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EXPERIENTIAL, ANTICIPATORY, UNREAL: this fairy-tale does not have a happy ending.

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EXPERIENTIAL, ANTICIPATORY, UNREAL

this fairy-tale does not have a happy ending.



undergraduate architectural thesis

syracuse university school of architecture

advisors

edward sichta
jean-françois-bédard



by laya antra pattana



introduction.

the ordered **manhattan grid** has cannibalized the space once inhabited by **central park**, in a future where culture, logic and the city have achieved dominion over nature. a cenotaph mourns the loss of the park and the inevitable decay of the very thing that killed it: **the city** itself.

the process of making is reversed. emotion begets a reading begets a narrative begets storyboarded scenes begets architecture.



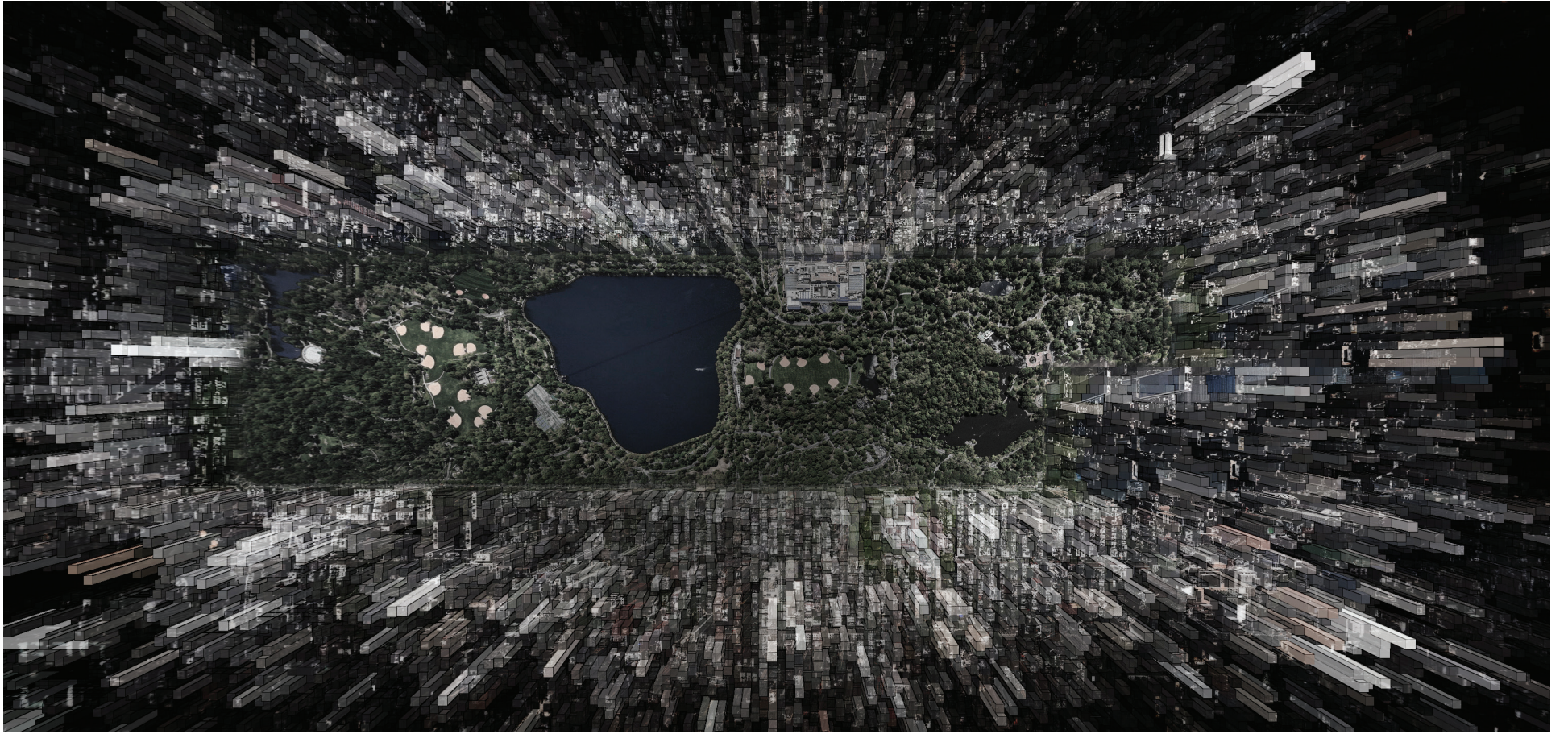


central park.

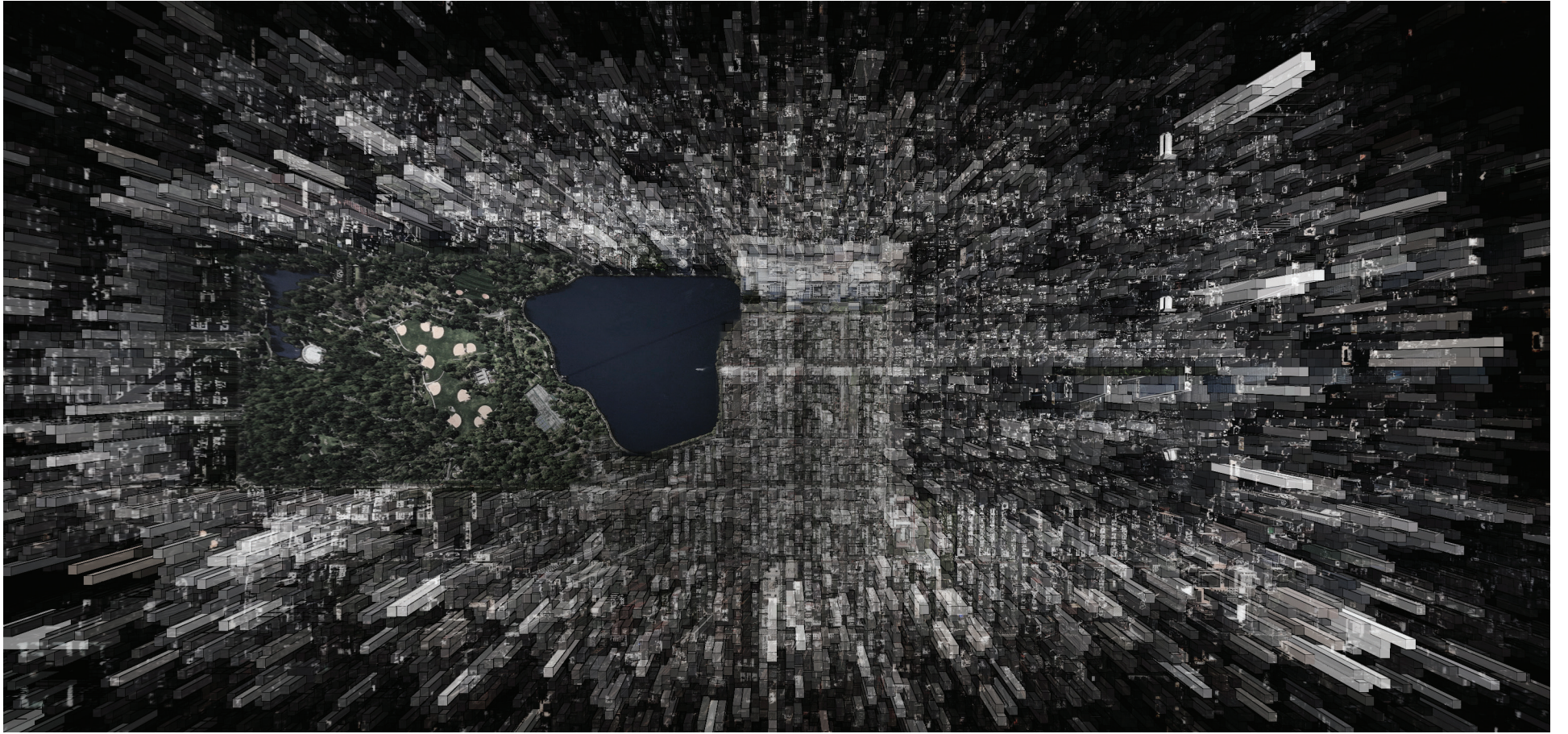
above is the original photograph of central park by **sergey semenov**.



