

ACT IX: RESURRECTION





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

This axonometric drawing illustrates the final design variation, the resurrection. The construction of three elder care homes rehabilitates the site of the Wireless Station with new significance. The buildings incorporate the ruins of the previous variation, and redirect the trail towards the plaza.

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. However, the interior has changed in this variation, although this remodel is not apparent from the exterior.

After receiving the properties in 2012, the Municipality of Anchorage looked into ways of maintaining the Wireless Station in the sanctioned standards of the Secretary of the Interior. Three years later, the State Historic Preservation Office successfully nominated the site for the National Register, and the responsibility fell on the Municipality to solicit proposals for the preservation, rehabilitation, or restoration of the site. City officials met with residents of Government Hill to brainstorm new uses of the buildings. The neighborhood had a great deal of interest in the project, as the residents had grown attached to the mysterious buildings. In 2017, the MOA opened a Request for Proposals, soliciting propositions from developers and architects. Without any responses, the Municipality sought other options, and all the while, the buildings decomposed further. Later that year, however, Municipal staff selected one of their own, a young, handsome, side-burned intern, to develop a plan of

action for the historic site. Rejected for being too radical, his proposal uncovered a deep divide among the staff over the purpose of historic preservation, and the future of the buildings remained unclear.

The introduction of three new elder care homes rehabilitatesⁱ the site of the Wireless Station. New use resurrects the properties and augments their significance. After the buildings decayed, leaving only the concrete, the prominence of the site diminished as fewer individuals remembered its story. However, the concrete itself eventually decomposes, losing more sounds and falling into more obscurity. This void allows the program of the Section House to expand onto the site, resurrecting its importance to the neighborhood and community.

Standard rehabilitation involves new additions to old buildings, but presupposes that the buildings are in suitable shape for habitation. The ruins of the Wireless Station are the skeleton of the structure, and their vacancy denies much direct engagement. The concrete forms describe a body without a life-force.ⁱⁱ Variation III recognizes the inability of rehabilitation to reuse the site adequately, and proposes a resurrection, both of the use, as occurred in Variation I, and of the architecture.

Resurrection is a transcendent process of ascension from one realm of significance to another. In addition, it describes the conversion of the body into the spirit. This process is

of transformation, both of matter and purpose. Although the religious and metaphysical process is acceptable, the application to architecture presents some difficulties to understanding. An architecture is a body with a spirit,ⁱⁱⁱ its purpose, and a life-force, its use. Through time, buildings increase their significance through the augmentation of their purpose, and the life-force remains constant so long as they remain in use. When a building becomes historic, the purpose is so great that it devalues the use. However, when abandoned, the building has no use, no life force to power its purpose, and this diminishes with time. The ruin of a building is a body without a life-force because it does not have a use; it simply is an object. However, at any point after ruination and before oblivion, the process of decomposition to corruption, the resurrection may occur. Resurrection describes the conversion of the body into the spirit,^{iv} of the building into the use, while retaining the purpose. A new building, built on the site of the old, can embody this purpose, this spirit, and rehabilitate the site.

Rehabilitation is the easiest of the Standards to follow, but the term has more nuance than the other three. The standards describe adding to an existing building, ensuring that the new addition be different looking and essentially temporary, at least compared with the existing structure. However, the word “rehabilitate” has a unique etymology that confirms the conjecture of rehabilitate and resurrect. The term “rehabilitate” derives from the Latin verb *habilitas*.^v Adding the prefix *re-*, the word becomes ‘to make able again’, or ‘to remake able’. This describes a process of change and revival, but does not specify whether a

building would be the subject or the object of the action. As a subject, the building rehabilitates some past ability, without any specification of the form. This idiom is the building-as-remaker. Alternatively, as the object, the building becomes able again. This is the idiom of building-is-re-made. While preservationists espouse the latter condition, where rehabilitation makes the historic building function again, the former condition could also be true. The building-as-remaker idiom offers credibility to the concept of resurrection, wherein the spirit, or purpose, assumes a different form. In this manner, the spirit is free to inhabit a different building altogether, within the same contexts of site and purpose. The resurrection of Variation III uses this conjecture to derive its concept: Wireless Station site for Elder Care Homes.

RETENTION OF MEMORY

Expanding the Elder Care program to the site resurrects it as a destination for a journey, and place of community gathering. Its significance survives in the family members of those residing elders. With the added capacity, elders from throughout Anchorage can relocate to the site, bringing their stories and memories with them. These individuals can no longer live in their homes and on their properties because their increased age has decreased their mobility. Without ease of travel, they become isolated and reclusive. Some may enjoy the solitude, but others desire being close to their peers. While their bodies deteriorate, many of their minds and memories remain vivid, and there is increasing desire to share those with the younger generations. Additionally, these elders seek the community formed

i. Reference: *The Secretary of the Interior’s Standards for the Treatment of Historic Properties*. Grimer, ed. 2017. p. 2.

The definition of “rehabilitation” is: “the act or process of making possible a compatible use for a property through repair, alterations, and additions while preserving those portions or features which convey its historical, cultural, or architectural values.”

ii. Reference Act V: This is the term “Beyich” described in Act V.

iii. Reference Act V: This is the term “Beyiga” described in Act V.

iv. Note: Although this relates to the Holy Trinity, there is also the idea from Dena’ina cosmology that the body and “breath” are separate. Thereby in this discourse, the body may become the life-force, while having a “shadow spirit” remain.

v. Note: Rehabilitate: to restore a person to health or return something to its former condition. It derives from the Latin verb *habilitas*: to make able. Re-habilitate means, therefore, to make able again.

Fig. c. PREVIOUS FACING PAGE:
Station 10. Self. April 2018.
This watercolor shows the tenth of twelve stations on the journey to the Wireless Station, the arrival at the station.

Fig. d. FACING PAGE:
Site Plan, Variation III. Self. April 2018.
This is the 1:100 site plan of the third Variation. It shows the three new Elder Care Homes on the site, as well as the Hall of the Descendants and Section House. The drawing also illustrates how the buildings nestle in among the ruins of the Wireless Station. Although the trail path has changed, it still plays an important role on the site. North is to the right.

with shared experiences and points of view, that peer living provides. Relocating their bodies to the Wireless Station site, the elders bring their memories and stories with them, enriching the place with their sounds and spirits. Through drawing Residents from Government Hill, and Anchorage, the site attracts visitors from outside the neighborhood.

