

# **INVISIBLE LINE IN ARCHITECTURE**

An Imaginary Line As A Third Space : Existence Between The Visible & The Invisible

by

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

**MASTER OF ARCHITECTURE  
IN  
ARCHITECTURE**

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NOVEMBER 30, 2012  
ALEXANDRIA - VIRGINIA

Keywords : **boundaries | sense of place | psycholological barrier | thresholds | integration**

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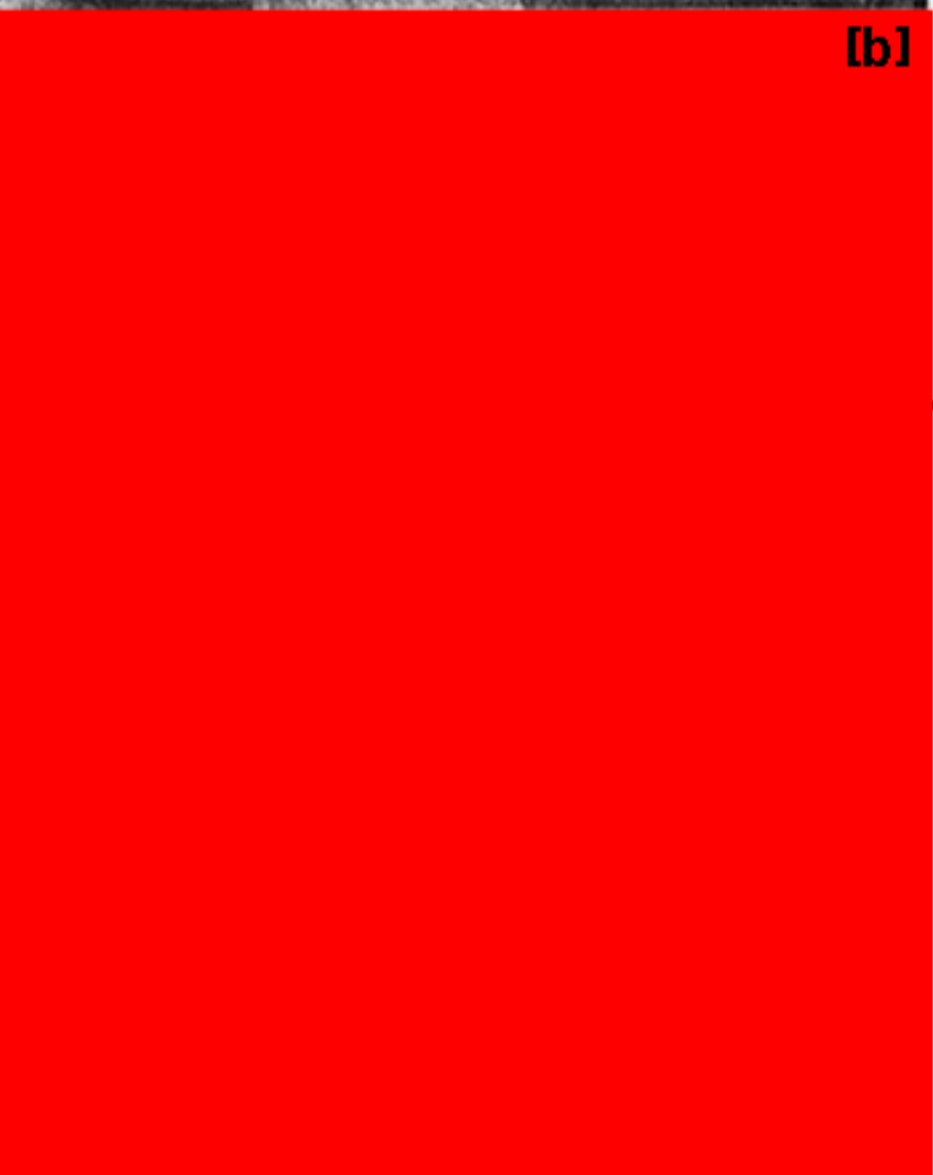
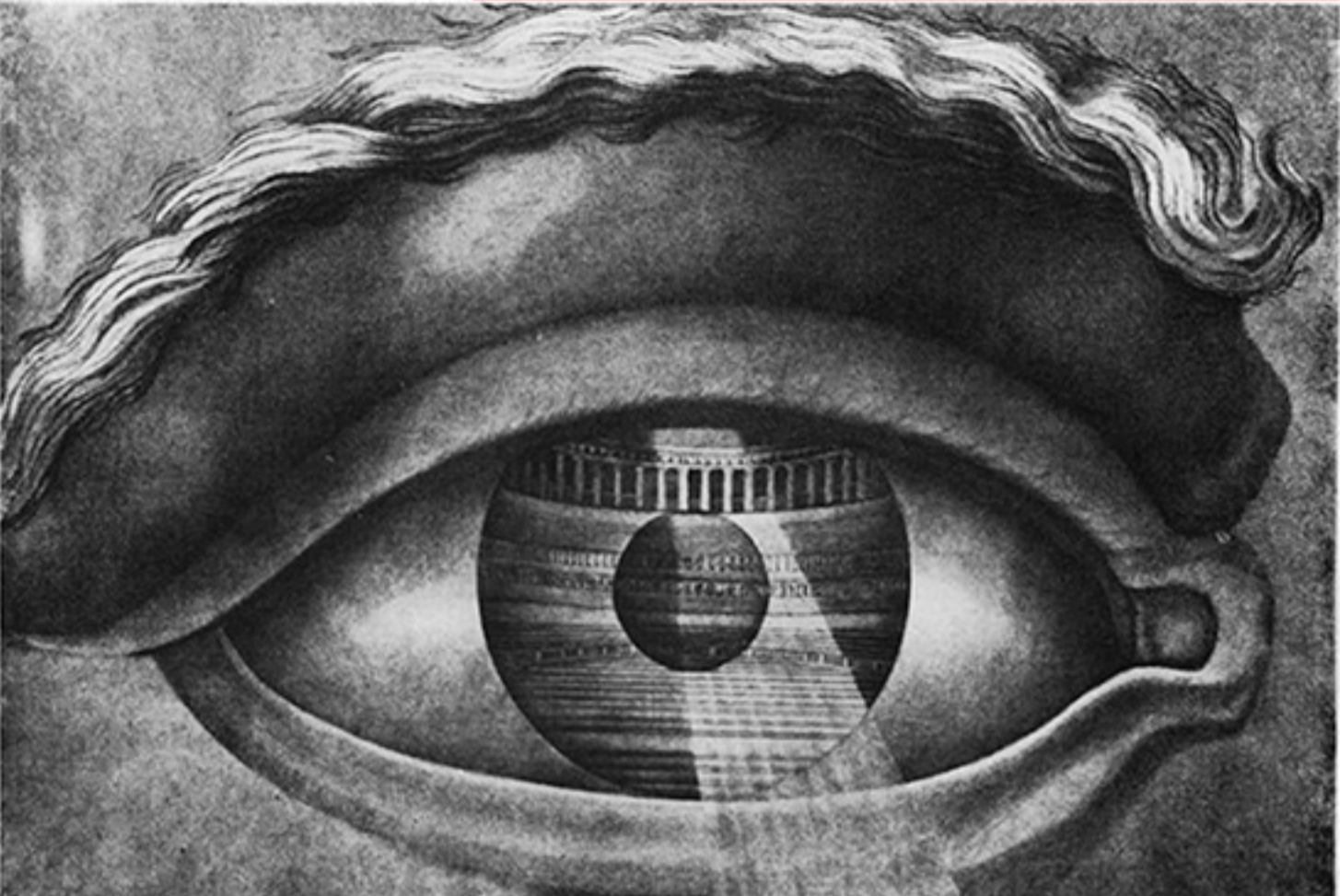
‘VISION is regarded as the most noble of the senses, and the loss of eyesight as the ultimate physical loss’ [a]

To see or not to see?...As a child growing up in the Dominican Republic, my vision was blurred by a perception strongly held by my elders. A perception that have been nurtured and carried out for many centuries. This perception have kept me away from the ‘reality’, limiting my vision to what existed in the other side of the borderline. As my eyes were blind-folded, my ears opened to received words that would slowly construct my own imaginary world. A particular world, in which hearing was dominant over my other senses. As one could imagine that a world was painful while living in ‘darkness’, what was actually painful was living with the existence of the unknown, of the invisible.

‘Curiosity is the lust of the mind’ [b]. In April 2011, I decided to visit the **imaginary line** that runs along Dominican Republic and Haiti. My experience was truly remarkable. At that present moment, I had a very exciting encounter with a new sense of reality. As I approached to an unfinished construction, I climbed to a metal stair reaching an altitude of nearly twenty feet. My eyes witnessed what was hidden for nearly thirty years of my existence. Through the wavy transparent mirage caused by the refraction of the blistering sun, I was able to see the neighboring country of Haiti for the first time. Along the Massacre River, there was an element that immediately captivated by curiosity. It was a thin, blue metal gate located right in the middle of a concrete bridge that expanded east and west uniting the border towns of Dajabon and Ounaminthe. To my eyes, this gate was a **visible** and an **invisible** boundary -- A line, a remarkably powerful and fundamental element in Architecture -- which was strongly visible by **dividing** and marking its presence demarcating territories. Yet, was also transparent **uniting** two cultures during the market days.

My thesis unfolds in the quest of what can exist by the **emergence** of the visible and the invisible -- what I envisioned while standing at the site a **Binational Market** in the imaginary line.

‘To SEE...is to see further than one sees, to reach a being in latency’ - Merleau-Ponty



# abstract

**INVISIBLE LINE IN ARCHITECTURE** | **Anny N. Batista**  
An imaginary Line As A Third **Space** : Existence Between The **Visible** and The **Invisible**

[a] Pallasmaa, Juhani. The Eyes of The Skin: Architecture and the Senses. New York: John Wiley, 2005.

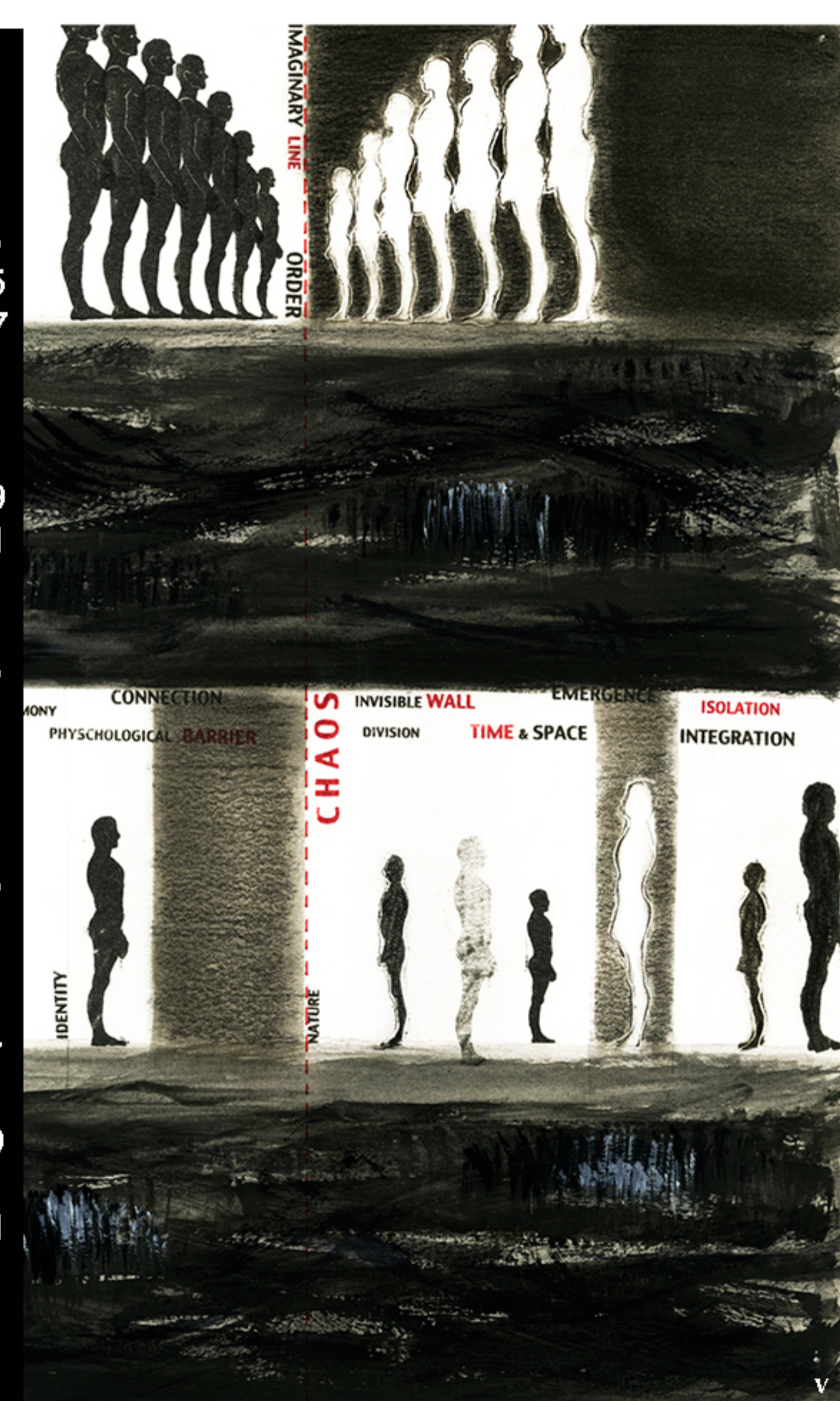
[b] Image - Claude Nicolas Ledoux ‘The Eye Enclosing the Theater at Besancon’

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## [ keywords ]

line, borderline, visible, sense of place, boundary, limits, union, division, vision, hearing, touch, smell, sound, imaginary, perception, collective, individual, edges, culture, chaos, order, ephemeral, thresholds, wall, time, emergence, connection, exterior, interior, light, shadow, between, isolation, integration, psychological barrier, catalyst, transformation, harmony, nature

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The **INVISIBLE** is not masked by the visible or hidden behind its physical appearance. The visible is where the invisible appears. The invisible is the 'interior armature' of the visible, the lining and depth whose limits are inscribed in the contours of the visible [a].

VISION

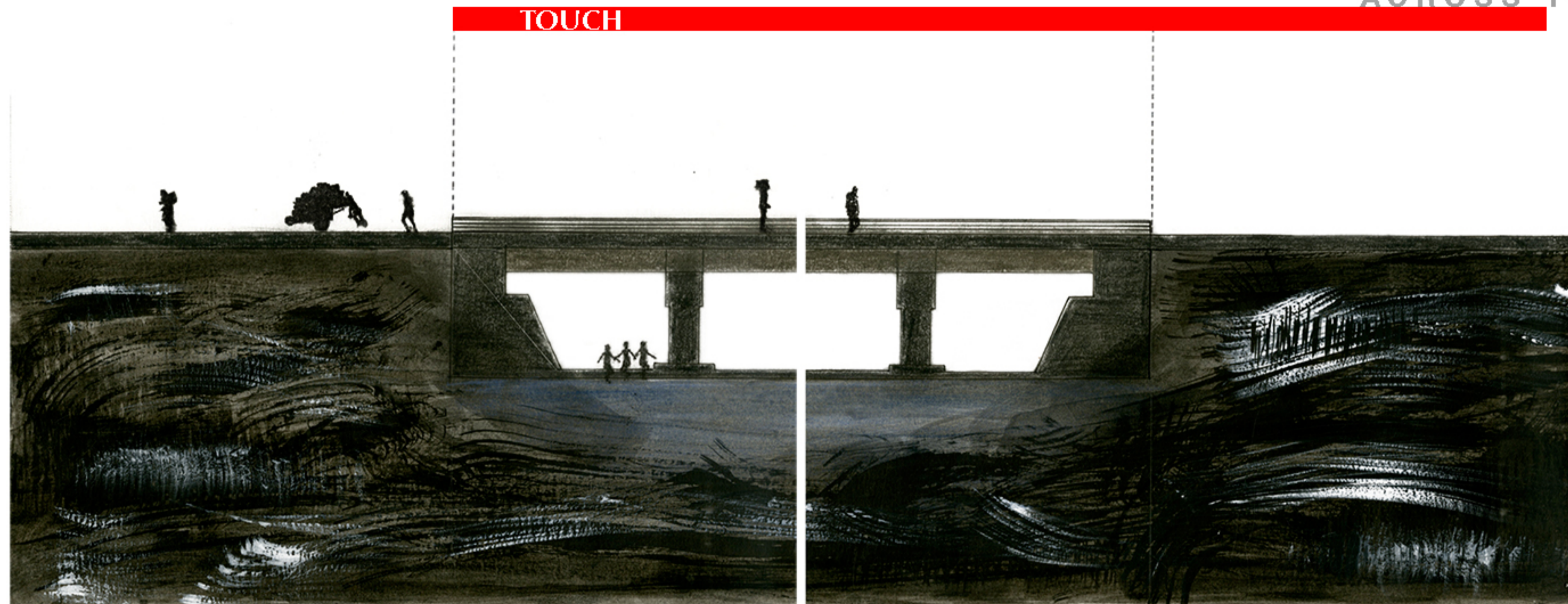
TOUCH

ACROSS THE INVISIBLE

The **VISIBLE** is the flesh...the thickness of the flesh between the seer and the thing is constitutive for the thing of its visibility, as for the seer of its corporeity; it is not an obstacle between them, it is their means of communication [a].

SOUND

SMELL



[a] Merleau-Ponty, Maurice. The Visible & The Invisible.

# la hispaniola

## TRANSFORMATION OF THE HISPANIOLA



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1700



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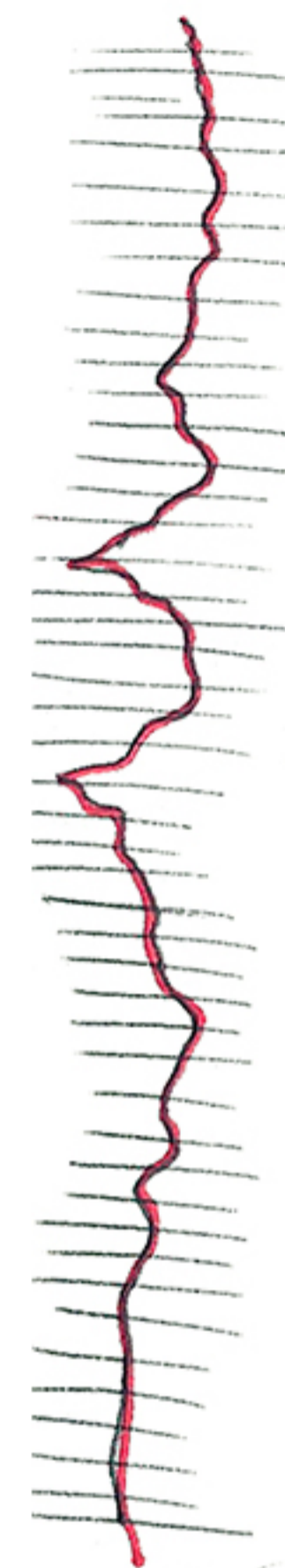


1900

[a]

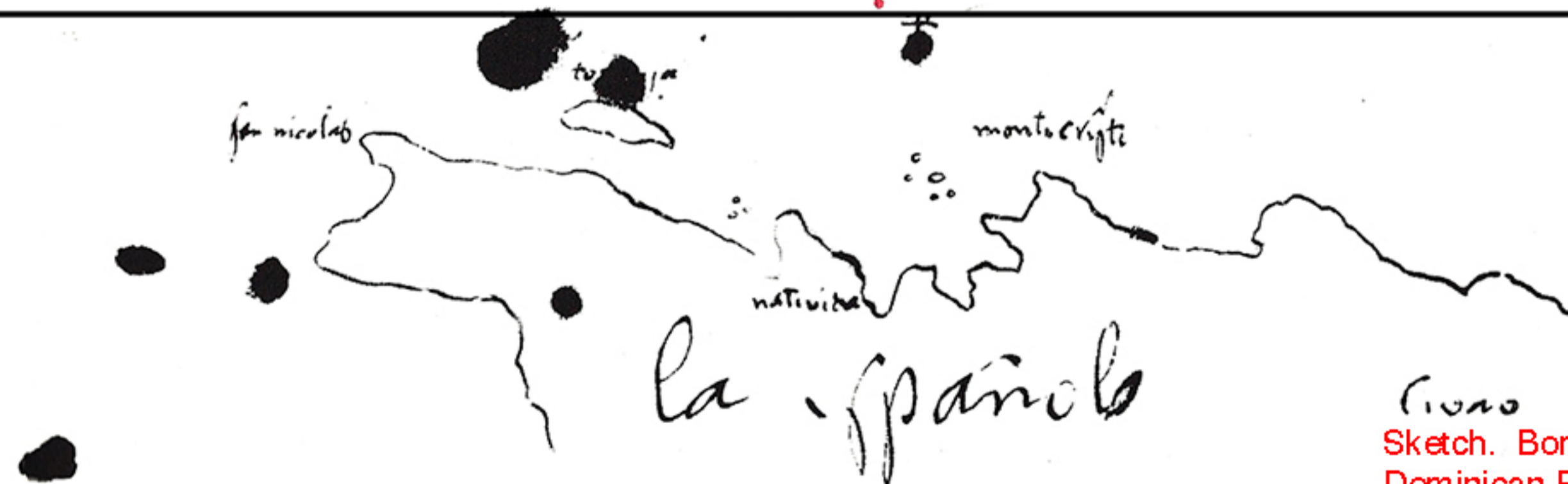
Haiti and Dominican Republic form 'La Hispaniola', two countries with different languages and cultures. Haiti is a French-speaking country, while Spanish is the predominant language in Dominican Republic. The Haitians enjoyed dancing 'konpa' while the Dominicans dance 'merengue'. Both rhythms are African-derived in nature, yet are quite different in the way is expressed. Both countries are united and simultaneously divided by the frontier line -- **the imaginary line**.

The frontier line between the Dominican Republic and the Republic of Haiti starts from the thalweg of the mouth of the river Dajabon or Massacre, in the Atlantic Ocean (Bay of Mancenille, north of the island) and following the course of that river until opposite the town of Dajabon. The origin of the border line took place by what is called the '*Treaty of 1929*'. On January 21, 1929, a treaty was signed in Santo Domingo, marking the boundary line that exist today [a].



A revision was later made to the '*Treaty of 1929*', where Dominican Republic ceded a significant amount of land to Haiti. After this revision, there have been no official changes to the boundary, but **the line stands as a nearly impenetrable screen between two states** vastly different in cultural and political outlooks though they may be quite similar in landscape and climate [a].

The towns located along the border line vary from Spanish to French; where it inhabitants and landscape constantly intertwine. The identity of the inhabitants is fused as they walk towards the 'imaginary line'. Not only their identity seems to become transparent, but also their perception towards each other. Their sight is the first interaction among them. As there is a reversibility of seeing and the visible, and at the point where the **two metamorphoses cross** what we call perception is born [b].



Sketch. Borderline of Haiti and Dominican Republic, by Martin Rapilly.

4

[a] Department of State. International Boundary Study. '*History of the Territorial Changes of the Hispaniola*'.

[b] Merleau-Ponty. Maurice. *The Intertwining of Chiasm*.

## 1844 - 1936

BIRTH OF THE BORDER

**1844** Dominican Republic gained independence from Haiti under one of the founding fathers, Juan Pablo Duarte.

**1844-1861** Invasion from Haitians continued in the Dominican Republic.

**1874** "TREATY OF ARANJUEZ" - Formalized the relationship among the two countries but not of the border. The Border was only fixed at the North (Rio Massacre) and at the South (Pedernales and Anse-a-Pitre).

**1936** Last revision to the "Treaty of Aranjuez". The Dominican Republic gave up rights to a significant amount of territory land.



BORDER BECOMES A WALL

**1937** The dictator Rafael Leonidas Trujillo initiated "The Parsley Massacre" to reduce the number of Haitians Immigrants in the Dominican Republic. Nearly ten-thousands Haitians were killed in the borderlands. Observation points were created along THE BORDER.

**1962** Fall of the dictator Rafael Leonidas Trujillo. The beginning era of a new leader, Juan Bosch.

**1966-1986** The Border remained open for commercial trades. In 1979, a formal Commercial Agreement was established among both countries.

**1986** The Border was closed, ceasing all commercial trades and migration.

THE IMAGINARY LINE

**1987** The Border was re-opened allowing the trade of goods among Haiti and Dominican Republic. The cross-border trade has become a significant issue among both countries. Neither of the countries have developed new policies or regulations to control the flow across the border.

## 1987 - PRESENT

# Invisible border line



[a] Aerial Image Of The Borderline: National Geography Society | James P. Blair

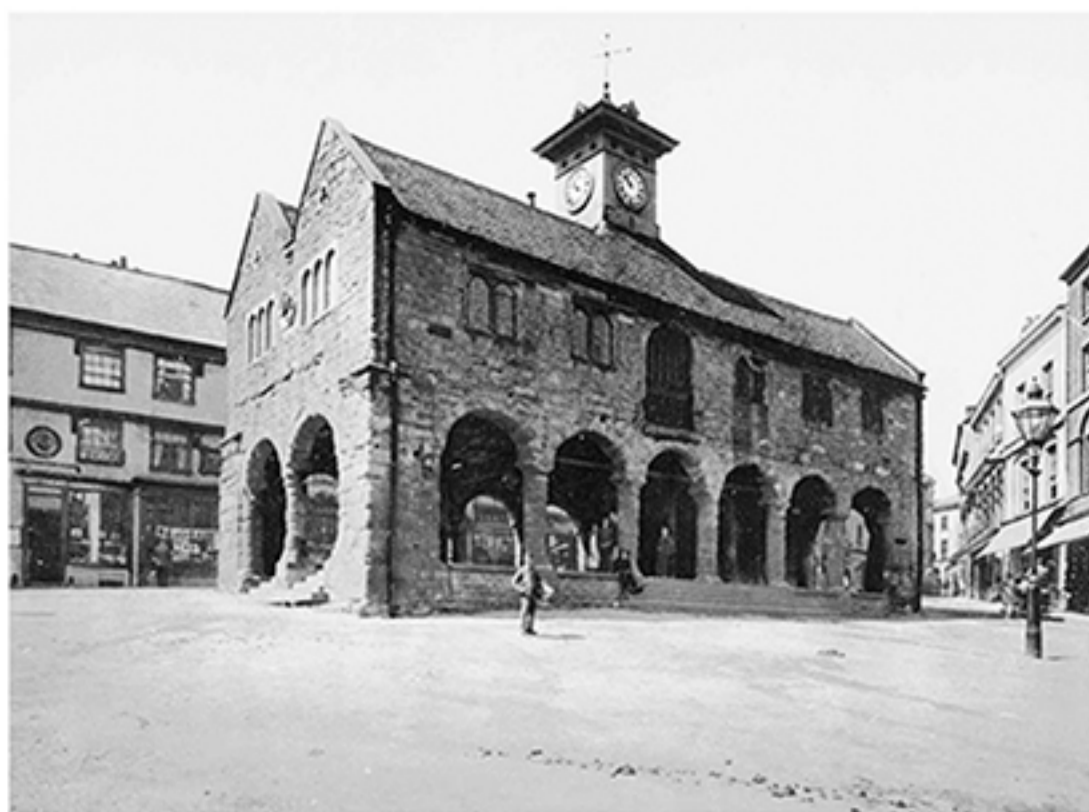
[a]



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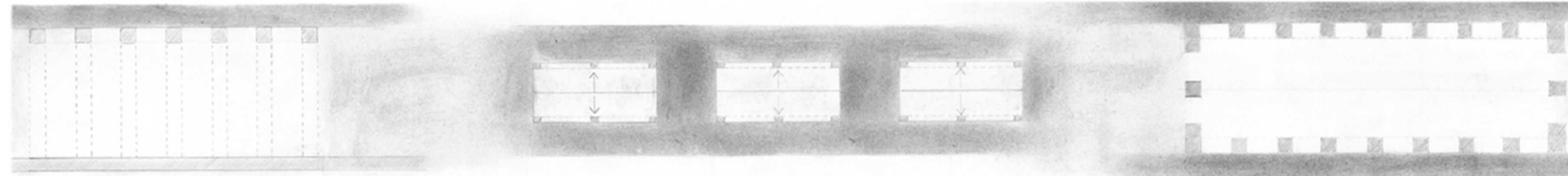


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Markets first appeared in history as specifically appointed places of exchange, usually bounded by lakes, rivers, or boundary stones. Such meeting places were neutral territory, or thresholds of exchange where different groups gathered peacefully for their mutual benefit [a].  
In ancient times, markets started to take place in very large open spaces; where boundaries were marked by architectural elements such as pillars and columns. Public markets became the heart where activities of exchange and interaction among vendors and sellers took place. This very unique and interesting interaction among them shapes cities and create communities; serving as a very strong vehicle for social integration. Due to its unique environment, markets differs greatly from other types of related activities. Its environment is bustling and very dynamic, most of the times - chaotic. **Chaos** becomes meaningful exactly as there is to be discerned some kind of **order**...Chaos gathers into itself new meaning in relation to the order that is called **integration** [b].



