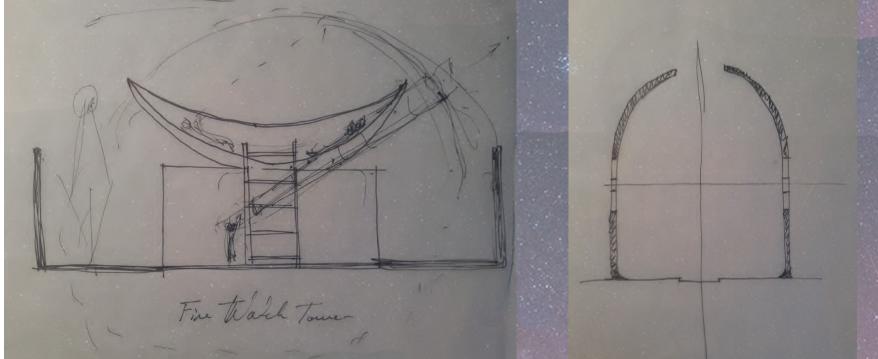
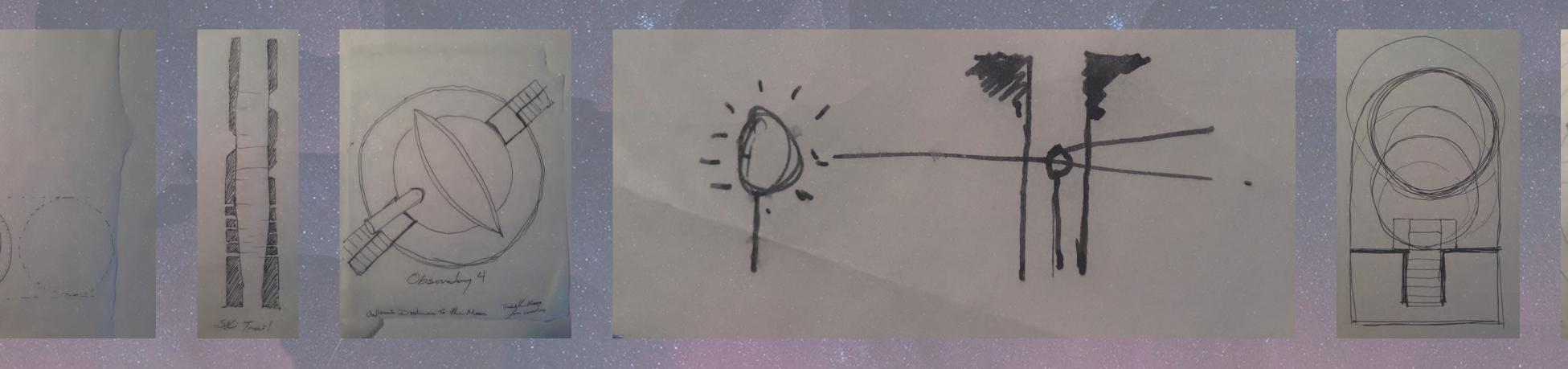
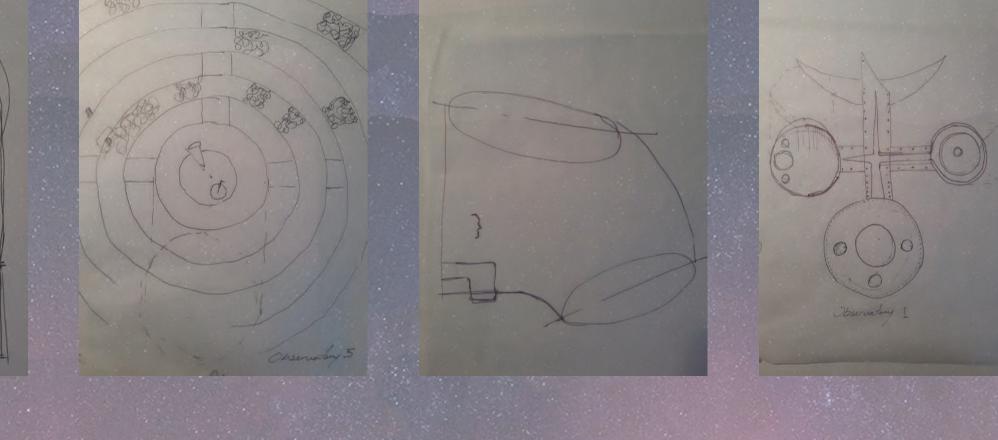
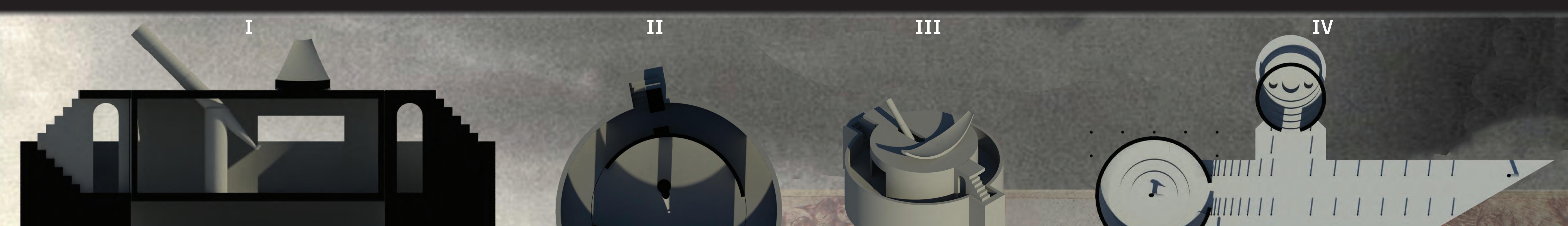
ARCHITECTURE'S SPIRITUAL UTILITY

