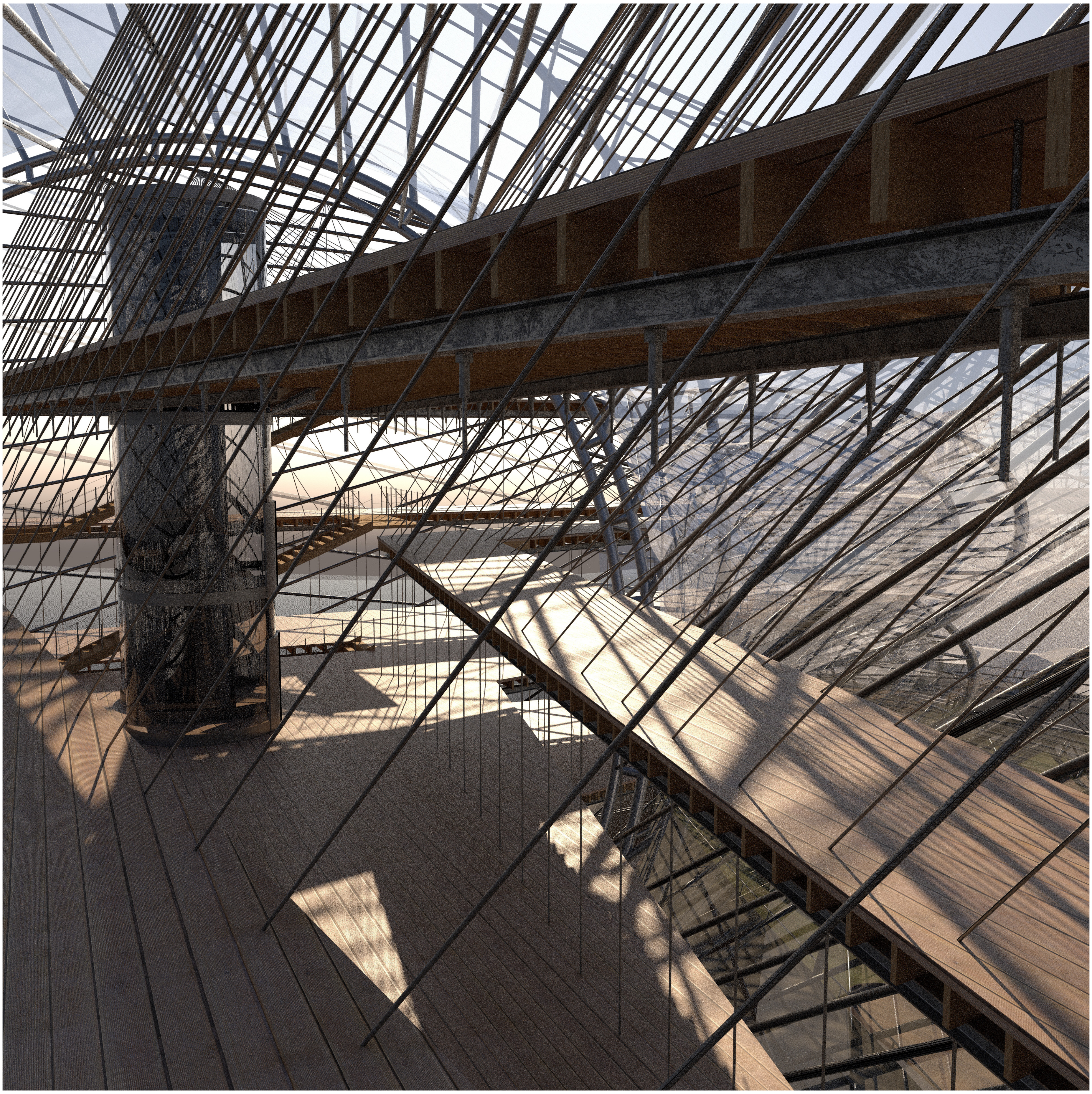


DELTA ASSIGNMENT 3

ROSE CASTLE

1263256

The Body, the Mind, the Soul

Humans are natural dualists. Almost every religion ascribes to the idea of an afterlife, an understanding that after death our self (soul or mind) detaches from our physical body. We like to believe that when our body decays, our soul remains as a nonphysical entity that does not die. We're natural dualists because it tempers the finality of death. Our loved ones don't cease to exist, they watch over us until we finally join them in eternity. Or continue to live, reincarnated into a new body.
In some cultures, this isn't quite reassuring enough. We struggle to imagine total physical displacement; we carve our names in stone to ensure that there is some physical reminder that we existed on this earth.

Values: the physical and the nonphysical

When we love, we fall in love with the mind. As our bodies deteriorate with age, as features crumple over themselves and obscure the shape of our younger selves, we do not become less deserving of love. When we die and only exist as a memory in the minds of those who knew us, we are still loved. Desire for the body is lust, desire for the mind and soul is love.
As we age, we accumulate an encyclopaedia of memories: subjective experience which form identity. On my deathbed, I will look back at my life as a collection of the experiences that I had and the things I achieved.

Values: death and worship of the body

When we love, we fall in love with the mind. Yet when my grandma dies, her body will be placed in a coffin and buried under the ground. When she is mourned, we will ritualistically commemorate the body, while we remember the mind.

If when we love, we fall in the love with the mind, why do we mourn over a decaying body?

My graveyard: commemorating life rather than death

As Dualists, people collect tangible reminders of our intangible memories. We assign sentiment to objects according to the significance of the memory relating to that object. We invented photographs so that we could physically capture our memories, we collect souvenirs to trace our path around the globe. These items are meaningful to us not because of the physical item itself, but because of the story that it tells about our lives.
At the end of our lives, these items of sentiment remind us of the most important places we've been, things that we've done and people we've loved. And after death, after the memories of the importance of these items are gone, these items tell a story about the life that we lived.
In my graveyard, each person is remembered as a collection of the objects that were most emblematic of them. These objects may be objectively worthless, yet they tell a story about the self. Who they loved, where they went, what they valued, what they achieved, the time in which they lived.
In my graveyard the body is superfluous. It is not memorialised, preserved or displayed.
By preserving the objects that represent a person's life, you preserve their story and their mind rather than attempting to commemorate the physical self.
And when a person is remembered, the family may perceive this collection of objects to recall a person more completely than an urn of ashes or collection of bones may allow. The objects celebrate the person's life, rather than representing the totality of their death.

The body problem

The way we currently deal with bodies after death is unsustainable. Systems of dealing the dead need to be reworked for an increasingly urbanised population.
In a system that prioritises commemorating the mind, the body becomes a waste product. The body should first be reused if possible: organs donated, used for scientific tests etc. Most traditional forms of body disposal are wholly unsustainable: burial is spatially inefficient and ecologically damaging, cremation too carbon intensive. Other (less romantic but far more sustainable) forms of body disposal include composting and alkaline hydrolysis. If bodies have no significance placed on them, minimally destructive methods of decomposition should be employed.
This collection of objects acts as a replacement to a traditional location of mourning, such as a grave or an urn. It takes up less space than a buried body, and simply rehouses objects that already existed, rather than contributing to needless production. Yet, it affords the griever a tangible place to grieve and affords the dead a tangible presence remaining on earth.

Object permanence: consumerism

In an age of consumerism, the value that we place upon each object we own is far less than in past generations. If people become immortalised in a few objects they leave behind, it forces people assign more value to the things they own. Why own a thousand things, when you will be remembered through 10?

Object permanence: can objects represent people?

I have a friend who told me that she doesn't have any items that are sentimental to her. No childhood teddies, no presents from people she loves, no knickknacks she's picked up from places that she's gone.
She says that after she dies, she doesn't fear being forgotten. She doesn't need something of herself to remain on earth. Not everyone needs to be commemorated, and not everyone wants to be commemorated in the same way.
She doesn't fear being forgotten, but that doesn't mean that the people who love her will forget her. Commemoration of the dead is an opportunity for the living to remember the person they loved. Objects chosen by those who love us represent, for them, the time spent together.
Can objects represent people?
Of course they can't.

The building as a library

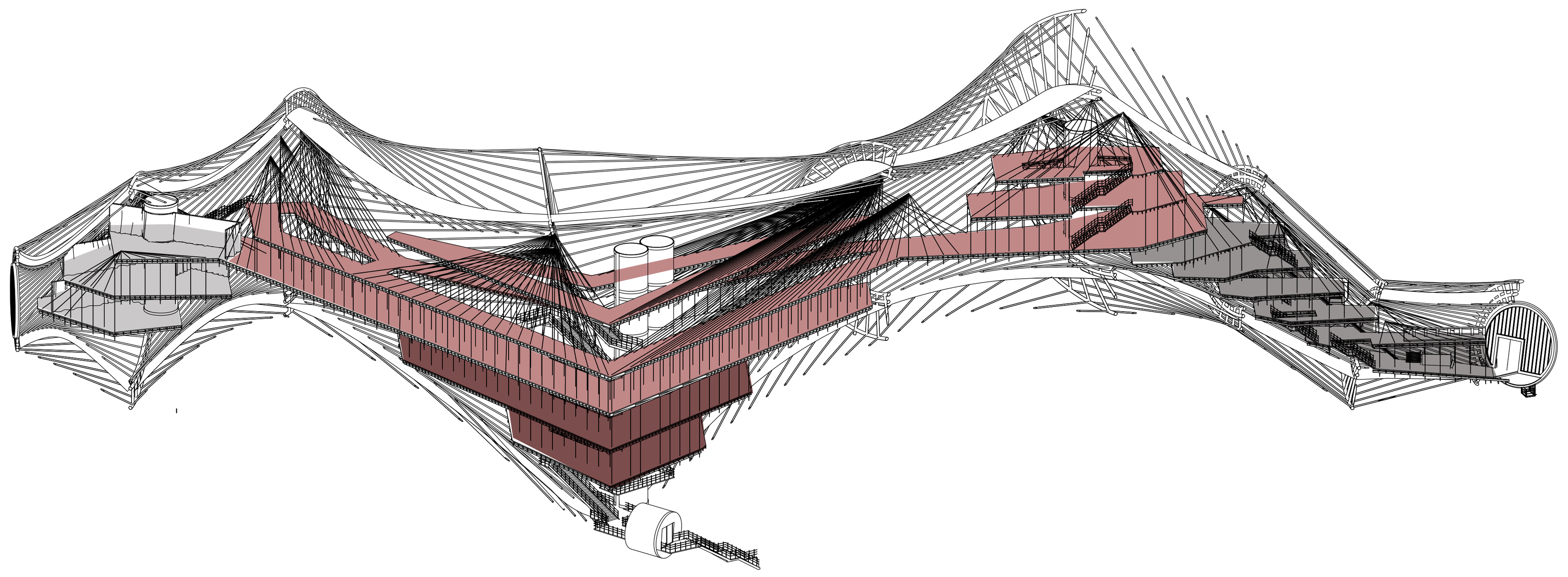
Each collection of objects is a story about how someone lived. By housing this collection of stories, the building is an archival library. People may come to remember their loved ones, as one would mourn over a grave, or people may come to peruse the objects and learn about the lives of the dead.
The library is not a borrowing library, out of respect to the possessions of the dead, and because it decreases the public accessibility of the items. Overtime, the library begins to tell a story about how human experience and values shift overtime.
The items don't exist to fulfil their original utility, but to represent a component of the story that they tell. The items are separate to inheritance, and do not become useless through not being used. They become a component of a collection of knowledge, designed to be studied in conjunction with physical context. The library holds stories but also tells a story about collective human experience.

The building: how to celebrate the lives of the dead

- Central to this style of commemoration is celebrating life. Life is celebrated by the living, and this should be designed as a space for the people who are still alive.
- Comfortable, human spaces should be provided, avoiding the creepy ambience of a conventional graveyard.
- It should be respectful of the dead and the mourning, and be an environment where people are proud to be lain to rest.
- It should provide a quiet atmosphere and acoustic separation from the bustle of the outdoors.
- It should be bright and facilitate visual connection to the water.
- It should have a combination spaces: privacy to allow space for grief, open spaces to create interconnection.
- It should be low tech: commemoration is about permanence and tangibility. Digital creations can be deleted in an instant, without leaving any tangible footprint on the earth.
- To respect the grieving and to facilitate connection between the living, phone usage should be banned in the public spaces.
- All people are equal after death. Each person's collection should be presented identically, without indication of religion, status or wealth.
- It should be accessible and inviting. All people should be able to access the space freely and without barriers.
- It should be secure, and all collections should remain inside the building. These items become emblematic of the life of their loved one for those that are grieving, and measures should be employed to prevent theft or destruction. Collections should be unopenable, and an alarm system should be in place to prevent people from removing them.

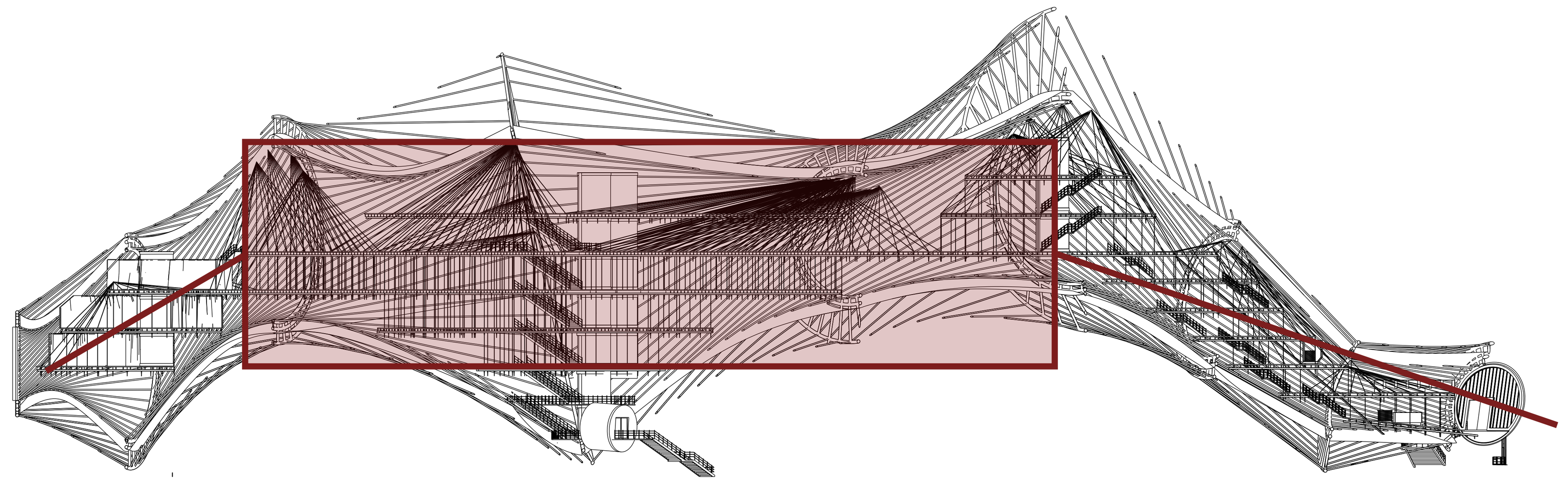
The collections

I suggest that the items should be stored in standardised timber boxes, with an internal depth dimension that facilitates the storage of conventional items such as mugs, porcelain dolls, or snow globes. Many items that may be larger than this size will not fit in the box but can be deconstructed so that components or representations can be stored (E.G a guitar may not fit, but the strings of the guitar can be detached or included or a photograph of the guitar). The size limitations force people to be selective about what item they would choose to represent what that person meant to them.
Internally, the box is comprised of alterable timber shelving, not dissimilar to that of a printer's tray. The family or loved ones assembling the box for the deceased are able to configure the arrangement of the shelves according to what they would like to store inside. The tray should be inlayed with glass on either side, preventing people from touching the objects.



PROGRAM

THOUGH PRIMARILY DESIGNED FOR ARCHIVAL STORAGE, THE BUILDING HAS A RANGE OF PROGRAMS, FACILITATING SPACES FOR STAFF: OFFICES, KITCHEN ETC. FLEXIBLE EXHIBITION SPACES ARE PROVIDED, DESIGNED TO DISPLAY TEMPORARY DISPLAYS: ARTIST COLLABORATIONS, FEAUTURED OBJECTS, SPACES FOR CHILDREN TO INTERACT WITH THE SPACE. PRIVATE SPACES FOR GRIEVERS ARE PROVIDED, AS WELL AS EVENT SPACES FOR "FUNERALS".

