CONCEPT DESIGN PROPOSAL

FOR THE FILM ADAPTATION OF ISAAC ASIMOV'S

THE END OF ETERNITY



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FACULTY OF ARCHITECTURE UNIVERSITY OF LJUBLJANA

SPRING SEMESTER 2011

CREATING ARCHITECTURE BEYOND TIME AND PLACE

ISAAC ASIMOV'S THE END OF ETERNITY PRESENTS A UNIQUE ARCHITECTURAL CHALLENGE. HOW DO YOU DESIGN PLACES THAT ARE LOCATED HUNDREDS AND THOUSANDS OF CENTURIES IN THE FUTURE? AND HOW DO YOU DESIGN THEM SUCH THAT THEY APPEAR HUNDREDS AND THOUSANDS OF CENTURIES APART FROM EACH OTHER? AND FINALLY, HOW DO YOU DESIGN A PLACE THAT EXISTS OUTSIDE OF SPACE AND TIME ALTOGETHER?

THESE CHALLENGES PRESENTED AN OPPORTUNITY TO CREATE A STUDY PROJECT THAT WOULD PROMOTE AND NURTURE CREATIVITY IN ARCHITECTURE. THE ABOVE QUESTIONS MAY NOT BE A DAILY PART OF AN ARCHITECT'S LIFE, BUT HAVING FACED THEM WOULD SURELY EQUIP HIM WITH EXPERIENCE AND CONFIDENCE IN HIS CREATIVE ABILITIES — WHICH WOULD PROVE USEFUL FOR THE MORE COMMON CHALLENGES OF ARCHITECTURE AS WELL.

THE DEVELOPMENT PROCESS OF THIS PROJECT BEGAN WITH A LONG PHASE OF PREPARATION, INTROSPECTION, AND EXPLORATION OF THE STATE OF MIND WITH WHICH SUCH A TASK WOULD BEST BE APPROACHED. WE AIMED TO FIRST IDENTIFY THE BARRIERS THAT LIMIT OUR THINKING SO THAT WE COULD STEP BEYOND THEM. IF WE ARE TO THINK 'OUTSIDE THE BOX' THEN WE MUST REALIZE THE BOX THAT WE ARE IN, OR IN OTHER WORDS, DISCOVER WHAT OUR OWN 'WATER TO THE FISH' MIGHT BE. WE DID THAT ON TWO MAIN LEVELS: OUR UNDERSTANDING OF THE FUTURE, AND OF ARCHITECTURE.

- THE FUTURE: HOW DO WE IMAGINE THE FUTURE WOULD BE? HOW DID PREVIOUS GENERATIONS IMAGINE THE FUTURE? COULD IT BE THAT A CULTURE'S IDEA OF THE FUTURE IS CONSTANTLY CHANGING, AND IS JUST ANOTHER ASPECT OF ITS CONTEMPORARY STATE? IF SO, HOW COULD WE EVEN HOPE TO CREATE AN IMAGE OF THE FUTURE THAT TRULY BELONGS IN THE FUTURE?

- ARCHITECTURE: WHAT DO WE THINK ARCHITECTURE IS, WHO IS IT MADE FOR, AND FOR WHAT PURPOSE? HOW WOULD ARCHITECTS IN PREVIOUS PERIODS IN HISTORY ANSWER THESE QUESTIONS? COULD IT BE THAT THE DIFFERENT STYLES OF ARCHITECTURE PRODUCED IN DIFFERENT PERIODS AND PLACES ARE DUE TO THEIR CULTURE'S FUNDAMENTALLY DIFFERENT ANSWERS TO THIS EXACT SET OF QUESTIONS? IF SO, ARE OUR OWN VIEWS OF ARCHITECTURE EVEN RELEVANT TO DESIGNING THE FUTURE, AND CAN WE THINK BEYOND THESE LIMITATIONS?

FROM THAT POINT, WE BEGAN TO INVENT FUTURE SOCIETIES WITH THEIR OWN HISTORIES, SETS OF VALUES, AS WELL AS THEIR OWN DIFFERENT UNDERSTANDINGS OF WHAT ARCHITECTURE IS. WE USED THE FEW HINTS PROVIDED IN THE BOOK AS OUR STARTING POINT, AND ENCOURAGED OUR FREED IMAGINATIONS TO DO THE REST. WE SPECULATED ON THE KIND OF MATERIALS THEY WOULD USE, THEIR TREATMENT OF LIGHT, AND THEIR CONSTRUCTION TECHNOLOGIES. ONLY THEN WE WERE TRULY READY TO EXPERIMENT WITH GIVING FORM TO ACTUAL BUILDINGS. WE IMPOSED NO LIMITATIONS ONTO WHAT IS POSSIBLE TO INVENT, AS LONG AS IT IS INTERNALLY CONSISTENT AND EFFECTIVELY COMMUNICATED.

BUT THIS WAS NOT ONLY AN UNUSUAL DESIGN EXERCISE — THIS PROJECT WAS ALSO A DEMANDING EXERCISE IN COLLABORATION AND PROJECT MANAGEMENT. THIS IS NOT A SERIES OF UNRELATED PROJECTS, BUT A MULTI-LEVEL TEAM WORK NOT UNLIKE THAT OF LARGE-SCALE ARCHITECTURE OFFICES. OUR CHALLENGE WAS TO COORDINATE THE WORK OF FIVE TEAMS: KEEPING THE WORK OF EACH TEAM MEMBER IN LINE WITH THE TEAM'S INVENTED VISION; DEVELOPING TEAM PROJECTS TO BE AS DIFFERENT FROM EACH OTHER AS POSSIBLE; AND SIMULTANEOUSLY ENSURE THEIR MUTUAL COMPATIBILITY WHERE THE BOOK DEMANDS IT TO BE SO.

THE RESULT IS OUR OWN VISION OF HOW THIS BOOK COULD BE MADE INTO A FILM.

WHO KNOWS, WE MIGHT EVEN GET THE JOB.

OR ETTLINGER

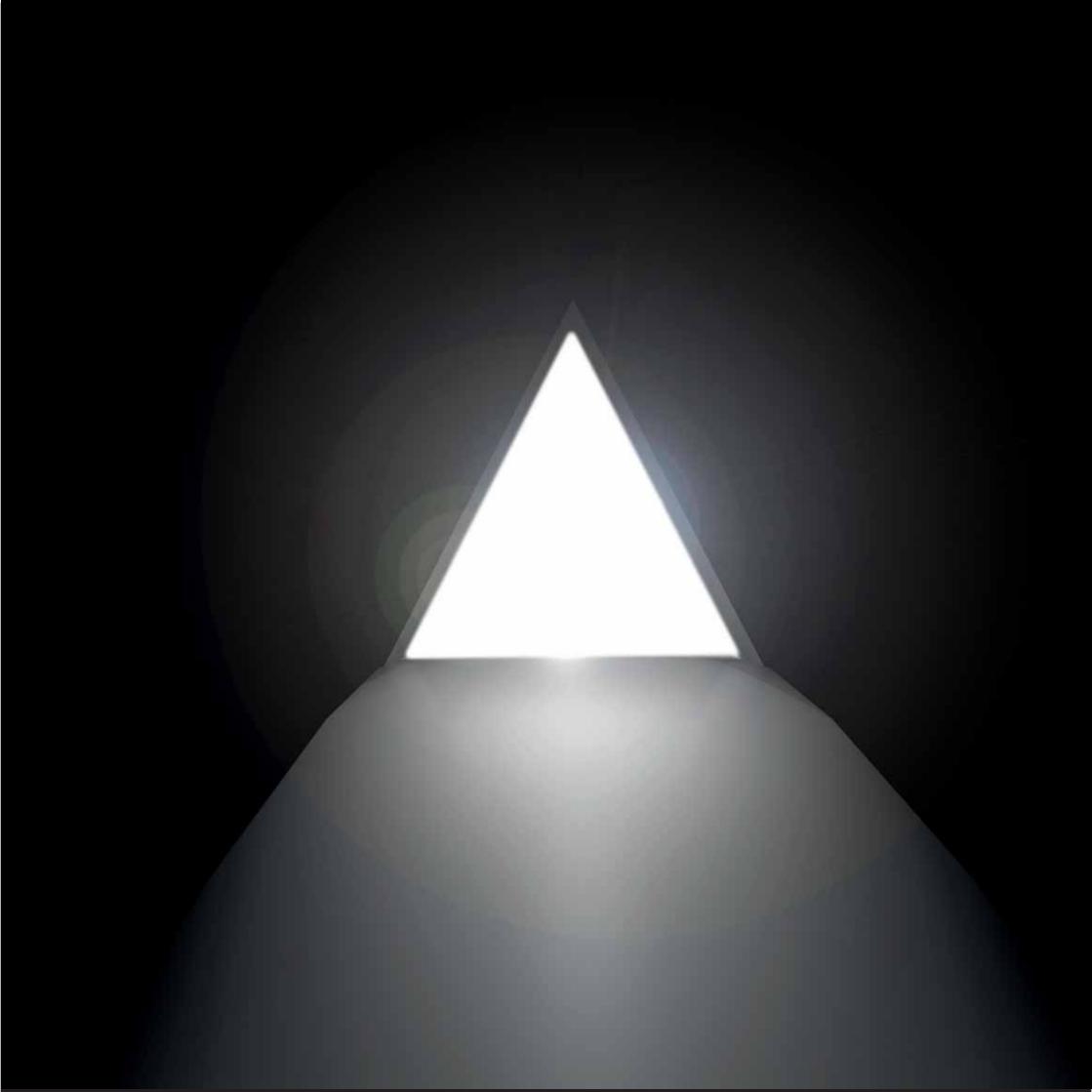


ETERNITY

ETERNITY IS THE (NON-) PLACE THAT IS AT THE HEART OF THE BOOK AND IS WHERE THE MAJORITY OF THE EVENTS IN IT UNFOLD. ETERNITY IS BOTH AN ORGANIZATION AS WELL AS THE PLACE FROM WHICH THIS ORGANIZATION OPERATES. ITS OFFICIAL PURPOSE IS TO FACILITATE CONTACT AND COMMERCE BETWEEN THE CENTURIES OF HUMAN HISTORY, BEGINNING WITH ITS CREATION IN THE 27TH CENTURY AND ON TO ETERNITY... AT LEAST IN THEORY. ADDITIONALLY, ITS HIDDEN PURPOSE IS TO INTERVENE IN THE COURSE OF HISTORY WHENEVER IT DEEMS IT NECESSARY FOR THE HIGHEST GOOD.

ETERNITY IS DESCRIBED IN THE BOOK AS EXISTING OUTSIDE OF SPACE AND OUTSIDE OF TIME, INSIDE OF A "TEMPORAL FIELD" WITH NEITHER NATURAL LIGHT NOR NATURAL AIR, AND WITH THE FUTURE NOVA EXPLOSION OF THE SUN AS ITS SOURCE OF ENERGY. FOR EACH CENTURY IT SUPERVISES ETERNITY HAS A SEPARATE SECTION, IDENTICAL IN LAYOUT AND STRUCTURE THOUGH ADAPTED TO THE STYLE OF ITS RESPECTIVE TIME. THE SECTIONS ARE CONNECTED TO EACH OTHER BY "KETTLE SHAFTS" WHICH CAN BE TRAVELLED THROUGH WITH DEVICES KNOWN AS "KETTLES". THE INTERNAL STRUCTURE OF EACH SECTION INCLUDES MULTIPLE LEVELS SUCH AS OFFICES, PRIVATE QUARTERS, OR MAINTENANCE, AND THE CIRCULATION INSIDE OF EACH SECTION IS BY WALKING THROUGH CORRIDORS AND RAMPS.

BASED ON THAT, WE SPECULATED THAT THE TEMPORAL FIELD WHERE ETERNITY IS BUILT PRACTICALLY FUNCTIONS AS A SPACE OF FOUR PHYSICAL DIMENSIONS. IN THE DIRECT EXPERIENCE OF EACH OF ITS INHABITANTS, THE ENVIRONMENT SEEMS TO FOLLOW THE KNOWN RULES OF THREE-DIMENSIONAL PHYSICS -BUT THE WAY ITS VARIOUS PARTS COME TOGETHER DOES NOT. THUS, FOR EXAMPLE, A SERIES OF CORRIDORS THAT CAN BE WALKED ALONG A STRAIGHT PATH ACTUALLY FORM A CLOSED LOOP; WHAT SEEMS FROM A DISTANCE LIKE THE MEETING OF TWO WALLS AND A FLOOR REVEALS A PASSAGEWAY WHEN ONE APPROACHES IT; PLACES LOCATED AT DIFFERENT DISTANCES FROM EACH OTHER CAN BE CONNECTED WITH RAMPS OF THE SAME LENGTH; AND TWO LARGE ROOMS CAN BE PLACED WITH THEIR FLOORS BACK-TO-BACK WHILE EACH RETAINING ITS OWN CON-SISTENT GRAVITY. THE OVERALL GUIDING PRINCIPLE IN ALL OF THESE IS THAT FOR EACH INDIVIDUAL WHO USES THEM - NO MATTER HOW CROOKED WHAT HE SEES IN THE DISTANCE MAY APPEAR - WHATEVER IS RIGHT NEAR HIM AT ANY GIVEN MOMENT REMAINS CONSISTENT TO THE REGULAR RULES OF THREE-DIMENSIONAL PHYSICS.



I. ETERNITY

DESIGN OF ETERNITY

BOOK ANALYSIS

DISCIPLINE

DESIGN PRINCIPLES:

By analysing the book "The End of Eternity" we extracted the following factual information about the society, environment and the architecture of Eternity:

NO EXTERIOR

ANALOGIES:

SUCIETY:	ENVIRONMENT:	ARCHITECTURE
MASCULINE SOCIETY	ALTERNATE PHYSICALITIES	ADAPTABILITY
ORGANIZATION	NO SUN	NO WINDOWS

NO WEATHER

BOOK INTERPRETATION

Based on the limited amount of information from the book, we drew the following conclusions about Eternity to which our design must correspond and found analogous examples for the design approach:

MODULARITY and UNIFORMITY	MONASTERY
CONNECTEDNESS	PRISON
MONUMENTAL and CLAUSTROPHOBIC	SOCIAL HOUSING
STABILITY vs CONSTANT CHANGE	OFFICES
DENYING INDIVIDUALITY	CORPORATIVISM
BLANK MATERIAL and GREYNESS	TOTALITARIAN SYSTEM

DESIGN DECISION

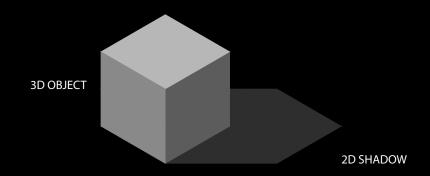
Eternity according to our interpretation is a place in a 4D space, a place where normal Time stands still and only Physiotime exists (one still grows old normally). It is a place that does not have a WHERE, but a WHEN.

People as 3D beings are not able to detect 4D space in its original form. We are only able to see a 3D shadow of a 4D place.

This 3D shadow does not behave as a normal 3D place would. It constantly moves and distorts its form, much like a 2D shadow of a 3D object would when it is moved around under a strong light source.

Interpreting Eternity as a 4D space led us to the creation of the following special effects:

SPACE DISTORTION
MULTIPLE DIMENSIONS
GRAVITY MATERIAL



ETERNITY CONSISTS OF:



1x1x1 SIU

I. MODULES

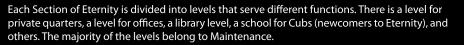
The smallest building unit of Eternity is a module the size of 1x1x1 SIU (Standard Intertemporal Unit). Between the modules is a light grid that produces light in the corridors and transports information and power.

II. CORRIDORS



In each level there is one corridor folded within itself into four continuous segments. It has no ceiling, only floor, walls and doors. Along the length of the corridor are rooms of various sizes. There are two types of corridors: 2 modules wide and 3 modules wide. Triangular openings leading to other levels are located at the intersections of each of the four segments.

III. LEVELS



IV. RAMPS



The levels are connected to each other with ramps which interweave within a single space. From the ramp space you do not see the exterior of the levels, since the levels are in a different dimension than the ramps.

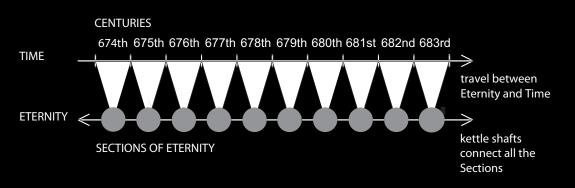
V. KETTLE SPACE



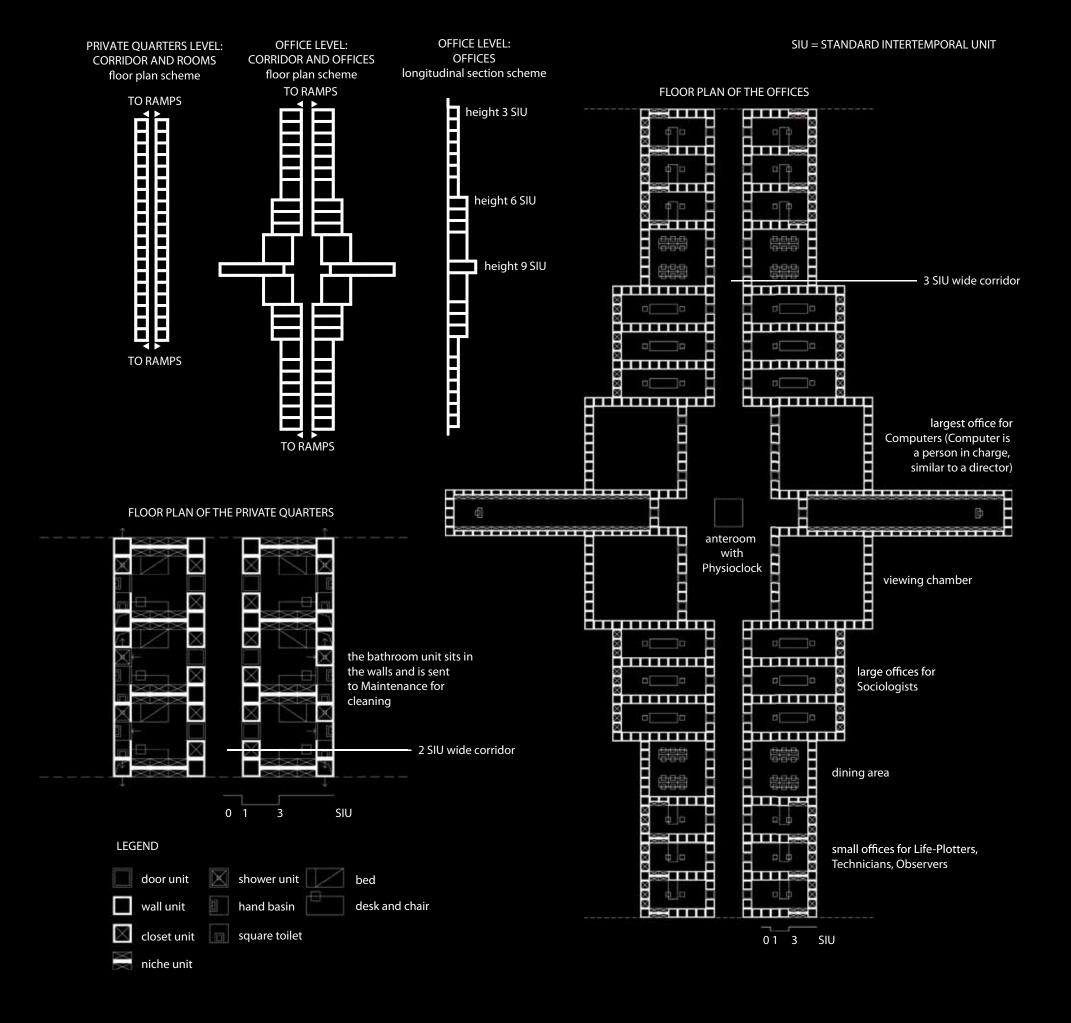
Each section of Eternity has a kettle space which is in the center of the ramp space. The kettle space serves as a central transportation hub and the Eternals travel by kettles between the sections of Eternity or directly into Time.

VI. SECTIONS OF ETERNITY

There is one Section of Eternity for each Century from the 27th Century on. Each Section is in charge of one Century in Time. All the sections have the same layout, but in order to to be able to comprehend its Century better, the design of an individual Sections is adapted to the Century it is in charge of.

