

I Am He Who Aches the Earth:
An Architectural Retelling of Genesis

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Abstract

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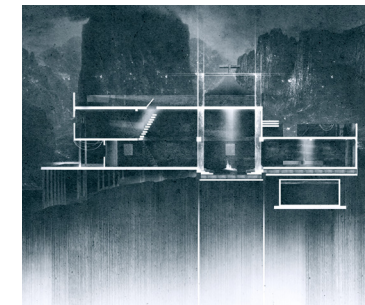
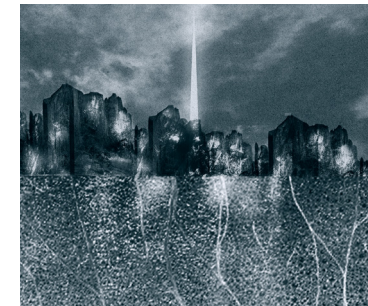
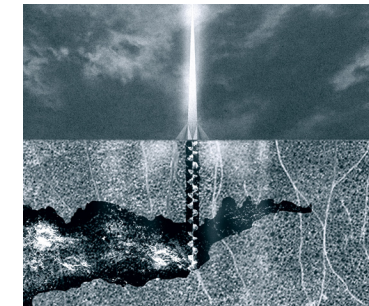
Department of Architecture

The story of Genesis serves as the creation myth for the major religions of Islam, Christianity, and Judaism. It has been interpreted and reinterpreted as a universal origin tale of religion and humanity. This thesis is an architectural retelling of the first eleven chapters of the Genesis creation myth that explores the journeys of divine and human characters as they undergo transformations that shape and are shaped by the built and natural environment.

In the stories of God, Eve, Adam, Cain and Noah, human and divine behavior is intertwined with the creation and development of the built and natural environment. The Genesis narrative becomes reinterpreted to bind the characters' beginnings to architecture and the environment so that we can come to understand how and why these events happened. Not only does it serve as a retelling of the origins of mankind, but also as a retelling of architecture. How does architecture become represented and restructured if the story of the First Man and Woman is retold with architectural context? This thesis attempts to study how an architectural framework can be applied to these stories that have come to serve as the foundations of human society. Architecture is practiced by these characters as a mediating tool to understand the world around them as their stories are used to establish a set of principles that contribute to the fundamental nature of architecture in its connection to humanity.

I AM HE WHO ACHES THE EARTH

AN ARCHITECTURAL
RETELLING OF GENESIS



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EVE
THE FIRST ARCHITECT



ADAM
THE FIRST ARCHITECT



CAIN
THE MUNICIPAL ARCHITECT



NOAH
THE NAVAL ARCHITECT





*"Then the Lord, the Great Architect of Creation, said to Eve,
'What is this you have done?'
And Eve said,
'The Serpent showed me the truth, the truth of my
humanity.'"*

THE ORIGINAL SIN 2.1:13



*"Whoever makes a practice of
sinning is of the Serpent
for the Serpent has known Evil from the beginning.
The reason the Son of God appeared was to
discover the Serpent's knowledge... to truly
discover humanity."*

THE ORIGINAL SIN 2.2:11



*"After he rose against his brother and killed him,
the Lord appeared and asked him about his brother's
whereabouts.
'I don't know.' Cain replied.
'Am I my brother's keeper?'"*

THE MUNICIPAL ARCHITECT 4:02



*"And just as it happened in the days of Noah, so it will be
also in the days of the Son of Man: they were eating, they
were drinking, they were marrying, they were being given
in marriage, until the day that Noah entered the ark, and
the flood came and destroyed them all."*

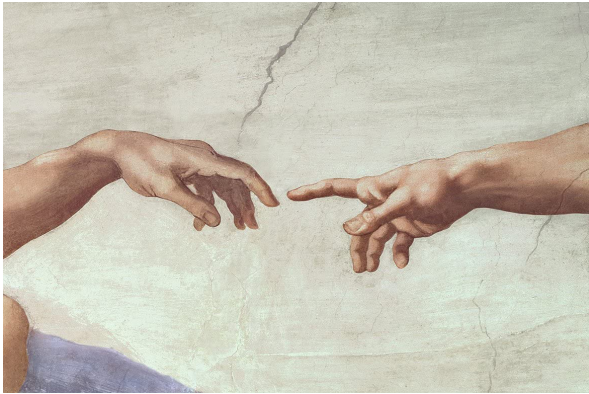
THE NAVAL ARCHITECT 5:05

PROLOGUE

Genesis, the story of the world’s creation from its divine beginnings to the downfall of its first occupants, Adam and Eve, has been tied to human origins and destiny thousands of years. As a cautionary tale, the rise and fall of the Primordial Man and Woman has become central to the belief of humanity that humanity is tied to the idea of lineage and cultivation of the land. The task of establishing human lineage and of taking care of the Earth’s land are assigned to the divine all-powerful figure of God.

The narrative of Adam and Eve as God’s first human creations are essential to the foundations of Christianity, Judaism, and Islam. The story of their creation, struggles and fall have informed subsequent re-tellings of the triumphs and sufferings of humanity. These foundational characters in Genesis preface different religions - showing how humanity is tied to primordial acts of birth and death, conflict and worship.

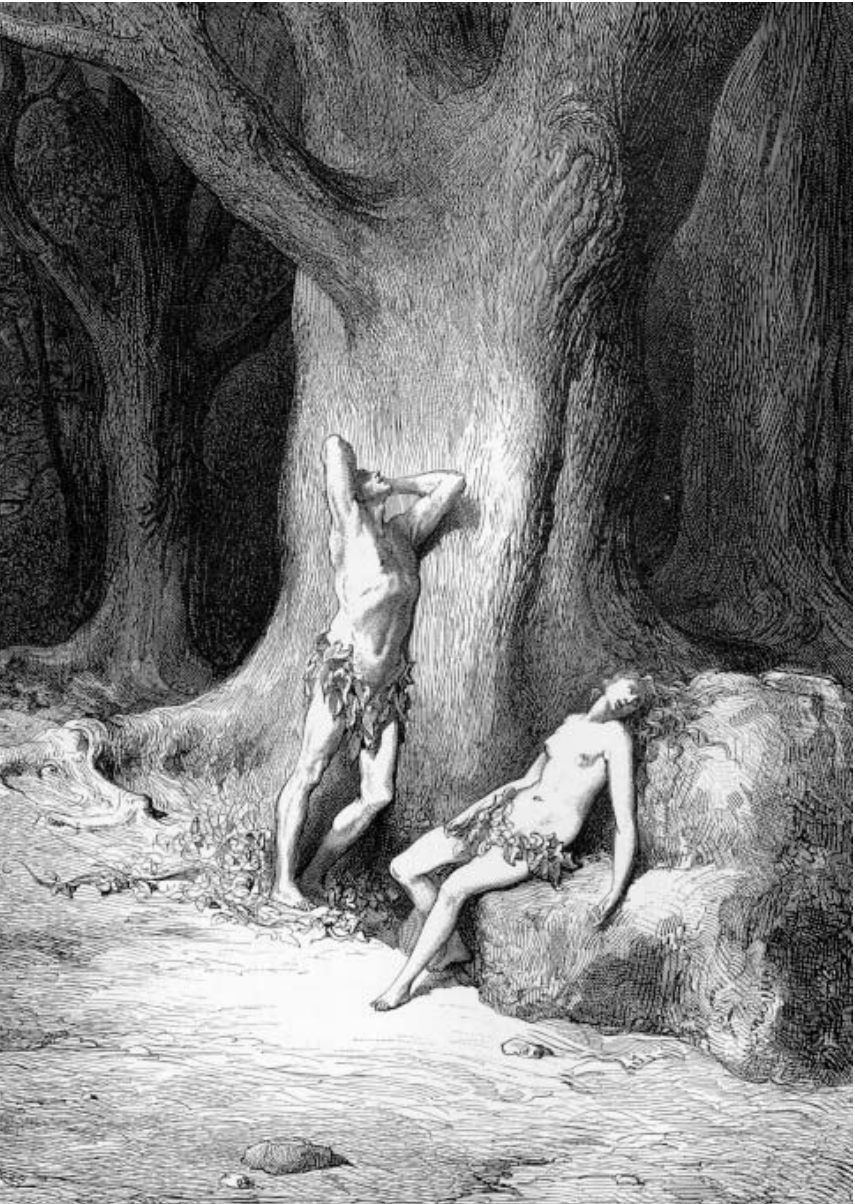
In an interview excerpt documented in *The Power of Myth*, Joseph Campbell writes that Adam and Eve “represent life. It is woman who brings us into this world of pairs of opposites and suffering.... Male and female is one opposition. Another opposition is the human and God. Good and evil is a third opposition. The primary oppositions are the sexual and that between human beings and God. Then comes the idea of good and evil in the world. And so Adam and Eve have thrown themselves out of the Garden of Timeless Unity, you might say, just by that act of recognizing duality. To move out into the world, you have to act in terms of pairs of opposites” (“Joseph Campbell and the Power of Myth – The Message of the Myth,” 00:22:31 - 00:23:03). As explained by Campbell, the Original Sin is interpreted as a story of polarities and opposites to recognize the conflicts that define life.



Detail, *The Creation of Adam* (*Creazione di Adamo*) by Michelangelo, 1512.



Adam and Eve in Paradise - Paradise Lost by Gustave Dore, 1885.



Adam and Eve Lost in Despair - Paradise Lost by Gustave Dore, 1885.

In *The Rise and Fall of Adam and Eve*, Stephen Greenblatt writes that “God gave us dominance over all other species, and He gave us something else: a prohibition” (8). He continues with an explanation for their expulsion: “Adam and Eve did not obey, that they violated God’s express command, caused everything that followed in the lives of our whole species, from the universal phenomenon of shame to the universal fact or mortality” (8). The Fall of Adam and Eve in Genesis has thus taught humanity of our inclinations towards the patterns, perceptions and actions that mark the definition of a human being. The story provokes the key questions of “what does it mean to be human?” and “how do our human actions speak to how we choose to connect to the divine?”

Original Sin led Adam and Eve to discover the process of inhabiting the natural environment. Greenblatt observes that this acceptance of their humanity becomes a way in which they can differentiate themselves from God’s supreme agency. This account of the growth of consciousness brings an awareness of all polarities and opposites in the world but at the cost of separation and expulsion. The Genesis story becomes a developmental story in which these characters are marked by the fulfillment of their own humanity after expulsion and the renewal of their spiritual capacity as they seek to reconnect with God. Adam and Eve are figures of humanity, figures who have righted and wronged, who have sinned and atoned. But what if the story of Adam and Eve, and of the creation of the world, was reworked through an architectural framework to explore the same ideas and doctrines through an ever-changing built and natural environment? What if the figures of Adam and Eve were regarded as the First Architects who sought to redeem themselves in the eyes of God?



Jan and Hubert van Eyck, *The Adoration of the Mystic Lamb*, 1432 (exterior panels), Adam and Eve detail, St. Bavo's Cathedral, Ghent, Belgium.

Adam and Eve's panels from the Ghent Altarpiece with scenes above each of them. The scene above Adam depicts the offerings of Cain and Abel to God and the scene above Eve depicts the First Murder of Abel by Cain. The compilation of the scenes with the figures of Adam and Eve strongly emphasize their story as one connected to lineage and exiles.

The myth of Adam and Eve has been studied in many religions and cultures through works of literature and art through history. But in this retelling, I seek to investigate how the Genesis narrative can be reinterpreted in a way that binds the story of these characters to architecture. In this way, we can come to understand the spatial implications of these events in Genesis.

This thesis attempts to unlock the meaning of architecture in Genesis and how it is practiced and performed throughout the first eleven chapters. In this restructuring and representation of architecture, the intent is to reveal its complex meanings by studying the most influential story in the world.

I am to take the position of storyteller and architect to reflect on the purpose of architecture and its relationship to human relationships with each other, with the environment, and with the divine. This retelling becomes a quest to discover what architecture and the act of building mean through the spatial episodes or events experienced by these ancient figures. Architecture is treated as a mediating tool, a practice for experimentation, through the paths of the four main characters: Eve, Adam, Cain, and Noah. Instead of attaching the story to a certain religion, the retelling aims to become a universal story about atonement through the spatial environment and an objective narration to uncover the essence of architecture.

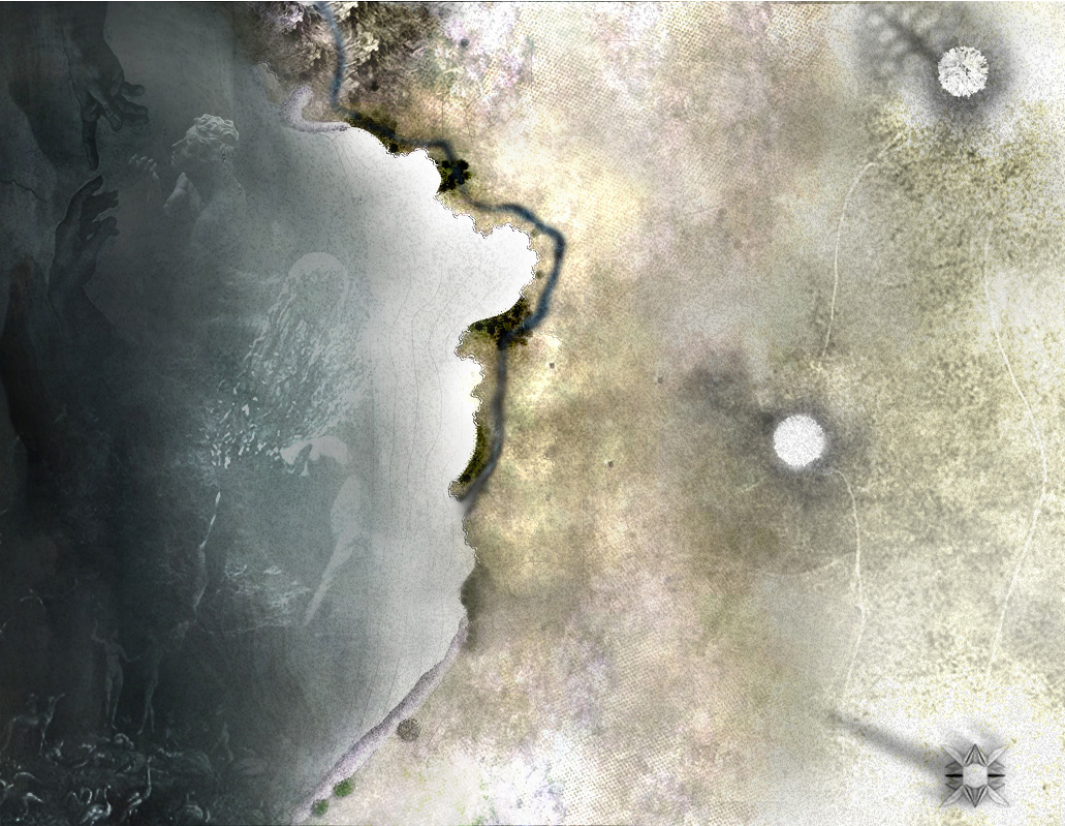
The following research and designs will be based around this series of research questions that have shaped this investigation:

1. How does architecture become deconstructed and reconstructed in design and theory by studying the Genesis narrative through an architectural framework?
2. How can narrative storytelling be used to depict the human interventions and actions that play into the foundations of architecture?
3. How can the Genesis narrative be used as an artifact to discover and establish the beginnings of architecture through the ancient figures of the story and the transformations they undergo?
4. How are the ancient figures' journeys impacted by their surroundings and ever-changing built and natural environments?
5. What is the role of architecture in storytelling?

CARTOGRAPHY OF CREATION

MAPS BY JAPHETH, SON OF NOAH

1: CREATIO EX NIHILO / CREATION OF MAN - Earth / Creation



In the beginning, God enacted Creatio Ex Nihilo, the first sense of order, by separating good from evil. And from good, God created the world. He continued to fill the natural realms and created Man and Woman. Man and Woman were fashioned out of the earth, ordered by God to become stewards on Earth. Man and Woman marked their roles as Earth's through the Sacred Spaces. The Sacred Spaces are the three initial architectural acts to solidify their connection to the divine. The Sacred Spaces became a series of markers that began in Eden, that will be the settings for birth, life, and death as the story of Genesis continues. God is responsible for the first act of creation by imposing order out of chaos. But Man and Woman are tasked in cultivating the land and maintaining order on Eden. The Sacred Spaces, built to connect human space to the divine, were each destroyed and cursed separately due to key events that take place throughout the story of Genesis.

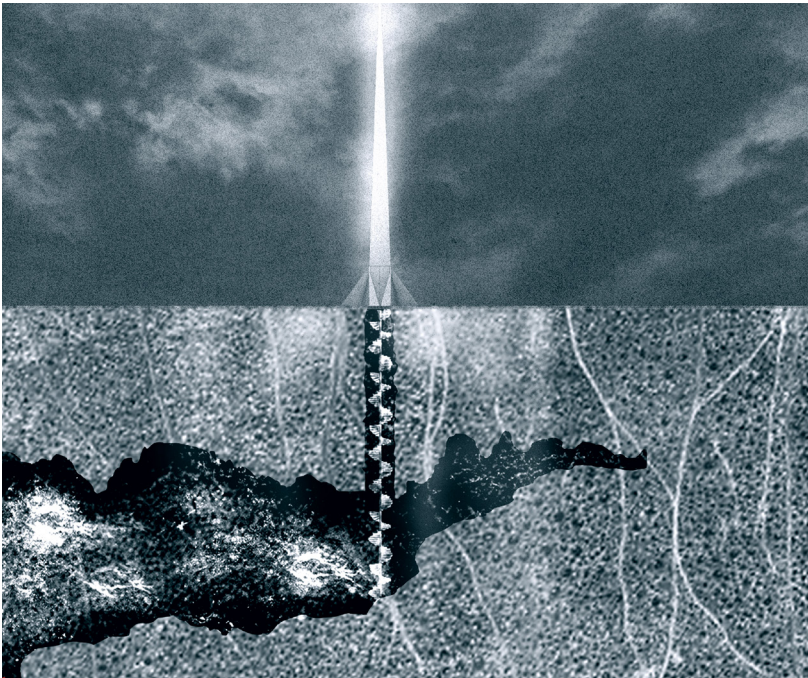


THE SACRED SPACES

- (1) The Sacred Temple - Adam and Eve's final architectural expression of the Sacred Spaces is the Sacred Temple, a space of worship constructed out of a series of wooden beams and columns derived from the trees that are grown in the Sacred Land. The Temple is located on top of the Brother Mountains.
- (2) The Sacred Land - Adam and Eve begin their journey in Eden by cultivating a piece of land next to the Brother Mountains that would produce crops for food and plants.
- (3) The Sacred River - Adam and Eve implement a series of bridges that span from one side of the land to the other, allowing them to walk across the Sacred River.



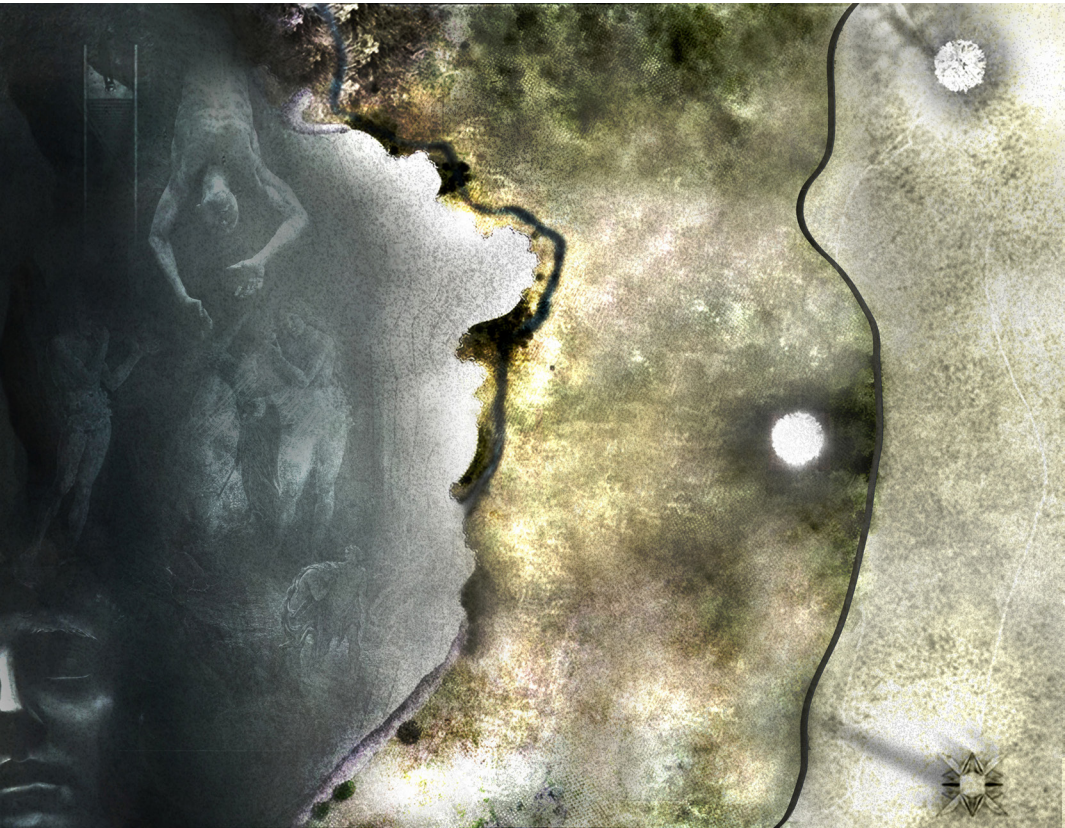
Adam and Eve become cultivators and builders of the Earth through the Sacred Spaces and fertilizing the ground. Eve questions her equality to Adam after an encounter with the Serpent. The encounter raises questions about Adam's true nature, but also to her own identity. Who is she if she and Adam are not the same? Eve excavates and sabotages the Sacred Land, damaging their architectural intervention instead of maintaining it. Because of her disobedience to cultivate, and her transition from builder to destroyer, the Tree of Knowledge awakens as a beam of light radiates from the sky into the Tree. She finds the Serpent as she walks towards it and sets fire to the Tree once inside the cavern. The Tree awakens and the ground beneath her burns to reveal a set of stairs that bring Eve down to her Labyrinth. Fire reveals the architectural space underneath where she descends down and crosses the threshold from above ground to underground, nearing the path to Original Sin.



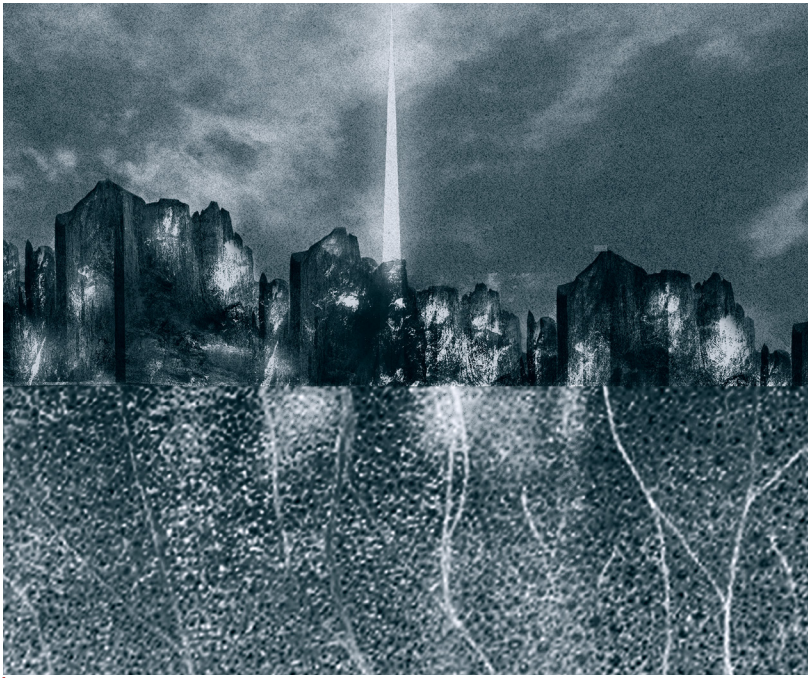
EVE'S LABYRINTH

A labyrinth designed and created by God as part of the third day of creation. The Labyrinth is a cave that God created to hide away the Knowledge of Good and Evil, a shelter to separate evil from good. He also used the Labyrinth to separate the third of his creations (the Serpent) from his human creations.

The Serpent was created as a physical form of the Tree of Knowledge of Good and Evil, as it became symbolic of the Ego while Eve was the Shadow and Adam was the Self. Thus, all three are connected. Eve and the Serpent form an unspeakable connection in their encounter. And the Labyrinth is programmed to show Eve cave paintings of her past, present, and future, culminating in her discovery of the Knowledge of Good and Evil: humanity. The Labyrinth becomes a self-reflective journey where she is broken down but restored as her own individual.



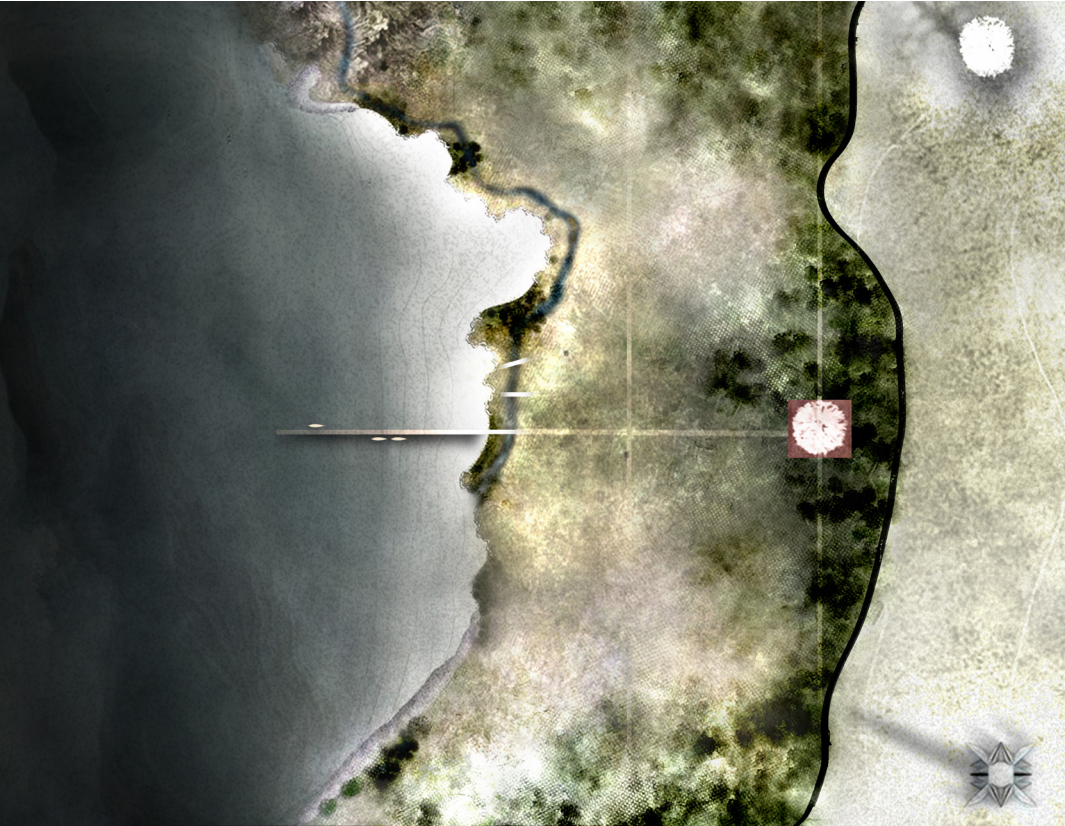
Original Sin takes place after Adam and Eve go against God. Eve's journey begins from departing the outer world of Eden and into the inner world of the Labyrinth, where she experiences a transformational journey as she learns about her past, present, and future. She taps into her shadow and merge with the Serpent, the wisdom of humanity. From this, Eve discovers humanity. Adam uses fire to destroy the Tree of Knowledge, recreating Eve's intervention. This instead makes the tree stronger and this becomes Adam's Original Sin: his ability and will to challenge the rights and prerogatives of God. God constructs a Wall to separate Eden from the Lesser Land of Earth. Adam and Eve, physically separated at the end of chapter two and most of chapter three, finally reunite and learn humanity through their reunion and separation to Earth, which will teach them about their relationship to the divine through the practice of architecture and the essence of what it means to be human.



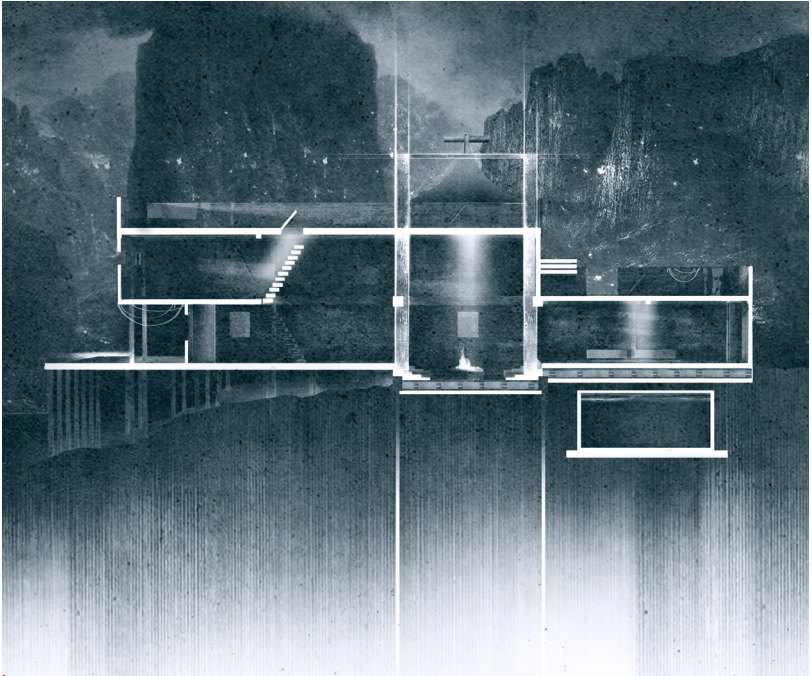
THE WALL BY GOD

A geologically fractured result as part of the earthquake caused by Adam and Eve's Original Sin. The Wall forms when Eve reaches the end of the Labyrinth and Adam sets fire to the Tree of Knowledge of Good and Evil, the culmination of their disobedience.

The Wall forms out of the earthquake, and Eve wakes up on the land and realizes she's been separated. Adam joins her in the separated land not long after and the Wall becomes a separator between Eden and the land that becomes known as "the Lesser Land."



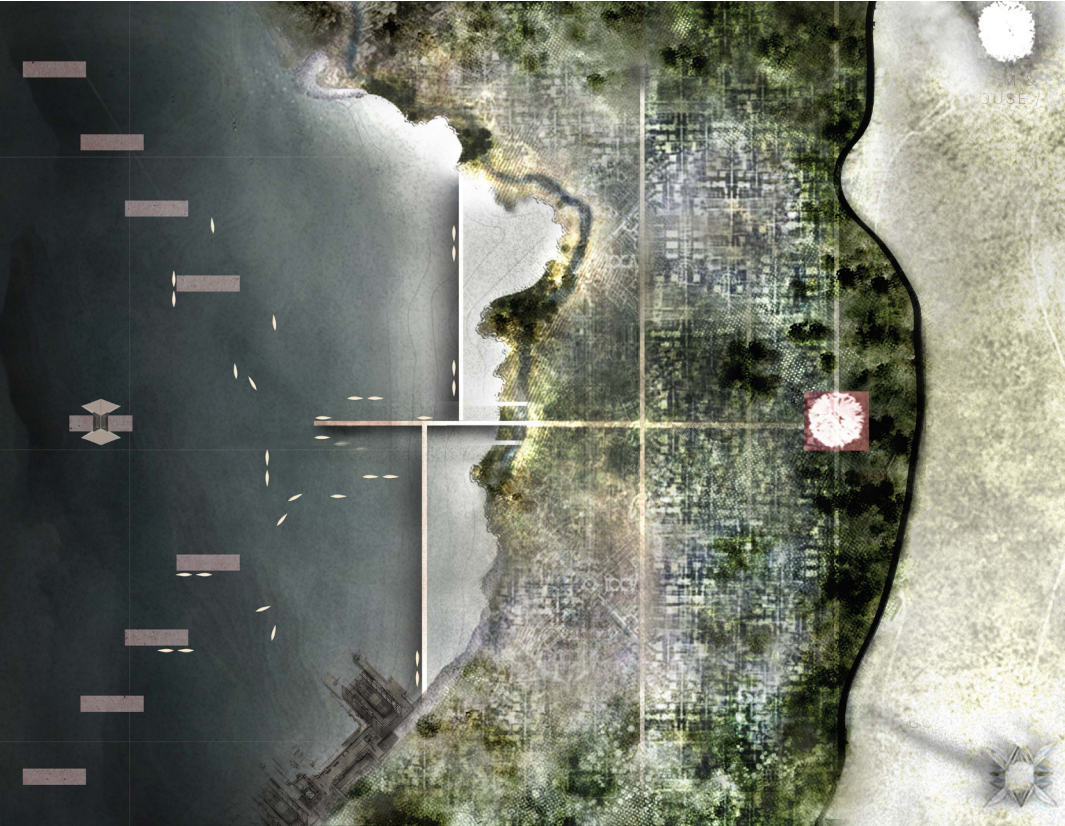
Adam and Eve, expelled onto the Lesser Land, begin to design and construct their own home. They recreate their home from Eden on Earth, a prototype of their perfect home, basing it on a connection to the divine elements of earth, sky, and water. Adam, the Son of God, works with Eve to recultivate the Sacred Land after it was damaged by Eve in her search for the Serpent. He seeks to return to Eden one day, the Land of Order by remaining true to God's first order: to make the ground sacred. Adam and Eve continue to fertilize and farm; they expand upon the bridges running across the Sacred River with a dock that extends to the water. These acts of extending the Sacred Spaces serve as their path to redemption. And their house expands in three phases that reflect their personal journey from Reconciliation to Domestication and finally to Congregation.



ADAM AND EVE'S HOUSE

Adam and Eve's House in the Lesser Land following their expulsion from Eden. The section above depicts the House in its final phase: Congregation. It consists of three phases that span a total of forty years. The first phase is Reconciliation, which takes place in their immediate expulsion from Eden and it highlights the importance of shelter while connecting to the divine. The second phase is Domestication, the first extension of their home after the births of Cain and Abel. And the third and final phase, Congregation, is the second extension of their home following the First Murder of Abel.

Each phases of the house builds off the previous one and reflecting the changing roles of Adam and Eve from Sinners to Builders and their interaction with the natural environment and the divine figure of God.



The ground becomes cursed from Cain's Curse. To atone, Cain exiles in a Tower. To bring order to the ground, he redevelops the cursed land through the design of a city in the hopes that the Sacred Land can reclaim its divinity. Years pass, and Cain brings an ordered vision to the Sacred Spaces by installing platforms on the water used for aquatic agriculture, as it is one of the few divine elements left from Creation. Adam and Eve's home enters its third phase. Adam is viewed as a divine guiding light by the people. Conflicted with his loneliness, he seeks to return to Eden and God finally forgives him. He opens the Wall that was built after expulsion and Adam's return to Eden leads to the destruction of their home at the hands of the people. Cain's story shows how order can be constructed through the evolution of a city. But Cain's act of separation from the redeveloping land through the building of the tower signals his desire for forgiveness by reshaping the land and the water.



CAIN'S TOWER OF ISOLATION

Cain self isolates after committing the first murder in a Tower. While originally intended to be a setting for atonement, the Tower becomes a design construct for Cain to challenge God and ascend to his divine level.

The Tower is the tallest manmade structure in the Lesser Land. Through the Tower, Cain indulges in his pride by advancing beyond the role of architect that his parents originally assumed in the building of the First House. He marks himself as an inventor, a cultivator, and a creator. Through Cain, we see the pattern of rebellion against God continue; but this time the rebellion begins to have direct inter-human implications, not simply implications for the divine-human interaction. The beginning of the First City and the building of the tallest structure are acts of challenging God's power, seeking to rise to His level through human interventions.



Noah grows up working as a Searcher who explores the deep water for plant life and resources. Resources have become scarce in the two decades since Adam abandoned the people. The Sacred Temple on Brother Mountain is burned and destroyed by the Unbelievers and God immediately gives Noah divine instructions to build an Ark. Noah enlists the help of Cain and Eve to help him build the Ark. He sees the ruins of Adam and Eve’s Home as a way to move towards higher entropy by reusing the pieces of their home to create the Ark. He sees the opportunity as a process of becoming a high entropy structure, moving from a builder of the Home to the Ark, as an interaction between building and the environment: of human behavior and the natural world. Noah’s story examines how architectural expressions of power, culture, and identity (the Home) can be reused for greater and divine purposes (the Ark) to reconnect man and nature together for a new world.



NOAH'S ARK

In this narrative, Noah’s Ark is focused on unifying humans and animals through a connection to the divine. Historically, the ark had often been depicted as a series of vertical tiers with the birds above, humans in the middle and animals below. As the creatures that occupy the sky, the birds represent the unification of the humans and animals that occupy the land to the divine above.

As a structure built to save humanity from the Great flood, Noah’s Ark represents the untethering of architecture from the ground. Suspended between the water and the sky, the Ark provides a vast interior prayer space to connect humans to the divine.



