

**THE CATHEDRAL OF CONSCIOUSNESS:
THE LIMINAL DIMENSION OF
DREAMS AND MEDITATIVE THINKING**

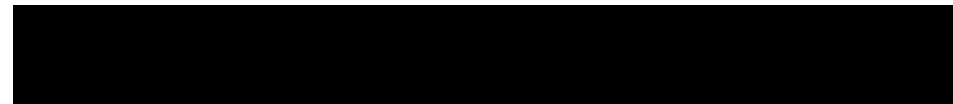
THE CATHEDRAL OF CONSCIOUSNESS

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By

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Figure 02 | Dream Caused by the Flight of a Bee around a Pomegranate a Second before Waking | Salvador Dalí

THESIS ABSTRACT

This thesis explores how architecture can redefine the human relationship to consciousness and how we experience consciousness itself. Specifically, this project will address different ways to bring participants face to face with our growing disconnect between perceptual experience and what we call reality. In other words, the Cathedral of Consciousness is a place for meditative thinking, showing how our current culture is headed down a destructive path, discounting particular modalities of perceiving a highly externalized and vision dominated world. Our reductive school of thought has changed the way we think and act, especially in terms of dreams. We have become a society that wanders through life, seemingly sleepwalking from one place to the next, never fully aware of what is going on. Here, major programmatical elements will show a physical depiction of the different levels of consciousness.

Furthermore, dreaming has been categorized as irrational, construing them as secondary, or less real, to our waking reality. Through carefully orchestrated architectural moments, symbolism, and messages, the project will embody modern and mythical precedents, resulting in a representation of the labyrinth of the mind. These ideas will culminate through an exploration of the duality of the dreaming/waking or conscious/subconscious states of mind. By exploiting the minimal difference between the two, this project intends to make participants question whether we are ever actually awake or if we are only living in a dream. Each space within the project will correlate to a specific state of consciousness, providing a tangible representation of the intangible, showing an inverse relationship of being more awake while asleep.

To summarize, the project aims to demonstrate how architecture can redefine our current relationship of what it means to be awake and what it means to dream. The intent is to start a conversation about how we experience the world in a culture that has chosen to ignore one of the most fascinating biological functions, dreaming.

Research will be conducted by means of careful analysis of dreaming, as well as the topic of consciousness through philosophical literature and other resources. The historical discourse on phenomenology and hermeneutics will provide an extensive basis on which this project rests on top of. Examinations of the depictions of the dream worlds in surrealist art and films, such as the work of Salvador Dali and other influential characters, will also be used. This will be contrasted with current neuroscience in order to understand dreaming from a different perspective.

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Juhani Pallasmaa (1996), a Finnish architect and former professor at the Helsinki University of Technology, writes in his book *The Eyes of the Skin*, “beyond architecture, contemporary culture at large drifts towards a distancing, a kind of chilling de-sensualization and de-eroticization of the human relation to reality” (p. 34). As a result, modern man continues to progress towards, even beyond, an ocular centric, vision dominated world. Pallasmaa (1996) goes as far as to say that “our society is characterized by a cancerous growth of vision, measuring everything by its ability to show or be shown, and transmuting communication into a visual journey” (p. 24). By willingly giving in to the temptation of this “visual journey,” man has left the other perceptions of sense stranded. We have exchanged a three-dimensional world for a falsified, two-dimensional version of it. Furthermore, we occupy our time by wasting it, mindlessly scrolling through a never-ending supply of flat imagery. Culturally, we are a modern representation of the lotus-eaters. In this Greek myth, Odysseus and his men were returning from a journey when they had to seek shelter from a storm. When Odysseus made it onto a small island, he sent two of his men to search for food. The sweet, intoxicating fruit of the island caused the crew to want to stay where they were, to browse on the lotus, and to forget all thoughts of return. Technology, the marvelous creation of man, has become our lotus fruit. We become subsumed by screens, the portable computers in our pockets. We are unable to disconnect, with no intent on returning to reality. The most crucial human problems have been rendered illegitimate beyond the illusion of control that man has manifested for himself.

Alberto Pérez-Gómez (1994), a prolific architectural historian,

expresses that “because positivistic thought has made it a point to exclude mystery and poetry, contemporary man lives with the illusion of the finite power of reason. He has forgotten his fragility and his capacity to wonder, generally assuming that all the phenomena of his world, from water to fire to perception or human behavior, have been ‘explained’” (p. 6). We no longer delve into the imagination, only seeing and experiencing the world as we are told it is. Modern man has become clouded with a relentless need to quantify, analyze, and draw overarching conclusions to explain and, ultimately, to try to bring meaning to the life we live. Summarized by Henri Frankfort (1977), “the basic distinction of modern thought is that between subjective and objective, on this distinction scientific thought has had a critical and analytical procedure by which it progressively reduces the individual phenomena to typical events subject to universal laws. Thus, it creates an increasingly wide gulf between our perception of the phenomena and the conceptions by which we make them comprehensible” (p. 11). As a society we are quickly racing towards the average, collecting and combining every experience under specific rules that intend to explain them. These vast generalizations begin to blur the distinction of the individual, stripping them of what makes them uniquely different from you and me.

Juhani Pallasmaa (1996) continues, “modernist design at large has housed the intellect and the eye, but it has left the body and the other senses, as well as our memories, imagination, and dreams, homeless.” (p. 19). Our current way of thinking has locked us in a theoretical prison of our minds, chained to the limitations of science and technology. We are no longer free to interpret experiences with explanations as particular as the events

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themselves, such as the way ancient man saw the world. For ancient man, the event is not analyzed intellectually, but rather, it is experienced in its complexity and individuality. Furthermore, we have cast off the importance of these very elements, memories, imagination, and dreams, disregarding them as a valid means of understanding our existence and providing meaning to the thoughts we have and the actions we take. Yet, “for the post-Romantic and post-Freudian imagination, the dream is arguably of special interest precisely since it continues to fascinate as an expression of what might be called sense-perception, at least in a more general sense, whether or not we view dreaming as a function of the perceptual mind, a delusion or distortion of its faculties, or a form of resistance to the power of consciousness” (p. 24), explains Simon Wortham (2014) in *The Poetics of Sleep*. Specifically, dreaming has a relative lack of understanding in the contextual scope of scientific knowledge. We do not fully understand why we dream, or what our dreams mean. Thus, dreaming provides the perfect connection back to our senses, free from the habitual explanation and rationalization of positivistic thought.

Moreover, Maurice Merleau-Ponty (2010), a seminal French phenomenological philosopher, offers that “one of the great achievements of modern art and philosophy has been to allow us to rediscover the world in which we live, yet which we are always prone to forget” (p. 39). This notion serves as the first link between our waking experience to the dream world. Often, upon awakening our dreams begin to fragment, fading the phantasmagoric hallucinations of the subconscious mind into a distant memory. Here, the vague recollections from memories and past experiences of our waking lives begin to corollate more

closely with that of a dream, closing the gap man has created between the two. Frankfort (1977) insists that “there is, for instance, no reason why dreams should be considered less real than impressions received while one is awake. On the contrary, dreams often affect one so much more than the humdrum events of daily life that they appear to be more, and not less, significant than the usual perceptions” (p. 12).

Here, we arrive at the first iteration of the question, “how can man reestablish a connection with his senses through dreaming?”

To understand where we are headed, we must start with where we have come from. The first dream ever recorded, by the Mesopotamian ruler Gudea in 2125 BC, marked the start of man’s fascination with dreams. Written in cuneiform on a pair of terracotta cylinders, the ruler depicted messages and warnings from the divine. These messages determined how he ruled, as well as the actions he took. For example, when the Tigris did not rise, Gudea went to sleep to be instructed in a dream as to the meaning of the drought. “The thoughts of the ancient Near East appears wrapped in imagination. We consider it tainted with fantasy” (p. 3), but, Henri Frankfort (1977) contrasts this idea, explaining that “the imagery of myth [and dreaming] is therefore by no means allegory, it is nothing less than a carefully chosen cloak for abstract thought” (p. 7). Therefore, these images are products of imagination, but they are not mere fantasy. Ancient man relied on speculation to foster unlimited possibilities for development, unrestricted by a scientific search for truth. The detachment which a purely intellectual attitude implies is hardly compatible with their most significant experience of reality.

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Throughout history, dreaming has fallen in and out of importance, similar to the way man falls in and out of a dream. Upon reaching the Renaissance, arguments concerned with the importance of dreaming begin to indulge in positivistic thought. As this approach to thinking takes hold, the dream begins to make less sense once again. Here, modern man is unable to rationalize the dream through the scientific method, therefore reducing it to a derivative, or secondary, to that of waking life. In his work, *An Essay Concerning Human Understanding*, the English philosopher John Locke writes, "Tis true, we have sometimes instances of perception, whilst we are asleep, and retain the memory of those thoughts; but how extravagant and incoherent for the most part they are; how little conformable to the perfection and order of a rational being, those who are acquainted with dreams, need not be told." Locke's ideals revolved around a trust in human reasoning and demand that people who make theoretical claims about nature, society, the mind must offer empirical evidence to back up their assertions. For him, dreaming could not conform to these ideals.

The balance shifts again, and in James Morley's (1999) essay, a reflection on the work of Merleau-Ponty concerning dreaming, we see that "sleeping and waking swing across a common pivot or hinge. According to Merleau-Ponty, philosophies of consciousness, by which he means the whole of traditional European thought, distort the sleeping - waking relation by construing sleep as a negation of the real world, a state in which the real world is replaced by an autonomous imaginary world free of external controls. Such a view overlooks how the seeming negation of the world in sleep is equally a way of upholding the world" (p. 94). Thus, Maurice Merleau-Ponty begins to question

the very differences between the two states, asserting that dreaming is as equally valid of a perception modality as that of our waking reality.

Finally, we arrive at the last pivotal shift in the timeline, one that will ultimately set the course for modern thought on dreaming for decades to come. Simon Wortham explains that the psychologist Ray Meddis, in his 1977 book, *The Sleep Instinct*, advances the theory that "sleep serves no important function in modern man and that, in principle at least, man is capable of living happily without it." Meddis insists that sleep evolved, so the argument goes, not as a means for living creatures to achieve vital rest after physical and mental exertion, to overcome fatigue, or to recuperate and revive. Rather, sleeping and dreaming are observed as a leisure activity, a luxury for modern man to occupy one's free time.

The question can now begin to morph and change: "how can man realize the connection between waking and dreaming?"

Pérez-Gómez (1994) begins a critique of our modern society, stating that "a simplistic view of human experience, derived from the projection of scientific models onto the human reality, exemplified by certain aspects of behaviorism and positivistic psychology, has hampered our understanding of the essential continuity between thought and action, between mind and body" (p. 8). This idea can be continued to encompass the continuity between waking and dreaming. In hopes of rationalizing dreaming to a set of standard laws, it has already been discounted as an extension to waking reality. This scientific outlook is the wedge that has been

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driven between man's senses of perception, separating the two states indefinitely. James Morley (1999) reaffirms this notion, expressing that "the dualistic habit of thinking is extended to a separation of the imaginary and the real, or between the sleeping, imagining mind and the waking, rational mind. As a corollary, a hierarchical relation is implicit in that separation, where the imaginary is construed as secondary to the real" (p. 91).

Here, surrealism becomes of increasing importance "because of its fruitful efforts both to restore poetic wholeness to a daily reality which had been fragmented and impoverished by nineteenth-century positivistic and instrumental attitudes and to reinstate the imagination as the distinctive attribute of human existence" (Weston, 2014, p. 150). Dagmar Weston (2014) continues to explain that "the surrealist rejection of rational control as a means toward the release of the fecundating powers of the imagination, and the desire to evoke the multivalent essence of life, embodied experience is reflected in a corresponding subversion of perspectival spaces" (p. 150). In other words, the Surrealists sought to channel the subconscious as a means to unlock the power of the imagination. Furthermore, they believe the rational mind is the very element that suppresses the imagination. While heavily influenced by Sigmund Freud, an Austrian neurologist and the founder of psychoanalysis, the surrealist took great inspiration from his book, *The Interpretation of Dreams*. Freud legitimized the importance of dreams and the subconscious as valid revelations of human emotions and desires. His exposure to the complex and repressed inner worlds of sexuality, desire, and violence provided a theoretical basis for the surrealist. Characteristic of the movement, the surrealist strived for the convergence of reality and dream.

In direct correlation to the surrealist movement, Merleau-Ponty endeavors to redefine the human relationship with the imagination, and ultimately the subconscious. For example, Simon Wortham (2014) offers the following, "be that as it may, the fact that just such a 'general form of life' might possibly be 'surmounted' only by the equivalent 'power' of sleep - which therefore serves as something of its mirror-image - suggests that Merleau-Ponty considers sleep to be the closest thing you can get to... well, life itself. Or, that it provides as good a name as any for the strange and complex way in which we are immersed in life 'itself'" (p. 64). Much like Sigmund Freud, Merleau-Ponty legitimizes the dream. However, he goes even further, putting the oneiric on the same level of importance as our waking experience. "By granting primacy to the lived-out experience of the world, Merleau-Ponty implicitly grants validity to all modes of that experience. In particular, the hierarchy of relation between 'real' and 'imaginary' experience is collapsed," suggests Morley (1991, p. 91).

Again, the question needs refining, and we can ask ourselves, "how can architecture reestablish a connection between the waking and dreaming states of consciousness?"

Architecture has the potential to set forth a new framework from how we view and experience the world. By breaking down our cultural barriers, caused by the stigmatization of sleeping and dreaming, a conversation can begin. Only through an open dialog can a revolution occur, liberating the human consciousness from various kinds of present oppression. We must architect carefully crafted situations that can show the past, present, and future concerning man's affinity with destructive

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behaviors. While remaining sensitive to those who interact with the built environment, lasting change can be attained by the engrained situations we manifest into being. Alberto Pérez-Gómez (2014) shows how this is possible, explaining, “situations are those stable patterns and structures in human existence which have evolved over time and constitute our world and culture. They contain the memory of experience (tradition) while anticipating subsequent events. This tradition continues to be reinterpreted and lived. Architecture is the most stable and powerful form of embodiment of the typicality of situations” (p. 173).

And here, the question lands at its final form. “How can architecture redefine the connection between the waking and dreaming states of consciousness?”

Ultimately, this project redefines this relationship through four key spaces: the conscious, the subconscious, the semi-consciousness, and the human psyche. Here, we begin the discussion, starting with the subconscious. We typically relate the subconscious with sleeping, defining it as a state in which the mind is not fully aware, but which influences one’s actions and feelings. Yet, when we begin to look further into the topic of the different states of consciousness, we see that the subconsciousness resonates more closely to our waking state, rather than the sleeping state. Martin Heidegger, best known for contributions to phenomenology, hermeneutics, and existentialism, insists that the relationship between waking and sleeping cannot be reduced or collapsed into a distinction between consciousness and subconsciousness. Therefore, we must assert that the subconsciousness is no longer the oneiric or waking reality, but rather the oneiric within the waking reality.

Culturally, we have been brainwashed into living a life in which we consciously seek out the subconscious. We wander through life, sleepwalking from one event to the next with our waking escapes only serving as misguiding maps for navigating a demanding society. Even more frightening, René Descartes (1984) remarks that “as I consider these matters more carefully, I see so plainly that there are no definitive signs by which to distinguish being awake from being asleep” (p. 60). Only here do we realize the criterion by which we recognize that a person is awake is identical to the criterion which allows us to perceive the sleeper as asleep. Man has unknowingly transformed the subconscious into that which is representative of the waking state, dangerously living in a waking dream. Thus, the distinct boundaries between these two states have begun to dissolve, intermingling reality, and dream. This idea is propelled further in Georg Hegel’s Philosophy of Mind, where he attests that “sleep is the state where the soul is plunged into its undifferentiated unity – waking, on the other hand, is the state in which the soul has entered into opposition to this simple unity.” Hegel reassures us that we are more awake when asleep.

Crossing the threshold, the plummet into the subconscious begins. It is only upon arriving at the level of the subconscious that participants realize this level no longer illustrates the sleeping mind. By flipping the perspective, participants can now release their preconceived notions of the subconscious, allowing them to experience what lies ahead of them. While navigating the dark and dim spaces of the waking subconscious mind, participants are encouraged to reflect on the waking life we take for granted. Through interactive exhibits and installations, visitors are taught that we are not aware of the things we do

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or the thoughts we have. Our ideas turn to fact and everything is taken at face value. Amos Wilder (2000), an American poet, minister, and theology professor offers a bit of optimism, explaining that “no doubt we should understand the present atomization and “dry mock” of all ordering symbols as a ruthless testing of reality, pushed to the limit, to be followed by a reconstruction of authentic structure... Therefore, it appears to me that those very ancient structures of consciousness that have provided orientation and stability for man in existence and have served as a kind of lifeline of order and survival will again reassert themselves” (p. 79). It is through a direct opposition of our current way thinking that the ancient ways of life may prevail, once again, establish the importance of dreaming.

This inverse relationship then establishes that if the subconscious is now seen as the waking state, the conscious must be the sleeping, or dreaming state. The oneiric comprehends not only what we think of conventionally as ‘imaginary’, but also our intersubjective relations. Merleau-Ponty’s (1999) striking observation that “others are present to us in the way dreams are, the way myths are” (p. 95), asserts that our intersubjective relations have an oneiric dimension that links them to our experience of dreaming. Our knowledge of other minds, like dreams, is not objectively verifiable, but we believe in others as we believe our dreams while we are dreaming them. Henri Bergson (2014) builds off this very idea, stating that a dream is “elaborated almost in the same way as perception of the real world... since the waking mind hastily discounts alternatives in its quest to rationalize experience, it in fact sets aside key features of rationalist inquiry, preferring memory and crude probability to do the work of interpretation on a day-to-day

and indeed moment-by-moment basis” (p. 40). For Bergson, the dream does not lie within the subconscious but instead arises from a unique combination of memory and sensation in the dreaming mind. This form of perception is unrestricted by the probabilistic interpretation of reality which typifies wakefulness. Therefore, dreaming is just “the entire mental life minus the effort of concentration,” as he famously puts it (Bergson, 2014, p. 9).

By continuing the argument, Bergson (2014) shows that “perception if anything widens ‘its field of operation’ during slumber. While asleep, perception only ‘loses in tension what is gains in extension’” (p.40). This same interplay also shapes our day-time awareness. Dreaming and wakefulness are not merely opposed states. Instead, they are just different forms of experience or perception, whereby a certain type of ‘tension’ that characterizes the processing of sensation in waking life is replaced by ‘extension’ in the dream world. Sense-perception does not so much lose its power when giving itself over to sleep, and therefore the sensory perception is not withdrawn during slumber, instead leaving its impression in dreams. Thus, the subconscious is not the cut off from, but participates in, the process of perception. “Whether waking or sleeping, the subject is always more or less in relation to the world, never absolutely present or absent. In other words, the world is never missing from the sleeper’s awareness in the absolute sense that the dualistic language of conscious/subconscious or even waking/sleeping imposes on us,” as James Morley (1999) points out (p. 94). Much like that of the subconscious, the space of the conscious intends to engage participants, through interactive design, the role reversal of our typical relationship between

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waking reality and the dream world. Completing the yin and yang correlation between the two, it can now clearly be seen that we must go to bed to wake up.

At this point, we turn to the semi-conscious, a lucid state in which characteristics from both the consciousness and subconsciousness are observable. Defined as an in-between, or transition state, the semi-consciousness becomes the Chora of the project. By instilling a sense of vulnerability, as the Greek word suggests, the participant is placed in between ignorance and knowledge. Similar to that of a platonic metaxy, the chora serves as the space in which participation is made possible. Representative of the path chosen by participants, the semi-conscious seemingly lingers at their edge, the place where the two worlds merge and fade at the point of contact. Like the undirected urban walks seen throughout Dagmar Weston's (2014) *Surrealist Paris*, the path becomes a "powerful metaphor for the explorations of consciousness through the involuntary flow of places and events which it engenders, resembling the flow of images in a dream" (p. 160). One can experience the space how they so choose, and certainly, at some point, will question if they are on the right path. Much like the story of Orpheus, who journeyed to the underworld to save his wife, we must not lose faith in the direction we are headed. Upon the slightest inclination that we are wrong, we become perceptible to losing it all.

Furthermore, the semi-conscious can be exemplified by the labyrinth, structured as a series of obstacles and initiations to keep the weak and unworthy away from its sacred center. Only those who willingly give up control, wholeheartedly participate in the experience, and open their mind to new ideas

will understand the message provided. Pérez-Gómez (1985) suggests, "the labyrinth is a metaphor of human existence: ever-changing, full of surprise, and conveying the impression of disorder, a gap between the only two certain points that it possesses, birth (entrance) and death (it's center)" (p. 51). Daedalus, the master craftsman, and inventor of the labyrinth would eventually be imprisoned due to his own creation. Trapped with his son Icarus, the two planned to escape. After placing a newly crafted set of wings on their shoulders, Daedalus advised Icarus with the following,

Remember

To fly midway, for if you dip too low
The waves will weight your wings with thick saltwater,
And if you fly too high the flames of heaven
Will burn them from your sides. Then take your flight
Between the two

The same message can be offered to visitors, warning to not become weighted down and drowned in the subconsciousness or fly too high and burn from the heat of consciousness.

Finally, we arrive at the psyche, the human soul, mind, or spirit. The human psyche is the glue that binds these spaces together. Occupying the physical space between the levels of the subconscious and the conscious, the psyche appears as a Garden of Eden, a terrarium for man. As defined by Ira Progoff (2000), an American psychotherapist, "the working model of that man is used by wholistic depth psychology is that of the Organic Psyche. In this conception, the psychological nature of man is regarded as an organic unity in which a continuous process

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expressing the cycles of growth and decay that take place. This process is comparable to and contains all the essential qualities of the process of growth that is found in the world of nature” (p. 181). By turning to Aristotle, who explains that plant life is incapable of sense-perception, we can understand that plants can neither sleep nor wake. Thus, plants become the perfect embodiment of the psyche as “the psyche never sleeps. Said differently, there is no sleep for sleep”). (Wortham, 2014, p. 51). Weston (2014) summarizes that “At such moments, enveloped in primordial darkness and the theatre of nature, the psyche is most free of the shackles of social convention and perspectival vision, and most able to surrender to the primitive force of the night” (p. 159). The otherworldly space, representative of the human psyche, allows participants one final opportunity to reflect on their experiences before exiting the Cathedral of Consciousness.



Figure 03 | The Dream of Human Life | Michelangelo

PROJECT TYPOLOGY

Through a hybrid typology, the Cathedral of Consciousness will use interactive installations and exhibits to challenge human behavior and perception. Therefore, this project derives its main programmatic function from that of a museum. However, it will also relate closely to an observatory of mankind by means of providing a space for meditative thinking. Compression and release, in the form of the art installations and exhibits contrasted with contemplative spaces, will be used to allow guests to synthesize their experience with the building and its message. Both elements will occur indoors and outdoors to fully engage all senses.

The spaces found within the project will be uniquely tied to the states of consciousness, guiding participants along the journey of the passage from waking reality to a dream. Ultimately, the otherworldly dimension of the spaces throughout the Cathedral of Consciousness intend to make visitors feel as if they are in the dream world. Much like a museum, these spaces will engage the viewer in order to ignite a deeper questioning of reality and what it means to be awake and what it means to be dreaming. Essentially, the entire project becomes a space of contemplation, encouraging guests to reflect on their participation concerning the human experience.



Figure 04 | Architect's Dream | Thomas Cole

PRECEDENT RESEARCH

The specific case studies below were chosen for their ability to demonstrate and address the four major concerns encompassed in this project:

1. **TYOLOGY** - Museum / observatory
2. **URBAN CONTEXT** - Densely populated city
3. **EMOTIONAL POWER** - Deals with emotional topics
4. **FORM** - Expressive form that embodies the topic

The following projects represent these respective topics:

CLOCK MUSEUM OF THE CULTURAL REVOLUTION

Jaikun Architects

WALT DISNEY CONCERT HALL

Gehry Partners

JEWISH MUSEUM

Studio Libeskind

FOUNDATION LOUIS VUITTON

Gehry Partners



Figure 05 | Clock Museum Exterior | Arch-Exist

CLOCK MUSEUM OF THE CULTURAL REVOLUTION | JIAKUN ARCHITECTS

PROJECT INFORMATION:

TYPOLOGY : Museum
LOCATION : Chengdu, China
SIZE : 3885 Sq.m

PROJECT RELEVANCE:

Typology

PROGRAM ELEMENTS:

- Main Exhibit Spaces
- Secondary Exhibit Spaces
- Contemplation/Reflection Space
- Indoor/Outdoor Installations
- Plaza Space

CASE TAKEAWAYS:

The Clock Museum of the Cultural Revolution demonstrates how architecture can provide a meaningful space to reflect on and interpret the past. By combining modern, traditional design with contemporary architecture, the project creates a powerful, thought-provoking experience while remaining sensitive to its guests. Each element of the exhibits is carefully thought out to embody meaning in not only the artifact but how it is displayed. Even further, the museum is future-focused, combining cultural and economical elements to create a sustainable project. Utilizing the site to the full potential, the museum attracts visitors as well as local vendors to provide a welcoming atmosphere in the busy commercial district.

CLOCK MUSEUM OF THE CULTURAL REVOLUTION | JIAKUN ARCHITECTS

DISTINGUISHING CHARACTERISTICS:

The Clock Museum of the Cultural Revolution is a powerful project that memorializes the ten years of The Cultural Revolution in China under communist leader Mao Zedong. Specifically, the museum attempts to mourn the dead, remember its history, and provide information to future generations. Furthermore, the project treasures the value of ordinary lives that will be the foundation of the nation's revival.

The muted hue of exposed concrete and brick provides a neutral backdrop and allows the exhibits on display to be highlighted. Large sweeping curves help provide plenty of secluded spaces for contemplation and reflection within the museum. Traditional Chinese ideas are utilized to create moving exhibits, such as the columbarium. Typically built to store cremation urns, the columbarium of the Clock Museum of the Cultural Revolution contains a series of clocks that signify the end of the Cultural Revolution. The exaggerated room heights with displays up to the ceiling entrance the visitors with an immersive experience.

The violent and turbulent past is remembered through a building that blends into the co-existing fabric of temples and local markets that are customary to ancient China. The sharp contrast between culture and economy is highlighted as the visitor steps in from a bustling exterior to a tranquil interior space. By embedding the museum into the heart of a commercial zone, Jiakun Architects mixes these very contrasting elements, economics, and culture. This unique approach offers funding and exposure to the museum in the hopes of providing a stable future.

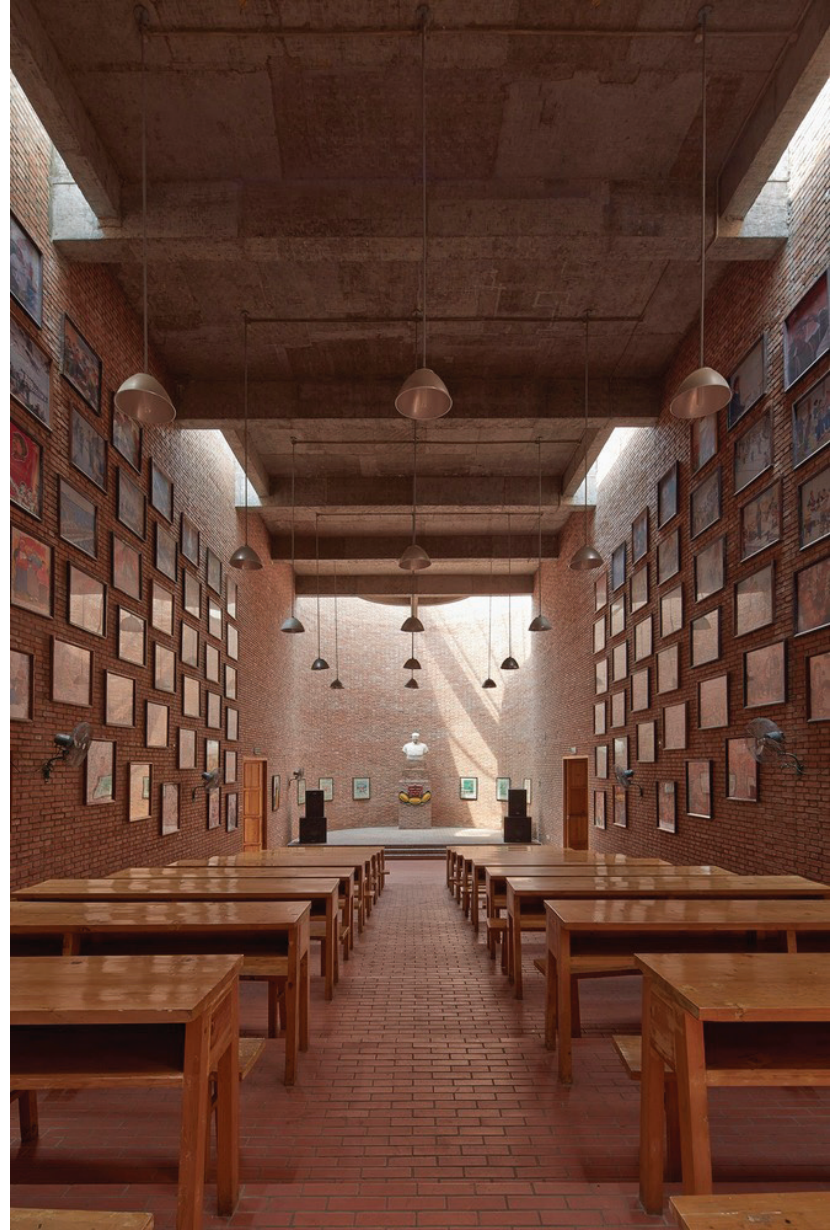
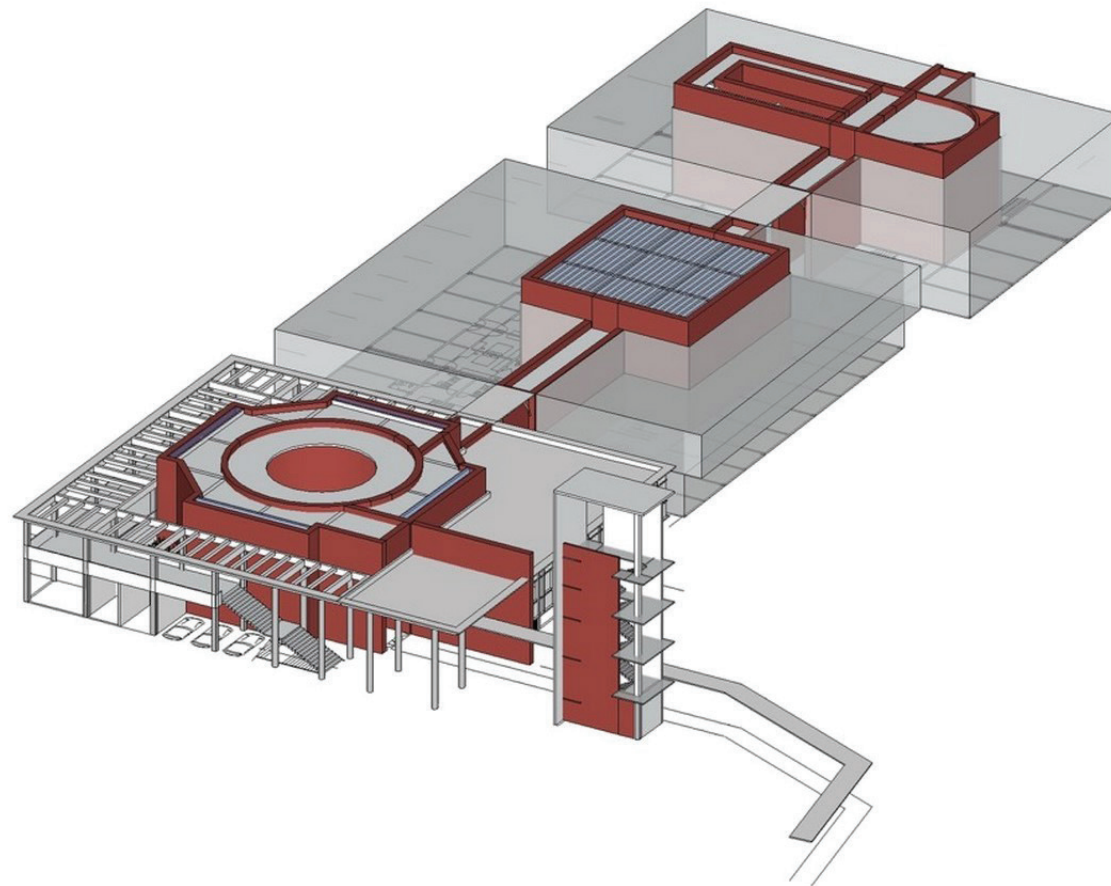


Figure 06 | Clock Museum Interior (1) | Arch-Exist



ANALYSIS:

The linear progression of the museum allows visitors to progress through time in tandem with the exhibits. The above diagram highlights the three main exhibit areas within the museum.

Each area provides a unique experience while building off repeated principals, such as elevated roof planes and large, expansive rooms.



