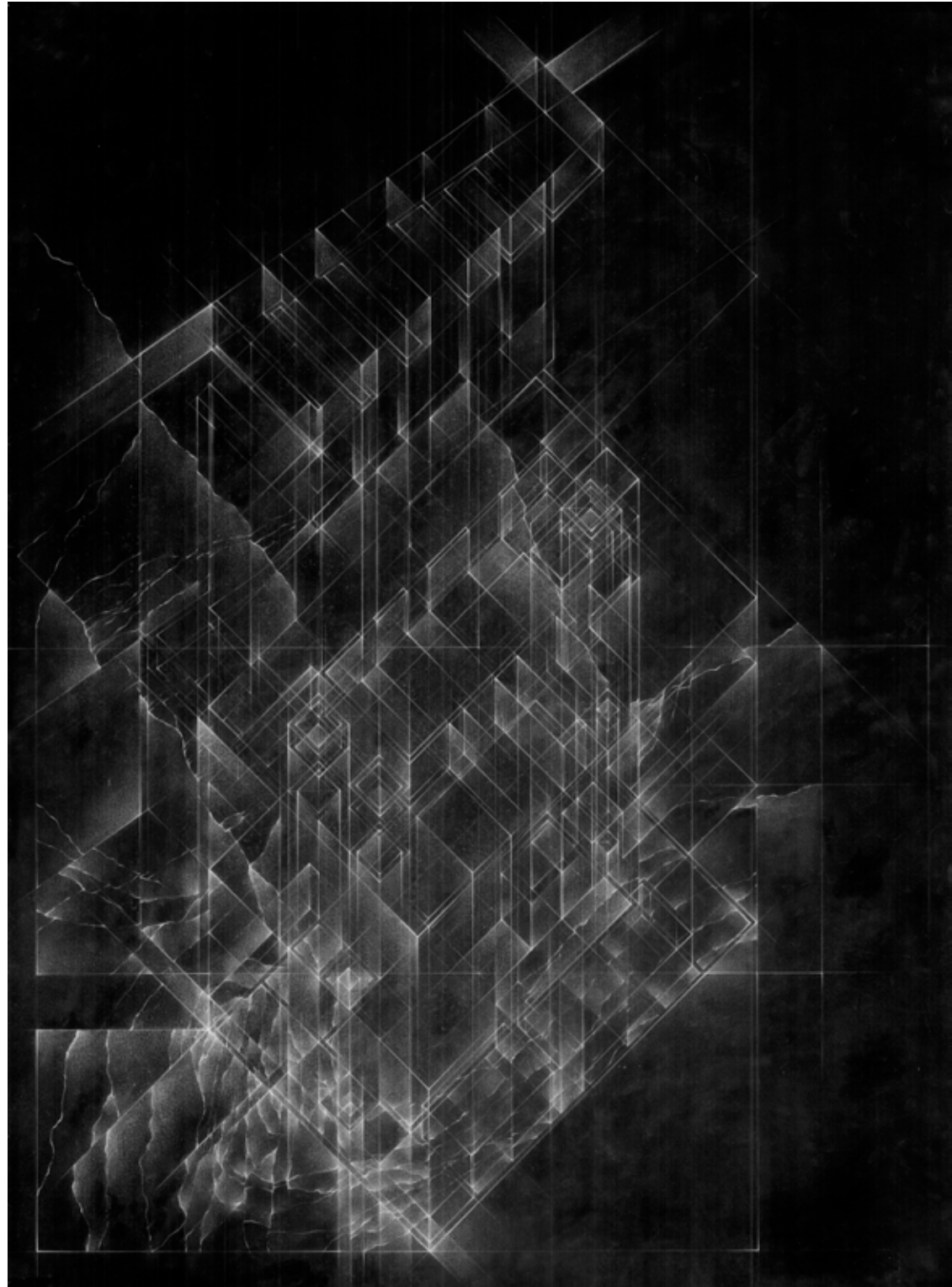


A CHURCH IN NEW ENGLAND



BENJAMIN KAPLOWITZ

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- iii* *A Church in New England*

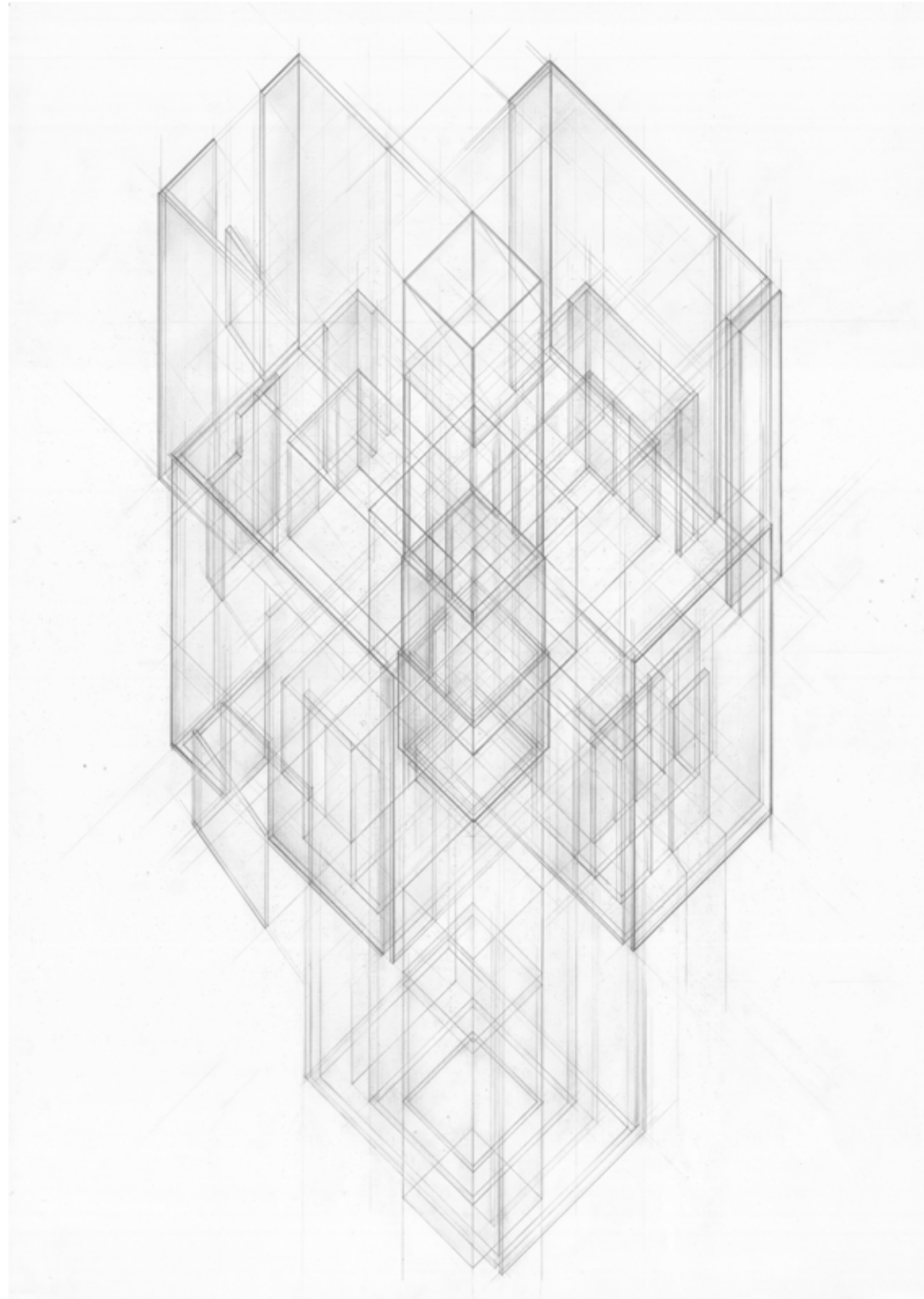
PART II: THE GETTING OF WISDOM

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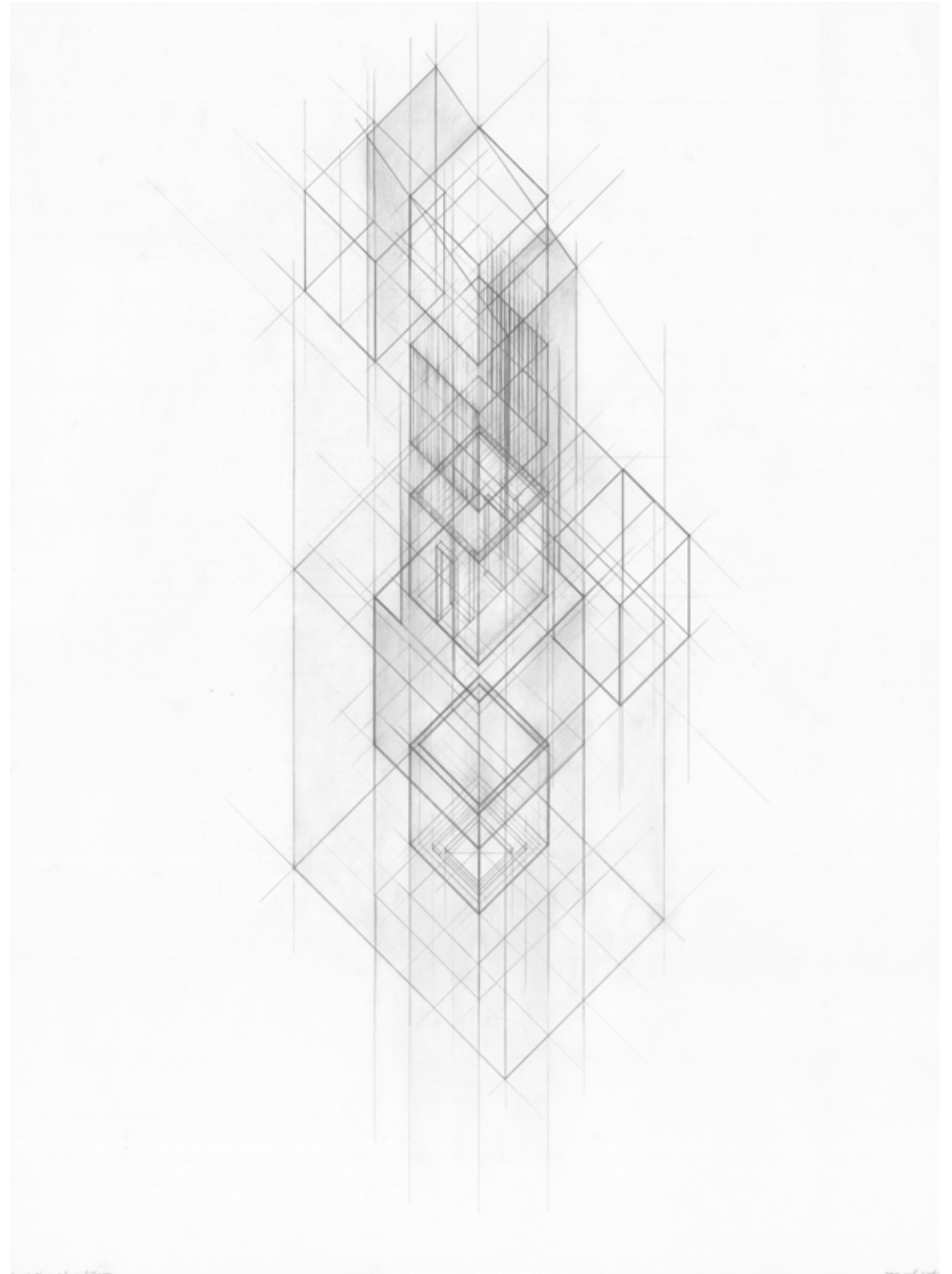
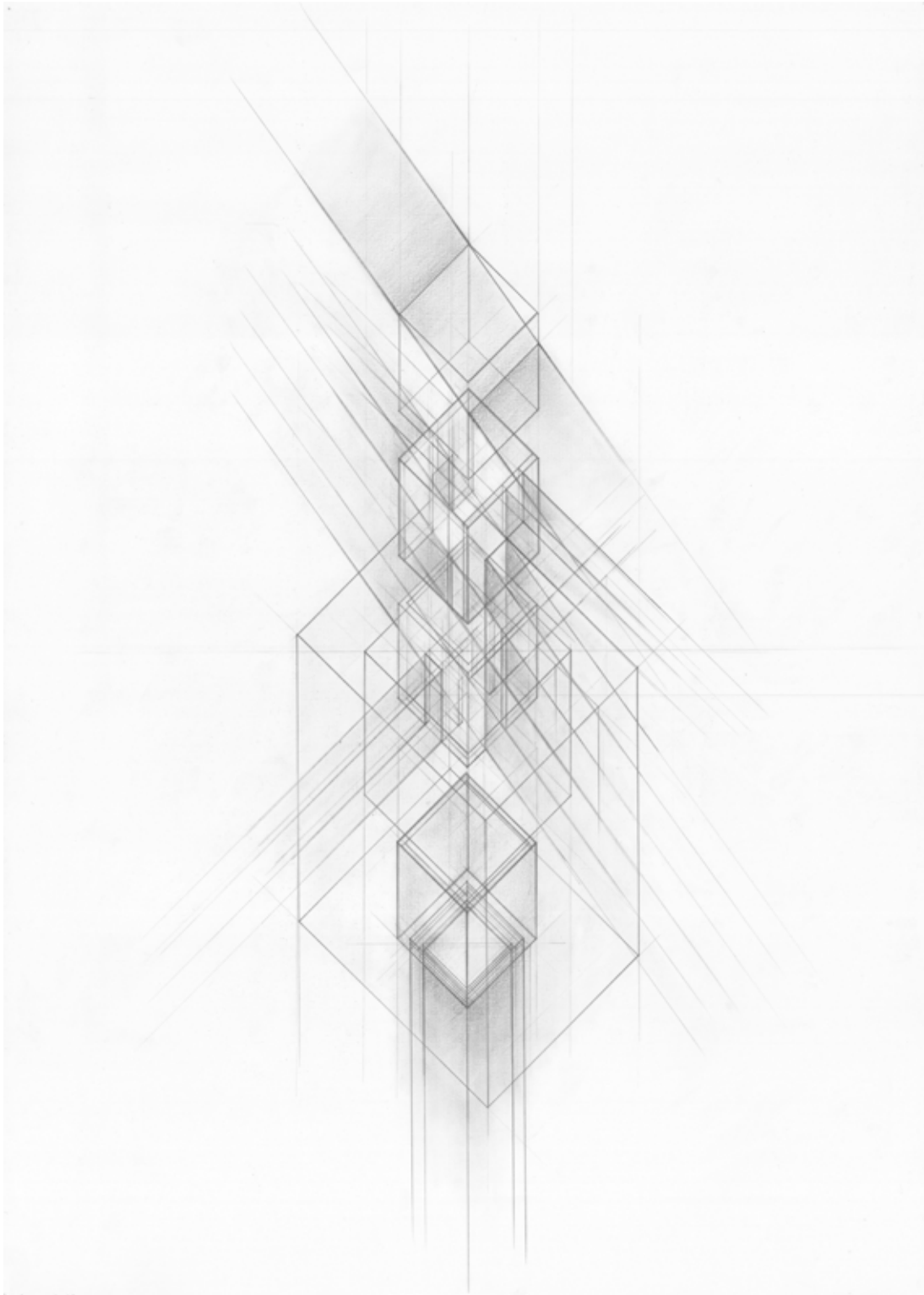
PART I
THE GETTING OF FORM
BEGINNING WITH THE IDEAL

“The irruption of energy in the universe of architecture smashes its crystalline images, shakes its mute silhouette, and gives it a definitive place in the field of processes and life. Architecture can then be thought of as... an artifact continuously altered by use and circumstance, in constant degradation and repair before the aggression of time, permanently perishing and renewing itself.”

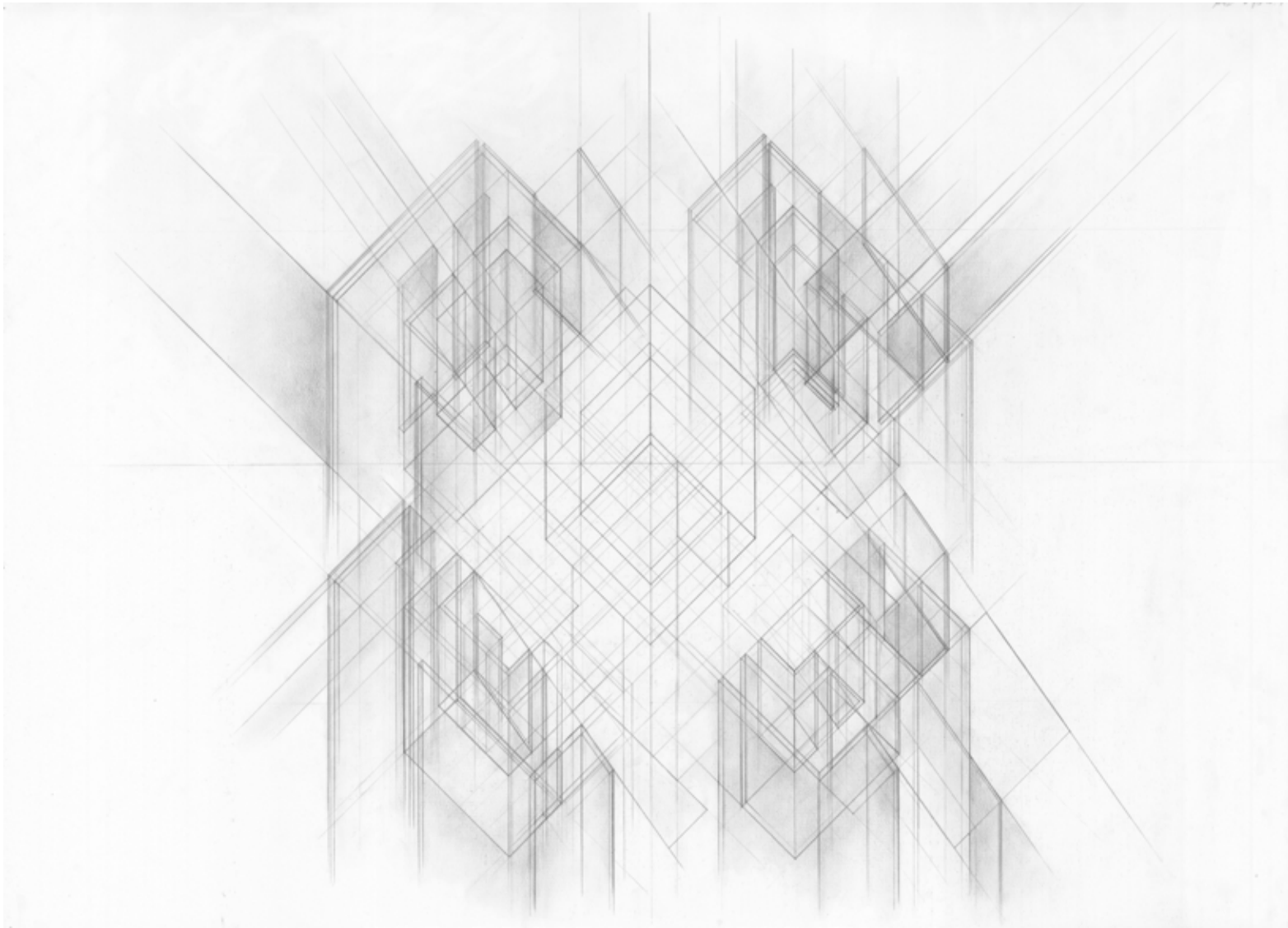
- Luis Fernandez-Galiano



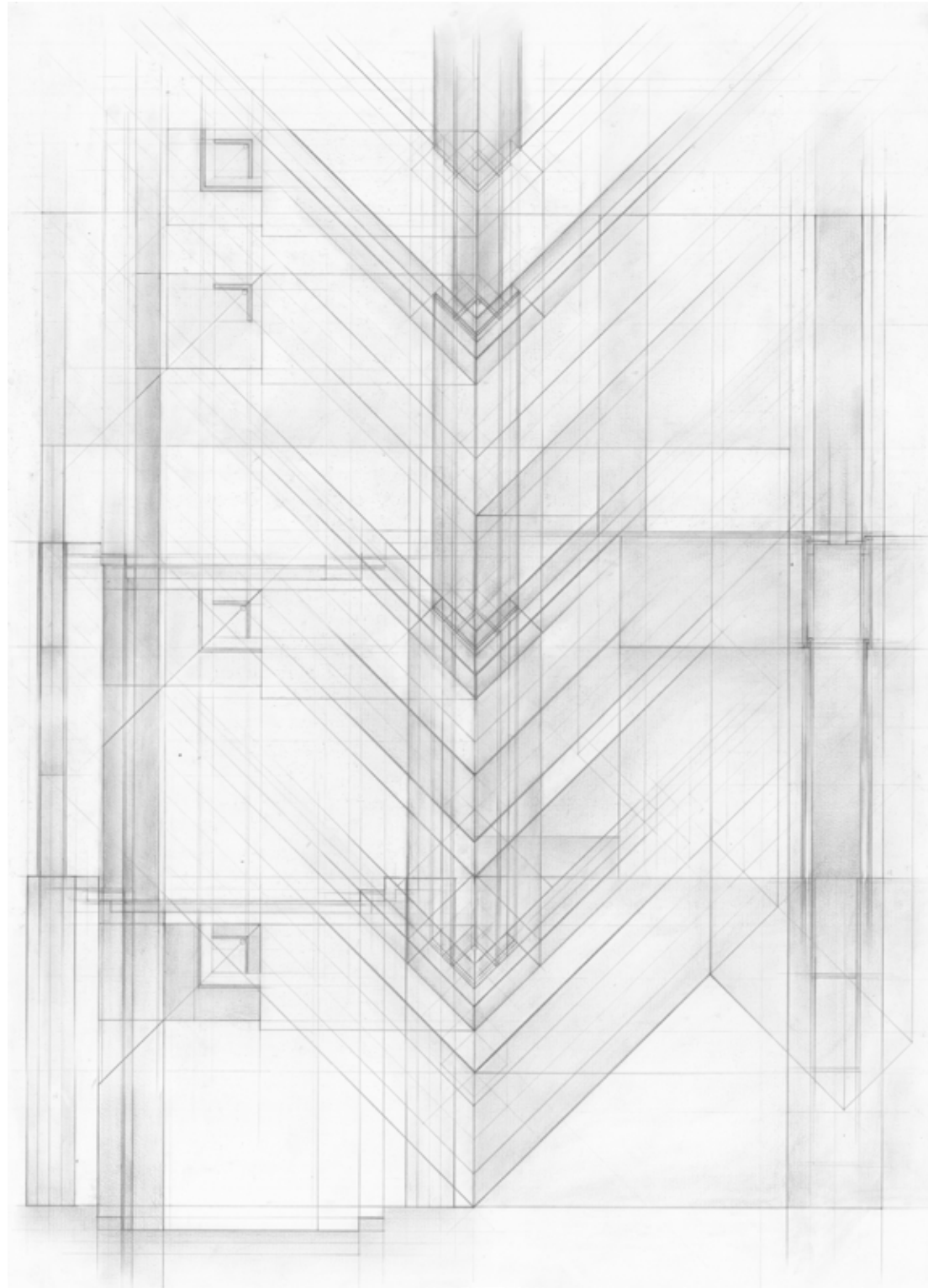
BEGINNING WITH THE IDEAL
A PURE FORM ACTED UPON, PUSHED FORWARD IN TIME
axonometric of form in motion



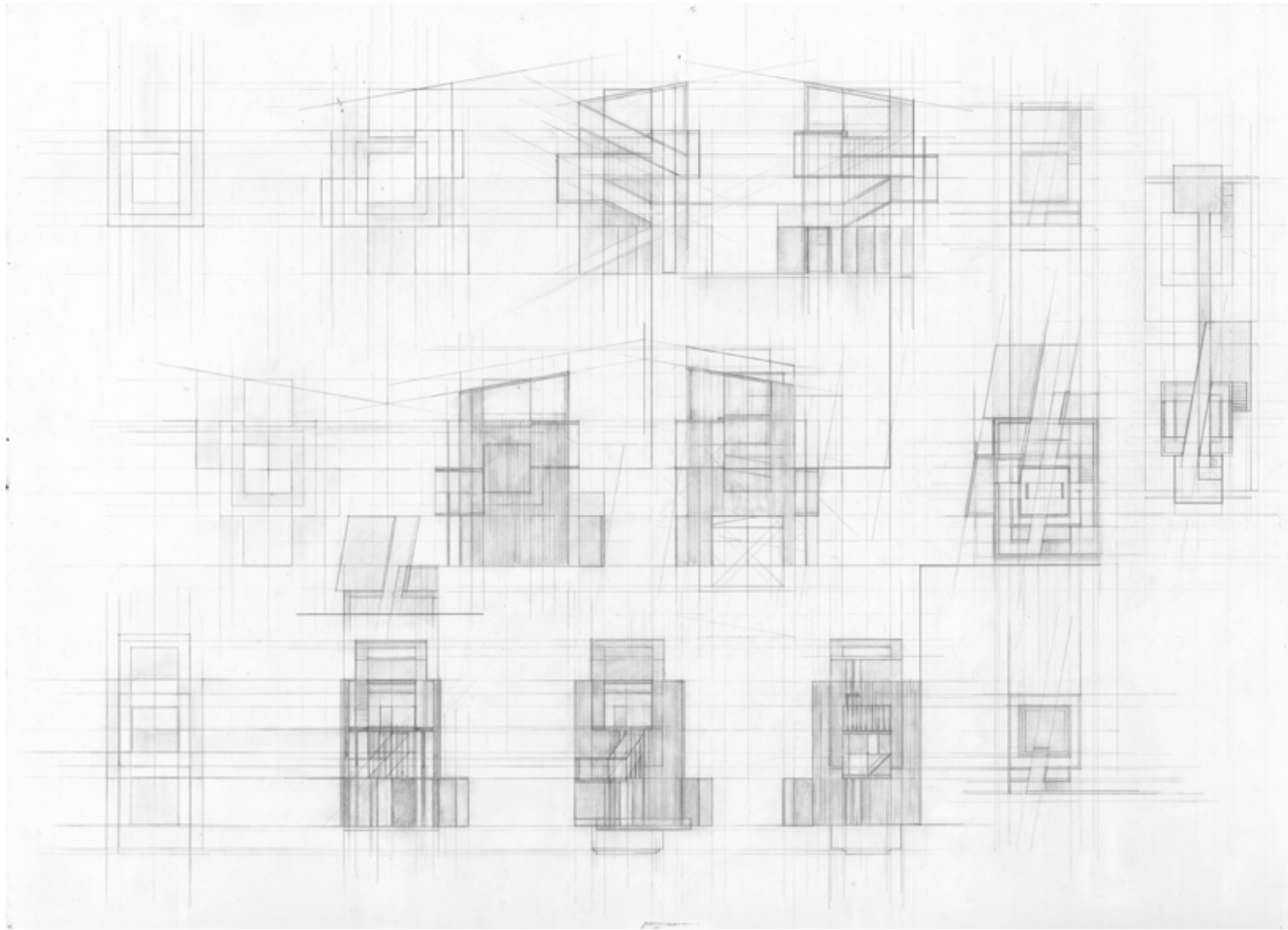
BEGINNING WITH THE IDEAL
A PURE FORM OPERATED ON, ACCESSED
axonometrics of form in motion



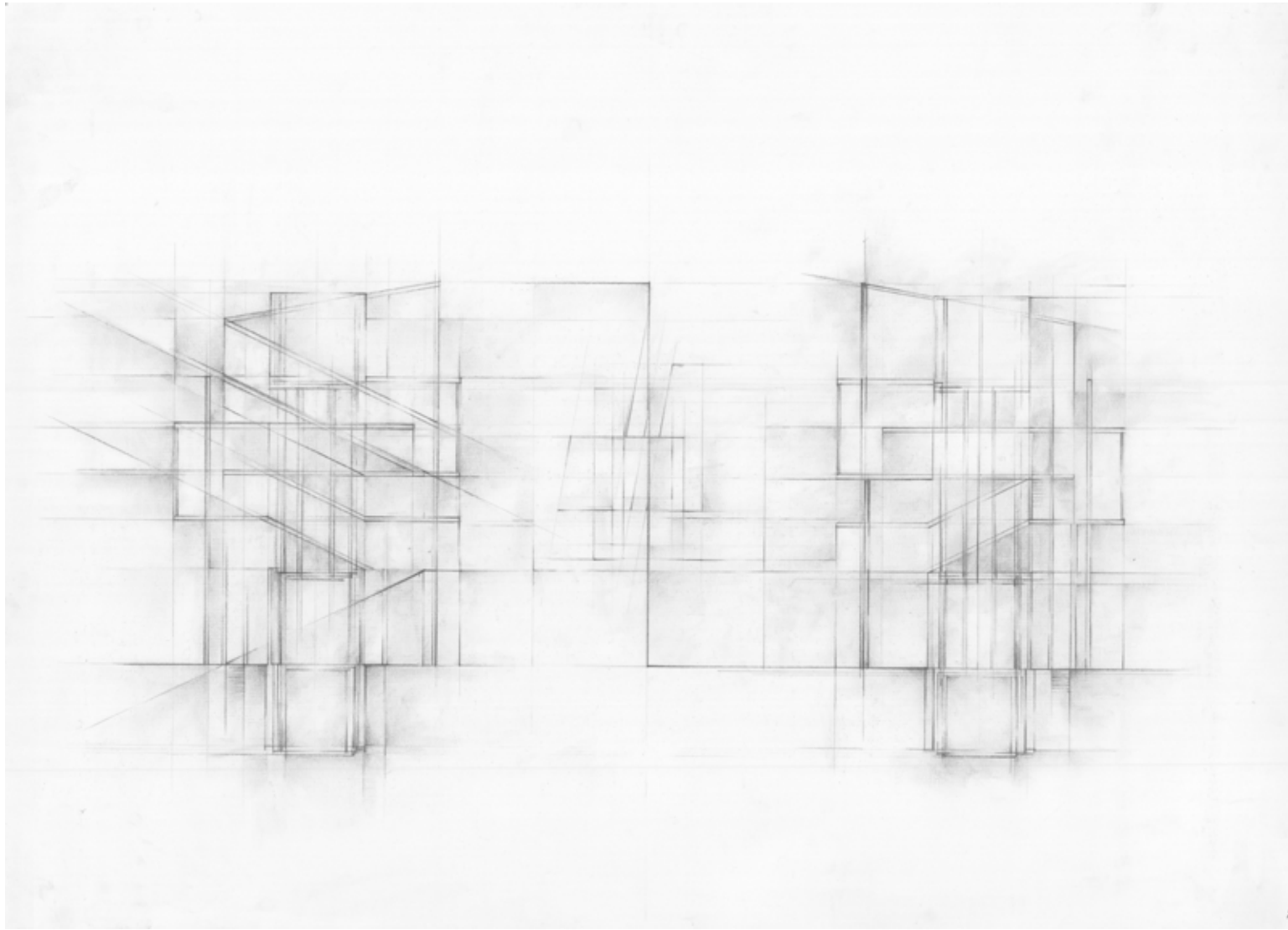
BEGINNING WITH THE IDEAL
A PURE FORM OPENED, UNDERSTOOD IN CONTEXT
axonometric of form in motion



BEGINNING WITH THE IDEAL
A PURE FORM GAINING NOW MATERIAL
axonometric, plans, sections

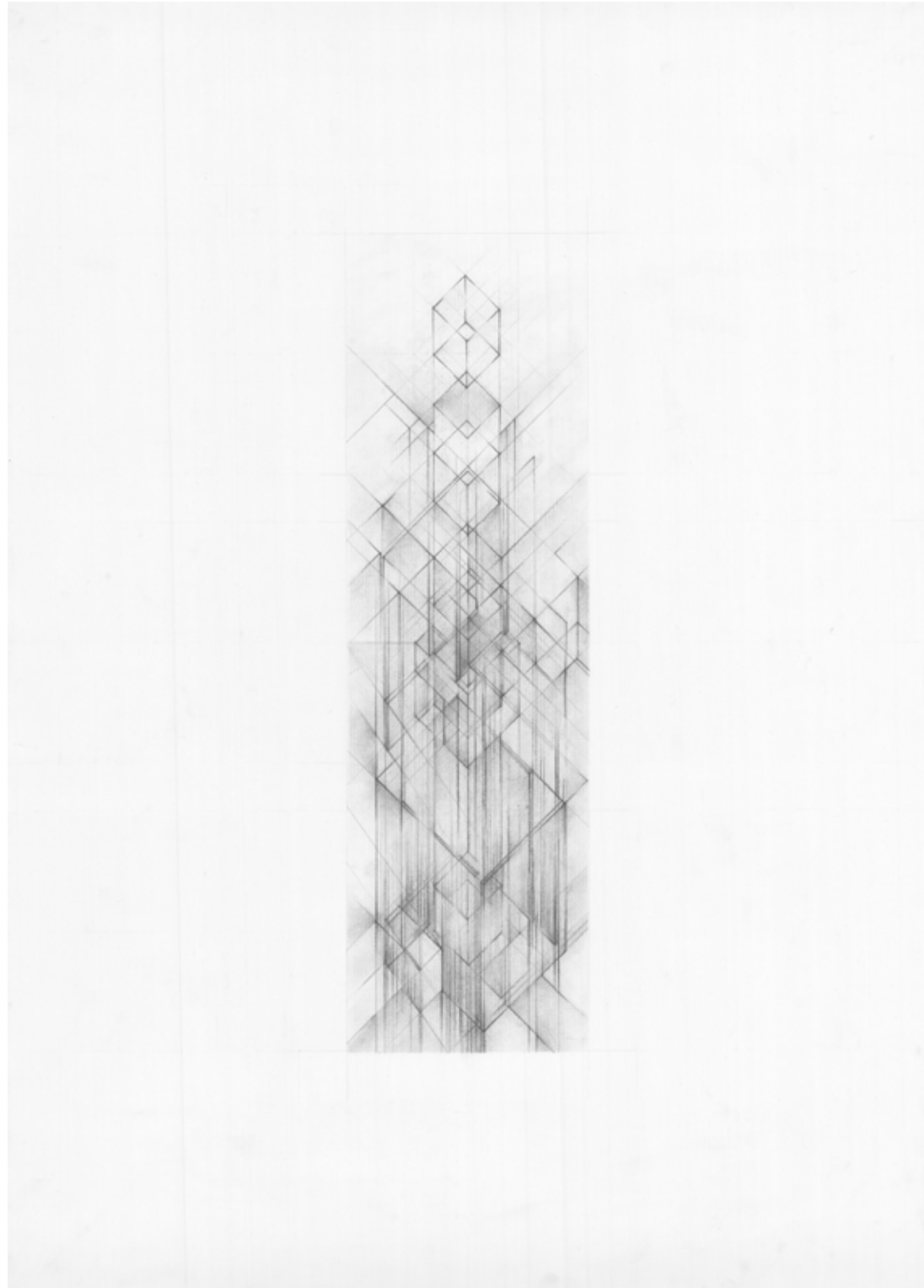


BEGINNING WITH THE IDEAL
CATALOGUING FOUND ACTIONS: EXAMINING NARRATIVE POTENTIAL
plans, elevations (projected forward in time)