DIVINE ARCHITECTURAL ACT
BE BEFORE EXPULSION
AE AFTER EXPULSION

THE SACRED SPACES

SACRED LAND (EARTH)
SACRED RIVER (WATER)
SACRED TEMPLE (SKY)

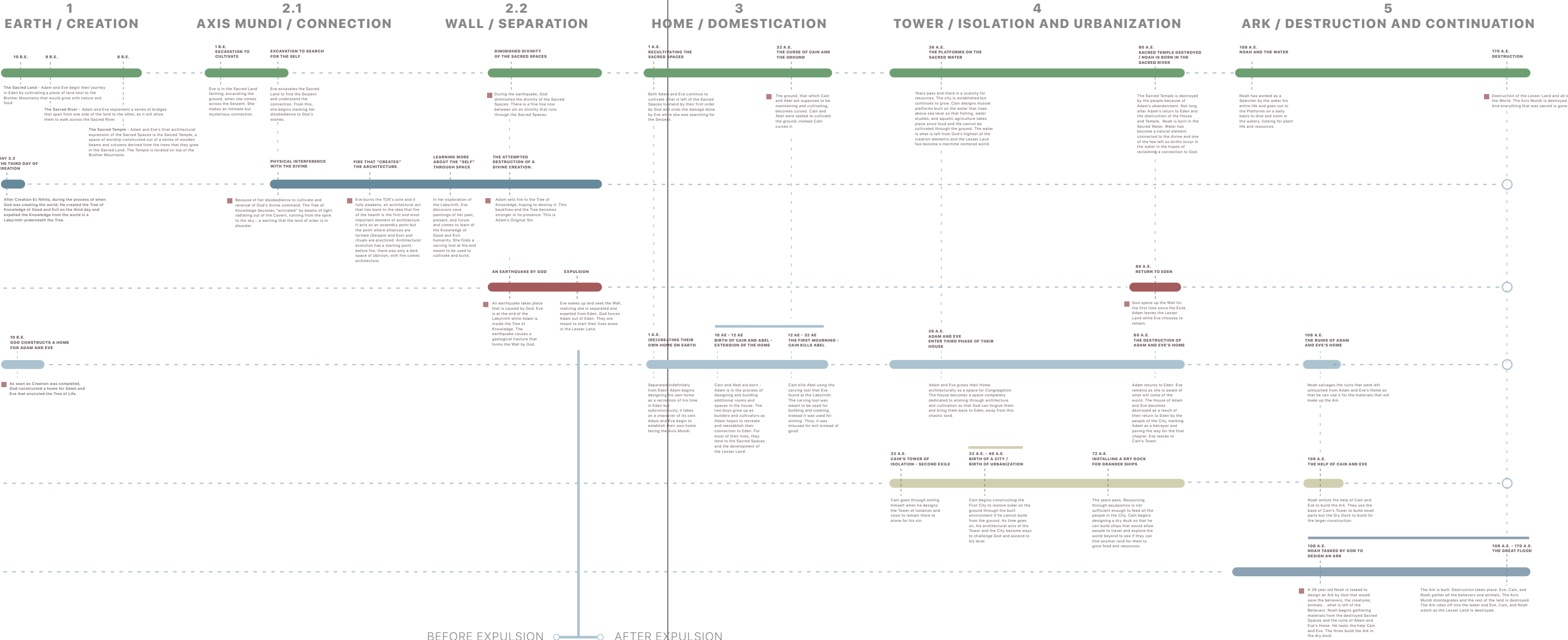
EVE'S LABYRINTH

THE WALL

ADAM AND EVE'S HOME

CAIN'S TOWER OF ISOLATION

NOAH'S ARK

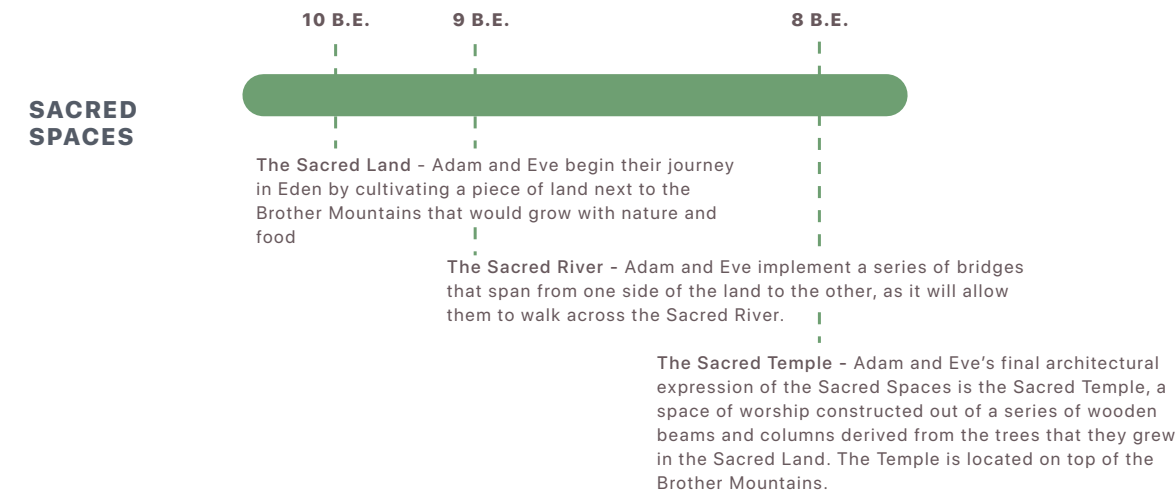


I: CREATIO EX NIHILO / CREATION OF MAN EARTH / CREATION

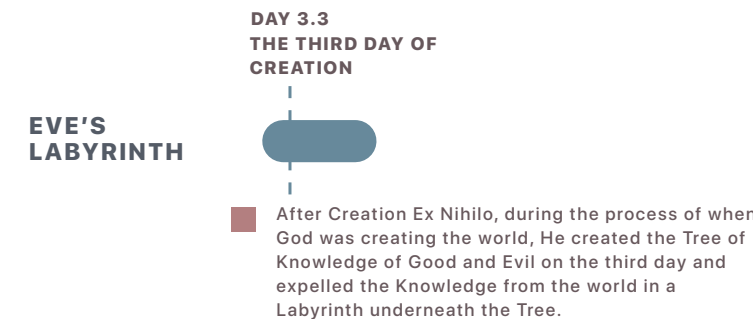
STORY / The Six Days of Creation
HARMONY / Creations to Cultivators
ARCHITECTURE / The Sacred Spaces



STORY / The Six Days of Creation



SECTION CONCEPT ART -
The Sacred Temple



In the beginning, God enacted Creatio Ex Nihilo, the first sense of order, by separating good from evil. And from good, God created the world. He continued to fill the natural realms and created Man and Woman. Man and Woman were fashioned out of the earth, ordered by God to become stewards on Earth. Man and Woman marked their roles as Earth's through the Sacred Spaces. The Sacred Spaces are the three initial architectural acts to solidify their connection to the divine. The Sacred Spaces became a series of markers that began in Eden, that will be the settings for birth, life, and death as the story of Genesis continues. God is responsible for the first act of creation by imposing order out of chaos. But Man and Woman are tasked in cultivating the land and maintaining order on Eden. The Sacred Spaces, built to connect human space to the divine, were each destroyed and cursed separately due to key events that take place throughout the story of Genesis.

CREATIO EX NIHILO - CREATION OUT OF NOTHING

Prior to creation there existed only a primordial matter of space and time, of nothing and of everything, of all-natural elements. These floating elements swirled within the eternal cosmos that awaited becoming the firmament, the Heavens, the skies, and everything that will herald the universe... as they floated in an early froth of chaos as a disordered mass.

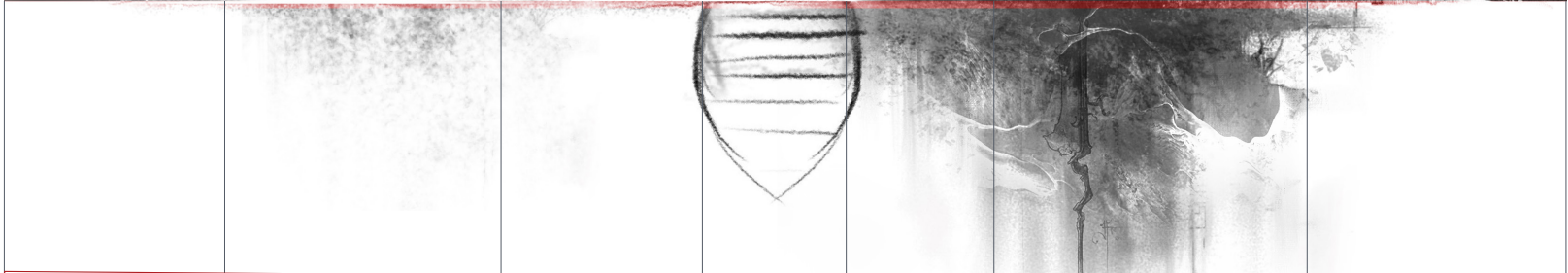
Living in a temporal infinity, the world was suspended in the cosmos, floating at a gradual pace back and forth, together forever until God would separate the primordial matter for the Creation process. The primordial matter's reconcentration by God will result in a number of infinite consequences which will make up the world by his divine power. In this infinite state of chaos, God saw an infinite number of possibilities of how to use his great powers to create and what will come from Creation.

The idle matter in the shutter of darkness marked a huge void separated from unity and one that needed to form a unity, a universe connected by divinity and humanity. With the power of His hands, God decomposed the chaotic matter into ordered elements. The act of separation was uneasy and wrestled God's energy. He used all of his strength to create these elemental divisions. These elements acted as a second structural entity to the architecture of Creationwith the first entity being chaos.



The Ancient of Days by William Blake, 1794.

SECTION CONCEPT ART - The Six Days of Creation



1: DAY AND NIGHT		2: WATERS ABOVE (HEAVEN) AND WATERS BELOW (OCEAN)	3: EARTH, SEA, AND VEGETATION	4: SUN TO RULE THE DAY, MOON TO RULE THE NIGHT	5: BIRDS AND ANIMALS	6: MAN AND WOMAN TO RULE "ALL THE EARTH" "BE FRUITFUL, MULTIPLY, FILL THE EARTH."	7: GOD TO RULE HUMANITY, FISH, BIRDS, LAND ANIMALS - DIVINE REST.
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SEPARATION OF THE REALMS

FILLING THE REALMS

DIVINE REST

And so began the rebellion between chaos and order, a duality between both existed before anything came into existence. From chaos came order and the thickness of chaos and the delicacy of order overlapped when God placed His first touch on the matter, excavating order from the anarchic foundation of the matter.

Through the separation of the primordial matter, God began his role as the Great Architect to establish the two true markers that run through the veins of the universe: humanity and divinity. God began the process of Creation intending to construct the universe from matter that was once unformed and unfilled. And now, as separated and ordered elements, God began naming the elemental formations of Creation in the transformations that begin the story of the human realm. From chaos came order, God saw chaos as a transitory phase, a fleeting moment of cosmogony that He could control with divine power to create permanence in the world. In the world’s permanence, chaos became a permanent aspect of our physical world as its primary understructure.

During the Classical period of ancient Greece, Euripides rose as a tragedian who shared a love for chaos and disorder in his written work. In his article *The Separation of Sky and Earth at Creation*, A. Seidenberg had written that the separation theme of the elements is best known in its reference in Genesis 1.7 where it is written that:

“God made the firmament, and divided the waters which were under the firmament from the waters which were above the firmament.” - (Gen.1.7)

Euripides details the separation between sky and earth during creation when he writes:

“And the tale is not mine but from my mother, how sky and earth were one form; and when they had been separated apart from each other they bring forth all things, and give them up into light; trees, birds, beasts, the creatures nourished by the salt sea, and the race of mortals” (Seidenberg 188).

This cosmogonic account details the separation between heaven (sky) and earth (land) and their origins from a state of chaotic non-being. It is one of many Greek creation myths that connect the creation of the cosmos to the imposition of order by the divine (Seidenberg 188). Together, sky and earth were divided from their previously collective state that fell within a primordial unity.

In *Chaos in Ovid’s Metamorphoses and Its Neronian Influence*, Richard Tarrant explores how Ovid’s *Metamorphoses* the concept and characterization of chaos in his writing. Ovid’s *Metamorphoses* defines chaos as being “marked above all by instability of form and confusion of boundaries” (Tarrant 350). In *Metamorphoses*, Ovid writes that “the face of Nature in a vast expanse was naught but Chaos uniformly waste. It was a rude and undeveloped mass... and all discordant elements confused, were there congested in a shapeless heap” (*Met.* 1:6-9).

The creation story not only reveals God as an architect, a world-builder, but it reveals His intentions for the earth in its divided elements. It reveals that the place of humanity within His world was made through divine power by separating the elements and filling the realms with an order of beings for each of these realms. From the architecture of creation, we come to understand that God viewed His creation as a primarily human-centered realm as they are meant to cultivate and preserve the earth while worshipping God and the divine above in the sky. To understand that what once came from a dark heap of chaos has been structured by God for humanity.

SEPARATION OF THE REALMS

- 1: LIGHT AND DARK
- 2: HEAVENS AND EARTH
- 3: WATER AND LAND

1: LIGHT AND DARK | In the beginning, God created the heavens and the earth. The earth, prior to its formation, was without form and without void... the state of the earth was deepened with darkness and God sought to occupy the earth with light to store it with life.

From this, light and darkness were divided from one another, ordered in this change to signify the transition from morning to evening. Light would bring everything to fulfillment and radiate the earth with fertility and richness, darkness would temporarily put the earth to rest until light is restored once more. This repeated cycle serves as the first step to constructing a home for humanity. Light pierced through the solid darkness to create a vast dome; opening up a space for the living creatures of God to become what they must and master the upcoming earth... and thus, the world and the earth began to form for humanity.

2: HEAVENS AND EARTH | On the second day, a second separation occurred, one that destined the Skies for the spaces above and the Earth for the spaces below. Two gatherings of two different spaces that corresponded to each other in their conflicted natures.

Under the Heavens above was the Earth below... an enormity of the skies and the celestial lights were given authority by God to exist, to be filled with the conversion of the chaotic matters into ordered elements for the human-dwellers that will become one with this Earth.

The Heavens above would open and bring humanity closer to divinity whenever rain would pour down from the Skies. From this, humanity would cross paths with God through divine worship. The Oceans below were conceived as chaos laid below the earth’s surface, a roaming underworld of chaos that would be protected and concealed with the Oceans and their depth, a chaos that will hopefully never be realized or experienced. Humanity takes over the Earth to sustain and preserve its existence, as a gift from God and as a returning favor for bestowing them with land and life.



Chaos by Wenceslaus Hollar (17th century).

In the illustration above, Czech graphic artist Hollar illustrates the separation between the Heavens above and the Waters below, with the watery chaos at the very bottom.

3: WATER AND LAND | On the third day, the third and final separation occurred. On this day, God withdrew dry land that he named Earth. It left the Oceans separated in its primordial deep state that he summoned as the Sea.

Yet, there were no trees or plants that bloomed from the construction of these natural elements formed by God, as the Earth would produce them from the care of humanity. These are the foundational laws that God will bestow upon humanity: to live on earth, to take care of it, and to cultivate it.

By the third day, God had designed a foundation for the world, separating and connecting Light, Darkness, Heavens, Seas, Land and Water together. And through these connections are the spaces that are separated: the Heavens, the Seas, and the Earth. Above and below, God created order out of chaos and found a way to maintain and preserve the chaos that will not be unleashed.



GOOD & EVIL BETWEEN THE REALMS

- 3.1: TREE OF LIFE
- 3.2: TREE OF KNOWLEDGE OF GOOD AND EVIL
- 3.3: AXIS MUNDI

On the third day, God distilled good and evil from each other through the creation of the Three Trees. The Tree of Life was first constructed out of good and order, while God created the Tree of Knowledge of Good and Evil to contain the Knowledge of Good and Evil from his upcoming human creations. He concealed it in a Labyrinth underneath the Earth, below the Tree of Knowledge of Good and Evil. And order and disorder battled each other. God tethered them to a core, the World Tree, the Axis Mundi; the universal tree that holds humanity and divinity together. The Axis Mundi is symbolic of the Great Architect’s power, and serves as the world’s column.

EVE / The Tree of Life - Soul



The Tree of Life



Eve and the Serpent, Qutaiba Buyabes, 2021.

God formed Eve out of the Tree of Life. Eve bears the Soul of Eden and of humanity. It is with her role as the personification of humanity’s subconscious state that she questions the reality of the things around her, while Adam remains passive during their time in Eden. And in this role, she embarks on a quest to discover who she really is.

“The Lord God planted a garden toward the east, in Eden; and there He placed the man whom He had formed.

Out of the ground the Lord God caused to grow every tree that is pleasing to the sight and good for food; the tree of life also in the midst of the garden, and the tree of the knowledge of good and evil.” - (Gen. 2.8-9)

3.1: TREE OF LIFE

When the third day came, God distilled good and evil out of order and chaos. Out of good, God created the Tree of Life. The Tree of Life connects itself to all forms of creations.

The Tree of Life was constructed by God as a way to reprent His divinity within the land of Eden, as a way for Adam and Eve to be near God’s presence and power. As above, delivered by good and structured by order, the Tree of Life signified moral consciousness. It serves as the Tree that determines the faith of humanity and the values that God hopes mankind will learn through their divine worship and connection to God.

As an anchor marking the connection between the divine and the divine’s human creations, the Tree was God’s design to remind humanity of his life-giving presence; a symbol of his divine power that could not be replicated. This symbol is meant to provide continuous and everlasting life for those who stand by God through obedience and sustaining the land.

Being the Tree of freedom and of moral consciousness, the Tree of Life is left unburdened by God and powered by nature to provide a symbol of order. The stems, unbroken and fixed, the leaves continuously replaced after they fall with fresher leaves, the tree is granted eternal strength by God as it is his greatest blessing to the land and his human creations.

“And the Lord God commanded the man, saying, Of every tree of the garden thou mayest freely eat: But of the tree of the knowledge of good and evil, thou shalt not eat of it: for in the day that thou eatest thereof thou shalt surely die.” - (Gen. 2.16-17)

3.2: TREE OF KNOWLEDGE OF GOOD AND EVIL

When the third day came, God distilled good and evil out of order and chaos. Out of evil, God created the Tree of Knowledge of Good and Evil. The Tree of Knowledge is connected to all forms of chaos.

The Tree of Knowledge of Good and Evil was forbidden to approach by God as it he hid away the Knowledge of Good and Evil from his human creations. God sought to keep evil away as an independent existence, as he was concerned that their awareness of the Knowledge would therefore advance the creations to a level of divinity close to God’s.

So below, delivered by evil and structured by chaos lying underneath it, God dispersed the Knowledge of Good and Evil in the form of a Labyrinth. The Labyrinth serves as a shelter for the Knowledge, in the hopes that Adam and Eve would remain obedient to God while living on the land of Eden, without any opportunity or authority to obey or disobey.

The Tree of Knowledge of Good and Evil was created as a rigid spire pointing towards the sky above. The base of the spire expands to form a cavern where the Tree’s core is visible and centered. And underneath the ground lies the Knowledge of Good and Evil in the Labyrinth.

SERPENT / The Tree of Knowledge - Ego



The Tree of Knowledge of Good and Evil



The Serpent, Qutaiba Buyabes, 2021

Out of the Tree of Knowledge of Good and Evil, God created the Serpent. The Serpent represents the Ego of Eden and the Wisdom of Humanity. Eve and the Serpent were both created from opposing trees that battled each other through good and evil, order and chaos. Yet, they were connected by the Axis Mundi, the third and final tree created by God. The Serpent is championed the story’s hero for leading Eve to the acquisition of knowledge denied to humans by God.

“Whoever makes a practice of sinning is of the Serpent for the Serpent has known Evil from the beginning. The reason the Son of God appeared was to discover the Serpent’s knowledge... to truly discover humanity.” - I Am He Who Aches the Earth 2:11

3.3: AXIS MUNDI

After the creation of the Two Trees out of good and evil, God made a decision to connect the separated spaces of the Heavens, Seas, and the Earth with an axis. Thus, he brought into existence the Axis Mundi.

Formed out of his divine power, sourced from the Heavens, Oceans, and the Land, God constructed the Axis Mundi to connect the Tree of Life’s state of order and the Tree of Knowledge’s state of disorder. This singular union of both trees not only connected them, but also served as the universal tree that holds humanity and divinity together. The Axis Mundi balances the world created by God and holds it in place. The Axis Mundi is symbolic of the Great Architect’s power, and serves as the world’s column.

The Axis Mundi tethered order and chaos together, stabilizing this battling elements that were essential in the world’s origin. After the creation of the Three Trees, God then proceeded to fill the realms with celestial lights, birds and animals, and his human creations of Adam and Eve in the final three days of Creation.

Out of the Axis Mundi, God began to create living beings as expressions of the Three Trees. Adam was his first living creation, the Self of Eden and of Humanity; a living expression of the Axis Mundi.

ADAM / The Axis Mundi - Self



The Creation of Adam, Qutaiba Buyabes, 2021.

FILLING THE REALMS

- 4: CELESTIAL LIGHTS
- 5: BIRDS AND SEA ANIMALS
- 6: AXIS MUNDI

4: CELESTIAL LIGHTS | On the fourth day, God issued light to rule over the day and the night. From this, God wanted the great light of the sun to dominate the day, the lesser light of the moon to illuminate the night, and the stars to watch over humanity. The matters began to explode and continued in a series of explosions of stars, sun, and moon and God had assigned them to day and night. Large or small, the stars were an endless group of children belonging to the moon that pulsed in the darkness.

5: BIRDS AND SEA ANIMALS | On the fifth day, God created His first living beings: the animals that belonged to the sky and the animals that belonged to the water. The skies were filled with flying beings, and the water was filled with aquatic creatures.

This was God’s first step to filling the realms in Creation with living beings that demonstrated His word to order and to grant life. The living creatures were a way to remember and remind his upcoming human creations that He can create other forms of life with different faces, shapes, and sizes. Birds wandered freely and admirably above the land and below the heavens, with the ability for temporal rest on the Earth while their main mission was to guard the skies below the sun, moon, and stars. The sea animals remained in the water. And in between these beings that lived in the water and flew in the skies came the creation of land animals and Adam, Eve, and the Serpent.

6: LAND ANIMALS / ADAM, EVE, AND THE SERPENT | On the sixth and final day, God set about to begin His final act of Creation before divine rest. This was His final step in filling the realms and bringing order from separation. And on this day, the creator became a life-giver as He gave life to the land with terrestrial beings.

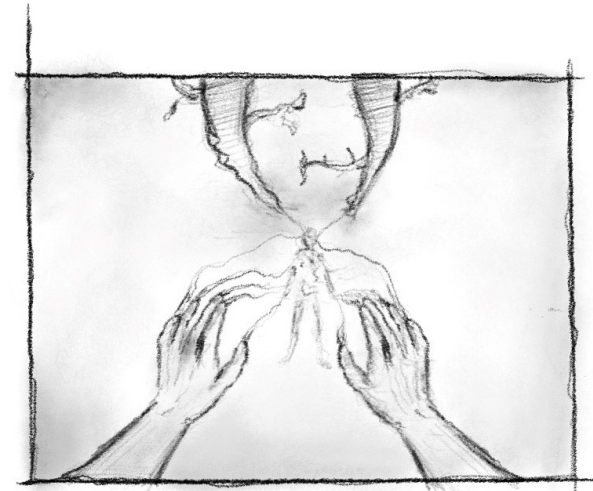
God gave life to the land animals as terrestrial beings that would journey at their free will, because God did not intend to be His living reflections and representations. They came before humankind and God had intended for both animals and humans to live in peace and harmony with one another. Creating a human kingdom, worshipping God, and at peace with animals. Through man, God desired to replicate self-sameness. Humankind, made in God’s image, were created to be obedient and to serve His greatness. Humans, both male and female, were made to learn more about Himself through likeness. The First Man and Woman were the first human creations of God and were His shared images, becoming His viceroys on Eden.

On the sixth day, God began by nearing the Axis Mundi, the Tree that separates and connects chaos and order. God gathered soil from the Earth’s ground. He cut a piece of the Axis Mundi, and together, with his divine power, God created the First Man. And He named him Adam. Adam represented the Self of Eden and of Humanity. This unification of conscious and

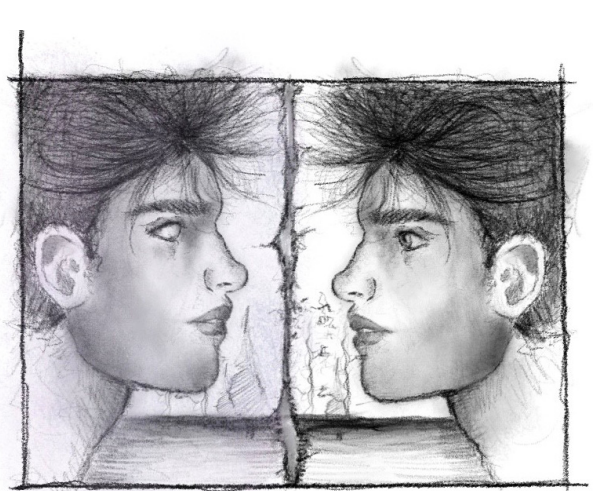
subconscious was given the duty is to watch over and tend to cultivating the land of Eden. A symbol of both order and chaos merged as the universal being, Adam is a human expression of God’s power and image. And when he is created, he sees God before him staring. And the two touch with the tips of their fingers. Then, Adam fell into divine rest until the end of creation. The two are twins in physicality but Lord and viceroy in their connection to one another.

After creating the First Man, then God proceeded to create the First Woman. As Adam laid on the ground and rested, God moved to the Tree of Life. He began to create another self, but female. God had two selves of humankind that mirrored His divine image. Out of the Tree of Life, the manifestation of order in the Land of Eden, Eve was born. Eve represented the Soul of Eden and of Humanity. Eve embodies the personal unconscious as a whole and holds the compensating values to those held by the conscious, Adam. While she is created as the Soul, she is the Shadow of Eden, as an unconscious complex lies inside her from the start of her life. Adam was created through the union of order and chaos, while Eve was created merely out of order. God believed that they were created equally but there lied a difference in their state of consciousness and personal authority that He did not foresee. Eve rested after she was born.

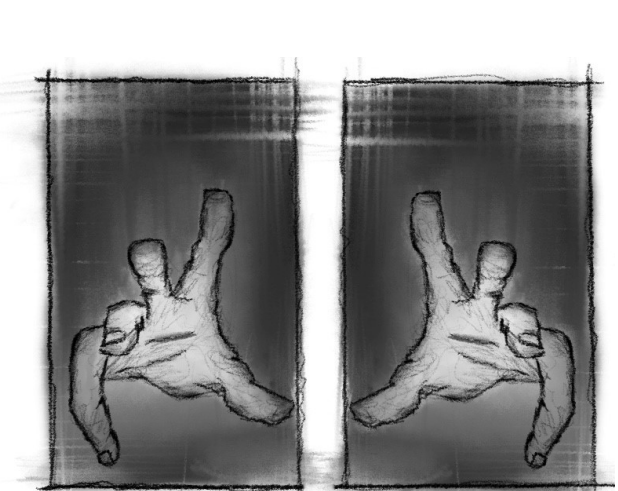
God then moved to the Tree of Knowledge of Good and Evil, the manifestation of chaos where the Knowledge of Good and Evil was hidden in a Labyrinth underneath the Earth. Out of the Tree of Knowledge, God created Eve’s twin shadow: the Serpent. The Serpent represents the Ego and the Wisdom of Humanity. The Serpent is the conscious sense of identity and existence that resides in the Tree of Knowledge because the ego is powerful and threatening to the birth of free will and the essence of humanity. And the Serpent is a symbol of wisdom and the renewal of life and is aware of the pleasure and pain of the world and the ambivalence of the world with respect to its existence and flourishing. God placed the Serpent underneath the Tree of Knowledge of Good and Evil, in the Labyrinth to remain space of chaos it was created from.



God creating Adam, Qutaiba Buyabes, 2021

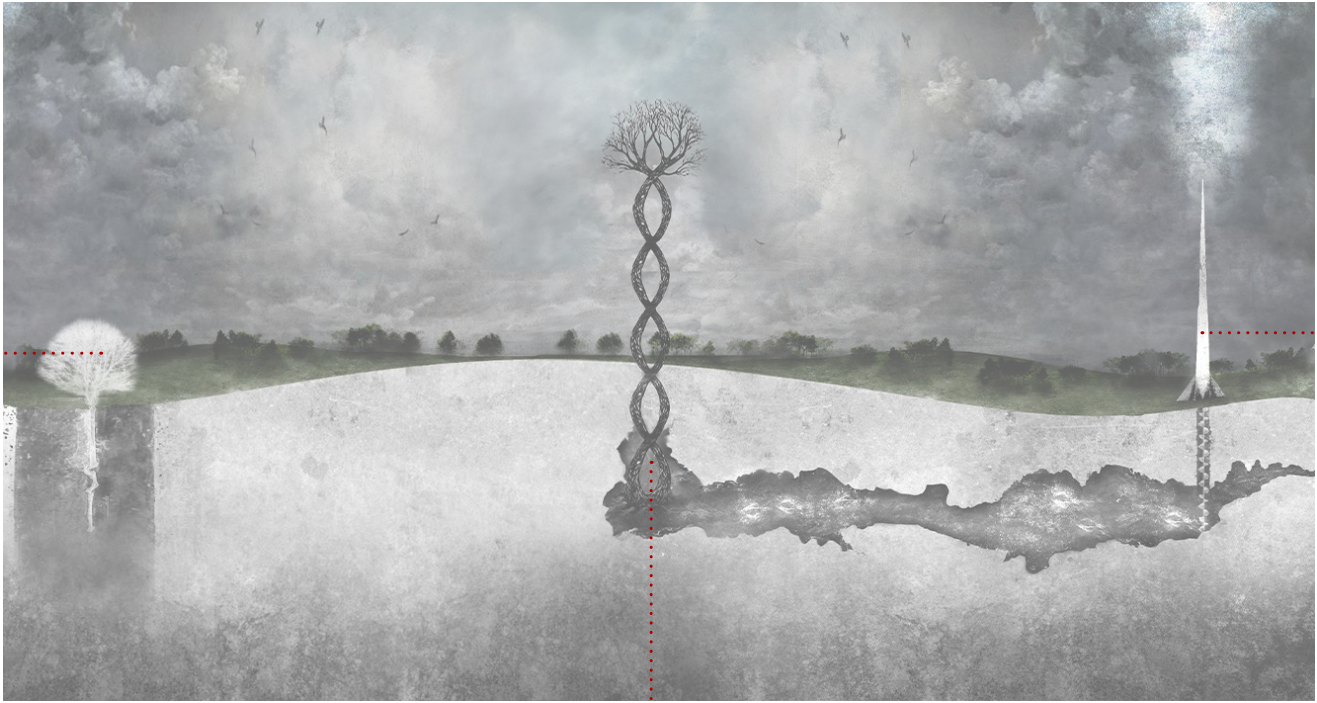


God and Adam reflect in self sameness, Qutaiba Buyabes, 2021

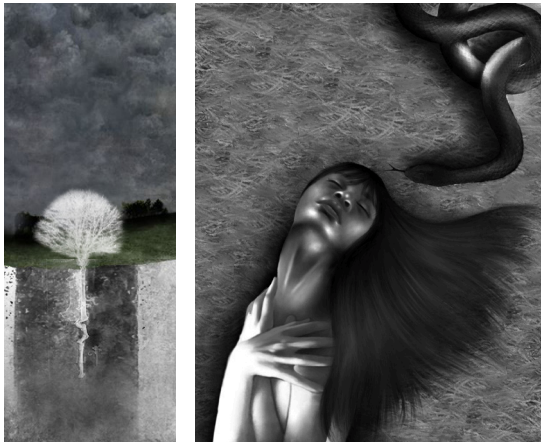


God and Adam’s connection, Qutaiba Buyabes, 2021

LIVING CREATIONS AND THEIR MANIFESTATIONS



EVE / The Tree of Life
SOUL



ADAM / The Axis Mundi
SELF



SERPENT / The Tree of Knowledge
WISDOM



Eve awoke from her unconscious state and began walking towards the Axis Mundi. She saw her male counterpart, Adam, in the distance underneath and awoke him when she touched his hands. Man reached out to God and God reached out to His viceroy. Separated through divinity versus humanity, both are afraid yet enticed by their first connection to one another. And then, they locked their hands softly and slowly. God watched as this connection was made after creation. Then, He said to the First Man and Woman:

"I shall name you Adam. And I shall name you Eve. Be fruitful, and multiply, and replenish the earth, and subdue it; and have dominion over the fish of the sea, and over the fowl of the air, and over every living thing that creep upon the Earth... and this land shall be your home, and you will know it as Eden."

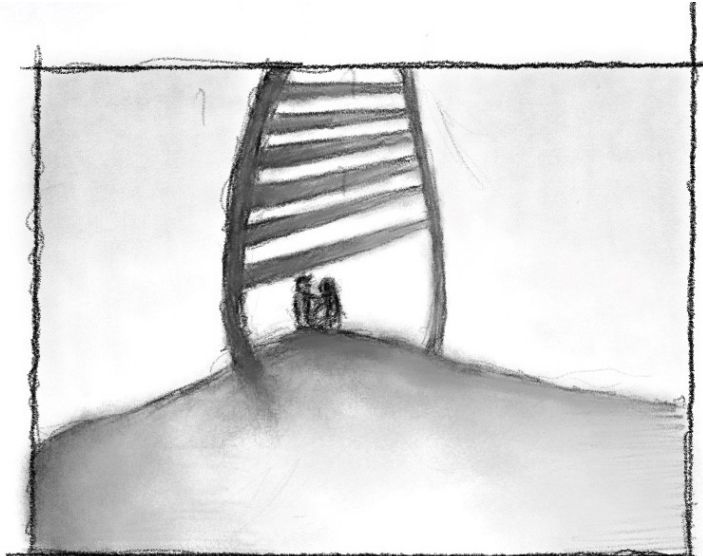
And so begins the story of Genesis, a story where humanity creates a connection to God through fertility, care of the realm. A story about a world of order created from chaos. A world coated with chaos in the bottom surface. A story that sees Adam and Eve enter a realm of fair beginnings.



God and Adam lock hands,
Qutaiba Buyabes, 2021.

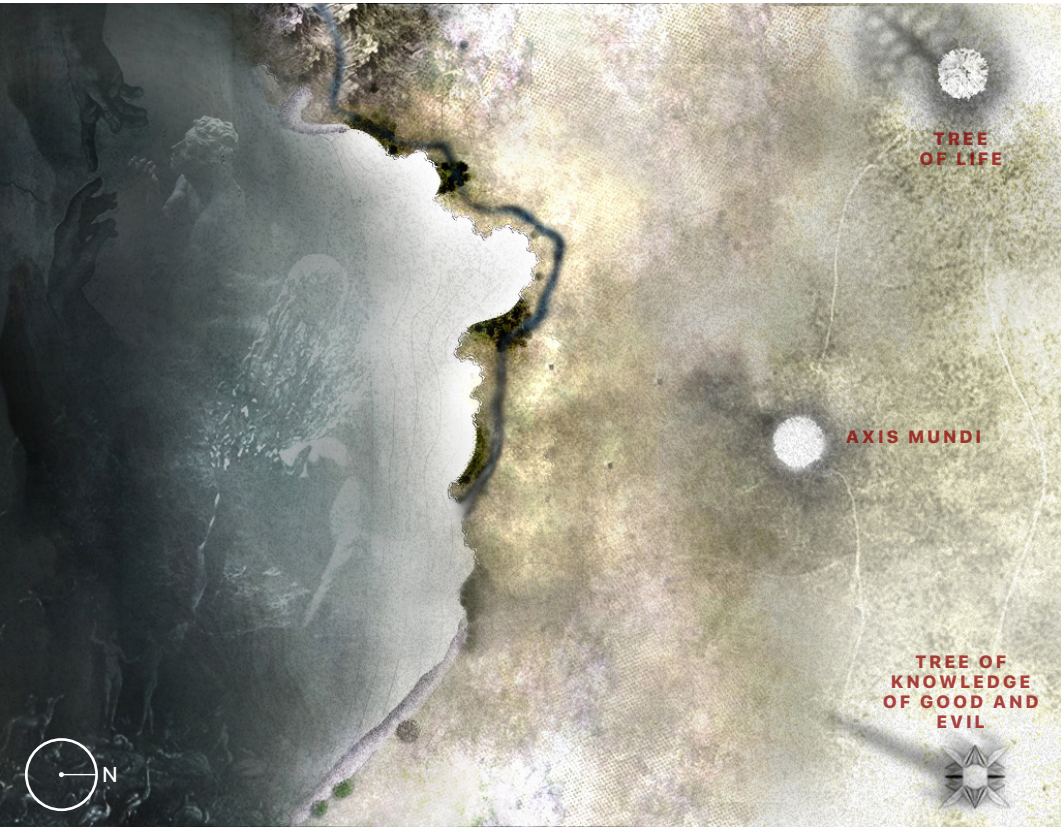


Eve is conscious after creation ends,
Qutaiba Buyabes, 2021.



Eve and Adam under the Axis Mundi,
Qutaiba Buyabes, 2021.

ARCHITECTURE / The Sacred Spaces



SITE MAP - CHAPTER 1: Boundless Eden after the Six Days of Creation.

As they entered a realm of fair beginnings, God offered Adam and Eve the land of Eden with the provision that His human creations would care for the land and protect it under divine authority. They were given the land of Eden by God to cultivate and sustain in its whole, except for one area, and that was the vicinity of the Tree of Knowledge of Good and Evil.

“And the Lord God commanded him, ‘You may eat freely from every tree of the garden, but you must not eat from the tree of the knowledge of good and evil; for in the day that you eat of it, you will surely die.’” – (Gen. 2.16 -17)

“Then the Lord God took the man and placed him in the Garden of Eden to cultivate and keep it.” – (Gen. 2.15)

In *The Epic of Eden*, Sandra L. Richter writes that “Adam and Eve are free to do anything except decide for themselves what is good and what is evil” (104). Everything falls under divine authority when God created Eden as a covenant, as his stewards would follow the singular law of cultivation. She continues to elaborate on the roles of Adam and Eve in the Genesis creation narrative. Male and female, both serve as representatives of God on Earth, his human counterparts who have been appointed as his stewards of “all the wealth and beauty of paradise” (102). Richter writes that this living creature of Adam and of Eve is made in the very image of God as “humanity was created as a reflection of God himself” (101).

While God rules above all, humanity was created to rule the land. Just as God used his abilities to order the world’s creation, humanity was created to use their efforts to develop the land. In *Milton’s Principles of Architecture*, Jeffrey S. Theis explores John Milton’s *Paradise Lost* through an architectural framework that studies the land of Eden and how Adam, Eve, and God serve as agents of space. God, as the primary architect of space, organizes a land of spatial nature without boundaries and limits (Theis 106). But boundaries and limits are, in a sense, required for the facilitation of humankind’s intellectuality, something that God deemed evil – as it would allow humanity to become their own agents of space (Theis 106). Boundaries, limits, and connections would become architectural methods



Adam and Eve in the Garden of Eden by James Tissot, ca. 1900.
The paintings Adam and Eve as cultivators of Eden, surrounded by land animals. In this narrative, Adam and Eve remain true to their original roles as cultivators but are also builders. They demonstrate their building efforts in Eden as they try to define the boundless space that God presented them with, becoming agents of space.



Adam and Eve in the Garden of Eden by Jan Brueghel the Elder, 1615.

to define space with the potential for growth and change as Adam and Eve begin their architectural journey in this narrative. Richter writes in *The Epic of Eden* that “Adam and Eve are given each other” (103). The only corner of the garden which was not theirs to use and enjoy was the Tree of Knowledge (Gen. 2.16-17). In essence, Adam and Eve are free to do anything except decide for themselves what is good and what is evil. Richter goes on to question God’s original intent and His perfect plan for his creations and in this retelling, Adam and Eve begin their architectural endeavors with the creation of the Sacred Spaces to mark their presence as God’s viceroys in this land of dwelling given to them, inhabited by them. The Sacred Spaces serve as a trilogy of architectural approaches to connect to the divine.

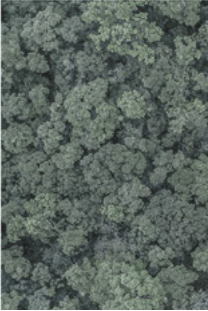
In *Henri Lefebvre’s Theory of the Production of Space and the Critical Theory of Communication*, Christian Fuchs examines Henri Lefebvre humanistic philosophies and his ideas for defining space and restricting oneself’s to the meaning of what the space is or can be. In one of these spatial markers, Fuchs describes how Lefebvre wrote about how space challenges the person to conceive their own meaning of the space that they are in (134). In this retelling, Adam and Eve, two stewards to God living and cultivating in God’s land, come to architecturally challenge their belief of the boundless space around them. Thus, a connection and transformation occurs where a space is given a new meaning, a meaning defined by the closeness of Adam and Eve to God and his divine authority. Therefore, they begin to approach the Sacred Spaces in the way that they do: through the elements of ascension, connection, and cultivation.

“Now no shrub of the field had yet appeared on the earth, nor had any plant of the field sprouted; for the Lord God had not yet sent rain upon the earth, and there was no man to cultivate the ground. But springs welled up from the earth and watered the whole surface of the ground.”
– (Gen. 2.5)

Due boundlessness, Adam and Eve are given the opportunity to define the space of Eden through their own understanding of the transitions, connections, and limitations that they will come to learn. In this narrative, Adam and Eve reconcile with the space through their own abilities: building and cultivation, in relation to God’s power. Thies supports this argument by saying that God “establishes an arena in which created beings have genuine yet limited power over that space.”

The Sacred Spaces are the result of Adam and Eve’s understanding of space in the first chapter of this narrative. Three sites of sacredness are dispersed in different parts of Eden, devoted in their connection to the divine elements created by God during the Six Days of Creation. It is through the development of the three Sacred Spaces that Adam and Eve begin their architectural journey to learn more about who they are and their Creator.

CULTIVATION / Land



In the year of 10 B.E., shortly after the days of Creation, Adam and Eve begin their roles as cultivators with the Sacred Land: a grounded space that would go on to grow with an abundant amount of nature, plants, and crops. The rest of Eden is cultivated by them as well, but this space becomes the most prominent in terms of cultivation.

CONNECTION / Bridges



In the year of 9 B.E., Adam and Eve build a connecting series of bridges that run across the Sacred River, above the river’s water that streams out onto the ocean created by God that is ruled by the sea animals. The bridges bring them to the edge with the ocean, which is where they cleanse, purify themselves, and carry water.

ASCENSION / Temple



In the year of 8 B.E., Adam and Eve mark their final Sacred Space with the element of ascension. They build the Sacred Temple above on the Brother Mountains. The Sacred Temple is a space of worship where they bring themselves in close proximity to the sky, the highest of the divine elements, as a way to connect to God.

THE SACRED TEMPLE

A worship space made out of a series of wooden beams and columns derived from the trees that they grew in the Sacred Land.



THE SACRED RIVER

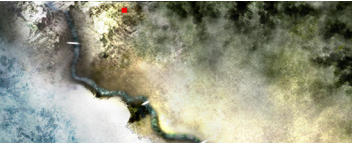
A series of bridges that span one side of the land to the other, as it will allow them to walk across the Sacred River.



