of the universe. The Hindus saw the sky resting on an enormous elephant's tusks, the Egyptians saw an arched body of the goddess Nut, and the Babylonians saw the sky as the inside of an immense bell jar.









The introduced philosophies of Plato complemented these world views, built upon the perfection of circles, spheres, logic and deductions instead of the limited human senses. This new world view was captured in the *Algamest,* written by Ptolemy of Alexandria, a famous ancient Egyptian astronomer. Using Plato's perfect system, the *Algamest* recorded the positions and apparent magnitudes of over 1,000 stars, proving to be extremely valuable to every astronomer for the next 1,500 years, up until the 16th century.

150 A.D.

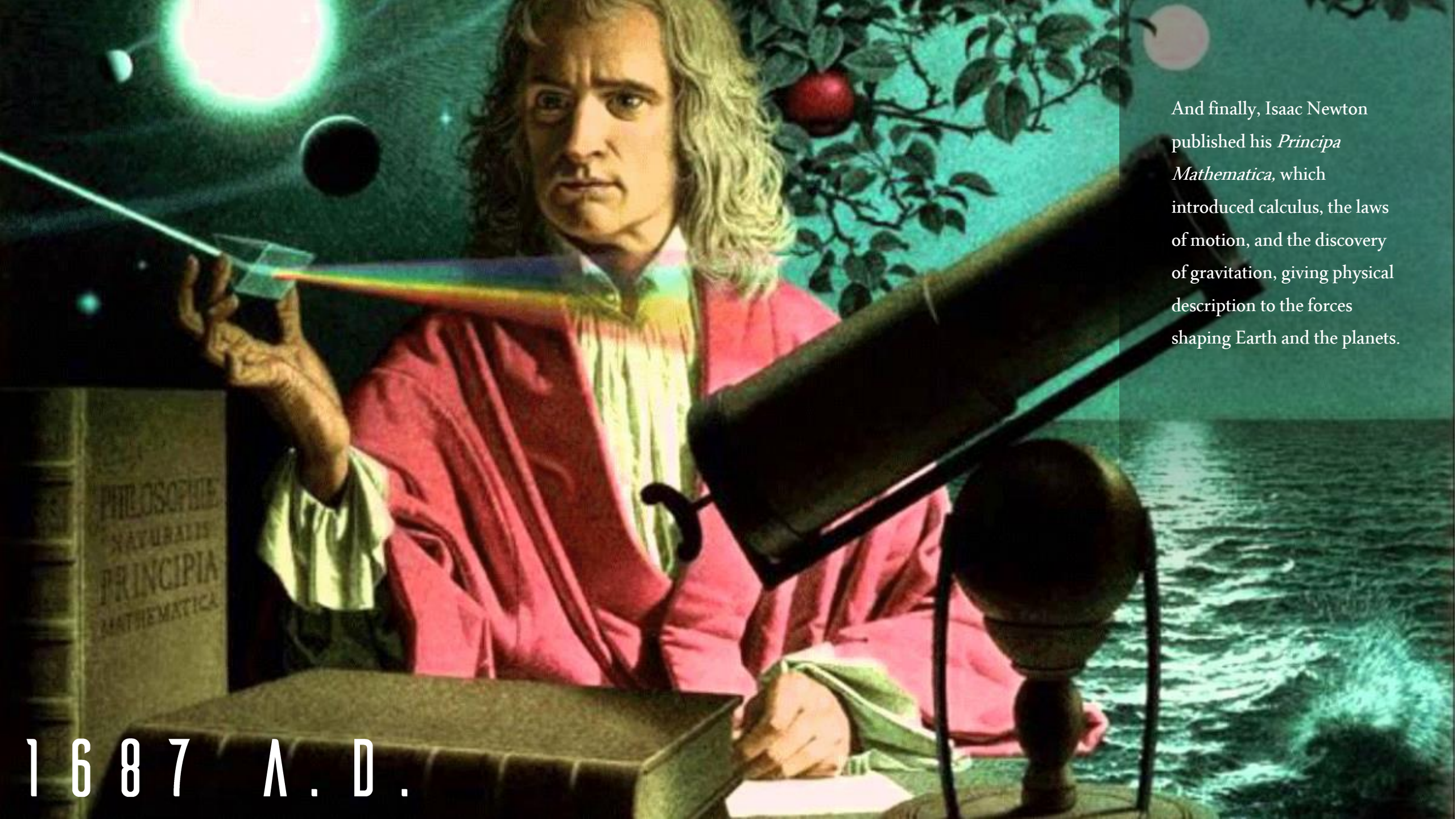
1540 A.D.

Nicolas Copernicus, himself a cleric as well as Renaissance astronomer and mathematician, was not the first to propose the sun at the center of the known universe instead of the Earth, but had his heliocentric notion published on his deathbed. His new celestial model greatly resembled Ptolemy's, and was just as precisely calculated, but was not yet widely accepted.

Soon after, Galileo Galilei proposed his astronomical ideas using the new scientific method and telescope, discovering spots on the sun, mountains on the moon, several moons orbiting Jupiter, and the orbital phases of Venus, directly contradicting the established Geocentric model. Although he did not invent the telescope, he greatly improved its magnification abilities, resulting in a vast change in the accuracy humanity could observe the cosmos.

1600 A.D.

Then, Johannes Kepler reconciled planetary motion, noticing that the planets' movements across the sky could be better explained with motion in the shape of ellipses.



And finally, Isaac Newton published his *Principa Mathematica,* which introduced calculus, the laws of motion, and the discovery of gravitation, giving physical description to the forces shaping Earth and the planets.

1687 A.D.

Since Newton and his predecessors' discoveries, humanity has known its true existence and place within the cosmos. Since the further improvement of telescopes, i.e. Hubble, we now know that our solar system revolves around the center of the Milky Way Galaxy every two-hundred million years, and is only one of billions of galaxies swirling, spinning, and hurtling across the universe near the speed of light. With such an enormous context, mankind may feel insignificant, the scope and depth of his context beyond complete understanding. As these discoveries were made, artists helped translate the cosmos through their creative works, successfully bridging the gap between legendary astronomers and the common folk.

There are “three distinct periods in art’s association with astronomy — the Renaissance, the age of Romanticism, and the modern times — and their corresponding tutelary figures: Leonardo Da Vinci, Caspar David Friedrich, and Marcel Duchamp. Works in the first group create nostalgia for a time when the artist was not yet distinct from the scholar. Works in the second evoke the time of the schism between intuition and objective knowledge. Those in the last demonstrate the irony generated by a scientism reduced to ‘technologism’, to the cult of the machine.” (*Contemporary Cosmologies:* Didier Ottinger 282)

During the Renaissance, Leonardo Da Vinci, with an “ideal of knowledge capable of reconciling mastery of the beauties of art with expertise in anatomy and hydraulics” (Ottinger 282), believed in the “harmony of all created things, the correspondence of the large and the small”, in this case, the correspondence between cosmos and man. His relation of man to earth and the surrounding stardust introduced to science a correspondence between microcosm and macrocosm, becoming the cornerstone for science at the dawn of the modern age.

In the age of Romanticism, Casper David Friedrich played with these notions of “limited and limitless, finite and infinite, precise and imprecise” in his works, which communicated the paradox of man. Before, man was framed in the center of the universe. Now with a newfound perspective, his works imply irony yet beauty in framing the infinite alongside the miniscule mankind. At this time, a poetic distance lay between the general population and the stars above, bringing about fear of the unknown but also inspiration and hope for what yet lies ahead for humanity.

Enter the modern times, defined by the widespread distribution of information to the general population and the accelerating development of new technologies. The necessity for artistic depiction of the cosmos declined, as “the use of the telescope for astronomical observation, while it marked the triumph of a rational vision, also signaled the decline of the gaze.” (Ottinger 286)

Once inseparable, astronomers no longer needed artists to relate the cosmos to the rest of humanity, telescopes now being able to accurately photograph the depths of space. The substantial progress in observational technologies, “while it also brings the farthest reaches of the universe closer, also represents a perceptible distancing of man from the cosmos.” (Ottinger 286)

The personal relation and participation through art was replaced with literal depictions, dissuading interest and inspiration for what lies beyond Earth’s atmosphere, that is, until the recent developments of our digital technologies and the increasingly popular virtual reality.

Now, the increasing power, depth, and immersion of our digital technologies has the ability to not only accurately replicate, but introduce creative interpretation and interaction with the cosmos. The poetic distance and involvement of the general public, temporarily disregarded in the age of science, can be transferred and incorporated within the digital depictions of the cosmos founded by innovation and popularized by creativity.

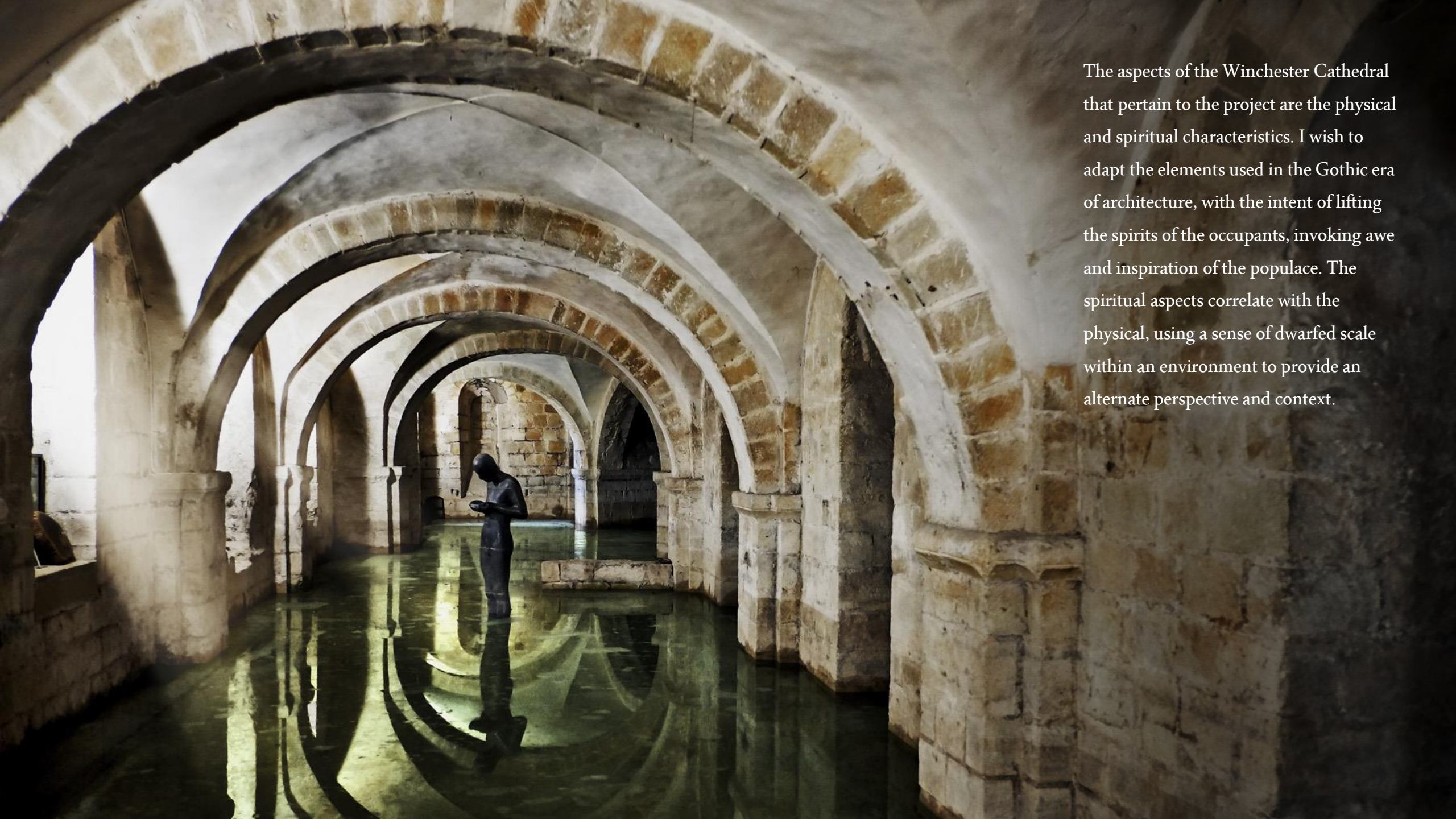
PRECEDENTS

Horizons draws inspiration from both forward-thinking and historical typologies, selecting the best qualities from each to create a unique, contextualized symbol for the people of Washington. The traits the project attempts to embody from the coming analyzed precedents are not only physical, but more importantly each building's cultural impact.

WINCHESTER CATHEDRAL

The Winchester Cathedral, located in Hampshire, England, stands as one of the largest Gothic Cathedrals in Europe. It embodies the Gothic architectural era, with large spires, pointed arches, and beautifully crafted vaulted ceilings. The Gothic era demonstrates how architecture can influence people's general outlook, the dramatization of vertical elements inspiring the local populace.

