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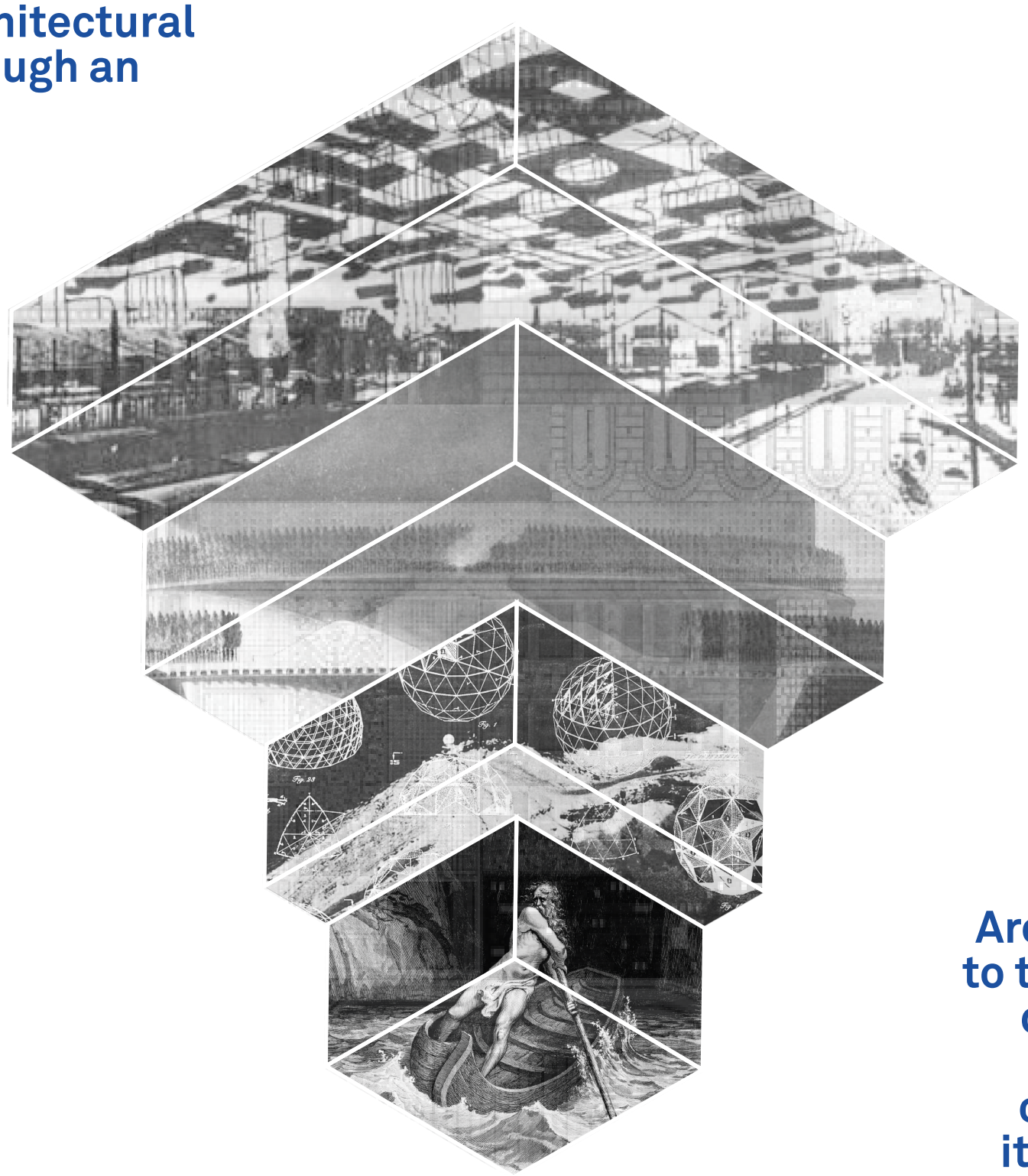
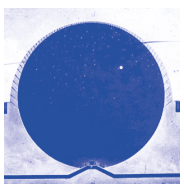
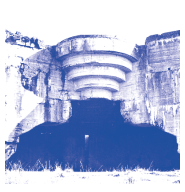
Architecture in a Bottle

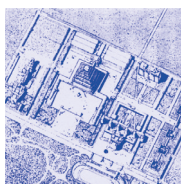
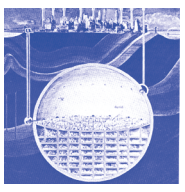
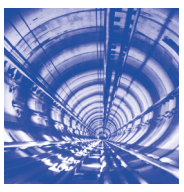
Artefact

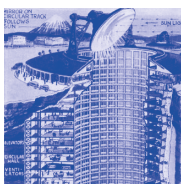
Archrypt aims to be a critical-operational work on the need to transmit architectural memory through an architecture of memory.

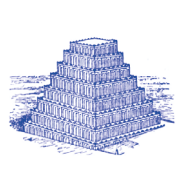


Archrypt refers to the ancestral dimension of architecture connected to its function of *time capsule* ante litteram.





welcome to the end of the world
Since the perception on apocalypse is a product of the human mind, it seems to be a projection of man on the world, so the apocalyptic narratives appear as the representation of the fear of man's end in the world. While on the one hand there is a debate on what strategies could be put in place to avert or postpone the advent of the catastrophe, on the other hand, there is the question of preserving the traces of our civilization that risks to disappear, with the aim of transmitting to posterity the signs of our existence as instruments of knowledge for the archaeologists of the future.
Is it possible to organize a repertoire of knowledge, strategies and tactics, theories and projects so that this heritage constitutes not only a cultural archive but also, and above all, a potential operational kit capable of offering our disciplinary relevance even in a remote and uncertain future? What are the processes that could be triggered in the contemporary world by the design of such an object?

time capsule method
As Jacobs programmed a time capsule and used a strict procedure to design his message in a bottle for posterity, our research aims to experiment with his project as a design-driven method.
- expiring date. 8281 as the opening year of our capsule.
- archivist. the architect as the simultaneous designer of the container and its contents;
- container. an archetypal form, the ziggurat as well as the stepped skyscraper, reversed in direction and density, to obtain a cavity in which to collect our archive
- content. selection of theories and projects fall within a possible categorization of architecture of the end of time.
- process. we hypothesize the diffusion of a sort of myth of its existence.