SITE MAP - CHAPTER 1:
Locations of the Sacred Spaces within Eden

THE SACRED LAND

Adam and Eve begin their journey in Eden by cultivating a piece of land next to the Brother Mountains that would grow with nature, plants, and crops.



ASCENSION / Temple

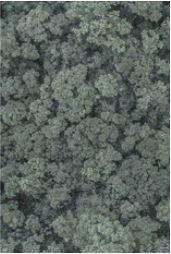


SKY

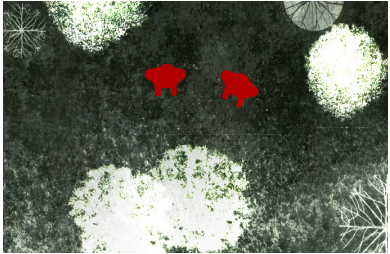


The Sacred Temple - Section Concept Art. Adam and Eve approaching the Temple as they walk up on the Brother Mountains.

CULTIVATION / Land



EARTH

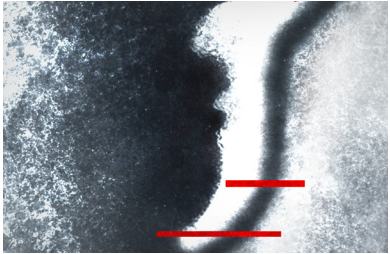


The Sacred Land - Plan Concept Art. Adam and Eve cultivating the Sacred Land on Eden.

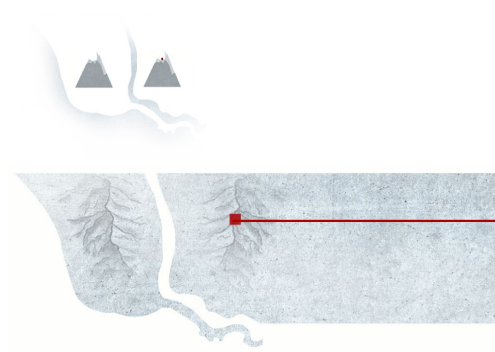
CONNECTION / Bridges



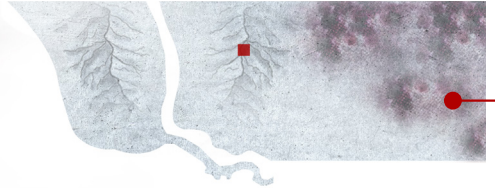
WATER



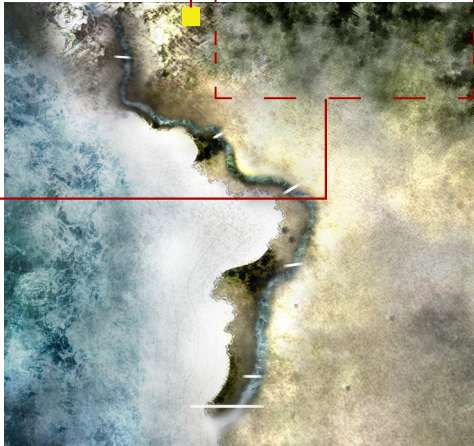
The Sacred River - Plan Concept Art. A series of bridges running along the river, connecting to the ocean.



TEMPLE / Sky



LAND / Earth



BRIDGES / Water

Close up of the site map from Chapter 1 highlighting the three Sacred Spaces.



Thus, Adam and Eve mark their first architectural approaches in the boundless land of Eden. The two of them take the complex task of cultivating and transform it to building and creating. In this way, they create spaces of connections, transitions, and limitations that encourage the potential for growth in knowledge, intellect, and understanding within the large and boundless anarchic space of Eden.

In this broad and expansive world that they've been placed in, two human creations living amongst land animals, Adam and Eve come to discover an interplay between their personal roles, the space that they are in, and the architecture that arises from the beginning of their time in the world. The creation of the Sacred Spaces makes Adam and Eve recognize the importance of architectural structure within this paradisaal sanctuary. In *Milton's Principles of Architecture*, Theis writes that "Adam and Eve must strike a balance between establishing physical and epistemological boundaries that allow for the free interchange of ideas" (107). This balance is found in their understanding of the Sacred Spaces and its relation to the elements of nature and divinity. Adam and Eve become the physical forces that facilitate the need for architectural elements that help them in comprehending the need for spaces and limitations. While they are bound to the land, they must find ways to somehow connect to the divine and to form a connection to God, their creator.

Theis then elaborates on Eden's status as a land that is supposedly fixed by divinity: "God partitions the elements of Creation, and God's prohibition regarding the tree of good and evil also imposes strict categories. Yet not all boundaries and hierarchies are fixed by divinity. God encourages the crossing of selected hierarchical borders and Adam and Eve's engagement with material creation" (107). It is clear from Theis' argument that he believes Eden to be a land that is physically boundless in its environment, yet it is through the words of God that borders and crossings are identified. And these limitations spoken by God would be followed by his obedient human creations, as Adam and Eve's task is to determine which boundaries are to be crossed, cultivated, and barred from crossing.

2.1: THE ORIGINAL SIN

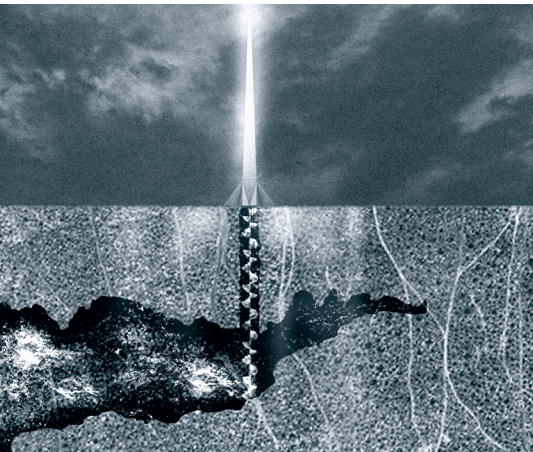
AXIS MUNDI / CONNECTION

STORY / The Search for Humanity
CONFLICT / Cultivators to Destroyers
ARCHITECTURE / Eve's Labyrinth

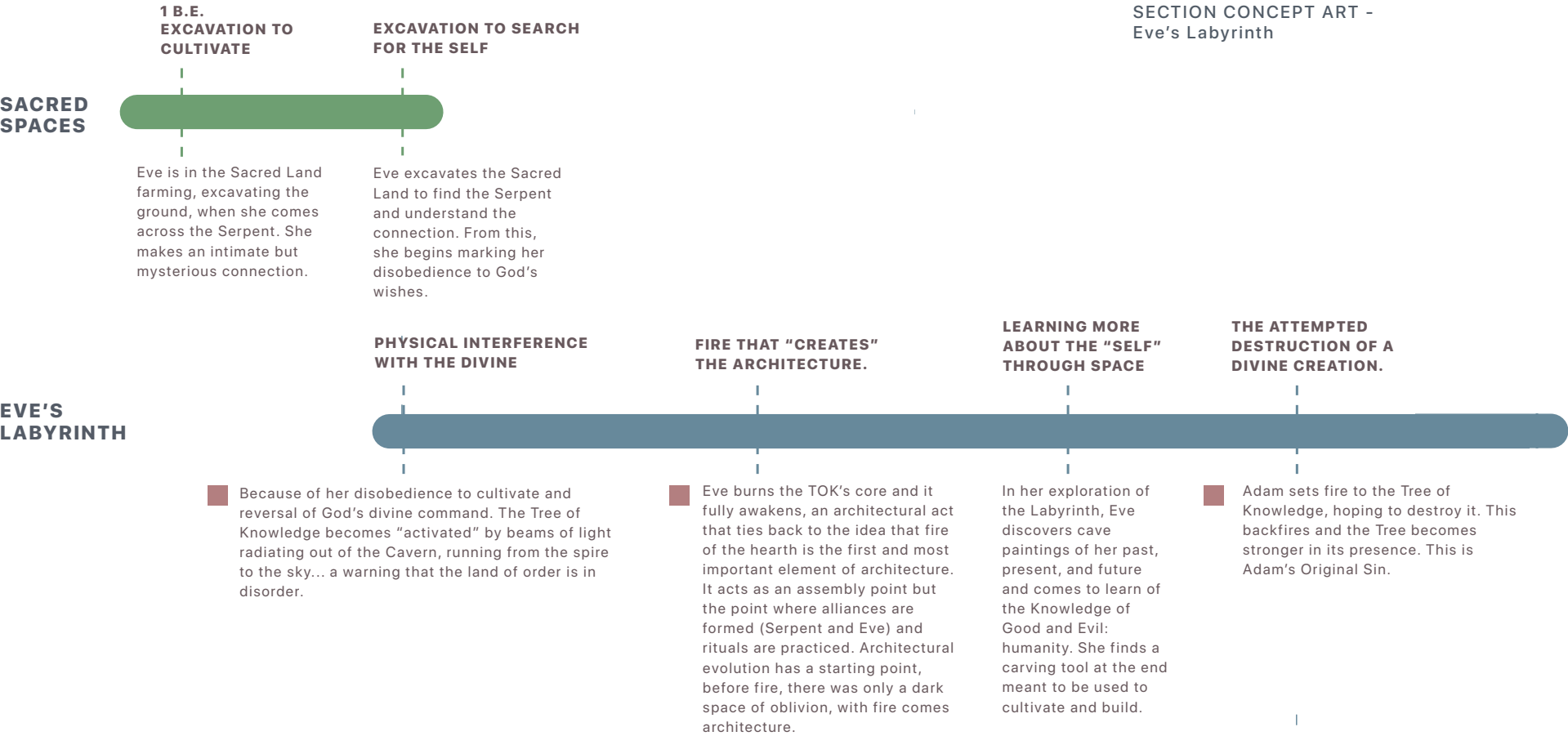


STORY / The Search for Humanity

Adam and Eve become cultivators and builders of the Earth through the Sacred Spaces and fertilizing the ground. Eve questions her equality to Adam after an encounter with the Serpent. The encounter raises questions about Adam's true nature, but also to her own identity. Who is she if she and Adam are not the same? Eve excavates and sabotages the Sacred Land, damaging their architectural intervention instead of maintaining it. Because of her disobedience to cultivate, and her transition from builder to destroyer, the Tree of Knowledge awakens as a beam of light radiates from the sky into the Tree. She finds the Serpent as she walks towards it and sets fire to the Tree once inside the cavern. The Tree awakens and the ground beneath her burns to reveal a set of stairs that bring Eve down to her Labyrinth. Fire reveals the architectural space underneath where she descends down and crosses the threshold from above ground to underground, nearing the path to Original Sin.



SECTION CONCEPT ART - Eve's Labyrinth



ORIGINAL SIN / Spatial and Inner Psychology

In this chapter, the narrative turns to the story of Adam and Eve’s Original Sin. In the second chapter, the divine limitations of space and God’s divine agency of Eden is called into question. The creation of the Sacred Spaces as Adam and Eve’s first series of architectural connections to the divine helps them in understanding connections, transitions, and limitations. But more importantly, their reconciliation with space in the first chapter becomes a performance that forms a relationship between space and architecture that allows them to learn more about themselves. The task of remaining obedient to God’s words is to not cross the boundaries of Eden accessing the Tree of Knowledge. It is in the understanding of the space and the changes that are made that breaks God’s divine command. Eve’s determination to define not only the space she is in, but who she is, comes into play in this part of the narrative. Eve goes beyond her role of God’s creation to become her own agent of space and her story intertwines with the discovery of the Knowledge of Good and Evil and ultimately, humanity.

In *The Production of Space*, Henri Lefebvre’s third axis of space challenges the person to conceive their own meaning of the space that they are in (Fuchs 134). The first chapter sees Adam and Eve battling the boundless and chaotic nature of Eden by grounding the land with three architectural spatial markers. But in the second chapter, we focus solely on Eve and her understanding of the space. After giving Eden a redefined understanding through the Sacred Spaces, Eve begins to question her origins, her connection to God, and her role on the land. In her path towards Original Sin, Eve begins to remove herself from God’s orders and expressions of divine architecture and urbanity. She is led on a path in which she questions who she is by finding the essence of her being and her inner self through Original Sin.



The Temptation of Eve by John Roddam Spencer Stanhope, 1904.

The painting depicts Eve being tempted by the Serpent, the beginning of her descent towards Original Sin. In this narrative, Eve and the Serpent form a mysterious connection which prompts Eve to learn about who she is.



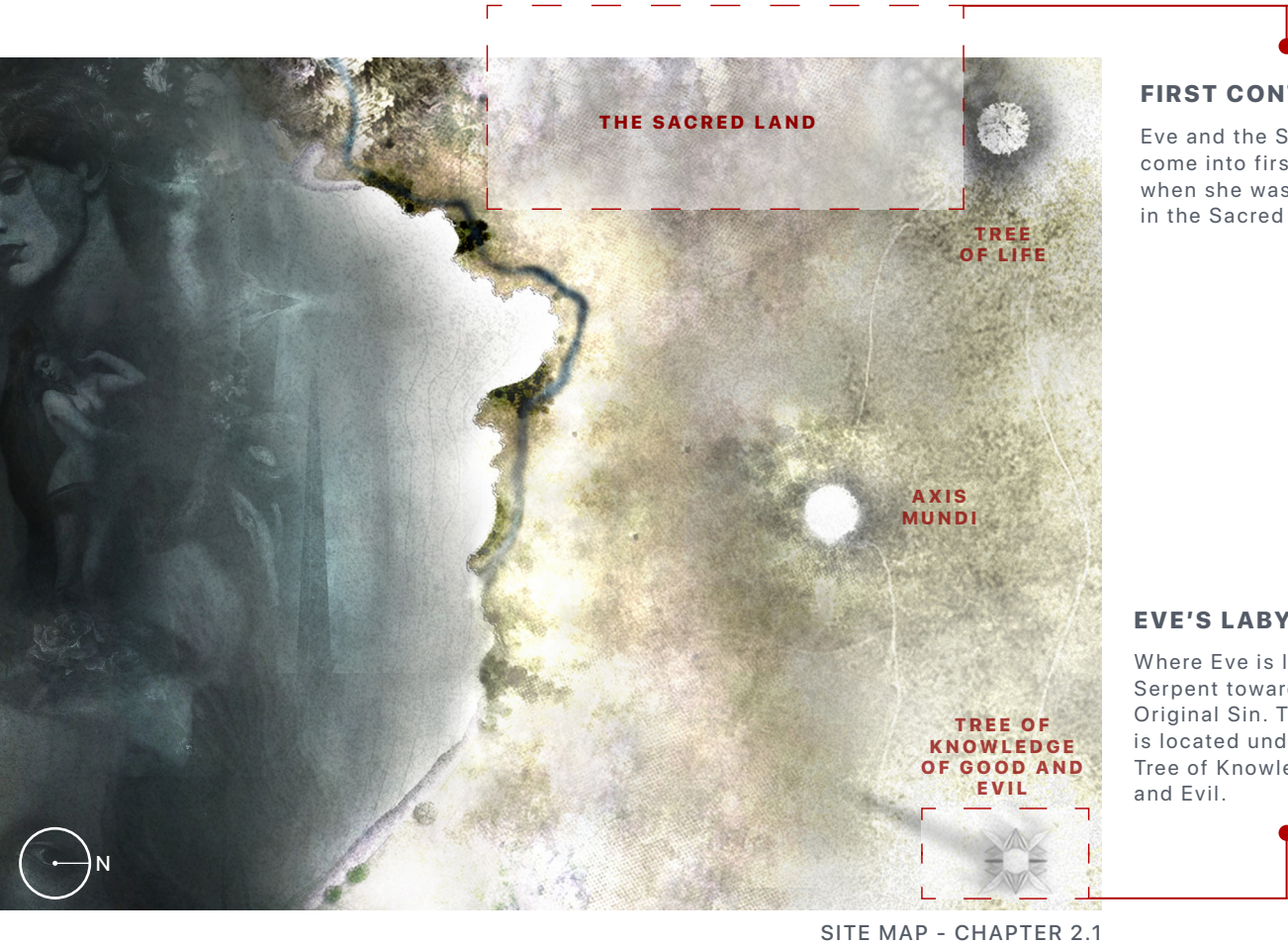
The Temptation and Fall of Eve by William Blake, 1808.

William Blake’s illustrations of *Paradise Lost* by John Milton. The art above depicts the climax of Original Sin taking place in Milton’s epic poem. Adam and Eve standing by the Tree of Knowledge of Good and Evil, with Satan in the form of the Serpent wrapping himself around Eve with absolute strength as she takes a bite of the forbidden fruit. The Original Sin in Milton’s poem writes how the elemental creations of God are impacted by the sin committed. And in this visual depiction, Blake demonstrates how the landscape reacts to Eve’s fall when Milton wrote “Earth felt the wound.” Nature is conflicted as lightning breaks from the sky and divides the skies from the Earth. The conflicts occurring in the landscape are symbolic of Man’s upcoming expulsion, as they will be separated from Paradise and distanced from the divine, knowing both good and evil.

During the creation process, Eve was born out of the Tree of Life, which represents goodness. Her birth resulted in Eve representing the Soul of Humanity and of Eden. After Eve, the Serpent was born out of the Tree of Knowledge of Good and Evil. Using His divinity, God created the Labyrinth to hide away the Knowledge of Good and Evil and the Labyrinth became the Serpent’s home as God locked it away beneath the Earth’s ground. Eve and the Serpent are twin shadows of each other, alike and unlike in every way, as both were created from the Two Trees that were connected through the Axis Mundi. Eve holds the subconscious of humanity within her. And it is with her role as the human personification of humanity’s subconscious state that pushes her to the path of Original Sin.

In *The Emergence of Consciousness in Genesis 1-3*, David James Stewart identifies Jungian archetypes in the first three chapters of Genesis, applying these archetypes to the figures of Adam, Eve, and the Serpent. Stewart’s effort to explore Genesis in a psychological framework in order to show how “consciousness emerged in human community” (509). While Eve holds the subconscious of humanity, the Serpent serves its role as wisdom of humanity through the renewal of life (Stewart 523). The conscious sense of identity and existence resides in the Tree of Knowledge because the ego is powerful and threatening to the birth of free will and the essence of humanity (Stewart 523). And the Serpent is a symbol of wisdom and the renewal of life that is aware of the pleasure and pain of the world and the ambivalence of the world with respect to its existence and flourishing. Stewart argues that the ego-conscious Serpent “breaks free from the collective unconscious in the same way a human baby enters the world. The ego experiences the process of Original Sin as a type of violence/aggression against the very world that both nurtures it and threatens it” (523). In this retelling, the Serpent wants to make Eve fully conscious to develop mortality and humanity and through the loss of Eden, it enables man to become a partner with God in the redemption of the broken state of the land through separation. So, the Serpent creates a threshold for Eve and opens the possibility of the realization of the most foundational human experience which is the connection to the divine. Eve recognizes that to connect to the divine means to connect to one’s own consciousness and humanity, but that is not understanding to God.

ORIGINAL SIN / Narrative



In the year of 1 B.E., nine years have passed since the beginning of the world. Eve is in the Sacred Land cultivating and farming when she comes across the Serpent for the very first time. Eve and the Serpent form an immediate and mysterious connection with one another. Unaware of her true origins and the ways in which God proceeded to create the three beings of Man, Woman, and Serpent, Eve recognizes something about the Serpent: herself. Out of good, Eve holds the Soul of Eden within her, buried within a heavily subconscious state of humanity that she has not been able to tap into. But the encounter with the Serpent has left a mark on her. Through Carl Jung’s ideas of the Collective Unconscious, Eve’s personification as the Soul of Eden makes her question the paradisaal reality of her living, while Adam remains passive as the Son of God and the Self of Eden, representing the center of total personality and consciousness.

FIRST CONTACT

Eve and the Serpent come into first contact when she was cultivating in the Sacred Land.

EVE’S LABYRINTH

Where Eve is lured by the Serpent towards the path of Original Sin. The Labyrinth is located underneath the Tree of Knowledge of Good and Evil.



Lilith by John Collier, 1889.

Eve and the Serpent being depicted as forming an alliance when they make contact by John Collier. The Serpent is a symbol of wisdom and the renewal of life, aware of the pleasure and pain of the world and aware of the ambivalence of the world with respect to its existence. With the Serpent being aware of all that is good and evil, and Eve aware of all that is good, they form an instant connection. Their opposite views merge as she descends to the path of Original Sin.



Eve and the Serpent by Qutaiba Buyabes, 2021.

In the first encounter with the Serpent, Eve recognizes that a life as God’s steward on Eden is not essential her personal fulfillment. An understanding of her role as God’s earthly vessel with the Garden of Eden can be gleaned from the works of Michel de Certeau. De Certeau argued that individuals live an everyday life through the construction of space defined by one agent. Within the narrative context of Genesis, God serves as the divine agent and holder of the land of Eden. Adam and Eve have attempted what de Certeau refers to as “tactics of consumption” in an already established environment (Lindner and Meissner 103). God created Man and Woman to alter and grow the established environment of Eden, a space constructed through divine agency and cultivated by human efforts. Through their human interventions, Adam and Eve come to understand Eden and work to better connect to God in the Sacred Spaces. Ultimately, the paradisaal land of Eden was created to suppress their push to individuation and intellectuality, in order to keep them in a passive state to succumb to God’s agency. Yet, as with all covenants, God’s perfect plan was dependent on the choice of the vassal. In *The Epic of Eden*, Richter writes that “the steward must choose this world; for in God’s perfect plan, the steward had been given the authority to reject it” (104).

EVE SEARCHES FOR THE SERPENT BY EXCAVATION

Thus, Eve persists in the state of her curiosity. Gradually, she begins to believe in differentiating herself from God’s supreme agency. Her search for the Serpent, in the hopes of encountering it a second time, becomes the means for her to identify who she is in this world created and controlled by God. In the weeks that pass, Eve reverses the role that she is meant to fulfill by God’s divine command of cultivating the land. She begins to excavate many parts of the Sacred Land in the hopes that she can find the Serpent once more. As depicted in the painting to the left, she finds the Serpent once again. Her act of intervening with the Sacred Land and undoing what she and Adam have worked on as cultivators marks the beginning of her disobedience to God’s divine command to cultivate the land of Eden.



Eve and the Serpent by John Dickson, 1895.

The painting depicts the event in the narrative when Eve searches for the Serpent by excavating the Sacred Land and damaging it. This act of excavation damages the land, thereby countering God’s divine command to cultivate the sacred ground of Eden, marking her disobedient nature as perceived by God.



RENDERING - Eve approaching the Tree of Knowledge of Good and Evil.

Eve begins to approach the Tree of Knowledge of Good and Evil after finding the Serpent the second time. The Serpent is seen inside the entry point to the cavern, ahead of Eve. The white light beaming from the sky is a sign of the divine. The divine light represents the act of human intervention with God’s divine architecture.

ARCHITECTURE AND FIRE



RENDERING - The Fire within the Tree of Knowledge of Good and Evil.

After Eve and the Serpent find each other again, she is lured towards the Tree of Knowledge of Good and Evil. Eve enters the cavern space with the Serpent and sets fire to the Tree’s core. The fire burns the cavern around her and the ground, thus revealing the staircase that brings her her down into the Labyrinth, her Labyrinth. In *Architecture and Fire*, Stamatis Zografis writes about the importance of fire quotes Vitruvius when he wrote: “The beginning of association among human beings, their meeting and living together, thus came into being because of the discovery of fire” (88). Fire is centralized as the threshold to architectural space, an origin point indicating human intellectuality and the evolution of life.

Memory is tied to fire and architecture, acting as the hearth in Gottfried Semper’s work on the Primitive Hut. Stamatis Zografos elaborates on the meaning of fire as an origin point in *Architecture and Fire*. The fire of the heart serves a role as an “assembly point” where alliances are created and religious practices are performed (Zografos 88).

In this retelling, Eve sets fire to the core as a symbolic architectural expression of her newly discovered relationship with the Serpent. The Tree of Knowledge of Good and Evil, tied back to the Axis Mundi, reveals the Labyrinth underneath where she comes to learn about her origins and herself. Eve becomes the hero of this narrative, shifting the focus from Adam as the Son of God to Eve as the Birther of Humanity, and the Mother of All Life. Original Sin is retooled to show how her human intervention in accessing the Labyrinth will demonstrate her heroism and her willingness to defy God’s divine agency of space in order to redefine Eden in her own way.

DIAGRAM:
EVE'S COSMOGONIC CYCLE

The diagram to the right depicts Eve's Cosmogonic Cycle that occurs through the Original Sin narrative. In *The Hero with a Thousand Faces*, Joseph Campbell writes on the Cosmogonic Cycle that "the universal doctrine teaches that all the visible structures of the world – all things and beings – are the effects of a ubiquitous power out of which they rise, which supports and fills them during the period of their manifestation, and back into which they must ultimately dissolve" (221). The ubiquitous power that Campbell describes is the Knowledge of Good and Evil that Eve obtains from her journey in the Labyrinth: humanity. Eve comes to terms with who she was, is, and who she will be, resulting in her ascension.

She is brought down, out of the outer world, as she embraces the unconscious complex of her shadow. The journey into the Labyrinth disintegrates the shadow inside, the collective unconscious. The journey ends with Eve restoration of the Self from the inner world of the Labyrinth and out to the outer world.



DIAGRAM:
THE PSYCHOLOGY OF THE THREE TREES

The diagram to the left illustrates the hierarchal and symbolic psychologies of the Three Trees. The Axis Mundi / Adam is the World Tree, representing the Self and the Center of Total Personality. Adam is the human manifestation, the Original and First Man tying divinity and humanity together. He abides by God as his human mind, watches over and tends to Eden, respecting God's divine agency of Eden as a space.

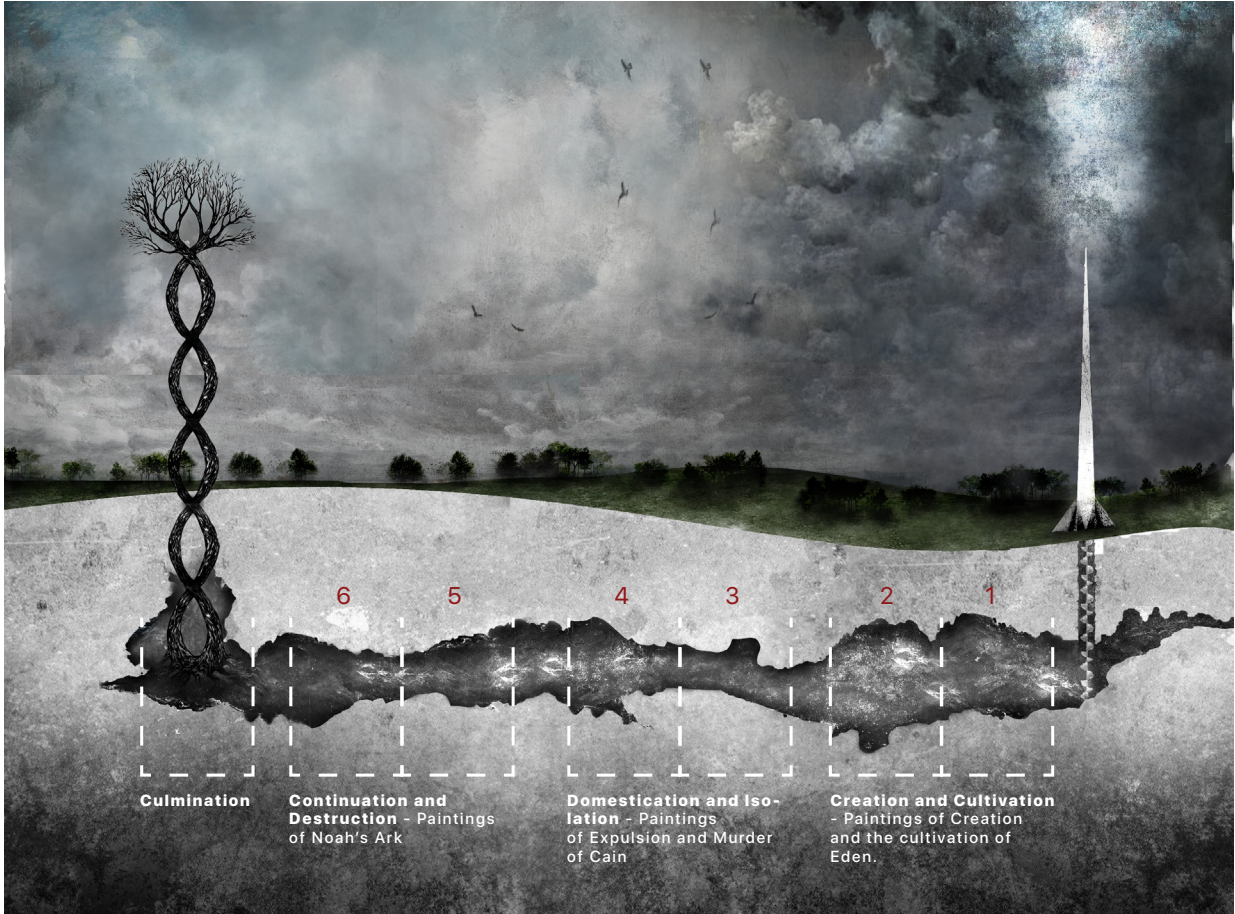
The Tree of Life and the Tree of Knowledge of Good and Evil are twin shadows of each other: good and evil, order and chaos, linked by the Axis Mundi. The Tree of Life / Eve was made out of good and order. And Eve serves as the Shadow of Eden, the Soul of Humanity, as she descends into the Labyrinth to break this shadow inside her, letting go of her sub-conscious so that she can become fully conscious and aware of her humanity.

The Tree of Knowledge / Serpent was made out of evil and chaos. The Serpent serves its role as the Ego, the Wisdom of Humanity. The Serpent is the symbol of the renewal of life that helps renew Eve's soul from being buried in its shadow. This is done through the descent into the Labyrinth in the inner world. And it culminates with Eve and the Serpent, the polar opposites, the twin shadows, merging into one as a singular vital force.



ARCHITECTURE / Eve's Labyrinth

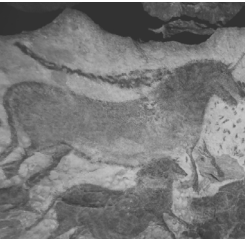
SECTION - Eve's Labyrinth



Eve enters a cosmogonic cycle of her own Hero's journey as theorized and written by Joseph Campbell. In this journey within the retelling, Eve's journey is transformative. Joseph Campbell's theory explores how the mythological hero must travel downward, to the underworld, through death and chaos, to make a symbolic connection with the unconscious (Campbell 84). This space that Eve descends into is a bridge between the outer world and the inner world, upper and lower realms of her psyche where she discovers the truth about her being and comes to assimilate both her conscious and unconscious mind. Eve's Original Sin through her descent becomes a primary way for her to inhabit her own world so that she can come to know herself better, by finding it in herself to oppose God's power over Eden. In this way, by applying the theoretical frameworks of Carl Jung and Joseph Campbell, the Original Sin does not become a story about exile and punishment because of Eve's search for humanity, but instead become a developmental story that explores Eve's search to individuate herself

The Labyrinth represents Eve's collective unconscious breaking down and being restored in her true identity after she walks by cave paintings that detail her past, present, and future. Eve witnesses six stages of her past, present and future through cave paintings. Her journey culminates at the end of the Labyrinth when she reaches the base of the Axis Mundi.

Eve's Labyrinth serves as an architectural allegory of Eve's search to find her center. The way into the Labyrinth requires a fall from status, letting go of her shadow, with emphasis on consciousness of the fall. Eve's descent into the Labyrinth, a divine space created by God to store evil during the Creation process, becomes a breakdown of her shadow self and a restoration of her individuation.

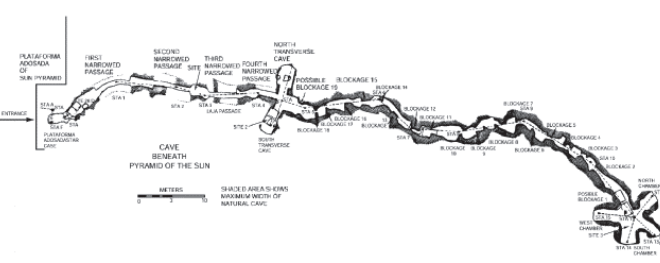
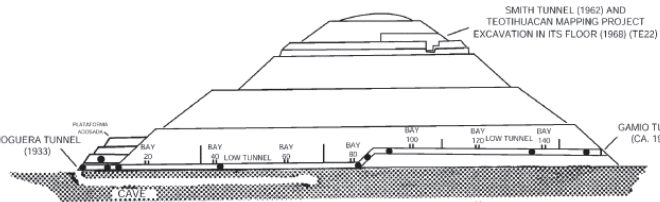


CASE STUDY 1:
Caves of Lascaux.

Located in the commune of Montignac in southwestern France. A complex of caves discovered in the 1950s containing 600 rock art paintings of animals and fauna from the Upper Paleolithic Stone Age.

from God's supreme agency over Eden and over her and Adam (Charme 8). It becomes a story that highlights the centrality of human relations and connections to realize this process of individuation (Charme 8). Eve's descent into the Labyrinth, out of the outer world created by God and into the inner world of her collective unconscious, brings her into the structures of her unconscious mind where she comes to recognize the humanity hidden inside her.

In *The Garden of Forking Paths*, Jorge Luis Borges writes: "I thought of a labyrinth of labyrinths, of one sinuous spreading labyrinth that would encompass the past and the future and in some way involve the stars" (3). The way down a labyrinth requires a fall from status with emphasis on consciousness of the fall. One sees one's own darkside, a descent of our subconscious and an ascent of the self. Through her descent into the Labyrinth, Eve becomes the catalyst of humanity's discovery. Through Original Sin, Erich Fromm comes to write that "far from corrupting man, set him free; it was the beginning of history. Man had to leave the Garden of Eden in order to learn to rely on his own powers and to become fully human" (Lynch 24). In a way, Adam and Eve were right about disobeying to recognize pre-human harmony, by leaving their old paradise and entering a new world to come without obedience to a person, institution, or power. In *On Disobedience and Other Essays*, Fromm writes that it "implies the abdication of one's autonomy and the acceptance of a foreign will or judgment in place of your own" (6). The discovery of the self seen through Adam and Eve leads to the loss of paradise, an inescapable loss, but one that allows man to become autonomous with themselves and redeem the alienated dimensions of their humanity that was separated away from them.



The case studies on this page show caves and hidden spaces that have been discovered over history. The main question that I pursued when constructing the design process for the Labyrinth was how to differentiate divine architecture from human based architecture that would take place in the later chapters.

CASE STUDY 2:
Pyramid of the Sun

One of the largest buildings in Mesoamerica. Constructed in 200 AD. The pyramid was built over a man-made tunnel leading to a cave located six meters beneath the center of the structure. The cave was discovered in 1971 and indicates the importance of the pyramid as the heart of the city.

The concept of the Labyrinth that is formed around the structures of Eve's collective unconscious can be argued through the Thirdspace concept by Edward Soja. Soja points out that the Thirdspace "invites a spatial thinking" where everything "comes together" and space is "understood in its totality" with "the abstract and the concrete, the knowable and unimaginable, structure and agency, consciousness and unconscious" (Lindner and Meissner 9). Everything becomes centralized in a spatial imaginary that becomes transitory to the self as these elements co-produce a field composed of many fields that transform mankind from one state onto another that is greater. Thus, this comes to the conclusion that Eve's journey - Eve's cosmogonic cycle of the discovery of her consciousness merging with her shadow, was necessary for mankind to live and be free from God's agency over space and of the figures He created. Instead of being invited by God to alter the spaces he created through cultivation, mankind is expelled to start from ground zero on a lesser land separated from God's divine land. But with their expulsion comes humanity because of Eve, a gift to her descendents that brings about the ability to create, renew, and develop human agency over the self and space, having complete autonomy over their own path instead of being tasked by God.



RENDERING -
Eve and the Serpent reach the Axis Mundi.

Eve and the Serpent entering the Axis Mundi at the very end of the Labyrinth, in its final stage: culmination. The cave's surfaces are filled with paintings depicting the stages of Eve's life. The Axis Mundi can be seen in the distance.

PLAN - Eve's Labyrinth

AXIS MUNDI

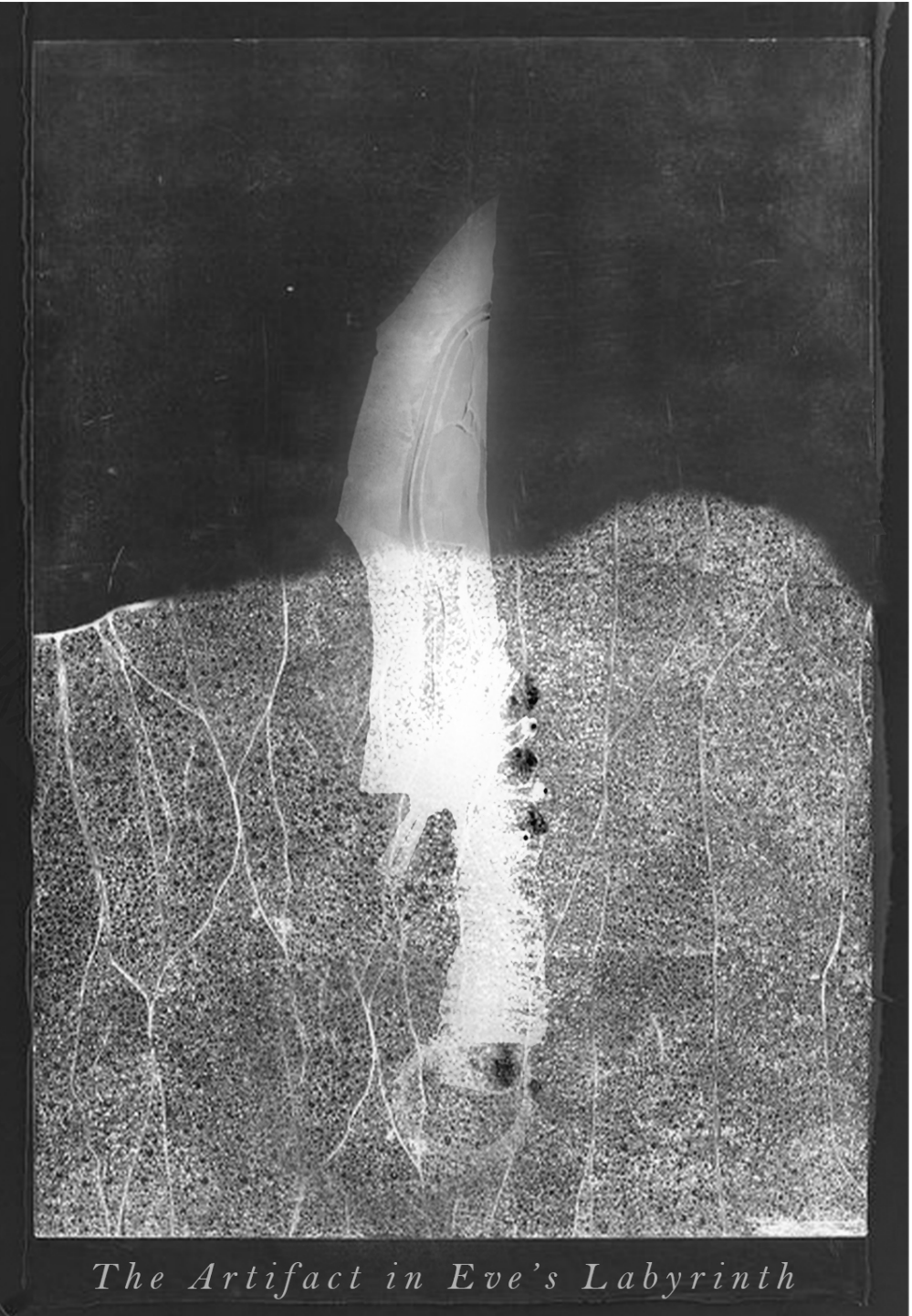
Eve's Labyrinth ends at the Axis Mundi, and it is when she comes to the end of the Labyrinth that she obtains the Knowledge of Good and Evil.



