

CAIRO, EGYPT

engravings of the Inga Stone.

In the case of the Museum in Cairo, the experience begins long before one steps foot on the site. Capable of being seen from miles away, the towering glossy granite rectangular prism gently spews smoke from its top – the volcano, Sajama. As one enters the site, they are met by a series of sleek of concrete pathways carved from the earth, directed toward the massive glimmering granite stone etched with maps of constellations of the night sky - the lnga Stone. As one descends beneath Earth's surface, they find themselves in a mysterious crypt like space, however glowing from the sun radiating through one of the pathways from above. The series of glossy concrete columns from above continue downward but halt just feet from the floor. Pressed below each suspended column, an imprint that shapes a void of the column - the tombs of those cursed by King Tut's tomb. As one moves toward the base of the granite mass, they find themselves getting warmer. The fire - source of the smoke slowly spewing from the volcano - the charred sarcophagus of King Tut. Over time, the smoke of the smoldering fire chars the foreign symbols engraved throughout the interior of the volcanic chimney - the

RANSLATED MYTHS: THE INGA STONE, SAJAMA LINES OF BOLIVIA, AND KING TUT'S TOMB

SYDNEY, AUSTRALIA

TRANSLATED MYTHS: THE UNDERWATER CAIRN OF THE SEA OF GALILEE, GOLAN STRUCTURE, AND KHATT SHEBIB Entering the Museum in Sydney, one proceeds through a massive polished granite wall separating the mystery lingering below the depths of the pool and the land behind — Khatt Shebib. Transgressing through a modern inclined elevator enclosed in glass one experiences firsthand the journey into the depths of the water. Once entering the space, one confronted by a concrete plate seemingly floating below the surface full of voids projecting light to the bottom of the pool — the Underwater Cairn of the Sea of Galilee. Looking up, one feels an element of hope, an almost transcendent experience as the light glows into the circular structure — the Golan Structure.

MEMBORIANEMI

The Mexico City Museum incorporates an experience that allows one to enter a massive gleaming concrete form with perfectly clean edges that tiers into the depths of a pool — the stones of Puma Punku. One notices a massive glossy granite form seemingly holding down the mystery of the depths of the water — the lost city of Atlantis. As one descends into the dark tunnels that lead beneath the pool they are opened up to interior of the granite stone, hollow yet full of mystery as mysterious text and

BERLIN, GERMANY

ntering the Berlin Museum, one is confronted by a massive glimmering concrete dome painted by the eflections of the sky — the Giant Spheres of Costa Rica. Descending and ascending through a dimly lit, et glossy tunnel, one is opened to the interior of the incredibly empty, unfunctional space, yet they ense hint of mystery in the massive void. Lining the dome is a series of massive holes projecting rays f light onto the spaces below — the Band of Holes of the Nazca Plateau. Towering over one as they xplore the void are ten polished granite blocks mysteriously connected to tunnel openings near the enter of the dome — the contents of the Ark of the Covenant. As one descends through the tunnels, hey are opened up to the space enclosed by the gleaming granite seen above marked with a roman umeral in the center of the base. Throughout the year are particular moments in time when the rays f light beam from the holes of the dome and reflect into the granite voids — the lost tablets of the Ark f the Covenant.

NEW YORK CITY, US!

As one approaches the Museum in New York City, they notice a linear concrete pathway etched out of the Earth – the Nazca Lines. The pathways connect a massive granite block seemingly floating in a void of the ground and a spherical shiny concrete form poking out of the ground. As one descends below the surface into the Museum, they enter the void holding the granite mass seen from above. The stone held up by massive concrete columns beneath. On the surface of the massive granite block, carvings are made out in a mysterious cup and ring fashion – the Cochno Stone. In this moment one experiences the weight of myth behind these mysterious etchings. Ascending to the next space, one returns just below the surface. Light projecting through the path etched out of the Earth above, one again descends. Confronted by the mass of the spherical form on the descent, exposing the bottom of the structure that was hidden from the surface. Floating above one's head are massive bronze gears painting their projections on to the concrete walls from a hole cut into the top of the dome. These gears act as a

calendar projecting the movement of the sun as it travels across the sky — the Antikythera Mechanism.

TOKYO, JAPAN

TRANSLATED MYTHS: TOMB OF ALEXANDER THE GREAT, LOST LABYRINTH OF CRETE, TOMB OF QIN SHI HUANG

The Tokyo Museum perhaps more than other translate the weight of myth and history through the materiality and mass of the museum in a way that challenges the functionality and efficiency of architectural practice today. Met by the unearthly mass of glossy granite hung by unbearably large iron beams one is forced to be confronted by the structure as they descend into the museum. Once on the ground floor eighty feet below grade, the mass takes on another form. A wonderous sleek stone reflecting light and the sky in ways that feel almost transcendent. Entering the spaces below the hovering mass, one is met by a pool that goes deeper than can be seen. However, a glowing projection coming through the mass projects onto the bottom of the dark pool - the Tomb of Qin Shi Huang. As one travels through the next tunnel, they exit in disorientation. A series of columns of all different heights glowing from reflections. As one transgresses through the space, they come across another projection through the mass lingering overhead - the minotaur of the Lost Labyrinth of Crete. Disoriented, unsure if retracing one's steps or advancing into the next tunnel, one enters another narrow space. Lined with voids in the wall like those seen in ancient Egyptian catacombs, another bright projection paints the floor

SAO PAULO, BRAZI

As one descends into the earth through a series mysterious concrete tunnels they are opened up to massive voids encased in granite - the Megalithic Jars. The first void holding a giant boulder set in a pool of water - the catastrophic event of Gobekli Tepe. Glistening beyond the enormous rock one finds themselves engulfed in foreign text inscribed on all for surfaces of the granite walls - the Copper Scrolls. Entering the center space, a series of voids pressed into the granite, pooled with water as if footprints left by a beast - tracks of the Megalithic Giants. The final space also holds a boulder, however the boulder smashed into solid ice as if dropped from the sky - the catastrophic event of Gobekli Tepe. The two spaces translated from the mystery of Gobekli Tepe indicate a potential shift in ages on Earth.

As Henri Trankfort suggests in Before Philosophinterconnection between ancient members perceived as a living "Thou". As humanity has an interconnection has faded from something perceived technologically driven society today that treat

externalized "It." The Seven Ancient Wonders of the World were erected on the earlier mode of interconnection wherein imagination was interwoven in the world. Not only were many of the ancient Wonders resting places for mortals, they were places that connected the ancient people with the cosmos, their gods, and the nature of all things.

Such changes open an opportunity to explore the possibility of achieving wonder in architecture today. Questioning how we might implement technology in ways that reinvigorate a relationship to stories that reawaken the imagination as part of reality beyond efficiency and functionality. My thesis seeks to employ building as technology that opens a realm of wonder that has been greatly untapped after the seventeenth century.

Like the ancient myth of Osiris and Isis, this this this world—each known for their technological production. Hacing the Museum in technological nodes around the world is essential as the project challenges our willingness to technology in ways that perhaps go against functionality to return us to a more ancient mode of being where architecture was a means for evoking wonder. Through usage of modern technologies and implying them in perhaps unanyentional ways, translating ancient myth into architecture, the Museum of Myth and Wonder has no exhibits, instead the architecture itself becomes the exhibit as one transcends through the spaces that perhaps return one to the ancient mode of perception, encountering nature and the cosmos as "Thou".