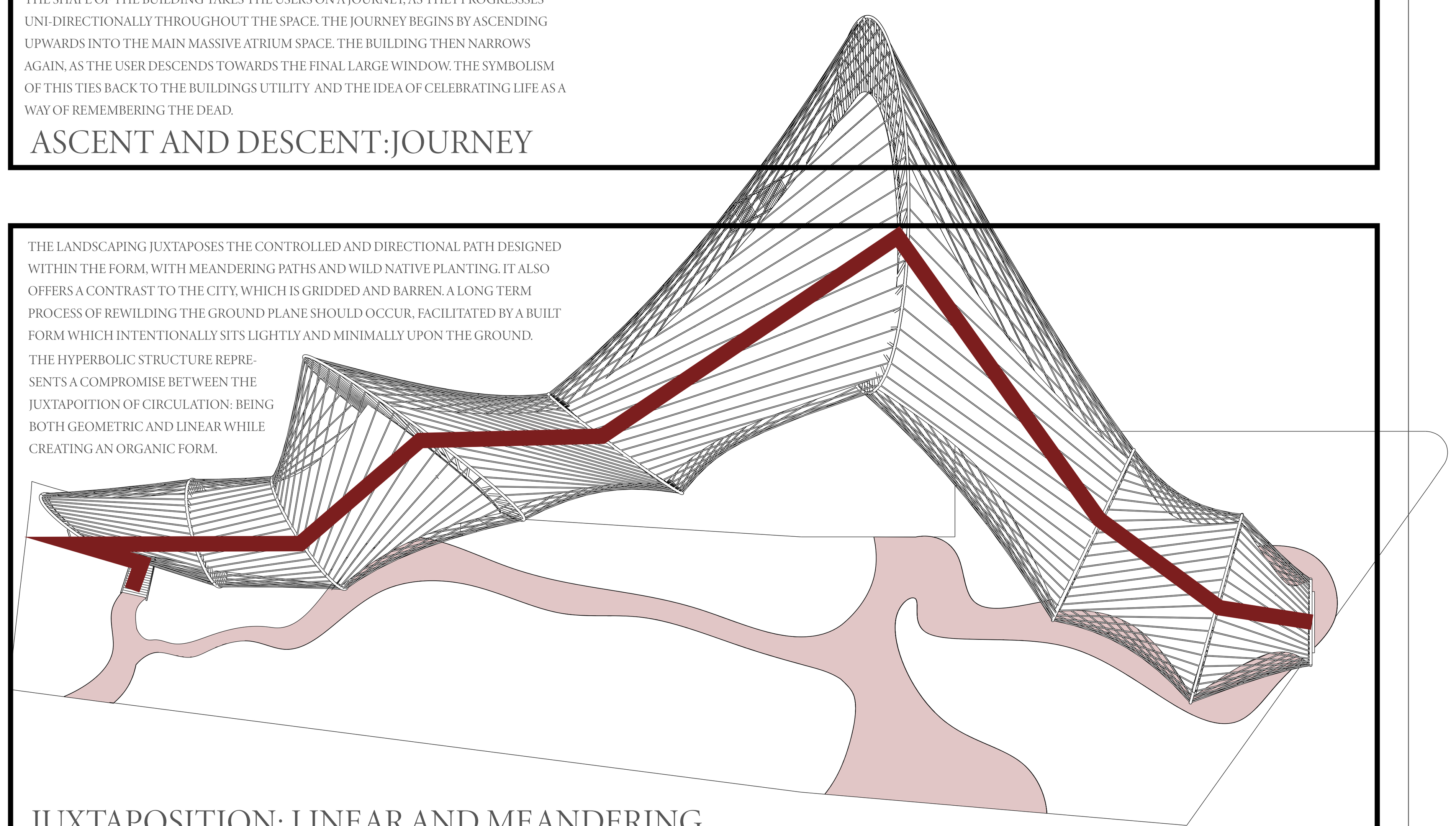


THE SHAPE OF THE BUILDING TAKES THE USERS ON A JOURNEY, AS THEY PROGRESSSES UNI-DIRECTIONALLY THROUGHOUT THE SPACE. THE JOURNEY BEGINS BY ASCENDING UPWARDS INTO THE MAIN MASSIVE ATRIUM SPACE. THE BUILDING THEN NARROWS AGAIN, AS THE USER DESCENDS TOWARDS THE FINAL LARGE WINDOW. THE SYMBOLISM OF THIS TIES BACK TO THE BUILDINGS UTILITY AND THE IDEA OF CELEBRATING LIFE AS A WAY OF REMEMBERING THE DEAD.

ASCENT AND DESCENT:JOURNEY

THE LANDSCAPING JUXTAPOSES THE CONTROLLED AND DIRECTIONAL PATH DESIGNED WITHIN THE FORM, WITH MEANDERING PATHS AND WILD NATIVE PLANTING. IT ALSO OFFERS A CONTRAST TO THE CITY, WHICH IS GRIDDED AND BARREN. A LONG TERM PROCESS OF REWILDING THE GROUND PLANE SHOULD OCCUR, FACILITATED BY A BUILT FORM WHICH INTENTIONALLY SITS LIGHTLY AND MINIMALLY UPON THE GROUND.

THE HYPERBOLIC STRUCTURE REPRESENTS A COMPROMISE BETWEEN THE JUXTAPOITION OF CIRCULATION: BEING BOTH GEOMETRIC AND LINEAR WHILE CREATING AN ORGANIC FORM.



JUXTAPOSITION: LINEAR AND MEANDERING

The idiosyncratic and prominent nature of my design is in line with my design intention to have an inviting space where people feel proud they will eventually be laid to rest. It contrasts with conventional architecture of death, which is usually heavy and solid in massing and materiality. Instead, i have sought to create a lively space which houses the dead, but is designed for the living. It is light in massing, and has large, bright, open spaces and soft materiality.

As you walk through through the building, you are surrounded by timber boxes containing collections of objects. Split levels allow for the viewing of these objects at different heights, as they are hung around the entire circumference of the building.

The trajectory through the building begins as you ascend upwards into the main atrium space through multi-level, flexible, mixed-use areas, originally designed for exhibitions and events. As you enter the building you first walk through spaces that are designed for the living.

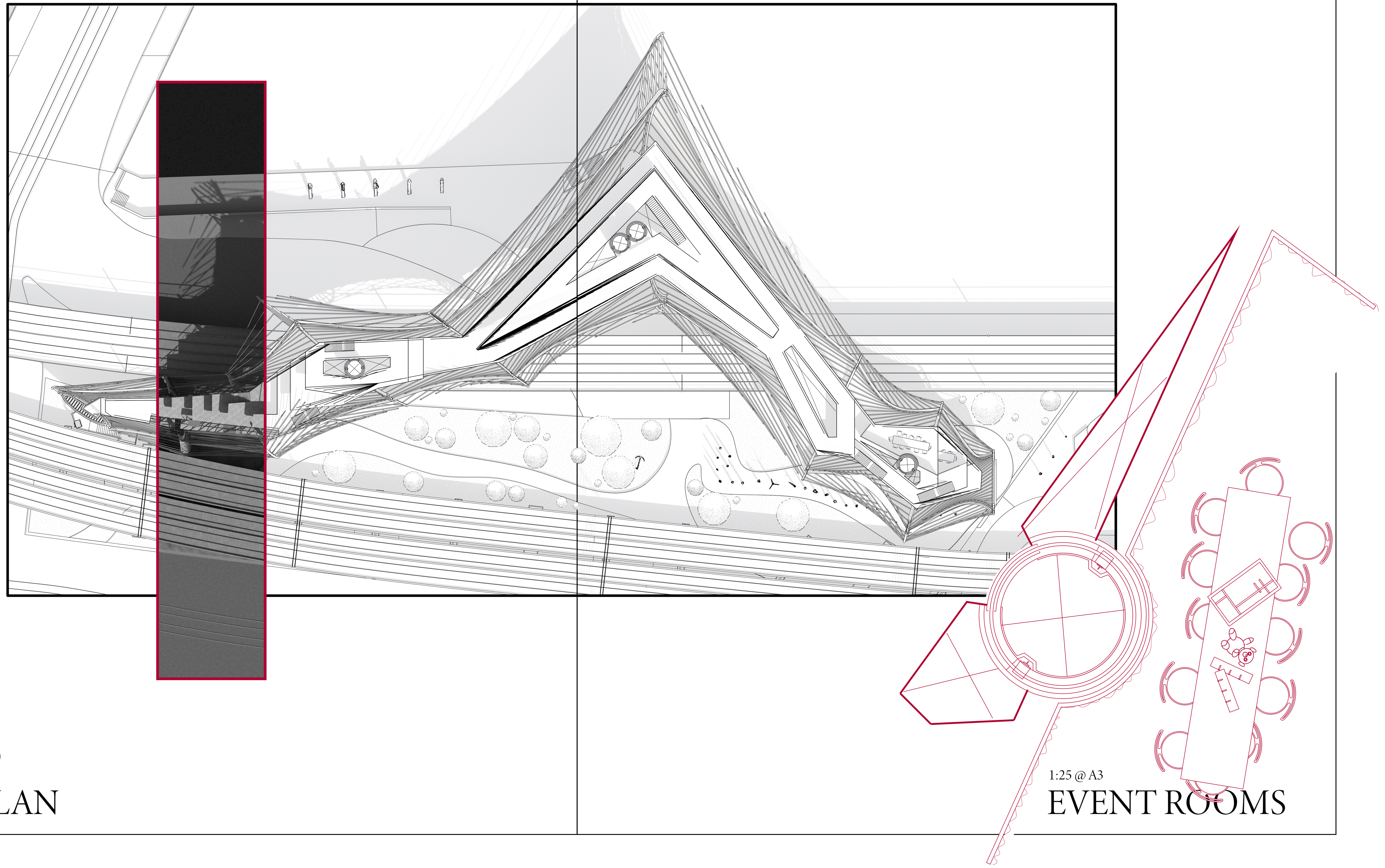
Next, the main atrium space is where the building is the widest and tallest, and multiple levels allow the user to view the boxes hung around the walls from different heights: a massive space which is dedicated to the dead.

Finally, the descent is taken towards the end of the building, where increasingly private spaces are designed for grievers and "funeral" events, such as the process of placing the items in the boxes for display in spaces for the living to remember the dead.

Connection with the water is facilitated through a transparent building envelope which looks above the trainline.

The structure of the building works similar to a suspension bridge. The main steel circles that touch the ground have deep footings. The members that span between the circles are a mixture of cables and rods, with some in tension and some in compression. The building envelope is simply a tensile waterproof fabric material which is stretched over the frame. Internal floors are suspended from the steel rings, with exposed steel beams holding up a wooden floor.

The library contrasts with the rigid geometric layout of the city, with its organic and unpredictable form. The ground plane gives back to the city, providing open green space for the human and non-human inhabitants of the area. The edges of the site are soft and inviting, and the route to the building entrance is informal and nonlinear. The building itself is a statement: designed to be viewed from across the water and from below onsite. It becomes another icon for the featurist city.