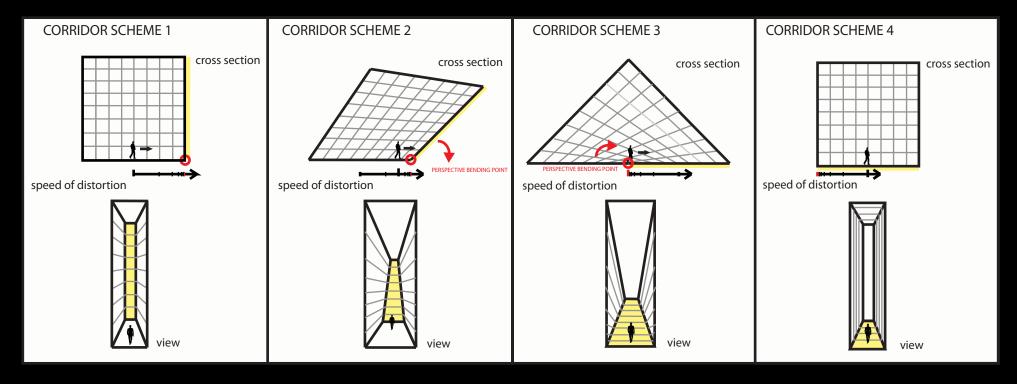


II. CORRIDORS

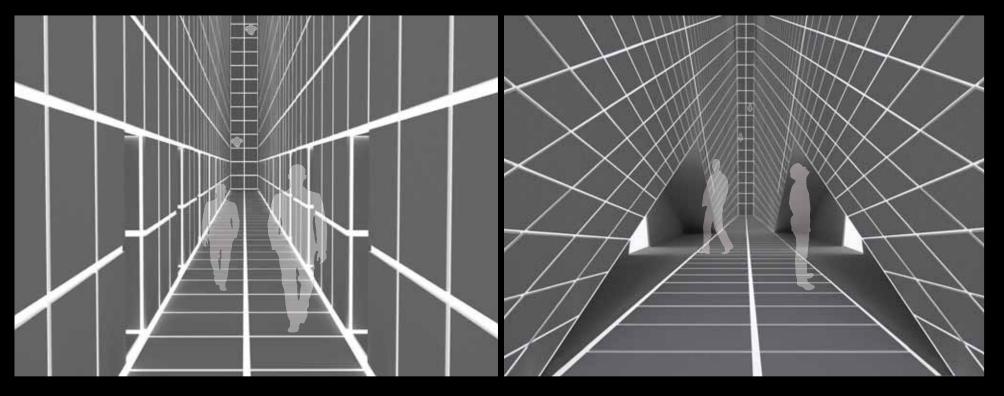


II. CORRIDORS

Each level in a Section of Eternity consists of one corridor. The rooms along the corridor always stay orthogonal, but the corridor seems to be changing according to the movement of the observer. The corridor has no ceiling but four segments connected by two walls, so you can see the people walking above your head. When you stand in the middle, the corridor appears orthogonal. When you start moving towards the end of the corridor, the space starts to bend forward and you see the wall in front of you descend to the point where it becomes a floor so you can easily keep walking forward into the next segment.



This effect is accentuated by the light grid inside the corridor. When you stand in the middle of the corridor, the grid is orthogonal. The closer you get to the end of the corridor, the more the grid becomes distorted.

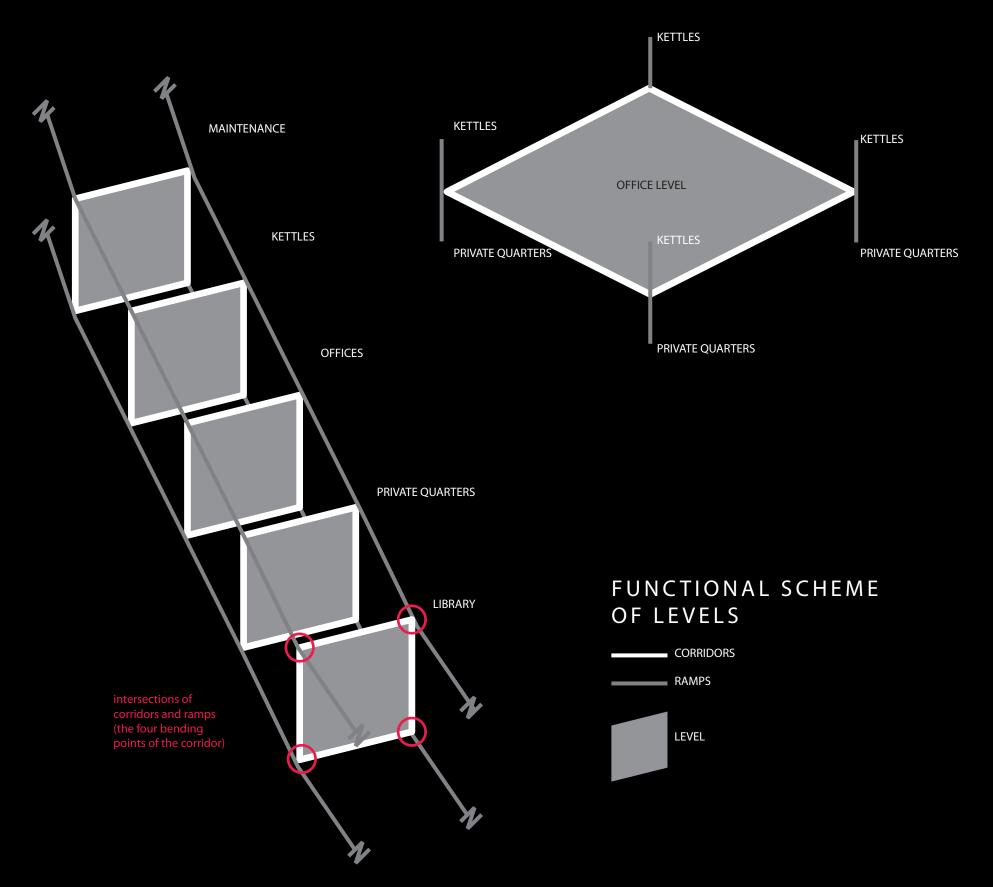


- I. The view of the observer standing in the center of a corridor segment, from where the neighboring segments appear as vertical walls.
- II. The view of the observer standing at the bending point of the corridor, where each two neighboring segments connect in a continuous floor. Here are located the openings to the ramps leading to other levels, one opening on each side.

III. LEVELS

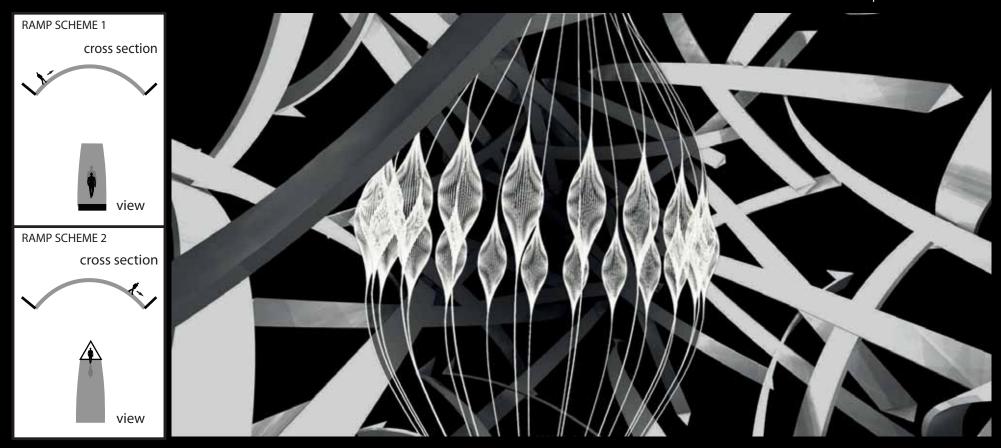
The levels are connected to each other with ramps. Each level has one corridor with four bending points, where the triangular openings to the ramps are located.

You can access two other levels from the level in which you are located, one through the passages on the right side of the corridor and the other from the passages on the left side of the corridor.



IV. RAMPS

View of the kettle space from the outside.

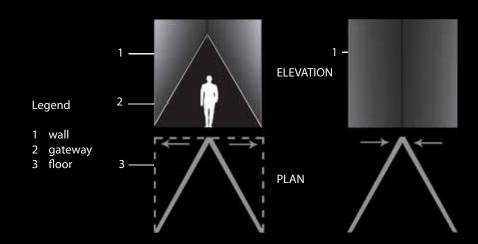


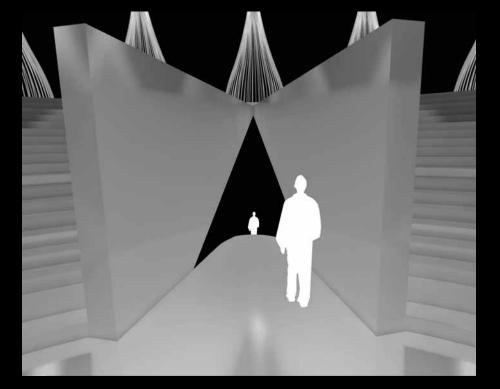
The ramps are connecting the levels. Together the ramps create a ramp space that is filling the temporal field in which each section of Eternity is located. The material which the ramps are made of is a source of light and gravity. The ramps are bent in a way that you do not see the end of the ramp when you first step onto it. At the end of each ramp you see a light-filled opening which leads to a level, but you never see the level's exterior. Though the kettle rooms appear to be in the center of the ramps space, they are accessed like regular levels are. Thus, the openings at the end of eight of the ramps are actually leading to either one of the two kettle rooms. From the ramp space the interior of the kettle space is not visible, and from the kettle rooms the ramp space is not visible.

GATEWAYS OF THE KETTLE ROOMS

Each of the two kettle rooms has four gateways leading to the ramps. In regular 3D space none of the ramps seem to reach the kettle rooms, whose structure does not seem to accommodate any connecting ramps. Yet in 4D space, some of the ramps actually do reach the kettle rooms.

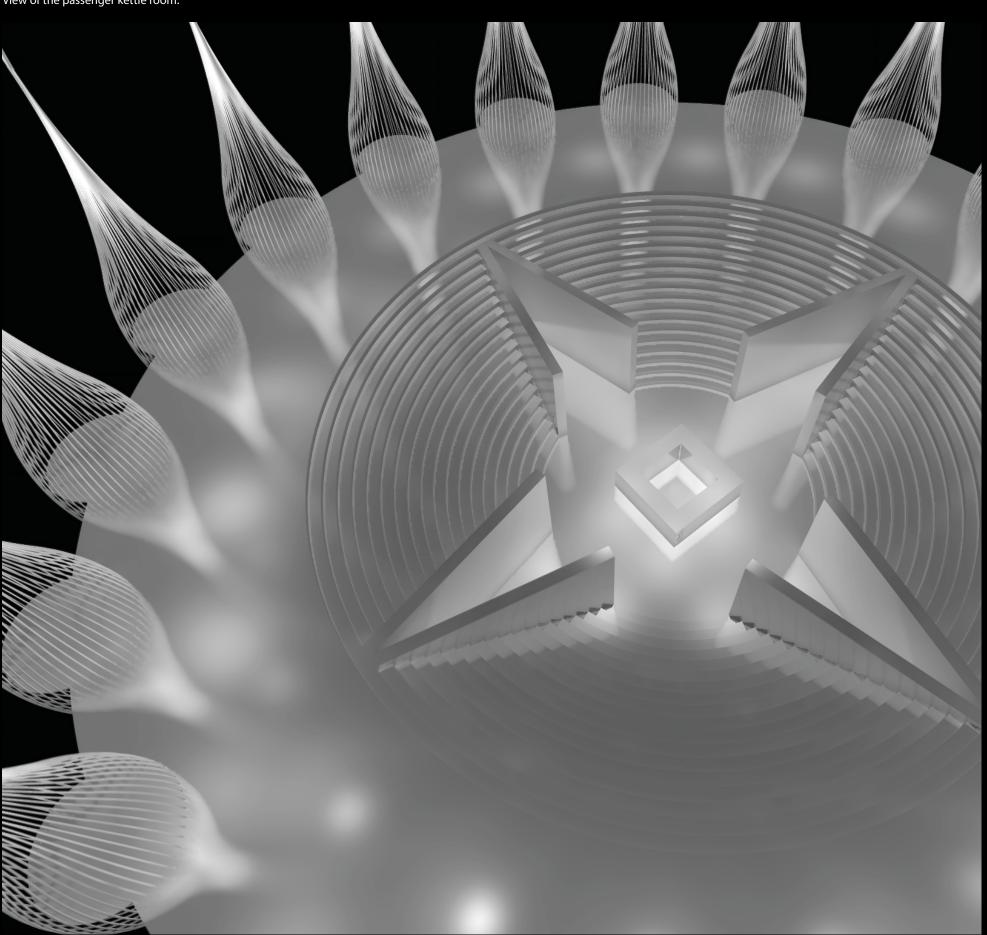
Inside of the kettle rooms, the gateways normally appear as two intersecting walls. Yet whenever someone steps near them they appear to spread apart towards the bottom, revealing an opening to the ramp that is actually there in the fourth dimension.



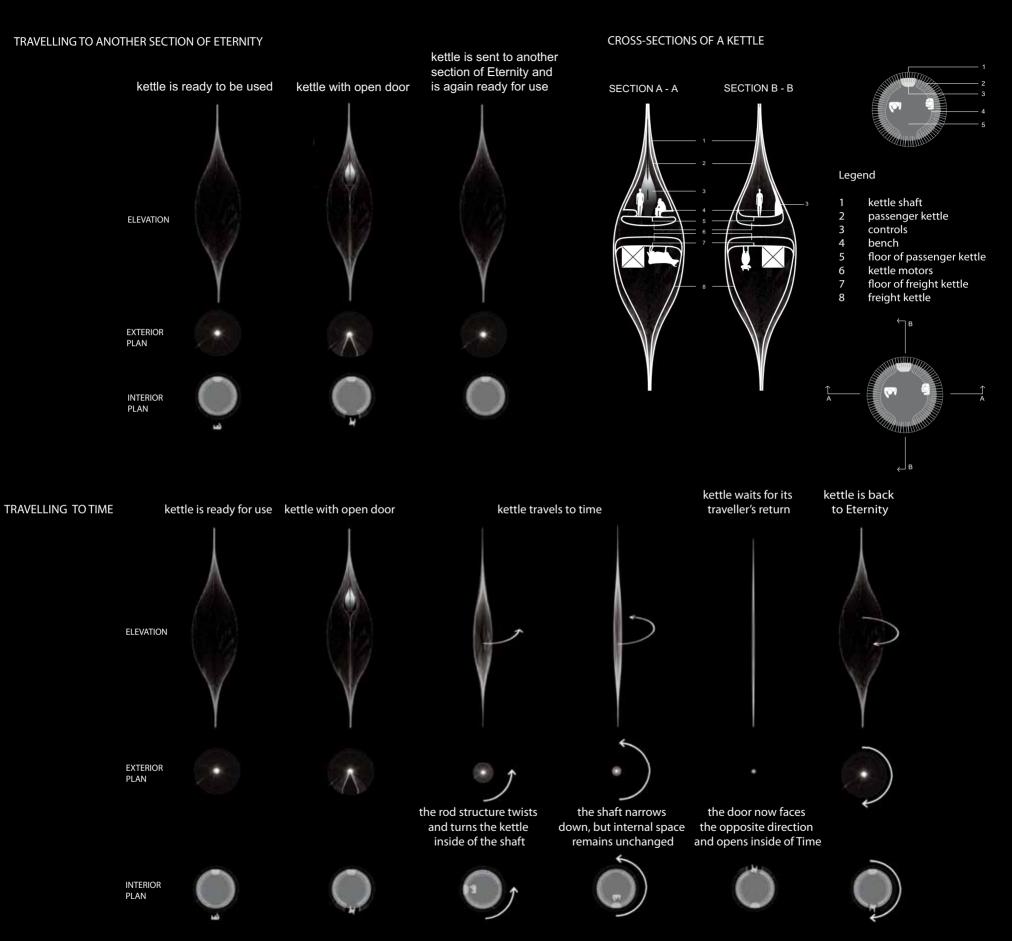


V. THE KETTLE SPACE

View of the passenger kettle room.



V. THE KETTLES



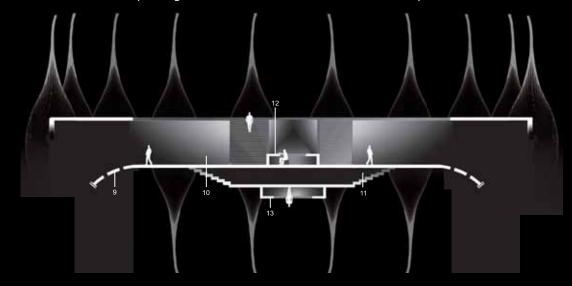
"Entry into Time was much more complicated than mere passage between Eternity and the kettle shafts. In order to enter Time the co-ordinates fixing the desired region on Earth's surface had painstakingly to be adjusted and the desired moment of Time pin-ponted within the Century."

V. THE KETTLES

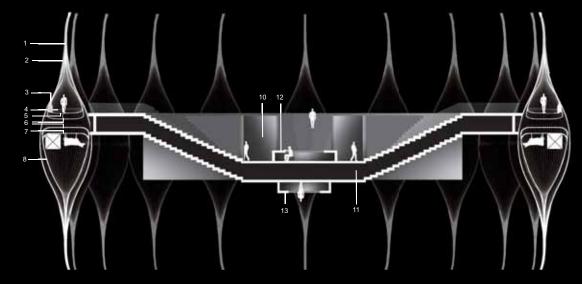
"At the moment, you and I aren't matter, really, in spite of appearances. A hundred men could be using this same kettle, moving (if you can call it that) at various velocities in either Time-directon, passing through one another and so on. The laws of ordinary universe just don't apply to the kettle shafts!"

Within the central kettle space are two kettle rooms placed on opposite sides of the same central floor. One is for passenger kettles and the other is for freight kettles.

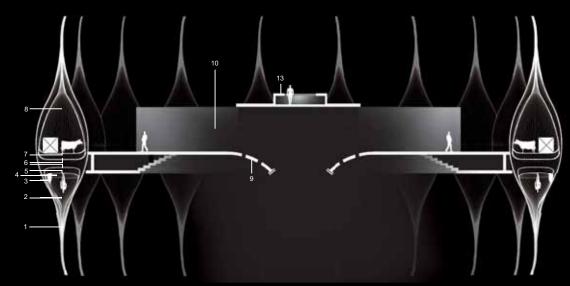
shows the passenger kettle room and its connections to the ramps



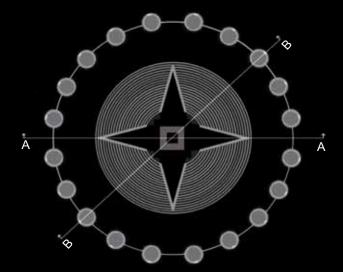
shows how the kettles are attached to the kettle room SECTION B - B



SECTION C - C shows the freight kettle room and its connections to the ramps



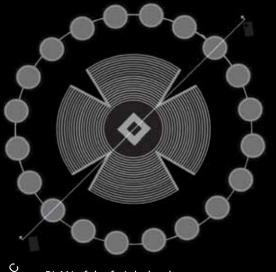
PLAN of the passenger kettle room



Legend

- kettle shaft
- passenger kettle controls bench

- floor of passenger kettle
- kettle motors
- floor of freight kettle freight kettle
- ramp (connected in 4D space)
- opening to ramp
- temporal field generators
- reception desk
- supervisor's desk



PLAN of the freight kettle room

VI. SECTIONS OF ETERNITY

ADAPTATION OF THE DESIGN TO THE CENTURIES: THE CORRIDORS

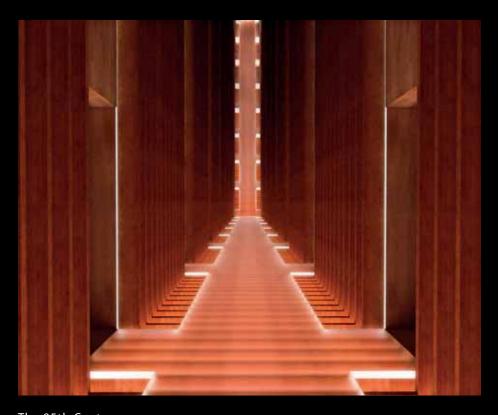
THE BASIC STRUCTURE OF ALL SECTIONS OF ETERNITY IS IDENTICAL, BUT THE DETAILED DESIGN OF EACH SECTION IS ADAPTED TO THE STYLE OF THE PARTICULAR CENTURY IT IS IN CHARGE OF.



