

Traveling Through Time

Combining Historic Preservation with Sensorial Architecture in Chicago's Union Station

BU

Acknowledgements:

Thanks to all those who have helped

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Synopsis

A quick look into what this thesis is about

Historic preservation is researched through the integration of modern elements to fully engage the users of the space. Sensorial architecture engages with historic concepts to create a new understanding of the past. Multi-sensorial elements are investigated to create a deeper knowledge and interaction of the story of the lunchroom. The lunchroom is designed through the lenses of memory, body and place. Creating a place through engaging the community and creating a space of interactions. Studying how a space can become a place through the creation of memories in which communities and culture are created. Place is created through communal interactions and engagement.

Engagement includes both physical and emotional engagement. Body engages the built environment in many ways. Combining memory, body, and place to further critique historic preservation and sensorial architecture. Innovating ways to design a building to preserve a place through sensorial engagements.

A deeper investigation into the past of the Chicago Union station allows the layers to be uncovered. Through these historic layers an understanding of the significant events within the lunchroom occurs. The significance and importance of the space allows a redesign that highlights the past and connects the station with the west loop neighborhood. Programs are developed

through a site analysis and the best way to draw the neighborhood in can be determined. Creating a place that engages the neighborhood and passengers is important in preserving historic spaces within the Chicago Union Station. Creating places where multiple programs can occur while drawing users who are not just passengers in to utilize the space. Allowing the Union Station to become a social area for the neighborhood and becoming a bigger asset to the neighborhood and Chicago.

Thesis Statement

A more in depth look into what this thesis is about

Place. According to Marcus Garvey, "A people without the knowledge of their past history, origin and culture is like a tree without roots." Without people stories will have no "roots" and no grounding. They will cease to exist. Memory, as Dylan Trigg believes, is essential to place and place is essential to memory, for without memory, place is lost. As memory of places start to disappear the history is lost and the building loses its sense of belonging. With a loss of belonging the building is not as well protected against demolition. One cannot make a memory without being present in an environment. Place is more than the built environment. It is about the human interactions and experiences that

connects with the environments will be linked together. This relation between engagement of the place leads to Culture.

According to the interior standards there are four categories of historic preservation. Restoration, reconstruction, rehabilitation, and preservation. However, historic preservation should not always be just one category. If you restore it fully to a previous time period, the space may become one like a museum. Instead a combination of modern and of historic preservation allow for a mixture of historic yet functional to today's societal needs. Without a combination, the space is preserved as is and is susceptible to not

meeting the needs of today. Then it could revert to the condition before preservation or rehabilitation, or restoration. Historic Preservation in specific situations needs to be mixed with new architecture to meet today's user's needs.

Vision is one of the most used senses of the body. We judge spaces on whether the space is visually appealing. However, the other senses aren't engaged within a space as much. Through engaging multiple senses, the engagement would be more powerful and have a longer lasting affect on the user. Using senses can aid in telling a story of a space. You can feel, see, hear, smell and taste the past. Engaging multiple

senses helps deepen the connection to the past and allows the space to be captivating.

Enhancing the senses through the stories of the past allows a deeper engagement and connection to a built environment. Humans rely heavily on visual, but the other senses are just as powerful. How can other senses be pulled into architecture to enhance engagement through multiple materials? How can a space engage both the historical and the new through the senses?



Introduction

A brief description about the thesis

Chicago Union Station is rich with historical features and elements. Historic preservation is an important field dealing with saving buildings rich in culture and full of memories. Historic preservation and modern can come together to create an ideal room that engages the user. Through sensorial architecture, historic features can move to the forefront. A combination of new and old reduces the buildings chance of falling into disrepair while modern allows users to engage more in depth. Focusing on using a redesign of the Fred Harvey lunchroom within the Union Station allows the combination of these ideas to be tested.

"There may have been a time when preservation was about saving an old building here or there, but those days are gone. Preservation is in the business of saving communities and the values they embody."

Richard Moe, National Trust For Historic Preservation (4)

Defining Background - Chapter One

Aspects of Historic Preservation, Sensorial Architecture

This chapter is focusing on historic preservation, memory and sensorial architecture through the body and place. Connecting between memory, body, and place to fully experience a built environment.

Collective Memory

Discovering importance of memory

Memory is a door to the past, a way to engage former experiences, and to continue the evolution of contacts with a place. Collective memory is a collection of individual stories and connections that collectively make a whole memory and experience. A place which may no longer exist as it was in memory. Through the understanding of memory, the idea that memories vary from person to person surfaced. How one views a space influences the way one experiences the space. Experience of a place all come together to aid in the remembrance of memories within a place. These memories may recall other memories that have a similar aspect. In most cases memories are formed without the person realizing that the current engagement is creating memories.

Memories are influenced by the everyday experiences and obstacles which affect the mood and sense of timing one has. These influences may change how one interacts and may see a place. An influential aspect is if the space is public or private. According to Dylan Trigg, public places lead to high stress and may therefore create more tension. Dylan believes that history can change how a person remembers a particular event. Memories based on the past and ones made in the present change how the memory is affected and whether it is "Internal or External" or "Individual to public." Public memories affect not just one person but others as well. (2)



Figure 1.1 : Depicting the idea of Memory and the importance of a society to the creation of memory.

Memory, Body, Place

A more in depth look into the impacts of memory through the body within a place



Figure 1.2 : Depicting the idea of Memory and how society makes up memories.

Memories are made individually, however these memories may have similarities to other's memories. These similarities come together to form a collective memory. A collective memory is a shared memory of a specific place or event. Collective memories make up the space and tell a story about the aspects of a space that are important and cherished among occupants.

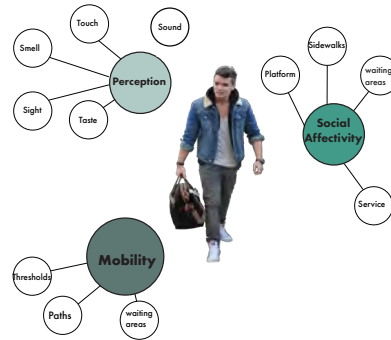


Figure 1.3 : Depicting the idea of Body and how it is a tool to connect with a built environment.

One engages the space one inhabits by moving physically and mentally within it. Bodies are a way for one to engage and interact with a place and each other. Through the body, you perceive a space with the five senses: smell, sight, sound, taste, and touch. Senses engage a space in many ways. Smell often captivates people while being hungry or strange sounds make people stop and wonder what's happening. These senses can trigger memories of a place and become captivating when multiples are triggered. Social affectivity also occurs through the way one might move. The body is the central tool to engage with the site in a way that fully creates an experience through movement in a specific way or by interacting the senses. Historical preservation tells stories of the past when engaged with curated materials through recollection of memories.



Figure 1.4 : Depicting the idea of Place and how society makes up a place.

Place can be framed as a phenomenon that encompasses the built environment through interactions and experiences created and fostered by it in a cycle. Place is both the built environment and the connections made within the built environment. People make a place. Without people there would be no place. Victor Burgin believes that places are interconnected and therefore experienced and associated through being linked together. (1) This relation between engagement of the place leads to culture. Burgin states that culture comes from where we have been. Culture is created through the experiences of a group of individuals. Experiences occur through connections with other individuals.

Dylan Trigg believes that culture is centered around place. (2) Place and the body are connected for without the body one could not engage with a place. One couldn't be a part of a place without fully engaging within the built environment. A community gathers in a built environment to socialize and creates a connection to the environment; through these interactions' experiences may happen. Experiences are what create a place through a community. Without the community place ceases to exist.

Memory, Body, Place

How one engages with a place

According to Dylan Trigg, the memories that are created require three things: Mind, Body, and Place. (2) Trigg, 2012) These memories allow for a deeper connection with a place. Good architecture engages the user and allows for a deeper connection, interaction and engagement. Place is both the built environment and the culture which inhabits the space. Memories and place have a strong correlation. One cannot make memories without being in a place. According to Victor Burgin in his book *In/ Different Spaces: Place and memory in visual culture*, the Leferbre book believes that space is dependent upon human interactions. Victor is reasoning that space isn't just the built environment and is not defined by human presence, but instead by relationships. Victor also indicates that Davis believes that human engagements that build relationships are what defines space. (1) Dylan Trigg states in his book *The Memory of Place: A Phenomenology of the Uncanny*, that places are interconnected and flow from one to another throughout time. (2)

The Union Station is rich in layers of history throughout the building. Different time periods ask one to engage with them in multiple ways. Layers of history interact and influence each other in writing a places story. Layers of history play off each other as well as individually to tell one story of a place. When telling the story of a place the layers should interconnect with each other.

History is an essential part to the identity of what Burgin (1) references as a culture and place. It speaks of the events, people, and situations that have occurred. History shapes a place and place continues to create history. The past teaches valuable lessons and should be cherished and honored. History may be relished in many ways such as through historical treatments including preservation, restoration, rehabilitation, and reconstruction. A space is engaging when historic preservation treatments and memory, body, and place are all combined to create an experience. Not just one factor is needed but multiple.



Figure 1.5 : Depicting the idea of Memory through the Body. And allowing the idea of memory being the key to the body.

Historic Preservation

Preserving the past

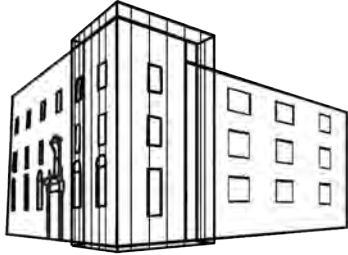


Figure 1.6 : Depicting the idea of Preservation

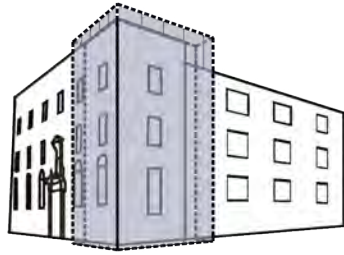


Figure 1.7 : Depicting the idea of Restoration



Figure 1.8 : Depicting the idea of Rehabilitation

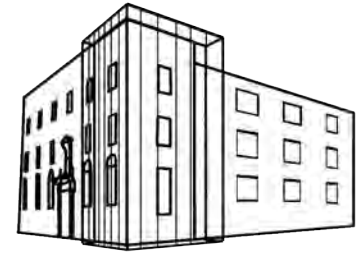


Figure 1.9 : Depicting the idea of Reconstruction

Preservation

The process of architectural preservation is the act of sustaining the integrity of a historic property. The method focuses on repairing, maintaining, and protecting. Methods can be used on anything from specific features of a building to the whole building. The key to preservation is returning the building to a preserved condition with the least amount of new material as possible. Preservation is keeping a building in the condition it is currently in and only using new material to keep the element safe and prevent further decay. As the Interior Standards states, there is a set of rules that apply to preservation. (3) Changing the building only in a state of maintenance and nothing more. Not adding any unnecessary materials. The building has the least amount of modifications possible.

Restoration

The restoration process removes elements of the building that represent a different time period than the chosen one, restoring the building to one specific time period. Restoration takes a building or element of a building and adds other elements to bring it to a chosen time period. Identifying, recovering and changing are important processes of restoration. Restoration is the creation of elements from a point of significance in time through removal or addition of elements. The Interior Standard set of rules for restoration state that historic elements of other historic time periods shall not remain on the building or missing elements should be restored to the building. (3) Elements will be repaired rather than replaced if possible. Any elements that are added or removed from the building must be documented.

Rehabilitation

Through the process of rehabilitation, protecting, altering, and repairing are important. A rule to any rehabilitation work is that additions to the building must be done such that it is possible to remove them without damaging the building in the future. The Interior Standard set of rules for restoration focus on minimal changes and that any previous changes to the building are a record of time. (3) Characterization through elements must remain within and on the building. Also, new architecture must not destroy the historical character of the building.

Reconstruction

Reconstruction results in the recreation of a historical building to a significant time period of its prior existence. An essential element or component of reconstruction is the idea of accurately depicting the building. Documenting, replacing, and accuracy are what makes reconstruction possible. The Interior Standards set of rules states that documentation and evidence must be provided to accurately reconstruct a building. (3) Reconstruction on the historical site must include archeologist investigations. Archeologists will help identify important characteristics to the building. It must be clear that it is a reconstruction and not the original building.

Chapter One

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“What a country chooses to save is what a country chooses to say about itself.”

Mollie Beattie, Former Director of the U.S. Fish and Wildlife Service (8)

Cass Corridor Case Study - Chapter Two

Why historic preservation and Sensorial architecture can be the future

This chapter is highlighting how the thesis focuses on historic preservation within Detroit and why historic preservation is so important for the future. Sensorial architecture can promote interaction with a built environment and can be a tool with historic preservation.

Cass Corridor

A look at historic destruction
and cultural erasure

During the early stages of this thesis, an investigation of the Cass Corridor was undertaken. Through this research I learned that there is more to a space than what you see. A site visit was undertaken to verify information thought to be true. Cass Corridor had a reputation for being empty and dilapidated and abandoned. However, through the site visit the corridor was found to have been renovated, reconstructed and changed. The Cass Corridor had a strong culture in music. Today it is focused on attracting a younger generation and is more restaurant based. The northern section of the Cass Corridor is densely populated with some apparent run down and neglected buildings. As one continues

south down Cass Avenue, one starts to hit an even more densely populated area. The buildings are less rundown within this region and one will notice more economic activity. Finally, as one enters the southern portion of the Corridor, one will notice an increased amount of decrepit buildings but at a lower density.

The buildings on the southern end of Cass Avenue often are more historical compared to those on the Northern portion. Through initial research, the Cass Corridor was found at one time to be China town when the original was pushed out of Downtown. Slowly the Cass Corridor became overrun by drugs and crime. The population dropped

throughout this time and the land became vacant and neglected. However, through a deeper analysis, a deeper layering of history was found. Cass Corridor has a rich history. In the 1700's, the corridor was French ribbon farms. During the 1800's, the farms started being broken up into separate parcels to support a growing city. When the neighborhood was formed, it was a community of well-off people. People who were successful in life. The neighborhood continued to boom as the population grew.

The neighborhood was one of the first to have a streetcar. However, by the time the cold war hit, the population decreased and the neighborhood became separated

from downtown with the construction of the lodge freeway. The neighborhood evolved to become a place of low income families and students. Crime rose, then land became abandoned, and demolition began.

Today the Corridor is being redeveloped. With the construction of Little Caesars Arena, many of the historic buildings that have rich history, that contribute to the culture of the neighborhood, are being torn down for parking lots. This example illustrates how vital historic preservation is today. We have many historic buildings that are not having their rich stories told and therefore are assumed to be unimportant.

Sometimes the building is seen as essential within a culture, but one doesn't have the means to support the building. This leaves a structure and its land vulnerable to replacement by other interests.

Historic buildings have stories to tell. If one would utilize a historic building, there is much potential to create an experience that will draw people into the building. A building can both respect and honor the past and tell its story well, allowing a new use and design to be integrated into it. Historic buildings are being taken for granted; we are losing a great deal of history that could be saved.

Figure 2.1: Depicting the density of Cass Corridor



Cass Corridor

Forgetting

Cass Corridor is filled with historic buildings and a strong culture that has been through a lot of change. First being farms, then the fancy neighborhood, then the struggle with change from prosperity to poverty. The neighborhood's identity being left stripped, empty, and abandoned.

Change is finally occurring however. The Cass corridor is seeing new construction and is drawing people back into the neighborhood. Though there is prosperity in parts, other sections are left forgotten. Places that once held a rich history and importance to the neighborhood lay deserted and left to destruction. With the neighborhood becoming a more popular place to dwell, new construction has occurred. The Detroit Red Wings have moved from their home in the Joe Louis arena to a new arena housed in the Cass Corridor neighborhood. With this new tenant came destruction. Historic buildings were torn down due to their abandonment and the increased need for parking for the arena. Many were leveled and the people who have lived in the neighborhood through thick and thin watched as buildings were taken away from them, unable to protect what they cared about. Even if the buildings had protection, they were still at risk.

Buildings that have meaning to citizens are being torn down. An identity being stripped yet again to become a clean slate for new buildings and new people. Historic buildings have so much potential to the neighborhood and they hold so much character as they are a part of Cass Corridor's identity. Places are forgotten and being left to forgetfulness and destruction.



Figure 2.2 : Depicting forgetting of Cass Corridor

Cass Corridor

Remembering

Not all of Cass corridor has been left to deteriorate or be destroyed. There has been a fight to protect historic buildings within the neighborhood. A portion of the neighborhood even is part of the Cass park historic district. Buildings such as the Addison apartments have been restored and repurposed. Many of the Historic buildings have a character that wants to be cherished. Cass Corridor needs these historic buildings to be remembered. They tell the story of challenges the neighborhood has overcome. The neighborhood has seen buildings repurposed and renovated such as the Cinema Detroit company. Once the Burton school, the theater company renovated and repurposed the building to become a theater. They have since moved to an old furniture store on third street. Cass corridor remembers the history tied to the neighborhood and wishes to preserve and reuse their buildings.

Closer to Wayne State, the neighborhood is up and coming with new builds as the neighborhoods culture is changing. The neighborhood has become the new place to be and live. Restaurants and bars line the north part of the neighborhood, making Cass Corridor become a changed identity.



Figure 2.3 : Depicting remembering of Cass Corridor

Alhambra Apartments

History left to be Forgotten



Figure 2.4 : Depicting Alahambra Apartments collage contains images from (6)



Figure 2.5 : Depicting the Alahambra Apartments
Retrieved from (6)

Owner:

Hass System LLC

Purchased for:

Olympia Entertainment

Building Type:

Low-Rise Building

Architecture Style:

Romanesque Revival

Height of Building:

About 76 ft tall

Floors:

6 floors



Figure 2.6 : Depicting Rose Barron (9)



Figure 2.7 : Depicting Rose Barron (18)



Figure 2.8: Depicting black and white image of the Alhambra Apartments (6)

Criteria A: Event

This event is not historically significant to the Alhambra apartments and would not make the building Historically designated.

Arsenic Poisoning: Rose Barron

Rose Barron was an employee at the Alhambra apartments. She was demoted and put arsenic in biscuits of the residents. Two people died from this poisoning, resulting in the belief that the building is haunted. (15)

Criteria B: Person

Harvey S. Firestone was a significant figure to Detroit's history. Being such a significant figure would allow the building to be considered for the national historic registration.

Harvey S. Firestone:

- One of the first residents.
- Born in 1868
- Founder of the Firestone tire company.
- His family had a farm in Ohio that was moved to Greenfield Village in 1983.
- He worked at Columbus Buggy Company before he founded Firestone Tire Company (18)

Criteria C: Design

Due to the Architecture style and the age of the building the building would qualify for the national historic registration.

Romanesque Revival:

Mid 19th Century Architectural style

- Inspired by the Romanesque style of the 11th and 12th Century.
- Also known as the Norman Style.
- Popular design for Universities.
- The Revival had simplified arches compared to the Romanesque style it came from.