Figure 08 | Clock Museum Interior (2) | Arch-Exist



Figure 09 | Disney Concert Hall Exterior (1) | Carlos Eduardo Seo

WALT DISNEY CONCERT HALL | GEHRY PARTNERS

PROJECT INFORMATION:

TYPOLOGY : Concert Hall

LOCATION : Los Angeles, California

SIZE : 293,000 Sq.ft

PROJECT RELEVANCE:

Urban Context

PROGRAM ELEMENTS:

- Main Concert Hall
- Auxiliary Practice Rooms
- Outdoor Amphitheatre
- Garden/Green Spaces
- Grand Lobby
- Supporting Office Space

CASE TAKEAWAYS:

A project, such as the Walt Disney Concert Hall, can only do so much to revitalize a city. The project was to serve as a new epicenter for Los Angeles' downtown, drawing people away from where they normally reside within the city. The specific location of the concrete hall is its greatest flaw, hampering its ability to be seen as the magnificent feat of architecture and engineering it is. But, in stark contrast, the project is widely successful concerning the typology and the function it serves. Great lengths were gone to ensure the project performed as well as it should while piquing the curiosity of passersby.

WALT DISNEY CONCERT HALL | GEHRY PARTNERS

DISTINGUISHING CHARACTERISTICS:

Designed by Frank Gehry Partners, the Walt Disney Concert Hall was proposed as an elegant catalyst to revitalize and activate Los Angeles' downtown. Due to poor city planning the project has not lived up to its full potential as a cultural anchor. The Walt Disney Concert Hall is located on Grand because it fits into a larger urban scenario in which Grand is the supposed anchor for the revival of downtown. Seemingly misplaced, the concert hall was built at the end of an underutilized street hoping to draw people in rather than being constructed where the people are. The civic amenity performs as well as it should on the inside but seemingly neglects the outside.

The signature style of Frank Gehry intended to recreate the "Bilbao effect" with a "blooming flower" design, representative of symbolizing musical movement and the motion of Los Angeles. While doing little to activate street life, the concert hall was unable to produce the effect that had revived Bilbao only a few years earlier. Yet, this is not to say that the concert hall has not done anything for downtown. Like the Museum of Contemporary Art, located just a few blocks south, it has played an integral role in drawing the imagination of the populace into the downtown area where they would not think of going, just not to the extent that the city had envisioned.

However, the project has received wide acclaim for its excellent acoustics and distinctive architecture. The concert hall design consists of a single volume, with orchestra and audience occupying the same space. The balconies and boxes, typical of most concert halls, were a part of the final design, as they instate

a social hierarchy. Thus, the project tackled evident social issues by minimizing the implied spatial segregation. Ultimately, when the project became a magnificent place to hear magnificent music. It was nothing more and nothing less. It was exactly what it needed to be, just not where it needed to be.



Figure 10 | Disney Concert Hall Exterior (2) | Krzysztof Szczepaniec

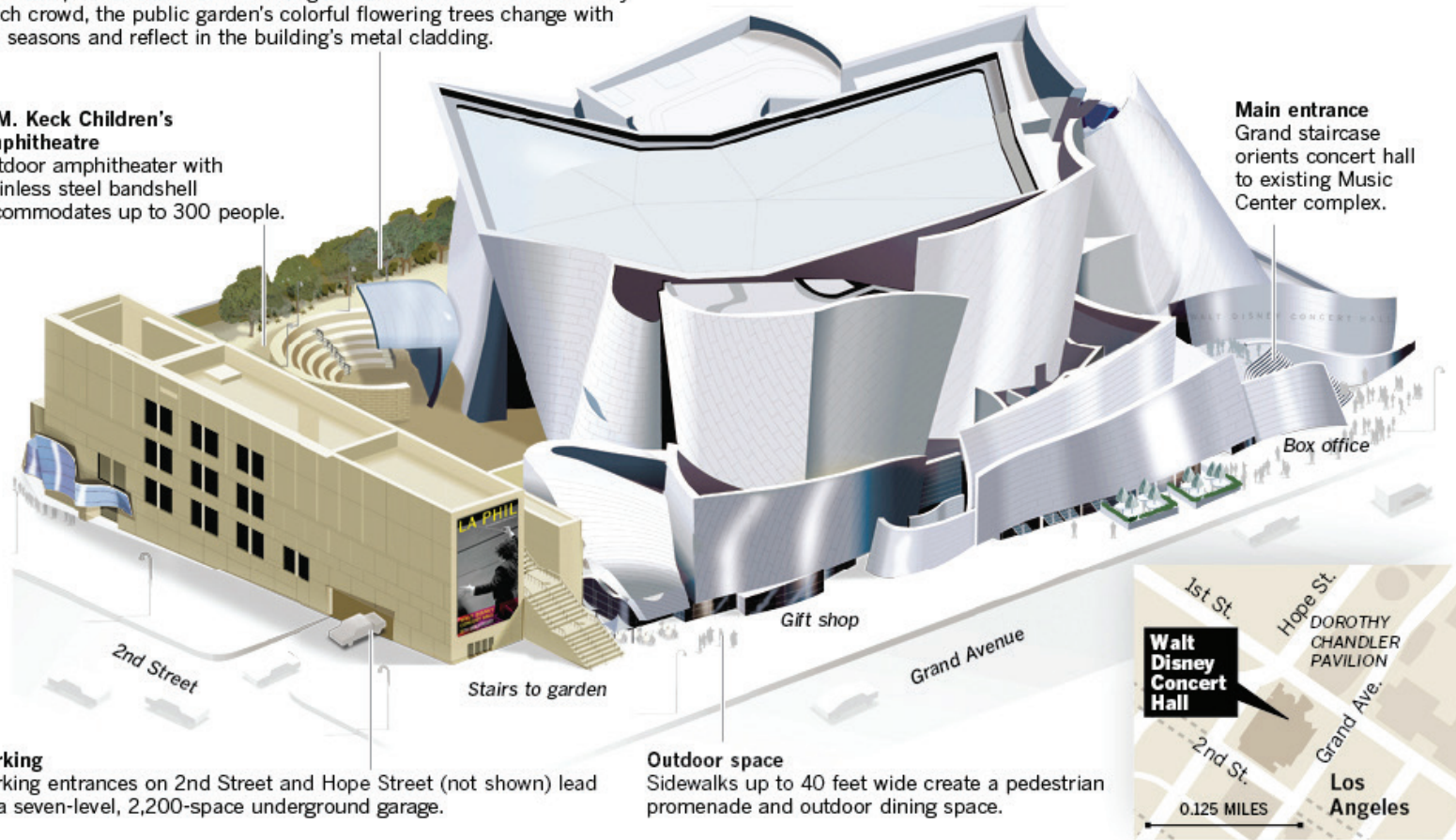
Garden

An urban park accessible to concertgoers and the downtown workaday lunch crowd, the public garden's colorful flowering trees change with the seasons and reflect in the building's metal cladding.

W.M. Keck Children's Amphitheatre

Outdoor amphitheater with stainless steel bandshell accommodates up to 300 people.

Main entrance
Grand staircase orients concert hall to existing Music Center complex.



Parking

Parking entrances on 2nd Street and Hope Street (not shown) lead to a seven-level, 2,200-space underground garage.

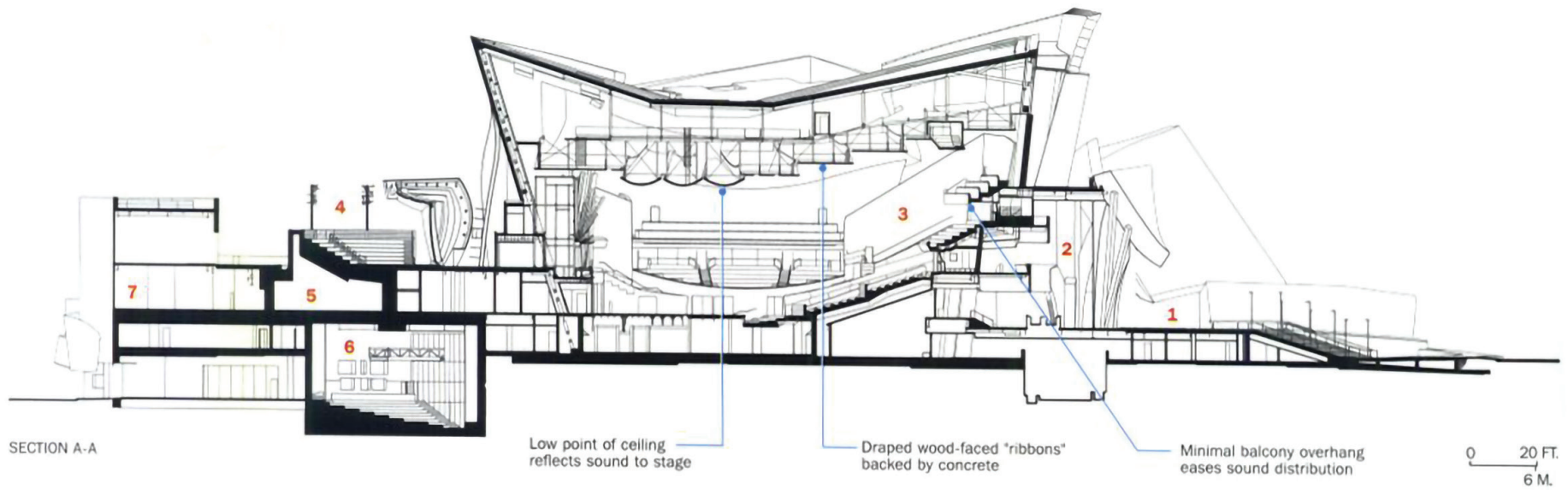
Outdoor space

Sidewalks up to 40 feet wide create a pedestrian promenade and outdoor dining space.

ANALYSIS:

The concert hall utilizes both indoor and outdoor spaces to take full advantage of the raised site. Offices on the south-west side of the building offer privacy to both the garden and amphitheatre

while reducing ambient traffic noise. Most of these spaces are secluded and do not engage the public very well.



- 1. Entry plaza
- 2. Lobby
- 3. Auditorium
- 4. Outdoor amphitheater
- 5. Rehearsal
- 6. REDCAT
- 7. Offices

Within the acoustical box of the hall (tinted blue by light from concealed skylights), the wood enclosures direct sound to the audience. The ceiling is the largest acoustical

surface, however. Even Gehry's organ-pipe configuration (below) was acoustically vetted. A massive rear window (opposite) gives special character to daytime concerts.

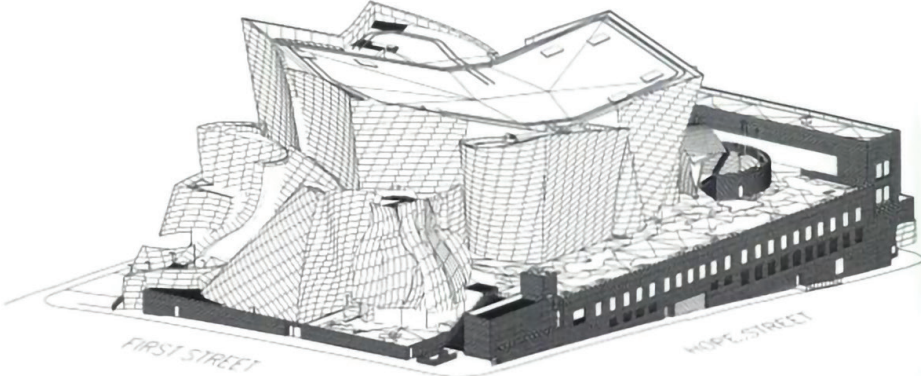
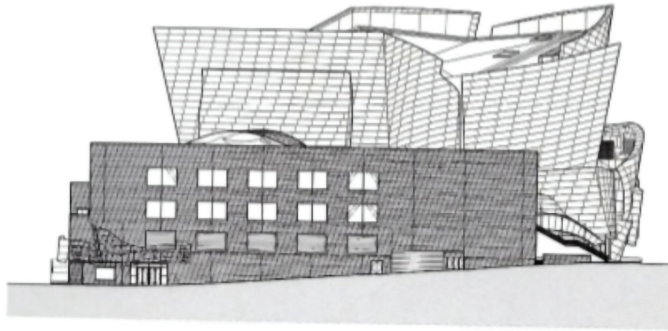
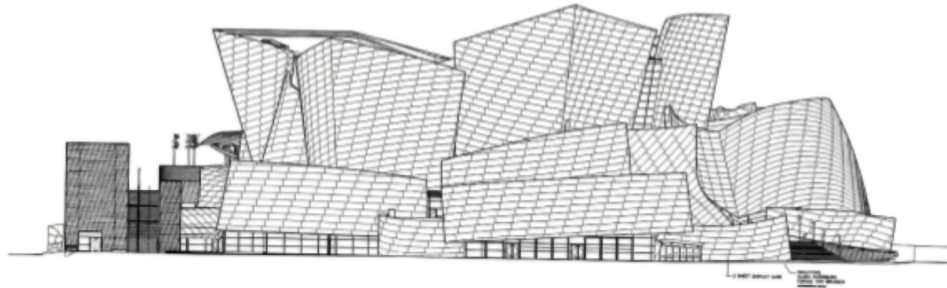


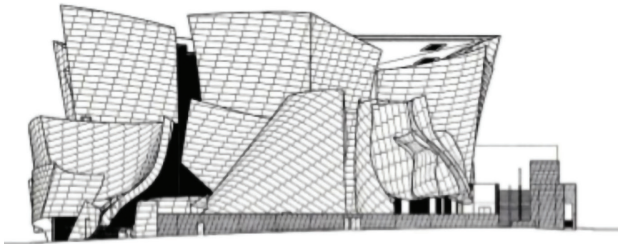
Figure 12 | Disney Concert Hall Section | Dan Johnson



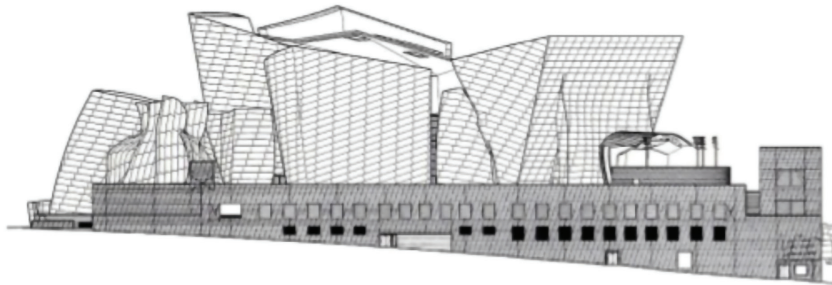
Alzado Sur / South elevation



Alzado Este / East elevation



Alzado Norte / North elevation



Alzado Oeste / West elevation

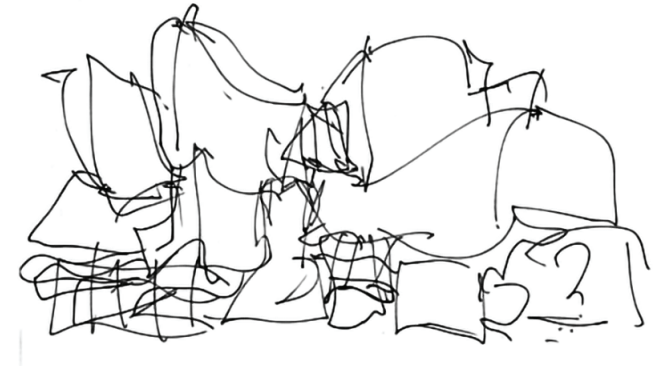
ANALYSIS:

The expressive exterior wrap of the building does not take away from the calm and tranquil atmosphere of the interior. Although the project looks complicated, much of the interior is dominated

by a simple, yet elegant concert hall.



Stage Level (Second)



Orchestra Level (Third)

Terrace Level (Fourth)

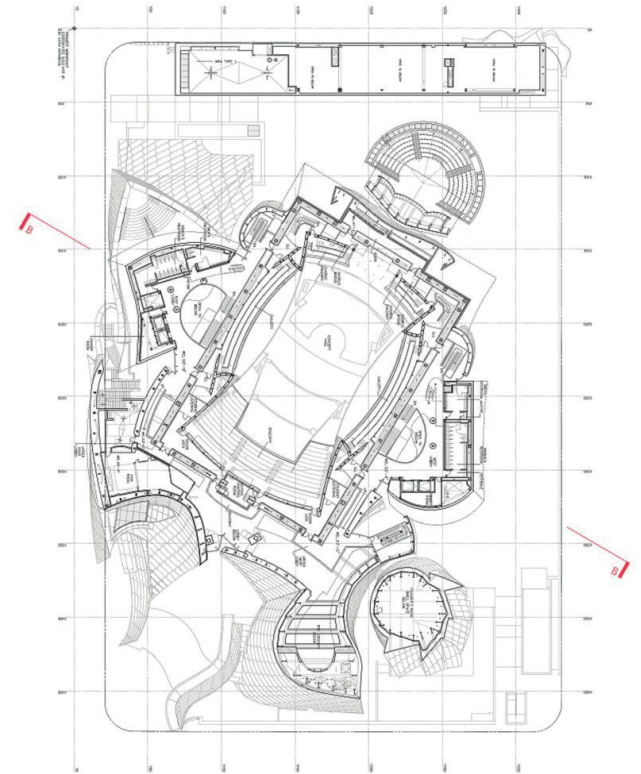
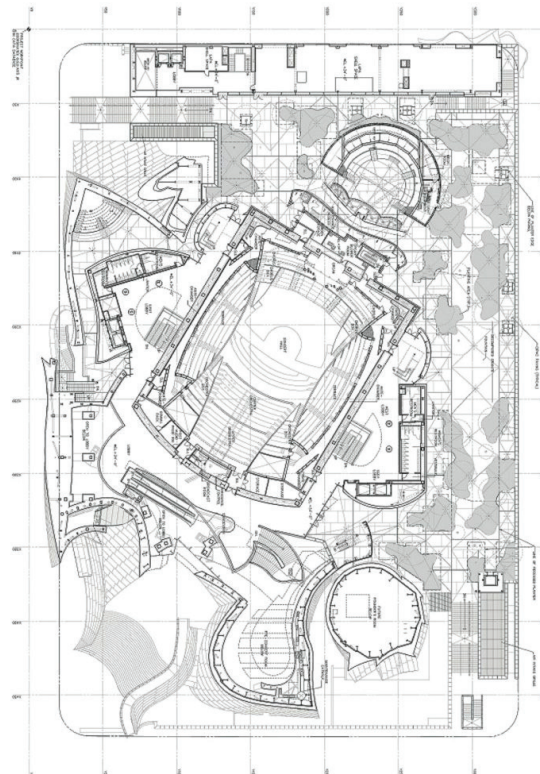
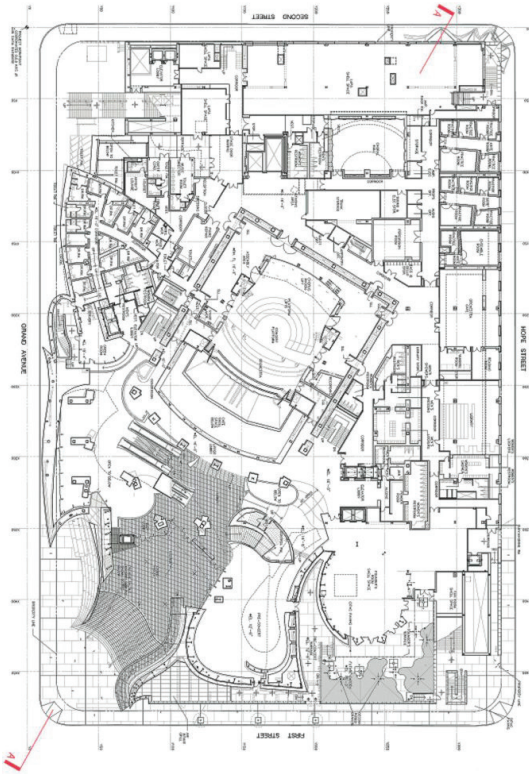


Figure 14 (top) | Disney Concert Hall Concept Sketches | Gehry Partners

Figure 15 (bottom) | Disney Concert Hall Floor Plans | Gehry Partners



Figure 16 | Jewish Museum Exterior | Bahaa Ghossainy

JEWISH MUSEUM | STUDIO LIBESKIND

PROJECT INFORMATION:

TYPOLOGY : Perservation Site
LOCATION : Berlin, Germany
SIZE : 15,550 Sq.m

PROJECT RELEVANCE:

Emotional Power

PROGRAM ELEMENTS:

- Exhibit/Installations
- The Axis
- Sculpture Garden
- Voids
- Library

CASE TAKEAWAYS:

Architecture is powerful when the spaces symbolize more than a room, more than a place where people are safe from the natural elements. Through the use of specific material and complete control of ever external factors, architecture can make someone feel a certain way. When developing a project that bares on a heavy topic, it is necessary to be sensitive while remaining bold with the initial intent. It is okay for architecture to make someone feel uncomfortable, especially when that is the desired result. Furthermore, the void can be as important as the occupied, representing the unseen or missing.

JEWISH MUSEUM | STUDIO LIBESKIND

DISTINGUISHING CHARACTERISTICS:

The Jewish Museum by Studio Libeskind is an extension to the original Jewish Museum opened in 1938. Although the museum remained vacant until 1975, a Jewish cultural group vowed to reopen the museum attempting to bring a Jewish presence back to Berlin. The extension aimed to reestablish and secure the identity within Berlin that had been lost during WWII. Through the thought-provoking design, the project conceptually expresses the Jewish lifestyle before, during, and after the Holocaust. Studio Libeskind intended to express feelings of absence, emptiness, and invisibility, all of which represented the disappearance of the Jewish Culture during the war. It was the act of using architecture as a means of narrative and emotion that provides visitors with an experience of the effects of the Holocaust, on both the Jewish culture and the city of Berlin.

The project embodies meaning around every corner, even taking its shape from a deconstructed Jewish Star of David. Specifically, the museum's form, derived from connecting lines between locations of historical events, ultimately results in the zig-zag building form. The Jewish Museum extension is supposed to be confusing, having no direct access from the outside. One must enter the existing museum entrance and make their way through an underground corridor. A visitor must endure the anxiety of hiding and losing the sense of direction before coming to three different routes. The three paths serve as an opportunity to witness the Jewish experience through German history, emigration from Germany, and the Holocaust.

The emotion of the tragic historical event is evident throughout

the architecture. Dead-end spaces and voids fill the museum, leaving guests turned around and feeling uneasy. Most of the complicated interior spaces are void of windows and material changes, furthering the sense of feeling trapped. The interior is composed of concrete that reinforces the moments of the empty spaces and dead ends where only a sliver of light can enter the room. This symbolic gesture is representative of what the Jewish people during WWII felt. Even in the darkest moments where you feel like you will never escape, a small trace of light restores hope.



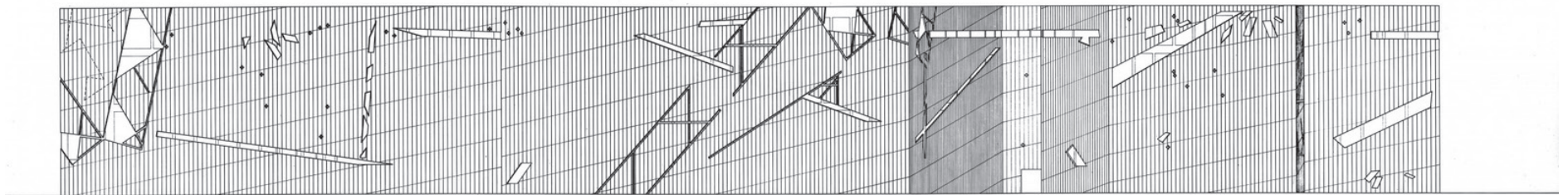
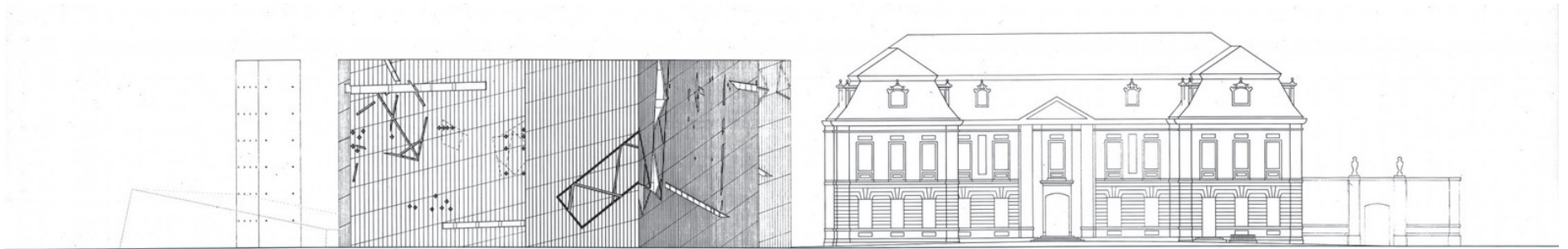
Figure 17 | Jewish Muesum Interior (1) | Denis Esakov



Figure 18 | Jewish Museum Interior (2) | Denis Esakov



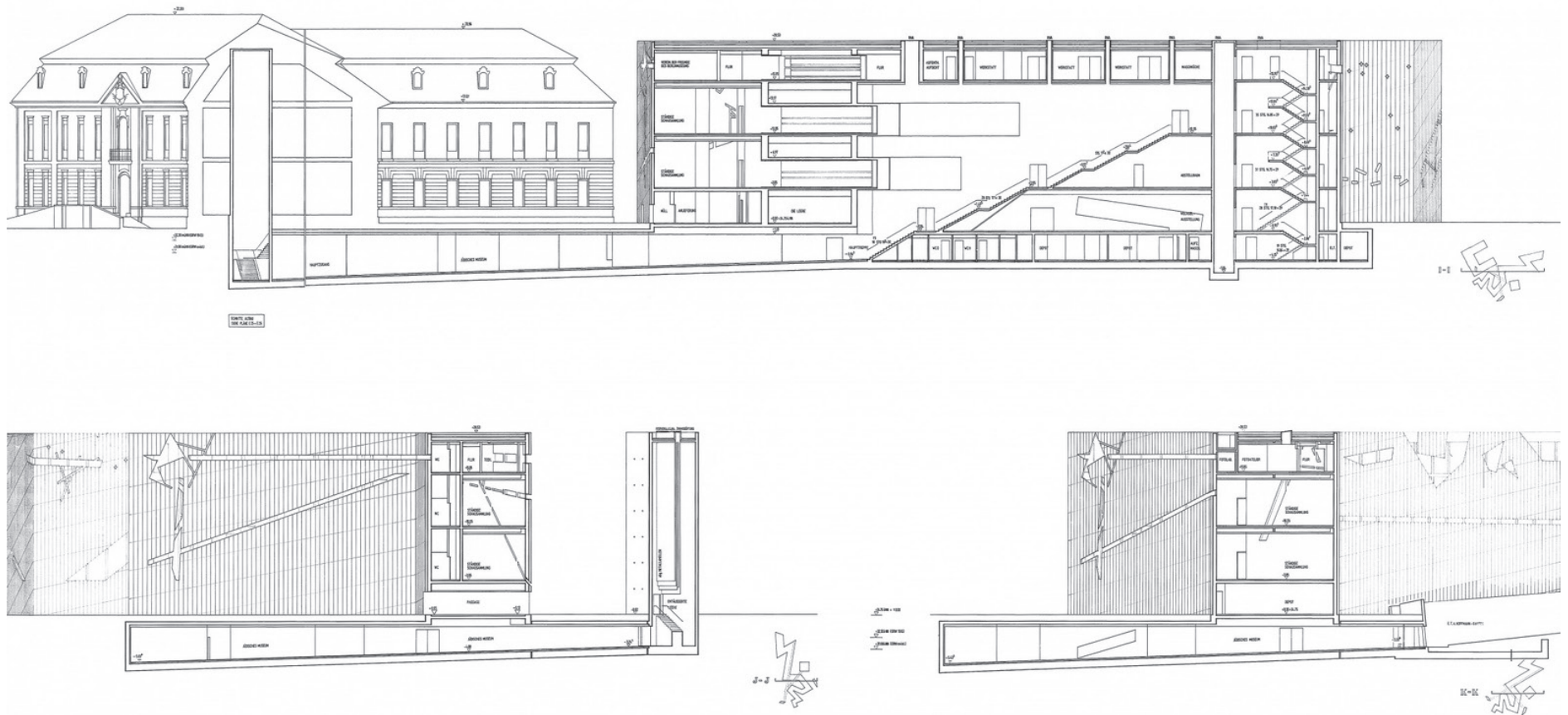
Figure 19 | Jewish Museum Interior (3) | Denis Esakov



ANALYSIS:

The elevations above begin to depict the repetitive exterior material as well as the carefully placed windows. By designing from the inside out, the project can control the external

environment. Thus, each space within the project remains consistent and experienced exactly how it was intended to be experienced.



ANALYSIS:

The sections above demonstrate the entrance to the museum extension. This underground passageway leads to three distinct paths where visitors must choose what to experience. These

spaces intend to be uncomfortable, embodying the atmosphere the Jewish Culture went through during WWII.



Figure 22 | Fondation LV Exterior (1) | L'Observatoire International

FOUNDATION LOUIS VUITTON | GEHRY PARTNERS

PROJECT INFORMATION:

TYPOLOGY : Cultural Center
LOCATION : Paris, France
SIZE : 11,700 Sq.m

PROJECT RELEVANCE:

Form

PROGRAM ELEMENTS:

- Gallery Space
- Auditorium
- Garden Space
- Restaurant
- Bookstore/Library
- Terrace

CASE TAKEAWAYS:

Expressive forms, however fascinating, will always have critiques as one design can not please everyone. However, it is not enough to only design a unique form, there must be intent and reasoning behind each decision. In the case of the Foundation Louis Vuitton, the exterior facade emulates and reflects nature, creating order out of disorder. The powerful movement helps situate the building within its context, making it one with the site.

FOUNDATION LOUIS VUITTON | GEHRY PARTNERS

DISTINGUISHING CHARACTERISTICS:

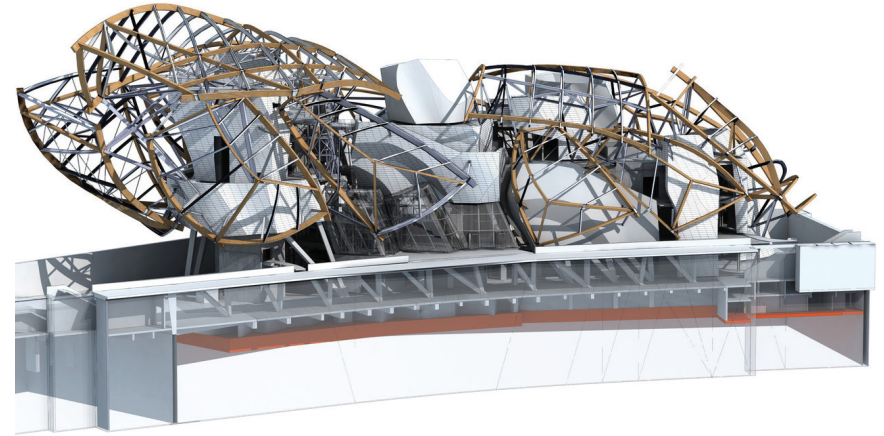
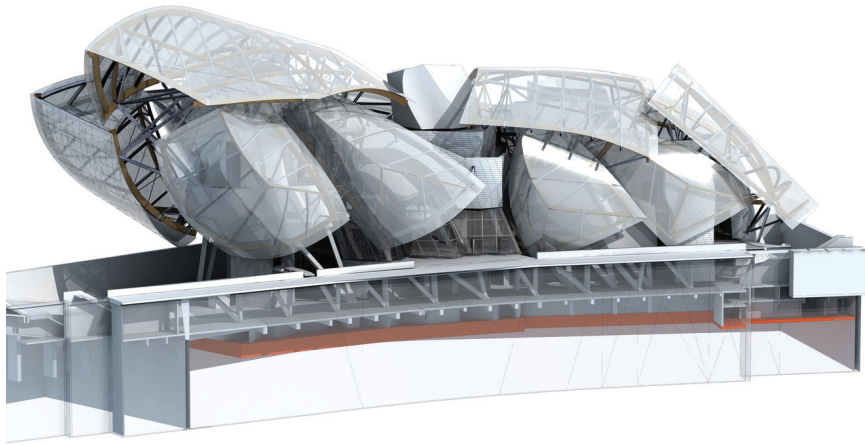
Designed by Frank Gehry Partners, the Foundation Louis Vuitton stands as much of a piece of art as that which it holds. Although it has received numerous critiques, there is no denying that the cultural center's design is expressive. The foundation responds to the setting of the Jardin d'Acclimatation, emulating the traditional 19th-century glass garden buildings. The project intended to create a contemporary art museum that is attractive and welcoming to those who frequent the Jardin. Constructed on the edge of a water garden created specifically for the museum, the building comprises an assemblage of white blocks clad in panels of fiber-reinforced concrete, surrounded by twelve immense glass sails supported by wooden beams. The sails give Foundation Louis Vuitton its transparency and sense of movement while allowing the building to reflect the water, woods, and garden while continuously changing in the light.

Furthermore, the museum's primary aspiration was to promote and support contemporary and artistic creation in France. The foundation has a passion for artistic freedom and required a building that reflected their values. While seemingly dancing in the park, the impressive feat of engineering and architecture combines a network of steel trusses and beams to achieve a look that has never been seen before. Gehry has repeatedly stated that his work strives to incorporate art into the forms while producing functional spaces. While the exterior of Foundation Louis Vuitton ignites the imagination, the interior gallery spaces are sympathetic to art of every scale and medium. Contrasting in style, both the exterior and interior share common materials that provide a neutral backdrop for exhibits.

The remarkable use of glass throughout the project establishes the foundation as a work of monumental public architecture. The project develops its order through disorder. Yet, this again reflects the site and its surroundings. Nature, which is very much a part of the context, follows this notion, creating order through disorder. Ultimately, the project becomes one with the site, reconciling the task of humanizing and engaging the user while being episodic instead of singular in its experience. Although the majestic sails intrigue onlookers, they also allow the building to collect and reuse rainwater that improves its geothermal power. Gehry Partners masterfully shows that unique buildings can be more just a creative combination of spaces.

