a sail boatyard
the interposition of
two worlds: water and
land

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land

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the premise of my thesis is to develop a spatial vocabulary of rhythm, time and motion through the poetic study of a sailboat. an example of this idea is the sailboat time is suspended, the only reference points are the waves in motion and the rhythm they create.

winter 1991.

an idea or event postulating an imaginary supposition.
rhythm.
is associated with sequence and the regular recurrence of a condition (BHATTACHARYYA 4). the condition, wave patterns and wind current, acts as a datum for time and motion. in architecture this rhythm can be created from a solid/void juxtaposition or a physical movement of form establishing a tempo for the participant's time.
begins with the frequency of rhythm. the sailboat responds to rhythm with either a rotational or translational motion. this physical movement results in the sailboat's transformation from stable form to a visual decomposition of its elements.

motion.
introduces the potential for displacement within these elements. a restoring force brings the sailboat back to its equilibrium state after a period of time. during this period of time the sailboat has gone through a series of transformations.
my objective is to bring meaning to the design process. meaning which is inherent in the idea of shelter through the use of metaphor. this transference of the sailboat to spatial experience will expand my own design vocabulary within the design process.

the sailboat is an island in this infinite space. my goal will be to take these and other poetic properties of association and use them as a resource in design.
generating space from an unstable object expands the opportunities for creative expression. I think space as perpetual in motion producing a constant decomposition of form within my mind. These forms are not necessarily physical in nature but traces of mental images. What I have experienced when sailing is conjured up as fragments of specific sensations. A gust of wind, a breaking wave. These sensations can be reified creating an animated architecture. With this I am trying to find a connection between my experience of space and the interpretation given in architecture.

"at times we think we know ourselves in time, when all we know is a sequence of fixations in the spaces of the being's stability- a being who does not want to melt away, and who, even in the past, when he sets out in search of things past, wants time to 'suspend' its flight. In its countless alveoli space contains compressed time. That is what space is for." (bachelard).
11 January.

What holds me back in terms of design is wanting too much control over each line. A gesture done or performed from an impulse has as much validity as one which is methodically constructed.

It's a transformative process by which designs are generated from an idea associated with a given experience. Here the event of sailing. In what way can architecture be an exploration into the experience of water. Rhythm, time and motion are elements which transform this idea from an imagined experience to a physical reality.
design
conception.

origin, catalyst and
conveyance.

"the waters symbolize the universal sum of virtualities; they are fons et origo, "spring and origin," the reservoir of all the possibilities of existence; they precede every form and support every creation" (ELIADÉ 130).
if the genesis of my ideas can be given over to an imaginative world, then their potential for unconventional expression is limitless. even to the extent that I question what seems to be taken as current architectural discourse according to certain philosophical inquiries.

14 January.

all inquiries can be reduced to deductive or inductive modes of thought. is there a fixed law which or from which we base our existence? if so, then how can we creatively explore its potential. what would an inductive theory of existence produce? that we are composed of an infinite number of variables from which, through introspection, we derive our existence? this speculates a self-directing ability by the individual. destiny and fate are determined by individual will. art, music and literature become the inspired word of the individual.
"the new fabric of our culture and of the means of meaning which are instrumental in this fabric - though it is precisely the possibility of any such definition which is at stake - can best be expressed by saying that our inward history, that the codes of perception and self-perception through which we situate our relations of intelligibility to others and to 'the world', have entered upon a second major phase. in shorthand: the first . . . is that of the Logos, of the saying of being, the second phase . . . must now be understood as coming 'after the Word'. of this posterity, the vulgarized shibboleth of the "death of God" is seminal but only partial articulation" (Steiner)

from where then do standards originate? ethical and moral behavior becomes a subjective thought. there is no higher Being to set these standards. each individual determines his or her actions according to standards set by society or culture. where does this lead? an emptiness of spirit! if personal reliance on the manufacturing of various gods is based on an unstable set of variables, then the individual is at the ultimate will of nature and, universally, the cosmos. but whom controls this? is nature simply reduced to the evolution of cause-effect relationships?
emersion.
repeats the cosmogonic
act of formal
manifestation.

immersion.
equivalent to the
dissolution of form.

a catalyst is being generated from a set of references which identify
with an ordered universe, while reacting to the unique interpretations
inherent with each experience. the idea of water transforms through a
series of interpretive filters. from a purely physical element to a
symbolic gesture creation is manifest.
15 January.