The 2456th Century



The 482nd Century



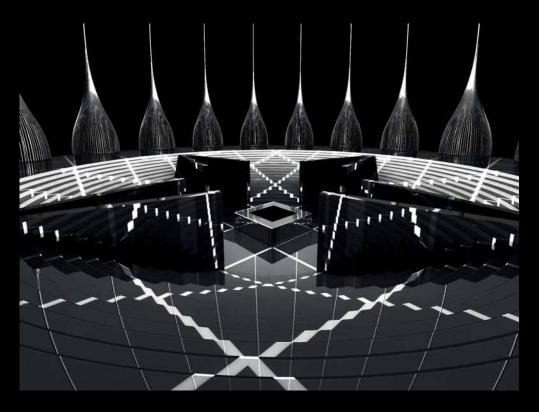
The 95th Century



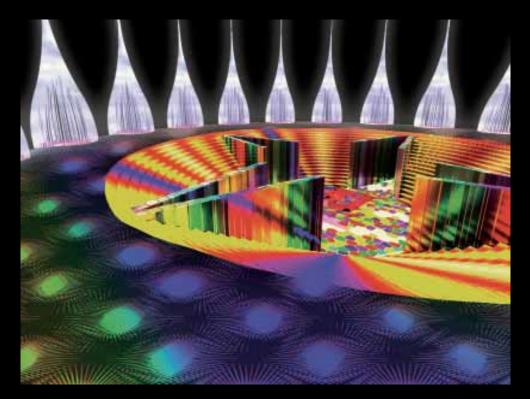
The 575th Century

VI. SECTIONS OF ETERNITY

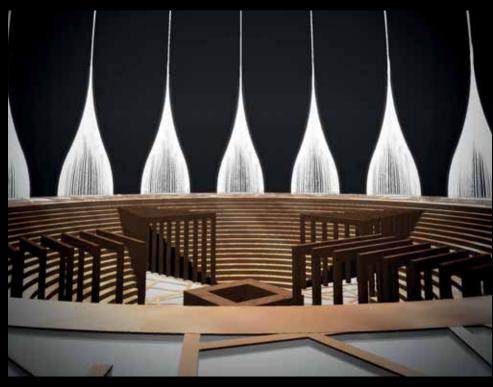
ADAPTATION OF THE DESIGN TO THE CENTURIES: THE KETTLE ROOMS



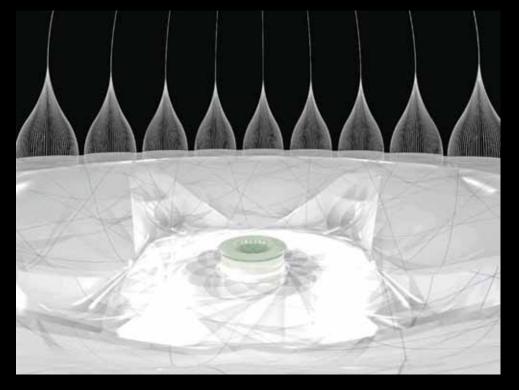
The 2456th Century



The 482nd Century



The 95th Century



The 575th Century



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THE 2456TH-2481ST CENTURIES

THE 2456TH CENTURY IS WHERE THE FIRST EVENTS IN THE BOOK TAKE PLACE. IT INTRODUCES ITS LEAD CHARACTER, TECHNICIAN ANDREW HARLAN, ON A SPECIAL ASSIGNMENT FOR ETERNITY, AND DEMONSTRATES THE ROLE OF ETERNITY AS THE OVERSEER AND ENFORCER OF A 'DESIRABLE' FLOW OF HUMAN HISTORY.

THE IMPORTANCE OF THE 2456TH CENTURY FOR THE STORY IS AS A PRECURSOR TO THE 2481ST CENTURY, A CIVILIZATION WITH A DESIRE FOR SPACE TRAVEL AS WELL AS A UNIQUE AND ELEGANT TECHNOLOGY WITH WHICH TO ACHIEVE IT. HOWEVER, IT IS ALSO A CIVILIZATION AFFLICTED WITH A RECORD LEVEL OF DRUG ADDICTION, WHICH PROMPTS ETERNITY TO INTERVENE AND CHANGE THE COURSE OF HISTORY. BY INTRODUCING A SLIGHT CHANGE IN THE 2456TH CENTURY - 25 CENTURIES EARLIER - THEY MANAGE TO LEAD TO AN ALTERNATIVE VERSION OF THE 2481ST CENTURY WHERE DRUG ADDICTION IS MINIMIZED, BUT WHERE SPACE TRAVEL TECHNOLOGY NO LONGER EXISTS EITHER.

THE 2456TH CENTURY IS DESCRIBED AS CONSISTING MOSTLY OF HIGHLY REFLECTIVE SURFACES, GLINTING LIGHT, AND PROVIDING THE ILLUSION OF COMPLETE SMOOTHNESS AS THE EFFECT OF A MOLECULAR FILM. HARLAN, WHO IS ONLY A VISITOR TO THIS CENTURY, FIRST FINDS HIMSELF SQUINTING AT THE BRILLIANCE, SHIELDING HIS EYES, AND ANNOYED WITH THE INSANE RIOT OF LIGHT REFLECTION. MATTER SEEMS TO BE CONSISTING ONLY OF MIRRORS, WITH EVER-REPEATING REFLECTIONS OF HIM, OF OTHERS, AND OF EVERYTHING HE CAN SEE, TO THE POINT OF UTTER CONFUSION AND NAUSEA.

BASED ON THIS, WE SPECULATED THAT THE 2456TH CENTURY REPRESENTS A STEP IN A CONTINUOUS HISTORICAL DEVELOPMENT WHICH STARTED AROUND THE 2400TH CENTURY, WHEN SEA LEVEL ROSE SUBSTANTIALLY. MANKIND WAS FORCED TO BUILD THEIR CITIES MOSTLY ON WATER, AND DEVELOPED AN INCREASING WISH TO REACH THE STARS IN SEARCH OF A NEW HOME. PEOPLE BECAME ORGANIZED IN CLOSELY-KNIT SOCIETIES BONDED BY THIS COMMON VISION AND BUILT THEIR CITIES AS BOTH A PHYSICAL AND SPIRITUAL EXPRESSION OF IT. BY THE 2456TH CENTURY, THEY REACHED RUDIMENTARY FORMS OF SPACE TRAVEL TECHNOLOGY AND THEIR WHOLE CITIES WERE BUILT WITH THE SPACEPORT AT THEIR CORE.

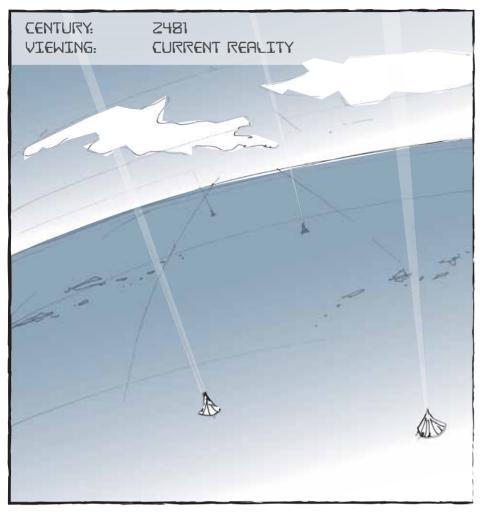
ANOTHER ASPECT OF OUR SPECULATION ABOUT THIS CIVILIZATION IS THEIR FASCINATION WITH WATER AND ITS PROPERTIES. IN THE 2456TH CENTURY THIS FOUND ITS EXPRESSION MOSTLY IN AN OBSESSIVE IMITATION OF THE REFLECTIVE NATURE OF WATER, AND BY THE 2481ST IT REACHED THE LEVEL OF TOTAL MASTERY OF ITS PHYSICAL PROPERTIES. THUS, FOR EXAMPLE, THEY WERE ABLE TO USE WATER AS A CONSTRUCTION MATERIAL

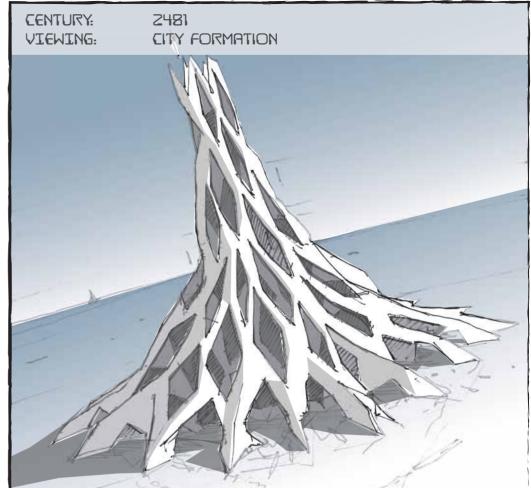
BY MANIPULATING IT INTO THE DESIRED SHAPE AND THEN HARD-ENING IT INTO A VISCOUS, SEMI-SOLID STATE WITHOUT REDUCING ITS TEMPERATURE, OR TO DEVELOP A NETWORK OF WATER ROADS WHICH EMPLOY A TOP LAYER OF FIRM, VISCOUS WATER THAT SMOOTHLY GLIDES ON THE LIQUID LAYER BELOW IT TO CARRY ITS PASSENGERS.

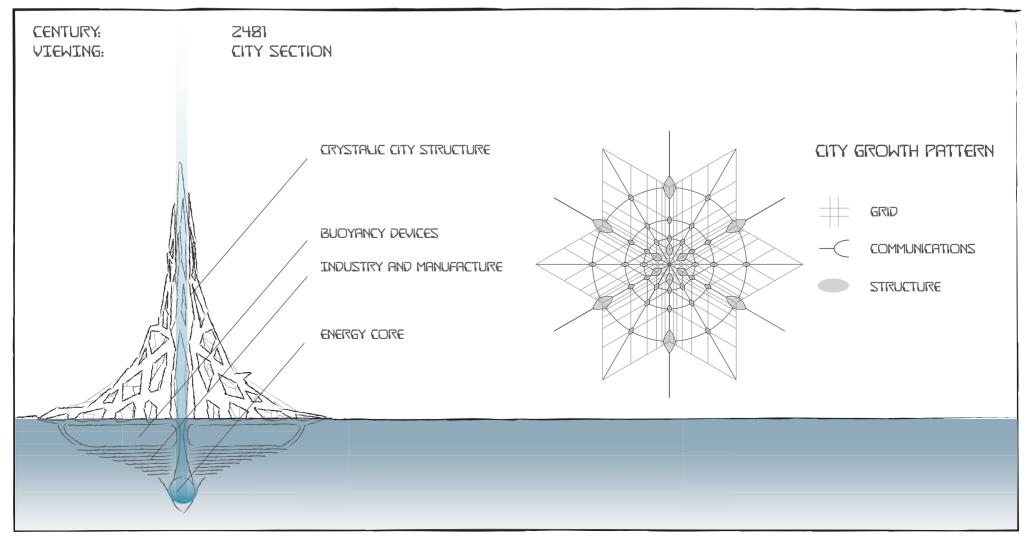
THE CITIES OF THE 2481ST REPRESENT THE PEAK OF THIS CIVILIZATION, BUT ARE TOTALLY TRANSFORMED BY THE REALITY CHANGE WHICH ETERNITY INTRODUCED INTO THE 2456TH CENTURY. INSTEAD OF CITIES THAT EXPANDED AND GREW AROUND THEIR ANCESTORS' EARLY SPACEPORTS, THESE ALTERNATIVE CITIES OF THE 2481ST CENTURY RATHER TURN THEIR BACKS TO THE ANCIENT SPACEPORTS AS IRRELEVANT RELICS OF A FORGOTTEN CIVILIZATION.

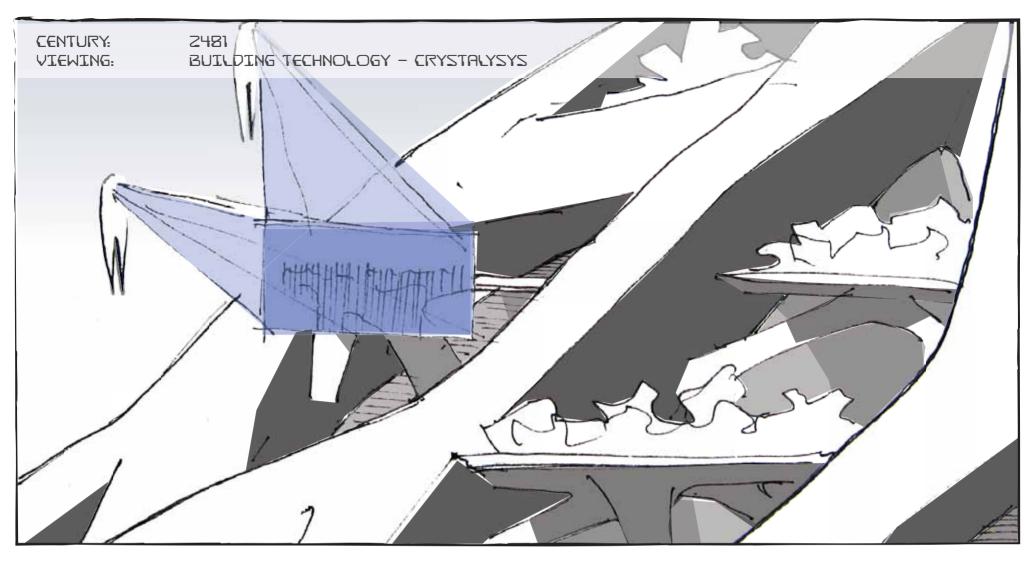
TICE POLICY OF STERNITY

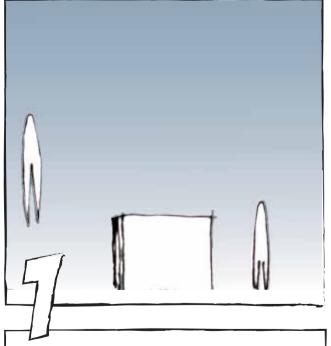






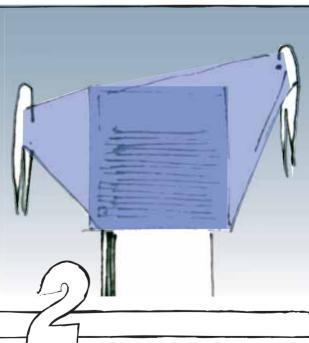






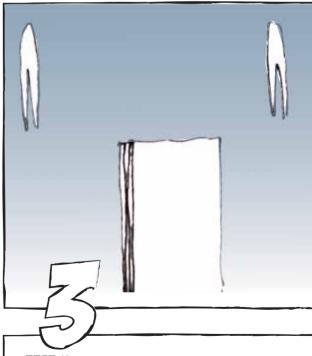
CONSTRUCTION TECHNOLOGY IS BASED ON MANIPULATING WATER INTO DESIRED SHAPES AND SOLIDIFYING IT

STEP 1
BUILDING BOTS ARE POSITIONED AT THE TOP
OF THE STRUCTURE



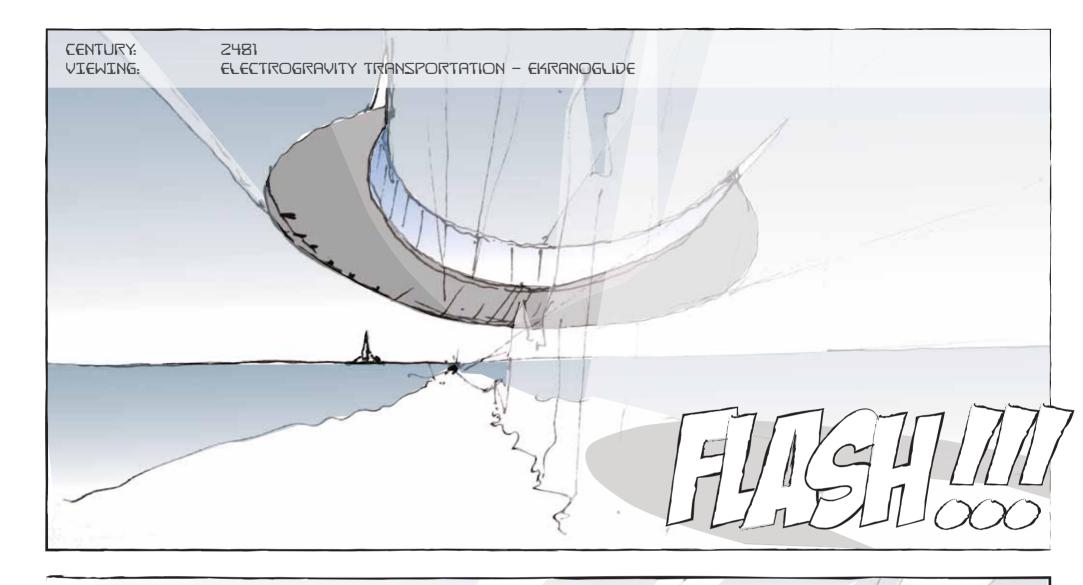
STEP Z
THE TOP OF THE STRUCTURE IS LIQUELED

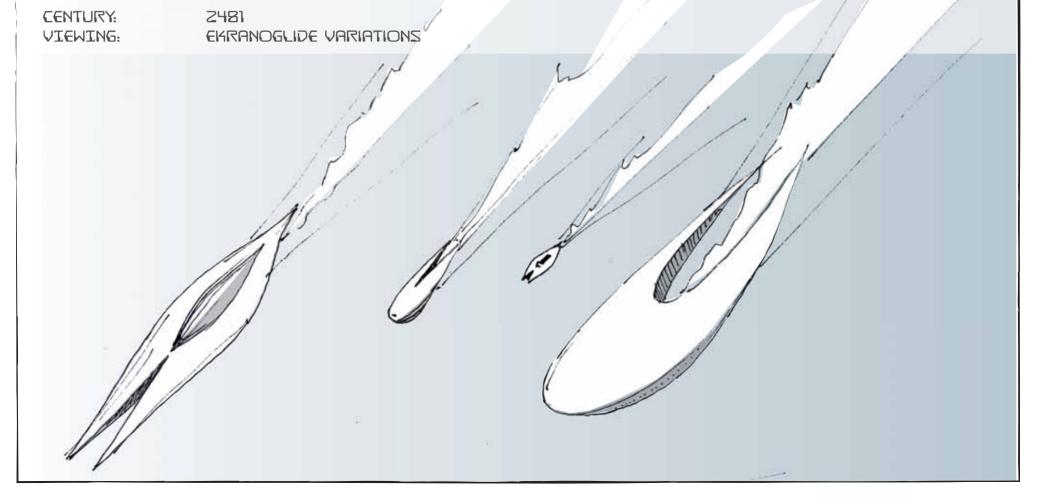
STEP 3
FORCE FIELD FORMS A MOLD FOR THE NEW
STRUCTURAL SEGMENT

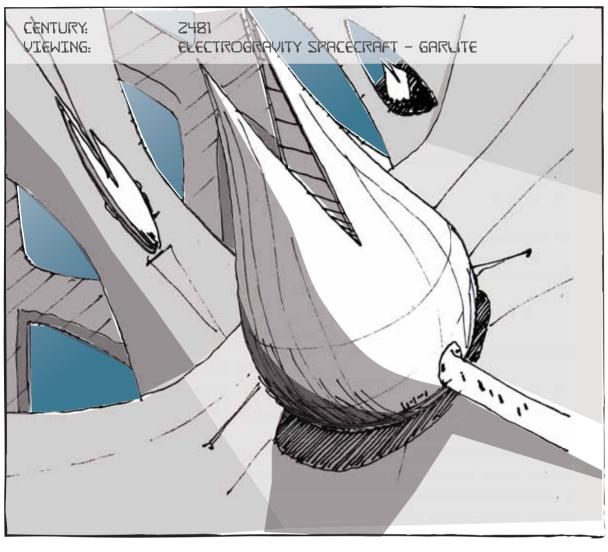


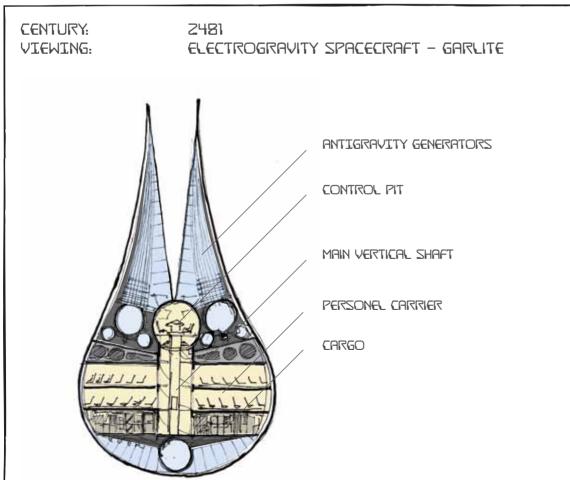
THE LIQUIFIED WATER IS DRAWN UP THROUGH THE EXISTING STRUCTURE

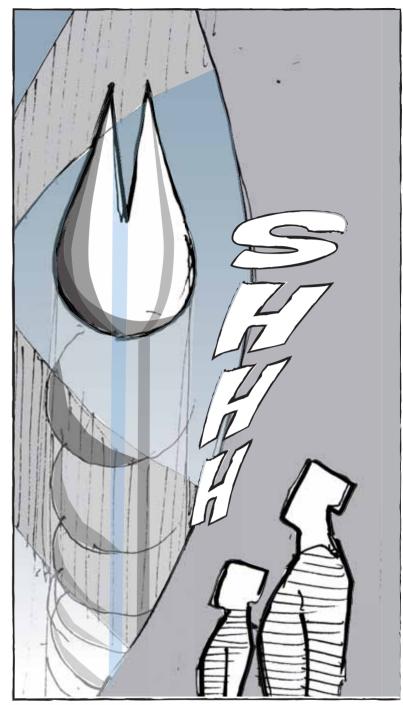
STEP 5
WATER IS SOLIDIFIED INTO FORM AND
BOTS MOVE UP TO CONSTRUCT THE NEXT
SEGMENT