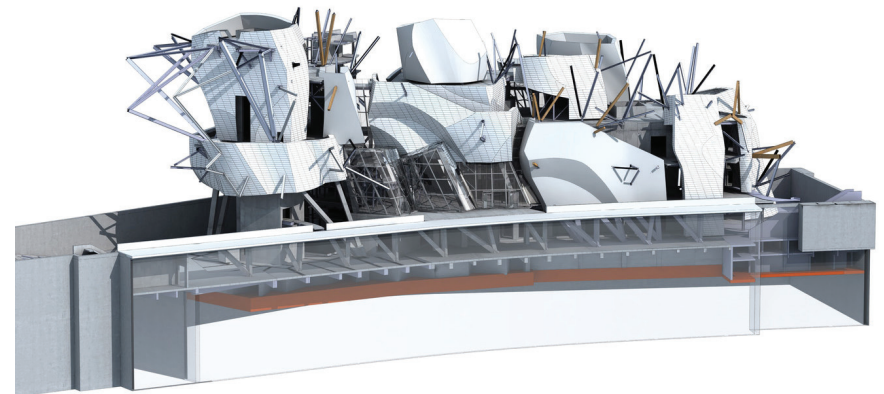
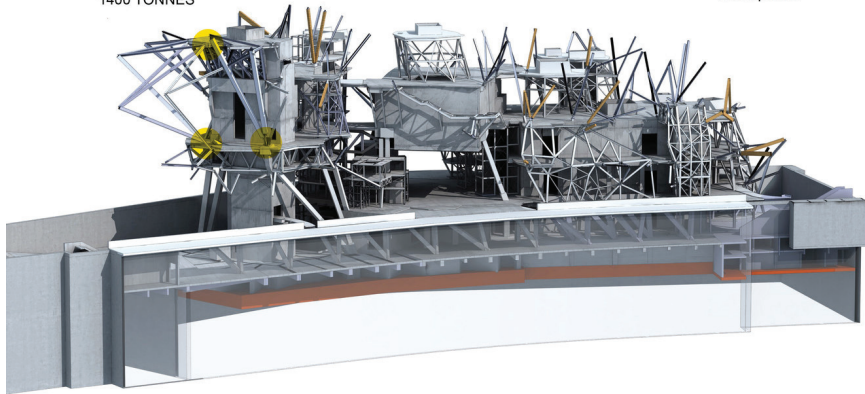


Figure 23 | Foundation LV Exterior (2) | Todd Eberle



CHARGES PONCTUELLES
1400 TONNES

179 tripodes

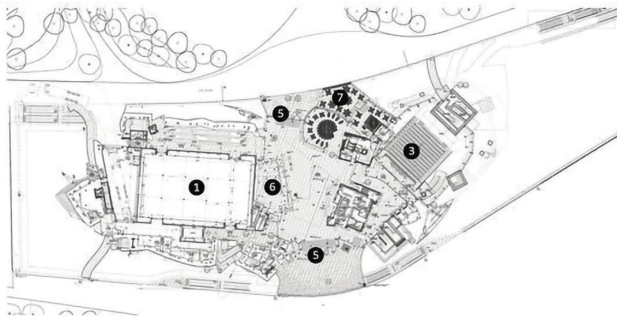


ANALYSIS:

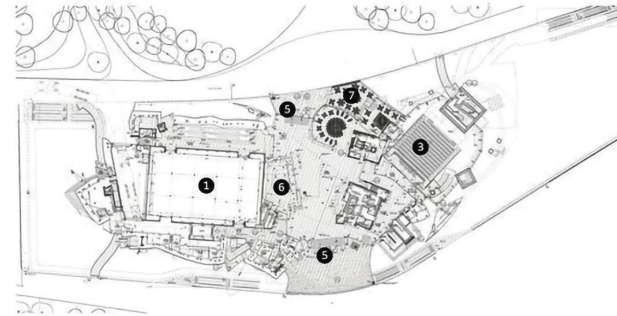
The foundation has become a catalyst for innovation, becoming the standard for use of advanced digital and fabrication technologies. New software was developed to share and

complete the complex project across a multitude of disciplines.

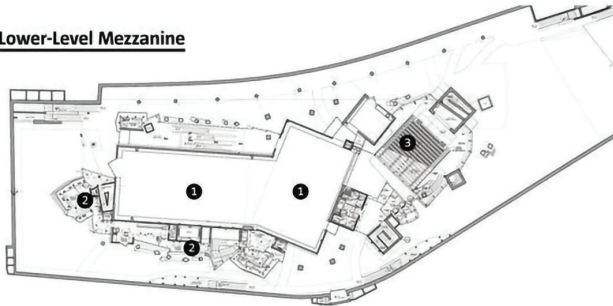
Ground-Floor Plan



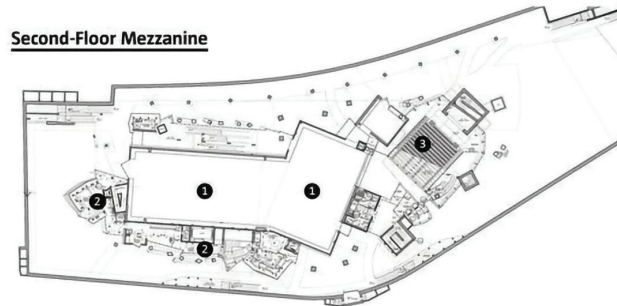
Roof-Terrace Plan



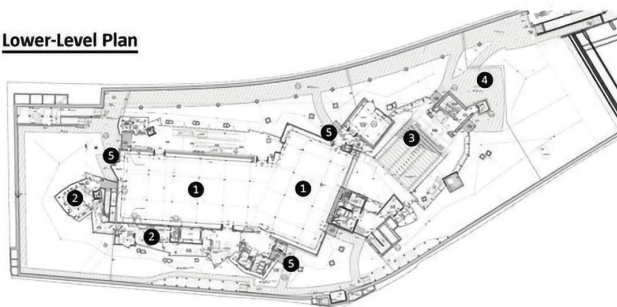
Lower-Level Mezzanine



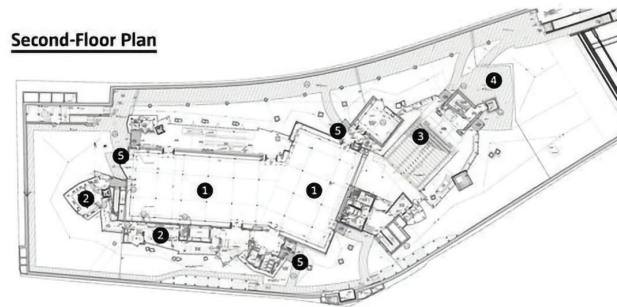
Second-Floor Mezzanine



Lower-Level Plan



Second-Floor Plan



- 1. Gallery
- 2. Office
- 3. Auditorium
- 4. Terrace
- 5. Entrance
- 6. Library
- 7. Café
- 8. VIP Suite
- 9. Young Artists Studio

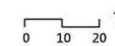




Figure 26 | Paradigm-shifting | Petra van der Hulst

CASE STUDY AND TYPOLOGICAL RESEARCH SUMMARY

Each of the case studies above was chosen for their representation in the four major topics covered, typology, urban context, emotional power, and form. However, these uniquely different projects provided more than a space to occupy, serving beyond their primary function of a building. The common bond between the different typologies examined was their ability to address the site while tackling social and economical issues.

Specifically, the Clock Museum of the Cultural Revolution and the Foundation Louis Vuitton were impressively integrated into their respective sites. Both projects faced difficult changes, such as designing in a highly developed commercial area and government regulations. The Clock Museum was able to build upon the fabric of the city, implanting traditional building styles with contemporary practices to achieve a project that blends in with the city. Even further, the contrast between the city and the museum carries into the interior program. Here, one is subsumed by tranquil spaces after stepping in from the chaotic street. Much like the Clock Museum, the Foundation Louis Vuitton is very site-specific, occupying a parcel of a garden. The expressive form found in the foundation is a direct correlation to the nature that surrounds it, reflecting water, trees, and gardens it was built in.

Social issues were elegantly approached in these designs of the Walt Disney Concert Hall and the Jewish Museum extension in Berlin. Although the two projects faced drastically different problems with different considerations, the spaces remain sensitive and respectful. The concert hall challenged the typical arrangement of seating, reducing the social hierarchy implied by the standard box and balcony layout. Seemingly insignificant, the same change is a revolution in how we participate equally in

a space. While drastically different, the Jewish Museum in Berlin reinstates the Jewish Culture into the city. By providing exhibits and installations that depict the emotion and trauma endured during WWII, visitors can understand the struggles of the Jewish people. Light pokes through the bare interiors, filled with voids and dead ends, giving a sense of hope, no matter how lost or defeated one feels.

Finally, economic issues were present in both the clock museum and the concert hall. The clock museum embodies a future-focused designed ideology, using the surrounding context to provide a means of stability. Local vendors are encouraged to participate in the plaza space provided by the museum. By drawing people into the site, the project has created a sustainable business model. Much like the museum, Walt Disney Concert Hall has its fair share of economical concerns. The building was intended to be a catalyst in the revival and expansion of Los Angeles's downtown area. With a predetermined location, the project failed to live up to its potential. Plagued by poor city planning, the project was unable to recreate the Bilbao Effect, reinvigorating the surrounding blocks.

Although these projects were chosen because of the issues they address, the majority fall into the category of museums and cultural centers. Many of the same issues directly impact the result of the Cathedral of Consciousness and, therefore, will inform the final design. The project will ultimately look at how to effectively integrate the museum onto the site, remain sensitive to the topic at hand, and utilize an expressive form that does not overwhelm the public.



Figure 27 | Dreaming in the Woods | Pedro Lasch

MAJOR PROJECT ELEMENTS

SPACE OF THE CONSCIOUSNESS

- Main Gallery Space
- Instalations and Exhibits
- Contemplative Space

SPACE OF THE SUBCONSCIOUSNESS

- Main Gallery Space
- Instalations and Exhibits
- Contemplative Space

SPACE OF THE SEMI-CONSCIOUSNESS

- Main Circulation and Paths
- Rest Areas

SPACE OF THE HUMAN PSYCHE

- Large Scale Terrarium
- Contemplative Space
- Rest Areas

EXTERIOR SPACES

- Viewing Platforms
- Exterior Landscaping/Gardens
- Private Contemplation Spaces
- Existing Buildings and Lighthouse

AUXILIARY SPACES

- Reflection Pond
- Archives/Library
- Intermediate Spaces
- Flex Spaces

FUNCTIONAL SPACES

- Grand Entrance
- Meaningful Exit



Figure 28 | A Eunuch's Dream | Jean Lecomte du Nouÿ

USER/CLIENT DESCRIPTION

CASUAL VISITORS :

Guests that move through a gallery quickly and who do not become heavily involved in what they see. This group typically includes a younger audience, tourist, schools, and families. This group requires few additional space outside of the galleries.

CURSORY VISITORS :

Peopel who show a more genuine interest in the museum experience and collections. Typically, this group includes an older audience, leisure learners, other organized educational groups, and families. This groupe will require additional quite spaces for contemplation and places to rest.

STUDY VISITORS :

Visitors who thoroughly examine exhibitions with much more detail and attention. They are learners who will spend an abundance of time in galleries, read the text and labels, and closely examine the objects. This group usually consists of an older audience, educators, and experts. This groupe will also require additional quite spaces for contemplation and places to rest.

MUSEUM STAFF :

This group consists of numerous invididuals that are employed by the museum. Included here are curators, directors, designers, landscapers, and other general staff members. The staff will require the most auxiliary spaces, needing offices and other administation needs, library space, breakrooms, work spaces, and other facility requirements.

OWNERS :

This public museum will be owned and opporated by the city. Other than adiministration spaces within the museum, the owners need little extra designated space.



Figure 29 | Point Vicente Lighthouse (1) | Forest Ferkin

SITE

Located in Los Angeles County, on the southwest coast of California, LA is home to nearly 4 million people. Los Angeles County was the first in the nation to reach more than 10 million residents, resulting in a cultural mecca with extreme diversity and an abundance of different ideologies. Within the city limits, there are people from more than 140 different countries speaking 224 different languages. Los Angeles is of specific interest for this project due to the city's density, its large population, and diversity concerning both the people who live there and their cultural ideologies. This project will only be successful in a location that is open to new ways of life and thinking.

The climate of Los Angeles is a large contributor to the 50 million annual visitors. The many days of sun and comparative lack of rain add to a sense of physical well-being. This offers the perfect location to utilize indoor, as well as outdoor, spaces year-round with lows bottoming out around 50 °F. Because of the relatively stable climate, the project is not restricted to only controllable environments, allowing visitors to wander the campus as much as the galleries themselves.

Furthermore, Los Angeles has numerous world-class museums, such as the Los Angeles County Museum of Art, La Brea Tar Pits, the Page Museum, and many others occupying the Museum Row, or the Miracle Mile. It is home to one of the most dynamic art scenes in the world with a yearly attendance rate of more than 1.2 million visitors at their top museums. With an existing museum culture already in place, the Cathedral of Consciousness is likely to be a welcomed addition.



Figure 30 | Point Vicente Lighthouse (2) | Mountain Dreams



Figure 31 | The False Mirror | René Magritte

PROJECT EMPHASIS

1. DEMONSTRATE THE INVERSE RELATIONSHIP OF THE WAKING AND DREAMING STATES OF CONSCIOUSNESS.

Man has defined dreaming as a derivative, or secondary, to that of waking life. As a society, we no longer see dreaming as a means of human experience. Yet, we seem to be more awake when asleep. Perception widens, only losing in tension what it gains in extension, as one drifts off into the dream world. Here, our minds are free to make limitless connections, unbound by the subjective, scientific analysis required in waking life. Through architecture, the project emphasis aims to flip the standard relationship, showing that the conscious experience is closely related to the dream state, while modern waking life is more similar to that of the subconscious experience.

2. PROVIDE A PLACE FOR PEOPLE TO BECOME EDUCATED ON DREAMING, FREE OF THE STIGMATIZATION OF OUR MODERN CULTURE.

By creating a place where people are free to educate themselves, free from societal judgment, true reform can be instilled. Only by bringing light to underrepresented topics, by starting a conversation, can a change occur.

3. DESIGN A BUILDING THAT INSPIRES THOSE WHO INTERACT WITH IT.

Modern architecture has consistently produced mundane and uninspiring buildings. Driven by the maximum reward for minimum cost, these projects negatively impact our psychosomatic well-being. By addressing human needs, designing outside of the economical mindset, architecture can reestablish its relationship with craft and practical design. This project intends to be for the visitors in its totality, concerned more with the experience than profit.

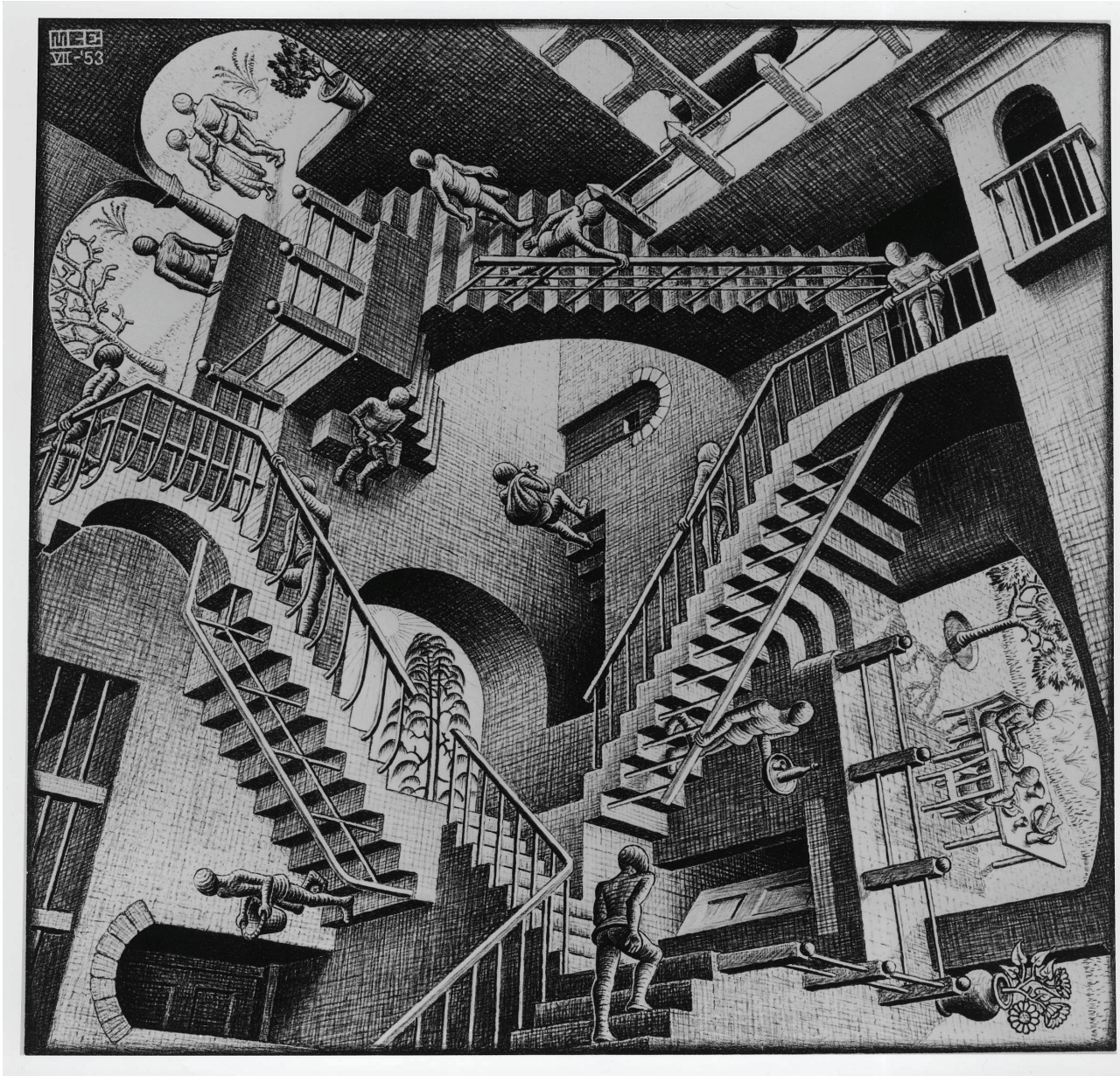


Figure 32 | Relativity | M.C. Escher

GOALS OF THE THESIS PROJECT

Theoretical, physical, and social goals of the project :

1. **[THEORETICAL]** Create a space that reinforces the importance of dreaming as a means of human experience.
2. **[THEORETICAL]** Demonstrate the contrast between the different states of consciousness and the inverse relationship caused by our current ways of life.
3. **[THEORETICAL]** Provide a tangible representation of the intangible dream world.
4. **[PHYSICAL]** Design a space that reflects the site and community values through expressive and bold architecture.
5. **[PHYSICAL]** Embody what it means and feels like to dream throughout the design.
6. **[SOCIAL]** Challenge the modern view of dreaming while remaining sensitive to visitors.
7. **[SOCIAL]** Develop a space for educating people about sleeping and dreaming in a place that desperately needs it.

A PLAN FOR PROCEEDING

After completion of the proposal and program phases of the project, research that questions the modern approach to dreaming will continue. An extensive analysis of our current practices, compared to ancient man, will be conducted. Ultimately, this will become the foundation of the project, providing examples and explanations to the questions brought forth by this thesis.

Once enough information, data, and research have been collected, an artefact that represents dreams can then be produced. This will take place over many weeks, including minor changes and adjustments to each iteration. The artefact will consider every element of the project, reflecting the focus of the project goals, site, and resulting architecture. The artefact will likely serve as a guide for what the final design of this project may become.

Furthermore, in-depth site analysis will take place to understand the culture and area in order to integrate the project within the city successfully. Once the initial phases of the project are completed, the use of digital technologies can be implemented to better grasp the task at hand. Software, such as Rhinoceros 5.0, Google Earth, and Autodesk Revit, will help establish existing site context while allowing unique interpretations throughout the design process. After the site has been digitally developed, massing will take place to formulate multiple design iterations.

Each of the design iterations mentioned above will be analyzed to show what does and does not work. Clear examples of successful solutions from each iteration will continue to form the successive design ideas. This will help to narrow the scope of the project, focusing on the most important topics and questions. Documentation of each solution will become

increasingly important to show the design process used to achieve the final solution. Here, the four main categories of precedented research will be combined to produce a building that fits the urban context, embodies emotional power, and utilizes expressive form to represent the dream world.

As time progresses, the research completed will result in a more unified idea and clearly defined goals for the final design of the project. Once the process of critiquing and refining the design has begun, a definite plan for proceeding can be developed. As with each stage of the project, everything will remain flexible and open to change. The schedule will highly dependant on reaching specified checkpoints, rather than day-to-day requirements.

DEFINITION OF RESEARCH METHODOLOGY

- 1.** Establish a strong narrative that helps justify and explain the relevance and importance of the cathedral in regards to our current culture.
- 2.** Continue developing a clear unifying idea and goals that the project, upon completion, will achieve.
- 3.** Research the topic through historical texts and precedents related to subject matter and typology.
- 4.** Succinctly compile all research gathered throughout the duration of the project.
- 5.** Formulate design criteria based on the steps listed above while adjusting the scope of project based on findings.
- 6.** Test new ideas while applying the research obtained.
- 7.** Formulate a final design proposal that meets all goals set for the project.

DOCUMENTATION OF THE DESIGN PROCESS

MEDIUM FOR DESIGN INVESTIGATION :

Computer Modeling
Hand Sketching
Hand Modeling

SOFTWARE FOR INVESTIGATION :

Autodesk AutoCAD
Autodesk Revit
Rhinoceros 5.0

SOFTWARE FOR REPRESENTATION :

Adobe InDesign
Adobe Illustrator
Adobe Photoshop
Lumion 10

DESIGN PRESERVATION METHODS :

Creation/investigation of representation
Feedback from advisors
Research material documented and cited
Thesis book revised and updated frequently
Files backed up via Google Drive

PUBLICATION OF MATERIAL :

Relevant material will be recorded and credited in final thesis book; available in the NDSU Repository



Figure 33 | Quanta | Ryan Garcia

LITERATURE REVIEW

The texts below were chosen for their ability to demonstrate and address the major concerns encompassed in this project. Specifically, these pieces of literature explore the relationship between phenomenology and hermeneutics to the current practice of architecture and design. The overarching theme shows a change in perception over the two centuries and the effect it has had on the built environment and human health.

ARCHITECTURE AND THE CRISIS OF MODERN SCIENCE

Alberto Pérez-Gómez

ON THE RELEVANCE OF PHENOMENOLOGY

Dalibor Vesely

BUILDING DWELLING THINKING

Martin Heidegger

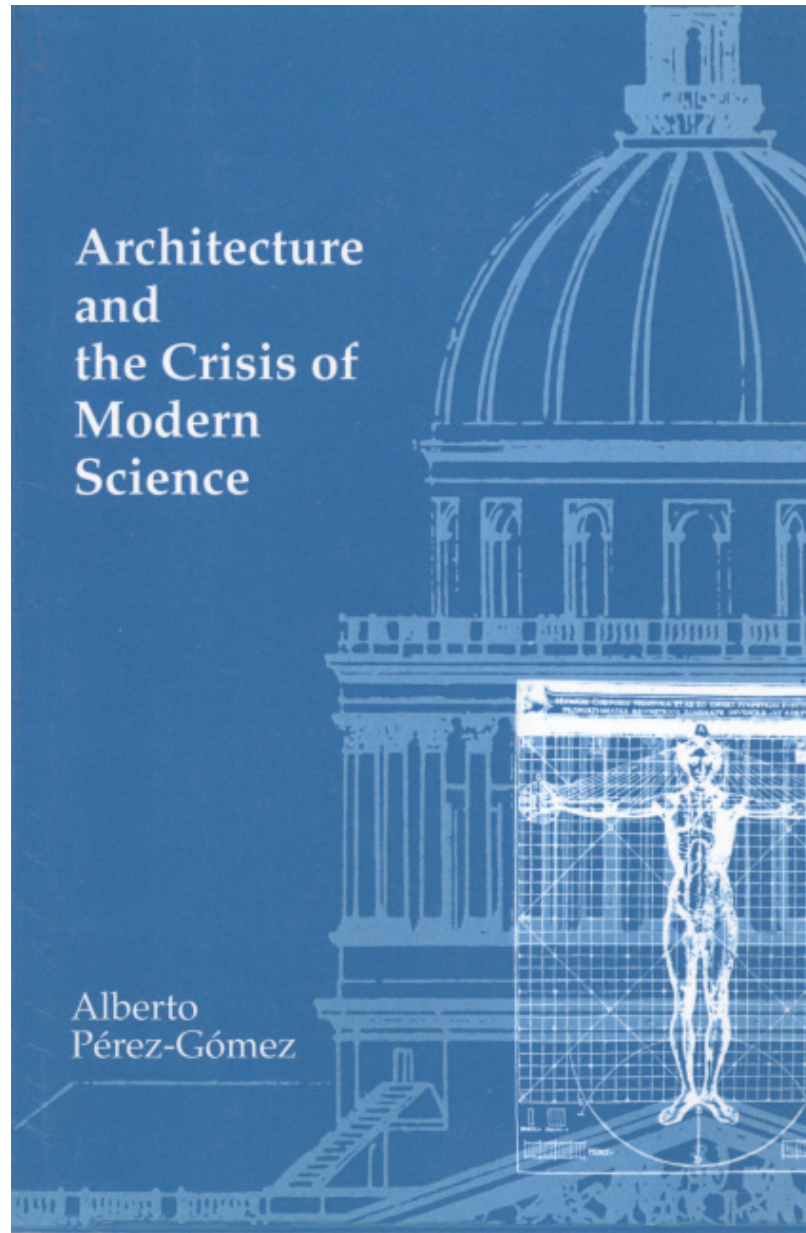


Figure 34 | Architecture and the Crisis of Modern Science | Alberto Pérez-Gomez

ARCHITECTURE AND THE CRISIS OF MODERN SCIENCE | PÉREZ-GÓMEZ

Architecture and the Crisis of Modern Science by Alberto Pérez-Gómez is a reflection on ideologies, philosophies, and different schools of thought that have been practiced and incorporated into the field of architecture. While giving a critical summation and breakdown of these topics, Pérez-Gomez expresses his perception of how the past has and continues to influence architectural design. In the introduction, Pérez-Gómez (1994) frames the world of perception by stating, “the creation of order in a mutable and finite world is the ultimate purpose of man’s thought and actions” (p. 3). Essentially, man’s greatest desire is to shape and transform a world that is plastic and moldable, while limited to a finite quantity of time. Furthermore, our actions and thoughts are carried out by the body, a vessel through which we see the world through. As alluded to in many similar works of writing, the body is the locus of perception, tied directly to how we interpret the environment around us. The body then becomes, fundamentally, an “instrument of meaning,” something that gives weight to our words and ways of acting.

The focus of Pérez-Gomez’s writing then shifts to the main argument brought forth, one that examines and explains the drastic takeover and results of the implementation of Galilean science and Newton’s natural philosophy. These schools of thought were heavily ingrained in ideas of analysis, quantifiable data, formulas, equations, and so on, to begin trying to understand the meaning of life through a scientific lens. The seventeenth and eighteenth centuries were plagued by this idea, that everything worthwhile should be able to be represented or proven by way of mathematics. “One result of this crisis has been an unprecedented inversion of priorities,” as Pérez-Gómez explains (1994), “truth – demonstratable through the laws of science –

constitutes the fundamental basis upon which human decisions are made over and above ‘reality,’ which is always ambiguous and accessible only through the realm of ‘poetics’” (p. 5). Through an explanation of functionalism, it is established that anything that was perceived during this time was considered subjective, lacking in real value. The architecture of this period was no exception to this way of thinking either. Jean-Nicolas-Louis Durand, a French author, teacher, and architect is credited for popularizing the questionable ideas put forth by functionalism. Durand thought the meaning of architecture could be derived from the mathematical logic exhibited by a structure. Furthermore, this system of design, rooted in mathematical analysis, is a clear starting point for what is now parametric design. The variables in an equation are manipulated and exploited, producing a result that embodies maximum efficiency at a minimum price. This obsession with quantifying everything, boiling life down to complex formulas, negating the subjective realm of thought for the sole domination of object thought, has occupied our minds, and specifically architecture, for the last century and a half.

This form of design and way of thinking emerged after the Renaissance Period when classical geometry was abandoned for non-Euclidean geometry. Edmund Gustav Albrecht Husserl, a German philosopher who established the school of phenomenology, in his early work elaborated critiques of historicism and psychologism in logic based on analyses of intentionality. He begins to suggest that this transition to mathematics was man’s attempt to “effectively control and dominate the external world by a functionalized theory subsumed by technology” (Pérez-Gómez, 1994, p. 5). Today, this modern theory and approach to architecture have ignored basic human necessities,

ARCHITECTURE AND THE CRISIS OF MODERN SCIENCE | PÉREZ-GÓMEZ

overshadowed by the desire to alter the material world. These philosophies formally dropped their relationship with meaning, true meaning that is. The illusion that these specific fields of thought will, at some point, arrive at a complete understanding of phenomena and become meaningful has driven modernity further from the poetics of the world. Something that cannot be forgotten. We have stopped wondering, stopped questioning, stopped perceiving the world for what it could be, rather than what it is.

The holy grail, mathematics, is still widely accepted and customary in today's practice of architecture. Pérez-Gómez argues that modern man still waits for a set of parameters or universal standards that become the driving force of design. We have become more invested in technology than the meaning we hope it may one day provide. Straying away from the architectural intentionality established before the nineteenth century, where architecture was symbolic and rich with embodied meaning and metaphor as Pérez-Gómez (1994) suggests, a new framework of architectural theory and practice has been instituted. A framework that, again, relies on doing or accomplishing as much as possible with as little as possible, gutting anything deemed as unnecessary or extra. In Pérez-Gómez's (1994) words, "a simplistic view of human experience, derived from the projection of scientific models onto human reality, exemplified by certain aspects of behaviorism and positivistic psychology, has hampered our understanding of the essential continuity between thought and action, between mind and body" (p. 8). The connection between thought and action has been severed similarly to that of theory and practice in architecture. Both examples are intimately tied to their counterpart, working in tandem. They

are not, or better stated, should not be separated. This is a stark contrast to that of the Renaissance Period, where freedom from technological advancement enabled architects to build on a basis of meaning and subjectivity rather than the purely objective thought. Ultimately, we have invested in a system that holds quantity over quality, a system that holds rational rules over meaning.

In a conclusory manner, Pérez-Gómez outlines two major transformations that have shifted modern architecture from a form of poetics to a form of mathematics. Architecture before the 1800s was expressive and meaningful, relating closer to a style of life and culture, compared to an architectural language. These buildings were a direct representation of the people that occupied them. They added to the story being told instead of hurrying it along with an efficient and stripped-down version of a better way of life. But why the change? Why fix something that has not been broken? Toward the end of the seventeenth century, the assumption that mathematics could be a link between man and the cosmos, human and the divine, was finally questioned. No longer was it believed that the cosmos controlled or dictated what happens here on earth. With this change in mindset, architecture became a technical problem with the answer surely hidden in mathematics. The second shift was brought about at the end of the eighteenth century when Newtonian natural philosophy was widely accepted, while the geometrical systems of the seventeenth century were left by the wayside. This was the beginning of the end, Newton's influence "paved the way for the systematization and mathematization of knowledge, a knowledge that held the immutable, mathematical laws could be derived from the observation of natural phenomena" (Pérez-Gómez, 1994, p. 11). This swift action

ARCHITECTURE AND THE CRISIS OF MODERN SCIENCE | PÉREZ-GÓMEZ

had rendered metaphysics useless and illegitimate. Scientific thought now reigned supreme. In closing of the introduction, Pérez-Gomez leaves us with two final and important thoughts. First, we should not look at the architectural shortcomings of the past as successes or failures. Each design, each building, each school of thought was, and now is, a part of the human knowledge. Without trial and error, we will never know what truly inspires mankind through the medium of architecture. And lastly, as architecture stands today, it cannot be classified as the fine art it used to be. Starved of meaning and purpose, architecture is now designed by mathematics for mathematics. This serves as a clear call to action, architecture has been corrupted, broken, and it is time to fix it. Are we all just numbers?

“At this historical juncture, geometry and number were able to become instruments for the technical control of practical operations and, eventually, for an effective technological domination of the world. Through the new science of mechanics, man began to subject matter to his will” (Pérez-Gómez, 1994, p. 10).

