

Reconstituting a World: Constructing a Cube

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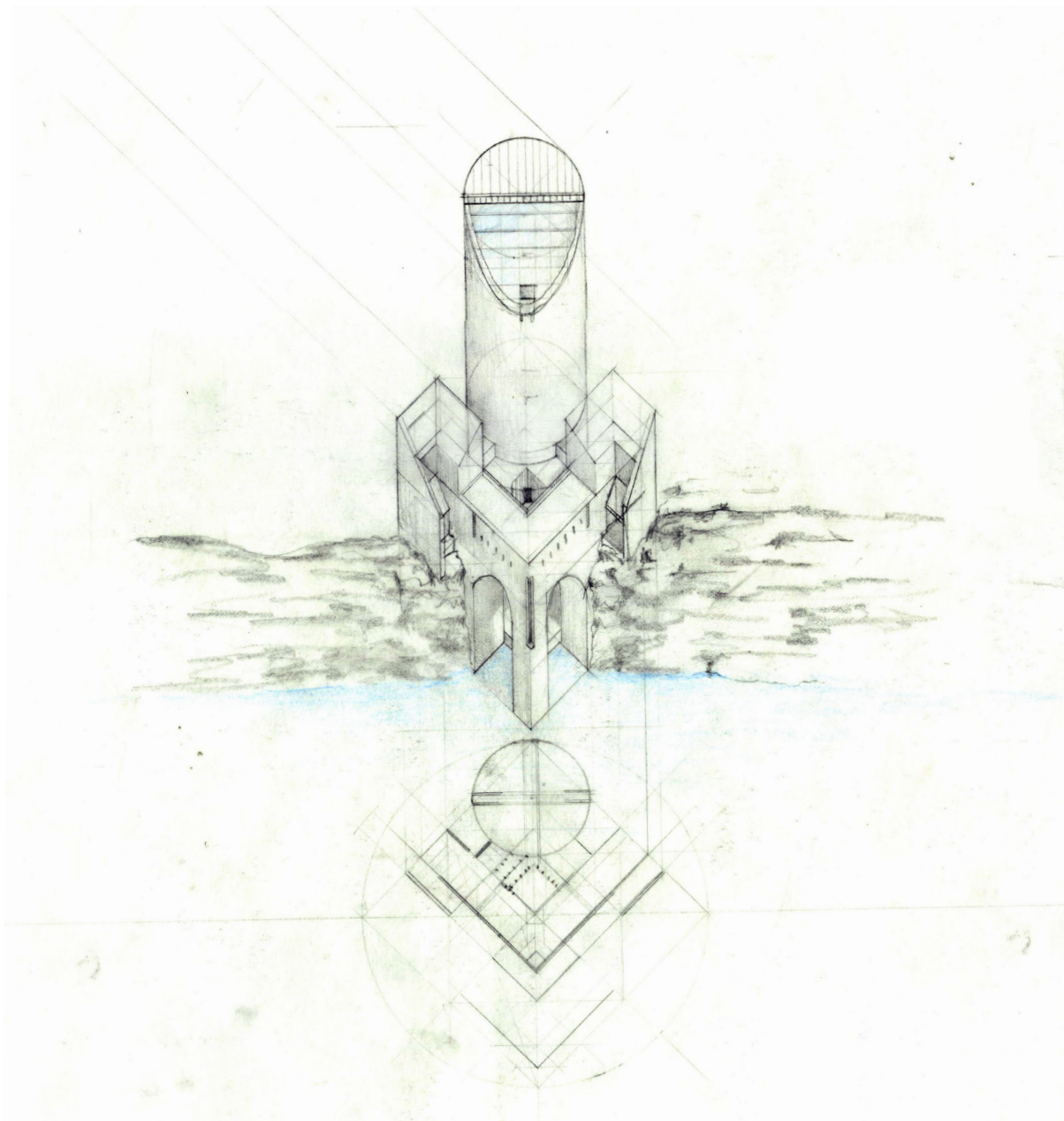
The background of the page is a large, textured square. It features a grid of squares in various shades of green, grey, and brown. In the center of this grid is a smaller, glowing square with a bright yellow and orange center, surrounded by a dark, irregular border that looks like a hole or a burn mark.

Reconstituting a World: Constructing a Cube

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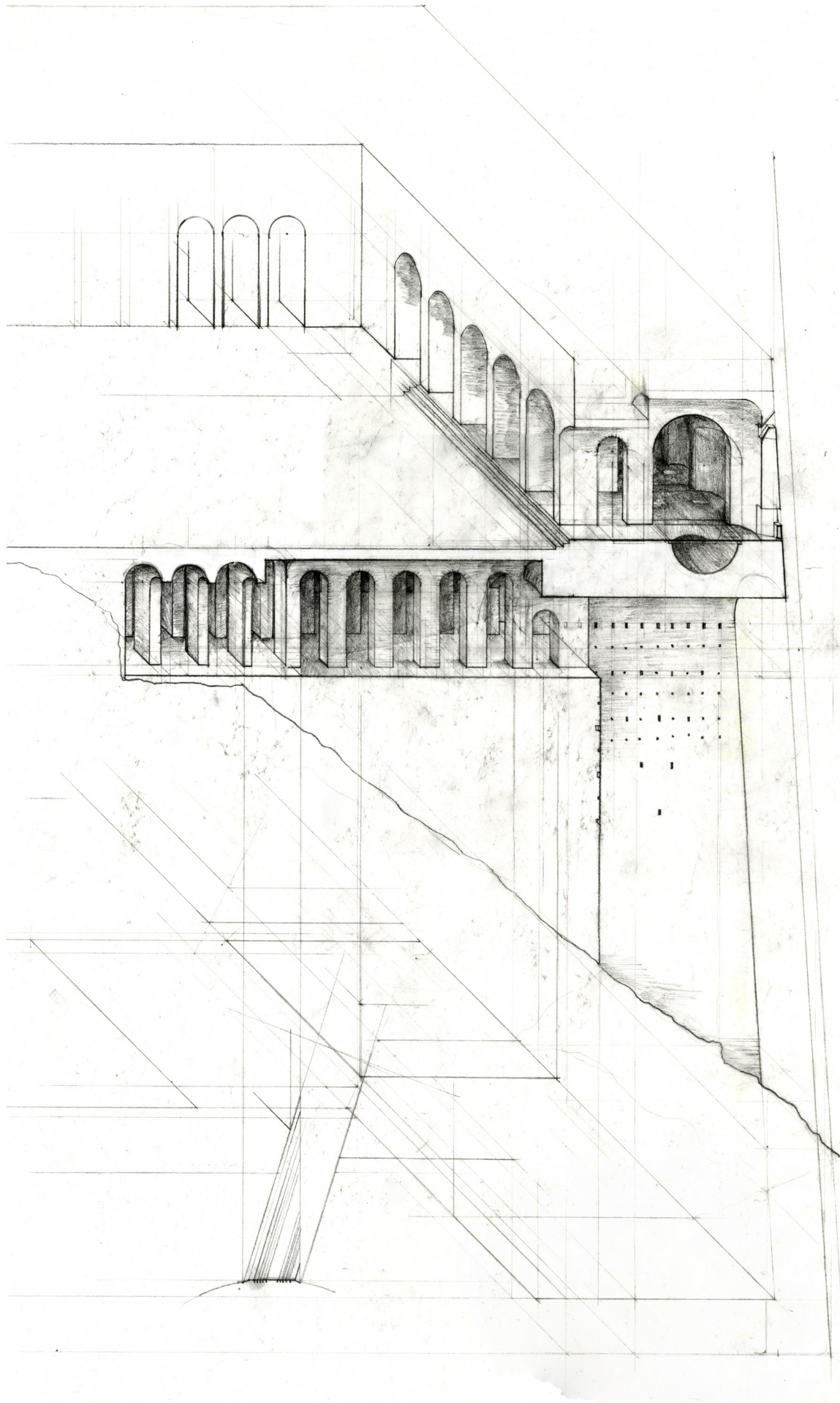
Abstract

The following is an exploration into the composition and construction of a marine research laboratory situated on a remote sea cliff off the coast of Norway. The settlement is composed as a model of the world. Located at the chaotic boundary of earth, sea and sky, the construction acts against these forces as threshold and counterpoint. It is the reconstitution of a world, a settlement, a center in a perceived infinity.



Acknowledgements

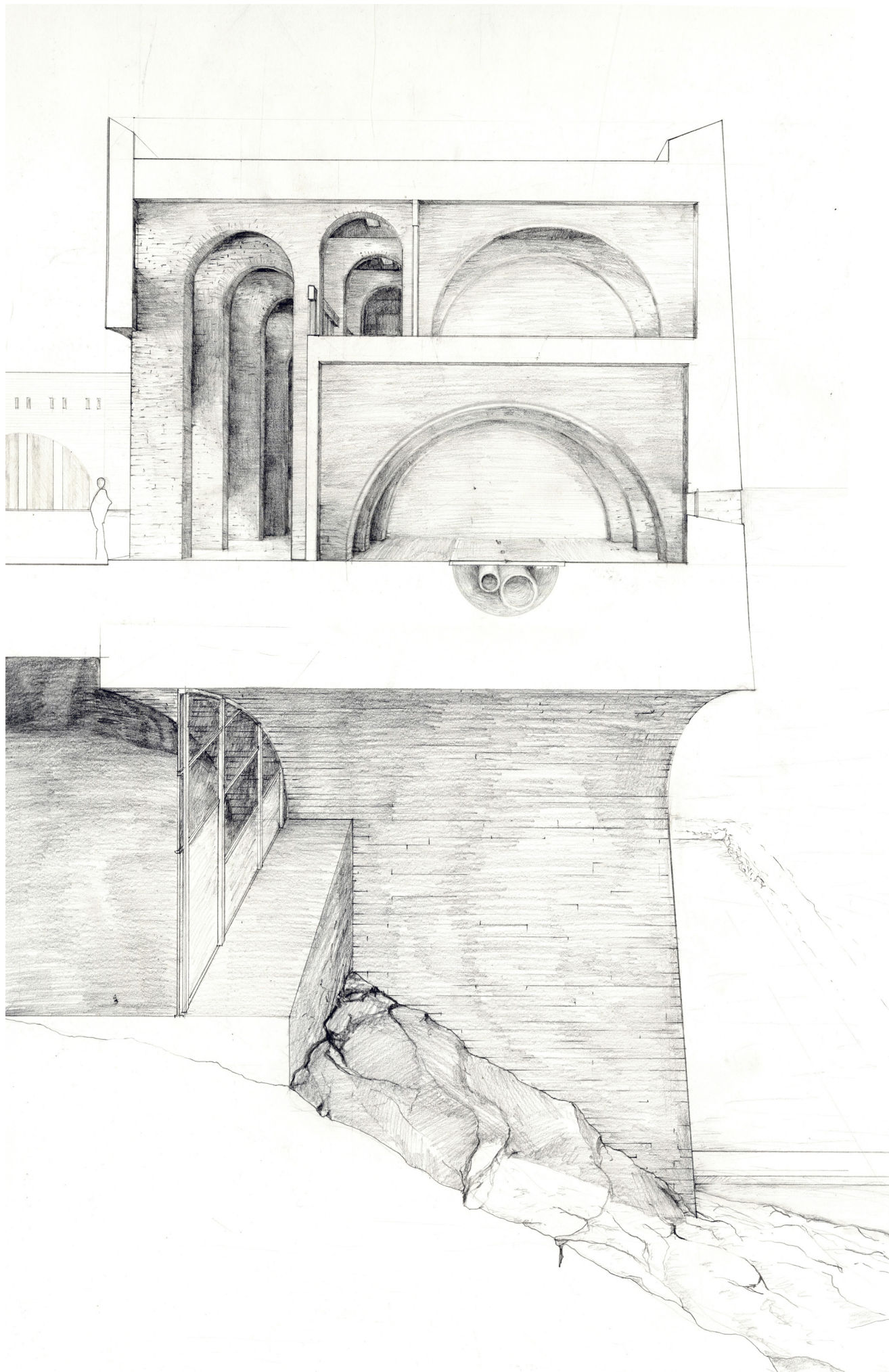
Thank you to all my teachers and classmates who have kept me thoroughly confused and continuously asking questions.



Reconstituting a World: Constructing a Cube

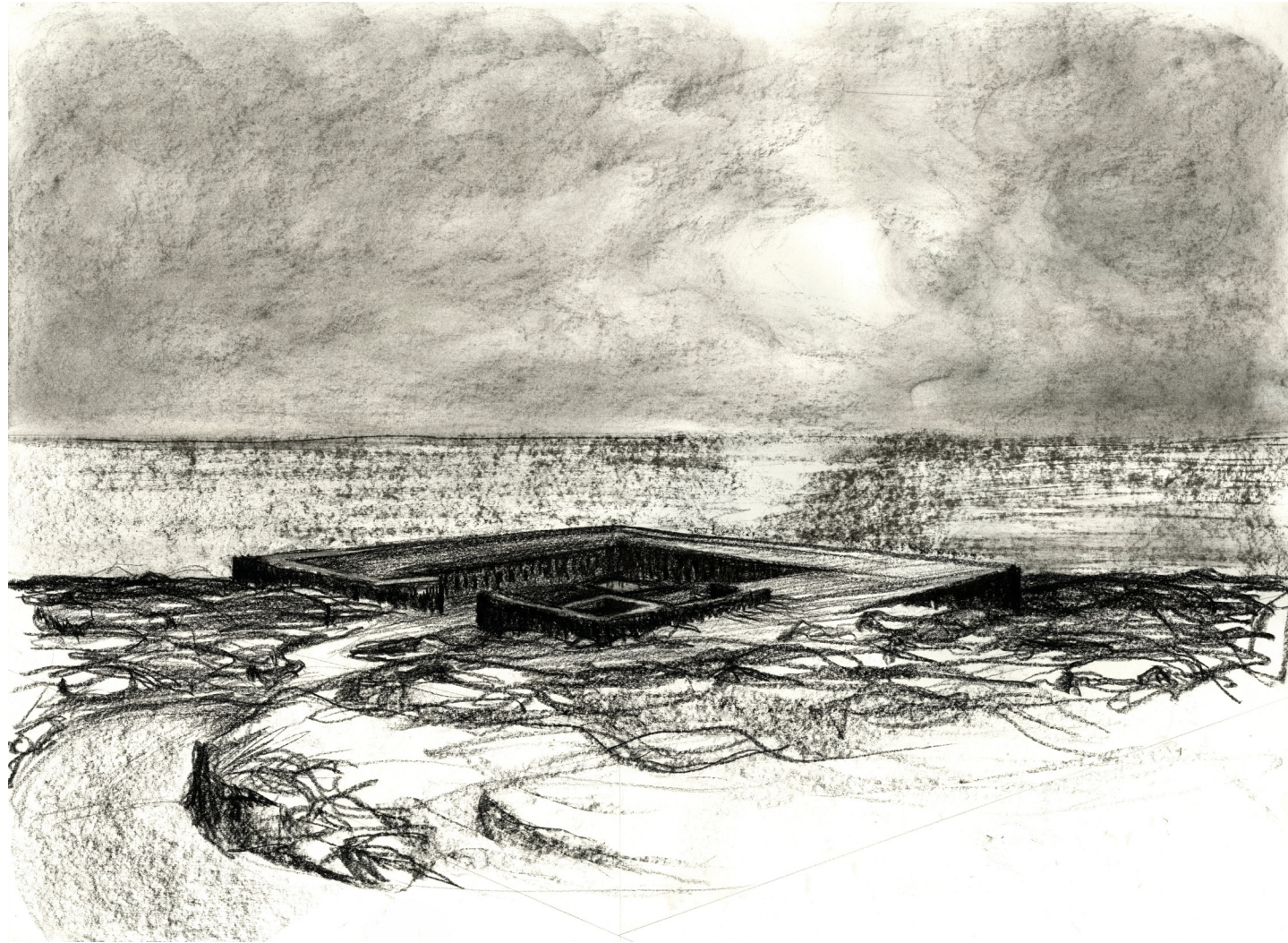
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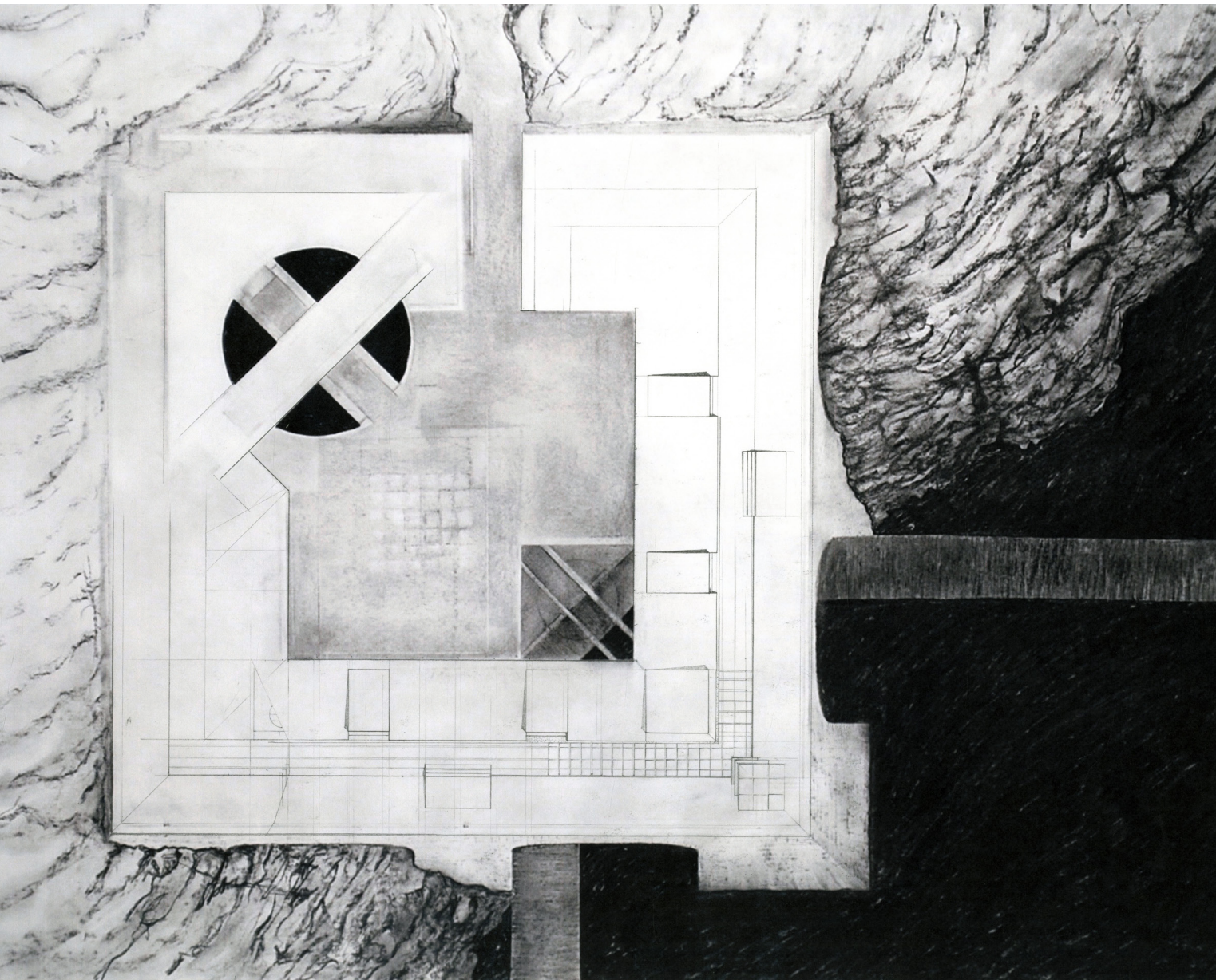
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“When the earth was envisioned as round, the horizon ceased to be the end of the world. In acknowledging the spherical form of the earth, man lost his sense of the outside as a domain surrounding him. He could no longer obtain any sense of scale from his surroundings. His place had no center.”