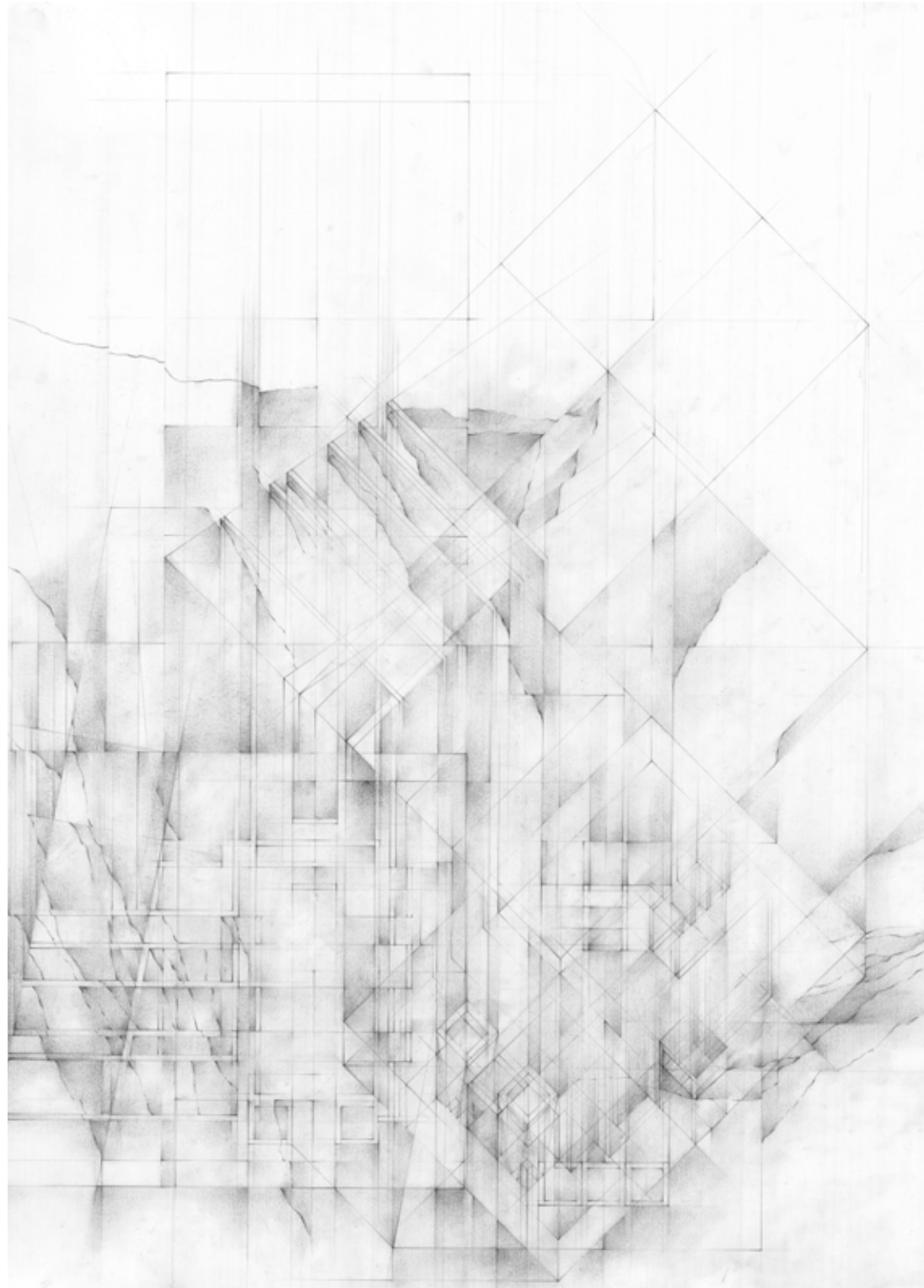


BEGINNING WITH THE IDEAL
A NARRATIVE APPLIED, A FORM FOUND ON SITE
plans in motion

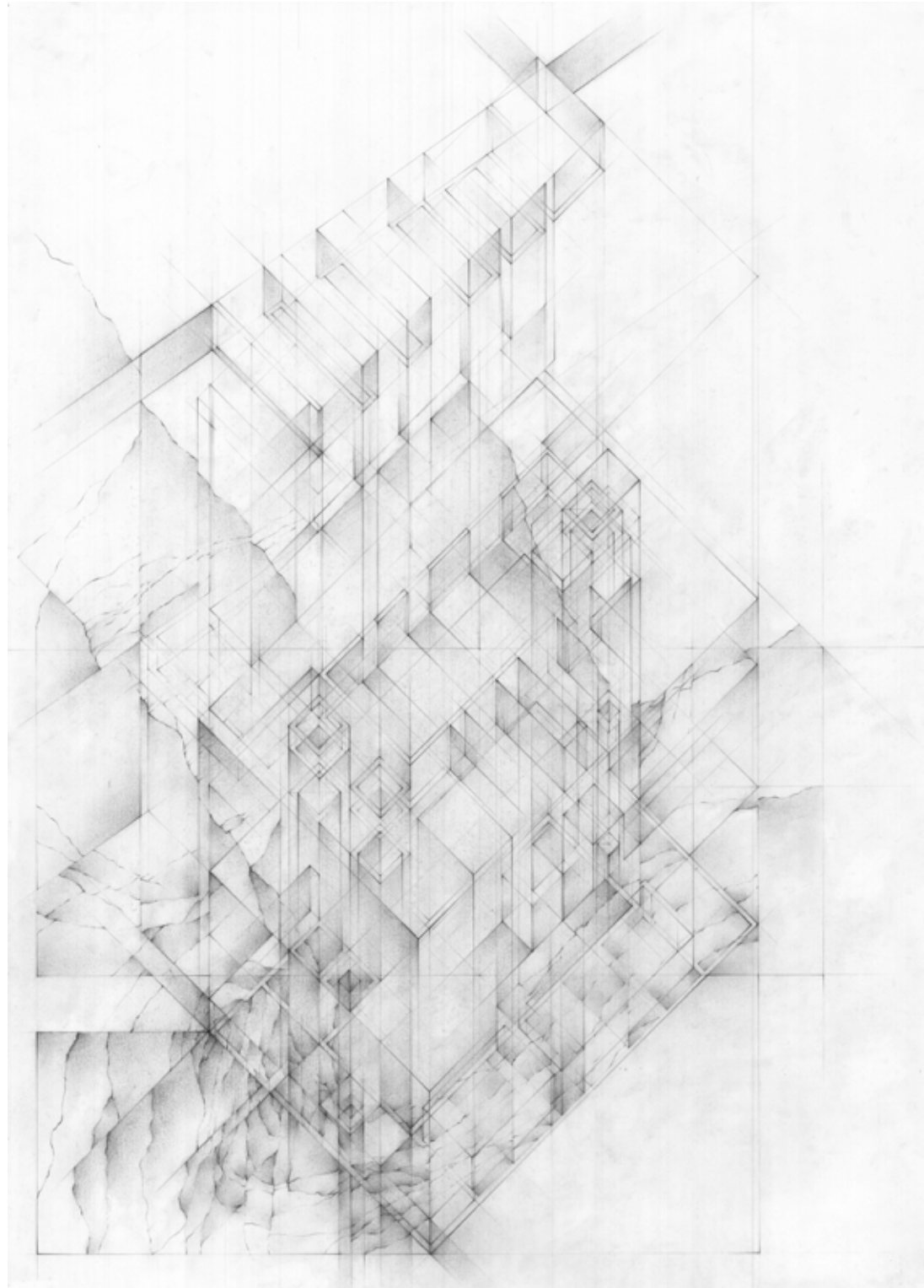
CARVING IN STONE /
CARVING WITH LIGHT
APPLYING FORM TO SITE



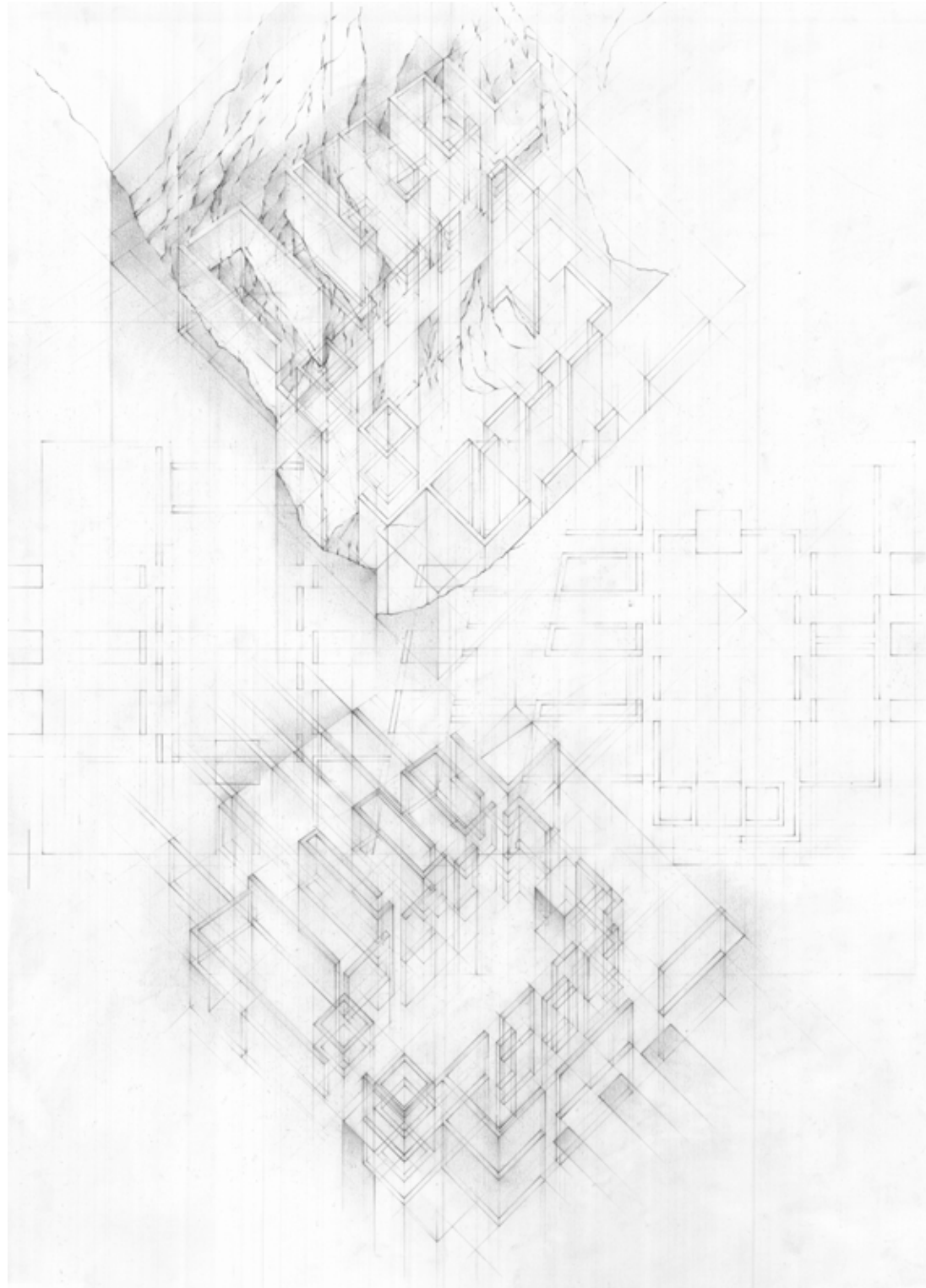
CARVING IN STONE
FORM GENERATING
axonometric



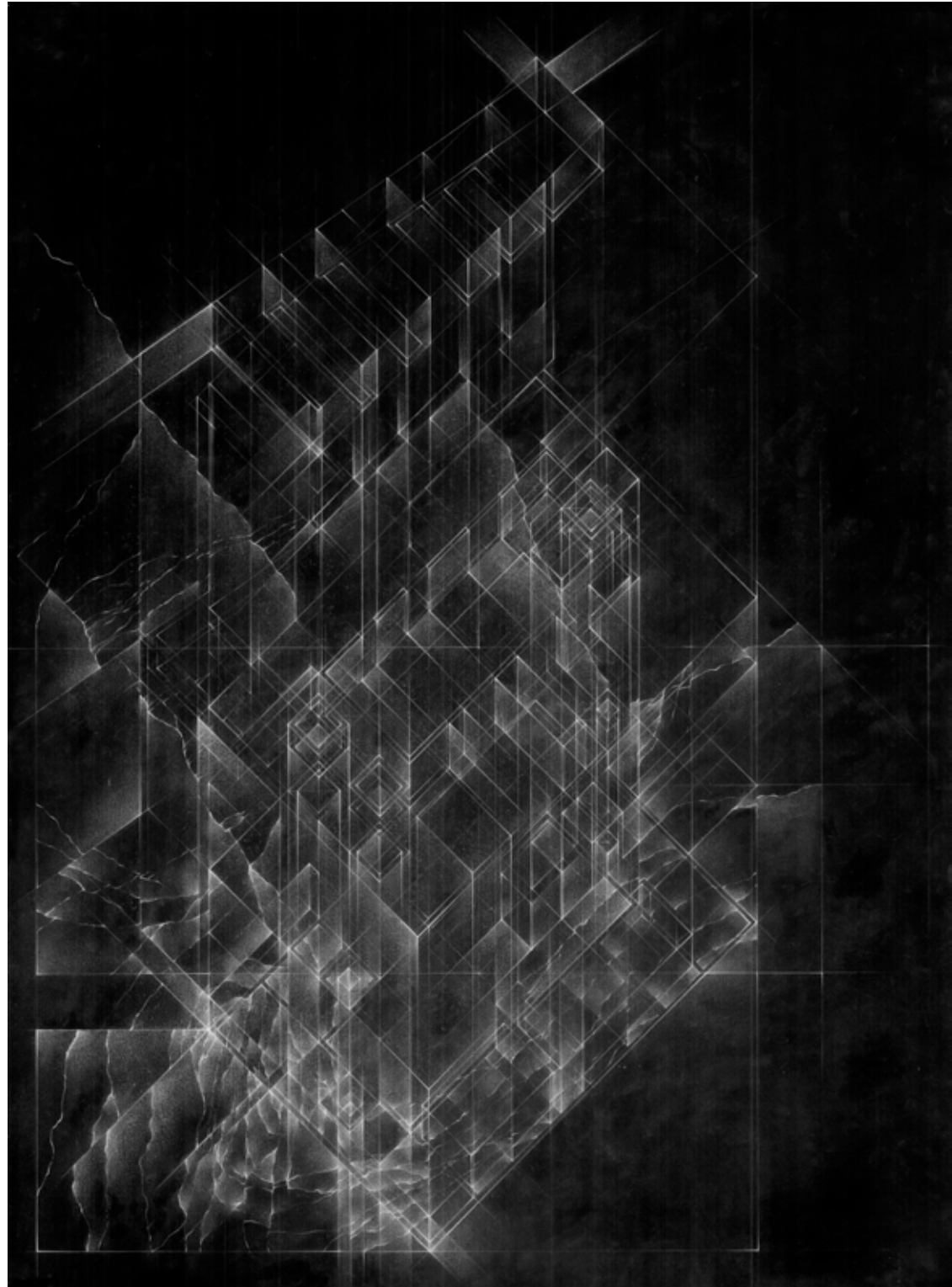
CARVING IN STONE
FORM APPLIED NOW TO SITE
axonometric, plan



CARVING IN STONE
TOTAL SYSTEM GENERATED
axonometric

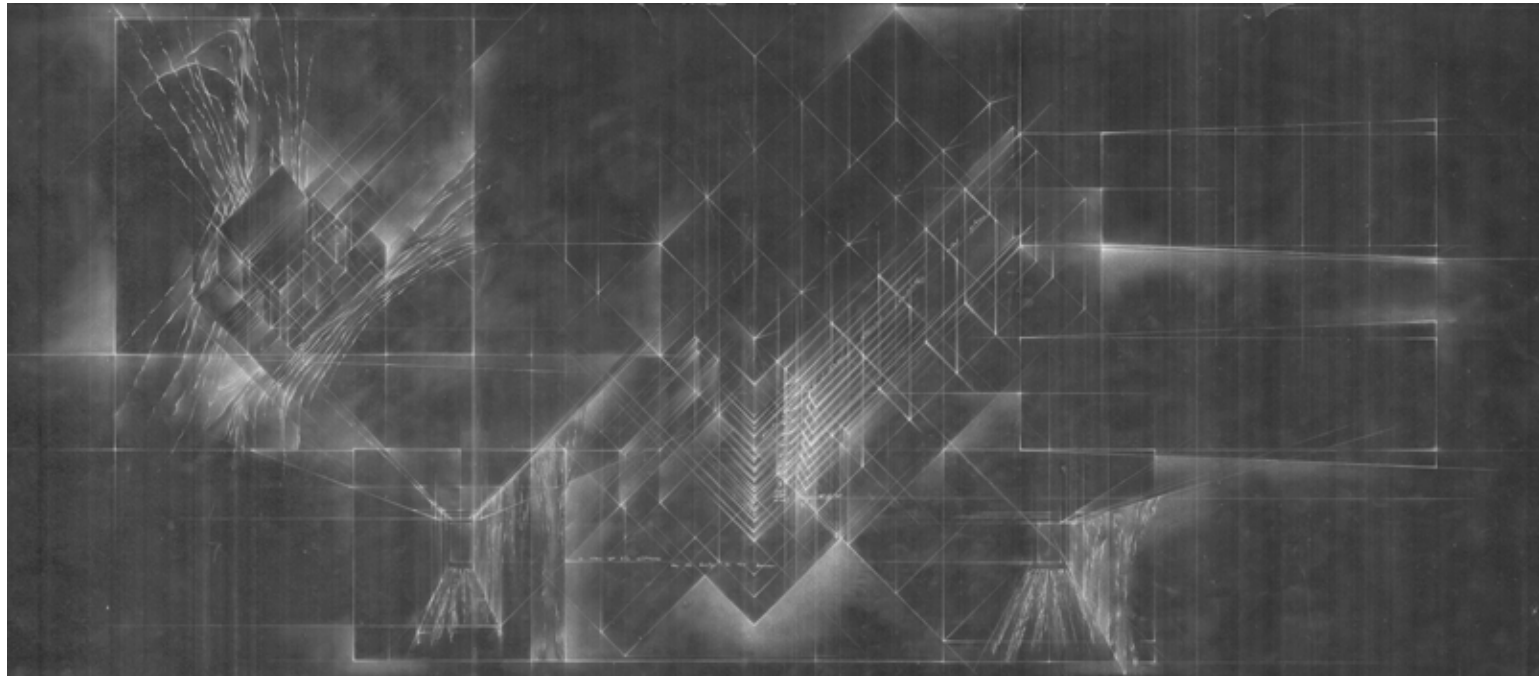
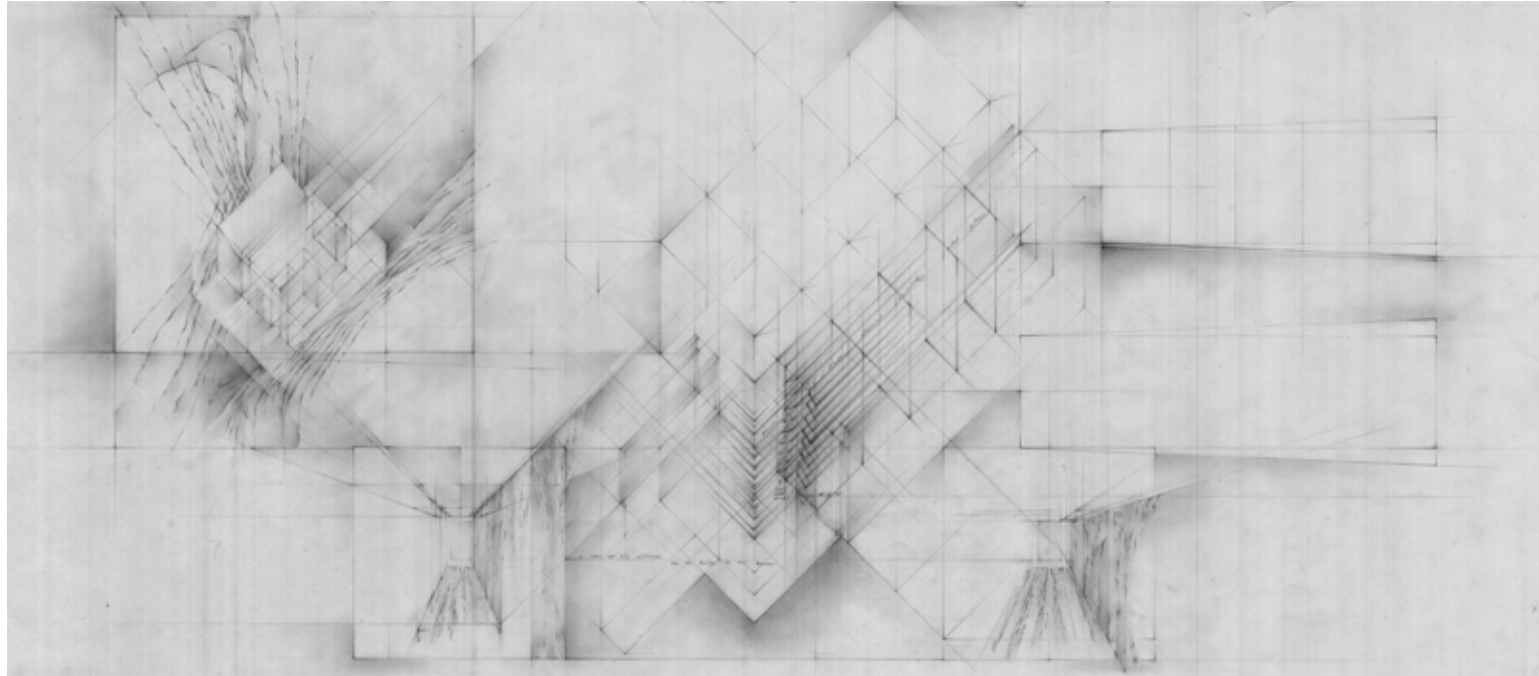


CARVING IN STONE
FORM REFINED IN CONTEXT
axonometrics, plan

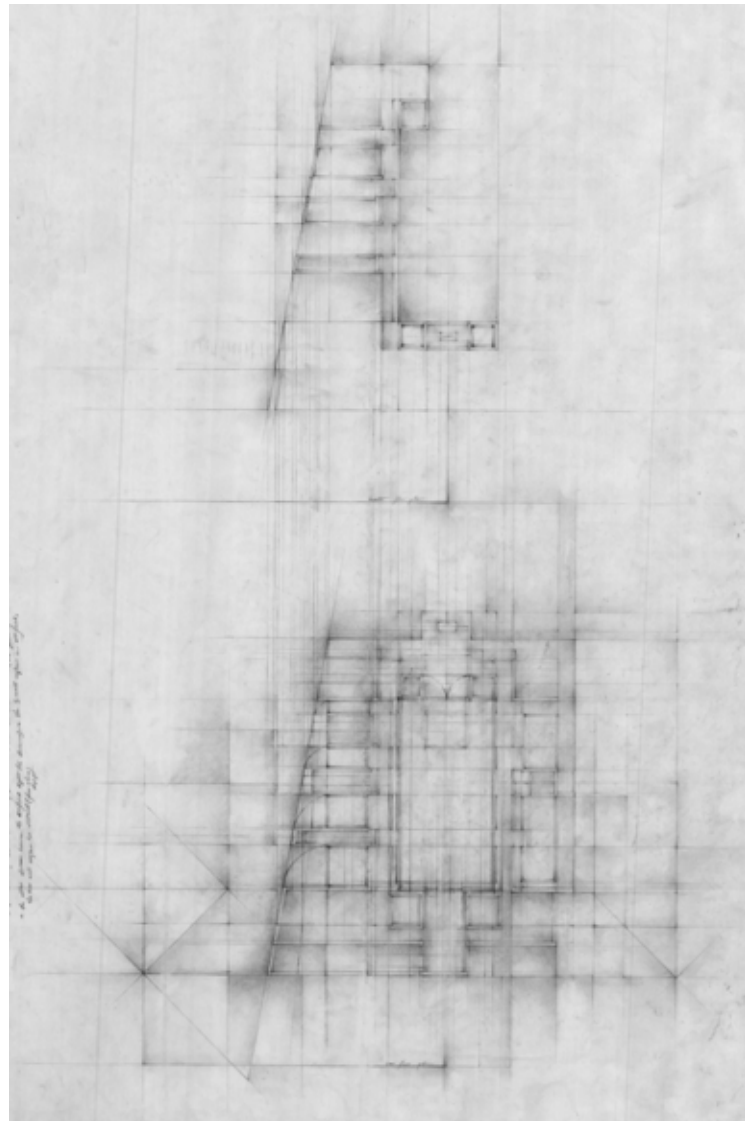
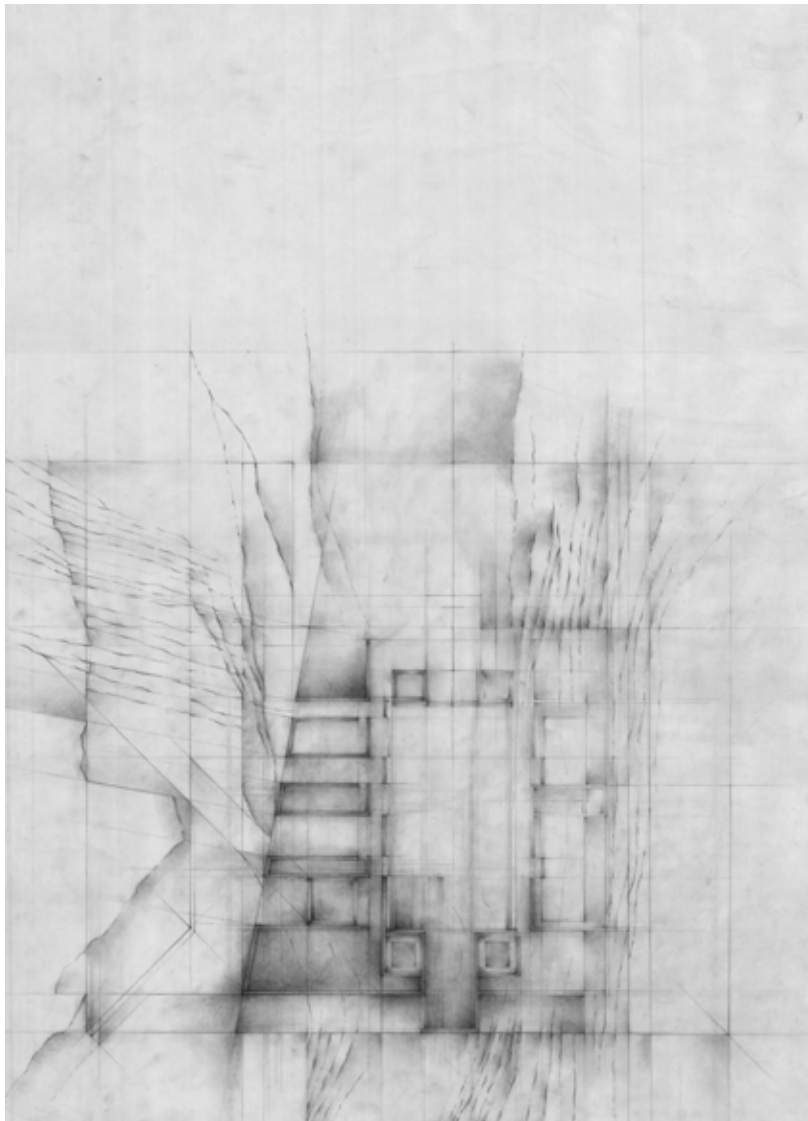


CARVING WITH LIGHT
TOTAL SYSTEM REALIZED
axonometric

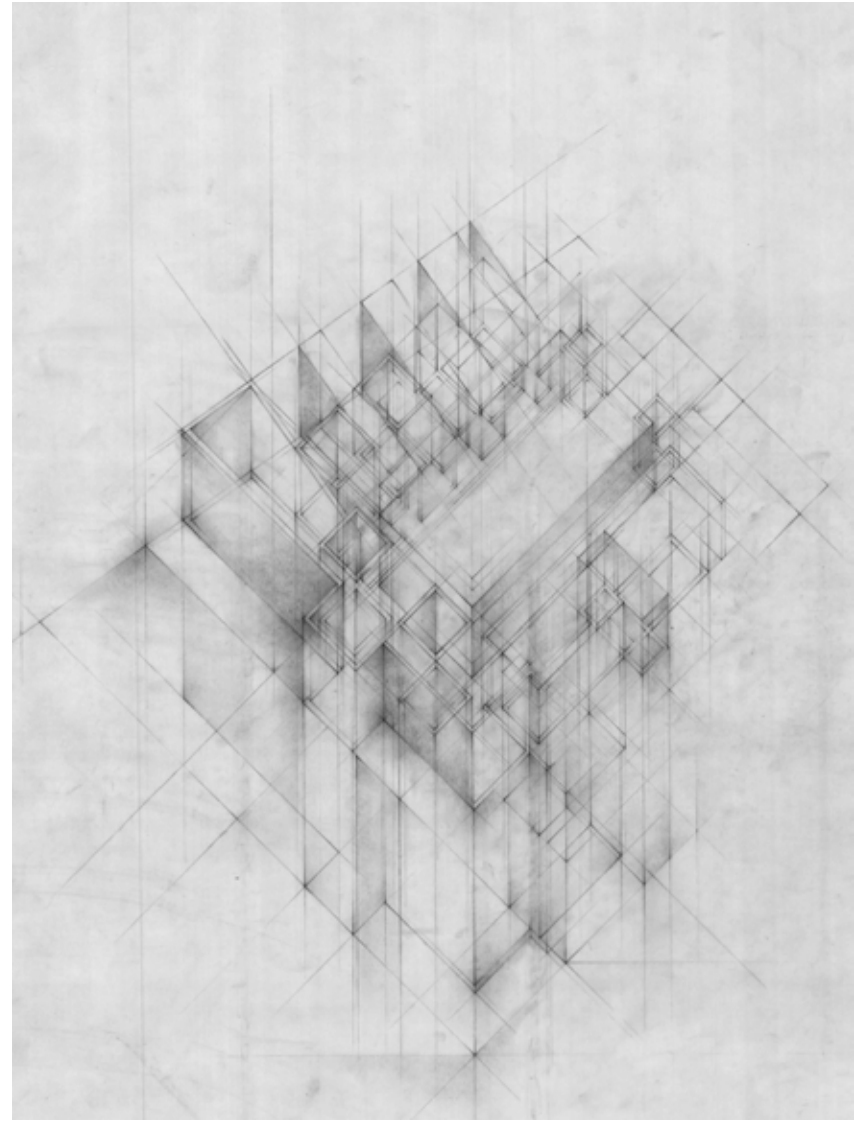
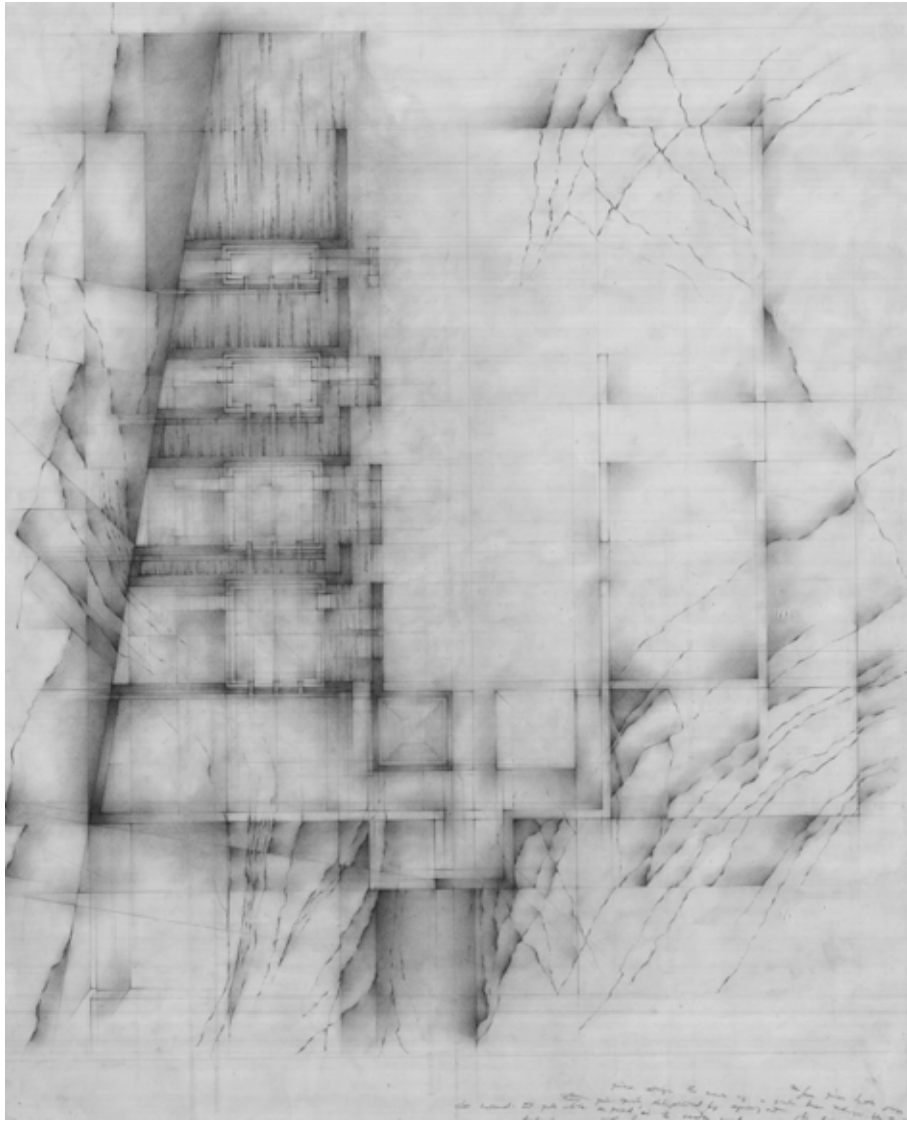
A CHURCH IN NEW ENGLAND
APPLYING PROGRAM



BUILDING IN STONE / BUILDING IN LIGHT
axonometric, vignettes, perspectives (form generated on site)



BUILDING IN STONE
DEVELOPING THE SYSTEM ON SITE
plans

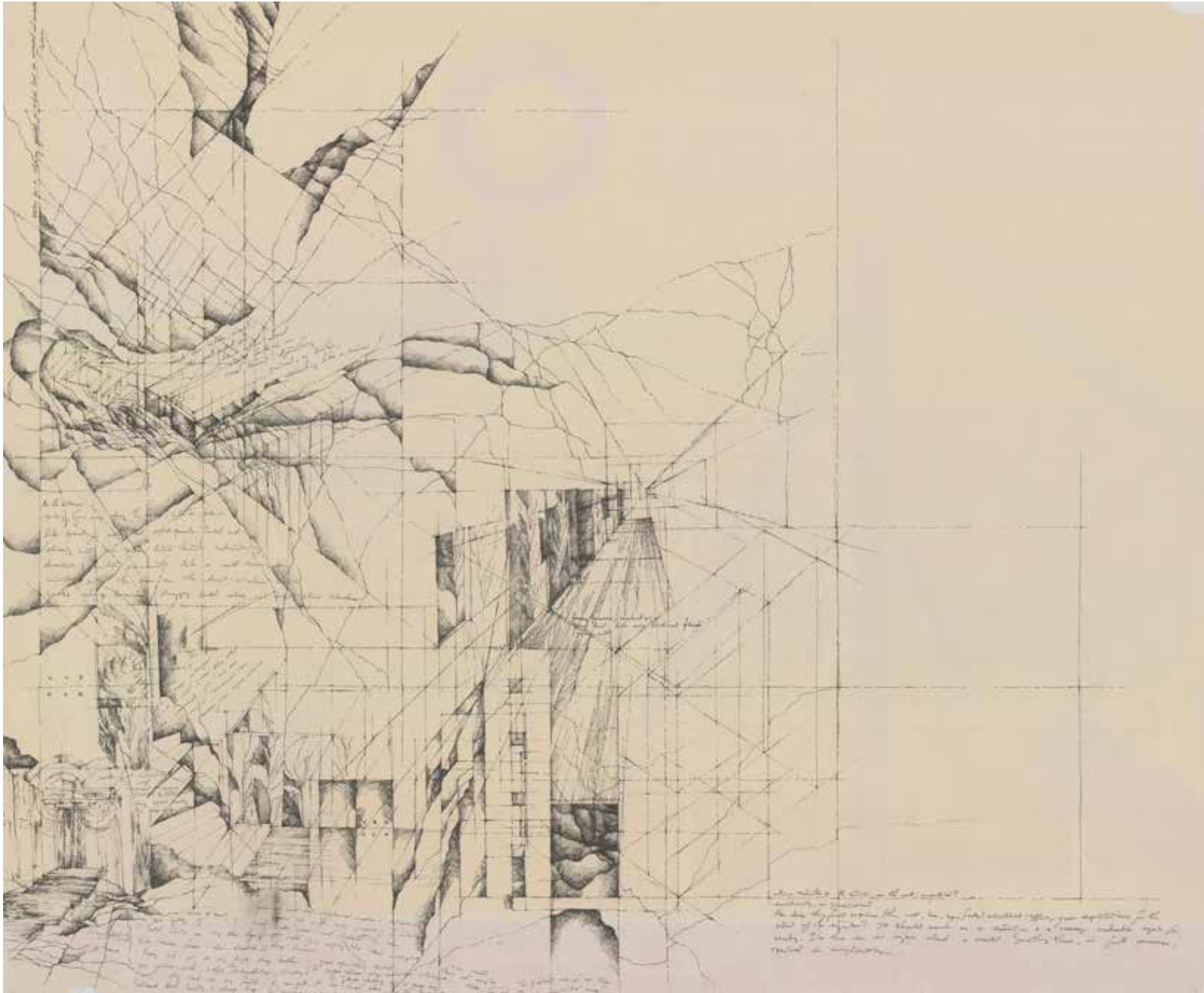


BUILDING IN STONE
DEVELOPING THE NARRATIVE ON SITE
plan / axonometric

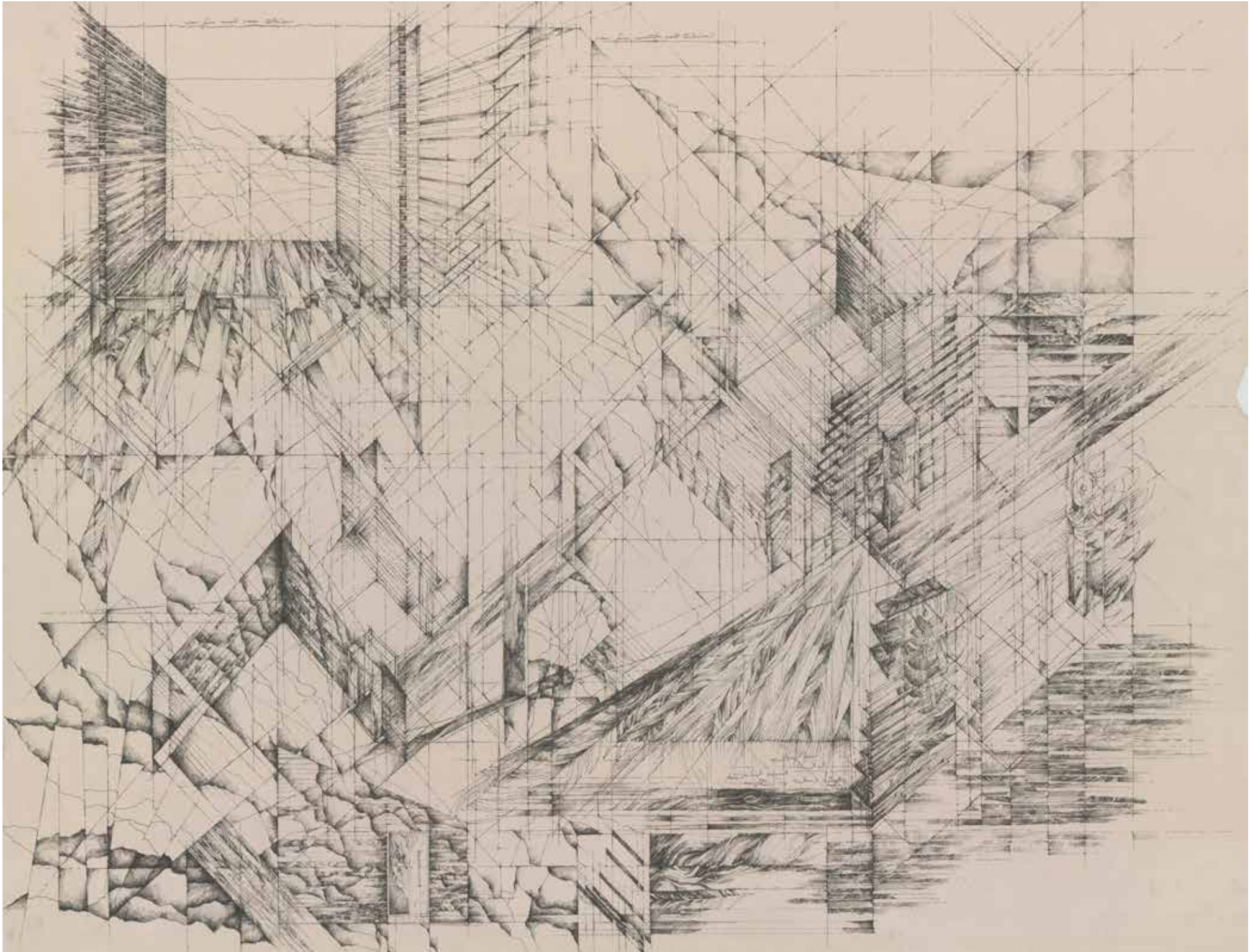
A CHURCH IN NEW ENGLAND

The project explores light as a material element and as a spacial generator, and how the intercession of other disparate, different material elements can work to create disparate, different material conditions that manifest specific physical phenomena that hold direct implications for the metaphysical (here, spiritual) experience of the inhabitant.