Alhambra Apartments

Significant Features



Figure 2.9: Image showing iron work in windows on the Alhambra Apartments

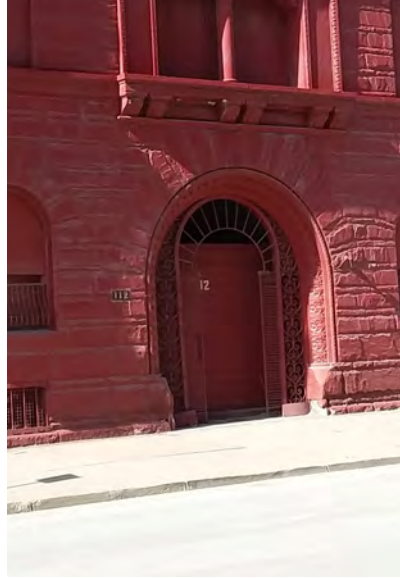


Figure 2.10: Image showing iron work around the doors on the Alhambra Apartments



Figure 2.10: Image showing details in windows on the Alhambra Apartments

The Alhambra is built of brick and stone and designed in the Romanesque style. Characteristics that represent this style include the arched windows on the first floor and the arched entrance doors. The upper floors of the apartment building have a shared outdoor balcony that is covered. The Building once had a decorative cornice that has since been removed. The signage on the building above the entrance door has also been removed. There is elaborate iron work that decorates the entry and the lower windows. There are many thoughtful and decorative details along the building.

The dimensions of the roof are 54 feet wide by 106 feet long. The central cores of the building have a skylight covering them. These skylights have broken glass and the roof has become deteriorated. These things need to be fixed up for the building to be brought back to its former glory.



Figure 2.11: Image showing Alhambra Apartments

Alhambra Apartments

Final Design Proposal



Figure 2.12 Collage showing design proposal using images from Alhambra Apartments (6)



Figure 2.13 Collage showing design proposal using images from Alhambra Apartments (6)

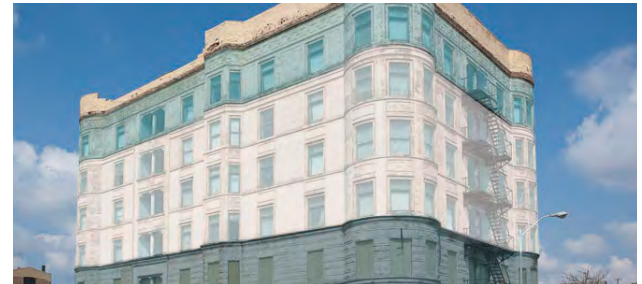


Figure 2.14 Collage showing design proposal using images from Alhambra Apartments (6)

Figure 2.15 Collage showing design proposal using images from Alhambra Apartments (6)



For the program I would like to introduce the Alhambra as a boutique hotel. I feel that a hotel would benefit the Cass Corridor, especially since the building is practically neighbors with the Joe Louis arena. I also want to introduce an aspect of commercial on the lower level. Cass Corridor is an area that is becoming more lively and retail would help boost the area. On the top floor I want to focus on providing a restaurant and bar that focuses on being an attraction utilizing the haunted aspect of the building and the past event of the arsenic poisoning.

The renovation plan would start with new windows, repair of the deteriorated roof and skylight. From there, the first floor would be turned into a retail space to rent out to tenants. Then the boutique hotel would be renovated and rehabilitated. The last step would be to rehabilitate the top floor just enough to give a sense of abandonment and play with the subject of being hunted for the theme of the restaurant and bar.

Chapter Two

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"...what thrills me about trains is not their size or their equipment but the fact that they are moving, that they embody a connection between unseen places."

Marianne Wiggins (36)

Understanding Aspects of Chicago Union Station - Chapter Three

Historical importance of connections

This chapter is focusing on how the thesis revolved around the Fred Harvey lunchroom within the Chicago Union Station.

Site Analysis

A look at how the Union
Station connects nation
wide

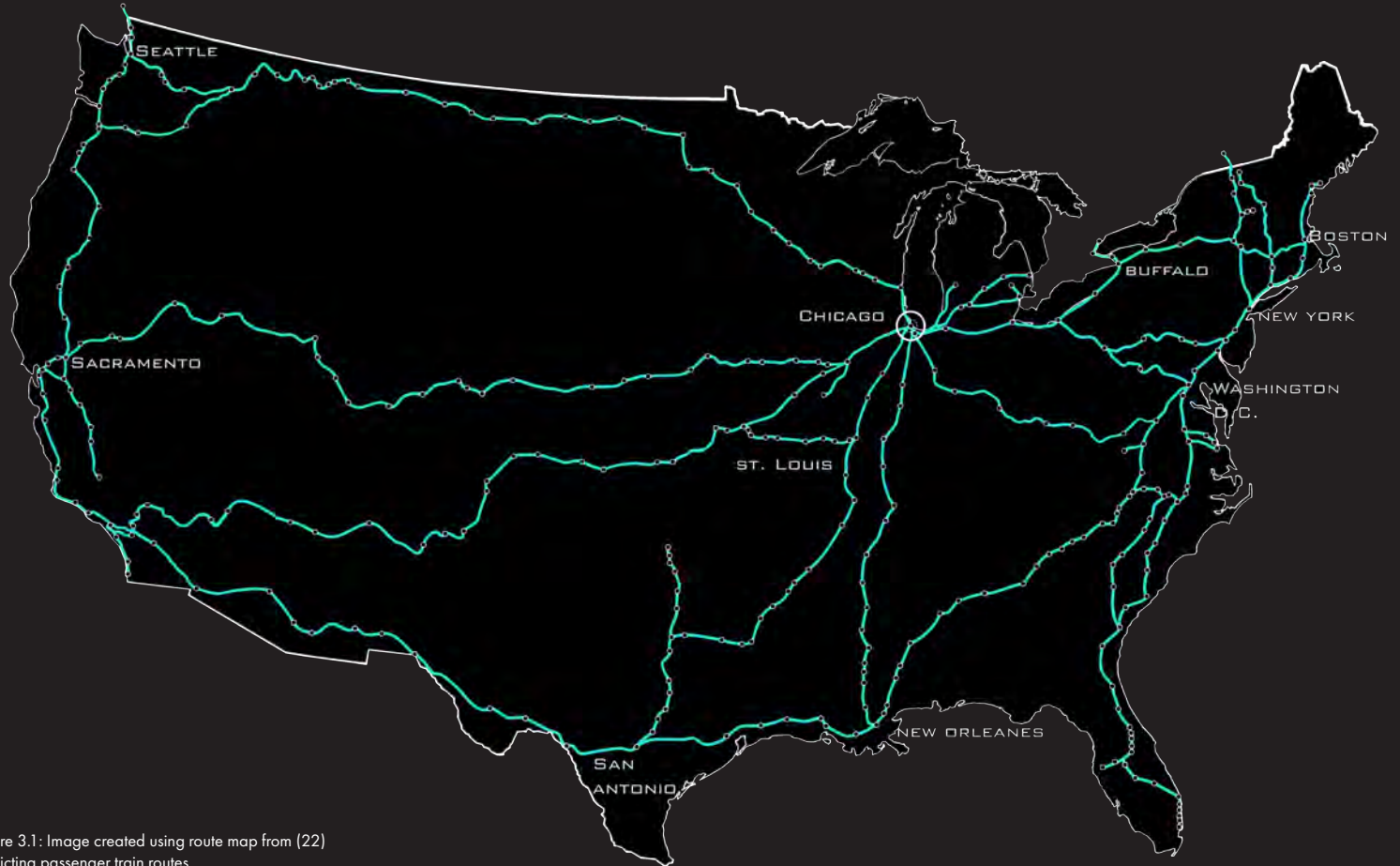


Figure 3.1: Image created using route map from (22)
Depicting passenger train routes.

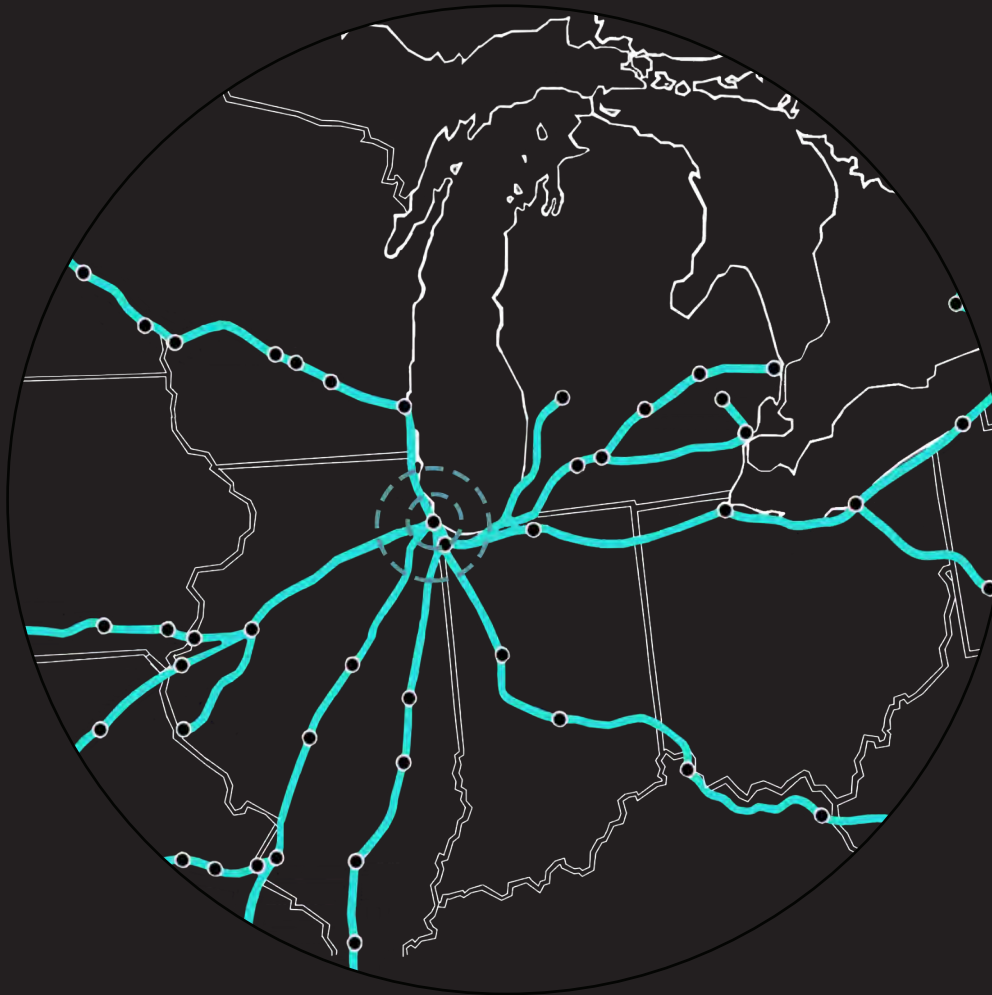


Figure 3.2: Image created using route map from (22) Depicting zoomed in passenger train routes of the Midwest.

Union Station is owned and operated by Amtrak. A company that runs passenger trains within the United States. Chicago is the crossroads of the nation. From Chicago you can get almost anywhere in the country by train via Union Station. Union Station also is a great means for commuters to gain easy access in and out of the city as Metra also inhabits the station, catering to the local commuter or tourist. Amtrak has many connections coming in and out. Union Station is unique among other terminals because they have stub tracks coming in from two directions as well as a track that goes all the way through below. Most terminating stations don't actually have a track that is continuous.

The station is an important part of Chicago. When Chicago started, train stations would bring supplies as well as settlers. However, train travel evolved into a luxurious way to travel. Then as technology grew, traveling started shifting. It became popular to travel by car or plane. Train travel is much slower than planes and less convenient than driving. However, there's a simple beauty to being able to relax and take in the slower paced travel and the scenery that comes with the train.

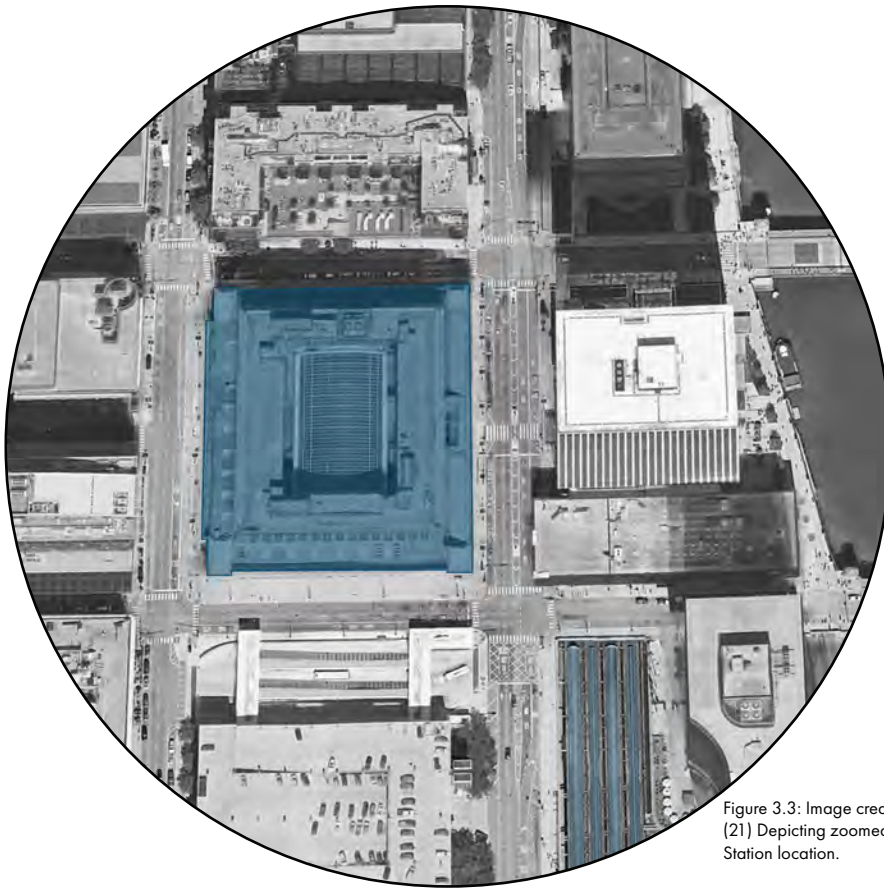


Figure 3.3: Image created using map from (21) Depicting zoomed in Chicago Union Station location.

The Union Station lies in the West Loop Neighborhood. West Loop contains roughly around 20,400 people and has the highest age group being the 18-24 year old's. The neighborhood is well educated, having the highest average education level, a bachelor's degree or higher and an average income of 113,000 dollars. The Union station has four street connections; S Canal St., W. Jackson Blvd., S Clinton St., and W. Adams St. The Union Station is striving to connect with the neighborhood and become a place for people interact with besides being a travel means.

The tracks are aligned with the Chicago river and depending on what track one comes in on, the view of the river can be seen. Amtrak once had a concourse building above the tracks but it was later deconstructed and replaced with an office building. The Station is situated a block away from the river, west of the tracks. The station houses the commuter based Metra system which runs to the outer neighborhoods of Chicago and Amtraks passenger trains that spread from downtown to all corners of the country.

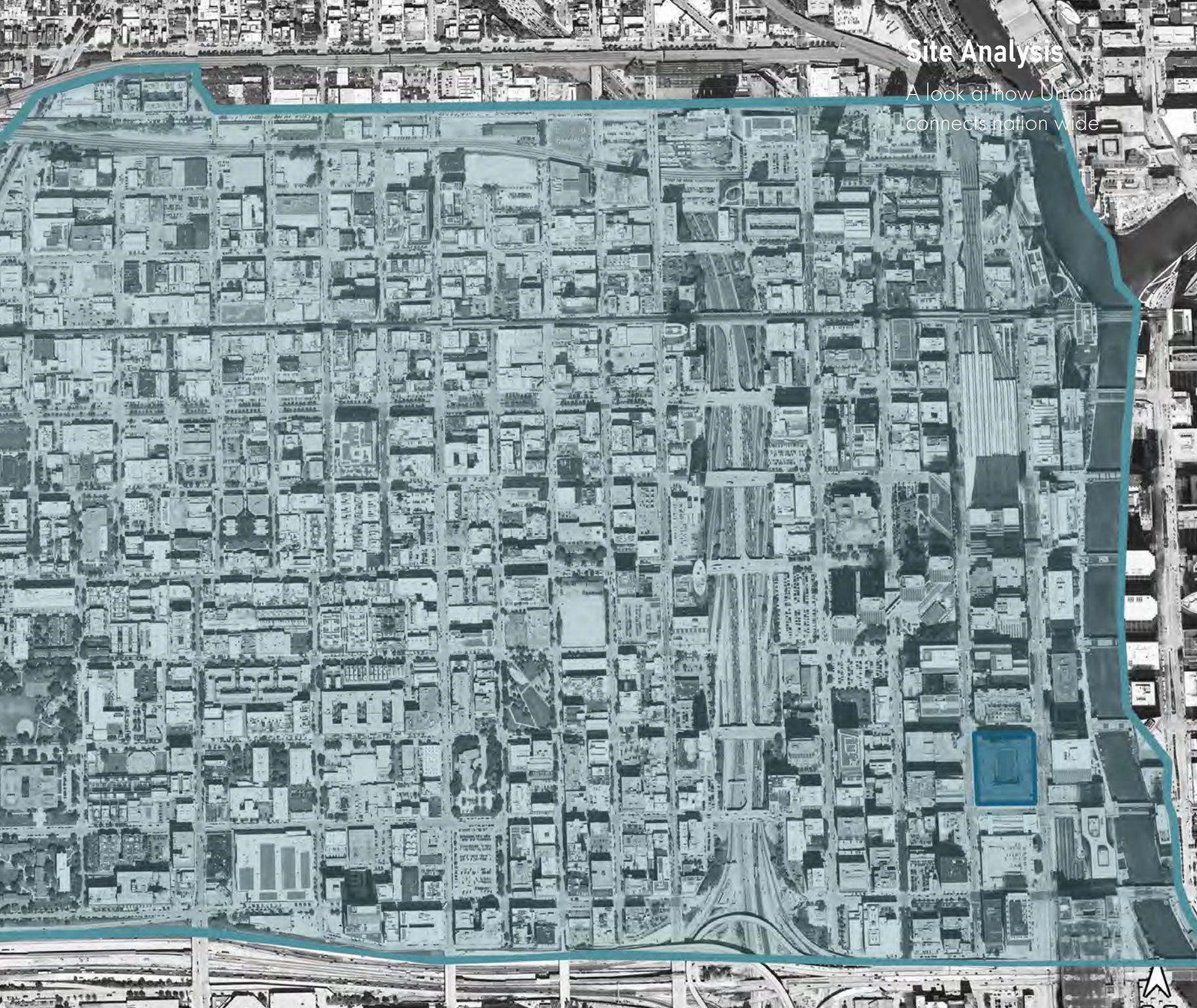
Historically the station had taxi lanes where the taxis would drop an individual and the luggage off and then drive under the station and appear on the other end to pick up a passenger and luggage. After 9-11 occurred, they ended the service and now use a drive up lane adjacent to the station. Other connections to the city include buses and subways which have stops as close as a block away.