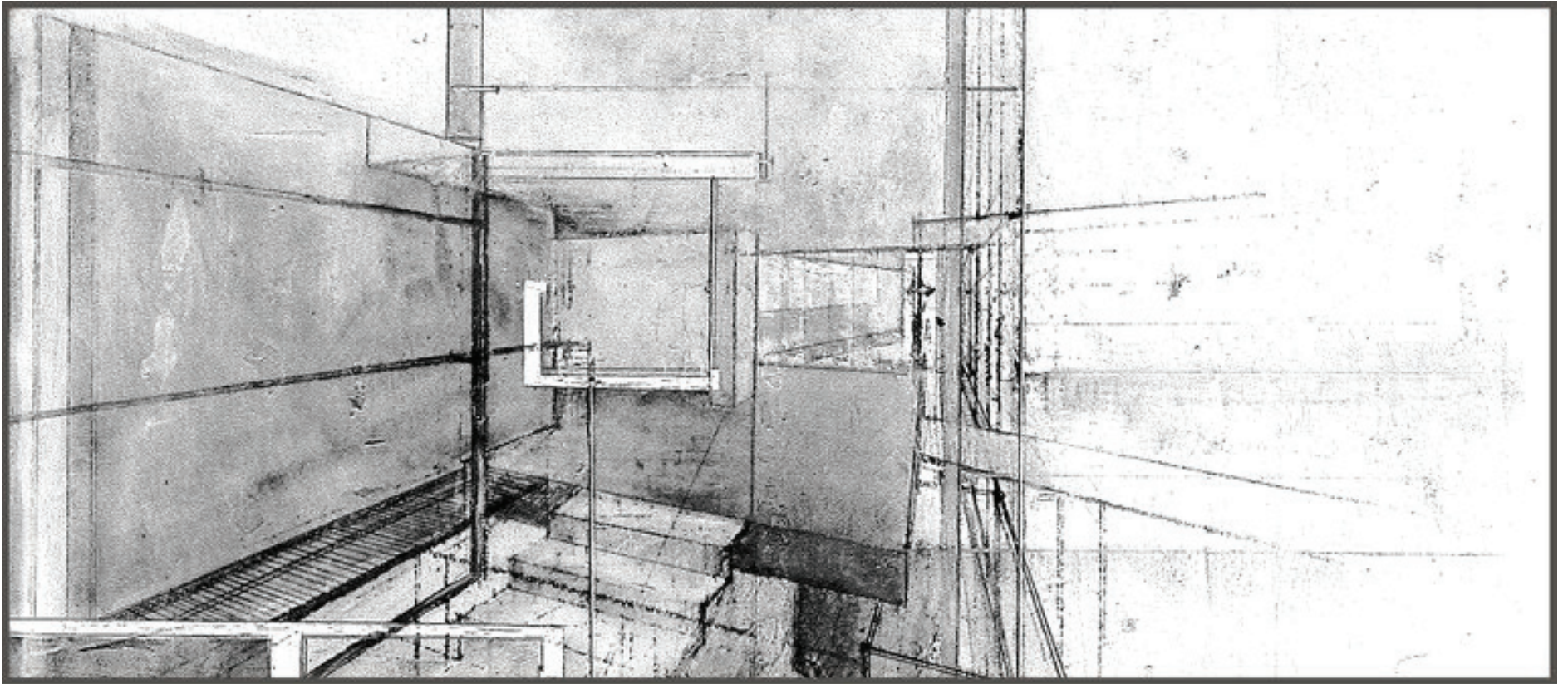


Figure 35 | Conferemce Image 1 | Dalibor Vesely

ON THE RELEVANCE OF PHENOMENOLOGY | VESELY

Dalibor Vesely was a Czech-born architectural historian and theorist who was influential through his teaching and writing, promoting the role of hermeneutics and phenomenology as part of the discourse of architecture and architectural design. Moreover, he argues the importance of the philosophical study of the structures of experience and consciousness (phenomenology) as well as understanding the theory and methodology of interpretation (hermeneutics). Vesely's work may be understood primarily as a contribution to cultural hermeneutics, with a specific focus on representation, perspective, and anamorphosis, which is a distorted projection requiring the viewer to occupy a specific vantage point. In 1984, Dalibor Vesely was invited to participate in a seminar at the University of Houston where he discussed the previously mentioned topics with faculty members and students. A transcript of the seminar was kept and heavily edited, resulting in the work of *On the Relevance of Phenomenology*. Within the work, Vesely answers nine unique questions, ranging from "why should an architect study phenomenology" to "how do you differentiate between reality and Disneyland?"

The transcript opens with a discussion on phenomenology, specifically answering the first question of why it is important for architects to study this subject. Here, Vesely (1984) intends to build a basic understanding of phenomenology for the audience, stating that one typically sees the topic as "too sophisticated, complex, and demanding" (p. 59). However, phenomenology is the tendency to see things in the way that people used to see them. It is a way to understand something from the inside, while not dismissing it from the outside. This idea can be exemplified by the saying, "you cannot judge a book by its cover." It is only upon flipping through the pages of a novel that the story

is revealed to us. The cover, or surface level of the novel, will only provide a fragmented depiction of what lies within.

A similar view is then superimposed on reality and the practice of architecture. Here, Dalibor Vesely (1984) points out that "people in practice take it for granted that what they understand is reality" (p. 59). Without questioning from the very beginning, our sense of reality becomes warped, conforming to the ideas we are explicitly told. The argument continues into the architectural office, where the reality of practice becomes enveloped in seeing things as a problem of money and production. This skewed sense of reality becomes a problem when "one is outside the neat, well-established, cultivated, and rather esoteric frame of reference that we normally assume as a status quo upon which what we call 'common sense' is said to be founded" (Vesely, 1984, p. 59). We all see things differently, compounding the difficulty in which defining reality takes, especially outside of what is seen as typical or accepted.

Furthermore, Dalibor Vesely explains that architects deal with a variety of elements, such as planning methods, regulations, and codes. Yet, we also ask questions about symbolism, meaning, and culture. Because of this, "we are permanently pushed into what could be described as a second level of phenomenology, concerned with the everyday cultural existence which cannot be ignored" (Vesely, 1984, p. 59). At this point, the conflict is apparent. We strive, as a profession, to design in a culturally relevant manner. However, this often takes a backseat to the economical dimension of the project through budgets and profit margins. Vesely then reintroduces the idea of second-level phenomenology, explaining it as the communication between

ON THE RELEVANCE OF PHENOMENOLOGY | VESELY

specialists. In architecture, this is the communication between these very planners, contractors, and economists that are involved in a project.

Ultimately, the first question of the transcript is answered by questions posed by Vesely (1984) himself, “how is a ground from which [the architect] can talk to all these people established?” As well as “who among these specialists is talking about what is real? Is reality just a fiction” (p. 59)? Dalibor then continues by offering that the problems discussed are rooted in the lack of a central reality. This central reality is similar to that of a polis, at least in the Greek sense of the word. In essence, this is the very center of contemporary concern about meaning, understanding, interpretation, and communication. These aspects form the basis on which we can talk about culture again while serving as the “latest stage of phenomenology,” or hermeneutics.

In the next few questions, Dalibor Vesely continues a critique of the practice of architecture concerning our modern culture. Specifically, he insists that in the mess of what we have created, culture is still worth looking at. Culture provides the richest context in which architecture can be established. Without imaginative design that relies on more than just an economical outcome, the only choice architects have is to be “absorbed in the machinery of the mindless computer. The real crisis is intellectual ability: what kind of imaginative and competent picture can be built up in architecture in order to represent a culture that has the power to resist the pressures that are put upon it” (Vesely, 1984, p. 60). Unlike science, architecture cannot leave behind this frame of reference.

An architect’s job is to understand the context, or fabric, of the project. We must consider the setting, the scene, what the building is a part of, where it is, and how it is situated. Vesely points out that anyone can design a room, but the outcome will greatly differ due to the contextuality the designer puts it in. He attests that “the architect must see the room as a situational context, as a setting, something we are involved in. He must see the space as a whole: how we inhabit it and how we live in it” (Vesely, 1984, p. 60). The 20th century has given false permission to the architect, allowing total manipulation of designed situations. Although we contribute to these very situations, we do not have complete control, at least not if we look at architecture through a larger cultural lens.

We have decided the correct way for inhabitants to look from a window, how to enter a building, and the exact experience they should have. We have stolen the situation for ourselves, becoming a puppet master of the built environment. In contrast, prolific authors such as Joyce, Brenton, and Proust have no interest in architecture, yet they arrive at the essence of the situation in a much more meaningful way than most practicing architects. Vesely (1984) summarizes these prior ideas, stating that “we dwell in situations. The architect contributes to the situation but, in an important sense, he does not create it. Dwelling means being situated and having the ability and opportunity to come to a very rich context and live in it, inhabit it” (p. 60).

This idea of dwelling and situations is exemplified by the paradox of 18th-century prisons in Europe. These prisons were typically old monasteries, wherein the monk’s cell, seen as an earthy paradise one day, becomes a living hell for a prisoner the next.

ON THE RELEVANCE OF PHENOMENOLOGY | VESELY

The situational context of the prison trumps the architectural context. Again, Vesely (1984) explains, “the situation is a cultural phenomenon to which the architect contributes and which he certainly needs to understand. But at the same time, he needs to recognize the limitations of his contribution. To eliminate situations is to reduce architecture to a matter of mere technique or aesthetics” (p. 61). Here, we begin to see the slippery slope to reductionism and functionalism, coming full circle to the problem of seeing architecture as a purely economical problem.

Finally, we arrive at Vesely’s distinction between reality and Disneyland, which he describes as the most fundamental problem of hermeneutics. He sets forth that “there is no absolute reality, no ultimate norm which is authentic. To suppose that there is would be to posit a kind of omniscience obtained from a vantage point beyond all finite, human experience. If there is no such vantage point, how do we differential between reality and Disneyland” (Vesely, 1984, p. 61)? The limitations of Disneyland become apparent when challenged against the phenomenon of a broader reality. Similar to that of an artifact, if it stands in isolation, it can seem equal to any other. As soon as it is brought into a dialog broader than itself, its limitations become evident.

Disneyland can be seen as a delusion, but first, we must start by defining illusion and their codependence. Illusion, as a distinguishing criterion has the possibility to extend our perception of reality. However, there is a point when illusion is impossible, such as in the development of European Culture. Here, the contextual horizon is lost and Dalibor Vesely offers that the thing represented becomes a world of its own, it becomes self-referential and autonomous. At this point, illusion becomes

delusion because the ground for distinguishing between the two has been lost. He explains, “in that situation, one can be deluded about anything: there is no way to tell where you are” (Vesely, 1984, p. 61). Disneyland is unable to conform to the distinction between the two, classifying it as delusion.

“Authentic representation is always a means of participation. We represent in order to participate in reality,” as Vesely (1984) attests (p. 61). We have shifted toward delusion as one participates for the sake of representation rather than reality itself. This has become increasingly apparent in the way we design as architects. We do as we are told, uphold codes and regulations, just to collect a paycheck. We no longer indulge in phenomenology or the cultural context, concerned only with the compensation and price tag of our work.

BASIC WRITINGS

*With a New Foreword
by Taylor Carman*

*Key Selections from **Being and Time**
to **The Task of Thinking***

**MARTIN
HEIDEGGER**

Edited by David Farrell Krell

HARPERPERENNIAL  MODERNTHOUGHT

Figure 36 | Basic Writings | Martin Heidegger

BUILDING DWELLING THINKING | HEIDEGGER

Martin Heidegger was a German Philosopher and thinker in contemporary continental (European) tradition of philosophy. He is best known for his contributions to phenomenology, hermeneutics, and existentialism. Heidegger's philosophical ideas are heavily influenced by writings from Brentano and Aristotle. Aristotle's demand in metaphysics to know what it is that unites all possible modes of Being is the question that drives Heidegger's philosophy. Published in 1927, *Being and Time* is hailed as one of the most significant texts of Heidegger's career. This catapulted Heidegger to a position of international intellectual visibility while serving as a springboard for his latter ideas. After *Being and Time* there is a reorientating shift in Heidegger's philosophy, which is shown through his contrasting thoughts in *Building Dwelling Thinking* and *The End of Philosophy and the Task of Thinking* to his earlier work. Heidegger himself characterized this not as a reversal in his thinking but as a shift in Being.

Martin Heidegger presented the lecture "Building Dwelling Thinking" to the Darmstadt Symposium on Man and Space in 1951. Specifically, it belongs to a group of three lectures that begin to put forth Heidegger's new view on the question of Being. Written in the wake of the housing shortage after WWII, the reader manages to get a glimpse of the context of the time it was written in. Special attention must be paid to the title of the work. There are no commas separating the three words, *Building Dwelling Thinking*, demonstrating Heidegger's understanding of their relation. These do not appear as three topics of the essay, but rather a highly interconnected, unified idea of what Heidegger expresses as the true means of Being. Throughout the essay, Heidegger tries to re-teach us the proper way of dwelling,

showing the relation of "building" to "dwelling" and the kind of "thinking" that results from this relation.

The essay, *Building Dwelling Thinking*, starts by explaining the relationship of building to dwelling. Heidegger (1993) opens with, "we attain to dwelling, so it seems, only by means of building. The latter, building, has the former, dwelling, as its goal. Still, not every building is a dwelling" (p. 347). Exemplified by things such as bridges and hangers, we understand that buildings can house man, yet he does not dwell in these things. Therefore, building does not necessarily mean dwelling, whereas dwelling is necessarily related to building.

To ground his argument, Heidegger uses language as the main vehicle. He believes that the way in which certain words have originated and transformed into what they are today conveys the journey of human conceptions and how they have developed. In the case of *Building Dwelling Thinking*, the German word "bauen" is understood as the real meaning of what "to Be" is. He then continues to show the progression of "bauen", which means "to build", and has at its beginning meant "to dwell" or "to inhabit a space". Moreover, the words "Ich bin" translated as "I am" is also derived from "bauen". Through this, Heidegger (1993) hints at the relation between "being" and "dwelling", summarizing the thought with "the way in which you are and I am, the manner in which we humans are on the earth, is bauen, dwelling. To be a human being means to be on the earth as a mortal. It means to dwell" (p. 349).

Furthermore, "bauen" means at the same time to "cherish and protect, to preserve and care for, specifically to till the soil, to

BUILDING DWELLING THINKING | HEIDEGGER

cultivate the vine.” Ultimately, this means there are two ways to build, one which protects and cares for things and one which refers to the erection of buildings in the typical sense of construction. As Heidegger (1993) puts it, “if we listen to what language says in the word “bauen” we hear three things (1) Building is really dwelling, (2) Dwelling is the manner in which mortals are on the earth, and (3) Building as dwelling unfolds into the building that cultivates growing things and the building that erects buildings” (p. 350). Ultimately, man does not dwell because he builds, but rather, he builds because he dwells.

Heidegger also tries to explain how he understands the world and its connection to dwelling, which he calls the Fourfold. He asserts that mortals are in the fourfold because of dwelling. The fourfold includes the earth, sky, divinities, and mortals themselves. Heidegger explains these further, stating the earth is the serving bearer, the sky represents the reciprocal of earth, as earth already means under the sky, the divinities, where on earth and under the sky also means before the divinities, and the mortals where it includes belonging to a men’s being with one another as well as our temporary time on earth.

Because we mortals are in this fourfold by dwelling, and since dwelling is safeguarding, we “dwell in the way we safeguard the fourfold in its essential unfolding” (Heidegger, 1993, p. 352). In other words, mortals dwell in the way they save, receive, and await the earth, sky, and divinities, as well as the way they initiate their essential being. According to Heidegger (1993), “dwelling propriates as the fourfold preservation of the fourfold. To spare and preserve means to take under our care, to look after the fourfold in its essence... Mortals would never be capable of

it if dwelling were merely staying on the earth under the sky, before the divinities, among mortals. Rather, dwelling itself is always a staying with things. Dwelling, as preserving, keeps the fourfold in that with which mortals stay: in things” (p. 353).

In the second half of the essay, Heidegger seeks to answer the question, “in what way does building belong to dwelling?” Here, the example of the bridge is brought into consideration. He explains, “the bridge swings over the stream ‘with ease and power.’ It does not just connect banks that are already there. The banks emerge as banks only as the bridge crosses the stream. The bridge expressly causes them to lie across from each other” (Heidegger, 1993, p. 354). The bridge gathers the earth and surrounding landscape, is ready for the sky, grants mortals their way, and stands before the divinities. In essence, the bridge encapsulates or “gathers” all four elements of the fourfold.

Gathering in ancient German, “versammlung” is called “thing” therefore classifying the bridge as a thing. The bridge is a thing in the sense that it gathers the fourfold in such a way that it allows for a site. But, as Heidegger (1993) continues, “only something that is itself a locale can make space for a site” (Heidegger, 1993, p. 355). Before the bridge exists, there are many spots on the banks where it could potentially stand. “The bridge does not first come to a locale to stand in it; rather, a locale comes into existence only by virtue of the bridge” (Heidegger, 1993, p. 356). By gathering the fourfold, the bridge allows for a site that determines the places and paths by which a space is provided for.

Thus, Heidegger (1993) writes, “space is in essence that for which room has been made, that which is let into its bounds.

BUILDING DWELLING THINKING | HEIDEGGER

That for which room is made is always granted and hence is joined, that is gathered, by virtue of a locale, that is, by such a thing as the bridge. Accordingly, spaces receive their essential being from locales and not from 'space'" (p. 356). Things which, as locales, offer a site can now be referred to as buildings. Again, as a thing, the bridge allows space in which the earth, sky, divinities, and mortals are admitted. The spaces provided by a bridge are representative of unlimited places. These places can be reduced to a measurable distance between one another. In essence, "the bridge now appears as a mere something at some position, which can be occupied at any time by something else or replaced by a mere marker." (Heidegger, 1993, p. 357).

Therefore, space is not a distinct notion disconnected from man, but rather a representation of distant things through the distance to the locale. Building produces things as locales, so it is closer to the essence of spaces and their essential origins than any other mathematical or geometrical explanation.

Lastly, Heidegger (1993) says, "only if we are capable of dwelling, only then can we build" and therefore only by building out of dwelling and thinking for the sake of dwelling are we able to bring dwelling to its full essence (p. 361).

LITERATURE REVIEW SUMMARY

The previous three readings have each opened a space in which the reader is challenged to think about the practice of architecture and the built environment in new ways. With a common thread of phenomenology and hermeneutics, Alberto Pérez-Gómez, Dalibor Vesely, and Martin Heidegger shed light on our cultural shortcomings, explaining the different ways in which we think and the actions we take. Furthermore, phenomenology and hermeneutics are branches of philosophy that serve as an approach that concentrates on the study of consciousness and the objects of direct experience. The philosophical discourse from the authors takes the reader through different periods, from the early 17th-century to the late 20th-century. By showing the cultural divide through a contrast between our contemporary culture and that of the Renaissance Period, their powerful messages become even more clear and urgent. Although each text centers around different core issues, they uniquely add to the bigger picture of human behavior and the effects of modern thought.

ARCHITECTURE AND THE CRISIS OF MODERN SCIENCE

Alberto Pérez-Gómez carefully critiques the different ways of thinking that have been implemented throughout the modern practice of architecture. Here, he begins to show that man has been corrupted by the desires produced by a technological world, striving for nothing more than domination over nature and ancient thought. Essentially, man has turned to science to explain the meaning of life. Through analysis, quantifiable data, formulas, equations, and so on, man believes that everything can be understood about the finite existence of life itself. These ideas were born at the end of the Renaissance Period yet continue to plague the way we see the world. This drastic change in outlook,

caused by the adoption of a reductive school of thought, resulted in consequences that can still be seen today. By subjecting architectural design to the same need for mathematical and scientific rules, poetics and meaning have been all but forgotten in the field of design. The architecture of the Renaissance Period is no exception to these consequences either. If anything, the Renaissance Period cemented the unrealistic ideas we subscribe to now. Specifically, we have begun designing the environment through the very formulas and equations mentioned above. Variables within an equation are manipulated and exploited until a project embodies maximum efficiency at a minimum price. This obsession with quantifying everything has reduced architecture to a pre-prescribed set of rules to follow, devoid of any imagination and creativity. We have stopped wondering, stopped questioning, stopped perceiving the world for what it could be, only seeing it for what it is currently. Ultimately, Pérez-Gómez challenges where the architectural profession is headed, urging to create a dream, rather than a nightmare.

ON THE RELEVANCE OF PHENOMENOLOGY

Dalibor Vesely was a prominent figure in bringing the topics of phenomenology and hermeneutics into the architectural discussion. Again, while showing the shortcomings of modern thought, he explains that these branches of philosophy are often misconstrued as something too difficult to understand. However, they are both a return to an earlier way of thinking, or even, a simpler school of thought. Our society has become so complex that we are unwilling to return to anything that is more understandable than our current system. Much like Alberto Pérez-Gómez, Dalibor Vesely also expresses a concern for how

LITERATURE REVIEW SUMMARY

we design the built environment. In direct correlation to the maximum profit for the minimum price, Vesely demonstrates that our current methods of practice have become blinded by two variables within the equation, money, and production. Because of this, all other variables are seen as less important or as mere extras if the budget allows. Our view of what a successful building is has become strikingly similar to our view of consciousness. We have chosen part of a whole system to idealize while rendering the rest as a simple byproduct of the former. While negating to see the whole picture, in either architecture or consciousness, we remain incomplete.

BUILDING DWELLING THINKING

Lastly, Martin Heidegger bridges the gap between the other texts mentioned. Here, Heidegger examines the relationship of man and building, and ultimately what kind of thinking this results in. Throughout his essay, it is clear that we hardly consider the built environment at all. It is something that has been here long before us and will continue long after we are gone. Because of this, we only see part of the whole, as Vesely pointed out. Furthermore, it seems as though we have lost our ability to dwell in places and thought. We rush from one shelter to another, from one idea to the next. Our fast-paced environment, like Alberto Pérez-Gómez discussed, has changed our relationship with the ideas concerning building, dwelling, and thinking. We have separated these three topics into distinct categories, showing no regard for the high interconnectedness and dependencies of all three together. Heidegger closes by showing that we must dwell before can build, as we do not build because we can dwell. When building and dwelling have

been properly united, we can think. Ultimately, Heidegger begs the question of how we can design spaces that are built for the specific purpose of dwelling and thinking, something that has been seemingly been forgotten as a result of our obsession with profit and inattention to psychosomatic health.

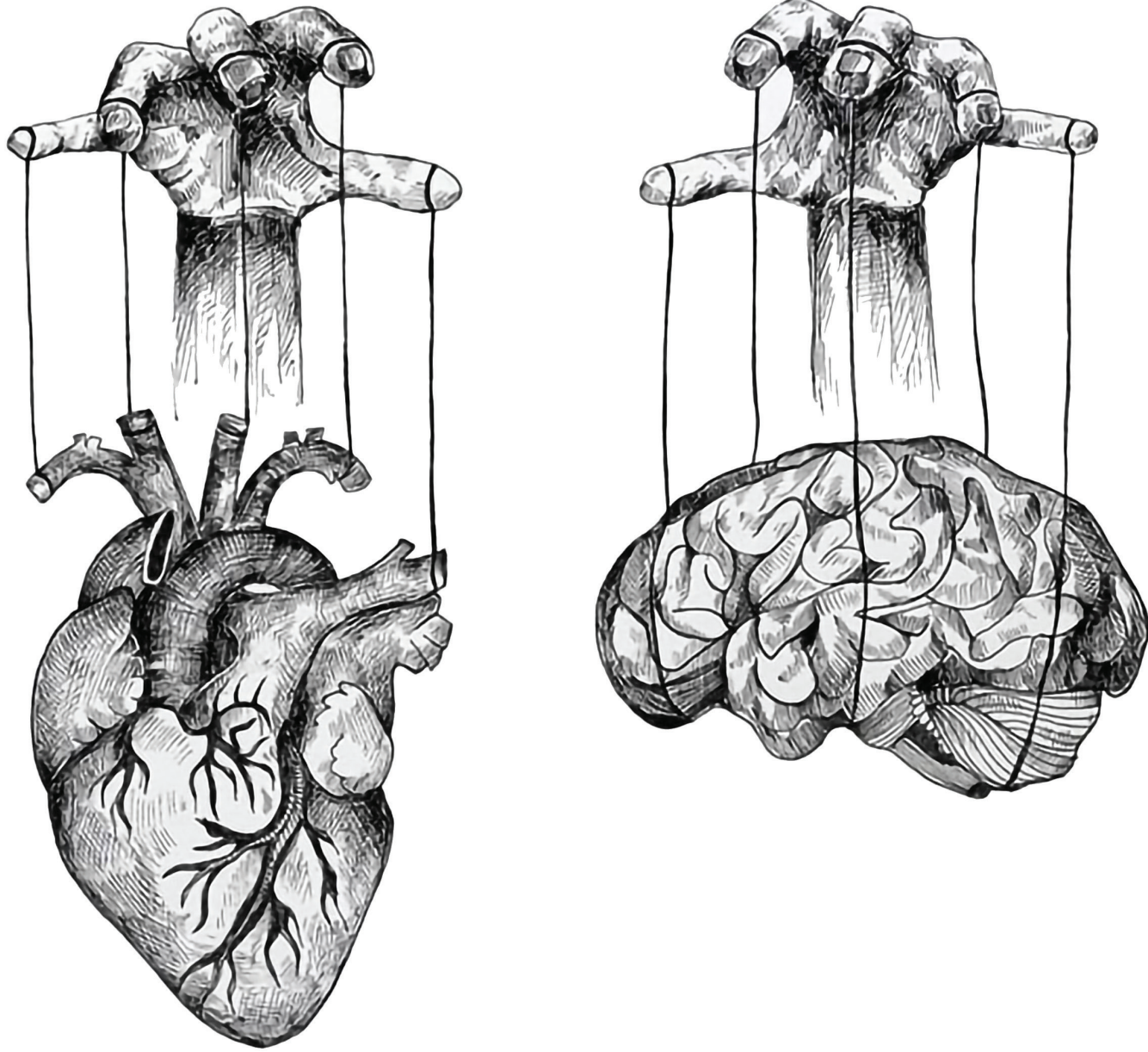


Figure 37 | Heart Brain Manipulation | Alfred Basha

PROJECT JUSTIFICATION

PERSONAL IMPORTANCE :

I strongly believe that architecture has the power to change the way mankind perceives the world. The alarming rate of progression, both in technology as well as the built environment, has caused modern cultures to abandon specific modalities of perception. Specifically, we have lost touch with where we have come from in exchange for an unchecked desire for future-orientated thinking. Because of this, we no longer see the framework of ancient thought as a valid means for understanding our existence. Our highly externalized, vision dominated world has redefined what it means to live and dream. Throughout modern history, dreaming has been construed as less real than our waking reality. Ultimately, this means that a third of man's finite existence is rendered unimportant. This thesis provides an opportunity to explore how powerful architectural moments can reinterpret and redefine our connection to dreaming, unifying man's own present life to complete it meaningfully.

SOCIAL & CULTURAL JUSTIFICATION :

Our waking reality and the dream world are so closely related that at times it is hard to determine one from the other. However, our culture no longer chooses to see dreaming in this way. We have traded the imagery of myth or the carefully crafted cloak for abstract thought as the ancients saw it, for a scientific approach. Modern thought has made it a point to try to rationalize everything, reducing individual phenomena to universal law. Our society has deemed that if we cannot explain it with scientific methods, it is not worth explaining. Dreaming is no exception to our relentless need to quantify,

analyze, and draw overarching conclusions to explain and to try to bring meaning to the life we live. But dreaming cannot conform to this need of creating rules for everything, and as a result, we have left dreaming by the wayside. Ultimately, we have cast off the importance of dreaming, disregarding it as a valid means of understanding and human perception.

Yet, as one of the most fascinating biological functions, we fail to understand that the dreaming mind is as, if not more, active than the waking rational mind. Dreaming is another form of perception; however, it differs from our waking reality as it is unrestricted by the probabilistic interpretation of reality which typifies wakefulness. Thus, dreaming is elaborated almost in the same way we perceive the real world. However, dreaming has a relative lack of understanding in the contextual scope of scientific knowledge. We do not fully understand why we dream, or what our dreams mean. Therefore, dreaming provides the perfect connection back to our senses, free from the habitual explanation and rationalization of positivistic thought.

Architecture has the potential to set forth a new framework from how we view and experience the world. By breaking down our cultural barriers, caused by the stigmatization of sleeping and dreaming, a conversation can begin. Only through an open dialog can a revolution occur, liberating the human consciousness from various kinds of present oppression. We must architect carefully crafted situations that can show the past, present, and future concerning man's affinity with destructive behaviors. While remaining sensitive to those who interact with the built environment, lasting change can be attained by the engrained situations we manifest into being.

PROJECT JUSTIFICATION

ENVIRONMENTAL IMPACT :

This project aims to be very conscious of the site it occupies and the impact it has on the environment and its surroundings. The site seeks to be an extension and reflection of the building, as well as the topic of dreams, and therefore will be taken into consideration to the same degree as the building. The project itself aims to have a small carbon footprint while appearing light on the site, referencing the very nature of dreams. As the site is already occupied by the Point Vicente Lighthouse, unique design solutions will be required to implement the new elements with the old. Specifically, the project will extend into the Pacific Ocean, reducing the amount of traditional buildable area required. Sustainable design solutions will be used, such as large-scale gardens, to improve indoor air quality and minimize excess energy consumption.

SITE JUSTIFICATION :

This project is set to be located just north of the Los Angeles harbor. Currently, the site is home to the Point Vicente Lighthouse, standing on the edge of a 130-foot tall cliff. Like that of dreams, the lighthouse serves as a means of wayfinding, guiding sailors to safety in the vast, open waters of the Pacific Ocean. The site itself is a metaphor for the states of consciousness. The solid, rational ground as consciousness itself, the fluid, irrational waters as the subconscious, and the threshold between the two, represented by the cliff. Here, participants are able to shut out the fragmented and perspectival world we live in, the city behind them, stepping into the non-perspectival dream world, the ocean in front of them. Seemingly floating

above the surroundings, the space aims to take hold of a true embodiment of the phantasmagoric worlds present in dreams.

ACADEMIC IMPORTANCE :

This project is important to my academic career due to the extreme challenges it presents. As a highly theoretical project, based heavily on philosophical ideas, the abstract topic forces more than just the designer to think outside the box. Because of this, each design decision must be looked at from both perspectives, that of the designer and that of the participant. Each moment included in the final design must elicit an exact message and meaning to be justified. Furthermore, the unique combination of ideas concerning architecture and dreams allows an exploration that is not typically seen in the profession. This will help to build critical thinking skills and push creativity to its limits. In essence, the project becomes a tangible representation of intangible ideas, illustrating an idea of endless possibilities with yet another idea of endless possibilities.

As a theoretical, academic project, the opportunity presents itself to make bold choices with minimal risk. Essentially, this becomes a playground for ideas that will allow me total freedom in discovering how architecture can address social issues on a global scale. Although dreaming is not seen as a pressing issue in today's culture that needs to be solved, this thesis looks at new ways to bring light to subjects that seem to have been all but forgotten. In addition, this raises the question, how can architecture become more than a building? In the case of this project, how can architecture begin a conversation? And lastly, I will have the ability to intensely research an exceptionally

PROJECT JUSTIFICATION

fascinating topic that interests me while combining it with my passion for architecture. The end goal of this thesis is to instill an interest in architecture, as well as dreaming, in those who encounter it.

EXPANDING KNOWLEDGE & SKILL :

As previously mentioned, this project will expand my knowledge and skill in many different aspects of design and communicating through architectural decisions. By choosing a philosophical approach, I have been able to research how dreaming has changed and morphed in public perception from Plato to today. This has resulted in a deeper understanding of the topic and effective refining of the intent of the project itself. Furthermore, extensive research has also allowed me to analyze patterns and trends throughout history to make informed decisions on what is likely to happen in the future. This thesis has also taught me how to remove my biases from the design process, embodying a true exploration of the importance of dreaming.

Specifically, this thesis will also help to take future abstract ideas and ground them in ways that are easily understood by others. As this is one of the main characteristics of the architectural profession, it will become a focal point of the final narrative, stories told throughout the project, and the final design. Final documents and drawings will intend to tell a story, rather than just the communication of two-dimensional images. In essence, this project will also look at the representation of the architecture through a multitude of different mediums, including language and stories, artefacts, collages, and imagery.

This project will also add to my knowledge of museum-like typological design by allowing me to study the different program elements and considerations that go into similar projects. My skillset will increase, particularly with my ability to identify separate program spaces that are intended to work together. In the case of this project, spaces will work jointly to represent the different levels of consciousness, and ultimately the dream world. Furthermore, an investigation into this typology will help determine what is necessary for the project to be successful, eliminating redundancies and underutilized amenities.

IMPORTANCE TO THE PROFESSION :

This project can contribute to the advancement of the profession by showing that it is possible to think outside the box, creating meaningful spaces that challenge our beliefs. This thesis also intends to show that intensive research into the history of a topic can provide architecture with the grounds to be more than just a safe place to occupy. Here, architecture transcends its traditional role, becoming more than material carefully arranged. Rather, it is an environment that makes its participants think and fully engage with the experience they are present in. A primary goal of the project is to show that architecture and the meaning it provides are not mutually exclusive. They must build upon one another to empower the occupants who interact with it.