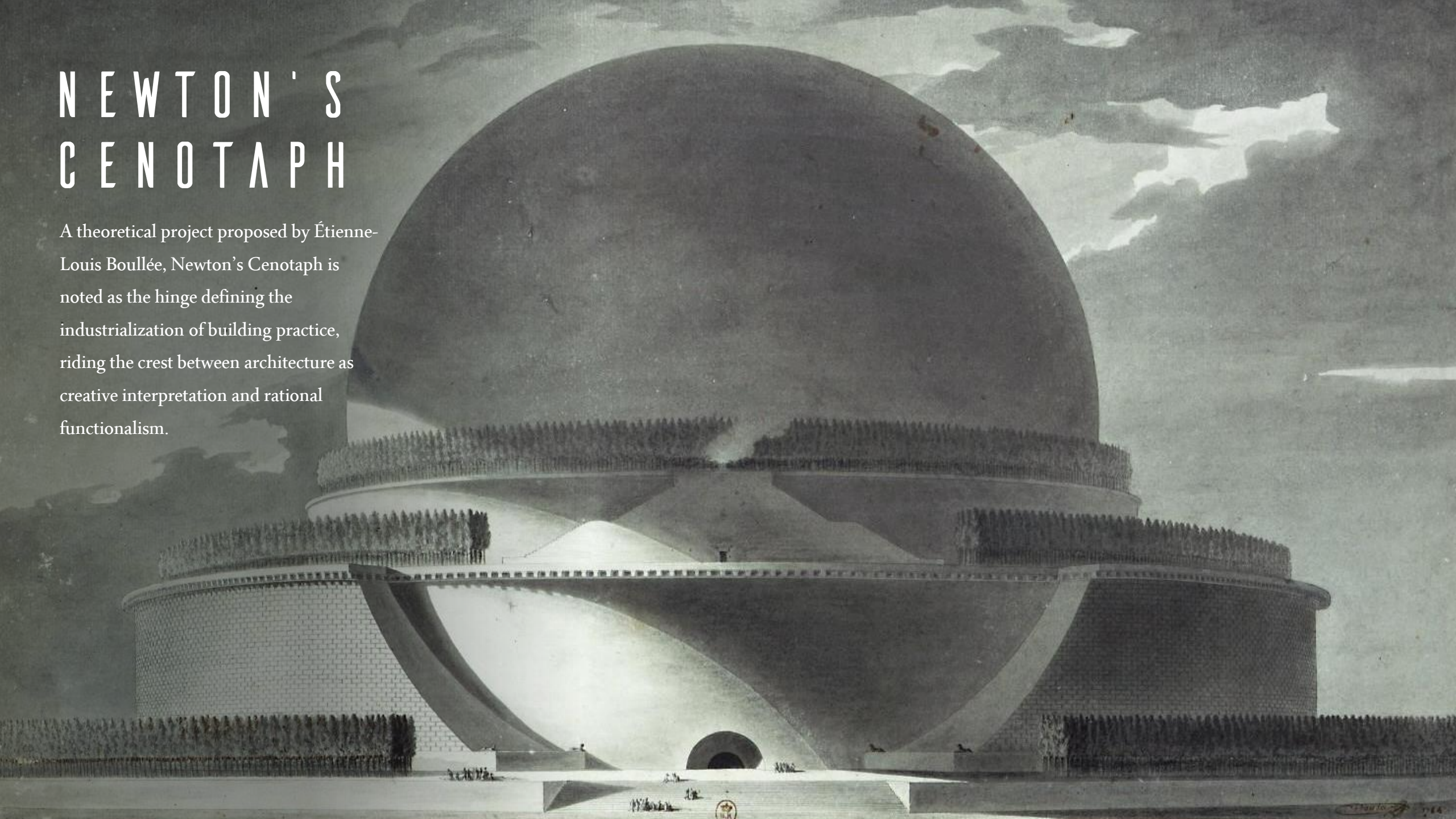

“The principle of Gothic architecture is infinity made imaginable”. - *Samuel Taylor Coleridge*

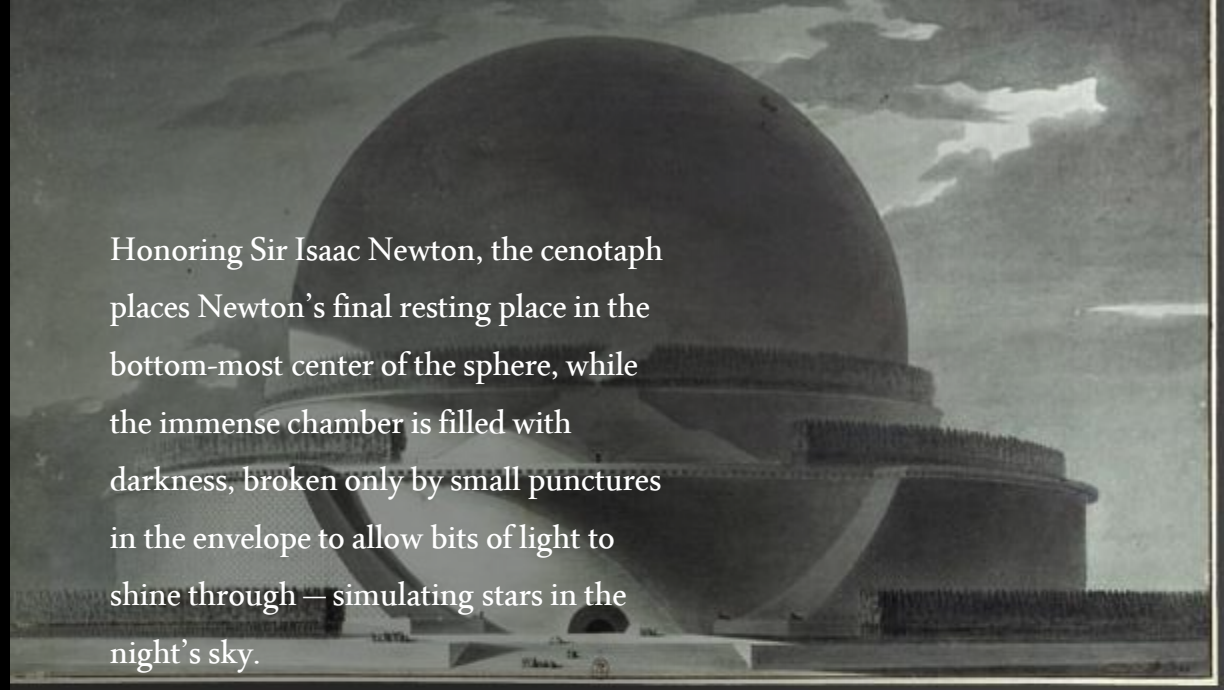


The aspects of the Winchester Cathedral that pertain to the project are the physical and spiritual characteristics. I wish to adapt the elements used in the Gothic era of architecture, with the intent of lifting the spirits of the occupants, invoking awe and inspiration of the populace. The spiritual aspects correlate with the physical, using a sense of dwarfed scale within an environment to provide an alternate perspective and context.

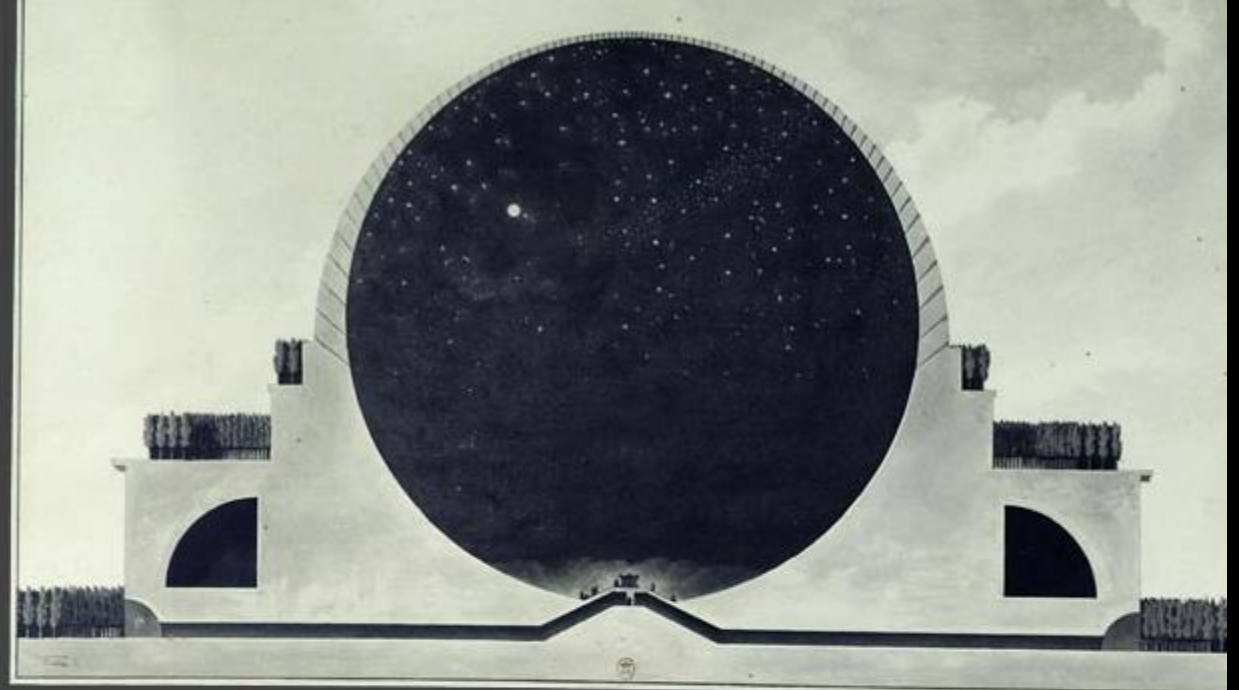
NEWTON'S CENOTAPH

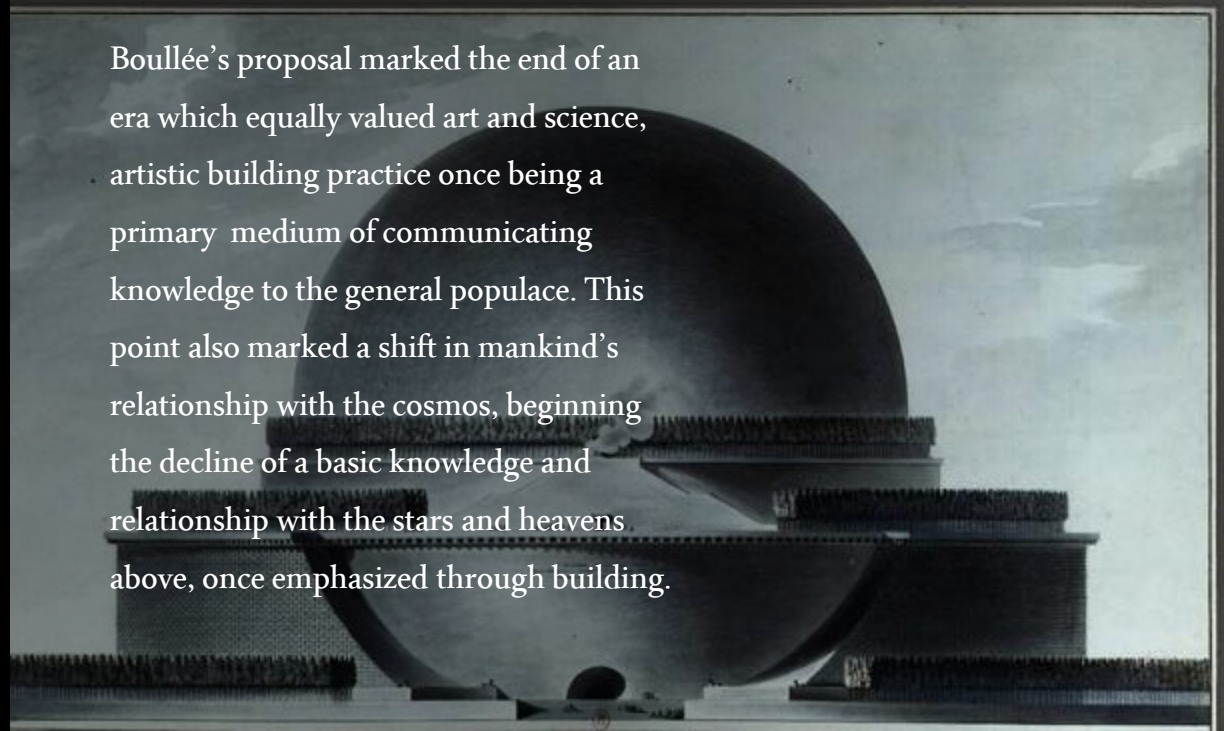
A theoretical project proposed by Étienne-Louis Boullée, Newton's Cenotaph is noted as the hinge defining the industrialization of building practice, riding the crest between architecture as creative interpretation and rational functionalism.



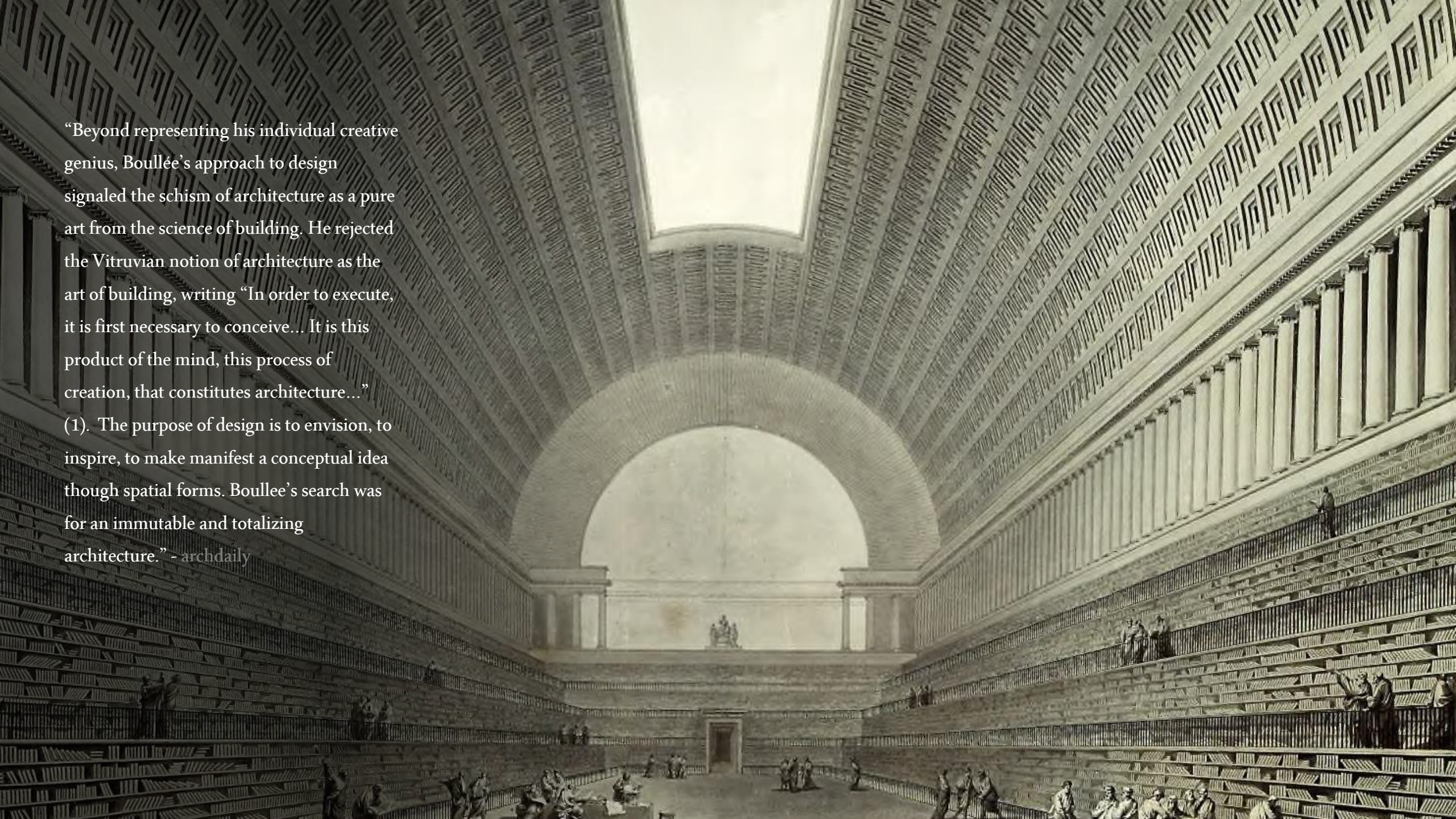


Honoring Sir Isaac Newton, the cenotaph places Newton's final resting place in the bottom-most center of the sphere, while the immense chamber is filled with darkness, broken only by small punctures in the envelope to allow bits of light to shine through — simulating stars in the night's sky.