Figure 3.4: Image created using route map from (21) Depicting Chicago Union Station location within the West Loop Neighborhood.



Site Analysis

A look at how Union connects nation wide



Site Analysis

The journey within the Chicago Union Station

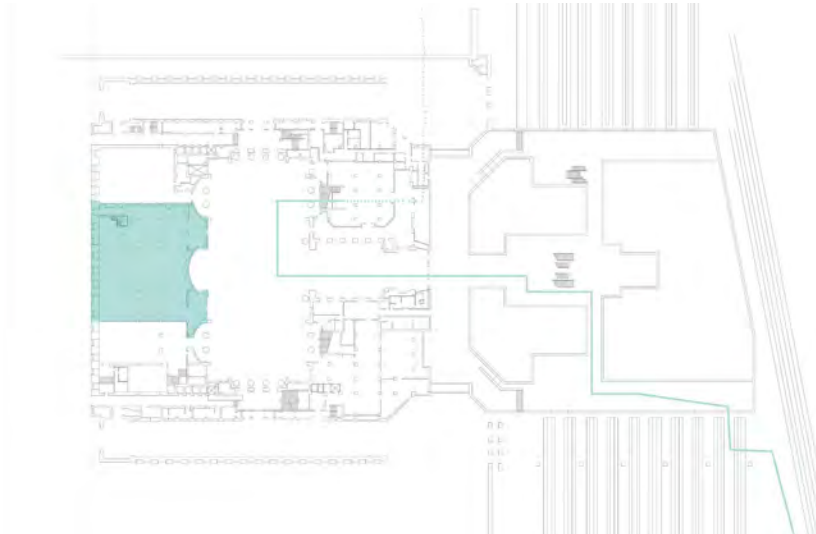


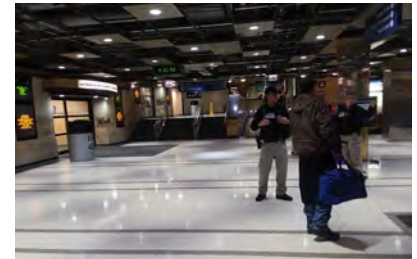
Figure 3.5: Image created using collage Depicting Fred Harvey Lunchroom within the Chicago Union Station and the passage being described below.(29)and (32)

On a site visit to the Station, I studied how a commuter would interact with the space. Coming from Michigan I got on the Pere Marquette in Holland. The train ride is three hours long departing from Grand Rapids and stopping three times along the route. The train is small and runs once in the morning departing Holland at seven, and departing Chicago at six-thirty p.m. central time back to Michigan.

The Pere Marquette is a connector train between Grand Rapids and Chicago. The tracks are smooth allowing for a comfortable commute. The cars are double decker with the bottom usually reserved for families. In the morning the train is quiet and filled with people catching a nap before the morning begins. The cafe car allows time for breakfast to be consumed before the day continues.



Figure 3.6-9: Images of the Chicago Union Station taken on a Site Analysis trip in February.



The conductor gives warnings upon arrival. Once the car cleared of enough people, I departed. Stepping off the train there are loud echoes and hisses from nearby trains that have arrived or are ready for departure. People mill around awaiting their trains or rushing to get to work. The Amtrak waiting room is nearly empty at the start of the day and fills up as the day's loads start to pour into the station.

Boards highlight where trains are arriving from or where their destination lies. Security is always present keeping the station safe. The place can be confusing for people who do not frequently travel. However, the station is a circle so one will eventually find what they are looking for. From the tracks you can go upstairs to the food court and street access or the great hall that is adjacent to this space.

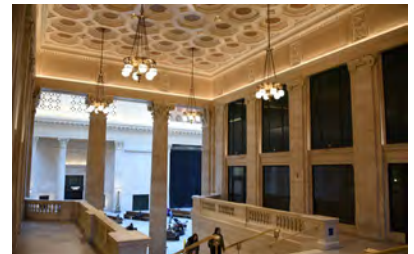


Figure 3.10-17: Images of the Chicago Union Station taken on a Site Analysis trip in February.

The station has multiple street access points. From this space the sound of the fountain echoes off the low ceiling filling the station with calming sounds. These noises contradict the loud clamor of crowds moving within the station. This space is the central point of the station and leads to any direction. Sloping up away from the fountain leads to the entrance to the great hall.

The great hall once was the waiting room, but after the newer waiting rooms adjacent to the track were built, it became a multi use space. The space allows a connection to all of the streets that surround the station. The great hall also allows multiple events to occur within the grand space. It is a monumental space filled with natural light from the sky light above.

Roman baths were the inspiration for the great hall. Columns enrich the entrances to rooms and the great stairways. The hall is filled with intricate details that are stunning, including two statues that guard the entrance to the tracks. These statues represent the station being open for twenty four hours a day.

The two grand staircases allow street access to the great hall. These stairways have been in many famous movies and are well known spaces. The stairs allow a transitional space from outside to a condensed passage and then opening up to the great hall again. This idea of compression to opening allows the height of the space to be emphasized.

Site Analysis

Journey through time in the Chicago Union Station

(22,23)



Figure 3.18: Chicago Union Station when built in 1925. (25)

1925

In 1930 The Union station in Chicago sold the air rights above the north and south tracks to the Chicago Daily news and a post office. Both buildings have changed owners and the use of them have changed.

In 1969 The Union station sold the air rights above the tracks, platforms, and the concourse. This allowed the construction of two office buildings. The Concourse building was then demolished which ended up leading to a lowered floor height in the current concourse below.



Figure 3.21: Waiting area in Chicago Union Station.

1991

In 2002 The Union station was designated a national landmark.

In 1925 The Union station in Chicago opened. The station was designed originally by Daniel Burnham but when he died, the design was taken over by his firm Graham, Anderson, Probst and White. The Station required ten years of construction due to World War I. The original building held four different Railroads. The original design was to have twenty-six floors of office space but only eight of the twenty-six were built.

1930
1969



In 1991 The Union station had a \$32 million dollar renovation to improve pedestrian flow through the building. They added new ticket booths and separated the commuter and passenger flow. They improved the concourse area as well as adding new and more comforting waiting areas. Through this waiting area it is easier to get to one's track.

2002



Figure 3.22: Great hall in Chicago Union Stations

Figure 3.19: Concourse. (23)

Figure 3.20: Demolished Concourse. (34)

Figure 3.23: Area where trains arrive and depart.



2012

In 2015 The Union station renovated the barber shop and restored existing stairway entrances leading to Canal street. The Barber shop was transformed into a conference room that is located off the Founders Room.

In 2012 The Union station went through an infrastructure improvement. They updated spaces to meet the fire code to accommodate revitalization. They also added air conditioning and replaced the boilers to allow people to be more comfortable while waiting.

2015



Figure 3.24: The Barber Shop

Figure 3.25: The Burlington Room.



2016

In 2016 they relocated the Metropolitan Lounge from the lower concourse to off the Great hall. This relocation allows the concourse to be rearranged at a later date and allows the metropolitan lounge to be doubled in size. They also Renovated the Burlington Room which historically was the Women's lounge and later storage. Amtrak was presented with an award for the excellent improvements made to the station.

In 2019 they finished renovating the Great Hall. They added a new skylight above the existing one to protect the historic value of the existing while fixing the drainage problem. The West Balcony and the Founders room were also renovated.

2019



Figure 3.26: The Founders Room

Site Analysis

Multi-treatment preservation

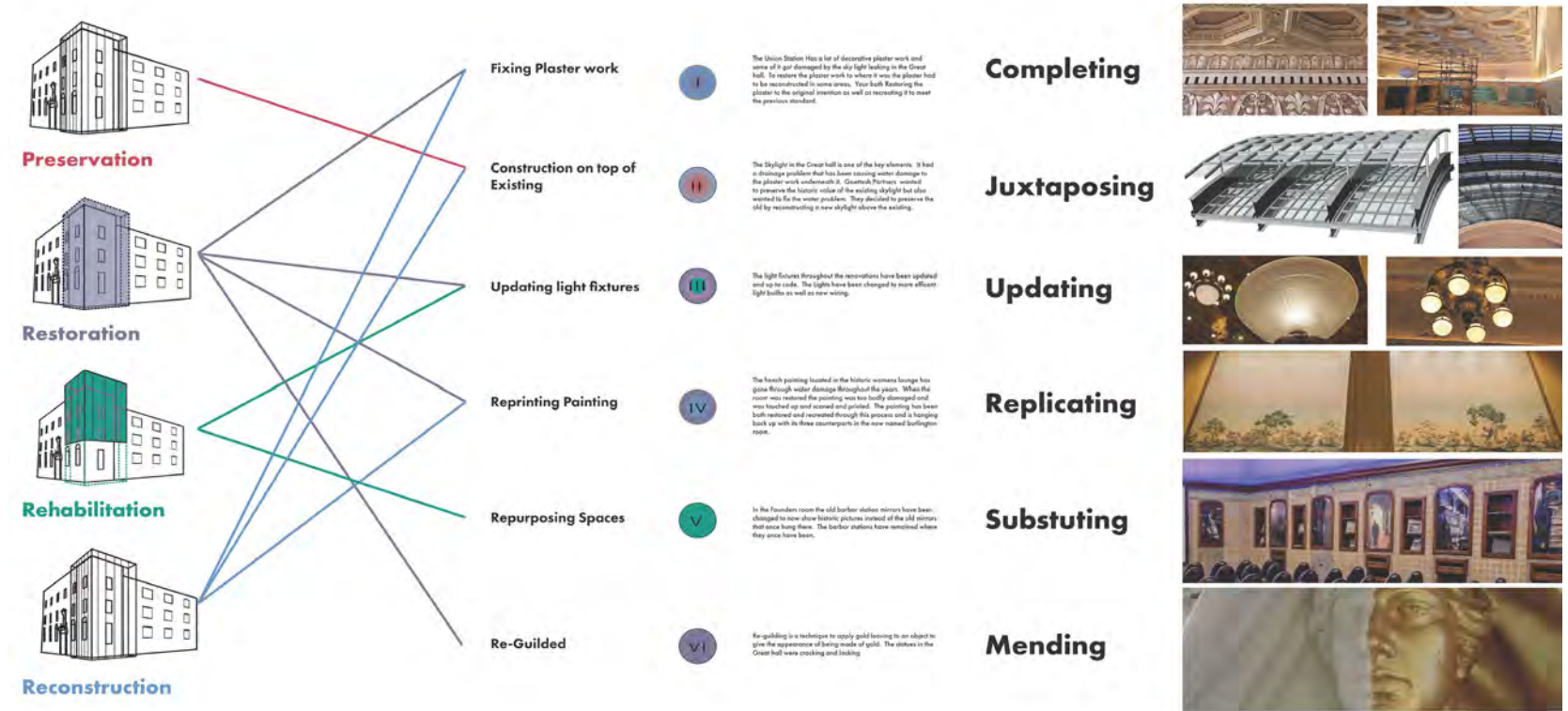


Figure 3.27: Created with Images (22,23) Depicting the connection between preservation treatments.

This diagram represents the idea that often objects are a mixture of preservation treatments. The best way to innovate is through a combination of ideas. The Union station is preserving elements through multiple ways, allowing elements to have a connection to the past as well as having modern features. One must be careful not to modernize so far that the concept and historical aspect has been lost.

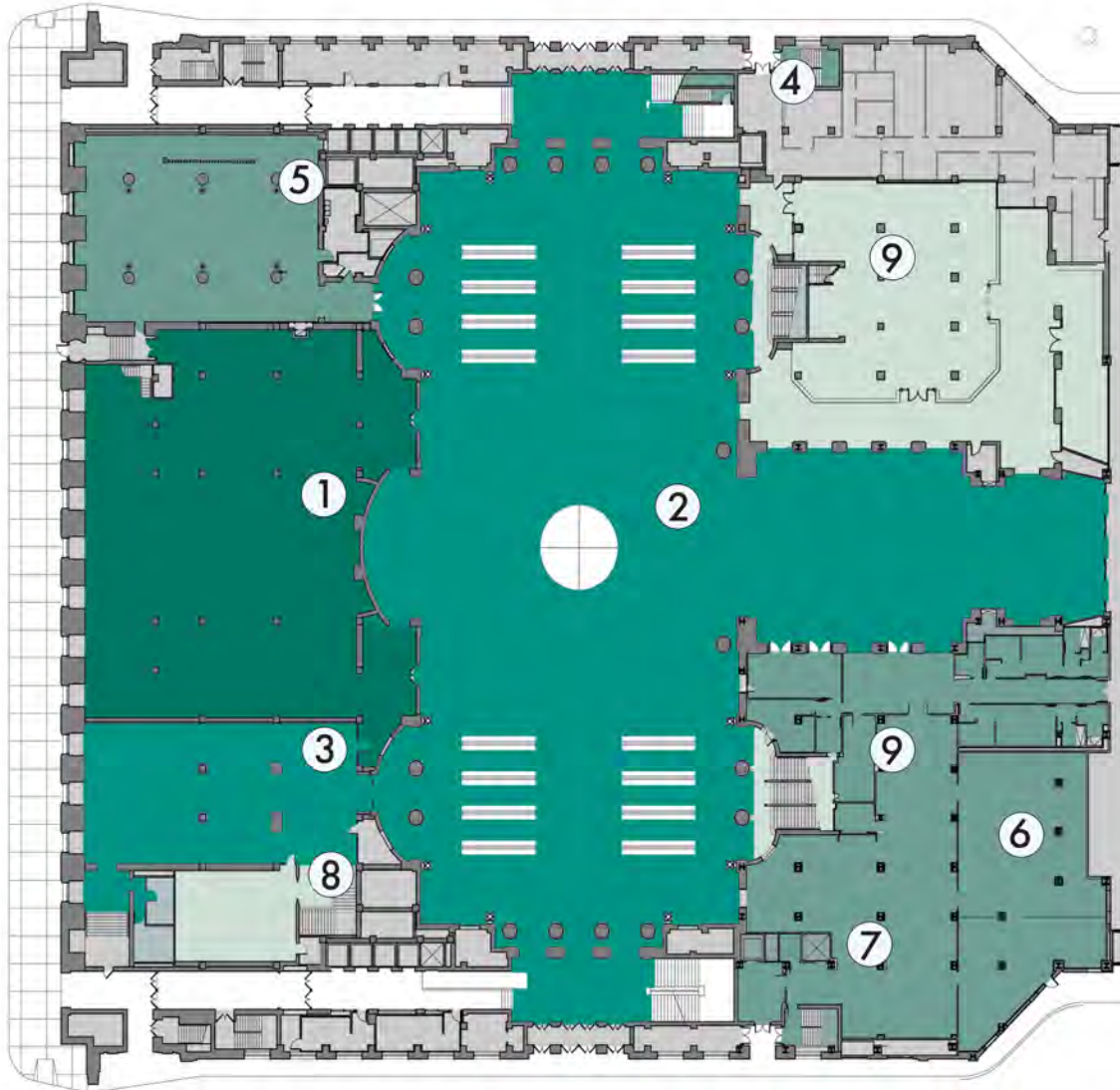
Modernization allows an element to be preserved in its historic element for a longer period compared to historical ways of treatment. However, modifications alter elements and can distract from the element's features.

Amtrak renovated a historic lamp to have multicolored led bulbs. Though these bulbs allow a combination of uses to occur the colors take away from the beauty and history of the lamp.

Amtrak also added architectural lighting around the perimeter of the great hall as well as feature lights on the existing statues. The added light allows elemental features to be emphasized and highlighted. This architectural lighting is modern but captured the historic elements.

Site Analysis

Multi-treatment preservation



- Present**
 - 1. Fred Harvey Lunch Room
 - 2. Great Hall
 - 3. Founders Room
- 2019**
 - 4. Adam's Street Balcony
 - 5. Burlington Room
- 2016**
 - 6. Metropolitan Lounge
 - 7. Pennsylvania Room
- 2015**
 - 8. Barber Shop
 - 9. Stairways to Canal St.

Amtrak has been renovating around the great hall providing program to under utilized spaces, focusing on using historic treatments to reinvigorate historical features. Through the renovations, the station has upgraded waiting areas and allowed a greater amount of rooms to be rented out for meetings or parties.