# market history | typologies

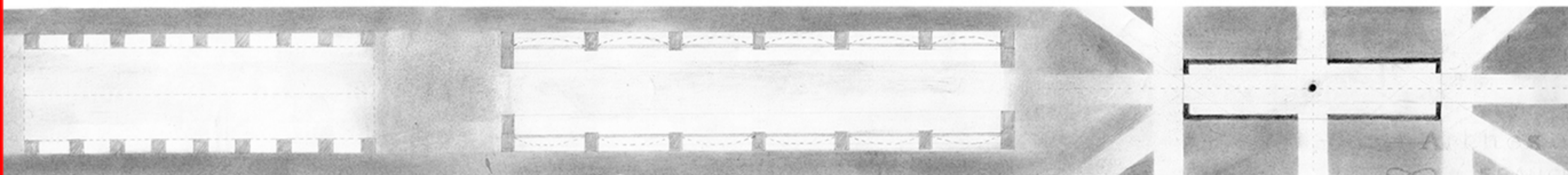
**BOUNDARIES OF EXCHANGE**



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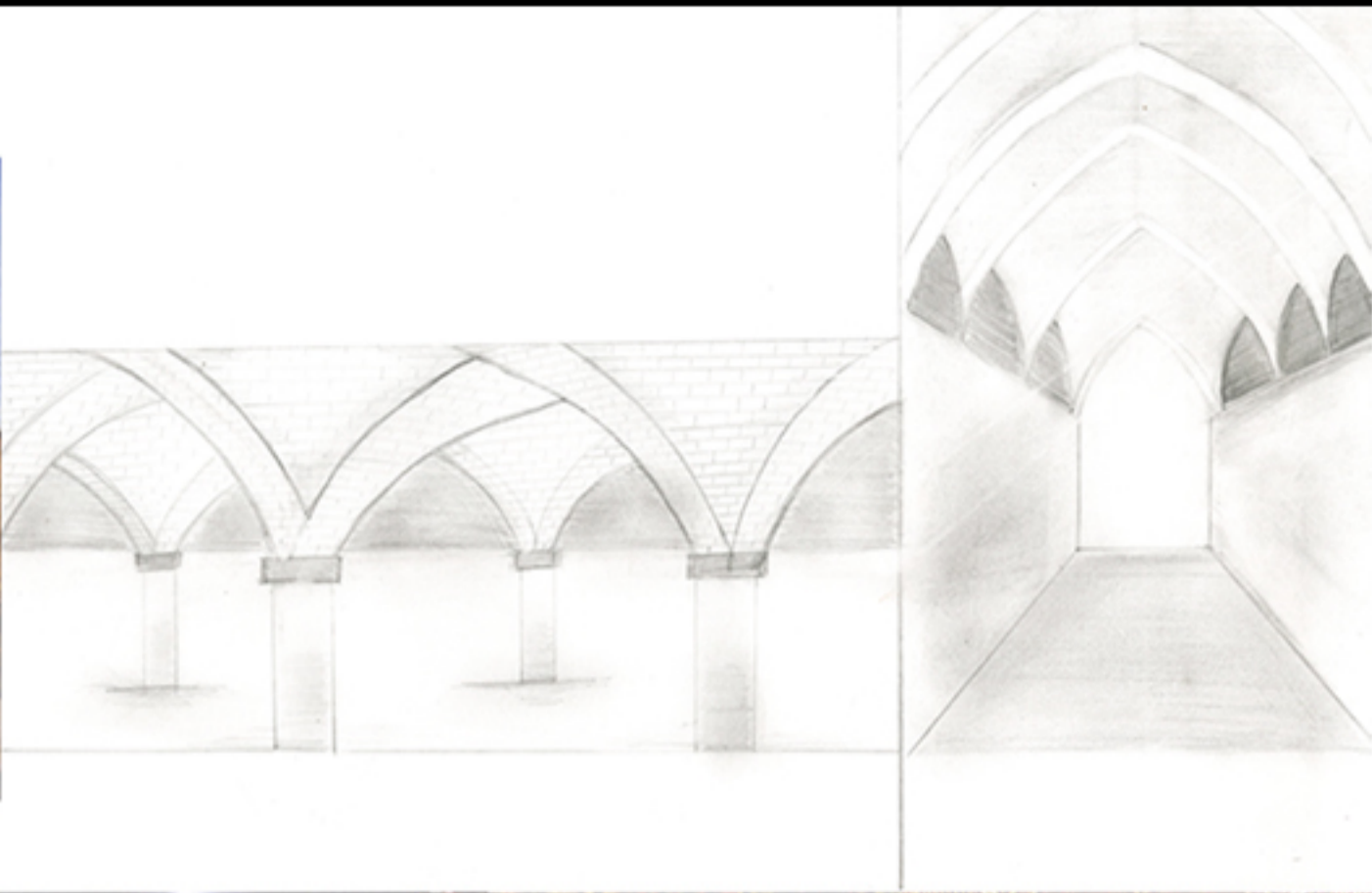
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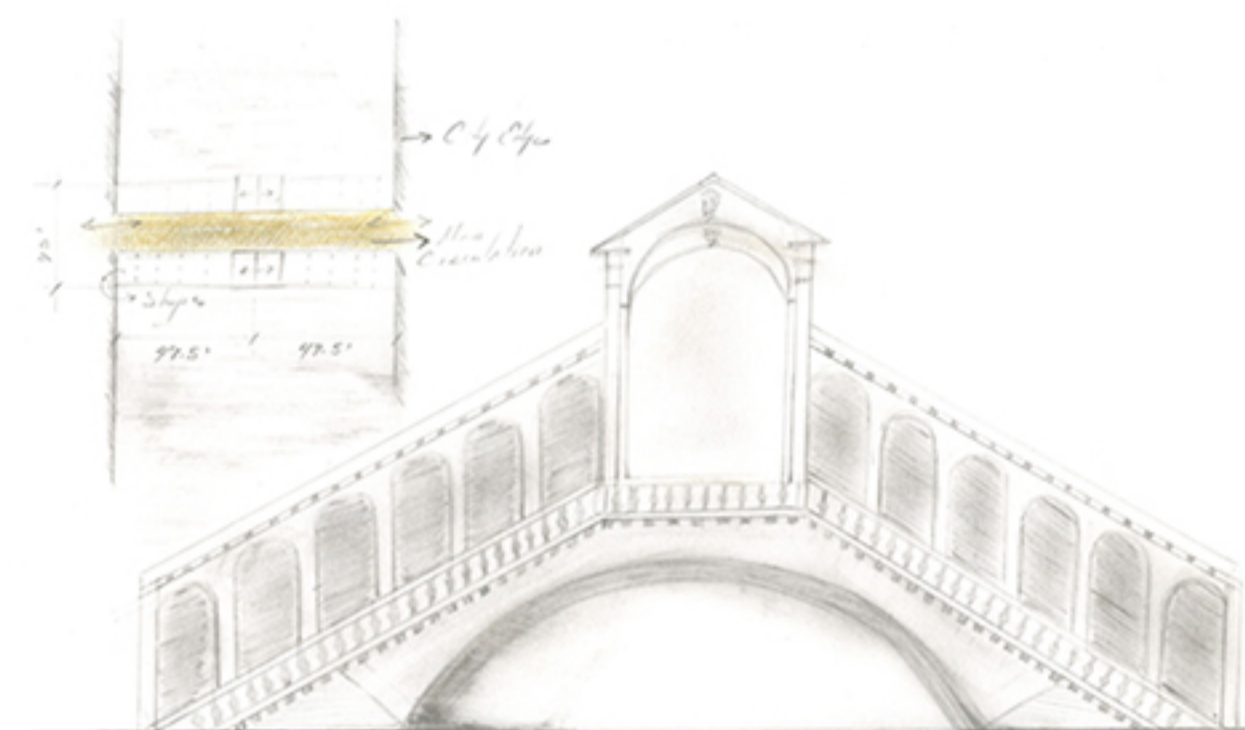
[a] Tangires, Helen. Public Markets.

[b] Winnicott, D.W. Human Nature.

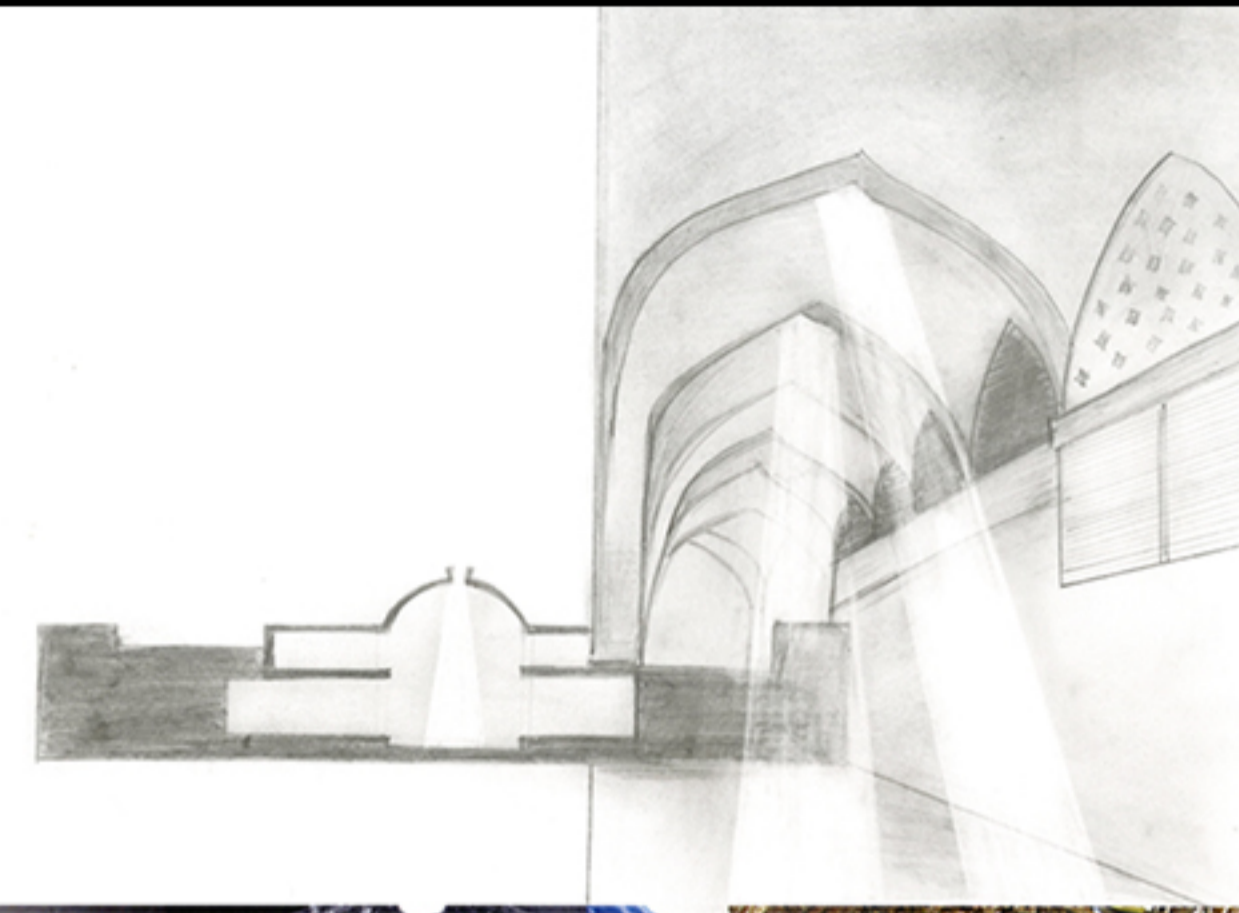
TABRIZ BAZAAR - IRAN



RIALTO BRIDGE - ITALY



ISFAHAN BAZAAR - IRAN

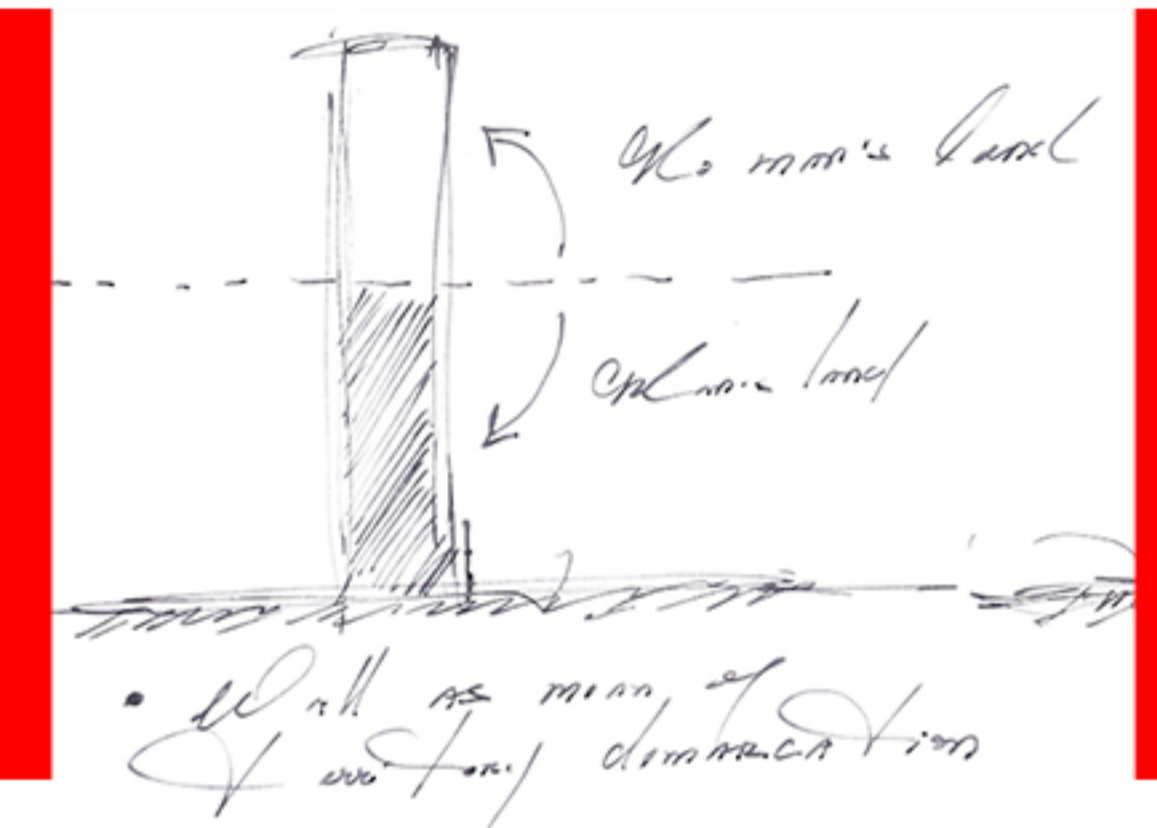
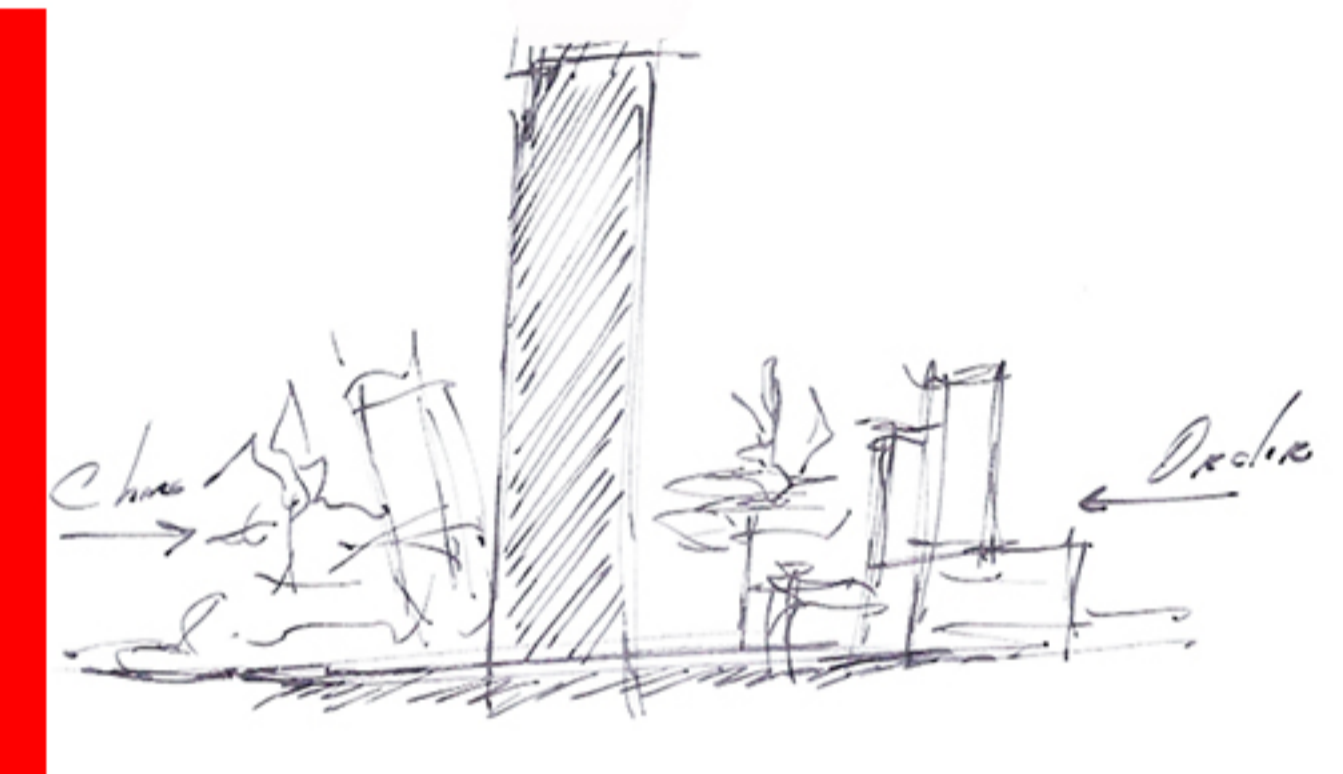
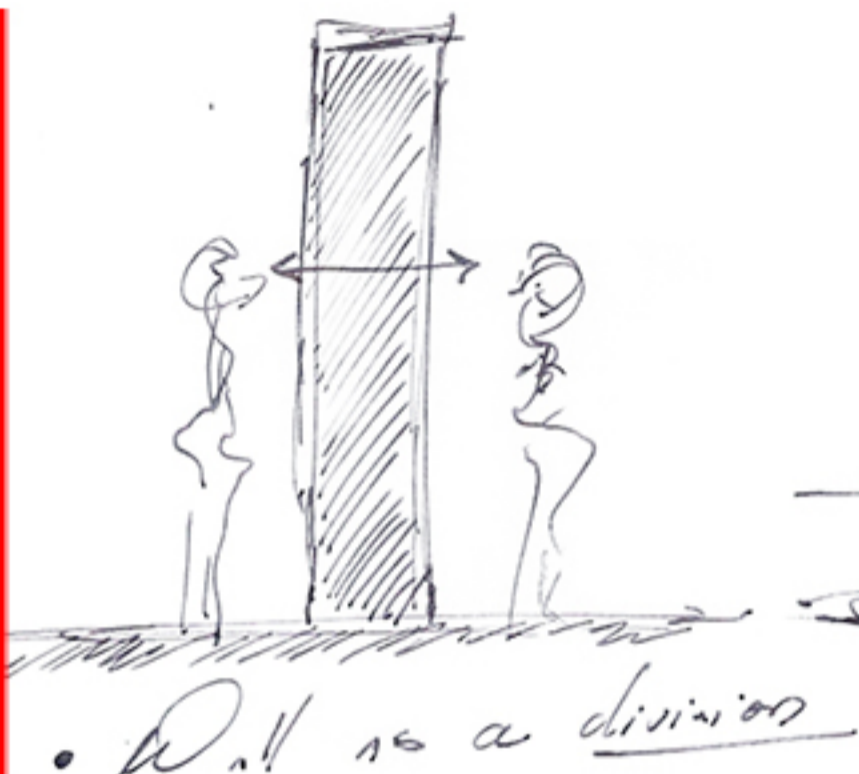


I studied several ancient markets for a better understanding of its nature and dynamic. The spatial elements, how light filtered through the building, its circulation and building materials were factors that varied from all the different markets, making each of these unique. The *Tabriz Bazaar*, is considered one of the oldest bazaars in the Middle East. Its architecture consists of beautiful covered brick structures that are interconnected, forming one of the largest bazaars of the world. I was fascinated by the series of skylights in the roof, where the sunlight gently penetrates creating a beacon of lights that gracefully illuminate the path.

[a] Huse, Nolbert & Wolters, Wolfgang. *The Art of Renaissance Venice*  
 [b] Browne, Kenneth. *Life Line I - Bazaar Route: Friday Mosque to the Maidan*

The *Rialto Bridge* was another interesting project I studied. This bridge which spans across the Grand Canal in Venice, Italy was built in 1588-91 to designs by Antonio Da Ponte, a project which was considered a moderate reply to Andrea Palladio's proposal. Instead of the 'Roman' type with several piers, he constructed a single span similar to those countless smaller bridges in Venice [a]. The main circulation runs along the bridge transversing two rows of commercial shops. In this project, it was fascinating and interesting to see how this bridge unites while at the same time it divides, while acting as a catalyst of social integration for the city.

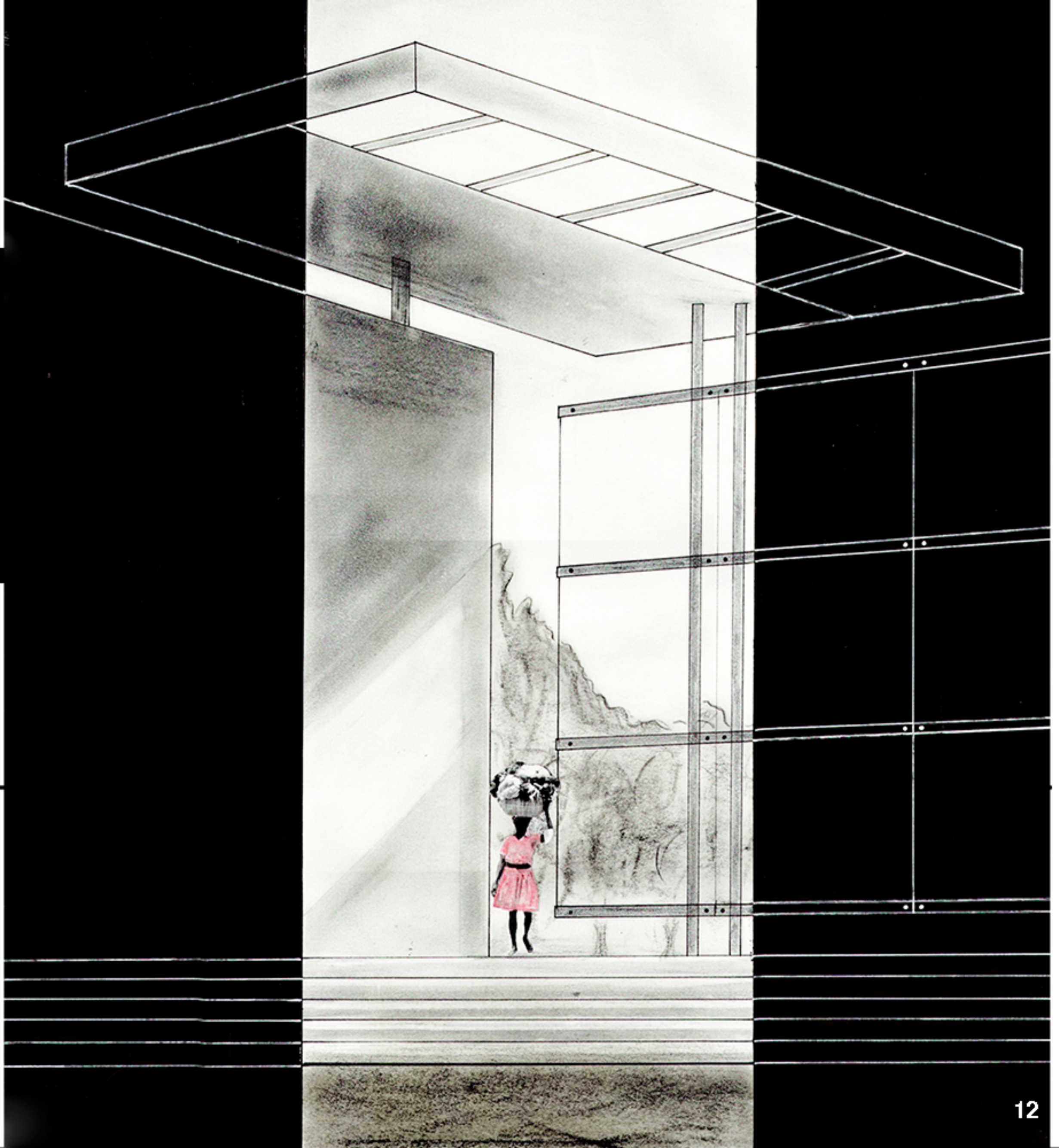
The Isfahan Bazaar is another beautiful 17th century market in Iran. The primary movement of the Bazaar forms a central linear circulation space splendidly domed throughout its length, parallel to which on both sides run the small and regular dependent spaces of the shops. Between them, at frequent intervals, arched entrances led to the larger spaces - caravanserais, colleges, bath houses, shrines, mosques, and stores all tightly connected to the central spine yet each a separate, self-contained world [b]. As the sunlight diffuses through the ceiling is quite similar to the Tabriz Bazaar project; but the linear circulation is very similar and a strong design aspect in all. I carried out this design principle in my project, where the main connection of one country to the other was the linear circulation.



“There is said to be a **WALL** between us and others, but it is a wall we build **TOGETHER** each putting his stone in the niche left by the other...” [a]

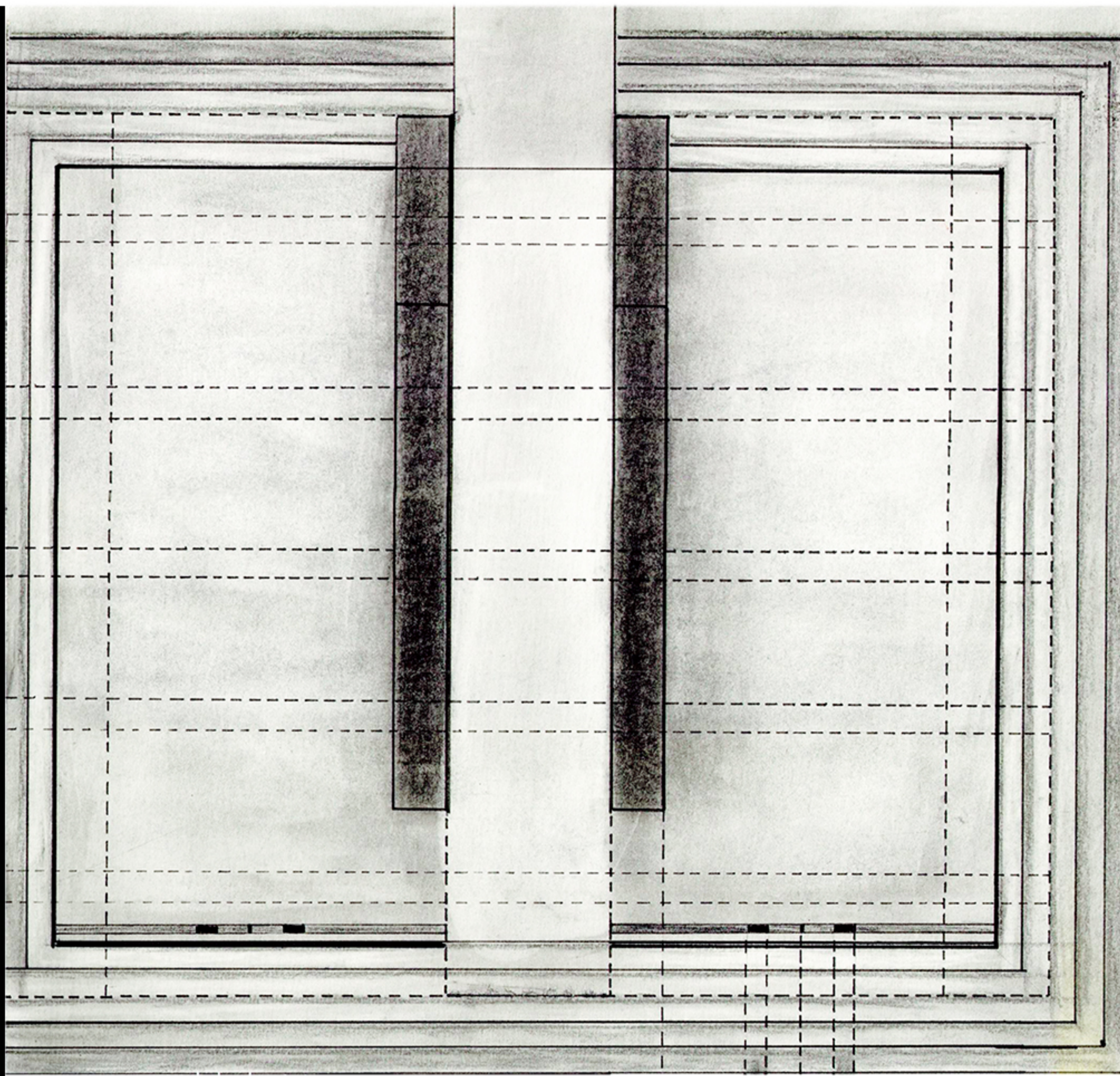
# conceptual drawings

THE WALL | CHAOS & ORDER | SENSE OF PLACE



[a] Merleau-Ponty, Maurice. Signs.

*'Where there is a wall  
WALL there's a way  
around, over, or through  
there's a gate maybe a  
ladder a door a sentinel  
who sometimes sleeps  
there are secret pass-  
words you can overhear  
there are methods of tor-  
ture for extracting clues  
to maps of underground  
passageways there are  
zeppelins, helicopters,  
rockets, bombs bettering  
rams armies with trum-  
pets whose all at once  
blast shatters the foun-  
dations*



*Where there's a wall  
there are words to whis-  
per by a loose brick wall-  
ing prayers to utter spe-  
cial codes to tap birds to  
carry messages taped to  
their feet there are letters  
to be written novels even  
on this side of the wall I  
am standing staring at  
the top lost in the clouds  
I hear every sound you  
make but cannot see you  
I incline in the wrong di-  
rection a voice cries faint  
as a in a dream' [a]-*

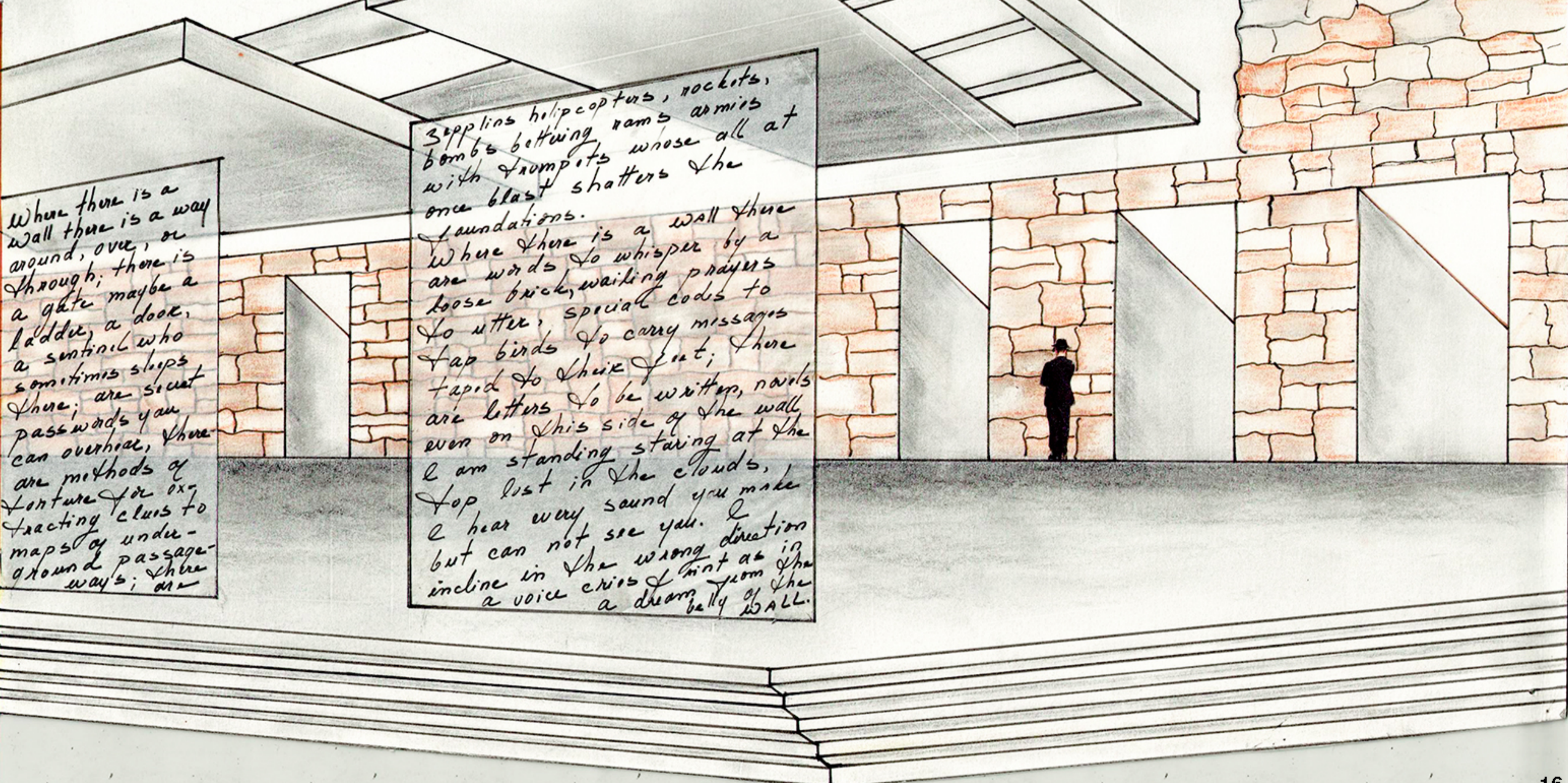
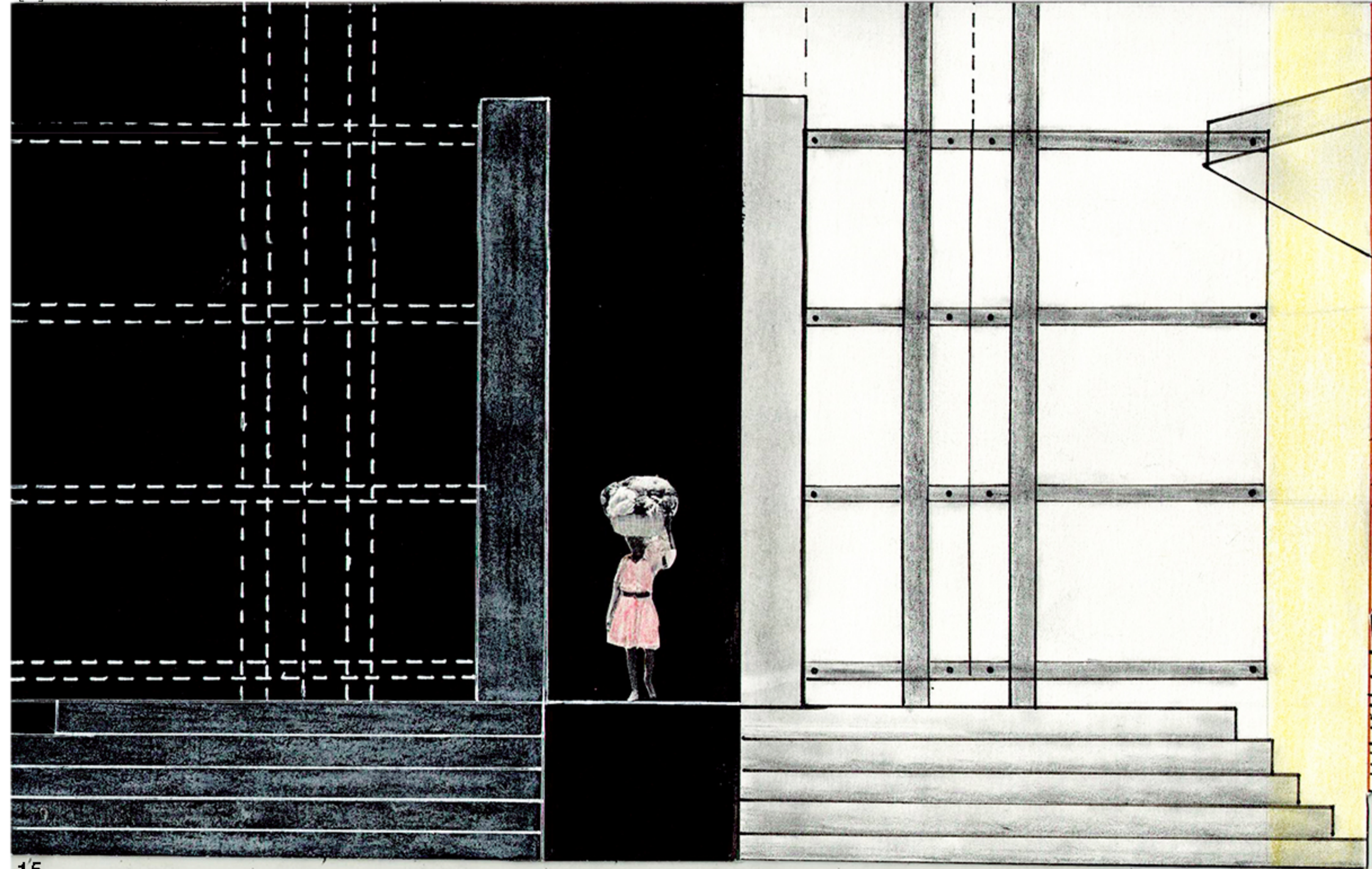
*by Joy Kogawa*