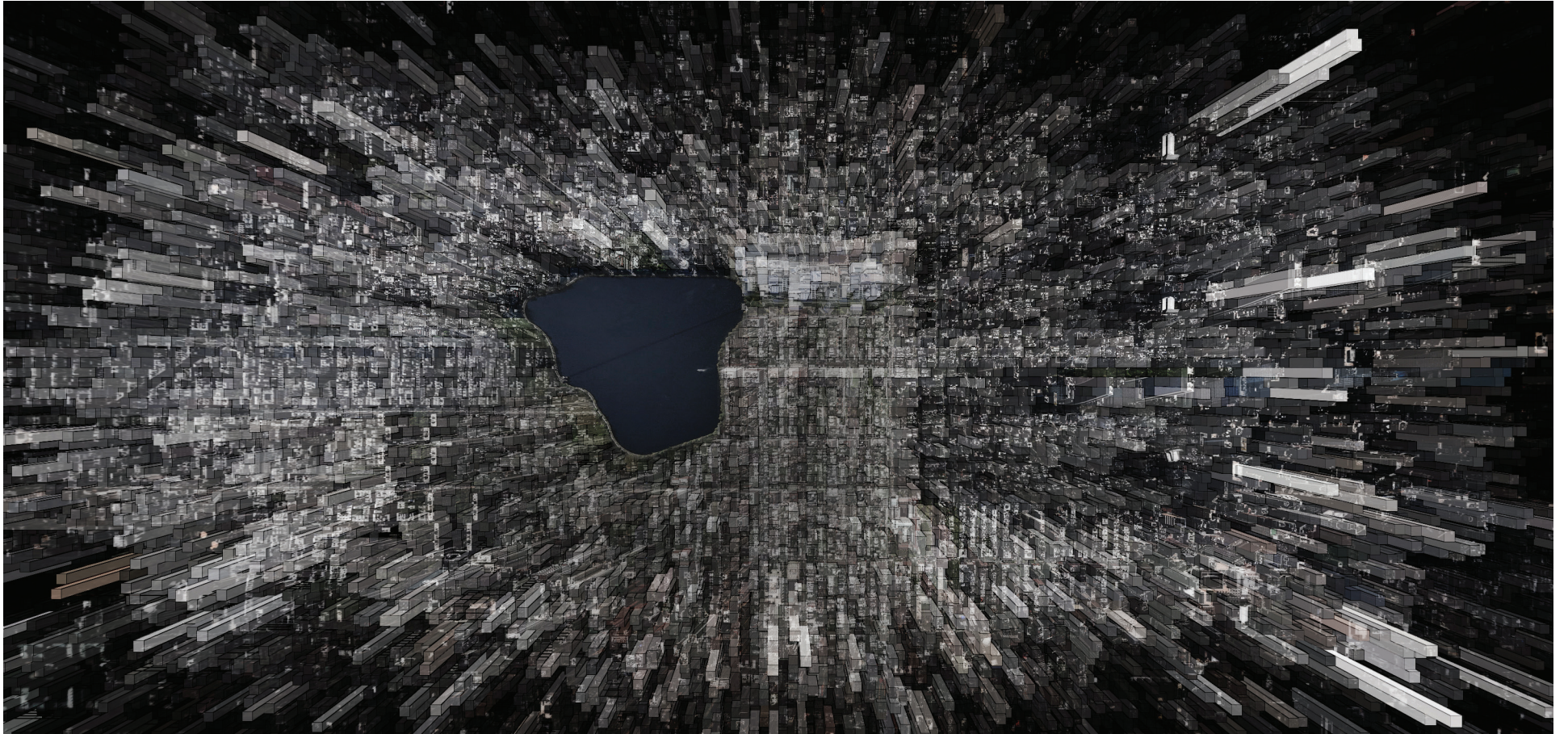






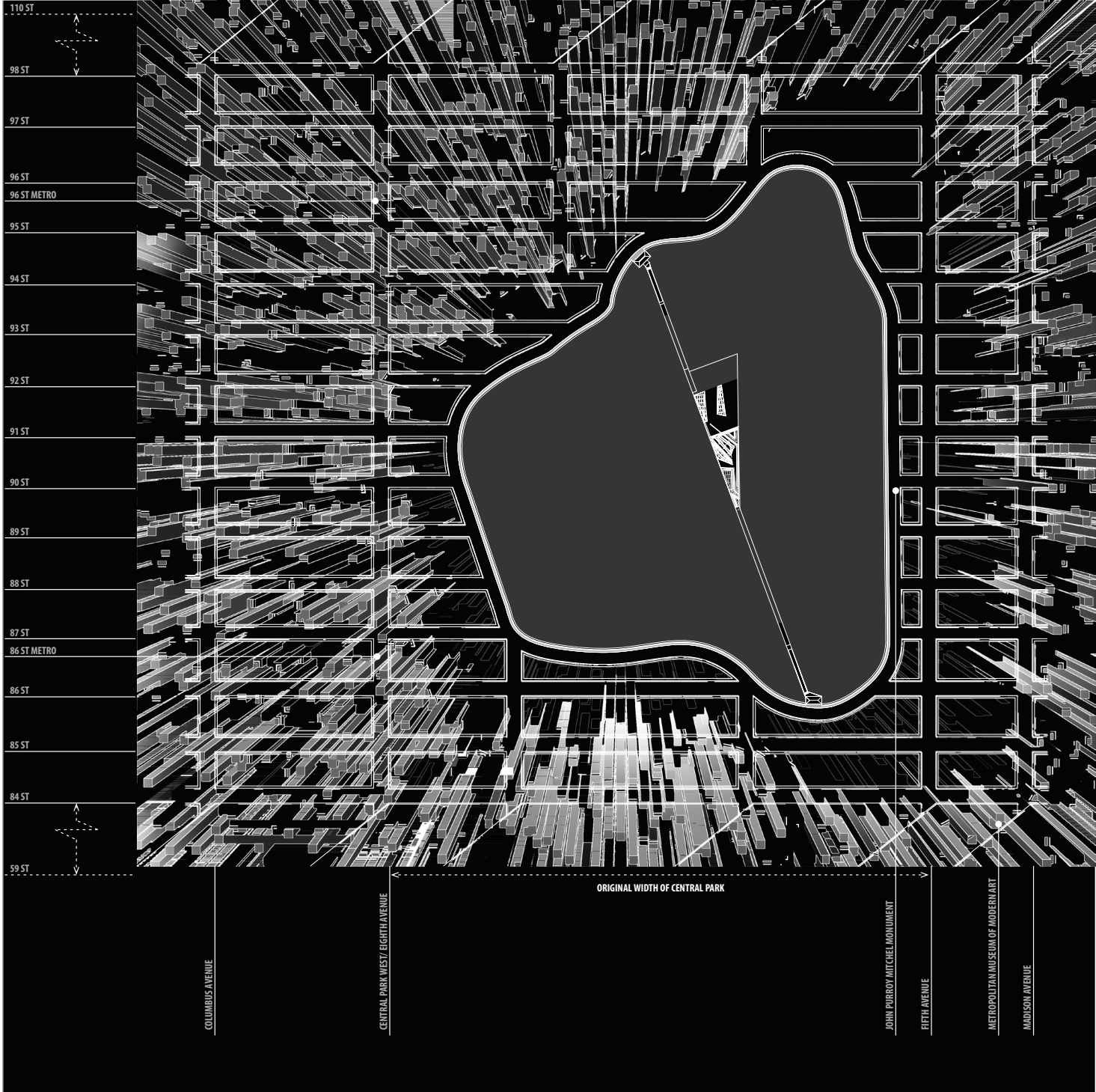


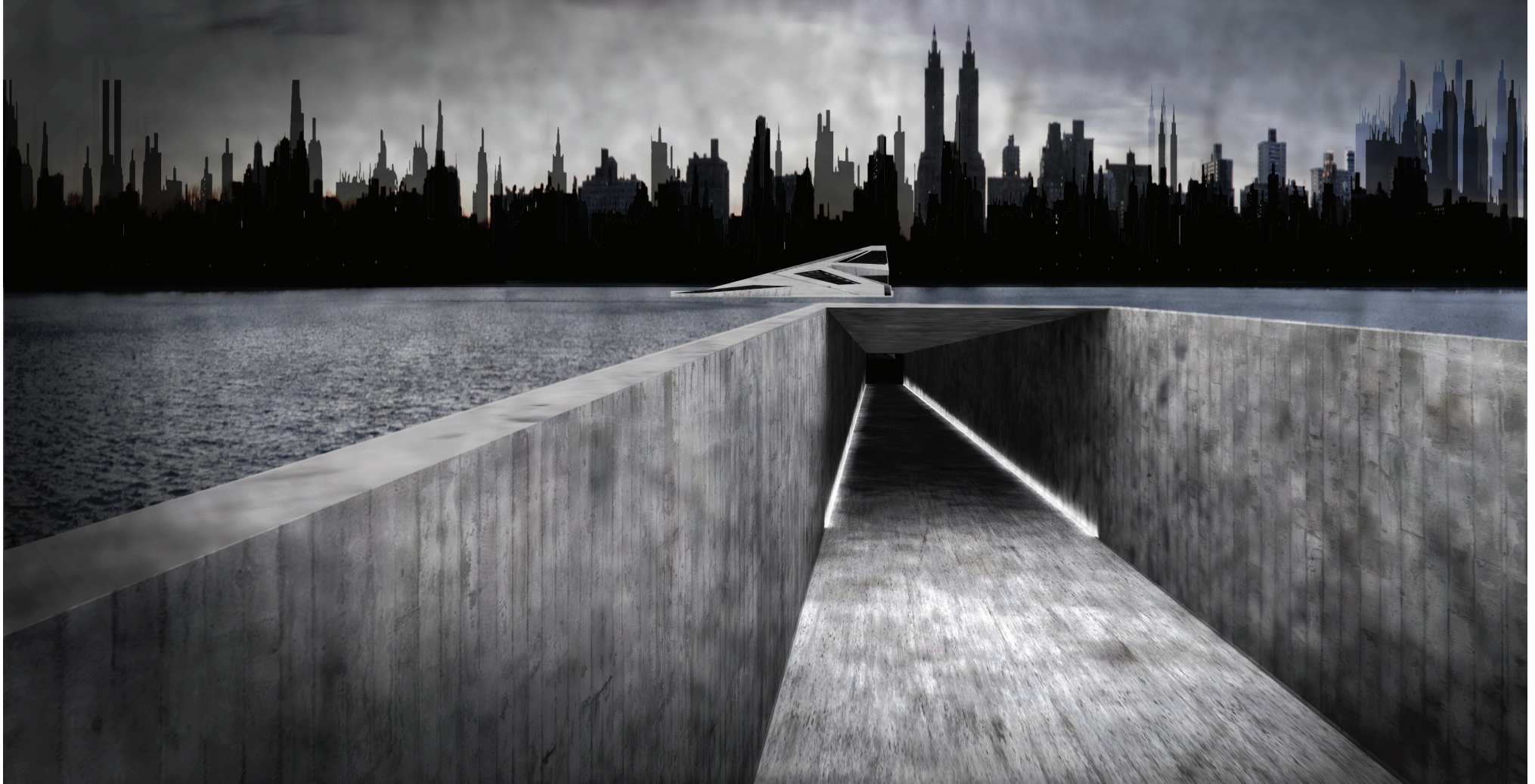




central park in a dystopian future.

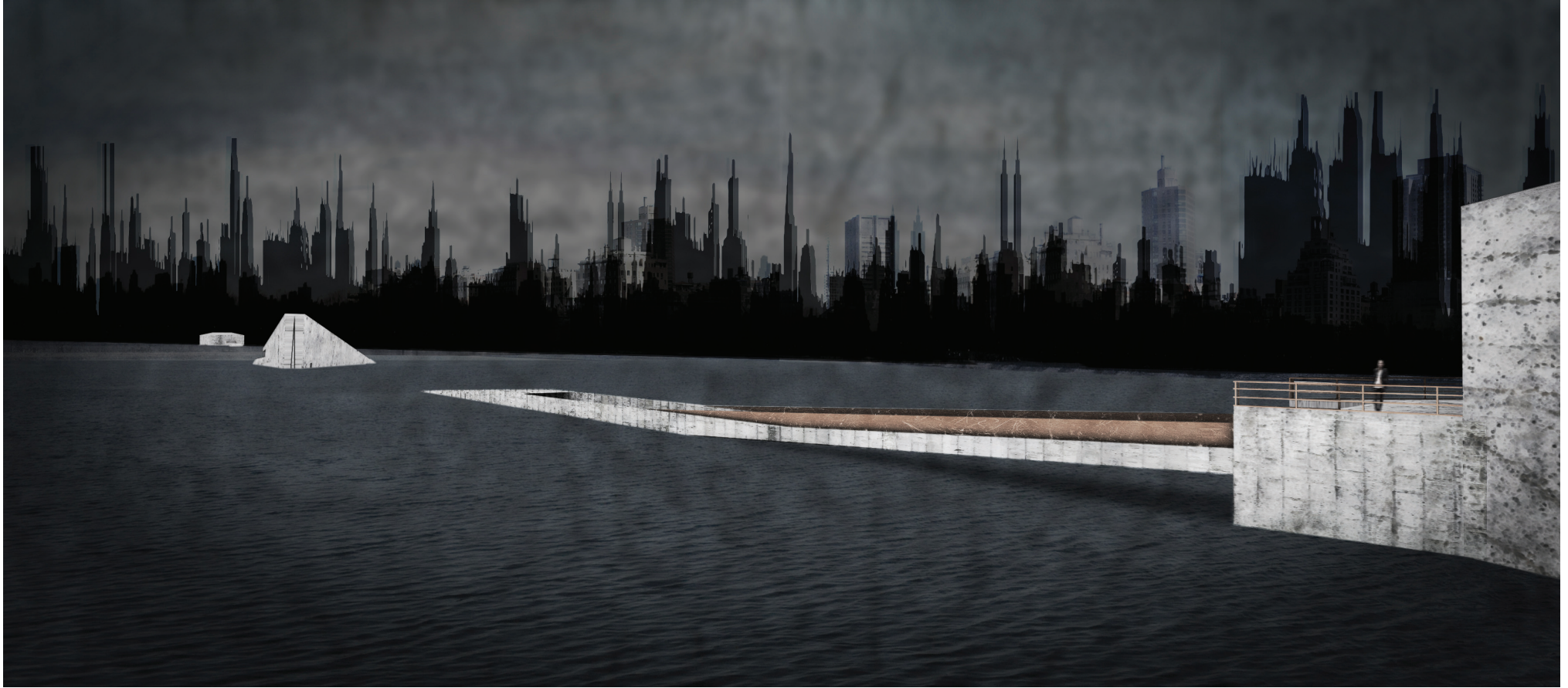
skyscrapers and the grid leave only the reservoir behind.





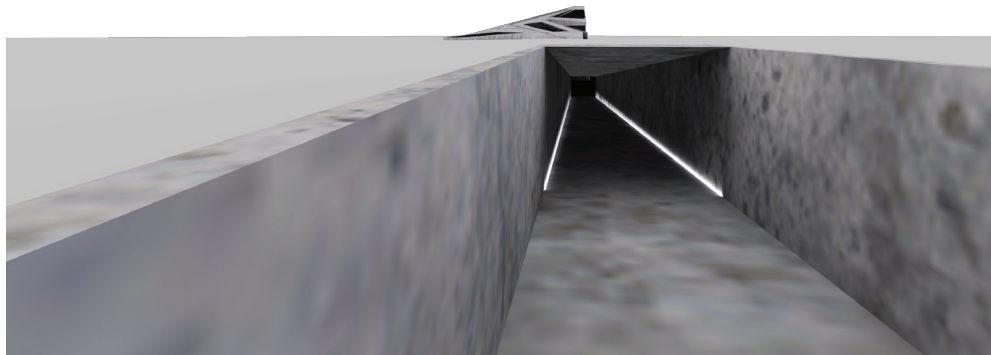
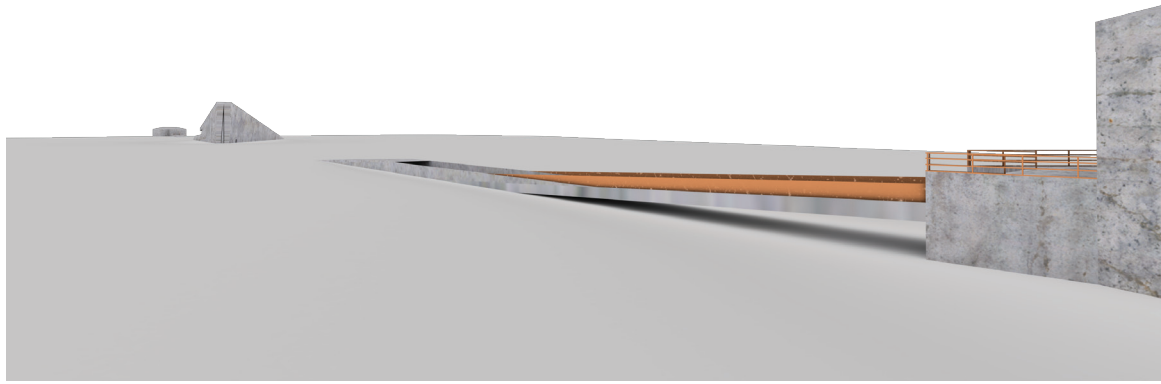
scene: the northern gate.

down, down, down the dark tunnel, underwater, into the abyss.



scene: the southern gate.