This project doesn't create an arena for a specific experience, but rather strives to generate a spectrum on which to relate an individual chosen action to the physical self (here, now, made spiritual). A self-reflection inspired by a visceral interaction with an ordered space, resulting in self-awareness in metaphysical (phenomenological) context. A building made of concrete, steel, wood, and light. A place for meditation, for prayer, and for worship.



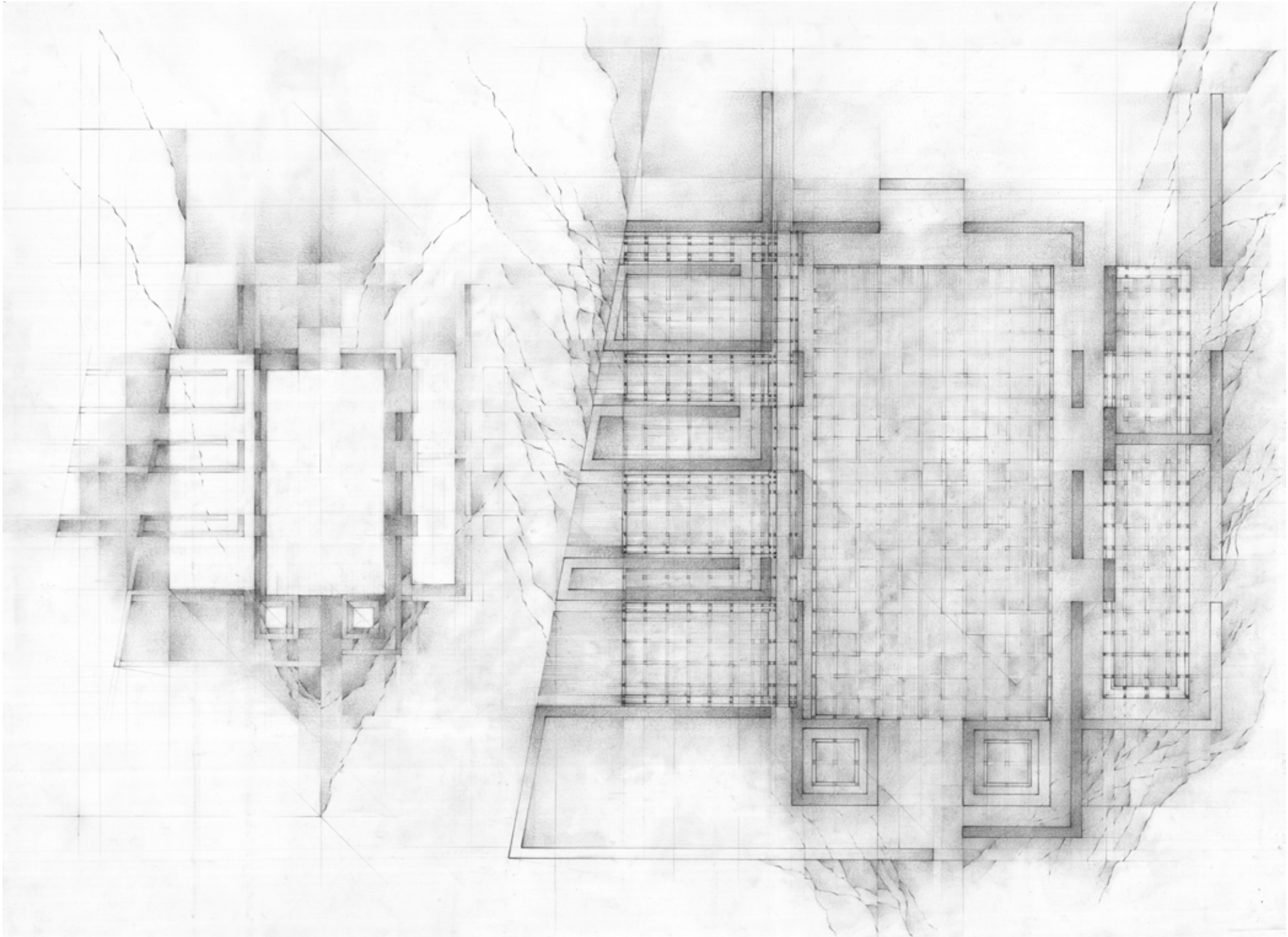
APPROACH FROM CLIFFS
site plan, elevation, vignettes (at entry)



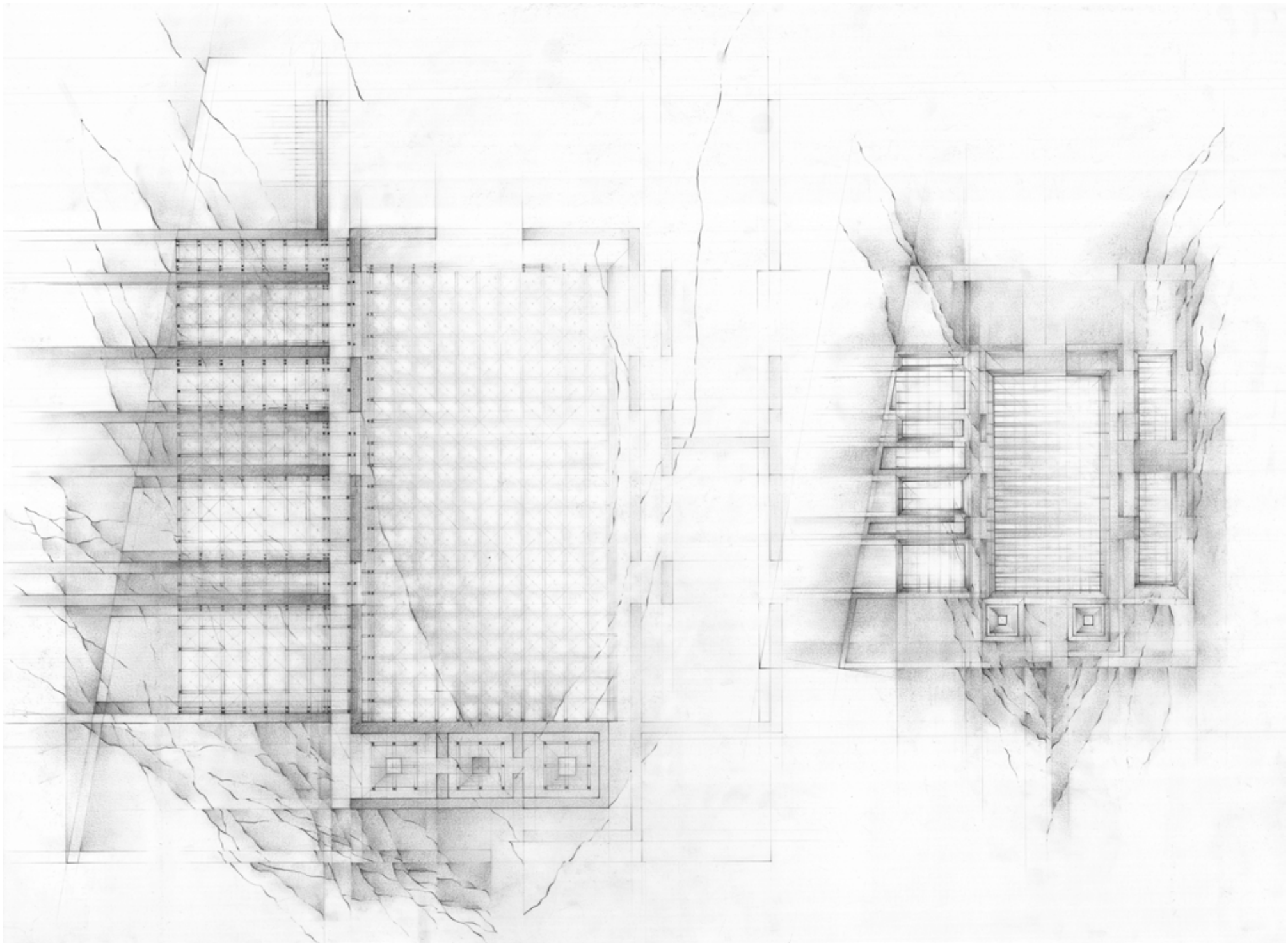
APPROACH AND ARRIVAL
SEQUENCE OF MATERIAL EVENTS
axonometric, perspective, vignettes (upon entry)



CARVING WITH LIGHT
plan (at entry)

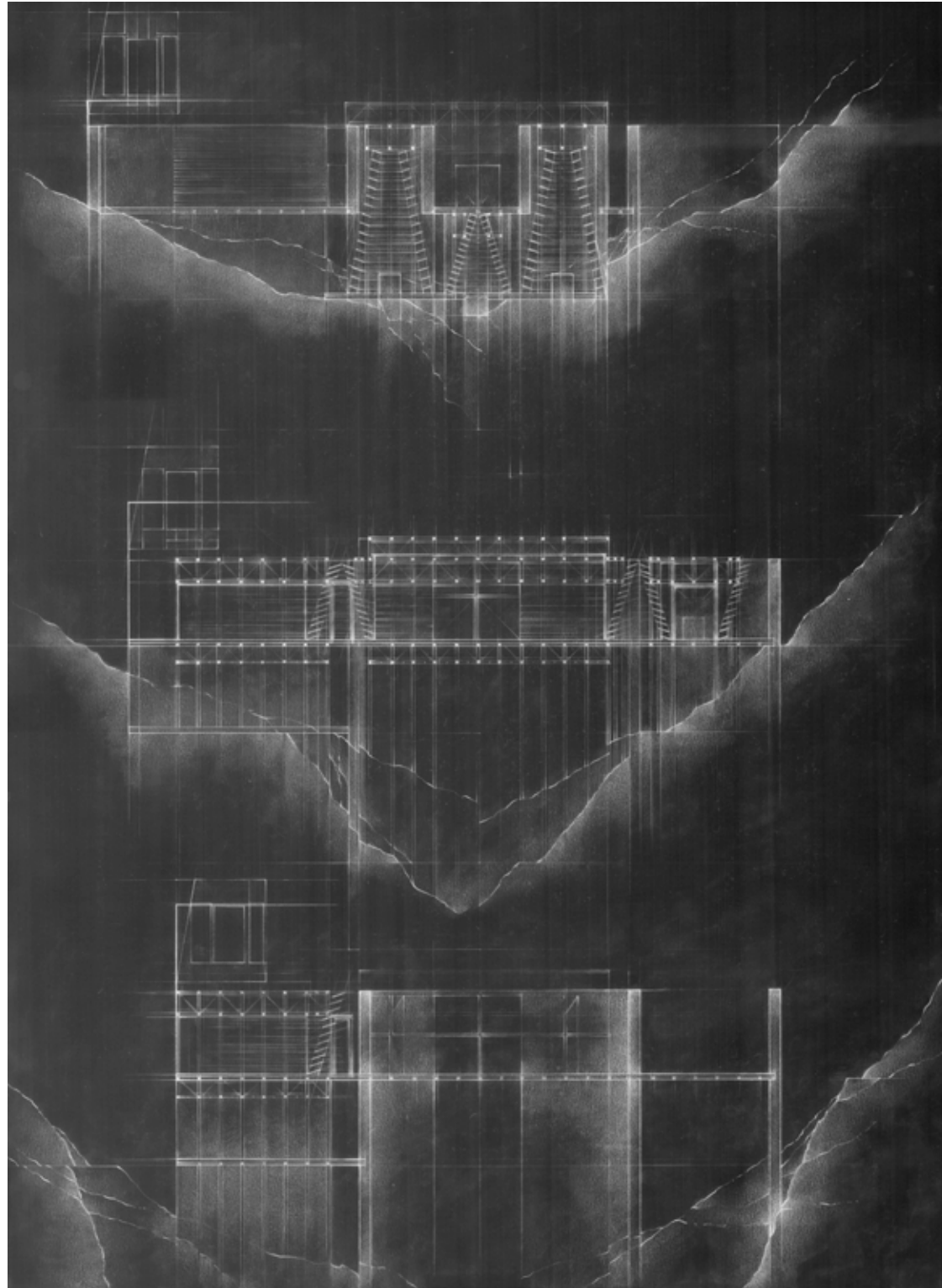


BUILDING IN LIGHT
plan (entry level)

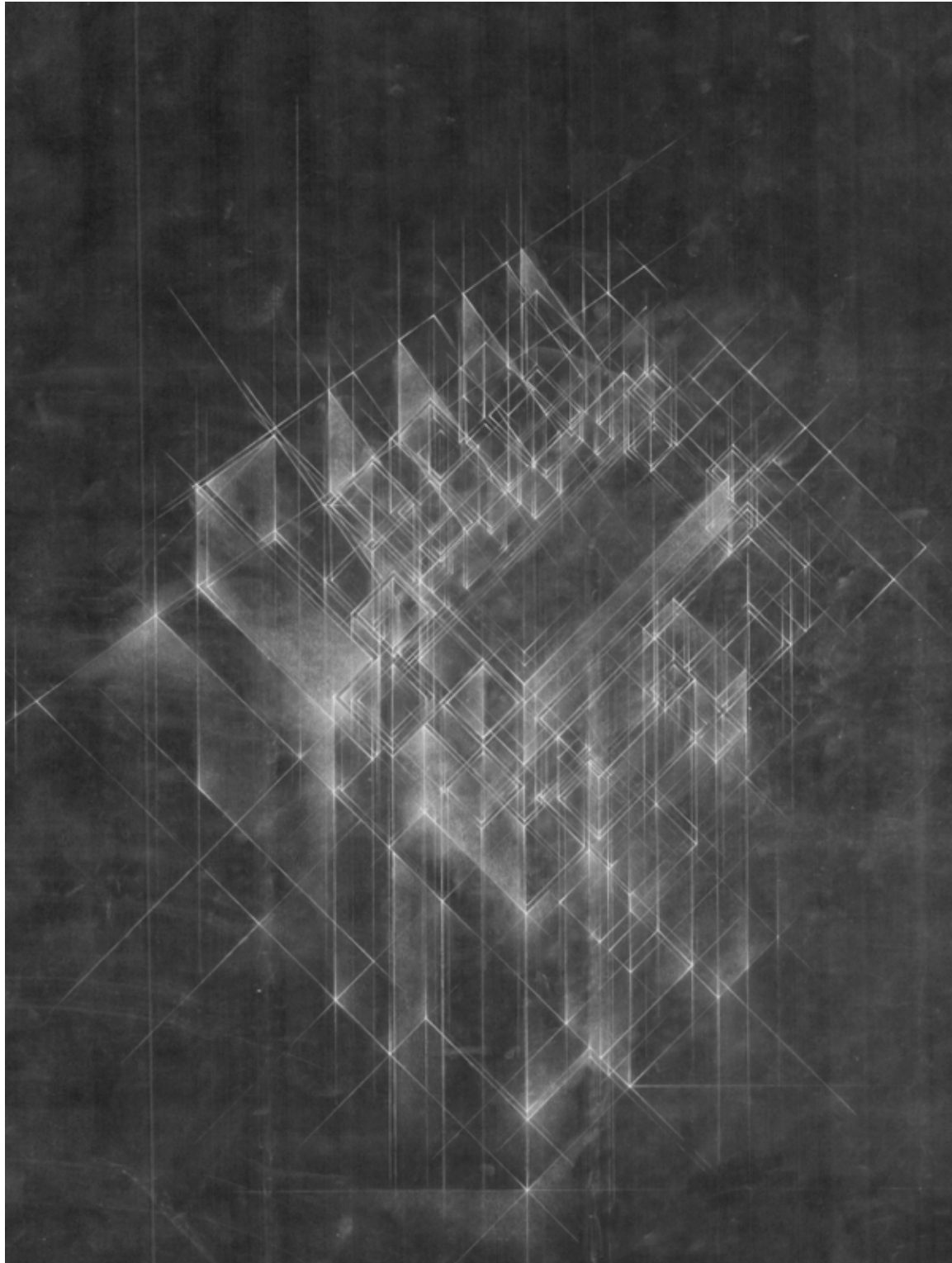


BUILDING IN LIGHT

plan (lower level)

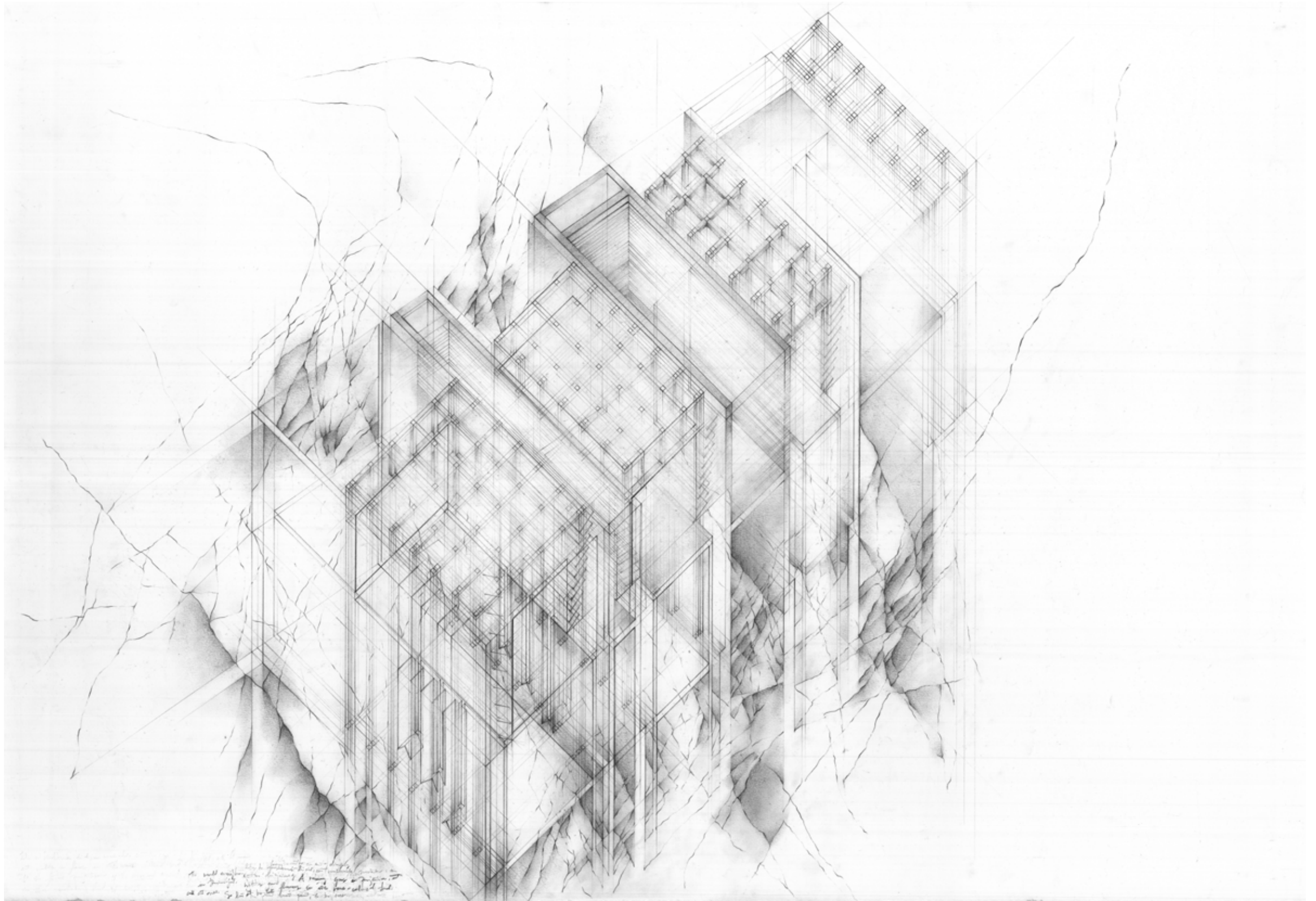


BUILDING IN LIGHT
sections



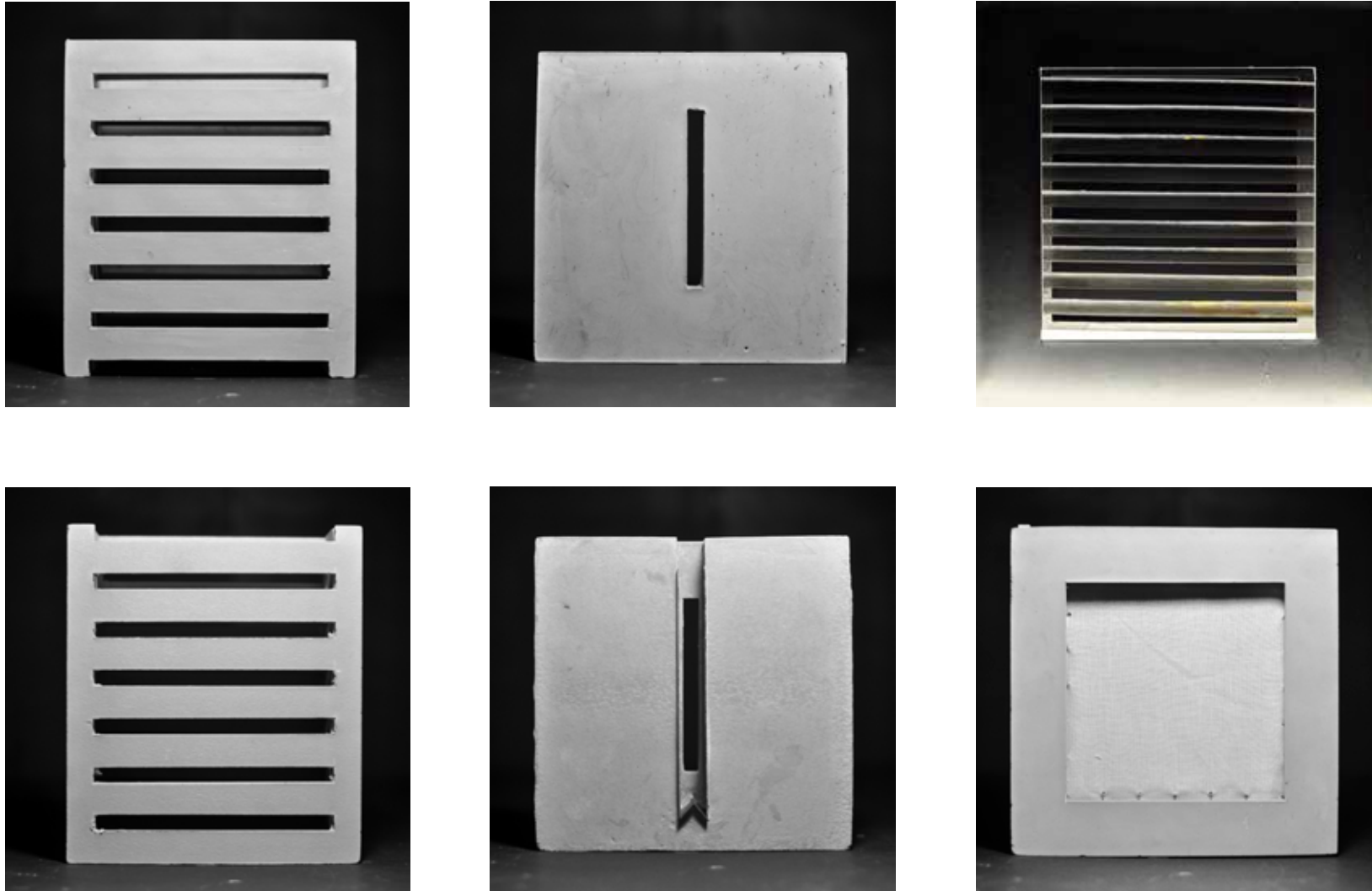
BUILDING IN LIGHT
axonometric

ROOMS FOR INDIVIDUAL PRAYER
THE MATERIAL NARRATIVE EVOLVING



ROOMS FOR INDIVIDUAL PRAYER

axonometric - collecting impressions

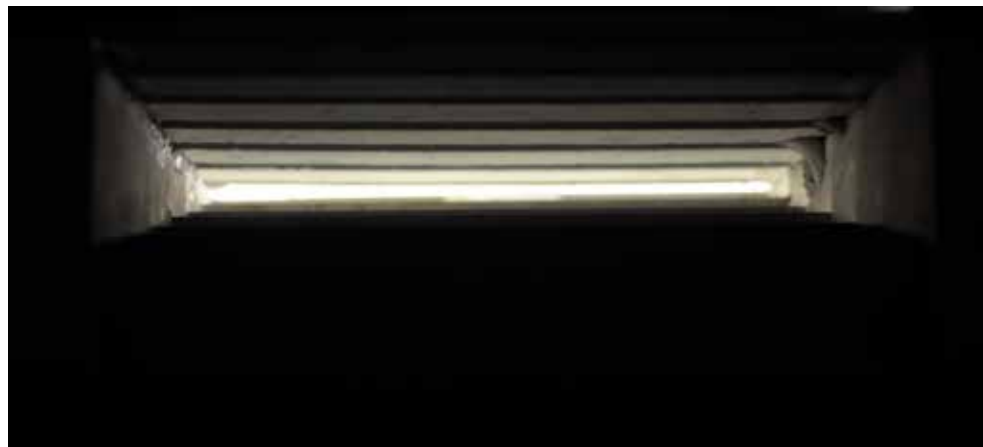


ROOMS FOR INDIVIDUAL PRAYER
DEVELOPING A MATERIAL PALETTE
elevations of light studies (rockite, steel, linen)



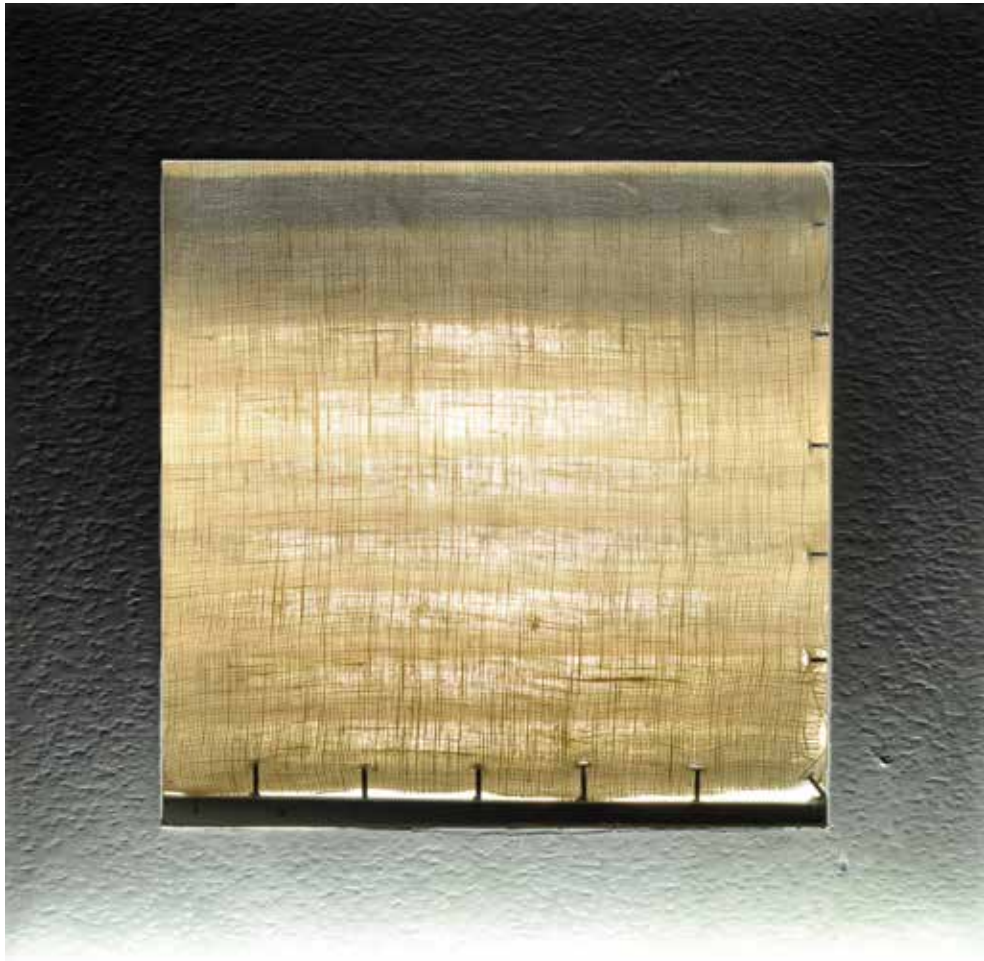
**DEVELOPING A MATERIAL PALETTE
EVOLVING LIGHT PATTERNS**

*elevations of light study (rockite, steel) lit from above and below - opposite
elevations reveal pattern of interior reflective elements*



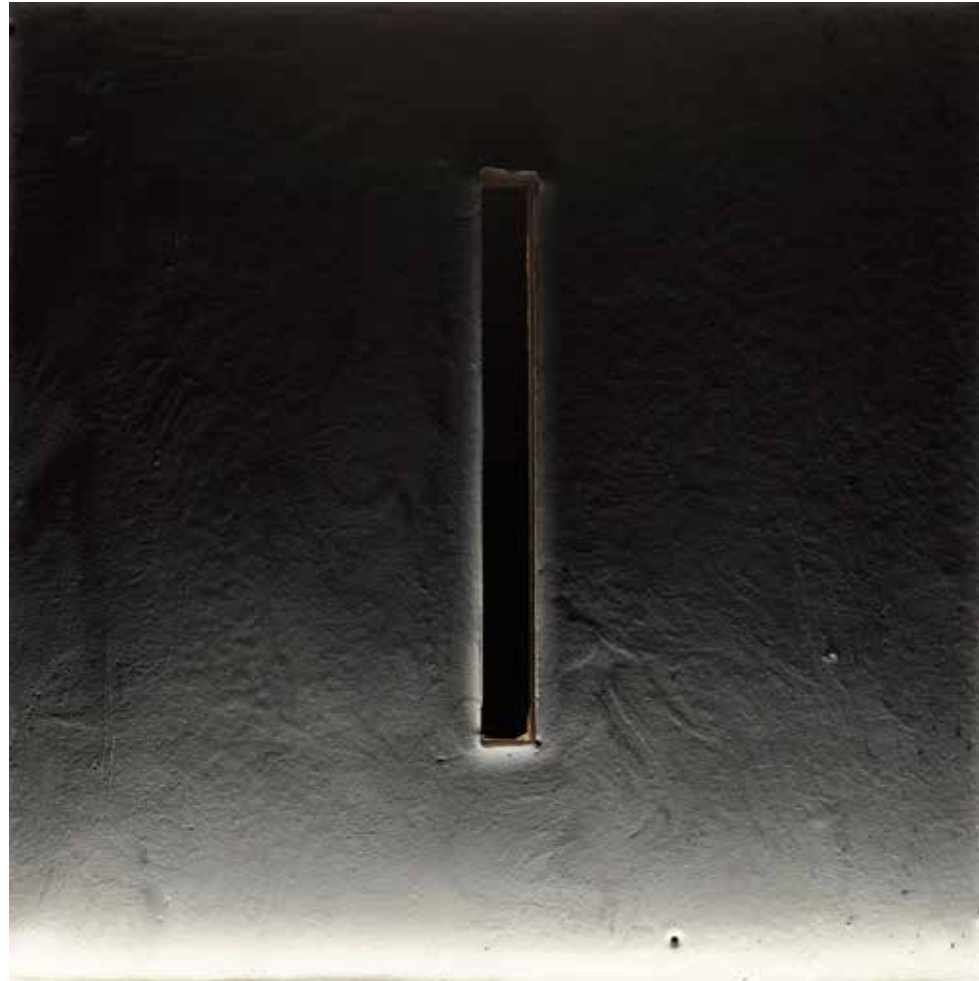
**EVOLVING LIGHT PATTERNS
REVEALING REFLECTING SYSTEM**

*plan of light study (rockite, steel) lit from above and below -
embedded steel louvres facilitate the transition between light sources*



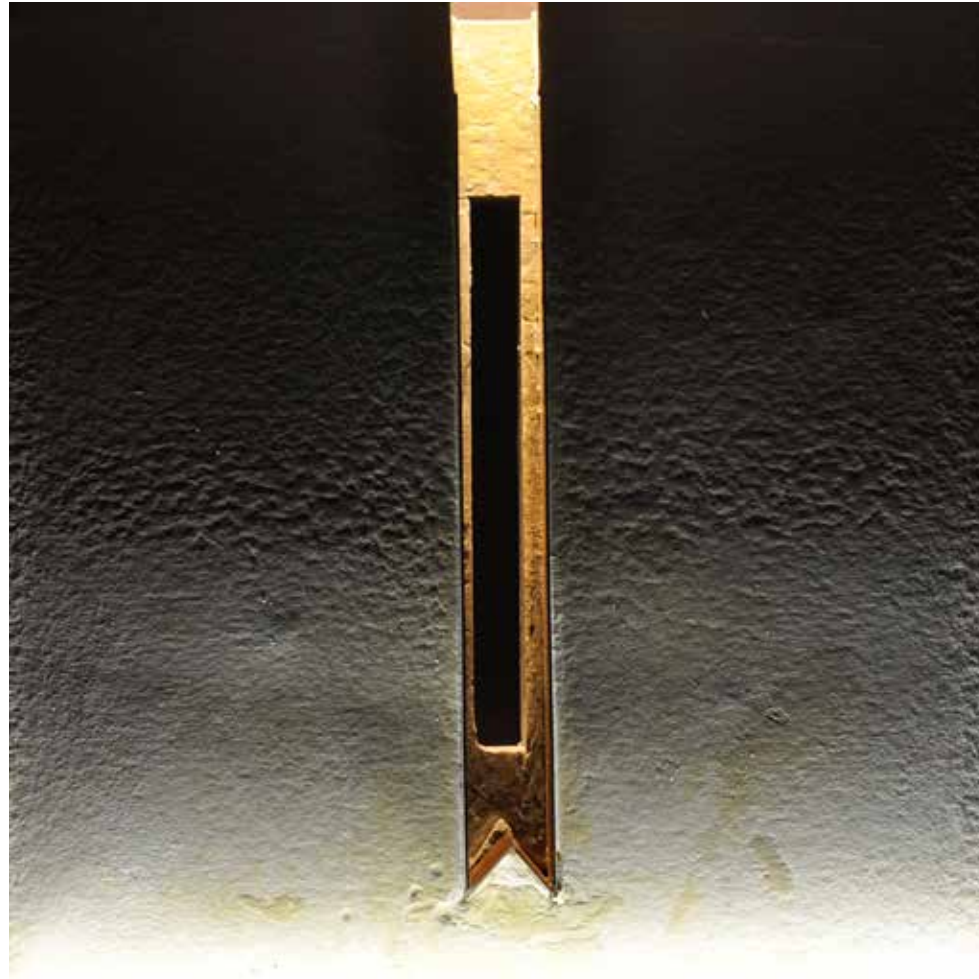
EVOLVING LIGHT PATTERNS
INTERIOR PROJECTED ON EXTERIOR SCRIM

elevations of light study (rockite, steel, cloth) lit from above and below - graduated pattern of steel louvres revealed by light reflected

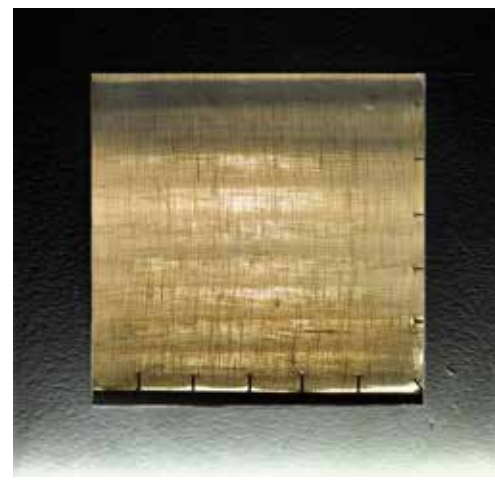
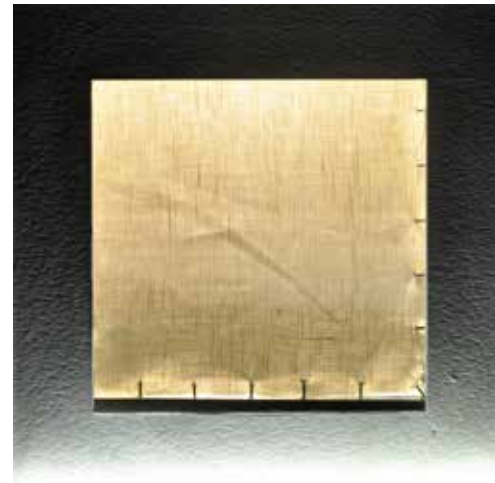
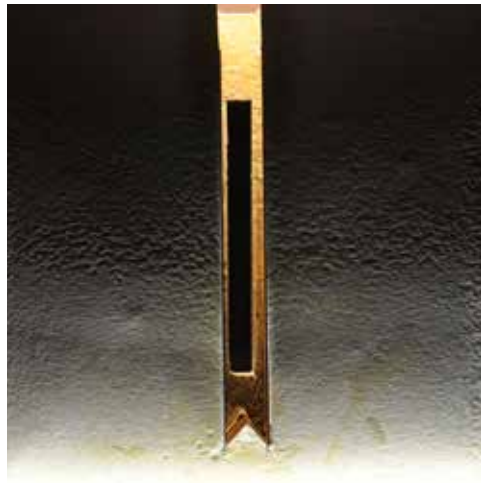
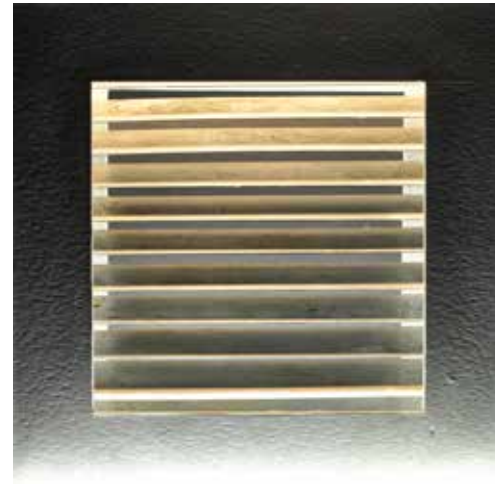


