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IDENTITY STRUCTURES

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# ABSTRACT

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GASTON BACHELARD - POETICS OF SPACE PG 6

"WE ARE NEVER REAL HISTORIANS, BUT ALWAYS NEAR POETS."

THE WORLD IN WHICH WE FIND OURSELVES IS NOT A STATIC WORLD, RATHER IT IS CONSTANTLY SHIFTING, MORPHING, AND EVOLVING. IN LIVING WITHIN THIS WORLD, WE TOO, ARE IN A CONTINUOUS STATE OF EVOLUTION. OUR IDENTITY SHIFTS FROM WHO WE WERE TO WHO WE ARE IN ORDER TO ACCOMMODATE OUR CURRENT STATE. WE ARE INTRINSICALLY TIED WITH OUR ENVIRONMENT, AS IT SHIFTS, AS DO WE. WE DERIVE MUCH OF OUR OWN IDENTITY FROM THE PLACES WE INHABIT. BUT OFTEN TIMES, A PLACE MAY UNDERGO A PROCESS OF (DE)EVOLUTION. STEMMING FROM THE LACK OF CARE BY THE BEINGS WHO INHABIT THESE SPACES, PLACE OFTEN FALLS INTO THE OBLIVION OF SPACE. THESE RUINED LANDSCAPES HAVE DEGRADED INTO A STATE OF "NO-PLACE."

BUT WITHIN THESE SPACES HOPE IS NOT COMPLETELY LOST. MANY OF THESE SPACES MAY YET BE SALVAGED INTO PLACES OF GREAT IMPORTANCE. WE MUST RECLAIM THESE SPACES BY ARTICULATING THE ELEMENTS WITHIN THE SPACES THAT ARE ALREADY PRESENT. WHEN THESE CURRENT ELEMENTS ARE SHOWN THE TRUE IDENTITY OF SPACE BECOMES TRANSPARENTLY EVIDENT. THIS NEW CONSTRUCTION REINVIGORATES THE EVOLUTIONARY PROCESS OF IDENTITY. THROUGH BUILDING POETICALLY WE MAY BE ABLE TO RECLAIM THE LOST IDENTITY OF THESE SPACES AND REVIVE THE STAGNANT POSITION THEY HAVE HELD IN OUR SOCIETY FOR TOO LONG.

## THESIS

WE OFTEN VIEW OUR ENVIRONMENT AS A PERMANENT ENTITY, BUT WE DO NOT INHABIT A STATIC WORLD. THE WORLD IN WHICH WE FIND OURSELVES IS A LIVED WORLD, ONE THAT IS CONSTANTLY IN A STATE OF FLUX, SHIFTING AND MORPHING OVER TIME. ENVIRONMENTS EVOLVE, MANY TIMES BECOMING SUBTLE REVISIONS OF THEMSELVES, FROM THE NATURAL WILDERNESS TO THE DEVELOPMENT OF THE CITY BLOCK. AS BEINGS-IN-THE-WORLD WE EVOLVE ALONGSIDE OF THIS WORLD. WE DERIVE A LARGE PART OF OUR IDENTITY FROM THE PLACE IN WHICH WE RESIDE. AS OUR ENVIRONMENT EVOLVES, OUR IDENTITY EVOLVES WITH IT, CHANGING FROM WHO WE WERE TO WHO WE ARE. BUT WHAT HAPPENS WHEN AN ENVIRONMENT DEVOLVES INTO A RUINED LANDSCAPE THAT DIRECTLY IMPACTS THE MEANING OF DWELLING, LEADING TO LOSS OF IDENTITY? HOW CAN WE RESURRECT SUCH SPACES FROM THEIR DEGRADED STATE AND REESTABLISH THEM IN A WAY THAT WILL AGAIN FOSTER DWELLING.

