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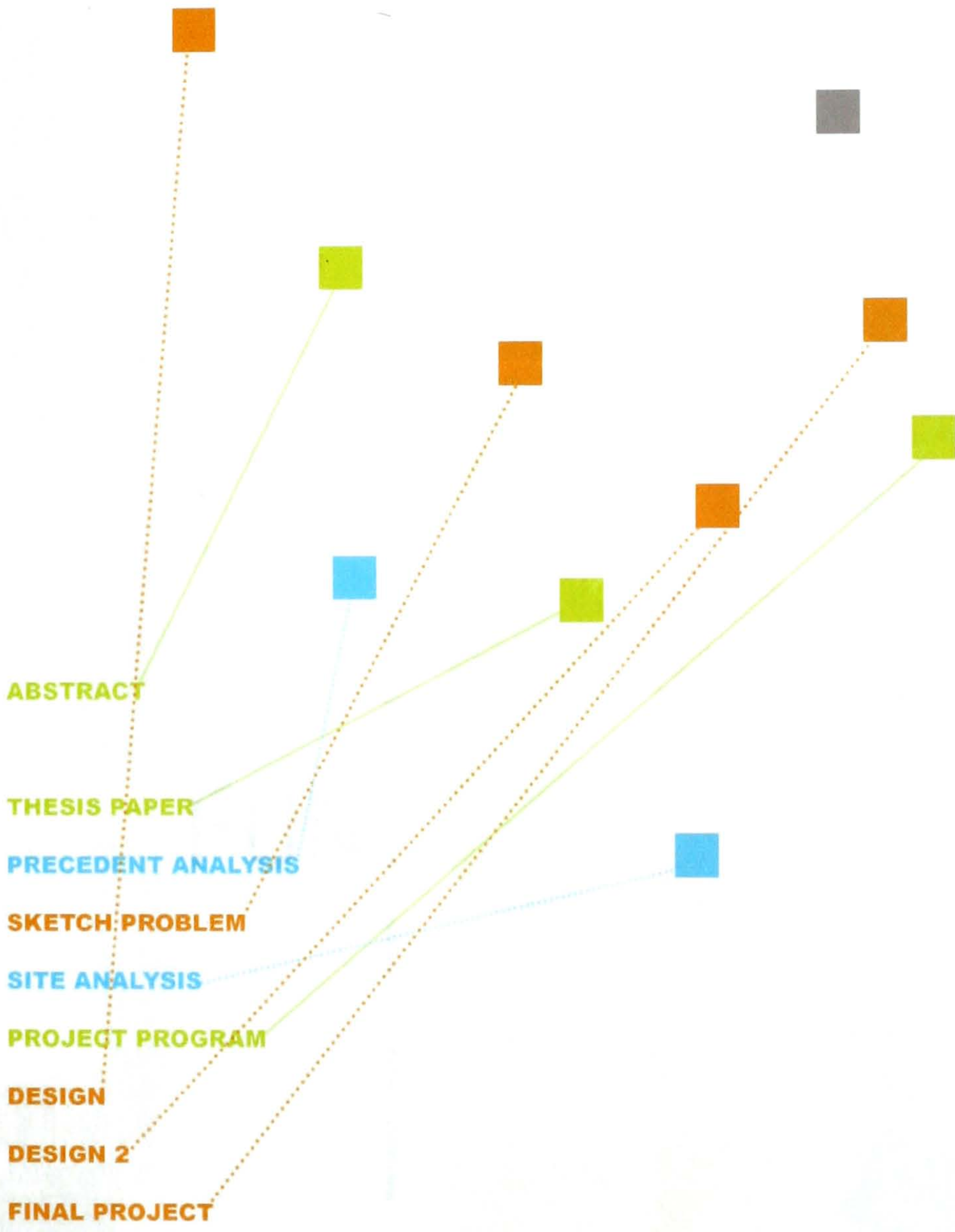


The image shows a detailed architectural drawing of a building facade. A prominent feature is a thick, solid red vertical bar that runs down the center-right portion of the drawing. To the left of this bar, there is a red staircase with a decorative railing. The building's facade is rendered in light gray tones, showing various window openings and structural elements. The drawing is set against a white background with faint, light blue lines suggesting a grid or site plan. The word 'PLACE' is printed in a bold, black, sans-serif font, underlined, in the upper right quadrant of the drawing.

# PLACE

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FUN?





Visual means of spatial perception are predominant in how we discuss natural and man-made places; yet our vision is only one of the ways we are capable of this perception. Out of our five senses, vision is the most dominant in terms of range and cognitive concrete things; vision is what I will refer to as a proximity sense. Out of the other four senses: taste and touch have intimate characteristics, hearing has proximity characteristics, and smell is the median between proximity and intimate ranges. While each sense to a degree retains characteristics of proximity and intimacy, we are going to base their categorization on what is generally perceived most prominently in the lived-world.

When it comes to spatial perception, we locate and define through our sensory perceptions; however, when we refer to things by their texture, size, and shape it is generally done so on the basis of the visual perception of the space. We enter into a space and we move through it, understanding the space in terms of our vision.

Taste, touch, and smell, none of these senses allow us to understand finite space. While touch and smell are characteristics of physical space, they are continually present and there is not as drastic of a need to design for those sensations, as they are sensations that cannot be translated into a whole volume of space. Hearing and sound on the other hand have properties that can be useful in understanding finite space when vision is unavailable. Sound, technically defined as vibrations transmitted



through a state of matter, and within that transmittance of vibration, echo, pitch, resonance, frequency, loudness, deflection, etc... occur in our lived-perception of sound and its interaction with the environment. These properties of sound, which set it into uniqueness from all other senses, are indeed spatial in nature. Sound in its motion through matter is chaotic, and it is within this chaotic motion that all of its spatial properties exist. Sound takes the visual concrete things, which exist in a static nature, and brings them into a being. Sound makes us aware of these things in a way that surpasses vision, for as sound in abstracted terms is vibration in matter, it can be a part of the things in the environment as well as a part of ourselves. Where the eye creates tangibility and solidity, the ear creates fluidity and envelopment.

A tree falls in the woods; if no one is around does it make a sound? From the perspective of phenomenology and a lived world/experience, it is insignificant. The tree does produce a sound but it is a sound that exists as a thing in the general world, insignificant to a mortal's lived world/experiences, as it does not make an impact upon it. What is important is that this question sets up what is to be our understanding of a perception of phenomena, specifically sound. It allows us to understand that perceiving sound is a phenomena experienced directly through a body being present. That is, sound does not exist as sound unless it is impacting upon a body and creating its lived world/experience. Which means the fact that we are present in a place allows for phenomena to exist, and this



being the case, I feel that it can be just as rightly stated that sound, as phenomena, allows for one to be present in the space. The phenomenon that is sound is bound up in our being present just as much as we are bound up in sound's being present.

This duality between phenomena (sound) and bodies establishes the notion of an idea around the presence of a body being allowed to be present through the phenomena it receives, but also in the way the body is received by the phenomena. The problem with this is that it leaves out a crucial third element. For if men were still a creature that lived in nature then this idea of the duality of his presence in the world would be complete, there would be no third element that contained man and separated him from nature. However, man, through his dwelling, his cultivation and erection of the earth, implants this third element, the element of architecture. This element contains the body of man, it removes him from the natural environment, keeping and staying his presence amongst the natural world and the worlds of men. It gathers the lives of men in its "motifs" made of "thresholds", staying the lives of mortals and presenting them to others. This erection of architecture is the action by which man dwells and is on-the-earth, beneath-the-sky, before-the-divinities. It is these factors that force us to include the third element of architecture into our discussion of a body's being present. And if phenomena, particularly sounds, are as much a factor in allowing a body to be present, as a body is in allowing phenomena to be present, then



architecture can be understood as what allows for the duality, now a triality, of bodies/mortals and phenomena to exist together in space. “To say that mortals are is to say that in dwelling they persist through space by virtue of their stay among things.” (155 Poetry, Language, Thought)

Architecture is the thing that keeps and stays the presences of phenomena and mortals among things, and becomes itself intertwined with the duality of the two, and it now becomes a question about the three.

There are different degrees of being-in-the-world, and as mortals we are in the world through our bodies. What it takes for our bodies to fully be engaged and present in the world, is for a world to be fully engaged and present in the body. This means that the spaces in which bodies exist need to give the world to the body as well as the body to the world, and where we stand now, creating architecture based on visual phenomena, is not the most authentic way to give the world and the body to one another in a space. There are other sense phenomena which are more capable and more appropriate to achieve this. Because architecture is where the stage is set for world and body to come together in lived experience, since we no longer inhabit natural place, it must be the goal of architecture to respond to our being-in-the-world, as mortals in a body. It needs to give us shape and reveal us to the world, to ourselves, and to space. On a whole, architecture that addresses these issues is never built, but there are some examples of works that respond to these exact issues. The Jewish Museum in Berlin, by Daniel Libeskind, address each of these



key issues, and is a remarkable example of how built space is the stage we inhabit that allows for ourselves, as well as the world and the space to be present as well as presenced.

**Voids/Spaces/Bodies/Phenomena:** *The tri-part relationship that is what gives way to the presence of mortals upon-the-earth.*

Architecture is something that deals with bodily engagement, it creates spaces/voids that can admit or exclude. These voids/spaces are formed by the joining of surfaces, horizontals and verticals, in order to create the environments that inhabit people and that people inhabit.

“Space is always something that has been made room for...it is within a boundary.” (152) “That for which room has been made is always granted and hence is joined, that is gathered, by virtue of a location.” (152)

Architecture is that which makes room, grants space, joins space, and gathers space because architecture is what creates a location for space to exist in. Architecture is also that which shapes, unconceals, and joins bodies, phenomena, and space. Architecture gathers and stays bodies, phenomena, and spaces, within itself/themselves, in their triality. As such it should be the goal of these voids/spaces of architecture to allow bodies, phenomena, and itself to be present as much as it presences the bodies, the phenomena, and itself. Architecture and phenomena are here bound along with bodies, allowing for the body to presence itself as well as be present in the world and capable of lived experience. The situation has become



one that creates equality amongst these three elements. Where each one gives meaning to the other two, and the three participate in a “mirror-play”, where each “thing stays-gathers and unites-the” (178) mortal. The unity of the three, “presence as the appropriating mirror-play of the betrothed, each to the other in simple oneness.”(178)

The body experiences phenomena through the senses. In this way can be understood as the way the body translates the things of the world, through its various thresholds, and presences them to the conscious, creating the lived world of a mortal upon-the-earth. Together the senses create a depth of intricacy in a lived world, and the absence of any sense removes lessens this depth and intricacy. Being that architecture deals with bodily engagement, and a body allows for the existence of phenomena which create lived worlds/experiences as much as phenomena allow for the existence of the body, then it becomes the case that architecture, in its shaping of spaces/voids, should be informed of these phenomena and bodies taking the cues in its design from them.

Being informed in such a way is a crucial aspect in the making of architecture, because just as the body directly experiences phenomena, the body also directly experiences spaces/voids. And when a space takes its cues from phenomena, it understands phenomena as thing in the world like all other things, and brings the phenomena to be present along with the bodies in the space. Architecture, as container of these elements and as what allows them to take shape in conjunction with one another and



creates the relationships in a man-made place that puts phenomenon with/into the person and the person with/into the phenomenon, to create lived worlds and experiences.

Architecture is the reason this relationship is able to occur, it too becomes intertwined in the process, creating the triality, the mirror-play of the three elements that form the totality of the mortal. Then just as the orchestra conductor mediates great symphonies between the musicians and the audience, shaping sounds and guiding it to generate specific lived experiences, spaces in architecture mediate between the body/presence and the phenomena in the world, becoming a part of the relationships it creates.

What has been elaborated thus far is that the body is that through which we are upon-this-earth, as mortals. However, what must also be clear is the understanding of body as object in the world, and as such, as a pre-conditioned state/structure, a form that has consistencies and generalities making it a determinable structure. While variations do exist, as a general thing in the world, the physical condition of the body is pre-determined into a certain organization and structure. Yet, as the body is intertwined with physical space and phenomena, creating a lived experience/world, the body requires spaces and phenomena in order to actually be-a-body. Without these other two elements, the body would be shapeless. It would exist solely in its static/determined condition, and it would not inhabit any specific place or lived world.



Since the body is pre-conditioned it is static. It is capable of being shaped and refined in certain ways; however it maintains the same unchanging general system of organization, resulting in a static entity. However, this generally static condition of the body can be shaped in a different way, a way that involves an unconcealing of the body. As a body moves through a space it reacts to its lived experiences and its lived environment, it is in these reactions that a perception is taking place and things are being taken into the body, allowing for a kind of dynamism in the body. A dynamism which is the full realization or revealing of the body as a complete body.

However, in our architectural practices and under the guise or modernism and other movements, we have come to design spaces for the static condition of the body, through an understanding that we, as mortals inhabiting bodies upon-this-earth, give meaning to a space and not that we give meaning to a space as equally as a space gives meaning to us. In creating architecture we are ruled by regulations and conformed notions of volume (width/depth/height), allowing our investigation into design and forms to be ruled by what has become systematic mathematical abstractions, however valid they may be. As a result of investigation being systematic/static mathematical abstractions in our formulation of spaces, we limit ourselves and our understanding of body, phenomena, and space. We create a barrier between ourselves and the lived worlds that we inhabit. In this situation we are only accounting for the static



construction of our bodies and not the lived worlds that our bodies should naturally inhabit through these constructed spaces. For the bodies natural condition can exist anywhere, but for a space to be created to allow for the whole of the dynamism that the body is capable of, is a space that would fully reveal/unconceal the body, allowing the body to be present and presenced.

By shaping the body in its static condition we do not fully shape body, phenomena, or space. They all remain only partially revealed. We reveal the body itself through the spaces and the phenomena it inhabits that allow it/it allows to be present. We reveal spaces through the bodies and phenomena that exist in it, and we reveal phenomena through the spaces and bodies that perceive it. Phenomena are something intrinsic to the body and the space, and it can never be disregarded. When it is disregarded, it is never given to the body or the space, and the body and space are never given to it. The three: body, space, and phenomena are tied to one another. They exist in a “mirror-play” of themselves, in their oneness, allowing for the oneness and presence of each of the three to be realized fully. However, when undertaking the task of creating a full dynamic body experience and shaping all of the three elements, we have to use abstractions. It will be through abstractions that we can remove ourselves from lived worlds/experiences to create man-made places that understand the three elements in the mirror-play as things to be brought together which will allow for the full revealing of each. However, an



attempt to understand all phenomena fully in their abstracted sense would be a near impossible and implausible task. Through our use of abstraction, we must limit ourselves to those phenomena that inform us in our creation of physical built space.

Sight, hearing, smell, taste, and touch, these are the five senses that we possess through our bodies, that translate the world and presences it to our conscious. Since our body shapes space and gives meaning to space as equally as space does to it, to gain an understanding of which phenomena have pertinence in the designing of built space, we must understand which have pertinence in staying ourselves as mortals inhabiting the earth through bodies, upon-this-earth:

Light, the phenomenon of the eye, allows for solidity and tangibility, but at the same time it sets our bodies against the objects in the world that it illuminates. Light allows us to understand objects in the world in certain terms, terms that define it as object with physical properties and a certain character and ourselves as another thing with other properties. This phenomenon permits an understanding of the physical world that allows for us to build in the world and allows for us to navigate it. Light is also how we generally communicate aspects of spaces and experiences. It has the most range out of all of the sense, and is generally understood as the predominant phenomena in our existence, which is how we come understand our lived worlds. Light however is transient, never fixed or permanent. So when we understand it as the main revealer of the



world and lived experiences, in its absence do our lived worlds/experiences cease to exist? Light is fleeting and impermanent, we cannot create it from our bodies. If we are to use it as the means to understand our lived worlds/experiences we make the assumption that we only inhabit a lived world and have experiences in the presence of light, and that we in fact are only present when light is around us. We allow ourselves to be governed by it and adjust our lives accordingly to it, and while it may be a crucial element to our lived worlds it is not a phenomenon that we can use to wholly be present/shaped/unconcealed in our lived world. Which means that it is not a phenomena that we can use to give shape to our space and our space to it, and accordingly to our body. While light can technically do all of these things, it forces us to see all of the elements separate from one another, creating a false and inauthentic understanding of our condition as mortals upon-this-earth. It assumes that our body and spaces are to be continually reshaped, yet remain always static. Light is a phenomenon that is fundamental and crucial, without it we could not even begin the endeavor of this investigation, however, it is put to better use if used metaphorically to describe how different spaces shape phenomena and bodies and themselves differently from other spaces, phenomena, and bodies.

Taste, the phenomena of the mouth, this can be ruled out immediately for we simply do not taste all the things in our lived worlds. Smell and touch, the phenomena of the nose and skin, are continual



indicators of a lived world, but the way in which we come to experience them in relation to architecture and the body, is such that they are always part of a built space. They inhabit a space and shape a space, independent from the conditions of the space. Every element always has a texture and a smell can fill any derived volume. Spaces do not have to be structured and tailored to these sense in order for them to be given to a person and a person to them as well as to be given to the space and the space to them.

The last of the senses now is sound, the phenomena of the ear and also the whole of the body, which has been the topic of discussion thus far. When the eye creates tangibility and sets one thing against another, the ear creates fluidity, envelopment, and interconnectedness of the body, the phenomena, and the space. Sound travels in a dynamic/chaotic manner, it is capable of being guided by a space and the space is capable of being informed by the sound, each one can shape the other. Sounds are ever changing yet constant, and are something that we as mortals, as bodies, can even produce. If the presence of all other phenomena were removed we, as bodies, would still be present through sound, through the vibrations it creates and the way it travels through our body. It is a phenomenon that never leaves us, as it is as much a part of us as it is the rest of the world. It permits us to be present as much as we permit it to be present, and becomes a phenomenon that is capable of shaping the triad of the body, the space, itself. Sound is the element that allows for “the round dance...the ring that joins while it plays as mirroring,” (178) as the body,



space, and phenomena participate in a “mirror-play” of the existence of mortals, upon-the-earth, beneath-the-sky, and before-the-divinities. Sound will always exist as a phenomenon, perpetuating our lived world/experiences, giving us our full shape and mode of being upon-the-earth as mortals.

All of the other sense phenomena are regulatory factors in the formation of a space. Light is always necessary in order for a space to be able to be “put together”. Touch and smell are always present as every element in the space consistently has these qualities when the body comes into contact with them. Taste is negligible for we do not taste space. While sound falls last as an impacting phenomena it is generally only considered in semantic ways the deal with building noises. Sound shows itself to be the most valuable in the triad relationship of body, space, and phenomena, but it is the one that is always left out of the equation when constructing space. Sound needs its space, space needs sound, and we as mortals inhabiting bodies need both in order to be present as bodies on this earth.

**Threshold** – *where translations occur, deep and complex, threshold is where, in architecture, work is put into the world to reveal truths.*

The wind will blow past the body’s ear, whether it is still or it moves. In architecture, very much the same thing happens in the windows/openings of a building. The building is still and the wind blows



past making its presence in the world known to the building and to those inside, yet so often windows are given the function and reason for existence as letting in light and presenting the visual scene of the landscape around the building into the building and to the people. A window's placement in the "motif" of the building is typically governed by light and other visual references, things that are perfectly valid and necessary considerations, yet in these regards it is simply a discontinuation of façade and a break in the wall surface to form an opening in a specific spot. Through this treatment the window is the absence of wall, but what of a window that is also treated in regards to sounds? Does it magnify, does it dampen, does it enhance or does it block? All these aspects require something more in depth than a simple absence of wall. To consider these other aspects there is a different understanding that is required of the window/opening. It requires a different structure, something more in its design and intent, something that provides another level of care structure and brings to the front another level of what window/opening is...the ear (yet also the eye), a threshold of a building.

"Threshold" has become limited in our understanding of it because we view it as boundary and a line between inside and outside, it has become something static where nothing takes place within the threshold itself, rather something begins its presenting on either side of it. This notion of threshold overlooks what occurs in the threshold itself. It presumes that nothing happens within it and only around it, devaluing the



notion of “threshold”, while exemplifying what happens on either side of it. But if we are to understand “threshold” as an important element in itself, not just for what it allows to be present on either side of it, we must understand the depth of the threshold. It is not simply a breadth less width of space forming a plane, but rather it is a deep and complex “thing”. The threshold’s “essential nature, its presencing, so experienced and thought of in these terms, is what we call *thing*. We are now thinking of this word by way of the gathering-appropriating staying of the fourfold.” (172 Poetry, Language, Thought) “The thing things. Thinging gathers...appropriating, it gathers” (172 Poetry, Language, Thought)

Within the threshold occurs the convergence and divergence of all that the threshold has gathered and allows to be present. These things are translated or sampled, and inside becomes outside as well as outside becoming inside. What is presenced on either side of the threshold finds its form through the translation that occurs within the threshold. That is to say that the threshold is what gives shape to what is presenced from it. In that the threshold gathers the things of the world, and is what allows for the world to presence/be present, it becomes a “work”, in addition to being a “thing”. “To be a work means to set up a world...the work as work sets up a world...The work holds open the Open of the world.” (43-44 Poetry, Language, Thought) “A work, by being a work, makes space for that spaciousness. ‘To make space for’ means here especially to liberate the Open and to establish it in its structure.” (44 Poetry, Language, Thought)



It is from here that we can begin to understand the complexity of the physical form that the threshold, as the threshold, should take. It is the “thing”, it gathers and appropriates, and with the notion of the tripartite “mirror-play” existence of mortals, space, and phenomena, threshold becomes the point at which each element comes into contact with one another. Its physical form then becomes that which is all three elements, as it presences all three. It is the fully realized structure of each single element and the three combined. Yet also it gives shape through a translation and it exists as a fundamental notion between inside and outside, thus the shape of the threshold must be such that it allows for the translation from one to the next.

While visual means of treatment in a threshold offer valid translations, light remains transient, it should not be the only thing considered. The threshold shapes more than just the phenomena of light. It shapes and translates all those things that contribute to our lived worlds/experiences.

**The sampling of architecture:** *We as bodies no longer inhabit natural place, we are once removed from it. Architecture becomes the venue through which we begin to be present, along with the world, and the space it all inhabits.*

We can never hope to make an architecture that exhibits phenomena as it is in the world. It can only exhibit the notion and presence of phenomena as thing. Architecture, as a result of what it is, can



only ever “sample” these sounds and other phenomena from the natural place, as well as “sample” the natural place itself. For by creating architecture we are creating a venue for things to presence, and through the venue things become a notion of what they were before translated through architecture. Architecture establishes the venue in which sounds and other phenomena are translated or “sampled” in order to give them to man as well as give man to them. Architecture is the creation of a threshold, a single threshold that is itself made up of numerous thresholds. “When we relate ourselves to these things that are not in our immediate reach, we are staying with the things themselves.” (154 Poetry, Language, Thought) In sound, we find the phenomenon that allows for our continual perception of things, without mental representation. Sound allows for our continual “staying with things”, for when we are in the presence of the sounds of things and the things themselves are not in our immediate presence, we are still present before them and them before us through our perception of their sounds. *It does not exist as a mental representation of the thing that was once a part our lived worlds and isn't anymore at the moment, it is still very much experienced directly and more continually by us.*

A house or any other type of structure is a man-made environment. Because of this it must interpret, through its thresholds, natural place. This translation and these thresholds are the elements of a construction that will eventually give it shape and form and create its spaces. These



elements that allow a presencing to occur give shape to that presencing and are overlooked in respect to it. But then how does this translation process occur, how does it shape the form to come, how can we know what the form to come should be? We can gain an initial understanding for what the form should become by the natural place, for it is natural place that gives the things of the world to a person as things to be experienced as phenomena in their lived world. The building acts as an extension of our body and an extension of the phenomena. It will be what first is exposed to the things (phenomena) of the world and to our bodies, translating and relating all, in their oneness, in order to presences them around/in/through the “multifarious in-between”, that is the threshold of earth and sky.

There exists, by virtue of architecture being built space, a degree of separation between our bodies and the world. We have come to a point where we inhabit architecture and no longer natural place, it is in the world, but we are not in the world. Because of this, architecture, as man-made creation, comes to interpret the world. It becomes the first presencing of phenomena and the body. The peasant cabin of Heidegger will never be able to escape to touch of the technologies and societies of man. Our cities and urban places have become entirely new places for existence, they inhabit the earth, but no longer on a scale relative to humans. Rather the earth and the natural world now inhabit our cities on a scale than can be related to humans, now the natural existence of natural



place and settlement has been flipped. This means that the natural place of man, while it may maintain its roots within actual natural place, is no longer the authentic natural place, but the man-made place and the natural places that inhabit it. What was created was an abstracted world for man that has taken precedence as the place of man, the city/settlement.

So far the ideas that have been discussed are unsubstantiated, they are mere rhetoric around the idea that within the Heideggerian notion of the mirror-play of the fourfold (earth, sky, divinities, and mortals), the presence of mortals is involved in its own mirror-play between space, body, and phenomena. A mirror-play that levels the importance of each single element and forms equality between the three, where one cannot exist without the other two, and one has no meaning without the other two. The three are bound together in order for any of them, in their oneness, to be present in the threshold of the world, the “multifarious in-between.”

The Jewish museum, by Daniel Libeskind is a place with a multitude of threshold, exterior and interior. The museum is meant as a symbolic reference to the Diaspora, scattering of the Jewish populous, the form of the museum is theorized to be either a broken Star of David or an organization based on the paths that were a result of the Diaspora of the Jewish people. Libeskind setup these organizational structures around a series of voids: memory, holocaust, garden of exile. Each void sets up its own thresholds and brings something to come to presence uniquely in them. Allowing the museum to be a dramatic replica of the history of



Berlin and its Jewish culture constructed into a built form. Libeskind wrote, “there are two lines, one is a straight line, but broken into many fragments; the other is a tortuous line, but continuing indefinitely.

Between the ordered and the disordered, the chosen and the not chosen, the vocal and the silent.” (32 Territories of Complexity) “The Void is the pregnant and inaccessible memory...’the embodiment of absence” (32 Territories of Complexity)

As one moves through the first threshold and begins their entrance into the museum, they are forced to walk the “fragmented line” while being visually conscious of the “continuous line” established by the axis of the voids that runs through the building. A body is forced to mentally and physically stumble through this place and around these voids, over skewed plains and around skewed walls. Walking this “fragmented line”, yet seeing the “continual line” not being able to walk it at all. There is a subtle communication and notion of disengagement, discontinuation, disruption, absence, but these are applied ideas, applied experiences through a mental representation. There is a degree of actual engagement, an unconcealing of history through the walking of a fragment and the notion of the continual, but it is not complete, it remains mainly a visual reading. These mental concepts are all things that can be used to describe the history of the Jewish people in World War II, but it remains only a description through mental interpretation and representation. The only understanding gained comes from these representations, like reading



history and stories out of a book. At this level the museum is not architecture at all, aside from it being constructed space, it is a history book.

It is when, along the “fragmented line”, that a body comes to the point that they can enter into one of the voids, pass through its thresholds, that the museum starts to become architecture, it starts to shape/unconceal. The body in the space is no longer separated from the “continual line.” They are no longer in opposition to the voids by virtue of their being opposite of it, a condition that is created by a means of connection and engagement with the voids in a purely visual way. The space begins to take shape in the presence of the body and through the phenomena that it gives to the body. The body then understands its place and begins to manifest/shape/unconceal itself in the presence of the space and the phenomena contained within it. The body becomes aware, and enters a lived world. The lived world then informs and gives way to the dynamism that a body is capable of from its static structure, which is what allows the body to then be a body in its full form.

The museum contains three voids, but we will focus attention on one, the holocaust void. This void is a space specifically meant to presence the lived world of the Jewish people in concentration camps during the holocaust of World War II. The space is a trapezoidal chamber that is completely shut off from the rest of the world except for a very small slight window in the uppermost corner of the void. This window in



conjunction of the height and volume of the space, allows for an extremely minimal amount of light to enter the space and reach the level the people are at. When in this space one is removed from light as the main sense phenomena and the emphasis is placed on sound. Being that sound is capable, when the room is designed accordingly, at flooding a space with even the quietest noise by traveling through any opening and through the structure itself, it allows for a person in the void to be receptive of the mental condition and emotional feeling of the lives of those in the camps. Being removed from the life they have known physically, encased in walls and not being able to see but still they can hear the things beyond. They know of the world outside by what they can hear.

It is in this built space where sound surpasses light, consciously, as a phenomena that presences a lived world, and gives us our being on the earth.. Light is limiting to a presencing of the skins of the world, where understanding sound has to be a lived experience, there is no tangibility but there is communication and there is a knowledge that is given. It is communicating the lives of people in the past and allowing us to move past light as the perpetuator of lived experience and worlds and understand the role of sound. Sound brings lived experience into the chamber, and the past is presenced into the future with knowledge of history being coupled with the phenomenon of sound into the space. The truths of the concentration camps are given more so than light can give. Beyond the textures and physical conditions of light, sound gives us the mental



depravity and suffering of the prisoners. A person removed from life and the life still continuing everywhere they cannot reach.

However, this is where the museum becomes perverse. For in the particular instance of this built condition, the void, the phenomena, the body, and in their mirror-play relationship, it is not the lived body that is being shaped per say. The body that is being shaped is that of a Jew from the camps during World War II, it is this body, a body that once was, being transposed over the body that is, in order for a lived world shaped by phenomena and space to be presented to the body that is, with a depth of understanding and knowing that transcends the reading of a history book.

Here, in the voids of the museum, with the specific phenomena present in them, the relationship of a body that once was to a body that is. The relationship is formed in order to inform, to unconceal a lived world of the past and presence it into any moment. In this relationship, mortal is being presented to mortal, those that are capable of death as death and those that were. In these voids, forming the “continuous line”, we as bodies that are, are being given our own mortality, from being to not being. The museum has immortalized life; it gathers and stays life by immortalizing death, the “shrine of nothing”. The museum becomes/always ways the “shrine of nothing”, and what it unconceals is life and mortality. The voids, the phenomena, and the body, in the mirror-play relationship, allow for the presenting of life through the absence of



life. It achieves an authentic unconcealing of our Dasein, our being-on-the-earth, as mortals, capable of death as death.

In our world and in phenomenology, vision is exalted, the light of our time and age. It is how we move and live in the world, or at least it is what we use to describe such activities. The concept of moving past this level of understanding and delving into something different that has its basis in this level but builds upon it, has been the purpose of this discourse. So often we find ourselves trying to reveal a truth about how something is or should be done, but why must we always limit ourselves to one truth, one way, one solution.

In the conglomeration that our physical and lived worlds have become, one conclusion that can be drawn is that there is a multitude of things coming together and moving apart, a multitude of interaction. Each of these instances is something that is unique, valid, and momentary. These interactions are not constants, in the natural place of the world, things change and what is constant is that they will change. Perhaps it is in a predetermined pattern or completely random, but they do change and shift. Is there validity in taking cues from sound to inform ourselves in design? Yes. Does it reveal a truth about our being on-the-earth, as mortals, before-the-divinities, and beneath-the-sky? Yes, at least it is just as valid as anything we have derived from the phenomenon of light, for sound and light are both phenomena to be experienced in our lived worlds. They impact our lived experiences and can either add or detract from the



experience of a space. We can see one and describe it, where we cannot see the other but yet still describe it. One is transient, presence sometimes in its absence and sometimes because it is actually present, where as one is perpetual and unending as long as we, as embodied mortals, living upon the earth, sound is never absent.

If what it is to dwell upon-this-earth, is to build and cultivate the land and through that incite a gathering of the “fourfold” (earth-sky-mortals-divinities) to take place, then light is solely the phenomena necessary in order to dwell for it can accomplish all these things. However, if we are to be humans upon this earth our dwelling means much more than our simply ability to see the things of the earth. When light may allow for the creation of a rich and full lived world, are we not denying ourselves something more authentic to our own being by relying solely upon the interpretation of one phenomenon as our reality? When being mortal is understood as being capable of death as death, deriving from a knowing of death before death comes, we leave out what death is. Heidegger states that “death is the shrine of nothing.” (176 Poetry, Language, Thought) If this is the truth and our realities are based on phenomena, than what nothing for us should be is the absence of that phenomena, meaning we metaphorically die every day when the sun goes down and the moon does not come out. But if we are to understand death to truly be the shrine of nothing, then it should be the absence of all phenomena, the absence of anything that perpetuates a lived world.



Becoming senseless is then what death is, in accordance with the body, but as long as a single sense remains, a lived world can still be perpetuated in some form or another and cultivation and gathering can take place along different means than by the visual.

Here we have been exploring our being-on-this-earth, as mortals, and the relevance of sound on this topic. It has been meant to assert that light is not the one correct way, but merely a momentary instance that we may use as a basis in our dwelling to accomplish our dwelling. Neither of these two prominent phenomena gives us a truth more honest than the other, but perhaps one at a given time could be more valid and relevant than the other; however, essentially it is just another way to understand and look at ourselves and our own nature of being and dwelling on the earth.

It was also an exploration as to how phenomena (sound), bodies, and spaces presence. When edges are everywhere, things should be continually presented, always new also shifting, always changing. Being presented for a moment and then being translated a different way or having another element added to the translation. At every moment, each edge leads to a new possibility, and each possibility does presence, and in its presence it is presenting the next. In the moment that each possibility is come upon a truth at that moment is revealed, the truth of that possibility as a possibility and a truth about the notion of inquiry into world and design.



Truth does not need to be something that is an end. Truth can also not have a beginning. Truth is a moment. It is revealed and covered again, to be revealed as a truth again later. Through the translation of thresholds, a mirror-play conducted and things find their form, they are revealed and presenced. It is within this threshold that things are gathered together and mixed and then subsequently revealed and presenced. The concept of the threshold then has to become on thing, singular. The threshold is one thing and it is the world of things. Every cultivation and building is taking place within this threshold and creates a “multifarious in-between” of thresholds, where gathering can take place and be revealed in one thing or another. Thresholds hold perpetual truths, where each truth is grounded in all other truths, no one more valuable than the other.

It is the constant dynamic of gathering/revealing/presencing/translating that occurs within a threshold that draws me to sound. Sound moves as a thing in the world, just in this way. Things are subject to sound just as with language. Man and other things in the world can be defined just as much by the sounds they make as the way in which they appear from light. In reality it is in sound where language is exulted more so than in light. For, our vocabulary to describe the visual is expansive, whereas to describe the auditory it lacks. To describe sounds one must use language with more depth and understanding of the world to describe it accurately. Sound is the phenomenon that presences without being in reach of, it literally can



reveal what is hidden, whereas all light can reveal is the possibility of something being hidden. Sound is what will let us be in our world more authentically in our state of being that exists now. It is us as we are it, we make it as it makes us, and we are together with it in the world, beneath the sky, before the divinities and as mortals capable of death as death. When implemented in the architecture of the now, it can create a more comprehensive and more authentic level for us to exist at in the physical and lived worlds, for the same reason, we are it and it is us, in the spaces we inhabit.



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**Dealing with sound, as a signifier and as a signified, it becomes important to understand that this project could become many different things, and that it is the site that will grow to construct its tectonic as well as programmatic elements.**

**If it is to be a natural place, then it should be a natural place with a certain sound quality that is synonymous with the place. A canyon has an echo, a waterfall has white noise, and in a field sound becomes vast and expansive. Each natural place has its sound qualities that mimic the landscape itself.**

**If it is to be an urban place, than there are a number of imposed sounds, the sounds of the human urban condition, that are placed upon it, and that it derives some of its atmospheric qualities from.**



### **Translation/folding:**

**When things are imposed on one another or come into contact with one another, they mingle, they have a conversation. In that instance, two or more things come together and are translated into something new.**

### **In-between:**

**These are the gathering spaces, these horizontals and verticals. It is here that things first meet and it is here that things are first translated and formed into new things, and it is here that things first become revealed.**

### **Revealing/Concealing: :**

**Moving through the in-betweens of other space things come and go, they are revealed and concealed. One thing may lead to another but it may lead to something else. These in-between spaces are continual and labyrinthine. They are not places for an answer or a way out, but rather places that begin to direct and guide, places that allow one to inquire and seek and engage.**

### **Layers/Weaving:**

**Imply the depth and complexity of spaces. Allowing for a certain richness to exist in a place, a totality of place to exist, that is complete space.**



**This project is an attempt to critically look at the area of the Dequinder cut and through investigations, both auditory and visual, recondition the “place” of the cut.**

**Developed as an almost non-space, the Dequinder cut served only as a void for high-speed transport. Sunken below the city level, it was a place that was never meant to have any real presence in the city, it was to be forgotten about and overlooked by the inhabitants.**

**With an interpretation of Heideggarian theory from the visual into the auditory, an attempt to bring the cut into the rest of the city, through auditory means, will take place. The notion of the cut being woven back into the city landscape as an actual place through the use of sound in the design of tectonics and program will be explored.**

**Through this investigation, not only will it be sought to bring the cut into the city as a place, but also to simply explore the implications of sound. The way in which it moves becomes crucial and also the way in which it keeps people aware of their surroundings on an intimate and social level.**



**Sound is a signifier, what perceives the sound is the signified.**

**Sound stays with us, all those things around us. Things that we cannot see, but are continually there. Sound stays with us, the world we inhabit and dwell upon.**

**Thresholds and in-betweens are the (voids/gaps) between inside and outside, between exposed and enclosed environments. Thresholds are where things are first related and first presented to one another. In this way a threshold becomes a narrative, it speaks about one thing to another thing, it serves as a proponent for a dialect.**

**The forming of a program involving sound is one that is considerate towards thresholds. It must take into account the way in which things become apparent/presented, how they begin to be woven or shuffled together and the new types of relationships this weaving/shuffling begin to form.**

**Thresholds are invaluable in the establishment of these relationships because they enact the weaving/folding/shuffling that forms the texture of the environment.**

**In order to serve as a threshold, sound needs distinct place of inhabitation. It needs opportunities and context that will allow for it to become an element of connection**

**A program of sound creates a circumstance in which, a whole is intended. That whole is one unified and yet separate entity, a whole tectonic of thresholds and sounds. This will inevitably serve to blend the inside to the outside, the body to the void, the function to the body, etc...**

**There is a dialectical existence on each of these levels of connection, and for it to be complete (whole) , all of the dialects must be created. Since it is the nature of a threshold to translate, to fold, to shuffle, to connect, to separate, all at the same time, it should be the nature of the project to do the same..**



## **VIWEING SPACE –**

### **QUANTITIES:**

1

### **PURPOSE:**

This wooden space will serve to accommodate the viewing aspect of a funeral service.

### **SPATIAL RELATIONSHIPS:**

The wooden viewing chamber is situated 20 feet above the bottom of the Dequinder Cut; at the top of a 1:100 slope the runs throughout the entire project. It is located on top of the chambers used for the preparation of the body [embalming, cremation, etc...]. And it is adjacent to the shrine area,

### **SPECIAL CONSIDERATIONS:**

This space is meant to emphasize sound as a means to gather and stay the people in the space, attempting to use sound as a vehicle to bring people together.

### **EQUIPMENT:**

This space is completely natural; the only equipment in it is a small hydraulic elevator that serves to bring the body from the preparation area into the viewing area. Other than that this space requires no equipment, it is all open air.

### **STRUCTURAL SYSTEM:**

The system for this space is relatively generic. Using light wood framing members and sheathing them with plywood on both sides allows for the creation of a hollow chamber. Then by removing sections of the plywood skin to allow for wind to pass through and tensioning cables on the interior of the chamber between the wood members, the desired result is akin to that of an Aeolian harp. In which, the wind passes through the whole in the shell and when inside it begins to vibrate as it moves around all the cables, effectively chopping the wind and causing a resonating effect to occur. Essentially the structure would come alive in a sense, when the wind is blowing.



## **ASSEMBLAGE SPACE-**

### **QUANTITIES:**

1

### **PURPOSE:**

This concrete space will serve to accommodate the assemblage aspect of a funeral service.

### **SPATIAL RELATIONSHIPS:**

The concrete chamber is situated 18 feet above the bottom of the Dequinder Cut. Number 2 in the sequence.

### **SPECIAL CONSIDERATIONS:**

This space is meant to emphasize sound as a means to gather and stay the people with the memory of another.

### **EQUIPMENT:**

This space is completely natural. It is all open air and has no need for a mechanical system

### **STRUCTURAL SYSTEM:**

The system for this space is pure and simple, load bearing concrete. This space is entirely composed of concrete in order to achieve a booming echo effect from the people contained inside of it. Being that sound travels better through concrete than air because of its increased density, varying the thickness of the walls begins to allow a degree of play in how the echo occurs in the space.



## **REFLECTIVE SPACE –**

### **QUANTITIES:**

1

### **PURPOSE:**

This steel space is meant to serve a place for final moments of family with the deceased.

### **SPATIAL RELATIONSHIPS:**

The steel reflecting chamber is situated 17 feet above the bottom of the Dequinder Cut; it falls in line directly after the concrete space. Number 3 in the sequence.

### **SPECIAL CONSIDERATIONS:**

This space is meant to emphasize sound as a means of connection when someone might want to be alone. In times of grief it is difficult sometimes to share emotion and within this space, the way it is constructed, even the slightest sniffle will reflect off the panels and create a clamor that will begin to tie people together. To enhance this effect the structure is placed in the middle of a reflecting pool, which allows for a variance in the speed that the sound travels and will begin to create tonal flux.

### **EQUIPMENT:**

It is all open air.

### **STRUCTURAL SYSTEM:**

The system for this space is relatively generic. Using medium gauge steel construction, it is similar to the wooden construct, as it is just sheathed on both sides of the columns, again creating a chamber for sound to resonate and build up inside of. This space is constructed with a roof of the same material as the wall panels, the result is an enormous sound from rain during a storm. So much so that if the space was in use then the sound would serve to shrink the space and enclose it around the people inside.



## **VIELED SPACE –**

### **QUANTITIES:**

1

### **PURPOSE:**

This laminated space will serve to accommodate the burial aspect of a funeral service.

### **SPATIAL RELATIONSHIPS:**

The glass burial chamber is situated 16 to -3 feet above/below the bottom of the Dequinder Cut; at the top of a 1:100 slope the runs throughout the entire project. It is located on top of the chambers used for the preparation of the body [embalming, cremation, etc...]. And it is adjacent to the shrine area,

### **SPECIAL CONSIDERATIONS:**

As this space is glass, I associate silence as a sound with this space. It is not about the actual hearing of the things around you but rather the silent destitute of the act of forever leaving someone. The continual 1:100 slope by which the body travels trough each space is broken here and engages the same path that the people take. They move together trough a series of veils, into a space that is suspended between ground, not above or below, veiled from the outside world, and veiling the outside world, it houses people with the body in a state of transience and impermance, between life and death. This silent space is the culmination of all sounds.

### **EQUIPMENT:**

The lighting in this space, since it is enclosed is embedded within the laminated glass itself. Reinforcing the nature of the material.

### **STRUCTURAL SYSTEM:**

The structural system for this glass shell, is actually laminated glass. By turning a typical pane on its side and laminating them one after the next after the next, you create an extremely stable structural condition, one in which the roof, floor, and wall lose their static stable typical conditions and achieve a level of fluidity. And dematerializes the world outside when viewed from within and the world inside when viewed from outside. This condition establishes the glass shell as a true threshold. It manipulates all visual phenomena that occur within it, as well as the way in which sound moves through it.