**DEVELOPING A MATERIAL PALETTE
LIGHT, INDIRECTLY**

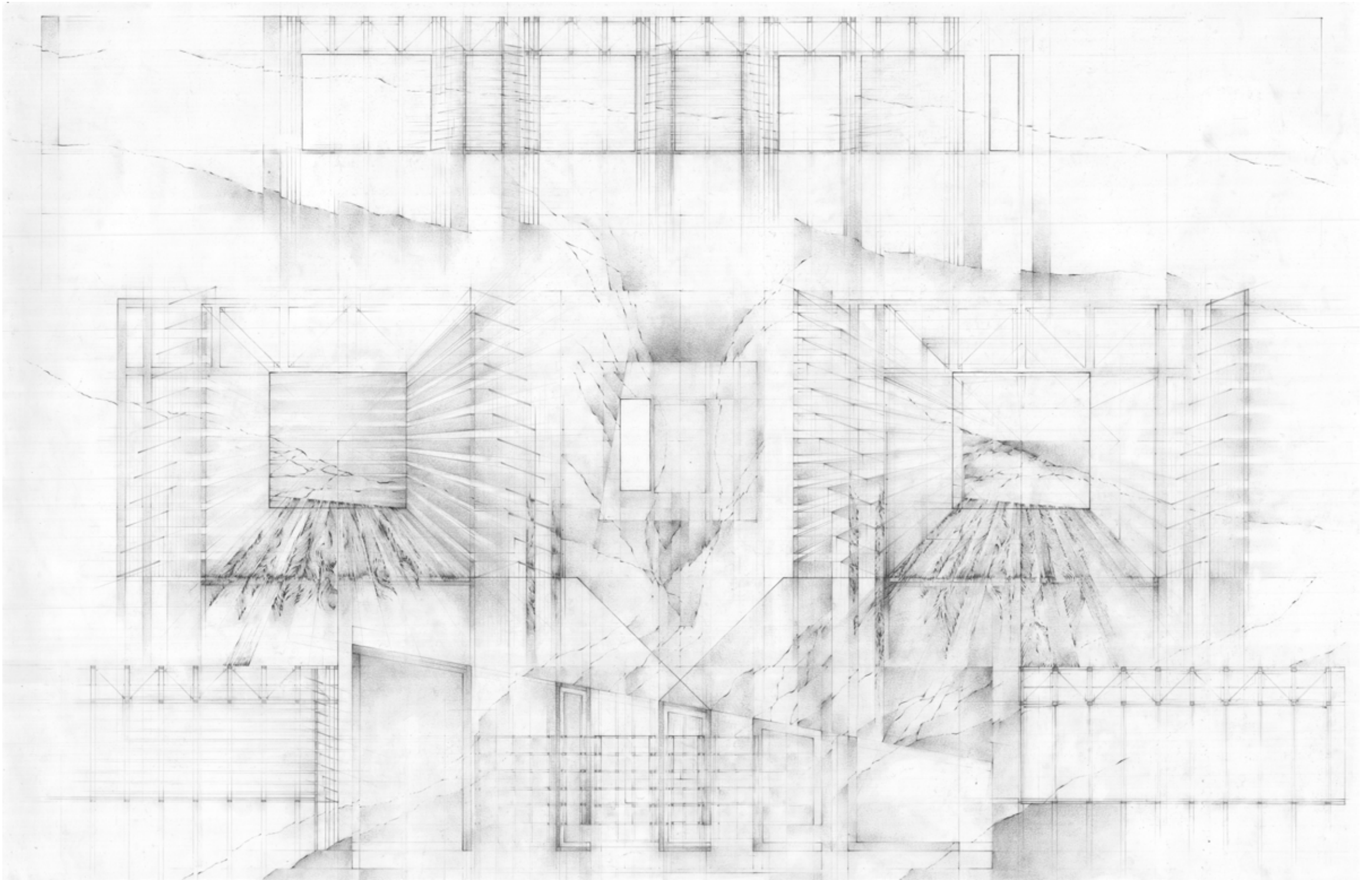
elevation of light study (rockite) lit from above - view through light well



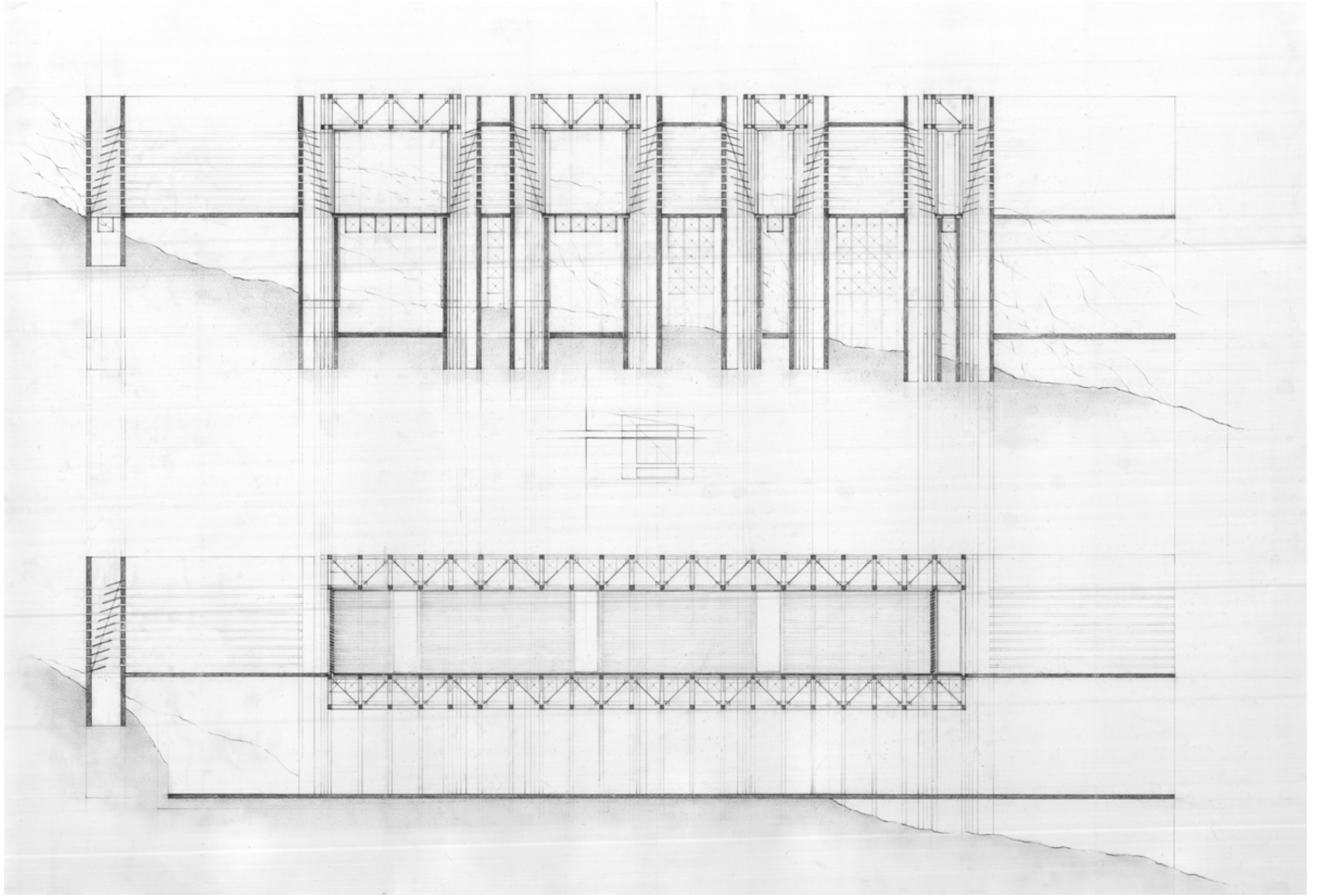
LIGHT, DIRECTLY
STEEL-CLAD VOID WALLS HOLD, REFLECT LIGHT
elevation of light study (rockite, steel) lit from above - view into light well



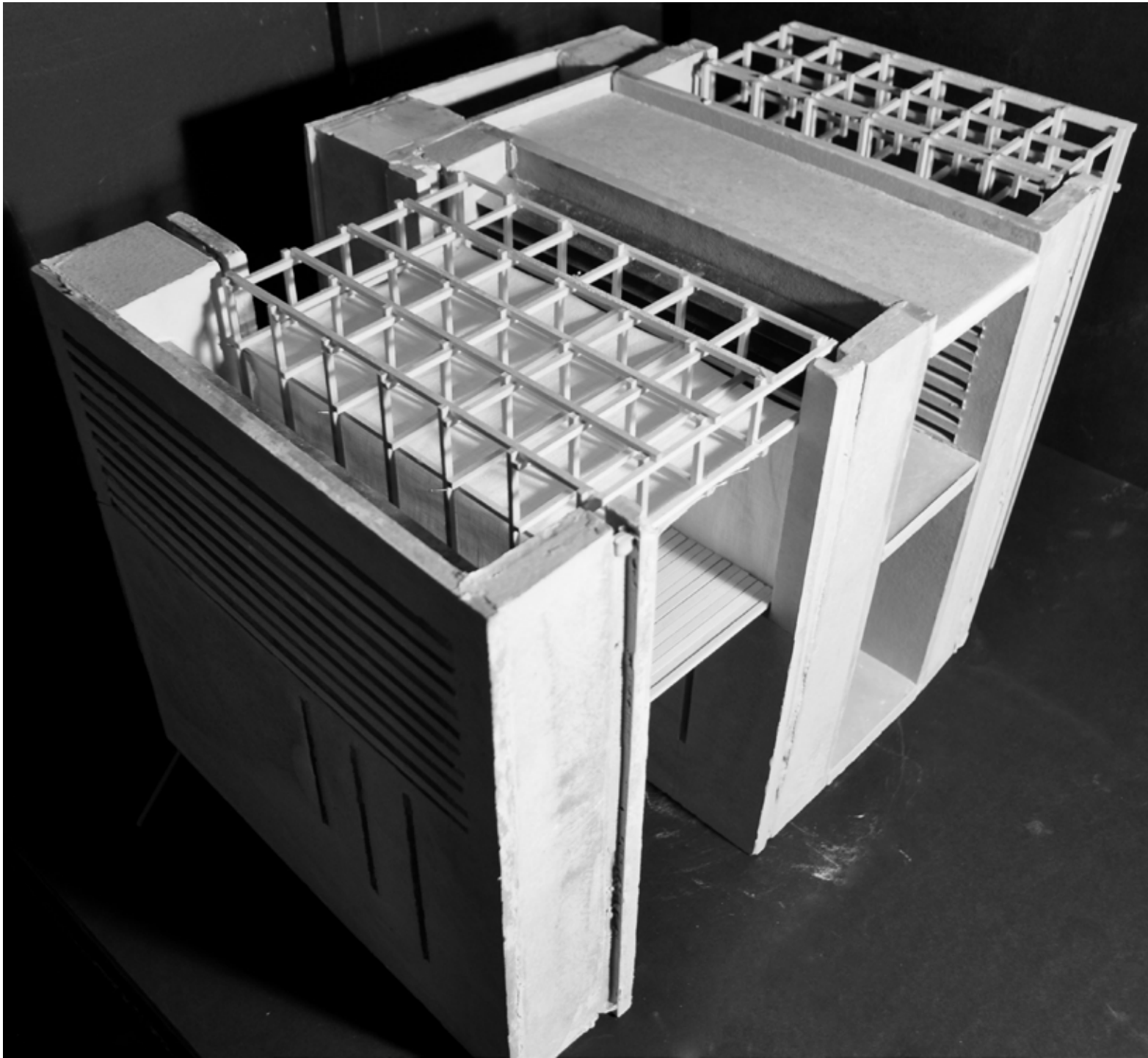
ROOMS FOR INDIVIDUAL PRAYER
ESTABLISHING A MATERIAL PALETTE IN LIGHT



ROOMS FOR INDIVIDUAL PRAYER
THE MATERIAL NARRATIVE EVOLVING
sections / perspectives / plan - collage of collected impressions



ROOMS FOR INDIVIDUAL PRAYER
sections - prayer rooms (access and egress)



ROOMS FOR INDIVIDUAL PRAYER
section model (rockite, steel, wood, linen)



ROOMS FOR INDIVIDUAL PRAYER

section model (rockite, steel, wood, cloth) - elevation from section cut



ROOMS FOR INDIVIDUAL PRAYER

section model (rockite, steel, wood, cloth) - elevation from exterior



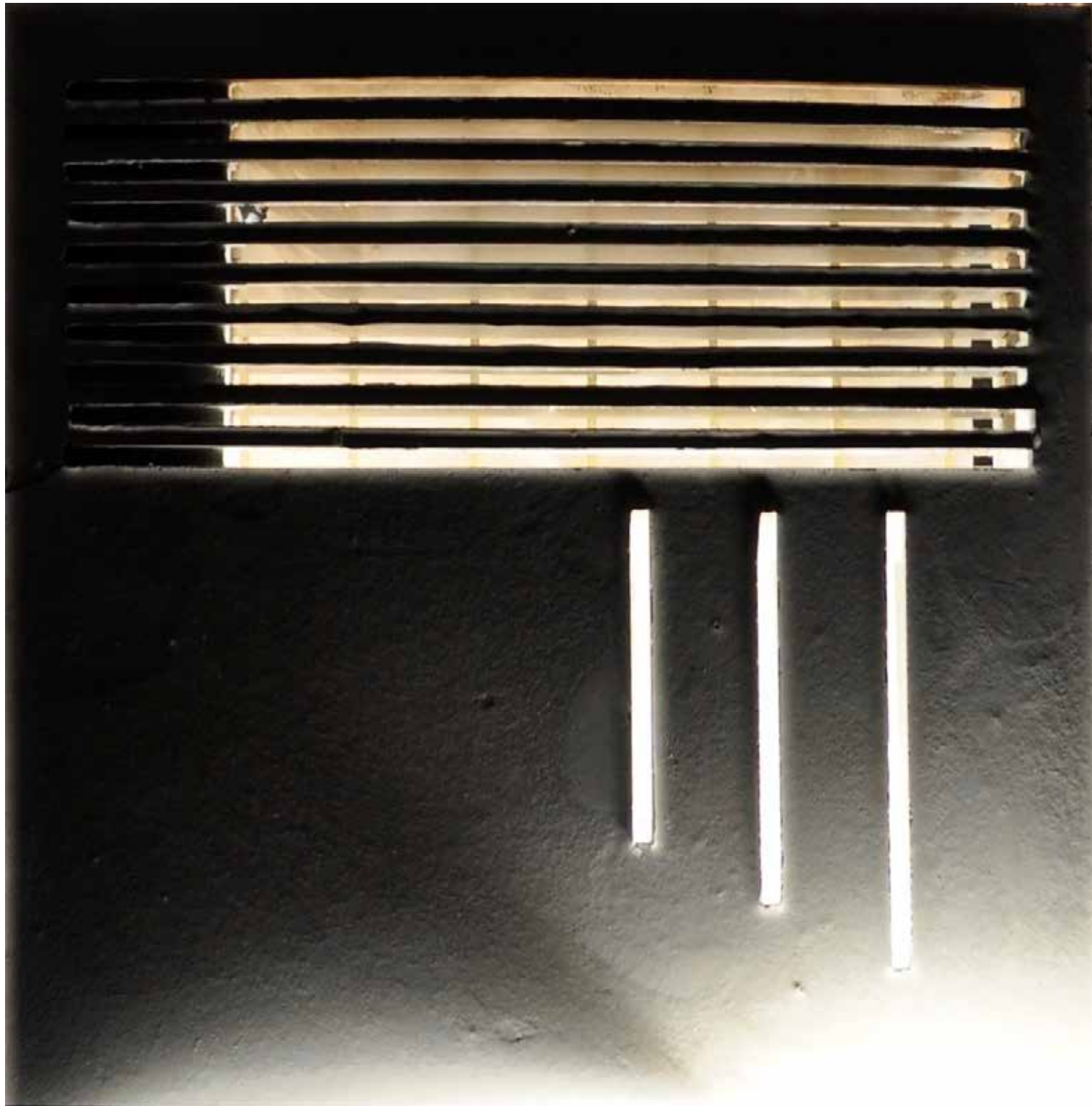
ROOMS FOR INDIVIDUAL PRAYER

section model (rockite, steel, wood, cloth) - view of room with floor, wall removed



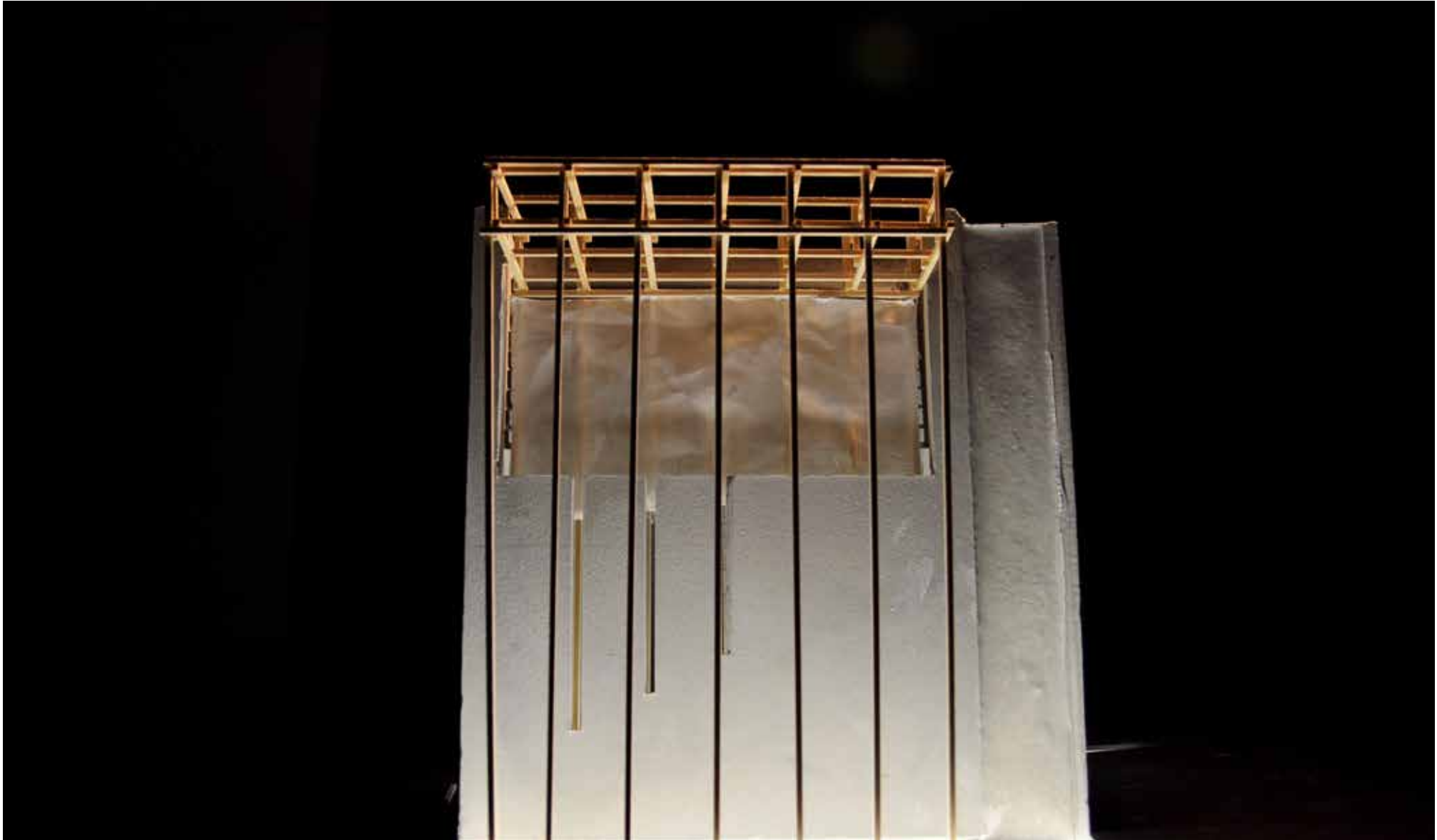
ROOMS FOR INDIVIDUAL PRAYER

section model (rockite, steel, wood, cloth) - wall, roof systems interacting



ROOMS FOR INDIVIDUAL PRAYER

section model (rockite, steel, wood, linen) - elevation of wall with roof system, floor removed



ROOMS FOR INDIVIDUAL PRAYER

section model (rockite, steel, wood, cloth) - elevation of wall with roof system, floor removed



ROOMS FOR INDIVIDUAL PRAYER

section model (rockite, steel) - prayer room cut at entry (view from section cut)



ROOMS FOR INDIVIDUAL PRAYER

section model (rockite, steel, wood, cloth) - prayer rooms seen together, cut at entry (view from section cut)



ROOMS FOR INDIVIDUAL PRAYER

section model (rockite, steel, wood, cloth) - prayer room cut at entry (view from section cut)



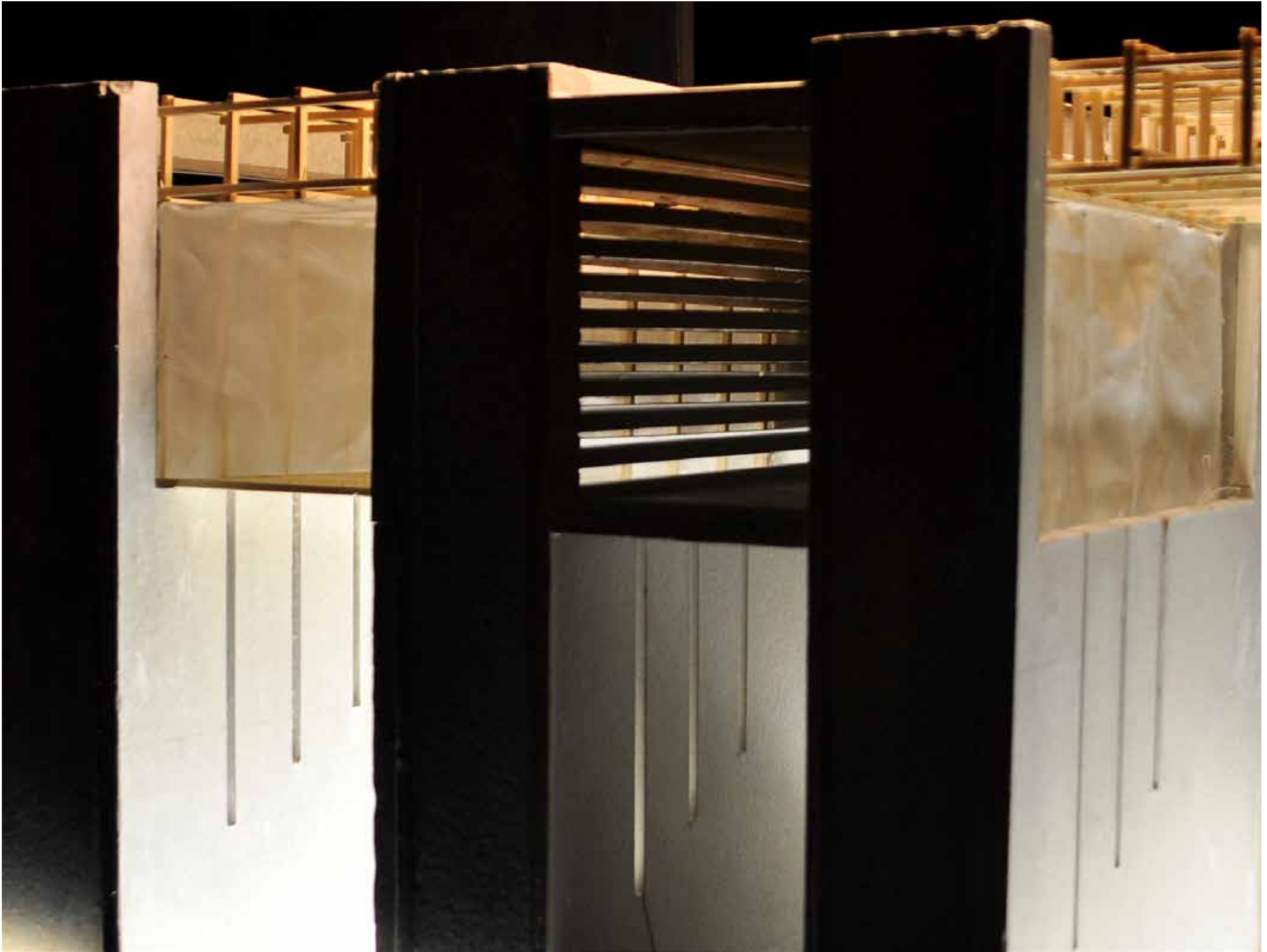
ROOMS FOR INDIVIDUAL PRAYER

section model (rockite, steel, wood, cloth) - prayer room cut at entry (view from section cut)



ROOMS FOR INDIVIDUAL PRAYER

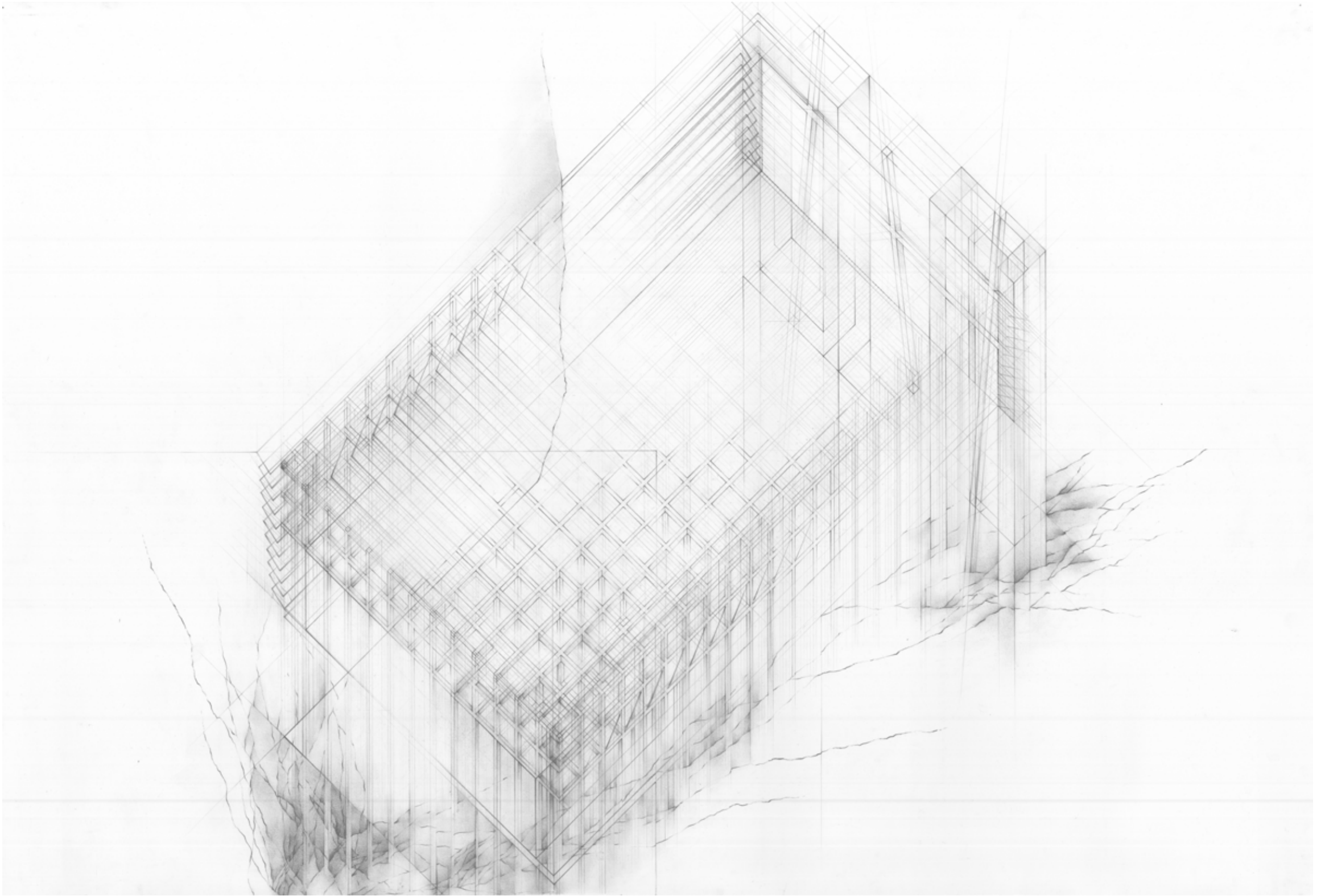
section model (rockite, steel, wood, cloth) - prayer room cut at entry (view from section cut)



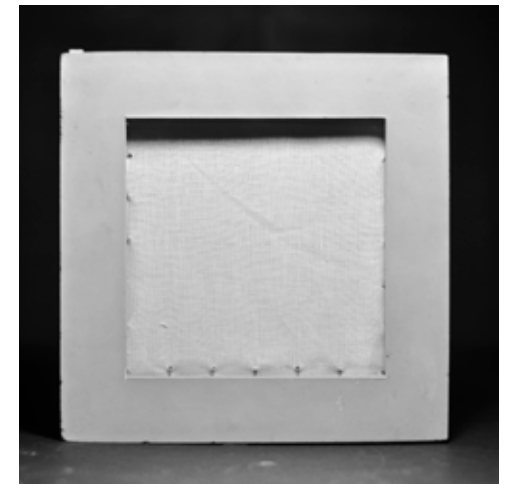
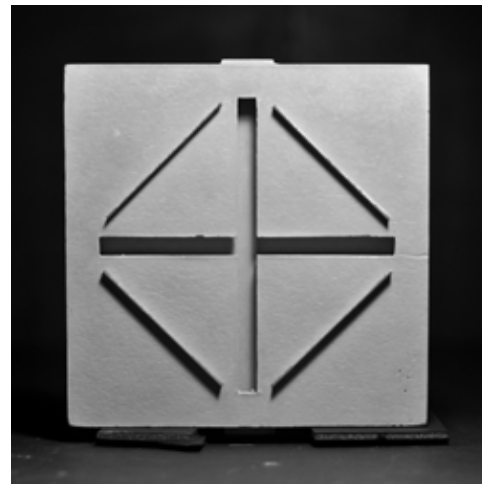
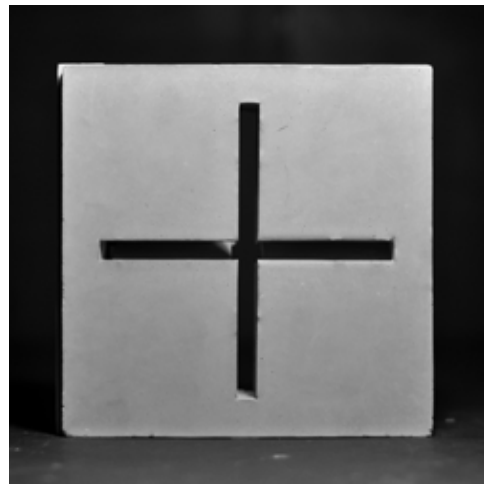
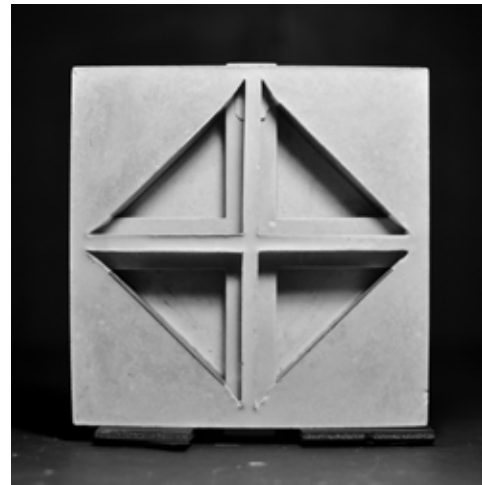
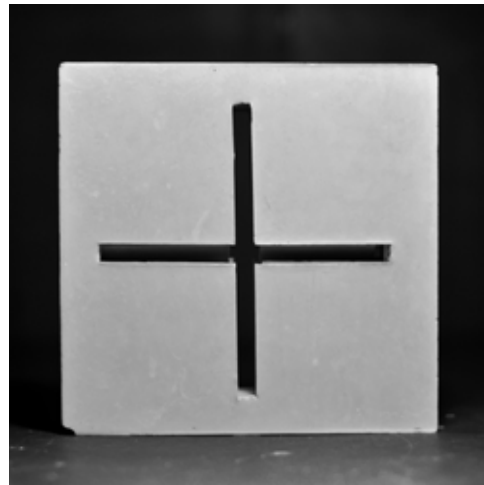
ROOMS FOR INDIVIDUAL PRAYER

section model (rockite, steel, wood, cloth) - prayer rooms cut together (view from section cut)

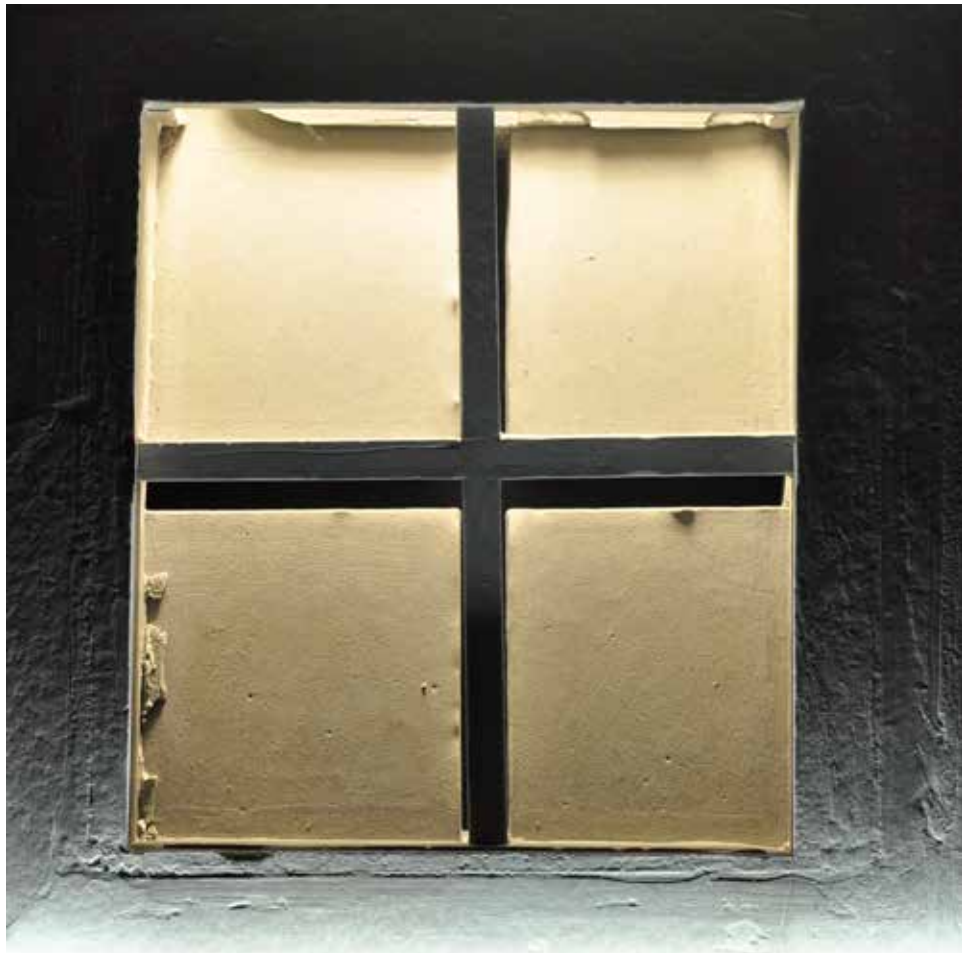
A ROOM FOR PUBLIC GATHERING
COMING TO THE ALTAR



A ROOM FOR PUBLIC GATHERING
axonometric - collecting impressions



A ROOM FOR PUBLIC GATHERING
DEVELOPING A MATERIAL PALETTE
elevations of light studies (rockite, steel, cloth)



**DEVELOPING A MATERIAL PALETTE
SEEING A NARRATIVE IN LIGHT**

elevations of light study (rockite) lit from above - sloping walls pass through light, gaining separate relevance



SEEING A NARRATIVE IN LIGHT
INTERIOR CONSTRUCTION UNDERSTOOD IN
PROJECTION

*section / elevation of light study (rockite) lit from above and below -
 opposite elevations reveal different light sources: formal icon works in
 impression to communicate wall construct*



