A Theater

Transfiguration of Humanity

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Bachelor of Architecture Degree
Thesis Design

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A Theater

Transfiguration of Humanity

Dedicated to

Leung Kwang
1916 - 1992

Family and Friends
Acknowledgment

This book was developed as a design tool for my thesis development. This thesis was initiated by my personal intuitive thoughts of how a romantic and liberating message can be investigated. This thesis is a fragment of an architectural investigation into the conditions of the world that we live in. Through experimentation, I developed a series of hierarchical questions that lead to boundaries that needed to be explored, yet I was able to come to an understanding of my investigation through writing and thinking of the process. Rachel Rouiller and Jill Leckner shared many insights and ideas. Professor Dan Woodfin offered his support and advice from the start, as did Professor Michel Mounayar.

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0.0 Dialogue with Space

"curtain and show are like eyelid and seeing... When the curtain goes up, it reveals a dream world, and dream is not falsehood."


Since what we see in the sky and what we find in the depth of our hearts are both equally removed from our actions, with one shining above our understandings, and the other existing far beneath our expressions, a kind of relationship is formed between the thought we give to the most distant things and our most intimate introspections. They seem to be the extremes of our expectation which echo one another and resemble each other in hoping for some decisive events in heavens or in the heart. The difference between the two places is that there are certain criteria which work for and against life. The criteria of these events are transformations of life in an allocated space, where dreams can be revealed. Theater; the reflection of dream, of society, and of life is always in a state of emergence - perpetual revolution. Revolutions of many forms have taken place in history, each like a scene from the script of human evolution. People evolve and revolve on the basis of tradition which itself is a resolution of progress and change, through evolution and nature. As life evolves, theater is relativity.

The impulse of this project is to provide guidance to the emergence of cultures and tradition by using theater as vehicle and architecture as machine. In the emergence of cultures, a new human evolution begins to be revealed from the prismatic theatrical form to reality. The final outcome of this
impulse is an enlightenment of humanity in today's society.

Theatre is an art of the ephemeral, and the theatrical spaces that it creates last no longer than the performance; in opposition to this, architecture establishes permanency and becomes a Script that stands not separate from the theater but evolves with it throughout time. Of all the many spaces, limited areas of stage sets and theatrical spaces come alive; transcending themselves beyond architecture, through the wall and into the audience's imagination. Hence, the architectural framework may foster dramatic emotion, but is not the source of this emotion. The impulse of this challenge is not only to resolve the separation by materializing the relations between the heart of the theater - the spiritual essence of the production - and its exterior, that sits in the outside world. This challenge is to resolve the separation by materializing the diffused emotions between different cultures - the spiritual essence of traditions - and their different future/roles, that sits in the exterior presence, where architecture is the genius. I believe that architecture can provide a partial remedy to the digressing of society, culture and tradition. Tradition, the identity of man, generates itself from myths; while mythology, the fundamental force of religion and daily routine, derives its energy from tradition. I believe the goal of this impulse is to create a Theater - a place where tradition and mythology are to be redefined in reflection of life and dream, and to be further defined through the experience of spatial relationships of one's past and future - where presence and humanity will be enlightened.

Since the origin of all culture has evolved from story-telling. Often
different stories (myths) contain similar meanings and character; in this comparison, unity of the humanity is depicted, and the essence of life is revealed. And in the telling of different stories we each draw our own line where identity begins and where unity emerges; but in the end we shall all acknowledge that matter of life is not where they (identity and unity) exist, but is where they remain. The place holding the remaining essence is the best cosmos sustained in the order of nature, whether it is far above in the sky or in the depth of our hearts. Here architecture defines the order of the divine myth.

The hope of this Theater is to stimulate not only economic growth within the community, but also spiritual growth. This Theater is a place that enhances the meaning and interrelation of myth, tradition, and presence. The architectural framework provides and embodies a flexible spatial articulation that will enlighten each activity and interaction among its users and participants.

This Theater serves as a hybrid assemblage that transcends the many different emotions between different cultures. The materialized emotion - which is reflected in the exterior presence, in architecture - becomes the genius that encourages not only tradition but also territorial hybrids. In the fusion of old and new traditions (cultures) the synthesis of opposites emerges not only in its austere form and sensual materials, but in its scale, at once heroic and delicate, and in its character, at once massive and light.

The territorial hybrid is an impulse that respects and rebuffs the urban incongruities, and manifests in the
interior and exterior architecture, and spreads its action over the landscape. The Plaza and Outdoor Work Space are outdoor spaces that are designed not only to empathize the explosive synthesis of the exterior facade and interior cosmos, but to weave the neighboring spaces in harmony with the flowing emotion generated by the architecture. Hence, the facility becomes part of the fabric that makes up the community.

The synthesis and hybrid notion of the circulation in the interior space expresses the same character and rational order simply. The order that unifies the gap between the mind and body of the nhility, the intellectual and sensuality of material; rigid and soft, shall organize the spaces and speed comprehension. This simple and orderly circulation is in response to the different type of uses correspondingly and effectively.

