ARCHITECTURE IN A BOTTLE

THE TIME CAPSULE AS A DESIGN-DRIVEN METHOD FOR THE END TIMES

table of content.

A
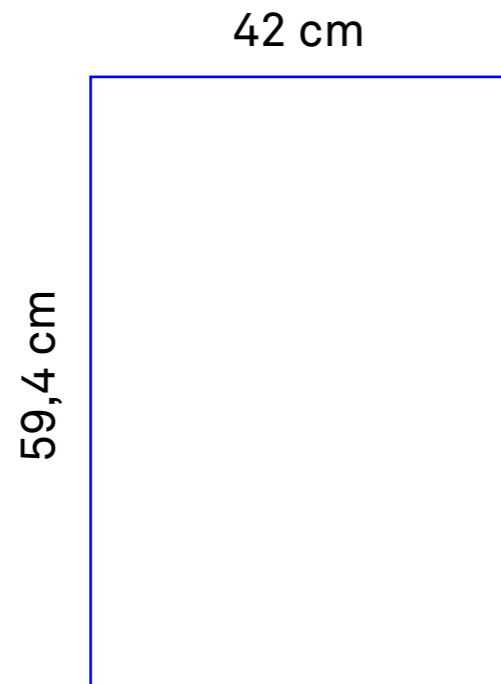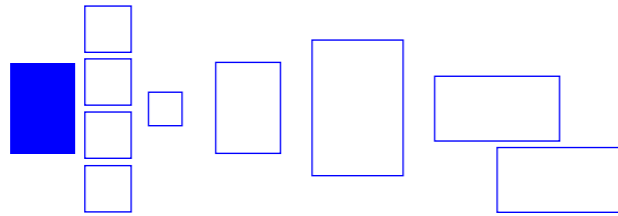
Substantial documentation of the artefact.

Archrypt experience

1 catastrophic tales

2

3

the message

4 projective section

exploded axonometry

5

6 the archive

7 capsule genealogy

+ #architecture inabottle

1　manifesto

42 cm

59,4 cm
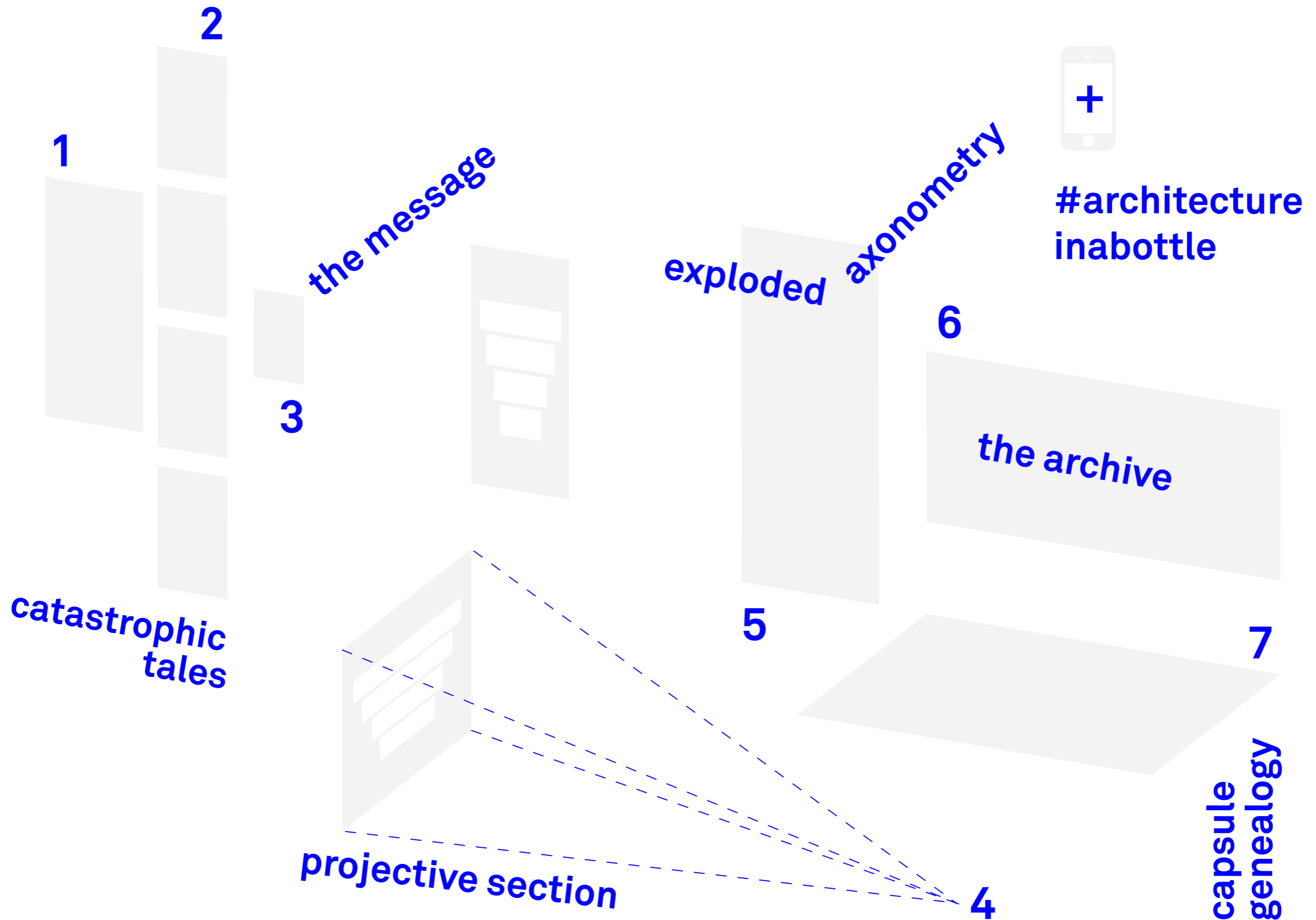
A programmatic abstract introduces
Archrypt, from the research question and
statement to methodology and results.