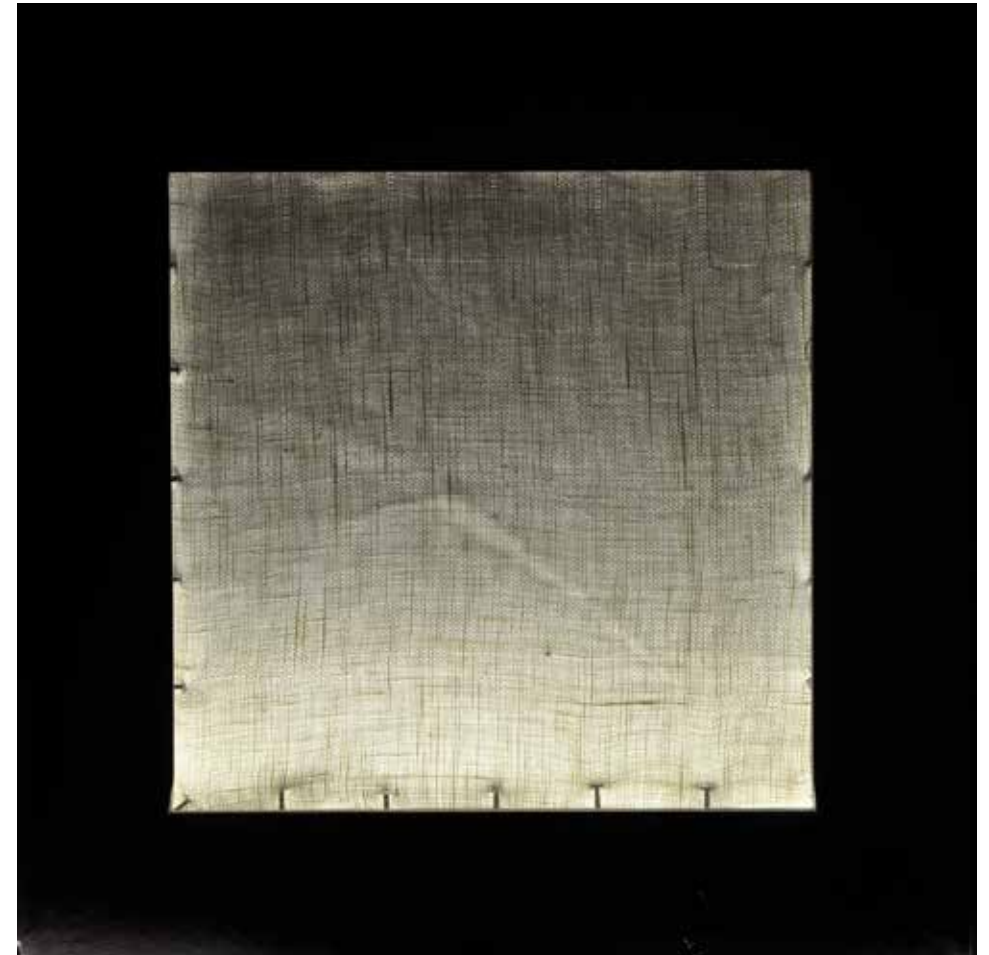
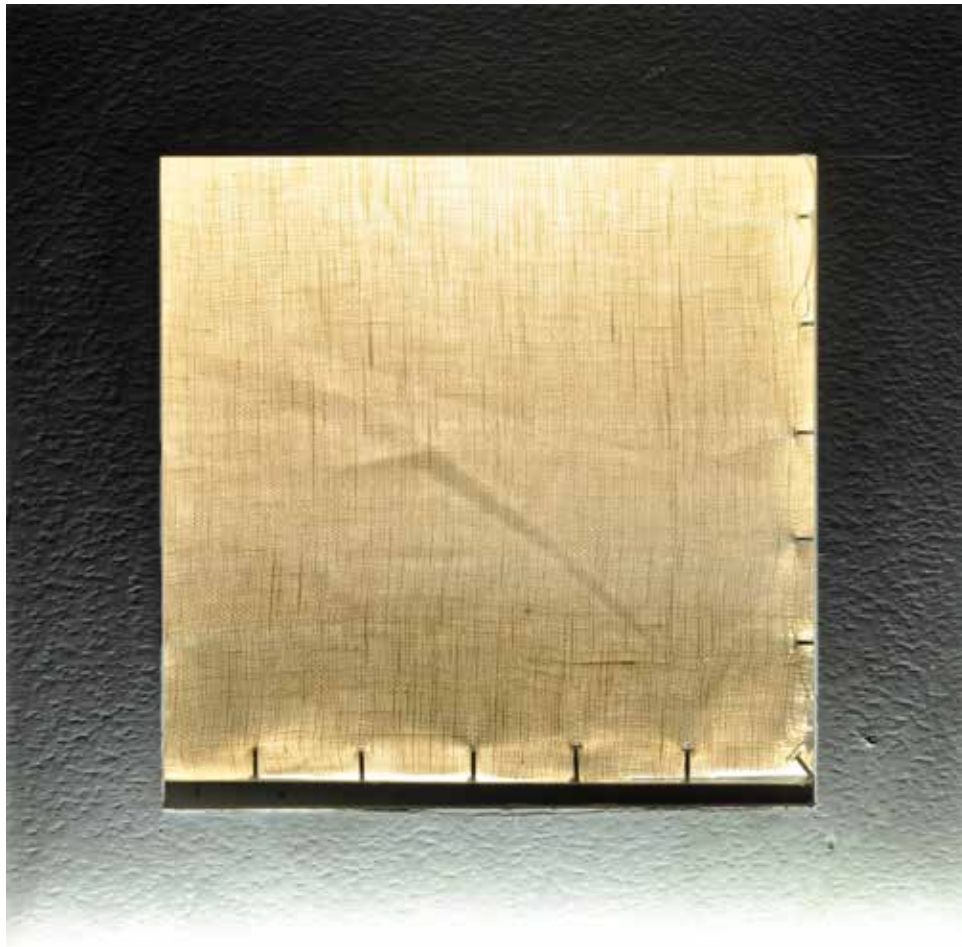
**DEVELOPING A MATERIAL PALETTE
EVOLVING LIGHT PATTERNS**

elevations of light study (rockite, steel) lit from above and below - opposite elevations render different levels of agency to different light sources

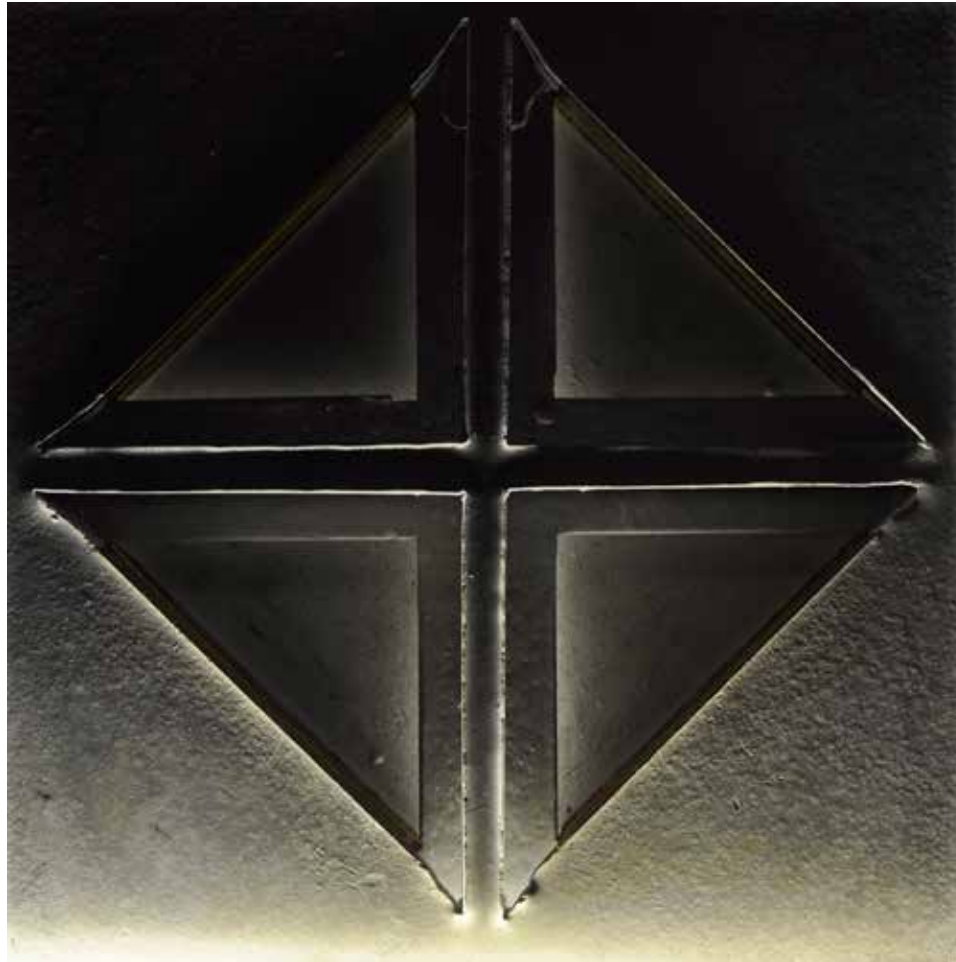


**EVOLVING LIGHT
PATTERNS**

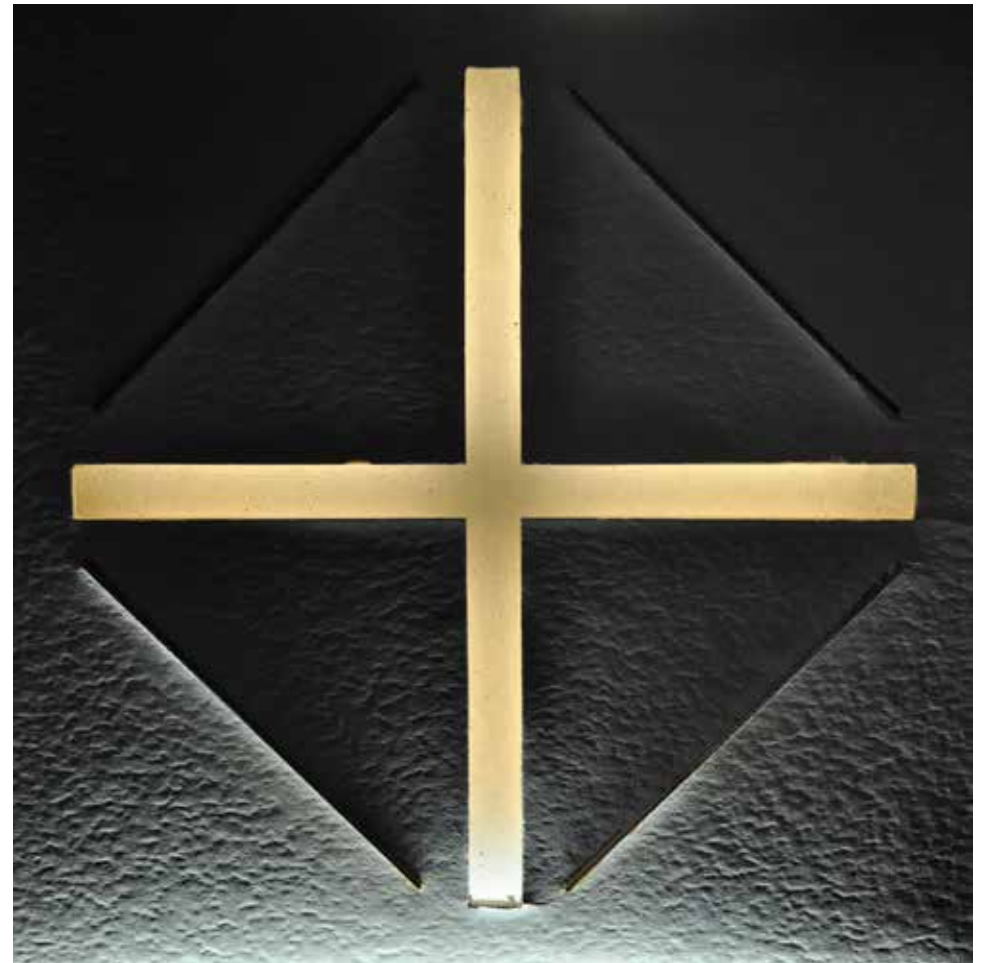
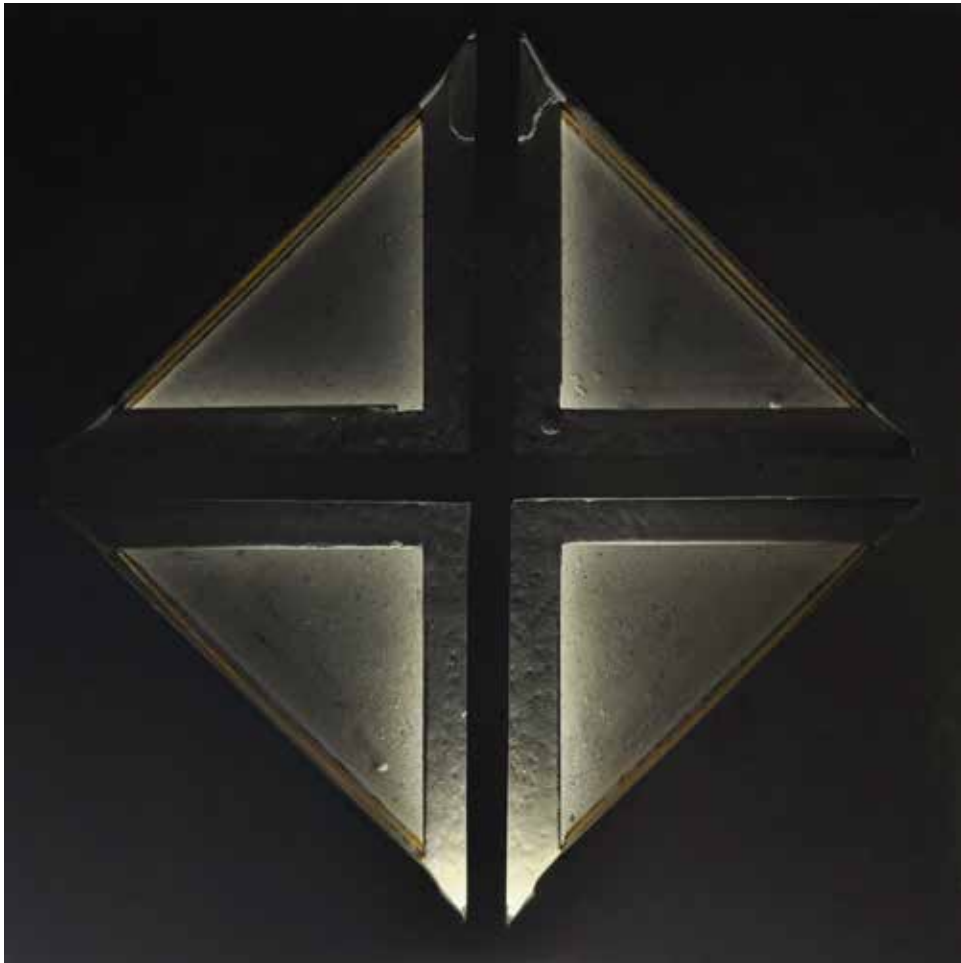
section of light study (rockite, steel)



EVOLVING LIGHT PATTERNS
FABRIC SCRIM EXPRESSES THE INTERIOR CONDITIONS
elevations of light study (in rockite, steel, linen) lit from above and below

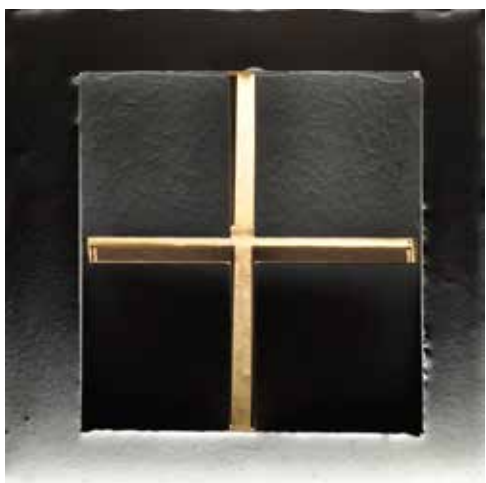
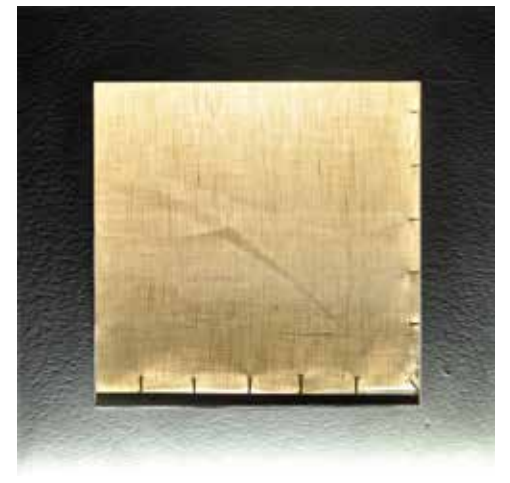
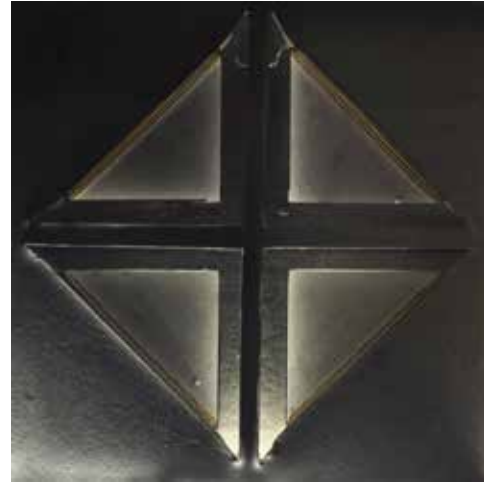
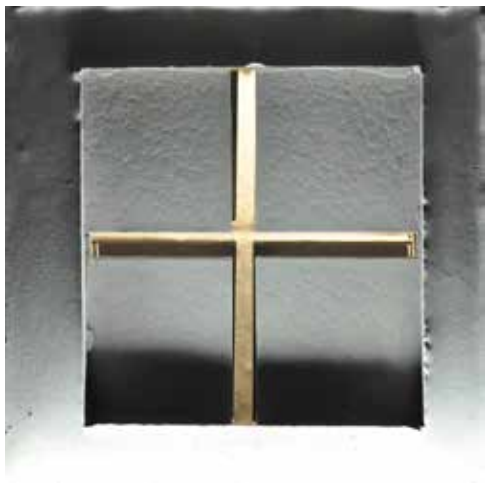
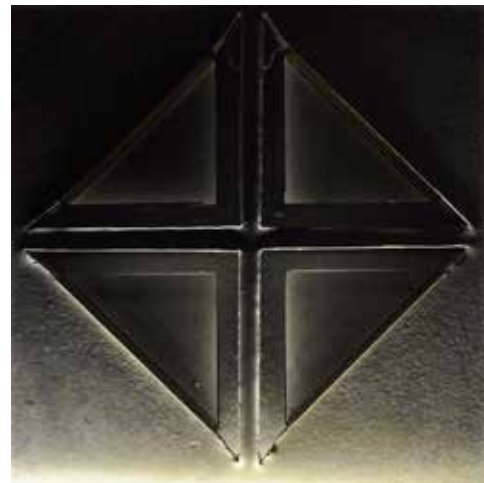


COLLECTING IMPRESSIONS
NARRATIVES OF FORM DEVELOPED IN LIGHT
*elevations of light studies (in rockite, steel, cloth) lit from below - interior
construction revealed in material experience*

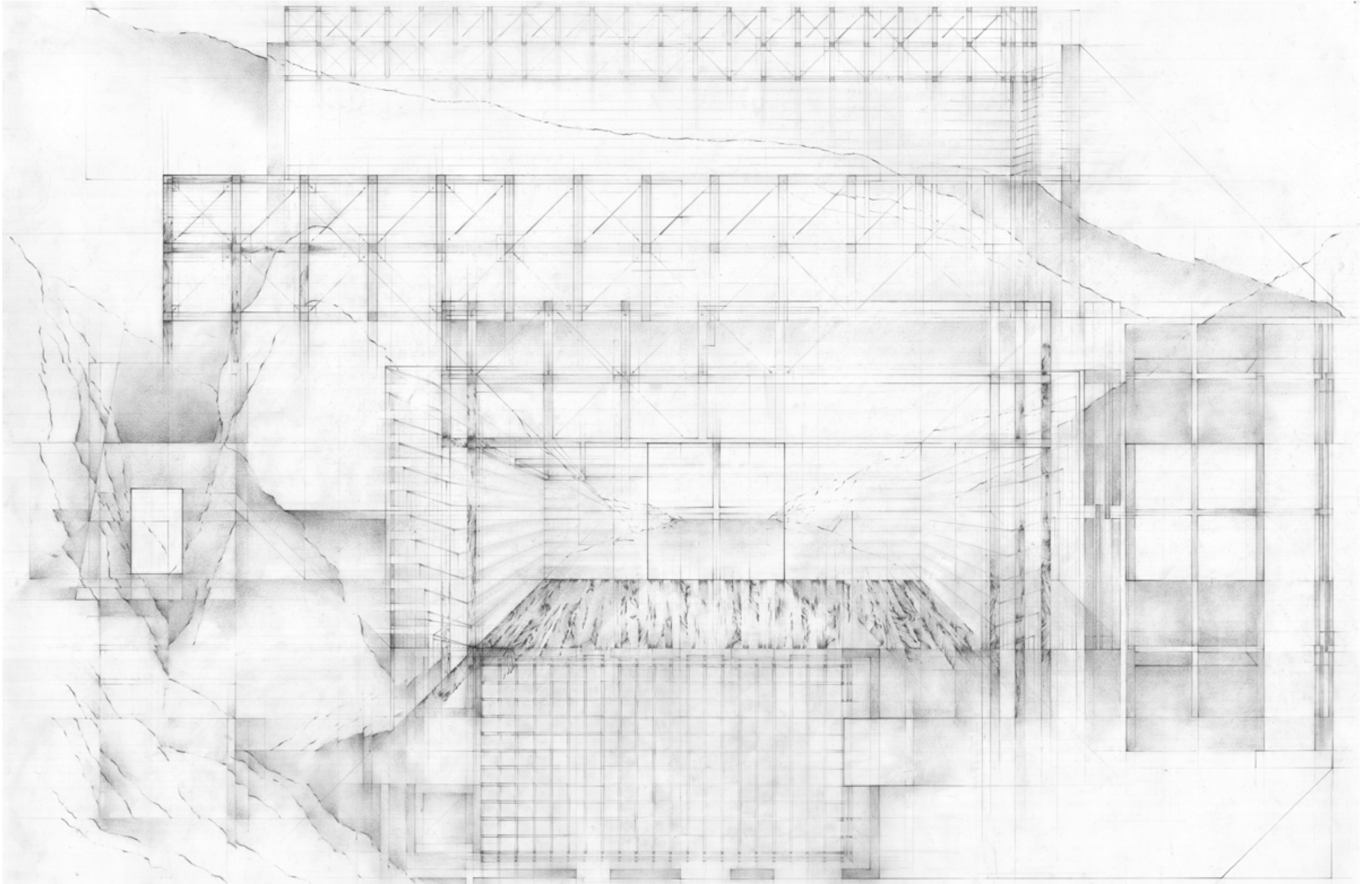


COLLECTING IMPRESSIONS
CATALOGUING LIGHT IN ORDERED MATERIAL

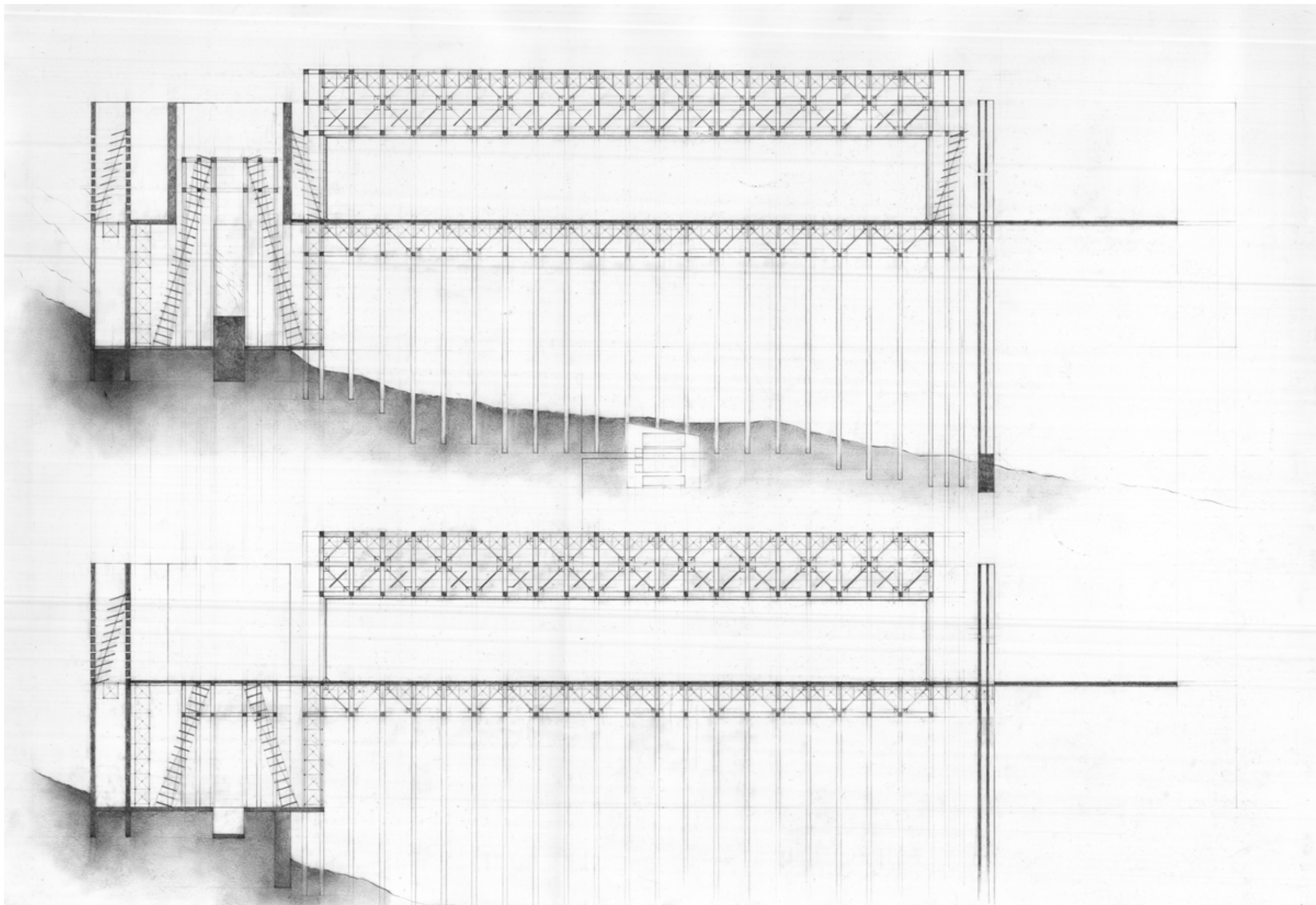
elevations of light studies (in rockite, steel, cloth) lit from below - opposite elevations reveal different qualities of light from a singular source: the material reality of the moment shifts the understanding of the character of the past



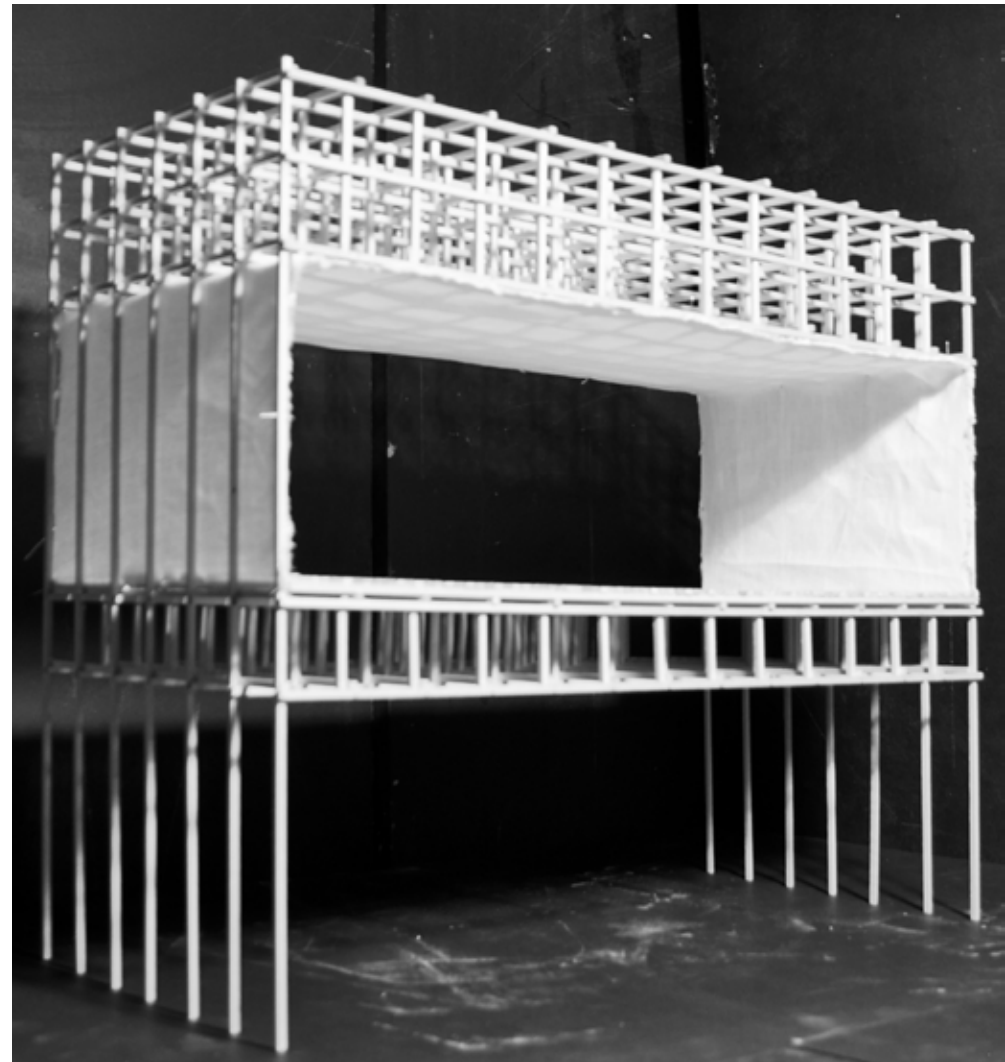
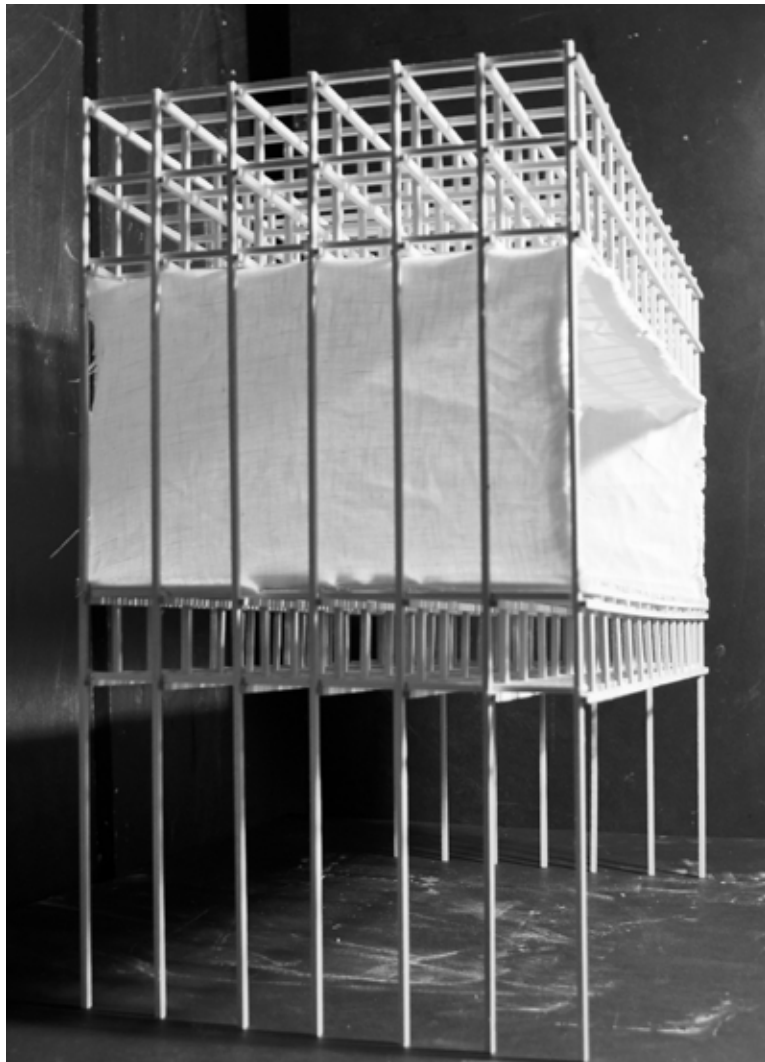
A ROOM FOR PUBLIC GATHERING
ESTABLISHING A MATERIAL PALETTE IN LIGHT



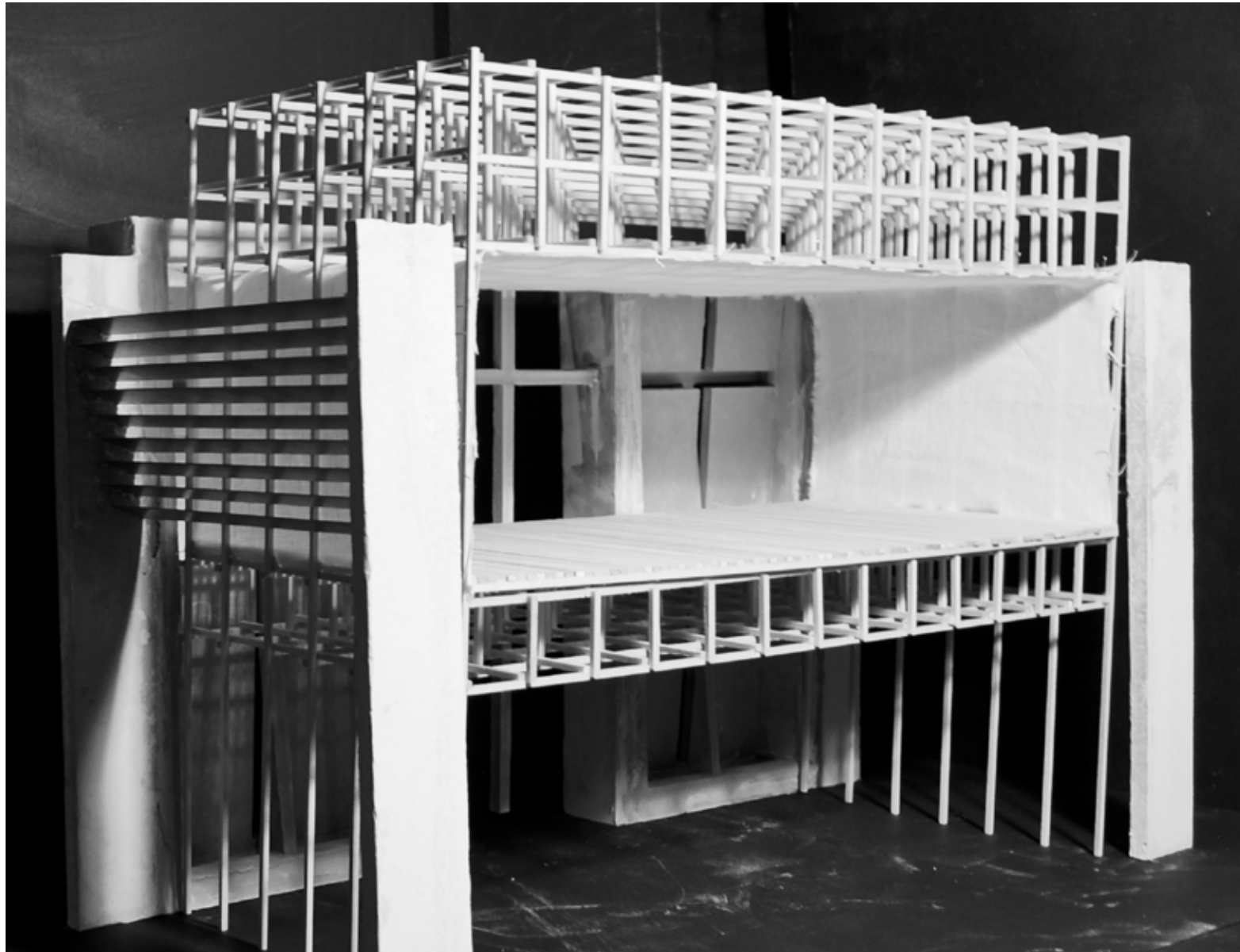
A ROOM FOR PUBLIC GATHERING
THE MATERIAL NARRATIVE EVOLVING
sections / perspectives / plan - collage of collected impressions



A ROOM FOR PUBLIC GATHERING
sections - the nave and the baptistry below



A ROOM FOR PUBLIC GATHERING
THE NAVE
section model (wood, linen)



A ROOM FOR PUBLIC GATHERING

LAYERED AND BUILT UP: THE PHENOMENOLOGICAL CAPABILITIES OF THE MATERIAL MOMENT RELY ON THE NARRATIVE OF ITS CONSTRUCTION

section model (in rockite, steel, wood, linen) - view of interior from lateral section cut



**A ROOM FOR PUBLIC GATHERING
LAYERED AND BUILT UP**

section model (in rockite, steel, wood, linen) - elevation from the sea (exterior)

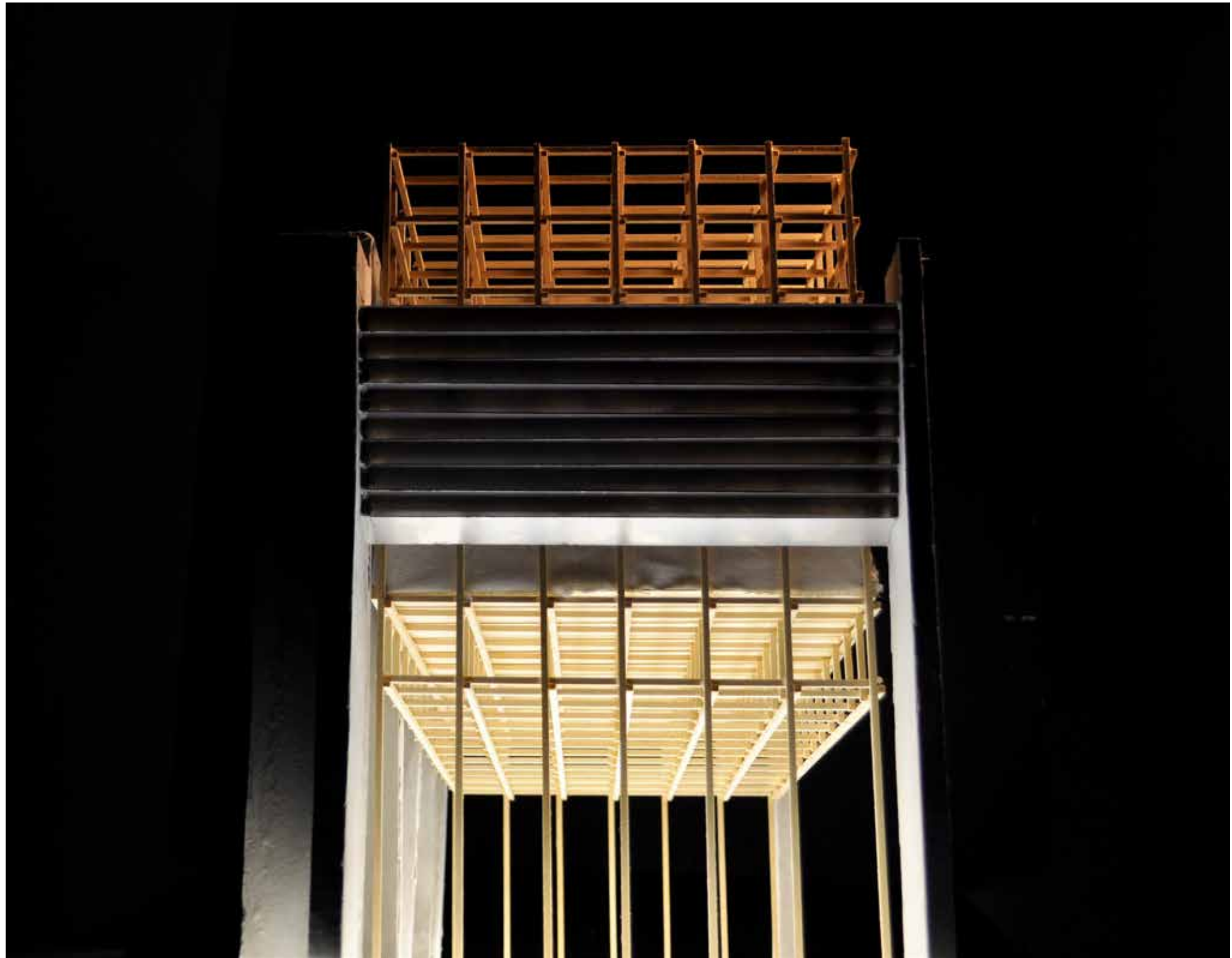


A ROOM FOR PUBLIC GATHERING
THE NARRATIVE IN LIGHT: THE SOURCE OF THE INTERIOR IMPRESSION
section model (rockite, steel) - an element of the construction narrative lit