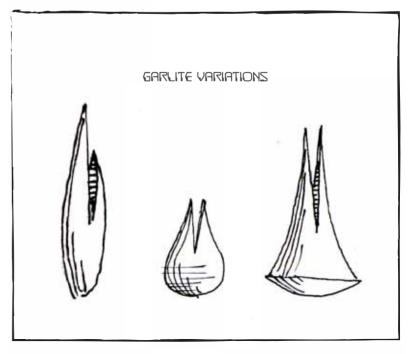


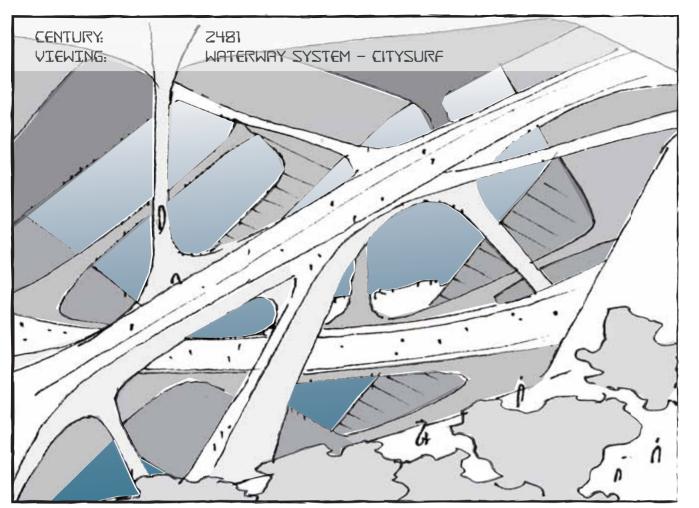


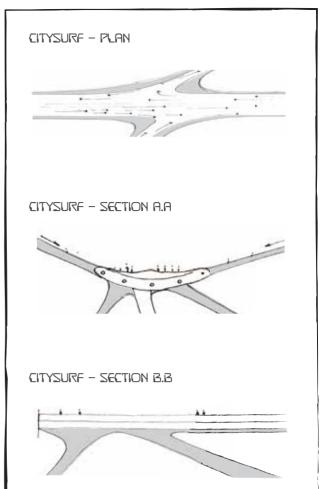


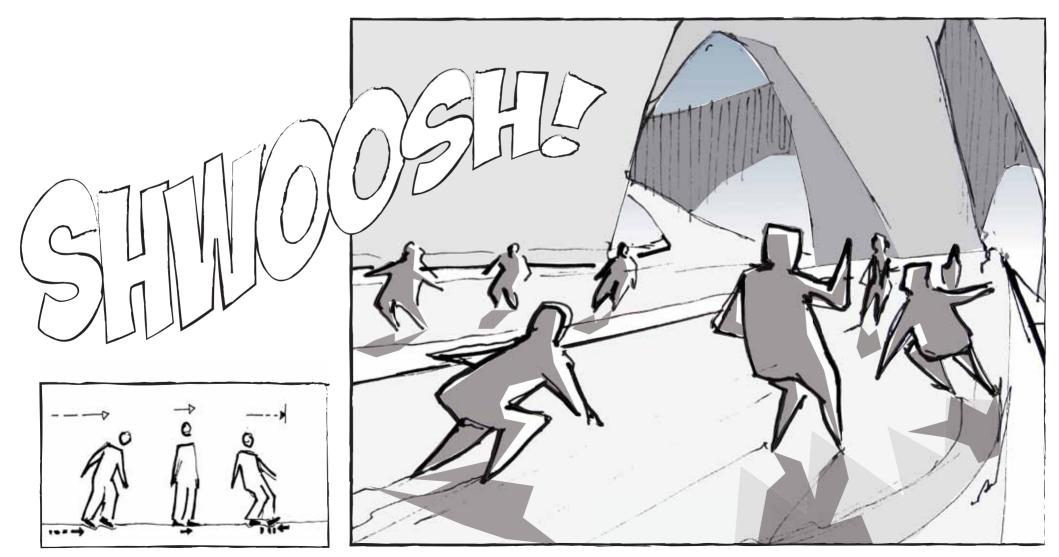


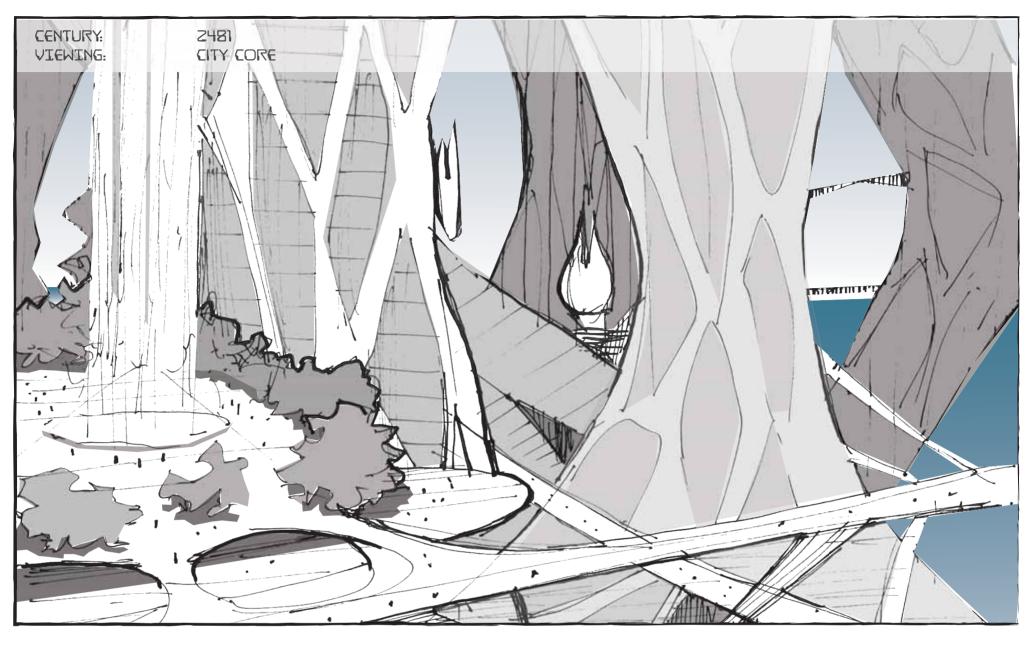


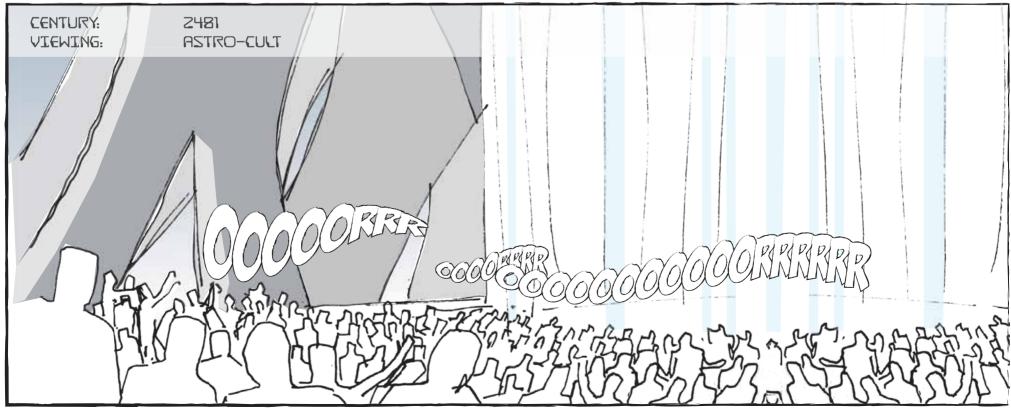


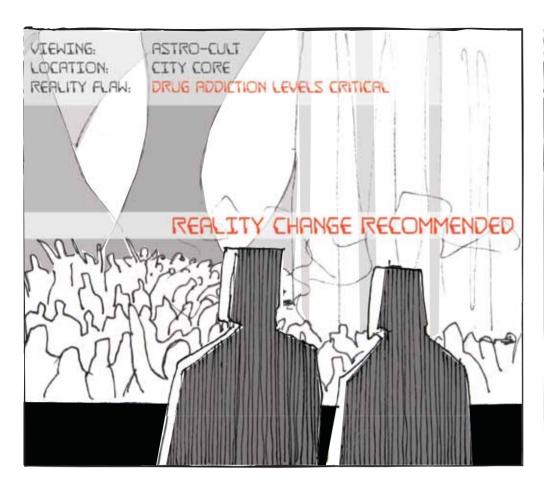


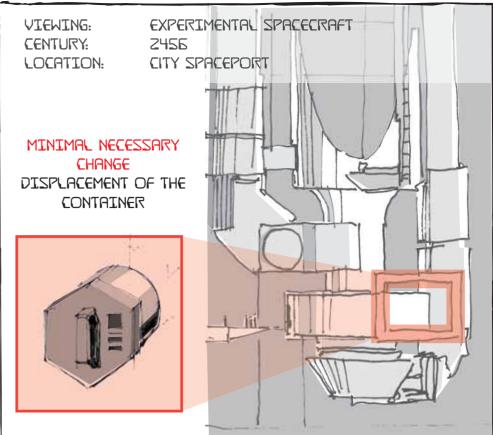


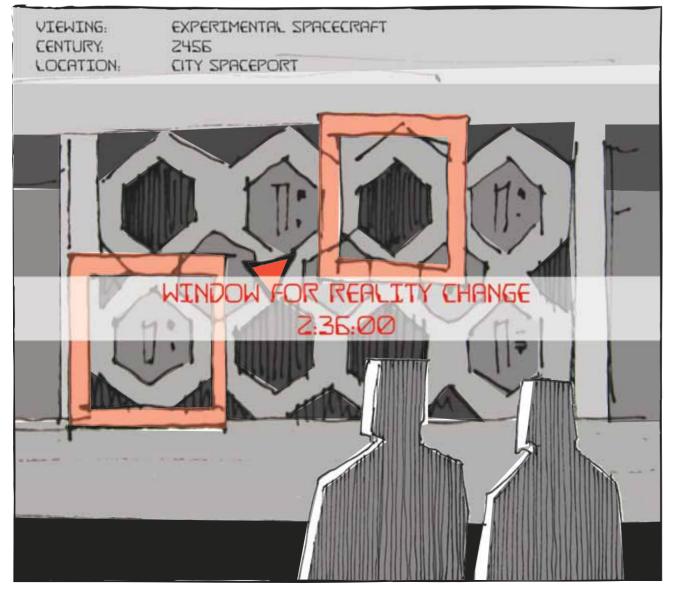






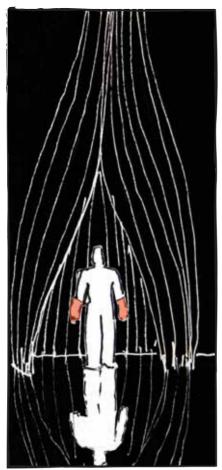




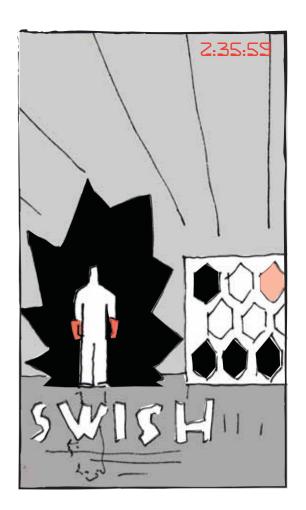


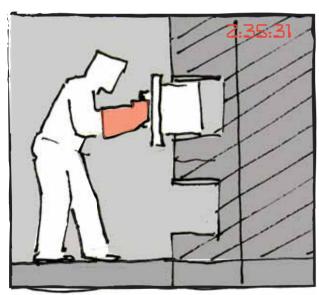




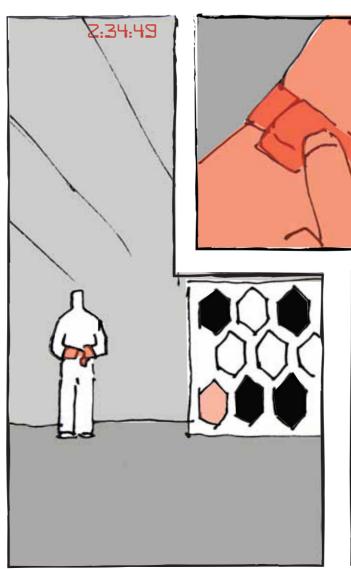






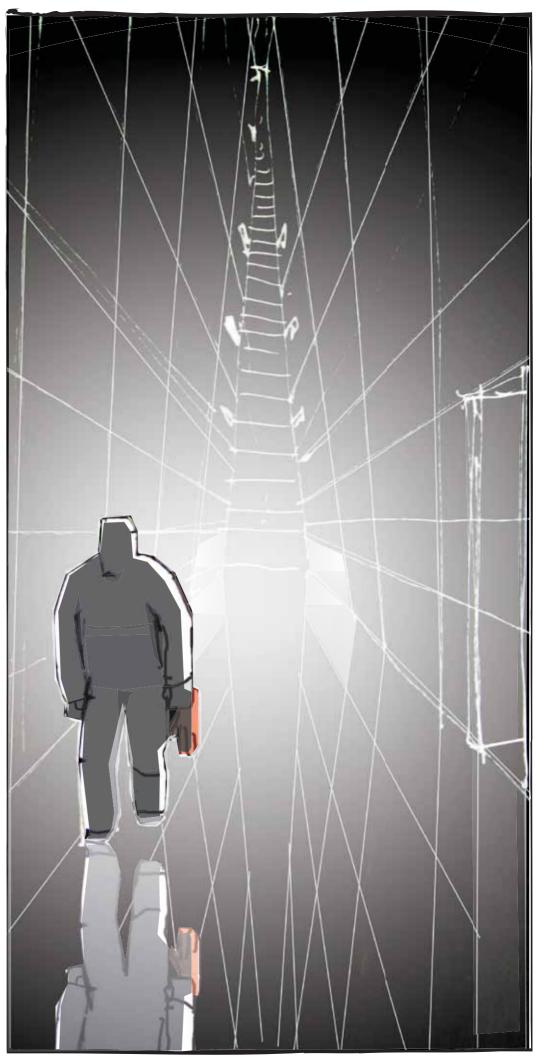


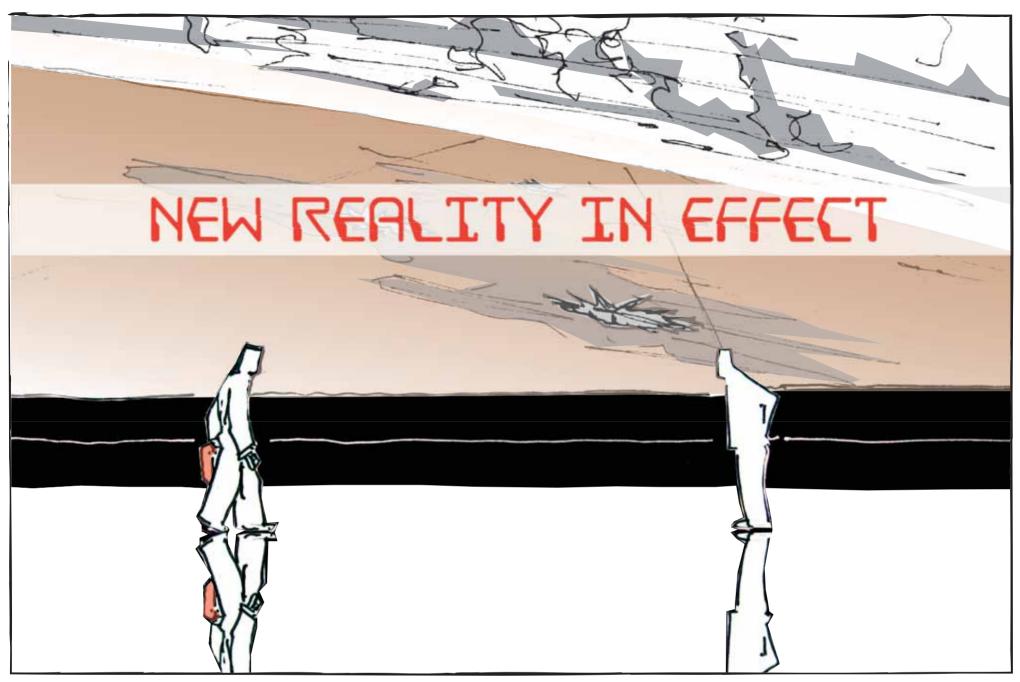


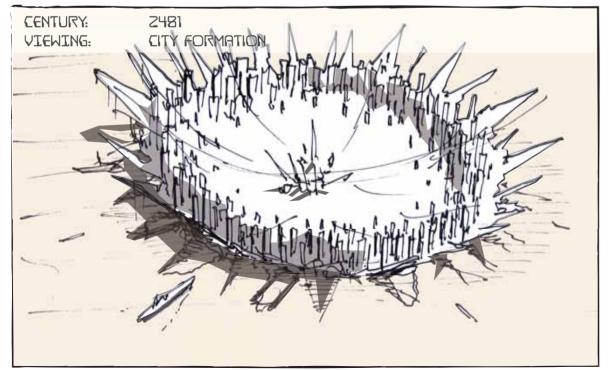


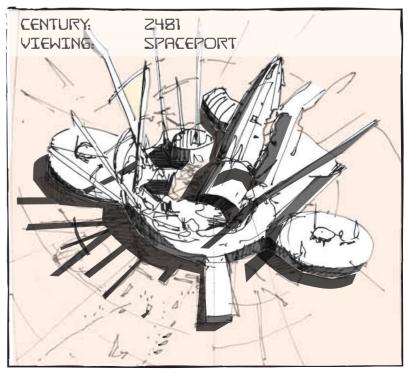


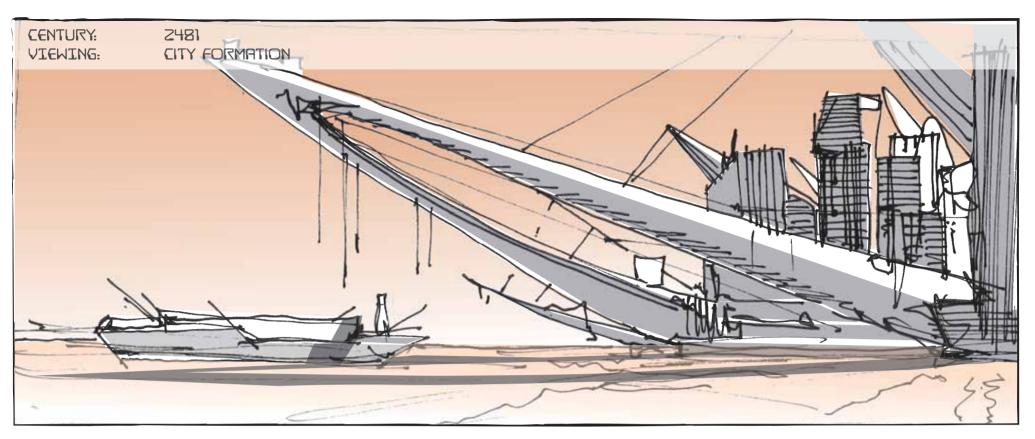


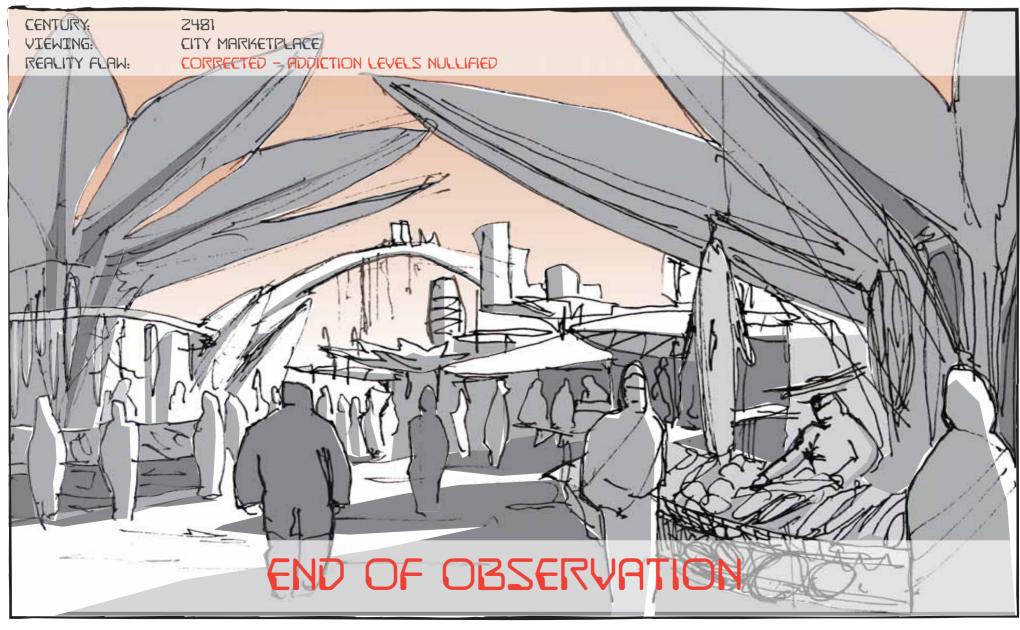






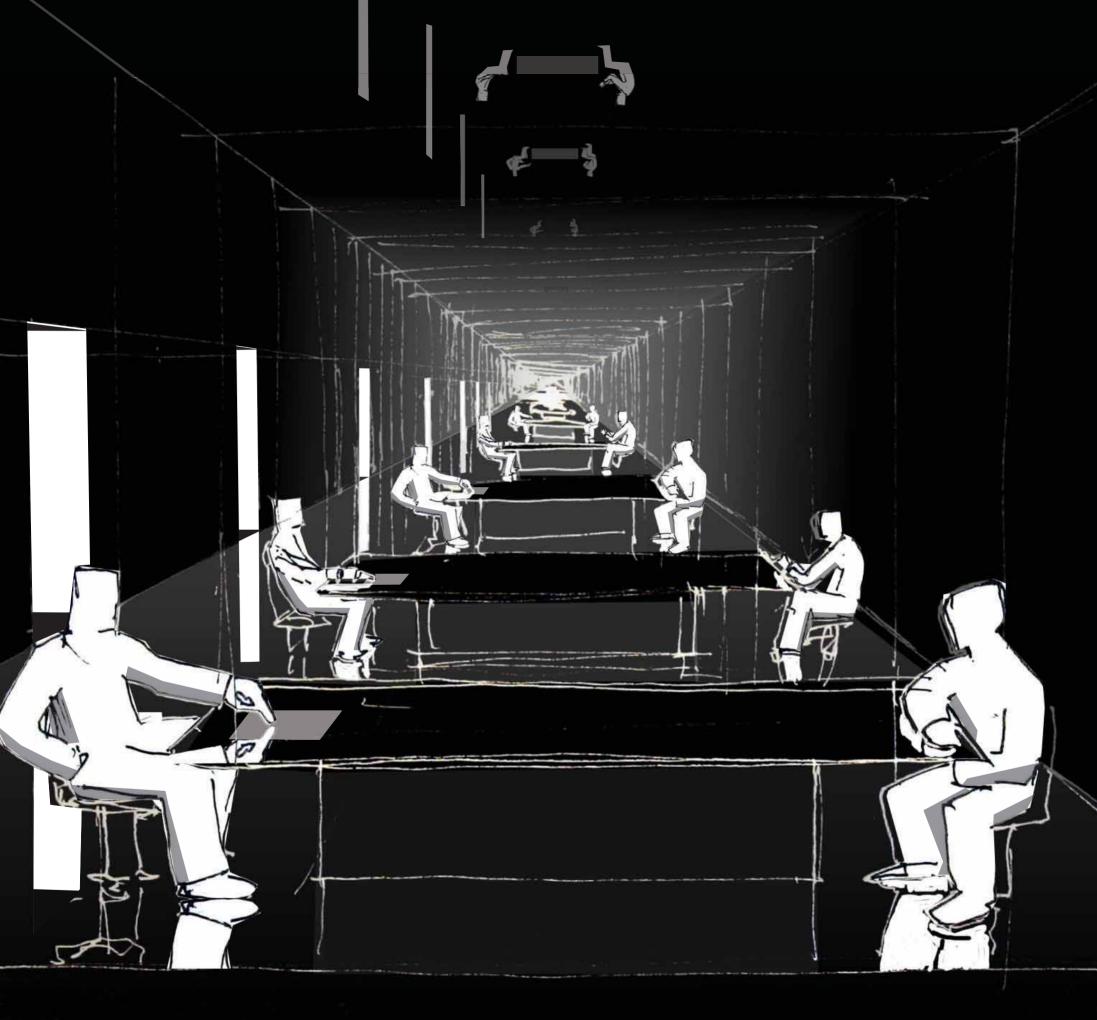




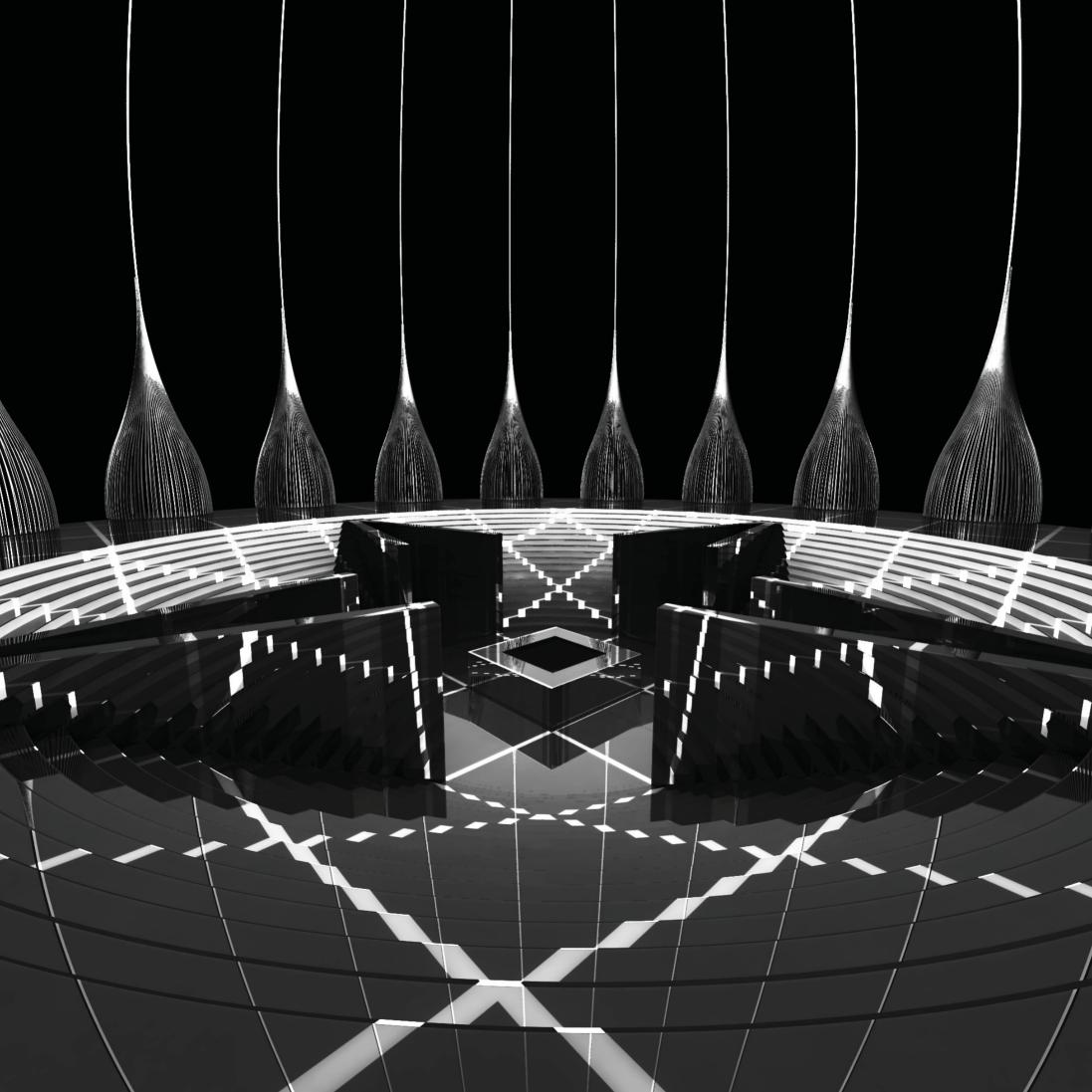


THE ZYSETH CENTURY SECTION OF ETERNITY

THE Z456TH CENTURY SECTION OF ETERNITY



"ON THE OTHER HAND," SAID HARLAN, "I SUGGEST THAT THE M.N.C. CAN BE REDUCED TO THE MERE DISPLACEMENT OF A CONTAINER FROM ONE SHELF TO ANOTHER. HERE!" HIS LONG FINGER POINTED.







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THE 95TH CENTURY

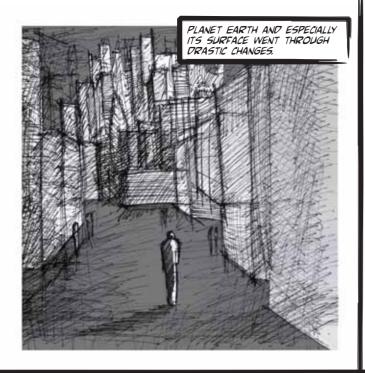
THE 95TH CENTURY IS ANDREW HARLAN'S HOME CENTURY, WHERE HE WAS BORN AND RAISED UNTIL REACHING THE AGE OF FIFTEEN. THE ONLY NOTABLE EVENT MENTIONED IN THE BOOK AS TAKING PLACE THERE IS HIS LAST FAREWELL TO HIS FAMILY BEFORE BEING TAKEN INTO ETERNITY, NEVER TO RETURN AGAIN. HOWEVER, THE IMPORTANCE OF THIS CENTURY IS IN ITS INFLUENCE ON HARLAN'S PERSONALITY, BEHAVIOR, AND MORAL PRINCIPLES. WE THEREFORE DESIGNED THIS CENTURY TO SUPPORT THE DEVELOPMENT OF HIS CHARACTER FOR THE FILM, AND INCLUDED ALSO THE 95TH CENTURY'S SECTION OF ETERNITY, WHICH IS WHERE HARLAN'S FIRST EXPERIENCE OF ETERNITY WOULD TAKE PLACE.

THE 95TH CENTURY IS DESCRIBED AS AN AUSTERE AND CONFORMIST SOCIETY, STIFFLY RESTRICTIVE OF ATOMIC POWER, FAINTLY RUSTIC, AND FOND OF NATURAL WOOD AS A STRUCTURAL MATERIAL. ITS DESIGNS ARE DESCRIBED AS SPARTAN, PHYSICAL, AND BASED ON SIMPLE RAW MATERIALS SUCH AS WOOD, METAL, AND LEATHER.

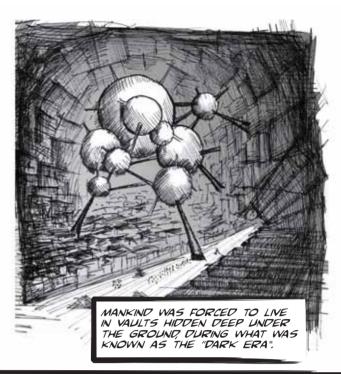