Site.

Port Everglades,

Florida.

A sail boatyard.

A hybrid will be created consisting of two systems of thought overlayed generating a new spatial orientation. Spatial concepts developed from a poetic analysis of water and land will articulate formal concepts for the physical orientation of structure.
the analysis of water and land involves a conveyance of experiences associated with water and sailing. My perception of these experiences provides the basis for exploration through models and drawings. An analysis of water and land is developed from these reconstructed images.
not to his taste. Why not? Because, as one must, he has learned the value of little matters of detail, and for any man to learn them in one department to learn of them in all departments.—Essay on Art and Education.

Art versus Science (also see Art and Education). It is not possible to adequately convey the influence of art on science, the influence of science on art, and the influence of the personal art of education as developed through the study of science, through religion alone. The study of the arts is the main work; what science cannot, art can. Art and science are methods of discovery. They can help and support each other in the pursuit of knowledge. Art is the expression of the imaginative and intuitive aspects of human nature. It is not just a reflection of the objective world, but a creative force that shapes our understanding of reality.

Art and Science. The word “aesthetics” is traceable to a work termed “Aesthetica,” published in Germany in 1770, by J. G. Baumgarten. The word was derived from the Greek ἀσθητική, meaning “fitting to be perceived,” and is now used to designate that which is fitted to the requirements of what philosophers term perception. In other words, fitted to accord with the laws of the physiology or psychology, which make effect, appealing to the mind through the organs of perception—e.g., through the eyes or the sense of touch. If such effects need to be fitted to be perceived, they, of course, must be made to differ from the condition in which they are presented in nature. That which causes them to differ from this is art. Aesthetics

(RAYMOND)
QUOTED CRITICAL COMMENTS

this arranged so... And the more one knows of architecture, the more innumerable will be recognized to be the thoughts, and, in the degree in which ornamentation is increased, the aesthetic feelings that it is possible for the architect to represent through these apparently lifeless forms of wood or brick or stone. — *Idem, xvii.*

ARCHITECTURE, ROMAN v. GREEK (see under COMPARISON).

One or two other statements of Vitruvius may be of interest. But while reading them it is important to bear in mind that their significance lies not in the figures given but in the general principle which they exemplify. The figures are Roman, the principle is Greek. Greek architecture was original, and apparently, for reasons already indicated, what might be termed independent and individual. Roman architecture was imitative, and as these quotations from Vitruvius show, traditional and mechanical. The principles that the Greeks sought to carry out in a spirit of freedom, the Romans sought to carry out in servility to the letter; and it is as true in art as in religion that "the letter killeth." — *Propriion and Harmony of Line and Color, xv.*

ARCHITECTURE v. PAINTING AND SCULPTURE.

The painter and the sculptor observe nature for the purpose of reproducing its forms; the architect, for the purpose of producing a new and different form, for which, as a whole, nature furnishes no copy. In his work the contrast between the product and nature is often so complete that the one no longer, as in the case of painting, necessarily suggests the other. Although the shapes of the foundations, pillars, capitals, arches, roofs, chimneys, or towers of a building may suggest reminiscences of nature, they are constructed almost invariably as if the architect had forgotten what was the particular appearance of anything that had inspired his forms. He is influenced somewhat by nature, but much more by his own mind, which works with the least possible artistic regard for nature’s dispositions of the forms that he uses. If these forms be beautiful, it is less because they are the same in detail as those found in nature, than because they are the same in principle, because they are controlled by the same general laws that underlie all appearances and combinations of them that are naturally pleasing. — *Art in Theory, xix.*

(RAYMOND)
16 January.

the intersection of water and land. going beyond the edge. what is characteristic of land (the built environment) after it has been filtered by water. after the intersection with water. that point of transformation. the transference between states.

Urban texture.

Steel. concrete. wood. fiberglass.

Land.

Characteristics of the urban texture.

Stability. grid. equilibrium.

Water.

Primordial. regeneration. transformation.
18 january.

a sail\boatyard

the interposition of two worlds: water and land

water is primordial, regeneration and
transformation

land is urban texture

the urban environment is context

a wave washes over, sculpting in its wake

the edge is violated

the inbetween explored

a sail\boatyard is created

within an urban setting upon a jetty of commercial land a place for
sculpting will be created. this place will consist of an existing urban
context interposed with a poetic language of water.
the sailboat sets within the water. we are given sanctuary within, between the elements.