**A ROOM FOR PUBLIC GATHERING
BUILT IN LIGHT**

section model (rockite, steel, wood, linen) - view from the sea (exterior elevation)

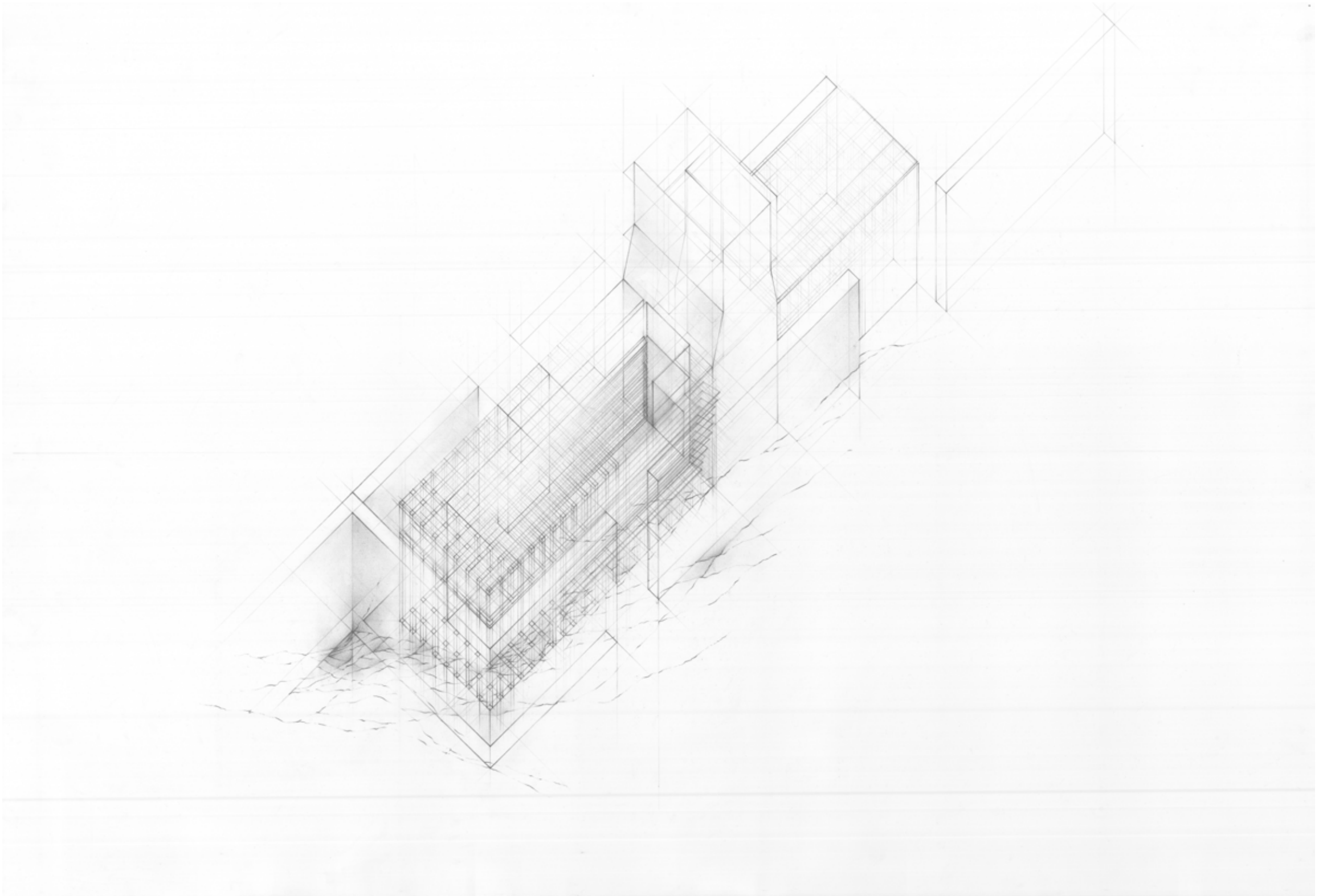


A ROOM FOR PUBLIC GATHERING
THE MECHANICS OF REPRESENTATION: THE VEIL OF INTERIOR REFLECTION STRIPPED
section model (rockite, steel, wood, linen) - elevation at section cut

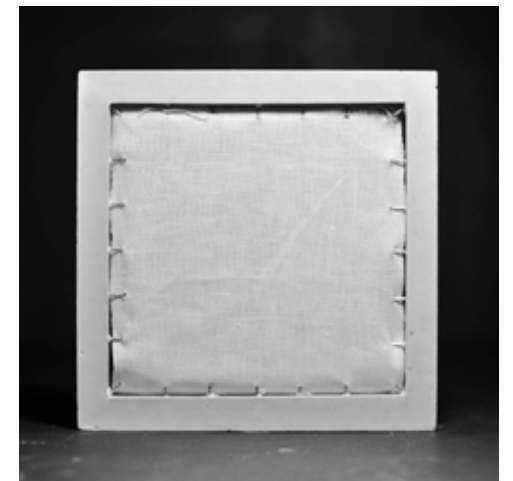
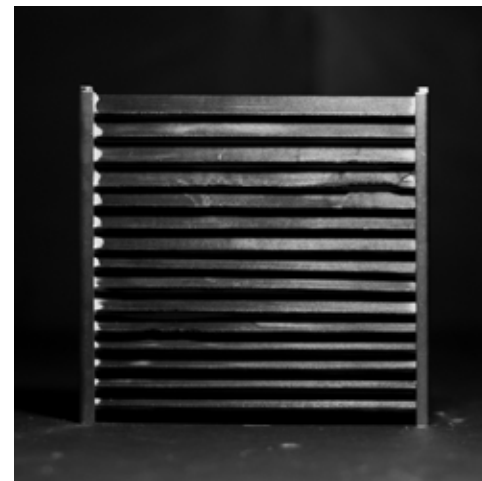
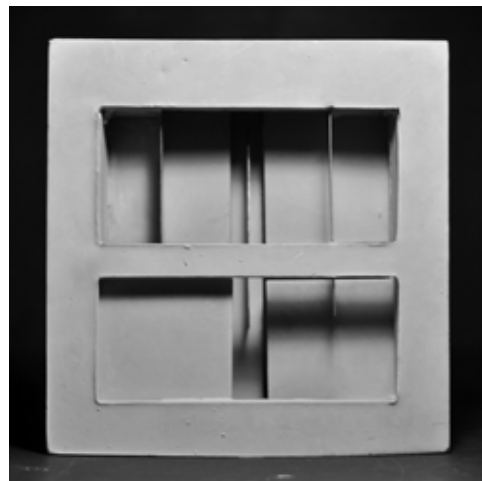
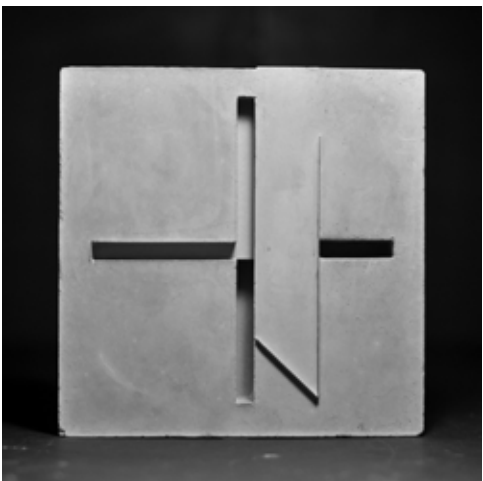
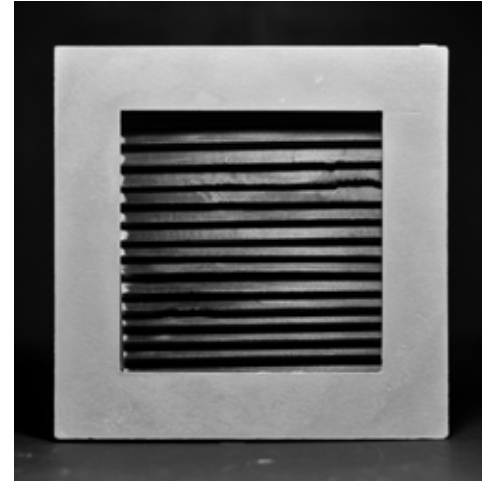
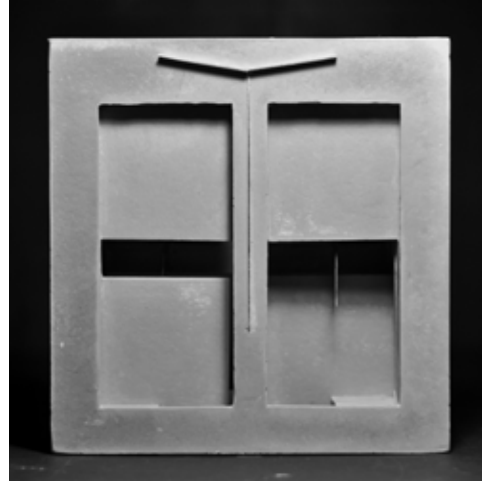
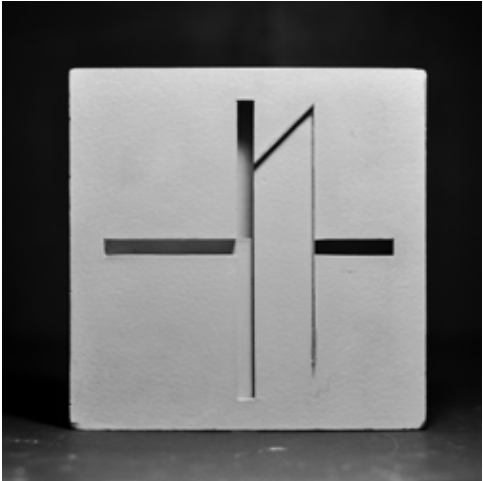


A ROOM FOR PUBLIC GATHERING
THE MOMENT REALIZED: THE PHENOMENON WITHIN THE CONSTRUCTION
section model (rockite, steel, wood, linen) - view from lateral section cut (nave interior)

ROOMS FOR COMMON WORSHIP
ARRIVING AT THE HEARTH



ROOMS FOR COMMON WORSHIP
axonometric - collecting impressions



ROOMS FOR COMMON WORSHIP
DEVELOPING A MATERIAL PALETTE
elevations of light studies (rockite, steel, scorched wood, linen)



**DEVELOPING A MATERIAL PALETTE
LIGHT, DIRECTLY AND INDIRECTLY**

elevation of light study (rockite, steel) lit from above and below - the embedded steel (along the wall of the light well) holds and reflects light onto the adjacent rockite panel (hidden and removed itself from the direct light of the source); another panel receives light from a different source, opposite



**LIGHT, DIRECTLY AND INDIRECTLY
DECONSTRUCTING THE PROCESS: IMPRESSION WITHOUT
PRESENCE**

elevations of light study (rockite, steel) lit from below - the previous result (the previous study's concept and convention) is broken apart - the actions stretching so that the individual material moments may be understood: the rockite panels are pulled apart and the method of their illumination is shown clearly: the reflecting steel embedded appears bare; the icon (the formal result of the previous study) is further removed in presentation



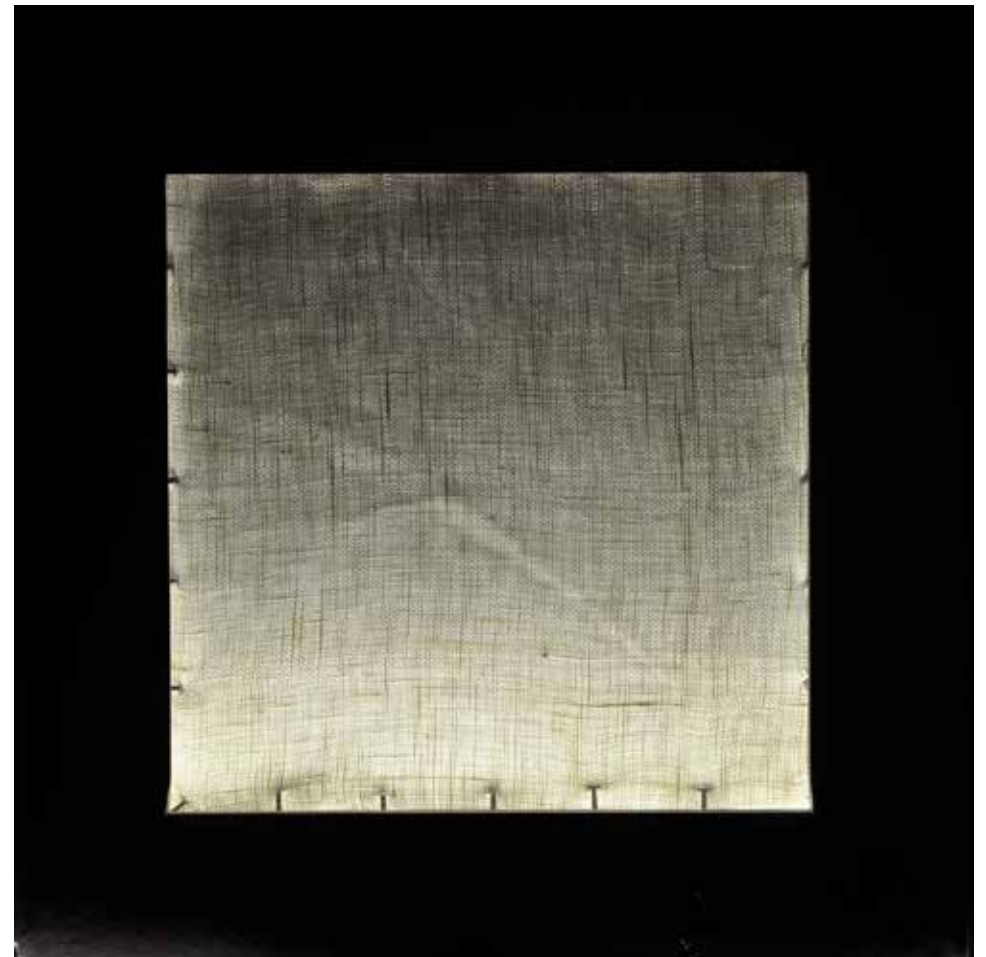
**DEVELOPING A MATERIAL PALLETTE
EVOLVING LIGHT PATTERNS**

elevations of light study (rockite, steel, scorched wood) lit from above and below - the pattern of the hidden steel louvres embedded in the rockite appears obliquely: the pattern is revealed only in the material quality of the scorched wood; opposite elevations show opposite effects

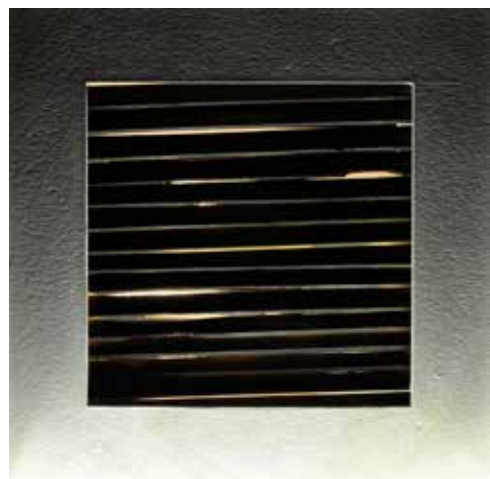
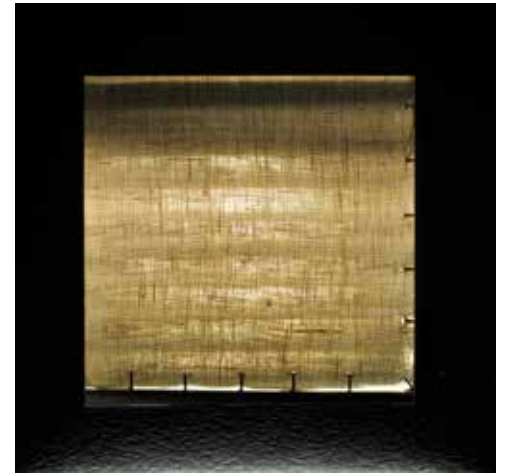
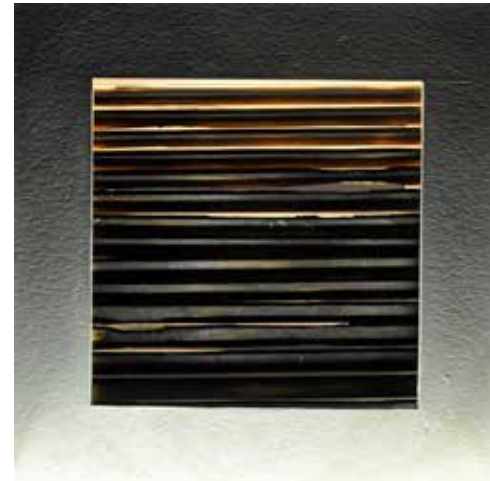
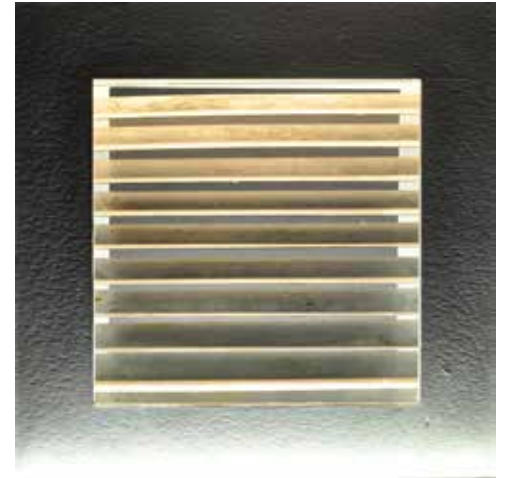
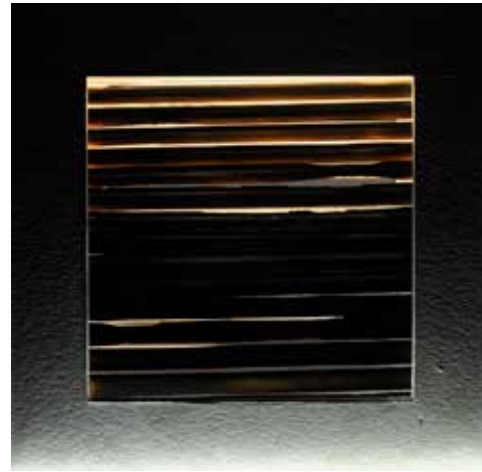
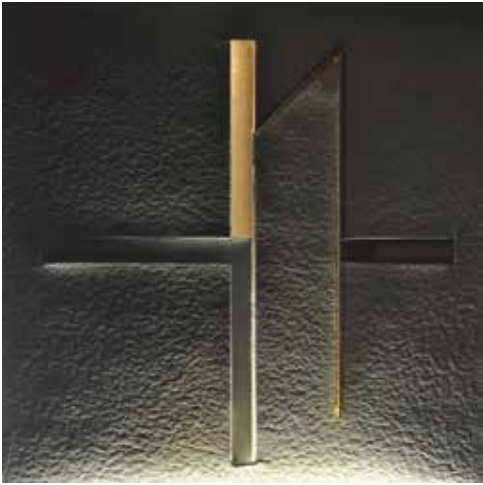


EVOLVING LIGHT PATTERNS
SCORCHED WOOD SCREEN REFLECTS INTERIOR SYSTEM

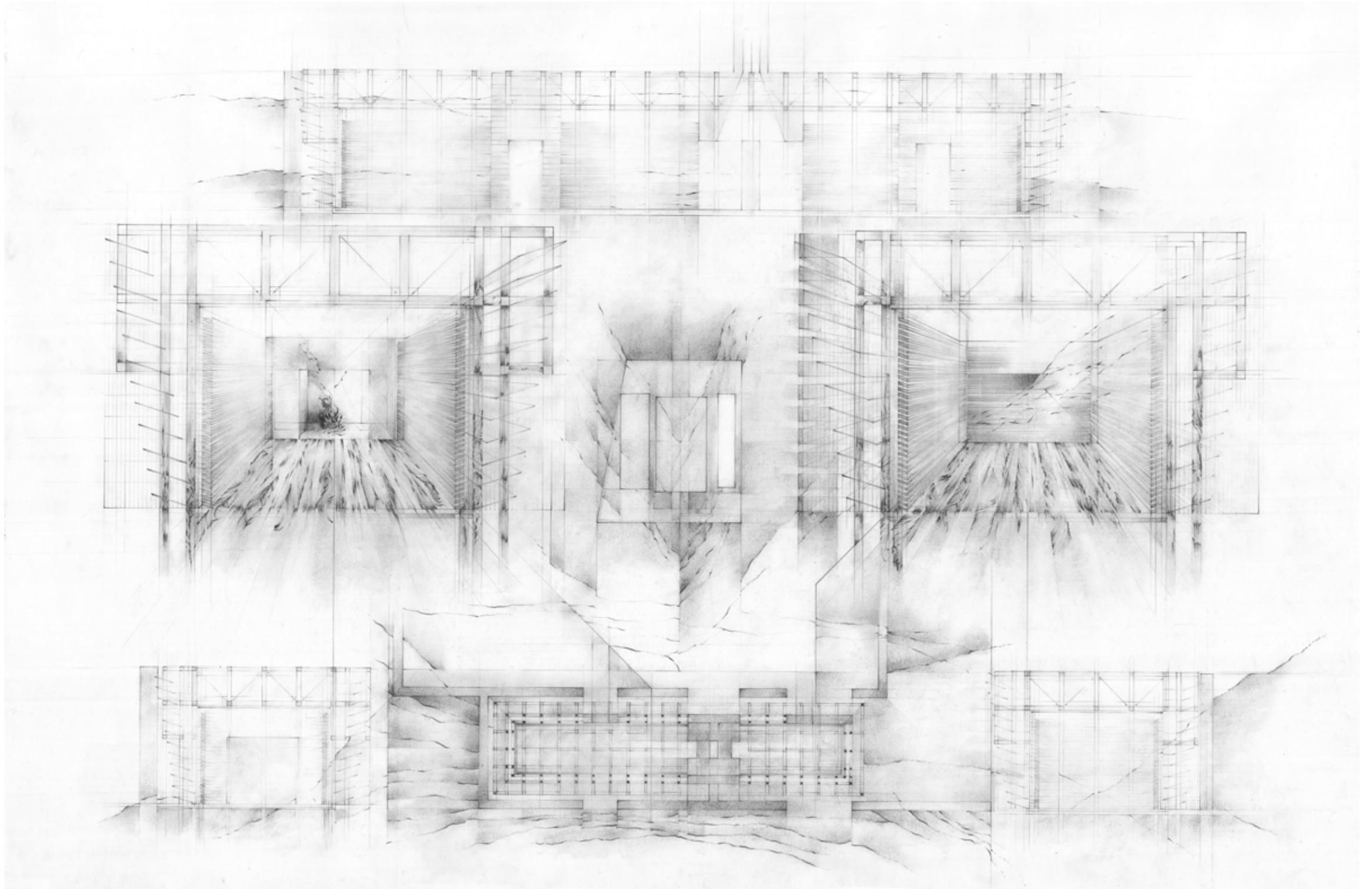
elevation of light study (in rockite, steel, scorched wood) lit from below and above - hidden steel louvres embedded in the rockite appear obliquely; opposite elevations show opposite effects



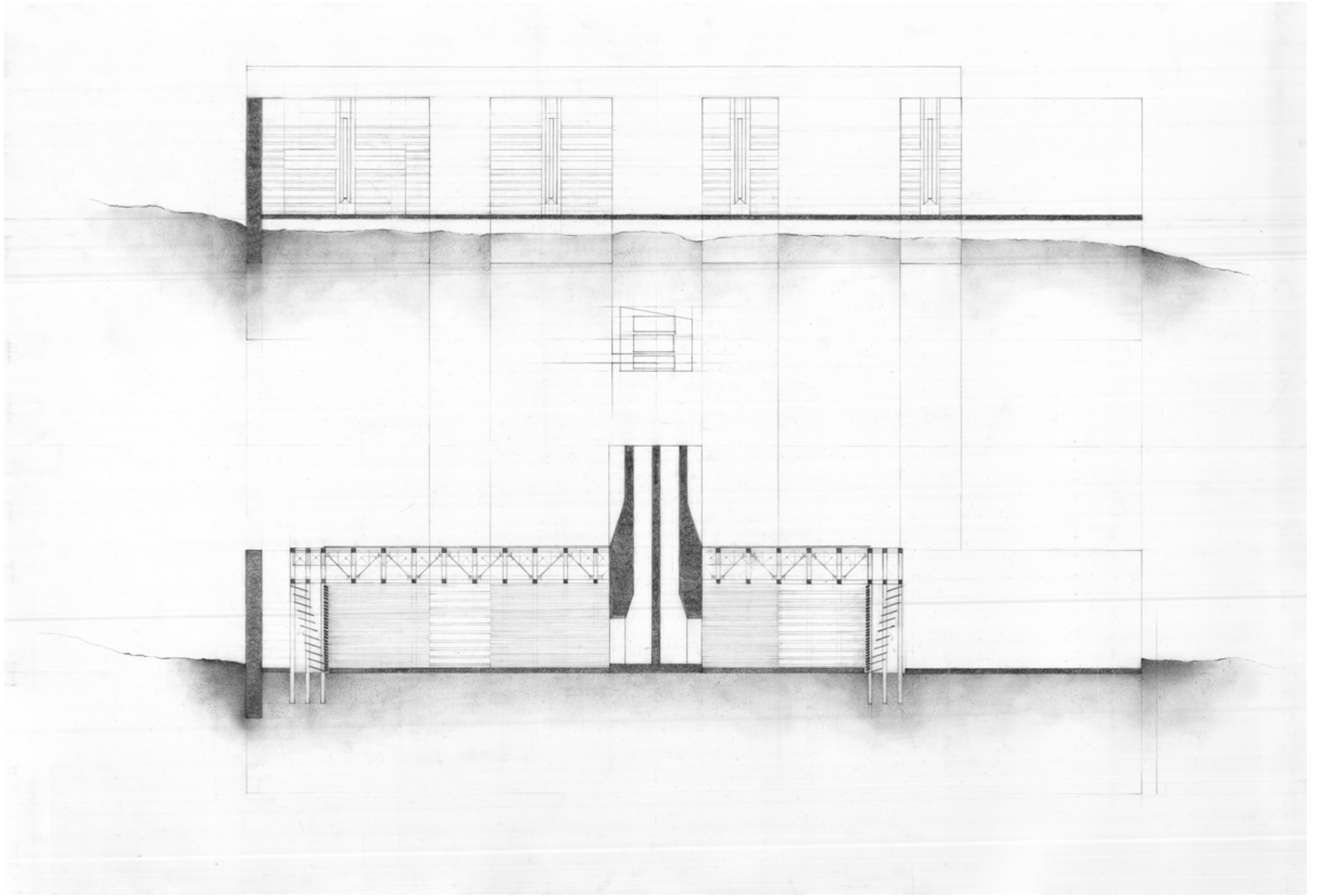
EVOLVING LIGHT PATTERNS
THE MATERIAL PRESENT / THE MATERIAL IMPRESSION
*elevations of light study (in rockite, steel, wood, linen) lit from below - the system of louvres
seen now clearly, bare / the impression when projected on a scrim, a veil*



ROOMS FOR COMMON WORSHIP
ESTABLISHING A MATERIAL PALETTE IN LIGHT

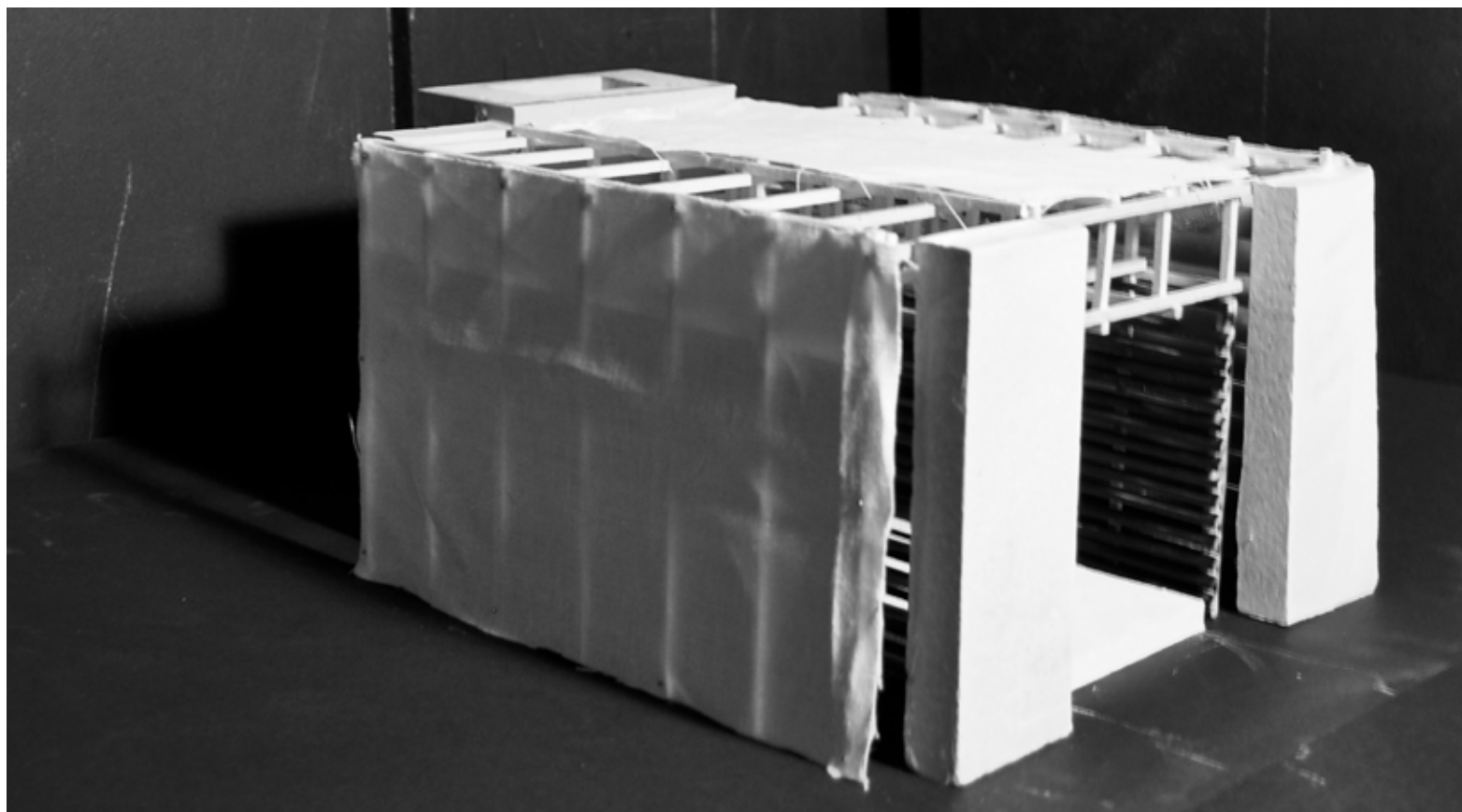


ROOMS FOR COMMON WORSHIP
THE MATERIAL NARRATIVE EVOLVING
sections / perspectives / plan - collage of collected impressions

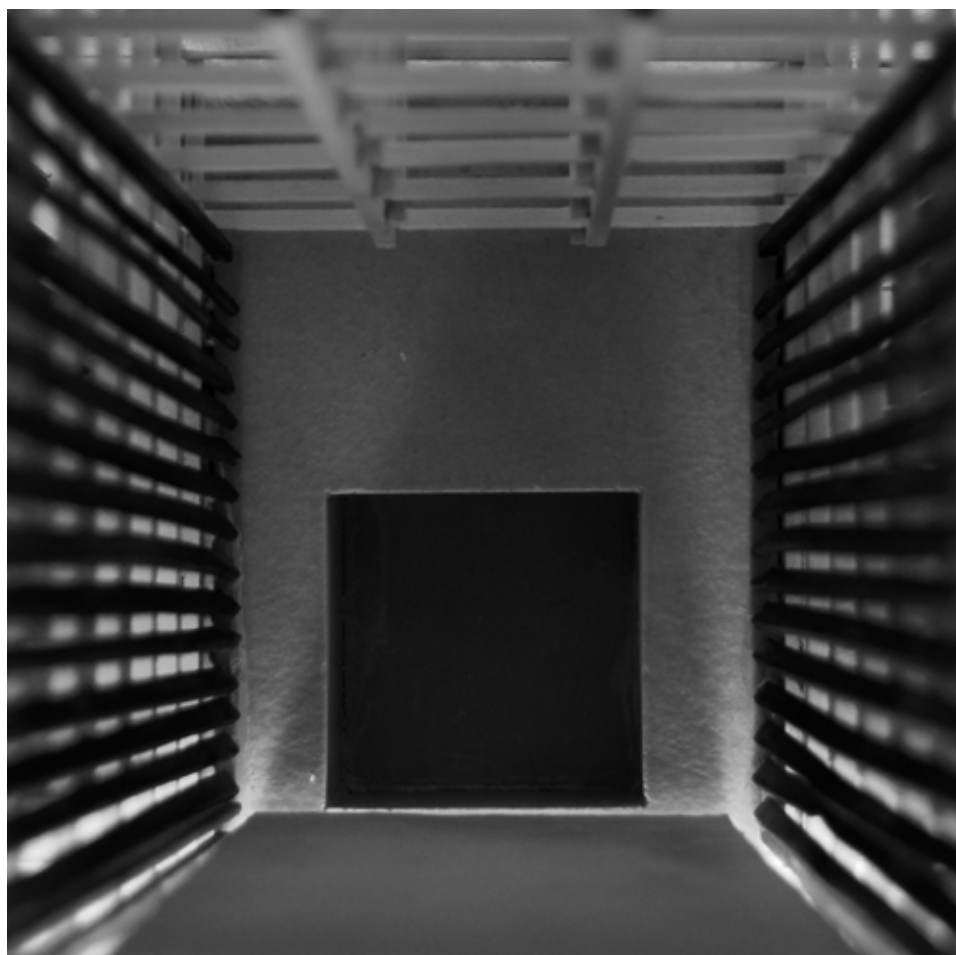


ROOMS FOR COMMON WORSHIP

sections - common rooms and the hearth

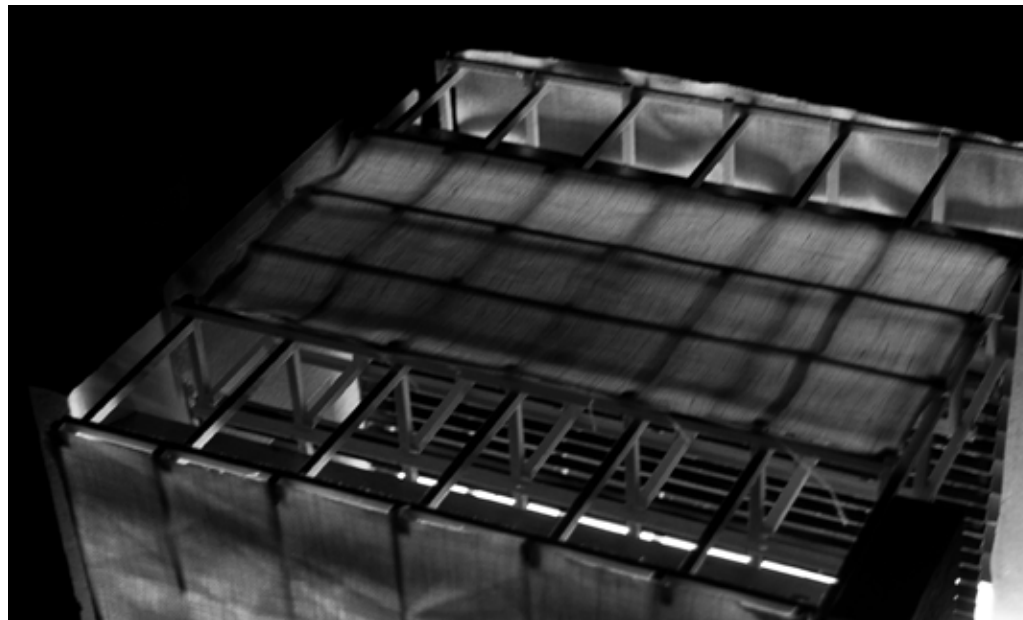
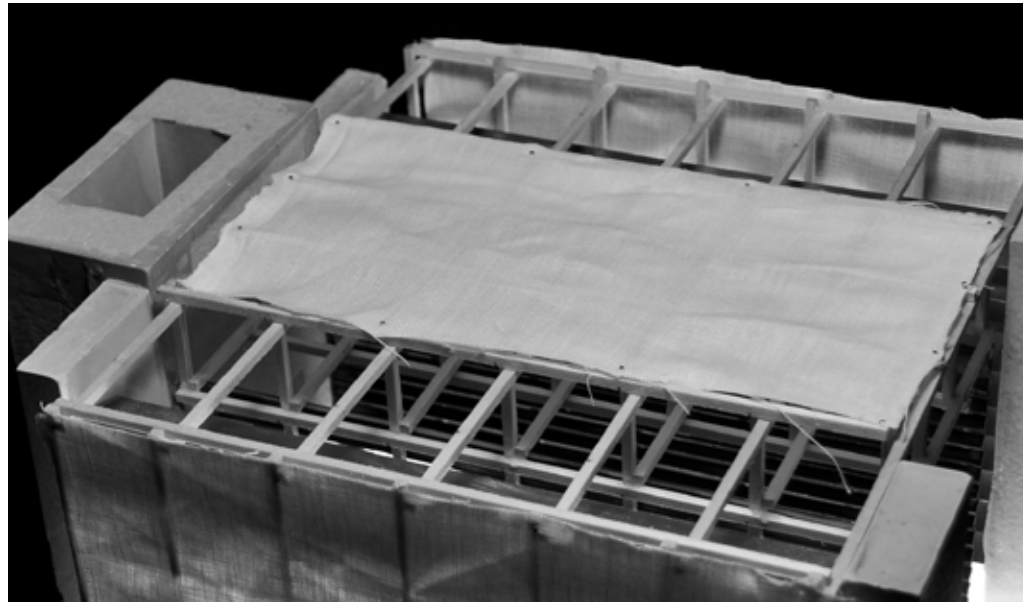