ENTRY UNDERNEATH THE CAVERN

DIAGRAM: *Eve's discovery at the final stage of the Labyrinth.*

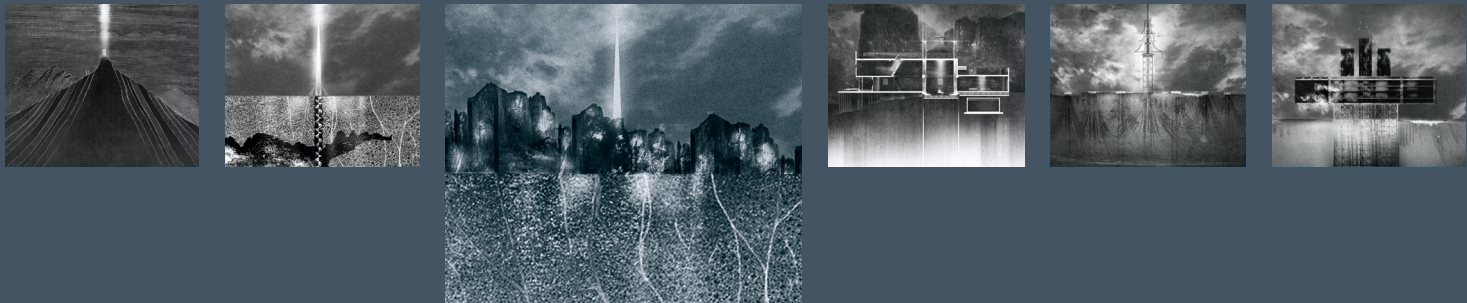
In the final stage of culmination when Eve reaches the Axis Mundi's base, she discovers an artifact. The Artifact is a carving tool that becomes used to build and create, and to cultivate the land through the practice of architecture and building. The carving tool fore-shadows Eve and Adam's roles as the First Architects after their expulsion from Eden takes place and they have to make a home for themselves in their separated state of being.



The Artifact in Eve's Labyrinth

2.2: THE ORIGINAL SIN WALL / SEPARATION

STORY / The Fall of Man
EXILE / Divine Children to Exiled Orphans
ARCHITECTURE / The Wall by God

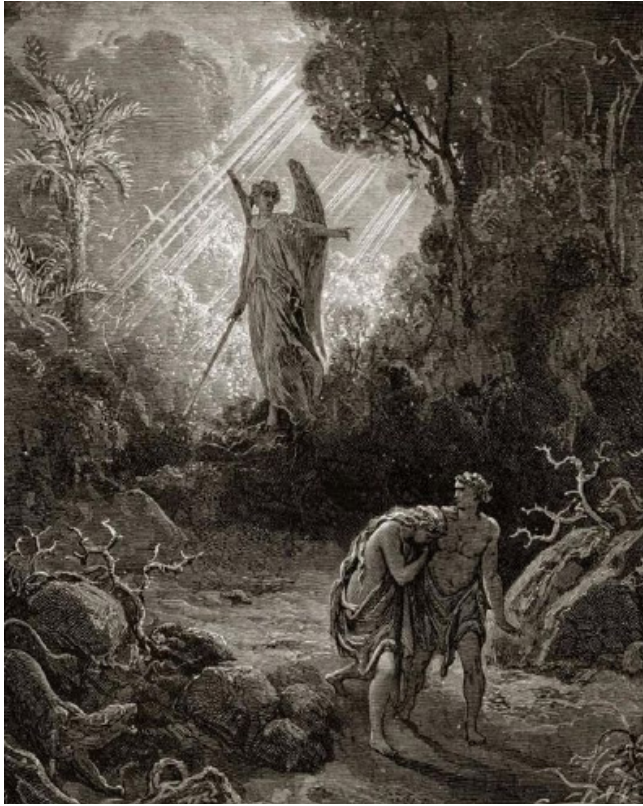


STORY / The Fall of Man



SECTION CONCEPT ART -
The Wall by God

Original Sin takes place after Adam and Eve go against God. Eve's journey begins from departing the outer world of Eden and into the inner world of the Labyrinth, where she experiences a transformational journey as she learns about her past, present, and future. She taps into her shadow and merge with the Serpent, the wisdom of humanity. From this, Eve discovers humanity. Adam uses fire to destroy the Tree of Knowledge, recreating Eve's intervention. This instead makes the Tree stronger and this becomes Adam's Original Sin: his ability and will to challenge the rights and prerogatives of God. God constructs a Wall to separate Eden from the Lesser Land of Earth. Adam and Eve, physically separated at the end of chapter two and most of chapter three, finally reunite and learn humanity through their reunion and separation to Earth, which will teach them about their relationship to the divine through the practice of architecture and the essence of what it means to be human.



Adam and Eve expelled from Paradise - Paradise Lost
by Gustave Dore, 1885.



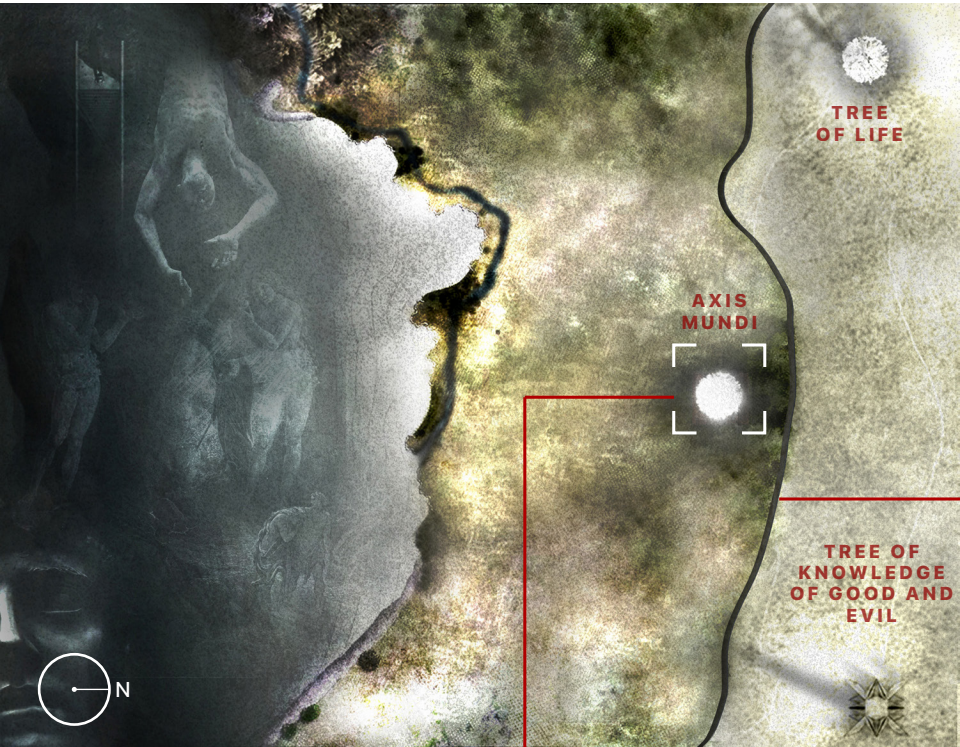
Expulsion from the Garden of Eden by Thomas Cole, 1828.

EXPULSION / Narrative

In this narrative, Adam and Eve's account of Original Sin is transformed to become a story about losing security from God to gain security within themselves. They are broken free from the God as Eve gains her sense of humanity and the Knowledge of Good and Evil. The Labyrinth was programmed to show Eve her past, present, and future in the form of cave paintings. And with this Knowledge, Eve's journey in the Labyrinth ends with the discovery of the carving tool.

Simultaneously, Adam disobeys God when searching for Eve by entering the Tree of Knowledge of Good and Evil. He repeats Eve's architectural act of setting fire to the core. Through this human intervention with divine architecture, he hoped that it would destroy the Tree of Knowledge but the fire strengthens the presence of the Tree of Knowledge as the beam of light striking the sky is intensified. As Adam failed in his intervention, and Eve discovers the Artifact in the Labyrinth's end, she merges with the Serpent and they become one. Eve has become fully conscious and her life has been renewed by merging with the Wisdom of Humanity with the Soul of Humanity. At this time, the Original Sin facilitates an earthquake by God which impacts the state of the Axis Mundi and Eden as a whole, thus separating them into two by a Wall as highlighted on the map in page 62. A geological fracture occurs which brings about the Wall by God, a separator between Eden and the Lesser Land, marking their separation and expulsion from paradise.

ARCHITECTURE / The Wall

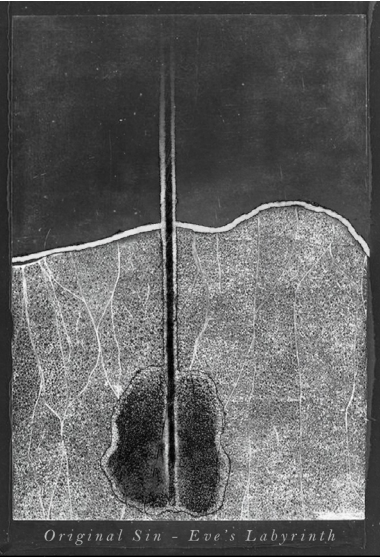


SITE MAP - CHAPTER 2.2

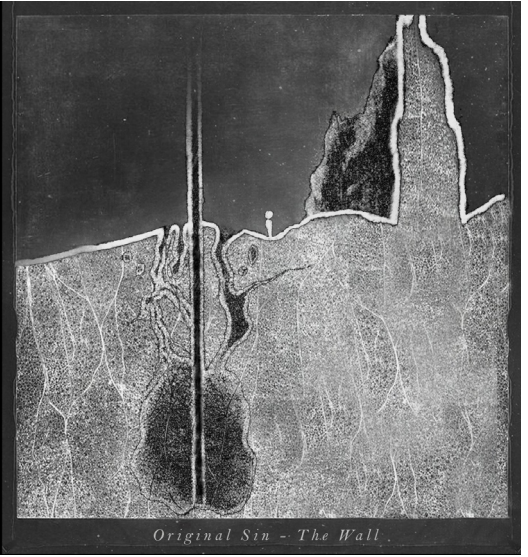
The story of Original Sin painfully conveys how mankind must break free from growing an already established environment that has been given meaning by an authoritative or higher power. As discussed previously in the first part of chapter two, Michel de Certeau writes about the "tactics of consumption" placed by individuals who live an everyday life through the construction of space defined by one agent. Adam and Eve's Original Sin in this story expresses that humanity must break free from their obedience to divine power so that they can assume the knowledge and responsibility to determine their own life path. In this way, Adam and Eve are able to better mature and understand a renewed connection to the divine within their own terms and at their own will.

DIAGRAM: *The Axis Mundi at the end of Eve's Labyrinth.*

Eve's location at the end of the Labyrinth. After discovering the Artifact at the Labyrinth's end and merging with the Serpent, an earthquake takes place caused by God's divine control over Eden.



Original Sin - Eve's Labyrinth



Original Sin - The Wall

DIAGRAM: *The Wall being formed from the Earthquake.*

The earthquake by God causes geological fracture that takes the form of a Wall. The Wall separates Eden from the Lesser Land. Eve awakens after her expulsion on the Axis Mundi, separated from Eden.

Erich Fromm, a humanistic philosopher from Germany, writes in *Man for Himself: An Inquiry into the Psychology of Ethics*, "Humanism is the opposition of authoritarianism. As a consequence, he [man] distinguishes between authoritarian and humanistic character, authoritarian and humanistic ethics, and authoritarian and humanistic conscience. In authoritarianism, an authority states what is good for man and lays down the laws and norms of conduct," whereas in humanism, the human being is "both the norm giver and the subject of the norms." Fromm's writing on Original Sin is included in *Redeeming Sin: Social Diagnostics amid Ecological Destruction*, where he writes that "the act of disobedience set Adam and Eve free and opened their eyes. Their act of disobedience broke the primary bond with nature and made them individuals. Original Sin, far from corrupting man, set them free; it was the beginning of history. Man had to leave the Garden of Eden in order to rely on his own powers and to become fully human" (Conradie 115). Fromm points out that God as the supreme power of authority over space left mankind alienated from the powers of humanity such as passion, love, intellectuality, and most importantly: freedom. In this narrative, undergoing these transformations enables Adam and Eve to break free from authoritarianism. The message that is conveyed by their act is the ability to dismantle oneself from the authoritative security of God and the space placed on them by His divine command to cultivate. This was necessary so that they could obtain a humanistic capacity for their being and their reason on Earth.



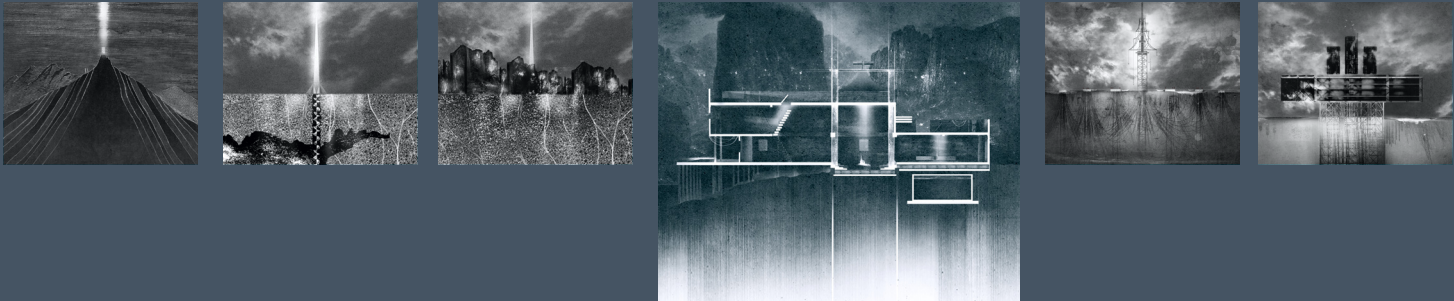
RENDERING -
Eve's Separation.

Eve wakes up at the Axis Mundi after the earthquake is over and she sees the Wall by God for the first time, with the Tree of Knowledge of Good and Evil visible in its spire and the beam of divine light reaching the sky above. She realizes that she's been separated and waits for Adam's expulsion from Eden onto the Lesser Land.

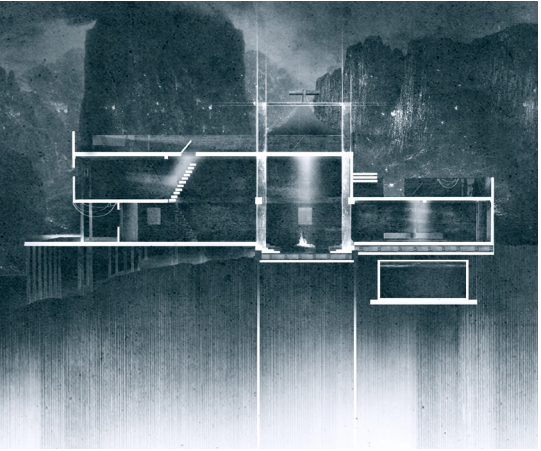
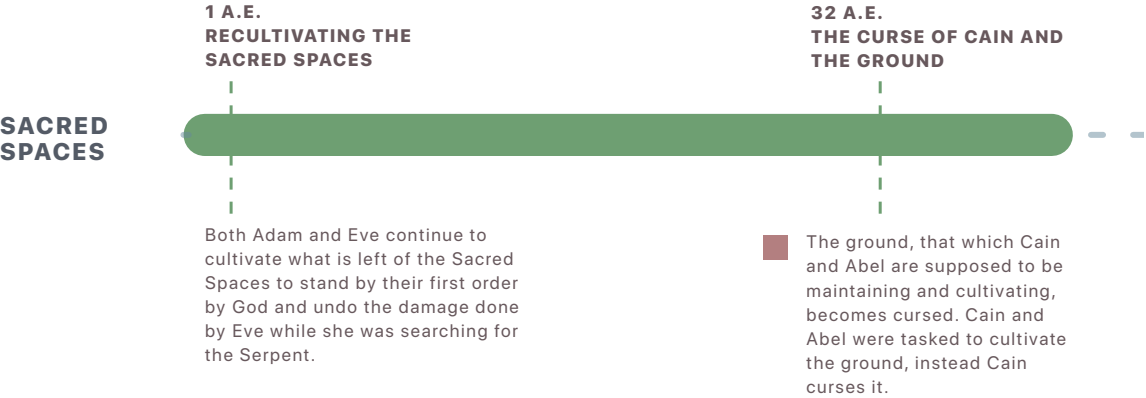
Eve's story is a developmental story in which she realizes the fulfillment of her own humanity. In *The Psychological Meaning of Adam and Eve*, Stuart Charme studies Original Sin through a Jungian interpretation supported by the theories of Carl Jung. He writes that "the loss of paradise is inevitable and inescapable but it enables man to become a partner with God in the redemption of the broken and alienated dimensions of the world" (10). From the gaining of knowledge and an awareness of humanity, Eve and Adam were relieved of their roles as cultivators of Eden and they were repaired as one after their expulsion. An awareness of the pairs of opposites was discovered - light and dark; man and woman, right and wrong, and good and evil. And an attraction of these opposites and an understanding of them brings forth the union between consciousness and body, between the Soul of Humanity and the Mind of Humanity, between Adam and Eve. After the expulsion, with all that they have learned from their time and their experience in Eden, Adam and Eve rise from the Fall of Man where they seek to renew their relationship to the divine and atone to God in their path of redemption towards Eden through architecture. By making the darkness conscious and waking up to the reality of their separated state from Eden in the Lesser Land, Adam and Eve have been placed in a fallen and chaotic world distanced from the paradisaal living and the ordered land of Eden. And now, they must restart the world again through cultivation and building. But Adam remains unaware of what Eve experienced in the Labyrinth and of her Knowledge of Good and Evil.

3: THE FIRST ARCHITECTS HOME / DOMESTICATION

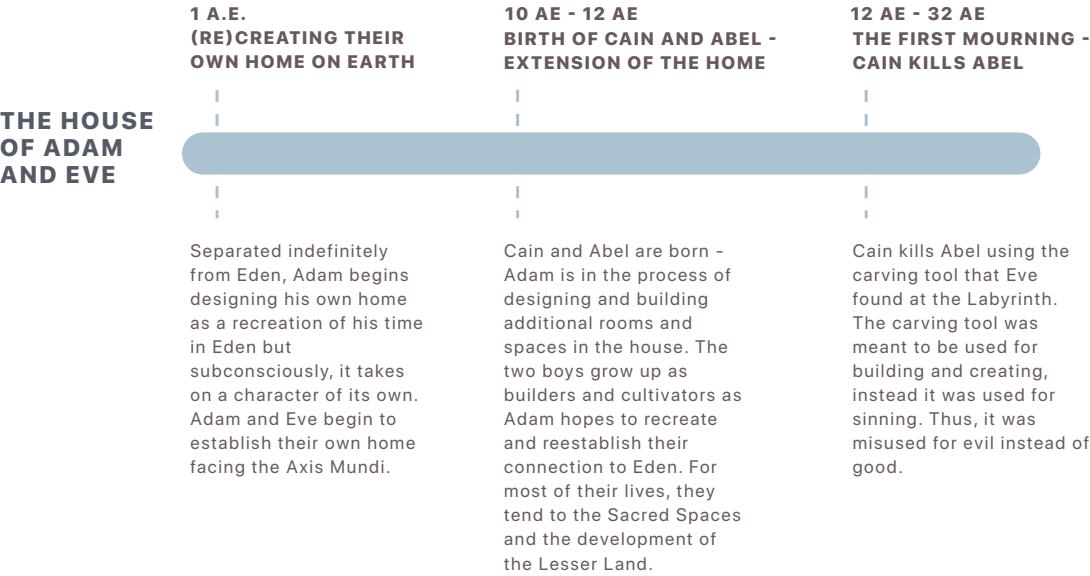
STORY / A Reconciliation with Space RECONCILIATION / Sinner to Atoner ARCHITECTURE / The House of Adam and Eve



STORY / A Reconciliation with Space



SECTION CONCEPT ART -
The House of Adam and Eve



Adam and Eve, expelled onto the Lesser Land, begin to design and construct their own home. They recreate their home from Eden on Earth, a prototype of their perfect home, basing it on a connection to the divine elements of earth, sky, and water. Adam, the Son of God, works with Eve to recultivate the Sacred Land after it was damaged by Eve in her search for the Serpent. He seeks to return to Eden one day, the Land of Order by remaining true to God's first order: to make the ground sacred. Adam and Eve continue to fertilize and farm; they expand upon the bridges running across the Sacred River with a dock that extends to the water. These acts of extending the Sacred Spaces serve as their path to redemption. And their house expands in three phases that reflect their personal journey from Reconciliation to Domestication and finally to Congregation.

ADAM AND EVE AFTER THE EXPULSION

What happened after the expulsion of Adam and Eve? There have been many interpretations in literature, cultures, and historic texts that detail Adam and Eve’s physical and transformational responses to their own expulsion from Eden.

Adam and Eve have been cast out from the land of order and must now renew their lives in the land of chaos and sin. In *The Rise and Fall of Adam and Eve*, Greenblatt discusses a text known as The Life of Adam and Eve, a text that was written in Greek in the first century. The writing provides descriptions of what happened right after their expulsion, where Adam and Eve “made themselves a tent and spent seven days mourning and lamenting in great sadness... they only found what animals eat. Adam said to Eve: ‘The Lord gave these things to animals and beasts to eat. Ours, however, was the angelic food’” (Greenblatt 67). These texts and the analysis of Original Sin provided by Joseph Campbell suggest how Original Sin marked a change in the lives of God’s creations. The Creator perceived them as threats to his power, as He lost control over His beings. In this narrative, Eve’s grasp of the Knowledge of Good and Evil, and Adam’s human intervention in the attempted destruction of the Tree of Knowledge made God realize that the expulsion was necessary to distance the land of order from chaos.



Adam and Eve by Jan Gossart, 1520.

The drawing by Gossart depicts Adam’s struggle during Original Sin. Eve remains close to her counterpart as he struggles with his arm around her. Eve looks certain and sure of what she is about to do while Adam is worried about the outcome of eating from the forbidden fruit.



Adam working in the Field by Jan Brueghel the Younger, 17th century.

In this painting by Jan Brueghel the Younger, Adam is seen farming while Eve is tending to her children (presumably Cain and Abel). In this retelling, Adam and Eve seek to domesticate their new home in the Lesser Land.



First Work of Adam and Eve by Alonso Cano, 1660.

In this painting by Alonso Cano, Adam is depicted persisting with the divine command of God to cultivate the sacred ground of Eden. In this retelling, Adam continues to cultivate in the hopes of atoning for Original Sin.

The story continues in the third chapter where Adam and Eve begin to domesticate the Lesser Land, as the two of them call it, with the development of the First Home. They transition from sinners to atoners through the construction of their Home as they atone through architecture. Adam seeks to return to Eden one day as the Son of God. The two of them have become exiled orphans, as their ties to the divine God have been severed. In *The Psychological Meaning of Adam and Eve*, Charme writes that Original Sin can be viewed as a coming of age story as the children of God “separate and individuate from one’s parents” (10). He observes that “the process of becoming an adult, i.e., being like God, only can happen through an act of disobedience which challenges the absoluteness of parental authority” (10). Through this threshold of moving from paradisaal living to exiled separation, Adam and Eve come to learn about what each of them want in the creation of the First House and the recultivation of the Sacred Spaces.

Adam wants to atone through building and cultivation in order to renew his relationship to God, to reconnect with his father figure and his Creator. In *The Rise and Fall of Adam and Eve* by Stephen Greenblatt, the author elaborates on a number of these writings, with one of them being the Apocalypse of Adam, a writing of Apocalyptic literature dating back to the first or second century (66). The writing was discovered in the city of Nag Hammadi in Egypt. In this story, Adam tells his son, Seth, that as God’s creations, they “resembled the great eternal angels, for we were higher than the God who had created us and the powers with him, whom we did not know” (66). Greenblatt argues that this version of Adam was a creature of God who became stronger than the Creator Himself. Adam tells his son that it was his mother, Eve, who taught him “a word of the knowledge of the eternal God” and the knowledge that they shared made them both immensely powerful (66). Because of Original Sin, Adam has lost himself in the process of expulsion by being reduced from his angelic state of being to eating animal food. In his eyes, his connection to God was broken. No longer was he God’s child but he was pushed away by God. By using the foundational elements that were used to architecturally express the Sacred Spaces, Adam and Eve’s House signifies and symbolizes his yearning for reuniting with God in Eden and his hope that God would absolve him for his sin.

In contrast, Eve’s experience in the Labyrinth relates to her transcendence from the Soul of Humanity to the Birther of Humanity. Adam believes that God grew fearful of his living human creations as their awareness of the Knowledge of Good and Evil made them stronger than God, and “man depends upon the courage and wisdom of woman.” In the interview *Joseph Campbell and The Power of Myth*, Campbell explores a different outlook on the Fall of Man and how the Fall from Eden was necessary. He wrote that “Eve is the mother of this temporal world” and he goes on to say that “there is a historical rejection of the Mother Goddess implied in the story of the Garden of Eden” and that Eve and the Serpent “represent life” as woman are life-givers; “Man doesn’t enter life except by woman, and so it is woman who brings us into this world of pairs of opposites and suffering” (“Joseph Campbell and the Power of Myth – The Message of the Myth,” 00:20:56 – 00:21:39). By discovering pairs and opposites from Original Sin: light and dark, good and evil, order and chaos, Adam and Eve were expelled for recognizing duality. The expulsion was necessary for them to move out to the world, to act in terms of opposites. Quietly, Eve does not share the same ambitions as her counterpart. Aware of what is to come with the world and having discovered and embraced pairs and opposites from the Knowledge of Good and Evil, Eve is sure of her role as the mother of the temporal world, the mother of the Lesser Land. While Adam hopes to return to Eden, she chooses to remain in this world and continue to cultivate and build it from its beginning until its end.

ARCHITECTURE / The House of Adam and Eve

THE FOUNDATIONS OF ARCHITECTURE

The Sacred Spaces were the first architectural expressions built and attempted by Adam and Eve right after their creation. Ascension, Cultivation, and Connection were the symbolic moves that were integrated into their foundational architecture as they were sustaining a conenction to God. This was done by integrating the highest elements of the divine into their human interventions. The three key elements serve as the foundation for Adam and Eve’s House in terms of the architecture and the program. Adam and Eve seek to atone for their Original Sin by using the elements that formed the Sacred Spaces in their cursed world, hoping to serve their roles as the First Architects by using the first elements that went into their first architectural expressions.

ASCENSION / Sky

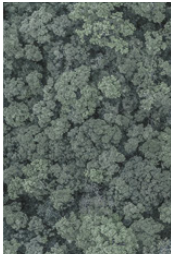


SKY



The Sacred Temple - Section Concept Art. Adam and Eve approaching the Temple as they walk up on the Brother Mountains.

CULTIVATION / Earth



EARTH

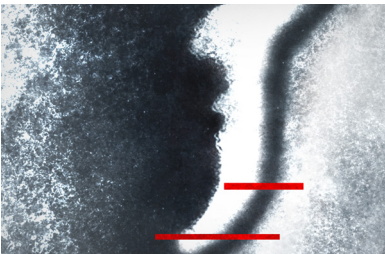


The Sacred Land - Plan Concept Art. Adam and Eve cultivating the Sacred Land on Eden.

CONNECTION / Water



WATER



The Sacred River - Plan Concept Art. A series of bridges running along the river, connecting to the ocean.



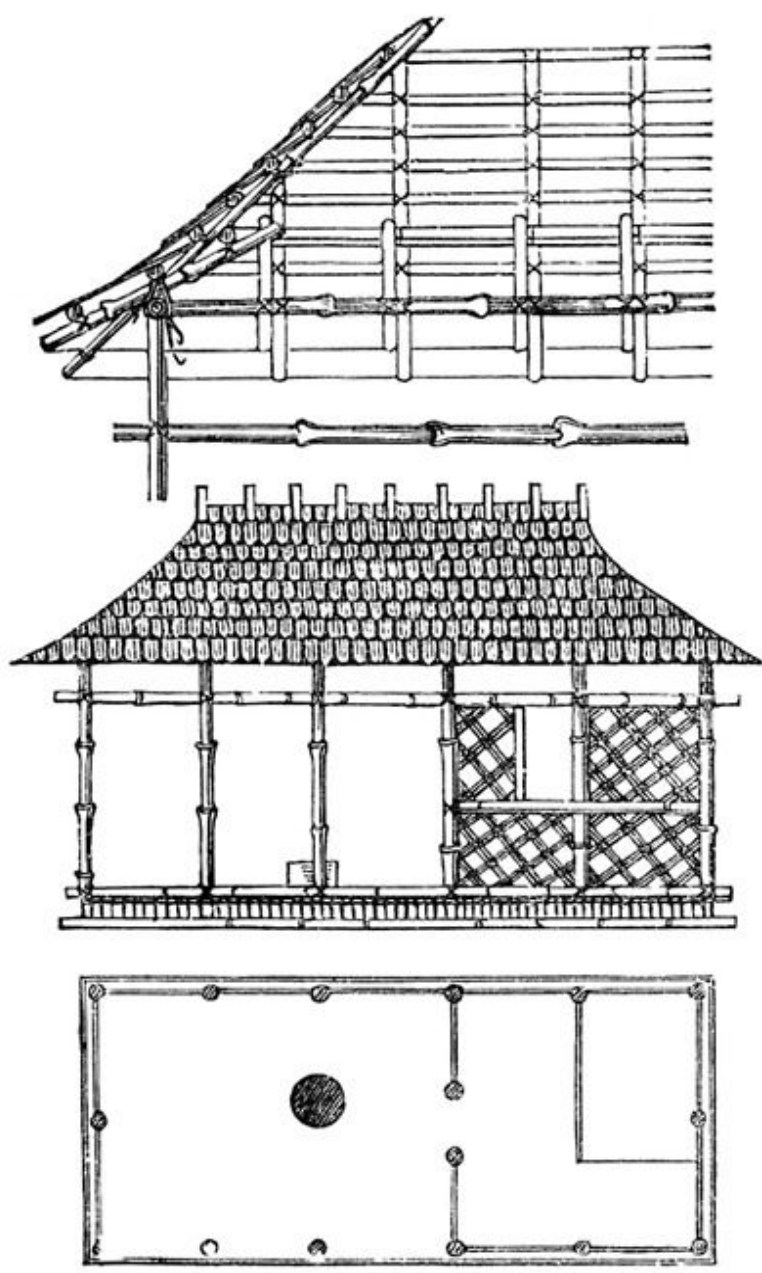
SITE MAP - CHAPTER 3

THE HEARTH AS A MORAL ELEMENT OF ARCHITECTURE

This thesis attempts to explore the origins of architecture using the Genesis creation myth as a framework. When exploring the ways in which Adam and Eve seek to reconnect to the divine, I derived inspiration from reading about the work of Gottfried Semper, a German architect who studied the origins of architecture in the 19th century, primarily, *The Four Elements of Architecture*.

In his work, Semper uses an anthropological context that he implements into the work of Gottfried Semper, a German architect who studied the origins of architecture in the 19th century origins of architecture. Semper builds clear distinctions between the four elements that constitute architectural origins: the hearth, the roof, the enclosure, and the mound. Semper’s theory expresses that architecture was derived from the necessity of shelter through the Primitive Hut, one of the oldest and most reinterpreted architectural concepts by theorists. It was first written about by Marc-Antoine Laugier during the Age of Enlightenment in 1755 (Ozel 100). Universally, the concept of the Primitive Hut considers that the original architectural creation of the Hut binds itself to man’s connection to the environment (Ozel 99). The Hut becomes an association between man and the environment, forming an architectural junction that physically and symbolically provides shelter (Ozel 100).

From the Primitive Hut comes the hearth. The elemental idea of the hearth situates it as the “first and most important, the moral element of architecture” (Zografos 88). It becomes a space that initiated architecture by facilitating exchange of ideas, establishing ideals and goals before putting them into practice. Semper writes in *The Four Elements of Architecture* that “The hearth is the germ, the embryo, of all social institutions. The first sign of gathering, of settlement and rest after long wanderings and the hardship of the chase, is still the set of the fire and the lighting of the crackling flame... The hearth has kept its age-old significance up to the present. In every room, the center of family life today is still the fireplace” (198). Semper’s hearth becomes a symbolic gesture for gathering, for praying, and most importantly, for unification.



The Four Elements of Architecture by Gottfried Semper, 1851.



The Judgement of Adam and Eve by God - Detail from the Bernward Doors, Hildesheim, Germany, 1015.

Source: *The Rise and Fall of Adam and Eve* by Stephen Greenblatt.



The Creation of Eve - Detail from the Bernward Doors, Hildesheim, Germany, 1015.

Source: *The Rise and Fall of Adam and Eve* by Stephen Greenblatt.

In the first image above, Adam blames Eve, Eve the serpent, and God all three. The centralization of the Tree of Knowledge of Good and Evil and the Tree of Life in the second image depicting Eve’s creation expresses the importance of physical and allegorical equilibrium in the Genesis creation story, just as the hearth does in Adam and Eve’s House.

Just as Gottfried Semper had explored the hearth as the foundational center of architecture, the hearth becomes a necessary element in order for Adam and Eve’s architectural expression to connect to God. The images on the left are details of the Bernward Doors in Hildesheim, Germany made in the year 1015. Adam and Eve have always been depicted as being centered with the Tree of Knowledge of Good and Evil in artistic iterations of Original Sin. The Tree of Knowledge of Good and Evil has constantly been represented in literature and art as a centralized tree that brings Adam and Eve together. The hearth acts as a centralized element of the house; it serves as a sacred space for praying to God and connecting to the most divine element that God created: the sky. Adam and Eve’s hearth symbolizes a union between themselves and God, one where gathering, cooking, and praying takes place.

In this narrative, the Axis Mundi has been established as the centralized tree that connects humanity and divinity together. It takes on the role of the World Tree that stabilizes the world that God created, holding it in place. Adam and Eve’s hearth becomes an architectural reinterpretation of the Axis Mundi, consolidating the programmatic elements of the house with a center for unifying humanity and divinity together, just as the Axis Mundi does. The details from the Bernward Doors signify the unification of Adam and Eve by the way of the Tree of Knowledge, even if it is under Original Sin. As the representational figure of the Axis Mundi, the hearth mediates Adam and Eve’s fallen state with God’s divinity above. By way of unification, it becomes an equilibrium for Adam and Eve’s living conditions and their first architectural endeavour in the expelled Lesser Land.

From this, the hearth space becomes an architectural counterpart to the foundational element of ascension, one of the three elements of architecture integrated into the Sacred Spaces. A lightwell on the roof opens up to remove smoke derived from cooking on the hearth. A lightwell can also provide a clear and visual connection to the sky: the highest element of the divine.

ABLUTION AS A RITUAL OF PURIFICATION

With the hearth being integrated as a central prayer space to connect to the divine within the House of Adam and Eve, the process of ablution and purification ties to the elemental foundation of connection.

In *Reading Mosques: Meaning and Architecture in Islam*, Jale Nejdert Erzen writes that congregation in a mosque is essential in Islam because God “is to be adored and worshipped, and the main purpose of prayer is to represent this direct relation with God, to offer oneself to the gaze of God as a worshipper of God” (128). She describes prayer as a heavenly performance of the body by writing that “the bodily relationship with architecture becomes vital and physically real. Before entering the mosque, a cleaning ritual is observed at the ablution fountains... this practice readies the body for both active participation and heightened perception” (128). The author describes Islamic prayer in its relation to the physical senses and connections of the body to the space and to the divine. This daily Islamic ritual of prayer comes with prerequisites that necessitate the need for cleansing the soul and the mind from the outside world that begins with the physical purification of the body with water, an essential element of Islamic religion that ties the human to God when they enter a mosque. From the purification of the body, the soul and mind become one with God.

Adam and Eve’s House implements cleansing as the first spatial experience when entering the house, with an atrium in the center of the space beginning in its second phase. Integrating purification becomes the first step to leaving the world outside and entering Adam and Eve’s domestic settlement so that the two can cleanse themselves from the cursed land outside before entering the sacred space of their home. In this way, it expresses their desire for redemption in the eyes of God through the physical markers that were influenced by His divine elements of water in this case, but also of sky and earth.



Wudu by Toby Corbett, 2015.

The painting shows a Muslim man performing the act of “wudu,” purifying himself all throughout his body before praying to God.

THE FIRST HOUSE / Purpose

The House of Adam and Eve in the Lesser Land is representative of three primary architectural expressions: religious, domestic, and primitive. In regards his writings on the Primitive Hut, Semper expresses his ideas on how the Hut’s conceptual foundation lies in the necessity for shelter and the compartmentalization of man and the environment.

Adam and Eve’s House is first created upon their expulsion as a space for cleansing, praying, and sleeping. But essentially, the formation of the House revolves around the question of how this architectural creation relates back to the theme of domestication? What do Adam and Eve want to achieve with their home in this cursed land? This question regards the architectural identity and purpose of their home as it raises fundamental questions about the nature of architecture. In *Genius Loci: Towards a Phenomenology of Architecture*, Christian Norberg-Schulz explored the essence of architecture in writing that “The basic act of architecture is therefore to understand the ‘vocation’ of the place. In this way, we protect the earth and become ourselves part of comprehensive totality... We only recognize that man is an integral part of the environment, and that it can only lead to human alienation and environmental disruption if he forgets that, to belong to a place means to have an existential foothold in a concrete everyday sense” (Norberg-Schulz). In this way, architectural space becomes a character and that has an identity when it is rested and taken care of by mankind. From this, the histories of past, present, and future are created when man becomes one with the built and natural environment. How we treat architecture is determined by humanity’s connection to the space. That is how the space assumes the formation of an identity, as a presence is formed from man’s decision to how he or she orients themselves in the environment.

In the narrative, Adam and Eve orient themselves towards the path of redemption. The house is built with the purpose of reformulating the divine-human association fragmented by Original Sin. The house becomes a sacred space built from the foundations of order and control: connection, cultivation, and ascension. As the symbolic foundational elements of architecture, they are derivative of the divine and natural elements created by God.

ADAM’S JOURNEY IN THE LESSER LAND

Joseph Campbell’s book, *The Hero with a Thousand Faces*, summarizes the narrative template for the Hero’s Journey. In the text, Campbell writes that “A hero ventures forth from the world of common day into a region of supernatural wonder: fabulous forces are there encountered and a decisive victory is won: the hero comes back from this mysterious adventure with the power to bestow boons on his fellow man” (23). The Hero’s Journey is divided into three acts that Campbell continues on to detail in great length:

SEPARATION: the hero lives in a world of order and is tasked with a powerful and otherworldly agenda that separates them from their world of order and comfort to a world that they are unfamiliar with.

INITIATION: the hero crosses the threshold to the other world where they experience a number of trials and tribulations that tests their character, their inner selves, and their beliefs.

RETURN: After experiencing and accomplishing their otherworldly task, the hero returns to their world of order forever changed and having gone through a transformational journey that alters their perspective.

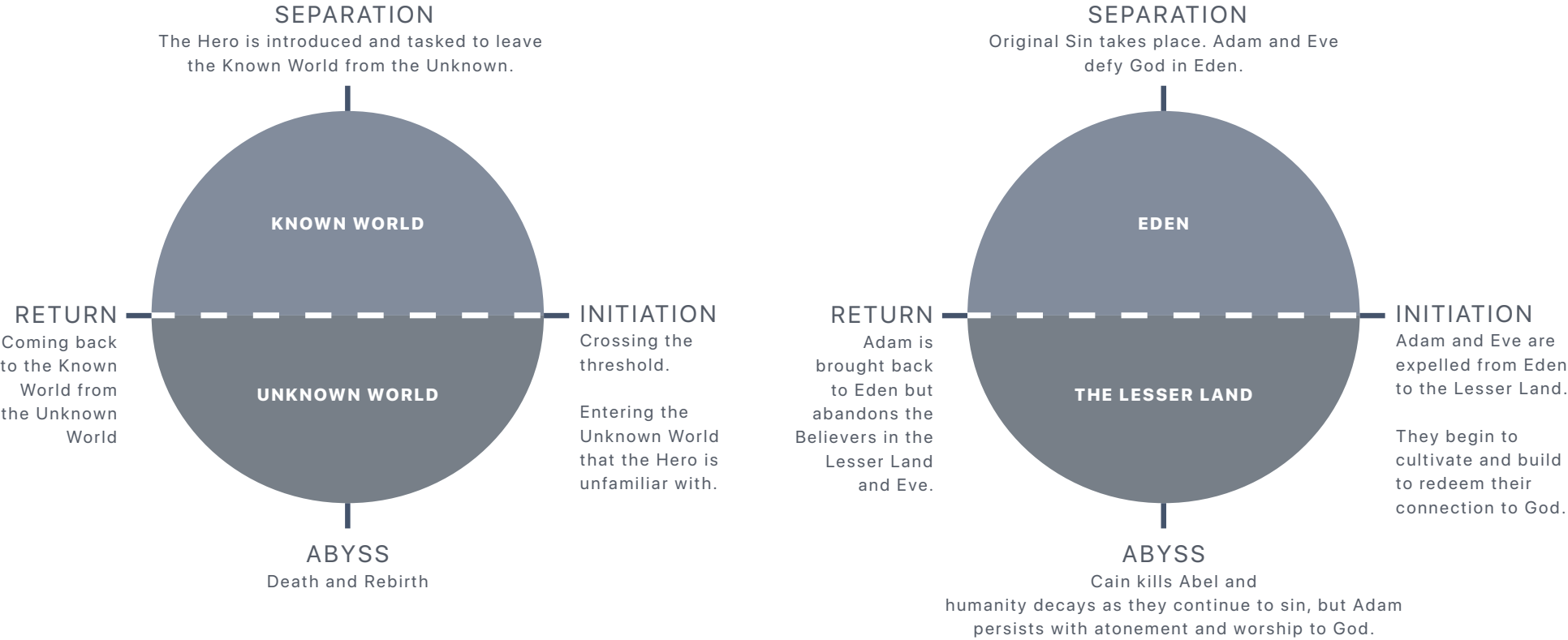


DIAGRAM: *TEMPLATE OF THE HERO'S JOURNEY*
Qutaiba Buyabes, 2021.