The interior lighting notion for the building shall be as superficial as possible to portray the shallowness of modern life. The complexity of lighting embodied in the diffused activities within the architecture and the singular control room shall not complicated in design. The exterior lighting for the building shall symbolized the frenetic urban context and shall dramatize its dream. The flexibility embodied within the Theater shall be sustained through both its particular program and the permanency of architecture.

The text that follows is an edited version of my journals and sketch books which I kept during the investigation, exploration, and production of my thesis. It documents my thoughts and preoccupations with the thesis. Broadly, it vibrates from inspiration to decision and
description to reflection. And it embodies the five major episodes of my thesis development in chronological sequence. These episodes are the result of stimulation from various senses ... between thoughts and hallucinations. Stimulative experiences enabled me to make the connection between architecture and my own echoes, shadows and memories.
1.10 Into the Void

I am sitting here by myself... I can't go any further... I am frustrated with myself. I am confused... The room morphologically changed... everything became a shadow of itself. I suddenly transcended into a translucent material... I lost my sense of scale, I lost the sentiment of myself. I seemed to live only for another moment... when the next sun beam comes through me, I may vanish away. I didn't need to look very much farther. I didn't need to know any more. I have nothing... everything that I knew transformed into silhouettes of shadow. It was magical, implying primitive and organic life. I felt a nostalgia for the illusion of life, which strangely enough provoked sparks of hedonistic desire stronger than the urge of life. It was the first time that I encountered a situation that the illusion of life was the basic premise for accepting the reality of life.

There must be something out there researching me and filtering a visual distortion caused by my distancing from others. I could not comprehend the situation, but I realized that I was in a filtered tube... all the people and things that I encountered were sucked into the tube and though the filters they returned. At first I was very uncomfortable to receive fuzzy, irrelevant information for my growth, but I learned that it had initiated me into the process of selection, and I used it as a device to release myself and as a strength... I noticed that even when I was standing still, the sun beam moved...
1.20 Mailbox

1.21 Premise - 1

In the investigation and creation of a mailbox, I synthesized the infinite quality of a mailbox, by looking at the spatial quality, and the infinite possibility and definition of a mailbox through Friedrich Schiller's philosophy.

Friedrich Schiller believed the aesthetic to be the basic category of life, and where morality and feeling coexist in unity. For Friedrich Schiller there is often some hiatus between the energizing ideas and emotions and their embodiment. And, the natural world available to Schiller is available only in fragmentation. Hence for one to overcome all obstacles of fate (nature), one must have a determination of his own free will.

28.8.1992

"Truth and value would elevate man to his true human dignity as a free master of his own fate."

Friedrich Schiller

"Schiller's Writing on Aesthetic"

2.9.1992

Faith is unattainable; mail is obtainable.

4.9.1992

Three Stages of Schiller Philosophy:
1. Stage of Natural Harmony
2. Stage of Disharmony between nature and reason.
3. Stage of harmony of beginning restores on a higher level dominated by reason.

8.9.1992
1.22 Premise - 2

"Eternally chained to only one single little fragment of the whole, Man himself grew to be only a fragment. Instead of imprinting humanity upon his nature, he becomes merely the imprint of his occupation."

Fredrich Schiller
"On the Aesthetic Education of Man"

Faith

Faith has planted its seed
When silent fire destroys the land.
There is no beginning or end
to this hiatus of space.

Glorious beliefs revives
When sparks of fire fade.
There is no beginning or end
to this hiatus of steam.

Faith has planted its seed
When pure water eludes the land.
There is freedom at the end
to this hiatus of desire.

Give me freedom.

· Kim H. Tong
1.23 Reflection : Return to Sender

During this investigation, I am inspired by Schiller's poetry and philosophy. In the process of discovering the boundaries of his ideas, I discovered my instinct to design. I agreed with the idea that will and desire shall always exist and are the guide for us to achieve a higher level. I believe that although faith has directed our lives with so much command, we are capable of redirection.... Even though until the end, we will still be searching - reaching - hunting for the ultimate; the highest level of being. But, we are not "human being", we are human becoming, we are what we want to become. Hence, we must release ourselves from our being in order to become the ultimate being.

11.11.1992
1.30 Dream World

1.31 Premise

Dream!

Where is Freud?

How does architecture relate to dream???

Architecture is re-creation of our memories, sometimes from a dream, sometimes from a desire for a dream.

Dream is a reflection of our subconscious, a diminution of reality.

Dream is the desire of I and the reflection of me.

Dreams are fragments. Emotions are fragments of sentiment. Architecture are fragments of sequential spaces.

The rhythm of space exploits itself through the sequencing of time.

Dream seeks a meaning for life; man seeks an experience of being alive.

Dream that experiences on purely physical plane will have resonances within our own innermost being and reality.

Man desires to feel the rapture of being alive. Being alive means being able to fulfill desires and dreams.
1.32 Time Was

Time Was

Time was
When I made promises
To change the direction
of Tomorrow.

But the time came
And like clouds
Dissolved.

Time was
When I decided
That my life would be
Different.