Fjeld, Per O, and Sverre Fehn. *Sverre Fehn: The Thought of Construction* p. 26

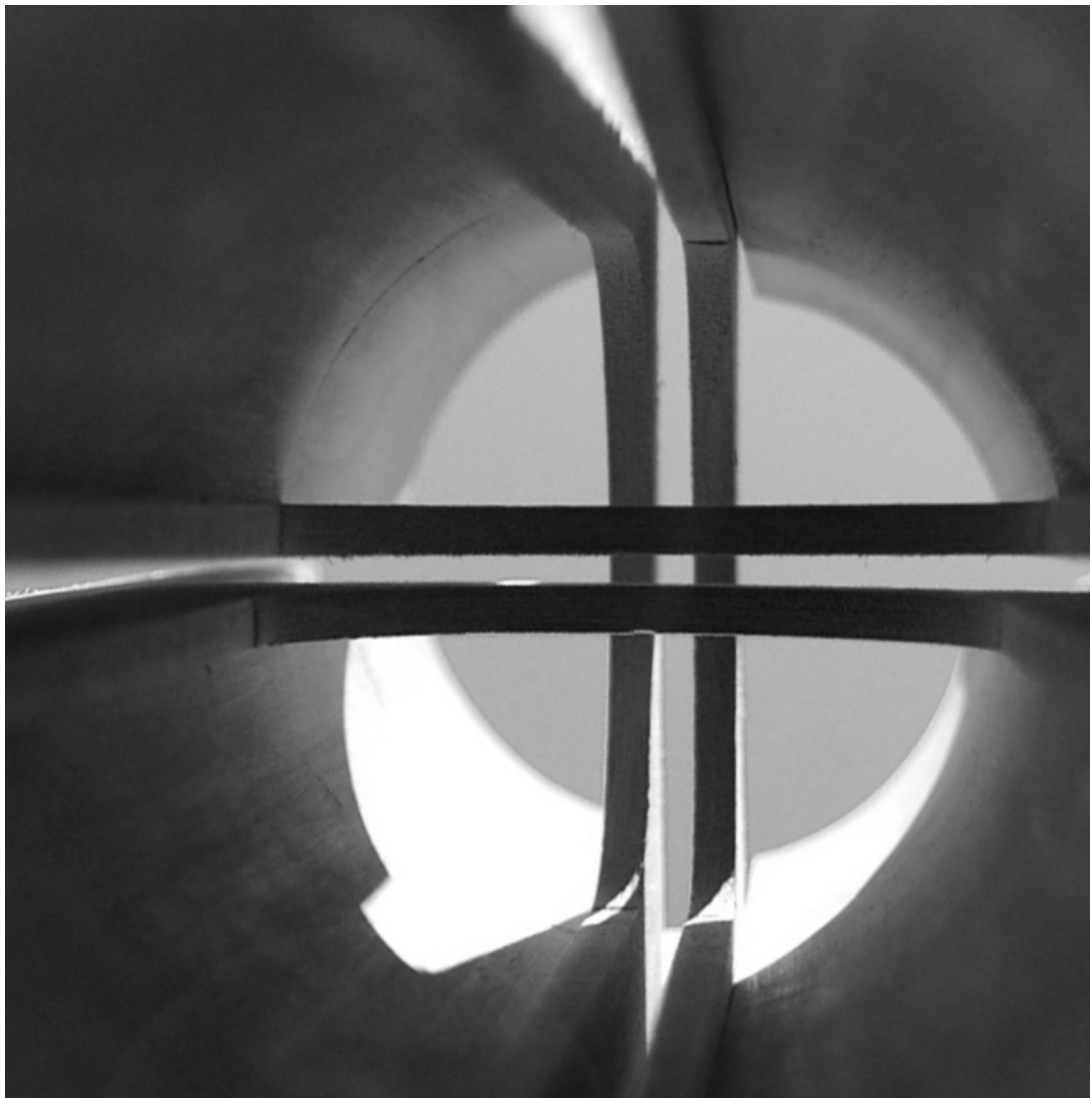


Boundary

A world is a finite entity. Without a boundary, the world falls to formlessness, infinity.

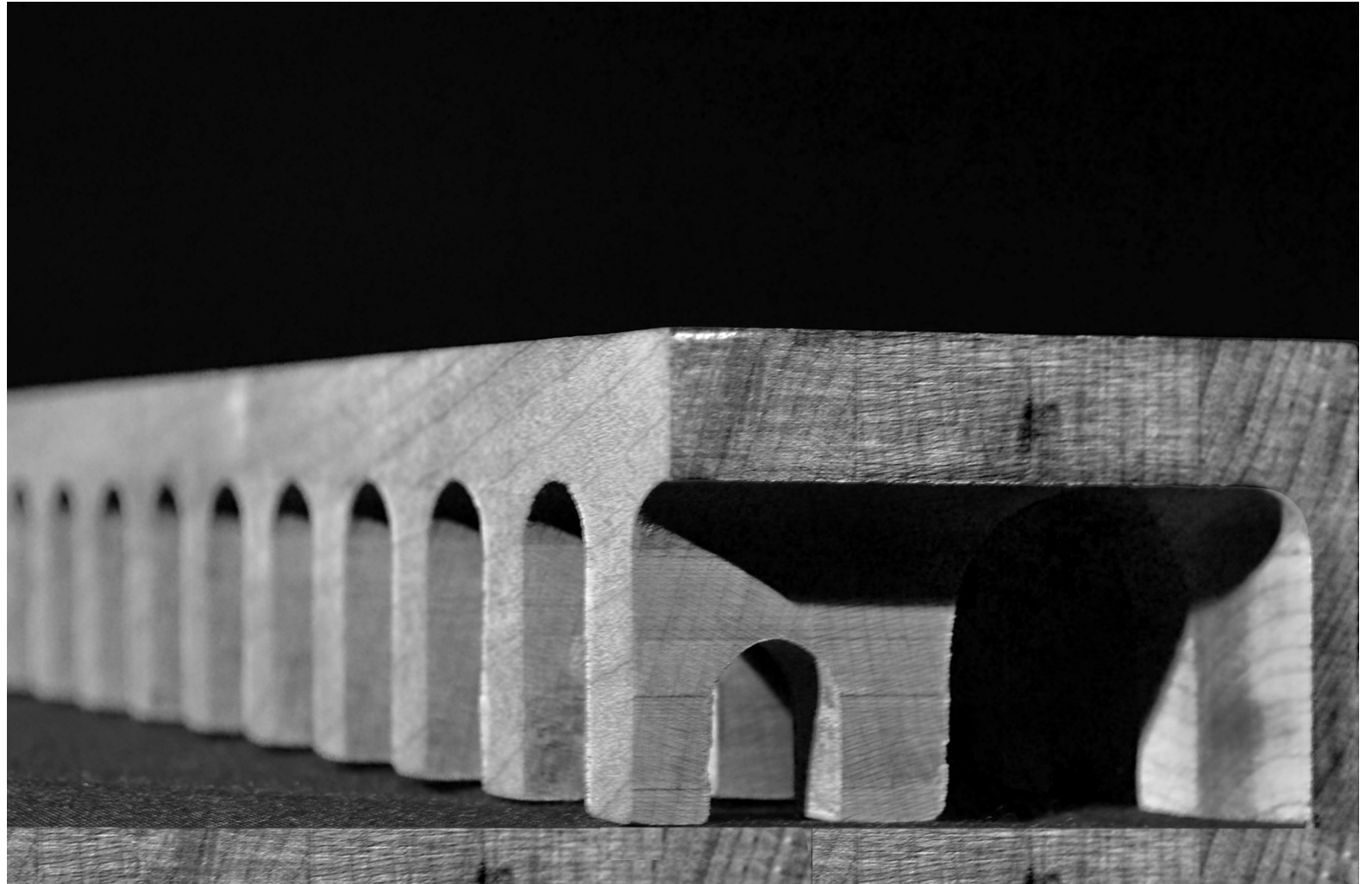
On an infinite length of cliff, along an expanse of ocean, beneath an endless sky, a finite world offers a place of rest and order.

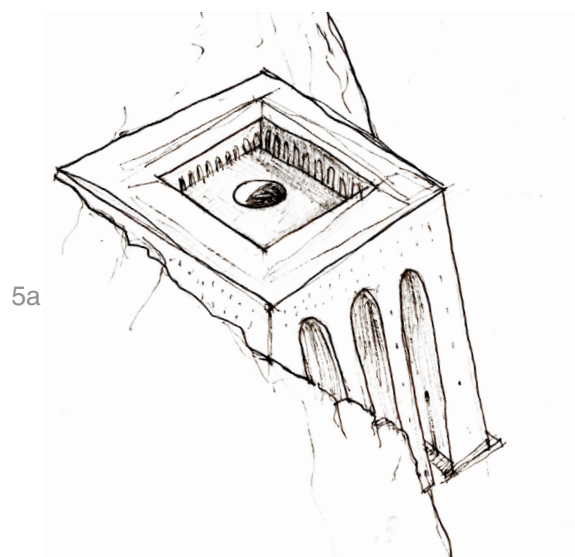
A boundary exists between two modes of being. Delimiting inside, simultaneously gives definition to outside.



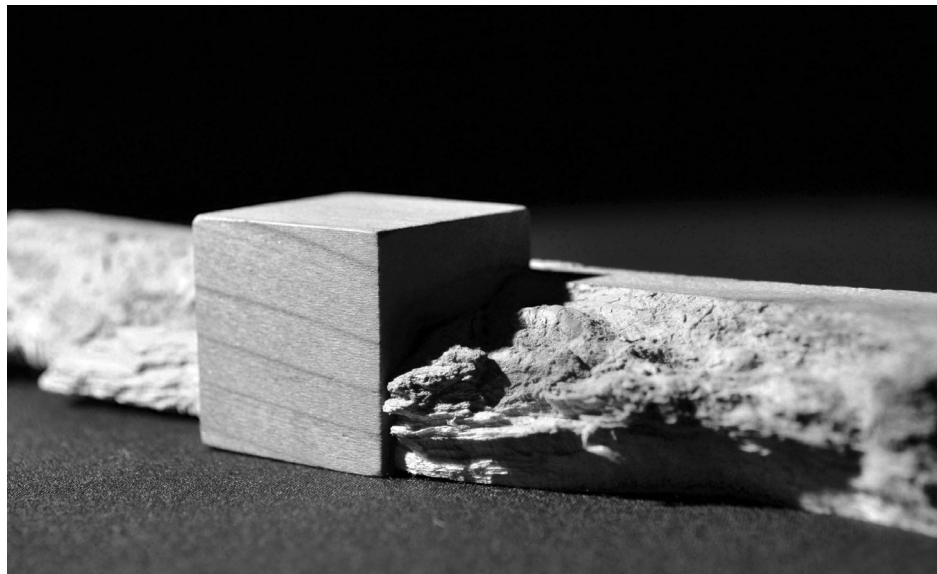
“A boundary is not that at which something stops but, as the Greeks recognized, the boundary is that from which something *begins its presenceing*. That is why the concept is that of *horismos*, that is, the horizon, the boundary.”

Heidegger, Martin
“Building Dwelling Thinking”





