



*The Ancient Mariner*  
Gustave Dore

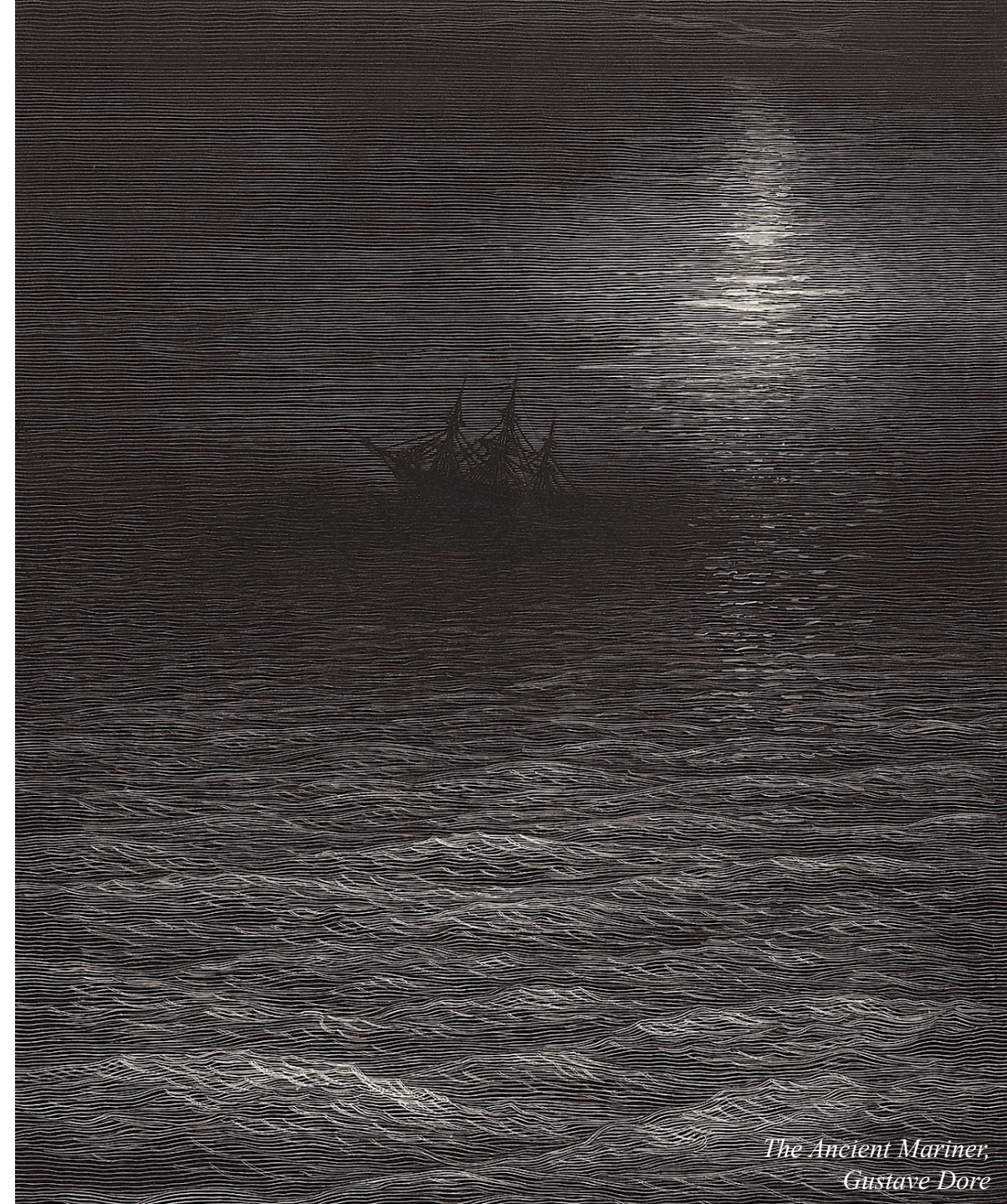
# The Two Sides of Otherness: A Cross-Cultural Regeneration of Reality

5.4.22

ARCH 772

Daniel Porwoll

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.

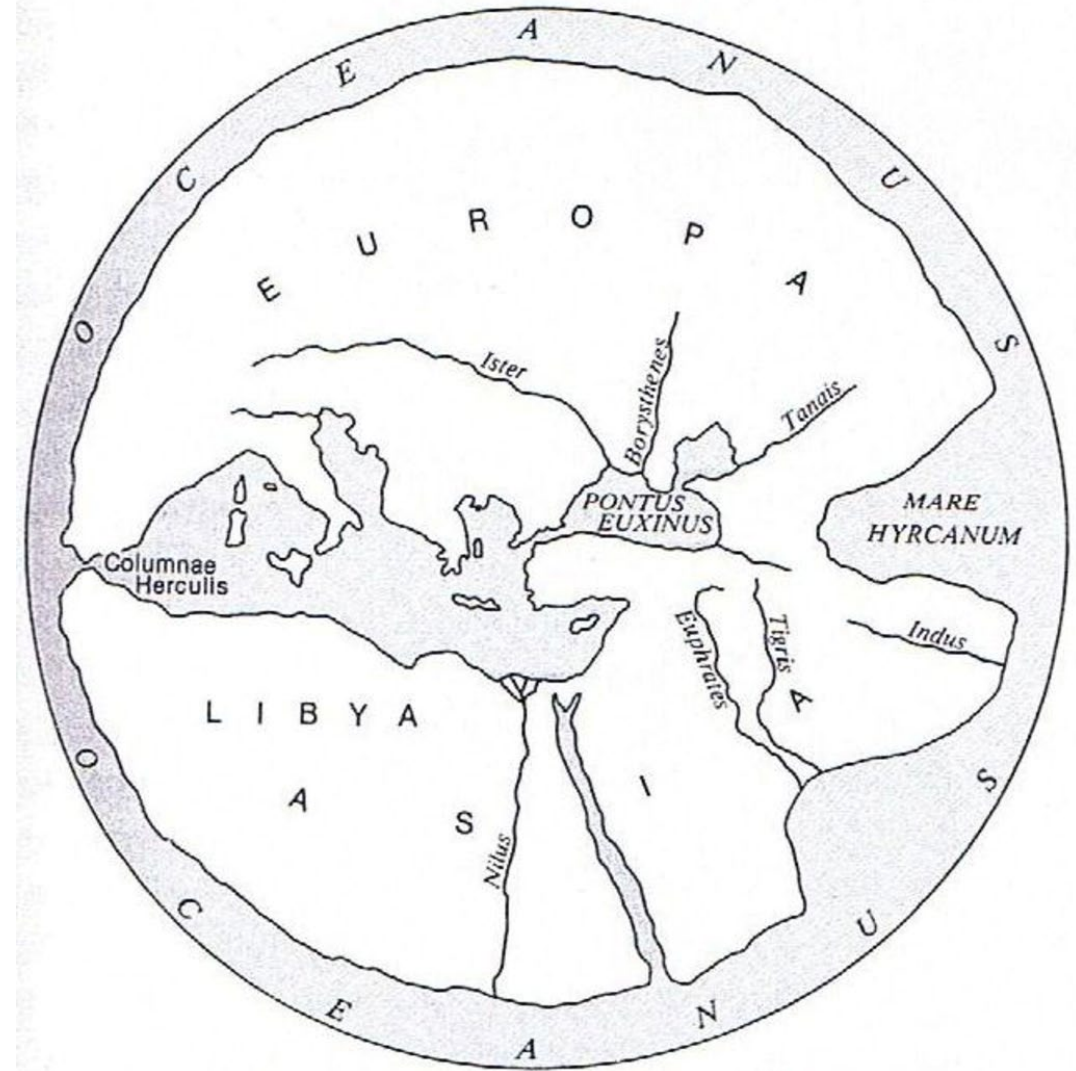


*The Ancient Mariner,  
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# The Edge

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.

“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).





“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).

“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*).



*Endless Ribbon, Max Bill*

LANCASTER/HANOVER MASQUE

428

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  
Piles 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 admired his invention of dual-time.

2 The Bargeman

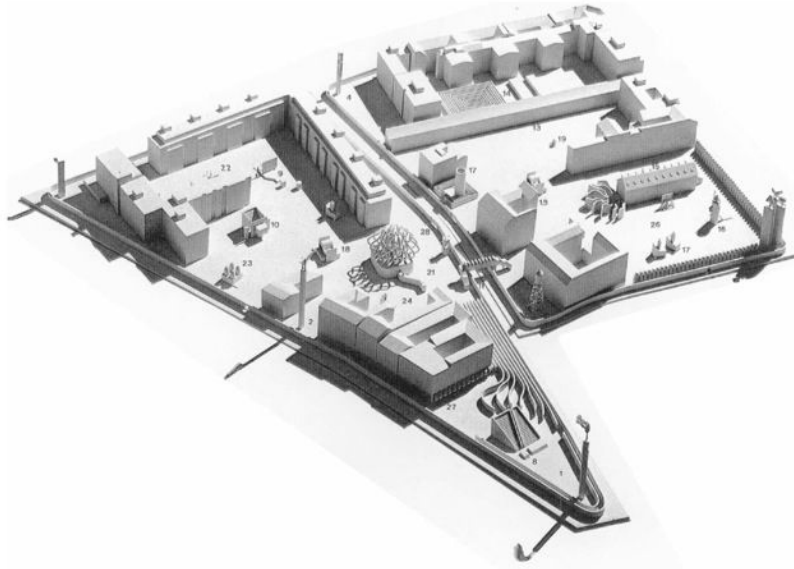
He became fascinated with Puccini's *Il Tabaro*. It always made him sad. He travelled by foot until he found a straight canal that measured 28 days point to point. The problem was how to make a 360° turn. His mistress lived at the Music House. He treasured a print given him in Antwerp. It pictured a 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



SITE SURVEYED TO AS CRIPPLES COULDED BY 1 FOOT X 1 FOOT X 6" DEEP GRANITE BLOCKS. EXCEPT WHERE PLANTING MEANS WILL BE DESIGNATED TO BE RAKED THE SITE SHOULD ALSO BE FILLED WITH CURB PLANTING POTS ABOUT 6" IN DIAMETER UPRIGHT

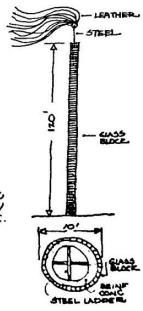
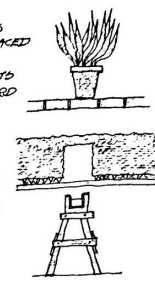
THE OTES ARE ENTERED THROUGH THE CENTER OF THE STREETS, THROUGH AN ENTRY THROUGH THE MEDLES, EXCEPT WHERE THE CROSS OVER BRIDGE PROVIDED ENTRY.

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

① WIND TOWER

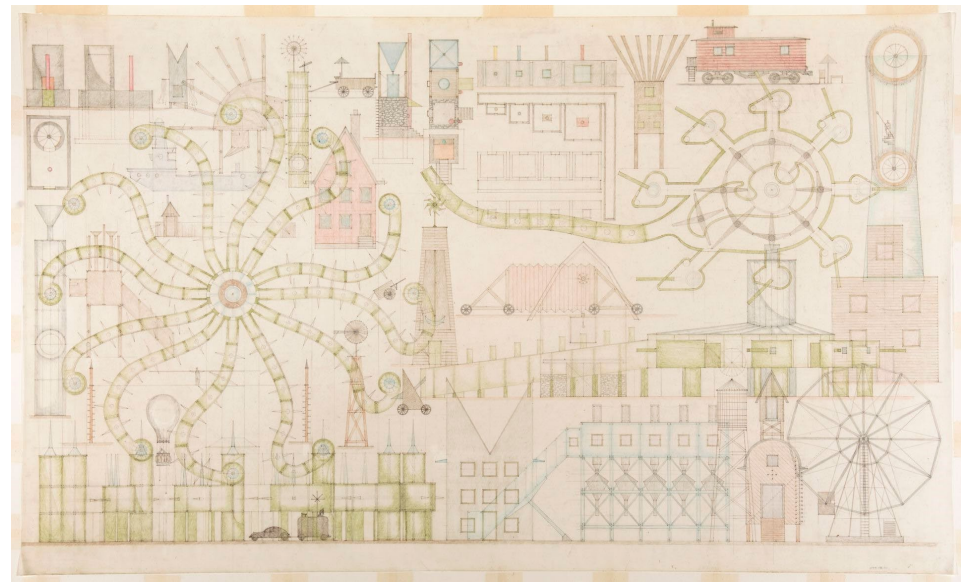
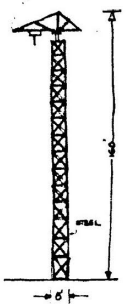
TO INDICATE THE DIRECTION AND PRECEDENCE OF THE WIND.  
HEIGHT: 100'  
WIDTH: 10'  
STRUCTURE: REINFORCED CONCRETE WITH GUANO SLUG FRISING.  
STEEL INTERIOR LADDER. STEEL SUPPORT FOR THIN LEATHER TRUS AND STEERERS.