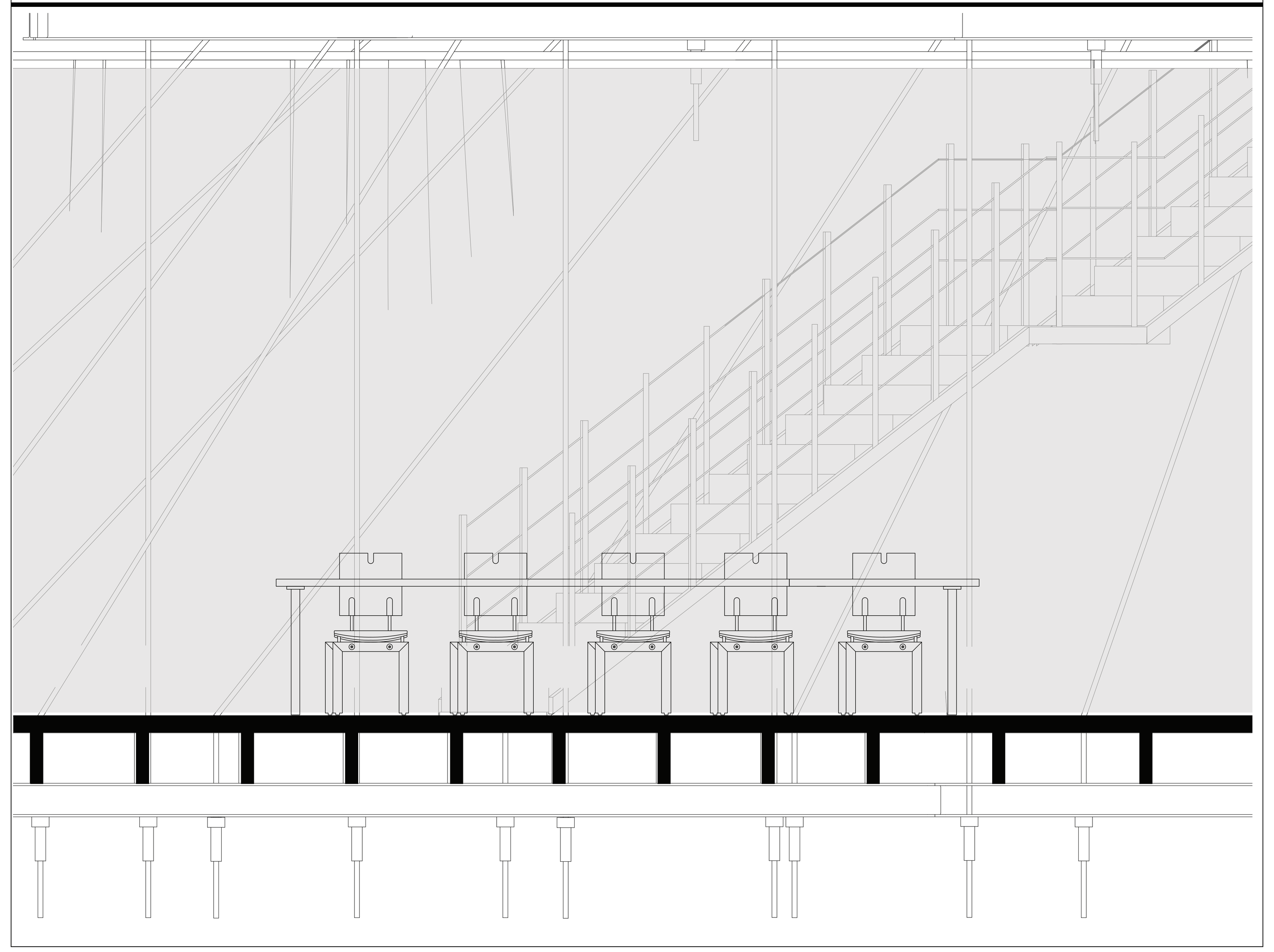
1:500 @ A3

0M 5M 10M 20M

ATRIUM PLAN

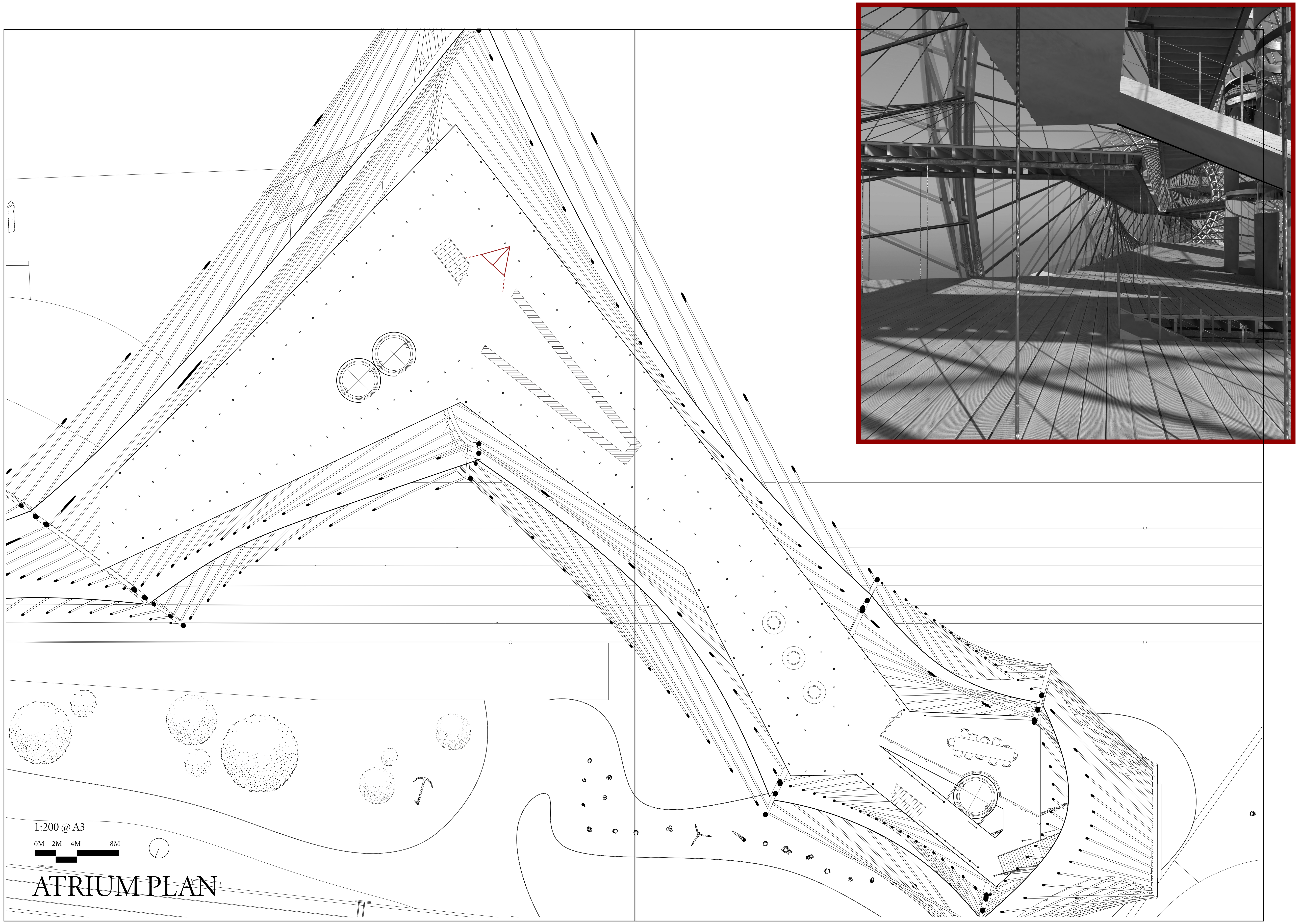
1:25 @ A3

EVENT ROOMS



1:25 @ A3

EVENT ROOMS

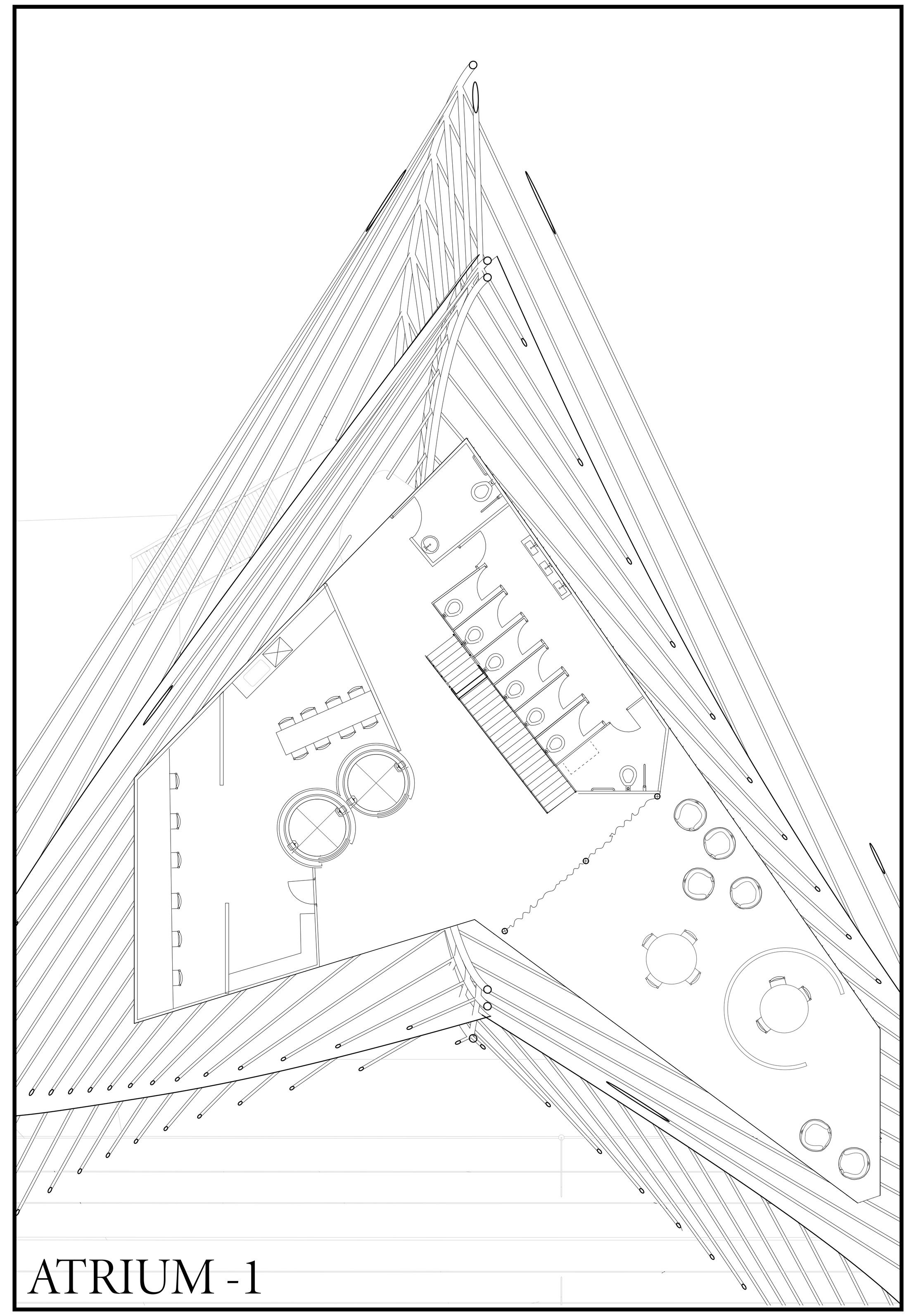


1:200 @ A3

0M 2M 4M 8M

ATRIUM PLAN

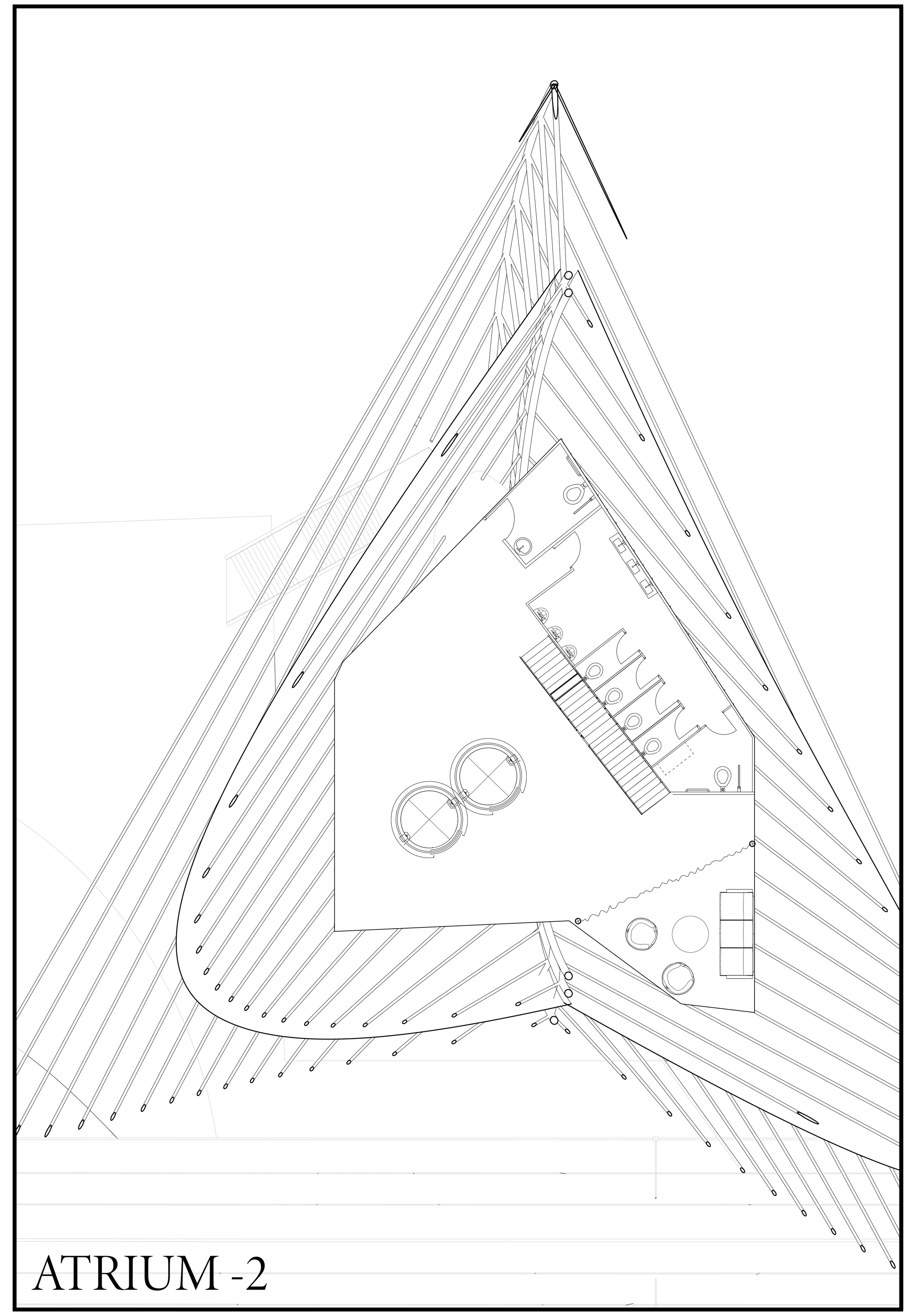
EXIT SEQUENCE


ATRIUM -1

1:100 @ A3

0M 10M 20M 30M

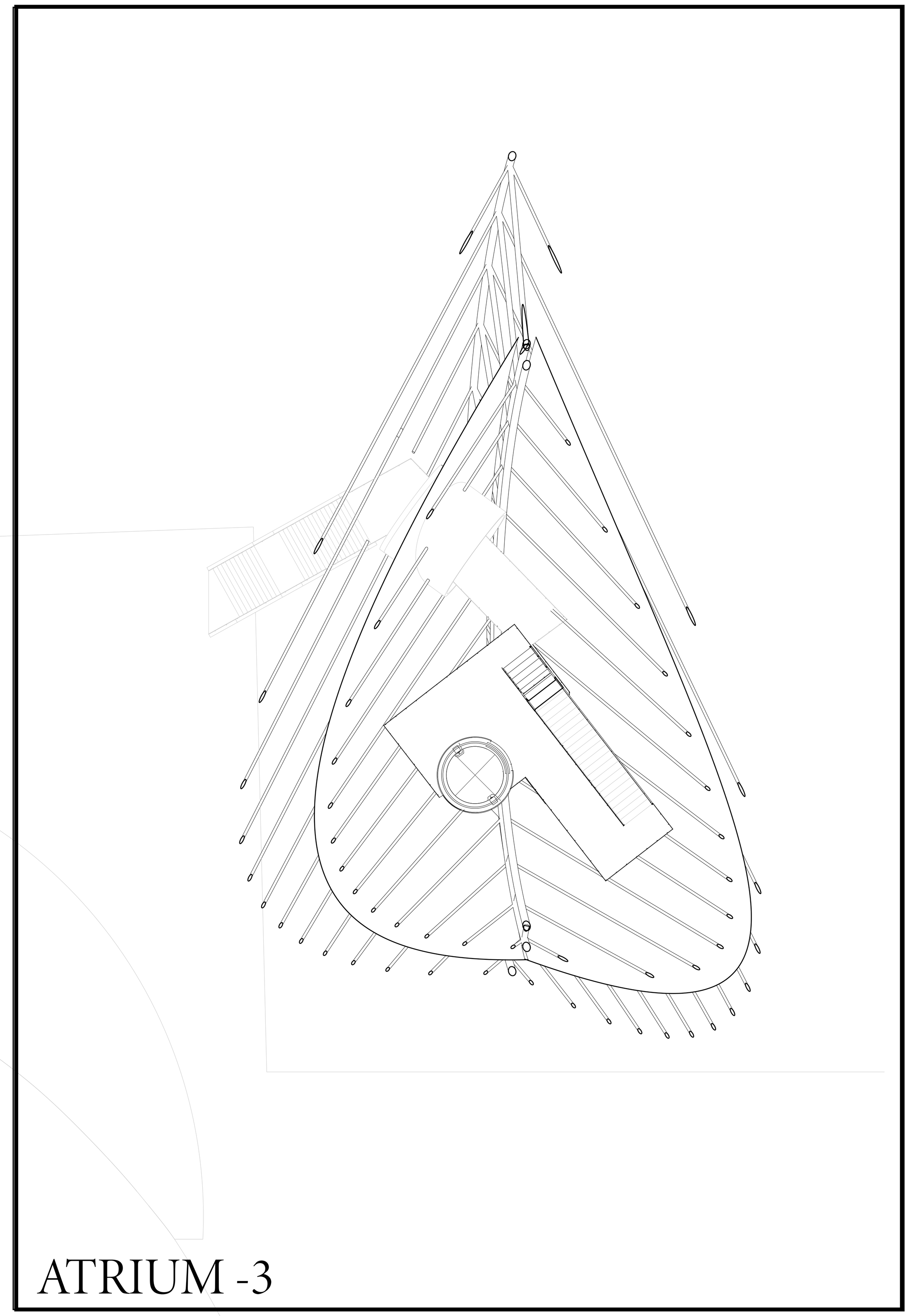
FIRST FLOOR BENEATH MAIN ATRIUM GALLERY SPACE. WOMENS BATHROOMS+ 1 AMBULANT/CHANGE + ONE ACCESSIBLE BATHROOM. STAFFROOM WITH KITCHENETTE, STORAGE AND OFFICE SPACES. PRIVATE SPACE WITH SEMIPRIVATE AND PRIVATE SEATING TO ALLOW VISITORS TO CONSIDER BOXES IN A RANGE OF CONDITIONS


ATRIUM -2

1:100 @ A3

0M 10M 20M 30M

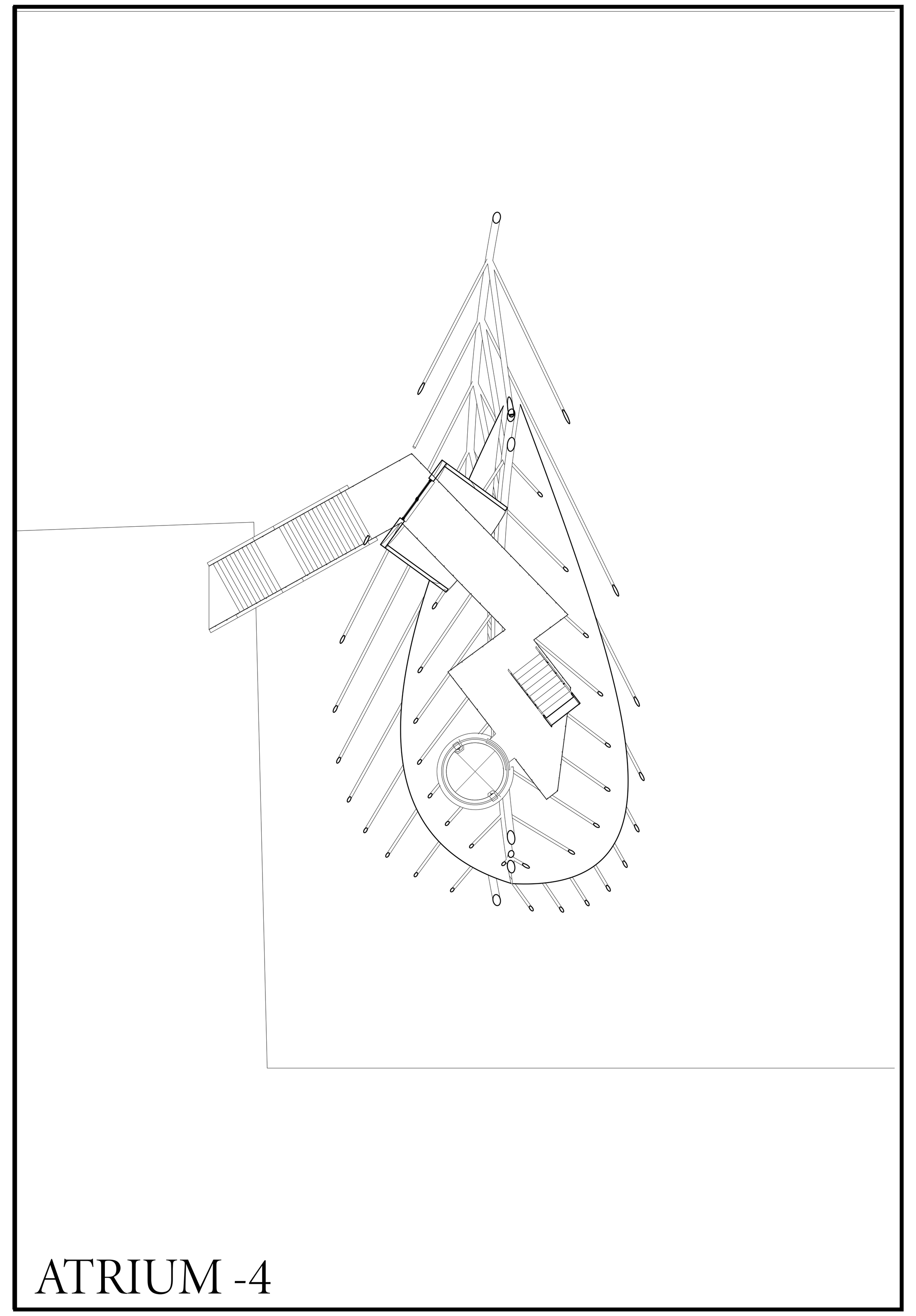
SECOND FLOOR BENEATH MAIN ATRIUM GALLERY SPACE. MENS BATHROOMS+ 1 AMBULANT/CHANGE + ONE ACCESSIBLE BATHROOM. PRIVATE SPACE FOR VIEWING OF THE BOXES.