Figure 3.28: Amtrak's renovations have occurred adjacent to the Great Hall.(32)

Fred Harvey

Story of the Fred Harvey Lunchroom



Figure 3.29-3.30: Chicago Union Station on February 2020. Images depict the past of the Fred Harvey Lunchroom. (22)

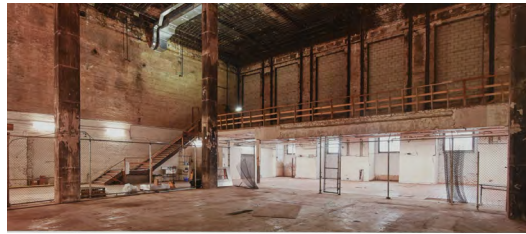


Figure 3.31,3.32: Chicago Union Station on February 2020. Images depict the present state of the Fred Harvey Lunchroom. (22)



Figure 3.33,3.34: Chicago Union Station on February 2020. Images depict renovation proposal for the Fred Harvey Lunchroom. (22)

Past

The station Opened in 1925 and housed a Fred Harvey lunchroom, restaurant and pharmacy. A fire destroyed the lunch room in the 1980's. This fire was thought to have started from the kitchen equipment. Due to a recession occurring at this time period as well as the increase of car ownership, the amount of people traveling by rail was down. The station could not afford to renovate the space so they blocked the space of to preserve the rest of the use of the great hall. (22,23)

Present

The Fred Harvey room was blocked from sight and memory for decades, leaving no indication of its presence behind. The room was destroyed by the fire and was left with the scars until a renovation plan was proposed in 2019. (22,23)

Future

The station plans to engage the west loop neighborhood, bringing new users into the station and providing both retail and restaurant spaces. Amtrak had started construction just prior to a site visit in October. By the second visit in January, the windows on the exterior had been removed and boarded up from the weather. (22,23)

Fred Harvey

The Spread of the Harvey House

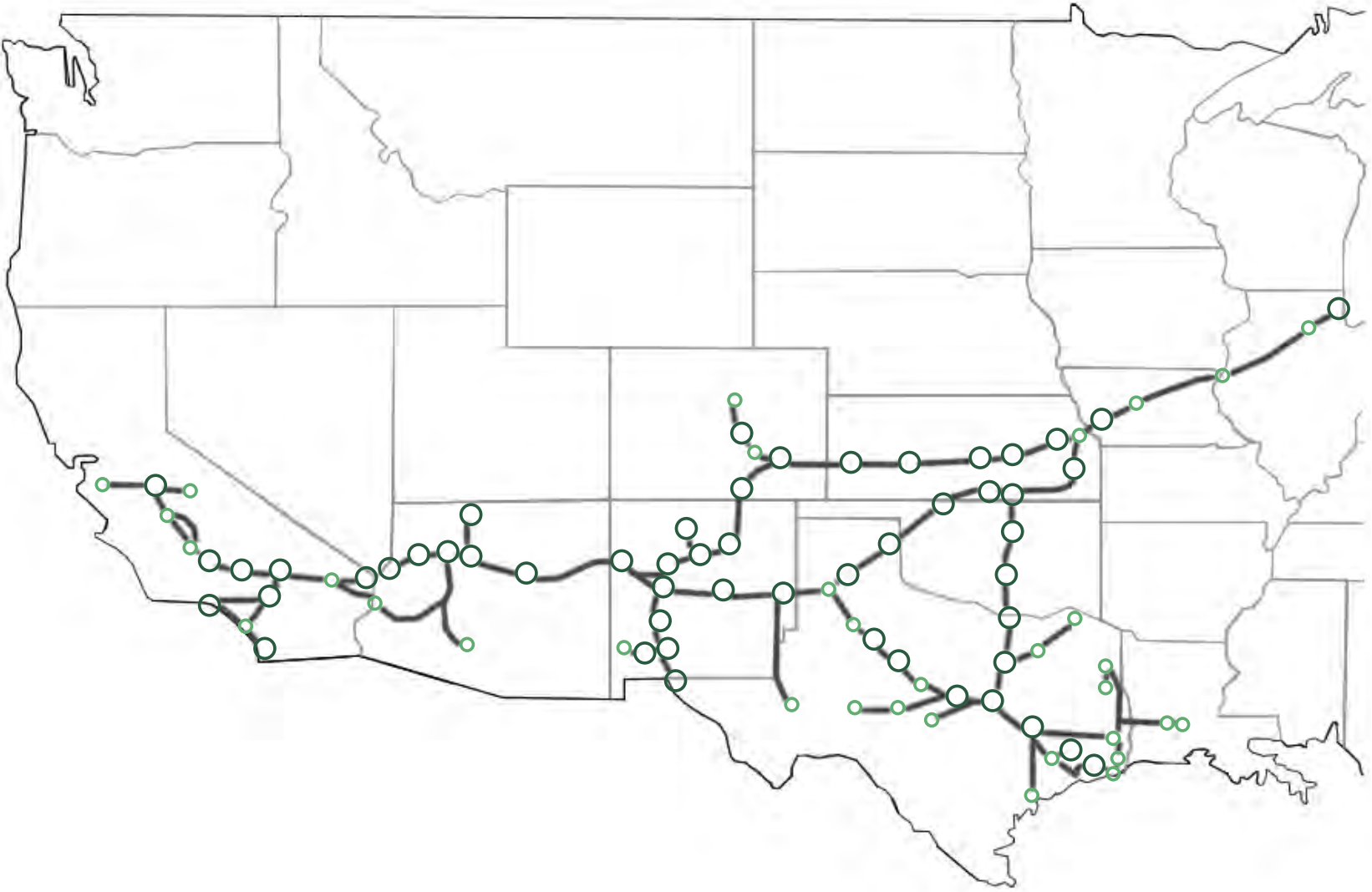


Figure 3.35: Image depicting the spread of Fred Harvey Houses in the South collage using (20)



Figure 3.36: Fred Harvey (26)

Fred Harvey was significant along the rail line. He noticed how the bad food quality was deterring passengers from traveling by train. He strived to pursue a way to increase the quality of food, service and maintain affordability. Eventually his idea took hold and spread through the south. His restaurants were often accompanied by hotels.



Figure 3.37: Image is showing the Fred Harvey Girls in a Santa Fe, New Mexico Harvey House. (30)

Harvey hired single young women who were well educated. These women had strict rules they had to abide by. There was a ten o'clock curfew and the women were forbidden to wear make up. These women were well paid and housed while working. The woman would sign a one year contract. If the contract would be broken they forfeited half of their pay.

Often when the contract was broken it would be from marriage. Single men who worked along the rail or settlers would fall for these women. There is a legend stating that the Harvey girls as these women were called, founded the south west.

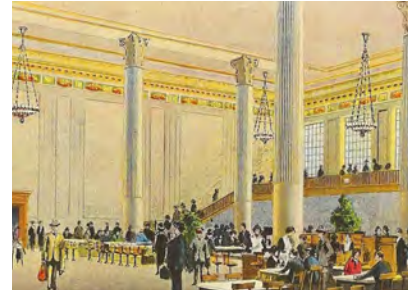


Figure 3.38: Image is showing a post card of the Fred Harvey Lunchroom in Chicago. (25)



Figure 3.39: Image is showing a black and white image of the Lunchroom in Chicago. (37)

Fred Harvey restaurants or Harvey houses as they were often called, were fancy restaurants at an affordable price. Men and woman would have to dress up to eat at these establishments. The lunchroom in Chicago however, was laid back compared to the restaurant adjacent. Fred Harvey ran a restaurant, lunchroom and a pharmacy in Chicago.

Chapter Three and Four

References for Chapter Three and Four

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"In order to design buildings with a sensuous connection to life, one must think in a way that goes far beyond form and construction."

Peter Zumthor -(38)

Combining Historic and Modern - Chapter Four

Innovating experience

This chapter is focusing on how the thesis combines ideas of historic preservation while creating new experiences through multiple senses.

Amtrak's Proposal

Amtrak's Fred Harvey Proposal

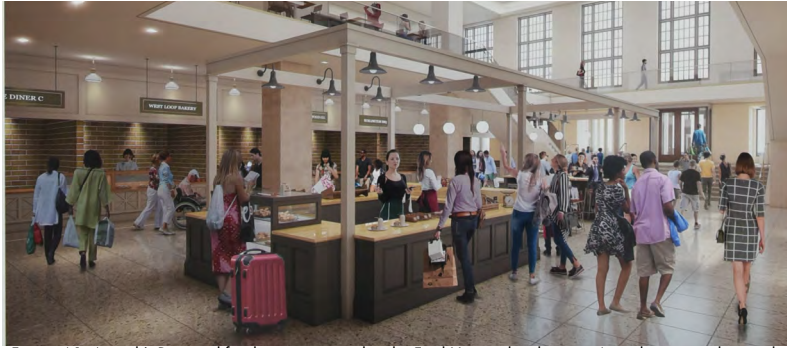


Figure 4.1: Amtrak's Proposal for the program within the Fred Harvey lunchroom. Amtrak proposed a retail and restaurant.(33)



Figure 4.2: Amtrak's proposal for the Fred Harvey lunchroom looking from the Clinton Street showing the reopened windows and added entrance ways. Amtrak also proposed a crosswalk.(33)



Figure 4.3: Amtrak's proposal for the Fred Harvey lunchroom. Amtrak is reinstating the historic windows and entrances from the Great Hall space.(33)

Amtrak proposed a plan in 2019 to renovate the Fred Harvey lunchroom. Due to the damage from the fire in the 1980's and the lack of funds from the recession, the room was blocked. Memories were suppressed and the room left to be forgotten for decades. Amtrak has been hard at work historically preserving the great hall and adjacent rooms. Amtrak saw the Fred Harvey Lunchroom as a blank slate, completely wiping the remaining memories of the room that have been suppressed for decades. The proposal starts with the bones of the existing space but only keeps the historic openings connecting the lunchroom with the street and Great Hall. Amtrak also proposes a retail and restaurant space staying true to the old program of a lunch room. Amtrak has analyzed the needs of the station and wishes to connect with the west loop neighborhood. Amtrak chose a restaurant and retail because the station wants to draw in people from the neighborhood and create a spot for people to congregate in besides for a need to travel. However, besides not including the rooms history in the new design, the proposal also places the second floor against the historic windows to the Great Hall. By encroaching the existing windows, there is a disregard to the past while blocking the input of light from the Great Hall.

Sketch problems

Combining Historic with Modern



Figure 4.4: Collage of new and old elements depicting the idea that it is not just historic preservation or modern design, but a combination of techniques for the ideal plan.(35)

Historic preservation ranges from; a) keeping a building in its current state, b) bringing the building back to a specific time period, [causing the building to become museum like], or c) a reconstruction of the historic building. Historic preservation should be done in a way that fits the need of society. Neither modernization or historic preservation are enough, but a combination of both. Through a combination you engage historic memories but allow the space to adapt to the needs of the users. Buildings often fall into disrepair due to neglect and the program not sustaining the needs of the people. Historic elements and modernization can engage people by having both new and historic features.

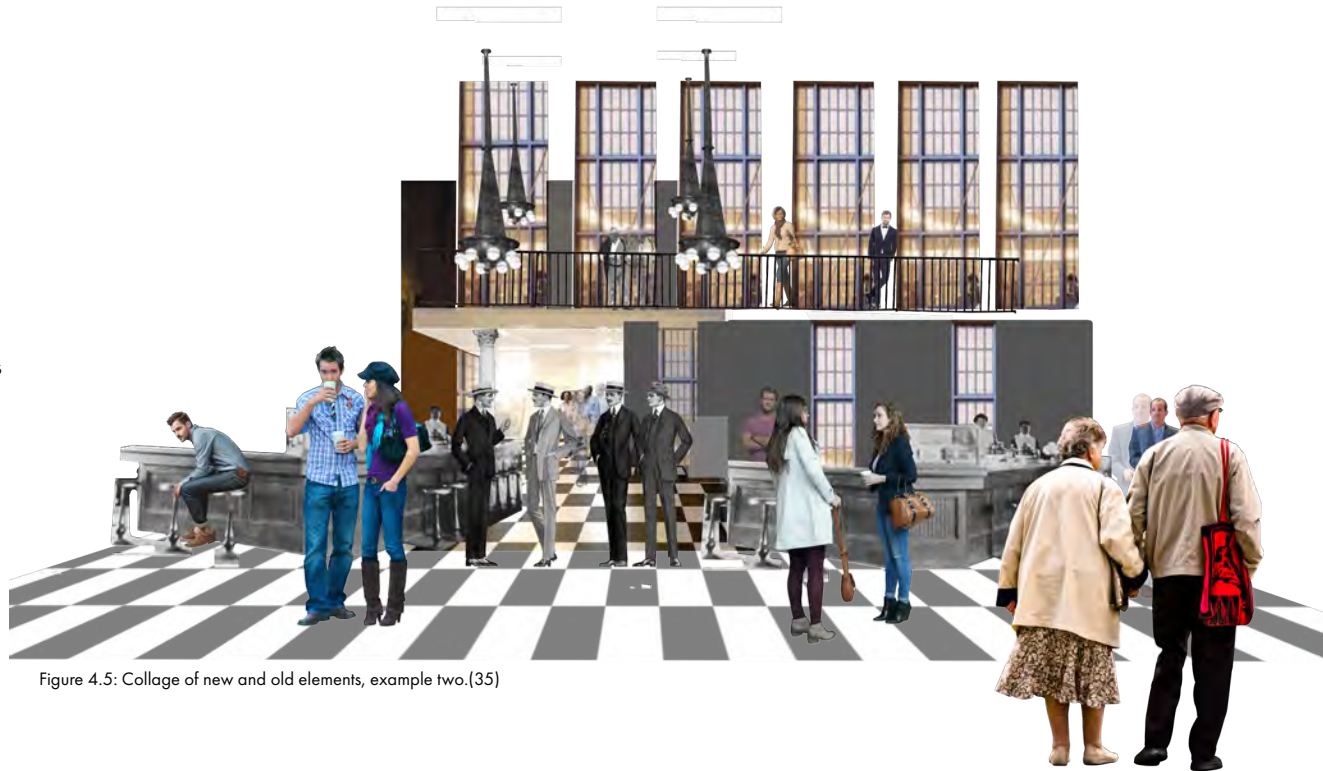


Figure 4.5: Collage of new and old elements, example two.(35)

Sketch Problems

Spatial architecture
engagement

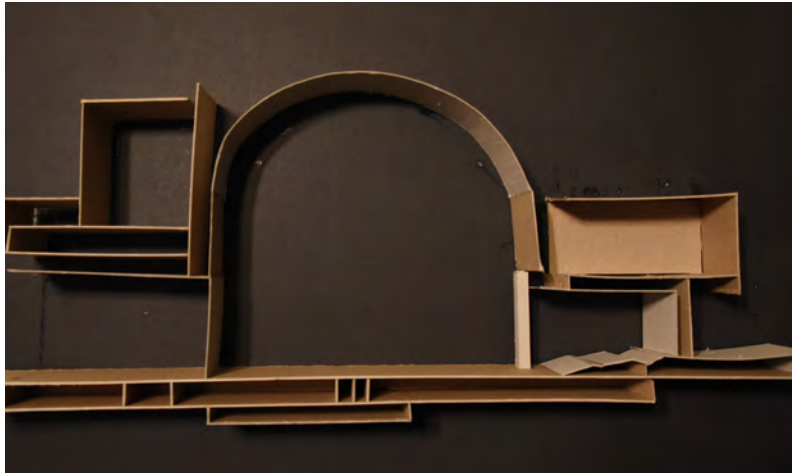


Figure 4.6: Image depicts a sketch model done during the October sketch problem. Model represents the height difference between the different spaces adjacent to the great hall.

This sketch model from the Sketch problem was produced to represent the varying heights of different rooms adjacent to the great hall. The Fred Harvey lunchroom on the far left of the model is forty feet tall. This diagram shows how monumental the great hall space is compared to the lunchroom and especially the stairs and other floors.

The stairs represent the idea of compression. The stair way is a transitional space. Through compression, the users interpretation of height is magnified. When one enters the Great Hall, the space feels even grander than it is.

Sketch problems

Sensorial architecture
engagement



Figure 4.7: A initial model done during the winter sketch problem. Model represents an initial design of engaging the senses.

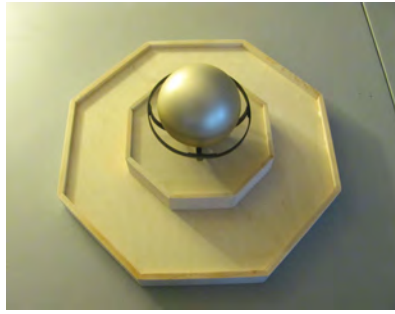


Figure 4.7: An initial model done during the winter sketch problem. Model represents an initial design of engaging the senses.

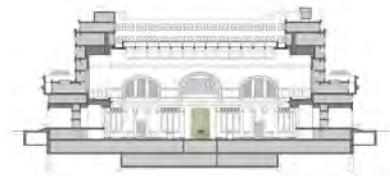


Figure 4.10: A sketch model combined with a rendering. Image is an initial design of engaging the senses.(32)



Figure 4.11: A sketch model combined with a rendering. Image is an initial design of engaging the senses.(33)

The preliminary design focused on engagement of spaces through the senses. The built environment heavily relies on visual. Spaces that engage multiple senses are more intriguing and captivating.

Multiple diagrams were explored playing with touch through bamboo, a green wall, and water. Smell was engaged through the green wall and open window concept allowing smells from the lunchroom to pass through.



Figure 4.8: A sketch rendering done during the winter sketch problem. The rendering represents an initial design of engaging the senses.



Figure 4.9: Sketch rendering done during the winter sketch problem. The rendering represents an initial design of engaging the senses.



Figure 4.12: A sketch rendering done during the winter sketch problem. The rendering represents an initial design of engaging the senses.



Figure 4.13: A sketch rendering done during the winter sketch problem. The rendering represents an initial design of engaging the senses.

Sound is engaged through the fountain, bamboo and open window concepts. Focusing on sound, a connection between the two spaces could be made.

Visually the spaces would play on the history of the space being blocked through screens of bamboo. Light and shadows were also engaged through the representation of fire utilizing light through stained glass.

“Preservation is simply having the good sense to hold on to things that are well designed, that link us with our way, and that have plenty of good use left in them.”

Richard Moe, National Trust for Historic Preservation (43)

Case Study Exploration - Chapter Five

Innovating experience

This chapter is focusing on how architects are working with historic preservation or memories.

Case Study

Detroit Foundation Hotel



Figure 5.1: Image of the Detroit hotel showing a combination of historic elements with modern design. (40)

The Foundation Hotel was a historic preservation project done to a 1929 fire department in Detroit. The project was designed by McIntosh Poris Associates in 2011. The preserved fire station contains a onehundred room hotel, a restaurant and bar, as well as many other programs including a fitness room. The project was not large enough and so the fire station was combined with the neighboring building as both buildings had a historical background. The goal of the project was to preserve the memories, culture and connection of the buildings while linking the place to Detroit. (40)

The Foundation Hotel has a great example of leaving specific elements of the fire station while still allowing the styles of today to be integrated, creating a new space. They used characteristics that are iconic and recognizable as well as pieces that are important to the history of the building. Similarly, the redesign proposal for the Fred Harvey lunchroom would include the integration of historic features that were important to the building, program, and historic figure while creating new experiences and connection to societal needs. (40)



Figure 5.2: Image of Detroit Foundation hotel depicting the historic elements of the Detroit Fire Station (40)



Figure 5.3: Image of Detroit Foundation hotel depicting the memories of the Detroit Fire Station. (40)

Case Study

Temple of Mithras



Figure 5.4: Connection to the ruins. (39)

The Temple of Mithras was discovered when Bloomberg hired Norman Foster for a design project of the new headquarters in London. Old ruins from a Roman Temple were discovered to lay underneath the headquarters. The design allows people to engage the space through visual and sound to create a multi-sensorial experience. The design asks visitors to interact with the site. Light is used to allow interpretation of where walls once existed. Sounds are engaged to allow visitors an understanding of what the time period was like. (39)

Showcasing Highlighting Enlightening

This project highlights how an architecture firm engages sensorial architecture to create an engaging experience while connecting to the historic background of the place. Through the redesign of the Chicago Union Station the connection of historic memories and sensorial architecture are key. (39)



Figure 5.5: Use of lighting and sound to create an engagement. (39)



Figure 5.6: The discovery of the ruins. (39)

Case Study

Shangwei Village Plugin House



Figure 5.7: The connection of the new and old.(42)

The project done by People's Architecture Office in Shenzhen China was an act to save the Shangwei Village which had fallen into disrepair. The project wanted to preserve the existing ruins of the city while providing a higher standard of living. Rehabilitating the ruins by an addition of a whole new building provided added structure to fortify the ruins.

This project highlights preserving and rehabilitating the ruins of a city. They wanted to preserve the history while allowing a new building to be inhabited. (42)

Encompassing Supporting Witholding

Through the redesign of the Fred Harvey lunchroom, a combination of preserving the historic ruins as well as embracing them with modern elements is important with connecting with the public. (42)



Figure 5.8: Modern surrounded by historic ruins.