*[a] Kogawa, Joy. Six Poem:*

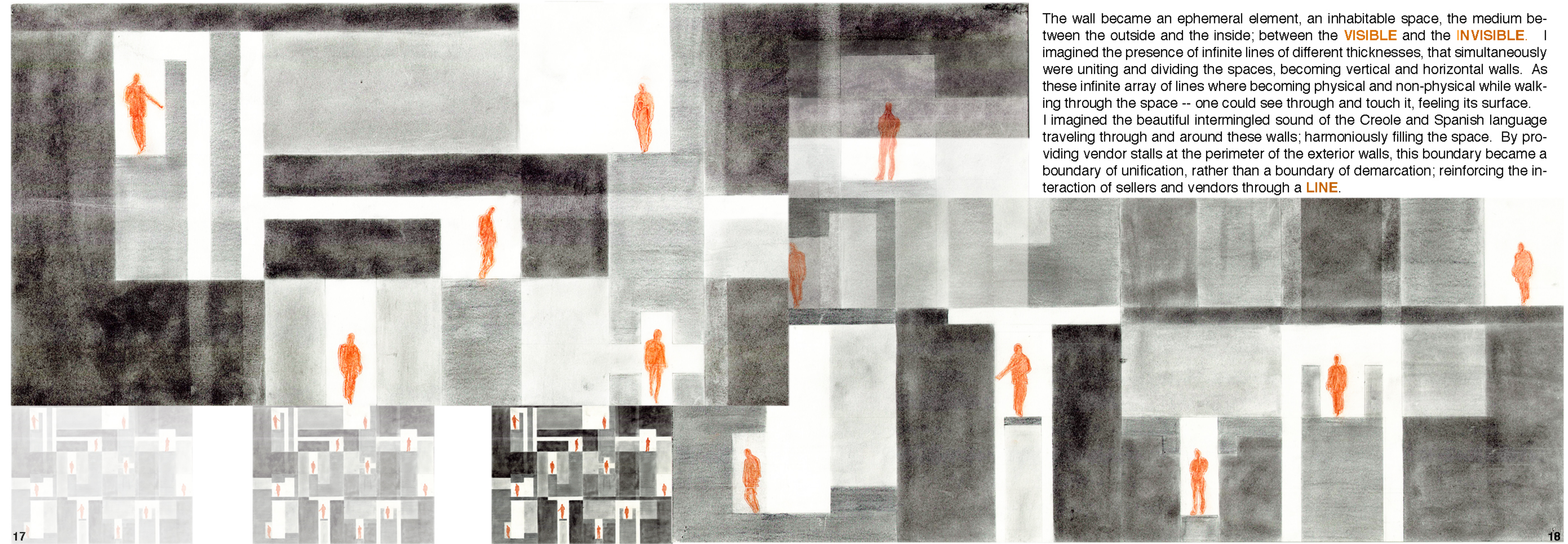
*Where There Is A Wall.*

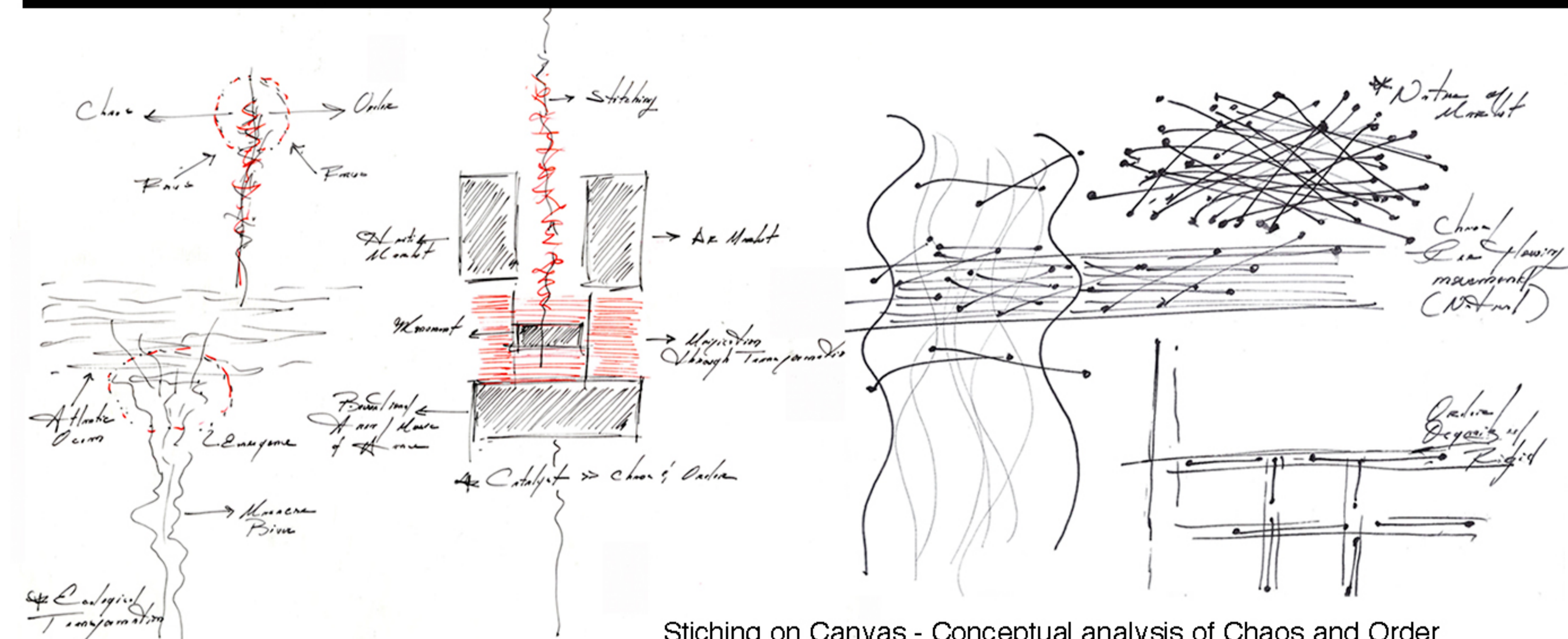
**OUTSIDE** and **INSIDE** form a dialectic of division [a]. A division that could be demarcated by the existence of a wall. The meaning of a wall in my thesis, became very powerful. It became a driven force that would lead me to question all its possible functions and meaning; furthermore, its psychological effect among the sellers and buyers during their interaction during the market days.

[a] Bachelard, Gaston. The Poetics of Space.



The wall became an ephemeral element, an inhabitable space, the medium between the outside and the inside; between the **VISIBLE** and the **INVISIBLE**. I imagined the presence of infinite lines of different thicknesses, that simultaneously were uniting and dividing the spaces, becoming vertical and horizontal walls. As these infinite array of lines were becoming physical and non-physical while walking through the space -- one could see through and touch it, feeling its surface. I imagined the beautiful intermingled sound of the Creole and Spanish language traveling through and around these walls; harmoniously filling the space. By providing vendor stalls at the perimeter of the exterior walls, this boundary became a boundary of unification, rather than a boundary of demarcation; reinforcing the interaction of sellers and vendors through a **LINE**.





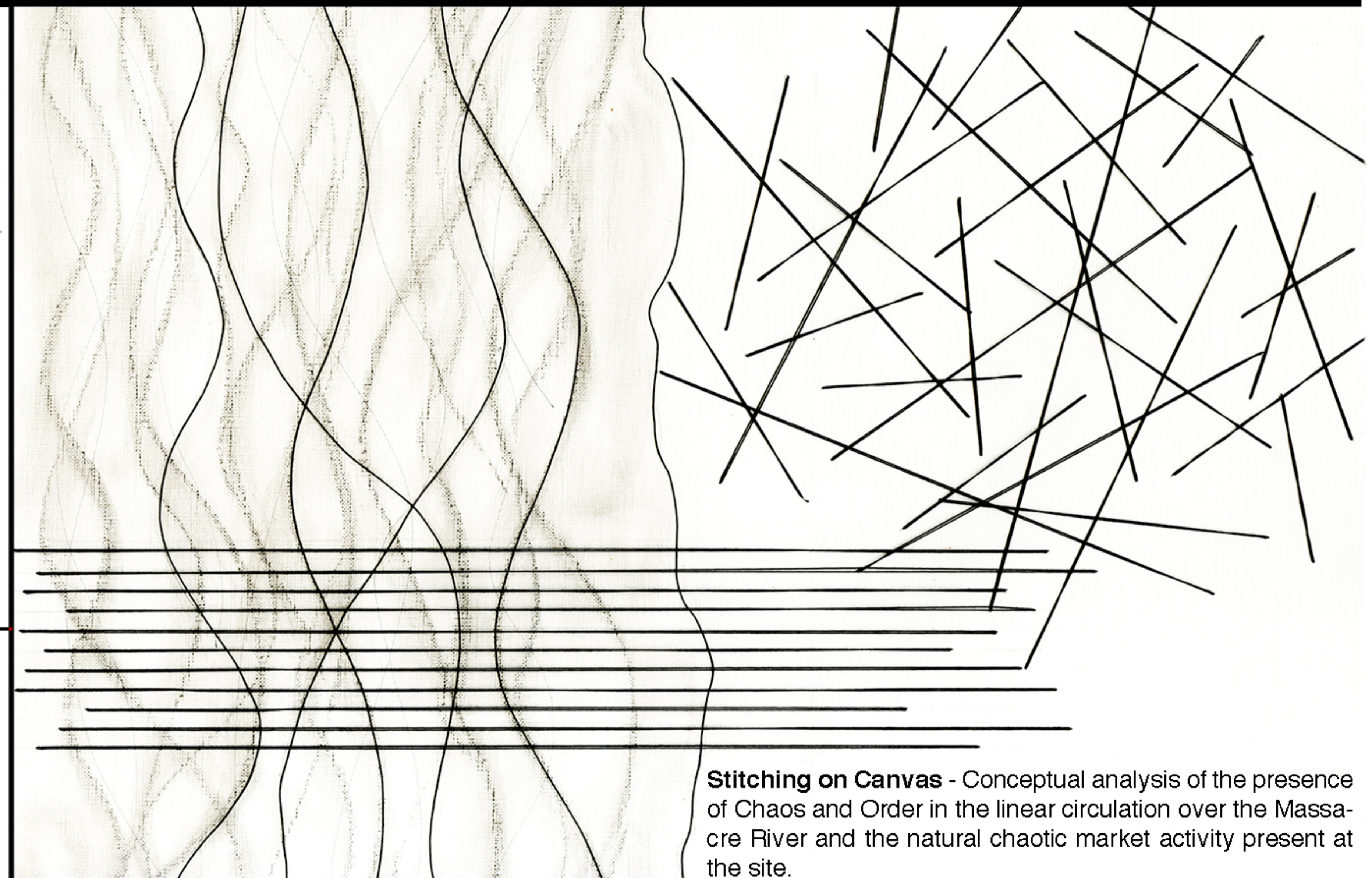
# chaos + order

Stitching on Canvas - Conceptual analysis of Chaos and Order  
 Linear circulation over the Massacre River over the existing bridge  
 and the natural chaotic market activity present at the site.

Could chaos itself be a source of creation and life? Nietzsche said that chaos was needed for a star to be born...If that is the case we can expect to see a very beautiful star".

Order has only meaning in relation to disorder and chaos. It has no value in itself except at its limits. Perfect order and total chaos are equally difficult situations to bear for a long period. The works we construct are situated somewhere **BETWEEN** the two [a]. The nature of chaos and order was strongly present at the site. It became a design principle in my project, creating a complex play between structured and chaotic spaces; spaces of interdependence that were beyond its proper limits.

[a] Frampton Kenneth, Oswald, Franz, & Von Meiss, Pierre. Elements of Architecture: From Form to Place

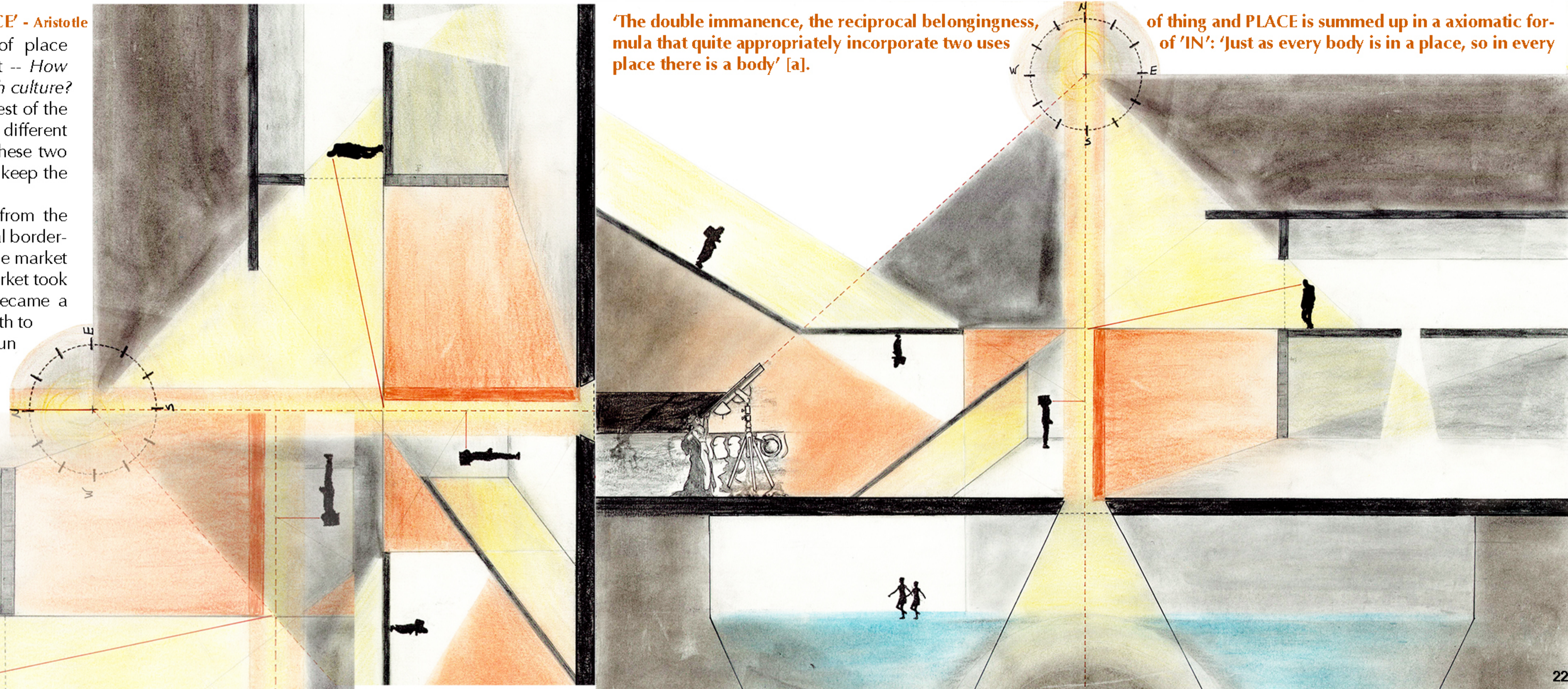


Stitching on Canvas - Conceptual analysis of the presence  
 of Chaos and Order in the linear circulation over the Massa-  
 cre River and the natural chaotic market activity present at  
 the site.

**'Everything remains naturally in its proper PLACE' - Aristotle**

The fundamental question of the meaning of place aroused prior starting the design of my project -- *How can I achieve an inherent sense of place for each culture?* These two cultures reside in the east and the west of the imaginary line. Both cultures were significantly different and very similar. I had a strong desire to fuse these two cultures together. Nonetheless, I still wanted to keep the richness and identity of each. The design of the market started to emerge from the imaginary line itself; when I envisioned the actual border-line extruding towards each country, allowing the market space to become an extension of it. As each market took place on both countries, the imaginary line became a 'third place' - a place within a place - giving birth to three main functions in the market, that would run along the imaginary line: A restaurant, a theater, and a plaza for playing dominoes.

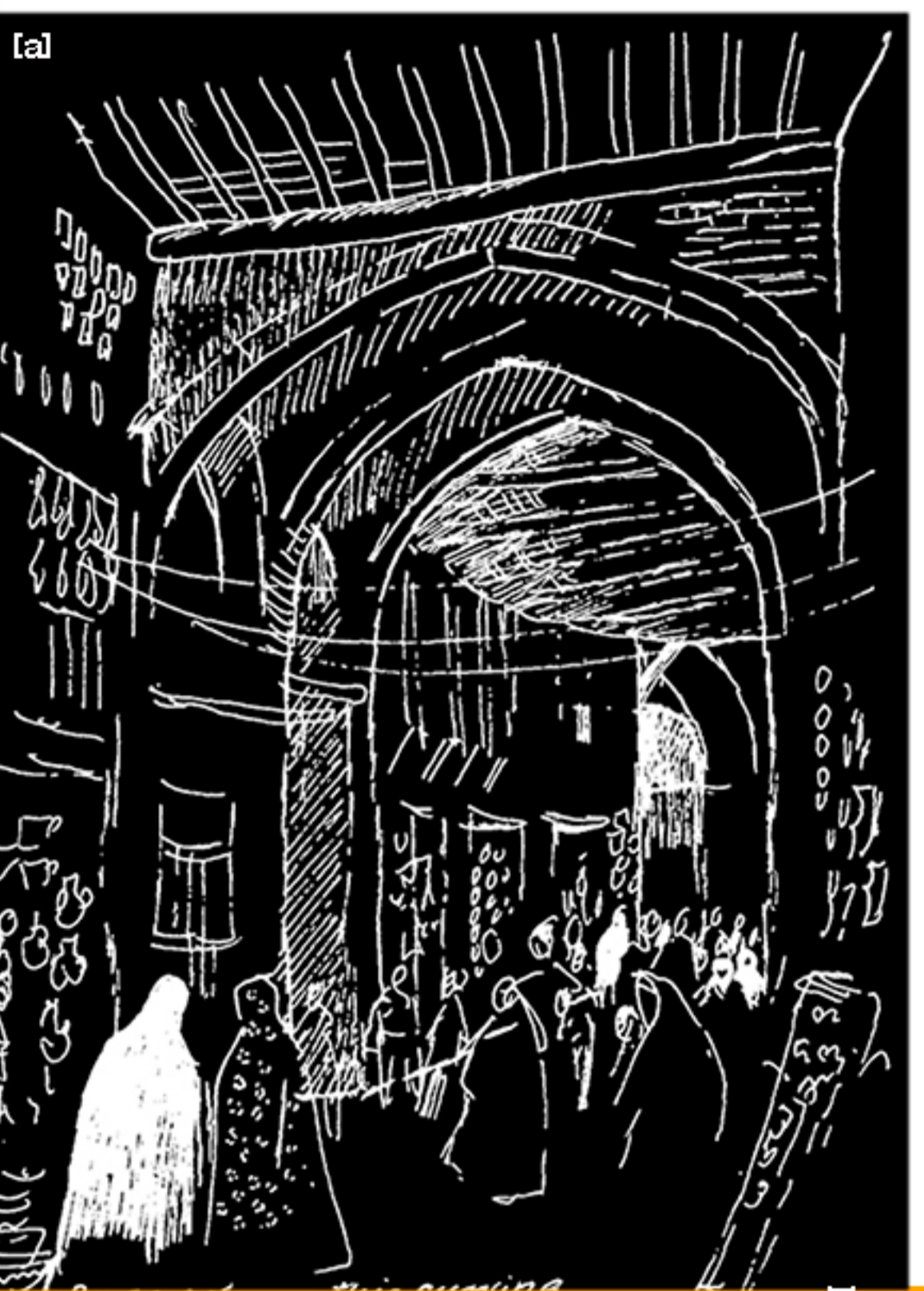
# sense of place



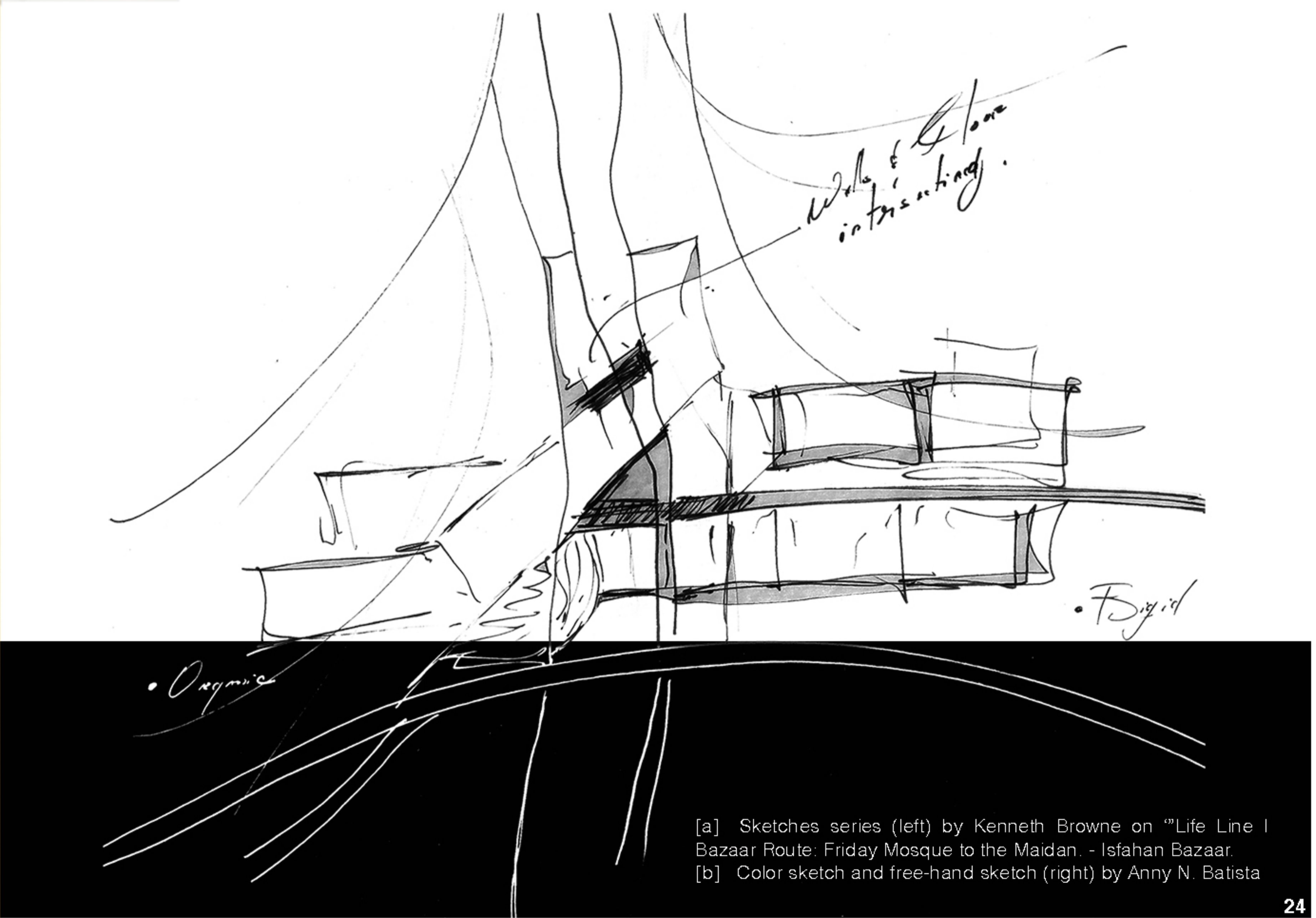
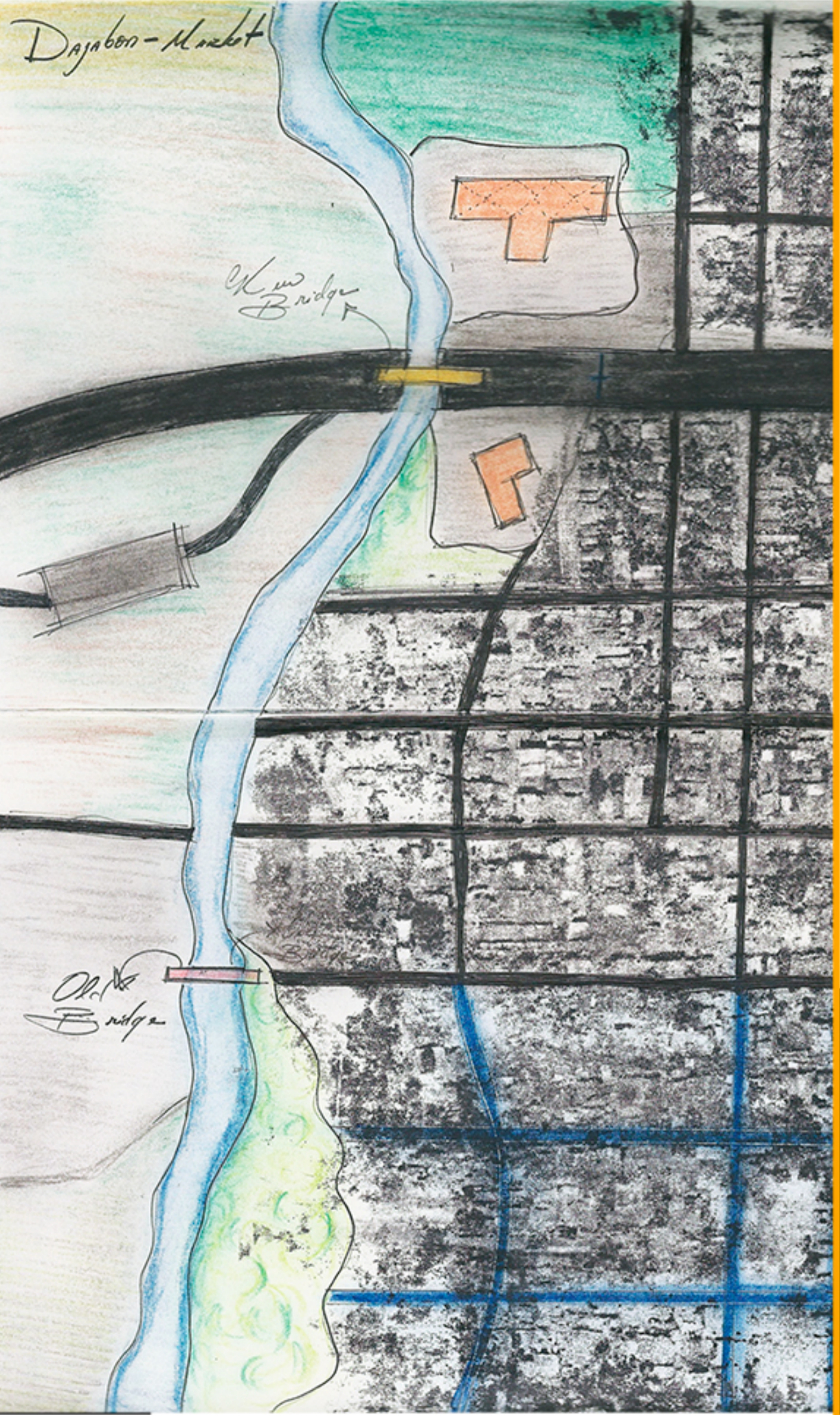
**'The double immanence, the reciprocal belongingness, of thing and PLACE is summed up in a axiomatic formula that quite appropriately incorporate two uses of 'IN': 'Just as every body is in a place, so in every place there is a body' [a].**

**of thing and PLACE is summed up in a axiomatic formula that quite appropriately incorporate two uses of 'IN': 'Just as every body is in a place, so in every place there is a body' [a].**