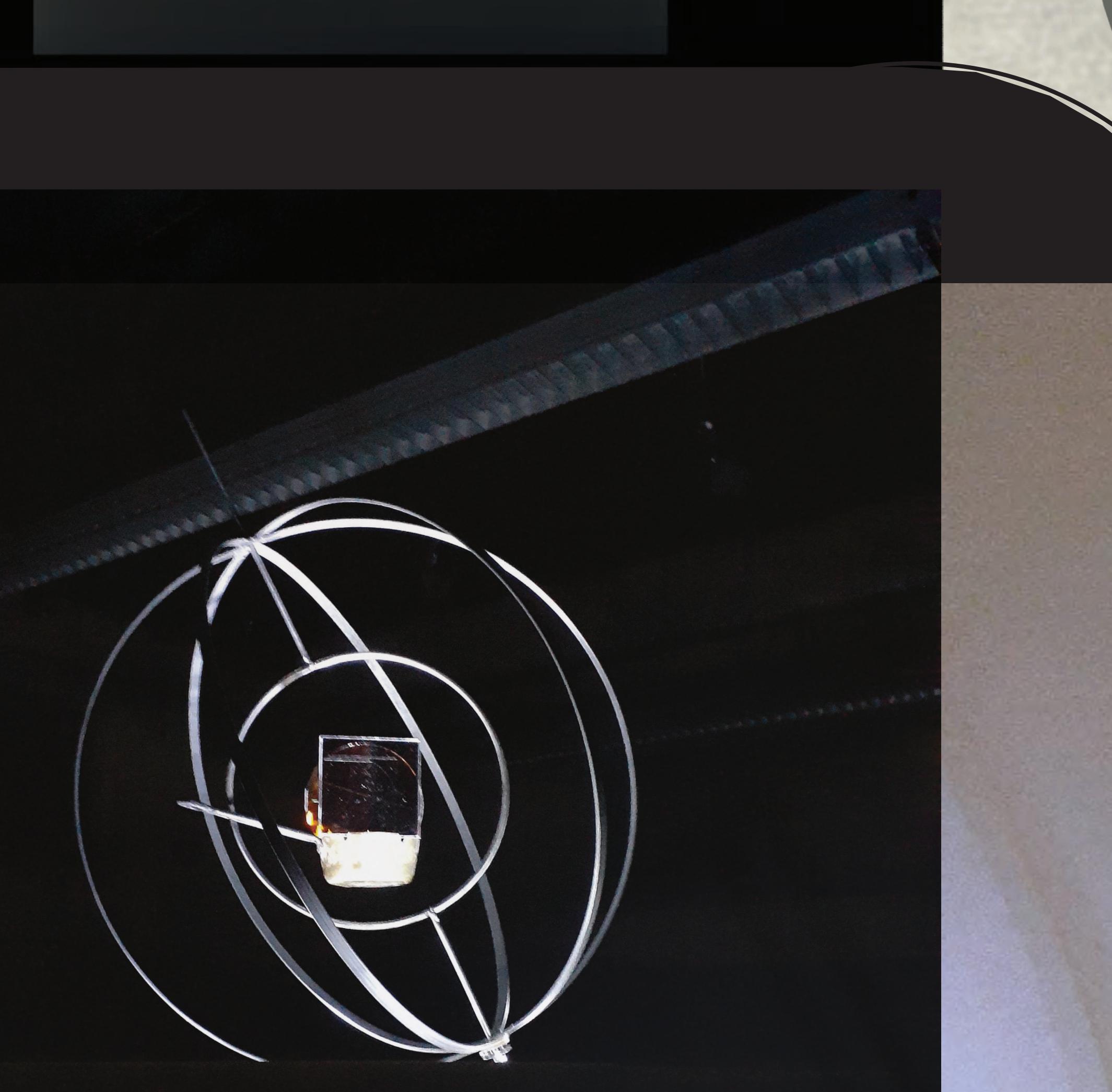












Inspired by Italian poet Italo Calvino's The Distance of the Moon, this public observatory is set in Piazza di San Silvestro, Rome. The telescope use area and above crescentshaped seat rotate with user input, driven by motors in the lowest chamber. With the abandonment of past scientific observatories in the city due to light pollution, this public observatory marks a poetically romantic return of the cosmos to the public I. LONGITUDINAL SECTION **II. TELESCOPE VEIW PLAN III. ISOMETRIC FROM SE** QR Code for Italo Calvino's The Distance of the Moon

THE DISTANCE OF THE MOON

41° 54' 9"N, 12° 28' 52"E

PLAINER VIEW 47° 22' 47"N, 97° 59' 11"W

Located 9 miles south and east of Cooperstown, North Dakota, the observatory holds both a telescope and unaided viewing. The roofline suggests a peeling upward of the expansive Great Plains region, grounding the building for heavenward orientation. Slices in the canopy cast a broken moonlight, illuminating paths to the

IV.FLOOR PLAN

V. ISOMETRIC FROM SW

VI. LONGITUDINAL SECTION



The project's artefact (left) models our universe in reference to Ptolemy's geocentric, Copernicus' heliocentric and other models of the cosmos that both predate and succeed those mentioned including Vitruvius' earth-centered axis and Giordano Bruno's infinite universe. The artefact holds an infinitely reflected light orbited by apertures of steel that mark the edge of our perceived boundary of understanding between ourselves and the other. Shadows cast from the illuminated artefact call attention to the infinite intersubjective cosmos of the world today and seek recognition of connections to our own spirituality.

This culmination of work is an architectural study that aims to identify the shift in architecture's role of creating transformativeenvironmentsandatmospheresthatgiveplace to comprehensible and purposeful reflection for the subject. Places of spirituality, places that recognize and amplify the human desire for something beyond us, something other. Questioning how architecture might continue to inspire our distinguished and communal desire for interconnection beyond traditional sacred forms as they have arguably attained their most spectacular moments.

Humanity's progression to our current environment of culture and society is seemingly at a point where appropriate architectural intervention can reinvoke the importance and presence of our own embodied consciousness, our poetic imagination.

VI

Octavio Paz, Mexican author and poet who produced his work in the 20th century, wrote of this poetic imagination in his book Children of the Mire, published in 1991.

