



THE DUALITY OF THE LINE



By LIZ FIBLEUIL

To the DREAMERS



JAAN HOLT

SUSAN PIEDMONT - PALLADINO

THESIS SUBMITTED TO THE FACULTY OF VIRGINIA POLYTECHNIC
INSTITUTE AND STATE UNIVERSITY IN PARTIAL FULFILLMENT OF
THE DEGREE OF MASTER OF ARCHITECTURE

PAUL EMMONS - CHAIRMAN

FEBRUARY 20, 2015 - ALEXANDRIA, VA

KEYWORDS: DUALITY, MARKET, CHURCH, CARNAVAL, ASHES



ABSTRACT



Everything in the universe has an opposite, and exists in complete harmony. Without one, we would not experience the other. It is this duality of experiences, perspectives and actions that I seek to study in this thesis.

Dual natures are typically found in the unconventional life of Latin America, where barriers are not strictly defined and there is a constant mix of formality and informality. It is in this region, with its culture and history, that I plan to build a type of architecture that seeks to inspire the inhabitant to explore the possibility that one element can act in two opposing ways. Carnival and Ash Wednesday will be the backdrops of the study, as I plan on designing both a market place and a church dedicated to these holidays.

How can we perceive an element one way, but then completely different the next day? To answer this question I will develop both a church and a market in Panama City, Panama.

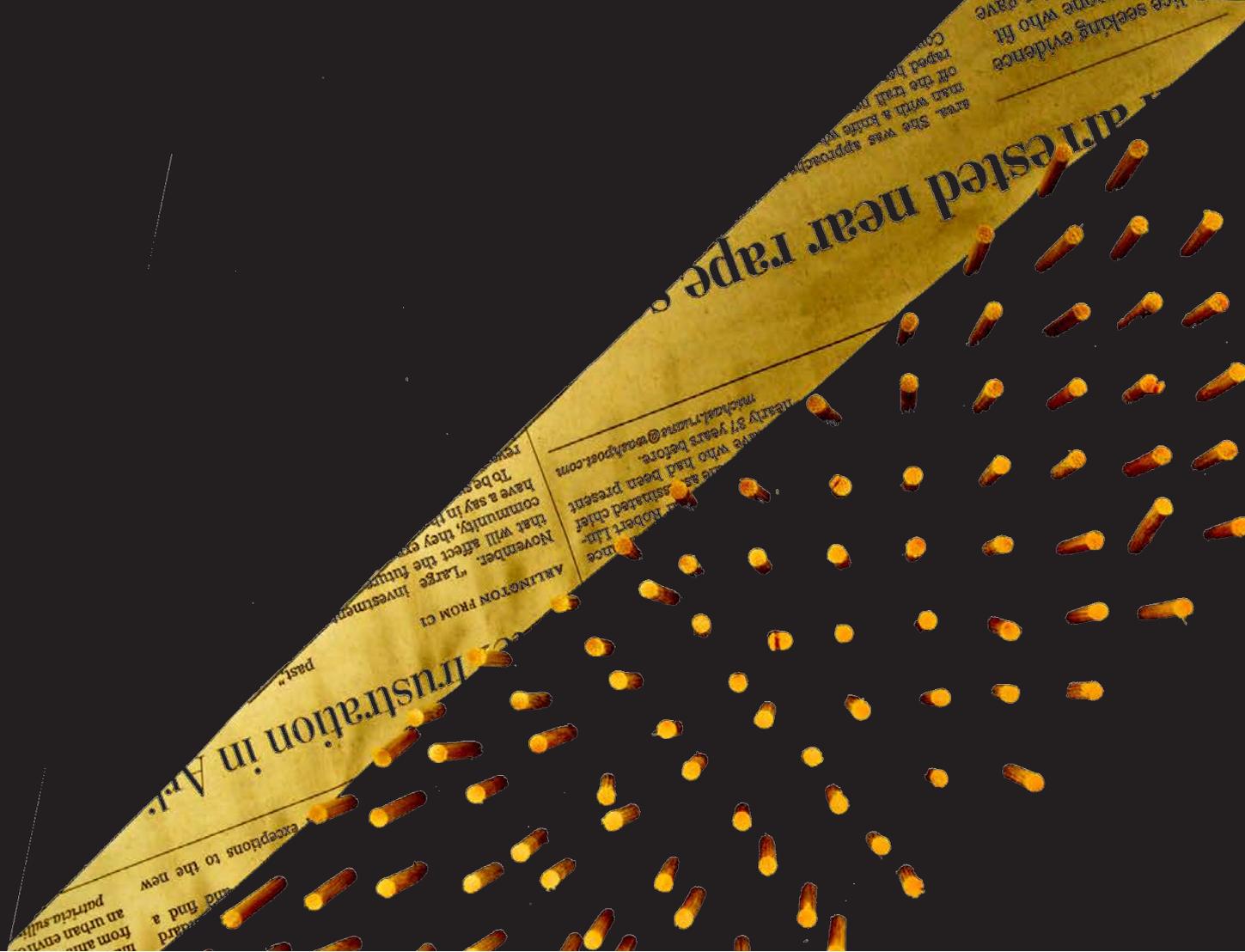




THE EXTRAORDINARY TO ORDINARY	1
PUENTE DEL MUNDO, CORAZÓN DEL UNIVERSO	11
PANAMA CITY	20
SITE - TERRENO	23
PROPOSED MASTER PLAN	29
EXQUISITE CORPSE	31
TIPPING POINT	37
CARNAVAL	40
EVENTS	46
¿PA´LA RUMBA OR TO CHURCH?	61
GRACIAS	99
SELECTED BIBLIOGRAPHY	101
APPENDIX	103

TABLE OF CONTENTS

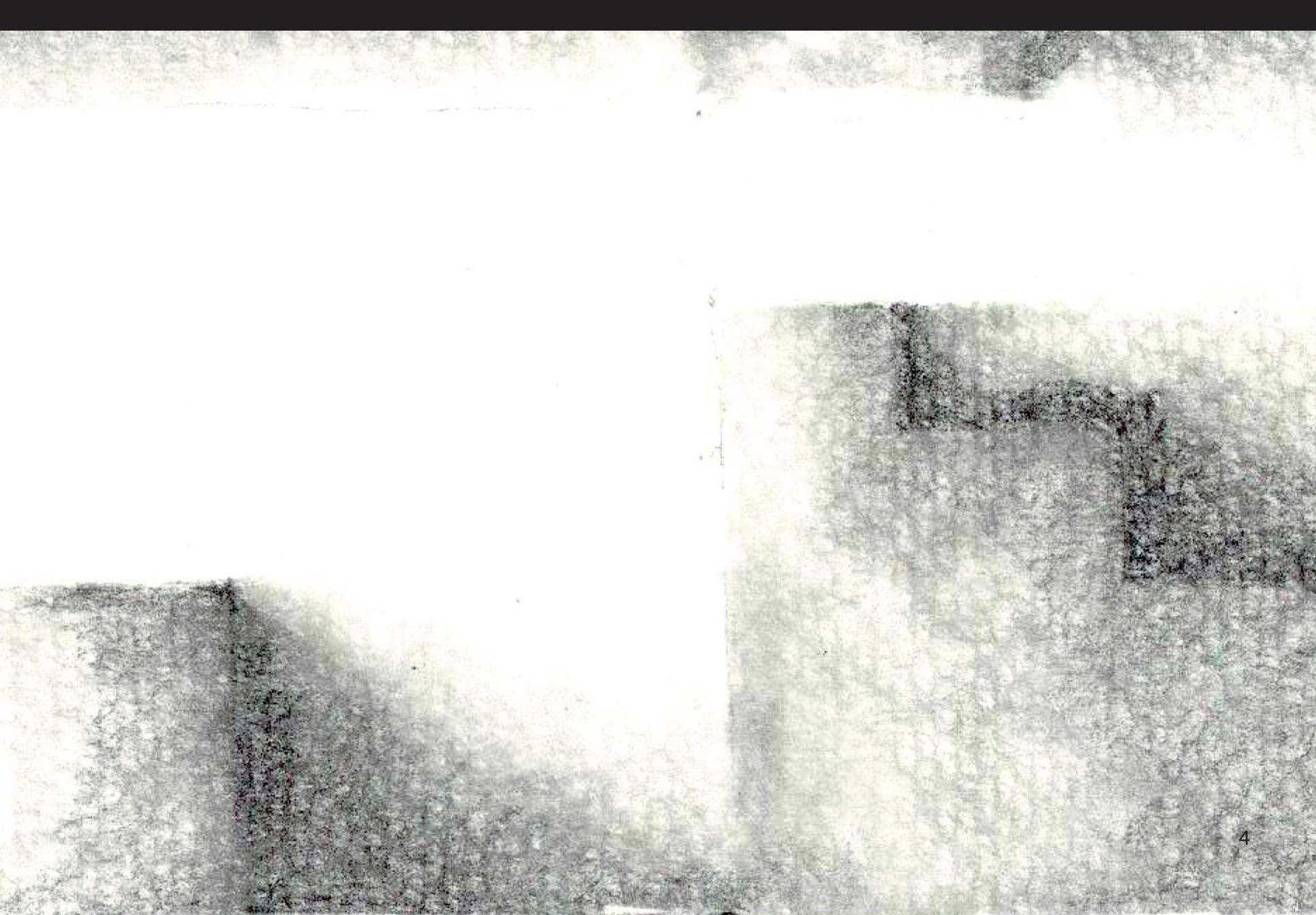
THE EXTRAORDINARY INTO



ORDINARY

Marxism does not have an opportunity in Latin America. Can't you see that it does not provide the magical side of things? It is practical and functional atheistic doctrine. Here it won't have success!

-La Casa de los Espíritus, Isabel Allende





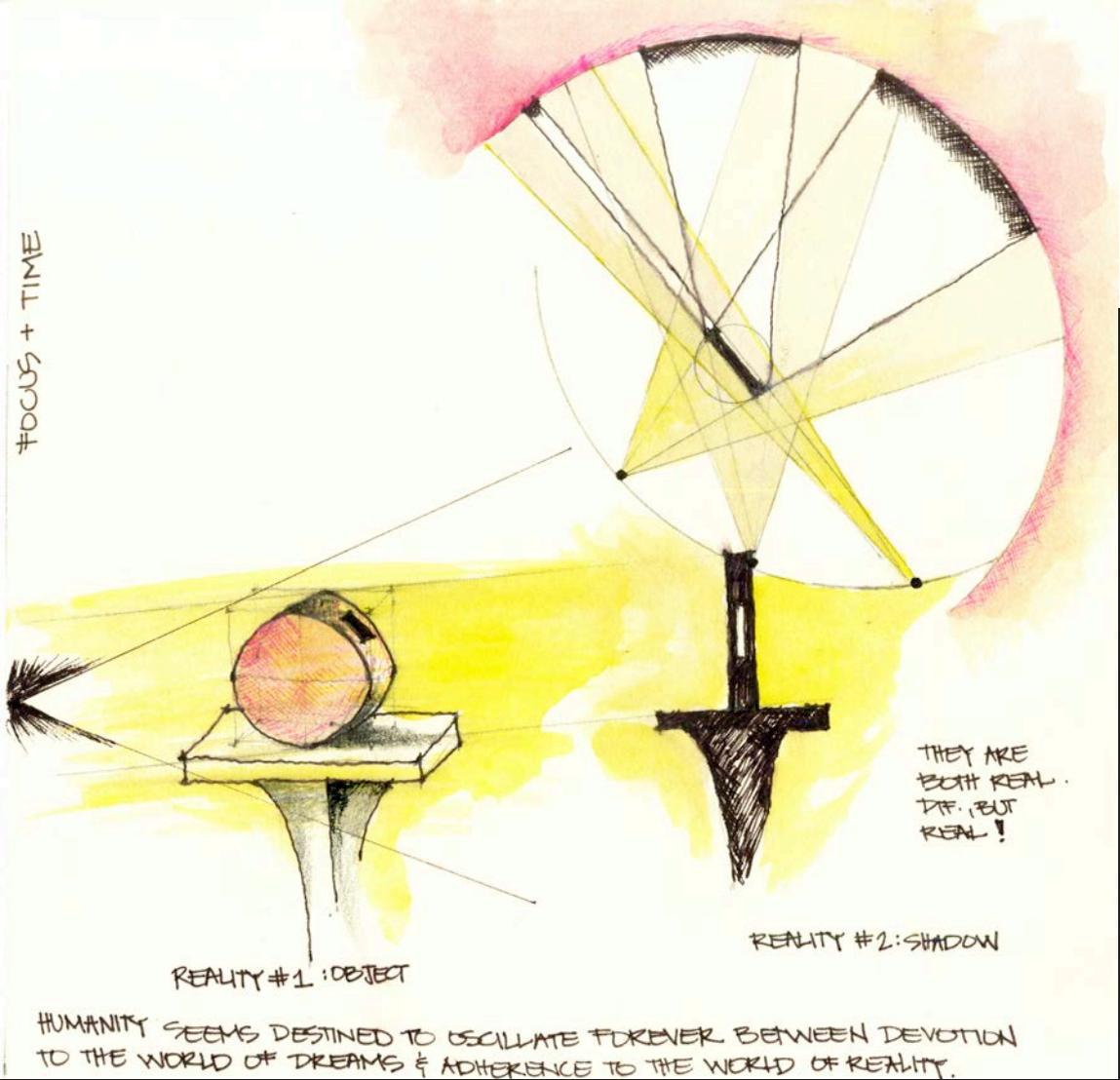
especialmente traídos del Líbano ¡vaya
uno a saber donde queda eso!
decía Trueba, y a respirar
de⁵ las flores que

As an only child, the different characters in the stories and books I read kept me company through many afternoons at home. My fascination with the imaginary world influenced me in such a way that I started to create stories of every single item in my life, from naming my technological devices to justifying my personal struggles with fairytale obstacles.

In high school, I was introduced to a very popular literary genre in Latin America: Magic Realism. Authors such as Isabel Allende, Gabriel Garcia Marquez and Jorge Luis Borges showed me that extraordinary elements could be part of very mundane activities, even during well-known historic events. I wondered if architecture could have this same ambiguity of reality, if it was able to showcase the fact that extraordinary moments are just part of our ordinary lives.



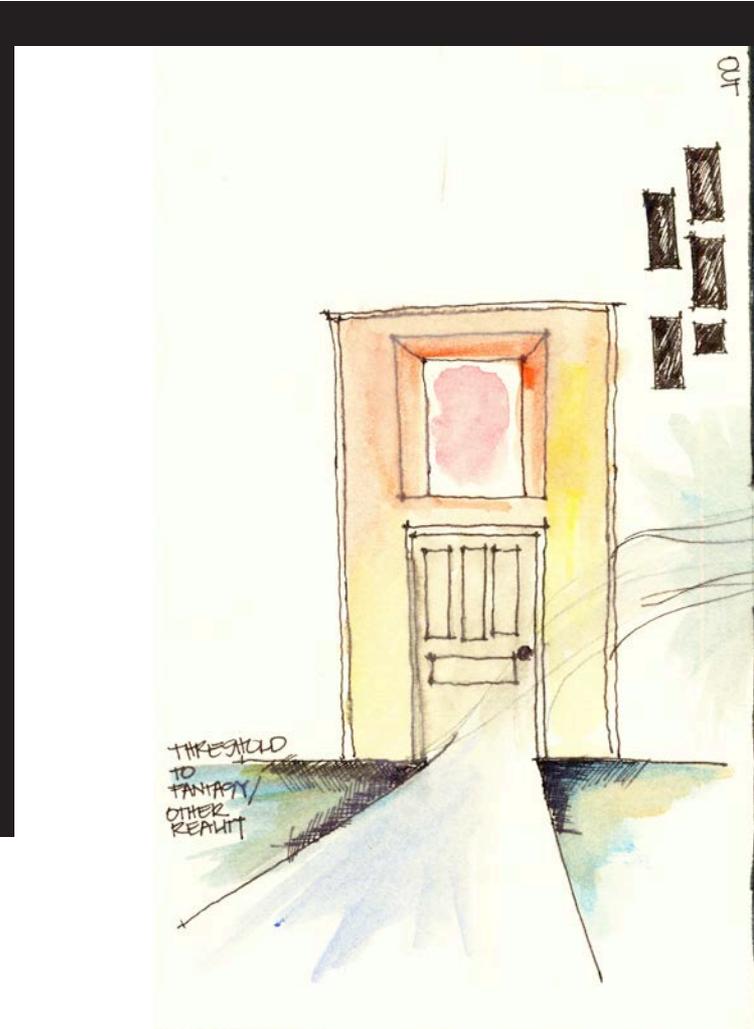
#FOCUS + TIME

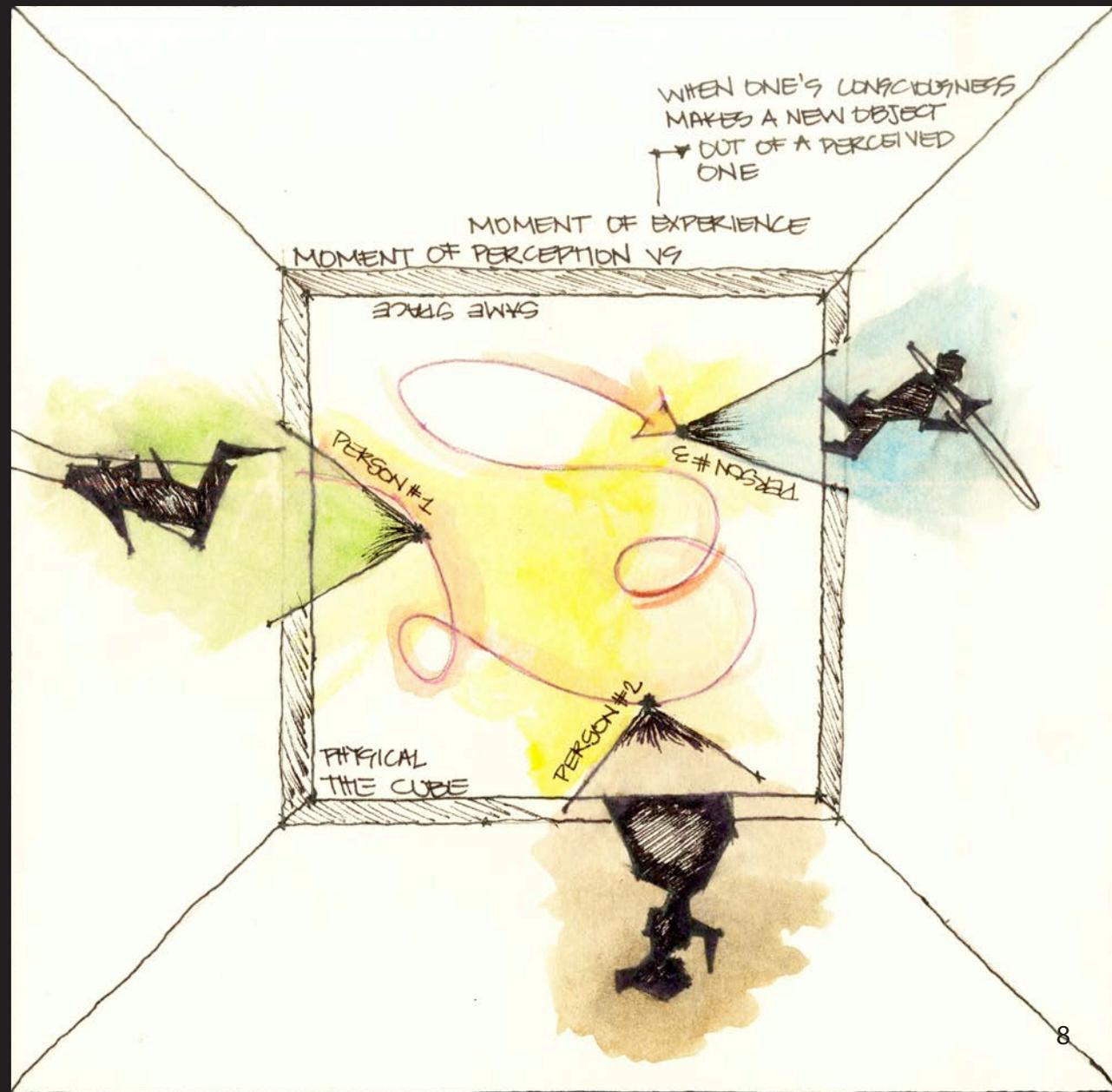
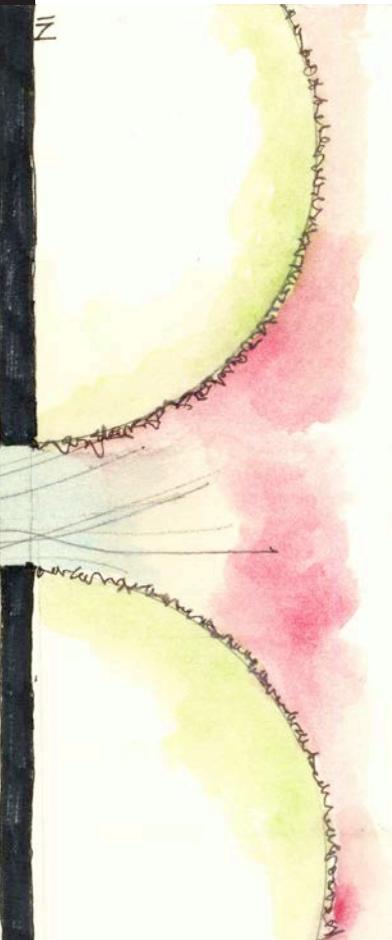


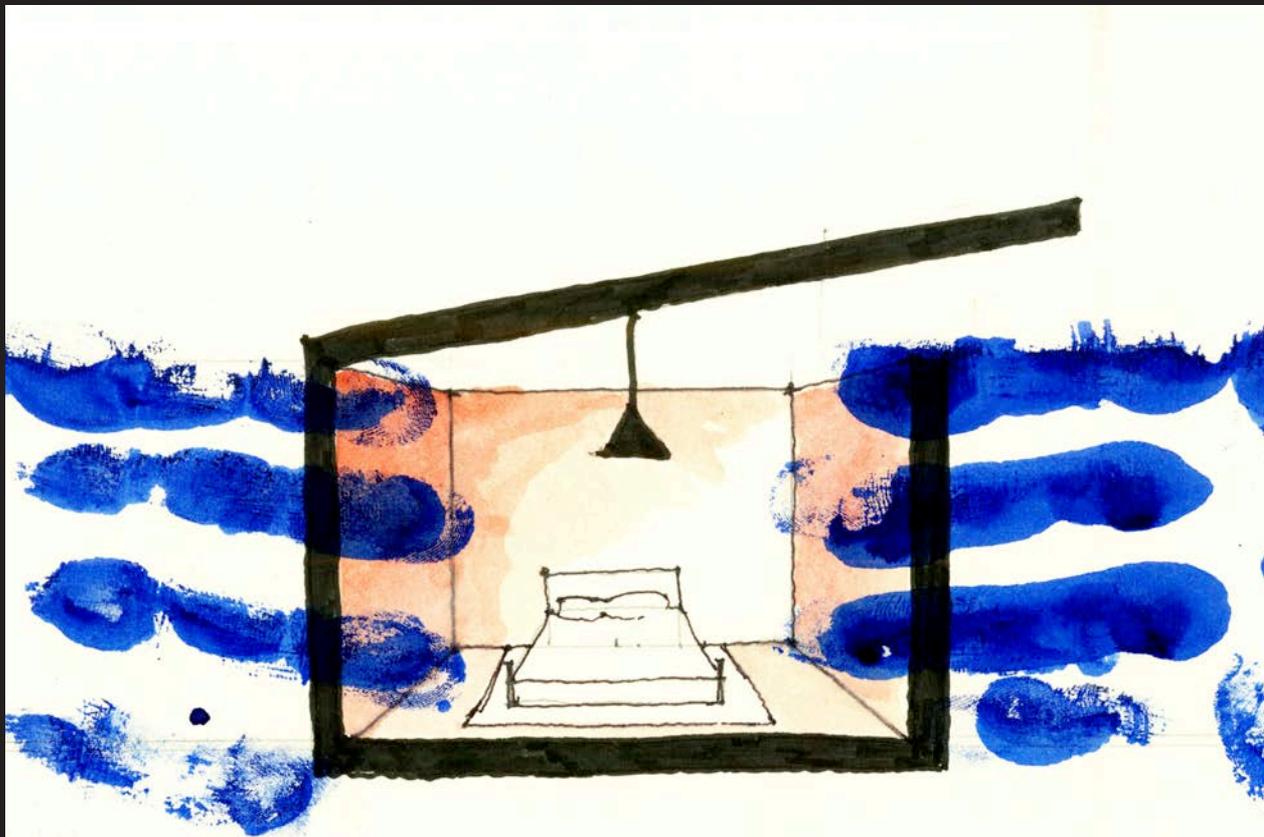
REALITY #1 : OBJECT

REALITY #2 : SHADOW

HUMANITY SEEMS DESTINED TO OSCILLATE FOREVER BETWEEN DEVOTION TO THE WORLD OF DREAMS & ADHERENCE TO THE WORLD OF REALITY.







THE SPACE

THE HUMAN

"FEELING SPACE"

... SPACE IS TO BE "FELT" AS
SOMETHING AFFECTING THE INNER
NATURE OF MAN

Space is defined by perception. Our perception of reality depends on the time it is visualized and our own personal backgrounds. One person may not perceive the same space as another individual in a given time.

For every reading I did regarding the perception of space, I decided to do a series of watercolor vignettes that would capture the essence of the readings. From spaces feeling as they were inside out, to viewing shadows of these and thinking they are the reality, the watercolors gave me a chance to quickly visualize what I was reading and transform it into architectural elements that could inform how I was to develop my thesis.

It is through these that I understood that I needed to find very specific moments in time to which people are expected to experience the same thing.



DUALITY



PUENTE DEL MUNDO

CORAZÓN DEL UNIVERS

0



For the past 4 years, my architectural career has been focused on sites outside of my home country, Panama. I decided that it was time for me to give back to my origins and explore my hometown's traditions, history and current needs.

Panama is located in the middle of continental America, and it is known as Puente del Mundo, Corazón del Universo or its translation in English: Bridge of the World, Heart of the Universe. As its motto says, Panama is a traveling and economic hub for the world. Thanks to the Panama Canal, a lot of different cultures and traditions have been inserted into the country.

It is through this narrow land mass that the Pacific Ocean was discovered and the Spaniards used as a short cut to transport the gold extracted from South America.