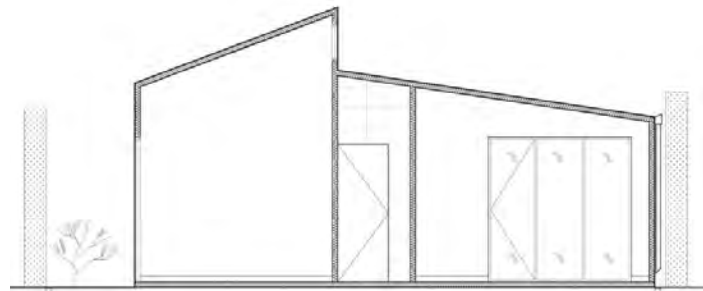


Figure 5.9: Section representing the connection between new and old. The support shown is from the modern, preserving the ruins from further destruction.(42)

Case Study

Principia Archaeological Park

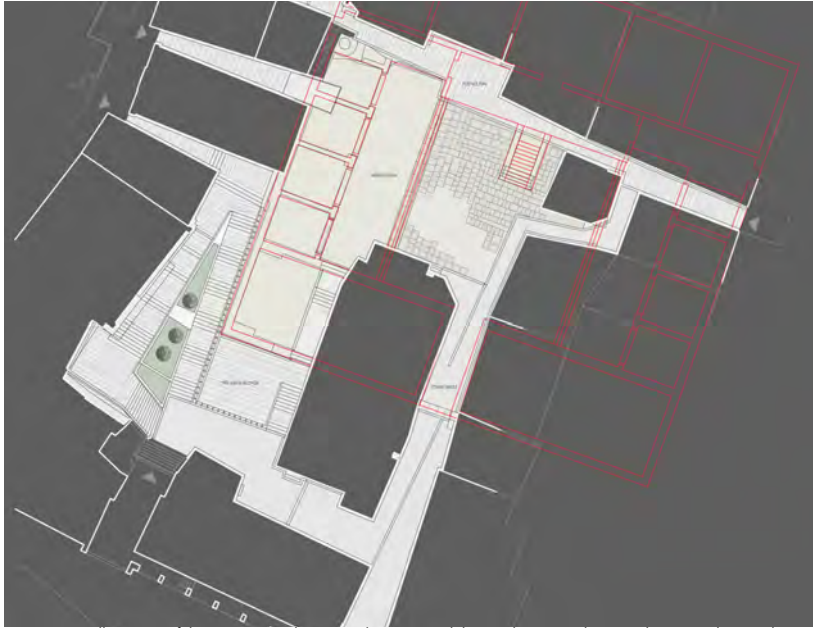


Figure 5.10: Illustration of the connection between the ruins and the modern city, showing the areas that are being revealed within the city plan. (41)

The archeological park was designed by Nenad Fabijanić. The park, designed in 2014, showcases ruins of a Roman encampment. It was further intact than other ruins. The city in Croatia wanted to celebrate the ruins while respectfully giving them distance. The architect was working with an existing framework and wanted to preserve both the existing structures and the newly discovered historic ruins below. The architect worked to showcase the ancient ruins while allowing the existing structures to remain preserved.

Surrounding Encasing Engaging

Historic and existing need to work hand in hand. Through the archeological park, the design of existing old and new can work together to create an engagement that is unique while connecting both cultures which creates a new combined culture.



Figure 5.11: Section representing playful ways to reveal historic elements with the existing city structure. (41)



Figure 5.12: Plan view revealing historic elements.(41)



Figure 5.13: Image reveals the connection and playful respectfulness of representing new and old. (41)

Case Study

Jewish Museum -
The Libeskind building

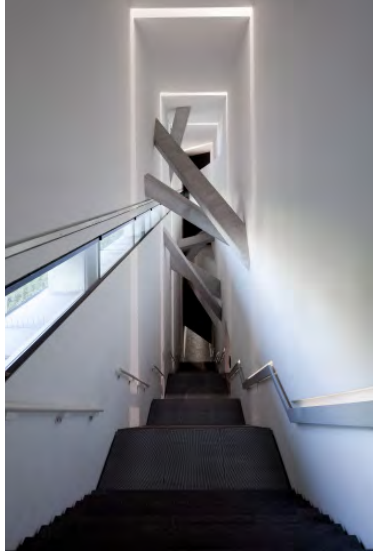


Figure 5.14: The design representing the emotional connection within the Jewish community.(38)

The Jewish Museum's Libeskind building was designed by Daniel Libeskind. Daniel wanted to design the building to interact and portray the connection between the Germans and Jews. Libeskind wanted people to interpret the building and engage through recounting the past. Emotions play heavily in the way the building engages the visitors. The way the building is constructed and the materials used empower people and allow a connection to the past. (38)

Empowering
Leveling
Dramatizing

Emotional engagement has a strong connection to memories. Libeskind designed to engage historic memories while creating an emotional connection. People have a stronger engagement when emotionally tied to the place or the memory associated with a place. (38)



Figure 5.15: The abstract design is a way to connect emotionally with past events and gain an understanding. (38)



Figure 5.16: This space represents the German connection with the Jewish community. (38)



Chapter Five and Chapter Six

References for Chapter Five

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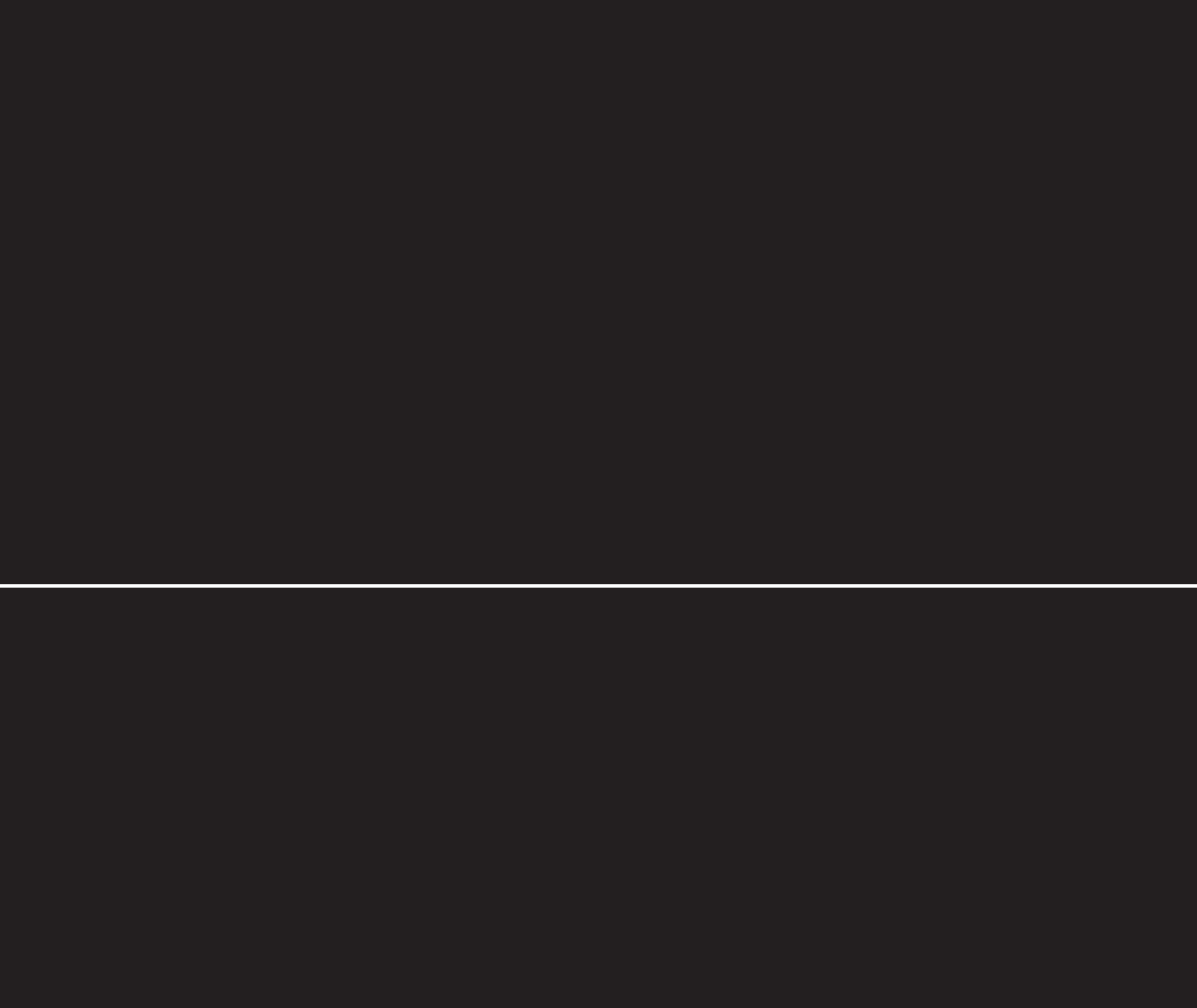
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Reflection - Semester one

Importance learned from feedback

Throughout the semester, important feedback was received. Through the continuous learning process, the project continued to evolve. Through the feedback given, specific areas of the project were reinforced. Early feedback from benchmark one suggested that a deeper dive into the body, memory, and place was needed for a more in depth thesis. The historic preservation treatment symbols needed continuous evolution to emphasize the difference between the treatments and to gain a deeper understanding of them as well. A different way of visualizing the symbols would allow the understanding that it is not just one treatment usually but a combination of multiple.

An important lesson from benchmark one was to investigate a story past the top layers. Learning what occurred on the site before the current buildings were built was required. For often there are multiple stories and uses. The jurors brought up the point of memory being subjective and the idea of what makes a certain point of time more relevant and important than another time point. From the feedback the symbols were enhanced. A combination of diagrams represented the idea of multiple uses instead of one treatment.

After benchmark two, a clearer sense of the context behind the site of the Union Station was needed. Further documentation of the basics of the site were needed. A deeper approach to sensorial architecture was needed to show where senses were being engaged within the station. Also, more case studies dealing with other train stations and how they are dealing with historic preservation being combined with modern amenities and elements was suggested.

After benchmark two a deeper analysis of the station was undergone. Alongside the nation map of the Amtrak routes and the midwest map, an addition included a neighborhood outline and a clearer site

context surrounding the station and representing the contact between the station and Chicago. More case studies were found that looked at different ways to represent historic context while including modern features. Analyzing the case studies, three words were pulled that represent each study that could be used to connect the Fred Harvey lunchrooms history with the needs of today's society. Later a deeper dive also led to multiple histories of the Fred Harvey lunchroom including the lunchroom, the fire, and the abandoned state.

"At it's best, preservation engages the past in a conversation with the present over a mutual concern for the future."

William Murtagh (44)

Redesigning the Fred Harvey Lunchroom - Chapter Six

Innovating experience

This chapter is focusing on how the thesis combines ideas of historic preservation while creating new experiences through multiple senses.

Design Proposal

Location of the Fred Harvey Lunchroom

The Fred Harvey Lunchroom is located adjacent to the great hall. The space allows a potential to connect the west loop neighborhood with the great hall. The Burlington room and the barber shop north and south of the space were recently renovated, enabling the spaces to be rented for meetings and other events. The Great Hall is an old waiting room and is often crowded with commuters during rush hour who are just passing through the place. Currently the Great Hall has access to three streets. A proposed new access would allow a direct path leading straight thru to the tracks.

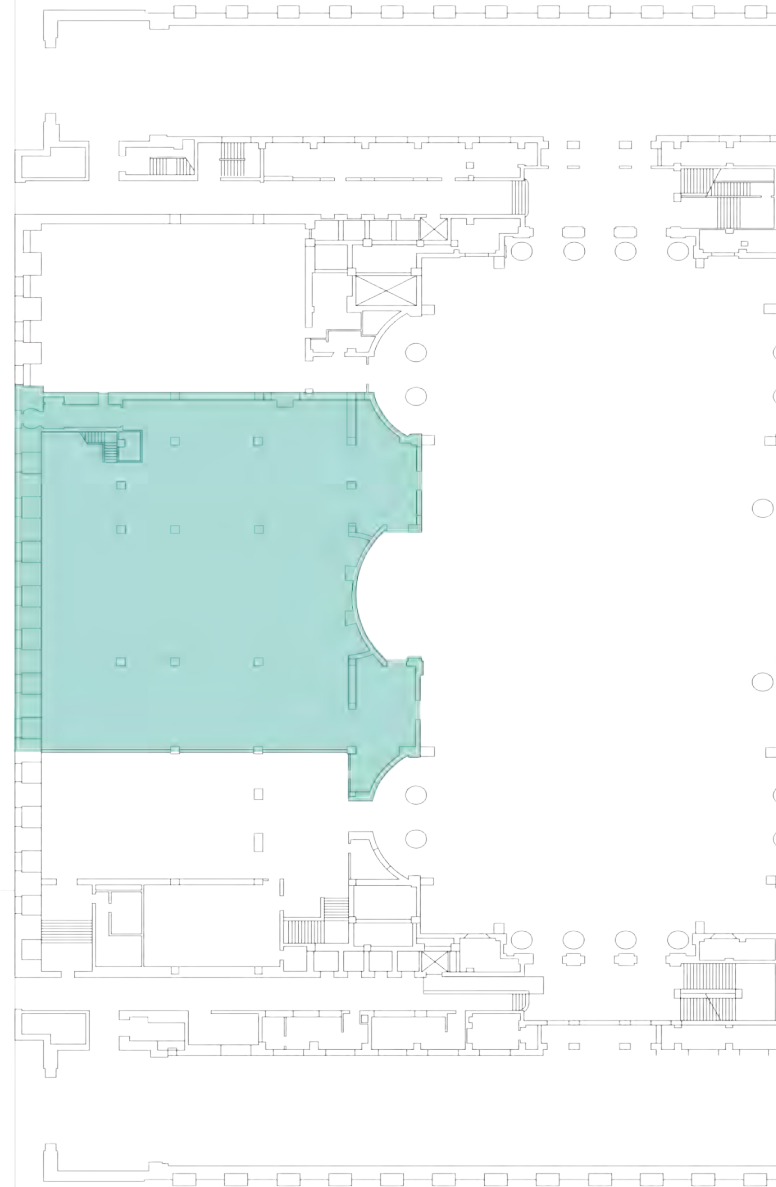
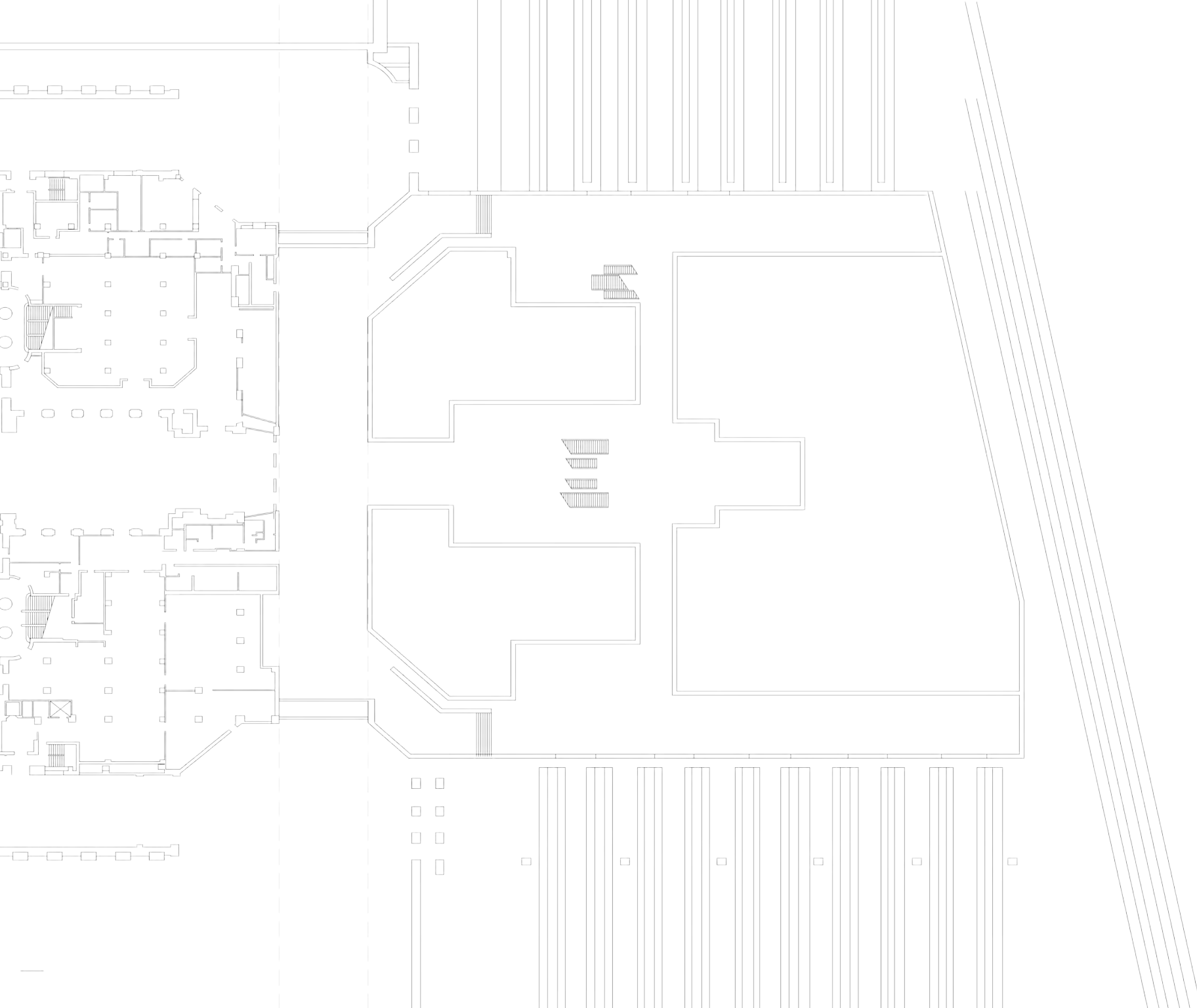


Figure 6.1: Location of the Fred Harvey Lunchroom within the Great Hall, depicting the connection between Clinton Street and the Great Hall. (29) and (32)