FINAL DESIGN

One building sits on each of the three sites, maximizing the developmental potential of each property. The buildings are one level, and although raised from the ground 60 cm, a ramp provides access to the back entrance. The total height of the building is 4.2 m, with a 1.2 m extension of the exterior siding as a guardrail. The floor-to-ceiling dimension is 2.88 m. The two exterior doors provide two entry experiences. The front door opens to Manor Avenue, and is more formal because of its direct connexion with the street and Hall of the Descendants. The back door opens to the alley, and is closer to the kitchen. Not exactly private and public, the entrances replicate the entrances of other houses in Anchorage, where one door is more formal and the other more everyday.^{vi}

The Section House property remains unaltered, and the Comminatory and garage still have the same use, with an ADU above. In this Variation, the ADU is a rental apartment for visiting family members, or additional caretakers. However, the interior spaces of the building have changed. The caretaker now lives in the larger Insulatory, and the interior Community becomes an office. A new wall

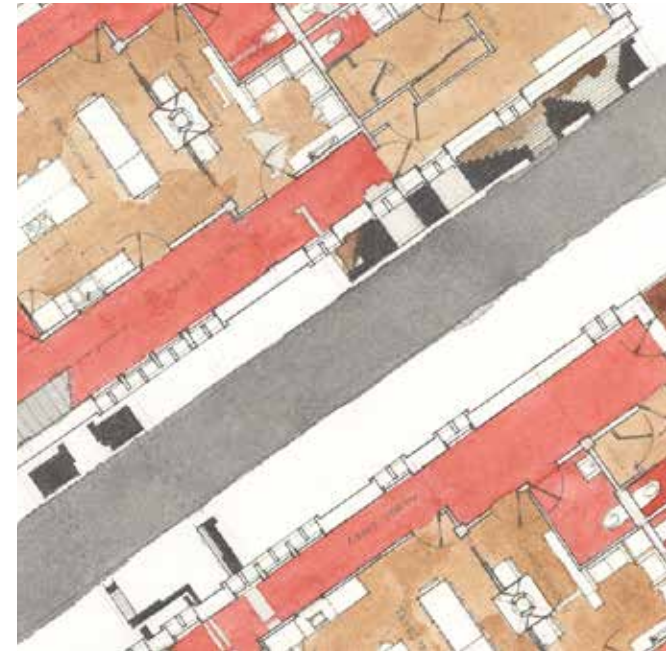
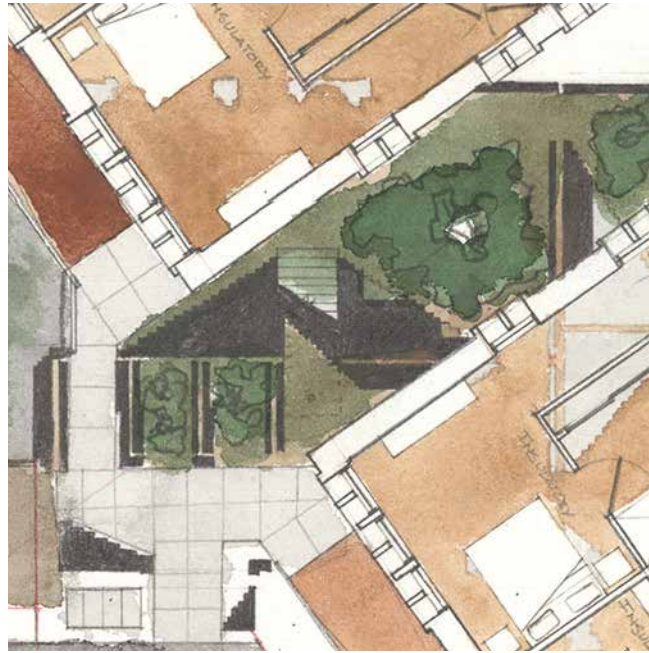
separates this suite from a new Arctic Entry, and the rest of the building becomes a Comminatory. This larger space allows gatherings of more Residents and their friends and families, and the communal kitchen and Refectory table reflect the change in use. The modifications of the building restore its plan to a layout similar to the original design. With auditory nodes similar to the initial ones, design reconstructs the manner in which the building originally retained sounds. This not only resurrects the purpose of the building as a central hub for its Section camp, but its body as well, revived for a second time.

Although the ruins are in advanced states of decomposition, this Variation incorporates them into the site and buildings. The concrete still retains the sounds and stories of the past, and are the objects in which the place spirits reside. Within the Elder Care Homes, the concrete is cut to the level of the floor or counter, and ground, sealed, and polished. The remnants still describe the geometries and orientations of the former buildings. The new architecture carves away at those forms, but only enough to accommodate the new use. Outside of the three buildings, the piers remain unaltered. Time has cracked and darkened them as they stand amid clusters of bushes and grasses. The views from the new windows carve out channels in the concrete, but the ramps and paths use existing openings where previous doors stood. The gaping Animatory remains open to the sky, its darkened depth retaining the ghosts of the stories once stored there, and a new path bridges the void. Building among the ruins, instead of on top



Fig. e. CURRENT PAGE:
**Snapshots from Site Plan:
Variation III. Self. April
2018.**

Here are four snapshots of the previous drawing. These show the intersection of the ruins of the original building and two Elder Care Homes, the trail between two Elder Care Homes, cutting through the ruins, the intersection of the ruins of the T-Shaped Building and the easternmost Elder Care Home, and the Section House. North is to the right.



of them or in place of them, allows the Residents to share the site with the piers, and the spaces they remember.

Because the traffic of the alley continues along the path from the previous Variations, turning between the property line and the building in the westernmost property, the contested space in the former right of way becomes parking. No longer needed, the sunken garden is filled to meet the parking requirements. The trail still passes along this route, its path slightly altered, but the route accommodates both vehicles and pedestrians.

The trail enters the site from the three points it does in the previous Variations. However, the northern branch abruptly turns to cut between two buildings, and through the piers. The new path of the trail goes through the ruins of the stem of the T-Shaped Building. Cutting through the concrete exposes the stories it contains, and maintains it out of frugality more than nostalgia.^{vii} The trail passes along the property line between two lots, the same that the stem crossed. Because the buildings are further from this property line, the trail has a wide right-of-way with grass on either side of the trail. The Comminatory at the intersection of the three branches is more intimate, and urban-feeling. The asphalt paving enhances its accessibility, and remains a space of gathering. Entering the site from the east, the trail jogs northwards, as it did before, interrupting the path along the alley and maintaining the connexion to the Comminatory. This articulation of the intersection is pauses the pedestrian traffic, and still encourages Travelers to engage

with the site. Weaving through the walls of the new buildings and the ruins of the old, the trail exposes Travelers to the stories and memories, those living in the Residents and memorialized in the ruins.