DISCOVERED AMERICA

15

DISCOVERS PANAMA ON HIS 4TH VOYAGE

THE PANAMA PROVINCES

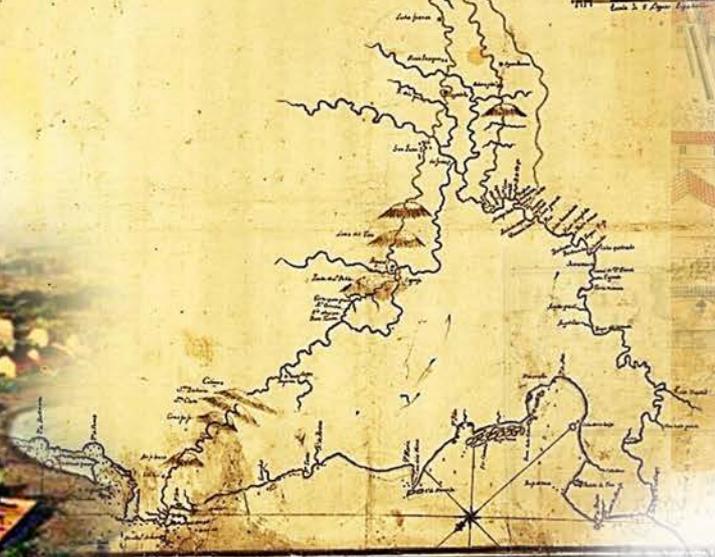
TERRA FIRME,
MAGNIFICENT
CITY OF PANAMA

THE PANAMA PROVINCES

CITY FOUNDED

DE CRUCES COMMERCII ROUTE ESTABLISHED

El Comandante Juan de Tolosa de Panama
1581



ORIGINAL SOURCE: ATTACAPANAMA.CITY



FOR CALIFORNIA!

DIRECT
EXTRAORDINARY INDUCEMENTS!
THIRTY-FIVE DAYS TO THE GOLD REGION!

The "California Steam Navigation Co."
Will dispatch their first vessel from New York, the **SEW** and **SPESBIDD**.

STEAMSHIP NICARAGUA

DAVID JERRARD, Master, positively
ON FRIDAY, MARCH 23d 1849.

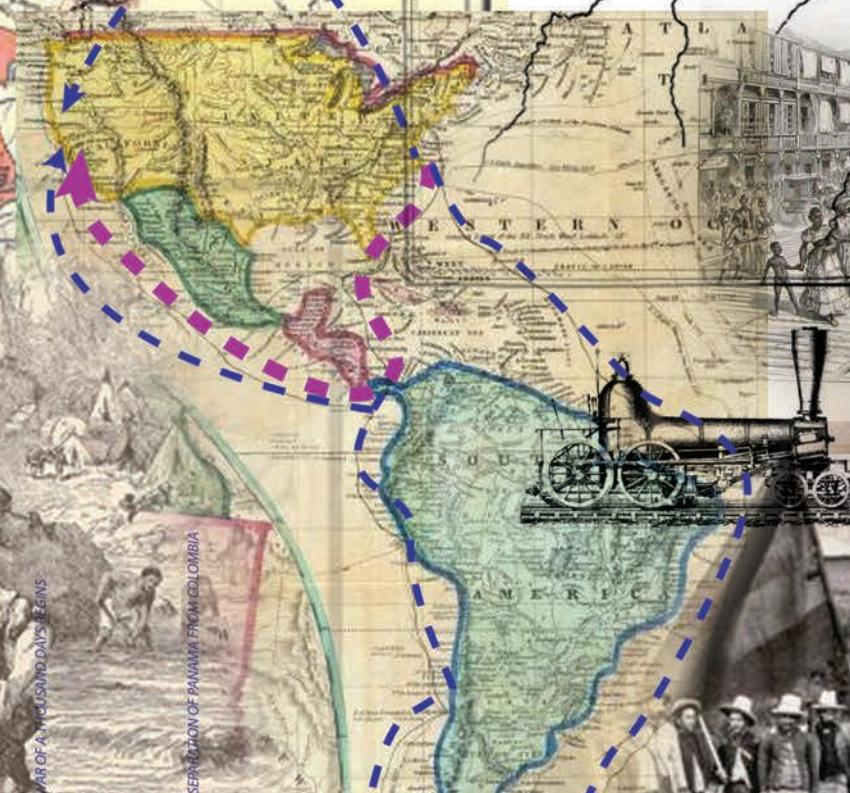
Capt. BRONSON, of the U.S. Topographical Engineers,
200 JACK ASSES!

W. H. GRAY COLLEGE

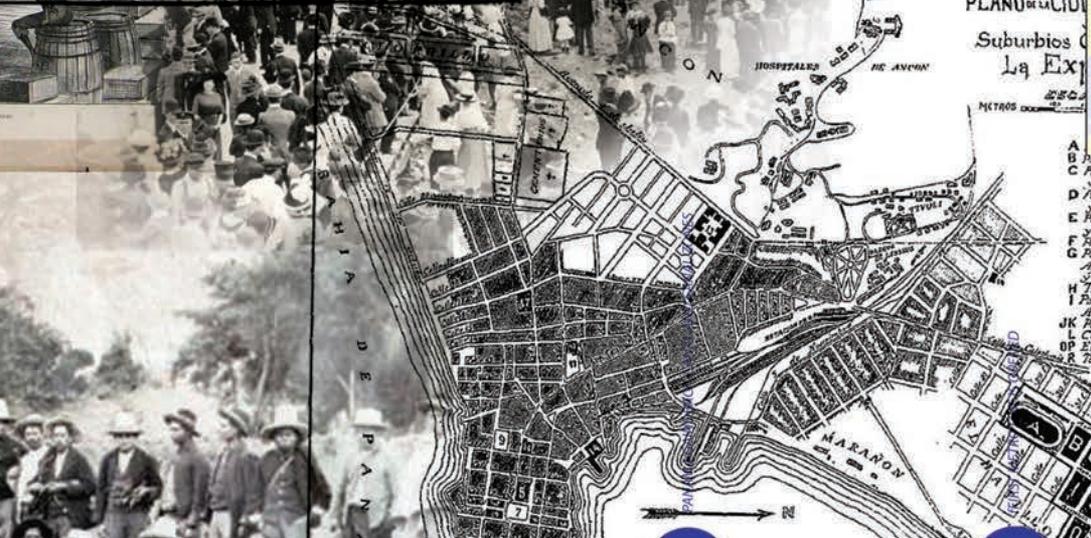
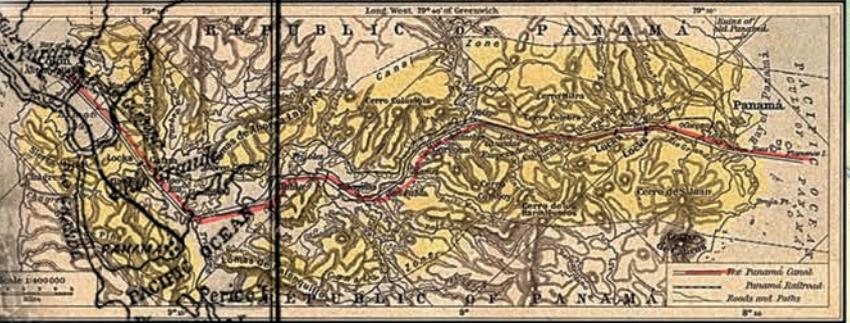
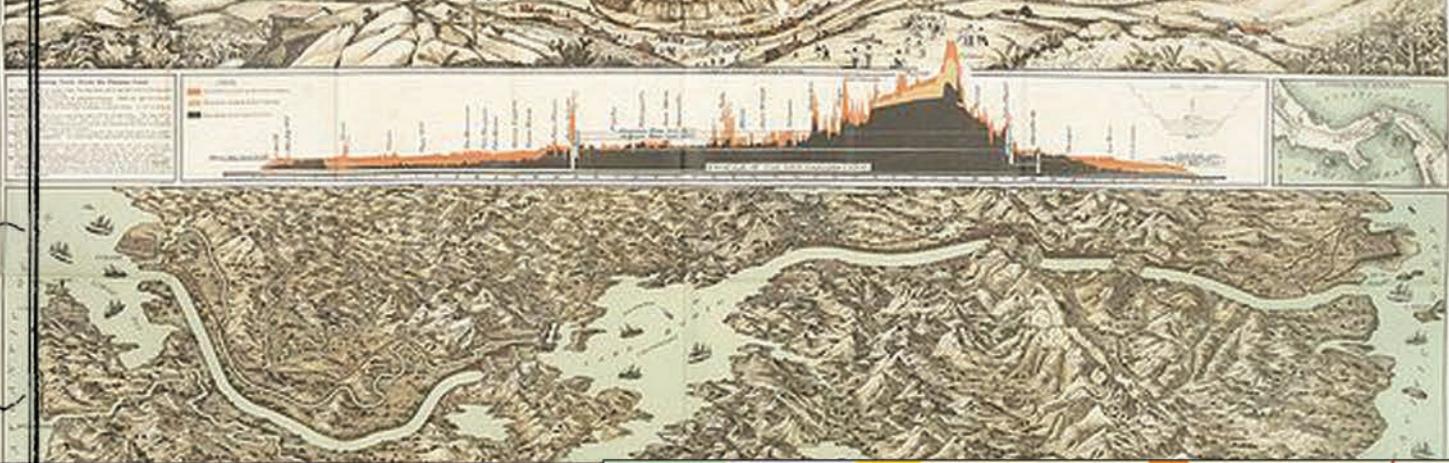
W. H. GRAY COLLEGE

W. H. GRAY COLLEGE

W. H. GRAY COLLEGE



PANAMA RAILROAD.

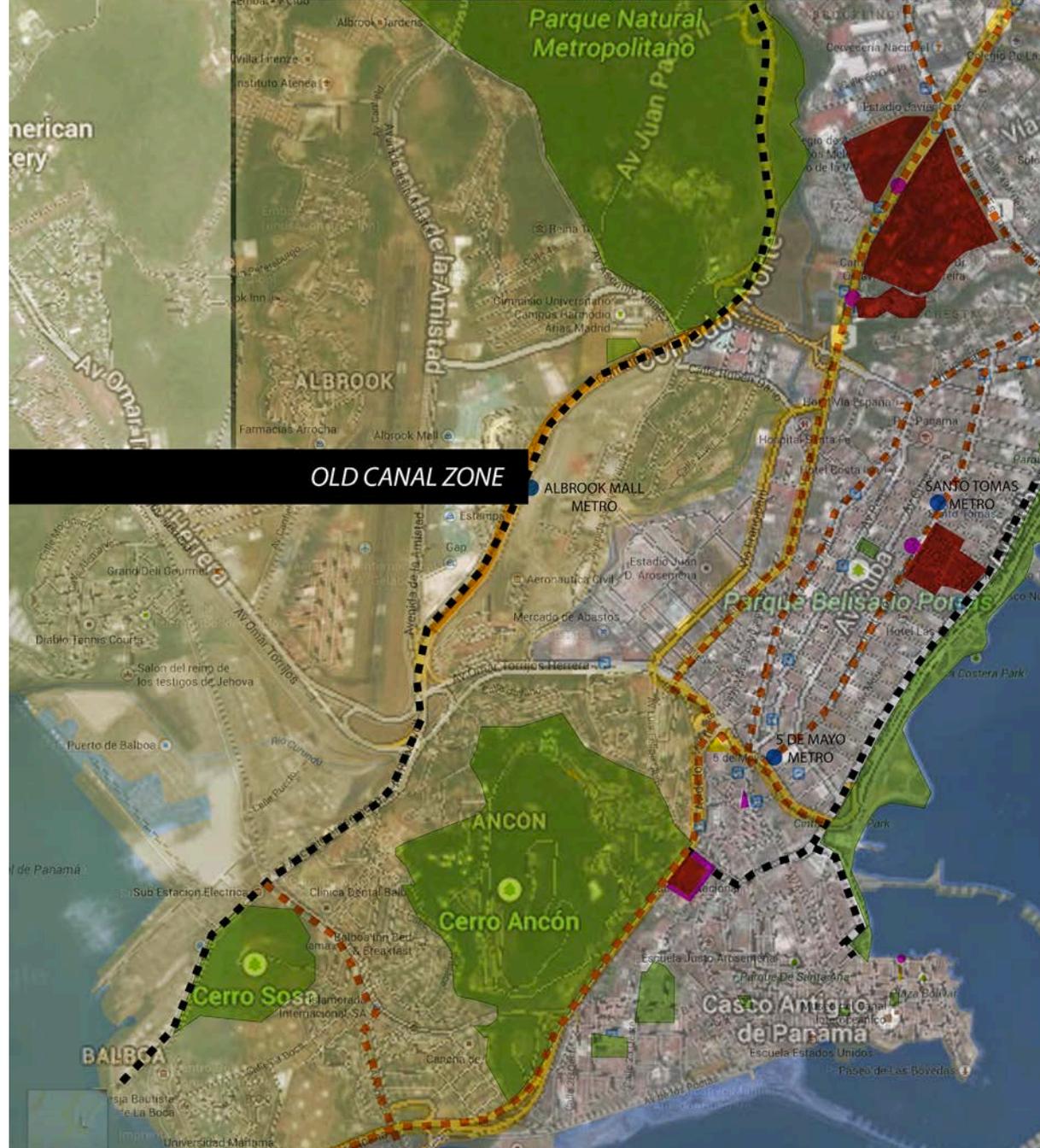


PLANO DE LA CIUDAD DE PANAMA

Suburbios de la Exposición

- A Pabellón de Educación y Artes
- B Pabellón de Agricultura y Artes
- C Pabellón de Artes y Oficios
- D Pabellón de la Exposición y España
- E Pabellón del Gobierno y de Bellas Artes
- F Pabellón del Comercio y Artes
- G Pabellón Forestal y Agrícola - Hortícola y Ganadería
- H Tribuna Justicial
- I Pabellón de Casa y Jardines y Jardines
- JK Pabellón Extranjero
- L Concesiones
- OP Espectáculos y Diversión
- R Templo Cristo







PANAMA CITY

Panama City, located by the Pacific Ocean, is composed of three different cities within itself. The original city, Panama la Vieja was destroyed by the pirate Henry Morgan, and then relocated to the south. This new colonial city came to be known to be Casco Antiguo, from where the modern new city grew out to be. Ultimately the growth of the new city expanded past Panama Viejo, joining the three cities together.

**SOBERANIA
NATIONAL PARK**

Parque Nacional
Soberanía

Las Cumbres

**ARRAIJAN
PROTECTED
FOREST**

El Bosque
de Arraijan

PEDRO MIGUEL LOCKS

Camino de Cruces
National Park

MIRAFLORES LOCKS

Lago Miraflores

Cocoli

Rousseau

El Valle de San Sidro

Domino's Pizze

Panama

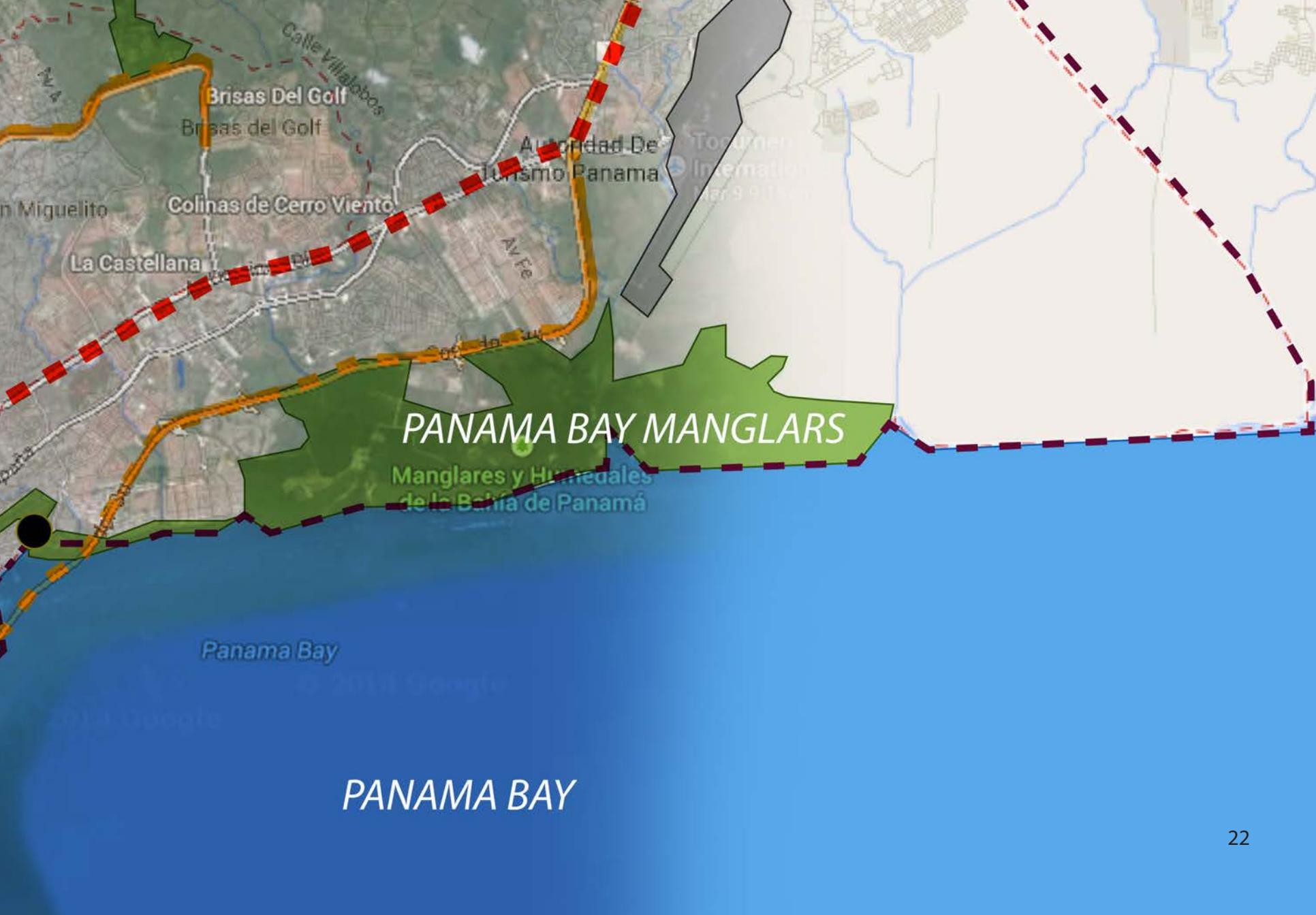
Parque Na
Metropolitano

Supreme Court

Burunga

Arraijan

Banco



Brisas Del Golf

Brisas del Golf

Colinas de Cerro Viento

La Castellana

Av. Fe

Autoridad De Turismo Panama

Tocumen International

PANAMA BAY MANGLARS

Manglares y Humedales de la Bahía de Panamá

Panama Bay

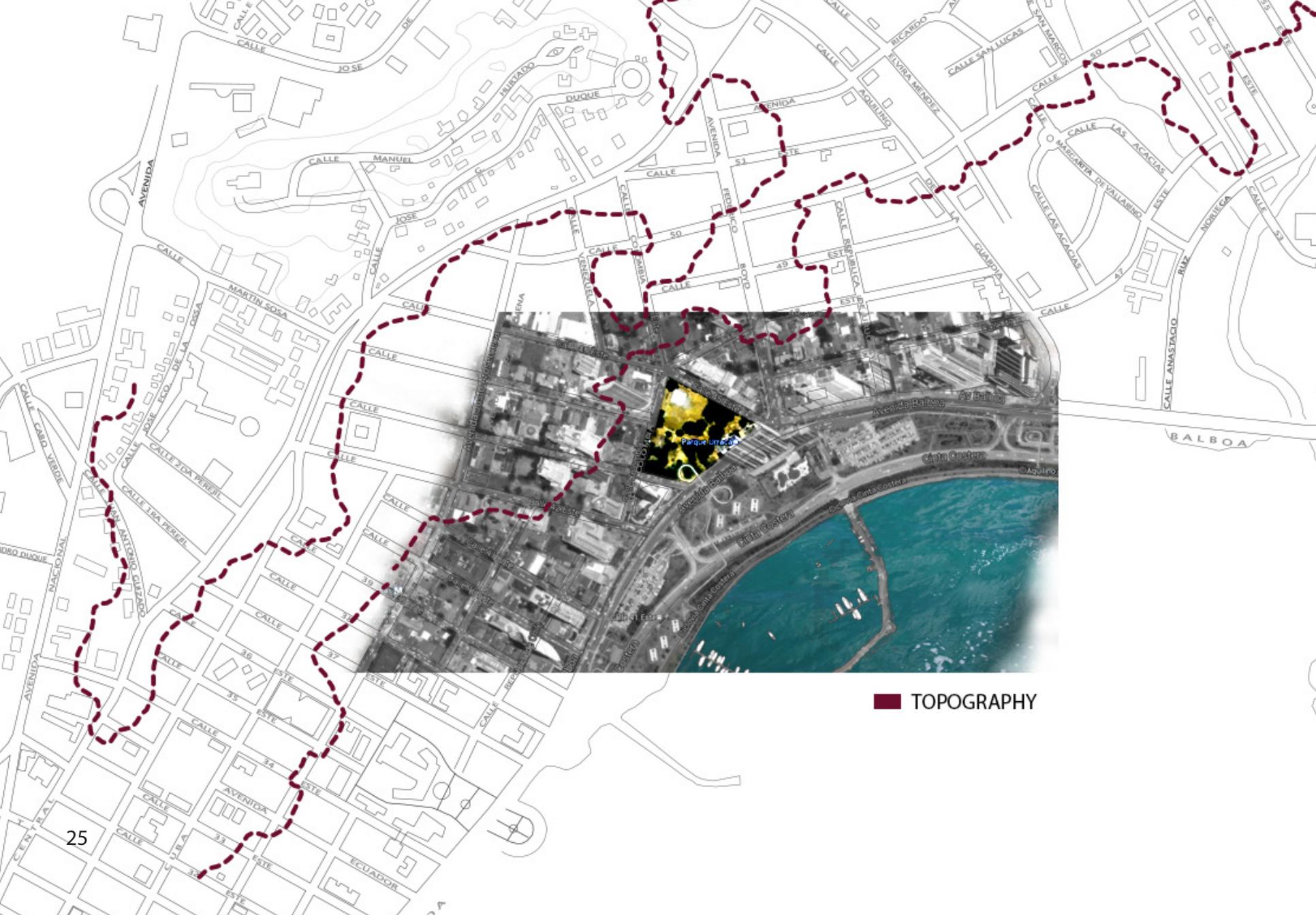
PANAMA BAY

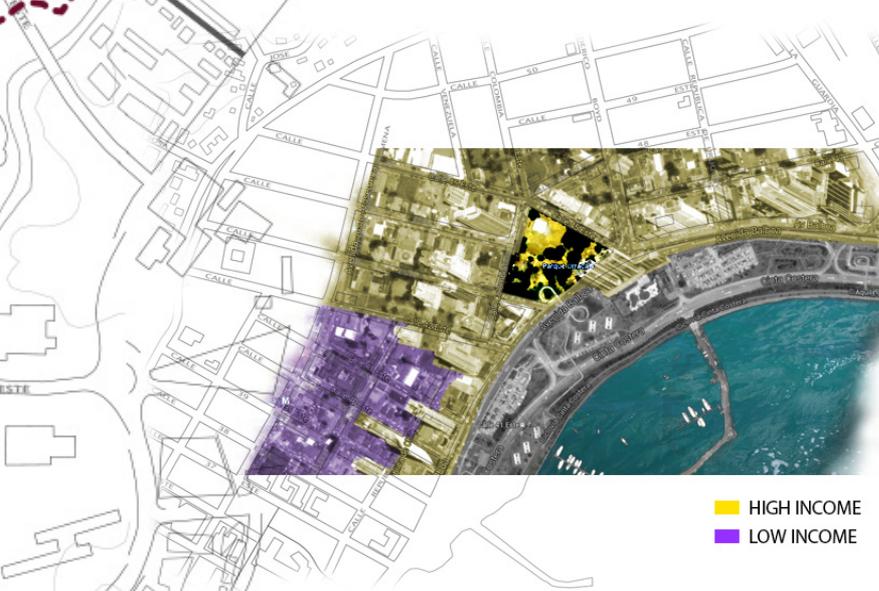
SITE - TERRENO





EXISTING CONDITIONS 24





■ HIGH INCOME
■ LOW INCOME

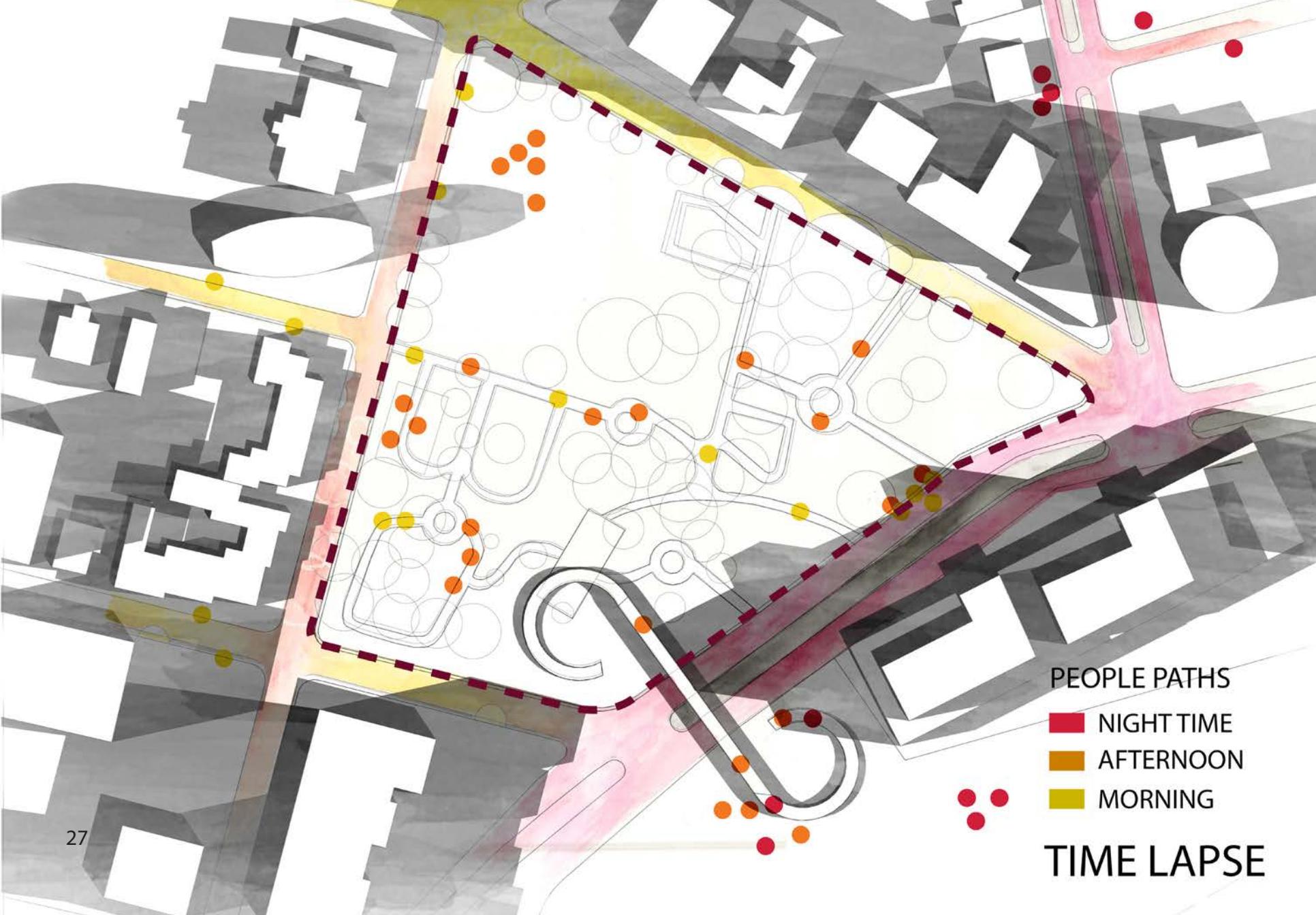


VEGETATION

The site I chose for my thesis sits adjacent to a new green park development by the Panama bay. I choose this site because I wanted to integrate this old unique park into part of this new development. By adding a new destination point into this park, I seek to reactivate the area. Currently, Parque Urraca is surrounded by a booming real state heaven composed of skyscrapers and two historic low-rise buildings.