But the time came
And like the ocean
My life ebbed and flowed
And the shore-line
stayed the same.

Time was
When I was sure
That I was unlike
the rest.

But the time came
And like the tree
In the autumn wind
The leaves fall.

Who am I?
And where is tomorrow?
And what is time,
Anyhow?

Will I ever be
The dream
I have of myself
Deep inside?

Or will I always sell
Real-estate ----
Myself,
The dream?

Time was
When I had a dream
And the dream died
And so did I.

But time is
Unlike a dream.
It is full promises
And experiences.

Time is
Like a dolphin
In her trusting sea
Splashing with joy.

- Kim H. Fong
1.33 Without Time

Without Time

Time was
When you felt loved
by your dearest.

But as time passes
You are left alone
in coldness.

Time was
When you were in love
with your dearest.

But as time passes
You are left alone
in memories.

Time was
When your heart was at lost
with your dearest.

But as time passes
You are left alone
in solitude.

Ah, solitude.

Solitude is
When dreadful sorrow
battles against
joyful memory.

But as solitude progresses
You are sunken
into loneliness.

So, deep,
ilike a bottomless ocean.

Solitude is
When the story ends
without a note.

And as time passes
You are left alone
with distasteful music.

Like the bottom of an ocean
Without
the chattering sound
of dolphin,
Without
the comes and goes
of tides.

One
is a body without the
Soul.

- Kim H. Fong
Dream

The air is dry
and its night too cold.
No more than your own hymns
will guide you from here to there.

The moon is silver
and its reflection clear.
No more than your own eyes
will guide you from dusk to dawn.

But, there is emptiness waiting for you
in between the silence of rain drops.
But, there is danger waiting for you
in the cease of the endless silence.

The night is noisy
and its sound echoes.
No more than your own ears
will guide you from anger to joy.

The light is seductive
and its mood too dark.
No more than your own heart
will guide you from hatred to peace.

But, there is bitterness waiting for you
in between the vision of other faces.
But, there is certainty waiting for you
in the cease of the endless emotion.

- Kim H. Fong
1.35 Reflection:
Chaos and Order

At the crisp of water surface, the structure twisted due to the unknown force of nature.

At here, the swamp - the deterioration camp, everything is eroded - life and dream both... why? Because a human being (human becoming) is going through a stage of transition. Nothing, nothing is simple anymore. But there is hope, we will find hope even in some strange order.

Now, the swamp has dried up, the structure seems even lonelier. The two curves are only parts of the whole - the blue print of human.

However, looking at the two curves - can one tell one from the other? Knowing one and examining the intersection of the two provides indefinite answers to the growing pattern of the other. We can never understand dream or the structure of dream because totality of life is beyond comprehension.

14.11.1992
2.10 Echoes, Shadows and Memories

The next thing I noticed was that I was back into the tube. Nothing has changed except that the sun has gone and the T.V. was producing static sound ... and above all this I finally fell asleep.

What I had experienced was a flying scene - a mirror that reflects my life. The atmospheric elements of this mirror could help explain the present nature of architecture. A virtual constant in a city, measured in scales of echoes (future), shadows (present), and memories (past). But, virtually a life is constituted by echoes (consequence of reaction), shadows (actions) and memories (action to and of a reaction).

Back there, I sensed that my echoes, shadows and memories were dancing into one another’s silhouettes and with each other in a place where time was illusive... so one can sometimes be transfigured to become the other.

And there was the moonlight casting on my echoes, shadows and memories....
2.20 Blue Oasis

2.21 Premise: Eden Garden

There was an image in my mind. It was a place where the silhouettes and shadows interchange. It was not a world totally unfamiliar; it was a world of intense vitality. It divorced from reality... stood in obscure opposition to the surrounding countryside. The vitality of this place lay in the rediscovery of the meaning in objects and of the relations in getting beyond appearances.

27.10.1992

2.22 Blue Oasis

There is a vision, and there is a realization of the vision. What was true is no longer true. What was there is no longer existing. But here, the true and invalid, existence and non-existence coexist. The outcome is a harmonic sensation that composed by disharmonic figures on a physical plane.
Love Illusion

Crossing streets,
journeying life together,
we should be a pair.
And when you are King of the State
you miss the common folk's life.

One love affair
left two hearts ache.
It would take decades to catch-up
the seperated years.
Blossom Springs and
gloomy Autumnns ...
I miss your sentiment.

Crossing streets,
journeying life together,
I shouldn't be here.
But, when you are young at age,
you don't realize
when the show is over
and the light is off,
someone has to return home.

Meals, sunlight and star-nights
who to share with?
Envy the pair off stage,
the pair on stage,
isn't you and me.

And, where is the street light?
2.30 Actor 1

2.31 Premise: First Rehearsal

Layers of paint covered the actor's face. The actor sat quietly, very much like a shadow, in preparation for the performance. Layers of clothing wrapped on the actor's body. The actor stood alone, very much like a ghost, in preparation for the performance....