All the buildings have the same floor plan and material composition. However, the farthest west building has a flipped plan that moves the front door away from the alley. Each entrance has a porch that is large enough for chairs, and the front porches open to a small yard. Asphalt paths lead from the steps of each porch to a single wide pathway that fronts the site, paralleling Manor Avenue. Drop-off zones along the street provide access to the buildings for the Residents without cars, or Visitors to the Residents. The path leads to the Hall of the Descendants, and in that way is a branch of the trail system. Concrete is the structure of the new buildings. The exterior walls provide shear support and help carry the load of the roofs to the foundations. Columns and beams are the main supports of the flat slab construction, however. The exterior walls are 45 cm thick while the interior vary from 20 to 15 to 10 cm, depending on their use. The thicker walls provide structural support and acoustic insulation, but certain adjacencies allow economy of material, so some walls are thinner. The exterior walls have 5 cm of a spruce and birch wood slat rain screen and airgap, and then the vapor membrane covers 15 cm of rigid insulation. This fixes to the exterior side of the 20 cm of reinforced concrete. This descends 120 cm to below the surface of the soil to spread footings. The final 5 cm on the interior is a built-up birch wood panel system and gap for electrical wiring. This interior finish is a medium

vi. Note:
This is a slight reference to the work of Henri Lefebvre.

vii. Note:
This is the practice previous sections describe in Cappadokia, Turkey.

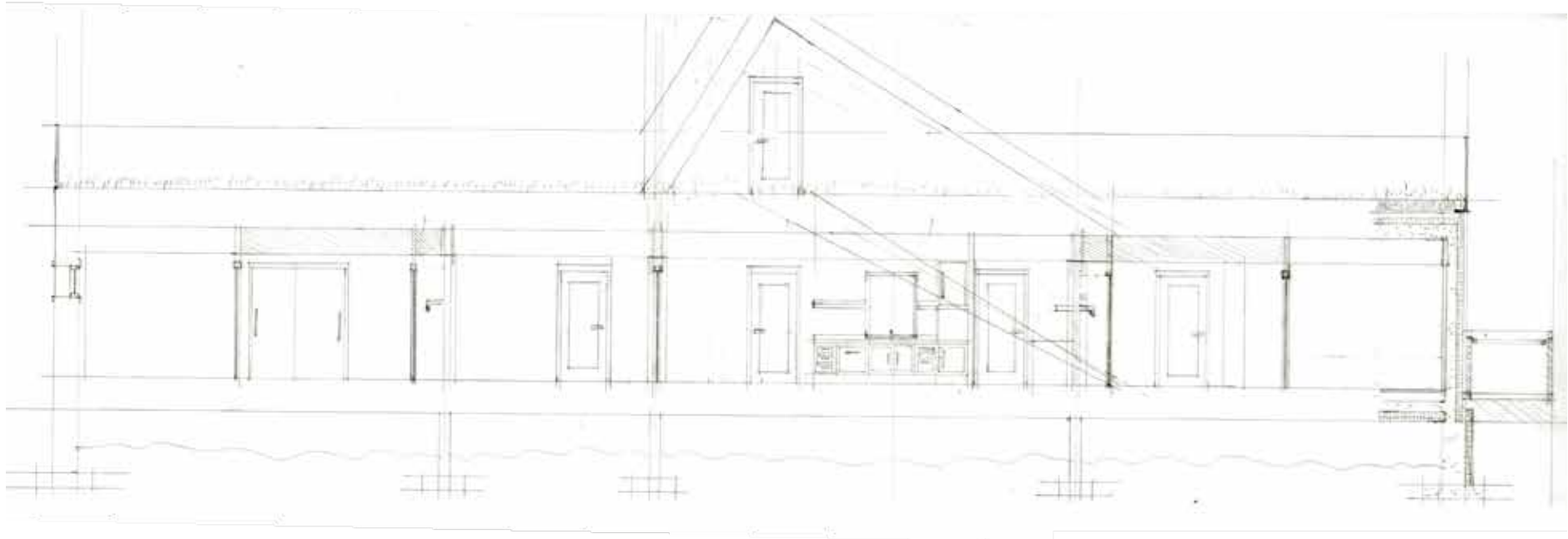


Fig. f. CURRENT PAGE, ABOVE:
Elder Care Home Long Section.
Variation III. Self. April
2018.

This is a section through the
 Elder Care Home.

Fig. g. CURRENT PAGE, BELOW
 LEFT:
Elder Care Home Short Sec-
tion. Variation III. Self.
April 2018.

This is a section through the
 Refectory of the Elder Care
 Home.

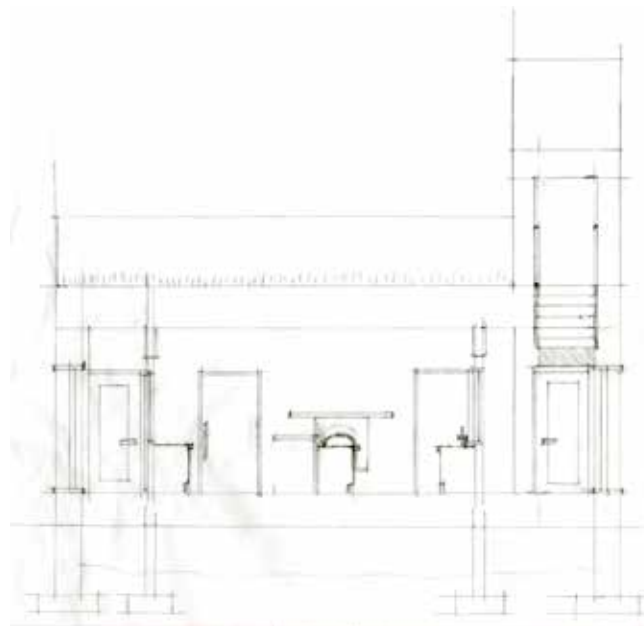
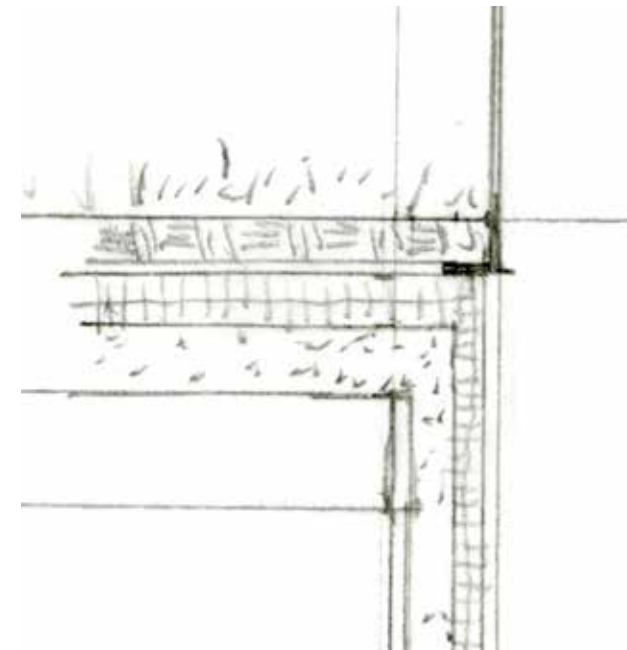


Fig. h. CURRENT PAGE, BELOW
 RIGHT:
Wall to Roof Detail. Varia-
tion III. Self. April 2018.
 This detail shows the layers
 of concrete, rigid insula-
 tion, and greenroof, as well
 as wall layers.



upon which Residents can hang art and pictures, or mount mirrors and shelves. The 10 cm walls are wood-framed with treated duck canvas sheathing, and the 15 cm walls are concrete. The floor is a raised-floor system, and above the steel plates are panels of hardwood flooring or red rubber, depending on the use of the room. Below the airgap is a 20 cm concrete slab with 20 cm of rigid insulation above a crawl space.