■ HIGH TRAFFIC
■ MEDIUM TRAFFIC
■ LOW TRAFFIC



PEOPLE PATHS

■ NIGHT TIME

■ AFTERNOON

■ MORNING

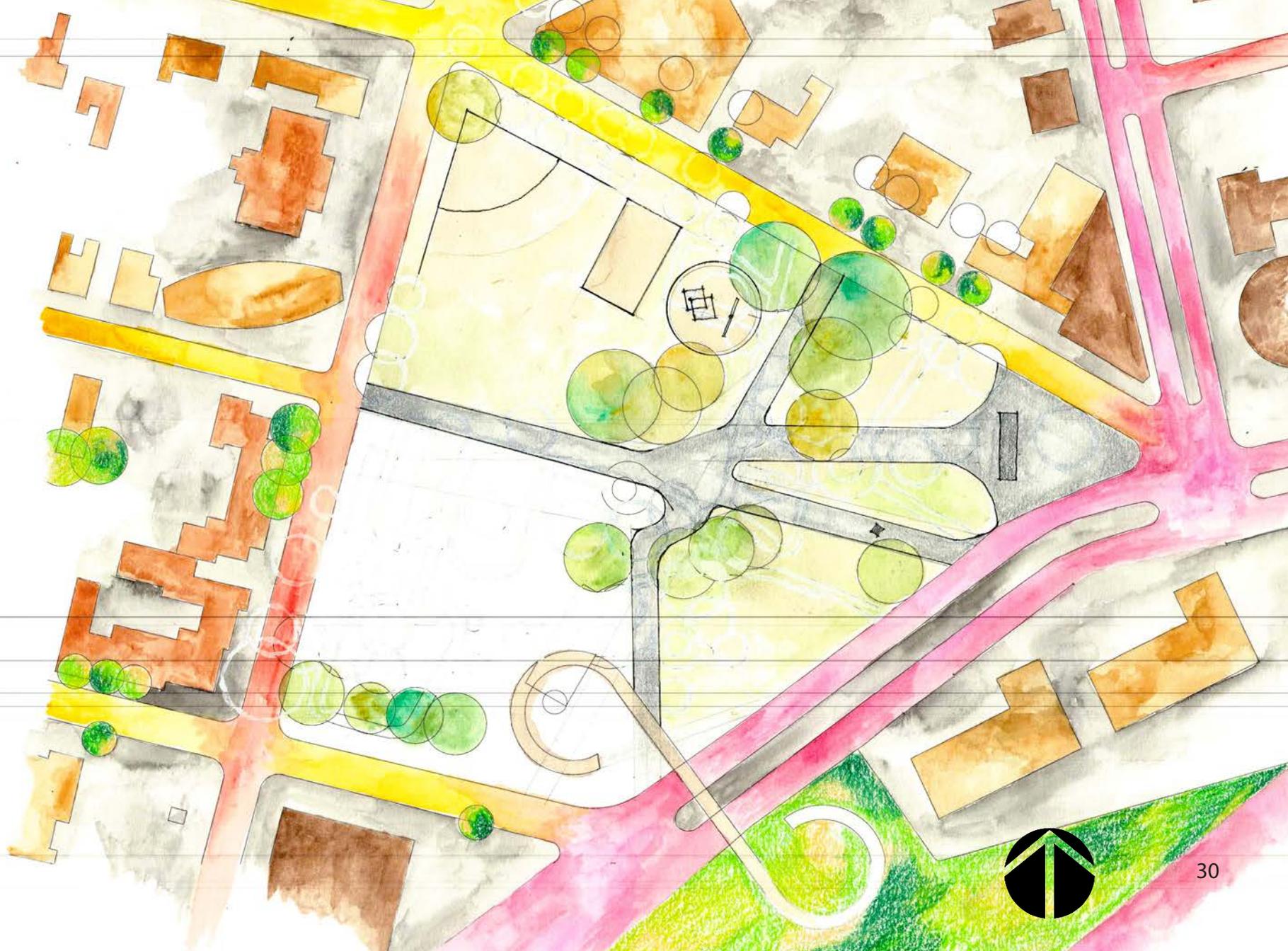


TIME LAPSE

Within the existing park we find different sport fields and monuments. Surprisingly enough, the part itself has a dual nature as it divided both into a sporting playground and a monument yard. Past designers have tried to develop the site, but the community refuses to destroy any of the existing trees on site.

I plan to divide the park into quadrants in which each quadrant will contain a sport zone, a monument zone, a connection to the new green development on the other side of the street and finally an area for the new program.

It is my desire to keep most of the existing trees on the site without any disturbance.

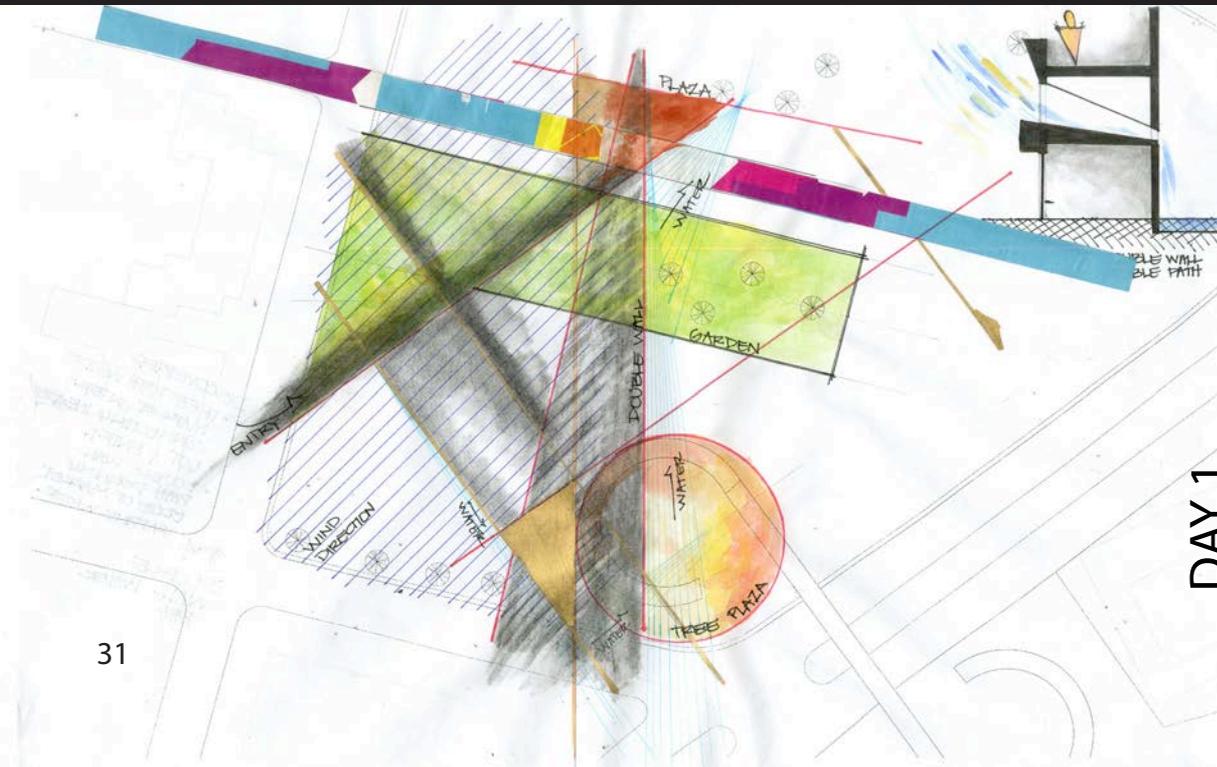
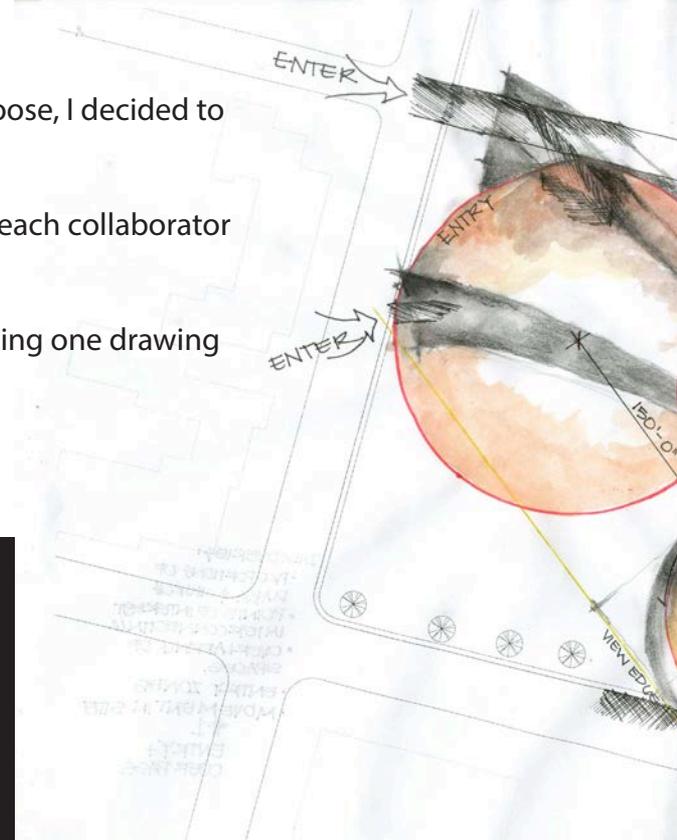


In order for me to define how the program was going to fit into site quadrant that I choose, I decided to do a series of studies based on the surrealism technique Exquisite Corpse.

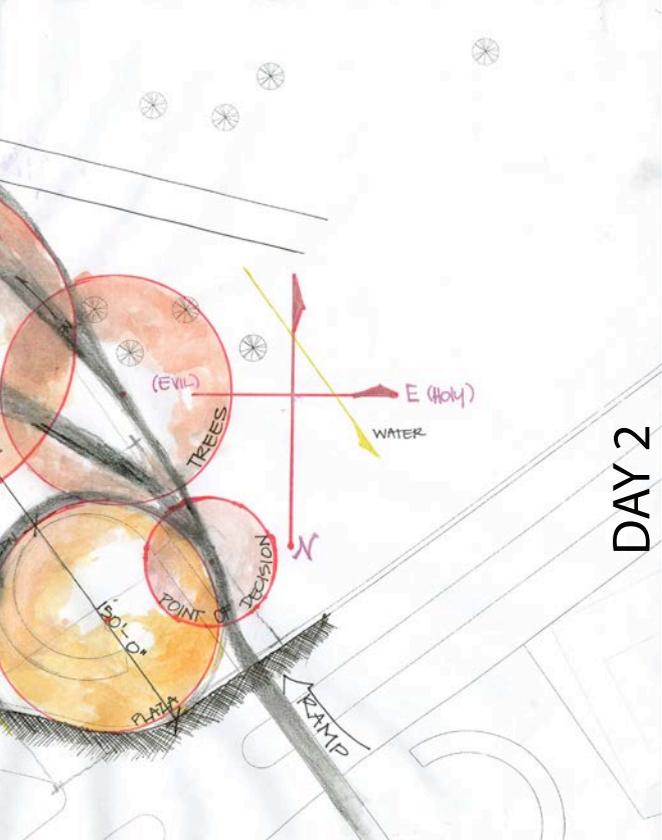
Exquisite Corpse is a set of drawings or words created by different collaborators where each collaborator could only see part of the previous collaborator's input.

I decided to create a series of studies where I would design and analyse the site by making one drawing per day. I could only see the drawing from the day before to inform that days drawing.

EXQUISITE CORPSE



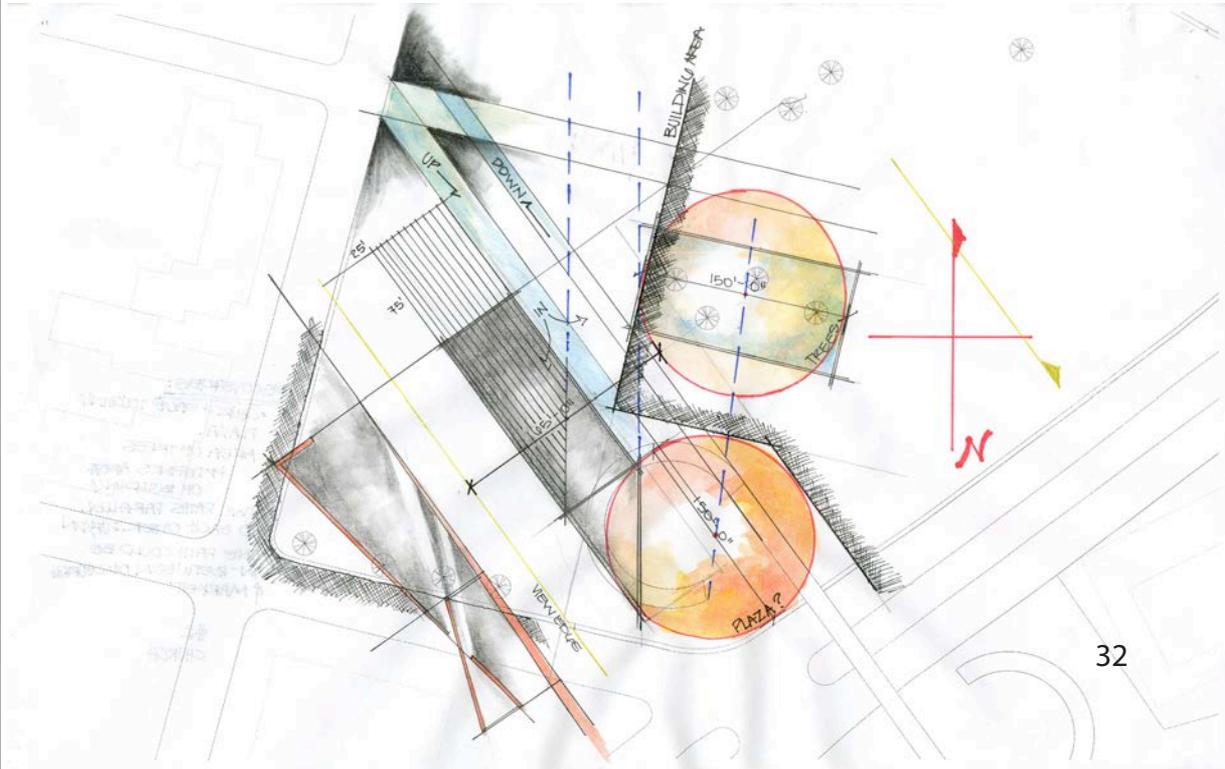
DAY 1

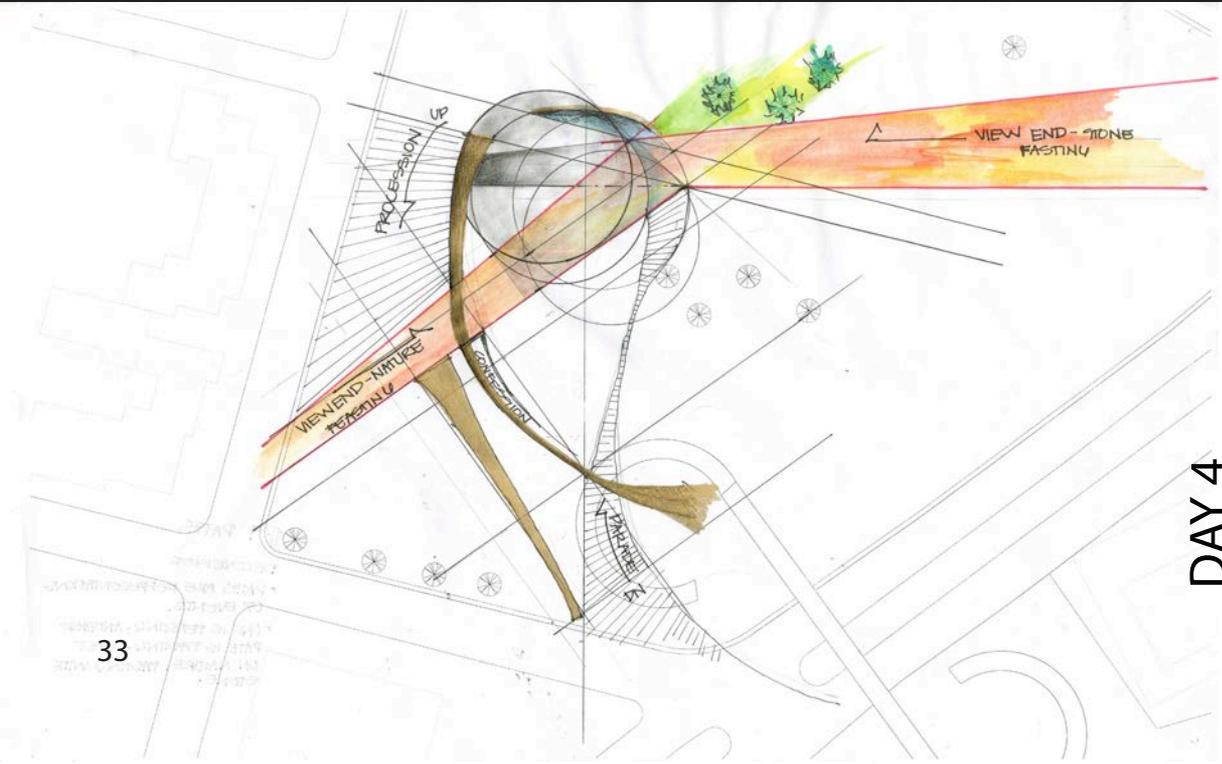


DAY 2



DAY 3

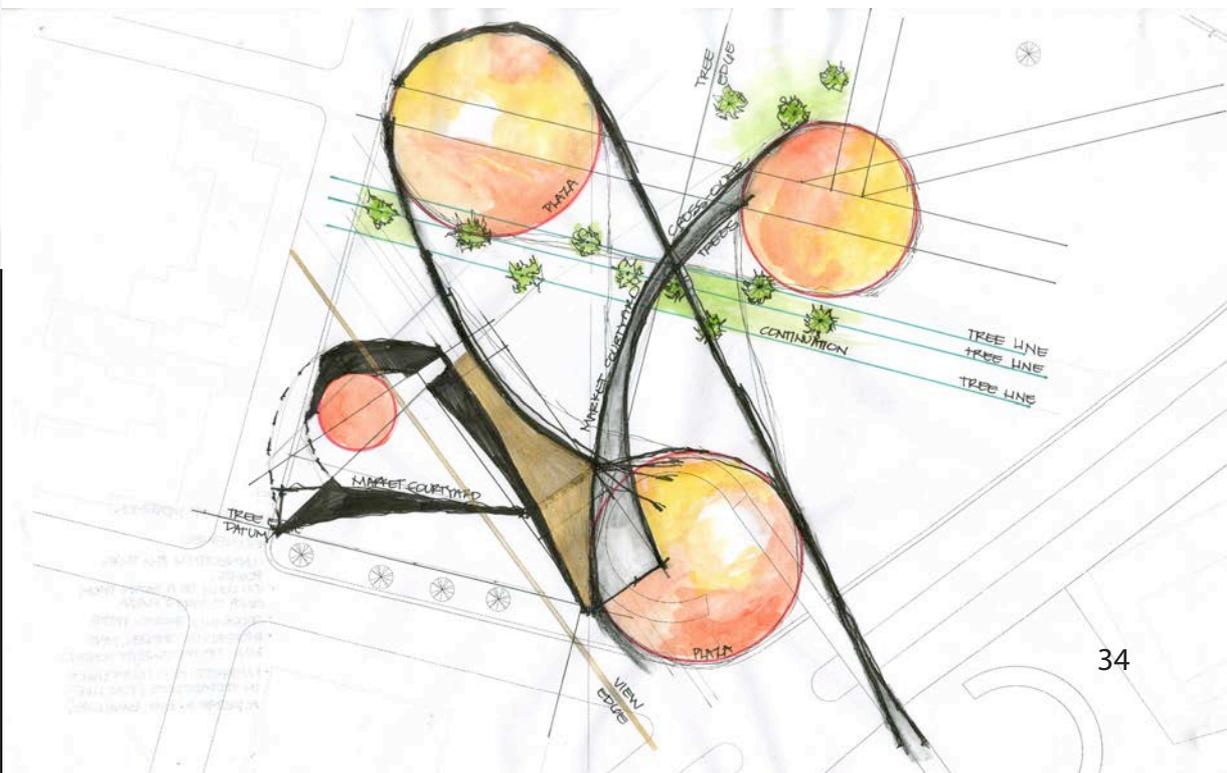
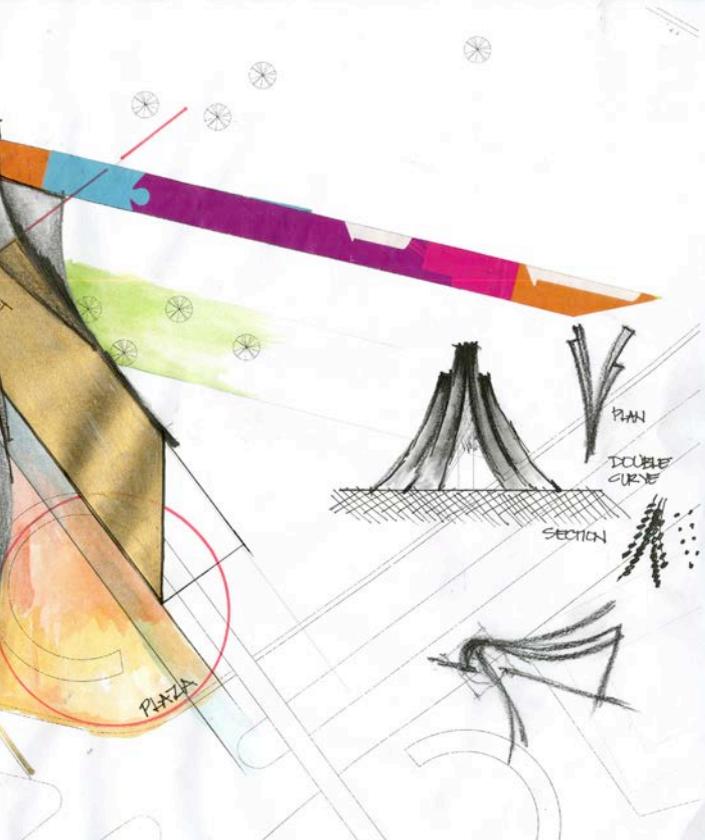




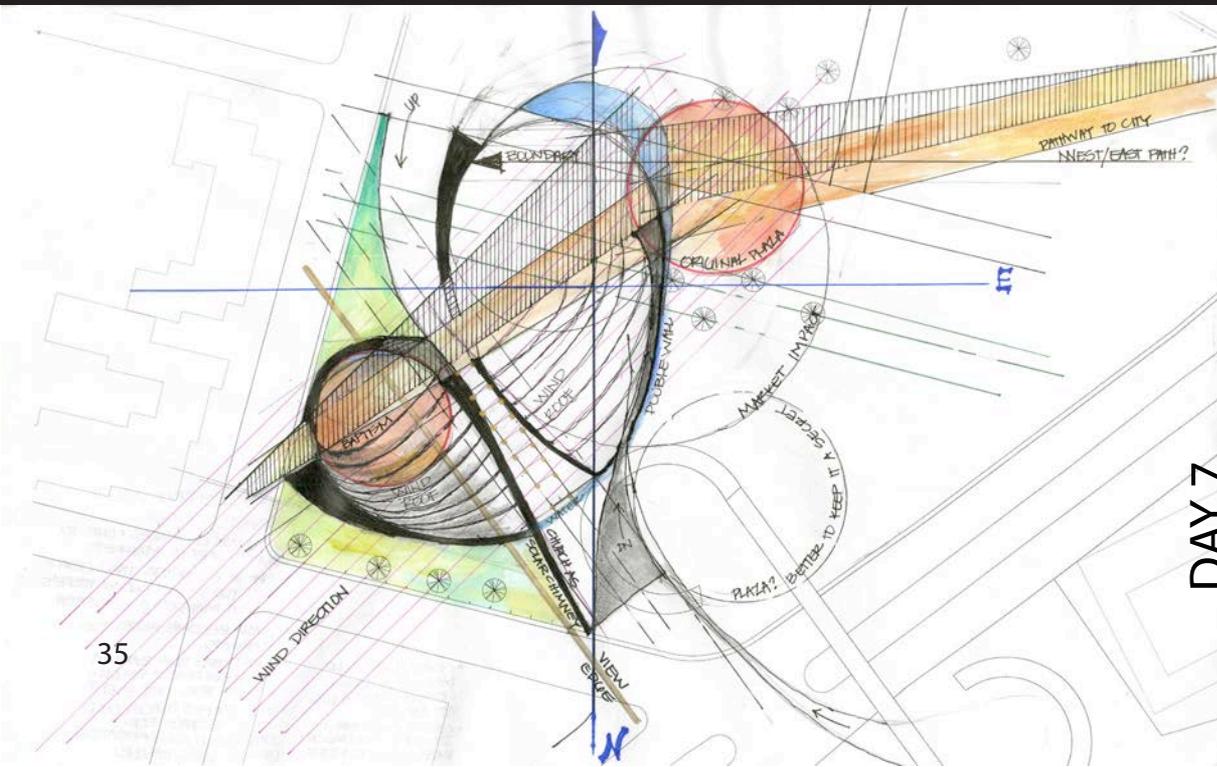
DAY 4



DAY 5

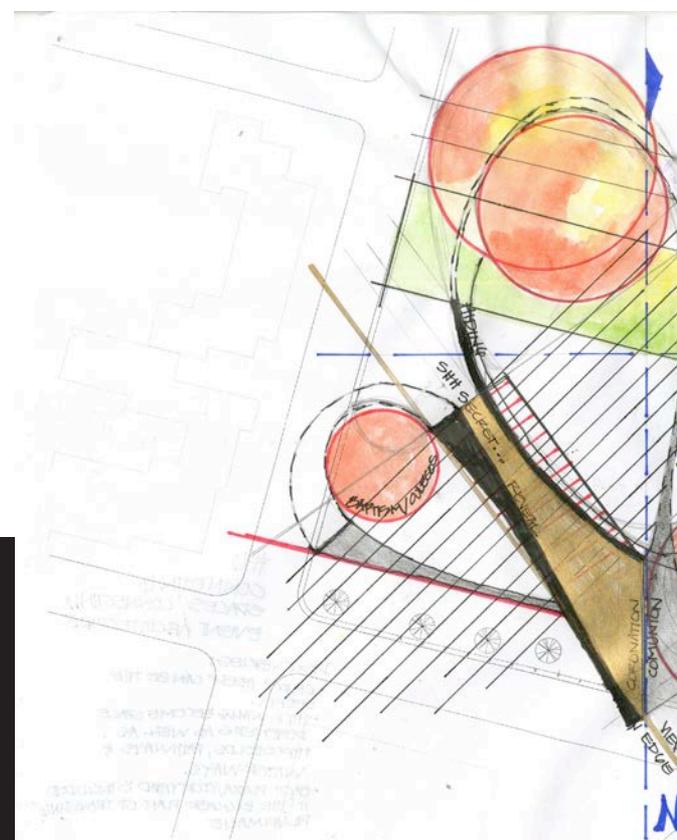


DAY 6



35

DAY 7



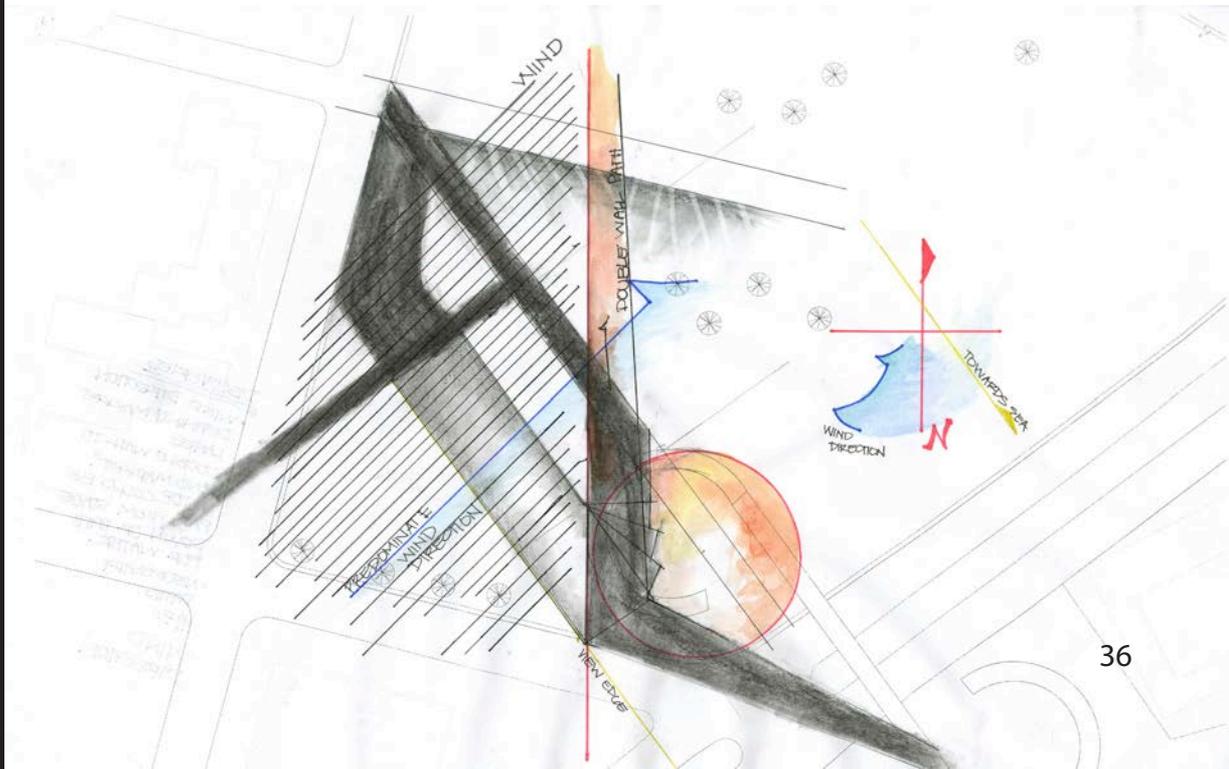
Ultimately I decided that the program would divide the site into two parts and the inhabitant would have to cross a threshold in order to access the rest. Nodes would signify events located strategically around the site, creating a trajectory that would eventually guide the user around.