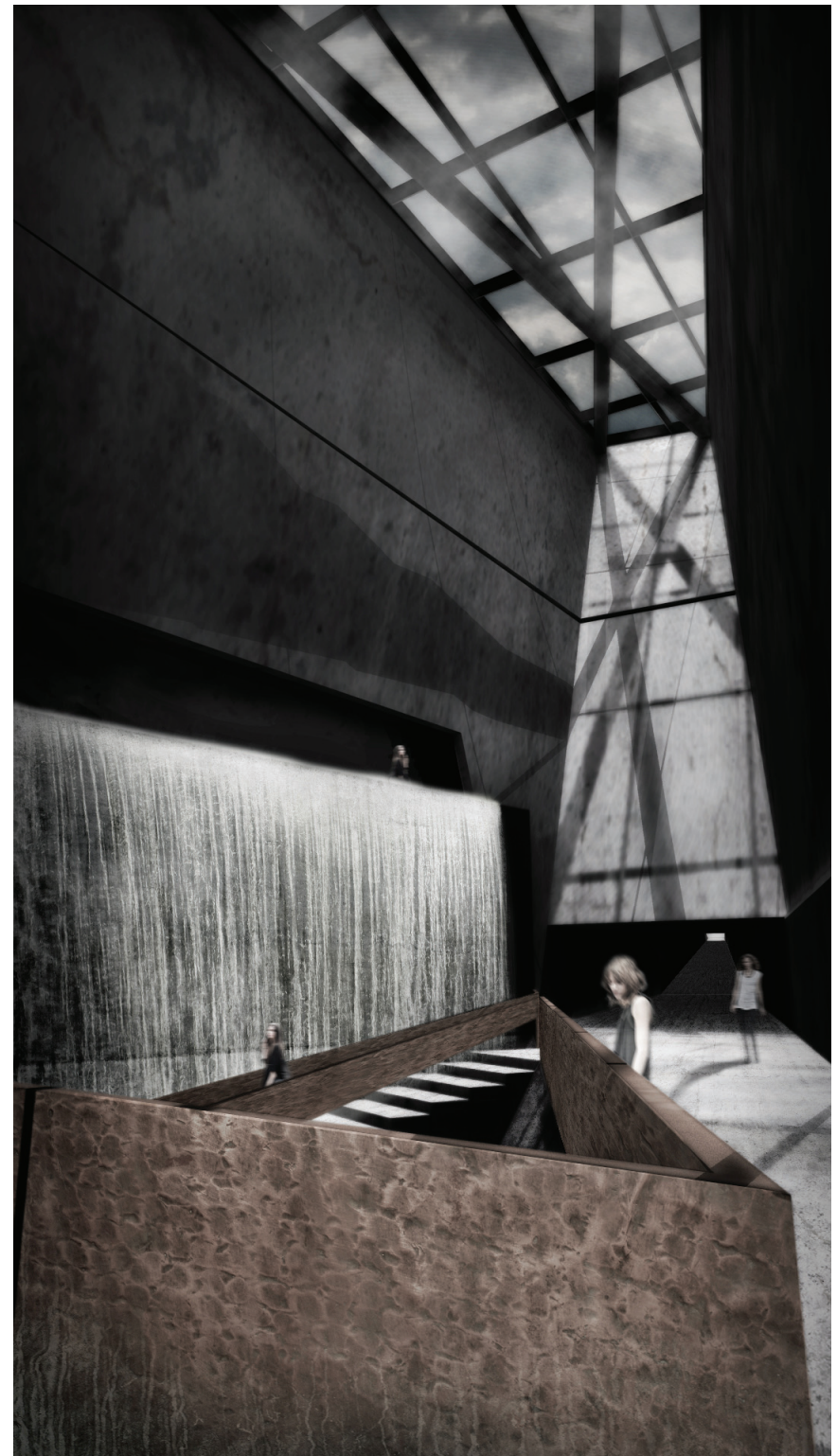
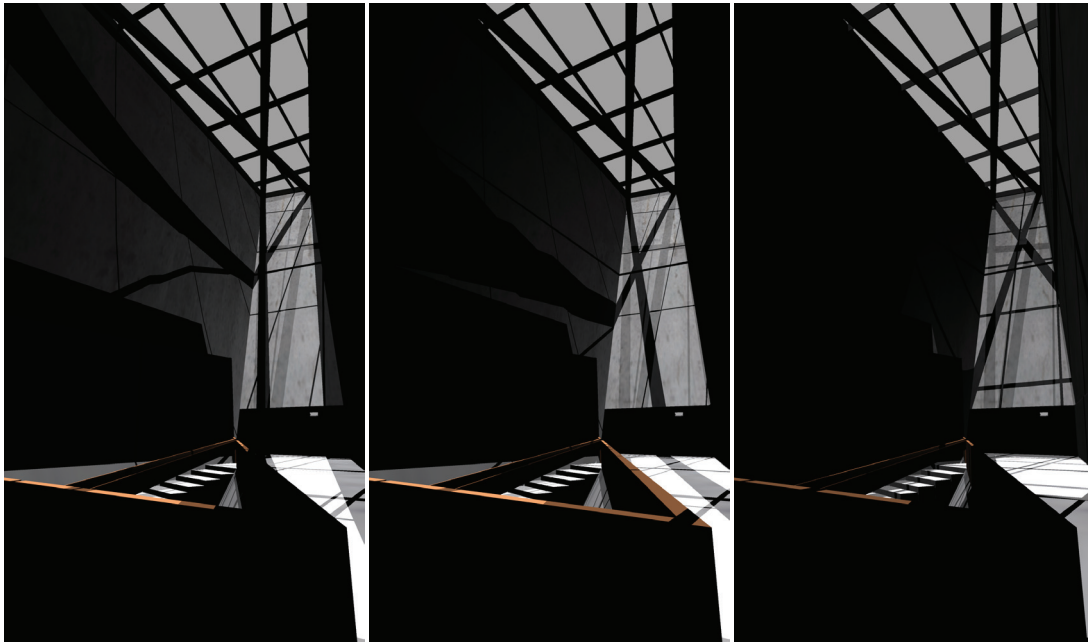
through the gatehouse, down the steps, down, down, down a ramp into the darkness.





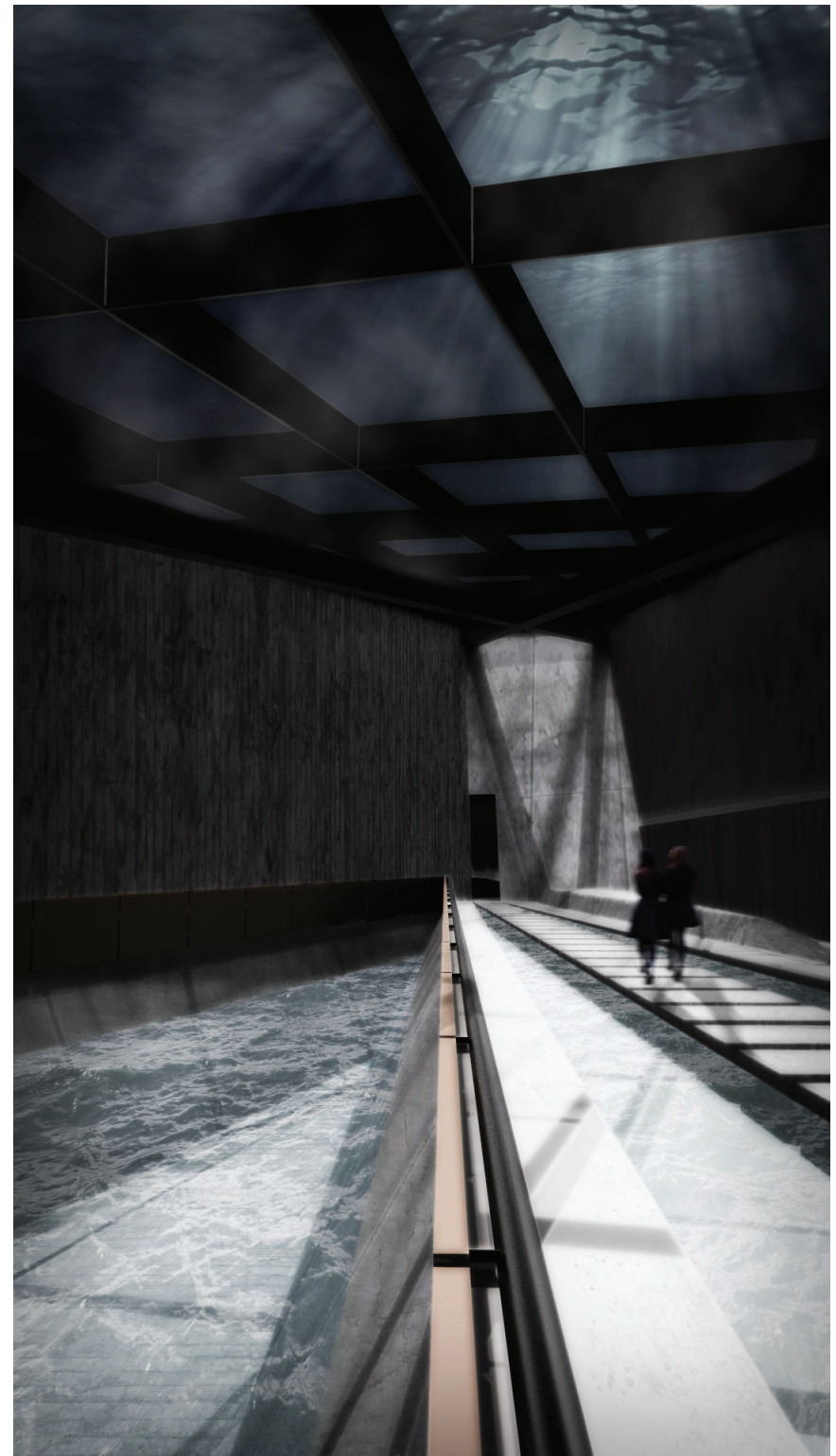
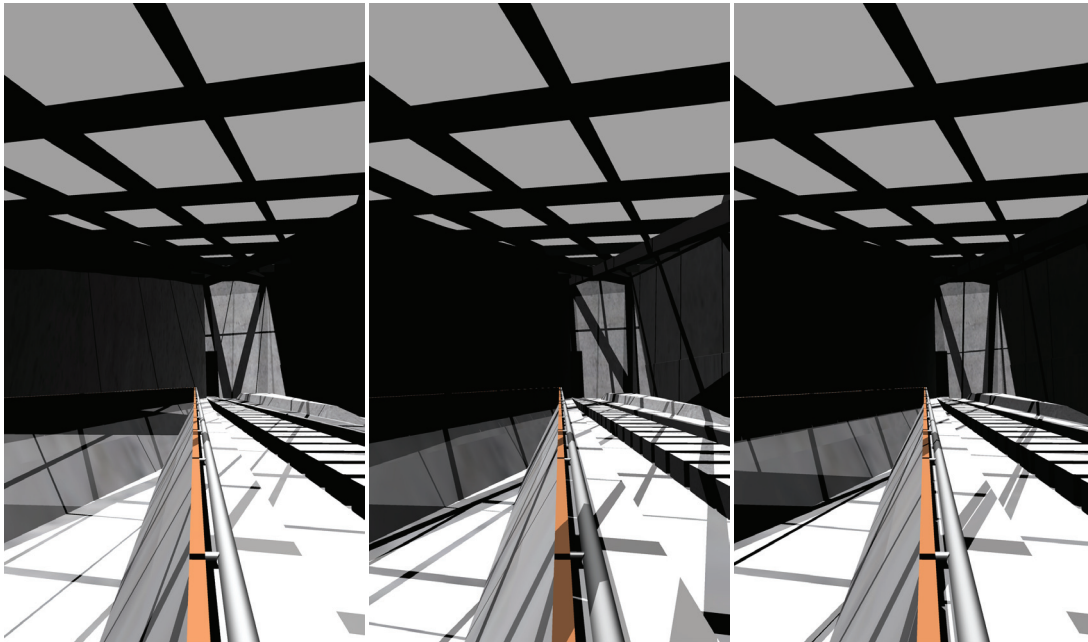
scene: the southern atrium.

at the end of the dark tunnel, the space opens up, light-filled, the sky above a wonder. there are long shadows on the floor that twitch and shift with the passage of time.



scene: the northern atrium.

