

**ACT VII: RESUSCITATION**





Fig. a. PREVIOUS FACING PAGE:  
*Site Plan Variation I. Self. April 2018.*

This axonometric drawing illustrates the first variation of design, the resuscitation. Through strategic structural mitigation of the existing buildings, I restore the site and the exteriors of the structures to their 1955 condition. New uses of the spaces restore the interior to its importance to the community.

Fig. b. PREVIOUS PAGE:  
*Site Plan Variations I, II, III. Self. April 2018.*

This axonometric drawing illustrates the Girdwood Section House as it appears in all of the design variations.

*When the ACS vacated the Wireless Station, the federal General Services Agency assumed control of the property. There was damage to the roof and the floors were beginning to rot. The settling foundation was deforming some of the walls. On the brink of expiration, the GSA approved the use of the property by the USGS. What had been the ACS Storage Annex became the Alaska Core Library. The new use inevitably further damaged the buildings, but extended their occupation several decades. The USGS stored rock cores, cylinders of living rock extracted with an hollow-core auger, and other geologic samples. They would bring the cores there and leave them in the unheated buildings, then return to reference or retrieve them. In a way, it was the stone that occupied the buildings, which gave new life to them.*

To introduce ritualistic spaces to interact with sounds and stories was to restore<sup>i</sup> the Wireless Station. The restoration is æsthetic on the exterior and programmatic on the interior. Taking the site back to 1959 does not change the exterior appearance of the current buildings. However, the interior appearance can change.

Resuscitation is less reuse than revival. It is the process of giving back life, of returning it, to something worth saving. Unfortunately, resuscitation is not a universal treatment. The concept works on the Wireless Station only because it expired recently. Whereas, preservationists are unable to resuscitate long-dead or ruined buildings, and must turn to other methods of intervention.<sup>ii</sup> Revival is particularly apt because to return life to a building is not only to insert a new use, but also to restore a previous one. Through the lens of restoration, which selects a specific era to return the building's appearance to, resuscitation can select which era of use it revives. This frees the designer to think not about what new use is appropriate, but which old use to restore.

## QUESTIONS OF SIGNIFICANCE

I concluded that the restoration of the interior and exterior could operate in two different realms of design, the program and appearance. I had had the challenge in the first iterations of the restoration design to pick an era to restore. Each level of eras carried significance and all the buildings had aural memories, not just the original building. The question of the period of significance for the site was troubling as

well. The nomination form extended the period to 1955,<sup>iii</sup> which seemed much later than it should be.<sup>iv</sup> Nevertheless, I chose the Historic listing as an hard parameter for the project, so there was no option to change this date. However, I could find no document outlining the extension of the stem of the T-Shaped Building, so I used the date 1959. An aerial photograph from this year showed the extension, that the 1949 photograph did not. The aërials subsequent to 1959 give no evidence for further exterior modifications of the structures. This hard evidence provided the constraint on this design variation. While the aërials showed no exterior changes to the buildings, the site and its occupation changed over time. The lines of parked cars on the property in 1959 disappear in the next images, and the paths and driveways diminish in size. This hints at a changing interior use that corresponds with the known history of occupation at the Wireless Station.

Knowing the exterior was not altered after 1959, but the interior was, I investigated what uses had occurred in the buildings over time. My research uncovered no drawing, letter, photograph, or any other document that indicated the use of the rooms of the buildings. Without such resources, I synthesized clue in the rooms, and extrapolated their possible historic uses.<sup>v</sup> Such things as a rusted sink and wide downpipe were easy to identify as toilet and bathrooms. Furniture and room dimensions added a layer of understanding. The placement and dimensions of windows and doors was informative, as were the number and placement of outlets. Reports from environmental surveys of the site indicated the location of certain chemicals associated with boilers and other mechanical



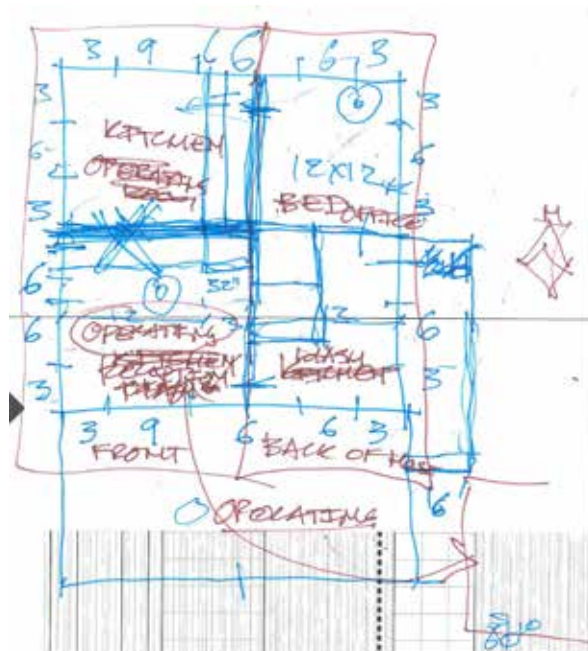
i. Reference: *The Secretary of the Interior's Standards for the Treatment of Historic Properties*. Grimer, ed. 2017. p. 3. The definition of "restoration" is: "the act or process of accurately depicting the form, features, and character of a property as it appeared at a particular period of time by means of the removal of features from other periods in its history and reconstruction of missing features from the restoration period. The limited and sensitive upgrading of mechanical, electrical, and plumbing systems and other code-required work to make properties functional is appropriate within a restoration project."



Fig. c. PREVIOUS FACING PAGE:  
**Station 8. Self. April 2018.**  
This watercolor shows the eighth of twelve stations on the journey to the Wireless Station, the turn onto the alley between Manor and Harvard Avenues.

Fig. d. PREVIOUS FACING PAGE,  
ABOVE:  
**Original Building Interior. Self. December 2018.**  
Tables and cabinets in the original building.

Fig. e. PREVIOUS FACING PAGE,  
BELOW:  
**Building #2 Interior. Self. March 2018.**  
A pipe of a former toilet and rusting sink on the wall.



equipment. Nevertheless, other spaces were inaccessible and their use therefore more mysterious. The basement for example was too dangerous to enter, and survey. Photographs are dark and inconclusive as to what the back rooms may contain. A rotted-out floor prevents entrance of the entire T-Shaped building, and so its historic uses are most speculative. The removal of historic furniture and equipment over the decades obscures more detailed conclusions, unfortunately. Nevertheless, the buildings had housed many different uses over time, providing ample material for restoration. However, there was the question of which programs would go in what spaces, and what those new versions of previous uses would be.

## LOCAL ZONING REGULATIONS

The next layer of constraint was that of the local zoning code. When the City annexed the neighborhood in 1945, it placed the blanket zone of R2 over the area of residences.<sup>vi</sup> At that time, the Railroad still owned the central and east portions of the neighborhood, so the zoning was less restrictive.<sup>vii</sup> R2 was simply a type of residential zoning, and the neighborhood retained that designation until the formation of the Municipality.<sup>viii</sup> The new planning office rezoned the residences as R2D, or Two-Family Residential, which remains the zone. However, this zoning applies to the Wireless Station properties as well, even though they are not residential buildings, nor do they conform to any of the design standards for the zone.<sup>ix</sup> In regards to the historic buildings, the zoning is restrictive; I chose to accept the zoning as a constraint, one that would remain constant through the three variations.

The Two-Family Residential zone allows a number of other non-residential uses for buildings, including Religious Assembly. This use also allows a single property to contain multiple buildings. As the code explains, this would allow a sanctuary and a parsonage to be on the same lot, assuming they met the other requirements, like building coverage and setbacks.

The Wireless Station and T-Shaped Building cross property lines, and none meet the setbacks. However, if all three lots were joined into one, then only the T-Shaped Building would not conform to the side setback. A variance could mitigate that issue, and with the one property and Religious Assembly use, the site could remain unchanged. Additional changes to the site would include the conversion of the alley behind the three properties into a strip of contested space. This would allow the sunken garden to be in the right-of-way, and allow the trail to enliven the open courtyard space, without dangerous vehicular traffic. This is not so much a change of use of the alley, but an elimination of one user to the benefit of another. The alley traffic would divert within the first 5 m of the property line and continue along the existing driveway to intersect Manor Ave. The site plan snapshots illustrate the historic nature of this route, and drivers today cut through the Wireless Station property between the road and alley. To convert this into the alley not only accommodates this accepted use, but also provides vehicular access to the site without endangering residents and revelers.



## RITUAL ASSEMBLY SPACE

A religious space is not incongruous with a ritual space, and both employ the journey and metaphysical connexion metaphors. In that sense, ritual can be religious, implying the Wireless Station was once a space of religious assembly because it included a journey of parishioners to communicate with an unseen entity through the medium of radio. However, because religion carries with it certain connotations that confuse the metaphor, ritual is a stronger term. The restoration of Variation I uses this conjecture to derive its concept: Wireless Station as Ritual Space.

- ii. Reference Act IX.
- iii. Reference: National Register of Historic Places Registration Form. NPS. 2015.
- iv. Reference Act I.
- v. Reference: *Forensic Architecture*. Weizman. 2017.
- vi. Note: Knowledge of this comes from personal employment with the Municipality, and access to historic zoning documents.



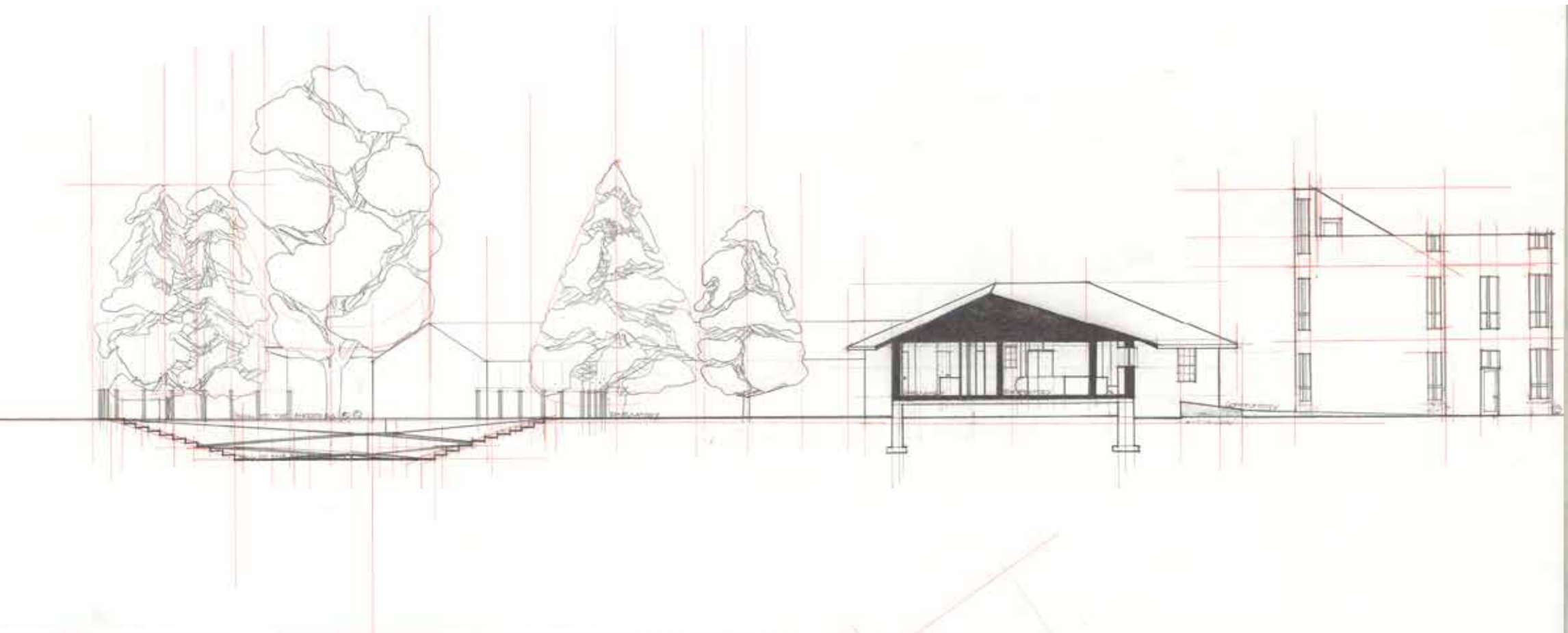


Fig. f. FOURTH PREVIOUS PAGE, ABOVE:  
**Building #2 Interior. Self. March 2018.**  
Shelves, lights, and outlet hights give evidence to former uses of Building #2.

Fig. g. FOURTH PREVIOUS PAGE, BELOW:  
**Early Program Sketch. Self. March 2018.**  
This sketch shows a possible original organization of uses in the Wireless Station. There may have been another wall, creating a four-square plan, but no real evidence exists for this presumption.

Fig. h. THIRD PREVIOUS PAGE:  
**Girdwood Section House. Self. August 2017.**  
This is a photograph of the Girdwood Section House in Eklutna.

Fig. i. PREVIOUS SPREAD:  
**Site Section. Variation I. Self. April 2018.**  
This site section was from an early version of Variation I. It is consistent in showing the relationship between buildings and space on the site, as well as the density of the concrete at the intersections of the walls to floors and walls to ceilings.

## ELDERS AS OPERATORS

Because all three Station buildings were a ritual assembly spaces, the Section House provides the residence for those that officiate them. The code allows the use of a single-family structure as an Adult Care Home, which fits two qualities of this design. To both specify and soften the term, I replace Adult with Elder. This is also a common word traditionally used in Alaska Native culture, and more recently adopted into common Alaskan lexicon. Traditionally, Alaska has liked the term “pioneer” when referring to its elders, but contemporary elders are usually the children of those pioneers. Elders are storytellers in Dena’ina and my own culture. They who are lucky enough to remember their own lives and the stories of their elders carry the traditions of their heritage and are able to share it with others. Although elders are as diverse a demographic as any, there are those that want to tell their stories and enjoy storytelling as a pastime. The Government Hill oral history is evidence to this for the elderly residents of the neighborhood. The maps I developed illustrate the concentration of elderly on the Hill, many of whom have lived most of their lives there, and the residents of Anchorage jokingly conceive the neighborhood to be the geriatrics section of the city. There are Adult Care options on the Hill for aging residents unable to remain in their homes.

A detached garage would provide the parking requirements, as well as an Accessory Dwelling Unit above for the resident care taker. With the Section House being an Elder Care Home on Government Hill, the residents of the neighborhood can stay on the Hill and nurture the community

heritage. They would remain active members of the community, telling stories at the Wireless Station and meeting neighbors at the site.

## FINAL DESIGN

The ritual of the restored Wireless Station is the interaction of sound. This appears in not only recorded or played sounds, but also the sounds of stories, and of conversation. These activities are both active and passive, because the buildings themselves retain the old sounds and are the setting for the new. However, along with the resuscitation the need for structural splints arose.

The buildings are in accelerated states of disrepair, and in order to accommodate reuse of their interiors, I had to provide structural mitigation against the crumbling fabric. I cast concrete piers in the buildings to support the sagging walls and roof.<sup>x</sup> These provide physical support to the buildings, and a new medium for their sounds to inhabit. The placement and shape of the forms came from the acoustic node drawings I made. Those drawings illustrated that the densest areas of sound were the corners, where any two planes meet. This area has the highest tonal interference, and the greatest activity of sound waves. The concrete needed to be adjacent to the sound retaining elements of the buildings, but also fill those corners.

I began with a simple thickening of the walls. The thin walls do not meet current energy code, and so the buildings would need additional insulation.





Fig. j. PREVIOUS PAGE:  
**Site Plan: Variation I. Self. April 2018.**

The drawing of the First Variation, originally drawn at 1:100, shows the reuse of the existing buildings, as well as the placement of the trail, Hall of the Descendants, and the Section House. North is to the right.

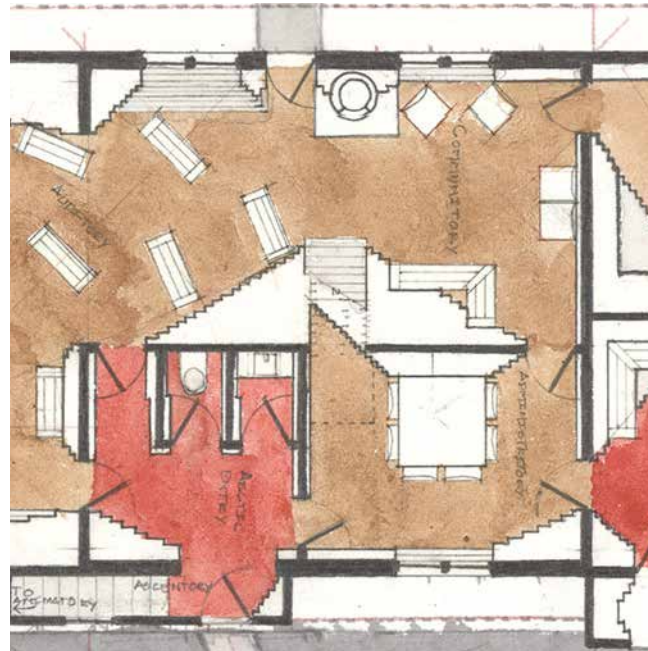


Fig. k. CURRENT PAGE:  
**Snapshots from Site Plan: Variation I. Self. April 2018.**

Here are four snapshots of the previous drawing highlighting the original 28' square building, the trail entrance at the north of the site, the arrival of the trail at the Hall of the Descendants, and the Section House. North is to the right.

Fig. l. FACING PAGE, ABOVE:  
**Original Building Section. Variation I. Self. April 2018.**

This section drawing of the original building shows the concrete thickened at the intersections of vertical and horizontal planes.

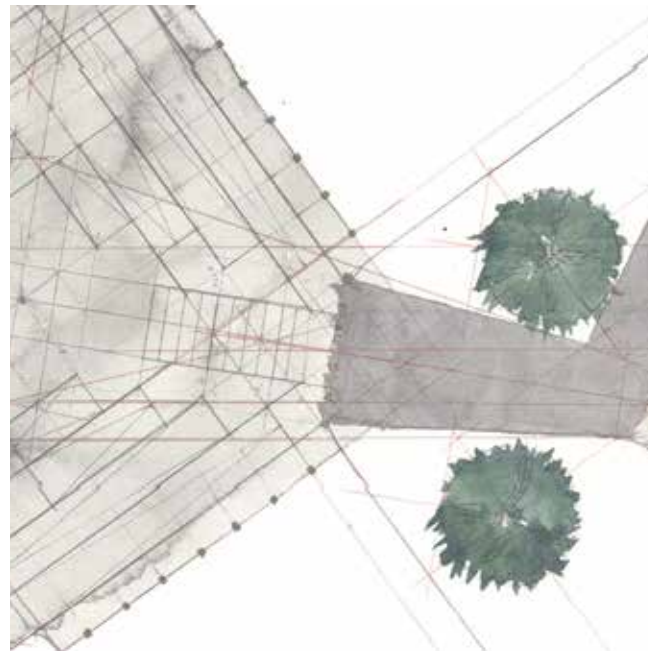


Fig. m. FACING PAGE, BELOW:  
**Building #2 Section. Variation I. Self. April 2018.**

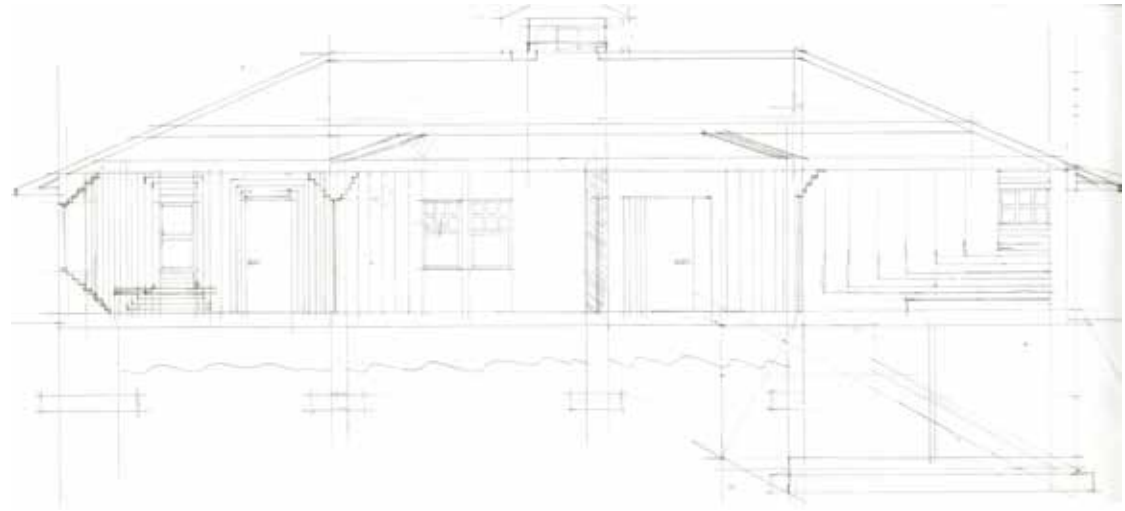
This is a composite section of Building #2 that shows the same thickening and stepping.



Treating the existing walls as a rain screen, I added 15 cm of rigid insulation to the interior of all the exterior walls. For structural support, I then added a 15 cm layer of reinforced concrete to the interior of this.<sup>xi</sup>

In order to absorb the greatest number of sounds, the concrete would thicken at corners and above and below windows. These were triangular shapes that were neither interesting to look at nor reifying of the concept; they were arbitrary. I devised a method for breaking up their forms and providing texture to the new walls, with ziggurat articulation based on a standard dimension of 9 cm. Each step perpendicular to the long edge of the triangle would be this height. This gave an order to the forms, as well as related them to the dimensions of a human being, 9 cm being the width of a hand. The stepping also spoke to the nature of layering of history. More practically however, large flat surfaces are not conducive to sound design. To avoid dead zones, echo, and constructive wave interference, acoustic designers place panels that scatter sound waves in a room. These usually have an undulating pattern of geometric forms, sometimes squares. The stepping of the concrete mitigates harmful resonances and homogenizes the auditory experience of the spaces. The dimensioning and patterning derived from concepts of scale.

Most importantly though, the concrete absorbs the sounds from the original building elements because it is adjacent to those. It becomes the new medium, the new object, in which the place spirits reside. It retains the memories the buildings had,



vii. Reference: *Government Hill Neighborhood Plan*. MOA. 2012.