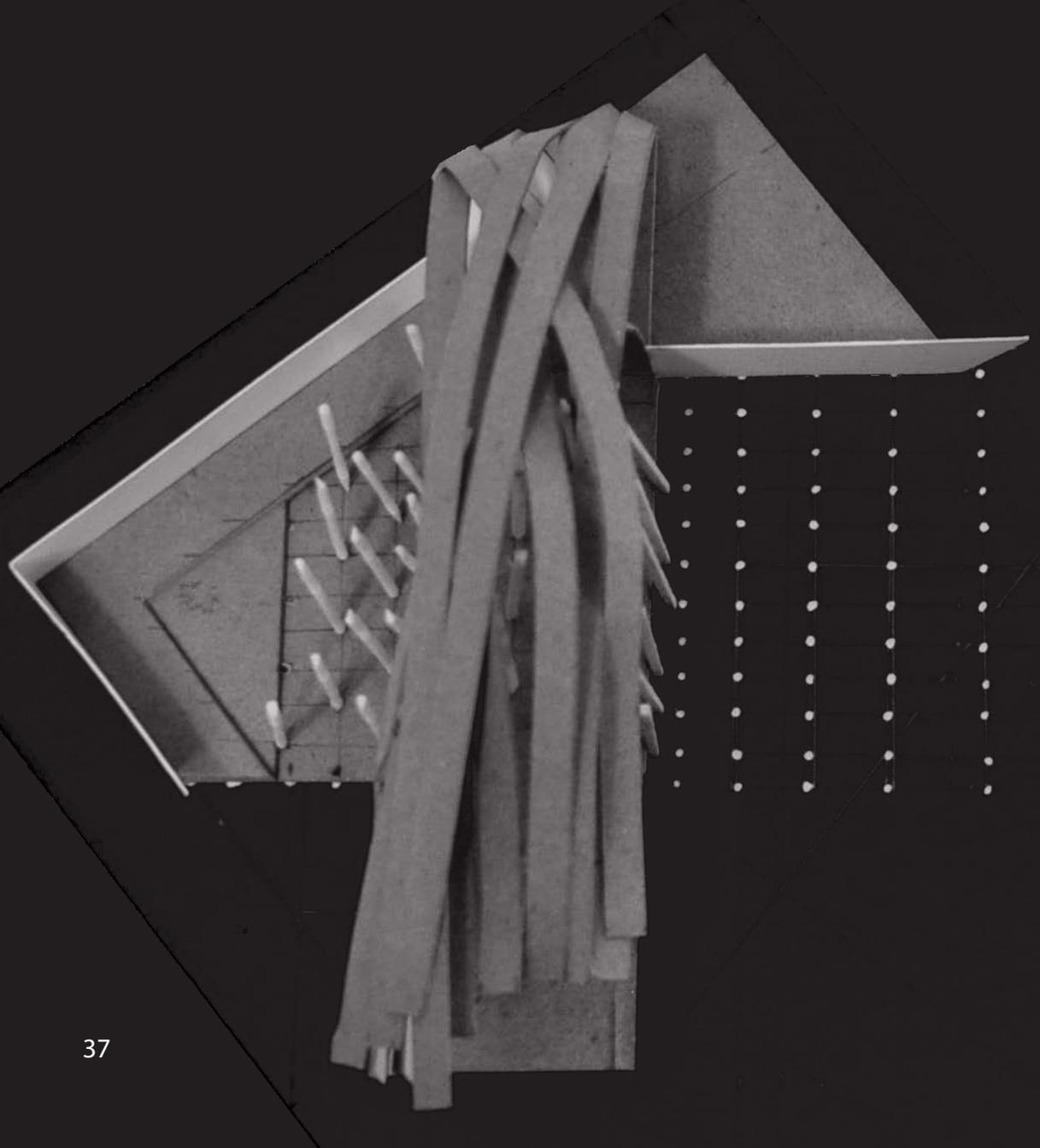


DAY 8



DAY 9

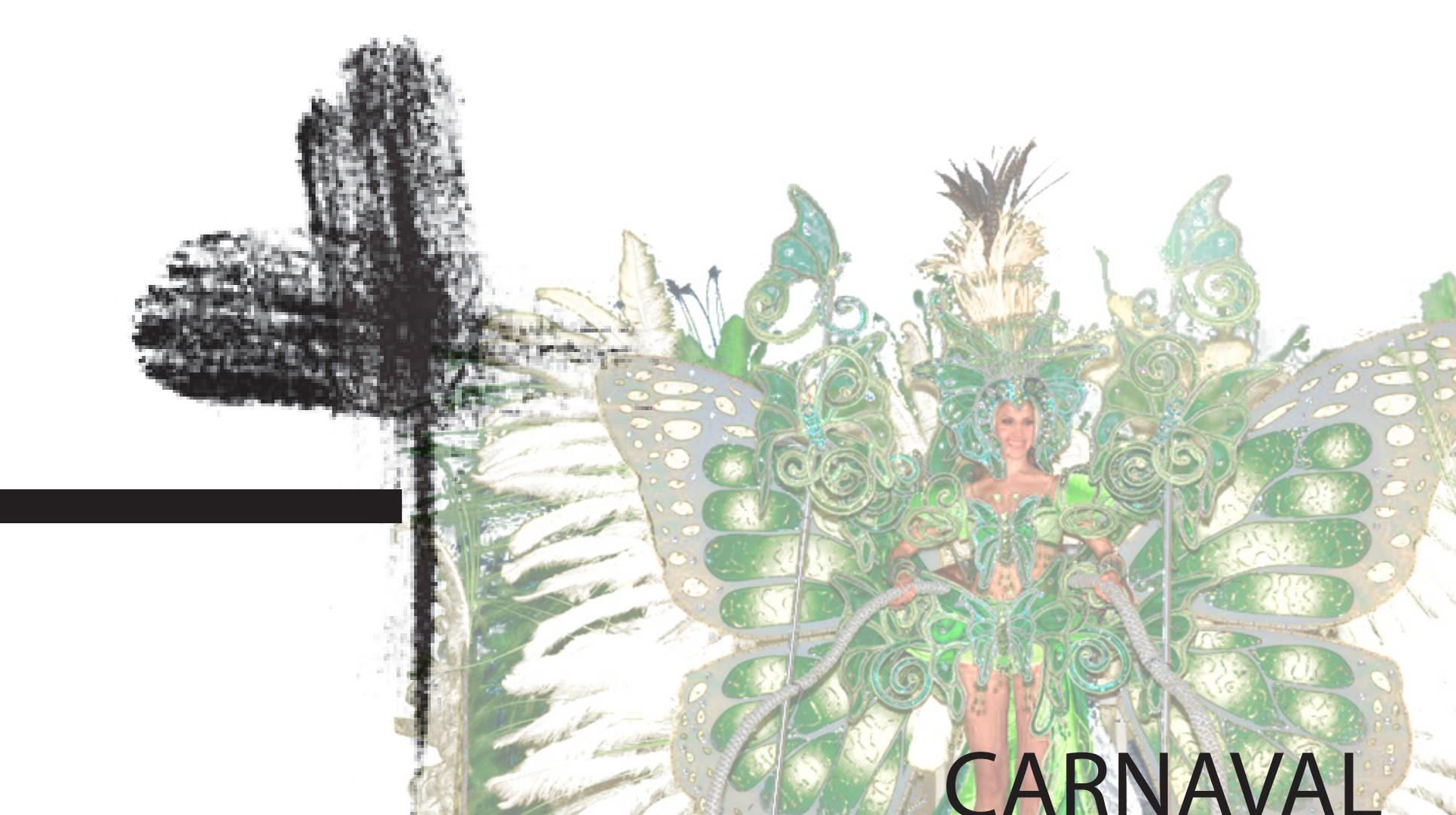




TIPPING POINT



In order for me to explore the duality of a space, I needed to choose a specific point in time where duality is expected to occur. In the Panamanian calendar of traditional events and holidays there is one in particular moment where in less than 12 hours the mindset changes 180° degrees: Carnavale/Fat Tuesday and Ash Wednesday. It is during this time, every year, that excess becomes restraint from sunset to dawn.



CARNAVAL

ГЕНІ



friday
CORONATION



saturday
COSTUME





sunday
ROYALTY

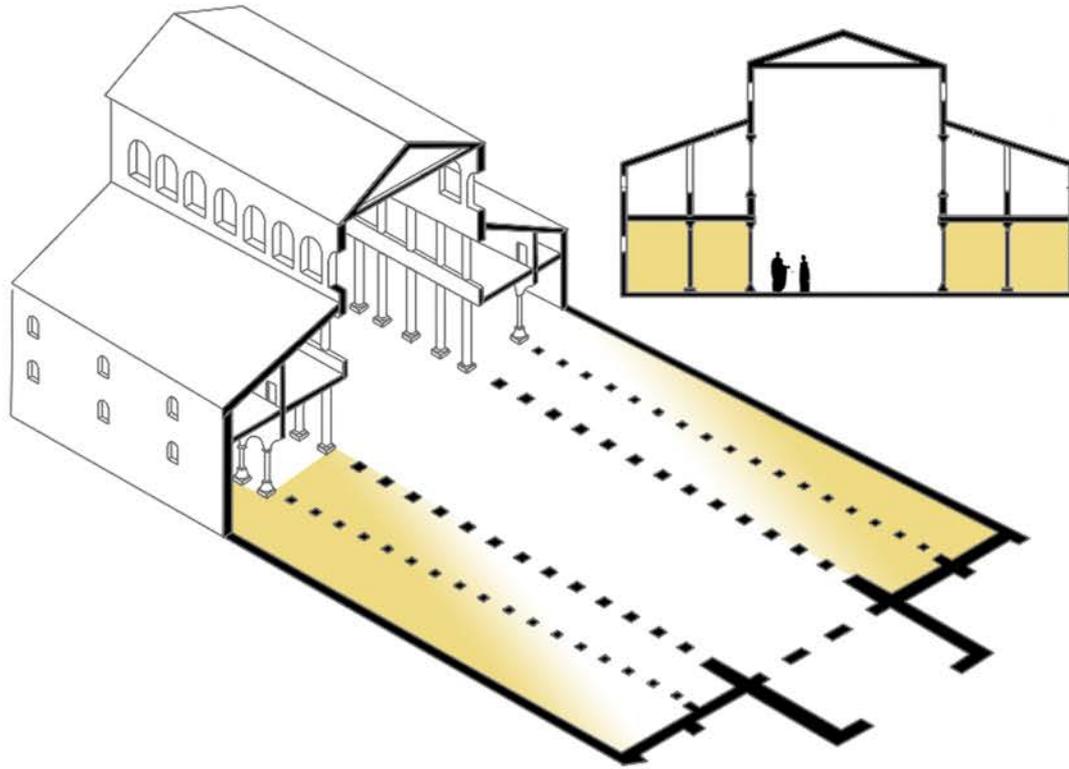


monday
LUXURY

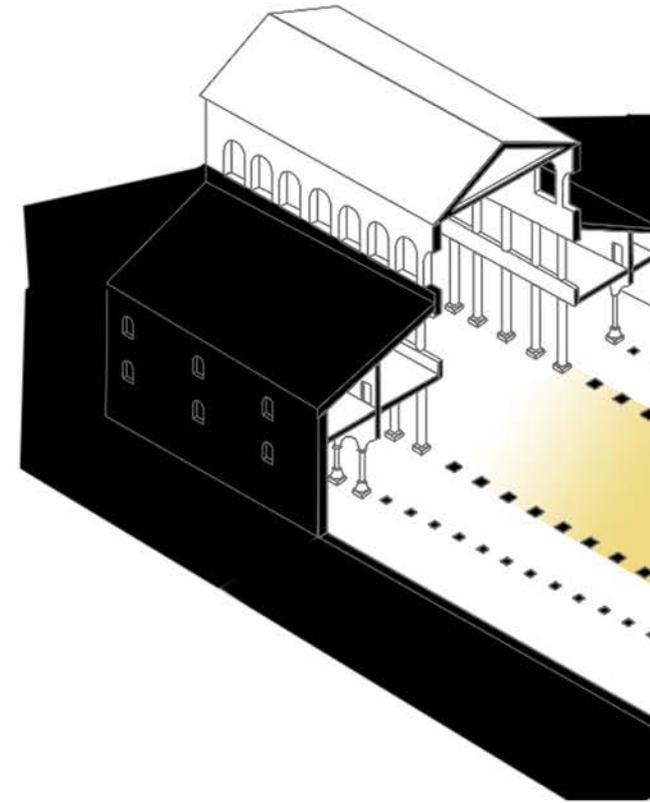


tuesday
TIPICO

ASH wednesday

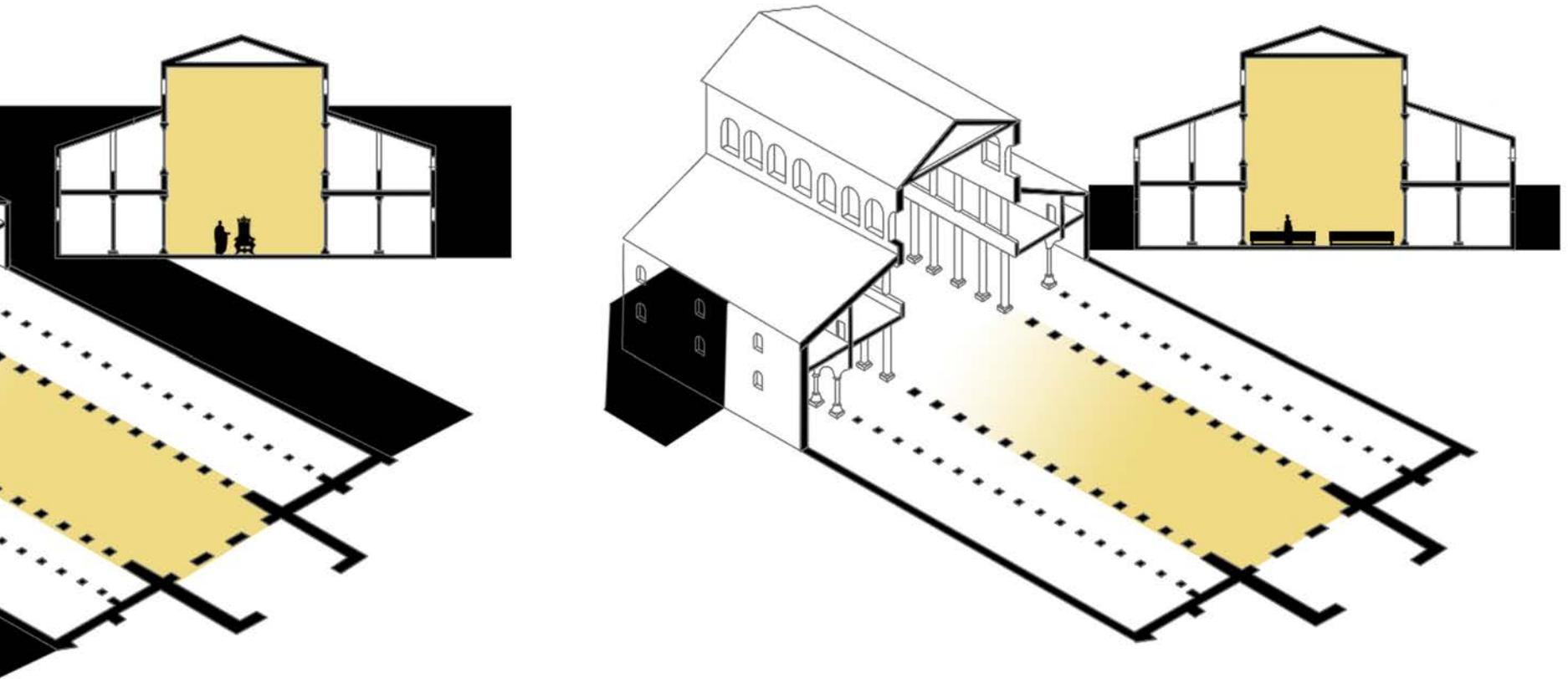


ROMAN BASILICA



PALACE BASILICA

I started exploring the idea of creating a market and a church dedicated to these holidays. Roman Basilicas were my starting point in this exploration.



CHRISTIAN BASILICA

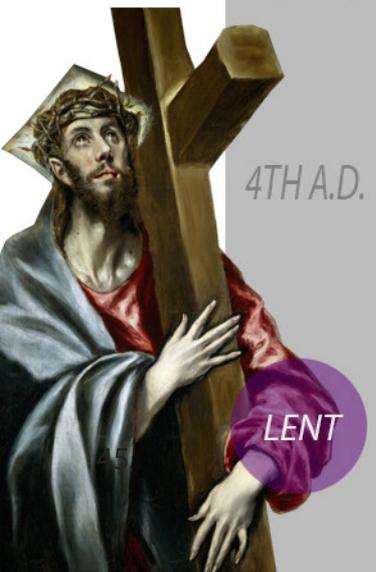
Basilicas, even though they have conserved almost the same spatial configuration, have been able to adapt to accommodate the epoch's needs. The church and the market would follow this idea and eventually be able to transform each other depending on the needs of the user.



PAGAN FESTIVAL

CONVERSION

ROMAN ADOPTING CHRISTIANISM



4TH A.D.

LENT

ASH WEDNESDAY

REPRESENTS

PILGRIMAGE

STEPPING OUT OF THE NORM

BEGINING

TIME OF ABSTINENCE

PROCESSION

FOLLOWING LA "MURGA"

HOLY WATER

CLEANSE THE HEAT AND START

CARNAVALE

TRAVELING

PILGRIMAGE

ALCOHOL

CORONATION

THE CHRIST RAISING TO HEAVEN

"TUNAS"

MUSIC TO TEACH THE MASS ABOUT GOD

"CULECOS"

BLESSING FESTIVITIES

COSTUMES

PARADE

ENTERING CHURCH

"FONDA"

QUEEN

REPRESENTS

ASHES

PENITENCE

CONFESSION

ENDING

TIME OF EXCESS

POLLERA

DRESSING GOWN TO GO TO CHURCH

CHOIR

MURG AND TUNA

DRINK OF CELEBRATION

WINE

BREAD

CLUBS

JESUS

KING OF THE CELEBRATION

PRAYER

FASTING

END OF THE FEAST

Both Carnavale and Ash Wednesday have significant moments and events within them that makes them unique from other holidays and festivities. I analyzed each event and tried to pair it with an opposite, but almost equivalent event from the opposite holiday.

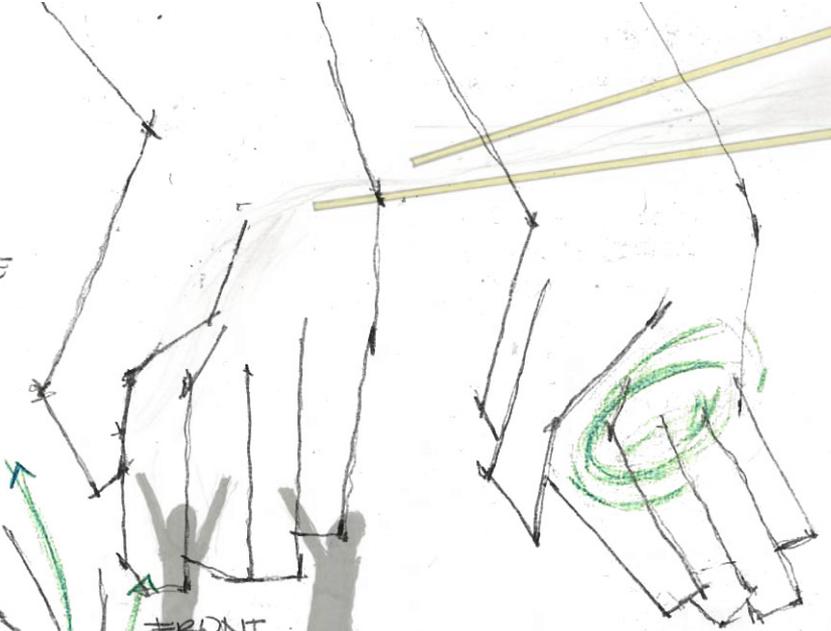
This exercise yielded a set of parameters for the program that would be found within my church and market.

Just as in this exercise, I was going to explore space by analyzing two opposite events and try to design architectural elements that would accomodate the needs of each holiday.





HAND LINE STUDY



ROOF

FRONT

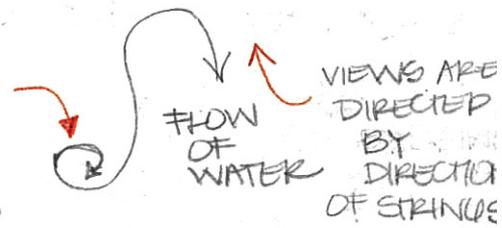
SIDE CRADLING HAND

DESIGN CONCEPT STINGERS



WHAT HAPPENS IN THE MIDDLE?

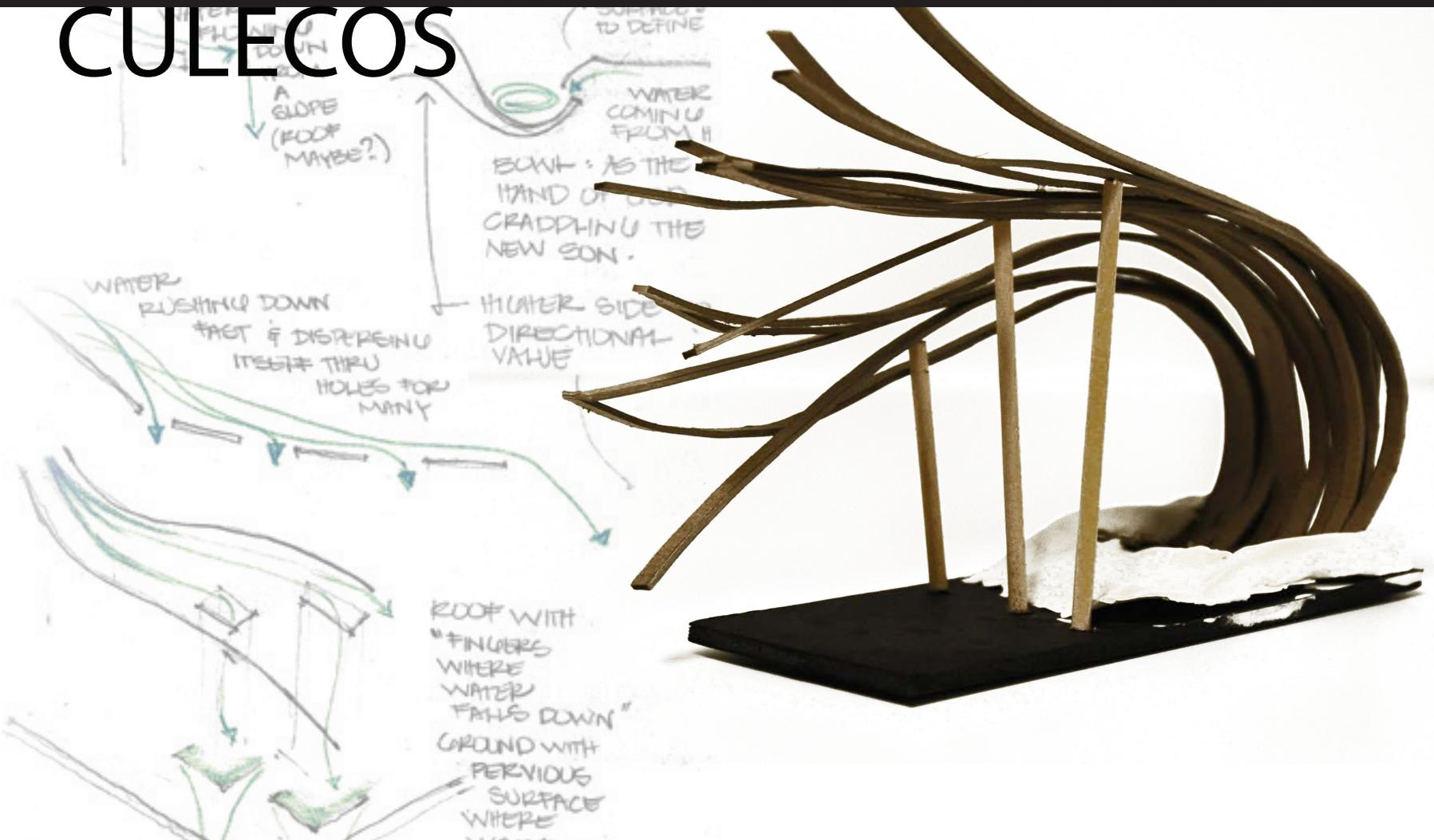
BASIN



IS IT A CONTINUED STRING OR BROKEN IN THE MIDDLE?