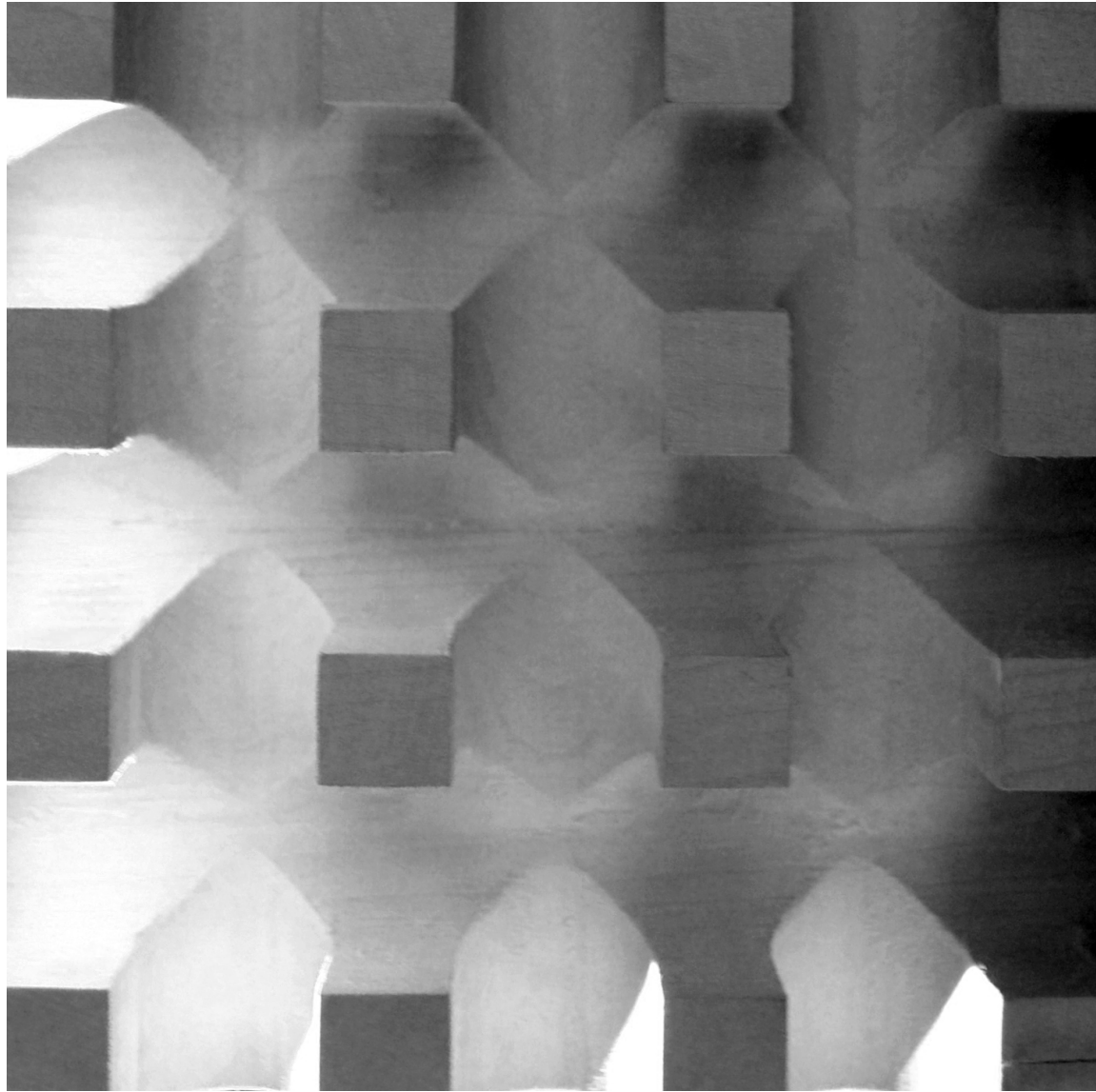
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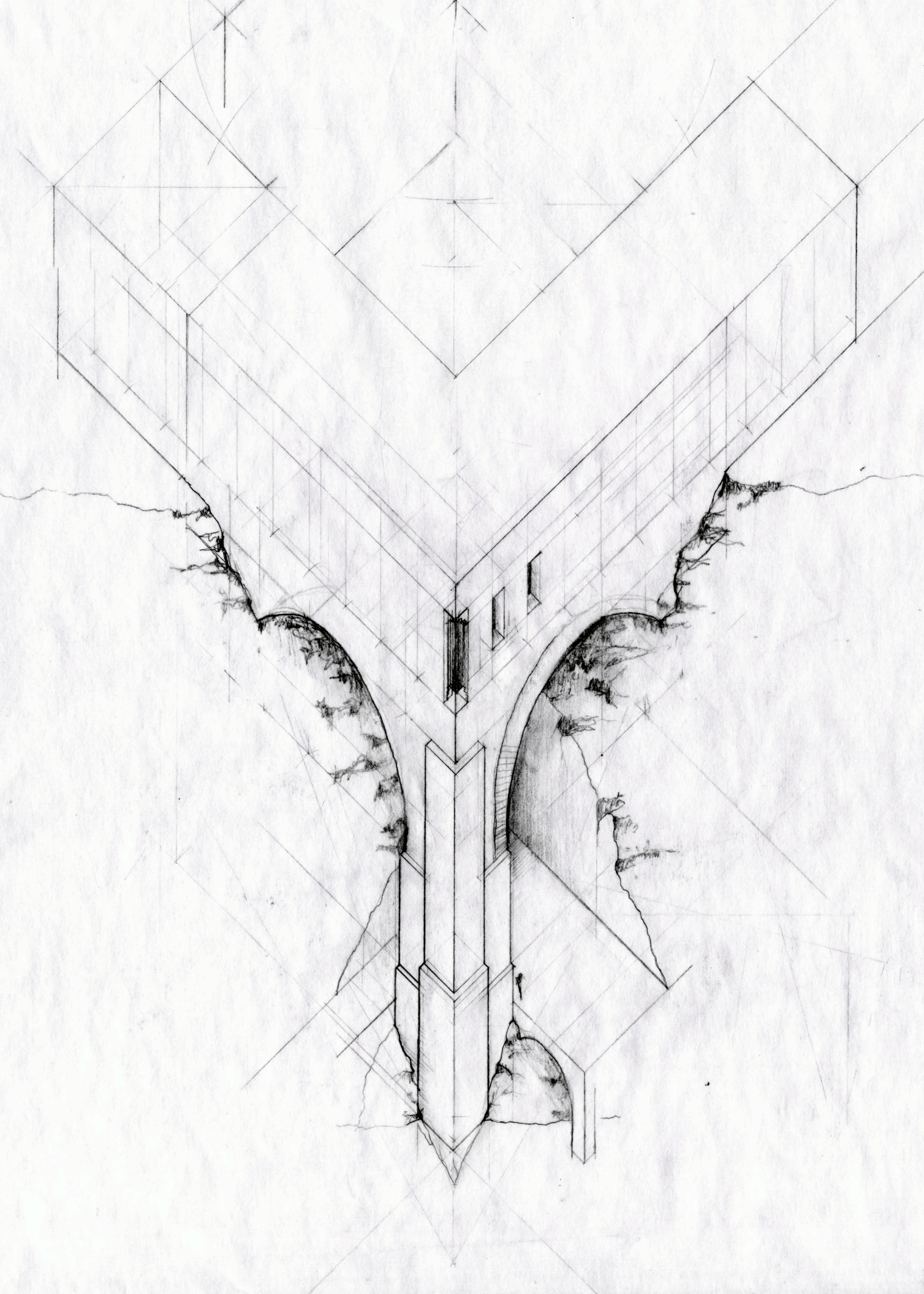


5b

Model of the World

The cube is a primary human habit. Up, down, left, right, back and front are the ways we encounter the existence of our world, and the way we re-present it. It is in the form of the cube that we are able to model our world. A cube is an autonomous structure, scalable, simultaneous and transparent. The cube is brought into specific existence through construction and the particular situation. Necessary ambiguities arise between the Platonic ideal and the specific instance.



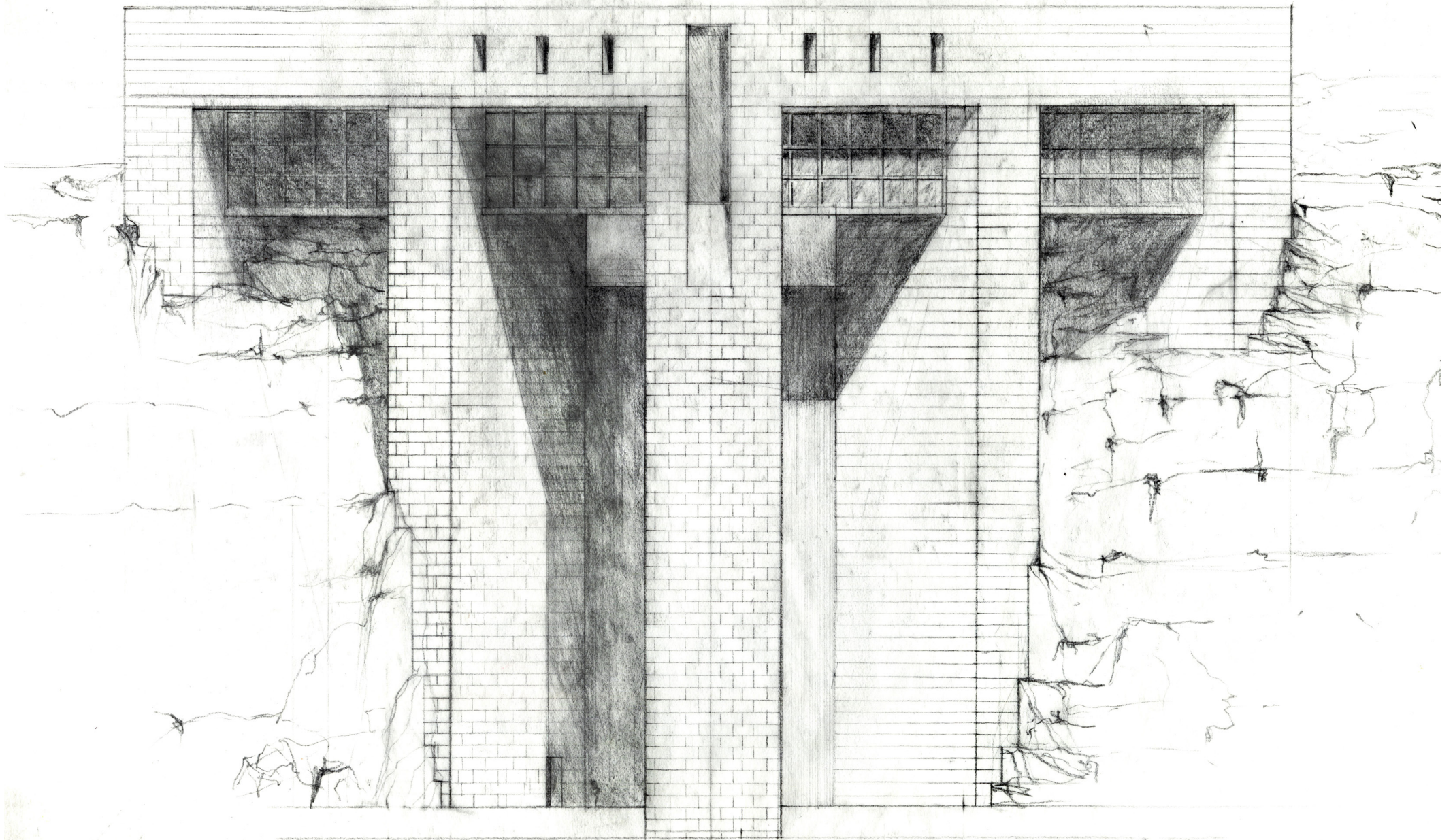


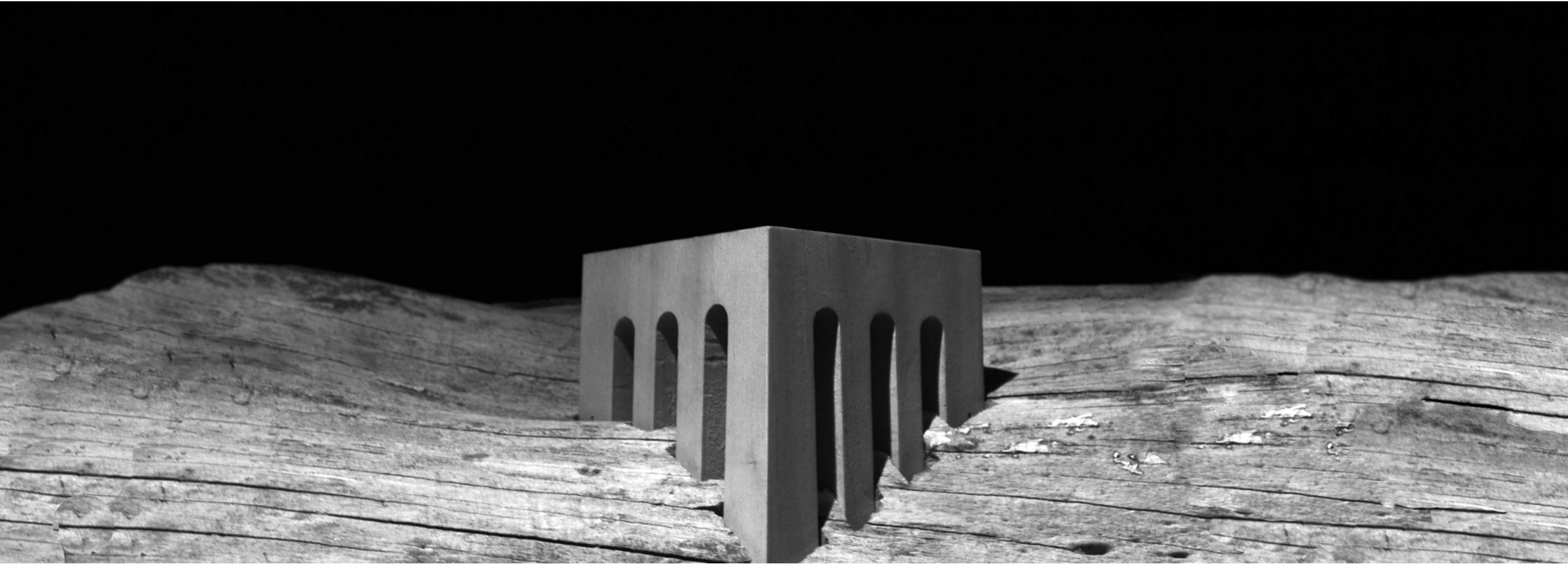
Corner

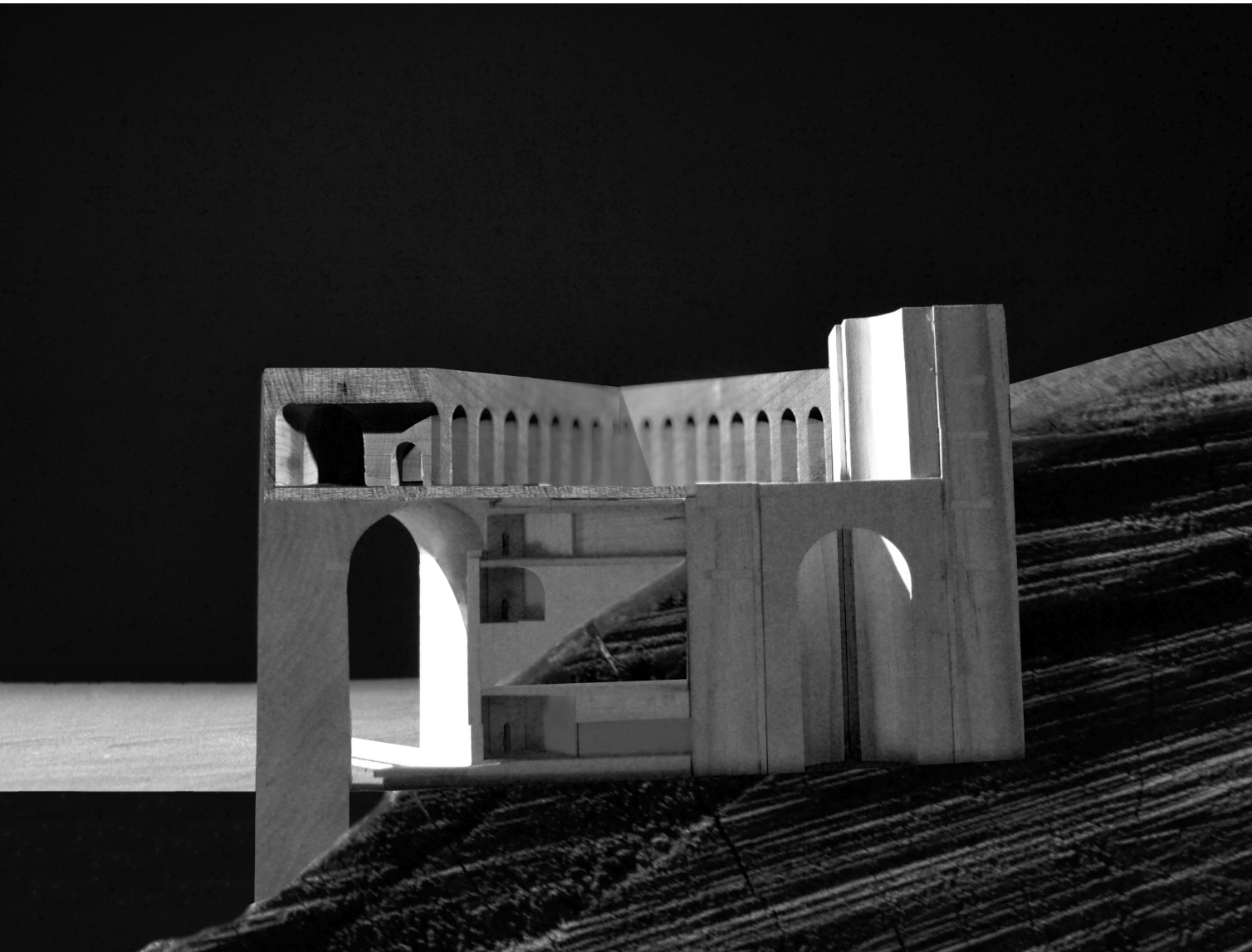
To encounter the corner of a cube is to see multiple faces simultaneously. The corner is the exception to a simple repeating order, and embodies the order of the cube.

The corner is what penetrates the boundary of earth and sea. Like a ship's prow or the edge of a blade, the settlement cuts a place into its situation.

The entirety of the cube confronts the boundary in the corner, not a solitary face.