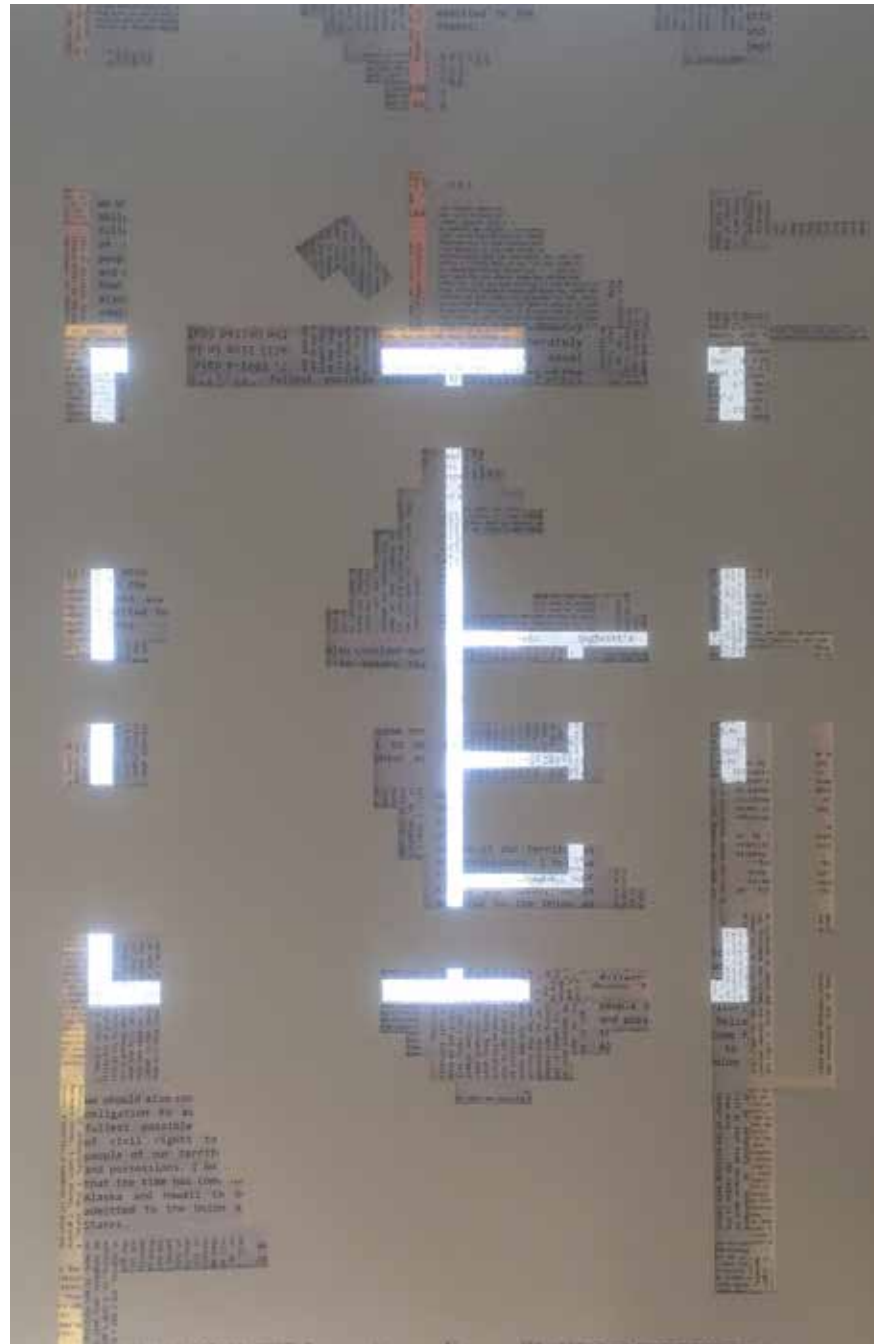
viii. Note: Knowledge of this comes from personal employment with the Municipality.

ix. Reference: *Title 21*. MOA. March 2018.

x. Note: Although many have drawn parallels to Rachel Whiteread, I was unaware of her work until after this Variation. Any similarity is therefore coincidental.

Fig. n. CURRENT PAGE:  
*Bas Relief Plan. Self. March 2018.*

This model layers museum board with the different changes made to the original structure. It illustrates the capacity for the walls to absorb the stories they frame. For each era, the model shows contemporary stories. These include Dena'ina sukdu'a, AEC news, and Oral Histories.



and the stories they witnessed. Because it bulges in the areas of greatest pressure density, it captures the still echoing sounds of the rooms. Additionally, it usurps the building fabric from retaining the new stories and the sounds of the new uses, freeing the original structure from this obligation.

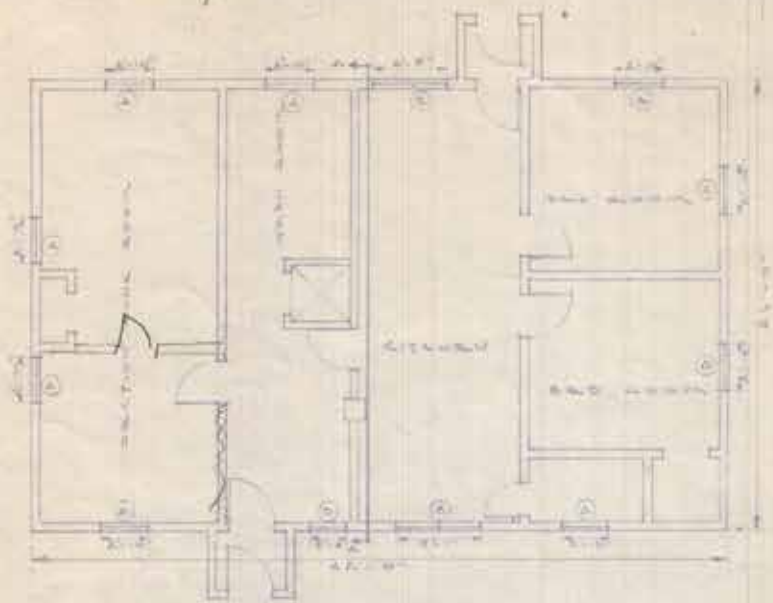
The other changes I made were minor, and necessary by code. The increase in occupants of the T-Shaped building necessitated a door on the south wall. There had once been a garage door there, so the new door could easily fit within the wall without much damage to the building. The basement stairs of the Wireless Station are crumbling, so new stairs would need constructing. The Standards allow such addition within a restoration project, so long as any new change is basically temporary, when possible. With that in mind, I inserted a new stair over top the original. However, the new pitch of the stairs was too shallow to meet the current basement door, so I extended the vestibule southward and added a new basement entrance from the new stair.

Additionally, I restored the interior door that communicated between the small and large rooms of the square original building. Further, I restored the windows and doors on the west side of building, to accommodate the higher occupant numbers. Finally, I added a hearth in both the original building and the T-Shaped Building, in the first case where a stove had been, and in the second, adjacent to the boiler vent.

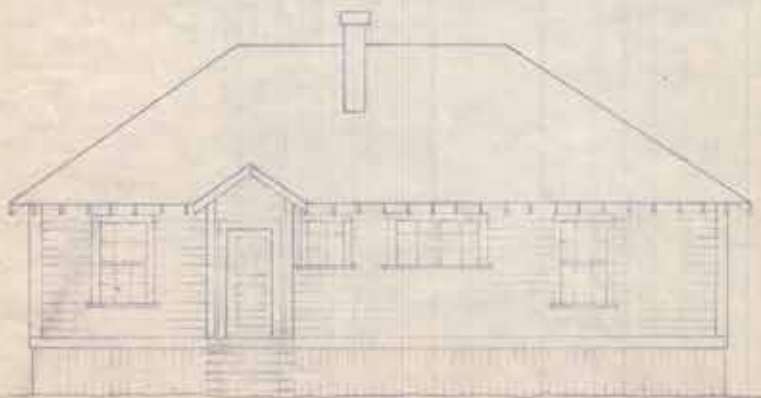
The following pages show the existing Wireless Station Buildings elevations, and the Section House construction drawings. Descriptions of the programs of reuse follow.

xi. Note:  
The plan drawings use a graphic convention of showing the previous phase as hatched and new walls as white with thick cut lines. This convention remains consistent through the variations.

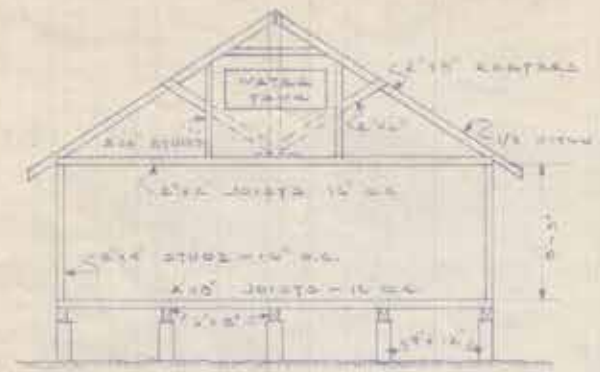
Mouldflow



SCALE 1/8" = 1'-0"



FRONT ELEVATION  
SCALE 1/8" = 1'-0"



SECTION A-A  
SCALE 1/8" = 1'-0"

SECTION HOUSE AT KERN, ALASKA  
(20'0" FROM E ON TRACK - STATION 948+12)

Moved to HINDWOOD 10/1/56 on A 78 2094

ITEM	DESCRIPTION	QUANTITY	UNIT	PRICE	TOTAL
1	2" X 12" RAFTERS	12	LF	1.00	12.00
2	2" X 12" JOISTS - 16" O.C.	12	LF	1.00	12.00
3	2" X 10" JOISTS - 16" O.C.	12	LF	1.00	12.00
4	2" X 12" STUDS - 16" O.C.	12	LF	1.00	12.00
5	2" X 12" STUDS - 16" O.C.	12	LF	1.00	12.00
6	2" X 12" STUDS - 16" O.C.	12	LF	1.00	12.00
7	2" X 12" STUDS - 16" O.C.	12	LF	1.00	12.00
8	2" X 12" STUDS - 16" O.C.	12	LF	1.00	12.00
9	2" X 12" STUDS - 16" O.C.	12	LF	1.00	12.00
10	2" X 12" STUDS - 16" O.C.	12	LF	1.00	12.00
11	2" X 12" STUDS - 16" O.C.	12	LF	1.00	12.00
12	2" X 12" STUDS - 16" O.C.	12	LF	1.00	12.00
13	2" X 12" STUDS - 16" O.C.	12	LF	1.00	12.00
14	2" X 12" STUDS - 16" O.C.	12	LF	1.00	12.00
15	2" X 12" STUDS - 16" O.C.	12	LF	1.00	12.00
16	2" X 12" STUDS - 16" O.C.	12	LF	1.00	12.00
17	2" X 12" STUDS - 16" O.C.	12	LF	1.00	12.00
18	2" X 12" STUDS - 16" O.C.	12	LF	1.00	12.00
19	2" X 12" STUDS - 16" O.C.	12	LF	1.00	12.00
20	2" X 12" STUDS - 16" O.C.	12	LF	1.00	12.00
21	2" X 12" STUDS - 16" O.C.	12	LF	1.00	12.00
22	2" X 12" STUDS - 16" O.C.	12	LF	1.00	12.00
23	2" X 12" STUDS - 16" O.C.	12	LF	1.00	12.00
24	2" X 12" STUDS - 16" O.C.	12	LF	1.00	12.00
25	2" X 12" STUDS - 16" O.C.	12	LF	1.00	12.00
26	2" X 12" STUDS - 16" O.C.	12	LF	1.00	12.00
27	2" X 12" STUDS - 16" O.C.	12	LF	1.00	12.00
28	2" X 12" STUDS - 16" O.C.	12	LF	1.00	12.00
29	2" X 12" STUDS - 16" O.C.	12	LF	1.00	12.00
30	2" X 12" STUDS - 16" O.C.	12	LF	1.00	12.00
31	2" X 12" STUDS - 16" O.C.	12	LF	1.00	12.00
32	2" X 12" STUDS - 16" O.C.	12	LF	1.00	12.00
33	2" X 12" STUDS - 16" O.C.	12	LF	1.00	12.00
34	2" X 12" STUDS - 16" O.C.	12	LF	1.00	12.00
35	2" X 12" STUDS - 16" O.C.	12	LF	1.00	12.00
36	2" X 12" STUDS - 16" O.C.	12	LF	1.00	12.00
37	2" X 12" STUDS - 16" O.C.	12	LF	1.00	12.00
38	2" X 12" STUDS - 16" O.C.	12	LF	1.00	12.00
39	2" X 12" STUDS - 16" O.C.	12	LF	1.00	12.00
40	2" X 12" STUDS - 16" O.C.	12	LF	1.00	12.00
41	2" X 12" STUDS - 16" O.C.	12	LF	1.00	12.00
42	2" X 12" STUDS - 16" O.C.	12	LF	1.00	12.00
43	2" X 12" STUDS - 16" O.C.	12	LF	1.00	12.00
44	2" X 12" STUDS - 16" O.C.	12	LF	1.00	12.00
45	2" X 12" STUDS - 16" O.C.	12	LF	1.00	12.00
46	2" X 12" STUDS - 16" O.C.	12	LF	1.00	12.00
47	2" X 12" STUDS - 16" O.C.	12	LF	1.00	12.00
48	2" X 12" STUDS - 16" O.C.	12	LF	1.00	12.00
49	2" X 12" STUDS - 16" O.C.	12	LF	1.00	12.00
50	2" X 12" STUDS - 16" O.C.	12	LF	1.00	12.00

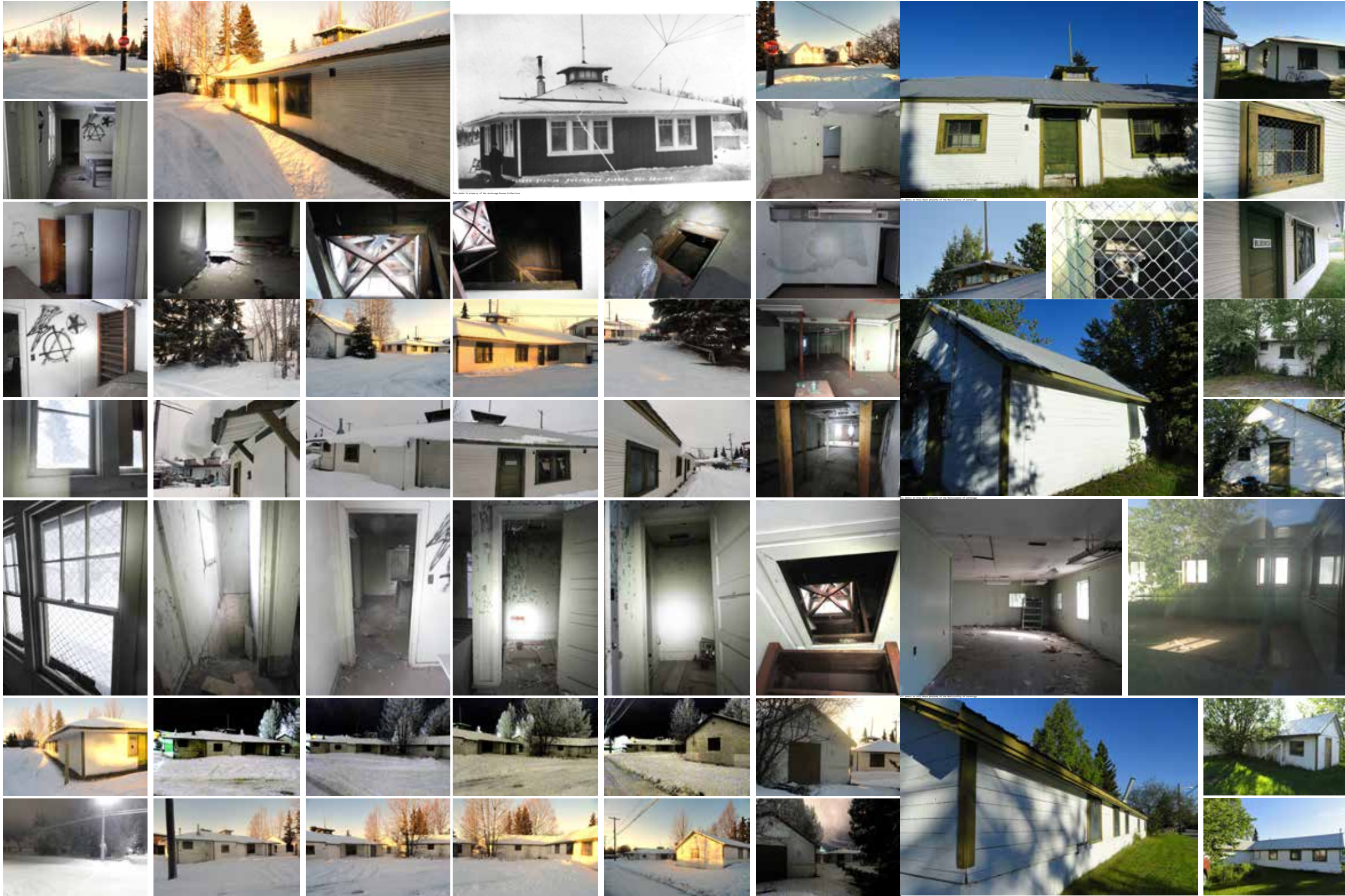


Photo by Property of the Heritage House Collection

Fig. o. PREVIOUS FACING PAGE:  
*Kern Section House Architectural Survey. Ukn. N.D. Courtesy of the Alaska Railroad.*  
The sheet includes an elevation, section, plan, and table describing the quality of several materials.

Fig. p. PREVIOUS PAGE:  
*Site Photos. Self, Bunnell, Kristine. 2017 and 2012.*

Fig. q. CURRENT SPREAD:  
*Wireless Station West Elevation. Vanishing Treasures. NPS. 2018. Courtesy of MOA.*





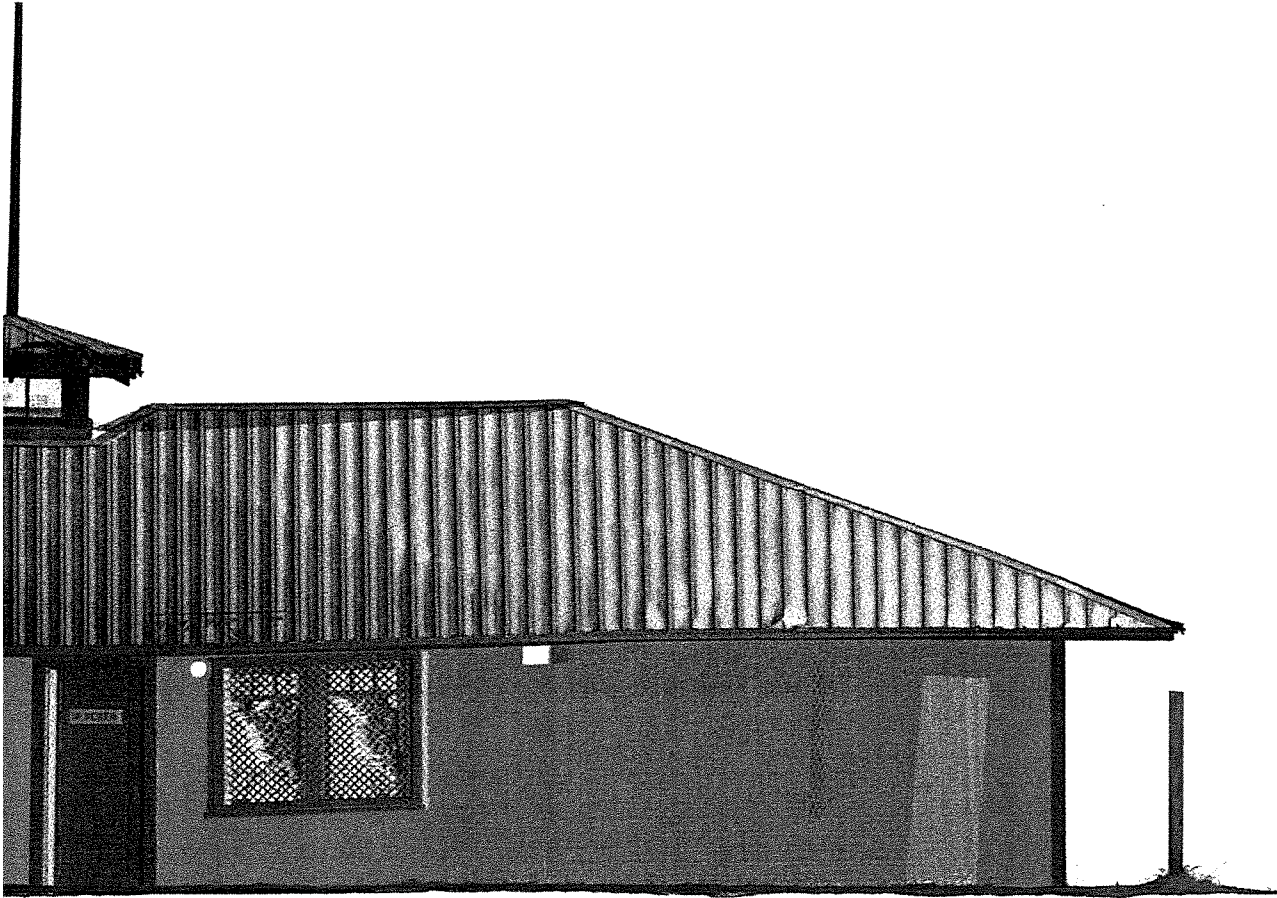
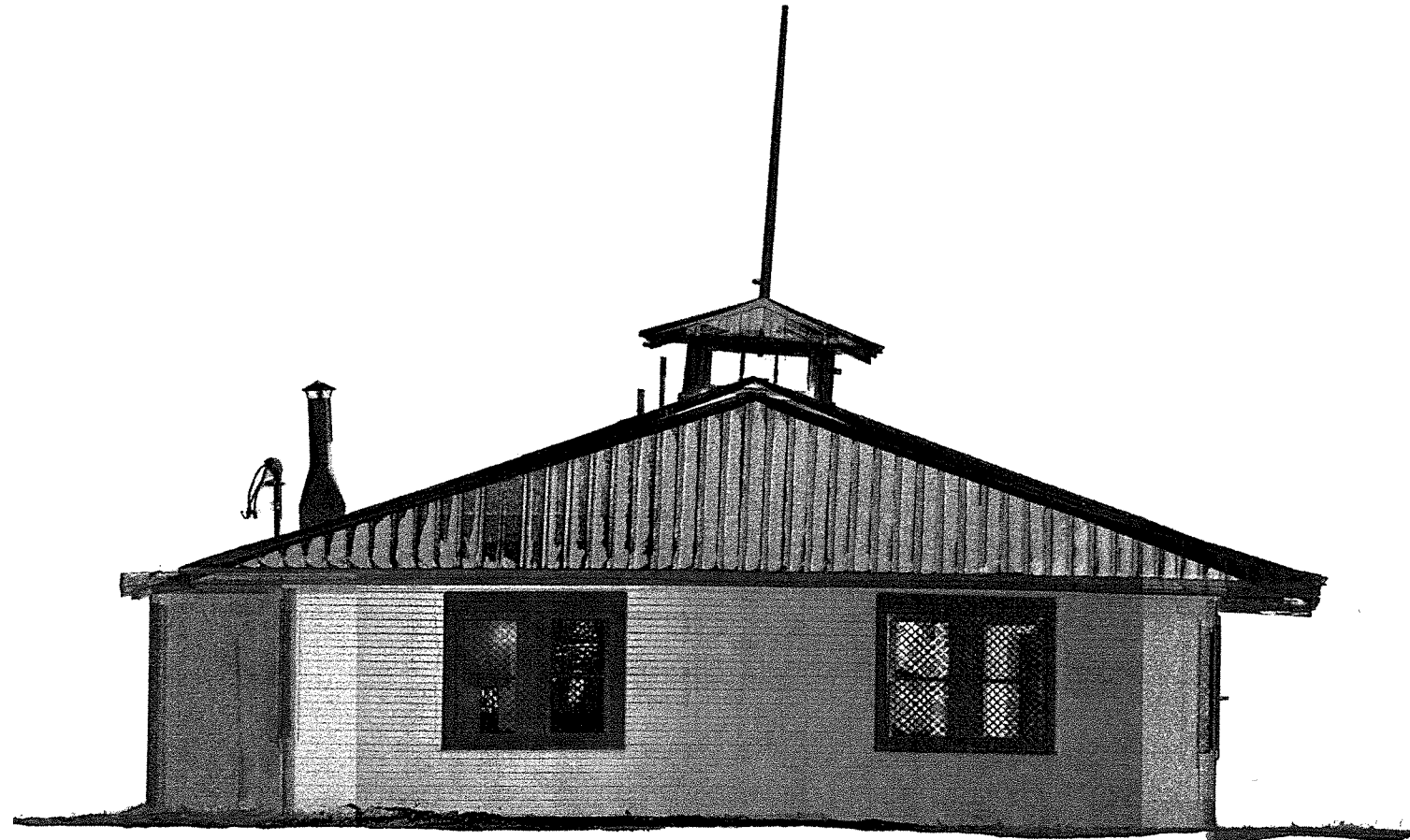


