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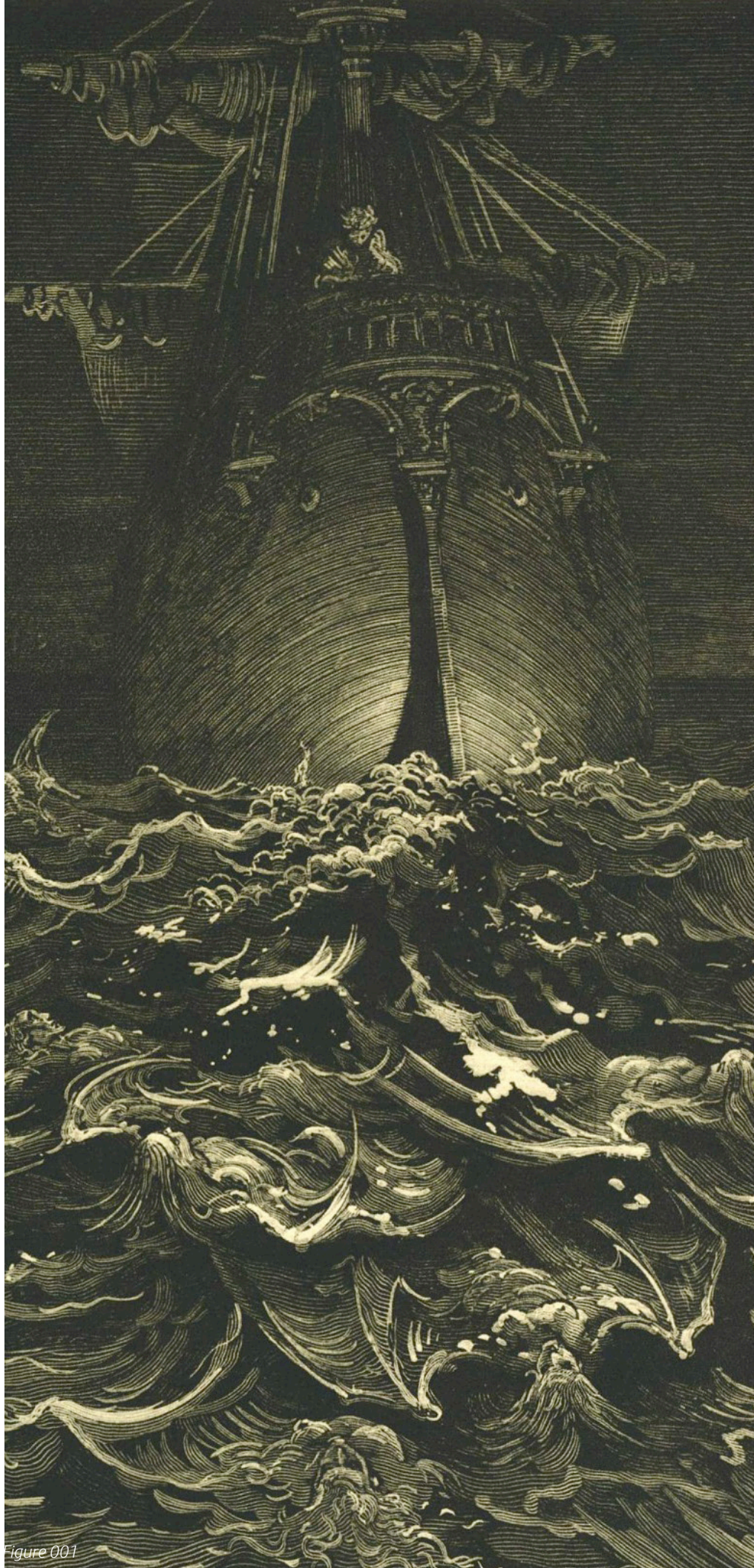


Figure 001

THE TWO SIDES OF OTHERNESS: A CROSS-CULTURAL REGENERATION OF REALITY

*A Design Thesis submitted to the Department of Architecture
of North Dakota State University.*

By Daniel Porwoll

*In partial fulfillment of the requirements for the degree of
Master of Architecture.*

*May 2022
Fargo, ND*

North Dakota State University Libraries Addendum

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CONTENTS

Preface	<i>I - XI</i>
Cover	<i>I</i>
Signature	<i>III</i>
Table of Contents	<i>IV - VI</i>
Table of Figures	<i>VIII - XI</i>
Thesis Proposal	<i>1 - 25</i>
Thesis Abstract	<i>1</i>
Thesis Narrative	<i>2 - 11</i>
Project Typology	<i>13</i>
Major Project Elements	<i>14</i>
User Description	<i>15</i>
Project Emphasis	<i>22</i>
Project Goals	<i>23</i>
Plan For Proceeding	<i>24</i>
Schedule	<i>25</i>

Thesis Research	<i>26 - 115</i>
Research Results	<i>27</i>
Philosophical Framework	<i>27</i>
Strategies	<i>27</i>
Tactics	<i>27</i>
Literature Review	<i>27 - 37</i>
The World on Edge	<i>27 - 32</i>
The Restoration of Fragment	<i>33 - 36</i>
Summary	<i>37</i>
Project Context	<i>38 - 42</i>
Historical Context	<i>38</i>
Cultural Context	<i>38</i>
Social Context	<i>39</i>
Historical Narrative	<i>40 - 42</i>
Precedent Studies	<i>43 - 68</i>
The Large Glass	<i>44 - 49</i>
The Endless House	<i>50 - 55</i>
The Berlin Masque	<i>56 - 61</i>
The Lancaster/Hanover Masque	<i>62 - 67</i>
Project Justification	<i>69 - 70</i>
Site Selection	<i>71 - 97</i>
The Korean Conflict	<i>74 - 81</i>
The Native American Assimilation	<i>82 - 89</i>
The Russo Ukrainian War	<i>90 - 97</i>

Thesis Design	<i>98 - 198</i>
Artefact	<i>99 - 153</i>
The Korean Text	<i>104 - 119</i>
The North American Text	<i>120 - 135</i>
The Russo-Ukrainian Text	<i>136 - 151</i>
The Archives	<i>154 - 193</i>
The DMZ	<i>156 - 157</i>
The Towers	<i>158 - 167</i>
The Carlisle Indian Cemetery, PA	<i>168 - 169</i>
The Cenotaph	<i>170 - 179</i>
The Kharkiv Oblast, Ukraine	<i>180 - 181</i>
The Fortresses	<i>182 - 191</i>
Complete Collection	<i>192 - 193</i>
Final Presentation Display	<i>194</i>
Final Model	<i>195 - 197</i>
Appendix	<i>198 - 223</i>
References	<i>199 - 200</i>
Site Analysis Figures	<i>202 - 219</i>
Korea	<i>202 - 207</i>
North America	<i>208 - 213</i>
Ukraine	<i>214 - 219</i>
Previous Studio Experience	<i>220</i>
Thank You	<i>222</i>
Personal Information	<i>223</i>

TABLES AND FIGURES

Figure 001	Gustave Dore, Rime of the Ancient Mariner 1	<i>II</i>
Figure 002	Gustave Dore, Rime of the Ancient Mariner 2	<i>3</i>
Figure 003	The World Map According to Hecataeus	<i>7</i>
Figure 004	Nostalgia of the Infinite, Giorgio de Chirco	<i>8</i>
Figure 005	Endless Ribbon, Max Bill	<i>11</i>
Figure 006	Gustave Dore, Rime of the Ancient Mariner 3	<i>12</i>
Figure 007	Dora Observatory, Panmunjom	<i>16 - 17</i>
Figure 008	Carlisle Residential School Classroom	<i>18 - 19</i>
Figure 009	Russian Tanks Entering Crimea	<i>20 - 21</i>
Figure 010	Gustave Dore, Rime of the Ancient Mariner 4	<i>39</i>
Figure 011	The Large Glass	<i>45</i>
Figure 012	Diagram of The Large Glass	<i>46</i>
Figure 013	The Green Box, Chocolate Grinder	<i>47</i>
Figure 014	Dust Collection for The Large Glass	<i>47</i>
Figure 015	The Green Box	<i>48</i>
Figure 016	The Nine Malic Moulds Drawing	<i>49</i>
Figure 017	The Nine Malic Moulds	<i>49</i>
Figure 018	The Endless House	<i>51</i>
Figure 019	The Endless House, Movement Sketch	<i>53</i>
Figure 020	The Endless House, Plans and Elevations	<i>53</i>
Figure 021	The Endless House, Model Exterior	<i>54</i>
Figure 022	The Endless House, Model Interior	<i>54</i>
Figure 023	The Endless House, Single Line Sketch	<i>55</i>
Figure 024	The Berlin Masque	<i>57</i>
Figure 025	The Berlin Masque, Notebook Collage	<i>58</i>
Figure 026	The Berlin Masque, Bridge Elevation / Plan	<i>58</i>
Figure 027	The Berlin Masque, Guest Towers	<i>59</i>
Figure 028	The Berlin Masque, Mask of Medusa	<i>60</i>
Figure 029	The Berlin Masque, Mask of Medusa	<i>61</i>
Figure 030	The House of the Suicide and The Mother	<i>63</i>

Figure 031	The Lancaster/Hanover Masque, Sketch	64
Figure 032	The Lancaster/Hanover Masque, Sketch	64
Figure 033	The Lancaster/Hanover Masque, Sketch	65
Figure 034	The Lancaster/Hanover Masque, Sketch	65
Figure 035	The Lancaster/Hanover Masque, Sketch	65
Figure 036	The Lancaster/Hanover Masque, Medusa	66
Figure 037	The Lancaster/Hanover Masque, Medusa	67
Figure 038	Frontispiece Folding	72 - 73
Figure 039	DMZ Barbed Wire Fence	74
Figure 040	DMZ Map	75
Figure 041	DMZ Guard Tower	76
Figure 042	DMZ Looking North	77
Figure 043	DMZ Looking South	77
Figure 044	The Bridge of No Return	78
Figure 045	Panmunjom Village Map	79
Figure 046	Paju Province Map	79
Figure 047	Kaejong Province Map	79
Figure 048	Anti-Tank Road to North Korea	80 - 81
Figure 049	Carlisle Indian Cemetery	82
Figure 050	Map of Indian Reservations in North America	83
Figure 051	Carlisle Womens Classroom	84
Figure 052	Map Carlisle Barracks	85
Figure 053	Map of Carlisle, PA	85
Figure 054	Map of Carlisle Residential School	85
Figure 055	Carlisle Barracks Courtyard	86
Figure 056	Carlisle Barracks Adminstrative Building	86
Figure 057	Carlisle Barracks Golf Course	86
Figure 058	Carlisle Indian Cemetery	87
Figure 059	Carlisle Residential School Picture	88 - 89
Figure 060	The Maiden Revolution	90
Figure 061	Map of Russian Occupation in Ukraine	91
Figure 062	Anti-Tank Barricades in Farmfields	92
Figure 063	Map Kharkiv, Ukraine	93
Figure 064	Map Kharkiv, Ukraine	93
Figure 065	Freedom Square, Before War	94
Figure 066	Kharkiv City Overlook	94
Figure 067	Kharkiv Outskirts	94
Figure 068	Freedom Square Destroyed	95

Figure 069	Freedom Square Destroyed	95
Figure 070	Ukrainian Soldier in Trenches	96 - 97
Figure 071	Artefact Blank Pages	99
Figure 072	Open Artefact, Three Books	100 -101
Figure 073	Beginning Artefact Demonstration	102
Figure 074	Ending Artefact Demonstration	103
Figure 075	The Korean Text Pages	104 - 199
Figure 076	The North American Text Pages	120 - 135
Figure 077	The Russo-Ukrainian Text Pages	136 - 151
Figure 078	Artefact Overlapping, Three Books	153
Figure 079	Up-close Tracings	154
Figure 080	Tracings within Rectangular Elevation	155
Figure 081	Korean Site Map	156 - 157
Figure 082	View Framed through Scrolls	158
Figure 083	The Bell and The Striker	158
Figure 084	Archive as a Lens	158
Figure 085	The Towers Plan	158 - 159
Figure 086	The Towers Section	160 - 161
Figure 087	The Towers, Drawing Collage	167
Figure 088	North American Site Map	168 - 169
Figure 089	The Cenotaph Plan	170
Figure 090	The Cenotaph Entrance	170
Figure 091	Light Section	170
Figure 092	Archive as a Step	171
Figure 093	The Cenotaph Section	172 - 173
Figure 094	The Cenotaph, Drawing Collage	179
Figure 095	Russo-Ukrainian Site Map	180 - 181
Figure 096	Moving of The Fortresses	182
Figure 097	Architecture Framing Ruins	182
Figure 098	The Fortresses Plan	182 - 183
Figure 099	Archive as a Core	183
Figure 100	The Fortresses Section	184 - 185
Figure 101	The Fortresses, Drawing Collage	191
Figure 102	Complete Drawing Collage over The World	192 - 193
Figure 103	Final Thesis Display	194
Figure 104	Final Model 1	195
Figure 105	Final Model 2	195
Figure 106	Final Model 3	195

Figure 107	Final Model 4	196
Figure 108	Final Model 5	196
Figure 109	Final Model 6	196
Figure 110	Final Model 7	197
Figure 111	Final Model 8	197
Figure 112	Paju Temperature Chart	202
Figure 113	Paju Illumination Chart	202
Figure 114	Paju Sky Cover Chart	203
Figure 115	Paju Wind Range Chart	203
Figure 116	Paju Winter Sun Shading Chart	204
Figure 117	Paju Summer Sun Shading Chart	204
Figure 118	Paju Winter Sun Chart	205
Figure 119	Paju Summer Sun Chart	205
Figure 120	Paju Wind Wheel	206
Figure 121	Paju Ground Temperature Chart	206
Figure 122	Paju Psychrometric Chart	207
Figure 123	Carlisle Temperature Chart	208
Figure 124	Carlisle Illumination Chart	208
Figure 125	Carlisle Sky Cover Chart	209
Figure 126	Carlisle Wind Range Chart	209
Figure 127	Carlisle Winter Sun Shading Chart	210
Figure 128	Carlisle Summer Sun Shading Chart	210
Figure 129	Carlisle Winter Sun Chart	211
Figure 130	Carlisle Summer Sun Chart	211
Figure 131	Carlisle Wind Wheel	212
Figure 132	Carlisle Ground Temperature Chart	212
Figure 133	Carlisle Psychrometric Chart	213
Figure 134	Kharkiv Temperature Chart	214
Figure 135	Kharkiv Illumination Chart	214
Figure 136	Kharkiv Sky Cover Chart	215
Figure 137	Kharkiv Wind Range Chart	215
Figure 138	Kharkiv Winter Sun Shading Chart	216
Figure 139	Kharkiv Summer Sun Shading Chart	216
Figure 140	Kharkiv Winter Sun Chart	217
Figure 141	Kharkiv Summer Sun Chart	217
Figure 142	Kharkiv Wind Wheel	218
Figure 143	Kharkiv Ground Temperature Chart	218
Figure 144	Kharkiv Psychrometric Chart	219

THESIS PROPOSAL

*THE TWO SIDES OF OTHERNESS:
A CROSS-CULTURAL REGENERATION
OF REALITY*

1

ABSTRACT

In our current context, “identity” often stands as an edge where one being ends and the next begins; simultaneously separating and unifying. Yet, this inherent overlapping between self and other continues to be threatened by ideological and homogenizing narratives; either as a force of assimilation or division. Among the many affected areas around the world is the Korean Demilitarized Zone, the Russo-Ukrainian Border, and the Carlisle Pennsylvania Indian Cemetery, in which hostile situations pose a unique yet difficult edge condition that might be mediated by empathetic imagination instigated by architecture. Responding to each situation, we examine how architecture might act as an archive for deeper understanding and exchange in an attempt to mediate new realities. Philosopher Maurice Merleau-Ponty confirms this method through his concept of “flesh”, which examines the relationship between oneself and the Other as “reversible,” wherein edges become folds in order to gain a deeper interpersonal, intercultural and intersubjective understanding of the Other ourselves.

THESIS NARRATIVE

Throughout the world we can agree that there is clearly a large diversity when it comes to cultures. Although this may be true, there are instances through both the past and present that show the loss of certain cultures due to assimilation. Whether this assimilation is forced or elected for the good of the people, this usually results in an overall loss of the cultural diversity and diversity in thought. This thesis aims to continue the conversation about how assimilation and homogenization take away from our diversity in thought and culture leaving us more inept. Through this reduction and consolidation, there is a great loss in terms of identity and a minimization of heterogeneity on a global scale. Although this lessening may appear as a victory, it is precisely the opposite.

In the world, we need the fragments and the edges for which the radical contingency of our lives hinges upon. Alone, the fragments and edges of our world culture should continue to exist but not without the tools or medium through which they can be periodically transcended. By our existence, occluded by such edges, we lack the full understanding of what lies outside of ourselves. Therefore a fear is instilled within our minds of the Other as they remain shrouded in the unknown of what we ourselves cannot immediately perceive. Or else there is a natural attitude to imagine what lies on the other side, conceiving what we believe to be there, which allows for the potential dangerous delusion. This then should encourage the need for such an element, or in this case space, that facilitates the perception and vision through which we experience the Other and ultimately ourselves.



THE EDGE

Defined as an element that both conjoins and separates, protects and blocks. The concept of the edge limits and conceals the view of the Other leaving us uncertain to what lies on the other side. A section from Edward Casey's book, "Looking Around the Edge of the World" serves as a prime source to prove such edges within the world and our everyday lives.

Casey's writing begins by examining one of the earliest and greatest examples of an edge in the perceived world was that of the open ocean. Primarily experienced by the Ancient Greeks, the open ocean was an endless and boundless body of water that encircled the known world. This edge clearly limits our vision and movement but additionally opens up an invitation to explore the other side, resulting in one of two responses; turning back or going around. This proves the greatest activation of geographical imagination resides within the presence and essence of the edge, whether between sea and ocean or self and other.

“An edge acts not only to curtail vision and undermine motion, but also to invite exploration of its other side. It is an occasion for ambivalence, for being tempted to go at least two ways: to go away from ... but also to go around” (Casey 155).

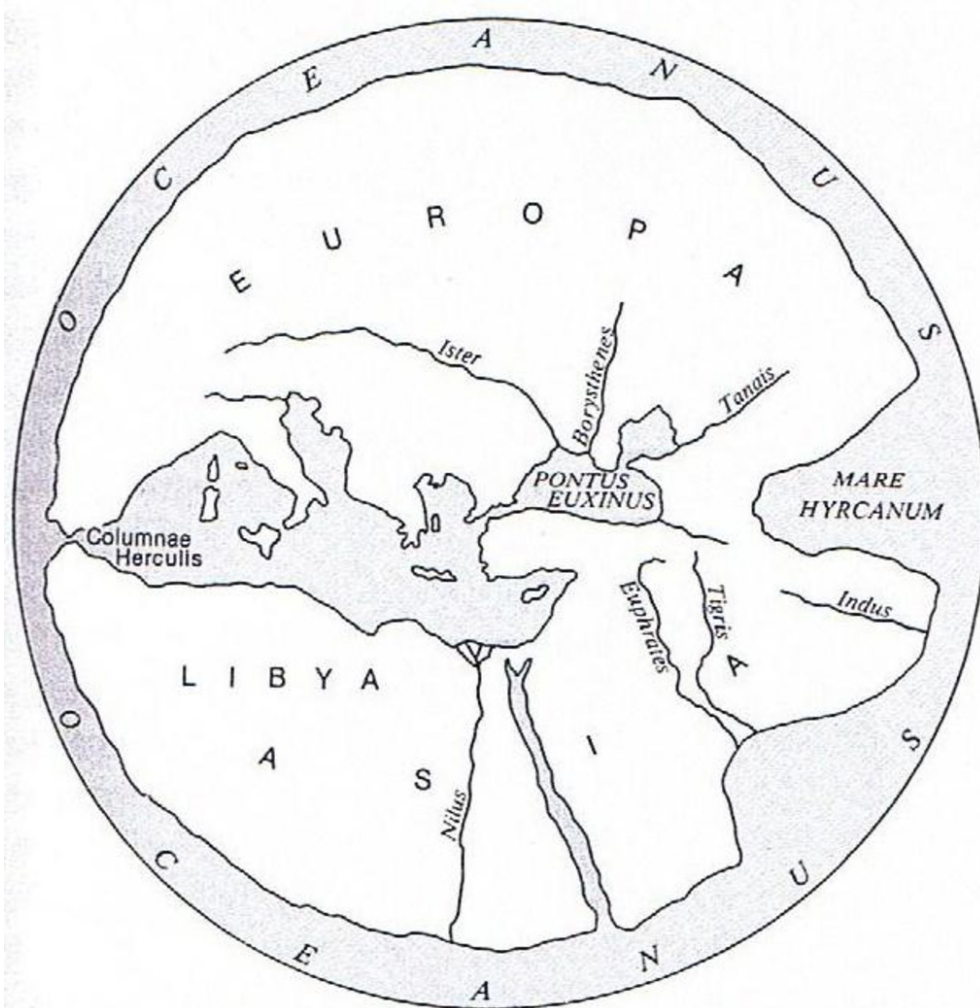


Figure 003



Figure 004

Through the example of Ancient Greece, the effect of the edge on humans often manifests through a form of anxiety. It is proven that humans tend to avoid chaos and the abyss due to their uncertain and unknown characteristics, preferring to fill them in with something that is comprehensible. Philosophy also conveys a similar message but through ideas of the Continuist Principle and the Plenarist Passion. Both look to achieve related results, that of maximum continuity and fullness of a given situation or place without much regard to context.

“Going around an edge in geographical imagination, then, means opening out your mind to what lies beyond - to the other side of the edge, past which one must move. Staying at the edge, refusing to go farther, is to remain within the blinders imposed by the edge itself” (Casey 159).

Casey states that architects are too daunted by the void and populate open landscapes with structures to reassure a sense, or rather facade, of fullness. It is often easy to think of the world as either continuous and full or discontinuous and empty but the issue is no longer one or the other, but the presence of both made possible through the edge. Citing philosopher Maurice Merleau-Ponty, Casey goes on to identify the alternative to edge as the fold which instead promotes motion and vision. This concept explains that ourselves and the Other, which are separated by the edge, are intermingled bodies which overlap each other and ultimately become one through the act of perceiving. And although the edge remains a crucial aspect as the structure of self, viewing it as a fold allows the ability to transcend it and to witness the Other.

“We do not start out in life immersed in our own self-consciousness but rather from the experience of other people. I never become aware of my own existence until I have already made contact with others; my reflection always brings me back to myself, yet for all that it owes much to my contacts with other people” (Maurice Merleau Ponty, The World of Perception).



Figure 005



PROJECT TYPOLOGY

This thesis aims at investigating the loss of cultural diversity in the world resulting in assimilation and uniformity. Therefore, the typology selected for the project intends to provide users with an experience of understanding through a progression of spaces. Ultimately, one of the main objectives of the architecture is to create opportunities for the sharing and interaction between people within the program of spaces. The typology of archives is often one of the first that comes to mind when imagining an engaging space with opportunities of learning, storing, writing and speaking. Therefore, this project utilizes this concept of the archive to instigate a sharing and encountering of others, establishing in itself a reality reliant upon the interaction across it. Such a space will encourage a perspectival shift and an activation of imagination through the metaphorical and analogical nature of the architecture and those who participate within it.

MAJOR PROJECT ELEMENTS

As this thesis takes the architectural program of archives, the major elements of the project include spaces that allow for the permeation of stories. The two greater spaces housed in each archive focus on the duality between the speaking of stories, enlivening the language through which they are told, and the writing of stories, immortalizing the language through which they are recorded. Therefore, between both spaces the archive can act as a collective memory serving the communities and cultures where it is placed. The architecture will serve as a record to what was but additionally have the flexibility to adapt with current stories, reflecting ongoing situations as what is currently and contain the potential to accommodate generations into the future as what is becoming.

CLIENT DESCRIPTION

As this project attempts to address cultural assimilation and the loss of diversity in thought and action, the architectural space created intends to address this challenge through the development of an experiential building for users to relate to and/or gain insight from, and eventually leaving with a better understanding of the topics at hand. This thesis project is, in general, designed with all people in mind because the issue being addressed is one of cultural diversity, but there is also a specific emphasis placed on those people with stories or lives that have been impacted by cultural assimilation and reduction. The space would provide opportunities for sharing and exploration of such stories brought from outside the building enriching the space within. Respectively, the spaces created in this thesis are intended for visitors, victims, and inhabitants of the specified sites: Kijong-dong, North Korea, Daeseong-dong, South Korea, Kharkiv, Ukraine, and Carlisle, PA.



Figure 007

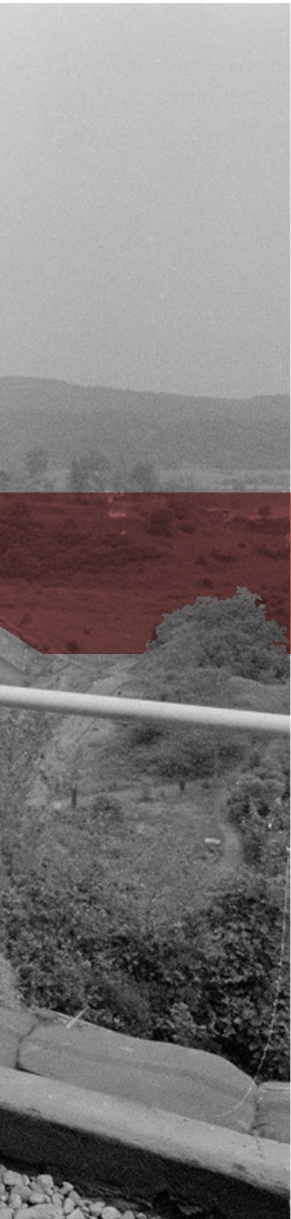




Figure 008





Figure 009



PROJECT EMPHASIS

The emphasis and major point of focus within the project is both the awareness being brought about on the issue of assimilation as well as providing architectural space that thoroughly communicates to those experiencing the building the issue at hand while generating instances of community, sharing and participation. The project also plans to achieve this through poetically designed spaces that not only engage on a surface level within a visual realm but also on a deeper level that speaks to a greater level of human understanding and existence. As is described in the book “The World of Perception”, written by philosopher Maurice Merleau-Ponty, “We do not start out in life immersed in our own self-consciousness but rather from the experience of other people. I never become aware of my own existence until I have already made contact with others; my reflection always brings me back to myself, yet for all that it owes much to my contacts with other people.”

Therefore, through interaction with both other users and the actual architectural space, one might be able to learn and share in cultures outside of themselves while simultaneously realizing and deepening the understanding in themselves. An additional aspect relayed through Merleau-Ponty is the concept of the Other which is described as all that appears outside of ourselves, essential to our individual reality. It is argued that the relationship between the individual and the Other is a congruent and reversible one that is ultimately facilitated through perception and consciousness. Although the assimilation and fragmentation, being addressed in this proposal, greatly limits this connection, and results in an incompleteness within the understanding of the Other as well as ourselves. Consequently, the emphasis of this project is focused on the restoring of such existential relationships.

PROJECT GOALS

The overarching goal intended to be achieved in this project is the creation of a space that offers opportunities of learning, sharing, and exploration throughout the experience of the architecture. As architect Juhani Pallasmaa stated in his book “Eyes of the Skin”, “Architecture is essentially an extension of nature into the man-made realm, providing the ground for perception and the horizon of experiencing and understanding the world” (Pallasmaa 44)

The goals of this project will be greatly influential in the three settings of academic, professional, and personal environments. Academically, this thesis is the most rigorous and researched project thus far in a schooling career and displays the highest caliber of educational knowledge. Through the examination into the topical issues of cultural assimilation and fragmentation, this thesis project works to contribute to the knowledge and even more the discussions that are taking place worldwide which ultimately strive for a better understanding of relationships between self and others. As this project is a cumulative representation of the skills and knowledge acquired over architecture schooling, future involvement in projects will be based upon this thesis as a new work standard. Therefore, in a professional environment the experience of this project enforces and carries over research and design processes/practices to build upon. In this setting, this project intends to both engage the topic of discussion and further conversation but additionally utilize elements of poetic and thoughtful design. In the current professional architectural setting a common trend for design is to be solely rooted in utilitarianism or visual appearance, but through this practice the major element of meaningful architecture is missing. Meaningful being very subjective, but overall portraying a deeper response to user/client needs while also emphasizing an overall human well-being.

PLAN FOR PROCEEDING

As this thesis focuses on the edges of society and their reinterpretation as an opportunity to know and see the Other as opposed to typical response of further fragmentation or assimilation, such research is relevant and needed specifically in the realm of phenomenology. Therefore, the readings and writings of great philosophical and architectural theorists should greatly benefit the development of the project, in addition to the stories of those involved and effected in the specified situations chosen. Through a further examination and investigation into these local aspects, the depth and basis needed can be achieved and overall remains a major portion of the forward progression of this thesis.

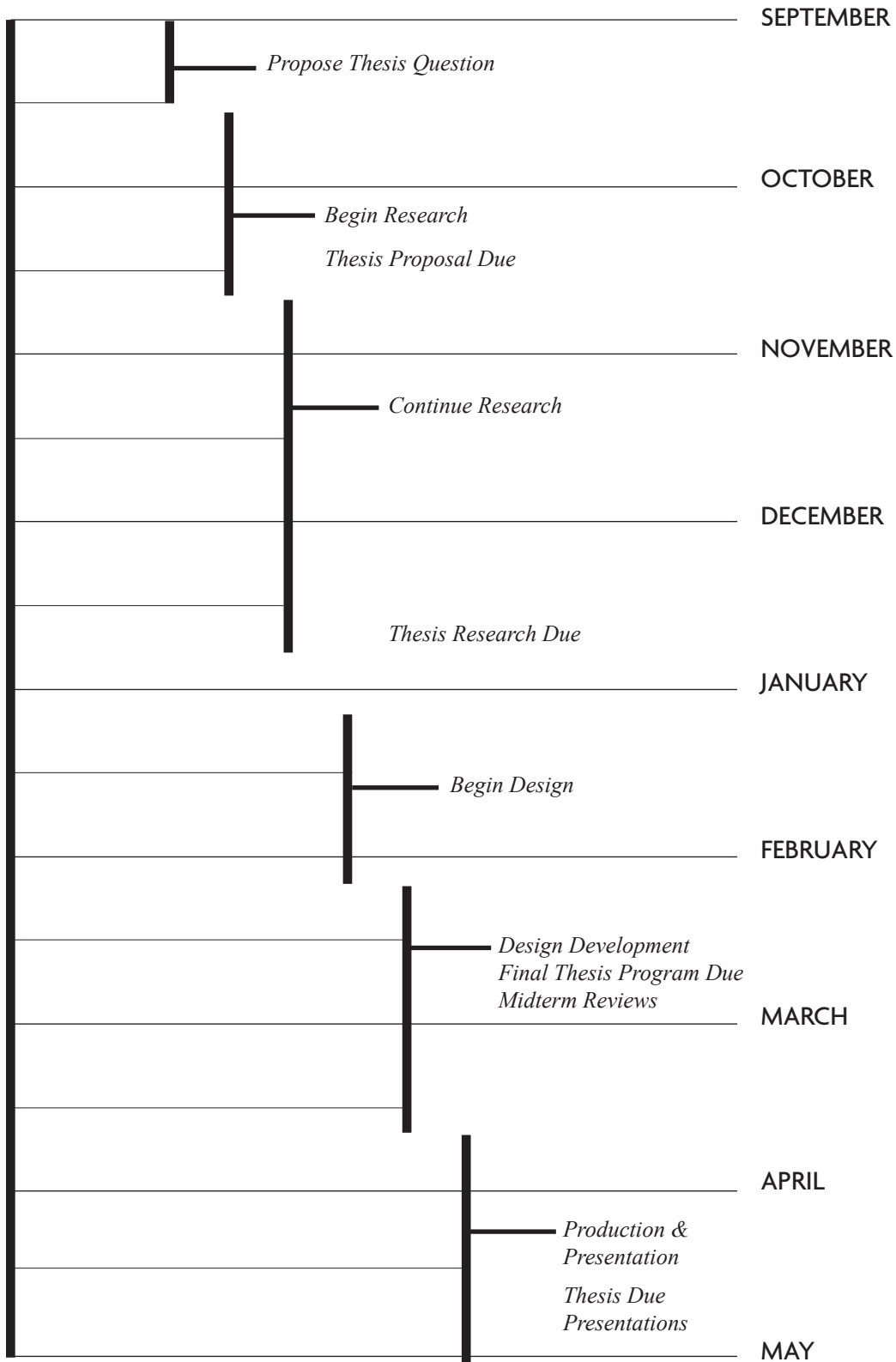
The design methodologies and analysis strategies employed in the development of the thesis are listed below:

- Mixed Method Analysis
- Graphic Analysis
- Qualitative Analysis
- Arts Relationship Analysis

The documentation of the design will manifest through the following forms listed below:

- Site Studies
- Artefact Explorations
- Analytic Writings
- Physical Modeling
- Digital Modeling
- Presentations

SCHEDULE



W

THESIS RESEARCH

*THE TWO SIDES OF OTHERNESS:
A CROSS-CULTURAL REGENERATION
OF REALITY*

2

RESEARCH RESULTS

This thesis is primarily formatted in a philosophical framework and adopts a phenomenological approach to research development that focuses on experience, perception and consciousness. By gathering information and augmentations that can be adhered to this framework, the premise of the project is validated and substantiated. Using this process is essential when an emphasis is placed on the human experience of and reaction to a space. In this case an experience of identity and otherness, followed by a reaction of learning, contemplation and opening. To develop a proper architectural response to the complicated instances of the edge brought forth in this thesis, certain research strategies are fundamental to setting up a beneficial base of knowledge to draw from. The first strategy employed is historical research which is largely significant to this project as the divisions in the sites selected have evolved and progressed to the point they are at now throughout the past events. The second strategy is qualitative research which lies heavily on investigation into the inner workings of the sites, people, and conflicts selected. Primarily the understanding of relationships between these occupants is crucial to recognizing moments of overlapping. The third strategy is case studies and combined strategies that examine typological precedents which illustrate methodologies for achieving meaningful design solutions. In order to utilize this research in a method that is adhering to phenomenological approach while also actively aiding in the development of this thesis, a number of tactics are seen as essential to facilitate this action. Firstly, site studies are key to this project by providing a foundation of existing architectural responses that successfully addressed similar situations to this thesis. Secondly, analytic writings and artefact explorations contribute to further understanding and progression of these concepts into architectural spaces, with intentionality towards the stories and cultures in question. And lastly both physical and digital modeling are tools to be utilized in the process of constructing these spaces, in order to cumulate the research performed into a final design.

LITERATURE REVIEW

“The World on Edge”, Edward Casey → “Looking Around The Edge of The World”

Going Around The Edge of The World

One of the earliest and greatest examples of an edge in the perceived world was that of the open sea. Primarily experienced by the Ancient Greeks, the open ocean, or as they called it “okeanos”, was an endless and boundless body of water that encircled the known world. Therefore fear and uneasiness permeated around what lay within or beyond the ocean which was of course attributed to its fundamentally unknown nature. The Mediterranean Sea, which had been thoroughly explored as its location was central to that of the known world, led into the “okeanos” through a specific area named the Pillars of Hercules or otherwise known today as the Strait of Gibraltar. Myths and stories circulated around such point where those who crossed over were never seen again or were forced to turn back. Those who returned reported wild visions of strange people and places, for such an open, vast and indeterminable void could only be described and filled in through human imagination.

The edge, as originally described in terms of the ancient world, clearly limits our vision and movement but additionally opens up an invitation to explore the other side, resulting in one of two responses; turning back or going around. Through this invitation began the process of *periodos ges* which means round-the-earth-journey. These journeys, paths and routes became more commonplace and primarily consisted of a combination of both experience and imagination, fact and fiction. Additionally, such explorations were utilized through the concepts of filling-in and filling-out. Filling-in being that of imagining what lies empty without movement and filling-out being that of experiencing what lies empty primarily motivated by movement.

The geographical imagination of filling in and out is best characterized by the act of looking. *Periodos ges*, encirclement or enclosure, calls for two main modes of vision; the leaping look and the sweeping scan. And on the other hand, the additional term of *peirata gaies*, described as bounded linearity, calls for ambivalent looking away and furtive peeking around. All this means is that *periodos* refers to filling out that aligns itself with a circular voyage through a certain experience whereas *peirata* fills in through sheer discovery. Therefore, as Casey states, “Going around an edge in geographical imagination, then, means opening out your mind to what lies beyond - to the other side of the edge, past which one must move. Staying at the edge, refusing to go farther, is to remain within the blinders imposed by the edge itself.” Proving the greatest activation of geographical imagination resides within the presence and essence of the edge, whether between sea and ocean or self and other.

Philosophy at the Edge of Things

Through the example of Ancient Greece, a greater definition can be made about the edge and its effect on humans which manifests through the form of anxiety. It is proven that humans tend to avoid chaos and void due to their uncertain and unknown characteristics, preferring to fill in these concepts with something that is comprehensible. This tendency is often referred to as the “natural attitude” which was first conceived by philosopher Edmund Husserl. As with the discipline of geography and geographical imagination, a method for filling in and out certain areas of emptiness, the discipline of philosophy also conveys a similar message but through ideas of the Continuum Principle and the Plenarist Passion. Both look to achieve related results, that of maximum continuity and plentitude/fullness of a given situation or place without much regard to context.

A central focus of philosophy is that of Being and consequently the preservation of continuity and plenitude, in terms of presence. Both philosophers Edmund Husserl and Gottfried Leibniz were advocates for such ideas. Specifically Leibniz argued that nature has no gaps nor does it make leaps, correlating that continuity exists and so must the fullness of the world. One of his maxims states that “nothing takes place suddenly”. Husserl mostly agrees with such statements but adds to Leibniz, by attributing continuity not only to nature but additionally to appearances and perception.

Edging into Architecture

Casey claims the same obsessions with continuity and plenitude in philosophy are also present in architecture. Just as philosophers are daunted by the void, architects are too and populate open landscapes with structures to reassure a sense, or rather facade, of fullness. Although contrary to this point, it could be argued that architectural structures are by nature empty as they are built empty. Even though this may be true, buildings are constructed with the goal of future inhabitation, but the direct addition of people to a building without invoking the process of dwelling would just create the same fallacies of continuity and plenitude. It is essential to view dwelling as the sense of fullness. And through dwelling, in addition to the actual structural form and materiality, the bringing together of people creates gaps between historical, cultural, and personal aspects of those using the space.

It is often easy to think of the world as either continuous and full or discontinuous and empty. Such positions were initially taken in the modern debate about space and the void by atomists who believed in emptiness between atoms and plenarists who believed in the completely continuous nature of the cosmos. But the issue is no longer one or the other but the presence of both made possible through the edge. The navigation of edges in everyday life can be more complicated than that of complete fullness or emptiness but through actions like remembering or imagining we possess the ability to understand the other side of edges. The open and closed nature of architecture therefore allows for these freest forms of thought and contemplation to occur. “Every doorway leads to we know not what; every staircase covers what lies behind it even as it allows movement to another floor; every edge of wall around a window limits the very view that the window affords”(168). As the edge has become more apparent in everyday life it still maintains the mystery and wonder carried with it from the Ancient Greek example of the Pillars of Hercules.

Citing philosopher Maurice Merleau-Ponty, Casey goes on to identify the alternative to edge as the fold. The fold contrasts the edge in that it promotes motion and vision. This concept explains that ourselves and the Other, which are separated by the edge, are nonetheless intermingled bodies which overlap each other and ultimately become one another. The fold places vision at this focal point between our inner selves and the outside world. Through the act of perceiving the Other, there is not only a merging but a splitting that takes place in which we cross over and in some effect become part of the Other. Although this concept of the fold is beneficial toward a closer understanding of the Other, the edge remains a crucial aspect as the fact, history and structure of self.

But through the use of the fold as an architectural opportunity that transcends the edge provides a method by which vision and perception can allow us to witness the Other. As Casey stated “Narrow is the gate, but wide the way”, and through declaration such focus should be placed upon this “gate” as the pivotal moment and fold in the process of understanding. As Merleau-Ponty states in his writing, “The World of Perception”, “We do not start out in life immersed in our own self-consciousness but rather from the experience of other people. I never become aware of my own existence until I have already made contact with others; my reflection always brings me back to myself, yet for all that it owes much to my contacts with other people.”

Conclusion

Edward Casey’s writing on “The World on Edge”, specifically in his essay “Looking Around The Edge of The World”, identifies this concept of the edge as the defining feature of identity, as well as the presence of both continuity and discontinuity. Throughout history and even today there is a misunderstanding of what edge really is and how it functions. It is easy to say that it operates in one way or another, but in reality it is not so straightforward and requires an openness to contemplate edges and our identities in a new perspective. And by realizing the duality, there is the opportunity to develop better relationships between selves and others.

“Architecture in The Age of Divided Representation”, Dalibor Vesely → “The Rehabilitation of Fragment”

The Origins of Fragmentation

Fragmentation is often thought of as a state of dissolution, separation and chaos, lacking a sense of order or wholeness. Although many parts of human culture convey the opposite meaning, primarily experienced within colleges. It may appear that a collage is completely random or meaningless but depending on its viewing, could take on an intense representation. Therefore a power lies within the individual element and its juxtaposition among others to perceive something between them. This ambiguous nature of fragmentation and essentially metaphor is perhaps the key to a closer understanding of the fragment itself. The fragment first emerged along with the concept of perspective. “The close relationship between the new mode of representation and the disengaged subject demonstrates that the fragment cannot in fact be seen as an isolated thing or object that can be seen only in relation to the experiencing person: in other words, the fragment always has a situational structure. This situatedness is acknowledged in one of the first treatises on projective geometry, where we find a page illustrating the newly emerging of the fragment” (320). But now in the modern age, fragmentation has lost its initial intentionality as the abstraction and rationalization of the world become prominent. A fragment can reference and be taken without its context, seeing wholeness within itself rather than across a number of individual moments. These fragments used to be viewed as letters or words that could be arranged, compared, and contrasted to form meanings through the reading of them together.

Romanticism and The New Sense of Fragment

The distance developed between ourselves and the things we experience has allowed for this new interpretation of the fragment. This evolution and secularization allowed humans to be god-like through their creations. Therefore, through artistic expressions, people created these isolated and self-contained atmospheres that had little relation to anything else. These became simply representations, rather than embodying any actual essence of what they were referencing. This led to the contradictory nature of the fragment, art and architecture of the time. These elements were said to give shape to their own self-autonomous process, the sense of wholeness found in totality. Such a paradox forms the common critique of this view of the fragment even in modern culture. “It therefore follows that the fragment is not a goal but rather an incomplete project that aims for completion on a higher level of synthesis and perfection, as part of an organic totality and system” (331).

The Sublime and The Sense of Wholeness

This way of viewing the fragment as some introverted world or isolated data and systems still persists greatly in the modern world and can even be attributed to a sense of sublimeness. But perhaps there is a better way of viewing this fragment, a way in which is restorative. “The positive meaning of fragment has its source not in personal experience but in a dialogue with the latent content and structure of our world. It cannot be grasped in a single intuition; it relies on a sequence of stages bringing together individual phenomena and the universal ground in a process that may be described as the restorative mapping and articulation of the world” (334). One example of this positive view of the fragment can be understood through Paul Cezanne’s painting, “La Route Tournante”.

This work differentiates itself from pointillism that is yet just another form of representation, through Cezanne's description of this painting style and how each brush stroke painted on the canvas contains the air, light, object, composition, character, outline, and style present in the scene of reference. "What we see at work here is a metaphor that has the capacity to establish the similarity between different objects, and as a consequence the capacity to reveal on a deeper level what is common to them. The metaphorical vision of the given reality depends on productive imagination and on the existence of a latent world that is always present, waiting for articulation" (338). The significance of this positive view of the fragment leads to the understanding the space between objects as just as integral as the objects themselves. The relationships between these objects are articulated through the viewer or participant experiencing them and come alive within them.

The Creative Role of Fragment

The restorative power of the fragment is not only present in art but could also be in cultural respects. "Poetic analogy transgresses the deductive laws in order to make the mind apprehend the interdependence of two objects of thought situated on different planes, between which the logical functioning of the mind is unlikely to throw a bridge, in fact opposes a priori any bridge that might be thrown" (341). Additionally, the term of crystal is used when discussing the fragmentation present in poetic analogy. Similar to the faces of a crystal, the forest of symbols that is the tool of analogy permits the revealing of relationships across realities that logic is not able to. Even beyond the poetic and literary uses of metaphoricality, architecture too can make use of it, treating spaces as objects and developing relationships between them through situational characteristics and meaning.

But for the creation of genuinely meaningful architecture it depends to great extent on a profound understanding of the given cultural conditions and their interpretation. “The best way to reveal the fragmentary nature of a representation is through dialogue with the concrete reality of space (rather than plans, sections, elevations..etc.). In such a dialogue, even the most abstract and fragmentary vision of the project can be identified as potentially positive fragment and engaged in a genuine communicative process” (346). The metaphorical links established between the individual elements of the space reveal their deeper common ground, which is the key to understanding and restoring communicative space. It is encouraging to see that behind the silence of mutually isolated negative fragments there is a potential world of communication that can be, under certain conditions, articulated and revived.

Conclusion

Dalibor Vesely’s writing on “Architecture in The Age of Divided Representation”, specifically the chapter on “The Rehabilitation of Fragment”, aims to define the fragmentation seen throughout human history and its development up until the present. Determining the origin of the fragment arose with perspectival thinking, the fragment was indeed part of culture and world inseparable from its contexts. But as human nature evolved, grew, and further abstracted itself from the real world, the intentionality of the fragment faded and became something to romanticize about or see as an isolated system. Vesely attempts to shift the destructive views of the fragment to rather restorative ones. Exemplified through painting, poetry and architectural spaces, fragmentation is a collage of elements that together create an atmosphere through the distinctions in their characters and the relationships between them.

Literature Review Summary

In conclusion, it can be said that there is a current and growing discordance amongst our contemporary societies and the unity they tend to proclaim. The edge and the unknown that lies beyond has persisted since the origin of humankind but is now present within the individual and systems rather than being physical, tangible or geographical. Therefore, through the modern understanding of the edge as either something that separates and keeps distinct or something that should be taken down for the sake of unity, the results of assimilation, war, appropriation, and isolation become commonplace throughout the world. This is in part due to governmental systems that continue to control the individual, handing them their identities, and using them just as ancient kingdoms did, as subordinates to progress their agendas and expand their spheres of influence. So it is on the individual to come to this understanding that the identities and groups to which constitute themselves should not be the things that lock them within and all else without. This identity should be the essence of self that allows for the departure to witness the other in a restorative manner that facilitates a stronger relationship externally and internally. This fragmentation lends itself to architectural responses that aim for the bringing together of people with varying identities and creating an atmosphere where restoration can take place. Therefore the spaces developed would only function through the participation of the individuals, alone the architecture would stand as a series of objects through which no relationships would be made. But through the introduction and engagement of people, the architecture is able to activate, forming a mutual bond between both elements, the individual and the space, each needs the other to function.

PROJECT CONTEXT

When examining the issues addressed in this thesis, it is clear that there have been previous architectural responses that focused on similar topics of edges and divisions. Although this project does not focus on a general solution of “unity” nor does it constrain itself to a singular isolated incident as many others have done. The intention is not only to attempt to provide some solution to a problem but develop a new way of perceiving identity and otherness. The historical context of this thesis is rooted in the dynamism and diversity of the human species which has always been present and continues to this day to increase. Diversity is an integral part of what makes human life successful, instigating productivity and development comprehensively, and today it could be said that our societies are more diverse than ever which can be attributed to the vast technological advances made over time. Yet, as life is not utopic, there still remains a dissonance between aspects and categories of humanity proving the need for an open dialogue to discuss this existential struggle. Through architectural spaces before, this dialogue has been possible; forums, agoras, theatres, museums, galleries. Therefore, within a modern context, there is a potentiality to create with the intent of future order, founded in the past.

The cultural context, with which this thesis is set, varies from previous projects discussed as it intends to cover three sites across the world. Through this wide, yet still particular, project scope, there is an ability to see across individual moments, witnessing an inherent commonality amongst the distinct. Each site contains a unique cultural context as they take place in very different areas across the world, therefore each address the edges and conflicts they are confronted with in differing manners. Additionally, these three instances have particular settings such as symbols, language, values, norms, artifacts and government structures that greatly influence any architectural design.

Subsequently, the social context is also tailored to these specific sites and instances of edges while simultaneously entailing the relationships between them. This context is narrowed from the broader cultural aspects to the more interpersonal relationships between people on either side of these conflicts. When thinking about edges and disputes between two groups, it is easy to perceive the involved people as identifying with one side or another. But in the reality of these situations this is not the case. There is a wide spectrum of views and perspectives proving a more dynamic state than it might appear. And even beyond the relationships developed in this thesis, there is the further contemplation of edges elsewhere in the world or within the lives of those reading this proposal.

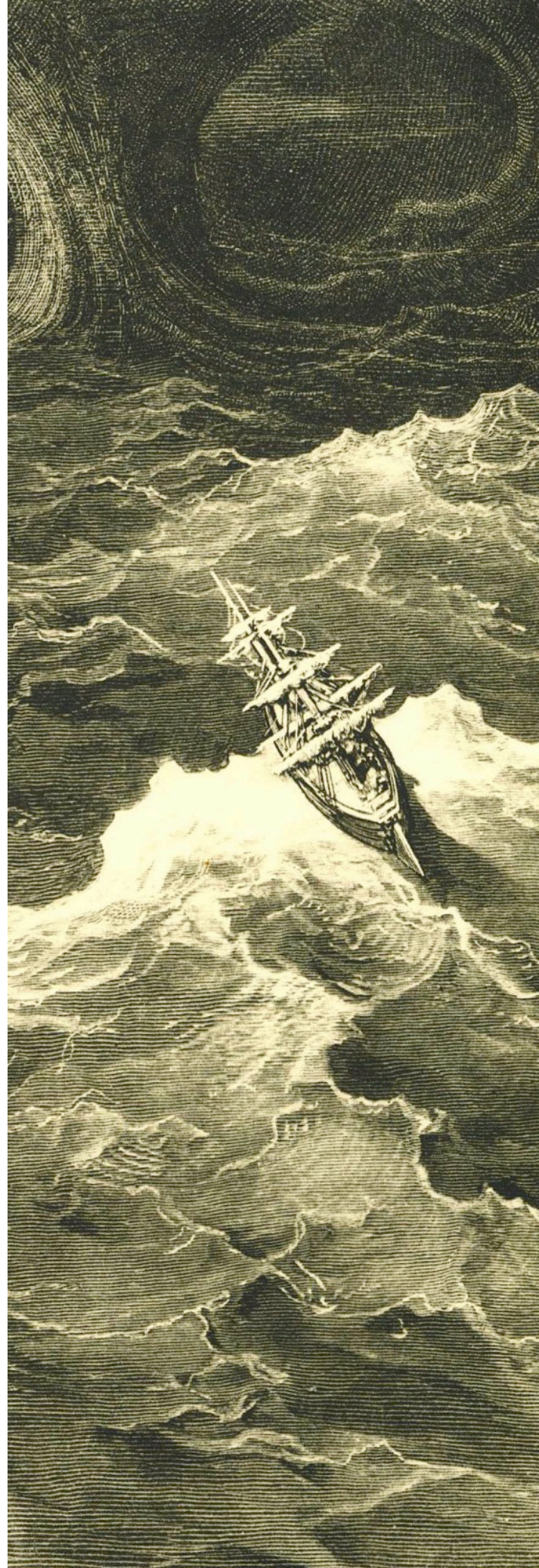


Figure 010

HISTORICAL NARRATIVE

As described in Edward Casey's essay, "Looking Around The Edge of The World", the "edge" is something that has been present ever since the expansion of human civilization across the entirety of the world that we are all now so familiar with. Initially experienced and documented by the Ancient Greeks, the edge between themselves and the unknown, in their perception, was manifested in the location where the Mediterranean Sea met the Atlantic Ocean. They truly believed that this point encircled their known world, everything within was themselves and everything without was the void. The conception lasted as long as people remained within, ultimately shattering and expanding as explorers proceeded to voyage beyond familiar boundaries and along the coasts of Africa, Europe and Asia. This mapping out of the world was successful foremost through the documentation of personal accounts and experiences of travelers which aided in the filling out and expansion of the perceived world. Although, this does not go without saying that many of these newly discovered areas of the world were already inhabited, it was the first time that the knowledge of them was acquired and accumulated into a universal format.

Another major expansion in the understanding of the world came with the voyage across the open ocean of the Atlantic, which had retained its character as an edge of the familiar since the Ancient Greeks. This specific expansion led to the discovery of new continents, particularly the Americas, and eventually to the broad completion in world mapping through geographical discovery. But with this completion marked the total shifting of the edge and the unknown into the confines of the individual, internalized. Overall, throughout history, this progression and expansion was greatly aided by the growing technological advancements as traveling, recording, and other general aspects of human life became more efficient.

This shift did not happen all at once but progressively as the filling out of the world neared completion. As this expansion allowed for the recognition of a large diversity in world views this brought about a tension between those with conflicting or differing perspectives. This originally came in the form of tribes and ancestral units that maintained an identity as a group through a traditionally more familial bond, with those outside of these relationships being foreigners. This type of grouping was then expanded as the world did and resulted in larger kingdoms where people would organize themselves under a central figure that would provide protection in exchange for the subordination of residents. The development of these kingdoms additionally led to a greater sense of identity within the walls of these communities and therefore a greater tension between these groups which often resulted in a constant fluctuation through conquering and assimilation. This type of identity existed and remained for a major duration of human history up until the 18th century with the fall of the Ancien Regime. The events that surrounded the overthrow of King Henry the XVI resulted in the fissure of identity from a position of hierarchy to the position of the individual themselves. Shortly after this dissipation, the Industrial Revolution, occurring a matter of years later, bolstered the identity and power of the individual but additionally introduced new methods to control and maintain command in a form of hierarchy. These methods arose as formalized governmental systems such as democracy, communism, and socialism which were all utilized as organizations to keep the individual within an identity and power outside of themselves. This type of organization continued the tensions seen through previous forms of groupings and continued to result in conflicts with those that identified differently from one another. As mentioned by Casey in his writing, philosopher Edmund Husserl, in the 1910s, developed a term to describe this innate desire to make the unknown known.

This term was called the “natural attitude” and used to not only provide a clearer understanding of past events but also contemporary human behavior. Even in modern societies today this sort of systematic identity remains as the main controlling feature of the individual. This type of identity permits the general freedom of the individual but continues to focus the perception of the edge and otherness as a concept we should either be fearful and wary of, avoiding it altogether or attempting to remove it from social and cultural contexts, ultimately becoming one.

Throughout these examples, as seen in history, identities and otherness has and continues to play a major role in the coexistence of human beings. But this balance between similarities and distinctions is what should be given focus and an emphasis on the individual rather than systems or organizations that seek to control. It is argued here that through the concept of the “edge” there is a possibility to change common, and often divisive, perceptions into an openness that allows for contemplation and invitation without relinquishing identity. That through this edge there is the ability to view both aspects of identity and otherness.

PRECEDENT STUDIES

- 1 *The Large Glass - Marcel Duchamp*
- 2 *The Endless House - Friedrich Kiesler*
- 3 *The Berlin Masque - John Hejduk*
- 4 *The Lancaster/Hannover Masque - John Hejduk*

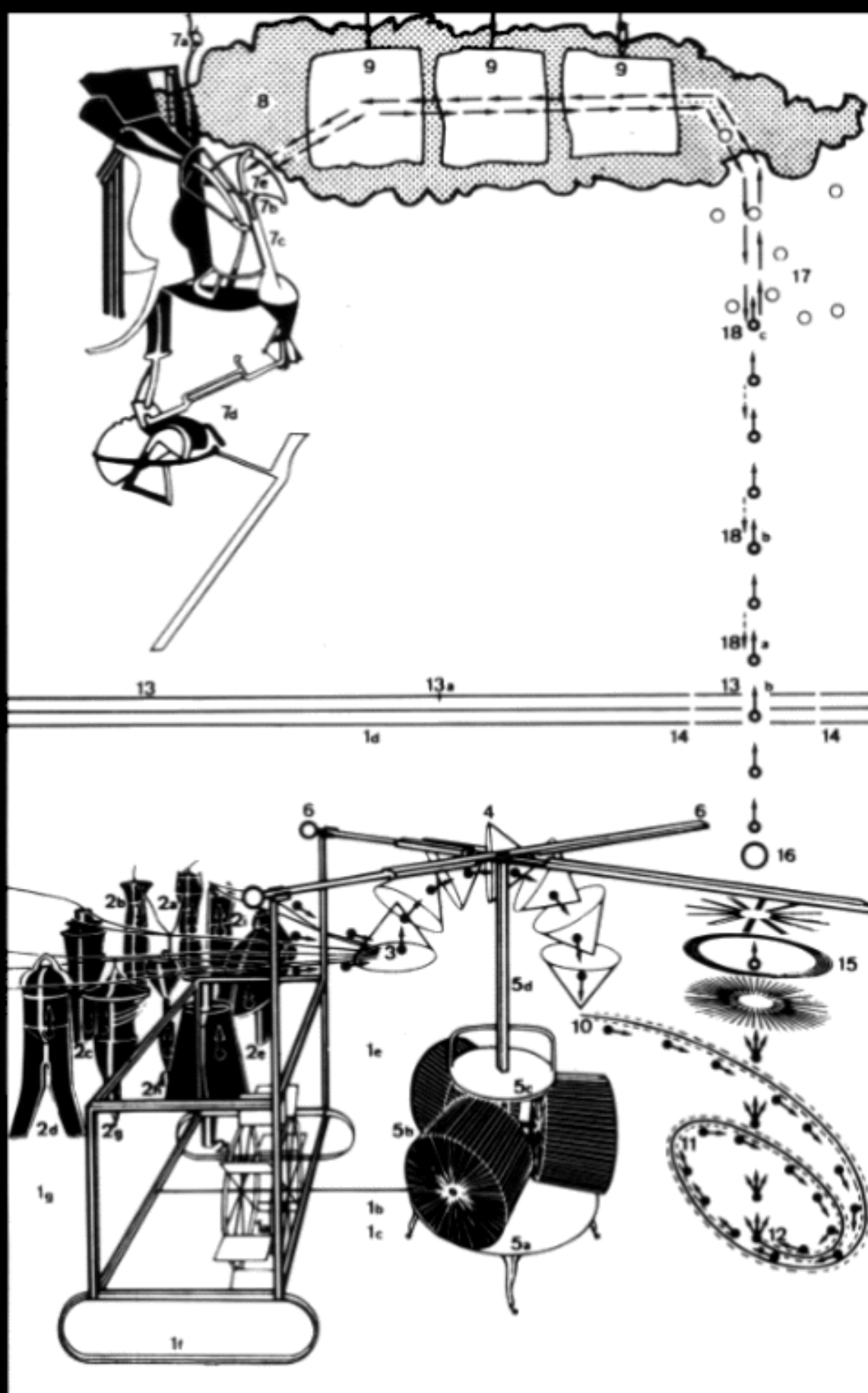
THE LARGE GLASS

The Large Glass is a work of art created by Marcel Duchamp and compiled between the years of 1915 to 1923. It currently resides in the Philadelphia Museum of Art, PA after having been initially created in New York City, NY and stands 9 feet tall, 6 feet wide. Consisting of lead foil, fuse wire, and dust, this glass sculpture is divided into two portions, an upper and lower section, the upper being the realm of the female and the lower being the realm of the male. Each realm is created on a separate glass pane with a metal divider holding them apart. The effect created by this separation is one of tension and furthermore manifests a sense of desire between the two realms.

Accompanying The Large Glass, is the Green Box which is a collection of 93 documents that were created simultaneously and designed as an explanation of the sculpture. Through this incorporation of an additional supplemental element, both work as mirrors that exchange reflections, clarifying and rectifying each other. Poet and author Octavio Paz, in his book "Marcel Duchamp: Appearance Stripped Bare", described the piece as, "A projective hinge turning viewer into participant through an interaction of looking through it and reading the fragments of the Green Box" (Paz 53).



Figure 011



Key to the *Large Glass*
(including elements not
executed):

- 1 Chariot or Sleigh
 - (a) Water-mill wheel
 - (b) Pinion
 - (c) Trap-door to basement
 - (d) Pulley
 - (e) Revolution of the bottle of Bénédictine
 - (f) Runners
 - (g) Sandow
- 2 Nine Malic Moulds/Cemetery of Uniforms and Liveries
 - (a) Priest
 - (b) Delivery boy
 - (c) Gendarme
 - (d) Cavalryman
 - (e) Policeman
 - (f) Undertaker
 - (g) Servant/Flunky
 - (h) Busboy/Waiter's assistant
 - (i) Station-master
- 3 Capillary Tubes
- 4 Sieves or Parasols
- 5 Chocolate Grinder
 - (a) Louis XV chassis
 - (b) Rollers
 - (c) Necktie
 - (d) Bayonet
- 6 Scissors
- 7 The Bride/*Pendu femelle*
 - (a) Suspension ring
 - (b) Mortice joint
 - (c) Stem
 - (d) Wasp
- 8 Milky Way
- 9 Draught Pistons
- 10 Region of Butterfly Pump
- 11 Toboggan or Planes/Slopes of flow
- 12 Crashes or Splashes
- 13 Horizon/Bride's garment
 - (a) Vanishing point of perspective
 - (b) Region of 'Wilson-Lincoln' effect
- 14 Boxing Match
- 15 Oculist Witnesses
- 16 Magnifying glass
- 17 Nine Shots
- 18 Handler of Gravity
 - (a) Trivet
 - (b) Rod
 - (c) Weight

•→ path of Illuminating Gas
→ Bride's instructions

After Jean Suquet, *Miroir de la Mariée*
(Flammarion).