Stories were told about the actor and his style of performance... but no one understood the actor. The man has a soft heart. He loves the songs of nature, and he adores the creation of nature - woman. There is nothing unusual about the actor - perhaps what is unusual is the way he carries himself. Perhaps, if you take the layers of superficialities off him you can see a genuine man whose very desire is to carry on the tradition, the importance of theatrical performance and not to have superficial entertainment for apathetic souls.

2.32 Stage and Window

When we say window we are always speaking of a passage, of the conditions through which we see different realities, which in common parlance are summed up in a name mentioned in passing: window.

With some things, if you take away their name nothing is left. With others taking away the name is like taking the stopper out of an amphora filled with a neverending world of sensations: window.
2.33 Reflection: First Scene

The architecture exercise at this point is a synthesis of other experimentations.

This model - Actor I - is an exploration of architectural space through the definition of layering. Substance is composed by layers of molecules, culture is composed of layers of myth, similarly architecture is composed of layers of spaces. Hence, the notion of this exploration is to accord this layer simile with spatial identity and function. The layout of the floor plans is generated from spatial articulation of a theater. The Gallery is the first layer that encounters approaching pedestrians, because of its natural attractiveness. The second layer is the Lobby - that consists of coat room, box office and restrooms - which serves as a transitional layer. The third layer is the Restaurant/Greenroom which functions as a gathering space, before the nomadic city dwellers depart from the theater; therefore, the configuration of the spaces are layers of form that occur to vanish into the darkness of the night. The fourth layer is the Auditorium, which is located at the center of the other spaces, for it is the heart of the place. The Backstage is the last layer, but its form expresses no character of a back. It is treated as much as a facade as the Gallery. The mysteriousness of backstage is played up with stepping terrace levels and with frosted glass like material to portray the mystic aura of Arabian woman's silk wrap.
3.10 Echoes

Echo is the virtual aftermath of a present action. It is the future trace of an occurrence. It is a consequential event.

An echo spreads wider than its source. It is lighter and more flexible. As a noise reverberates as echoes, the core of a building reverberate layers to the inner basic structure and to the outer ephemeral elements. These layers become discontinuous and fragmented, when they engage with the urban elements and network of the city. This integration, if well maintained, should lead to a fusion between the building and its environment.

The closer we get to the outer surface of the building, the more we are concerned with its echo-layers. As the landscape and the approach enrich the substance of the whole architecture the adding of more outer layers contributes to its longevity. The envelope of a building interacts more with its environment when the outer layer is created by layers of interdependent spaces such as light installations. It becomes even more dynamic when the ephemeral elements of light, sound and fragrance are considered in the general layout of the building. When these elements emerge from the building and appear on the outer layers, they extend the boundaries of the building to interrelate with nature and its surroundings.

Echoes cannot be clearly defined. The outer layers suggest the future and should be developed as a part of the building's growth. They help to ensure a step-by-step spatial cognition of the building for approaching visitors.
3.20 Byzantine Icon

Time, movement and depth of space are the essential elements for a creation of a Byzantine Icon. This echo begins at the time when you encounter the sculpture - the sculpture is too an echo. The echo vibrates your emotion for the nature of its components reverberate. As you handle it for discovery, it breathes life from your hand and escorts you through the journey where time was illusive. The journey prescribed by this echo is a fragmentation of experiences with interchangeable depths. These experiences would lead you farther away into another world, beyond the appearance of the depth... where Prince of Darkness rules.

Left alone... it dances to the shadow and speaks to the silhouette of its own echoes.
3.30 Statics

This series of echoes was static energy released by the T.V. and from the silence between conversations. They were floating images on the dark screen of the computer, on the smooth surfaces of my journals and sketchbooks... and sometimes on the lenses of my ocular, when I was trying to look at something....

For moments I thought I was going deaf... and silence is good.... However, do you know that static is just another language? I felt like I was breaking into a secret code. I could not comprehend its totality, but strangely the fragments of these static-dialogue re-adjusted my vision and enabled me to see my shadow again!
3.40 Actor II

3.41 Premise: Second Rehearsal

There was a desire to capture this beautiful image....

It is human nature to capture something precious. This event usually takes place in the sequence of capturing, freezing and destroying.

As the actor ascended the stage, the audience applauded and cheered for the preparation of his brilliant performance. Then, silence... the actor stood elegantly on the corner of the stage waiting for the right moment to begin his performance....

His voice chanted the beauty of life and the preciousness of nature..., but it also provoked thinking and sentiment. He is a poor actor who acts for the pleasure of audience. In order to release himself from his faith, he journeys away with the melody of his own voice. He traveled far away into another world - where dimension was reversed and distorted, and one can only hear the silent song of raindrops, of moonlight; - where sometimes is the future.
3.42 Intermission

Actor

He is a murderer.
He is a lover.
He is a merchant.
He is a politician.
He is a bookkeeper.
He is a dancer.
He is a betrayer.
He is a spy.
He is a military man.
He is an actor...
who thrusted his spirit
through your soul.
You can do nothing except
to allow him into your heart.
- Kim H. Fong

3.43 Reflection: Second Scene

Actor II is not an intermediate transition from Actor I. It carries a similar concept but the layering is differed. The architectural space embodies a definition of anchoring -- which is similar to how an actor anchors a show, to how storytelling anchors primitive thinking of man, and a concept of transfiguration -- which derives from the notion that we are always transforming and evolving into something different as we encounter something: involvement in a conversation, reading a book, preparing a meal.... This transfiguration initiates the process of selection, of learning, of our becoming.