THESE RUINED LANDSCAPES CAN BE FOUND IN MANY CITIES ACROSS THE GLOBE, BUT DETROIT AND ITS SURROUNDING AREAS ARE ESPECIALLY NOTABLE FOR ITS ECONOMIC AND SOCIAL DECLINE. THE SHELLS OF GREAT BUILDINGS LIKE MICHIGAN CENTRAL STATION AND THE DAVID BRODERICK TOWER, ALONG WITH THE VAST EXPANSES OF VACANT LOTS DOTTING THE

THE LANDSCAPE WERE ALL AT ONE POINT DWELLING PLACES IN THE FULLEST SENSE. NOW THEY ARE SIMPLY CRUMBLING IN DECAY. THE CARELESSNESS OF HOW WE NOW DWELL IS EVIDENT IN MANY SPACES. ONE OF THESE PLACES IS IN THE CITY OF PORT HURON. WHERE THE BLACK RIVER EMPTIES INTO THE ST. CLAIR RIVER, THERE LIES A PLOT OF LAND DEVOID OF THE COOKIE-CUTTER WATERFRONT CONDOS THAT NORMALLY ADORN THE SHORELINE. IN THEIR PLACE A VESTIGE FROM THE INDUSTRIAL PAST OF THE CITY MARKS THE SITE. AN ABANDONED RAILWAY BRIDGE TOWERS OVER THE LANDSCAPE, DORMANT FOR THE PAST THREE DECADES. THIS REMNANT FROM THE CITY'S HISTORY MERELY SERVES AS A REMINDER OF THE (DE)EVOLUTION OF THE SITE. THIS TOWERING STRUCTURE DWARFS MOST OF THE BUILDINGS IN PORT HURON, YET IT IS ALMOST COMPLETELY IGNORED BY ITS CITIZENS UNLESS IT IS BROUGHT TO THEIR ATTENTION. THE BARREN LAND BENEATH ITS PEAK LEAVES NO TRACE OF ITS PREVIOUS IDENTITY. THE SITE HAS DEVOLVED FROM A PLACE THAT ONCE HELD MANY OPPORTUNITIES TO AN INDUSTRIAL SITE THAT FORMED THE IDENTITY OF PORT HURON, AND FINALLY INTO A BARREN LANDSCAPE DEVOID OF ALL DWELLING. THIS DEGRADATION OF THE SITE HAS ULTIMATELY LED TO THE LOSS OF IDENTITY. WE WILL EXAMINE THE POSSIBILITIES OF DWELLING THAT LIE WITHIN

THIS RUINED LANDSCAPE AND HOW THE VARIOUS ELEMENTS PRESENT ON THE SITE MAY BE SALVAGED TO FOSTER FUTURE DWELLING.

GIVEN THE WIDESPREAD PHENOMENON OF INDUSTRIAL BLIGHT IN MANY OF OUR CITIES, THESE PROBLEMS ARE CLEARLY RELEVANT TO MORE THAN THE ARCHITECTURAL PROFESSIONALS AND URBAN PLANNERS ATTEMPTING TO REINVIGORATE SUCH ENVIRONMENTS. THE IMPORTANCE OF OUR CLAIM SHOULD BE TRANSPARENTLY CLEAR TO ALL OF US—WHO MUST, AFTER ALL—EXIST IN PLACE AND EVOLVE ALONGSIDE OF IT.

WE MUST KNOW HOW WE DWELL BEFORE WE CAN BEGIN TO EXAMINE THE NATURE OF IDENTITY IN A SPECIFIC PLACE. DWELLING IS NOT A MEANS TO AN END; IT IS RATHER THE END TO THE MEANS. WE DO NOT DWELL BY MERELY OCCUPYING OUR STRUCTURES; WE DWELL AS A RESULT OF PURPOSEFUL CONSTRUCTION AND THOUGHTFUL INHABITATION. WE DO NOT DWELL TO EXPERIENCE THE WORLD AROUND US; WE DWELL AS A RESULT OF EXPERIENCING THE WORLD. THUS DWELLING IS INTRINSICALLY TIED TO HUMAN EXPERIENCE, AS WE ARE CONSTANTLY INTERACTING WITH OUR ENVIRONMENT. IT IS THE WAY WE EXPERIENCE THESE SPACES THAT DETERMINE THE NATURE OF OUR DWELLING.