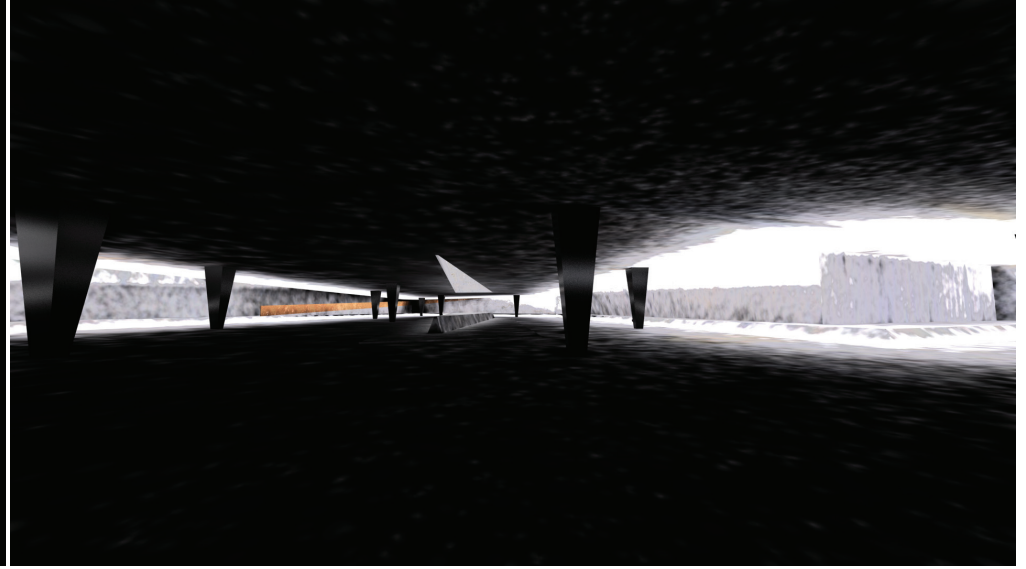
at the end of the dark tunnel, the space opens up, eerie but faintly light-filled, water above, water adjacent, as you walk over water to reach the narrow opening at the other side.

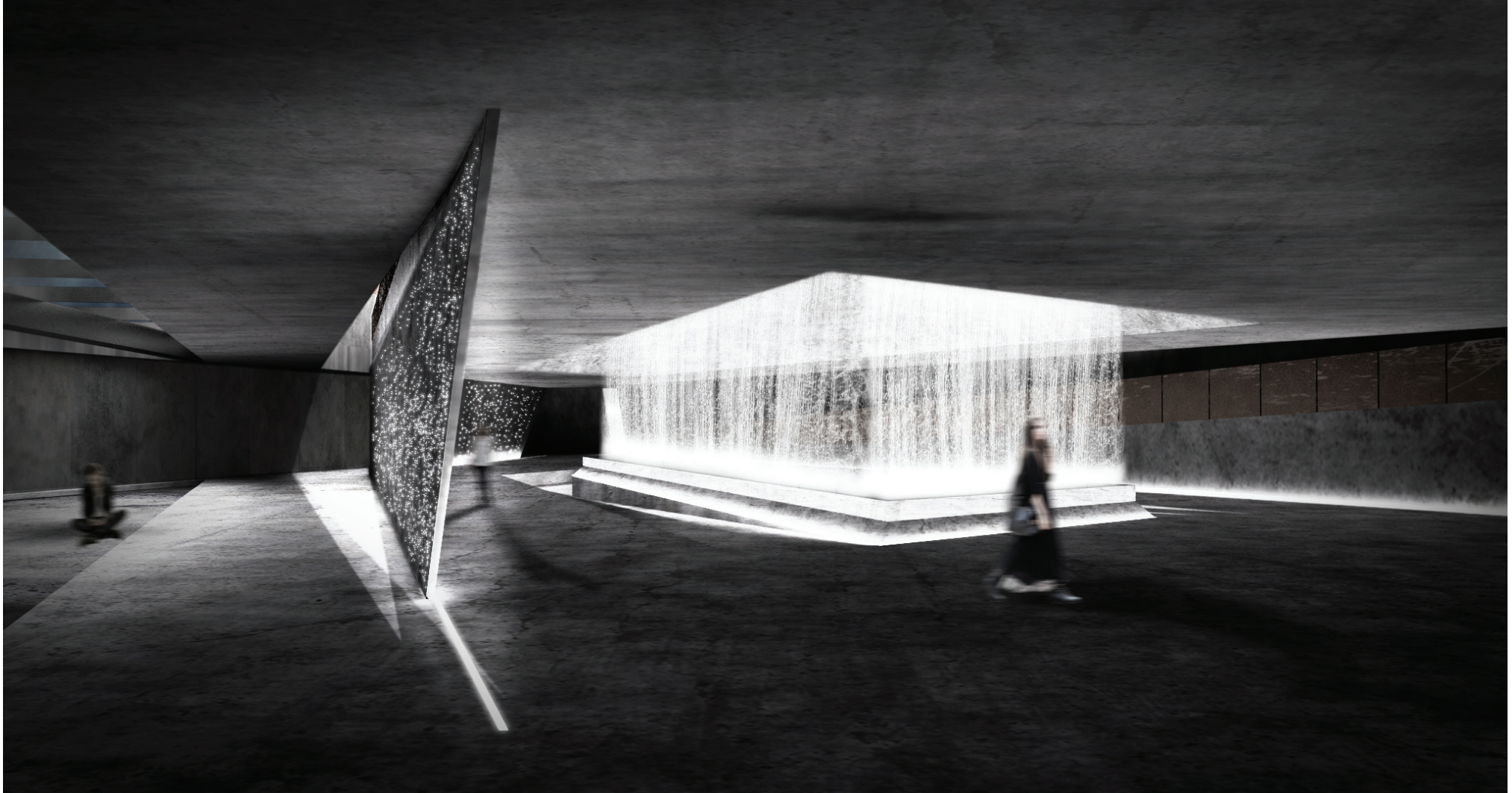




scene: floor 1.

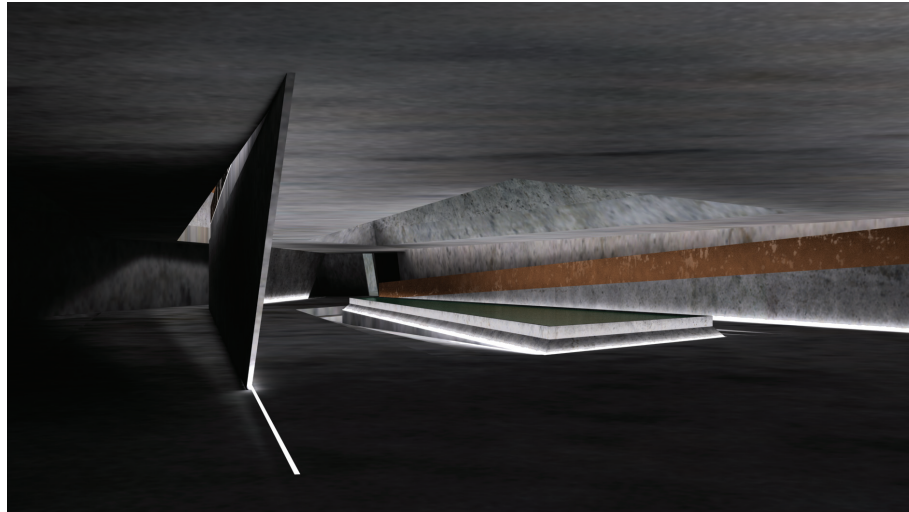
it is a massive space. a light-well directs your gaze upwards (again) and a void opening directs your gaze upward to the second floor.

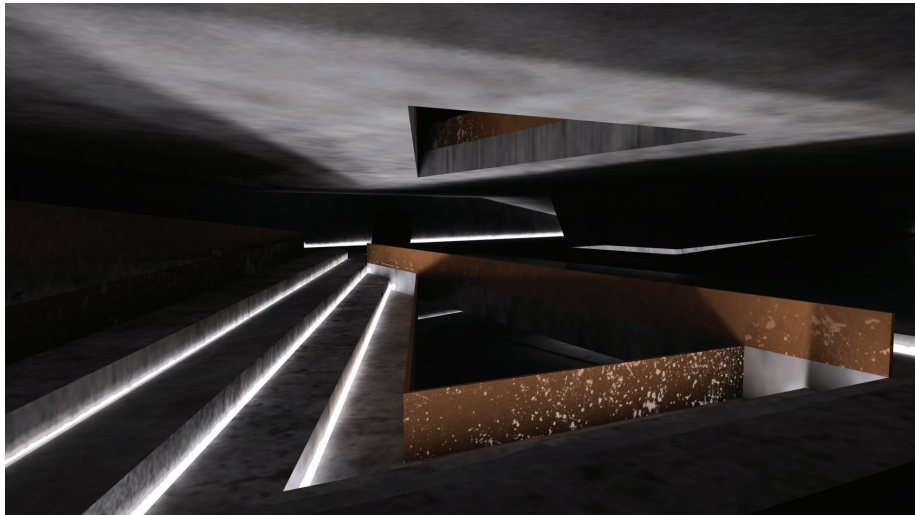
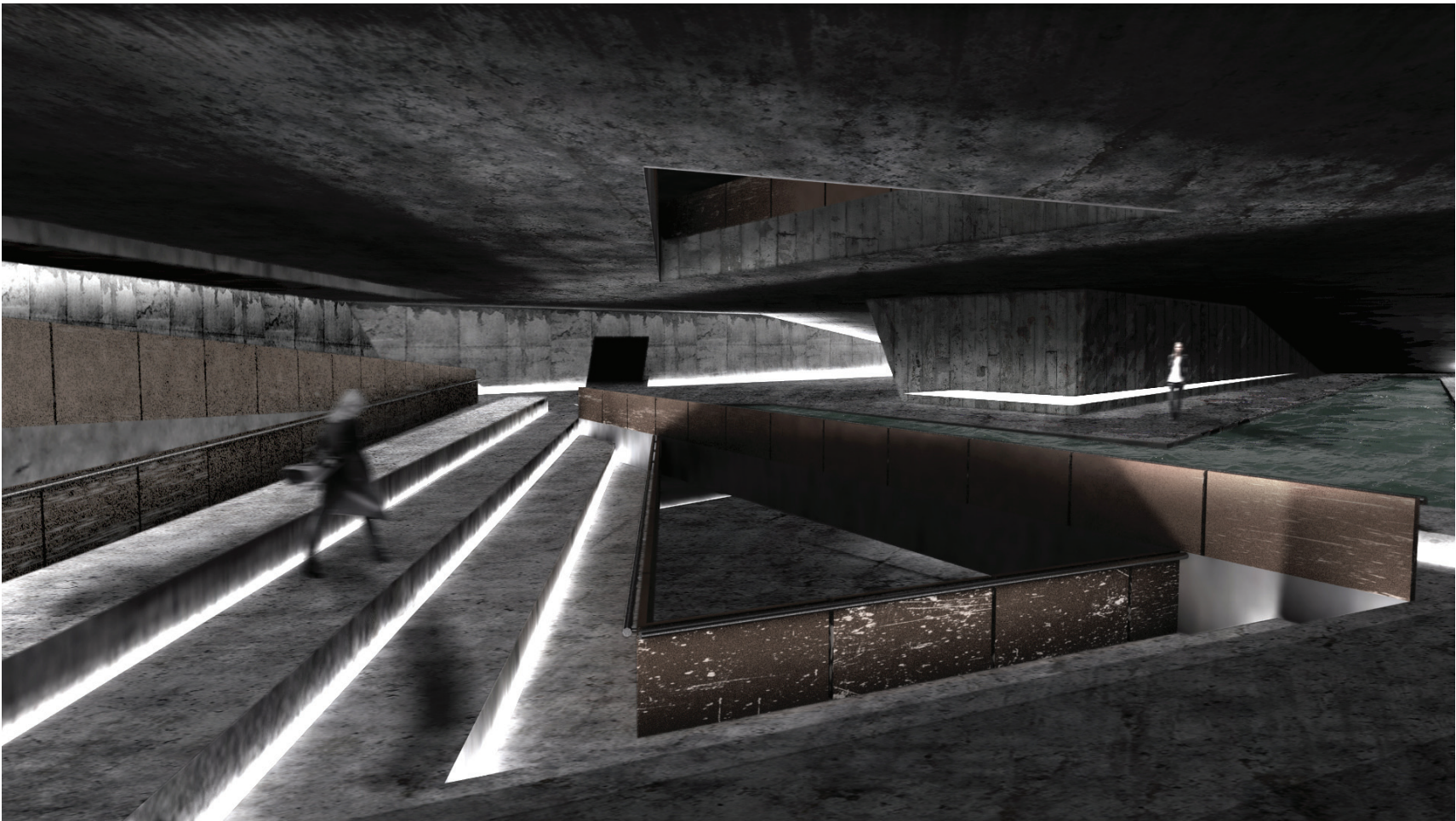