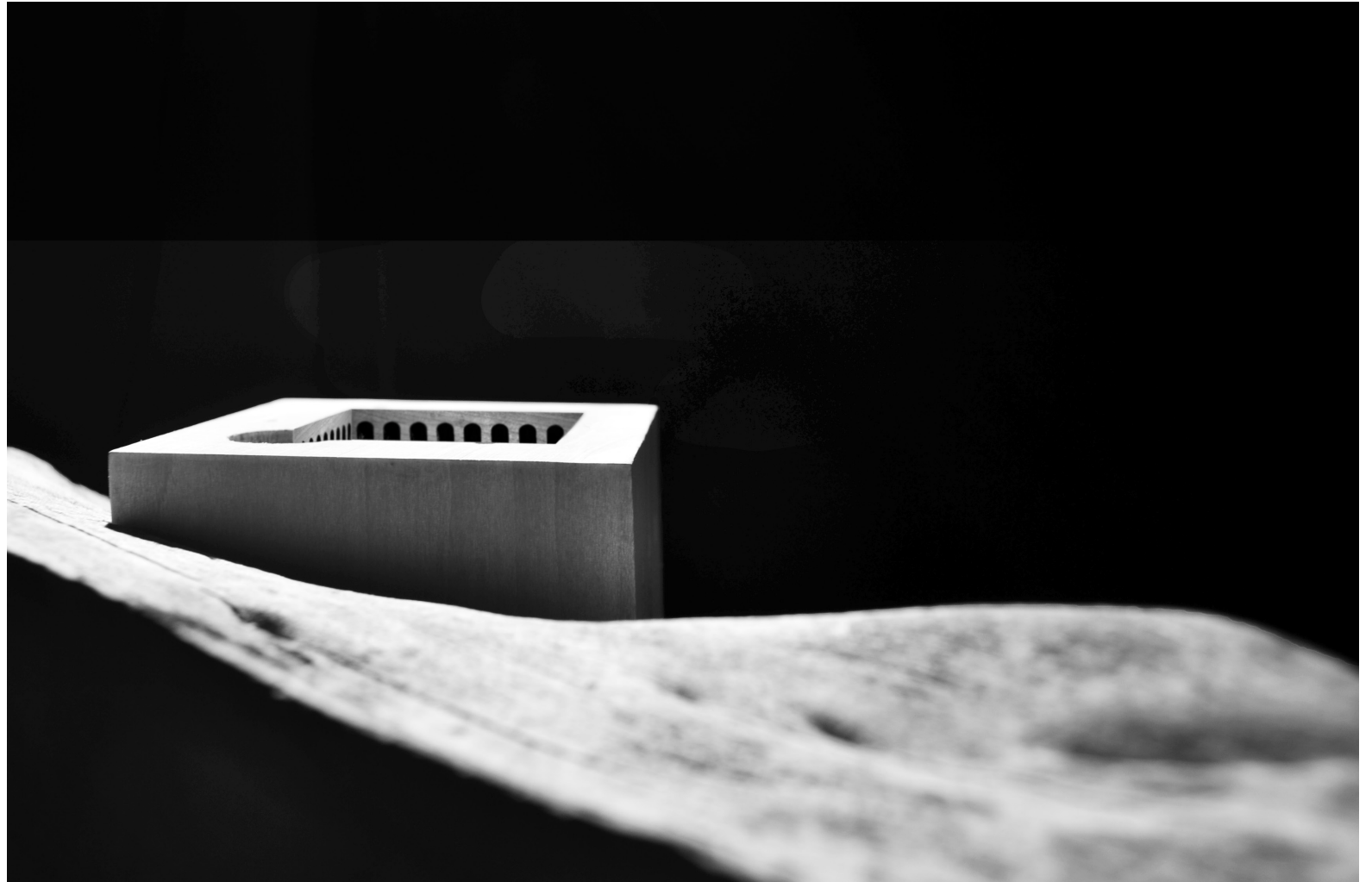




Diagonal

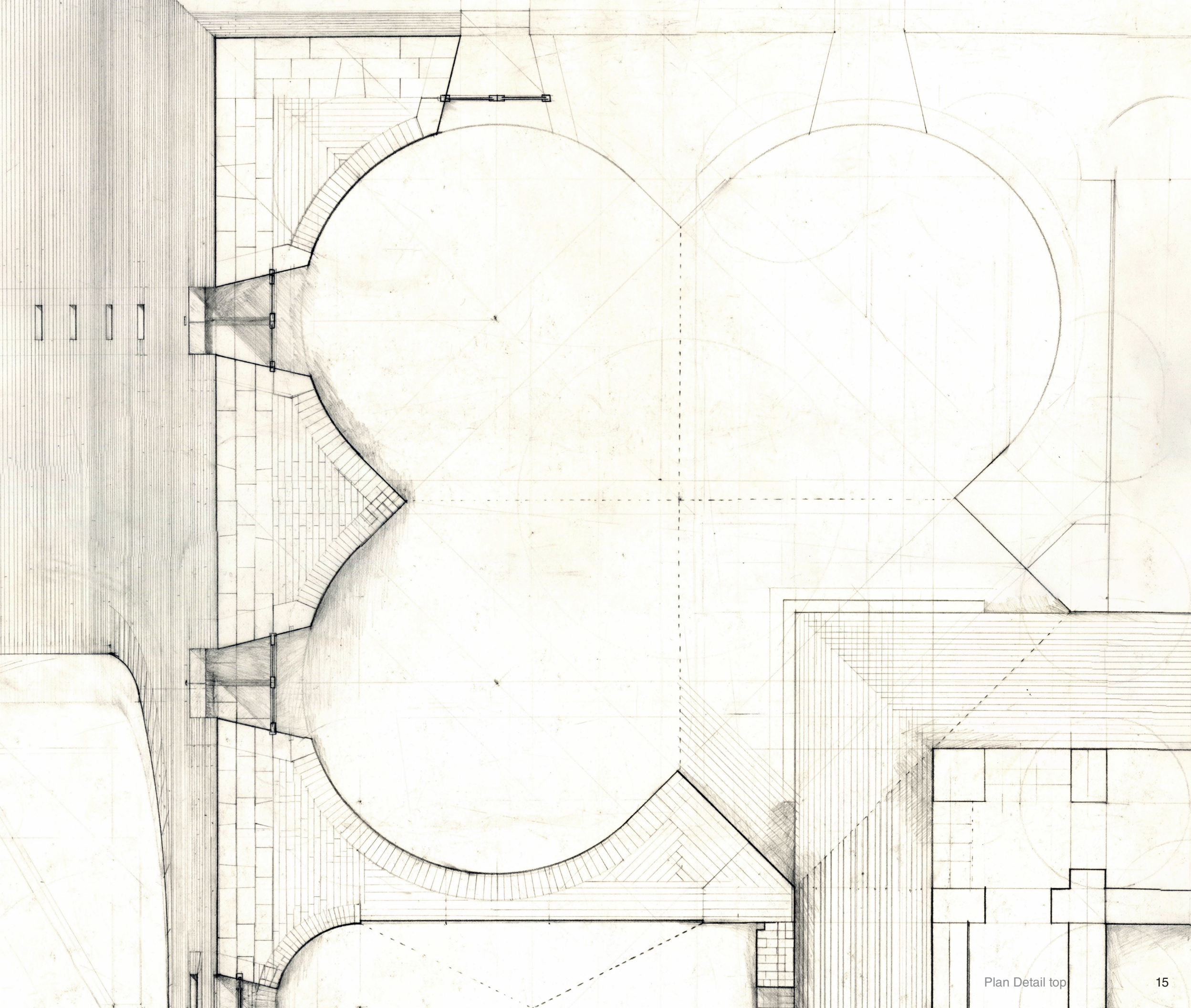
The cube's relation to the site is the diagonal. The diagonal is the fifth hammer, disharmony which disrupts the stasis of the cubic structure.