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



② WATCH TOWER

ACTS AS AN OBSERVATORY. IT IS BASED ON A CRYSTAL. THE CRYSTAL OBSERVING IS CONTAINED IN A CAPSULE. A TELESCOPE IS FIXED TO THE CAPSULE AT A SPECIAL FIXED ANGLE LEVEL. THE CAPSULE IS FIXED TO A DOUBLE TRUSS. THE TRUSS CAN MOVE ON A 10" DIAMETER VERTICAL POST AND ON A 50" DIAMETER HORIZONTAL. ALSO THE OBSERVER OF WATCH TOWER CAN MOVE THE CAPSULE FOR A 20" IN THE CAN NOT AS WELL AS TO THE OTHER APPROXIMATE.  
HEIGHT: 80'  
STRUCTURE: STEEL  
ELEVATOR  
LOCATION: V. STRESEMANN STRASSE



The Berlin Masque, John Hejduk

The Lancaster/Hanover Masque, John Hejduk

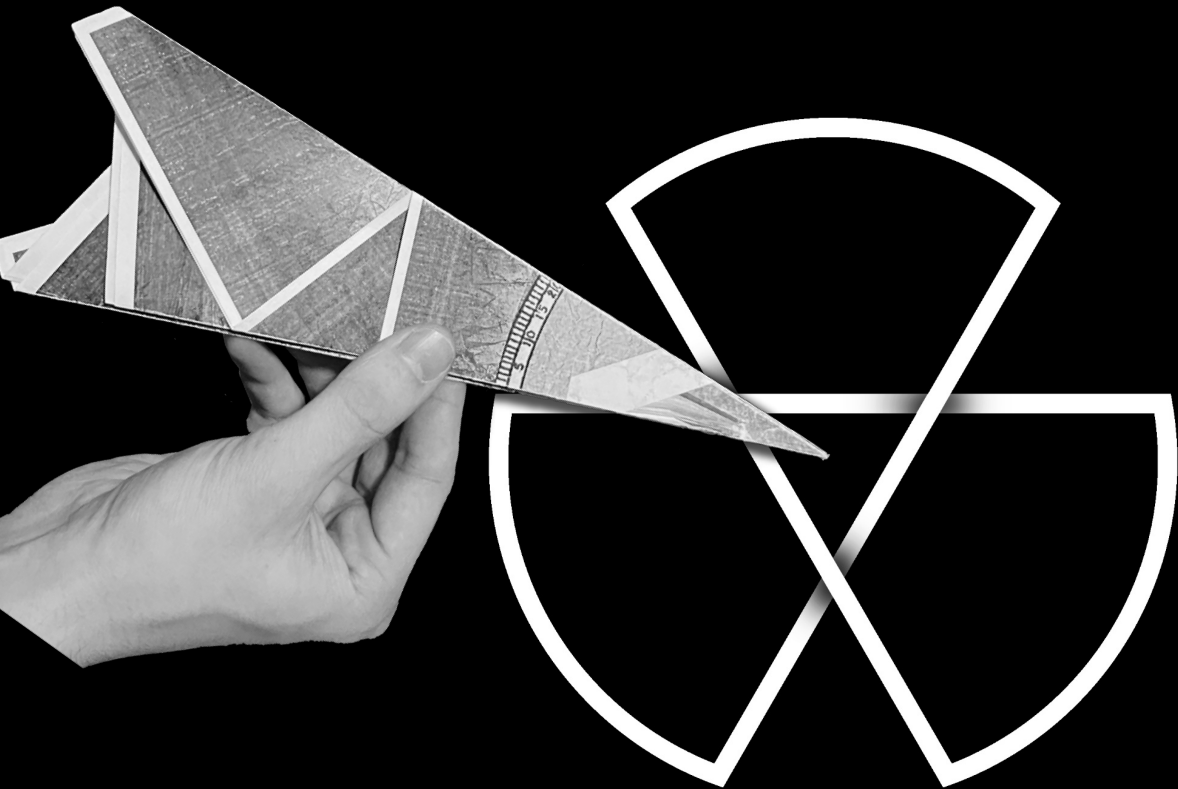


This project selects three specific instances of the edge throughout the world which each exhibit different conditions and circumstances.

The sites chosen feature issues that began in the past, persist in the present, and foreshadow the future.

“Although life began with the insertion of oneself into the human world through action and speech, nobody is the author of their own life story.” (T.G. analysis of Hannah Arendt)

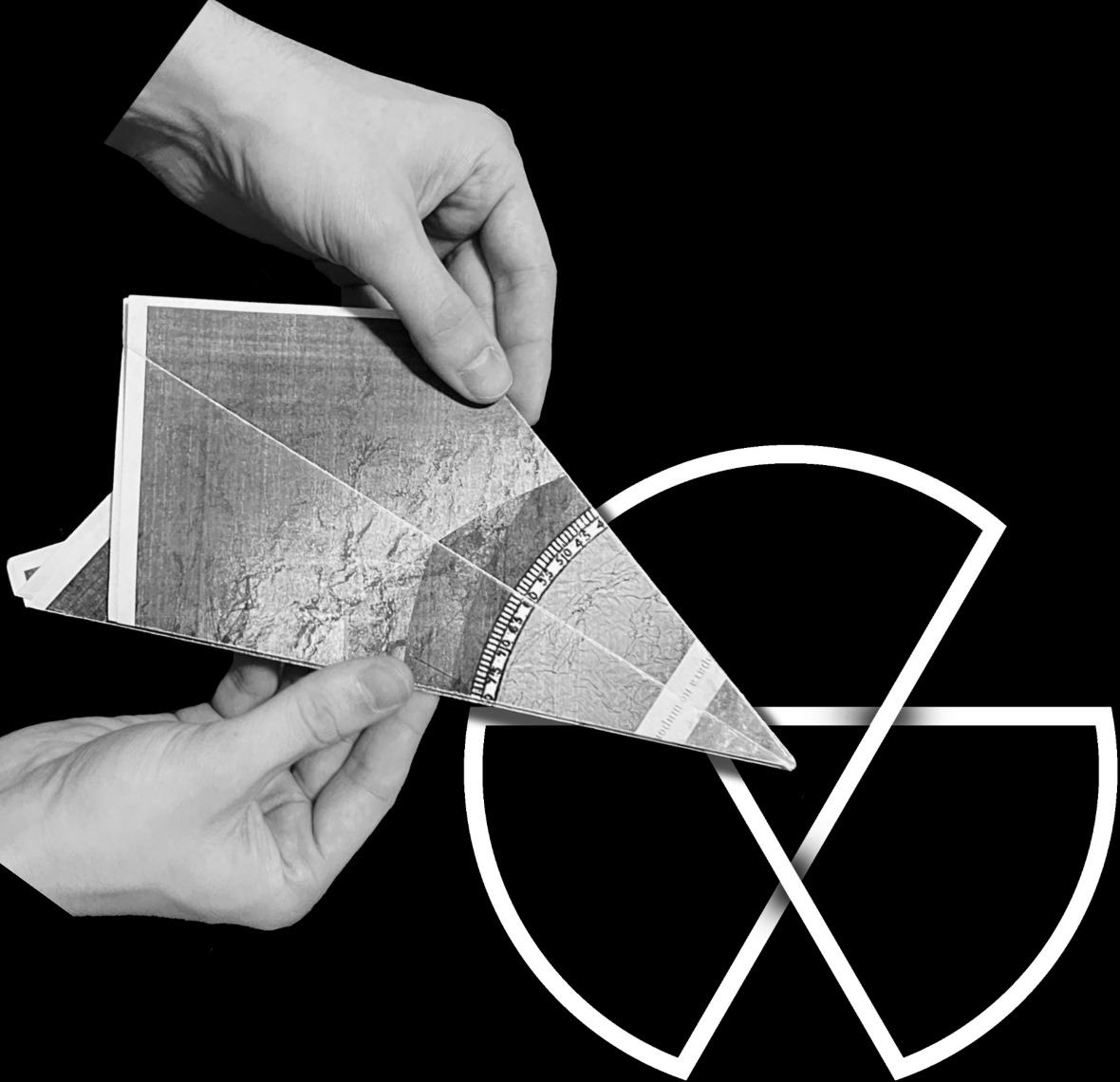




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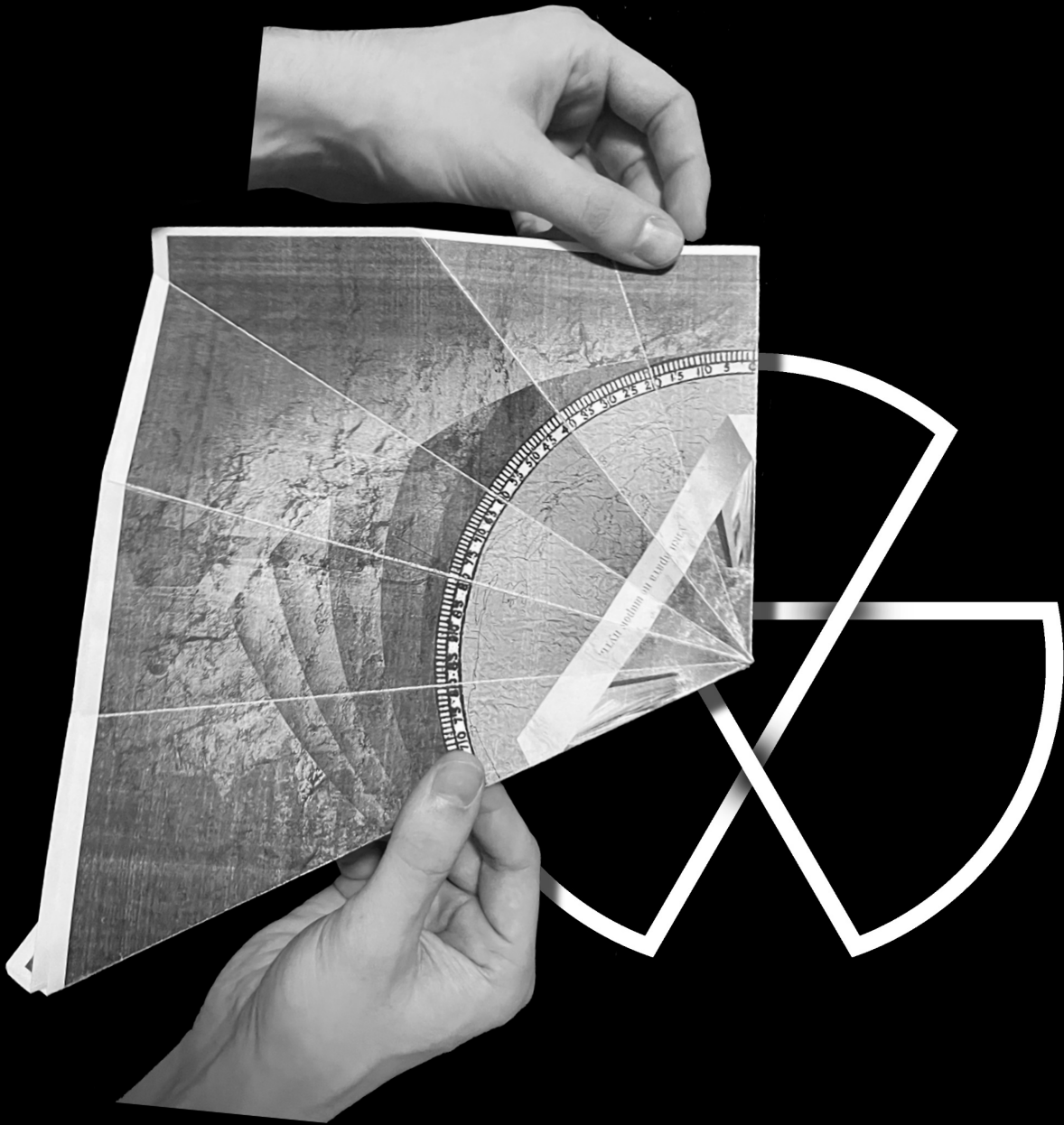
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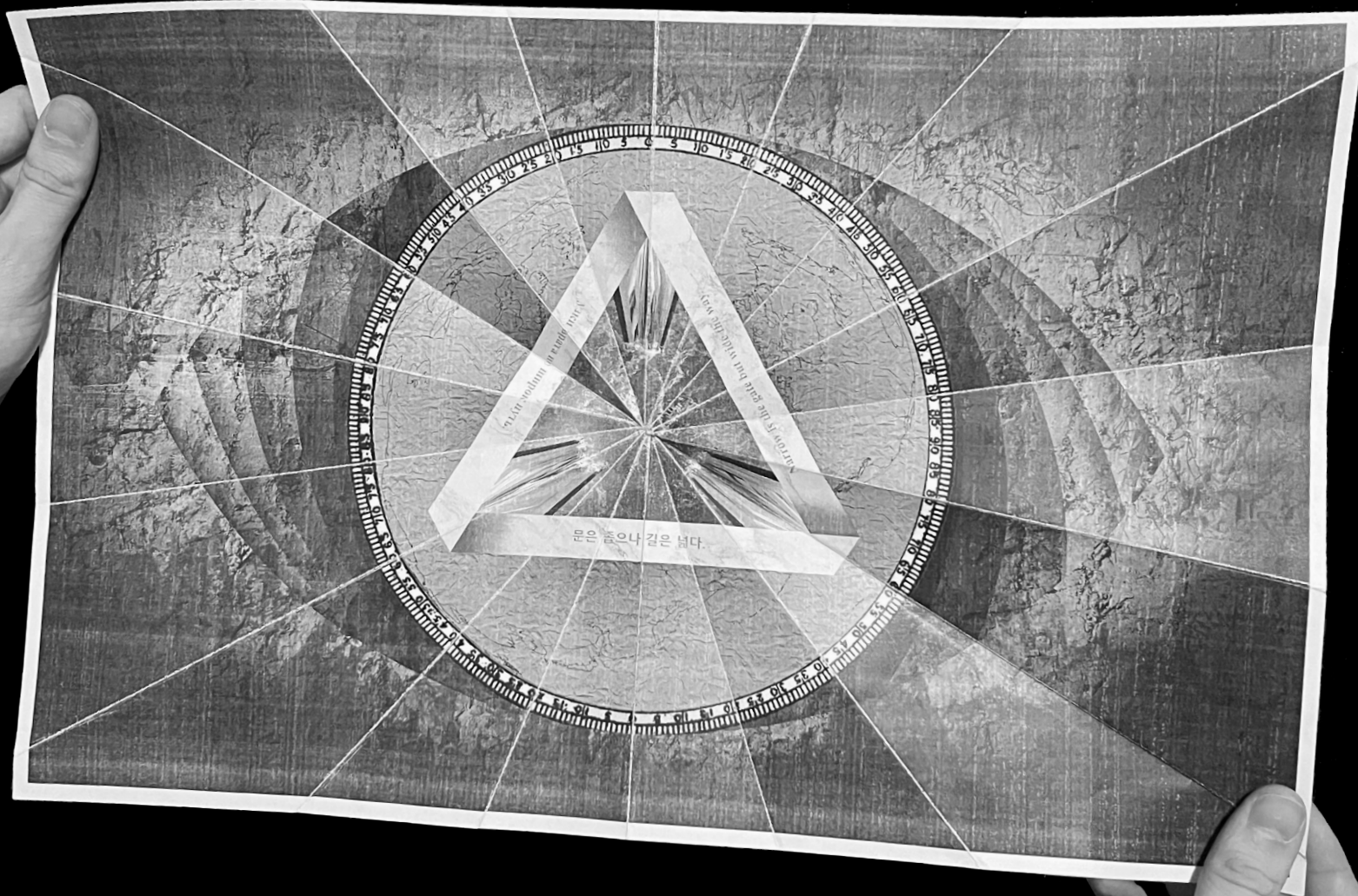
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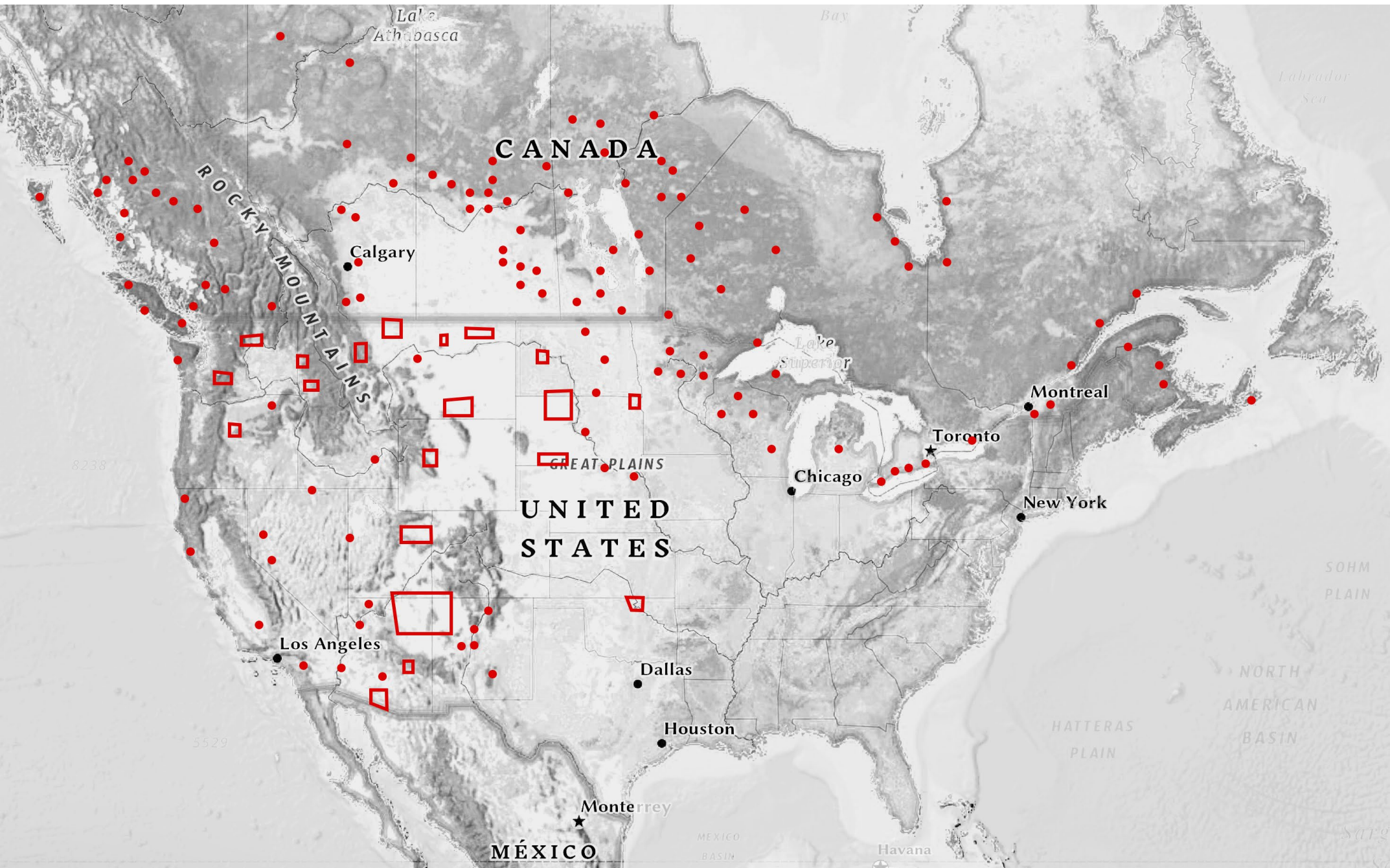
*The DMZ as an Edge*