## **ENTOMBED SPACE –**

### **QUANTITIES:**

12+-

### **PURPOSE:**

These are the spaces that bodies are entombed in.

### **SPATIAL RELATIONSHIPS:**

These entombed spaces are towers, celebrating the burial of a person.

### **SPECIAL CONSIDERATIONS:**

Each casket is entombed behind glass block. As a way of creating a linkage to the veiled space that people literally take the body into the ground in. Permanently leaving them in a place of transience, not literally in our world but not completely removed from it. A necropolis for the post-industrial city, where the dead are leaving just as fast as the living.

### **EQUIPMENT:**

Just as in the veiled space, there is colored lighting placed behind the glass block. The lighting in this case is meant to create a link to the outside world. On the west side of the necropolis is a "memory wall", in which portraits of the entombed are displayed on a large scale, forcing the city to be with its dead, the people who kept it thriving.

Each unit will be hermetically sealed so that no air can escape or enter.

### **STRUCTURAL SYSTEM:**

These towers are a culmination of each of the four building materials. The glass block works to make it modular while maintaining the same kind of visual properties of the laminated shell. This glass block is supported by a structural steel frame rising from the ground to the top, that is able to be added onto. Concrete flooring allows access for the visitor and a wooden shell encloses the space and defines each as a separate tower.



## **CONTEMPLATION SPACE –**

### **QUANTITIES:**

1

### **PURPOSE:**

To provide an area for reflection and meditation. Also it can serve as a place to hold a wake, or to just come and enjoy part of the day.

### **SPATIAL RELATIONSHIPS:**

This place is in actuality an orchard/park, that serves as the overall roof of the whole space.

### **SPECIAL CONSIDERATIONS:**

There is an extreme load to be carried in order to place this orchard as a roof running this 1,000' length of the cut.

### **EQUIPMENT:**

There is one large freight elevator intended for use by all, in order to gain access to the park, in addition to the stairs and ramps. This allows for the necessary machinery needed to maintain the landscape, to be easily brought and removed from the park/orchard.

### **STRUCTURAL SYSTEM:**

The structural system for supporting this roof park/orchard, requires large spanning elements capable of holding up a substantial amount of dead load. In order to achieve this span and load pre-tensioned concrete beams are required to be used in conjunction with pre-tensioned structural single tees. Spanning between the tees is a hollow core slab which will accommodate drainage from the earth that rests on top.



## **WORSHIP SPACE –**

### **QUANTITIES:**

N/A

### **PURPOSE:**

This space is intended to arise throughout the entirety of the necropolis.

### **SPATIAL RELATIONSHIPS:**

The worship space is concentrated in a sort of jungle of columns near the wooden construct at the start of the procession.

### **SPECIAL CONSIDERATIONS:**

.It is intended that people shall be able to set up a shrine for whomever the worship in these places and so the nature of this space is completely dependant on those whom use it, for they will be the ones who create it.

### **EQUIPMENT:**

In the case of this space, it is intended that those who will use it can best provide all the items necessary in order to worship. For if we try to provide options of equipment, then we begin to limit the spaces potential and make it finite, whereas, allowing people to furnish it at their will, allows for the potential to grow indefinitely.

### **STRUCTURAL SYSTEM:**

The structural system for the main area is wooden columns. Smaller set of columns grouped in 4's and tied together with other timbers. Each column in a group is independent from the others, and 4 spaces are formed between them. It is intended that these space begin to allow the integration of shrines into the structural workings of the space.



## **PLAZA SPACE –**

### **QUANTITIES:**

N/A

### **PURPOSE:**

This space is the circulation, and on the west side of the site it becomes the inhabited memory of the people entombed here. This space will also allow for a flow across the Dequinder cut instead of always having to move around it.

### **SPATIAL RELATIONSHIPS:**

It is networked all throughout the project.

### **SPECIAL CONSIDERATIONS:**

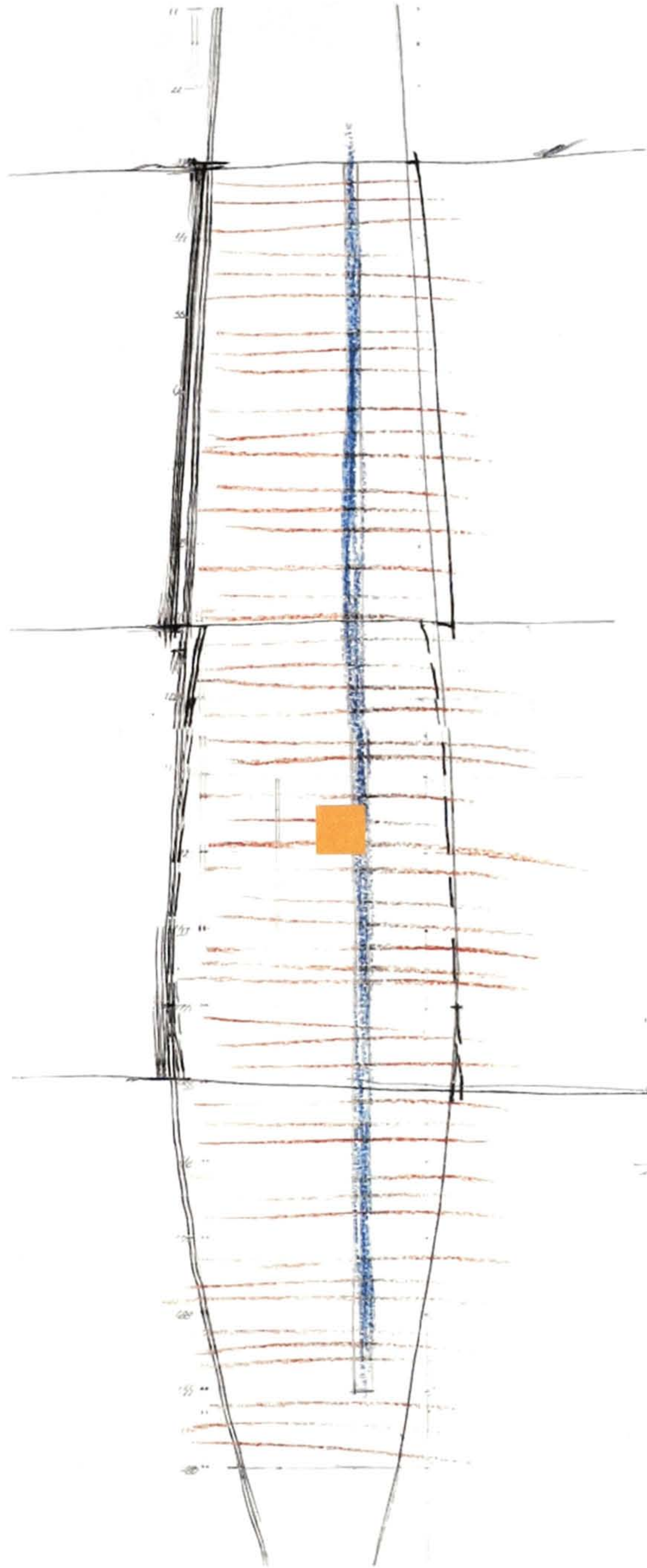
### **EQUIPMENT:**

Lighting along the path.

### **STRUCTURAL SYSTEM:**

Wood timbers and trusses. At some point cantilevered out from the retaining wall or hung from the roof.





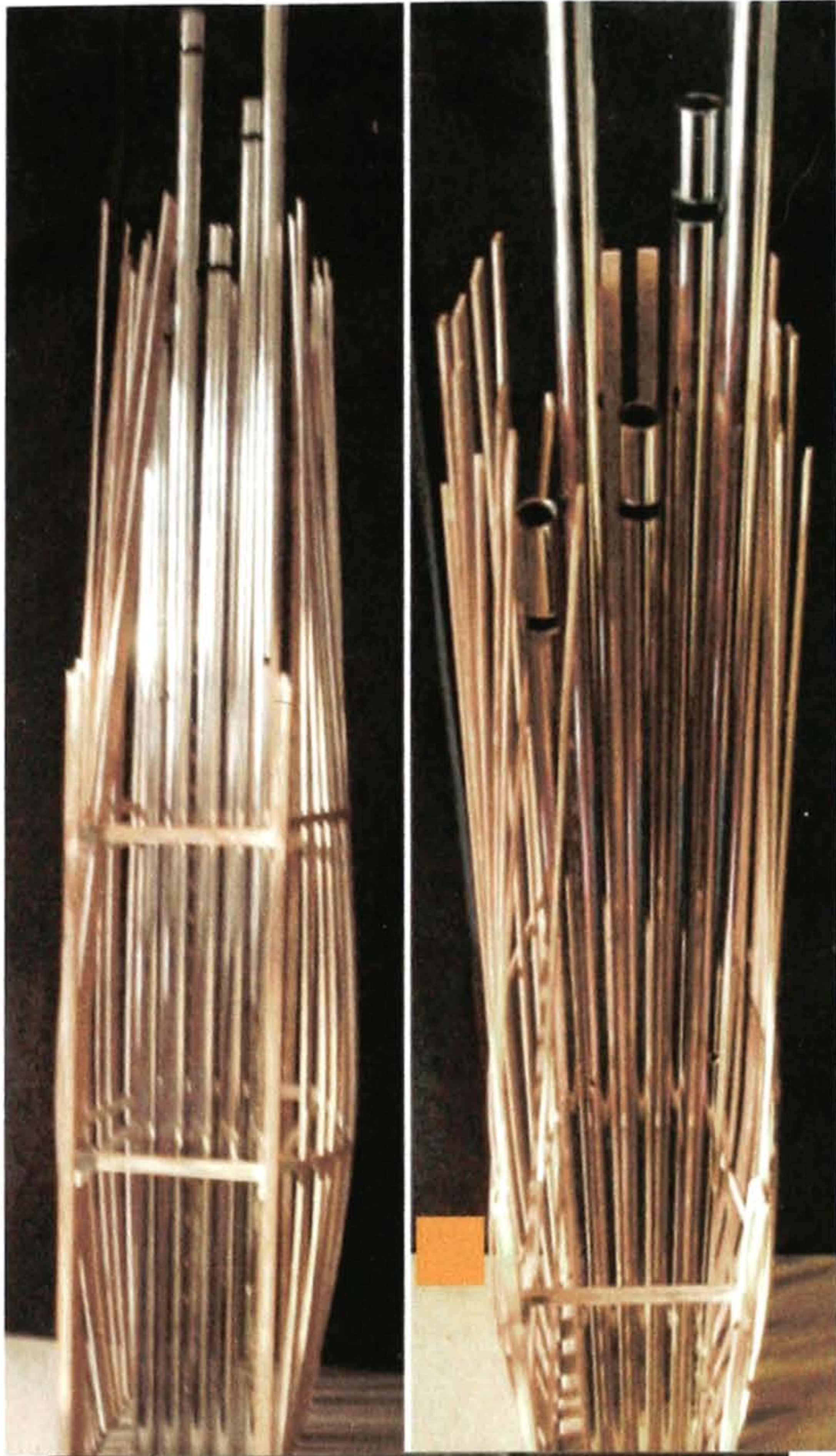
**SKETCH PROBLEM**

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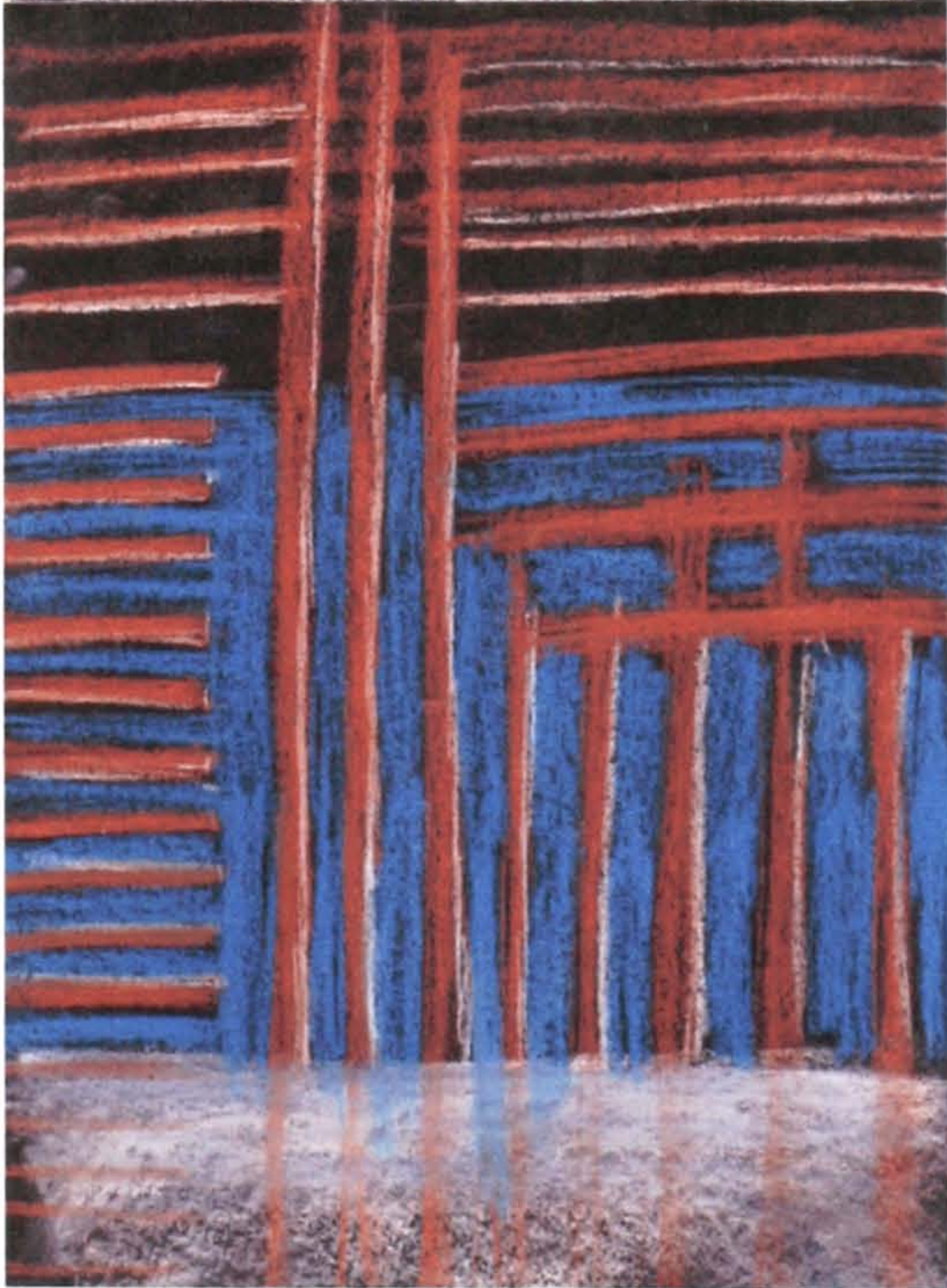
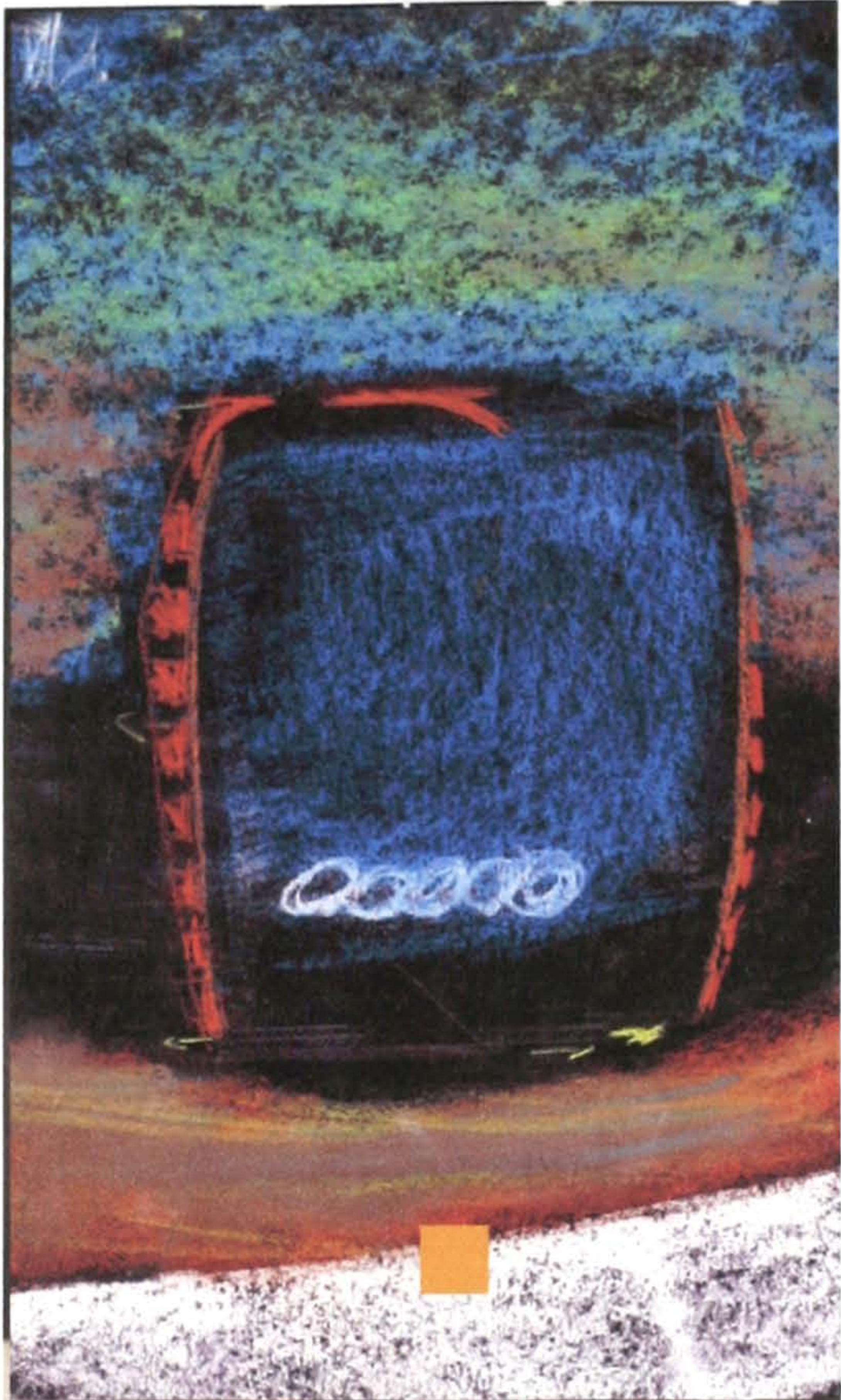




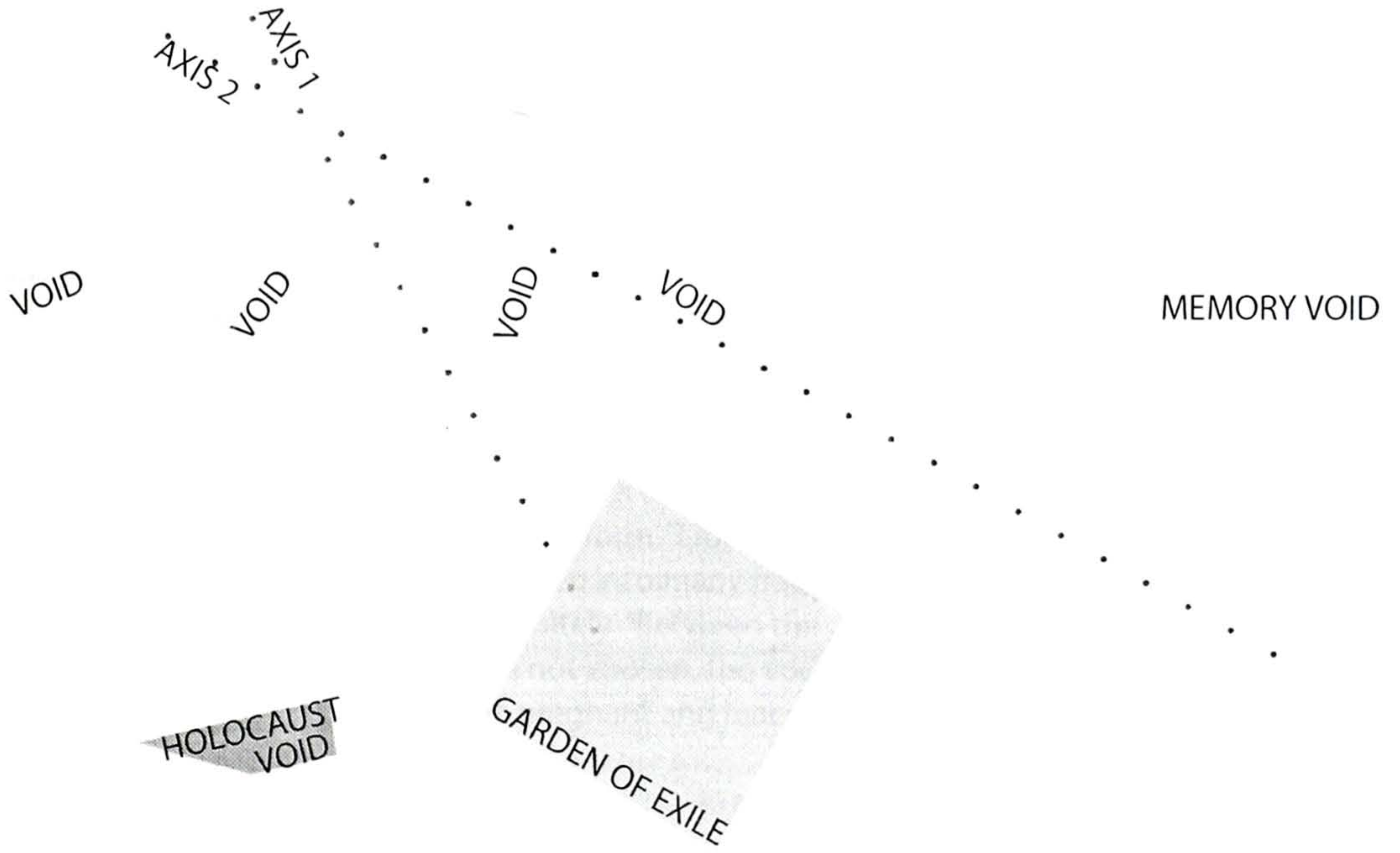
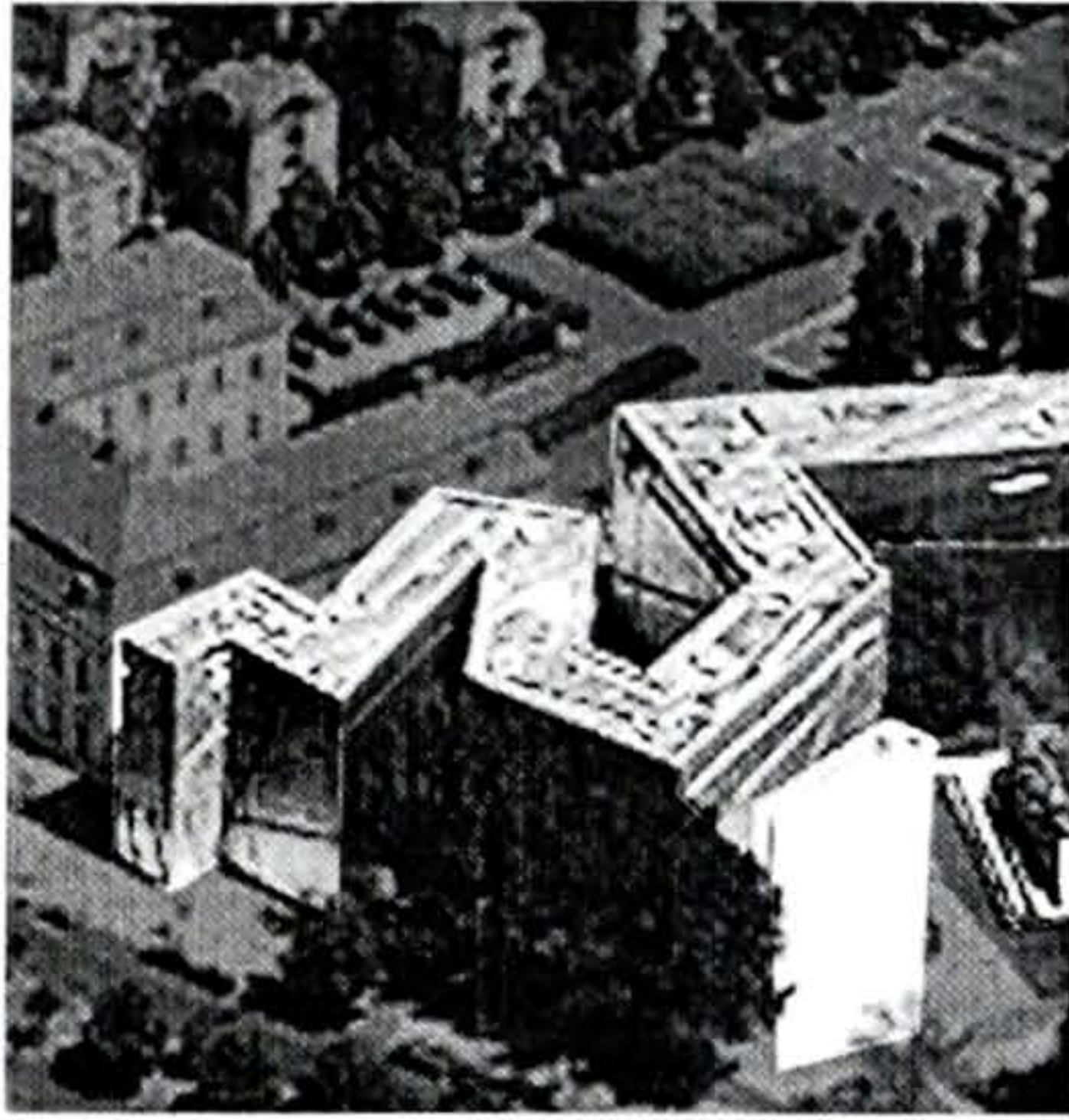




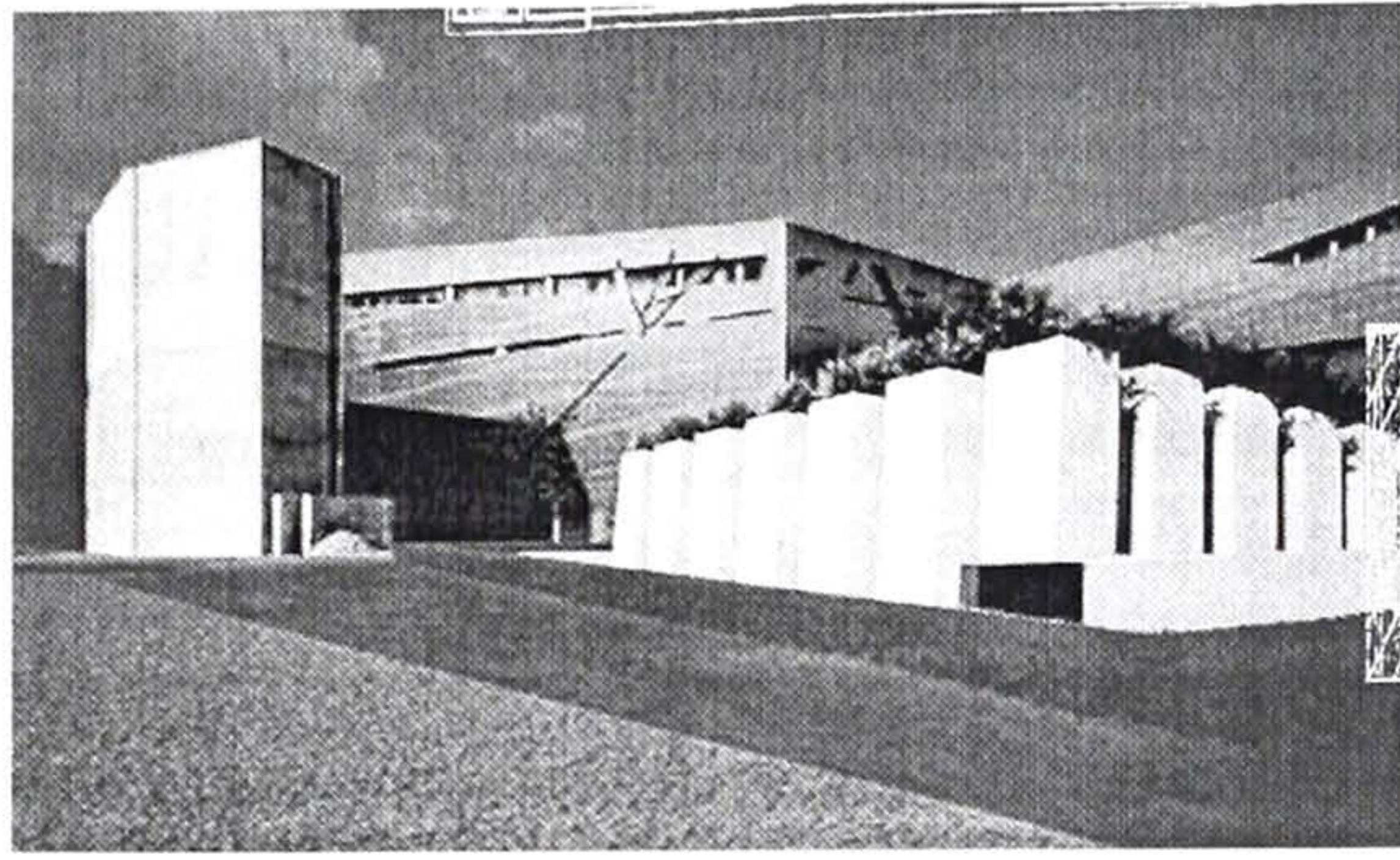








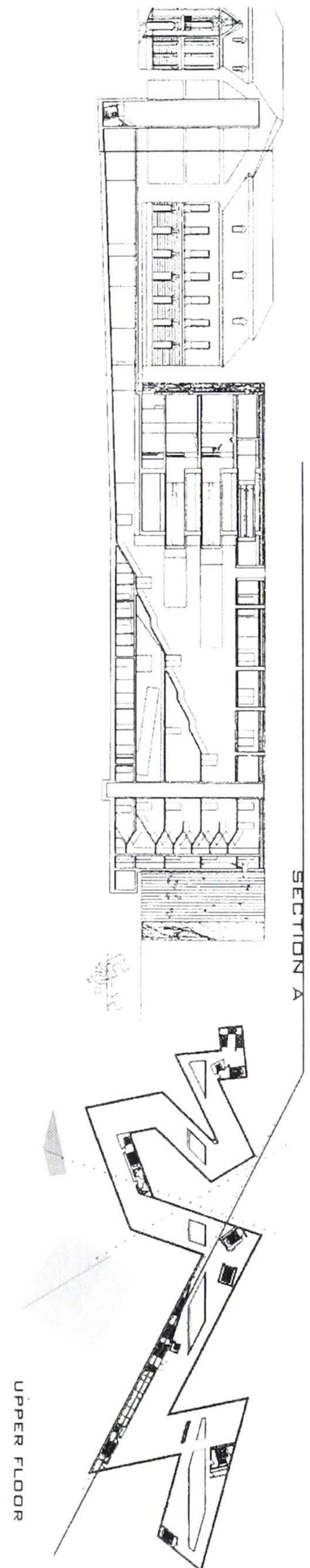




## ANALYSIS:

The Jewish museum, by Daniel Libeskind is a place with a multitude of threshold, exterior and interior. Them museum is meant as a symbolic reference to the Diaspora, scattering of the Jewish populous, the form of the museum is theorized to be either a broken Star of David or an organization based on the paths that were a result of the Diaspora of the Jewish people. Libeskind setup these organizational structures around a series of voids: memory, holocaust, garden of exile. Each void sets up its own thresholds and brings something to come to presence uniquely in them. Allowing the museum to be a dramatic replica of the history of Berlin and its Jewish culture constructed into a built form. Libeskind wrote, "there are two lines, one is a straight line, but broken into many fragments; the other is a tortuous line, but continuing indefinitely. Between the ordered and the disordered, the chosen and the not chosen, the vocal and the silent." "The Void is the pregnant and inaccessible memory... 'the embodiment of absence'"

As one moves through the first threshold and begins their entrance into the museum, they are forced to walk the "fragmented line" while being visually conscious of the "continuous line" established by the axis of the voids that runs through the building. A body is forced to mentally and physically stumble through this place and around these voids, over skewed plains and around skewed walls. Walking this "fragmented line", yet seeing the "continual line" not being able to walk it at all. There is a subtle communication and notion of disengagement, discontinuation, disruption, absence, but these are applied ideas, applied experiences through a mental representation. There is a degree of actual engagement, an unconcealing of history through the walking of a fragment and the notion of the continual, but it is not complete, it remains mainly a visual reading. These mental concepts are all things that can be used to describe the history of the Jewish people in World War II, but it remains only a description through mental interpretation and representation. The only understanding gained comes from these representations, like reading history and stories out of a book. At this level the museum is not architecture at all, aside from it being constructed space, it is a history book.





## VOID LINE

\*"THE LINE OF VOIDS, EXPRESSES THE EMPTINESS REMAINING IN EUROPE AFTER THE BANISHMENT AND MURDER OF ITS JEWS DURING WORLD WAR II THE VOIDS STAND FOR THE DEPORTED AND EXILED MASSES, AND FOR THE GENERATIONS THAT WERE NEVER BORN. THEY MAKE THEIR ABSENCE VISIBLE."

### MEMORY VOID

\*BERLIN, JEWISH MUSEUM, "VOIDS."  
LIBESKIND-BUILDING. SEPT. 25, 2005  
<[HTTP://WWW.JUEDISCHES-MUSEUM-BERLIN.DE](http://www.juedisches-museum-berlin.de)>

VOID  
VOID  
VOID  
VOID

AXIS 1

\*"THE FIRST AND LONGEST AXIS, THE AXIS OF CONTINUITY" BEGINS IN THE BAROQUE OLD BUILDING AND CONTINUES, VIA A LONG STAIRCASE, STEEPLY UPWARDS - TO THE PRESENT DAY AND TO AN AS-OF-YET UNCERTAIN FUTURE. VISITORS REACH THE EXHIBITION FLOORS FROM THESE STAIRS. THIS IS WHERE THE PERMANENT EXHIBITION PROVIDES AN OVERVIEW OF THE PAST AND PRESENT OF JEWISH GERMANS."

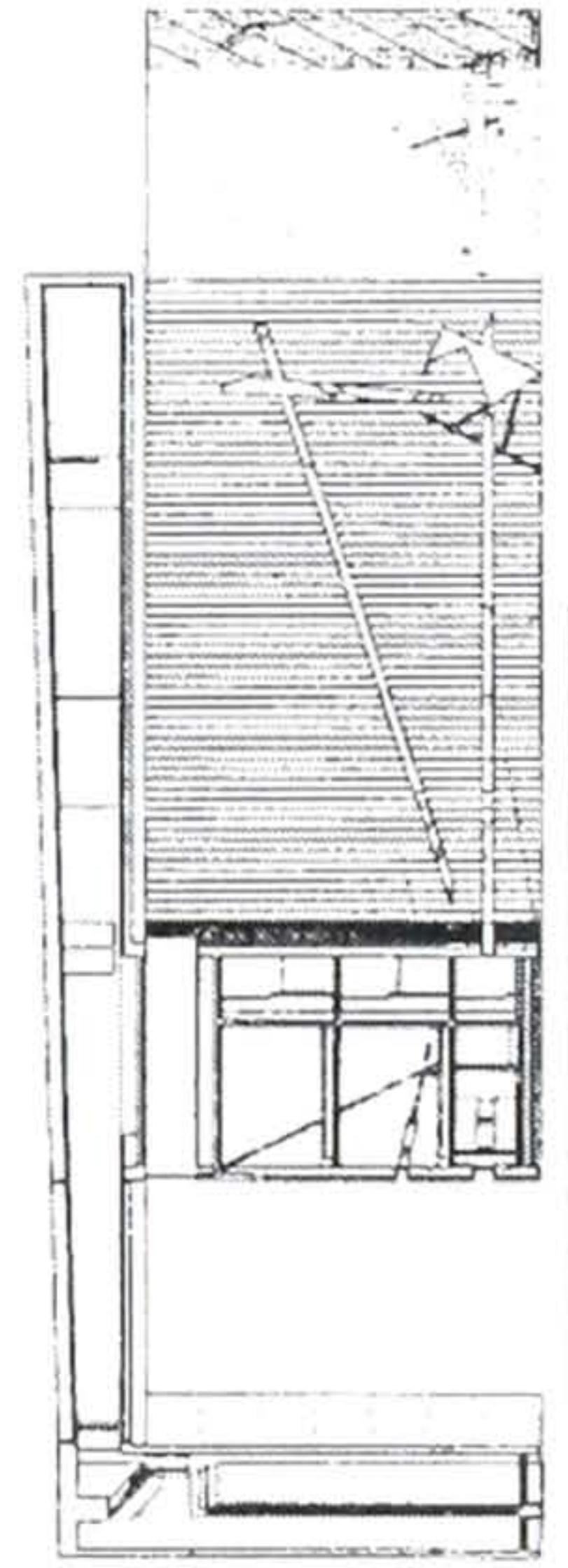
AXIS 2

\*"THE SECOND AXIS LEADS OUT INTO THE GARDEN OF EXILE AND EMIGRATION. THE CORRIDOR RISES - THE PATH TO EXILE IS A DIFFICULT ONE. THE WALLS ARE SLIGHTLY SLANTED, THE FLOOR IS UNEVEN DAYLIGHT IS VISIBLE AT THE END OF THE CORRIDOR, WHICH GROWS CONTINUALLY NARROWER. A DOOR LEADS TO THE GARDEN OF EXILE."

AXIS 3

\*"THE THIRD AXIS IS A DEAD END, LEADING TO THE HOLOCAUST TOWER."