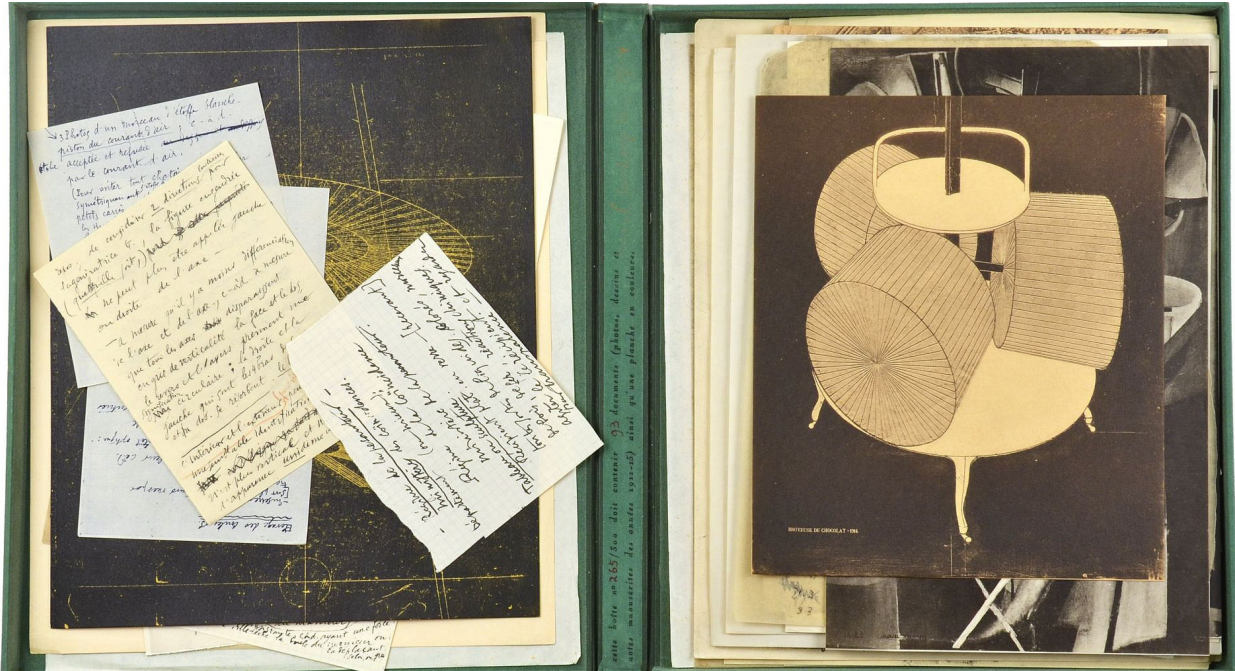


Figure 013



Figure 014



Figure 015

The work is also a critique of the modern world at the time it was created, which happened to be around the events of World War I. This period in history produced artwork and ideologies that continued a trend of rationalization but instead The Large Glass exemplifies overall ambiguity within the world and the human experience of desire. Such traditional perspective art attempted to bridge the gap between the representation and the object, meanwhile Duchamp's work emerges from the gap and becomes a quest for the missing element, the element of desire. Additionally, through the metaphorical aspects of the project, The Large Glass opens up a realm that invites inhabitation and activates the life of the imagination.

The Large Glass and The Green Box contribute to the general direction of the proposal and discussion of edges in the way that it engages the viewer as a participant and evokes meaning through montage and collage. Therefore, this project proves valuable as a source of inspiration for the development of such spaces when addressing polarizing conflicts.

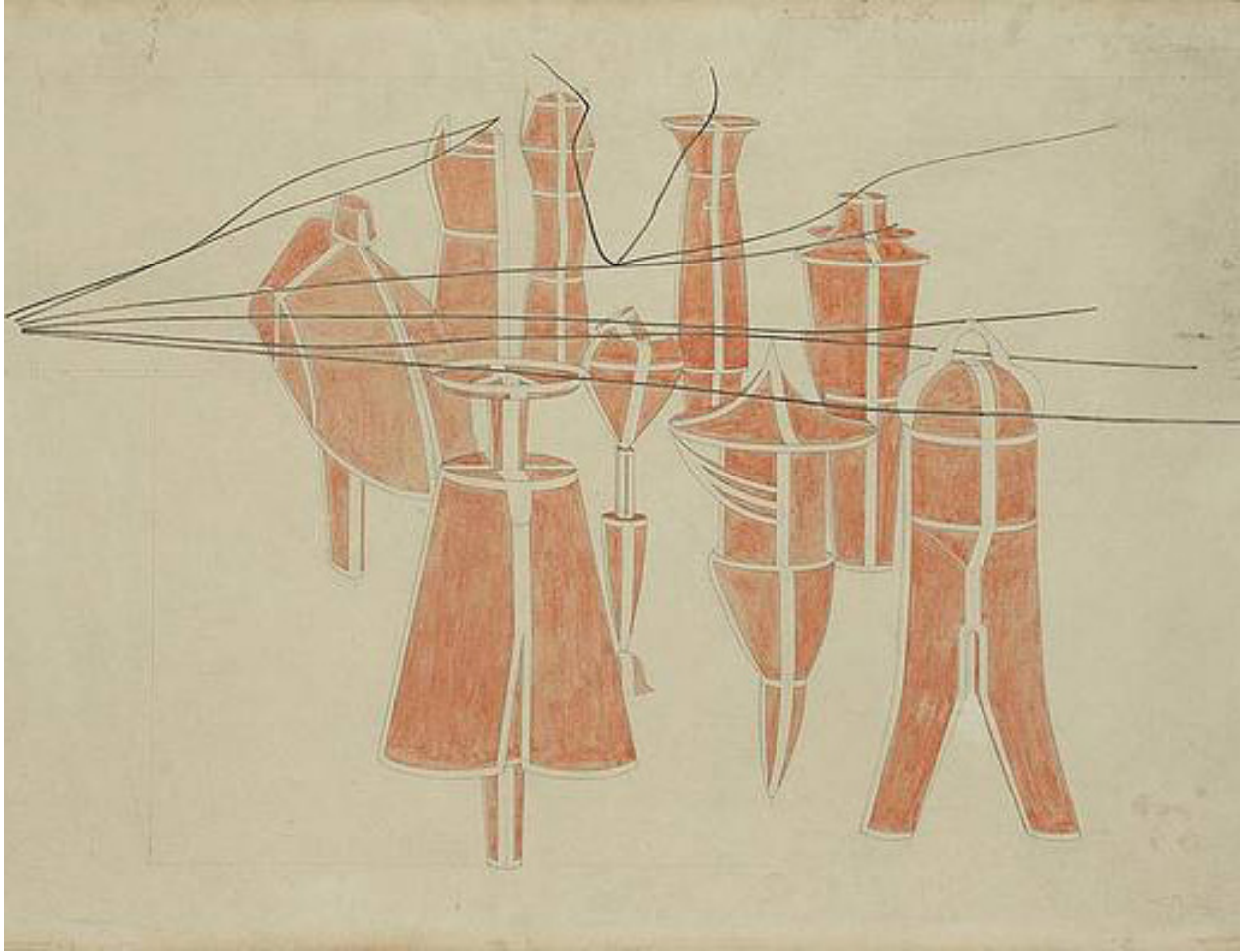


Figure 016



Figure 017

THE ENDLESS HOUSE

The Endless House is a conceptual work created by Frederick Kiesler and was articulated over a large course of his life, beginning in 1922, through a collection of drawings, models and installations. His work was held and presented in the Museum of Modern Art in New York City, NY from 1958 to 1960. The project was designed as a single unit family house with the intention of roofs, floors and walls being tied together into a unitary space through continual surfaces and providing the utmost flexibility. Reinforced concrete and molded plastic were the two defining materials of the work with the addition of pebbles, sand, grass, planks and terra cotta tiles as a variety of flooring textures. The house was considered a sum of movements through dwelling and promoted a polydimensional type of inhabitation. The Endless House was also a critique of modernism within the realm of architecture and challenged the functionalist views held at the time. Consequently, Kiesler's project served as one of the initial sources of inspiration into the exploration of unrealized architecture.

“All ends meet in the “Endless” as they meet in life. Life’s rhythms are cyclical. All ends of living meet during twenty-four hours, during a week, a lifetime. They touch one another with the kiss of time. They shake hands, stay, say goodbye, return through the same or other doors, come and go through multi-links, secretive or obvious, or through the whims of memory.”

- Frederick Kiesler



Figure 018

A large concept utilized throughout the extent of this work was that of Correalism. Correalism is defined as “The Natural Environment, The Human Environment and The Technological Environment; the point at which these environments meet is man. Man is the center, the nucleus, of the forces of attraction between opposite polar extremes. Man and the three environments form a continuity. In order to remain in equilibrium, man must understand the relationships existing between the three environments which form his universe.” This concept was used as a guide for Kiesler’s work as the balance of these three environments resulted in the health of man while the balance of the visual elements in *The Endless House* resulted in the understanding of the overall work.

Within the project, of course the word “endlessness” plays a major role as it appears in the title. Kiesler defines this “endlessness” as inherently undecidable, intricate and unrepeatable and makes note to distinguish it from “infinity” which is decidable, generalizable and identical. He goes on to state that “an endless space implies a perpetual unfolding and differentiation and it might be considered debased or formless.”

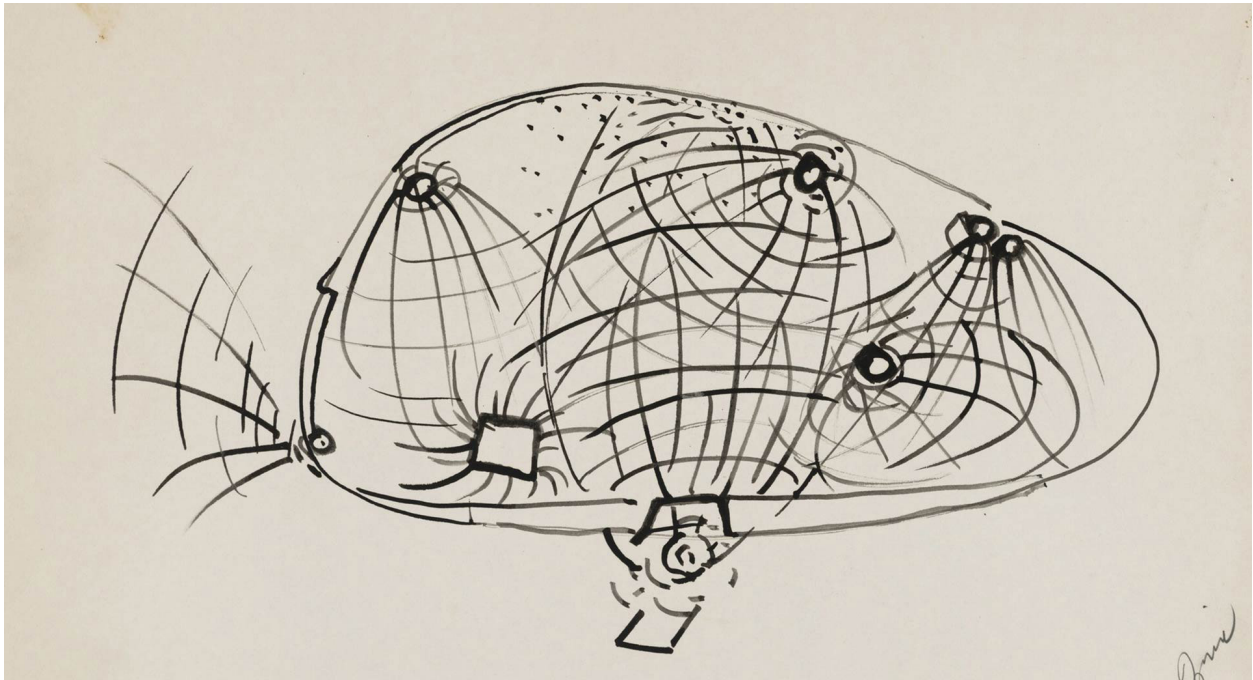


Figure 019

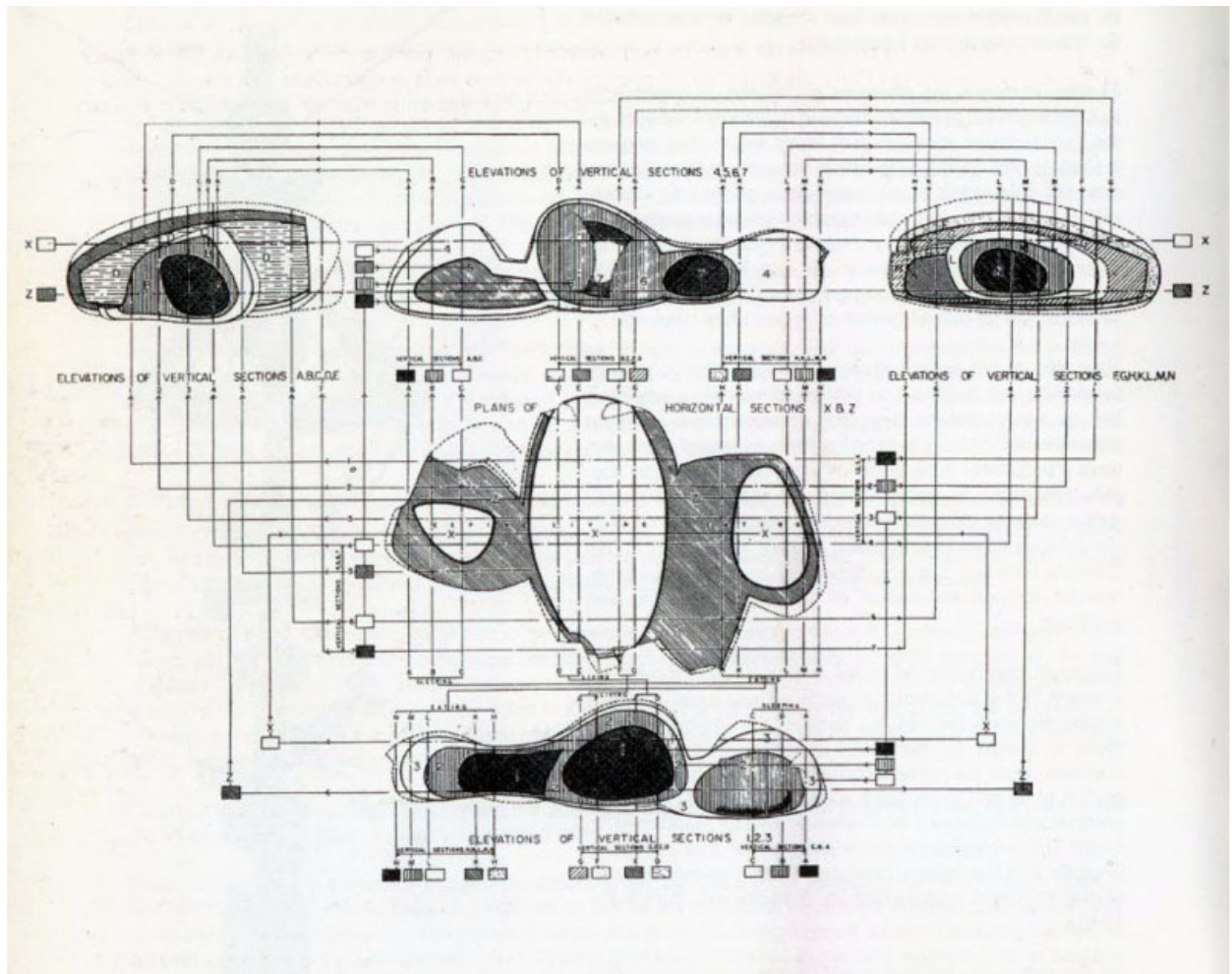


Figure 020



Figure 021

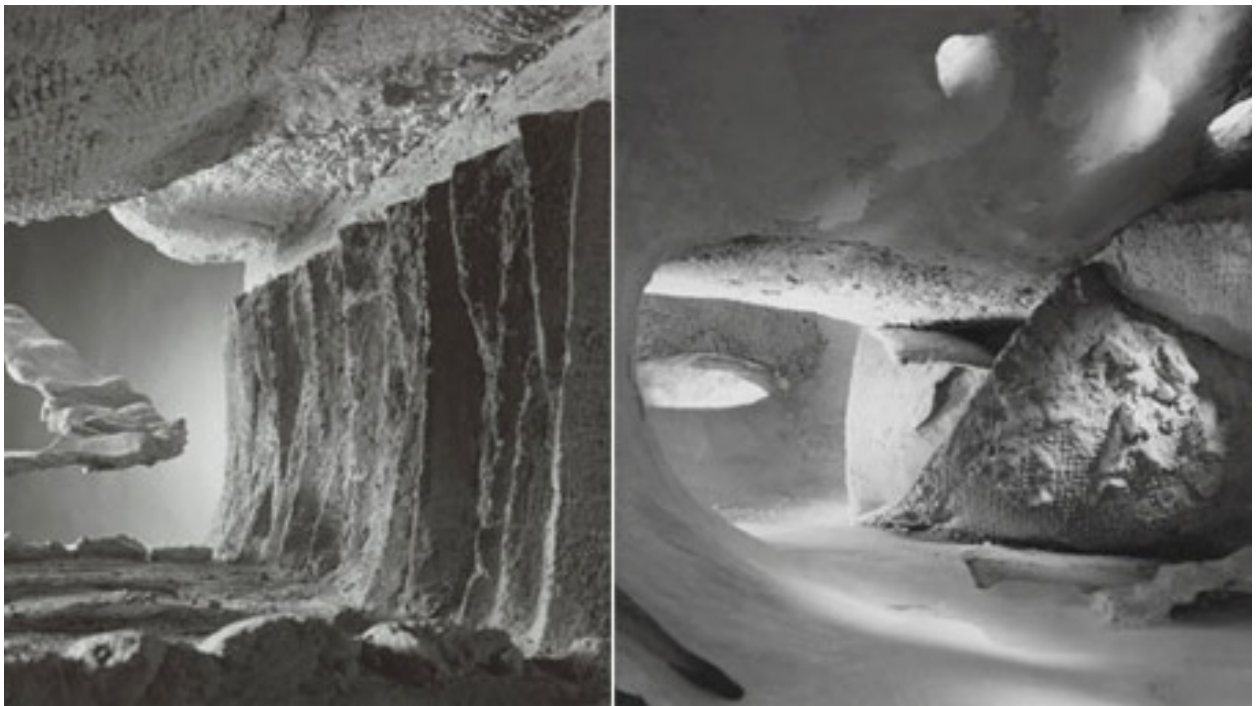


Figure 022

The Endless House displays a unique metaphorical element of design by constant evolution through an endless nature and an ever expanding collection of fragments. Additionally, the methodical composition and interrelation of elements within the design of the project and in the process of creating the project offers a comprehensive view of the components individually and collectively. These aspects of Kiesler's work opens the opportunity through this proposal to examine the interrelationships between edges across the world and develop a response that could possibly engage in the endless nature of the edge itself.

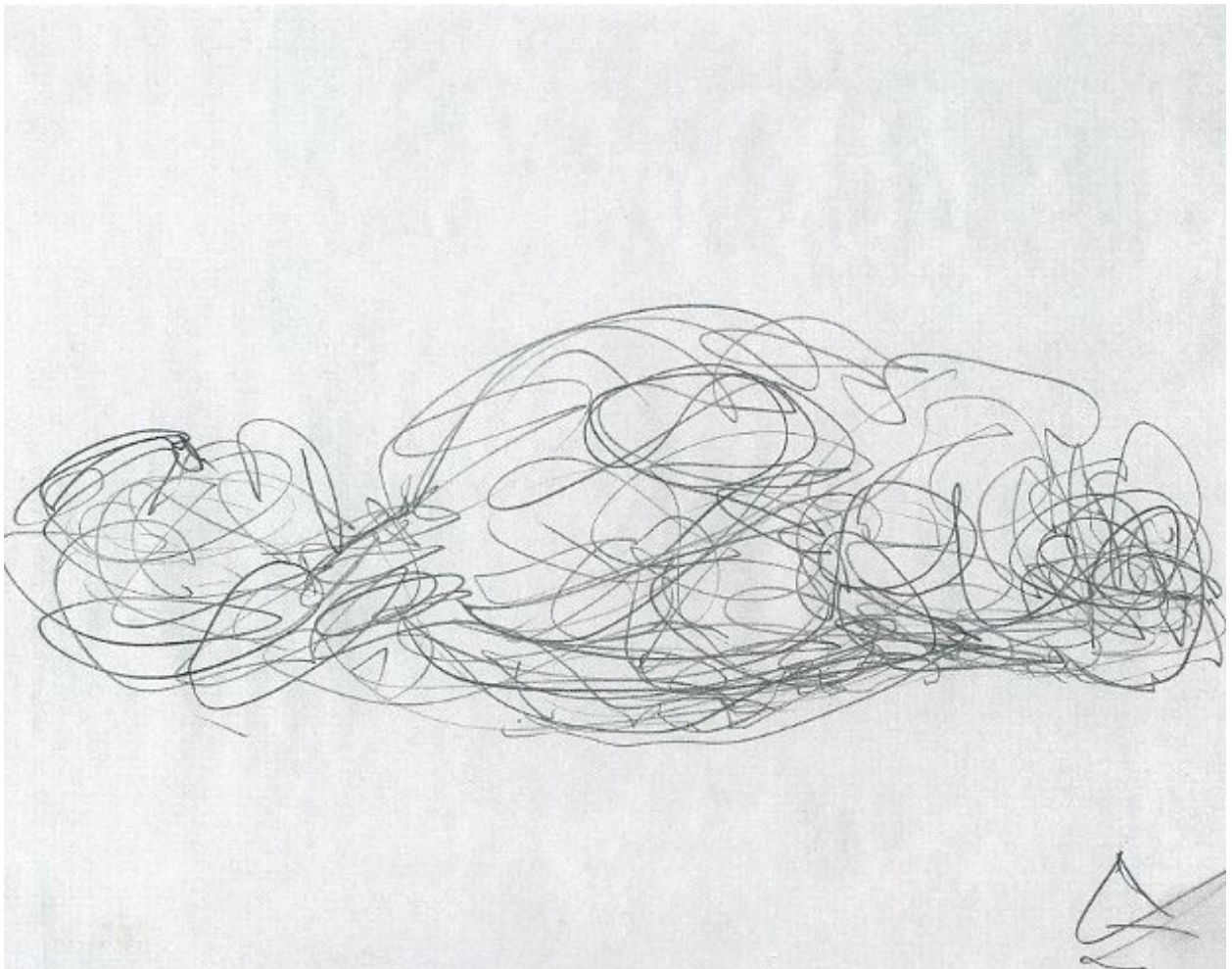


Figure 023

THE BERLIN MASQUE

The Berlin Masque is a project created by John Hejduk around 1981 and was part of his collection of theoretical pieces, or Masques as he called them, which constituted a large portion of “The Mask of Medusa”, a book which contains an encyclopedia of works from 1947 to 1983. The Berlin Masque consists of a series of paragraphs and sketches that describe the physical aspects of the 28 elements included in the project. Hejduk considered this project, as it was a response to a competition, more of a mentality than a direct proposal. But unlike some of his other works, this masque used the relationship to past projects as influence but also opened the possibility of influence into future projects, therefore incorporating the dimension of time.

The composition of this masque is particular in the way that it is not defined for the viewer, leaving them with the ability to consider the mentality that Hejduk produces which is that of a place of performance. The only exception being that instead of performers and audience there is dwelling and inhabitation of citizens that takes place comparatively placing life on the stage. Although there is no definite conclusion or resolution of this masque, the overall mentality of the project appears to be an exploration into architectural program.

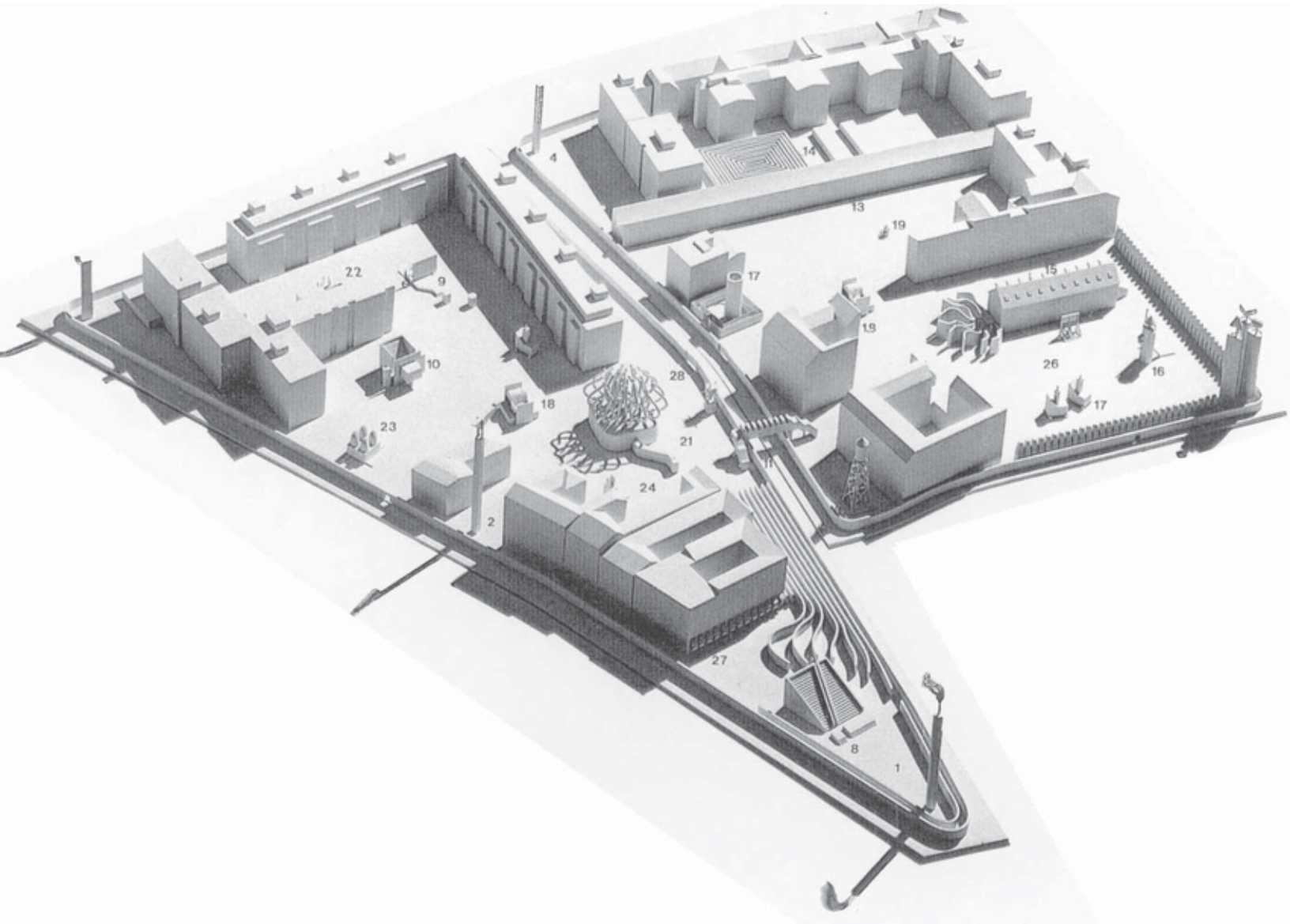


Figure 024



Figure 025

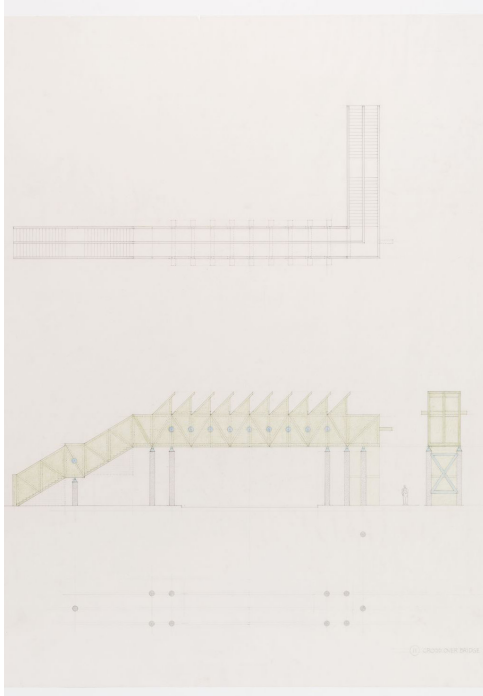
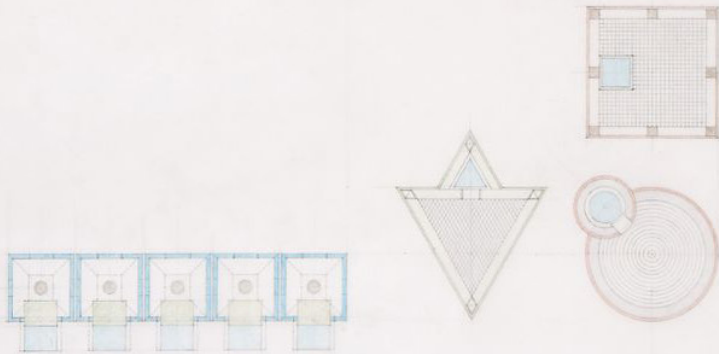
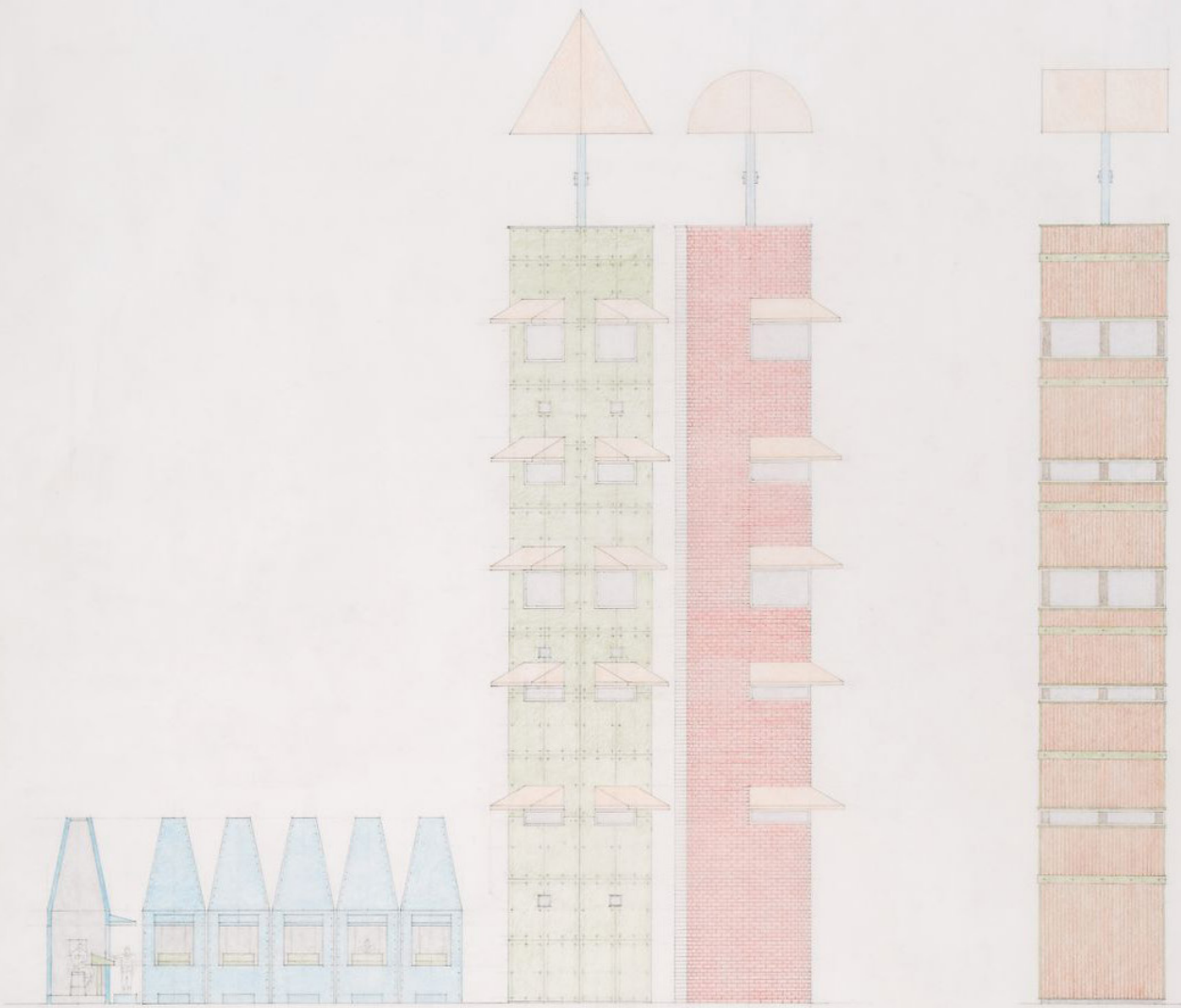


Figure 026

The Berlin Masque, through its mentality as the method of communication and representation, is capable of being open enough to engage viewers and ideas broadly but also particular enough to retain the structure of the project, all of which lends to the utilization within this proposal. Additionally the masque places emphasis on the performance of life and dwelling which is a key aspect when discussing edges as they are consistently present in the everyday world.

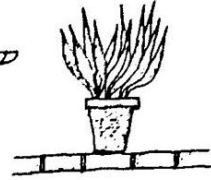


① GUEST TOWERS 96' x 66'
② SHOPPING BOOTHS

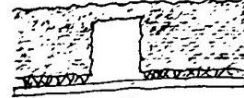
Figure 027

SITE SURFACED
TO AN IMPERVIOUS COVERED
BY 1 FOOT X 1 FOOT X 6" DEEP
GRANITE BLOCKS
EXCEPT WHERE PLANTING AREAS
WILL BE DESIGNATED TO BE PLACED

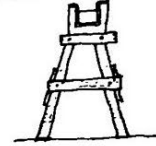
THE SITE SHOULD ALSO BE
FILLED WITH CLAY PLANTING POTS
FROM 6" IN DIAMETER UPWARD



THE OTED ARE ENTERED
THROUGH THE CENTER OF THE
STREETS, THROUGH AN ENTRY
THROUGH THE HEDGES,
EXCEPT WHERE THE CROSS
OVER BRIDGE PROVIDES ENTRY.



THE IDEA OF WOODEN TROUGHES
HAVE BEEN THOUGHT ABOUT.
THEY COULD BE OF VARYING
LENGTHS AND WOULD CARRY
WATER.



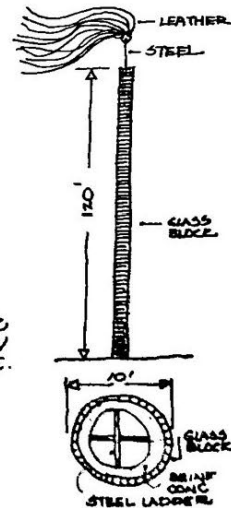
① WIND TOWER

TO INDICATE THE DIRECTION
AND PRESENCE OF THE WIND.
HEIGHT: 120'
WIDTH: 10'

STRUCTURE: REINFORCED
CONCRETE WITH
GLASS BLOCK
FACING.

STEEL INTERIOR LADDER.
STEEL SUPPORT FOR THIN
LEATHER TAILS AND
STREAMERS.

LOCATION: AT THE TRIANGULAR
INTERSECTION OF STREDEMANN
STRASSE AND WILHELMSTRASSE.



② WATCH TOWER

ACTS AS AN OBSERVATORY.
IT IS BASED ON A CRANE.
THE SINGLE OBSERVER IS
CONTAINED IN A CAPSULE.
A TELESCOPE IS FIXED TO
THE CAPSULE AT A TYPICAL
FIXED EYE LEVEL. THE
CAPSULE IS FIXED TO A
DOUBLE TRUSS. THE TRUSS
CAN MOVE ON A 180°
DEGREE VERTICAL ARC
AND ON A 360° DEGREE
HORIZONTAL ARC. THE
OBSERVER OF MAXIMUM
CAN ALSO BE CONSIDERED
FOR A DUAL POSITION AS
CAN ROT 90° QUARTER
TO THE DESIGN APPROXIMATE.

HEIGHT: 60'
STRUCTURE: STEEL
ELEVATOR

LOCATION: STREDEMANN STRASSE

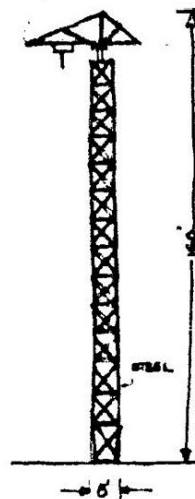
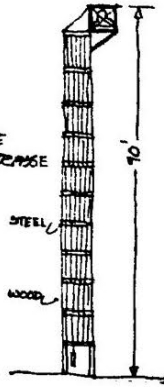


Figure 028

③ BELL TOWER.
SEE UNDER [DEFINITIONS]
TOWER.

HEIGHT: 90'
WIDTH: Δ
STRUCTURE: WOOD AND
STEEL

LOCATION: HEDEMANNSTRASSE
AND STRESEMANNSTRASSE



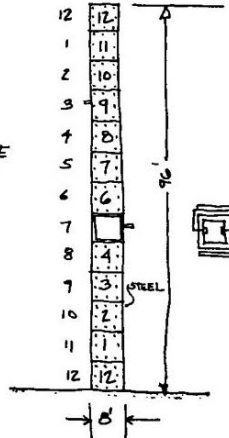
TOWER: TALL, USUALLY
EQUILATERAL (ESP. SQUARE)
OR CIRCULAR STRUCTURE,
OFTEN FORMING PART OF CHURCH;
PLACE OF DEFENCE, PROTECTION,
REACH HIGH; BE FORMED ALDT
(OF WOUNDED BIRD).
RAGE, PASSION.

④ CLOCK TOWER.

SEE UNDER [DEFINITION]
TOWER.

HEIGHT: 96'
WIDTH: 8' x 8'
STRUCTURE: STEEL

LOCATION: HEDEMANNSTRASSE
WILHELMSTRASSE.



A WAY OF SEEING TIME.
A SQUARE BLANK SURFACE
TRAVELS OVER TIME. FOR
EXAMPLE, WHEN IT IS FIVE
O'CLOCK THE SQUARE BLANK
SURFACE COVERS THE NUMBER
FIVE; BLOCKING IT OUT SO TO
SPEAK, OR WE CAN NOT SEE
FIXED TIME, OR FEEL THE
PRESENT, WE ARE SIMPLY IN MOTION.

⑤ WATER TOWER.

A TYPICAL NEW YORK CITY
WATER TOWER. THE WATER
CONTAINER IS USUALLY MADE
UP OF WOOD (A WOOD CYLINDER).
SUPPORTED ON A STEEL FRAME.
THE CIRCULAR PYRAMIDICAL CAP
CAN BE MADE OF WOOD OR STEEL.
FOR THE BEEHLIN MASQUE THE
WOOD CYLINDER AND CAP
WOULD BE IMPORTED FROM
NEW YORK. THE STEEL FRAME
CAN BE FABRICATED IN GERMANY,
AND THE ELEMENTS THEN CAN BE
PLACED UPON REINFORCED CONCRETE
FOUNDATIONS.

HEIGHT: 85'
STRUCTURE: STEEL, WOOD,
AND CONCRETE

LOCATION: FRANZ-KLUMS
WILHELMSTRASSE

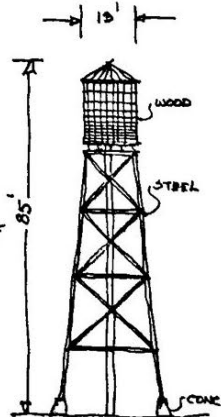


Figure 029

THE LANCASTER / HANOVER MASQUE

Additionally in “The Mask of Medusa” is another work of John Hejduk called The Lancaster / Hanover Masque, created around the same time as the Berlin Masque, 1981. This project is also structured in a format similar to the Berlin Masque, however it differs in the way that the written portion of the project is composed as a series of poetic narratives split between 68 different objects and subjects. Through such sketches and narratives, the masque develops a plot and can be understood as a story, a critique of the city and an attempt to explore the various functions of a community. Although as this project contains no set chronological ordering, it can be better understood as a series of poems that merge into poetic images that are created by the viewer as they experience them. Through poetic language, which lies between the immaterial and the concrete, it creates the metaphor which always demands participation as it requires the viewer to be the connection between concepts or ideas.

Subject and object are critical parts to The Lancaster / Hanover Masque and Hejduk states, when discussing this relationship, “The shell of thought is a metaphor for the objectification of the subject, a process understood to be akin to the productivity of an organism like a lizard shedding its skin, a natural by-product of spiritual life involuntarily generated by the body.” This simply means that there is no actual matter in thought and we can only see the remains of such thoughts when they appear in forms of art and architecture.



Figure 030

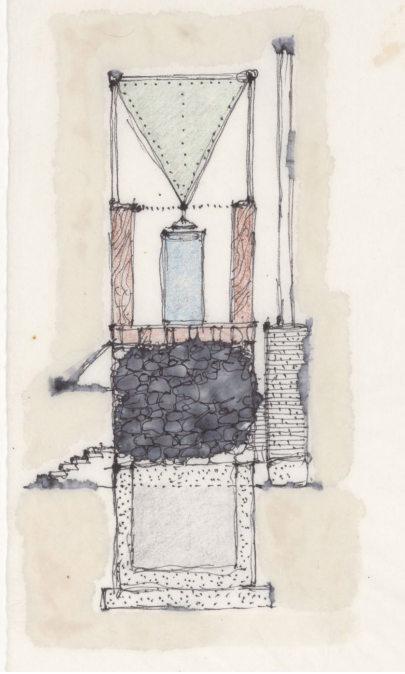


Figure 031

The Lancaster / Hanover Masque establishes a unique method of representing the project through the medium of sketches and narratives which could provide a basis for this proposal. Storytelling and poetic language are both greatly involved with metaphorical analogy which is also a fundamental part of the essence of the edge. Additionally, by addressing a series of sites and creating connections within and across them, the use of language and stories will factor greatly into the project as they contain the precise elements required to develop a proper architectural response.

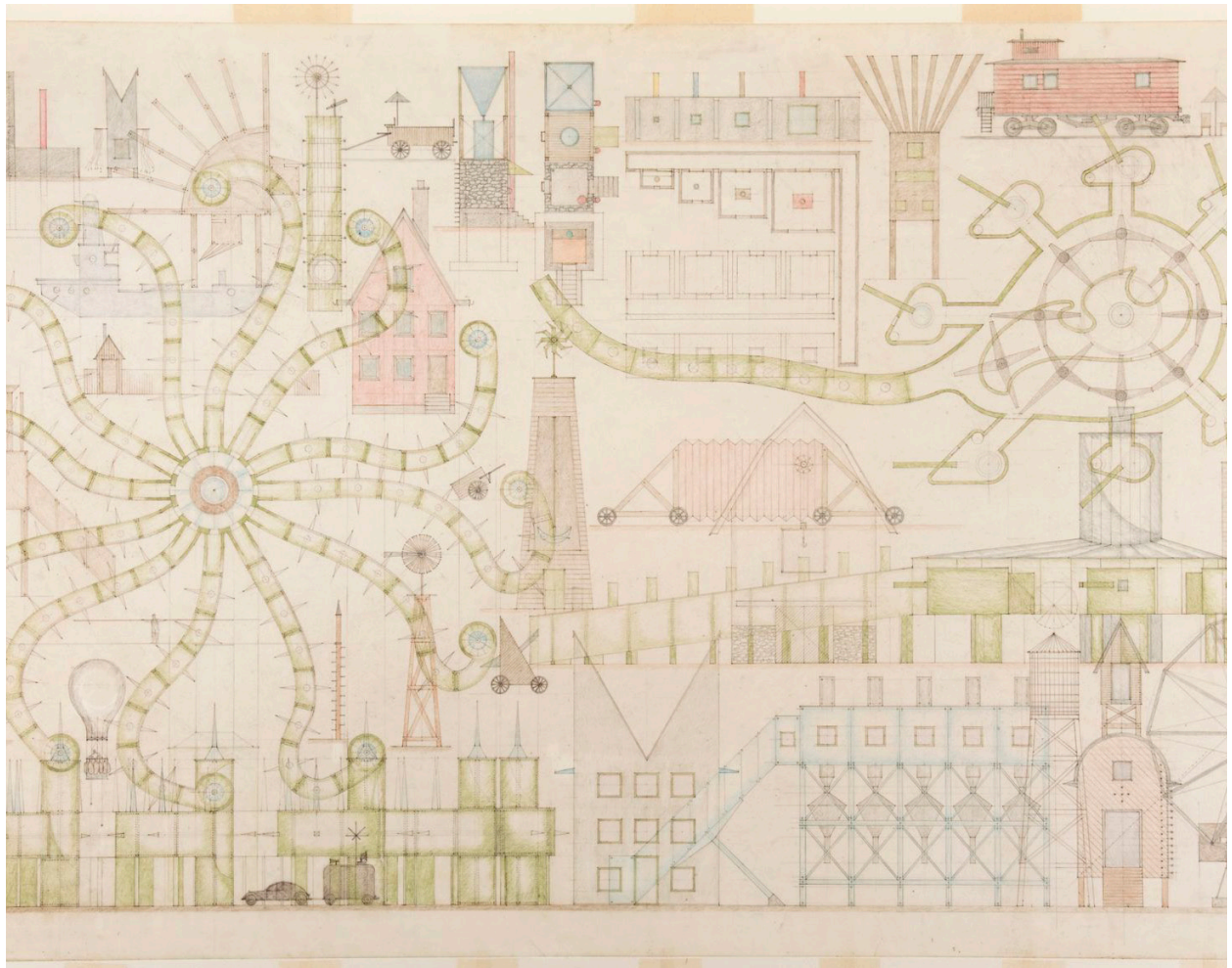


Figure 032

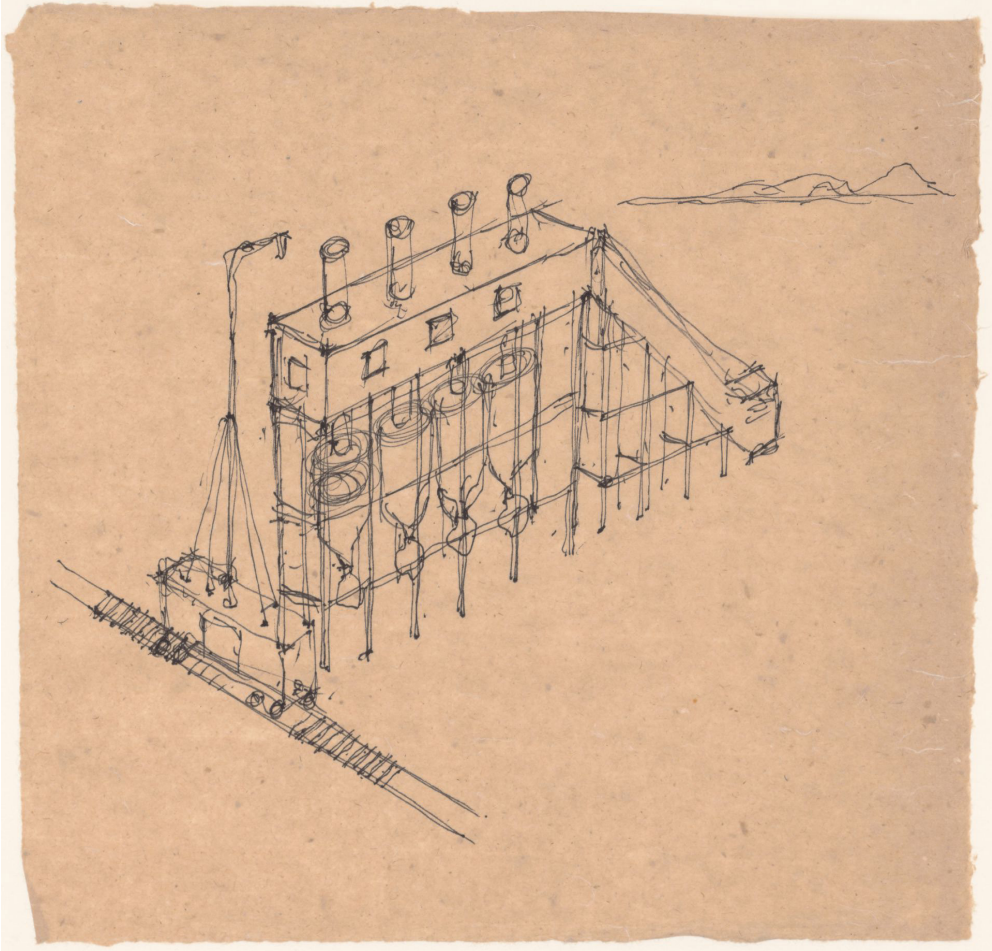


Figure 033

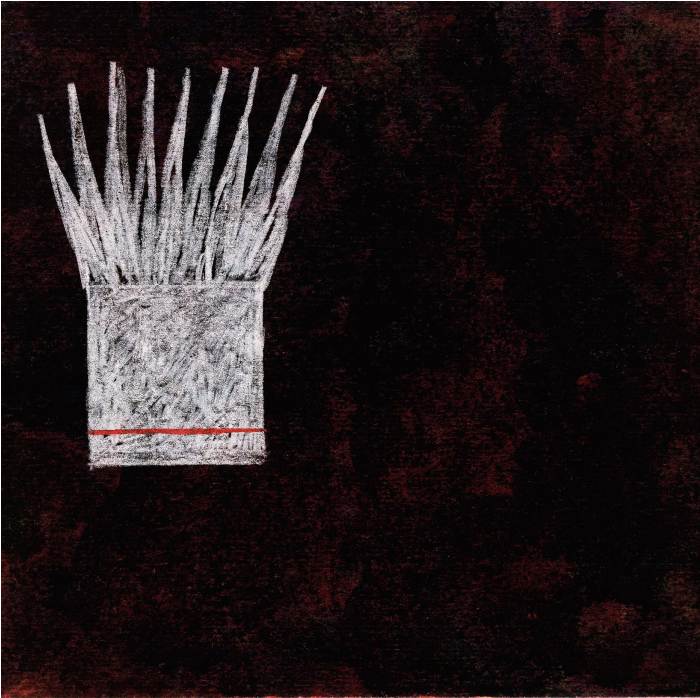


Figure 034



Figure 035

Object**1 Summer Visitor's Place**

A red caboose.

Fabricated in St. Louis, 1923.

2 Bargeman's Place

Amsterdam Barge

Receives goods from freight train

Plies the canal

Unloads train goods

Receives farm products from freight train.

The Bargeman's journey

takes 28 days round-trip.

The Barge canal is a straight run
point to point.

The Bargeman takes transfers
to points of destination.

The Bargeman lives with his wife
whose face reminds him
of distant places.

3 Hotel

Structure:

Based on a painting by Edward Hopper.

The atmosphere could be found in 1910
and in 1936—only in America.

Awnings were an essential part of the
brick buildings' structure.

For some reason little girls
with light brown knee socks

and black high shoes

were found playing

next to the hotel

in an abandoned lot.

Rope skipping, jacks, tops and marbles were used.

The fact of kidnapping struck a sense of dread
into the local neighborhoods.

Saint Mary's Park was a place to be avoided.

So were men with spats

and removable collars,

particularly the ones that wore suspenders

and waist belts at the same time.

4 Tower Hill

A hill outside of the center of the Farm Community. The City of Berlin has decided to let the option of building certain towers lapse. Consequently the towers are to be removed from Berlin to Tower Hill in the Lancaster/Hanover Masque. The towers are to be put under the jurisdiction and protection of the Retired General. The General is reported to take this new responsibility in dead earnest. The towers are the Wind

Subject**1 The Summer Visitor**

She arrives by rail and is housed in the caboose car of a freight train.

The freight train disposes its cargo onto the barge owned by the Bargeman. During the unloading the caboose is unhooked and left at a siding

where it remains during the summer months, June–July–August. The

caboose on the siding runs parallel to the canal and parallel to the

barge. Once a year the caboose is painted train red, slightly lighter than

barn red. Metal fittings are painted black. All in all, the caboose is a

very pleasant place to live for a summer. A bouquet of farm flowers is

delivered every morning to the Summer Visitor along with the daily

schedule of the route of the Farm Manager. The Summer Visitor's main

study is Cézanne's painting *The House of the Hanged Man*; sometimes it

is called *The House of the Suicide*. On Tuesday evenings she invites the

Farm Manager and the Fabricator to play cards under the lamp of the

caboose. She is a good friend of the Time Keeper. She has always ad-

mired his invention of dual-time.

2 The Bargeman

He became fascinated with Puccini's *Il Tabaro*. It always made him sad.

He travelled by foot until he found a straight canal that measured 28

days point to point. The problem was how to make a 360° turn. His

mistress lived at the Music House. He treasured a print given him in

Antwerp. It pictured a black sea gull flying in between the stripes of

green and brown wall paper. A French painter made the work. He could

not remember the name.

3 The Transients

They seek nightly quarters. They are tolerated. They are in slow-

motion. They are equivalent to still-life. The farm people debate at

length whether the Transients should receive tickets or not.

4 The Sentinels

Wind Tower

Watch Tower

Bell Tower

Clock Tower

Water Tower

Observation Tower

Tower, the Watch Tower, the Bell Tower, the Clock Tower, the Water Tower, and the Observation Tower. There are negotiations going on relative to the Guest Towers of Berlin. The situation remains ambiguous.

5 Retired General's Place
Recently moved to Tower Hill.

Structure:
Steel Frame—Steel Clad. Equipped with navy binoculars, telescope, periscope, opera glasses, earphones, sonar technology, removable ladder, fishing chair, army cot and telephone.

6 Retired Actor's Place
Outdoor stage-proscenium at 90° to outdoor step-seating.
Retired Actor's apartment behind Stagehouse.

7 Weather Station
Structure:
The impression is one that it was seen somewhere in the wheat fields of the Midwest.

8 Plot Division
Structure:
A tower
Cosmological Tower covered with signs
Measurement: Prime element.

The Sexton and the Surveyor share its functions.

9 Farm Land
A cooperative supervised by the Farm Manager, surveyed by the Surveyor, policed by the Keeper of the Scare-Crows, advised by the Old Farmer in consultation with the Master-Builder and maintained by the Keeper of the Time.

10 Farm Grove
An orchard of apple trees laid out in a strict geometric grid. The apples are picked by the Travelling Performers under the supervision of the Post-Mistress. They load the bushels of apples onto the barge. The barge brings the bushels to the freight train. The Proprietor keeps the records of the bills-of-lading. Supplemental irrigation is provided by the Gardener through a sub-system of small channels. The Farm Grove is the only piece of land that is off-limits to the Trapper. When necessary the Transfers wait there.

Guest Towers

5 The Retired General
Formerly in charge of the map making division. He was stationed in West Berlin, Germany. He actually supervised all interpolations of East Germany's Berlin Wall. He believes Berlin to be the first Medieval City. The Retired General becomes nervously excited when the airplane makes the final approach into Templehof. He is writing a book on the empty lots of Berlin, and is interested in the survival of the Linden Trees. He attempts to visit Berlin in the Winter Time when the snow is on the ground. He hires a Black Mercedes and drives through the streets of Berlin from midnight to dawn. The sense and sound of the rubber tires over the new fallen snow with the windshield wipers arching away the flakes; the deep perspectives of the avenues with the leafless charcoal tree trunks and the black-grey buildings give him pause. He tries to get a Mercedes with an all black interior. He enjoys sitting on the leather seat. He puts on his button-down gloves and hums a section from the *Magic Flute*.

6 The Retired Actor
Performs whenever he wishes. Can be seen at different hours. He prefers to act at dusk. He holds open house once a week on Wednesday. His voice is weak therefore he is involved in learning pantomime. He looks forward to introducing the Travelling Performers. He thinks them acrobats. As a child he used to visit Léger, a friend of his Father. He remembers Léger's trousers. They looked like hammered metal and folded canvas. Léger and his Father discussed Flaubert's *Salammô*. A woman named Fiorentino whispered to him that Flaubert invented black and white. He believed her.

7 The Weather Man
Reports on the weather. Does not attempt to forecast; he reports past weather and present weather. He lives on the premises of the Weather Station. He is in daily contact with the Balloonist.

8 The Surveyor
Elected by the Farm Council. The Surveyor is required to measure the sub-divisions of the Farm Land from a fixed position which is at the top of the Cosmological Tower (Plot Division). He is accompanied by the Sexton (appointed position). The land Surveyor is dependent upon the Balloonist. They constantly exchange information. The Surveyor wears contact-lenses, khaki pants, knee socks, white T-shirt and a pair of old Grand Rapids shoes. The Sexton reads Hawthorne: Zenobia's death disturbs him. He is trying to understand the *Minister's Black Veil*.

9 The Farmers
They work the land.

10 The Community
They are awed by the precision of the planting of the apple grove, they think the Farm Grove a sacred place.

Figure 037

PRECEDENT STUDIES SUMMARY

This series of case studies provides the thesis with a basis and understanding of methods for developing metaphorical and intentional spaces that address multi-dimensional aspects of situations or conflicts that require an interaction through individuals. These studies are greatly significant as a portion of the thesis research by displaying similar project scopes and typologies which are successful in achieving a solution to a problem similar to that of this thesis. Between each of the individual studies they all emphasize qualities of space that juxtapose architectural elements and users in a manner that compliment one another and create a conducive atmosphere for connections to be drawn across. These examples additionally each provide unique aspects to be examined. The Large Glass is a largely sculptural project that manages to engage viewers that perceive this object, transforming them into participants and enlivening the work with their presence. The Endless House is an architectural expression that accumulated over a number of decades gathering, collecting, and transforming, providing insight into the importance of a process. The Berlin Masque is a conceptual project that aimed at engaging surrounding communities, forming an additional one that operated as the residents would see fit. The Lancaster / Hanover Masque is also a conceptual project but instead aimed at examining the specific stories of a site and the interactions between them to develop an architecture that truly responded to the needs of the people and communities involved. The case studies conducted and examined led to the further evolution of this thesis and the guiding of the theoretical premise through existing examples. This guidance was most clearly seen through the recognition of spatial and functional relationships. The amount of cultural and social context present in this proposal requires an extensive exploration into the specific sites and people. And although this exploration is integral, the organization and understanding of relationships between these elements is key to forming a holistic project. Through these case studies, such instances and precedents provided quality methods for manifesting these relationships.

PROJECT JUSTIFICATION

The edges presented and examined in this project play a major role not only in my life but every single life around the world as we are constantly surrounded by instances of edges. This question that the project proposes is in a sense an existential question that begins to get to some of the core humanistic uncertainties and equilibriums throughout the history of our presence and coexistence on this Earth.

This project comes at a point in my academic career when I have broadened my body of knowledge far enough to develop a cumulative design that puts into practice all that which I have learned over the past years in architecture school as well as all education previously. Through a thesis like this, I am gaining organizational, research and developmental skills that can be transferable into a professional setting and aid in the navigation and operation outside of my academic career.

The returns from this project would be more intangible than monetary as the focus is on the cultural divides of people and opening a space to reconcile conflicts while maintaining identity. It could be said then that the effects of this project, in their corresponding sites and contexts, would provide a greater cultural stability for the areas in question. Additionally, the post-occupancy impacts follow this main focus and intend to be adaptable to the communities using the proposed spaces so that the effectiveness of the design can continue.