"everything that is form manifests itself above the waters, by detaching itself from the waters" (ELIADE 130).

my goal is to somehow bridge these two ideas through the process of conceiving a sailboatyard. my program is to design a 'place' to sculpt sailboats from a bare hull. the owner, an aged sailor weathered by the sea, oversees each creation. he lives within the sailboatyard. after the hull is formed its skeleton body is given internal organs bringing to life a desire for freedom. motion is restless and perpetual. there is an uncontrollable force. water. it transfixes reality and lets fantasy run free. the hull is sculpted like driftwood washed ashore. the sailboat touches water. a baptism of form. an orientation is established governed by the motion of the sea. a regeneration of spirit. coral, like the aged sailor, is weathered by the sea. a physical transformation.
"the essential elements of life are revealed to us, emerging from the void that was shaped by the artist in order to serve as a frame for a new creation" (HEGGE).

24 January.

Port Everglades serves as a setting of reality. This reality is overlayed with an imaginary world. The poetics of water, though I am drawing on the physical nature of water, water's effects on time and space, it becomes imaginary through my interpretation. A filter, a representation of my perception.

Defines a spatial boundary. A boundary which reality imposes physically and metaphysically. Metaphysically in the way we preconceive reality. Limitations governed by tradition and society. In this sense imagination yields to rules and expectations. My imaginary 'place' challenges these conventions.
process.
a re-thinking of
the urban environment.

the cartesian grid is order. water is suppressed
and regulated by this order.
our experience of space becomes regulated by sterile forms generated from the grid. Solid forms fill the landscape like hermetically sealed packages. here and there a gesture of creativity attaches to the package like an appendage.
we presume everything to be known, or rather, in order to build all needs to be known. nothing can be left to imagination. the project in plan defines this approach. a formalistic approach where space is thought of in terms of absolutes.

28 january.

i want this to be a transformative process culminating in a finale of spatial concepts specific to the site. a layering of ideas. a layering of models.
30 January.

Water symbolism.
The dissolution of form.
The perception of form
(formlessness).
The sailboat.
Set within water, its keel reaching down,
searching for stability, its sails rising into the
sky for wind. Space is carved inbetween.

Urban architecture.
Context is the water
-urban texture
interposition.
Decomposed structure.
Redefining the forces
which shape ideas.
commercialization has flooded our senses, form is manufactured, values are sacrificed for the anticipated profit. a repetition of space has rendered our sense of place obsolete. form is meaningless.

QUOTED CRITICAL COMMENTS

characterize an image of nature in the desire only in which it is a word in addition, in the sense of being something that both suggests nature in appearance and at the same time, exemplifies the laws that operate in nature. We term the work one of creative imagination main because, in both form and significance, in the way in which it appeals to both the physical senses and to the mind, it seems to be a continuation of the work of creation — dem. xii

ANGLO-SAXON WORDS, WHY POETIC WORDS, FOREIGN?
The principles just unfolded may at first glance be thought of as entirely new and even strange. However, with one or two special considerations, the preference which almost all of the speakers exhibit for words of native origin or Anglo-Saxon origin include most of the words in our youth, a common origin in which, own to a greater familiarity with them, they have the most definite and clear associations. When we hear these words, they seem to take on a meaning that would be impossible to us without that familiarity.

The same is true of Anglo-Saxon words, which, even when in the modern language, usages, current in a word, are not the same as when heard a thousand years ago.

Our work is to examine the differences in our speech and to find the connections between them. Out of all of us, we have only the effects of the same medium. Our speech has been moulded by the different terms we are in. The different terms that we use to express our ideas and actions, from the same. We must not have only the effects of the same medium.