Cross sections



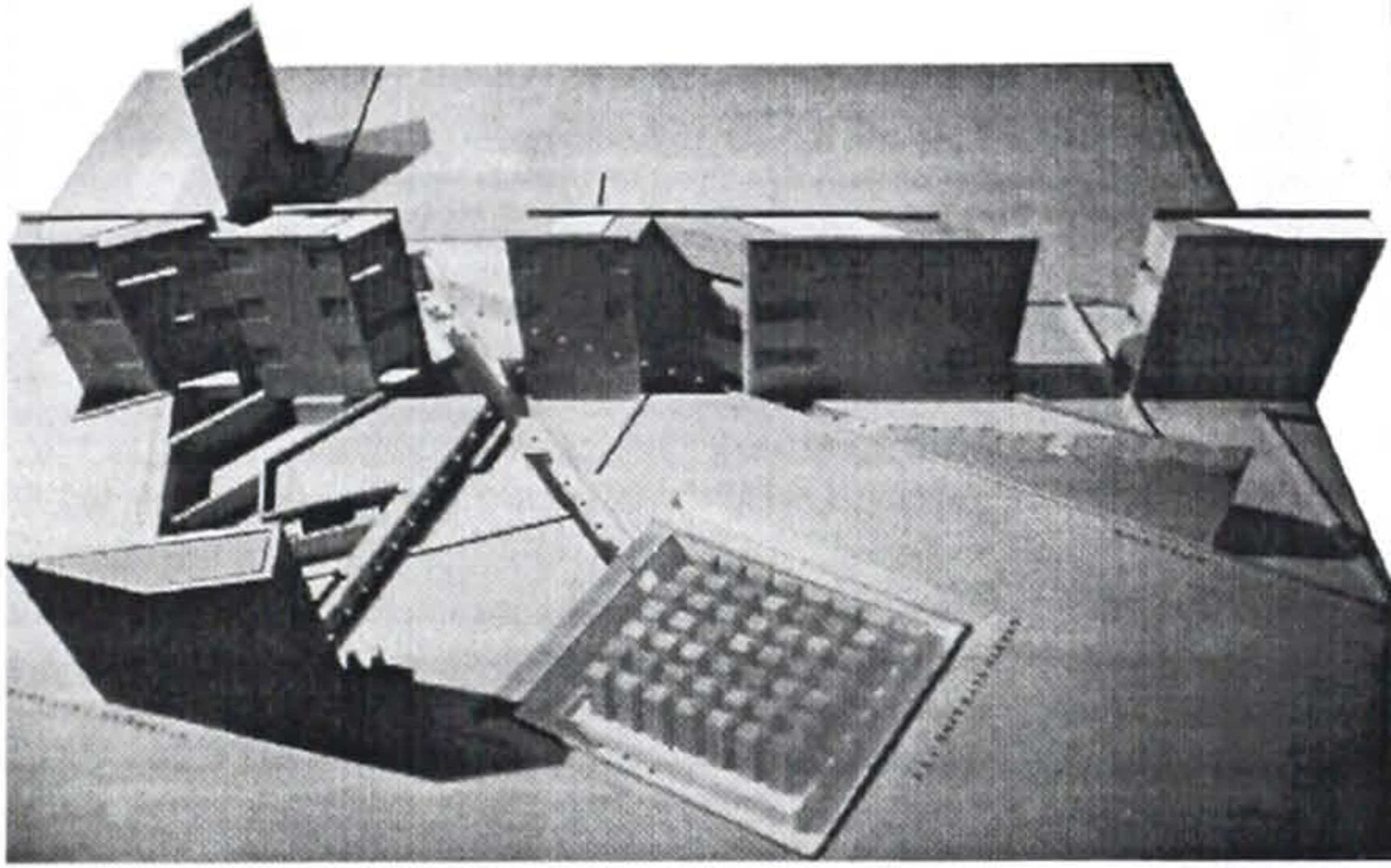
SECTION B

GROUND FLOOR

UPPER FLOOR

\*BERLIN, JEWISH MUSEUM, "AXIS."  
LIBESKIND-BUILDING. SEPT. 25, 2005  
<[HTTP://WWW.JUEDISCHES-MUSEUM-BERLIN.DE](http://www.juedisches-museum-berlin.de)>

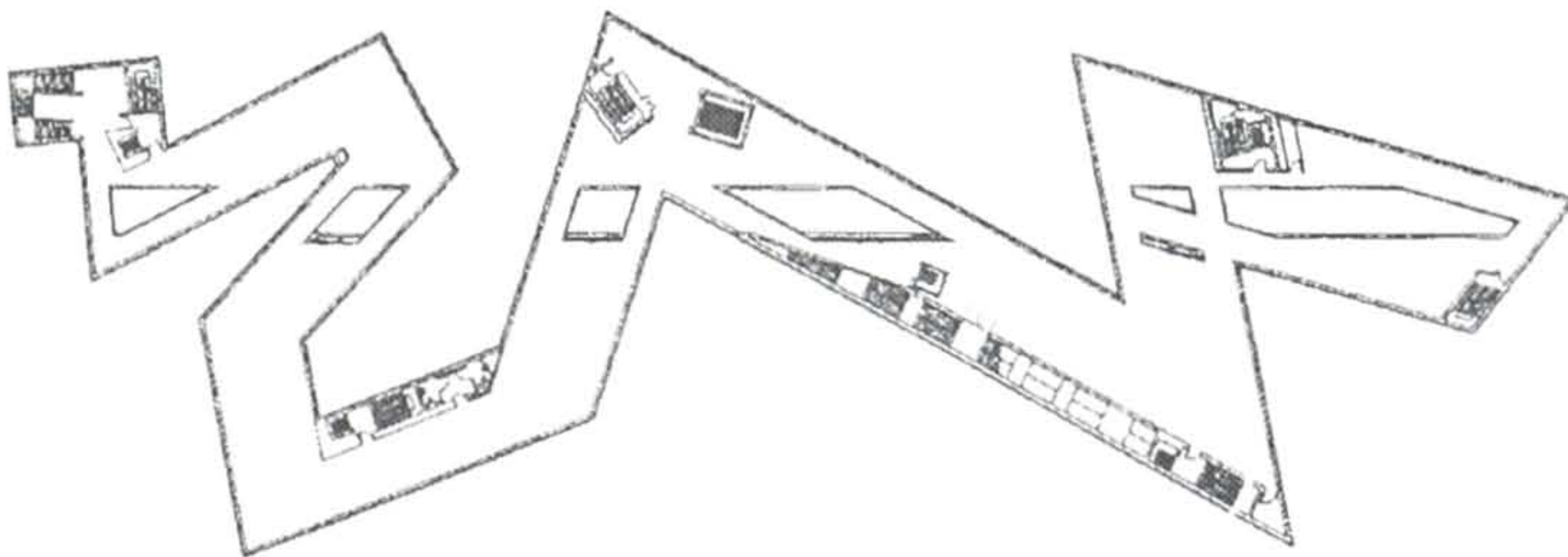




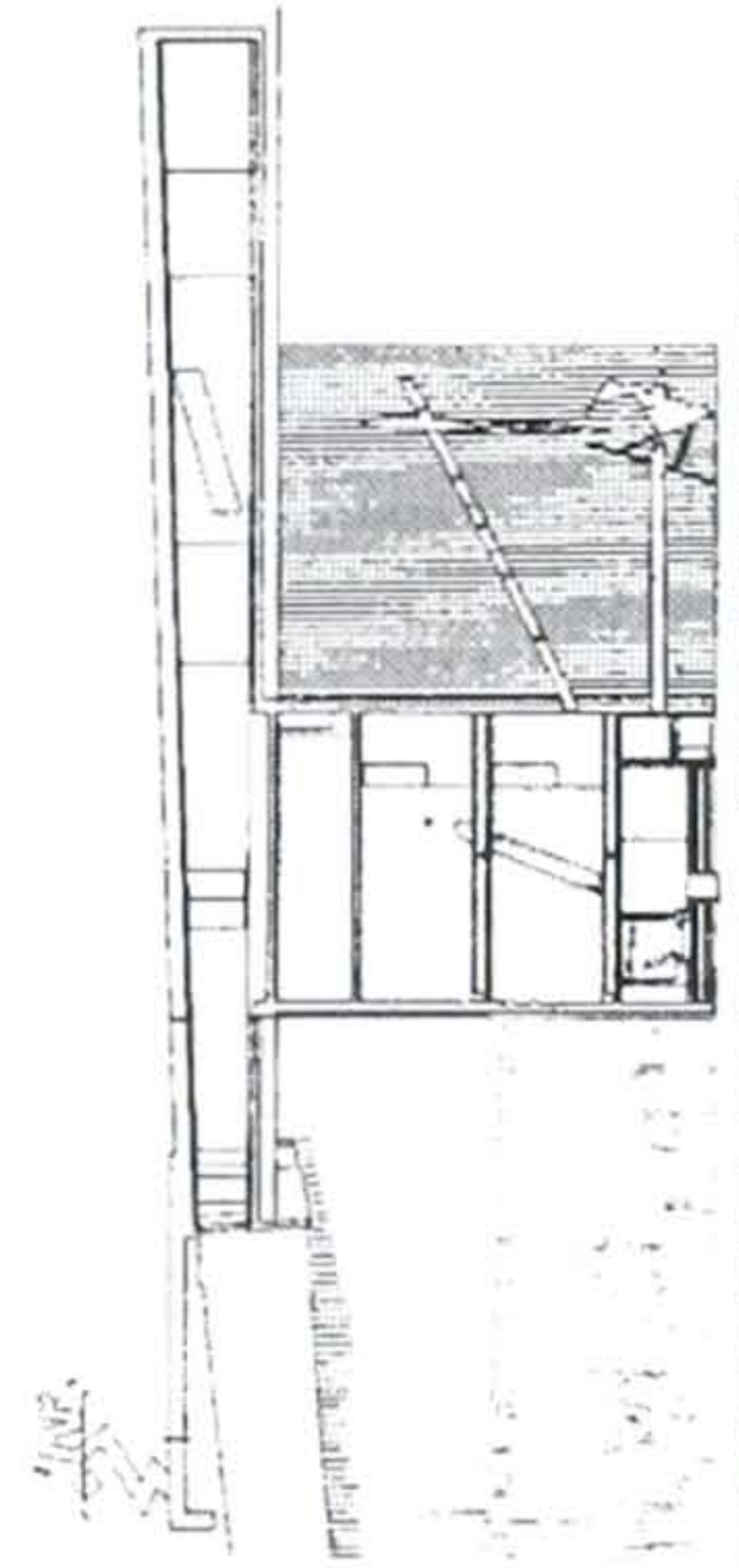
## GROUND PLAN

\*"THE GROUNDPLAN HAS BEEN INTERPRETED IN MANY DIFFERENT WAYS. SOME SEE IT AS A LIGHTNING BOLT STRIKING THE CITY OF BERLIN. DANIEL LIBESKIND, THE ARCHITECT, LIKENS IT TO A DECONSTRUCTED STAR OF DAVID.

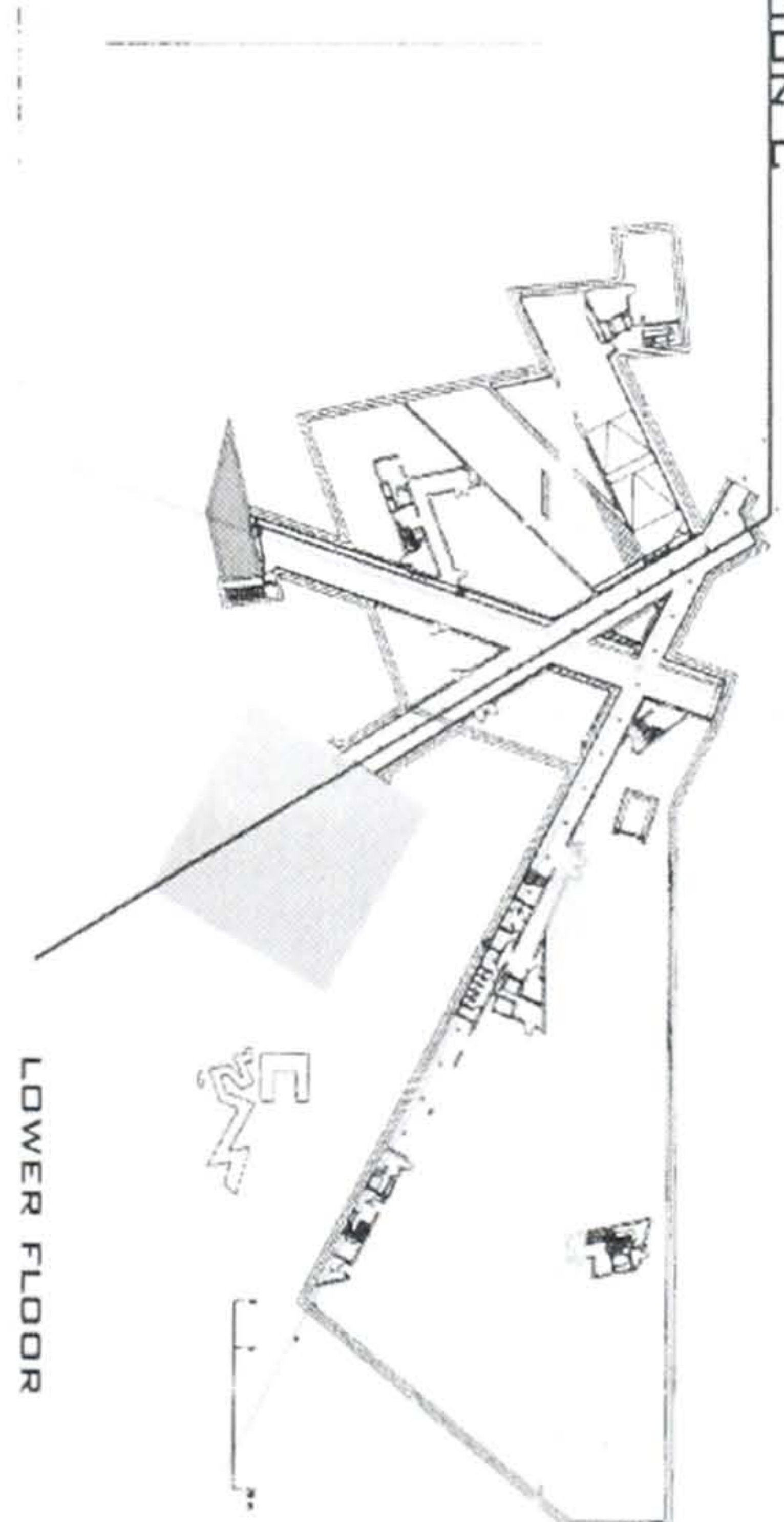
THE BUILDING PLAN WAS CONCEIVED AROUND TWO MAIN LINES: A CONTINUOUS LINE, TORTUOUS AND INFINITE, REPRESENTS THE CULTURAL EXCHANGE BETWEEN JEWS AND GENTILES AND THEIR MUTUAL INFLUENCES; A SECOND LINE, STRAIGHT BUT BROKEN INTO DISCRETE FRAGMENTS, RUNS THROUGH THE LENGTH OF THE HOUSE - IT IS THE LINE OF THE VOID."



\*BERLIN, JEWISH MUSEUM, "THE GROUND PLAN."  
LIBESKIND-BUILDING. SEPT. 25, 2005  
<[HTTP://WWW.JUEDISCHES-MUSEUM-BERLIN.DE](http://www.juedisches-museum-berlin.de)>



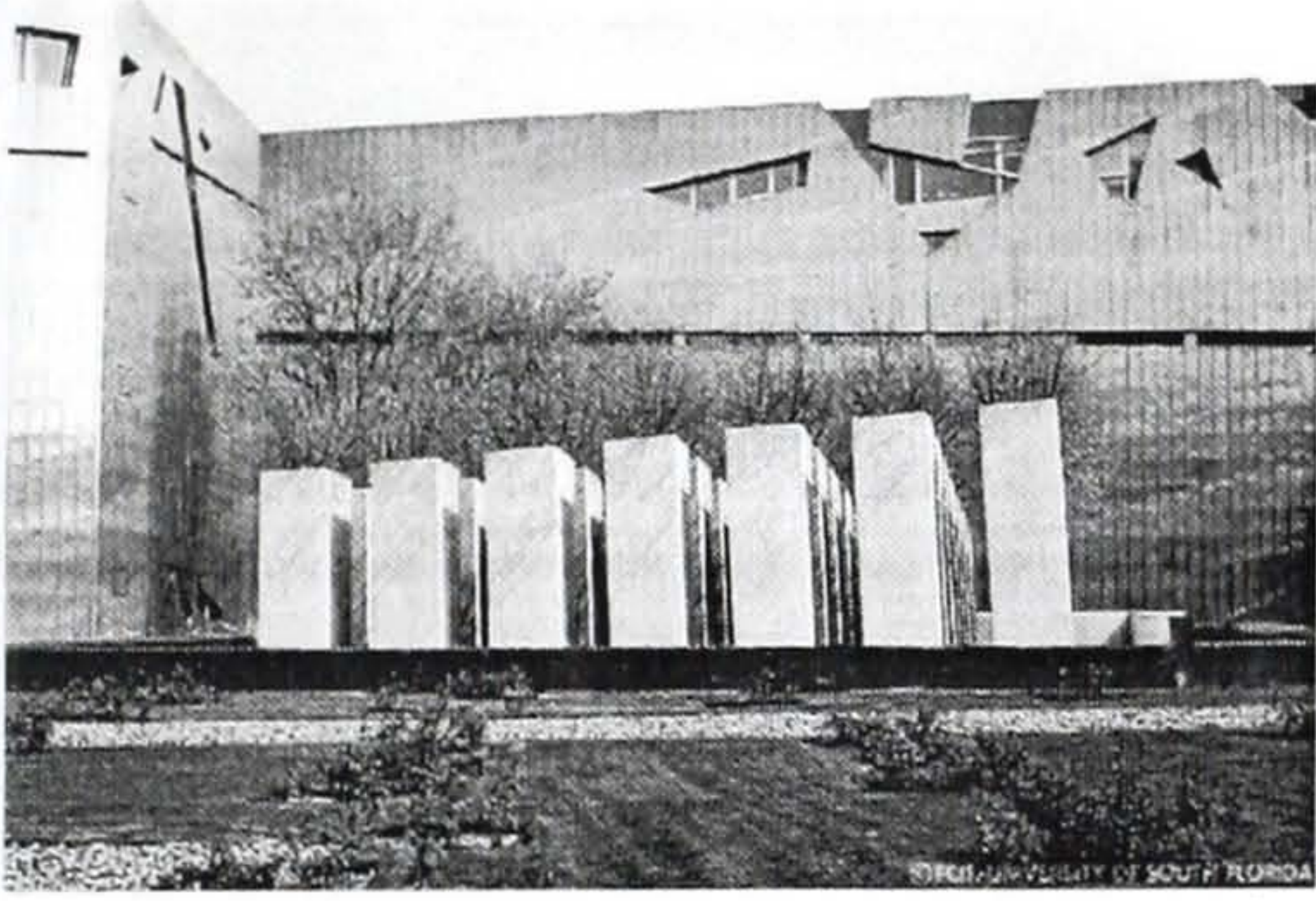
SECTION C



LOWER FLOOR

GROUND FLOOR



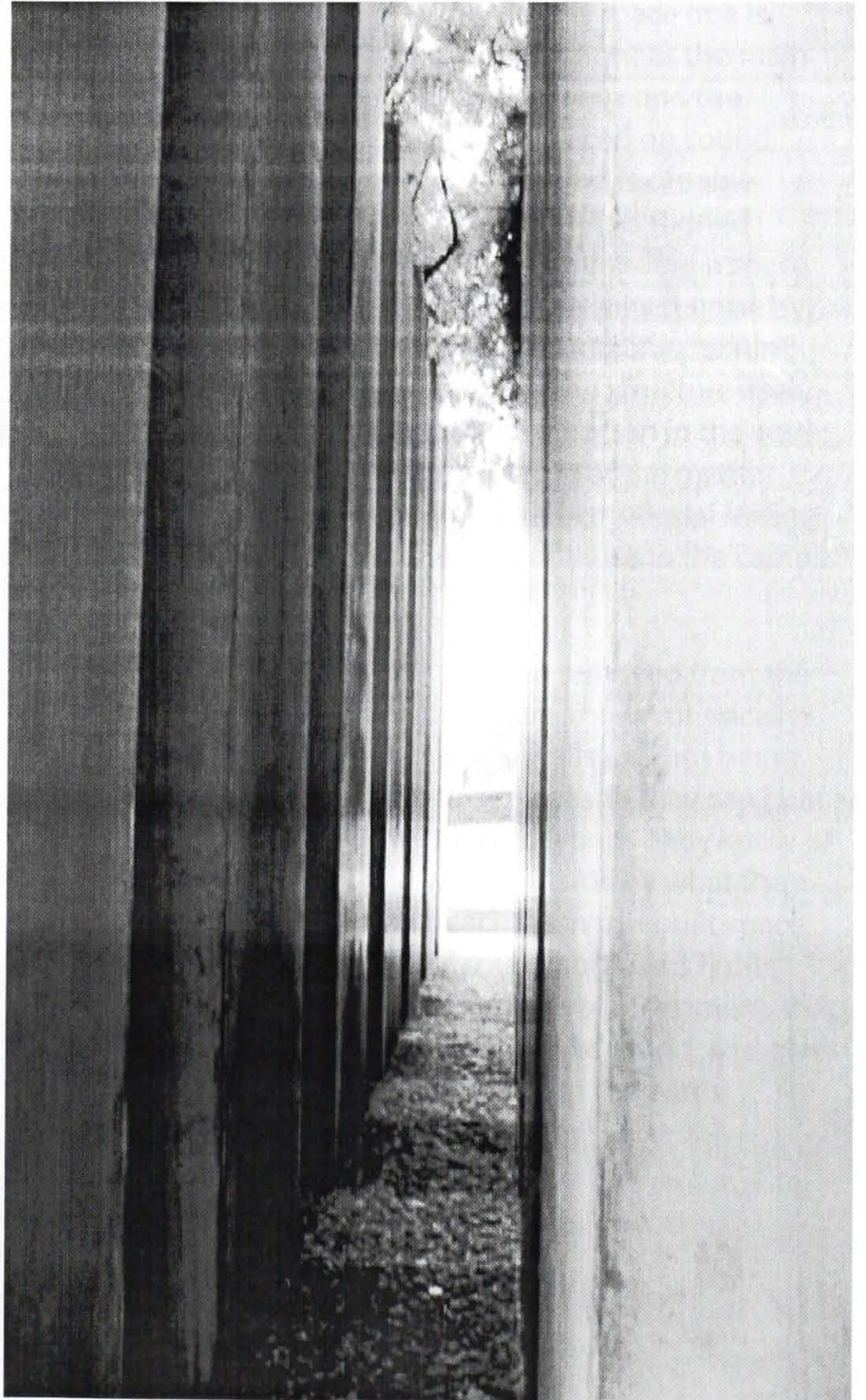


## GARDEN OF EXILE

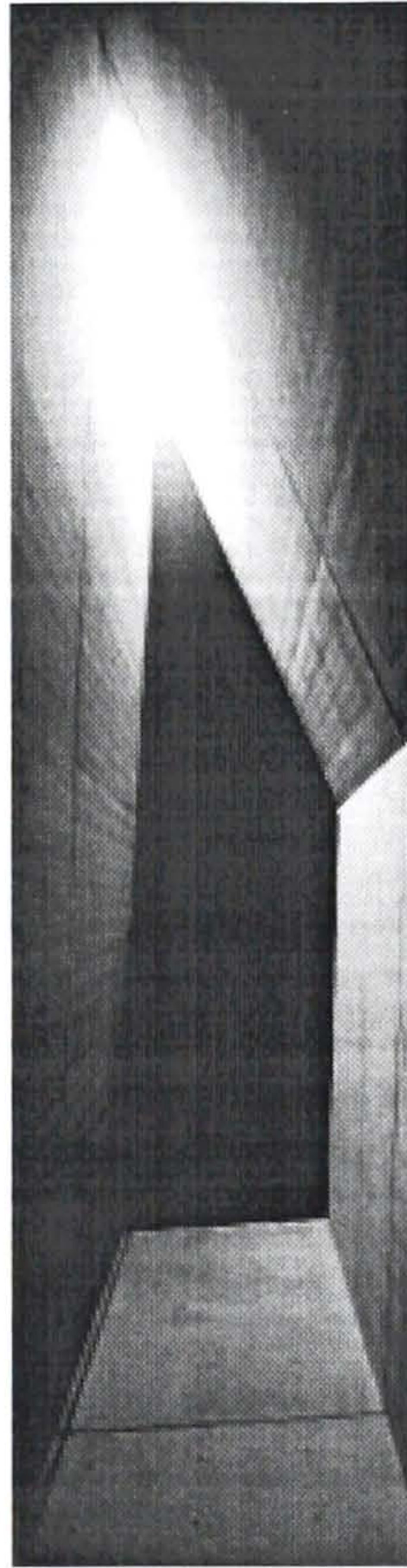
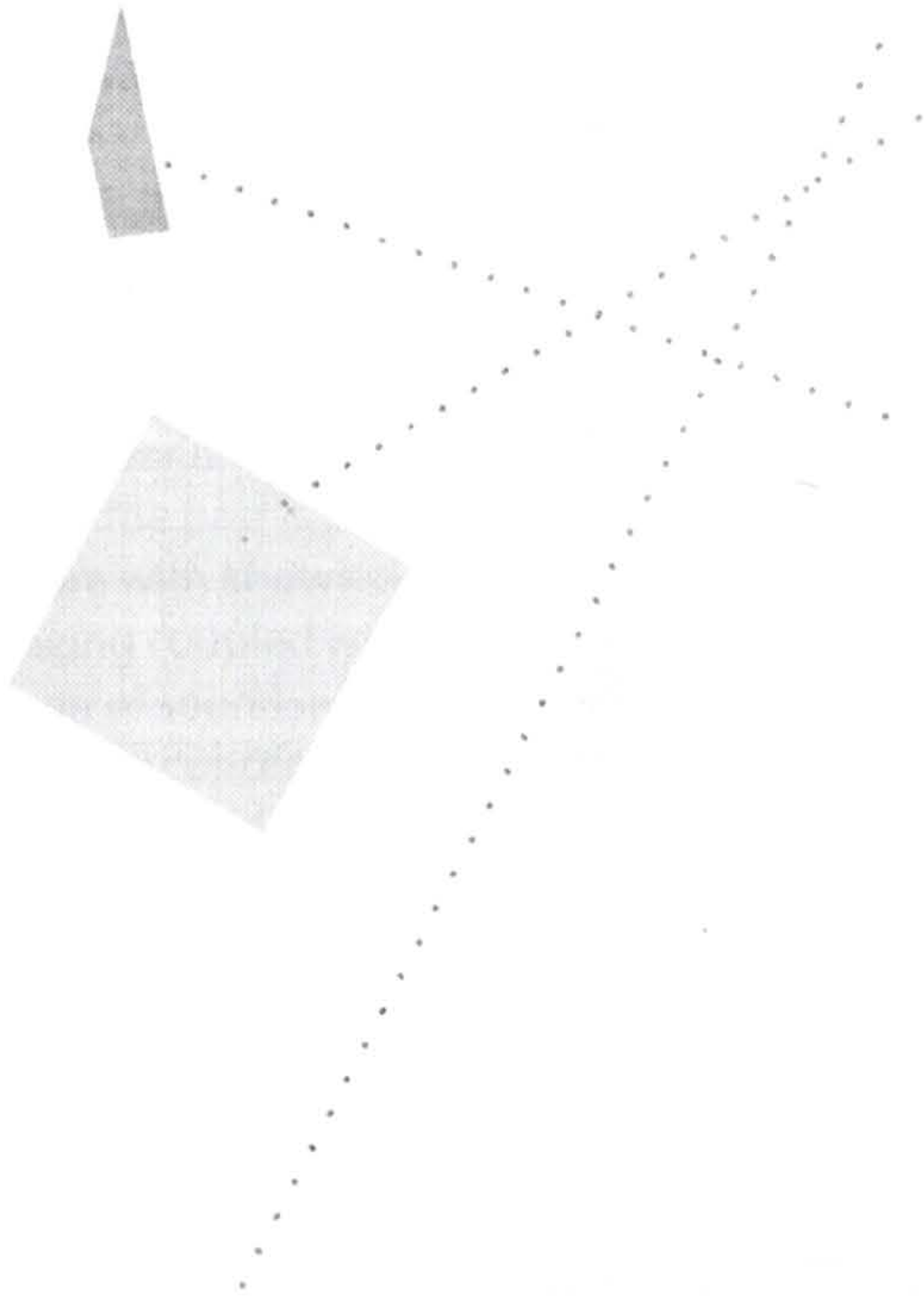
"THE GARDEN IS MADE UP OF 49 PILLARS, EACH SIX METRES HIGH. THEY ARE ARRANGED IN A SQUARE OF SEVEN ROWS OF SEVEN. SEVEN IS A SIGNIFICANT NUMBER IN JEWISH HISTORY: THE WORLD WAS CREATED IN SEVEN DAYS AND ON THE SEVENTH DAY - THE PEOPLE SHOULD REST."

"THE 49 PILLARS - CONCEPTUALLY PLUS 1 STONES - REFER TO THE FOUNDING OF THE STATE OF ISRAEL IN 1948, THE DIVISION OF BERLIN. OLIVE BRANCHES GROW FROM THE TOPS OF THE PILLARS, AND TRADITIONALLY REPRESENT PEACE AND HOPE IN JEWISH TRADITION."

BERLIN, JEWISH MUSEUM, "GARDEN OF EXILE."  
LIBESKIND-BUILDING. SEPT. 25, 2005  
<[HTTP://WWW.JUEDISCHES-MUSEUM-BERLIN.DE](http://www.juedisches-museum-berlin.de)>







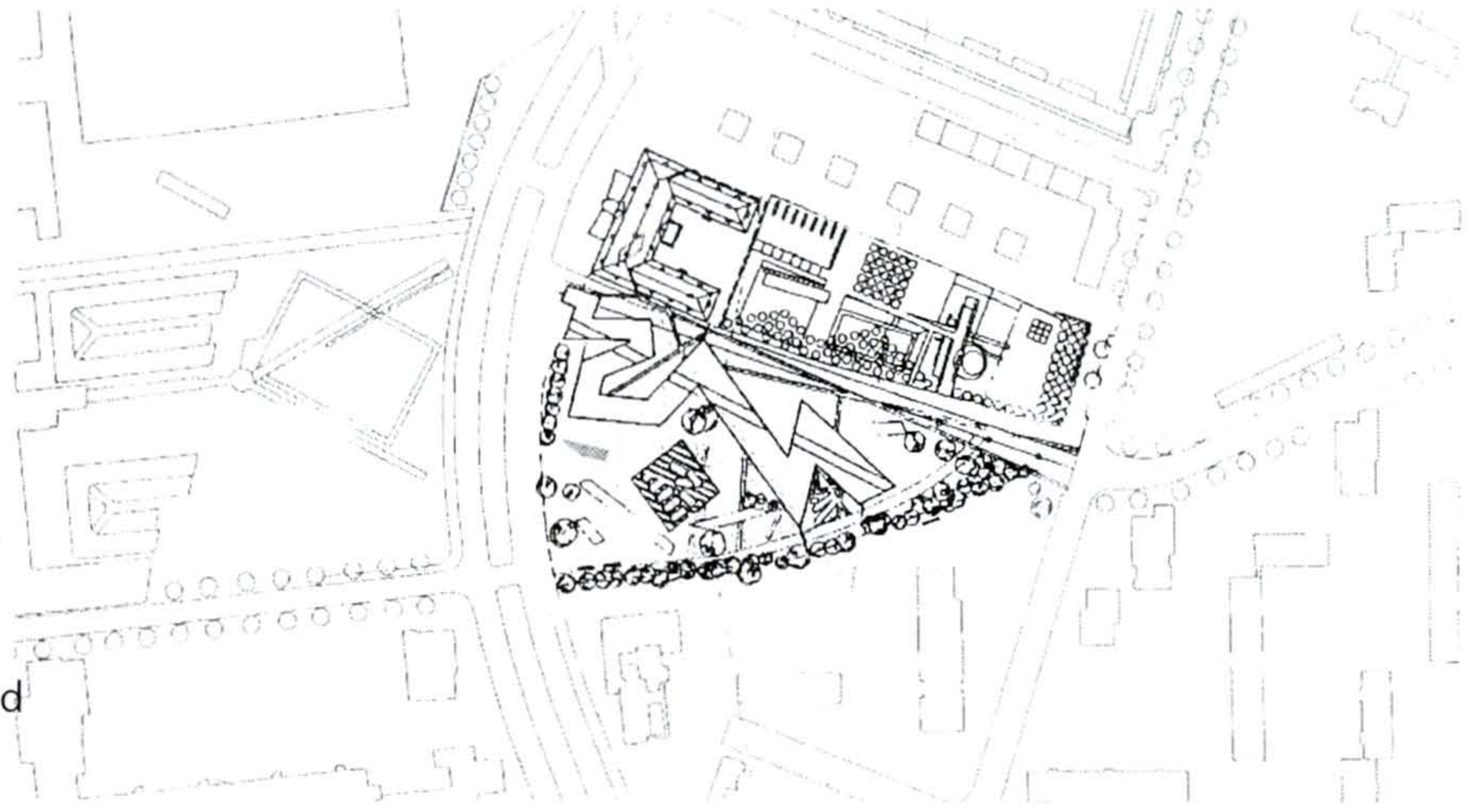
This void is a space specifically meant to presence the lived world of the Jewish people in concentration camps during the holocaust of World War II. The space is a trapezoidal chamber that is completely shut off from the rest of the world except for a very small slight window in the uppermost corner of the void. This window in conjunction of the height and volume of the space, allows for an extremely minimal amount of light to enter the space and reach the level the people are at. When in this space one is removed from light as the main sense phenomena and the emphasis is placed on sound. Being that sound is capable, when the room is designed accordingly, at flooding a space with even the quietest noise by traveling through any opening and through the structure itself, it allows for a person in the void to be receptive of the mental condition and emotional feeling of the lives of those in the camps.



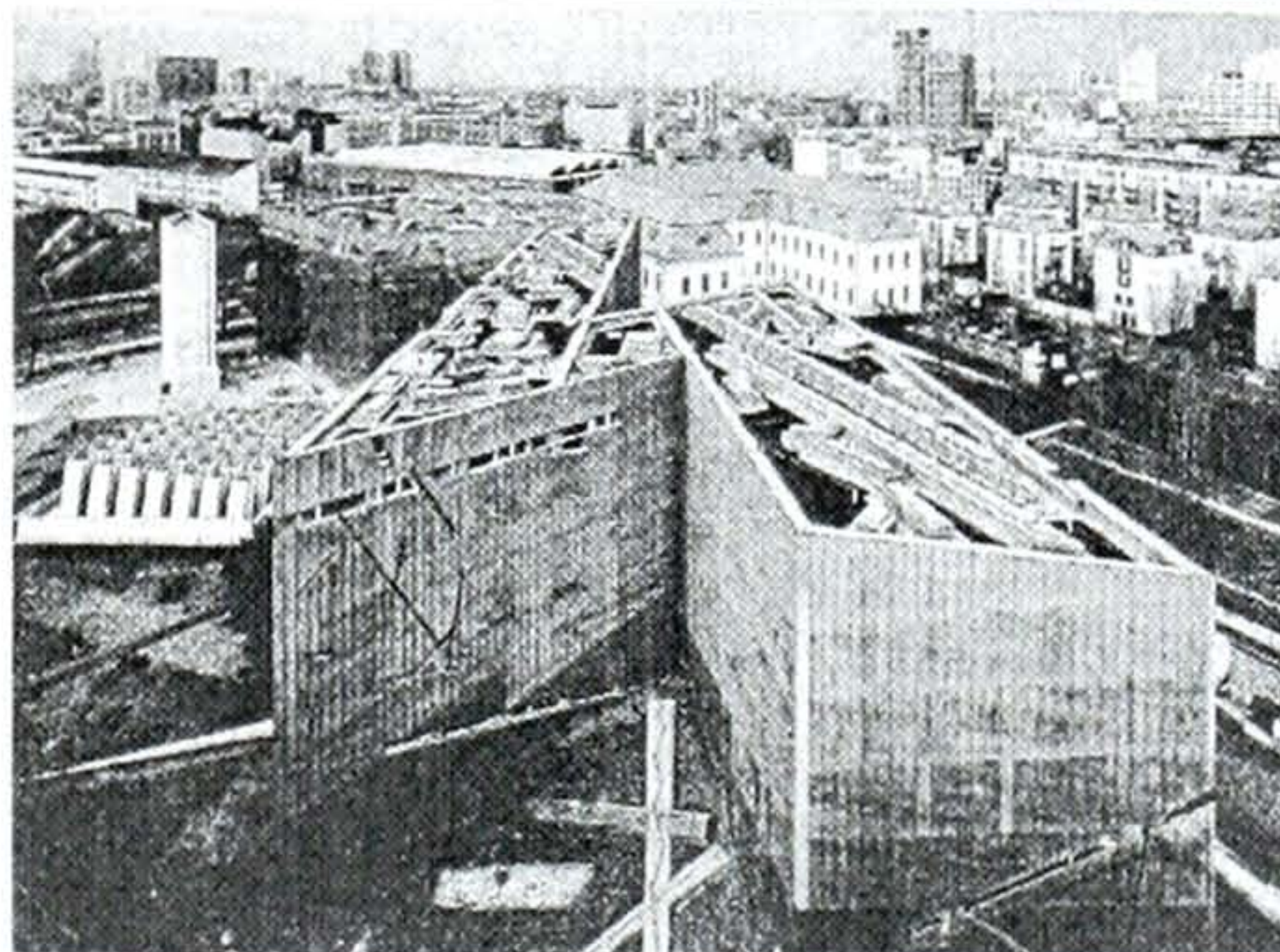
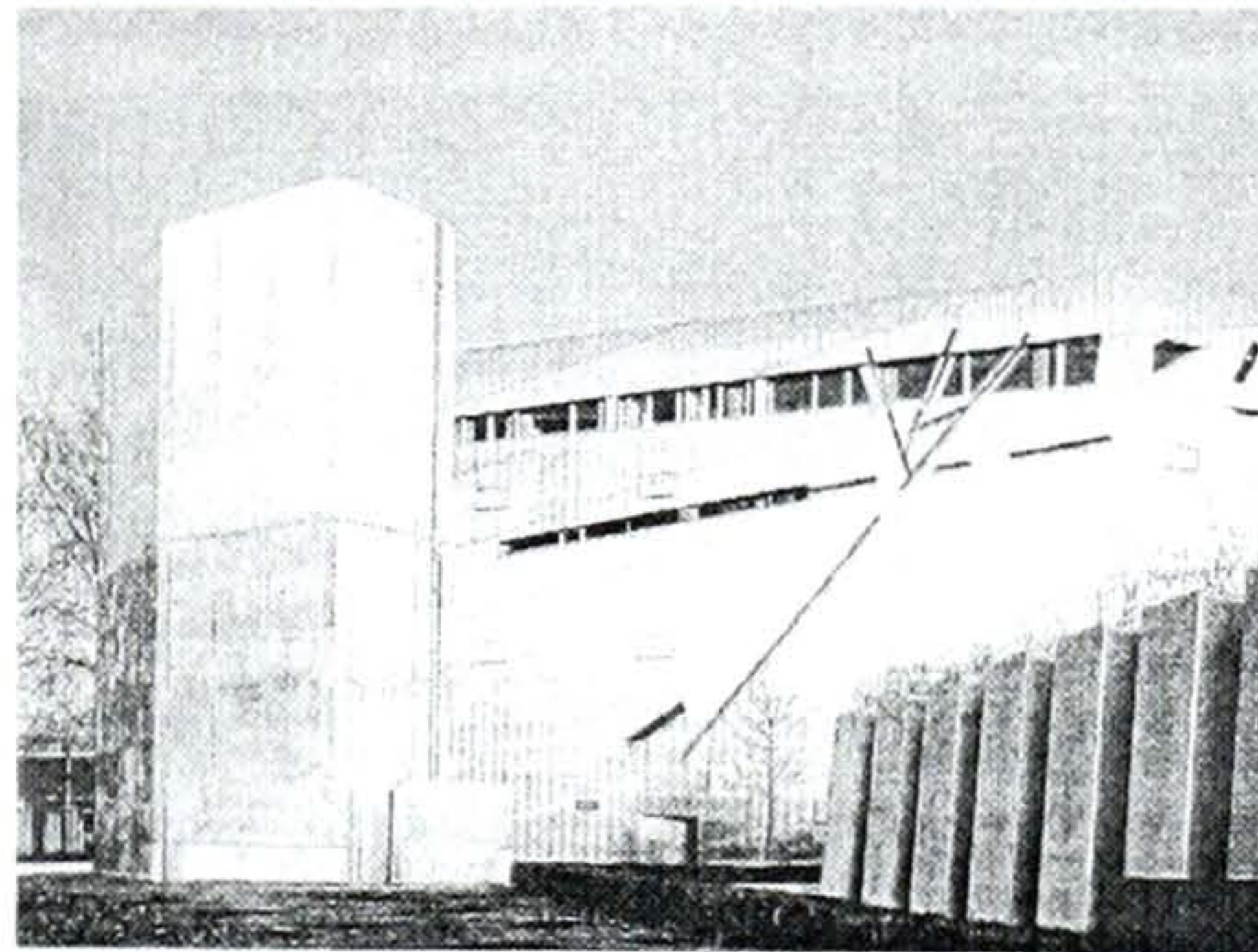
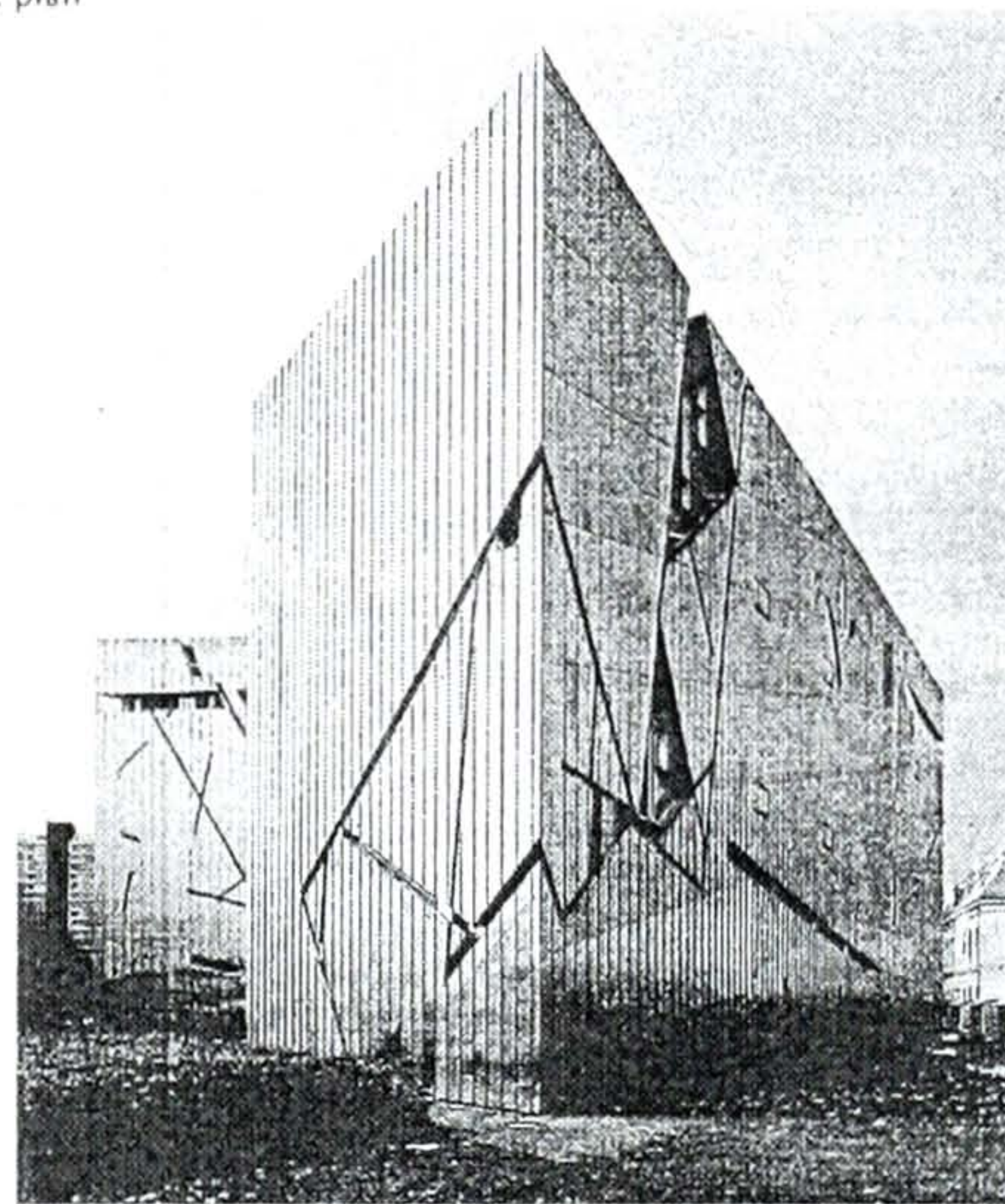
Being removed from the life they have known physically, encased in walls and not being able to see but still they can hear the things beyond. They know of the world outside by what they can hear. It is in this built space where sound surpasses light, consciously, as a phenomena that presences a lived world, and gives us our being on the earth.



Light is limiting to a presencing of the skins of the world, where understanding sound has to be a lived experience, there is no tangibility but there is communication and there is a knowledge that is given. It is communicating the lives of people in the past and allowing us to move past light as the perpetuator of lived experience and worlds and understand the role of sound. Sound brings lived experience into the chamber, and the past is presented into the future with knowledge of history being coupled with the phenomenon of sound into the space. The truths of the concentration camps are given more so than light can give. Beyond the textures and physical conditions of light, sound gives us the mental depravity and suffering of the prisoners. A person removed from life and the life still continuing everywhere they cannot reach. However, this is where the museum becomes perverse. For in the particular instance of this built condition, the void, the phenomena, the body, and in their mirror-play relationship, it is not the lived body that is being shaped per say. The body that is being shaped is that of a Jew from the camps during World War II, it is this body, a body that once was, being transposed over the body that is, in order for a lived world shaped by phenomena and space to be presented to the body that is, with a depth of understanding and knowing that transcends the reading of a history book.