ATRIUM -3

1:100 @ A3

0M 10M 20M 30M

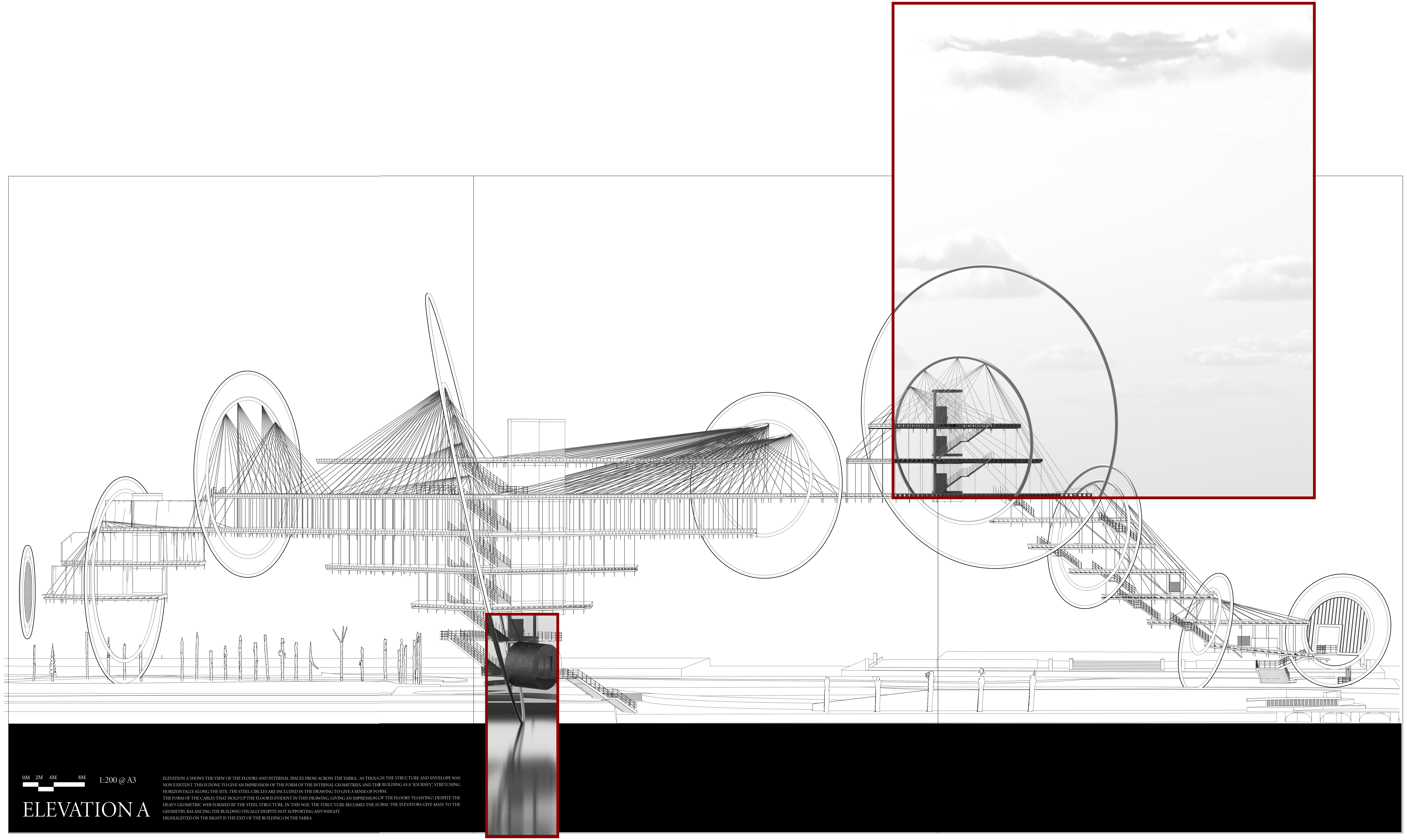
THIRD FLOOR BENEATH MAIN ATRIUM GALLERY SPACE ACTS AS A PLATFORM BETWEEN TWO STAIRCASES.


ATRIUM -4

1:100 @ A3

0M 10M 20M 30M

EXIT FROM FOURTH FLOOR BENEATH ATRIUM SPACE. ACCESSIBLE BY STAIRS OR ELEVATOR. EXIT IS ONTO MAIN WATERFRONT PATHWAY VIA STAIRCASE OVER WATER.

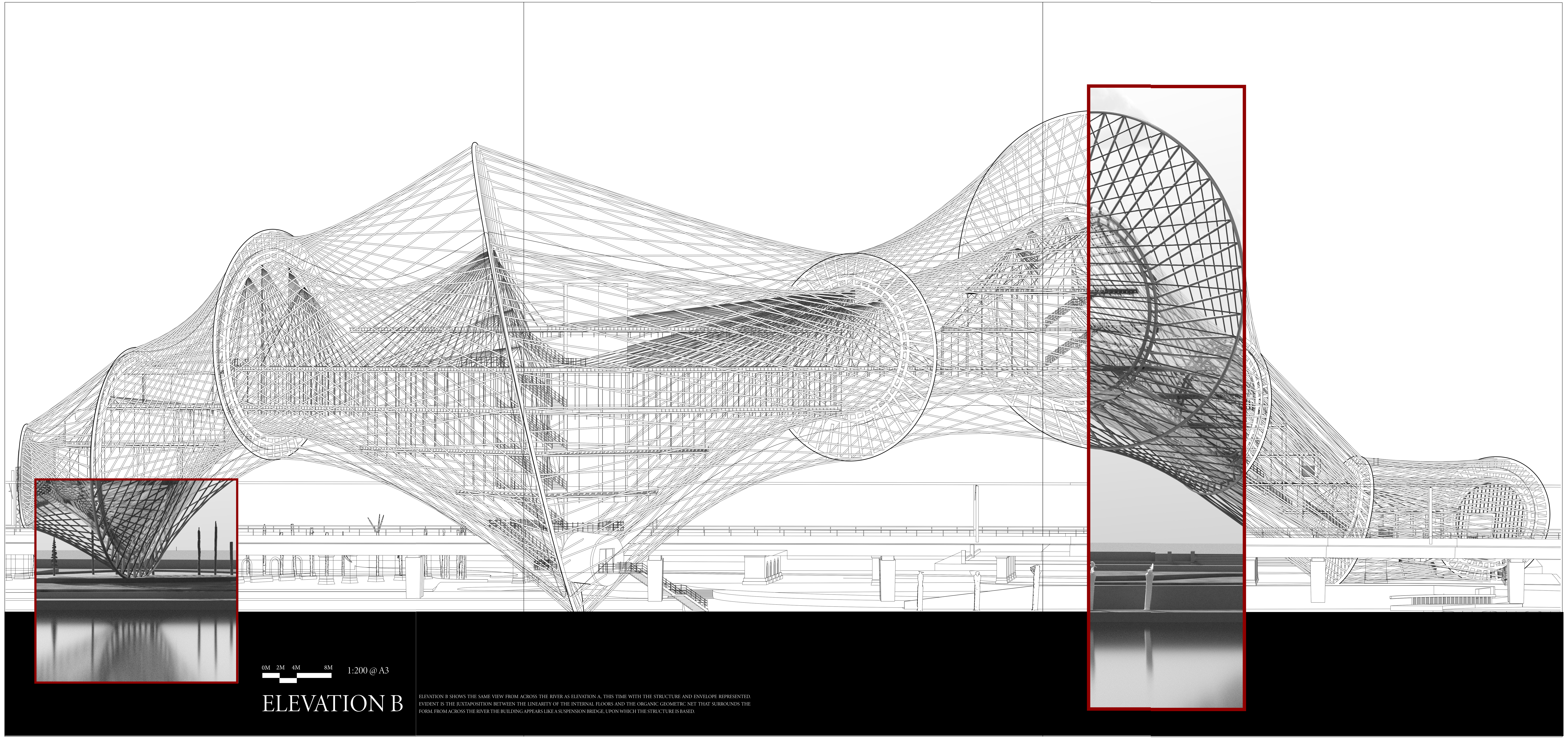


0M 2M 4M 8M

1:200 @ A3

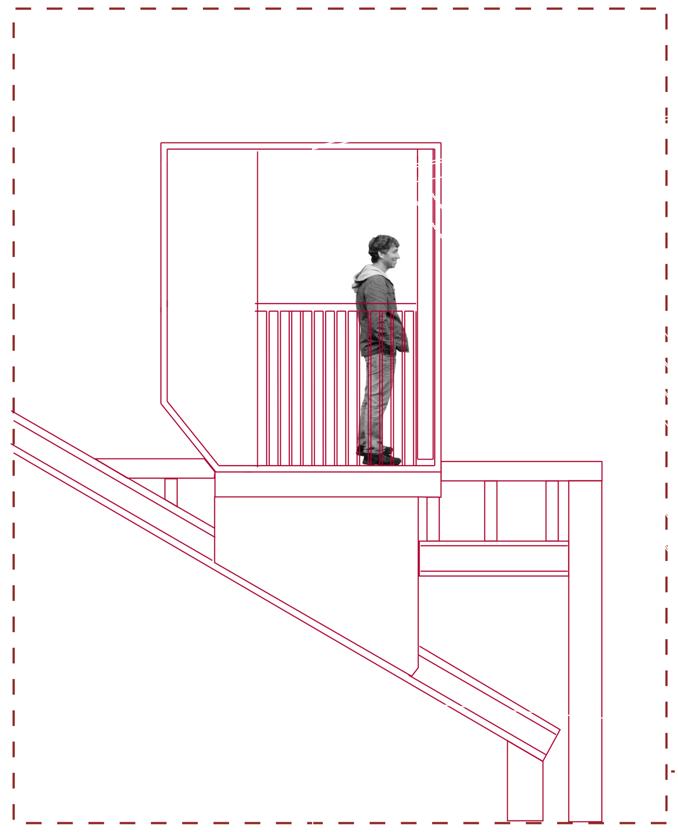
ELEVATION A

ELEVATION A SHOWS THE VIEW OF THE FLOORS AND INTERNAL SPACES FROM ACROSS THE YARRA, AS THOUGH THE STRUCTURE AND ENVELOPE WAS NON EXISTENT. THIS IS DONE TO GIVE AN IMPRESSION OF THE FORM OF THE INTERNAL GEOMETRIES, AND THE BUILDING AS A "JOURNEY", STRETCHING HORIZONTALLY ALONG THE SITE. THE STEEL CIRCLES ARE INCLUDED IN THE DRAWING TO GIVE A SENSE OF FORM.
THE FORM OF THE CABLES THAT HOLD UP THE FLOOR IS EVIDENT IN THIS DRAWING, GIVING AN IMPRESSION OF THE FLOORS "FLOATING", DESPITE THE HEAVY GEOMETRIC WEB FORMED BY THE STEEL STRUCTURE. IN THIS WAY, THE STRUCTURE BECOMES THE FORM. THE ELEVATORS GIVE MASS TO THE GEOMETRY, BALANCING THE BUILDING VISUALLY DESPITE NOT SUPPORTING ANY WEIGHT.
HIGHLIGHTED ON THE RIGHT IS THE EXIT OF THE BUILDING ON THE YARRA.



ELEVATION B

ELEVATION B SHOWS THE SAME VIEW FROM ACROSS THE RIVER AS ELEVATION A, THIS TIME WITH THE STRUCTURE AND ENVELOPE REPRESENTED. EVIDENT IS THE JUXTAPOSITION BETWEEN THE LINEARITY OF THE INTERNAL FLOORS AND THE ORGANIC GEOMETRC NET THAT SURROUNDS THE FORM. FROM ACROSS THE RIVER THE BUILDING APPEARS LIKE A SUSPENSION BRIDGE, UPON WHICH THE STRUCTURE IS BASED.



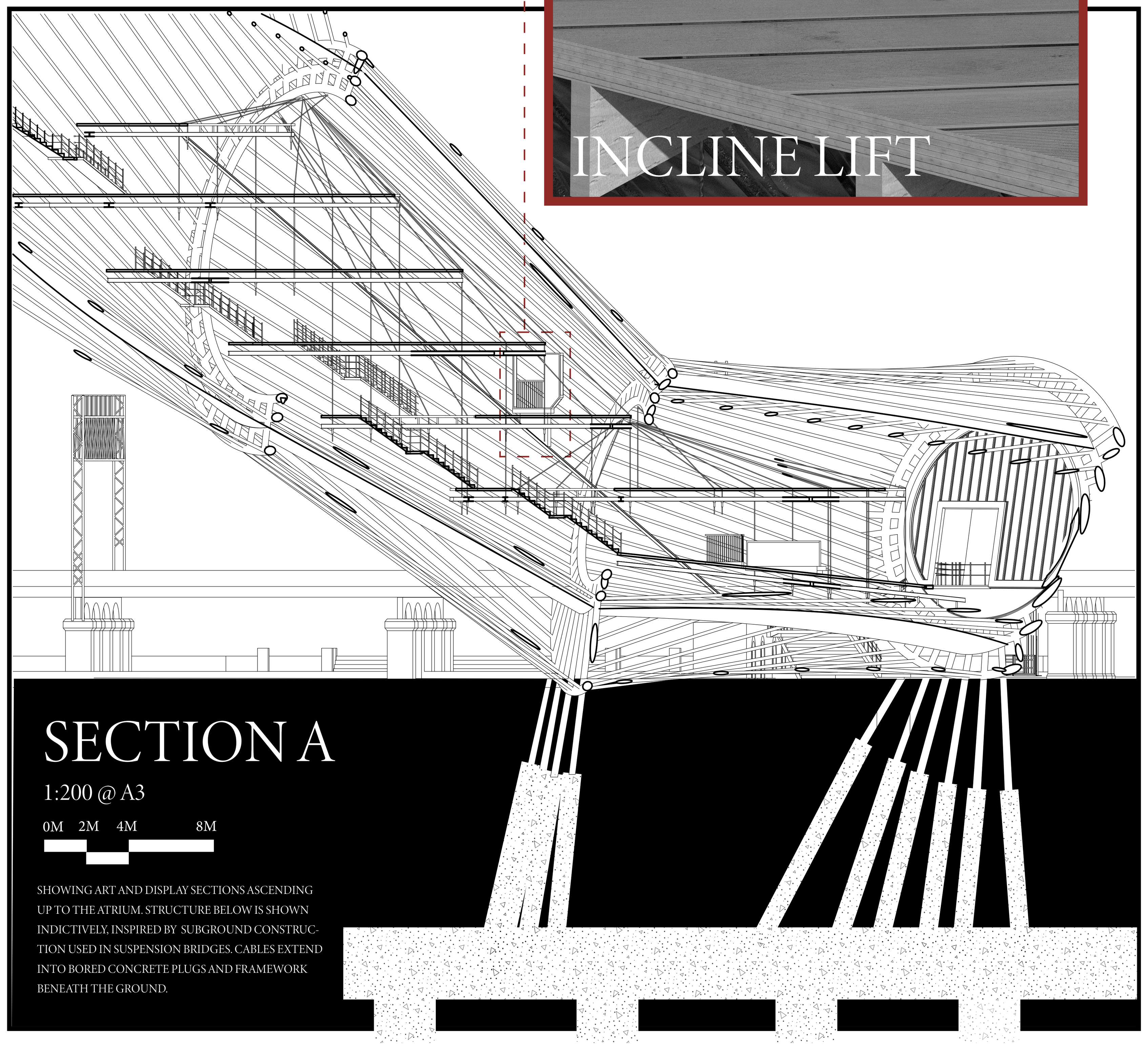
INCLINE LIFT DETAIL

1:50 @ A3

0M 0.5M 1M 2M

SUPPLIER IS P.R KING AND SONS BASED IN AUSTRALIA. LIFT CAPACITY IS 10. CARRIAGE RUNS UP TWO PARALLEL I BEAMS, PULLED BY A SINGLE STEEL CABLE, SIMILAR TO A CONVENTIONAL ELEVATOR. INCLINE LIFT IS AN APPROPRIATE ACCESSIBILITY SOLUTION FOR NON VERTICAL BUILDINGS.