(RAYMOND)

water floods my senses. dissolution of form. my studies of a sailboat are transformed through this dilution. my memory of sailing is manifest through an emersion of recollected experiences.
the wave washes over, sculpting in its wake. the carving of a solid. in order for me to explore the in-between, i need to approach the process from a relative transparency where solids and planes are perceived as voids. the edge condition is ambiguous. the process of design becomes a regenerative act. the urban texture is permeated by the primordial waters.

void.

absence of something normally present. designing for the void becomes an act of regeneration. re-establishing on a new basis.
6 February.

sail boatyard.

program.

how is the design approached? from the idea of 'being'. not utility. all programmatic needs will be fulfilled, but according to the experience of water.

the creation of.

idea conceived. mold created. hull laid. moved to individual bay. spaces are sculpted within. deck is attached. mast assembled. deck is furnished. hull is painted. through holes sealed. hoisted into water. sails away.

throughout this process i am attempting to purge from my senses all of the preconceived methods for such a boatyard. at the start my images of the whole project were at a level which, if contented with, would have produced a mere facelift to an existing set of ideas.

my conception of an architectural reality is to question existing ideas and validate, or invalidate as the case may be, their existence. commercialization represses the questioning of such forces. time is money. money has become this sense of place.

just as in a painting the point of view questions the subject, my goal is to devoid the meaning of boatyard to produce a new meaning - point of view.
to provide means of shelter. But he is not influenced to construct that which he erects in such a way as to give expression to his thoughts and emotions, which is essential for an artistic motive, as early as he is influenced to draw pictures for the same purpose. A boy, or a boylike savage, using a piece of chalk will enjoy expressing his thoughts and emotions by writing or drawing. Only later, when he has learned to create, long before he will enjoy doing the same for the sake of ornamenting what would be just as useful without ornamentation. In the former case, his mind begins by being at play; in the latter, by being at work; and his first desire always is to be rid of work.

ARCHITECTURE, ARTISTIC DEVELOPMENT FROM USEFUL CONSTRUCTION (see also ORNAMENT).

Using as a theme a few notes representing a mood of mind as indicated by a song of nature, the musician goes on to compose a whole symphony to correspond with them. So, from a few outlines of windows, doors, or roofs, the architect goes on to construct a whole building to correspond with these. This method he applies not only to the development of new forms, but to the ornamentation of old forms. In doing this he illustrates a principle simplified in the action of the human mind in any like relation. For instance, a man, for practical purposes, produces a piece of woven cloth or something made through the use of it. That the cloth may not ravel at its edge, a section of it is purposely unraveled there, or a hem is made here, or, if two pieces of cloth be used, a seam is produced where the two are joined. After a little, according to a law which the mind always follows, the imagination begins to experiment with these necessary contrivances, and then the unraveled edge, the hem, the seam, each respectively, becomes a fringe, a border, or a stripe; i.e., each is developed into one of the well-known ornamental resources of the art of the tailor or the upholsterer. It is the same in architecture. When the imagination begins to play with the underpinnings of buildings, or with the means of approaching and entering them, it gives us foundations, steps, or porches; when with the parts upholding the roof, it gives us pillars, pilasters, or buttresses; and when with the upper or lower parts of openings, it gives us caps, or sills, of doors or windows; when with the roof and its immediate supports, it gives entabla-
the function of traditional boatyards is not the primary point in question. my attempt is to reify the process one goes through in taking on the task of boatbuilding and, furthermore, stimulating within each individual the desire to explore a creative process.

i must first place myself within the mind of a client and experience the process one would go through. i cannot begin designing the sailboatyard until these experiences are drawn out. the first step will be to poetically de-assemble the sailboat into spatial components.
13 February.

desire.

the fluid motion of the sailboat in water.

transfer this motion to the context of a sailboat yard.
structure: land - structure: people - structure: air

reifying motion not from the experience of static space but the kinetic play of elements.

to touch. get wet.

run across. walk through.

look through. into. from.
the desire to experience.

it's a romantic vision in need of romantic activity. a heightening of the senses. a stimulation. an expression of thoughts.
"the highest beauty, in all its different phases, results as in the case in other departments of excellence, from harmony in effects... and that so far as beauty is both physical and psychical, it results when all the elements entering into both physical and psychical effects harmonize together, and also with the combined requirements of both senses and the mind. In this latter case, it will be observed that the complete beauty which results necessitates something more than that which is formal or expressional. It can be obtained in the degree only which a form beautiful in itself fits a beautiful ideal conjured in the mind by the imagination as a result of a harmonious combination of thoughts and feelings" (RAYMOND 52).
15 February.