Site plan

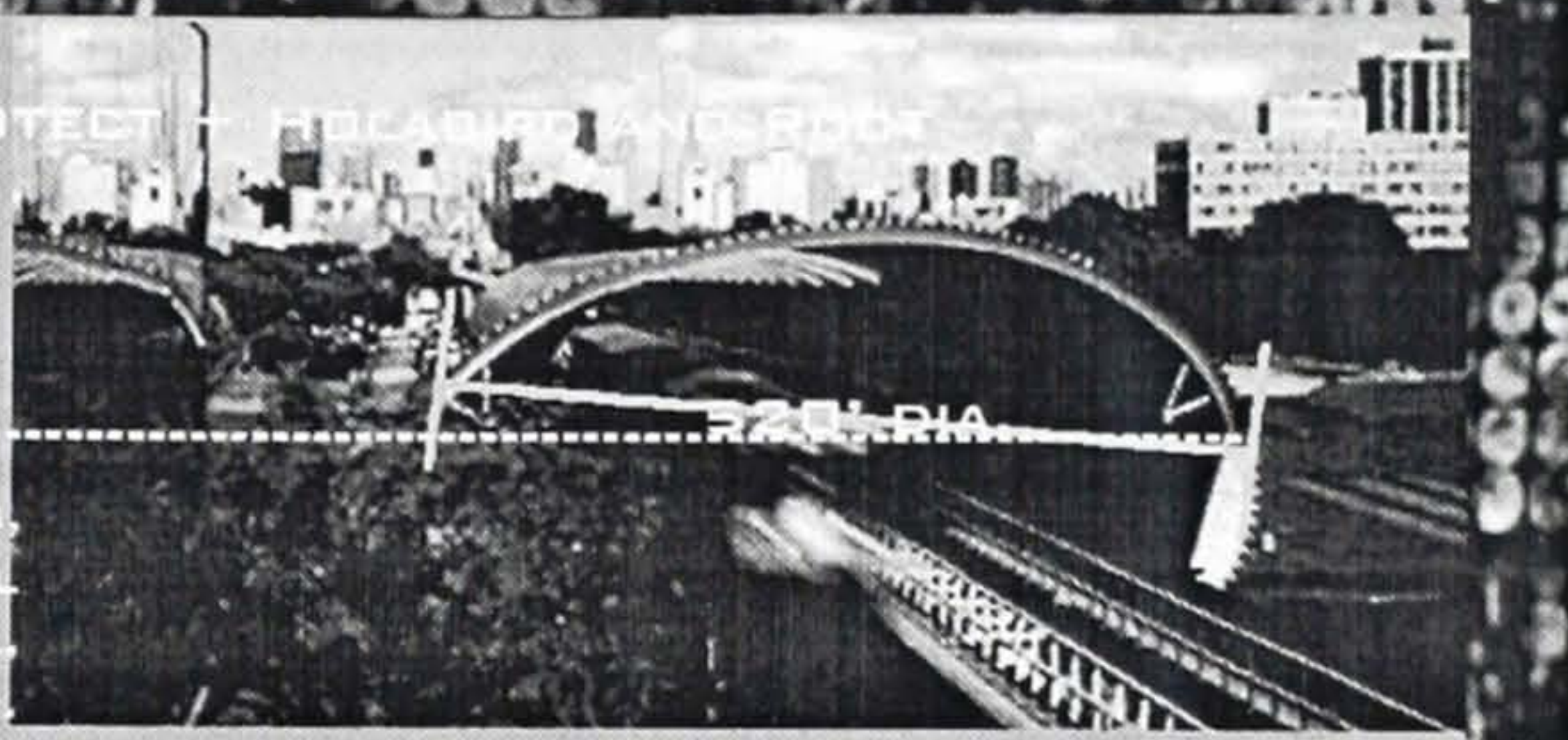


Here, in the voids of the museum, with the specific phenomena present in them, the relationship of a body that once was to a body that is. The relationship is formed in order to inform, to unconceal a lived world of the past and presence it into any moment. In this relationship, mortal is being presented to mortal those that are capable of death as death and that were. In these voids, forming the "continuous line", we as bodies that are, are given our own mortality, from being to not being. The museum has immortalized life; it gathers and stays life by immortalizing death, the "shrine of nothing". The museum becomes/always ways the "shrine of nothing", and what it unconceals is life and mortality. The voids, the phenomena, and the body, in the mirror-play relationship, allow for the presencing of life through the absence of life. It achieves an authentic unconcealing of our Dasein, our being-on-the-earth, as mortals, capable of death as death.



BUILDING: MCCORMICK TRIBUNE CAMPUS CENTER  
 ARCHITECT: REM KOOLHAAS (OMA) + STUDIO/GANG/ARCHITECT + HOKLABRO ANDERDOT  
 CLIENT: ILLINOIS INSTITUTE OF TECHNOLOGY  
 SITE: IIT CAMPUS, CHICAGO, ILLINOIS  
 DATE: AWARDED 1998 --- COMPLETED 2003  
 PROGRAM: STUDENT UNION AND FACULTY BUILDING

-----WELCOME CENTER, BOOKSTORE, OFFICES  
 -----COFFEE SHOP, RECREATION, DINING HALL  
 -----MAIL/COPY CENTER, DINING HALL  
 -----CONFERENCE/AUDITORIUM CENTER

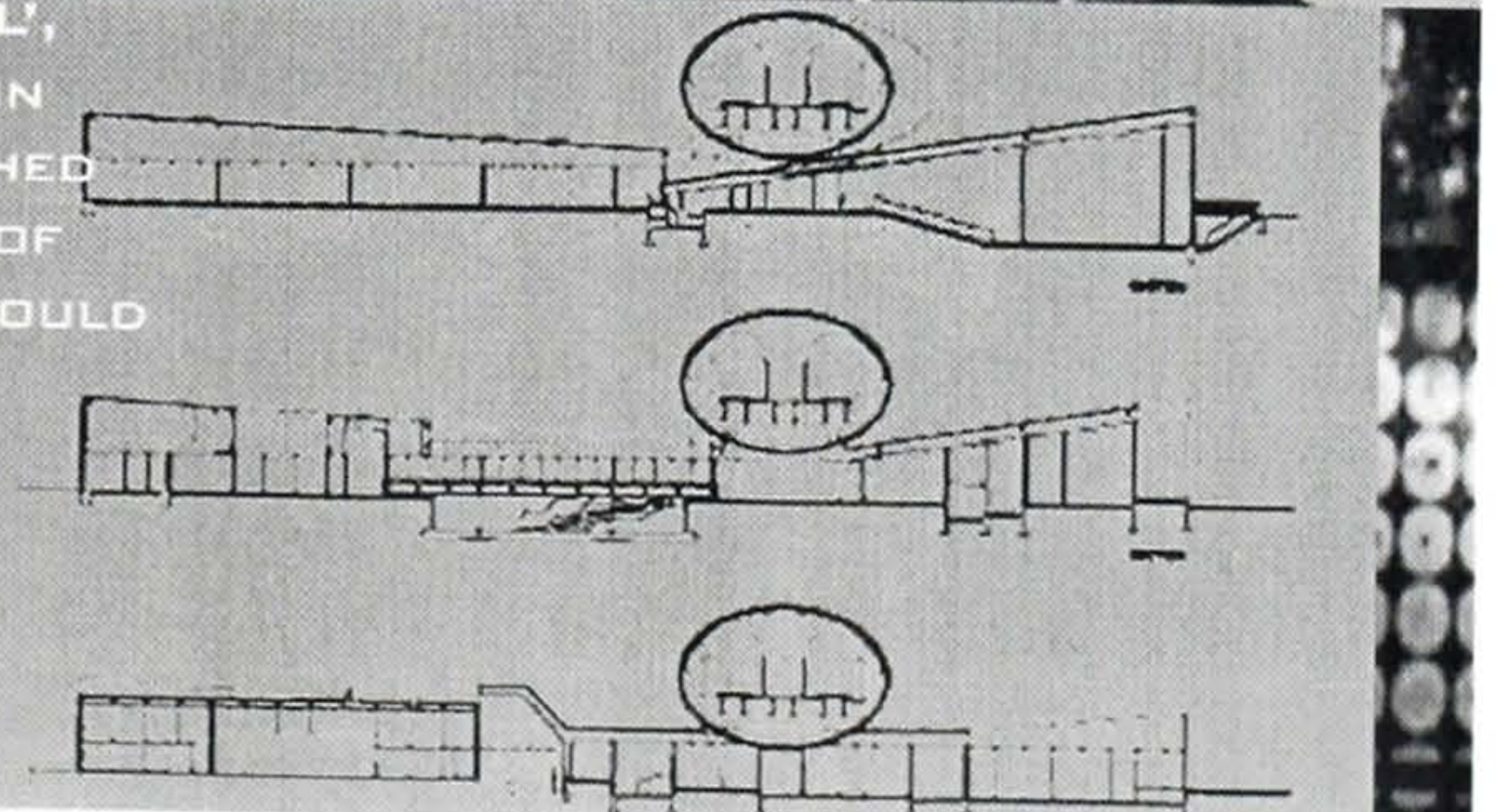
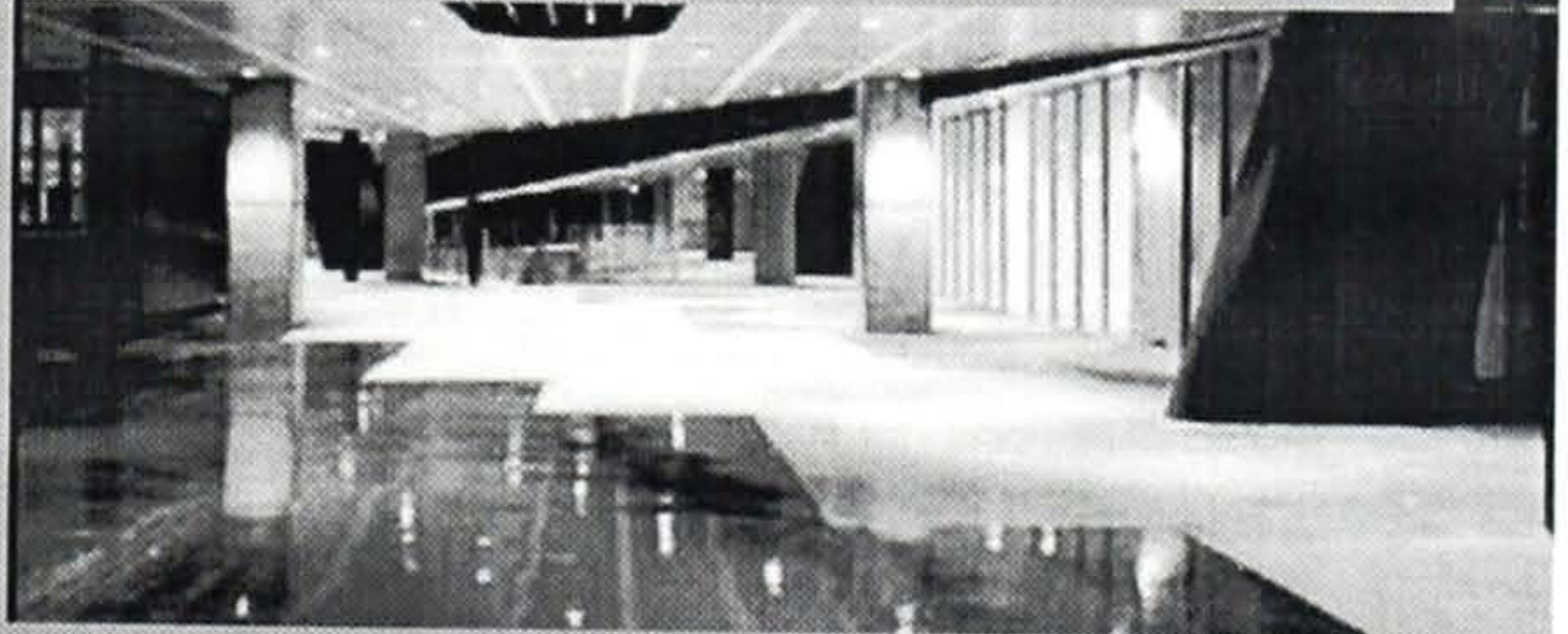
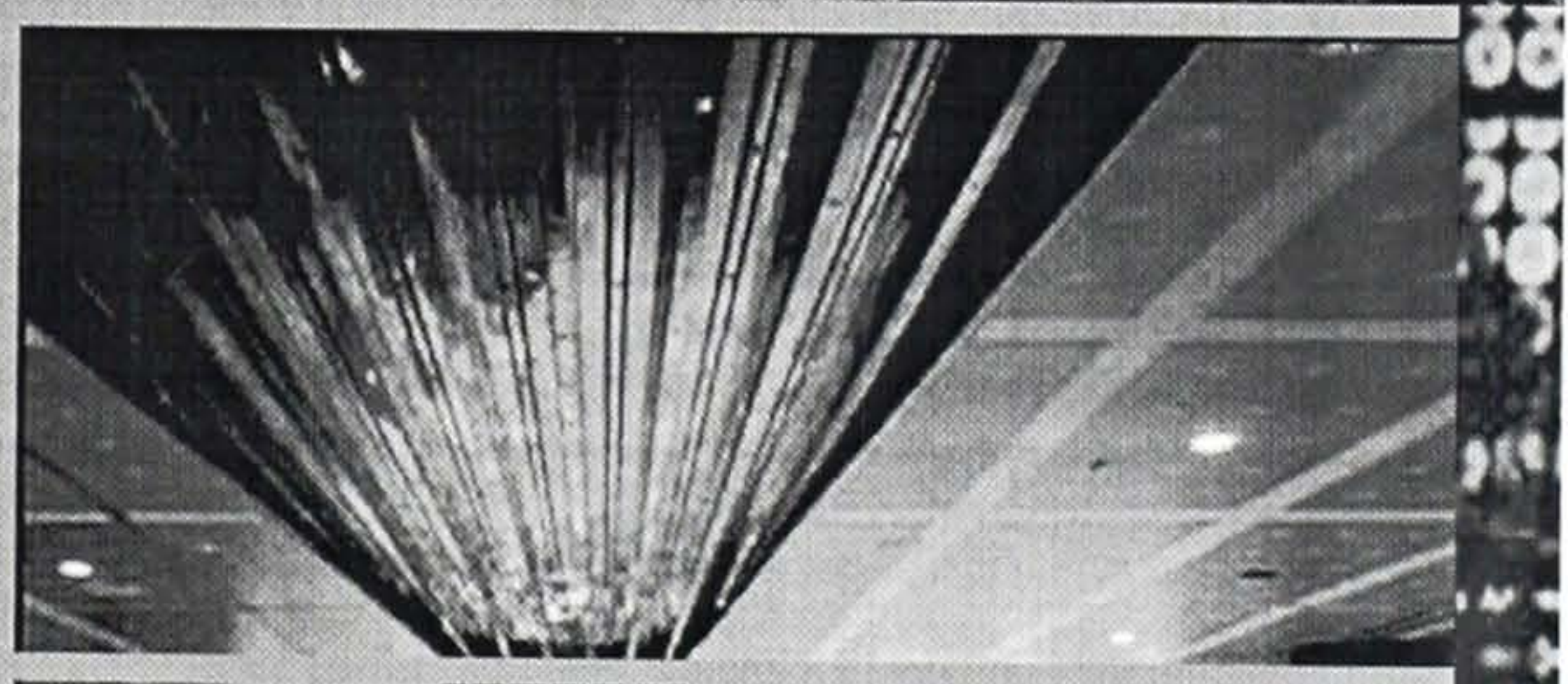
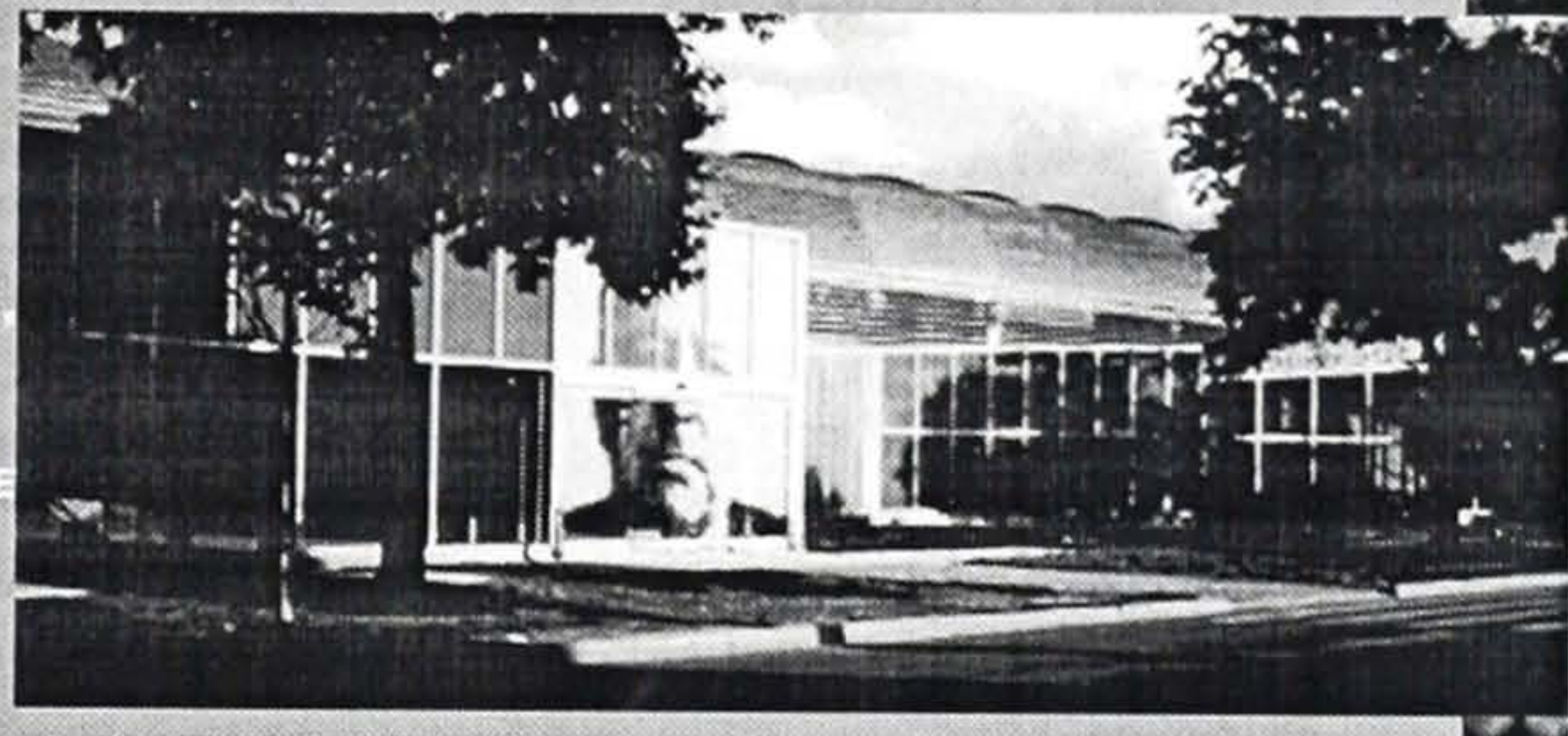


NO SOUND COMES THROUGH THE BUILDING WHEN THE "L" WHICH IS LITERALLY SMASHING DOWN THE ROOF OF THE IIT STUDENT CENTER, PASSES OVERHEAD. EVEN THOUGH THERE ARE REMNANTS OF THE "L" VIA ITS ENCLOSING TUBE, THAT PENETRATE THE ROOF AND BECOME VISUALLY APPARENT ON THE INSIDE OF THE BUILDING, THERE IS NO INDICATION WHEN A TRAIN MIGHT BE PASSING OVERHEAD. FOR THE TUBE IS AN ACOUSTIC INSULATOR, AND WAS MEANT AS A MEANS TO ELIMINATE THE 110 DECIBEL SOUND WALL IN THE MIDDLE OF THE IIT CAMPUS, THAT WAS THE "L".

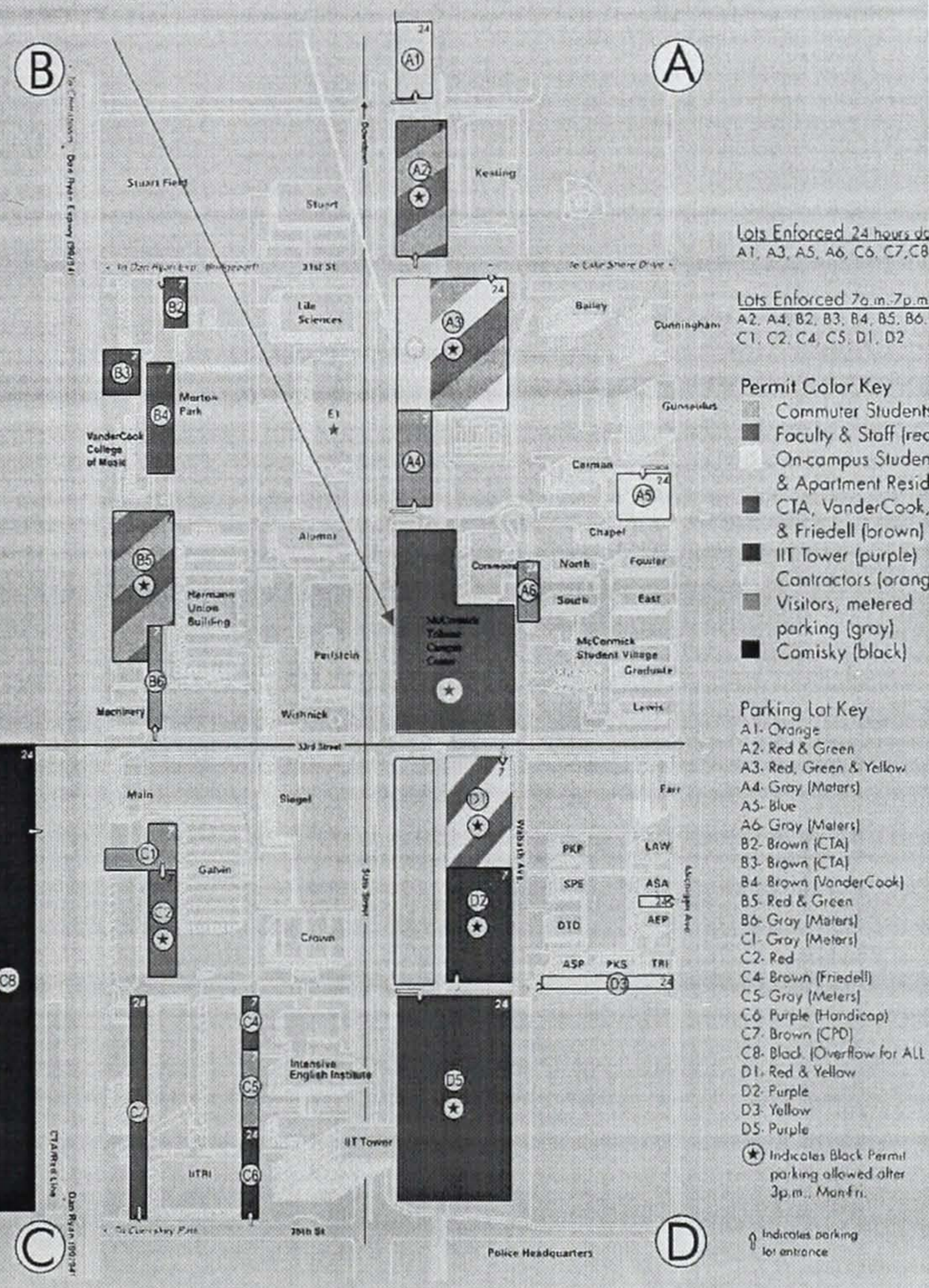
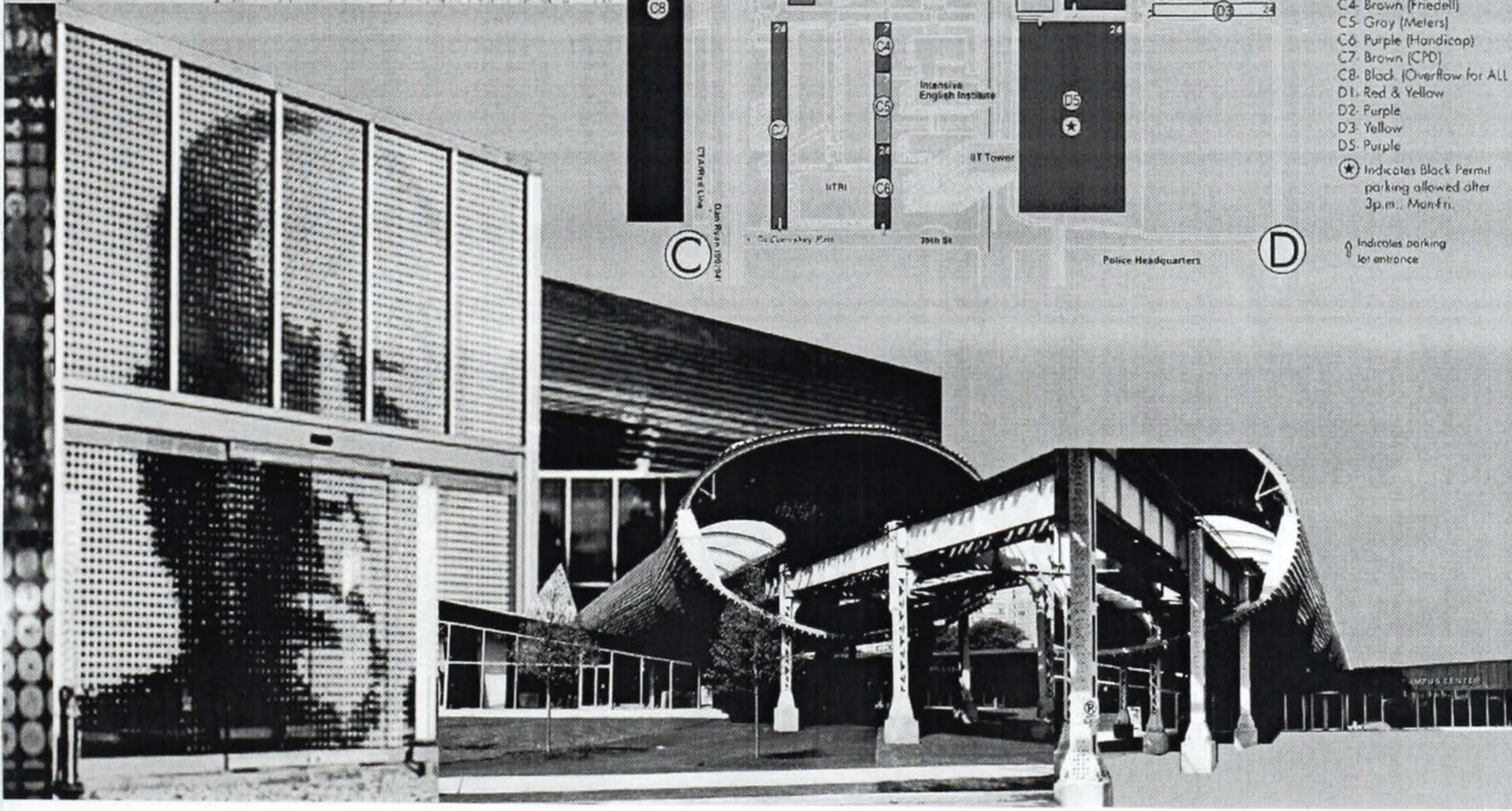
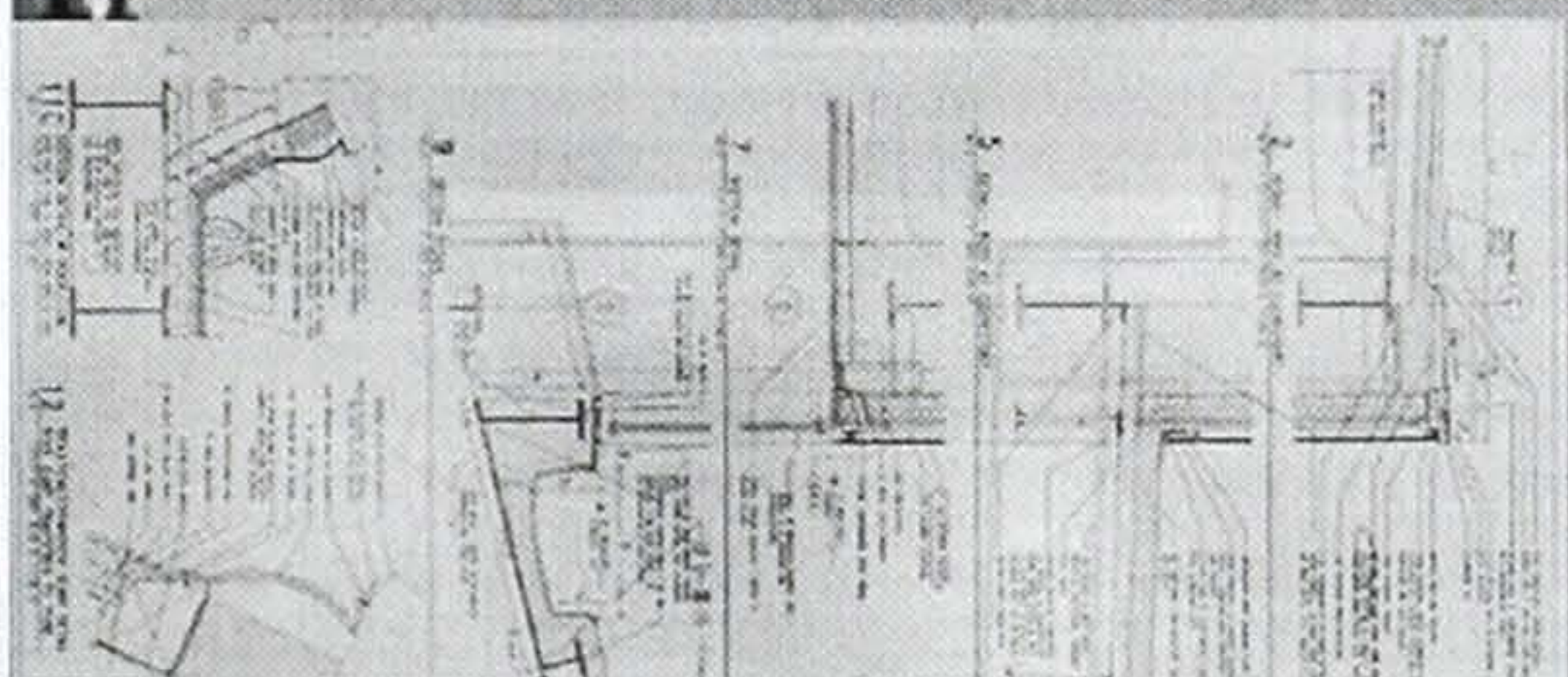
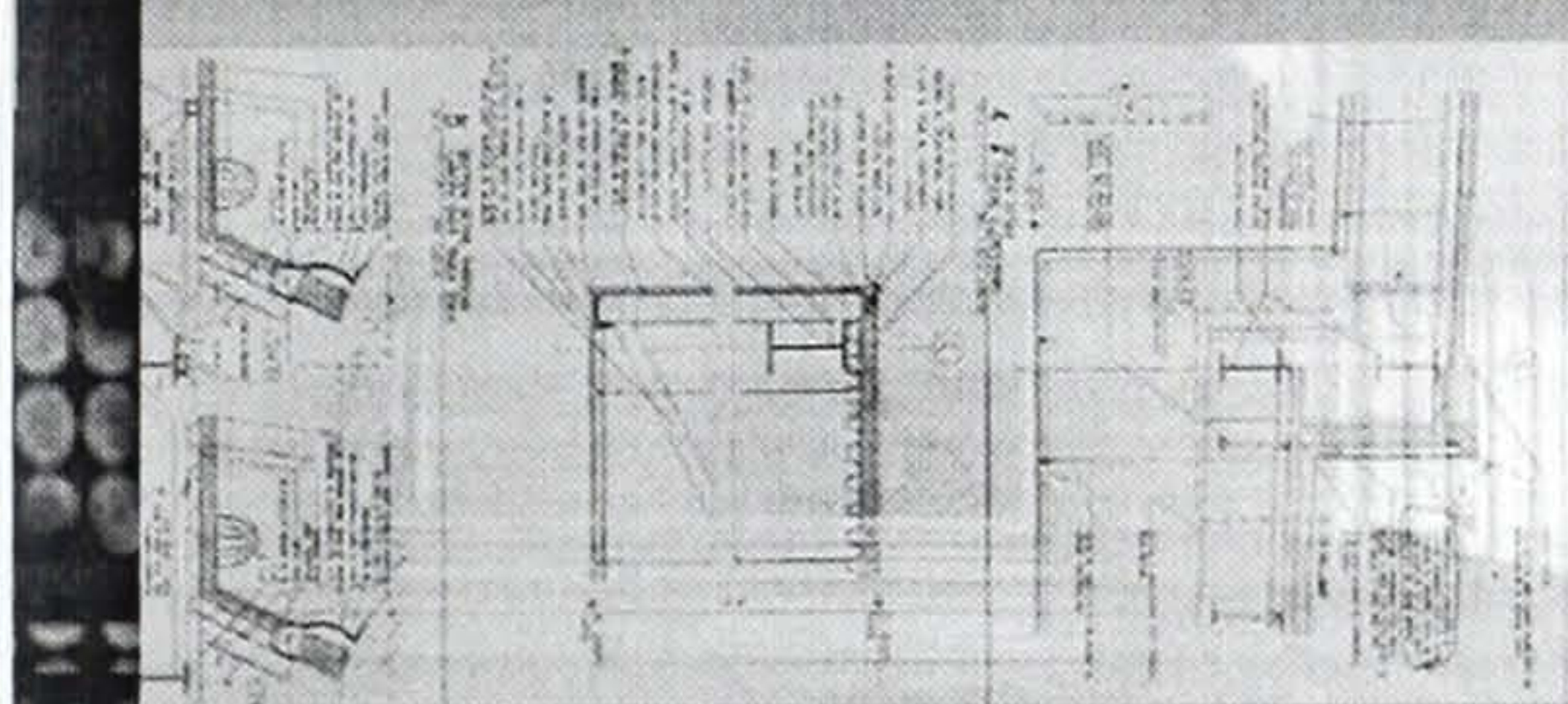
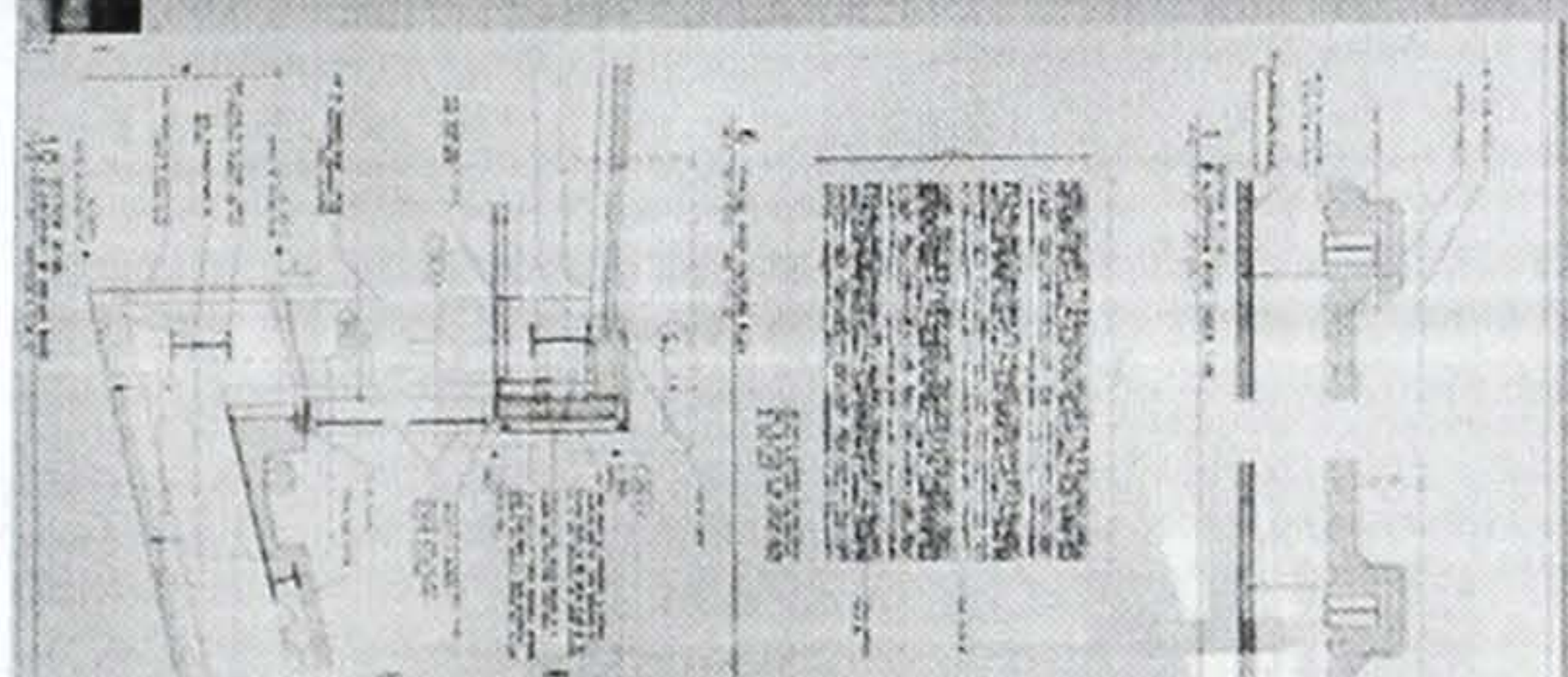
WITH ALL OF THE VISUAL CUES AND MOTIONS TOWARDS EMPHASIS ON THE "L", IT SEEMS ALMOST PERVERSE THAT IT BE FOR THE GOAL OF ELIMINATING A PART OF THE ESSENCE OF THE "L", ITS SOUND. RATHER THAN VIEWING THE "L" AS AN "ACOUSTIC DISASTER ZONE"

THIS PROJECT HAS RELEVANCE TO MY THESIS, BECAUSE OF ITS CONTEXT AND CONDITION. THE SITE THAT THIS PROJECT IS ON INVOLVES THE "L" TRANSIT SYSTEM IN CHICAGO, ILLINOIS. BEING LOCATED AROUND SUCH A MASS TRANSIT SYSTEM ALLOWS FOR UNIQUE OPPORTUNITIES TO EXPLORE THE RELATIONSHIP OF MOVEMENT, WHICH IS IN ESSENCE, WHAT SOUND ITSELF IS. CREATING THE CONDITION FOR SOUND OF A NON-NUISANCE QUALITY MIGHT HAVE PROVEN TO BE DIFFICULT, BUT THERE ARE A VARIETY OF TECHNOLOGICAL AND NATURAL FORCES THAT COULD BE SET INTO WORK, IN ORDER TO CREATE SOUND THAT ISN'T PAINFUL OR AWFUL.