01 Dulling

02 Splitting of Self

03 Stagnant Front







*Native American Assimilation as an Edge*

- 01      Dissolving
- 02      Dissolution of Self
- 03      Forgotten Front

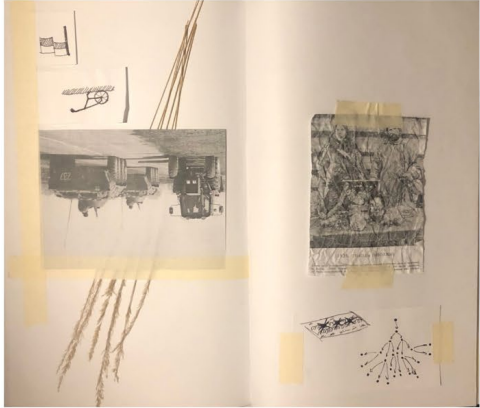
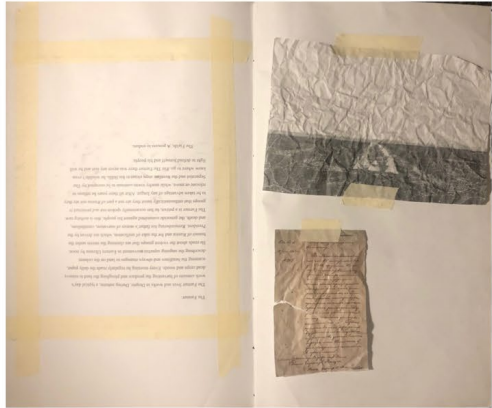


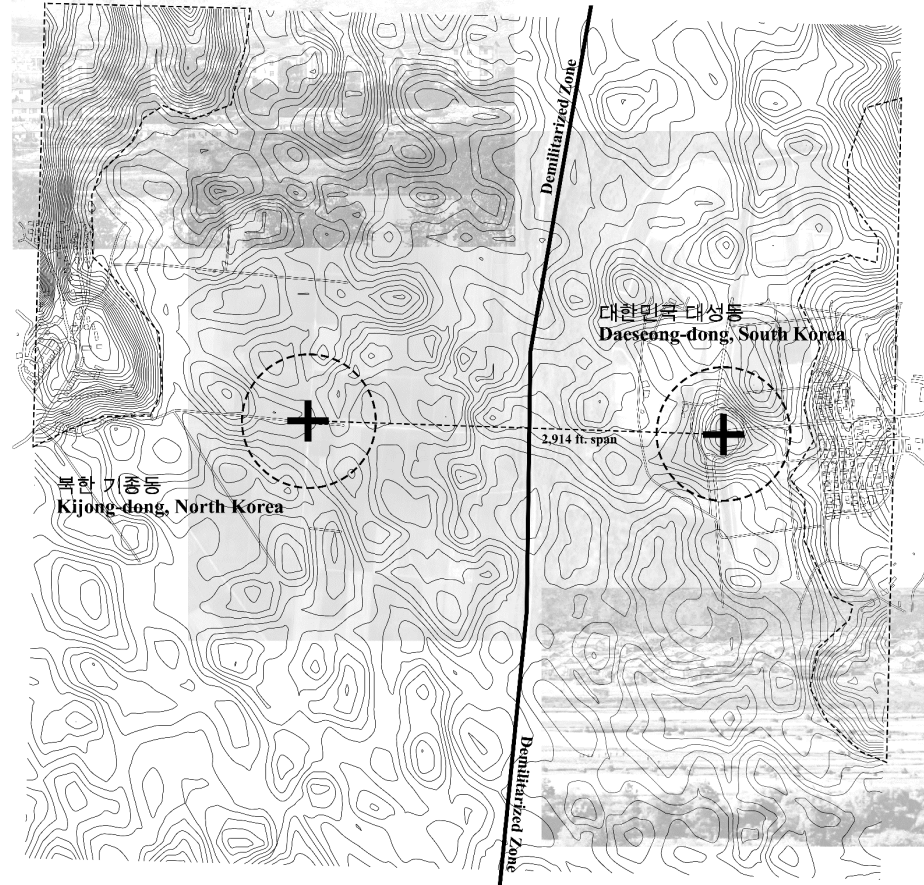


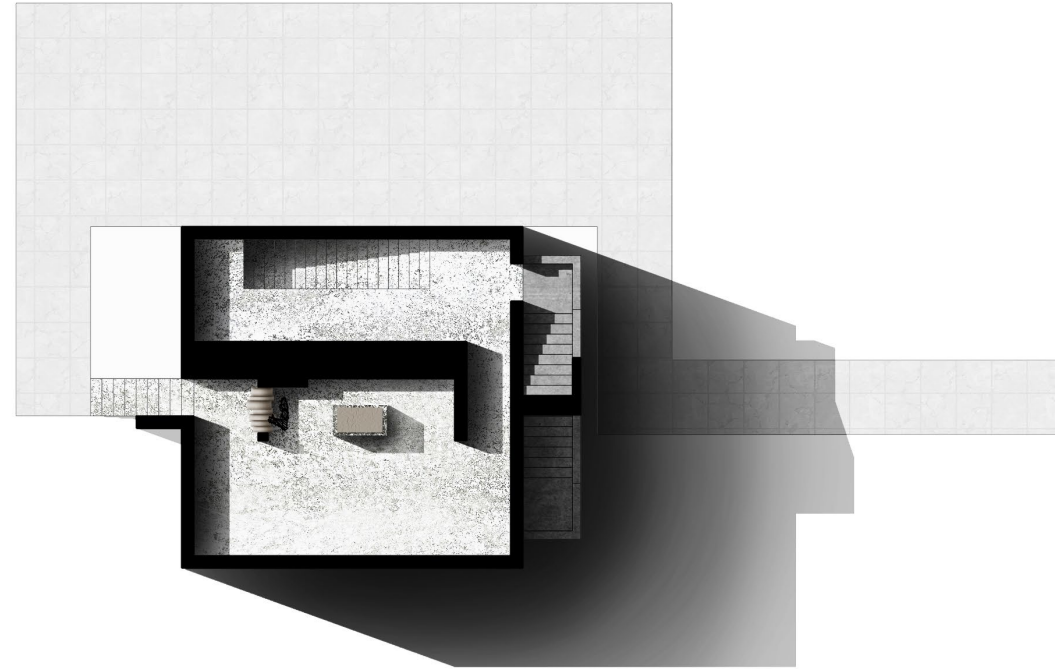
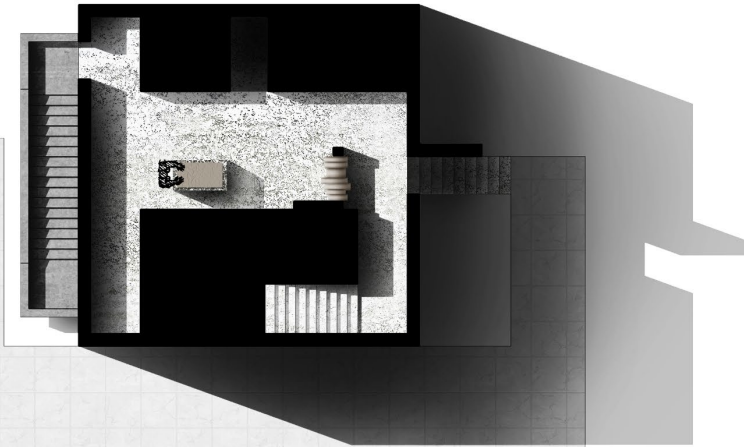
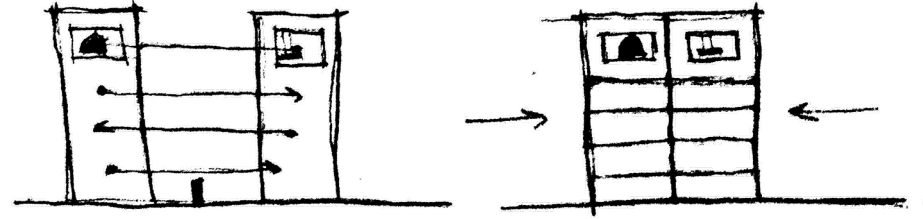
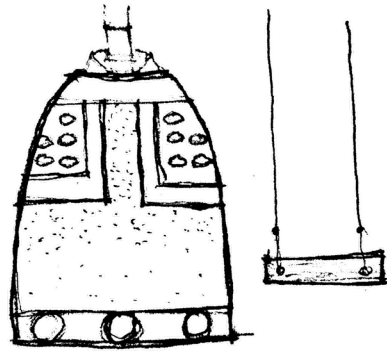
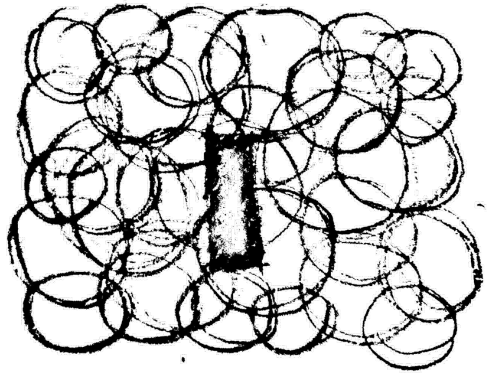