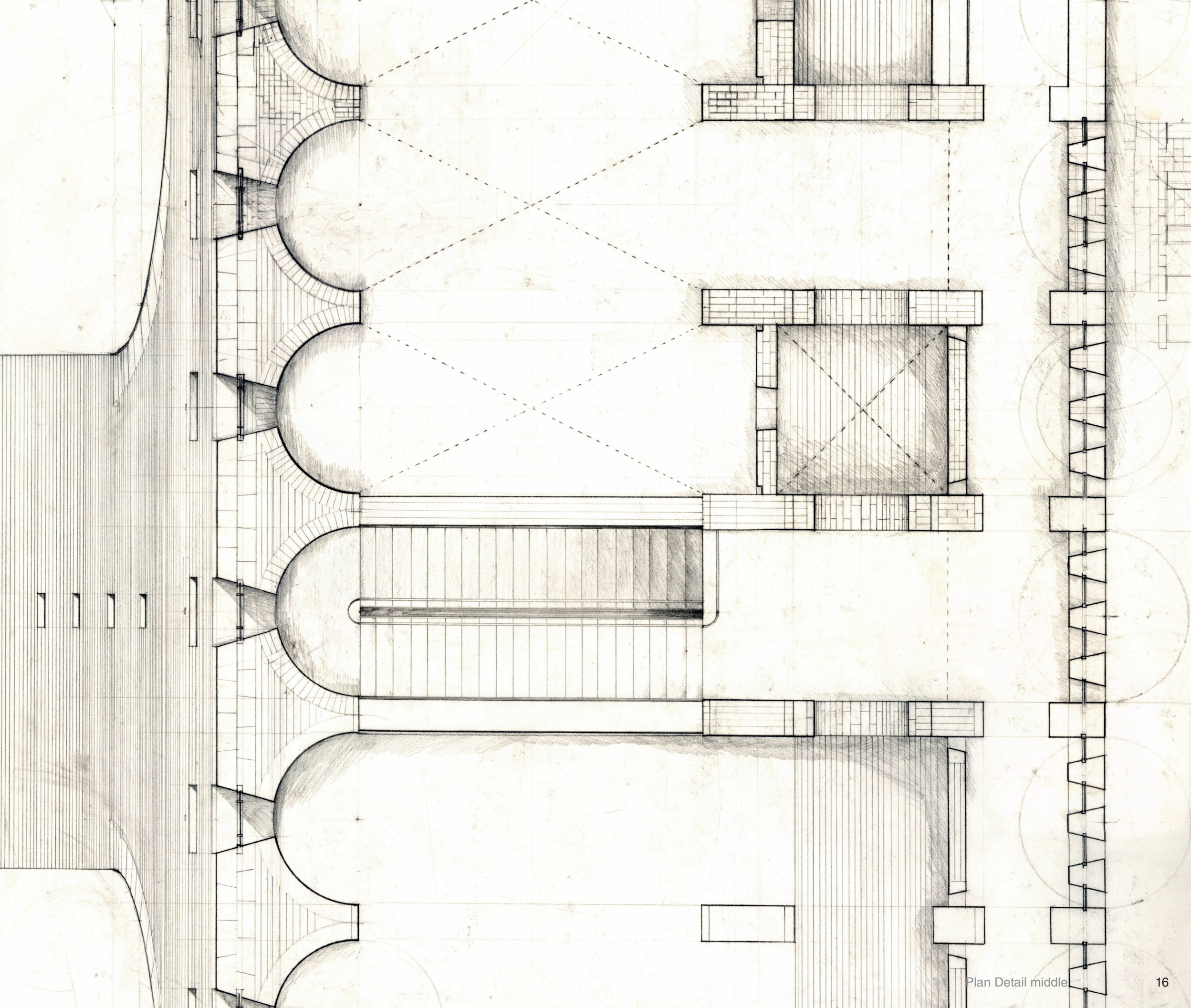


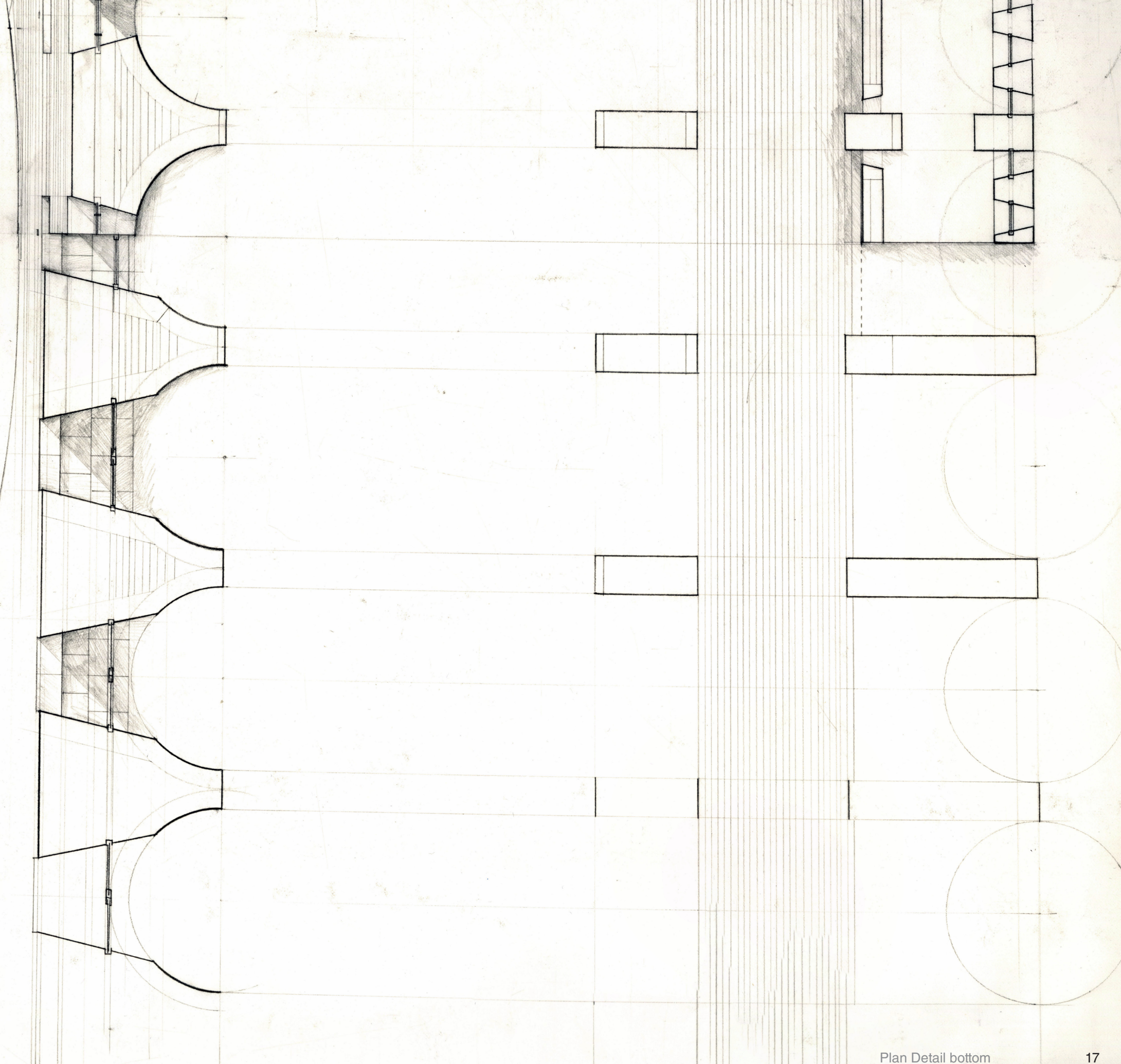


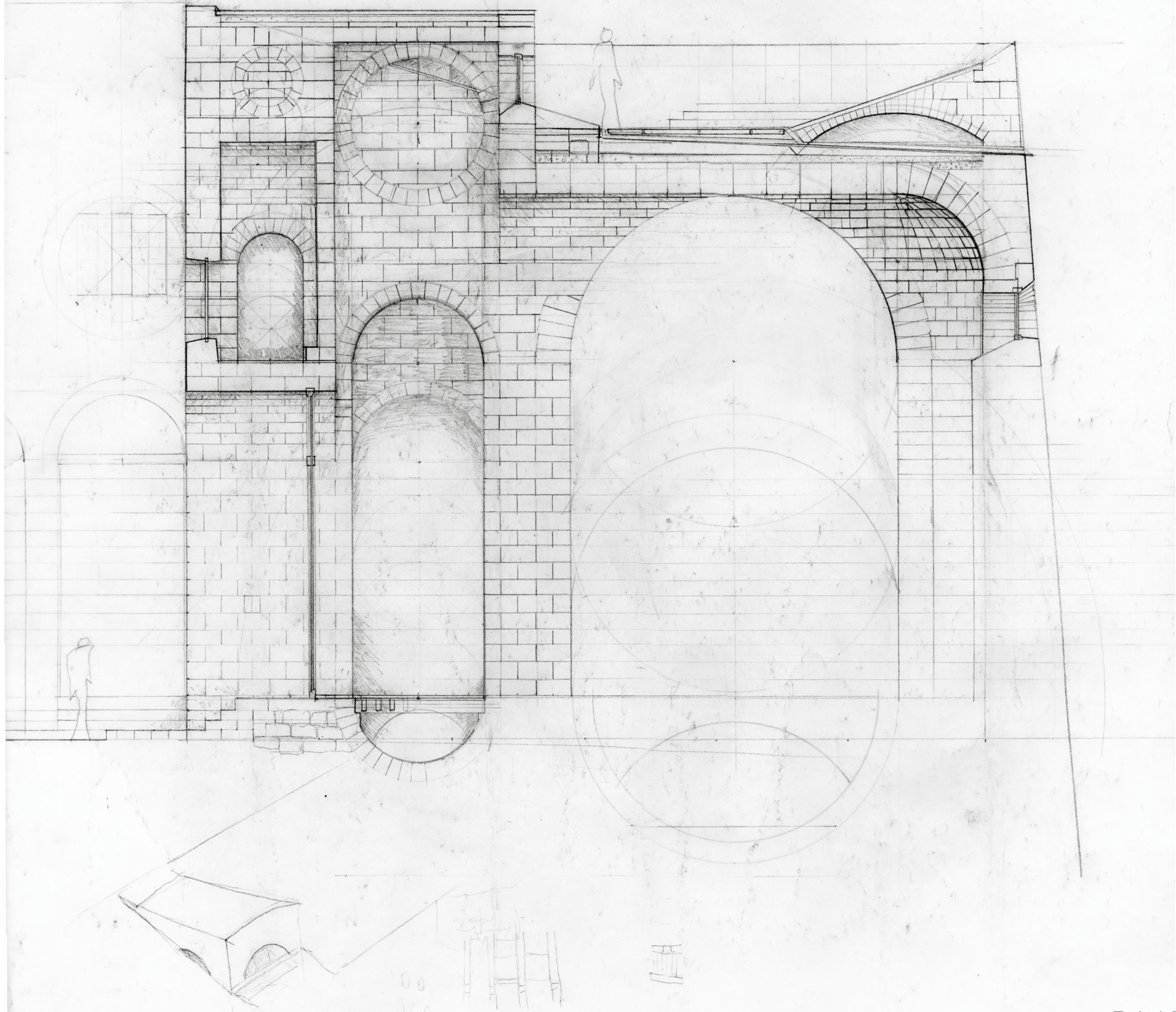


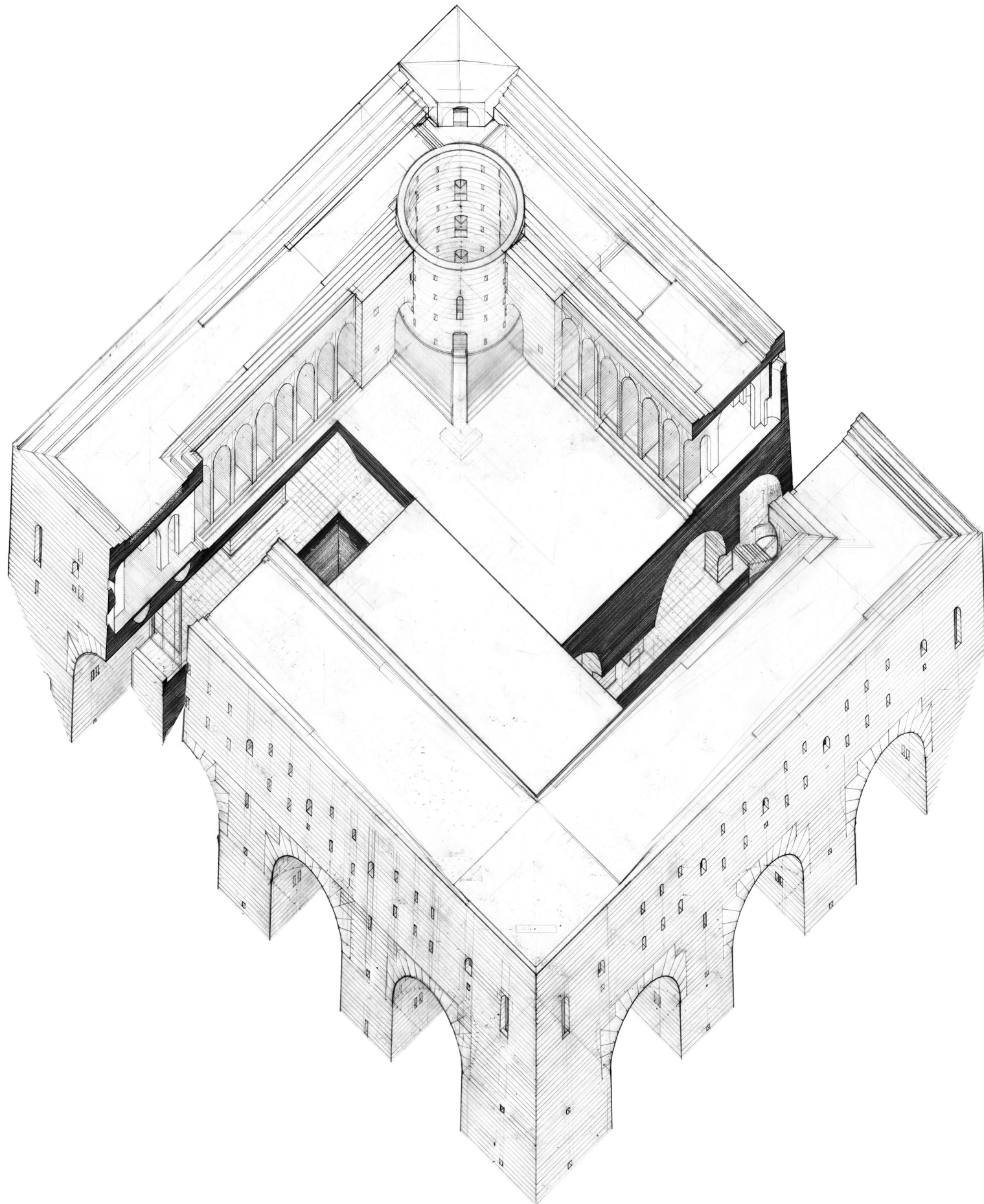


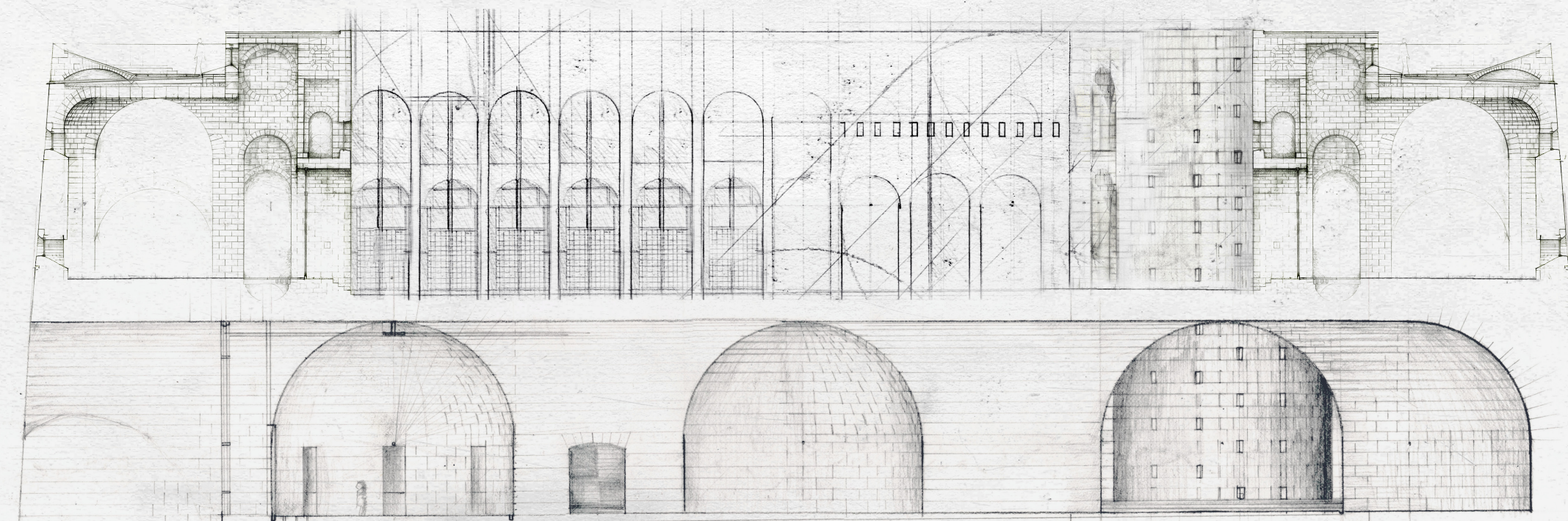


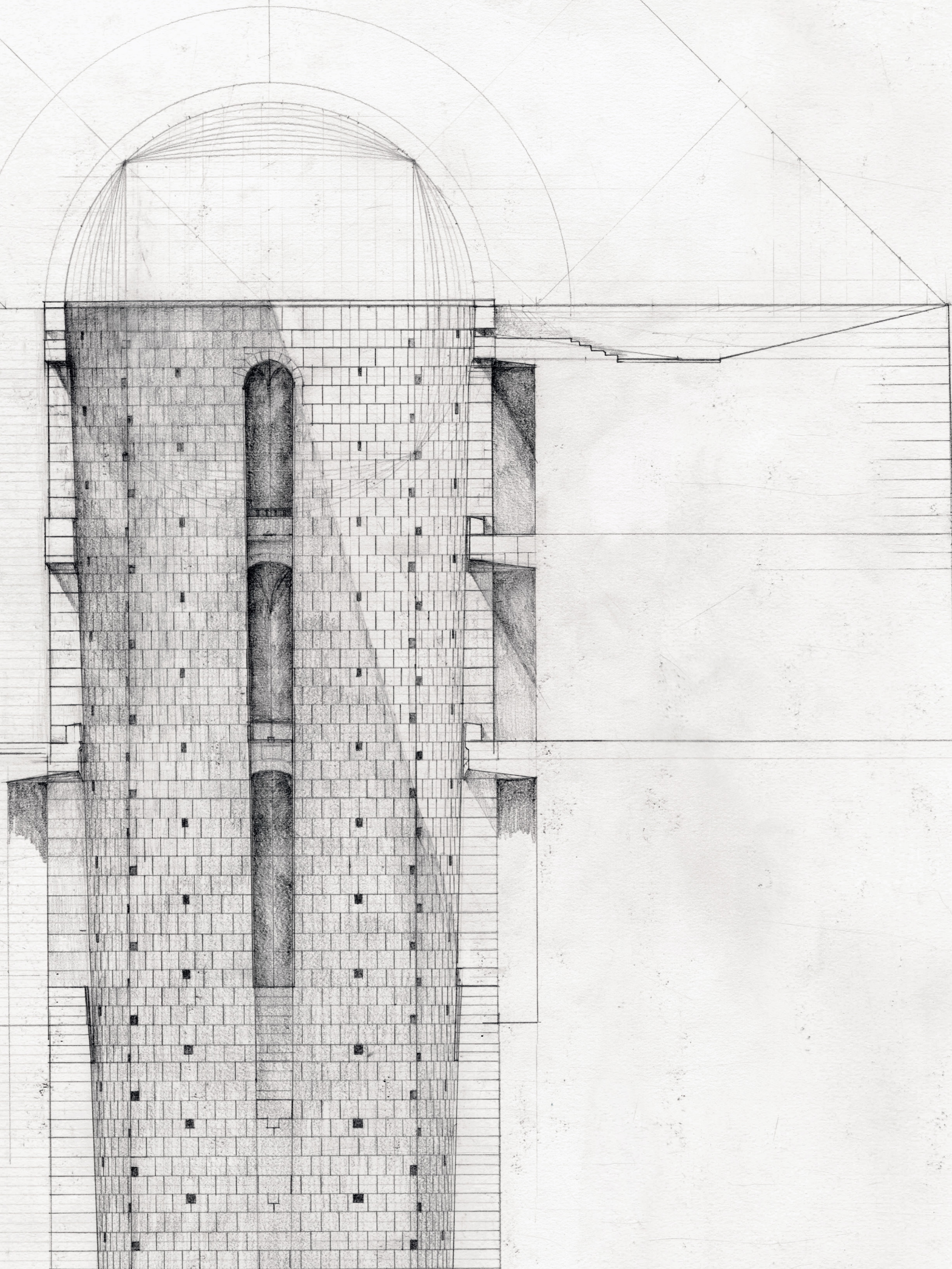


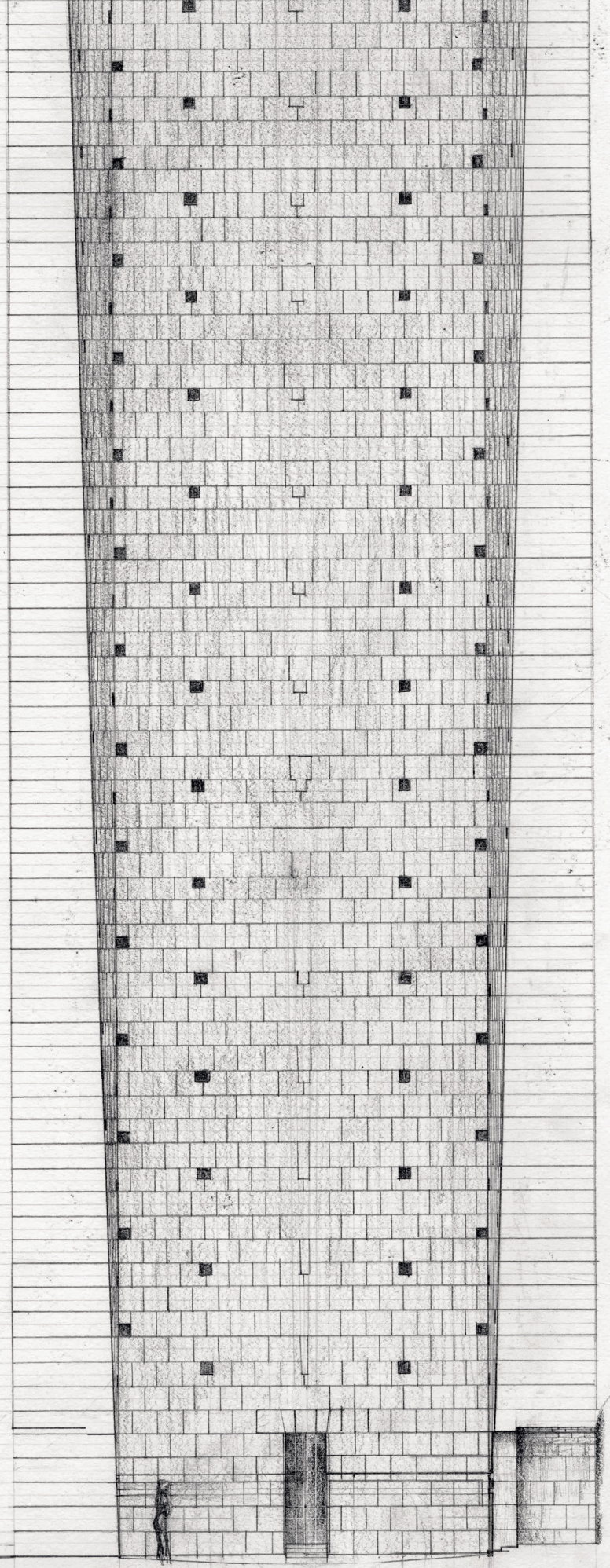


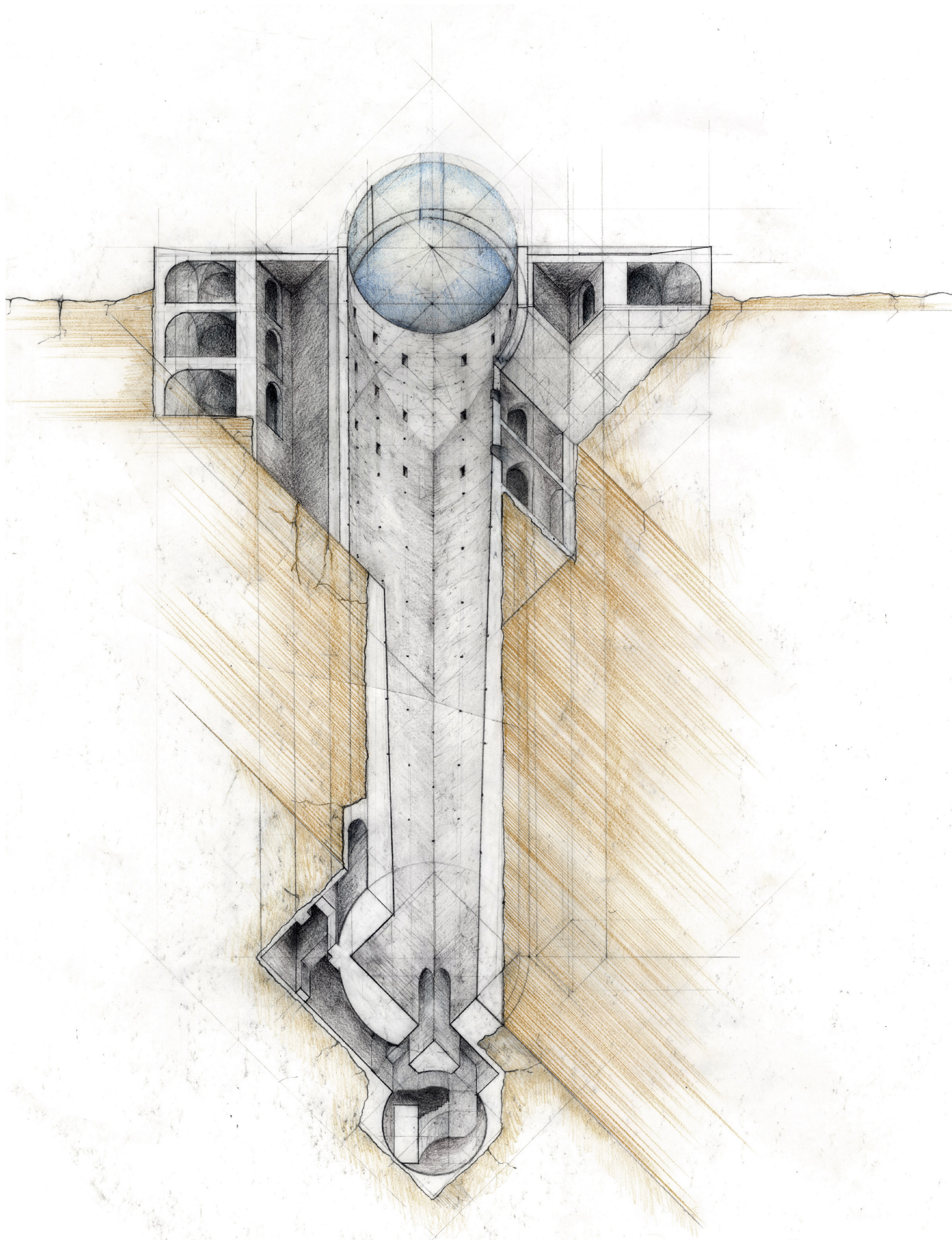


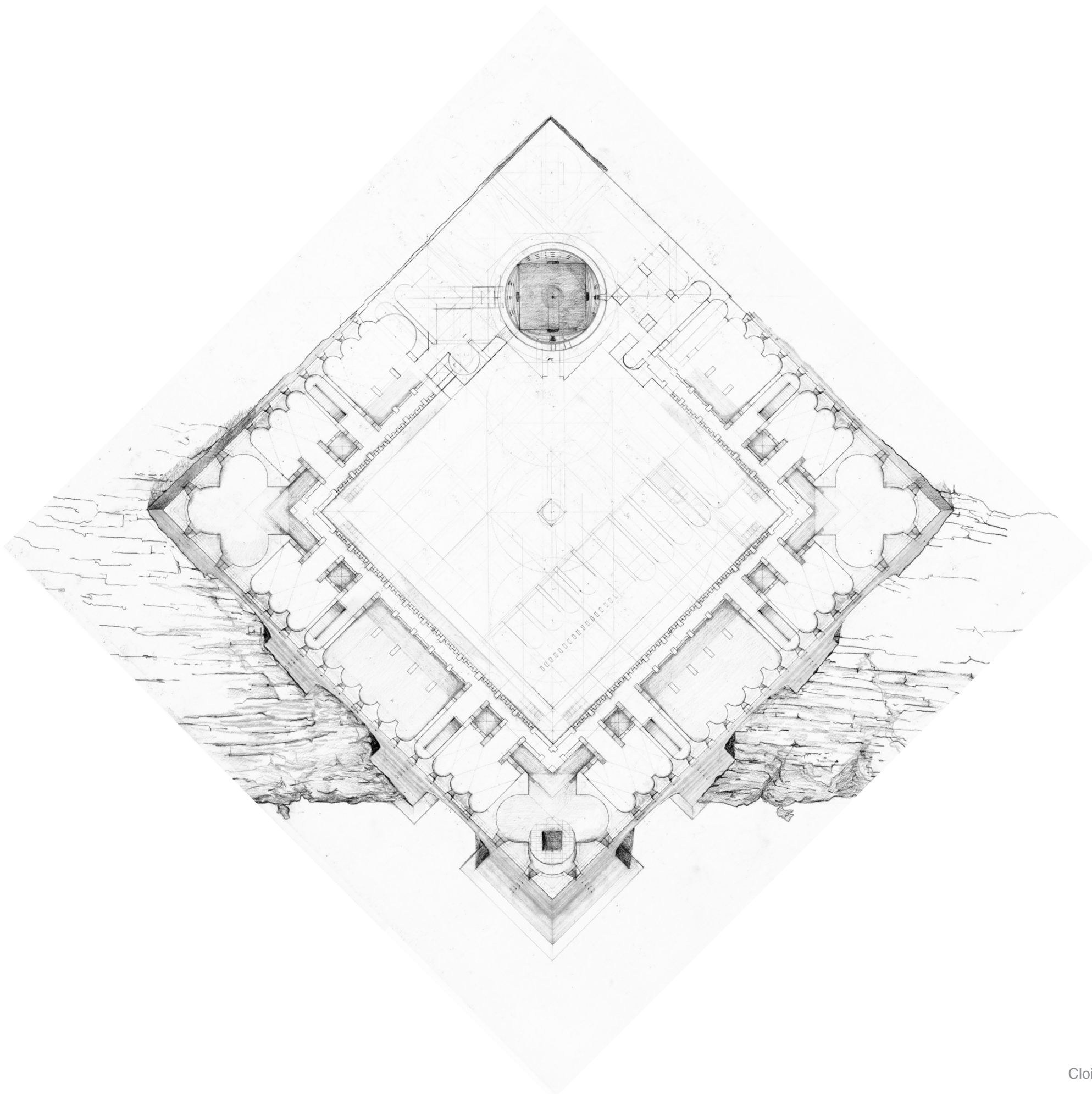


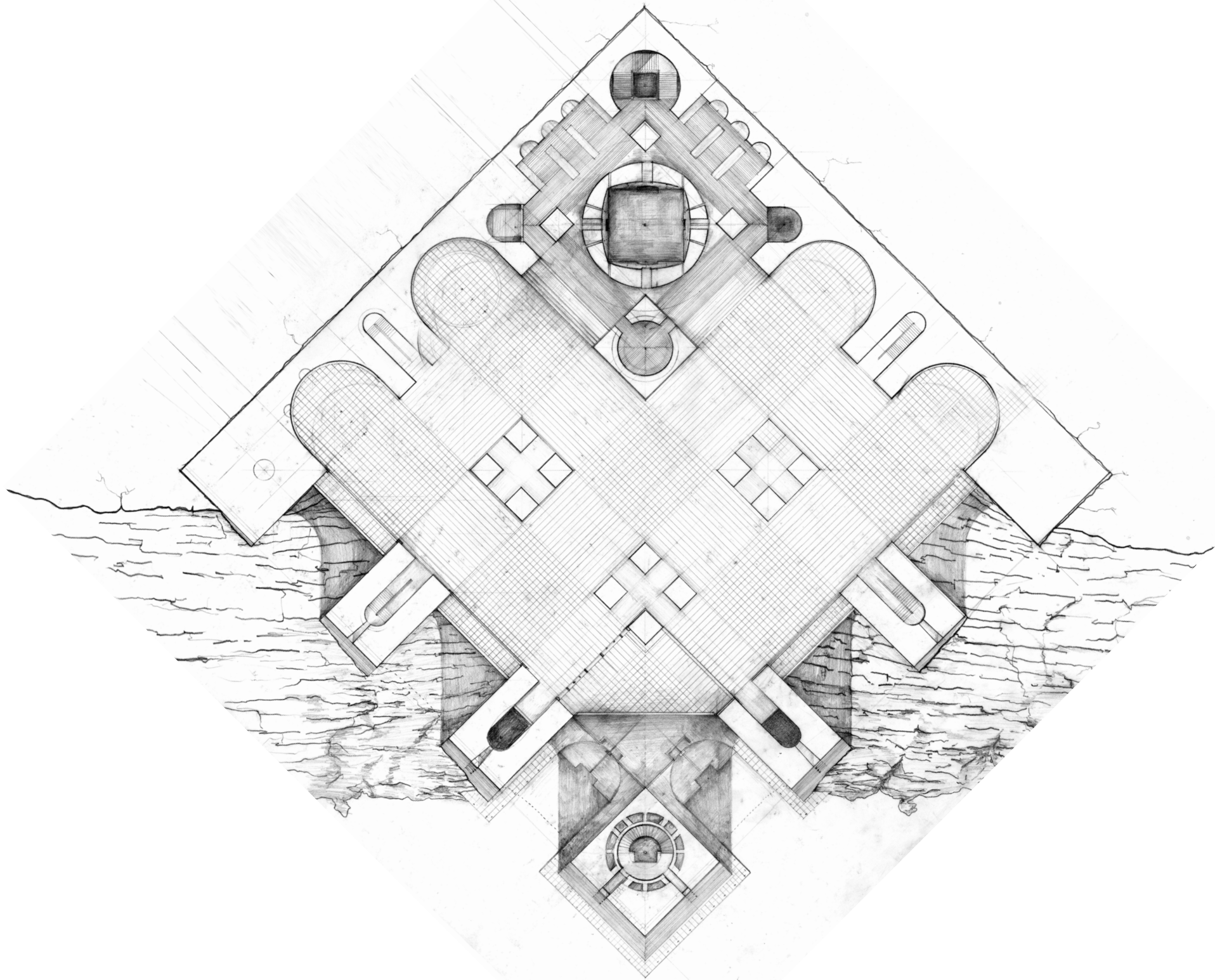


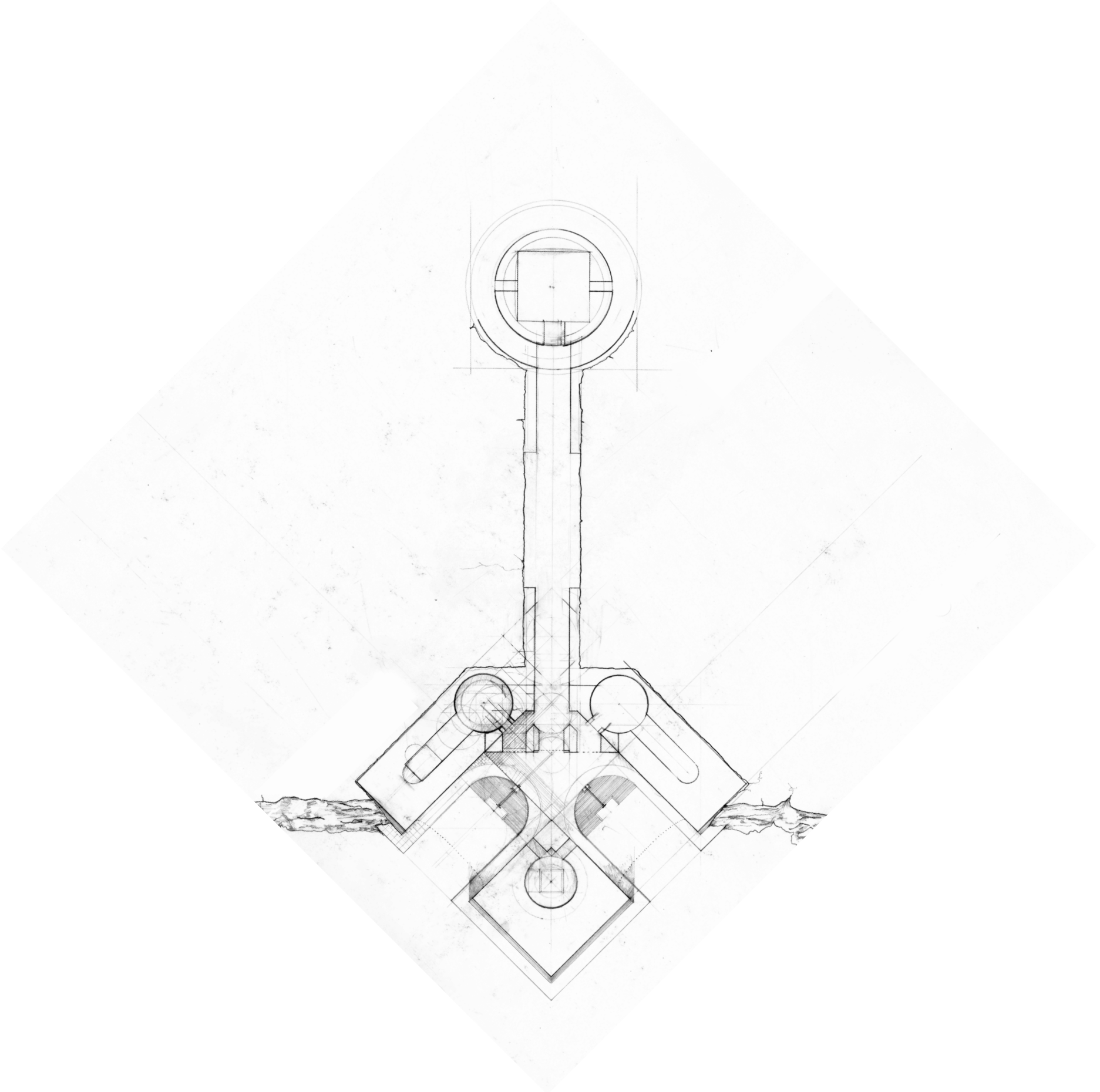


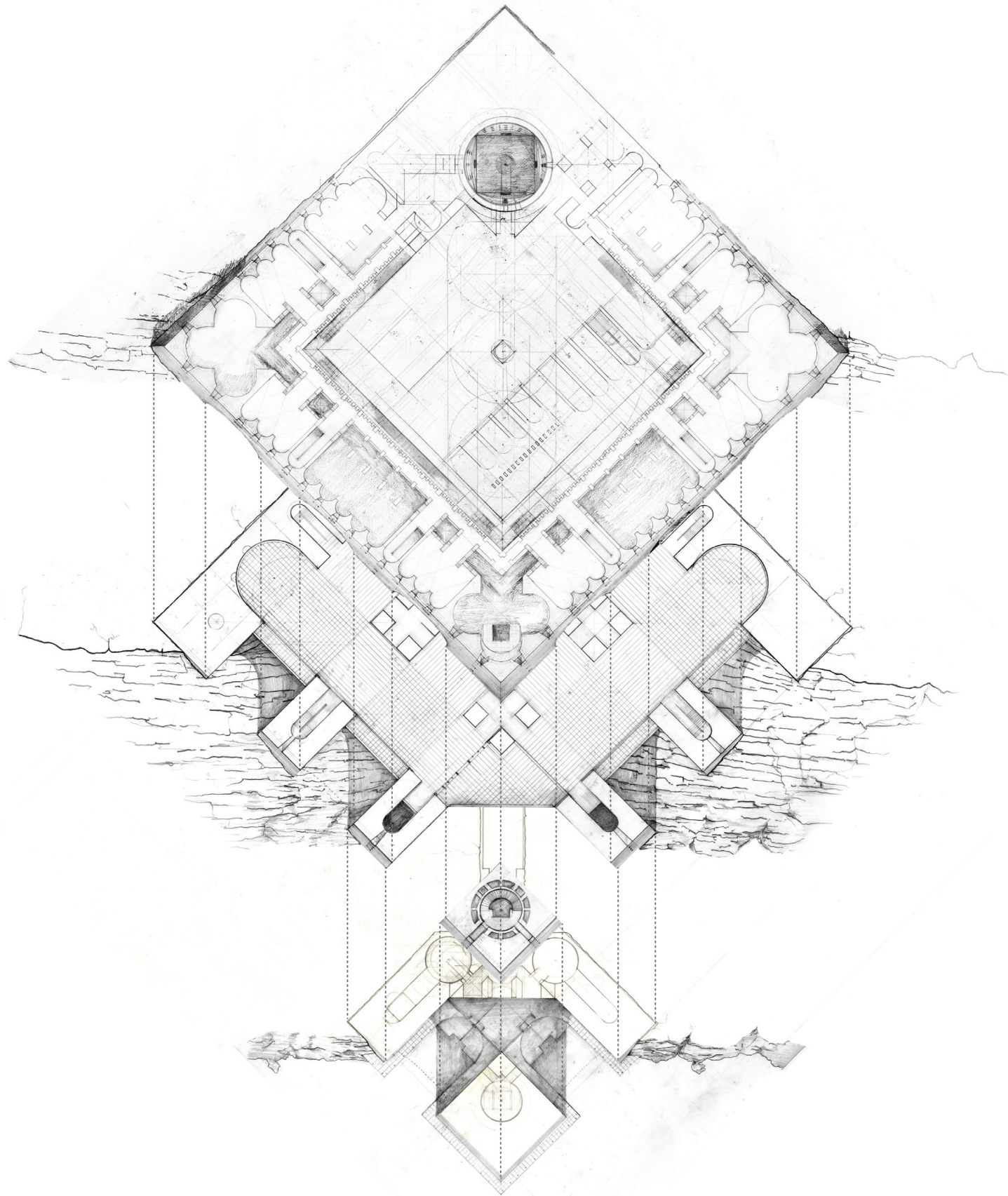