Here, the Wedge anchors the place and when it is thrust through the other element - the Auditorium - the intersection of these two becomes something new to the surrounding.

The layout of this scheme is differed from Actor I, also in its reversed spatial layout. The layout
of this scheme is opposite to tradition space layout, for traditionally backstage a theater is occupied hidden away from public and usual public spaces are limited to the lobby, auditorium and restrooms. With this layout private spaces - backstage and Workshop - are either totally exposed or semi-exposed to pedestrians, and public spaces - Gallery and Lobby - become transitional spaces connecting to the auditorium. The concept for this is to engage the pedestrians and neighbors into the making of a show. Because the site located in Fisherman's Wharf, San Francisco is next to a Coastal Walk Trail, Ghiradelli Square and Aquatic Park, the connection to pedestrians and the engagement of the cultural context of the site are important to the following development of this thesis.
4.10 Moving Shadows

Shadows play a major role in the growth of a building. During the day, they keep the building in continuous visual movement, suggesting time. Reliefs and details are put in dramatic contrast. We have always studied meticulously the behavior of shade and shadows, while we often neglected to discover the fitness and congruency of a building by its silhouette at twilight.

As dusk deepens, architecture metamorphoses into an agglomeration of visible darkness - lines trace on a darkening sky. A scenery of primitive shapes evoking our innate instincts. Walls, windows, decorative details, etc., all merge into one darkness. Vanishing details, one after the other, give presence to the silhouette of one organic body. Contours, edges, projecting antonae and other elements transform the building into a nocturnal, motionless beast.

When the full moon appears, the shadows of night are apparent. Light filters into darkness and contrast fades. Shades and shadows take on a mystic feeling. Then, there comes the effect of projected artificial light, designed to relate to the building and its environment. It emphasizes a few chosen details forgotten by the advent of the night.

At dawn, there is a certain freshness to the city added to an almost unbearable lightness of architecture. This effect of the urban texture's appearance in the early hours of morning, is known to most architects returning home after a heavy overnight before a deadline. The silence of the city gives curiosity to shapes, emphasizing futile details.
4.20 Purple Fantasy

4.21 Crystalline Hill

Dawn driving home alone. I see the gentle morning stars arising. Streams of street lights sparkle. The city whispers lullaby to its urban nomads.... The echoes of the lullaby are so soft that I believe the city is spellbound. The silhouette of the skyline is shadowed by the modern highrises. Hallucinated by the lullaby, I see a bouquet of exquisite components... the glasses on the highrises reflect the starlight like precious crystal floral surround by leaves of different species which release scent of greenery - plain like brick but fragrant like roses.

Sitting behind the wheel, I was as spellbound as the nomads and its nature. I am convinced that this purple aroma I have been breathing is as real as my wheel. Then, as I make the turn, the crystalline bouquet releases itself and cascades down the hill.... Ah, so beautiful. At the other side of the cascade there is a falling star... it left behind her a band of golden dust....Awaken by the busy traffic behind me... I continue my journey home.

12.1.1993

4.22 Hallucination

Many nights ago,
Your beauty fell into my vision.

Many nights ago,
Your traces were found in my hallucination.

Ah, hallucination.
Like a hungry man destine to food.
I'm destine to you because you inspire my life through darkness with your vibrate color.
4.30 Actor III

4.31 The Escape

Through the melody of his own voice Act II traveled to another world where he became Actor III. Released but still confined to Actor II... He has now become a shadow of his past, but he can echo with a greater velocity. His past like a moving scenery with a reflecting mirror in front of him. This reflection enables him to look at the purpose of his life with a new filter. This filter transcends images and illusions into better focus and clarity. He is now ready for the next rehearsal where he will be the principle.
4.32 Reflection: Third Scene

"There must be squares, crossroads, and streets. There must be regularity and fantasy, relationships and oppositions, and casual, unexpected elements that vary the scene; great order in the details, confusion, uproar, and tumult in the whole."

- Manfredo Tafuri
"Architecture and Utopia"

The refinement of Actor II generated into Actor III. The transition between Actor II and Actor III focused on detailing and clarifying the concepts of layering and transfiguration. The layering and transfiguration has been explored thoroughly, from philosophical, functional and aesthetic aspects. The idiomatic initiatives have clearly translated into architecture vocabulary, in the architecture creation and the organic relation between forms and details, between cultural context and architecture vocabulary.

The multi-functional spaces of the theater exemplified the ideology of transfiguration - that spaces of the theater change functions according to the time of the day, hence the theater has oriented itself with nature and the contextual activity.