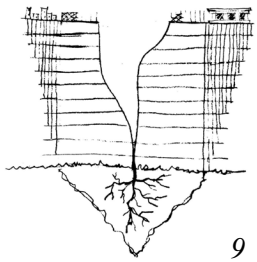
*The Russo-Ukrainian War as an Edge*

- 01 Deepening
- 02 Manipulation of Self
- 03 Active Front





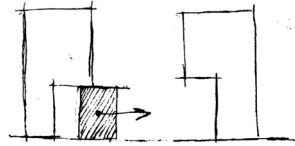




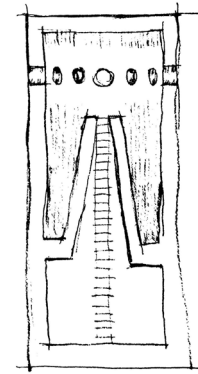
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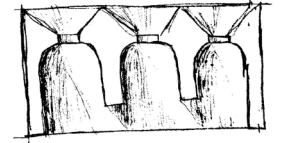
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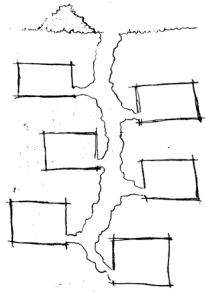
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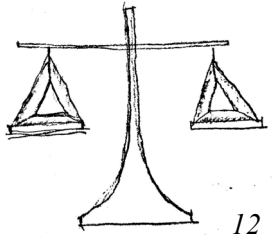
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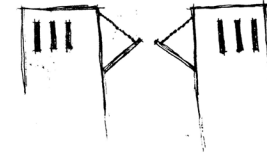
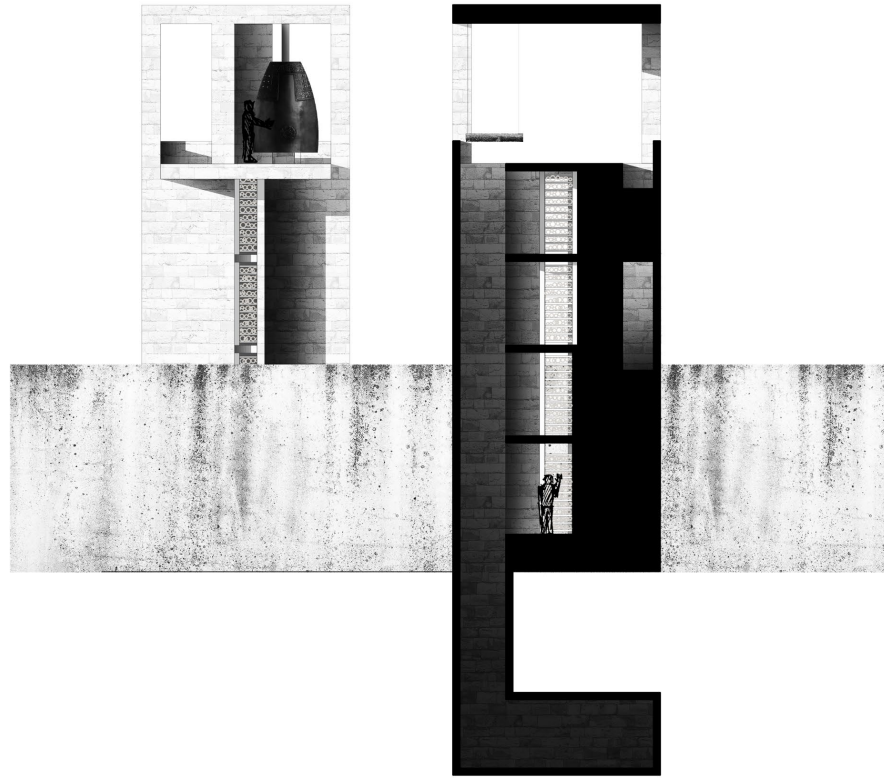
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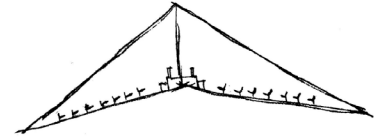
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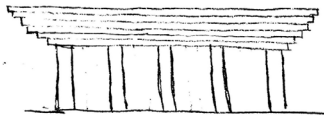
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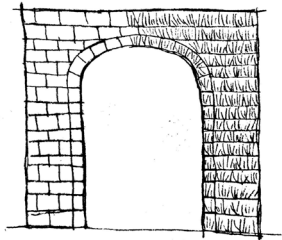
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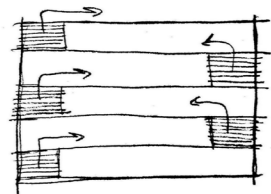
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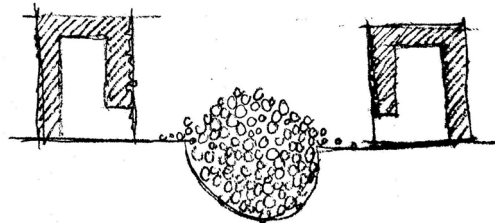
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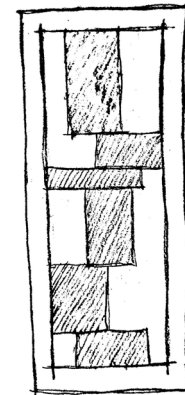
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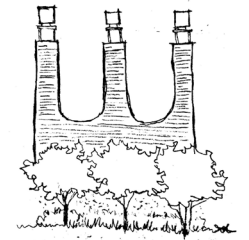
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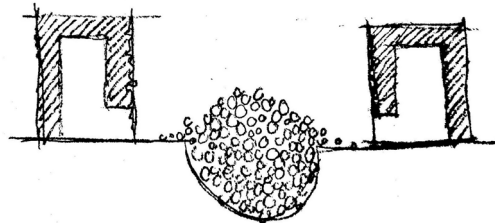
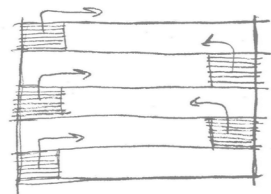
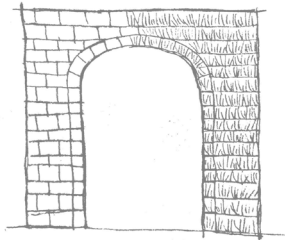
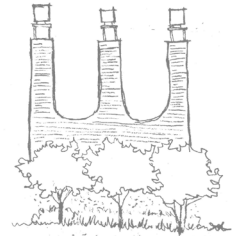
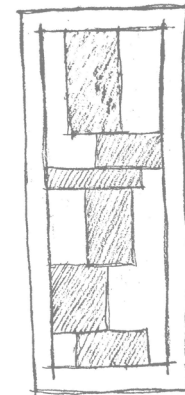
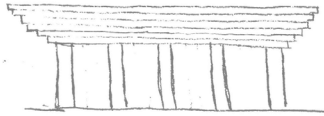
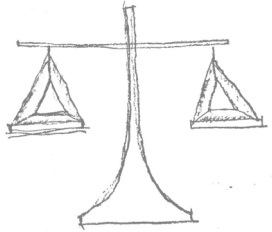
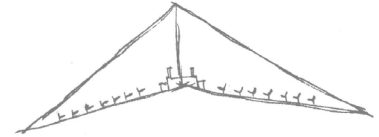
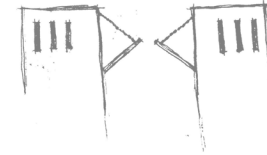
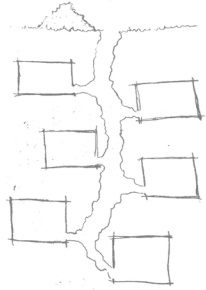
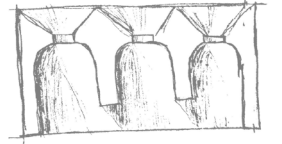
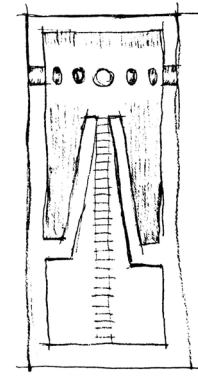
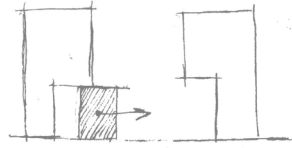
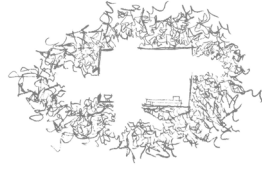
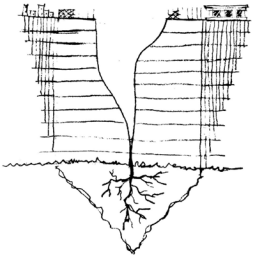
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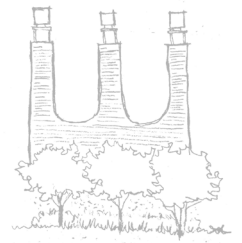
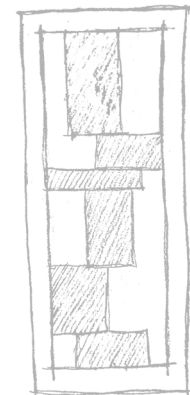
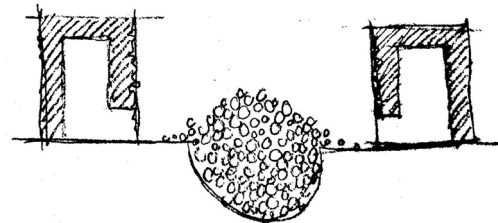
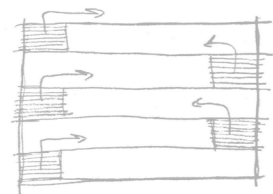
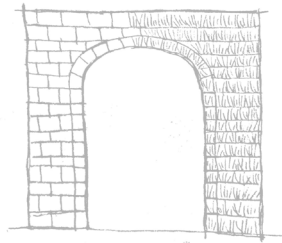
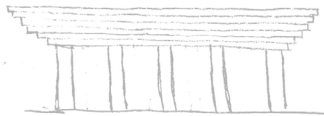
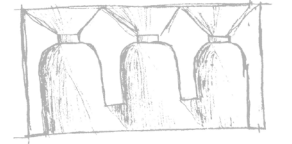
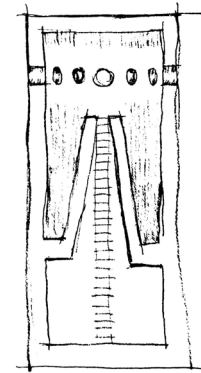
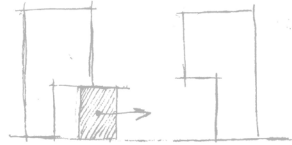
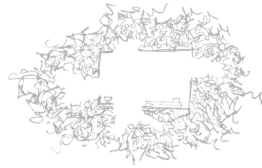
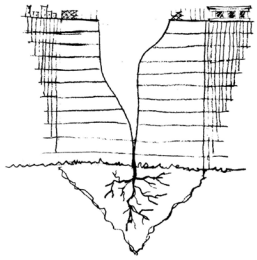


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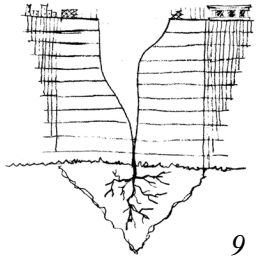


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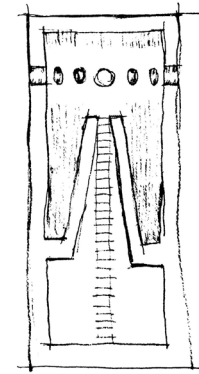
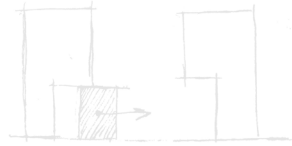




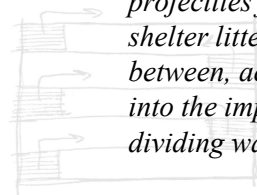
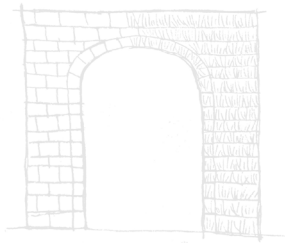
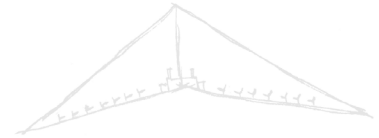
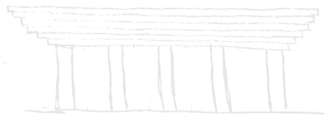
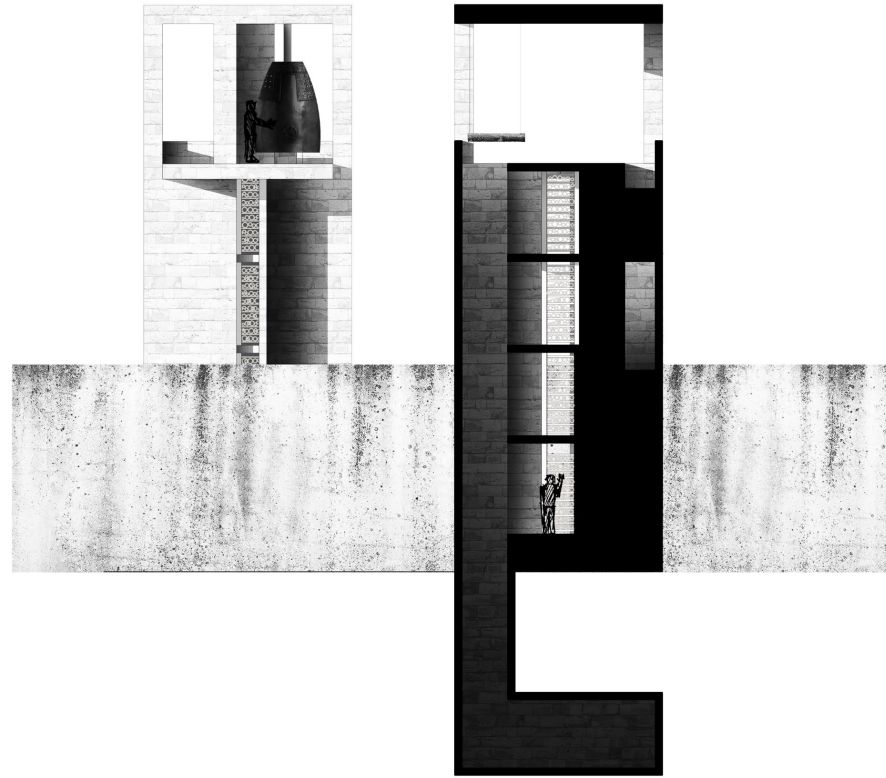




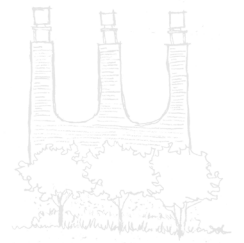
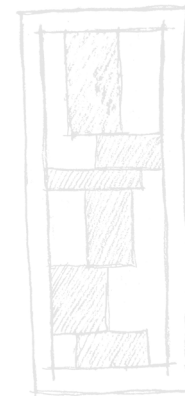
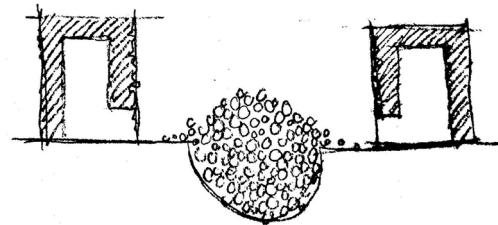
*Progressing into the future, stability and connectivity between falls away as building proceeds up, cracking the common foundation.*



*Atop the highest point of the land stands the voice of power to be heard by all as a threat, a warning, an honor.*

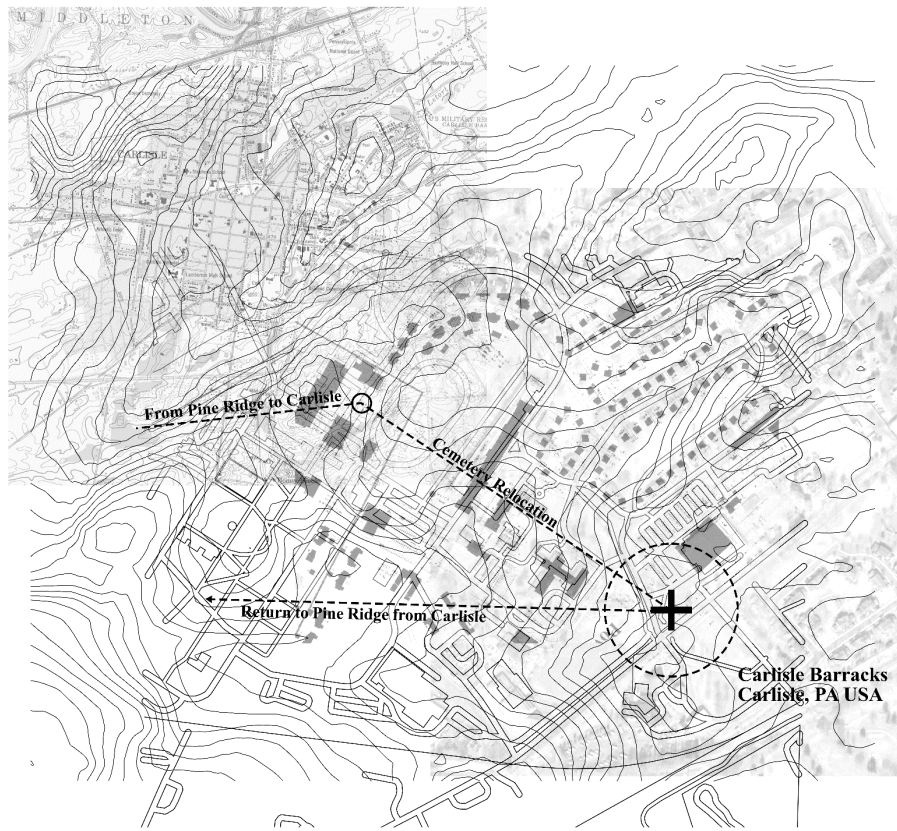


*Stones thrown as projectiles from behind shelter litter the ground between, accumulating into the impassable dividing wall.*