## THESIS

WE DWELL TO DIFFERENT DEGREES, IN A CONTINUUM; WE CANNOT SIMPLY "NOT DWELL." TO DWELL IS TO BE MORE THAN SIMPLY EXISTING IN THE WORLD. DWELLING IS SOMETHING FAR GREATER THAN MERE EXISTENCE. WHEN WE DWELL, WE ENGAGE IN AN ACTIVE RELATIONSHIP WITH THE WORLD BECOMING A BEING-ALONGSIDE-THE WORLD. THIS RELATIONSHIP GENERATES IDENTITY OF PLACE AND SELF. WE ARE ABLE TO INITIALIZE THIS DWELLING THROUGH THE CONSTRUCTION OF BUILDINGS. THIS CONSTRUCTION IS MORE THAN THE MERE PIECING TOGETHER OF SHELTERS. IT IS A PIECE OF THE DWELLING CONTINUUM, BECOMING AN INITIAL STAGE OF DWELLING BECAUSE IT HAS FULL DWELLING AS ITS INTENTION. THIS SPECIFIC TYPE OF CONSTRUCTION MAY LEAD TO A PRESENTING OF THE SITE, CREATING AN AWARENESS OF PLACE. THIS TYPE OF CONSTRUCTION IS ABLE TO FOSTER DWELLING BY DIRECTLY REFLECTING AN OCCUPANT'S IDENTITY. I WILL ELABORATE UPON THIS FURTHER AS IT BEGINS TO PRESENT ITSELF.

IDENTITY DERIVES FROM THE PRESENCE OF THE PLACE, AS IT PRESENTS ITSELF TO US AS CHARACTER. NORBERG-SCHULZ STATES THAT, "THE LIFE-WORLD DOES NOT CONSIST OF SENSATIONS, BUT IS IMMEDIATELY GIVEN AS A WORLD OF CHARACTERISTIC, MEANINGFUL THINGS, WHICH DO NOT HAVE TO BE CONSTRUCTED THROUGH INDIVIDUAL EXPERIENCE" (NORBERG-SCHULZ, THE CONCEPT OF DWELLING, 17). THIS STATEMENT HITS EXACTLY ON THE PRIMORDIAL ESSENCE OF IDENTIFICATION. IDENTITY CANNOT BE SYNTHESIZED, ABSTRACTED OR CONVOLUTED; RATHER, IT IS TRANSPARENTLY EVIDENT AS ITSELF IN THE EXPERIENCE. IDENTITY, ALTHOUGH CONSTANTLY EVOLVING, IS THE TRUE NATURE OF SOMETHING WITHIN A CURRENT TIME AND CONTEXT. FUNDAMENTALLY, IDENTITY IS A RELATIONSHIP BETWEEN MAN AND THING, ALLOWING BEINGS TO UNDERSTAND THEIR ENVIRONMENT MORE SOUNDLY AND BECOME MORE ATTUNED TO THEIR SURROUNDINGS. THROUGH THIS SPECIFIC RELATIONSHIP WE CAN BEGIN TO EXPERIENCE THE WORLD IN A MORE ACTIVE AND ENGAGED WAY. BUT WHEN THIS CONNECTION IS SEVERED, WE NO LONGER EXPERIENCE PLACE IN A MANNER CONDUCTIVE TO DWELLING. WE MERELY EXIST WITHIN SPACE. IN PORT HURON, A DRAMATIC SHIFT OF IDENTITY HAS TAKEN PLACE OVER THE PAST THREE CENTURIES, SEVERING THIS