INCLINE LIFT

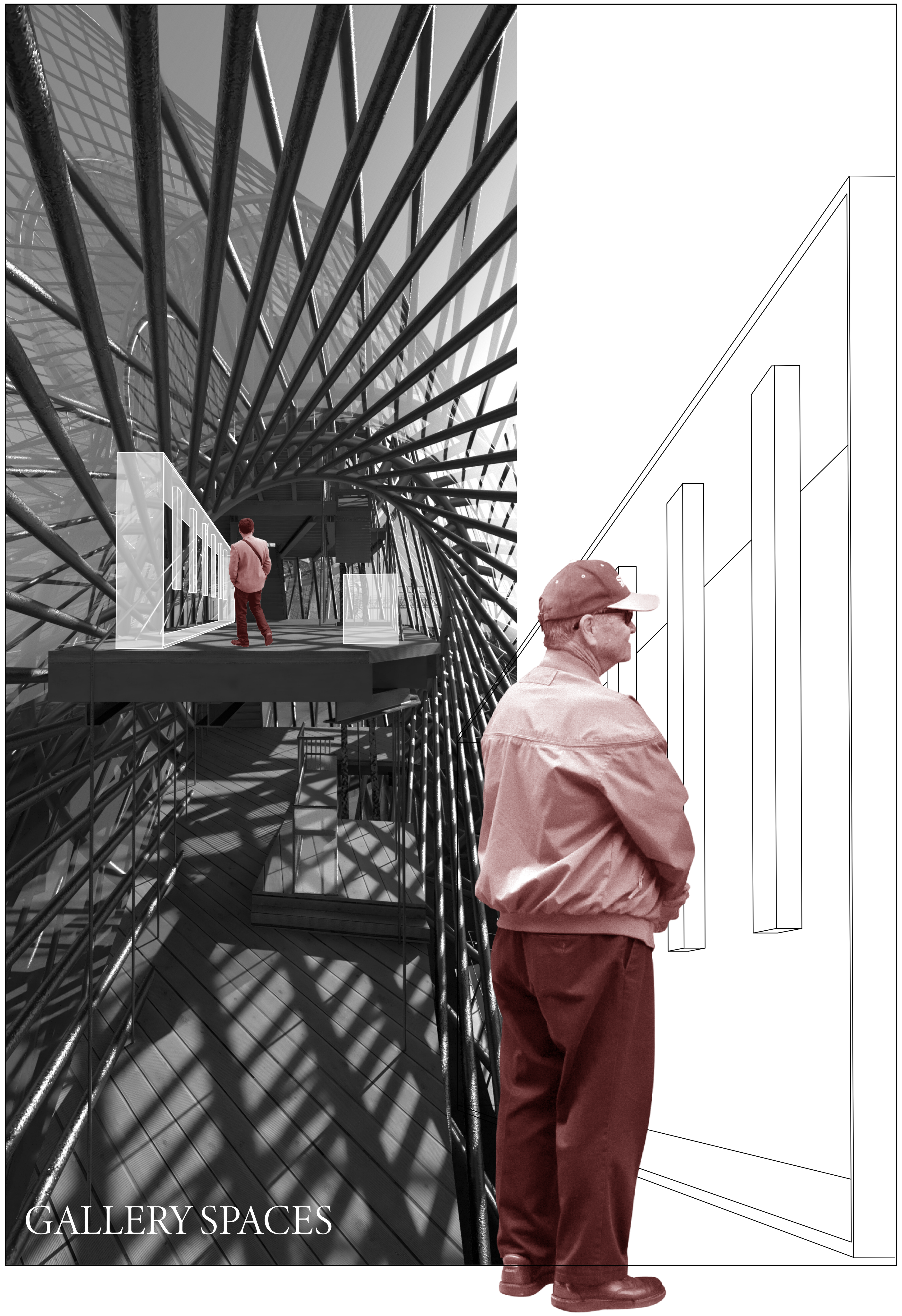


SECTION A

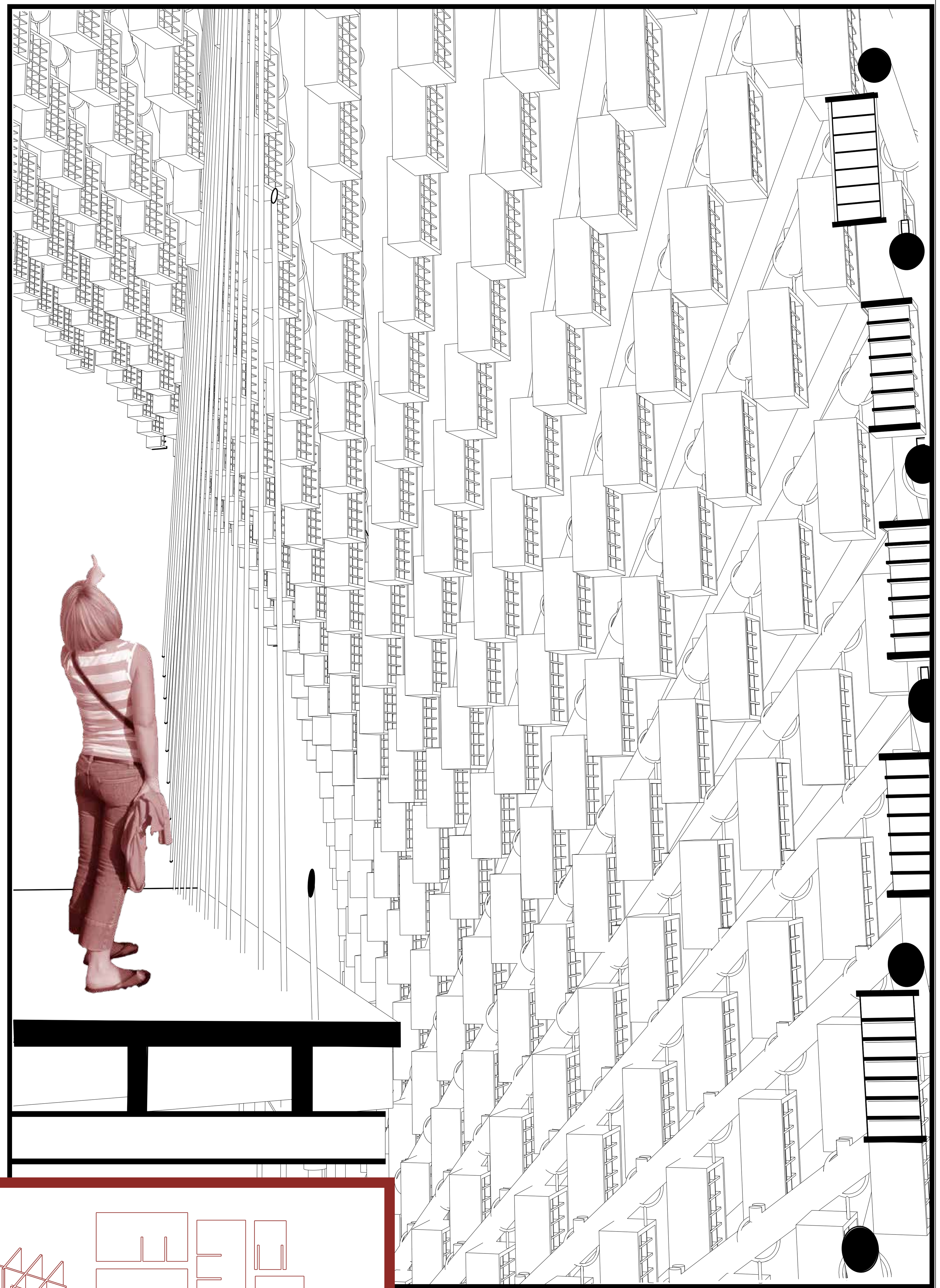
1:200 @ A3

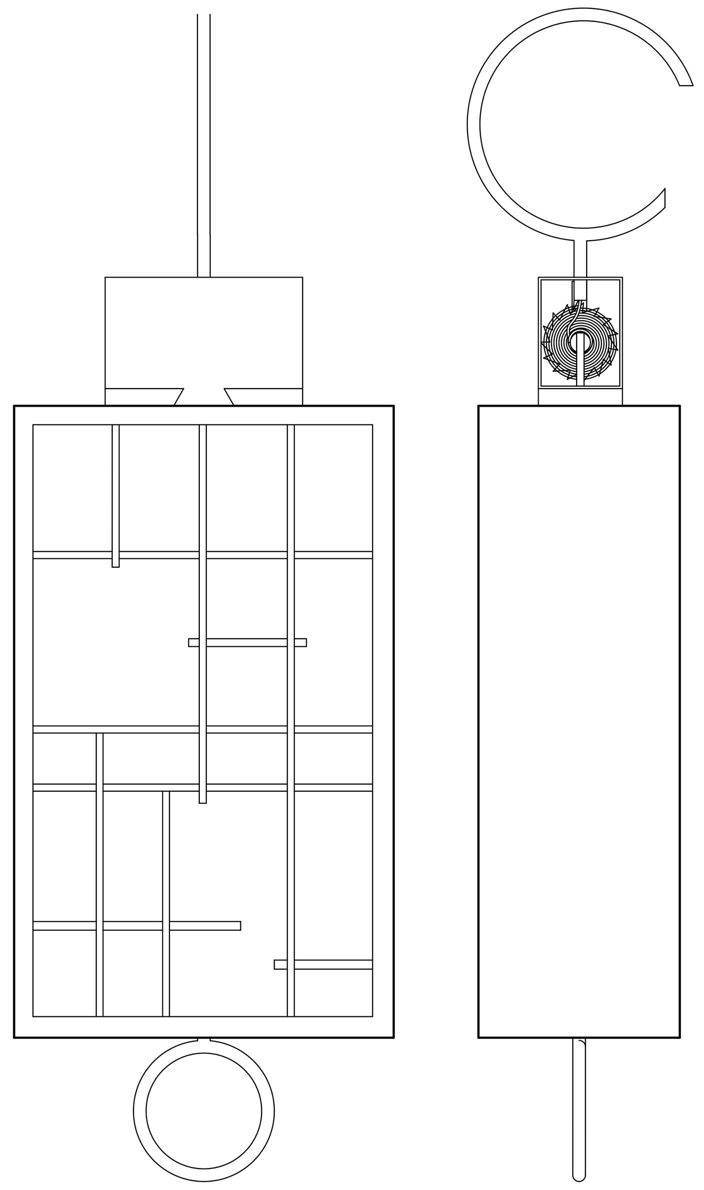
0M 2M 4M 8M

SHOWING ART AND DISPLAY SECTIONS ASCENDING UP TO THE ATRIUM. STRUCTURE BELOW IS SHOWN INDICTIVELY, INSPIRED BY SUBGROUND CONSTRUCTION USED IN SUSPENSION BRIDGES. CABLES EXTEND INTO BORED CONCRETE PLUGS AND FRAMEWORK BENEATH THE GROUND.