Each new building has four Insulatories, accommodating as many as six Residents each. From the original Section House, holding only four, the greater number increases the collective memory of the site, as well as provides a much needed housing option to the community. Each Elder Care Home appears as a single family home, but has several modifications that allow it offer both privacy and community to the Residents. The Insula Tories remain private, while all the residents share the other spaces. Each Insulatory has a private entrance from the Arctic Entry.

Stairs climb through one Arctic Entry from the back door to the roof. On top of each building is a sod roof, planted with Nugget/Kenai Kentucky Bluegrass. Thirty centimeters of concrete, likely a waffle slab, supports the 20 cm of rigid insulation below a drainage diaphragm and soil. The stairs are concrete and reach a small landing with a door to the exterior. On top of each building is an accessory dwelling unit for visitors and additional care takers.





Fig. i. PREVIOUS PAGE, ABOVE:
AEC Cottage Elevations. Self.
April 2018.

These elevations are a synthesis of the surviving AEC Cottages at the West End of Government Hill. Although the form and entrance is the same, some windows differ between the houses. They were the first houses in Anchorage, and built between 1915 and 1918.

Fig. j. PREVIOUS PAGE, BELOW:
255 W Harvard Ave. Kristine Bunnell. 2012. Courtesy of MOA.

This is one of the original eight AEC Cottages, built along the now-called Harvard Avenue. It is one of two maintained in its original condition.



Historic architectural residents of Anchorage often outlive their contexts and remain as remnants of a past time. While their neighbors have changed or grown, they stay in their original form and use. However, the development around them leaves the buildings isolated and their stories forgotten. Those who lived within their walls, whose stories they now contain, have moved away and abandoned the old buildings to age in place. As much as the human Resident of the Elder Care homes relocated to the Wireless Station site, so can the historic architectural residents of Anchorage. They bring their memories and stories, their sounds and spirits, along with them, and enhance the history and significance of the site. Anchorage has an history of moving buildings, as the Pioneer Schoolhouse and Section House exemplify, and this illustrates a culture of reuse. The object carries the memories and spirits of those that interacted with it, and that history is more significant to that of the site. The spirits will remain, and forever haunt the original context of the buildings, but their matter retains the intangible resources of greatest importance, the memory and stories.

Therefore, three long-time residents, each from a different era of development, become the ADUs above each building. The AEC cottage, from the West End of Government Hill, was one of the first permanent structures built in Anchorage. The Quonset Hut was a popular dwelling type in Anchorage for twenty years after World War II, housing military families on Government Hill and homesteading GIs in the Hillside. The Minimal Traditional ranch home, built in the “first subdivision” of Anchorage, Nunaka Valley, represents

the development during the mid-sixties, associated with the Cold War and oil discovery. At risk of demolition and redevelopment, relocating the buildings saves them, and preserves their bodies as objects of memory, not to last forever, but at least to decompose gracefully, through continued occupation.

DESCRIPTION OF PROGRAM

Although the purposes of many spaces remain the same, their architectural manifestation has changed. To explain the articulation of the design, the following pages describe the spaces in the Elder Care homes and Section House, using the familiar glyphs. Variations distant, the purpose and spirit of those spaces remain the same.

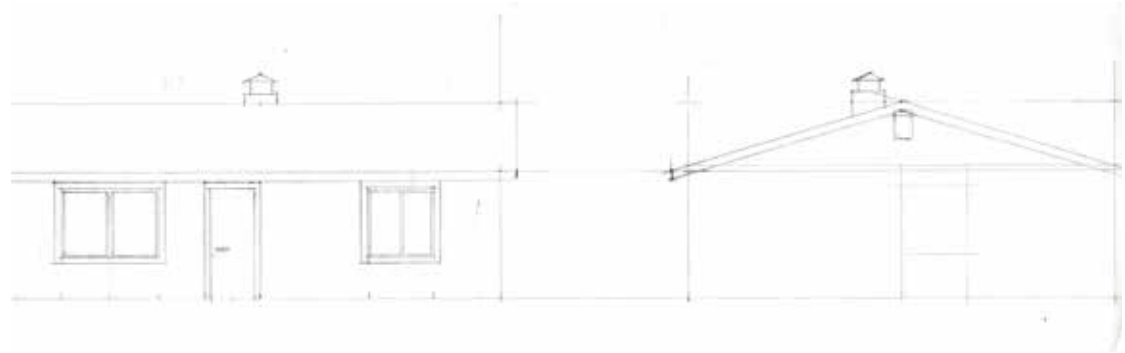


Fig. k. PREVIOUS FACING PAGE, ABOVE:
Quonset Hut Elevations. Self. April 2018.

These elevations show one of the designs of the Quonset Huts in Government Hill. Second and Third-generation Quonset Huts provided homes for military personnel and homesteaders in the Anchorage area during and after World War II. Although the city outlawed them in the 1970s, many still survive.

Fig. l. PREVIOUS FACING PAGE, BELOW:
224.5 E Cook Ave. Kristine Bunnell. 2012. Curtesy of MOA.