"In spite of this diversity of poetic (religious) systems - rather, in its very center - a common belief can be discerned. This belief is the true religion of modern poetry, from Romanticism to Surrealism, and it appears in all poets, sometimes implicitly but more often explicitly. I am talking of analogy. The belief in correspondences between all beings and worlds predates Christianity, crosses the Middle Ages and, through Neoplatonism, illuminism, and occultism, reaches the nineteenth century...it (analogy) was the principle before all principles, before the reason of philosophies and the revelations of religions... Although religions belong to history and perish, in all of them a nonreligious seed survives; poetic imagination."

This realization is not meant to belittle any religions values and beliefs, they hold great positions in society and culture. However, what identifying the poetic imagination does in establishing a communal bond is important, especially when presenting sacred architecture for the 21st century.

As seen prior to the 19th century, architecture created spaces entirely intended to amplify the human desire for something beyond us. We can reclaim this purpose with careful consideration so that built architecture can return as the hostess of spiritualty. However, there is a risk in taking on this task as the architect.

Karla Cavarra Britton, a historian, architectural philosopher and professor at Yale University, sums up the condition in her essay titled The Risk of the Ineffable,

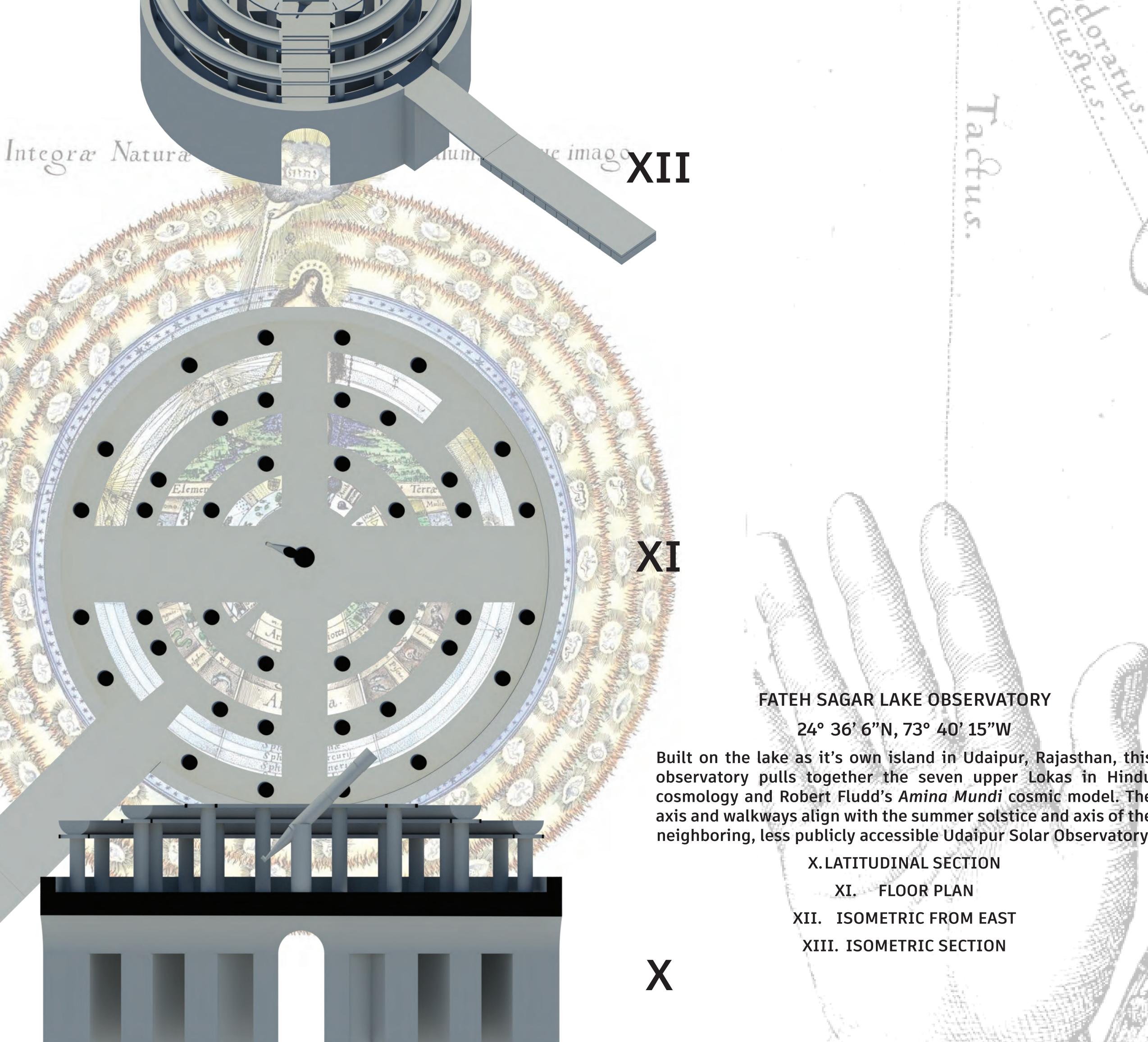
"In such politically and culturally charged environments, an architect of a sacred building must be especially attuned to mediating between both private, sectarian commitments and convictions and the public, communal role that such works play. The resultant risk for the architect is twofold: on one hand, he or she can risk a reliance on traditionally recognizable forms that retreat from an active authentic engagement with the diversity of the public sphere; or the architect can risk challenging the assumptions of what religious building ought to be, in order to suggest forms that are open to a wider range of projected meaning."