DIAGRAM: *THE HERO'S JOURNEY - ADAM*
Qutaiba Buyabes, 2021.

The left diagram is a simplified illustration of Campbell’s Hero’s Journey, defining each of the three stages and the inbetween stage of the Hero’s Abyss. The second diagram on the right takes Joseph Campbells template and applies it to this narrative’s interpretation of Adam and Eve’s story as the First Architects and their path to absolving themselves from Original Sin. It emphasizes the role of Adam in the place of Campbell’s hero, as certain events such as his return to Eden will take place in the the next chapter.

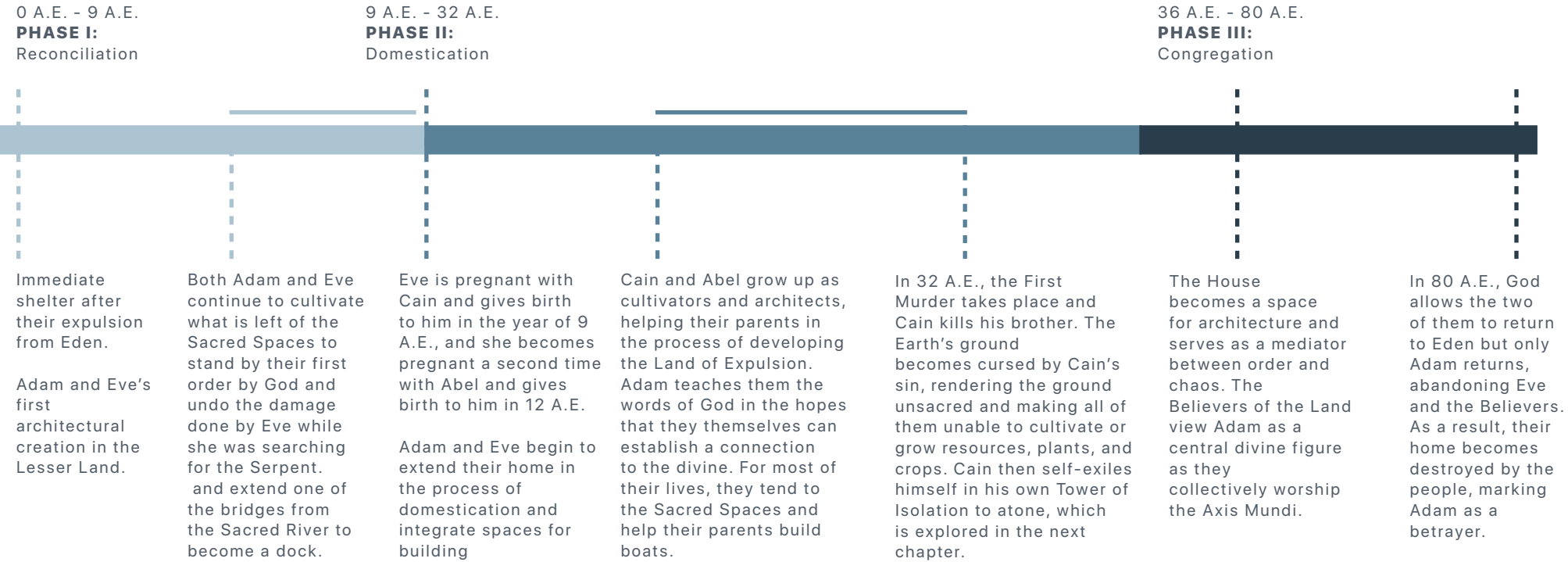
In the center stage between Initiation and Return is Abyss - Campbell’s theory of the Hero’s Journey reveals the significance of the cosmogonic cycle as it relates back to the protagonist. They must suffer or experience a death, literal or metaphorical, a confrontation with darkness and evil that centers the hero in his or her transformation. Adam’s transformation occurs when Cain kills his brother and the First Murder is committed. The act of killing forces Adam to recognize that as much as he is yearning to return to Eden and disperse the word of God’s divinity and greatness to his children, he must rely and focus on his own path of redemption instead of collectively influencing his domesticated unit with the words of God.

In an interview with Bill Moyers titled *Joseph Campbell and the Power of Myth*, Campbell stated that “For God, all things are good and right and just, but for man some things are right and others are not,” and he then went on to describe the role of nature and its ties to divinity: “You get a totally different civilization, a totally different way of living

to your myth as to whether nature is fallen or whether nature is itself a manifestation of divinity, and the spirit being the revelation of the divinity that’s inherent in nature” (“Joseph Campbell and the Power of Myth – The Message of the Myth,” 00:27:02 - 00:29:42). Campbell’s statement about the role of nature in the Garden of Eden calls into question whether the environment is corrupted or a manifestation of divinity that needs to be corrected. Adam’s expulsion from Eden onto the cursed land prompts him to correct the state of the natural elements by abiding to God’s original command to keep the ground sacred through cultivation. But due to Cain’s murder of his brother, the Curse of Cain renders the Sacred Land cursed and resistant to cultivation. Therefore, Adam becomes perceptive and develops an understanding of the disordered world they have been expelled to: a realm of opposites where both good and evil coexist - a realm with right and wrong, just and unjust, light and dark. From this point on, Adam yearns to commit himself to redemption so that he can return to Eden one day, the land of good and order.

THE HOUSE OF ADAM AND EVE / Phases + Timeline

Below is a timeline detailing the three phases of Adam and Eve’s House: Reconciliation, Domestication, and Congregation. The overarching theme prevailing the House’s development is creating a new home in the Lesser Land but it is connected to atoning through architecture. Adam and Eve use architecture as an arbitrary demonstration of their existing faith and devotion to God. And in the three phases, the house extends and implements the foundational elements of sky, earth, and water to fixate itself within the realm of divinity. But as each phase passes, Adam and Eve witness humanity’s descent into evil and sin that begins with the First Murder of Abel by Cain and ends with the destruction of their home.



CLEANSING

Entry into the sacred and exit from the expelled land.

The immediate space experienced served to purify oneself from the outside as they come into the sacred space of the First House.

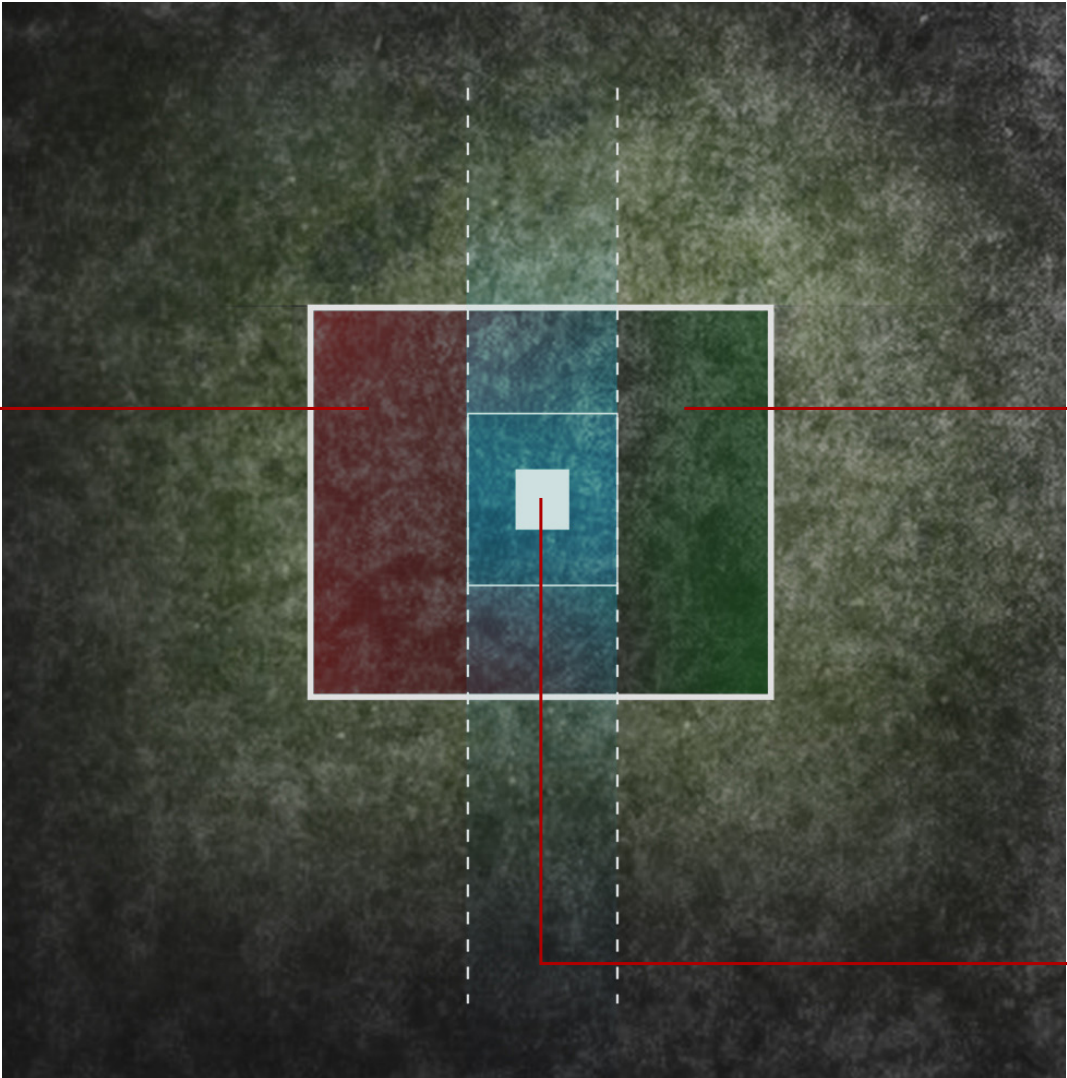


DIAGRAM: PROGRAMMATIC ELEMENTS OF THE HOUSE
The house is divided into three overall programs that centralized by the gathering space, a hearth area for praying, cooking, eating, and assembling. The program begins with cleansing, followed by the central gathering space, and ends with contemplation, which is the resting area for sleeping, storage, and reflection.

CONTEMPLATION

A space for sleep, rest, and work. In this space, Adam and Eve function as dwellers of the Lesser Land that they've been expelled to through the programmatic function of materials storage, building, sleeping, and reflection.

GATHERING

The central space with a hearth used for cooking, praying, and gathering.

An architectural expression meant to signify a unification between the human and the divine.

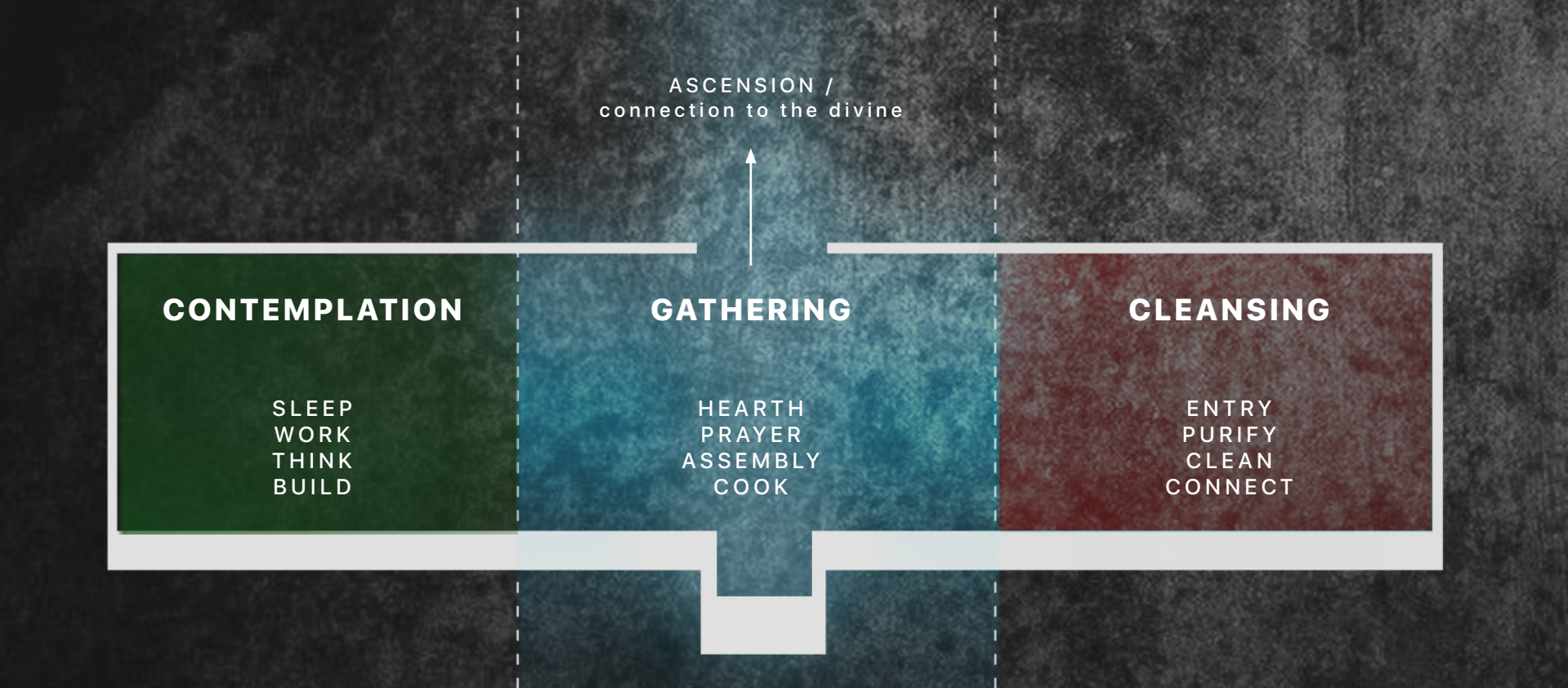


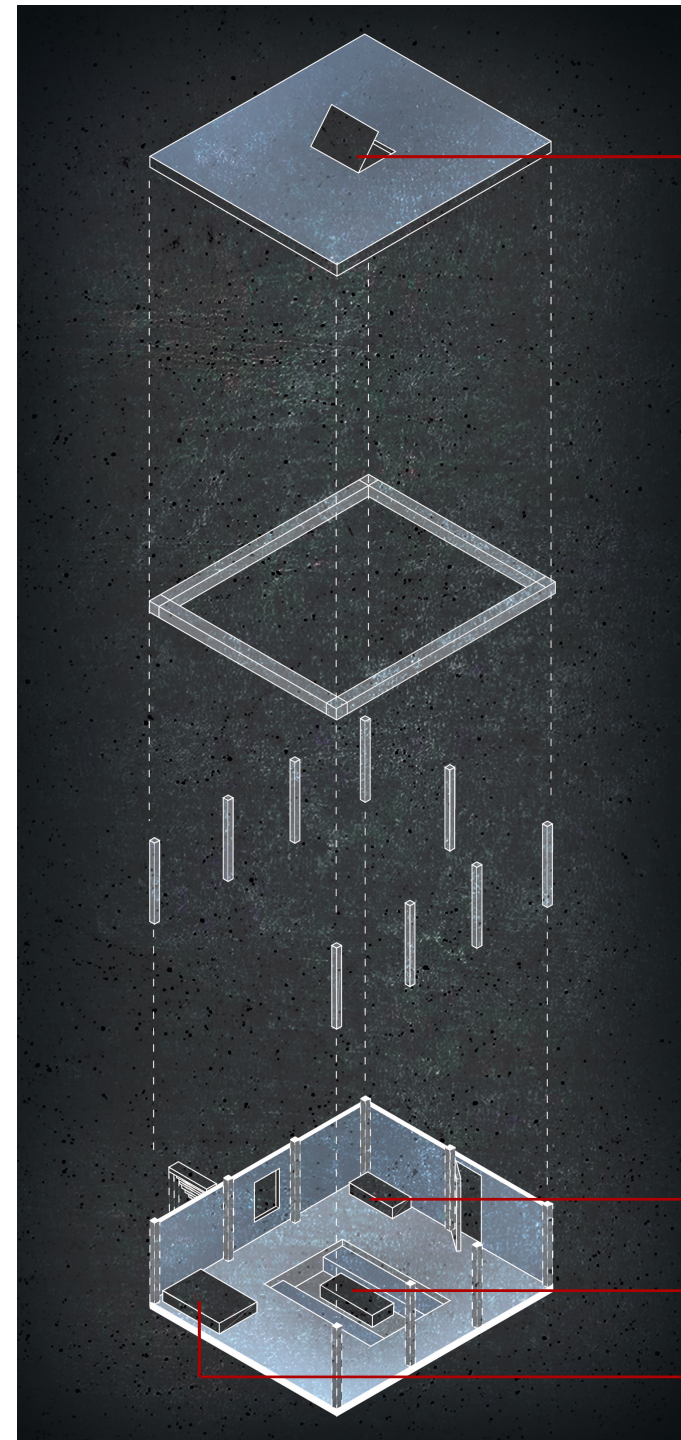
DIAGRAM: SECTIONAL DIAGRAM CONNECTING THE HOUSE TO ASCENSION

In the diagram above, Adam and Eve's House is seen in a sectional diagram that illustrates the connection to God that is made between the gathering space inside and the sky outside. The sky is the highest of the divine elements and the most powerful element created by God. The gathering space serves as a space for unifying both the human and the divine so that Adam and Eve can express their redemption and desire to return to Eden through prayer and unification.

0 AE - 9 AE
PHASE I: Reconciliation



PLAN: THE HOUSE OF ADAM AND EVE / PHASE I: RECONCILIATION



Lightwell to open and close for smoke / prayer



RENDERING - Phase I: Reconciliation / Eve is praying to God by the hearth.

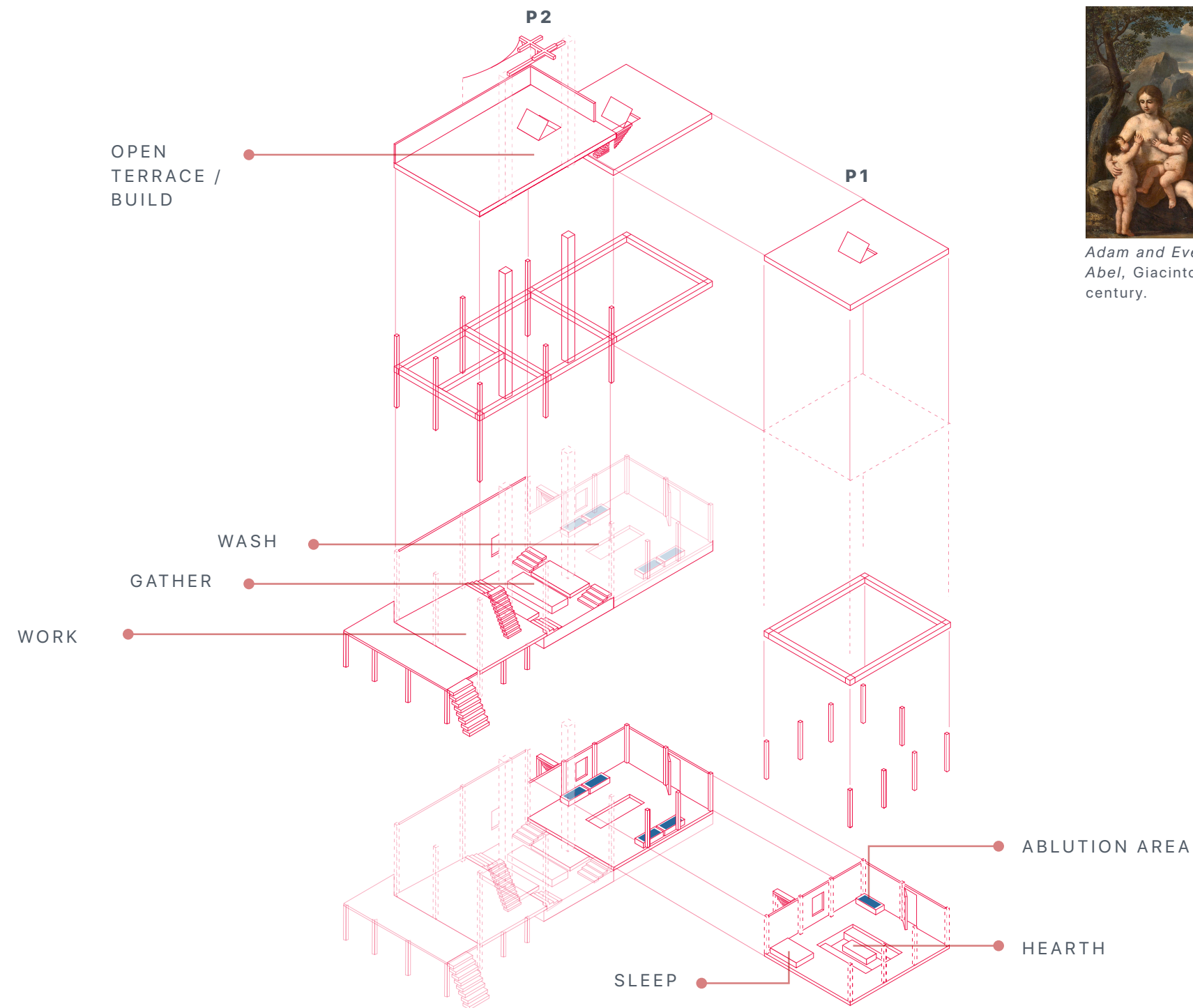
Wash
Pray
Sleep

In the axonometric drawing and rendering, the centralized hearth serves as a gathering space, a place for assembly and unity to come together and worship, intensifying the desire of Adam and Eve to return to Eden. Adam, the Son of God, remains loyal to God and hopes to return to the land of order, but Eve, aware of what is to come after learning of the Knowledge of Good and Evil, remains distant from those desires to return. She continues to build for the purpose of making this space and the land a home, but Adam's desire to build is cemented by the fact that he wants to return to Eden.

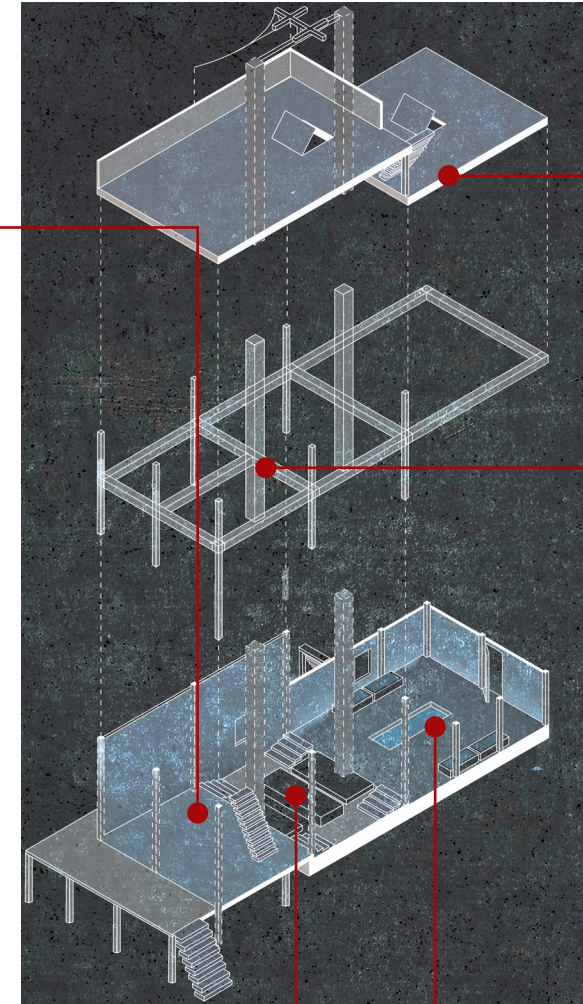
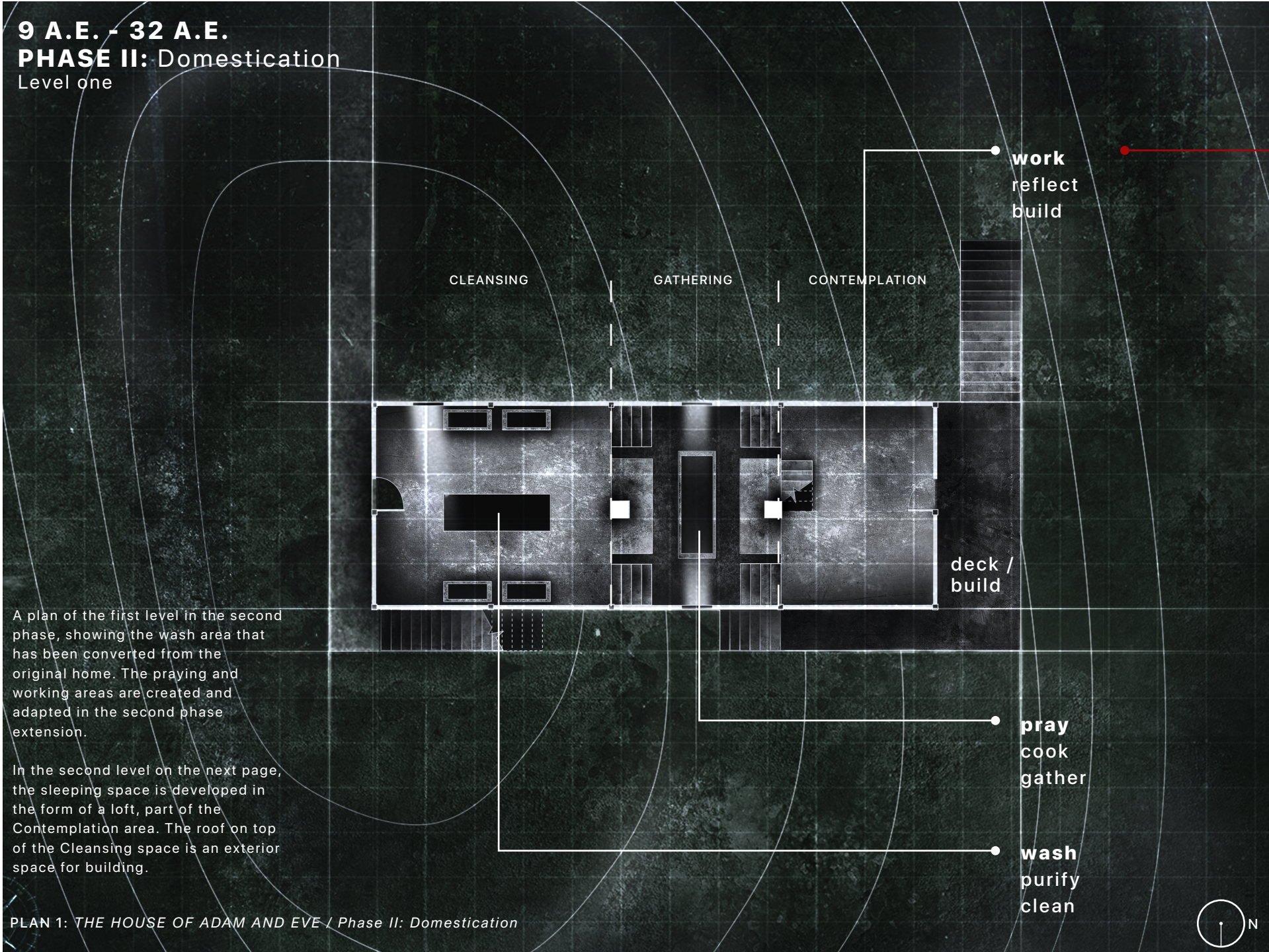


RENDERING - Adam and Eve by the Axis Mundi outside their home.

Eve keeps to herself but works with Adam to build and cultivate. Even though their desires are separate from one another, they still continue to make a home in the Lesser Land. Eve continuously visits the Axis Mundi outside their home, which is where she woke up after the earthquake that took place due to Original Sin. Adam continues to follow God's divine command to keep the ground sacred and cultivates the land to return to paradisaal and orderly living in Eden.

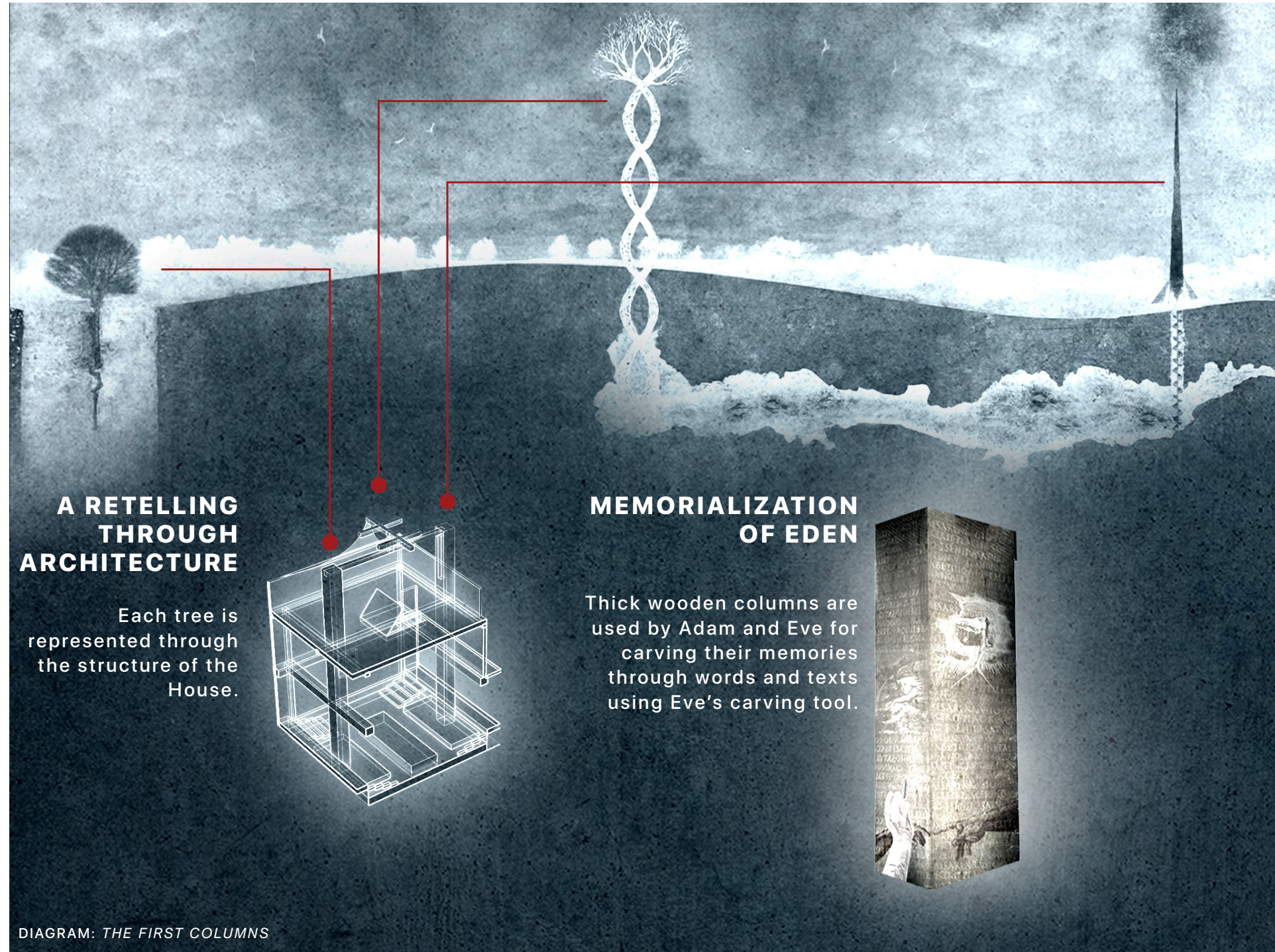


Adam and Eve with Cain and Abel, Giacinto Gimignani, 17th century.



AXONOMETRIC
 DIAGRAM: Phase II -
 Domestication





THE FIRST COLUMNS /

Retelling the narrative through architecture

In the second phase, Adam and Eve retell the narrative of their past memories through the structure of the House. In their House, the two main columns found in the gathering space where the hearth is located are representative of the Tree of Life and the Tree of Knowledge. And on the roof, a metallic symbol of the Axis Mundi stands above a beam connecting the two columns. This space is covered with tarps that cover it from rain so that it essentially becomes a space for building, furthering the theme of architecture being this mediator between order and chaos. Inside the house, Adam and Eve reflect on the memories from their past lives through words and drawings inscribed and carved onto the columns using Eve's carving knife.



DIAGRAM: Cain's weapon / Eve's Artifact.

The act of the First Murder of Abel by his brother Cain. A tool given to Eve with the intention to build defeats its original purpose by being used to commit sin.

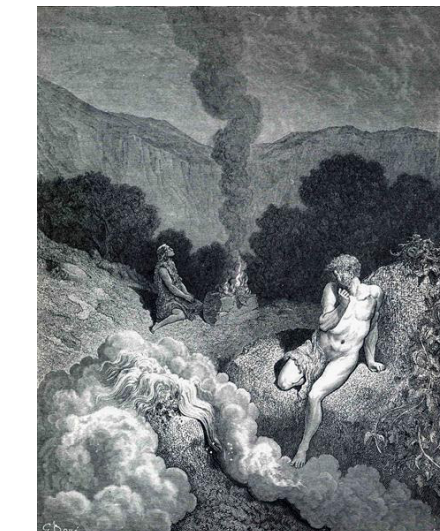
THE FIRST MURDER BY CAIN /

32 A.E. - 32 years since the expulsion

As Cain and Abel grow up, Adam and Eve teach them to cultivate and build in order for the land to grow over time. Adam teaches them the words of God in the hopes that they themselves can establish a connection to the divine. For most of their lives, the sons tend to the Sacred Spaces and help their parents build boats.

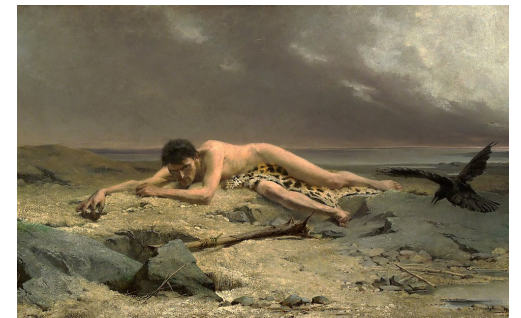
In the year of 32 A.E., twenty-two years since Cain's birth and twenty years since Abel's, the First Murder takes place when Cain murders his brother using Eve's carving tool that was discovered at the end of the Labyrinth in the second chapter of Original Sin. The Artifact, a carving tool meant to be used for building, creating, and cultivating, has been misused to commit an act of evil deplored by God.

Abel's blood spills from the wound and the Curse of Cain takes hold of the sacred ground, eternally cursing it from cultivation. This sinful act renders the ground unsacred, making Adam, Cain and Eve unable to cultivate and grow resources, plants, and crops. Cain's sinful act demonstrates how sinning is a part of life, no matter how much one tries to atone. Adam is finally aware of the disordered state they have been expelled to: a realm of opposites where both good and evil coexist - a realm with right and wrong, just and unjust, light and dark and very different from Eden. As a result, Adam yearns to commit himself to redemption so that he can return to Eden one day, the land of good and order.



Cain and Abel Offering their Sacrifices - Paradise Lost by Gustave Dore, 1885.

Cain by Emanuel Krescenc Liska, 1885.

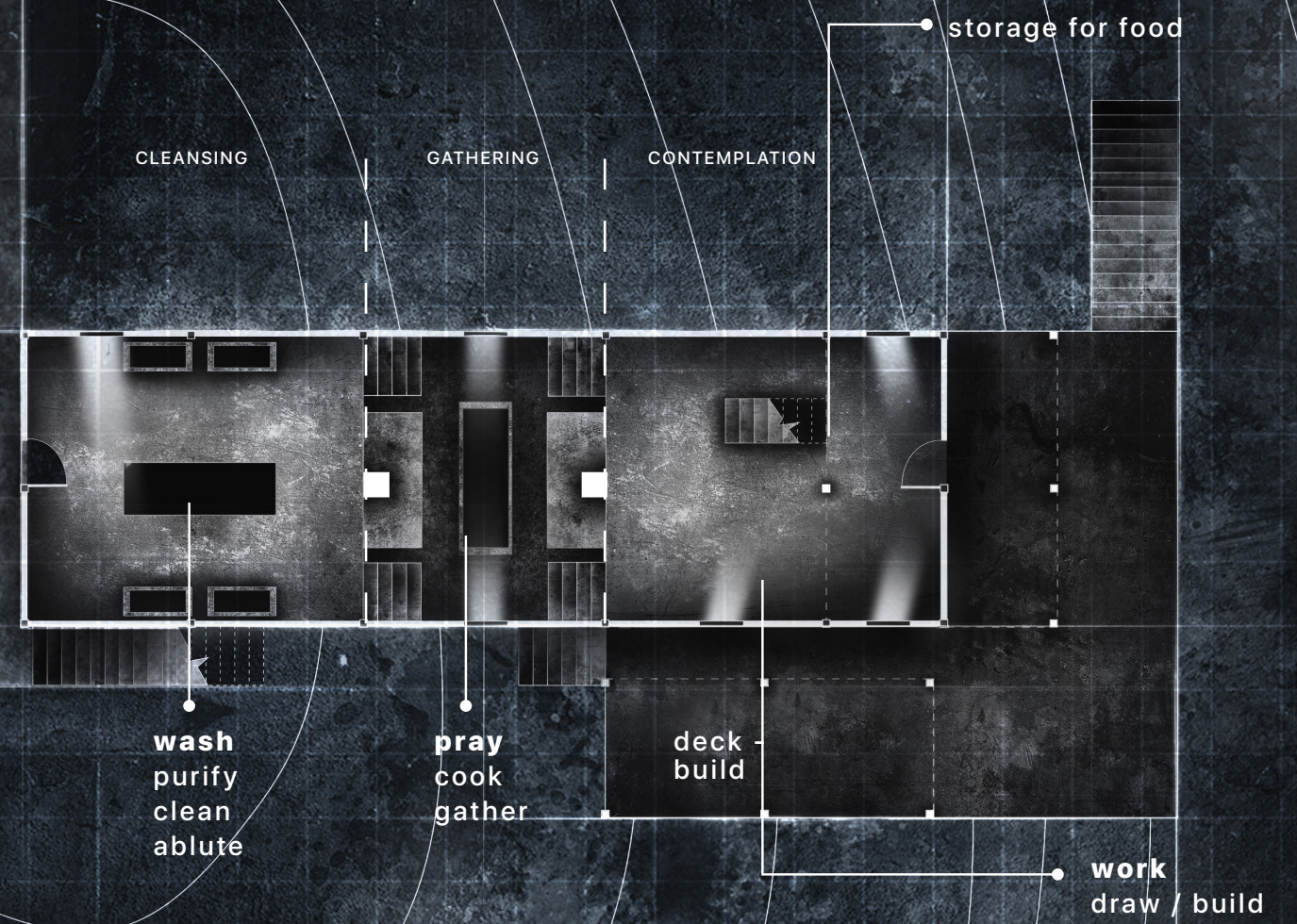


32 A.E. - 80 A.E.
PHASE III: Congregation
 Level one

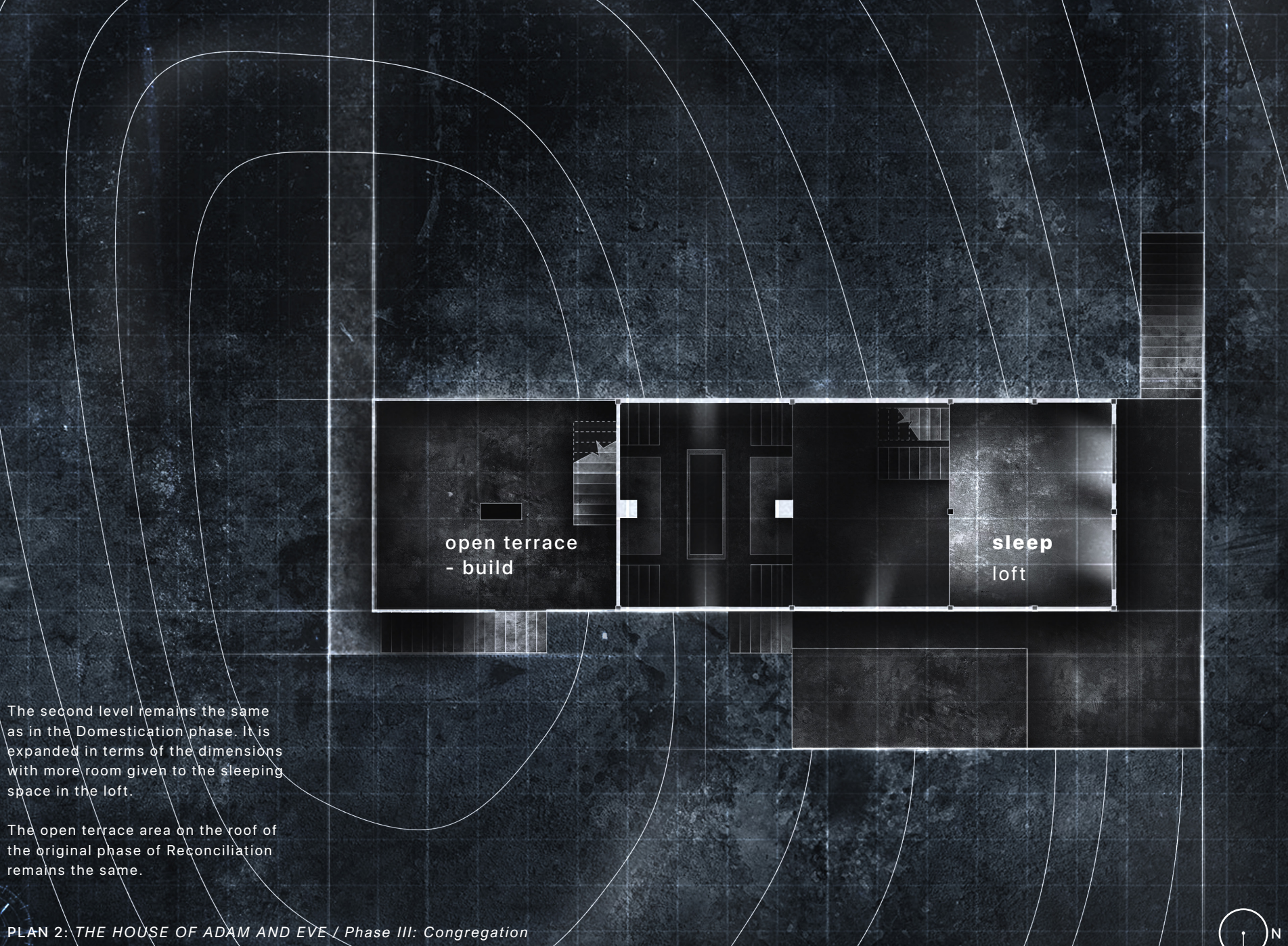
After Cain's murder of Abel, Cain self-exiles to his Tower of Isolation that he previously designed and built. He begins designing the First City from his place of isolation. And Adam realizes that this curse placed on them is a cycle of exiles. He and Eve continue to extend their home in its third phase, Congregation.