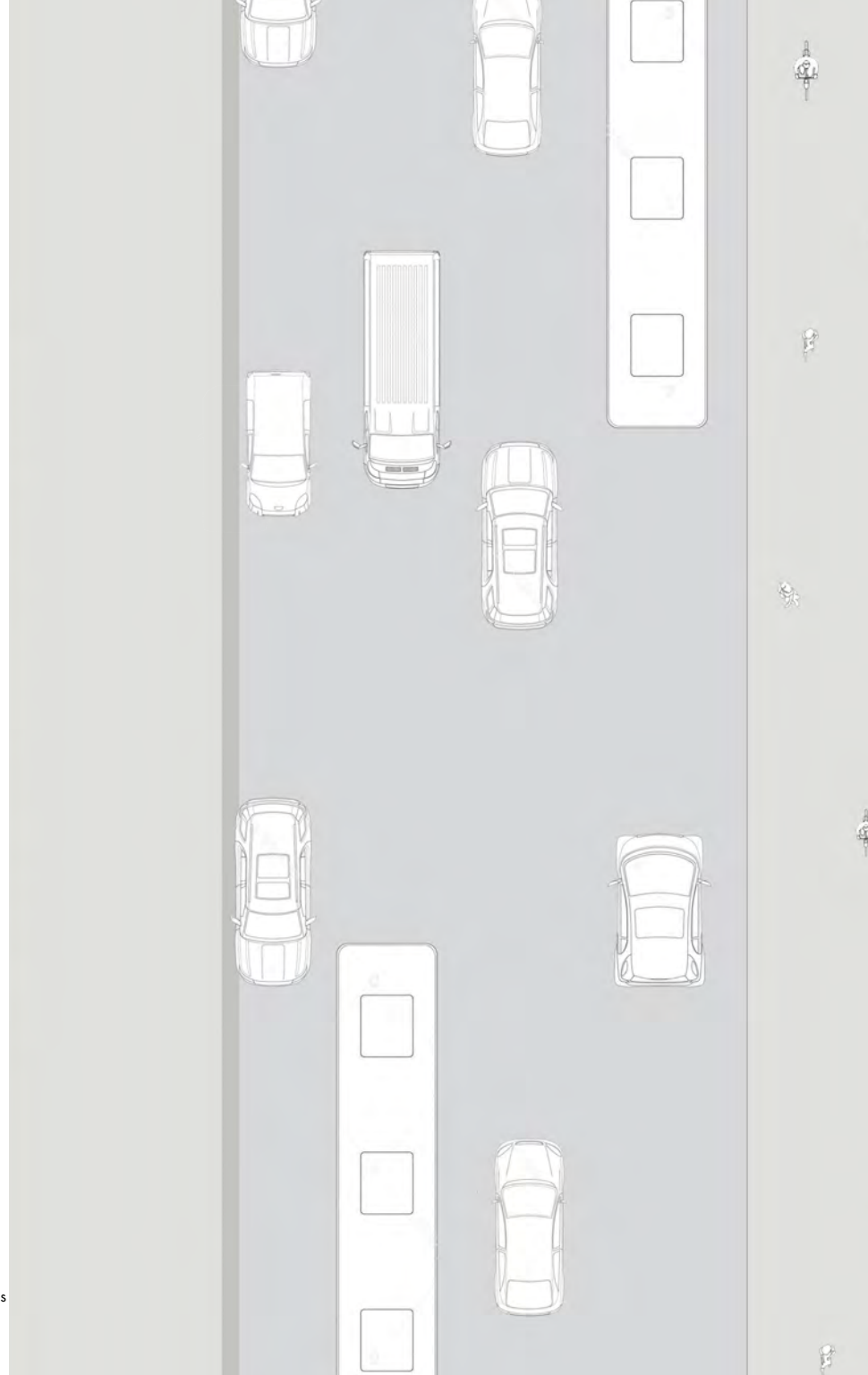


Design Proposal

Focusing on redevelopment of the Fred Harvey Lunchroom

The redesign proposal for the Fred Harvey lunchroom focuses on connecting the West Loop neighborhood with the Great Hall. The program for the first floor connects with the historic program by providing a space to grab food quickly. The first floor contains a bar, coffee bar, food counter, kitchen, and seating for eating as well as social gathering. The Great Hall has no areas of food for the neighborhood or the passengers and the cafeteria is at the other end of the station. Creating spaces where people can grab something quick and affordable caters to the passengers who may have a short time to eat before catching a train. A coffee shop allows passengers to grab a drink and enjoy it while seated or on the go.

Figure 6.2: The redesign proposal of the Fred Harvey Lunchroom. The first floor rendering represents the lighting and program of the space and the connections made within the lunchroom.



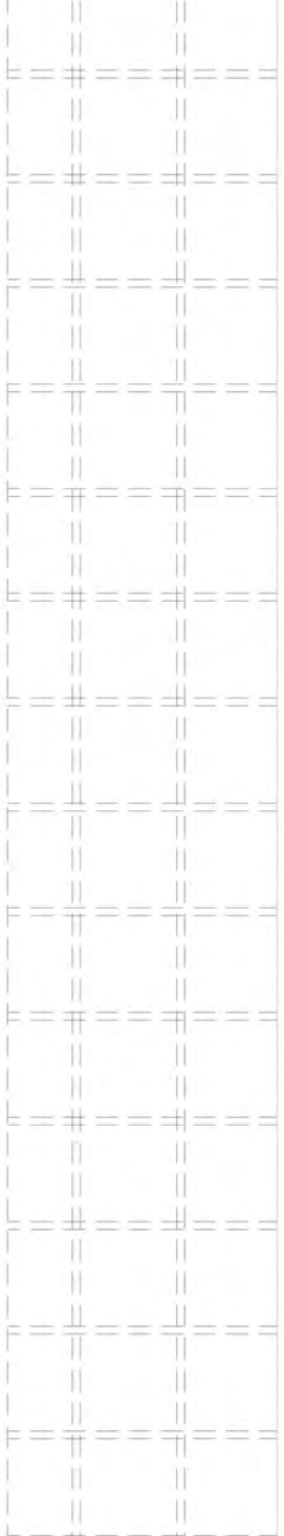


Design Proposal

Focusing on redevelopment of the Fred Harvey Lunchroom

The second floor of the design allows the privacy desired for a restaurant. The floor contains two walkways open to below. The center open to below area allows the bamboo from the first floor room to grow tall. The bridge connecting the waiting area to the dining area is pulled back to allow respectful space of the historic window openings. By pulling back, the light can pour in without being broken.

Figure 6.3: The redesign proposal of the Fred Harvey Lunchroom. The Second floor represents the lighting and program of the space and the connections made within the lunchroom.



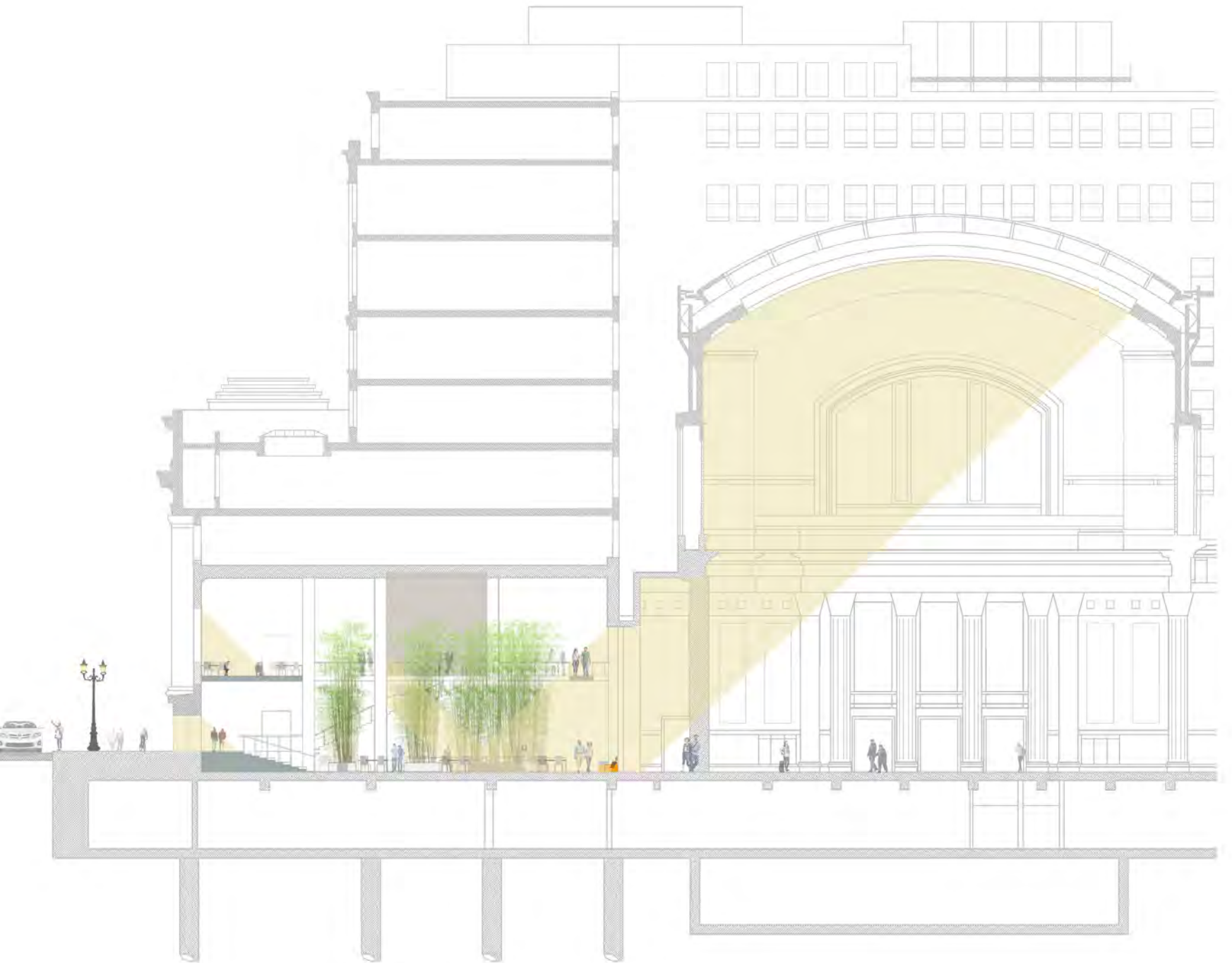
Design Proposal

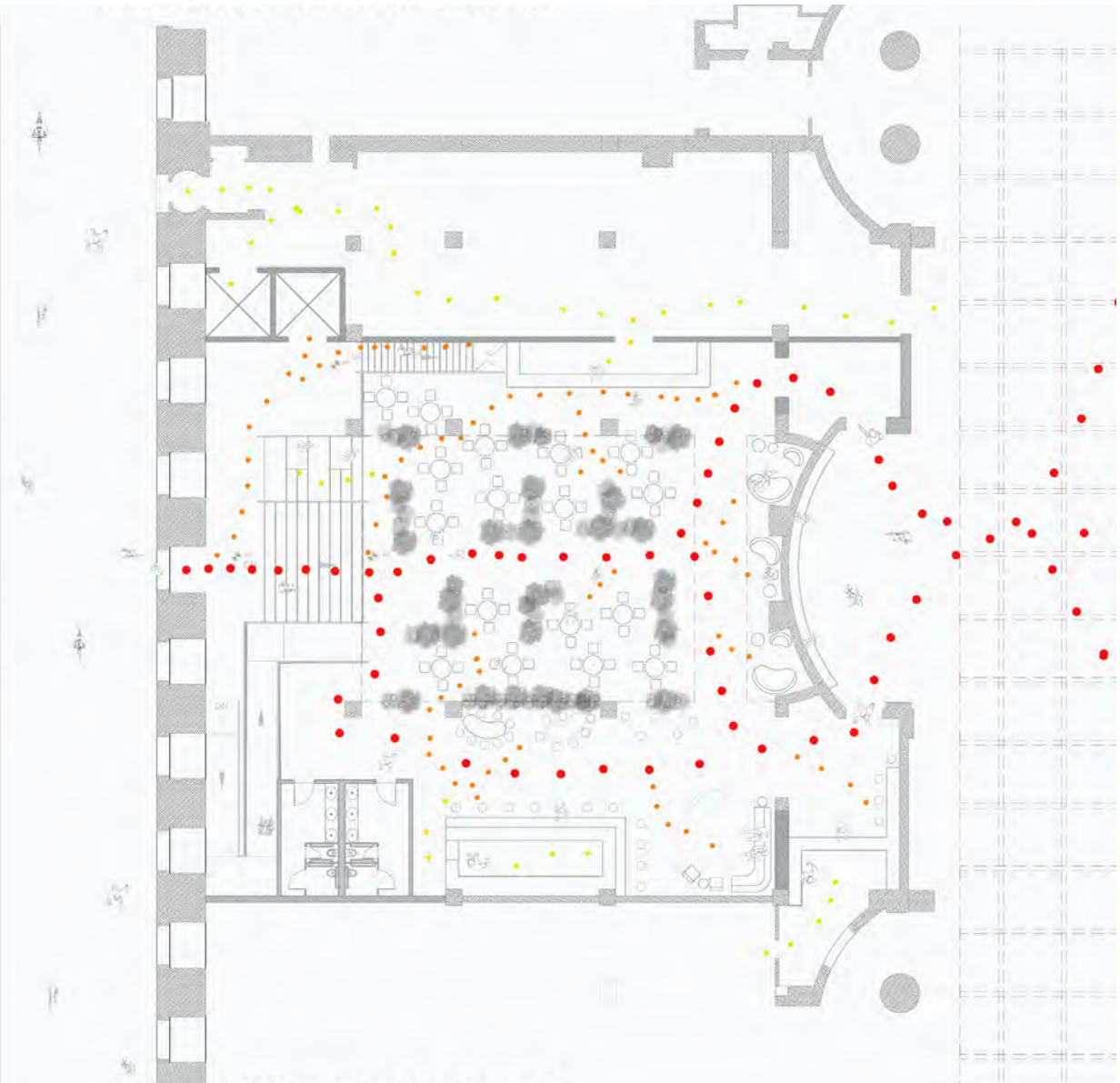
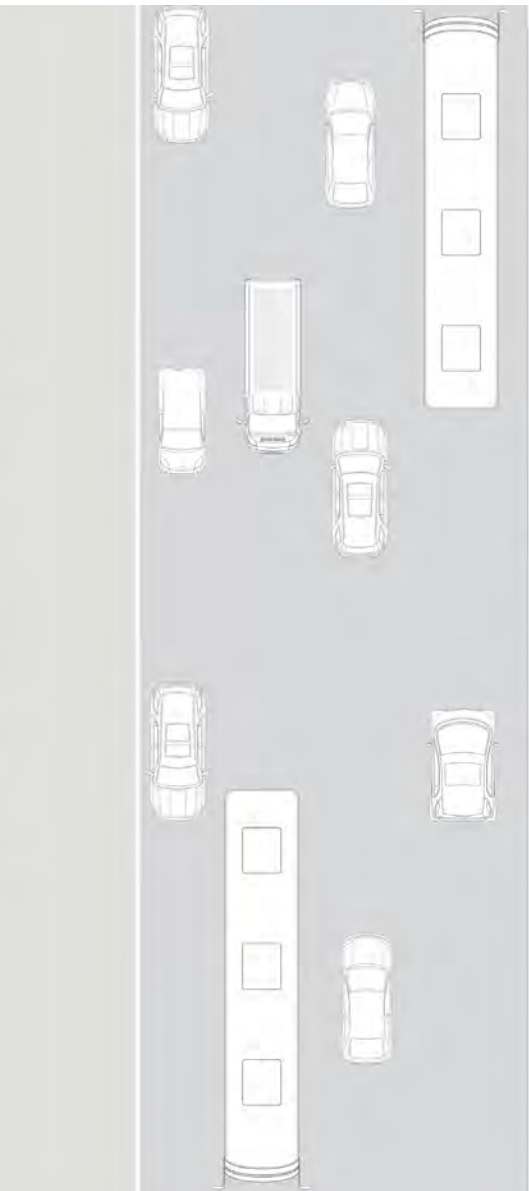
Focusing on redevelopment of the Fred Harvey Lunchroom

This section focuses on how light propagates through the space. A connection between floors is shown with an open to below with the bamboo screening views. The elongation of the steps is present showing the concept of slowing the users down to fully engage the space. The section also represents the scars of the fire via focusing on the wall, acting as an accent to the space in which the story of the lunchrooms past is present. The connection between Chicago, the street and the Great Hall is represented.



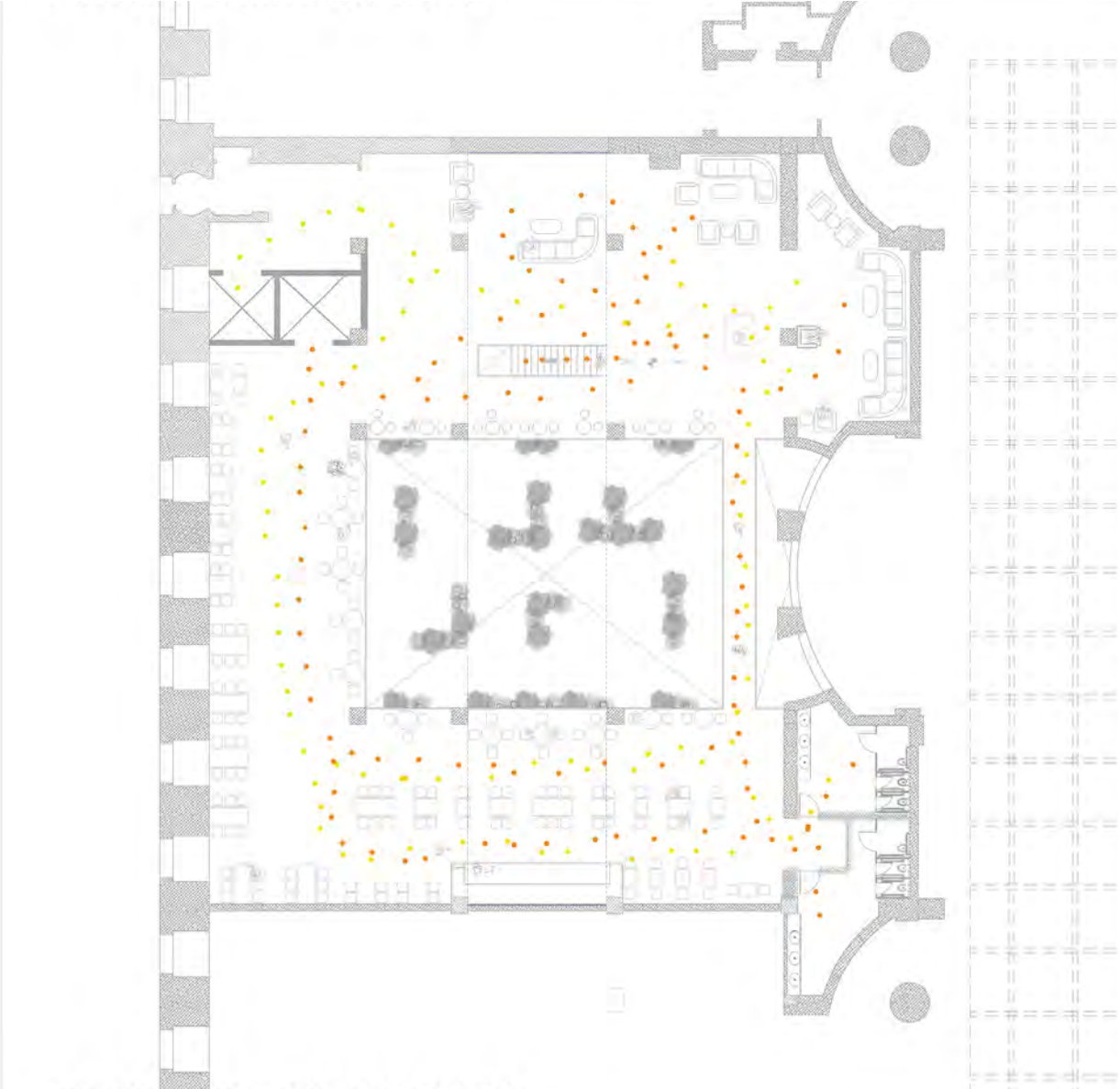
Figure 6.4: The redesign proposal of the Fred Harvey Lunchroom. The Section represents the lighting and program of the space and the connections made within the lunchroom.