BAPTISM

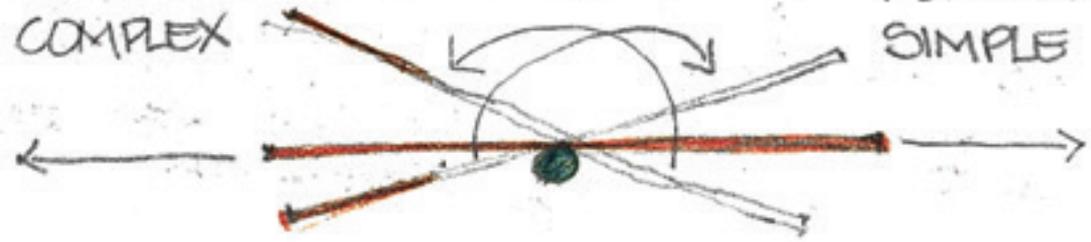
CULECOS



Culecos are Carnavale mornings, when water is thrown from above for the feasters to refresh from the heat of the summer. Baptism is the first step into becoming part of the religion. It is during this act that holy water is placed on the sinner's forehead and/or is bathed into it. A dual space for these events need to take into consideration the hand of God now welcoming the new believer and the importance of refreshment for the feasters.

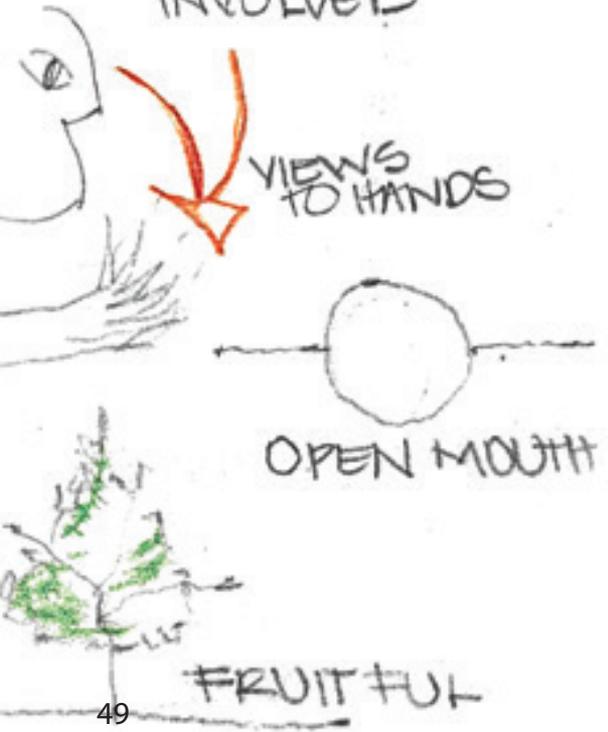
FULL
FEASTING ON THE PHYSICAL
COMPLEX

EMPTY
FEASTING ON GOD
SIMPLE



BALANCE SCALES
BALANCE OF EXTREMES

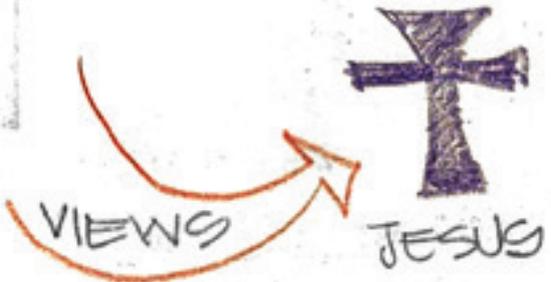
MOUTH + HANDS
INVOLVED



VIEWS
TO HANDS

OPEN MOUTH

FRUITFUL



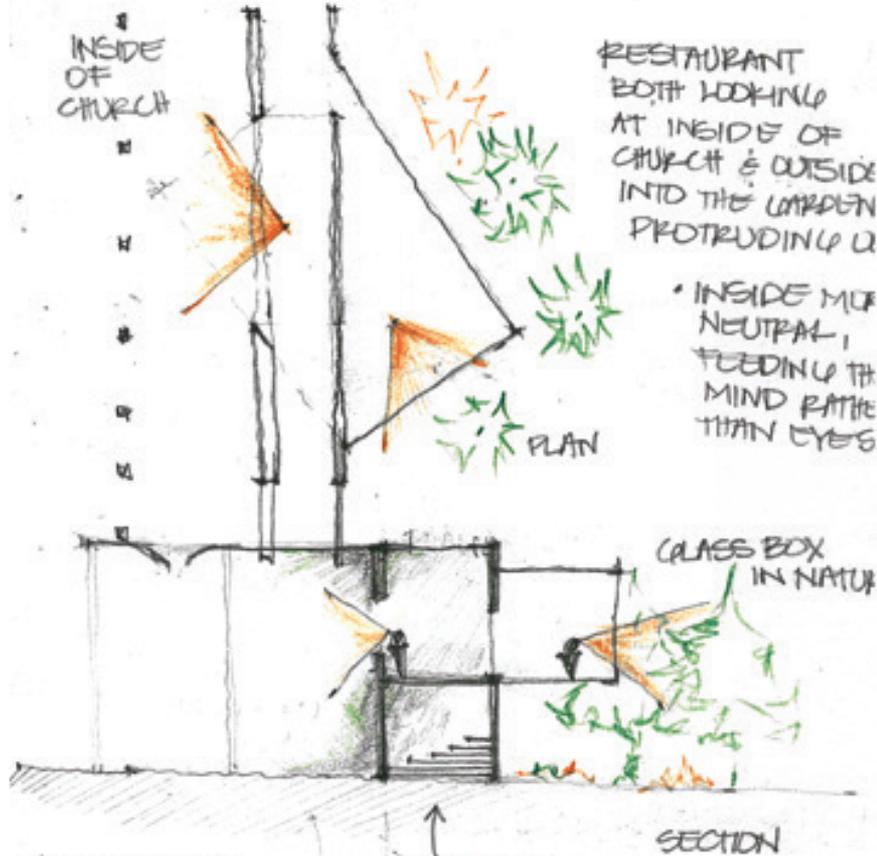
CLOSED MOUTH

BARREN

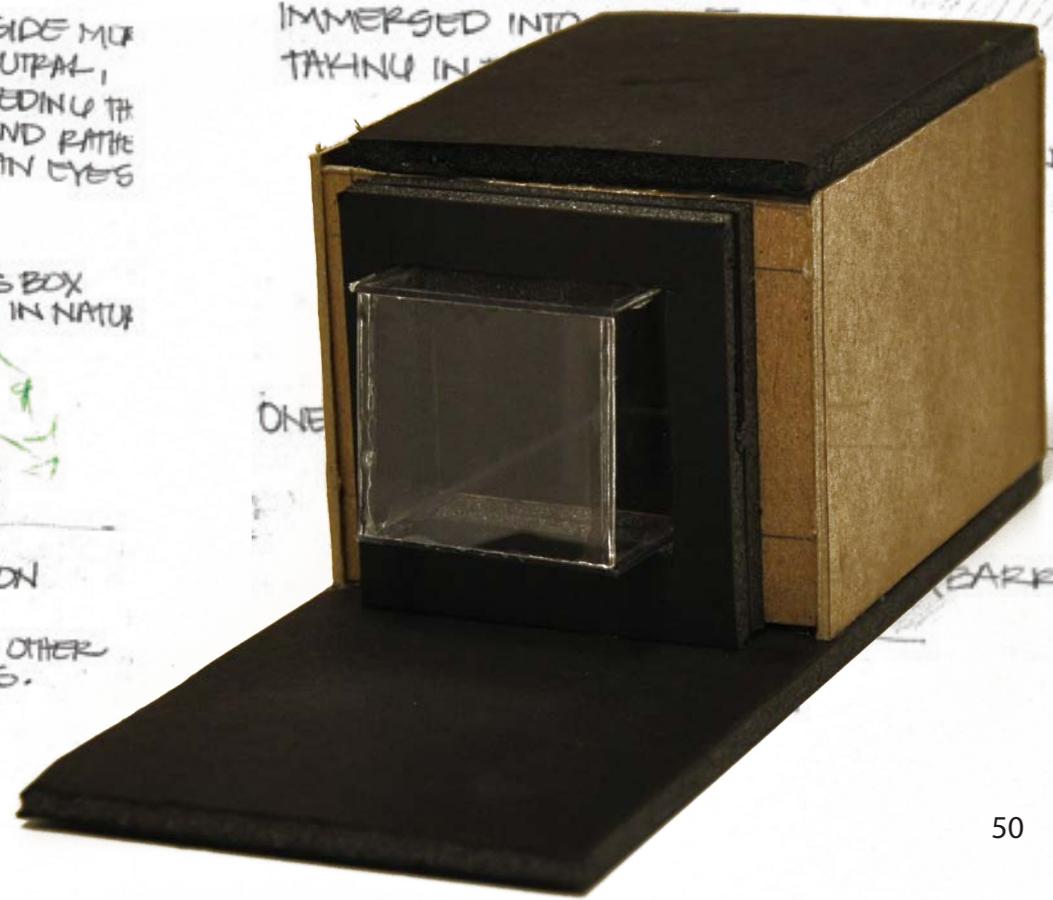
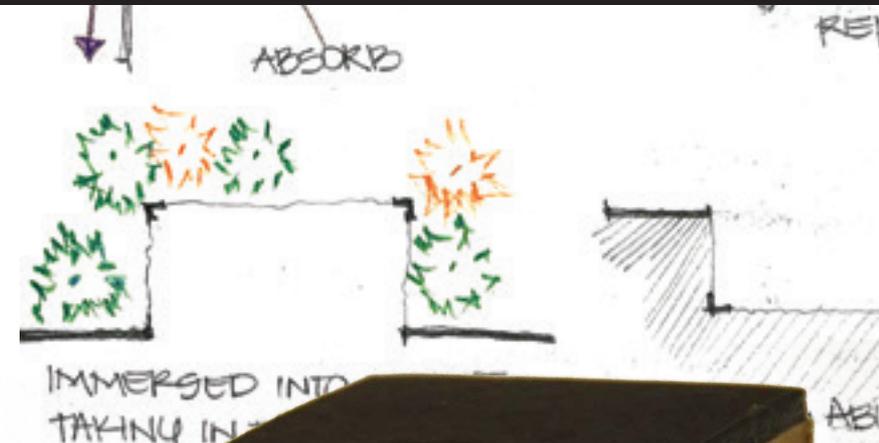
Carnavale started as a way to get rid of all the food that would have been otherwise wasted during Lent, due to traditional restraint. Completely opposite to each other, Fasting and Feasting are somewhat balancing themselves. Both are excesses of an activity, and for that, their space needs to represent both the extreme of restraint and the extreme of excess.

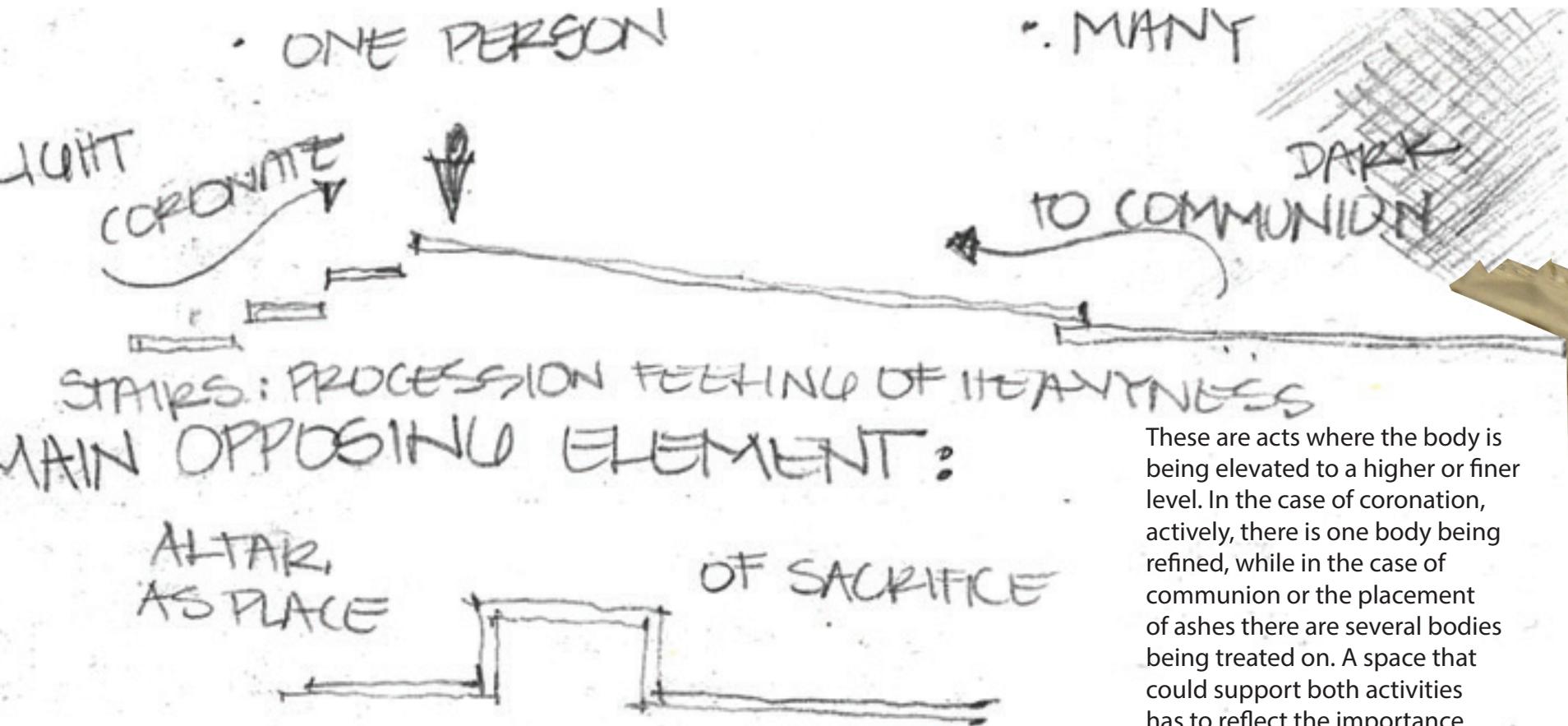
FASTING

FEASTING



RESTAURANT LOOKING INTO A CHURCH, HOW BIZARRE!
(FASTING) SUNDAY MASS - (FEASTING) SUNDAY BRUNCH
SIMULTANEOUSLY!
* PEOPLE IN MASS CAN'T SEE PEOPLE AT RESTAURANT.

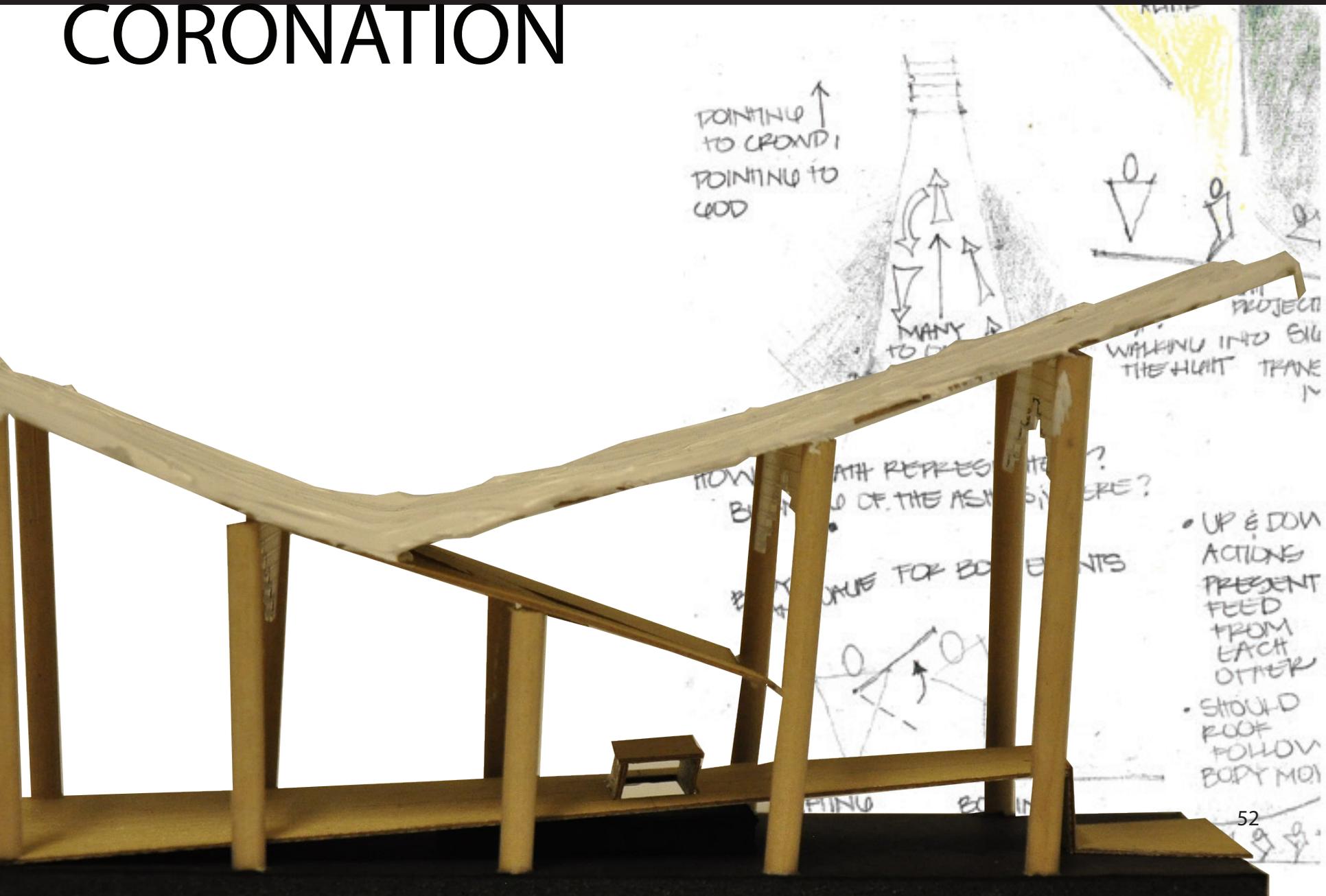




These are acts where the body is being elevated to a higher or finer level. In the case of coronation, actively, there is one body being refined, while in the case of communion or the placement of ashes there are several bodies being treated on. A space that could support both activities has to reflect the importance of focusing on the activity, by providing a stage for it to occur.

COMMUNION/ ASHES

CORONATION



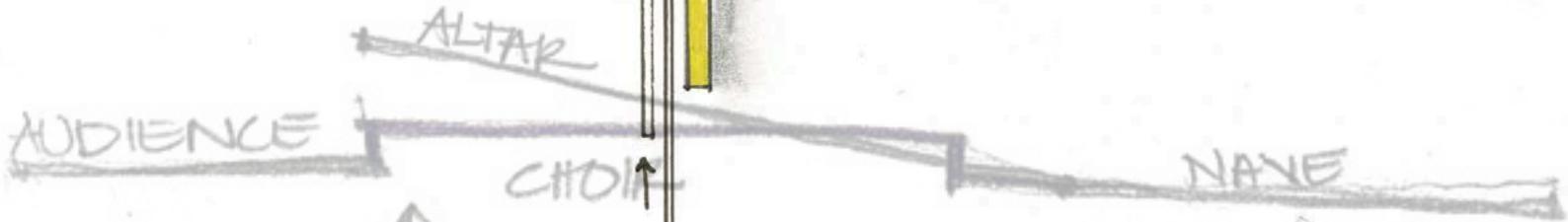
POINTING ↑
TO CROWD
POINTING TO
GOD

MANY
TO

PROJECT
WALKING INTO SIG
THE HAIR TRANE
IN

HOW WITH REPRESENT
B... OF THE AS...
... FOR BO...
...ENTS

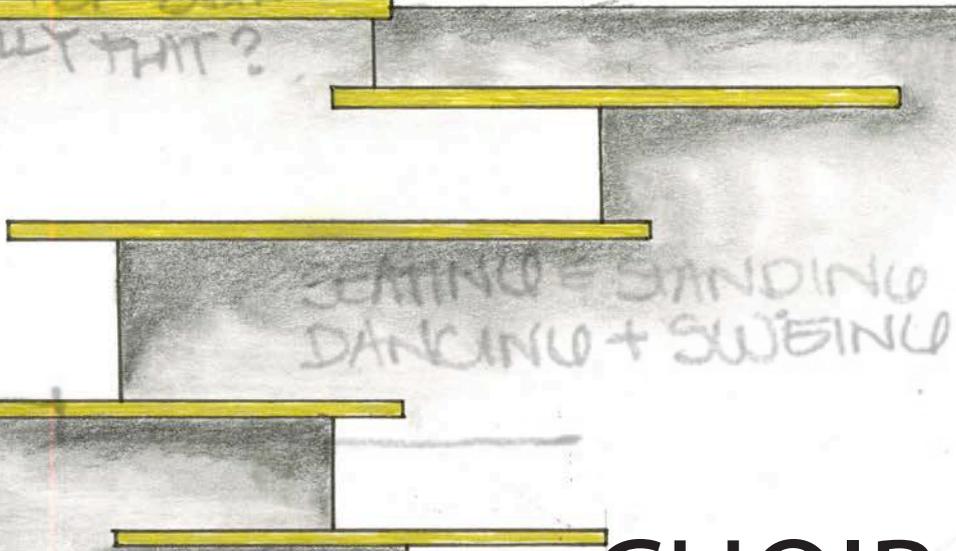
- UP & DOWN
ACTIONS
PRESENT
FEED
FROM
EACH
OTHER
- SHOULD
ROOF
FOLLOW
BODY MOI



SI
FI

HOW'S THIS PLATFORM
WORKING FOR BOTH?
IS IT REALLY THAT?

TWO PLATFORMS
ONE FOR
INSTRUMENTS/
ONE FOR PEOPLE



SEATING + STANDING
DANCING + SWINGING

HOW'S MUSIC SHAPING
THE SPACE?

CHOIR

MURGA

VIEWS FROM FEASTERS

MOVING OUTSIDE

OUTSIDE

INSIDE

PLAN

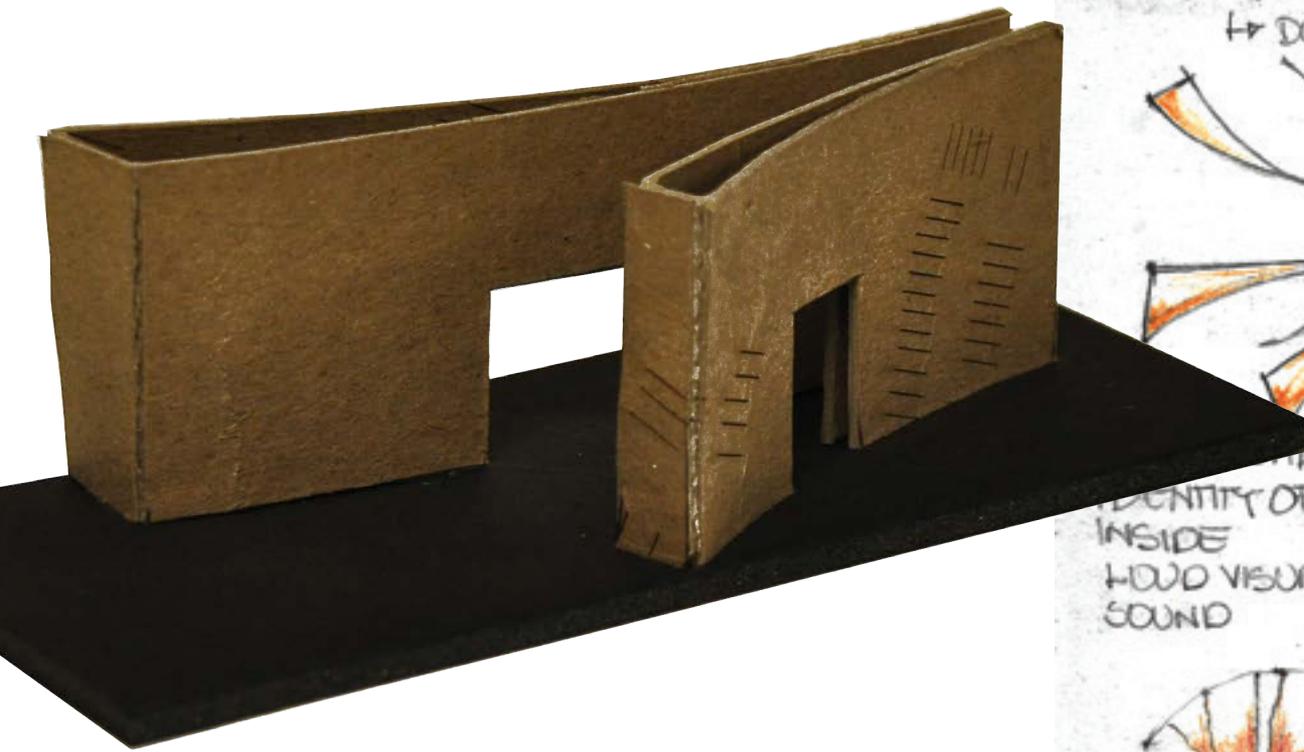
STATIC INSIDE

CHANCEL

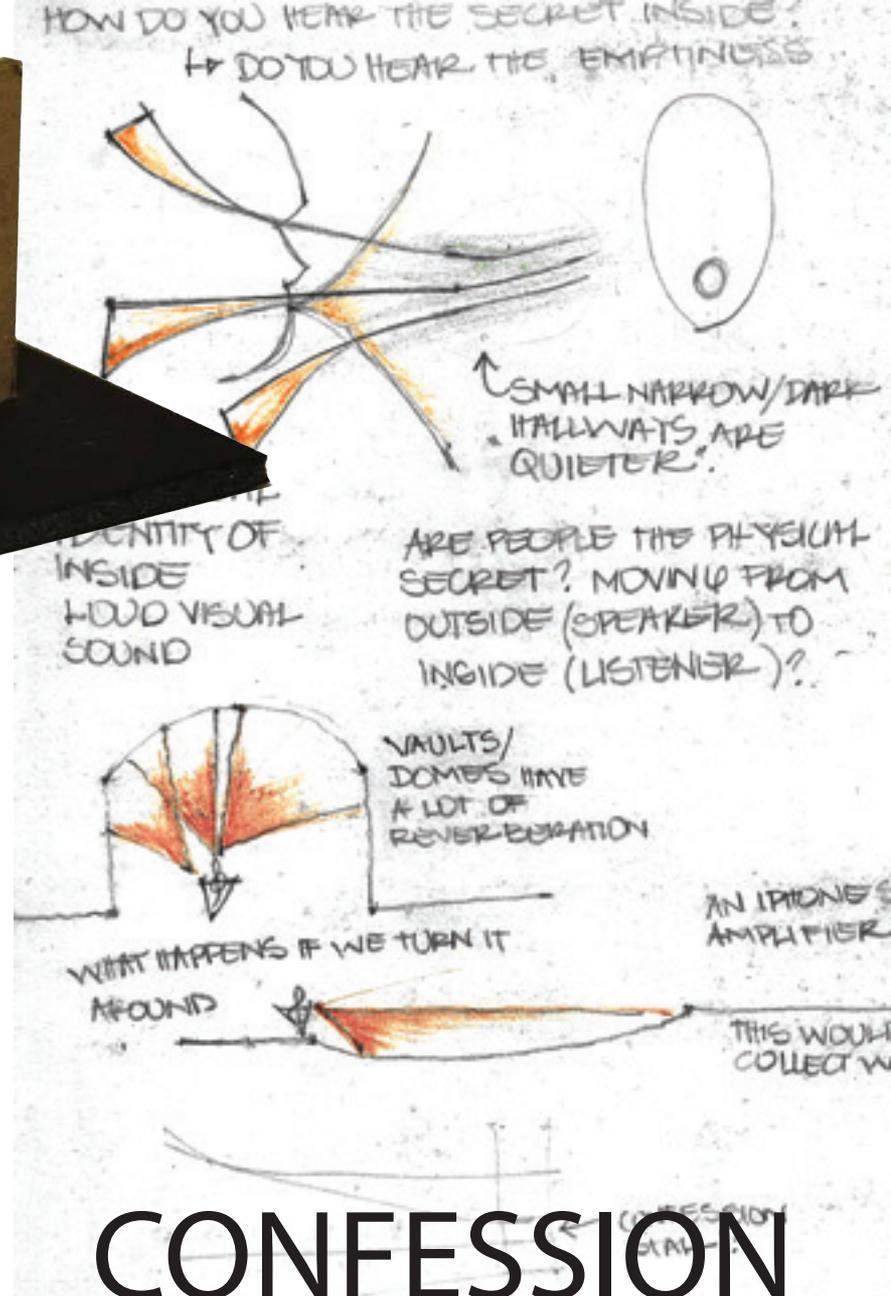
AREA FOR CHOIR INSIDE CHANCEL.