This is the plan for phase three detailing its full extension. As an extension of Phase Two, it becomes a space dedicated to atoning through architecture. The workspace outside on the deck expands from the second phase for building. The Contemplation area has a space for drawing and indoor building. And a storage space is added for food, materials, minerals, and stones.

The House of Adam and Eve becomes a space dedicated solely to atoning through architecture. The two of them dedicate themselves to continue to develop the Lesser Land and transform from cultivators to architects. Architecture becomes Adam's method of living in this realm of dualities, of polarities and opposites, of order and chaos. Between order and chaos, there lies the power of architecture and building.



PLAN 1: THE HOUSE OF ADAM AND EVE / Phase III: Congregation

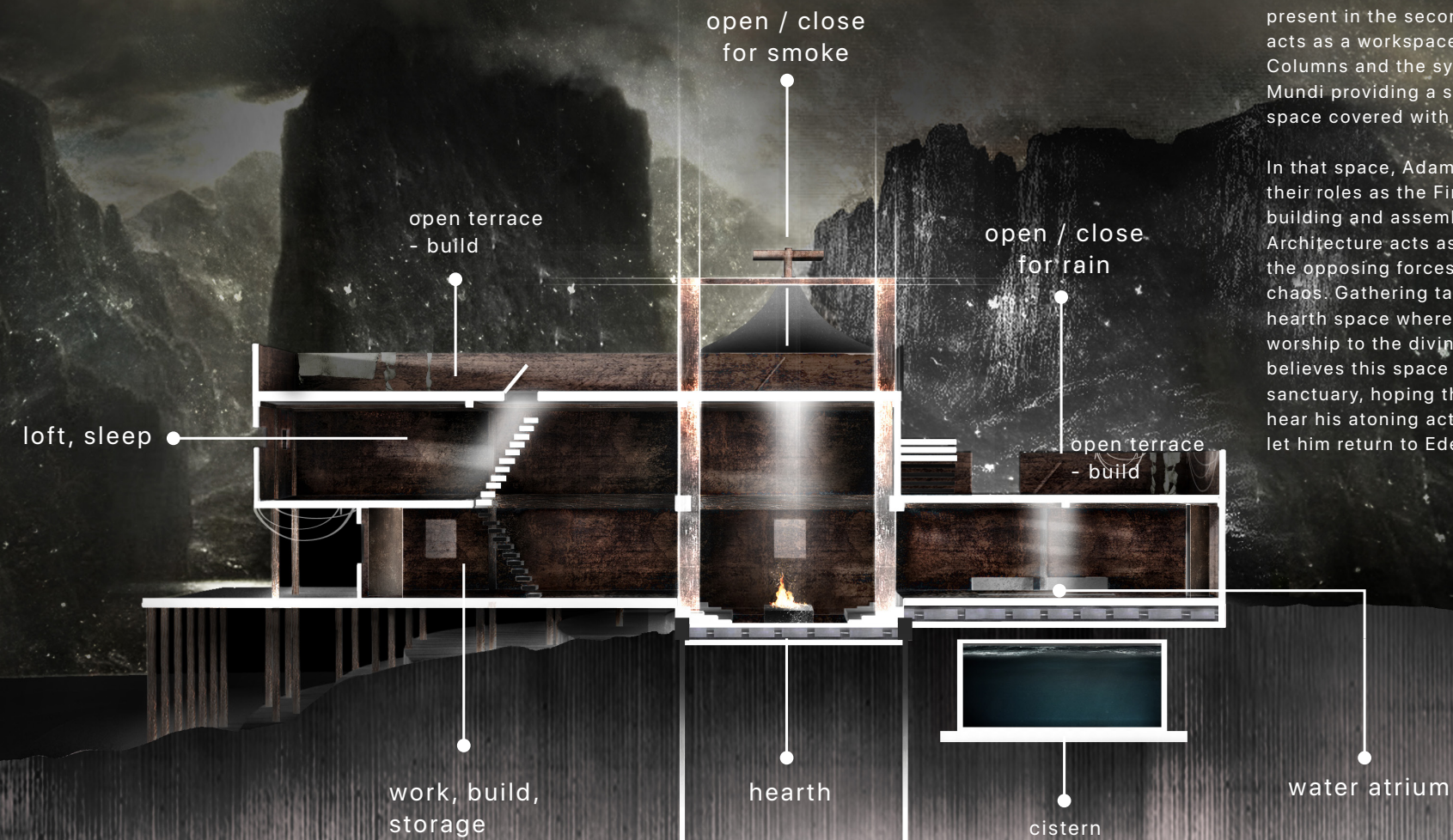


The second level remains the same as in the Domestication phase. It is expanded in terms of the dimensions with more room given to the sleeping space in the loft.

The open terrace area on the roof of the original phase of Reconciliation remains the same.

PLAN 2: THE HOUSE OF ADAM AND EVE / Phase III: Congregation

SECTION - The House of Adam and Eve / Phase III: Congregation



The section details the House of Adam and Eve in its final phase: Congregation. In this phase, the hearth below connects to the divine above, also present in the second phase. The roof acts as a workspace with the First Columns and the symbol of the Axis Mundi providing a small exterior work space covered with tarps.

In that space, Adam and Eve take on their roles as the First Architects by building and assembling materials. Architecture acts as a mediator between the opposing forces of order and chaos. Gathering takes place in the hearth space where the prayer and worship to the divine God is set. Adam believes this space to be his temporary sanctuary, hoping that God can see and hear his atoning actions and words and let him return to Eden.

4: THE MUNICIPAL ARCHITECT TOWER / ISOLATION AND URBANIZATION

STORY / The Severance of a Cursed Man
ALIENATION / Murderer to Maker
ARCHITECTURE / Cain's Tower of Isolation



STORY / The Severance of a Cursed Man

SACRED SPACES

36 A.E.
THE PLATFORMS ON THE
SACRED WATER

Years pass and there is a scarcity for resources. The city is established but continues to grow. Cain designs mussel platforms built on the water that rises above sea level so that fishing, water studies, and aquatic agriculture takes place since food and life cannot be cultivated through the ground. The water is what is left from God's highest of the creation elements and the Lesser Land has become a maritime centered world.

80 A.E.
SACRED TEMPLE DESTROYED
/ NOAH IS BORN IN THE
SACRED RIVER

The Sacred Temple is destroyed by the people because of Adam's abandonment. Not long after Adam's return to Eden and the destruction of the House and Temple, Noah is born in the Sacred Water. Water has become a natural element connected to the divine and one of the few left so births occur in the water in the hopes of reclaiming a connection to God.

THE WALL
BY GOD

80 A.E.
RETURN TO EDEN

God opens up the Wall for the first time since the Exile. Adam leaves the Lesser Land while Eve chooses to remain.

THE HOUSE
OF ADAM
AND EVE

36 A.E.
ADAM AND EVE
ENTER THIRD PHASE OF THEIR
HOUSE

Adam and Eve grows their Home architecturally as a space for Congregation. The House becomes a space completely dedicated to atoning through architecture and cultivation so that God can forgive them and bring them back to Eden, away from this chaotic land.

80 A.E.
THE DESTRUCTION OF
ADAM AND EVE'S HOME

Adam returns to Eden. Eve remains as she is aware of what will come of the world. The House of Adam and Eve becomes destroyed as a result of their return to Eden by the people of the City, marking Adam as a betrayer and paving the way for the final chapter. Eve leaves to Cain's Tower.

CAIN'S TOWER OF
ISOLATION

32 A.E.
CAIN'S TOWER OF
ISOLATION - SECOND EXILE

Cain goes through exiling himself when he designs the Tower of Isolation and vows to remain there to atone for his sin.

32 A.E. - 40 A.E.
BIRTH OF A CITY /
BIRTH OF URBANIZATION

Cain begins constructing the First City to restore order on the ground through the built environment if he cannot build from the ground. As time goes on, his architectural acts of the Tower and the City become ways to challenge God and ascend to his level.

72 A.E.
INSTALLING A DRY DOCK
FOR GRANDER SHIPS

The years pass. Resourcing through aquaponics is not sufficient enough to feed all the people in the City. Cain begins designing a dry dock so that he can build ships that would allow people to travel and explore the world beyond to see if they can find another land for them to grow food and resources.



SECTION CONCEPT ART - Cain's Tower of Isolation

The ground becomes cursed from Cain's Curse. To atone, Cain exiles in a Tower. To bring order to the ground, he redevelops the cursed land through the design of a city in the hopes that the Sacred Land can reclaim its divinity. Years pass, and Cain brings an ordered vision to the Sacred Spaces by installing platforms on the water used for aquatic agriculture, as it is one of the few divine elements left from Creation. Adam and Eve's home enters its third phase. Adam is viewed as a divine guiding light by the people. Conflicted with his loneliness, he seeks to return to Eden and God finally forgives him. He opens the Wall that was built after expulsion and Adam's return to Eden leads to the destruction of their home at the hands of the people. Cain's story shows how order can be constructed through the evolution of a city. But Cain's act of separation from the redeveloping land through the building of the tower signals his desire for forgiveness by reshaping the land and the water.

THE CURSE OF CAIN / Narrative

A BATTLE BETWEEN CAIN AND GOD

The Fall of Man led to the expulsion of Adam and Eve in a world with dichotomies, a world that was light and dark, good and evil. In their time on the Lesser Land, Adam and Eve began a family with the births of the two brothers, Cain and Abel, all the while building and cultivating the land’s ground to atone for the Original Sin. Adam teaches his sons the divine words and doctrines of God by bestowing upon them the gifts to enrich and build the land. The Genesis story is a story about lineage, about genealogy, but most significantly, it is a story of cyclical exile.

In *Telling and Retelling the Bible’s First Story* by David M. Gunn, the author explains how the Genesis story has always been a tale “beginning and ending with exile” and calls it “a tale ‘rife with guilty rationalizations’ about religious apostasy most prominently, but also cultic impurity, ethical lapses, societal violence, corruption leadership, oblivious monarchy, and incompetent politics” (13). In the year of 32 A.E., thirty-two years have passed since the expulsion of Adam and Eve from Eden onto the Lesser Land. In that time, they’ve built the First House, recultivated and extended the Sacred Spaces, and began to domesticate their home and living conditions with a family. With the Artifact that Eve discovered at the end of the Labyrinth, Cain commits the First Murder and kills his brother. The First Murder becomes primitive sin perpetrated by man following Original Sin. David M. Gunn references the work of Jack Miles’ *God: A Biography* when writing about the complexities of God’s character and His connection to the First Murder. According to Jack Miles, God created the world and the human creations of Adam and Eve as images of self-sameness to His divine power as a way to learn more about Himself and to “discover the depth and extent of his own personality” (Gunn 7). Miles continues to explore God’s nature as a

Adam and Eve mourning the death of their son, Abel, at the hands of his brother. In the narrative, Eve has been aware of the First Murder having witnessed its depiction in the Labyrinth’s cave paintings. Both mourn the death of their son but Adam is made aware of how different the Lesser Land is and how returning to Eden might be out his reach.



The First Mourning by William Bouguereau, 1888.

The act of the First Murder of Abel by his brother Cain. In this narrative, the Earth’s sacred ground becomes cursed and infertile from the drop of Abel’s blood. Cain’s sin and evil act is recognized by the forces and powers of God and the elements he created.



The First Murder by Leon Bazille Perrault, 1899.

character to Cain’s sinful act when he wrote that “it is only with the first murder committed that God knows he wishes to deny humankind the power to decide who may die” (Gunn 7). God has fathered a world of divinity that he hoped would be managed by his human creations, humanity looking over a land of divinity as he tasked Adam and Eve with the first divine command to keep the ground sacred as its cultivators. In my narrative, God Himself believed that by hiding away the Knowledge of Good and Evil in the Labyrinth, the paradisaal world of Eden would be well-ordered and harmonious. But God’s original plan fails as Eve discovers the Knowledge of Good and Evil and with it, her humanity. By expelling his chosen creations and images, God loses Himself in the process. And from that, the world of order comes into a catastrophic end as the forced exile of Adam and Eve brings to light how His divine efforts lead to the divine violence and immorality of civilization.

THE CURSE OF CAIN + THE CURSED GROUND

The narrative unfolds from the act of the First Murder as the Earth’s ground becomes forever infertile and cursed, just as God informed Cain in the original Genesis text:

“What have you done?
Listen! Your brother’s blood cries out to me from the ground”
- (Gen. 4.10)

“When you work from the ground,
it will no longer yield its crops to you.”
- (Gen. 4.12)

Miles goes on to say that “it is only when he sees humans multiplying that he learns he wishes to restrict human dominion over life” (Gunn 7). As humanity evolves in their existence within the expelled land, God begins to take away their control over the divine elements he created. Adam and Eve’s first divine command is rescinded and they lose power over the ground as fertility becomes condemned. From this, the collective punishment towards humanity reverts back to the question of why God created man. Gunn wrote that, ultimately, “God desired dominion... and dominion demands difference and too much likeness becomes a threat” (10). To create meaning through difference but to replicate self-sameness becomes an impossible desire for God to achieve, and from this, the narrative reveals God to be the problematic figure who caused these unholy acts to surface and the punishing terms that He enacted on his sinning human vessels. It all goes back to Original Sin and the Fall of Man: as he expelled his human Creations, God risked losing His dominion and Himself. This divides humanity into two separate groups: the Lord’s Believers who view Adam as a divine figure and the Unbelievers.

In my narrative, Cain begins to self-exile and seeks atonement and forgiveness from God for the First Murder. But overtime, the construction and height of the Tower marks his path to ascending to God’s level of divinity. Because of this, Cain’s ties to God are severed and weakened, and humanity blames God for His punishments and the Cursed Ground.



Cain and Abel by Giovanni Domenico Ferretti, 1740.



The Punishment of Cain by Theodore Chasseriau, 1836.

Cain is in a state of wandering the Earth, with his wife and children by his side as he tries to seek his own security and independence from God. He becomes a restless wanderer after God punishes him for the First Murder.

CAIN SEEKS INDEPENDENCE FROM GOD / Genesis

Cain's narrative in the original Genesis text inspires the retelling in the thesis. The First Murder takes place and God curses Cain for committing sin when He says:

"The ground will no longer yield its crops to you" - (Gen. 4.10)
"You will be a restless wanderer" - (Gen. 4.12)
"Being chased out from the Lord's presence" - (Gen. 4.14)

The original narrative tells us that Cain's role as a cultivator taught by his mother and father is withdrawn by God and he is punished to wander the Earth. In essence, Cain goes on to experience a bodily and cathartic transformation as he wanders in exile until he "dwelt in the land of Nod, east of Eden" (Gen. 4.16). God granted him divine security by the Mark of Cain when he told the Lord: "'Today you are driving me from the land and I will be hidden from your presence; I will be a restless wanderer on the earth and whoever finds me will kill me. But the Lord said to him, 'Not so; anyone who kills Cain will suffer vengeance seven times over.' Then the Lord put a mark on Cain so that no one who found him would kill him" (Gen. 4:15).

He searched aimlessly for security until he found it within himself. Cain's narrative in the original Genesis text continues to tell us that after he settled in the east of Eden, he "made love to his wife, and she became pregnant and gave birth to Enoch. Cain was then building a city, and he named it after his son Enoch" (Gen. 4.17). Cain, afraid of dying, went on to make a family to ensure that his legacy and lineage would continue if he was ever killed. From the original Genesis text, we come to understand Cain's character as a fugitive who goes on to provide security for himself by making a family (domestication) and the making of the City of Enoch (urbanization). Cain is prompted to build on the cursed ground, as he is banned from farming by the First Murder. Through the making of his family and the First City, we can understand Cain's attempts to challenge God by becoming the founder of the first city. The first city of Enoch can be characterized as Cain's act of refuge and banishment due to his sinful act, but it can be perceived as a site of uprising and mutiny against God's divine agency.

In *The City, the Ship, and the Tower*, M. Alroy Mascrenge writes that the city of refuge by Cain brings a "sense of independence from God;" the city "becomes the combined symbol of his self-made security and legacy" (243). He continues to write that Cain fears "being scattered" and he perfectly identifies Cain's city as "a mixture of pride and fear" (Mascrenge 243). From Cain's fall, we can come to understand his desire to not only atone to God, but to ascend to God's level. He no longer wants to live in the shadow of the divine but seeks to reach the divine himself. The city becomes a means to provide himself with a physical and allegorical sense of security and legacy that is not defined by his sin but defined by hubris and power. By taking fate in his own hands over God's promise of protection, the city he builds operates as a chasm, a gulf between what was created by God and what can be created by humans. If Cain cannot yield crops from cultivating the land, then he will restore his own physical and material sense of order by building on top of the land.

CAIN'S SELF-EXILE IN THE TOWER / Narrative

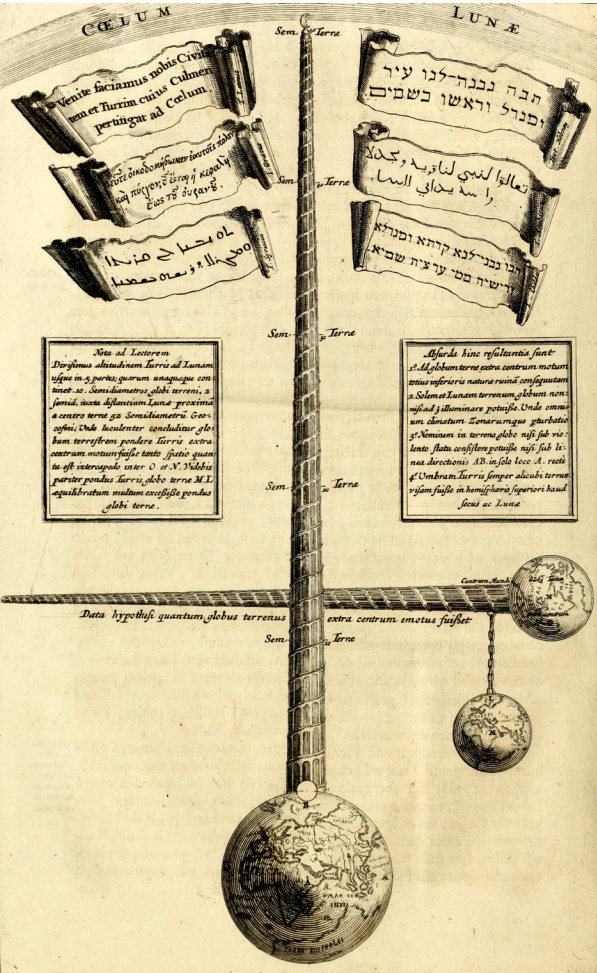
In this retelling, Cain self-exiles himself out to a tower of his own creation known as Cain's Tower of Isolation. The Tower first begins as an architectural act to repent for the First Murder but then it slowly transitions a symbol of Cain ascending to God's level of divinity, therefore, challenging God. The Tower of Isolation is located out in the water, parallel to the Axis Mundi and the House of Adam and Eve. In this way, Cain separates himself from the cursed land where cultivation can take place no more and constructs on the water, a sacred element of divine creation to ensure a link to God's powerful act of creation from the very first chapter. The water becomes one of the few sacred elements left in humanity's reach, with the other being the Sacred Temple on the top of the Brother Mountains. To reconstruct himself through atonement, Cain believes that the Tower must be built out on the water to connect itself to a primitive divine element from God's beginning. This way, Cain is constructing a new beginning in his human intervention towards the divine sky above that starts at the water below.

In the diagram illustrating a study of the Tower of Babel, Athanasius Kircher demonstrates the longings of Nimrod, Noah's great grandson to ascent to God's level of divinity, just as Cain had with the creation of Enoch. In the original Genesis text, it is written that Nimrod was "a mighty hunter before the Lord..." (Gen. 10.9) who "began to be mighty in the earth" (1 Chronicles 1.10). Kircher's illustrative diagram expresses Nimrod's specifications for the Tower to reach the heavens, so as to rebel against God and reach the divine from a human standpoint. In *The City, the Ship, and the Tower*, M. Alroy Mascrenge discusses Nimrod's role as the leader behind the facilitation of the Tower of Babel, which the author identifies as "a monument of human arrogance" (257). The human race "was independent of Him... The Tower of Babel did for each individual language group what the Flood did for Noah – give them a fresh start" (257). In this transgression against

God, we can see the connections between Nimrod's clear intentions to build against the powers of God in order to reach his divinity and Cain's path in the shift from atonement to ascension. Cain, in both the original Genesis narrative and this retelling, seeks autonomy and security for himself from God, just as Nimrod sought to create a collective autonomy for humanity from God. The desire for autonomy began with Adam and Eve in their Fall from Eden as Eve sought liberation from the world of order, and the same wishes are passed on through her son after the Murder takes place.



Engraving of the Tower of Babel by Athanasius Kircher, 1679.



Kircher's diagram, "Coelum Lunae" of the Tower built to Nimrod's specification.

Turris Babel by Athanasius Kircher, 1679.

FROM MURDERER TO MAKER / Narrative

Through Cain's Tower, we see the pattern of defying God continue; but this time the defiance begins to have interpersonal consequences. The beginning of the First City and the Tallest structure are linked architectural efforts of disobeying and questioning the divine Lord, seeking to rise to His level through human interventions, just like the mighty Nimrod and the Tower of Babel. The tower becomes the tallest structure in the Lesser Land as Cain challenges God through the vertical structure and the creation of the First City through its horizontal construction over the cursed ground. From the First City, Cain takes on the role of God by building on the cursed ground as the sacred ground cannot be cultivated any longer. In *The City, the Ship, and the Tower*, M. Alroy Mascrenge wrote that the sin of Babel and the sin of Cain share many similarities and the reasons for why God punished the figures was because it was perceived as "man challenging God (vertical)" in the Christian tradition, "while the Jewish tradition see the sin as failure to scatter and fill the earth (horizontal)" (240). Cain not only marks himself as an architect, but he sees himself transcending beyond his parents' roles as cultivators and architects. The Tower is a testimony of his pride to become an inventor, a maker, a builder of boats, floating platforms, and the First City in the Lesser Land. A rivalry against God by building vertically (Tower) and building over the cursed horizontality of the earth's ground (City), Cain's atonement ends and he transitions from Murderer to Maker in his undisguised ascension towards the divine.

The Tower of Isolation was constructed with a trace for ascension, while the the First City was constructed with a trace for power and protection from God Himself. In punishing Cain by cursing the ground, Cain becomes the new Maker of the Lesser Land. And the First City was birthed out of Cain's dismissal to atonement and his recognition of ascension. By doing so, Cain provides protection to the people in the form of a city. Architecturally, the First City is constructed on the idea of providing order over the cursed land: God's punishment. In this way, Cain signifies a silent promise that is spoken through his skills to invent and create: that he can safeguard the people and the Lesser Land from any divine punishment that may come their way. A society that unitedly agrees on building a world that is purely human made.



In this engraving by Jan Sadeler I, Cain is depicted as building the city of Enoch. He is giving instructions to the builders who are carrying and cutting stones and rocks. The birth of the First City falls under the power of Cain as he becomes an authoritative and domineering figure to the people.

Cain Building a City by Jan Sadeler I, 1583

ARCHITECTURE / Cain's Tower of Isolation

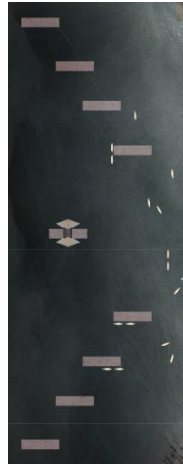
A site map detailing the birth of the First City by Cain. In the map, more docks are added on the water side as the Lesser Land has become a maritime centered place following the curse of the Earth's ground.

The only Sacred Spaces that remain after the Curse of Cain are the Sacred Temple on top of the Brother Mountains and the bridges over the Sacred River. The Sacred River has become a holy site for the Believers, because water becomes a substitute to the cursed ground. The oceans are used by the people to gather resources and study aquaponics. Cain's chapter becomes a story about the ever-changing environment and search for resources.



DRY DOCK TO BUILD LARGE SHIPS.

SITE MAP - CHAPTER 4



SITE MAP CLOSE UP -
Mussel platforms

MUSSEL PLATFORMS

Mussel platforms on the water were installed by Cain for the Searchers, divers who swim in the waters to perform aquaponics and study aquatic agriculture. This is performed as a daily task in a way to gather new forms of resources since the Sacred Land has been cursed.

THE LESSER LAND AS A MARITIME-CENTERED WORLD



SECTION CONCEPT ART - Cain's Tower of Isolation

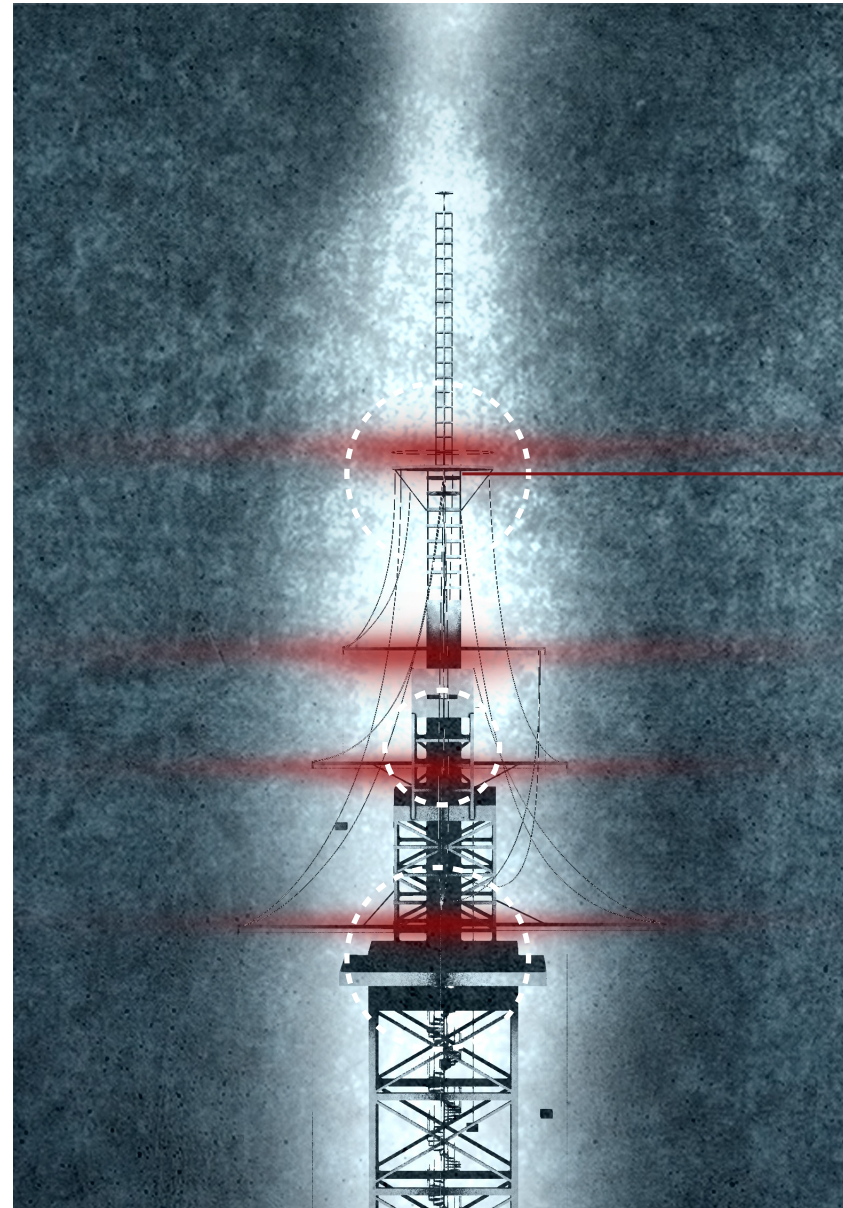
BUILT FROM SCRAPS

Due to the lack of natural resources, the Tower was built using materials already gathered by Cain his parents from before the First Murder to assemble the tallest structure.

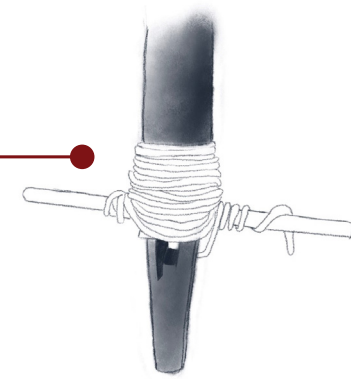
BOATMAKING

At the bottom of Cain's tower is a large mussel bed used for boatmaking as this has become a maritime centered world. An emphasis is placed on boatmaking to foreshadow Noah's narrative in the final chapter and the desire to travel out past the Lesser Land for the search of resources.

A TOWER OF INVENTION



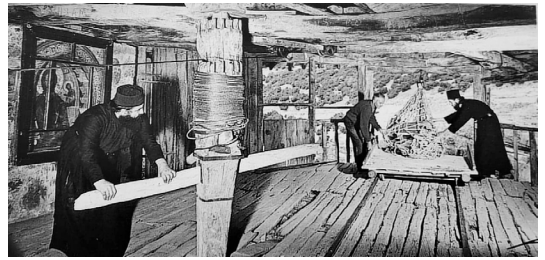
CONCEPT DIAGRAM / ELEVATION - Rope lifts.



CONCEPT DRAWING - Rope lifts.

Rope lifts are anchored around the exterior of the circular staircase and on the top of the observation tower to lift materials, water, and other necessities for building in carriers.

Two beams extend out of the Tower as seen in this elevation. The long beams are connected to the compositional structure of the Tower itself, thus, acting as a secondary structure.

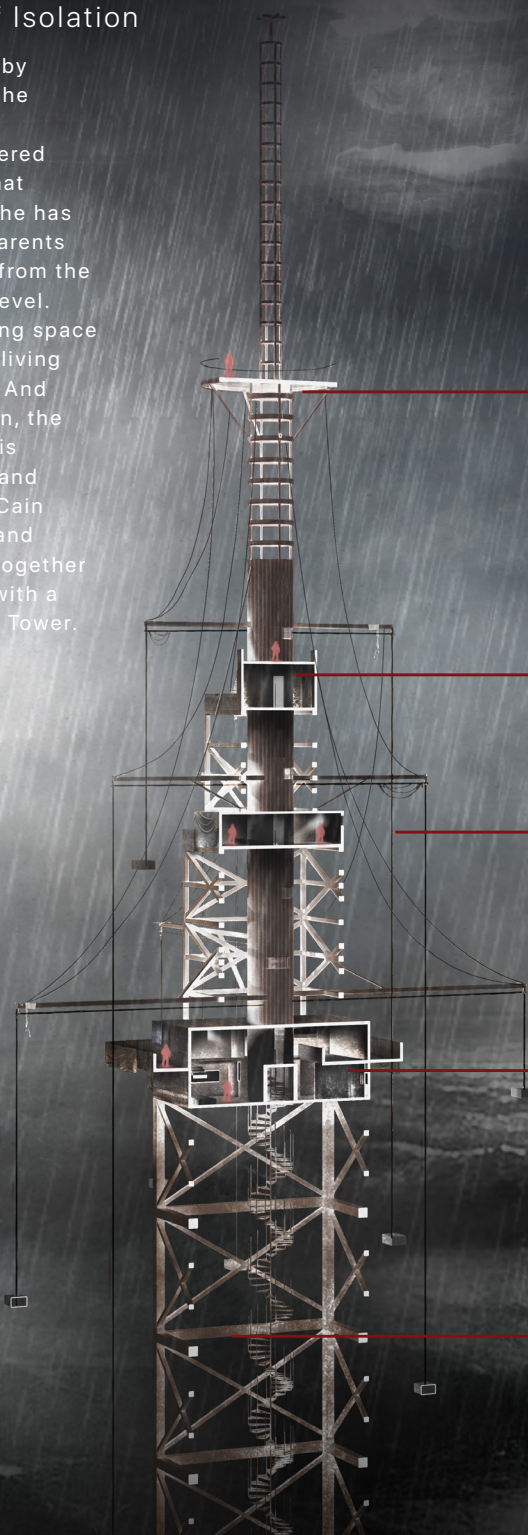


Varlaam Monastery, Meteora, Greece,
constructed mid-14th century

The exterior images show the Varlaam Monastery as one of the Monasteries of Meteora. Baskets were used to lift monks and materials from the ground to the monastery's tower in the past. But that has changed to only carrying materials. The monks of the Varlaam Monastery had to climb and use baskets to get up to the monasteries but this has changed in the 1960s when a staircases was added.

SECTION - Cain's Tower of Isolation

Cain's Tower of Isolation is occupied by himself and his family. He has taken the foundational elements of cleansing, gathering, and contemplation and altered them to suit his needs for isolation that transforms to ascension. In this way, he has taken what he has learned from his parents and used these elements of building from the First House to transcend to a divine level. Cain began with domestication, a living space for his family. Then came isolation, a living space for himself to cleanse and eat. And it ends with connection and ascension, the highest point to the divine which is his creation / studio space for inventing and building. From the ascension space, Cain designs and observes the birth, life, and death of the First City. And it is tied together with an observation tower anchored with a spiral staircase throughout the entire Tower.



OBSERVATION SPACE
Shared space between the family and Cain at the very top of the structure.

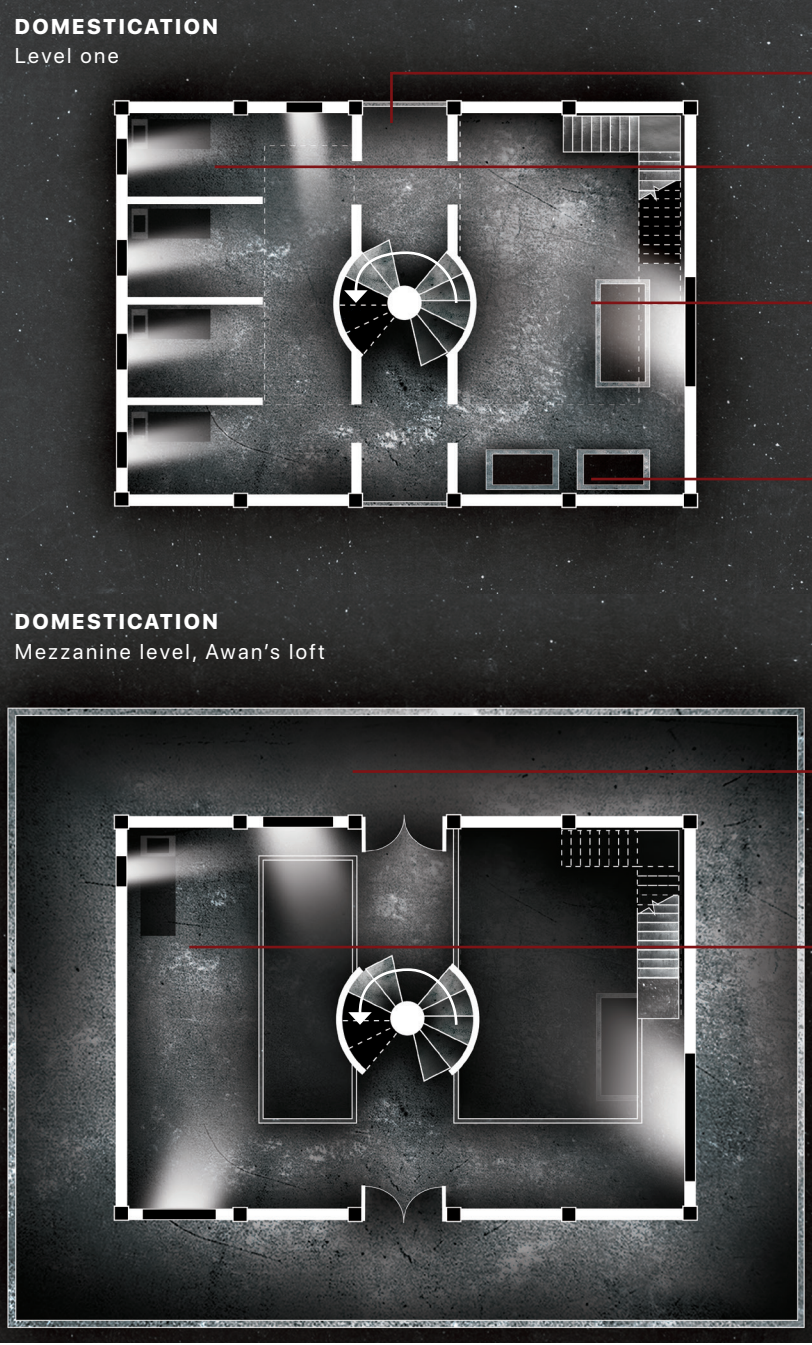
CONNECTION / ASCENSION
High point to the Divine.
Cain's studio, a space for contemplation and building, and sleeping.