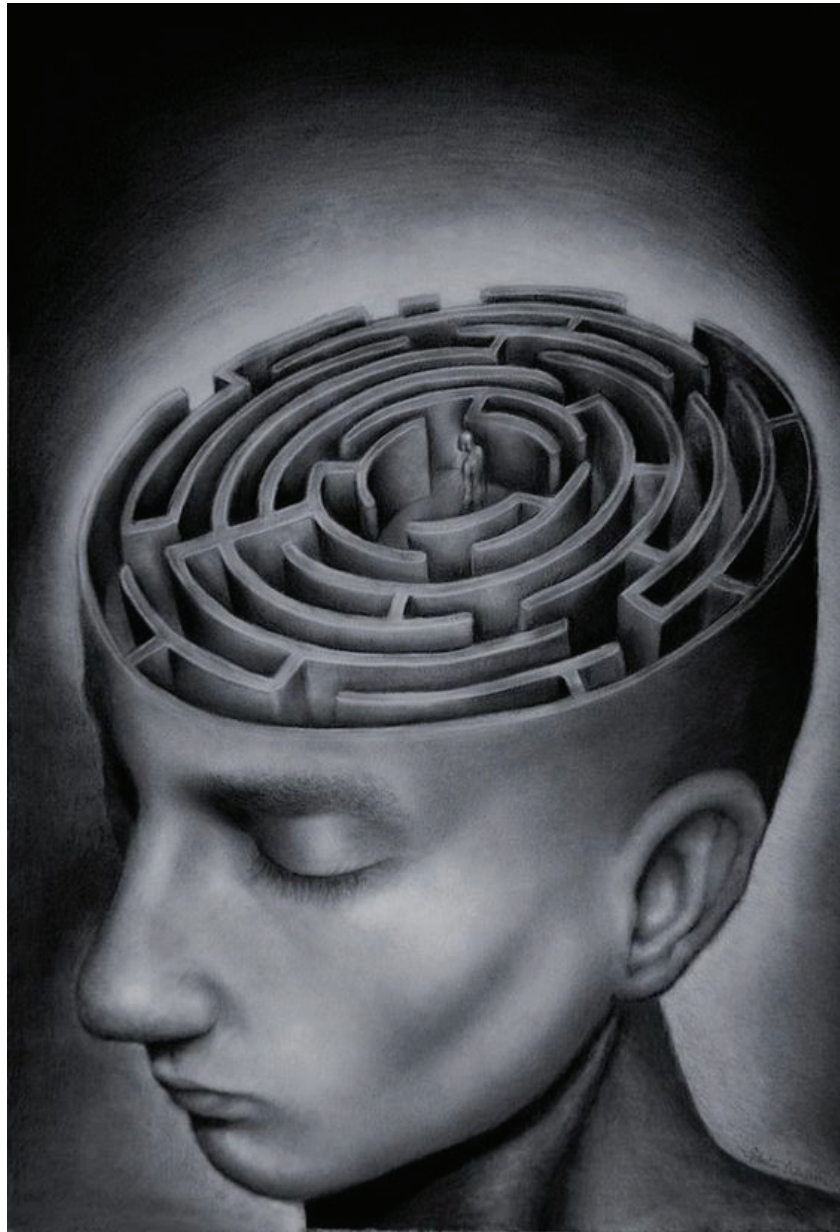


Figure 38 | Lost in thoughts | Sebastian Eriksson

HISTORICAL, SOCIAL, AND CULTURAL CONTEXT

In his book *The World of Perception*, Maurice Merleau-Ponty (2010), a prominent French phenomenological philosopher, suggests that “one of the great achievements of modern art and philosophy has been to allow us to rediscover the world in which we live, yet which we are always prone to forget” (p. 39). In a world that changes faster than the blink of an eye, this has become more important than ever. We have traded our perception of the world for short term pleasures, infatuations, and a technological induced, groggy haze. Yet, Merleau-Ponty (2010) believes that we can learn to see the world around us once again, “the same world which we had turned away from in the conviction that our senses had nothing worthwhile to tell us, sure as we were that only strictly objective knowledge was worth holding onto” (p. 69). Our current objective, scientific-based desire to explain individual phenomena has limited our understanding of a highly externalized, vision dominated world. Because of this, we have discounted certain modalities of perception to bring meaning to the life we live.

Specifically, dreaming is no exception to our relentless need to apply rules to everything we do. However, dreaming has a relative lack of understanding in the contextual scope of scientific knowledge. We do not fully understand why we dream or what our dreams mean. Therefore, dreaming cannot conform to this need of creating a uniform understanding through the scientific method, and as a result, we have left dreaming by the wayside. We have determined that dreaming is less real than our waking reality, but it has not always been viewed in this light. For instance, Henri Frankfort, an Egyptologist, archaeologist, and orientalist, has suggested otherwise in the book *Before Philosophy*. Here, he explains that “there is, for instance, no reason why dreams

should be considered less real than impressions received while one is awake. On the contrary, dreams often affect one so much more than the humdrum events of daily life that they appear to be more, and not less, significant than the usual perceptions” (Frankfort, 1977, p. 12).

Frankfort continues to show the divide in our current ways of perceiving the world by contrasting them with that of the ancient man. We consider the thoughts of the ancient Near East as wrapped in imagination and tainted with fantasy. Yet, Henri Frankfort (1977) explains that “In telling such a myth, the ancients did not intend to provide entertainment. Neither did they seek, in a detached way and without ulterior motives, for intelligible explanations of the natural phenomena” (p. 7). The myths and dreams of the ancient man allowed for speculation and found unlimited possibilities for development. They were not restricted by a scientific search for truth. Rather, “the imagery of myth is therefore by no means allegory, it is nothing less than a carefully chosen cloak for abstract thought,” as Frankfort (1977) puts it (p. 7). These very myths and dreams are products of the imagination. However, they are not just mere fantasies.

For example, the first dream ever recorded was written in cuneiform on a pair of terracotta cylinders. In 2125 BC the Mesopotamian ruler Gudea depicted messages and warnings from the divine. These messages determined how he ruled, as well as the actions he took. For instance, when the Tigris did not rise, Gudea went to sleep to be instructed in a dream as to the meaning of the drought. Here, Henri Frankfort (1977) suggests that “they could reason logically, but they did not often care to do it. For the detachment which a purely intellectual

HISTORICAL, SOCIAL, AND CULTURAL CONTEXT

attitude implies is hardly compatible with their most significant experience of reality” (p. 11). Instead, the ancients wanted to find a cause as specific and individual as the event that it explains. Each event was not analyzed intellectually. Rather, it was experienced in its complexity and matched with an equally individual cause. Yet, today, we hardly follow the framework of ancient thought that Gudea so clearly laid out.

Alberto Pérez-Gómez (1994), a prolific architectural historian, states that “because positivistic thought has made it a point to exclude mystery and poetry, contemporary man lives with the illusion of the finite power of reason. He has forgotten his fragility and his capacity to wonder, generally assuming that all the phenomena of his world, from water to fire to perception or human behavior, have been ‘explained’” (p. 6). Thus, we no longer delve into the imagination, only seeing and experiencing the world as we are told it is. Modern man has become clouded by a relentless need to quantify, analyze, and draw overarching conclusions to explain the world we live in. Summarized by Henri Frankfort (1977), “the basic distinction of modern thought is that between subjective and objective, on this distinction scientific thought has had a critical and analytical procedure by which it progressively reduces the individual phenomena to typical events subject to universal laws. Thus, it creates an increasingly wide gulf between our perception of the phenomena and the conceptions by which we make them comprehensible” (p.11). In other words, our society has deemed that if we cannot explain it with scientific methods, it is not worth explaining. Once again, we begin to understand why dreaming has been rendered as less real than waking reality. Without tangible proof, modern man chooses to ignore that which he cannot comprehend.

Yet, our waking reality and the dream world are so closely related that it is often hard to tell one from the other. Both can feel equally real, as René Descartes assures us in his book, *Discourse on Method and Meditations on First Philosophy*. Here he writes, “as I consider these matters more carefully, I see so plainly that there are no definitive signs by which to distinguish being awake from being asleep” (Descartes, 1984, p. 60). This raises the question, how did we choose which to believe, waking reality or the dream world? Possibly an even more important question, why did we choose between the two in the first place? The ideas of Descartes and Frankfort culminate in the conclusion that the phantasmagoric worlds of our dreams have a greater, a more profound, impact on our lives. But we have chosen to abandon our dreams, and ultimately the ways of ancient man. It seems as though, at some point in history, man flipped a coin with a desire to cut our perception of the world in half. It seems as though we have made the wrong decision.

Juhani Pallasmaa (2012), a Finnish architect and former professor of architecture at the Helsinki University of Technology, states beautifully that “the lived world is beyond formal description because it is a multiplicity of perception and dream, observation and desire, unconscious processes and conscious intentionalities, as well as aspects of past, present, and future” (p. 229). Our perception reaches far beyond that which we experience while awake. Pallasmaa even goes as far as to say that it is necessary to cloud one’s consciousness to make the right decision. He even begins to hint at the idea that we are in fact more awake while asleep, especially when it comes to creativity. Here, Juhani Pallasmaa (2012) suggests the following when discussing dream visions, “this undefined, formless, and involuntarily interacting

HISTORICAL, SOCIAL, AND CULTURAL CONTEXT

medley of images, associations, and recollections seems to be exactly the necessary mental ground for creative insight, as well as for the richness and plasticity of artistic expression” (p. 227).

Yet, in a world that seems hopeless for dreams, these very philosophers offer the necessary reassurance of their survival. Said differently, because of modern philosophy, dreaming has re-entered the conversation concerning the perception of the world. Although we may never fully understand why, or what, we dream about, we can agree on their importance. We thrive on the creative insights from the unrestricted world of dreams, such as the surrealists did in the 1900s. The Surrealists sought to channel the subconscious as a means to unlock the power of the imagination. They believed the rational mind is the very element that suppresses the imagination. Juhani Pallasmaa (2012) argues that “art’s substructure is shaped by deeply subconscious processes and may display a complex organization that is superior to the logical structure of conscious thought.” Furthermore, Pallasmaa continues by stating, “deep thought takes place in a transformed reality, a condition in which the existential priorities and alarms are momentarily forgotten” (p. 225). The surrealist would have agreed with Pallasmaa as they strived for the convergence of reality and dream.

And finally, Martin Heidegger (1977), the German philosopher, and thinker, offers one last bit of hope, “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” (p. 19). In essence, man must approach the brink of no return before an inevitable urge to act is engendered. When dreams have been all but

forgotten, they will reemerge, and we may once again value them in the way the ancients did. We may once again close our eyes and become complete. We must never stop dreaming.

LADY OF THE LIGHT

That is when the "Lady Of The Light" appeared. In the dim light through the painted windows, some saw the shape of a tall serene woman in a flowing gown who would slowly pace the tower's walkway. Some said she was the ghost of the first lighthouse keeper's wife who stumbled from the edge of a cliff one foggy night.

Others say she waits for the return of a lover lost at sea, while still others think she is the shade of a heartbroken woman who threw herself from the cliffs when she found herself abandoned by her intended.

The ghostly legend persists at the Point Vincente Lighthouse, circa 1926.

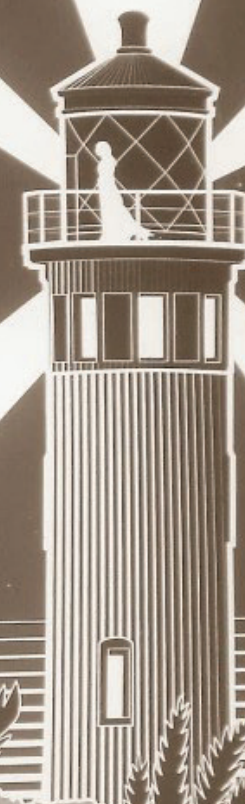


Figure 39 | Lady of the Light Photograph | Unknown

SITE ANALYSIS

The site characteristics listed below include the eight elements that were used to analyze the specific location chosen. The Point Vicente Lighthouse site has many unique aspects that allow participants to escape the chaotic nature of Los Angeles and enter the dream world. Furthermore, the site contains strict constraints, such as existing buildings, the site boundary line, and steep cliff faces on the majority of the site's perimeter. The prominent natural features will be used to emphasize the architecture as well as the Pacific Ocean. The flat peninsula offers the perfect building area and easy access to the site itself. California's moderate climate will be used to engage the exterior of the project with as much as focus the interior spaces.

1. TOPOGRAPHY

2. EXISTING BUILDINGS

3. NATURAL FEATURES

4. VEGITATION

5. CIRCULATION

6. VIEWS

7. SUN

8. WIND

SITE ANALYSIS | TOPOGRAPHY & EXISTING BUILDINGS

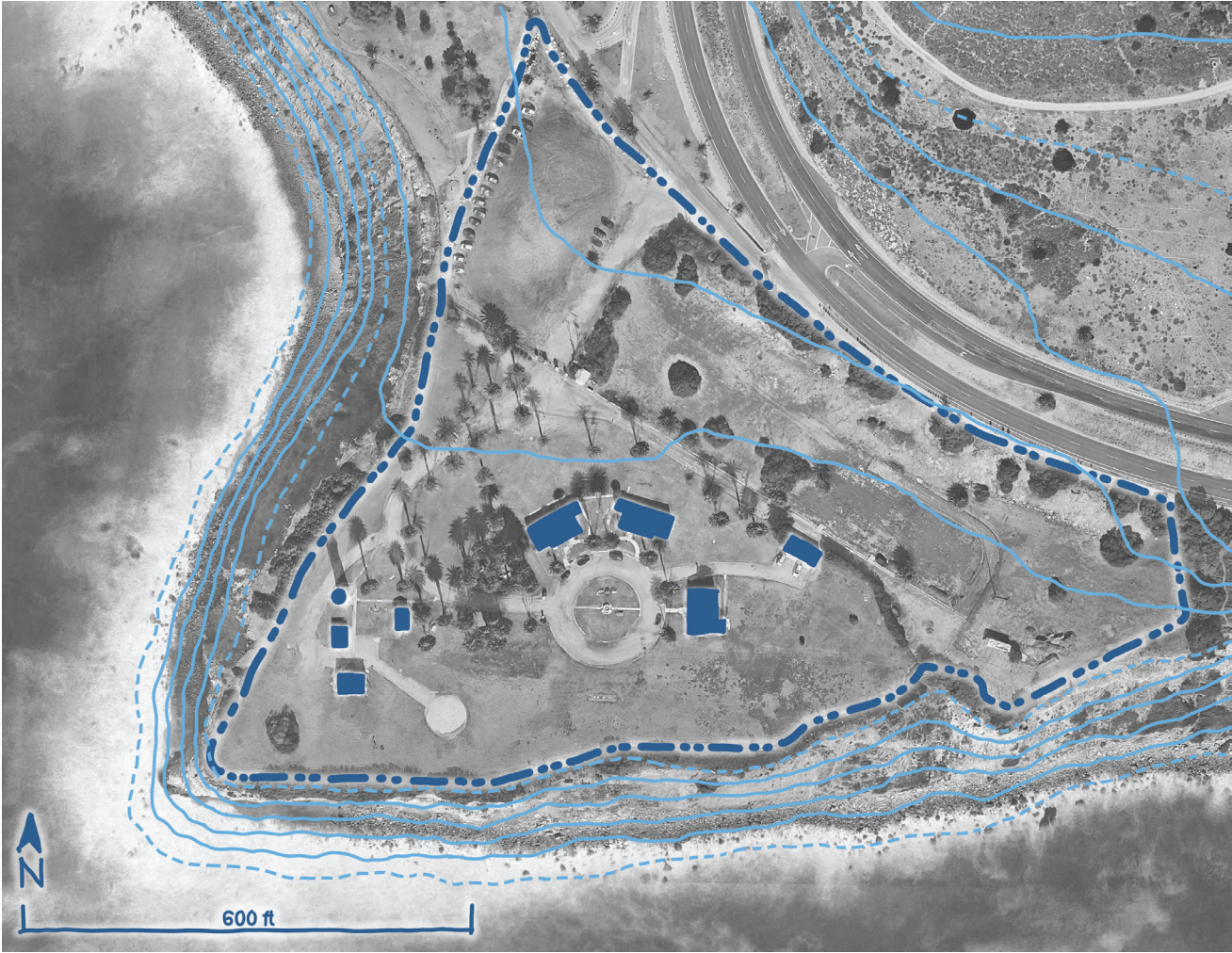


Figure 40 | Site Analysis 1 | Google Maps

SITE ANALYSIS | NATURAL FEATURES & VEGETATION

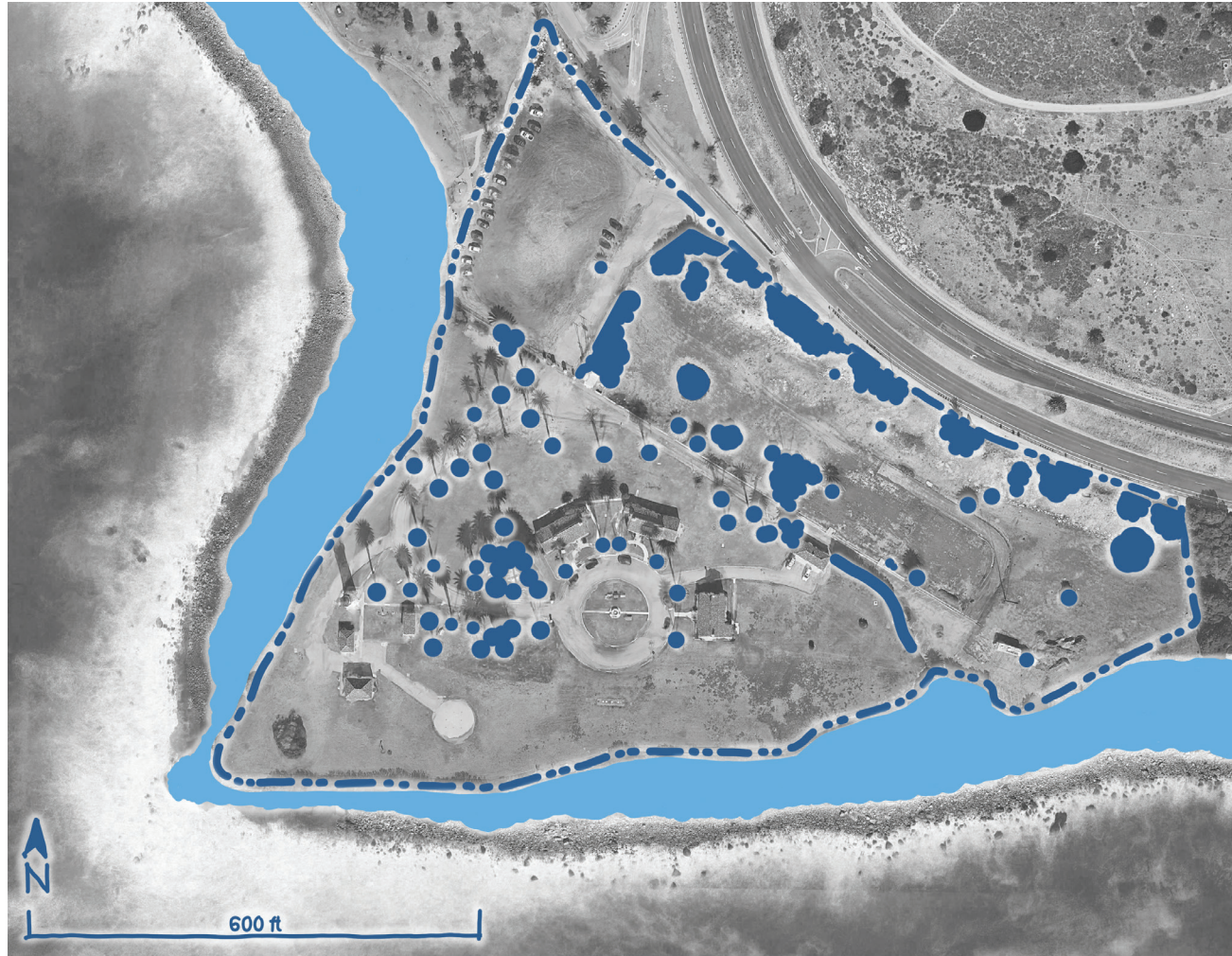


Figure 41 | Site Analysis 2 | Google Maps

SITE ANALYSIS | CIRCULATION & VIEWS



Figure 42 | Site Analysis 3 | Google Maps

SITE ANALYSIS | SUN & WIND

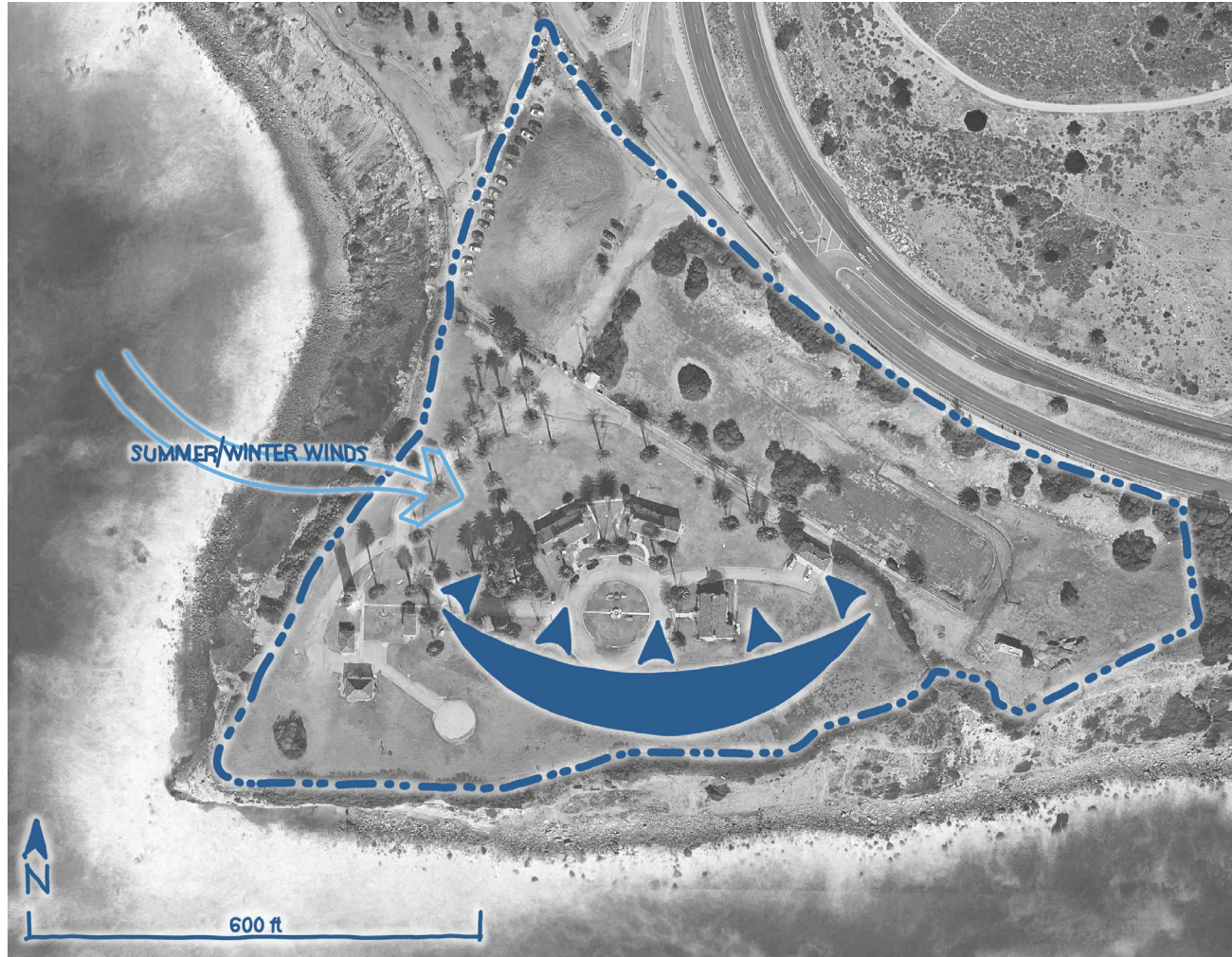


Figure 43 | Site Analysis 4 | Google Maps

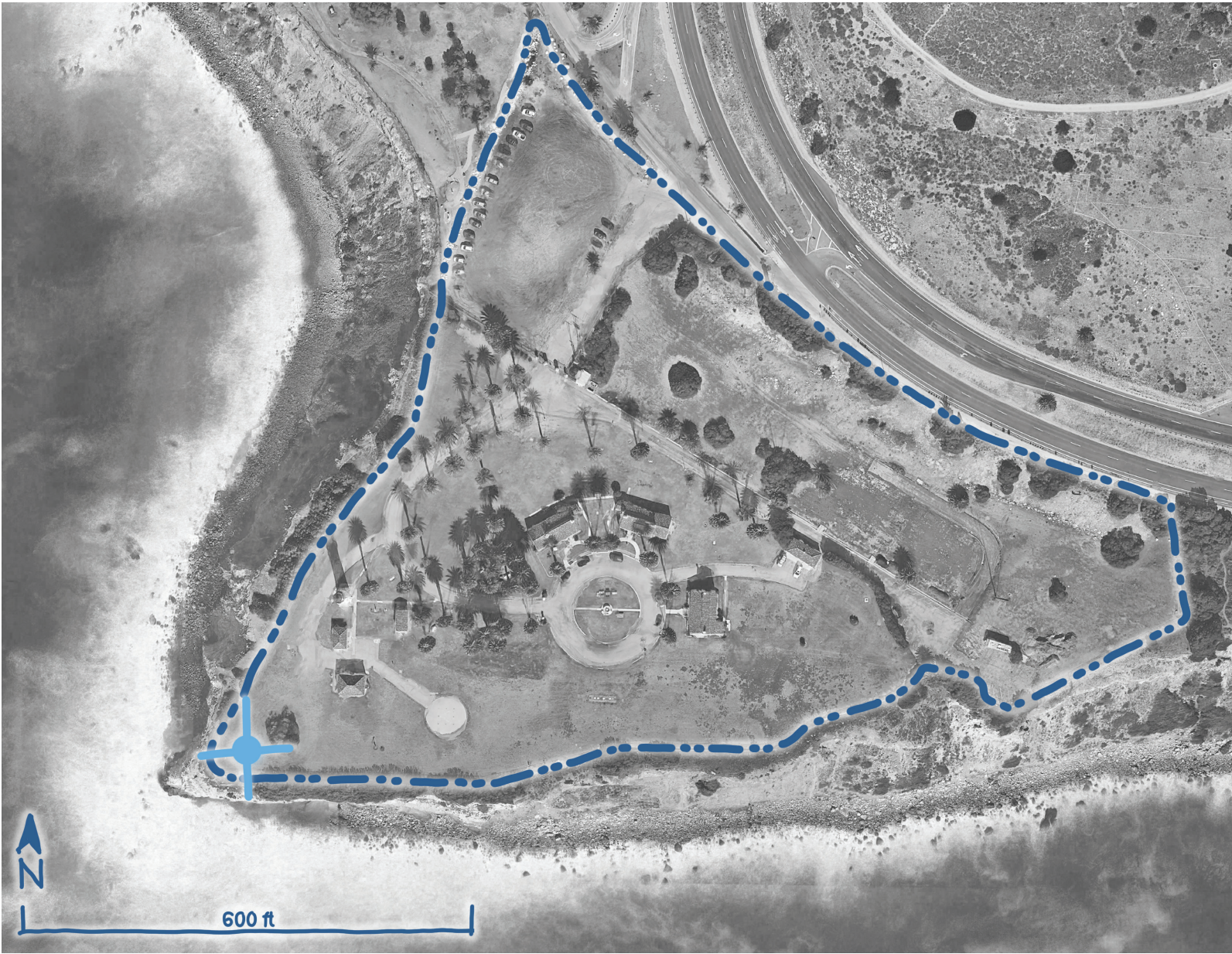


Figure 44 | Site View Finder 1 | Google Maps



North



East



South



West

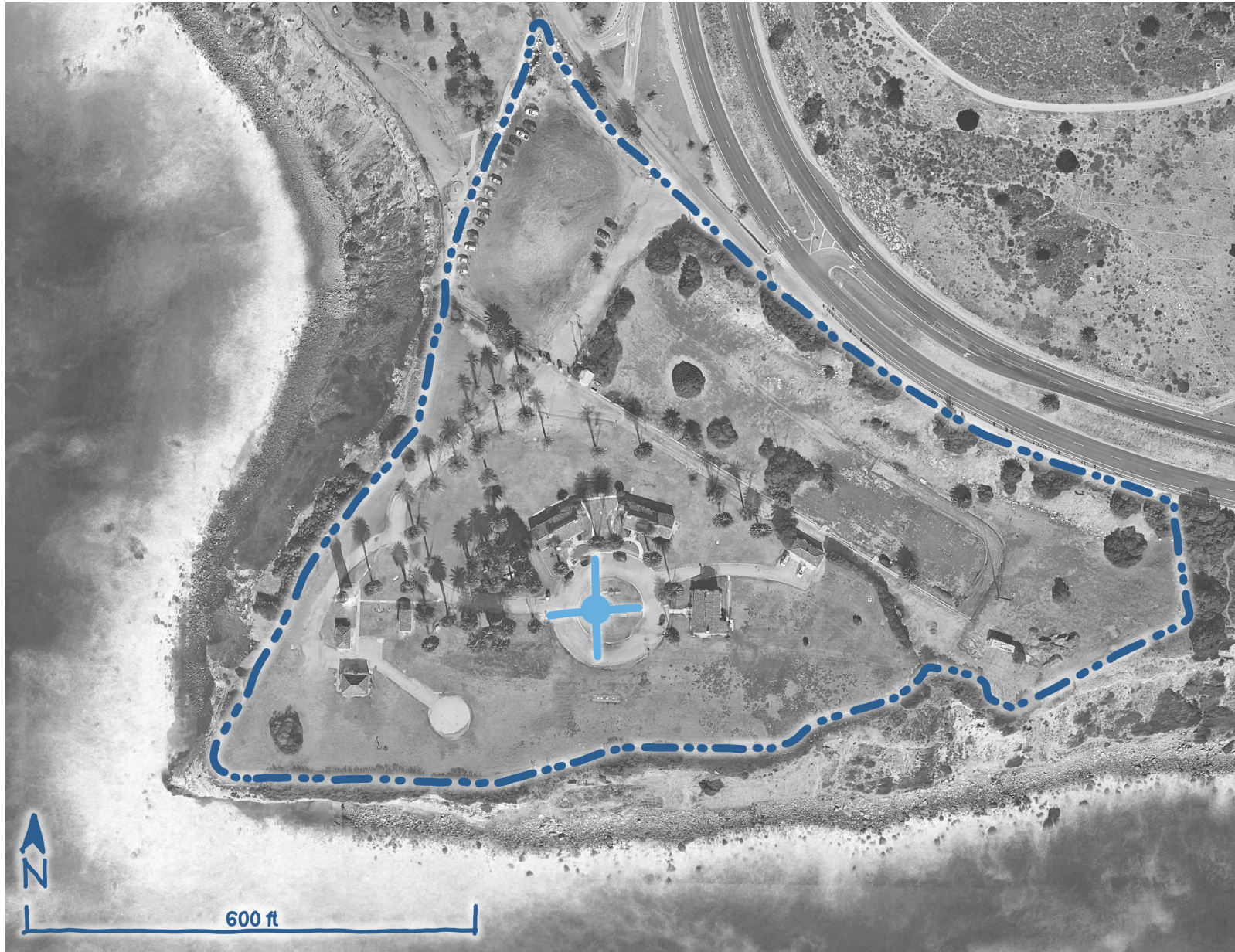


Figure 46 | Site View Finder 2 | Google Maps



North



East



South



West



Figure 48 | Point Vicente Lighthouse | USCG



Figure 49 (top) | Panoramic View of the Station in 1927 | USCG

Figure 50 (bottom) | Aerial View of Station in 1958 | USCG



Figure 51 | Point Vicente Lighthouse | MediaNews Group



Figure 52 | Point Vicente Lighthouse | Ken Wolter



Figure 53 | Point Vicente Lighthouse | Steven Blizzard



Figure 54 | Point Vicente Lighthouse | Aydin Palabiyikoglu



Figure 55 | Point Vicente Lighthouse | Buyenlarge



Figure 56 | Point Vicente Lighthouse | Steven Blizzard



Figure 57 | Point Vicente Lighthouse | MediaNews Group



Figure 58 | Point Vicente Lighthouse | Andy Konieczny



Figure 59 | Other | Bobby Becker

PERFORMANCE CRITERIA

The performance criteria for this thesis largely revolves around the human element of design. In other words, this project will be heavily judged upon its ability to interact with those who choose to participate in the experience provided. Specifically, this directly correlates to both the behavioral performance and psychological impact described below. The main objective of this project is to cause a behavioral shift in perception and awareness concerning what it means to be awake and what it means to be dreaming. This will encompass the different states of consciousness associated with each form of perception. This shift will be most prevalent in the psychological impact of the design, making this one of the most important measures of performance.

Furthermore, another consideration for this thesis is the space allocation for programmatic elements. While operating as a museum, the building will intend to reduce redundancies to increase space utilization and minimize the budget. This is understood as eliminating anything that does not help to develop the messages that this thesis will promote or serve an absolutely vital role in terms of how the building functions safely. Reducing elements that are unnecessary will reiterate the idea of a building that functions like a dream while seeking minimal impacts on other performance criteria. As major spaces within the project are set to depict the dream world, space allocation and arrangement become a top priority.

To achieve a representation of the unrepresentable, this thesis will examine and explore new materials and the benefits they provide. Specifically, the materials used will need to be able to withstand southern California's climate, as well as the

saltwater of the Pacific Ocean. Materiality will be a key factor in the success of this project, as it is quite large and requires very specific architectural moments. The materials and finishes chosen will have a direct and indirect impact on the environment, demonstrating a need to properly research materials for the best fit.

By implementing sustainable design solutions, the project will create unique spaces that function at a high level of energy efficiency. Here, the goal is to create a building that is sustainable regarding the environment it impacts, as well as producing a locale that is also sustainable economically. The project attempts to have a minimal effect on the environment while having a major influence on its occupants. Through the creation of lasting impressions, the project will aim to reinforce other important aspects of performance-based design that typically go unnoticed by the public. The final design will subliminally reinforce positive design implementation of the built environment, such as low energy consumption and environmental impact, as well as a carefully considered cost analysis.

PERFORMANCE CRITERIA

PERFORMANCE ANALYSIS :

Numerous different tools will be used to analyze the final design of this thesis. Included in these tools are drawings, renders, and physical and digital models. Early in the design phase, sketching and drawing will be used to contrast different layouts to examine the performance of each across a common ground. Here, spatial allocation and arrangement will be heavily considered due to its correlation to energy consumption and environmental impact. Where quantifiable data is available and applicable, extensive research will be conducted to determine if the project meets its goals and requirements. Changes will be made where necessary to help promote a safe and sustainable project that has minimal impact on the environment.