VIEWS FROM LATMEN

Music is a very important part of both Carnavale and Ash Wednesday or Lent in general. For each event the requirements are the same, but the names are not. A choir motivates sinners at Church, while a murga is a set of musicians at the Carnavale that create music through out the whole event motivating people to dance and enjoy themselves. A very fine line needs to occur between these connections in order to create a space that could serve both.

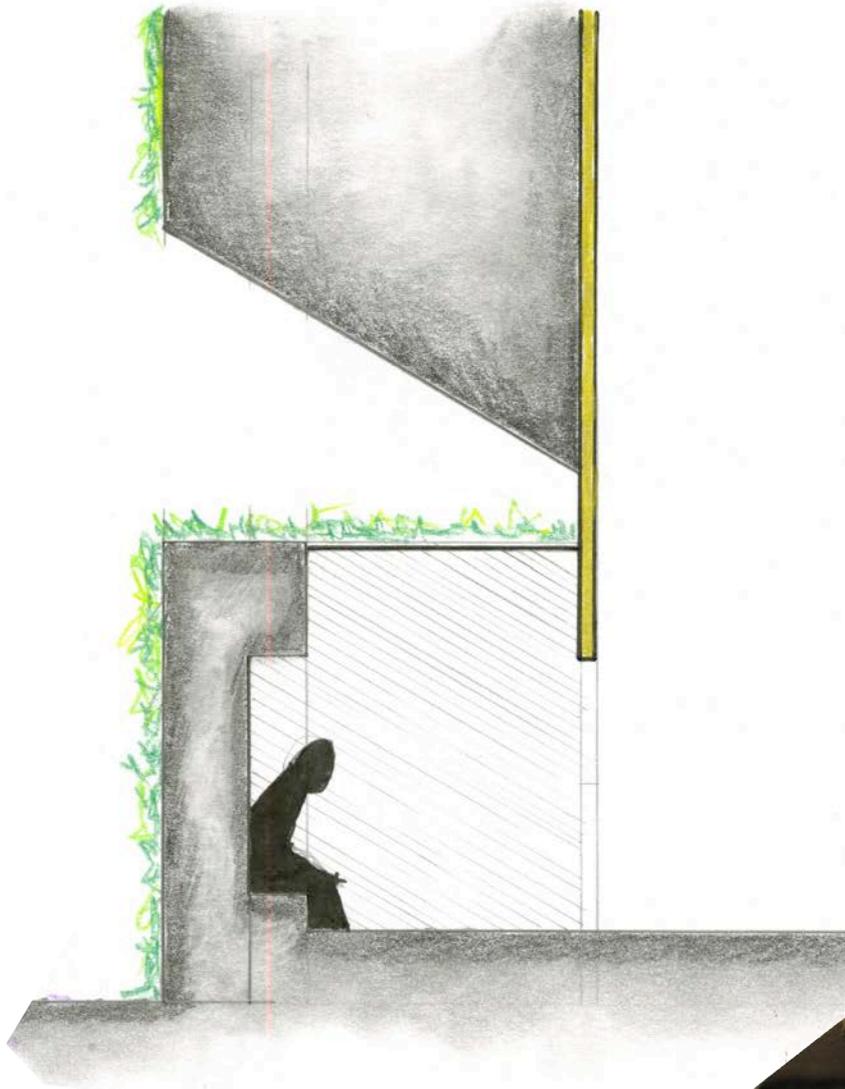


During confession, we reveal secrets to liberate ourselves, while a costume conceals our identity to allow us to create a new image. We cover our mouths with our hands when telling a secret, making the sound move from a narrow space into a more open area. Like curves, a costume hides a possibility from every angle.



CONFESSIO

COSTUME



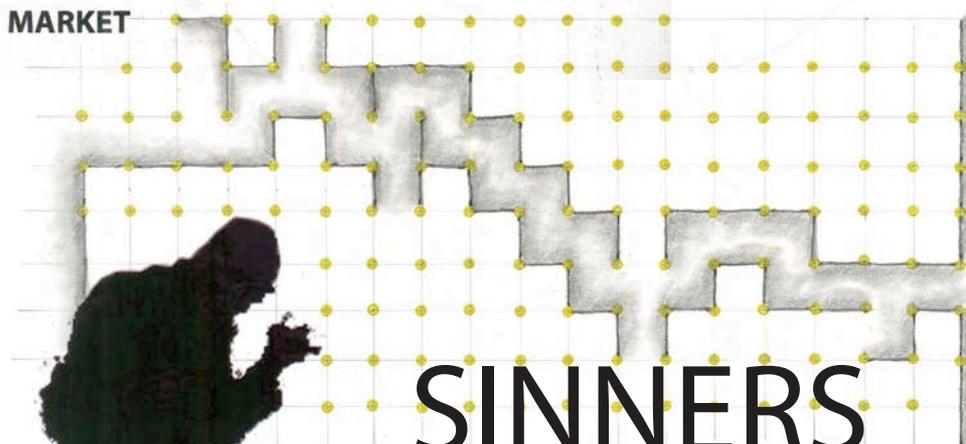


SILENT
 PENITENT
 LOOKING AT ONE POINT
 ORDERED
SINNERS

In a market, the inhabitant meanders around to find his way, while in church there is a set orientation and path. Both of these programs have something in common: the column. A sea of columns confuses the inhabitant while a linear path can be defined by these as well.

NAVE

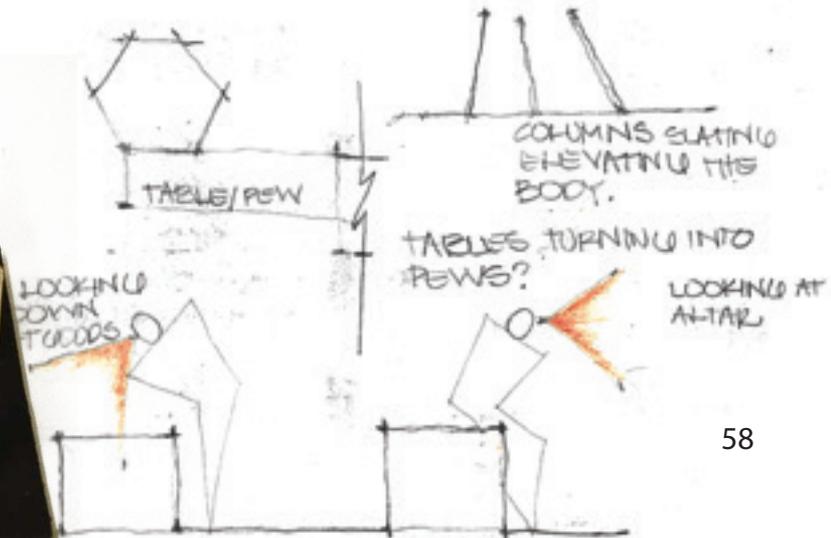
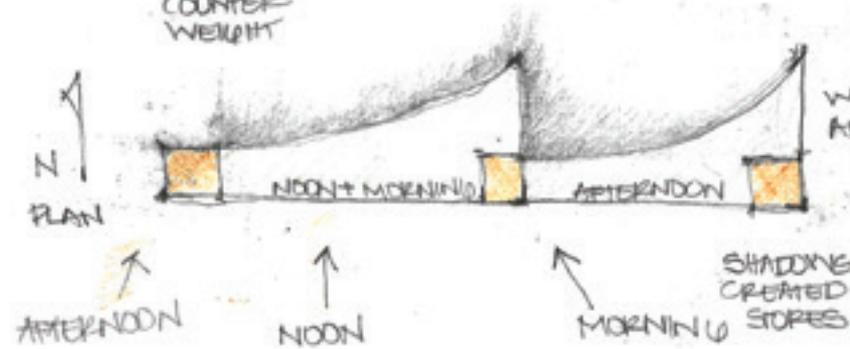
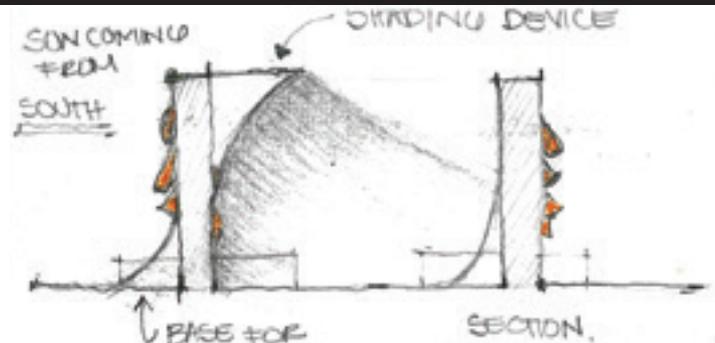
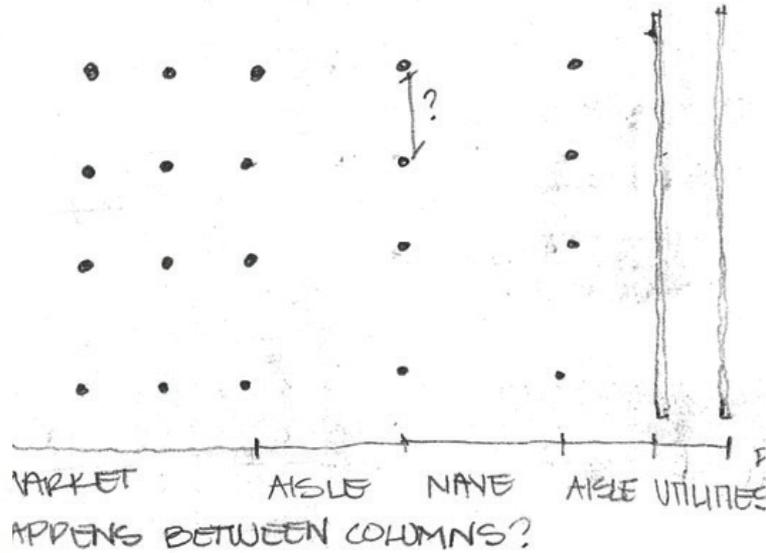
MARKET



SINNERS

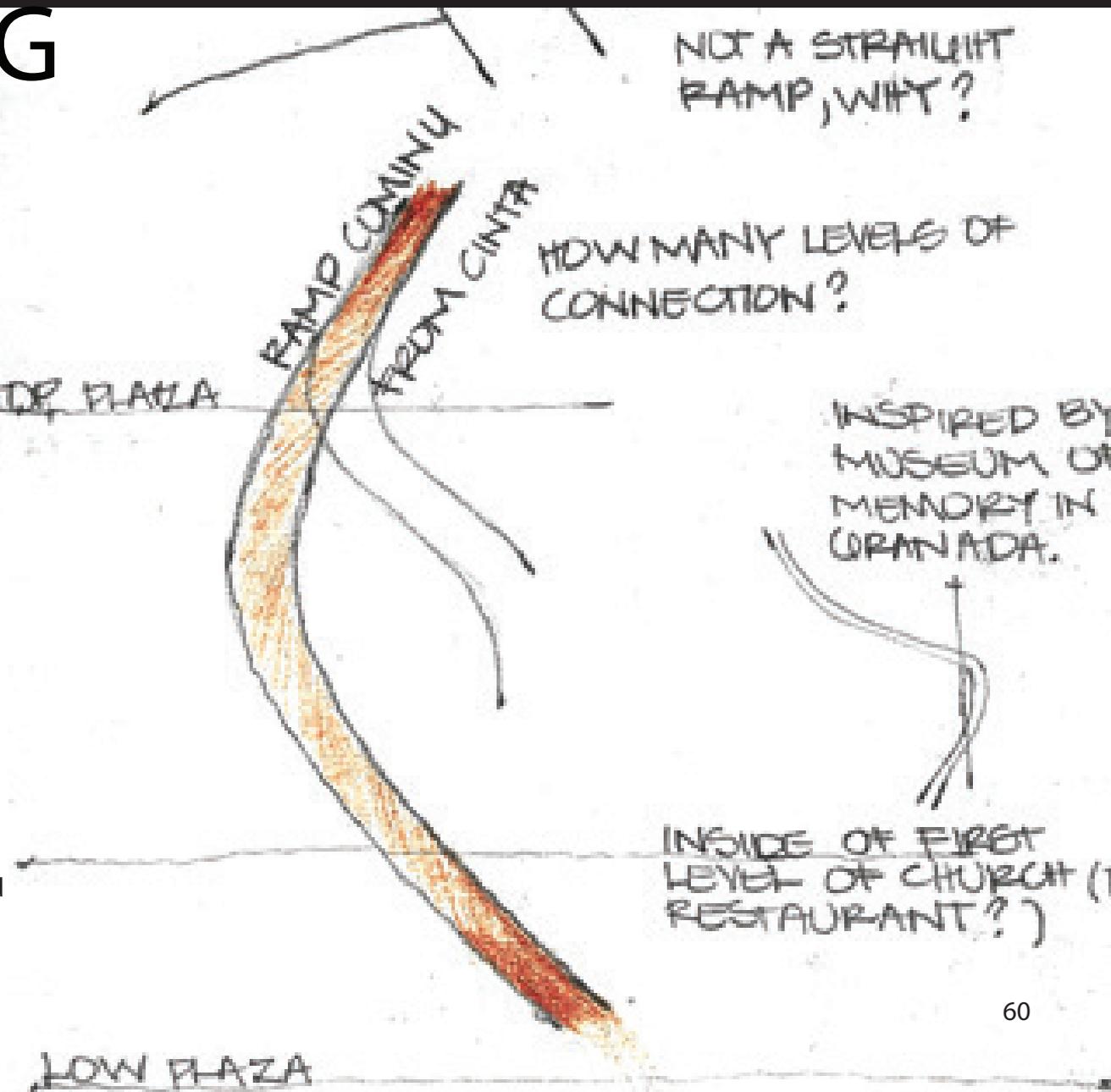
FEASTERS

CONTAINS THICK WALLS BUT THIN/FLIMSY ROOFS.



TRAVELING

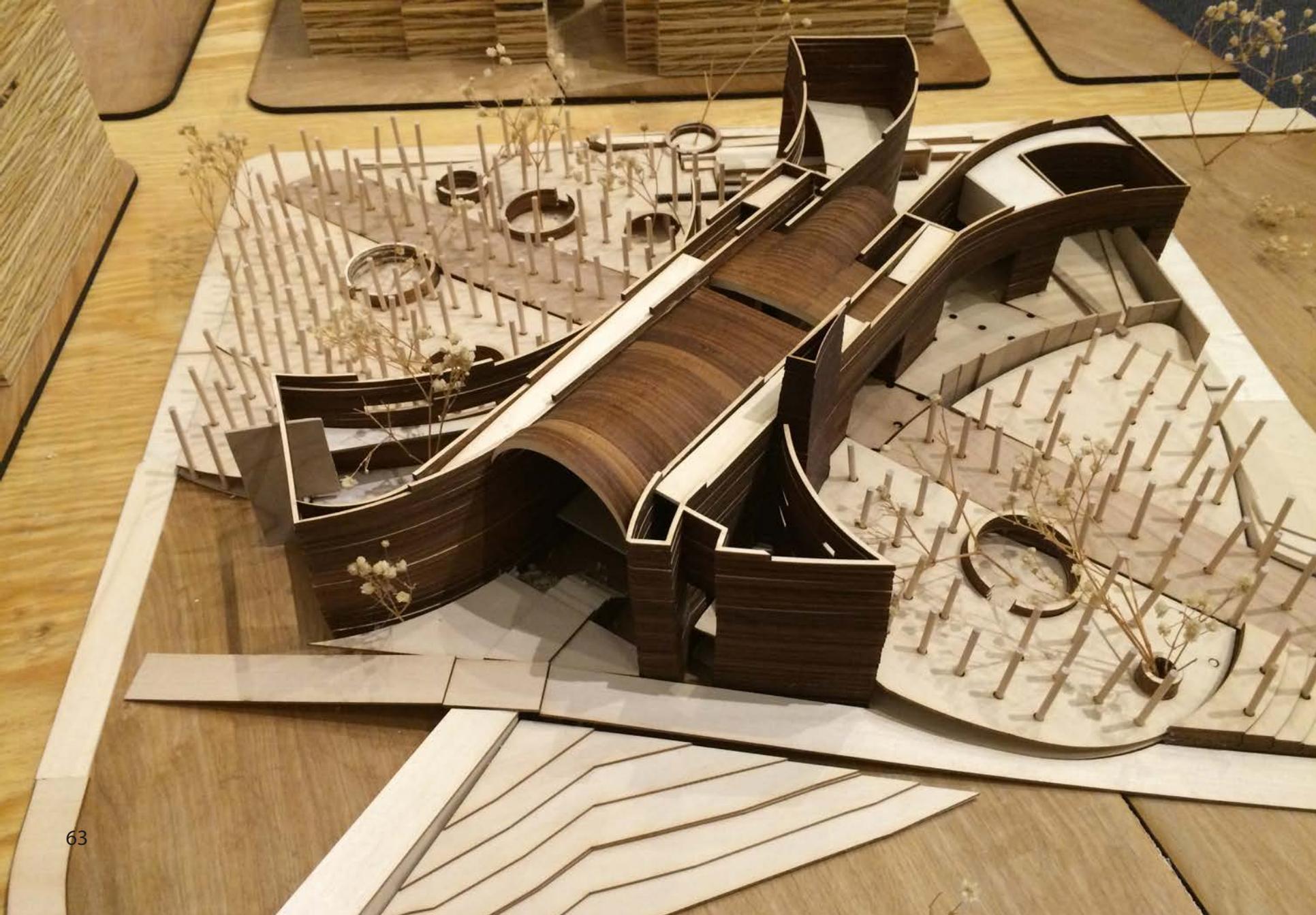
Traditionally, in both Carnavale and Lent people travel from one place to the other to pay respect to the holidays. Although similar, a pilgrimage takes more effort and time than just standard traveling for Carnavale. A pilgrimage contains several stops and obstacles and is typically done as a single lone individual. On the other hand, traveling for Carnavale, in Panama, is done with a group and does not have any stops besides the final destination.



¿PA' LA RUMBA

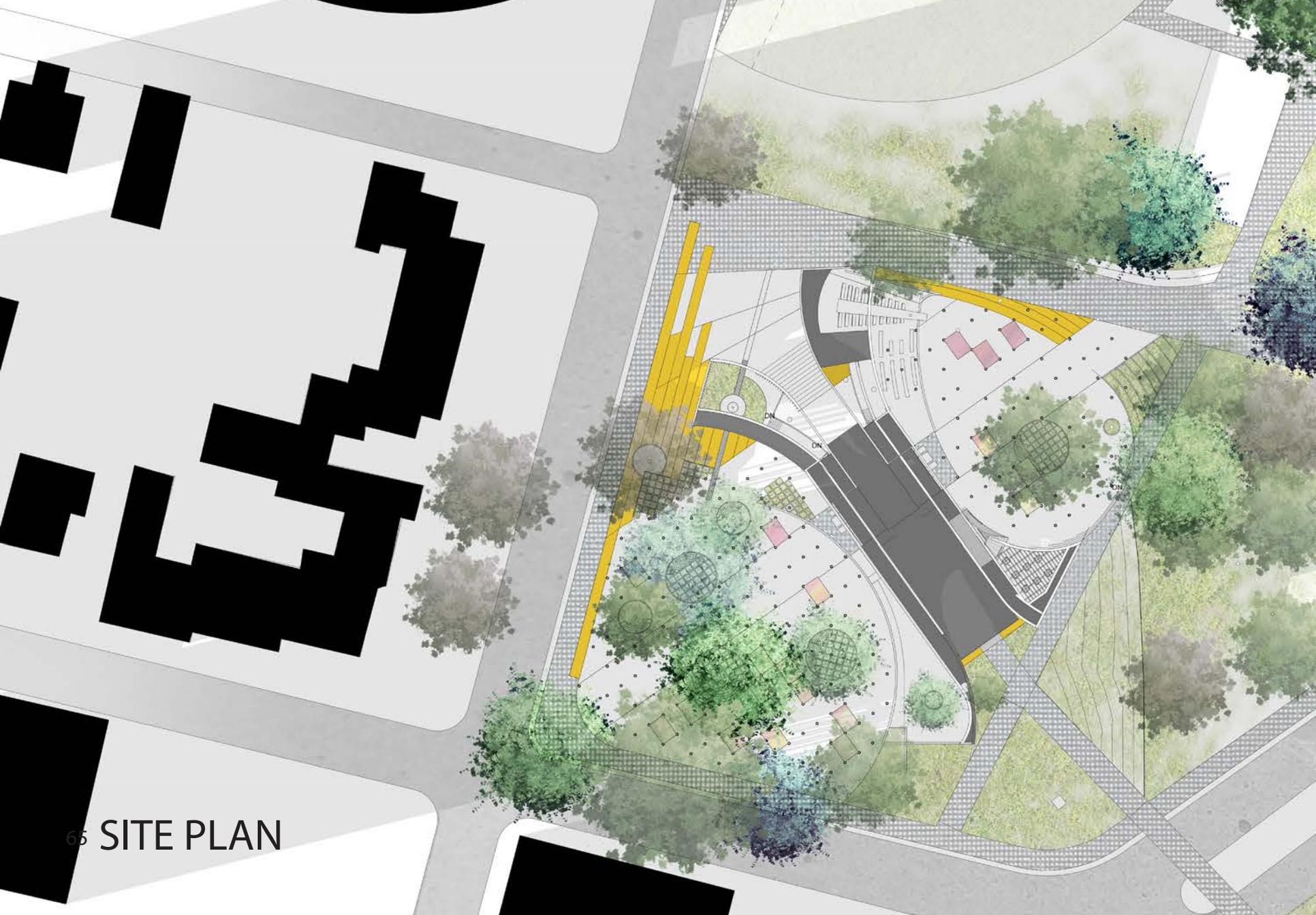
OR TO CHURCH?





After gathering all this information and analyzing the different programs, activities and possible spaces, I decided that I wanted to create a building where the inhabitant would not notice when they were in a program or another. I wanted to create a seamless space that would only be defined by the activities occurring at a specific point in time.

The market would act a sea of columns, where the inhabitant would lose himself until finally finding himself inside a church. This connection of the in and out of programs into one specific cross-over defines the duality of my architecture. From the outside, you would not be able to guess what was the real purpose of the building until you find yourself in it.