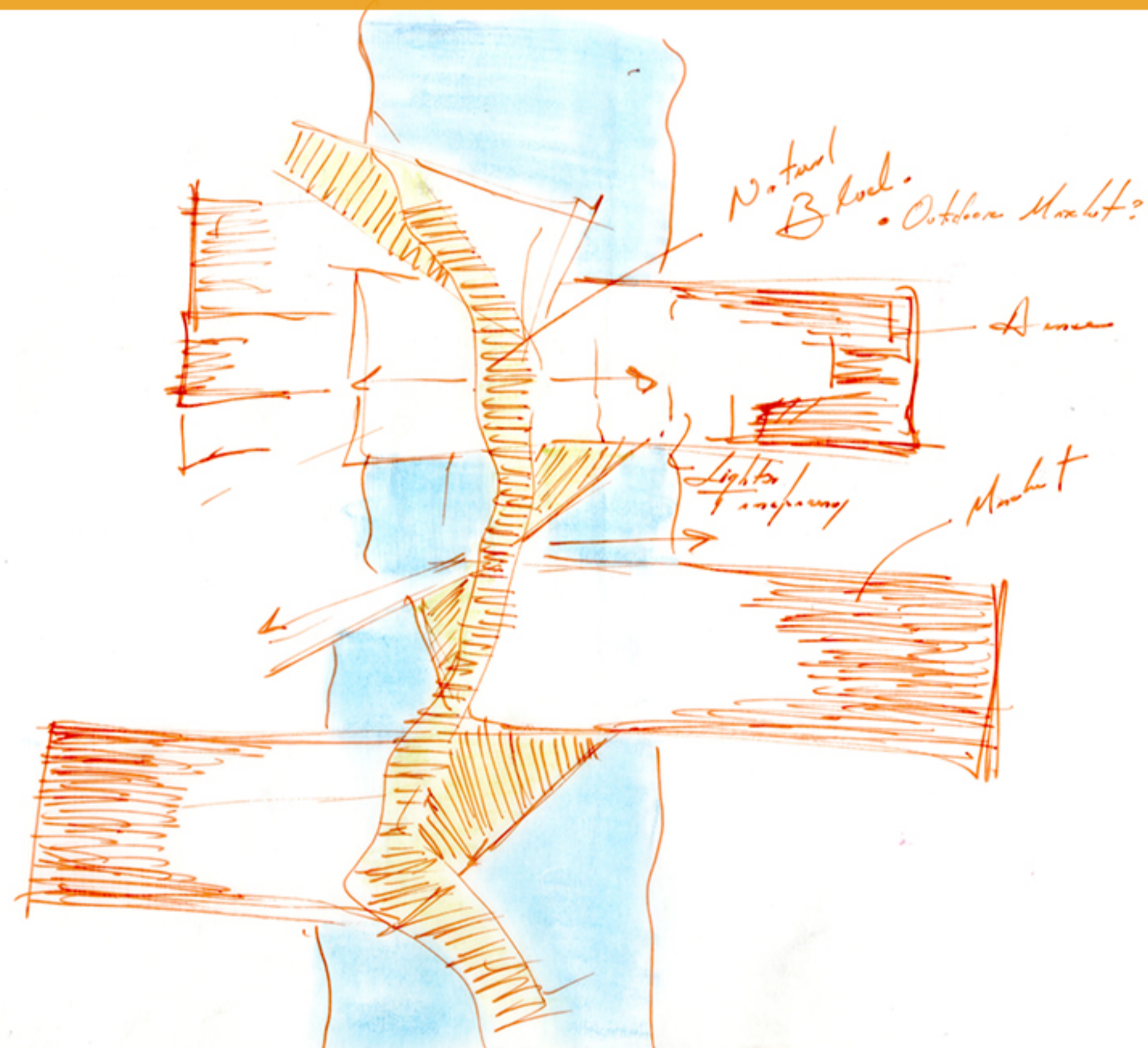
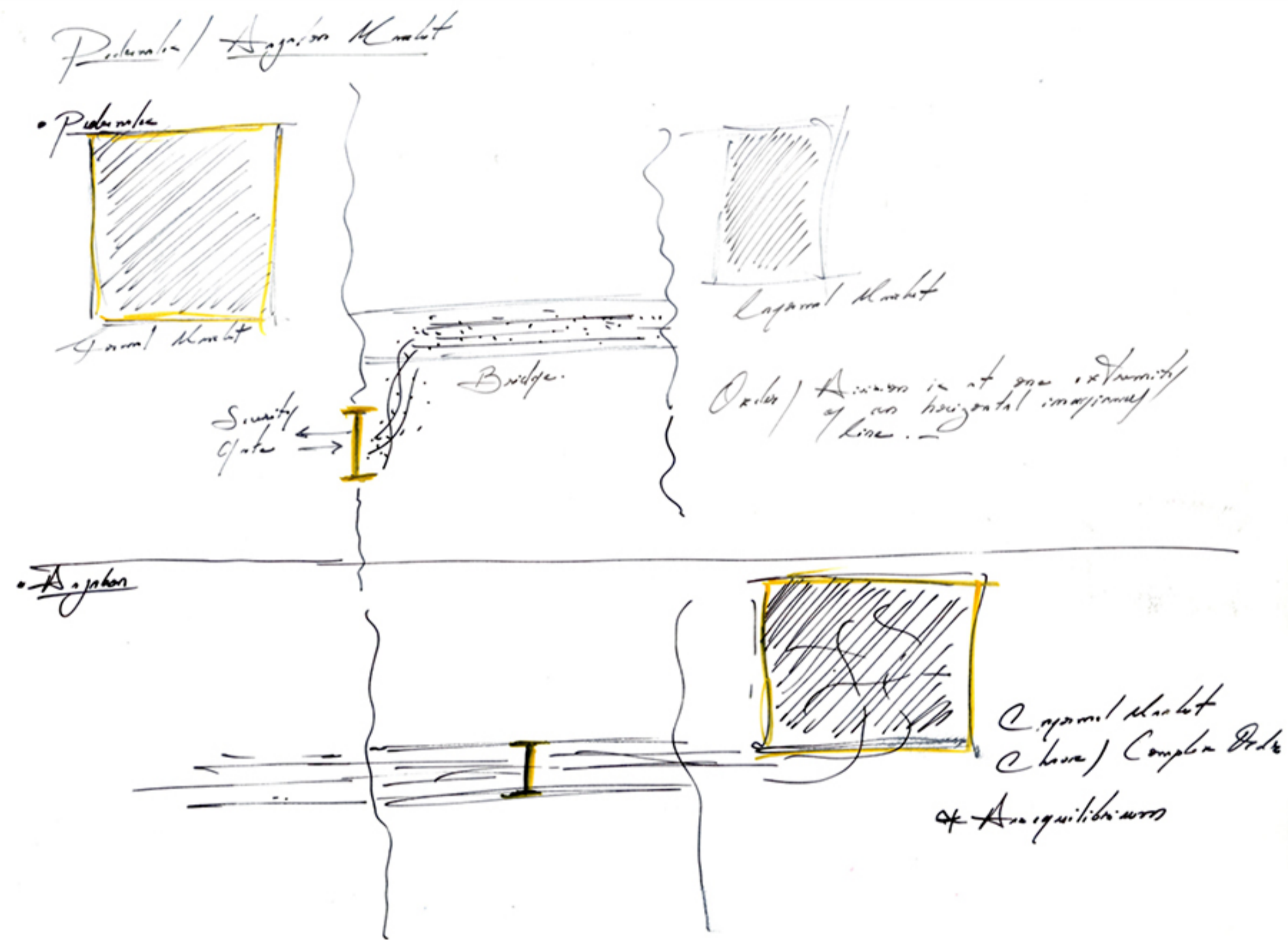
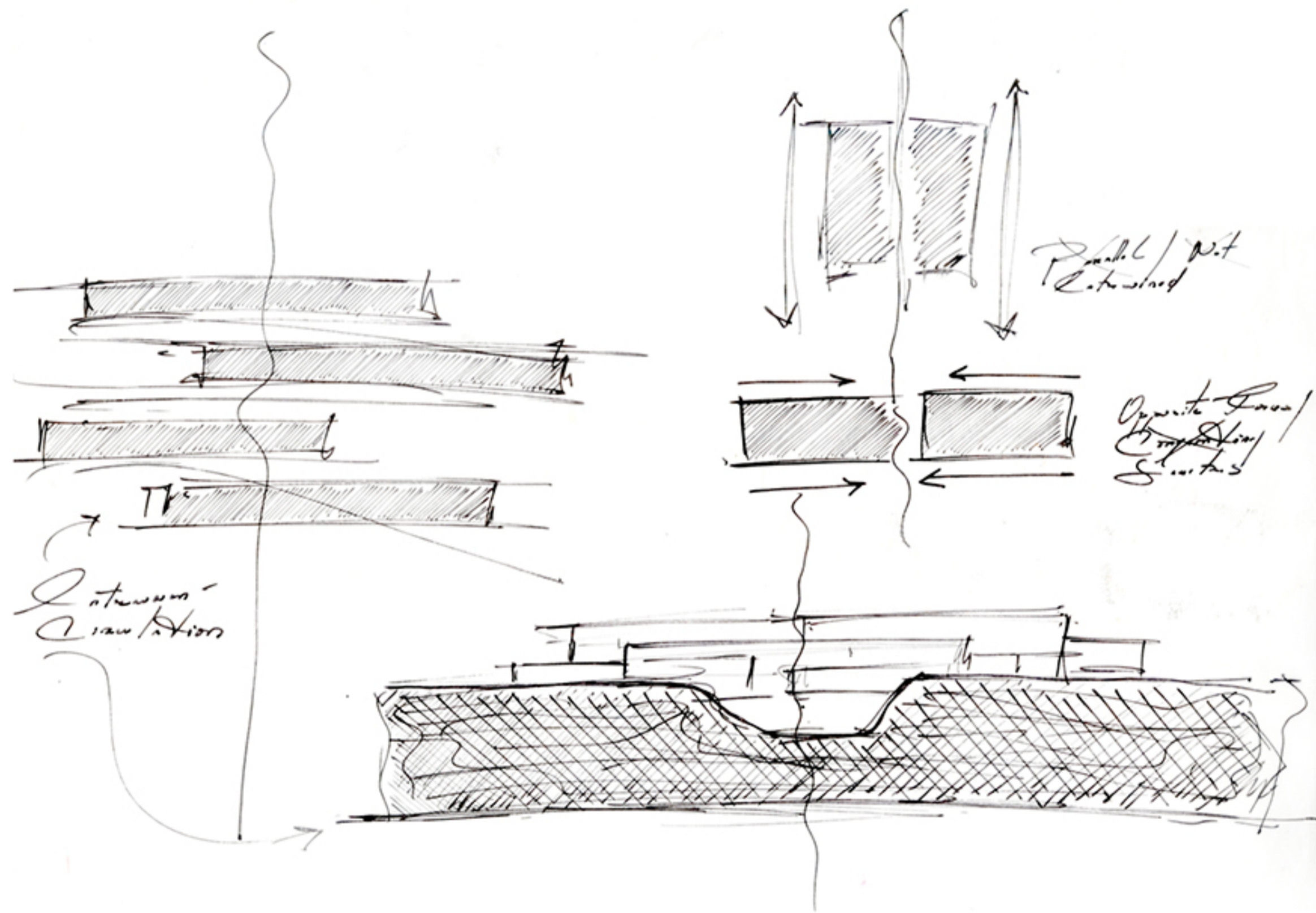
[a]



conceptual sketches



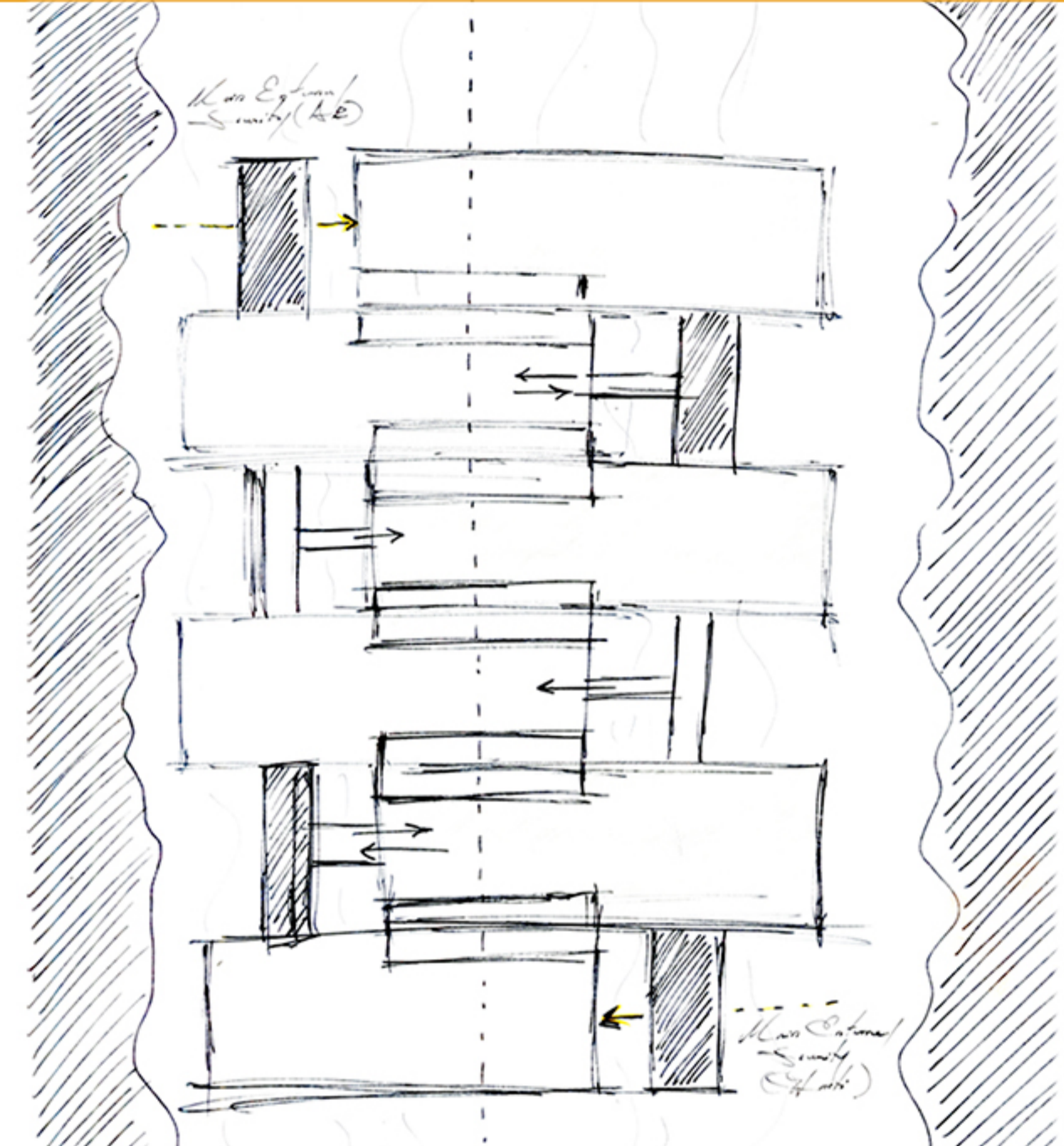
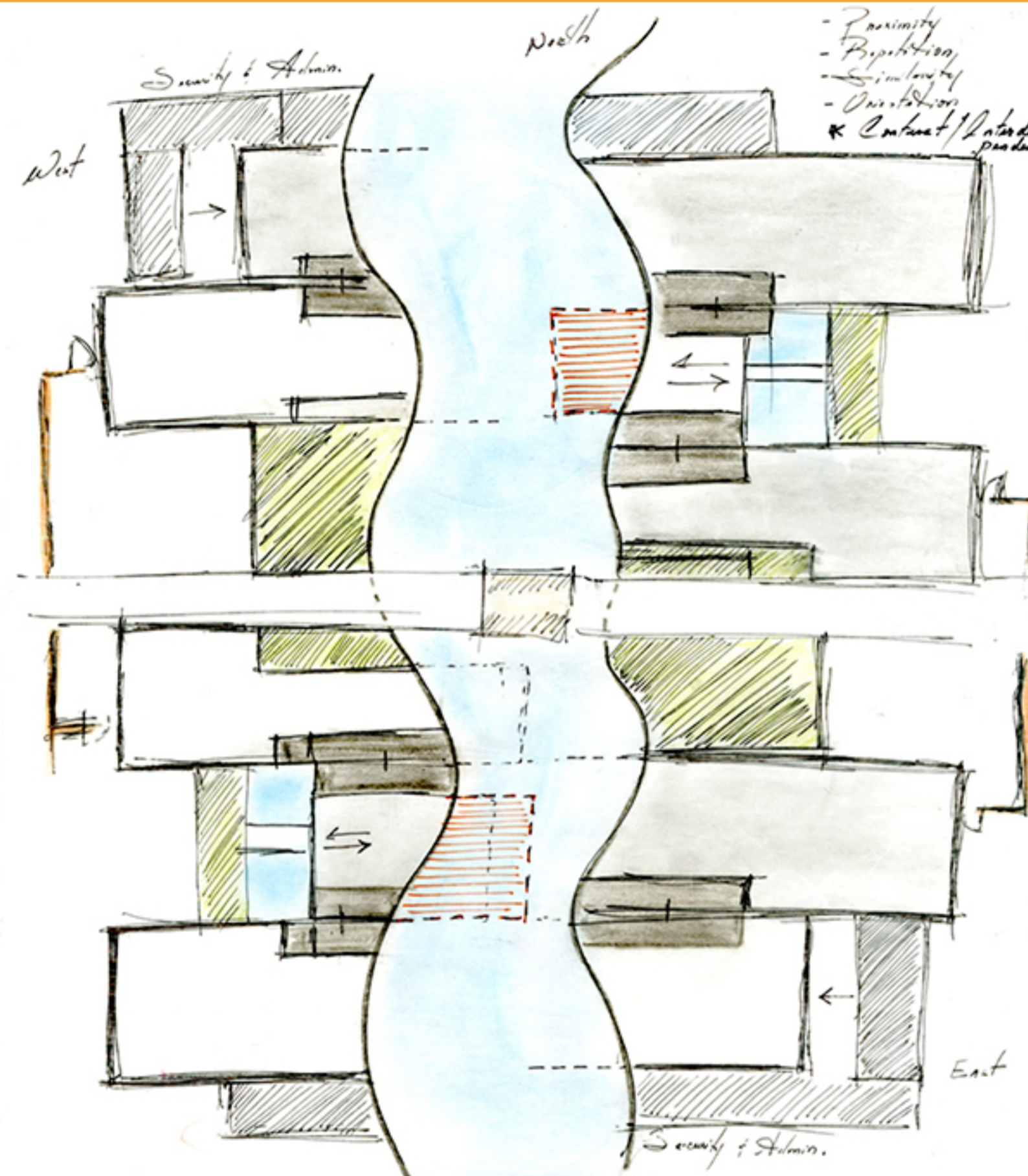
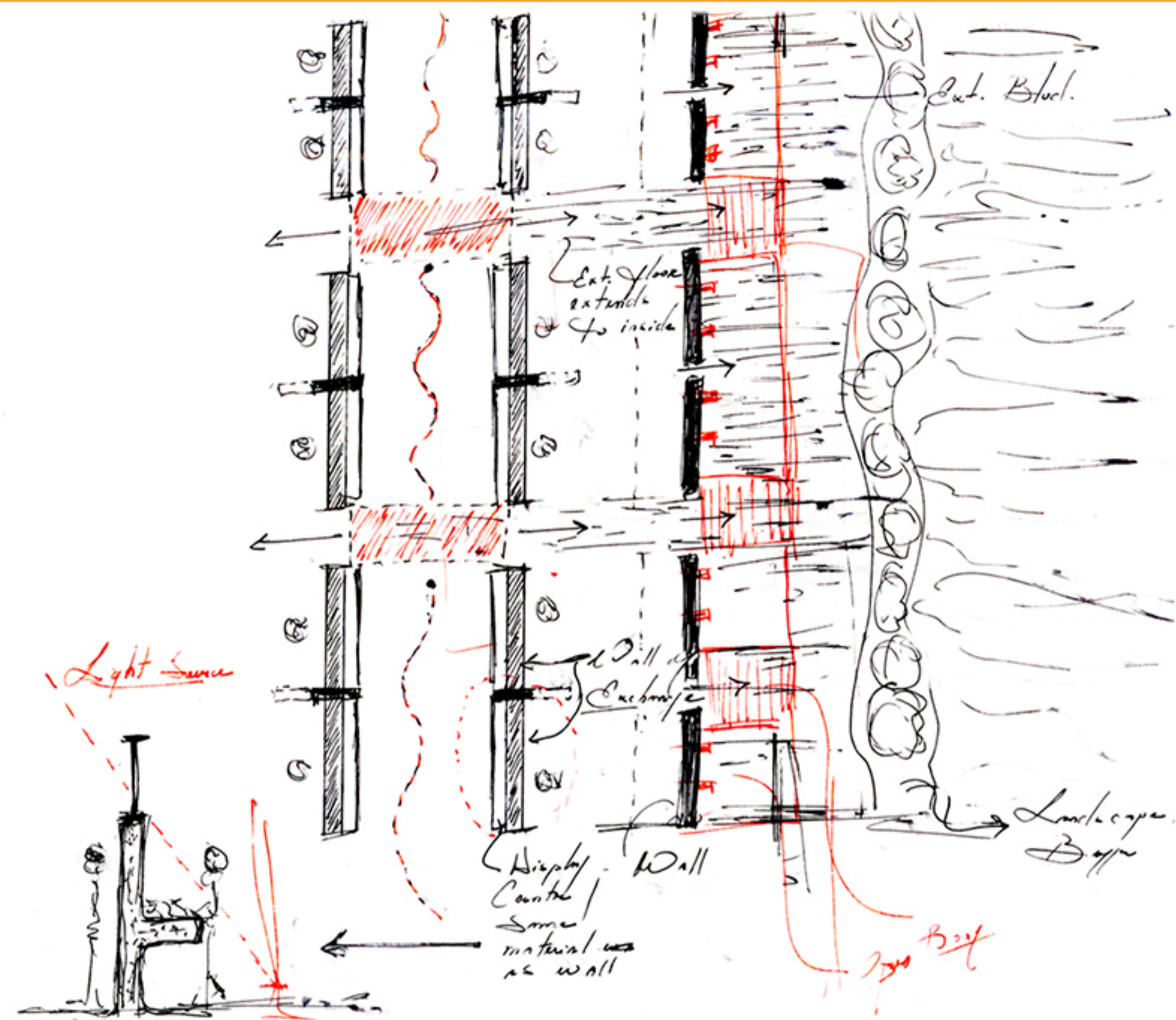
[a] Sketches series (left) by Kenneth Browne on "Life Line I Bazaar Route: Friday Mosque to the Maidan. - Isfahan Bazaar.  
 [b] Color sketch and free-hand sketch (right) by Anny N. Batista



I explored the idea of unification through numerous sketches. I first imagined the spaces expanding east to west over the Massacre River. I also imagined the spaces taking place north to south - parallel to each other. Lastly, I imagined the spaces facing each other, as opposite forces. The moment I placed my drawing open down, I still imagined other different spaces, seconds later I continued to draw.

During my visit to the site, I also visited another market located to the south of the border, in the town of Pedernales. This sketch reflects the difference between both markets. The security gate at the market in Pedernales was located in the side of the Dominican Republic, right along the edge of a river. On the contrary, the gate in market in Dajabon was located right in the center. Its presence was visible and invisible at the same time, demarcating the border line.