Boullée's proposal marked the end of an era which equally valued art and science, artistic building practice once being a primary medium of communicating knowledge to the general populace. This point also marked a shift in mankind's relationship with the cosmos, beginning the decline of a basic knowledge and relationship with the stars and heavens above, once emphasized through building.



"Beyond representing his individual creative genius, Boullée's approach to design signaled the schism of architecture as a pure art from the science of building. He rejected the Vitruvian notion of architecture as the art of building, writing "In order to execute, it is first necessary to conceive... It is this product of the mind, this process of creation, that constitutes architecture..." (1). The purpose of design is to envision, to inspire, to make manifest a conceptual idea though spatial forms. Boullee's search was for an immutable and totalizing architecture." - archdaily

SPHINX OBSERVATORY

The Sphinx Observatory served as a place where scientists journeyed to conduct their research with minimal interference from human civilization. Located in Jungfraujoch, Switzerland, this observatory is by no means easy to travel to, the nearest trace of civilization lying a few kilometers away. After walking within a half-mile long tunnel, an elevator tunneled into the mountain would traverse to and from the observation deck, offering a panoramic view of the Swiss mountainside.

"With multiple laboratories, a weather observation station, astronomical and meteorological domes, and a 76-cm telescope, the Sphinx has served as a headquarters for researchers in fields such as glaciology, medicine, cosmic ray physics, and astronomy. And over the years, the building has adapted to meet scientists' needs. Today, the observatory is fully outfitted with electricity, water, telephone, internet, and even a machine to produce liquid air" - *Atlas Obscura*

The Sphinx Observatory relates well to Horizons for a few reasons. Firstly, it is a great example of the elevator-tunnel system I plan to implement. Second, it's a great example of how such an isolated building on a mountaintop can be sustained and maintained. Finally, it embodies a critical aspect Horizons strives for, the quest for enlightenment through knowledge. Being an extremely difficult vacation destination, the Sphinx Observatory became a sort of pilgrimage for many physicists and astronomers.

RED ROCKS AMPITHEATER

Red Rocks boasts a location nearby Denver, CO, attracting a wide variety of performances and lectures as well as many demographics of people. The bleachers carved directly out of the mountain compliment the bare rock jutting into the sky, all the while overlooking Denver from the foothills of the Rocky Mountains.

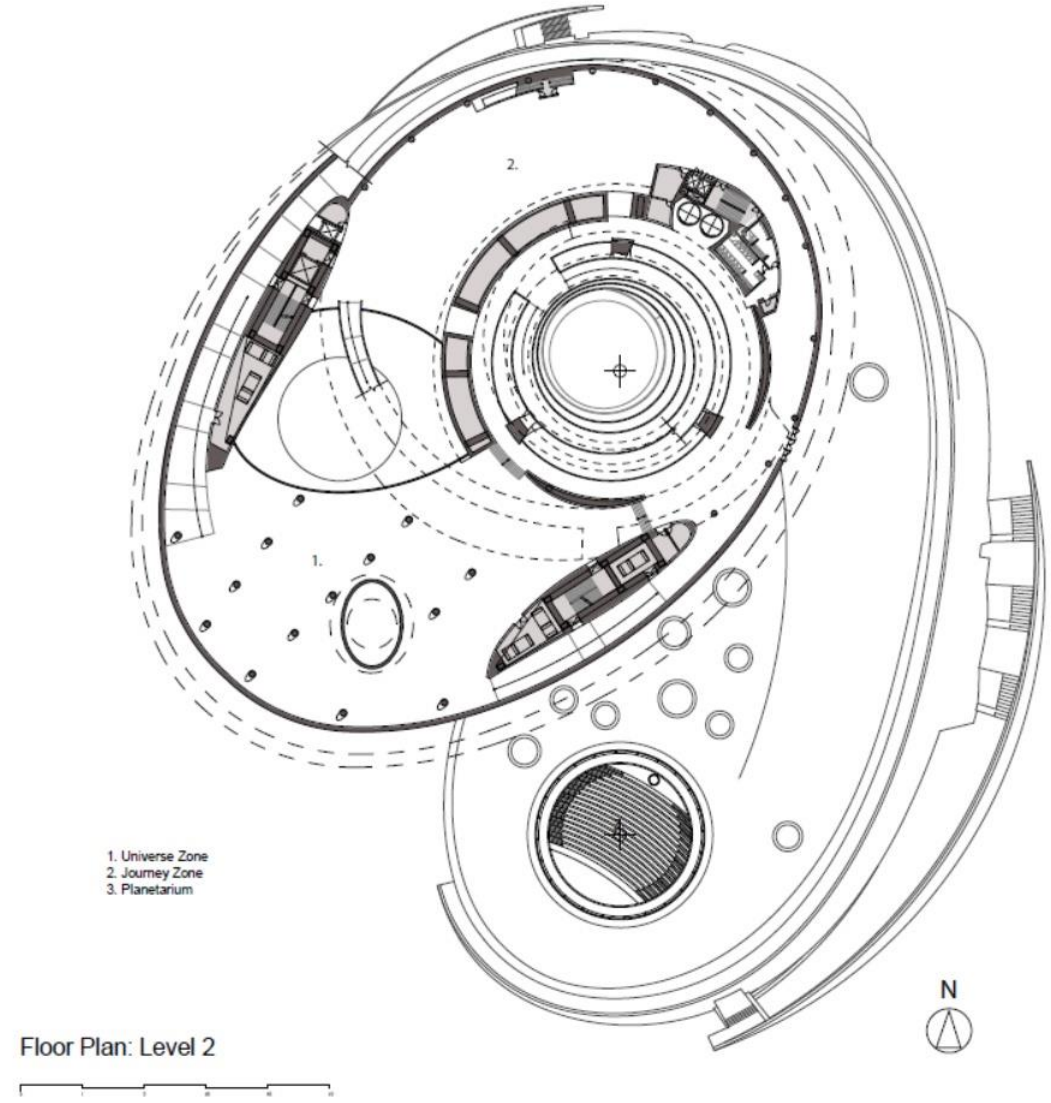
Its visitors center contains a few exterior balconies viewing the natural Colorado landscape, but also contains a rather large series of public spaces, each commemorating the rich history of past performances. These halls create a memorial which enables music to live on in history. As well as being culturally contextualized, Red Rocks is also open to the public for fitness activities, attracting many to the venue even during the absence of an event.

SHANGHAI PLANETARIUM

The Shanghai Planetarium is comprised of three major components: The Oculus, the Inverted Dome, and the Sphere. The Oculus serves as a representation of the sun's movement, casting a mobile shadow across the main plaza. The inverted Dome serves as a focal point above the central atrium, providing unique vertical views at all times of the day. The Sphere contains the planetarium, and symbolizes the passage of time within the space.

"Drawing inspiration from astronomical principles, our design strategy provides a platform for the experience of orbital motion, and utilizes that as a metaphorical reference and generator of form" - Ennead Architects

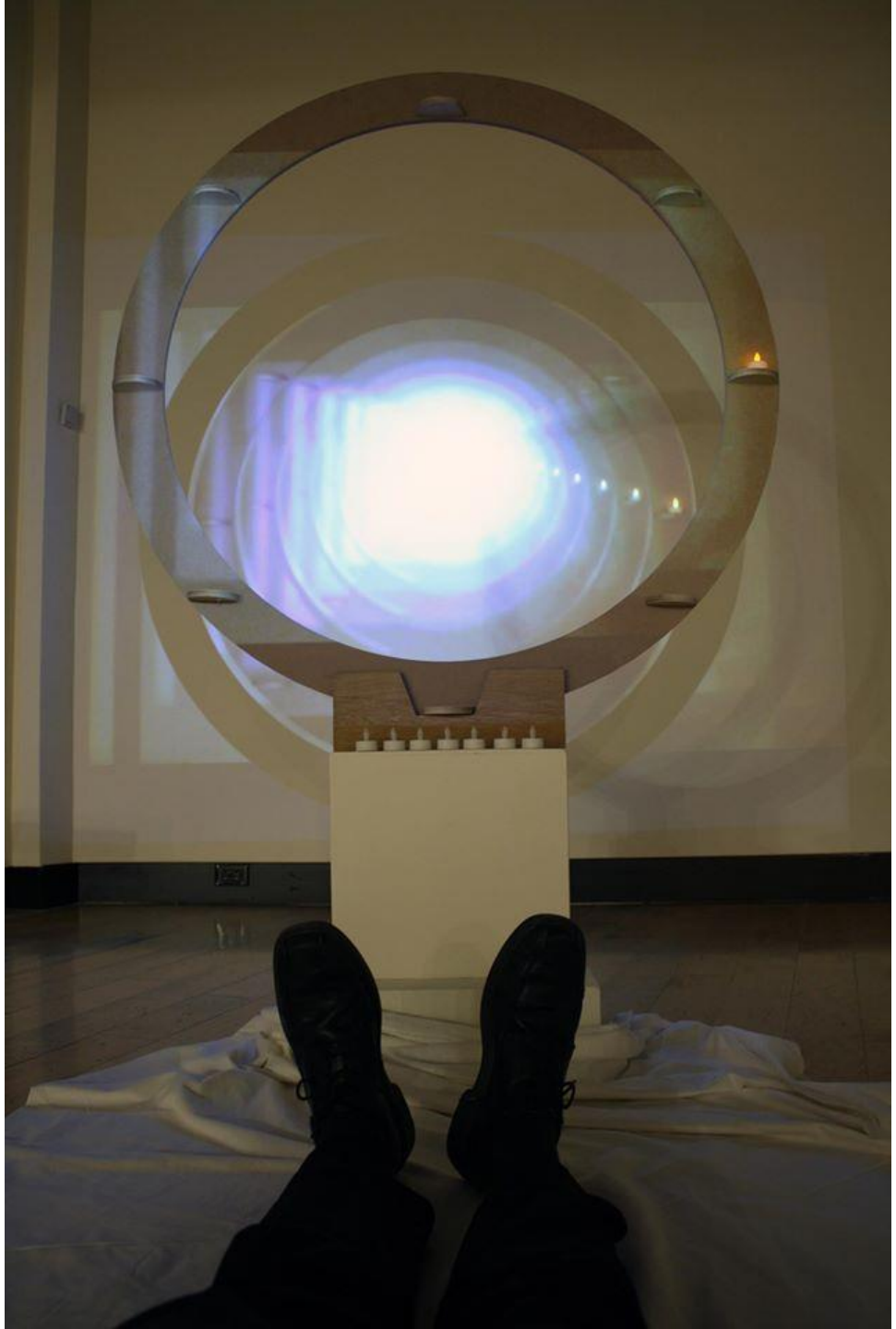
The Shanghai Plentarium is comprised of three major components: The Oculus, the Inverted Dome, and the Sphere. The Oculus serves as a representation of the sun's movement, casting a mobile shadow across the main plaza. The inverted Dome serves as a focal point above the central atrium, providing unique vertical views at all times of the day. The Sphere contains the planetarium, and symbolizes the passage of time within the space.



Floor Plan: Level 2

ARTEFACT.

Based on the principles of Gothic Architecture, Heideggerian ideals, and ancient Jewish Mysticism, the artefact attempts to give an individual the ability to place themselves within the infinite depths of the cosmos. When one gazes into the stars, one may feel a sense of wonder and awe, instigated from miniscule relation of mankind within the universe.