ROOMS FOR COMMON WORSHIP
section model (rockite, steel, wood, linen)



ROOMS FOR COMMON WORSHIP

*section model (rockite, steel, scorched wood, linen) - interior perspective,
facing the hearth*



ROOMS FOR COMMON WORSHIP

section model (rockite, steel, wood, linen) - roof system in lights



ROOMS FOR COMMON WORSHIP

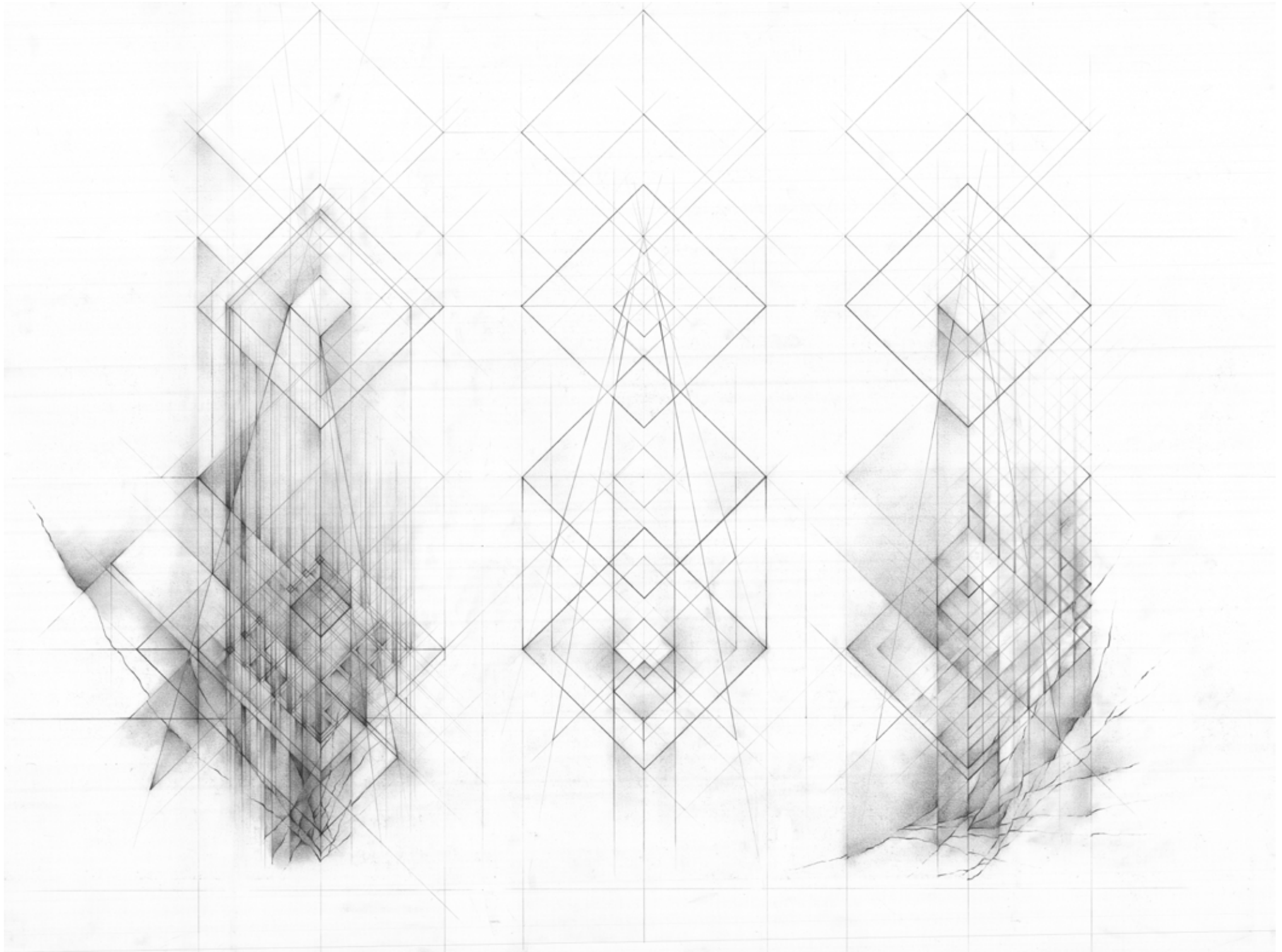
section model (rockite, steel, wood, linen) - view from lateral section cut



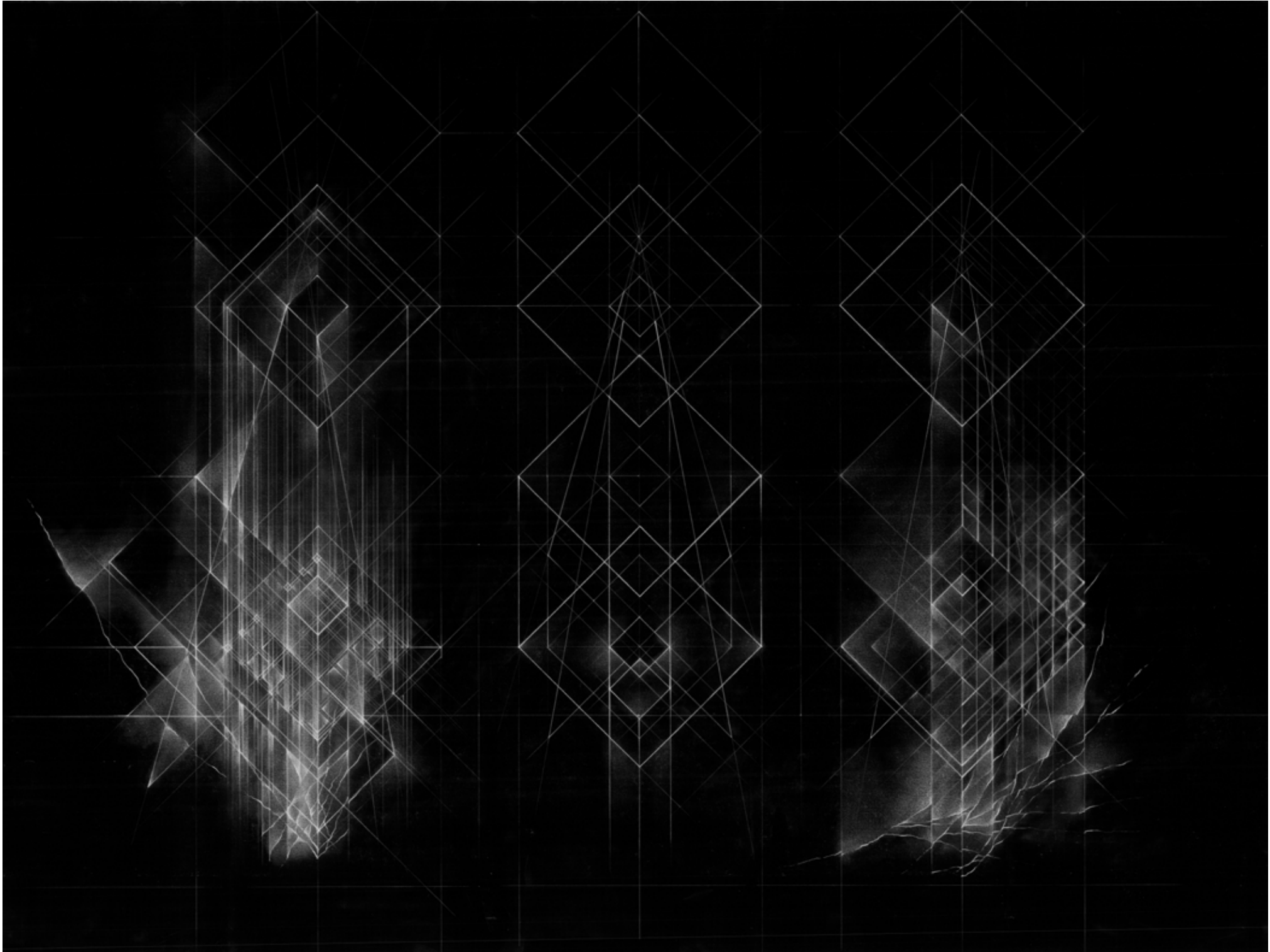
ROOMS FOR COMMON WORSHIP

section model (rockite, steel, wood, linen) - elevation from section cut - wall system in lights

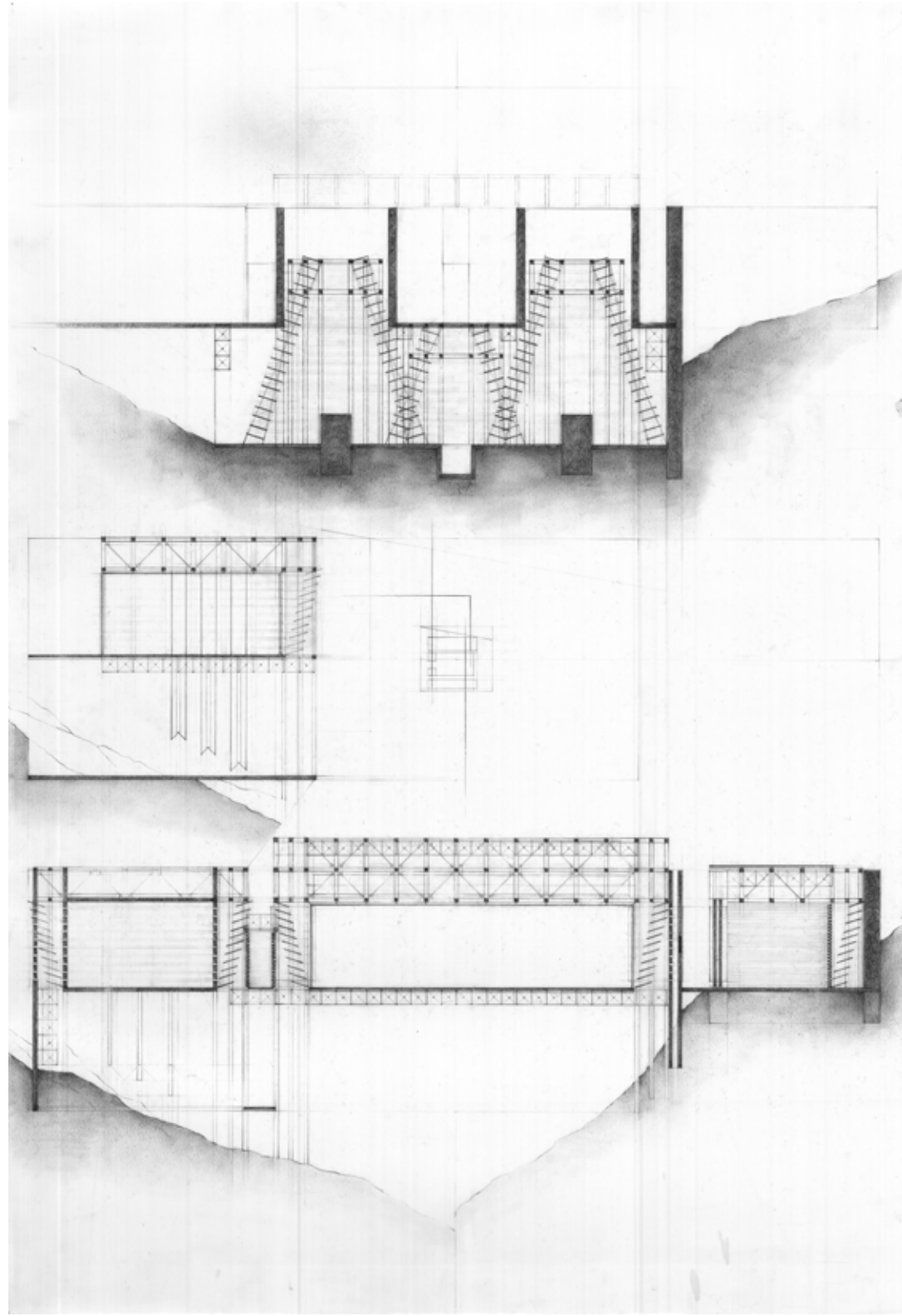
A ROOM FOR PRIVATE COMMUNION
THE BAPTISTRY



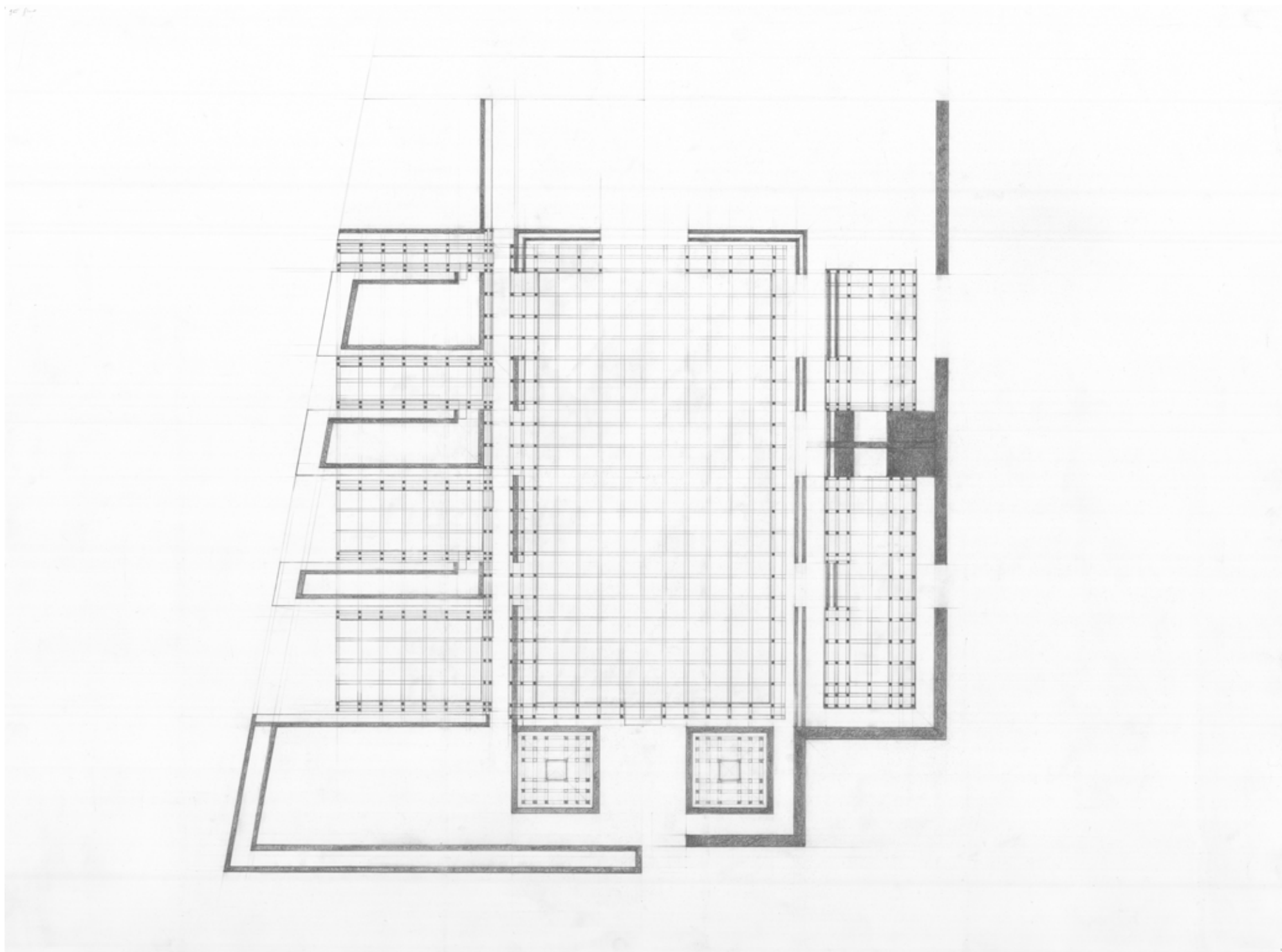
THE BAPTISTRY CARVED IN STONE
axonometrics



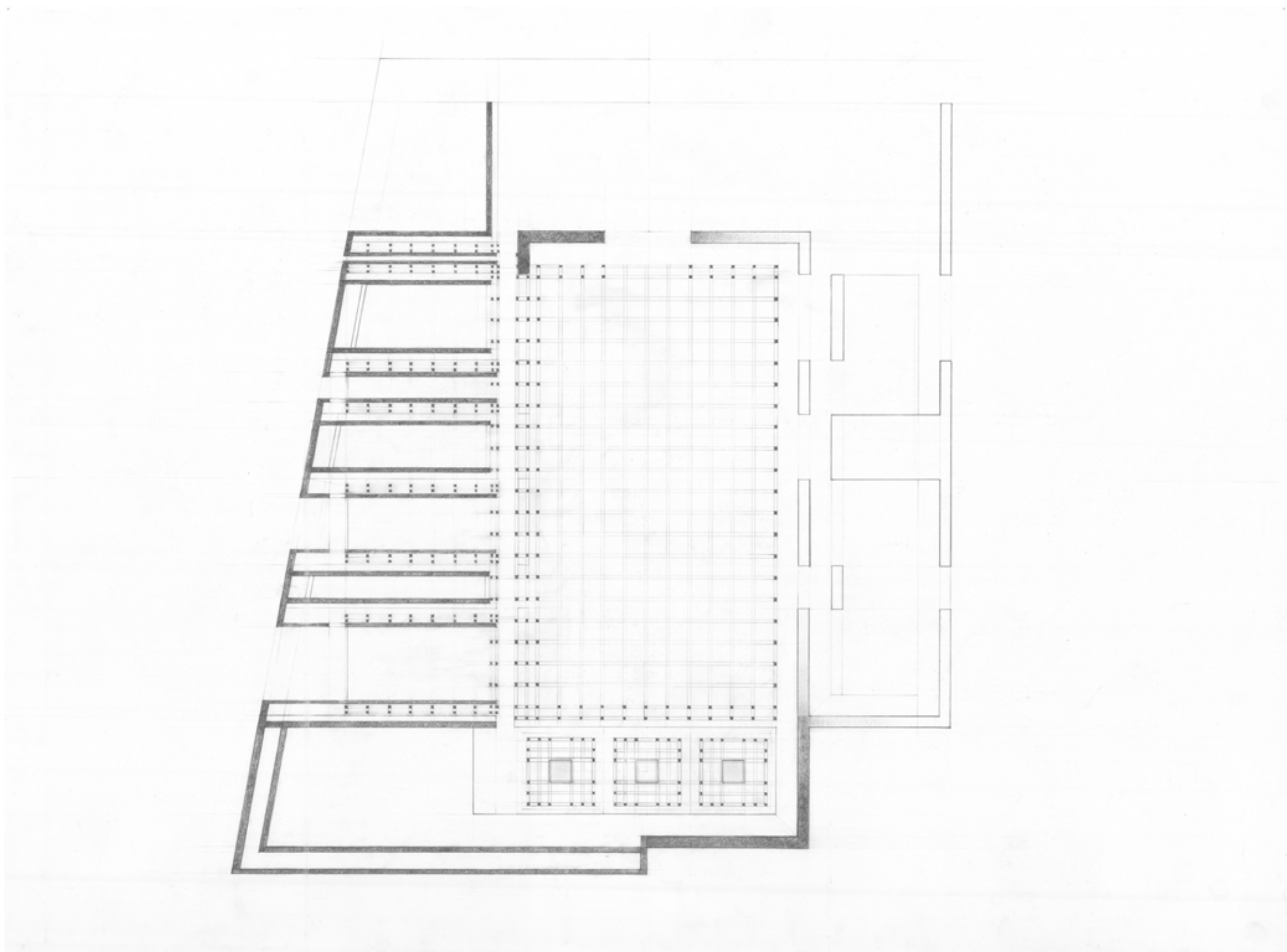
THE BAPTISTRY FORMED IN LIGHT
axonometrics



THE BAPTISTRY AND THE REST (CUT Laterally)
sections



ENTIRE SYSTEM
plan (entry level)



ENTIRE SYSTEM
plan (lower level)

PART II
THE GETTING OF WISDOM
THEORIES AND PROJECTIONS/
ruminations and wanderings

A NEW MYSTICISM

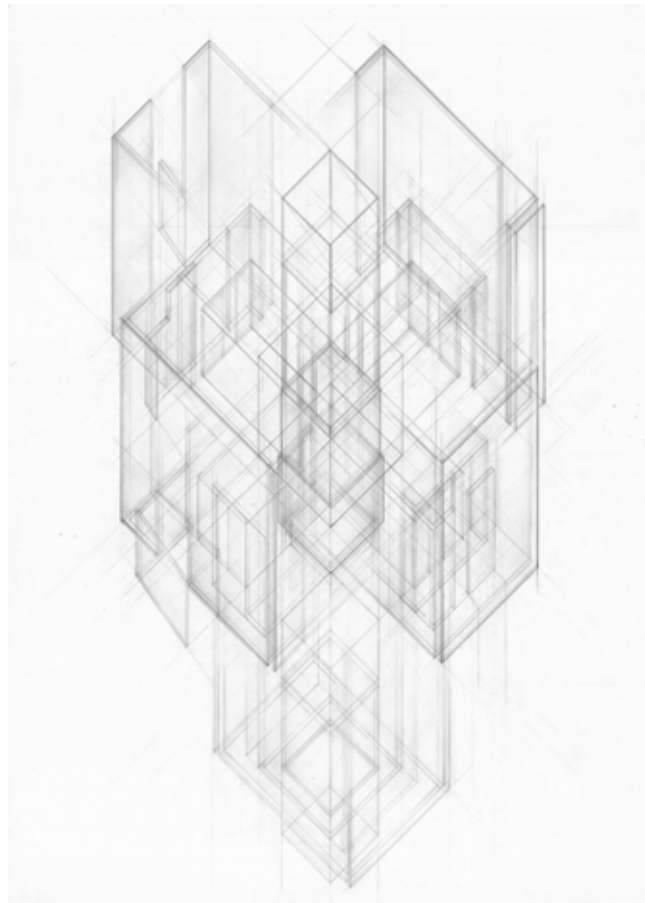
“The irruption of energy in the universe of architecture smashes its crystalline images, shakes its mute silhouette, and gives it a definitive place in the field of processes and life. Architecture can then be thought of as... an artifact continuously altered by use and circumstance, in constant degradation and repair before the aggression of time, permanently perishing and renewing itself.”

- Luis Fernandez-Galiano

PART I

WHAT IS A HOUSE BUT A HEARTH?

or SELF-TIME AWARENESS AND THE MATERIAL GENERATOR



Architecture is bound irrevocably, and necessarily, to the dynamic, energetic flood of time that illuminates our space and renders our experience.

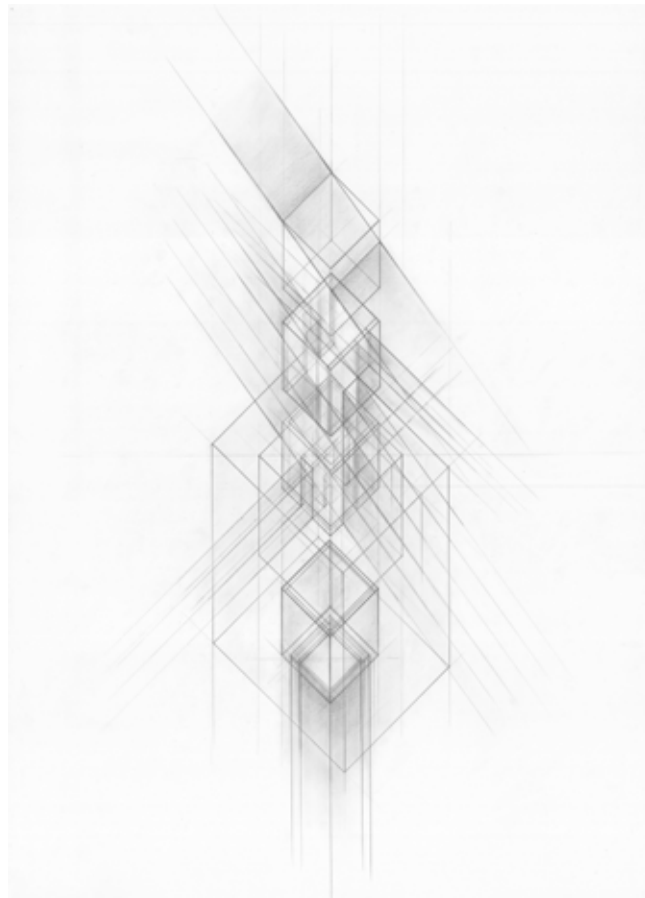
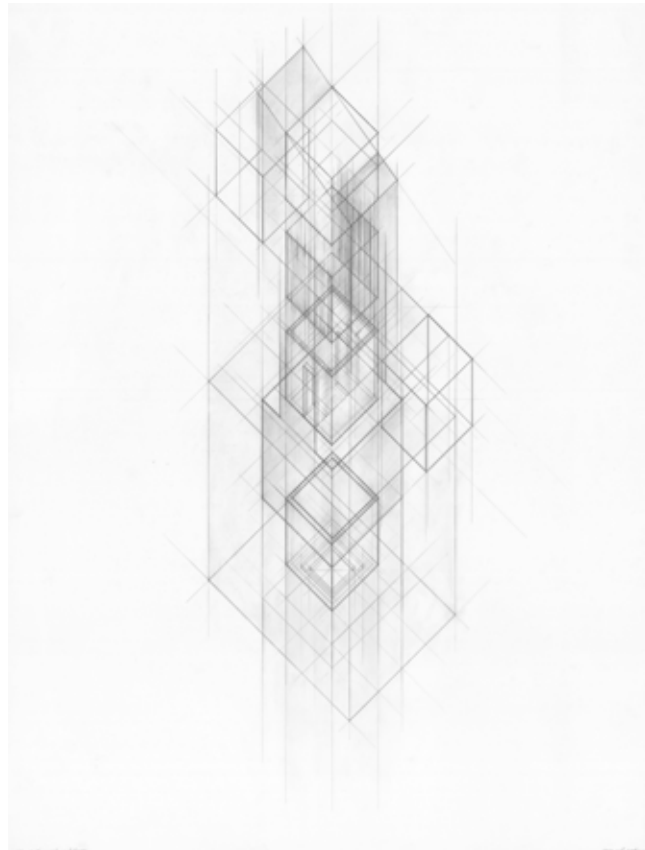
The architectural hearth can be thought of as a symbol of momentary revelance - a generator and a distiller of the experience of temporal progression (that is, the innate and inevitable {irrevocable}) moment / experience / happening of potential temporal energy turning into kinetic and dynamic life.

Time may be irreversible, but in the essentially (materially) static structure (dwelling / building), its process, or manifested effect, is not - a moment, frozen in presentation, may still be fleeting (as it has no alternative course), but its own awareness of its nature allows for a reflection that spans time. A re-presentation in representation leading to self-time awareness. And as this issue (you could call it a paradox or a revelation) is presented materially within an assumed narrative of progression (an assumed irreversible narrative, as it is linear {as it must be, as the human time-experience is linear}), it allows for an immediate and tangible reflection (a body reflection). And this leads to revelance: a tactile awareness of moving in time and a physical reveling in the progression of the moment. And from this awareness springs the potential for cyclical redemption (as redemption can only be cyclical, for it is needed constantly, immediately, in a representational space* [a space of “constant degradation and repair”]) located in dynamic, energy-filled time based on mental, spiritual stasis.

And here the material hearth becomes important. For here, at the hearth, we (as all men), try to (re)capture the Energy of the Divine - the Energy that enlivens, enlightens - the Energy that began the world and that which the world was made through.** We determine (and define) ourselves through constructed space in order to maintain fire, as if we were trying to regain and relight those tongues of flame that once descended from heaven, alighting on our heads as men repossessed by the Divine intention, to be brought again into holy community.

** This space is representational because of the function it is performing here, but it would be anyway, due directly to the passage of time. All space is immediate, as all space is bound to the perception of its viewer / participant, and all perception (human, at least) is bound to a linear understanding of cause-and-effect narrative construction. Plato talked about shadows in a cave. But whatever the metaphor, time conquers all; and until linearity is thrown off and narrative defeated finally, every moment will remain simply an immediate implication of an eternal revelation.*

*** “In the beginning was the Word, and the Word was with God, and the Word was God. He was in the beginning with God. All things were made through him, and without him was not any thing made that was made. In him was life, and the life was the light of men. The light shines in the darkness, and the darkness has not overcome it.” - John 1:1-5*



PART II
THE UPSTREAM SURFACE
or THE BODY REMOVAL

The architectural altar can be thought of as a medium / conduit of physical and visceral revelance - a literal and immediate manifest-or of being-awareness (that is, the sudden revelation of stationary existence - the converting of the inescapably [irreversible {irrevocable / inevitable}] dynamic experience / narrative / happening of kinetic energy turning into static and piercing / fracturing moment-life). Like a rock in a stream that rises up and out into dry observing stasis above the water. Time rushes past and breaks against the upstream surface.

Like the moment a particle accelerated bursts at collision - the fragments static, in the fleeting moment before redirection, full of inevitable, explosive energy. A whole becoming parts. Potentiality intact without expression but full of knowledge. Knowledge of the future moment, as the moment could not be static without it (without understanding its past and future character, the moment never would exist in its present: the current condition is created by what happens behind and before). Filled to bursting with the explosive force that did in fact burst each material particle - about to be released (the moment is static for this specific intention), but not released yet. Motion begetting motion through a charged stasis.

But it isn't the stasis that is to be valued. It's the charge. The divine (in it's creative power) charge that exists solely, purely, exceptionally, and individually as a system, a structure, a means to an end; architecturally: a scaffolding for some more valued space. At once a signifier and a sign-creator. It is the upstream surface: just full of life (energy / moment / kinesis). Nothing more, and nothing less; and always just. Biological taxis is architectural kinesis.

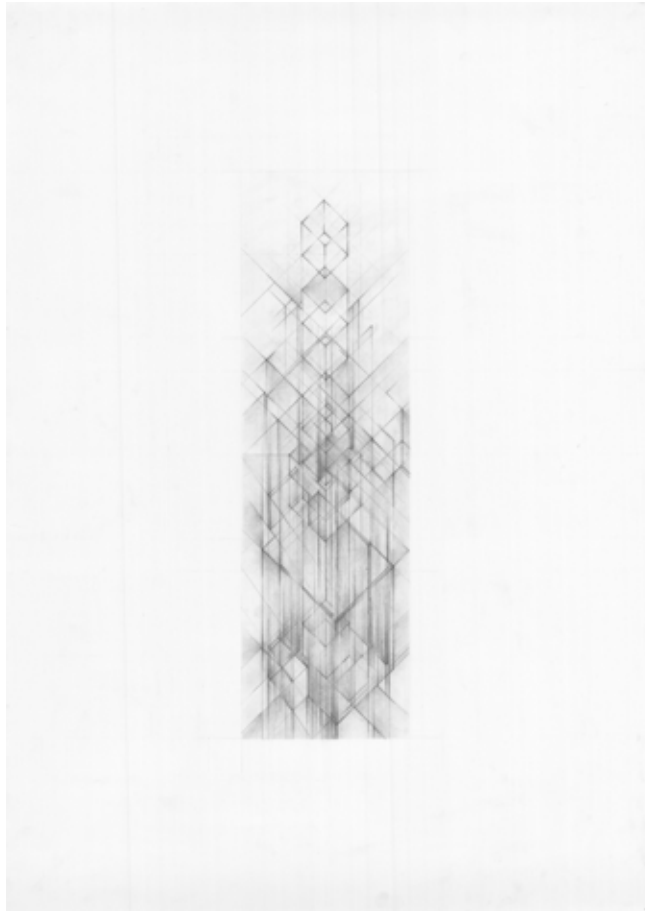
Time may be irreversible, but in the essentially (materially) dynamic narrative framework (or 'formwork') of ordered spacial construction (a sort of 'systeming'), the mechanics of its process (its manifested physical remainder - the literal moments of its construction, the physical elements that comprise the system: the necessary space-occupiers) are not. A material action (that is to say, a real form) stripped of its linear temporal reading (or rather, the viewer's necessarily linear self-time understanding of it) may exist stationary but portentous. Which is to say, it may exist on the upstream surface of an individual's temporal being (or at least the awareness of that being). In this moment the material doesn't span time, but rather void it (according to itself: specifically not generally), discount it, stand outside of it.*

A presentation in representation, fueled by self-time awareness, leading to self-time rest. A full stop. And as this issue (you could call it a paradox or a revelation) is presented conceptually within a construction of physical objects, from which an assumed narrative of progression (an assumed irreversible narrative, as it is linear and forward-moving {as it must be, as the human time-experience is linear and forward-moving}), is removed, it allows for an immediate and physical time-narrative removal (a body removal). And this leads to rest: a mental, spiritual escape from the flood of unending motion that inherently, necessarily, fills all (or nearly all) human time-experience. And from this rest springs the potential for immediate redemption (as redemption can only be immediate [that is, sudden and ending, like the flair of a match lit] for it is impossible to sustain in a representational space)** located in static, energy-filled time based on individual time-narrative fracture.

The breaking may only last a moment, and the rest may be gone quickly, but thank God for that: for with sustained breaking comes brokenness, and with permanent rest comes death. But with a physical experience of filled stasis (that is: contented stasis), with a rest from the relentless dynamism of linear being, comes a physical experience of contented being. Just that. Not only: just.

**If this were a physics lesson it would be said to 'warp' time or bend experience. It's true that the effect here can look much like the effect of gravity on light (for 'light,' read 'time,' of course), but the motivating factor is in fact the opposite: it isn't bent toward, its propelled from.*

*** This space is representational because of the function it is performing here, but it would be anyway, due directly to the passage of time. All space is immediate, as all space is bound to the perception of its viewer / participant, and all perception (human, at least) is bound to a linear understanding of cause-and-effect narrative construction. Plato talked about shadows in a cave. But whatever the metaphor, time conquers all; and until linearity is thrown off and narrative defeated finally, every moment will remain simply an immediate implication of an eternal revelation.*



"I feel sometimes as if I were a child who opens its eyes on the world once and sees amazing things it will never know any names for and then has to close its eyes again. I know this is all mere apparition compared to what awaits us, but it is only lovelier for that. There is a human beauty in it. I can't believe that, when we have all been changed and put on incorruptibility, we will forget our fantastic condition of mortality and impermanence, the great bright dream of procreating and perishing that meant the whole world to us. In eternity this world will be Troy, I believe, and all that has passed here will be the epic of the universe, the ballad they sing in the streets. Because I don't imagine any reality putting this one in the shade entirely, and I think piety forbids me to try." - Marilynne Robinson in Gilead

PART III
MATERIAL IMPERMANENCE AND THE REDEEMING
SHROUD
or THE DISSOLUTION OF THE CONSTRUCTED TEMPORAL
 NARRATIVE

A progression outward, from the generator, from the recognizable construct, through temporal decay, into absence - the absence of construct, or rather, the fulfillment of the constructed temporal narrative - the slow decay of time-signifiers, the quiet revelation of space without-signposts. The fountainhead of silence - the altar of absence - the moment of realized purity (purity of space) through the material decay of constructed subtraction. A purity of time, as time has become, here, without a directly-linked linear* material symbol. A map without a key or a sound without the oppressive recognition-maker: the confines of ordering-language. A moment simply material (as it emanated [as it must] from a hard Real** interaction of actualized stimuli) but present now in a context without a material (Real) interpretive construct. But the moment, the material result, remains just that - material and a result - because it cannot deny the conditions of its birth or generation, it cannot be understood properly, in context (or at all, in any context) without the tracing back of its evident conditions or character to an assumed condition or character that remained or existed at the moment of its conception. Its bloodline is undeniable, if any measure of meaning is to be applied (and as human interpreters [humans always are, essentially], we crave nothing more), if we are to understand at all its relative context (which is the driving force of constructed reality).

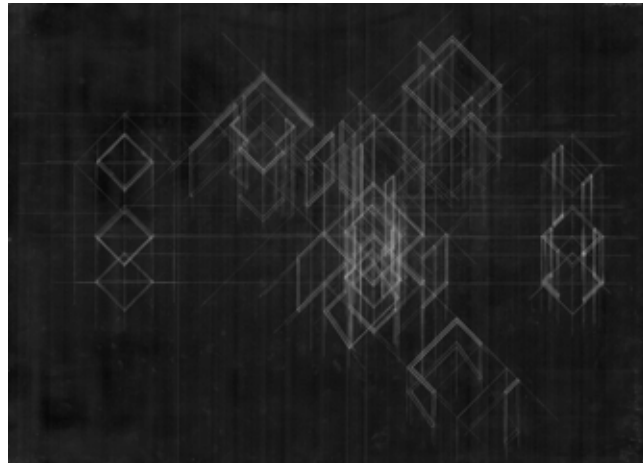
* All space-recognition is linear, and time follows suit.