" Archrypt **aims to be a critical-operational work on the need to transmit architectural memory through an architecture of memory.**
Archrypt refers to the ancestral dimension of architecture connected to its function of "time capsule" ante litteram. "
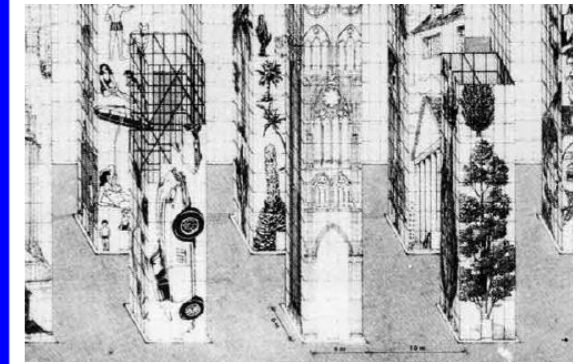
2 catastrophic tales

3o cm

3o cm
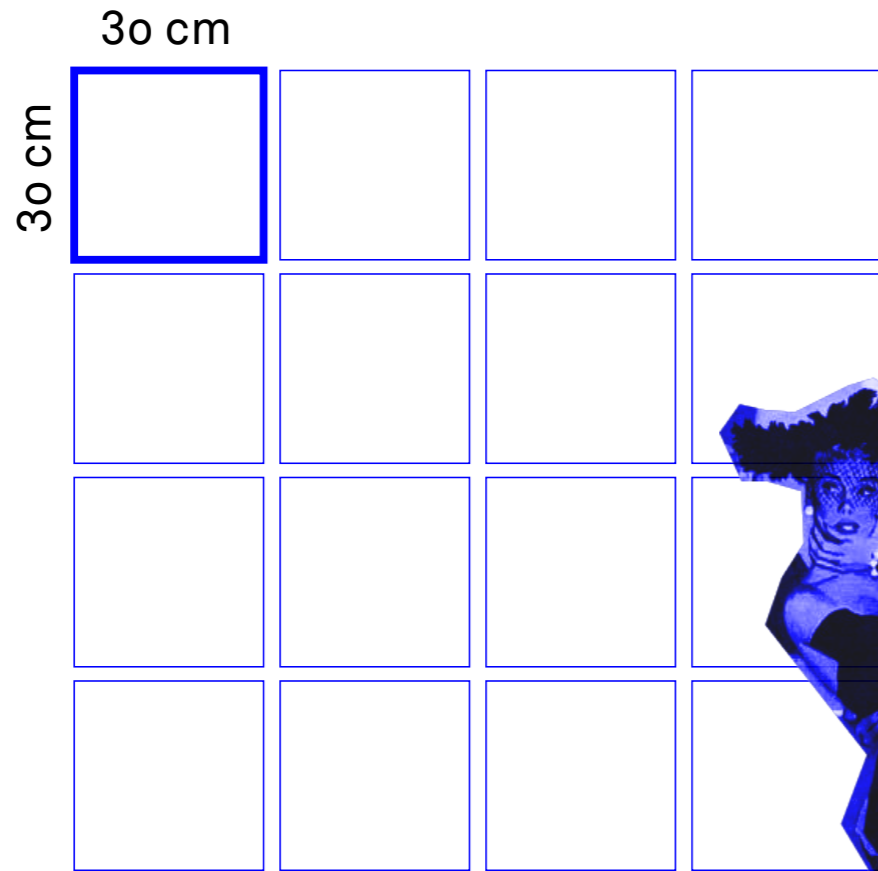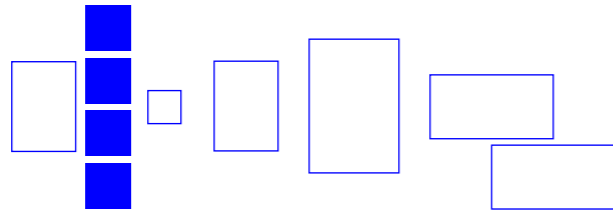
Scenarios of extreme and
catastrophic conditions represent
a visual narration of the multiple,
overlapping and possible ends of
the world, where the archrypt is
discovered.
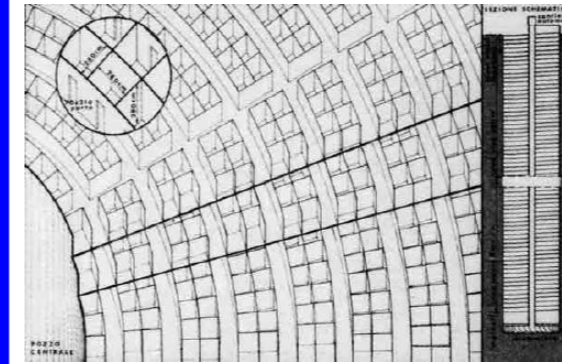
Repelitatem di acculpa-
ris si aut quis aligentibus
dolut que nihil ea
solupta tibusaes mo
volor autatum iliquidio-
saNatibeat. Ehenis mo

Repelitatem di acculpa-
ris si aut quis aligentibus
dolut que nihil ea
solupta tibusaes mo
volor autatum iliquidio-
saNatibeat. Ehenis mo
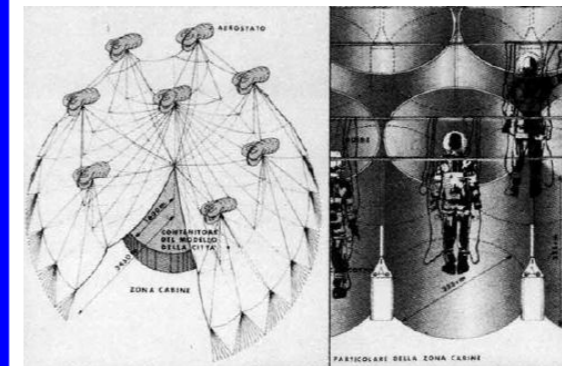
Repelitatem di acculpa-
ris si aut quis aligentibus
dolut que nihil ea
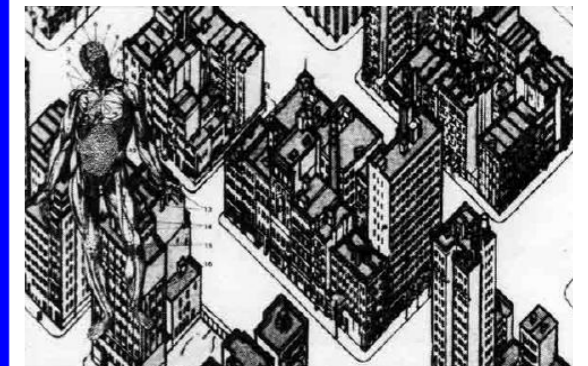solupta tibusaes mo
volor autatum iliquidio-
saNatibeat. Ehenis mo

Repelitatem di acculpa-
ris si aut quis aligentibus
dolut que nihil ea
solupta tibusaes mo
volor autatum iliquidio-
saNatibeat. Ehenis mo

Our work is inspired by Superstudio,
who used a narrative structure as a
research method in his *Twelve Cautionary
Tales for Christmas (12 Ideal Cities*,1971).