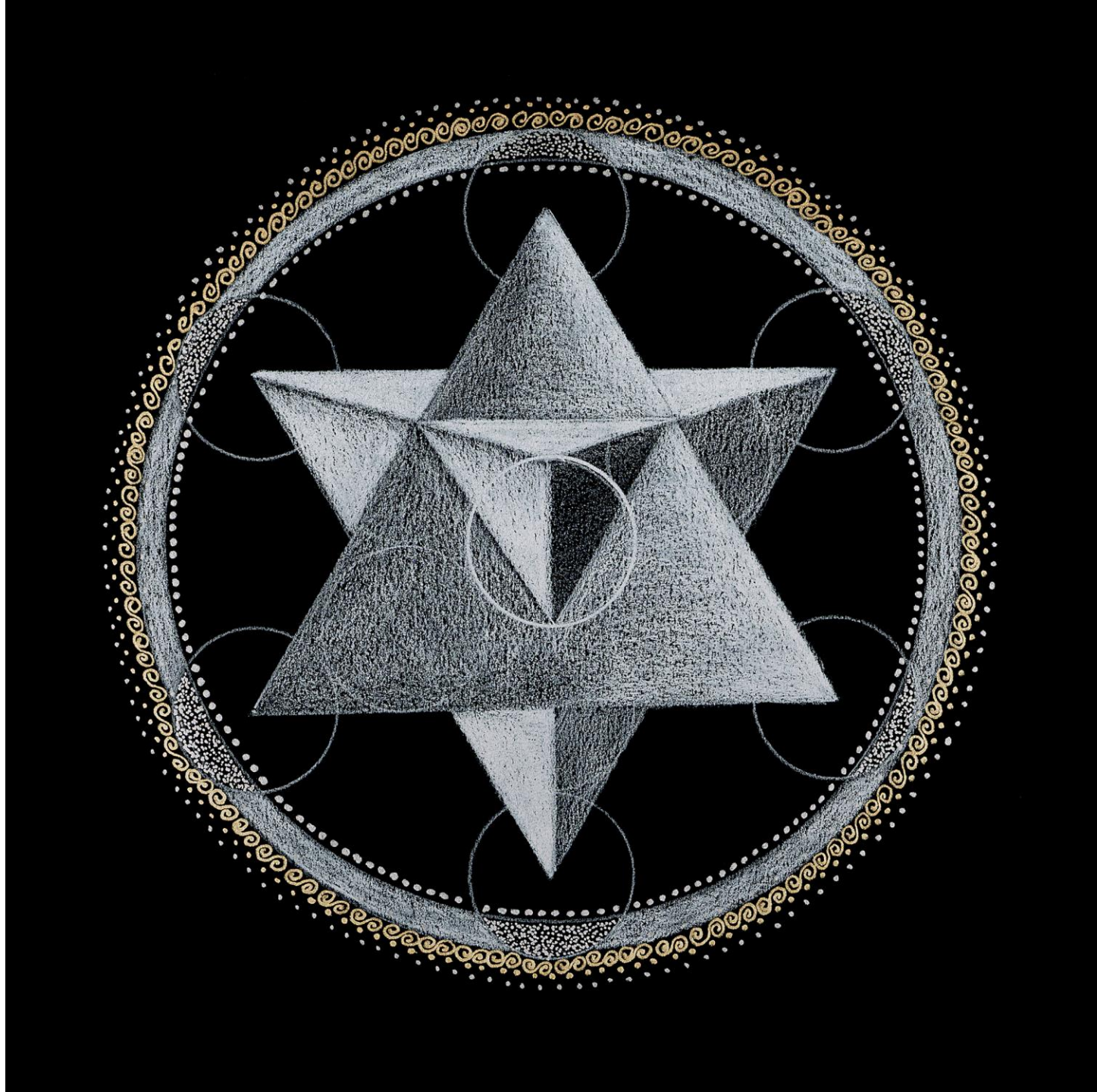


THE MERKABAH

A concept of ancient Jewish Mysticism still in use today, the Merkabah is derived from *Book of Ezekiel.* The word is Hebrew for chariot, in the Bible referring to a throne-chariot of God. The word has three linguistic components.

Mer — Light
Ka — Spirit
Bah — Body

Together, it means the spirit or body surrounded by counter-rotating fields of light, or wheels within wheels, which act as a vehicle to reaching the heavens above.



THE MERKABAH

The shape can be seen as a three-dimensional Star of David, consisting of two equally-sized interlocking tetrahedral of light, together making an octahedron, a shape with eight distinctive directions.

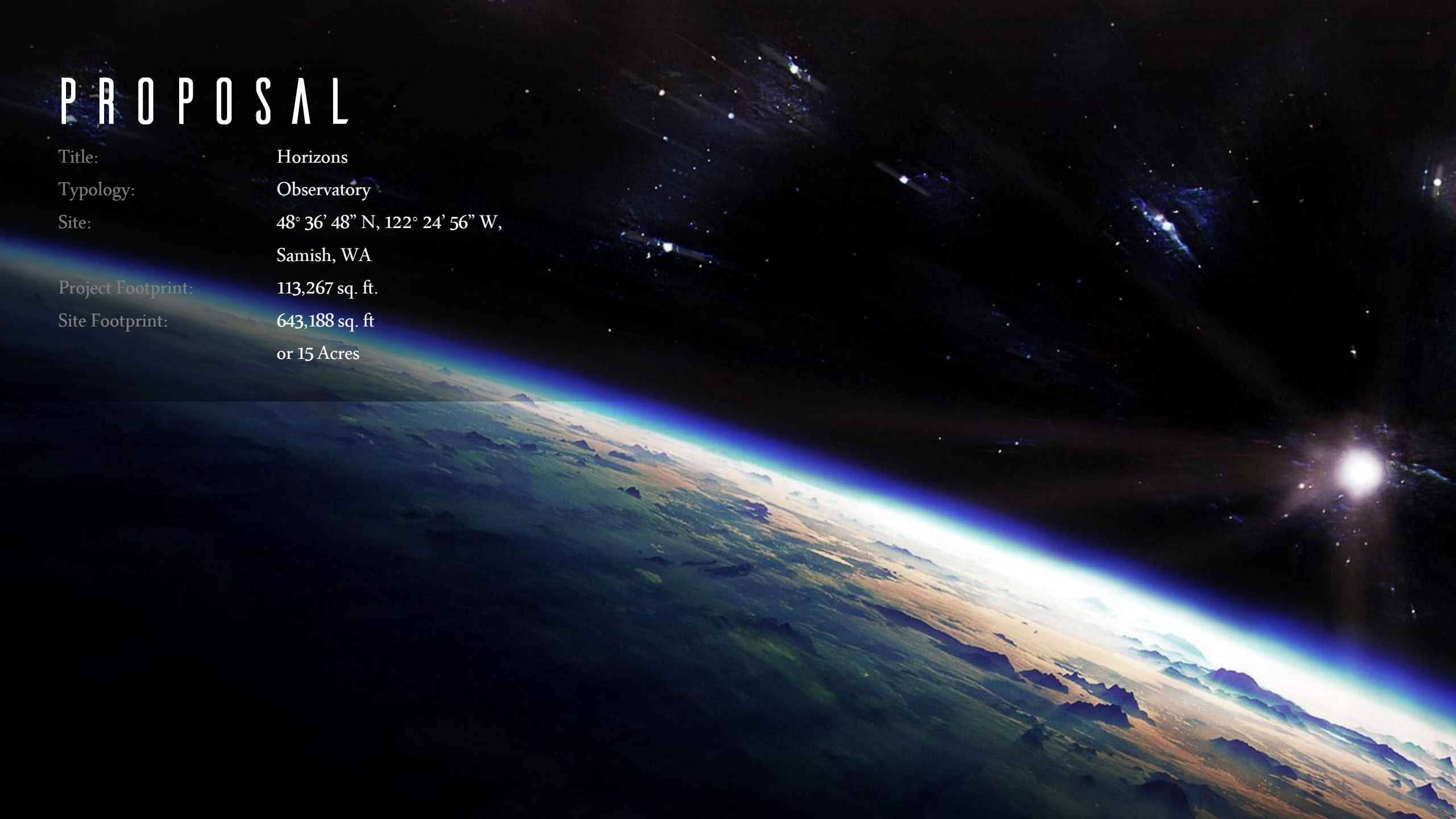
Meditation practices have been birthed by the Merkabah, based on the Jewish Mystical ideals, called the Teaching of Spherical Breathing, focusing on balance, flow, the shifting of consciousness, and a developing intimacy between self and cosmos.

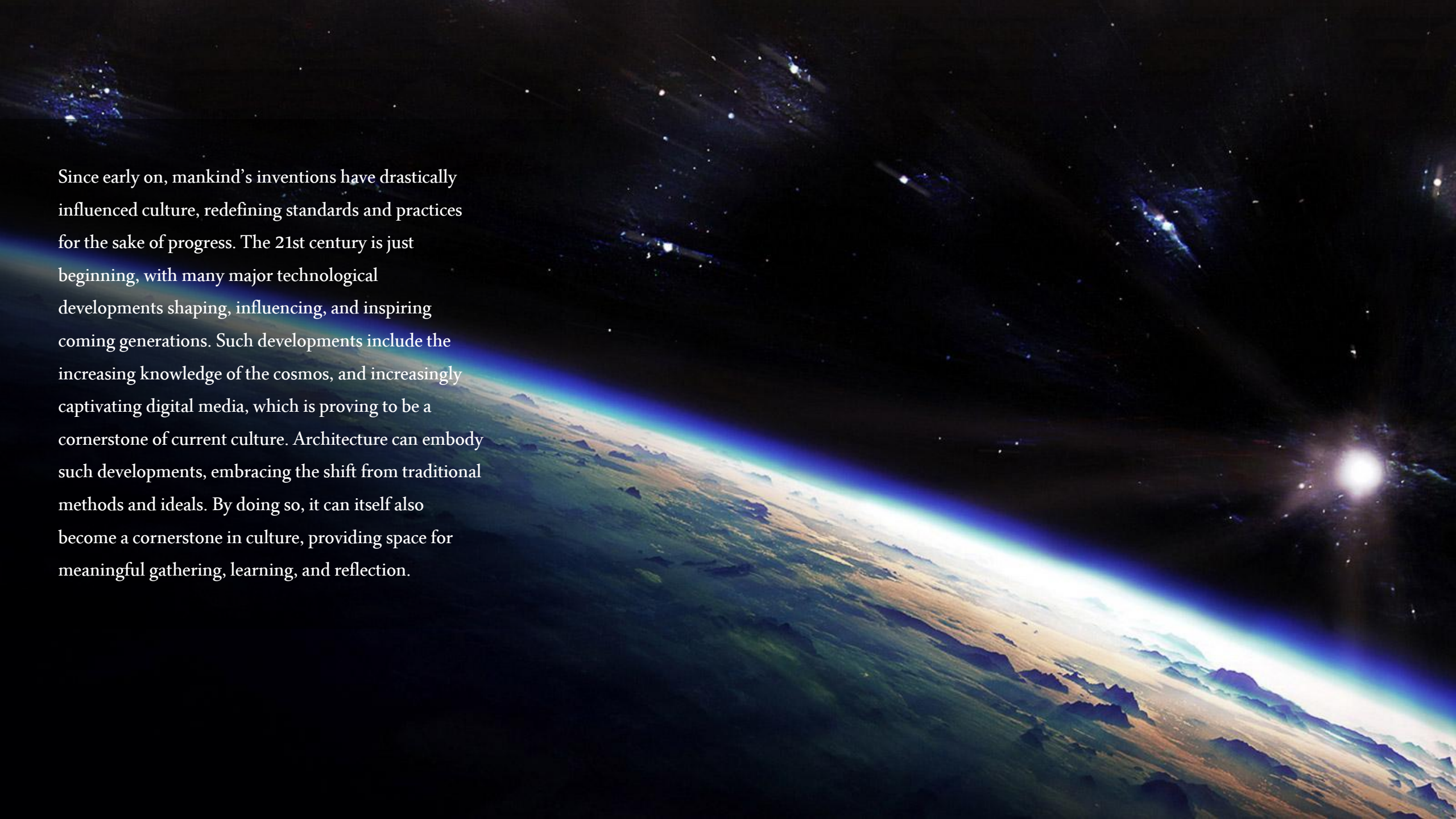
Participants were asked to identify a personal weakness, fear, or burden, write it on a small slip of paper, then place it beneath a new candle to symbolize an overcoming and realization of that flaw. By doing so, the person is reborn like the birthing of a new star, and once the circle is complete, it becomes like the Jewish Merkabah, a communal vehicle to placing mankind within the daunting context of infinity.

As mankind gears up for yet another space race, digital artists and designers can once again invoke and inspire, integrating the potentiality of the digital to create personal interaction and engagement with the cosmos to ensure the future of the human race, dependent on the willingness of society to embrace the stars as its next frontier.

PROPOSAL

Title:	Horizons
Typology:	Observatory
Site:	48° 36’ 48” N, 122° 24’ 56” W, Samish, WA
Project Footprint:	113,267 sq. ft.
Site Footprint:	643,188 sq. ft or 15 Acres





Since early on, mankind's inventions have drastically influenced culture, redefining standards and practices for the sake of progress. The 21st century is just beginning, with many major technological developments shaping, influencing, and inspiring coming generations. Such developments include the increasing knowledge of the cosmos, and increasingly captivating digital media, which is proving to be a cornerstone of current culture. Architecture can embody such developments, embracing the shift from traditional methods and ideals. By doing so, it can itself also become a cornerstone in culture, providing space for meaningful gathering, learning, and reflection.