*Current Cemetery Grounds*



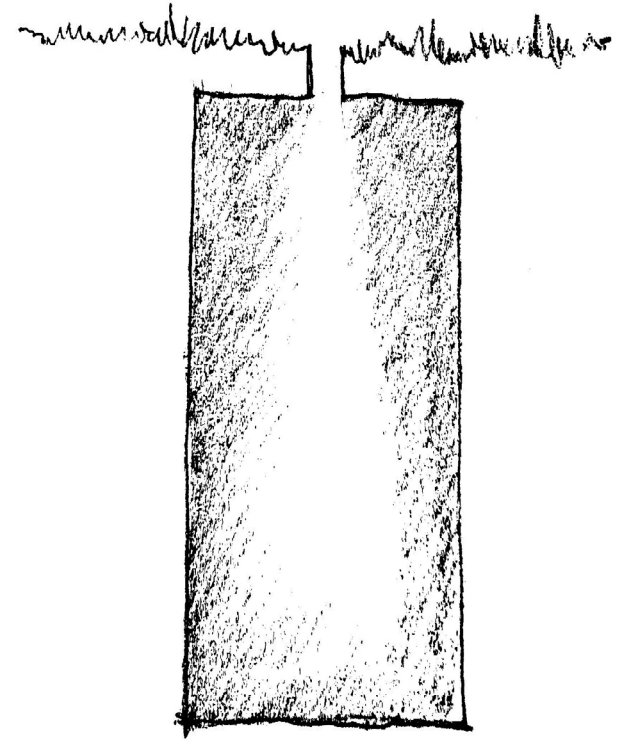
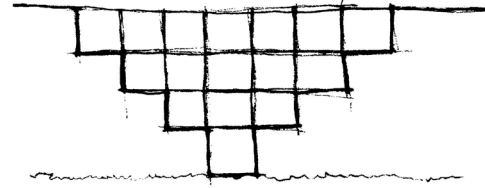
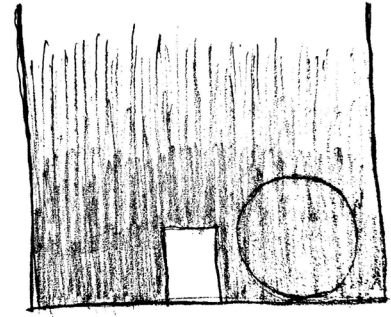
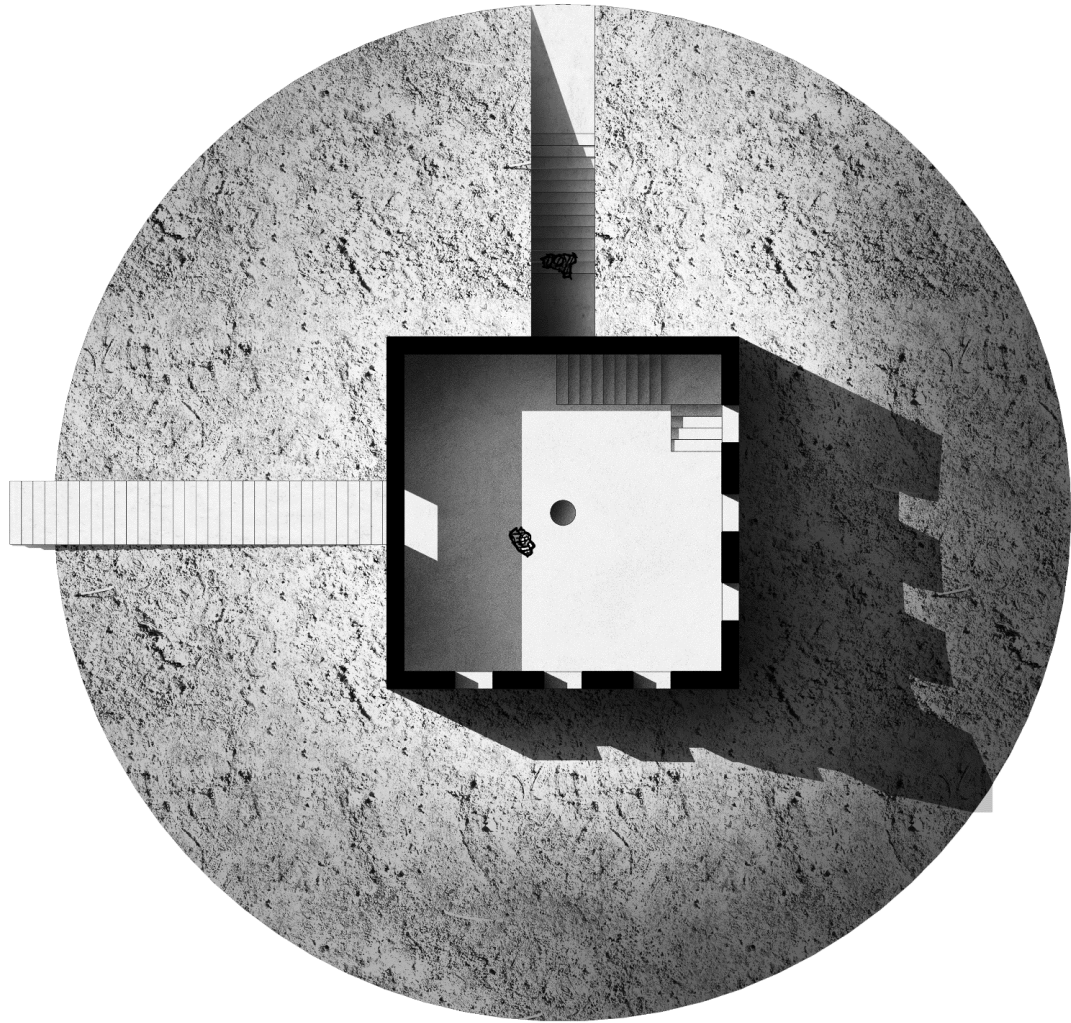
*Pine Ridge Reservation Burial*



*Burial Plots Marked for Removal*

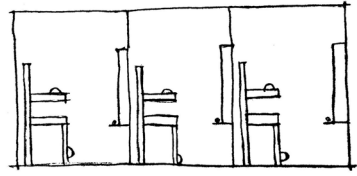


*Carlisle Indian Cemetery 1930*

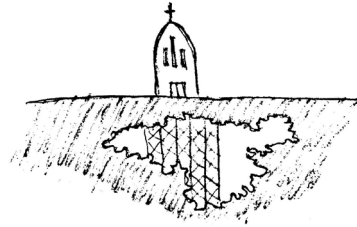




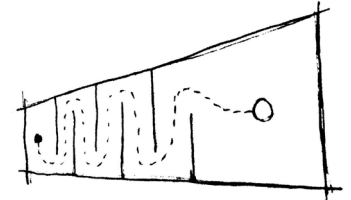
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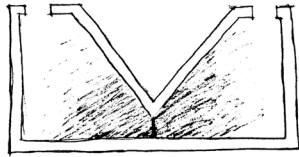
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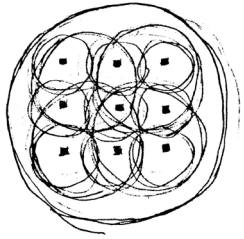
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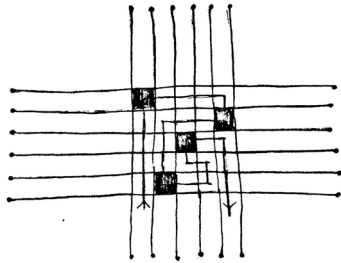
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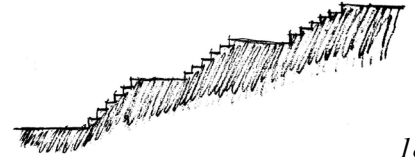
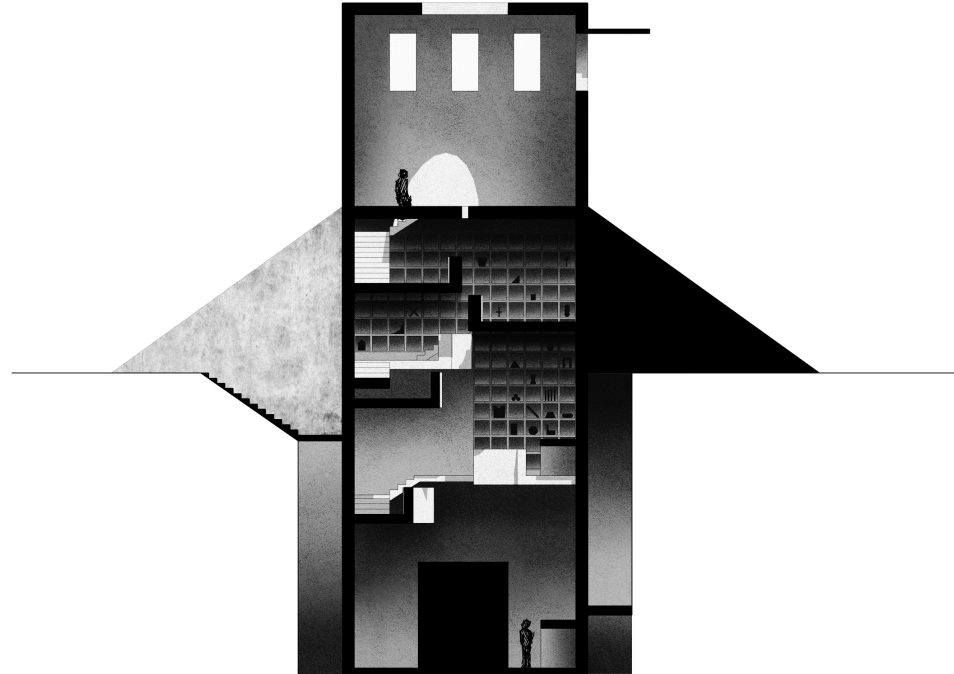
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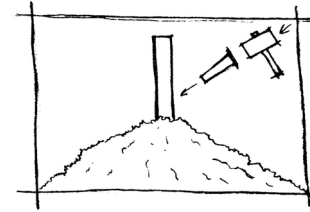
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26