3 the message

20 cm

20 cm
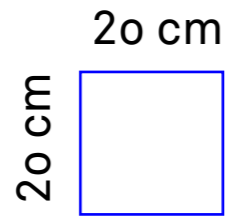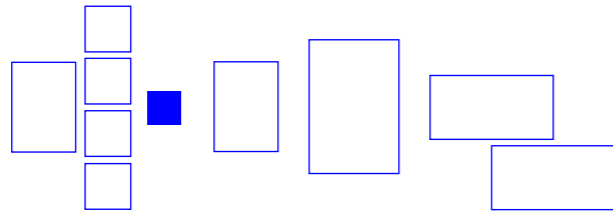
The founding of the artifact represents an incipit for the narration, that reveals our message to posterity.

" We know now that the idea of the future as a 'better world' was a fallacy of the doctrine of progress. The hopes we center on you, citizens of the future, are in no way exaggerated. [...] Brothers of the future, united with us in the spirit and in this endeavor, we send our greetings. "

Thomas Mann, 1938.

4 animated section

42 cm

59,4 cm
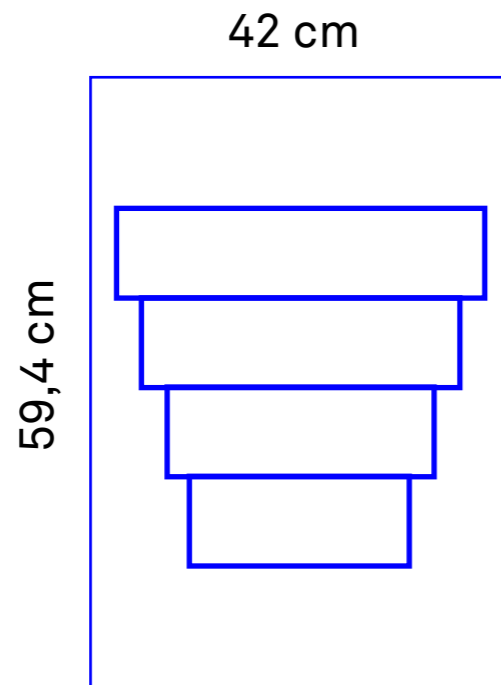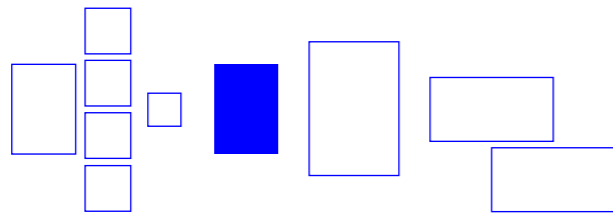
The section of Archrypt will be projected on. The surface of the drawing is a projective space where reality and fiction virtually collide, screening the visionary, hallucinatory and dreamlike end of the world simultaneous prospectives.
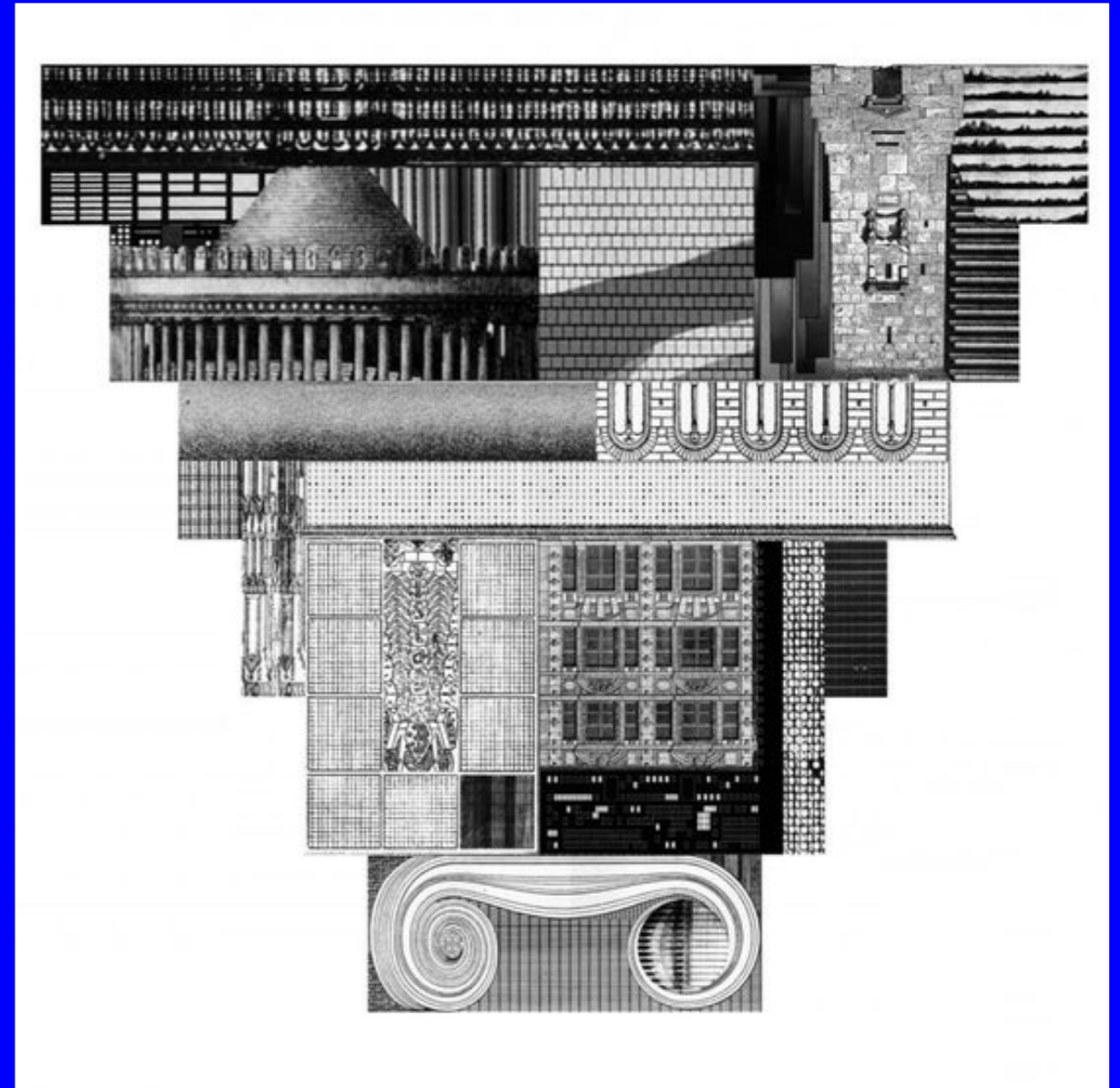
Andrew Kovacs, *Elevation for a Ziggurat*, 2018.