Design Proposal

Focusing on redevelopment of the Fred Harvey Lunchroom



Circulation is an important factor throughout the Union Station. This circulation diagram is showing the difference between spaces that are frequented often and at a quicker pace compared to spaces that require a slower pace or are frequented less often. The yellow represents a path an employee may take through the lunchroom. The diagram highlights the main paths and direct routes of the space.

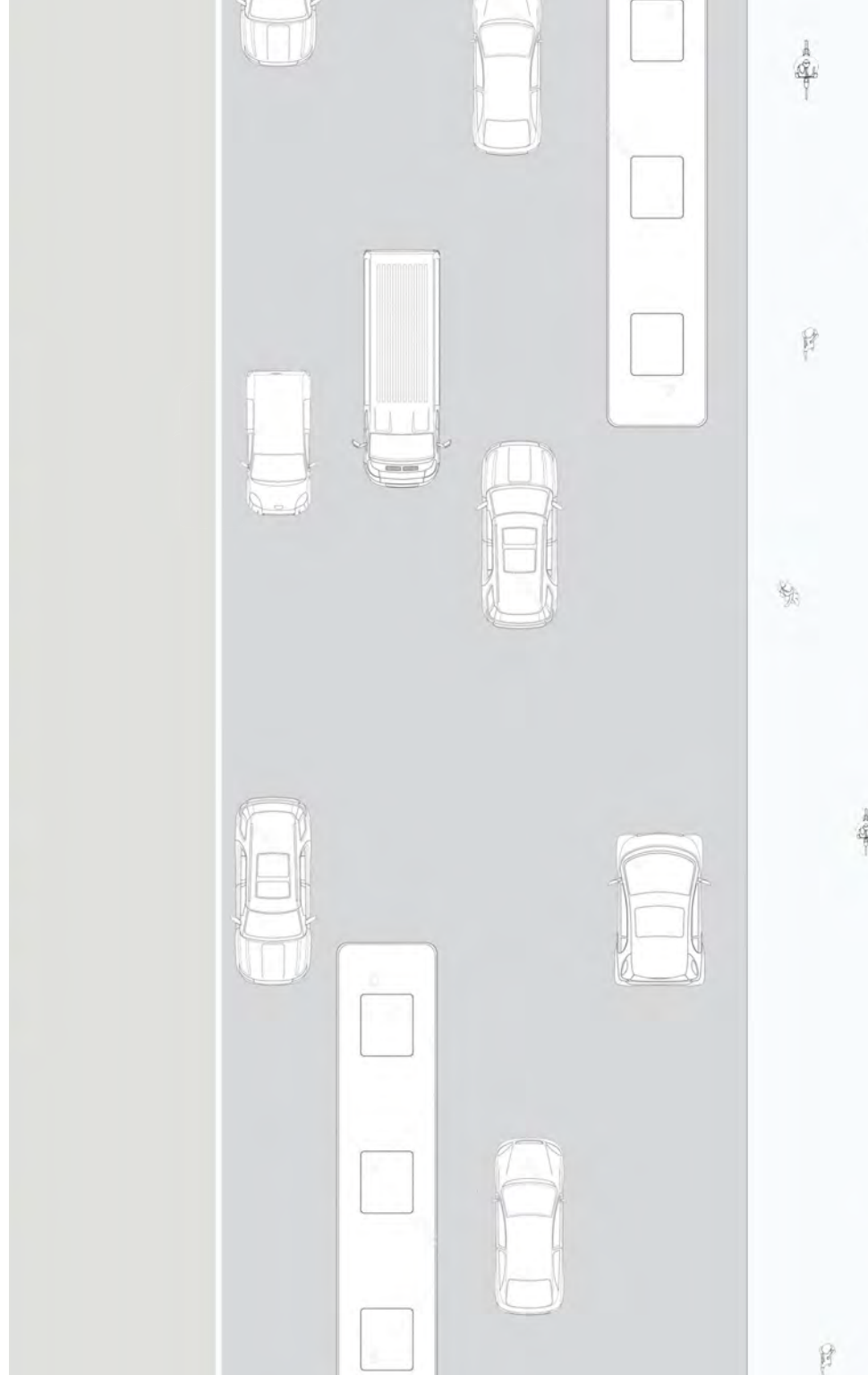
Figure 6.5 and 6.6: Different circulation paths and speeds of the community.

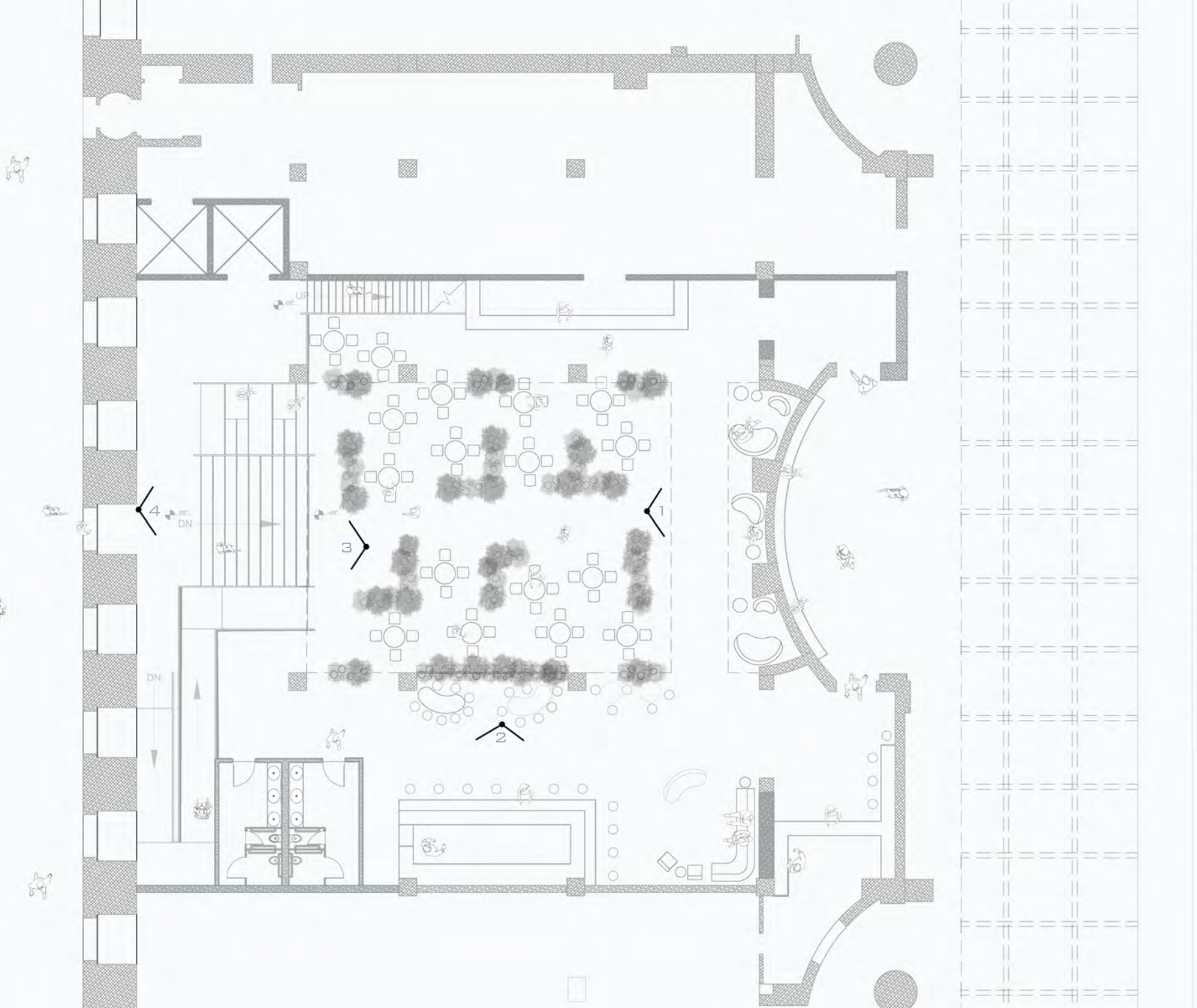
Design Proposal

Focusing on redevelopment of the Fred Harvey Lunchroom

The design focuses on utilizing historic elements with modern elements to engage the user. Four main concepts were used to further describe the connections to the past through modern ways. This diagram shows how the concepts work together within the space.

Figure 6.7 The viewshed diagrams, show where the location of each diagram view is located and the connections between each diagram.





Design Proposal

Historical Engagement through the projection of history



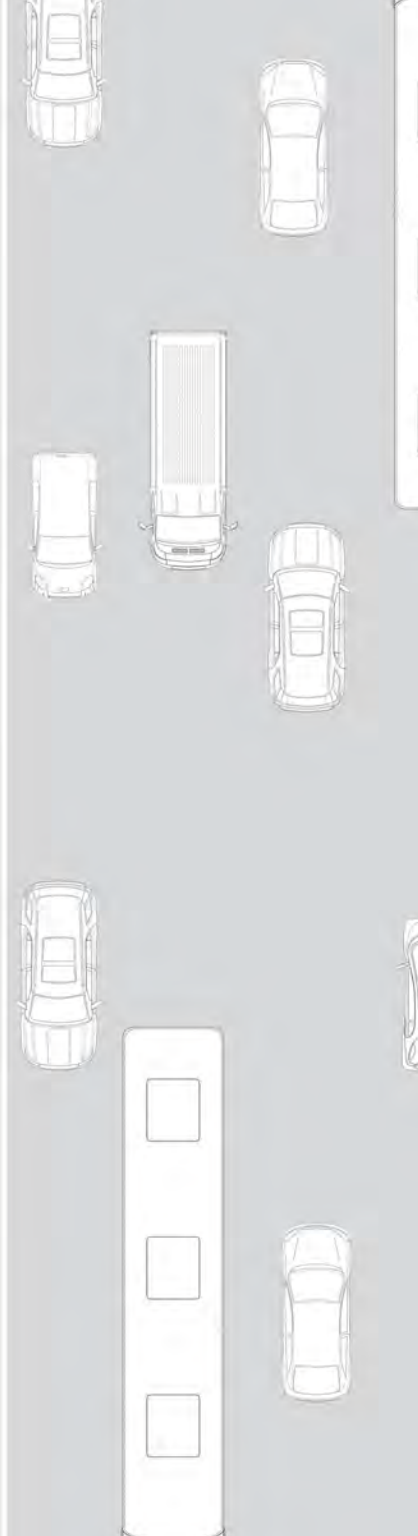
Figure 6.8 Diagram representing the Historic window openings.

A main concept of the Fred Harvey Lunchroom is engaging the windows and entrance that was once blocked from the communities sight after the fire during the 1980's. The windows and entrances becomes windows that contain digital boards projecting historical images of importance.

These images would include historical figures, buildings, and events that have happened within the lunchroom or the station. The idea would be that the digital board would be transparent. Transparency would allow a visual connection between the spaces while screening views. Screening is a playful way to use modern technology to

acknowledge the historic event of blocking of the space. Instead of entrances, bench seating will allow additional seating within the great hall. A seating area that can be shifted will allow social gathering within the lunchroom.

Figure 6.9 Floorplan locating the diagram that represents the connection to the history of the lunchroom and station.





Design Proposal

Historical Engagement through
Scars of the past.



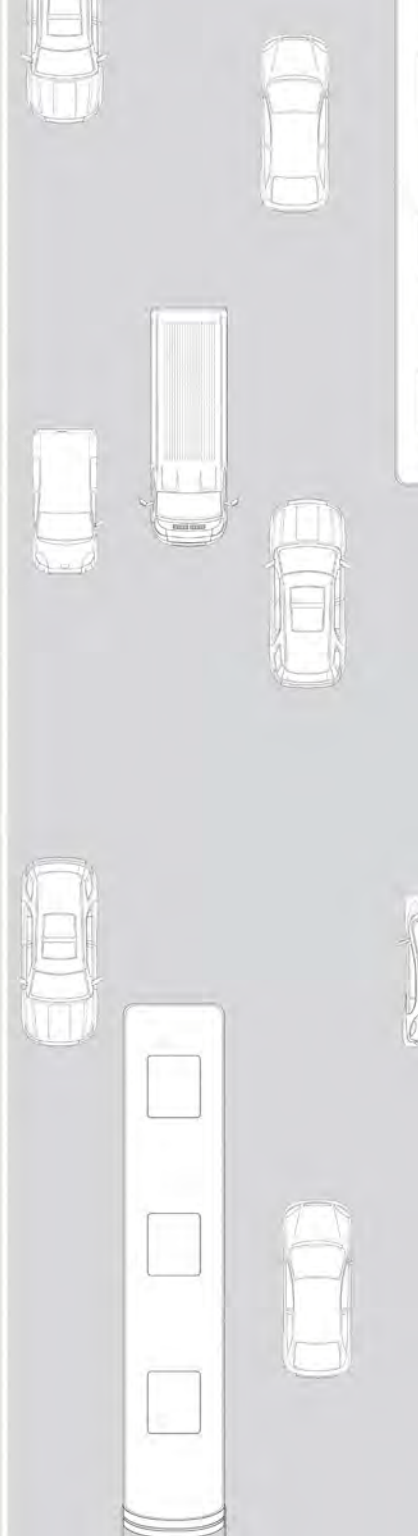
Figure 6.10 Diagram representing the scars of the fire in the 1980's. The diagram focuses on using the existing conditions to connect with the past.

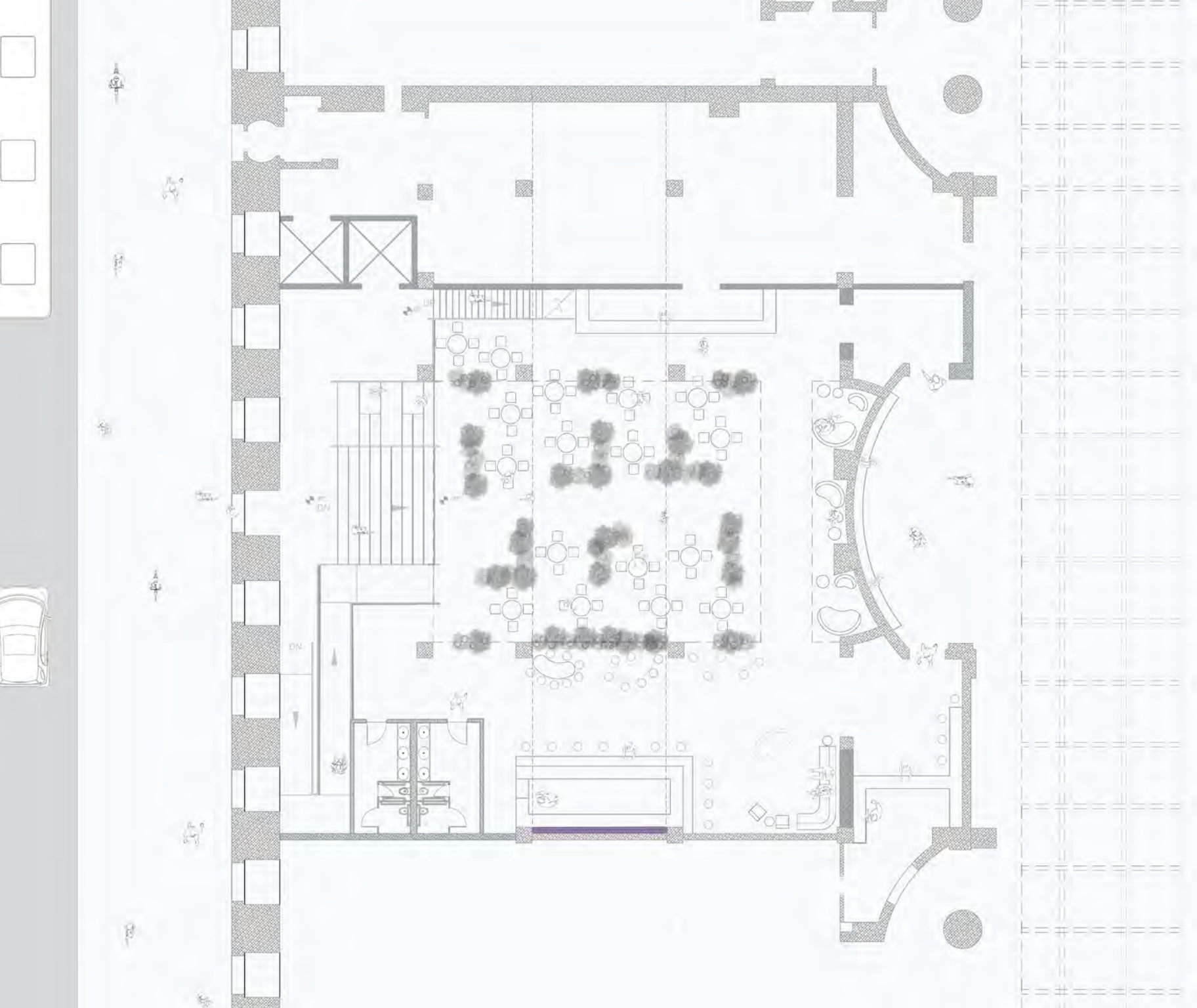
After a destructive fire in the 1980's, the period of the Fred Harvey lunchroom came to an end. Amtrak's proposal for the lunchroom views the space as a blank slate. However, the scars allow a connection of the room's past to occur. The fire was significant through the destruction. Due to the destruction, the Fred Harvey lunchroom was closed. The

room became completely blocked and left forgotten for decades. The fire damage represents both physical and emotional scars. The financial inability to fix the space led to a mental suppression of the fire. A portion of the walls as well as the ceiling would be the existing destroyed elements. The walls would be highlighted and seen as accent walls.

Seating will be arranged to promote the interaction with the wall. The bar would also promote the interaction of the scar by allowing an open to below to respectfully view the after effect of the fire.

Figure 6.11 Location of the diagram on the floorplan.