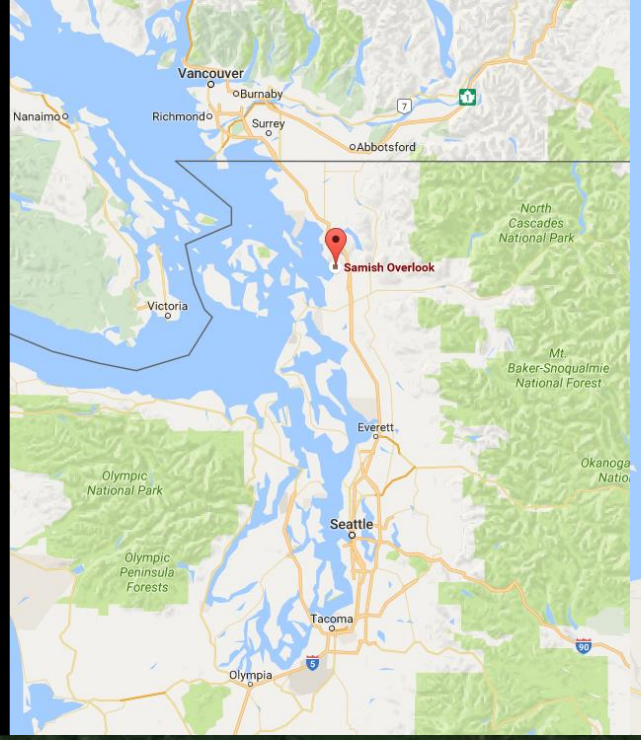
CONTEXT

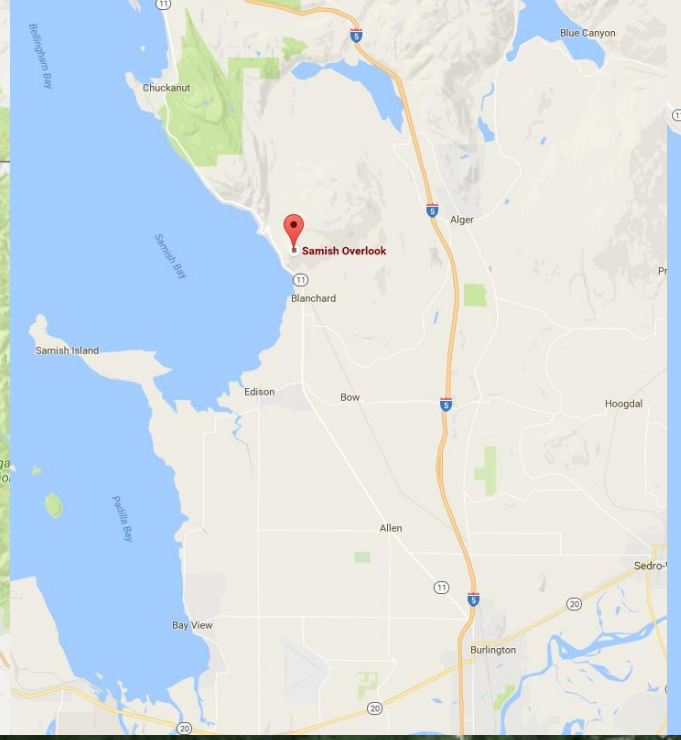
Seattle, Washington has a renowned reputation and culture of innovation and cutting-edge tech, providing a perfect cultural foundation for a cosmic-cultural typology. Capitalists such as Bill Gates, Bill Boieing and Jeff Bezos began their ventures to success here, practicing philanthropy to enhance the city they love, and ultimately benefiting the local outlook and well-being. The project site, located in Samish, lies north of Seattle at the base of the Northern Cascades mountain range, allowing convenient proximity and ample separation from the heart of civilization.

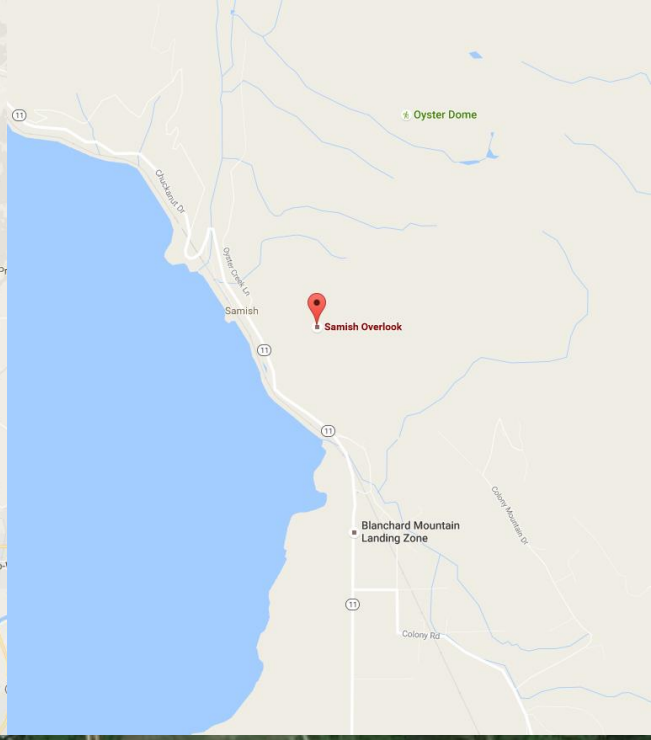
SITE

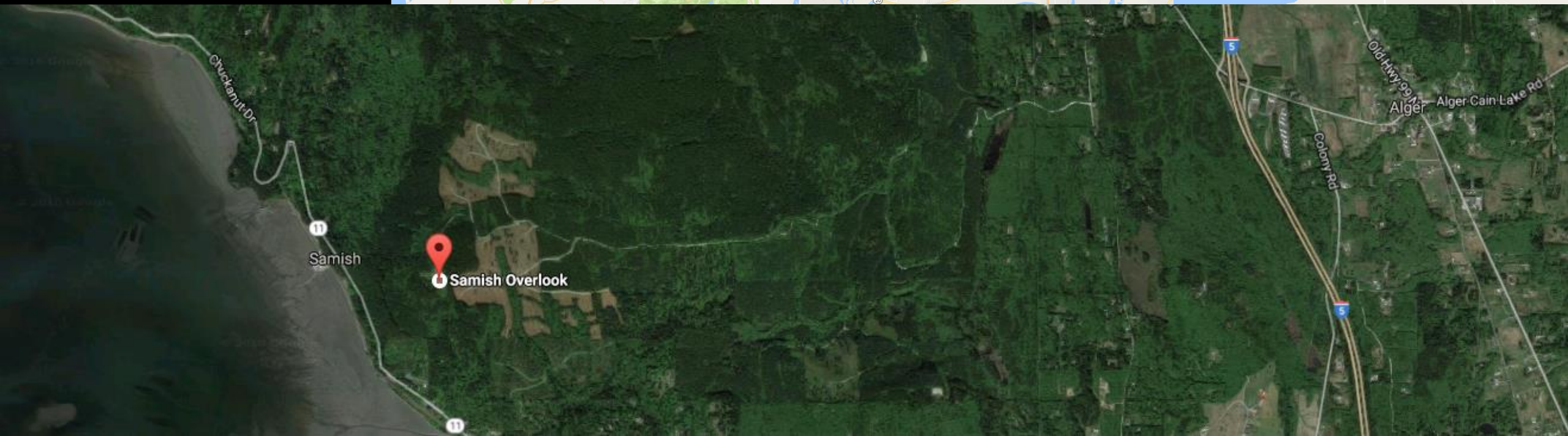
The territory surrounding the site is comprised of Washington's beautiful rainforest landscape at the southern edge of the Northern Cascades mountain range. Directly south lies Seattle in the distance, its northern suburban and rural districts just coming to an end. The West is the Pacific waterfront, showcasing Samish Bay and its containing islands. The air is crisp, and a barrel of clouds rests on the horizon, the coming cover an inevitable trait of the local climate, participating in an exaggerated semi-annual dance for balance.

Samish Overlook offers a clear site with majestic views of the city's countryside, Washington's mountainous landscape, and the adjacent Pacific. This site is also the intersection of two hiking trails, one of which begins to the West of the site, near the ocean. There's also an oyster bar near the trail's entrance, providing fresh local cuisine.