On the programming of spatial relation, Actor III has taken a step farther into the idea of reverse layout, and the refinement of this concept has led Actor III into a threshold between the Actor I and Actor II. It is a threshold in the character that some of the backstage maintained its mysteriousness, and some of the spaces revealed to public in that regard.
5.10 Perceptive Memories

5.11 Perceptive Memories

Any place we encounter has its own history connected to legends and stories told by our ancestors. In the city, memories of the past are formalized into cultures. Architecture can develop as the succession of spaces that express a story emerging from our memory of the site, and formulate it in the context of its environment. Shapes and forms will grow with the unfolding of the story. The layers of the building become narrative, giving suspense to the story. Injected with imagination and illusion, they activate our memory of the past. Instead of a static, defined composition, we have a relation between different sceneries, forming architectural settings in the context of a theatrical presentation. The result is diversity in space. A situation impossible to comprehend in its entirety, but encouraging discovery by a perceptive memory, formulating a subjective relationship with the spaces being experienced.

After visiting story-telling architecture, we take the memory of it without worrying about losing the spatial organization.

I decided to stop writing for the day. I went out for a walk, leaving the T.V. on. I needed company when I came back.
5.20 Blue Haze / Transfiguration

Sounds in deep perceptive spinning within the cyclical forward and backward upon the frame of time the strawberries dried.

Echoes in deep perceptive circulating within the spinning progress and regress upon the death of strawberries the redness of her wrist dried.

Stems of flowers fall revolving within the twirl of wind, runaway upon her death the iron gate at the cemetery rotated at thirty-two degrees.

The stillness of color a chair within the church rocking and stopping upon the call of darkness the deep blue of ice shifted one hundred degrees.

Shadows in deep perceptive floating within her arms walking away her coffin wouldn't fit through the door the hawk calls, long arm of the clock rotated at forty-five degrees.

The statue of her alone in the church ivory blue refused to move rotated and folded upon the heart of time the escape retrograded. Her knees at fifty degree bended under the blue spread. Stillness of red spreaded upon the blue running in parallel to her body. Shattered glass in her room reflecting blue Transfiguration of her life.
5.30 Principle

The time has come, bouquets of exotic scent flew up to the stage. The cheers and applause were as overwhelming as oceanic waves.

There is no doubt that he has his talent approved - not only by the director but also by the audience, the spirit of the stage. Very often people mistake the spirit of the stage as the actor or the director. However, it is the people, the audience where the spirit is embedded since the very beginning. There will be no great performance unless there is an audience present. There will be no great actor unless there is director behind. (An actor is fatally depended upon the audience and director, a la an architect needing the public and patron.)

It was a brilliant performance. He danced like a butterfly in blossom breeze, leaped like a daisy in autumn wind, chanted like a songbird in summer eves and lamented like a seagull from the lonesome ocean.

He anchored the play. He was not the spirit of the show, but he could not help it to be the star of the night.
Perceptive Memories

Withdrawn
I lay down
at the edge of the World
where is lightless.

Walking
through the woods
at the park in a City
where is lifeless.

I found nothing but my shadow.
My shadow casting over
shadow of others and of silence.

Silence cry,
weeping for the living,
moaning for the order.

Pathology of order!
Pathology of life!

As the machine
engages each of its parts and pieces
to produce;
my mind bewilders.

As shadows of
the machine dance on the wall,
on my face;
my life withers away.

Suddenly,
wind hurtles, ground shakes
and a scream came from the
Underworld.

The monstery machine
broke into pieces and flew up
to
sky.
Like trillions of comets
falling through the velvet sky.

Descending with
flaming tails like Phoenixes of
tales.
The machine takes a new form of a different order.
It looks awkward,
but it chants like flute,
and dances like ballerina.

I see hope.
I feel enlightened,
but I am afraid to open my eyes.

- Kim H. Tong
5.50 Reflection: Finale

Principle, the final model, is a refinement of Actor III, but it is not confined to Actor III. Naturally, it is generated from the previous studies and investigations.

Principle is a valuable investigation for all the architectural studies completed at this point have been monochromatic. Although these previous studies have considered ideas of color and texture, they have not been exploded to the fragrance of color and texture. This is because of the need to gain a better understanding of how forms and spaces can define the idea of transfiguration in harmony and disharmony without the support of color theory.

The outcome of incorporating material onto the model is satisfactory, even though further development will enhance the detailing. The color and texture provided the piece a sense of humanity that was lacking on the previous model, and a new territory that adds spirit to the piece. The color and texture massaged the rough edges of connection between the site and the building, the exterior and interior.

The exterior material is mainly to be stone that has a golden shimmer - to magnify the vigorous evening sun set along the coast. This material provides a good transition into the existing site where is dominate by brick buildings.

The use of copper material on the roofs and details is an address to material transfiguration. The copper will erode and through time the transition will lead into a contrast with the erosion of the stone. And it is a threshold element characterizing the new and old of the site and within the piece.
Perception Manual

Withdrawn
I lay down
at the edge of the World
- where is lightless.

Walking
through the woods
at the park in a City
- where is lifeless.