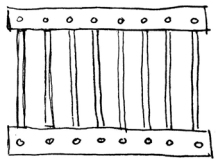
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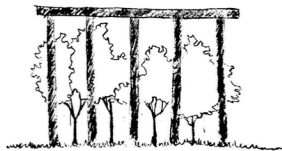
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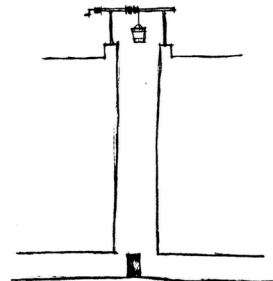
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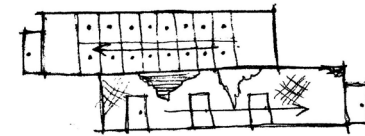
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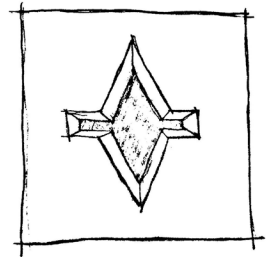
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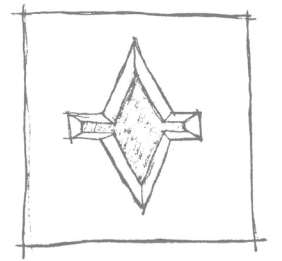
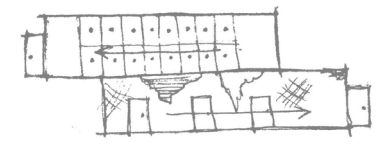
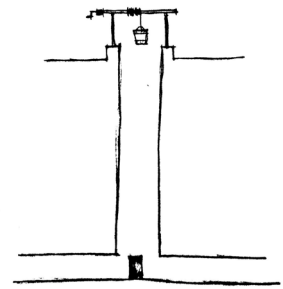
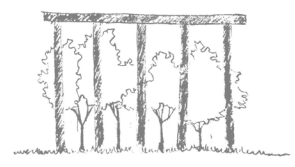
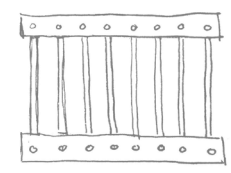
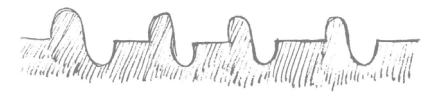
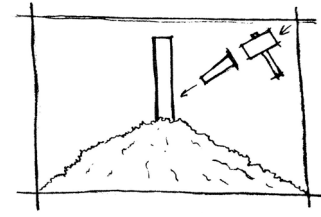
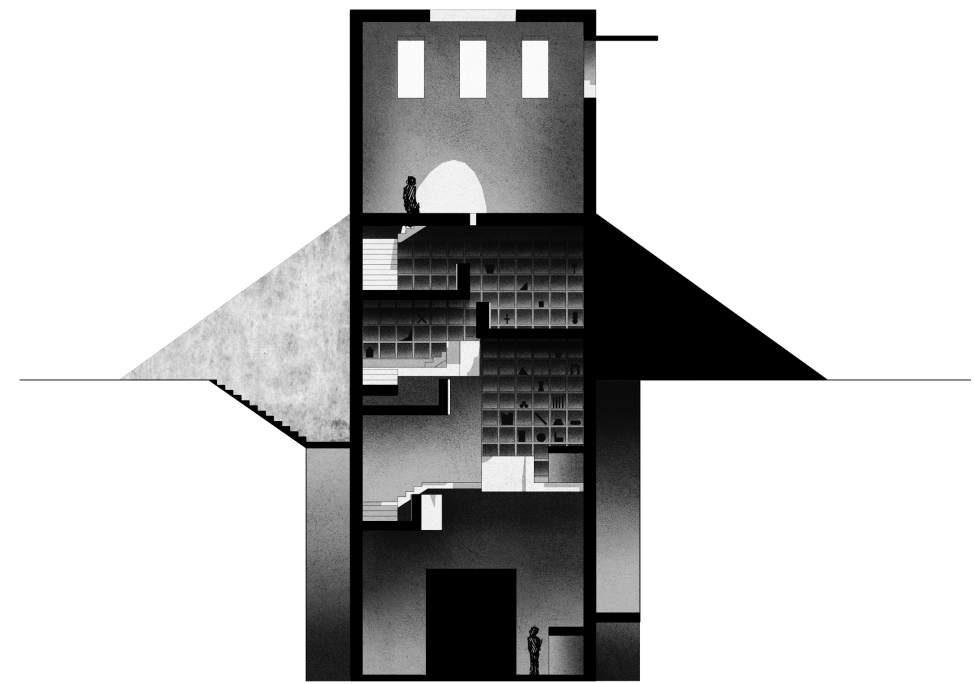
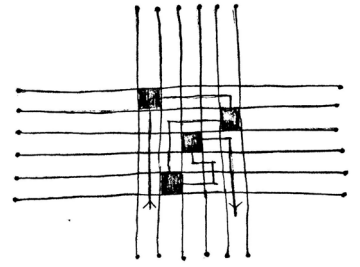
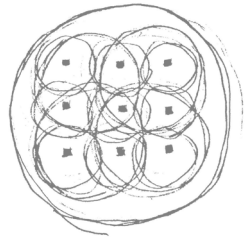
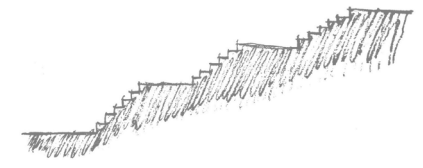
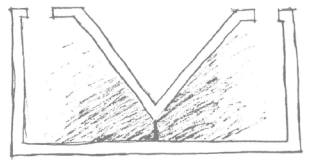
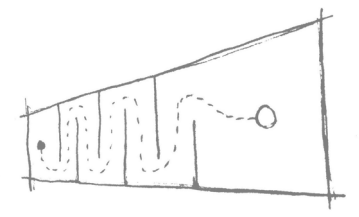
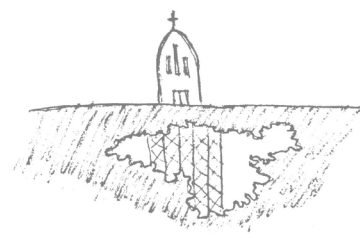
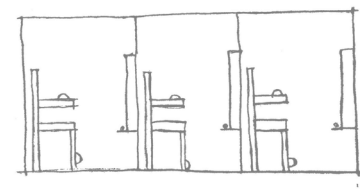
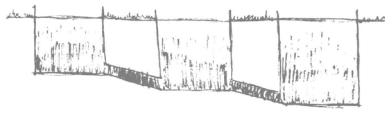
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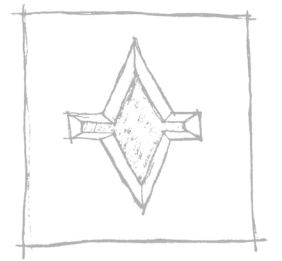
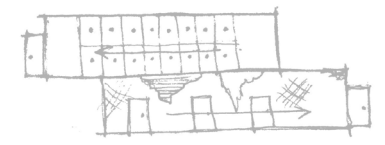
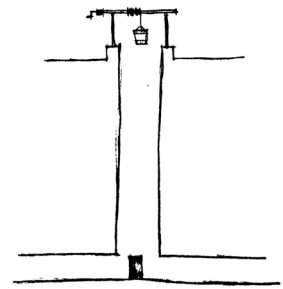
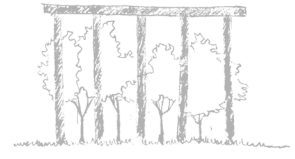
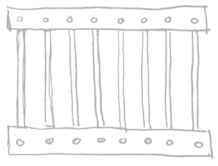
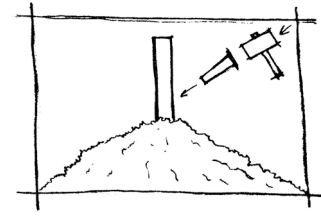
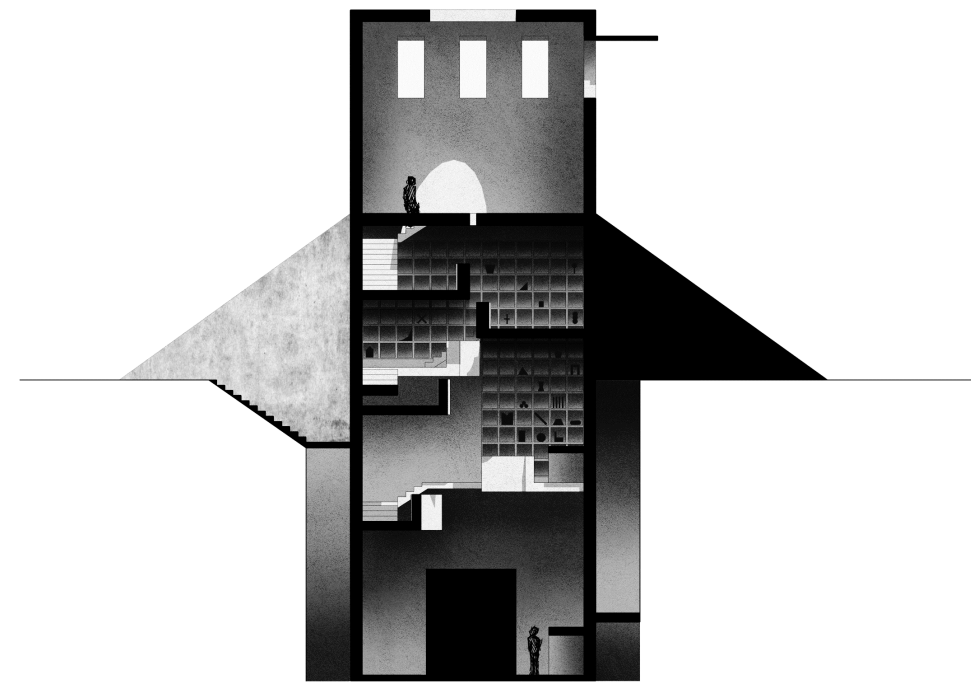
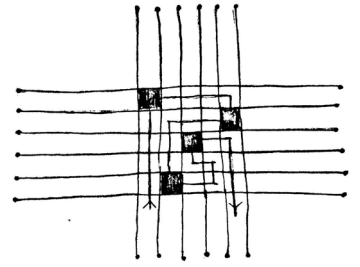
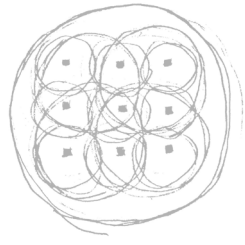
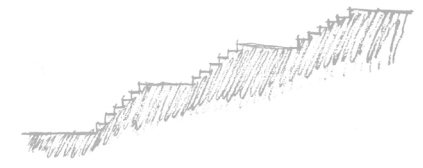
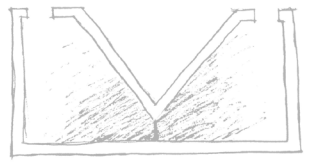
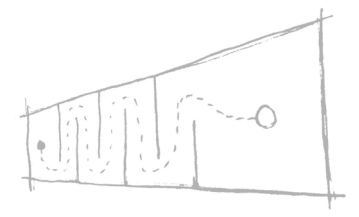
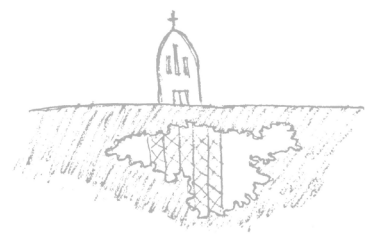
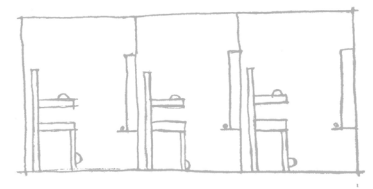
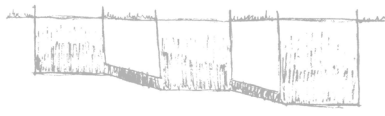


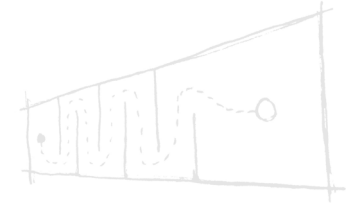
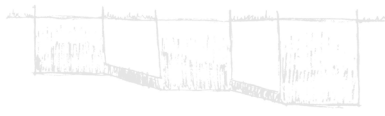
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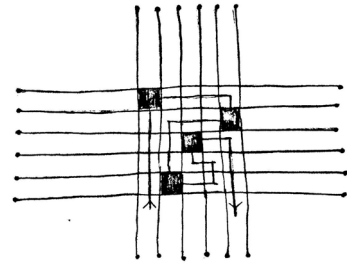
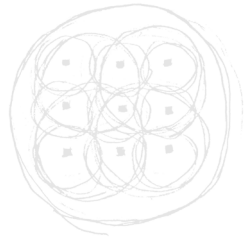
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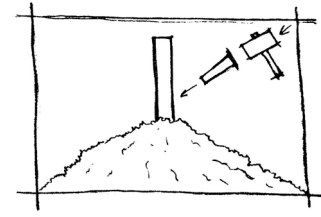
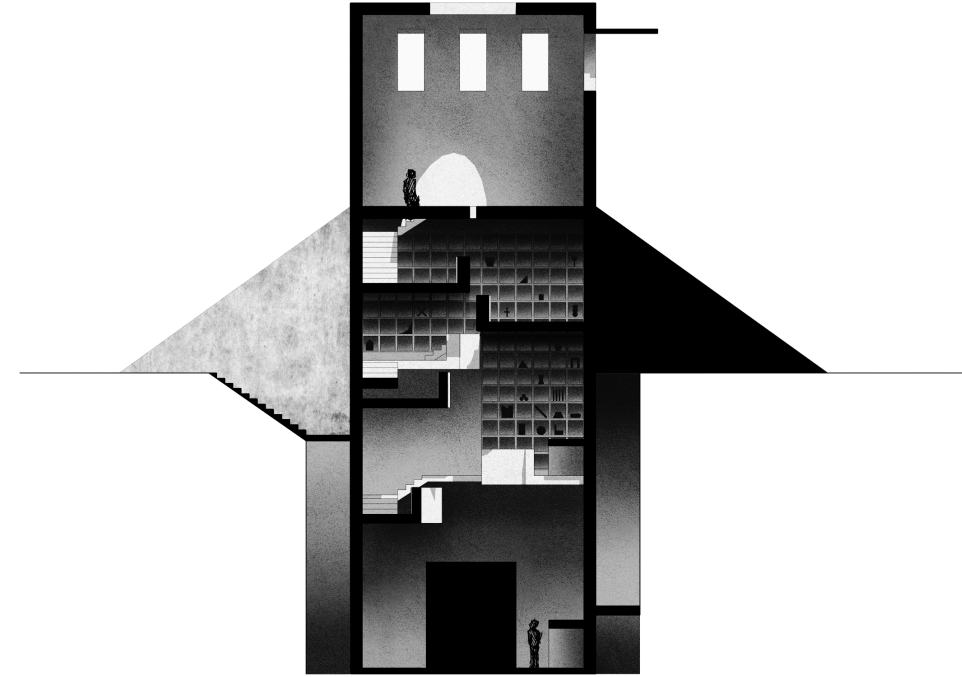




*Through the scouring of the earth and collecting the remnants of memory, the restoration of the lost narrative becomes possible.*

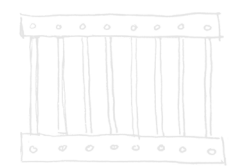


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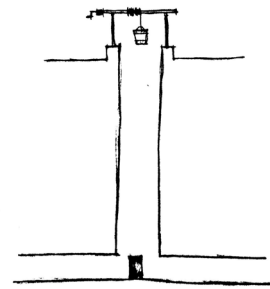


24

*The stone face carved away, leaving rubble scattered below, defines the uniform figure of progress.*



*Bored deep into the ground, the well is set, establishing the connection beneath and carrying up, exposing darkness to light.*