DAY

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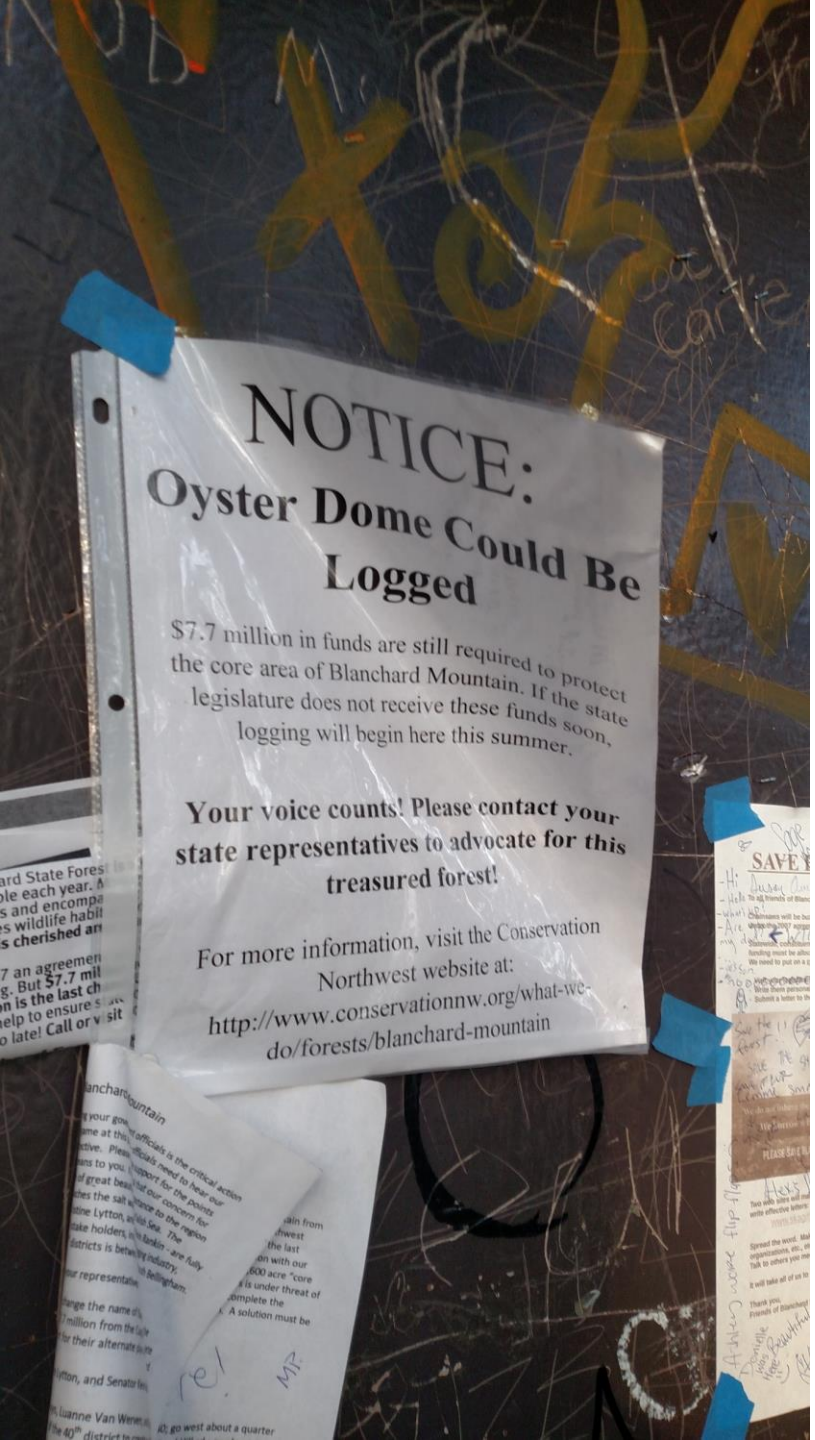
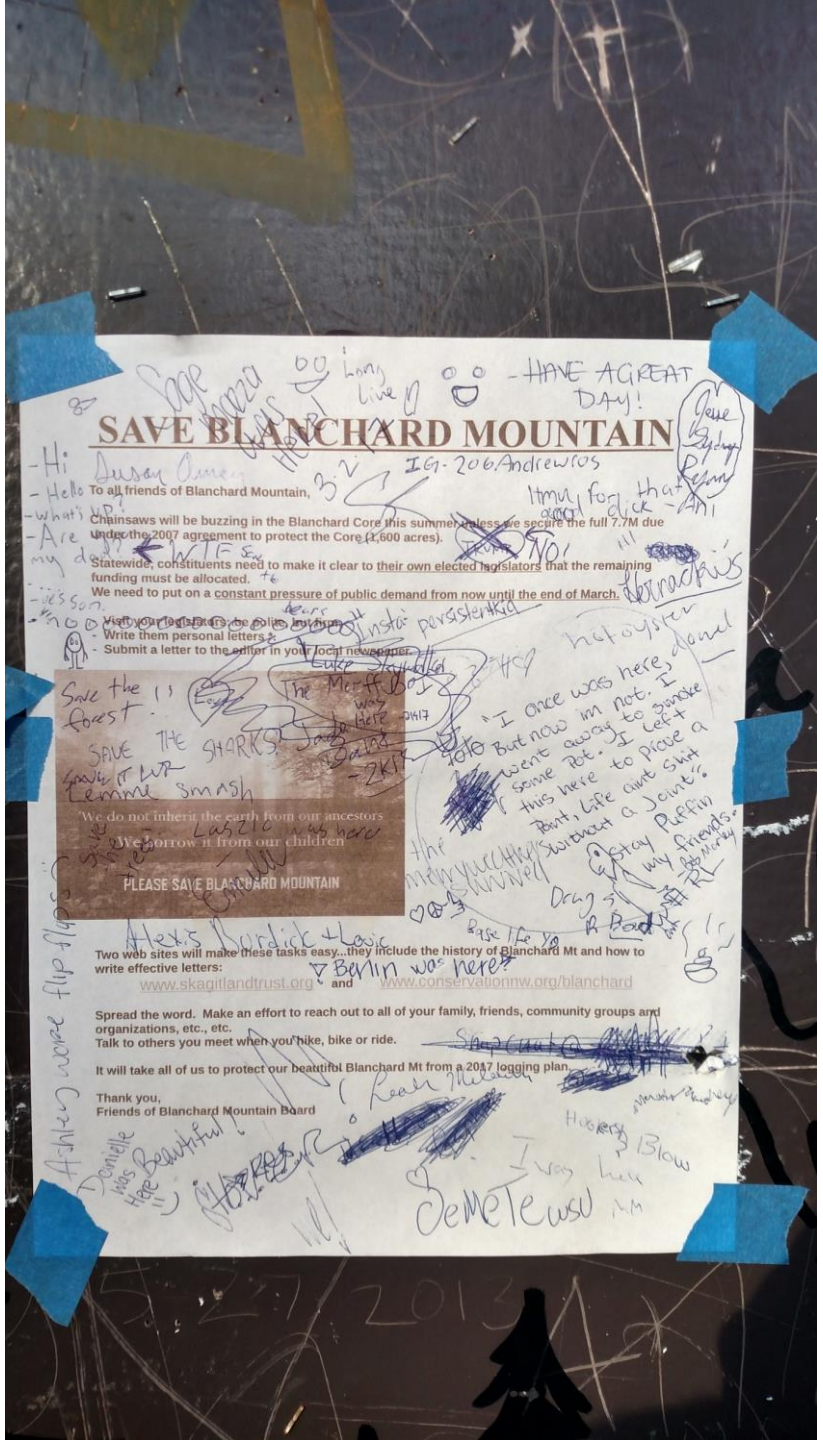
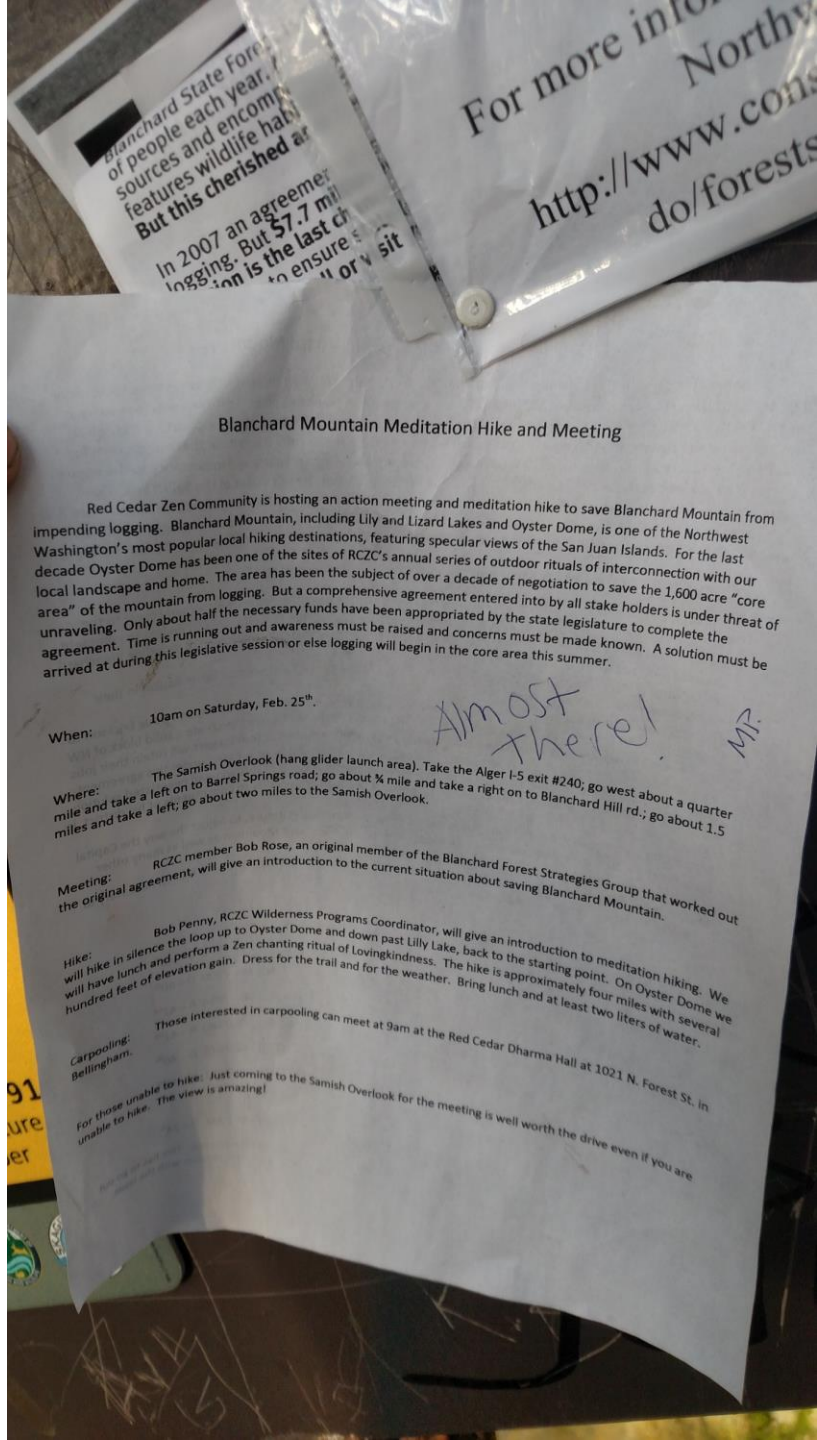
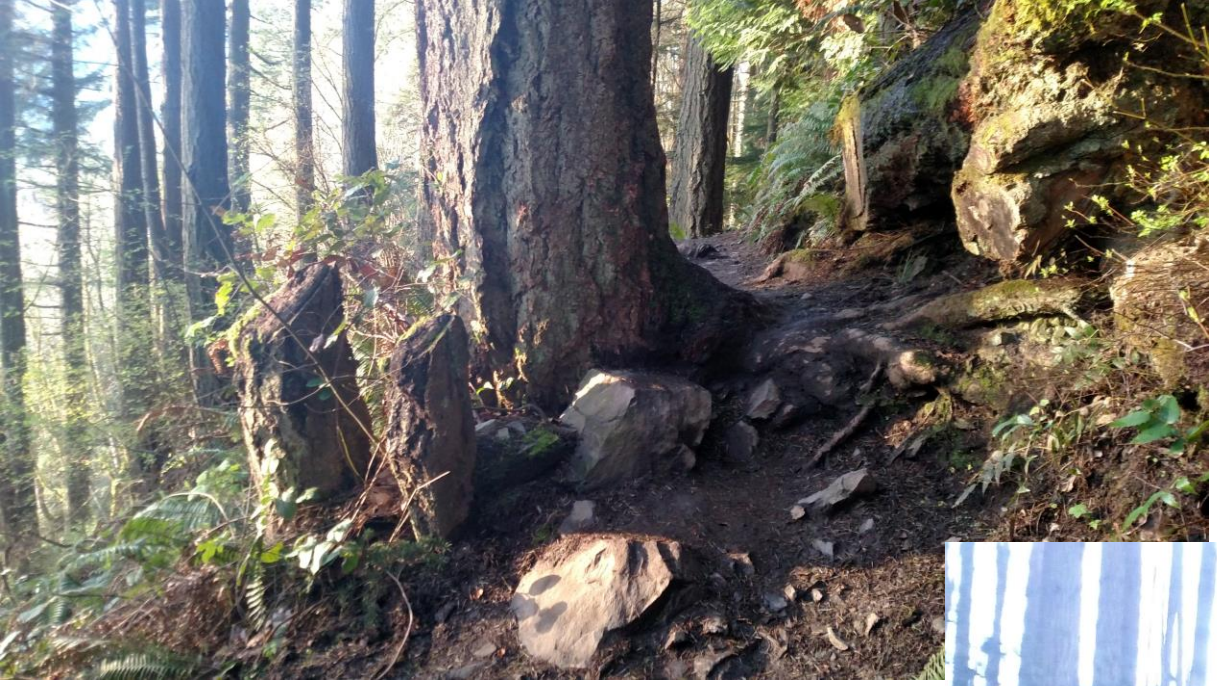
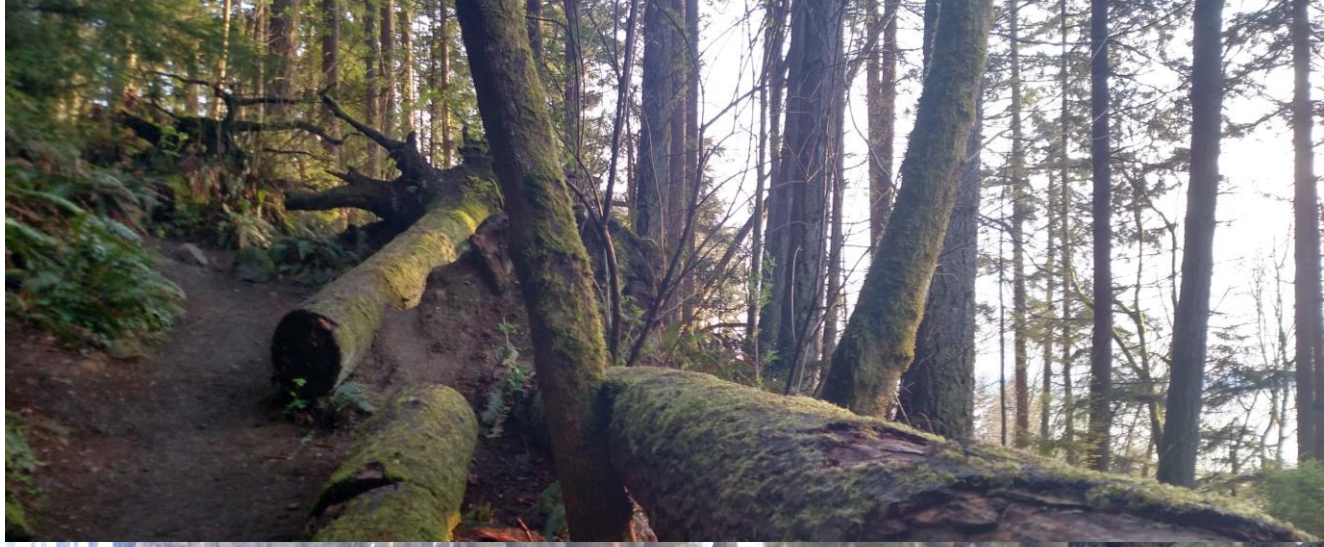
ROCK TALK

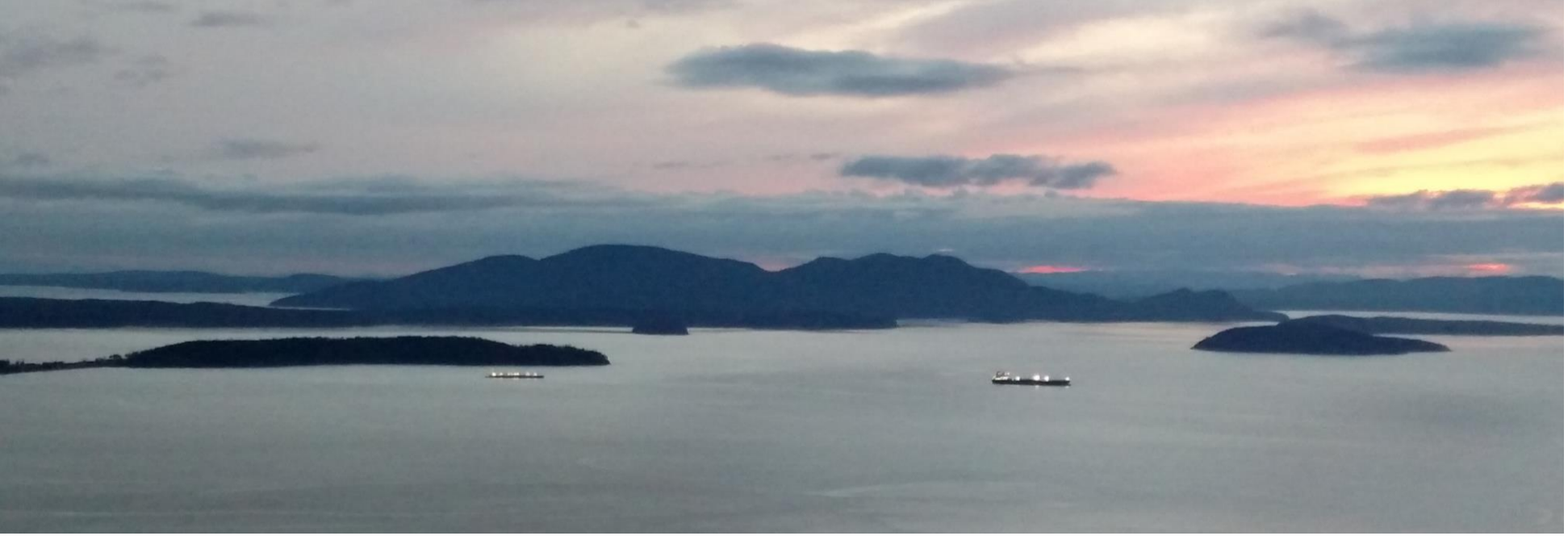

NOTICE:
Oyster Dome Could Be Logged
$7.7 million in funds are still required to protect the core area of Blanchard Mountain. If the state legislature does not receive these funds soon, logging will begin here this summer.
Your voice counts! Please contact your state representatives to advocate for this treasured forest!
For more information, visit the Conservation Northwest website at:
http://www.conservationnw.org/what-we-do/forests/blanchard-mountain


SAVE BLANCHARD MOUNTAIN
To all friends of Blanchard Mountain,
Chainsaws will be buzzing in the Blanchard Core this summer, unless we secure the full 7.7M due under the 2007 agreement to protect the Core (1,600 acres).
Statewide, constituents need to make it clear to their own elected legislators that the remaining funding must be allocated.
We need to put on a constant pressure of public demand from now until the end of March.
- Visit your legislators' office, in person.
- Write them personal letters.
- Submit a letter to the editor in your local newspaper.
We do not inherit the earth from our ancestors
We borrow it from our children
PLEASE SAVE BLANCHARD MOUNTAIN
Two web sites will make these tasks easy...they include the history of Blanchard Mt and how to write effective letters:
www.skagitlandtrust.org and www.conservationnw.org/blanchard
Spread the word. Make an effort to reach out to all of your family, friends, community groups and organizations, etc., etc.
Talk to others you meet when you hike, bike or ride.
It will take all of us to protect our beautiful Blanchard Mt from a 2017 logging plan.
Thank you,
Friends of Blanchard Mountain Board


Blanchard Mountain Meditation Hike and Meeting
Red Cedar Zen Community is hosting an action meeting and meditation hike to save Blanchard Mountain from impending logging. Blanchard Mountain, including Lily and Lizard Lakes and Oyster Dome, is one of the Northwest Washington's most popular local hiking destinations, featuring specular views of the San Juan Islands. For the last decade Oyster Dome has been one of the sites of RCZC's annual series of outdoor rituals of interconnection with our local landscape and home. The area has been the subject of over a decade of negotiation to save the 1,600 acre "core area" of the mountain from logging. But a comprehensive agreement entered into by all stake holders is under threat of unraveling. Only about half the necessary funds have been appropriated by the state legislature to complete the agreement. Time is running out and awareness must be raised and concerns must be made known. A solution must be arrived at during this legislative session or else logging will begin in the core area this summer.
When: 10am on Saturday, Feb. 25th.
Where: The Samish Overlook (hang glider launch area). Take the Alger I-5 exit #240; go west about a quarter mile and take a left on to Barrel Springs road; go about ¾ mile and take a right on to Blanchard Hill rd.; go about 1.5 miles and take a left; go about two miles to the Samish Overlook.
Meeting: RCZC member Bob Rose, an original member of the Blanchard Forest Strategies Group that worked out the original agreement, will give an introduction to the current situation about saving Blanchard Mountain.
Hike: Bob Penny, RCZC Wilderness Programs Coordinator, will give an introduction to meditation hiking. We will hike in silence the loop up to Oyster Dome and down past Lilly Lake, back to the starting point. On Oyster Dome we will have lunch and perform a Zen chanting ritual of Lovingkindness. The hike is approximately four miles with several hundred feet of elevation gain. Dress for the trail and for the weather. Bring lunch and at least two liters of water.
Carpooling: Those interested in carpooling can meet at 9am at the Red Cedar Dharma Hall at 1021 N. Forest St. in Bellingham.
For those unable to hike: Just coming to the Samish Overlook for the meeting is well worth the drive even if you are unable to hike. The view is amazing!
Almost there!