Fig. r. CURRENT PAGE:  
*Wireless Station North Ele-  
vation. Vanishing Treasures.  
NPS. 2018. Courtesy of MOA.*

Fig. s. FACING PAGE:  
*Wireless Station South Ele-  
vation. Vanishing Treasures.  
NPS. 2018. Courtesy of MOA.*



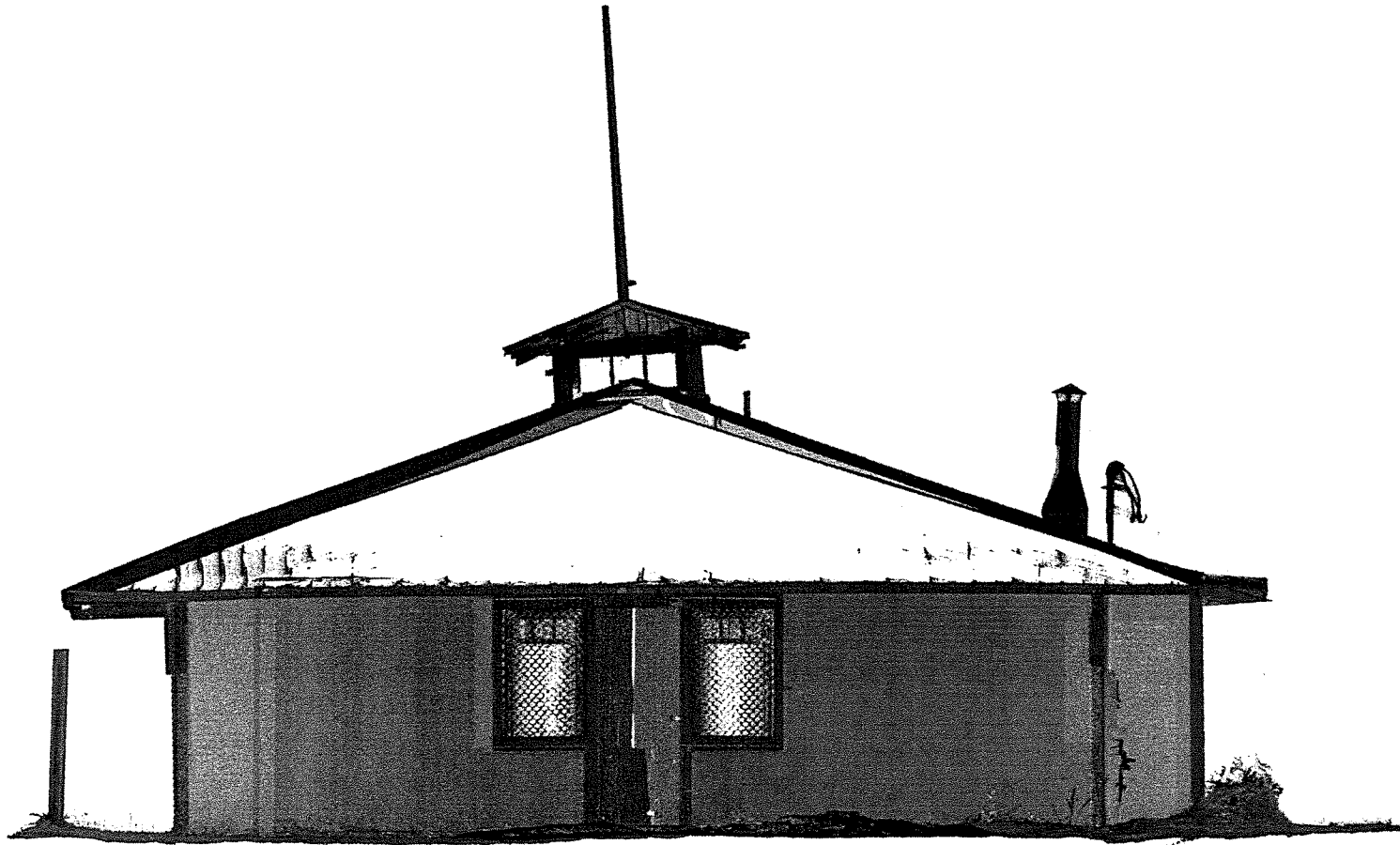
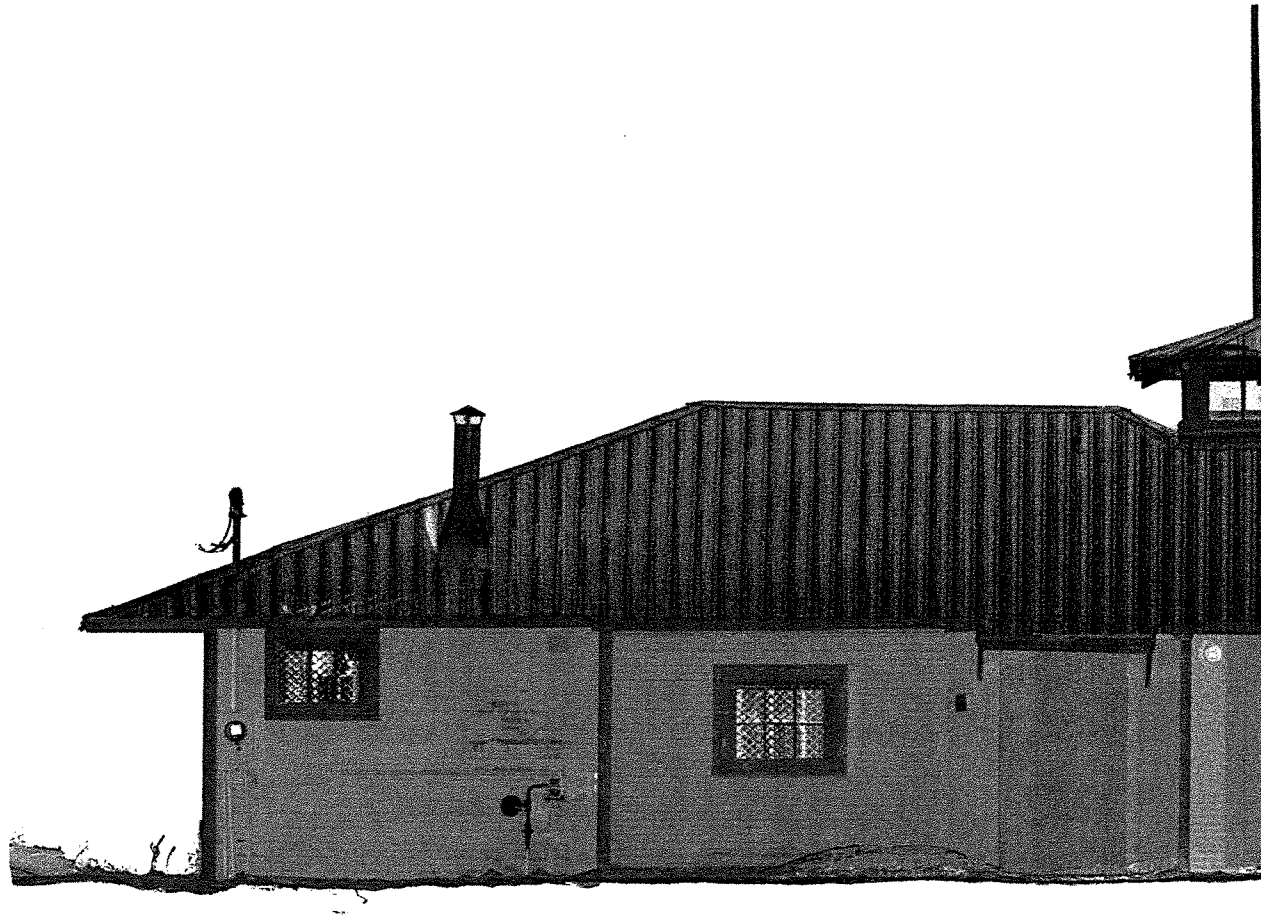


Fig. t. CURRENT SPREAD:  
*Wireless Station East Elevation. Vanishing Treasures.*  
*NPS. 2018. Courtesy of MOA.*



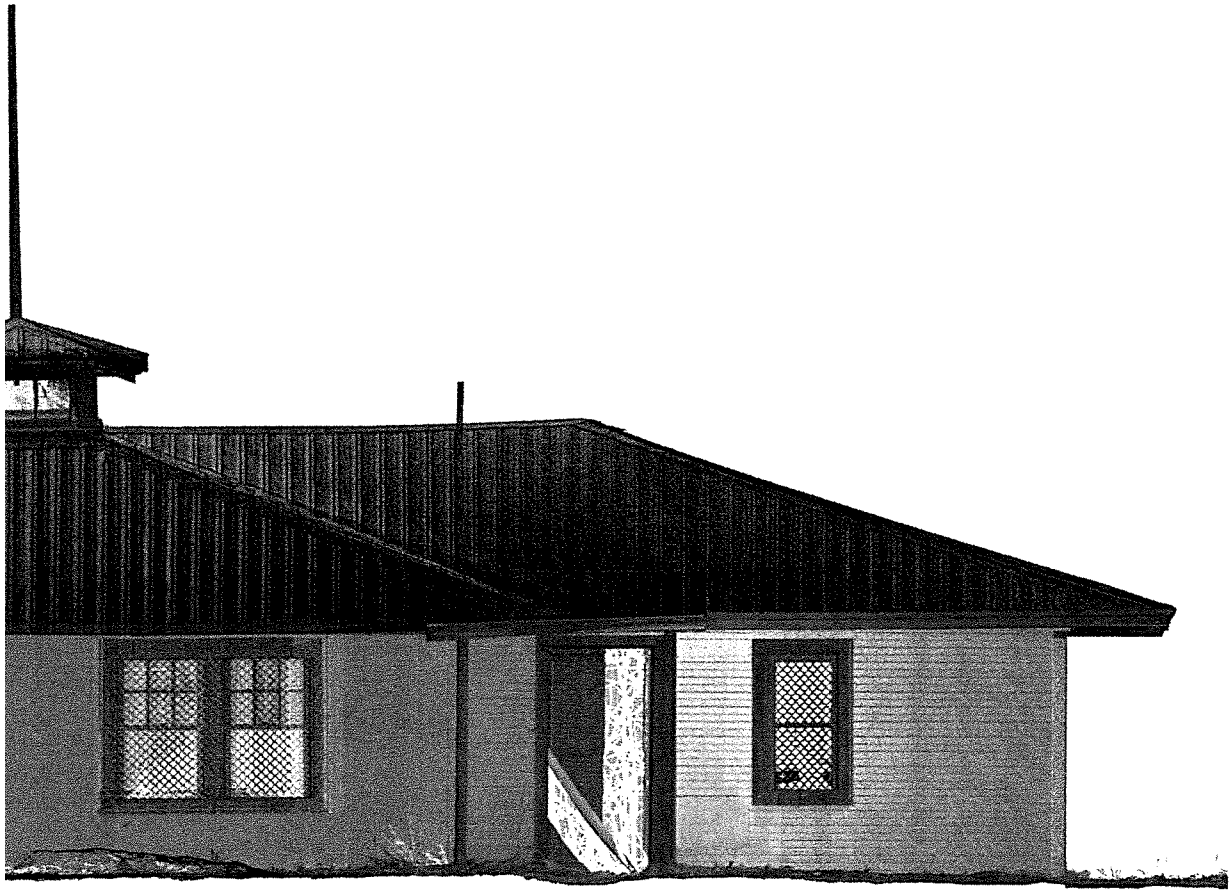


Fig. u. CURRENT PAGE:  
*(Building #2) Wireless Station South Elevation. Vanishing Treasures. NPS. 2018. Courtesy of MOA.*

Fig. v. FACING PAGE:  
*(Building #2) Wireless Station East Elevation. Vanishing Treasures. NPS. 2018. Courtesy of MOA.*



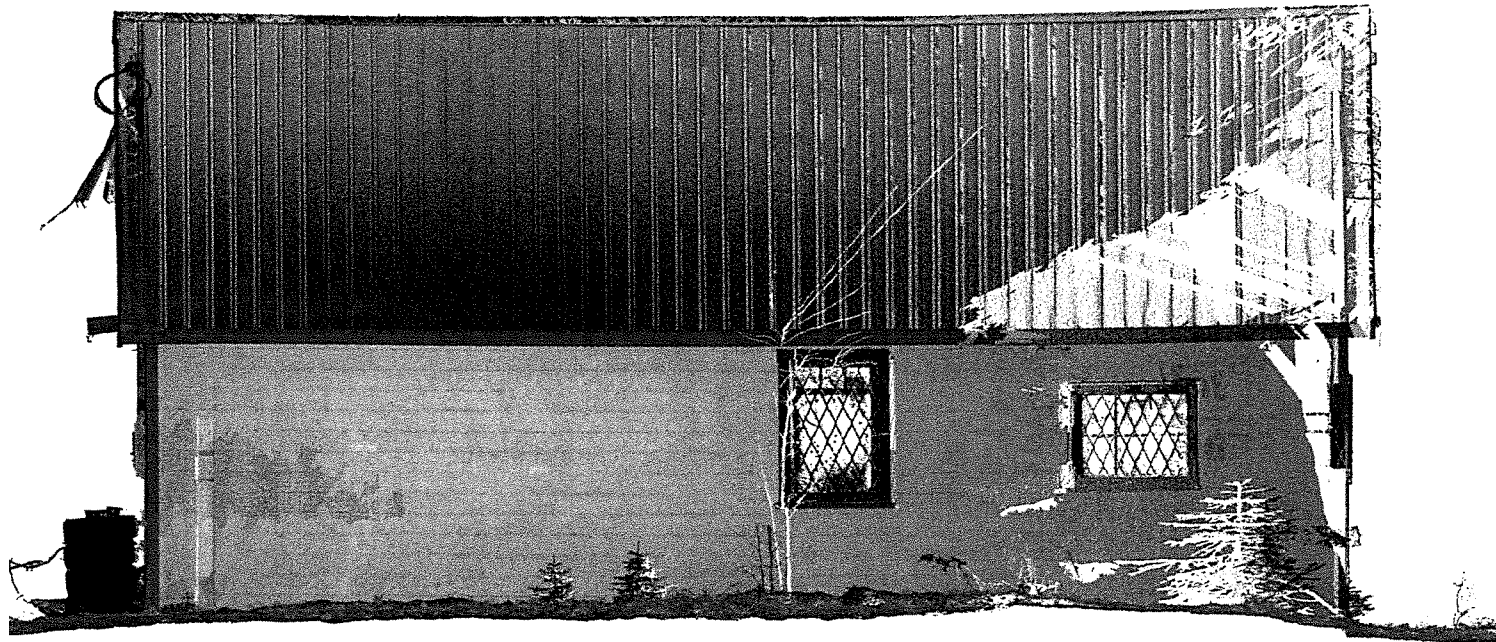
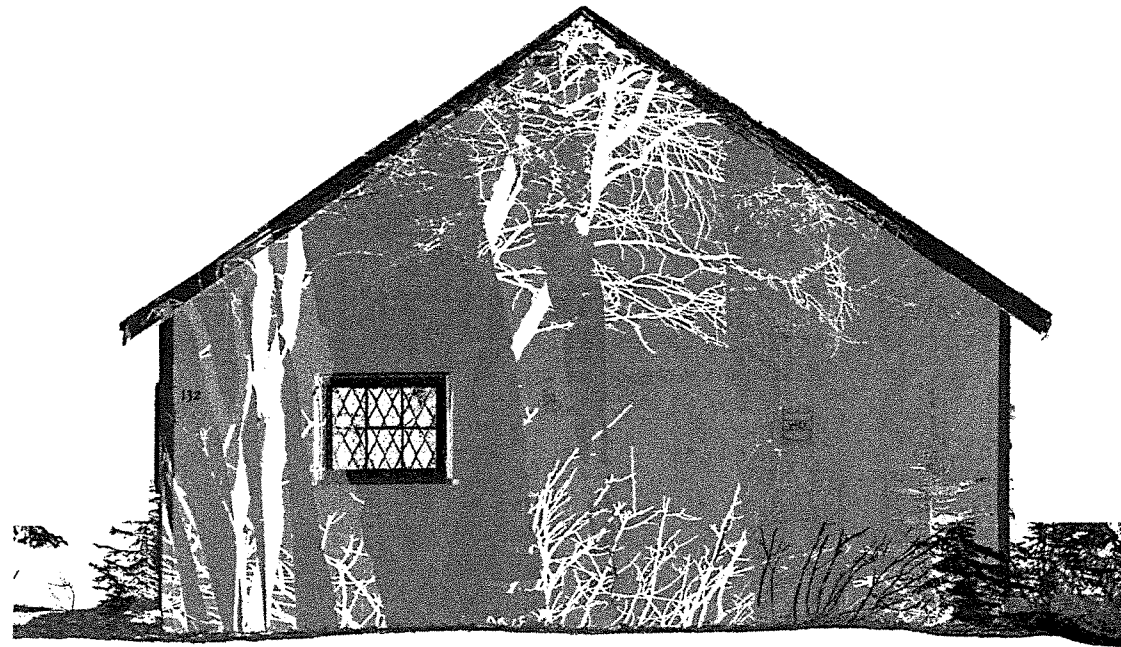
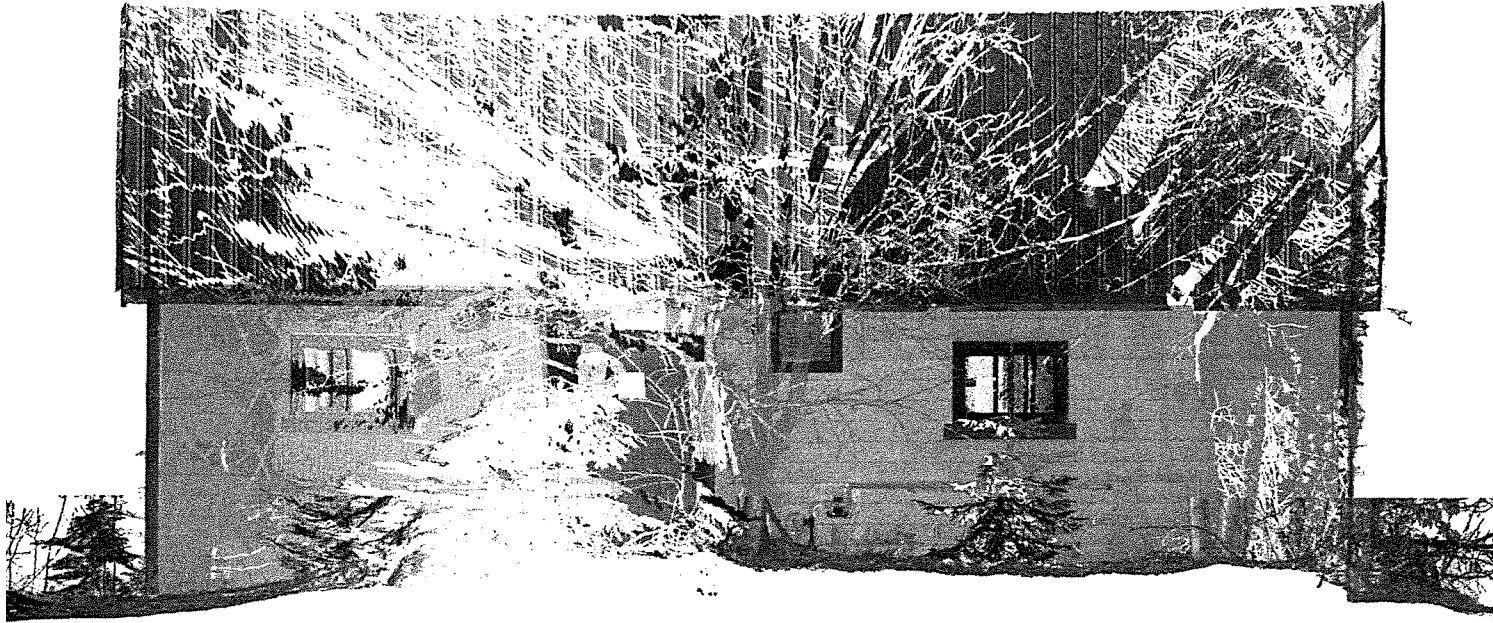


Fig. w. CURRENT PAGE:  
*(Building #2) Wireless Station North Elevation. Vanishing Treasures. NPS. 2018. Courtesy of MOA.*

Fig. x. FACING PAGE:  
*(Building #2) Wireless Station West Elevation. Vanishing Treasures. NPS. 2018. Courtesy of MOA.*