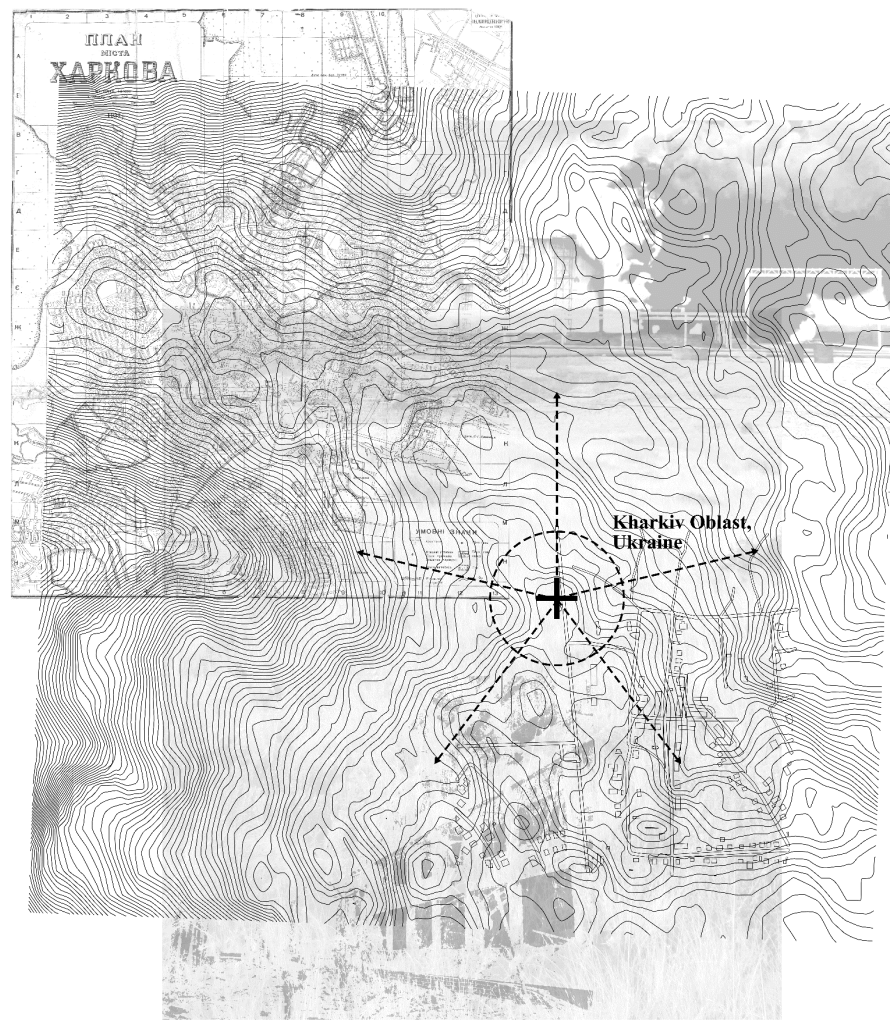


25





*Kharkiv Freedom Square*



**Kharkiv Oblast,  
Ukraine**



*Kharkiv Oblast Frontlines*

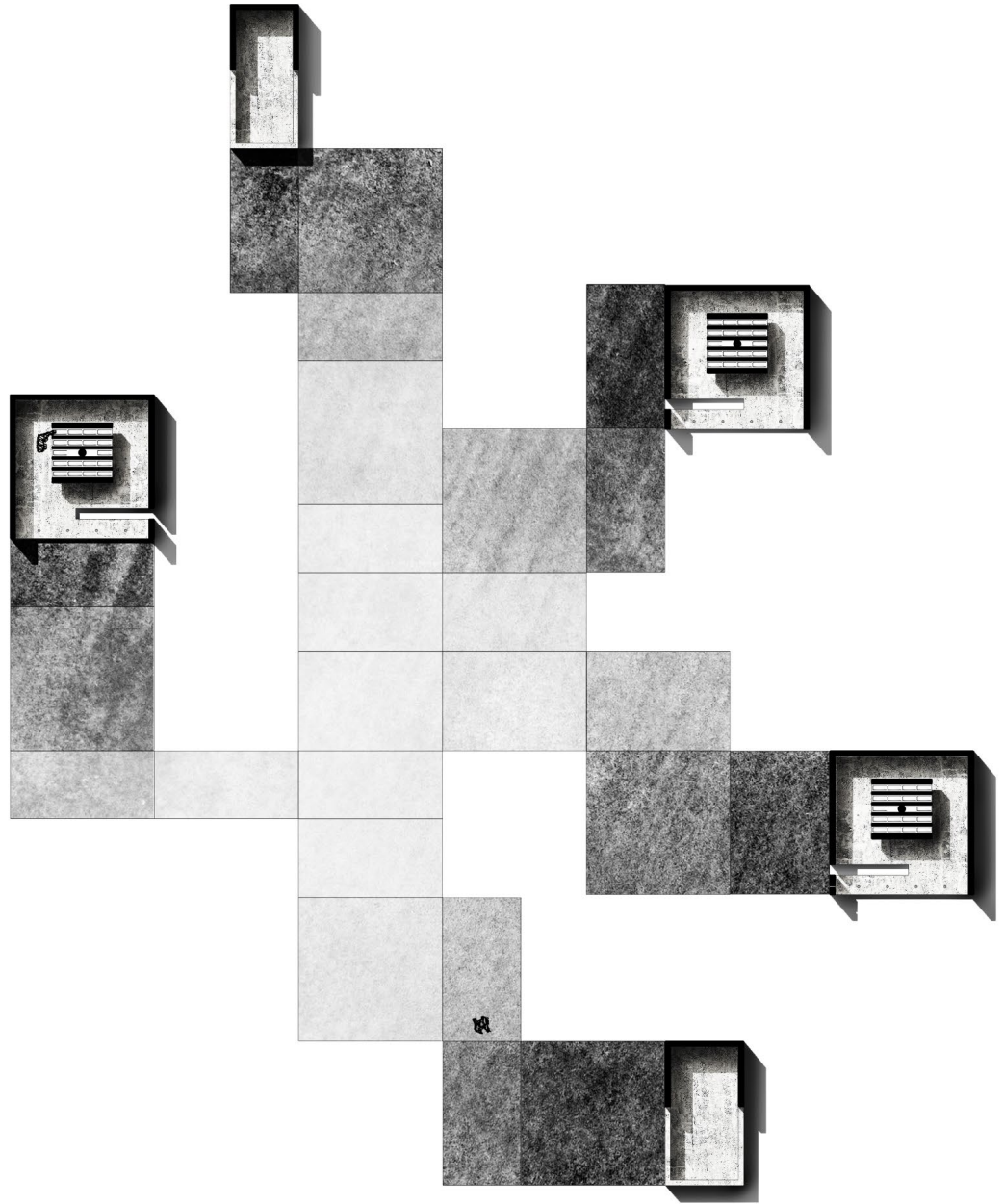
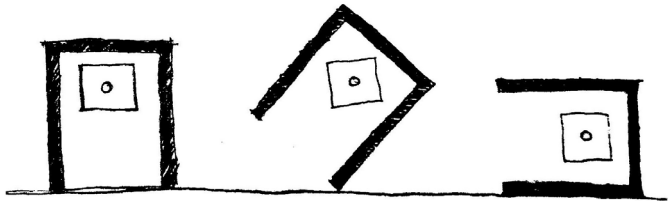
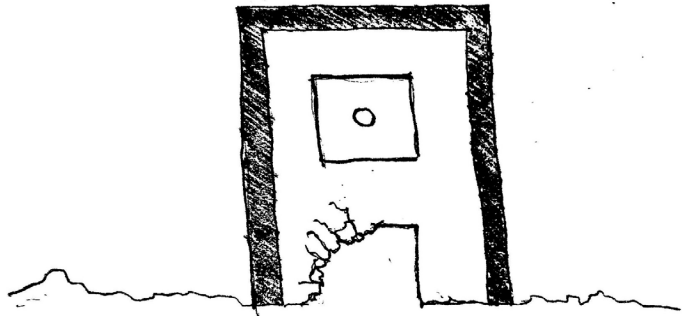
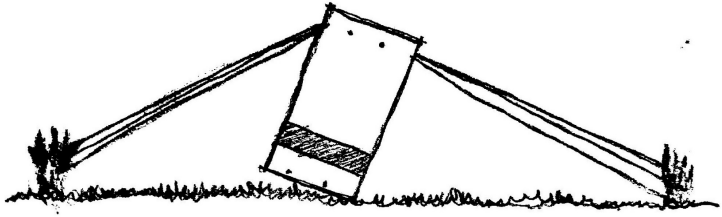


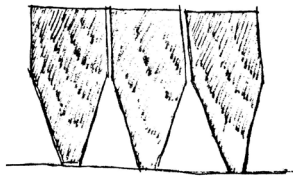
*Destroyed Vehicles on Roads Leading to Kharkiv*



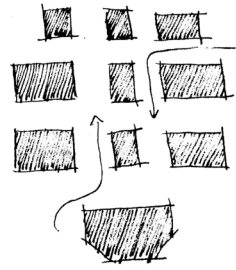
*Kharkiv City Limits Watchtower*



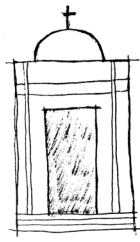




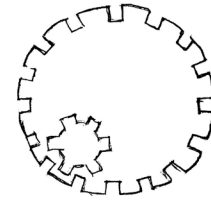
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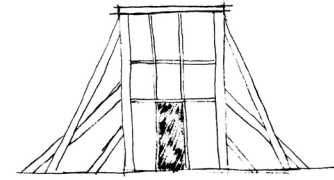
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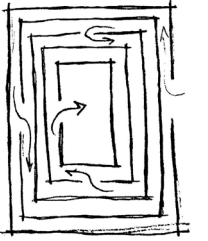
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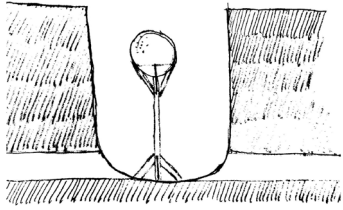
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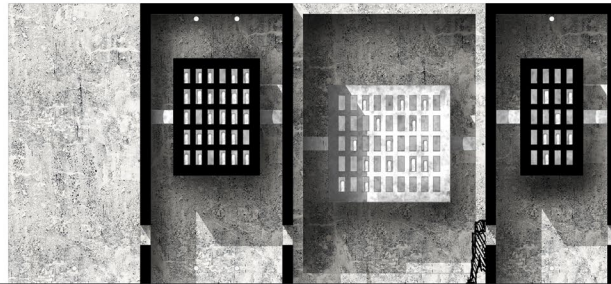
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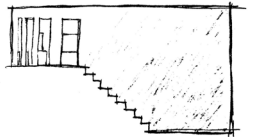
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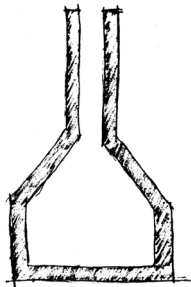
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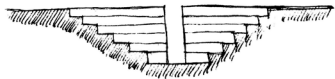
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37



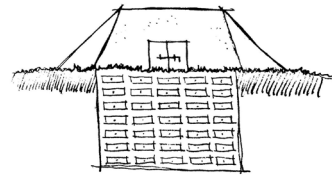
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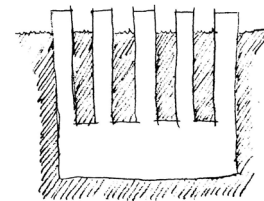
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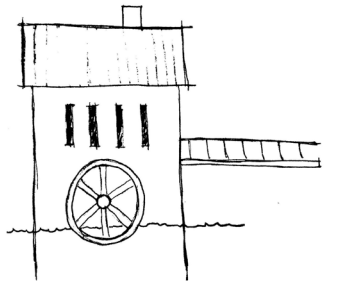
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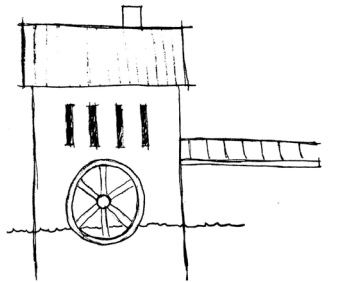
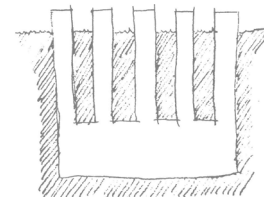
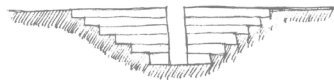
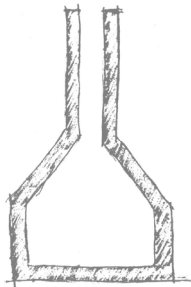
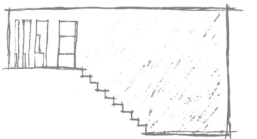
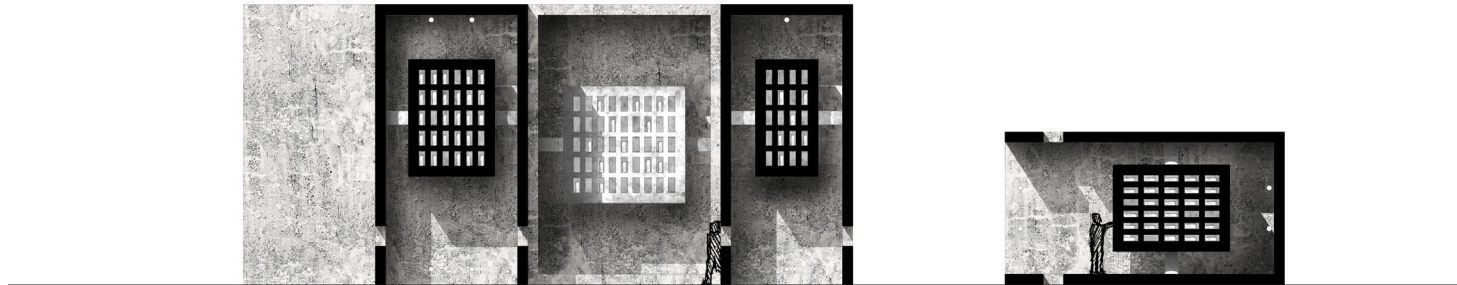
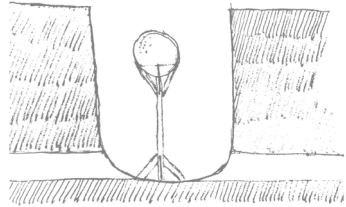
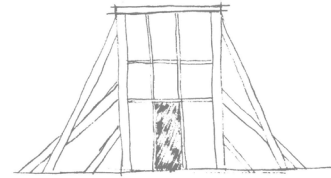
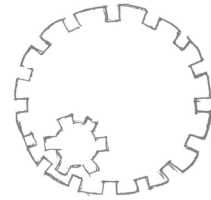
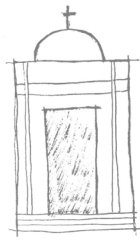
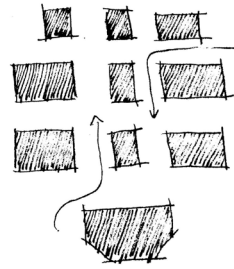
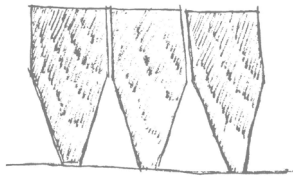
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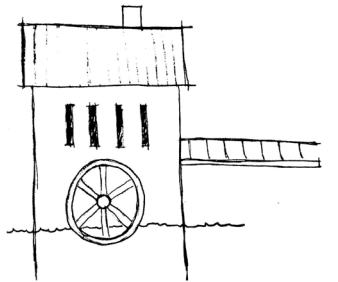
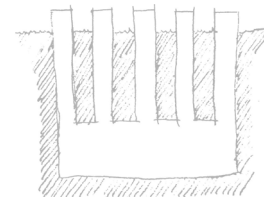
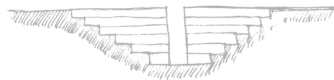
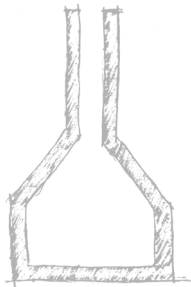
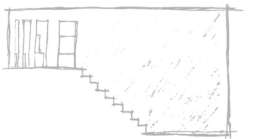
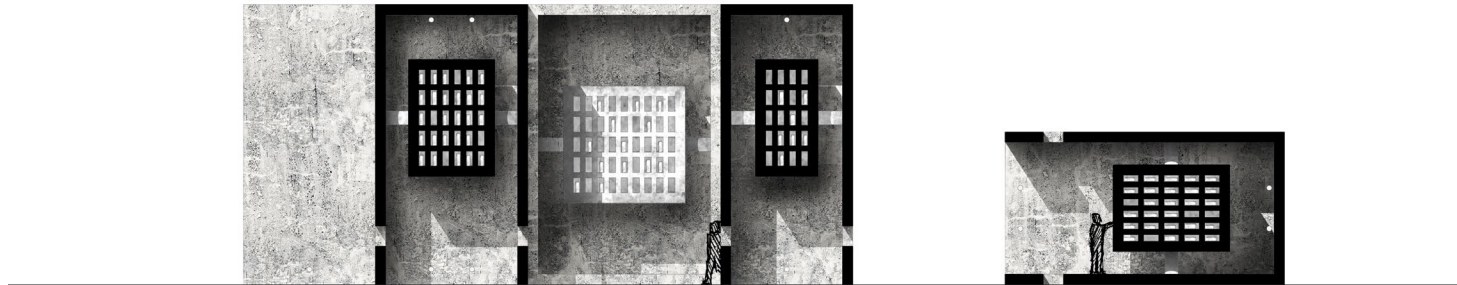
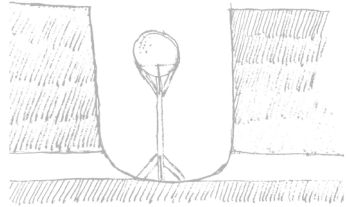
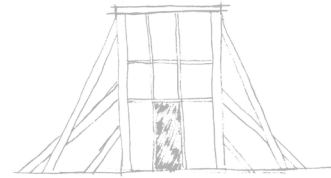
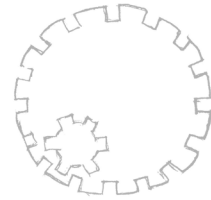
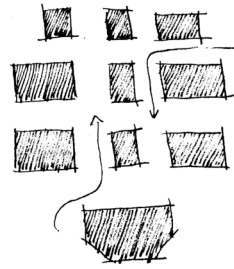
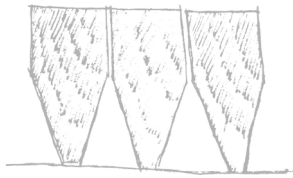