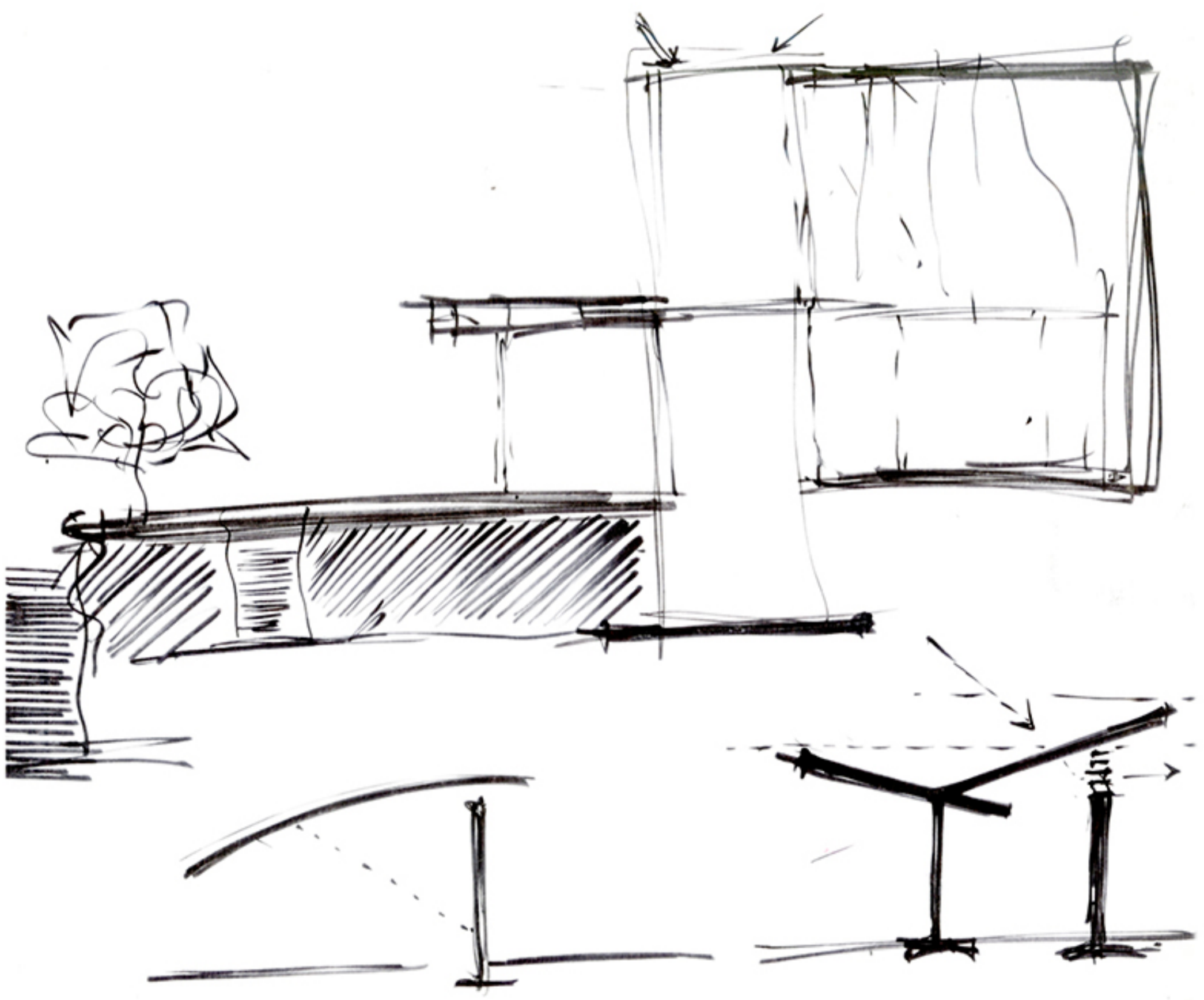
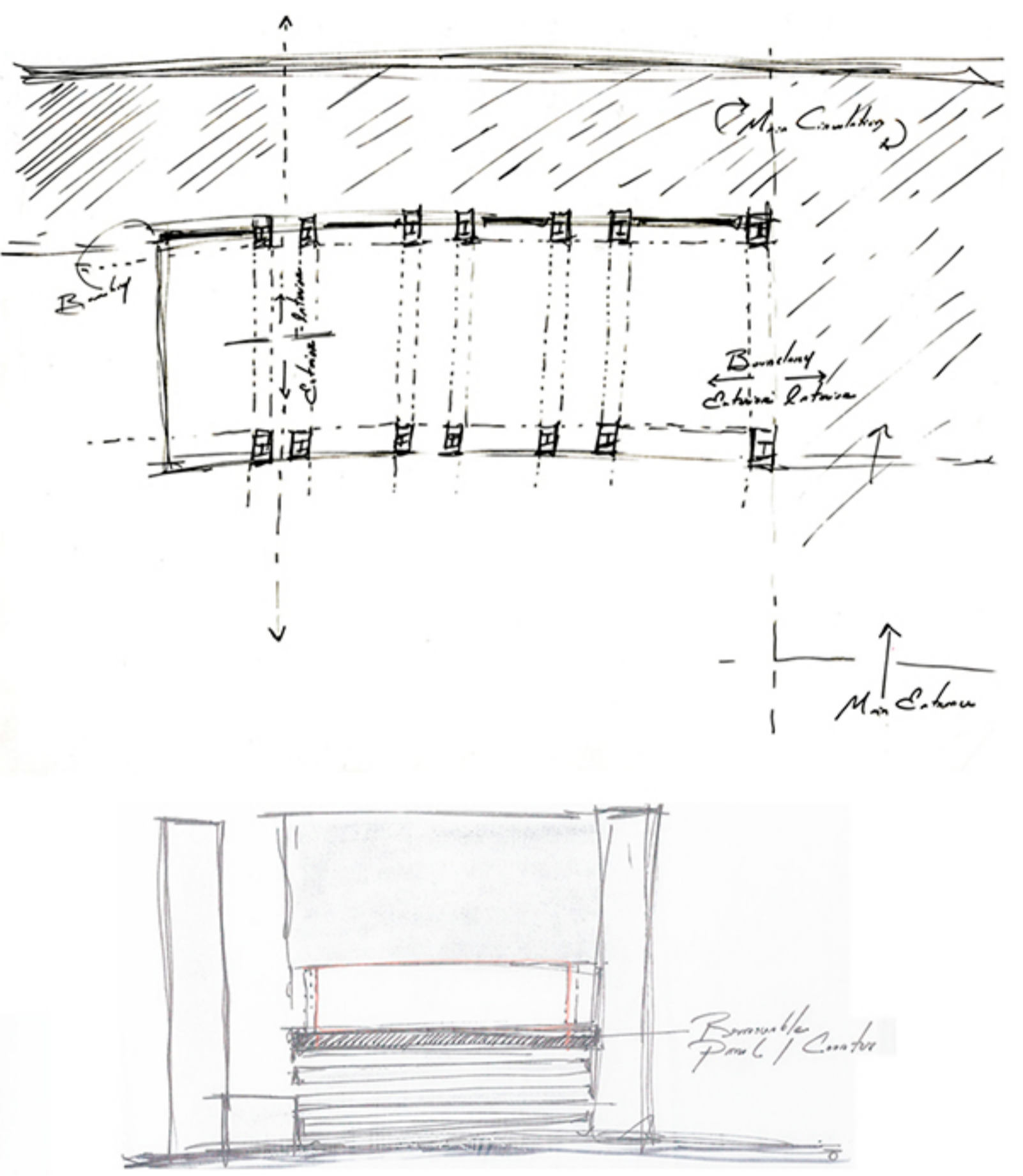
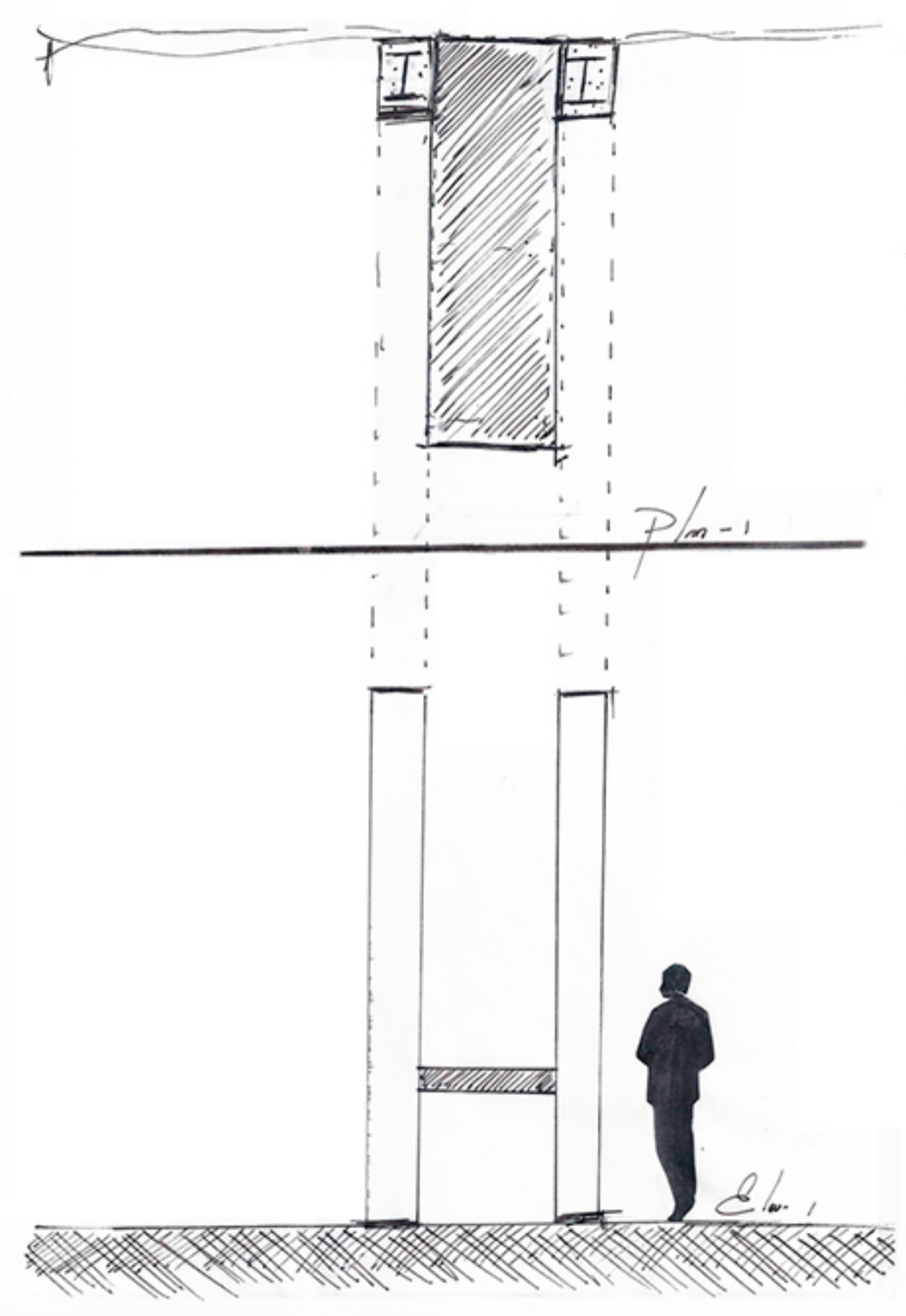
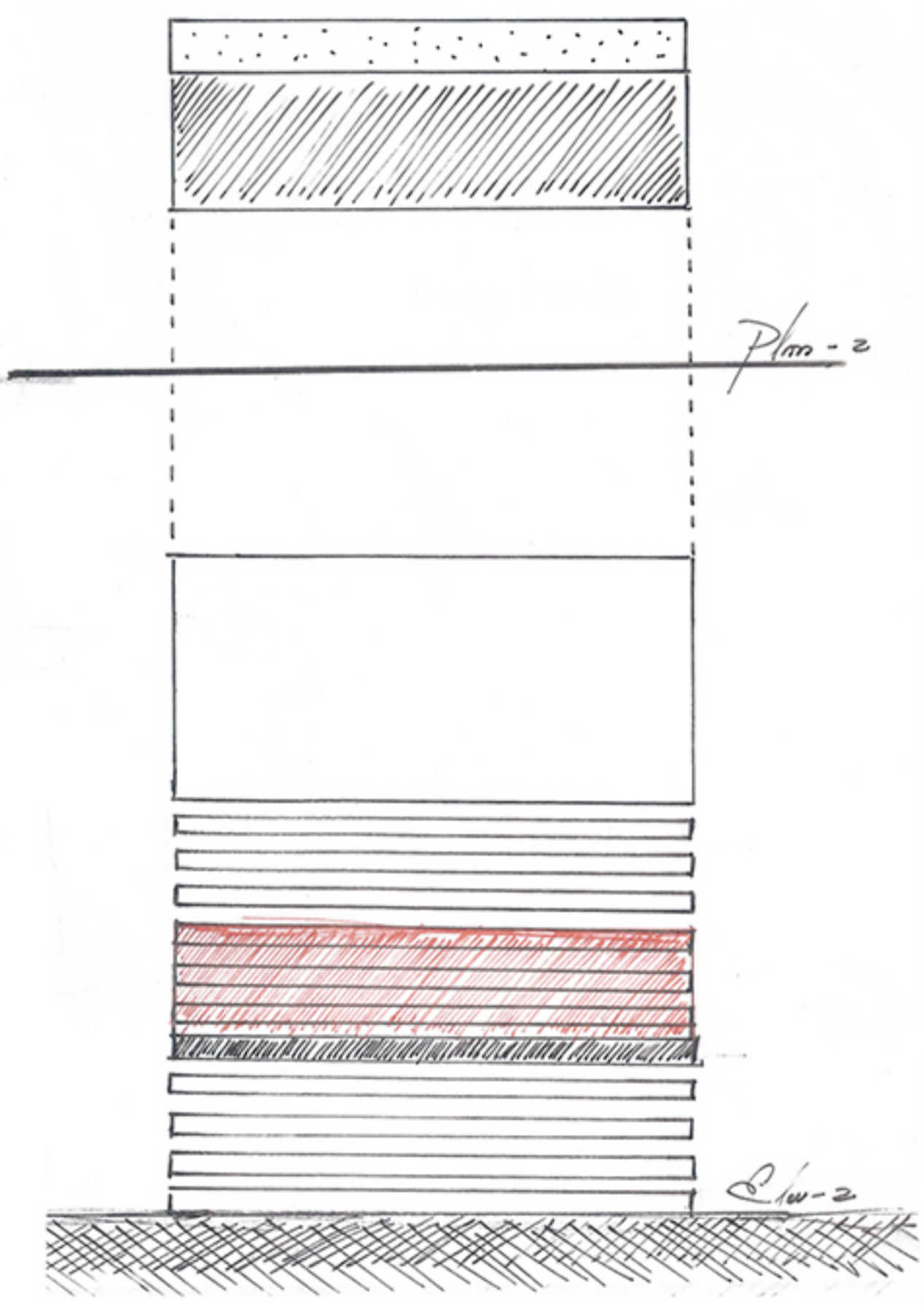
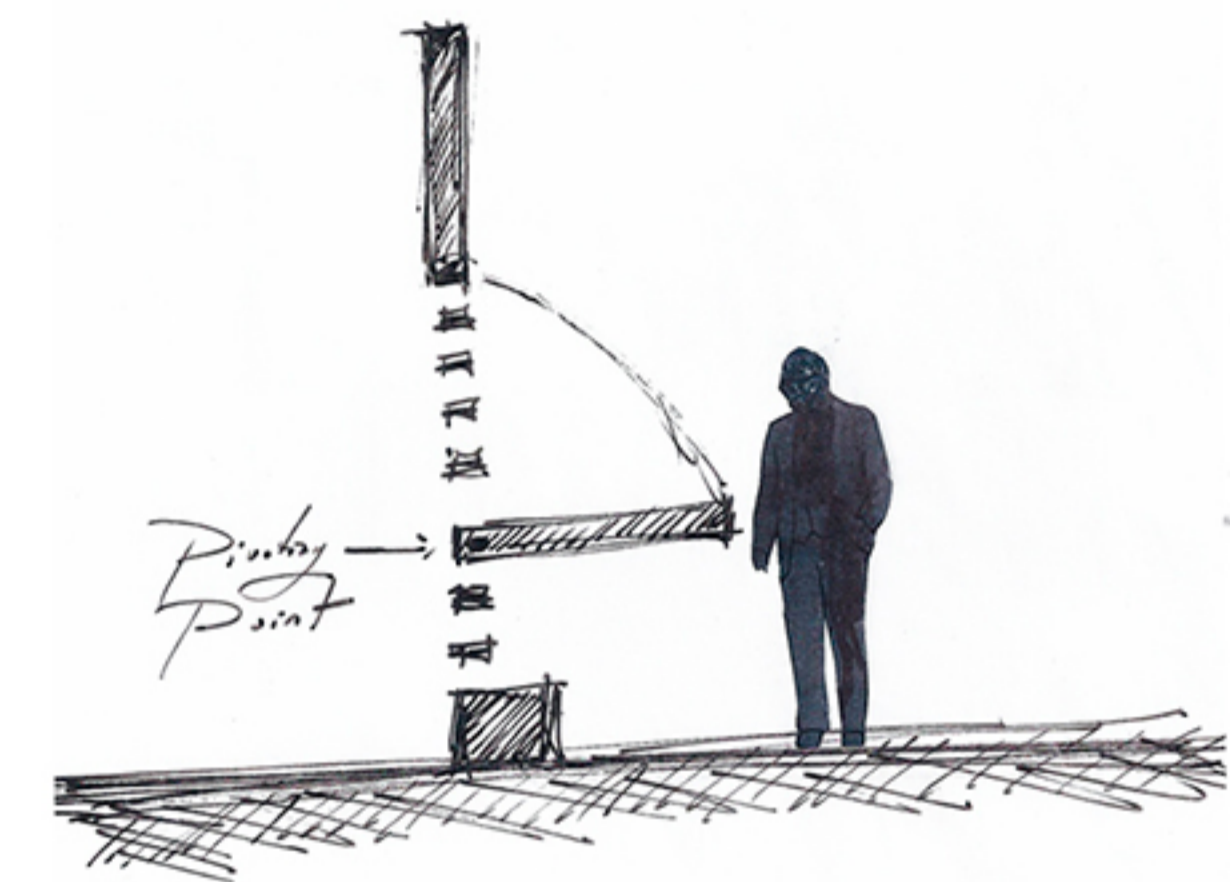
I found the Massacre River to be very meaningful for the site. Its stream was flowing beautifully along the imaginary line. There is no boundary at the Massacre River, as the line that divides both countries fades among the water. While drawing this sketch, I wanted to celebrate the existence of the river. Therefore, I thought of uniting the market spaces by a natural boundary, a promenade.



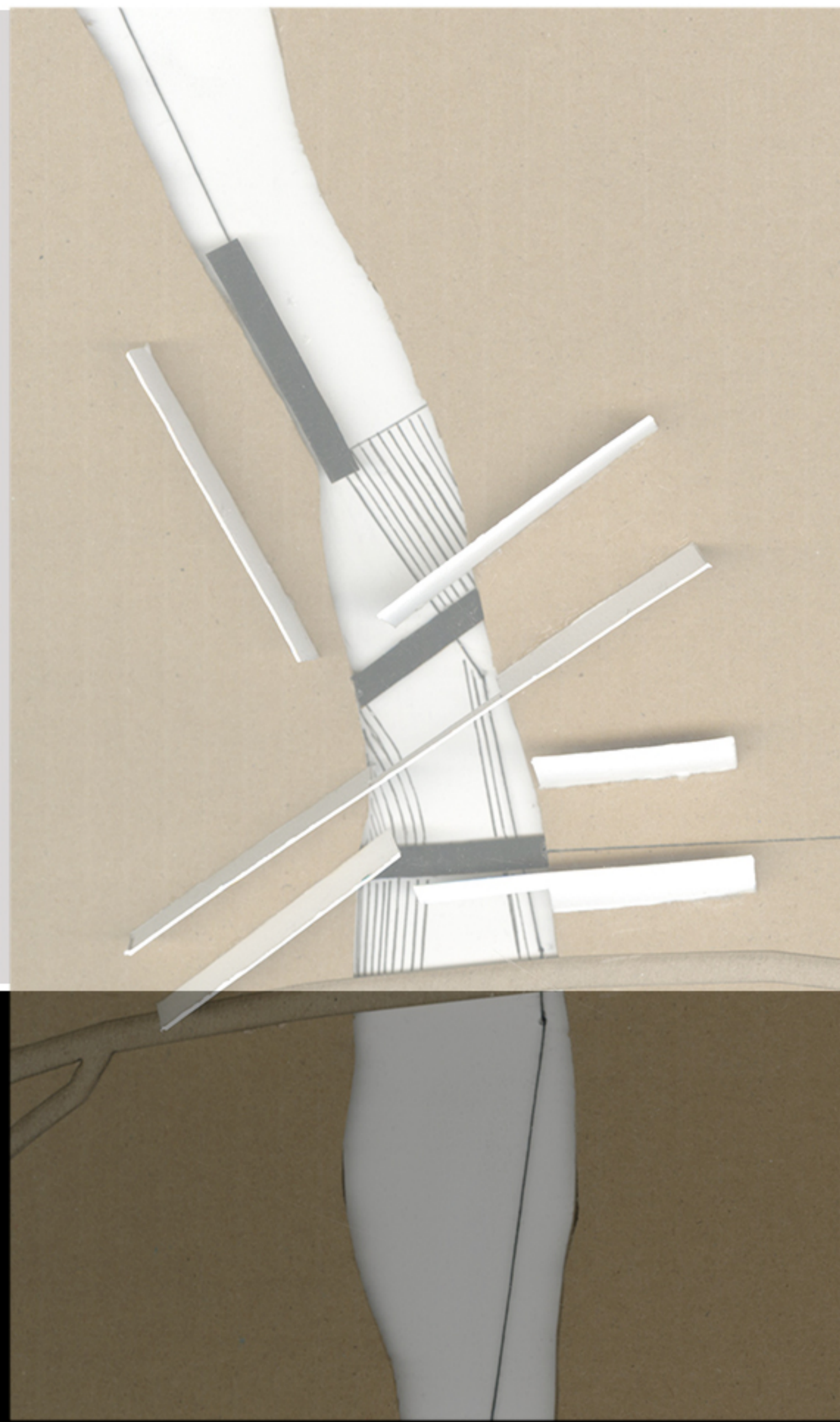
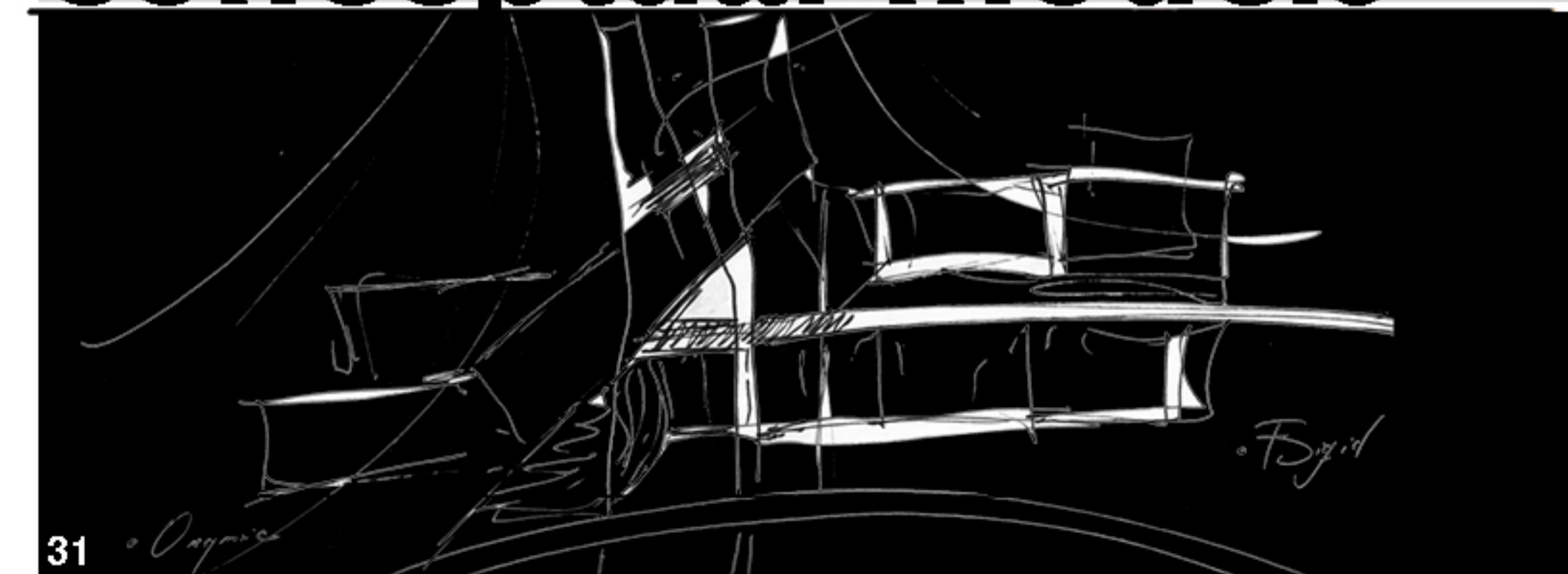
In this sketch I focused on the circulation of the market. I first imagined of designing an exterior walkway that would run adjacent to the river. Along the pathway there would be several entrances into the market, that would run continuously across the market spaces. In this design sketch, the market spaces are linear running parallel to the river, and the market stalls are located along the walls. I wanted to carry out the same idea of the circulation in the exterior, by extending the floor material into the interior.

This is one of my design ideas that I developed the most. Through this design, I intended to unify both countries by design principles of proximity, repetition, similarity, and orientation. However, I was not satisfied with the result. It felt too rigid for the lively and bursting spirit that I wanted to portray in the design of the market. In this design sketch, I needed contrast and interdependence. For which after I drew this sketch, I went back and study more not only about the similarities of both cultures, but also their differences.

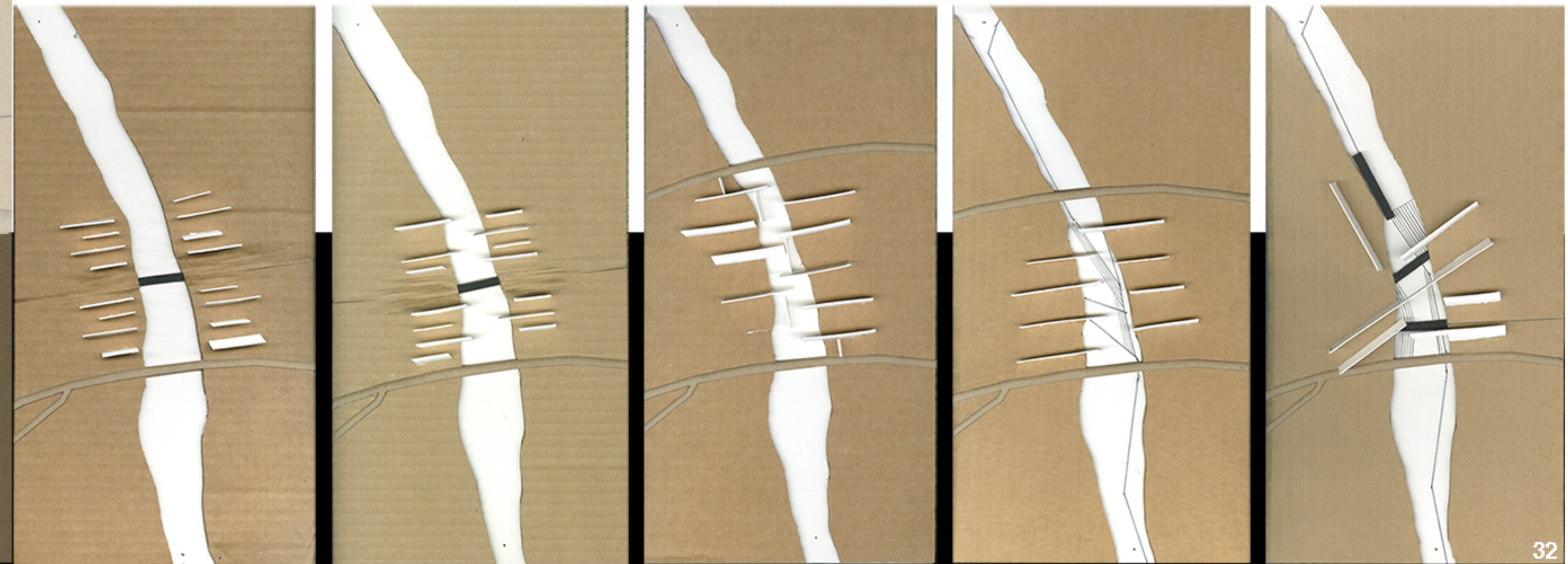
The presence of security was another factor that I studied through design sketches. I believed that the presence of security should not supersede the presence of Architecture. For which, I imagined the security points to be at the perimeter of the market structure. However, once the inhabitants would cross the threshold of the security point, I wanted to convey the perception of being in one country. In this sketch, emerged the idea of simultaneously being in two countries, and subtly moving across from one country to the other.



# conceptual models



My design ideas were mostly developed through sketches. There was a pivotal point during my thesis where conceptual models were required to further develop my vision of the market. The first linear conceptual model reflects the first idea of market spaces facing each other, interacting mainly through visual perception. The second conceptual model conveys my desire of bringing each culture closer to the other, by extending the market spaces towards the imaginary line. The third conceptual model reflects more the interaction among both sides; where the main circulation started to take place at the center. With this conceptual model, I studied the presence of security in the market. I wanted to emphasize the joyful nature of the market; allowing it to overcome the fear that sometimes is experienced and generated through enforced security at public places. For this reason, I considered the location of the security gates to be outside of the market space allowing the inhabitants to freely experience the space. I also started to experiment on the sense of 'belonging' - *In which side of the country am I?* In both countries simultaneously I would reply. The idea of 'being' in two places at the same time fascinated me. Therefore, I developed my idea on my last two conceptual models focusing more on the imaginary line itself, to create spaces that would be born naturally from its place intermingling two cultures, generating events and experiences where there is a strong mutual perception and no single distinction of identity - at least not present in the imaginary line - identity will fade at this 'third place; yet would be present again as they would distance themselves from it.

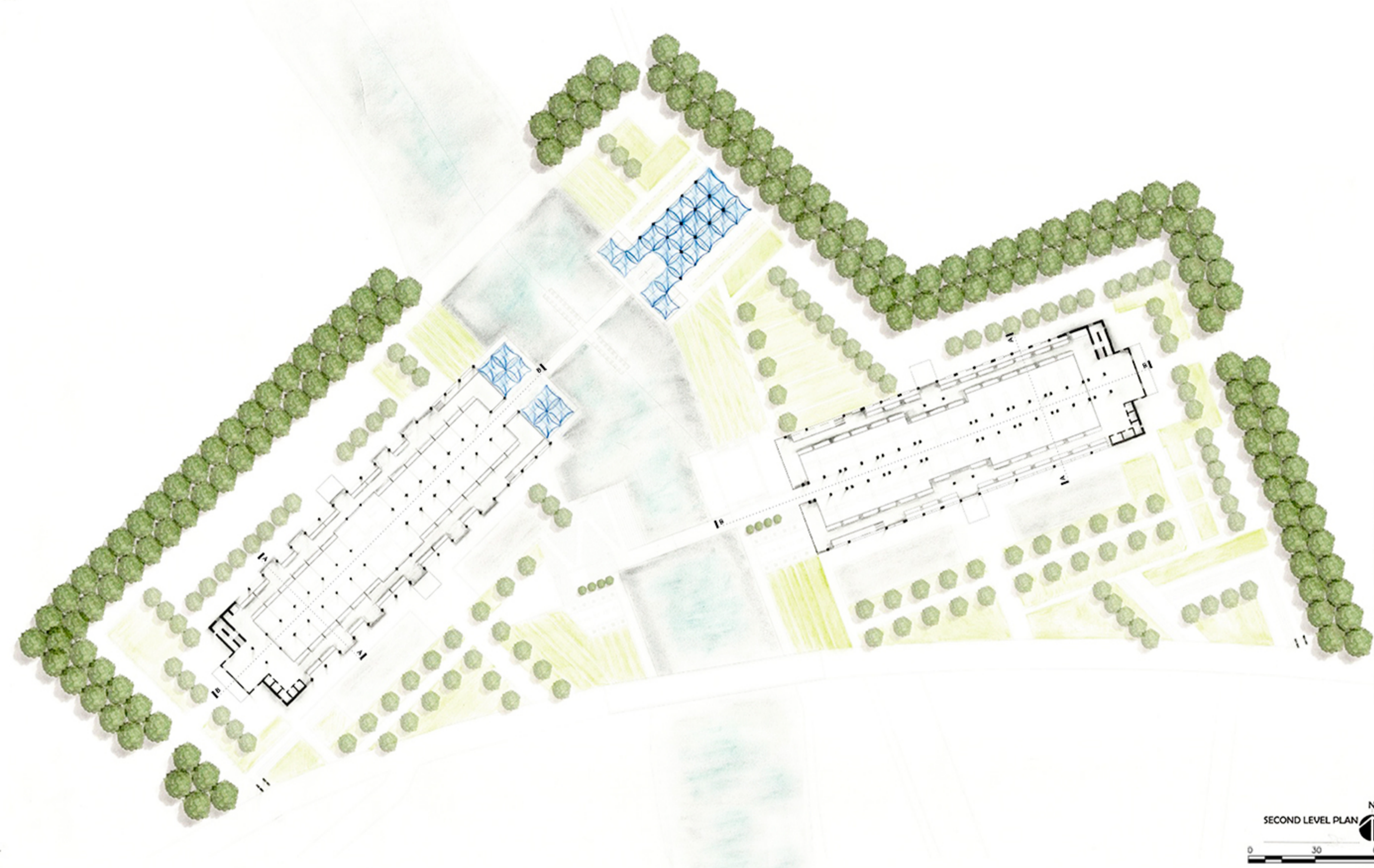


# Visible | Invisible Architecture

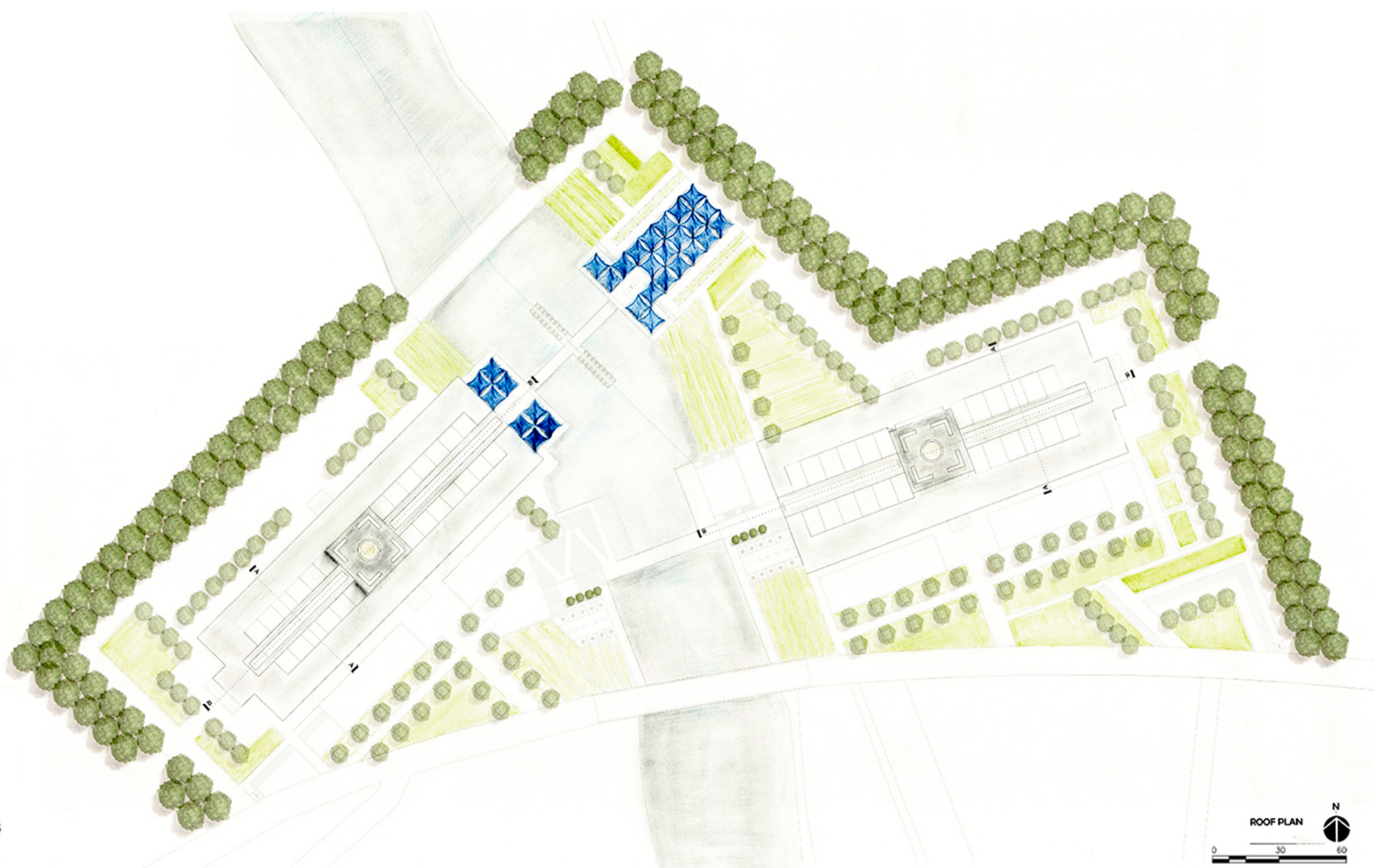
The Imaginary Line As a Third Space



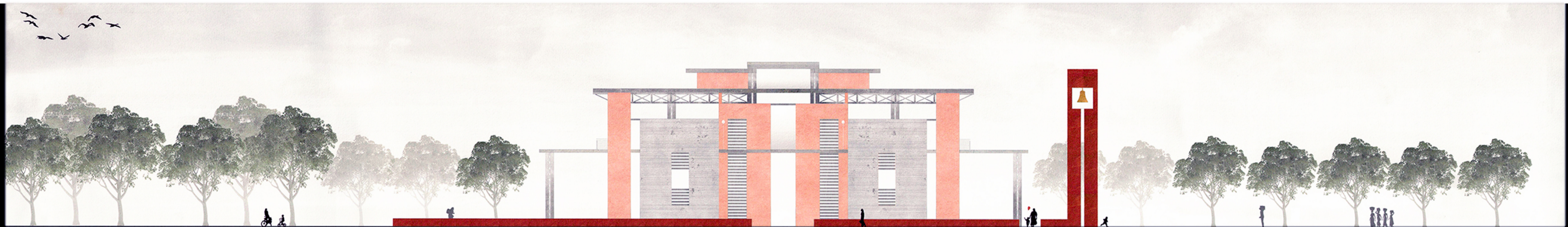




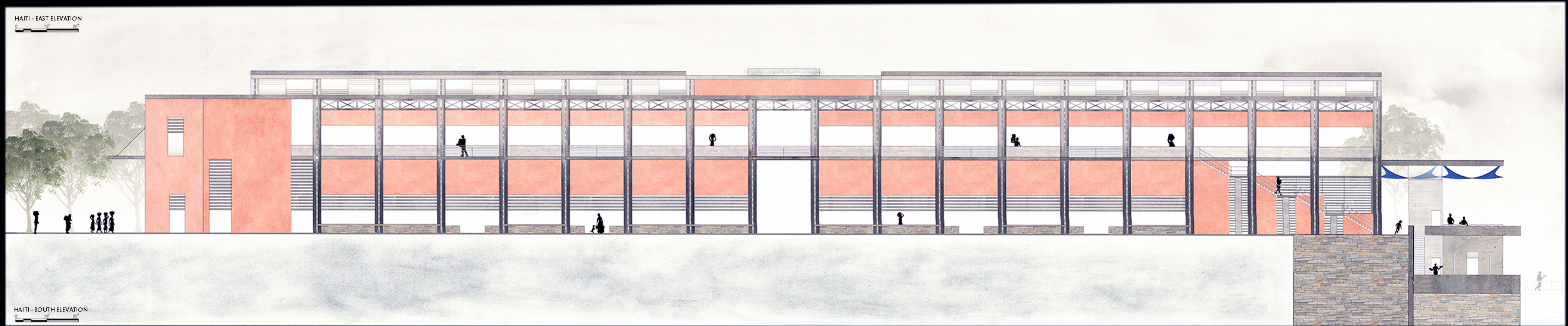
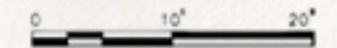
SECOND LEVEL PLAN