BASED ON THAT, WE SPECULATED THAT THE 95TH CENTURY'S FIRM RESTRICTION ON THE USE OF ATOMIC POWER IS CONSE-QUENT TO A NUCLEAR DISASTER WHICH OCCURRED IN THEIR OWN DISTANT HISTORY. FOLLOWING THAT CATASTROPHE, MANKIND WAS FORCED TO LIVE BENEATH THE SURFACE OF THE PLANET IN UNDERGROUND VAULTS (THAT DISASTER WAS ALSO ONE OF THE MAIN INCENTIVES OF ETERNITY TO BEGIN TO INTERVENTIONS WITH THE COURSE OF HISTORY SO AS TO PREVENT SUCH EVENTS FROM HAPPENING). FOLLOWING THESE EVENTS, THE 95TH CEN-TURY IS THE HISTORICAL PERIOD WHEN THE SURFACE OF THE PLANET BECAME HOSPITABLE TO HUMAN LIFE AGAIN, AND WHEN THE FIRST SETTLERS BEGAN TO COME OUT OF THE UNDERGROUND VAULTS TO WORK ON THE MAIN TASK - TERRAFORMING AND RECOLONIZING THE SURFACE. THIS WORLDWIDE ENDEAVOR FORMED SOCIETY AROUND THIS BIG RESPONSIBILITY, BASED ON THE SELF-DENIAL AND ETHICAL DEDICATION OF EACH INDI-VIDUAL. THEIR SOCIETY IS FOUNDED ON PRINCIPLES OF SOCIAL EQUALITY AND TOLERANCE AND TREATS ITS VISION OF A BETTER FUTURE AT THE LEVEL OF A RELIGION.

Soon after leaving the vaults, a new era of living is dawning. People want to feel again the fresh air, the sun beams, and open nature, which leads them to develop a form of architecture that reflects these wishes directly. The new settlements above the ground are not bounded by any urban heritage or historical contexts and are developed in a new way to satisfy all needs. The whole infrastructure, industry and transportation systems remain placed underground, while the surface is reserved for living, with residential buildings, parks, and open nature between them.







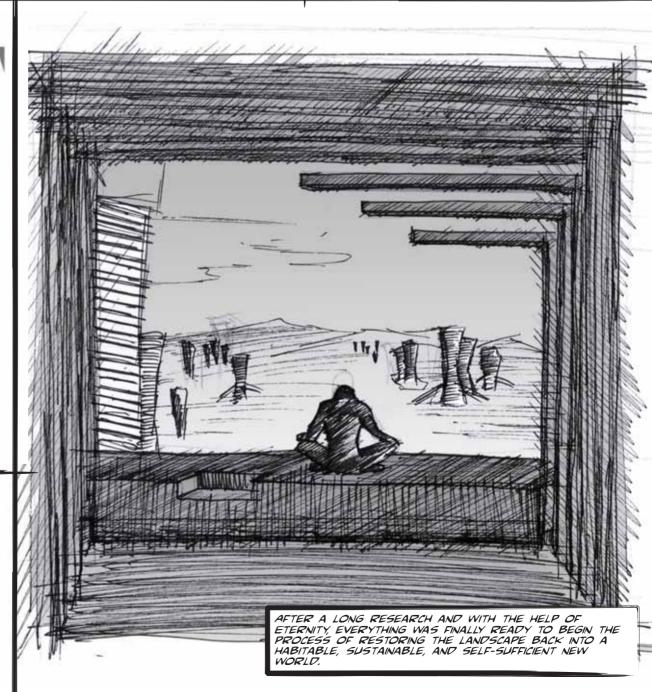


FOR MANY CENTURIES THEY WERE EXPOSED TO LIFE IN HARSH CONDITIONS WITH ONLY ONE QUEST ON THEIR MINDS: RECOLONIZING THE SURFACE OF PLANET EARTH.



The 95th Century

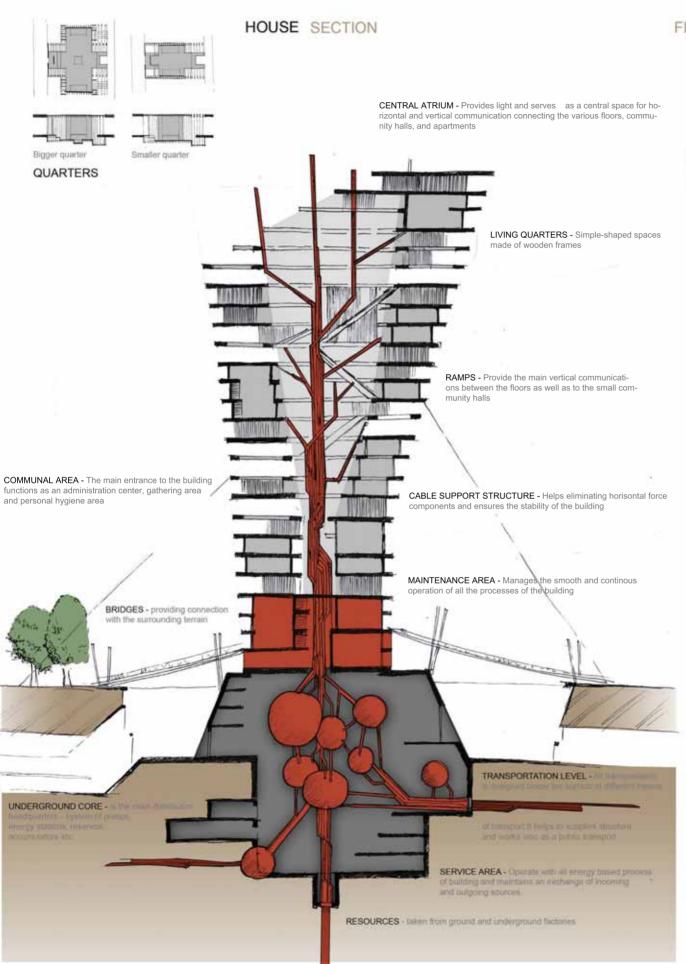
HARLAN'S CENTURY





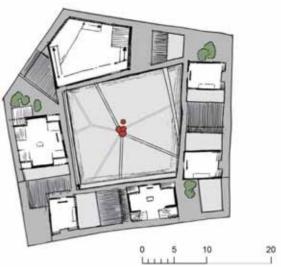


ANALYSIS OF THE HOUSE - FRAME-BASED STRUCTURES



FLOOR PLAN

COMMUNITY HALLS - Serve as centers for communal life, gathering and work, and are located in every 3-5 floors



95th

SOCIETY

95th-Century society is founded on principles of social equality and tolerance, slightly bringing to mind some of the social structures existing in today's world. The population is organized in a system of communes with the vision of a better future as their unifying element. This is expressed in the religious role of work which takes the main position in the everyday life of every individual. This path also brings much responsibility out of each member to the rest of society and leads to the understanding of self-denial as a way of life.