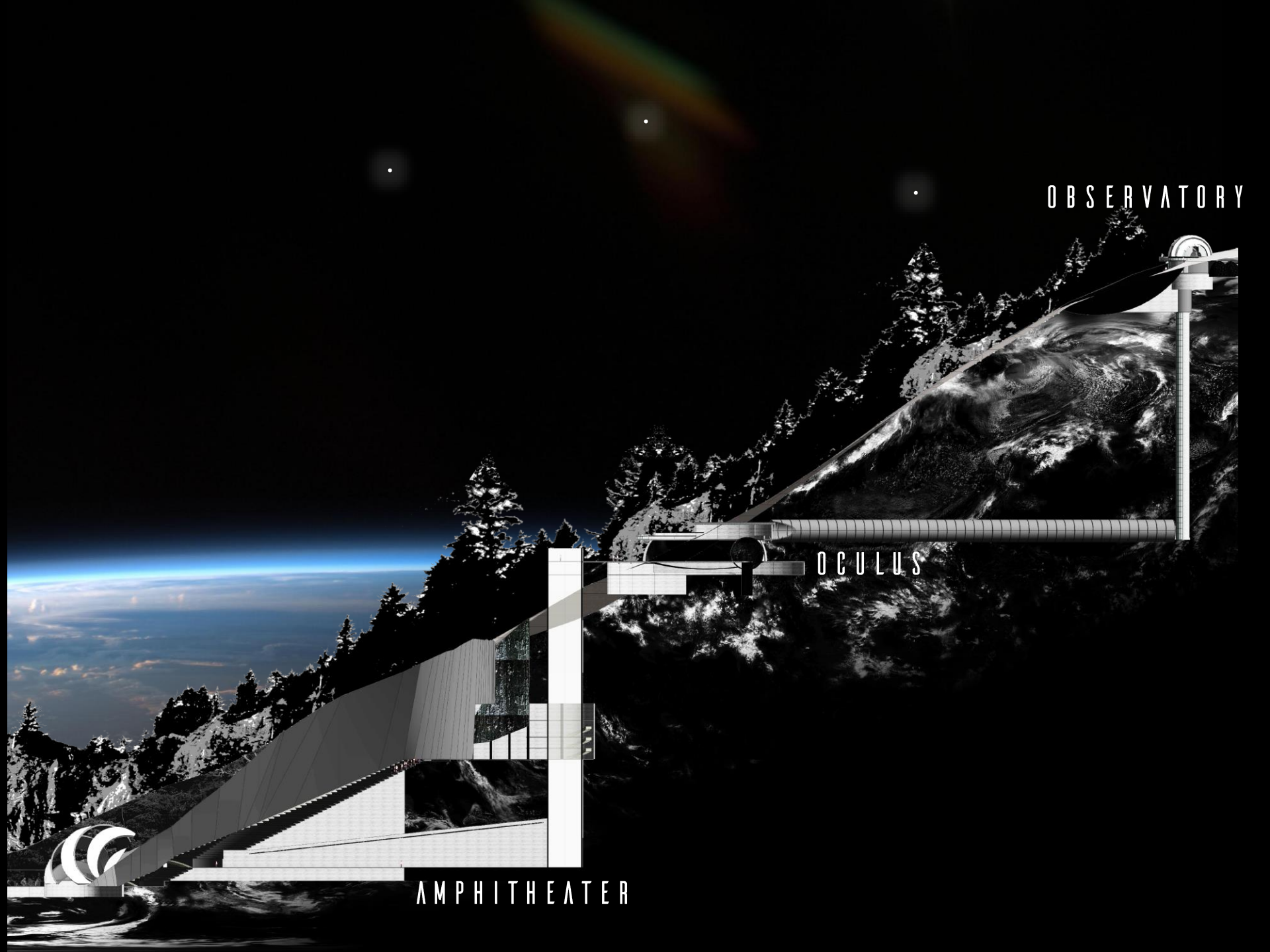


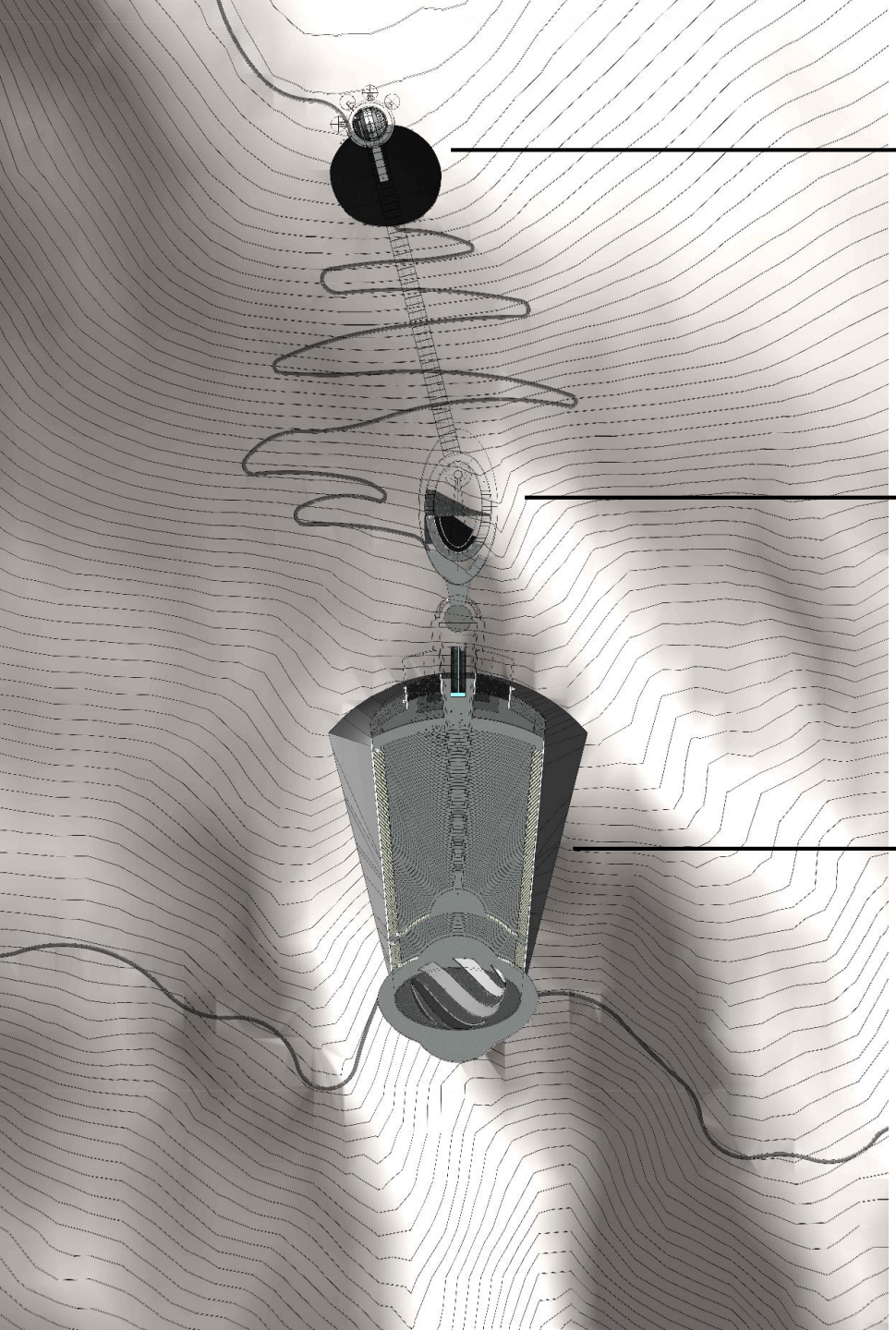

DAY 2

This site offers the perfect sense of spiritual enlightenment and pilgrimage that Horizons strives for - far enough removed from civilization to reflect, but close enough to influence the neighboring cities and their population, sitting between the two mid-sized cities of Everett and Bellingham, and overlooking the Samish Bay naval and fishing vessels coming and going throughout the day.

PROGRAM

Horizons will have three primary focal points, emulating a progressing emergence from the Earth to the heavens and stars above. Encompassing both the past development of Man and his future possibilities, an occupant can completely immerse themselves in what it means to be human, igniting a spark that's shared with those around. The spatial arrangement of Horizons attempts to embody cosmological phenomena, reflecting upon itself a mirage of the stars above, allowing one to gaze wonderingly, socialize meaningfully, and place one's self within the infinite context of the cosmos.


OBSERVATORY
OCULUS
AMPHITHEATER



OBSERVATORY

The highest point on the site, the observatory can be used by the public for optimal cosmic learning; able to peer into the cosmos using the 76 cm telescope, stargaze within The Carve, or explore the universe using one of four Exploratories.

Furthest emerged from the earth, the observatory resembles man's modern relationship with the cosmos, utilizing telescopic photography and digitally-immersive technologies to put the exploration of the universe within reach of the general populace.

OCULUS

Serving as a midpoint and space for reflection, the Oculus emphasizes creative depiction of the cosmos, housing the Orb as well as space for exhibition of stellar artwork.

The Oculus embraces man's pre-modern medium for cosmic translation, using artistic display to reverse occupants perspectives with alternative means of interpreting the cosmos.

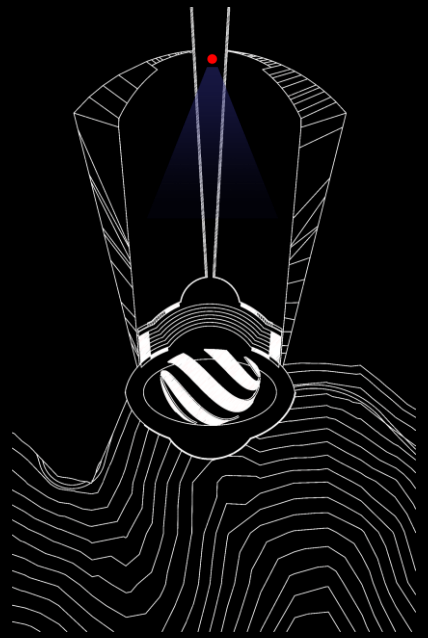
AMPHITHEATER

The lowest point on the site, the amphitheater is widely used for community gathering and is the primary source of generating revenue for the project. Housed here is the Split as well as viewing balconies carved from the face of the rock and refreshments outfitting the theater with a fully-equipped performance venue.

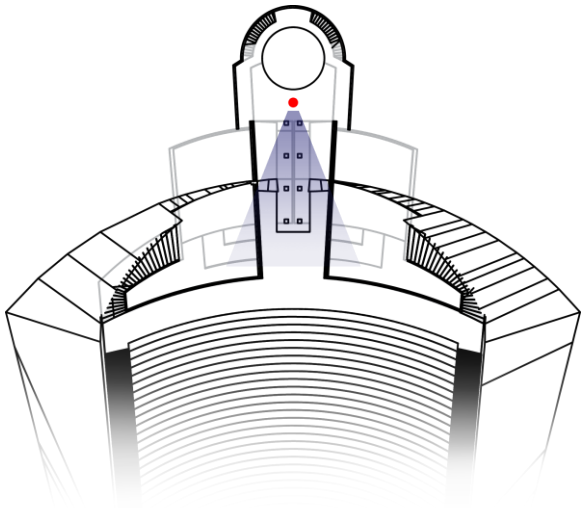
Representative of early humanity's means of cosmic translation to the public, the amphitheater is carved directly out of the mountain, and embodies the most ancient and terrestrial form of public relation with the heavens and stars above, celebrating the stark contrast between earth, sky, and their metaphysical and inspirational link — the horizon.


AMPHITHEATER

Opening directly to a viewing balcony on level with the stage, the Lower Tunnel is an homage to the NewGrange tomb in Ireland, oriented directly south to illuminate the passageway and the sparkling mineral, Stilpnomelane, exposed from the earthen ceiling carved from the mountain.



A reward for either passing through the lower tunnel or ascending the amphitheater, here is where the linking element of all three focal points begins — the split in the mountain.

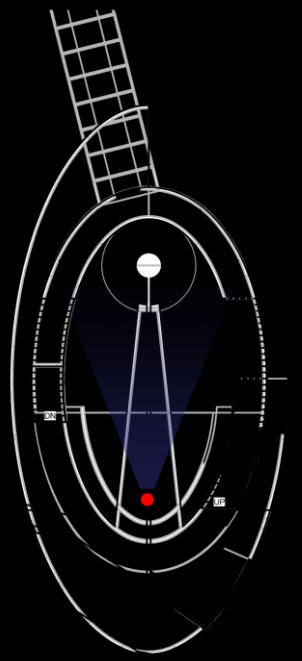


Here, two masses of earth are supported by eight pillars, and are split evenly up the center, able to be peered into by those passing beneath. An observer could witness the sparkling between the two hemispheres, symbolic of both the birthing of new stars and the firing neurons of the human mind.