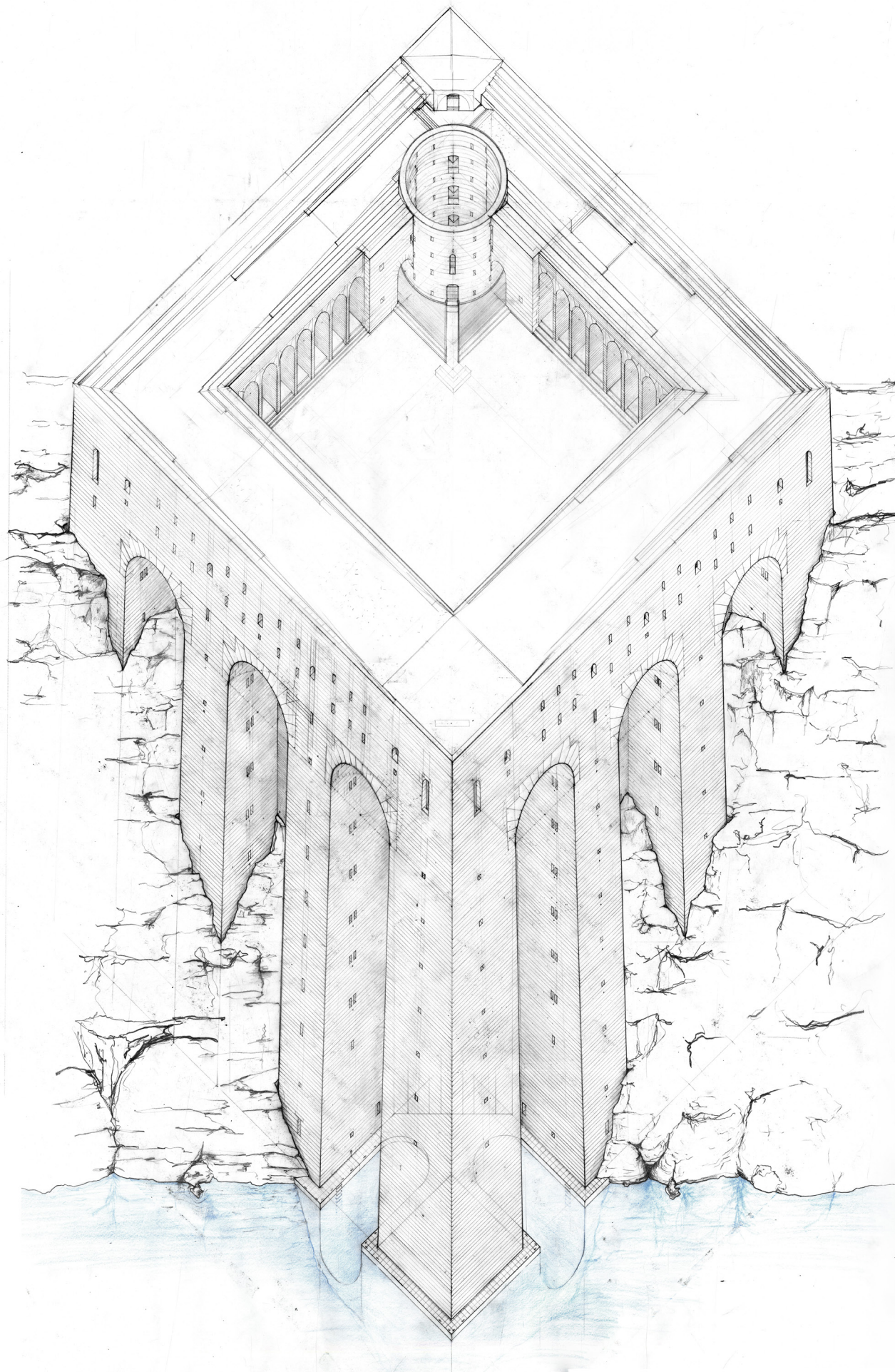














Cut Form

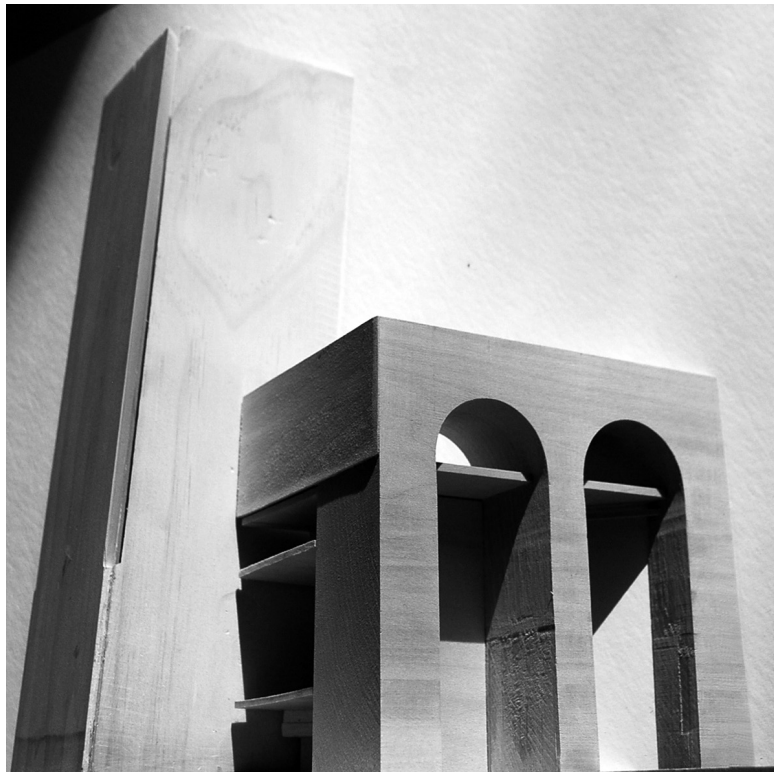
A clear structure can reveal less apparent orders.

The nature of wood and stone, shows itself through a cut surface.

A stone cube and a jagged stone cliff show more of themselves against each other.

Explorations in cutting wood parallel construction in stone.





31a



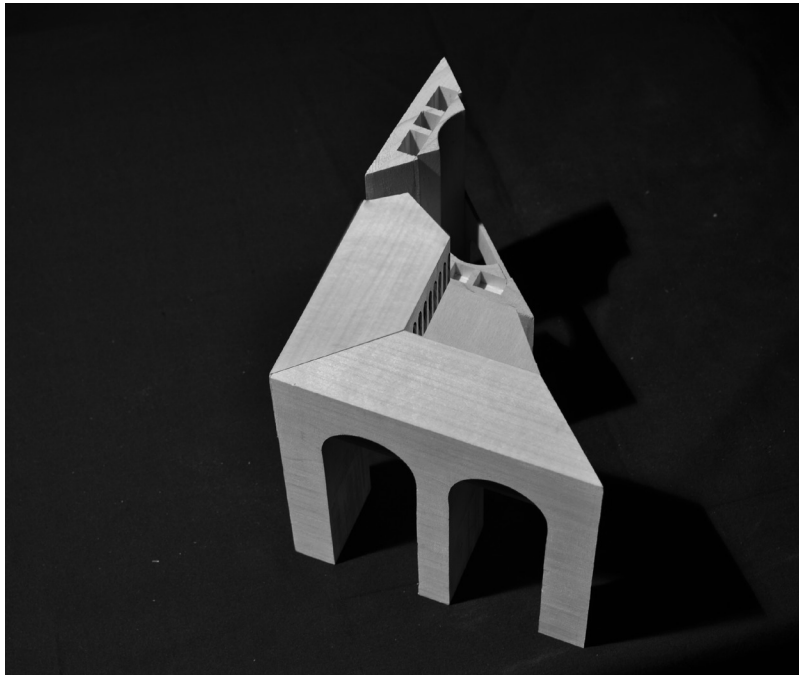
31b



31c



32a



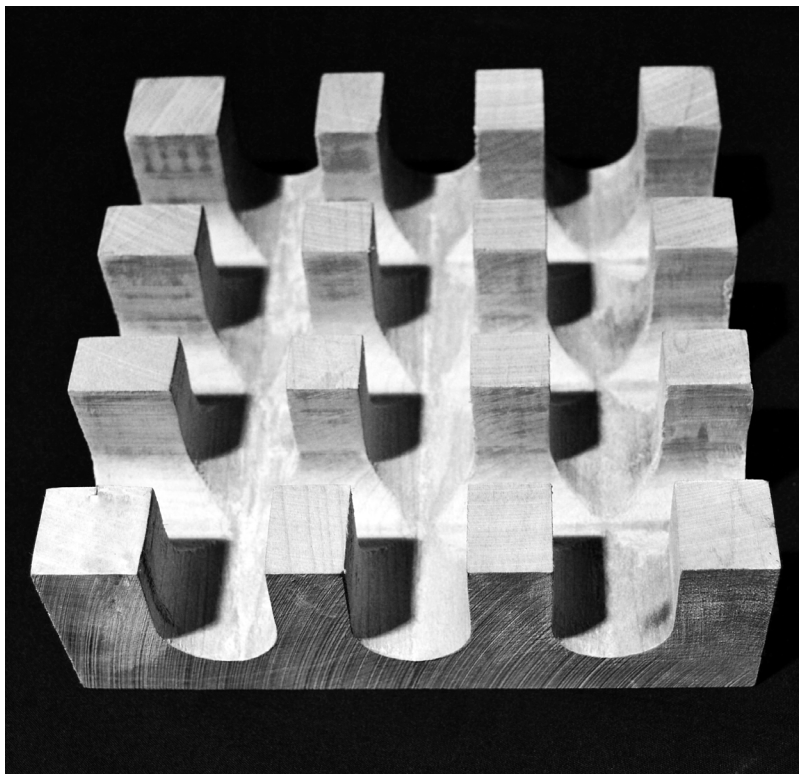