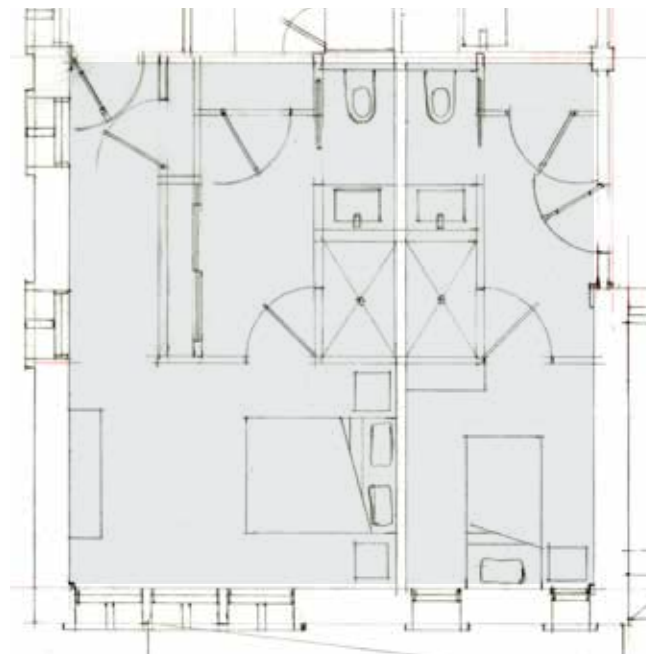
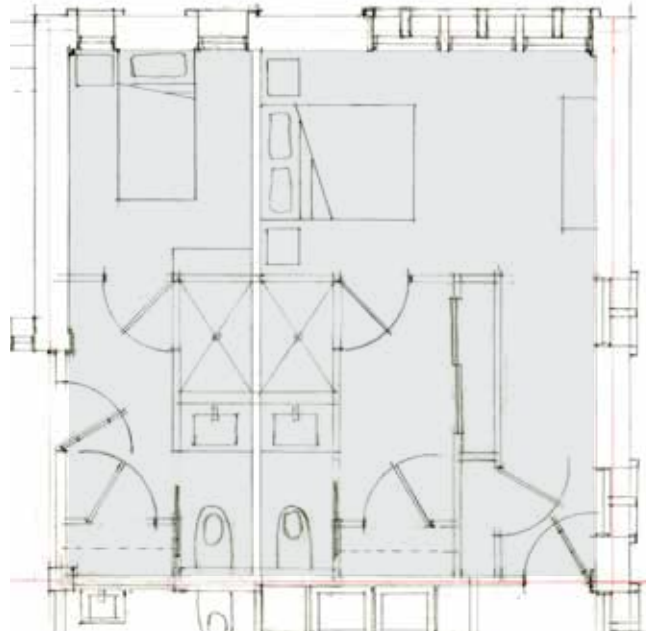
This is one of the few remaining Quonset Huts on the West Side of Government Hill.

Fig. m. PREVIOUS PAGE, ABOVE:
Nunaka Ranch Elevations. Self. April 2018.

These elevations show one of the designs of the Minimal Traditional Ranches in the Nunaka Valley neighborhood of Anchorage. The neighborhood developed in the 1960s.

Fig. n. PREVIOUS PAGE, BELOW:
1504 Nunaka Dr. Tracy Kluger. 2017. Curtesy of MOA.

Here is another design of the ranches.



INSULATORY

The Insulatories of the Elder Care Homes are larger than those in the Section House were, however, they are still intimate. The use of them is the same. Residents use the spaces for resting and hygiene, and reflecting.

Each Elder Care Home has four Insulatories, two for couples and two for single Residents. The access to each is private, and there is a sense of seclusion with their layout in the building. Most apparently is that they are at the extremities of the building, and fill the northern- and southern-most bays of the structure. Additionally, the two Insulatories on each sides of the building share access to an Arctic Entry. About twelve meters separates each unit, therefore, so residents have a sense of privacy, even as they live in a common building. The single Insulatory is closest to the exterior doors. Because each unit has an access from the Arctic Entry, the experience of the Resident is more akin to other multi-family buildings, like apartments. The distance between units and longitudinal splitting of the building was to provide all Residents with similar levels of intimacy with their peers. A common concrete wall, 15 cm thick, separates two adjoining Insulatory, groupings of similar spaces reduce noise pollution from one unit to the other. There is room for more furniture and possessions than was available in the Section House.

The Insulatory remains a space of reflection, memory, and intimacy. Its few distractions allow the Residents to experience repose, and private recollection of memory.

ARCTIC ENTRY

The Arctic Entries in the Elder Care Homes are slightly different than those of the Section House. Still, they maintain the appearance of betweenness, wherein the individual is neither inside nor out. This blending of dualities allows greater camaraderie and informal connections between Residents, as well as between them and Visitors. It is a space of communication, both architecturally and programatically.

These curious spaces run the entire length of the building and are the only routes of circulation through each Elder Care Home. The floors are rubber, and they still perform their utilitarian roles as being the spaces of adding and removing clothing and shoes. The differences, however, include its importance to the entire building, not just the service areas, like the kitchen. Because they are spaces of intimacy, extending the room into the building likewise extends that quality. Residents, and the spaces they occupy, should be welcoming to Visitors and family. However, the rooms retain an hierarchy of space and occupant. Although windows line the corridors, the rooms turn inward. Relights maintain a connexion to the outside world and light, but the Arctic Entries divide the common programs from the exterior. This accomplishes two things. The first is that it encourages outdoor activities over indoor, and the second is that it can truly become an occupied space, not just a storage room.

The Arctic Entry should not be only a mud room, but a meaningful and intimate space that brings Residents together with family and friends.