CHRISTIAN NORBERG SCHULZ - GENIUS LOCI - PG 56

"TIME IS NOT A PHENOMENON BUT THE ORDER OF PHENOMENOLOGICAL

CONNECTION BETWEEN MAN AND THING. TO FULLY COMPREHEND THE SPACE, WE CAN BEGIN BY IMAGINING ITS TIME LINE BEFORE IT WAS DOCUMENTED. FIXED ON THE CORNER WHERE THE BLACK RIVER MEETS THE ST. CLAIR RIVER, THIS SITE GENERATED ITS OWN SPECIFIC IDENTITY BEFORE HUMANS CREATED PERMANENT SETTLEMENTS AROUND THE AREA. WE CAN IMAGINE THE ENTIRE SPACE BEING COVERED IN A BLANKET OF WHITE PINES, EXTENDING ALL THE WAY TO THE BANKS OF THE RIVER. THIS NATURAL LANDSCAPE OFFERED AN UNDISTORTED RELATIONSHIP WITH THE ENVIRONMENT THROUGH A PHYSICAL CONNECTION. THIS CONNECTION OF MAN AND PLACE IS THE CATALYST OF THE DWELLING NATURE WITHIN BEINGS, THUS OFFERING AN OPPORTUNITY TO DWELL WITHIN THE CONFINES OF THE TWO RIVERS. YEARS LATER, AS EUROPEANS BEGAN TO SETTLE THE AREA, THE WHITE PINE LUMBER BECAME A COMMODITY, TRANSFORMING THE SITE INTO AN INDUSTRIAL RESOURCE. THE NATURAL LANDSCAPE WAS CLEARED, AND ONE OF THE LARGEST LUMBER MILLS IN THE AREA WAS CONSTRUCTED ON THIS SITE. AS THE DWELLING NATURE OF THE SITE ERODED, HUMANS MERELY INHABITED THIS SPACE. INHABITATION ONLY PROVIDES DWELLING IN A MINIMAL SENSE. THE INDUSTRIAL NATURE OF THE SITE TRANSFORMED THE PLACE INTO AN EXTENSION OF INDUSTRY

RATHER THAN AN ACTIVE ENGAGEMENT THROUGH PROPER DWELLING. WHEN THE LUMBER INDUSTRY BEGAN TO FADE IN THE MID-19TH CENTURY, THE AREA BECAME INTEGRAL TO THE BURGEONING RAILWAY INDUSTRY. THE ST. CLAIR RIVER, DIVIDING CANADA AND THE UNITED STATES, IS ONE OF THE THINNEST POINTS OF SEPARATION BETWEEN THE TWO COUNTRIES. PORT HURON BECAME A KEY CONNECTION FOR THE TRANSPORTATION OF MATERIALS. ON THIS SPECIFIC SITE A RAILWAY BRIDGE WAS CONSTRUCTED, CONNECTING THE BANKS OF THE BLACK RIVER. WITH THE DISMANTLING OF THE LUMBER MILL THE SITE FURTHER DETERIORATED, LEAVING ONLY THE BRIDGE OCCUPYING THE SITE. THIS BRIDGE, WHILE OFFERING AN EASE OF CONNECTION FOR SPEEDING LOCOMOTIVES OVER THE RIVER, DID NOTHING TO PROMOTE DWELLING. A FOOTBRIDGE, FOR INSTANCE, OFFERS HUMANS A MORE INTIMATE EXPERIENCE OF PASSING OVER THE RUSHING CURRENT BELOW AND CONNECTING THE TWO BANKS WITH THEIR OWN FOOTSTEPS. ON THE RAILWAY BRIDGE HUMANS ARE CONFINED TO A LOCOMOTIVE ENGINE PASSING OVER THE BRIDGE AT A MUCH GREATER SPEED, THUS DISTORTING OUR EXPERIENCE OF CROSSING THE RIVER. FURTHERMORE, WHEN NOT IN USE, THE BRIDGE STOOD IN ITS UPRIGHT POSITION, ALLOWING WATER VESSELS TO TRAVEL UPSTREAM. IN THIS VERTICAL

## THESIS

POSITION, IT NO LONGER ARTICULATED THE SEPARATION OF THE RIVER, NOR DID IT ALLOW MEN TO CONNECT THE SHORELINES. IN THIS UPRIGHT POSITION, THE BRIDGE BECAME AN OBJECT STANDING IN PLACE. WHEN THE RAILWAY BRIDGE WAS SHUT DOWN IN THE MID 1970'S DUE TO MORE VIABLE TRANSPORTATION OPTIONS, IT WAS FROZEN IN THIS VERTICAL POSITION. TO THIS DAY IT REMAINS A VESTIGE OF THE INDUSTRIAL PAST, TOWERING OVER THE DULL LANDSCAPE ON WHICH IT RESIDES.