Digital modeling tools, including Rhinoceros 3D and Revit, will be used to produce an accurate representation of the building and its measurements. This step in the design process will also help to gauge the previously mentioned considerations through tools integrated into the software. Here, sun paths, heat gain, and other passive design strategies can be monitored and manipulated to increase the building's performance. In tandem with physical models, the building will be able to be analyzed on a small scale before final design decisions are made.

PERFORMANCE JUDGMENT :

The final judgment of performance will come from a combination of the previously mentioned tools. A variety of performance criteria will be used and researched in order to determine if the standards for this project have been achieved. Material data and cost estimates will be conducted to reassure that the project is viable and economically sustainable. Renderings of the architecture and detailed technical drawings will be used to judge the effectiveness of this design and its representation of the dream world.

PERFORMANCE CRITERIA

BEHAVIORAL PERFORMANCE/PSYCHOLOGICAL IMPACT :

As one of the most important considerations of this project, comprehensive research will be completed in the realm of human behavior and perception. Specifically, hermeneutics, phenomenology, oneirology, will be used to determine what is necessary to achieve a shift in perception when it comes to dreaming. Furthermore, this historical discourse will provide opportunities to draw conclusions on human behavior patterns while recounting ideas that have slipped in and out of importance on the topic. This research will provide the basis that justifies the project while allowing a platform for the performance criteria to be judged against.

SPACE ALLOCATION :

Space allocation and arrangement will consist of researching similar typologies and precedents to this thesis project. By conducting case studies and post-occupancy analysis, this project can take design elements that were successful from other projects, while building upon those that were not. Furthermore, depictions of the dream world in surrealist art and film will also contribute to the understanding of how to create and layout spaces that make one feel as if they are in a dream.

ENVIRONMENTAL IMPACT/PERFORMANCE :

Environmental impact and performance will be carefully monitored throughout the design process. As the building intends to embody the dream world, it must appear light on the

site. This aims to help reduce the impact the building has on the site and the surrounding environment through a minimal footprint. Analysis of ground/entry-level floor plans will help determine the success of this implementation. Furthermore, one of the main goals of the projects is to use materials and finishes with a low embodied energy in conjunction with passive design solutions to increase indoor comfort while reducing harm inflicted on the natural environment.

ENERGY CONSUMPTION :

As previously stated, the project will utilize materials and passive design strategies to lower the overall energy consumption of the building. Heat gain, heat loss, and other important environmental factors will be considered and effectively analyzed through software. The site is located on the coast, providing ideal conditions for the use of renewable energy technologies, such as wind, solar, and hydropower.

COST :

The overall cost and budget of the project will be noted when selecting materials and finishes. Furthermore, the overall size of the project itself will directly impact the total cost of construction. Unique and custom architectural moments will be debated in order to determine if the cost would justify the architecture. The project must result in an economically viable building that can be sustained as a profitable amenity to the city of Los Angeles.



Figure 60 | History | Bobby Becker

PERFORMANCE CRITERIA SUMMARY

The following are the main performance criteria that this project aims to address:

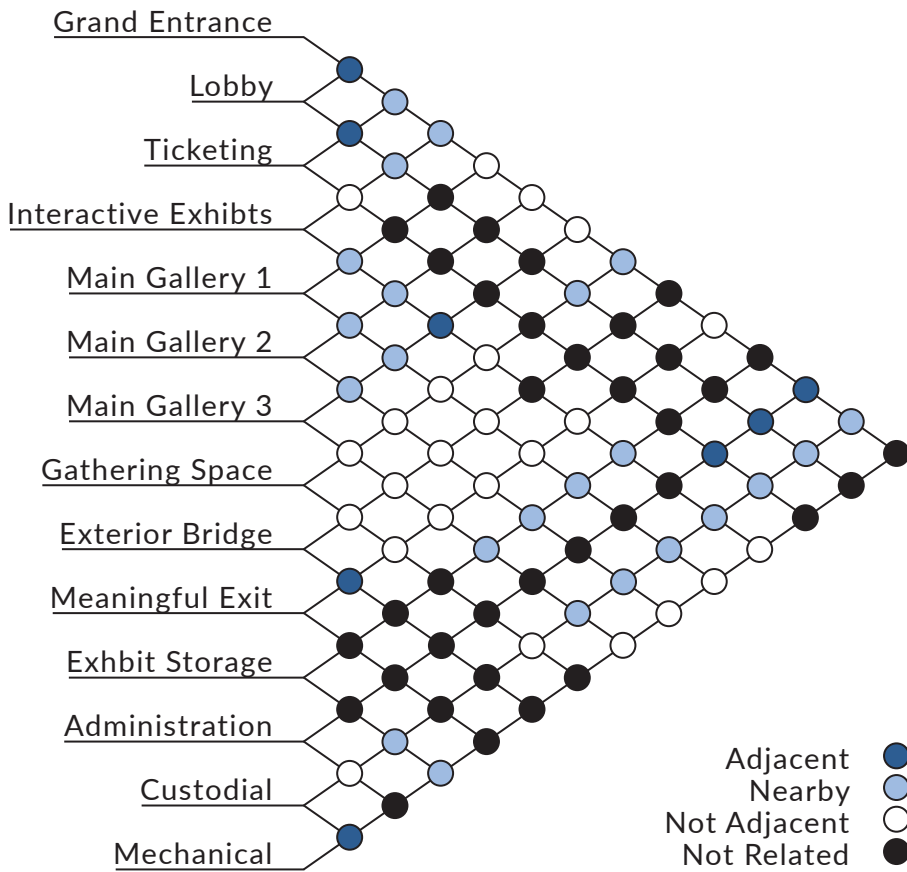
- 1. Behavioral Performance/Psychological Impact**
- 2. Space Allocation/Arrangement**
- 3. Environmental Impact/Performance**

These three categories will be individually used to justify and judge the performance of the final design. Specifically, the project will rely heavily on the behavioral performance and psychological impact aspect of building. This topic of performance is directly influenced by space allocation and arrangement; therefore, the two categories must work together to achieve the desired results. At each of the design phases, the progress and direction of the overall design will be assessed to ensure it functions as intended. This will remain mostly subjective, while quantifiable data that is applicable will be further investigated.

Lastly, the project will focus on the environment, concerning both the impact the building has on its surroundings and its performance. The project aspires to embody principles of passive design, bringing to light more than just social and cultural issues. The site itself becomes extremely important when seen as a reflection and extension of the project. Specifically, the site serves as a metaphor for the states of consciousness and therefore becomes just as important as the resulting building. Design decisions with low impact on the environment as well as materials with low embodied energy will be carefully considered and implemented.

SPACE ALLOCATION TABLES

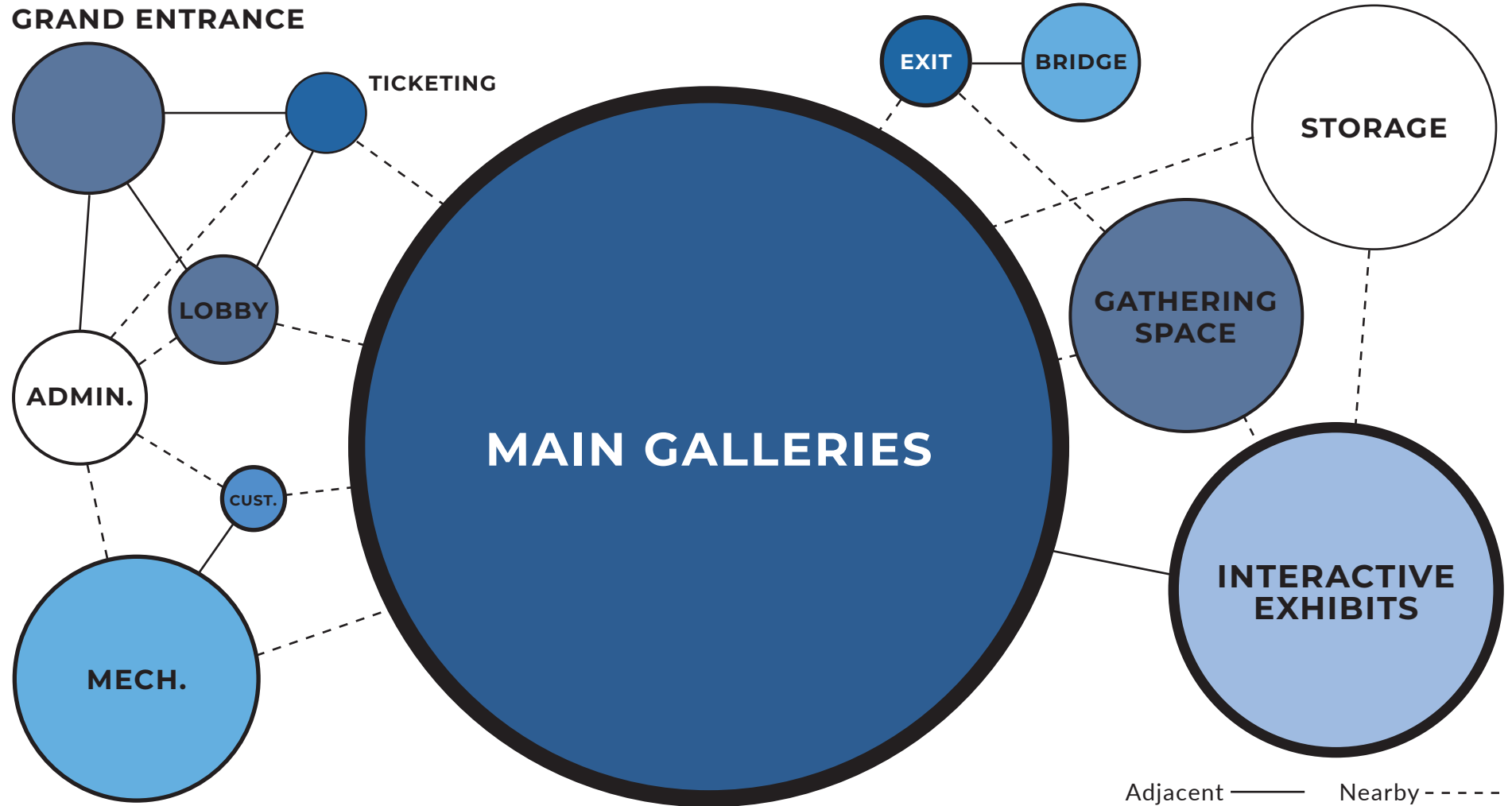
SPACE INTERACTION MATRIX



SPACE ALLOCATION TABLE

SPACE	% OF PROJECT
Grand Entrance	4 %
Lobby	2 %
Ticketing	2 %
Interactive Exhibits	10 %
Main Gallery 1	12 %
Main Gallery 2	12 %
Main Gallery 3	12 %
Gathering Space	8 %
Exterior Bridge	N/A
Meaningful Exit	5 %
Exhibit Storage	15 %
Administration	4 %
Custodial	2 %
Mechanical	12 %

SPACE ALLOCATION TABLES



ARTEFACT INTRODUCTION

Our waking reality and the dream world are so closely related that at times it is hard to determine one from the other. René Descartes (1984), the French-born philosopher, further explains this notion with the following, “I see so plainly that there are no definitive signs by which to distinguish being awake from being asleep” (p. 60). However, our culture no longer chooses to see dreaming in the same way that Descartes did. We have traded the imagery of myth or the carefully crafted cloak for abstract thought as the ancients saw it, for a scientific approach to understanding. Modern thought has made it a point to try to rationalize everything, reducing individual phenomena to universal law. Essentially, our society has deemed that if we cannot explain it with scientific methods, it is not worth explaining. Dreaming is no exception to our relentless need to quantify, analyze, and draw overarching conclusions to explain and to try to bring meaning to the life we live. But dreaming cannot conform to this need of creating rules for everything, and as a result, we have left dreaming by the wayside.

Yet, as one of the most fascinating biological functions, we fail to understand that the dreaming mind is as, if not more, active than the waking rational mind. Dreaming is just “the entire mental life minus the effort of concentration,” as Henri Bergson (2014) famously put it (p. 9). Thus, dreaming is elaborated almost in the same way we perceive the real world. But we do not fully understand why we dream or what our dreams mean. Therefore, dreaming provides the perfect connection back to our senses, free from habitual explanation and rationalization of positivistic thought.

The Cathedral of Consciousness offers a tangible representation of the intangible. It is set to be located just north of the Los

Angeles harbor. Currently, the site is home to the Point Vicente Lighthouse, standing on the edge of a 130-foot-tall cliff. Like that of dreams, the lighthouse serves as a means of wayfinding, guiding sailors to safety in the vast, open waters of the Pacific Ocean. The site itself is a metaphor for the states of consciousness. The solid, rational ground as consciousness itself, the fluid, irrational waters as the subconscious, and the threshold between the two, represented by the cliff. Here, participants are able to shut out the fragmented and perspectival world we live in, the city behind them, stepping into the non-perspectival dream world, the ocean in front of them. Seemingly floating above the surroundings, the space begins to take hold of a true embodiment of the phantasmagoric worlds present in our dreams. Through the implementation of the new, a museum-like typology, combined with that of the old, the lighthouse, and its symbolism, one can be found in a world we are all lost in.

Specifically, the Cathedral redefines the connection between the waking and dreaming states of consciousness through four key spaces: the conscious, the subconscious, the semi-conscious, and the human psyche. Each of these separate spaces intends to work together to show a necessary reinterpretation or redefining, of what it means to be awake and what it means to be dreaming. Through carefully orchestrated architectural moments, symbolism, and messages, the project will embody modern and mythical precedents, resulting in a representation of the labyrinth of the mind. The project will guide participants through an exploration of the duality of the waking/dreaming or conscious/subconscious states of mind. By exploiting the minimal difference between the two, the cathedral intends to make participants question whether we are ever actually awake or if we are only

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living in a dream, as we are seemingly more awake while asleep.

Each of four main spaces within cathedral will interpret the state of consciousness that it represents. On the other hand, the representation purposefully contradicts what is to be expected. These very principles are utilized throughout Le Corbusier's La Tourette, where powerful meaning is derived from a reversal of traditional practices. It is only upon noticing the reversal, or stark contrast to the expected, that each space becomes meaningful. Disorientation and reorientation in La Tourette, like that of the labyrinth, remove the individual from the rational world and open them up to new possibilities. Alberto Pérez-Gómez (2000), a prolific architectural historian, summarizes this beautifully, stating that "[La Tourette] seems to possess the power to transform the inhabitant into a participant, to effectively 'change one's life'" (p. 361).

Pérez-Gómez (2000) continues with an even more powerful statement by offering that "La Tourette is a true 'analogical' monastery, operating like a mirror that reflects something so that we can clearly see it, something slightly different that reveals what is already present but has never been truly seen" (p. 363). Here, La Tourette serves as a crucial connecting link between mirrors, architecture, and dreams. David Miller, in the book *Myths, Dreams, and Religion*, also plays a significant role in this relationship, describing dreams as "magic mirrors." He lays the foundation of this very idea by stating that, "Everything that follows the opening curtain is like a projection of meaning for future living; it is a metaphor of human existence. The drama is a dream that complements the spectator's everyday waking life. The drama is not a mirror reflecting man's tragic

situation and clarifying it; at least, it is not this only. It is a magic mirror, which teases and tricks man into future possibilities" (Miller, 2000, p. 37).

Gaston Bachelard (2006) leaves us with one final, ominous warning, "There have even been many men who drowned in mirrors..." (p. 19).

But if dreams are like a magic mirror, how can we be certain what they will show us? How can we be certain they will even appear as a mirror at all? How can we be certain?



Figure 61 | The Metapoetics of Mirrors | Josh Trojan

ARTEFACT NARRATIVE

I would like to tell you a story, a story about the dream that we share. This is a dream that I have been thinking a lot about lately. A dream so vivid and life-like that at moments, it feels indistinguishable from what is real. Most people are so absorbed in the contemplation of the outside world that they are wholly oblivious to what is passing on within themselves. But you and I are different. You and I have the opportunity to do the seemingly impossible, to reach beyond the normalities of a humdrum world and see things differently. Like a dream, this story, this artefact, will mean something different to everyone, open to an endless opportunity for interpretation. Here, we begin to understand the struggle of representing the unrepresentable, illustrating an idea of endless possibilities with yet another idea of endless possibilities. Here, we begin to understand the doubt of the artefact.

How does one create an artefact that cannot begin, yet must end abruptly, that is an experience for the individual, yet encompasses everyone, that is infinitely small, yet reaches to the other side of the globe?

The idea of this artefact is as follows... If waking reality and the dream world are so closely related, is it possible to create a dream while awake? Or, at least, begin to intermingle the two. If waking reality and the dream world swing across a shared pivot or hinge, would it be possible to open the door and peer around the corner? What would you see? What do you see?

They are elaborate and confusing, and in this sense, they are a labyrinth. We enter the labyrinth, hoping for a beacon of light to direct the lost traveler. You follow the paths and bounce off the boundaries, only to be frustrated upon hitting a dead end. We

search for the sacred center, racing against the clock. **But what happens when the final grain of sand strikes the bottom of the hourglass?** When the veil of vagueness has vanished, we see so clearly that this is not a dream; at least, it is not only a dream.

With the prologue of our story complete, we can turn to the first chapter and begin imagining what the author intended for us to see. As the pages turn, we find ourselves catching each other's glance, knowing nothing more than the fact that our fates are somehow intertwined. Nothing is said as we paddle the small boat out to sea. The night so dark, we would remain strangers, if we had known each other at all. We stare over the side boat, fixated on the black oily waves that systematically lap against its hull. A mutual chill is felt, realizing that nothing can be seen. Not even the barnacles that are inches below the upper edge of the side of the boat. The gentle lull coming from the sea is hardly enough to drown out the hum off in the distance. It is much too late when we understand that a tick has been played. The siren has drawn us out. And the journey has just begun.

With one swift action, we can transcend from one state of consciousness to another. A warm glass of milk soothes us to sleep, and the hammer hitting the outer edge of an old fashion alarm clock wakes us. Both are nothing more than a gentle knock on the door before the mind answers and lets you in.

We trust that the world which we see is the real world. **But how can we be certain?**

Our conscious experience of the world around us, and ourselves within it, are kinds of controlled hallucinations that happen with,

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through, and because of our living bodies. When the masses agree about our hallucinations, we call it reality. Our fragile and faulty minds become nothing more than a prediction engine. The brain does not hear sounds. The brain does not see light. What we perceive is its best guess as to what is out there, in the real world.

We reconstruct reality in the mind, but the way things appear is not always the way things are. Like the shadows in the allegory of Plato's cave, there is a thin line between the real and the imaginary. Chained in a way where only the cave wall is visible from a dimly light fire behind, the cast shadows became the prisoner's reality. Upon escaping from the cave, the prisoners have entered the dream world. [What if we were all living in this cave?](#) Then no one would be real. Not you, and not I. Unless one day you woke up and left the cave. How strange the world would seem after a lifetime of staring at shadows.

Our story continues, but now I find myself alone. Standing on the edge of a river, the water slowly passes by. Dusk has settled in and the evening sky is on fire. As I look through my rippled reflection, I can see my feet, clouded by the murky red water. I am unaccompanied, lost in the solitary of the woods. Yet, the trees begin to speak, reminding me of why I am here. I make it from one river polished stone to the next, only knowing I must keep moving. The glint of light off in the distances reminds me that I am searching for something, for someone. But the river has washed away my tracks. The river has left me with only a faint memory.

We must look forwards and understand backward to realize that this story is not the artefact representing dreams. This artefact is nothing more than an idea. Absorbed by the words

melting off the page, we become oblivious to the fact that the idea has been here all along. This idea is nowhere, yet everywhere at once, it is intended for no one, yet everyone, and it didn't start with a specific line, yet will end with one. Like a dream, we have slowly slipped into an idea, with the only certainty of a rude awakening. This idea is the doubt of the artefact. The doubt that we are awake right now.

The crazy thing about dreams is that they appear right in front of us, yet, if you blink at the wrong moment, we miss them. Their messages are often blatant yet fragmented and obscured. They act as a magic mirror, reflecting something so that we can clearly see it, something slightly different that reveals what is already present but has never been truly seen.

The way we see, hear, smell, taste, and touch are nothing more than a carefully crafted dream, appearing as controlled hallucinations. Our reality is nothing more than projections of the world, interpreted and consumed by the eye of the beholder. We are nothing more than puppets in the theater of dreams. The prescribed rules and scientific laws in the drama of reality are nothing more than a mask over our eyes, blocking out any possibility of waking from the dream we live in.

We do not realize when we are in a dream, even when the impossible becomes possible. We must question the difference between waking reality and dreaming when both can feel equally real. We are never truly awake, and we are never truly dreaming.

[With an unexpected jolt, do you wake up from a dream, or wake up to a dream?](#)

ARTEFACT NARRATIVE

It is true that we are no longer together, but our stories in this chapter have been occurring simultaneously. You too, find yourself in a strange situation with nothing more than the thoughts trapped inside. You say nothing, preserving every bit of energy as you wander through the desert. Mesmerized by the oasis that seems so close, all prior direction is lost. As you tread into the glassy water, everything comes rushing back with a sense of urgency. The reflective surface so clear, it lays out your past, present, and future, like an oracle stating prophecies. With cupped hands, you frantically scope the freshwater into your mouth. When the first drop of water hits your lips... the illusion is broken. The water, the trees, the shade, it all disappears. The mirage rapidly dissolves, and so too does your recollection of it as you slowly fade away alongside it.

This idea of doubt begins to take over. It may claim its first victim but will not stop spreading its infectious message, like a nightmare that will not end. This idea begins to take over, like a locust swarm destroying the freshly planted garden of the human psyche. Everything is picked over until the only thing left to do is question whether we are even awake right now.

Our knowledge of other minds is like a dream. It is not objectively verifiable, but we believe in others as we believe our dreams while we are dreaming them. So, if I am present to you, and you are present to me in the way that dreams are, it is possible we are in a dream right now. It possible that our reality is nothing more than a dream, or a dream within a dream, one which we need to wake up from. But if this is a dream, it is not my dream, it is yours. And it is time to wake up.



Figure 62 | Artefact (1) | Justin Todd



Figure 63 | Artefact (2) | Justin Todd



Figure 64 | Hercules Lifting the Skin of the Sea Asks Venus for One Moment Longer Before She Awakens Love | Salvador Dalí

WRITING ASSIGNMENT 1

Salvador Dalí was a surrealist artist renowned for his technical skill, precise craftsmanship, and strikingly bizarre images that appear throughout his work. Influenced by Impressionism and the renaissance masters from a young age, he became increasingly attracted to cubism and avant-garde movements. However, Dalí's work moved closer to surrealist ideas in the late 1920s before officially joining the Surrealist movement in 1929. Major recurring themes in his work include dreams, the subconscious, sexuality, religion, science, and his closest personal relationships. Here, the direct connection between Dalí's work and surrealism becomes evident as many of his paintings try to restore poetic wholeness to a daily reality that had been fragmented and impoverished by nineteenth-century positivistic and instrumental attitudes and to reinstate the imagination as the distinctive attribute of human existence.

Salvador Dalí, as well as the surrealists, rejected rational control as a means of releasing the powers of the imagination, and the desire to evoke the multivalent essence of life. In other words, the Surrealists sought to channel the subconscious as a means to unlock the power of the imagination. While heavily influenced by Sigmund Freud, an Austrian neurologist and the founder of psychoanalysis, the Surrealist took great inspiration from his book, *The Interpretation of Dreams*. Freud legitimized the importance of dreams and the subconscious as valid revelations of human emotions and desires. His exposure to the complex and repressed inner worlds of sexuality, desire, and violence provided a theoretical basis for the Surrealists. Characteristic of the movement, Dalí, as well as the Surrealists, strived for the convergence of reality and dream. As we will see, Paul Ricoeur (1979), a French philosopher, argues that the worlds

created by Salvador Dalí become more real, rather than less real, stating, "the more imagination deviates from that which is called reality in ordinary language and vision, the more it approaches the heart of the reality which is no longer the world of manipulable objects, but the world into which we have been thrown by birth and within which we try to orient ourselves by projecting our innermost possibilities upon it, in order that we dwell there, in the strongest sense of that word" (p. 139).

Moreover, Salvador Dalí's painting *Hercules lifting the skin of the sea asks Venus for one moment longer* before she awakens love will be explored through the lens of two essays, *The Function of Fiction in Shaping Reality* by Paul Ricoeur, and *Reading Poetry and Philosophy: The Case of Michel Butor* by Cyril and Liliane Welch. These two essays will allow one to clearly see the paintings' ability to create poetic images within the viewer, embody a metaphoric dimension, and understand how the work involves the imagination through "the world of the work." Furthermore, the aforementioned readings create a dialog in which the painting can be read like a piece of literature. Dalí's powerful images and messages of the fictional realm strive to change the world by creating a new one. As Ricoeur (1979) puts it in the closing of his argument, "there is something positive to be gained by this liberation of fiction. It is that new realities become open to us and old worlds are made new" (p. 141). This is accomplished in *Hercules lifting the skin of the sea asks Venus for one moment longer* before she awakens love by combining simple images in a new combination. Like much of Dalí's work, this painting takes simple elements, in this case, the three subjects, the surrounding rocks, and the sea, and creates drama through manipulating them in a unique and clever way.

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The basic action of “pinching” the sea creates a complex idea whose components are derived from previous experiences.

The “skin of the sea” acts as a blanket of water yet retains many of the natural properties of water itself, complete with ripples, reflections, and a distant vanishing point. Furthermore, at the edge of the canvas where Hercules lifts the water, Dalí puts Hercules’s knees through the it, evoking its more liquid property. Paul Ricoeur (1979) explains the significance of this, stating, “the components are old, only the combination is new. But the enigma remains unexplained, since all experience is in a sense based on a selection and a combination of elements” (p. 125). Within the foreground of the painting, Dalí encapsulates the drama of the scene by showing movement through the subjects, rather than depicting the subjects themselves. Hercules and Venus have their faces covered, expressing the anonymity of love affairs, while the motion and gesticulation of the hands articulate as much emotion as facial expressions, had their faces been visible. Said differently, had the faces of Hercules and Venus been visible, the eye of the viewer would likely be drawn to them. But, here, in the absence of the human face, we are drawn uninterrupted to the drama of the hands. Where the water is “pinched” up like a blanket is where drama and metaphor live within the painting. Love, who lies sleeping in a seemingly dry world beneath the surface, reinforces this as the object of drama.

Dalí is unmistakably aware of what features are to be highlighted, and which are to be diminished. The ambiguity of the subjects, occurring through the lack of facial features put on display, emphasizes the fictional quality of the painting. The viewer is forced to focus on the surreal moments of the painting itself,

while those which are typical of reality fade into the background. Because of this, the intent, symbolism, and metaphors within the painting begin to dance off the canvas when viewed as an image, rather than a picture. Ricoeur (1979) frames this idea by explaining, “fiction changes reality, in the sense that it both “invents” and “discovers” it, could not be acknowledged as long as the concept of image was merely identified with that of picture” (p. 127). By viewing the painting as an image, Salvador Dalí discovers new worlds as much as he invents the language to understand them. To put it another way, Dalí’s work speaks as much as, if not more than, what it is showing. Paul Ricoeur demonstrates why this is important to the work, stating that “the seeing created by language is therefore not a seeing of this or that; it is a “seeing-as.” This “seeing-as” has little to do with the Humean image, image as a simple residue of an impression. To see-as is to apprehend the meaning alluded to in a display of regulated images” (p. 133). In essence, although Dalí’s work must be viewed as an image rather than a picture, it goes much farther than remaining as just an image.

Salvador Dalí’s work must be read as much as it is “seen.” Its potential to change reality is only realized through a reading of the work as a piece of literature, while also remaining a piece of art. Here, Cyril and Liliane Welch (1978) allow the viewer to understand how Dalí breaks down the distinction of traditional human views and culture by means of the spoken language embodied within his paintings, writing, “on the one hand, there is the direction implicit in reading, such as we have suggested: breaking through customary habits so that the human condition appears anew as a whole, and selfhood and thinghood emerge both as imperative and as questionable” (p.

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353). Hercules lifting the skin of the sea asks Venus for one moment longer before she awakens love poetically illustrates many different mediums and forms of communication. In its simplest terms, the painting is art. However, it is also language, story, philosophy, and poetry, as suggested by Cyril and Liliane Welch (1978), “true philosophy requires us to relearn the seeing of the world, and in this sense a told story can signify the world with as much ‘profundity’ as a philosophical treatise” (p. 350). If Dalí’s work accomplishes anything, it is the “unseeing” of our world, opening the possibility of “seeing” a new one.

Similar to the argument brought forth by Ricoeur, Cyril and Lilian Welch support the idea that Salvador Dalí’s astonishing ability to create new worlds is accomplished by combining past experiences in a new way. Ricoeur defines this as old components in new combinations. However, Cyril and Liliane Welch (1978) expand this idea, explaining that “we make by placing something into the area of our experience, into the “world.” We create by doing something so that this arena itself emerges in a new light, a light in which we find ourselves and our circumstances anew” (p. 364). It is evident that Dalí’s work as a whole is not a fulfillment of a fascination of the fictional world, at least it is not only this. Salvador Dalí, through the medium of art and embodied language, intends to change the world, to show a greater realm of possibilities, to question the everyday life, and, ultimately, to inspire awe and amazement in the power of mankind to go beyond that which is on the surface. In the context of Michel Butor’s work, Cyril and Liliane Welch (1978) summarize this idea, stating, “... his task is to illumine the spirit of the reader or means of these connections—to awaken him, to give him an entirely new power, to rid him of the spell

in which a corrupt society entraps him: his task is consequently to provoke a transformation of this society” (p. 365).

Dalí’s paintings are not less real, but more real, precisely because they augment reality. His paintings are not reductive copies, inherently counterfeit, of the “real world.” Salvador Dalí incorporates and utilizes fiction to tell the whole story, rather than a fragment of what is considered “real.” Here, there are no limitations, no rules, no right or wrong. Dalí is free to show the world as he sees and interprets it. On this topic, Paul Ricoeur (1979) argues that “we can now approach the central paradox of the theory of fiction, namely that only the image which does not already have its referent in reality is able to display a world. This paradox is the paradox of productive reference” (p. 134). However, for Salvador Dalí there is no true separation of real and fiction. Rather, they are two pieces of a larger whole. In other words, Dalí does not see one before the other, he sees them simultaneously. Dalí’s work acts as a metaphor, combining the old with new, the visible with the invisible, and the real with fiction. Here, Dalí uses the distance between each of these categories to explore the limitless possibilities of our reality, realized through surrealist art and paintings. As Paul Ricoeur (1979) states it, “every metaphor, in bringing together two previously distant semantic fields strikes against a prior categorization which it shatters” (p. 131). Salvador Dalí undeniably shatters the dualistic perception of what reality is, combining that of the fantastical fictional world with the mundane characteristics our reality in Hercules lifting the skin of the sea asks Venus for one moment longer before she awakens love.

Because of the surrealist approach taken, Dalí’s work acts as

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a significant precedent for the Cathedral of Consciousness.

Here, the architecture intends to take many of the same ideas explored by Salvador Dalí and the Surrealists, turning the intangible dreamworld into a tangible reality. Specifically, Hercules lifting the skin of the sea asks Venus for one moment longer before she awakens love was chosen for further exploration into the topic of consciousness because of the expression and allusion to pulling the curtain back, the sea, and revealing the unseen. Dalí's paintings often walk a fine line regarding what is real and what is fiction, blurring the boundaries between the duality of our existence. Furthermore, paintings such as these allow one to occupy both realms, experiencing fiction within reality, as opposed to experiencing fiction and reality. This piece of work is important to the Cathedral of Consciousness because of this exact principle, mixing the two previously separated states of consciousness into one unified state of mind.

As stated by Salvador Dalí himself, "modern science says that nothing really exists, and one sees scientists passionately debating photographic plates on which there is demonstrably nothing of a material nature. So, artists who paint their pictures out of nothing are not so far wrong. The great artist must be capable of assimilating nothingness into his painting. And that nothingness will breathe life into the art of tomorrow."



Figure 65 | Artefact (3) | Justin Todd

WRITING ASSIGNMENT 2

The Meatpoetics of Mirrors is an artefact that was created to work in tandem with the speculative architecture of the Cathedral of Consciousness. During the hypnotic performance, participants are lead on a journey through the various states of consciousness itself. Within the narrative lives embedded stories that represent the observers invisible and forgotten struggle to understand dreaming. While connecting philosophical information to the provocative questions raised, the dream-like narrative lulls the viewer into accepting the possibility of our waking reality being nothing more than a dream. Specifically, the combination of subjective and objective information, stories, and ideas allows for the viewer to be guided, rather than given the answers, to our contemporary cultural understanding of consciousness. Although the following argument put forth by Cyril and Liliane Welch (1978) is intended for written literature, here it is being applied to the overall performance of the artefact in a spoken manner, “that is, the text brings us as readers into a context sprinkled with things demanding human response and with a variety of responses as well, yet neither the ones not the others evolve into definite loci, congeal into definite substances” (p. 362). Here, the writing and performance function because of its ambiguity, never landing in one distinct location.