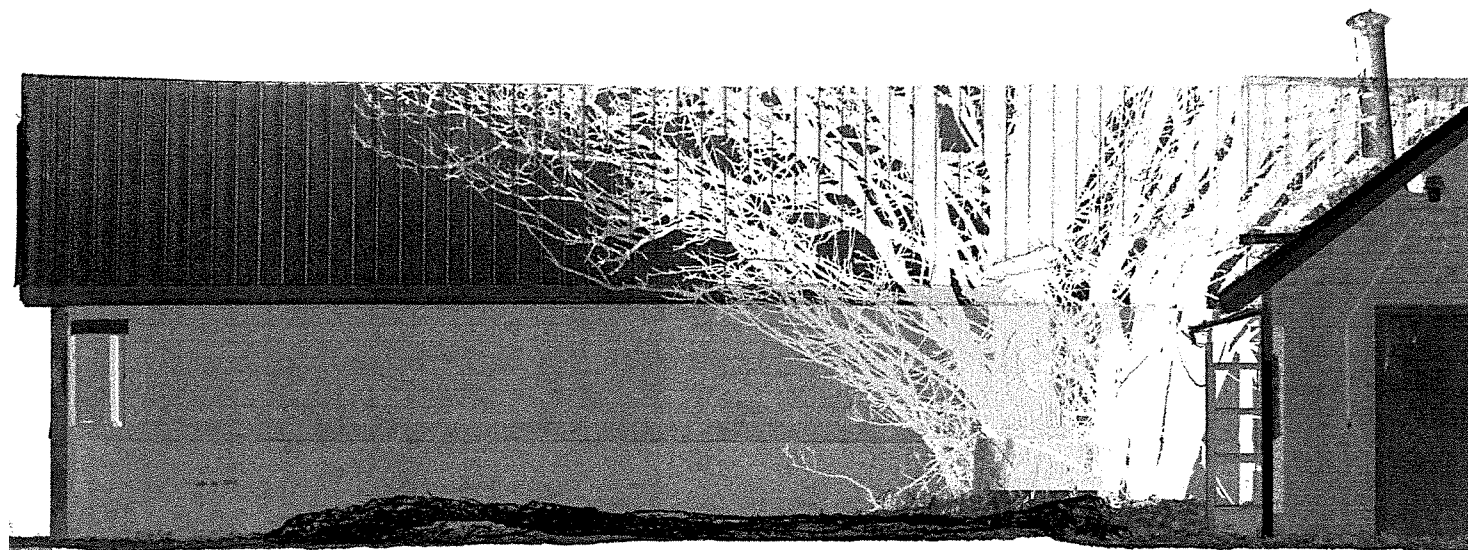


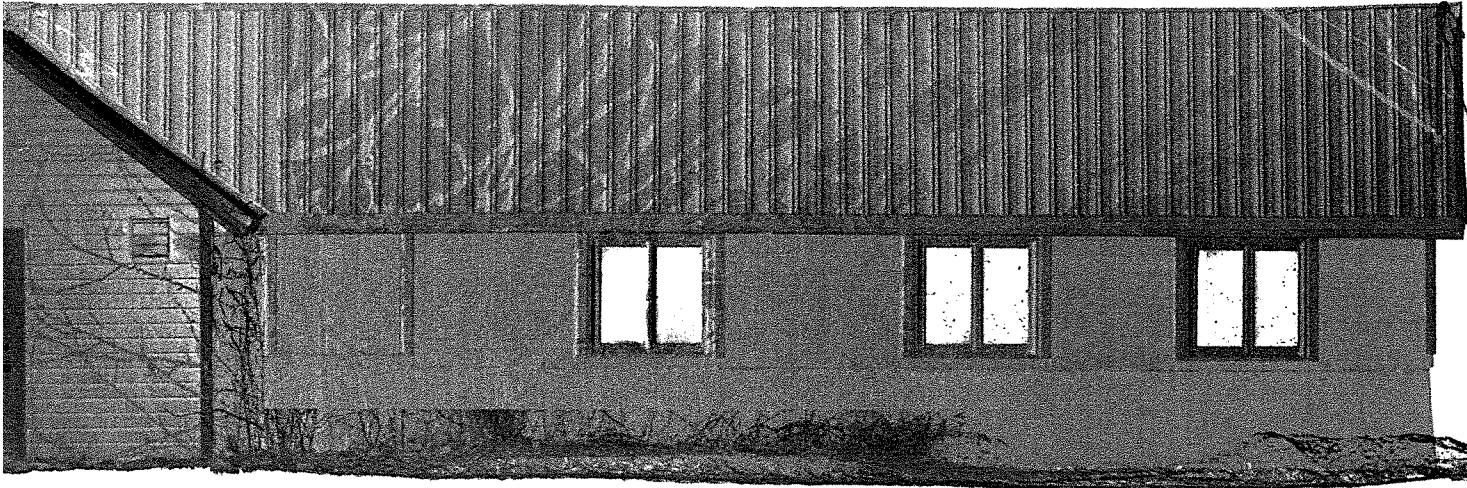




© 2007 by [unreadable]

Fig. y. CURRENT SPREAD:  
*(T-Shaped Building) Wireless  
Station West Elevation. Van-  
ishing Treasures. NPS. 2018.  
Courtesy of MOA.*





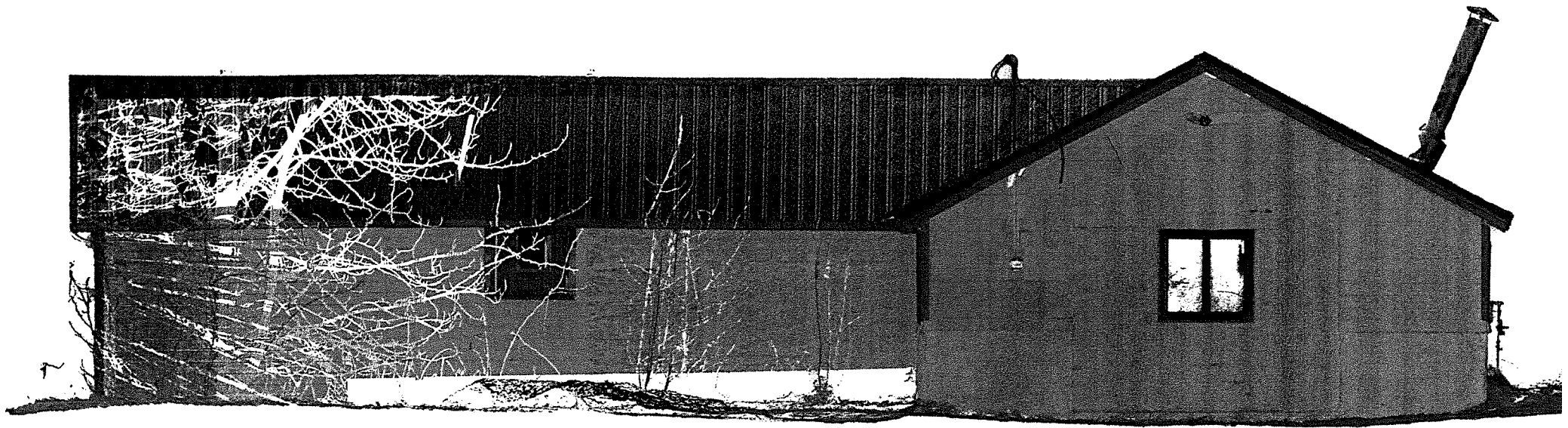
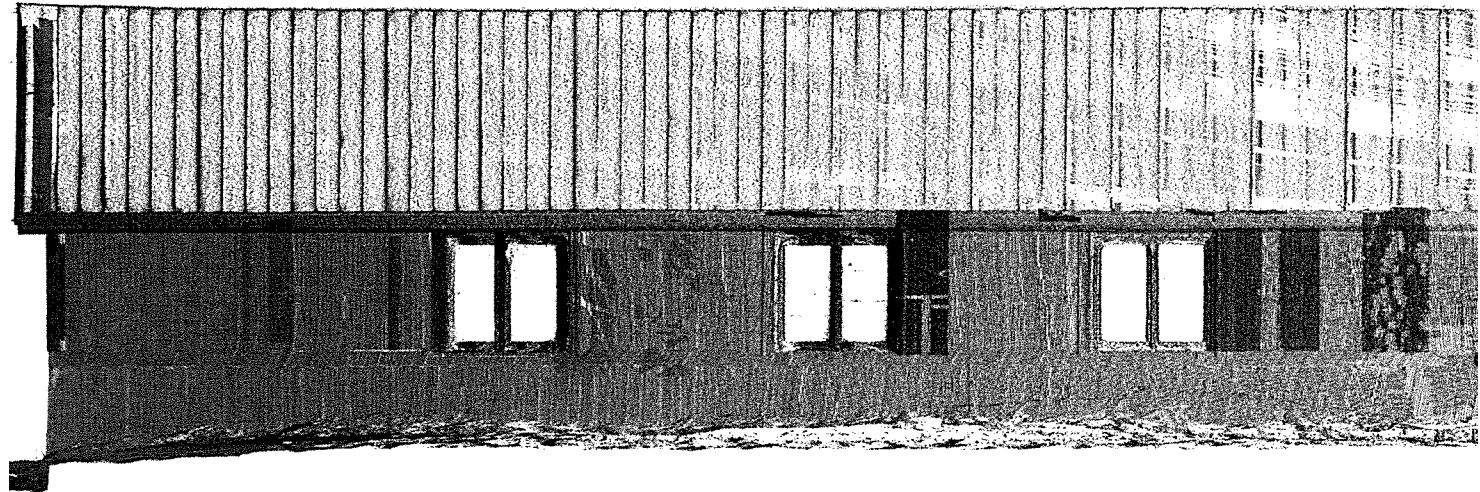


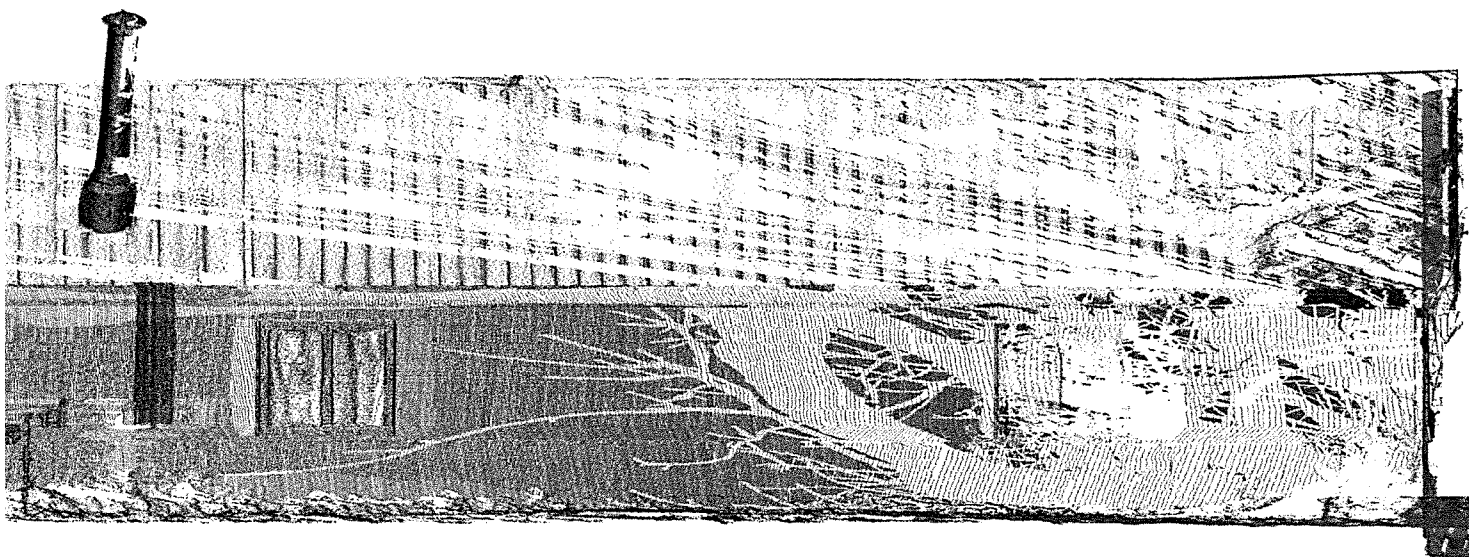


Fig. z. PREVIOUS FACING PAGE:  
*(T-Shaped Building) Wireless  
Station South Elevation. Van-  
ishing Treasures. NPS. 2018.  
Courtesy of MOA.*

Fig. aa. PREVIOUS PAGE:  
*(T-Shaped Building) Wireless  
Station South Elevation. Van-  
ishing Treasures. NPS. 2018.  
Courtesy of MOA.*

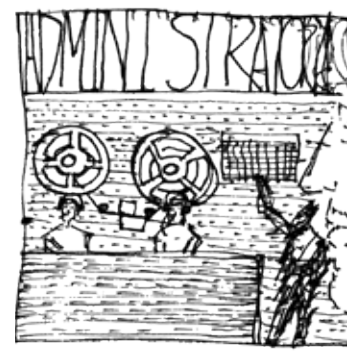
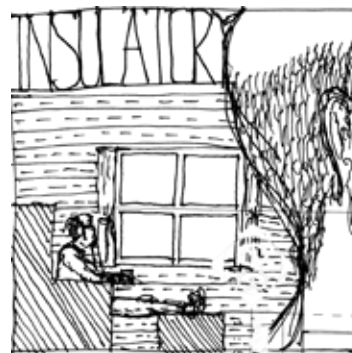
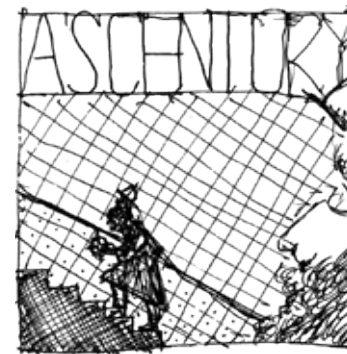
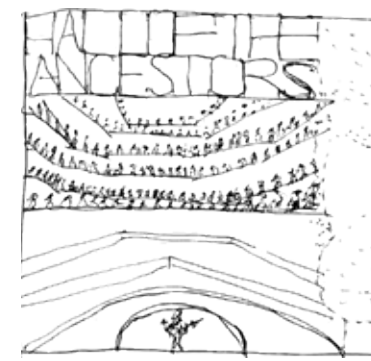
Fig. ab. CURRENT SPREAD:  
*(T-Shaped Building) Wireless  
Station East Elevation. Van-  
ishing Treasures. NPS. 2018.  
Courtesy of MOA.*



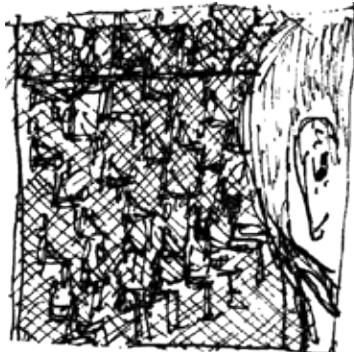


## DESCRIPTION OF PROGRAM

Looking at the traditional spaces of a religious institution, I developed twenty spaces for engaging with sound, physically and metaphysically. I adopted the nomenclature of religious spaces, as well, to lend an air of severity and erudition to them. Recalling the entablatures of ancient temples and tympana of more recent places of worship, I illustrated each space with an experiential drawing I call a glyph.<sup>xii</sup> I divided the glyphs into two groups, one relating to the experience of the visitor, and the other explaining the experience of the Resident.





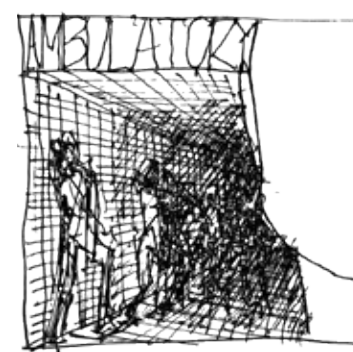
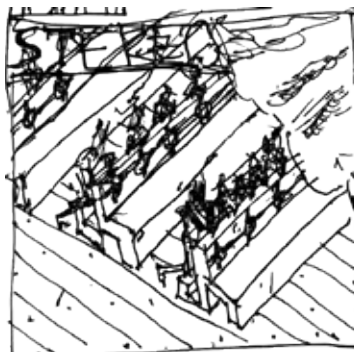
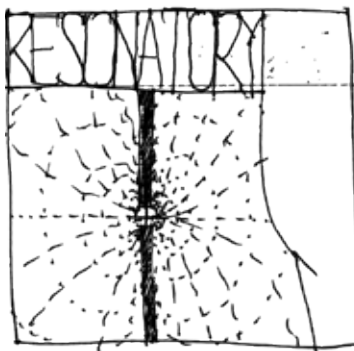


Detailed in the following pages, the Visitor spaces are: the Hall of the Descendants, the Ambulatory, the Arctic Entry, the Communitary, the Stereo Recitatory,<sup>xiii</sup> the Auditory, the Offeratory, the Transitory, the Anteresonatory, and the Resonatory. The spaces of the Resident are: the Insulatory, the Refectory, the Comminatory, the Administratory, the Animatory, the Ascentory, the Oratory and Pontificatory, the Mono Recitatory, and the Hall of the Ancestors. Both share the Transportory. This is the place wherein a living person's spirit escapes while listening to a story, but also the means through which the spirit of a dying person transcends the physical world.<sup>xiv</sup>

xii. Note: Tanya Harris called her sculpted artifacts "Sound Glyphs" because they were stone, and derived from sound. For this Thesis, the word glyph is in the same fashion as hers. Although these are not stone, they have the same chiascuro that a sculpture would.

xiii. Note: Whether a person is engaging in stereo or mono recitation, the act occurs in the same room in the original building.

xiv. Reference Act V. This refers to the process through which the Beyiga becomes K'eyiga.



Hall of the Ancestors

The chamber of the spirits and memories of the past

Fig. ac. FACING PAGE:

*Glyphs on Window Wall. Self. May 2018.*

This photograph shows the arrangement of the glyphs on the window wall of the presentation room. The arrangement is the same as the previous spread. Each glyph on the windows had text from different stories, either from the *Oral History*, or news, or Dena'ina sudku'a. The light shown through the glyphs and illuminated the words.

Transportory

Pontificatory

The space that separates the body and spirit when encountering sound

The place of proselytizing

Animatory

Ascentory

Oratory

Storage space for the sound artifacts

The passage from sound retention to story retelling

The place of storytelling

Insulatory

Refectory

Administratory

Mono Recitatory

A space of seclusion and privacy

A room of nourishment

The rooms for operation

A room for self prayer and private retelling

Hall of the Descendants,

A forum for the conversations of the living

Auditory

Anteresonatory

The place of listening

An area that absorbs all sounds



Resonatory

Transmitory

Communitory

A space that translates those sounds into spirits

The room for recording sounds

A gathering space, either interior or exterior, for cultivating community; or a private gathering space

Stereo Recitatory

Offeratory

Arctic Entry

Ambulatory

A room for prayer and communal speech

A place for artifacts of sounds

An intimate mediation of exterior and interior spaces

The paths of the body and spirit (also the space of the Traveler)

Fig. ad. CURRENT PAGE, ABOVE:  
"Hall of the Descendants  
Glyph". *Self. March 2018.*



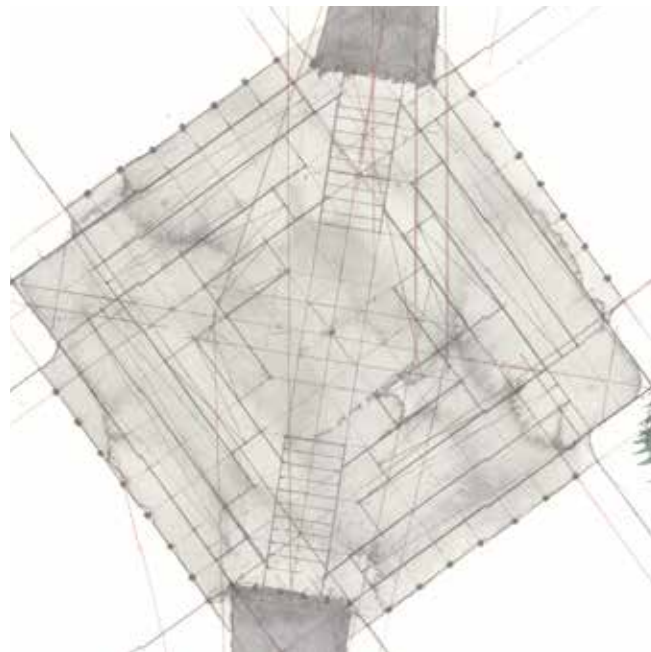
Fig. ae. CURRENT PAGE, BELOW:  
*Site Plan. Variation I. Self.*  
*April 2018.*

This detail of the larger Variation I Site Plan shows the Hall of the Descendants at the intersection of W Manor Ave and Boyd St.

Fig. af. FACING PAGE, ABOVE:  
"Hall of the Descendants  
Glyph". *Self. March 2018.*

Fig. ag. FACING PAGE, BELOW:  
*Site Plan. Variation I. Self.*  
*April 2018.*

This detail of the larger Variation I Site Plan shows the trail as it turns into the site, between the original building and the sunken garden, and becomes the Ambulatory.



## HALL OF THE DESCENDANTS

Its bowl shape forms the bottom of a spherical shaped space with the Hall of the Ancestors completing the bowl above. The idea comes from a theater in the round, or more aptly a legislative space. Levels descend to the middle of the Hall, cut in a concentric manner that gives added prominence to the middle. These provide seating for the Visitors. The arrangement of the terraces sets up a strong relation to the center, as well as an hierarchy of interaction.

The space is one for communication and verbal intercourse. The inner levels are more intimate to each other and to the middle because of their size and proximity. Here, Visitors can have significant conversations between themselves, or listen to someone talking from the middle. Because the seat is in-the-round, the individual talking from the middle has no behind; the person is always in view while able to see every other occupant of the Hall. As the levels widen and raise, the connection to the middle decreases so that at the topmost levels the conversations are more casual. This is also the level at which Visitors, Travelers, and Residents mingle.

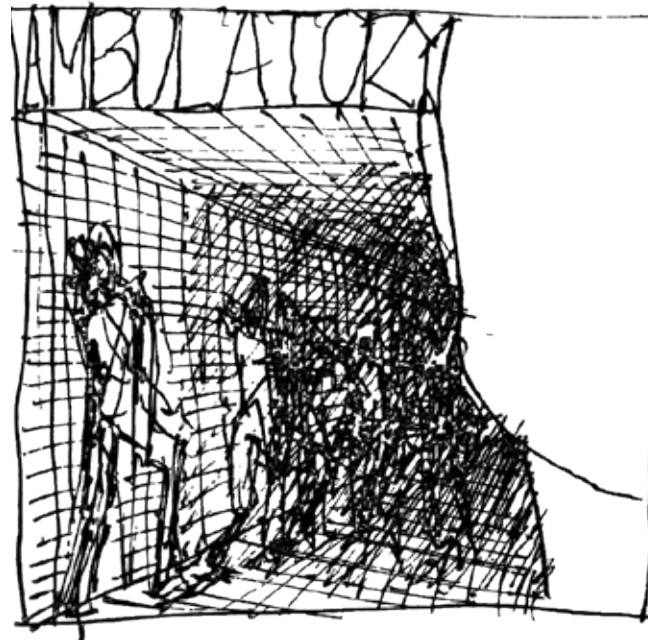
Conversation is the means of interaction with sound that occurs here. Through interlocution, groups of individuals can form bonds that strengthen a sense of community. Conversation also is a medium of expressing anger or dissatisfaction, and this is a powerful experience as well. This is a space for the living to engage with sound through civic discussions, casual conversations, and mild performance.

## AMBULATORY

The space has two levels, although not necessarily one atop the other. The trail is first level, and easiest to describe. It has material, direction, and boundaries. However, the second level is the metaphysical facsimile to the trail. It has no material, nor really direction or boundaries. Time and space are not adequate dimensions for describing this level.

To understand this process of ambulation requires the understanding of non-linear time.<sup>xv</sup> Basically, actions occur at specific moments of space-time. These snapshots either occur before or after another, and the relative location of the self provides the perception the 'now'. As the self moves through episodes of space-time, the metaphysical self, the spirit is free to access all other snapshots because time does not bind the spirit. This motion occurs as though the spirit is stationary and space-time moves past the spirit.

As the Traveler walks along the trail, there is both the illusion of physical motion and the awareness of metaphysical liberty. The sounds the Traveler encounters on the journey connect the spirit to a different space and time. The other ambulating spirit moves freely through space-time on this other level, as though tunneling through the earth. This excavation uncovers place spirits that remember events associated to sounds that occurred before or after the given moment. This omniscience provides the Traveler a counterpoint to the perceived motion the journey involves. In fact, the Traveler is almost stationary as the snapshots of sound pass.



xv. Reference: *Once Upon a Time*. Mollner. 2015. Additionally, the Dena'ina language reflects that they did not have the concepts of past, present, and future, as is the model of linear time. Instead, an event happened before, during, or after another event, and the relationship between these events was relative. This is the description of non-linear time.