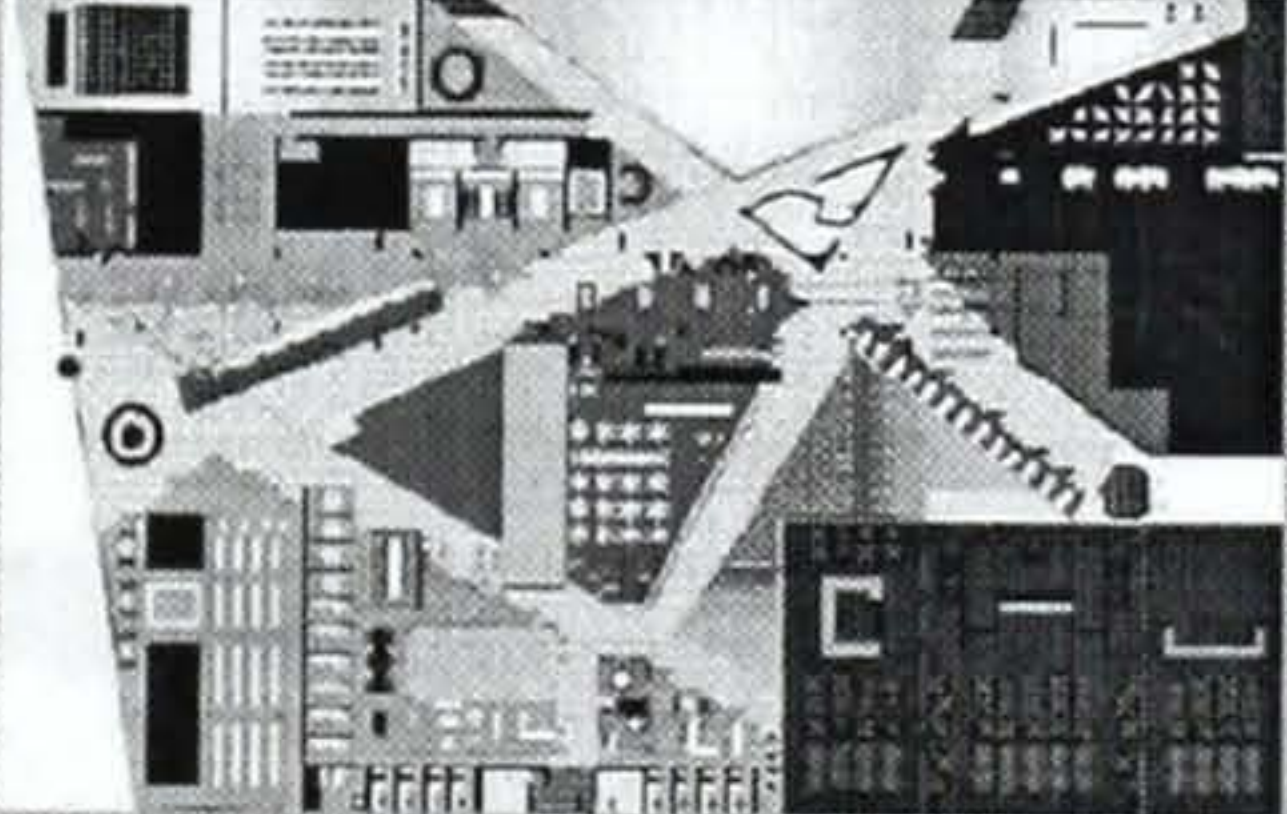
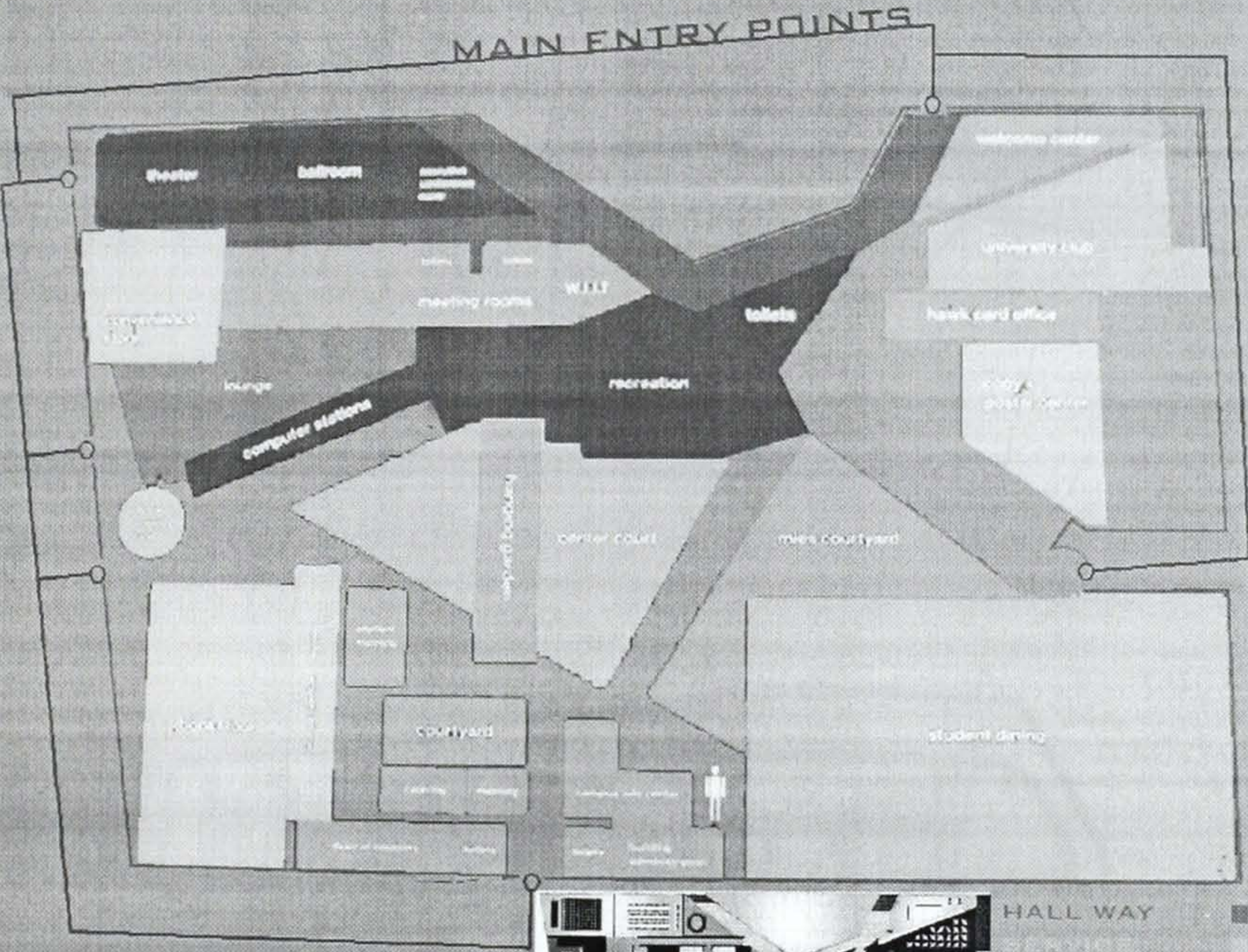
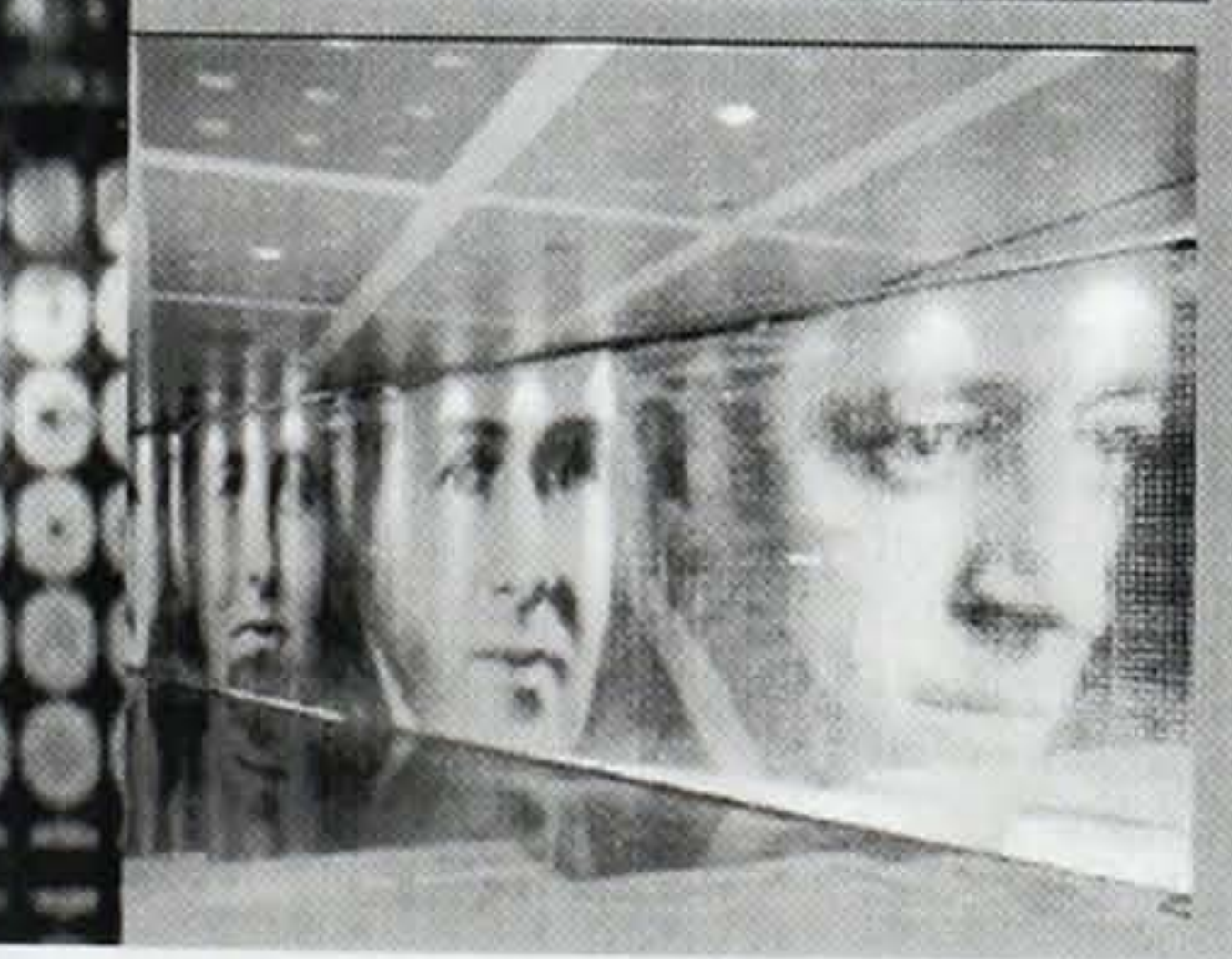
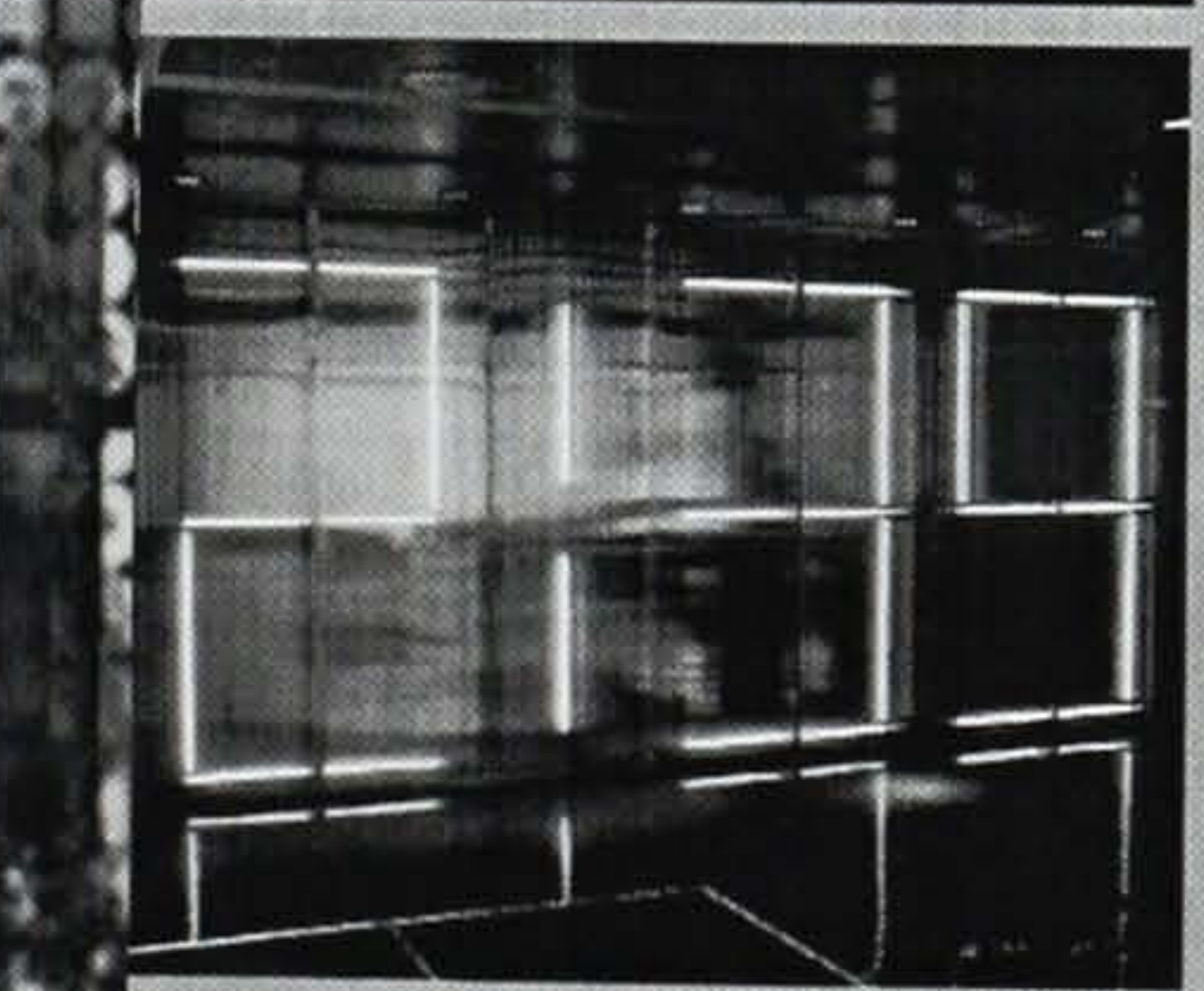
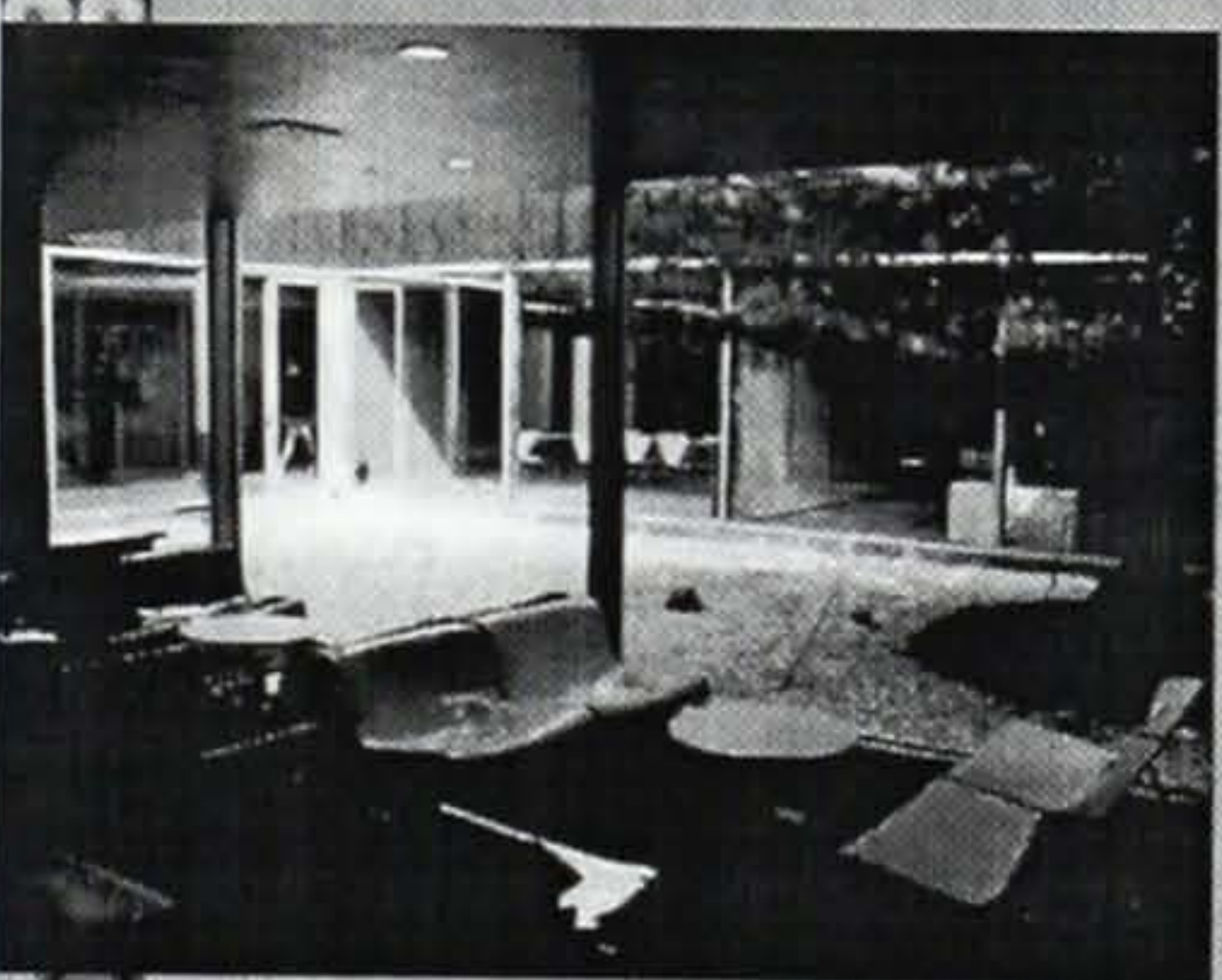
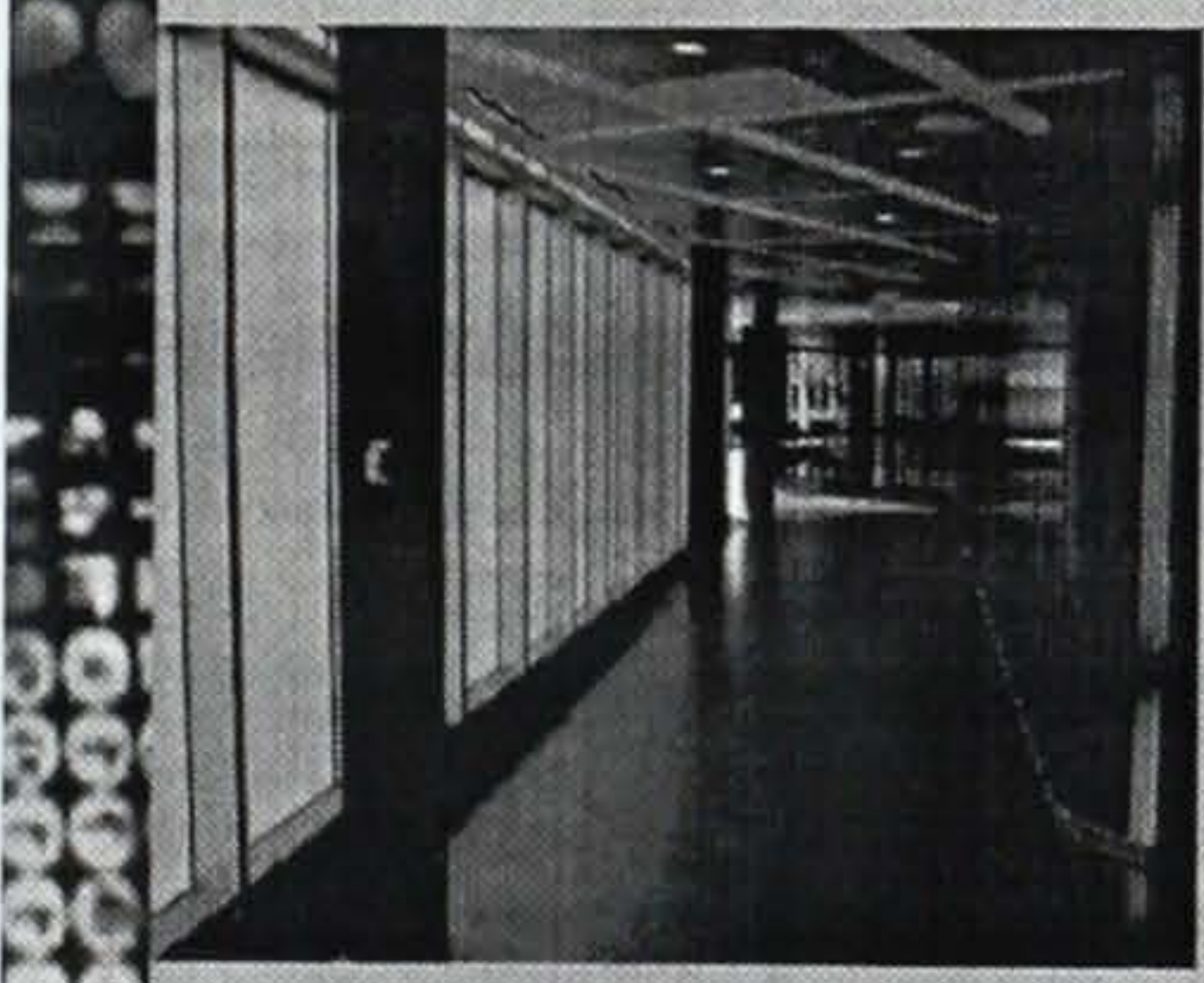
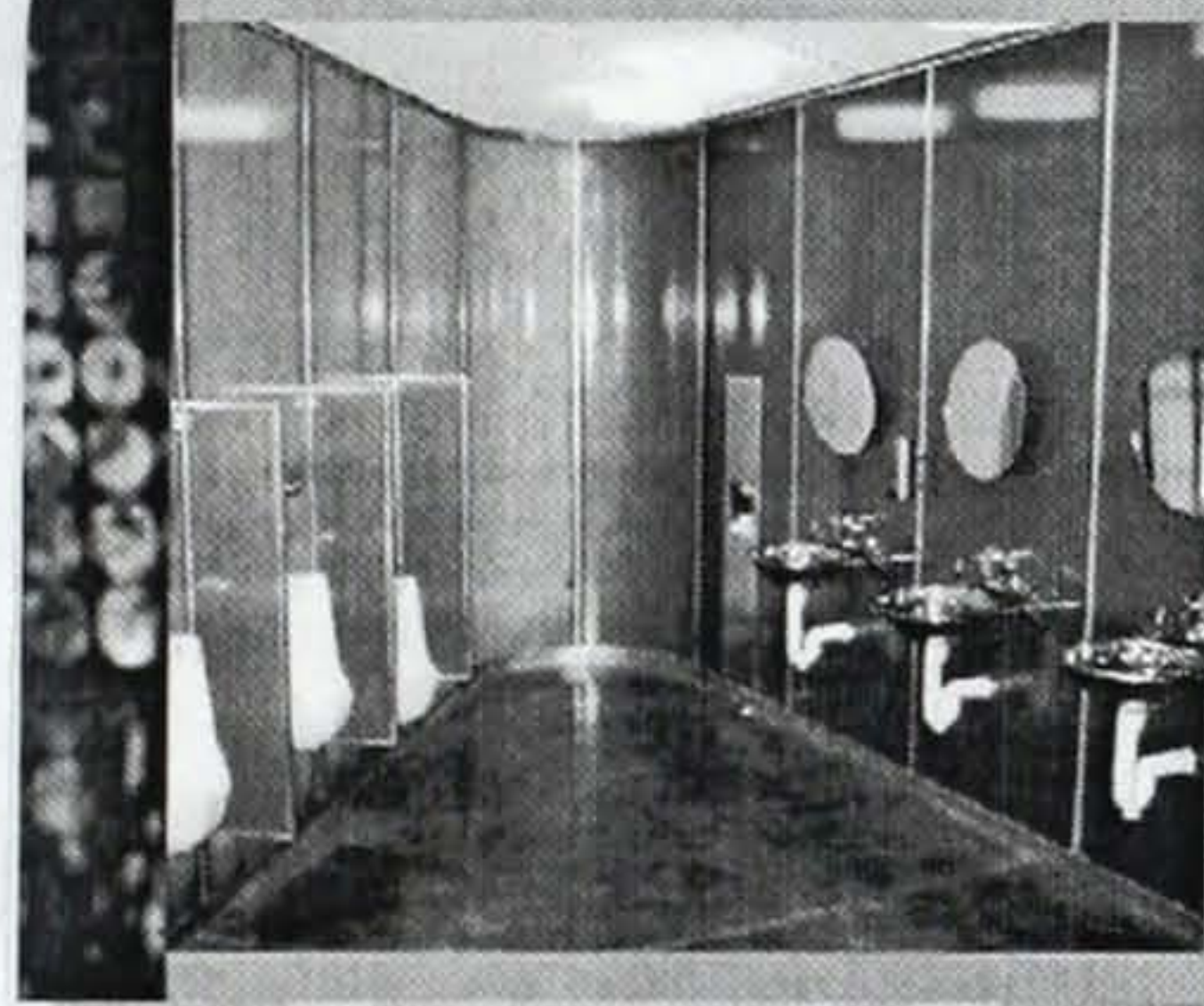
THEY WENT TO GREAT LENGTHS IN ORDER TO ACHIEVE THE SILENCE OF THE "L" IN THE TUBE, 13.6 MILLION DOLLARS, SLENDER COLUMNS THAT ARE EXTENDED 62 FEET TO THE BEDROCK SUPPORTING THE 560 FOOT DIAMETER ELLIPTICAL TUBE, AND SOUND PROOFING WORK TOGETHER TO CREATE THIS TRAIN SILENCER. BECAUSE SOUND IS A PART OF THE "L", AND WHILE REMOVING SOUND FROM IT MAY SPEAK TO CERTAIN THINGS, MANIPULATING ITS SOUND COULD HAVE ACCOMPLISHED THE SAME GOAL, BUT WITHOUT DIMINISHING THE PRESENCE OF THE "L" ON THE CAMPUS, IT IS A PROMINENT FEATURE AND COULD BE CELEBRATED FULLY, BOTH AUDITORY AND VISUALLY.



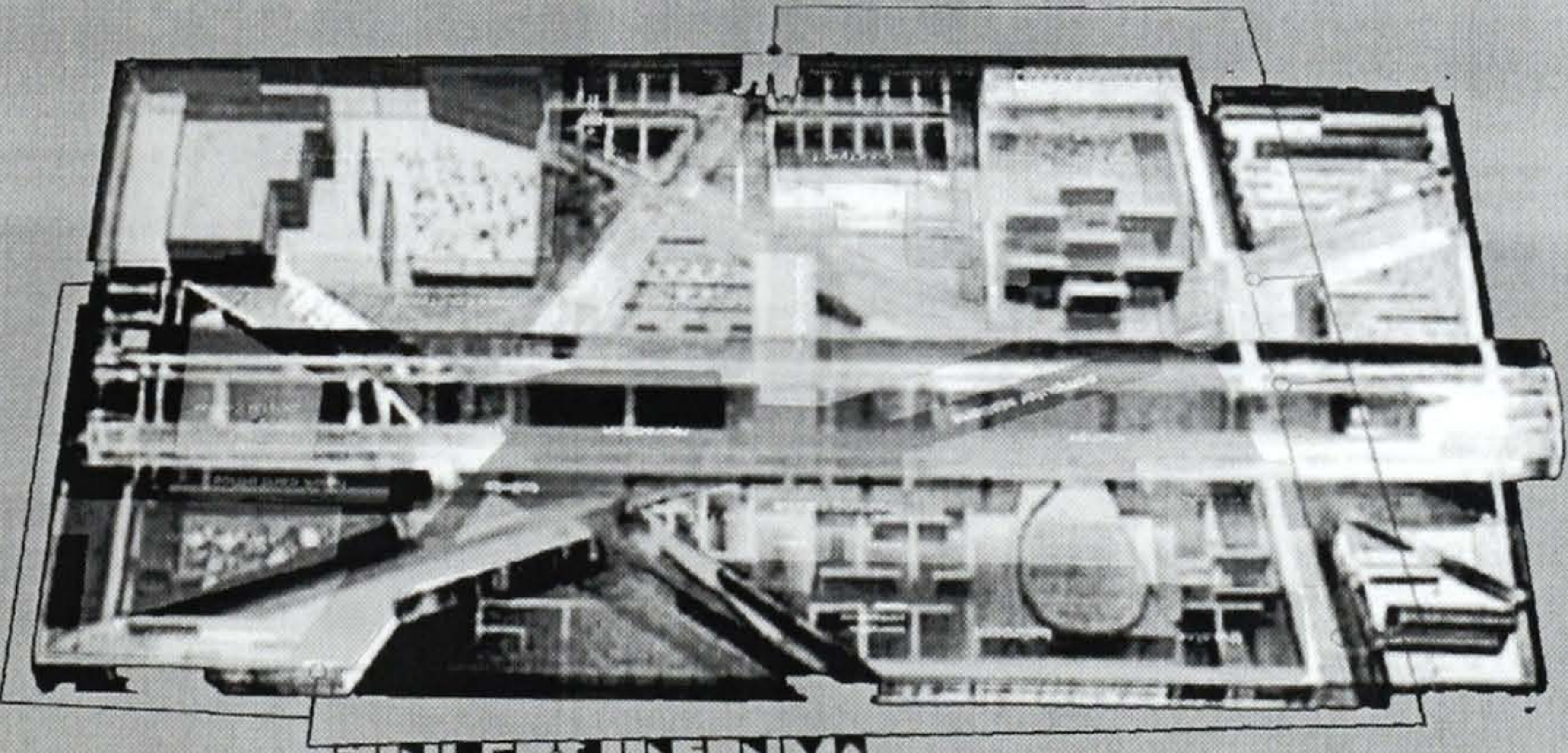
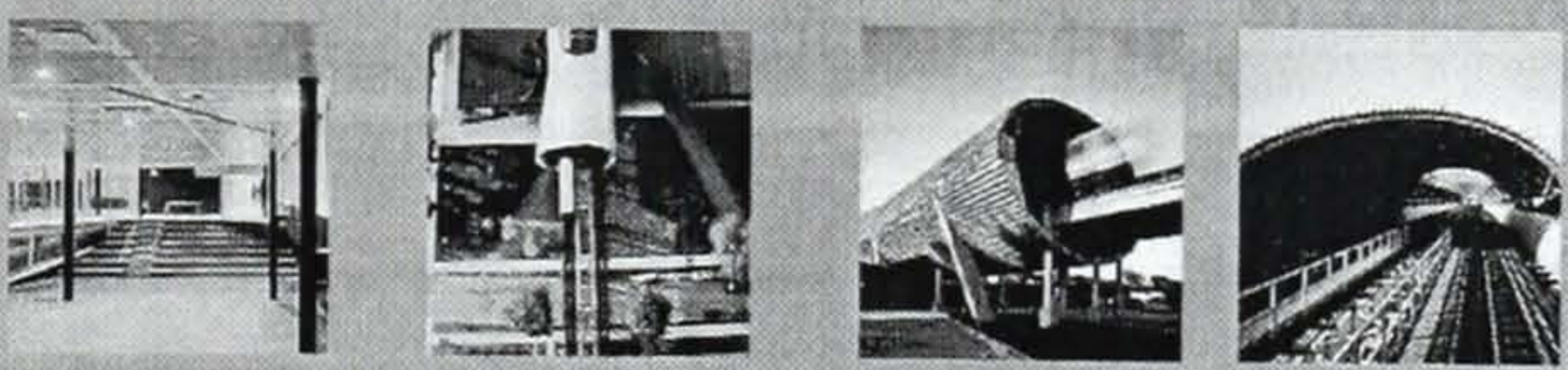






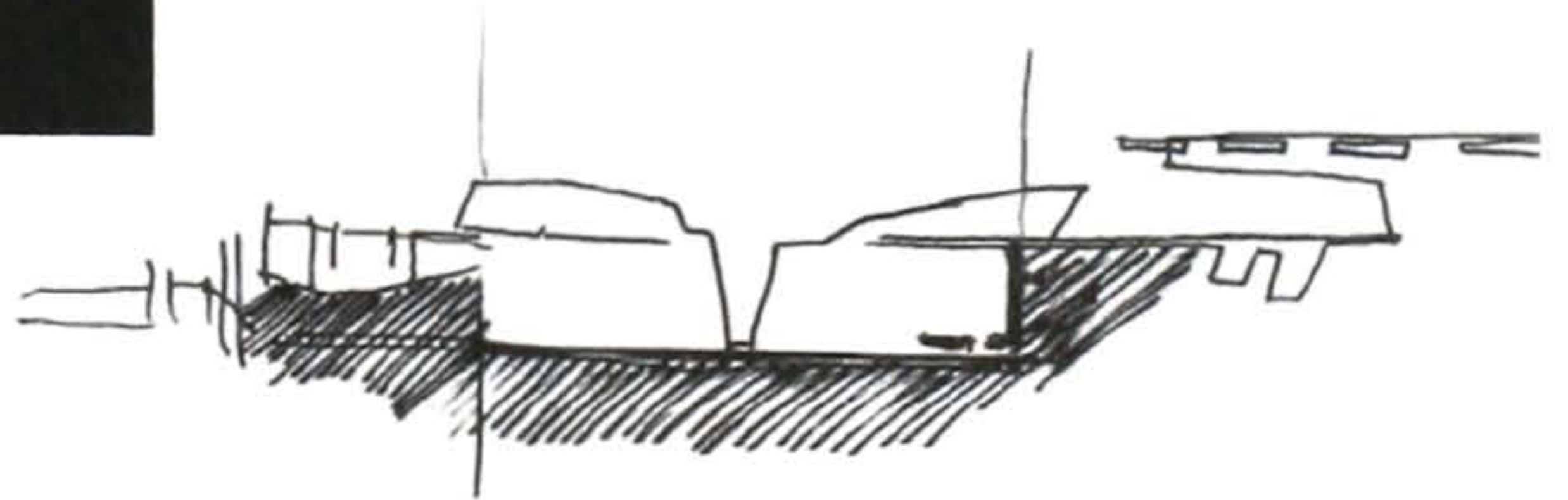
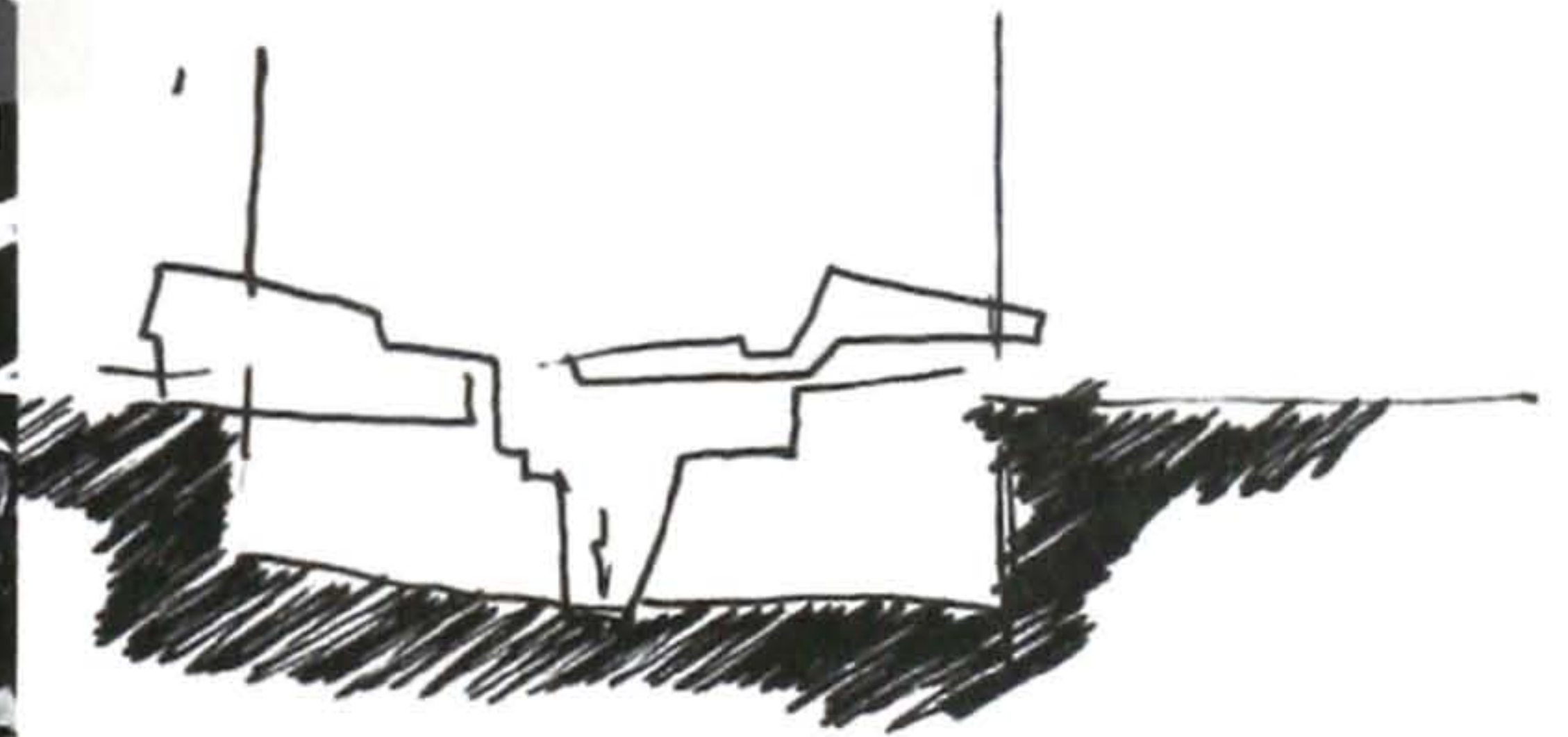
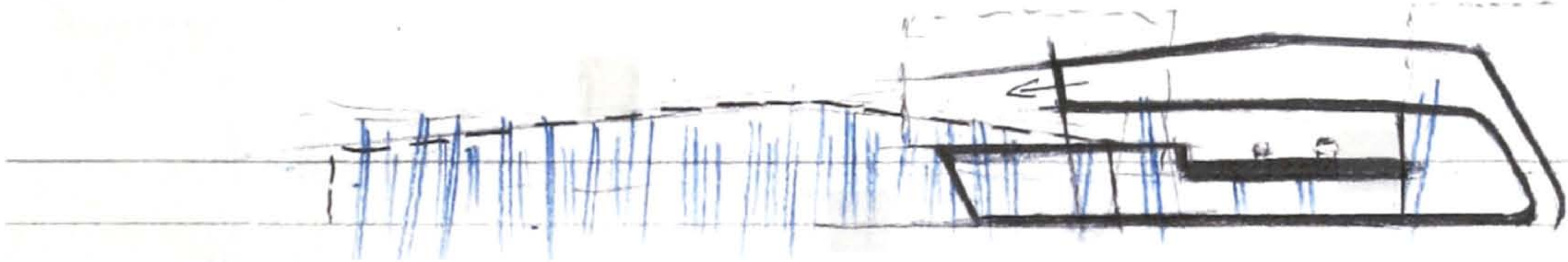
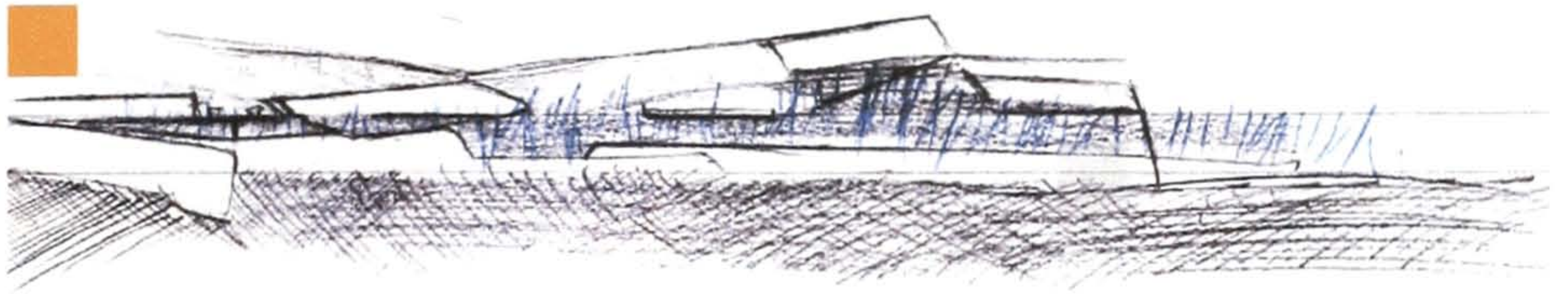
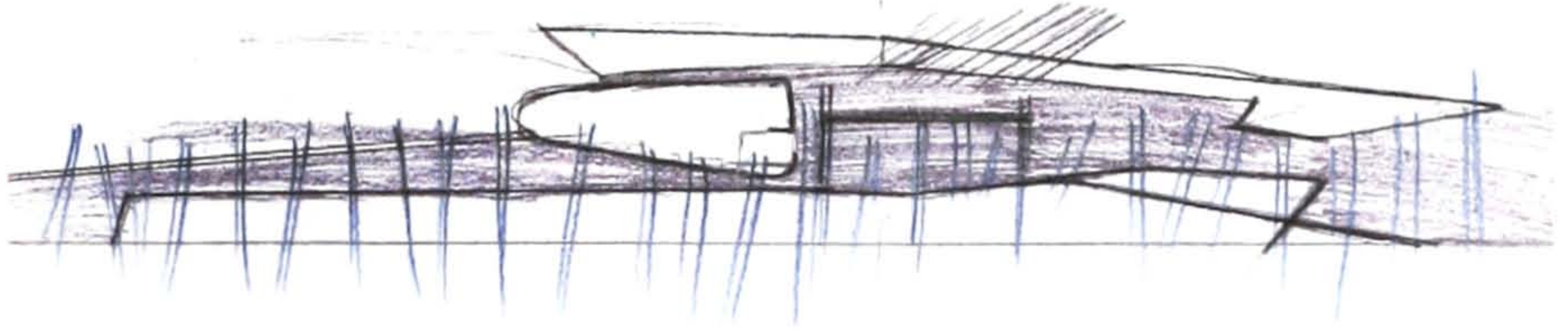


- HALL WAY
- ASSEMBLAGE
- ACTIVITY
- LOUNGE
- RETAIL
- DINING
- GREEN



MAIN ENTRY POINTS





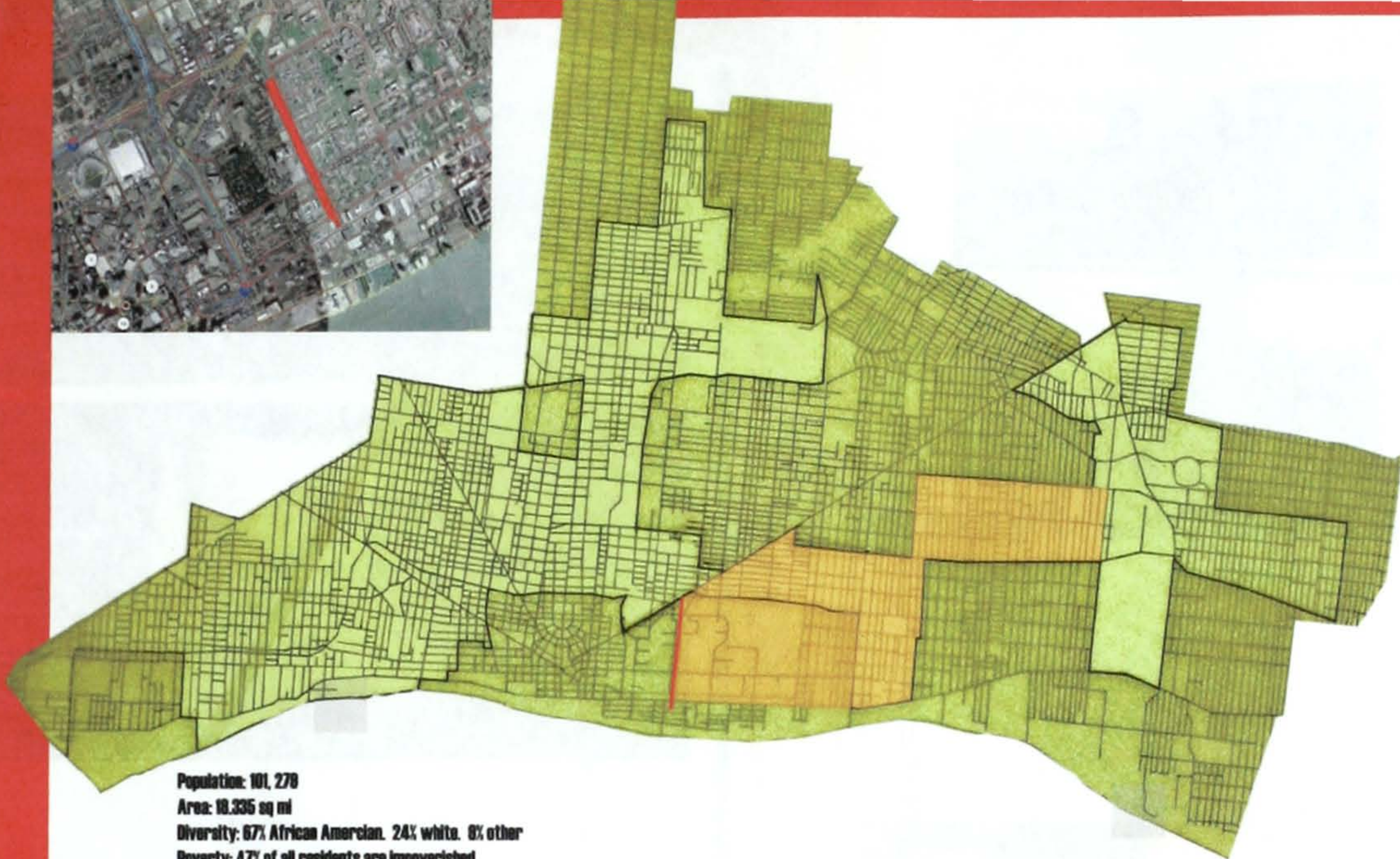
**\*INITIAL SECTIONS DONE AS A PART OF A "SPRINGBOARD" DESIGN PROCESS, MEANT TO JUMPSTART IDEAS OF FORM AND SPATIAL QUALITIES.**