The artefact combines a plethora of information, stories, and ideas into images and models, atmosphere, and language to develop a lasting impression of our perception of the world. Moreover, through myths and historical grounding, such as the story of the Labyrinth and the Allegory of Plato’s Cave, participants are able to create their own philosophical understanding of the topic. The dream world can often feel like a maze, locking away highly personalized

and repressed experiences. When enveloped in a dream, the dream often feels as real as reality. It is only upon awakening, or in the sense of Plato’s Cave, escaping from the cave itself, that we realize the fictional hallucinations became our reality for a moment in time. At this point within the narrative, we can feel, as much as we can hear, the dream world becoming more present in our waking reality. The metaphorical dimension of the narrative combines these components in such a way that the old can work towards explaining the new. Paul Ricoeur (1979), a French Philosopher, shows how this is possible, explaining, “every metaphor, in bringing together two previously distant semantic fields strikes against a prior categorization which it shatters” (p. 131). While felt and understood differently by each participant, the spoken element of the artefact ultimately concludes with an open-ended question, asking if one can truly be certain that our reality is not a dream.

Furthermore, the narrative follows a similar structure throughout, repeating a pattern of philosophical ideas, poetic descriptions, questions raised, and finally, examples from history. The simple format of the narrative opens a space for participants to comprehend the complexity of consciousness, brought together in digestible “blocks.” Further explaining this idea, Cyril and Liliane Welch (1978) state, “[Michel] Butor understands Blazac’s Human Comedy, to us nowadays a work within a rather traditional form, as a leading example, ‘a work conceived in distinct blocks, which the reader approaches in a different way’- bringing to light his own freedom” (p. 357). Here, it becomes evident that language and atmosphere are the dominant means of communicating the topic, which in turn, creates a dialog through poetry, philosophy, language, and theatre. By giving

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the viewer multiple means of understanding the work, “bringing to light his own freedom” remains attainable for anyone with little to no prior knowledge about the human consciousness.

By carefully folding sentences, paragraphs, and even the overall structure of the narrative on top of one another, it demonstrates a necessity to understand backward to be able look forwards. Explained further, much of the narrative refers back to information given in the introduction of the artefact, earlier moments within the narrative itself, and even the discussion of future architectural moments. Said differently, the narrative focuses on a new combination of past experiences, even if those experiences happened only moments ago, creating a story that introduces fiction into the real world. Paul Ricoeur (1979) argues that the fictions created “in turn, proceed from simple images by the means of new combinations. Fictions are merely complex ideas whose components are derived from previous experience” (p. 125). The narrative gives one the tools to sculpt a new reality, yet the masterpiece must be completed by the viewer. Ultimately, the artefact intends to create a fictional dream world in the minds of each participant, by each participant. This creation inherently changes reality, in the sense that it is being both invented and discovered. However, they are not only creating a new world, but also reinventing our current world. Stated beautifully by Ricoeur (1979), “when the image is made, it is also able to re-make a world” (p. 135).

Similar to surrealism, the artefact intends to shift the perception of reality by showing a unique version of it through a combination of old elements in a new way. In a sense, the usual becomes unusual, and the old become new. Paul Ricoeur (1979) explains

that “the components are old, only the combination is new. But the enigma remains unexplained, since all experience is in a sense based on a selection and a combination of elements” (p. 125). Everyday objects, such as a sleeping mask, metronome, and common baking ingredients are used to perplex viewers. For example, the sleeping mask is dropped from the ceiling by a pulley system when our waking reality is compared to a theatre of dreams. The mask is then put over the eyes of the narrator and the rest of the narrative is read. Without skipping a beat, the hypnotic journey continues. The preposterous task of reading while blindfolded shows the impossible aspects of our reality, only present in dreams, seeping into the real world. This simple demonstration shows that our waking reality and the dream world, or conscious and subconscious states of mind, are not so different from one another.

Like Salvador Dalí’s paintings, the combination of the real world and the dream world do not appear as less real, but more real, precisely because they augment reality. The narrative intends to borrow this idea from Dalí’s work, incorporating and utilizing fiction to tell the whole story, rather than a fragment of what is considered “real.” Because of this combination, there are no limitations, no rules, no right or wrong. When an element of the artefact deviates from reality, it is nothing more than the subconscious filling a void caused by our mutually exclusive, dualistic perception of consciousness. Much like the artefact, dreams manipulate everyday experiences by rearranging the pieces of our perception into a different understanding of reality. Dreams are as unique to an individual as their fingerprints, and therefore, do not attempt to copy the “real world.” On this topic, Paul Ricoeur (1979) argues that, “it is when we stop

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ourselves from reading and dream that we see in our mind's eye scenes, pictures which escape the control of the meaning than the interrupt or divert it" (p. 133). However, there is no true separation of real and fiction within *The Meatpoetics of Mirrors*. Rather, fiction and reality are two pieces of a larger whole, seen and experienced simultaneously. Alberto Pérez-Gómez (2000), a prolific architectural historian, states, "they operate like a mirror that reflects something so that we can clearly see it, something slightly different that reveals what is already present but has never been truly seen" (p. 363).

As previously mentioned, the artefact created functions through two primary modes of communication, atmosphere and language. To create a waking dream, one must feel as though they are asleep. Therefore, the room in which *The Meatpoetics of Mirrors* is performed in becomes increasingly important. By controlling ambient light and sound, the viewer is able to focus on the intentional display of highlighted objects. For instance, in a silent room, the soft and methodical tick of a metronome begins to resonate in the subconsciousness. It is as hypnotic as it is metaphorical, relating to the transformation from one state of consciousness to another. This subtle action from a simple musical object takes on a new meaning while retaining to its typically understood properties. Cyril and Liliane Welch (1978) reinforce this very idea, justifying that "we make by placing something into the area of our experience, into the "world." We create by doing something so that this arena itself emerges in a new light, a light in which we find ourselves and our circumstances anew" (p. 364).

Furthermore, light is also exploited during the performance. Set in a room that is completely dark, with no views to the "real

world," one begins to lose track of time. This slight nod to the time dilation of dreams begins to open the viewer to the strange characteristics of the dream world. In conjuncture with the narrative, one is no longer sitting in a room within a building, rather they are in a different world within their mind. As Cyril and Liliane Welch (1978) will show, the artefact "does not simply serve as a mirror of what the reader already is, but as an evocation to 'put together' while 'seeing through' the elements, the finials on each page. What makes this work somehow special is that we have to 'put together' what we are reading before we can even see what we are reading, and since we do the sewing we cannot but see the seams, 'seeing through' or beyond the elements as they are first presented" (p. 357). Therefore, the artefact does not show the dream world. Rather, it opens the space for each participant to "see through" the artefact, creating their own interpretation of what it means to live in a waking dream. One must intently follow along with the spoken language to understand the performance. Said differently, the objects only become important when understood in the context of language.

Here, language serves as the primary vehicle for the subsequent elements of the performance. Without language, there is no room for the mind to imagine. Paul Ricoeur (1979) argues that "this positive function of fiction, of which the epoche is the negative condition, is only understood when the fecundity of the imagination is clearly linked to that of language, as exemplified by the metaphorical process. In that case, we grasp this truth: we see some images only to the extent that we first hear them" (p. 134). Said differently, without language, the objects present remain nothing more than static pieces of art. Ricoeur also shows that new meanings emerge in the sphere of

WRITING ASSIGNMENT 2

language and generate an emergence of new images. Cyril and Liliane Welch (1978) expand upon this idea with the following, “in [this] case, language functions as the transcendence and transformation of the human condition: [and] as promotion and continuance” (p. 353). Much like the surrealist, this artefact aspires to change the way we think and see the world. However, the surrealist art is being substituted for language. It is the direct communication between the narrator and viewer that allows for “the transcendence and transformation of the human condition.”

Finally, Paul Ricoeur (1979) questions, “predicative assimilation enables the imagination to work as ‘to see’ ... ‘to see similarity.’ But why to see and not to think? Or rather, why is thinking posited as seeing?” (p. 131). However, the argument for *The Meatpoetics of Mirrors* is that one must think before they can see. By reflecting on the spoken language, only then can we imagine what their unrestricted world looks like. Or rather, “we see some images only to the extent that we first hear them” as he states himself.

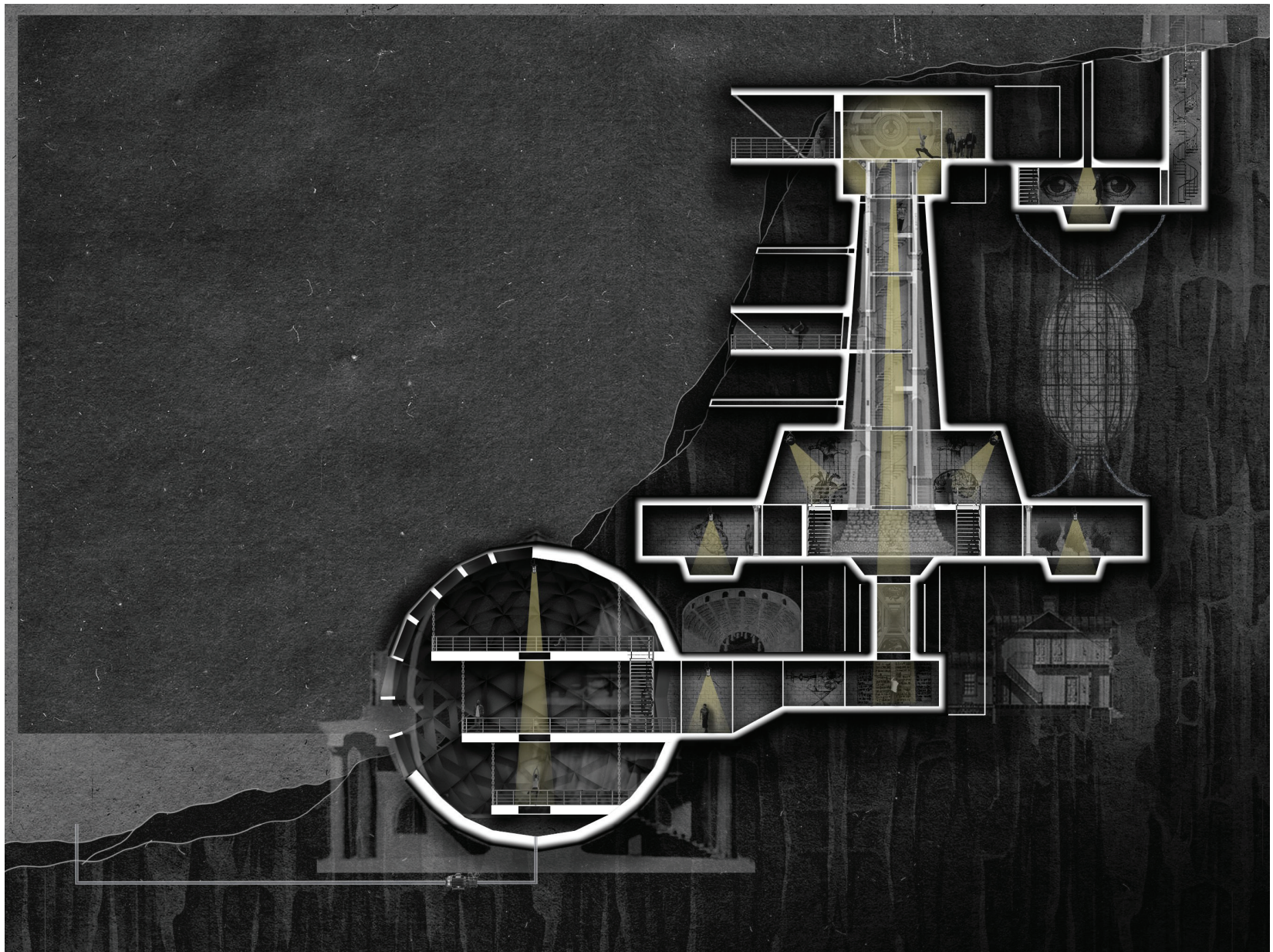


Figure 66 | Main Section | Justin Todd

THESIS BROCHURE ABSTRACT

Like that of a lighthouse, the mind begins to wake up as you fall asleep.

James Morley (1999) suggests: “Others are present to us in the same way that dreams are, the way that myths are... our intersubjective relations have an oneiric dimension that links them to our experience of dreaming” (p. 95). This idea is enough to question the cleavage between the real and the imaginary. Building upon the Philosophies of Maurice Merleau-Ponty, this thesis examines the separation that has formed between the dreaming mind and waking reality, questioning: *Will we ever be able to close our eyes, waking from the dream we call reality?*

Through a repurposing of the Point Vicente Lighthouse, now fossilized within the cliff it stood on, this space of meditation intends to continue guiding the lost and weary traveler. In an atmosphere that augments our perception of reality, the phantasmagoric dreams of the subconscious mind can no longer be considered secondary to the impressions received while one is awake. Here, dreams and waking reality are explored as two pieces of our existential whole, beckoning to be experienced and understood simultaneously. By utilizing meditation while moving through the recombination of fragments that make up the building, the intention is to invite a poetic inhabitation that activates the life of the imagination to ultimately explore fiction and reality, opposed to experiencing fiction versus reality.



Figure 67 | Elevation | Justin Todd



Figure 68 | Site Plan | Justin Todd

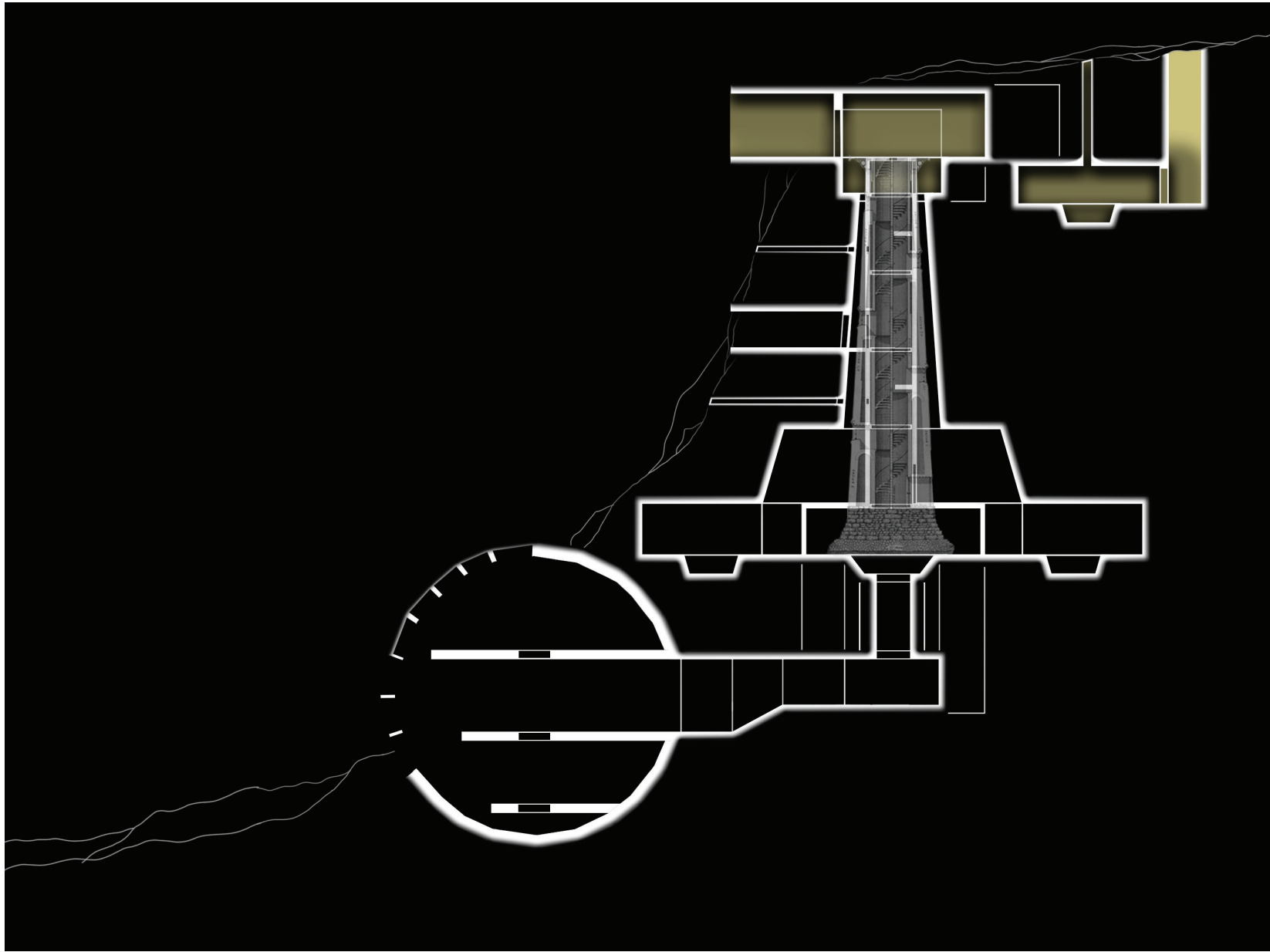


Figure 69 | Section 1 | Justin Todd

LEVEL 1

Participants begin their transformative journey within the ghostly fragment of a lighthouse that is no longer there. Opening the rickety wooden door, guests are greeted by the weathered walls of a 95-year-old building. Just before descending into the cathedral, a quick glance up reveals the remnants of the dim, incandescent globe that served as a guiding beacon. The shaft of the lighthouse is extended below grade, and so too does the wrought iron of its spiral staircase. Emerging into a small, intimate chapel, guests are encouraged to interact with the first reflection pool. A faint light pours in through a periscope, capturing the dying light of a setting sun. The fiery glow is projected downward, and the shimmering water begins to dance. The gentle lap of water against the concrete basin echoes that of the water rolling off the hull of a boat. The thick, warm moisture in the air consumes the space, enveloping individuals with the comfort of a soft blanket. This intermediary space offers a connection to the cathedral, and a chance to clear the mind before opening the doors of perception.

Presented with a set of stairs on either side, each participant must choose to go left or to go right. A conscious decision must be made, not knowing that both lead to the space in between. Upon breaching through the massive concrete floors, a dull light leads the guests into a tranquil room of meditation. The cool temperature of the material can be felt on bare feet, and the quiet hums and peaceful poses of those interacting with the space add to the calming ambiance. The space is sparse with little decoration to be seen. Distractions have been carefully eliminated, reinforcing a focus on self-reflection and introspective thought. The outer glass wall of the meditation space is composed of pieces of the original lighthouse globe.

Fragmented sections have been multiplied into an equally ornate pattern, intended to disperse light into the limitlessness of the Pacific Ocean. Light seeps in, casting an intricate shadow that shifts with the sun and maneuvers with the moon. Yet, the view both in and out of the room has been all but completely obstructed.

Moving outside, the endless articulation of the sea is on display. The impossibility of fixating on a focal point becomes apparent. Akin to being inside a dream, one bounces from point to point, wave to wave, at the will of their subconscious attention. Pressed against the railing, the cliff disappears, leaving nothing but the black oily waves to systematically wash over the geodesic dome below. Perched between the safety of the inside and the dangers of the sea, the night becomes so dark that each participant would remain strangers if they had known each other at all. Under the star-lit sky, the rational city behind is overtaken by the irrational waters out in front. Here, one is free to dream, unrestricted by the rules and regulations of a population dominated by science and technology. However, Martin Heidegger maintains that “the risk for man is to be uprooted not only from his reality, from his world, but also from himself. If we think meditatively, however, we allow ourselves to be aware of the risk implied in the technological age and its usefulness, and we can hence act upon it” (Pezze, 2006).



Figure 70 | Plan 1 | Justin Todd

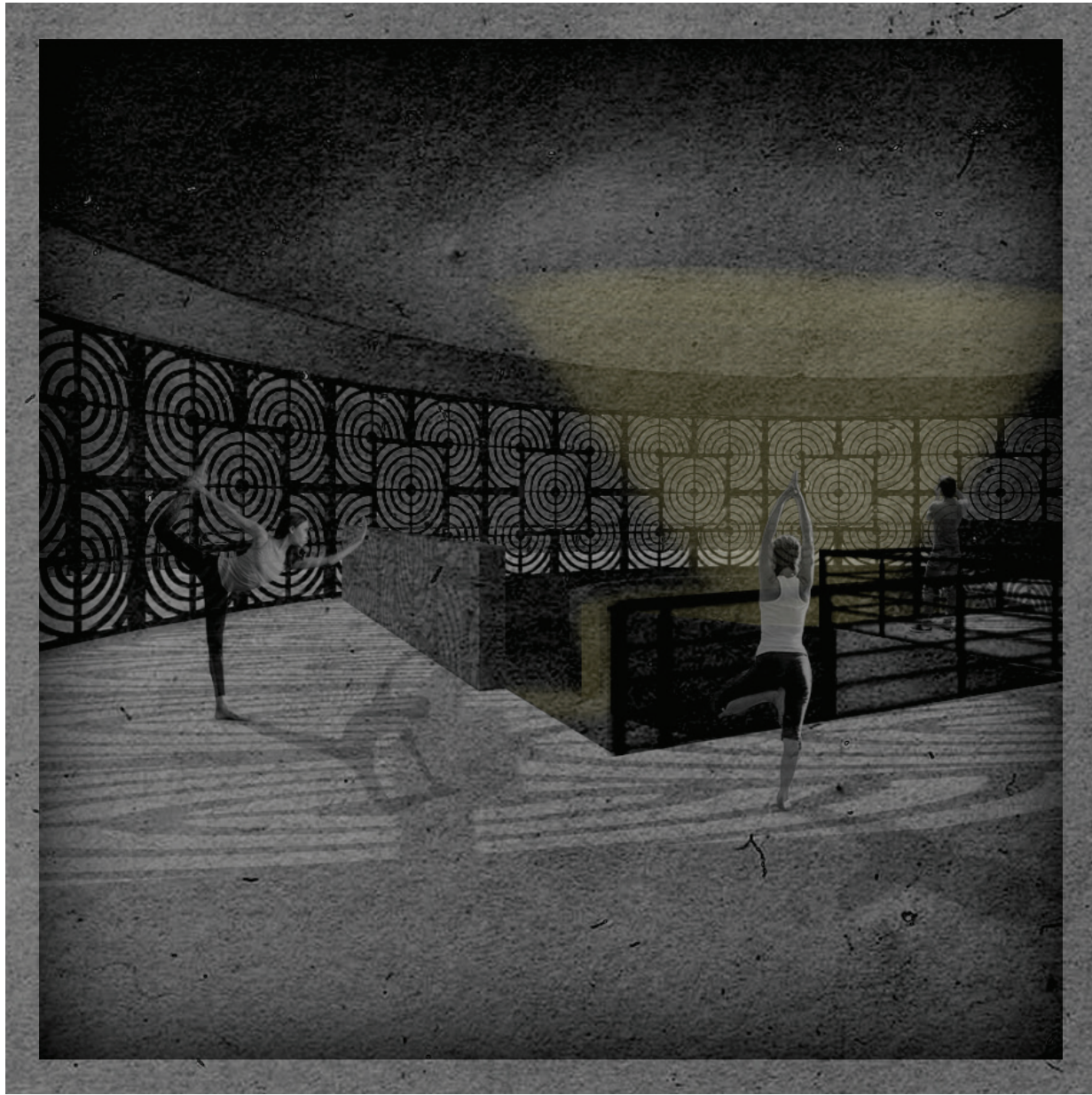


Figure 71 | Level 1 | Justin Todd

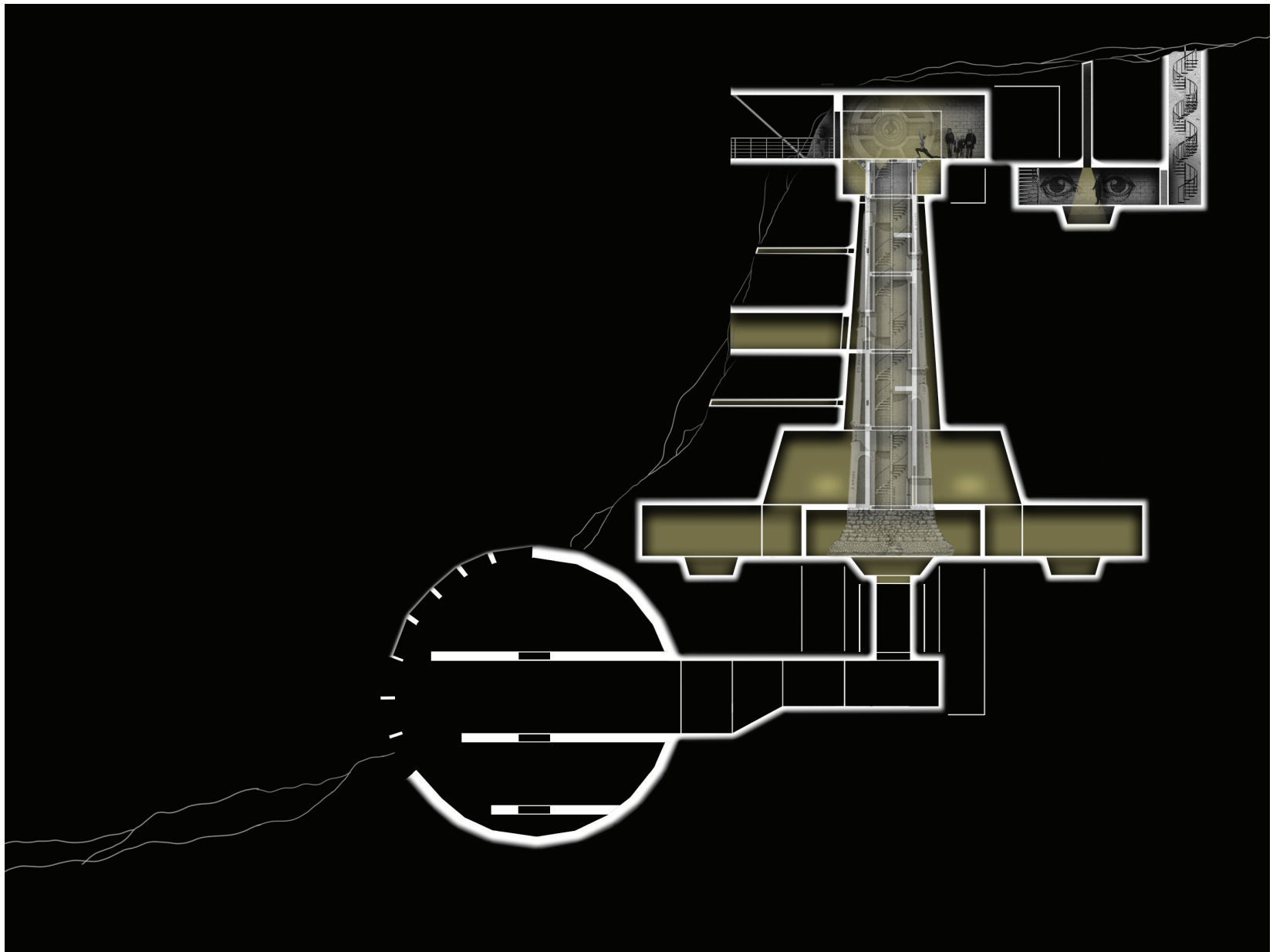


Figure 72 | Section 2 | Justin Todd

LEVEL 2

At the center of the meditation space, a glowing ring commands attention. Upon closer inspection, a perpetual oscillation, drawn out into a chain of spiral stairs, begins to take shape below. Above, however, the entirety of the meditation space can now be seen as the traditional lantern room. Where the light source of the Point Vicente Lighthouse once stood, each guest will take its place. They become the lighthouse itself, as their minds begin to wake up as the night begins to creep forward.

Moving down through the repurposed lighthouse, the multiplicity of spiral staircases materialize. A path delimited as a mobius strip, an endless strip, forces the individual to unconsciously move about the shaft within a labyrinthian maze. This space intends to represent the following description put forth by Dagmar Weston (2014), “the mythical labyrinth has death-dealing but also regenerative powers. It is structured as a series of obstacles and initiations to keep the weak and unworthy away from its sacred center. In addition, the labyrinth is explicitly spatial; its dark, mysterious spaces, inaccessible to instant perspectival vision, must be negotiated through the movement of the body” (p. 164). Navigating through the ghostly fragment, various location along the journey serves as short pauses in the descent into the subconscious mind. Each level reached offers a different perspective, showcasing various works of literature, poetry, art, and philosophy to allow a deeper understanding of the phantasmagoric worlds present in our dreams. It is only upon experiencing each piece that their meanings can be stitched together, creating a complete picture.

The floorboards of the lighthouse, built nearly a century ago, creak as each subsequent level is reached. Moving from fragment

to fragment, from moment to moment, time merges into an expansive space. The rough plaster walls are finally interrupted by a window, seemingly punch out of the dense barriers meant to keep the salty seawater out. Just across from the antique panes of glass, a sliver has been removed from the face of the cliff. The light shaft pinches the ocean and sky together, only the horizon line to separate the two. Nearly halfway down the tower, another platform is reached, and another opportunity to reflect is presented. Exiting the lighthouse shaft, momentarily, reveals the liminal space surrounding the building. As with a dream within a dream, the shaft appears within a shaft. The unoccupiable space serves as a gentle reminder of an eerie otherness, an in-between. The impenetrably dark space reverberates crashing waves and the smell of the sea.

Expelled from the bass of the lighthouse, a museum-like space is reached. Again, fragments of the imagination stand by, like the memories often forgotten upon awakening. Content of fantastic imagery, alongside the surging darkness of the room, serve to support a virtual dreamlike state of surrealist awakening, where the dreaming self becomes a relaxed self, open to suggestion. Here, the art, much like the architecture itself, acts as a mirror, reflecting the true realities submerged deep within the mind similar to La Tourette, which Alberto Pérez-Gómez (2000) describes as “a true ‘analogical’ monastery, operating like a mirror that reflects something so that we can clearly see it, something slightly different that reveals what is already present but has never been truly seen” (p. 363). Disorientation and reorientation in La Tourette, like that of the labyrinth, remove the individual from the rational world and open them up to new possibilities.