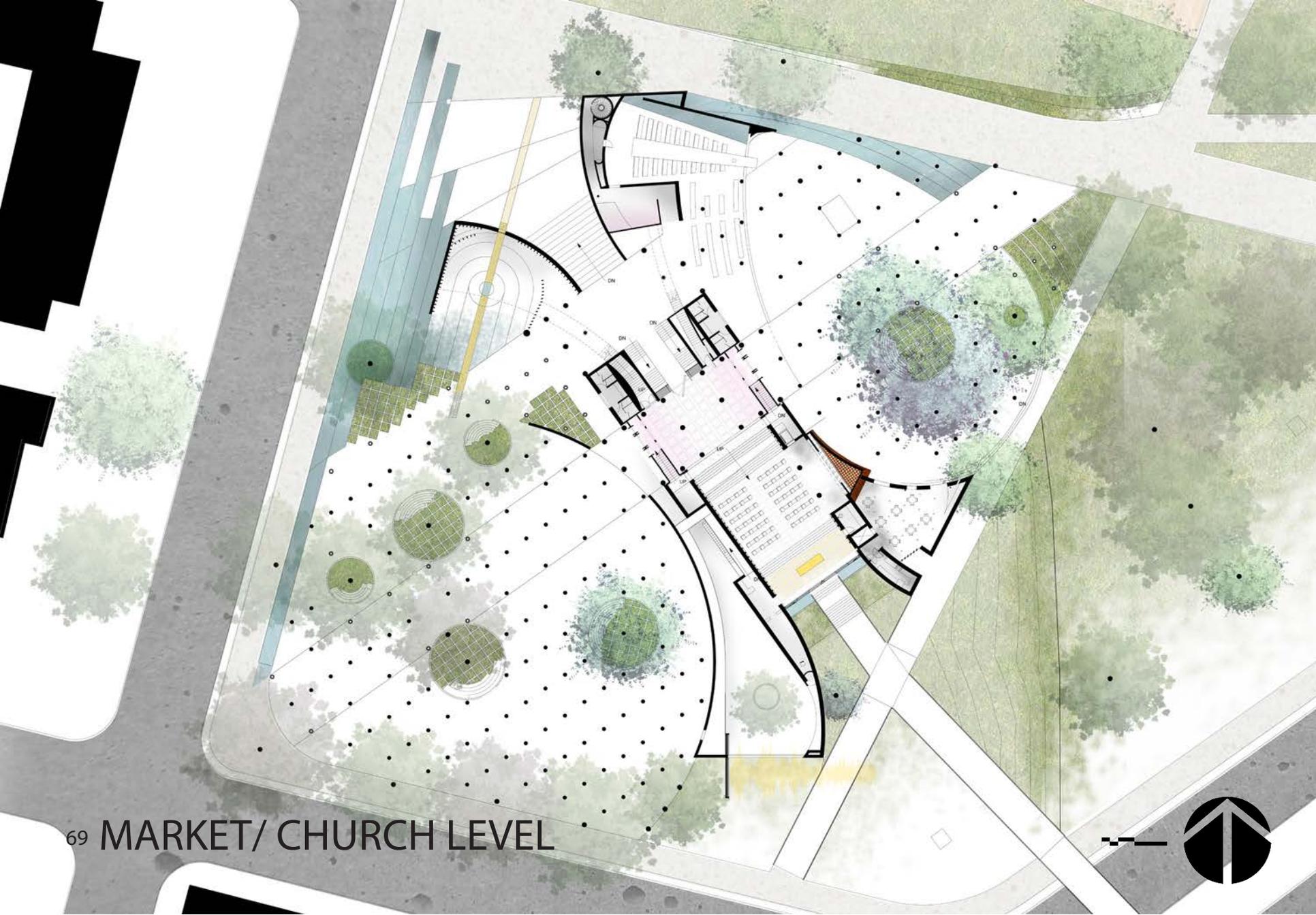


67 GROUND LEVEL





NORTH ELEVATION 68



69 MARKET/ CHURCH LEVEL



Inside the ends of the curved walls, the program juxtaposes the events of both Carnavale and Ash Wednesday. On the North-East corner we see both confession and costume related to each other while creating an altar that works as a stage as well. Found in the North-West corner, a baptismal basin is surrounded by fountains used by the inhabitants to refresh themselves during the Summer months. The South-East corner contains a chimney that connects the ground level restaurant with the Ash chapel and outdoor café. And finally, the South-West corner contains an Eucalyptus tree that sways in the wind while a priest walks up the path to the wind chime that functions as church bell.



71 SECOND LEVEL





SOUTH ELEVATION 72

The market is shown as soon as you look at the site, with its invaded columns and colored tents. Outsiders believe that the building represents the vivacity found in Carnavale with its movement and excess, but like a costume those curved walls hide away the restraint of the hidden church.





WEST ELEVATION 74

SECOND LEVEL

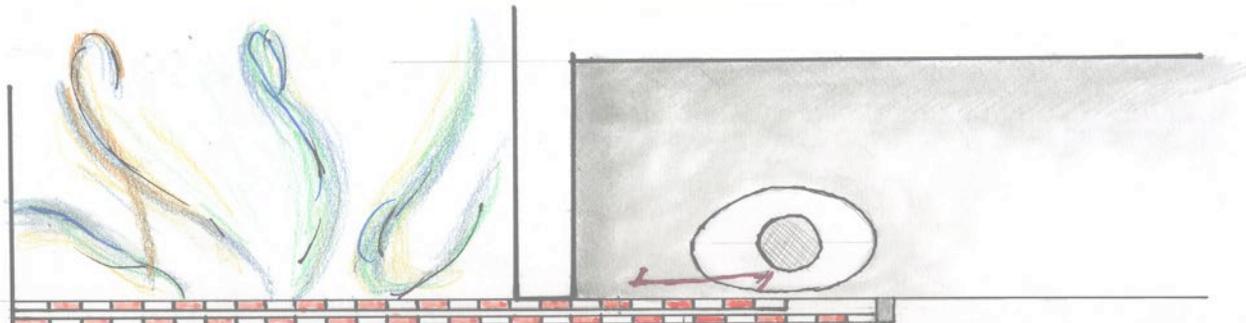
MARKET/ CHURCH LEVEL

GROUND LEVEL



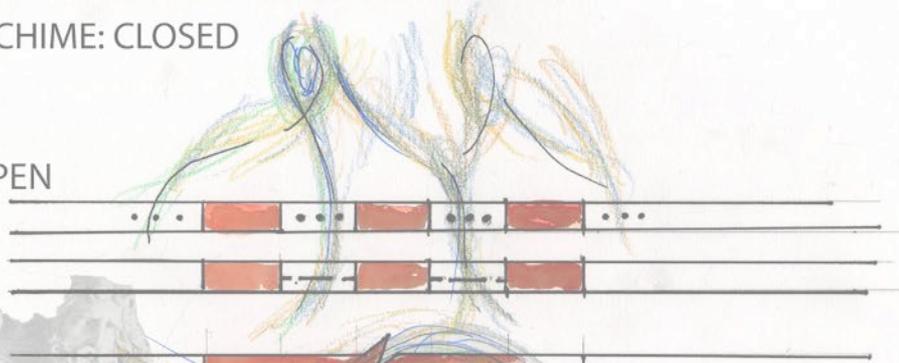
LONGITUDINAL SECTION THROUGH CHURCH 76



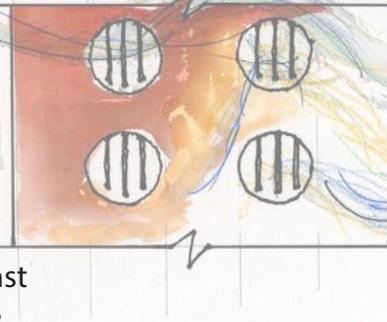


PLAN OF WIND CHIME: CLOSED

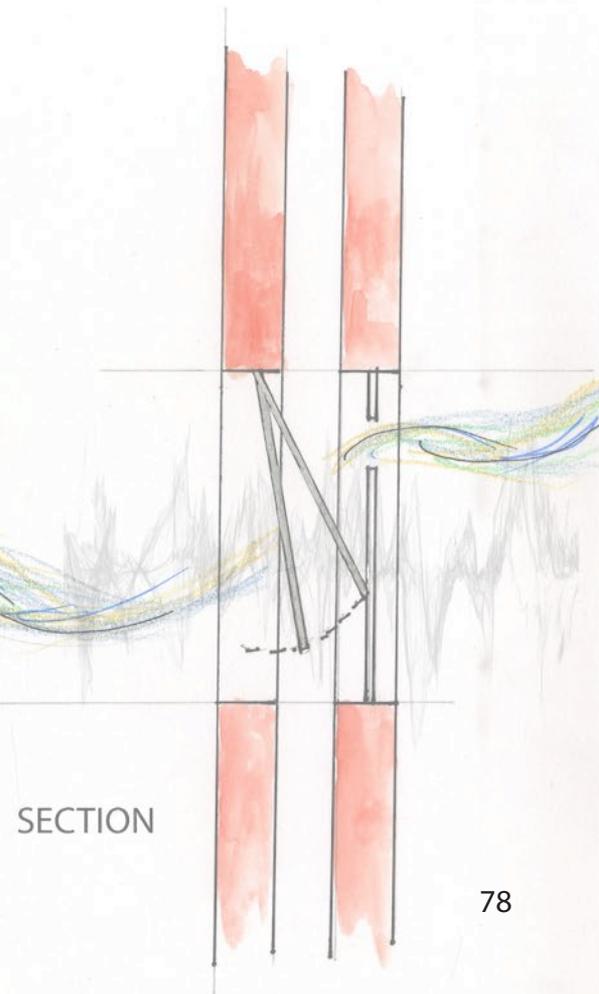
PLAN DETAIL: OPEN



The wind chime acts a church bell by allowing air to travel through when the priest aligns the openings. Metal clings against a small plate found in one of the openings creating sound.



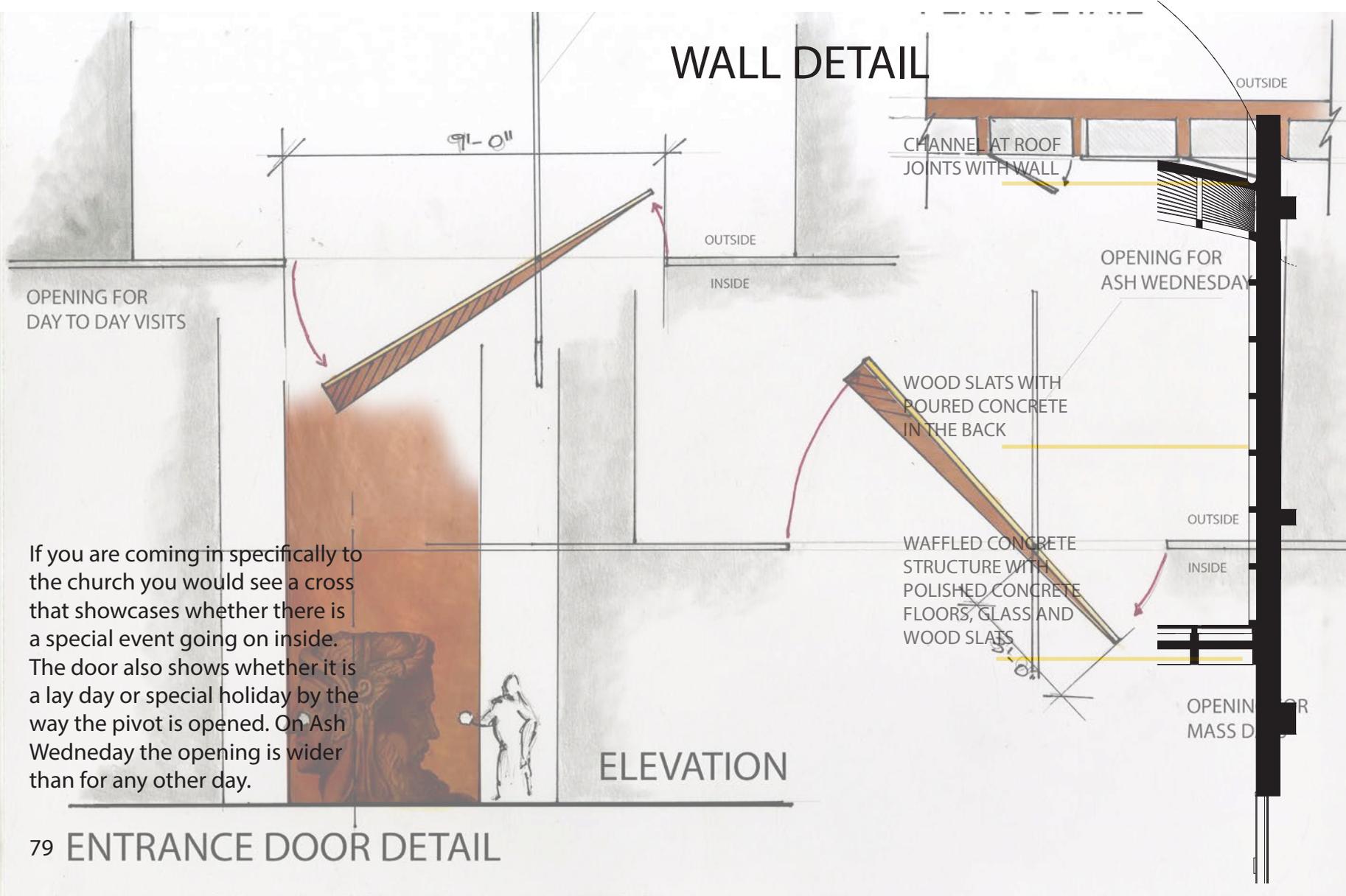
ELEVATION OF CHIME



SECTION

WIND CHIME DETAIL

WALL DETAIL

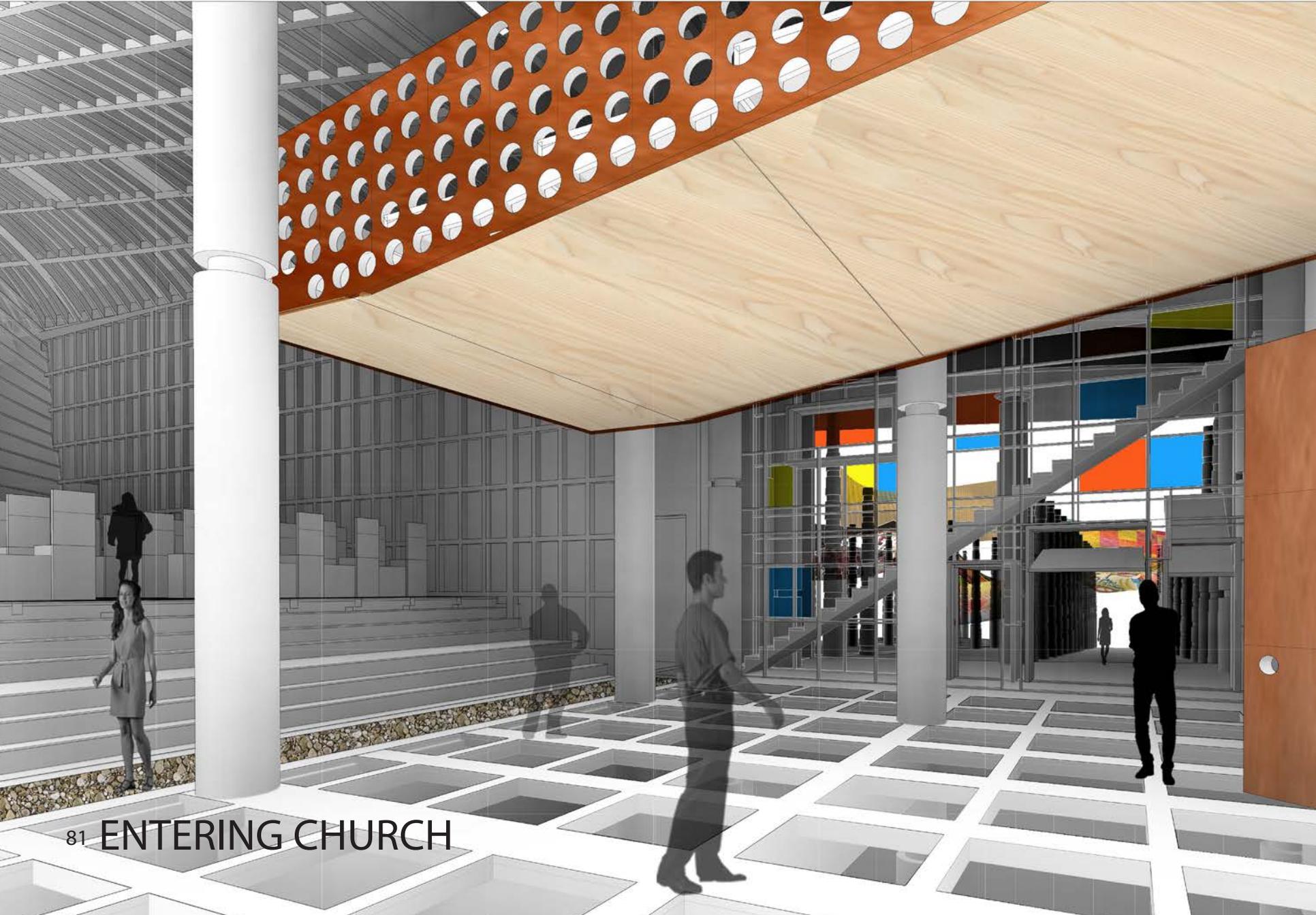


If you are coming in specifically to the church you would see a cross that showcases whether there is a special event going on inside. The door also shows whether it is a lay day or special holiday by the way the pivot is opened. On Ash Wednesday the opening is wider than for any other day.

79 ENTRANCE DOOR DETAIL



CROSS 80



81 ENTERING CHURCH

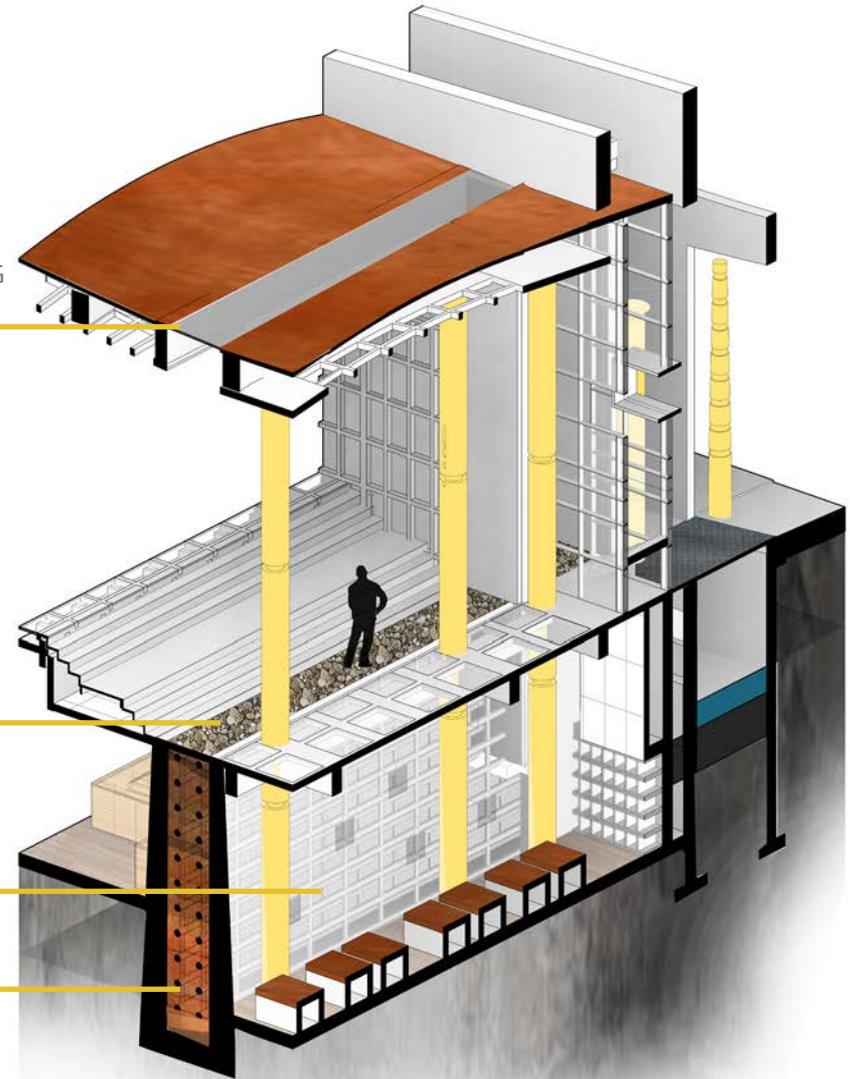
The columns in the market will eventually guide the visitors inside the church, connecting both the inside and the outside. It is at this threshold that both worlds connect. Sacred and profane find each other face to face, while a skylight connects the user to the sky and rocks to the earth. A compressed earth retaining wall also connects the living with the death by allowing its walls to be invaded by ashes and food on opposite sides.

LIGHT WELL CONNECTING EARTH AND SKY

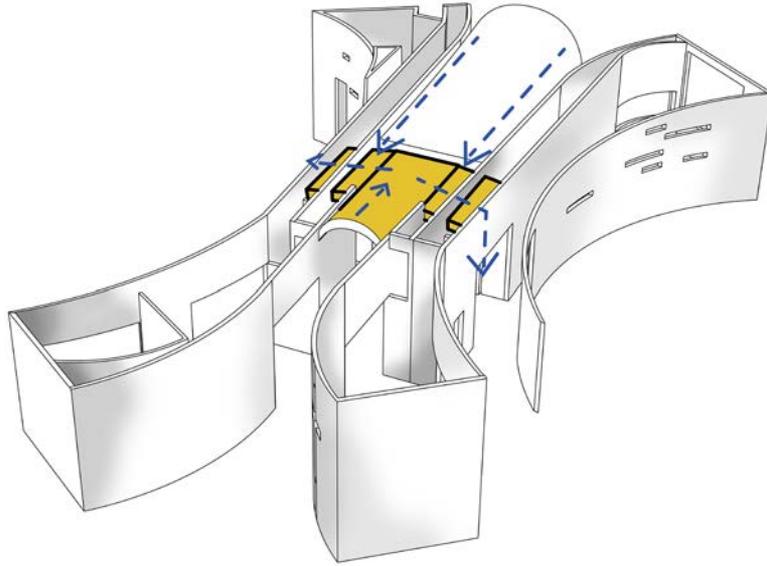
GROUND IS COVERED WITH RIVER ROCKS TO MAKE THE INHABITANT NOTICE THAT THE TIPPING POINT

OPENINGS IN RETAINING WALLS TO PLACE ASHES IN COLUMBARIUM AND FOOD IN RESTAURANT.

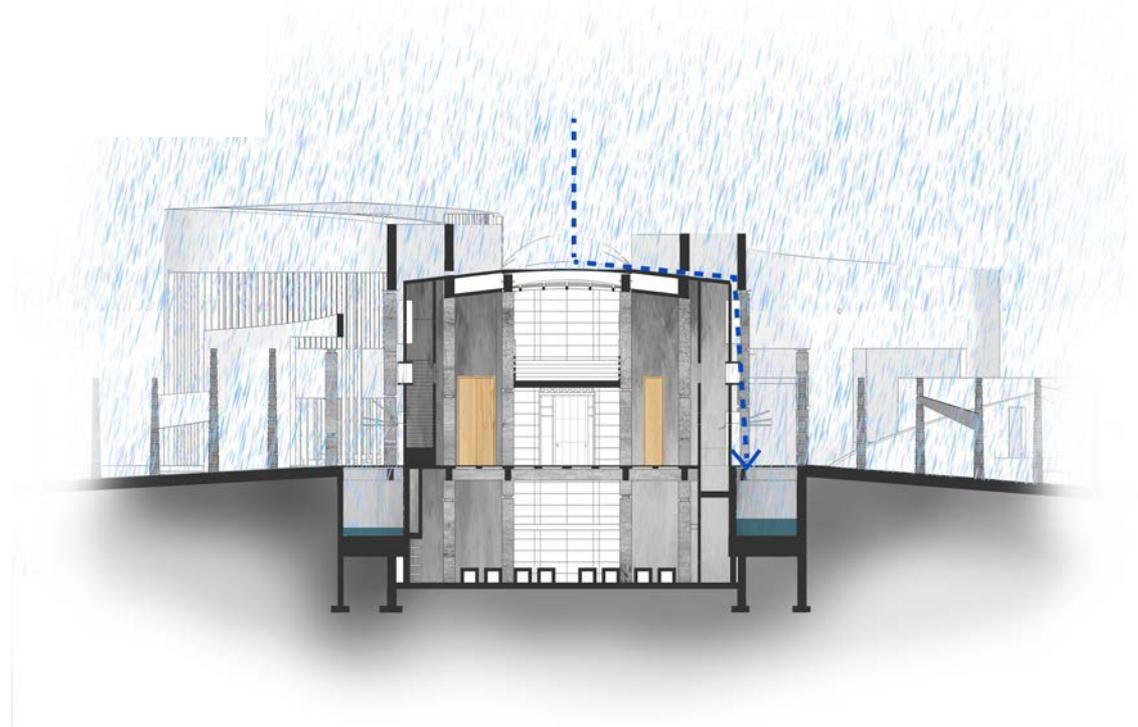
COMPRESSED EARTH WITH STEEL FRAMING



CHURCH THRESHOLD DETAIL 82



On that same threshold, water is collected from the rain. Stormwater moves along the roofs and is collected underneath the market in cisterns. As the water falls down through the gap between the market and the church, the inhabitant is metaphorically cleansed. The water acts a thresholds of purification before entering the church.