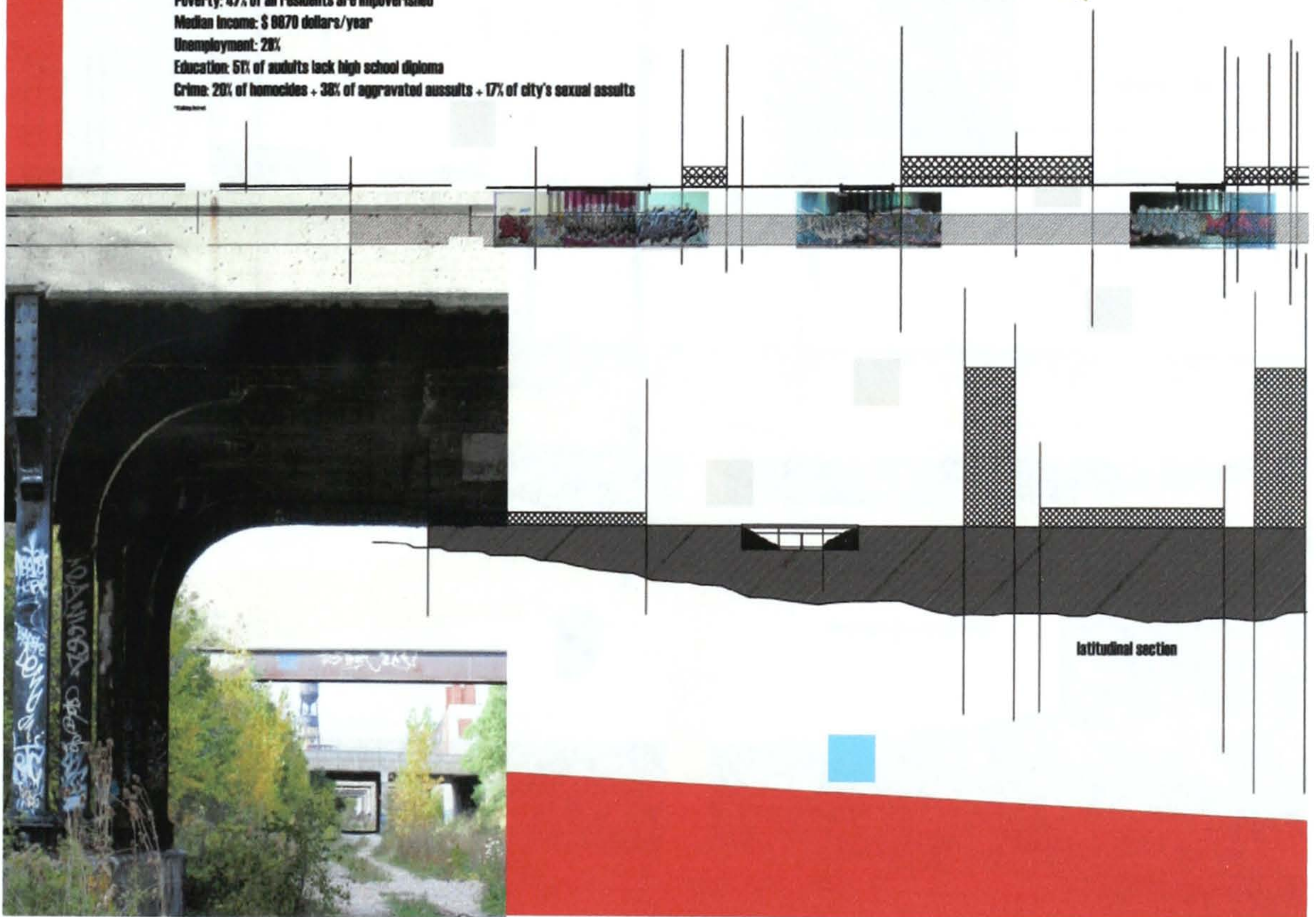


**THESE ARE IMAGES OF MY FIRST PROPOSAL WHICH WAS FOR A CENTER OF MUSIC, FEATURING DANCE, RECORDING STUDIOS, CONCERT HALLS AND VARIOUS OTHER PROGRAMS THAT COULD BE ASSOCIATED WITH A LEARNING CENTER OF MUSIC.**





Population: 101,278  
Area: 18.335 sq mi  
Diversity: 67% African American, 24% white, 8% other  
Poverty: 47% of all residents are impoverished  
Median Income: \$ 8870 dollars/year  
Unemployment: 28%  
Education: 51% of adults lack high school diploma  
Crime: 20% of homicides + 38% of aggravated assaults + 17% of city's sexual assaults



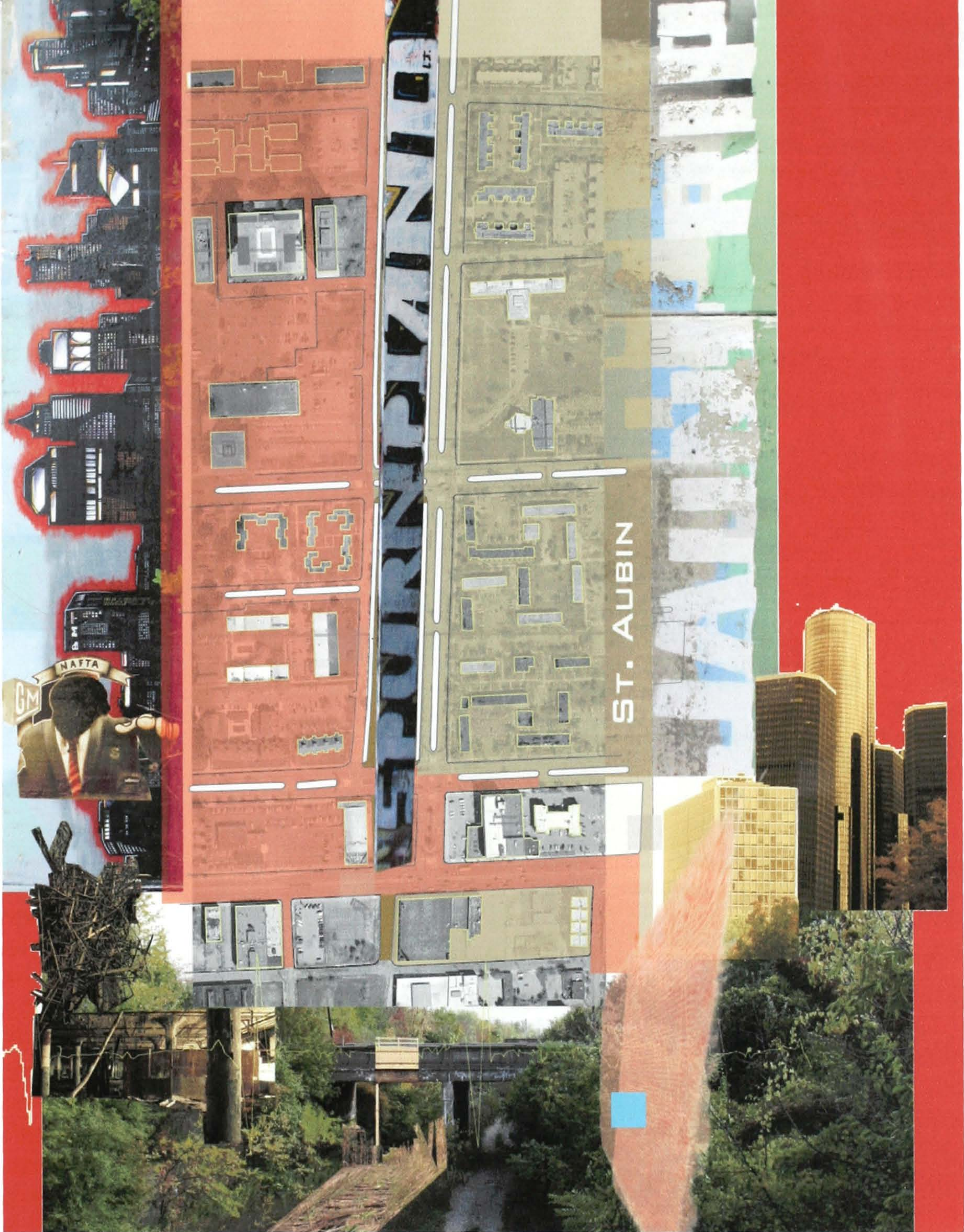
BOARD 1





**BOARD 2**





**BOARD 3**





**THESE IMAGES WERE PRODUCED WITH THE INTENTION THAT THEY WOULD REPRESENT A DISRUPTION OF THE EDGES OF THE DEQUINDER CUT. THAT IS, THE ILLUSTRATE A WAY IN WHICH VIBRATION AND MOVEMENT OF MATTER CAN START TO FORM LAYERED COMPLEX RELATIONSHIPS.**







**THESE PATTERNS ARE INVESTIGATING VOIDS, AND WHAT POSSIBILITIES AND VARIATIONS THERE ARE IN THE RELATIONSHIPS BETWEEN BUILT AND NON-BUILT SPACE. THEY ARE DERIVED FROM THE SHIFTING STUDIES DONE EARLIER.**







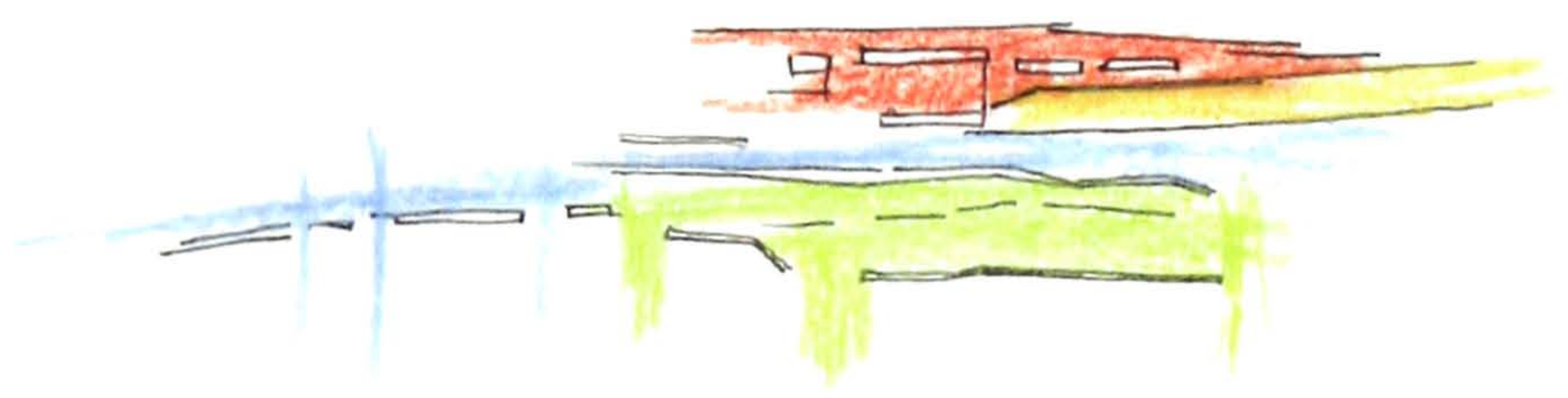
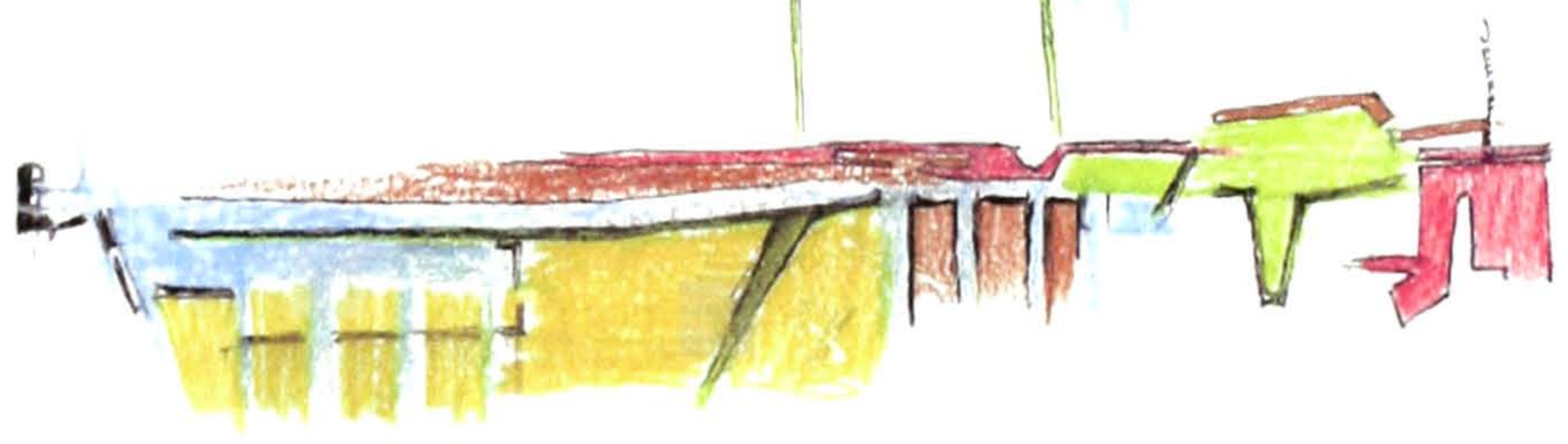
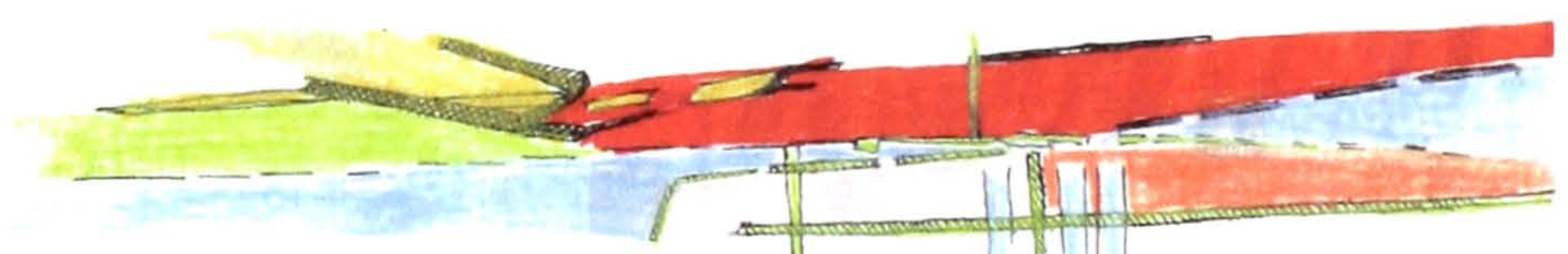
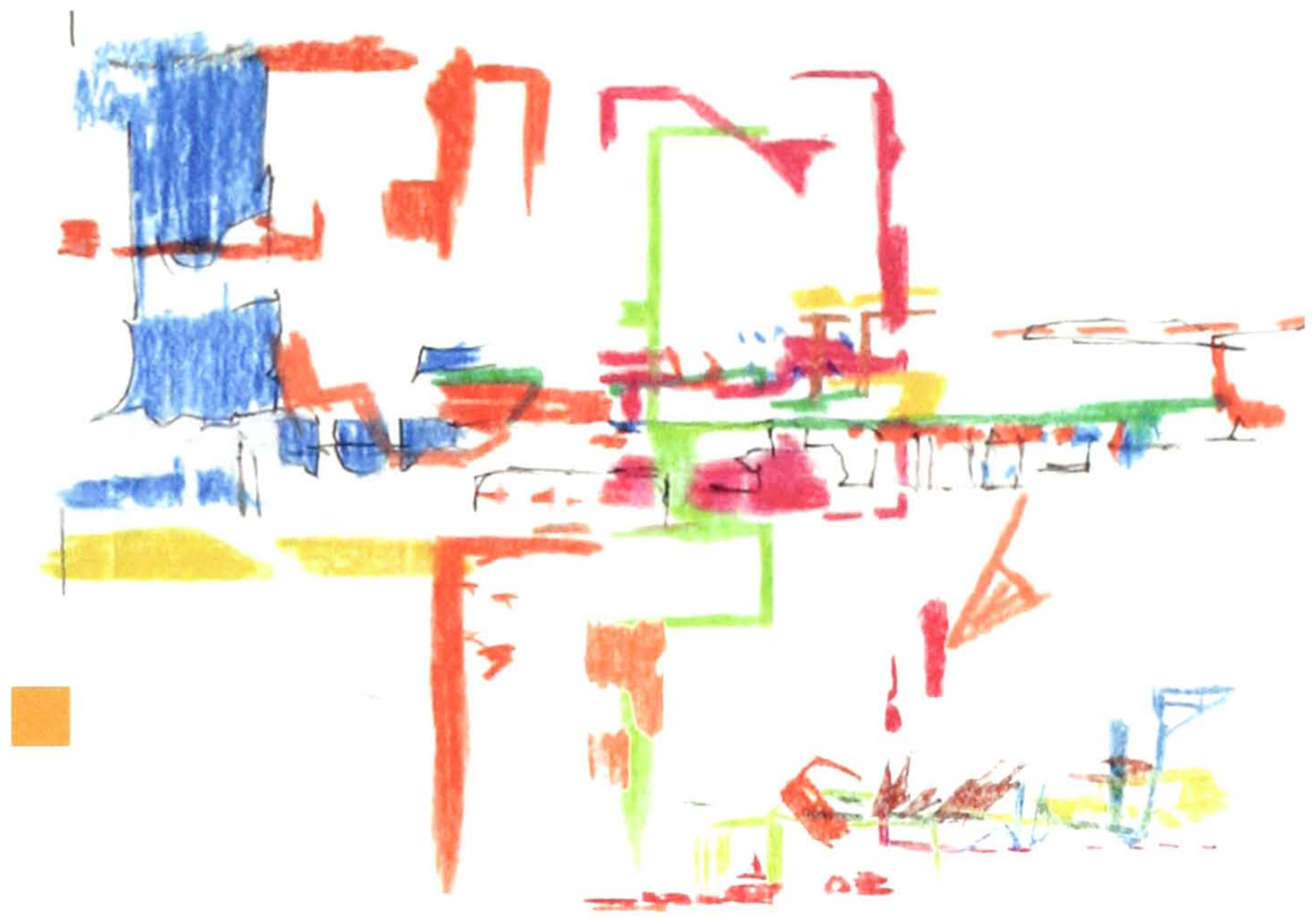
**IN THIS STUDY, VIDEO IS BEING USED AS A CONCEPTUAL TOOL TO EXPLORE THE SITE.**

**THE DEQUINDER CUT IS A DISOWNED SPACE. IT IS A PLACE THE CITIES INHABITANTS RARELY EVEN ACKNOWLEDGE, SAVE THOSE WHOM INHABIT IT... THE MARGINALIZED AND DISENGENUED POPULATION.**

**\*THESE ARE CLIPS FROM THE VIDEO WHICH BECOMES ABOUT A JOURNEY THROUGH THE CUT. SPLICING AND CONVERGING ITS FRAGMENTS THROUGH MONTAGE IN ORDER TO GAIN AN UNDERSTANDING OF THE WHOLE FROM ITS PARTS.**

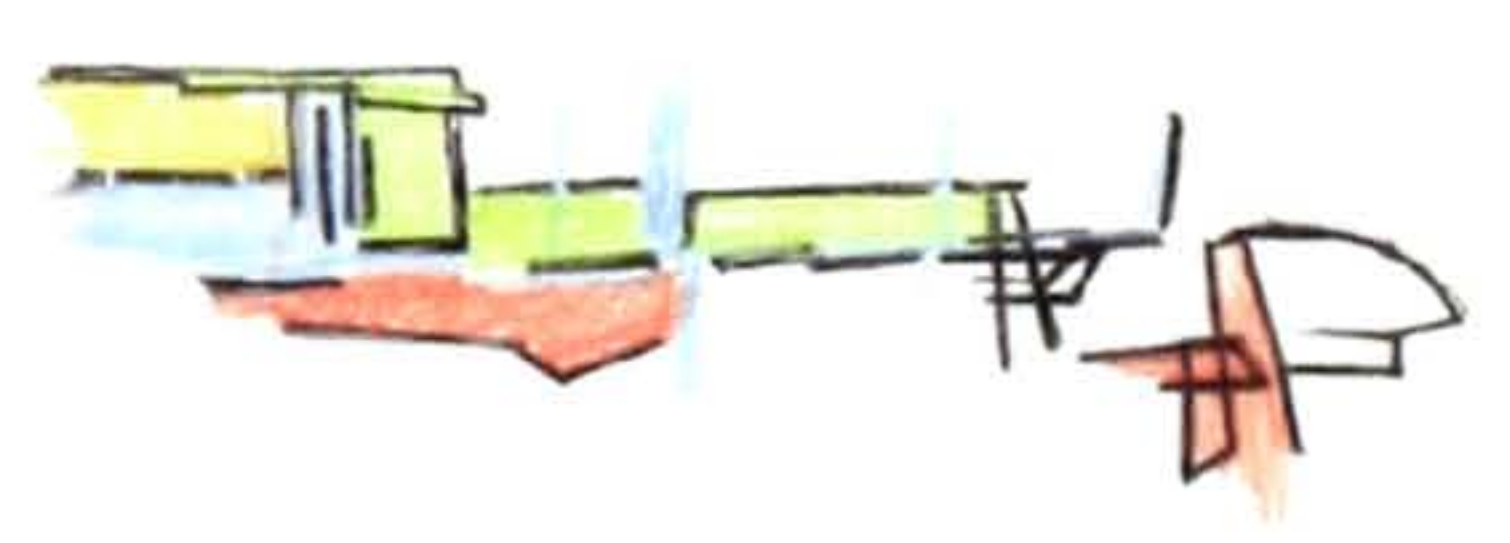
**THESE IMAGES ARE FROM A VIDEO COMPILED BY MYSELF AND A FRIEND**





**THESE IMAGES ARE COMPOUNDED OVERLAYS  
CONSTRUCTED OFF OF THE IMAGES FROM THE  
VIDEO EXPLORATION.**

**THE TOP 2 ARE DIRECT OVERLAYS, WHEREAS  
THE BOTTOM 5 ARE SECTIONS DERIVED FROM  
THOSE OVERLAYS. EACH ONE DONE WITH THE  
INTENTION OF GAINING KNOWLEDGE ABOUT  
THE POSSIBILITIES IN THE CUT.**





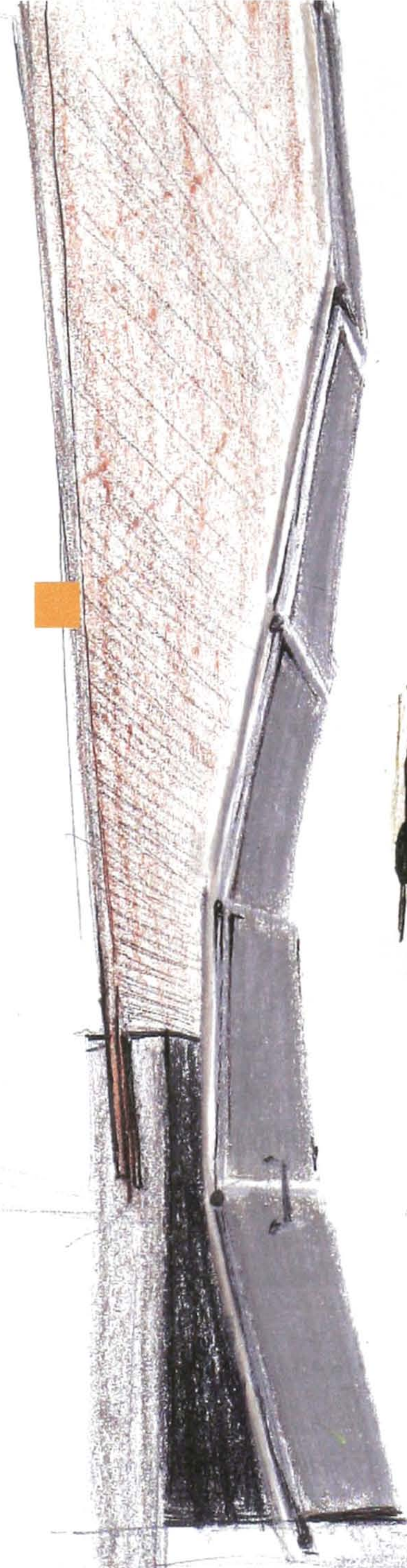


**\*THE IMAGES ABOVE ARE OF 2 WAX CAST MODELS, CREATED FOR THE PURPOSE OF UNDERSTANDING THE VOLUME ON THE CUT AND THE POTENTIAL IT HAS WHEN FILLED IN.**

**\*THE MODELS TO THE RIGHT ARE 3D REPRESENTATIONS OF THE SHIFTING GROUND AND VOID STUDIES FROM EARLIER.**







**\*TWO SKETCHES**

**ONE ILLUSTRATING A STUDY OF THE INTERNAL SHELL OF THE SOUND CHAMBER**

**THE OTHER REPRESENTING HOW A PATH OF SOUND BEGINS TO LEAVE TRACES FOR OTHERS**





**\*SERIES OF SECTION PERSPECTIVES STARTING AT THE ENTRANCE AND MOVING NORTH THROUGH THE CUT.**

**THESE SECTIONS ARE STILL EXPLORATORY AND FOCUS ON THE IDEA OF A SOUND CHAMBER IN WHICH ALL OTHER PROGRAMS ARE SPLICED AND PUNCTURED INTO.**

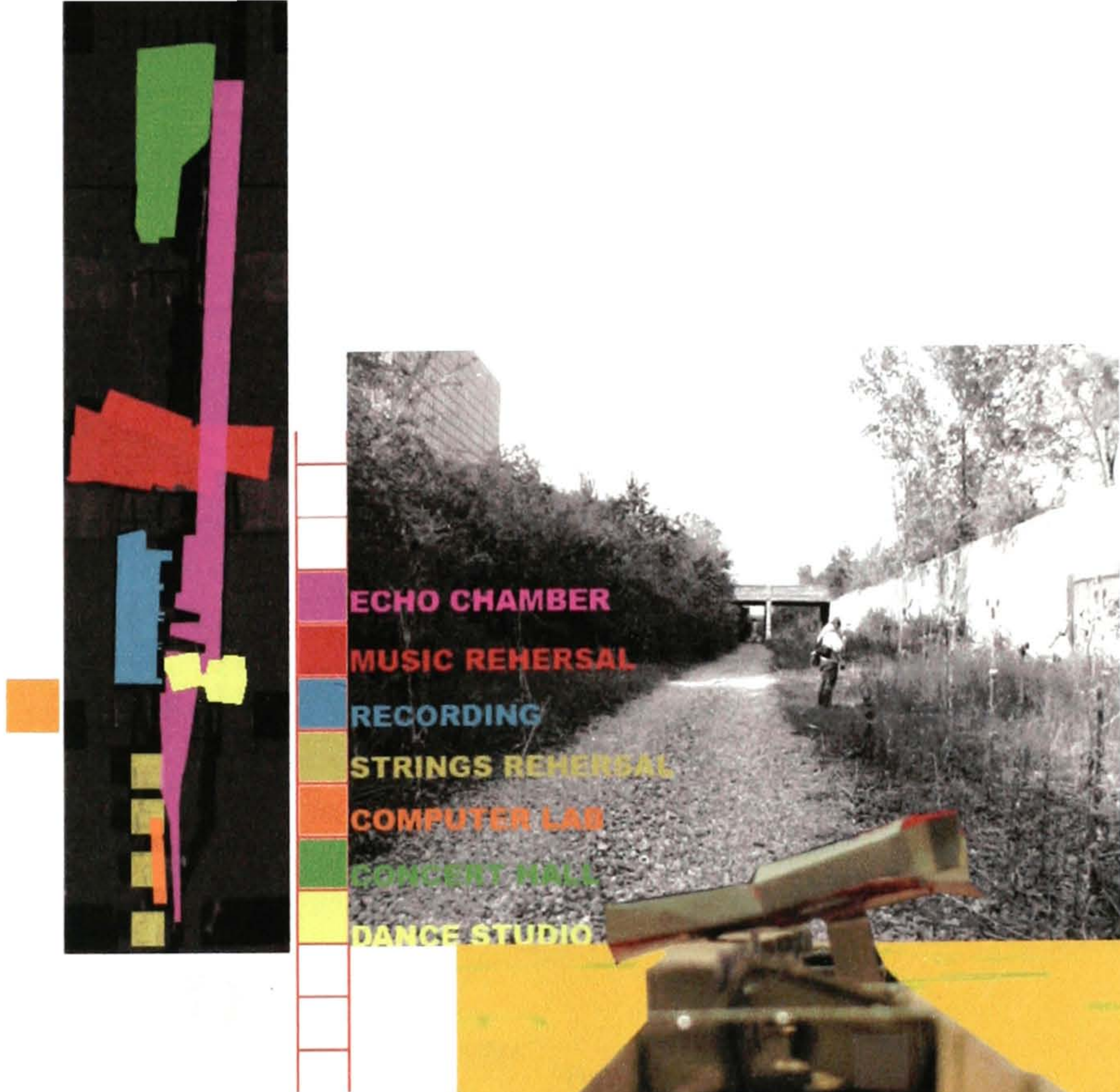




**8 EACH OF THESE BANDS IS A FOREGROUND  
BACKGROUND STUDY OF HOW THE FACADE  
ON THE SOUND CHAMBER COULD BEGIN TO  
TAKE SHAPE.**

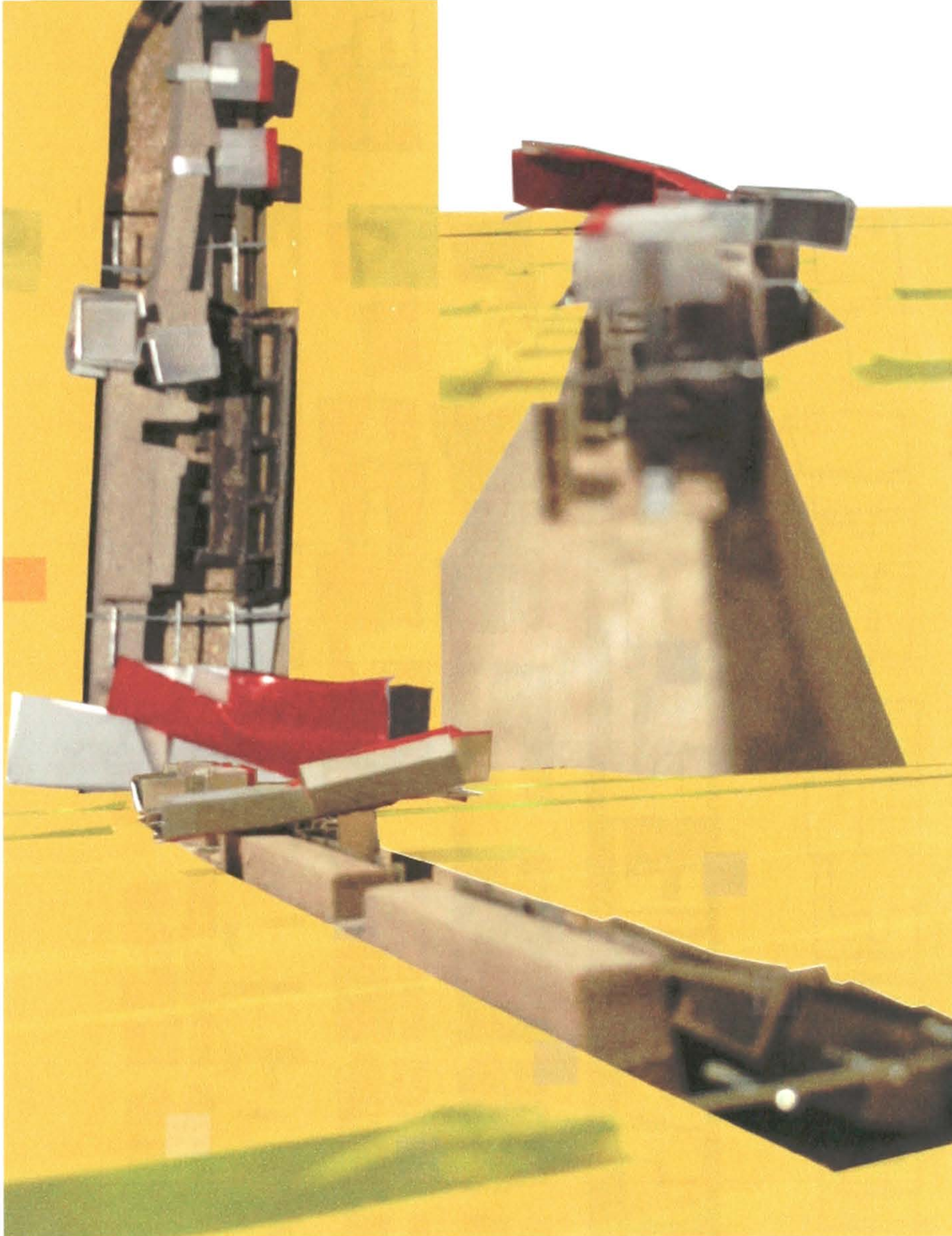
**THEY ARE DERIVED FROM THE  
OVERLAYS OF THE VIDEO.**





**THESE ARE INAGES OF MY FIRST PROPOSAL WHICH WAS FOR A CENTER OF MUSIC, FEATURING DANCE, RECORDING STUDIOS, CONCERT HALLS AND VARIOUS OTHER PROGRAMS THAT COULD BE ASSOCIATED WITH A LEARNING CENTER OF MUSIC.**

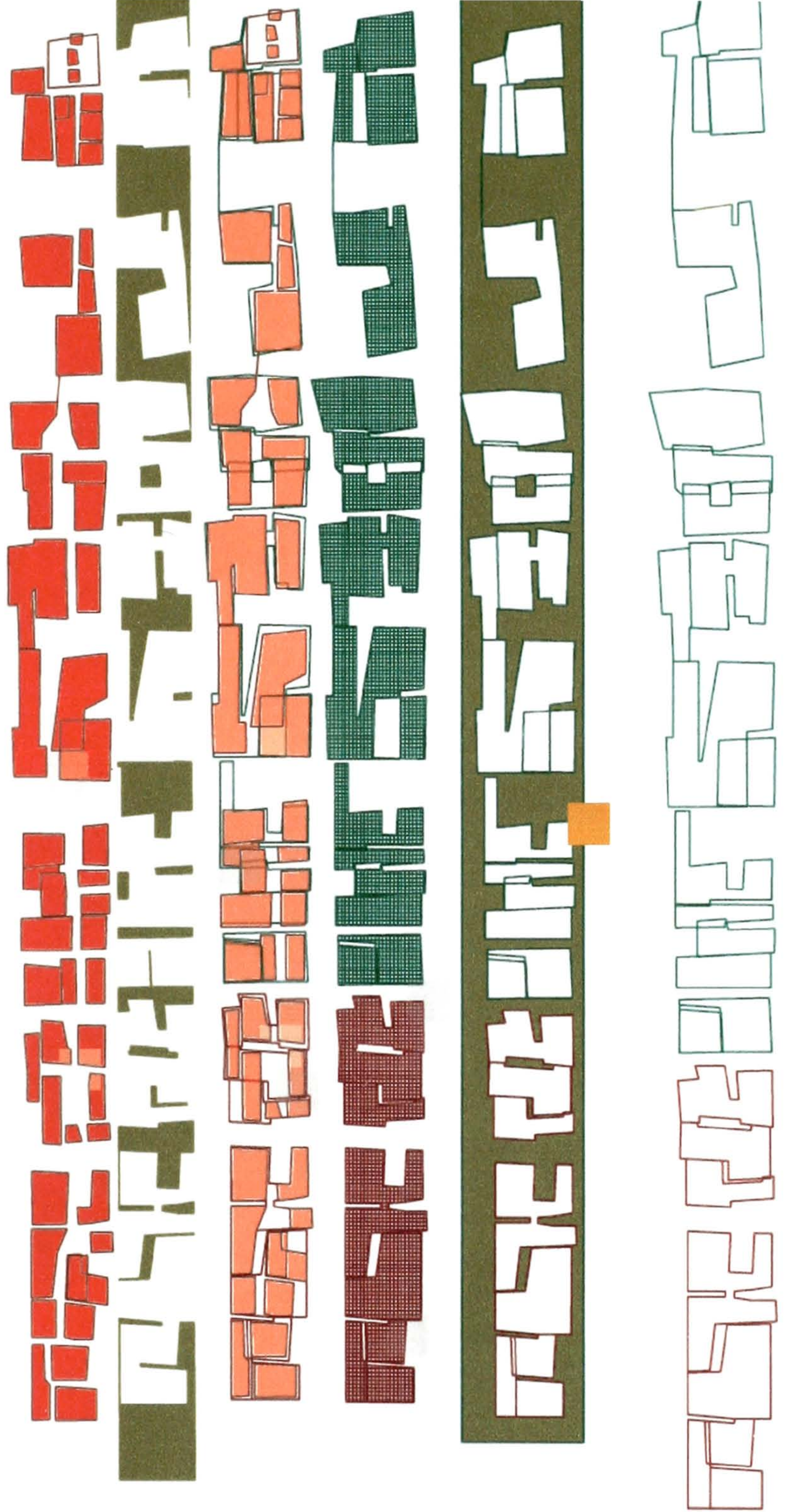




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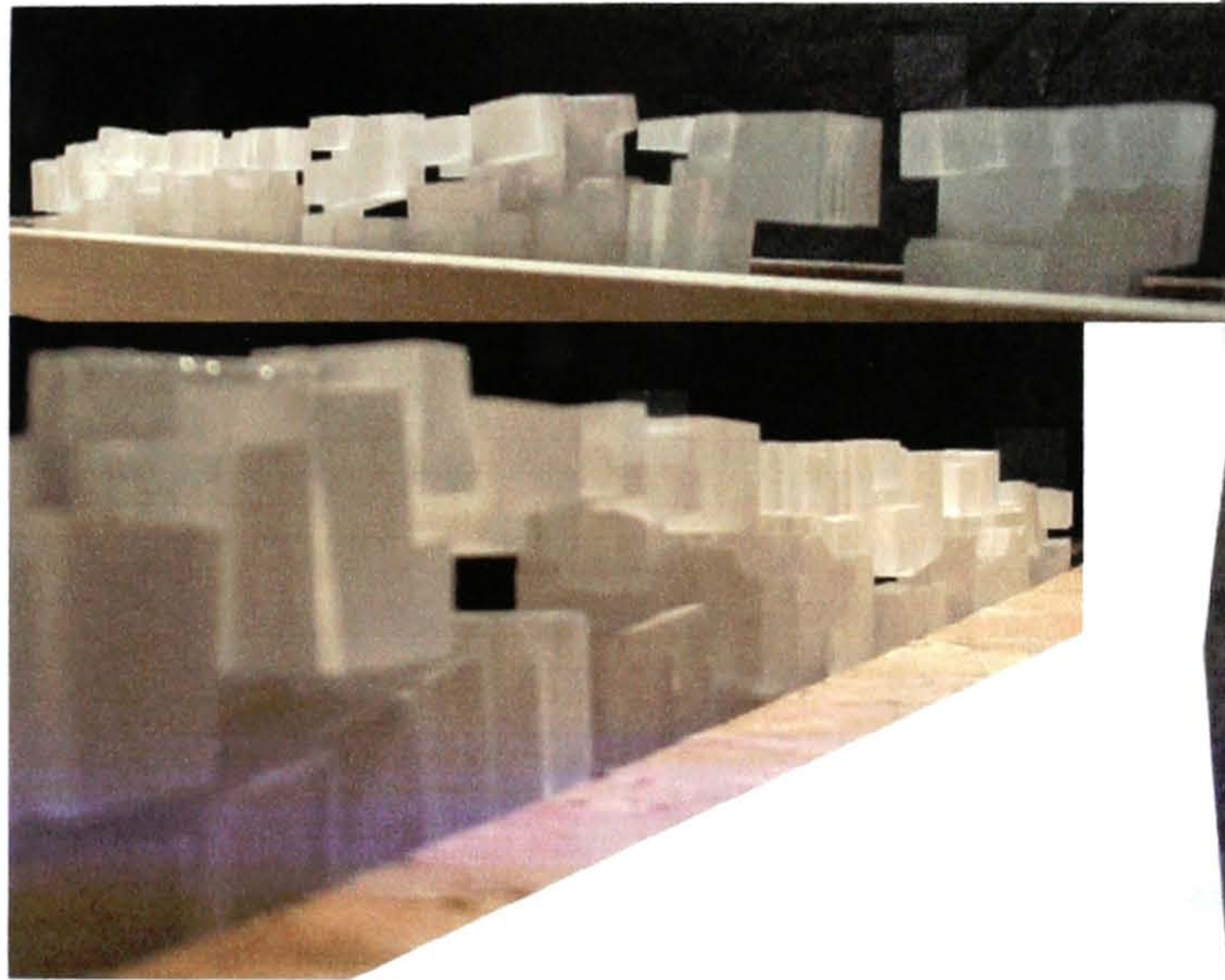
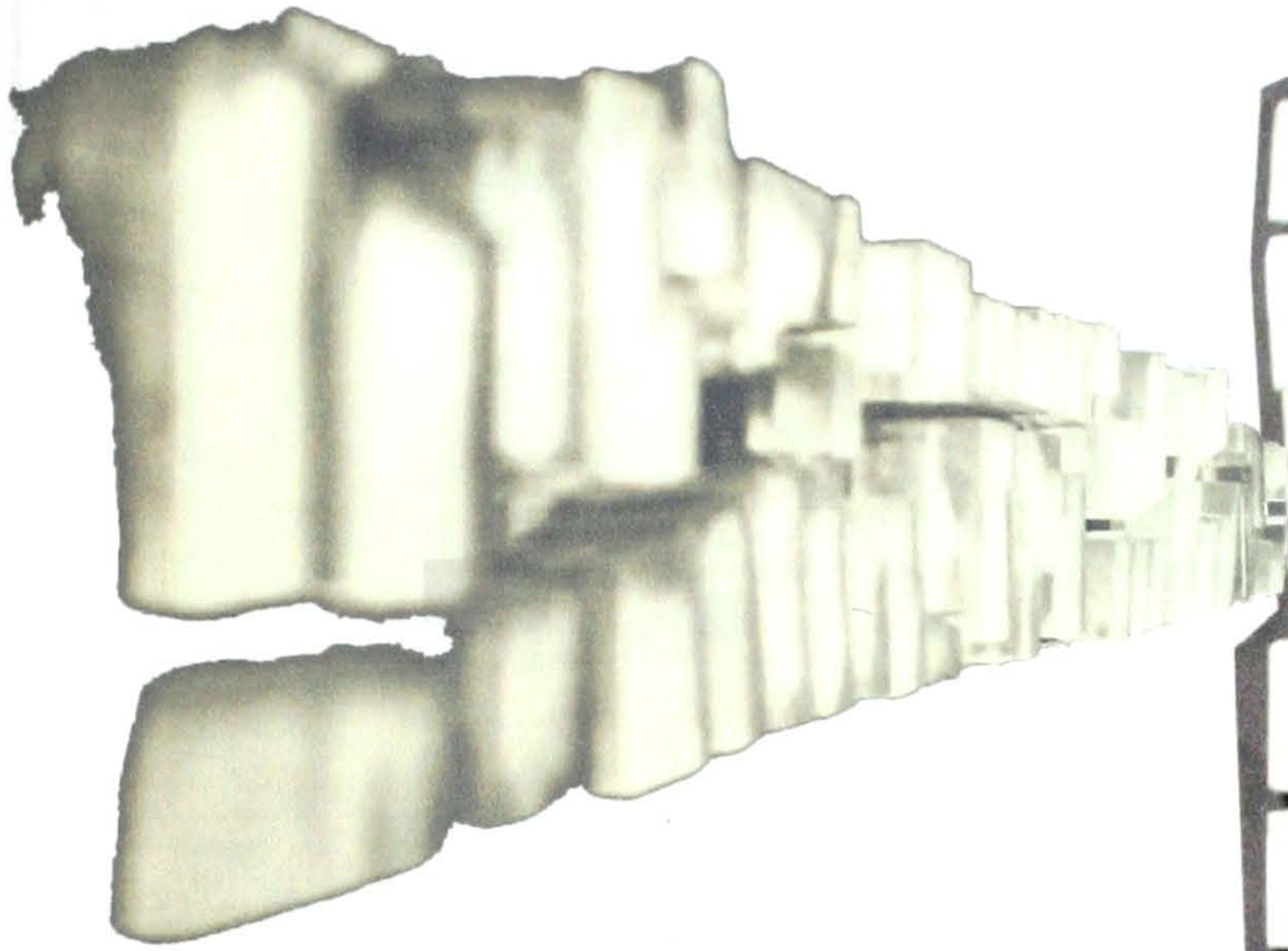