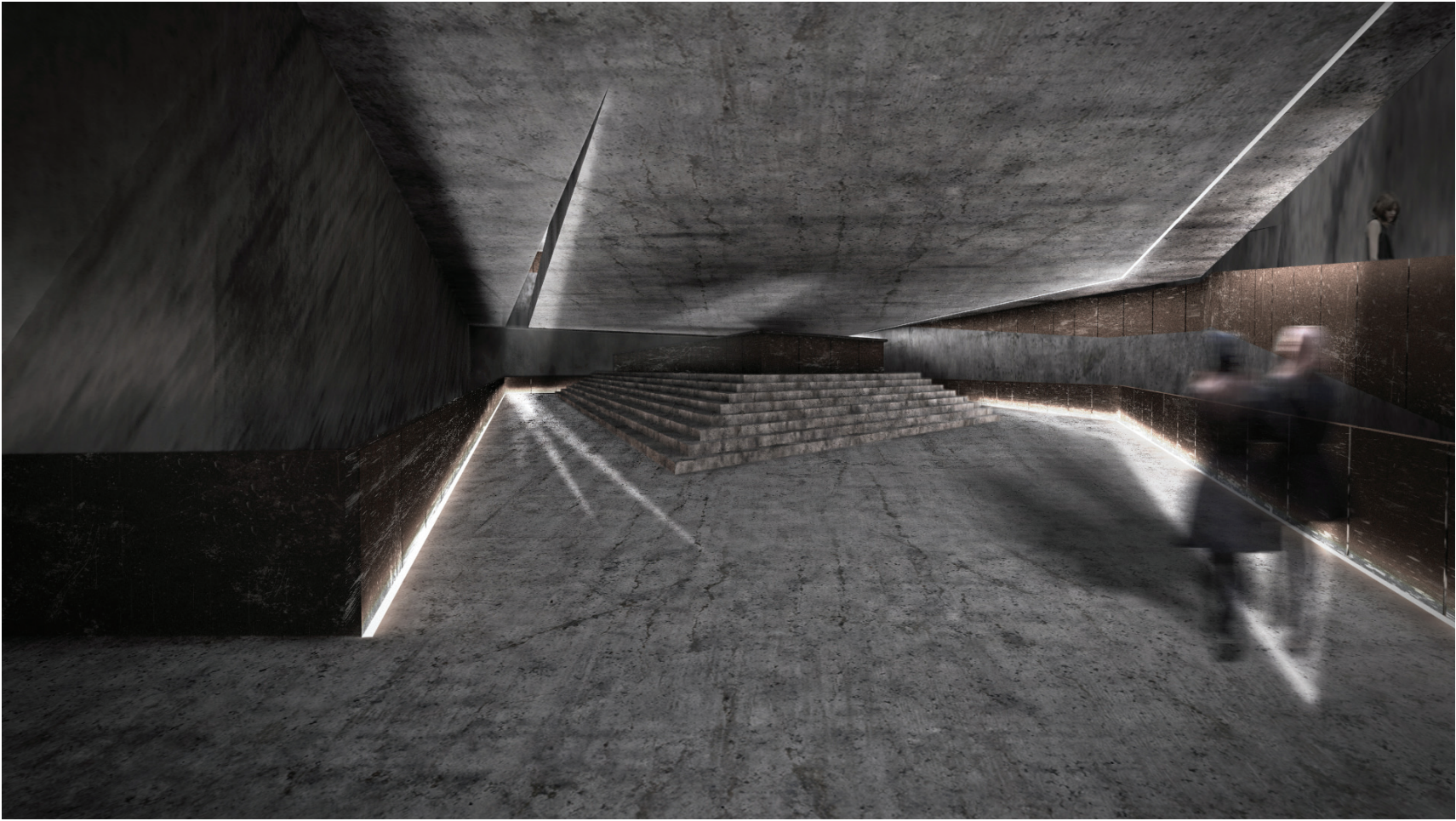


scene: floor 1.

light strikes the wall of falling water, falling, falling, falling into the pool. the sunken ramps appear from a distance as wells of water. light filters from above, through the transparent concrete.

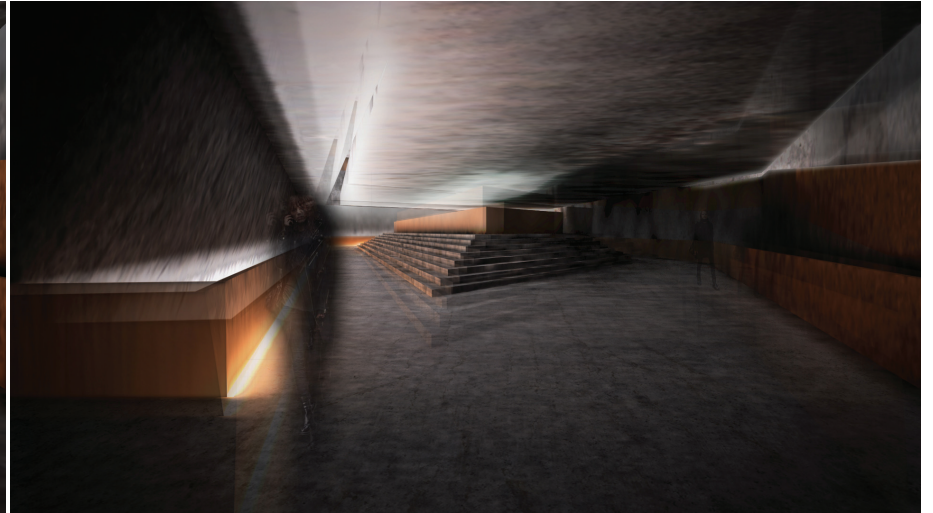
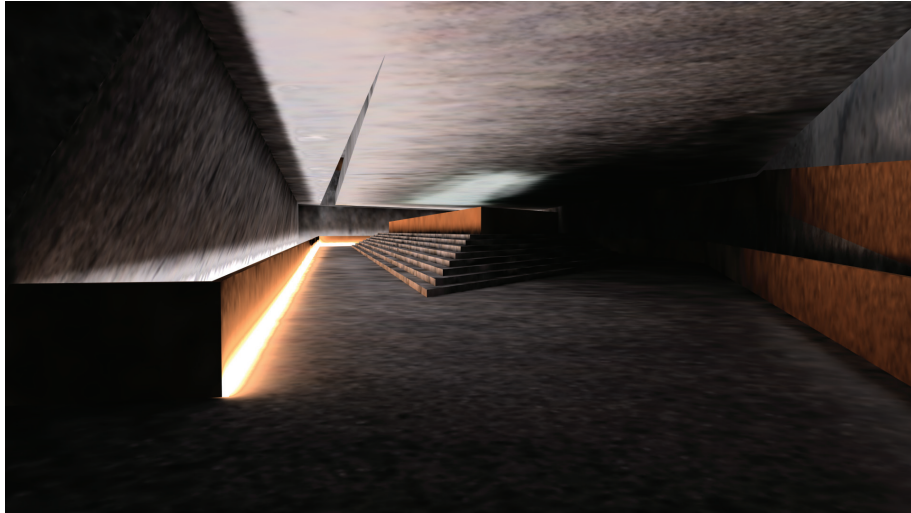


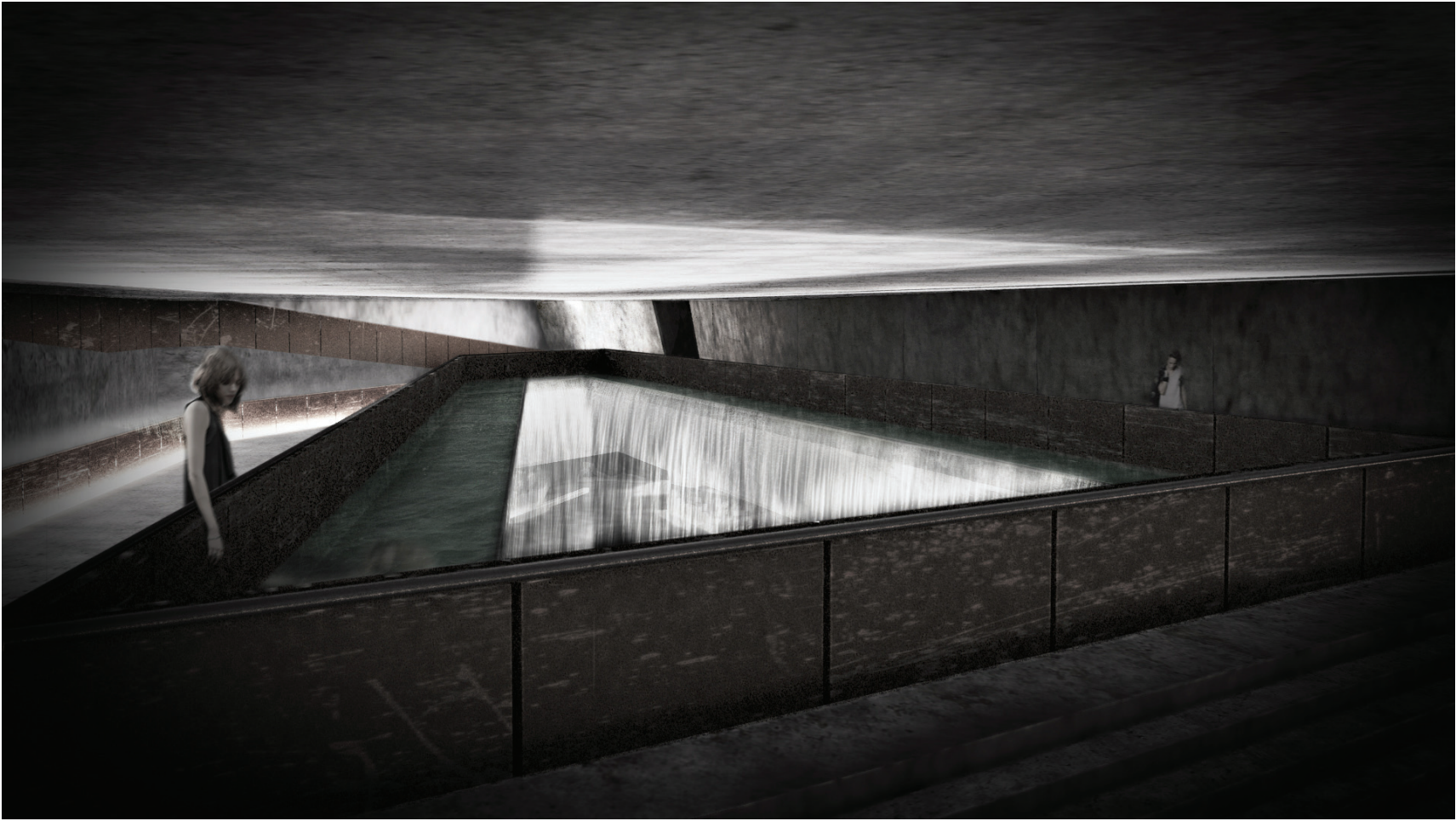




scene: floor 2.