5 exploded axonometry
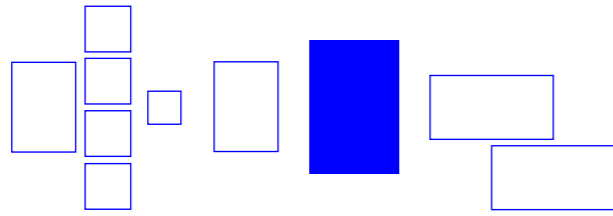
59,4 cm
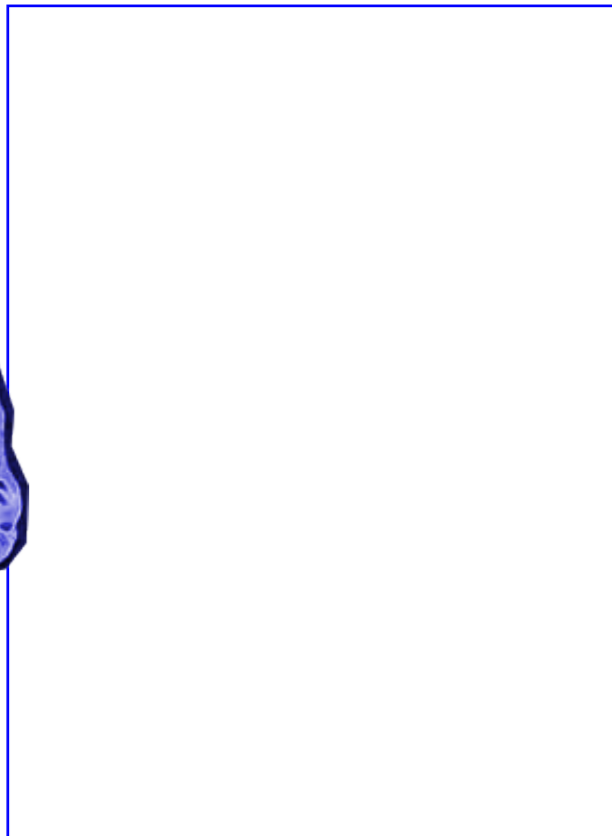
84,1 cm

Plans, sections and exploded axonometry drawings document the project and methodology.
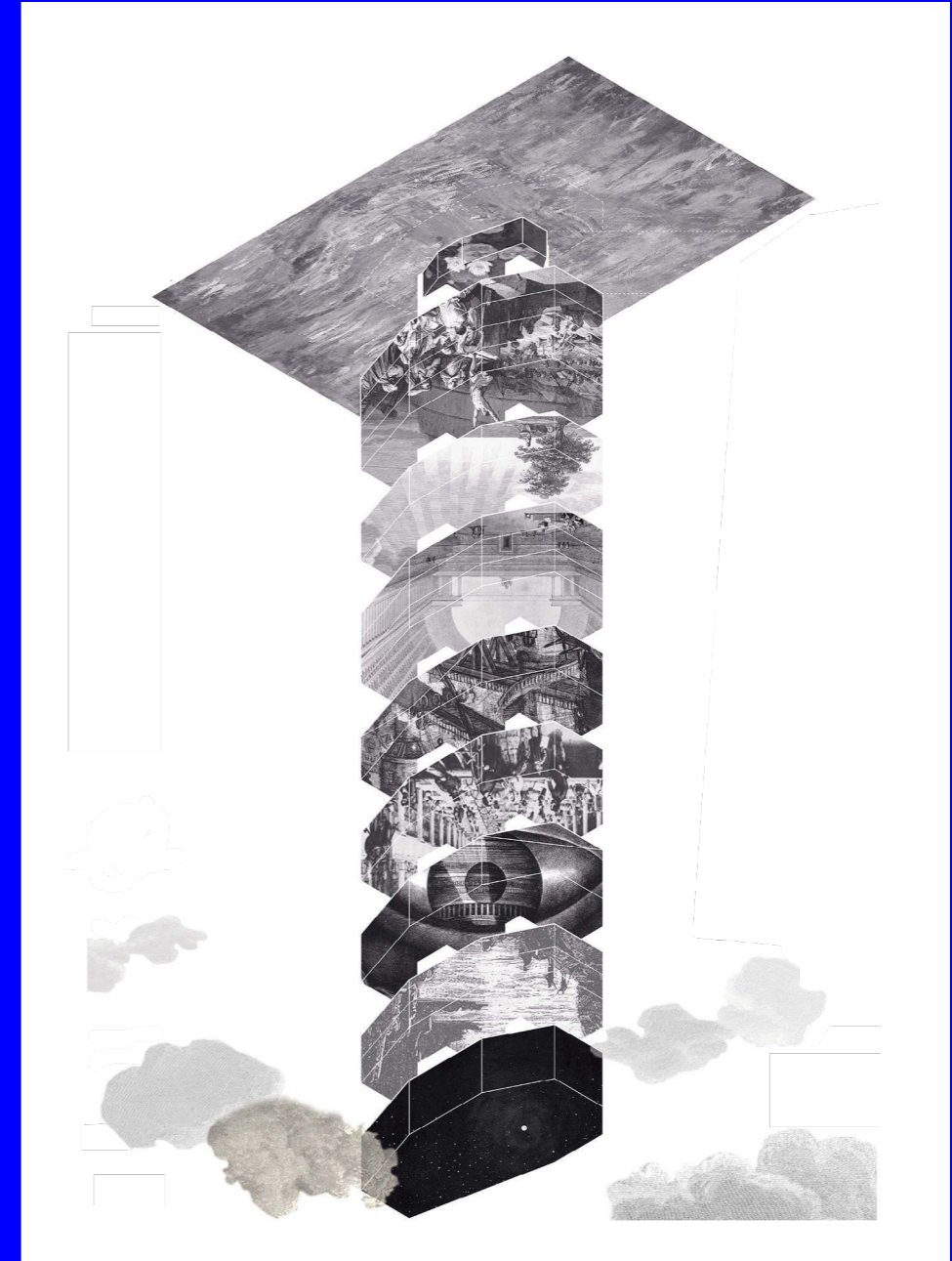
Nicolas Guichard, *Vertical Knowledge*.