I found nothing but my shadow.
My shadow caring over
shadow of others and of silence.

Silence cry,
weeping for the living,
moaning for the order.

Pathology of order !
Pathology of life !

As the machine
engages each of its parts and pieces
to produce,
my mind bewilders.

As shadow of
the machine dances on the wall,
on my face;
my life wishes away.

Suddenly
wind howls, ground shakes
and a scream comes from the Unknown.

The monstrous machine
breaks into pieces and flew up to sky
Like trillions of comets
falling through the violet sky.

Descending with
flaming tails like Pharaohs of today.
The machine takes a new form
of a different order.

It looks awkward.
but it dance like flute,
and dances like butterflies.

I see hope.
I feel enlightened.
because I am afraid to open my eyes.

Kim M. J.
1 Orchestre Pit
2 Bathroom
3 Greenroom
4 Storage
5 Locker Room
1 Gallery
2 Catwalk
3 Auditorium
4 Dressing Room
5 Green Room / Cafe - Studio
6 Restroom
7 Lobby
8 Box Office
9 Plaza
6.10 Epilogue

The journey for the past ten months has been very educational as well as inspirational. The most enjoyable part is my love and hate relationship with architecture has developed into a tool that guided me through the journey and the many journeys that will follow.

The result of this thesis is very satisfactory, and I am ready to begin the next step. The next approach is to investigate transfiguration in a smaller scale, in order to explore more psychological aspects of man and his environment.

Finally, the most unforgettable outcome of this development is that it has given me an inspiration that will last longer than a life time. And thank you to all of you who have accompanied me through thick and thin.
7.10 Appendix

7.11 Quotations

"space affects us and can control our spirit; and a large part of the pleasure we obtain from architecture -- pleasure which seems unaccountable, or for which we do not trouble to account -- springs in reality form space."
Geoffrey Scott - Architecture of Humanism

"architectural compositions can stimulate the neuronal jungle, opening up one part of the brain to another, thereby unleashing a cascade of vivid memories and associations previously hidden beneath the threshold of consciousness."
Geoffrey Scott - Architecture of Humanism

"Architecture is the manifestation in form of the order of our experience.... It is a model of our consciousness, the fitting of ourselves between earth and sky, the patterns in which we relate to one another, and the physical presence of our institutions." John Lobell - Architecture of Humanism

"Structure is the giver of light."
"The sun does not realize how wonderful it is until after a room is made.... Just think, that a man can claim a slice of the sun." Louis Kahn

"innocent dream of a thoroughly functional building where spaces would be related in an organic way...." Pietro Belluschi

"Like another sense, we shall acquire a feeling for space, a love of space, and a need for freedom in space. For space, though it cannot determine our judgement of lyrical values, expresses all the values of architecture -- the sentimental, moral, social and intellectual ... space is to architecture as art is to poetry; it is the prose of architecture and characterizes each of its works." Bruno Zevi

"Fragments of the past - memory - always impinge when you are trying to translate your synthesis of a building into a form." Pietro Belluschi

"There must be squares, crossroads, and streets. There must be regularity and fantasy, relationships and oppositions, and casual, unexpected elements that vary the scene; great order in the details, confusion uproar, and tumult in the whole." Manfredo Tafuri - Architecture and Utopia

"The establishment of society can be seen as the establishment of order through conventions, or more specifically, the establishment of a language through symbolic codes. Before order, before language, there exists a primal chaos where there are no rules for marrying, building, eating, in this chaos, which precedes society, there is only an infinite field of potential for manipulation of the individual and collective realms from the verbal and sexual." Peter Eisenman - House X

"The space between the canvas and the spectator is real - emotionally, physically and logically. It exists as an actual extension of the canvas surface. I would like to use it as such and thus bridge the pull that separates the painting from the viewer." Al Held
"The problem of order in architecture, as elsewhere, is not merely a formal problem but one which is linked to a moral and ethical view of society; so too the handling of disorder." Daniel Libeskind - Between Zero and Infinity

"Disorder, the arbitrary, born from the delirium of order pushed beyond its limits, by a strange paradox, discovers its own logic; a structure which like an inaccessible and secret truth has been prefigured in the alluring depths of chaos. When we deploy the arbitrary, we confront necessity - our own and the world's." Daniel Libeskind - Between Zero and Infinity

"In the twilight zone where Order is eclipsed, where at the margin of experience, symbolic structures can no longer domesticate perception; where evaluations, opinions and attitudes replace the certainty of shared conviction - order becomes an ironic sign inventing the relationship between fiction and reality. Fictions of an ideal world with their pretended universality reduce the full implication of spatiality to a prior notion of a homogeneous and empty datum ready for quantification." Daniel Libeskind - Between Zero and Infinity

"The transformation of meaning through form formalization of lived experience is exemplified in our contemporary concepts of space and time.... There emptied forms of time, space, self and the world have in common the presupposition of an objective, neutral and detached knowledge, a knowledge which can be attained only through specialization and sophisticated acts of reason whose achievement is the guarding talisman of modernity." Daniel Libeskind - Between Zero and Infinity