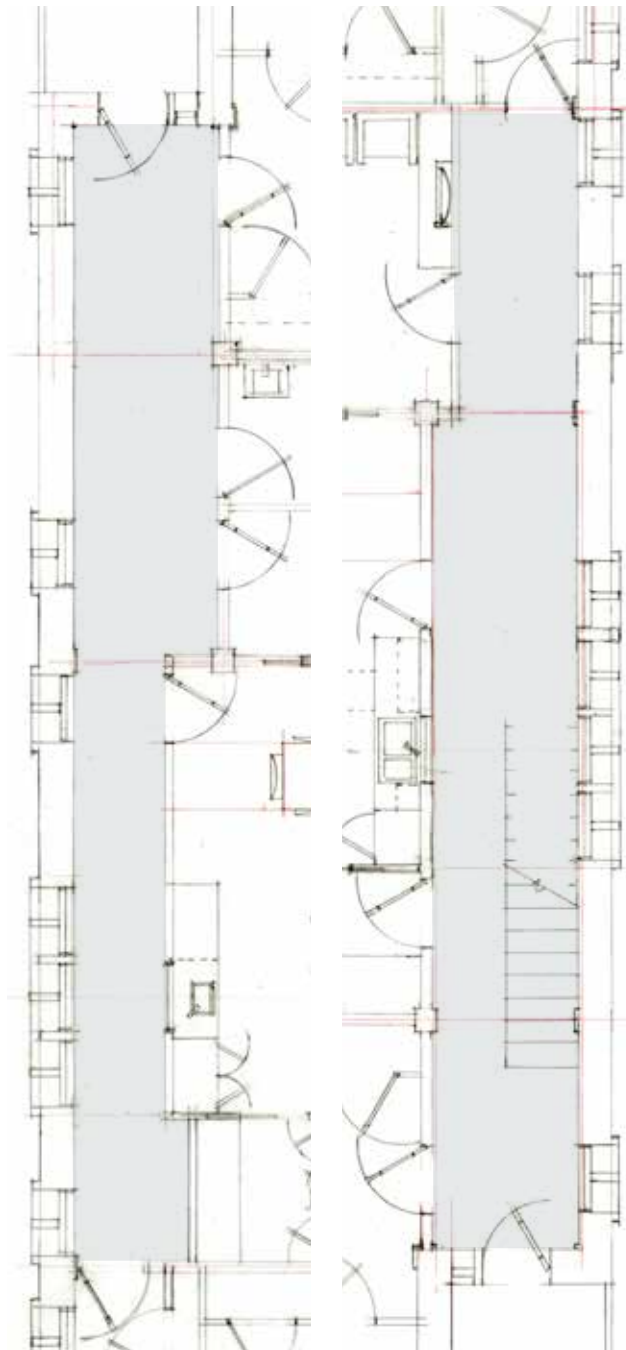


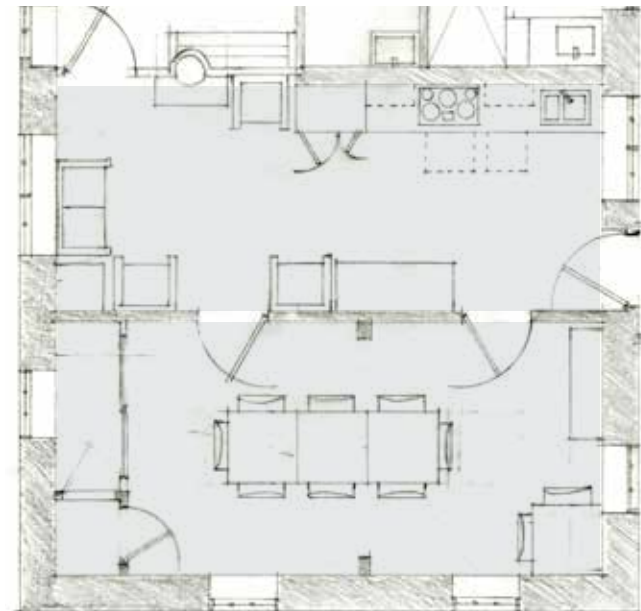
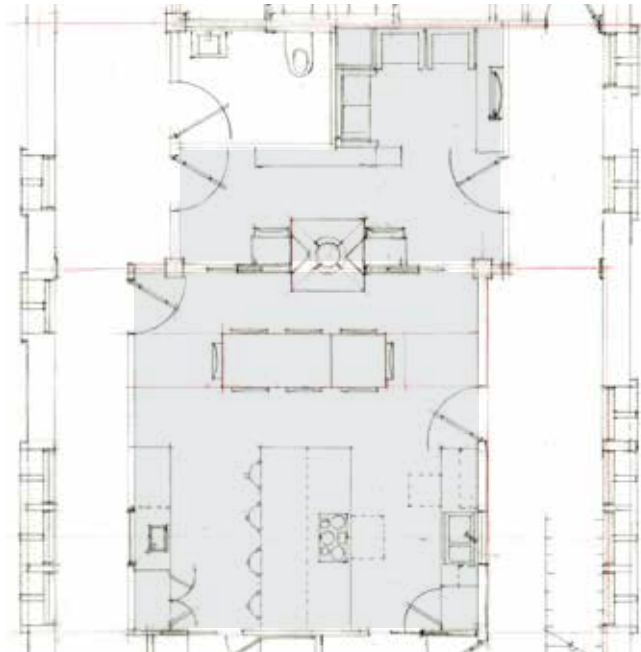
Fig. o. PREVIOUS FACING PAGE, ABOVE AND BELOW:
Elder Care Home Plan. Variation III. Self. April 2018.
These images of the plan illustrate the four Insulatories in the Elder Care Home.

Fig. p. PREVIOUS PAGE, LEFT AND RIGHT:
Elder Care Home Plan. Variation III. Self. April 2018.
These images of the plan shows the Arctic Entries in the Elder Care Home.

Fig. q. CURRENT PAGE, ABOVE:
Elder Care Home Plan. Variation III. Self. April 2018.
This image of the plan shows the Refectory and Community in the Elder Care Home.

Fig. r. CURRENT PAGE, BELOW:
Section House Plan. Variation III. Self. April 2018.
This portion of the plan shows the Refectory and Community rooms in the Girdwood Section House.

Fig. s. FACING PAGE:
Section House Plan. Variation III. Self. April 2018.
This portion of the plan shows the Arctic Entry and office portion of the Administratory in the Girdwood Section House.



REFECTORY AND COMMUNITY

The Refectory of the Elder Care Home has a large table, room to accommodate eight diners, and a spacious kitchen. The space is truly the heart of the building, and the hearth it shares with the Community reifies that intention. The table can divide into a setting for only the six Residents, if they chose, or four for more intimate meals. The informal bar seating along the kitchen island is less rigid than the Refectory table, and allows conversations to move freely from those eating and those preparing the meals. Another amenity is a wet bar, opposite the seating, that would have the coffee and alcohol supplies that contemporary Residents desire. Instead of being the strict place for only dining, as it was in the Section House, this Refectory is more free. The interior Community is small, and has a space for reading by the hearth and a lounge for watching television.

In the Section House, the Community is much more inclusive of both the community acts of sharing a meal and preparing one. Although the Community and Refectory in the Elder Care Homes communicate, those in the Section House feel as one space. A wall divides it however, to allow the dining space to be more private for dinner parties, but opens for larger gatherings. Whereas twelve can eat at the table, it can break apart to allow the room to have a variety of uses. The kitchen has not changed, but the Community seating now nestles between the hearth and the kitchen. Sounds of both conversation and cooking, and the mixing of the two, enliven the space. Eroding the formal divisions allows the community to activate the space, instead of it restricting their movements, as a Community should do.