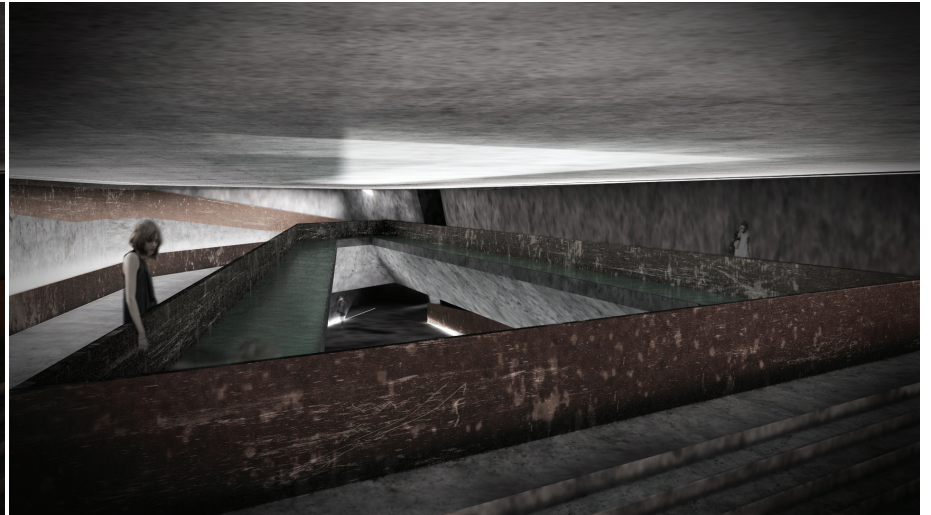
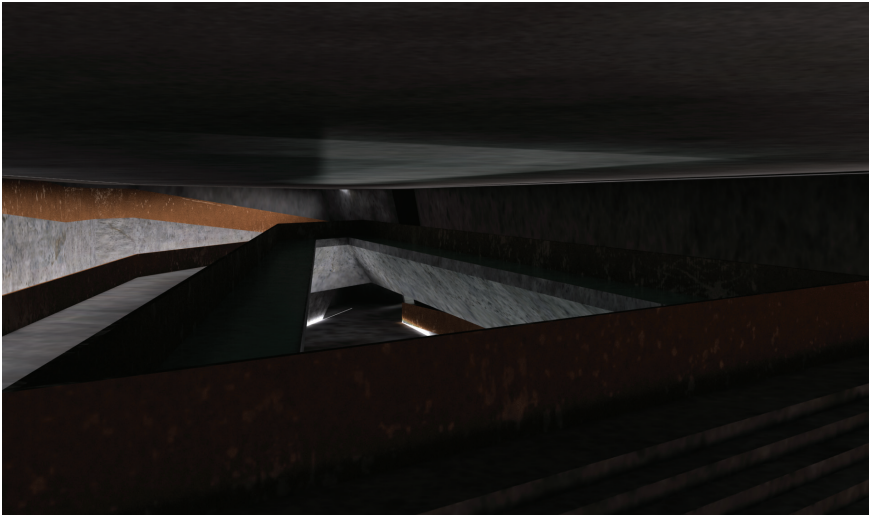
sharp cuts of light fall to the floor. a pyramid of steps ascends to a pool of water.

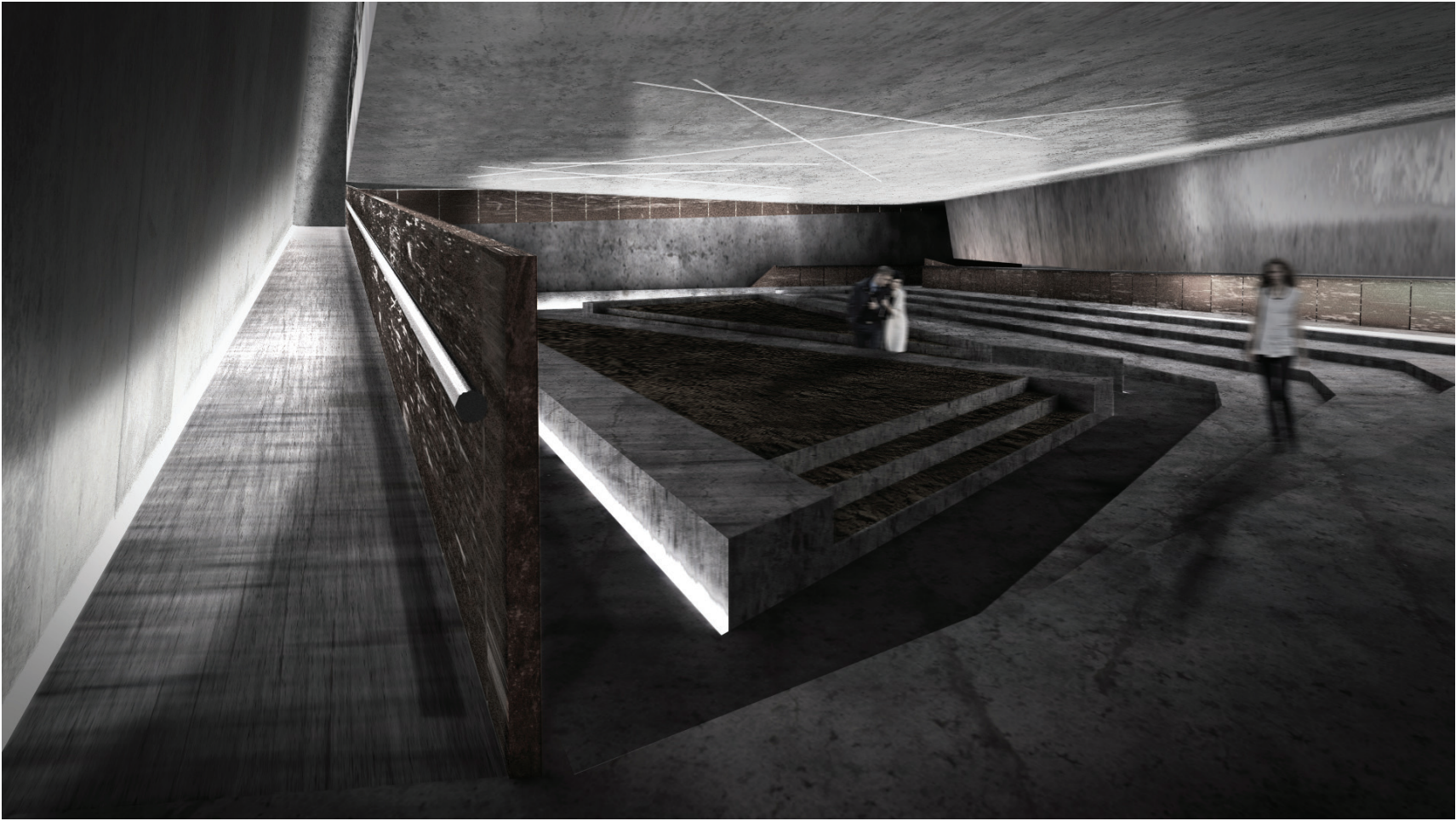




scene: floor 2.

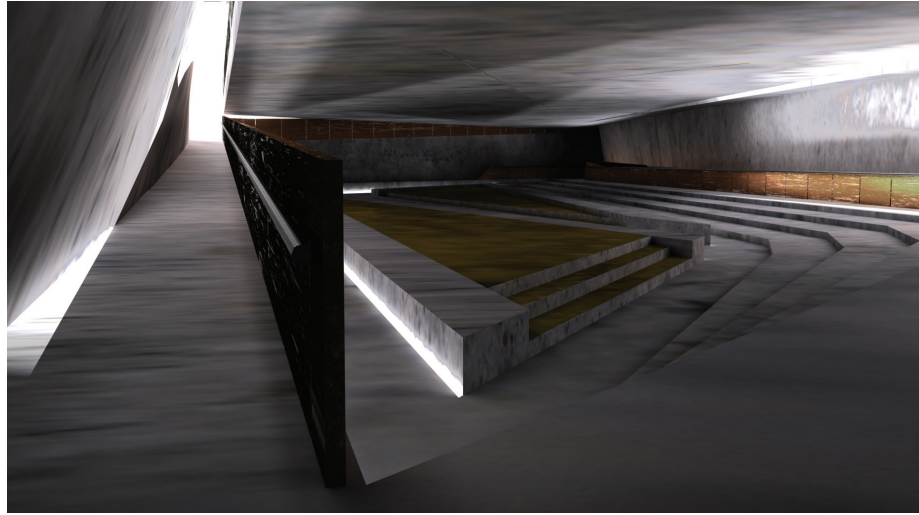
the shallow dark pool of water falls like a curtain into the void below.

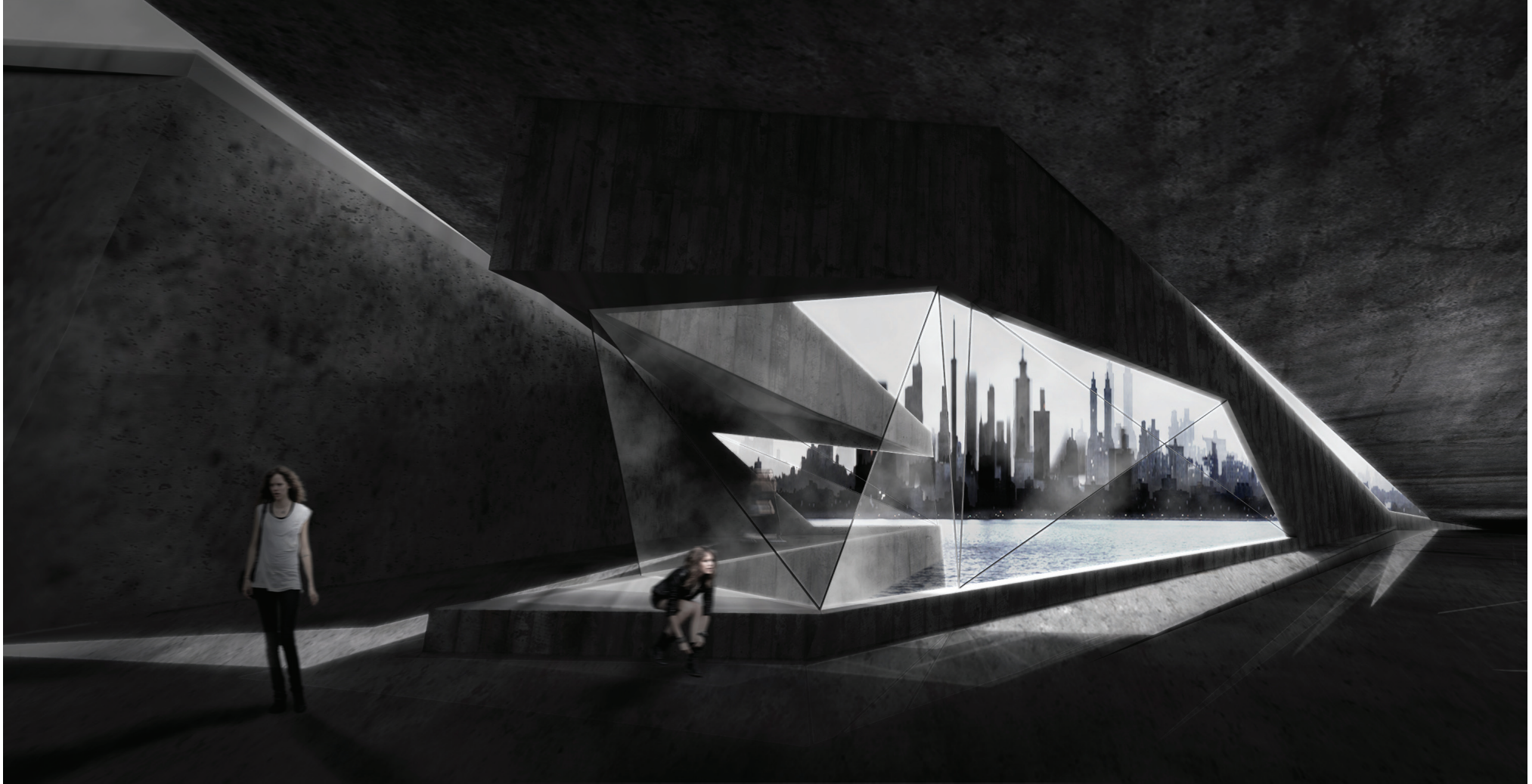




scene: floor 3.