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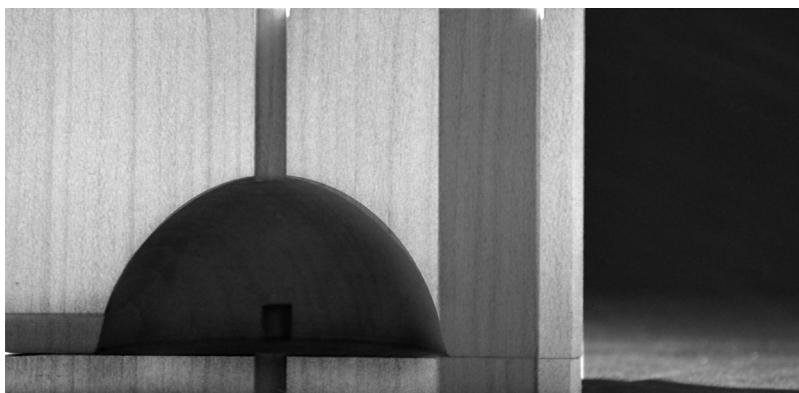
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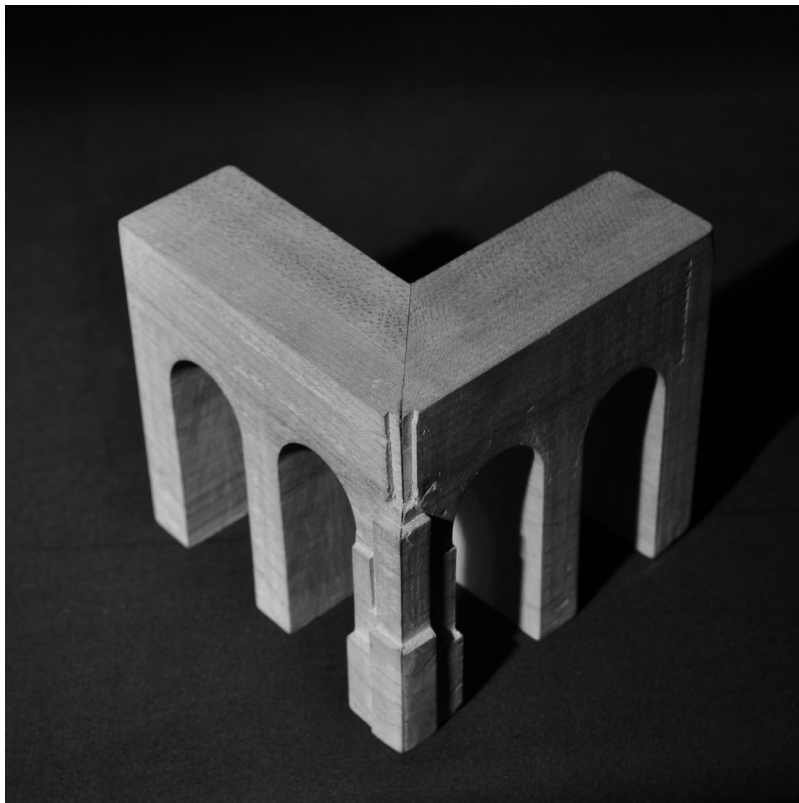
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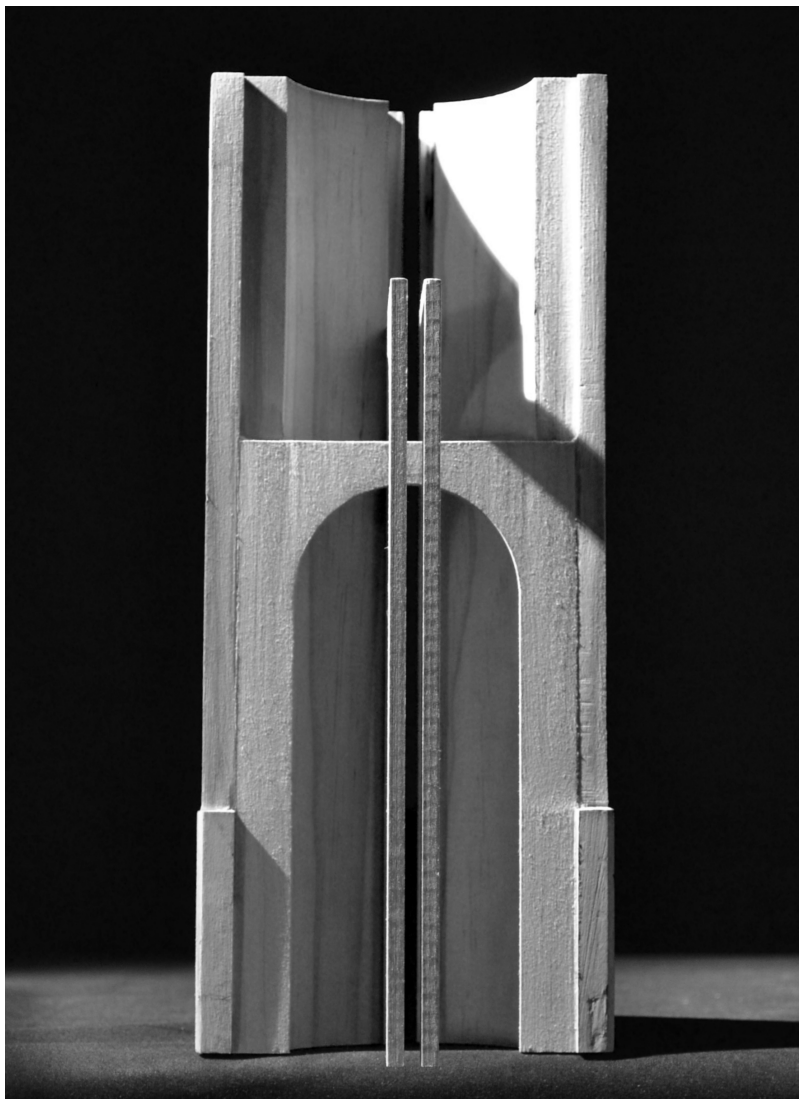
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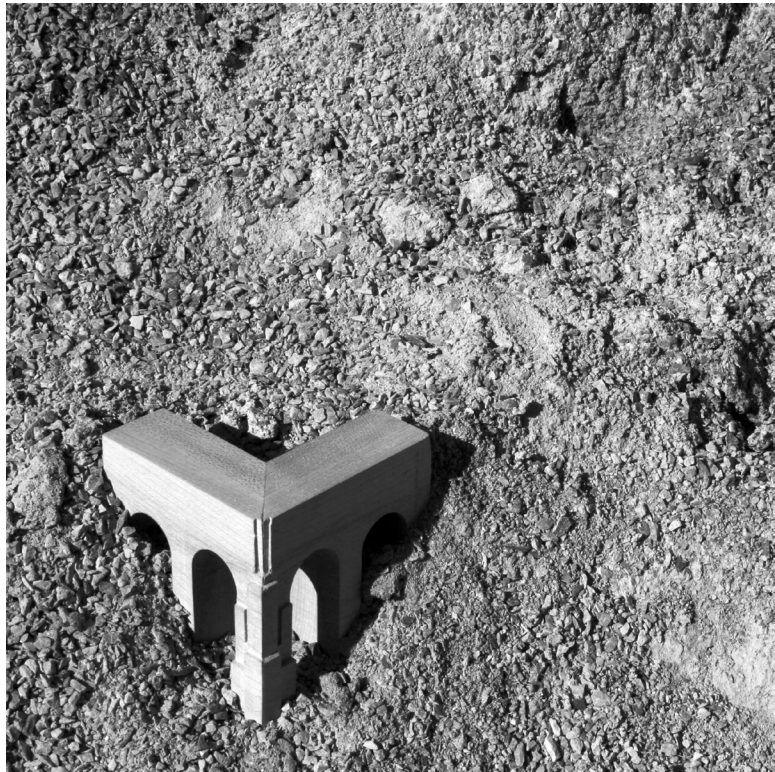
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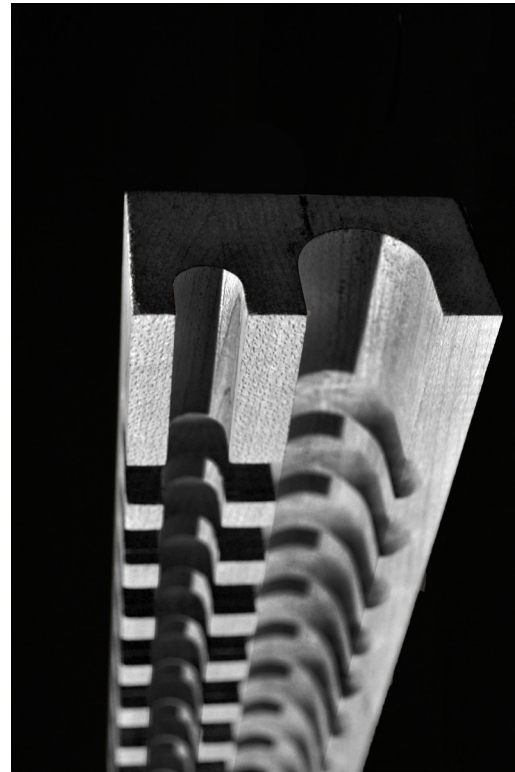
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34b