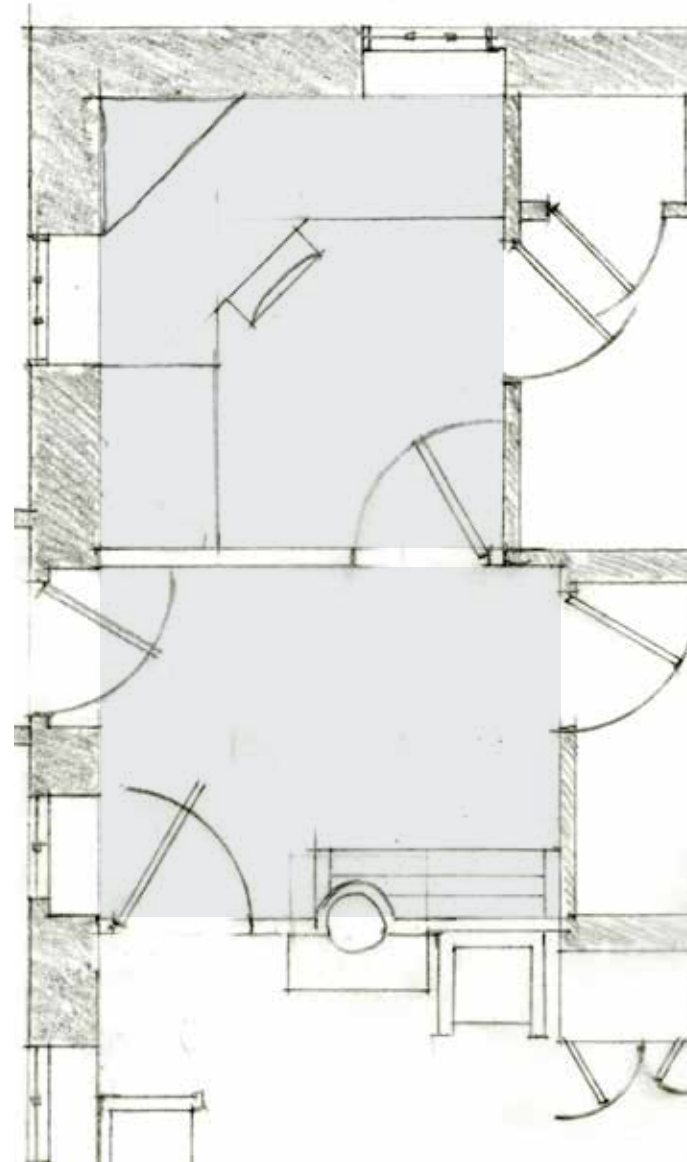
ADMINISTRATORY

In the Section House, the Administratory is much more of an office. It provides the caretaker with a space to keep records, or consult with residents, outside of their own Insulatories. Alternatively, the caretaker could allow Residents to use the space as a communal office. Whichever the case, the room would have a large desk and computer, as well as shelves and file drawers.

Access to the room is directly from the Arctic Entry, and this offers it a level of privacy and seclusion. Alternatively, this adjacency allows the caretaker more direct access and engagement with the Residents, as in the previous Variations the caretaker's residence isolated the individual, high above the garage.

ARCTIC ENTRY

In the Section House, the Arctic Entry grows from the tiny vestibule of former Variations to a fully-formed room. While the east Arctic Entry remains small and accesses the kitchen, the west space flips the concept that the Arctic Entry should be at the back door. Instead of ceremoniously entering the space of gathering, Residents, Visitors, and the caretaker all come in the same door, and have the chance to interact. Architecturally this solves some issues as well, as it divides the two programs of the building, provides a mediated access to the communal toilet room, and addresses the awkwardness of the space in the former Variations. Finally, the new wall recreates an original wall, restoring the spatial history of the room, and above all else, the auditory connexion between the architecture and its occupants.



EXPERIENCIAL NARRATIVE

Waking in the Insulatory, the Resident prepares in the walk-in closet for the day. Having no specific duties, the Resident dons nothing particular, just a collared shirt and sweater with slacks. Through the windows of the room, the Resident can hear the sounds of the birds in the bushes outside. Playing with each other, the birds flit between the ruins and chirp as they jump on the branches of the willows. As the sunlight streams into the window, the Resident sits on the bed to listen. Beside the birds, and breeze rustling the leaves, the room is silent. Meditating, the Resident hears his own thoughts, and feels the energy of the room. The Resident meanders through his mind and room simultaneously, feeling the sounds emanating from the concrete remnants below his feet. The piers connect to the Resident through thought, and their memories become his.

As the door opens, the sounds of Arctic Entry echo into the Insulatory and the Resident steps out. The corridor is warm from the rising sun, and the rubber floor is soft beneath his feet. Looking through the exterior door on the right, the Resident sees Travelers passing through the site on their way Downtown for work. The window directly across from the Insulatory door opens into the remnants of the T-Shaped Building, and the foliage disperses the early-morning light. Turning left and continuing down the corridor, the gaze of the Resident follows the stair upward, triggering the memory of the Ascentory of the old Wireless Station.

The loudest sound comes from the left, the room behind the door is the laundry room, and the voice of the churning machine escapes through the door, into the node of the Arctic Entry. The next door brings more welcome sounds, and looking through the kitchen window, the Resident perceives other Residents preparing breakfast. At the end of the corridor, the door opens to another Insulatory and two Residents exit while talking. The between space of the Arctic Entry gives a communal nature to its occupation, and the Resident engages the couple in conversation as they stand outside the Refectory door. The intimacy of the room binds them, and the sounds of their familiarity fill the narrow space, entering the adjoining rooms. The concrete walls reflect their voices back to the Residents, but some parts of the sound remain in the dense material.

Together, the Residents walk into the Refectory and greet the other Residents there already. The smells from the stove mix with the jocular conversation in the air, and create a particular environment in the space. Several of the Residents are sitting at the island in the middle of the kitchen, eating their meal and talking to those preparing the food, and another Resident is at the wet bar behind them, preparing an Irish Coffee. The Resident sits at the Refectory table with the others and talks awhile longer. Their daughter is staying in the AEC Cottage above for the week. A phone buzzes on the table, and the Resident rises to get some food while the couple texts their daughter: she will descend the stairs soon to join them. The Resident fills his plate and returns to

his friends. As one gets up to plates for them both, the other talks to the Resident about wood-working, their shared hobby.

The daughter enters the Refectory, her dark hair cascading over her shoulders, and she smiles and waves at the Resident. The Resident passes her as he exits the room and returns to his Insulatory. Now he perceives how the building hums with the conversations from the Refectory. The voices are imperceptible, and the words indistinguishable; the Resident feels the conversations through the space and matter of the building. The concrete walls and ceilings vibrate with the energy of the sound, and the building resonates with the voices of its Residents.

Once more the Resident exits the Insulatory but this time turns right to leave the building. The Resident is heading to the Section House, but enjoys taking the "long way around". Travelers pass by on the Ambulatory as he reaches the bottom of the ramp and turns northward along the ancient path. Geese fly in a "V" formation heading south, their honks echoing between the wooden walls of the two structures. Ahead, a couple of early Visitors are sitting on the ledges of the concrete remnants of the T-Shaped Building, and the Resident pauses to talk with them. Breaking through the gap between the structures, the black asphalt is sweet-smelling and warm from the morning sun. The Resident continues over its soft, level surface and passes into the Hall of the Descendants. Perceiving the changing material from asphalt to concrete triggers a memory of an autumn day, not unlike this one, spent at the Wireless Station and

the Resident smiles as he remembers his visit. The memories cause the Resident to stop and inspect the Hall closely. Scuffs and cracks mark the concrete ramps and steps. These are evidence of the decades of occupancy and use, of multiple generations of Descendants conversing in its wide tiers. Some perhaps, have moved on to enter the Hall of the Ancestors, to join elders the Resident remembers. As the melancholy washes over the Resident, and bring tears to his eyes, he hears a train whistle sound from the railyards below Government Hill. The blast breaks the spell and although a few tears fall on the concrete, the Resident smiles at the sound. The whistle reverberates over Government Hill, as it has for almost two centuries, and the generations of Travelers, Visitors, and Residents to the Wireless Station have lived with its mournful cry perpetually in the air.