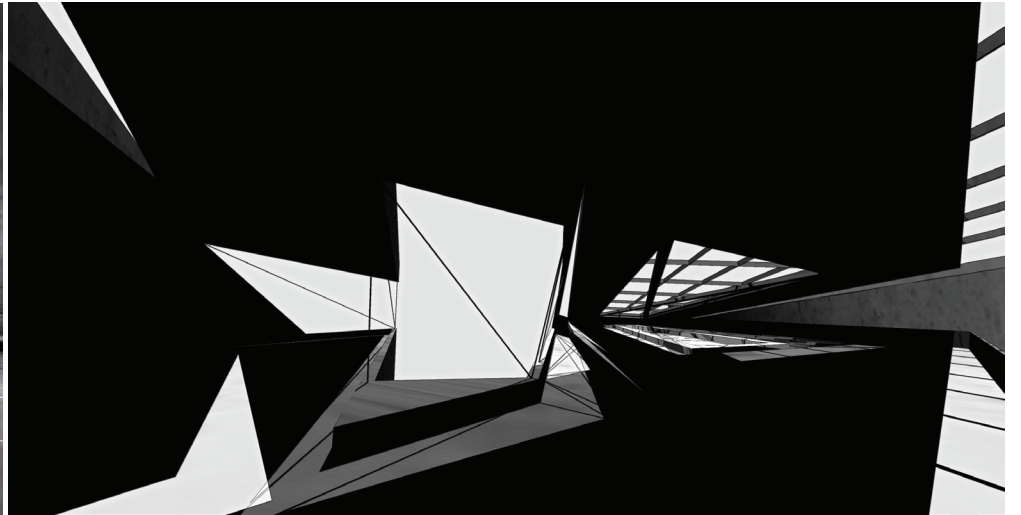
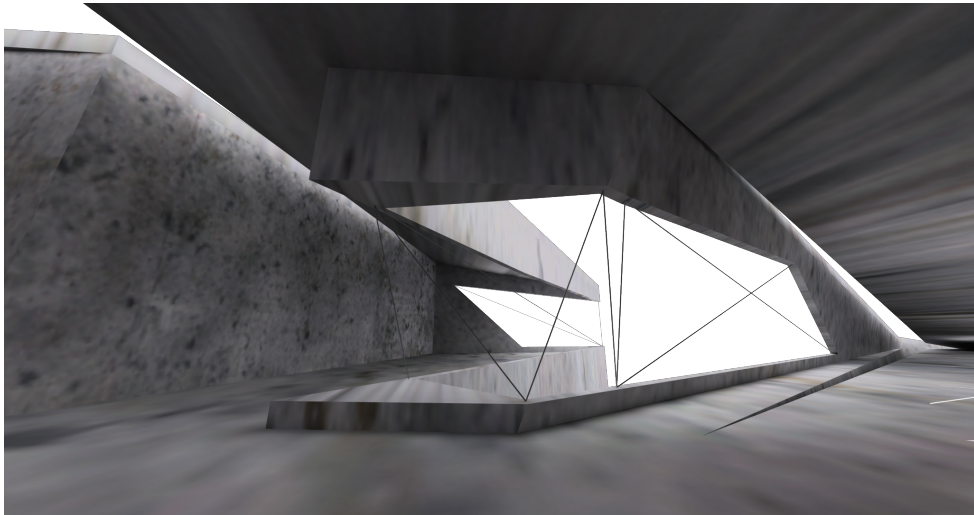
still beneath the line of water, dark earth sits in angular plots. cuts of light in the ceiling draw long lines across the shapes.

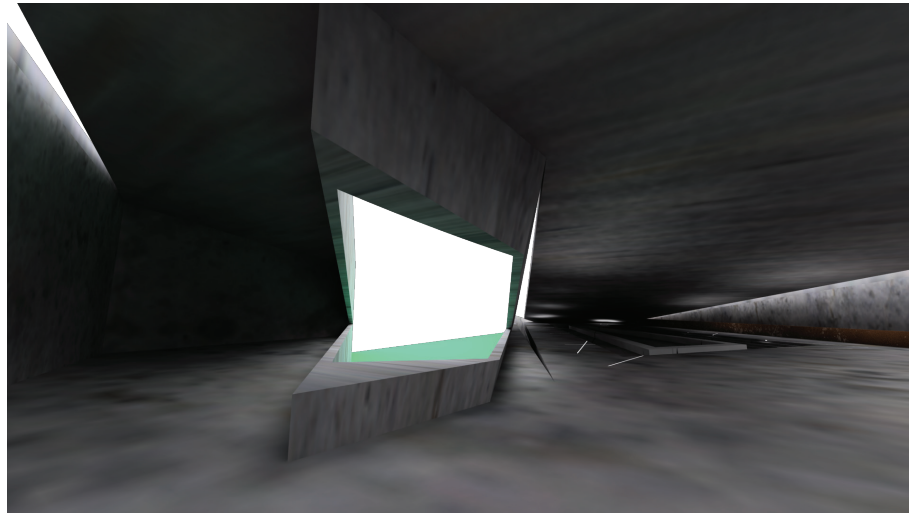
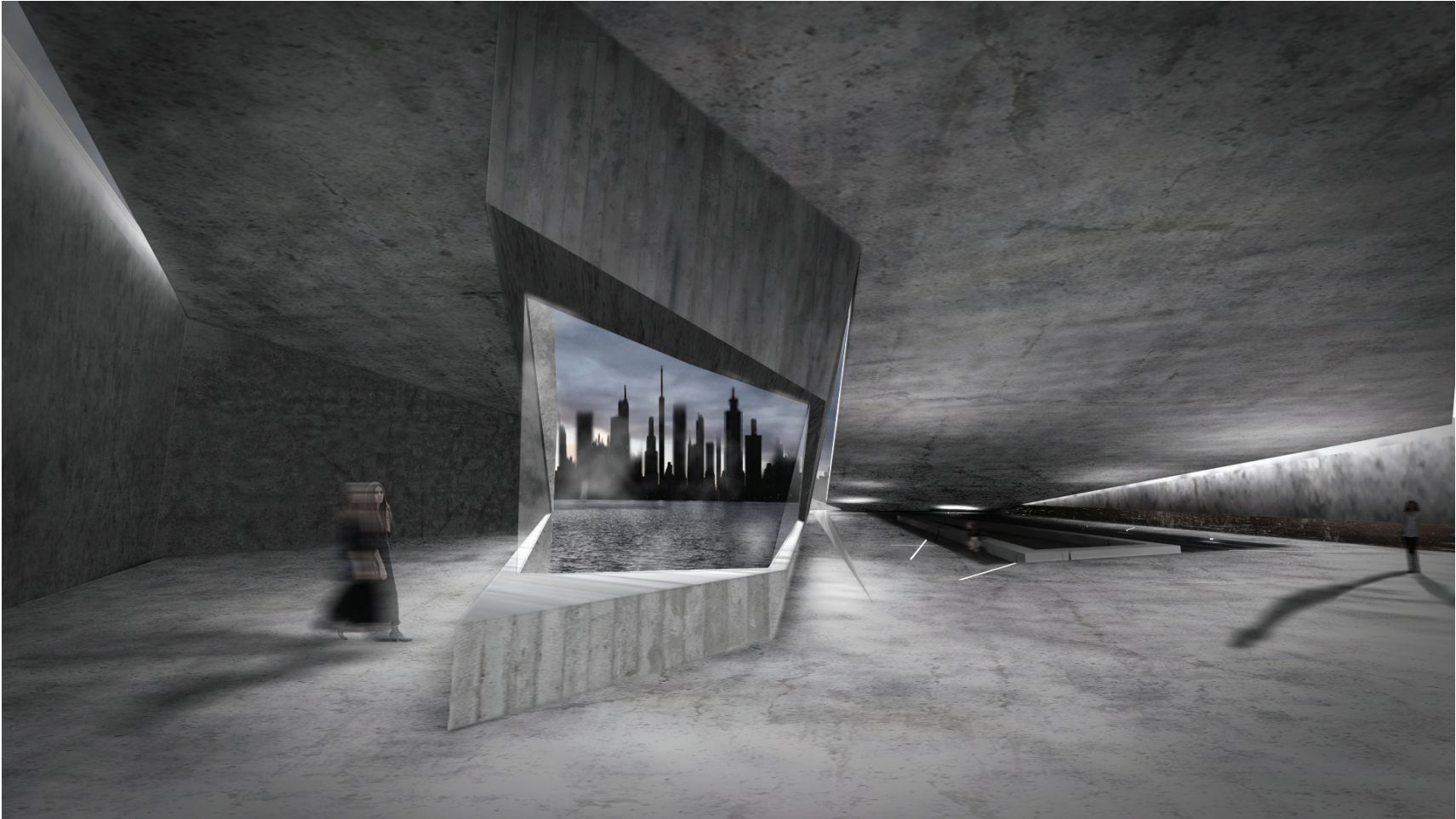


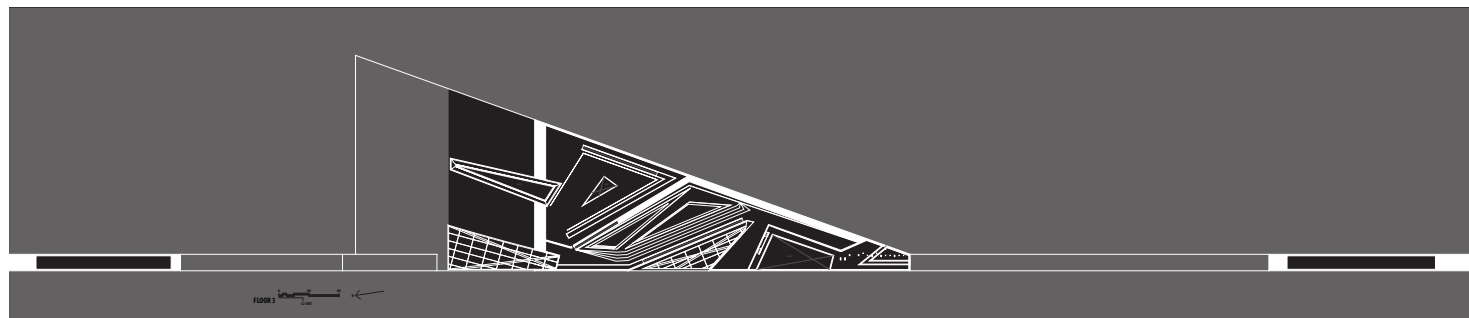
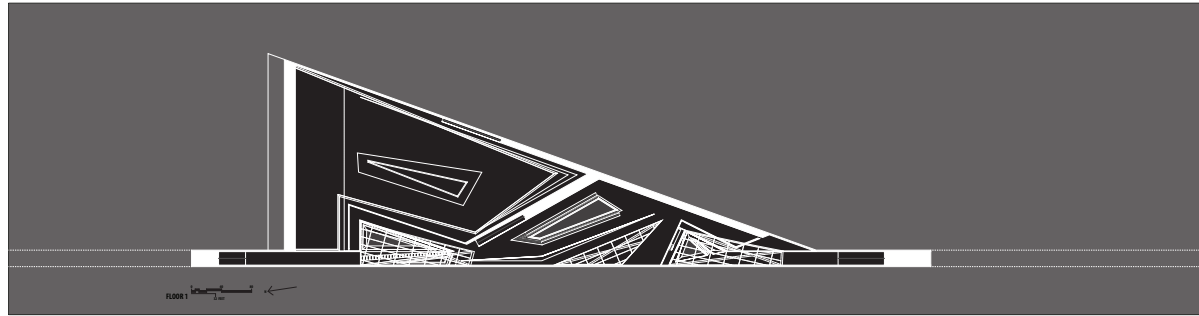


scene: floor 4.

the final shot brings you above water, to the only view outside, into the west, into the direction of the setting sun. the cenotaph becomes ambiguous, for it mourns both the the passing of central park and the inevitable decay of the very thing that destroyed it.

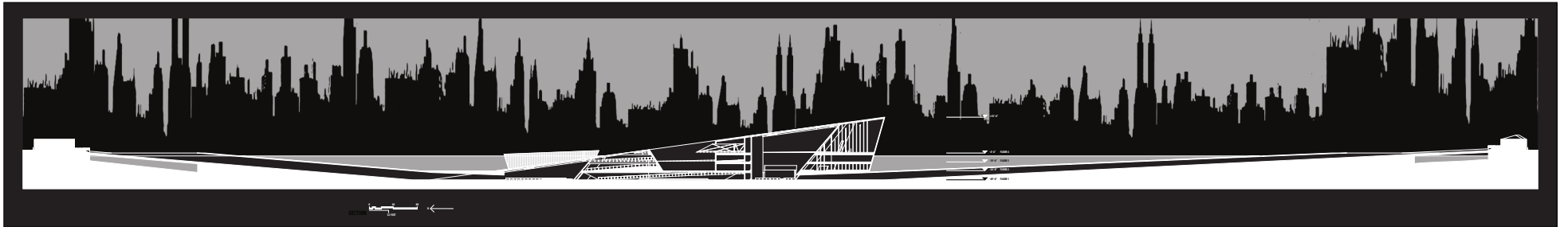
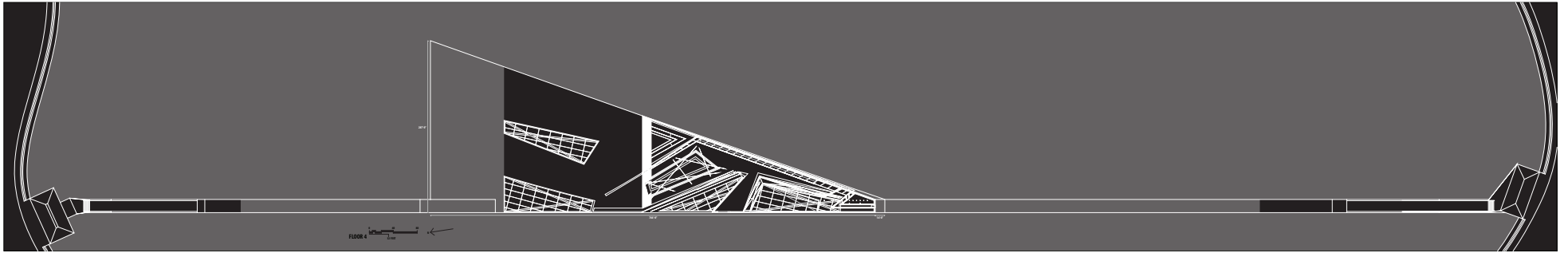






behind the scene.

plans and sections.