6 the archive
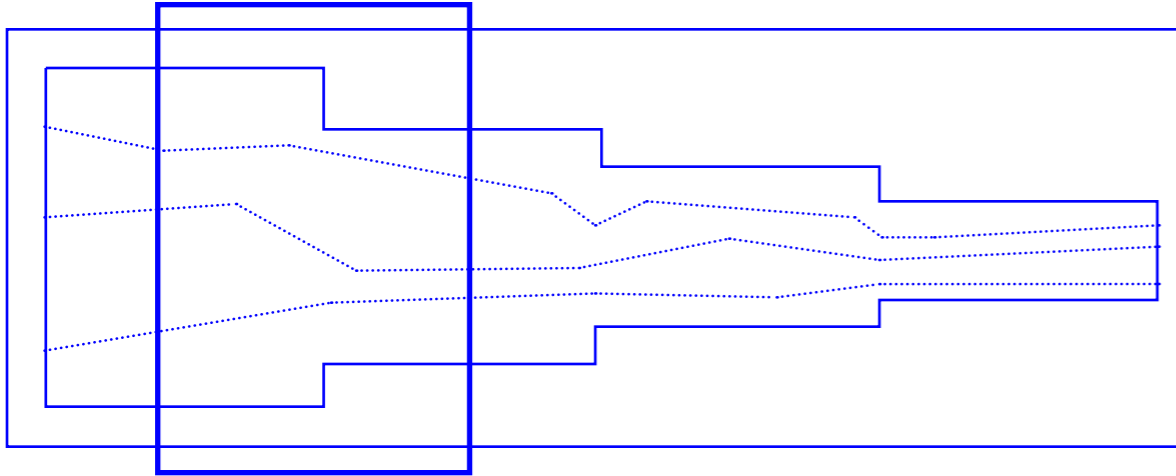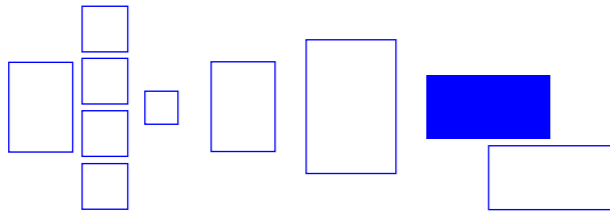
42 cm

The archive and its selection process are graphically represented by an infographic.
This conceptual map relates the analysis of case studies (collection of data, concepts, and projects) and the synthesis through categories. It emerges as a design strategy for the end of the world.
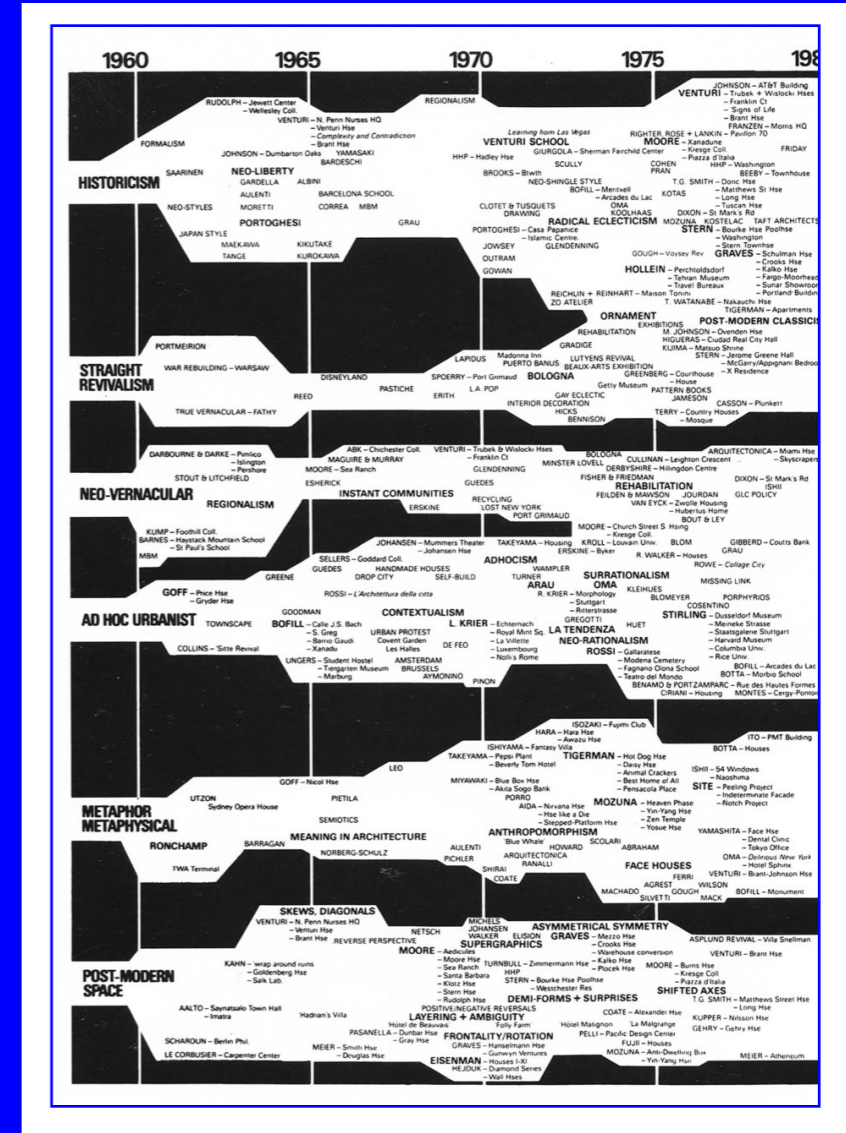
Charles Jencks, *Evolutionary Tree of Post-Modern architecture*, 1960-1980.