**STUDIES INVESTIGATING THE BREAKDOWN OF FORM TO ALLOW FREEDOM OF MOVEMENT, AND LIBERATION FORM SPACE.**

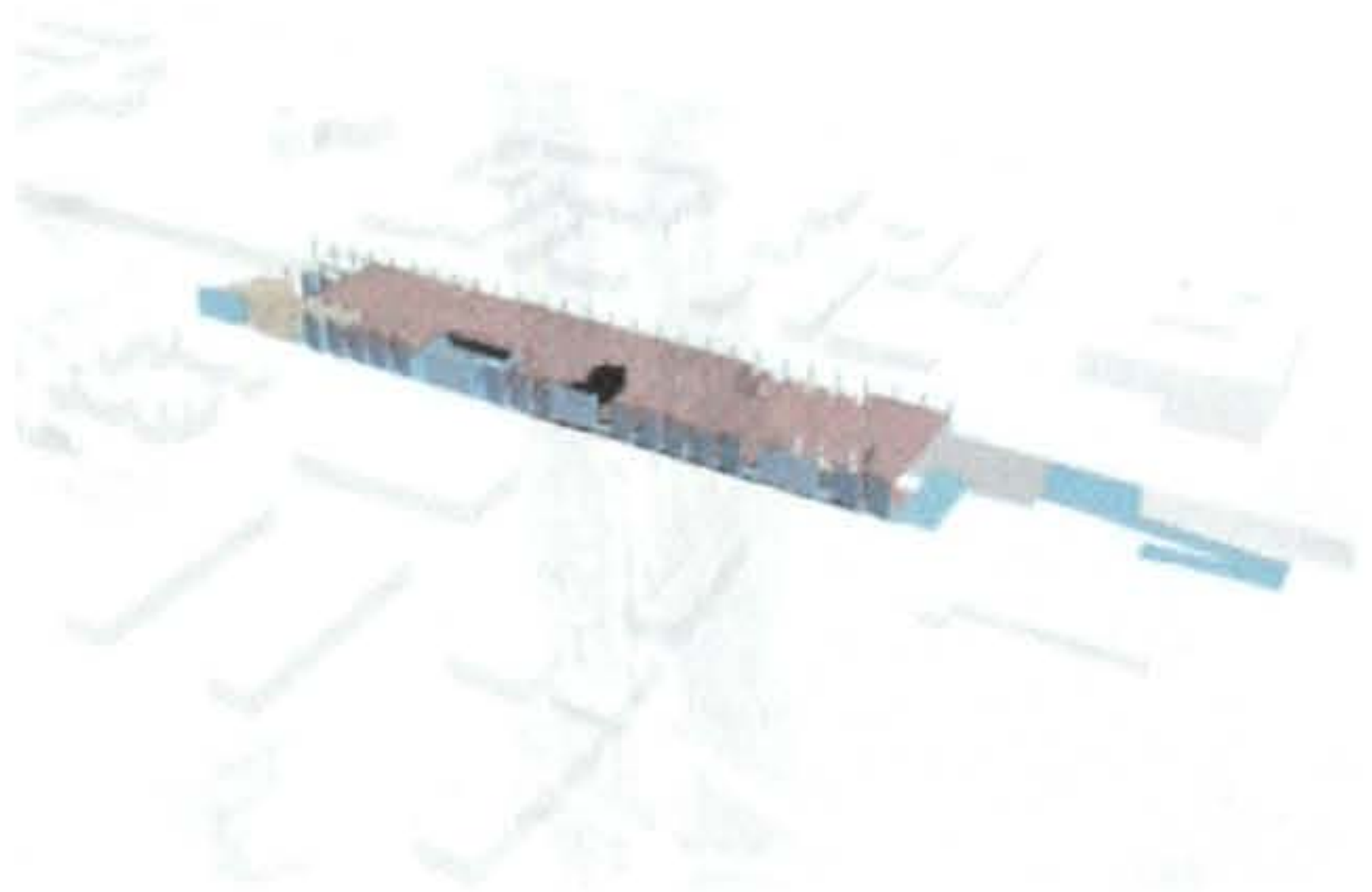
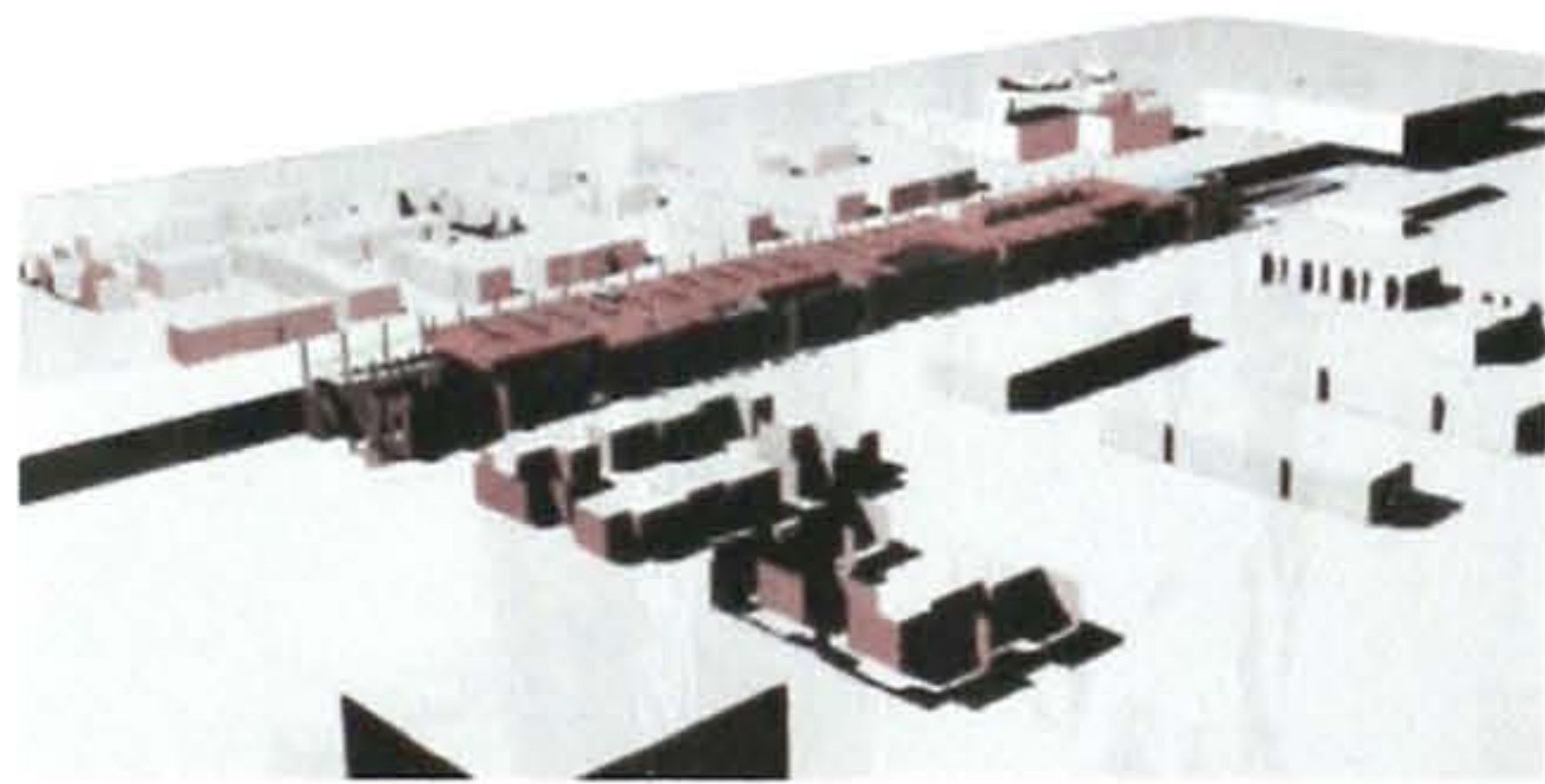
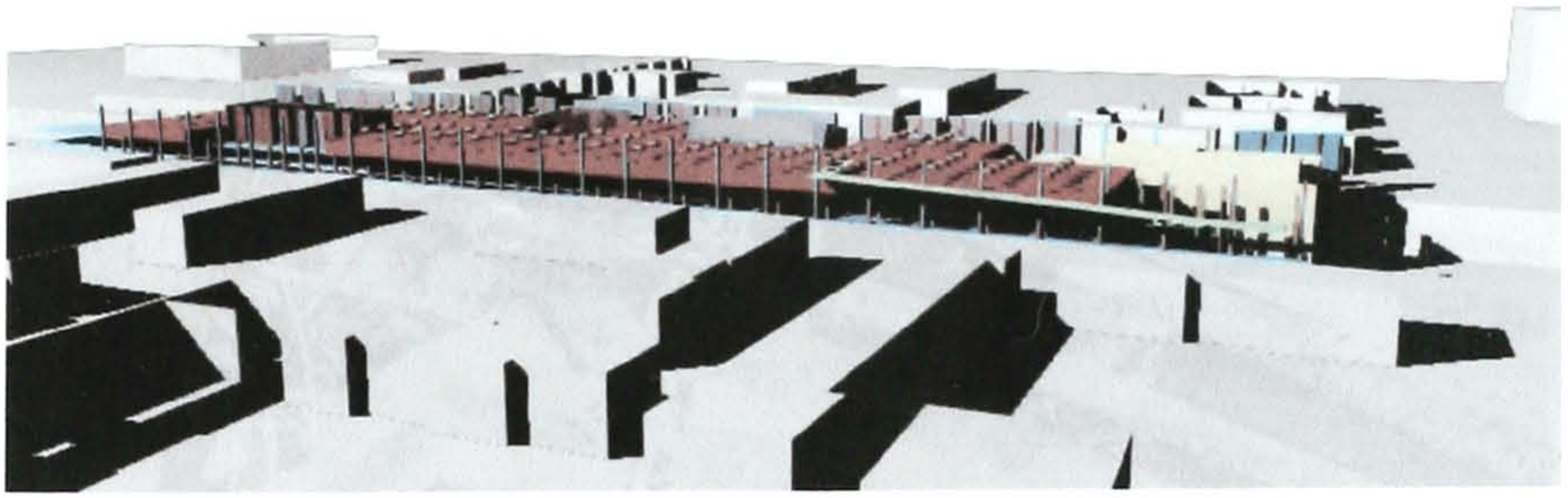




**SKETCHS AND MODLE OF LIBERATED PATH  
CONCEPT. INTENDED TO LOOK AT HOW ONE  
BEGINS TO RELATE TO THE OUTSIDE AS WELL  
AS THE INSIDE.**

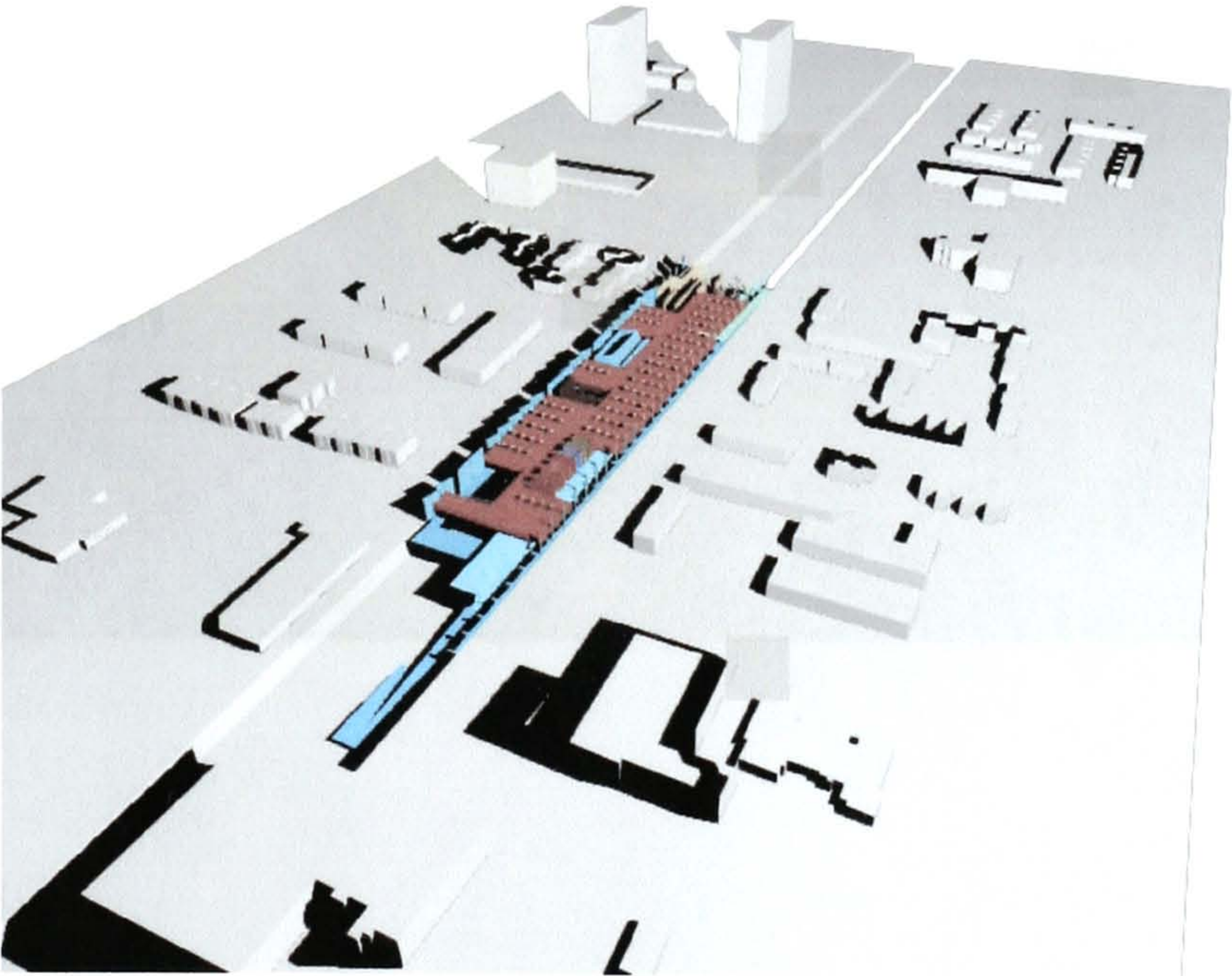
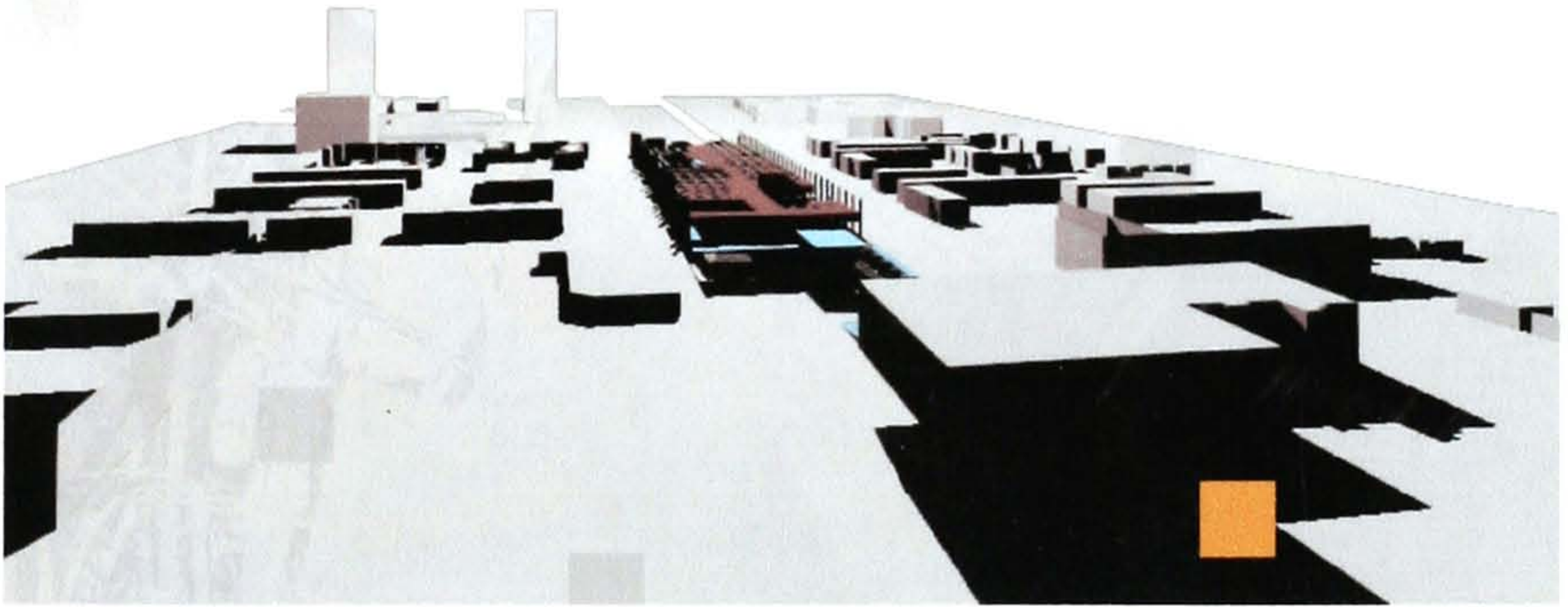
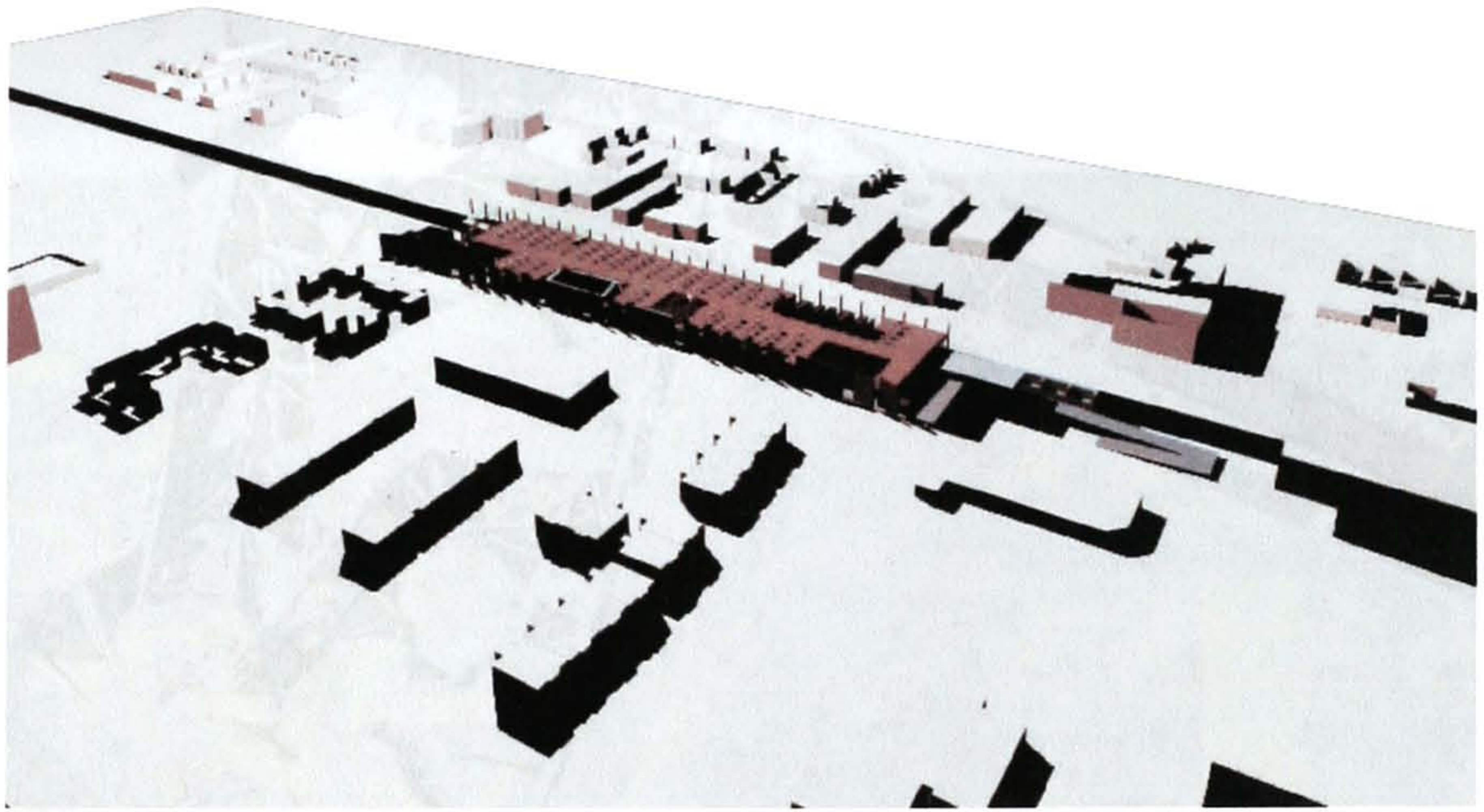






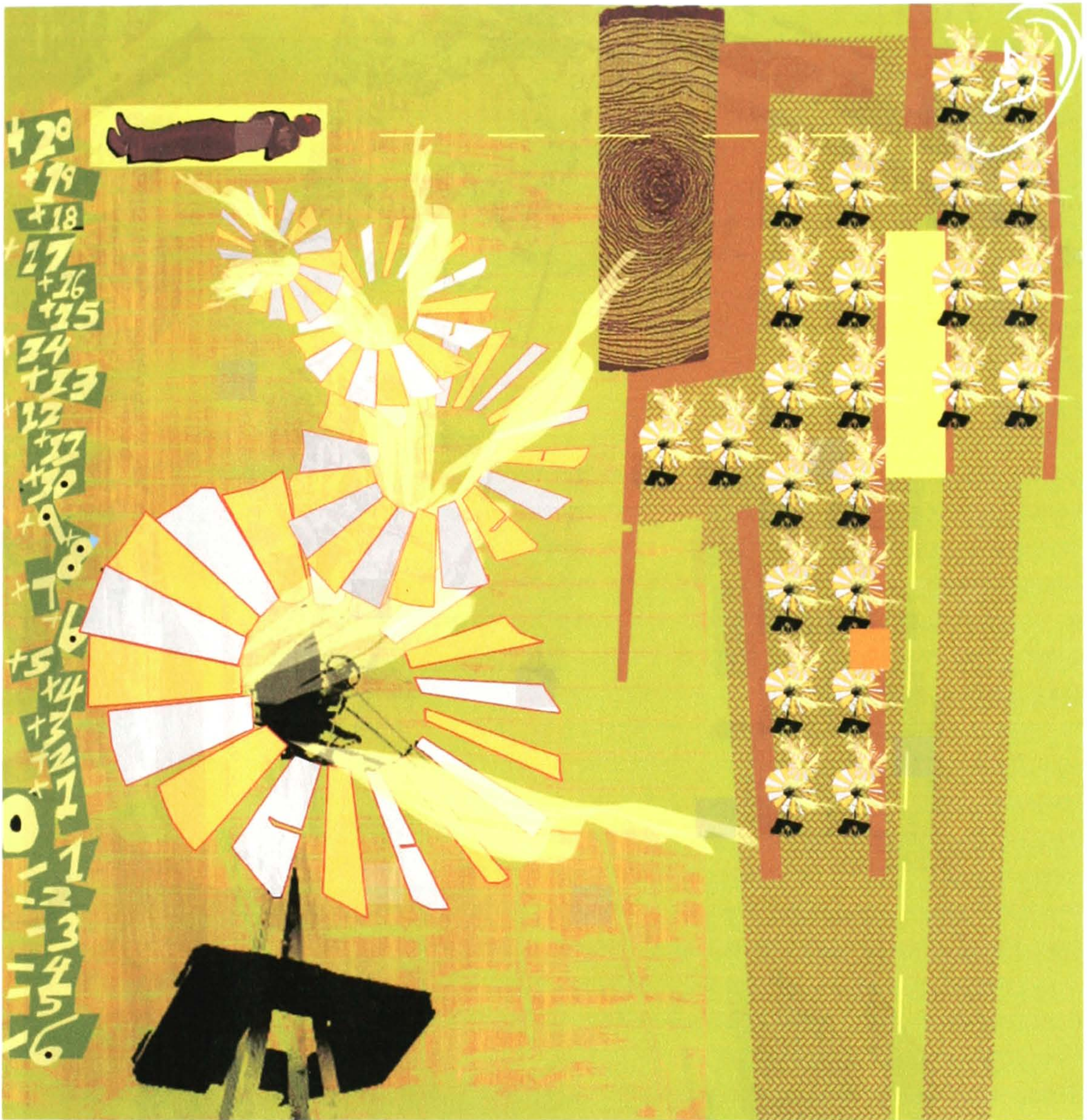
**FINAL RENDERINGS**





**FINAL RENDERINGS**

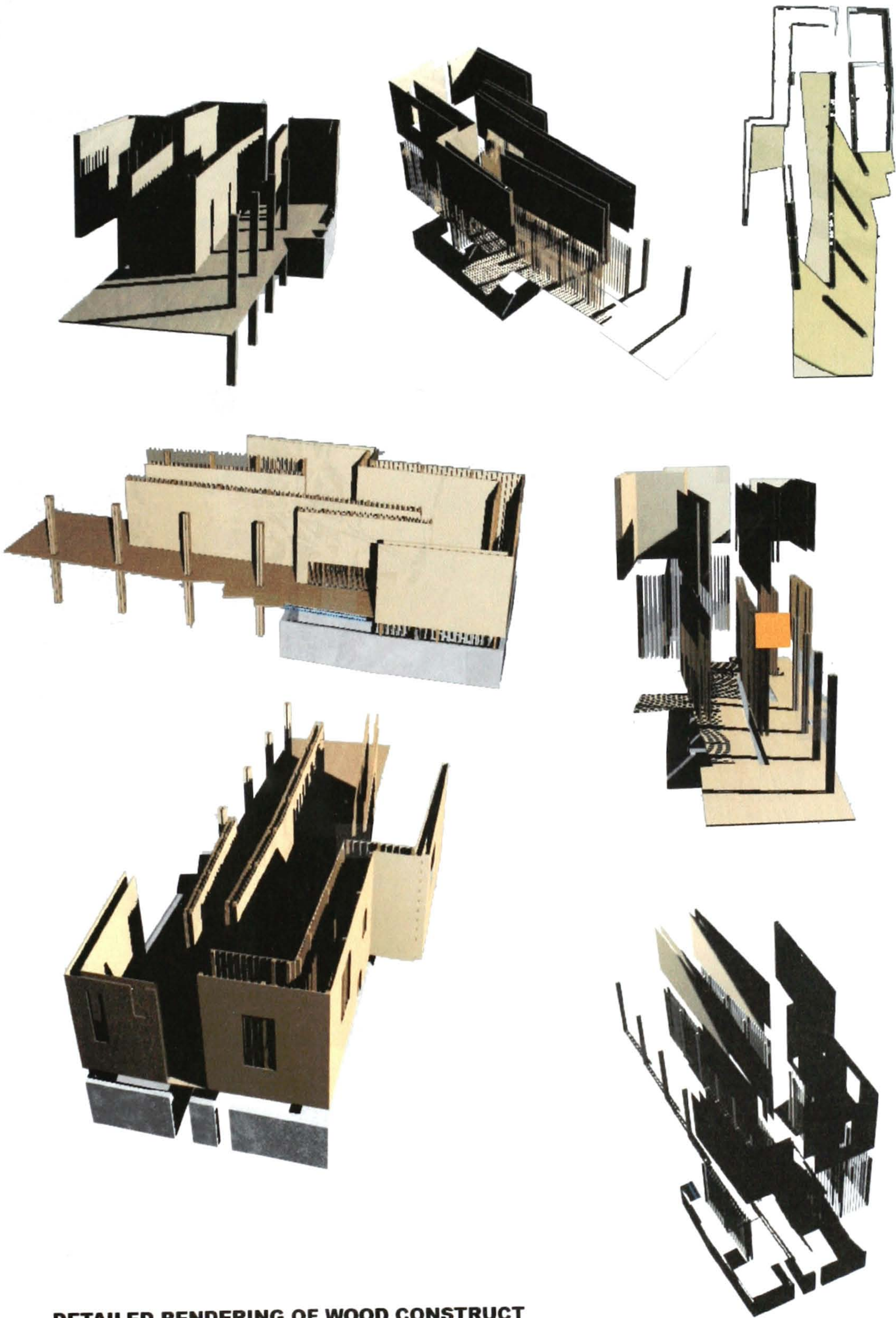




**WOOD ICON = WIND.**

**AN IMAGE USED TO CREATE A SITUATION IN WHICH ONE COULD POTENTIALLY RELATE A SOUND TO THE EVENT THE ICON DESCRIBES.**





**DETAILED RENDERING OF WOOD CONSTRUCT**





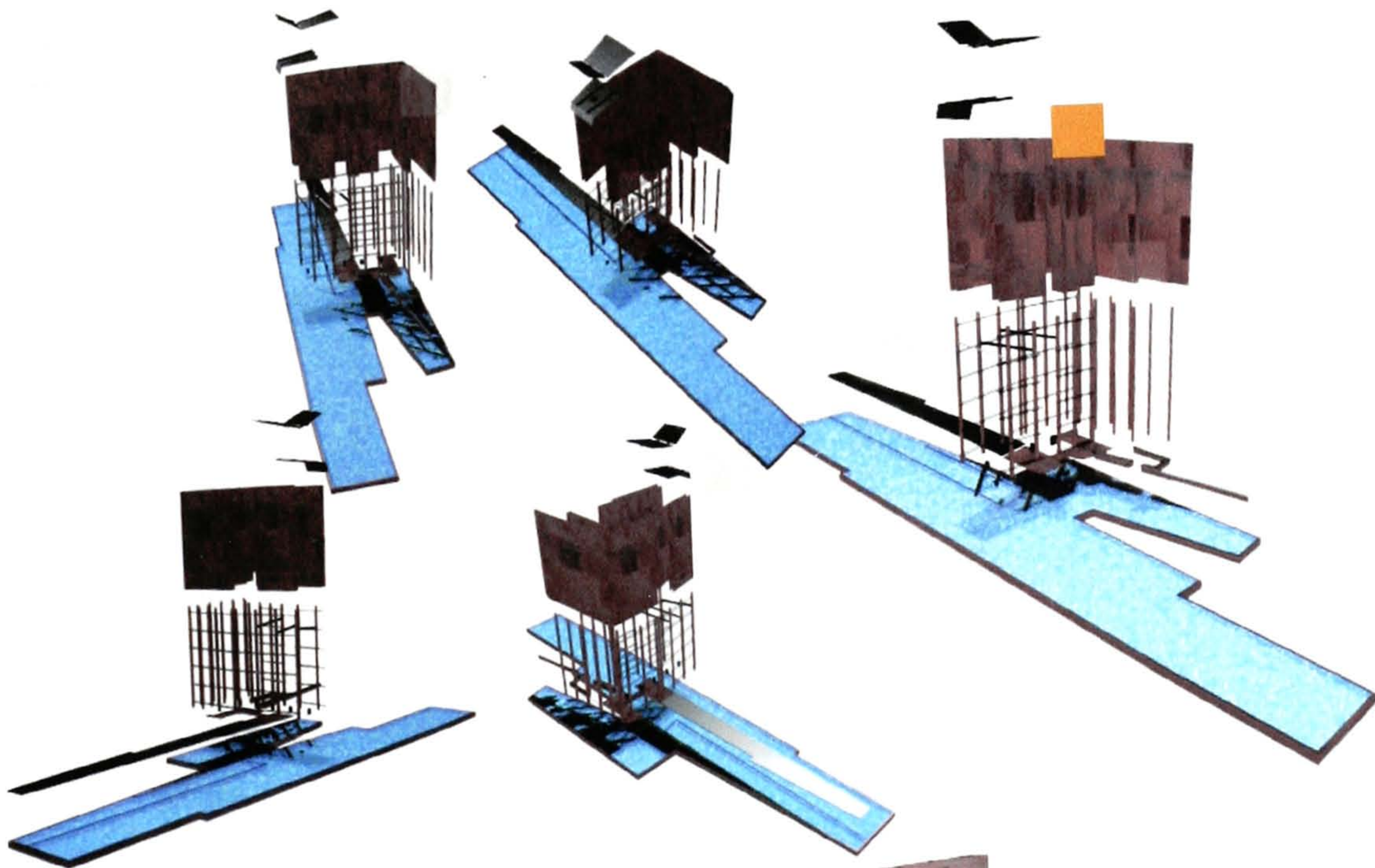
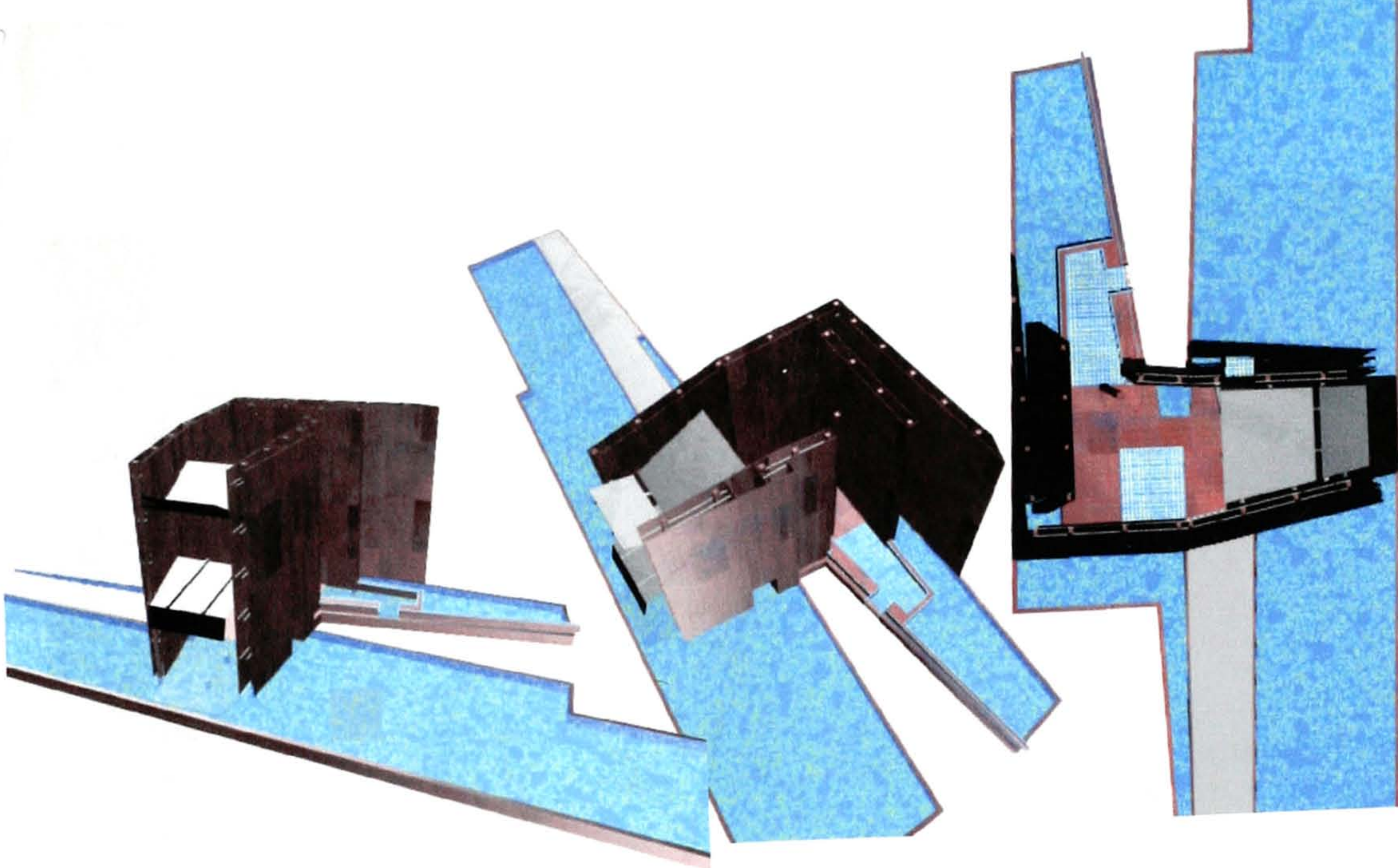
**CONCRETE ICON = THUNDER**