Design Proposal

Historical Engagement through
the Pace of Movement



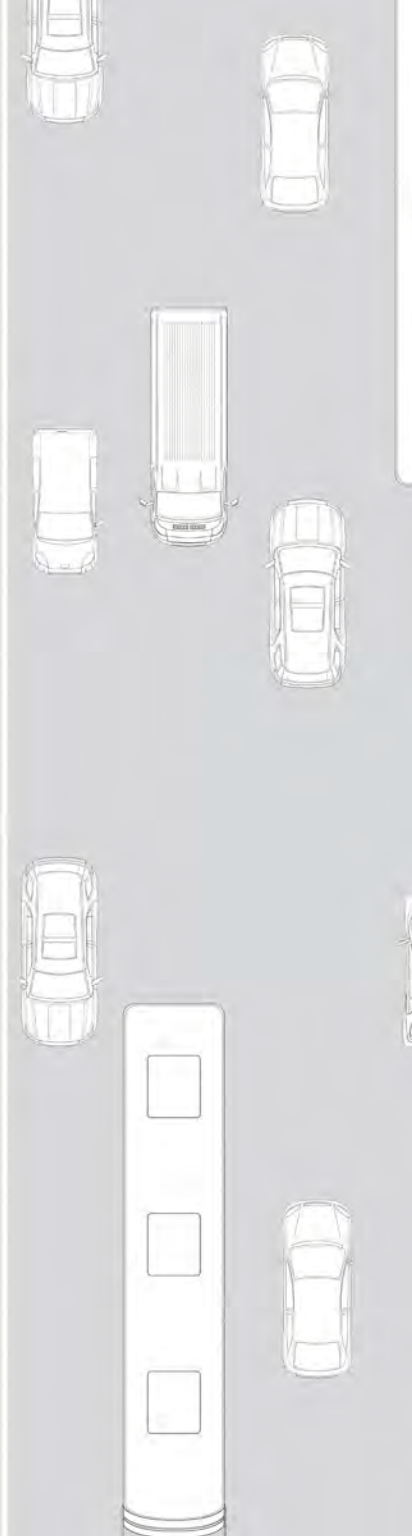
Figure 6.12 Diagram representing the connection to a space through slowing down the pace of the community who are passing through.

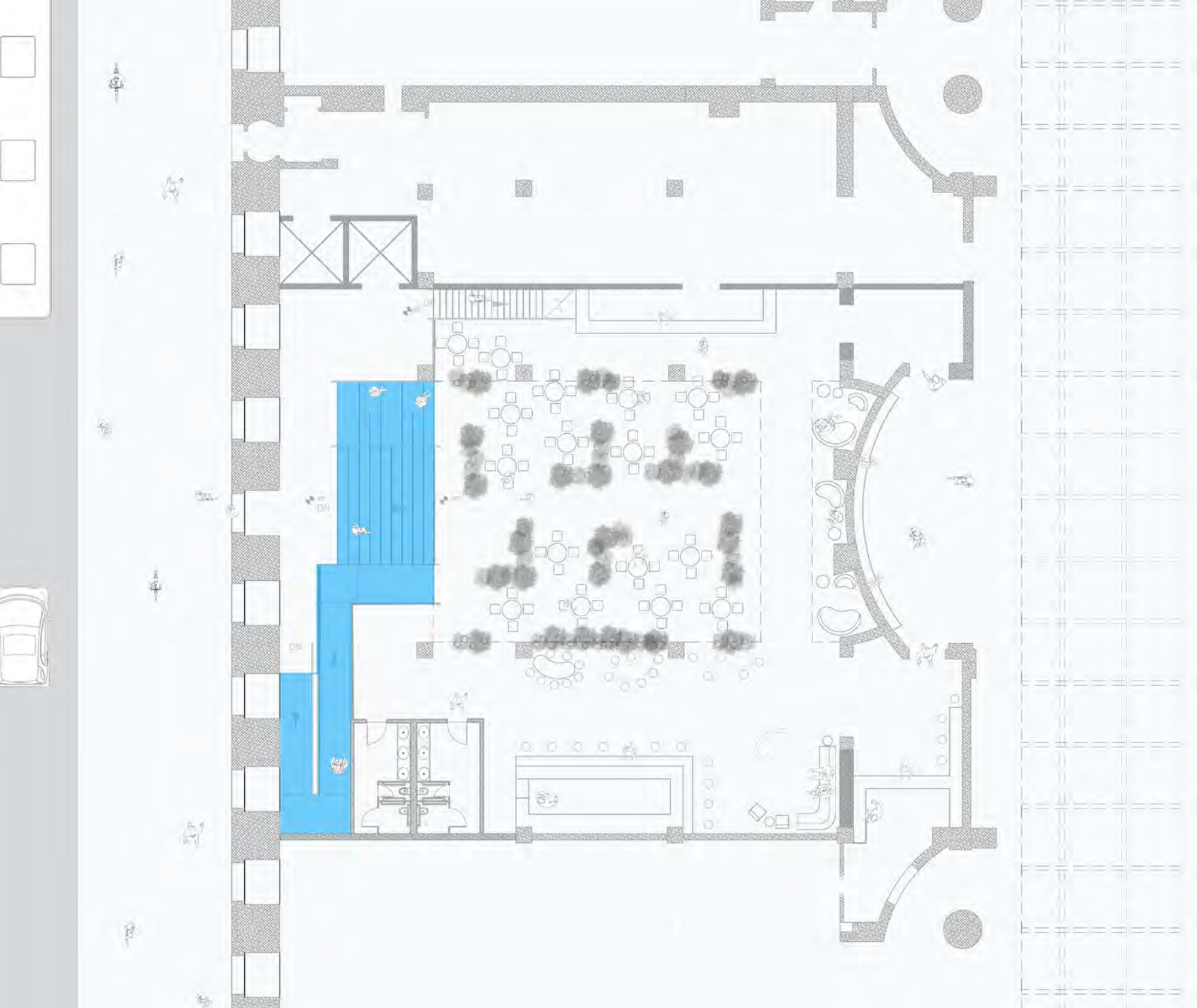
A main concept of the redesign of the Fred Harvey lunchroom, is creating intereaction with the place through engagements. Society is focused on getting from one point to another and less focused on the journey. Historically the focus was on the journey and less the time of the journey. Slowing down the pace of movement among individuals allows a deeper

engagement to occur. To establish the slower pace, an elongagted stairway leads both out into Chicago as well as the second floor of the lunchroom. Another area of interaction is the historic windows and entrance to the Great Hall. Historically the windows also were entrances. However, to engage the user, instead of allowing a direct link between

the lunchroom and hall, the historic side entrances are used. By creating a space for people to congregate, movement will be slowed down and an acknowledgement of the space will occur.

Figure 6.13 Location of the diagram on the floorplan.





Design Proposal

Historical Engagement through screening views and layers of the past.



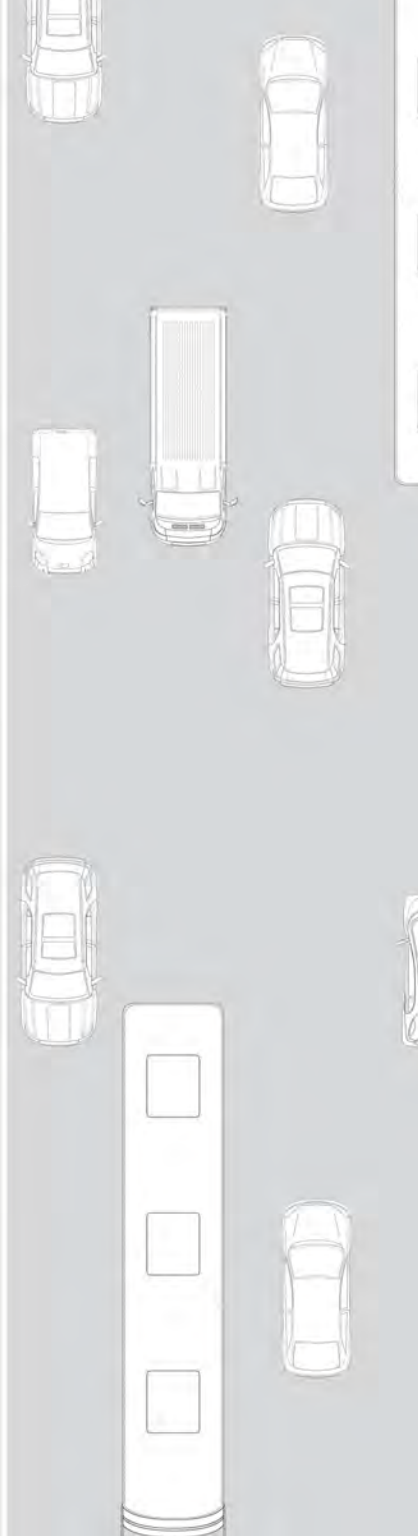
Figure 6.14 Diagram representing the connection to the blocking of the past through screens of bamboo and the idea of layers.

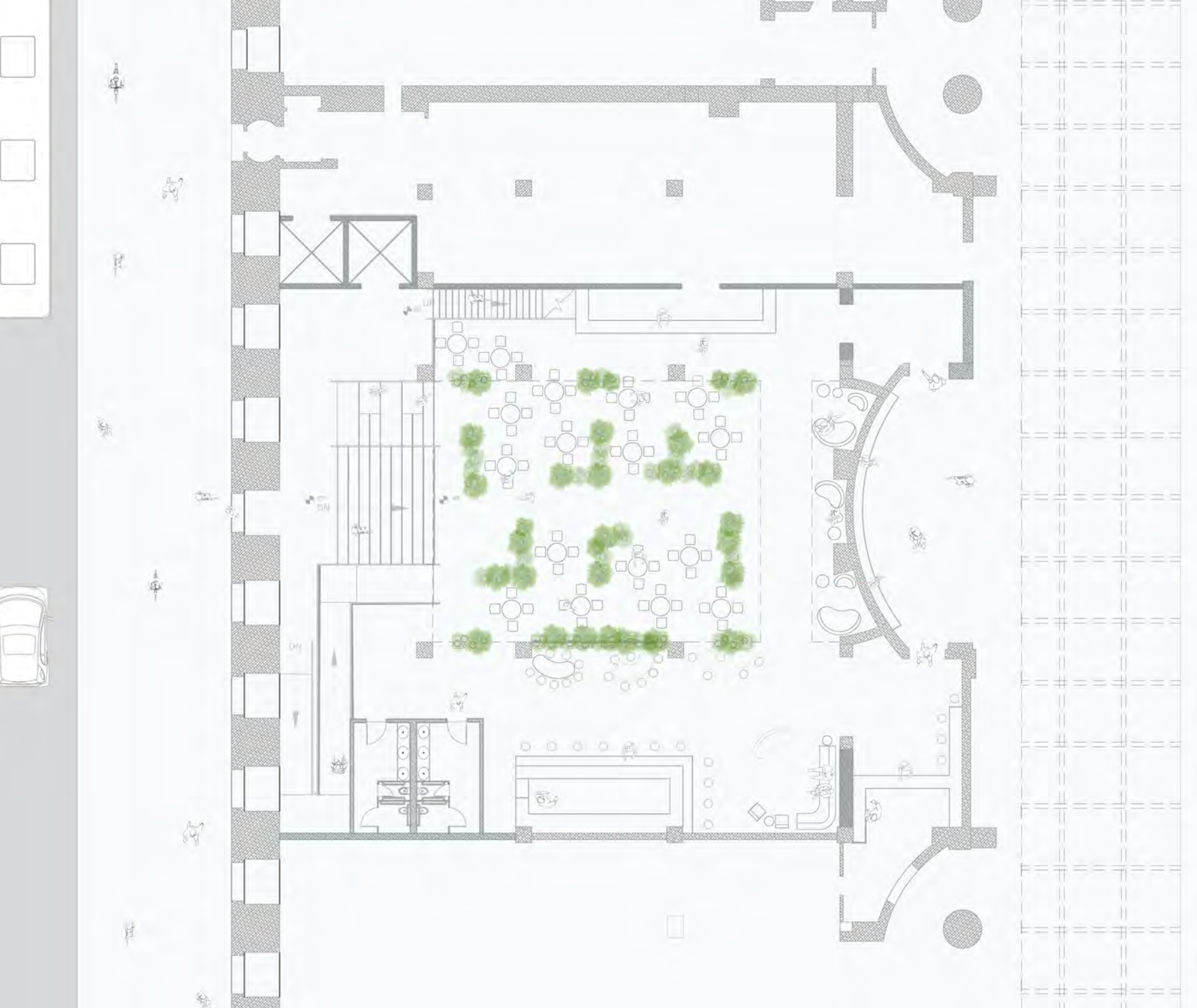
The last major concept of the lunchroom redesign includes a recognition of the events that happened within the lunchroom. Through the use of bamboo, representation of layers of history are acknowledged as well as the bamboo acting as a screen, allowing pieces and parts of a view to be seen.

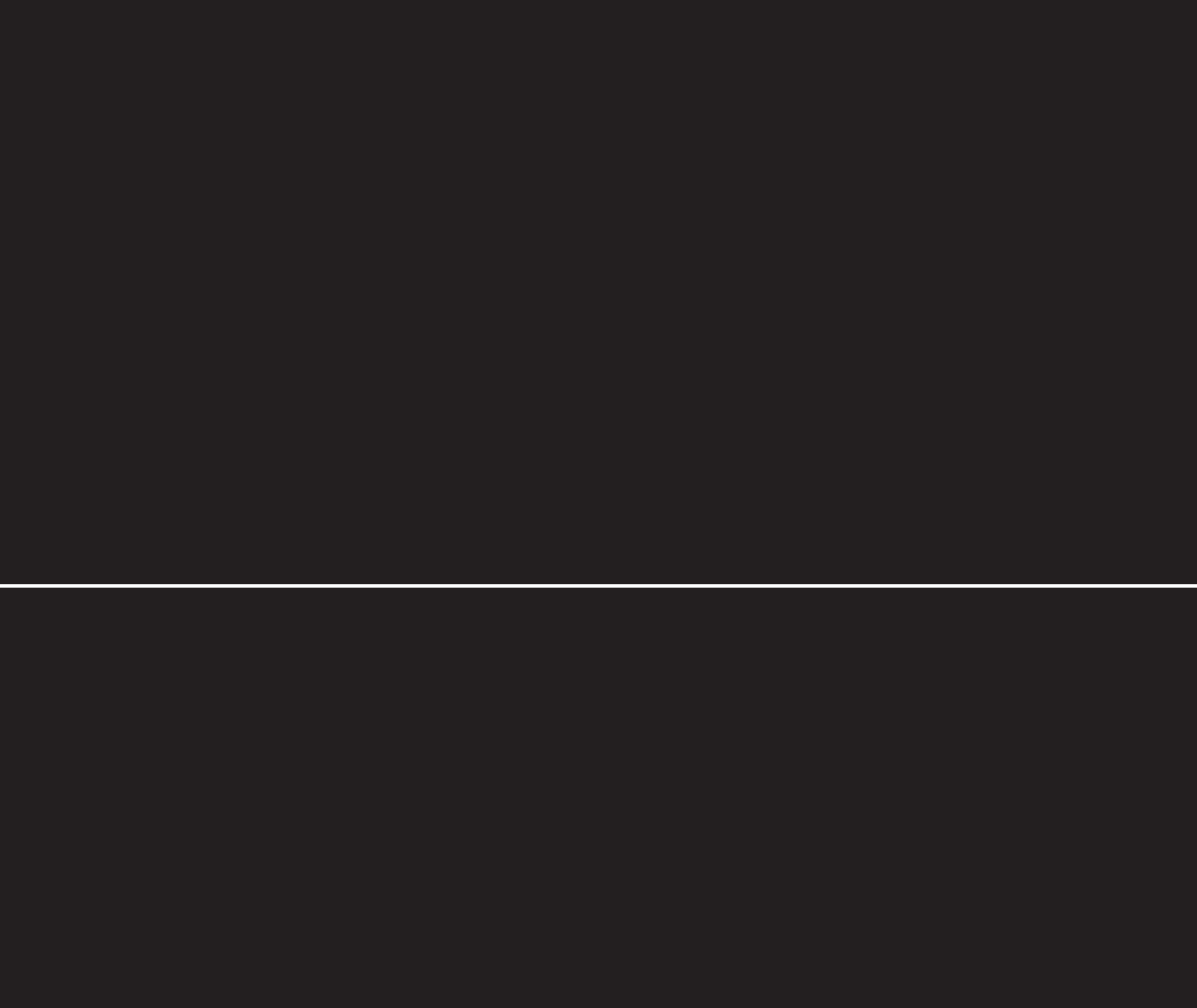
Through screening the view, the symbol represents the history of Amtrak's decision to block the space off. Through blocking parts of one's vision, people are allowed to see with an obstacle preventing full view. The bamboo also allows privacy for people who are utilizing the seating area.

The bamboo is porous enough to allow light and partial vision through. The bamboo also grows tall so engagement of both floors can occur.

Figure 6.15 Location of the diagram on the floorplan.







Reflection - Semester Two

Importance learned from feedback

After benchmark three, feedback stated that a more in depth design was needed. The technical drawings needed more detail and context. Where in the station was the lunchroom? Feed back of where the programs are located was also recieved. Since the restaurant was on the lower floor, the traffic coming from the neighborhood would pass through heading towards the great hall. The restaurant should instead be moved to the upper floor where there would be more privacy. Through this feedback the design gained more detailed drawings. The drawings were rendered and included the context of the station. Programs also shifted allowing for more publicity or

privacy depending on what the program required. Sensorial architecture was added to allow a connection with the place. Bamboo screens allowed the lunchroom added privacy.

After benchmark four, the feedback was critiquing on how far the project went. Jurors thought that there could be a deeper connection with the history of the space. Also that the concept of slowing people down could be taken further and added to the staircase leading to the second floor. A concept of the large kitchen could bring more oppurtunites to connect deeper within the west loop neighborhood emerged. Connections through a take out window or mobile food trucks were

suggested. The design was enhanced by carrying the concept of slowing people down into the staircase leading up to the second floor, thus allowing the design to be consistant in all places.

Relevance

Historic preservation and Sensorial Architectural Impact

Historic architectural elements are being forgotten and left to deteriorate. Due to historical preservation being a reaction, buildings are left decaying or being demolished to allow room for new construction. Society has become so focused on getting to the final destination as quick as possible, they have become disengaged with the built environments they inhabit on the journey to the destination. Architecture is missing out on the extra engagement that could occur if multiple senses were utilized.

Statement

Historic preservation and Sensorial Architectural Impact

Historic architectural elements can be engaged in today's society through the combination of old historic elements with new modern elements. Place should promote interaction through engagement. Sensorial architecture could further engage communities within a place. Sensorial elements can represent historic aspects in a new way through a modern engagement with historic elements that promote the preservation of historic buildings.