Fig. ah. CURRENT PAGE, ABOVE:  
*"Arctic Entry Glyph". Self. March 2018.*



Fig. ai. CURRENT PAGE, BELOW:  
*Original Building Plan. Variation I. Self. April 2018.*

This detail of the plan illustrates the Visitor Arctic Entry in the original building.

Fig. aj. FACING PAGE, ABOVE LEFT:  
*Original Building Plan. Variation I. Self. April 2018.*

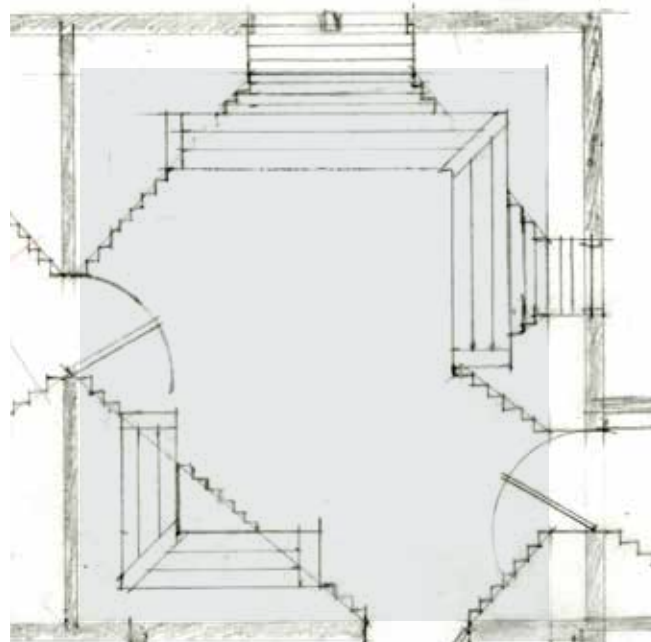
This portion of the plan shows the Resident Arctic Entry in the original building.

Fig. ak. FACING PAGE, ABOVE RIGHT:  
*Building #2 Plan. Variation I. Self. April 2018.*

This view of the plan shows the Arctic Entry to Building #2.

Fig. al. FACING PAGE, BELOW LEFT:  
*T-Shaped Building Plan. Variation I. Self. April 2018.*

This portion of the plan shows the southern Arctic Entry to the T-Shaped Building. The benches at the northern entrance appear similar to an Arctic Entry, and have the same use, but the purpose and occupation of that space is very different.



## ARCTIC ENTRY

In the northern climates, the extreme cold of winter necessitate buildings have interstitial spaces at their entrances, called arctic entries. These are more than a vestibule or airlock in their use, and function, although they meet the functional necessity of those spaces. The double doors prevent the cold from entering the living spaces of the residence, and become an intimate space in the home. Its domestic origin however, translates well to any design in Alaska, including the Wireless Station.

The Arctic Entry provides a space for removing jackets, snow pants, and boots, as well as extra layers of clothing. Additionally, it is the place where these articles go back onto the person before venturing outside. Most importantly, it is customary to remove shoes when entering a home in Alaska, and leave them in the Arctic Entry. This is the intimate entrance to the home, usually in the back of the house or adjacent to a garage, and is the primary entrance for the residents. The main entrance as greater ceremony associated with it, and inviting a guest into the home through the Arctic Entry is a sign of trust and intimacy.

The space is a changing room and closet, but also a meeting room as well. Here Visitors talk with other Visitors, Travelers, and Residents. The utility of the space erodes social barriers, and whether someone arrived in Danskos or Sorels makes no difference. The conversation the tiny space forces and the intimacy of the acts of communal disrobing enriches a community of neighbors and friends, from Travelers to Residents.

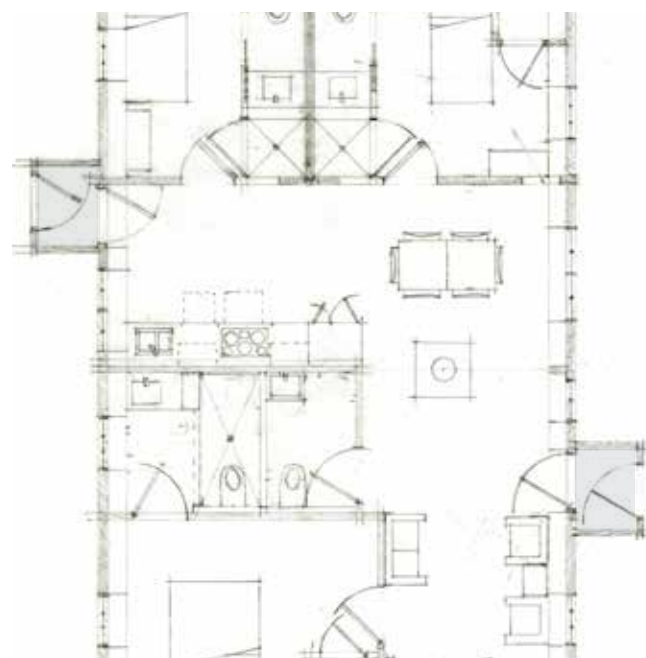
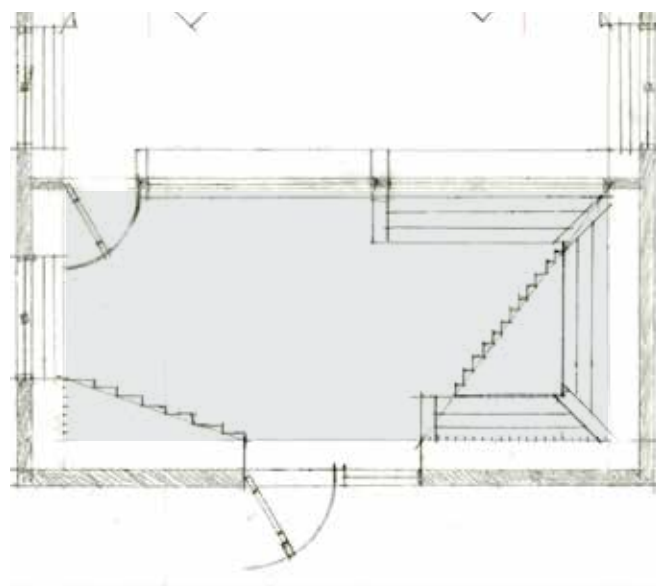
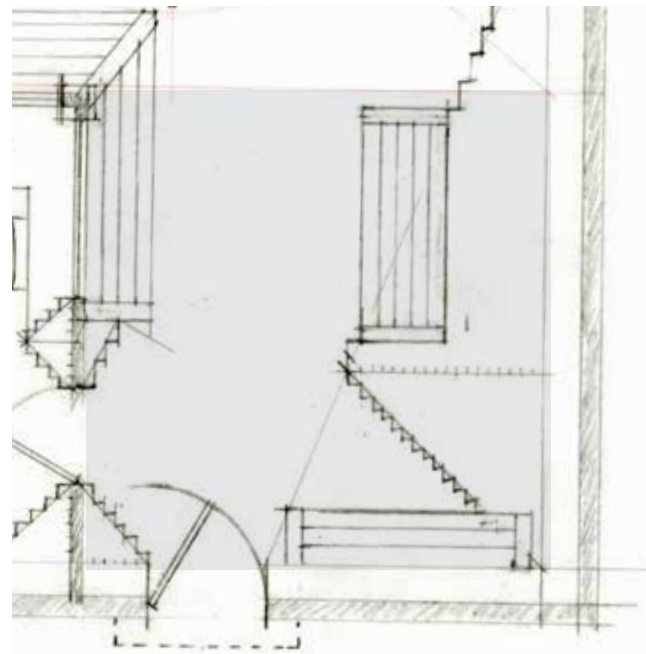
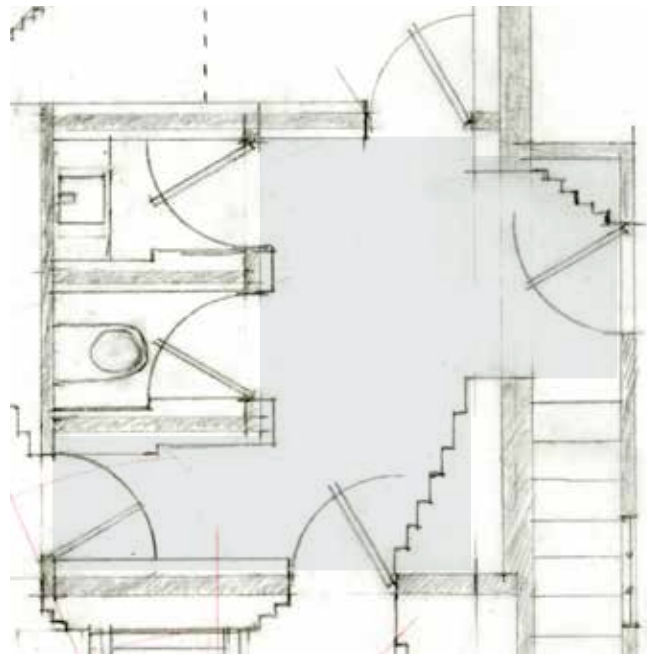


Fig. am. PREVIOUS PAGE, BELOW LEFT:  
**Section House Plan. Variation I. Self. April 2018.**  
 This view of the plan shows the two small Arctic Entries to the Elder Care Home in the Section House.

Fig. an. CURRENT PAGE, ABOVE:  
**"Communitary Glyph". Self. March 2018.**



Fig. ao. CURRENT PAGE, BELOW:  
**Original Building Plan. Variation I. Self. April 2018.**  
 This detail of the plan illustrates the Communitary in the original building. Notice the hearth on the top right.

Fig. ap. FACING PAGE, ABOVE LEFT:  
**T-Shaped Building Plan. Variation I. Self. April 2018.**  
 This portion of the plan illustrates the Communitary in the T-Shaped Building. Notice the hearth on the left.

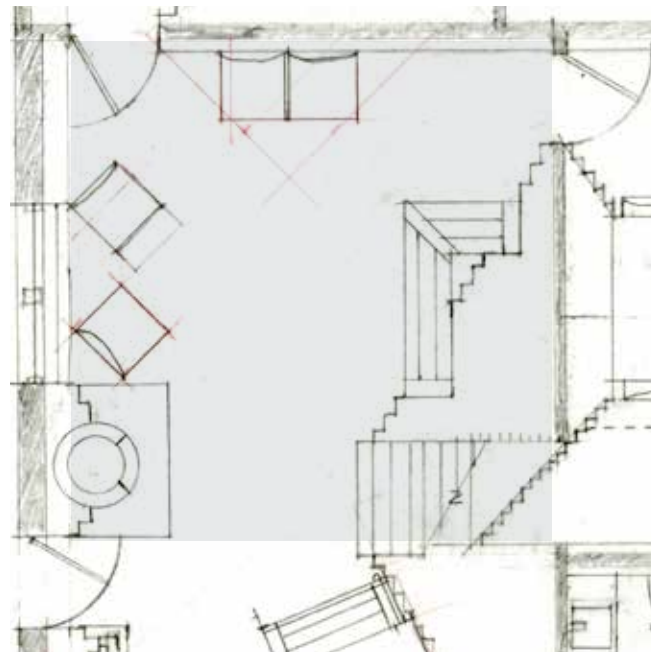


Fig. aq. FACING PAGE, ABOVE RIGHT:  
**Site Plan. Variation I. Self. April 2018.**  
 This detail of the larger Variation I Site Plan shows the outdoor Communitary between the Section House and its garage.

## COMMUNITARY

This is not a space for dialogue or debate, but for inconsequential conversation, laughter, banter, and lightheartedness. In Alaska, especially in the cold dark winter, people will gravitate towards fire barrels or fire pits and talk to others around them. In summer, barbecues replace the burning wood. These are informal spaces of gathering, completely separate from the market economy. To describe them as either private or public space is not appropriate, as they occur in both. Communitary describes the use of the space more than it does the control of it. The requirements are few and simple: friends, fire, benches, and food or drink.

The Communitary is mostly a space of gathering, and has little formal design. The furniture is typically loose, and the best Communitary works on many scales. Some gatherings require large rooms and spaces, but others can occupy smaller areas, with clusters of chairs. There are interior and exterior Communities at the Wireless Station and Section House, and they respond to specific use-related conditions.

The action of the Communitary is almost a ritual in itself. The voices around the fire accept a responsibility to be civil and constructive. This convivial act of speaking without preaching unites the group and builds confidence in the community. The sounds of the voices create a new zone itself, a new acoustic node, that exists without an architectural, or even spacial context. Joining this chorus allows Visitors and Residents to separate a little from themselves and commune with others.



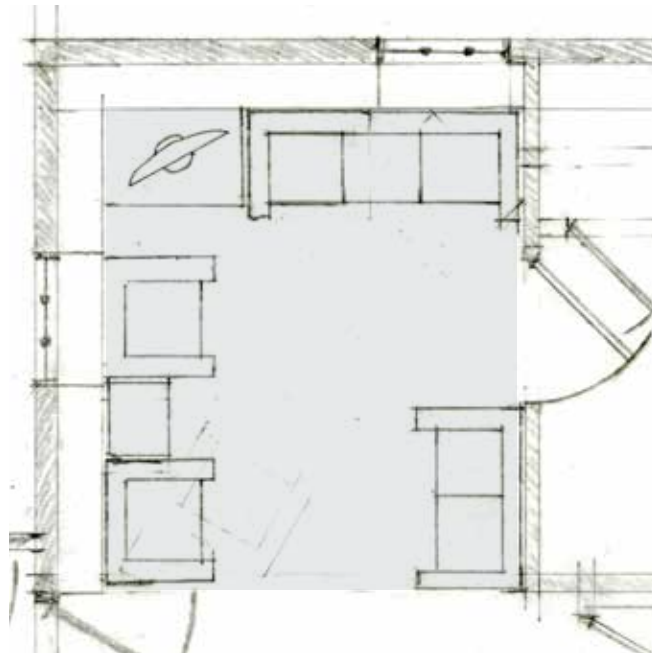
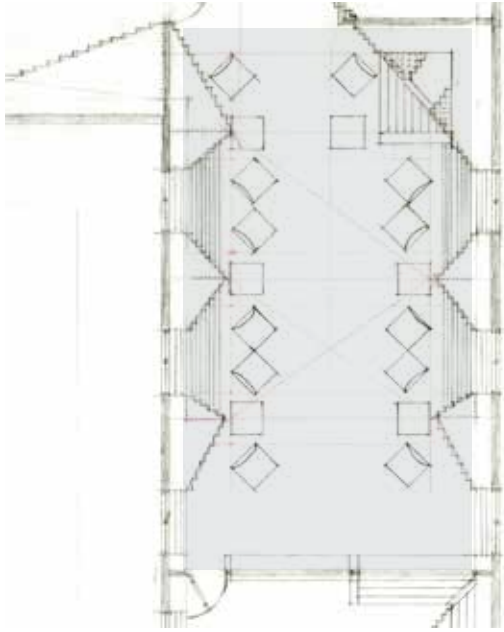


Fig. ar. PREVIOUS PAGE, BELOW LEFT:

*Site Plan. Variation I. Self. April 2018.*

This detail of the larger Variation I Site Plan shows the outdoor Community between the T-Shaped Building and original building.

Fig. as. PREVIOUS PAGE, BELOW RIGHT

*Section House Plan. Variation I. Self. April 2018.*

This portion of the plan illustrates the Community of the Elder Care Home in the Section House.

Fig. at. CURRENT PAGE, ABOVE: *"Stereo Recitatory Glyph". Self. March 2018.*

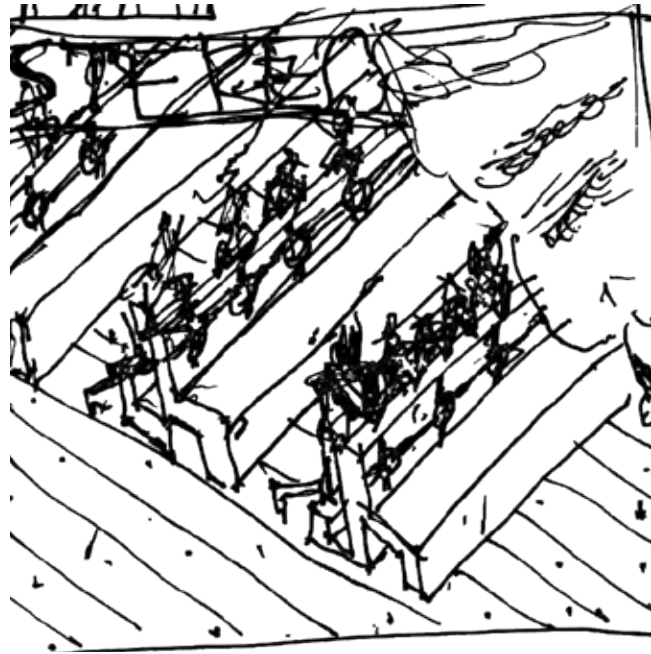


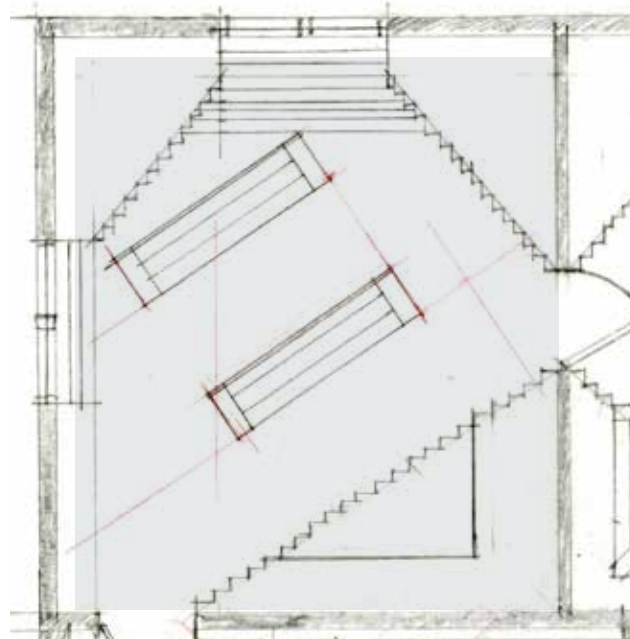
Fig. au. CURRENT PAGE, BELOW: *Original Building Plan. Variation I. Self. April 2018.*

This detail of the plan illustrates the Recitatory in the original building.

Fig. av. FACING PAGE, ABOVE: *"Auditory Glyph". Self. March 2018.*

Fig. aw. FACING PAGE, BELOW: *Original Building Plan. Variation I. Self. April 2018.*

This portion of the plan illustrates the Auditory in the original building.



## STEREO RECITATORY

The Stereo Recitatory is more a description of the use of the space than the space itself. The room is a Recitatory, wherein an individual recites ancient and known stories. The stereo indicates that this recitation occurs with others. The most common example of group recitation is prayer, specifically the Lord's Prayer. However, the same experience occurs with group singing. This does not even have to be a religious song but could even be a Robert Burns<sup>xvi</sup> lyric.

The Stereo comes from the concept of multiple speakers, and the metaphor is particularly fitting to choral singing. The Recitatory derives from the process of voicing an existing text or lyric. This is recitation because the speaker does not invent or change the words. In the Stereo Recitatory, benches are loose to have any arrangement. The other requirement of many recitations, often including a leader, is for a table or altar. This manifests in a niche carved from the concrete, which envelops the source text for the recitation.

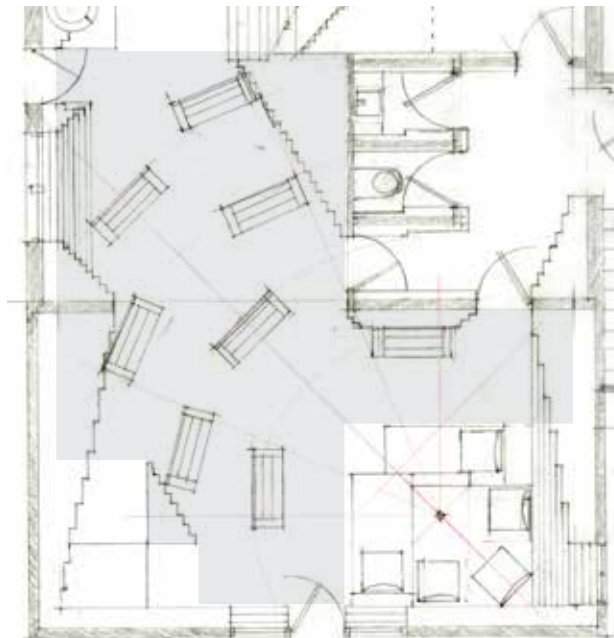
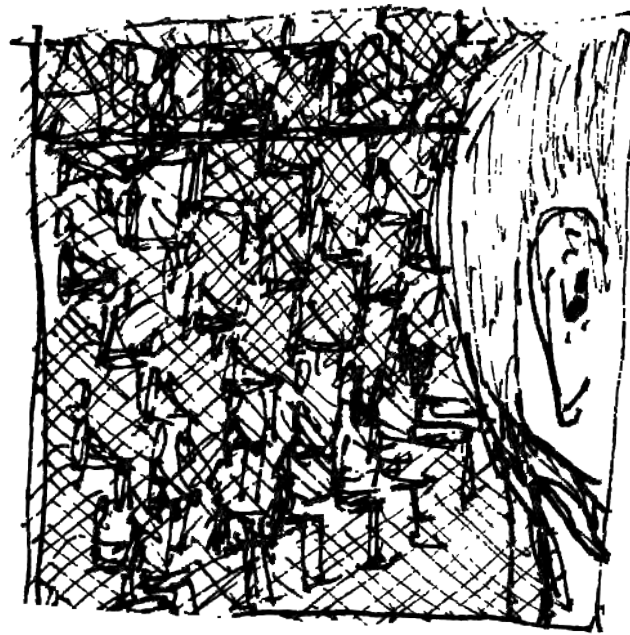
What occurs during disciplined choral singing is the music causes the singers to lose the sense of self. The personal voice disappears into the chorus of other voices, and music forms a connective tissue for all the singers. The common phrase "feel the music" best describes this moment, when the singers disappear into the song. The architecture and other voices resonate along the same melodies, and the conscious enters another realm, a metaphysical transportation to a timeless place and placeless time. The voices and spirits join, either in rhythmic prayer or lyrical song.

## AUDITORY

Although the Auditory is one of the more common spaces in the Wireless Station, it is no less significant than any other. The room is simply a room for listening. This is not only to the performer or orator, but also to the way the architecture selectively amplifies or muffles certain sounds. Also, the nearness of other listeners causes Visitors to become aware of their own sounds in the room, and how the architecture responds. Through the combination of these three sources, the performer, listener, and architect, the Auditory becomes more than rows of benches, but a complex space of group experience.

Like many of the glyphs, Auditory describes more of an experience than a space. The seating is informal and the architecture irregular, totally unlike more rigid auditoria. The space also lacks complete enclosure, so that the experience extends into the adjoining spaces as well. Sight is of no consequence, as sound travels around and through bodies. The building carries the sounds of the orator to other rooms, and out into the site. It holds it in its fabric and resonates sympathetically.