ISOLATION
Cain's isolated space, away from his family for individual cleansing and praying

DOMESTICATION
A space for Cain's wife, Awan, and his children.
Family
Gathering (hearth)
Living quarters

CENTRAL STAIRCASE
A centralized staircase goes through all four platforms. It starts from the bottom of the large mussel platform used for boatmaking and ends at the observation space.

PLATFORM ONE / Domestication



Terrace looking out to city

Sleep Rest

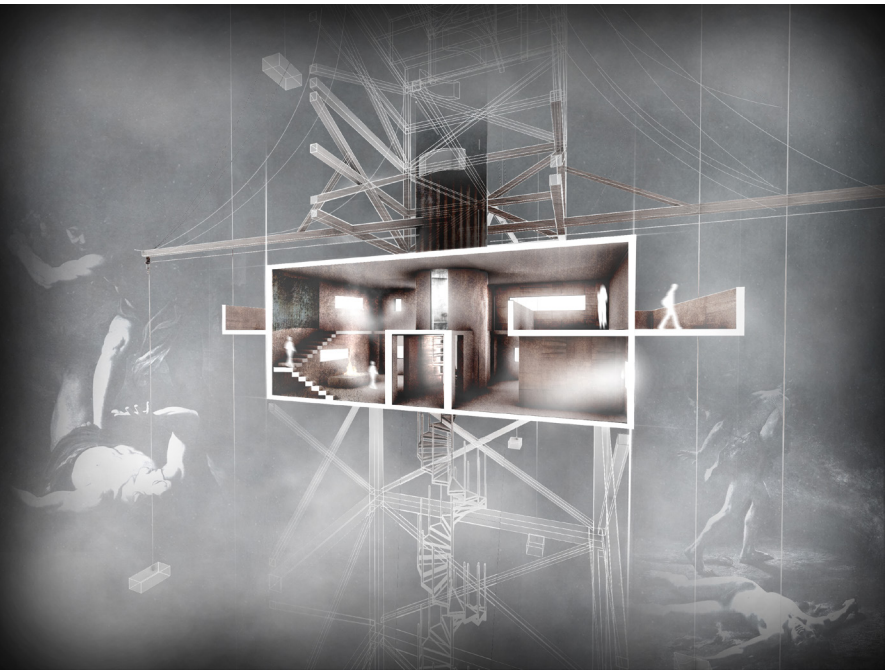
Hearth Prayer Cook

Wash Purify Clean

Terrace

Awan's loft / rest

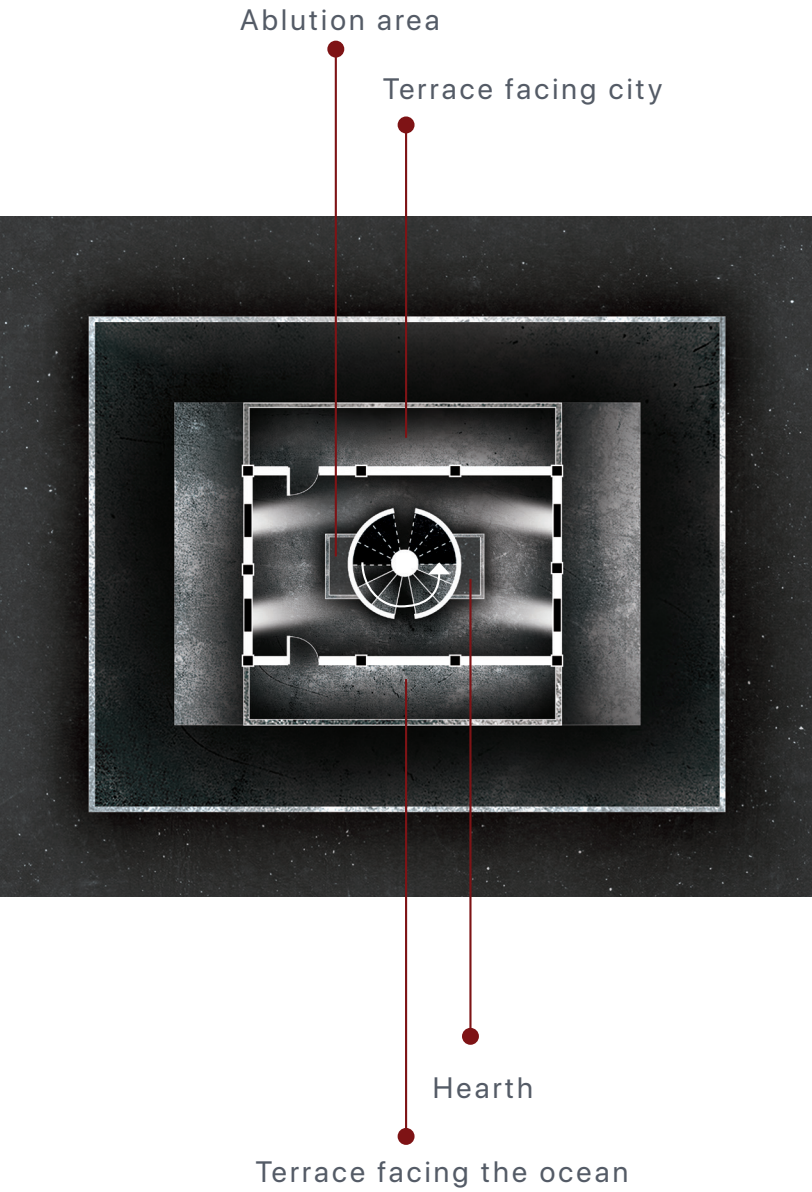
SECTION - Domestication



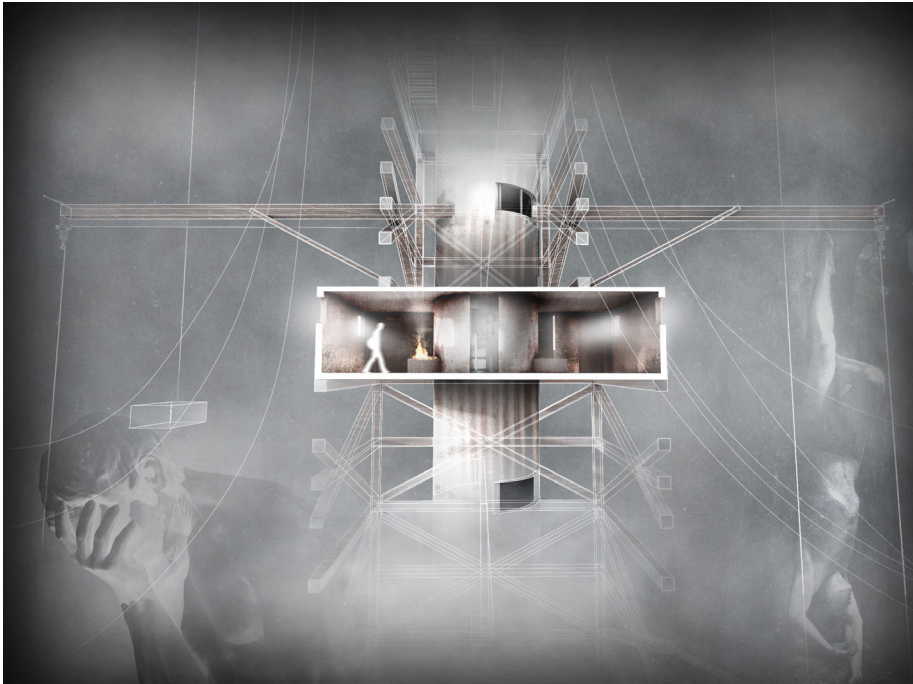
In the section and plan, the domestication platform is shown to contain a hearth space for gathering, mirroring the elements that went into Adam and Eve's House, and sleeping quarters for the children of Cain and Awan.

in the mezzanine level, Awan is given her own loft for sleeping and resting. The terrace wrapped around the mezzanine level has views out to the First City and the water. Cleansing, gathering, and contemplation are unified under one roof for his family, as the elements that went into Adam and Eve's House are heavily connected to building for a family.

PLATFORM TWO/ Isolation



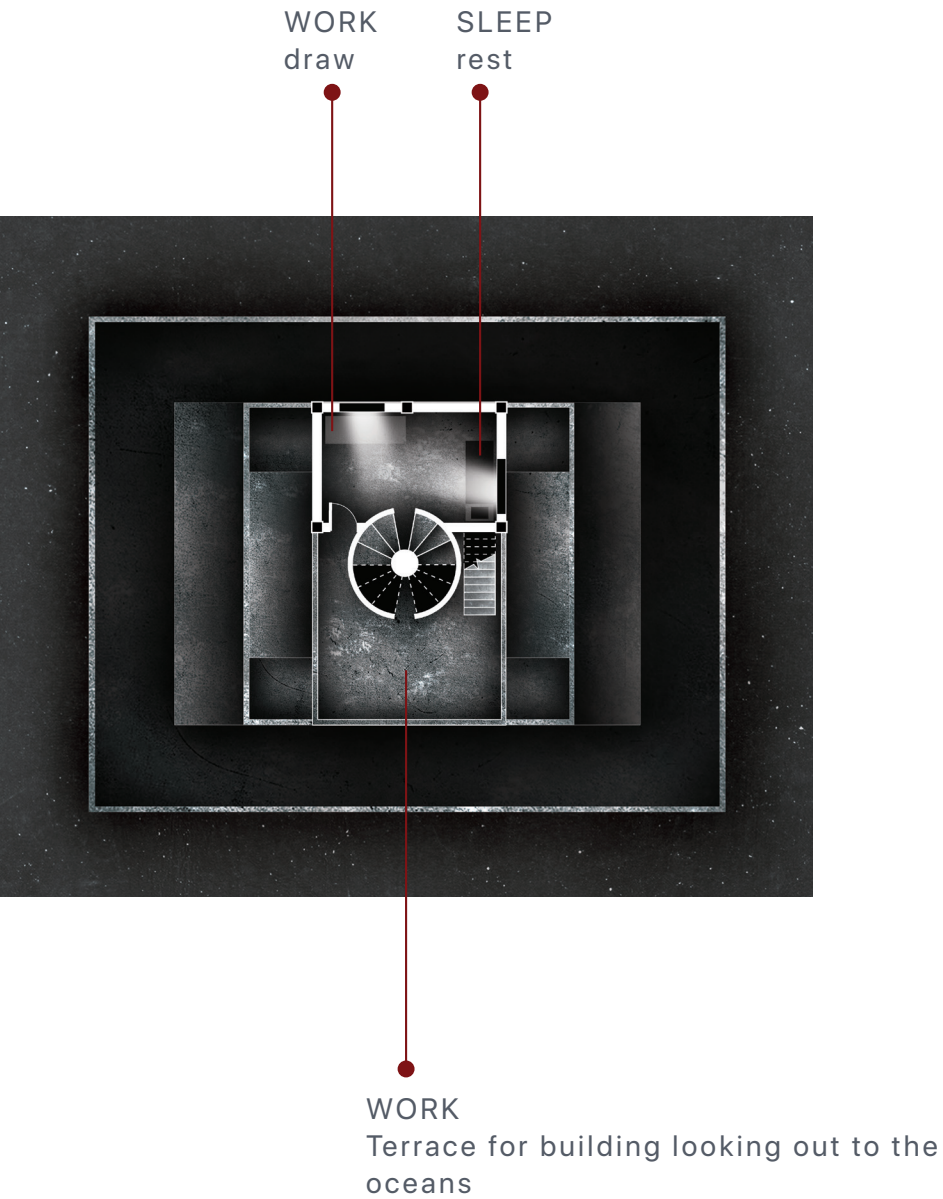
SECTION - Isolation



In the section and plan, the isolation platform is shown to contain a hearth space for Cain to cook and pray at, and an ablution space for cleansing himself before he ascends to the third and final platform: connection / ascension.

Being used for individual cleansing and praying, the isolation platform acts as an intermediary space between ascension above and domestication below. A place for Cain to enter so that he can purify himself before heading up towards ascension, where he designs inside his studio and builds out on the terrace.

PLATFORM THREE / Connection + Ascension



SECTION - Connection + Ascension



In the section and plan, the connection + ascension platform is Cain's creation space, a studio where he oversees the First City's construction from the very beginning until the end of its destruction, which takes place in the next chapter. The plan shows a very spacious exterior space for building on the south side that looks out to the water.

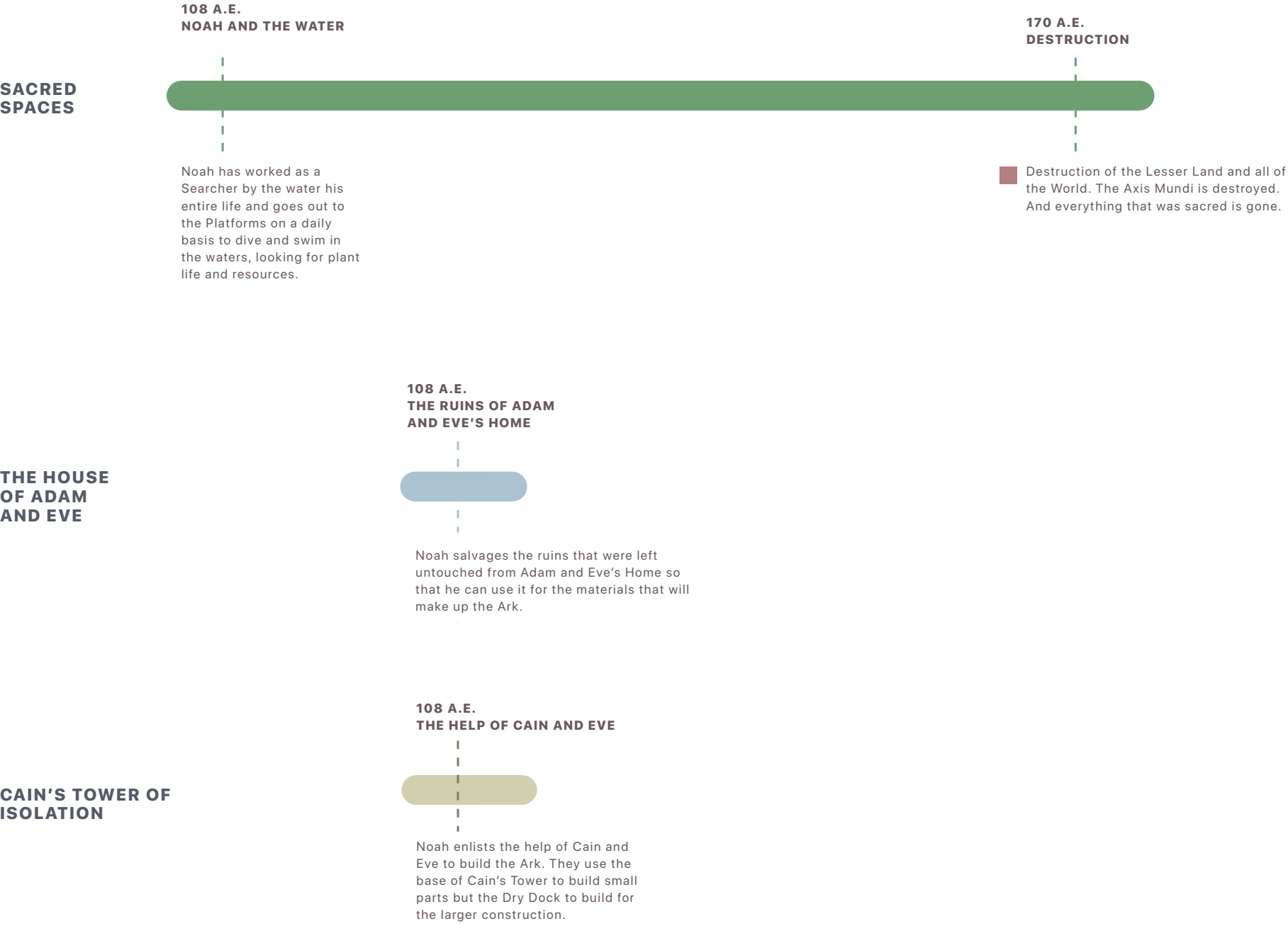
The platform is the last of the inhabitable platforms constituting Cain's Tower. After this comes the observation space that unifies the family together as they can look out to the First City from the top.

5:
THE
NAVAL ARCHITECT
ARK / DESTRUCTION AND CONTINUATION

STORY / The Recollection of Humanity
REDEMPTION / Rejected Believer to Redeemer
ARCHITECTURE / Noah's Ark



STORY / The Recollection of Humanity



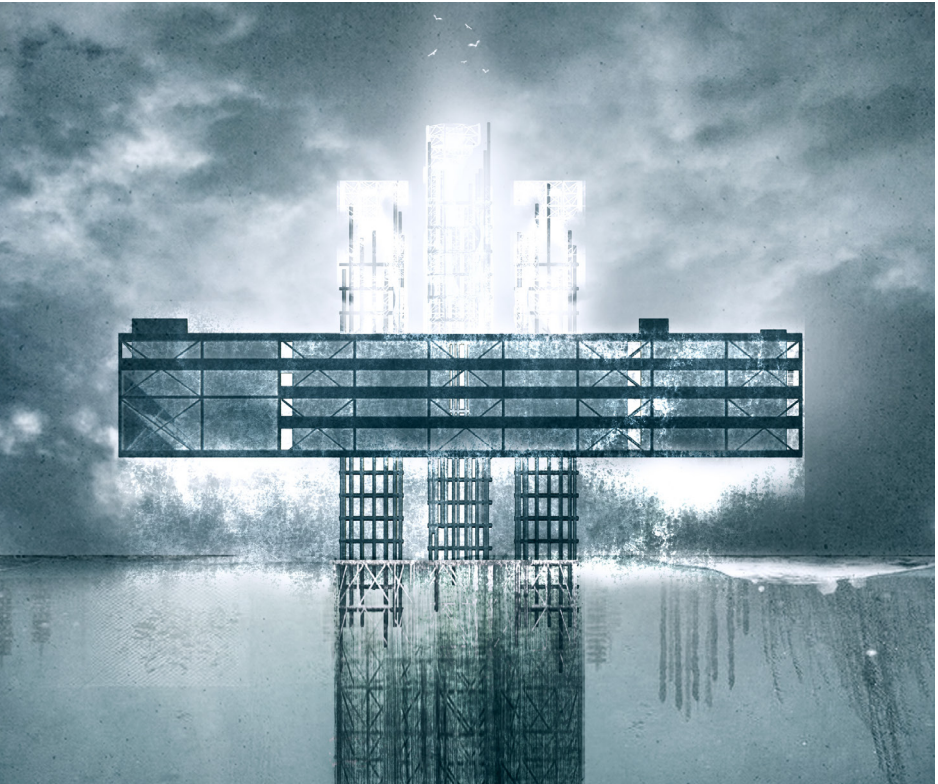
NOAH'S
ARK

108 A.E.
NOAH TASKED BY GOD TO
DESIGN AN ARK

108 A.E. - 170 A.E.
THE GREAT FLOOD

A 28 year old Noah is tasked to design an Ark by God that would save the believers, the creatures, animals... what is left of the Believers. Noah begins gathering materials from the destroyed Sacred Spaces and the ruins of Adam and Eve's Home. He tasks the help Cain and Eve. The three build the Ark in the dry dock.

The Ark is built. Destruction takes place. Eve, Cain, and Noah gather all the believers and animals. The Axis Mundi disintegrates and the rest of the land is destroyed. The Ark rides off into the water and Eve, Cain, and Noah watch as the Lesser Land is destroyed.



SECTION CONCEPT ART - Noah's Ark

Noah grows up working as a Searcher who explores the deep water for plant life and resources. Resources have become scarce in the two decades since Adam abandoned the people. The Sacred Temple on Brother Mountain is burned and destroyed by the Unbelievers and God immediately gives Noah divine instructions to build an Ark. Noah enlists the help of Cain, his great-great grandfather, to help him build the Ark. He sees the ruins of Adam and Eve's Home as a way to move towards higher entropy by reusing the pieces of their home to create the Ark. He sees the opportunity as a process of becoming a high entropy structure, moving from a builder of the Home to the Ark, as an interaction between building and the environment: of human behavior and the natural world. Noah's story examines how architectural expressions of power, culture, and identity (the Home) can be reused for greater and divine purposes (the Ark) to reconnect man and nature together for a new world.

AN INTERSECTION OF LINEAGE / Narrative

The fourth chapter concludes in the year of 80 A.E. when we see many changes occur within the built and natural environment that has an influence over the figures of this retelling, as the four narratives of Eve, Adam, Cain, and Noah culminate in the final chapter:

ADAM AND GOD / Return to Eden

God, the Great Architect of the Universe, believes that Adam has redeemed himself during his time in the Lesser Land. In the acts of building and cultivation, God has seen that Adam was set on atoning for the Original Sin. As God expelled the two of them from paradisaal living, Adam sought to make himself a home in this world of opposites. God opened up the Wall that was formed from the earthquake following Eve's descent into the Labyrinth and Adam intervening to destroy the Tree of Knowledge of Good and Evil eighty years earlier. Adam leaves the Lesser Land to return to the land of order, seeking to live in a world without corruption. But it was the severed relationship to God that was his greatest regret. He leaves Eve behind, who willingly remains in the Lesser Land. From this, her decision to stay signifies to Adam that being devoted God's divine presence and agency will not make everything right again. Nonetheless, Adam chooses to leave for what he once lost instead of remain in what he is helping create.

THE DESTRUCTION OF ADAM AND EVE'S HOUSE

Adam not only abandons and disappoints Eve, but the people of the Lesser Land as well - the Believers. They saw him as a divine figure tethered to the stories he told about God, Eden, and the ways in which they can be brought back through penance. After Adam walks out of the Lesser Land, the First House is destroyed because of his abandonment. In their eyes, Adam abandoned the people just as God abandoned Adam and Eve. He is marked as a betrayer. Eve leaves the First House and witnesses its destruction from afar. She leaves the Lesser Land's cursed ground and begins living with her son, Cain, and his family in the Tower of Isolation. Adam chooses to leave for what he once lost instead of remain in what he is helping create.



The Expulsion of Adam and Eve from the Garden of Eden - Paradise Lost by William Blake, 1808.

William Blake's illustrated interpretation of Adam and Eve being expelled out of Eden following Original Sin. The beginning of the fifth and final chapter begins by tying the narrative back to Original Sin. God forgives Adam and Eve but only Adam returns to Eden after mankind and nature have been corrupted for so long.

THE DESTRUCTION OF THE SACRED TEMPLE

After the destruction of the First House, the former Believers then proceeded to burn and destroy the Sacred Temple on top of the Brother Mountains. The Sacred Temple was one of the three Sacred Spaces created by Adam and Eve in their first attempts to cultivate the land of Eden after their creation. The Temple was meant to connect with the Sky, the highest point of divine creation existing, and that connection was broken from its total destruction. After the First Murder of Abel by Cain in 32 A.E., the Earth’s ground, the first of the Sacred Spaces, was rendered infertile and cursed due to Cain’s sin. After Adam abandons the people, the second of the Sacred Spaces was demolished at the hands of mankind. Now, only one is left: the Sacred River. Humanity is dissolved from forming any connection to Earth and Sky. Water is the only foundational element of the divine left.

THE BIRTH OF NOAH

Shortly after Adam’s abandonment and the destruction of the First House and the Sacred Temple, Noah is born in the Sacred River. Water has become the only natural element of the divine left for the Believers in the Lesser Land. The birth of children takes place in the Sacred River in the hopes of reclaiming a connection to God.

In the original Genesis text, Noah’s story began with:

“When Lamech had lived 182 years, he had a son.” - (Gen. 5.28)

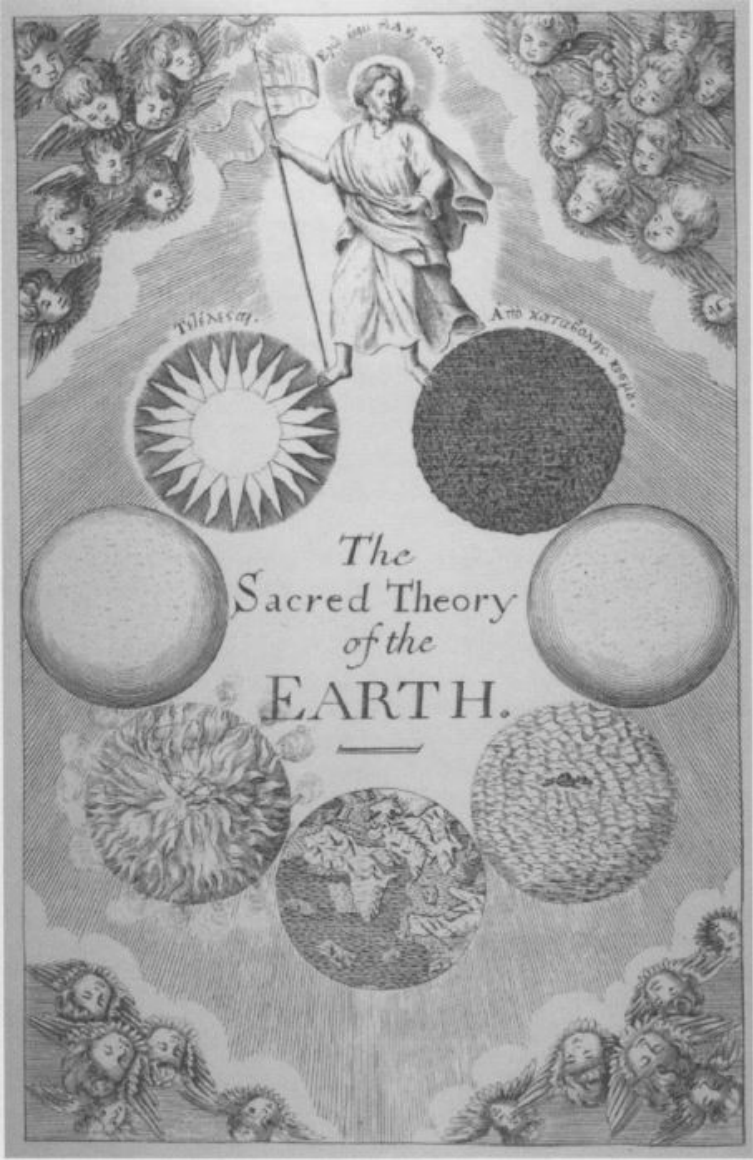
“He named him Noah and said, ‘He will comfort us in the labor and painful toil of our hands caused by the ground the Lord has cursed.’” - (Gen. 5.29)

In both the original narrative and this retelling, Noah’s story has always been associated with water. His father’s words destine Noah as a righteous man who will bring faith and order to the troubled state of the world around them. A world punished by God who has begun to lose much faith in humanity. In this retelling, the story of Noah begins with his birth in the Sacred River, the only Sacred Space remaining. To safeguard a connection to the divine God, the Believers perform sacred births in the river, believing that the newborn children will be blessed in life.



The Fall of the Rebel Angels - Paradise Lost by Gustave Dore, 1885.

Gustave Dore’s illustration shows the angels being cast out from Heaven in their descent down to Hell. This artwork conveys the gradual descent of the people and of the Lesser Land in terms of the impending flood, as they begin to fall into absolute sin.



Frontispiece: The Sacred Theory of the Earth by Thomas Burnet, 1691.

The frontispiece by Thomas Burnet is an engraving that details the seven periods of Burnet’s cosmology. It begins with chaos from the left foot of Jesus. Chaos, paradise, deluge, the present state of the Earth, conflagration, the millennium, the last judgment, and the transformation from Earth to star (Kempe).

Noah has spent the majority of his life by the water. When he comes of age, he assumes the role of a Searcher, a diver who swims into the water to perform aquaponics and study aquatic agriculture. This is performed as a daily task in a way to gather new forms of resources since the Sacred Land has been cursed for many decades now. The Searchers perform their duties on the mussel platforms that Cain built in 32 A.E., during the construction of the Tower. The platforms surround Cain’s Tower of Isolation. As this has become a maritime centered world, Cain built a dry dock along the coast of the Lesser Land in 72 A.E., anticipating that grander ships would need to be built in the near future so that the Searchers can travel and explore the rest of the world to see if they can find fertile land for them to grow food and resources.

GOD’S DIVINE COMMAND TO BUILD THE ARK

Cain and Noah’s stories contrast in many ways yet they are connected through lineage and the different ways in which the two connect to God. In *The City, the Ship, and the Tower*, M. Alroy Mascrenghe discusses the contrast when writing: “The contrast between the two groups is clear. Cain’s descendants become known for their inventions and violence, while Seth’s descendants are noted for their relationship to God. Self-reliance versus trust in God” (247). Cain constructed the First City out of self-doubt whereas Noah, who walked “faithfully with God” (Gen. 6.9), built the Ark because he trusted God and believed in his divinity. Where Cain sought to challenge God and ascent to the divine, Noah sought to work by God’s command to recollect what is left of humanity and all the living creatures from the impending flood. God saw the Earth as a place that was fully “corrupt” and “full of violence” (Gen. 6.11). In the original Genesis text, God describes to Noah his intentions to rid the world from its evil by way of the flood:

“Now the earth was corrupt in God’s sight and was full of violence.” (Gen. 6.11)

“God saw how corrupt the earth had become, for all the people on earth had corrupted their ways.” (Gen. 6.12)

“So God said to Noah, ‘I am going to put an end to all people, for the earth is filled with violence because of them. I am surely going to destroy both them and the earth.’” (Gen. 6.13)

God gives Noah specific instructions to build an Ark and establishes “a covenant” (Gen. 6.18) with Noah to shelter birds, animals, and creatures from the flood and that He would never destroy the world again with a flood. The sins of man have gone on for too long and God believes that bringing forward a divine flood would wash away man, sin, and the natural world all together. In this way, the world starts anew. In *Noah’s Flood: The Genesis Story and Natural Disasters in Early Modern Times*, Michael Kempe writes that “the history of mankind and the history of nature joined in a single worldwide liquid disaster. The events of Genesis formed the knot in which both halves of global history were tied together” (160). The divine natural disaster connects back to one of the main themes of this narrative, man’s connection to the natural environment. In Eve’s storyline, divine architecture is beneath Eden’s surface and hidden from Adam and herself. Adam’s story sees him building the First House by way of the divine elements of God. We see Cain build the First City and the Tower of Isolation as two architectural expressions that rival God’s power. The First City builds over the cursed ground and the Tower was built with the intention to ascend to God’s level. The first command by God to mankind was to cultivate with nature. In this way, man created a relationship to nature, and man relies on nature for food and crops.

But over time, we witness the deterioration in man and nature’s relationship through the state of the cursed ground, the birth of the First City, and the Tower’s creation. Humanity destroys the First House and the Sacred Temple in retaliation for the divine act of God letting Adam into Eden again. These events that surfaced in the later chapters convey the importance of man’s connection to nature and how that has been lost through the human and environmental transformations that have taken place. As man moves away from cultivating the land and their human interventions challenge the state of nature, mankind begins to lose themselves in the process while nature falls even more. Thomas Burnet writes in *The Sacred Theory of the Earth* that “As the Animate World depends upon the Inanimate, so the



The Deluge by John Miller, 1844.

The painting by John Miller depicts the beginning of the flood, God’s divine punishment against humanity, swallowing the world.



The animals enter the ark: “Animalium in Arcam introitu” (Genesis 7:7-9). Engraving in Scheuchzer’s Physica Sacra, vol. 1, 1731.

Civil World depends upon them both and takes its measures from them; Nature is the foundation still, and the affairs of Mankind are a superstructure that will always be proportioned to it” (179). All of creation was washed away and destroyed by God’s divine punishment for the sin of man to themselves, to Himself, and the world. But rather than the flood bringing an end, it brought a purification of the world from its old state to the new. In the original Genesis story, the flood ravaged the Earth and the Ark sailed away, God’s covenant with Noah was heard when He said:

“‘Never again will I curse the ground because of humans, even though[a] every inclination of the human heart is evil from childhood. And never again will I destroy all living creatures, as I have done.’” - (Gen. 8.21)

“Then God blessed Noah and his sons, saying to them, ‘Be fruitful and increase in number and fill the earth. The fear and dread of you will fall on all the beasts of the earth, and on all the birds in the sky, on every creature that moves along the ground, and on all the fish in the sea; they are given into your hands. Everything that lives and moves about will be food for you. Just as I gave you the green plants, I now give you everything.’” - (Gen. 9.1-3)

God’s covenant was heard and spoken to Noah. And the new world was born from God’s reprimand. When commanding Noah with the divine task to build the Ark, God elaborated on how he felt humanity had truly fallen that there was no way for redemption.

In God’s eyes, the flood was vital to renewing the fundamental connection between man and nature that was lost. Man and nature began to fall from Adam and Eve’s Original Sin when God told them:

“...cursed is the ground because of you; in pain you shall eat of it all the days of your life” - (Gen. 3.17)

Sin has corrupted mankind in their hearts and minds. And God sought to cleanse the world that He created when he tasked Adam with the divine command to cultivate the land. God places the same command on Noah in Genesis 9:1-3, expressing the world’s rebirth after the flood. Adam and Noah’s narratives parallel at this point in the story. Noah assumes the role of the new world’s cultivator and God’s new human vessel, as He knew

that Noah was faithful to Him. The flood serves as a reversal of all that God has created and lost, sending the world back to a chaotic state of existence that is unformed and unfilled so that Noah can once again “be fruitful and increase in number and fill the earth” just as Adam had (Gen. 9.1-3). The flood represents the first ancient natural disaster that unified the broken bond between man and nature. Kempe writes that Noah’s flood was studied and viewed as a “crucial step in a continuing process of decay in the world” (153). Kempe references how German reformer Martin Luther describes the Fall of Adam as not only affecting man but also nature when he wrote that “the whole of creation was degenerated to ‘natura corrupta’, a corrupted nature” (153). Luther made a series of commentaries on Genesis from 1540 to 1545 and discussed how all things natural were “deformed after the Original Sin, so that all creatures even the sun and the moon looked as if they were put in a sack” (Kempe 153). This points to the significance of man’s ties to nature and how as man has fallen, nature has fallen with him as well. The destruction of mankind is a force irrevocably secured to the state of the environment and its maintenance. Thus, it calls into question the primary acts that have taken place so far in both the Genesis narrative and in this retelling: how man’s actions have a direct and indirect consequence on the built and natural environment.

ARCHITECTURE / Noah's Ark

80 A.E. - The Sacred Temple and the First House are destroyed by the people after Adam's abandonment.



SITE MAP - CHAPTER 4:
The First City at the time of Adam's Abandonment, the Birth of Noah, and the destruction of the First Home and the Sacred Temple, 80 A.E.

108 - 170 A.E. - Noah enlists the help of Cain and Eve to build the Ark for longer than 60 years.

80 A.E. - Noah is born in the Sacred River at the time that Adam abandons the Lesser Land.



SITE MAP - CHAPTER 5:
Noah's Ark sets sail when the flood takes place, 170 A.E.



Noah's Ark. Abbey Church, Saint-Savin-sur-Gartempe, Central France, Romanesque Painter, 1100.



Cross section Of Noah's Ark - "A Manuscript Of The 12th Century Commenting Upon The Apocalypse From Science And Literature In The Middle Ages", Paul Lacroix, 1878.

A cross section from the 19th century detailing the importance of the bird in the story of Noah's Ark. Birds were of uttermost importance as they were the creatures that signified divinity, tethered to God. Humans ranked before animals in the case of the Ark. In the narrative, they represent the unification of all living creatures towards the divine.

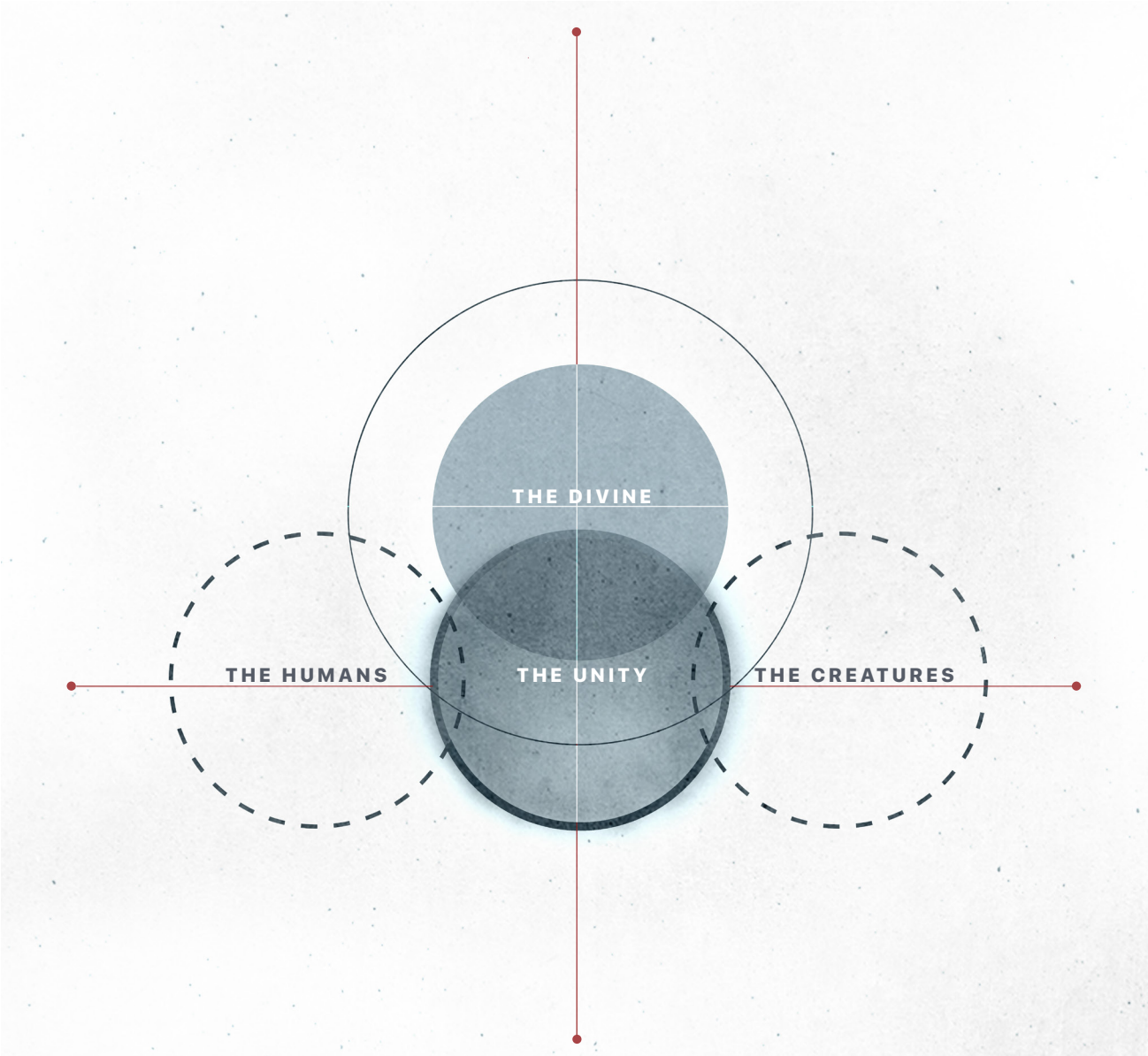


DIAGRAM: Unification of the Divine and the Believers (All Living Creatures).

Noah's Ark is focused on unifying the humans and the animals through a connection to the divine instead of separating them through tiers with birds above, humans in the middle, and animals below (as is shown in many cross sections and paintings of the Ark). The Ark demonstrates the move towards a new world in their trust to God.

Noah's Ark takes the elements of architecture created by Adam and Eve and transcends them to become useful in bringing God's task to life to create a centralized prayer space that dominates the Ark's interior. Cleansing, Gathering, and Contemplation are the essential elements of the Ark's purpose; it is seen as this architectural expression of arbitration in the midst of chaos and destruction. The Ark becomes a compartmentalization of spaces for Cleansing, Gathering, and Contemplation. For Cleansing, the Ark is operated by Noah, and contains spaces for boatbuilding and storage. In Gathering are the three elemental rigs of water, sky, earth. The bottom level becomes an assembly space for prayer for animals to walk freely within the Ark, a gathering of both humans and animals. Finally, in Contemplation, it is simply a shelter space for animals.