THIS (DE)EVOLUTION OF PLACE AND IDENTITY CAN BE TRACED TO THE VARYING LEVELS OF CARE IT HAS RECEIVED OVER TIME. THE NATIVE AMERICANS WHO WERE KNOWN TO INHABIT THE SURROUNDING AREA TREASURED THEIR CONNECTION TO THE ENVIRONMENT. THEY CARED FOR THEIR PLACE, THEREFORE PROMOTING DWELLING. WHEN THE EUROPEANS ARRIVED ON THIS AREA, THEY MERELY CARED ABOUT THE SITE. THEIR ATTITUDE TOWARD THE PLACE WAS ENTIRELY

DIFFERENT. THEY REGARDED THIS PLACE IN TERMS OF ECONOMIC DEVELOPMENT, ONLY WANTING THE RESOURCES IT PROVIDED. THE PLACE WAS LOOKED AT PURELY IN FUNCTIONAL TERMS, LEAVING LITTLE ROOM FOR IDENTITY AND DWELLING. ONCE WE STRIPPED THE LAND OF ITS NATURAL RESOURCES, WE FURTHER DEGRADED THE SITE BY TAKING AWAY THE ONLY HABITATION REMAINING WHEN THE LUMBER MILL WAS DISMANTLED. THIS LEFT NO SPECIFIC PLACE TO RECEIVE DWELLING AT ANY LEVEL. IN THE SPACE'S PRESENT CONDITION, IT REMAINS ONLY CARED ABOUT AND NOT TRULY CARED FOR.

THIS LACK OF CARE EXTENDS TO THE CITIZENS WHO RESIDE IN PORT HURON TODAY. UNLIKE MANY TALL STRUCTURES THAT DEFINE THE SKYLINE OF CITIES, THE GIANT WARREN TRUSS, RISING OVER THE ROOFTOPS OF DOWNTOWN, IS NOT VIEWED AS A SIGNIFICANT LANDMARK. IT HAS BECOME AN EYESORE TO SOME, A MERE SYMBOL OF THE PAST TO OTHERS, BUT NOTHING MORE. THE IDENTITY OF THE PLACE HAS BEEN LOST IN THIS CLUSTER OF TIME LINES THAT RUN THROUGH THE SITE. THROUGH LACK OF CARE, THIS SPACE HAS BECOME DEVOID OF THE CHARACTER AND SPATIALITY THAT DEFINE IDENTITY. HERE WE MAY BEGIN TO DECIPHER WHAT MAY BE REVIVED WITHIN THIS SITE, BUT WE MUST DELVE DEEPER INTO THE CURRENT SITUATION



TO FULLY DISCOVER THE OPPORTUNITIES THAT LIE HIDDEN UNDER THE ONLY IDENTITY THAT REMAINS: THAT OF "NO-PLACE."

CROSSING THE THRESHOLD BETWEEN THE IDENTIFIED CITY-SCAPE AND THIS NO-PLACE IS A DEFINITION OF CONTRASTING ENVIRONMENTS. WALKING INTO THIS FORLORN AREA, EMPTINESS OVERWHELMS THE SENSES. THE POSITION OF THE SITE UPON THE WATER NORMALLY PROVIDES A PROMINENT ZONE IN MOST CITIES, DEFINING AN IDENTITY THROUGH A MAJOR BUILDING OR LANDMARK. BUT HERE, THERE IS NOTHING MORE THAN OVERGROWN GRASS AND BROKEN CONCRETE. THIS LACK OF SIGNIFICANCE CREATES A VOID, LONGING TO BE FILLED. THE THREE ACRES OF BARREN LAND DO NOTHING BUT MERELY EXIST WITHIN SPACE AND TIME. VAGUE BORDERS SCARCELY ENCLOSE THE SITE, FURTHER BLURRING THE DEFINITION OF THE SPACE. BOUNDARIES DO NOT NECESSARILY IMPLY SETTING APART. THESE EDGES, IN FACT, CAN OFTEN FORM A MORE DISTINCT AND APPARENT CONNECTION. THIS OBSCURE SPATIAL DEFINITION THUS CREATES AN AMBIGUOUS IDENTITY OF SPECIFIC PLACE. THE FENCES THAT ATTEMPT TO KEEP PEOPLE OUT ARE OVERGROWN WITH YEARS OF FOLIAGE. THE TWO RIVERS BORDERING THE BARREN PLAIN SINK BELOW THE LINE OF VISION, EXTENDING THE HORIZONS TO THE OPPOSITE