7 capsule genealogy

42 cm

Poremolorio doluptaque nus es is ea solupta eperciis sunt voluptae ea id quidero vendi

As nissi volores sequos nonsenis voluptatia nobisim inciur, commos nobis est lanimporem.

Icil iducit ratet moluptas ut porero mincime nisimenihit dolorem voluptatem eveniatia

Natum repererit modipitis acilicipsam dolenem aciat aped eat volorrum eleniatem ip
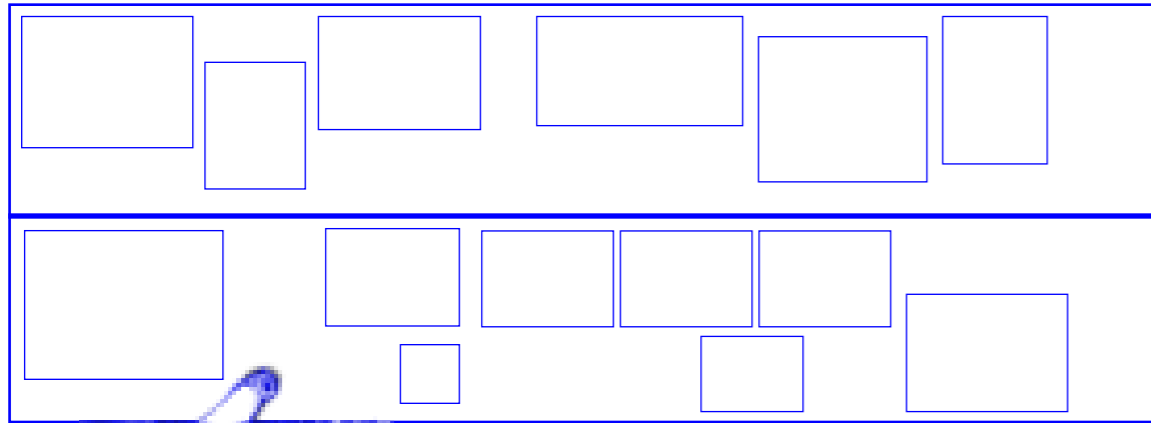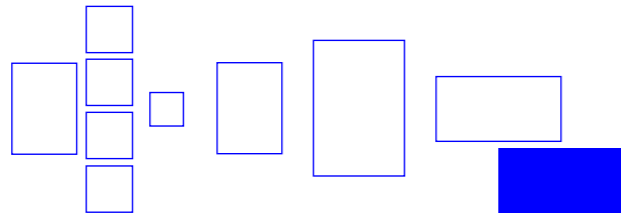
The form-giving process is documented with sketches, diagrams, technical drawings, maquettes and spatial analysis of several time capsules projects.

+ #architectureinabottle

Focusing on the process, the aim is to interact with the audience, so every conference participant will be invited to send a proposal that will be collected and shared through our virtual repository vessel @architectureinabottle.
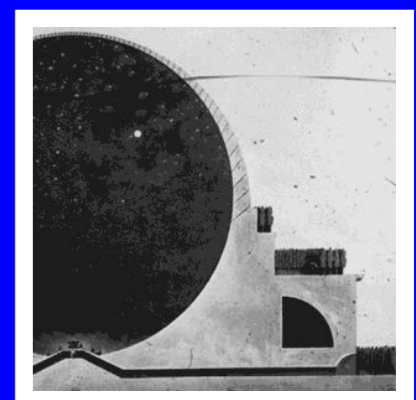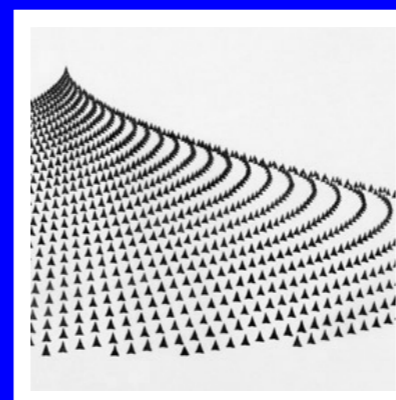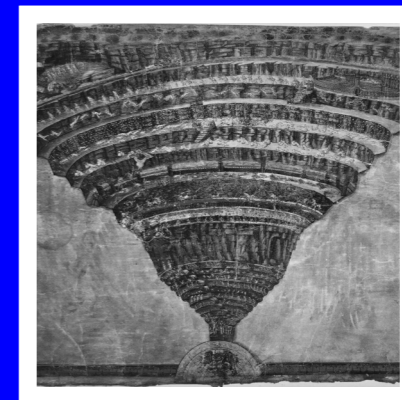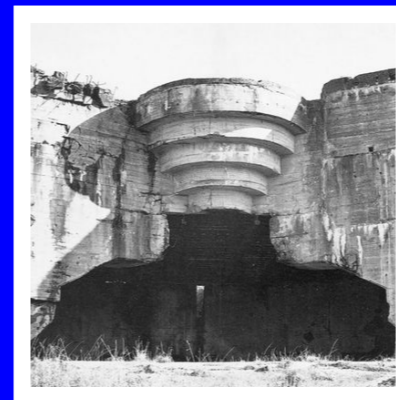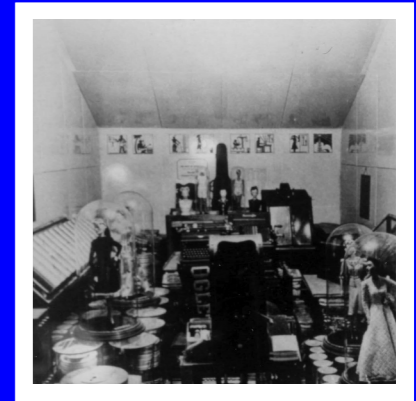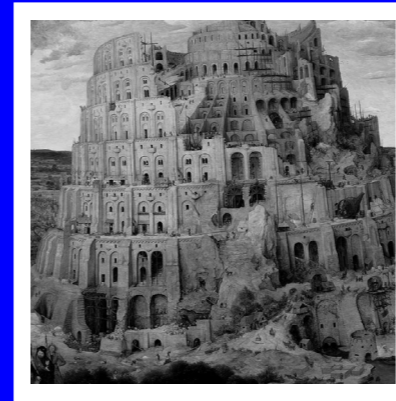
B Proposal on how it will be presented at conference.

