i. On Sacred Architecture

The design and the construction of sacred buildings is the largest-scale form of art. It is surely also the most ambitious, as humans seek to re-create the realm of the gods on earth in a three dimensional space that worshippers can enter physically as well as spiritually. Throughout the world, in diverse traditions and theologies, sacred architecture continually strives to reproduce the patterns, structures and alignments of the universe.

In some cultures, the sacred is isolated from the profane by its simplest of huts inside a fenced enclosure. In other traditions, magnificent towers, spires and stupas thrust upward to the heavens, giving material form to the spiritual journeys of mystics, shamans and saints. Many sacred buildings bring space and time together by proving an arena for the re-enactment of myths and rituals that link the beginning of time to the devotee’s own present.

However, how does one view the notion of the sacred in modern architecture apart from it being a container that house a religious function?
ii. On Displayed Archives

Asking ourselves what another gallery in the assigned site close to the existing three museums could provoke, led us to investigate the gallery as a lively archive.

The museum’s stocks, containing an incredible amount of invisible artworks left out by the curators’ preselection, will probably never be seen by museum visitor. Not unlike the performance arts; dance and theatre, contemporary art too becomes more and more conceptual; site-specific artworks and big installations are very often not accommodated within museums. These interventions would be recorded and exhibited through photography, video or other means.

Both notions refer to the idea of elevating the archive as an unexplored potential to the concept of gallery. This is pursued through shifting the traditionally allocated, secondary position of the archive into an equal relation with exhibition and archive. There will be no difference between stock and display, because the archive becomes the display.

The programme consists mainly of an archive of present physical work, recorded events, such as installations and performances visible through computer and video, exhibition and performance spaces. Dynamism and sacrality of the ‘artifacts’ is further enhanced by the re-enactment of historical plays in the series of the spaces provided. The areas are not physically enclosed, due to the different functions, but engage fluidly with each other. Thus the relationship between object and observer is changed by turning the gallery’s character from a place of tourist pleasure into a place of active studies.
iii. Departure

With the above as premises, this thesis attempts to investigate the manifestation of the sacred in modern architecture with the Archival of the Performing arts as the vehicle of exploration.