Charon's Passage: The Journey to Nimiety

Nicholas Kronauer

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Charon's Passage

the journey to nimiety

Maximilian Kronauer
2016
“God is dead, the author is dead, history is dead, only the architect is left standing... an insulting evolutionary joke...”

Rem Koolhaas, Junkspace (2001)
Furthermore, while drawing upon the tradition of archaeological speculation, which constructs an architectural exquisite corpse of possible multiplicities and hypothetical readings of lost mausoleums, this thesis aims to reclaim the idle landscape of the mausoleum by activating it with public space for the living as well as the dead which undermines the conventional identity of the mausoleum and redefines its architectural meaning beyond a heterotopia. Blending the city with the mausoleum creates a synthesis of opposing parts: a conflict between static forms and dynamic occupation, event, sequence, and meaning which occur over a nonlinear trajectory; x,y,x. Here the mausoleum is conceptualized by the coexistence of antagonistic forces which can be read phenomenologically as an architecture of simultaneities (both and conditions). Through this visual reciprocity, conditions of public and private, interior and exterior, formal and ambiguity, create a dialectical relationship that positions the mausoleum as "of the city" and objectively separate.

The Narrative

This thesis aims to reconsider the mausoleum as an architectural contradiction by reconceptualizing the mausoleum as a typology for public space, addressing the traditional dichotomy of the mausoleum being a typology of interiority and exteriority, and by association, cultural and technological, and the architect must have a different form, and by association, cultural and technological, and the architect must have a different form.

The mausoleum has become an architectural corpse, a skeletal typology that serves as a foundation for the contemporary city. The mausoleum's formal language, whether derived from classical forms, modernist, or postmodernist, can operate as a stage set for forms and structures that can become a means of embracing the diversity of the contemporary city.

Through this thesis, the mausoleum is reinvented as a typology for public space, thus inverting the traditional objective of introspection and the object-form, interior-exterior dialectic of funerary architecture. By engaging the mausoleum with 21st-century urbanization, traditional notions of permanence, meaning, and tectonics can be renegotiated through the appropriation and integration of a social program. The mausoleum is no longer a place for reflection or solace, but rather, a stage set for public engagement and the creation of novel, expansive, and adaptive environments.

Today, the mausoleum has become an architectural corpse, a useless typology that serves no function for the contemporary city or society. The mausoleum has fallen out of favor and risks becoming culturally irrelevant. Nevertheless, as an architectural project, the mausoleum allows the architect to engage with an architectural verisimilitude, architecture for architecture's sake, which is not perverted by utility due to its nature of being program-free.

As a corpse, it can be understood as being abject and rejected by architecture as a heterotopia due to its lack of facility and inherent autonomy (more so than its connection to death). For this reason, and against a backdrop of an urban environment which champions inclusive and economic growth, the mausoleum has fallen out of favor and risks becoming culturally irrelevant. Nevertheless, as an architectural project, the mausoleum allows the architect to engage with an architectural verisimilitude, architecture for architecture's sake, which is not perverted by utility due to its nature of being program-free.

Similarly, the mausoleum is conceived as an architectural contradiction by reconceptualizing the mausoleum as a typology for public space, addressing the traditional dichotomy of the mausoleum being a typology of interiority and exteriority, and by association, cultural and technological, and the architect must have a different form.

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AUTONOMY
ACTIVATION

Context / Content

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Beyond a certain scale, architecture acquires the properties of Bigness. The best reason to broach Bigness is the one given by climbers of Mount Everest: “because it is there.” Bigness is ultimate architecture.

It seems incredible that the size of a building alone embodies an ideological program, independent of the will to do so. Bigness does not serve a man-made cause but is credited as an intellectual problem, it is apparently on its way to extinction — like...
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SOCIAL CONDENSER

KEY TO THE LEFT SIDE

24. VILLA OF DIODORUS
16-23. TOMBS—GROUP III.
16. Unfinished tomb.
17. Tomb of Umbrius Scaurus.
18. Round tomb.
19. Sepulchral enclosure.

KEY TO THE RIGHT SIDE

33-43. TOMBS—GROUP IV.
33. Unfinished tomb.
34. Tomb with the marble door.
35. Unfinished tomb.
36. Sepulchral enclosure with small pyramid.
37. Tomb of Lucius Libella.
38. Tomb of Cāius Labec.
39. Tomb without a name.
40. Sepulchral niche of Salvius.
41. Sepulchral niche of Velius Gratus.
42. Tomb of M. Arrius Dioderes.
43. Tomb of Arria.

31-32. SAMNITE GRAVES.
10-30. VILLA.
15. Street entrance of Inn.
16-28. Rooms belonging to the Inn.
29-30. Potter's establishment.

1-9. TOMBS—GROUP II.
1. Tomb without a name.
2. Sepulchral enclosure of Terentius Felix.
3. Tombs without names.
5. Sepulchral enclosure.
7. Sepulchral enclosure.
8. Tomb of the Blue Glass Vase.

A. HERCULANEUM GATE.
B. CITY WALL.
D. ROAD ALONG CITY WALL.
E-E. VESUVIUS ROAD.
AN ABSOLUTE ARCHITECTURE

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PROGRAM

Mausoleum

- a tomb
- a chapel
- a columbarium
- a treasure chamber

Casino

- the dwelling
- the social condenser
- the department store
- the gift shop
**CONSUPTION**

**Excalibur**
- Gaming Space: 100,000 sq ft
- Rooms: 4000
- Tower 30 floors
- Area: 70 acres

**Luxor**
- Gaming Space: 120,000 sq ft
- Slots: 2000 machines
- Rooms: 4400
- Tower 30 floors

**New York New York**
- Gaming Space: 184,000 sq ft
- Rooms: 2000
- Tower 40 floors
- Height: 529 ft
- Area: 18 acres

**The Venetian**
- Gaming Space: 120,000 sq ft
- Rooms: 4000
- Tower 36 floors
- Height: 475 ft
- Area: 18 acres

**Paris Las Vegas**
- Gaming Space: 85,000 sq ft
- Rooms: 3000
- Tower 30 floors
- Height: 458 ft
- Area: 24 acres
TEMPORARY BRIDGES
BUOYANT ARCHITECTURE
SAN MICHELLE

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FUNERAL GONDOLAS

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MOBILE TOURISM

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CRUISE LINERS

Cruise Liner Program

- ball room
- promenade
- 1st class
- 2nd class
- 3rd class
- Dining Saloon
- Dining Saloon
- Smoking Saloon
- Smoking Saloon
- Dining Saloon
- Store Room
- Baggage
- Engine
- Fuel
- Double Liner
THE VESSEL

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THE PASSAGE

Scalar Relationships

Harmony of the Sea

Basilica San Marco

Piazza San Marco

Manhattan Block

Great Pyramid

Luxor Casino

Rome Cemetery
THE JOURNEY TO EXCESS