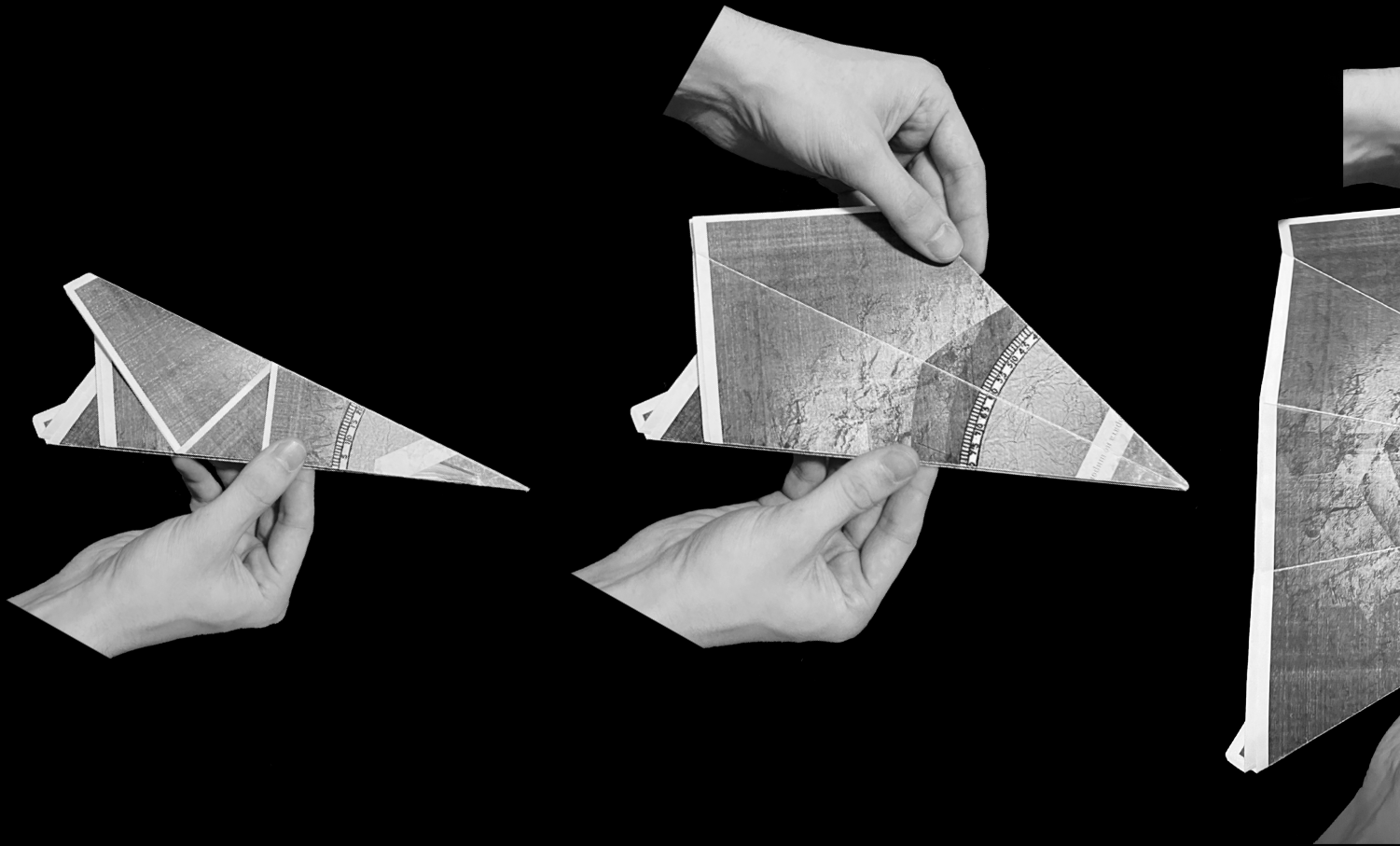
As this project is situated between three specific sites across the world, the social and cultural contexts in which it is placed are essential to the successfulness of the design. Along with these geographic locations each is imbued with the respective cultures and social structures of North / South Korea, Ukraine and Russia, and Native Americans, examining both the contrasting and unifying characteristics between them. Therefore the selection of the sites contributes to the meaningfulness of the project as it attempts to better define the edges present so that there can be a better understanding across them.

This project is imperative as the topic of edges in the world is left unresolved and continues to be misunderstood. When presented with an edge, whether it be cultural, ideological, religious, etc, there is often a homogeneous or heterogeneous response, unifying or separating. And it is easy to perceive and think in this way, but what is really necessary is the presence of both, strengthening identity while also opening outward to others. As this project focuses in on three specific sites but this is not to say that these are the only important instances of the edge in the world. As stated before edges are everywhere and this project, through the examination of three instances, hopes to open the dialogue to perceiving globally cultural differences in a new light.

SITE SELECTION

As has been made clear through Edward Casey's writing on the edge and the previous precedent studies that put into practice such concepts, the proposal moves to culminate this knowledge into a further discussion of the metaphorical nature of edges and Otherness.

This proposal selects three specific instances of the edge throughout the world which each exhibit different conditions and circumstances. Additionally, the sites chosen feature problems that began in the past, persist in the present, and foreshadow the future. Furthermore, an emphasis is placed on the given stories of those who are most familiar with the edge. It is stated that we are composed of stories and no one person is the author of their own. Therefore, such stories are not possible without the Other and thus neither are we. Through the collage of stories and narratives within the three selected sites, this project seeks to create poetic images that reveal our relationship with the Other across the edge.



Exploring the fundamentality of this concept, the project works to develop an understanding beginning with the intimate scale between two individuals and gradually unfolding into the expansive scale of the entire world, therefore proving the global, common and interconnected nature of the edge.

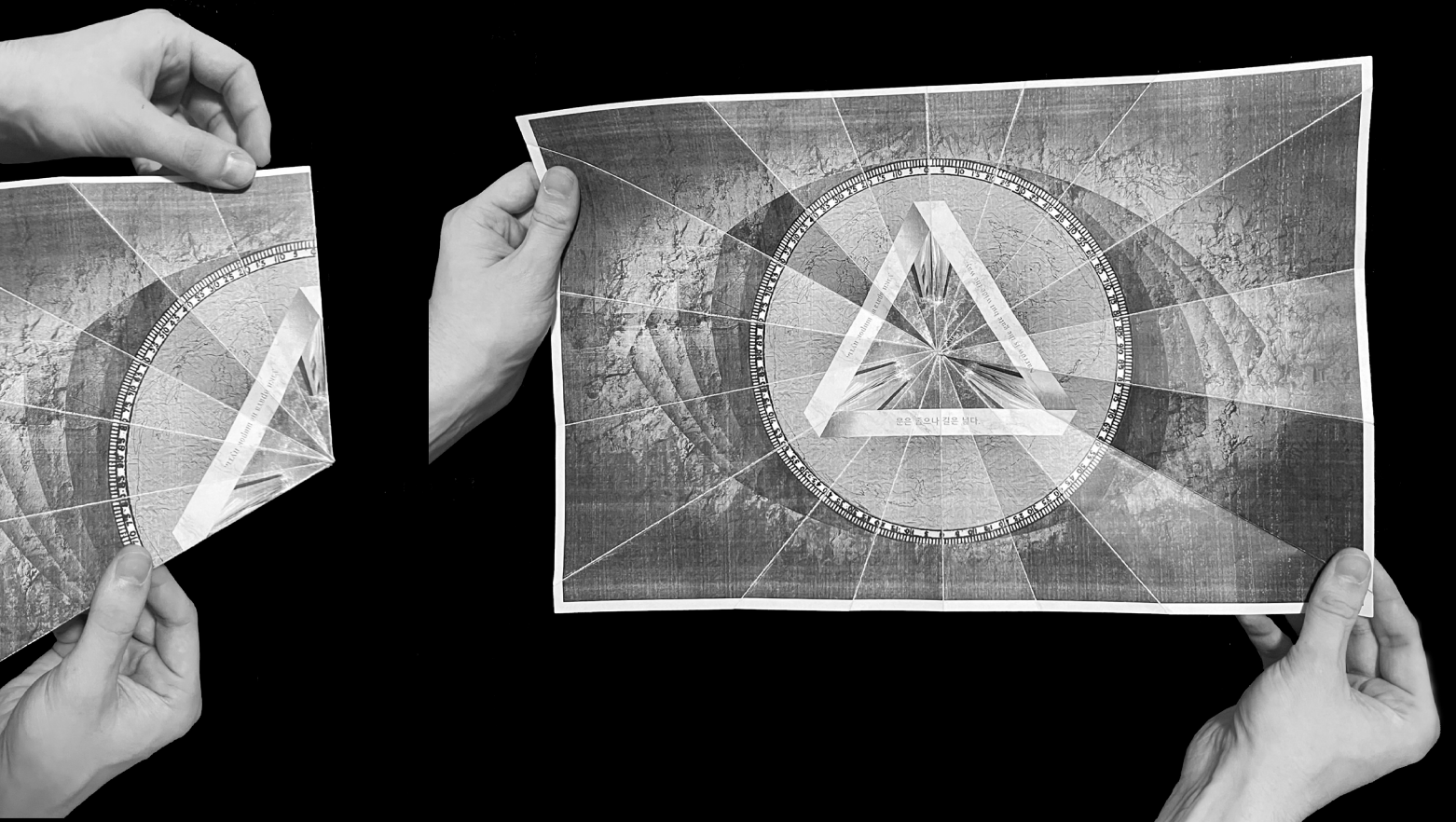


Figure 038

The world is synonymous to a sheet of paper and the folding over of itself begins to manifest the partitioning of humankind. The ability to distill the world from its entirety, down to the individual and back exhibits edges as present in all scales and all contexts. Each interconnected yet still particularly unique.



Figure 039

The first site chosen is at the DMZ which is the border between North and South Korea. North and South Korea originally existed as the Korean Peninsula and developed cultural significance and tradition as a whole nation although not without major influence and interference from Japan and China. With the end of WWII, Korea was no longer under the control of the Japanese, but shortly after, the Cold War era began which split Korea into the north and south, the north being administered by the Soviet Union and the south being administered by the United States. The split was formalized after the Korean War and resulted in a 150 mile long and 2.5 mile wide border approximately along the 38th parallel. Prior to the split, Korea had a shared culture which was inspired by the Chinese but ultimately unique. Many typical aspects of culture were developed such as dance / martial arts, painting, crafts, ceramics. In addition to these elements, the religion of Korean shamanism originated with the beginning of the nation and in essence still survives in both the north and south.



Figure 040



Stories of those who have visited the North versus the South sides of the border tell how differently this zone is treated. On the north side, the experience is strict, serious and highly limited with soldiers present throughout the site. Additionally, the North has a large amount of museums and spaces filled with artifacts, documents, and propaganda. Meanwhile on the south side, the experience is more like a major tourist destination. Visitors are confronted with a fairground-like site that promotes an insincere and often disrespectful atmosphere.

Many of the personal stories emerging from this conflict are from defectors of North Korea, as the living conditions are much worse off than the south. Many of these stories not only stress the difficulty and danger of crossing the border but also adjusting to a different way of life. Compared to the north, South Korea is culturally different in many ways, primarily: language, education, and a democratic society. And from the view of South Koreans many of these defectors stand out as secondary citizens or “others”.



Figure 042



Figure 043



Figure 044

Also one structure stands as a reminder of the danger and hostile nature of crossing over such a border. “The Bridge of No Return” is a specific location along the DMZ that was primarily used for the transport of prisoners between the North and South allowing passage across but none back as the name suggests. This bridge is no longer in use but remains standing with guards on either side, a monument to the irreversibility of this border.

In terms of the edge, the conflict of DMZ can be clarified. It could be said that this edge is dulling as the conflict refuses to resolve and even in effect begins to lose some of its original intent, as made known previously. This stagnant front and splitting of self remains motionless, impassable and irreversible.

The specific site is located in the villages of Kijong-dong, North Korea and Daesong-dong, South Korea. These villages consist mainly of local agrarian structures that face each other across the border line. There are few trees or any other miscellaneous vegetation as the immediate site is as stark as possible to prevent blocked lines of sight or potential hiding places. Therefore the site is very exposed to sunlight and wind as nothing allows for relief besides the wall that lies between the villages. In terms of distress, this site is highly maintained by both countries, keeping it as clean and proper as possible to reduce the likelihood of any sort of misunderstandings. Apart from the towns, the surrounding areas beyond the site are highly untouched and natural, as this land actually is considered a refuge for native wildlife.

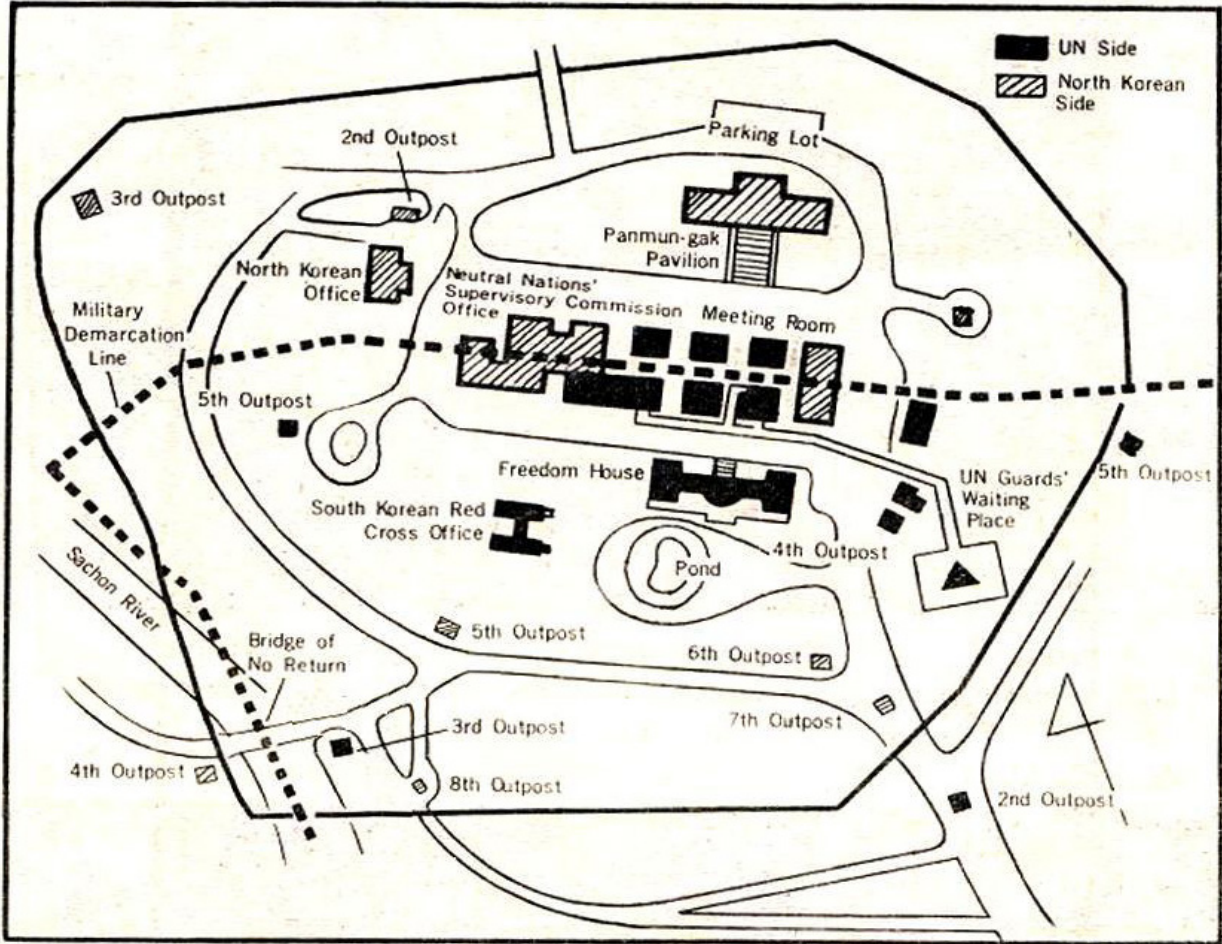


Figure 045



Figure 046

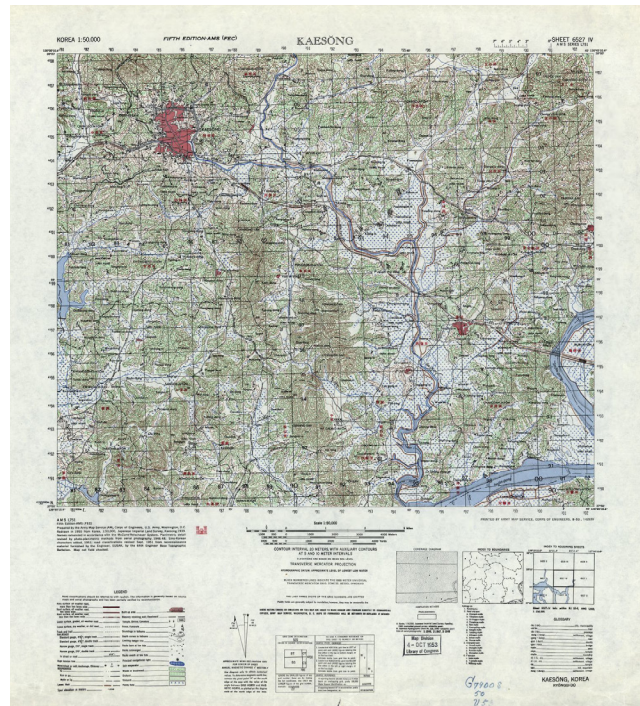


Figure 047



Figure 048

자주형열





Figure 049

NATIVE AMERICAN ASSIMILATION

One of the most prominent issues throughout history within the North American region is the assimilation of Native Americans and First Nation people. This conflict ranges back to the beginning of settlement of Europeans in America and still continues to this day. Native American territory which used to span over the majority of North America is now reduced to a number of reservations scattered through the continent. Specifically the second site chosen is near the Carlisle Indian Industrial School, Pennsylvania. Among the numerous methods of assimilating native people, education was one of the most prominent types. This often came in the form of Christian led residential schools which were education institutions that displaced young native american children from their families and placed them in boarding schools where they would live and be retrained to adopt foreign cultures and in the process losing their own. Those who were released after this deculturalization process were unable to return to native groups or successfully become a part of the dominating society. This resulted in a large decrease of native american population, essentially wiping out generations, and consequently their land continued to shrink. And in recent years there have been discoveries made about mass unmarked graves located at these schools that remained unreported and hidden.

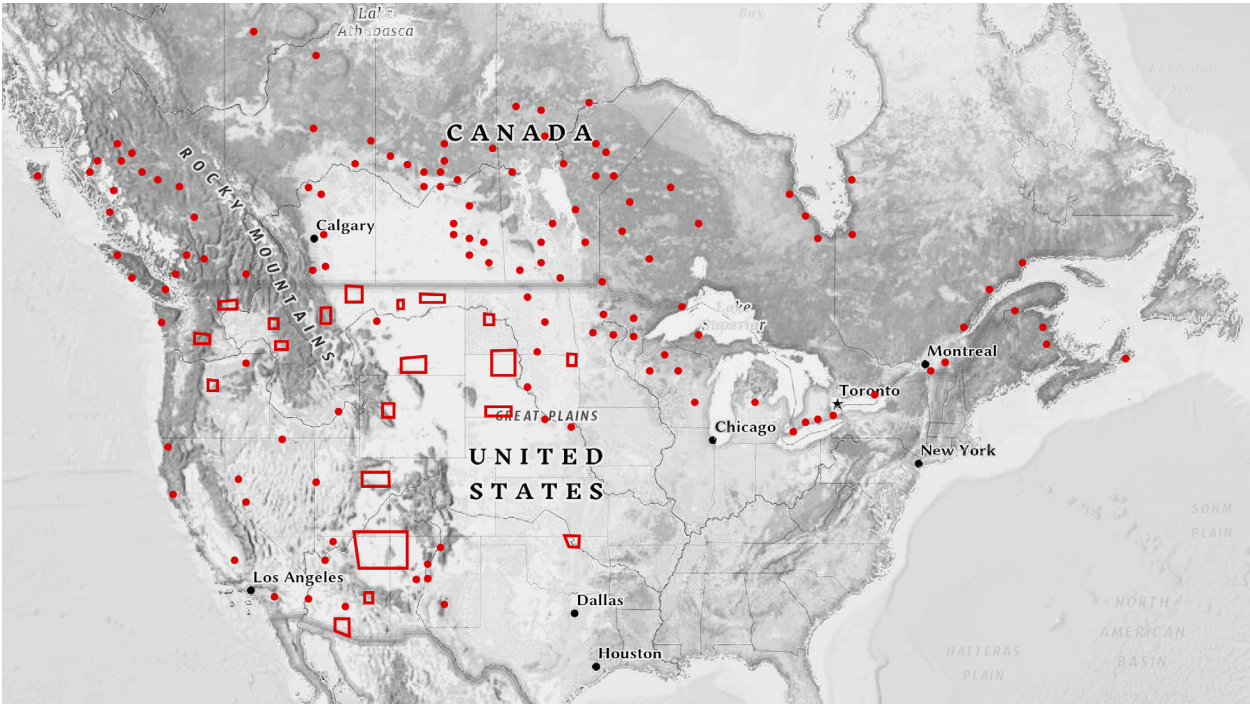


Figure 050

The Carlisle Indian Industrial School was founded in 1897 and the first government run boarding school that would set the model for many more to come over the entire North American continent. One specific story from the daughter of a survivor told about her mother's experience at a residential school in Wisconsin. The contents told of the way in which these educational institutions destroyed and vilified Native culture, language, family and spirituality that continued to take place until 1978. She also explained the lack of documentation and accessibility into discussions or communities that could actually aid in a clearer understanding of this hidden period in Native history.

Once again in terms of the edge, the conflict of Native American Assimilation can be clarified. It could be said that this edge is dissolving and is fading without a sense of resolution. This forgotten front and dissolution of self continues as long as the truth remains obscured.



Figure 051

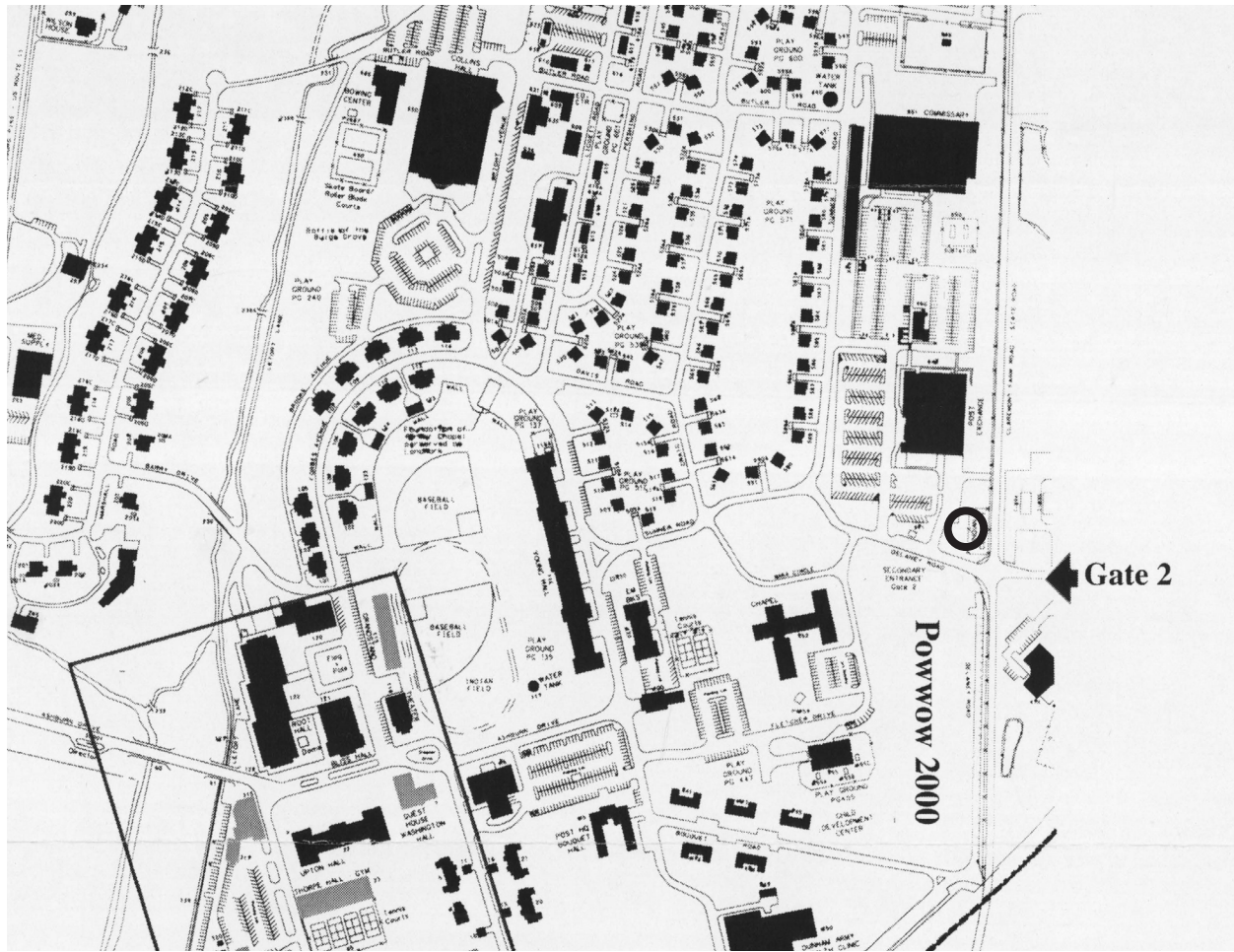


Figure 052

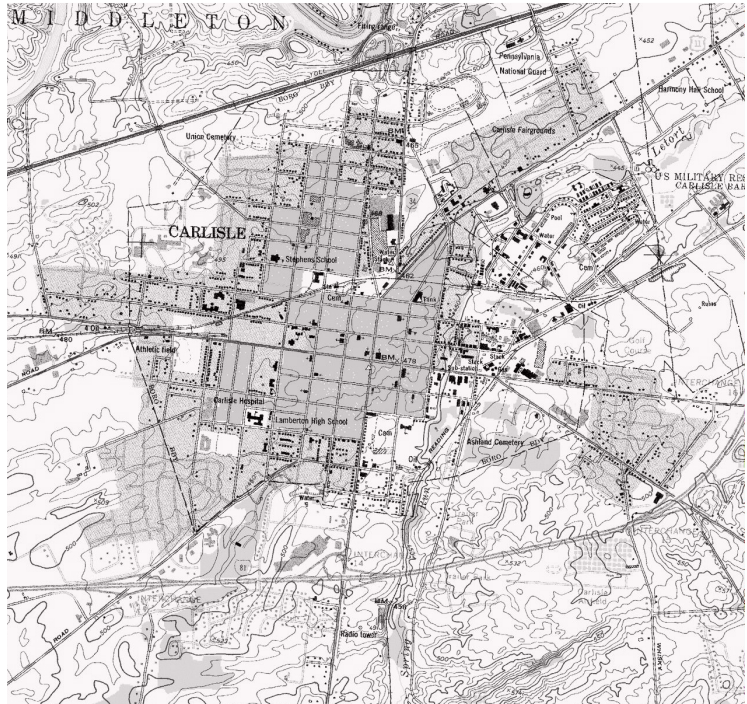


Figure 053

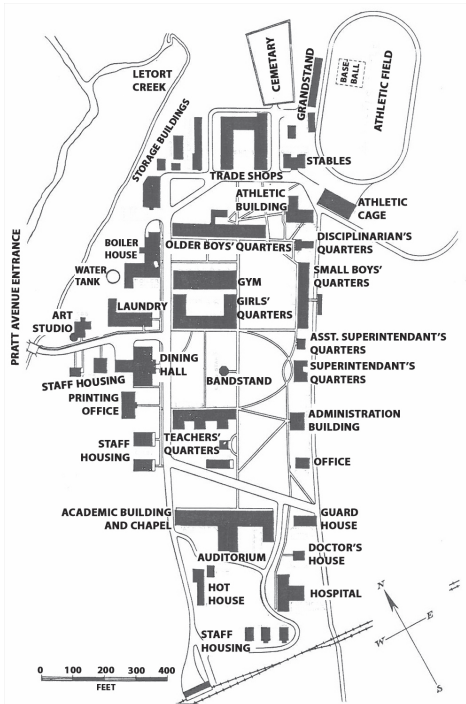


Figure 054



Figure 055



Figure 056



Figure 057

The specific site is located just outside the grounds of the Carlisle Barracks which was once the Carlisle Indian Industrial School. This area is the current cemetery for the Native American children that died while attending the residential school and was initially situated within the grounds of the institution until it was eventually shut down. Although over the past years the removal of bodies from this cemetery has been taking place as tribes are wanting to reclaim and return these bodies to their native lands, which leave the site open for an architectural response. Views to and from the site are fairly open as a major roadway runs north and south to the direct east of the grounds, providing easy access and parking lots in a close proximity. A number of trees are present on the site which allow for some blockage from sunlight exposure and winds but lack any substantial presence. As the residential school was returned to function as a barracks around WWI, many of these military and governmental structures remain directly to the west of the site, which would also limit certain accessibility from that direction. Human intervention is very present in this site, as the location is near the town center. Beyond the immediate grounds, residential, recreational and commercial spaces fill the surrounding areas. As this site is and has been a cemetery, it is very well maintained, displaying little to no signs of distress.



Figure 058

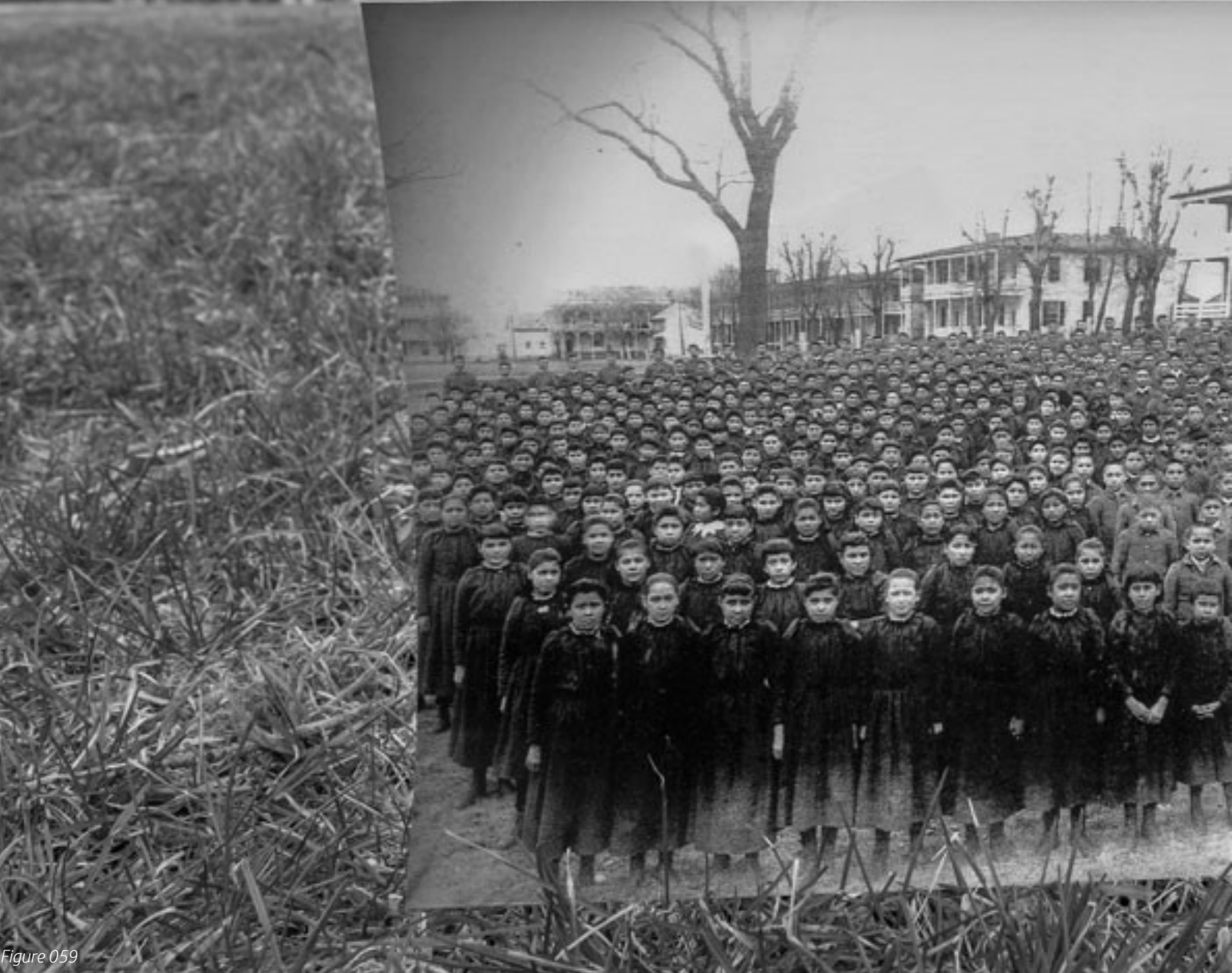
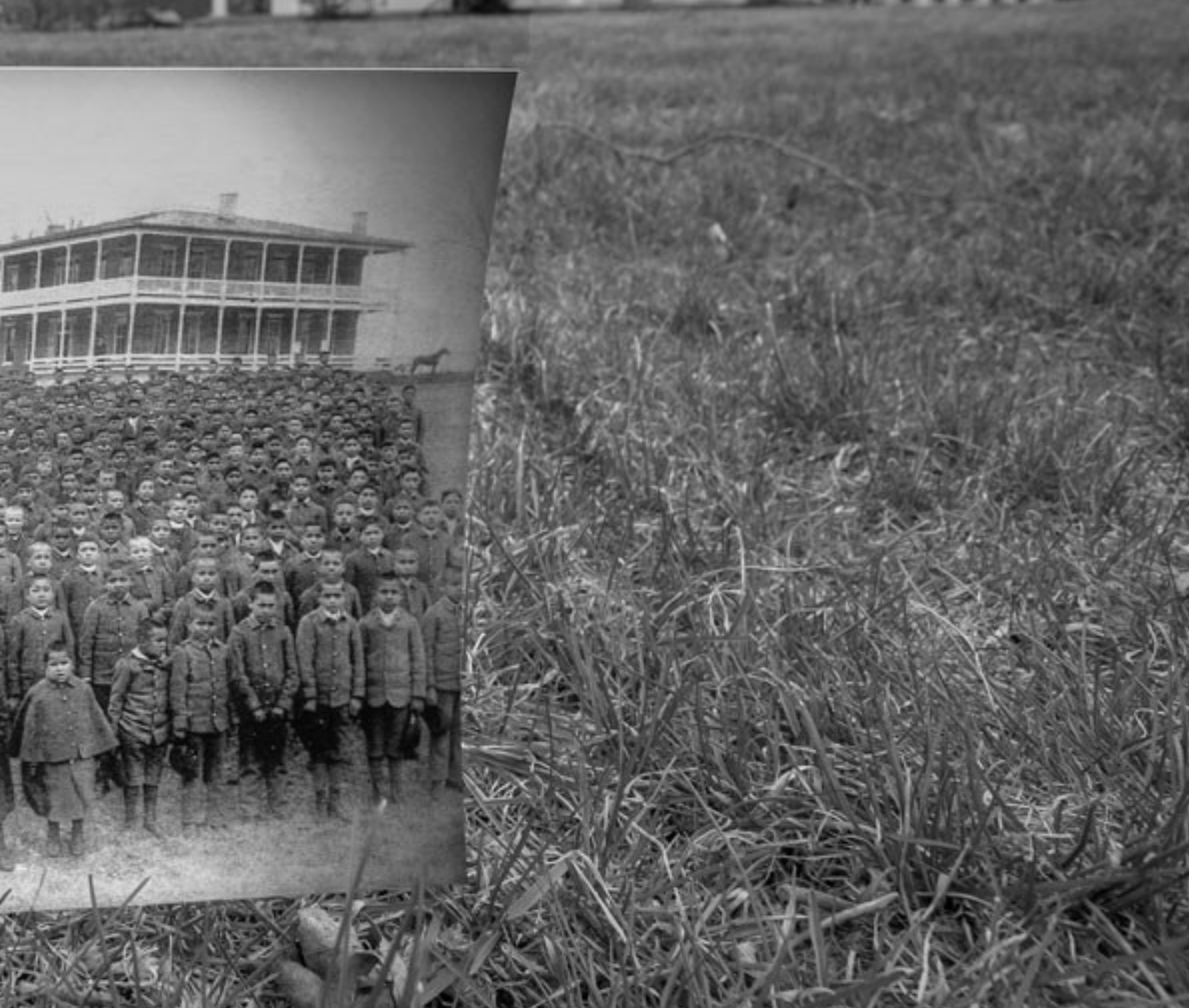


Figure 059





МІЛІЦІЯ,
БУДЬ
З НАРОДОМ!

The third site chosen is in the city of Kharkiv, Ukraine, along the moving border where protesters and separatists have been fighting over the boundary between the two countries. The history of Ukraine and Russia began around the 10th century with a shared heritage rooted in Kyivan Rus, but with the Mongol invasion three centuries later the divide between the two became more apparent and each developed differing cultural identities. Although, after conflicts with Polish nobility, Ukraine eventually reintegrated with Russia by the 17th century and during this period, there was a prevalent repression of Ukrainian culture and language. Then the Russian Civil War after WWI sparked the origins of the Soviet Union in which both countries were the main contributors. Throughout the life of the Soviet Union many more instances of injustice against Ukraine took place, specifically the events of Holodomor and the implementation of the Gulag, both of which abused relations with Ukrainian through means of starvation or forced imprisonment and labor. Ultimately with the end of the Soviet Union, Ukraine gained independence but not without the perpetuation of controversy. And today the conflict still persists as Russia annexed Crimea in 2014 and the war which has recently erupted between the countries starting in February of 2022.



Figure 061

Following Ukraine's independence, the joining of the EU and interest in entering NATO were critical developments that led to Russia's invasion. And as this interference grows and the occupation of Ukrainian land continues, relations between the two countries worsen. Stories from Ukrainian residents near the front line tell about conditions as the Russian military approaches. "There are no jobs here. The sea is closed to fishing or swimming. Land mines dot the beaches and fields." The line between the city and Russian occupation being only 70 yards away, Ukrainian soldiers began fortification measures digging trenches and bolstering their defensive presence. "The uncertainty is frightening. If something starts here, what will happen to us? What do we do? Leave? Go where? We don't know."

And finally in terms of the edge, the conflict between Ukraine and Russia can be clarified. It could be said that this edge is deepening as it has always been unstable but through this is able to germinate corruption. This active front and manipulation of self worsens, rising in tension as recognition of the edge is disregarded.



Figure 062

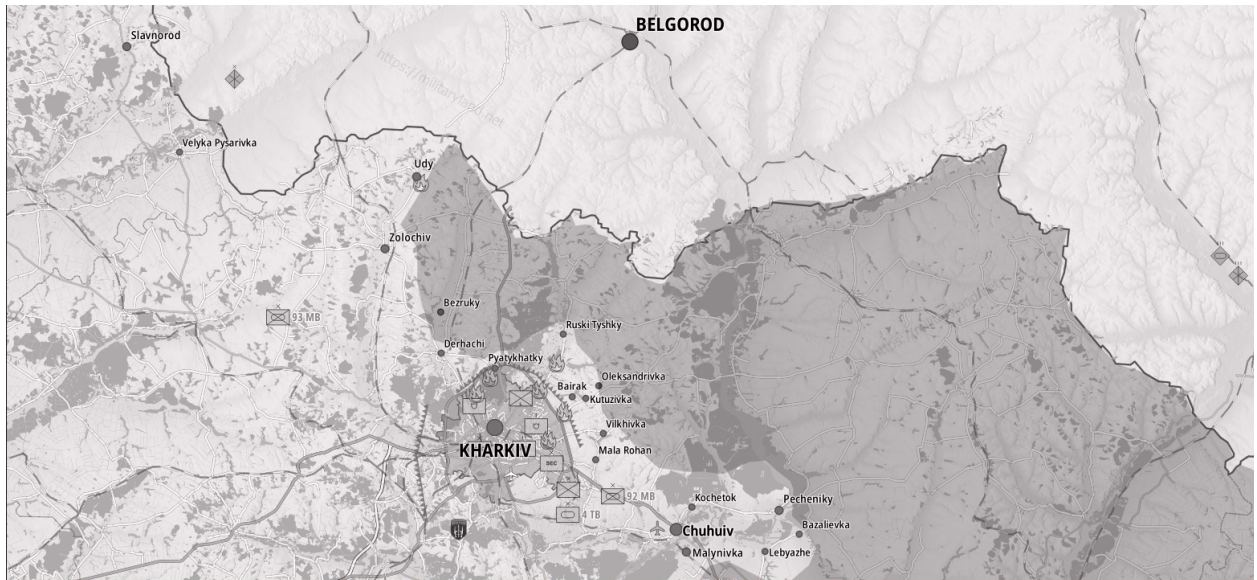


Figure 063



Figure 064



Figure 065



Figure 066



Figure 067

The specific site is located in Kharkiv, Ukraine, near the outskirts of the city where the frontline between nations is currently held. Over the past months since the beginning of the war, Russia has proceeded with their invasion of Ukrainian land from the town of Belgorod up to the point of Kharkiv. The invasion was met with fierce resistance, limiting the progression and leading to a stagnation in movement. The current battleground lies near the perimeter of the city, situated in the agrarian fields that encircle Kharkiv. With little vegetation or large structures, this open landscape lies exposed, leaving little protection for fighting forces. Although very few ground attacks are taking place on this frontline, many aerial bombardments are occurring from each nation in an attempt to weaken the other. Therefore this leaves the terrain mutilated and war-torn, scarring the land which is so significant to the people of Ukraine.



Figure 068



Figure 069



Figure 070



THESIS DESIGN

*THE TWO SIDES OF OTHERNESS:
A CROSS-CULTURAL REGENERATION
OF REALITY*

3

ARTEFACT

Generated from this research, the artefact was then developed to synthesize the information and stories present into physical form as an architectural model. The artefact takes the form of three books containing 6 characters each, 18 in total. Between narratives, images and drawings, it attempts to explore the two sides of each edge. Through the initial reading of the narratives and viewing of the pages, a distinctness is evoked from the varying plotlines within them. But upon further exploration and the compounding of the pages upon one another, a larger, more unified mental image can take form from the specific edge, and familiarities can be drawn from one story or image to the next, drawing meanings across the edges around the world.



Figure 071

Blank pages fill the backs of the books, creating space for additional narratives and the evolving of each edge.

This artefact seeks to redraw the line between people at various border conditions throughout the world by exploring the reversibility between self and Other mediated by intersubjective exchange at the level of human storytelling.



Figure 072





Figure 073

Through the sharing of ourselves and the encountering of others, the artefact allows for the coemergence of a space, establishing in itself a reality reliant upon the interaction across it.

The presentation of these books begins with them lying closed in a row below the world map, displaying these edges as closed and outside the viewer. But with the opening of each book, viewers are able to enter into the sites and access the stories within. Each book is compiled so that there are three narratives on each side of the edge presented, one side being on the right pages of the book and the other on the left pages. Then proceeding with the reading, each viewer becomes a participant and reads one narrative from the book before passing to the next person across from them.

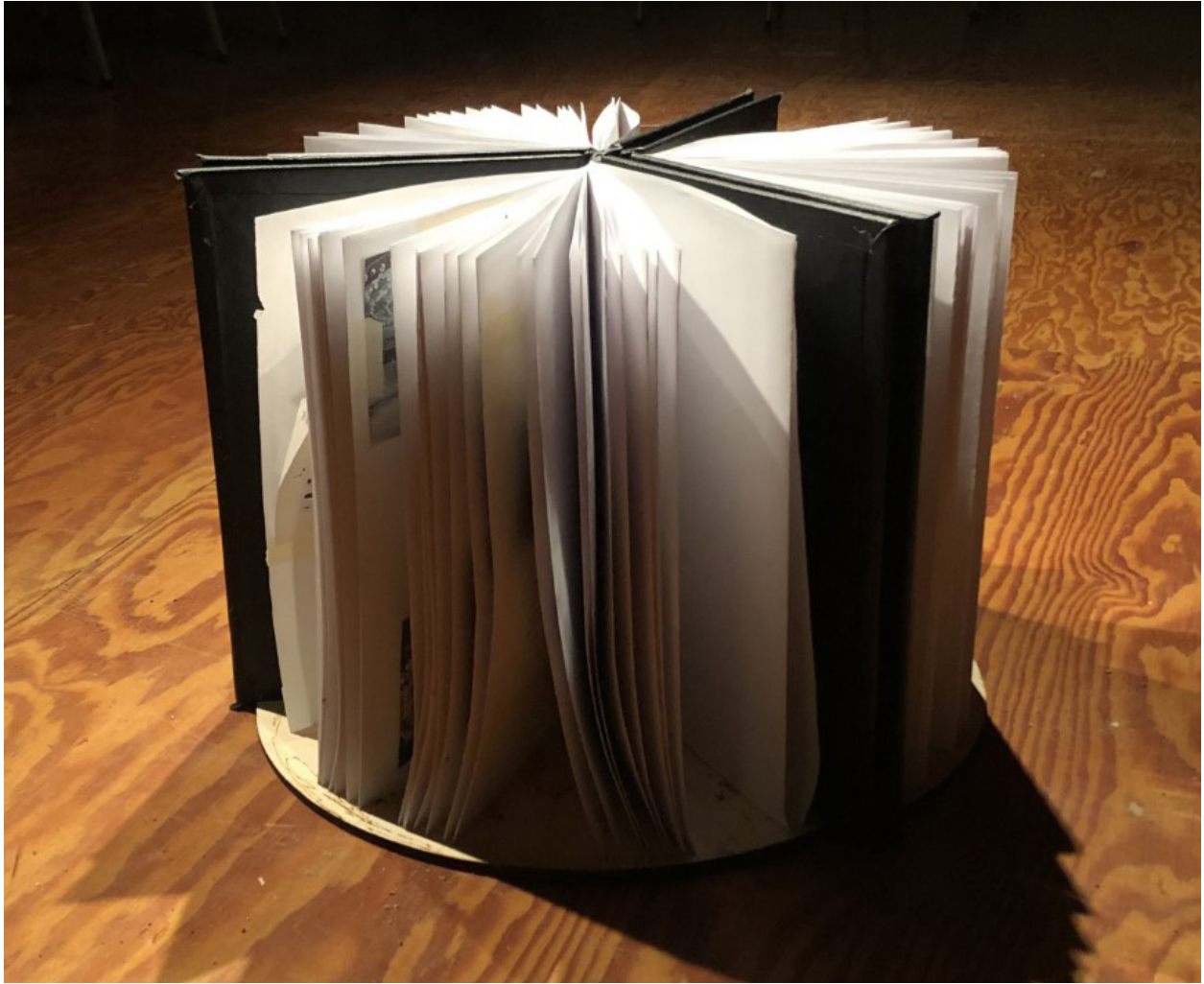
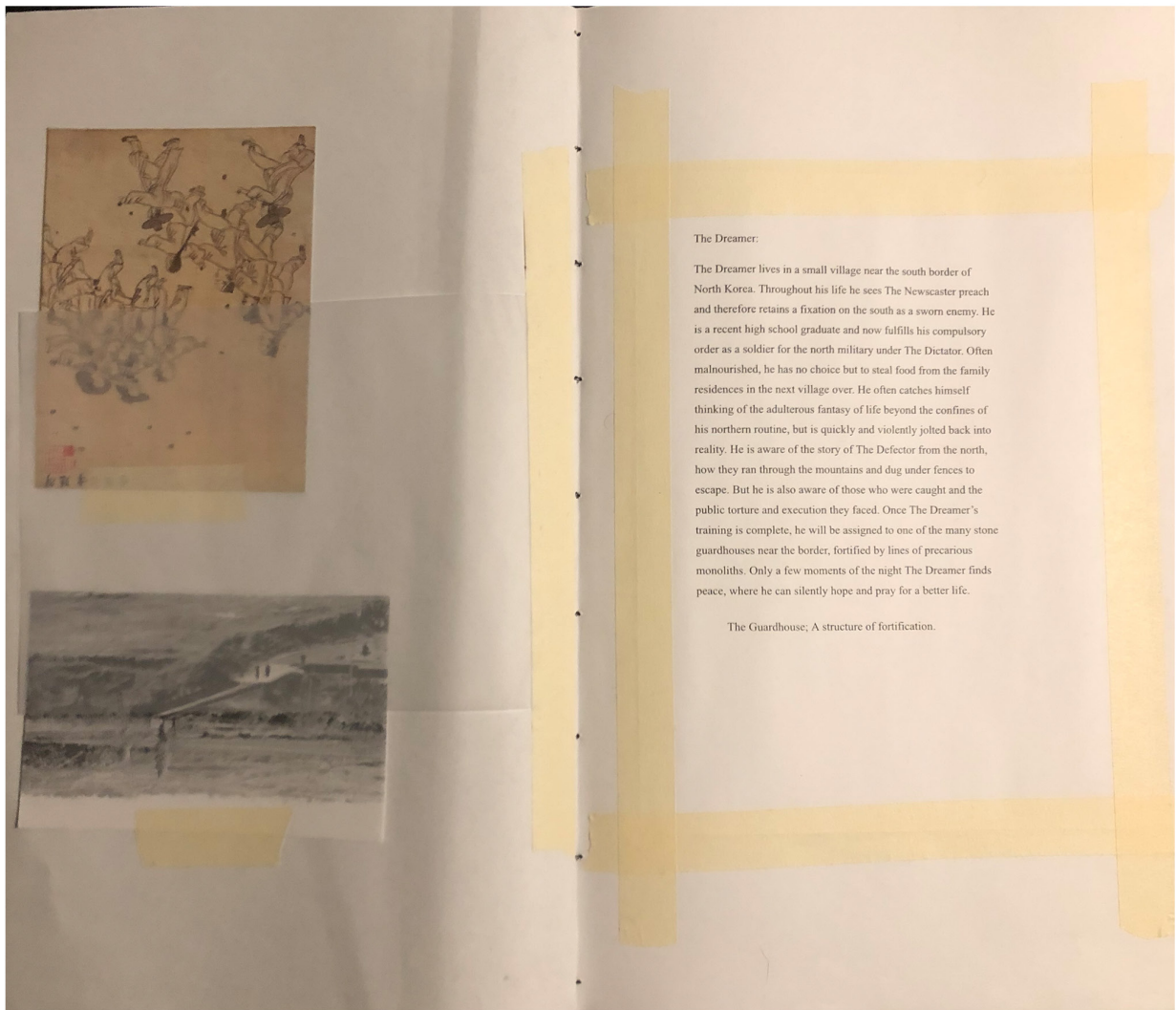


Figure 074

The operation of this artefact heavily relies on the viewer's transition to participant in order to bring forth the latent meaning residing within. Speaking and listening, giving and receiving, seeing and understanding.

This process of reading and passing is repeated until all six narratives are spoken aloud, signifying for the next book to be read by the next group of participants. Upon finishing all three books the last participant of each should bring up the book, leave it ajar and place it standing up around the segmented world map. This final display illustrates the positioning of these sites on a global scale and further recognizing the shared nature of these edges.

THE KOREAN TEXT



Page 1

The Defector / The Dreamer

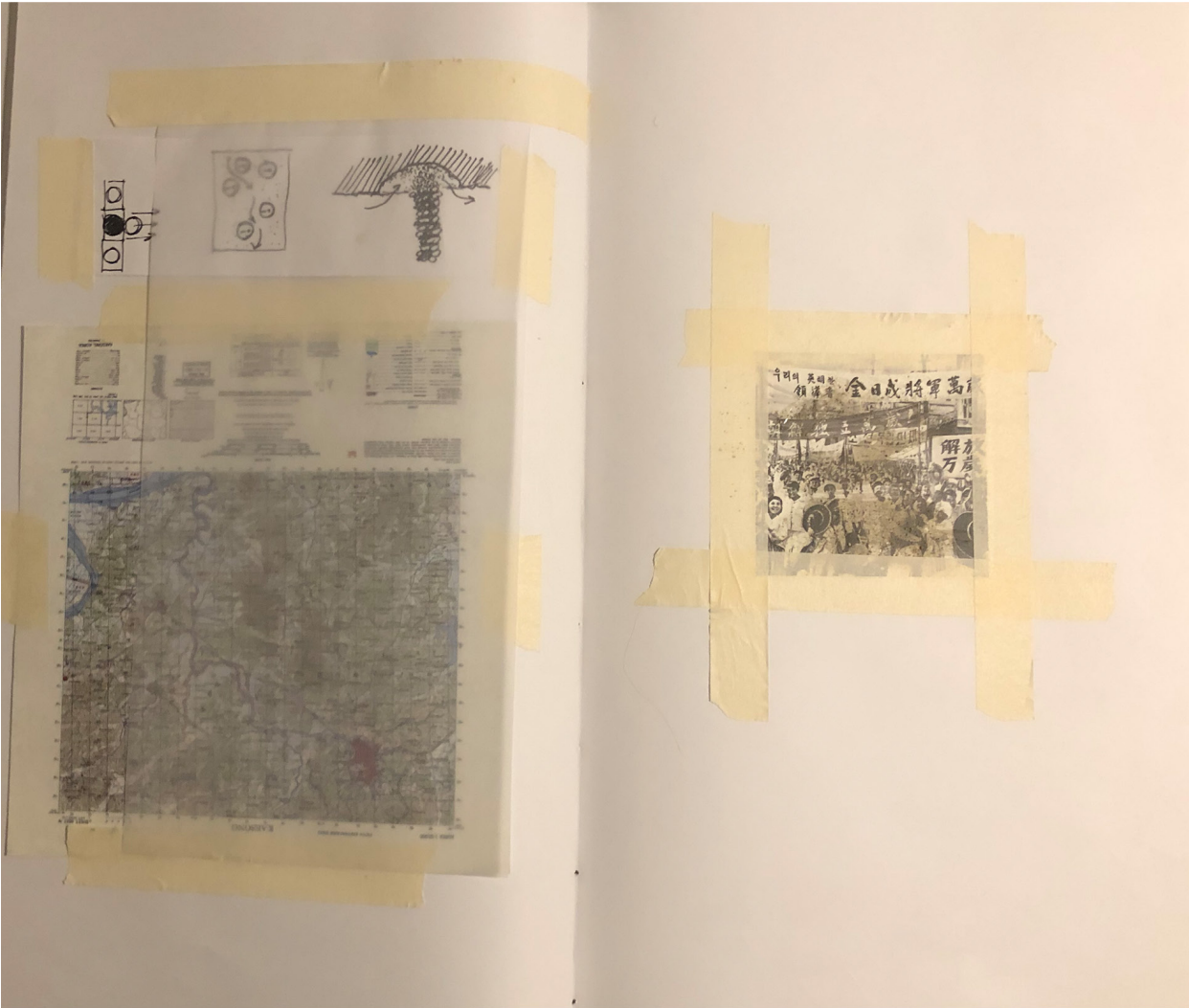
The Bridge of No Return, Seokjeon (Left). The Dreamer narrative (Right).



Page 2

The Defector / The Dreamer

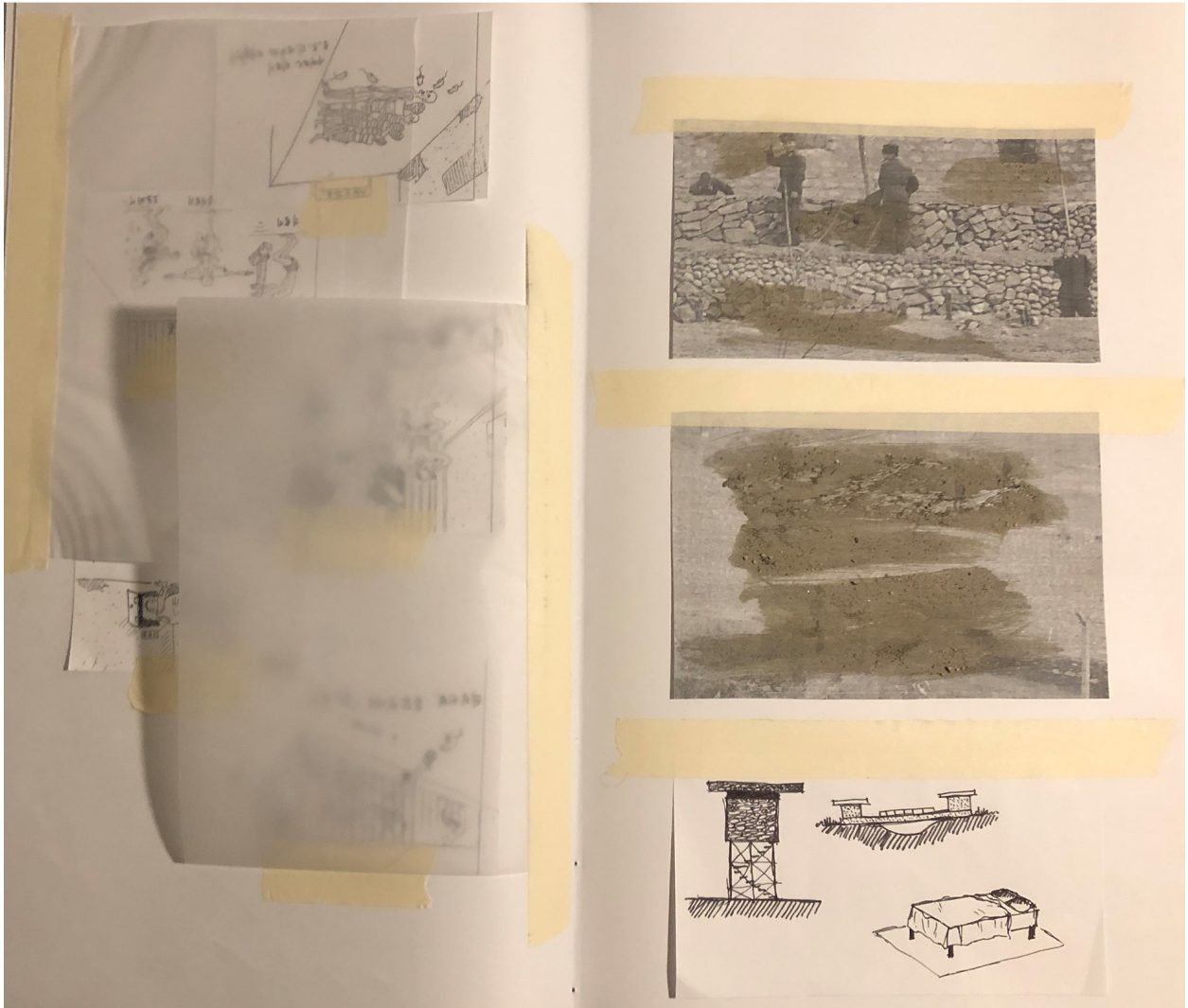
North Korean prisoners of war and Korean independence movement in newspaper (Left). DMZ soldier patrol, Road barricades, Paju Map (Right).



Page 3

The Defector / The Dreamer

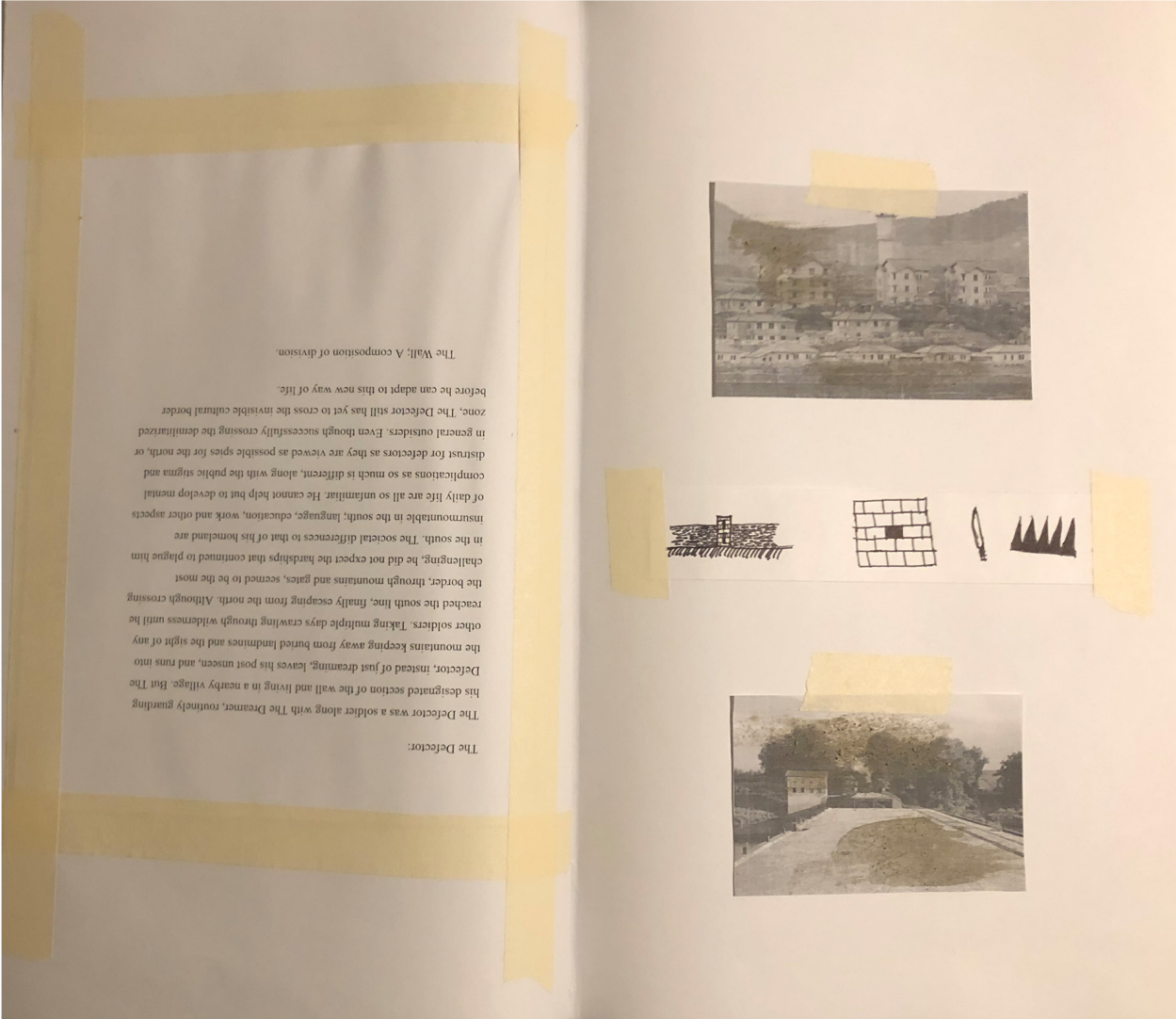
Large map of Paju, Leaving post, Navigation around landmines, Digging under walls (Left). Independence Day in Korea from Japan (Right).