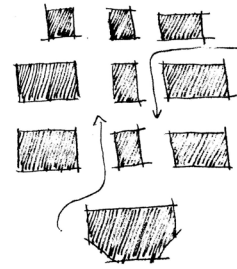
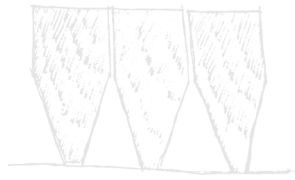
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45

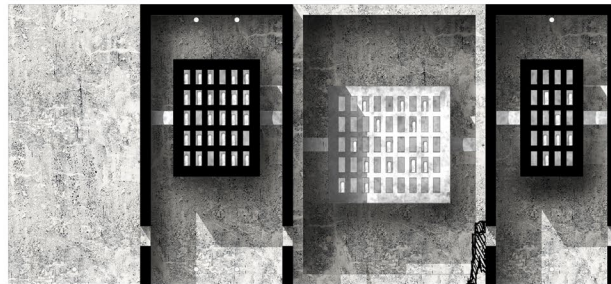
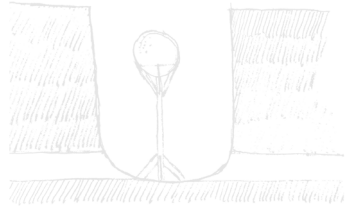
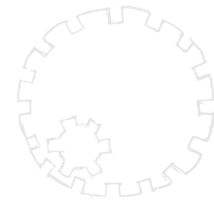




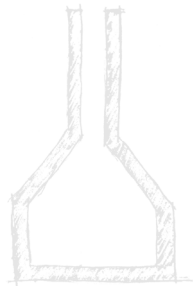


32

*The traditional homestead is divided into fortified fragments, segmenting the residents within while opening the void between them.*

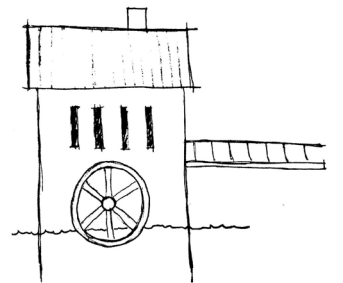
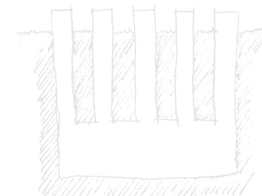


*The agrarian lands of the country are subject to the mill that churns, turning lives into resources fueling the charge.*



44

*The council that converges around the flame plots the next move along the path to domination or recovery.*



45

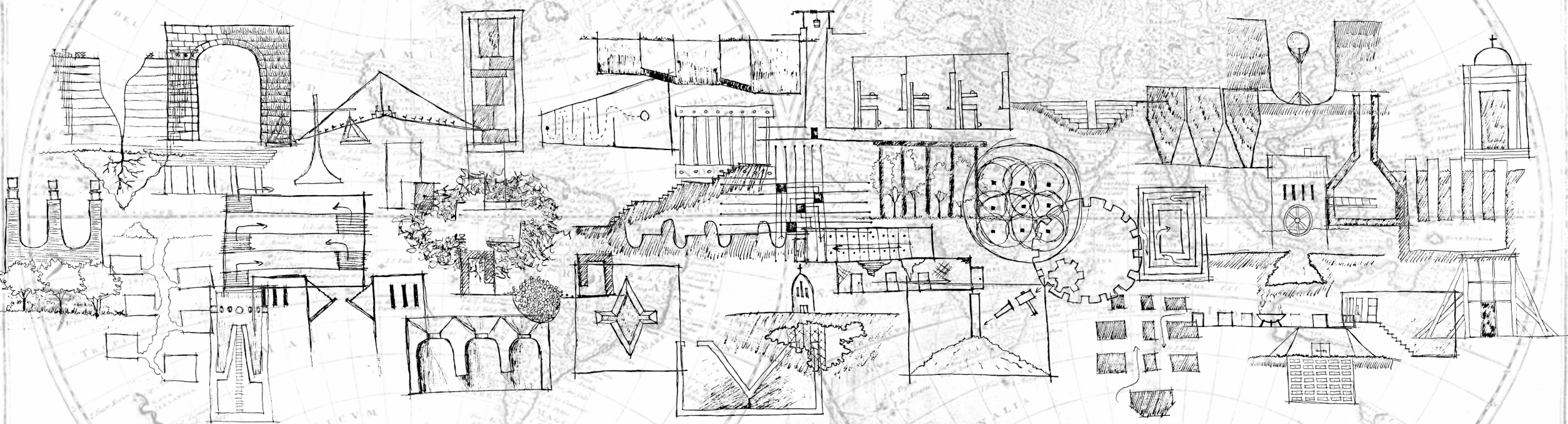


Fig. IV

Fig. III

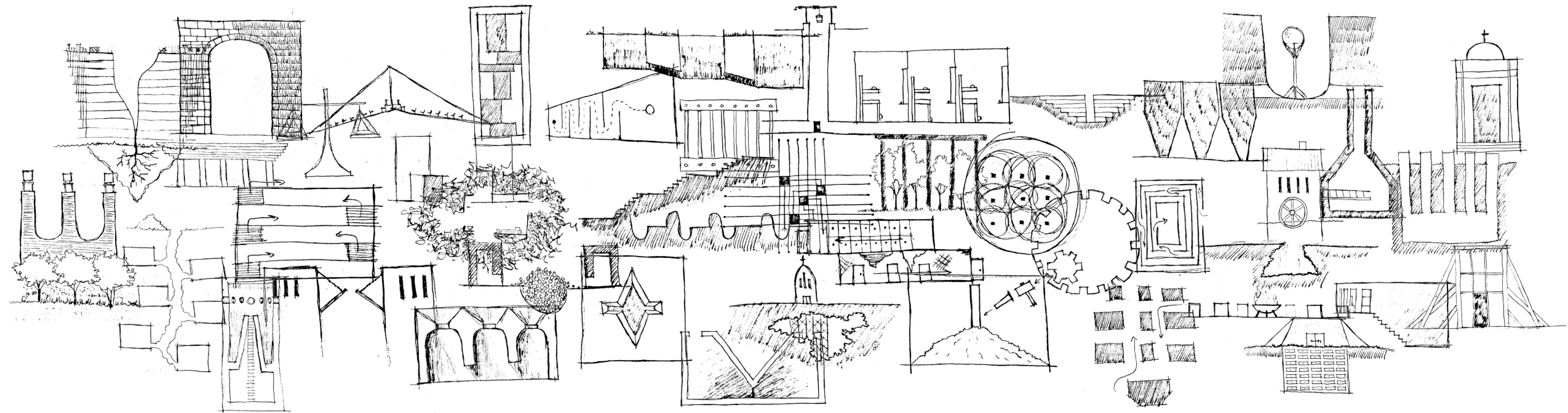
Hemisphaerum telluris  
a sole tempore Aetnae aesti  
Illustratum

Hemisphaerum telluris  
a sole in Aetnae brumali illius  
Illustratum

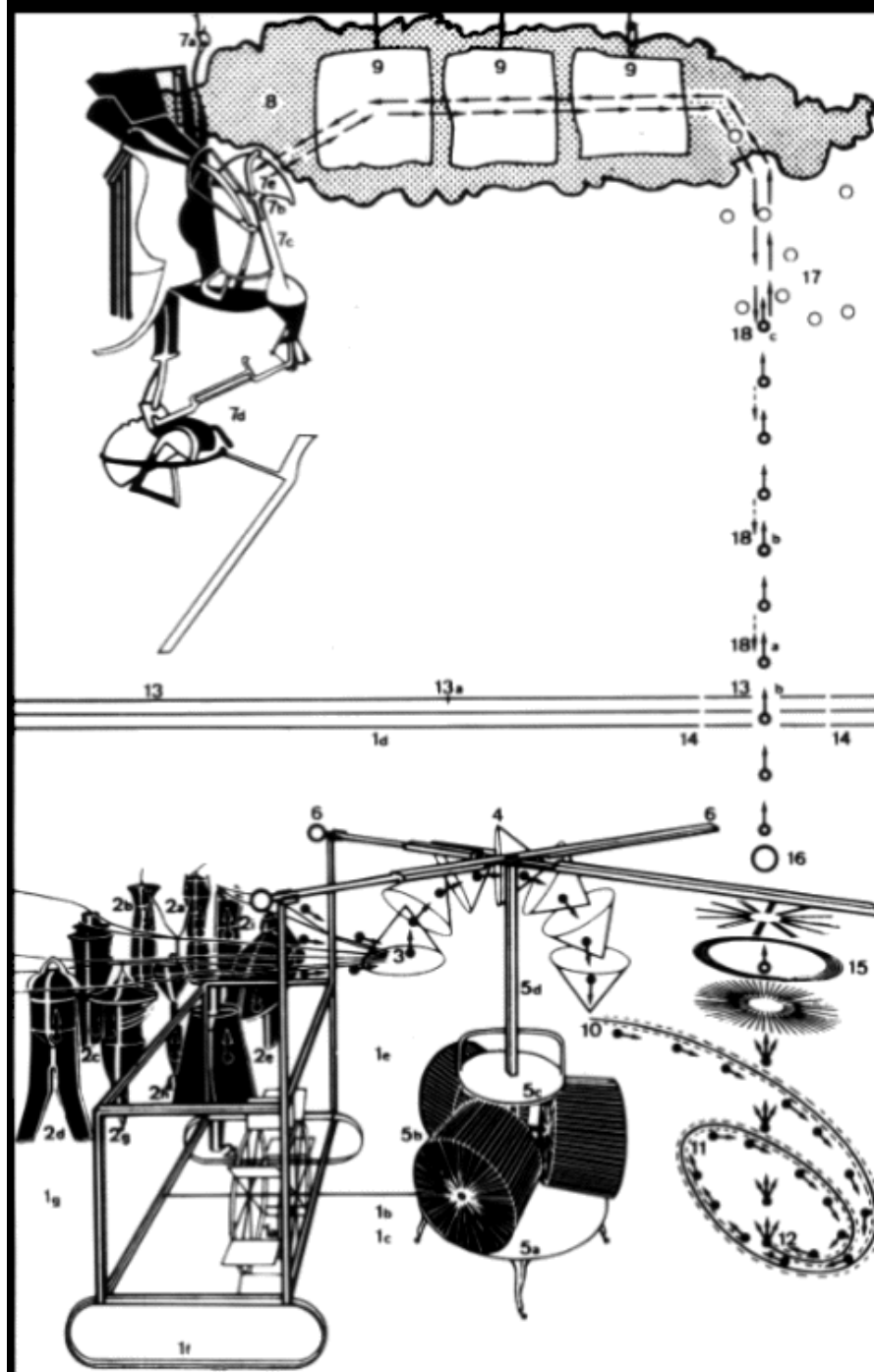
Узкий пропуск но широкий путь.

Narrow is the gate but wide the way.

門은 좁으나 길은 넓다.







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).

*The Large Glass and The Green Box, Marcel Duchamp*



*The Large Glass, Marcel Duchamp*



*The Endless House,  
Frederick Kiesler*



*The Endless House,  
Frederick Kiesler*



*Rooms by the Sea,  
Edward Hopper*



*Route Tournante,  
Paul Cézanne*

<i>Honoré</i>	SMAUTF	SUTTON	ORLOW- SKA	ALBIN	Morellet	Simpson	Trojan	Troquet
HUTTING						PLASSAERT		
	GRATIOLET		CRESPI	NIETO & ROGERS	<i>Jérôme</i>	<i>Fresnel</i>		
						BREIDEL	VALÈNE	
<i>Brodin-Gratiolet</i>						<i>Jérôme</i>		
CINOC	Docteur DINTEVILLE					WINCKLER		
<i>Hourcade</i>	<i>Gratiolet</i>					<i>Hébert</i>		
RÉOL	RORSCHASH					FOULEROT		
<i>Speiss</i>						<i>Échard</i>		
BERGER	<i>Grifalconi</i>					MARQUISEAUX		
<i>Danglars</i>				ESCALIERS		<i>Colomb</i>		
BARTLEBOOTH						FOUREAU		
<i>Appenzell</i>						DE BEAUMONT		
ALTAMONT								
MOREAU						LOUVET		
ENTRÉE DE SERVICE	MARCIA	ANTIQUITÉS	Claveau LOGE NOCHÈRE	HALL D'ENTRÉE		<i>Massy</i> MARCIA		
CAVES	CAVES	CHAUFFERIE	CAVES	MACHINERIE DE L'ASCENSEUR	CAVES	CAVES	CAVES	CAVES

Plan de l'immeuble  
les noms en italique sont ceux des anciens occupants.