Before conquering the sailboat yard, I must design the sailboat in terms of desire. As expressed previously, the desire to experience sensations. the dance of elements.
my first question concerning the design of a sailboat is how real or how abstract should I be. In terms of hull design there is not much leeway for new forms if I want a sailable vessel. In this case my design is concerned with an interior restructuring. I began the design with full intention of integrating the ideas of phenomenology. Objects, I conceive, are given freedom through their flexible connection with the hull. So the cockpit, the floor, bed, salon table, engine compartment, and every other object within not only moves with the sailboat itself but react to a particular restoring force. Each object will have a unique period of oscillation based on its mass and center of gravity. These objects within set in motion another layer of rhythm creating a dialogue with the motion of the water.
I have now proved my point about designing in plan or in this case section. All the same, I have fallen victim to the regulation of the grid. While I am pleased with the ideas generated this far, I realize that to continue designing a sailable vessel at this time will decrease the chances for creative intervention.
12 march.

spaces.

if my approach is taken to its logical (or illogical) conclusion then the spaces created should be arrived at by a means other than what convention would dictate. my means of design, so far, has been directed by experience. in a sense this traces back to my interest with the book CONCEPTUAL BLOCKBUSTING. how can we, at an early age, at any age, break through what tradition and society set as correct behavior? behavior in the sense of 'ways of seeing, thinking, acting'. how can we draw out of ourselves, and from the client, new ways of recording the environment? this is done by the projection of oneself through daydreaming(of ones future, or past). setting sights on desired goals. this puts in perspective the methods by which these goals can be achieved. daydreaming, one of society's taboos, is one method for seeking both perspective and creative motivation.

experience vs. formal planning methods.

an emotive methodology deriving elements from the memory of 'place'. experienced space within the mind. an interpretive process recalling qualities of 'place' as opposed to motive planning.

the phenomenology of an idea vs. the utility of determinism.
so far I have been searching for a place to begin the actual sailboat yard. An origin that point of illumination where process is established. My second approach to the sailboat design established a most significant step in the development of the sailboat yard.

through an emersion of re-collected experiences of sailing, I was able to see through the physical representation of a sailboat and establish a set of structural signifiers leaving the sailboat incomplete as a sailable vessel while open for completion by the imagination. Objects within the sailboat are now directly effected by exterior forces. The fiberglass floor is attached to the sails and hull allowing for the interaction with the natural forces of wind and water.
constructivism.
was focused on real three-dimensional space in a measurable 'real' time.
supematism.
asserted the integral and equivalent position of the fourth dimension of an experiential time as the dematerializer; as the dimension which explodes the material into the spiritual ... thus, the suprematist 'field' is a space of collisions and 'events' rather than of objects with precise measure.
(Cooke)
my dealing with materials is not as explicit as the ideas of space. i can visualize the flexibility and transparency of fiberglass floors and walls supported by cables. concrete as a base material which joins the anticipated structure with the earth. concrete emerges out of the water giving up the materials of steel and wood to the sky. billowing sail material catches the wind for fleeting moments.
My brief studies of water's interaction with materials were done as isolated elements in water. Their interaction with each other and with air is probably of more importance, but I feel this will become evident upon the creation of the sailboatyard as a set of structural signifiers enacting the previous image of each material.
water and concrete
water and steel
water and wood
water and fiberglass
I have now come to the point where a definition of the sailboatyard will initiate that illuminated moment. Until this time I have been searching for this definition in a fragmented way: first, dealing with the poetic analysis of the sailboat; secondly, the interposition of water and land as a poetic gesture for seeing space; thirdly, through the design of a sailboat. These studies have produced not only the definition of a sailboatyard, but the tools for its physical embodiment.
the sail boatyard.
a place to experience the process of conceiving and constructing a sailboat.