Page 4

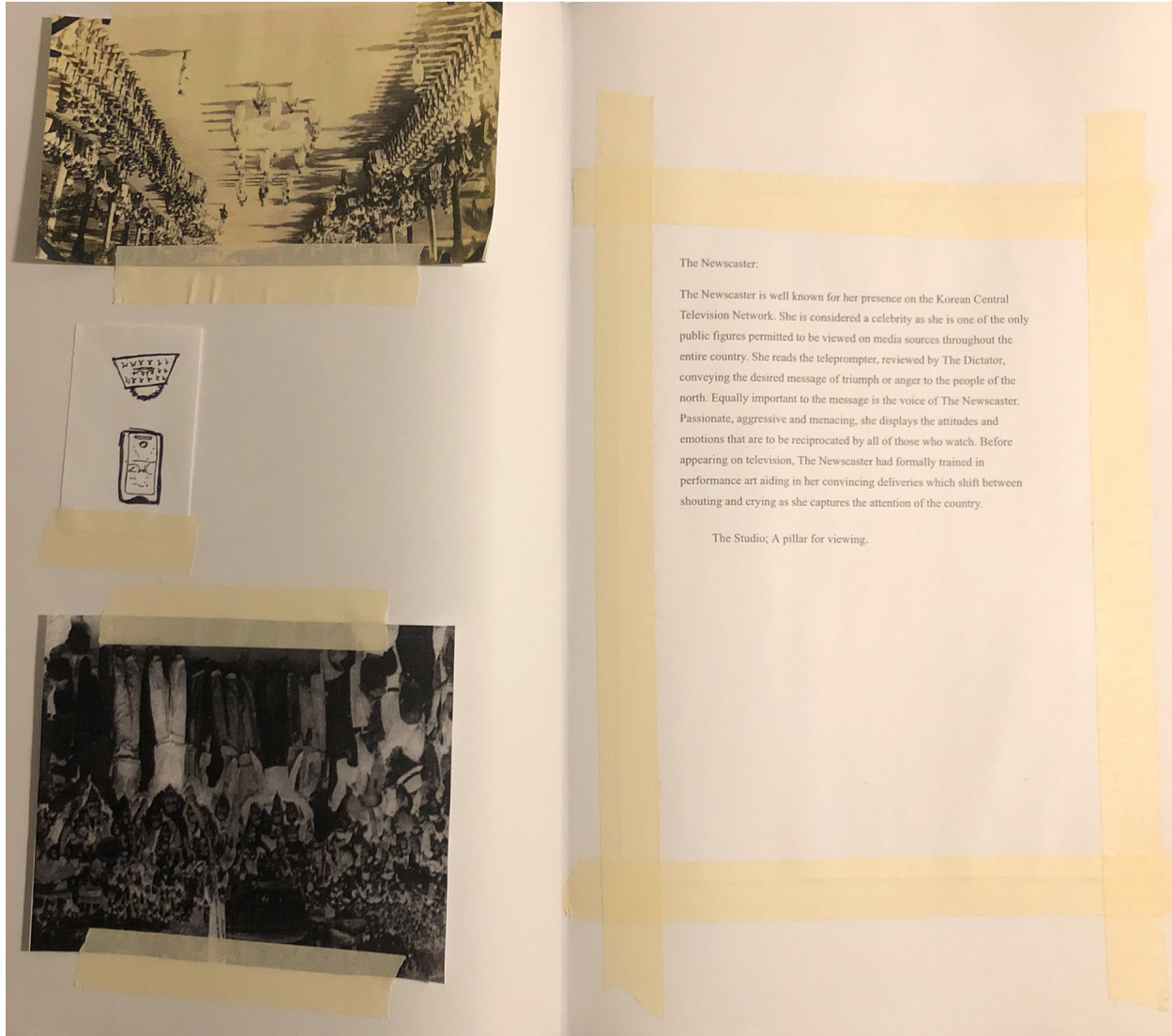
The Defector / The Dreamer

Illustrations of life in North Korea prisons (Left). Soldiers stacking stone wall, Farmers working fields during famine, Guard tower, Bridge, Bed. (Right).



The Defector / The Dreamer

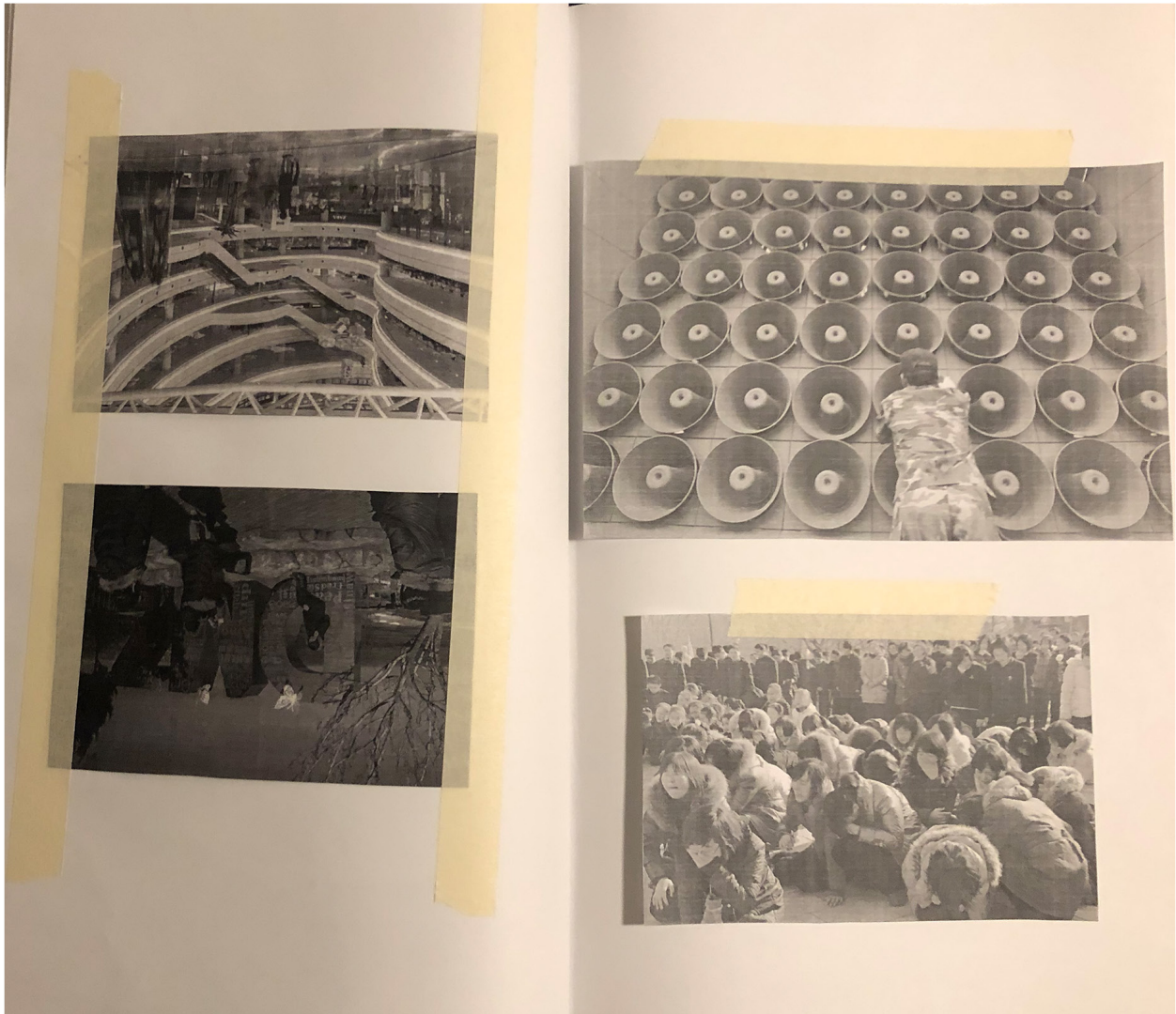
The Defector narrative (Left). Stone walls, Fortress, Sharpness, Destroyed bridge across DMZ (Right).



Page 6

The Designer / The Newscaster

Korean Liberation Day celebrations, Luxury accessory, Smart phone, March 1st Independence demonstrations (Left). The Newscaster narrative (Right).



Page 7

The Designer / The Newscaster

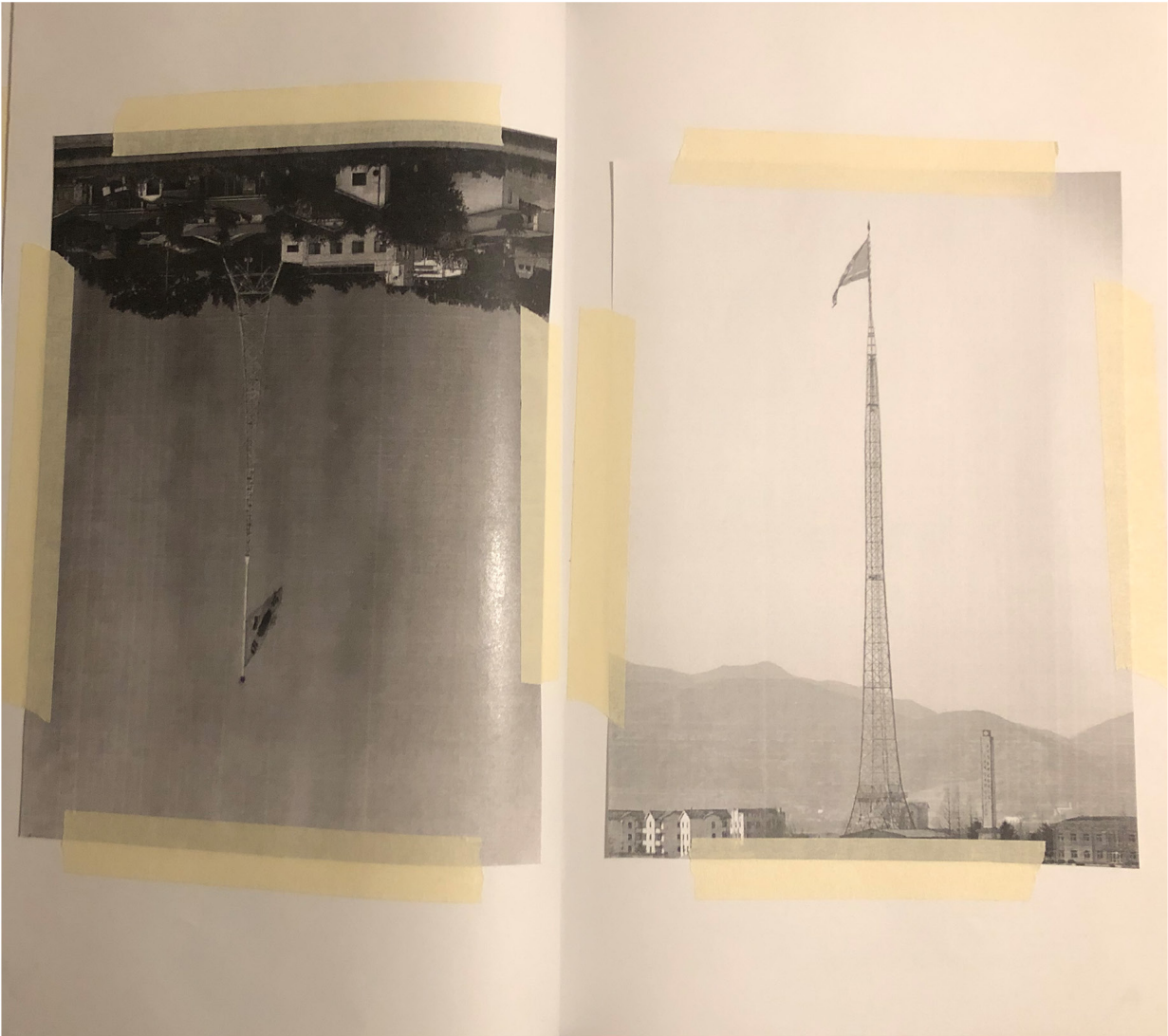
Popular shopping mall in Seoul, South Korea DMZ tourist destination (Left). Walls of speakers, North Koreans forcefully crying at the funeral of Kim Jong Il (Right).



Page 8

The Designer / The Newscaster

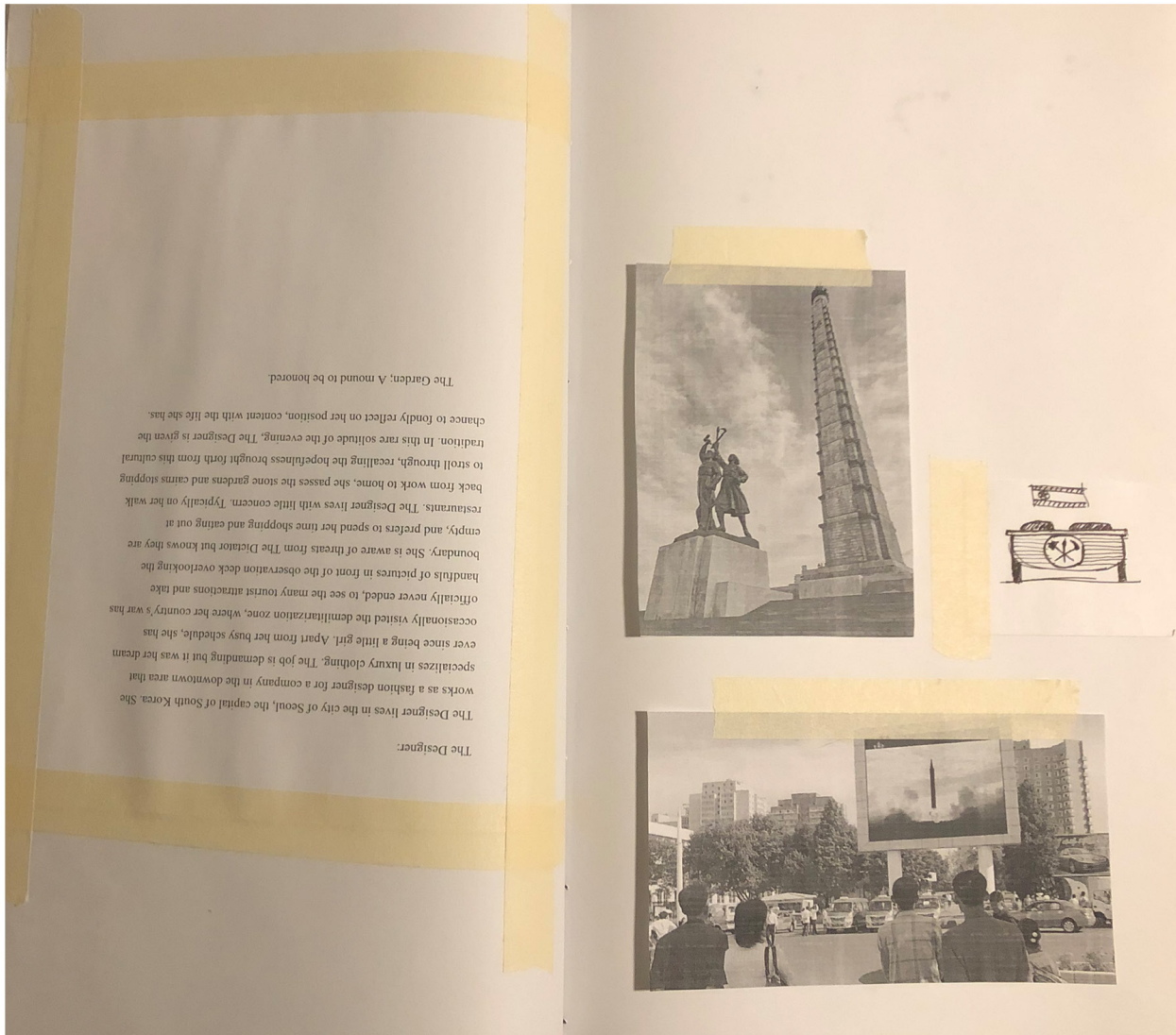
Stone stacking, Mountain, Maisan Provincial Park, Diagrammatic drawing of Diamond Mountain (Left). Large plaza screen, Projector, Propaganda of North Korea crushing South and US alliance, Propoganda of pride (Right).



Page 9

The Designer / The Newscaster

Daeseong-dong South Korean flagpole (Left). Kijong-dong, North Korean flagpole (Right).



Page 10

The Designer / The Newscaster

The Designer narrative (Left). Juche Tower as a monument to North Korean ideology, News table, Large public screen displaying nuclear tests (Right).



Page 11

The Student / The Dictator

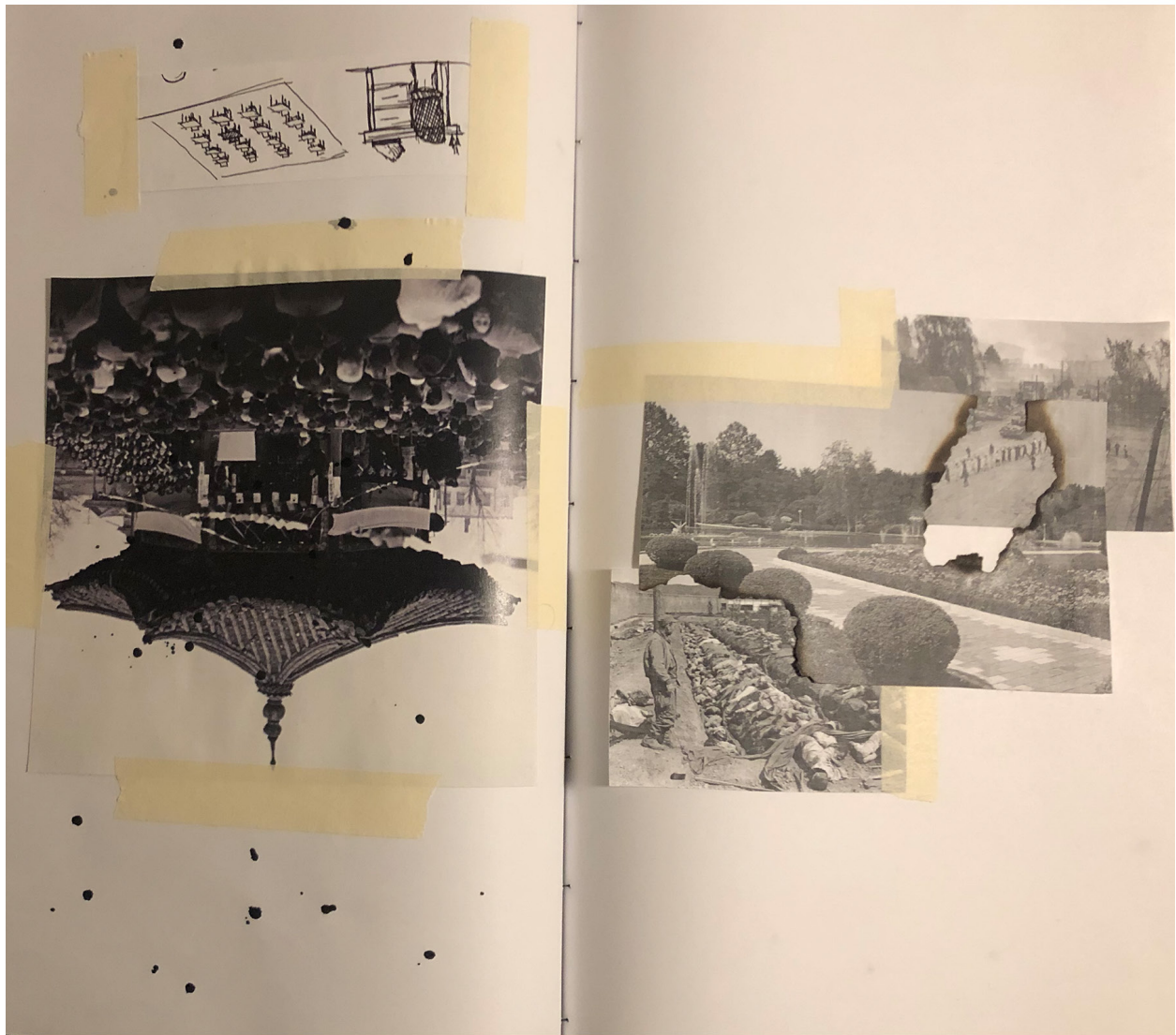
Illustration of protests in March 1st Movement, Independence Gate, built to inspire independence from China (Left). The Dictator narrative (Right).



Page 12

The Student / The Dictator

The Korean Declaration of Independence, Chairs across a table, Suseok/The Scholar's Stone (Left). Stones as weapons, Nuclear missile transport, Salute, Grand People's Study House at the funeral of Kim Jong Il (Right).



The Student / The Dictator

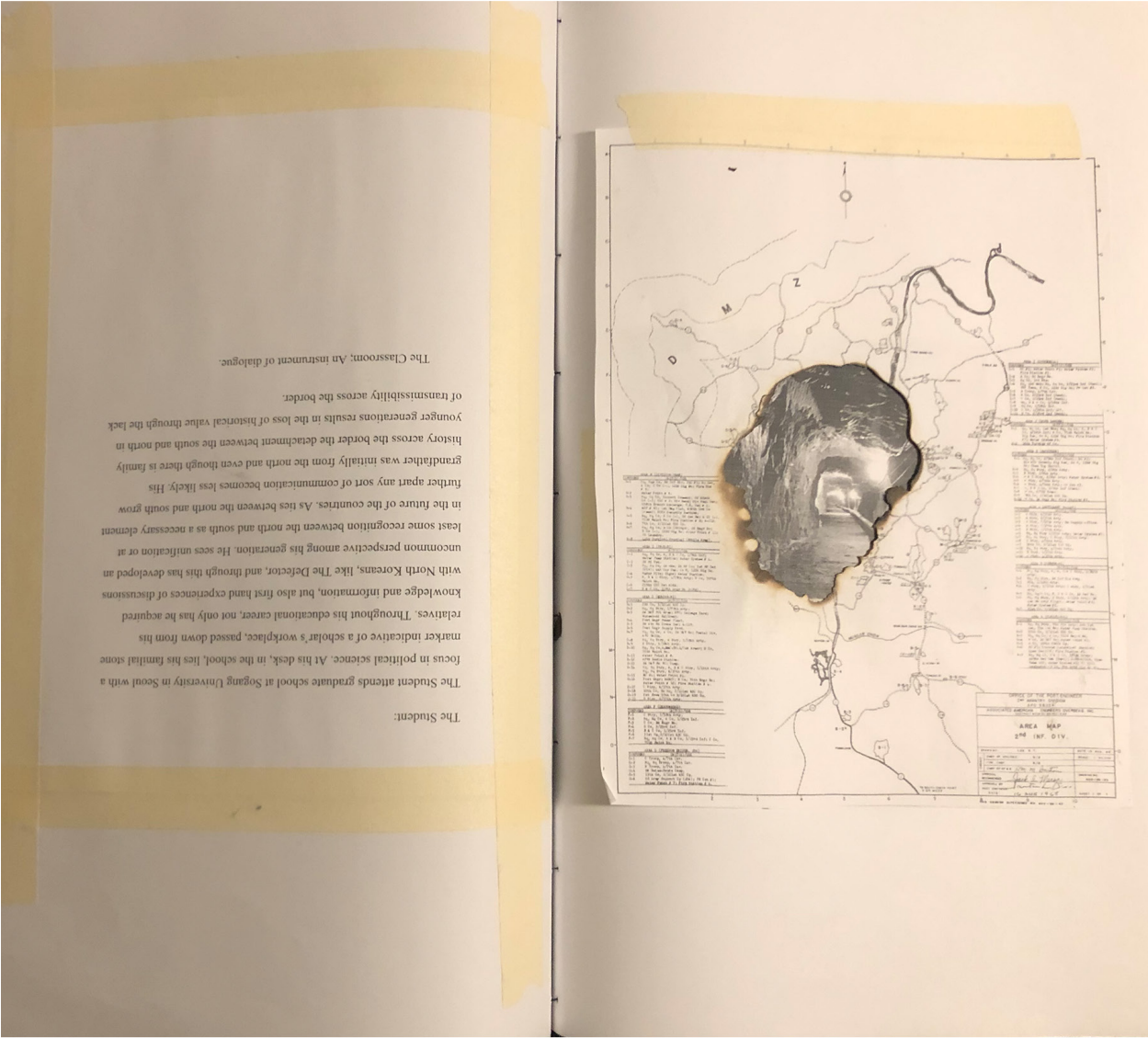
Desk with scholar's stone, Classroom, Tapgol Park during March 1st during three speeches (Left). Kim Jong Un's palace garden, North Korean prisoners of war, Civilian deaths in Korean War (Right).



Page 14

The Student / The Dictator

South Korean Democratization student protests, Illustration of March 1st clashes (Left). North Korean military parade, Columns and bars, Throne (Right).

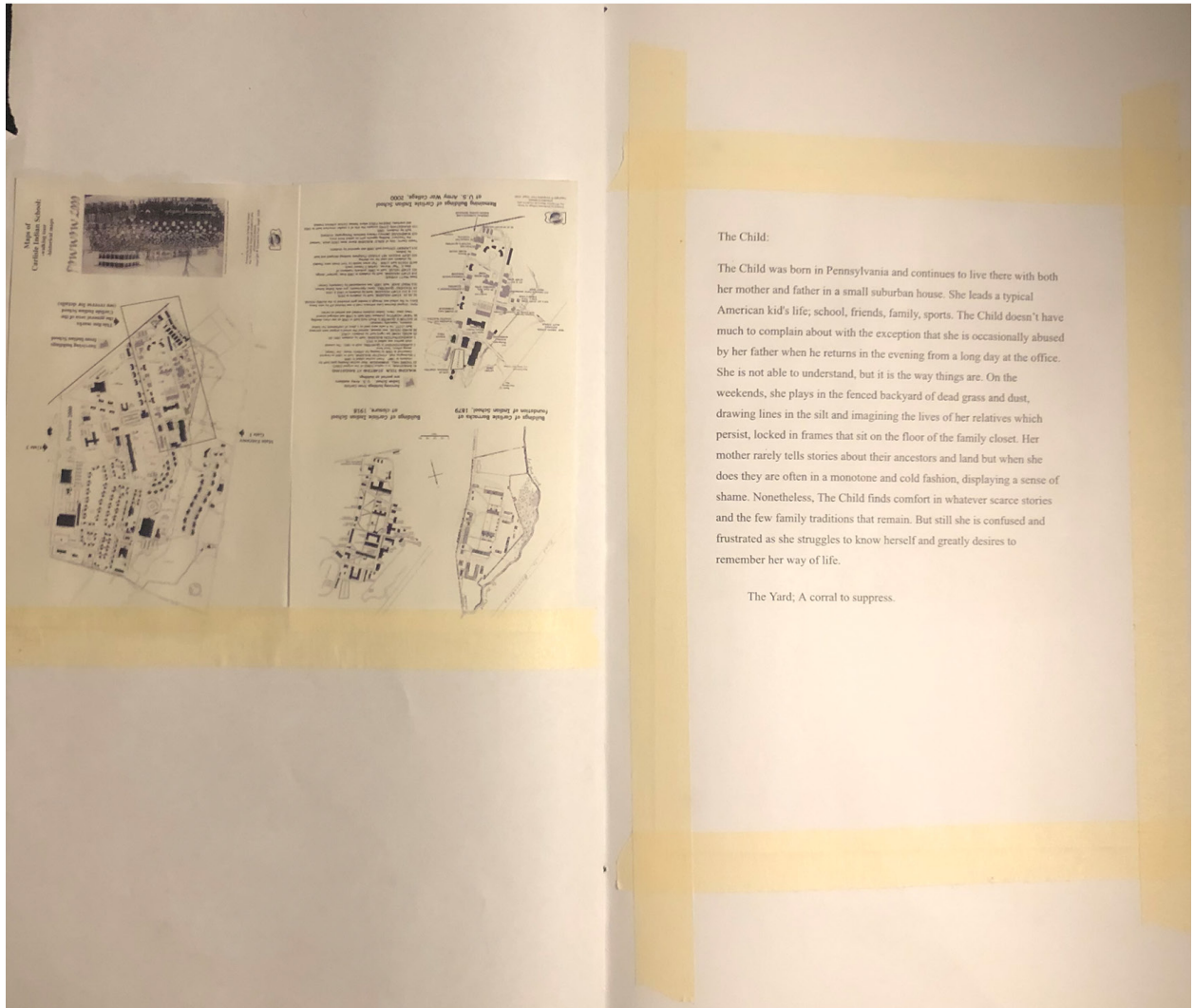


Page 15

The Student / The Dictator

The Student narrative (Left). DMZ mapping in progress, Tunnels under the border (Right).

THE NORTH AMERICAN TEXT

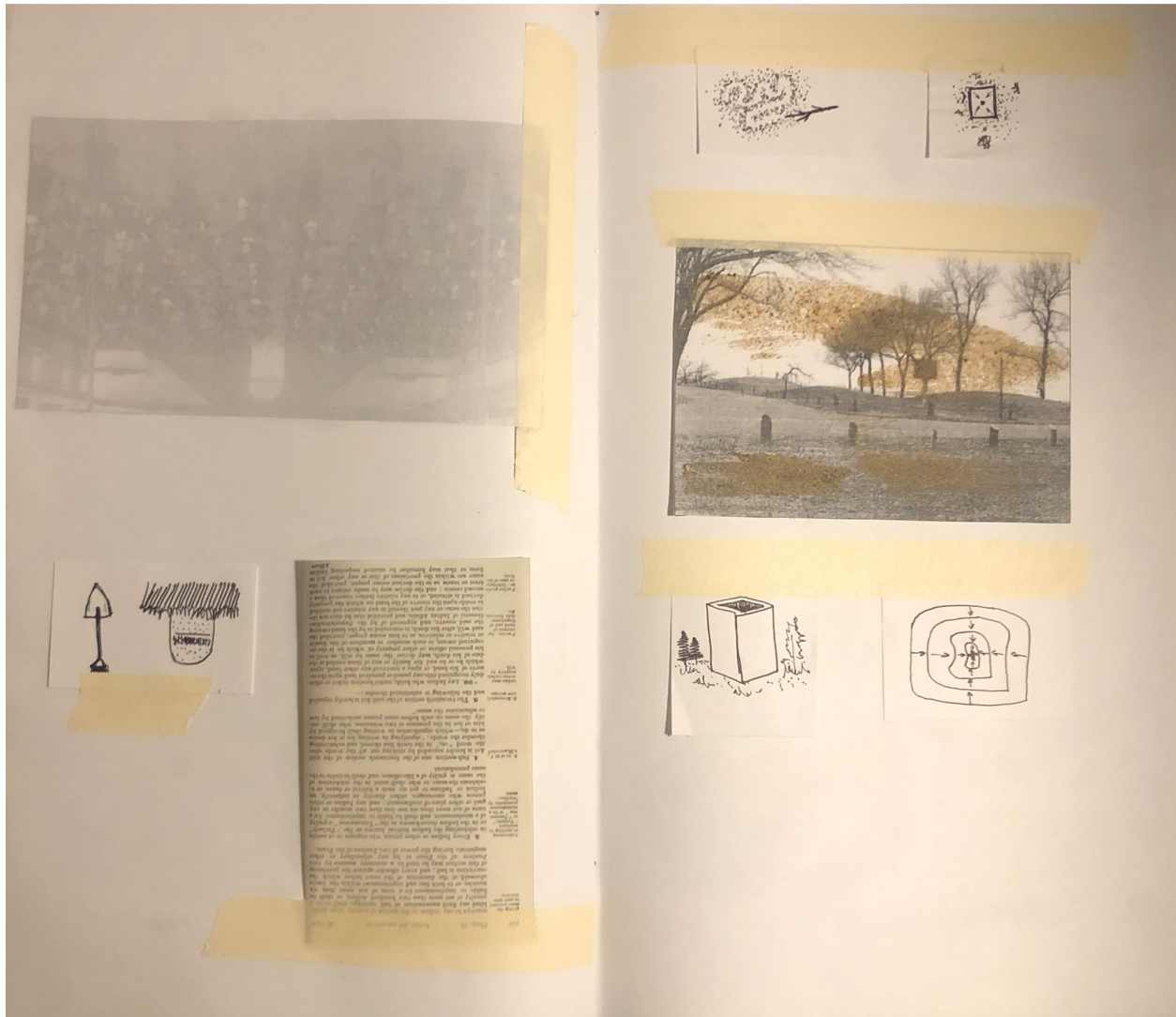


The Child:

The Child was born in Pennsylvania and continues to live there with both her mother and father in a small suburban house. She leads a typical American kid's life; school, friends, family, sports. The Child doesn't have much to complain about with the exception that she is occasionally abused by her father when he returns in the evening from a long day at the office. She is not able to understand, but it is the way things are. On the weekends, she plays in the fenced backyard of dead grass and dust, drawing lines in the silt and imagining the lives of her relatives which persist, locked in frames that sit on the floor of the family closet. Her mother rarely tells stories about their ancestors and land but when she does they are often in a monotone and cold fashion, displaying a sense of shame. Nonetheless, The Child finds comfort in whatever scarce stories and the few family traditions that remain. But still she is confused and frustrated as she struggles to know herself and greatly desires to remember her way of life.

The Yard; A corral to suppress.

Page 16
The Educator / The Child
Maps of Carlisle Indian Industrial School (Left). The Child narrative (Right).



Page 17

The Educator / The Child

Children at residential school performing standard exercises, Shovel, Unknown grave, Statements from the Indian Act (Left). Drawing in the sand, Corral, Burial Mounds in South Dakota, Closed off from family, Shrinking of land (Right).



Page 18

The Educator / The Child

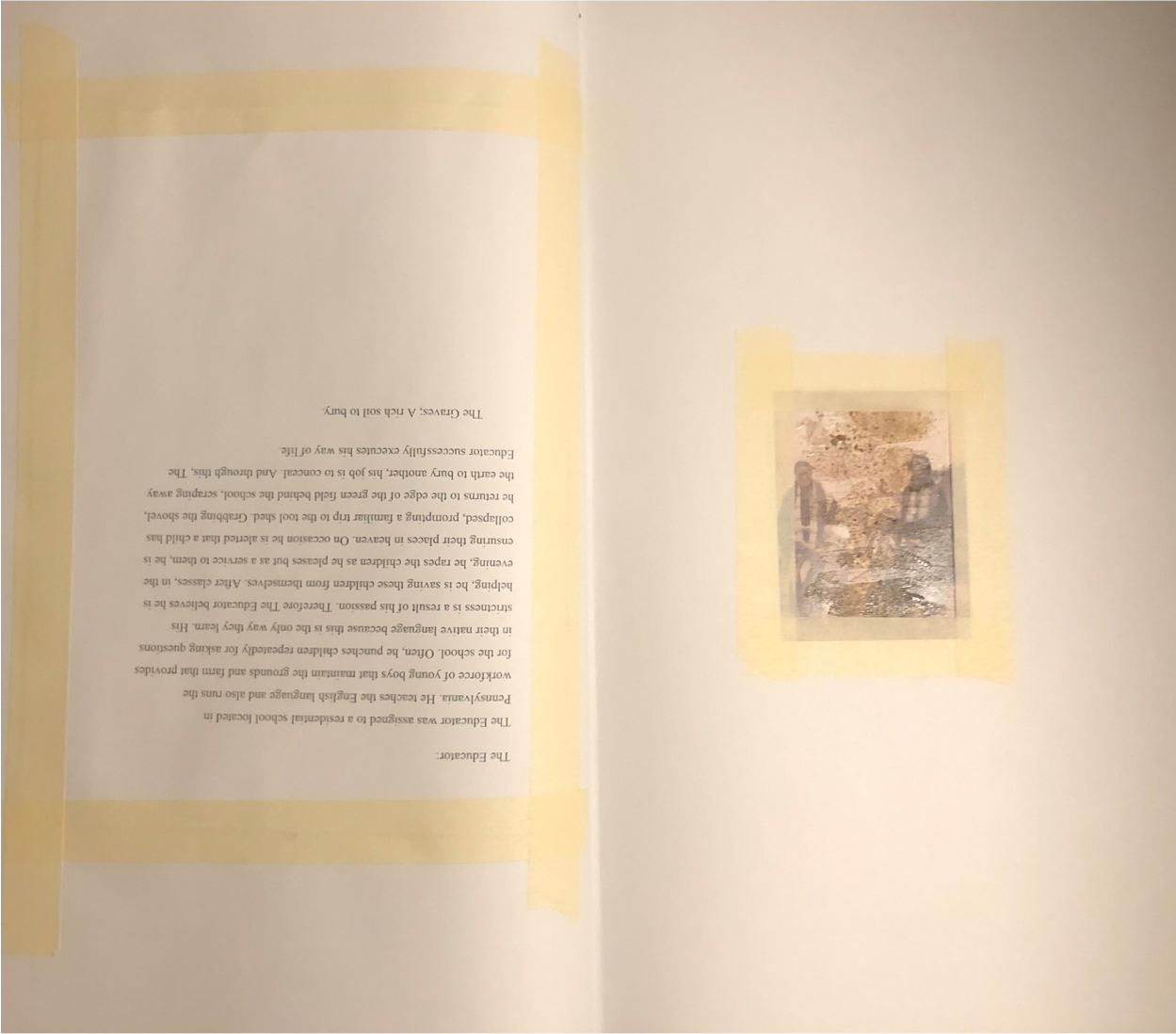
Residential school isolated, Report from school listing students as either, "good, sick or dead", Digging ground for burials, Inverse of culture (Left). Assimilating natives into cities, The seizure of native land in South Dakota (Right).



Page 19

The Educator / The Child

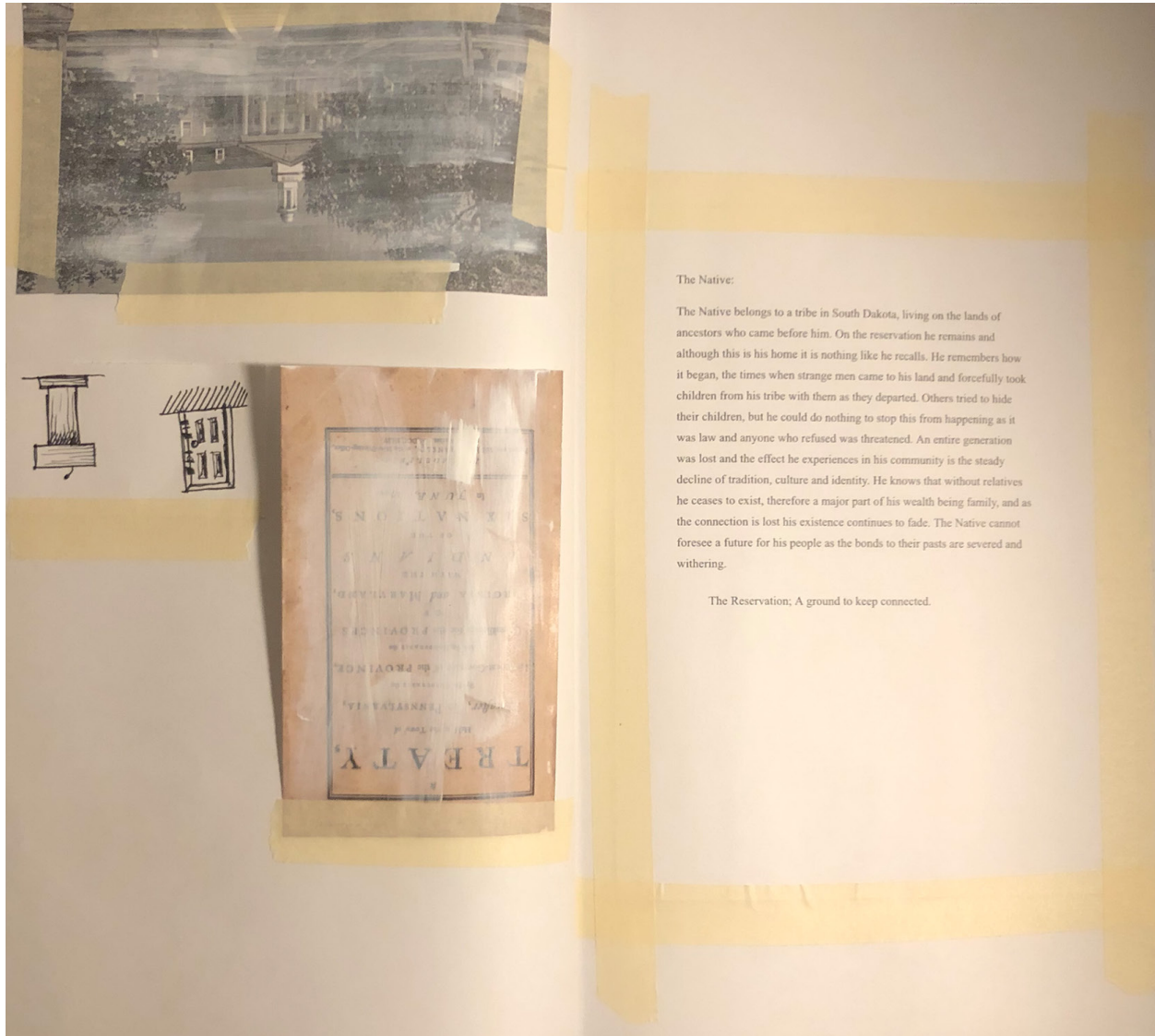
Manifest Destiny, The Trail of Tears (Left). Advertisements about native land for sale, Fence, Urbanization, Urban sprawl in the 1950's (Right).



Page 20

The Educator / The Child

The Educator narrative (Left). Typical native american family portrait (Right).



Page 21

The Official / The Native

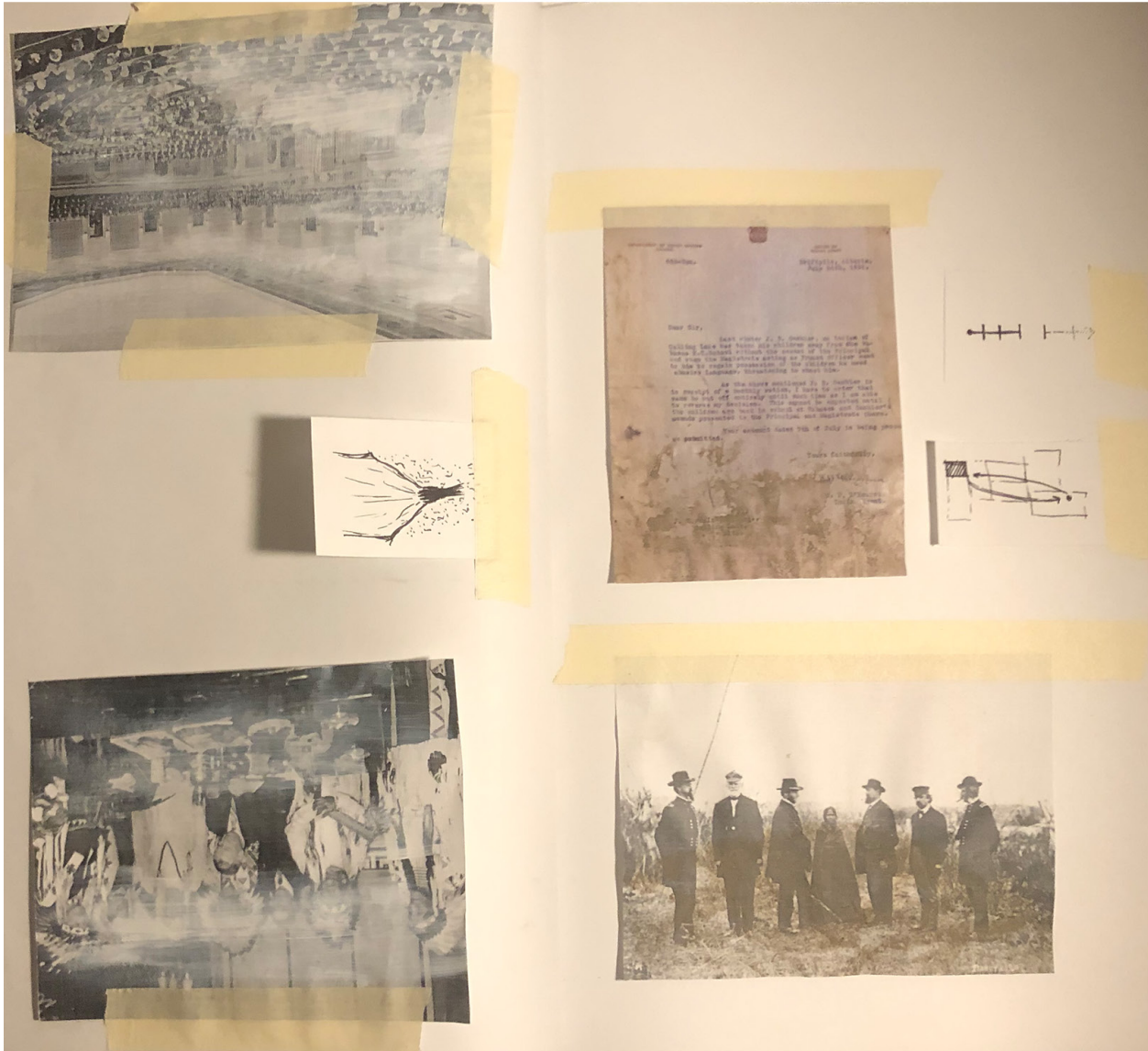
The Carlisle Barracks, Treaty between the Six Nations, Locked door, Pedestal for speaking (Left). The Native narrative (Right).



Page 22

The Official / The Native

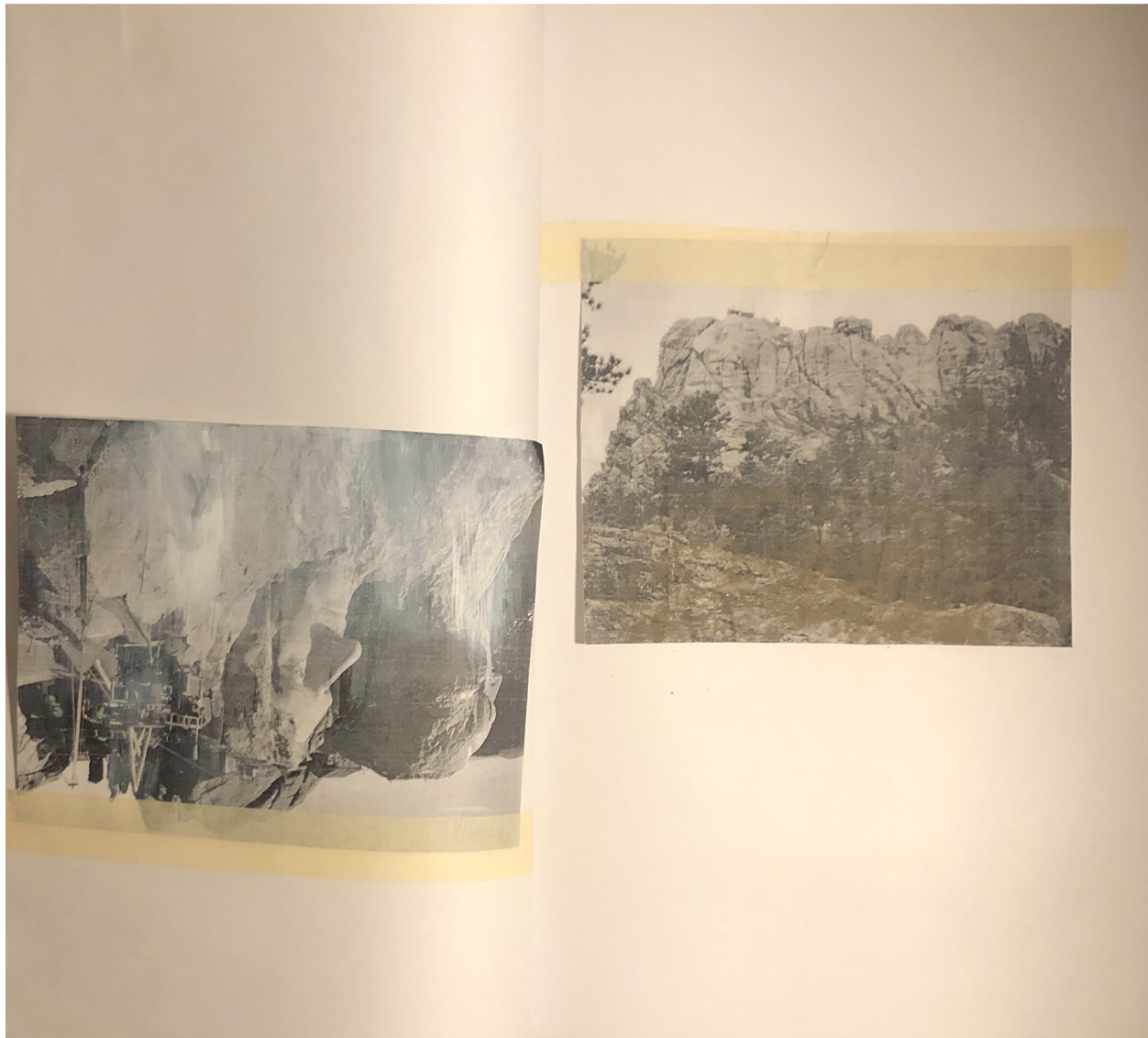
Residential schools over North America, The Death of Jane McCrea - John Vanderlyn (Left). Falls of Kaaterskill - Thomas Cole, Pine Ridge Reseration cardboard home (Right).



Page 23

The Official / The Native

US Congress Harry Truman State of the Union 1950, Pulling white sheet over, The Indian Reorganization Act (Left). Letter threatening native families, Missing link, Displacement to different areas, The Indian Peace Commission (Right).



Page 24

The Official / The Native

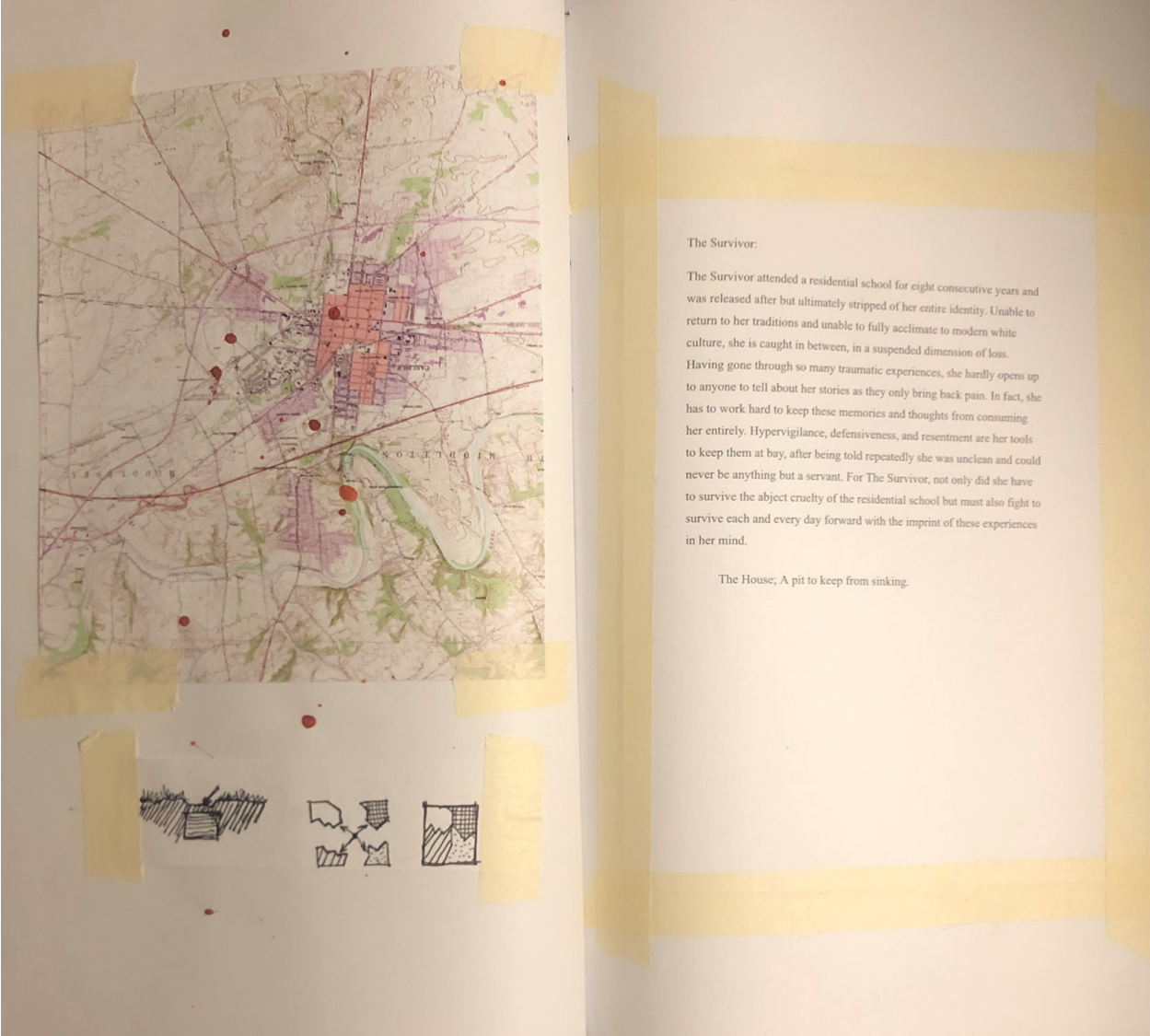
The construction of Mount Rushmore (Left). The Six Grandfathers Mountain (Right).



Page 25

The Official / The Native

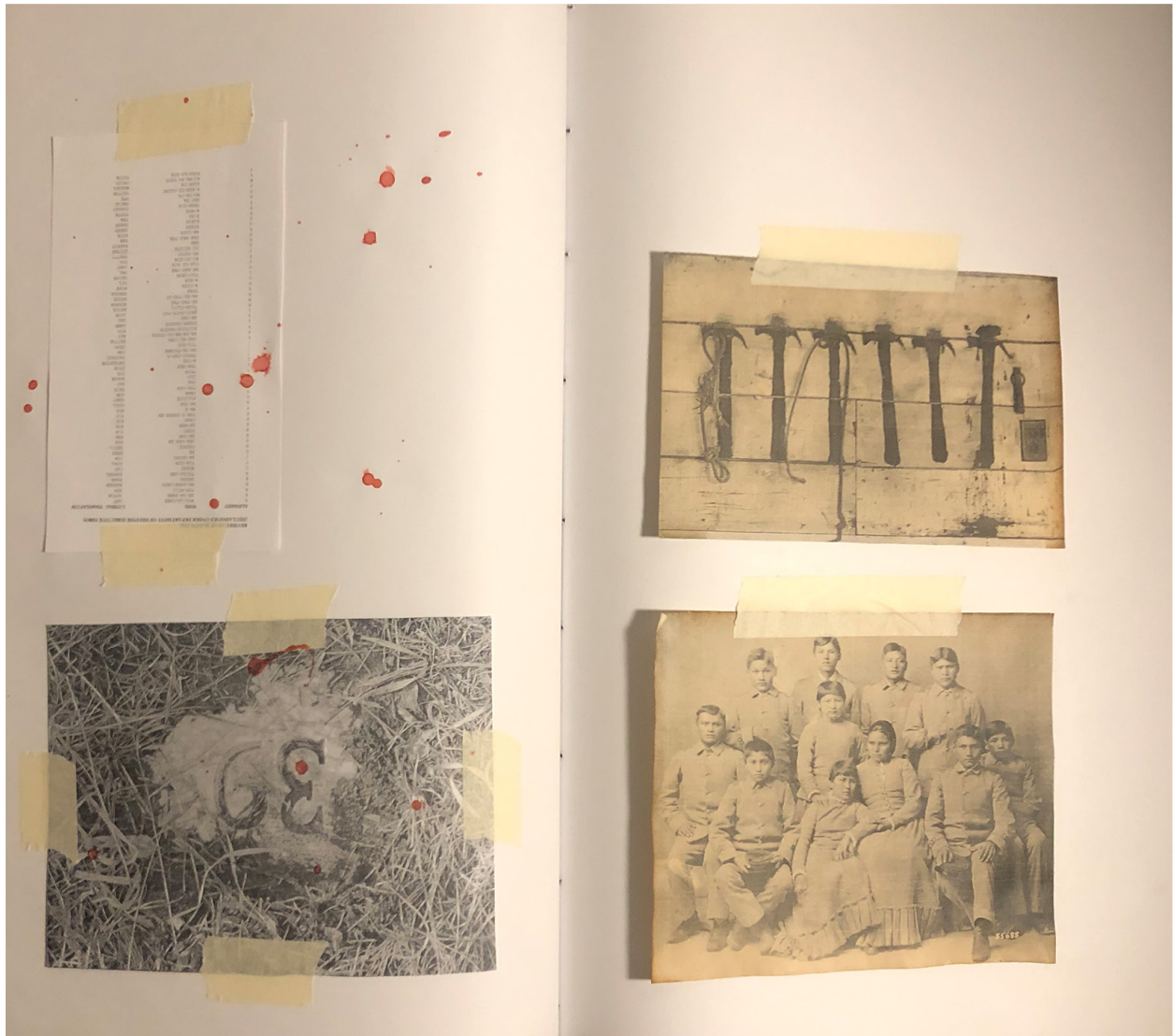
The Official narrative (Left). Connection to lands, Forceful removal, Prairie Meadows Burning - George Catlin (Right).



Page 26

The Sheriff / The Survivor

Map of Carlisle PA, Digging up graves, reconfiguring pieces of the past (Left). The Survivor Narrative (Right).



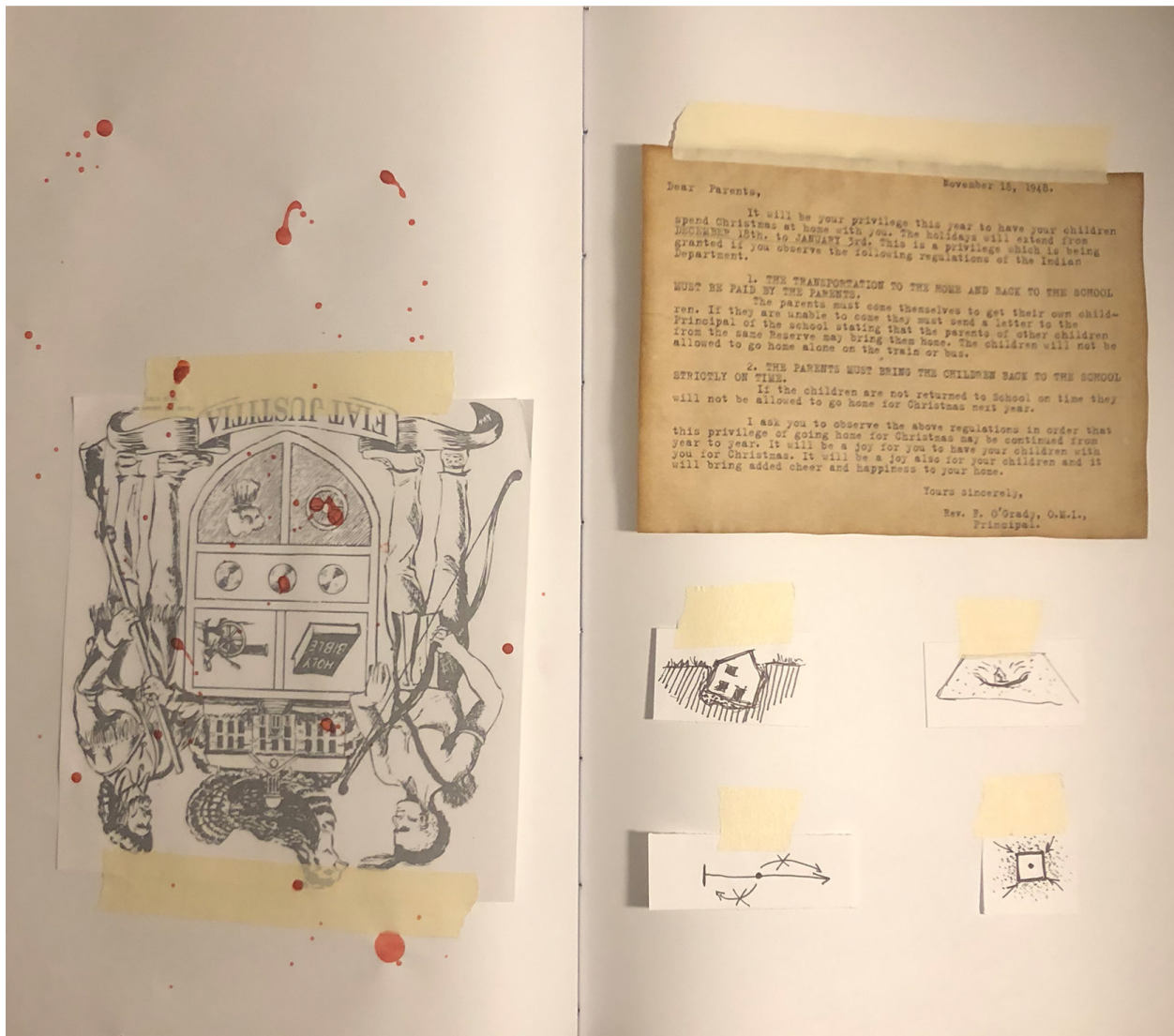
Page 27

The Sheriff / The Survivor

Language translations from WWII Code Talkers, Hidden school grave marker (Left). Missing tools in school shed, Photograph of native americans in typical white culture dress (Right).