Listening to a story enraptures the mind. The perception of reality, of time and place, disappear as the words create a new world. The Auditory connects a group of listeners to each other and forms one conscious from the synthesis. The conception of the sounds of the audience, orator, and architecture resonating in the same space transforms the room into an homogeneous field of sound. The transportation is communal, and uniting.



xvi. Note:

For those unfamiliar with Scottish poet, he produced a collection of work, *The Merry Muses* that encapsulate bawdy themes. These were controversial at the time, and were published posthumously. Still, Burns' night festivities include the recitation of his poems, smutty and otherwise.

Fig. ax. CURRENT PAGE, ABOVE:  
"Offeratory Glyph". *Self*.  
March 2018.

Fig. ay. CURRENT PAGE, BELOW:  
*Original Building Plan. Variation I. Self. April 2018.*  
This detail of the plan illustrates the Offeratory in the original building.

Fig. az. FACING PAGE, ABOVE:  
"Transitory Glyph". *Self*.  
March 2018.

Fig. ba. CURRENT PAGE, BELOW:  
*Building #2 Plan. Variation I. Self. April 2018.*  
This detail of the plan illustrates the Transitory in the Building #2. It utilizes nearly the entire building.



## OFFERATORY

Maintaining the metaphor of the religious assembly space mandated the Wireless Station have an offeratory.<sup>xvii</sup> This would be a place for Visitors to bring recordings of sounds, stories, and songs to the Wireless Station for storage and safekeeping. The bringing of offerings would not be gifts to any deity, but a means of constructing a significance of the Wireless Station that builds upon the previous history. Like carrying a single stone to a cairn, the act of hundreds erects a significant structure of memory.

The recordings are artifacts of sound, and therefore history. The Residents store these artifacts, and curate them. They might even share them with other Visitors. Providing an historical record of Government Hill and Anchorage, these artifacts cultivate and preserve a rich heritage of the area. They enhance the significance of the Wireless Station as a retainer of history. To access the space, the Visitor enters through a narrow gap in the concrete, as if carved into the layers of history, and deposits the artifact on a concrete table. Later, a Resident enters from another side to retrieve the offering. The Offeratory is a small recording studio as well. A Resident or Visitor can record an oral history into a wall-mounted microphone, into the very wall and concrete.

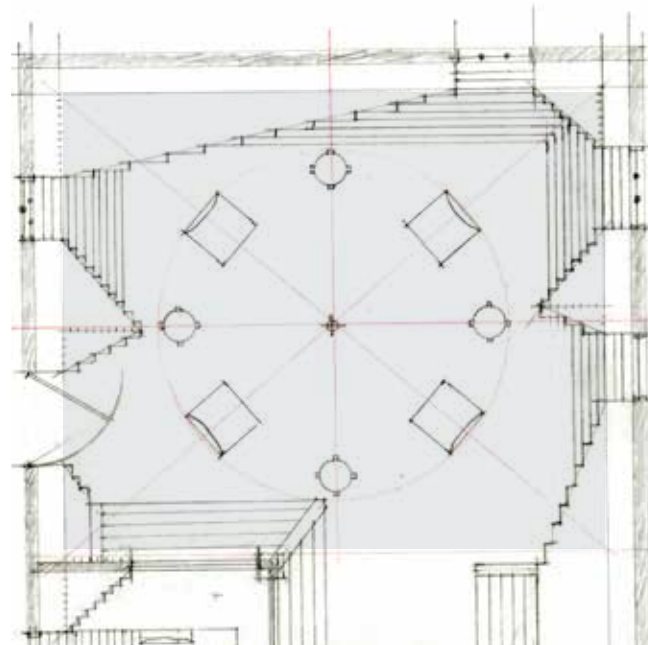
Bringing the offering to the Wireless Station connects the Visitor to the building, and the history it contains. The artifact is evidence of that history, and the includes the spirit of the Visitor. More importantly, the spirits that reside in the artifact can now inhabit the Wireless Station.

## TRANSMITORY

The Transmitory is one of the easier glyphs to envision, although is difficult to explain. More commonly, this space would be a recording studio. Here, musicians, musical groups, as well as vocal performers and story tellers would come to the Wireless Station to record themselves. Residents operate the sound booth Administratory, and Visitors would either record or be present

The space offers chairs and stools for the artists, arranged around a singular central microphone. The monophonic recording was more common in the early years of recording, but remains popular among artists and listeners today. The single microphone represents a single listener, and provides a more raw, inclusive sound than stereophonic recording. Having only one track makes editing mistakes out more difficult, but this produces a recording quality more similar to a live performance. The stepped concrete is able to displace the sound waves in the room to prevent unwanted echoes, but the resonance and acoustics of the space depend on the number of bodies in the room, not on mechanical or technological dampening.

Recording sound transmits it from a pressure wave to an electromagnetic wave. This transports the sound, and transports those creating it, into the spirit realm. The recording process itself transmits a signature of the space and stories into the recording. When played, that recording connects the two spaces. The voices that filled the Transmitory now fill another space, and the spirits of the performers do as well. Like radio, recordings connect moments in time and space.



xvii. Note:

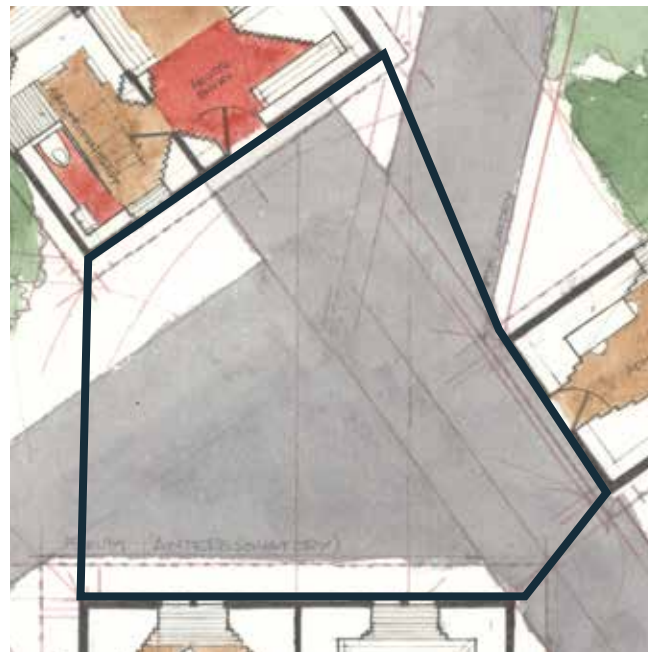
The difference between the spelling of "offertory" and "Offeratory" arises from the desire to separate the spaces of the Wireless Station from their religious inspirations. Moreover, offertory describes an act, the giving of the offering at Eucharist, whereas Offeratory is a space for leaving offerings.

Fig. bb. CURRENT PAGE, ABOVE:  
"Anteresonatory Glyph". Sel.  
March 2018.

Fig. bc. CURRENT PAGE, BELOW:  
Site Plan. Variation I. Sel.  
April 2018.

This detail of the larger  
Variation I Site Plan shows  
the Anteresonatory between  
the three buildings on the  
Wireless Station Site.

Fig. bd. FACING PAGE:  
"Resonatory Glyph". Sel.  
March 2018.



## ANTERESONATORY

The Anteresonatory is an anticipation of the Resonatory, like an antechamber is the anticipation of the room.<sup>xviii</sup> It is a vestibule of sorts, and is adjacent to the Resonatory. The Resonatory and Anteresonatory are two halves of the same space, like the Halls of the Descendants and Ancestors. Each half is roughly hemispherical, and elements on the landscape form the edges and thresholds of the Anteresonatory. The Anteresonatory exists in reality, whereas the Resonatory has a surreal and metaphysical context. Although a Visitor can enter the Anteresonatory, no individual has access to the Resonatory.

The Anteresonatory is the triangular space between all three buildings of the Wireless Station. It is adjacent to each, and so has the greatest density of resonating sounds. The buildings form its hard edges, and their corners form the thresholds of the space. Aside from the auditory node of the Anteresonatory, these form an implied room as well. The expanded pavement encourages a moment of pause for Travelers and casual encounters of Visitors. These occupants add another source of sound that transfers to the space below.

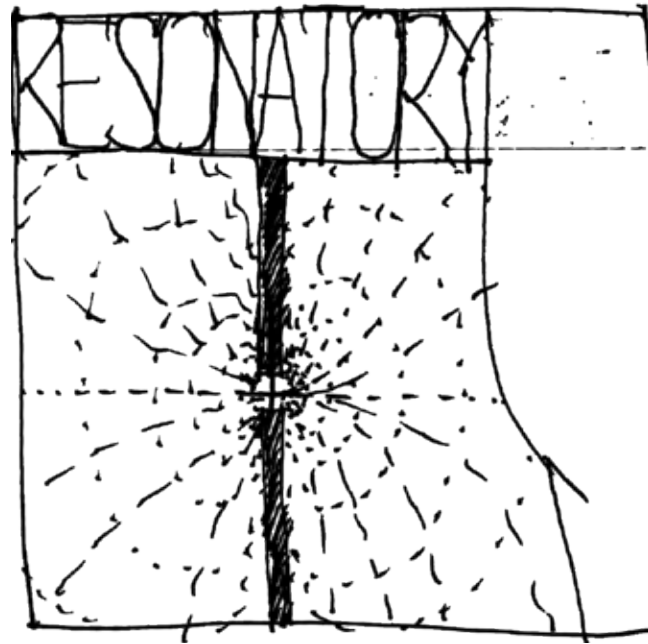
The air of the Anteresonatory vibrates with the natural sounds of the site, as well as those emanating from the buildings. The stories occurring within also inhabit the acoustic node. This creates a dense auditory milieu that attuned Visitors can perceive. Like the Arctic Entry, the occupant of the Anteresonatory is between spaces, caught within a space within a threshold. The sounds from nodes beyond the thresholds collect here.

## RESONATORY

Phil Spector was famous for his “Wall of Sound” production technique that involved playing the instrument voices through a subterranean concrete room. This resonating chamber muddled the different voices into a single thrumming voice. The process took the sounds above, translated them into energy, then returned them to sound before translating them to energy once more. This process unified the sound and imbued the recordings with an acoustic signature of the room. Modifying the sounds created above, the resonating chamber imbued itself, as the sounds continued to resonate after the recording was complete.

The Resonatory performs the same function for the Wireless Station. It is immediately adjacent to the sources of sound, the buildings, and translates the sounds into spirits. However, the responsibility for collecting the sounds falls to the Anteresonatory, which through adjacency transfers the sounds to the Resonatory. The form of the Resonatory corresponds to that of the Anteresonatory, however the Resonatory migrates. The Anteresonatory is always above the Resonatory. Although past locations of the Resonatory are difficult to find, before the relocation of Building #2 it was south of the original building. Over time, the position has shifted northwards to the current location, but future changes to the site could cause it to relocate once more, perhaps to the Hall of the Descendants or the Section House.

The Resonatory translates the sounds above into place spirits and its position represents the place of most transmittance.<sup>xix</sup>



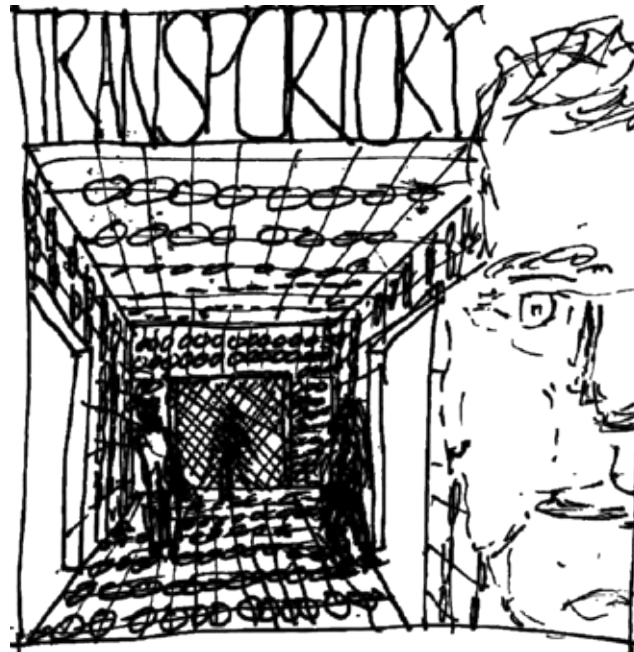
xviii. Reference Act IV.

xix. Note:

An early sketch shows the migration of the “Point of Transmittance”. The Resonatory performs the “transmittance” because it is the room that translates sounds into spirits, that transmits memories into the site. The Transitory performs a different role because the act within is one of transmitting oneself, moreover the sounds of oneself, via electricity. This difference between “transmittance” and “transmitting” is similar to that between Liberal and Liberalism, in that they share the same root, but mean different things.

Fig. be. CURRENT PAGE:  
"Transportory Glyph". *Self*.  
March 2018.

Fig. bf. FACING PAGE:  
"Hall of the Ancestors  
GLyph". *Self*. March 2018.



## TRANSPORTORY

The effect in most of these spaces is one of a separation of the body and the spirit. This process is similar to the process of the transporters in *Star Trek*. Those converted a body into energy, and reconstituted the body on a different plane. Metaphysically, listening to a story does the same thing. The story teller invents a place and the descriptions cause the listener to imagine the place. Additionally, listening causes an metaphysical translation of the self into the fiction, literally losing oneself in the story. Stories have the power to shift the self to a new "plane of consistency", like the science fiction transporter.

Surreality is the context of the Transportory. The 'room' has no concrete walls or floors, and is more of a corridor. As the Visitor occupies each space and participates in the interaction with sound, the Visitor passes through the Transportory. Unbeknownst to the Visitor, the Transportory separates the spirit from the body, and is responsible for maintaining this separation. Thinking of the Transportory as a space makes the concept easier to digest. For instance, on the Ambulatory, the Traveler walks through the Transportory, causing the spirit to access another realm.

Acoustic thresholds separate acoustic nodes and the acoustic horizon separates reality from surreality. The passage from one node to another requires merely walking through a door whereas the passage across the horizon involves the Transportory. Sound powers the space, which liberates the spirit from the body.



## HALL OF THE ANCESTORS

The Hall of the Ancestors is the counterpoint to the Hall of the Descendants. It is a dome-like structure that extends the curvature of the plaza upwards indefinitely. This image of the two sets of tiered seating reaffirms the similarity with a civic council chamber, wherein the councilors debate on stepped rows and the citizens watch from above. Whereas the levels of the Hall of the Descendants are open to movement, and thereby lend a greater air of engagement, the floors of the Hall of the Ancestors are balconies more than steps. The Ancestors gather around on each level, and look over the short walls. This arrangement determines the Hall to be a place of observation.

The Ancestors are able to hear and see all the communication below. Because the Hall exists in another realm, the concept of distance does not exist. The levels only give the impression that there are infinite floors. The purpose of the Hall is to continue the metaphor of the ground plane splitting two realms. The space above, in this case, however is the surreal one, and exists in the minds and hearts of the Residents and Visitors. However, its awareness grows with each successive level of Traveler, Visitor, and Resident. The ancestors are also speaking, though perhaps only the Residents can hear them.

Being central to the organization of the site, the Hall of the Ancestors gives order to the buildings. The spirits the Visitor encounters are those of the ancestors, and the sounds retained in the buildings and firmament came from the voices of those that passed on to another realm.

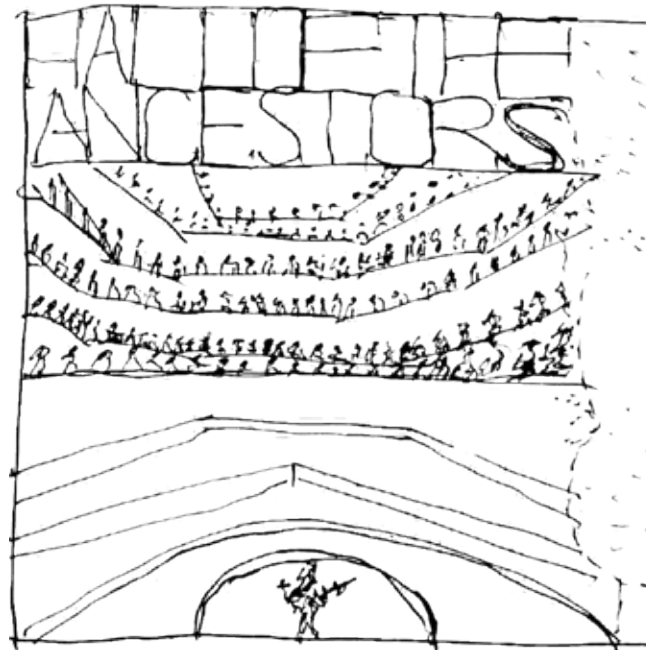


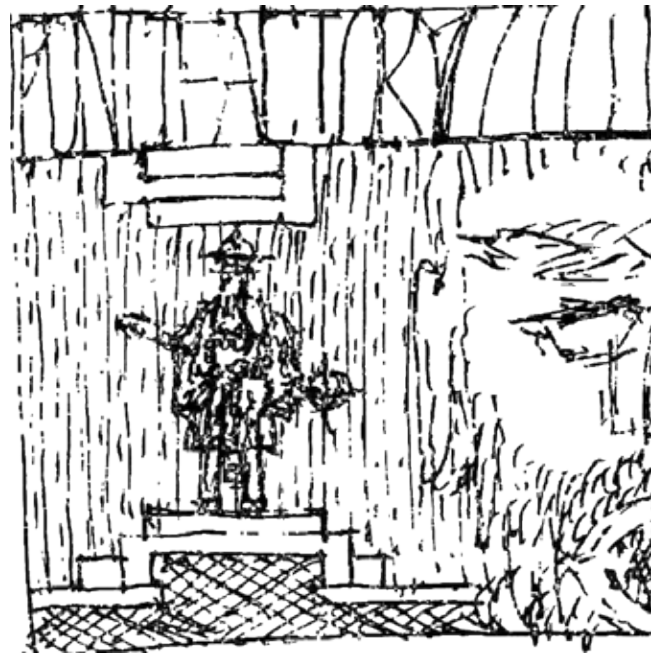
Fig. bg. CURRENT PAGE, ABOVE:  
"Animatory Glyph". Self.  
March 2018.



Fig. bh. CURRENT PAGE, BELOW:  
"Pontificatory Glyph". Self.  
March 2018.

Fig. bi. FACING PAGE, ABOVE:  
"Oratory Glyph". Self. March  
2018.

Fig. bj. FACING PAGE, BELOW:  
*Original Building Plan. Vari-  
ation I.* Self. April 2018.  
This image of the plan  
illustrates the Oratory/  
Pontificatory in the original  
building.



## ANIMATORY, ORATORY, AND PONTIFICATORY

The Wireless Station has a mysterious basement. What is apparent is the prevalence of ghosts. Ghosts of furniture, doors, boilers, but also those of spiders, mice, and memories. The place is quiet yet vivid, as though all the spirits have retreated to its cool dankness. The Animatory<sup>xx</sup> is of course a space of ghosts, and fittingly holds the records, files, and artifacts of stories and sounds from around the neighborhood and community.

While the Wireless Station actively retains the sounds of the Visitors and Residents in the concrete and remaining original fabric, the Animatory provides a repository of archived sounds and stories, including the Oral Histories Municipal staff collected from long-time residents. The Animatory is a crypt for the remains of sounds under the Oratory. The space provides storage for all types of media of recording, from digital to vinyl. The Residents bring the artifacts left in the Offeratory here for eternal rest. The traces of sound in the Animatory carry the spirits of those that made and recorded them. These spirits inhabit the room and float up from its depths to enliven the spaces above. Visiting the room is to visit the past.

The Animatory relates directly to the Pontificatory above, in two manners. The first is that a resident may retrieve an artifact from the Animatory and present it from the Pontificatory. The second enhancement of the space occurs when from the Animatory, the Resident broadcasts the signal over the radio. This restoration produces the same connecting effect, and the Resident becomes a physical bridge between separate places and times.

When the Animatory is not broadcasting, the space above is the simple Oratory. The practice of oratory does not exactly correlate with the religious space of an oratory, but does connect with the musical denotation of the word. It is a formal method of speaking that carries greater gravity than simple conversation.

The Oratory is a series of concrete levels that form a stage. The subtle elevation change gives greater hierarchy to the space, and more power to the speaker. Depending on the number of storytellers, the chairs surround a single fixed microphone in the middle of the stage. A wire connects the mic to a digital recording device in the Animatory that stores the sounds in its records. The chairs of the Auditory radiate from the origin of the microphone, although the storyteller may be in any portion of the space.

Storytelling, or oratory, is one of the most important practices of civilization. To tell as story is to add to the collective consciousness of a population, and to store that story in memory is to retain the heritage and history of the community. This space differs from the Recitatory, though, because stories have a fluidity that encourages newness and improvisation. The act of sharing a story, of voicing a memory, removes the Resident from the action. The Resident is the instrument through which the story passes, from ephemera to sound. Channeling the voices of the spirits from below transports the Resident to their realm, a place of memory. This metaphysical connexion through sharing stories is more powerful than any radio signal, and preserves history.



xx. Note:  
The word "Animatory" comes from the Latin word for the "animating principle", anima. This could translate to life-force, soul, spirit, or ghost.

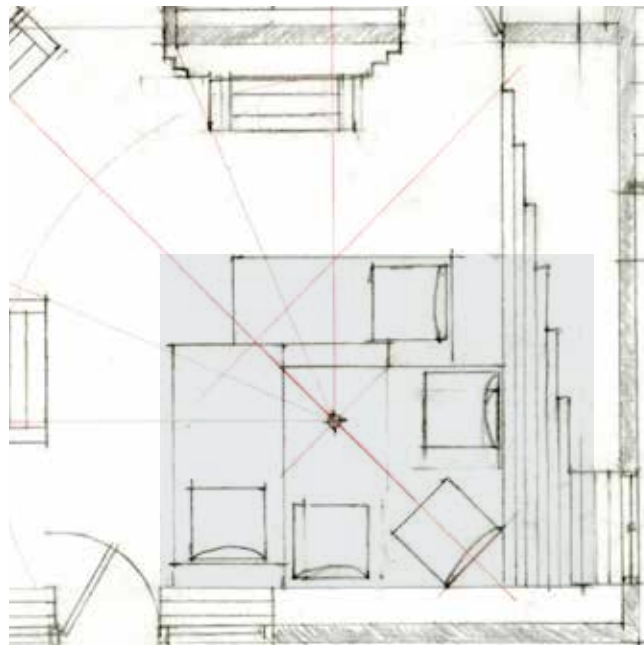
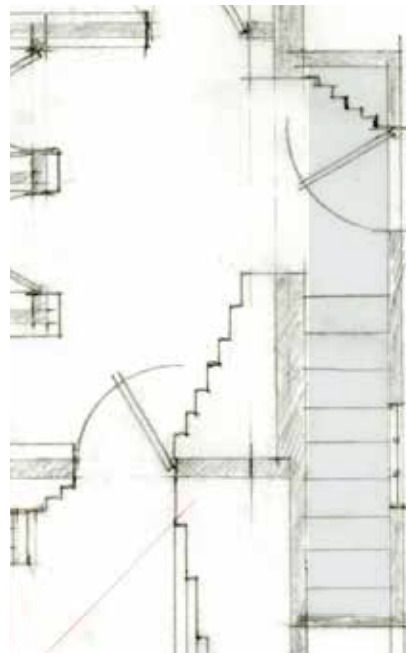


Fig. bk. CURRENT PAGE, ABOVE:  
"Ascentory Glyph". *Self*.  
March 2018.