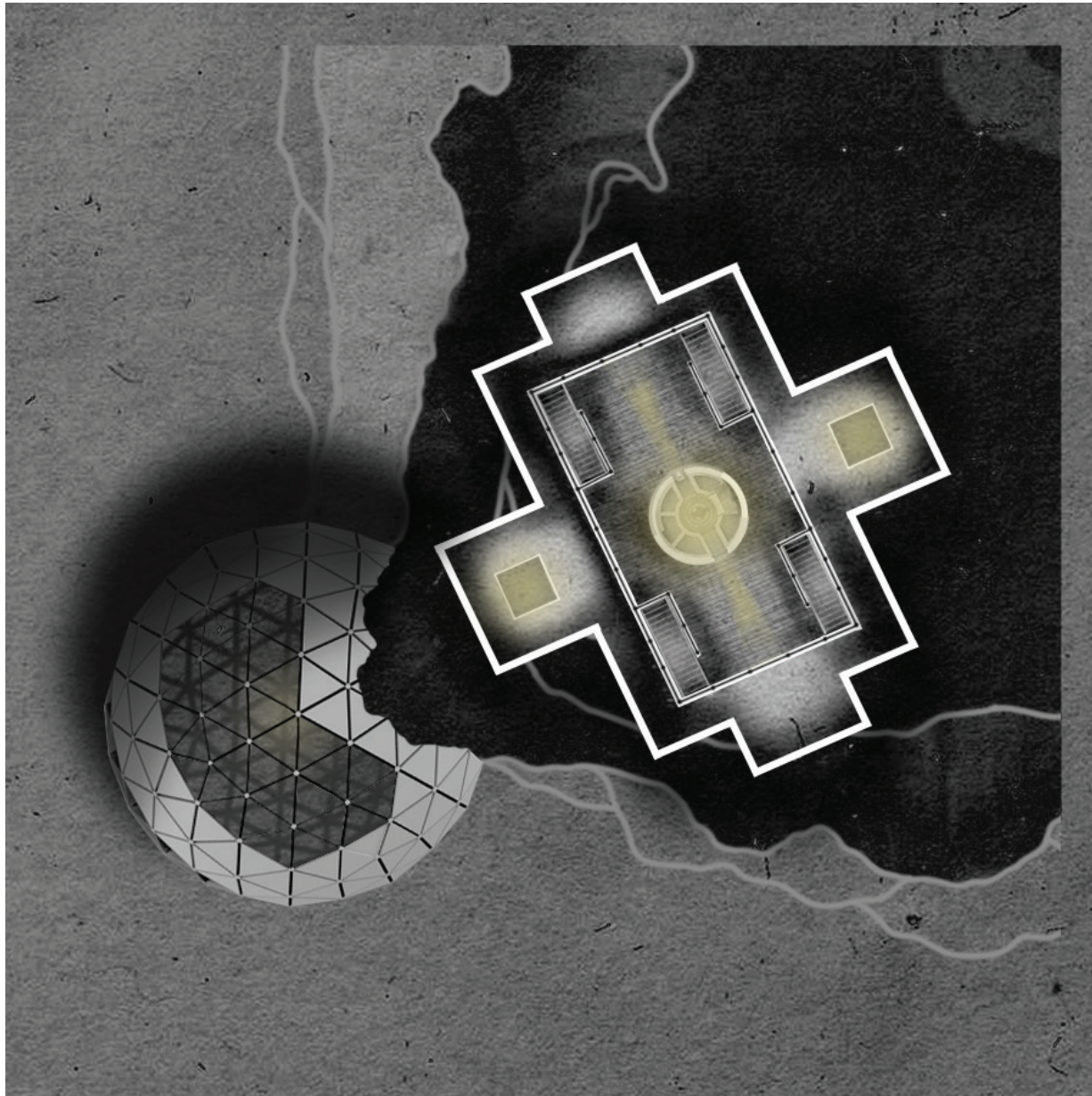


Figure 73 | Plan 2 | Justin Todd

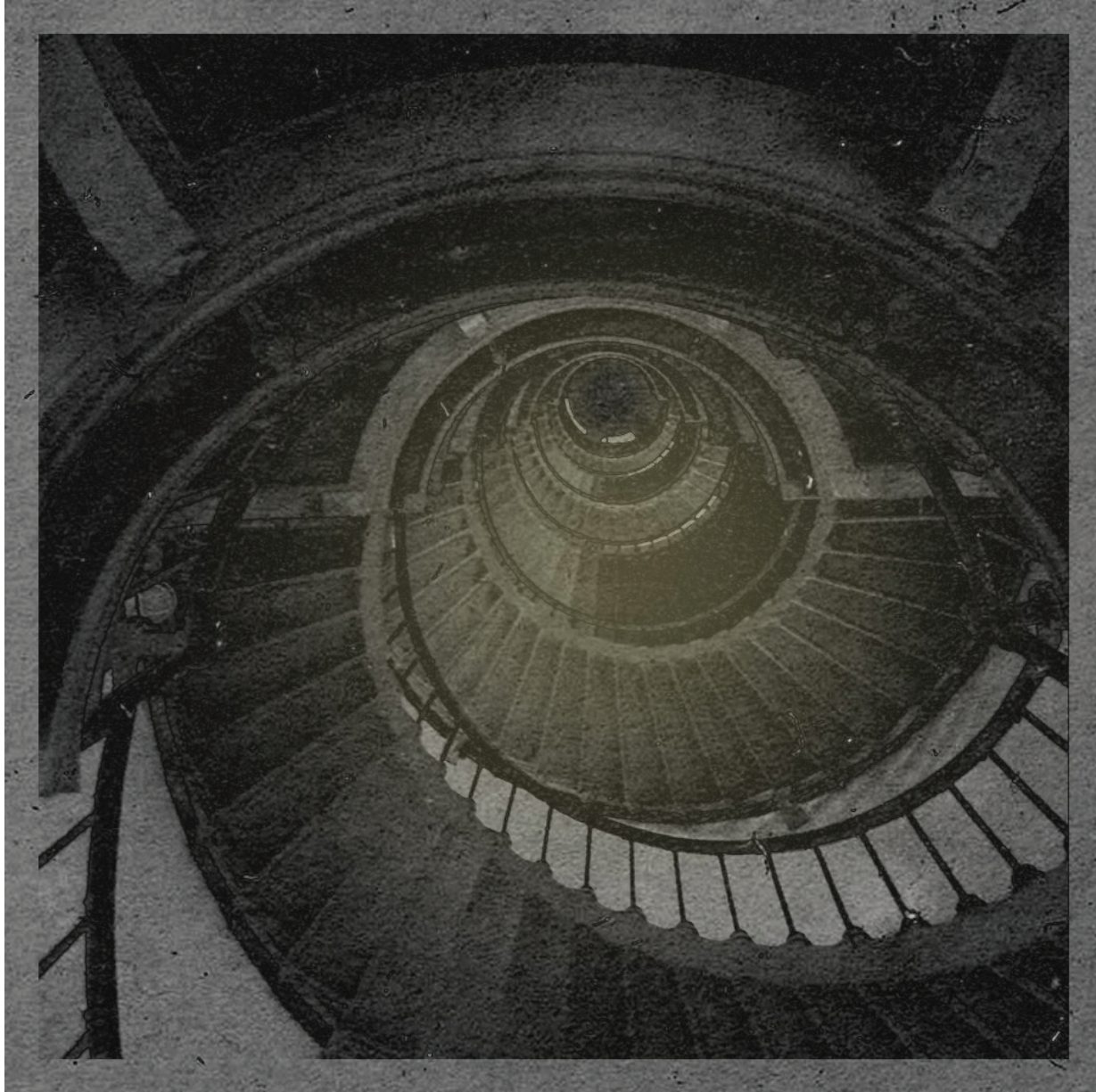


Figure 74 | Level 2 | Justin Todd

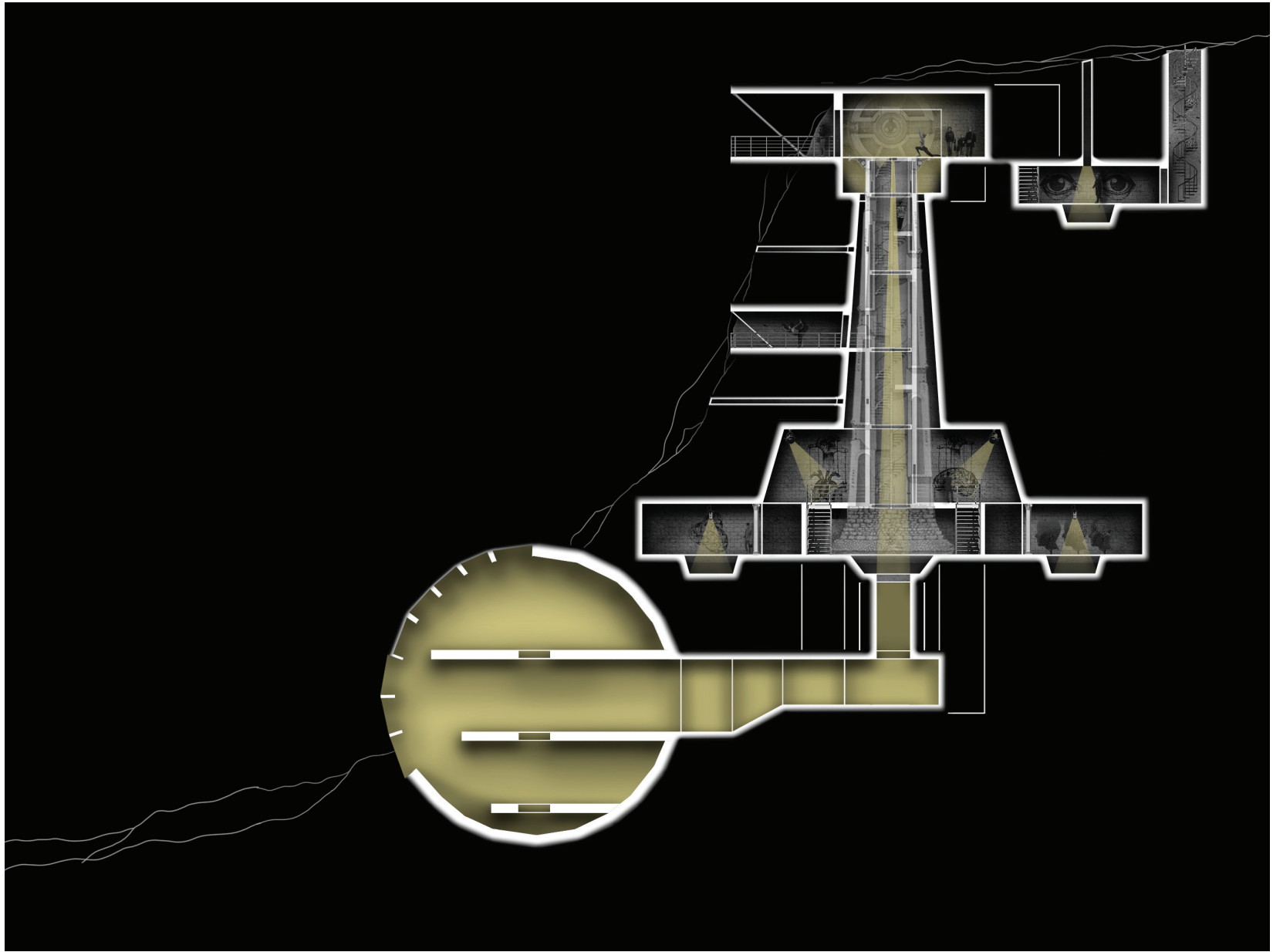


Figure 75 | Section 3 | Justin Todd

LEVEL 3

Finally, arriving at the lowest level of the building, each participant must traverse the lengthy corridor. Connecting to the geodesic dome like an optic never, the pressure of the cliff above is contrasted by the tender ocean breeze. Once inside the dome, one finds themselves occupying the minds eyes. Juxtaposed between the sky, earth, and water, each state of consciousness is seemingly so close. First, we start with the level of the earth. Projected from the rock, one may meditate on the firm feeling of being grounded. The rationality of the rock is felt in the sturdy structure of the floor. Light passes through from above but continues to depths unseen. Illuminated particles float by like passing thoughts as one attempts to clear the mind. Just below is the level of the water. Rolling over the freshly corroded metal structure, water seeps into the space. Gently lapping against the underside of the hanging concrete mass, the lull of the water rocks one into a hypnotic state. Like that of a metronome, the motion and sound are enough to create a dreamlike trance. Sitting on top of the water, one may meditate on the buoyant feeling of floating. Light passes through from above, but glints off the salty liquid below. A bottom is felt, but never fully revealed. Moving to the uppermost space within the dome, the level of the sky is reached. The stars poke through the glass, and a connection to the infinite is felt. The boundless qualities of the moon lit air resonate within space, filling the vast emptiness left by a clear mind. The floor beneath begins to breath, moving as if it were gliding on clouds. Here, one may meditate on the weightless feeling of dreaming while awake.

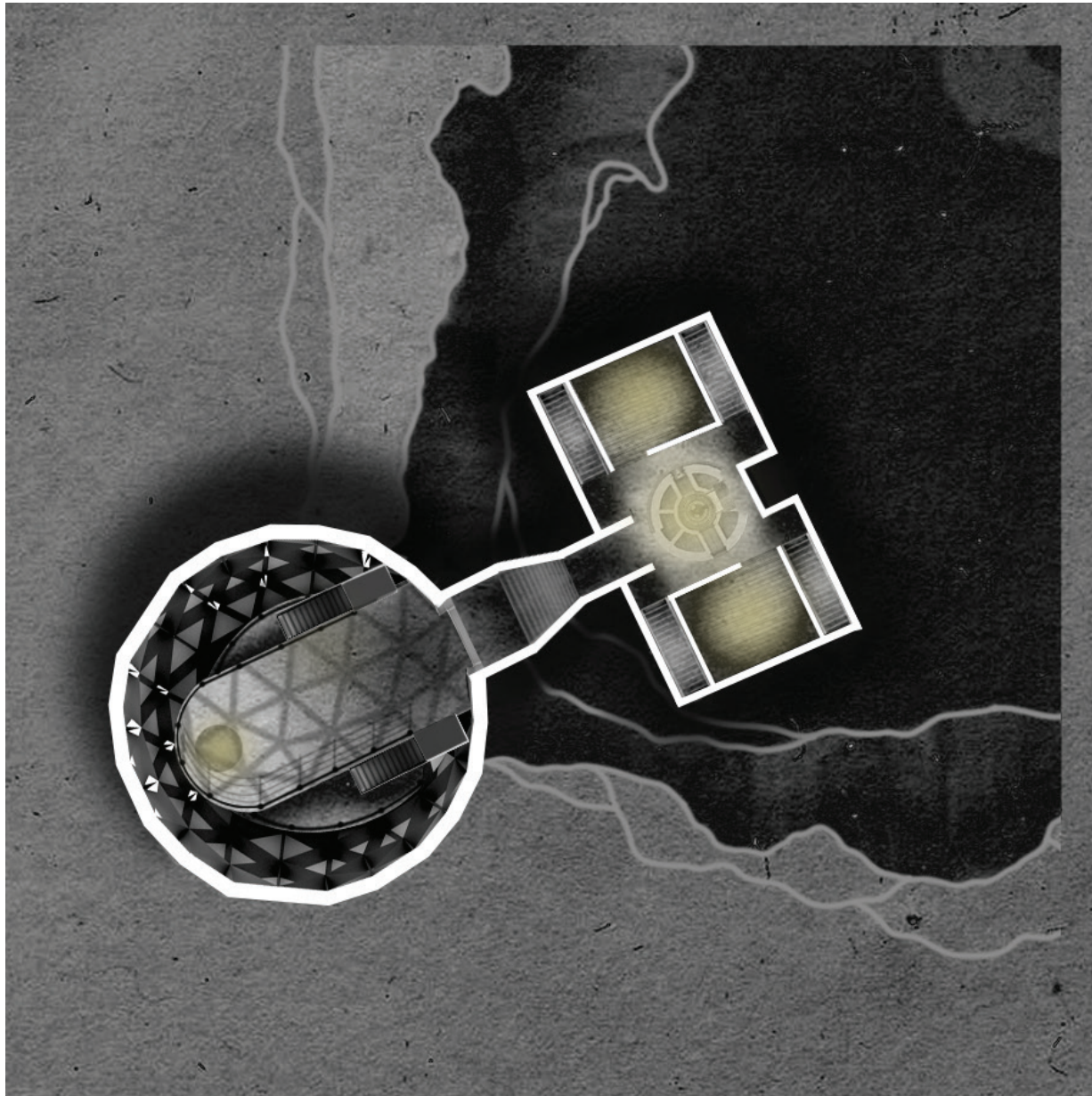


Figure 76 | Plan 3 | Justin Todd

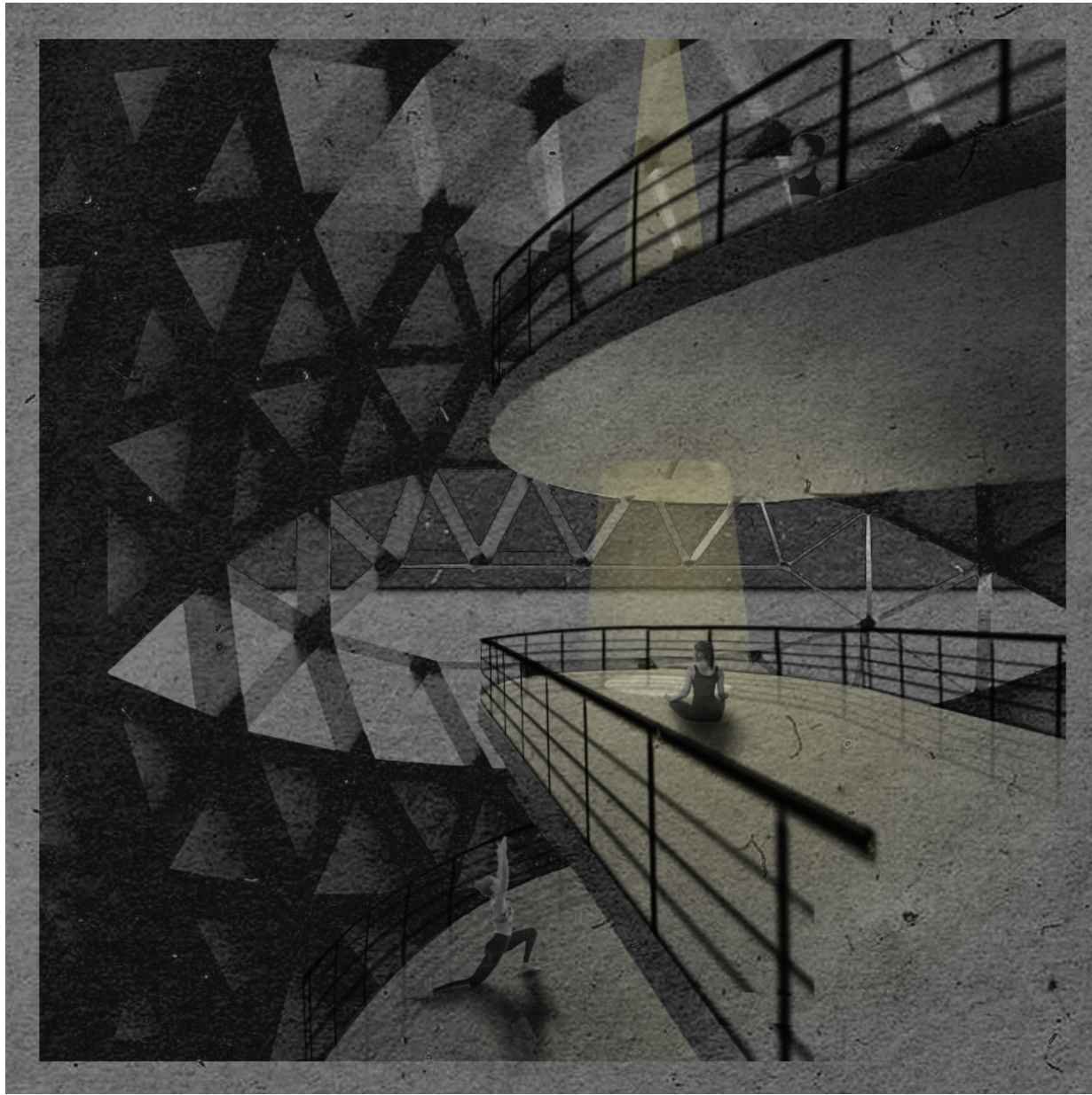


Figure 77 | Level 3 | Justin Todd

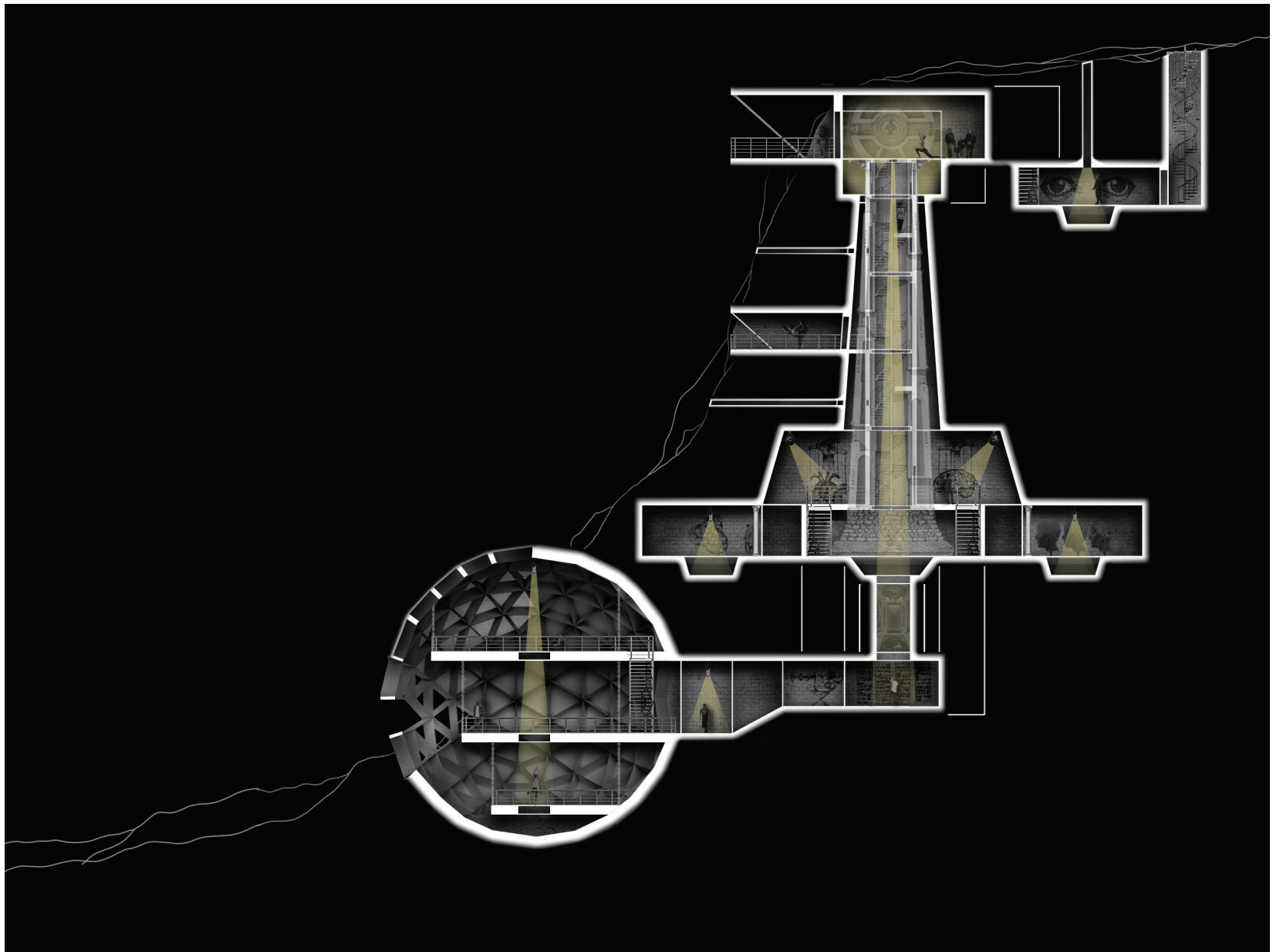


Figure 78 | Section 4 | Justin Todd

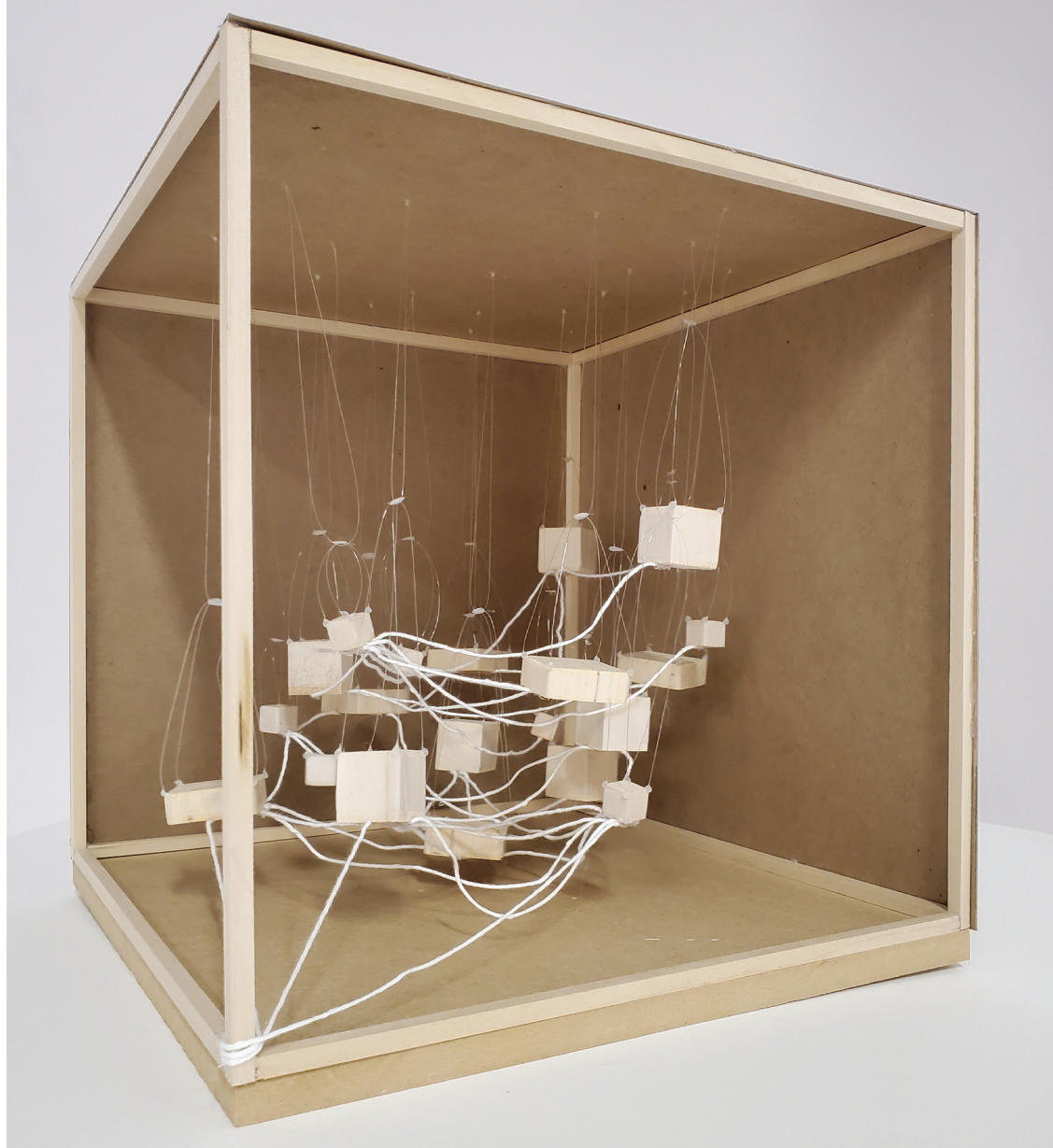


Figure 80 | Consciousness Model 1 (1) | Justin Todd

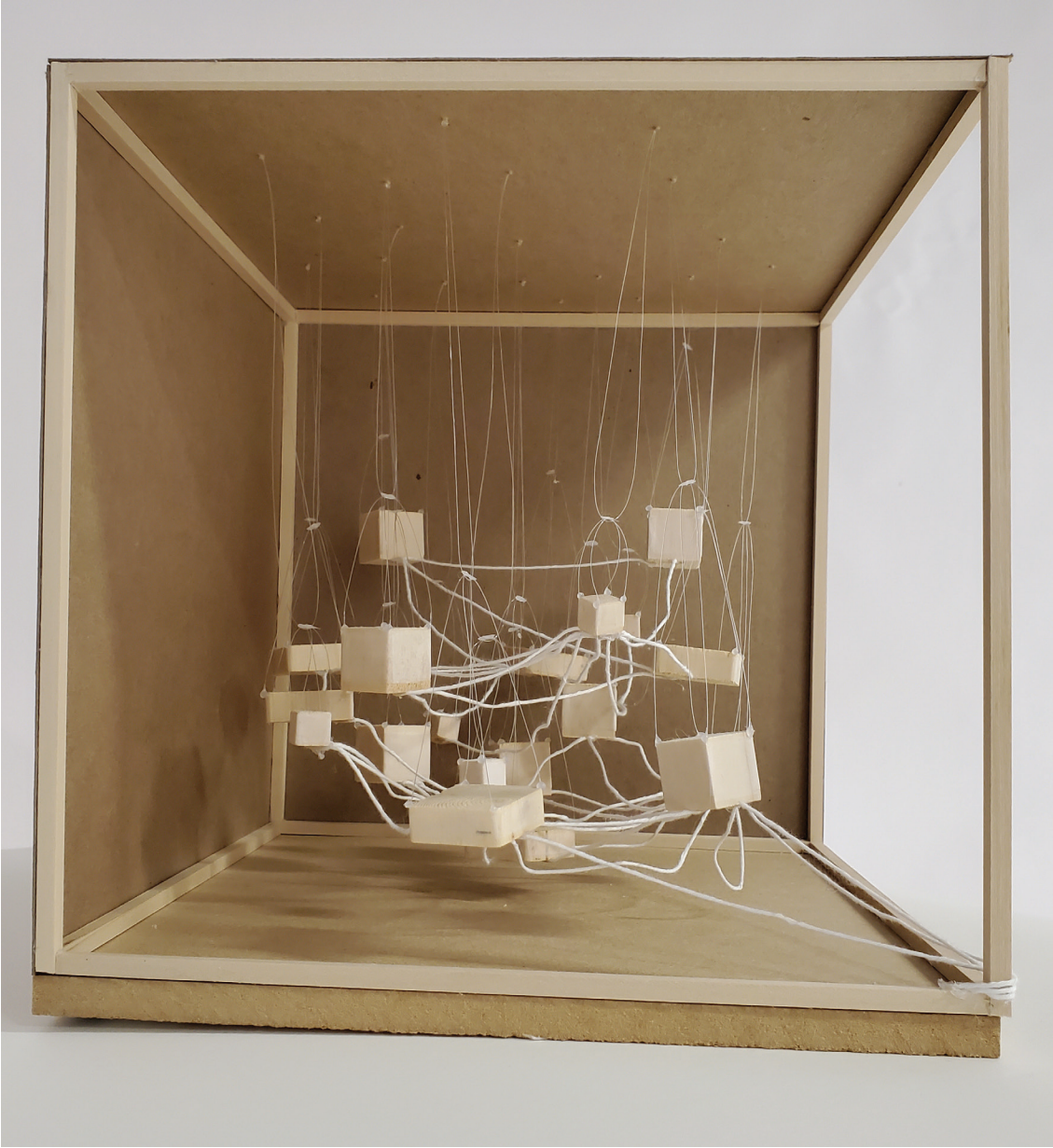


Figure 81 | Consciousness Model 1 (2) | Justin Todd



Figure 82 | Consciousness Model 2 (1) | Justin Todd



Figure 83 | Consciousness Model 2 (2) | Justin Todd



Figure 84 | Consciousness Model 3 (1) | Justin Todd

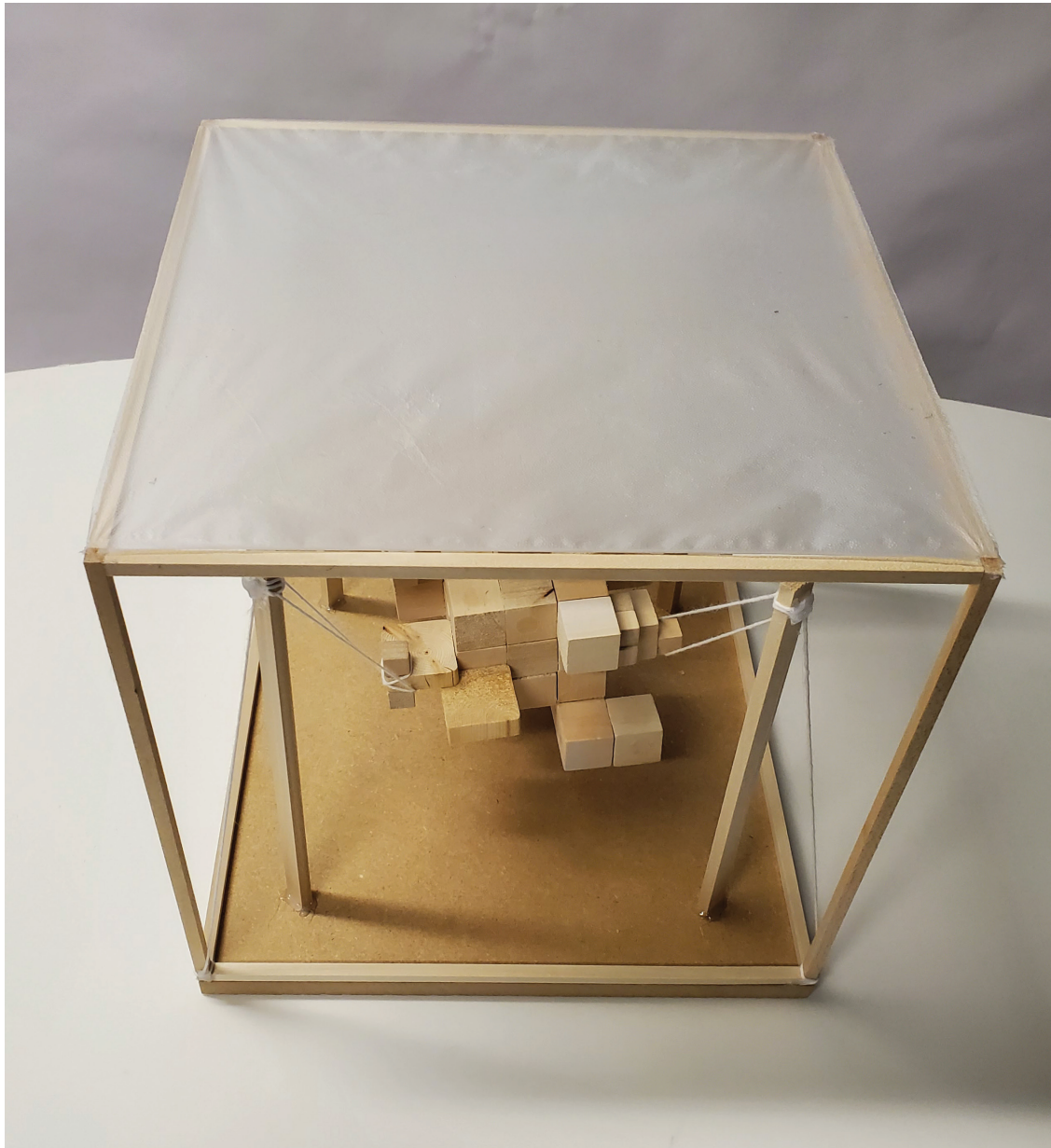


Figure 85 | Consciousness Model 1 (2) | Justin Todd



Figure 86 | Consciousness Model 4 (1) | Justin Todd



Figure 87 | Consciousness Model 4 (2) | Justin Todd



Figure 88 | Site Model (1) | Justin Todd



Figure 89 | Site Model (2) | Justin Todd

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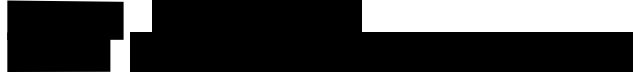
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PERSONAL IDENTIFICATION



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Hometown | **SAVAGE, MN**



PREVIOUS STUDIO EXPERIENCE

2ND YEAR Fall : Cindy Urness
Tea House | Moorhead, MN
Boat House | Minneapolis, MN

2ND Year Spring : Charlott Greub
Eco-Dwelling | Cripple Creek, CO
Mix-Use Development | Fargo, ND

3RD YEAR Fall : Paul Gleye
Fargo Visitor Center | Fargo, ND
Downtown Attraction | Fargo, ND

3RD YEAR SPRING : Emily Guo
Senior Living Facility | Xi'an, China
Native American Art Museum | Moorhead, MN

4TH YEAR FALL : Cindy Urness
High Rise Capestone | Miami, FL

4TH YEAR SPRING : Amar Hussein
Marvin Windows Home | Fargo, ND
Light Rail Stop | Minneapolis, MN

5TH YEAR FALL : Stephen Wischer
Architectural Thesis | Los Angeles, CA