National Research Center in Manitoba holding testimonies, Removal of bodies, Magnifying glass (Left). Abandoned halls of still standing residential school (Right).



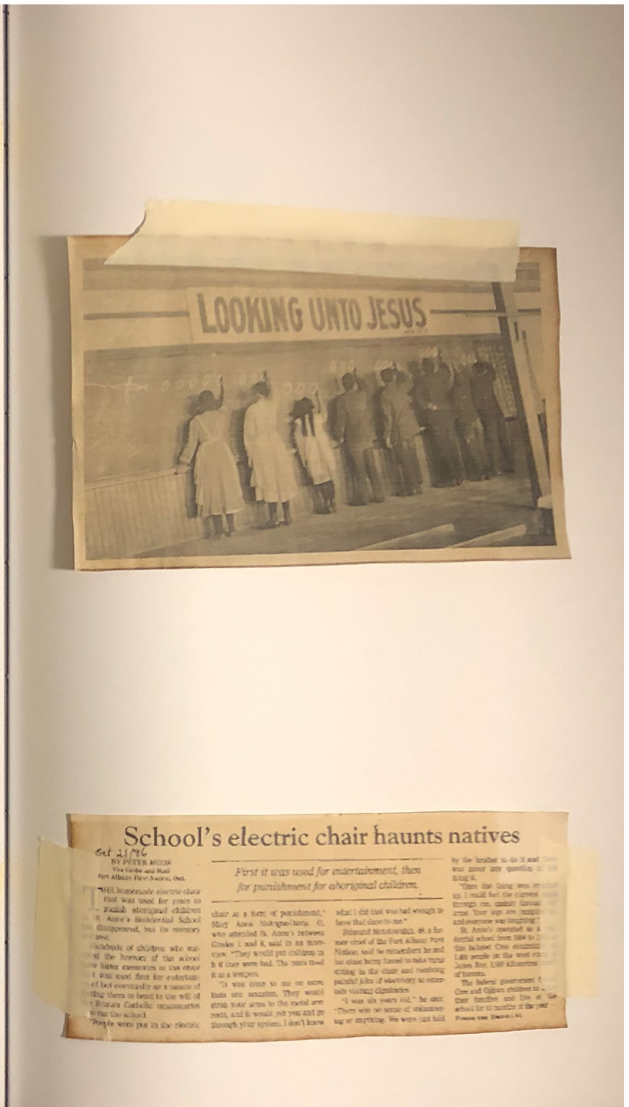
Page 29

The Sheriff / The Survivor

Town seal of Carlisle, PA (Left). Letter allowing children to return home for Christmas from residential school, Sunken house, Suspended between cultures, Attempting to retain life (Right).

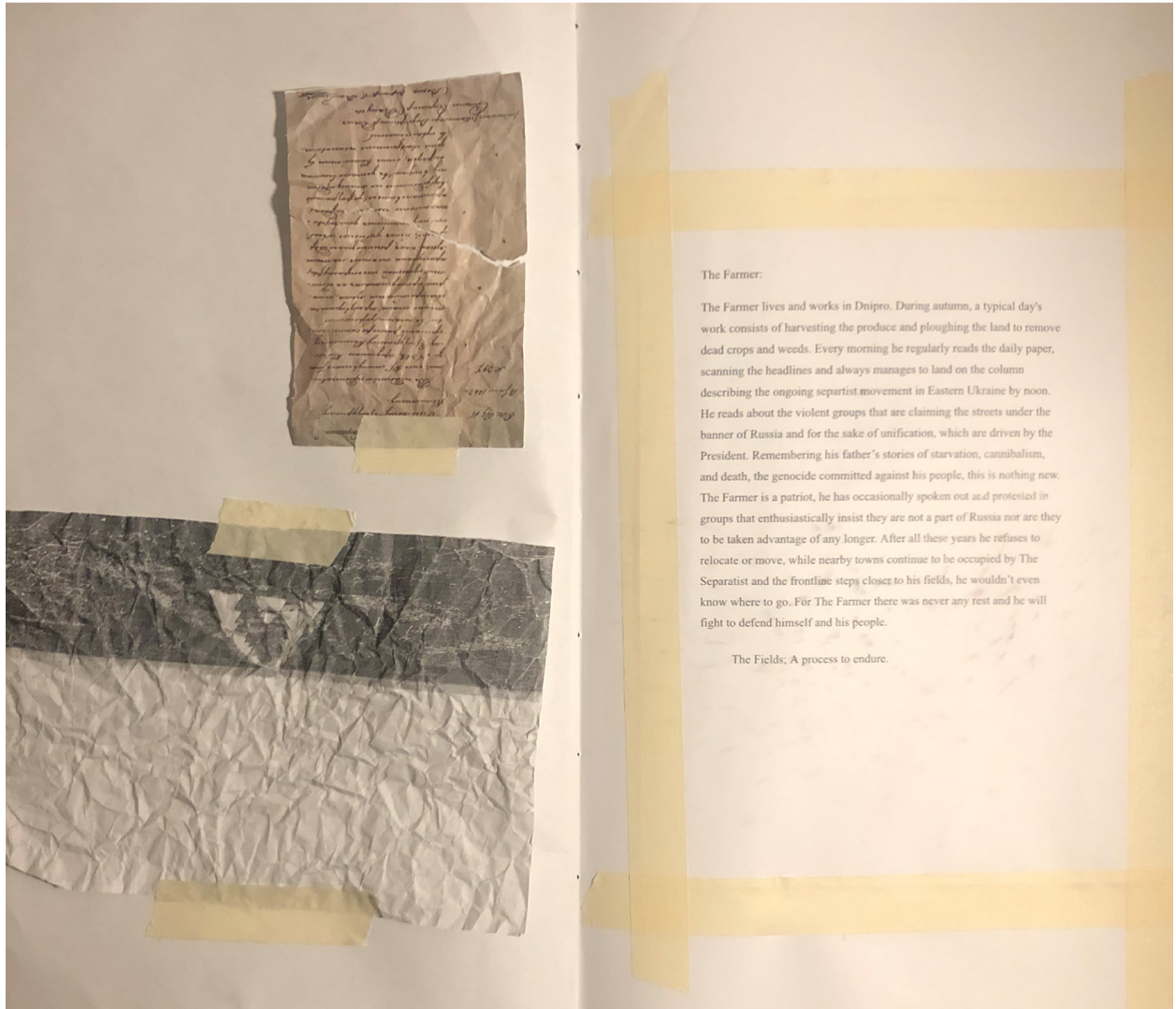
The Sheriff is a local authority in charge of serving and protecting the citizens of his county. He is aware of the vague part of a residential school within his jurisdiction but knows little of any necessary action required. This is until he is prompted through the finding of bodies around other locations across the country. Thorough investigations and careful examinations are conducted and result in proving to The Sheriff that a case must be opened. Digging into the earth he uncovers The Educator's sins as the bodies piled below the ground are revealed. From this discovery, he moves to collect testimonies and interviews with surrounding people and organizations in an attempt to reassemble the narrative of tragedies enacted and culture lost. He hands over the findings to The Elected Official, with the conclusion of his work, so as to proceed with the legislative process of accounting for and rectifying these past injustices. The Sheriff releases his findings to the public, the truth laid bare.

The Evidence Room: A sample tainted by blood.



The Sheriff narrative (Left). Children being taught to write and speak English, An article describing the use of an electric chair in the school (Right).

THE RUSSO-UKRAINIAN TEXT



Page 31

The Separatist / The Farmer

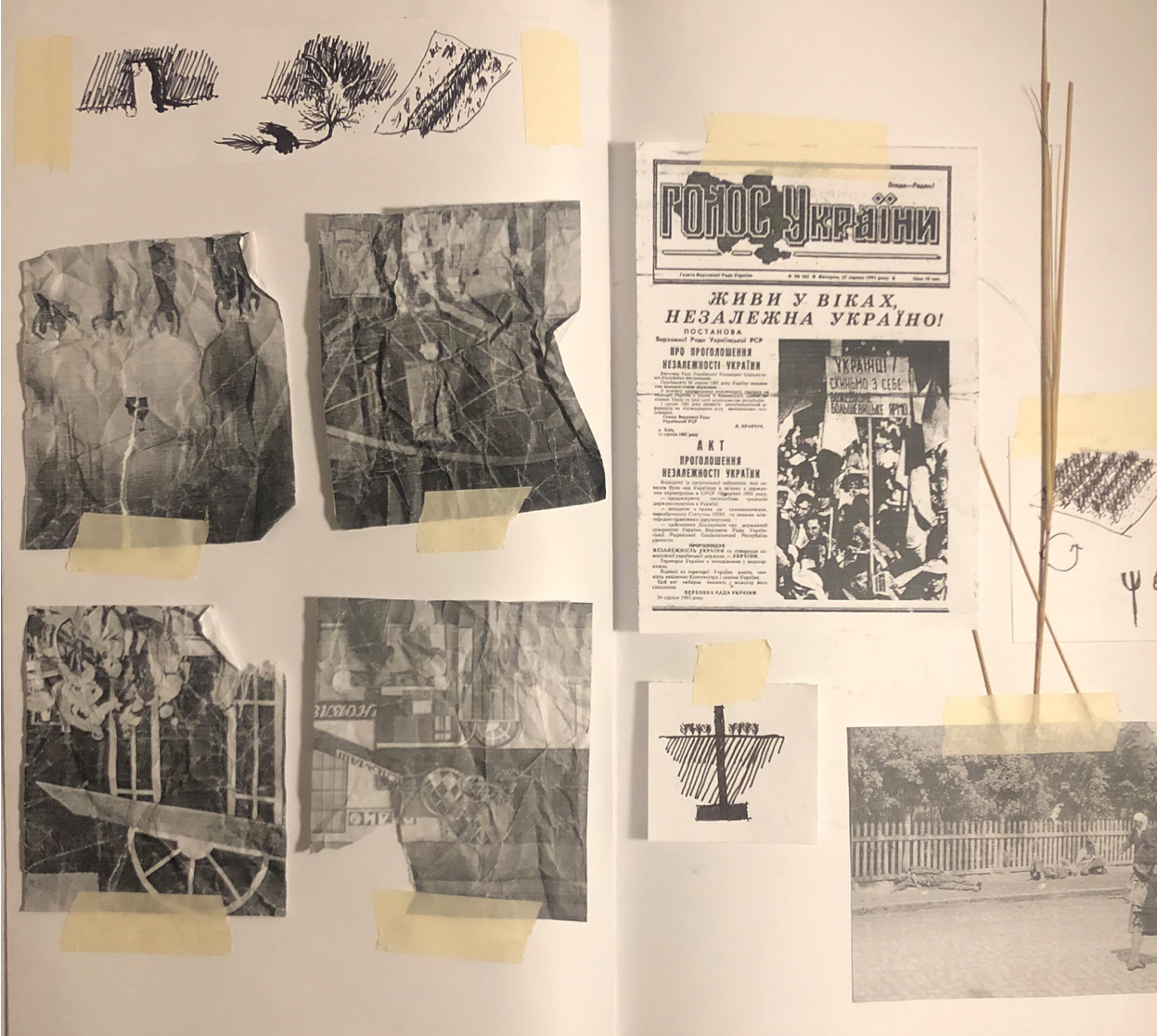
The Valuev Circular forbidding Ukrainian publications 1863, Farmland with concrete block anti-tank barricades (Left). The Farmer narrative (Right).



Page 32

The Separatist / The Farmer

Russian Civil War Map (Left). Watercolor painting of traditional Ukrainian house - Taras Shevchenko (Right).



The Separatist / The Farmer

Trenches formed by removal, Pictures from Berezil Theatre in Ukraine and performances for the Red Army (Left). Newspaper of Ukraine Independence, Prosperity of fields, Anchoring in fields, Holodomor starvation period (Right).



Page 34

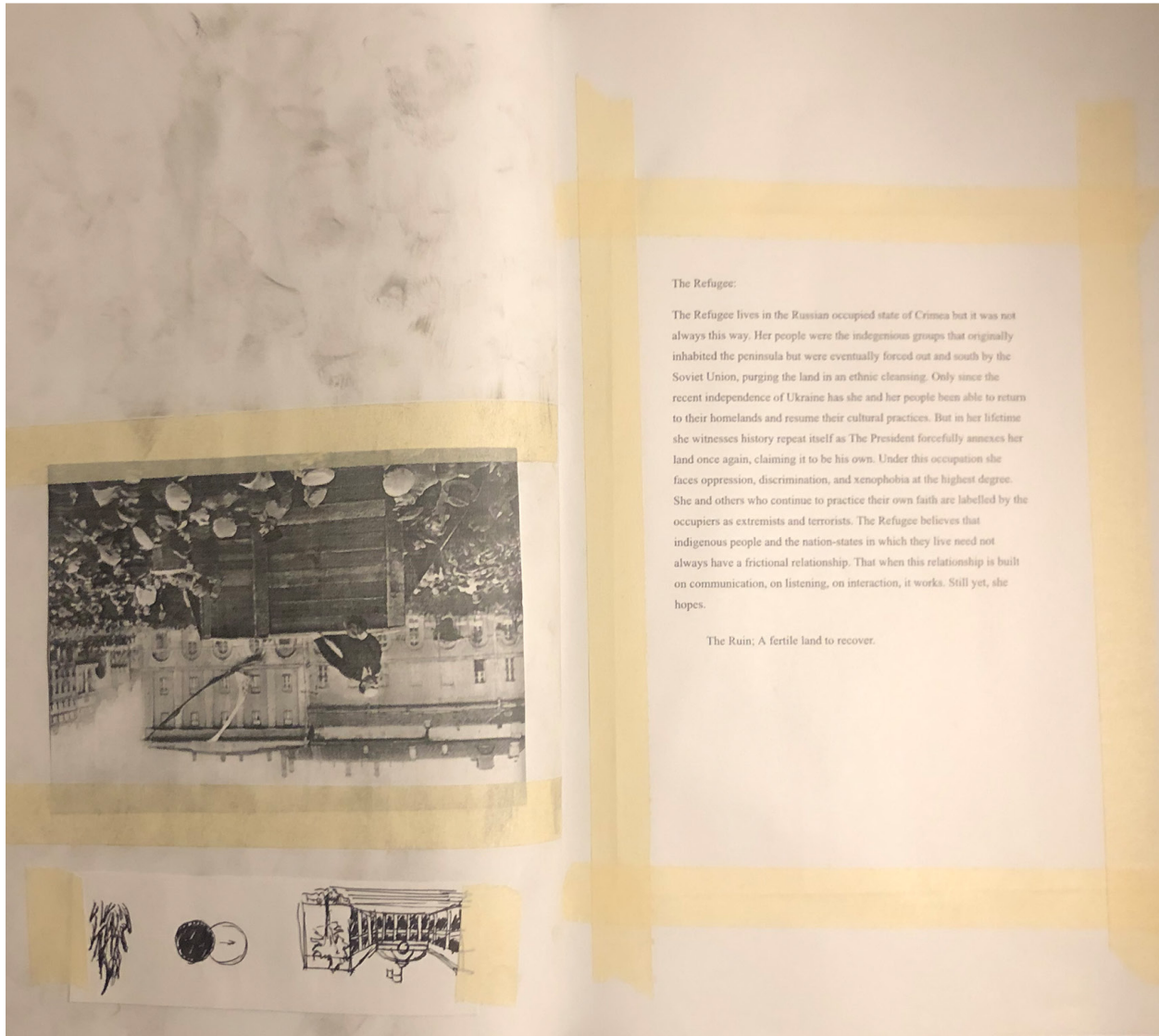
The Separatist / The Farmer

Barricades, Spreading of information/organization, Cannibals during Holodomor (Left). Tractor and tank pass one another, Plow, Ukrainian Flag (Right).



The Separatist / The Farmer

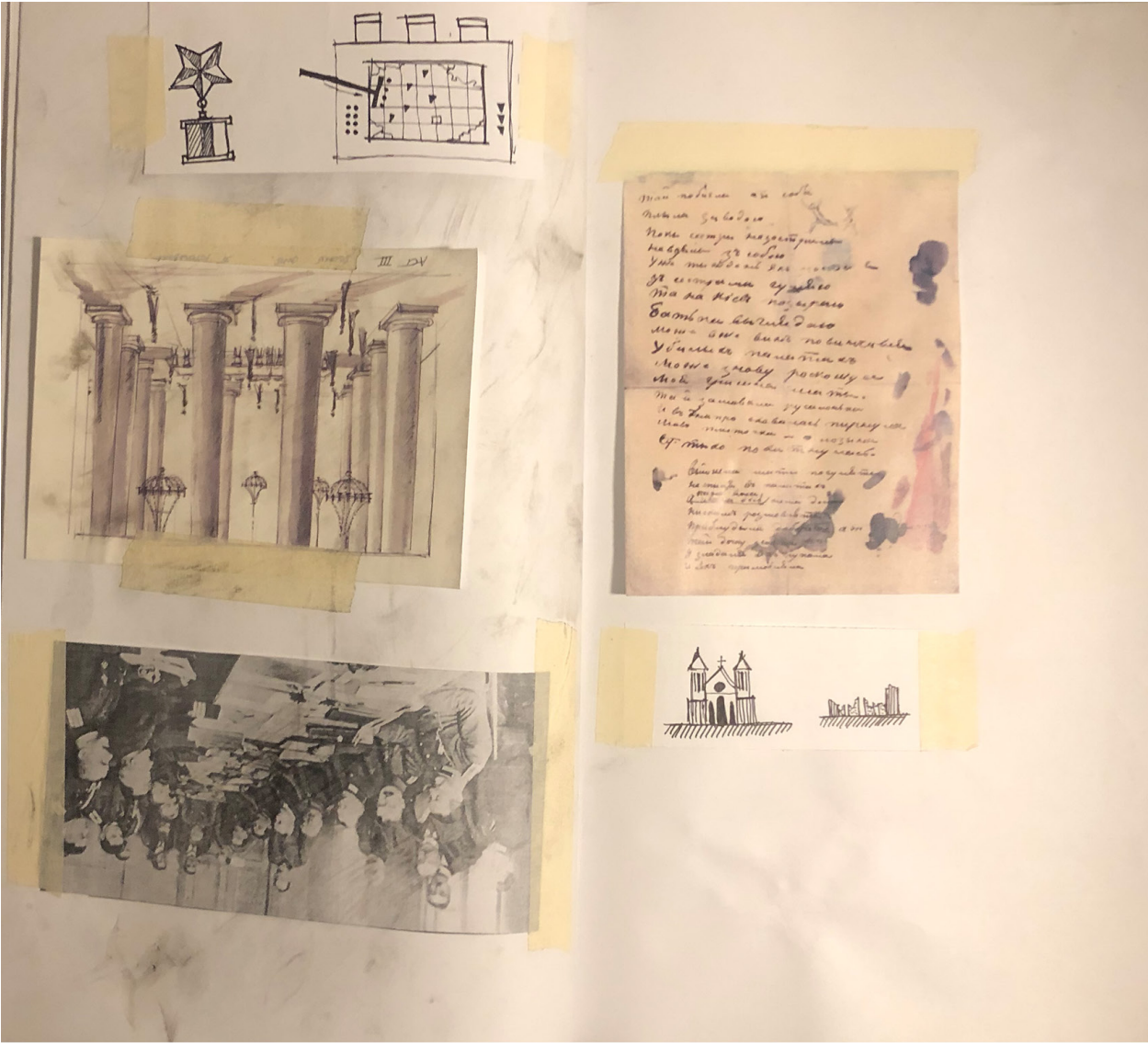
The Separatist narrative (Left). Pastoral fields - Taras Shevchenko, The process of growth and harvest, Ukrainian farmers during famine (Right).



Page 36

The President / The Refugee

Vladimir Lenin speech at the Red Square, The capitol, Eclipse, Flames (Left). The Refugee narrative (Right).



Page 37

The President / The Refugee

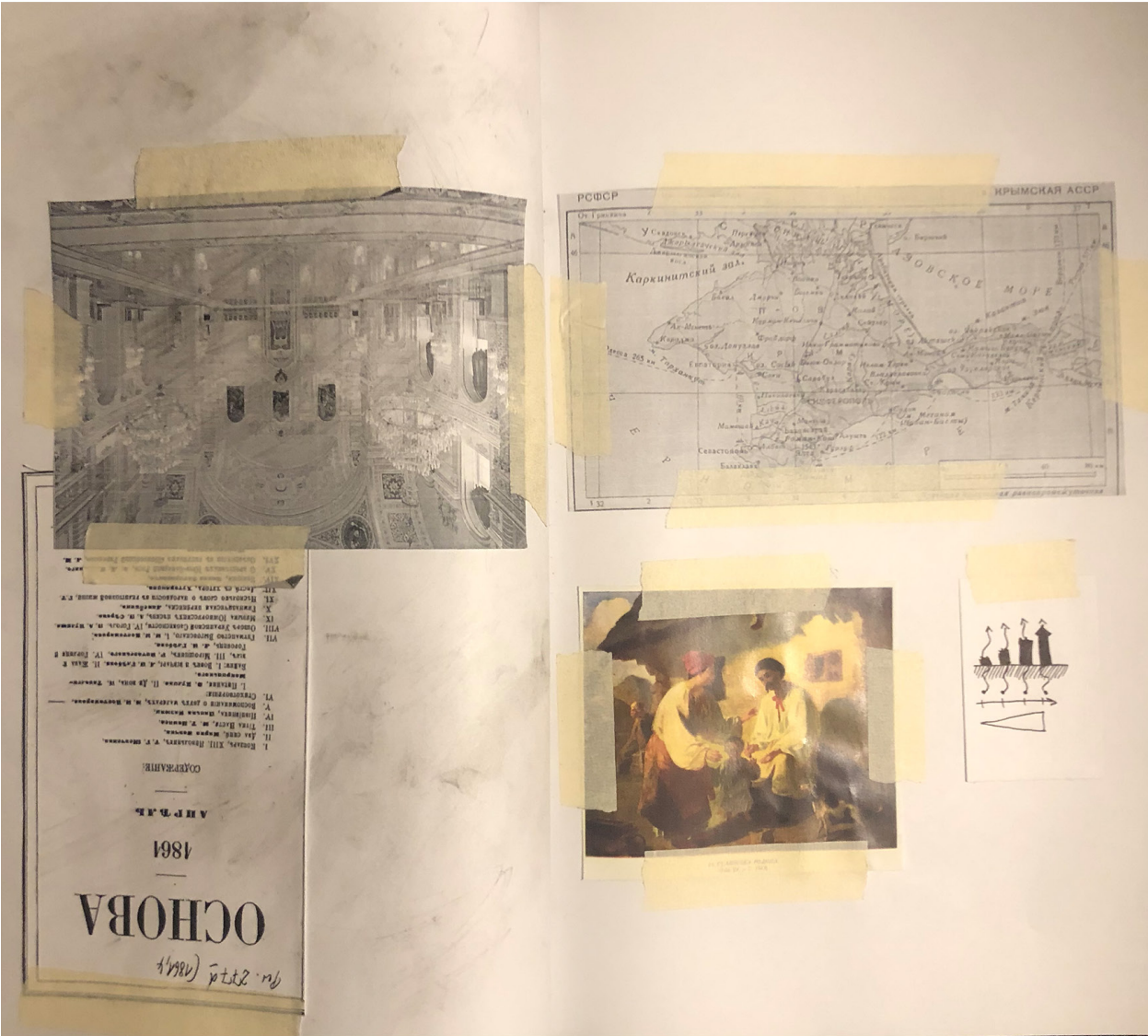
Russian Federation Gold Star Medal, War Table, Eugene Onegin novel - Alexander Pushkin, Treaty of Brest-Litovsk (Left). Mermaids manuscript - Taras Shevchenko, A religious place now in ruins (Right).



Page 38

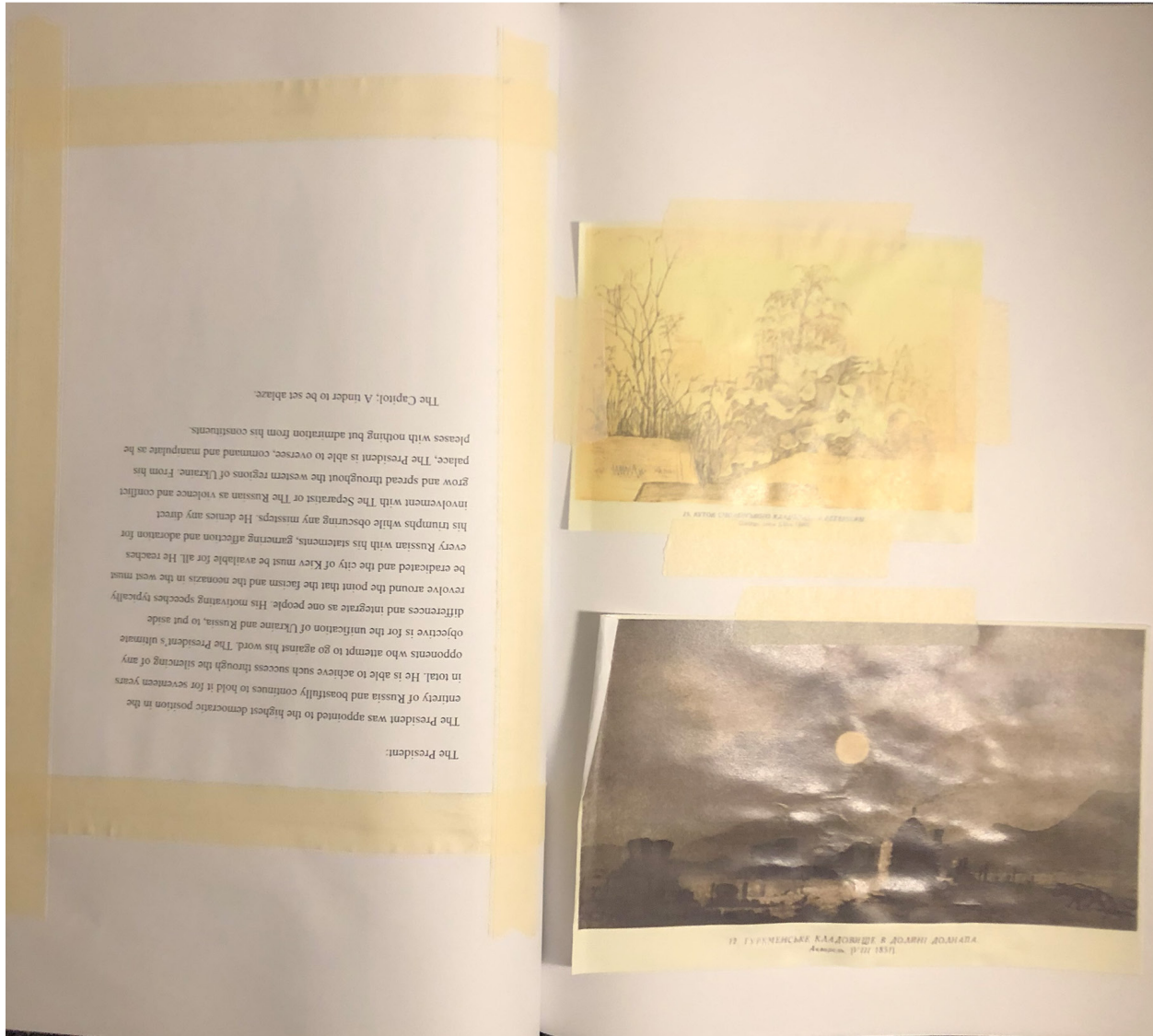
The President / The Refugee

Monument of Tsar Alexander III, Burning Steppes - Taras Shevchenko (Left). Deportation of Crimean Tatars, The working camps of the Gulag (Right).



The President / The Refugee

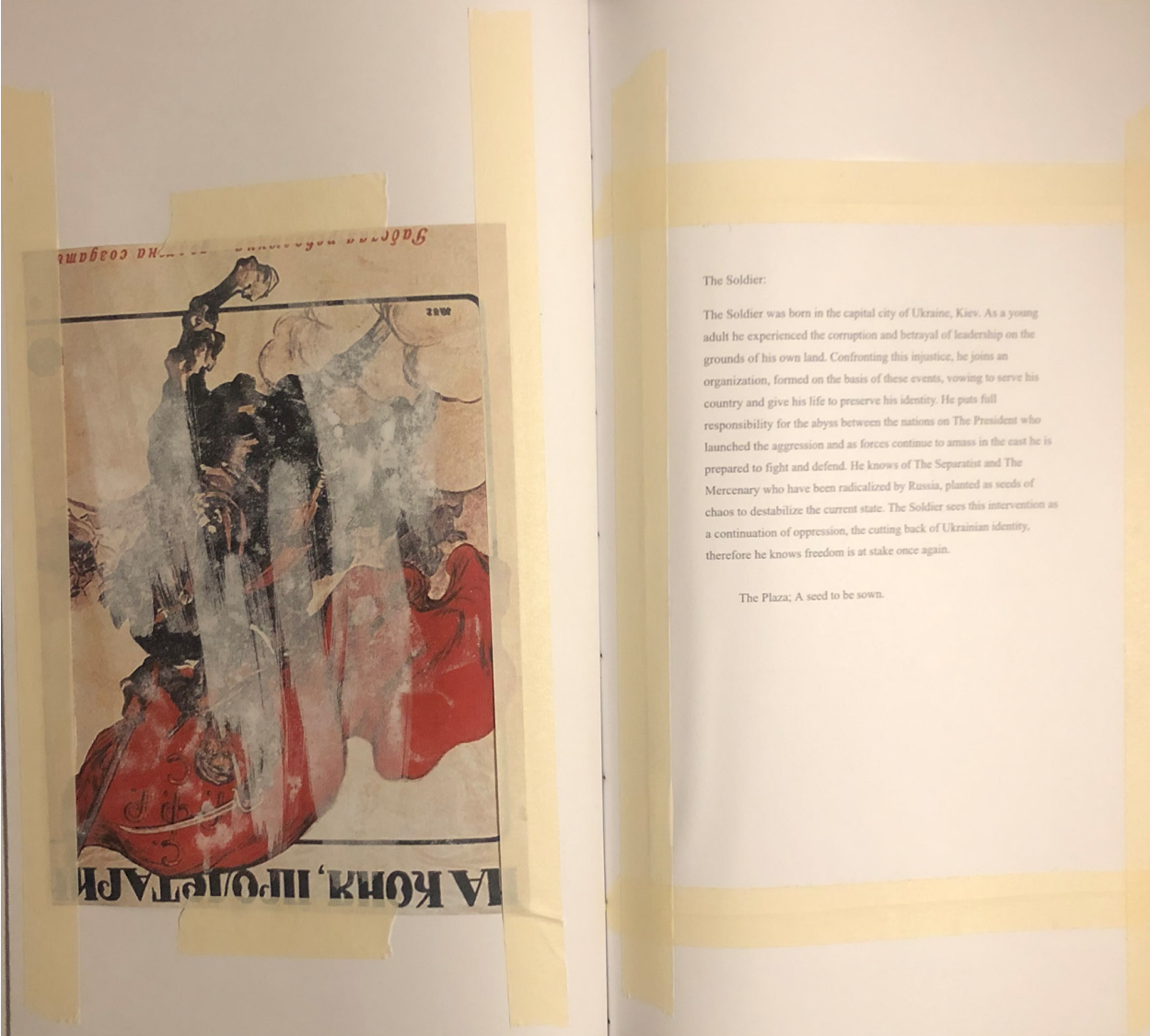
St. Alexander Hall in The Kremlin, The Osnova a banned journal of Ukrainian customs (Left). Map of the Crimean Peninsula, Peasant Family - Taras Shevchenko, Rebuilding of culture and tradition (Right).



Page 40

The President / The Refugee

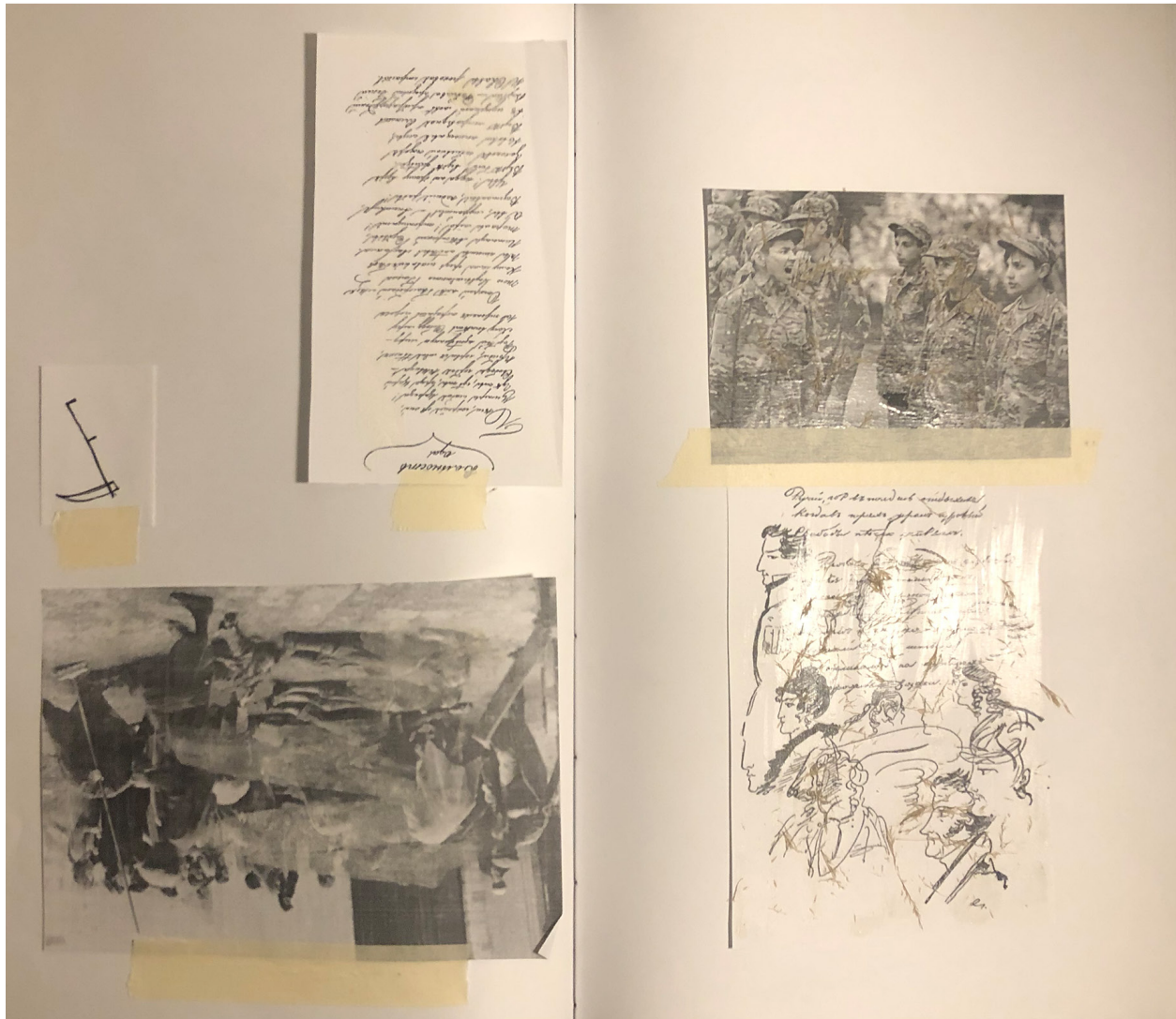
The President narrative (Left). Smolensk Cemetery - Taras Shevchenko, Ruined Turkmen Cemetery - Taras Shevchenko (Right).



Page 41

The Mercenary / The Soldier

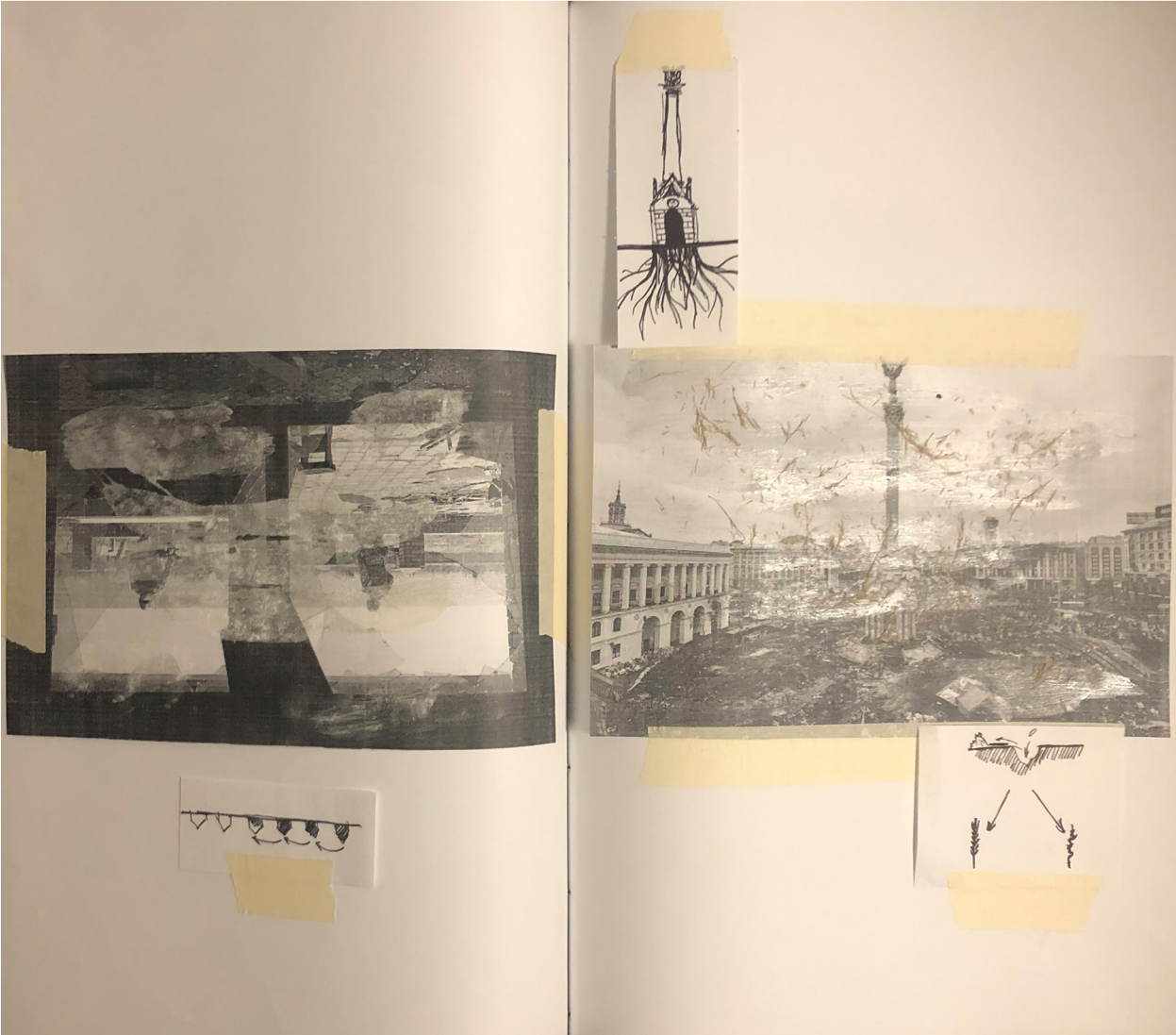
The October Revolution recruitment propaganda (Left). The Soldier narrative (Right).



Page 42

The Mercenary / The Soldier

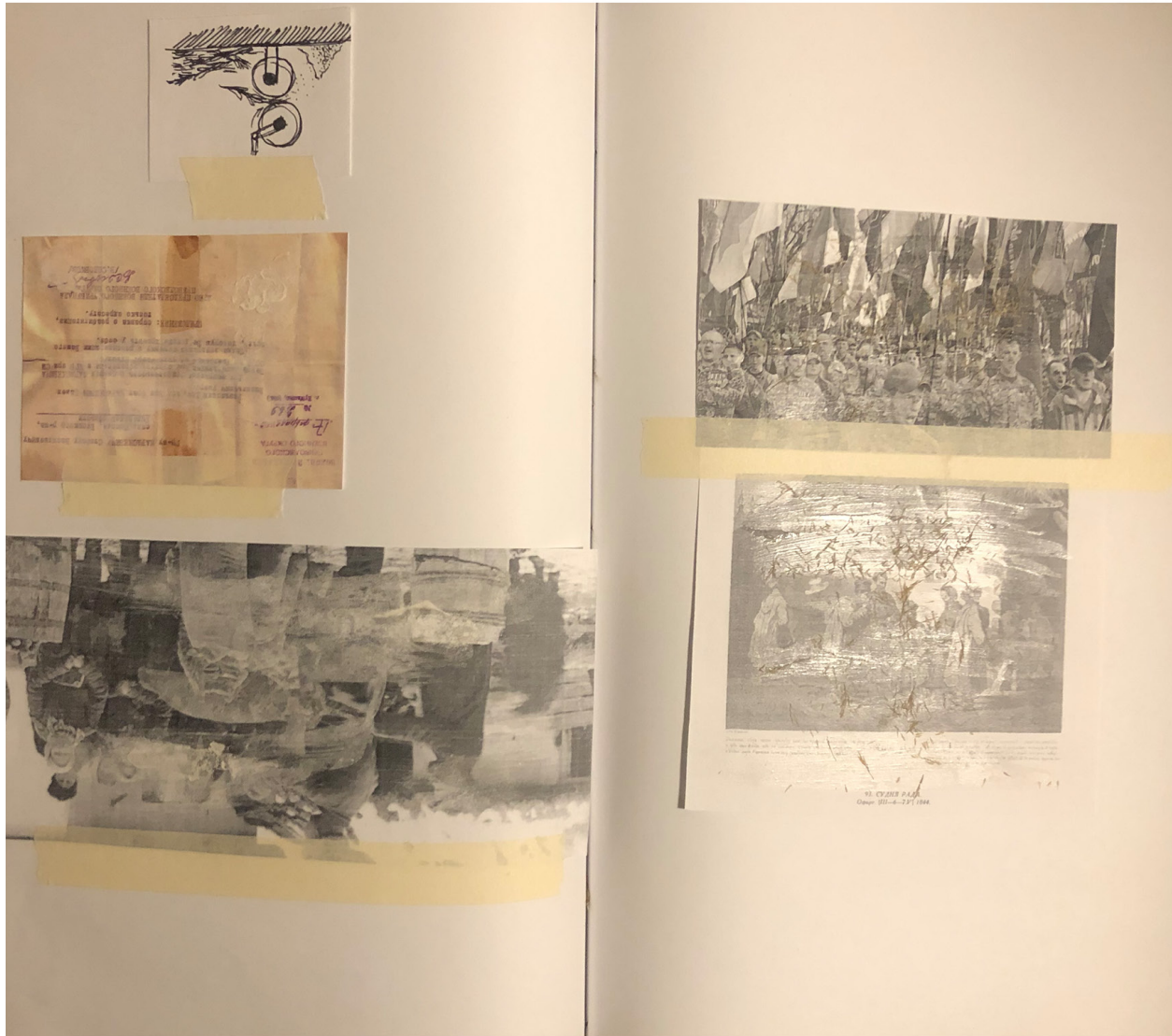
Ode to Liberty - Alexander Pushkin, Scythe, The Great Purge (Left). Child soldiers training in Ukraine, Alexander Pushkin manuscript drawn over with characters (Right).



Page 43

The Mercenary / The Soldier

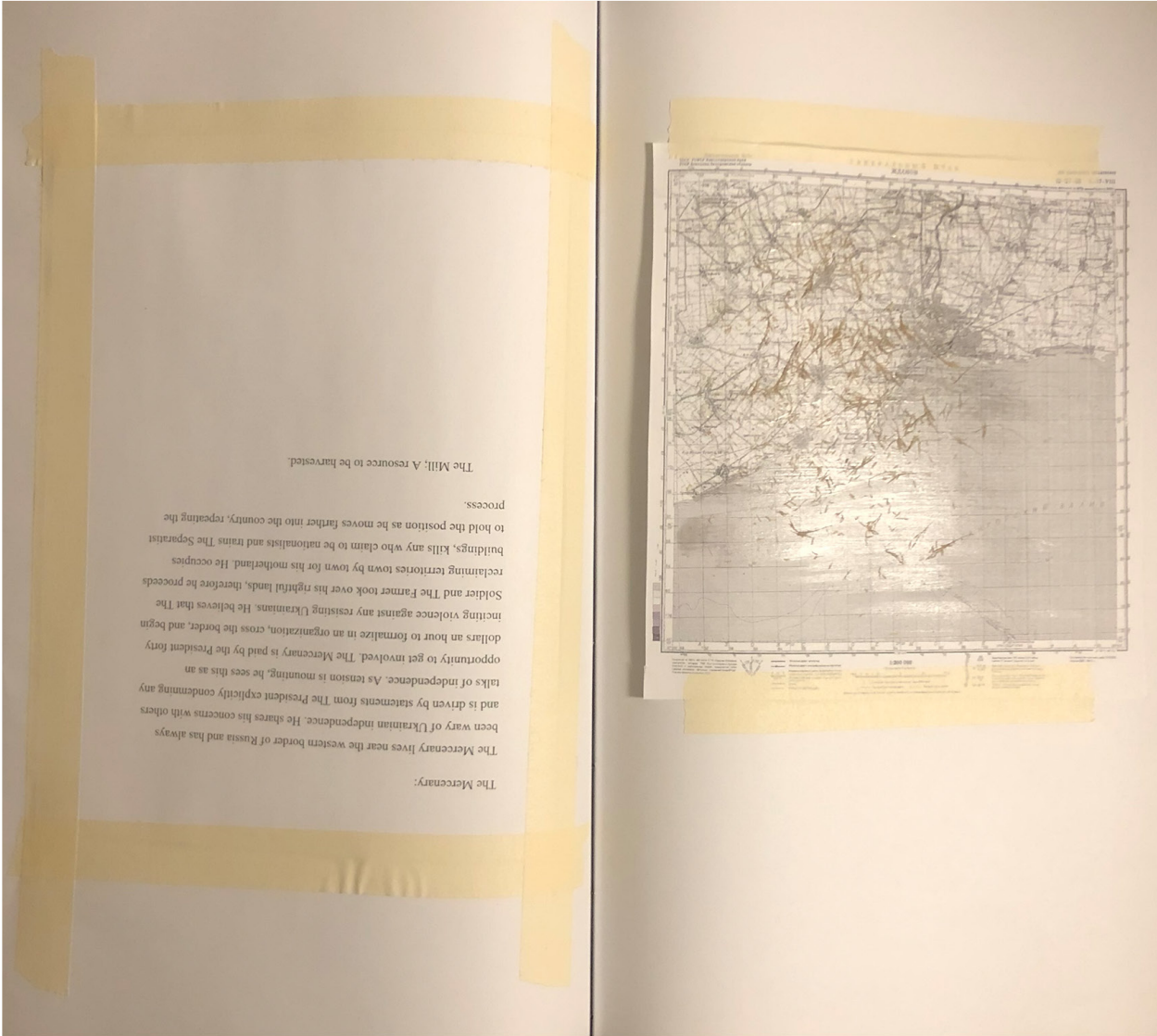
Russian soldiers occupying Ukrainian buildings, Moving forward from one to the next (Left). Independence monument rooted in ground, The Maidian Revolution aftermath in Independence Square, Opportunity for growth (Right).



Page 44

The Mercenary / The Soldier

Stone mill grinding wheat, Death notice in Siberia from the Gulag, Russian soldier taking food at gunpoint (Left). Ukrainian nationalists march together, Vessels Council - Taras Shevchenko (Right).



The Mercenary / The Soldier

The Mercenary narrative (Left). Map of Mariupol, current capital of the Donbas region (Right).

Through the reading of these narratives, whether aloud or to oneself, the stories of these characters no longer remain only on the pages of these books but they are released into the space around us or within ourselves, transforming, interacting and creating meaning. By the process of unfolding and revealing this artefact we are more clearly able to understand these edges and through the process of refolding and concealing this artefact we are more clearly able to understand these edges as folds and reflections of one another. Therefore this artefact aids in the translation to architecture, placing the common emphasis on strengthening identities while growing interrelationships. The development of places of practice, intended to house action and movement to varying degrees, a reciprocal operation between the expressions and impressions of users.

From the process of compiling these books, the translation to architecture became apparent by means of drawings that emerged from reading between specific narratives and characters. Such translation led the way for an architectural program of archives which both stores and activates stories like the ones just shared, immortalizing through writing and enlivening through speaking. This archival of stories and memories allows for the entry into an empathetic dimension that facilitates the reversibility of the edge and exchange in understanding of the other, specifically illustrated through the drawings which will be presented momentarily.



Figure 078

A fundamental statement from Cyril and Liliane Welch reads, "Reading a work: it turns us toward the human condition, it evokes us to be ourselves, and it changes the countenance of beings" (354). This artefact turns us to the human condition through the emphasis placed on stories, culture and their intersection. This artefact also evokes us to be ourselves as we, and our own perspectives, are required to complete the metaphor that is set in motion before us. And finally this artefact changes the countenance of beings, leaving an impression on us through its expression and opening the contemplative capacity for imagination to leap beyond the specific concepts and discussions present in these books.



Figure 079

THE ARCHIVES

From the process of compiling these books, the translation to architecture became apparent by means of drawings that emerged from reading between specific narratives and characters. Such translation led the way for an architectural program of archives which both stores and activates stories like the ones just presented, immortalizing through writing and enlivening through speaking. This archival of stories and memories allows for the entry into an empathetic dimension that facilitates the reversibility of the edge and exchange in understanding of the other, specifically illustrated through the drawings which will be presented momentarily.

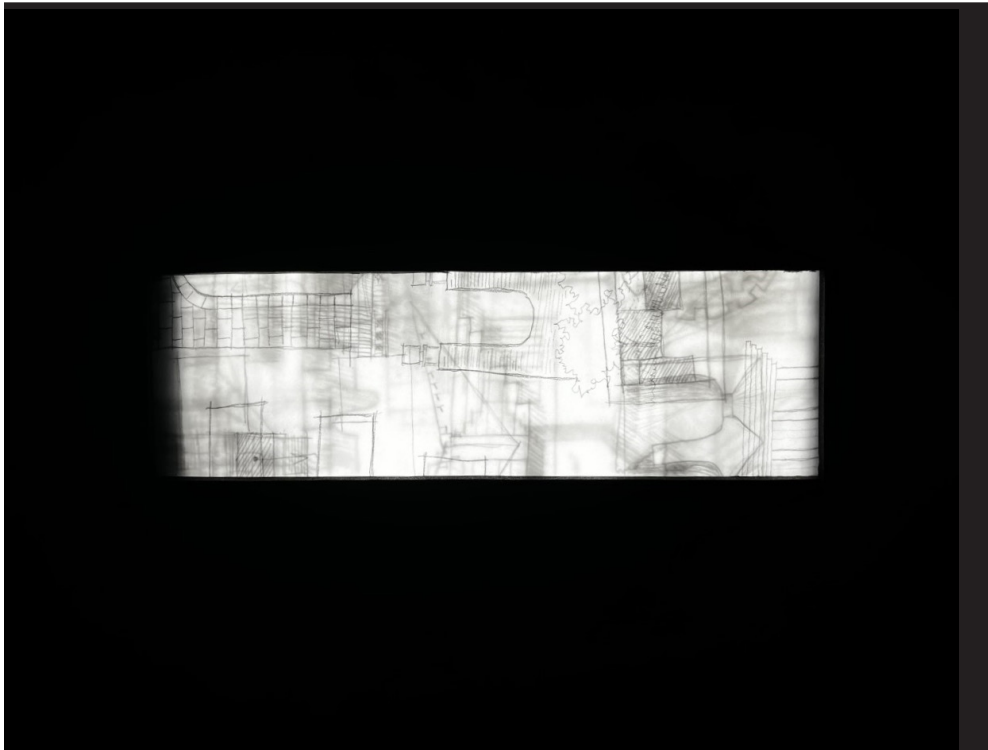


Figure 080

Beginning with the Korean edge, the specific site selected along the DMZ is located in the two towns Kijong-dong, North Korea and Daeseong-dong, South Korea. These two agrarian towns originally existed as one prior to the Cold and Korean Wars but were eventually split following the formalization of the DMZ border. Today both areas have become major propaganda centers for their respective sides, utilizing massive speakers, flags, museums and demonstrations to preach nationalism. Once unified, these villages now turn away from one another prohibiting any productive interaction, yet still maintaining the desire to reconnect across.

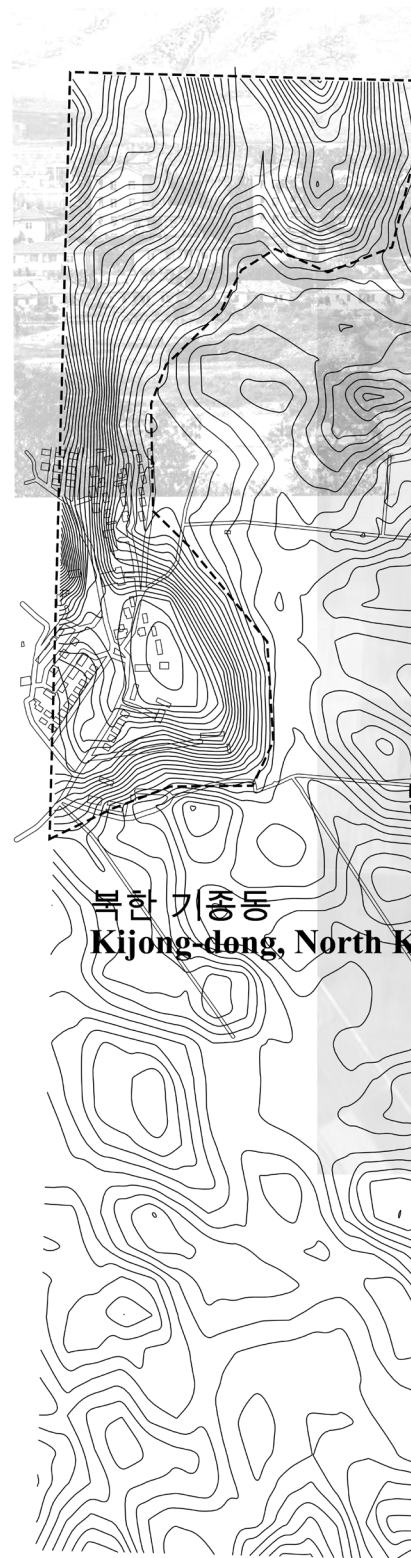
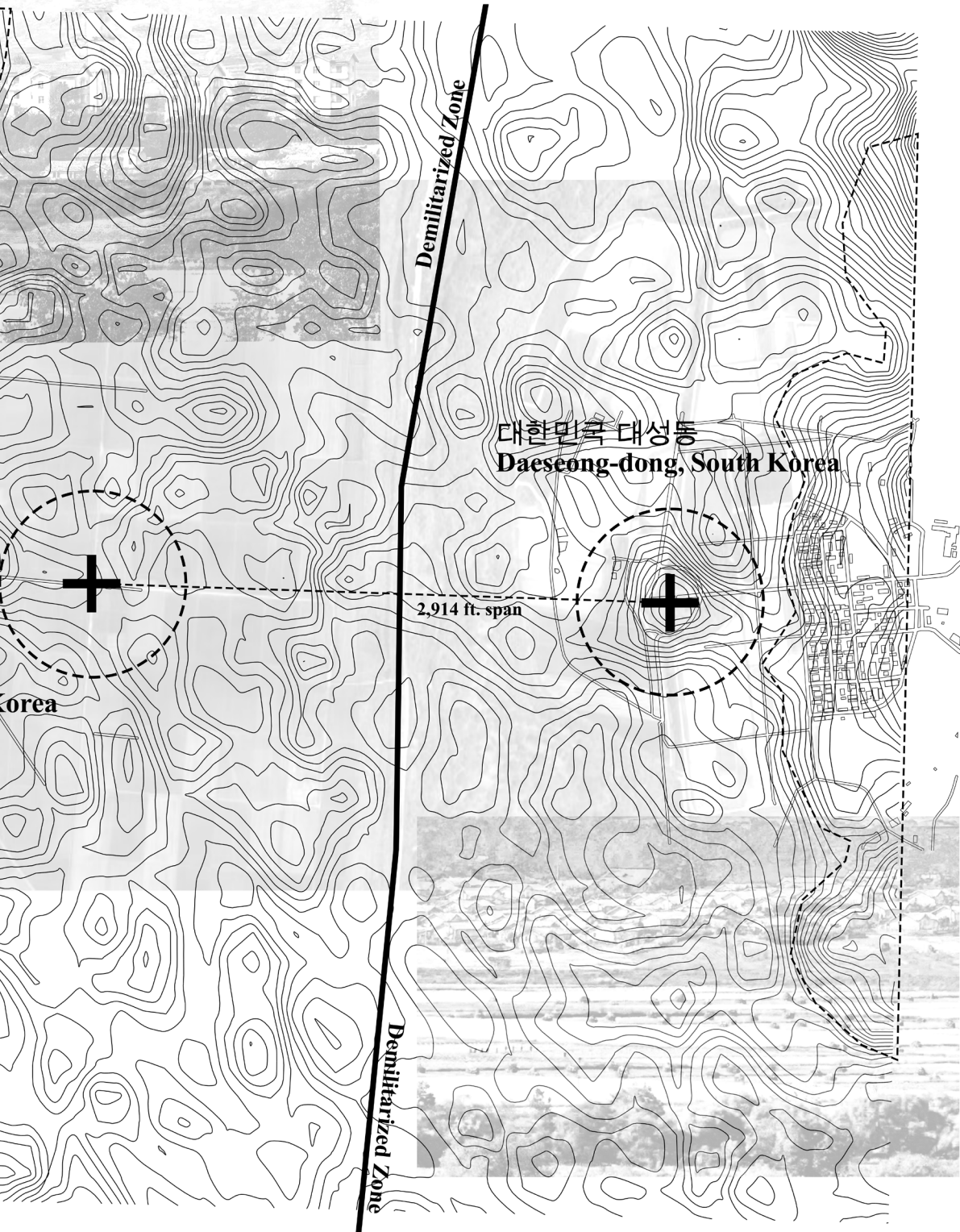


Figure 081



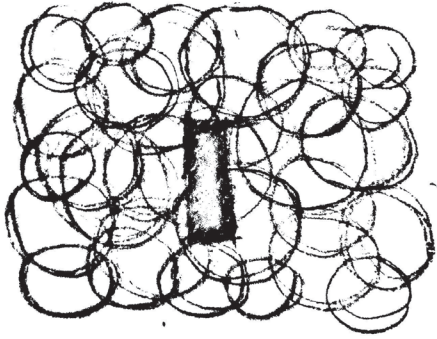


Figure 082

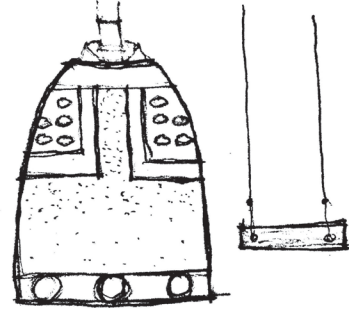


Figure 083

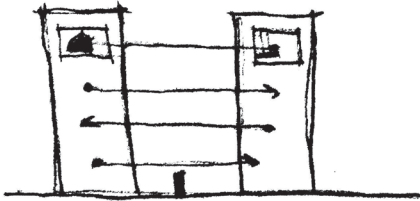
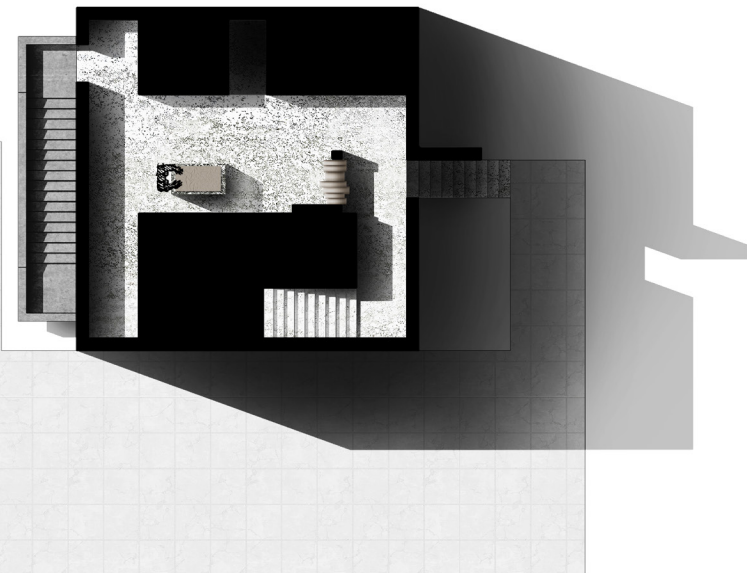
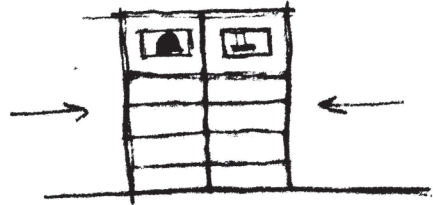
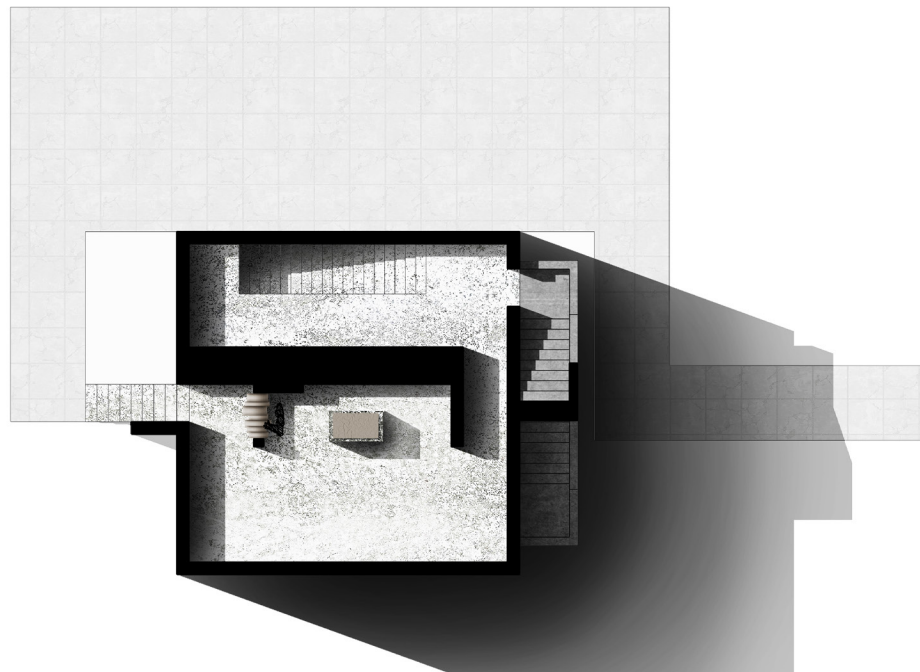


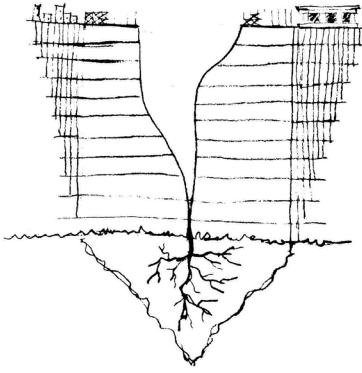
Figure 084



The architectural archive of The Towers responds to this desire by rising above the horizon to once again reestablish the connection from one side to the other. Through the inhabitation of the tower, one is able to see across the border to the other, the view being framed by the scrolls and stories within their own. This visual connection of one within the other collapses the space between the towers as a result of the individual's orientation within. Upon reaching the top of the towers, one a bell and the other a striker are placed. In addition to the archives underneath, the symbolism of the culturally significant relics beckons individuals to imagine outside themselves, the resonance ringing through the mind.