Fig. bl. CURRENT PAGE, BELOW:  
*Original Building Plan. Variation I. Self. April 2018.*  
This image of the plan illustrates the Ascentory in the original building.

Fig. bm. FACING PAGE, ABOVE:  
"Mono Recitatory Glyph".  
*Self. March 2018.*

Fig. bn. FACING PAGE, BELOW:  
*Original Building Plan. Variation I. Self. April 2018.*  
This image of the plan illustrates the Recitatory in the original building.



## ASCENTORY

The Ascentory is part of the journey of the Resident. The purpose of the space is servant to those it connects, the Animatory and Pontificatory, and is the bridge between them. The act of ascension is prevalent in religious texts, and this space offers that to the Resident.

When intending to share a story from one of the artifacts, the Resident retrieves the artifact and climbs the stairs of the Ascentory. The stairs physically take the Resident from the Animatory to the Pontificatory. Additionally, a metaphysical journey occurs. To enter the Animatory in the first place, the Resident must acknowledge its intimacy with the spirit world. Carrying the artifact brings the spirits it contains—the echoes of the voices of the past—up with the Resident in the return to reality. Whereas most of the spaces are stationary connexions with the past, this space involves a vector, both the act of moving, like in the Ambulatory, and the act of rising, like in the Transitory. The stairs are narrow, but not too steep. Nevertheless the journey is arduous and powerful.

The Ascentory makes the Pontificatory possible. For the Resident to be the bridge between the spirit and material world, the Resident must first ascend. In pontificating, the Resident passes over, and then descends. In order to share their stories, the artifacts require the Resident to retrieve them, and bear them from below to above. The spirits can not escape the artifacts, but can be free to speak. Instead of the sounds liberating the individual, the Ascentory liberates the sounds.

## MONO RECITATORY

Like its Stereo counterpart, the Mono Recitatory describes the use of the space more than the actual room. This use occurs in the same room as the Stereo Recitatory, and the Visitor or Resident still recites ancient and known stories, only this time, alone. Examples of recitation are the same, prayers, songs, and stories, even, but the loneliness of the speaker changes the interaction with the space.

The Mono arises from the concept of a single speaker, and the metaphor is particularly suited to solo singing. The Recitatory derives from the process of voicing an existing text or lyric. This is recitation because the speaker does not invent or change the words. The layout of the Recitatory is the same, but the feeling of being alone in a room differs considerably from being in a group.

With only the sounds of the self, the sound does not absorb the self. Instead, the individual has a conversation with the room, and grows more aware of their individualism in the process. As the occupant begins speaking, the walls of the room reverberate with the single sound. A conversation dynamic forms from the interference of these reverberations and the continuing voice. Instead of disappearing into the sound, the individual becomes self-reflexive. Although the recitation requires greater discipline, because the group is absent, the repetition of the known words is cathartic and illuminating. The self separates to both utter and analyze the patterns of words, peculiar intonations, and particular resonances the voice shares with the room.

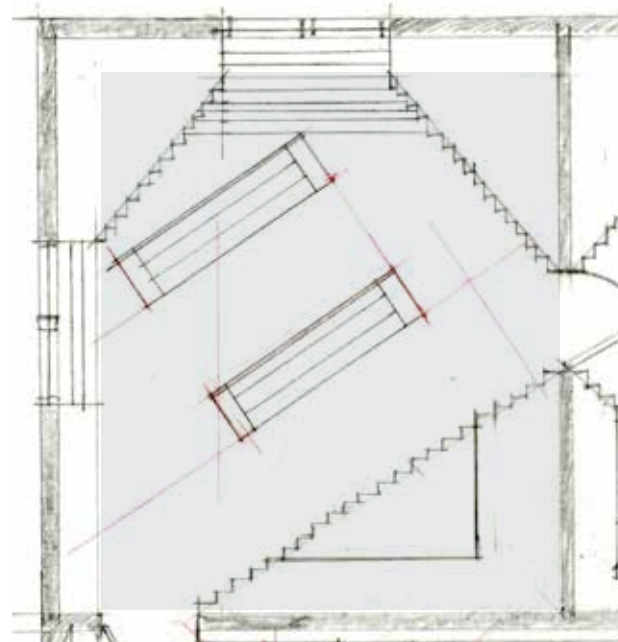
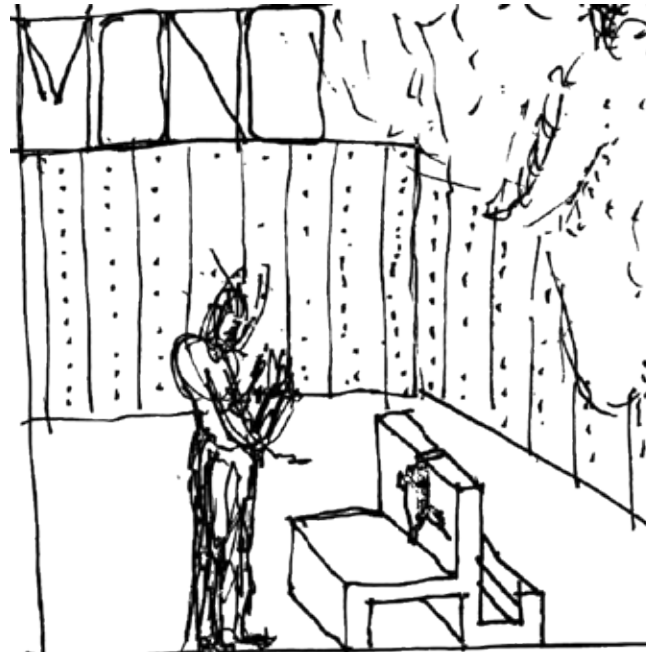


Fig. bo. CURRENT PAGE, ABOVE:  
*"Administratory Glyph". Self.  
March 2018.*

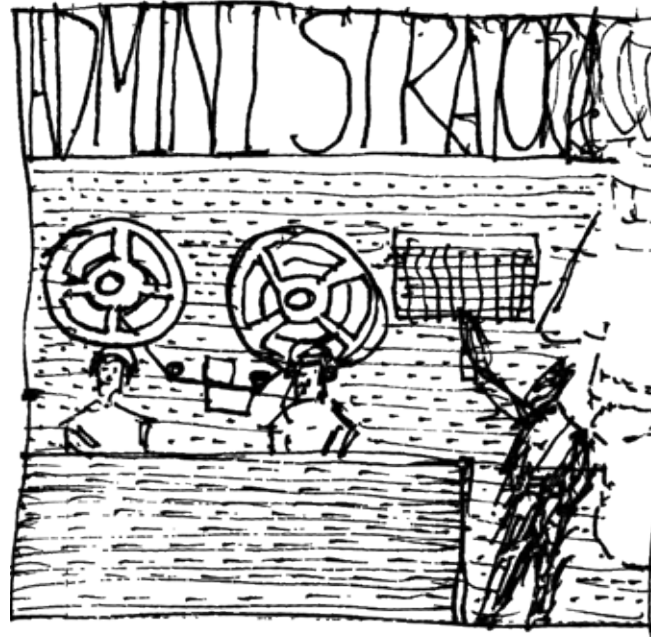
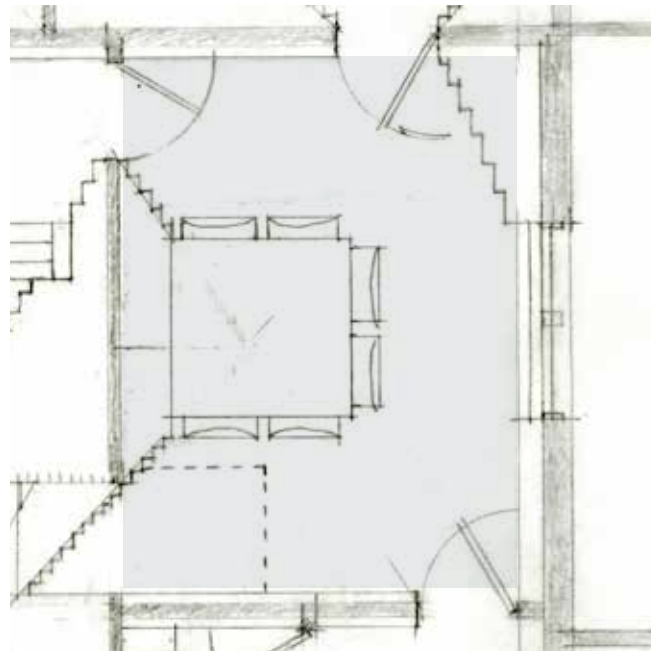


Fig. bp. CURRENT PAGE, BELOW:  
*Original Building Plan. Vari-  
ation I. Self. April 2018.*  
This image of the plan illus-  
trates the Administratory in  
the original building.

Fig. bq. FACING PAGE, ABOVE:  
*Building #2 Plan. Variation  
I. Self. April 2018.*  
This image of the plan illus-  
trates the Administratory in  
the Building #2.

Fig. br. FACING PAGE, BELOW:  
*T-Shaped Building Plan. Vari-  
ation I. Self. April 2018.*  
This image of the plan illus-  
trates the Administratory in  
the T-Shaped Building.



## ADMINISTRATORY

As the operators and officiators of the spaces, the Residents require specific rooms for their use. These are not service spaces,<sup>xxi</sup> but perform crucial roles for the Wireless Station and its Visitors. The Administratory describes generally the control rooms in each structure, either spaces that support the primary function of the building, or that provide necessary spaces for the Residents. These rooms give the Residents control over the other spaces, and a level of separation. Several rooms provide opportunities for Residents and Visitors to interact, but these spaces have less convivial interaction.

These rooms are where the secrets occur. The Residents hold the knowledge of the buildings and their spaces. They understand and operate the sound equipment, and are the care takers for the buildings. Although the Residents live away from the ritual spaces, they spend most of their day working in and around them. Their role is to be a shepherd, not a teacher. The doctrine that disciplines their actions and allows the spaces to function is privy only to them. They protect their practices and are selective about who may join their ensemble. The operation of a Wireless Station is serious work, after all.

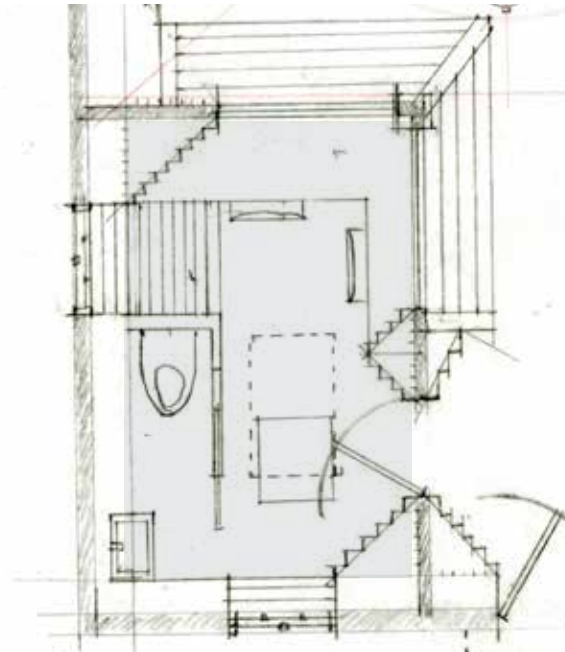
Each building has an Administratory. The original building provides the most ample, most general, and most public of them. The room provides a space for meeting with other Residents to discuss daily agendas or share news. This is the core of the operation, and all the spaces of the original building, the most significant spaces, are

immediately adjacent. During operating hours, however, the room communicates with the Arctic Entry and Community and the Residents are able to direct Visitors to the correct rooms. However, the geometry of the space prevents Visitors from continuing beyond the table.

The Administratory in Building #2 is a sound booth. The Residents operate the recording equipment of the Transitory and provide direction on the content and methods of sound recording. The Residents understand the transcendence of sound recording, and welcome Visitors to participate in the act of transmittance.

Having a program more related to community than the other two buildings, the Administratory of the T-Shaped Building is a small food-prep area with counters and a sink. The Residents here are able to prepare meals for special events held in the adjacent Community. Notwithstanding the public nature of the building, the Administratory remains a private space for only Residents.

Each Administratory provides a specific support to the spaces of the corresponding building. These are the areas of operation and guidance; also the seclusion and preservation of the practices of the Residents. These rooms still contain and retain sounds, however, and are just as significant to the site. The sounds of the techniques and practices of the former radio operators are just as mysterious to the Visitors as those of the Residents, but the buildings remember those historic sounds, often occluded in histories, as well.



xxi. Note:  
Served and service in the  
sense of Louis Kahn.

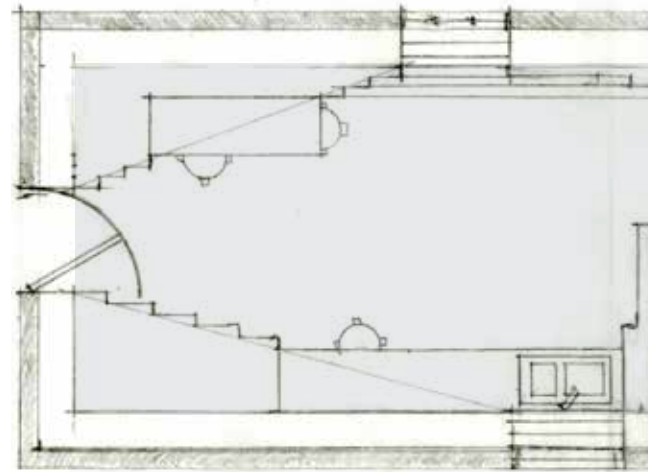
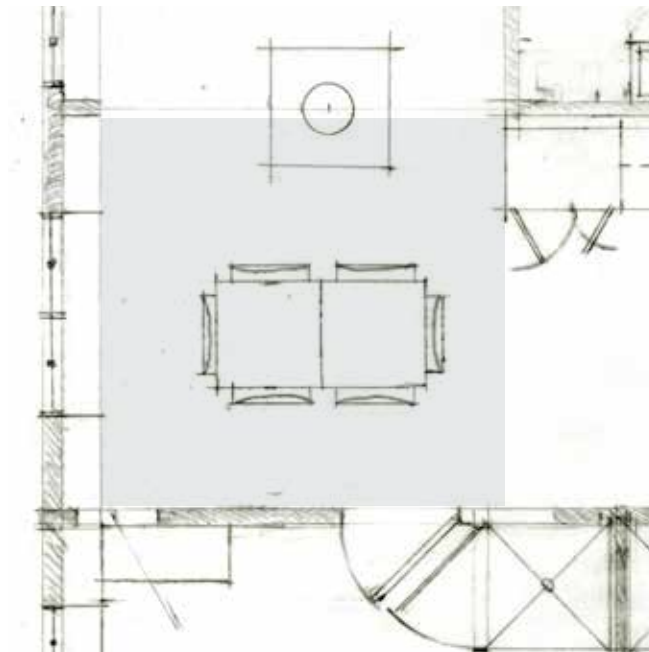


Fig. bs. CURRENT PAGE, ABOVE:  
"Refectory Glyph". *Self.*  
March 2018.

Fig. bt. CURRENT PAGE, BELOW;  
FACING PAGE:  
*Section House Plan. Variation*  
*I. Self. April 2018.*

These images of the plan illustrate Refectory in the Elder Care Home within the Section House.



## REFECTORY

Within the Section House is a place for the Residents to share meals. The Section House provides a retreat from the duties of the Wireless Station, and includes the more intimate spaces in the lives of the Residents. The Refectory table is large enough for other Residents living on Government Hill to join in meals. The meals offer an opportunity for the Residents to commune with each other over food, and share light conversation away from the formal spaces of the Station. While working at the Station the Residents must perform as operators of the spaces, guides for the Visitors, and guardians of history, spirits, and sounds. However, in the Section House, the Residents are free to be people.

The Refectory in the Section House occurs in the original kitchen of the building. The table nestles in the middle of the space, between two walls and the wood stove. A large window provides western light into the room. On the other side of this room is the kitchen, which is an extension of the Refectory. It is adjacent to a more private entrance to the building out of convenience and historic precedence, and provides an intimate space for making meals. The annexation of the two rooms prevents a sense of separation, and allows conversations to occur between those at the table and those in the kitchen.

Refectory-style eating is commonplace in monastic orders, and is gaining popularity in restaurants and communal living dwellings. The concept is one of taking time out of the day to set aside



responsibilities and duties to join with other individuals over food. The ritual of eating has more meaning with a group than eating alone.

Conversation plays an important role in the eating ritual. Through this form of communication, interpersonal bonds form and intimacy develops. The conversation can be discussion, question, or story-telling, and frequently revolves around the type and quality of the meal. Against this context, silence gains significance. Groups or individuals can be silent at a Refectory table, and the scale of the table allows them to remain apart. To address this, the Refectory table in the Section House breaks into two, providing a level of privacy.

The conversation extending from the kitchen to the dining portions of the Refectory erase the boundary between served and servant spaces often associated with the two uses. Those Residents working in the kitchen can be present and active in the conversations at the table.

Through the sharing of meals and conversation, the Residents can build trust and intimacy. Elders too often live alone, and moving to the Section House allows them to have human interaction on a daily basis. The Residents do not transcend to a different realm or escape to the spirit world. The meals tie them immediately to the present, and the individuals they share it with. Remaining active and alert in this way is not only constructive to the order they preserve, but increases their own longevity and joie de vivre.

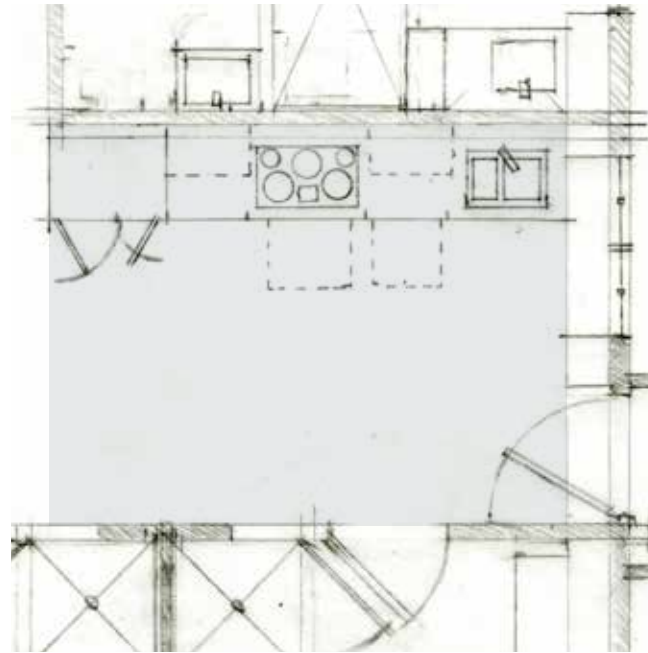


Fig. bu. CURRENT PAGE, ABOVE:  
*"Insulatory Glyph". Self.*  
March 2018.

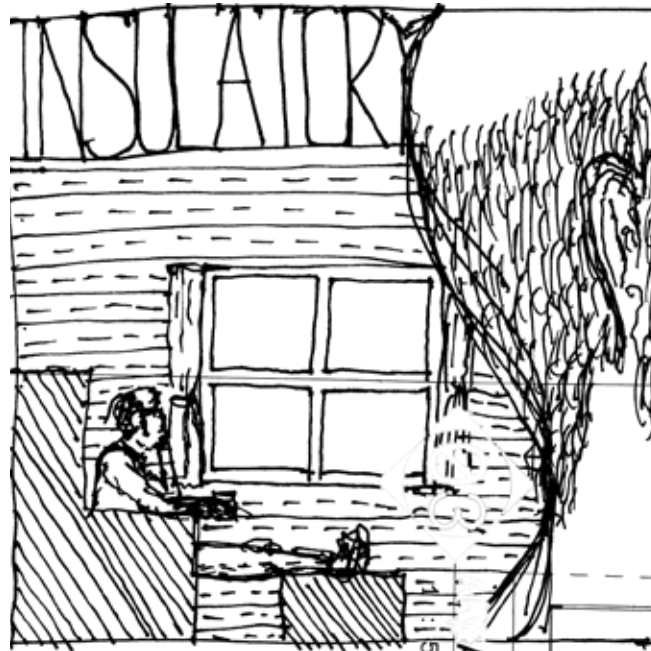


Fig. bv. CURRENT PAGE, BELOW:  
*Section House Plan. Variation I.*  
Self. April 2018.

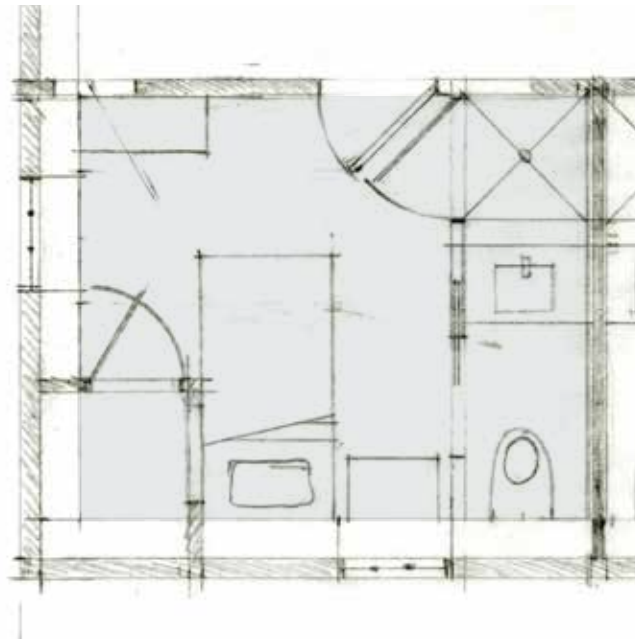
This image of the plan illustrates one of the three Insulatories in the Elder Care Home within the Section House.

Fig. bw. FACING PAGE, ABOVE:  
*Section House Plan. Variation I.*  
Self. April 2018.

This image of the plan illustrates one of the three Insulatories in the Elder Care Home within the Section House.

Fig. bx. FACING PAGE, BELOW:  
*Section House Plan. Variation I.*  
Self. April 2018.

This image of the plan illustrates one of the three Insulatories in the Elder Care Home within the Section House.



## INSULATORY

The Section House offers a unique living arrangement that is not quite a single-family home, even though by code that is what it is. The building is more of a communal living space, as each Resident has an individual apartment that provides a bed and bathroom. The living spaces, the Refectory and Community, occur outside of the Insulatory, and whereas those spaces are more public, these are private retreats. A complete life includes this balance of isolation and interaction. The seclusion of the Insulatory is specifically important for the Residents, who practice daily the art of storytelling and metaphysical transportation. The Insulatory provides the Residents with a place of rest and reflection.