ROOF PLAN



HAITI - EAST ELEVATION

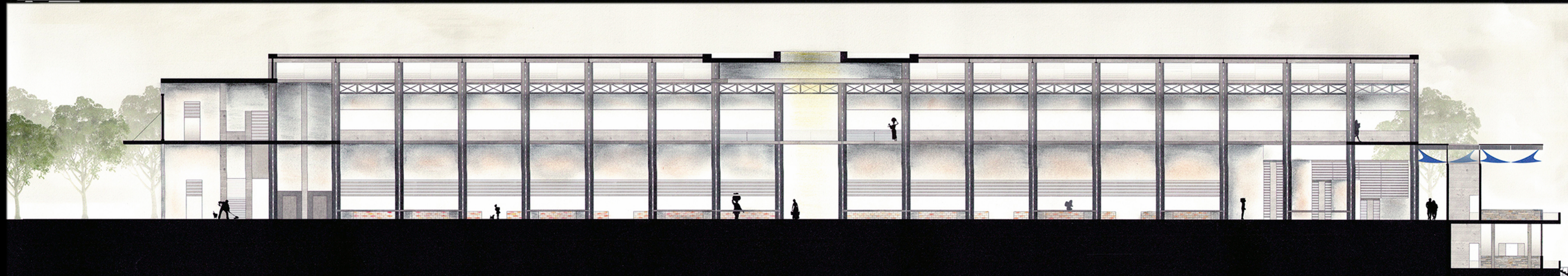
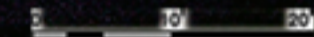


HAITI - SOUTH ELEVATION

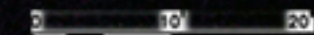


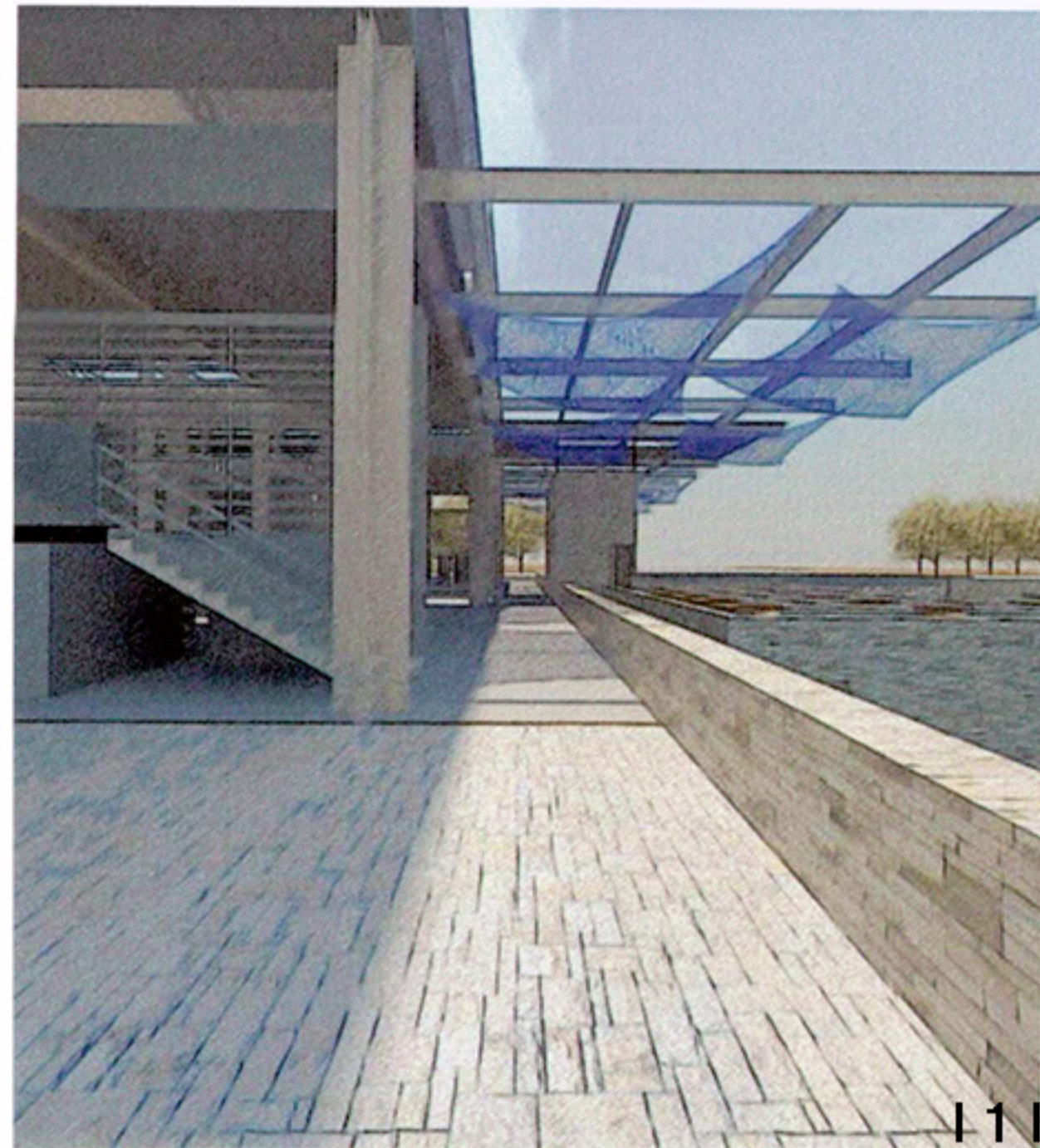


HAITI - BUILDING SECTION A

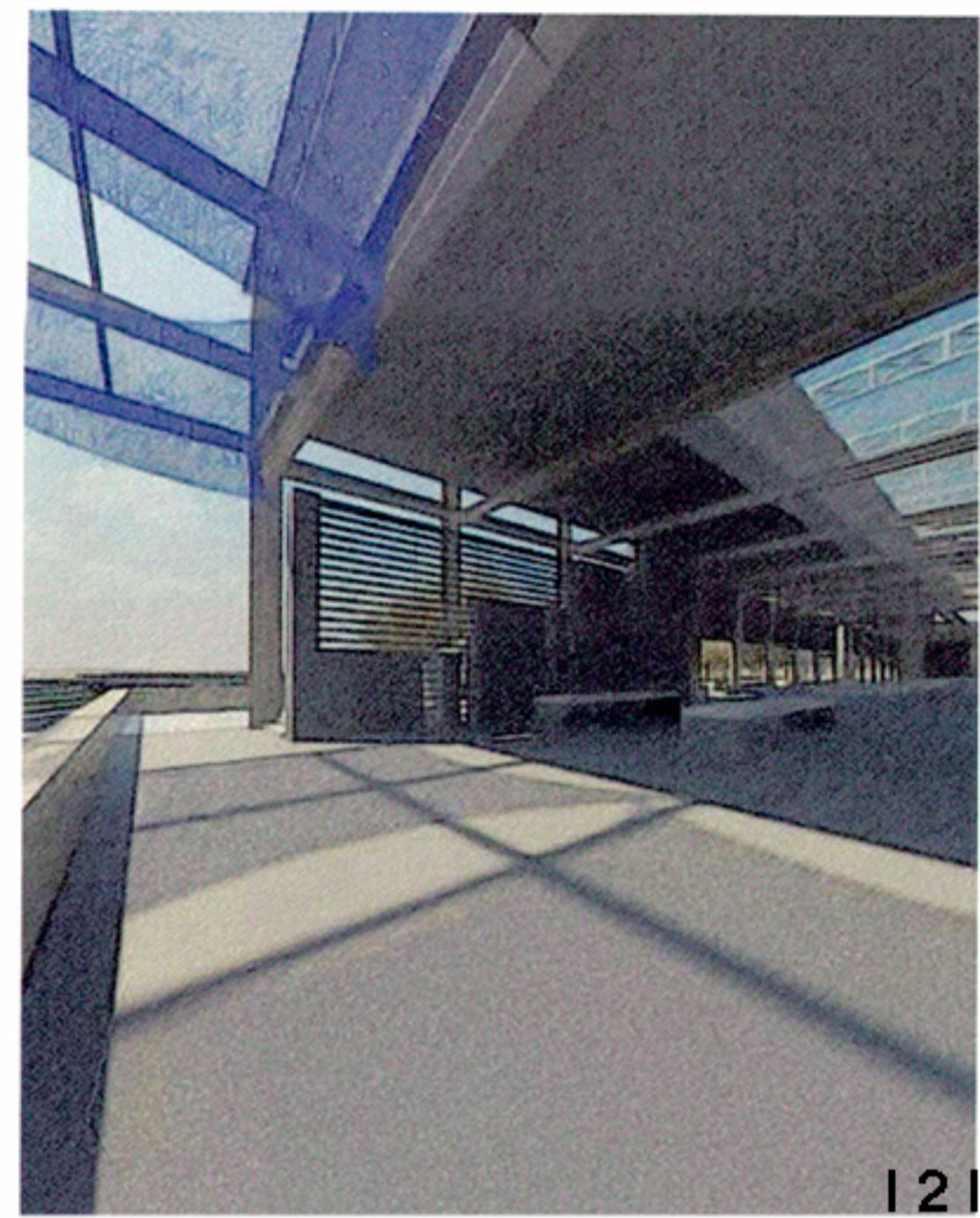


HAITI - LONGITUDINAL SECTION B





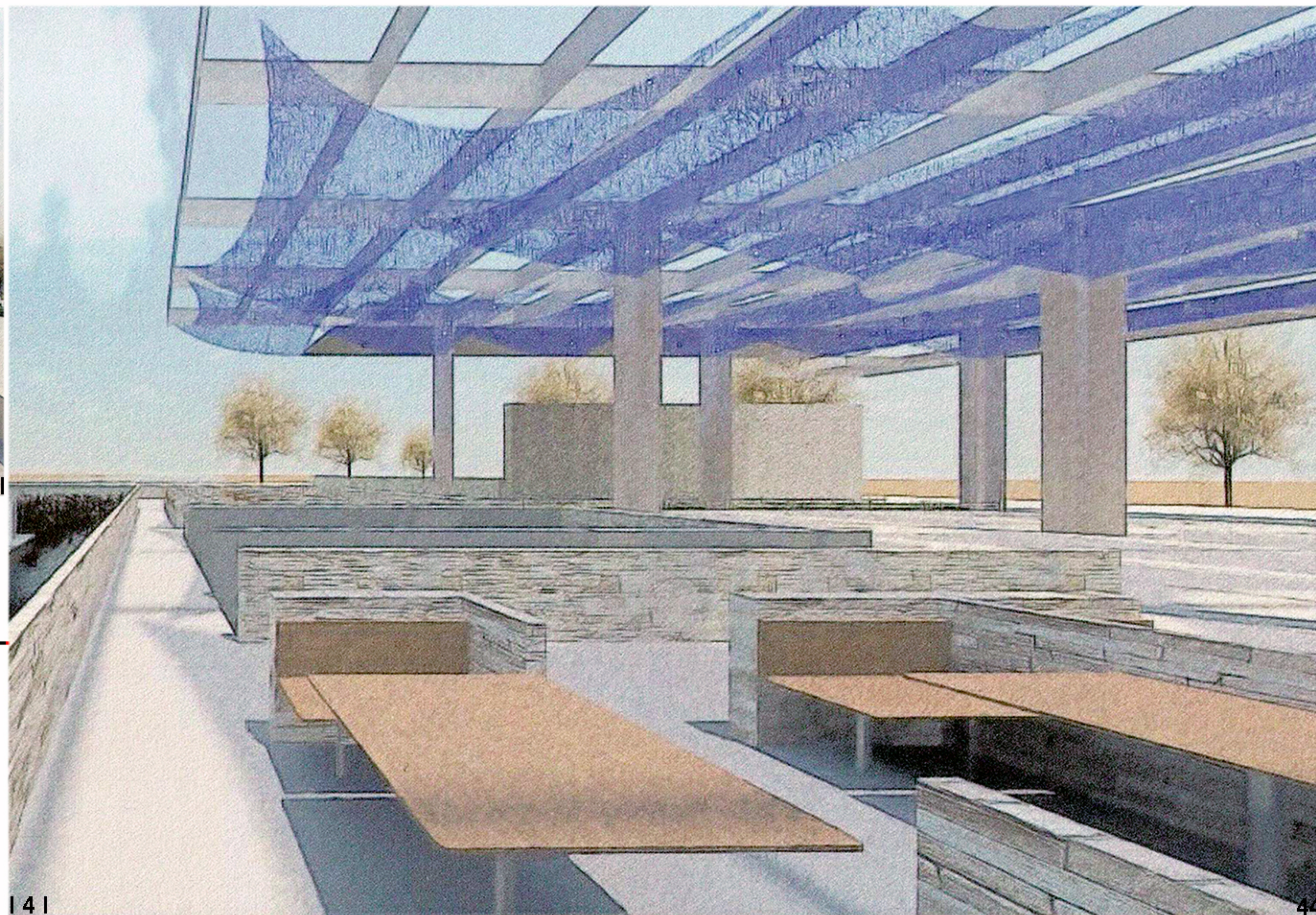
| 1 |



| 2 |



| 3 |



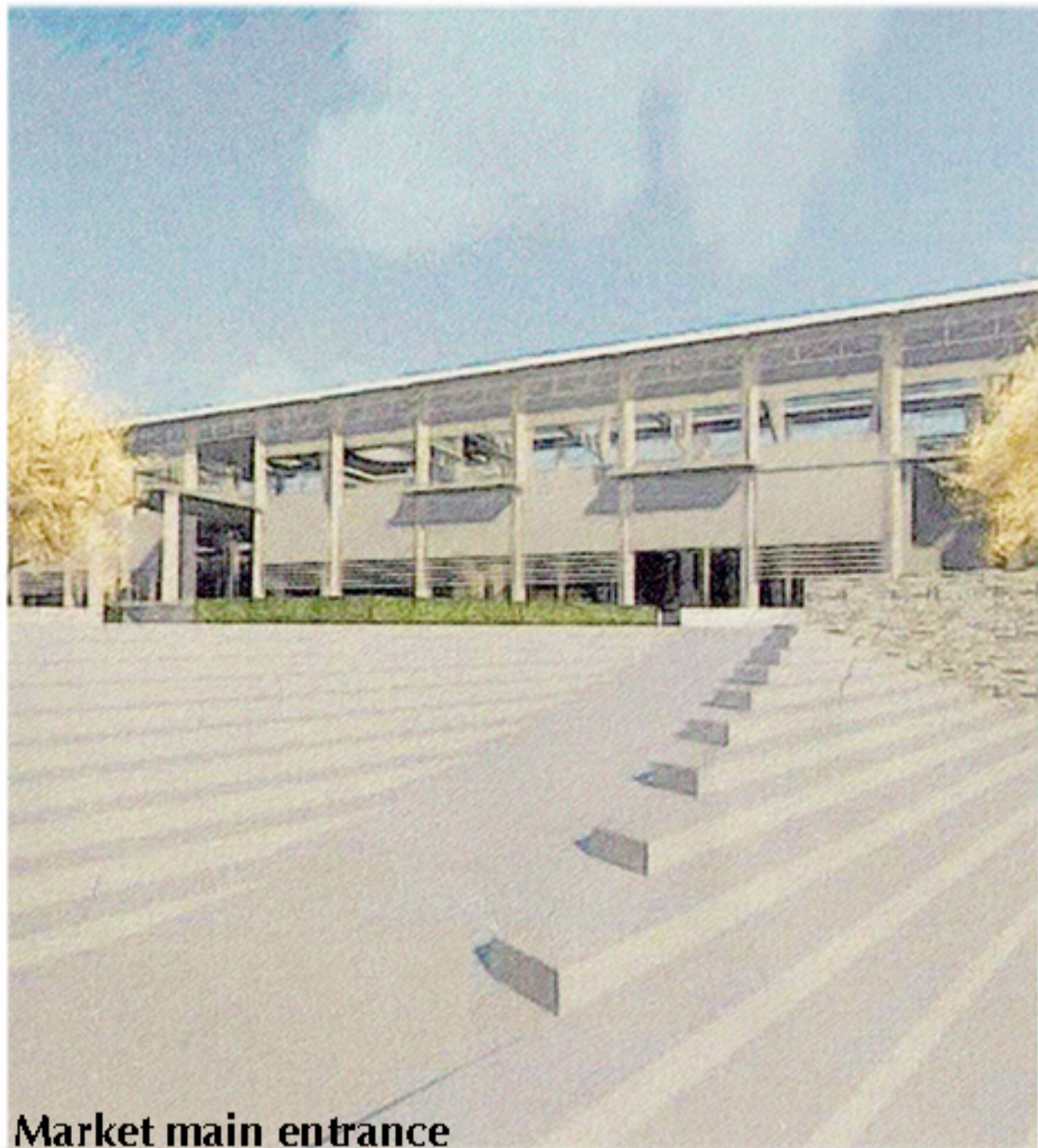
| 4 |

44

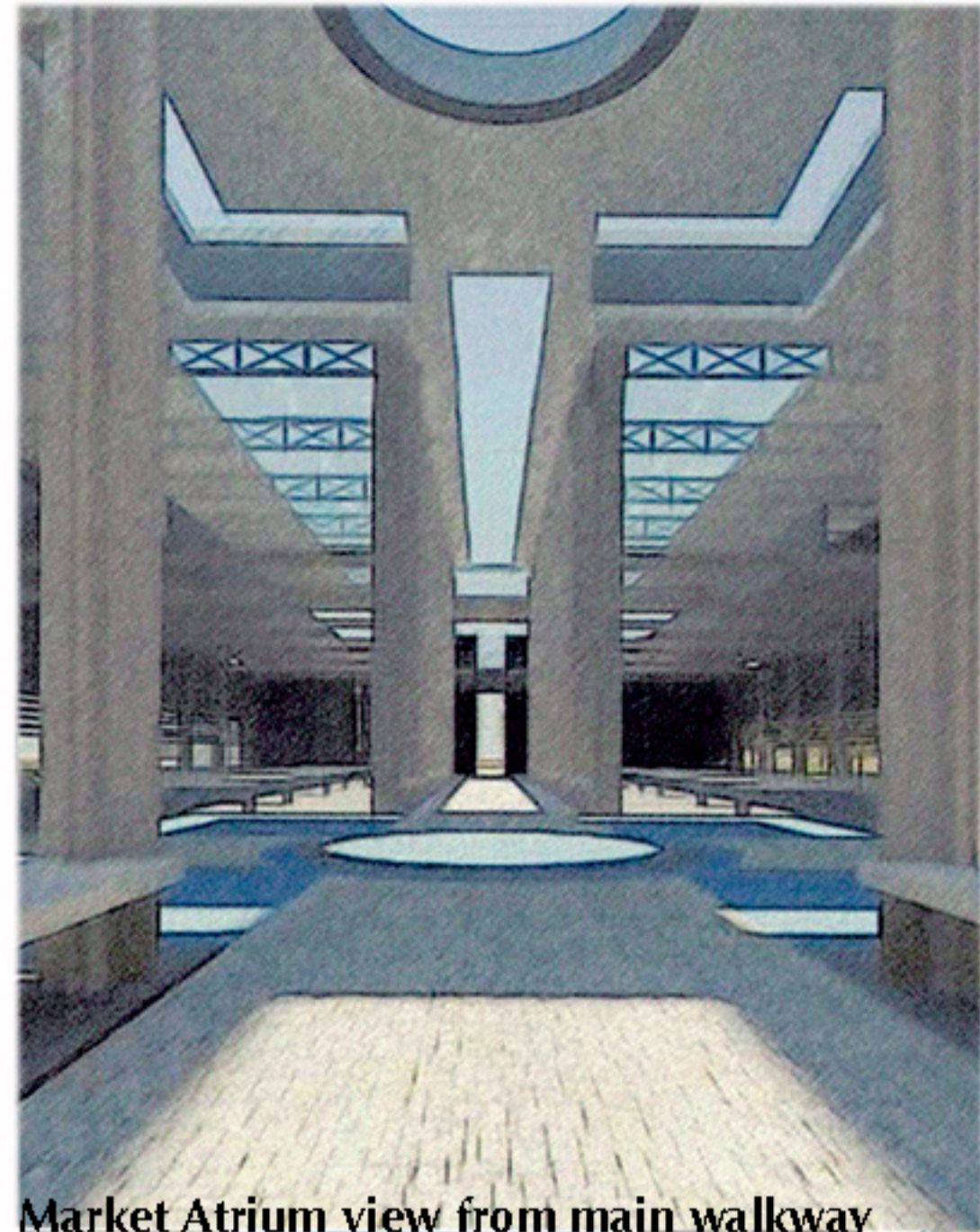
# perspectives

- | 1 | North View of restaurant
- | 2 | South view from the restaurant entrance
- | 3 | North- West view of the market
- | 4 | Upper seating area of restaurant

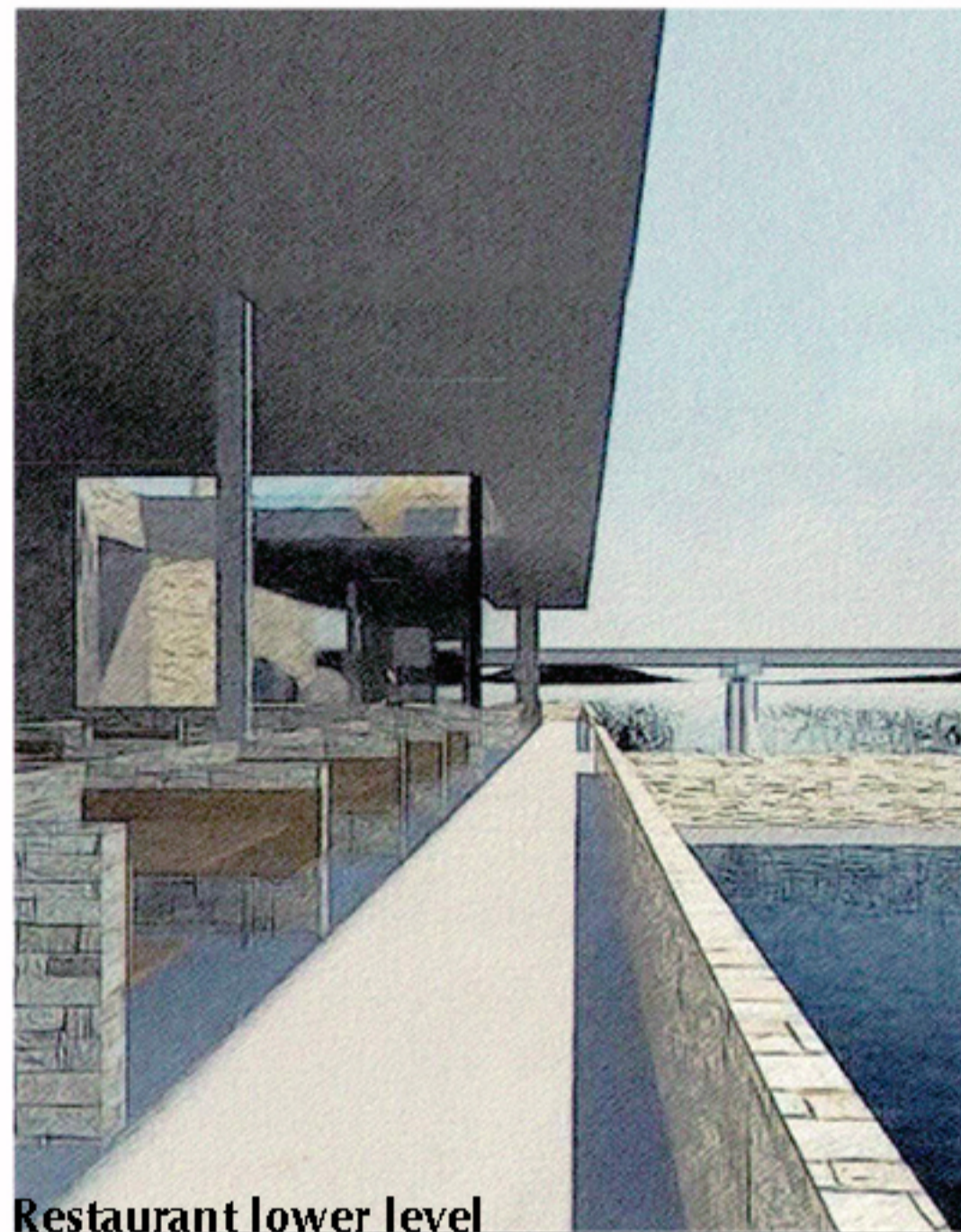
Haiti's traditional architecture originated from the 'gingerbread house' style. Its architectural characteristics consist of large openings, deep porches, large windows and doors, timber frame filled with brick, ornate balustrade, and unique patterns inspired by Haiti's religious belief. I carried out some of these architectural elements and style into the design of the market. In second floor of the market, I incorporated deep porches to create social areas for transient gatherings.