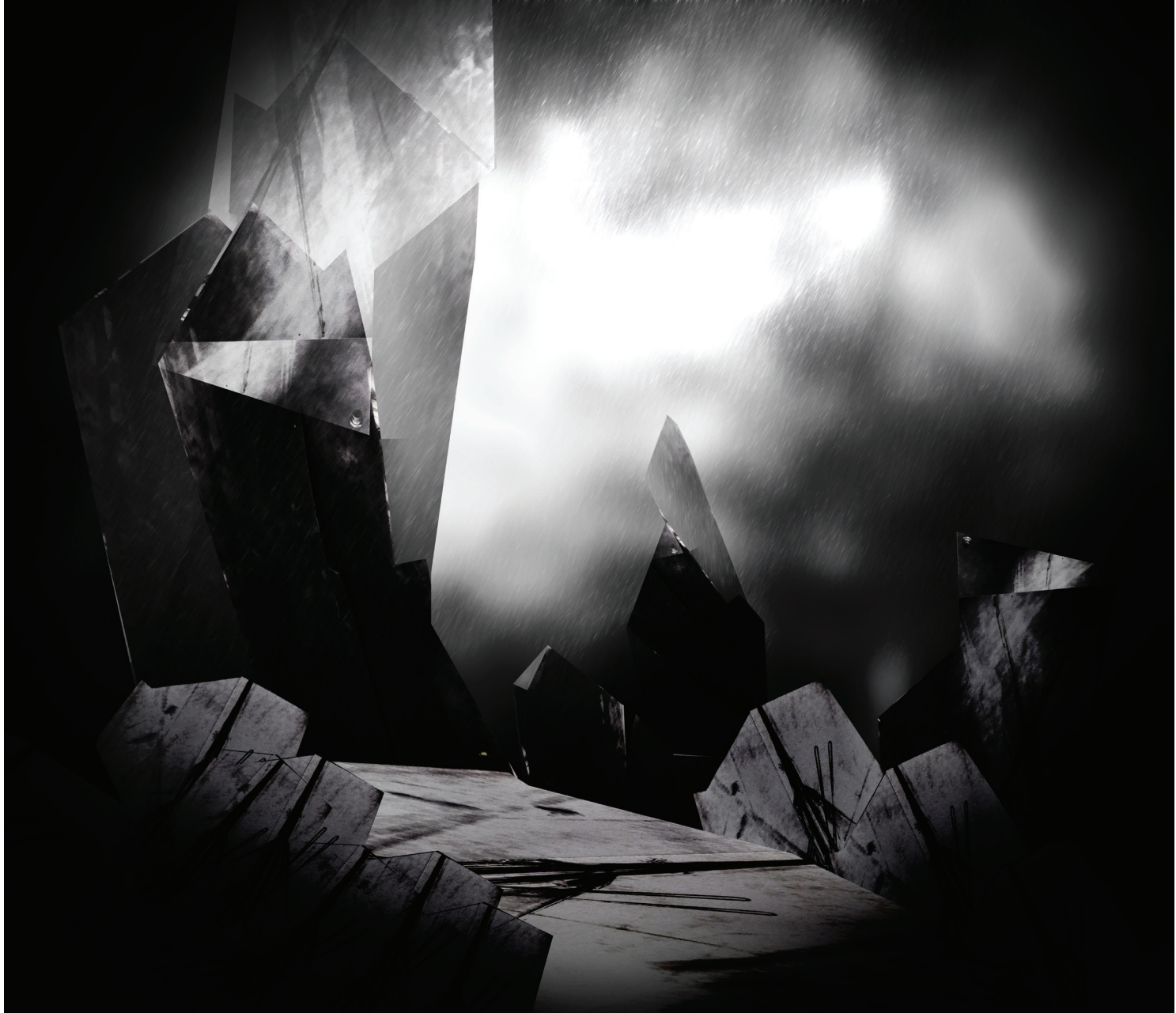
behind the scene.

plans and sections.

process.

the process of making is reversed. emotion begets a reading begets a narrative begets storyboarded scenes begets architecture. the following collages were conceptual, intended to establish mood and atmosphere. they allowed for the extraction of a site: urban and dystopian.











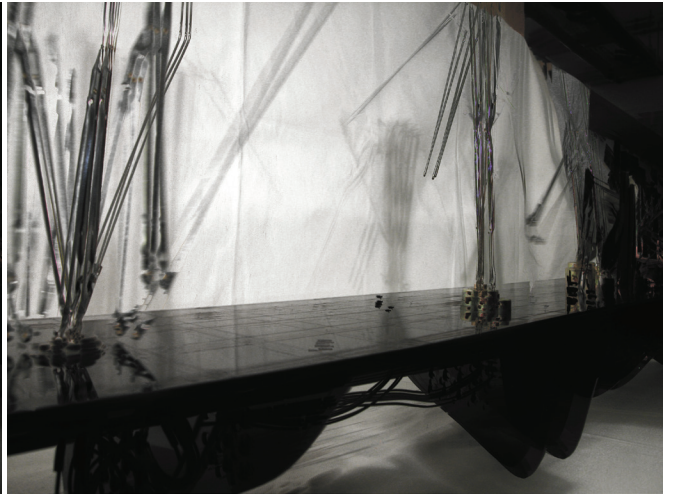
umbrellas.

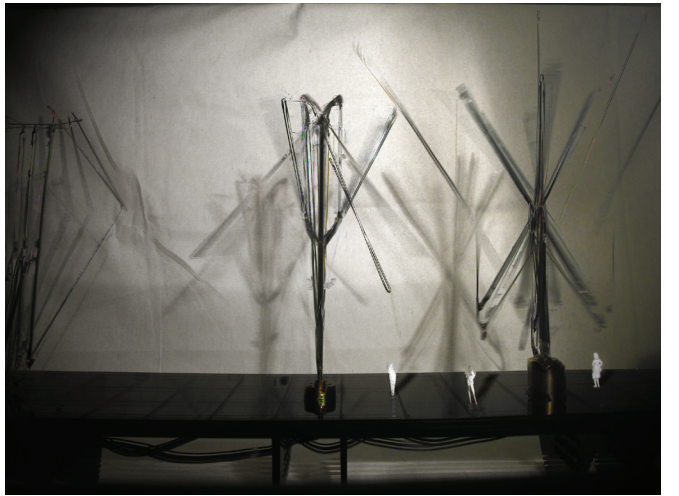
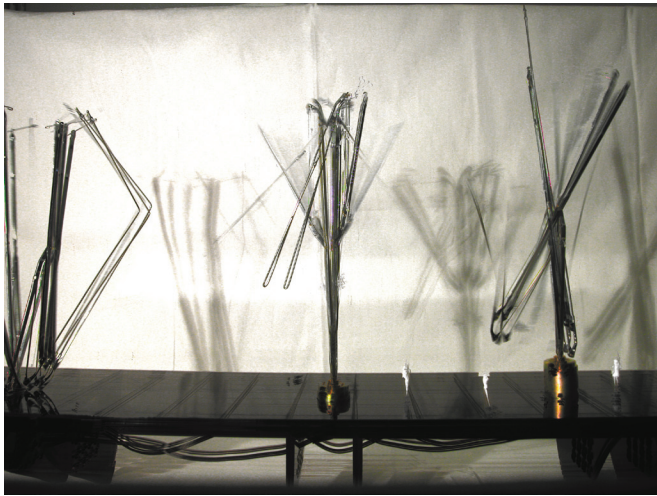
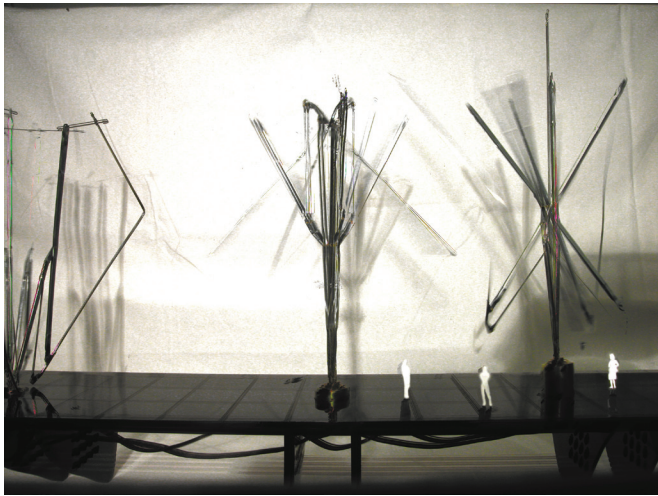
a rainy day in new york city. a broken umbrella.

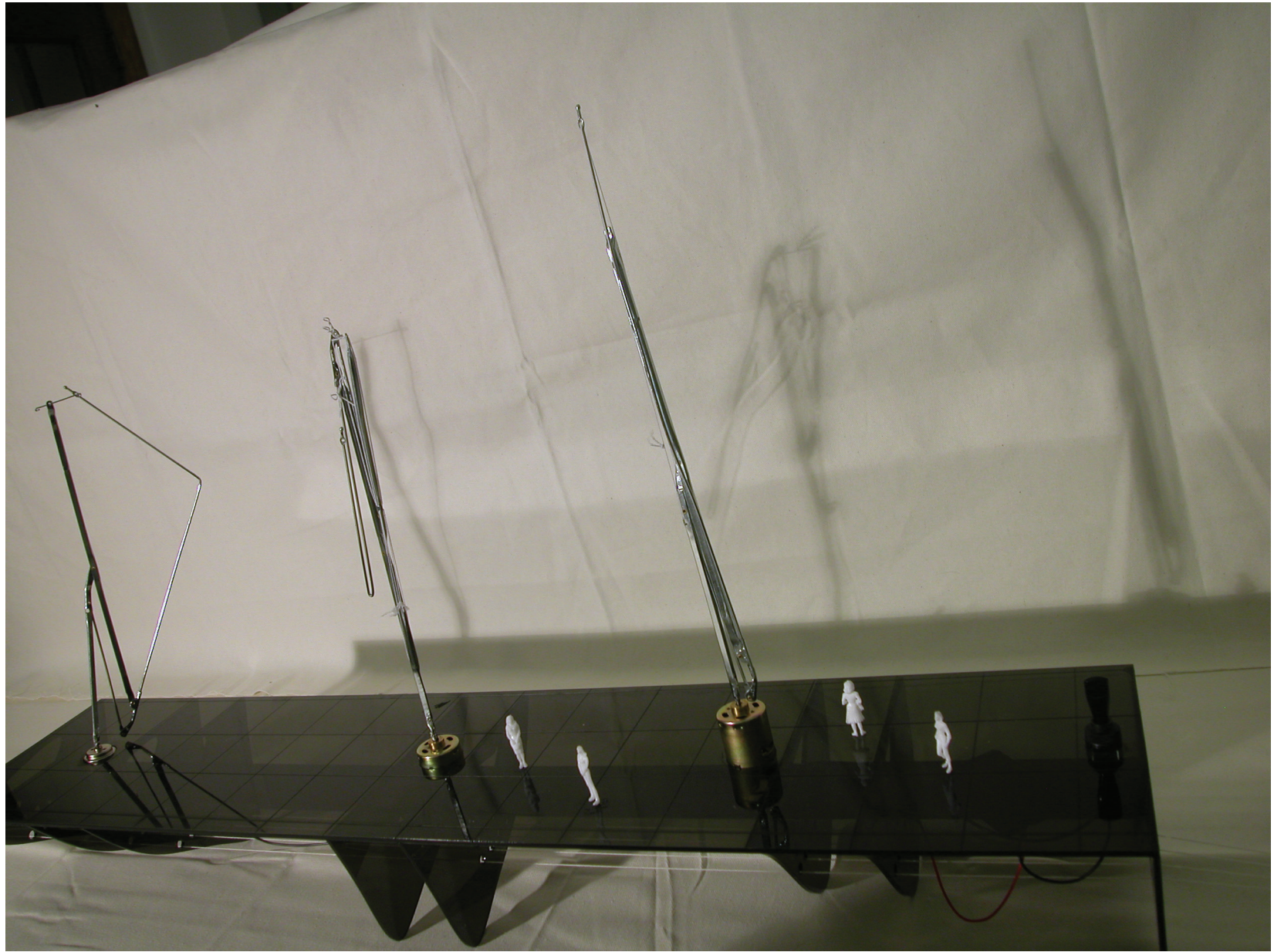












end.

