

The Reliquary

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Higher orders of architectural communication and discourse are needed. We need to be having the practical discussion of space and spatialization, concept and realization, circumstance and translation. These will divorce us from the evaluation of 3 dimensional graphic representation (physical and/or digital model, or hand drawing) as a discussion of architectural experience. The graphic expressions will be provided for us as digital abstractions of circumstantial material. It is ours to observe, account, translate, and investigate. The evidence of a happening, the concretized expression of event, and the allowance to transcend that experience by making it known, is the sparking of curiosity inherent to the basic human condition. It does us no good to discuss the obvious, only what could be possibly meant by its existence and what it might mean for us as an experience.



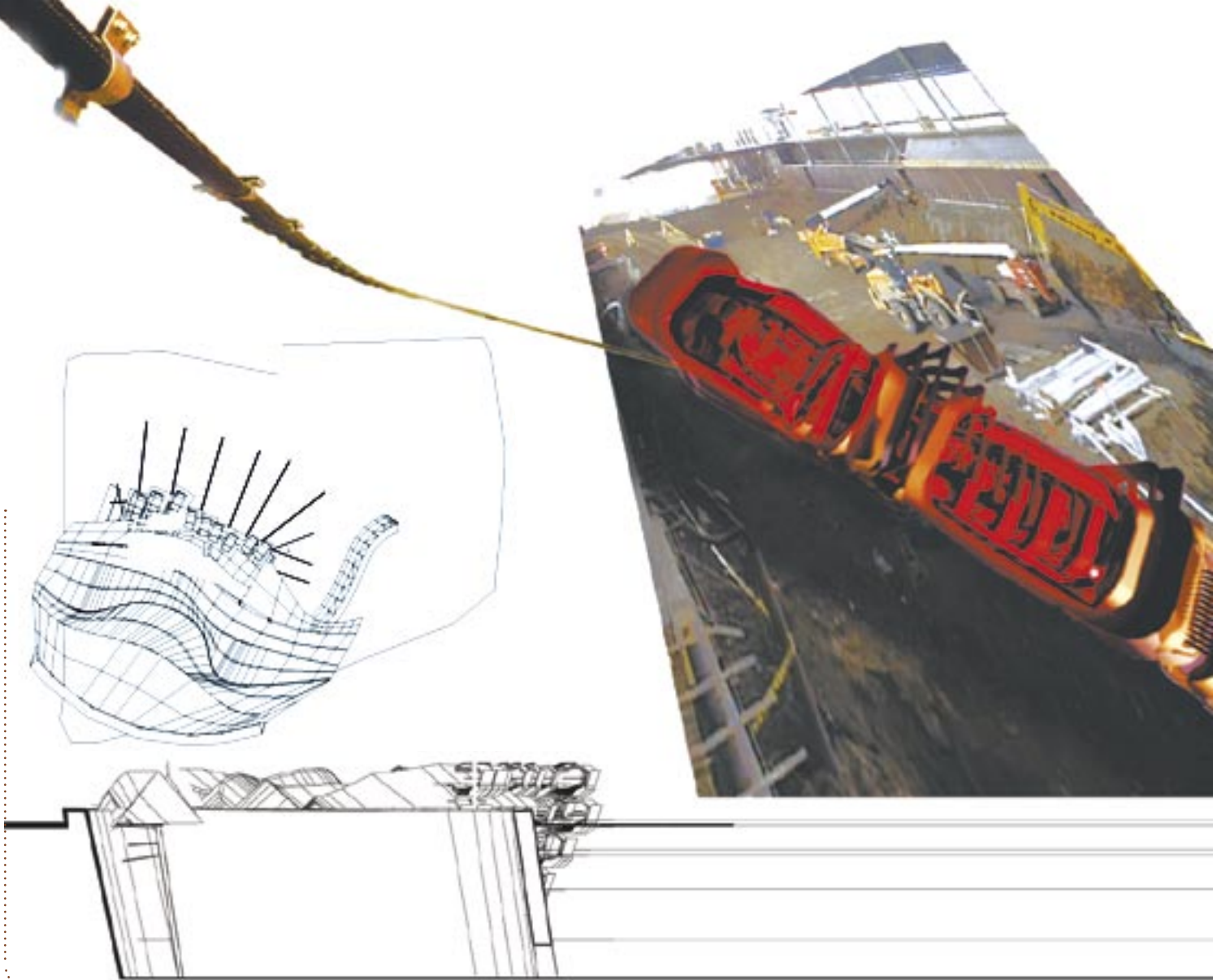
STRUCTURAL FRAMEWORK

The digitization of the world is the infinite enumeration of perceivable and imperceptible circumstance. It is the religious value of experiential comprehension made manifest through modern or contemporary

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technologies, it has always been so. Since Adam, man has been holding an accounting of his reality in order to establish it as such, and to identify his place within it.

In my sense, the project is a CMHF/experimental music opera house pursuant towards a very particular mode of ontological order and architectural making, or process. It involves specifically the digitization and phenomenology of spatialized sound as experiential and architectural materiality. It is the emancipation of music from apparent sound, and its architecture's subsequent emancipation from the building, both to be reconciled as interpretive systems of communication and integration. The present results of which are mediations and formal manifestations of occupiable indices. Indexical sign, prosthetic awareness, sensory substitution and synaesthesia; all of which are parallel systems of communication, trading experience for experience as a means of translation. The perfection of which is a language in which, one does not ask, "Do you know what I mean?" It itself IS the meaning. The context and the meaning are symbolically locked in order to reveal an expression of an invisible reality that appeals to the inquisitive nature of man. The technological index of making provides the what, the algorithm provides the religiosity of how, and the devoted practice of it elevates and instigates the communication of higher dimensional orders outside of our "normal" translation of experience. The romantic proposal for architecture is Occupiable Index, the context and the communication of meaning, both resident and made perceivable and translatable within the system of its own becoming. The engagement of the rip and tear process