The archive held within serves as a lens through which the view of the other can be perceived and clarified. The sightlines bridge the towers through the space between them and the memories gathered reach beyond, overlapping and reversing.

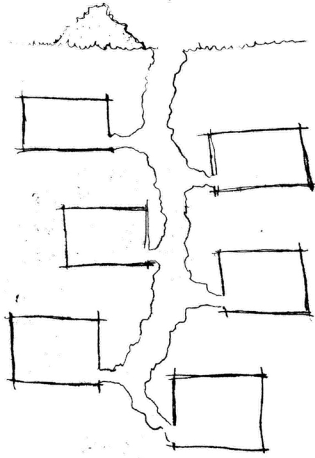




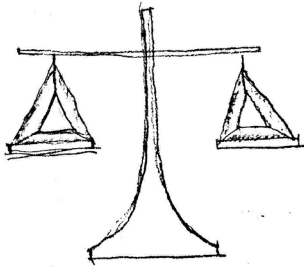
9



4



15



12

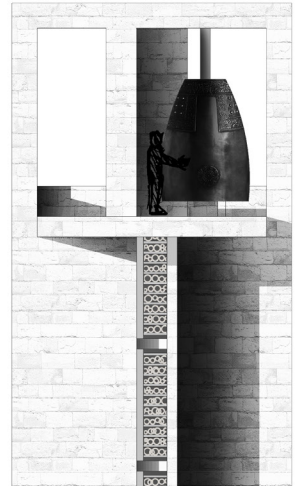
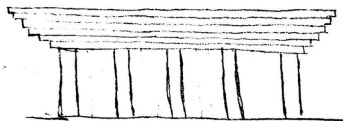
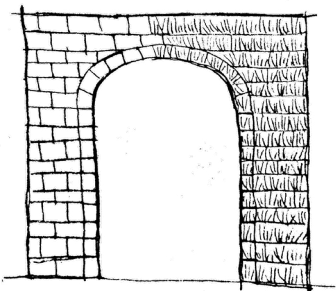


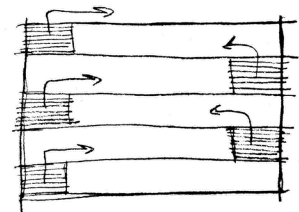
Figure 086



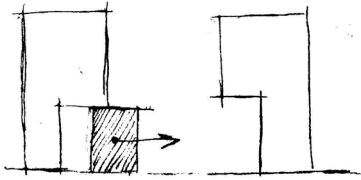
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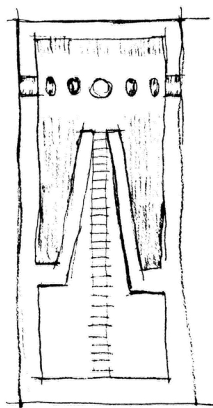
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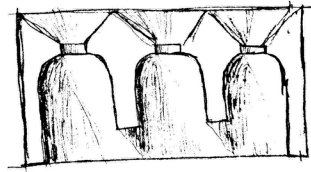
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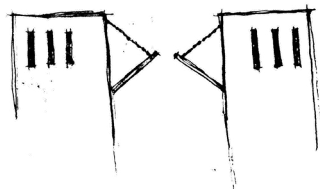
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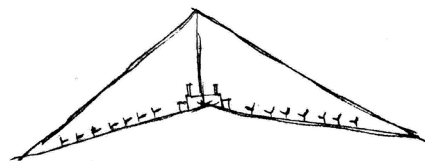
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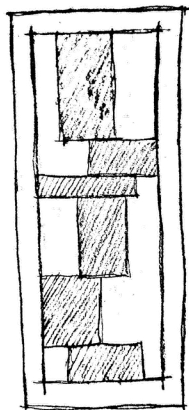
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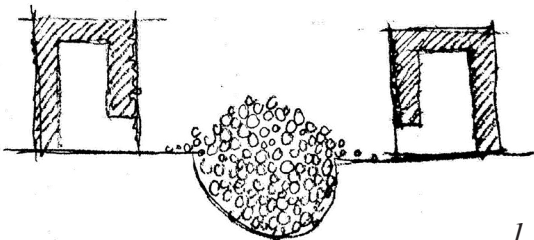
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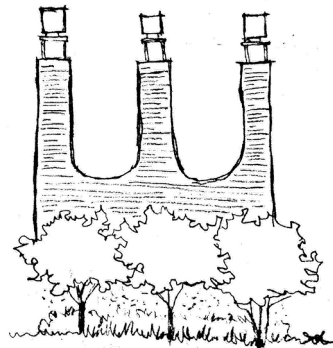
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13

Through the reading into of the archives within The Towers and the interaction across, the space opens to the user allowing access to the other.

#1 titled the Battlefield exhibits two fortresses separated by a wall of projectiles that have been cast at the other. This drawing references the endless barrage of propaganda and messaging aimed at degrading those on the other side while bolstering their own. Through the accumulation of such hostilities, neither nation is as much aware or conscious of the other. Additionally, the drawing alludes to Seokjeon (Stone Battle) which is an ancient Korean game, wherein teams gather in two lines and strike each other with stones and was greatly used as a form of military training.

#2 titled The Monument shows a space composed of several loose stone blocks that are stacked upon one another. This drawing references the multiple monuments of rulers, governments and religions seen throughout both nations. Additionally, connections are made to the collapsible stone monoliths that line the road leading to the DMZ. These monoliths are decorative pieces but also have the capability of falling onto the road below, blocking any military movement across.

#3 titled The Homeland shows two forms, each with a void, and a singular piece which is able to complete only one form at a time. The movement of the piece from one to the other always leaves a void, referencing the difficulty of adjusting from one culture to another. Like those who defect from the north, it is extremely challenging to adopt the vastly different social and governmental standards of the south, resulting in a loss of belonging in either nation.

#4 titled *The Cell* shows the interior of a prison chamber that is trying to be broken out of. This drawing references the detaining of North Korean citizens by government officials as punishment for defecting or going against the strict laws set in place. Imprisonment is both physical and mental, as a punishment for free thinking. Media also holds citizens hostage, forcing a specific way of viewing the world. This is seen in both nations as neither looks intently at the other in a reconciliatory manner. But still there are those who work to maintain the relationship across, working to keep the shared history between.

#5 titled *The Bridge* shows two structures that each have a drawbridge which can be lowered to form a connection across or raised to create a separation between the two. This drawing references the ability of both nations to restore an understanding of the other yet there remains a prevailing disregard. Additionally, *The Bridge of No Return* is a connecting point between North and South Korea near Panmunjom where prisoners used to be transferred across, back to their native countries. The bridge is no longer in use today but continues to stand, heavily guarded on either side.

#6 titled *the Plinth* displays an illuminated pedestal with access from below, as from this position one is meant to be heard and seen. This drawing references the significance each nation puts on the media's ability to inform the lives of citizens. In the North, it is the media that tells people to praise authority and never forget the past. While in the South, it is the media that tells people to be independent and continue modernizing, leaving the past behind.

#7 titled *The Chamber* shows repeating cylindrical spaces, capped with domes and open to the sky, projecting the sound from within, outward. This drawing references the endless echo chamber of propaganda prevalent within both the north and south. Multiple instances contribute to the concept of these chambers, such as: the giant speakers directed across the DMZ playing national anthems at the other side, the forced fake crying at the funeral of Kim Jong Il, the vocalizing of media personalities engaging the public, and the large amount of malls and tourism aimed at underscoring the severity of international relationships.

#8 titled *The Theater* shows angled rooms upward at screens projecting on a shared wall between the spaces. The shape of each space being formed from the projection of a source of light being cast upon a wall. This drawing references the citizens of both nations developing their opinions of the other only based on what their media shows them. The message portrayed is one of separation and division while in reality each is a singular face of the same whole.

#9 titled *The Foundation* shows the split of a singular body into two and the continued growth apart and upward to this present day. This drawing references the divided state of the Koreas and the unstable foundation between them as their cultures continue to diverge from one another, weakening shared history. Also implied within the drawing are the flagpoles located in the selected sites which fight for dominance on the horizon, each trying to build higher than the other.

#10 titled *The Staircase* shows the gradual rising of steps and platforms, adding higher and higher, without an end in sight. This drawing references the developments of each nation after the formalization of the split. North Korea based their government on Juche, a socialist ideology, which is focused on the pillars of political independence, economic self-sufficiency, and military self-reliance. While South Korea based their government on a centralized democratic republic with a three branch system of judicial, legislative and executive powers. Additionally, the cumulative procedure of stepping up the stairs is similar to that of stone stacking which is seen as a ritualistic, prayer activity in the history of Korea.

#11 titled *The Arch* shows an architectural arch which on one side is constructed with heavy stone and on the other side is constructed with books. The drawing references the building up of these nations, but placing emphasis and foundation in different areas. In some cases it is intense labor and strict discipline while in other cases it is education and free thinking. Both are present throughout the development of the north and the south. Additionally, the drawing points to the Independence Gate, which currently resides in South Korea and was constructed as a shared celebration of freedom in the Korean Peninsula from Chinese rule in 1897.

#12 titled *The Scale* shows two rooms suspended from a single point and balanced in an equilibrium. This balance is seen in the use of stone throughout Korean history. The stone was very versatile in Korean culture and served a number purposes other than just as a building material. These two other major uses were as a scholar stone which indicated the presence of an individual who was or is studying a form of education and the stone as a weapon which were often stored in piles near the entrance to residences where individuals could quickly equip themselves in case of attack.

#13 titled The Courtyard shows three chairs atop platforms which eventually connect lower to ground with vegetation concealing the base of the form. The vegetation illustrated parallels that which is seen on the grounds of Kim Jong Un's luxurious mansion, sharply contrasting the widespread poverty that many North Koreans continue to live in. Additionally, the three platforms are comparable to the three speeches that took place during the March 1st Movement in 1919. The March 1st Movement was a peaceful, organized event where Koreans called for the independence of their nation from the control of Japan. During this movement, three speeches of their independence declaration were made from three separate locations all at 2 PM. This erupted in massive amounts of violence and Korea did not gain independence until 1945.

#14 titled the Colonnade shows several columns supporting the multiple platforms above. The drawing references the military/governmental architecture that is present within both nations. In the north, military demonstrations are a common occurrence, as a display of strength and training the new soldiers who fulfill their obligatory service requirement. In the south, an authoritarian government used to exist but was greatly contested as the country continued to modernize and democratization protests began to take place around 1980, which often turned violent, demanding for human rights, minimum wage, and freedom of press.

#15 titled The Tunnels shows multiple routes dug below ground to connect spaces beneath the earth. This drawing references the three tunnels that were discovered by the south around the DMZ as the north was planning a surprise invasion force from underground. The tunnels were discovered by soldiers patrolling the border who reported hearing drilling and seeing steam rising from the ground. Additionally, in another light, these tunnels allude to the restoration of the connection between the two nations, seeing education as a major factor in the remembering of the shared culture that lies in the foundation between north and south.

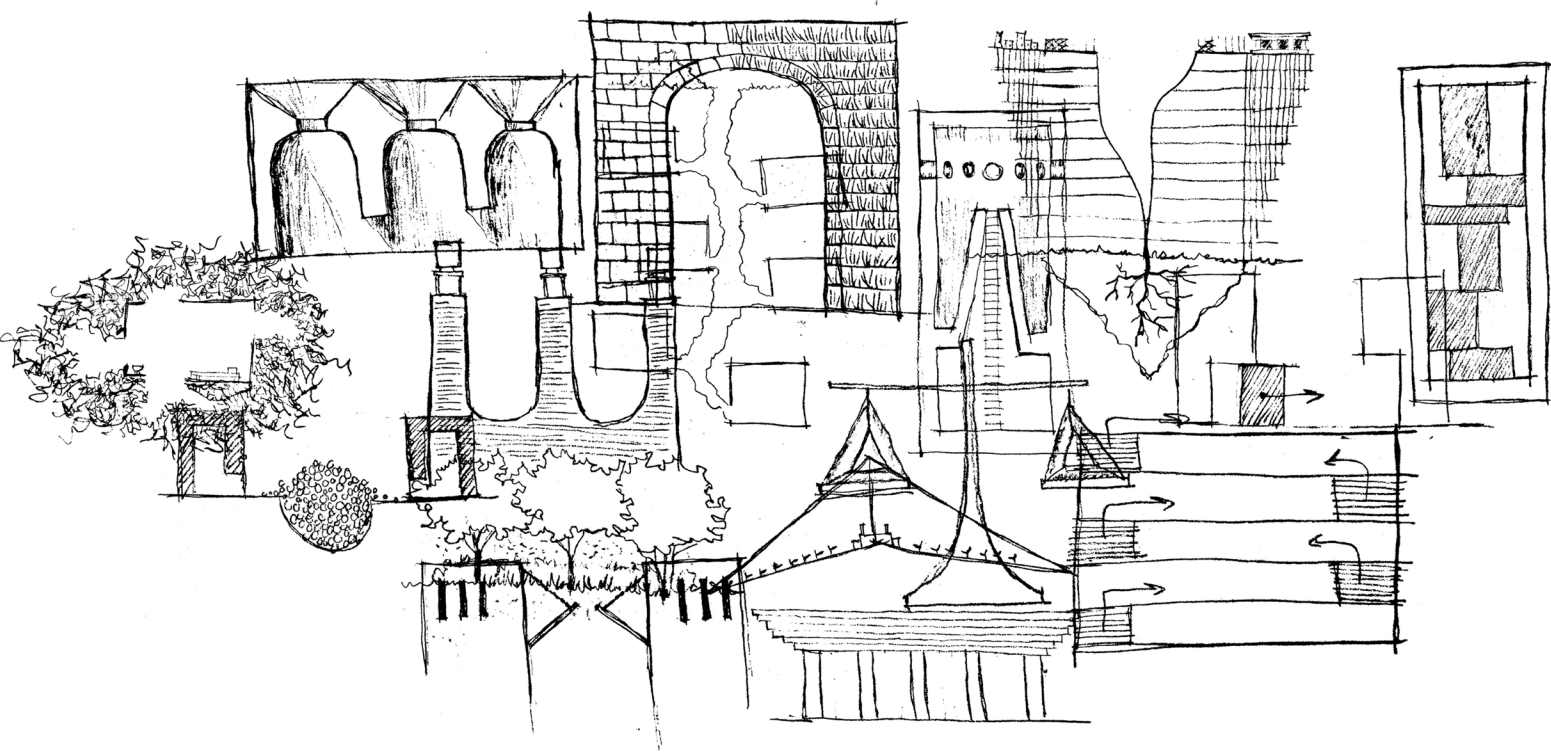


Figure 087

THE CARLISLE INDIAN CEMETERY, PA

Now shifting to the North American edge and located on the grounds of the Carlisle Barracks, the site lies specifically over the Carlisle Indian Cemetery which is where the bodies of children who died while attending the residential school are buried. The graves have been moved from the actual school grounds to the current location near the perimeter of the barracks and now are in the process of being reclaimed by the native tribes to which they belong, receiving a proper burial on their reservations. Therefore, this cemetery and site, as it is emptying, requires an intervention to memorialize the events that unfolded as well as to restore an understanding between the lost stories below and modern day life above.

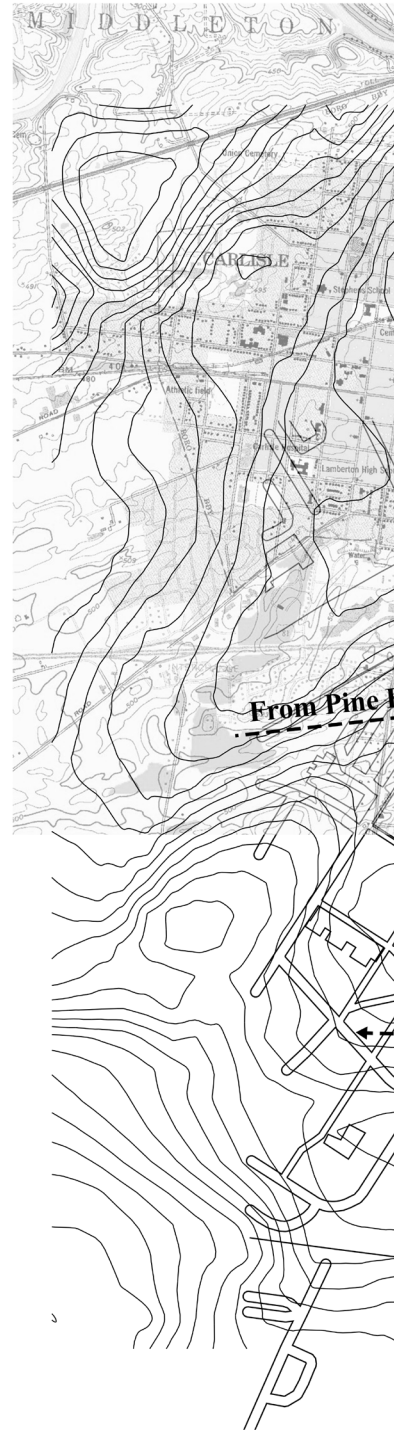
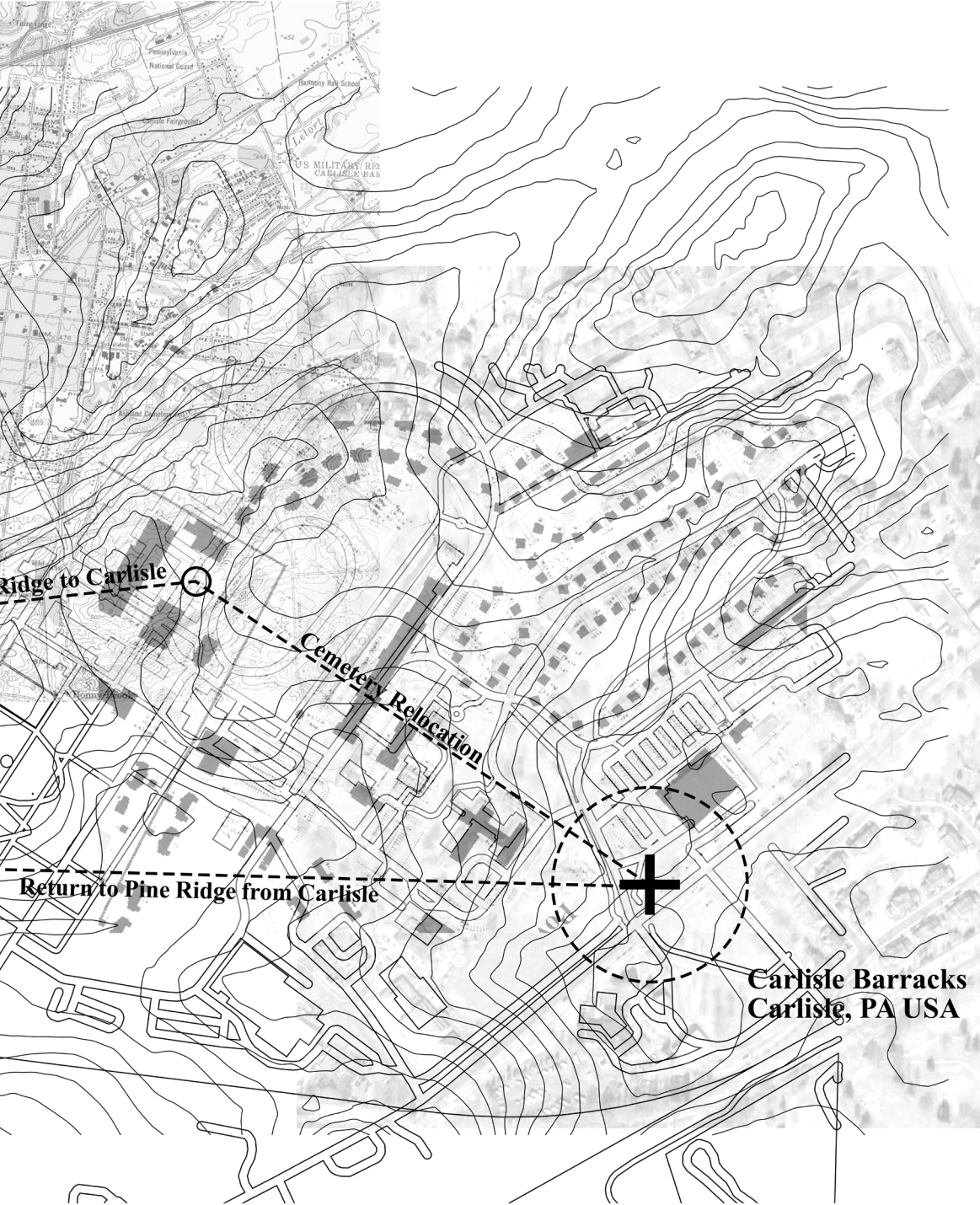


Figure 088



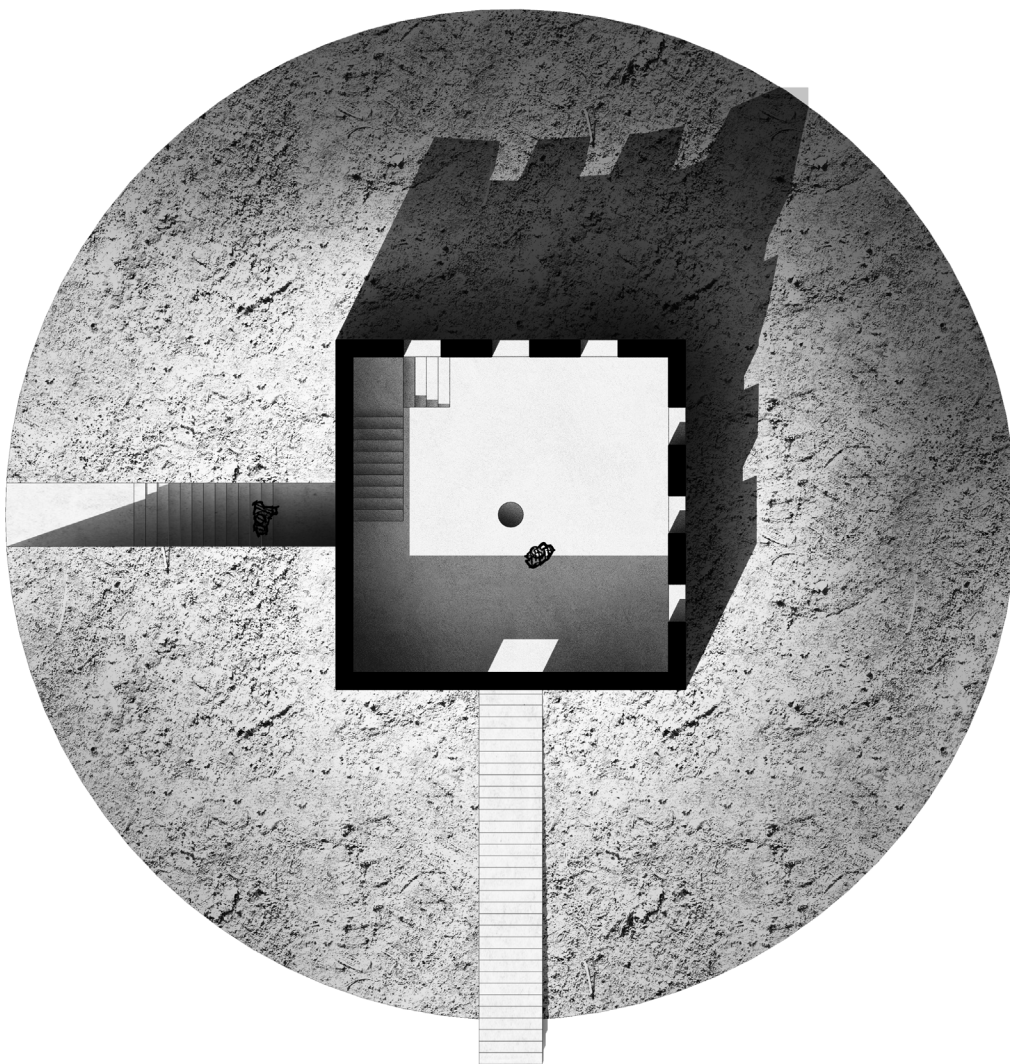


Figure 089

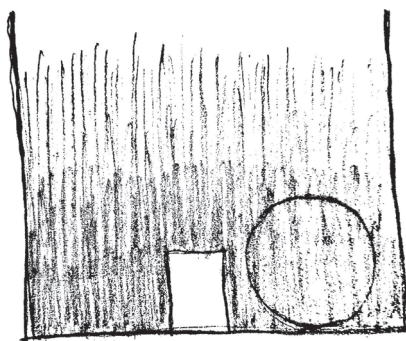


Figure 090

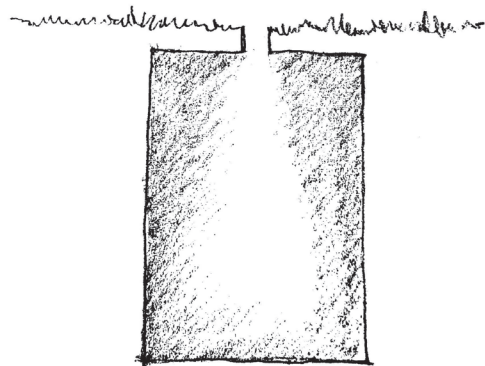


Figure 091

THE CENOTAPH

The architectural archive of The Cenotaph fills this void, positioning itself as to join the earth and sky within a single space, reuniting through its presence. Stepping down and around the structure, the individual is placed between earth and mass, descending deeper into the buried culture of the past. Reaching the bottom, a stone is rolled away exposing the threshold into the dark and solemn grave. Within the tomb below, light gently spills forth from a puncture above, dimly illuminating the space around, therefore establishing the connection between the sky and earth, reviving the forgotten and buried. The archive held within serves a step, rising as the individual does and forming the foundation for the surface above. The stories spoken, read, and written begin to fill in that which was lost and restore the wholeness of the community, bringing what is below above.

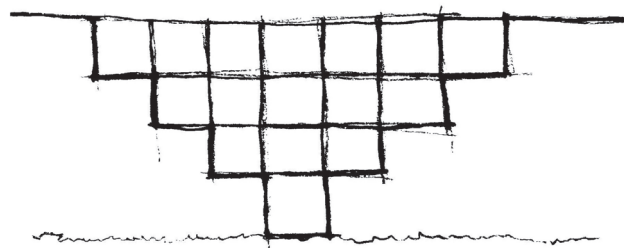
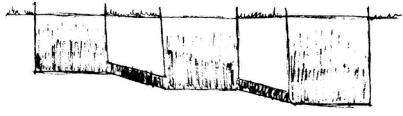
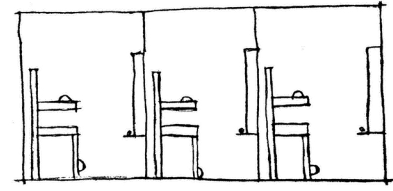


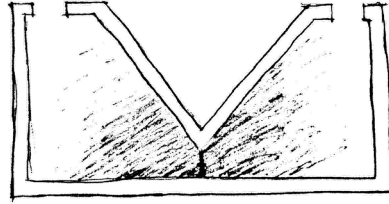
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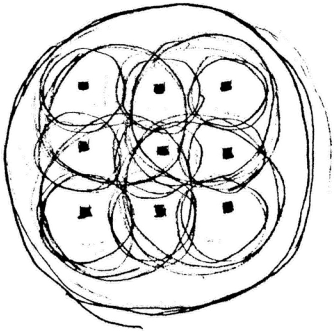
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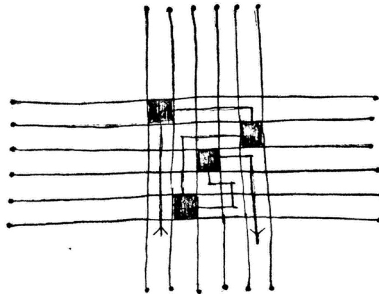
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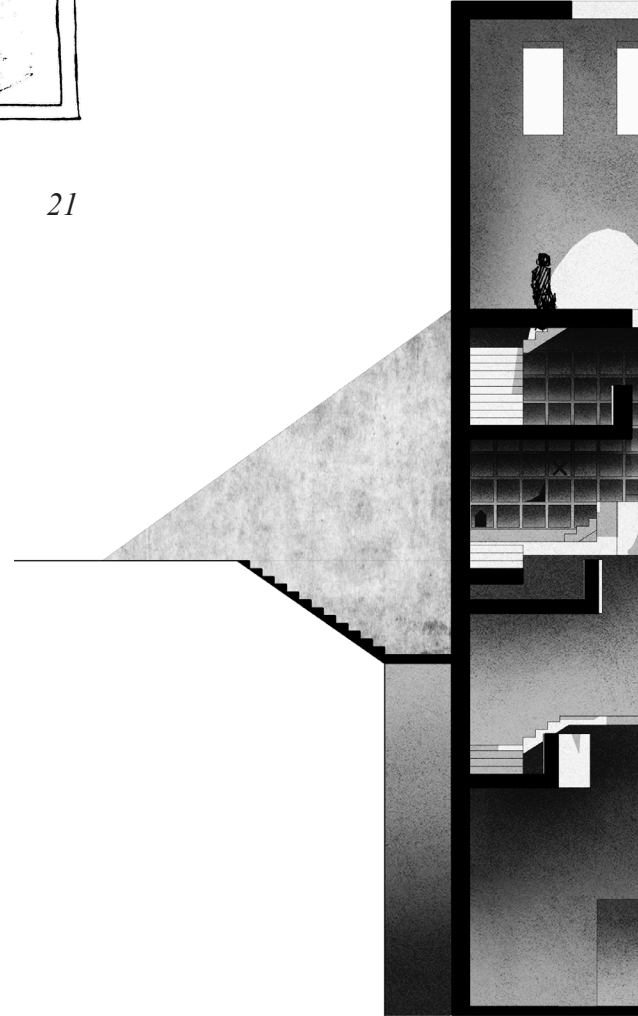
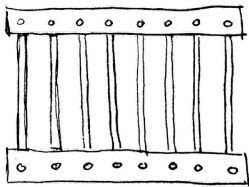
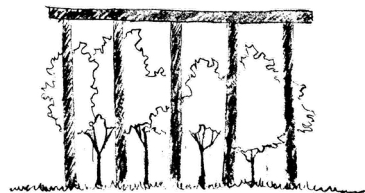


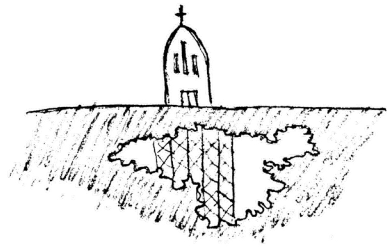
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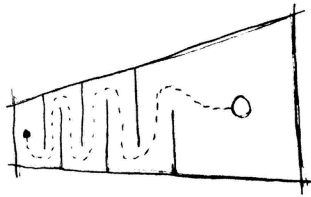
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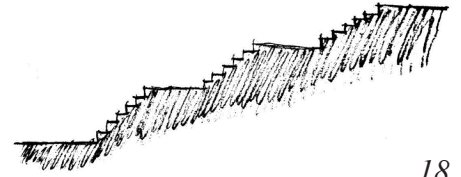
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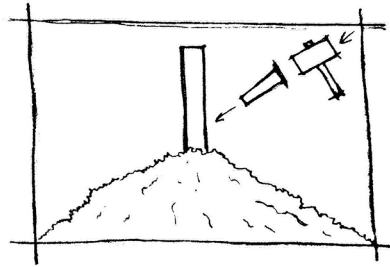
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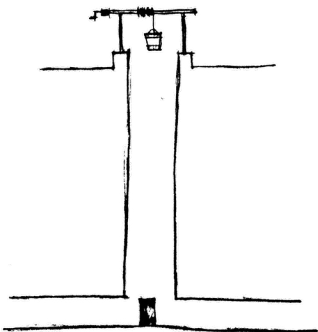
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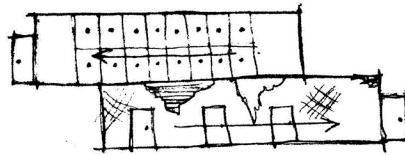
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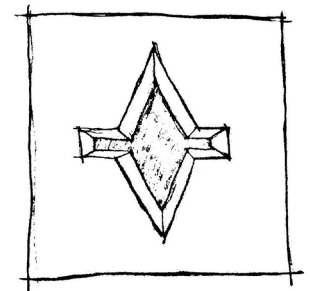
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Through the reading into of the archives within The Cenotaph and the interaction below and above, the space opens to the user allowing access to the other.

#16 titled The Schoolyard shows a descent into the ground with certain areas exhumed and open to the sky, gradually descending deeper. The drawing references the graves of children buried on the grounds of residential schools and the uncovering of them which parallels the discovery of the truth. Additionally, many children who attended these schools were caretakers of the school grounds and eventually were buried there, articulating a tragic irony.

#17 titled The Terrain shows a repetitive process of digging up earth and piling it aside the hole it creates, forming a new topography. Similar to the construction system of cut and fill, the drawing references the operations that took place at these schools, all children performing the same actions, wearing the same uniforms, speaking the same english. Extensive mandatory laboring also took place at these institutions in order for them to function, bringing life to the phrase “digging one’s own grave”.

#18 titled The Hill shows a staircase stepping down with landings periodically. This drawing references the relationship between natives and colonizers throughout history and the treaties signed between the groups that were consistently disregarded. Specific instances of this disregard are best noted in both Manifest Destiny and The Trail of Tears. Manifest Destiny was the idea held that colonizers were destined by God to continue expanding dominion and democracy over the North American continent. And The Trail of Tears was an event that caused the displacement of over 60,000 native americans from their lands as a part of an ethnic cleansing attempt which occurred from 1830 to 1850.

#19 titled *The Community* shows nine points each with their own spheres of influence that overlap with one another, but it also illustrates the shrinking of each sphere over time. This shrinking refers to the reduction of native identity and loss of connection throughout the continent due to the role of colonizers. What was once a body of interconnected tribes and regions has become reduced down to isolated reservations where native americans currently live apart from one another with few relations to anyone else, the shared history between them fading.

#20 titled *The Cage* shows metal bars entrapping a space within them. This notion and feeling of being imprisoned inside a cage is reflected in the generation of native americans who lived through the horrors of residential schools and continue life accommodated to dominant culture. Survivors of the schools often lock away the memories of the past as they are painful and attempt to consume them whole. Additionally, the removal of natives from their lands and the conversion of the natural landscape to sprawling urban centers mimic the reductive function of the cage.

#21 titled *The Doorway* shows two rooms separated by a single door with the ceiling lowering to meet in the middle between the rooms. This drawing references the refusal to recognize the injustices done in these residential schools by certain governmental powers. This recognition is the pivotal piece that could begin the healing and reconciliation of the communities. Additionally the drawing references *The Treaty with the Six Nations* which was the agreement signed by the Iroquois tribe, including the Tuscaroras, the Mohawk, the Onondaga, the Oneida, the Seneca, and the Cayuga, relinquishing control of their native lands and beginning the divide between natives and colonizers.

#22 titled *The Plot* shows the building upon, obscuring, and mutilating of the natural land. This drawing references the overall assumption of native land by colonizers but also points to the current conditions of reservations. That which was once natural and beautiful is now manufactured and poor. Pine Ridge Reservation is an example of such poverty, where many people are forced to live in mobile or even cardboard homes as many of the resources that were once available to them are now restricted or discarded.

#23 titled *The Office* shows a tapered room, narrow at one end and wide at the other with multiple walls restricting the movement from one space to the other. The restriction illustrated in the drawing refers to the endless bureaucratic paperwork and constant barriers needed to surpass before recognition of the continued native struggle is reached. Specifically, there was an attempt in the form of *The Indian Reorganization Act*, in 1934, which would restore a large amount of native lands but lacked sufficient political structure and failed to generate economic progress resulting in the reversal of the act.

#24 titled *The Sculpture* shows the chiseling away of material, achieving a final slender and uniform figure. This drawing references the molding and shaping of native american children into white culture through residential schools, and consequently losing their own. Additionally, the drawing parallels the history of Mt. Rushmore as it was originally called *The Six Grandfathers Mountain*, meant as a place for prayer and devotion, until it was seized by the United States government for carving and mining.

#25 titled *The Well* shows the definition between the above and below ground, establishing the connection through the hole drilled into the earth. This drawing references the functionality of a well as it reaches down within the ground to retrieve water and bring it to the surface. It breaks the continuous surface of the ground to expose, reveal and carry up what is below as a significant resource.

#26 titled *The Digsite* shows the archeological excavation and reassembly of fragments scattered throughout the ground. This drawing references the process of finding unmarked graves near residential schools and the attempts to identify the specific children who were buried. Also the collection of testimonies from survivors who attended residential schools, contributes to the clearer understanding of what took place in these institutions.

#27 titled *The Void* shows a perspectival space divided into two by sharp indents upward and downward. This drawing references the missing generation of native people as the residential schools that retrained or killed these children worked towards the ultimate goal of “kill the indian, save the man” (RH Pratt). Through the near erasure of native identity in an entire generation of people, today the cultural traditions and connections suffer greatly as ancestors and family are major factors in the continuation and wealth of native americans.

#28 titled *The Corridor* shows a walkway above and a walkway below, one orderly and clean and the other decrepit and abandoned. This drawing references the evidence gathered over the many years including: bodies found, testimonies shared, and transcripts that remained. Yet, despite these tangible records, there is still a great amount of inaction. Additionally, the first discoveries of the unmarked graves around residential schools were attributed to radar piercing technology which mapped below the surface of the ground.

#29 titled *The Sinkhole* shows a chapel built upon a cavernous and unstable ground. The drawing references the events that took place at residential schools but even more so the after effects of covering up such atrocities. Yet, by concealing the truth of the past, no reconciliation can be made moving forward within these communities and the potential of past events repeating becomes greater. Also, the drawing parallels the gradual fading of native identity ever since the conception of residential schools.

#30 titled *The Homeroom* shows a series of rooms containing chairs with straps facing blackboards. The drawing references the forcing of native children to learn english and adopt white culture. Any resistance to these practices would result in a number of punishments. Survivors of residential schools have testified about their experiences while attending and stories included mention of punishments that would range from punching, whipping, raping, stripping, humiliating and electrocuting.

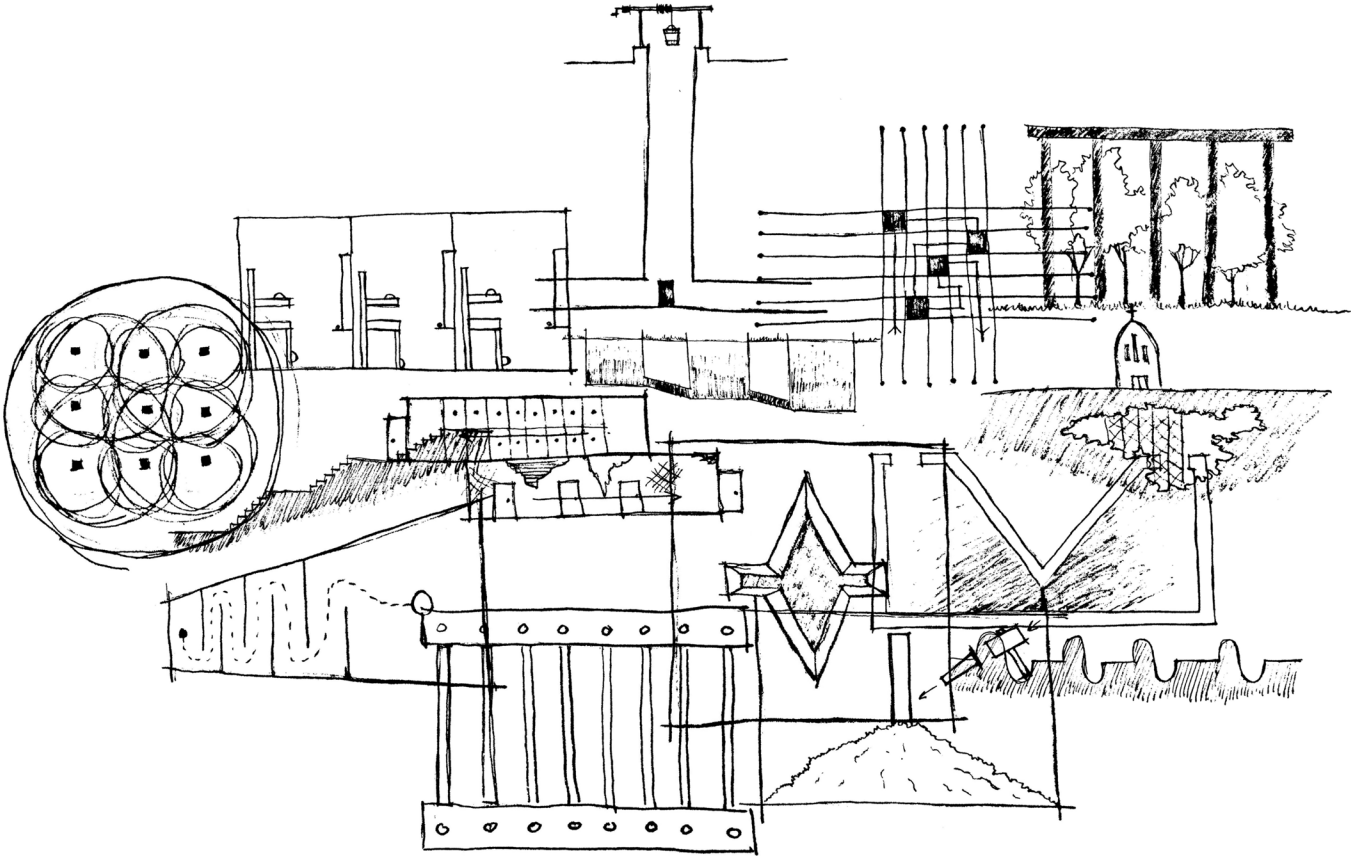


Figure 094

KHARKIV OBLAST, UKRAINE

And finally moving to the Russo-Ukrainian edge, the frontlines of this war continue to shift daily, but the struggle over the Ukrainian city of Kharkiv has remained a deadlocked battlefield where little movement is made yet casualties continue to increase. This invasion has caused the physical border between nations to become suspended, neither fully present nor absent. The site is chosen to begin at the outskirts of Kharkiv, but then as the fluid situation continues to shift the site too is able to change, spreading across the landscape of war. And by taking on multiple areas within the conflict, the focus is split between the sites themselves and the space between them.

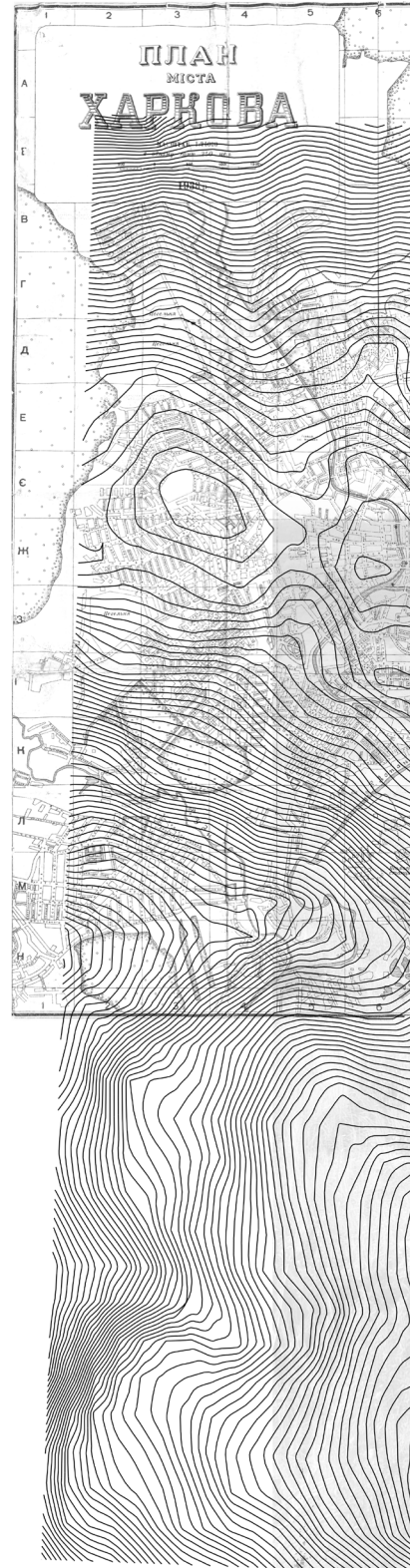
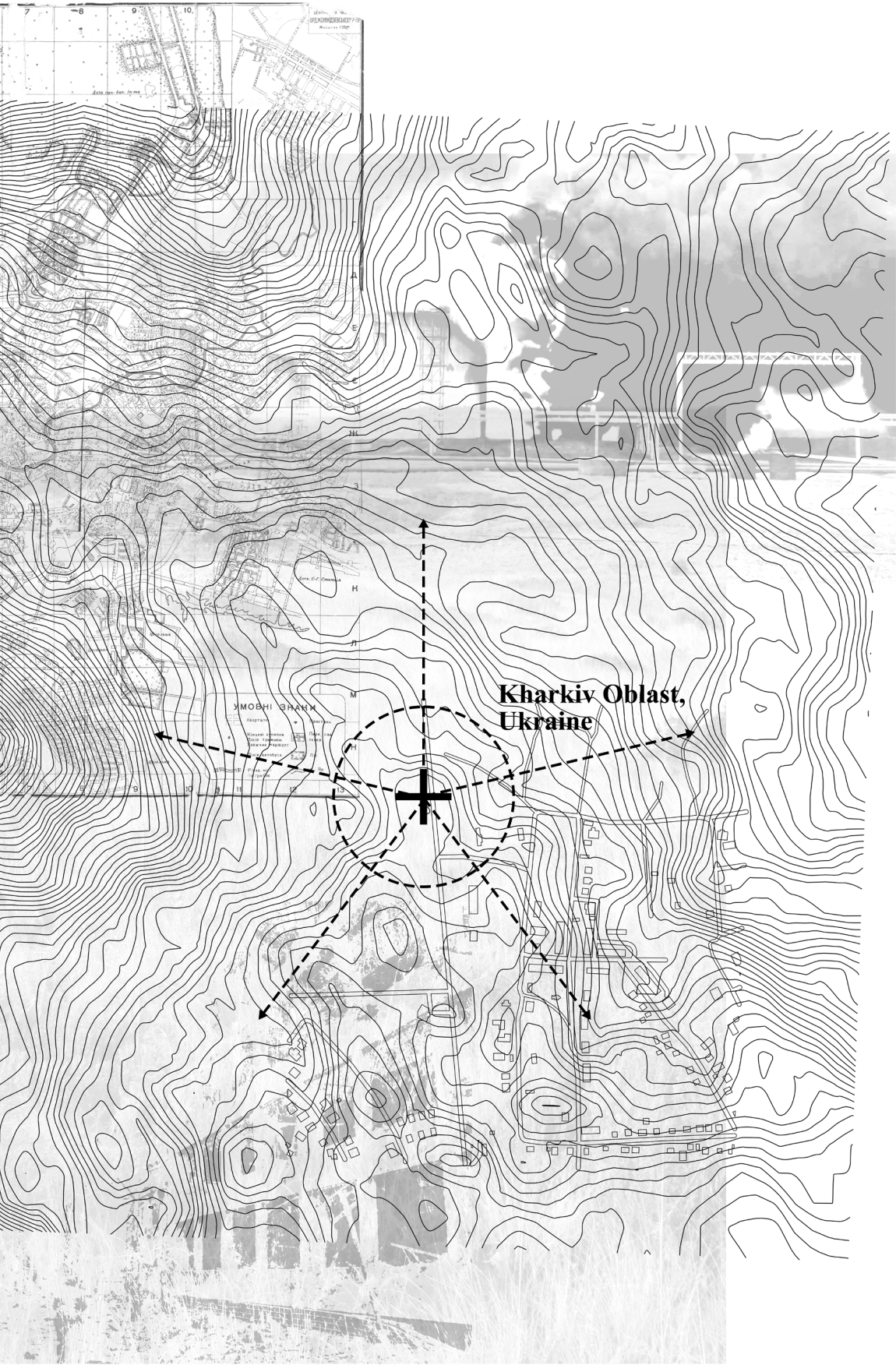


Figure 095





**Kharkiv Oblast,
Ukraine**

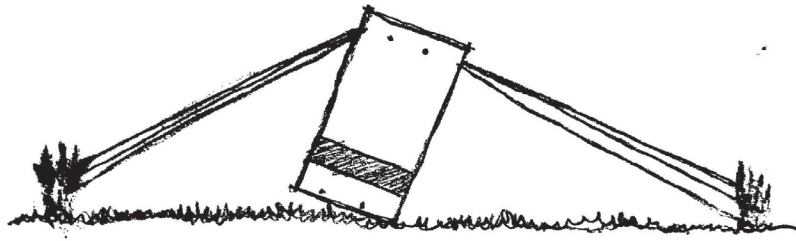


Figure 096

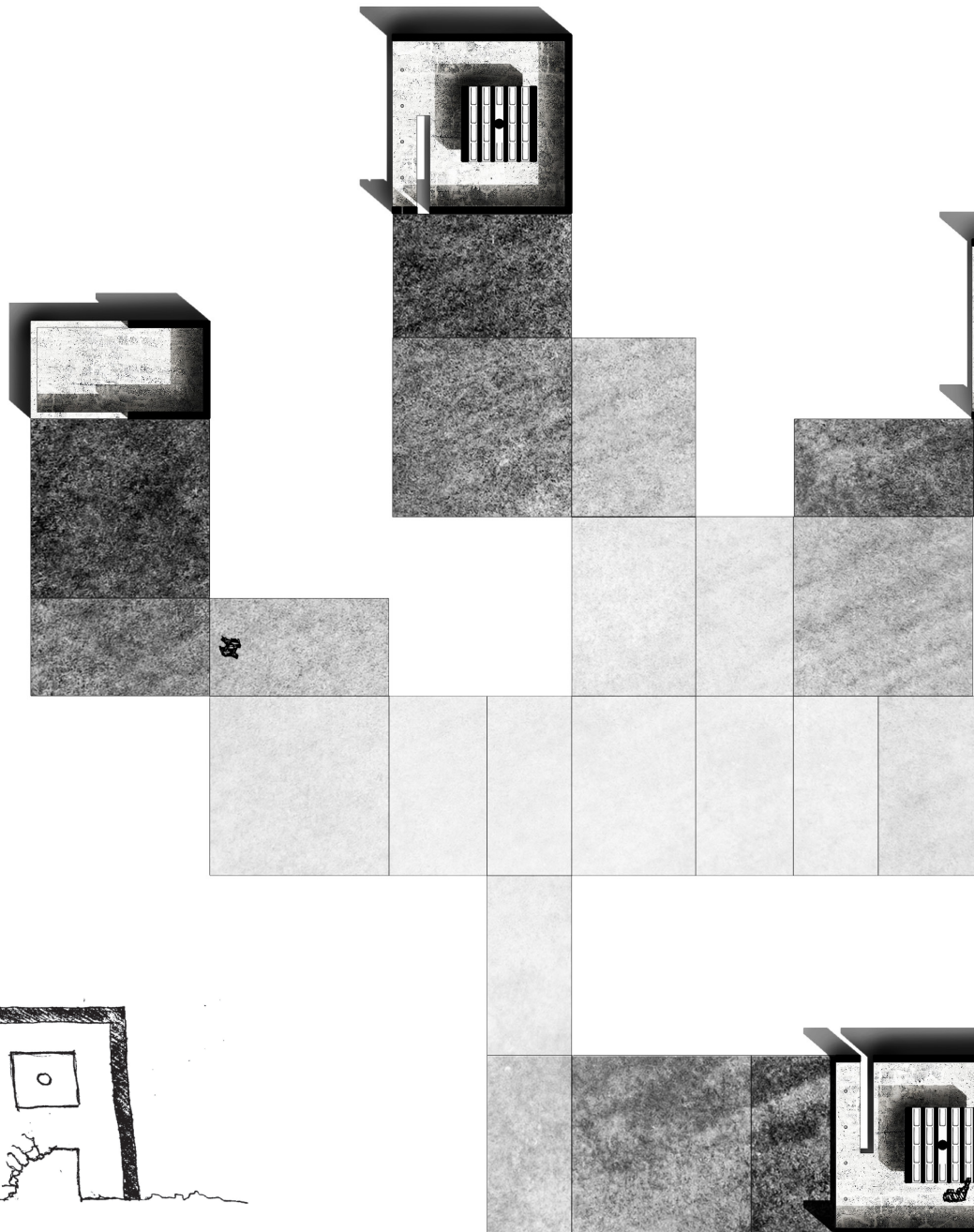


Figure 097

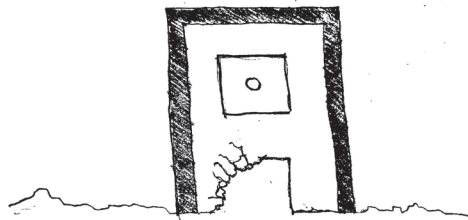


Figure 098

THE FORTRESSES

The architectural archive of The Fortresses act as structures of identity and the rotational mobility of each permits variation, informing the connecting boundaries. The forms, nomadic in nature and operated by individuals, continue to shift across the strained landscape leaving behind a trail of past positions and situations while framing others. Additionally, the fragmented state of these spaces allow for another to emerge between them. An individual's occupation of this between space lacks a specific position, therefore embodying and becoming the reality that connects the fragments. And the archive held within serves as a core, traveling within the structures, rotating as they move. Such fluidity is indicative of war but each remains a semi-permeable fortress that protects the identity it carries.

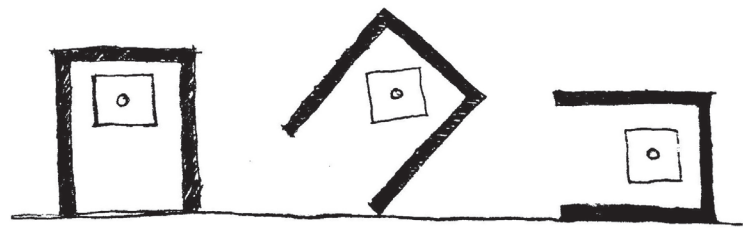
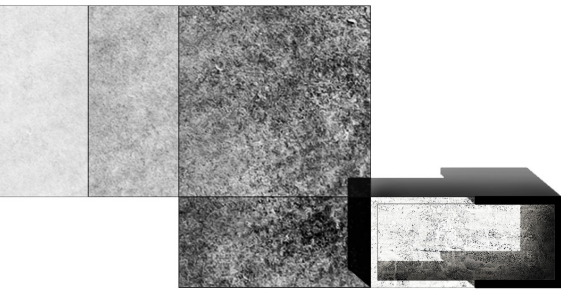
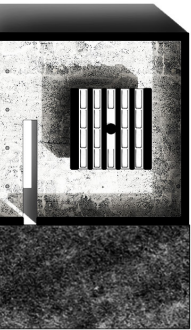
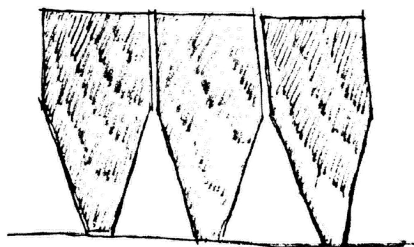
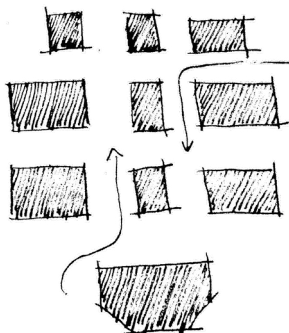


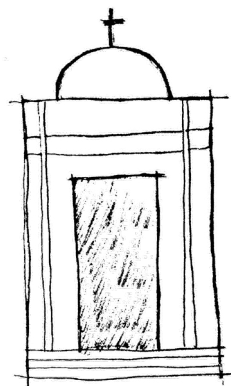
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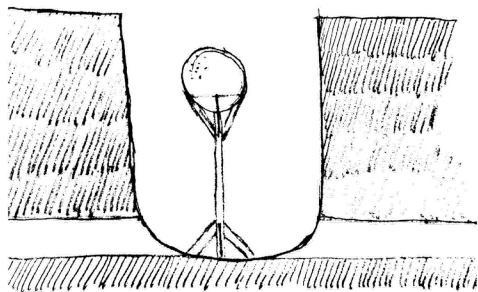
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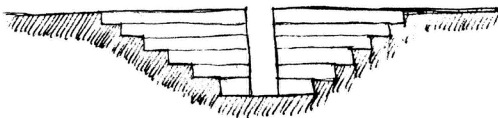
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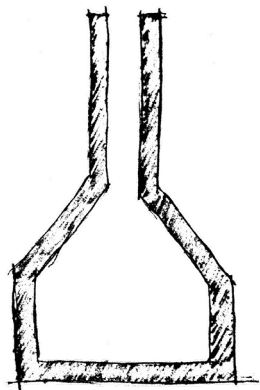
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Figure 100



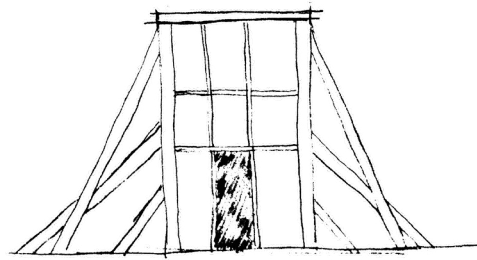
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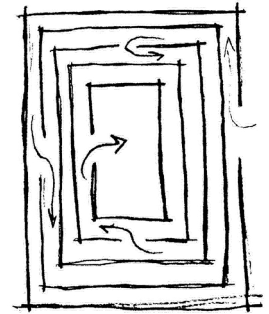
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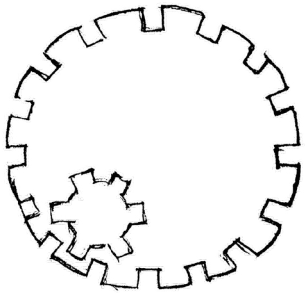
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36



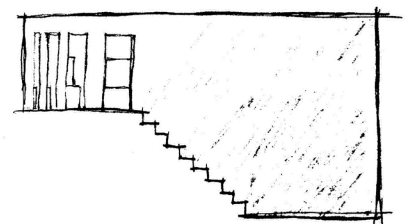
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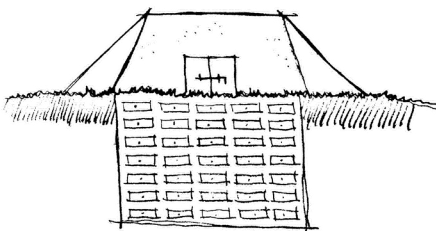
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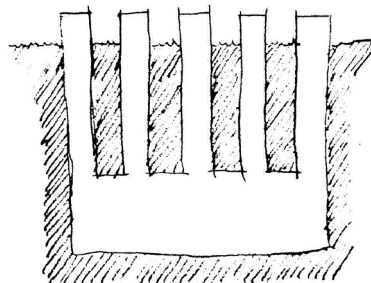
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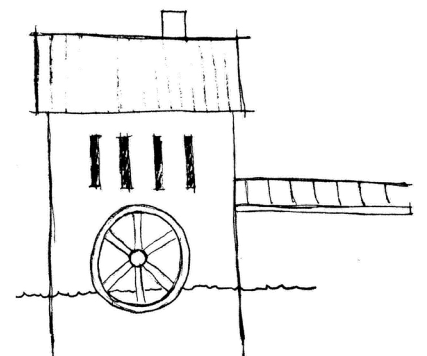
37



39



31



45

Through the reading into of the archives within The Fortresses and the interaction between, the space opens to the user allowing access to the other.