16 march.

images of sailing  sculpting of ideas  construction of sailboat
experience of water  experience of abstract space  experience of physical space

A PLACE TO DREAM

signifying elements from experience of water

a place to sculpt ideas

construction of sailboat
the program is experience.

layer one. the mind.
as with any process of conceptualization there exists the initial image or collection of images which inspire ideas. the artisans who seek to build a sailboat will recollect their experiences of sailing through an emersion of these images.

layer two. the site.
the form that these images manifest will be sculpted as an experience of abstract space. these sculptures will be set within, upon, or above the landscape as memories and signifiers of events.
a sailboat will be designed by each artisan based on his/her experience with the images and sculptures. The construction of each sailboat will take place within a bay placed on the water.
the structure on land is split by rotating dock.

construction bays are attached to the dock.
in concept one the site was developed only to the point of randomly placing the sculptures within 'pools' of water. the grade of the site would be lowered three feet immersing the site at high tide. at low tide the sculptures would rise from the water filled voids in the earth.

the construction bays would be located in the bay accessed by a rotating dock. the dock would rotate with the daily tidal flow.

with both ideas, the changing perception of the site at tide intervals and the rotating dock, i have established an initial set of references for visual participation; a desire to experience the daily cycle of events.
the second concept expands these ideas from fragmented experiences (the emersion of images, the sculpting of ideas and the construction of a sailboat) into a marriage of experiences where all three layers participate and develop from one sacred space.

sacred space.
the illumination.

"it follows that every construction or fabrication has the cosmogony as paradigmatic model. the creation of the world becomes the archetype of every creative human gesture, whatever its plane of reference may be" (ELIADE 45).
the urban site is transformed through a physical interposition of water, by superimposing the site of port everglades over the site an order is established for the layering of such a deformation in the site. The signifiers of time's effect on nature and engravings within the individual a memory of time.

layers of activity: sculpture garden, construction bay, sail boathouse.
the sculpture garden.

conception and experience. conception is immersed in experience. conception is from a regenerative or indeterminate set of references emerging from an imagined experience.

over time the sculpture garden transforms. as new images are constructed, the aged ones return to the earth completing a symbolic cycle of life.

as an indicator of the tide and marker for time the creation of a natural 'clock' records the aging of the sculpture garden and rotation of the sail boathouse.
through poetic properties of association form becomes the manifestation of an imagined event. this lets architecture operate within the secondary process.

"discourse discharges energy through the transformation of the external world, while 'figures' are perceptual memories through which psychic energy is straightaway discharged by investment in them" (LASH178).

transformation of the external world.

the subconscious mind triggers a set of references through which an individual identifies with a space. the object of desire is embedded within the structure of the whole. to experience a space and interject energy (meaning) into it there must be a reciprocal level of energy (meaning) within the space itself.
sail boathouse.
studio and workshop for resident artisans.
scheme one
Structure at the north end of the boathouse foundation consists of two 20-foot diameter steel discs at both ends of the boathouse, providing a base for the 35 x 80 foot reinforced concrete floor. Each disc connects to a linear track at one end and a 5-foot diameter steel column at the other end. Each column rests on a platform sliding in response to the linear track's lead.
the sail boathouse is created as a physical representation of an illuminated moment. an illuminated moment occurs when one breaks through either a conceptual or physical plane establishing a new way of seeing. physically, the sail boathouse exists as a square plane split in half. metaphysically, the two structures exist as a sacrilization of the illuminated moment. their separation creates a axis with the sky and embodiment of the emersion of ideas. as a result of their movement we witness a visual decomposition of form through time. these transformations result from the sail boathouse's ability to undulate with the rhythmic cycle of nature.
the volumes at either end of the fiberglass platform appear as objects in space, displaced by the emersion of experience. the volumes emerge from the structure like buoys defying gravity's pull. their central placement provides a structural and visual equalibrium.
sailboat construction. through water's initial interposition with the land a space was formed for the creation of a sailboat. within this sacred space an idea is given form setting in motion a new set of references. the references conjure images of past and future experiences with water.

the existing urban structure adjacent to the site has been penetrated through this interposition. the building is entered 15 feet under the ground suppling a channel for materials to the central space. the existing building is permeated at both ground level and 35 feet above for access to the sail boathouse.

the sacred space has been made into a lock providing a dry dock area below the water table. when the sailboat is ready to go into the bay for completion the gate is opened and the lock fills with water.

the construction process begins as a hull, undifferentiated in its form, is conceived. as spaces are sculpted, the hull transforms into a metaphysical extension of each artisan.

this act of transformation is symbolically regenerated as the sailboat makes contact with water, creating a new spatial orientation, both perceptually and cognitively.
"contact with water always brings a regeneration—on the one hand because dissolution is followed by a new birth, on the other because immersion fertilizes and multiplies the potential for life" (ELIADE 130).
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