THE SPLIT


OCULUS

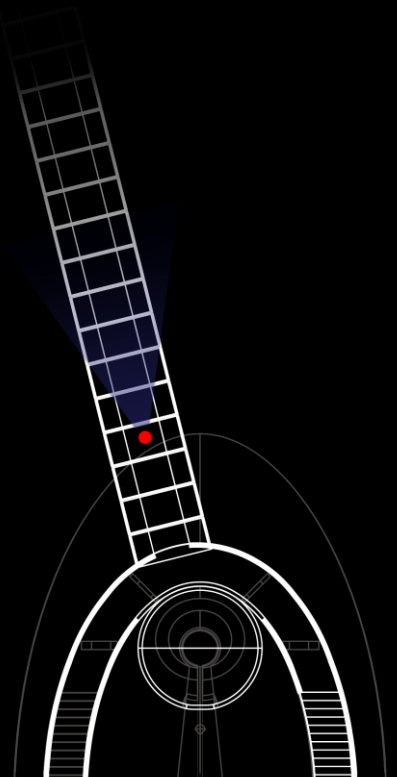
Serving as the midway vantage point, the Oculus turns sights away from the horizon, looking inward towards artistic renditions of the cosmos.



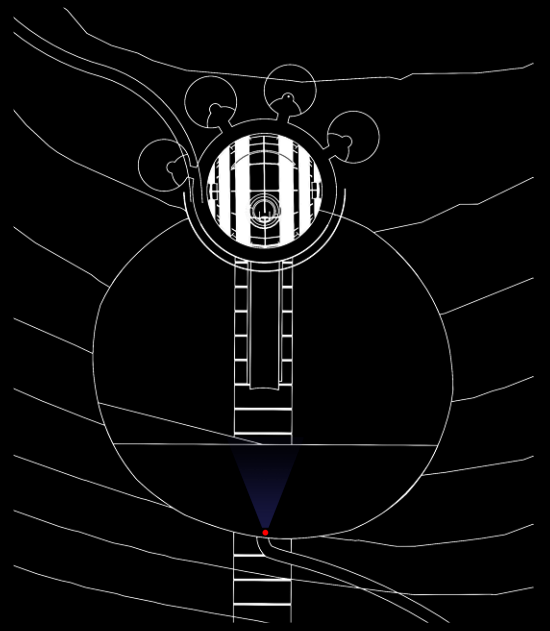
Here, art is recognized for its historical importance in relaying stellar concepts to the common folk, and demonstrates how it can further do so effectively utilizing modern digital technologies.

This particular example would utilize digital screens encased in Stilpnomelane to project the current cosmic arrangement through the mineral, shifting the surrounding constellations throughout the day.

Linking the Oculus and the Observatory, the Upper Tunnel utilizes typical tunnel boring techniques, yet uses specifically placed lighting to illuminate the structural system, simply and effectively creating a ‘light at the end of the tunnel’ effect.

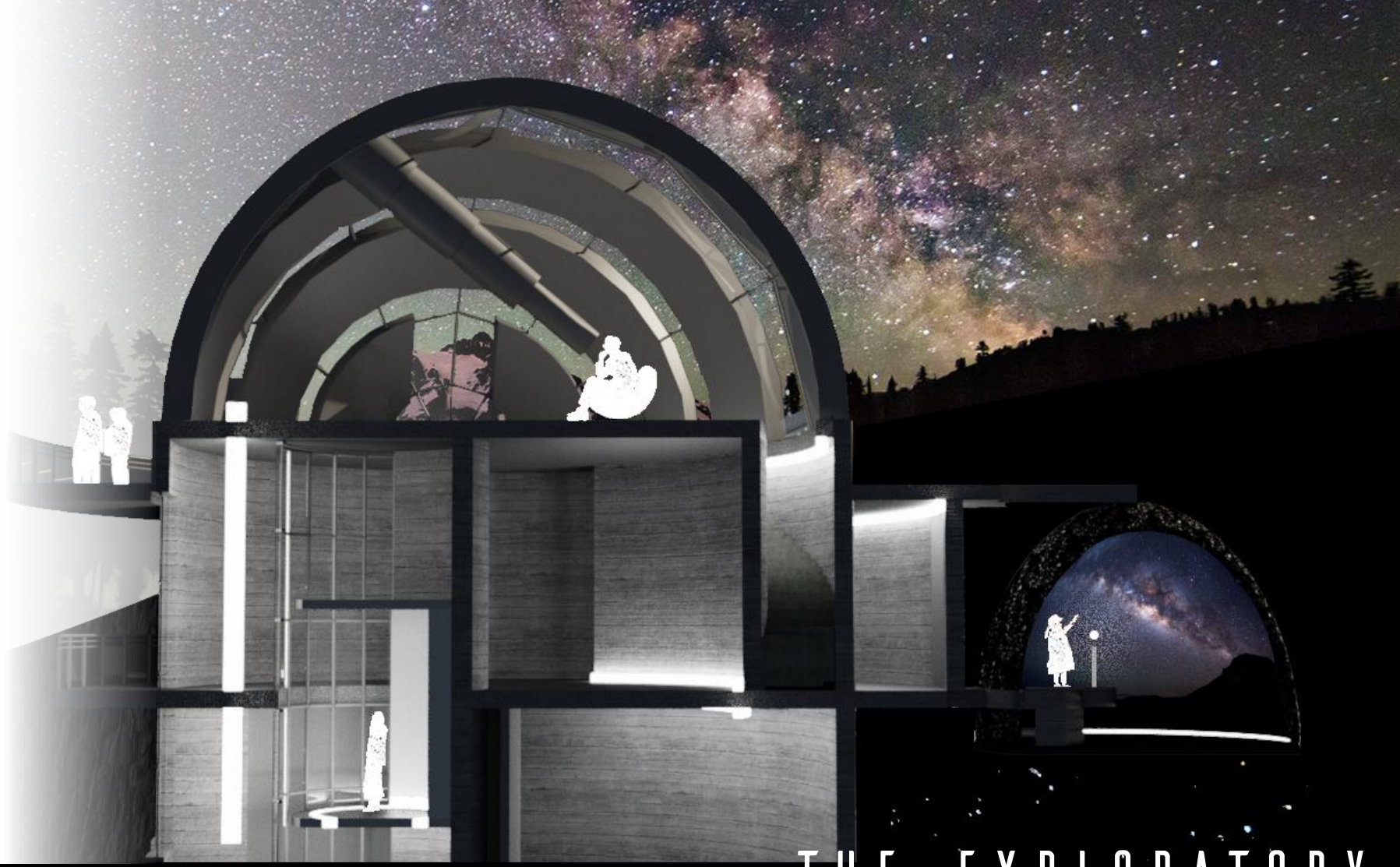



OBSERVATORY



The top-most focal point of the project, the Observatory represents the modern era of mankind's relationship with the cosmos; celebrating the telescope, housing personal exploration chambers, and supplying panoramic viewing balconies for ultimate views of the Washington landscape. Here, the earth is carved out into a bowl, intended for stargazers to lay back and literally feel the stark contrast between earth and sky. It is also the final stage of the split in the mountain.

Occupants are given the means to explore the known universe at their own discretion, given access to the telescope as well as a one of four Exploratories, using a spherical navigational instrument to explore and discover beyond Earth.

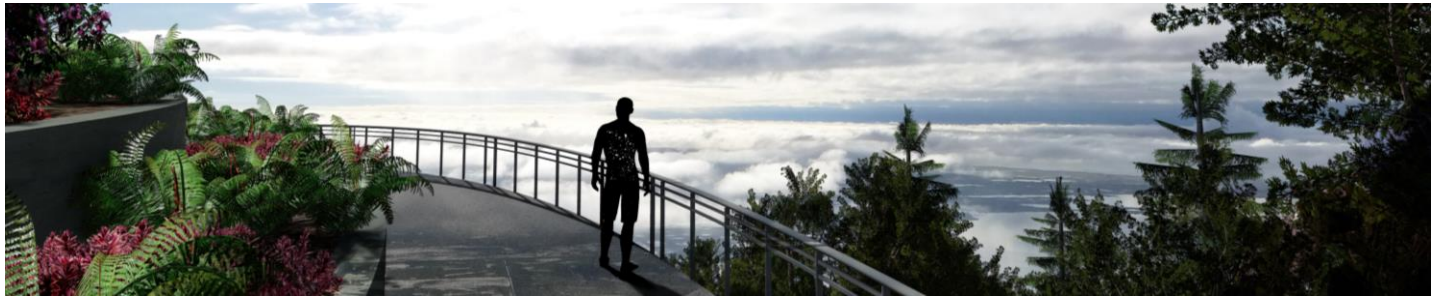


THE EXPLORATORY



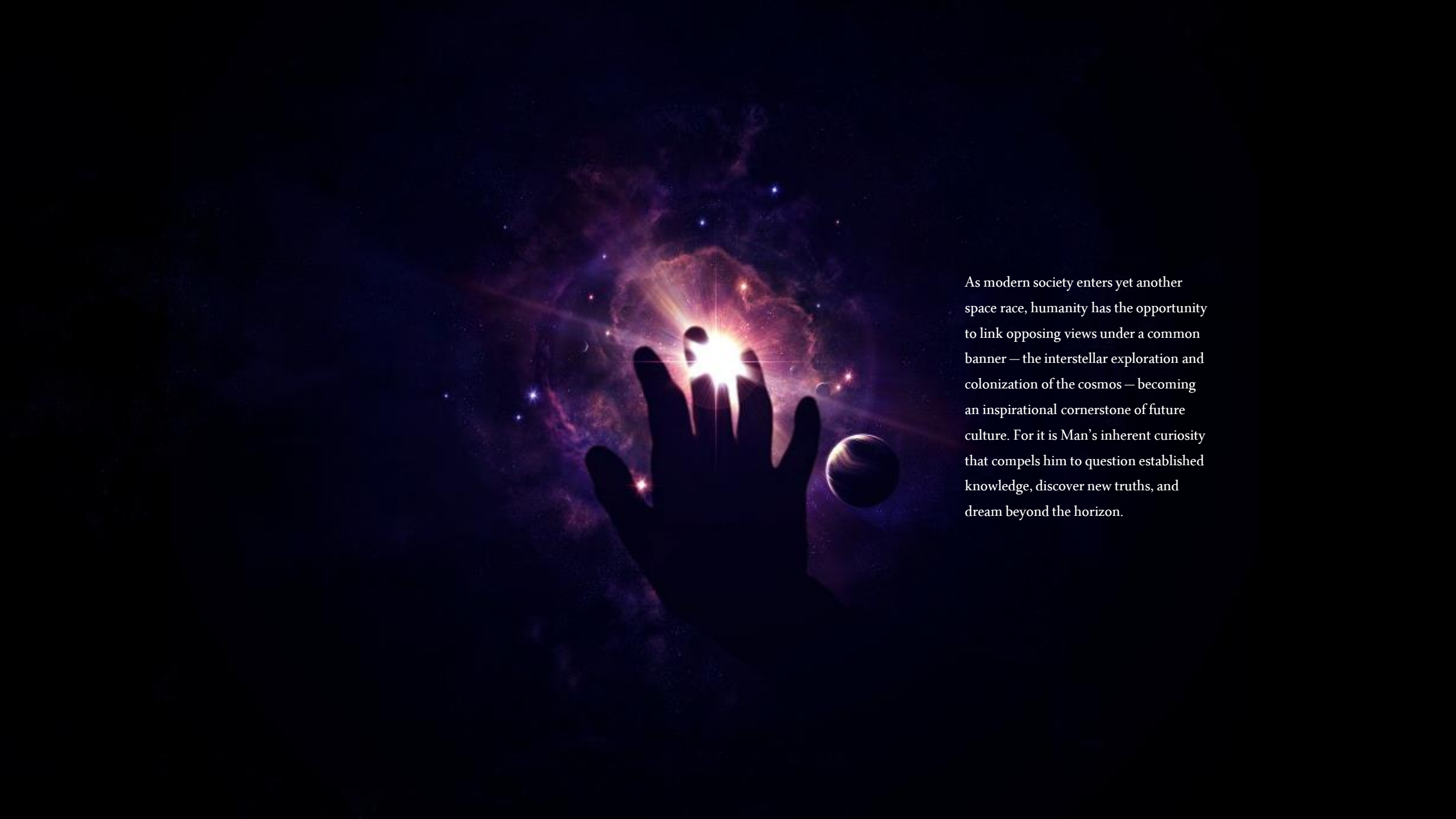


LOOKING IN



LOOKING
OUT

Through this act of pilgrimage, the stark contrasts between — earth and sky, dark and light, inwards and out — consistently reverse one's perspective, each emerging checkpoint revealing a bit more of the horizon. By doing so, the work attempts to reveal the relationship between mankind's not-so-ancient past and his hopeful future, both easily dismissed by the present day man. Yet as innovation accelerates beyond traditional culture and space colonization approaches, ancient symbols can be carried through to culturally contextualize our future buildings. Found among all cultures, cosmologically-oriented buildings are an example of typologies which invoke and inspire deep subliminal emotions, linked to mankind's inherent history of heavenly relationships and cosmic origins.



As modern society enters yet another space race, humanity has the opportunity to link opposing views under a common banner — the interstellar exploration and colonization of the cosmos — becoming an inspirational cornerstone of future culture. For it is Man's inherent curiosity that compels him to question established knowledge, discover new truths, and dream beyond the horizon.

"To head toward a star—this only.
To think is to confine yourself to a single
thought that one day stands still like a star in the world's
sky." — M. Heidegger: *Poetry, Language, Thought*


DREAM BEYOND THE HORIZON.


HORIZONS