BANKS OF THE WATER. THE FORMLESS NATURE OF THE SITE FURTHERS THE LACK OF A SENSE OF PLACE BY DOING NOTHING TO ESTABLISH A CONNECTION WITH THE SURROUNDING WORLD. THE MASSIVE BRIDGE REMAINS THE ONLY LANDMARK ADORNING THE SITE. APPROACHING THE STRUCTURE, ITS IMMENSE SCALE BECOMES MORE APPARENT. AS THE ERODED IRON FLAKES OFF THE WORN TRUSSES, THE LACK OF CARE BECOMES OBVIOUS. THE NATURAL LANDSCAPE IS SLOWLY RECLAIMING WHAT IT ONCE LOST AS TREES FORCE THEIR WAY THROUGH THE ERODED BASE. THE RAILS ARE IN REMARKABLY GOOD CONDITION, IT IS EASY TO IMAGINE A TRAIN STILL STEAMING DOWN THE ABANDONED LINE, BRINGING A HINT OF LIFE BACK TO THE STEEL STRUCTURE. A HAUNTING WIND BLOWS THROUGH THE OPEN TRUSS MEMBERS, MAKING THE VACANCY EVEN MORE NOTICEABLE. CROSSING THE BARREN LANDSCAPE, BACK TO THE OPPOSITE CORNER WHERE THE ENTRANCE TO THE SITE LIES, THE FIRST SIGNS OF LIFE WITHIN THIS DEGRADED SPACE APPEAR. THREE FISHERMEN SIT ON THE JUNCTION OF THE TWO RIVERS, CASTING THEIR LINES INTO THE WATER. THEY USE THE BREAK WALL, ANOTHER STRUCTURE WHICH DISTORTED THE NATURAL RELATIONSHIP BETWEEN WATER AND EARTH, AS THEIR PERCH. THROUGH THIS SIMPLE ACT OF FISHING, THEY ARE BEGINNING TO REVITALIZE THE STAGNANT

## THESIS

SITE IN A SMALL WAY. THE FISHERMEN ARE THE ONLY INHABITANTS DRAWING ON THE LATENT POTENTIAL IN THE SITE. THROUGH THIS SMALL GESTURE, THEY OFFER A GLIMMER OF HOPE THAT THIS VACANT AREA CAN STILL BE RESURRECTED.

TO BEGIN TO RESTORE THE IDENTITY OF THIS PLACE, WE MUST RE-ESTABLISH A CONNECTION WITH THE EXISTING SPACE. THIS CONNECTION CAN BEGIN TO REVEAL ITS ESSENTIAL STRUCTURE. THE FISHERMEN TAKE THE NEGATIVE OF THE BREAKWALL UNDERMINING THE NATURAL RELATIONSHIP AND USE IT TO LIVE THEIR LIVES, TO DWELL. IF SOMETHING AS INSIGNIFICANT AS A BREAKWALL CAN BEGIN TO RESTORE IDENTITY, THEN THE SITE IN ITS ENTIRETY CAN IN PRINCIPAL RECLAIM IDENTITY.

THE CURRENT STATE OF THE PLACE IS AN AMALGAMATION OF BROKEN CONCRETE, GRAVEL, RUSTED STEEL AND OVERGROWN FOLIAGE. TO RECOVER THE TRUE IDENTITY OF PLACE, WE MUST DELVE BENEATH THROUGH THE SUPERFICIAL LAYERS AND CREATE AN AWARENESS OF WHAT ONCE WAS, AND WHAT THE IDENTITY OF PLACE COULD BECOME. WE MUST LET THE PLACE REVEAL ITSELF AS ITSELF. BUT TO BE FULLY AWARE OF THE SIGNIFICANCE OF THIS PLACE, WE MUST ARTICULATE AND ACCENTUATE THE EXISTING CONDITION IN SOME FASHION WHILE TAKING CAREFUL CONSIDERATION OF THE PAST IDENTITY OF THE SITE.