JRBANISM

The land which lay in ruins was slowly terraformed and prepared for the first residents from the vaults. The whole process of re-colonization and re-establishing is supported by the underground system of infrastructure, industry, and energy power plants. These heavy industrialized "nests" function as base-centers from which sub-surface infrastructure spreads radially, followed by over-ground residential development. The newborn city is split into two layers. One layer is built on the ground and is primarily designed as a living area which contains residen tial buildings and an open park between them. The second layer, below the surface, functions as a root system of infrastructure which operates and supplies all the buildings in the area.

THE BUILDINGS

Each construction is erected from the underground base like a flower grows from its root, with a core that reaches from its bottom to its top. This core is the heart of every building, providing it with energy, water, heating, etc. Their distribution is facilitated by vertically orientated pipes and conductors organized in a "tree" form, growing through the height of the structure. The shape of the building gradually expands from floor to floor, illuminating the atrium and bringing light to the lower levels, as well as protecting apartments from over insulation. The atrium is placed around a vertical axis and mainly functions as a horizontal and vertical means of communication for connecting the floors, which contain both apartments and community centers. Each building forms a self-sufficient commune which is further split in to smaller social units. These units gather people from apartments from 3-5 floors and are used for communal activities, social life, recreation, and work. The lower levels of the building are reserved for administration, maintenance, and a special section for personal hygiene.

THE INTERIOR

The interior is designed to bring inwards open and bright space filled with sun beams and direct it through the wooden frame construction. The intention is to create a place where you can feel the outside world, yet which still provides you with protection and security. The room is designed as a personal private temple, as a space for meditation and relaxation. Therefore, it is not equipped with any unnecessary facilities or furniture except for a built-in bed and a table. The whole building is designed as an open structure of massive primary horizontal frames — the main skeleton. Each of them forms one floor and functions as a fundamental platform for apartments and balconies. The skeleton also carries the secondary frame structures that form the private quarters.





5 THE SECTION OF ETERNITY

FURNITURE IN HARLAN'S QUARTERS







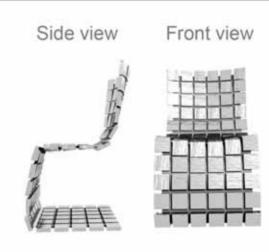
Side view

The table is made from a solid piece of wood, which was divided into layers according to the natural structure of the wood. These layers were separated and spread apart from each other. The resulting gaps can be used for document storage.









The chair is made from dulled metal in the appearance of wood. The surface is divided into individual squares. These parts are freely adaptable to body shape in their vertikal position and rotation.

BOOKS

The Bookshelf is especially convenient for handling books in the current interest and is sufficient for their presentation.

The library uses the principle of magnetic boards. It is possible to easily move, remove and place books everywhere on the board.

Separately it is an impressive piece of rough solid wood.



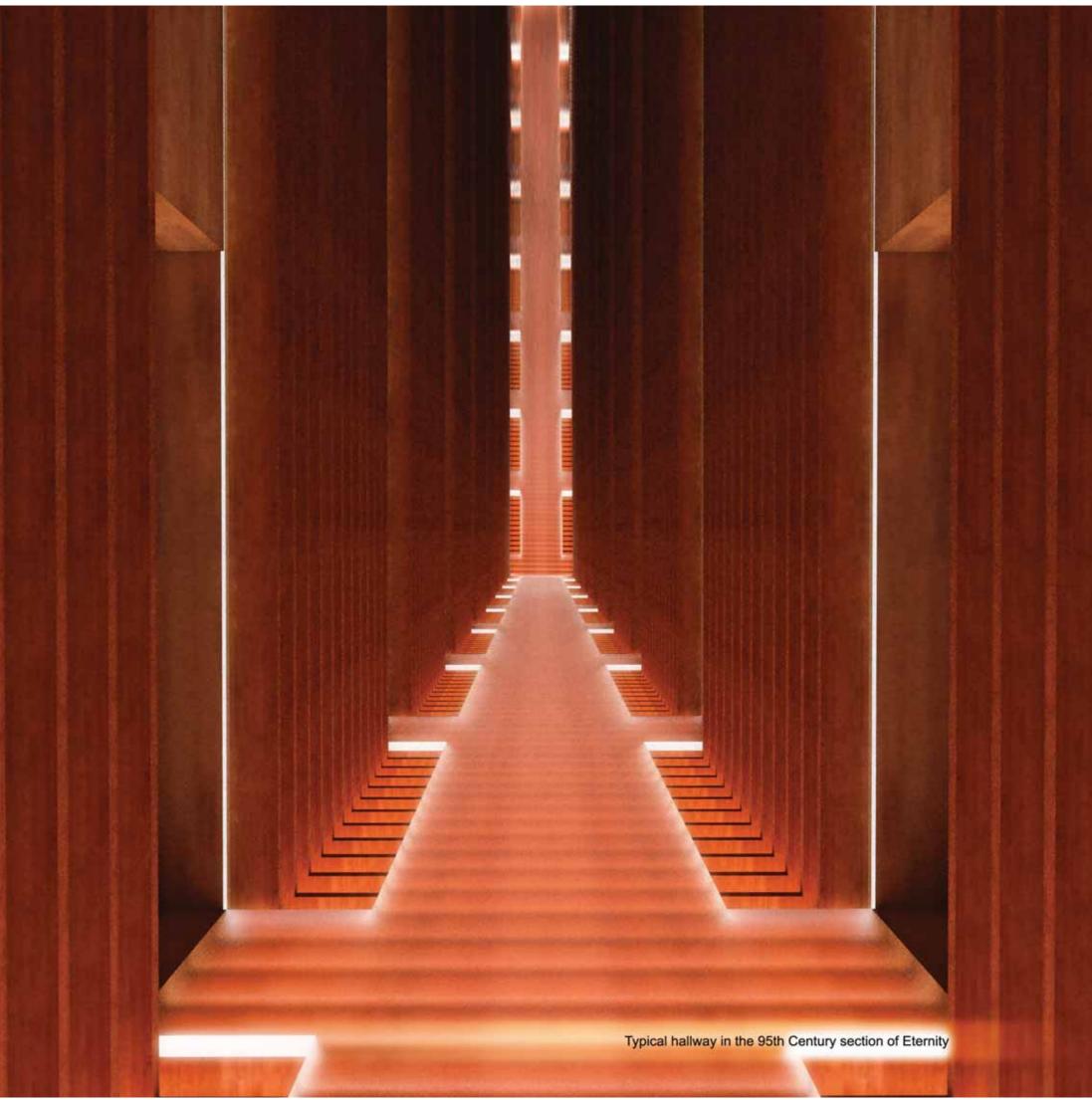


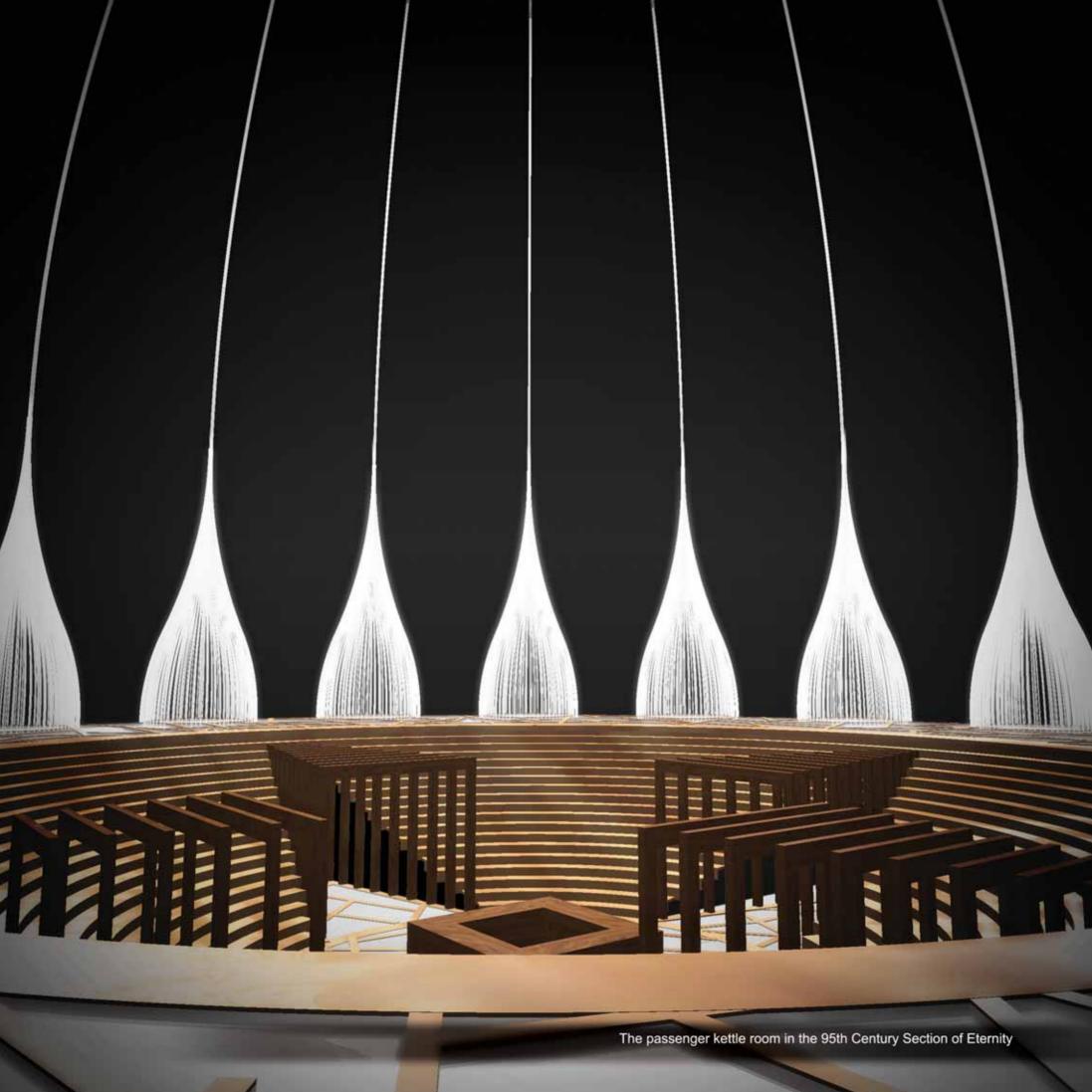
'The 95th, Harlan's homewhen, tended toward the Spartan in house furnishings and Harlan had never completely lost his taste for the style... In one corner of the room was a small piece of furniture that represented an even wider departure from the customs of the times... "It's a bookcase," said Harlan."



Harlan's private quarters in the 575th Century with his personal furniture from the 95th Century









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THE 482ND CENTURY

THE 482ND CENTURY IS THE CENTURY TO WHICH ANDREW HARLAN WAS FIRST ASSIGNED AFTER REACHING A SENIOR LEVEL AS A MEMBER OF ETERNITY. IN THE EVENTS PRESENTED IN THE BOOK, HE IS REASSIGNED TO THIS CENTURY ON A TEMPORARY MISSION TO OBSERVE PARTICULAR ASPECTS OF ITS SOCIETY WHICH ETERNITY IS CONCERNED ABOUT. FOR THIS PURPOSE, HE IS REQUESTED TO MAKE HIS BASE IN THE HOME OF NOYS LAMBENT, A BEAUTIFUL WOMAN WHO IS A MEMBER OF THE HIGHEST SOCIAL CLASS AND WHO LIVES IN A FAIRLY ISOLATED ESTATE OUTSIDE ONE OF THE LARGER CITIES OF THAT CENTURY.

THE 482ND CENTURY IS DESCRIBED AS AN ERA WITHOUT ETHICS OR PRINCIPLES AND WITH A BIG DIFFERENCE BETWEEN SOCIAL CLASSES, ALLOWING FOR THE DEVELOPMENT OF A LEISURE CLASS WHICH ENCOURAGED CULTURE AND GRACE. THE SOCIETY IN THIS CENTURY IS DESCRIBED AS HEDONISTIC, MATERIALISTIC AND SOMEWHAT MATRIARCHAL. FROM A DESIGN POINT OF VIEW IT IS DESCRIBED AS A WILD BAROQUE WHICH CONSISTS OF MASSIVE ELEMENTS, SPLASHY PIGMENTS, HEAVILY ORNAMENTED, ALL IN A GENERAL 'TRIUMPH OF AESTHETICS OVER UTILITY'. THE MAIN MATERIALS ARE STEEL AND CONCRETE, AS WELL AS 'FIELD-PERMEATED MATTER', A PECULIAR WELDING OF MATTER AND ENERGY USED BY THE UPPER CLASSES OF THIS SOCIETY.

BASED ON THIS INFORMATION, WE SPECULATED THAT THE PUR-POSE OF ARCHITECTURE AND DESIGN IN THE 482ND CENTURY IS TO CREATE AN ENVIRONMENT THAT WOULD STIMULATE HUMAN SENSES TO THE EXTREME AND CULTIVATE THE HIGHEST POSSIBLE DEGREES OF SENSITIVITY. THIS WOULD RANGE FROM THE VISUAL EXPLOSION OF COLORS AND THE CAREFUL ARTICULATION OF SHAPES, TO THE RICHNESS OF SEDUCING AROMAS. IT IS AN ARTIFICIAL WORLD WHERE TRUE FEELINGS ARE REPLACED WITH A NEVER-ENDING SEQUENCE OF SENSE SATURATION. USING THE DESCRIPTIONS IN THE BOOK AS A STARTING POINT, WE REIN-TERPRETED SOME OF THE DETAILS SO AS TO BEST SERVE THIS OVERALL VISION. THUS, WE IMAGINED 'CURLED STEEL' CON-STRUCTIONS COVERED WITH MATERIALS SUCH AS 'NYLON CON-CRETE' AND A FIELD-PERMEATED 'EXCITABLE MATERIAL'. THESE ALLOW THE CREATION OF LARGE-SCALE STRUCTURES LAID OUT ON ONE LEVEL WITH AN ABUNDANCE OF SPACE, FORMING A LUSH, SELF-CONTAINED SENSUAL WORLD FOR THEIR INHABIT-ANTS.





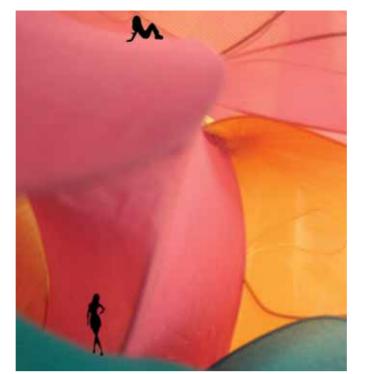
BODY-FORM CONCEPT

With exhibitionism being a social norm and matriarchy one of the main labels of the century, the forms of the female body are publicly exposed and celebrated.

The architecture is created to reflect the softness of the lines of the human body. There are no sharp angles and distinctive difference between floor and wall; they are in a continuous flow. The lack of corners allows the creation of a unified space formed by connected curved spaces.

The dominant idea of the design is that living space should be extension of the body in action in order to offer comfortable surroundings for the movement to be freely expressed, emphasized, and celebrated.

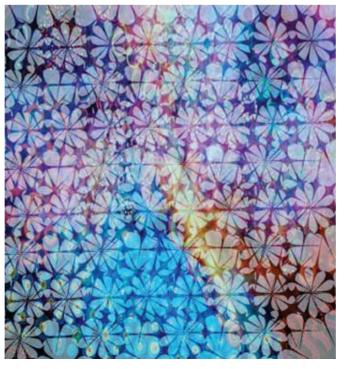




FORM LIBERALISM



MATERIAL FLEXIBILITY



COLORNAMENTATION

Architectural manifesto of the 482nd Century:

WHERE ONLY SATISFACTION IS ACCEPTABLE

There is a place, remote in time, where the purpose of architecture is to satisfy the senses and intensify enjoyment. Our buildings have expanded the idea of hedonism into the following set of principles:

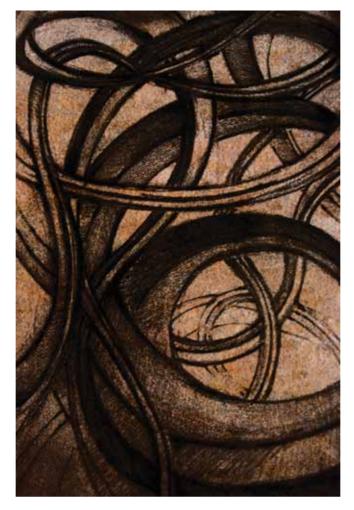
- 1. Architecture is a means of pleasing any whim of its owner and to cater to his wildest desires.
- 2. Build wide. Build giant. Build for the abundance of dimensions to create oversized spaces.
- 3. Houses evolve in the exterior width and interior height, although they stay single-floored.
- 4. The houses of the upper class are placed on high cliffs with breathtaking sights, requiring no limitation of their height.
- 5. There are no restrictions on the interior of the house, no frustrating barriers to limit the space. Free, curved forms continuously overlap, simultaneously creating giant unified spaces and smaller separated sections reserved for rooms of various functions.
- 6. Doors are elegant openings integrated into the mildly curved shape of the walls. Their function is not to mark the end of one room and the beginning of another, but rather to assure a free flow throughout the house.
- 7. Materials are soft, subtle, smooth, highly elastic, and yet still sturdy. They are pleasant to the touch and mold themselves to the shape of the body. The range of materials is wide, from nylon concrete and curled steel to field-permeated matter.
- 8. Vivid colors are used to constantly intrigue eyesight and to provide cheerful feelings of celebration of life.
- 9. Nature is brought indoors into the house to enrich its internal world. The flourishing vegetation is placed in the core of the house to create the illusion of being outdoors.

DOORS

One of the key events in the book involves the opening and closing of a door and the question of what exactly was seen through it. Doors are rarely used in the 482nd century since most spaces are continuous to each other. However, a door-like functionality is still useful for forming a physical barrier to spaces whose function is not only that of pure enjoyment (such as the pantry). Doors are typically hidden from view and appear as an integral part of the wall.

Doors can nevertheless be programmed to be visible to the inhabitants of the house, which makes them appear as curtains. A motion sensor and an opening switch are located by the doors. When the motion sensor is enabled, the door senses whenever someome comes by and opens automatically by sliding its lower part to the side.

After the person passes through it the door closes automatically behind him by raising its lower part to the original position. When the motion sensor is disabled, the door can still be opened by manually moving the lower part to the side. After that the lower part returns slowly and automatically to the original state.



CURLED STEEL



NYLON CONCRETE

MATTER-BASED CONSTRUCTION MATERIALS

NAME: CURLED STEEL

Main features: Extreme strength and high flexibility

Uses: Forming continuous curved constructions

Application: Randomly rolled steel ribbons result in the formation of a curled construction frame. The frame provides a foundation for other materials to be installed between the ribbons.

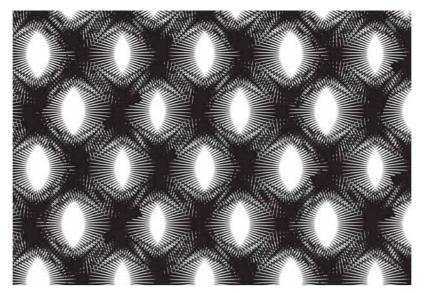
NAME: NYLON CONCRETE

Main features: Combines the strength of concrete with the elasticity and thinness of nylon. The characteristics of nylon allow concrete to lose its rigidity and density, resulting in a new material highly adaptable to forming various shapes.

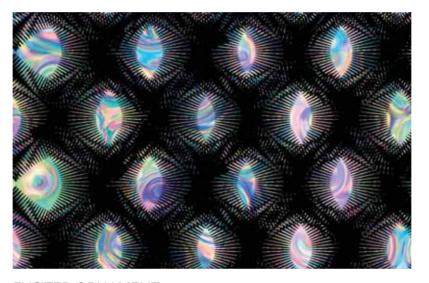
Uses: Covering curled steel constructions by molding itself into a membrane-like shape

Application: Nylon concrete fulfills the function of walls. It is light-permeable, thus allowing plenty of light to pass through it and into the house, making window openings unnecessary. The interior materials predominantly made of energy integrate into the walls of concrete nylon.

"Eventually he had fallen asleep that night, and he woke in daylight, with brightness shining through translucent walls all about until it was as though he had awakened on a cloud in a misty morning sky."