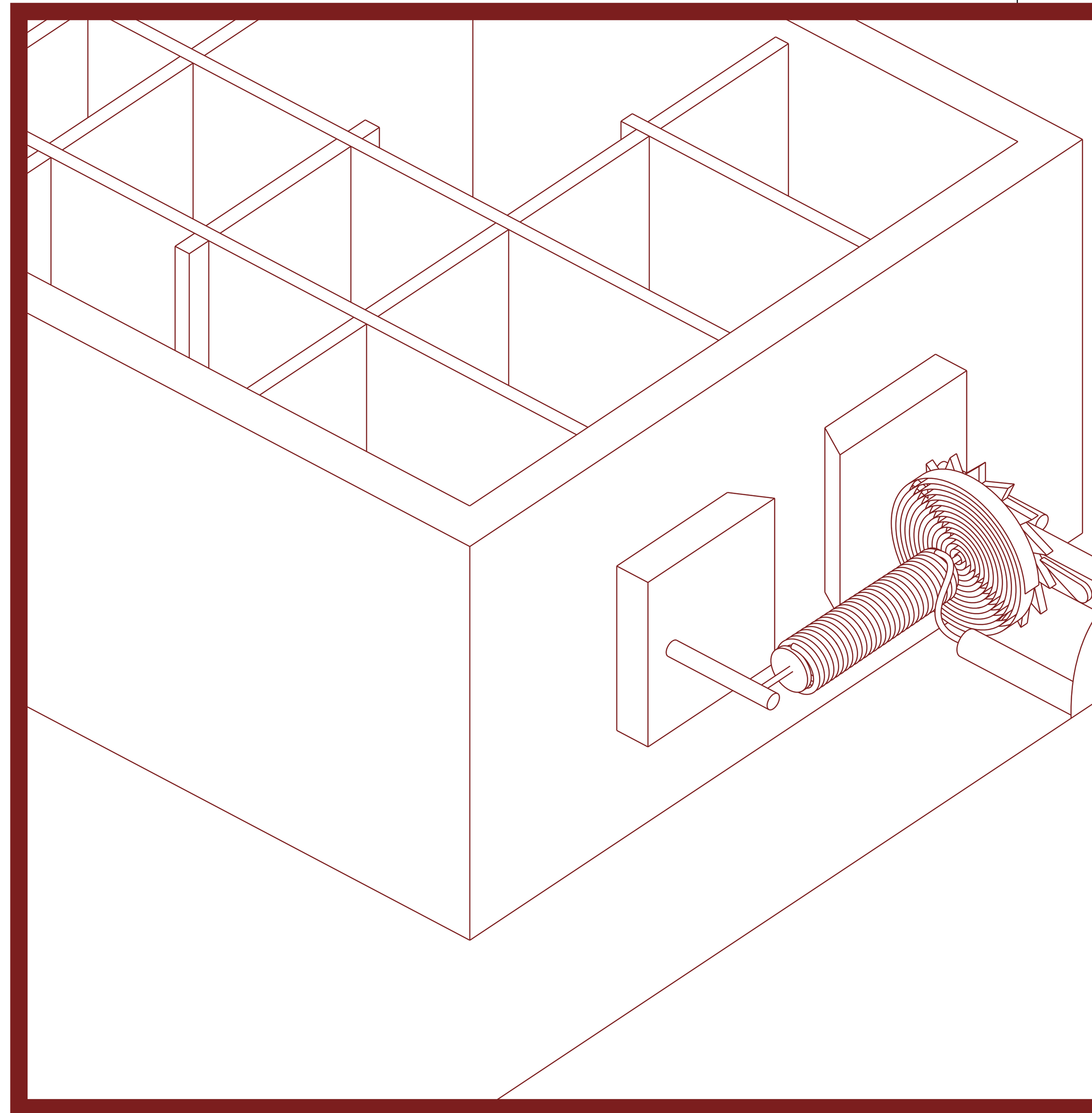
GALLERY SPACES



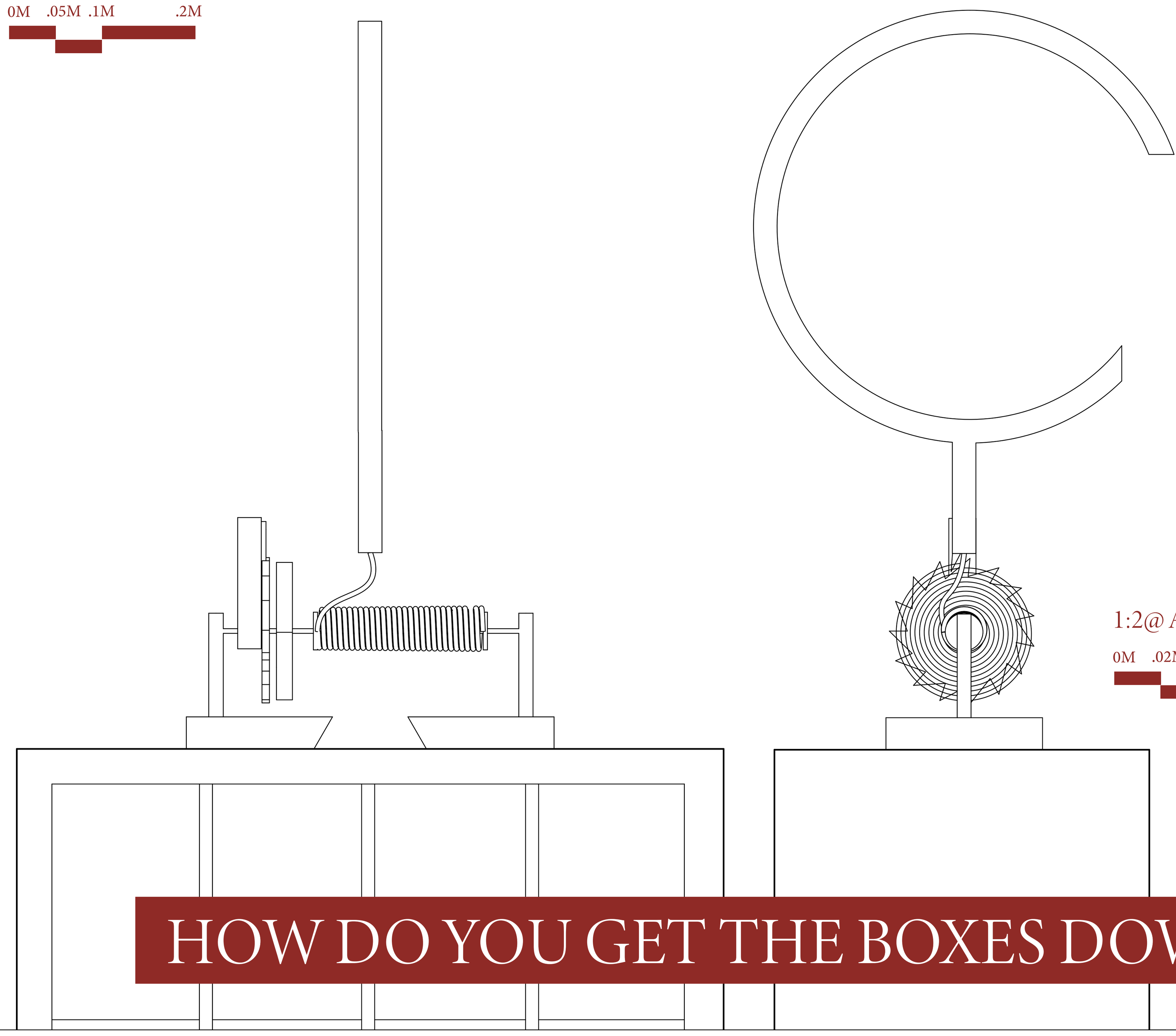


1:5@ A3

0M .05M .1M .2M



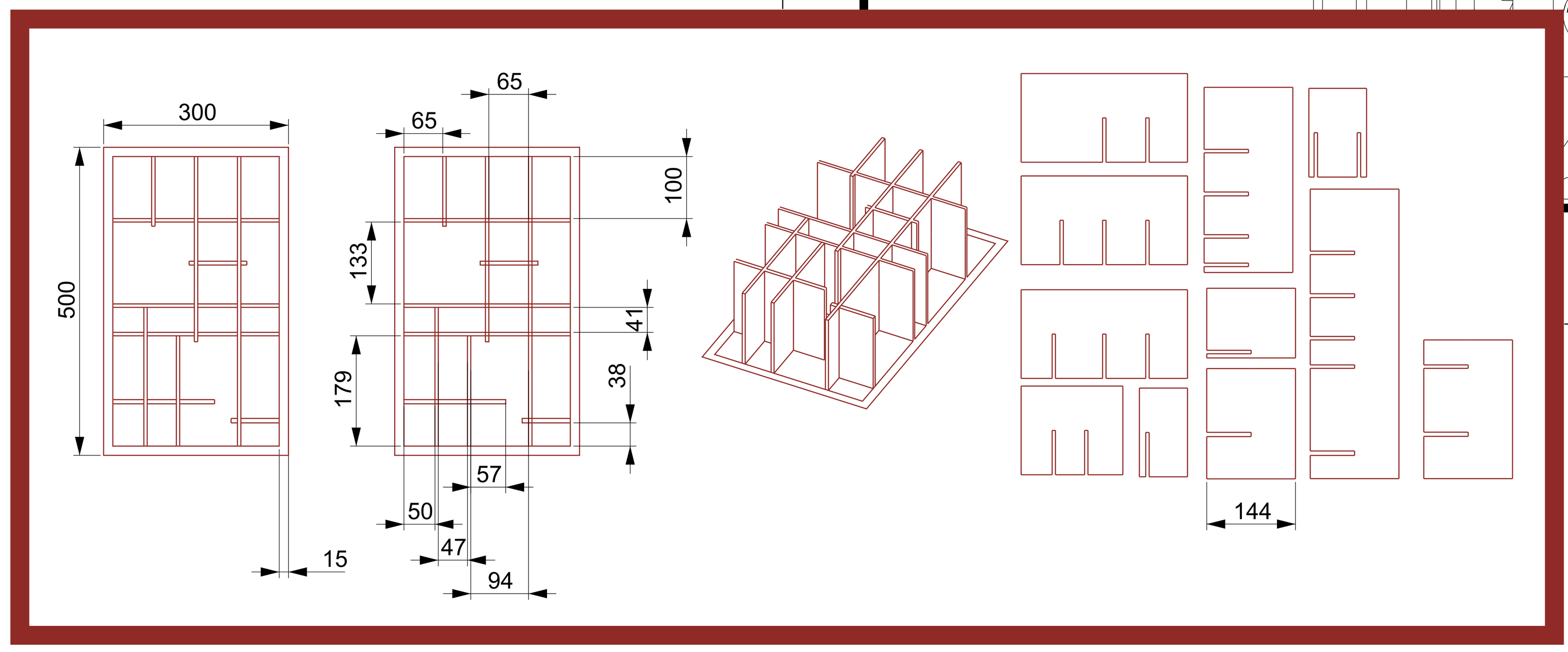
A SIMPLE MECHANISM CONSISTING OF AN AXEL, A SPRING, A RATCHET AND PAWL AND A STEEL CABLE IS HOOKED ONTO THE BEAM AND SLIDES ONTO THE BOX.
WHEN A BOX NEEDS TO BE ACCESSED IT CAN EITHER BE PULLED DOWN BY THE RING ON THE BASE OR THE STRING ATTACHED TO THE RING (FOR HIGHER UP BOXES). WHEN AT THE DESIRED HEIGHT THE BOX WILL STOP. THIS IS SIMILAR TO THE MECHANISM BEHIND A PULL DOWN ROLLER BLIND.

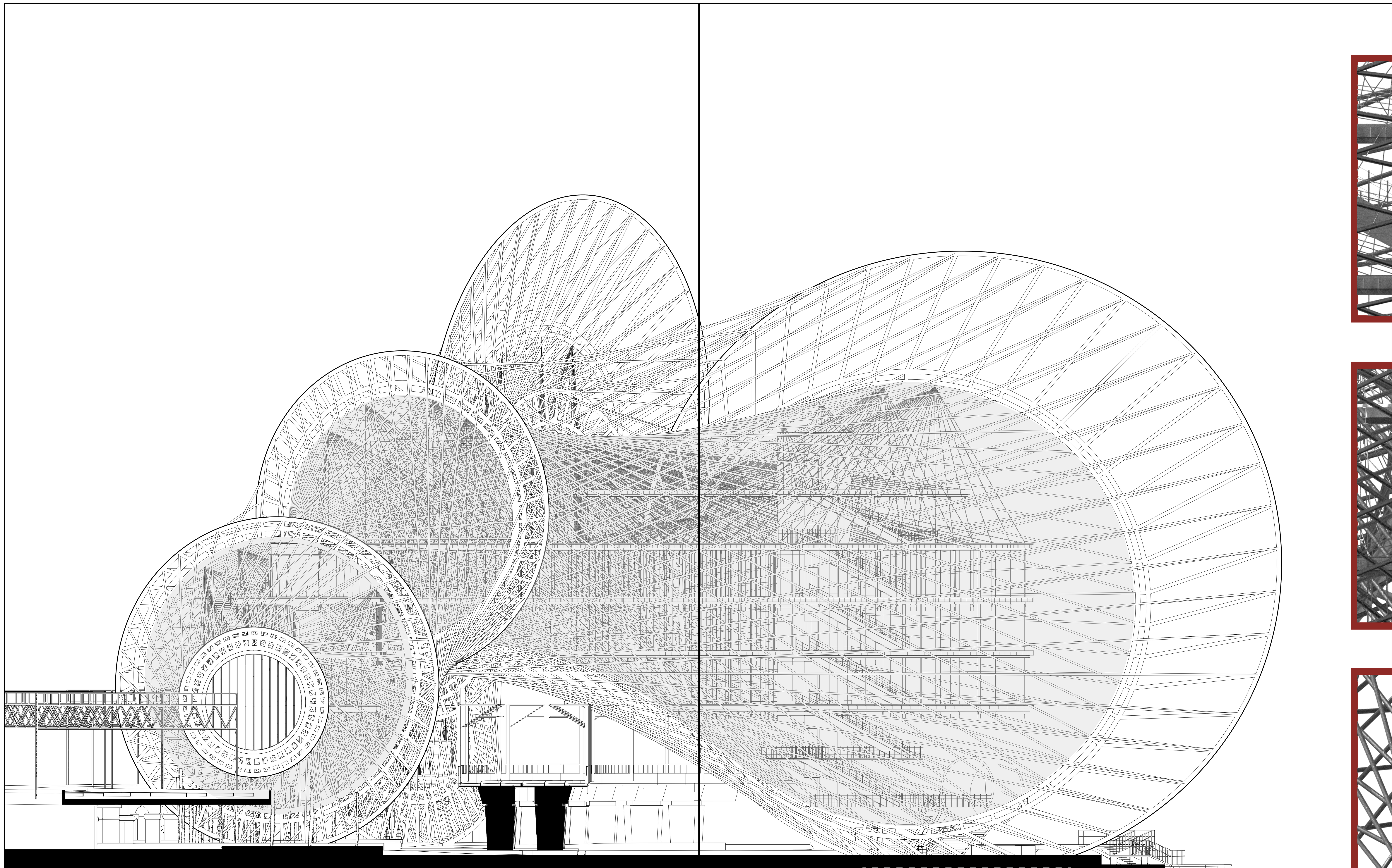


1:2@ A3

0M .02M .04M .08M

HOW DO YOU GET THE BOXES DOWN?