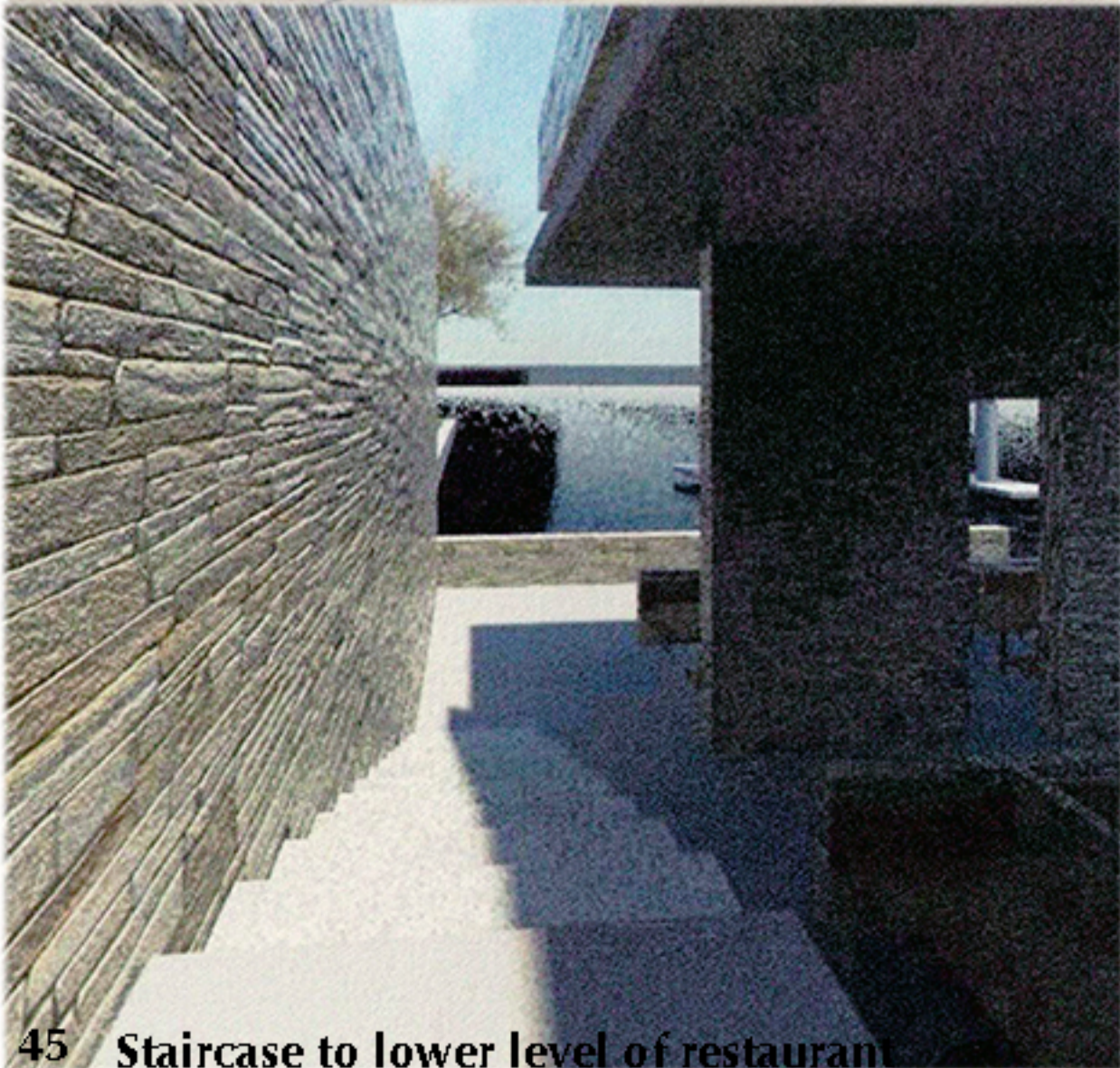
Market main entrance



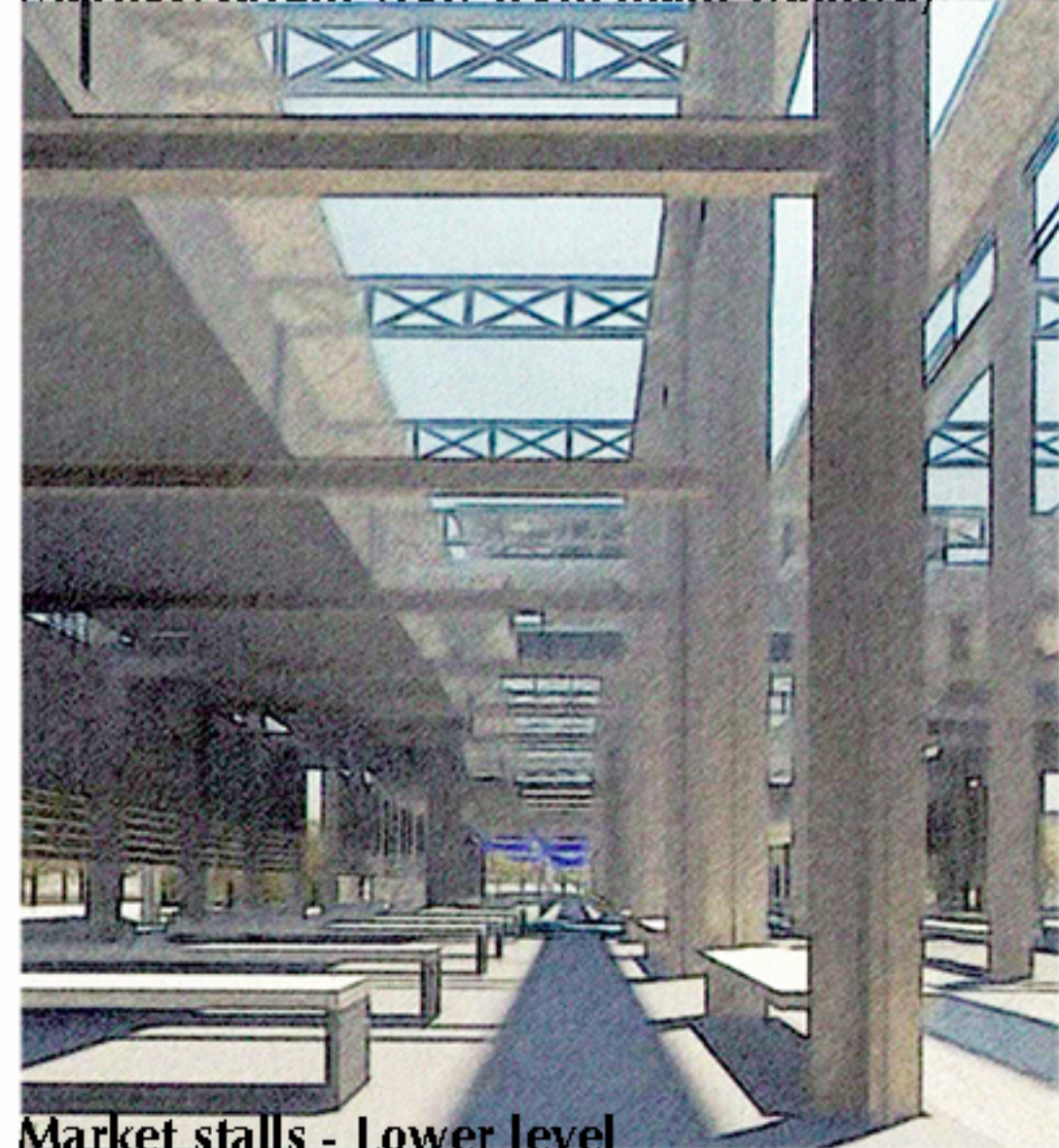
Market Atrium view from main walkway



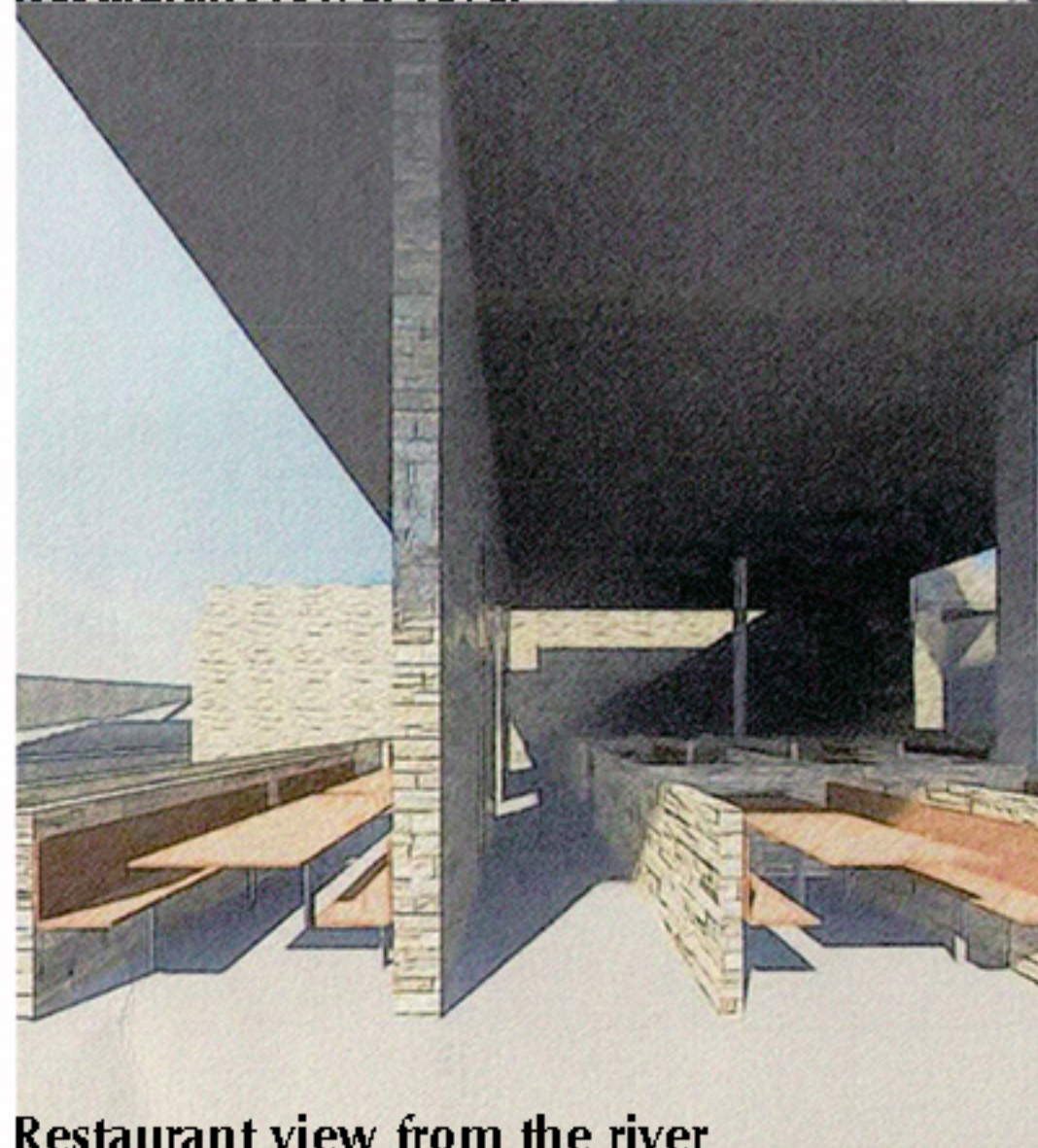
Restaurant lower level



45 Staircase to lower level of restaurant



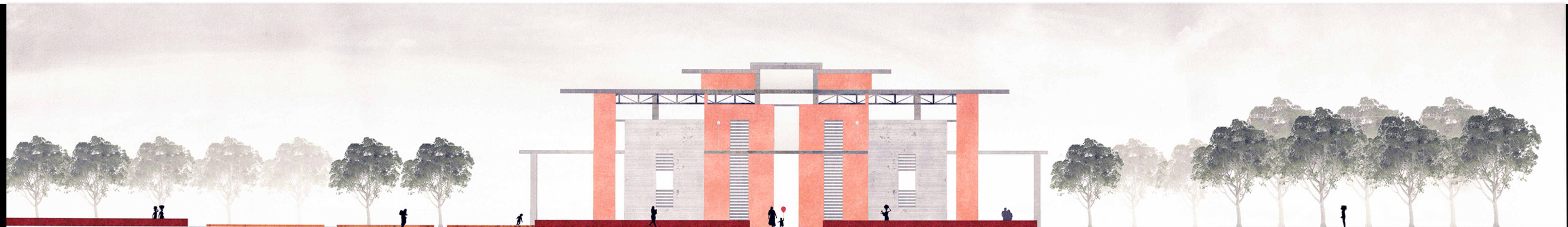
Market stalls - Lower level



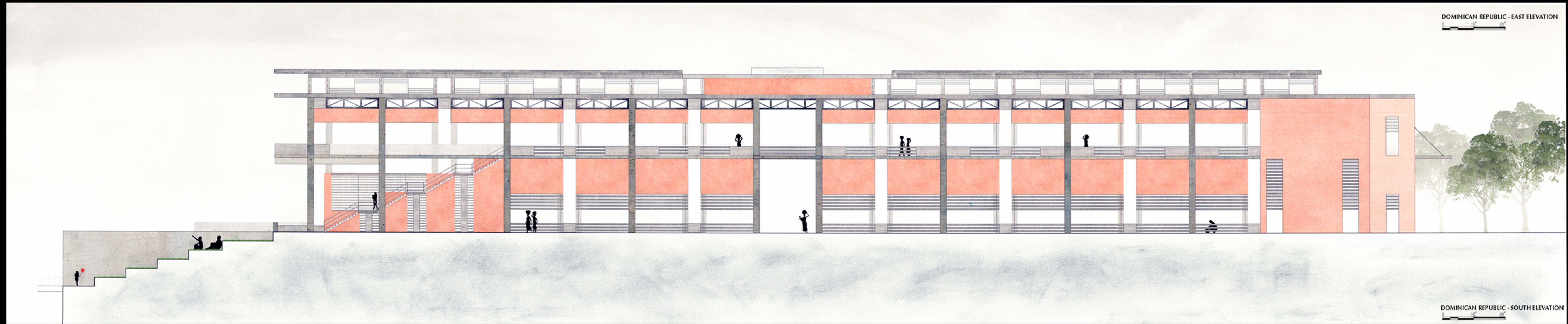
Restaurant view from the river



Restaurant main seating area



DOMINICAN REPUBLIC - EAST ELEVATION  
0 10' 20'

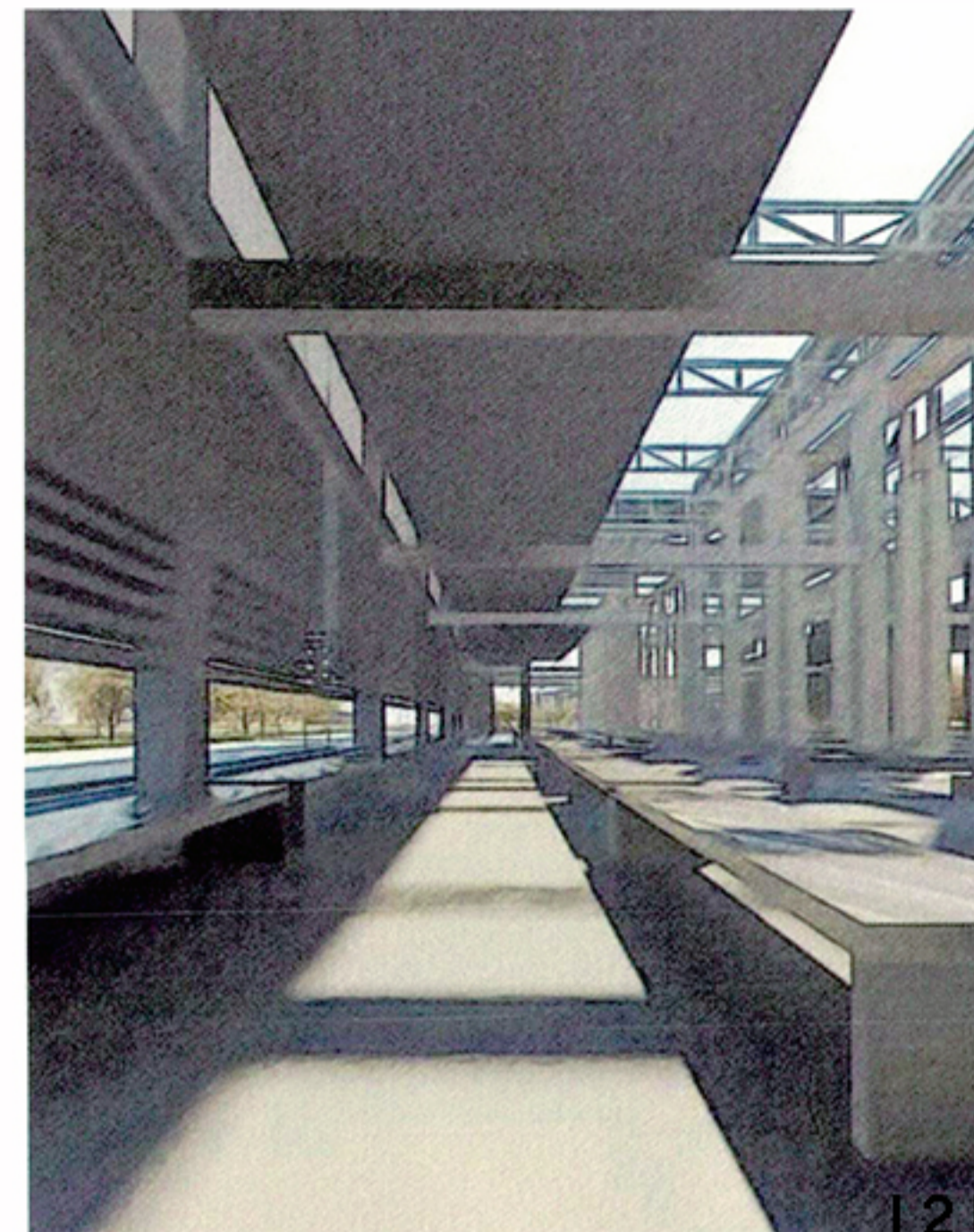


DOMINICAN REPUBLIC - SOUTH ELEVATION  
0 10' 20'





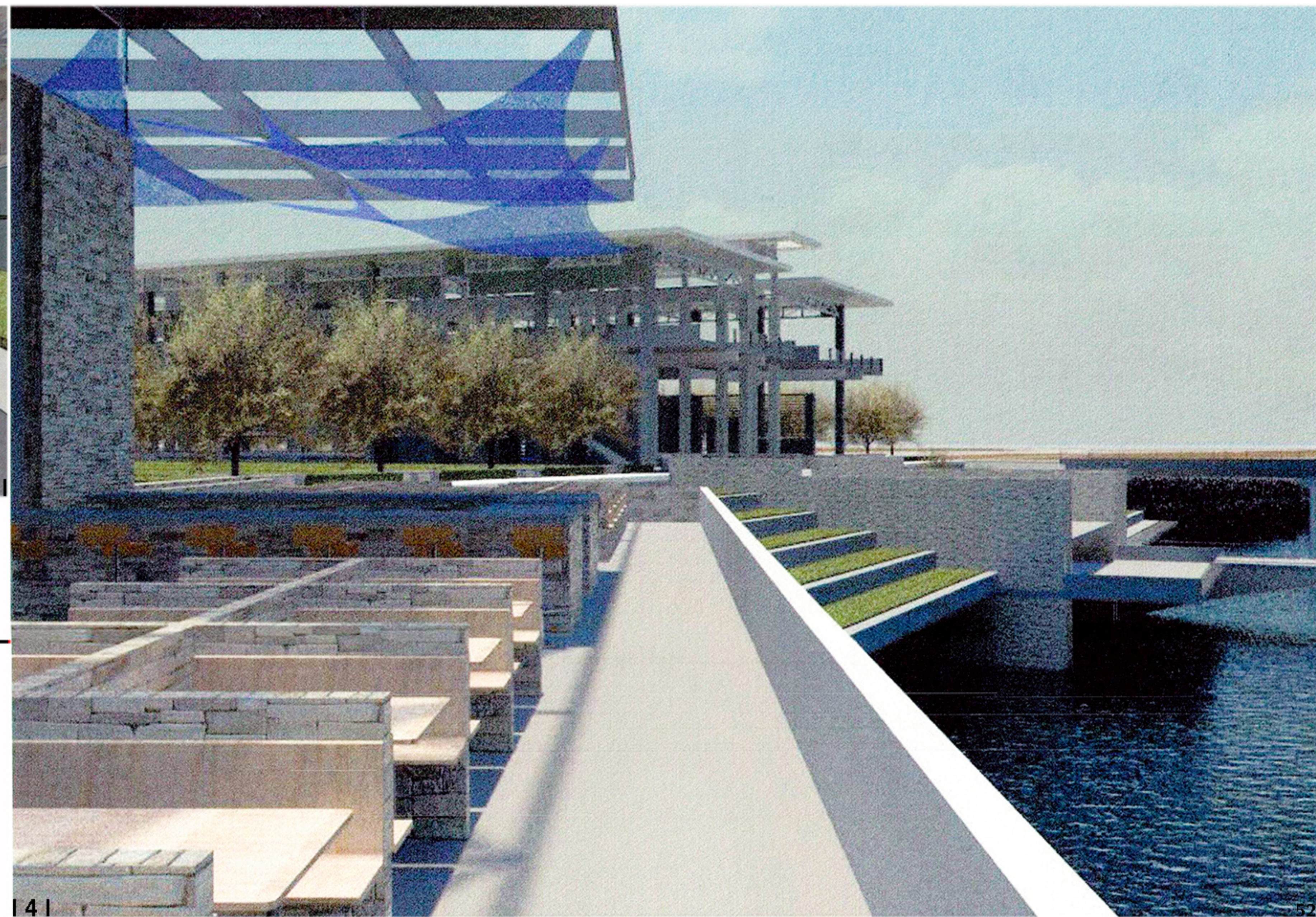
| 1 |



| 2 |



| 3 |



| 4 |

52

# perspectives

| 1 | South-West view of vegetable garden

| 2 | Market stall and interior walkway

| 3 | Recreational seating area adjacent to the Massacre River

| 4 | South view of market from restaurant main seating area

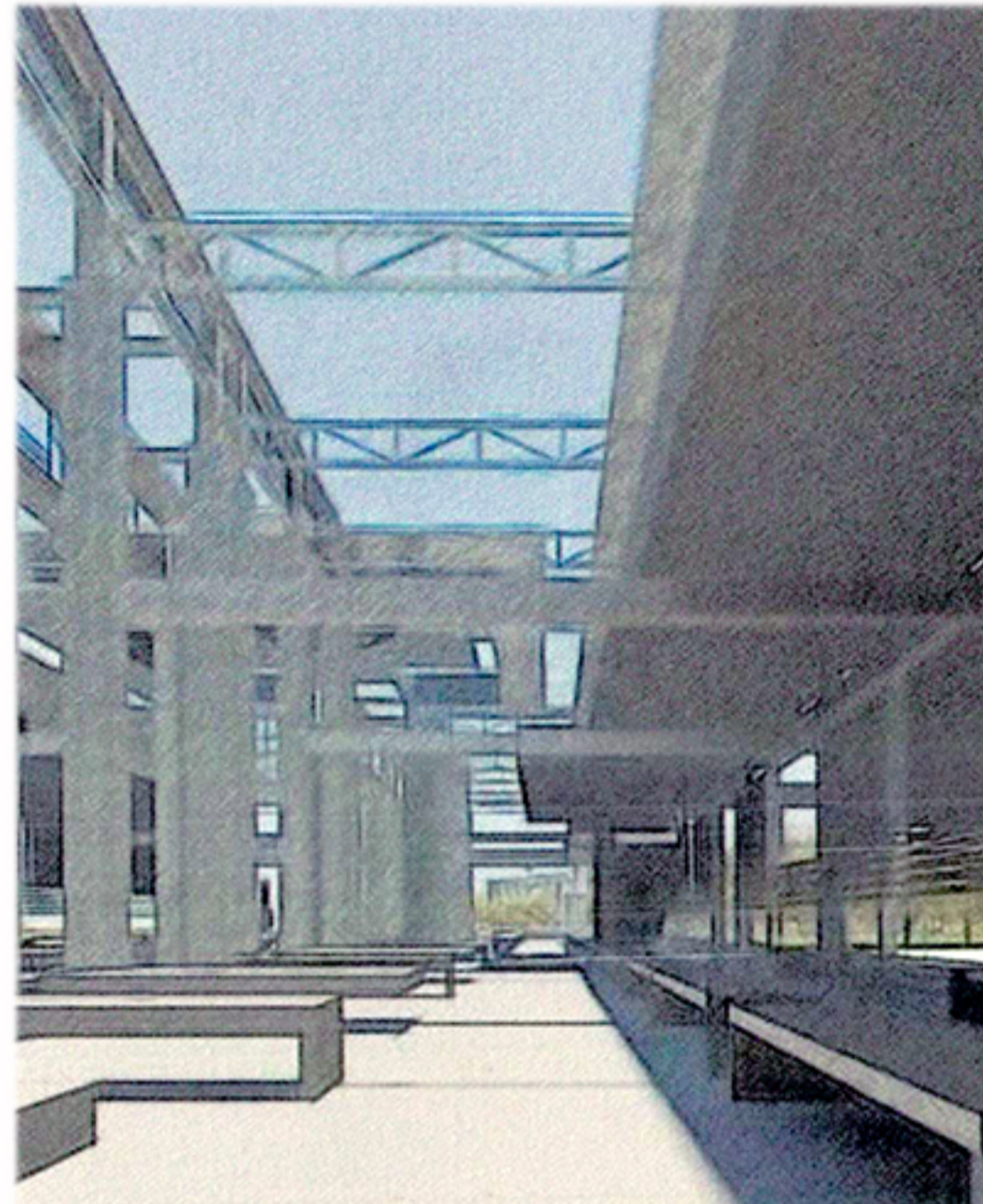
Concrete, metal, natural stone, and limestone are local building materials in one or both countries. These materials were mainly used for the permanent building elements, closer to the earth. Metal was used for the roof and ephemeral building elements. The transformation of materiality from heavy material to a lighter material, was also implied across the imaginary line. The solid and permanent materials would be present towards the country side reflecting the permanence of a culture; while lighter and transparent materials were used towards the center, to imply a higher visibility towards each other.



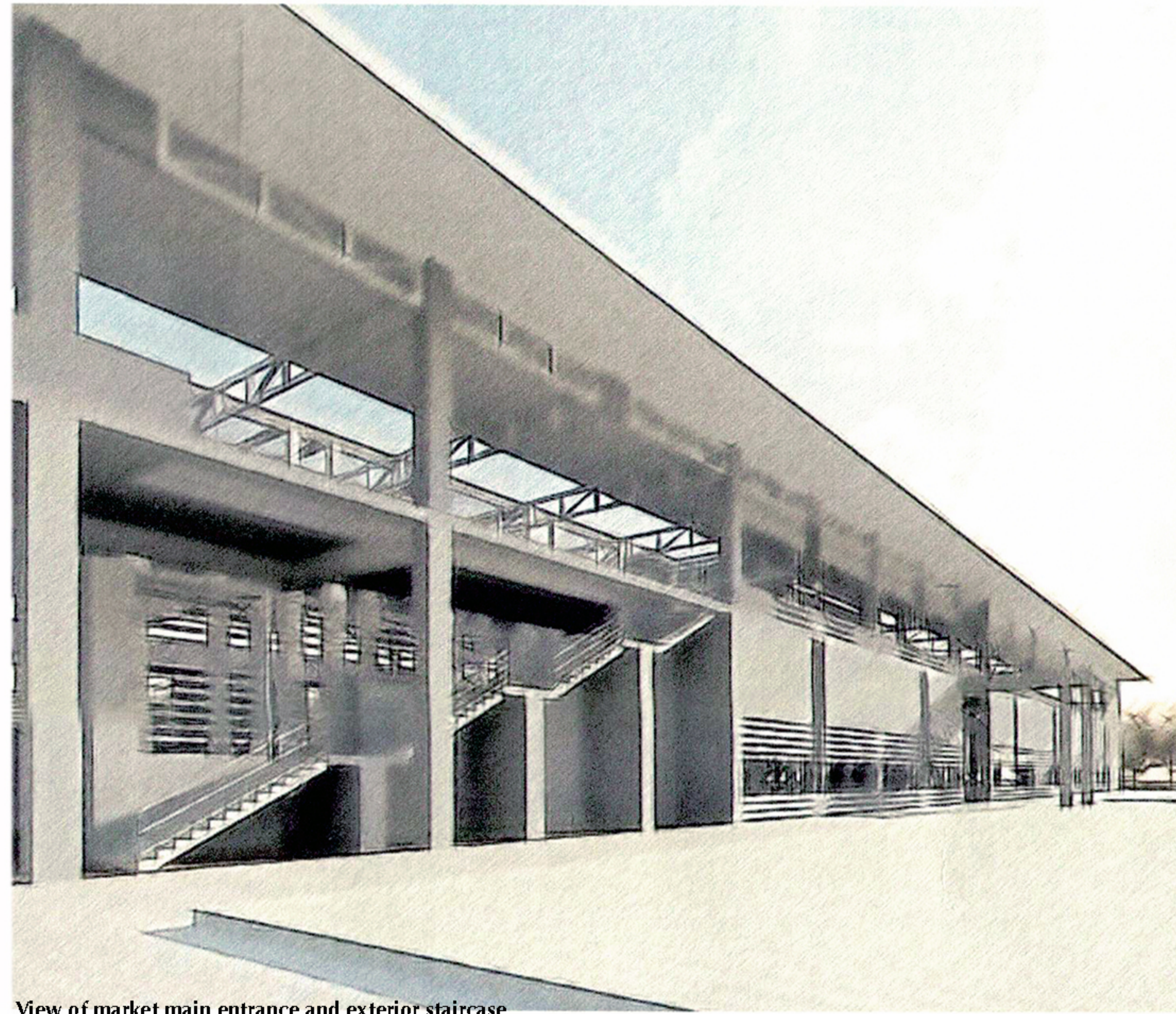
View to main entrance of restaurant



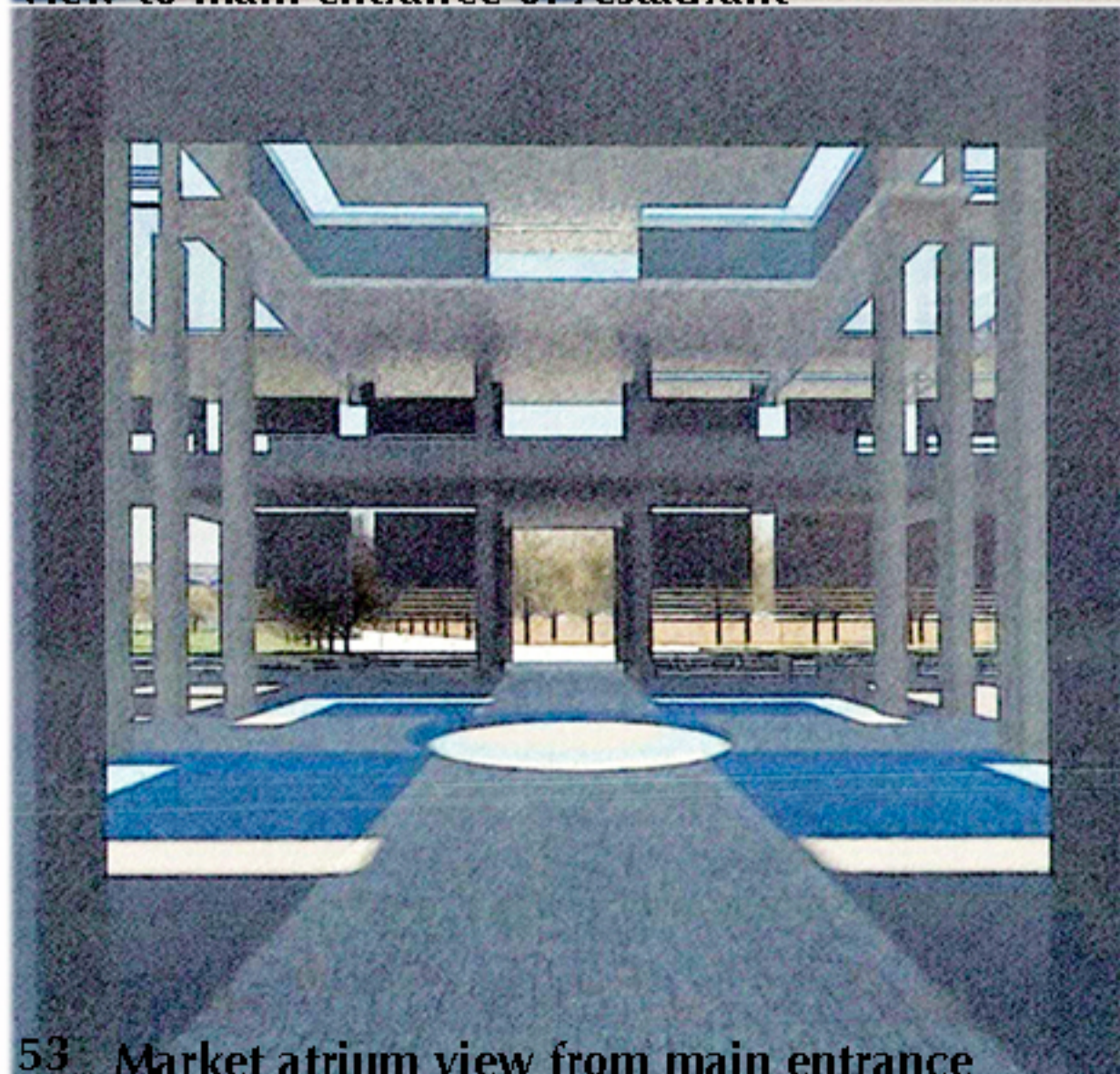
Market stalls as part of the building elements



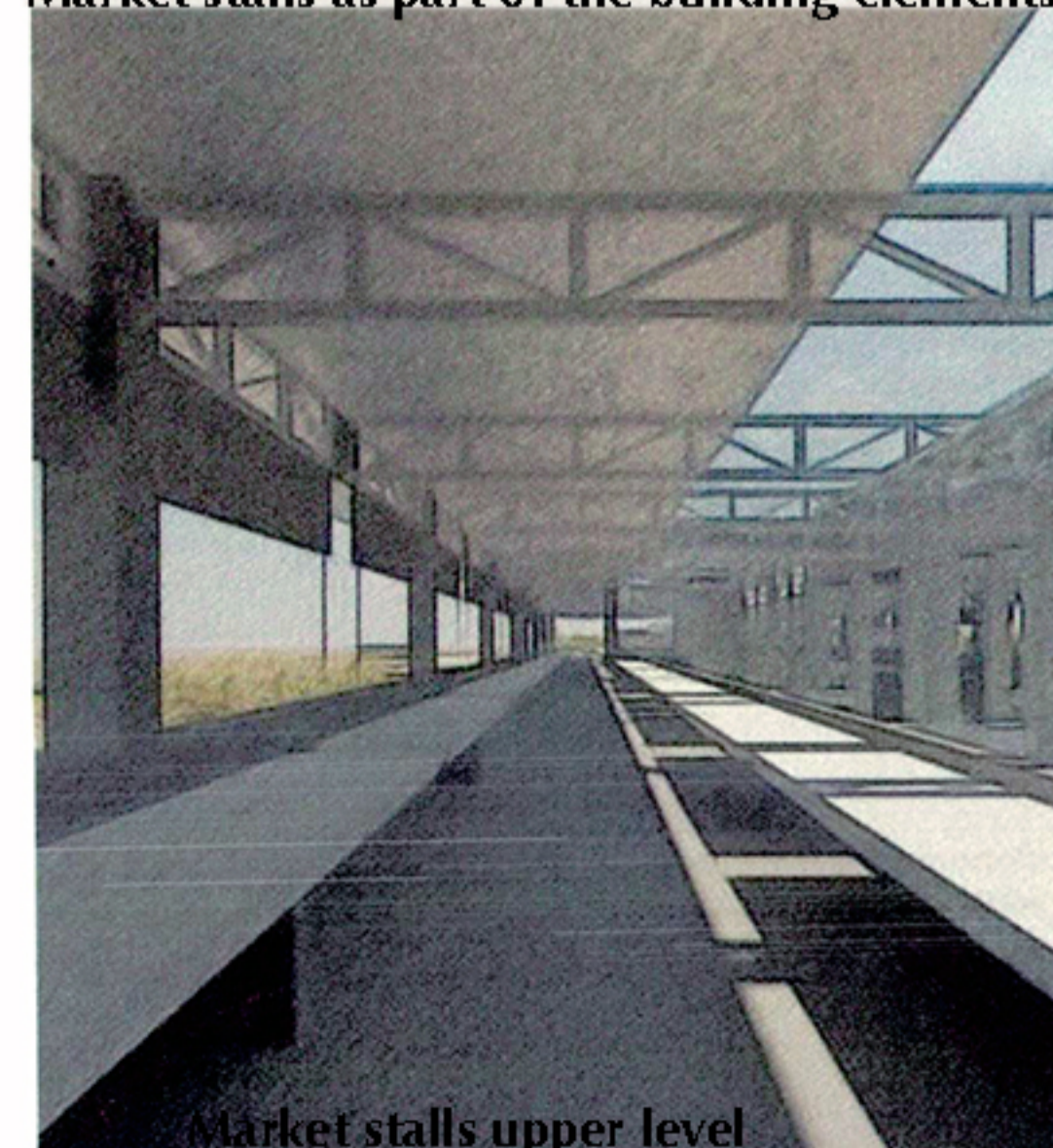
View of market towards the river



View of market main entrance and exterior staircase



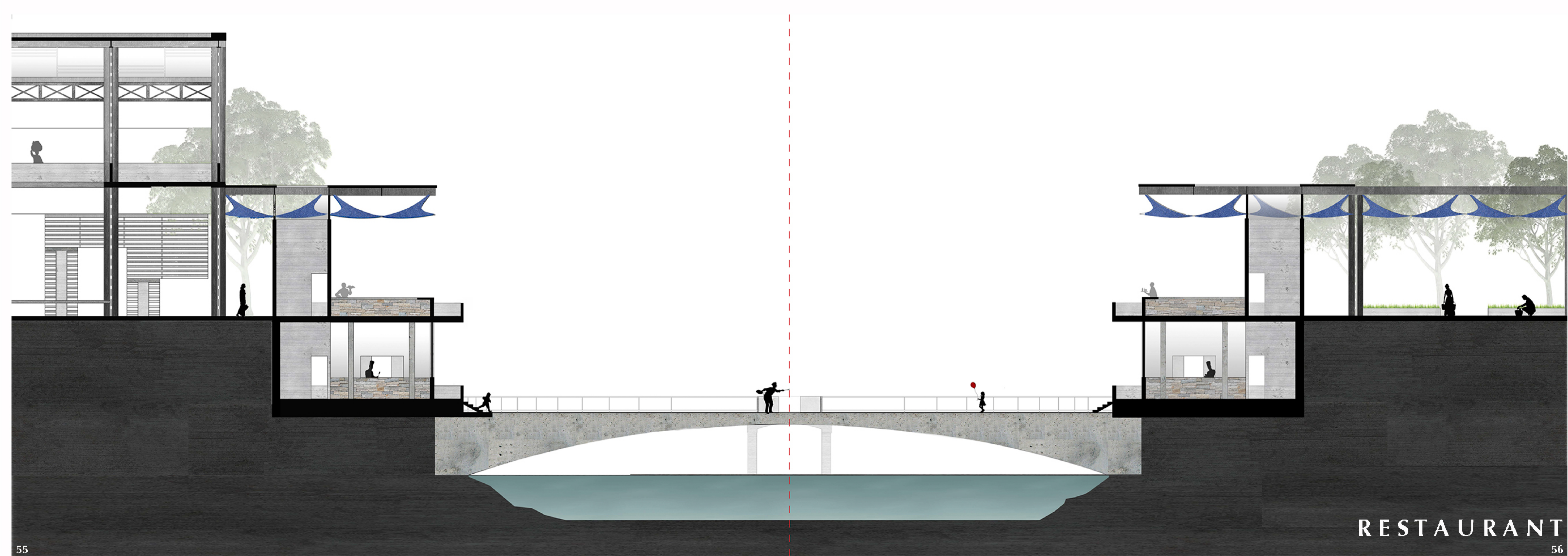
53 Market atrium view from main entrance