"Those architectural exercises which model themselves after a scientific methodology and seem to appropriate reality in itself, as it is, are themselves only artificial means instituted on behalf of an often forgotten metaphysical quest." Daniel Libeskind - Between Zero and Infinity

"This 'artificial paradise' appearing increasingly in our experience of everyday life, reveals the nightmare quality of a utopia - a no-where-land in which remembrance and consciousness will soon considered as useless fragments in a topography of pure reason. In a space without hiding places where content is separable from location; where each thing stands isolated and exposed to Nothing: where the human face is no longer necessary for the existence of a 'space-in-itself', envelopment in Being comes to mean Shelter in environment." Daniel Libeskind - Between Zero and Infinity

"To simplify, we have today a conflict between two differing tendencies. One claims that the 'natural' development of Architecture depends on the appropriation and ultimate domination of technique, inevitably leading to the objectification and quantification - the consumption of the space of encounters. The other tendency sees Architecture as autonomous and self-referential discipline, inventing its own tradition through mute monuments. However, there is an approach which is not as simple or clear to define as the above, but which attempts nevertheless to deal which the poetic complexity of Architecture in time. It seeks to explore the deeper order rooted not only in visible forms, but in the invisible and hidden sources which nourish culture itself, in its thought, art, literature, song and movement. It considers history and tradition as a body whose memories and dreams cannot be simply reconstructed. Such an approach does not wish to reduce the visible to a thought, and architecture to a mere construction. An orientation such as this admits in its methods and testifies in its intentions to the intensity of experience, to its 'opaque transparency', and by its deferred expectations continually calls its
own presuppositions into question." Daniel Libeskind - Between Zero and Infinity

"... in this phenomenology of space the polymorphic, shifting oneric substance of Architecture - the interrogation which is the fragile and precise kernel of understanding and invention." Daniel Libeskind - Between Zero and Infinity

"In any case, forms are not yet dead and it is finally in the transfiguration of the concrete that we have access to that mystery of which forms and meanings give us only a provisional and portentous outline." Daniel Libeskind - Between Zero and Infinity

"The invisible ground from which it is possible to scaffold moving layers of construction enables one to recover modes of awareness quite removed from the initial hypothesis of rationality. There drawings seek to reflect, on a deeper level of consciousness, the inner life of geometrical order where nucleus is the conflicts between the Voluntary and the Involuntary. Once again this duality (like that of realism - formalism) appears as an unsurpassable condition pointing to a dynamic ground which testifies to an experience which receives only as much as it is capable of giving. draws only that which allows itself to be drawn into." Daniel Libeskind - Between Zero and Infinity

"The labyrinth is not in this case the work of a calculating craftsman but the result of a drama in which that calculating imagination has been confronted with its own unexpected products, too ambiguous and in the end impenetrable." Daniel Libeskind - Between Zero and Infinity (The drama of the endgame, Dalibor Vesely)

"... the main intention behind the drawings is to explore the limits of the representative power of our imagination vis-a-vis the conceptual possibilities which exist in current architecture and the visual arts and not to create an elaborate and careful construction in a universe parallel to our own." Daniel Libeskind - Between Zero and Infinity

"Forms remain, now transparent and docile, forming a cortage, the inevitable procession of reason." Michel Foucault 'Madness Civilization'

"Eternally chained to only one single little fragment of the whole, Man himself grew to be only a fragment.... Instead of imprinting humanity upon his nature, he becomes merely the imprints of his occupation." Fredrich Schiller - On the Aesthetic Education of Man

"The most beautiful order of the world is still a random gathering of things insignificantly in themselves." Heraclitus

"It is necessary destiny of culture that everything which it creates in its constituent process removes us more and more from the originality of life. The more richly and energetically the human spirit engages its formative source of its own being. More and more, it appears to be imprisoned in its own creations, which cover it like a dedicate and transparent but unbreakable veil.... If all Culture is manifested in the creation of a specific image-world, of specific symbolic forms, the aim of understanding is not to go beyond all these creations, but rather to understand and elucidate their basic formative principle. It is solely through the awareness of this principle that the content of life acquires its true form." E. Cassirer
"...architects should think not in terms of space, mass, surface or light and shade, but of abstract arrangements of pure lines...." - Lever & Richardson - The Architect As Artist

"Stage design is an area where imagination is limited only by the capacity of stage carpenter and scene painter and it is often difficult to distinguish between the 'theatre of illusion' and imaginative architectural composition." - Lever & Richardson - The Architect As Artist

"Architectural drawings are both the graphic means to an end - the end being the building - and an end in themselves. - Lever & Richardson - The Architect As Artist

"It erects a narrative in which a mechanical stand-in for ourselves takes on properties from our environment before escaping into an unseen realm. The construction thus serves as a hybrid model for ourselves and that which contains us - a map of ourselves and our environment that suggests a way out of our body and the owrd of our creation." - Betsky, Arron - Violated Perfection
7.12 Technical Analysis
8.10 Bibliography


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