The presentation of our architecture in a bottle design-driven research will consist of a multimedia installation (with drawings and projection), supported by a slide presentation on a screen.
The interaction with the audience will be encouraged before, during and (hopefully) after the end of the event.
Estimated time: 25min.

C Research statement.
(1500 words)

architecture in a bottle.

the time capsule as a design-driven method

introduction >

The pressing and frequent warnings from the scientific community about the depletion of available resources and the irreversible effects of climate change, as well as the perpetuation of recurring economic crises, the exacerbation of social inequalities and the escalation of new nationalisms and conflicts, suggest the perception of the imminent advent of one or more disasters of global proportions.

apokálypsis:
from Greek, revelation

If the concept of *apocalypse* - understood precisely as an interpretation of the ultimate destiny of humanity - has remote origins, at least as long as there is historical memory, it is thanks to the increase of catastrophic factors, that has become clear the feeling that today the most probable end of the world is attributable precisely to human activities. However, since this perception is a product of the human mind, it seems to be a projection of man on the world, so the apocalyptic narratives appear as the representation of the fear of *man's end in the world*. While on the one hand there is a debate on what strategies could be put in place to avert or postpone the advent of the catastrophe, on the other hand, there is

the question of preserving the traces of a world (or, more simply, of our civilization) that risks disappearing or being definitively compromised, with the aim of transmitting to posterity the signs of our existence as instruments of knowledge for the archaeologists of the future. The operations of collection, selection, and archiving sometimes seem to exhaust the transmission of memory and architecture, which has always been committed to producing lasting evidence, is a time capsule in itself.

research question >

However, is it possible to organize a repertoire of knowledge, strategies and tactics, theories and projects so that this heritage constitutes not only a cultural archive but also, and above all, a potential operational kit capable of offering our disciplinary relevance even in a remote and uncertain future? What are the processes that could be triggered in the contemporary world by the design of such an object?

time capsule method >

The idea of transporting the traces of one's existence to the future is structured with modernity and the elaboration of the concept of history. The proper notion of time capsule - *"a container used to store for posterity a selection of objects thought to be representative of life at a particular time"* - dates back to 1876 (*The Century Safe*, A. Deihm), while the most famous is the *Crypt of Civilization* (T. Jacobs, 1936). However, the need to transfer elements of one's existence into

crypt,
from Greek *krypto*
and Latin crypta
means something
hidden, extremely
difficult to discover
or invisible

another dimension, not only temporal, is a cultural character that has much more ancestral origins. Are not the Egyptian pyramids or the Etruscan tombs primitive time capsules? Furthermore, was not the idea of creating an enclosed space in which to preserve the dead and objects of their contemporaneity in order to accompany them on their ritual and symbolic journey to the afterlife with a sort of repository vessel, an exquisitely architectural task?

In recovering the most atavistic dimension of architecture by combining it with the most recent devices of memory transmission, Archrypt intends to pass on to the humanity of the future the theories and disciplinary practices that have so far confronted with the paradoxical and apocalyptic aspects of reality at the end of time.

The urgency that pushed Jacobs to produce the memory of a world under the threat of the Second World War is today the same that guides us in his architectural translation of Archrypt in the shadow of the various possible contemporary catastrophes.

methodology >

With the awareness that the reconstruction of the lost past takes place through the study and interpretation of archaeological finds, and with all the consequent limitations, Jacobs programmed a time capsule in which to collect objects from the most disparate of his era: a crystallized archive to be handed down to posterity. As Jacobs used a strict procedure to design his message in a bottle

for posterity, our research aims to experiment with his time capsule as a design-driven method.

expiring date   Jacobs identifies 8113 as the opening year of his capsule, summing up 1936, when he developed his design, to 4241 BC, the beginning year of the oldest calendar in history, the pharaonic one. Resuming his premises, we choose 8281 as the opening date, applying his criterion, which is 4241+2020=6261+2020=8281.

archivist   While Jacobs identified the inventor and photographer Thomas Kimmwood Peters as the archivist, we propose the architect as the simultaneous designer of the container and its contents.

container   In the case of Jacobs' capsule, located in the former underground pool of a university campus, the question of the container simply ended in the identification of a generic, covered, closed space. Our condition as architects requires us to consider the elaboration of a significant space, starting from the relationship between form and content.

content   Jacobs' capsule collected a heterogeneous selection of materials, from the sublime to the popular to represent the world culture of that specific moment. Our selection extracts strategies and projects, at different scales and through different analog media, to transmit knowledge that could potentially become operational tools to face

extreme future conditions.

process

Jacobs' archive construction has triggered a process of interdisciplinary sharing and transmission, in the same way, our project aims to activate a community of architects and researchers to transmit the memory of its existence.

the archive project >

Archrypt aims to be a critical-operational work on the need to transmit *the memory of architecture through an architecture of memory*.
Archrypt refers to the ancestral dimension of architecture connected to its function of *time capsule* ante litteram.
If Jacobs' crypt was the result of a generic accumulative operation, a museum to be transmitted to posterity, Archrypt intends to build an operational archive, capable of triggering processes. Our design approach reworks an archetypal form, the ziggurat as well as the stepped skyscraper, reversing its direction and density, obtaining a cavity in which to organize, in an articulated scanning of architectural content. Our selection of theories and projects fall within a possible categorization of *architecture of the end of time*. This concerns various contemporary catastrophes: from traumatized landscapes to contaminated sites, to paradoxical and conflictual urban contexts, to cross the extreme settlement scenarios of desert, water, hypothetical glaciation or even beyond the limits of planet earth.