suggests a totally heuristic reading of the site as circumstance and chaos are the raw materials we use in order to construct and communicate order. It is not about the justification of aesthetics, although this justification is inherent in the process, but it is about the communication of intent and the translation and revelation of circumstance greater than, and adjacent to, ones present reality. The existence of a CMHF is to create the opportunity for romance. The city of Toronto presents itself as a virtual dance hall for the harmonic interaction of technology and circumstance. The rhythm, or the mantra is expressed by the building's full extension into the landscape, the deployment of information collecting probes. This allows for cognitive communions across the city and its soundscape through various and unrelated recognitions of samplings of

the architecture that have advanced themselves, mobilized themselves as collectors, translators, and purveyors of information, ultimately condensed and redistributed at one point of dissemination. This point is called the communion. The technology expressed with and without the architecture is ultimately for the purpose of unification, and the architecture is its chosen instrument of communication. If, in our age of information, it is true that form follows feedback then the shape of the city changes dynamically with the installation of such a project. The city changes in a manner that renders change itself dynamic. The imperceptible becomes palatable and the architecture culminates in its essence as sheer sensation. The spatialization of the architectural musical reference is bound in the romantic ideal of the city as it pertains to each one of us

individually. Each Tuesday, Thursday, Friday, and Saturday night we are treated to a concert of convergence, the spectacle that is the dynamic of our immediate environment both perceptible and imperceptible. An awesome accounting of our physical and digital selves being condensed, compressed, interpreted and finally re-communicated as pure music, the romanticized universal language. This project is a romance novel, a story, if you will, of a love affair between our race towards our highly advanced technological selves and our love of that pursuit. Somewhere between site and circumstance, desire and consequence...the dance begins and we are already caught up in its embrace.

Within that embrace we find the mantic whirl of the virtual dervish.