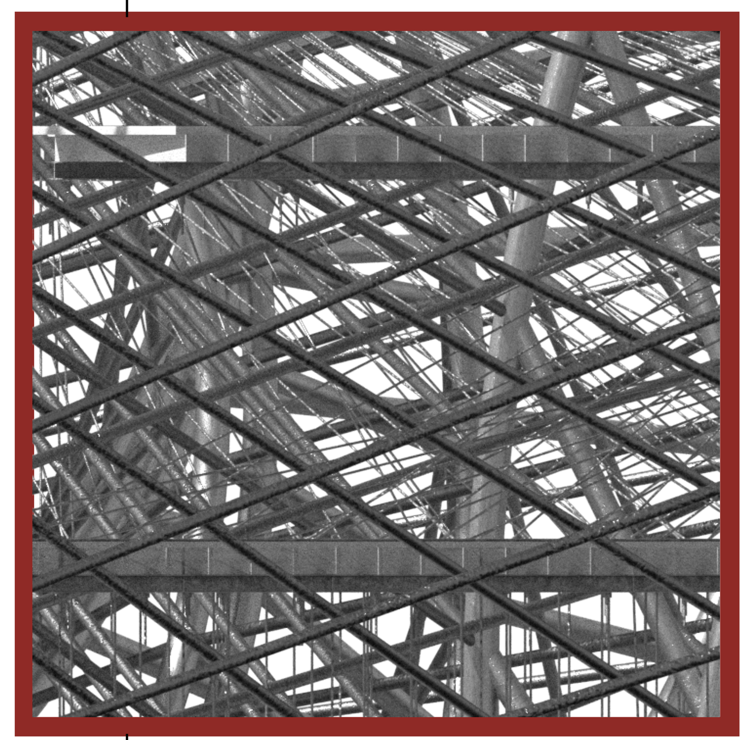


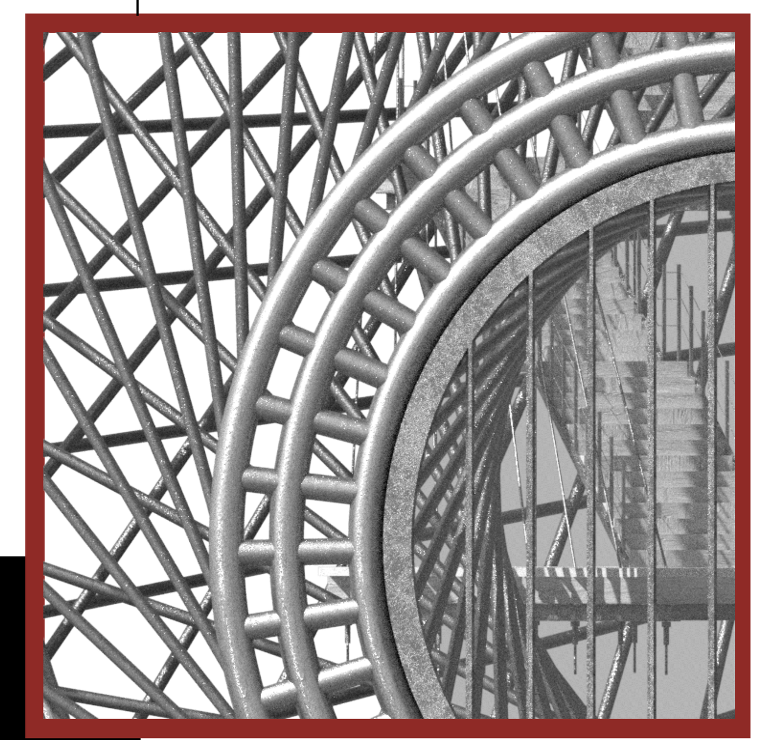


ELEVATION C

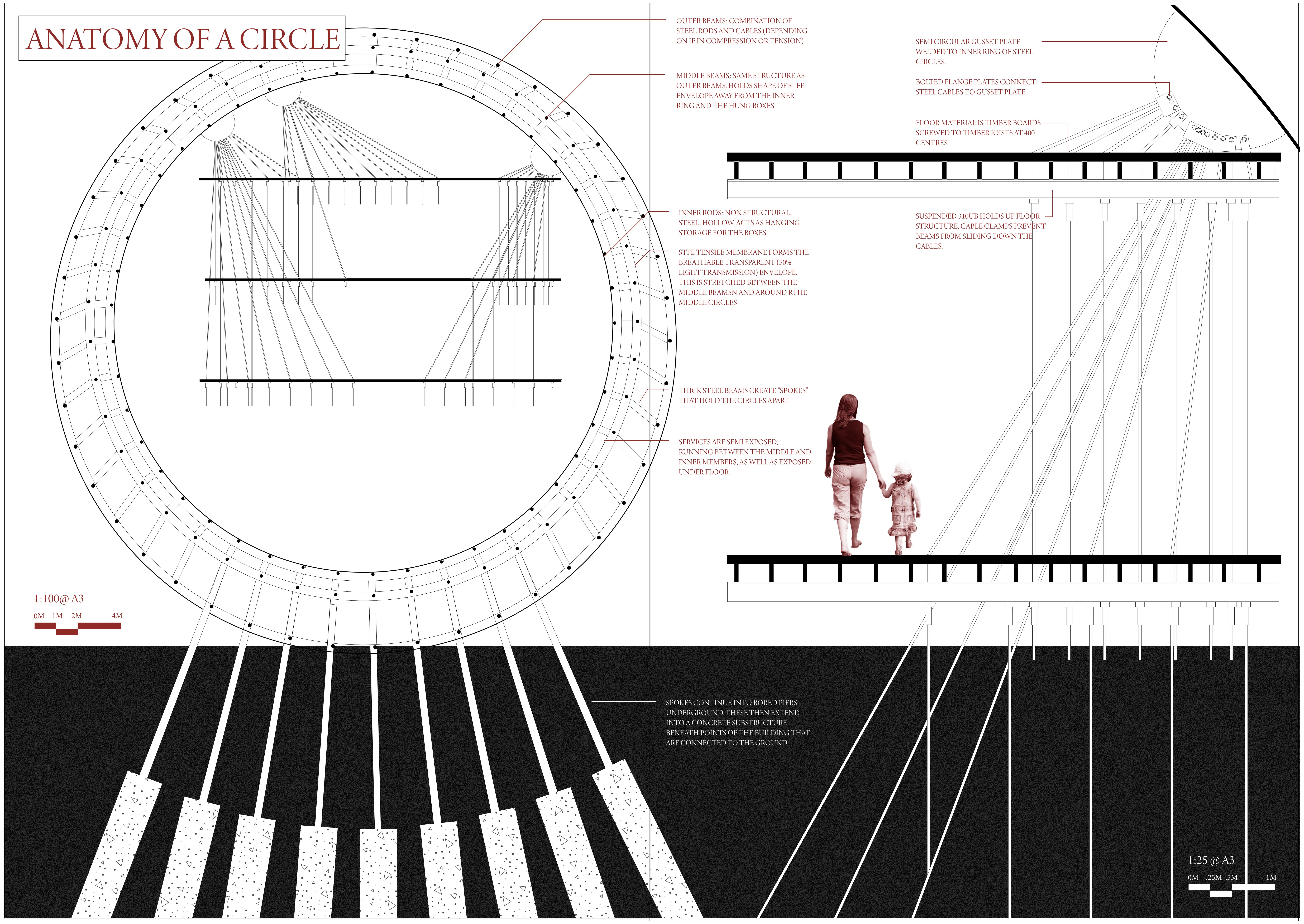
1:200 @ A3

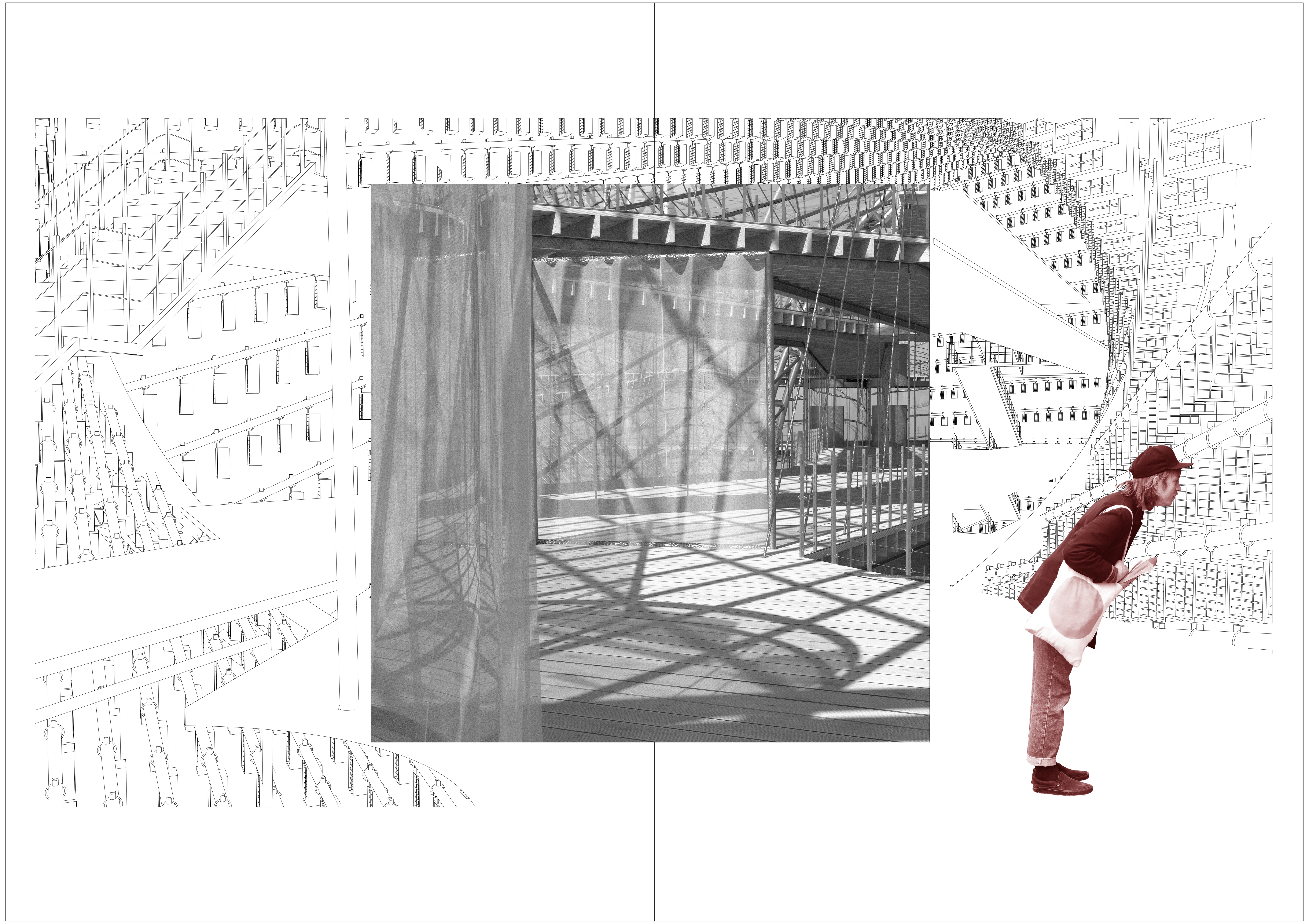
0M 5M 10M

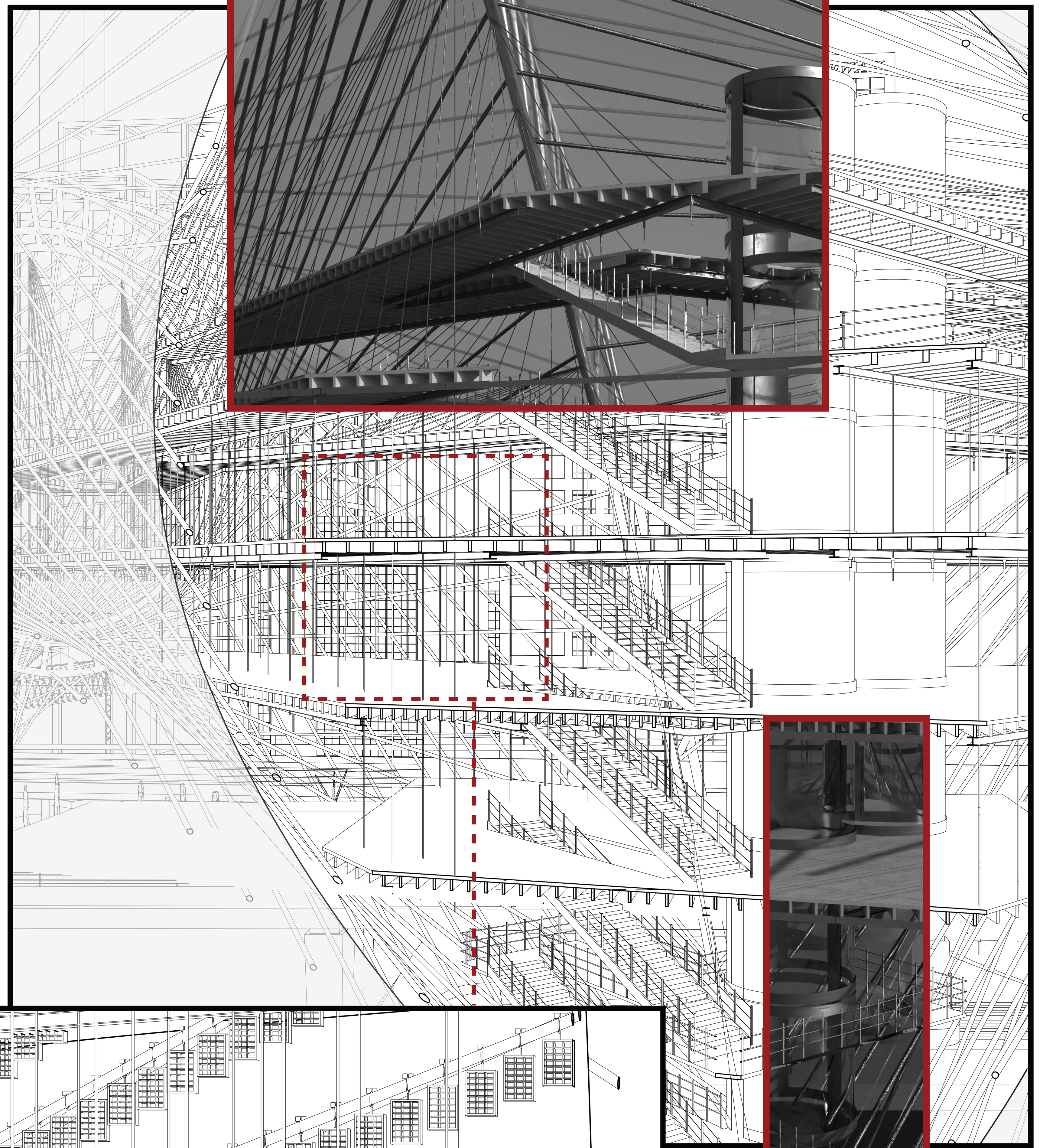
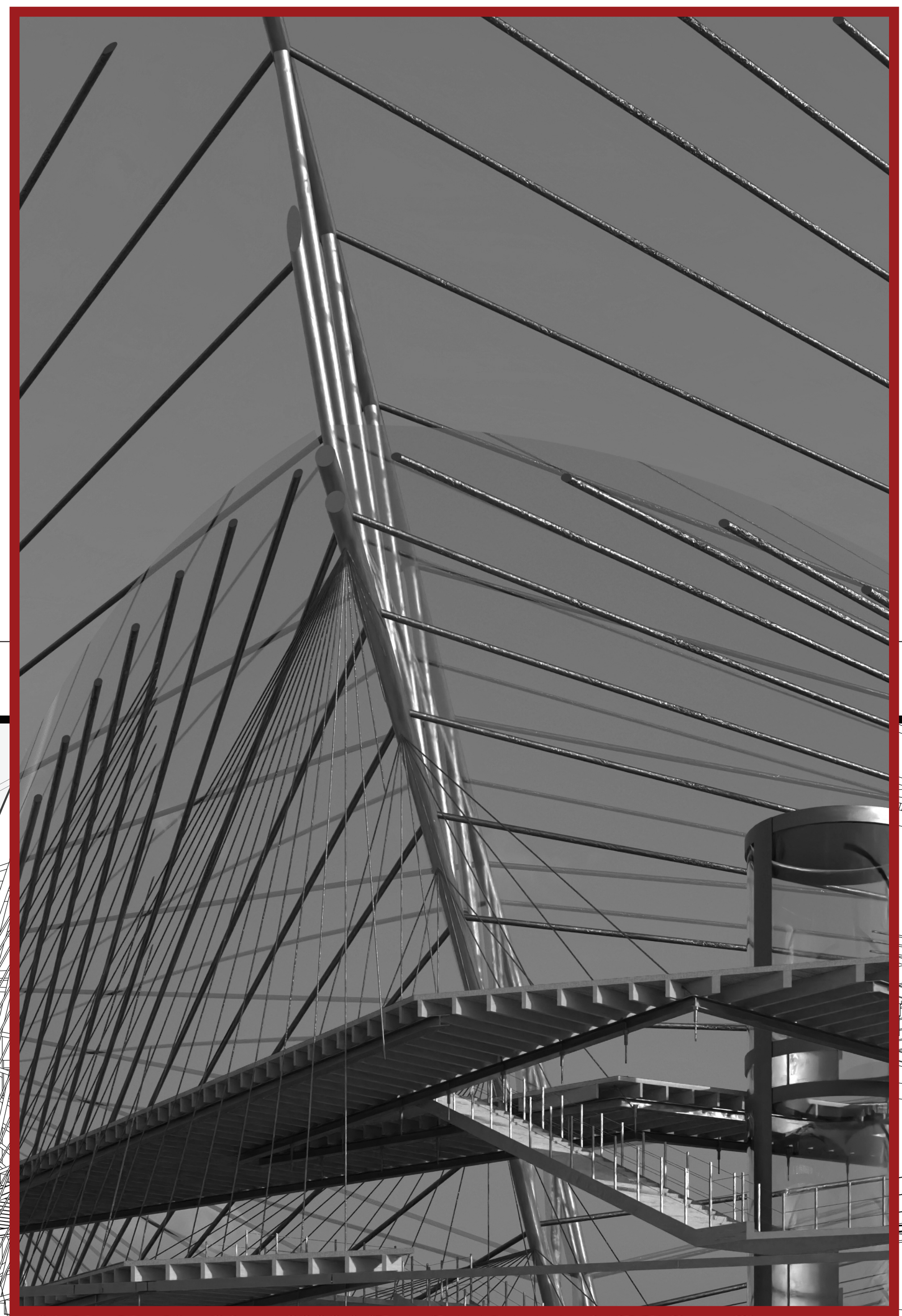
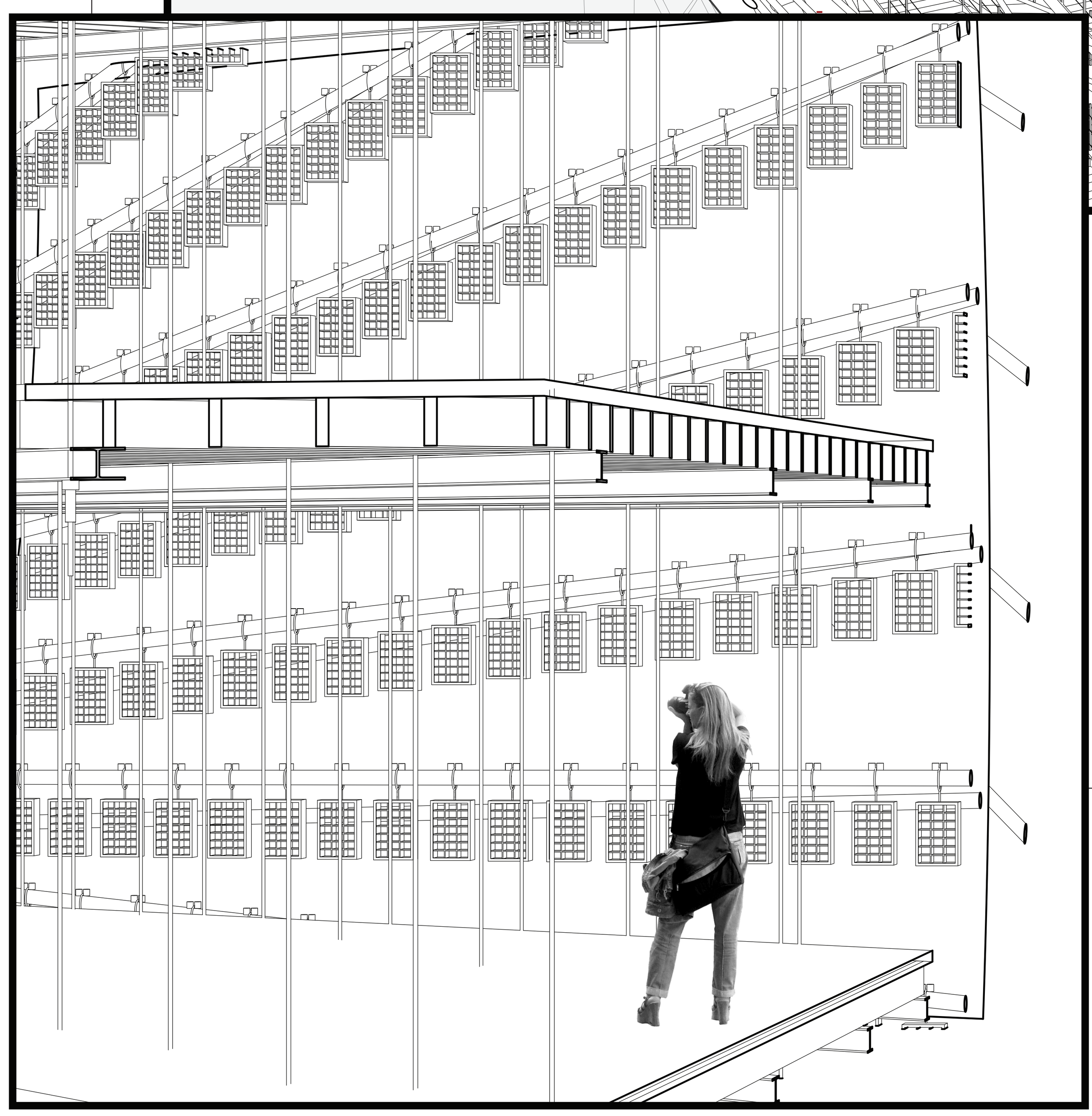