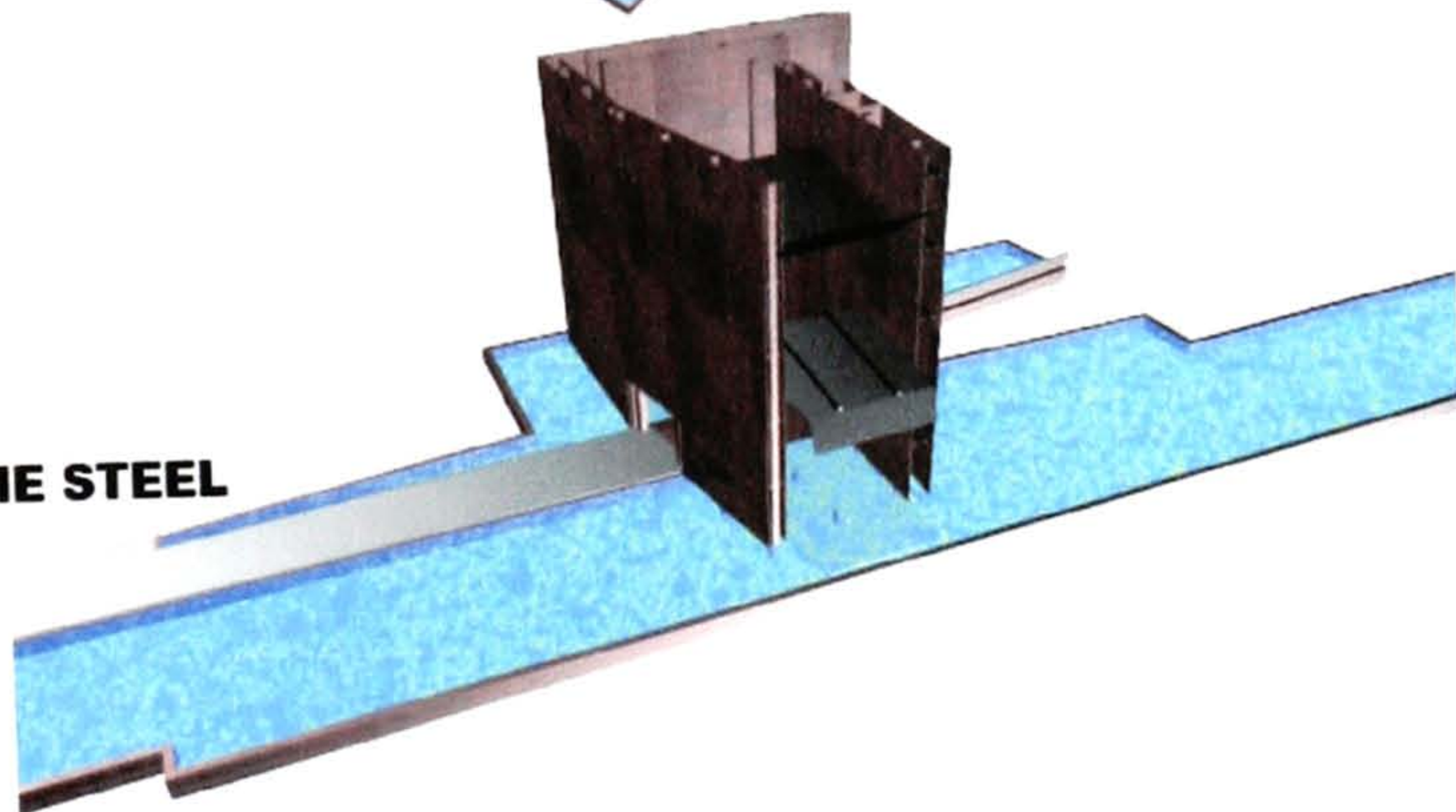


**STEEL ICON = RAIN**





**DETAILED RENDERINGS OF THE STEEL  
CONSTRUCT**

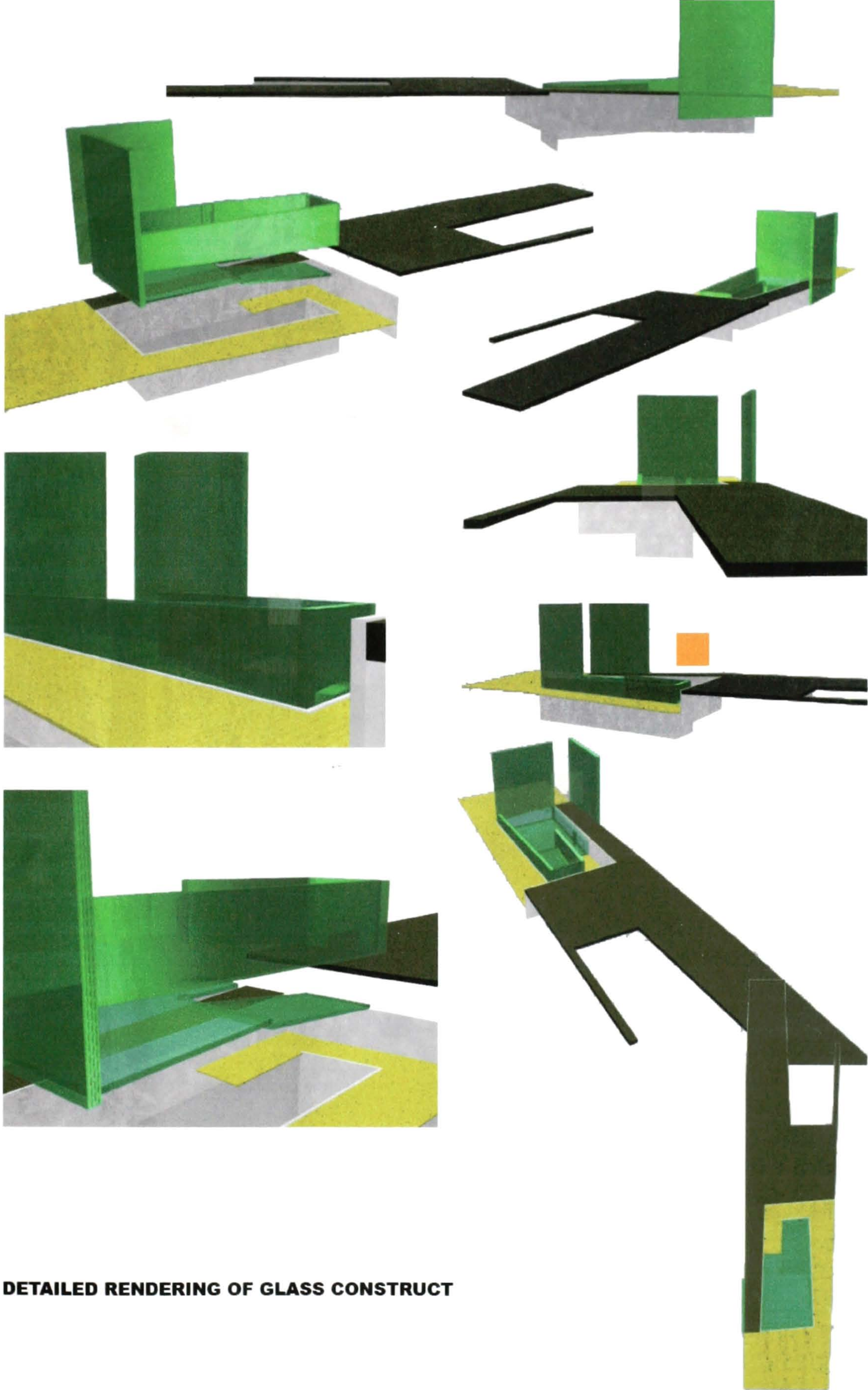






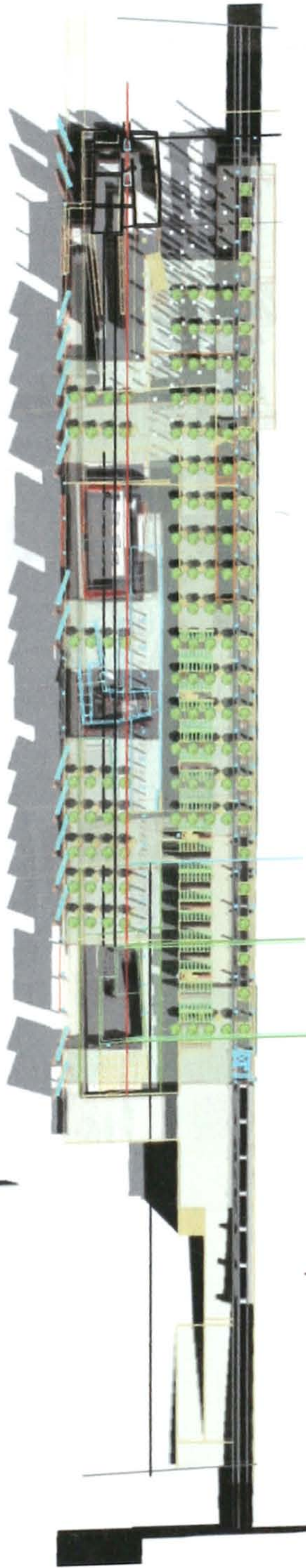
**GLASS ICON = SILENCE/LIGHT**





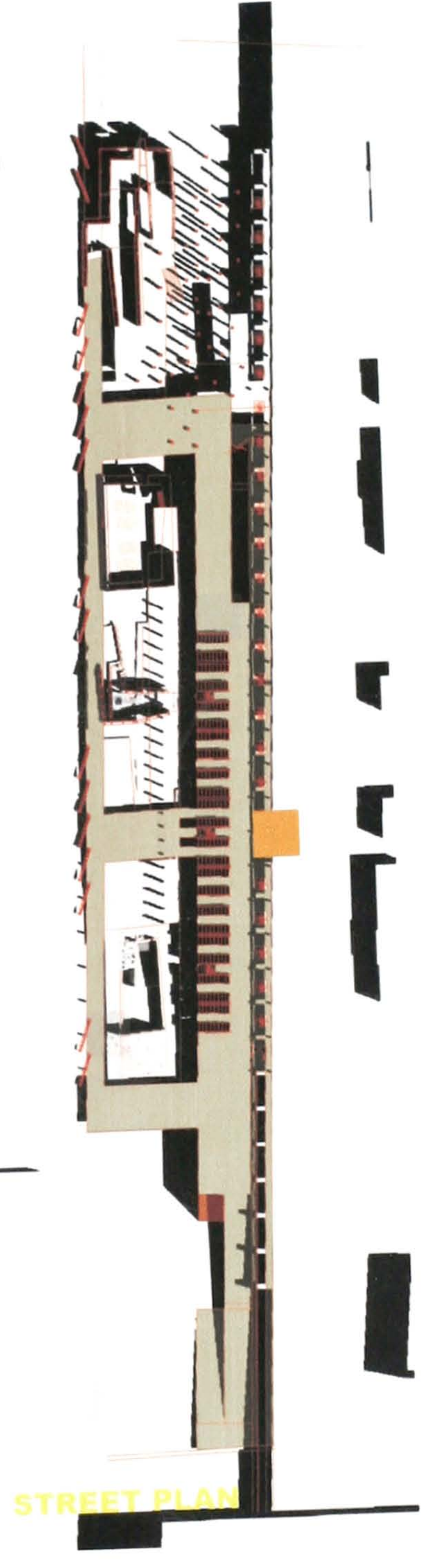
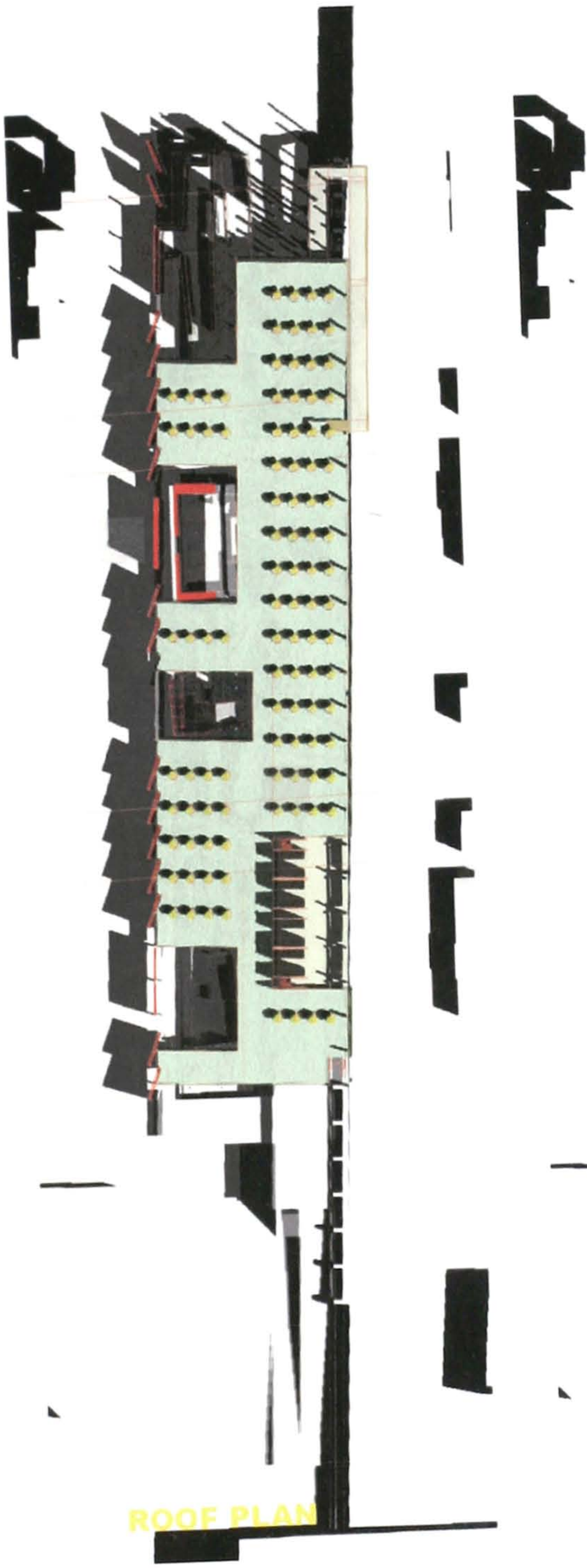
**DETAILED RENDERING OF GLASS CONSTRUCT**





FINAL SITE PLAN AND DRAWINGS





**FINAL DRAWINGS**



**WOOD**

**CONCRETE**

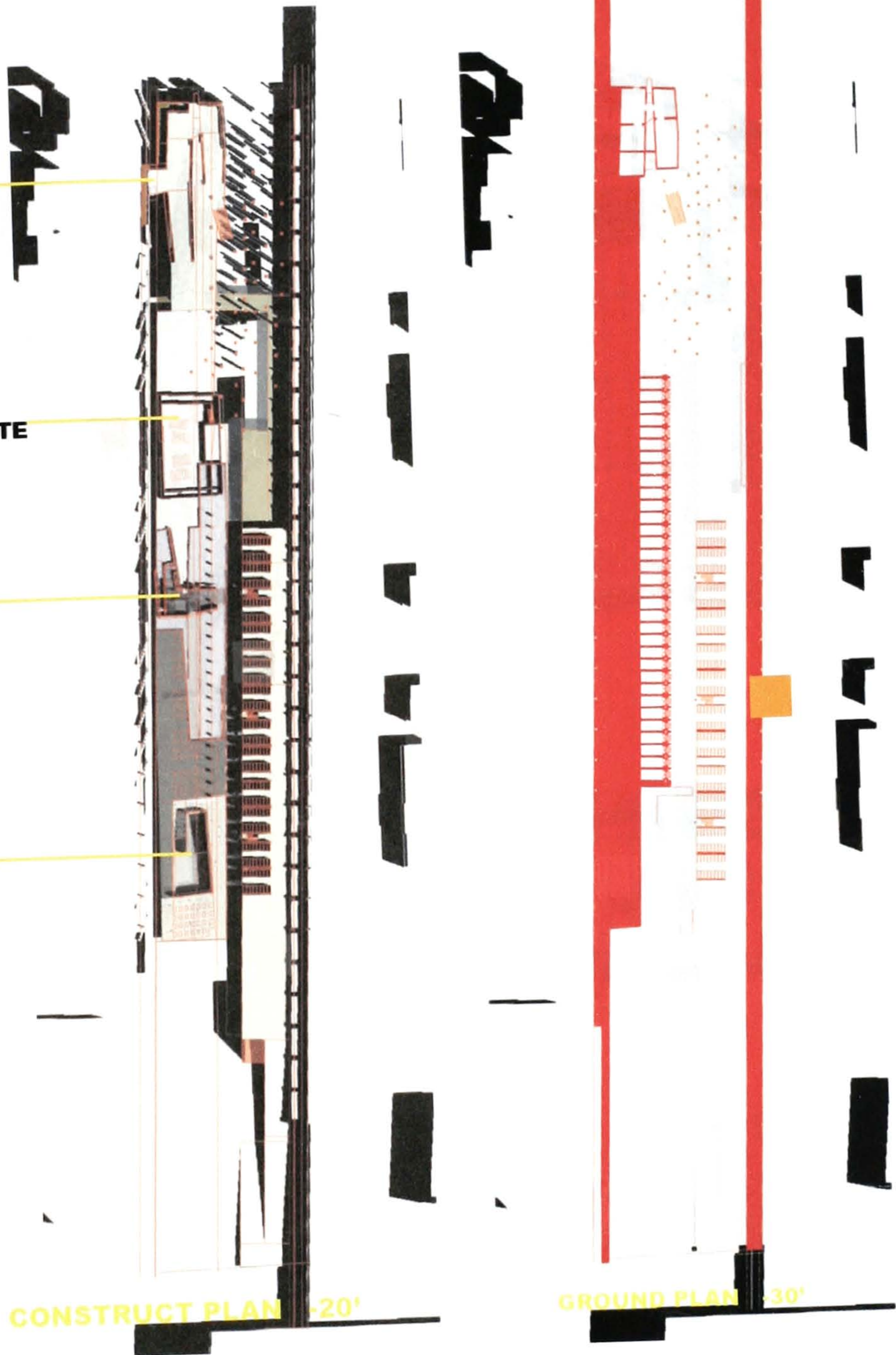
**STEEL**

**GLASS**

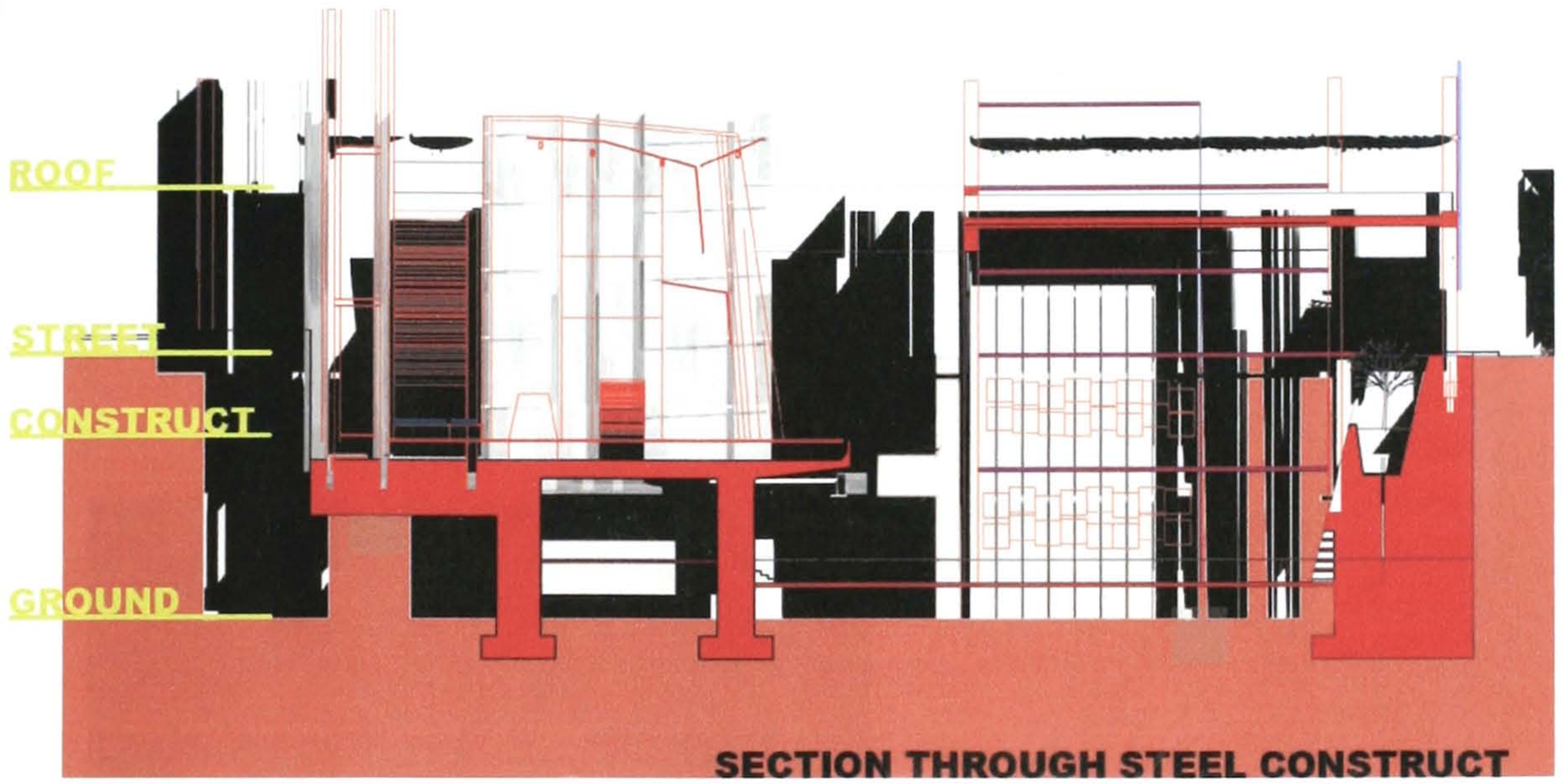
**CONSTRUCT PLAN -20'**

**GROUND PLAN -30'**

**FINAL DRAWINGS**







**SECTION THROUGH STEEL CONSTRUCT**

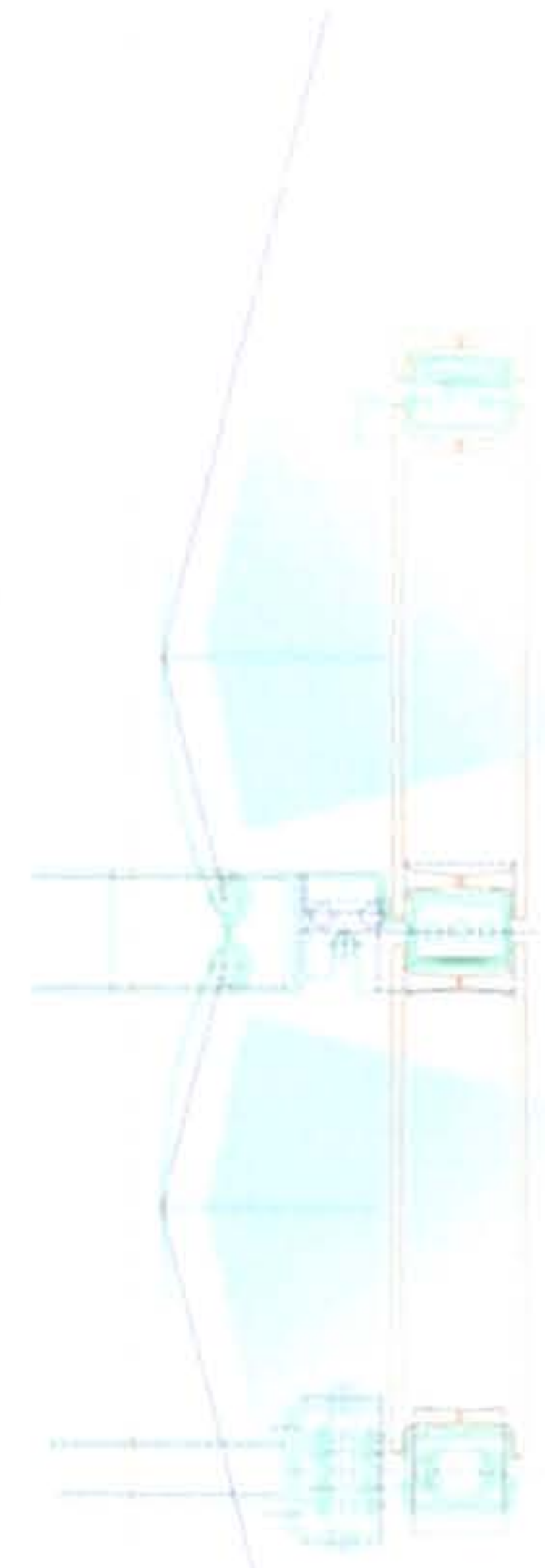
**ELEVATION/FACADE**



**SECTION ALONG THE ENTIRE CUT**



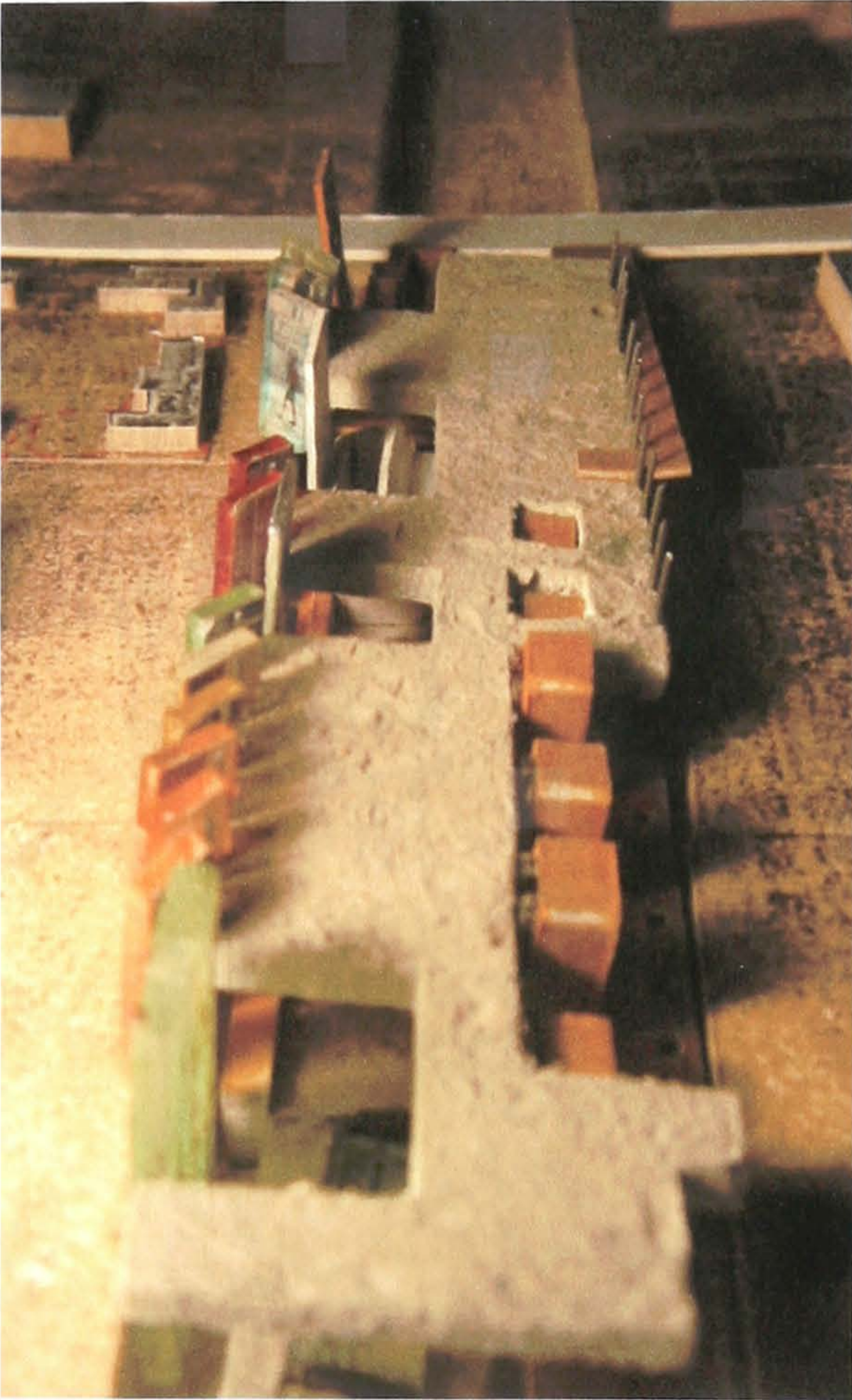
**FINAL DRAWINGS**



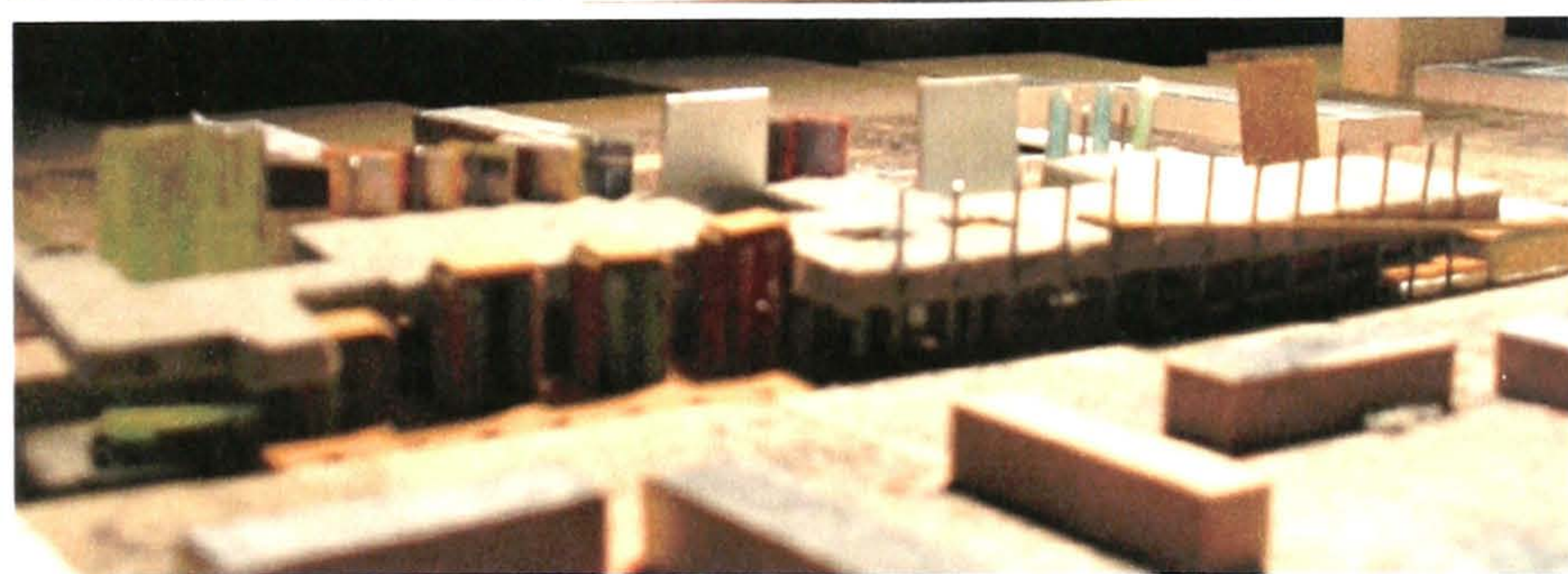
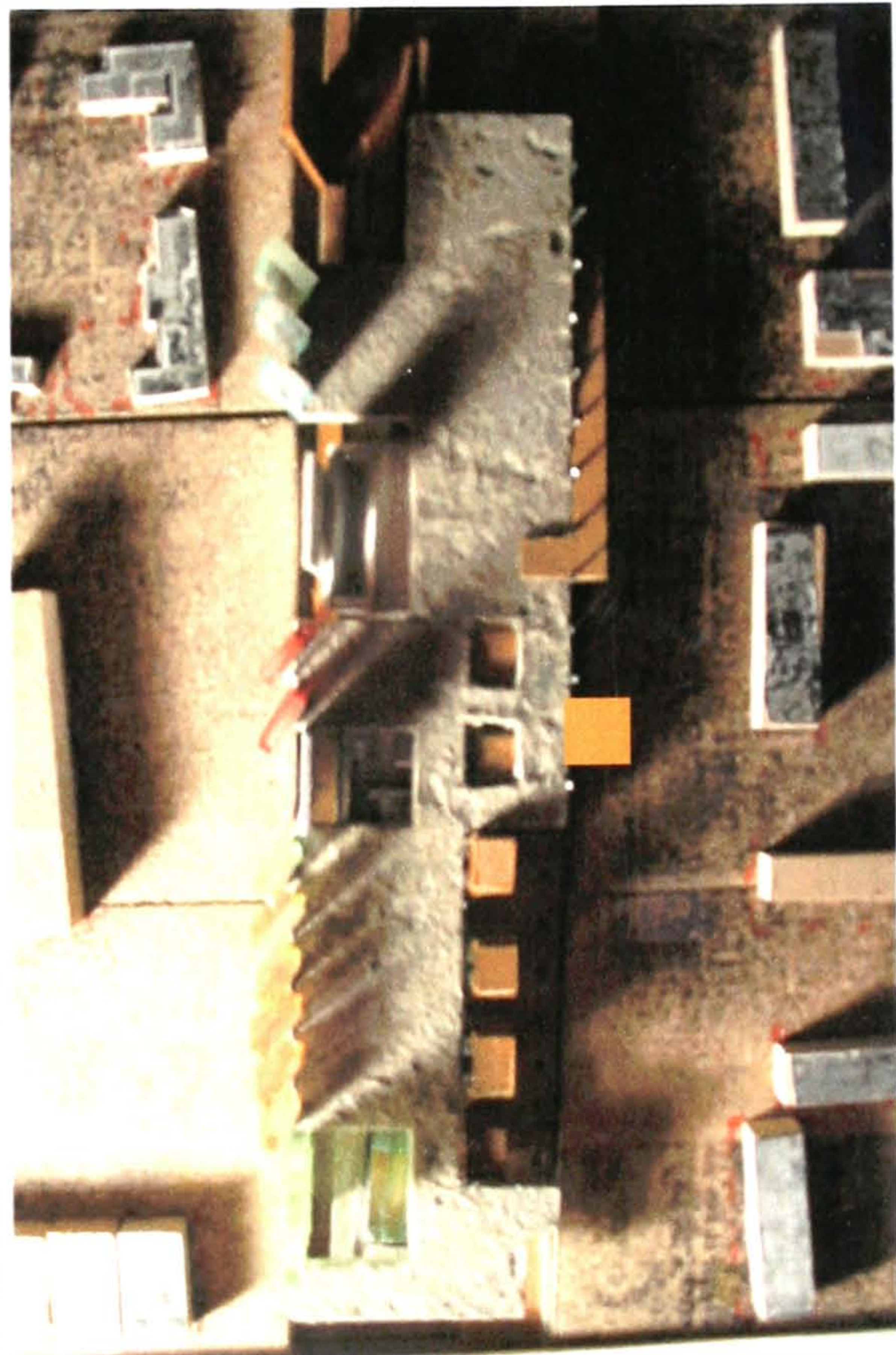
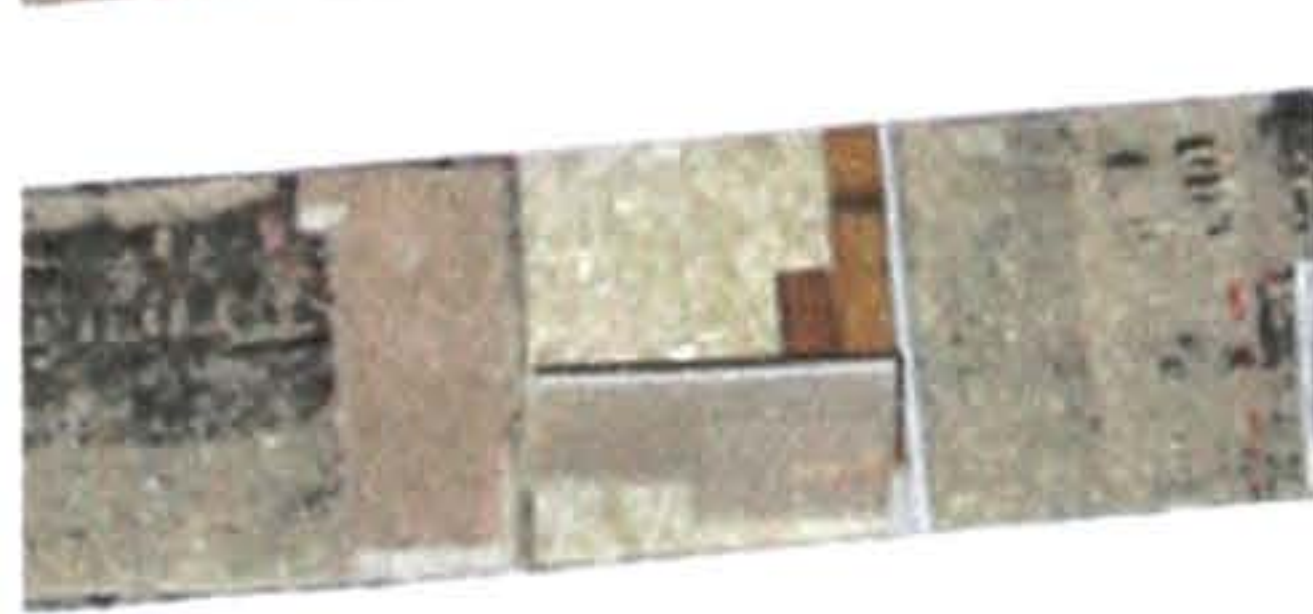
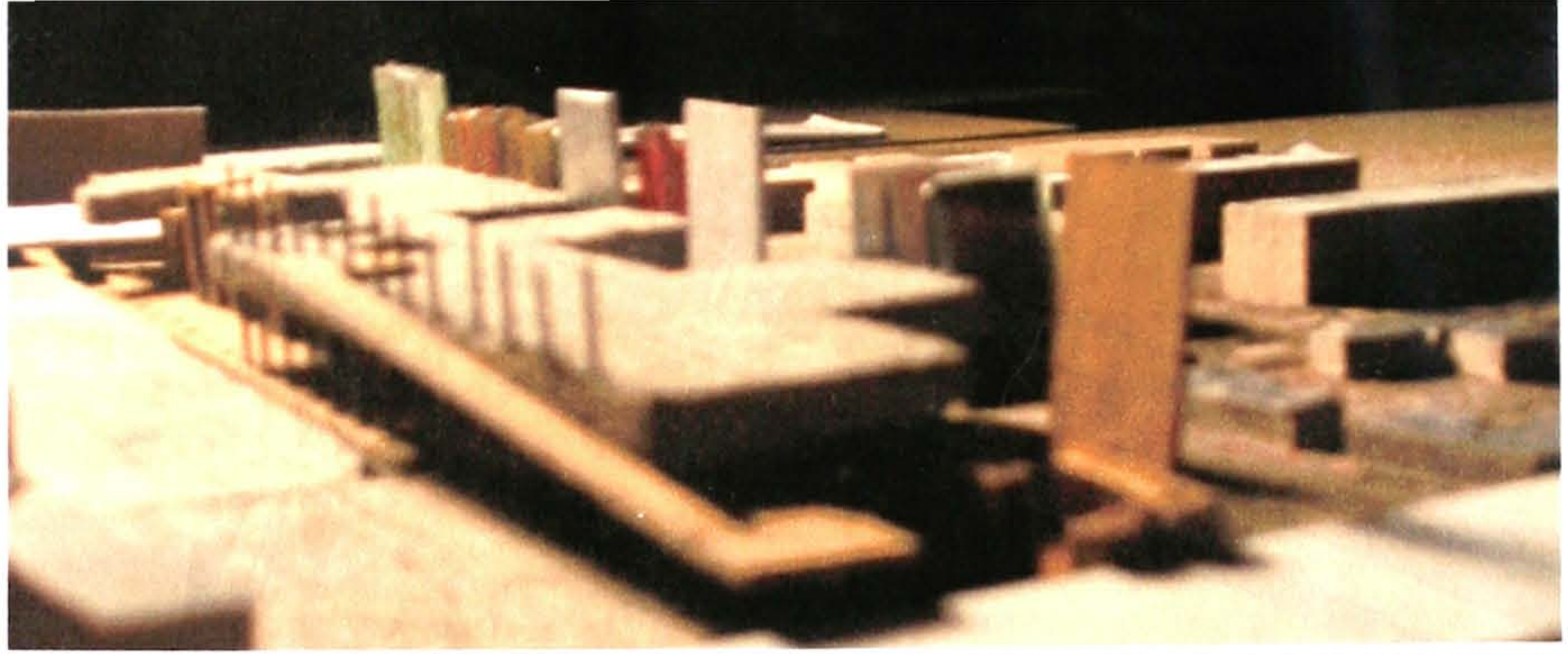
**CONSTRUCTION/LIGHTING  
DETAIL**



**FINAL MODEL**

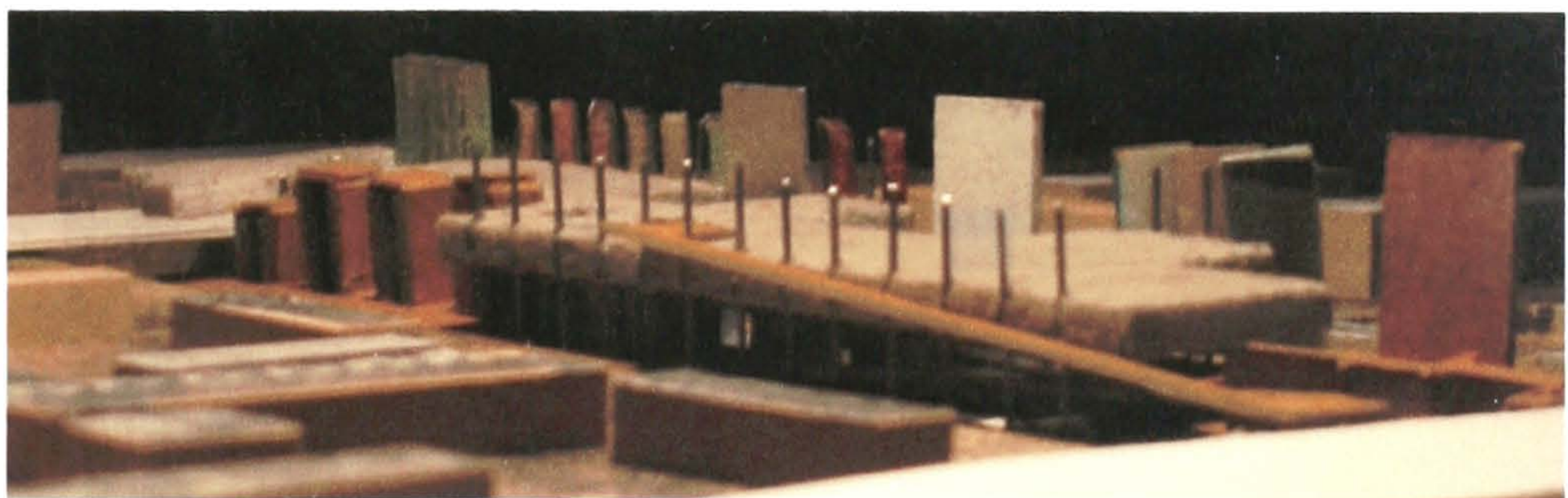
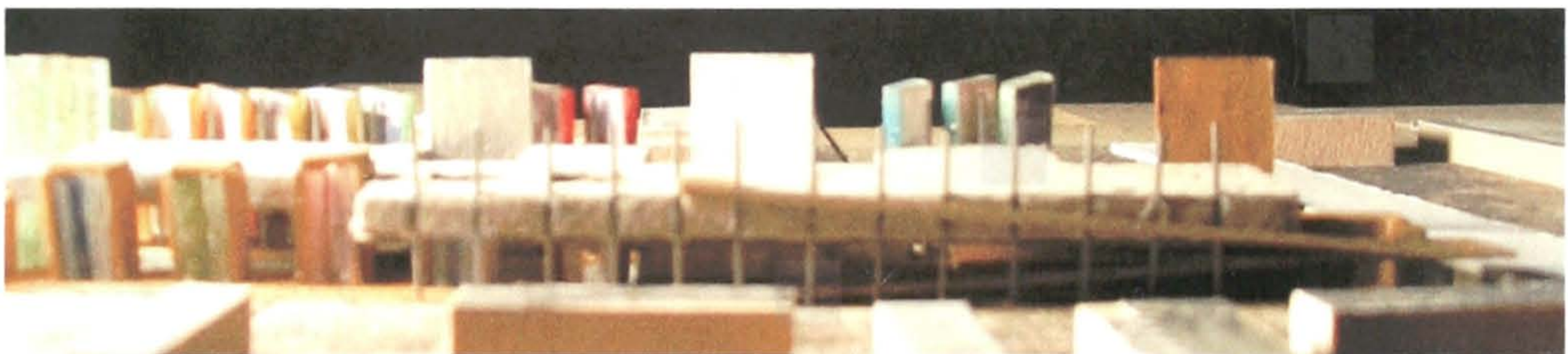
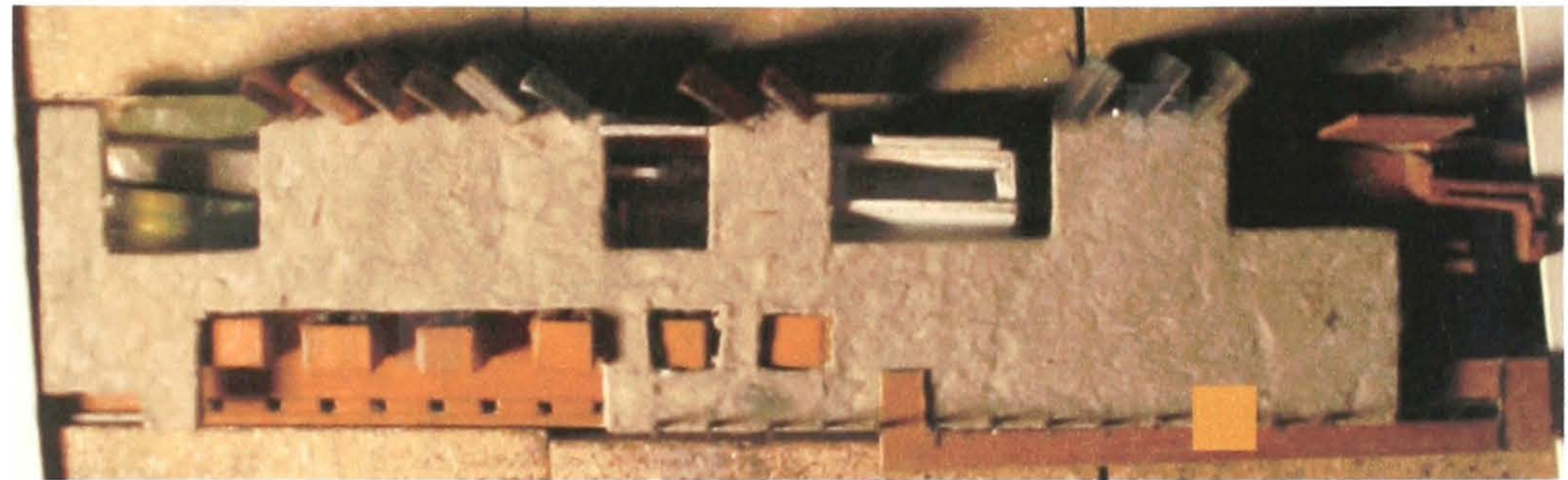
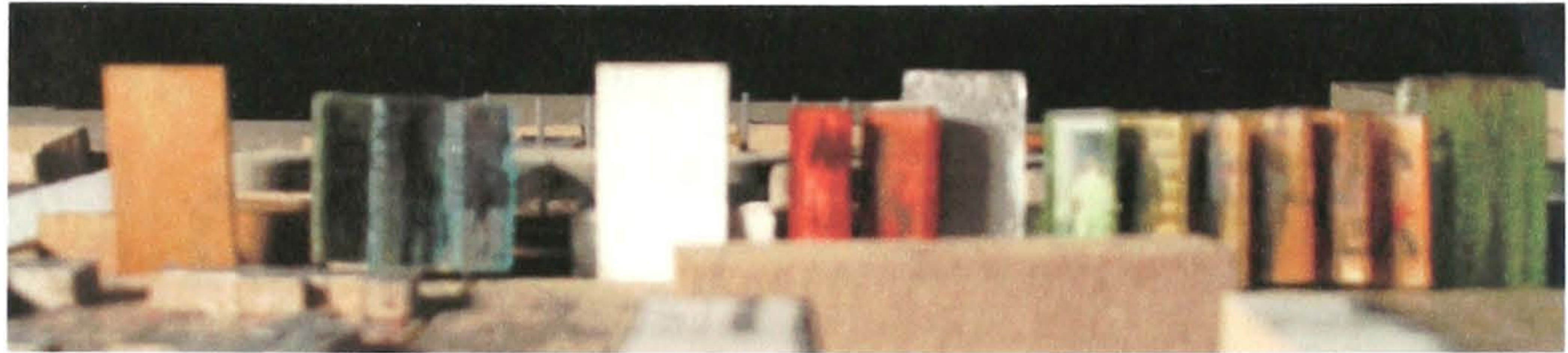






**FINAL PRESENTATION MODEL**





**FINAL PRESENTATION MODEL**