Feeling profound, the Resident descends the steps instead of walking around the Hall. With each step, the stillness of the air increases, and at the base, with his ears at the level of the ground, the sound almost disappears. Without any voices, the acoustic node is silent. The conversations themselves construct the space, not the geometry or material of the plaza. The concrete retains those sounds, and the marks of their creators, but the Descendants themselves are the space makers. Climbing from the Hall exposes the Resident to the real world again, and he passes between the two spruces, grown tall and wide, toward the Section House. As the trees move aside, a rhythm in the air diverts his wandering attention. He becomes intimately aware of a vibration in the air and the earth beneath his feet. His momentary alarm subsides, the fear of earthquake

or car boom-box disappears, as the Resident recalls that this is the location of the Anteressonatory and Resonatory. They lie adjacent to the spaces of greatest connexion and conversation, and gather the sounds, transfer them to energy, and imbue the site with spirits.

Veering right, the path takes the Resident around the south façade of the structure and up a short set of stairs to the back door. Once through the tiny Arctic Entry, nothing more than a vestibule, the Resident enters the Comminatory. Some Residents are sitting at the far end of the room talking, but seem too engrossed to acknowledge the Resident. He is too busy to talk, anyway. A friend is preparing some food for a family function later in the kitchen, however, and the Resident asks if he can help. The other Resident suggests he might set up the Refectory for six people instead of eight, which the Resident agrees to do. Each Resident has an unassigned but universally acknowledged job at the Station, and his is the arrangement and setting of the Refectory. He is good at it, and enjoys laying the chairs just so and placing the correct number of forks at each place. Performing a task as timeless as place setting is meditative and the Resident becomes reflective. The familiar actions come naturally, and his mind wanders, perceptive of the agitated voices through the wall, and the ancient sounds escaping the aged floorboards; each creak is a hint of decades of expansion and retraction, absorbance and emittance.

Completing the task, the Resident leaves through the other door and smiles at the Residents in the Comminatory. He continues by the black stove with its popping and hissing wood, the fire a talisman of the past, and enters the Arctic Entry. The smells of the rotting leaves and wet mud stuck to the boots in in the room fill the air with the musty scent of autumn, and the presence of their owners linger on the clothes. The Resident enters the Administratory, which is principally the realm of the caretaker. However, the caretaker is comfortable allowing the Residents to use the office space, especially if they are still working or active in businesses. The Resident checks his e-mail, and begins sketching ideas on a sheet of printer paper. Several hours later, satisfied with the drawing, now on better paper, the Resident scans the drawing into the computer and sends it through space. The drawing is evidence of his thoughts, and sending them through the air on waves of electromagnetic radiation represents the transcendent nature of the technology. The Resident wonders at the translation of thought into matter into energy, back into matter, and realizes it is all one medium; it is all energy, it is all sound. What an undeniably extraordinary moment it must have been, to hear a human voice carried through time and space with radiotelegraphy; it was the same for the spirits on Government Hill to perceive the earth vibrate with tones of the first train whistle, rousing them from their dormancy.

The Resident stands and walks out of the Administratory, through the Arctic Entry, and down the steps to the trail. The air is crisp and smells of the sea, and the sun is past its zenith, on the slow arc to the horizon. The Resident passes

through the auditory threshold to the Hall of the Descendants and is aware of the sanguine chatter of some Visitors on the lower levels. Not wanting to disturb their weighty words, the Resident takes the upper ramps around the Hall. Passing along the threshold, he expects to see glimpses of the Hall above and the shining faces of its occupants, but the sunlight has gone. Clouds are growing in the east, and following the sea breeze have mounted the dome of the sky, obscuring the sun and what lies beyond.

The work of the day has tired the Resident and he enters his building with heavy steps. Removing his shoes at the door, which is customary, he walks the short distance through the Arctic Entry to the door to the Comminatory. Opening the door, sounds from the television greet him like a wave. Several Residents are watching an old classic television show, *Game of Thrones*.^x The mesmerizing images on the screen and the enrapturing sounds fill the room, and transport the Residents from the reality of aged bodies to a surreality of youth. Because they share in this vision, the Residents bond in their enjoyment of the show, and the memories the sounds elicit.

The Resident leaves the Comminatory after a couple hours and passes directly into the Refectory. Walking around the table, where another Resident is eating a snack and watching the flames in the hearth, the Resident talks to his friend and they laugh together at memories of the past, of growing up in Anchortown. The friend and his wife are both musicians, and still play their bass and bassoon in the Symphony. They are both Residents, but live

in the middle building. The friend continues his banter with the Resident, teasing him about past and current faults. The Resident moves to the wet bar and prepares a cocktail. He asks his friend if he wants one, and the friend responding with a shrug, mentions the time they both will leave to see some friends over dinner, two friends who live far away. The Resident prepares his signature cocktail for them both, a Burnside,^x but replaces the brandy with Calvados.

Leaving the friend to enjoy his drink by the fire, whose wife by now has joined him, the Resident walks out of the room, through the Arctic Entry and out to the front porch. The echoes of their conversation follow him through the door, but he shuts those voices out by closing the door. The birds in the trees around the Hall of the Descendant sing familiar melodies that fill the air and matter, and the voices of Visitors float through the pines. He sits down on a chair, his sideburns, gray from age, shift lightly in the breeze that carries those sounds. He looks to the west, following the sounds as they course along Manor Avenue, and watches the light sink lower toward the trees. The growing clouds come across the Inlet and over the land, darkening the sky, but the earth retains the former warmth, the memory of the sun's caress. The Resident watches Travelers passing along the Ambulatory, and Visitors returning to their cars. He listens to the world, and retains the sounds around him. The memories of the past and stories of the present fill his mind. He sips his drink and smiles. The Wireless Station will never disappear; its story resurrects it forevermore.

viii. Note:
Game of Thrones is a fantasy book series by George R. R. Martin and television series, aired on HBO. This explanation should not be necessary, but the general ignorance encountered in Portland proves otherwise.

ix. Note:
The Burnside cocktail earned its name because allegedly it was the favorite drink of Union General Ambrose Burnside. The recipe includes: 2 measures of gin, 1 jigger of brandy, 1 measure sweet vermouth, 2 measures dry vermouth; typically shaken and served over ice with lemon rind.