UNEXCITED ORNAMENT



EXCITED ORNAMENT



FIELD-PERMEATED MATTER

ENERGY-BASED CONSTRUCTION MATERIALS

Energy-based material is integrated into the internal side of concrete nylon. The possibility of using energy as a construction material enabled the development of responsive materials. Responsive materials actively interact with the changing variables in the environment.

THE FOLLOWING VARIABLES CAN AFFECT RESPONSIVE MATERIALS:

TEMPERATURE CHANGE,
AIRFLOW CHANGE,
PRESENCE OR ABSENCE OF HUMAN
ENERGY (KINETIC, INTERNAL...),
CHANGE IN SOUND FREQUENCY (MUSIC,
SPEECH, ORDINARY HOUSEHOLD
NOISE...).

As long as physical conditions are kept constant, the materials are in an immobile 'unexcited' state. When the conditions change (for example, in the presence of a vibrant airflow) the colors of the walls intensify and the ornaments on the walls restructure into a new mosaic. This is the mobile, dynamic reaction of the material on the environmental change, the material in its 'excited' state.

THE HOUSE STRUCTURE IS CONSEQUENTLY A UNIQUE COMBINATION OF FIELD AND MATTER, THE SYNTHESIS OF PLAYFUL ENERGY AND RIGOROUS MATTER.

UNEXCITED BED



ENERGY SUPPLY



EXCITED BED

THE CONCEPT OF EXCITABLE MATERIALS

The possibility of interaction between materials and humans on the basis of energy exchange, touch recognition, and shape adaptation, leads to the creation of excitable materials.

A bed made of excitable material would have two distinct energy states: excited and unexcited.

In the lower energy state the bed forms itself into a serene shape that continuously flows out of the walls and spreads thorugh the whole bedroom area.

The presence of a human, the shape of his or her body, the touching of the material, and the effect of their internal energy would increase the energy of the material and heighten its energy into an excited state, where the shape of the bed changes into a dynamic structure.

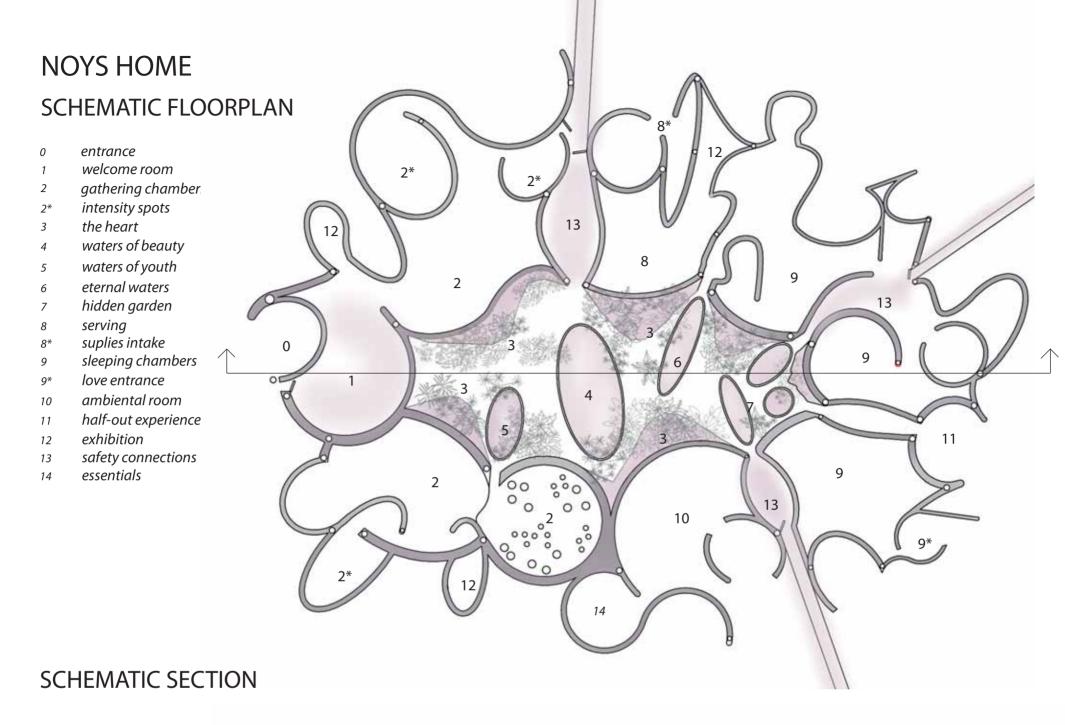
"But now Harlan... slept in a bed with a surface of field-permeated matter, a peculiar welding of matter and energy... itmolded itself to his body as he lay down, firm when he lay still, yielding when he moved or turned..."

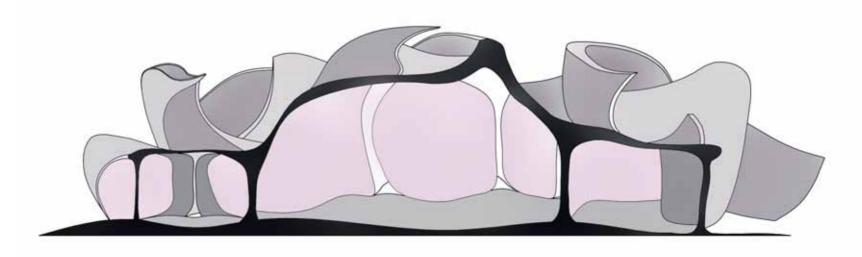
THE FLOOR PLAN

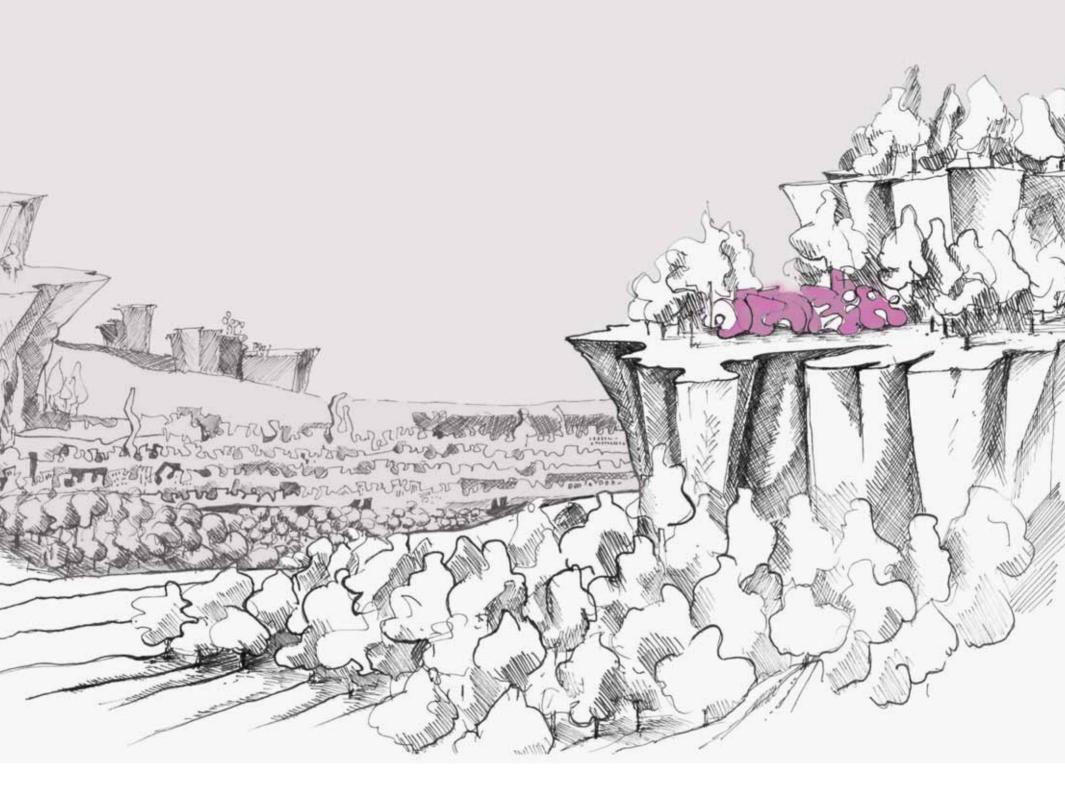
A tempting entrance with white curved walls rich with beautiful ornaments stirs in you a wish to explore the interior of the building. The welcome room overwhelms you with its greatness, though it is in fact nothing but a total show off. If you follow the widest path you get to the gathering chambers, which are more like an open party room aimed at a broader public.

When your relationship with your partner starts to intensify, the ideal place to be in is the intensity spot. As a close friend of Noys' you can be invited to the house's private quarters, where a smaller private party is going on. This is where the intensity spot is located, and it is indeed, well, very hot. After the wild heated partying is over, now is the time for you to take a relaxing bath. Beauty is of course the top priority, so the first stop is the Waters of Beauty, a mini-lake of beauty-enhancing substances with a relaxing atmosphere. If age is a bit of an issue, then the Waters of Youth can offer a magic formula for keeping you young. Do you want to be an Eternal? No problem. There are also Eternal waters, but this time, unfortunately, these waters do not really have a magic formula for eternal life. But it does not hurt to make-believe, does it?

There is a hidden garden near the sleeping chambers where you can take a private bath if you prefer to enjoy some solitude. As a lover you need to know where the private love entrance is positioned. There are safety connections between the rooms, through which supplies can be delivered. Next to one of the supplies corridors there is an ambient room in which different enjoyable ambiences are produced and even a place where you can experience the feeling of near external exposure – the feeling of being outside of the house while still in its safe embrace. If art is your passion, then the exhibition space would suit your appetite, where living humans form a different kind of statues, or maybe you can pick a book-film from the media library and let yourself be carried away to altogether other worlds.



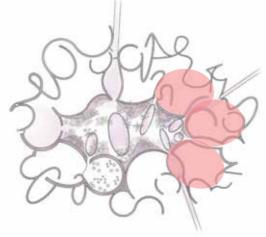




THE CITY

IMAGINE LIVING IN A PLACE WHERE THERE IS A CONSTANT ASPIRATION TO ACHIEVE THE MAXIMAL AESTHETIC VALUE IN EVERY ASPECT, THE TOTAL FULFILLMENT OF EVERY HUMAN DESIRE, A PLACE WHERE IMAGINATION IS THE ONLY LIMITATION, OR MAYBE... SOCIAL STATUS IS. THE DIFFERENCE BETWEEN THE CLASSES IS EXPRESSED IN THE STRUCTURE OF THE CITIES, WITH THE UPPER CLASS LIVING IN THE SUBURBS AND THE LOWEST LAYERS OF SOCIETY INHABITING THE DOWNTOWN AREAS.

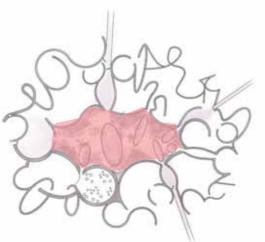




THE BEDROOM

SLEEPING LIKE A BABY OR JUMPING AROUND LIKE A CHILD, ON A COMFORTABLE EXCITABLE BED MADE OF A MIX OF ENERGY AND MATTER, PLACED IN A RAVISHING VOLUMINOUS SPACE WHERE THERE IS NO ROOM FOR WEARISOME DREAMS. THE BED IS ALMOST YEARNING FOR A HUMAN PRESENCE, WAITING IN ITS UNEXCITED STATE FOR SOMEONE TO COME BY AND STIR IT TO LIFE.

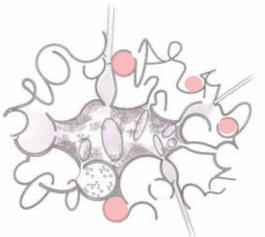




THE BATHROOM

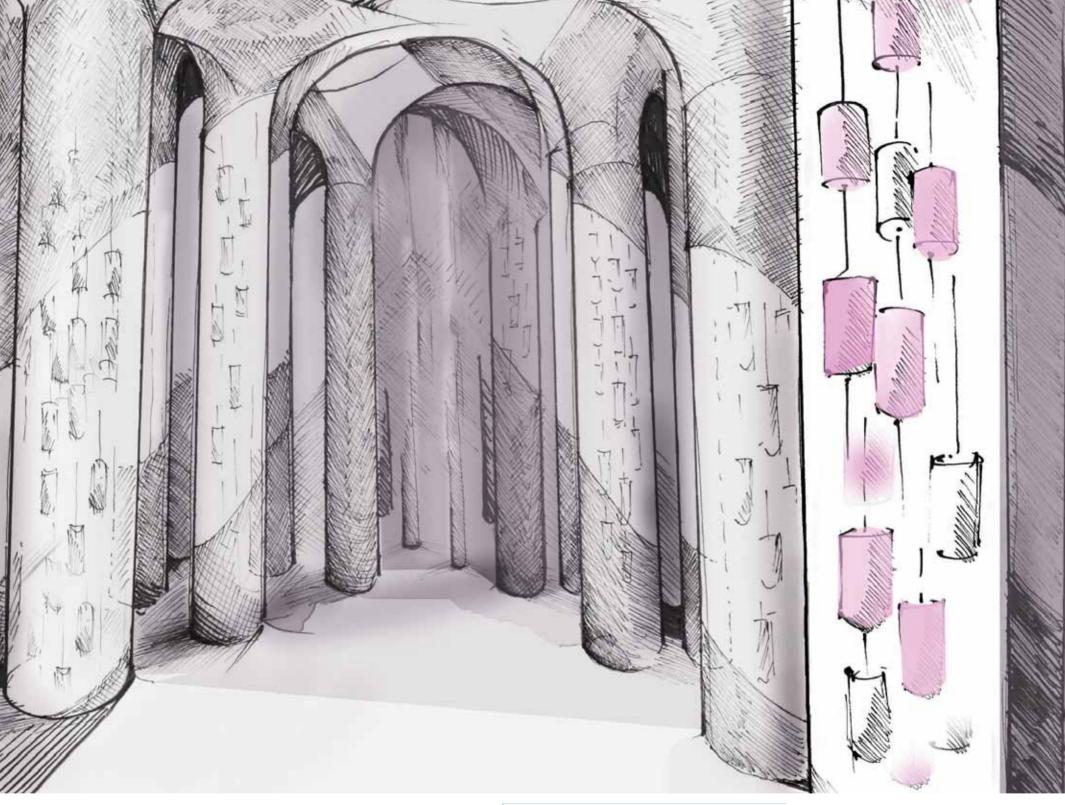
FLOATING IN THE AIR, TAKING IN THE BEAUTY OF ALL THE WATERFALLS AND SMALL LAKES BENEATH, WHILE BEING ENCLOSED IN A FLOATING BUBBLE, POPPING IT WHEN DONE AND MOVING ON TO ONE OF THE CAPTIVATING THEMATIC WATER SPRINGS. THE RELAXING PROCESS OF TAKING JUST ANOTHER REGULAR BATH.

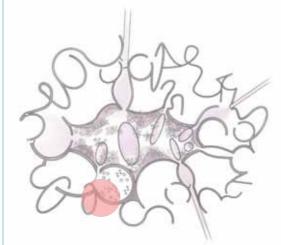




THE PANTRY

AESTHETICS IS EVERYWHERE, EVEN IN A PANTRY. STORING FOOD IN A BORING PLACE MAKES EVEN THE MOST NOURISHING FOOD INEDIBLE. THE PROCESS OF NUTRITION IS MORE THAN JUST A BASIC RESPONSE TO HUNGER – IT IS A RITUAL OF DISTINGUISHING DIFFERENT AROMAS.





THE MEDIA LIBRARY

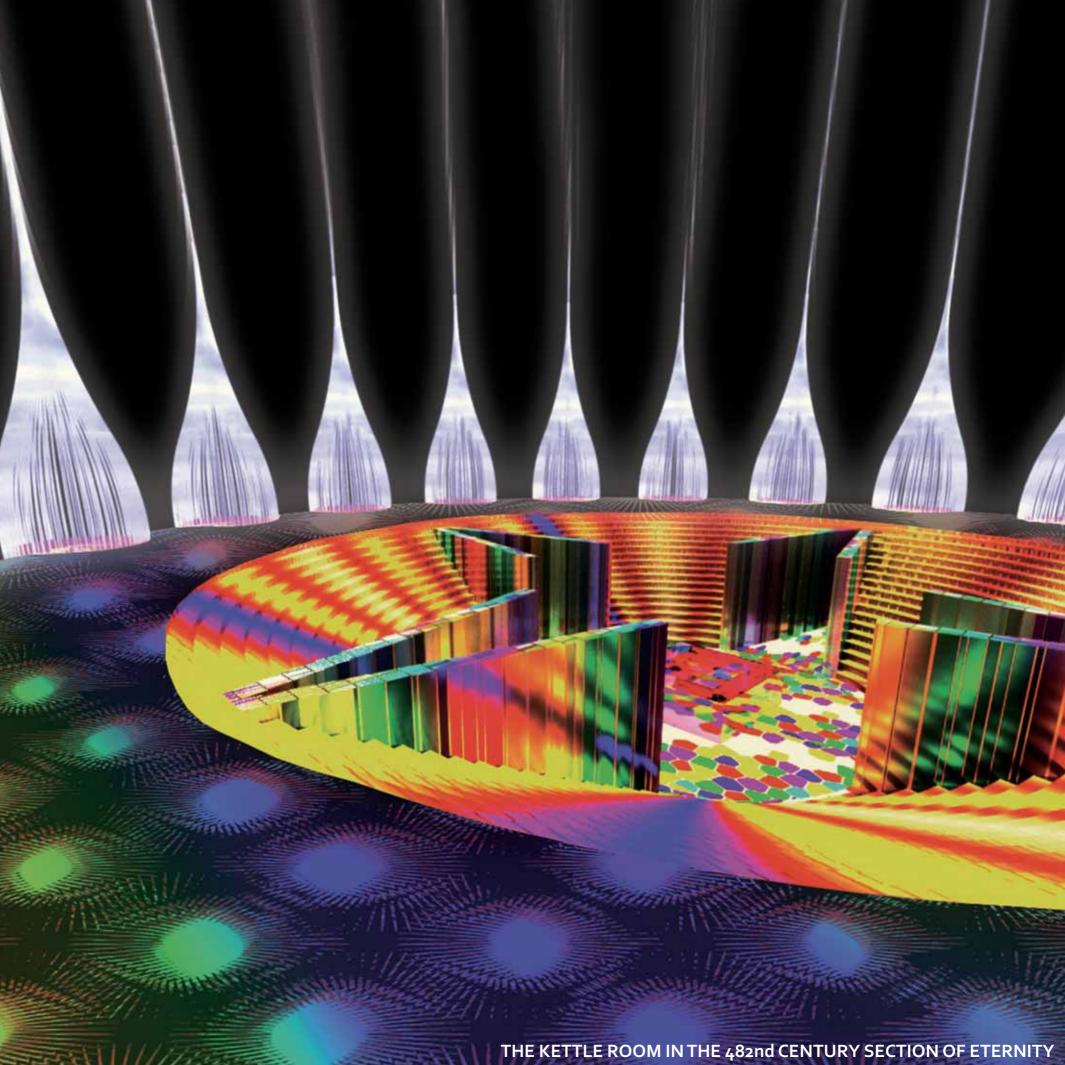
NO SHELVES OR CLOSETS, ONLY
PILLARS. IMMENSE, NUMEROUS,
TRANSPARENT PILLARS USED FOR
BOOK-FILM STORAGE. JUST THE
CHARM OF THIS SPACE OVERWHELMS
A PERSON SO MUCH THAT THERE
REMAINS ALMOST NO NEED TO
FIND A BOOK-FILM TO WATCH
ANYMORE. THIS CENTURY IS NOT
ABOUT FUNCTIONALITY, IT IS ABOUT
EXPERIENCING BLISS IN EACH AND
EVERY MOMENT OF BEAUTY.