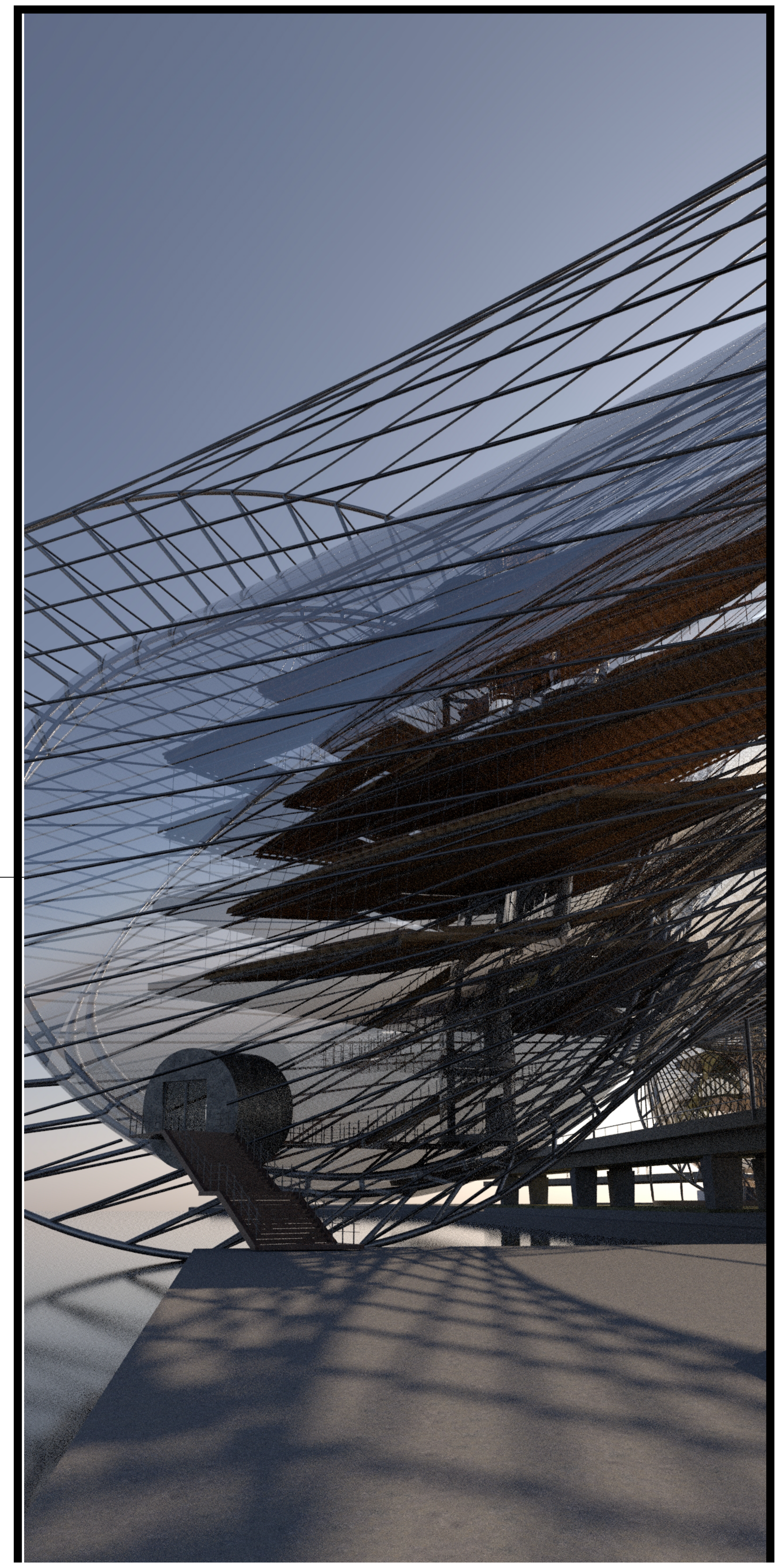
ANATOMY OF A CIRCLE

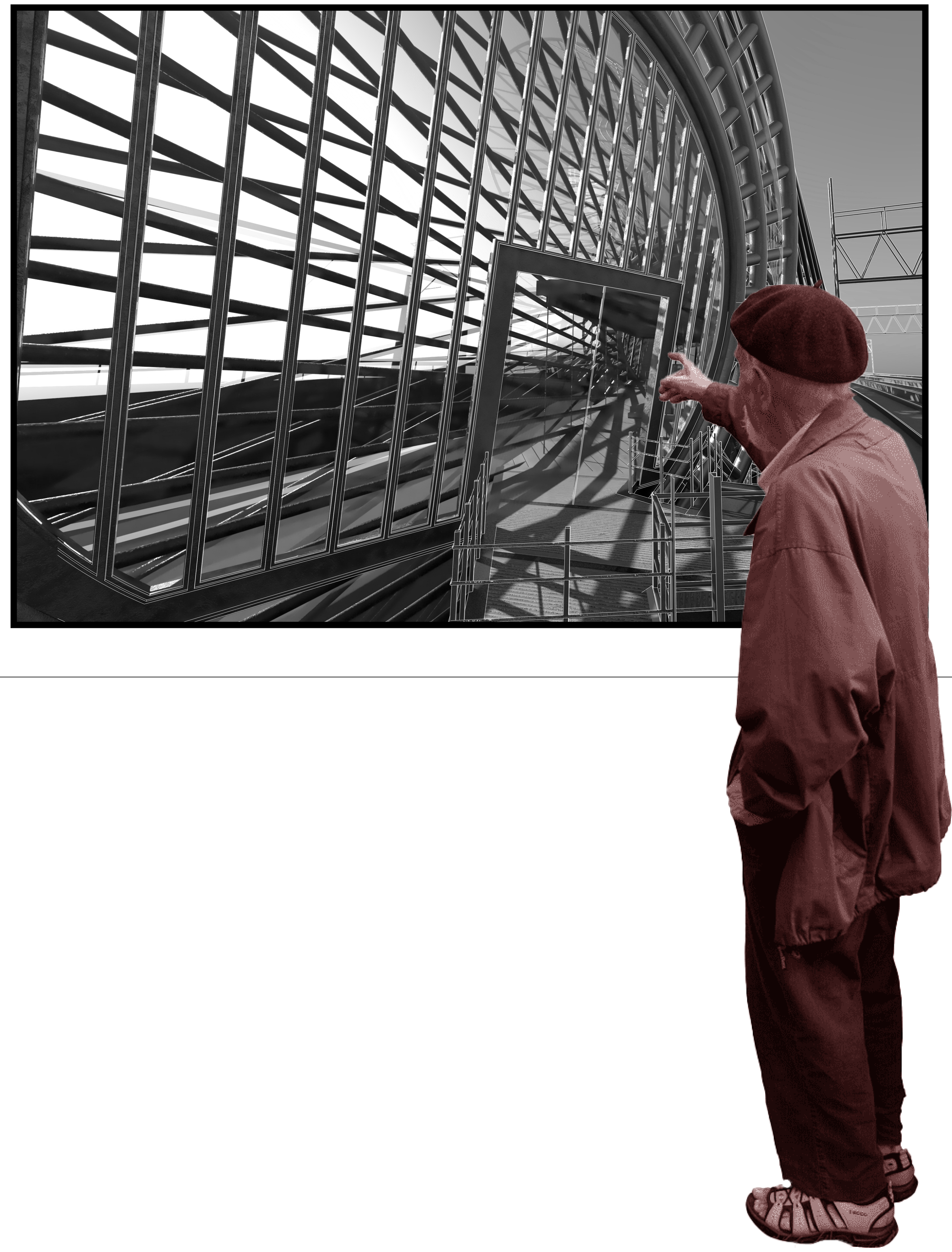


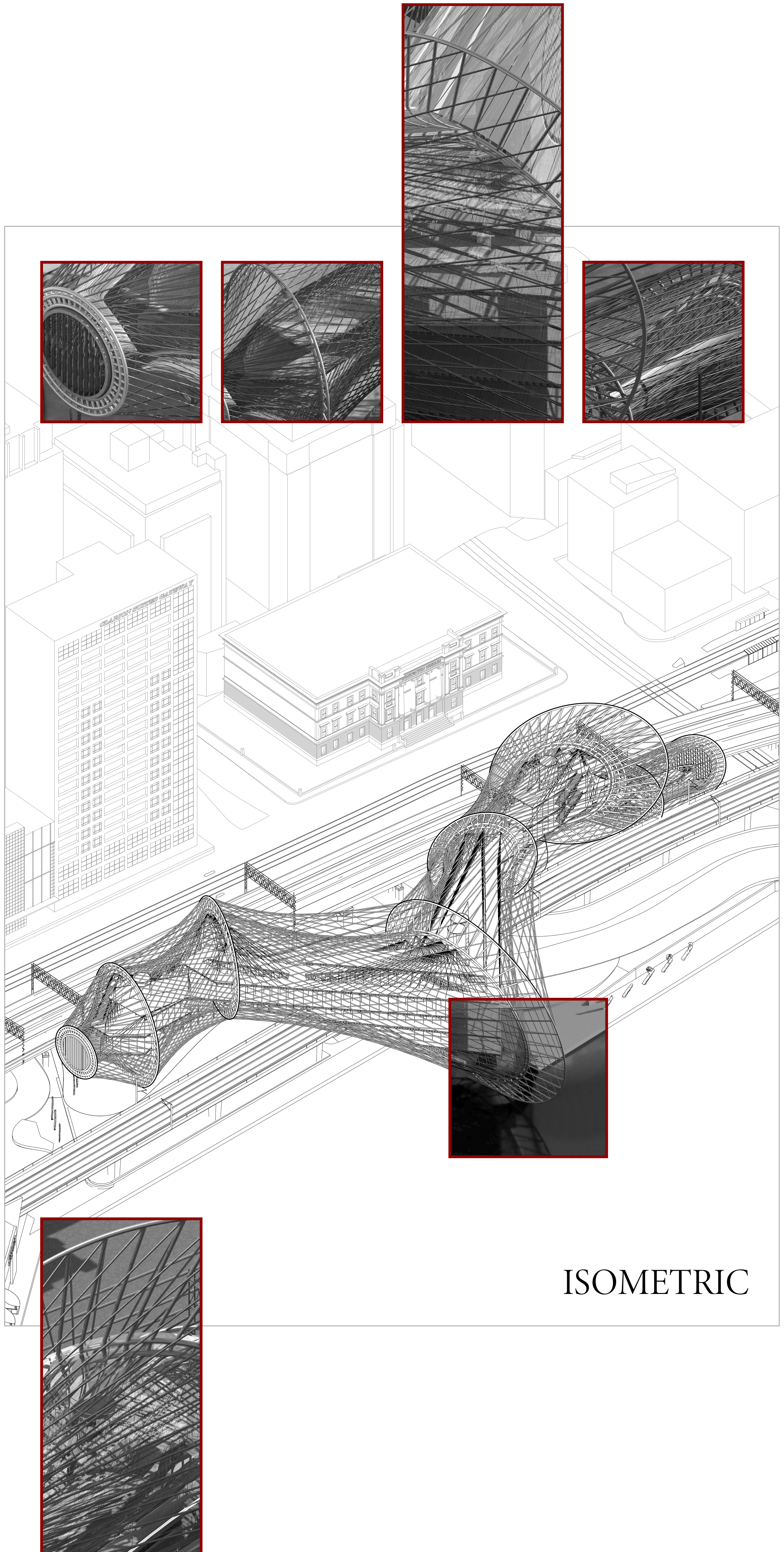


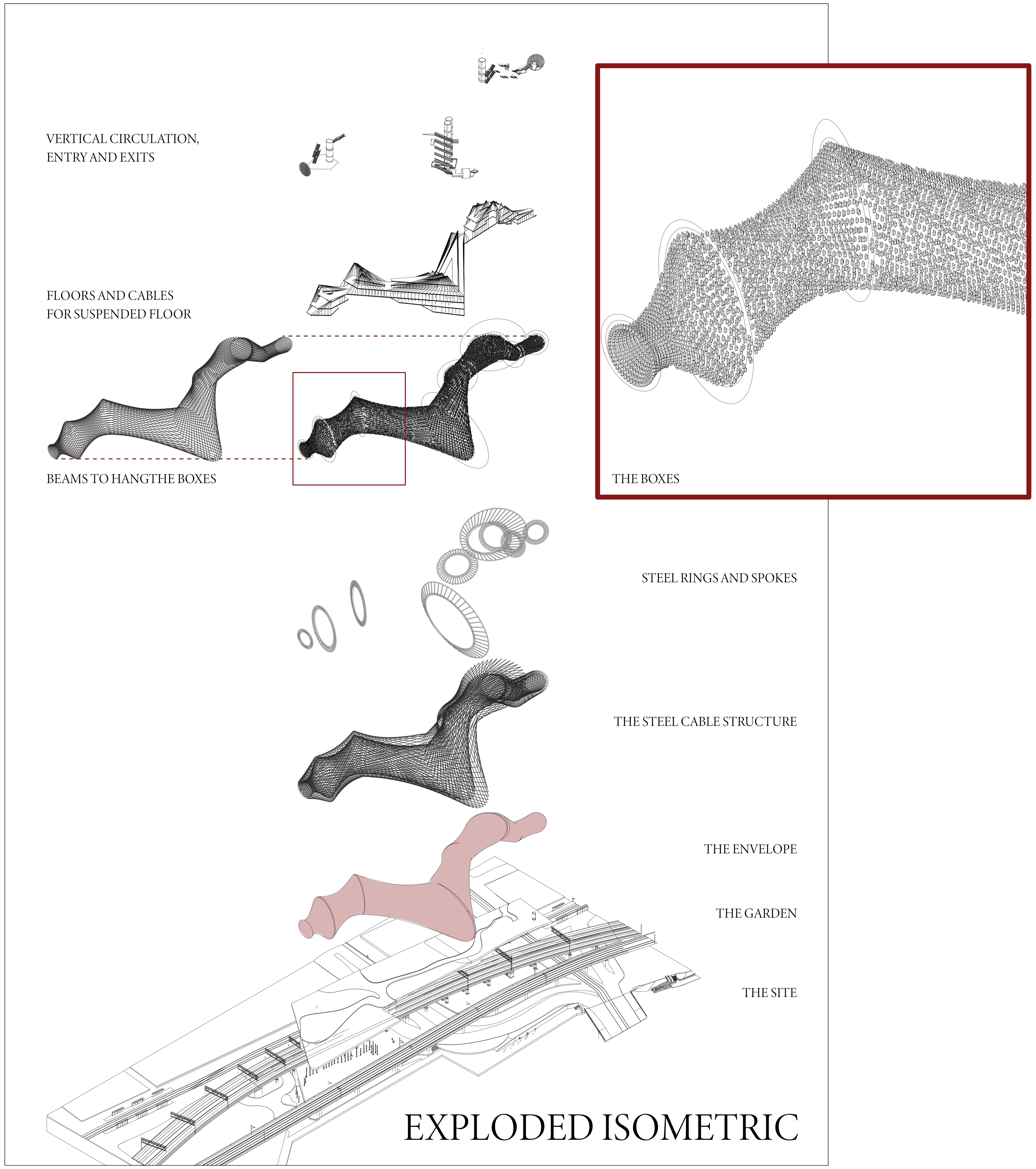
SECTION B 1:100 @ A3





ISOMETRIC



EXPLODED ISOMETRIC