#31 titled The Barricade shows a singular form that appears as a barrier above and a inhabitable basement space below. This drawing references the blockades in farmlands and towns as the Russian invasion continues to spread into Ukraine and mimics the repetition seen in the planting of wheat fields. Additionally, the drawing illustrates the sentiment shared by the majority of Ukrainians, the mindset that they are prepared for fighting, rooting themselves in place, and ready to defend their independence.

#32 titled The Homestead shows a fragmented house into multiple pieces which is only inhabitable between the rooms. Resembling the layout of the traditional slavic home, this drawing references the deeply divided state of the nations and the hardening of perspectives against the other side. The drawing also calls back to the shared history between nations as both claim ancestry within the cultural group of Kievan Rus'.

#33 titled The Auditorium shows multiple cuts into earth at a variety levels forming steps down to flat open space below. The drawing references the trenches being dug in preparation for coming assaults, fortifying cities and towns in a manner similar to WWI. As Russian military forces move further into Ukraine, they leave a path of destruction, turning communities and lives into ruins. Also in the city of Mariupol, the main regional theater was destroyed in recent bombing which had been converted to a sanctuary holding many children, resulting in the death of 600 people.

#34 titled *The Machine* shows the rotational movement of gear-like spaces within another. The gear and machine illustrate the role technology is playing in this war. Technology such as tanks, rifles, and missiles are greatly being used throughout this war as well as being supplied by supporting nations so that violence can be inflicted upon the other in an attempt to quell the conflict. While other technology resides within the farmland of Ukraine, machines like tractors, plows and harvesters are still used to provide food for the nation. There is a juxtaposition of the role of machinery, to destroy or to grow.

#35 titled *The Cavern* shows the erosion of earth below through water flow, forming a hollow space in the ground. This drawing references the fertile landscape of the Ukrainian steppes turned to barren wasteland through the constant barrage of war. The intensifying of the war over the past months has continued to polarize the people of Ukraine and Russia, despite President Putin's calls for "unity" between the nations. Through this polarization, people develop stronger hatred and positions against one another, driving the divide deeper in every aspect of life.

#36 titled *The Pyre* shows a ceremonious space created through layering of wood meant to be burned. The drawing references the ruins of Crimean temples and places of worship during the 2014 Russian occupation of the Crimean Peninsula. This invasion by Russia heightened the tension between itself and Ukraine eventually leading to the eruption of war in 2022. Additionally, the drawing also references the wooden podium erected for Vladimir Lenin's Red Square speech in which the former leader of the USSR boasted the power of communism over all and the celebrated of the liberation of proletariats.

#37 titled *The Altar* shows seating around a semicircular table with stairs leading down to a dark platform below. This drawing references the disparity between the extravagance of The Kremlin halls and the decaying state of Ukrainian temples. The contrast illustrates the continued authoritarian rule into the present day and confirms a significance given to the few over the many. Also referenced is the Brest-Litovsk Treaty, where Russia ceded land to Germany and released Ukraine. But eventually later it was annulled with Germany's surrender in WWI, allowing the Russian Civil War to continue, again exhibiting the power of few deciding the outcome for the many.

#38 titled *The Court* shows an impending spherical stone held above a bowl-like space upon wooden stilts. The sphere held above has the possibility of toppling and crushing those below or can be carefully dismantled. This drawing references the tensions of war, specifically between the rulers and presidents who lead the nations and the citizens that follow them. This is seen with the numerous protests of Russians against President Vladimir Putin for his choice to invade Ukraine. Additionally, in earlier Russian history, Tsar Alexander III was assassinated in 1881 in an attempt to overthrow Russia's tsarist autocracy and also eventually led to his public statue being beheaded.

#39 titled *The Bunker* shows a fortified structure above that protects numerous categorized valuables below. This drawing references the conversion of the extensive Ukrainian underground subway stations into bunkers as a form of protection from the devastation of constant bombings in major cities. Additionally, this drawing references the period in history, particularly around 1861, where Ukrainian language was greatly persecuted by the Russian Empire, so journals, like the *Osnova*, were secretly published containing information about traditions, customs, and life in an effort to maintain a sense of unity.

#40 titled *The Mausoleum* shows an entrance to a religious chamber holding the remains of multiple family members from generations past. This drawing references the destruction and dismantling of Crimean traditions begun with the occupation by Russia in 2014. But through this burial and repression of culture and the recent outbreak of war, there is a new opportunity for rebirth and restoration. Additionally, this drawing parallels the haunting yet beautiful scenes set forth in Ukrainian artist and poet Taras Shevchenko's paintings of cemeteries.

#41 titled *The Fabric* shows a series of columns that begin small at the base and flare towards the top to form a cohesive overhead condition that protects the triangular space underneath. This drawing references the emphasis of both nations on their militaries and soldier recruitment as structural aspects of their governmental systems. One pivotal example of this focus was during 1917 when the Great October Socialist Revolution took place which was the event where Vladimir Lenin led his political party of Bolsheviks to form an armed insurrection against the current ruling monarchy. Prior to and during the revolution, massive amounts of propaganda, recruitment posters, local councils and speeches were utilized in an effort to invigorate citizens about the cause.

#42 titled *The Forge* shows a cross section of hearth used for the melting of metal so as to be prepared for casting into a new form. This drawing references the molding of peoples' minds to their side through the use of propaganda. Examples are seen throughout history, but even more so recently. President Putin was responsible for paying mercenaries in the period between Crimea's annexation in 2014 and the war in 2022 to stoke chaos and conflict throughout the separatist controlled Donbas region in eastern Ukraine. Also Ukrainians have been in the practice of facilitating youth camps where training of child soldiers takes place in preparation for future enlistment in military operations.

#43 titled *The Labyrinth* shows a multi-layered space that requires a back and forth navigation to reach the center space. This drawing references movement throughout a place with the goal of either conquering or reconnecting. In the connotation of conquering, Russian soldiers, since the beginning of the war, have moved into Ukraine occupying buildings and areas in eastern Ukraine, shifting from one to the next as they proceed taking more land. In the connotation of reconnecting, the 2014 Maidan Revolution was an event where Ukrainians overthrew the current president who was a Russian sympathizer and rejected entry into the NATO agreement. Therefore, this ousting united Ukraine in their desires and the WWlong journey towards complete independence from Russia.

#44 titled *The Council* shows a meeting space with multiple seats encircling a fire which resides in the center. The drawing references the organization of people into a collective group to make decisions about the future plans of a village, city or nation. Throughout the war there have been many official governmental conclusions made on behalf of the nations but largely there have been far more local groups, examples such as Right Sector, Donetsk People's Republic, People's Front, Svoboda, within cities that operate as militias, fighting and moving independently.

#45 titled *The Watermill* shows a building that stands within a river, utilizing the water's flow to grind wheat to flour. The drawing references the historical relationship between Russia and Ukraine as unstable and abusive throughout past events and even the war continuing today. One example being Holodomor which was a manufactured genocide where the USSR seized excessive amounts of grain by force from Ukraine during a famine, leaving millions of people to starve to death or resort to cannibalism.

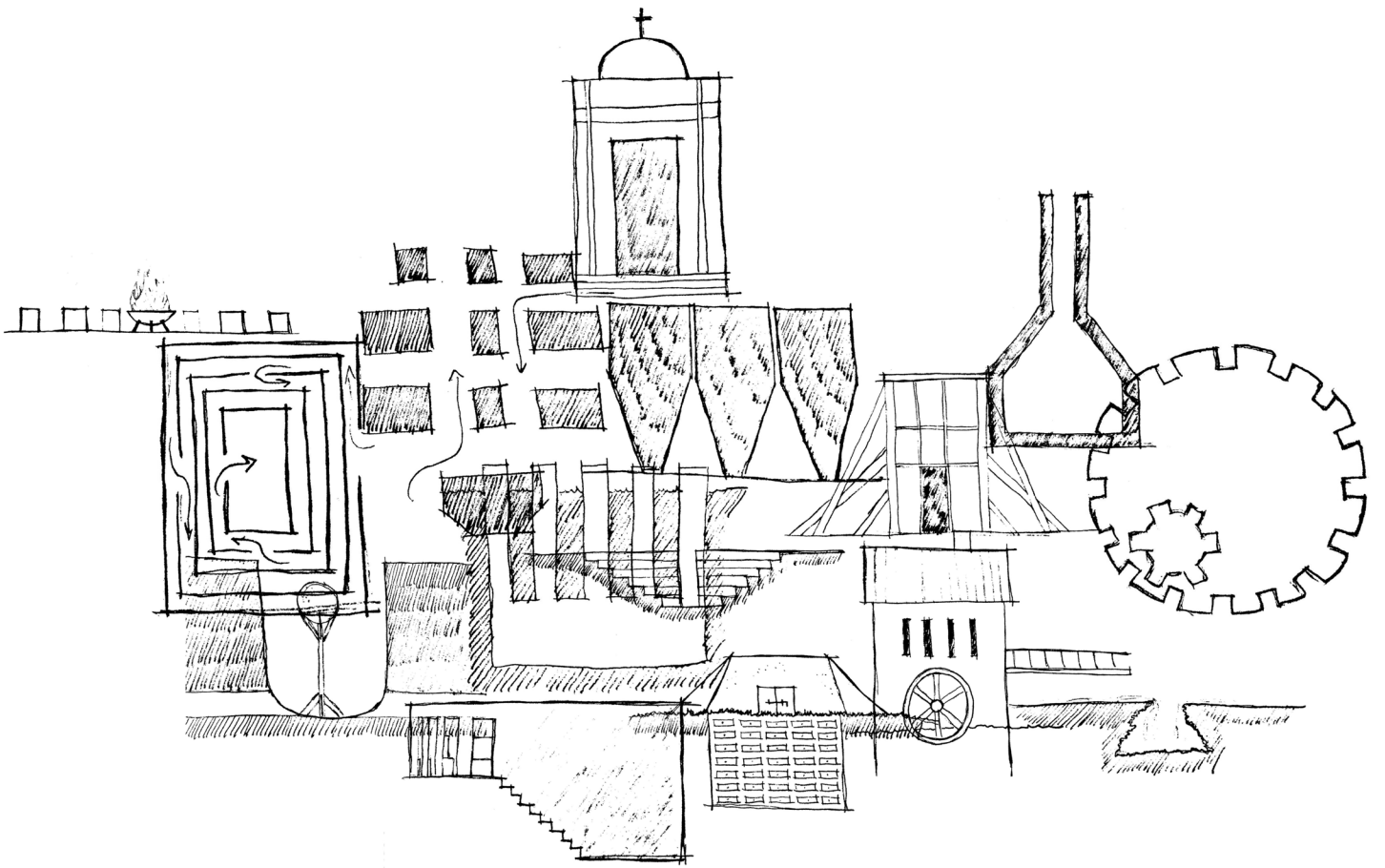
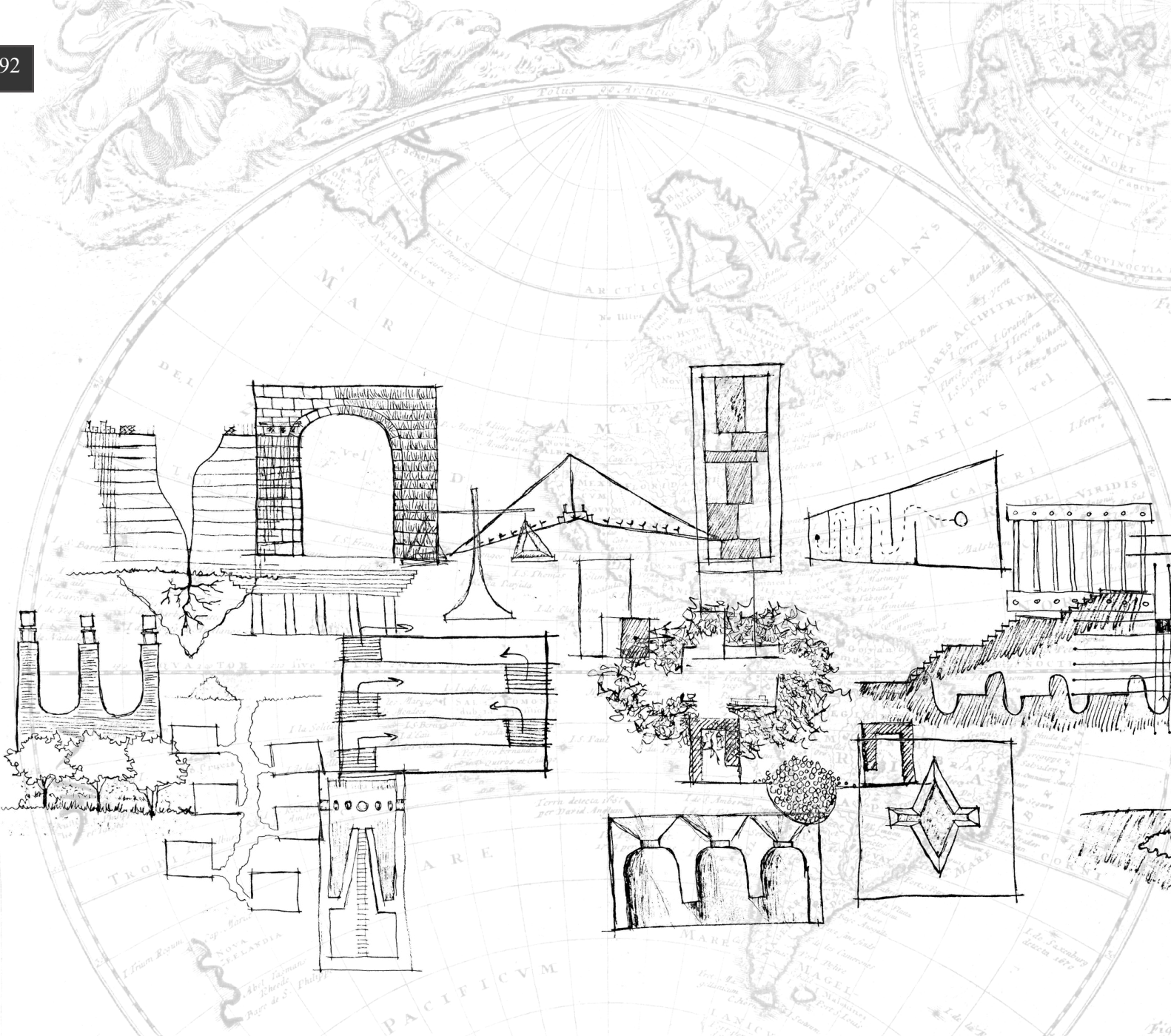


Figure 101

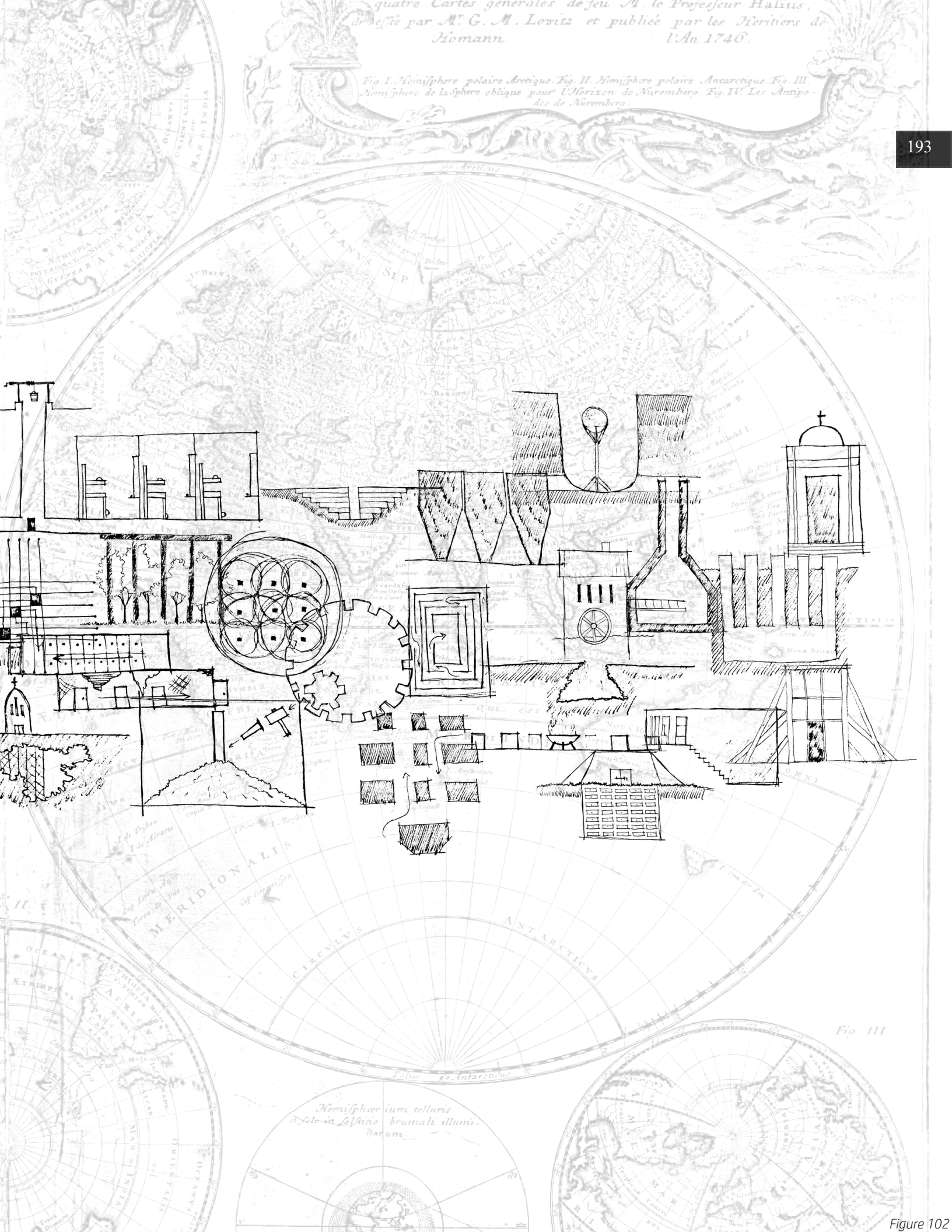
Fig. IV. mapp. generalibus Huiusmodi composita et adiectis
 ceteris hemisphaeris designata a G.M. Lovizio
 Excudentibus Romanianis Heredibus A.MDCCXXXVI

Fig. I. dicitur Hemisphaerium polare arcticum. Fig. II. Hemisphaerium polare
 antarcticum. Fig. III. Hemisphaerium Sphaerae obliquae pro horizonte Norimbergae
 Fig. IV. eius oppositum inferius cum Antipodibus Norimbergenfibus.



The detailing of each edge, the situation given, and the space which unites **Across**, **Above/Below**, and **Between**, form a comprehensive look at how architecture might act as specific cultural archives generating deeper interpersonal exchanges in an attempt to mediate new realities. But also between all three sites, this project acts as a larger cultural apparatus mapping out the pictorial and linguistic landscape of edges across the world in the context of temporality, reversibility and identity to create a holistic understanding and view of the other. And in doing so, creates the openness and contemplative space for participants and viewers, like ourselves, to begin productively imagining the edges which are most prominent within our own lives and encourage a greater depth in the perception and understanding of otherness.

Fig. I. Hemifphere polaire Arctique. Fig. II. Hemifphere polaire Antarctique. Fig. III.
Hemifphere de la Sphere oblique pour l'Horizon de Nuremberg. Fig. IV. Les Antipo-
des de Nuremberg.



The Two Sides of Otherness: A Cross-Cultural Regeneration of Reality

In our current context, "identity" often stands as an edge where one being ends and the next begins; simultaneously separating and unifying. Yet, this inherent overlapping between self and other continues to be threatened by ideological and homogenizing narratives; either as a force of assimilation or its being. Among the many affected areas around the world is the Korean Demilitarized Zone, the Russo-Ukrainian Border, and the Carlisle Pennsylvania Indian Cemetery, in which hostile situations pose a unique yet difficult edge condition that might be mediated by empathetic imagination instigated by architecture. Responding to each situation, we examine how architecture might act as an archive for deeper understanding and exchange in an attempt to mediate new realities. Philosopher Maurice Merleau-Ponty confirms this method through his concept of "flesh," which examines the relationship between oneself and the Other as "reversible," wherein edges become folds in order to gain a deeper interpersonal, intercultural and intersubjective understanding of the Other ourselves.

The first site is in the DMZ which is the border between North and South Korea. North and South Korea originally related in the Korean Peninsula and developed cultural significance and traditions as a whole nation. But with the entry of the Civil and Korean War the peninsula was divided into the north and south, resulting in a 150 mile long and 2.5 mile wide border approximately along the 38th parallel. This edge is shifting as the conflict returns to renews and areas often begins to lose one of its original forms. This complex form and surface of self-renewal, negotiation, separation and reversibility.

The second site is near the Carlisle Indian Industrial School, Pennsylvania. One of the most significant issues throughout history within the North American region is the assimilation of Native Americans, particularly through education. This often came in the form of Christian and residential schools which disrupted young people's connection to their own culture and led to a fading within a sense of tradition. This site presents form and structure as a full connection as being as the both create themselves.

The third site is in the city of Kharkiv, Ukraine, along the meeting border where generations, preparation and conflict have been fighting over the boundary between the city residents. The history of Ukraine and Russia began created a common heritage but eventually diverged through the origins of new relationships between respective countries in the absence of a mutually agreed through the origin of the city's development. This active form and manipulation of self-renewal, rising in contrast as recognition of the edge as a threshold.

1. Propaganda into the future, stability and building process on creating the central American identity.

2. Since always as a projection from behind which often the ground beneath, shifting and...

3. Along the vertical plane of the hand through the center of gravity and the...

4. The central that converges around the form given the most possible the path.

5. The traditional scale of order, which is often a reflection of a humanly possible, therefore the building and structure of the project.

6. The traditional scale of order, which is often a reflection of a humanly possible, therefore the building and structure of the project.

7. The traditional scale of order, which is often a reflection of a humanly possible, therefore the building and structure of the project.

8. The traditional scale of order, which is often a reflection of a humanly possible, therefore the building and structure of the project.

9. The traditional scale of order, which is often a reflection of a humanly possible, therefore the building and structure of the project.

10. The traditional scale of order, which is often a reflection of a humanly possible, therefore the building and structure of the project.



Figure 103

FINAL THESIS DISPLAY



Figure 104



Figure 105



Figure 106

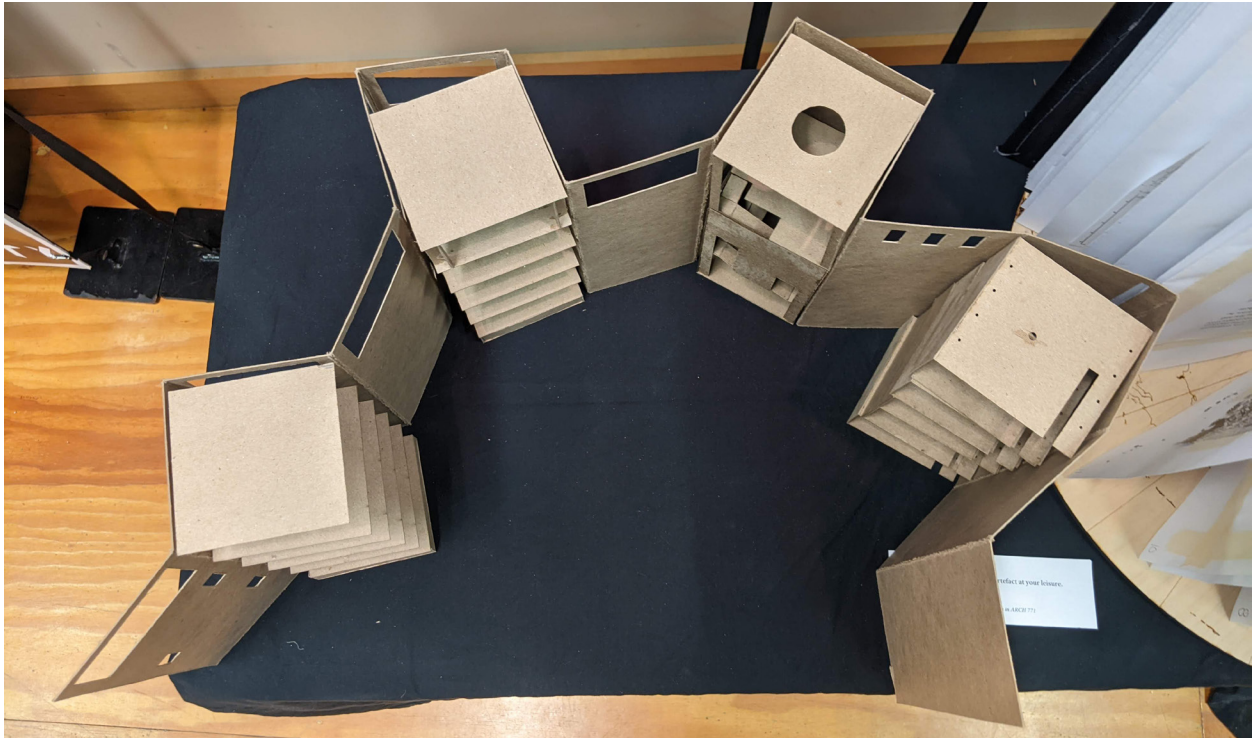


Figure 107

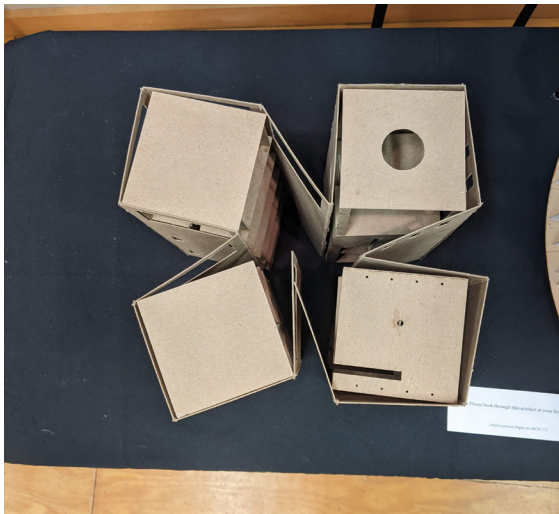


Figure 108



Figure 109

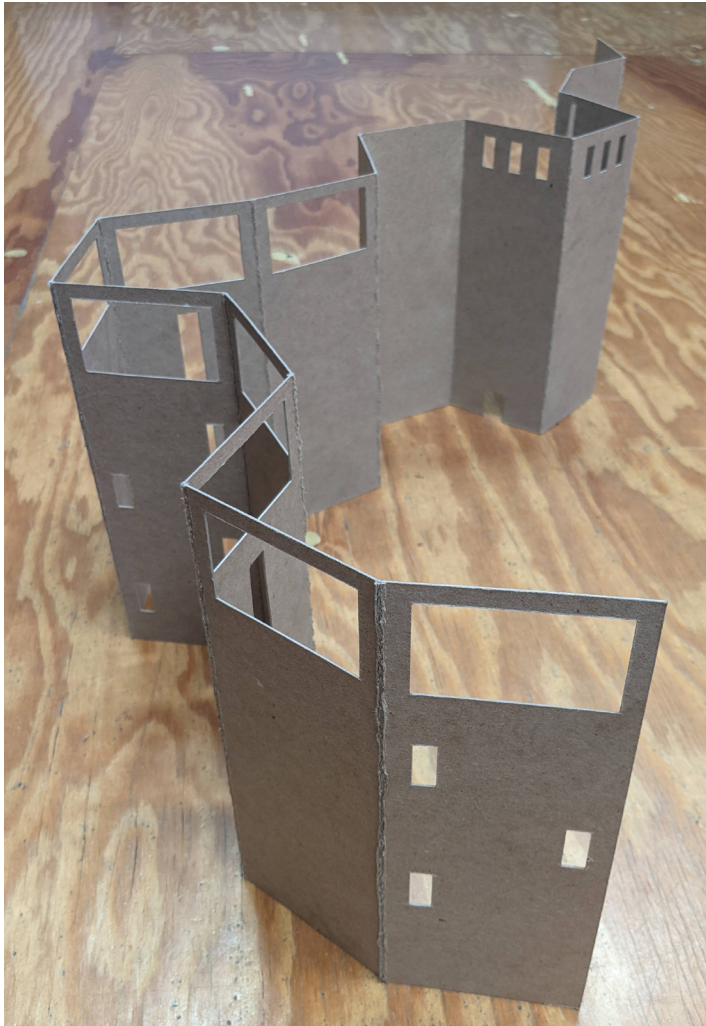


Figure 110



Figure 111

APPENDIX

*THE TWO SIDES OF OTHERNESS:
A CROSS-CULTURAL REGENERATION
OF REALITY*

4

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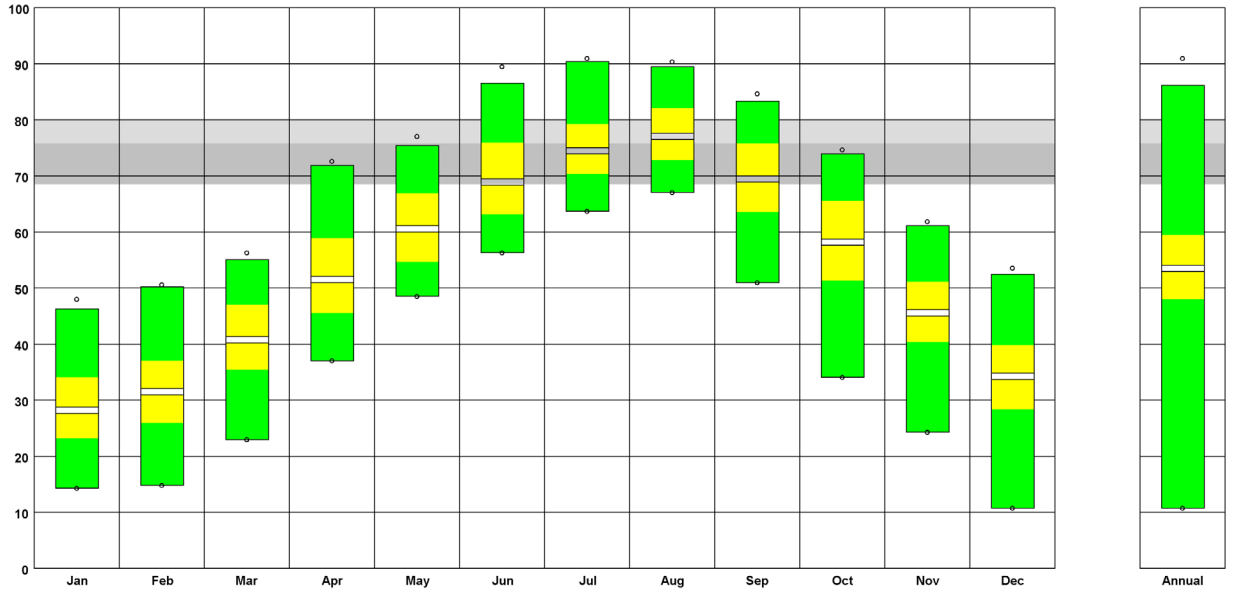


Figure 112

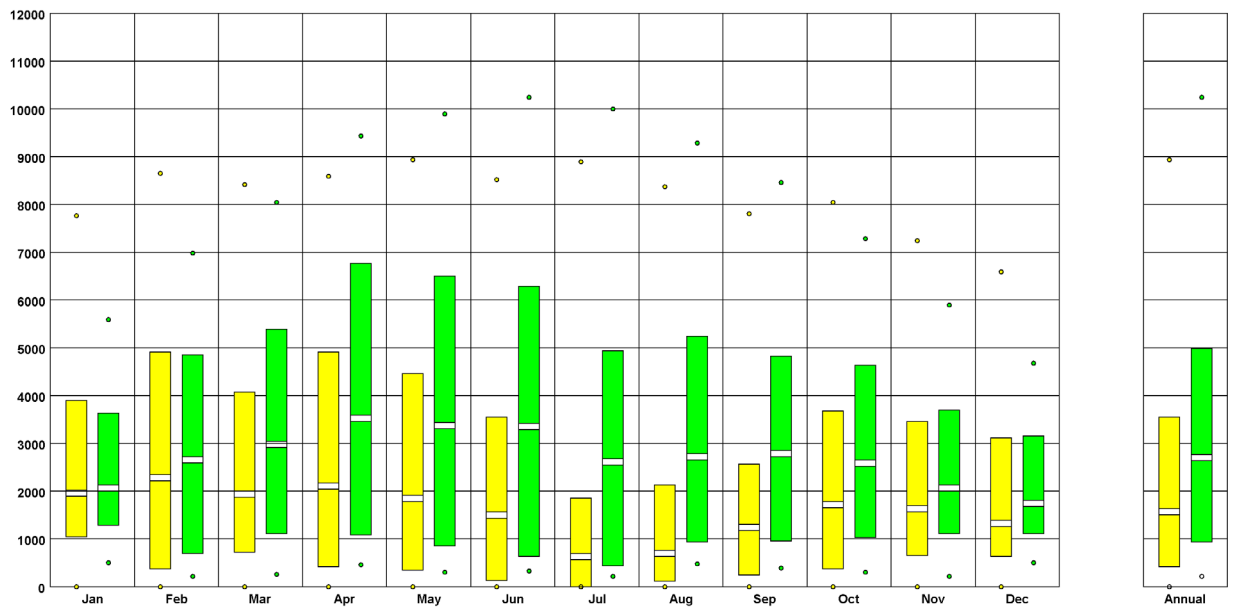
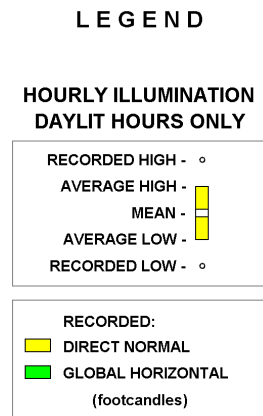
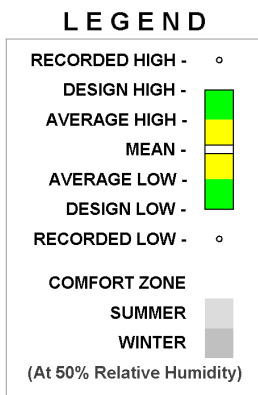


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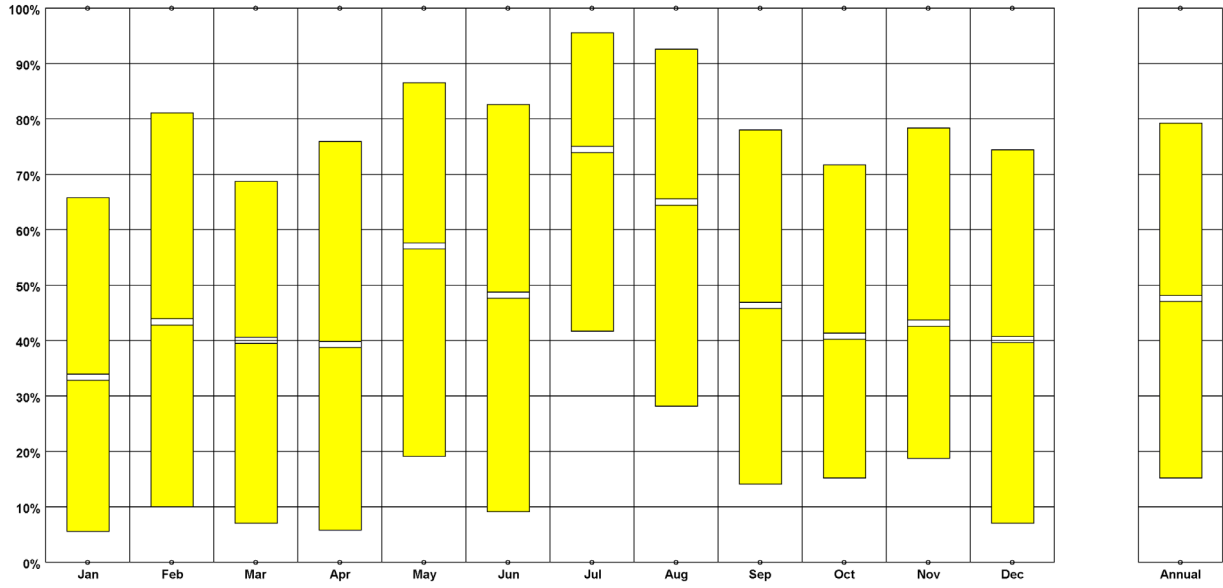


Figure 114

LEGEND

LEGEND

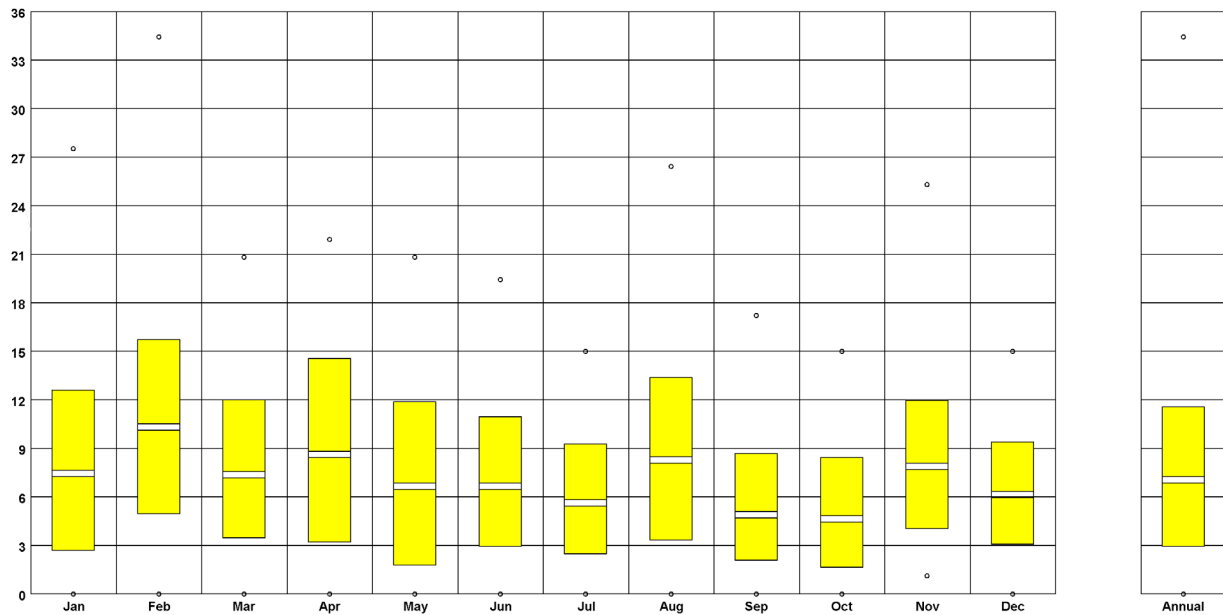
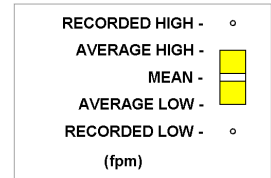
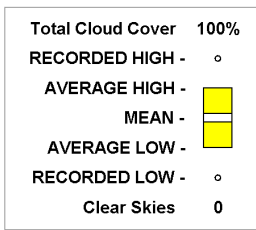


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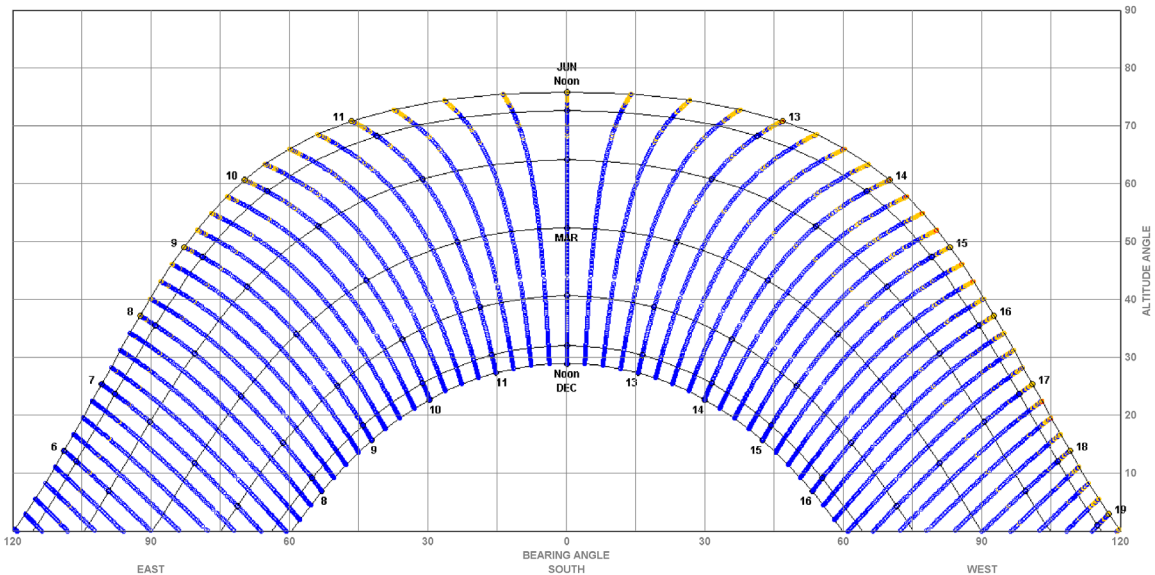


Figure 116

LEGEND

- **WARM/HOT > 80°F**
(SHADE NEEDED)
14 Hours Exposed
0 Hours Shaded
- **COMFORT > 68°F**
(SHADE HELPS)
241 Hours Exposed
0 Hours Shaded
- **COOL/COLD < 68°F**
(SUN NEEDED)
1942 Hours Exposed
0 Hours Shaded

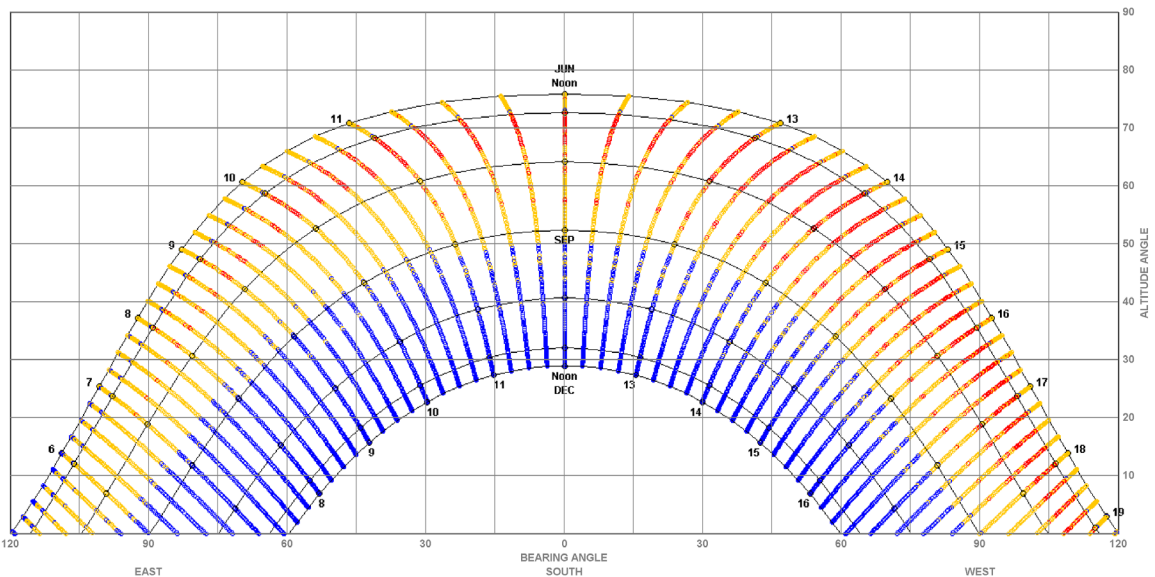


Figure 117

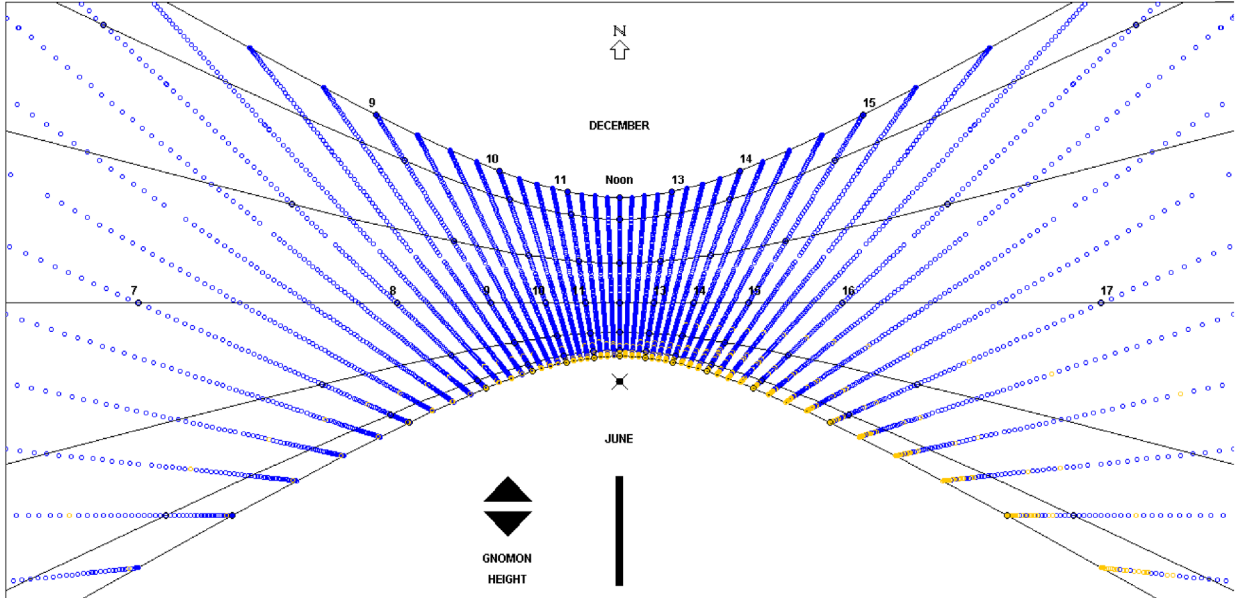


Figure 118

LEGEND

- WARM/HOT > 80°F
(SHADE NEEDED)
- COMFORT > 68°F
(SHADE HELPS)
- COOL/COLD < 68°F
(SUN NEEDED)

✕ GNOMON POSITION

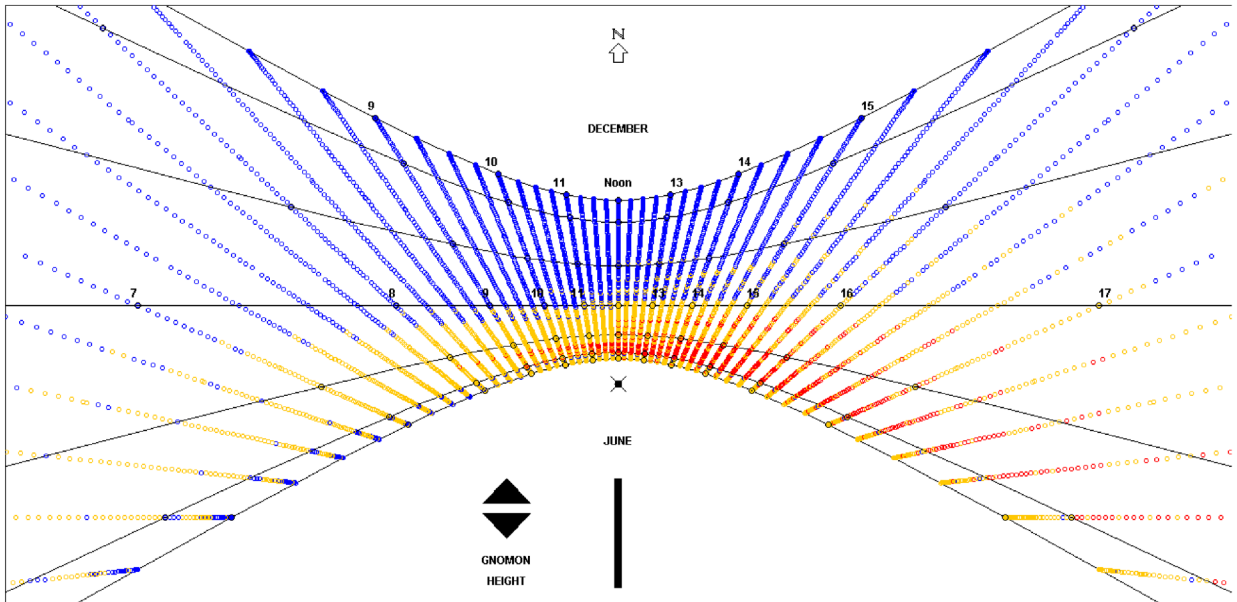


Figure 119

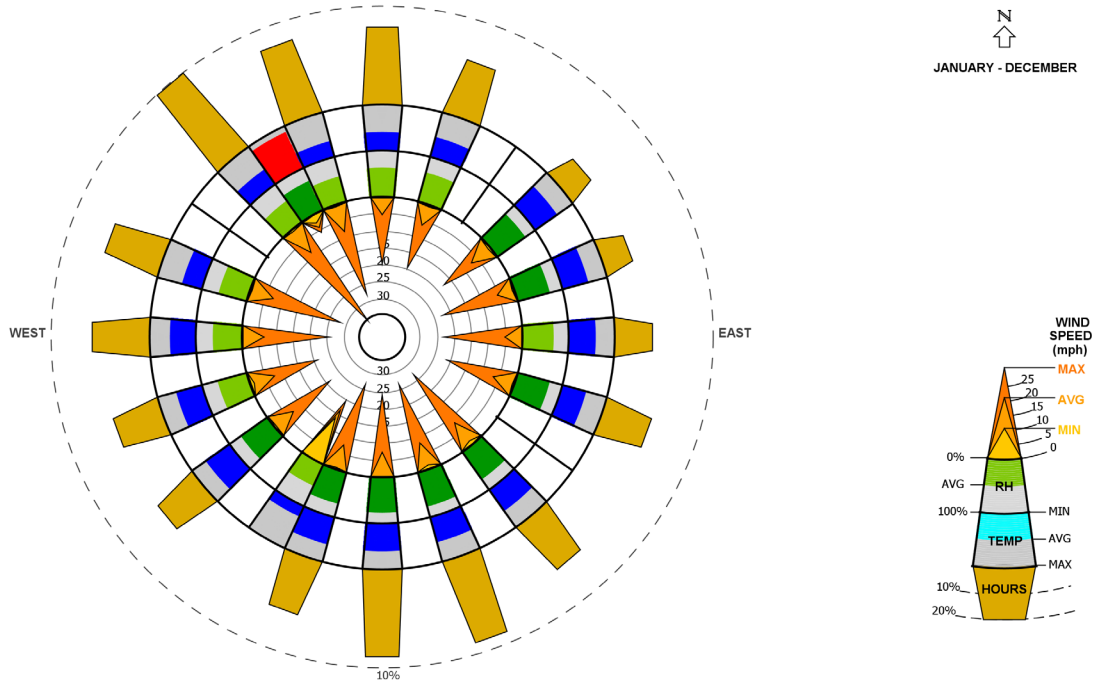
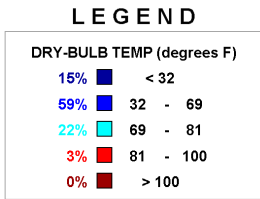


Figure 120



LEGEND

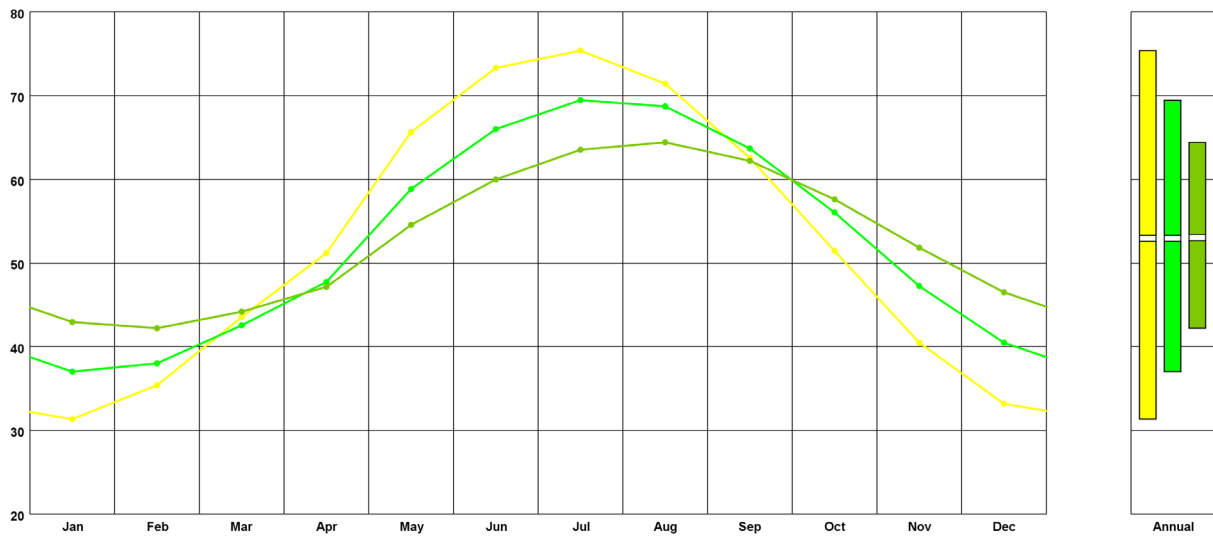
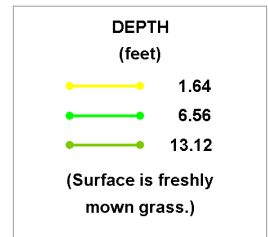


Figure 121

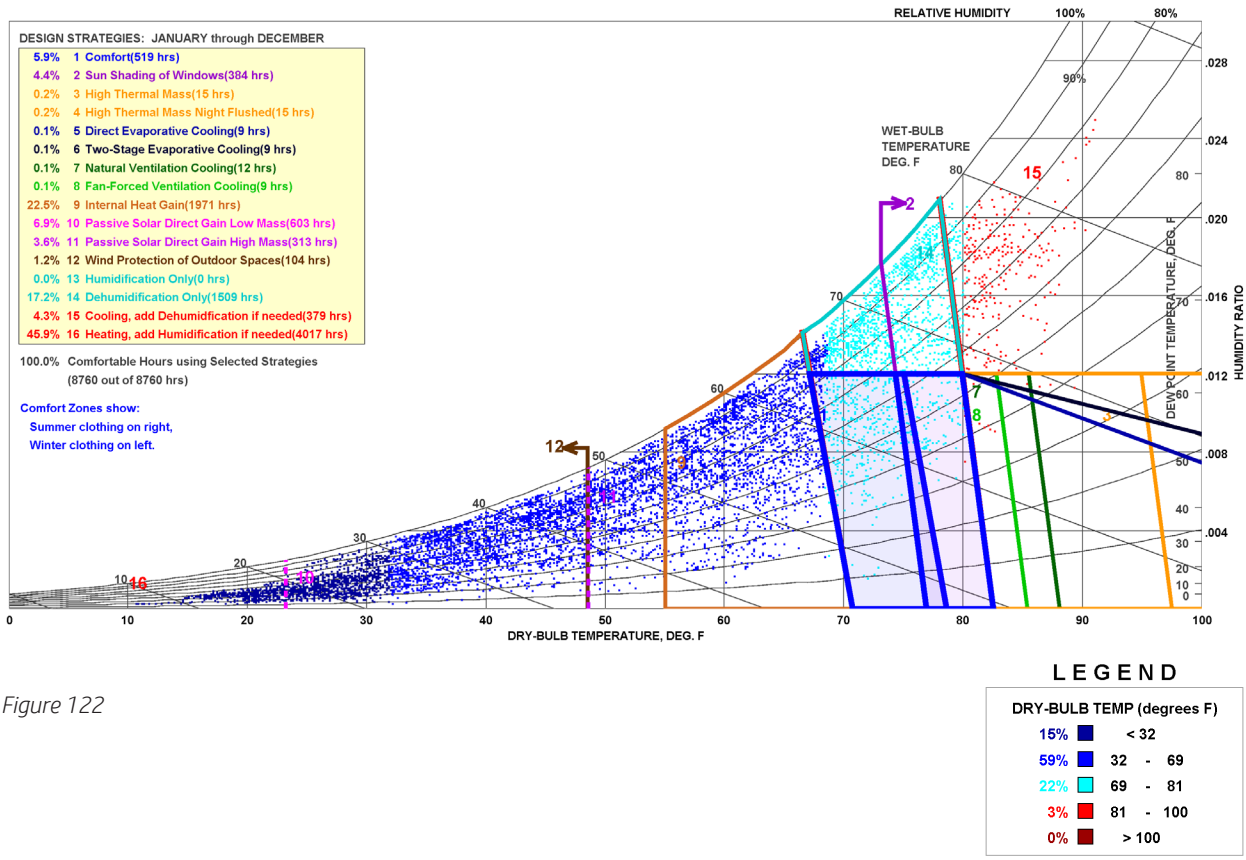


Figure 122

Soil Information

The soil classification within the area of the DMZ, as an element of the site, is retained by the governmental functions of both North and South Korea. As a result there is little information made public about soil records with the exception of surrounding rice paddy fields in adjacent provinces.