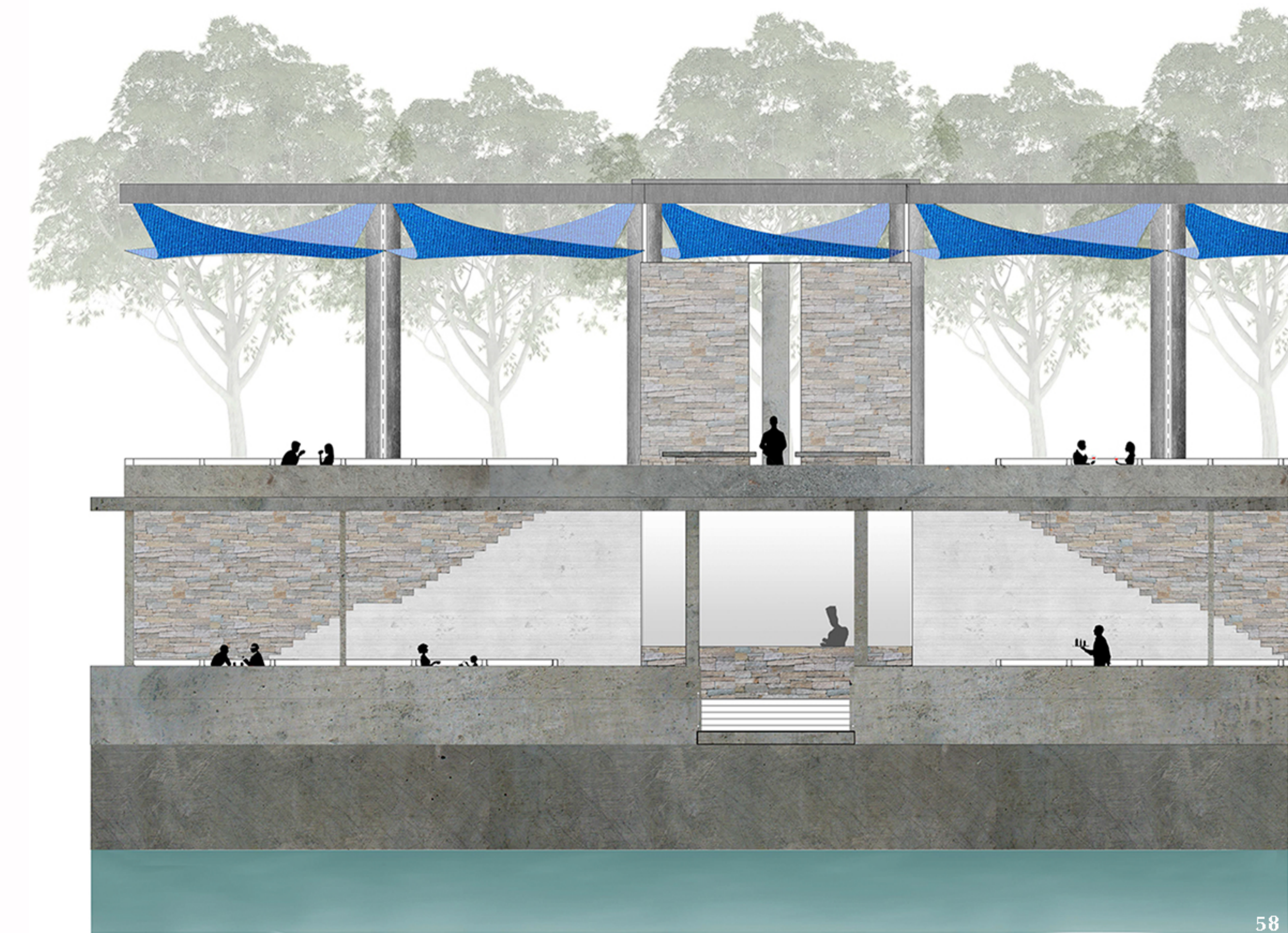
Market stalls upper level

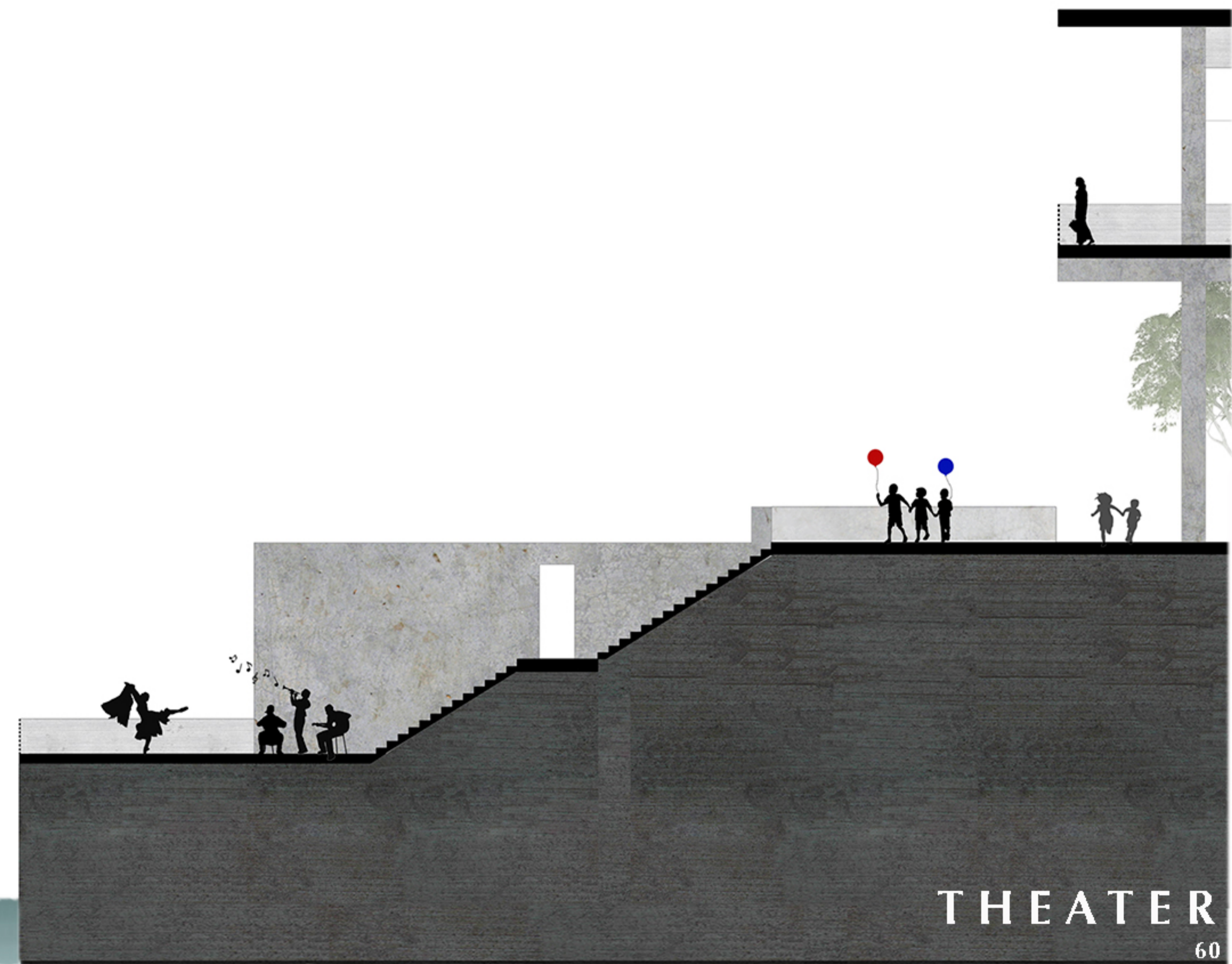


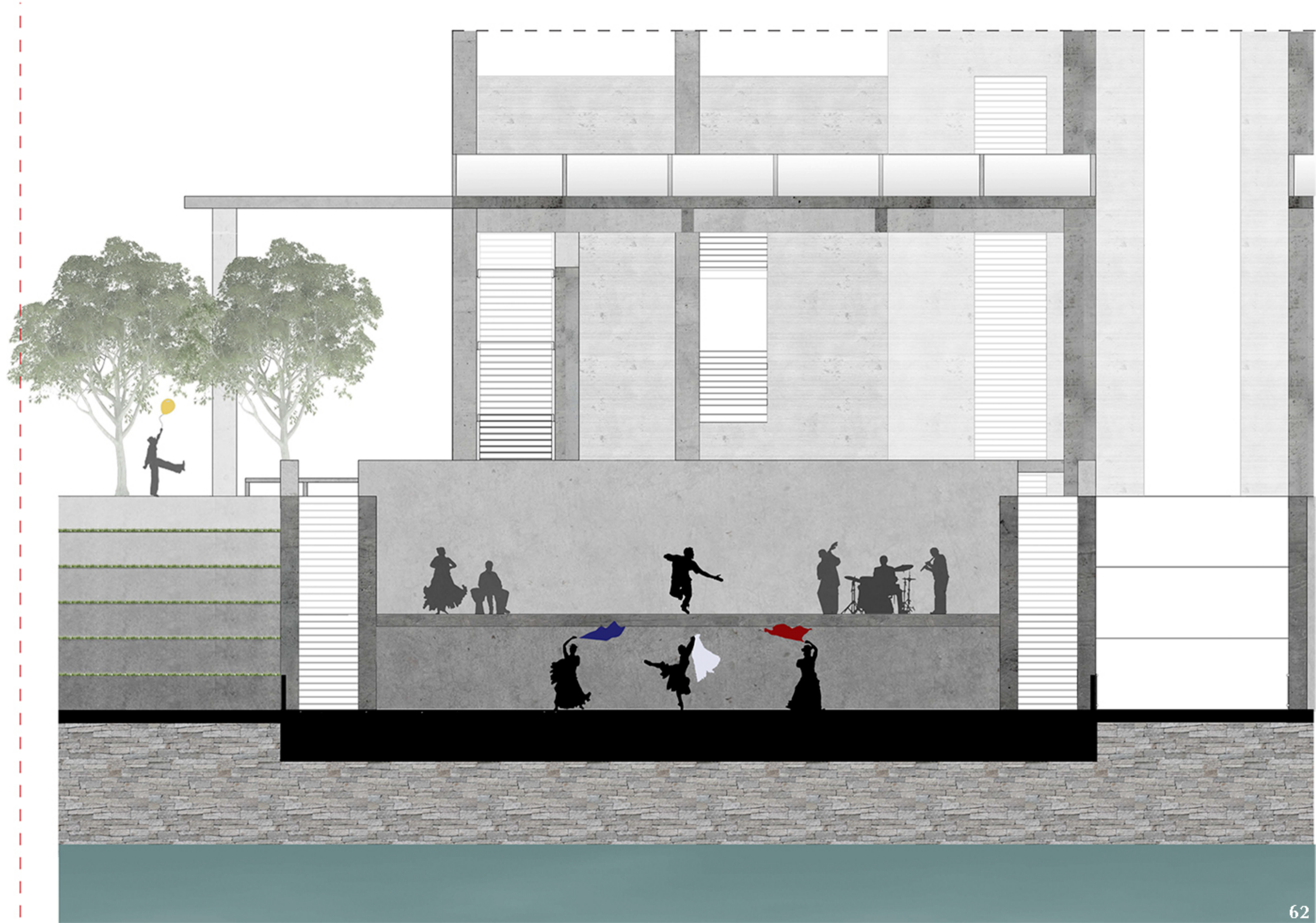
Main entrance for products delivery

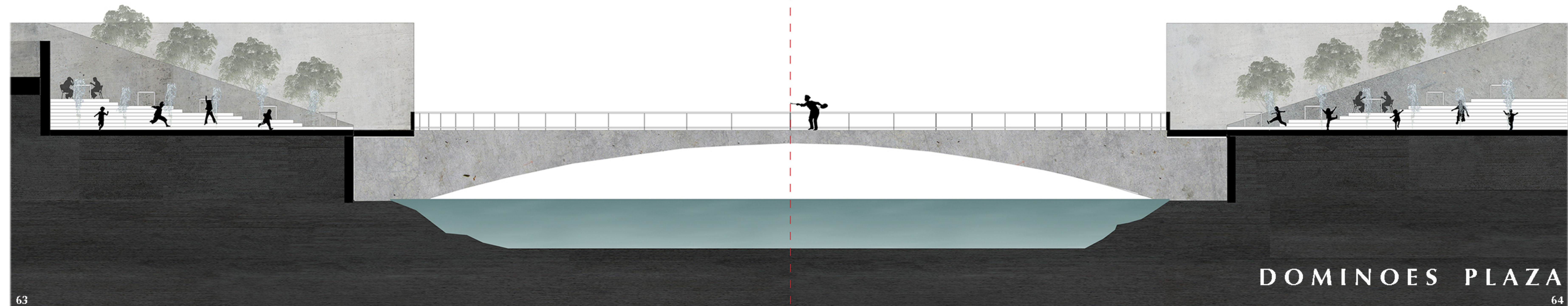


RESTAURANT

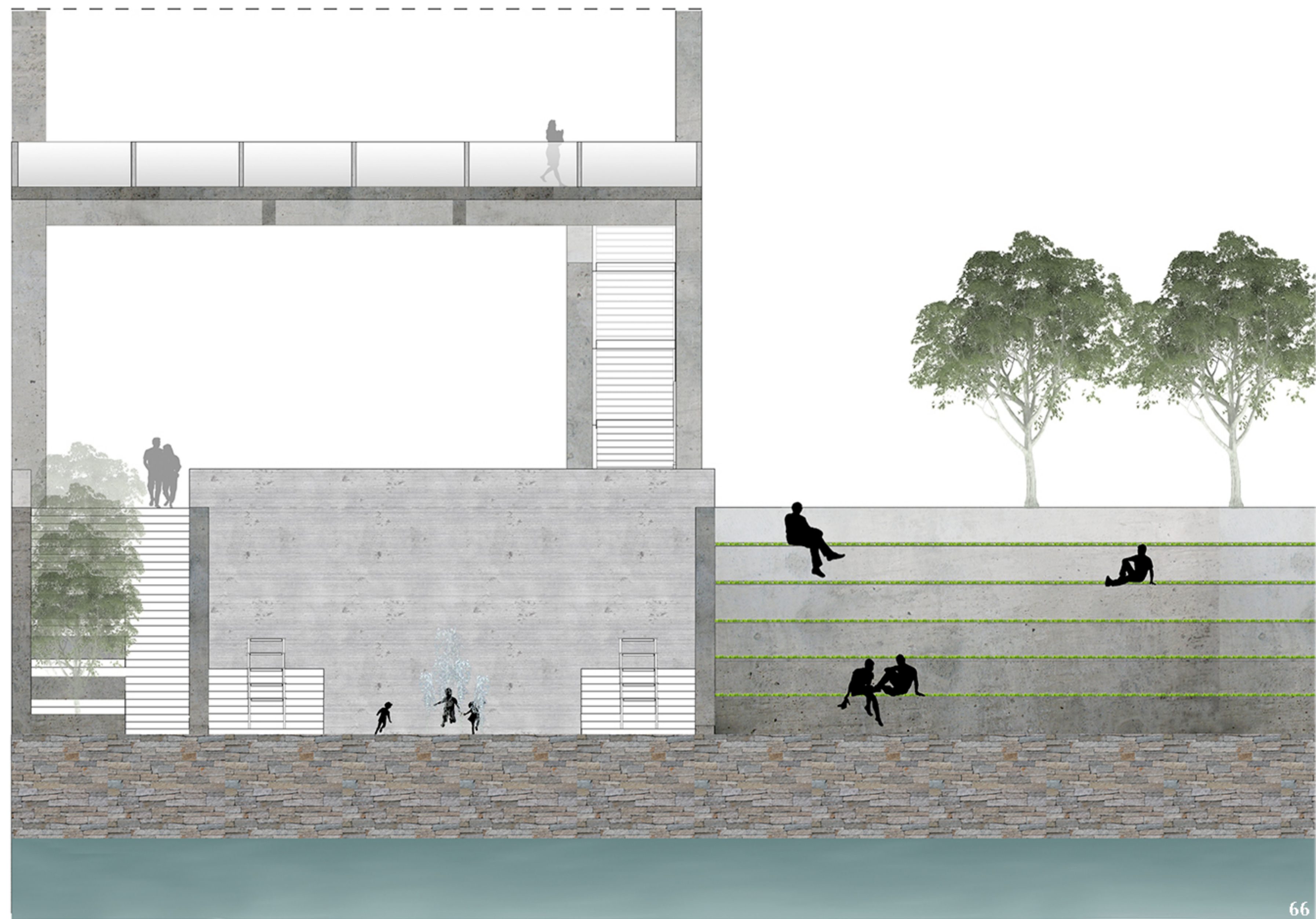
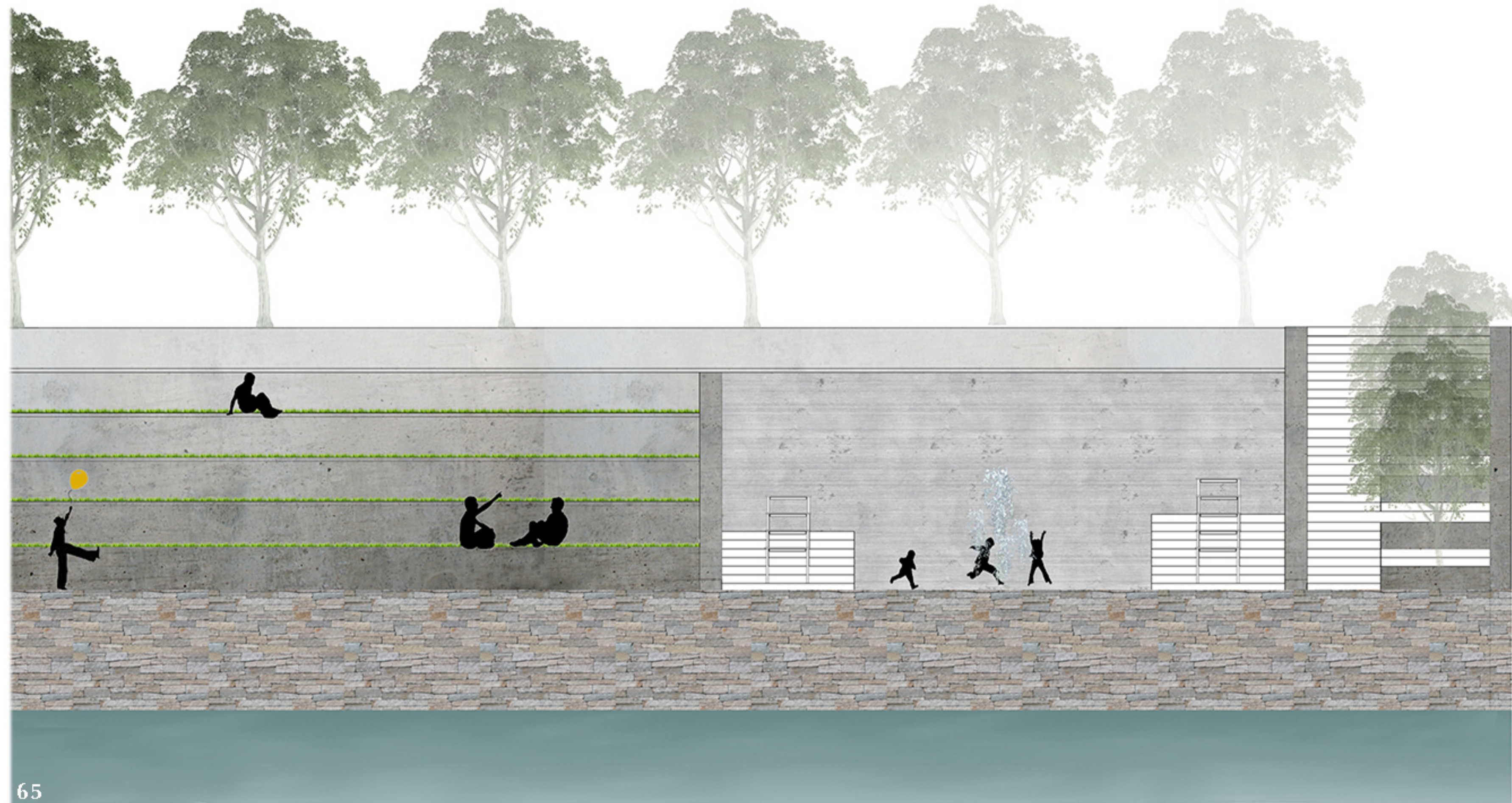


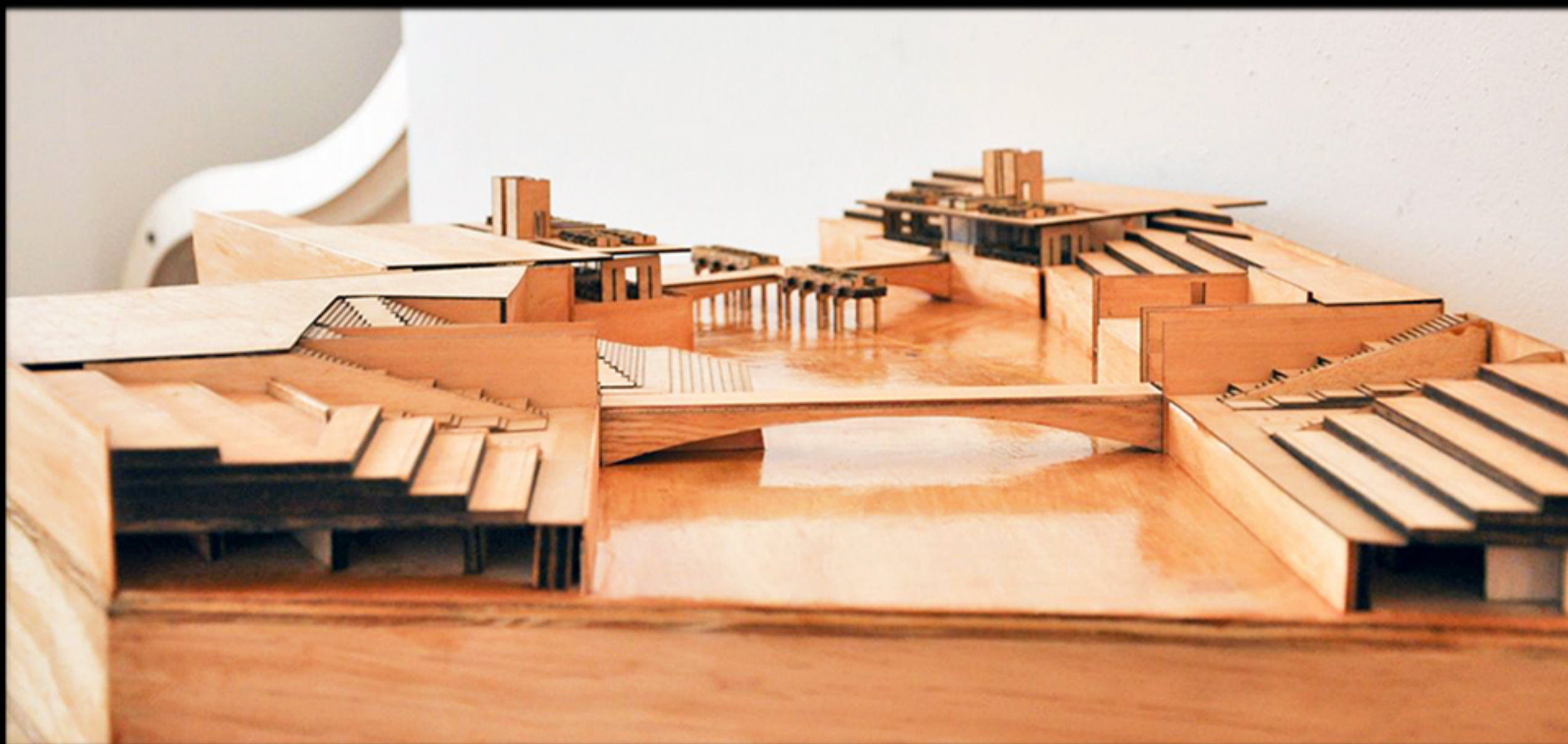






DOMINOES PLAZA

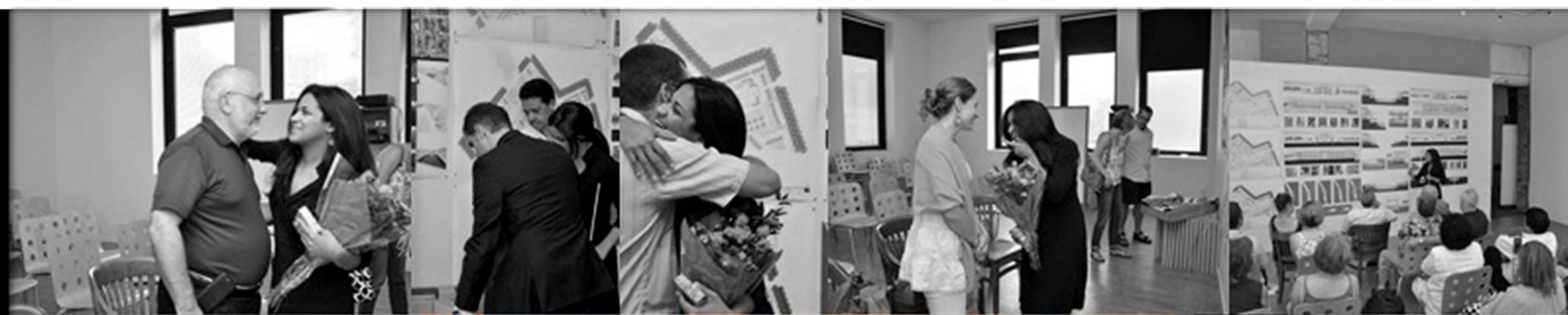




Lines were always present in my project. As a single identity, its presence was powerful, yet as a whole, it served as a cultural bridge and a vehicle of social interaction. The presence and interrelation of the permanent and the ephemeral, of the visible and the invisible, of what exist and what does not exist- only perceived - created a evocative and powerful interaction among both countries. The interdependence of both cultures was necessary to create such exciting and inspiring project. For which, through the overall design process, I learned that without the existing differences among them, this project would not have been the same.

The 'place' I imagined, was free on its nature. A 'place' where chaos fuses with order, bringing balance and harmony to its Architecture. I wanted to celebrate the sense of freedom through the design of the market. I imagined them feeling limitless, yet still recognizing that they belonged to each other. The existing interdependence among them is inevitable, yet could be fruitful and very powerful. Their past is embedded in their blood, in their bodies, in their minds and perception. *The past really existed. All that we are we owe to the past. The present also has merit; it is our experiential reality, the feeling point of existence with its inchoate mixture of joy and sorrow. The future, in contrast, is a vision [a].* This Bi-national Market is my vision. A place of unification, integration, free of prejudice, a catalyst of gratifying perceptions and social interaction.

*A place is an organized world of meaning [a].* Through this project I propose a new sense of place, a new meaning to both worlds that once belonged to each other by nature, but were separated by man. I foresee this project as a generator of a new identify and a new visible place that is sustained by the invisible and created by the evocative power of **ARCHITECTURE**.



My deepest and most sincere gratitude to my committee Paul, Marcia, and Jaan - the three pilasters of my journey during this project.

**Paul**, thank you for being my voice when I couldn't find the right words, my thoughts when my ideas were puzzling, my sight when I was not able to 'see'. Your unconditional support was my main strength during this project. Thank you for always: being there, giving wings to my imagination, and believing in me.

**Marcia**, thank you for always bringing such valuable and inspiring ideas to my project. Your suggestions were an essential guidance to encounter the natural unifications and divisions throughout my project.

**Jaan**, thank you for being the catalyst of my imagination. For challenging me and guiding me through the most creative path of this journey. Your invaluable knowledge truly help me see the 'whole' in lieu of the individual pieces of the puzzle.

**Henry**, thank you so being so special. I owe you so much and highly admire your absolute devotion for all the students.

-----**THANK YOU**-----

**To my love**  
 Rolando. There are no words to describe how grateful I am for your support and for the magnificence of your being. Thank you for giving yourself completely to this project and for genuinely sharing with me my passion for Architecture. You are a true blessing in my life.

**To my family**  
 My mother Rosa, whose unconditional love is the wind beneath my wings. To my father Felipe and brother and sisters Felipe Jr., Yocaira, and Katuska for their amazing support. To Maribel and Mundo, who passionately jointed me on my quest to visiting the borderline, without your help I would not be able to discover so much. To Rodolfo and Reina Lopez, for their unconditional support and presence on one the most important day of my life.

**To my friends & supporters**  
 Marilyn, for always being present, for the countless memories shared, for being an extraordinary friend by supporting and helping me from the beginning to the end. Manuel, for your willingness to help me and tremendous support during most difficult hours. Yanira and Aitza, for filling my life with the goodness and beauty of a genuine friendship. For your amazing support and unconditional willingness to help me day and night. Carolina, for being all ears and heart. For sharing your strong passion for Architecture, which was a beacon of light during the darkest hours. Biniam, for always listening and providing me with the wisest advice you could have ever shared. For helping me during the final and hardest hours of this journey. Luigi, Tanya, & Umakant, for your understanding, incredible support, and for always helping me by giving me the best of you. For the presence of Pam & Cheyenne, Geri, Sandra, Vicki, Mike, Paola, Magda and all my friends that were with me on this day from a long distance. **Special thanks** to Daniel O'Neil, Ana Maria Castaño, Ing. Marcos Martinez, & Paul Kelsch for your significant input and collaboration. To Antonio, for capturing the most beautiful moments of the end of this journey.

**To all of you I am forever grateful...Thank you!**

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All drawings and sketches are produced by the author.

*In memory to those that have lost their lives crossing the 'Imaginary Line'...*

**THE END.**

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Anny N. Batista | November 30, 2012