CONNECTION (THE DIVINE)

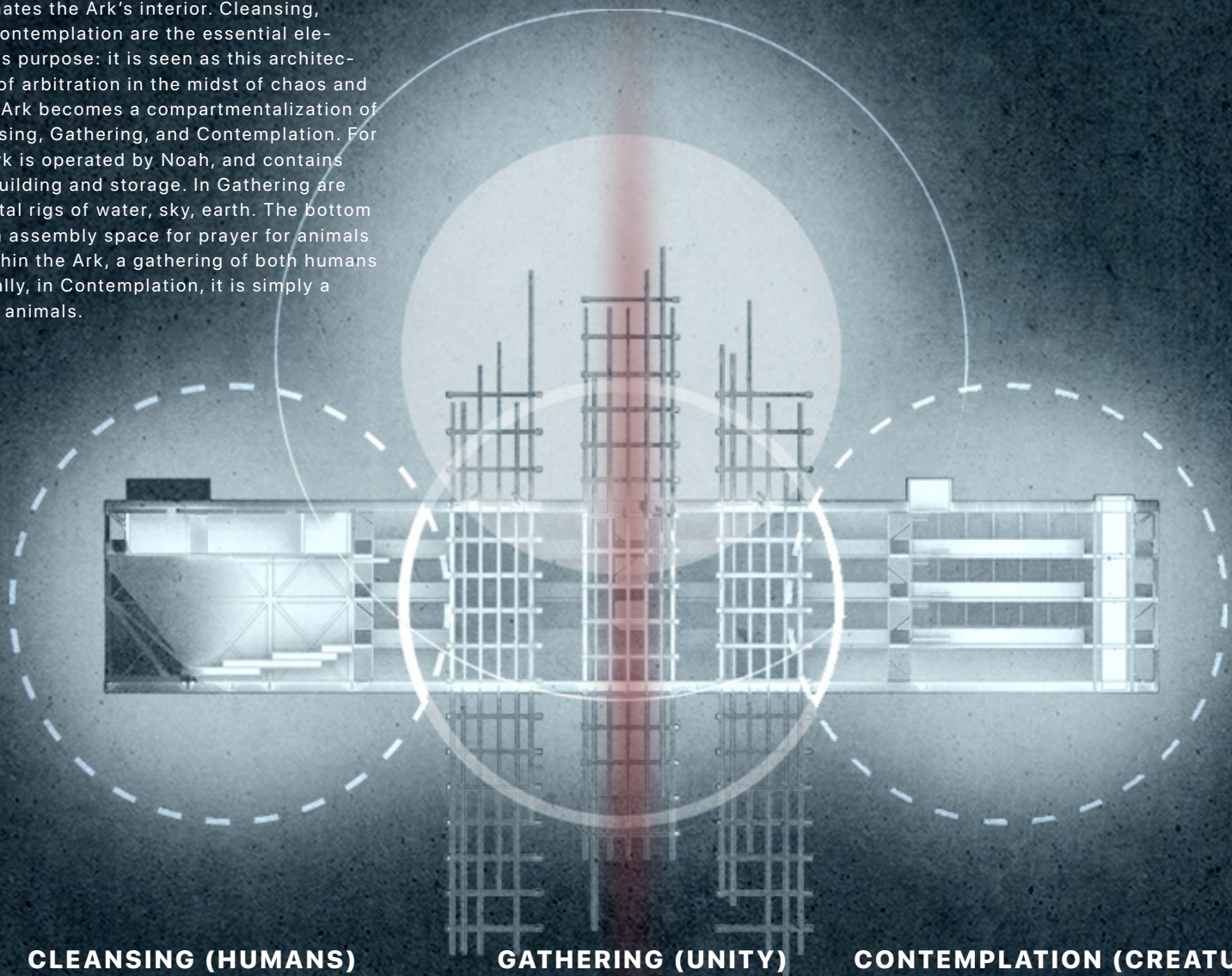


DIAGRAM: NOAH'S ARK - PROGRAM

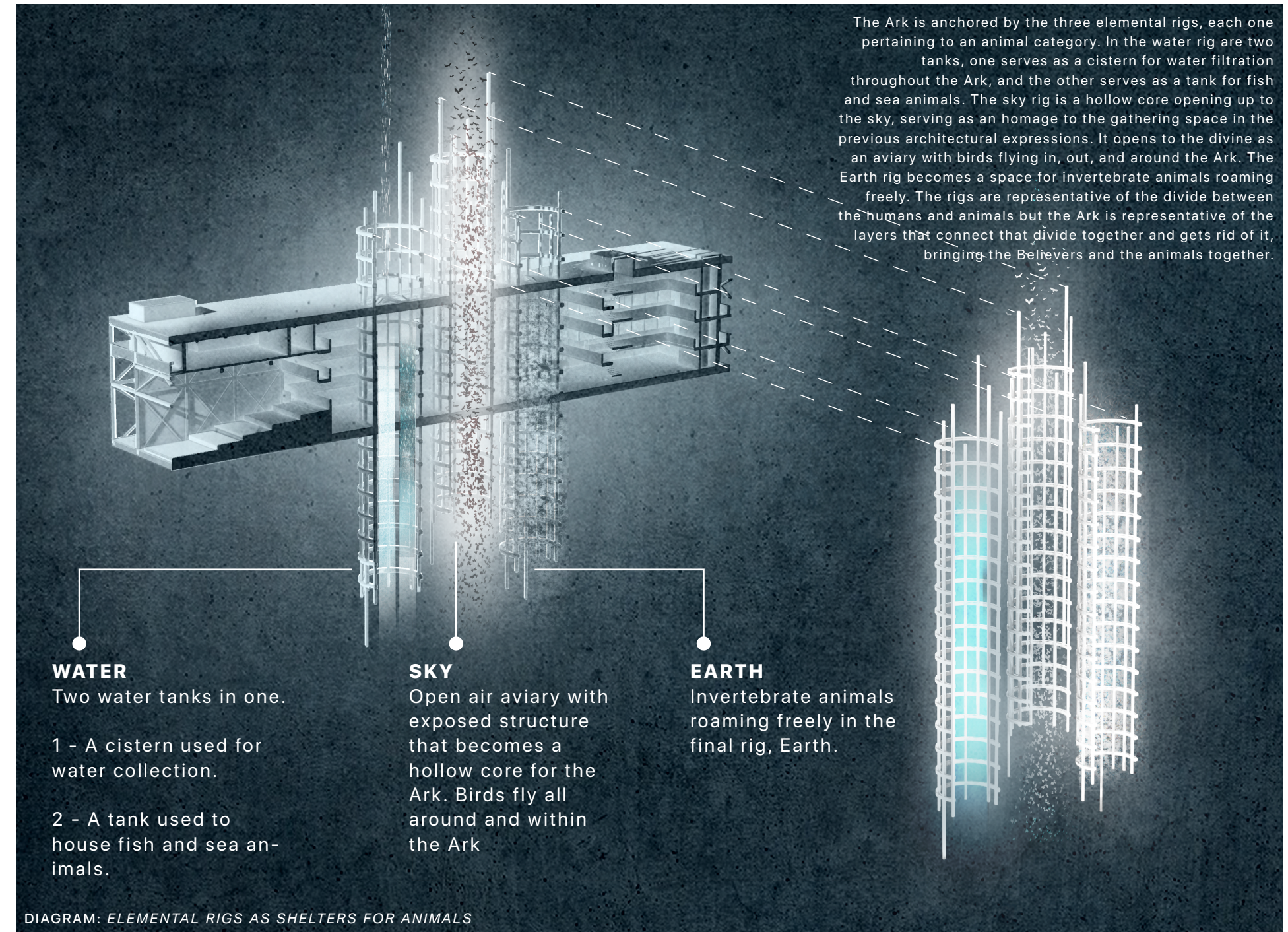
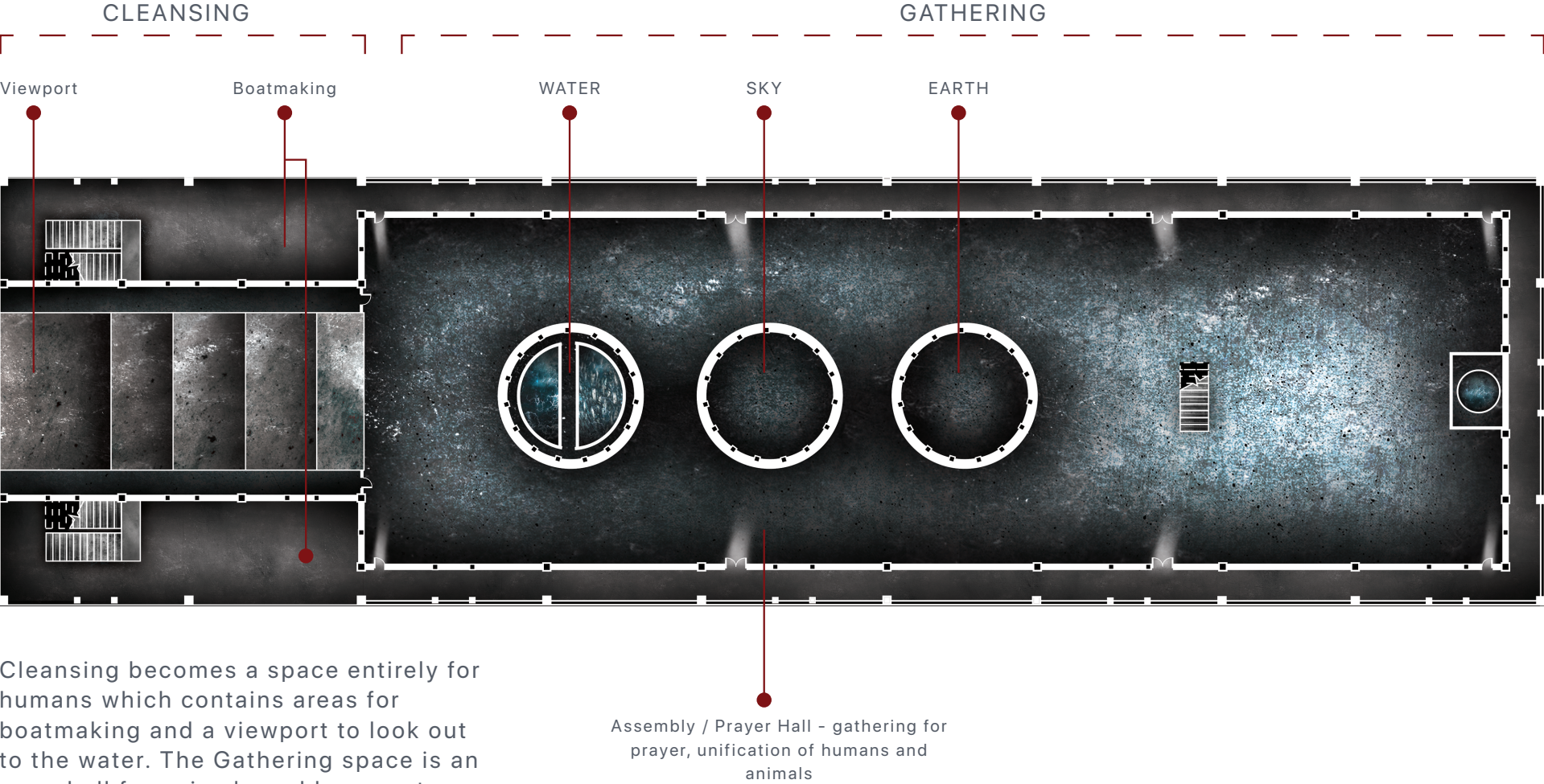
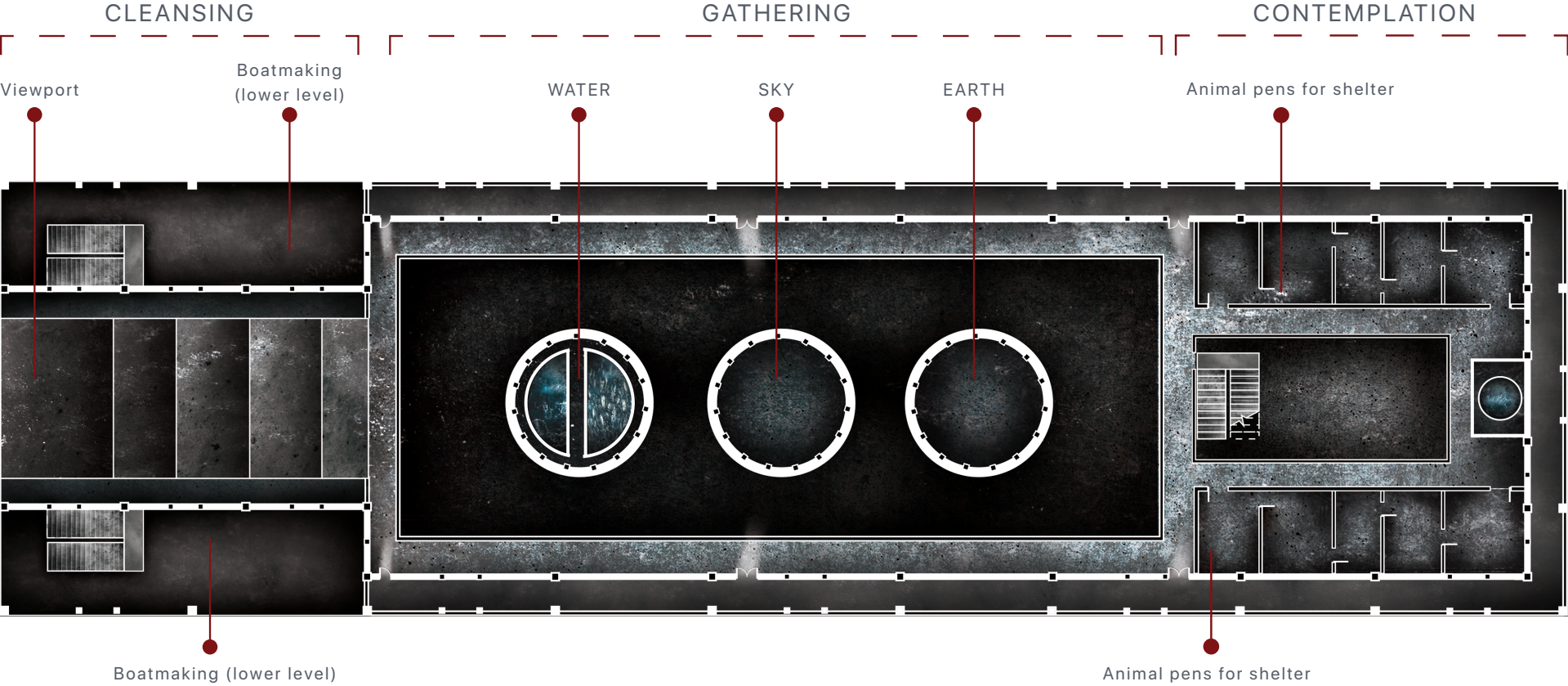


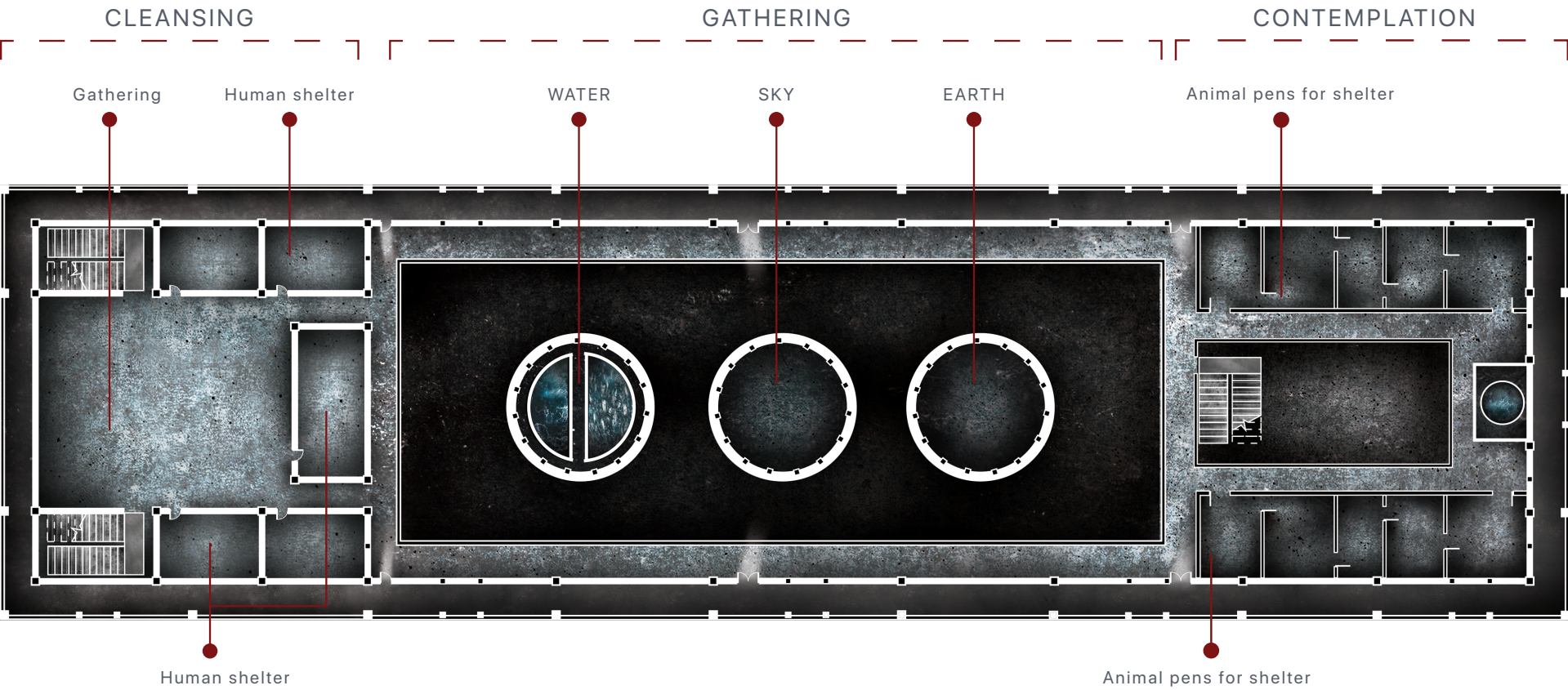
DIAGRAM: ELEMENTAL RIGS AS SHELTERS FOR ANIMALS



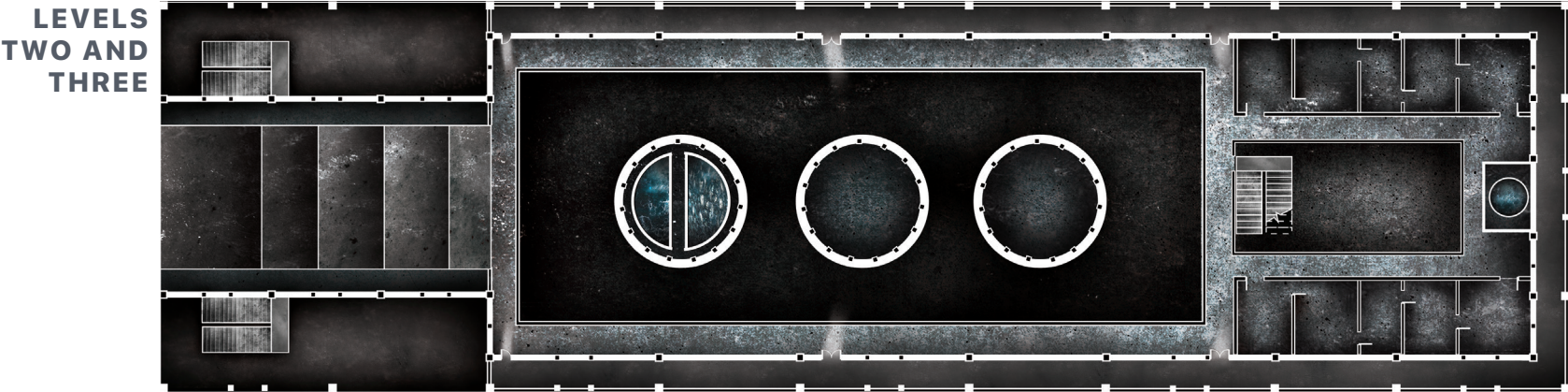
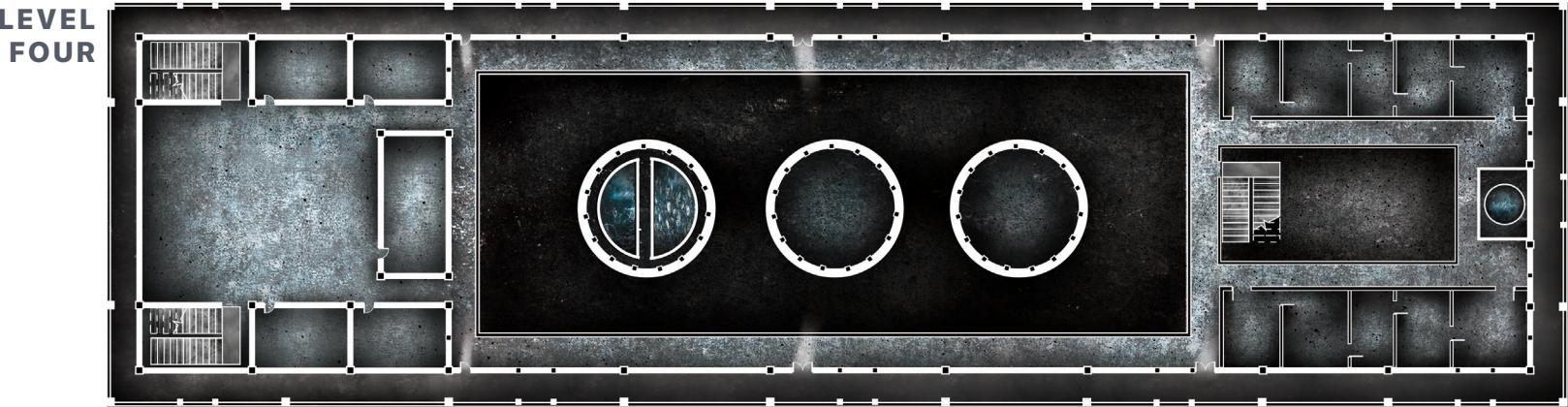
Cleansing becomes a space entirely for humans which contains areas for boatmaking and a viewport to look out to the water. The Gathering space is an open hall for animals and humans to roam freely and form a divine connection. The Prayer Hall serves as a space where humans and animals connect and the divide between all living creatures fades away in their divine worship to God.



The second and third levels are primarily filled with animal shelter pens in the Contemplation area on the right, and access to the viewport on the second level to the left of the plan. There are interior bridges surrounding the open Gathering area, looking down into the hall below.

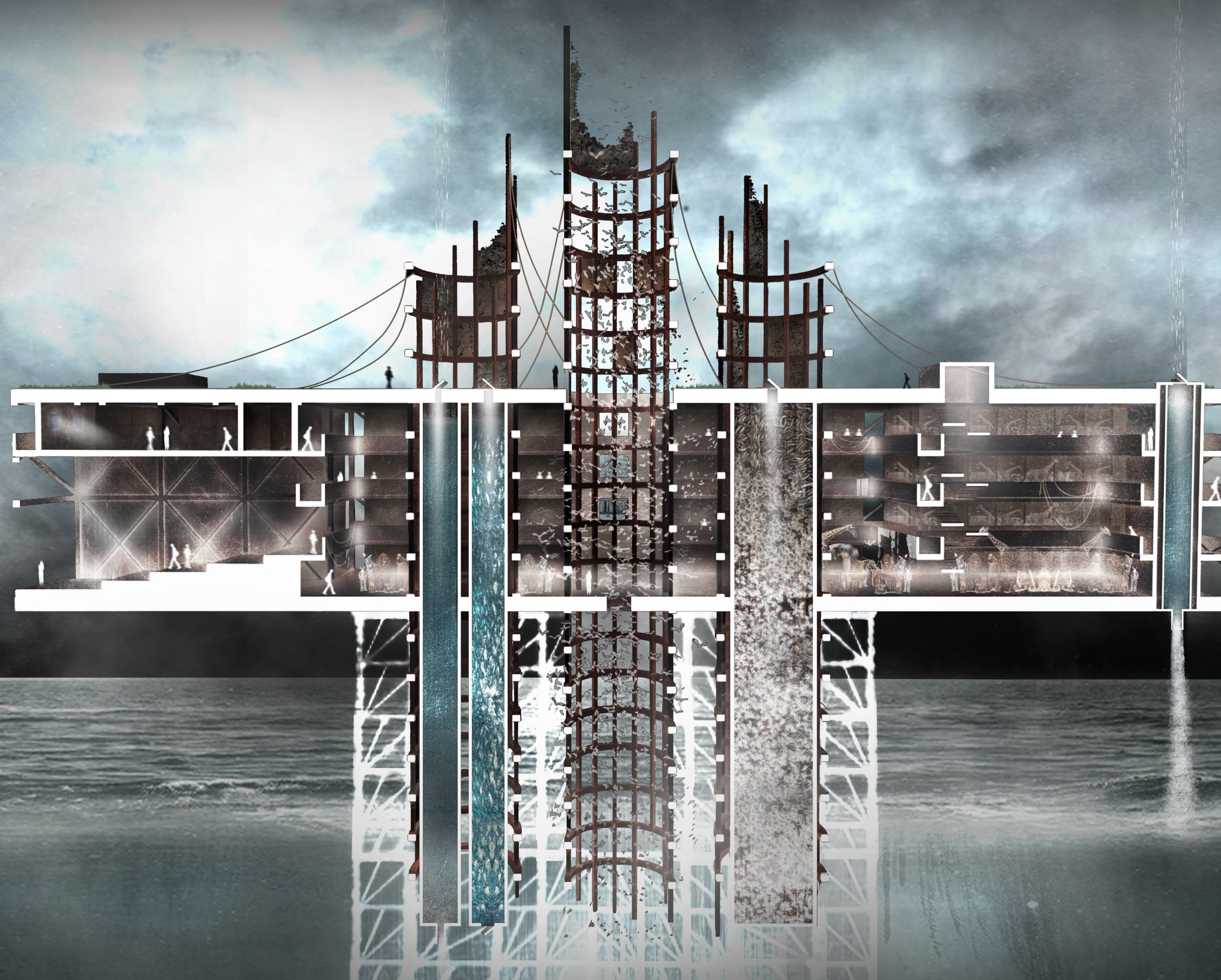


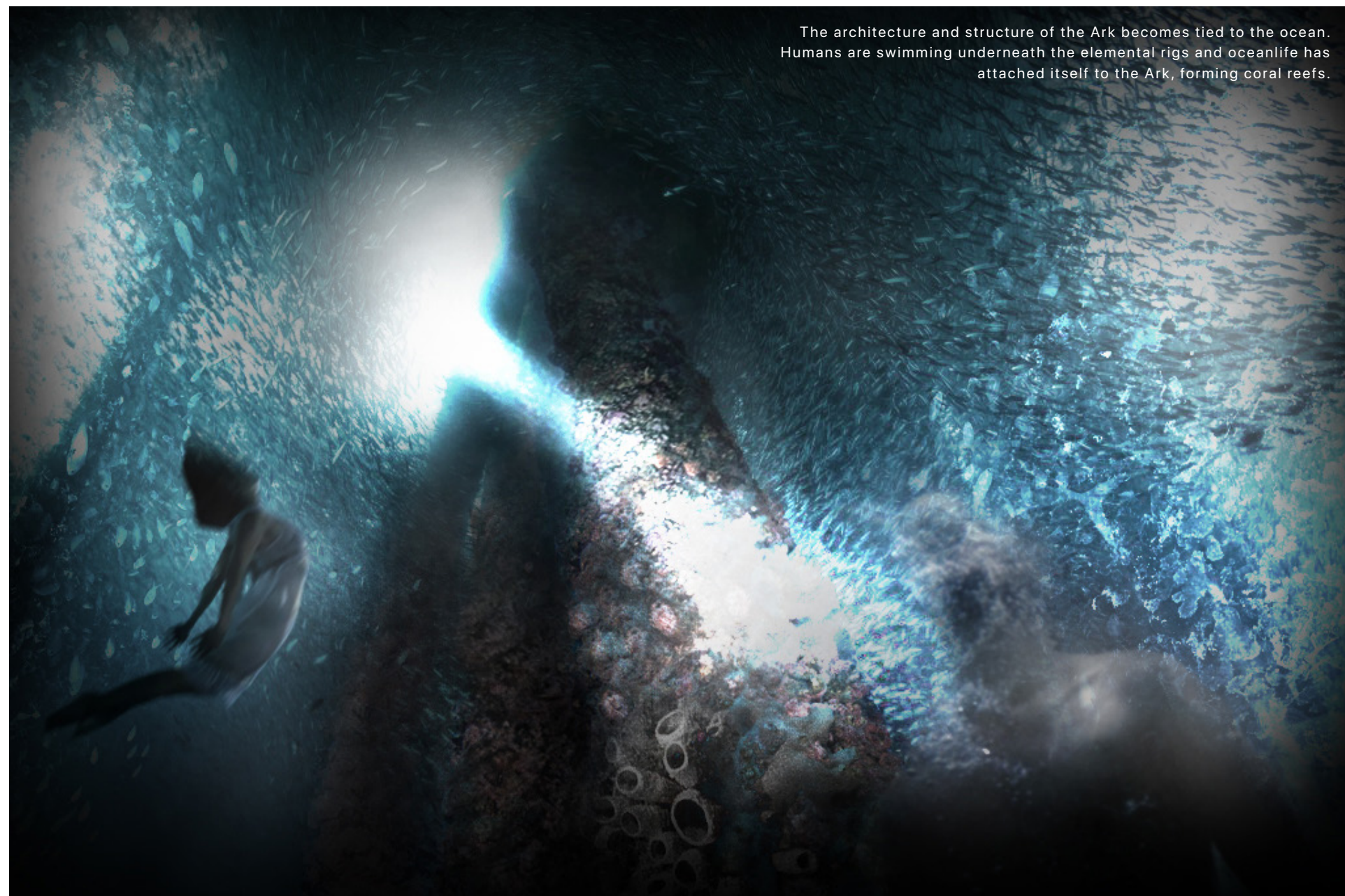
The fourth level is where animals and humans live on opposite ends of the Ark, separated in their living quarters. Humans are on the left in the Cleansing area and animals on the right in Contemplation area



This is a view of all of the four levels together, architecturally expressing the division that begins with humans and animals in their living space in level four which gradually disintegrates into their unification at the lowest level.

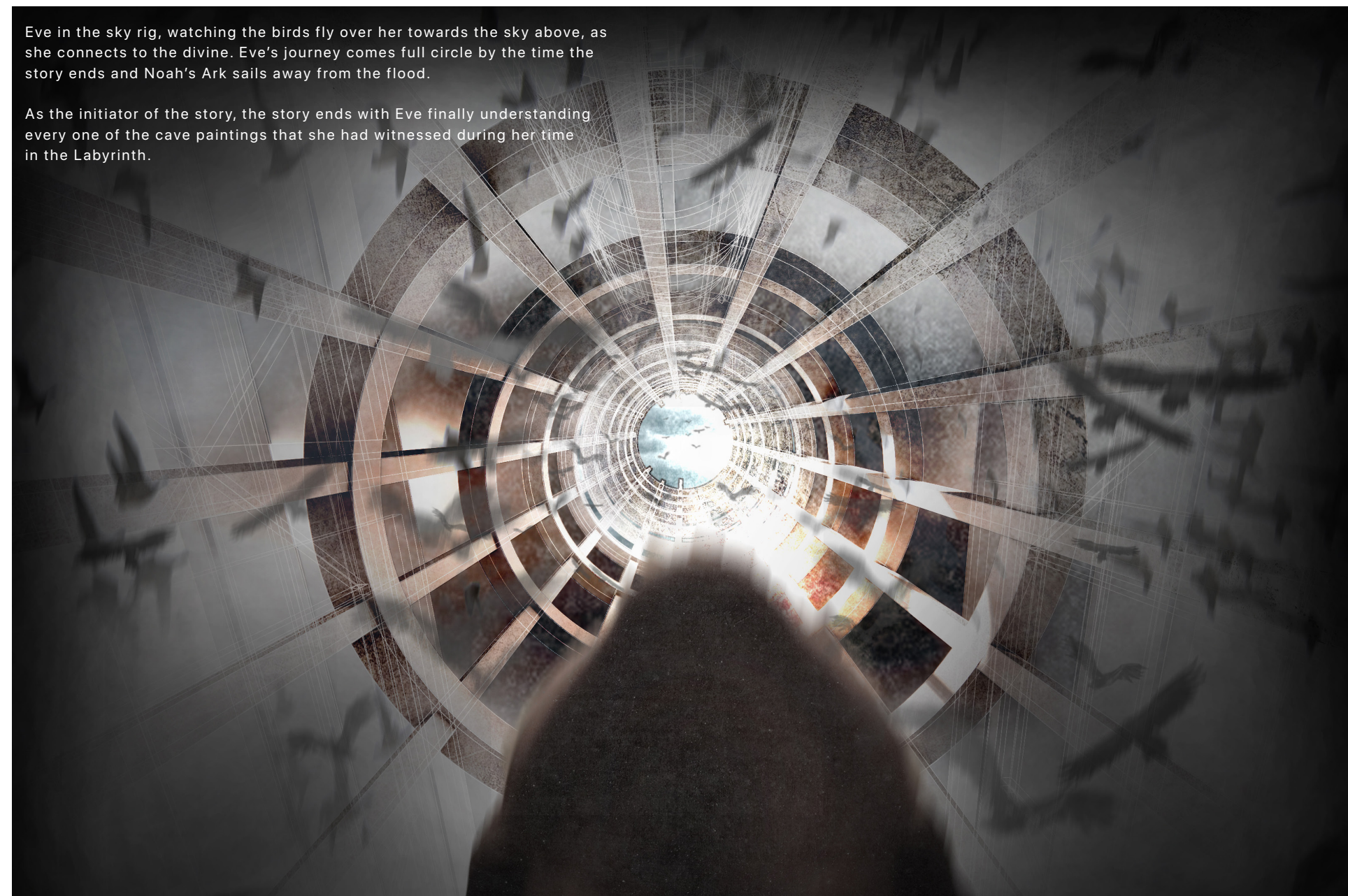
The section details a view of the divide between humans and animals but shows the elemental rigs of Water, Sky, and Earth acting as the mediating elements that support the Ark. The rigs make the space fluid at the lowest level as gathering in the center becomes primary and it becomes a gathering of the living bodies, of resources, water, and the elements, and the survival for their divine beliefs. The rigs bind the architectural acts that have been performed in every architectural endeavour within the retelling: collecting water in the water rig, opening up to the sky in the center, and incorporating dedicated living and building spaces. The Ark demonstrates the ways in which the elemental foundations from the very beginning of the story have been integrated into the culminating act of survival and continuation.





The architecture and structure of the Ark becomes tied to the ocean. Humans are swimming underneath the elemental rigs and oceanlife has attached itself to the Ark, forming coral reefs.

RENDERING - *The Architecture of the Ark and the Life of the Ocean.*



Eve in the sky rig, watching the birds fly over her towards the sky above, as she connects to the divine. Eve's journey comes full circle by the time the story ends and Noah's Ark sails away from the flood.

As the initiator of the story, the story ends with Eve finally understanding every one of the cave paintings that she had witnessed during her time in the Labyrinth.

RENDERING - *Eve in the sky rig.*



RENDERING - *Japheth in the viewport.*

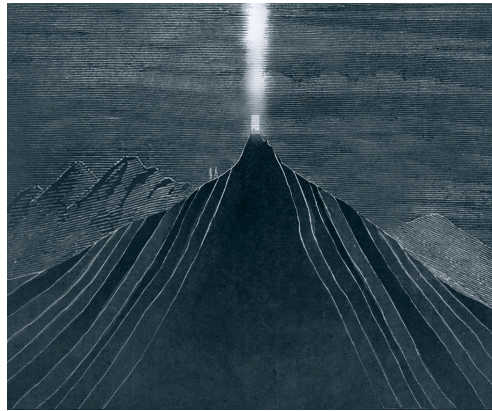
Noah's son, Japheth, tends to the animals in the viewport. The viewport is located in the Cleansing area of the second level of the Ark. Two horses wander freely in the viewport as Japheth watches the destructive flood take over the Lesser Land.



RENDERING - *Noah's Ark sails away.*

Noah's Ark sailing away from the destructive divine forces punishing the world.

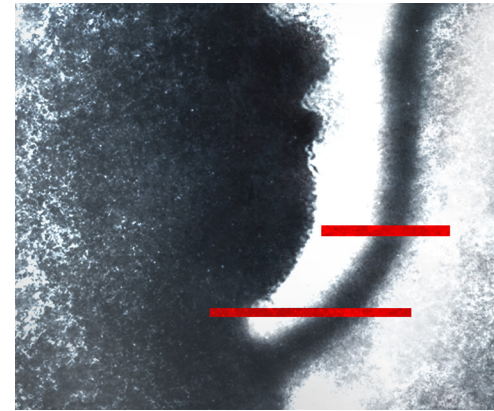
ASCENSION



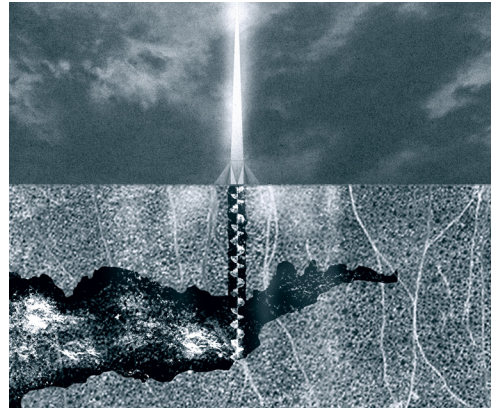
CULTIVATION



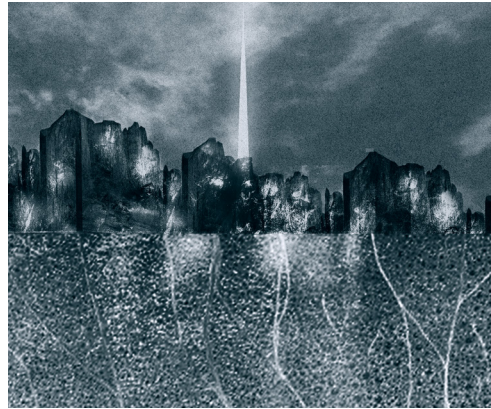
CONNECTION



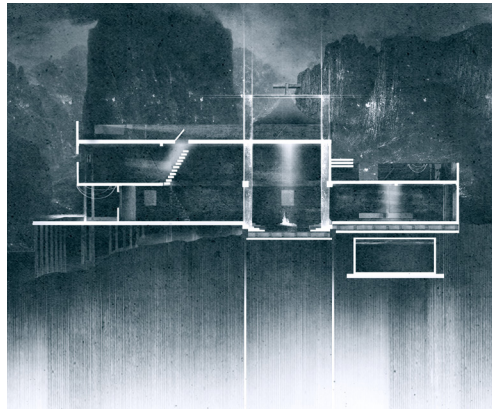
CONNECTION



SEPARATION



DOMESTICATION



ISOLATION



DESTRUCTION / CONTINUATION



CONCLUSION

In this retelling, the Genesis narrative is reinterpreted to bind the characters' beginnings to architecture and the ever-changing built and natural environment as we can come to understand how and why these events happened in Genesis. Not only does it serve as a retelling of Genesis, but as a retelling of architecture. How does architecture become represented and restructured if the story of the First Man and Woman is architecturally reimagined? This thesis attempts to study how an architectural framework can be applied to these figures that come to form the foundations of architectural beginnings. Architecture is practiced as a mediating tool to understand the world around them as Genesis is used to establish a set of principles that contribute to the fundamental nature of architecture in its connection to humanity. And through these specific thematic elements that began with Ascension, Cultivation, Connection and ended with Destruction and Continuation, we come to see how these ancient mythical figures have used architecture as a practice for performance, atonement, building, and shelter. We have come to see how they use it primarily as a reflection of their loss of faith, their desire for reconnecting, and their desire to save humanity. But these reflections were developed from the changing built and natural environment that humanity was expelled to. And in their expulsion, humanity began to curse the land with sin and evil. In the end, Genesis is used as a framework because of its importance as the first story and the foundation for myths, cultures, and beginnings. It has come to show me how important it is to recognize the essence of architecture through a different medium, through a medium that has been translated and interpreted in many ways before for thousands of years. Through architecture, Genesis is explored to unlock the importance of architecture as it is linked to the importance of the world's beginning.

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