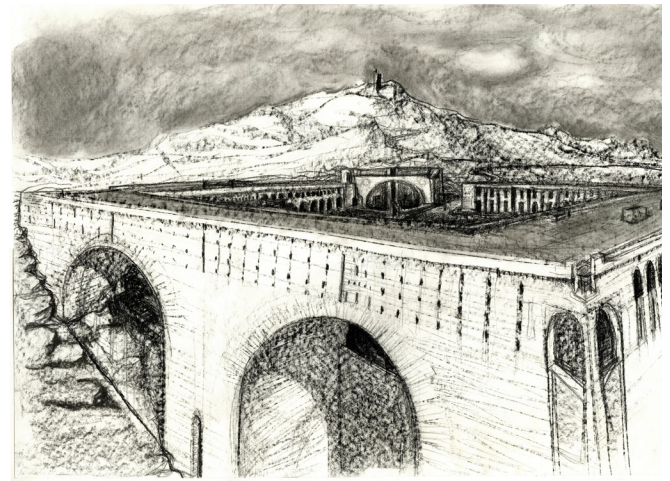
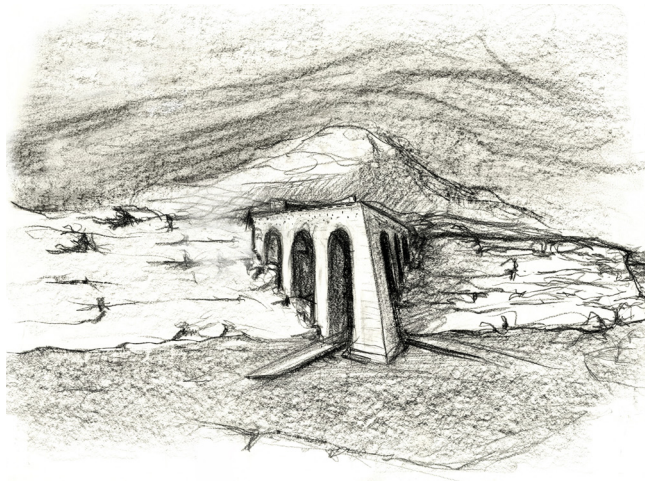
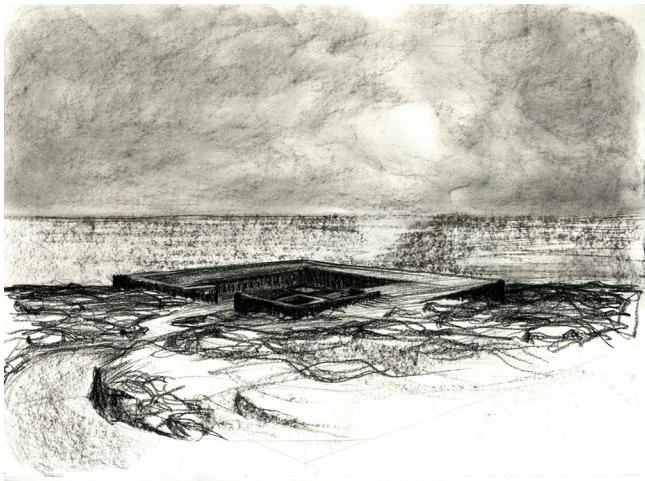
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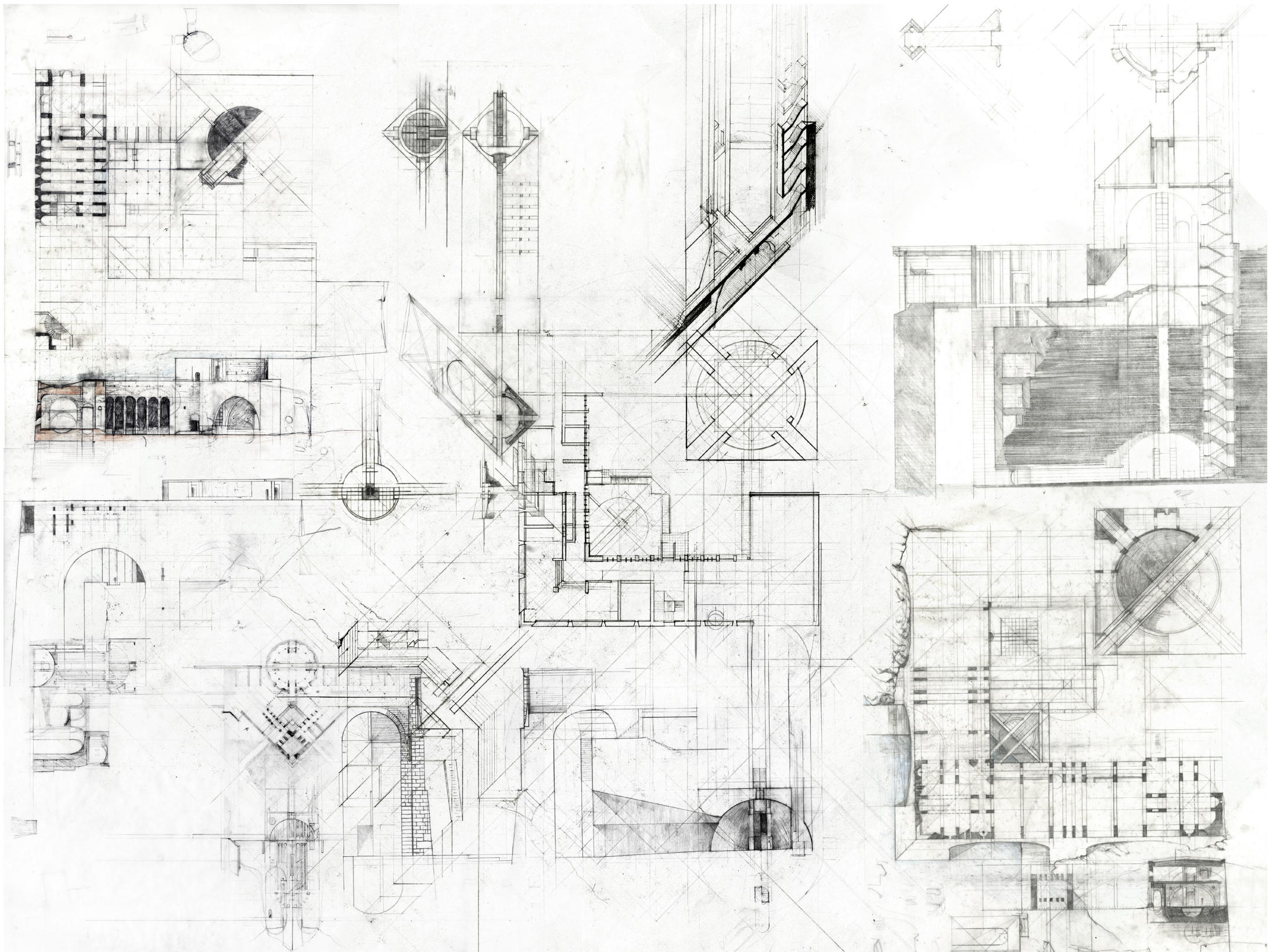


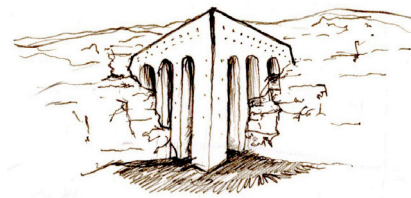
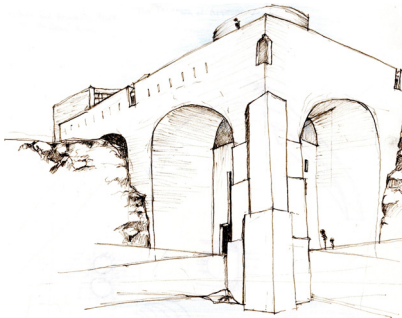
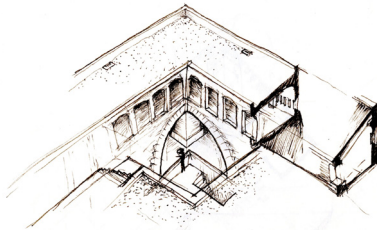
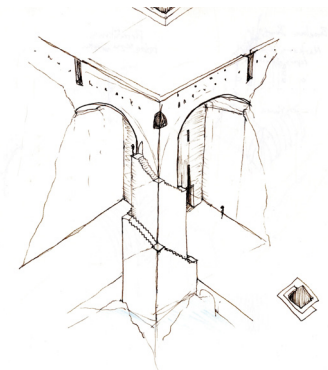
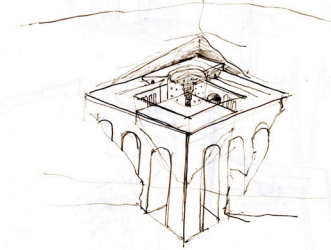
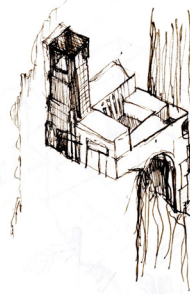
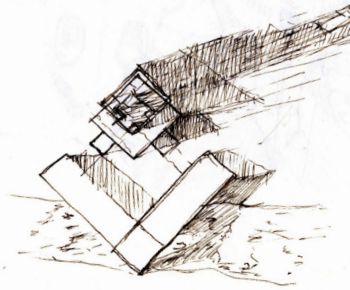
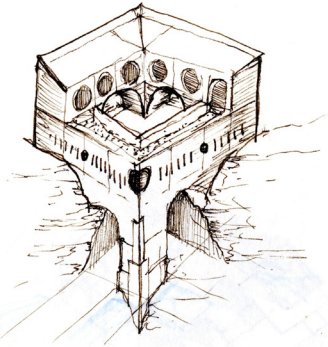
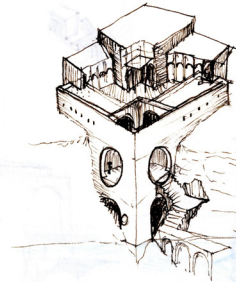
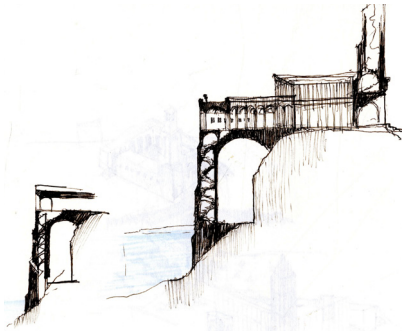
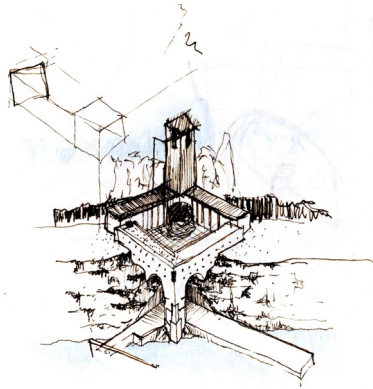
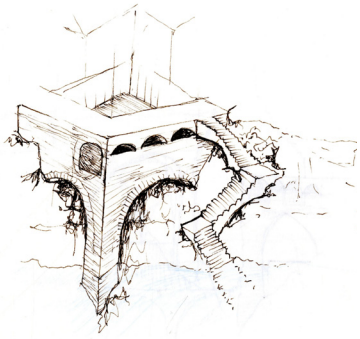
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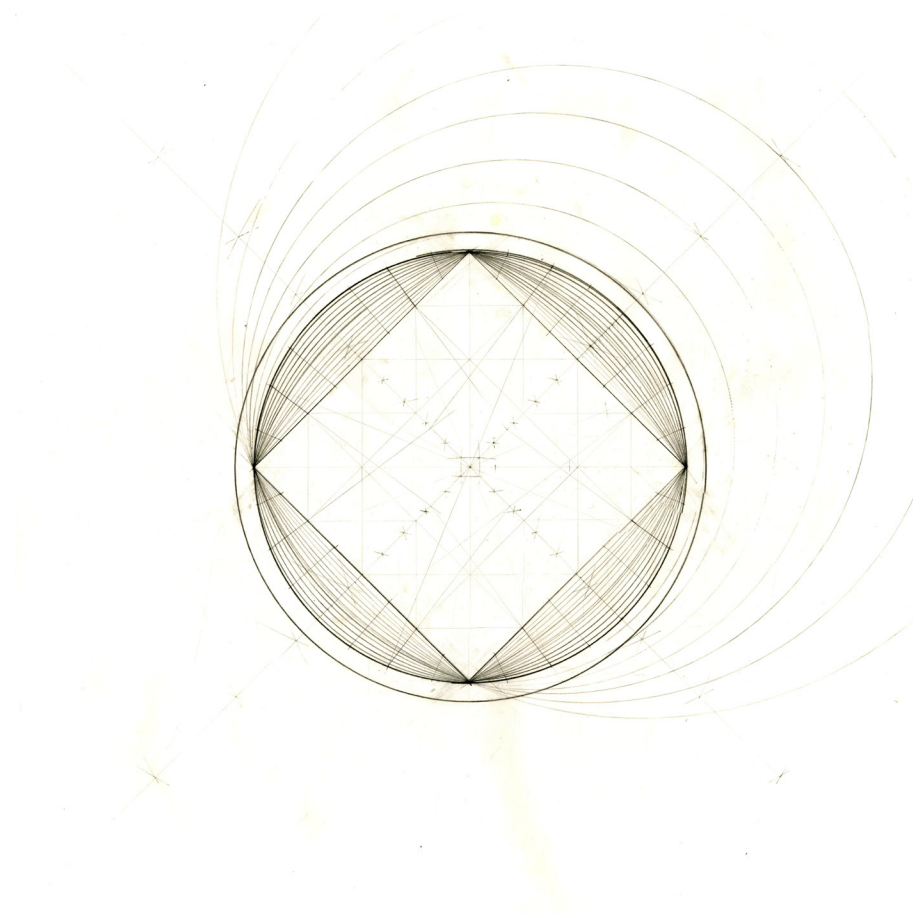


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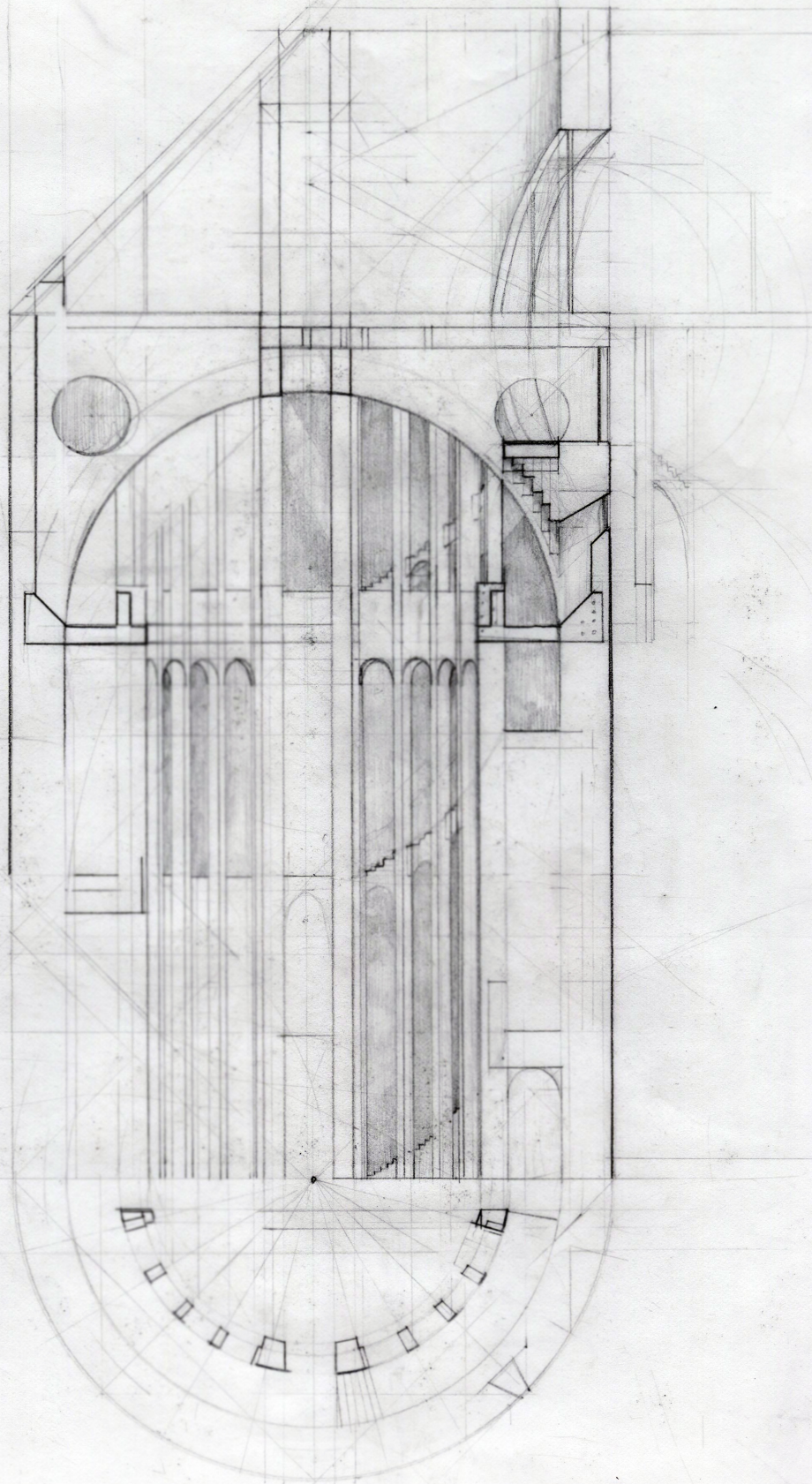






“.. every construction or fabrication has the cosmogony as paradigmatic model. The creation of the world becomes the archetype of every human gesture, whatever its plane of reference may be.”

Eliade, Mircea, and Willard R. Trask.
The Sacred and the Profane: The Nature of Religion p. 45



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