The organization of our archive consistently follows a vertical scan from the larger scale (urban or territorial), to descend gradually into the dimension of the individual and the object. The spatial sequentiality instead follows a thematic principle: each "disastrous" category defines ad hoc paths that can be followed through vertical connections. Drawings, diagrams, models, visions, texts, samples of anthropic and natural materials alternate, composing a potential ready-made for the hypothetical discoverers of the future.

transmission and decoding >

"How to write a message that anyone, even in ten thousand years, can understand?" One position is exemplified by Carl Sagan who included, before the launch of his Voyager Golden Record into outer space, a deciphering key, a sort of Rosetta Stone, for the translation of his message. In our case, we foresee spatial decoding consisting of a dimensional reference system to different units (metric system, modulor). Moreover, the question of interpretation concerns not only verbal communication but also the visual one, which is addressed by exploiting the materiality and spatiality of dismountable models and maquettes. Moreover, how to convey the idea of the existence of a hidden place thought to be discovered only later, far away in time? To answer this paradoxical question, Umberto Eco referred to Thomas Seboek' strategy, dealing with nuclear waste and the consequent problem of informing some possible unsuspecting future visitors of their probable

danger; he suggested, surprisingly, to take back the ancient and the sacred, proposing *"a sort of priestly caste"* that *"keeps the knowledge of the danger alive, creating myths, legends, and superstitions."* If Jacobs' capsule is celebrated cyclically in a ritual way, the transmission of our Archrypt's existence will take place through a cyclical and recurrent disciplinary event which, in the mists of time, we hypothesize would turn into a sort of myth about its very existence.

conclusion >

The elaboration and the outcome of Archrypt determine two parallel and inverse processes: on the one hand, the design and organization of an archive by an organized community, informed and aware of its own condition and destiny; on the other hand, the impossibility of foreseeing what will be the cultural and cognitive requirements of the possible Archrypt discoverers and what the processes that such a collection and organization of projects could trigger in them. This tension between a certain degree of determination (the project itself) and its not precisely determinable reception (the conceivable outcome) is the potential that places the designer as animator of individual desires.

The same indeterminateness reserves a projective potential, a territory in which the real and the imaginary are explored using an extreme narrative register, which abandons any claim to objectivity, in order to prove its possible limits and translate them into an objective configuration.

D Sources.

Bibliography

Brand, Stewart. *Whole Earth Catalog*, Random House,1968.

Cities Unbuilt, VOLUME, n.31, May 2012.

Eco, Umberto. *Interpretation and Overinterpretation*, Cambridge University Press, 1992.

Eco, Umberto, "*La bustina di Minerva*". L'Espresso, January 10, 2002. https://progettazioneurbanistica.wordpress.com/2011/04/13/umberto-eco-10-gennaio-2002-la-bustina-di-minerva. (accessed 10 February 2020).

Ghosn, Rania, and Jazairy, El Hadi. *Geostories. Another Architecture for the Environment*. Actar, 2018.

Guilty Landscapes, VOLUME, n.11, May 2007.

Jarvis, William E. *Time Capusles: A Cultural History*. McFarland Publishing, 2012.

AAVV Kafka, George, Lovell, Sophie, and Shipwright, Fiona. *Archifutures Vol. 5: Apocalypse. A Field Guide to Surviving the Future of Architecture*. dpr-barcelona, 2018.

Libeskind, Daniel. *Line of Fire*. Milan: Electa, 1985.

Meadows, Donella H., Meadows, Dennis L., Randers, Jørgen, and Behrens III, William W. *The limits to growth. A report for the club Rome's project on the predicament of mankind*. Donella H. Meadows, 1972.

AAVV Sheppard, Lola, and Przybylski, Maya. *Brackets 3: At Extrem*e, Actar, 2016.

Superstudio. "*Twelve Cautionary Tales for Christmas (12 Ideal Cities)*".Architectural Design, AD, no. 12, (December, 1971): 732-742.

Virilio, Paul. *Bunker Archeology*. Princeton Architectural Press, 2008.

Wright, Alex, *Cataloging the World: Paul Otlet and the Birth of the Information Age*, OUP USA, 2014.

Projectography

Del Minio G.C. (1550 ca), Teatro della memoria.

Deihm A.(1876), Century safe, Centennial Exposition, Philadelphia.

Warhol A. (1928-1974), Time Capsule 21, The Andy Warhol Museum, Pittsburgh.

Otlet P., La Fontaine, H. (1927-1934), Mondaneum, Mons, Belgium.

Le Corbusier (1929), Design for the Mundaneum, Mons, Belgium.

Jacobs T., Peters T.K. (1936-1940), Crypt of Civilization, Oglethorpe University, Atlanta.

Westinghouse Electric and Manufacturing Company (1939), Time Capsule I, New York World's Fair, Flushing Meadows–Corona Park, New York.

Duchamp M. (1941), Box in a suitcase, Peggy Guggheneim, Venezia.

Westinghouse Electric and Manufacturing Company (1964), Time Capsule II, New York World's Fair, Flushing Meadows–Corona Park, New York.

Panasonic Corporation , The Mainichi Newspapers (1970), Osaka Time Capsules, Japan World Exposition, Osaka.

Lord C., Michels D., Marquez H., Schreier C. (1971), Media Van; (2008-2030) Ant Farm Media Van v.08 [Time Capsule], San Francisco Museum of Modern Art.

Lord C., Michels D., Marquez H., Schreier C. (1972-1984), Time Capsule Project, Contemporary art Museum Huston Texas.

Lord C., Michels D. (1975-2000), Citizens Time Capsule, Artpark, Lewiston, New York.

Sagan C. (1977), Voyager Golden Record for Voyager Programme, Cornell University, Ithaca New York.

Libeskind D. (1985), Reading Architecture machine, Memory machine, Writing machine, Venice Architecture Biennale.

(2008), Svalbard Global Seed Vault, Spitsbergen, Svalbard islands.

Welcher L. ed. (2013), Rosetta Disk Project, The Long Now Foundation.