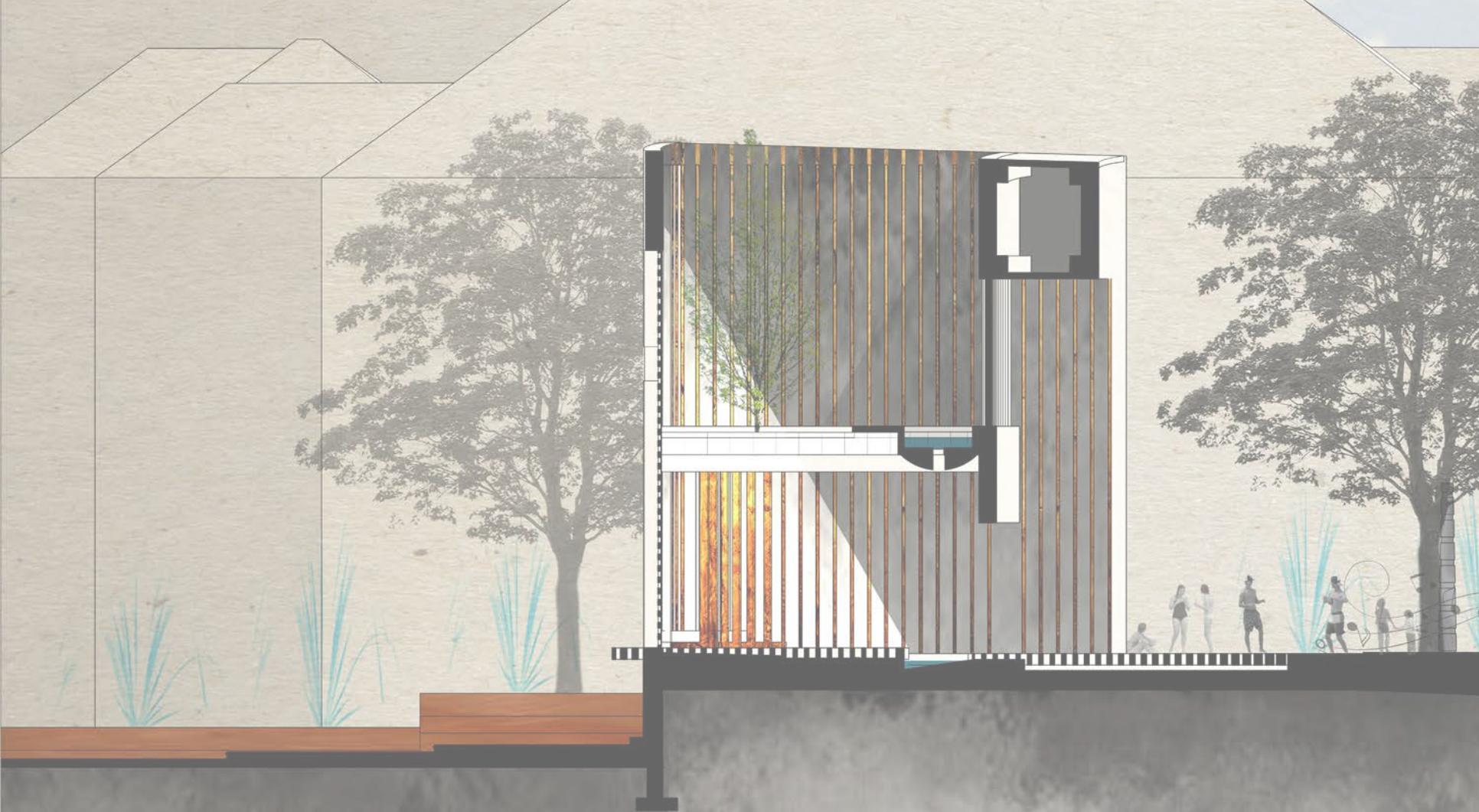




TRANSVERSE SECTION THROUGH MARKET 86

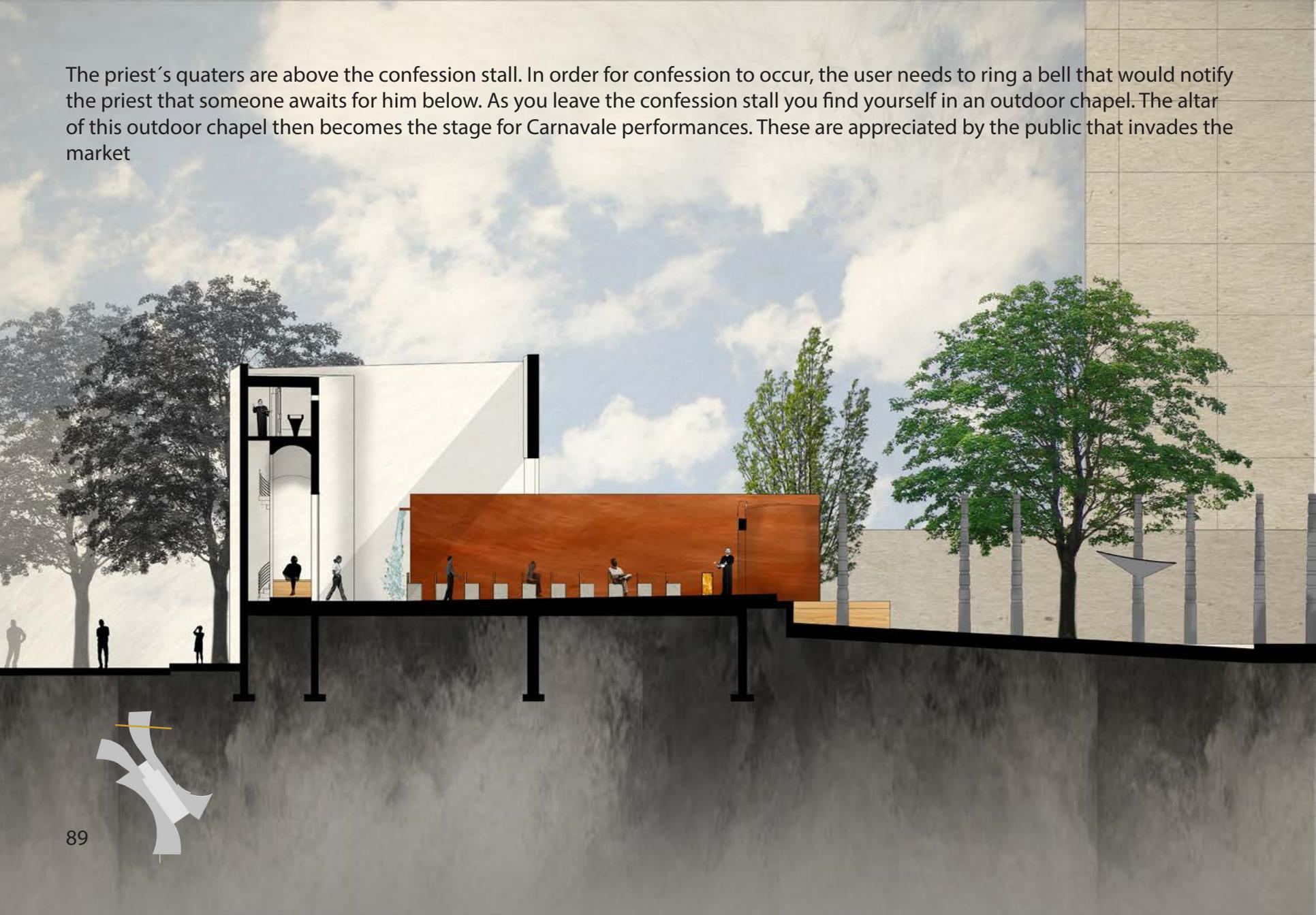
Above the baptismal basin there is a small roof garden where storm water is collected. During baptisms the priest opens a mechanism that allows the water to flow from this pond to the basin, creating a connection with the sky. Fountains around the basin refresh the environment for the inhabitants.





BAPTISM/CULECOS SECTION 88

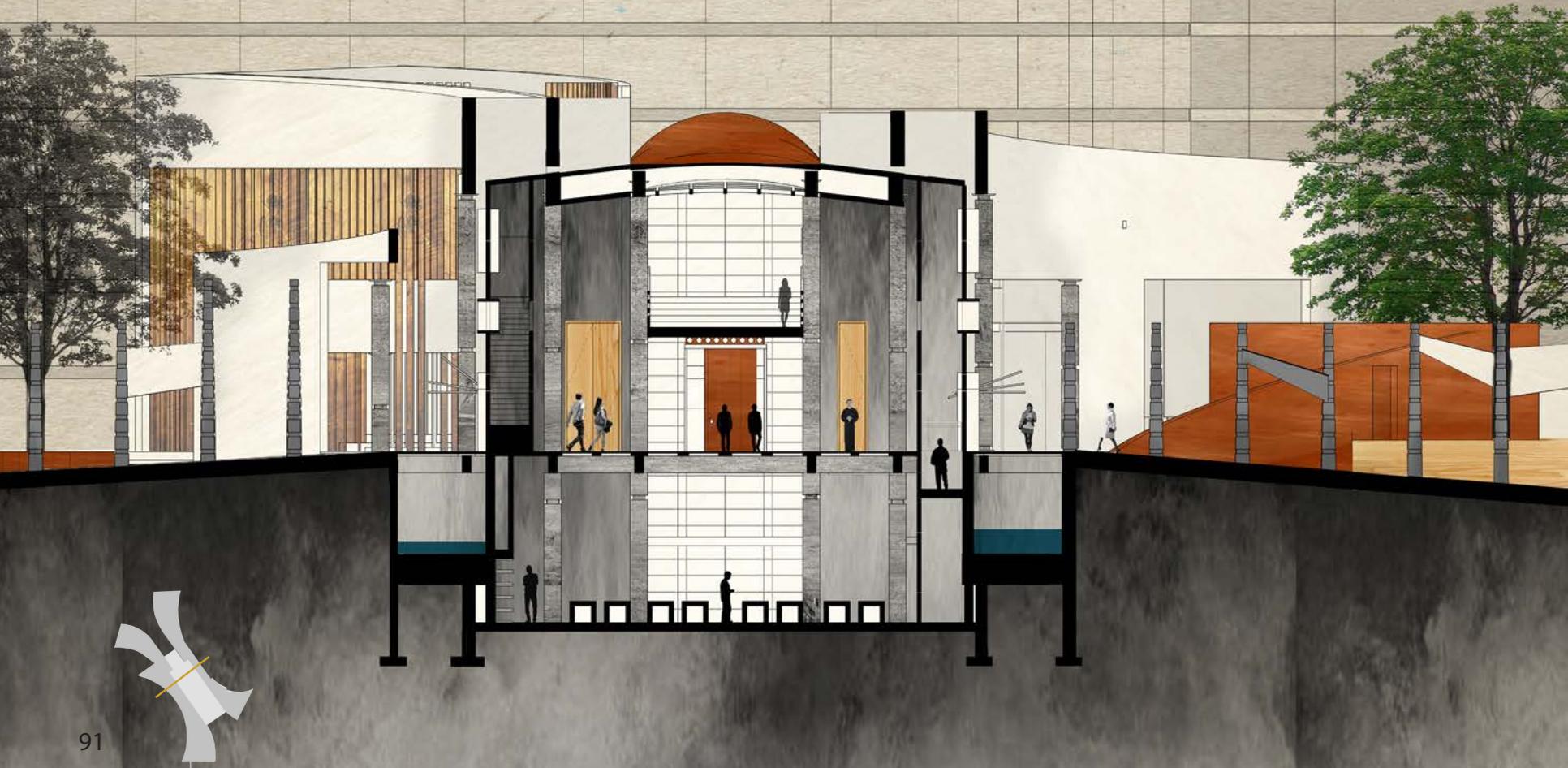
The priest's quarters are above the confession stall. In order for confession to occur, the user needs to ring a bell that would notify the priest that someone awaits for him below. As you leave the confession stall you find yourself in an outdoor chapel. The altar of this outdoor chapel then becomes the stage for Carnavale performances. These are appreciated by the public that invades the market

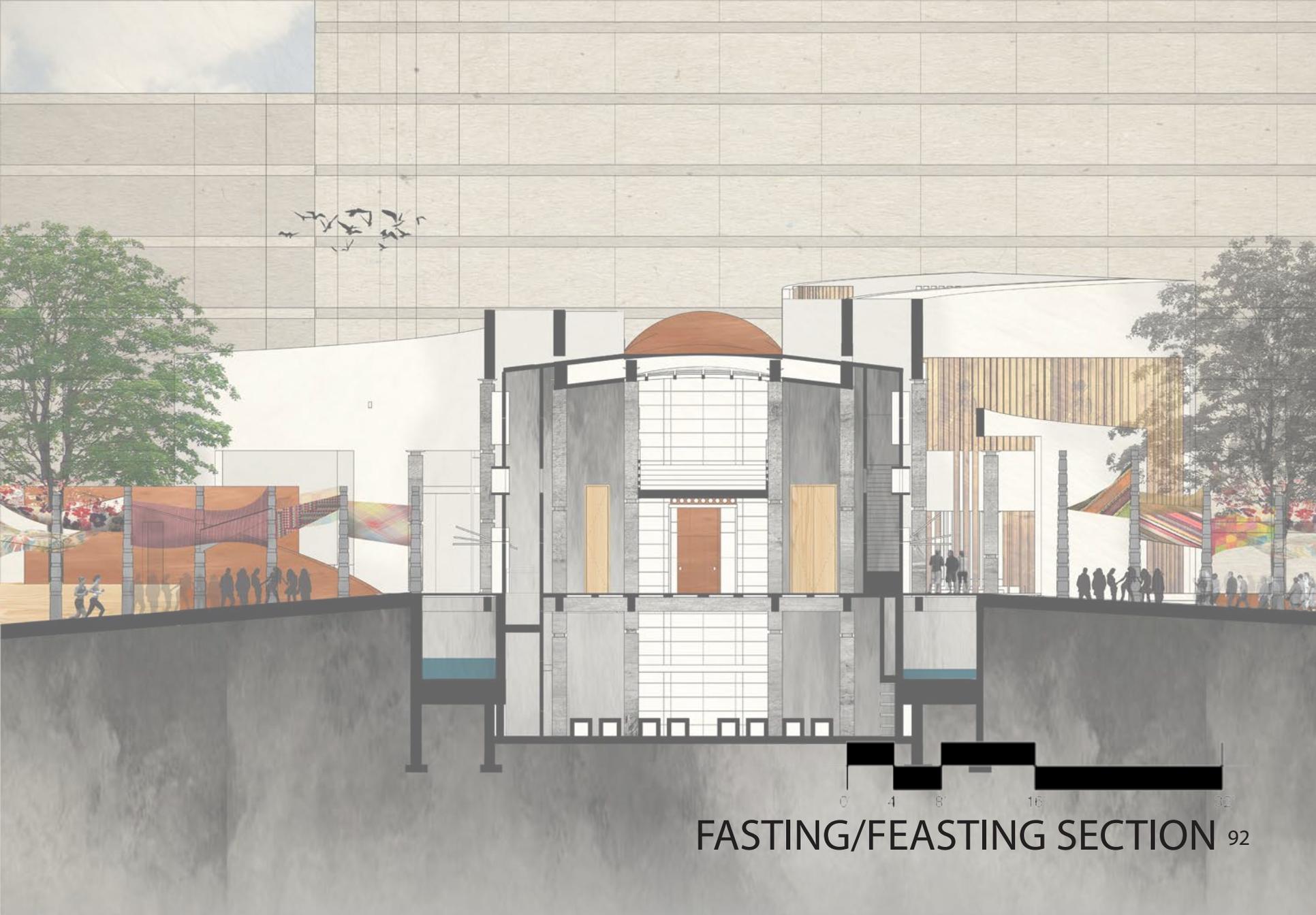




CONFESSION/ COSTUME SECTION 90

Where the market becomes the church, a transformation of the body occurs. It is here where one is able to feel the weight of the Bible verse found in Genesis 3:19: "for you were made of dust, and to dust you will return" that defines Ash Wednesday. Underneath this clash of worlds rests a crypt, that could be seen from above by a glass floor. One can feast the eyes by looking at the vibrancy of the market while fasting the soul when looking at the crypt.





FASTING/FEASTING SECTION 92

For Ash Wednesday, the leftover palms from the year's prior Palm Sunday are burnt to create the ash. It is at this chapel that this event occurs in a chimney that is also used as a fire for traditional Panamenian cooking. Underneath the chapel for Ashes lies a restaurant or community room, where traditional food found in Carnival is cooked. The chimney notifies those in the outside, feasting in the market during Carnavale, that the party's end is near as the church is preparing itself for Ash Wednesday on the next day.

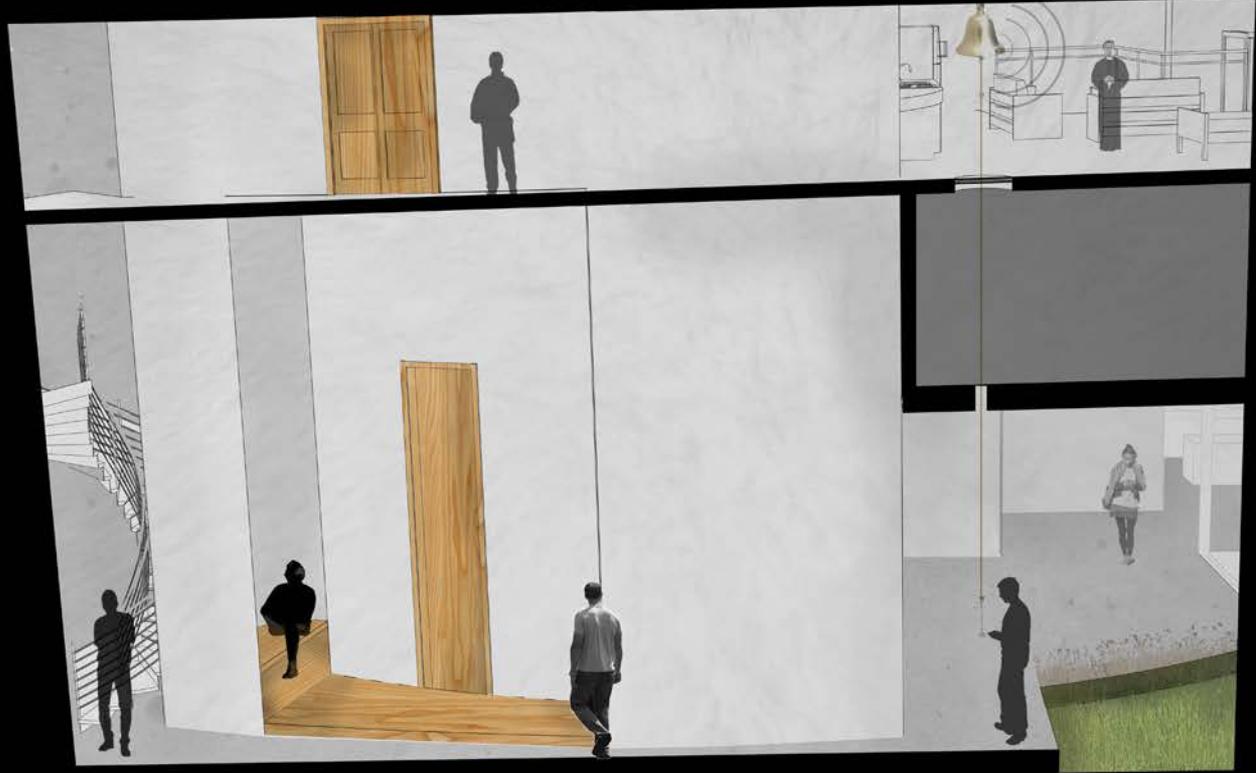


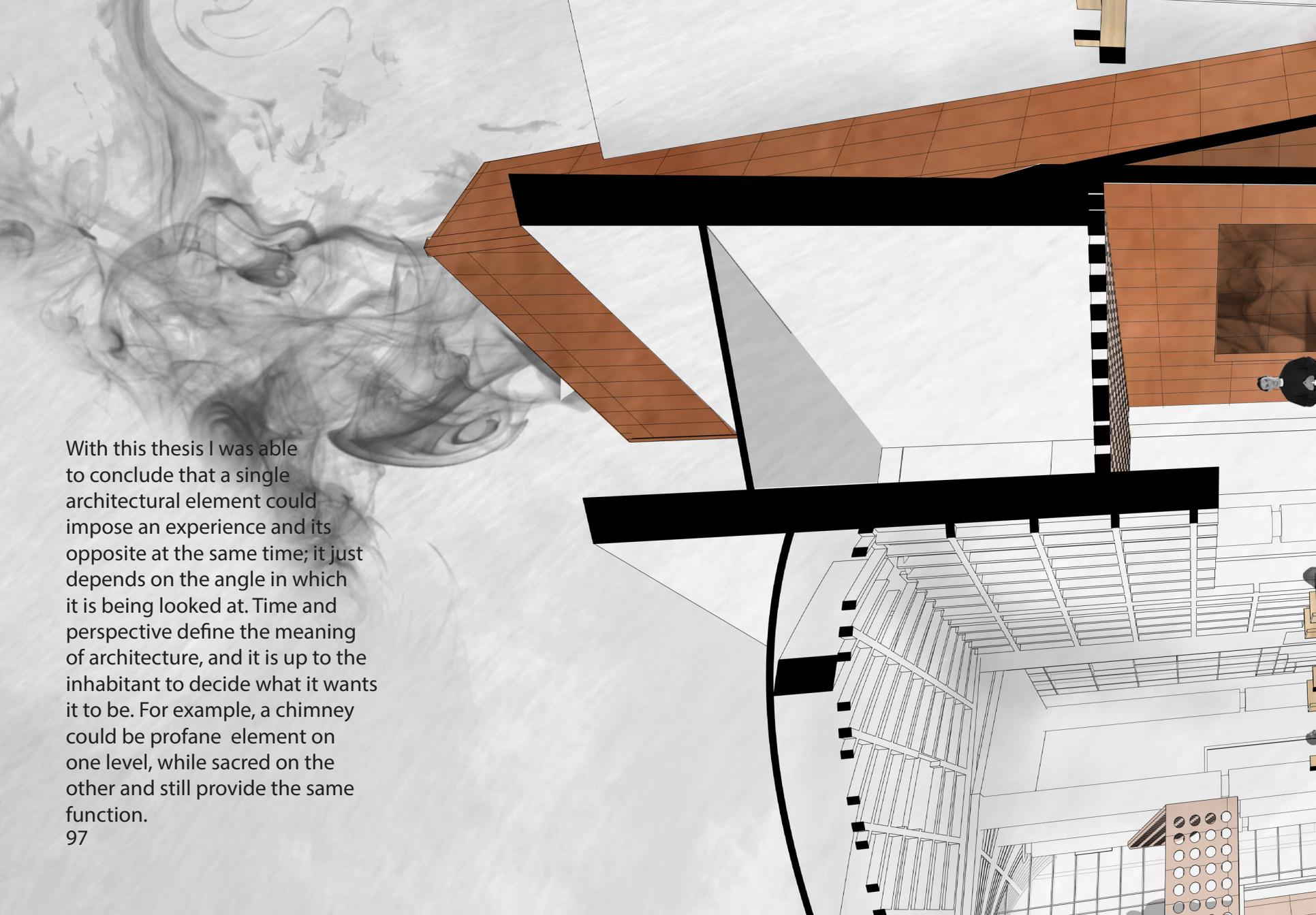


SINNERS/FEASTERS SECTION 94



Before taking communion one should confess their sins. Typically the confession stall makes the presence of the priest very apparent to the sinner. Instead, I created a space where the sinner would not be intimidated by the priest and could speak to the wall instead. The form of the wall would allow the message to be delivered to the priest on the other side in complete darkness.



The image is a complex architectural drawing. On the right side, there is a detailed section of a building. It features a prominent horizontal beam with a dark, possibly black, finish. Below this beam, there are several levels of a structure, possibly a staircase or a multi-level walkway, with a grid-like pattern of lines. The building's exterior is shown with a brown, textured material, likely representing wood or a similar material. A small figure of a person is visible on one of the levels, providing a sense of scale. On the left side of the image, there is a large, abstract, swirling form that resembles smoke or a large-scale architectural element. This form is rendered in shades of gray and white, with intricate, organic patterns. The overall composition is a blend of technical architectural drawing and abstract, conceptual art.

With this thesis I was able to conclude that a single architectural element could impose an experience and its opposite at the same time; it just depends on the angle in which it is being looked at. Time and perspective define the meaning of architecture, and it is up to the inhabitant to decide what it wants it to be. For example, a chimney could be profane element on one level, while sacred on the other and still provide the same function.



GRACIAS

I would like to thank my committee for pushing me to my limits and taking the time to teach me that architecture could express my thoughts. You have completely change my outlook, and showed me that I could dance with architecture.





WEST ROOM

I would like to thank my family, specially my parents who have supported me throughout all my crazy adventures and ambitions and who have taught me that dreams can become true. For being there during those times when I thought I was not good enough or that the challenge was too big to be accomplished. For all those tears and laughs, this I give to you because this thesis was all me. My mind and my ideals are here, and this I dedicate to your love. Con amor, siempre.

Allende, Isabel. *La Casa de los Espiritus*. HarperLibros, 2001.

Bloom, Joseph. "Architecture: The Inversion of Sculpture." In *The Spectrum of the Arts: Time and Space in Human Experience of Art*, by Joseph Bloom. 2005.

Bowers, Maggie Ann. *Magic(al) Realism (The New Critical Idiom)*. Routledge, 2004.

Calvino, Italo. *Invisible Cities*. Harcourt Brace Jovanovich, 1978.

Carroll, Lewis. *Alice's Adventures in Wonderland*. HTML Edition (Kindle Edition), 2012.

Eliade, Mircea. "The Sacred and the Profane." In *Sacred Space and Making the World Sacred*, by Mircea Eliade. New York: Harcourt, Brace and World, Inc. .

Fascari, Marco. *Monsters of Architecture: Anthropomorphism in Architectural History*. Rowman & Littlefield Publishers, Inc. , 1990.

Jacob, Sam. *Make it Real: Architecture as Enactment*. Strelka Press, 2014.

Kieckhefer, Richard. *Theology in Stone: Architecture from Byzantium to Berkley*. New York: Oxford University Press, 2004.

Lethaby, W.R. *Architecture, Mysticism and Myth*. Cosimo Classics, 2005.

Parkinson, John. *Democracy and Public Space: The Physical Sites of Democratic Performance*. 1st Edition. Oxford University Press, 2012.

Roh, Franz. "Magic Realism: Post-Expressionism." In *After Expressionism: Magic Realism: Problems of the Newest European Painting*, by Franz Roh. 1925.

Sack, Robert David. "Magic and Space." *Annals of the Association of American Geographers* 66, no. 2 (June 1976): 309-322.

Vidler, Anthony. "Fantasy, the Uncanny and Surrealist Theories of Architecture." 2003.

SELECTED BIBLIOGRAPHY

ALL IMAGES, UNLESS STATED, ARE CREATED BY AUTHOR. OTHERWISE THEY ARE REPRODUCED UNDER FAIR USE

Column and path connection model	pag. 2
Light Section	pag. 3
Story characters	pag. 5
Watercolor space studies	pag. 7-10
Mola	pag. 11
Map of America	pag. 13
Map of Panama	pag. 14
History Collage	pag. 15-18
Google images of Panamenian history	
http://www.tramz.com/co/pa/pas.html	
(Accessed February 2014). [fair use]	
http://www.webring.org/l/rd?ring=panama;id=1;url=http%3A%2F%2Fwww%2Ebruceruiz%2Enet%2FPanamaHistory%2Fpanama_history%2Ehtm	
(Accessed February 2014). [fair use]	
Pictures of Panama City	pag. 19
Visit Panama Website	
http://www.visitpanama.com/	
(Accessed March 2014). [fair use]	
Panama City and Canal Zone Plan Analysis	pag. 20
Panama City Plan Analysis	pag. 21
Parque Urraca and Paitilla Map	pag. 23
Existing Parque Urraca	pag. 24
Parque Urraca Topography	pag. 25
Parque Urraca Site Analysis	pag. 26
Parque Urraca Time Lapse	pag. 27
Parque Urraca Existing Elements	pag. 28
New Master Plan of Parque Urraca	pag. 30
Exquisite Corpse Studies	pag. 31-36
Party Model	pag. 37
Panamenian Calendar	pag. 39
Ashes and Carnaval Collage	pag. 40

APPENDIX

Panamanian Carnival Days	pag. 41	Long. Section Market	pag. 85
Telemetro Panama News		Baptism/Culecos Retro-Verso Section	pag. 87
http://www.telemetro.com/		Confession/Costume Retro-Verso Section	pag. 89
(Accessed March 2014). [fair use]		Fasting/Feasting Retro-Verso Section	pag. 91
Basilica Transformation Studies	pag. 43	Sinners/ Feasters Retro-Verso Section	pag. 93
Event Analysis of Special Days	pag. 45	Confession Stall Detail	pag. 95
Baptism/Culecos Sketches and Model	pag. 47	Confession Bell Section Perspective	pag. 96
Fasting/ Feasting Sketches and Model	pag. 49	Chimney Connections Section Perspective	pag. 98
Communion/Coronation Sketches and Model	pag. 51	Images of Defense	pag. 99
Choir/ Murga Sketches	pag. 53		
Confession/ Costume Sketches and Model	pag. 55		
Sinners/ Feasters Sketches and Model	pag. 57		
Pilgrimage/ Traveling Sketches	pag. 59		
Party Model 2	pag. 62		
Final Thesis Model	pag. 63		
Site Plan	pag. 65		
Ground Level Plan	pag. 67		
North Elevation	pag. 68		
Market/Church Level	pag. 69		
East Elevation	pag. 70		
Second Level Plan	pag. 71		
South Elevation	pag. 72		
West Elevation	pag. 73		
Long. Section Church	pag. 75		
Wind Chime Section Perspective	pag. 76		
Church Wall Detail	pag. 79		
Entrance Cross Perspective	pag. 80		
Entering Church Perspective	pag. 81		
Church Threshold Detail	pag. 82		
Water Drain Detail - Section	pag. 83		
Water Drain Detail - Overall	pag. 83		
Entering Market Perspective	pag. 84		

ALL ILLUSTRATIONS PRODUCED BY AUTHOR UNLESS OTHERWISE NOTED