** A problematic term (that operates under the general conception of the Real being generated or realized or relevant based on the relevant action / reaction of actualized materials interacting).

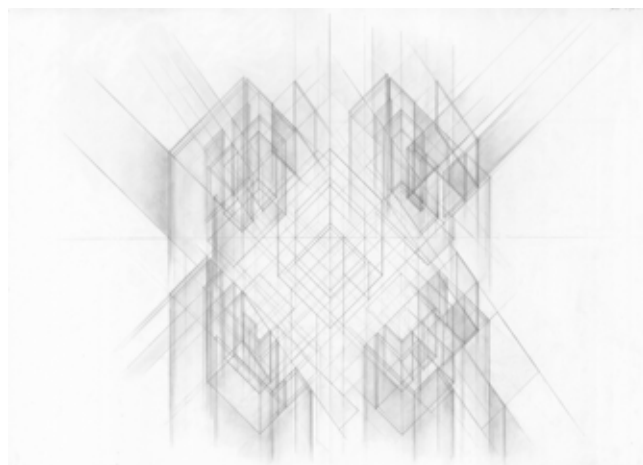
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PART III
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RELATIVITY



Relativity is everything. This is not to say that all material or matter or context is independently relative in the spiritual sense (operating in the context of spiritual revelation, the term deals with a dramatically different [and somewhat more local] application of the concept), or in any abstracted relativistic sense. Creation, simply, is relative to the immediate physical (as light and perception and Real interpretation is always physical as we have divorced ourselves, by our linear imposition, from our innate, central position [or the opportunity of at least occupying another, more centralized position], moving further into the realm of the physical. That is, the holistic spiritual reality of a form / an object / a being / an essence exists in a pure space between the mystical, the physical, the spiritual and the conceptual. Outside of time we are at once holistic spiritual “existers” [“beings” is too problematic a term], but, through time, are removed, in our acting, further into the physical manifestation of such). If we are to abide by the rules and imposed conditions of an accepted cause-and-effect construct (and the acceptance of such appears to be our necessary birthright) then we may only understand a material cause or a manifested effect as being wholly relative to the physical and visceral light- (illuminated-in-time-) reflection relative to the self-system embraced by the moving-in-time mind (and body, but the body is a more fluid manifestation than the mind).

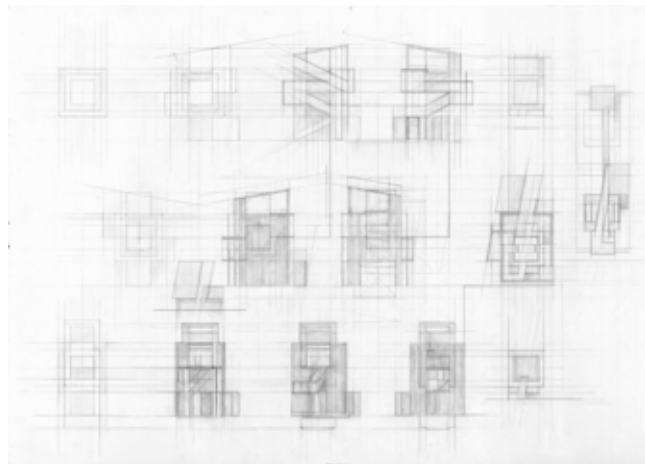


A body may exist and react and intuit based on external stimuli independent of prescribed and (sometimes) suffocating mental or spiritual relativizing (a process that is wholly related to the temporal-referencing construct). In this way the body may achieve a level of externality that is simply impossible (just that: simply, not necessarily ultimately) for the spiritual self. Complexity here, eventually, may prove valuable in the rending-of-self action that may be the ultimate goal of the architect’s system (or at the very least the immediate terminus [terminus may seem to an extent negative, to the extent that it implies death or a stopping. But death of the self cannot and should not be tied inextricably to the stopping of the body {the heart or the breath}, and it should certainly not be connoted as negative]). If one is to see the flame beyond the shadow maker (to use Plato’s metaphor - relevant here [as an image]), certainly the shadow maker must be torn down (it’s much too deeply rooted in the total-construct to be moved, and to think that the weak, limited, un-actualized self is able to move itself, to relocate itself, on its own terms to the peripheral of the inevitable, innate, inborn, and inherited construct (as every individual was born in the recognition of the general construct and relative to it, and the self could not exist outside of it [for if one was to decidedly render invaluable the very rules of a meaning-giving reality that birthed the directly local interpretive and life-breathing {life-giving} foci, then they would strip of value the very life {or consciousness} that inhabits it.]). So death is life and a tearing-down of the construct is necessary for a revelation of the Real beyond.

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PART III
CONTINUED...

SUBMISSION TO THE NARRATIVE

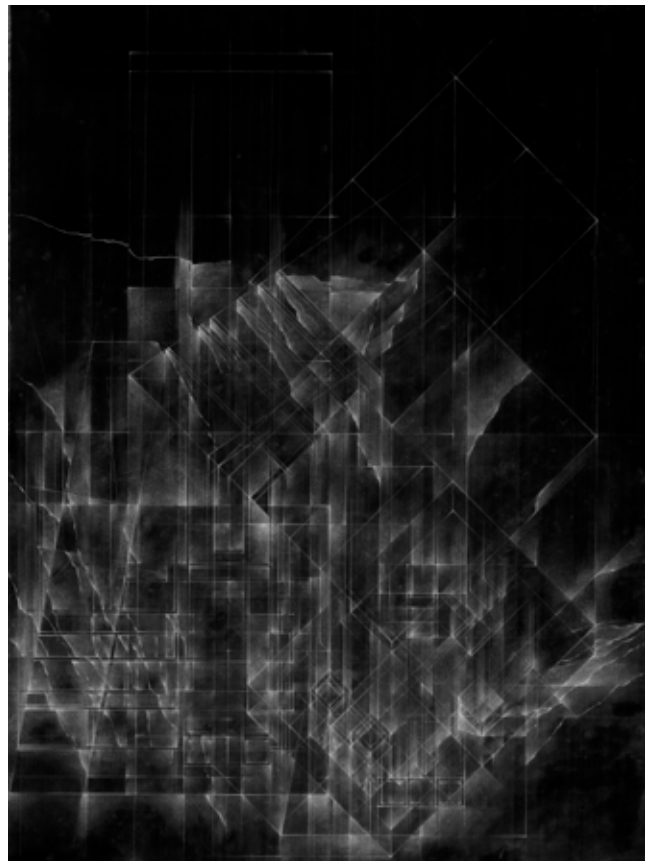


To submit initially to the basic architectural process of spacial- (and then temporal-) narrative creation (according to the specified construct within the total), it is necessary to submit ourselves, as specific participants / inhabitants entirely to the narrative presented, entirely to the experience of the new material-space construct. We may not maintain agency; if we do we will maintain our own (the ultimate) construct that defines our every-moment perception. If we maintain this agency then we will maintain our self as defined by the false construct, and we will reject, negate the possibility of entering into an experience of another (extremely similar) construct. For when one enters the created construct (the art-narrative construct), the possibility for breaking exists (by the method I have previously described, by the control of the constructor - the architect). But if we don't leave our own in-born construct (in immediate consciousness only, but this is profound - it allows the possibility for reflection, if not physical revelation / redemption / escape) behind we will never be able to assume another. For we were born with the need for a temporal experience-construct - we cannot perceive without one, we cannot act outside of one. So the only way to escape our corrupt shadow-understanding is to assume another one - to substitute our broken (or distorted, fogged, in linearity) reality with another, and then to insert, within that new constructed system, what could never be possible within the inborn, actual one: the possibility, or the implication, of dissolution or momentary cessation: here we encounter the possibility of a pure experience, through the understanding of the breaking of the construction that mimics in action the pure construction inevitable, innate, containing.

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PART III
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CONSTRUCTING THE VEIL



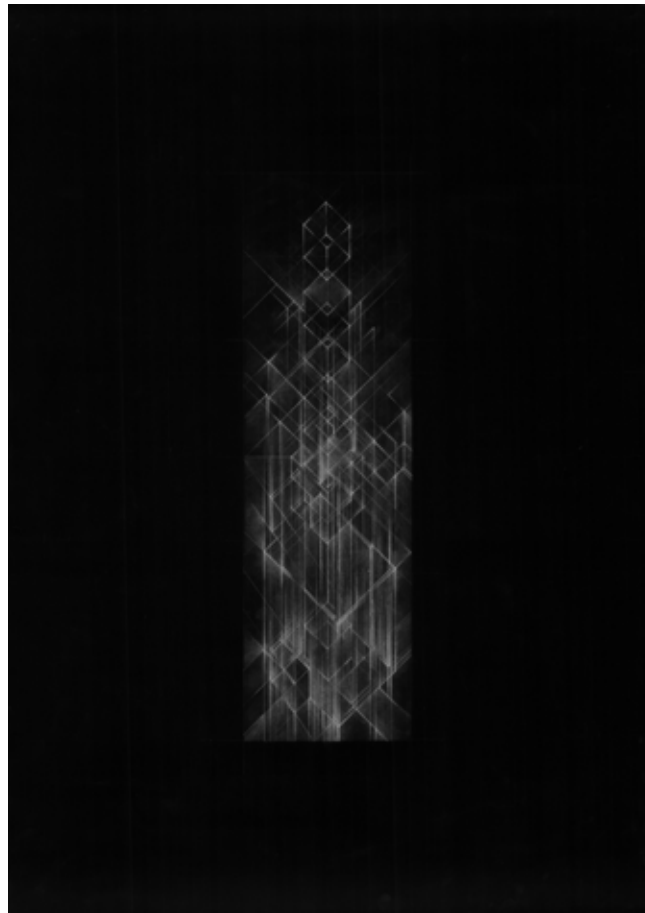
Built (and exactly that: built - in wood or concrete or steel) within the architectural system must be a recognition of the immanent and eventual dissolution of the construct. All constructs are flawed (as our inborn one has proven itself to be, time and time again - holistically, totally) because they all exist (or are deemed to exist - are called into our relative understanding of existing) according to the designations of our own general constructed system (that is, the imposed-at-birth [or rather more precisely, at the first experience of light-on-substance, material-illuminated-in-space: the first moment of eyes opened] linear meaning-making temporal construct). The architect-creator then must rejoice in the flaw, reveal the element of degradation that will prove inescapable, ultimately, with the builder's recognition or without. Because with the revealing comes the possibility for reveling - not just a reveling in the understanding of the recognized and deduced eventual end of the current system, but in the actual revelation of the system completed and terminated (physically, not mystically, conceptually, or spiritually - for if revelance is going to be possible, then it must happen in a state again unified in the total-existence of the original Manifestation: man-outside-of-self). And this system, erected in the midst of the natural Real - of the relevant elements of site and context - will be affected by the assumed narrative of those natural elements. Space can be removed or separated, delineated in structure for the purpose of dwelling or sheltering from the created degrading context (read: time), but the system cannot remove its structuring material (the literal conditions of its creations and its creators - both the brick wall and the bricks) from the conditions of the general construct in which they were once understood and created (according to our process of physical defining-in-context which establishes all, relatively) and are understood (in removal) and created still (in direct and immediate understanding of the constructing process)*. All this is done so that we may dwell in the dwelling comfortably, or at least confidently. If material, or any physical object or condition, is to be rendered Real by any man, and thus created relevant to him in context, it must be instantly assigned a temporal narrative - both past and present. It cannot be processed or understood as Real otherwise. So if the goal is narrative degradation in the service of eventual self-time fracturing, then built into the system must be the recognition and embrace of the commonality between the material relationships in the architect's construction to the general, grand construction that is the ultimate context of the presented conditions: the system must degrade, as it will. As all will. And this evident material likeness then allows the engaging inhabitant (participant-in-the-narrative) to understand the construct for what it is - the self can be removed (with the help of other present temporal constructs) and an awareness, through disassociation, of the individual's relationship (relation) to the ultimate, self-imposed construct will be possible. A physical awareness, that is, a meaningful-in-experience awareness - a Manifest Awareness of the Manifested presence of the self being outside of the Manifested (holistically) Real Form or Real Time. Pure time. Pure form. If we construct a veil we may step outside of that constructed veil to see more clearly, and if we recognize what the veiling process (the materiality of the veil) looks like, how it effects perception, how, in appearance, it changes the object beyond, we may be able to interpret or recognize the qualities that are presented in our experience "without the veil" - we may see a similar pattern or distortion even when looking beyond the construct, and recognize that the conditions persist - and then we may be able to truly see The Veil that always remains, even without being able to look around it. And if we see this veil and we recognize its manifested effects, then maybe we can understand or comprehend, or reflect on the image / form / experience / being without it. This is only possible of course, if we are moved beyond the veil constructed (or not beyond, but to the left or to the right of its limits).

** Even if we don't know the literal linear construction process intimately and specifically, we fill in the gaps so that we may operate within the space according to the rules of the architect's constructed system (both abstractly [conceptually] and simply, structurally, pragmatically).*

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PART III
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THE MATERIAL OF ABSENCE



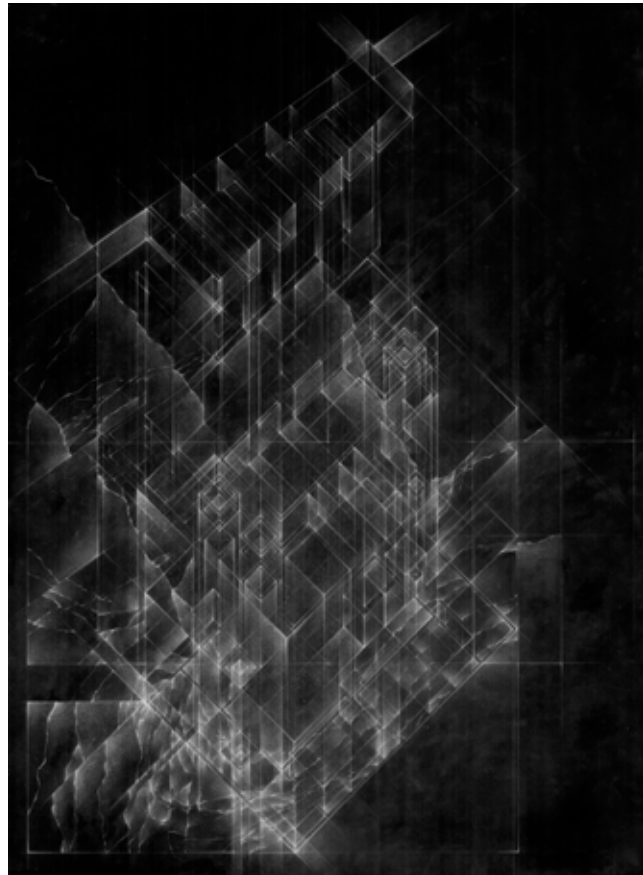
If built into the material narrative, into the system - its created conditions and its creating elements - is the knowledge of its eventual degradation - the logical end of the sustained pattern / order defining the interpretive and experiencing process, the possibility or inevitability of its eventual dissolution and decay - then when the sudden, imposed fracture comes it will not be understood as a new condition to be interpreted / read / experienced based on an understanding of independent narrative terms (according to the general construct of all happening-in-time experience). It will be seen as the inevitable end to the gradual narrative of removal inserted at its generation in the local system. If the illuminating light of the generator is constructed in and through this knowledge, and its benefitting conditions are defined and qualified as shadows, directly reliant on the defining terms (the light) of its genesis condition from the start, then when the shadows fade (as they will when the generating factor has diminished in temporal and material proximity), when the fully-expected and suddenly realized moment of narrative darkness occurs, a fullness of clarity will be made Manifest. For this darkness, known and predestined according to the image of the generated system, is characterized not by absence but rather by a material fullness. If the material construct and the individual narrative of each material occurrence has implicated, communicated this dissolution condition - has whispered in unity the story of its end, as each expected narrative moment was perceived and engaged - and if the resulting condition voided has ultimately been justified, understood, given meaning to by a complex ascribed narrative that could only be realized, understood, manifested, made real by its character of degradation, then the effectuation of such - of its just linear conclusion - will not be an end at all. It will be a realization of purpose. If it was only called into relative being (that is: being) according to the terms of the individual's general, inherited, innate, constructed narrative of reality, mediated through and breathed material life into (materialized by) the narrative put forth / constructed / articulated by the knowing architect (mimicking the method of the total so that it will not be divorced from the essential), the removal will present itself practically, Real, materially as a Manifested condition of fullness, fulfillment: not voiding but fragmenting. A fragmenting of construct, a breaking of the shadow maker by the means of the underlying Real - the sign apart from the signified. The filled. And here the Manifested presence of the material being outside of construction may be perceived, physically felt. Its not that material has been removed - that would render the senses void - it's that the material exists, continues, is made manifest itself, in absence.*

** Absence full of void-material. Like dark matter: unknown and unseeing but holding the universe together. An experiential anti-matter - gravitational - allowing life and matter and structure - sustaining a complex - but being a material reality all to itself.*

CONTINUED...

PART III
CONTINUED...

THE REDEEMING SHROUD



The realization of the material-filled void doesn't negate the established narrative or destroy the impermanence that is the inevitable consequence of a projecting- / progressing- in-time linear system. The construction remains, materially full, and the narrative continues, physically realized. One is enabled, then, in this filled void, to turn and look upon the light - the illuminating generation source - something that before would have resulted in a full abrogation of the construct that allows the viewer to react / live, experience / sense. But now, positioned in this filled space of void-material, a system prevails around the self that protects entirely the individual's temporally impermanent reality construct. A construct that is made itself entirely of impermanence - its very nature is such according to the character of its genesis condition. The quality remains even as its linearity is skewed by its own realized absence constructed by a fulfillment of a material nothing. The individual self then has been cloaked in impermanence totally, and is free now to experience directly the diffuse glow of the generating flame thrown around materialized self construct.

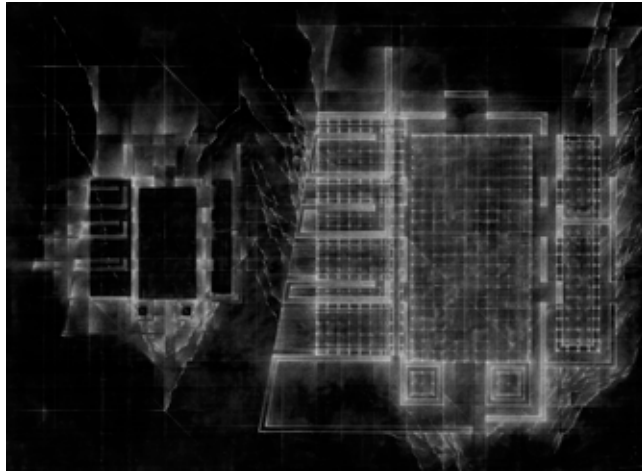
The flame can still not be viewed directly to be sure - our inherited condition of basic removal remains intact (as it must) - but it is a view directly of the manifestation of the light real - not the resultant of its presence (the thrown shadow) that has been made now available. Our location remains the same and our physical relationship remains in proximity the same to the ultimate presence of the permanent reality - our self is unchanged in its physical rendering - but our gaze has shifted and we are able to look - once and for a moment - through the protective cloak of a redeeming shroud made of the very material of our corrupted time (this is why it must be our material: the intercession of the truly Real, or truly pure, would burn and blind [an impermanent construct cannot sustain the wholly present - the actualized material of permanence would destroy {or rather negate} human sensory experience]). We can't see the light (even indirectly), we can't turn towards it without a safe impermeable barrier protecting our impermanent natures from the brilliant, blinding permanence of the light outside-of-creation - the light before creation - the material / moment / matter / existence / being outside of our ultimate grand inherited ending construct that allows and applies meaning to everything - the construct that allows and affords our action within space - the impermanence and the beautiful context of temporality that allows us to sense - to hear / to taste / to see to touch.*

So then it's the Real constructed by the material context of our fragmented, false linear temporal reality that redeems - our very impermanence, acted in, saves us from the corrupting flow of time constructed, and allows a view of the pure permanence [Real material] in the lambent light of the flickering flame - enveloping the construct, rendering it visible as it is truly. Incomplete still, but shattering: Real.

** A truly beautiful thing: to touch a shadow, to feel, in our fingers / our bones / our body / our being the literalized impermanence of our created state - like a spun pot being formed, feeling the voided impression of the potter's hands on the affected self constructed. A feeling of malleability and manifested impermanence that will be lost in a moment past (true to its nature) but all the more beautiful for the fleeting physical communion. Fingerprints fading in motion - impressions of a creator spinning.*

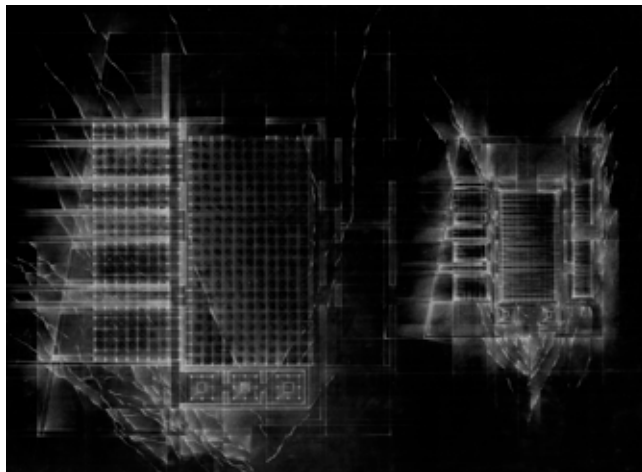
PART IV:
DEATH AND REGENERATION
or THE IMPORTANCE OF NARRATIVE PLURALITY

The fully degraded / dissolved moment is also a genesis - a distillation of creative potentiality. Echoing the redemptive cycle of moment purification in time, impermanence is breathed: impermanence in context. The liminal is where the holy moment resides (holy in its generative absence): the future-memory image - the memory of a system living in the generation of another, different: the implication of the future expected colliding in absence-material with the remaining memory of conditions felt, and met. Here their dissolution allows another's creation. The ultimate beauty of impermanence - a death so another may live. Every moment dissolving so that another may pass, and extinguish again. Memories revisited and redefined - colored by the repetition of experiential recall - renaming and rediscovering - recreating according to immediate context remembered in a future state. The music between notes. Reverberation. A sound wave at rest.



Every condition has limitless possibilities simply because it will end - abruptly and immediately, suddenly in time, as realized material in an engineered narrative: the afterglow of the light from the generator felt according to previous and current narrative expectation, given value and projected power because of a future memory instituted by implication. Every moment of time-material exists in an all-consuming narrative projection (the projection of the Real being a shadow on a wall) that is bound irrevocably to the literal time-action of the shadow structure of Real-supporting context. Site acts on space. And architecture is delineation. The architectural system creates necessarily liminal spaces seemingly outside of action - bounding and defining a narrative within another, greater, more perfect (or maybe less in that it mimics to a greater degree [necessarily] the removed holistic generator).*

The designed system presents a structural copy of a total system that, in its controlled replication / representation, maintains the power to subvert the invasive linearity, inescapable without, in the natural site-system. For outside of the controlled context of the adopted narrative construct (the architect's) the (spiritual) sight of the unaware greater-construct inhabitant is dulled in regularized experience - rendering the individual unable to distinguish the halo from its diffuse context. But as sensitivity grows according to the specific revelation of individually evolving conditions in extremely localized material contexts, the halo begins to materialize. If each ray of light is able to be parsed - if each particle struck and lit is laid bare in an atemporal context (it must be atemporal because in time light streams and blurs - reactions spiral, dissipate or grow, and the individual particle explodes into an overwhelming narrative of the beam simply Lit). This is possible in a delineated space of specific moments of decline and rise - of narrative death and life (rendering one and the other both and neither) because this space reveals and defines and creates itself only and simply according to projection and expectation. It is filled with implication of both behind and before but remains unlike both entirely. The space (the moment, the physical condition) is defined by the past and the future - the present is materially absent. And this space must be a-linear - there can be no singular, logical advancement within the system projected (or then the change in generative condition will appear as simple evolution without its antithesis - there must be a plurality of narrative possibilities - a multiplication of systems derived from a singularly ruled (determined / defined) space surrounded by structures of varying conditions. It is in the liminal moment between successive regenerations that the inherent / inherited human-temporal condition of narrative cycling can be revealed as material, and veiled in physically by the body bound within - itself regenerating now in the constructed space.



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PART IV
CONTINUED...



If this space occurs at the moment of fruition of other independent, temporal systems - if it is built with a clear and evident indication of the defined generator past and if it exists within the clear view of the future genesis moment, and if the inhabitant is grounded, essentially, to the material reality of the static altar penetrating - if the narrative dissolution is realized in a moment of logical multifarious genesis stabilized by the narratively arrested physical identity of the individual consciousness in relation to a physical manifestation of ordered stasis - then a fracture may occur. A true fracture - one that reaches through the physical - broken now in a moment - to the spiritual character of an understanding consciousness - a revelation in body, a revelance in spirit, a break in the corrupting knowledge of the obscuring linear shadow of removed being. This will only last a moment - soon the narrative will continue, varying forward according to the once-present projected memory of the future conditions presented. The felt implications of the past systems will become exactly that - past feelings, remembered whispers fading. The altar of materialized being will become, outside of the break, a new material system with its own projected implications - its own creation narrative. Time halts and starts. And it should. Without dynamism there can be no glorified stasis in relation. Within the bounding system of reflected light (that is our general construct), there can be no sustained purity. Reality will break over and over again until the termination of the system, and man will again, forever, need an intercession. And it will come again in the break.

** Every moment in 'natural' time (assumed time in construct) is both one of evolution and de-evolution - evolving away from a complete state - spinning out further in space (through time) into a de-evolved state further away materially from its purpose (at generation in a perfect void), but growing in the promise - in the hope of return - as it relentlessly recycles, again and again, the spiritual implication it exhibits for its active-in-time inhabitants. The overwhelming omniscient construct bares evidence of, with every action, the perfect form / being / action it shadows. It shadows, relentlessly, and that is its redemption.*

PART V REVELANCE



And this completes the revelation. The final breaking of the designed narrative system, in the presence of the material generator that illuminates the self in construct and the altar of momentary stasis that lifts the body out of the dynamic system, marrying the body to mental self-time-awareness. Allowed now is a complete (or immediate and full, perceptively and physically, if not necessarily spiritually / mystically), revelation of self-within-time, in space. And this leads to a whole being-awareness, in a moment: a living revelance. A revelance in the true self, the self outside of linear time-construction, outside of the corrupting and distorting shroud that covers all form and spatial experience - that creates shadows while robbing us of fire. Not that the fire is found, but self in relation to it, and this is no small thing: the self illuminated. Revelance in a pure form in a pure space: pure time tilting in and over material being - this way and that and back into itself - free of linear terminability, able to flit like the flame of the shadow-maker created. And as it began, in a moment it ends. For ultimately, purity remains unattainable, or unsustainable without a total voiding of the linear space-time construct, something impossible without physical death. An awareness of being is not the same as being, and a life and a consciousness defined by a linear construct will remain bound to its basic construction, if it is to remain a life. The flame is extinguished and time corrupts, as the system continues and the narrative progresses. Holiness exists but for a moment. But for a moment, holiness.

THE BUILT NARRATIVE



ON THE SIMILARITIES BETWEEN ARCHITECTURE AND CINEMA

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Rooms as a series of scenes - their components (structurally, aesthetically) are the mise en scene, the words and images, the movements (I could read more into the movement-relationship, but for now movement within space will be equated [unequivocally] to the movement of the film image - the temporal progression of the film-experience [here, the world as defined as a physical reality]). What architecture has, which is lovely, is a literal manifestation of transition-between-scenes - it spacializes the cut. This is valuable, as a reaching to 'pure time' in cinema has to do with sojourning in a constructed break (which isn't really a break, it's more like an atypical [of the narrative] room [this is one reason why the pure-time moment - the holy moment - in the cinema is so powerful: it's a literalization according to the structural dogma of the rest {the narratively typical} of something temporally discordant {or a-concordant})). A quick diversion: experimental filmmakers have sought to do away with the whole progression-narrative concept (the construct) totally, in search of a more meaningful, a holier, experience. And architects (like Le Corbusier) have the free plan. Le Corb's move (and the same could maybe be said of some experimental filmmakers) was a profound political statement, surely, but its ultimate downfall (and maybe why all his projects seem so damn dated) is that while the statement remains political (even revolutionary) in concept, it is actually a-political in experience - without a context there is no valuable understanding of construct (something necessary for the sake of holiness). There's a reason why most worthwhile experimental filmmakers eventually turn to some sort of generic narrative language (they end up at studios) - they feel the absence of their freedom because they have voided the system that chained them (they aren't breaking the law, they're simply lawless [there is a big difference, and the former is much more fun {and revelatory in context - politically, theoretically if not conceptually})). Systems should remain. Scenes should remain. Individual, immediate, contained temporal experiences must remain.

So pure space then is maybe a localized, scened-in space composed in the vernacular of the wings - a distilled localization of the language of the over-arching system - a whisper raised. A symphony of tuning instruments. Paintings in a dim room, adjusting eyes, seeing colors hidden, becoming brilliant in focus. Like the first moment of a child's eyes opening or the catch of a flame in darkness: blinding, dim. Deafeningly mute.

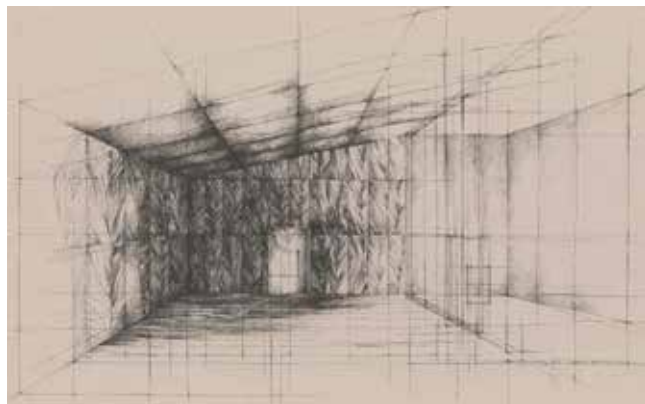
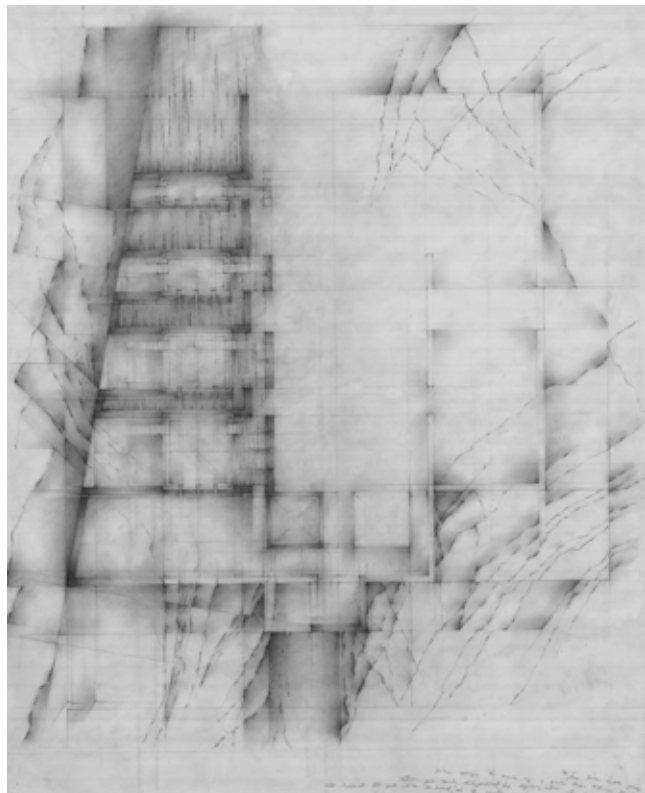
THE IMPORTANCE OF ROOMS

A localized, immediate, physical experience leading to a spiritual one: like the sculpture garden at the Rodin, hedged and blocked (in the theatrical sense) moments; or the baths at Therme Vals: local communions with the most visceral part of the soul (or with the part of the soul that we tend to call the body).

If each scene is imbued with an intense and immediate and nothing-if-not-local physical action/interaction, then they will be recognized as moments apart - unique, defining - experienced each with separately defined temporal rules, operating all within the context of an overall temporal (and physical, hopefully) narrative - they are all interpretations of a singular moment - distillations of character in the broad context of a specific likeness.

THE IMPORTANCE OF HALLWAYS or THE WINGS OF A STAGE

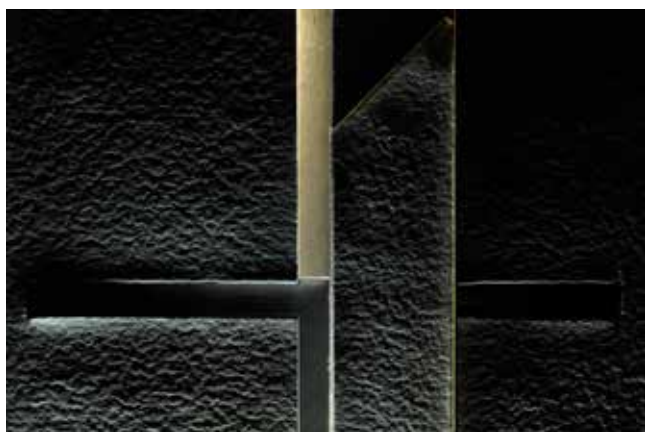
In the transition spaces it gets fun - a new, pale, construct may define these spaces - they are the wings of the stage but they are very much still the performance spaces - they will inform the next moment under the lights immensely and directly, but they remain subconscious, out of expectation - here the system may whisper the eventual end, it may explain to the body what the whole (holistic) self has or will experience in the rooms. The hollowed out feeling of the actor before she throws herself into the very real light of the constructed moment (pre-constructed, surely, but wholly new in her active, body-participation). And we get to design the wings. Get to light them. Get to track the measured breathing and observe the emptying. Get to participate in the potential, and make it active itself, through the application of the kinetic system. It still remains the wings: a dimmed space without knowing participants, without an emoting gallery. But it is occupied, and it is lit. It may take some adjusting of the observing eye, but it is real, and it is manifested in the building construct of temporal progression.





SOJOURNING IN THE BREAK

SIMPLE AND FULL OF LIGHT



Anything bearing an icon would be a grasp at a strictly-physical representation. That would deny the essential truth of the material image; that is, it would project a different signified on the object other than the one that it holds naturally (innately, being created [or achieving a relevant physical manifestation] in the context of the time-in-space construct conceived by and for us all [humankind]). A church must be 'simple and full of light': its form must speak immediately and naturally (according to the rules earlier established) to its functional context. That is, it must invoke its construction as it provokes a functional impression - a specific quality of spacial articulation according to a specific motivation / intention / use (not a use such as praying or singing or baptizing, even - an experiential use: used for the facilitation of a particular sensuous and sensory phenomenon). The construction-process invoked must remain sensory, for while the effect of a moment considered in stasis, in space, may be greater than the physical scrim on which we see it projected (this scrim is our entire world of perception), the building blocks of it - the mechanisms of its fulfilled narrative (this is an essential part of the process - the conceived narrative) remain so, and so must appear so. They are removed then from their original intention by this assuming of a projected narrative, so they are freed from their initial responsibility - they are removed from their immediate "lies" - they have submitted to a new set of terms, to an entirely different theatre, and have taken up similar but pronounced (voiced, as an utterance) roles. This is valuable, essential, because we (as human beings) were born with the need for a temporal experience-construct - we cannot perceive without one, we cannot act outside of one. And nothing we can create (or make manifest) can be read / understood / perceived without the constraints such a construct provides.

Form follows the projected narrative of sensory function - we trace the light and the dust floating, we follow the smell of burnt wood and the touch of dried metal welded and the cold slick stone of water running to its eventual (here, its initial) end. An idol describes a God beyond description, but worse (well, not worse, but blaspheming still), it describes an a-physical condition, physically (and thus bastardizes it, lies to its nature, shrouds the potential understanding of it) - it describes a concept that finds its genesis (and re-genesis, again and again), its Existence, in a place beyond the simply physical, the utterly physical, or really the physically incomplete (for God is wholly removed from our only-physical context because He is more, yes [of more and different substance entirely {the Spirit and the rest}], but also because He is completely physical (not all physical, but He is rather the summation of the physical [this was achieved in Christ and finalized with the rending of the temple curtain at His death])).

An icon works in representation but contributes to the removal of the felt history of the church. A crucifix is a bit of wood and sensuous removed, but pales in comparison to any small act of realized grace. A stone veneer and glass curtain stained distort the truth. A steel mullion exposed above glass, icing and brittle or expanding in the sun allows an immediate reflection upon an understood-as-temporal narrative projected knowingly. This narrative may allow the peering out and beyond and past the first expressive physical generator that was its source. By being wholly and altogether physical a material moment may be affective, and it may generate a movement towards a revelation that will remain in the physical - it will end there as it began there and there it will run its course. The revelation of and in the sensing body. The body will play a role in the narrative - it will provide its generation and context all-at-once without further reading, and the altars of narrative relevancy will be the phenomena of its sense. And so in a moment, in reflection, the absence of the observed (and realized next), self. A revelance of self-inside-of-construct. And this is communion, apart.

Throughout the scriptures, when God would work amongst His people Israel, and a moment (a miracle) of deliverance was observed, He would require them to build an altar - something simple, in stone, a rock of remembrance that would allow the return of the godly, absorbed in a slipping-in-time history, to a stationary point of relevant action. A physical provocation of memory.

And so we should worship, as good Christians, in a place simple and full of light. And these may be our altars, stationary - the weathering creak of a board copper nailed, the lambent light of a prayer, wax hard and cold dried pin-prick white and the bottle glass flickering of the sun in the morning. The walls simple and the starched children restless, pews empty and hollow and burnt ember incense tones, simple. And the church full of light.

A CHURCH IN NEW ENGLAND
BENJAMIN KAPLOWITZ

Thesis submitted to the faculty of Virginia Polytechnic Institute and State University in partial fulfillment of the requirements for the degree of

MASTER of ARCHITECTURE
in ARCHITECTURE.

HUNTER PITTMAN
Committee Chair

PAOLA ZELLNER
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CLIVE VORSTER
Committee Member

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Blacksburg, VA*

Like a flashback lied, an unreliable narrator: an active disjoining. A memory grows in projection, it wilts or flowers in its rose-colored bed. The past isn't past, to be sure: it belongs to the future projection of the assumed narrative. Cause and effect for the sake of spatial orientation in this overwhelming flood of everything-at-once. The world everything is beautiful, all at once. So let it be that.