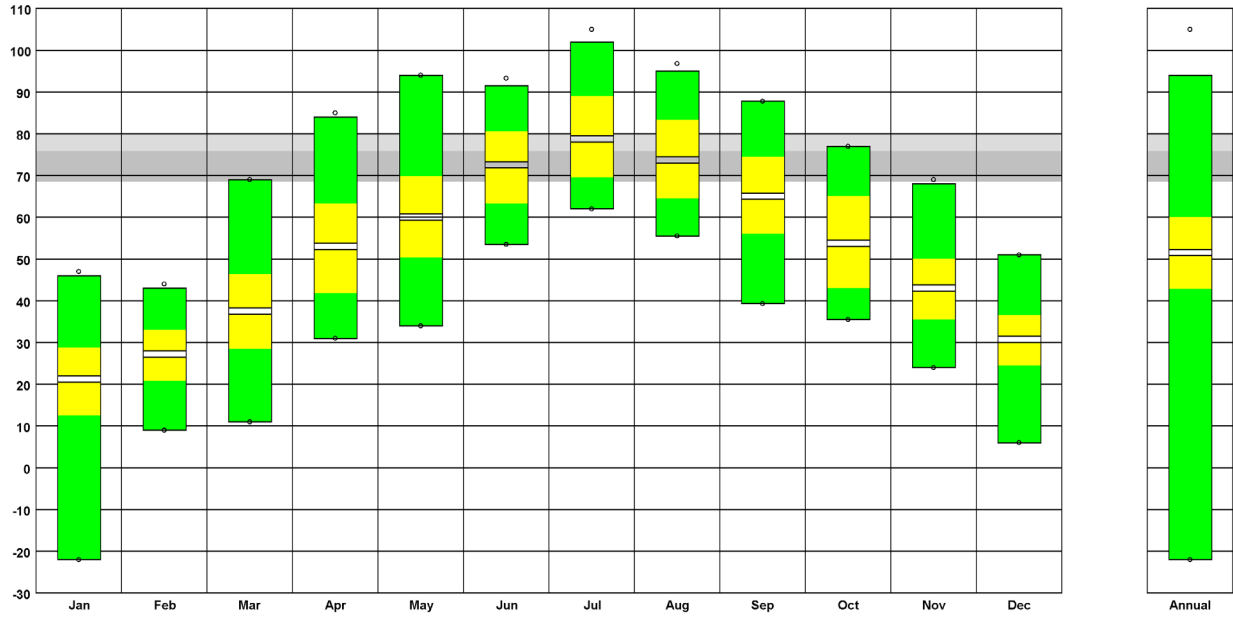
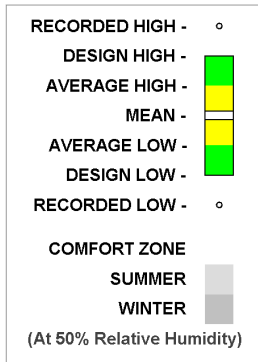


Figure 123

LEGEND



LEGEND

HOURLY ILLUMINATION DAYLIT HOURS ONLY

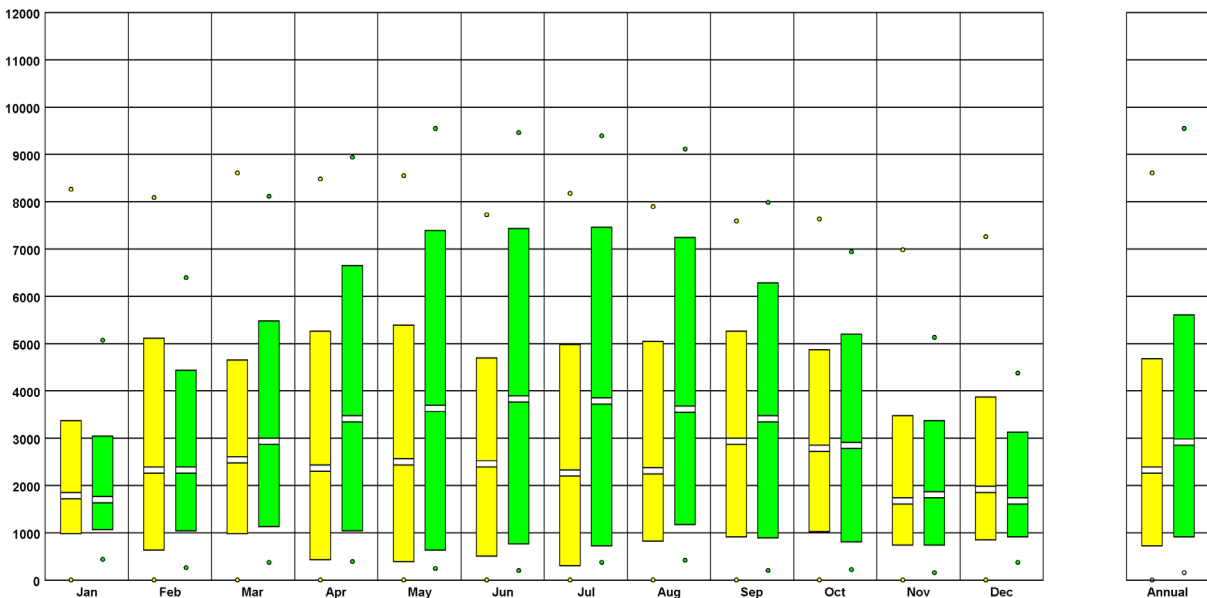
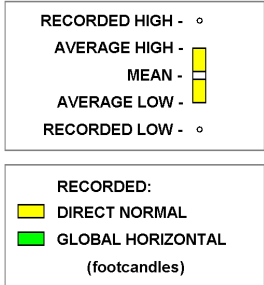


Figure 124

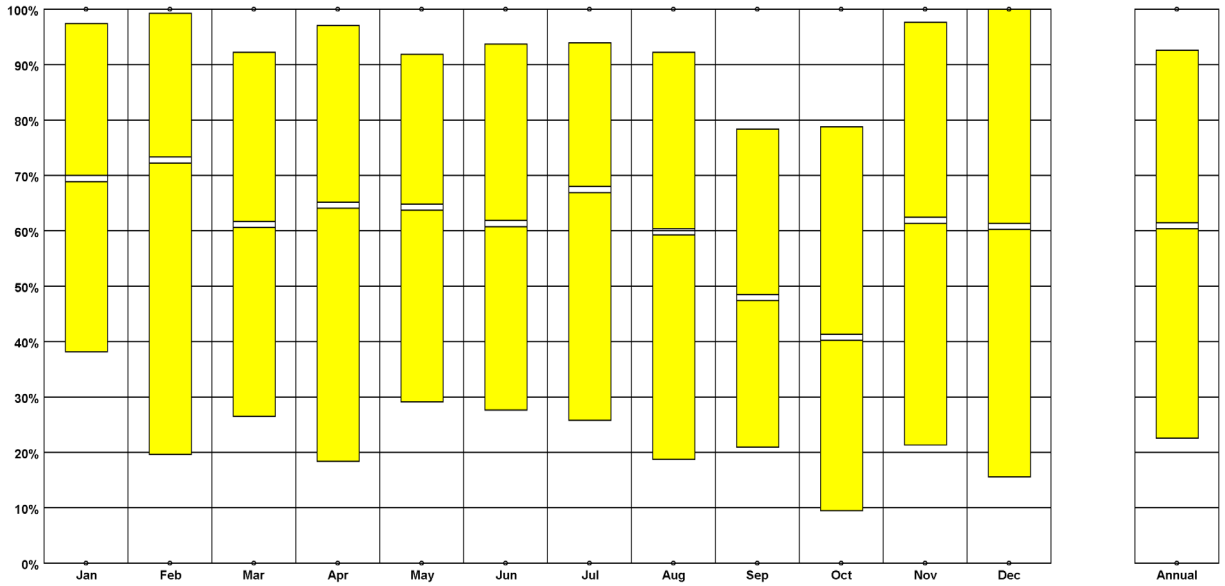


Figure 125

LEGEND

LEGEND

Total Cloud Cover 100%

RECORDED HIGH - ◦

AVERAGE HIGH - [Yellow Box]

MEAN - [White Line]

AVERAGE LOW - [Yellow Box]

RECORDED LOW - ◦

Clear Skies 0

RECORDED HIGH - ◦

AVERAGE HIGH - [Yellow Box]

MEAN - [White Line]

AVERAGE LOW - [Yellow Box]

RECORDED LOW - ◦

(fpm)

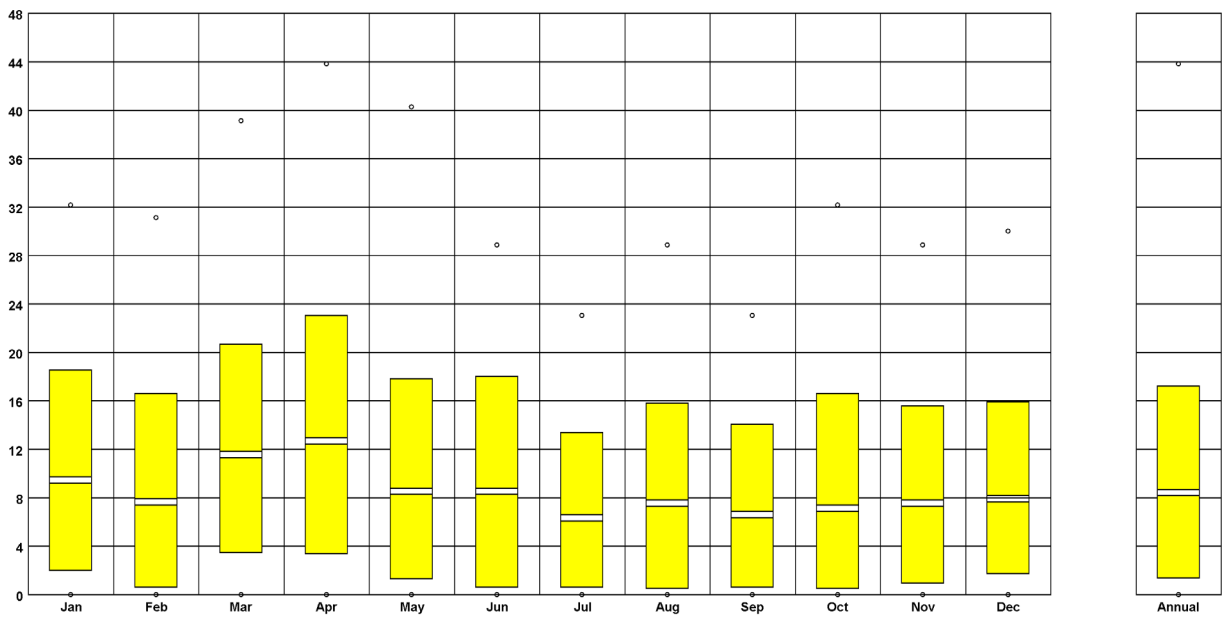


Figure 126

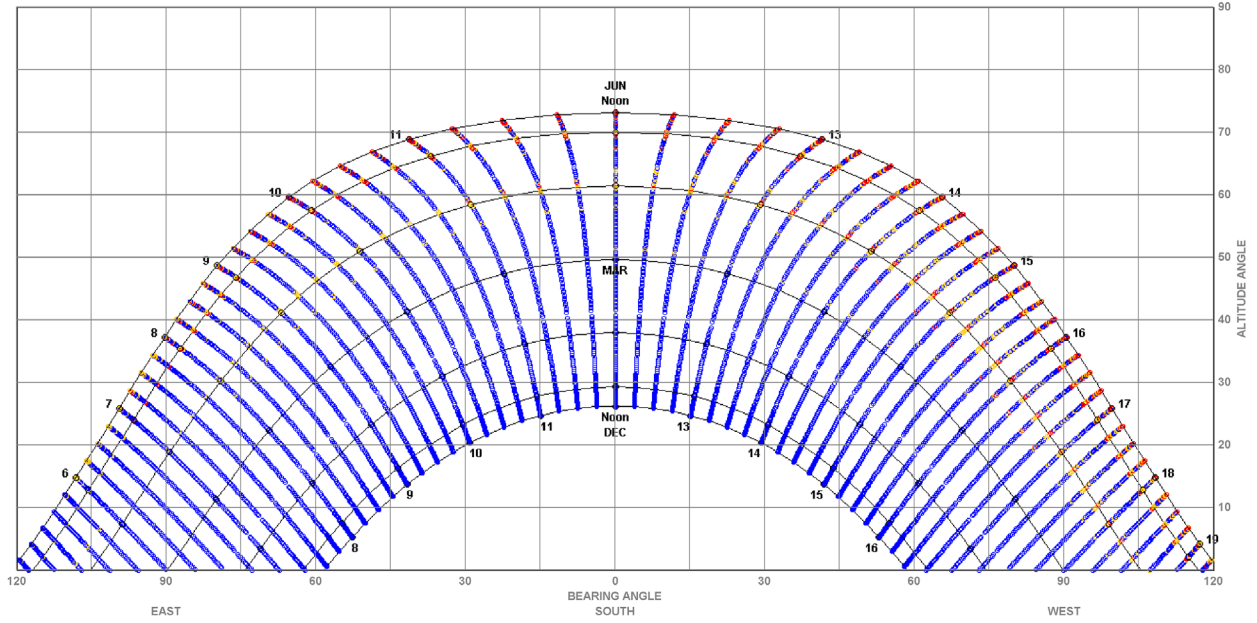


Figure 127

LEGEND

- **WARM/HOT > 80°F**
(SHADE NEEDED)
160 Hours Exposed
0 Hours Shaded
- **COMFORT > 68°F**
(SHADE HELPS)
247 Hours Exposed
0 Hours Shaded
- **COOL/COLD < 68°F**
(SUN NEEDED)
1786 Hours Exposed
0 Hours Shaded

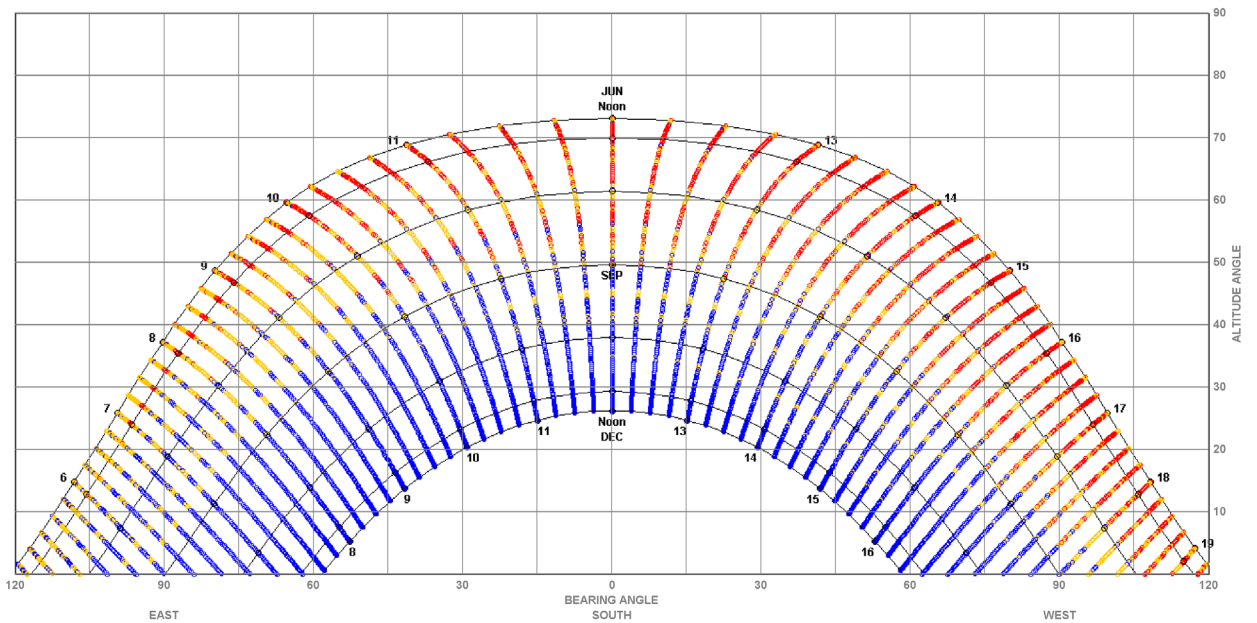


Figure 128

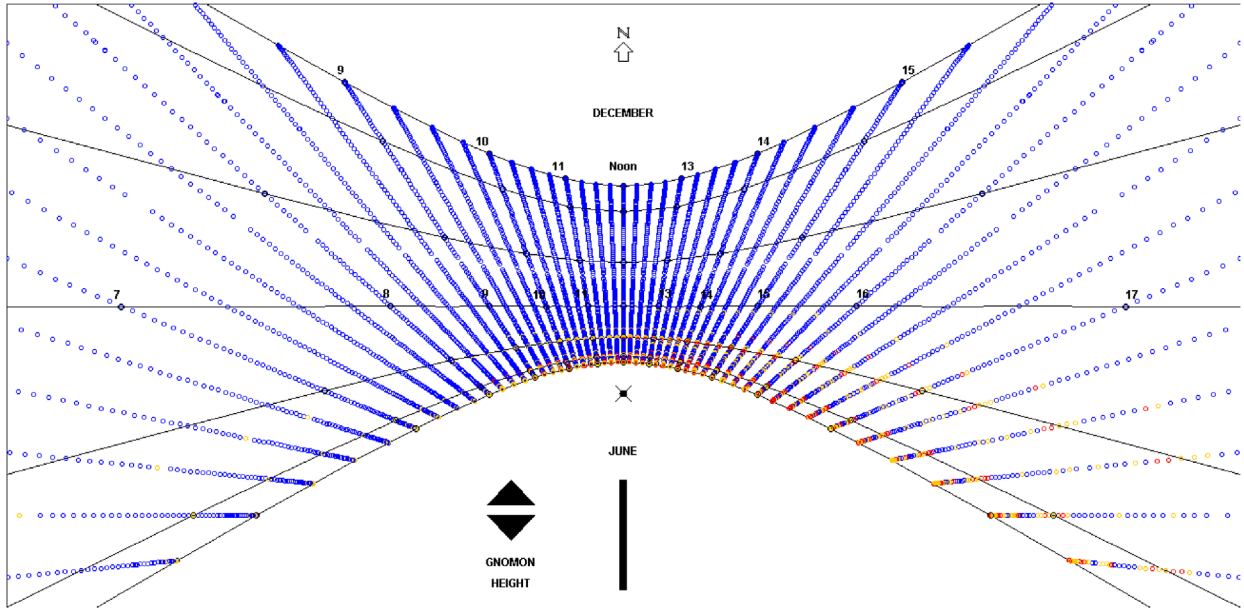


Figure 129

LEGEND

- WARM/HOT > 80°F
(SHADE NEEDED)
- COMFORT > 68°F
(SHADE HELPS)
- COOL/COLD < 68°F
(SUN NEEDED)

✕ GNOMON POSITION

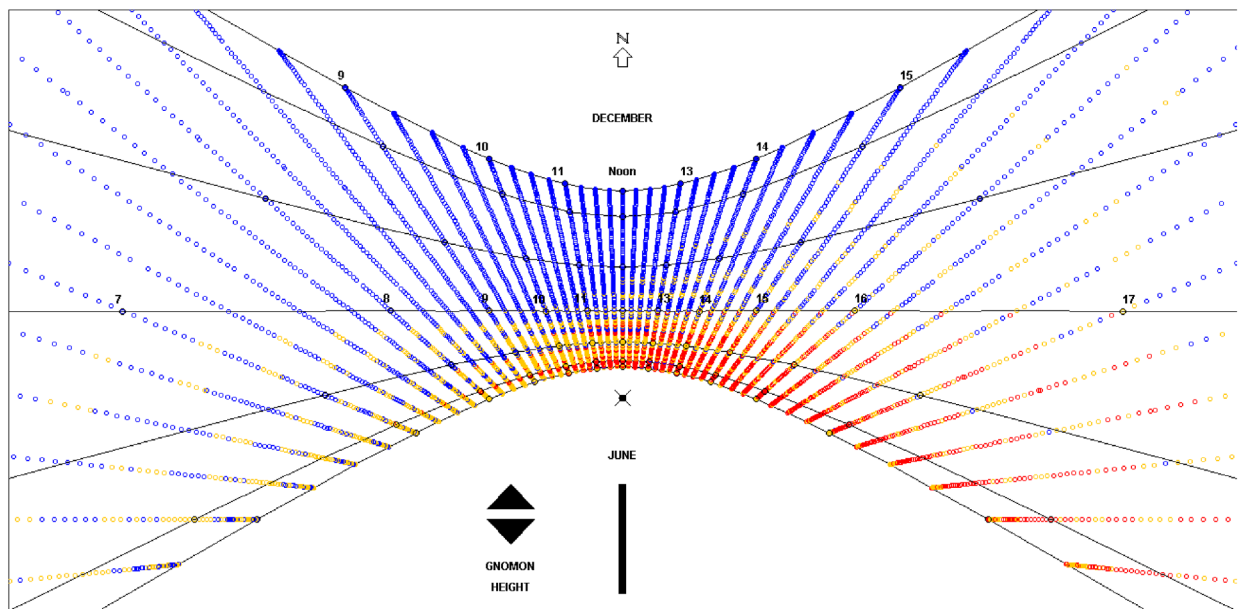


Figure 130

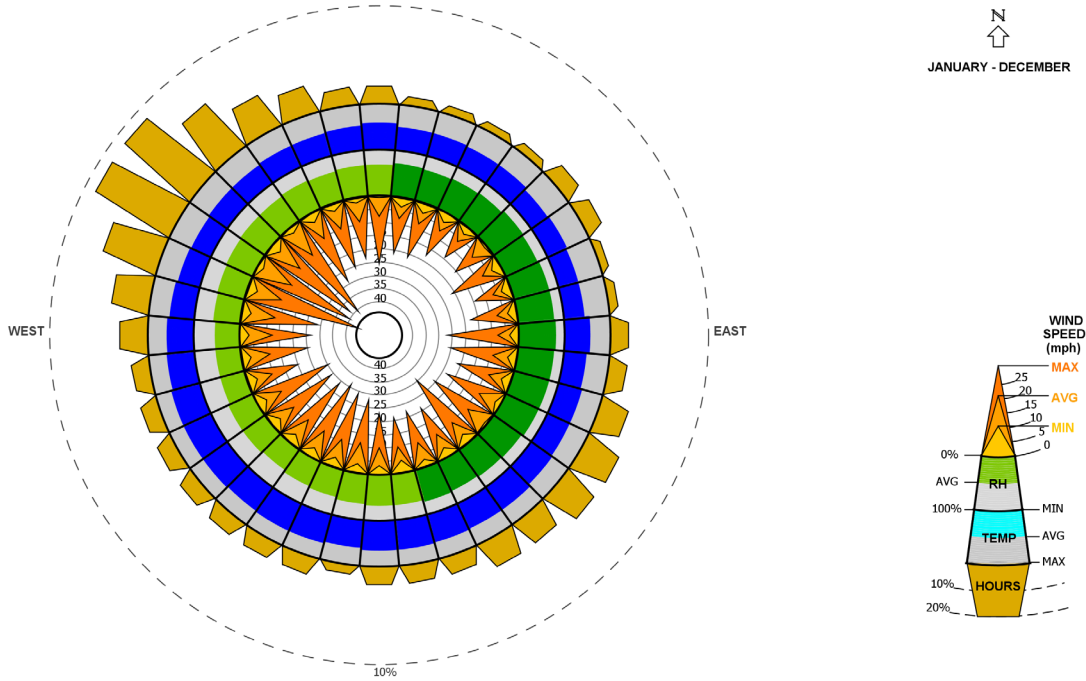


Figure 131

LEGEND

DRY-BULB TEMP (degrees F)

15%	■	< 32
59%	■	32 - 69
22%	■	69 - 81
3%	■	81 - 100
0%	■	> 100

LEGEND

DEPTH
(feet)

●	1.64
●	6.56
●	13.12

(Surface is freshly mown grass.)

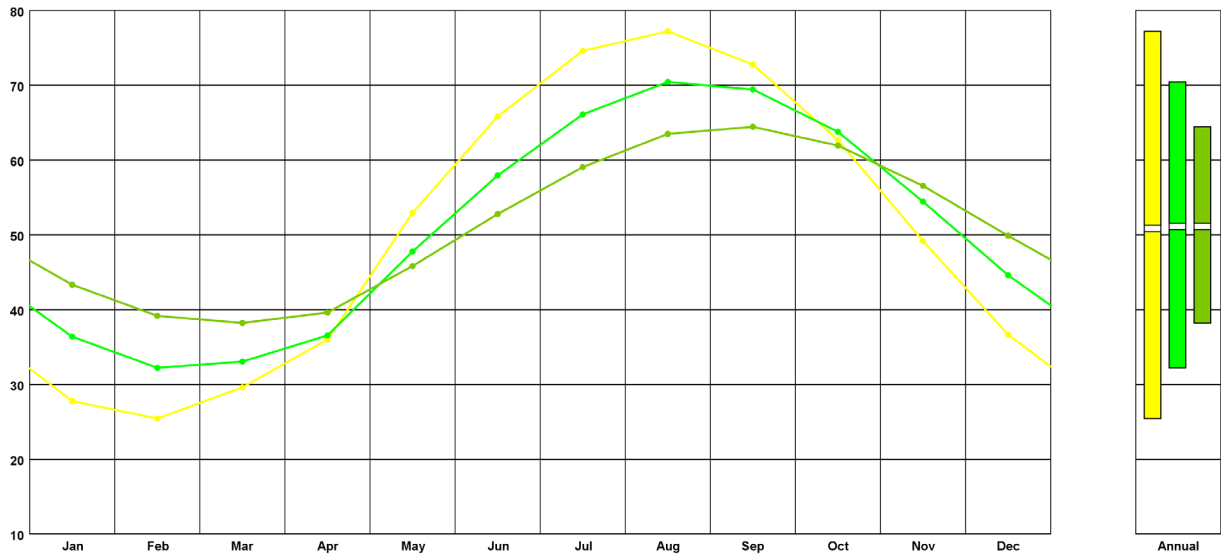


Figure 132

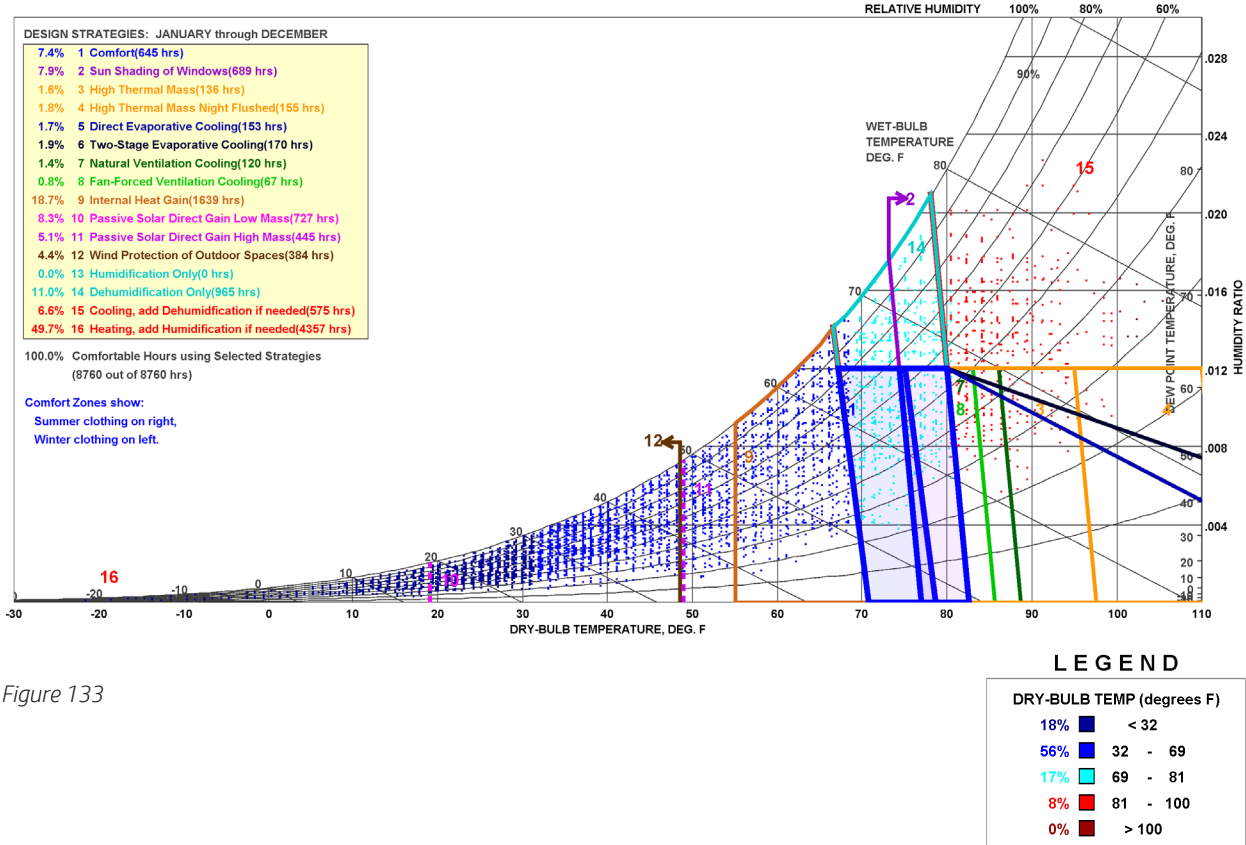


Figure 133

Soil Information

Description:

- Landform: Valley
- Landform position: Tread
- Down slope/Across slope shape: Linear

Typical Profile:

- 0 to 7 inches: Silt Loam
- 7 to 18 inches: Stratified Fine Sandy Loam to Silty Clay Loam
- 18 to 32 inches: Stratified Fine Sandy Loam to Silty Clay Loam
- 32 to 36 inches: Loam
- 36 to 79 inches: Stratified Fine Sandy Loam to Silty Clay Loam

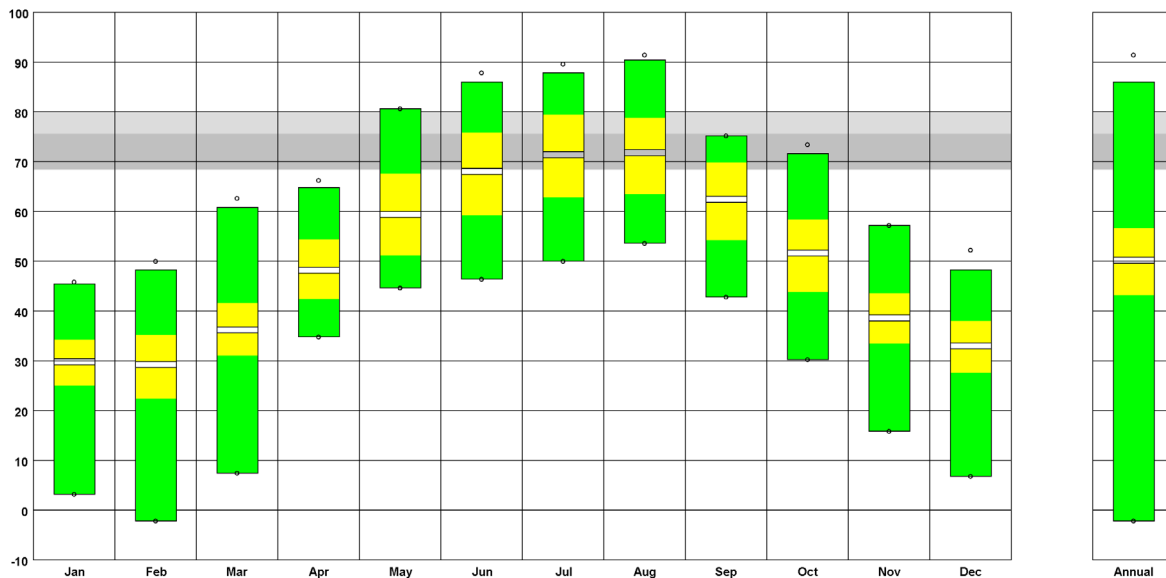


Figure 134

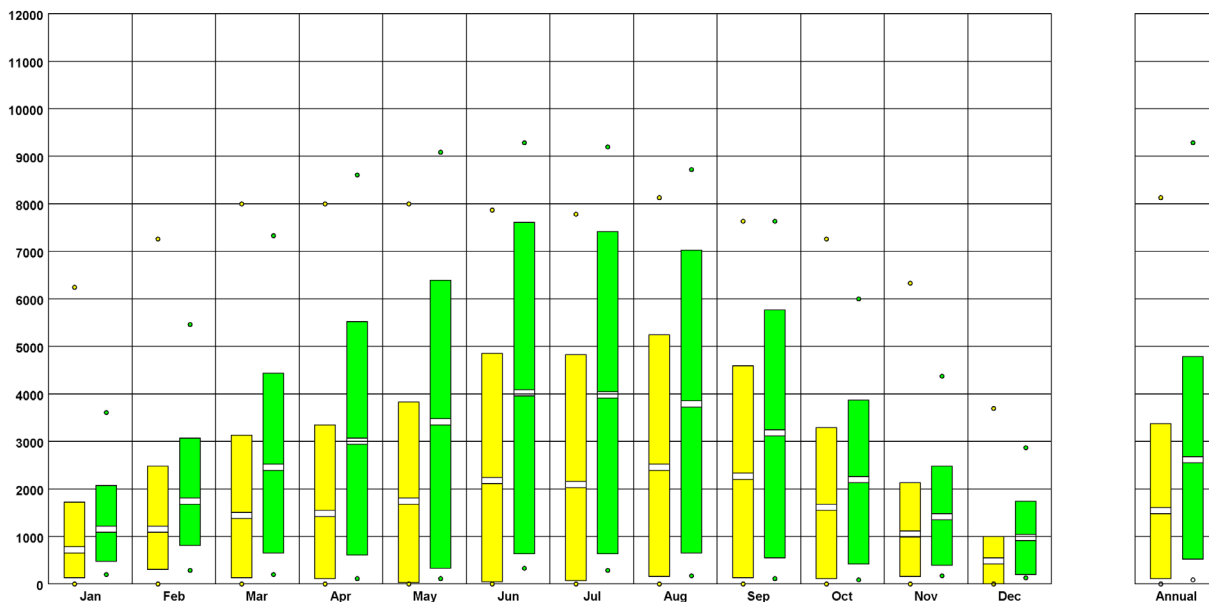
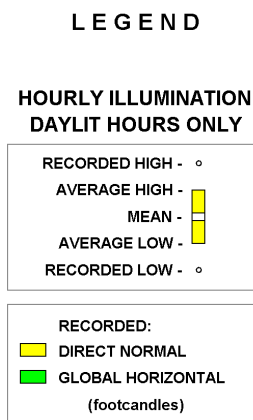
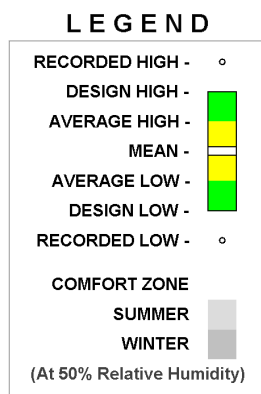


Figure 135

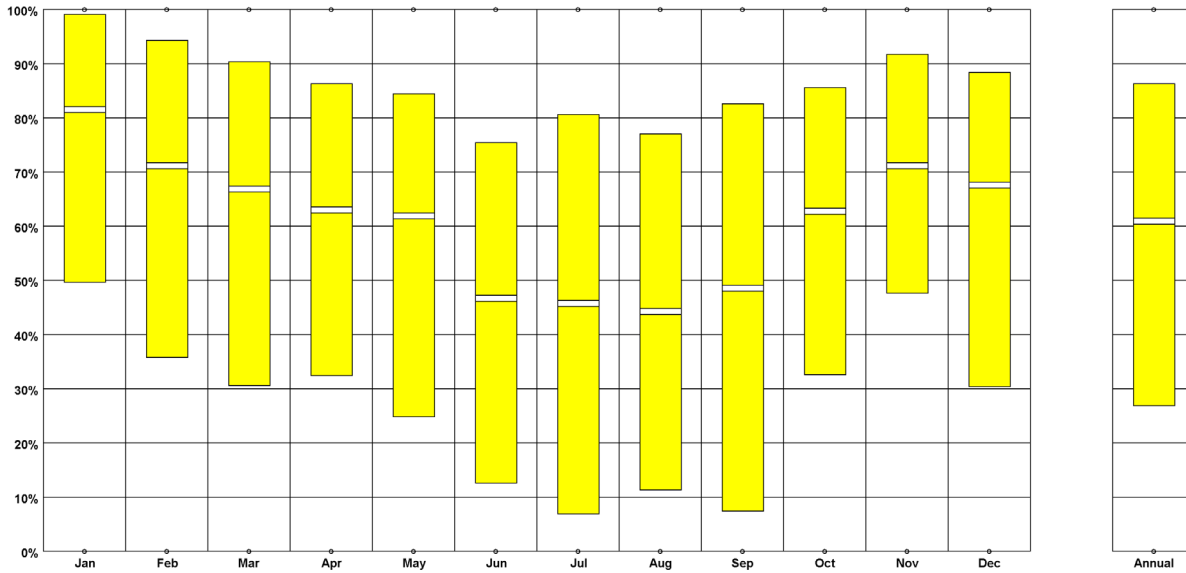


Figure 136

LEGEND

LEGEND

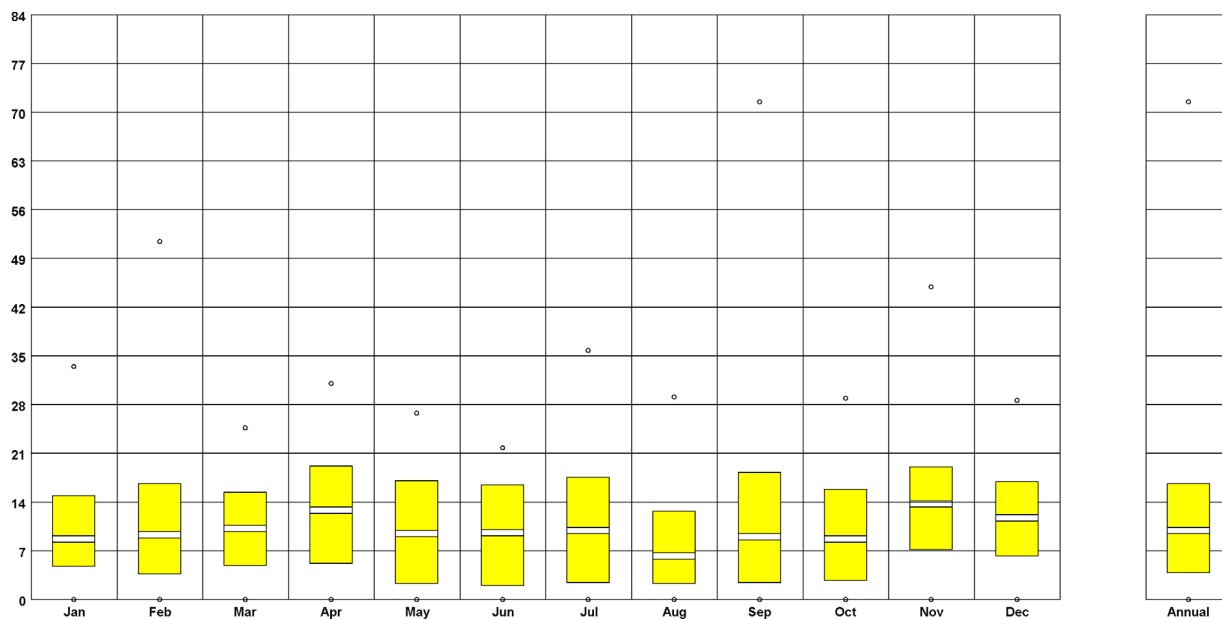
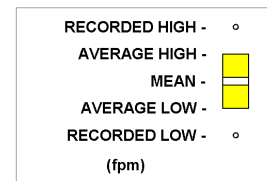
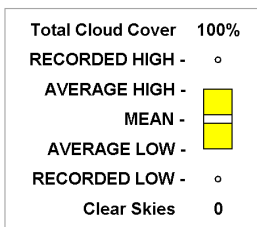


Figure 137

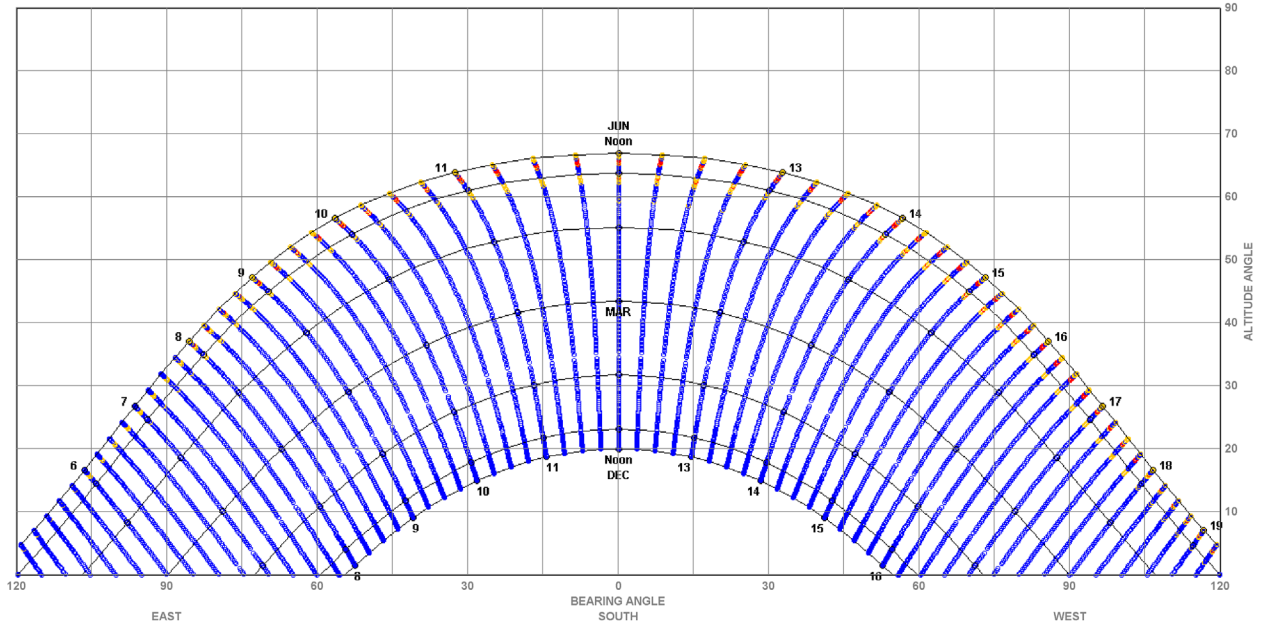


Figure 138

LEGEND

- **WARM/HOT > 80°F**
(SHADE NEEDED)
47 Hours Exposed
0 Hours Shaded
- **COMFORT > 68°F**
(SHADE HELPS)
189 Hours Exposed
0 Hours Shaded
- **COOL/COLD < 68°F**
(SUN NEEDED)
1957 Hours Exposed
0 Hours Shaded

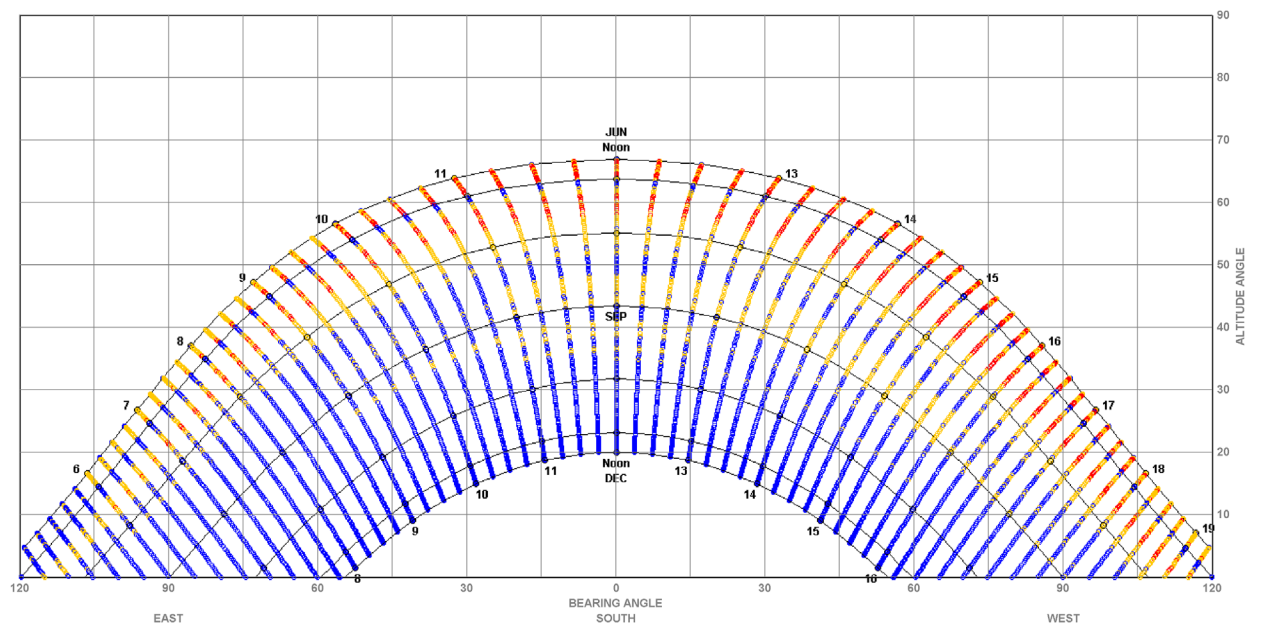


Figure 139

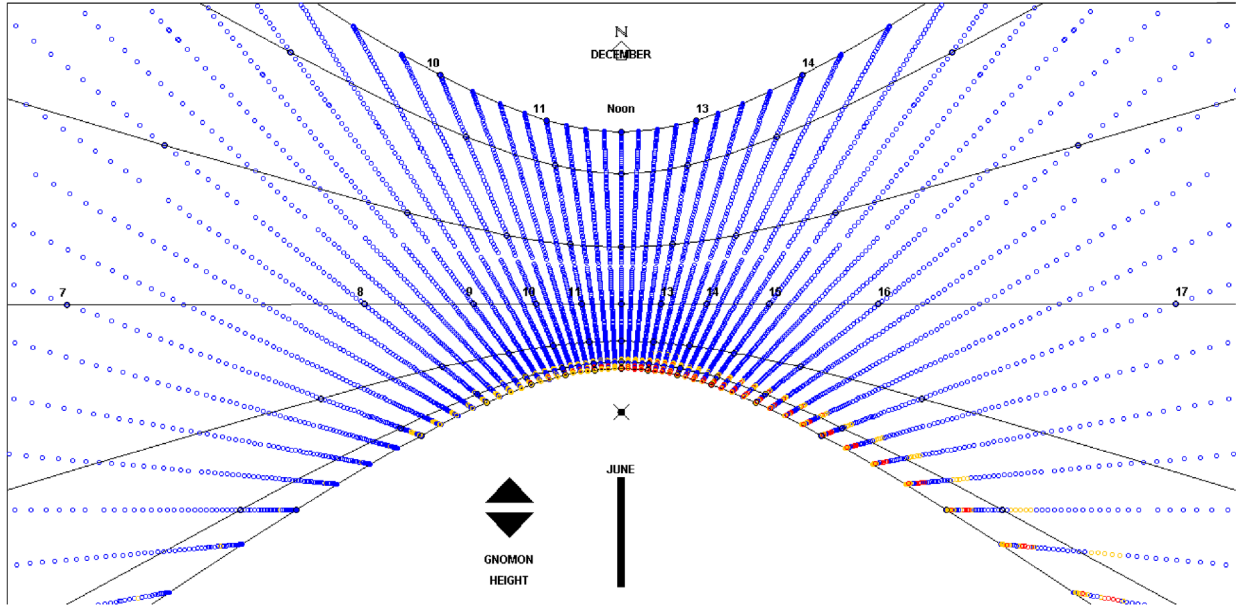


Figure 140

LEGEND

- WARM/HOT > 80°F (SHADE NEEDED)
- COMFORT > 68°F (SHADE HELPS)
- COOL/COLD < 68°F (SUN NEEDED)

✕ GNOMON POSITION

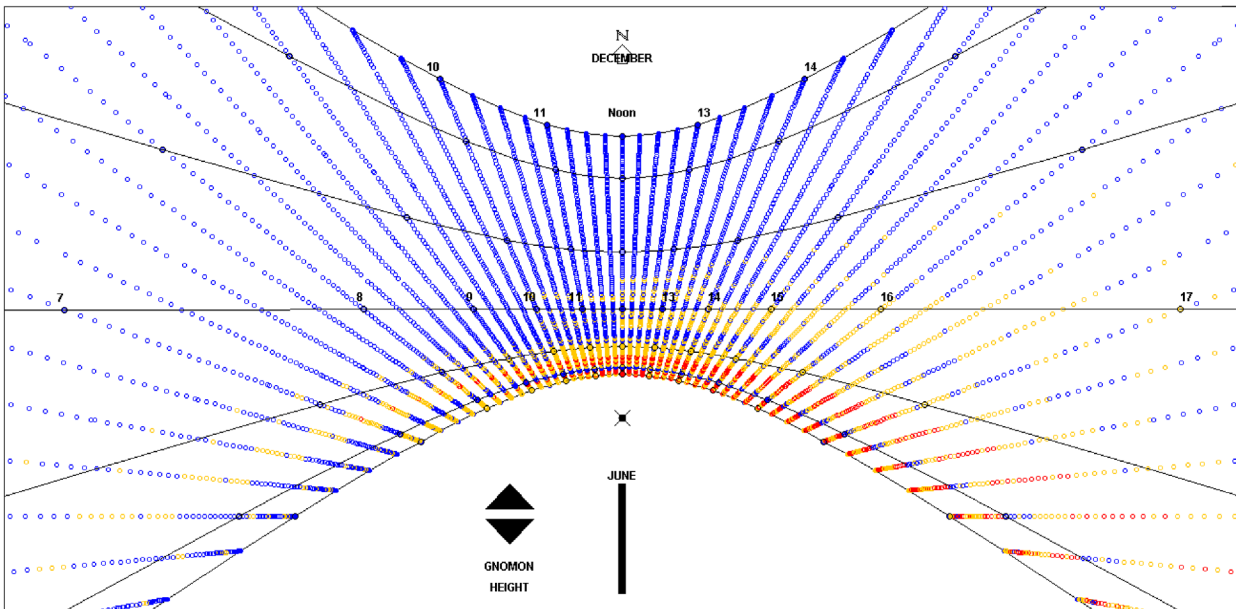


Figure 141

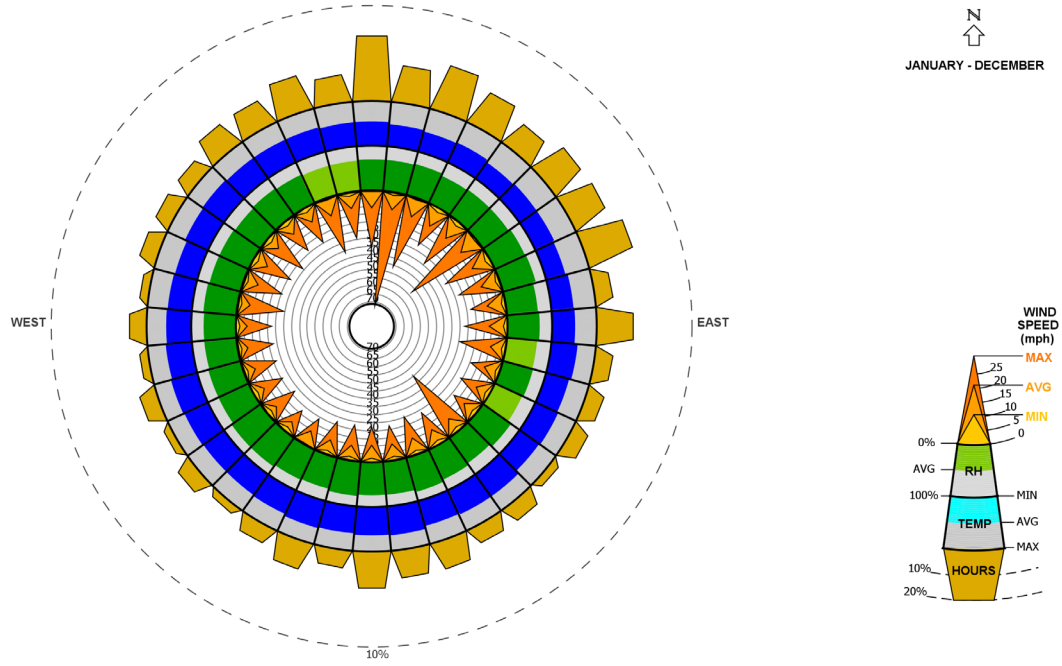


Figure 142

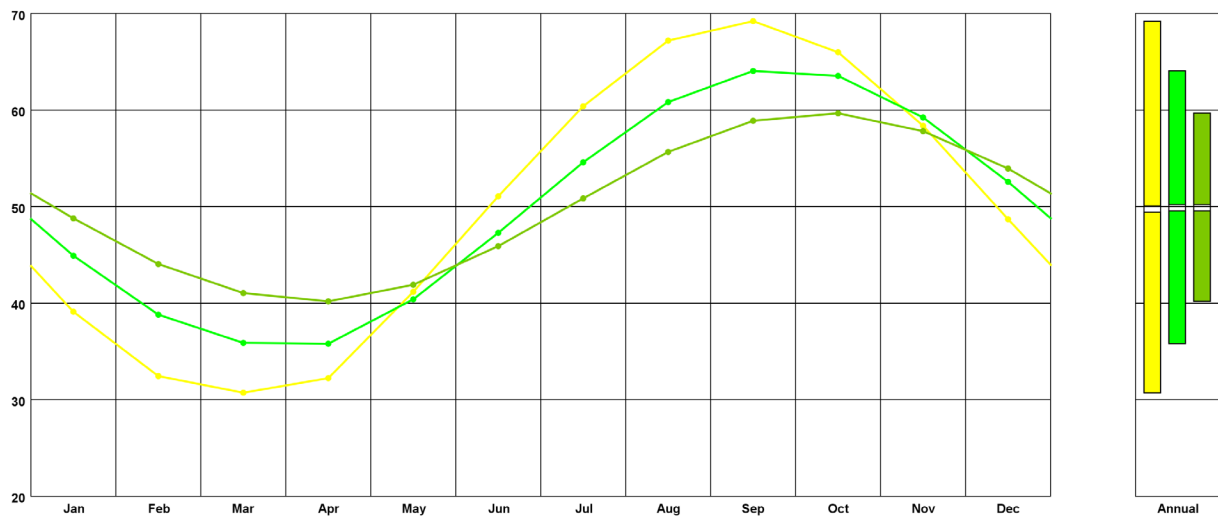
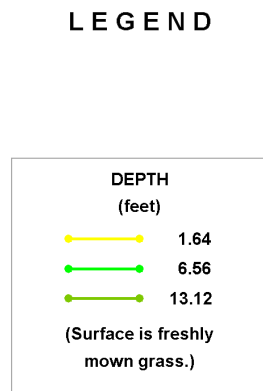
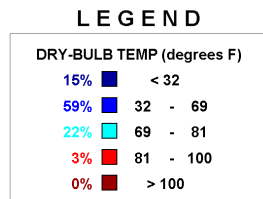


Figure 143

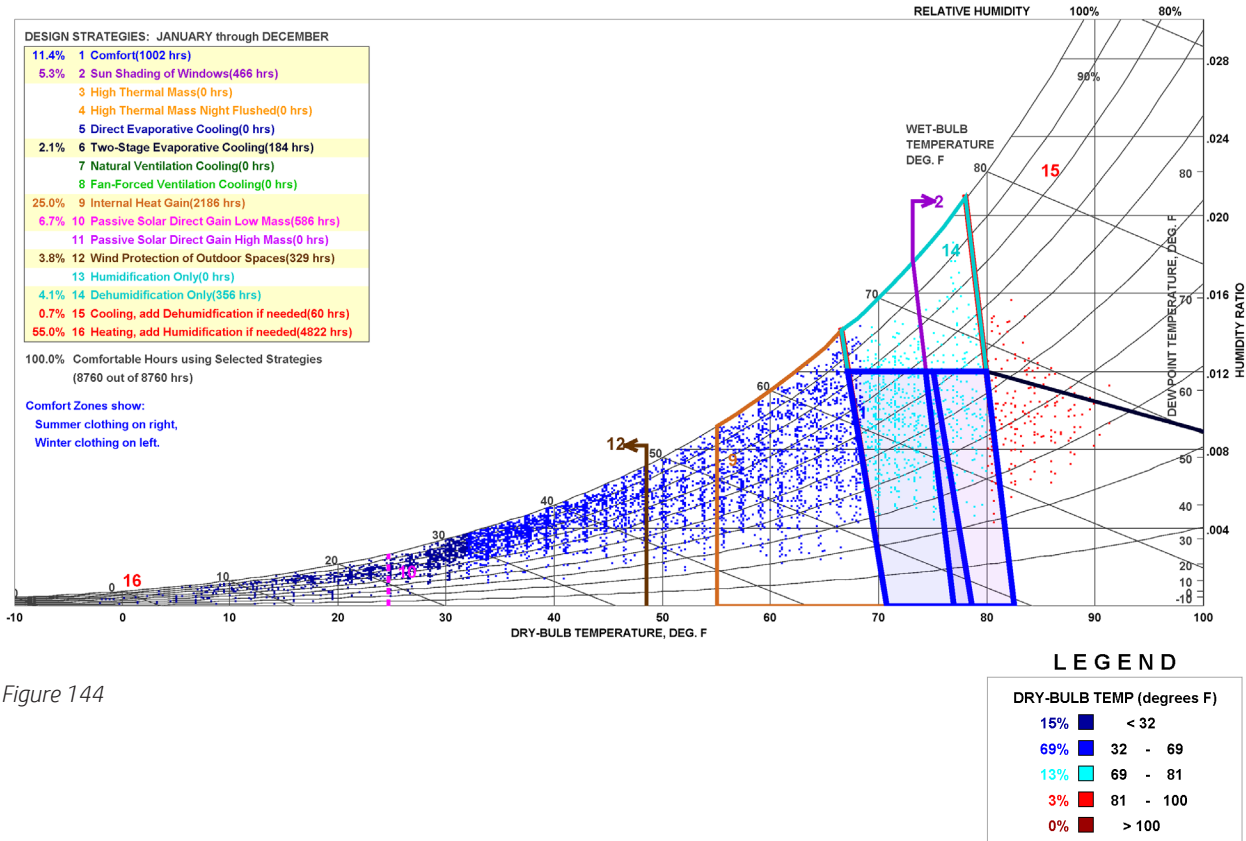


Figure 144

Soil Information

Description:

- Landform: Flood-plain steps
- Landform position: Tread
- Down slope/Across slope shape: Linear

Typical Profile:

- 0 to 7 inches: Salinized Silt
- 7 to 18 inches: Salinized Fine Sandy Loam to Silty Podzolized Loam
- 18 to 32 inches: Salinized Fine Sandy Loam to Silty Podzolized Loam
- 32 to 36 inches: Podzolized Loam
- 36 to 79 inches: Podzolized Loam

PREVIOUS STUDIO EXPERIENCE

<i>Studio</i>	<i>Year</i>	<i>Professor</i>	<i>Project</i>
Arch 271	2018 Fall	Darryl Booker	[The Breathing Room] [The Jamestown Rowing Club House]
Arch 272	2019 Spring	Milton Yergens	[The Alcott Residence] [The Vertex]
Arch 371	2019 Fall	Niloufar Alenjery	[The Beacon]
Arch 372	2020 Spring	Niloufar Alenjery	[The Noble Lie] [The Datum]
Arch 471	2020 Fall	Cindy Urness	[The Trellis at Square One Commons]
Arch 472	2021 Spring	Amar Hussein	[Delta Quarter] [Marvin Windows Competition]
Arch 771	2021 Fall	Stephen Wischer	[Thesis Research]
Arch 772	2022 Spring	Stephen Wischer	[The Two Sides of Otherness: A Cross-Cultural Regeneration of Reality]

With the completion of this thesis project and as my educational career draws to a close, I want to thank all those around me who helped make this moment possible. Family, friends and NDSU faculty all have significantly supported my architectural endeavors for the past five years and given me the opportunities to perform to the best of my ability. So for you, I am greatly thankful.

“Be patient toward all that is unsolved in your heart and try to love the questions themselves, like locked rooms and like books that are now written in a very foreign tongue. Do not now seek the answers, which cannot be given you because you would not be able to live them. And the point is, to live everything. Live the questions now. Perhaps you will then gradually, without noticing it, live along some distant day into the answer.”

- Rainer Maria Rilke



ЗНАЙ БРАТЯ НА ШИРОКІМ ПУТІ

문은 좁으나

...of Ukraine as an extension, not of blood, and fight...
...to end this mission, he has decided to...
...life to preserve his identity. He...
...to answer in the best he is prepared for...
...have been...
...to distribute the...
...The Separatist and the...
...After all these years he...
...to be taken advantage of...
...to avoid the...
...to keep a tight grip...
...to power over the entire north. He...
...to maintain the...
...to reach Ukraine...
...to keep a tight grip...
...to maintain the...
...to reach Ukraine...
...to keep a tight grip...
...to maintain the...
...to reach Ukraine...