 $[U_5]$

VIL

VIII

This project proposes a solution to define architecture's spiritual utility as we inevitably press forward through time, technology and science. It elicits an attempt to distinguish the nearly imperceivable thread that connects all of us, our poetic imagination, through built architecture at several locations across the world. Taking intersubjective doctrines, cults, creeds and ideologies of various cultures and casting them to the cosmos, this project seeks to question how architecture may continue to inspire our distinguished and communal desire for interconnection.



XIII

FATEH SAGAR LAKE OBSERVATORY 24° 36' 6"N, 73° 40' 15"W Built on the lake as it's own island in Udaipur, Rajasthan, this observatory pulls together the seven upper Lokas in Hindu cosmology and Robert Fludd's Amina Mundi cosmic model. The axis and walkways align with the summer solstice and axis of the

X.LATITUDINAL SECTION XI. FLOOR PLAN XII. ISOMETRIC FROM EAST XIII. ISOMETRIC SECTION

34° 57' 6"N, 108° 9' 37"W **Designed from the language of Pulitzer Prize Finalist** Mei-MeiBerssenbruggeinherpoemsStarBeingsand Scalar, the open-sky observatory in New Mexico's Chain-of-Craters Wilderness Study Area spans the crater's basin bridging the telescopic and unaided viewing areas. Spanning the 400ft wide basin, the pair of platforms show a very direct connection across a distance That connection is a common basis

IX

in the poems. VII. FLOOR PLAN VIII. SOUTH ELEVATION IX. ISOMETRIC FROM SE

A TREASTISE ON STARS

IMAGE CREDITS: | Night School, Douglas Darden, https://sorbusaucuparius.blogspot.com/2012/08/review-condemned-building-by-douglas.html (4.22.22) | Figure of the heavenly bodies - Illustration of the Universe by Portuguese cosmographer and cartographer and cartographia, made in France, 1568 (Bibilotèque nationale de France, Paris), https://en.wikipedia.org/wiki/File:Bartolomeu_Velho_1568.jpg (4.22.22) | majoris, https://commons.wikimedia.org/wiki/File:RobertFuddBewusstsein17Jh.png (4.22.22) | Sol Invictus, Anselm Keifer, https://irenebrination.typepad.com/files/calvino-italo-cosmicomics.pdf (4.22.22) | Sol Invictus, Anselm Keifer, https://irenebrinatio.com/files/calvino-italo-cosmicomics.pdf (4.22.22) | Sol Invictus, Anselm Keifer, https://irenebrinatio.typepad.c