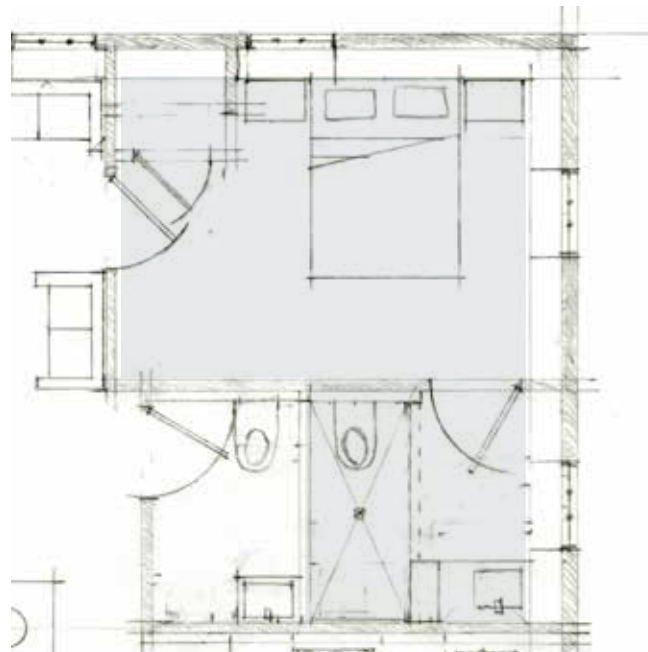
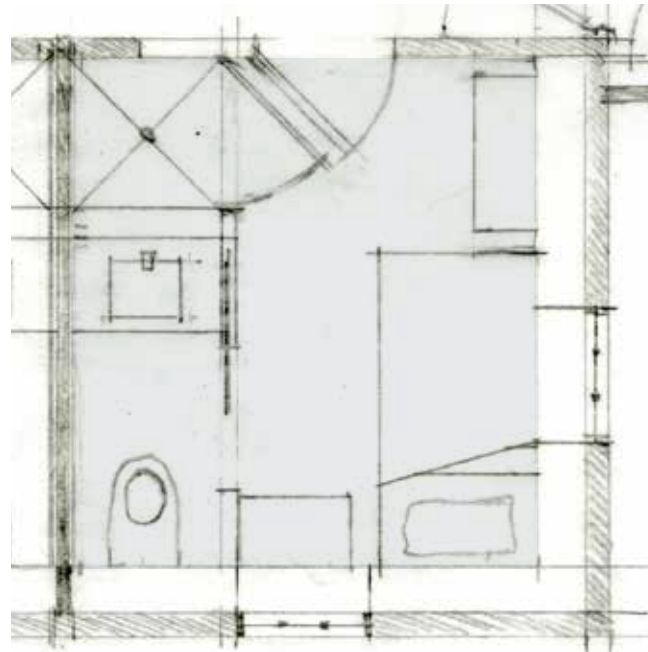
The size of the building limits the number of Insulatories to three. Two are single rooms whereas the third is a space for a couple. The largest is the most accommodating, and includes a large bathroom and closet. It is also the most accessible. The pleasant sounds of the outdoor Community and garden come through the windows. The entrance is equally more private, opening off of the quiet Community instead of the Refectory.

The two single Insulatories face toward the Hall of the Descendants, but offer just as much seclusion to the Resident. For one reason or another, many elders are single and live alone in their houses. Large rooms feel isolating and so the intimacy of the single room is a welcome counterpoint to the common areas of the building. However, many Residents who did not live in the Section House would still live in their homes.

More specifically, the Insulatory provides the space for the basic requirements of sleep and hygiene. These rooms are simple and lack tables or chairs that would distract from the use of the communal spaces. The practices of sleep and hygiene are private ones, whereas living and eating are public. This programmatic separation between the Insulatory and the Refectory and Community reinforces the manifestation of spacial control. The diagram specifies which spaces have individual and communal ownership.

Sounds in the Insulatory similarly differ from the other spaces. They are more domestic in nature, and the intimacy of the rooms discourages loud conversation. The placement and construction of the walls prevents sound pollution from the other rooms, ensuring the Insulatory is a sanctuary.

Isolated from the distractions and duties of life, the Resident can relax and recenter. Collecting the thoughts and events of the day allows an horizontal separation of the spirit and the self. The Resident reviews the stories of the day and sorts them. The self-reflection uncovers areas for improvement, and celebrates successes. The Insulatory is a space for meditation, a room of silence, or more specifically of the individual. Herein the community falls away and leaves only the Resident. The selection of outside sound, either from outdoors or adjacent rooms, is unique to the individual, but altogether unimportant. What matters are the Resident's own thoughts. The sounds of the inner voices and echoes of the spirits of ancestors are calming and reassuring. Being imagined, their engagement and acceptance are voluntary.



## EXPERIENCIAL NARRATIVE

There are the two intersecting users of the buildings. The Visitor is there for the experience of the sounds, perhaps to hear the stories the buildings can tell, or the stories the Residents can share. The Resident is there to share stories with Visitors, to shepherd them with sounds, and officiate their visit. Nevertheless, the Visitor is the user of the spaces, and the Resident the operator, not in the served and servant manner of Kahn, but in the Dantean manner of subject and guide.<sup>xxii</sup>

A Traveler arrives after the journey at the Wireless Station and without knowing has become a Visitor. This is because once the trail turns into the Wireless Station site it becomes the Ambulatory. The specific threshold is the line of bollards that prevent cars from driving into the site. This traffic can turn northwards immediately at the western property line to intersect Manor Ave. The first space the Visitor encounters along the Ambulatory is the outdoor Comminatory in the space between the trail and the T-Shaped Building. This was originally an heavily trafficked area of the site, and the place of many meetings. Similarly, this Comminatory provides a space of gathering and friendship, in all seasons, as well as private events such as birthdays and weddings. Turning from this joyous and fete-like atmosphere, the Visitor arrives at the door to the original building.

The historic operators of the Wireless Station predominantly used the east doors to the original building, while the public used the west door. However, the presence of the door to the northern

addition indicates that there was a programmatic separation between the northern rooms and the rest of the structure. Additionally, this would have been a 'back-door' in relation to the south and other east door. The design in this variation recognizes this historic difference by making this particular door the main Visitor entrance, and repurposes the room as the Arctic Entry. It is central to the three structures, and adjacent to the intersection of the trails, and provides the intimacy necessary for such a room. The Visitor enters here through the low entrance portico into the Arctic Entry. Upon ducking through the portico, the Visitor notices the concrete walls, stepped in a regular manner from each doorway. The Arctic Entry is welcoming with benches set into the concrete, and niches carved away for storing boots, coats, and setting down bags. This intermediary space is also a room of intimacy and engagement. The spirits in this room recall a similar historic use, as it was probably a reception office space. Children play on the benches, and the scents from shoes and coats mingle with the sounds from the adjacent spaces.

To the left is the Administratory, through which the Visitor must pass to get to the main space in the building, the Auditory. Here the Visitor can meet with a Resident, who provides information on the storytelling schedule, as well as history of the building, if of interest. Passing through the door to the interior Communitary, the sounds of pleasant chatter fill the air. Other Visitors sit on benches carved into the living concrete or lean on their chairs to get closer to the glowing hearth on the west wall. In this space the Visitors from the Ambulatory, and those that came by

car, can commune. The old main door on the west façade was the historic ‘front-door’ to the building; it was the door through which Anchorage residents traditionally entered, and therefore deserves greater ceremony than the back door on the east. This space would have been the main room of the Station, and would have seen the greatest number of visitors. Passing the hearth to enter the Auditory, the Visitor notices a break in the concrete mass and follows a line of steep steps up towards the glowing cupola. The sounds of cooing children and admiring parents cascade from the platform above.

Already the Resident storytellers are preparing in the Oratory. The Auditory has several lines of benches that face the corner of the Oratory, and the Auditory extends through the space where the operators sent and received their signals, and where the early residents could hear news of their friends and family. The other Visitors fill the benches while their children sit on the floor and the Residents begin the story.<sup>xxiii</sup> It is a traditional Dena’ina story, but while one Resident recounts in the aboriginal language, another translates.

Ghuch’idiyiq’ łuq’u ggugguyni da łu. *All the tall tales are about the Raven.* Łuq’u hghe duniyu ch’u łu łuq’u. *He was a part of all of them, all of them.* “Haa, henukda, yadi henuk didi? Łuq’a. Ch’adu hu yeh? Ndahduh łuq’a dit? Ighi a k’etnu ghu ch’ahninł’ut ch’u łuq’a ghin łuq’u sendilya yi egh gheshtnu shit’i” ni łu. *Idi’eł qeyeł tazdatl’ da lagu. Raven saw no salmon. “What is this for? Where*

*are the salmon?” He saw them downstream, and answered his question, “At the stream flowing out there, the salmon are brought down to shore. I will bring them,” he says.* Ch’u łuq’a łu. *Come from ben ch’anidatl’i shu. And they went with him, leaving the lake.* Ay yet ch’u ndi qeył hnul’an ch’u q’uda kiq’u łu heghe nu’iju. *So they saw this, and continued to swim.* Ts’iłt’an k’isen ggwa yi miłni tnun q’u shu, k’ggats’a qeyłnihi yadi di tree ghini yi yeł talch’aq’ łu ch’u, yet shughu ch’u bechutl’a qizdlan ch’u begguya qizdlan. *Now, he came to the creek again. One young girl was drinking water just then, and Raven turned into a piece of wood, like from a tree root. The girl swallowed this with the water, and soon after she got pregnant and she had a baby.*

Attending the story, the words transport the Visitor’s spirit through the Transportory and back onto the Ambulatory. The sense of time disappears and the Visitor can perceive all episodes of time simultaneously. Most importantly, the Visitor is aware of all the tellers of the story before now, and the spaces those retellings occurred. The sense of the Auditory expands to include all of these, as the story continues.

Ghuch’idi sukdu shi bay’idini ighi. *This is a tall tale, you know.* T’iłqit’ ch’u ghu nuhqighunesh ch’u ts’ełt’an quht’ana ghunhdi łu, “Biqi ch’el’ih nih,” qetnih ighi, *daylight. Soon after it was born, during when the baby was crawling around, the world was in darkness. The chief kept the daylight in*

xxii. Note: This is in the sense of Dante Alighieri’s *Divine Comedy*, especially the characters of Dante and Virgil.

xxiii. Reference: “Ggugguyni Sukdu (Raven Story)”. Oskolkoff. 1976. Trans. 2005. Although the Dena’ina words are the words of Mary Oskolkoff, the translation differs from that provided on the webpage.

*a basket in his lodge, and saw his grandson crawling towards it. He yelled, "He is going for it," because the baby wanted to play with the basket. Yadi iq' idi di? The mother was perplexed. What could they mean? Nuqey-ghunesh ch'u "Biqi ch'ul'ay, biqi ch'ulay," lu yuqu delgguh. Yi yinch'en ch'u belaq'a yedełggat. Qeyel'ahi ndat ka'a beqen ga q'u lu. Gguguyuni nusdlan. Hnihdnlalen lu. The baby still went after the basket. The men yelled again, "Let us have it! Let us have it!" He was cawing for the basket. So, the chief passed the basket containing the sun to him. Suddenly, the baby surprised them all as he turned into Raven, and he flew off! Yeh ghu nutnulnił, ch'u dich'ak'niłqet' ch'u shu jan qilan lu t'qijuq. He flew around, clutching the basket, and he opened the door; and so it happened, there is daylight. Ch'u tl'aq' qilan k'u ch'ijuq. Each night, Raven carries the light back to his mother and grandfather in their lodge. That is why we have night.*

After the story finishes, the Visitor walks over to the Offeratory. This small space off the Auditory, carved from the living concrete piers, contains a table upon which the Visitor lays an audio tape. The tape contains an interview between the Visitor and an elderly relative living Outside who grew up on Government Hill. The fond memories recalled on the tape will survive at the Wireless Station, and the spirit of the relative can occupy its site.

The Visitor turns to pass through the Comminatory again and enters the Recitatory. Here the Visitor kneels with several other Visitors and says a short prayer for the relative, and recites the Lord's Prayer. The simple rhythm of the words and the familiar progression of lines causes the Visitor to lose the sense of self, and again have a metaphysical understanding of reality. There is an immediate connexion between the Visitor and every other person who said the same words, and this bond through time and space recalls the magic of radio. This room was once an office for the ACS. The wall once had an enormous map of the State, and the operators likely coordinated work from there. This room was probably the last space in the buildings to have operated a telecommunications connexion with other places, over the phone or radio, and the new use reestablishes that importance.

Leaving through the same Arctic Entry as before, the Visitor heads northwards on the Ambulatory toward Building #2. Unbeknownst to the Visitor, the Ambulatory gives way to the Anteresonatory in the triangular space between the three buildings. Here the pavement widens in another intersection that mimics the intersecting sources of sound on the site. Each building is adjacent to this space, and it is the core of the site. All the sounds pass through the buildings and vibrate the air in this space. It retains the sounds of passing Travelers, Visitors, and Residents as well. The Visitor stops to say something to a Traveler, and that conversation echoes down into the firmament below, into the Resonatory. Whereas the Visitor's tape, left in the Offeratory, itself contains the

sounds of the relative, the Anteresonatory retains the sounds in space, and allows the Resonatory to populate the site with them.

Through the window in the door, the Visitor perceives a group of musicians warming up in the Transitory. The Visitor enters quietly and joins other Visitors sitting on benches set into the concrete. Through interior windows, the Visitor sees two Residents checking sound levels on their equipment. The Visitor has already left boots and coat in the small Arctic Entry, and now listens to the musicians. As the Visitor leans back against the cool concrete, there is a moment of sublime connexion with the space. The sounds of the instruments are causing the concrete to vibrate sympathetically, and the Visitor feels these vibrations. The building is actually resonating with the sounds of the interior, and in so doing, reminds the Visitor of the sounds that came before, the sounds the concrete contains. Building #2 originally contained the transmitter for the radiotelephone apparatus. This device transformed sound into energy, and in the opposite direction, and the space was the location for the moment of transmittance, of sending the signal away from the Station to the antennæ.

Walking out of the Transitory into the Anteresonatory, the Visitor turns left to enter the toilet rooms in the T-Shaped Building. Just before entering, the Visitor looks towards the Hall of the Descendants and sees the Section House beyond. In its backyard, a Resident is setting up benches between the building and the garage. While washing at the sinks, the Visitor looks through the

glass door into the Comminatory. There, many other Visitors are laughing and sharing food and drinks. Some sit by the hearth while others sit clustered around windows looking inward. Because it is a private function, the Visitor does not enter but backtracks out toward the Hall of the Descendants. The toilets were the repair garage of the Wireless Station, the least sound-related, and the most polluted. However, the sounds of utility and exertions continue with the new use. The historic use of the space where the Comminatory exists is unknown, but the size of the room makes it conducive to large gatherings. The other Arctic Entry on the south side of the building provides the primary access.

Two trees frame the Ambulatory as the Visitor descends into the plaza. Taking the stairs, the Visitor notices small clusters of Visitors, young and old, talking, casually and seriously. The Visitor sits on a concrete landing and listens to the chorus of the speakers, so intent on their own conversations. The stories are old but the voices are new, and they echo the sentiments of the ancestors listening on high. The late-day sun casts long shadows in the plaza, exaggerating the relief and form of the ramps. A number of Travelers pass around the Hall of the Descendants on the topmost ramps, heading back towards Downtown. Hearing a nearby young person talking about a crush, the Visitor remembers having the same conversation many years ago, with friends, in a park some miles away. The familiar sounds arouse the memory and transport the Visitor to that place and time. The vivid soundscape of that summer afternoon is immediately apparent, and is as real

as the warming concrete landing. Returning from this ambulation, the Visitor notices more Visitors walking towards the Section House.

Standing and turning, the memory is still present in the mind of the Visitor. The spirits of the past mingle with those of the present and trail behind as the Visitor ascends from the Hall of the Descendants. The attunement to these spirits makes the Visitor aware of the thousands of ancestors looking down from their chamber. Passing through the two trees at the edge of the property, the threshold breaks the spell as the Visitor enters a new acoustic node. The soft sounds of chatter from the yard suddenly disappear as a train whistle blows from the railyards. Just as suddenly, the sound stops and the Visitors look at each other sheepishly. Such is life on Government Hill. Residents and Visitors mingle in this Comminatory, recently shaded in the waning sunlight. The Visitor sits on a bench, facing the back of the garage, upon which a projector displays historic photographs. Jazz music of the previous era accompanies the slide show, but the song is imperceptible because of the conversations. As the sky darkens, the others join the Visitor on the benches, and the slide show gives way to film. As night closes in on the small Frontier outpost, the sounds of the Residents and Visitors join the chorus already reverberating through Government Hill and the rooms of the Wireless Station and Section House.

A Resident begins the day in the Insulatory in the Section House. Living alone, this Resident has one of the two single Insulatories in the building,

and rather likes the privacy it provides. The Resident moves into the Refectory to see the other three residents eating with the care taker at the table. The kitchen is just to the right, close to the door, and behind the table, on the left, the woodstove emits a pleasant odor and sound of crackly and burning wood.

After completing breakfast, the Resident walks through the east door and descends the stairs to the trail. As the other Residents were still eating and talking at the Refectory table, the small interior Comminatory was vacant. At the bottom of the stairs, another Resident is waiting. This Resident does not live in the Section House, as there are more Residents than on Government Hill than Insulatory, and this friend is more agile than the Section House Resident. Both walk around the Hall of the Descendants, vacant at this early hour, along the topmost ramps, and they encounter some Travelers enjoying the crisp fall air at the other threshold.

The Resident enters Building #2 with the companion, who oversees the Transitory. Turning left from the Arctic Entry, the friend goes into the Administratory and turns on the light and sound equipment for the room. The Resident continues into the space and unlocks the east door to the parking lot, then returns to the center of the room to help the other Resident balance the acoustics of the room. This Administratory was the boilerroom for Building #2, and was a later addition to the structure. However, this precedence of service to the larger room continues with the sound booth.



Leaving the friend to the soundboards, the Resident exits Building #2 and passes through the Anteresonatory. The Resident is aware of this space and its significance and whispers a soft refrain to enhance the site with its lyrics. Opening the door to the stem of the T-Shaped Building, the Resident goes into the Administratory. This space was a kitchen for the complex. Two other Residents are busy in the small room preparing food for the private party later that day. They wave as the Resident passes through into the Comminatory. The room is still and the percussive noises from the Administratory sound soft. The shapes of the concrete create acoustic nodes that reverberate with the whispers of past sounds. The Resident turns to pass through the door to the toilets, and turns immediately to enter the mechanical room that contains the air delivery unit for the entire site. The Resident changes the filter, and after closing the door, takes the dirty filter to the garbage in the janitor's closet by the door.

So as not to disturb the chopping Residents, the Resident passes through the Comminatory and adjoining Arctic Entry to exit onto the trail. The neighbors have recently left, as the smell of exhaust still fills the air, but the Resident pays little heed. Following the path towards the original building, the Resident remarks the progress of the fireweed, the magenta flowers turned to seed within three inches of the tops, indicating the approaching winter. The inhabitants of the ghost of Building #2, the plants, are going to sleep, but the spirits of the place remain alert.

Entering the central east door to the original building exposes the Resident to the boisterous conversation of other Residents in the adjoining Administratory. The sounds echo through the private Arctic Entry and down the steps of the Ascendatory to the Animatory. The doors to the Oratory and the Auditory remain shut from the night, and the Resident unlocks them but leaves them closed. Turning past the toilet and sink rooms, the Resident enters the Administratory and greets the residents already there. They sit at the table butted up against the solid concrete and discuss the events of the day. The Residents select the storytellers and prepare the schedule. This space was likely the original bunk room for the operators, and then became an office. It was always a private place, away from the early residents and visitors. Putting the calendar book away in the niche below the stairs to the cupola, the Resident stands to leave the Administratory and prepare the Oratory. Voices of Visitors and Travelers begin to come through the window, and the Residents watch them from their chairs.

The Resident passes through the Comminatory and instead of heading toward the Oratory turns into the Mono Recitatory. Alone in the room, the Resident can hear the sounds of the still morning echoing through the rooms, and the even fainter whispers of the previous day. Turning toward the altar, head bowed, the Resident sings a quick tune from the past. The lyrics resonate in the small room, and the building amplifies certain tones. The memories associated with the song are melancholy, but the act of reciting the well-worn words comforts the Resident.

Passing through the door the Resident enters first the Comminatory, next the Auditory, and finally reaches the Oratory. The Resident sets the chairs around the microphone and turns it on. Having descended from the stage, the Resident heads through the Auditory to the Comminatory to start the fire in the hearth, but seeing it is already lit, turns to pass through the other door to the private Arctic Entry.

The Resident turns right and descends the stairs of the Ascentory to the Animatory. Here the spirits are dense and the sounds retained in different media echo through the space. This is the room for storing recordings of all types, but also of retaining the stories told above in the Oratory. A soundboard connects to the microphone above, and the Resident sets up a new digital folder for the day. On some days, the Resident connects the soundboard to a computer, which broadcasts the sound to the public radio station several miles away. These broadcasts are very popular for the residents of Anchorage, but the Resident always gets nervous with the additional audience. This broadcasting transforms the Oratory into a Pontificator, a bridge between the real and surreal worlds. The Resident transcends being a common orator and becomes a pontiff, channeling a message to the masses.

The sounds of footfalls and scraping benches echo into the room, indicating Visitors are moving about. The Resident leaves the Animatory and its omnipresent ghosts of sounds, ascending the stairs of the Ascentory. Sometimes, the Resident carries an artifact from below, a record or tape,

to play in the Oratory, This practice truly is an ascent, from the realm of retention to the realm of perception.

Walking onto the raised platform, the Resident looks at the audience assembled there and sits with another Resident. They tell the story of how Raven brought light to the world, a traditional Dena'ina story, to an enraptured audience. The illuminated eyes of the children widen at each scene and drama. The telling of the story carries the Resident through the Transportory and completes the bridge between the spirit world and the physical world. The Resident is not so much the storyteller, but the instrument through which the memories of the ancestors find voice. The storyteller invents a new world and channels that realm to the audience. The Resident translates an idea, a memory, into sound, and connects not only with the present audience, but also with those before and after.

Later in the day, the Resident moves to the Offeratory to collect the daily offerings of sound artifacts. The Resident carries the tapes and records below to the Animatory and stores them in the appropriate places. The type and title of each is kept in a physical and digital record, which the Resident completes before turning off the soundboard. Tired, the Resident leaves through the Ascentory, carrying the memories of the stories of the day, and those given and received, from the Animatory into the world of the living.

The work of the day complete, the Resident exits through the Arctic Entry into the Anteresonatory, and walks towards the Section House, aware of the sounds of the song echoing underfoot. The Resident joins several other Residents as they round the Hall of the Descendants and passes back through the twin pines on the north side of the plaza. Even at this late hour Visitors of every age sit and stand on the cascading concrete ramps and landings, conversing in varying degrees of animation. The Residents do not perceive the precise words of the living, being too soft or quick, but that deafness gives the opportunity to become aware of the whispers of the ancestors, so near at hand, carried over the breeze.

## CONCLUSION

Variation I is the resuscitation of the Wireless Station. Concrete piers may prop up the buildings as they continue to age, but the revitalization of the interior spaces through new program and occupation is the true method of restoration. The concrete absorbs the sounds and memories of the buildings, as well as those of the new occupants and visitors. This action frees the building from its responsibility to retain the place spirits and stories, and allows their continued aging. The restored exterior appearance serves to present a clean image of history, and repair the damage sixty years of misuse has caused; however, this is only an appearance. Beneath the new paint, the wood still rots and the nails still rust. The roof continues to sag and leak. Within, the living stone increases the longevity of the buildings. The piers take up the burden to retain the sounds and stories of the site.