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95 27 0 **=**

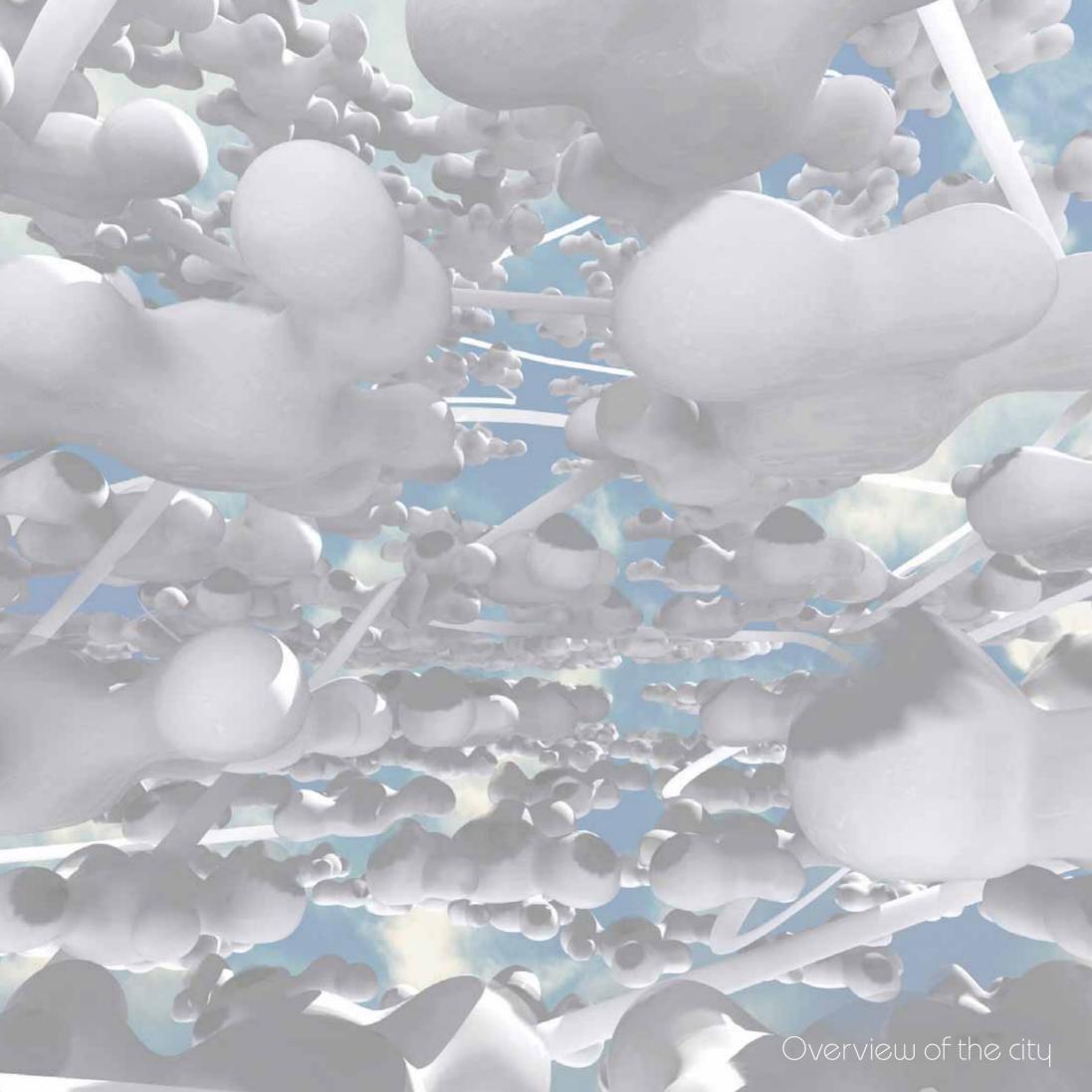
THE 575TH CENTURY

THE 575TH CENTURY'S IS ANDREW HARLAN'S PRIMARY POST IN ETERNITY, WHERE HE IS ASSIGNED AS THE PERSONAL TECHNICIAN OF SENIOR COMPUTER LABAN TWISSELL. MANY OF THE EVENTS IN THE STORY TAKE PLACE IN THIS SECTION OF ETERNITY IN ITS VARIOUS CORRIDORS, OFFICES, AND PRIVATE QUARTERS. INSIDE OF TIME, THIS IS ALSO THE CENTURY WHERE FORMATIVE EVENTS IN TWISSELL'S EARLIER PERSONAL LIFE HAVE TAKEN PLACE, FOR WHICH WE DESIGNED THE PRIMARY LOCATIONS.

THE 575TH CENTURY IS DESCRIBED IN THE BOOK AS A WORLD OF WHITENESS AND CLARITY, BROKEN BY SPARSE PATCHES OF LIGHT PASTEL, AND MADE OUT OF CREAMY GLASS AND PORCELAIN SURFACES. ALSO MENTIONED ARE THIS CENTURY'S FETISH OF CLEANLINESS, AND THEIR EXPERTISE IN HALF A DOZEN VARIETIES OF AIR TRAVEL.

Based on this information, we speculated that the whole environment, from the raw construction elements to the interior details, is made of a single multi-purpose material. Starting with the descriptions given in the book, we went beyond glass and porcelain as we presently understand them to invent what they might be like in the 575th Century. The result, which we call $^{\rm H}^2 {\rm X}^{\rm I}$, is a light, flexible, and adaptable material which dominates the entire design. Additionally, we speculated that this Century's fetish of cleanliness and expertise in air travel have led them to seek distance from the dirt and filth of the surface of the earth. Thus, using the lightness, strength and flexibility of ${\rm H}^2{\rm X}$, they built their cities in form of cloud clusters floating in the air.

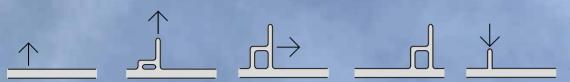




A MULTI PURPOSE MATERIAL

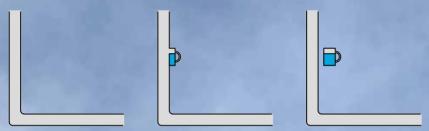
In the 575th Century the whole environment, from the raw construction elements to the interior details, is made of a single multi-purpose material, which we named H2X. This material is very flexible but only when the right information is implanted into it.

The whole system of the 575th Century is based on the various types of information that can be implanted into the H2X material. There is a database with information of various kinds, from furniture to tools and even dothes. For example, a designer could develop a chair design, add it to the database, and then anyone who wants such chair would purchase its information and implant it into the H2X of his own home.



The chair would emerge out of the material, yet remain one with the floor. The same principle is used for tables, shelves... for every piece of furniture.

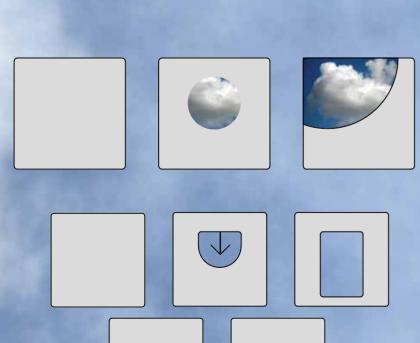
H2X is saturated with water. The whole city collects water in a central tank from which the water is suffused through the continuous network of H2X and distributed throughout the city.



For example, when someone wants to drink he implants the information of a full glass of water into an H2X wallnearby, following which he can just touch the wall and pull out of it a glass of H2X that is filled with fresh water.



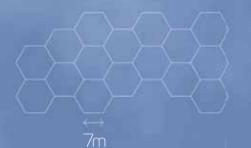
In another example, when someone wants to take a bath he steps to the bathtub (which he originally formed out of H2X after having implanted the information of his preferred bath design into it) and implant into it with the information of a water-filled bath, following which the bathtub will proceed to release the water contained within its sides until it is filled with water.



H2X has the ability to be transparent, which is particularly useful for the formation of windows. By implanting the information of transparency into a wall of H2X, that part of the wall becomes transparent and, along with implanted information about its particular design, results in the formation of a window. Nevertheless, windows are not the only means of allowing light indoors since H2X is not only saturated with water but with light as well, making interiors nearly as bright as if there were no walls at all.

The opening and closing of doors is reminiscent of the pouring of water down a waterfall. Whenever someone steps by the part of the wall that separates one room from another, a portion of that wall drips down into the floor to reveal an opening. And when he steps away from it, the wall just above the opening drips down H2X so as to fill the opening until it is closed.

DESIGN PRINCIPLES







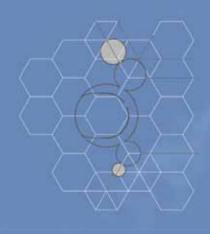


- The underlying structure of the whole city and every house;
 A HEXAGONAL GRID
- The design of each house starts with a central circular room placed around one of the grid's hexagons.
- 3. The central room is surrounded by a circular hallway. The hallway separates and connects the central room and the secondary rooms.
- 4. Passages from the central room to the hallway can be placed on the edges of the central hexagon. Passages from the hallway to the secondary rooms can be placed on the lines exiting from the corner of the central hexagon.

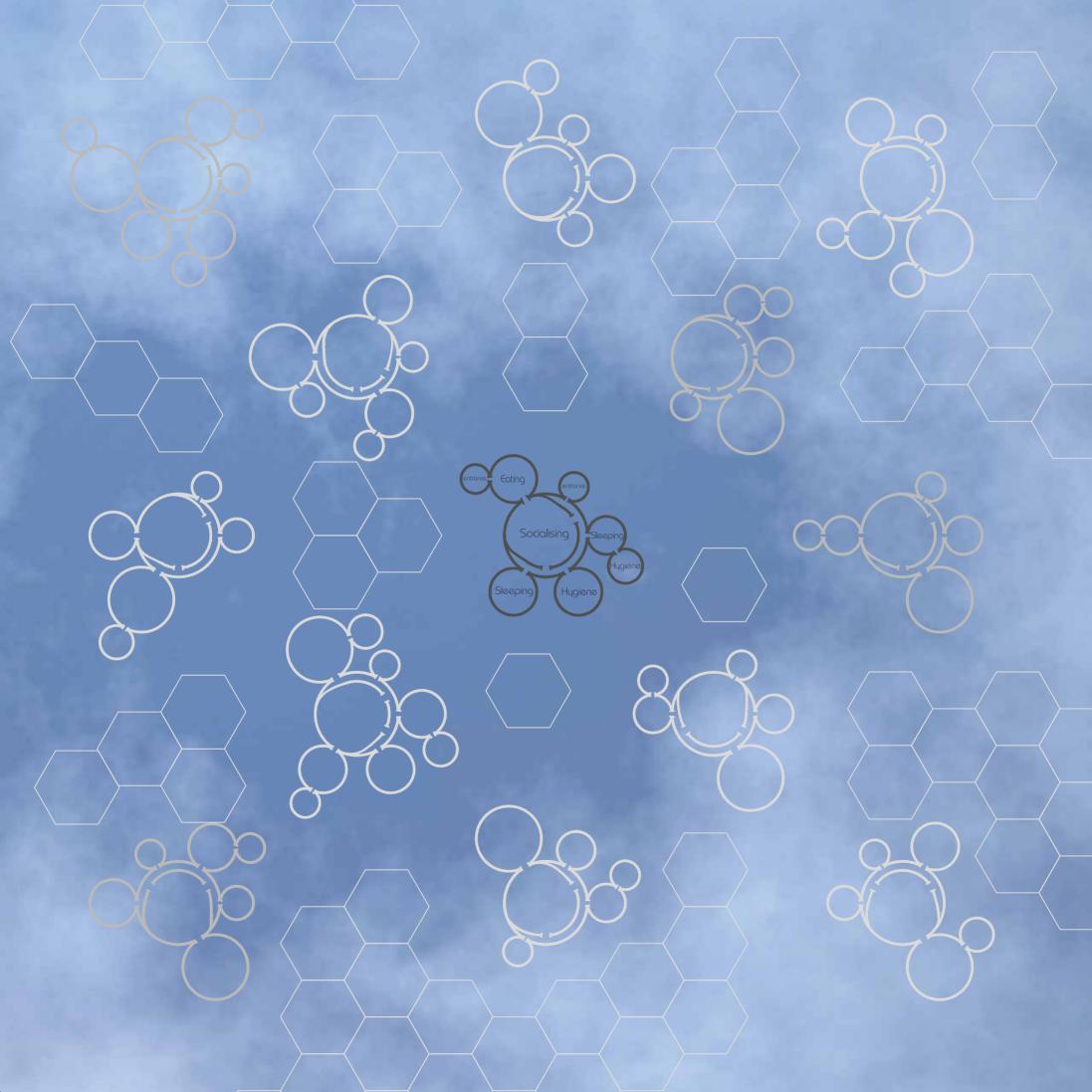








- 5. Along two adjacent edges of the central hexagon the space of the hallway is added to the central room, and its peripheral wall is then used for a panoramic window.
- 6. If the corners on either side of the panoramic window contain passages to secondary rooms, the space of the hallway leading to one of them is added to the central room.
- / The secondary rooms are circular and tangential to the outer edge of the hallway and positioned along the lines exiting from the corners of the hexagon
- 8. The tertiary rooms are circular and tangential to the secondary rooms with their center positioned along one of the axes of the hexagonal grid.



Plans of the various planes

1st plane

CITY LAYOUT

schematic view of the connection between the planes

2nd plane

3rd plane

4th plane

5th plane



IKSHA'S HOUSE

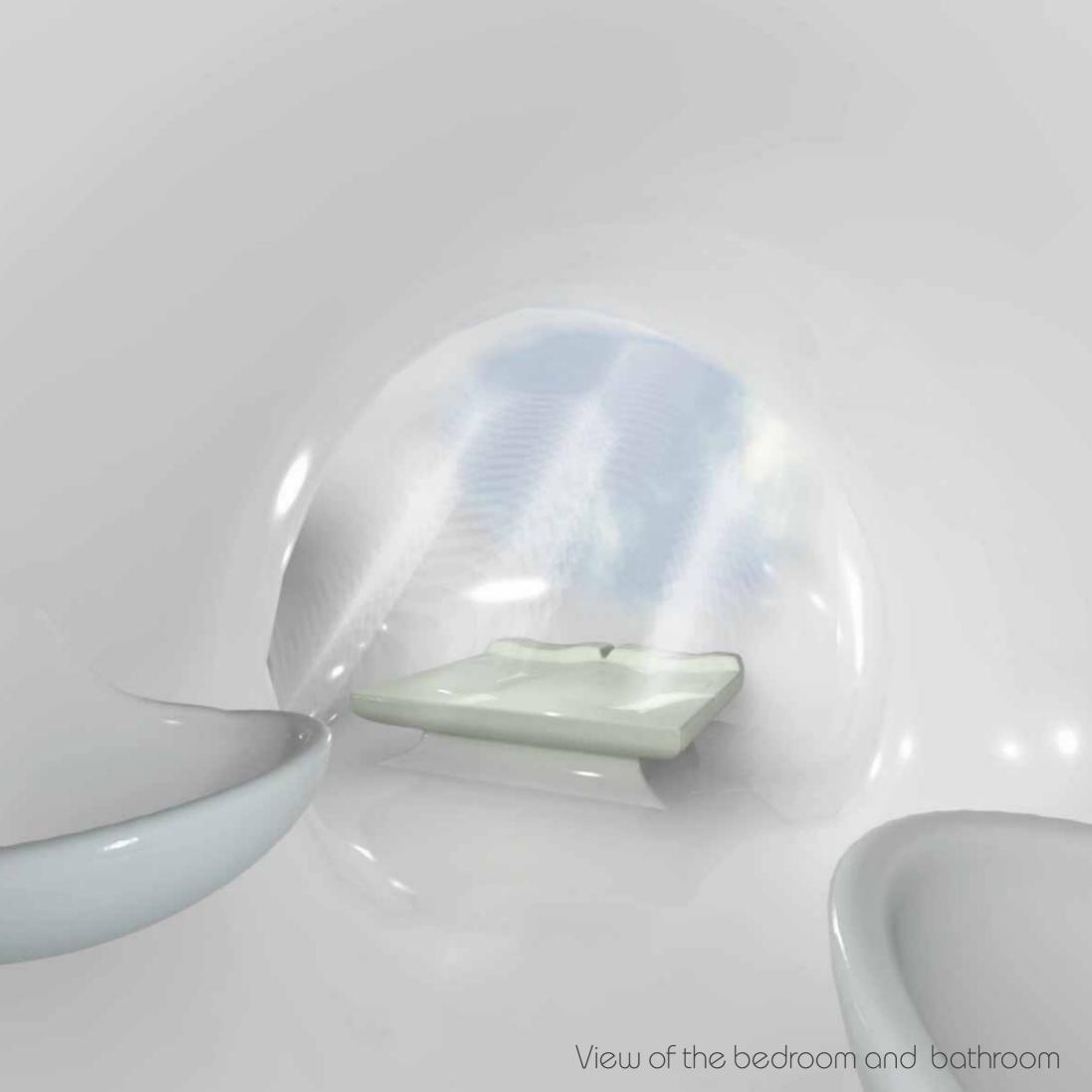
"I visited her as often as spatio-temporal charting allowed. I squeezed every minute out of it, giving up meals and sleep when necessary, ... and I was in love."

Iksha's house is big enough for a small family to live in. Due to the material's ability to absorb light the house is as bright inside as if there were no walls between the interior and the sky.



SECTION

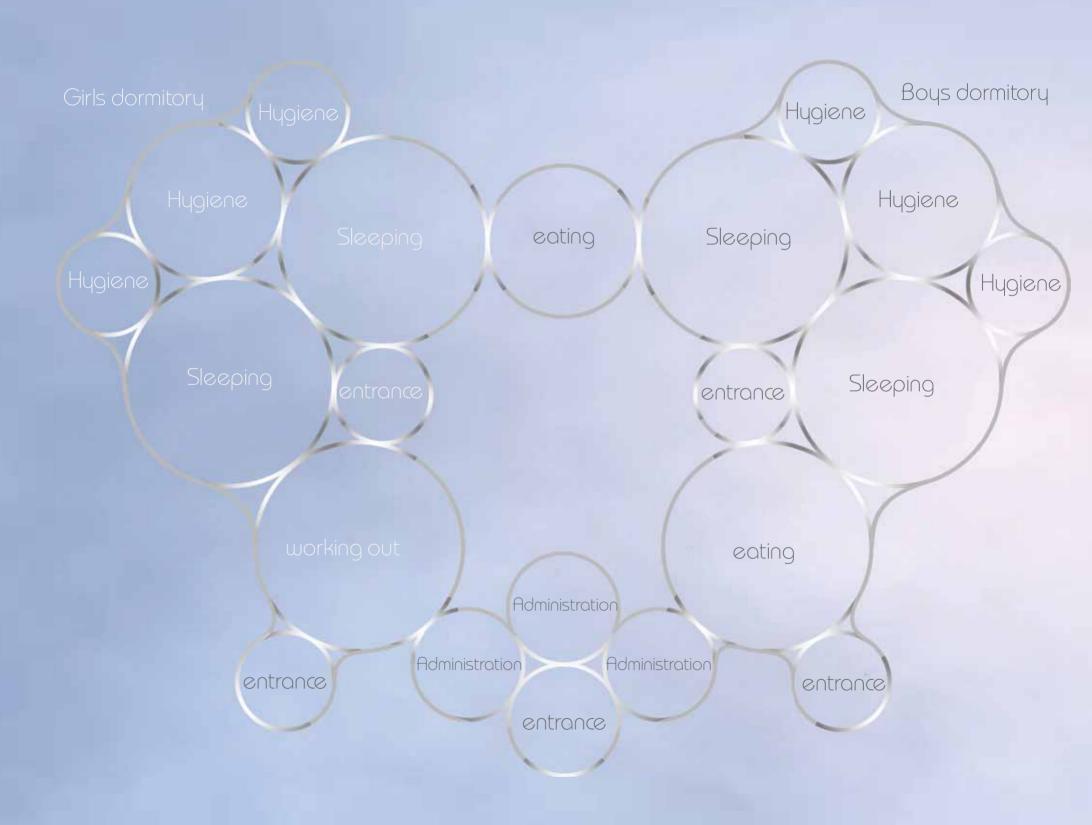






ORPHANAGE

The same design principles of private dwellings are applicable to public houses as well



"I put it in the charge of an appropriate organization and returned when I could... to make necessary payments and to watch the boy grow."

The 575th Century
Section of Eternity

... the technician basked in the creamy porcelain surfaces about him, glad to be but of the 482nd." The kettle room in the 575th Section of Eternity



Twissell's office was a clean long room of porcelain asepsis." "One wall was crowded from floor to ceiling and wall to distant wall with the computing micro-units which, "Opposite wall together, made up the largest privately was crammed operated Computaplex in Eternity." with reference films". "Between the two what was left of the room was scarcely more than a corridor, broken by a desk, two chairs, ...



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AS WELL AS VIOLETA BULC.

TIME IS NOT WHAT IT USED TO BE