THE BARREN LANDSCAPE OF THE SITE HIDES THE COMPLEX STRUCTURES UNDERNEATH THE YEARS OF CARELESSNESS. WE MUST REVEAL THE ESSENCE OF THE SITE WITHOUT DIMINISHING ITS SIGNIFICANCE. ONE WAY OF DOING THIS WOULD BE TO ASSIGN SYMBOLS TO THE REMAINING ASPECTS ON THE SITE. WE MAY TAKE THE BRIDGE AND SIMPLY SAY IT REPRESENTS THE PAST. BUT IT WOULD BE FAR TOO EASY AND SUPERFICIAL TO MAKE THE BRIDGE A SYMBOL OF THE INDUSTRIAL PAST OF THE SITE. A SYMBOL CAN BECOME A SUBJECTIVE REALITY, OFFERING MANY POSSIBLE IDENTITIES. NORBERG-SCHULZ STATES THAT A SYMBOL IS NOTHING MORE THAN AN EXTENSION OF THE GENIUS LOCI, THE SPIRIT OF THE PLACE. BUT

THIS MERE EXTENSION OF PLACE IS NOT WHAT WE ARE SEARCHING FOR; WE ARE SEARCHING TO ARTICULATE THE IDENTITY OF THE PLACE AS A WHOLE. THE IDENTITY OF THE BRIDGE IS ONLY A SMALL PORTION OF THE PLACE. WE NEED TO ESTABLISH AN IDENTITY OF THE ENTIRE CONTEXT TO FULLY ACHIEVE PLACE. TO DO THIS WE NEED TO DISCERN AND ARTICULATE THE PLACE'S TRANSCENDENTAL STRUCTURE.

WHEN MODERN STRUCTURES ARE MADE THEY ARE SPECIFICALLY DESIGNED TO BE STATIC ENTITIES WITHIN THEIR ENVIRONMENT. THEY DO NOT EVOLVE OR CHANGE AS THE USERS ROTATE IN AND OUT OF THE BUILDING. WHEN THEY ARE NO LONGER USEFUL THEY ARE TYPICALLY EITHER ABANDONED OR DEMOLISHED, WASTING MATERIALS AND LABOR. A TYPICAL WAREHOUSE WILL NOT LAST LONGER THAN A HALF CENTURY BECAUSE IT IS MADE TO HOUSE SPECIFIC OBJECTS. ONCE THIS HOUSING NEED PASSES, THE BUILDING IS USELESS AND LEFT TO WHITHER AWAY. THESE "UNPOETIC" BUILDINGS BECOME STAGNANT, AND IN THIS DORMANT STATE THEIR IDENTITY OFTEN FADES AS TIME PASSES. THE CAUSE OF THIS INERT IDENTITY IS THE OVER-PLANNING OF BUILDINGS THAT DO NOT ALLOW FOR THE DEVELOPMENT OR EVOLUTION OF IDENTITY.

WE CANNOT RE-ESTABLISH IDENTITY

BY SIMPLY STATING HISTORICAL FACTS AND FIGURES. ALTHOUGH HISTORY IS A COMPONENT IN THE IDENTITY OF THE SITE, IT SIMPLY DOES NOT CONVEY, BY ITSELF, THE ESSENCE OF THE SITE. BACHELARD SUGGESTS THIS IDEA WITH THE NOTION THAT "WE ARE NEVER REAL HISTORIANS, BUT ALWAYS NEAR POETS" (BACHELARD, POETICS OF SPACE, 6). PLACE MUST BE ESTABLISHED POETICALLY IN ORDER TO TRULY COMPREHEND BOTH THE COURSE OF EVOLUTION THE SITE HAS ENDURED, AND ITS FULL EXTENT OF IDENTITY. NORBERG-SCHULZ SAYS THAT BUILDING IS A REVEALING OR TECHNE, A TERM USED TO DESCRIBE HOW WE MAY LET THINGS APPEAR. NEW STRUCTURES THAT ARE CREATED WITH CARE WILL REVEAL THE LATENT POSSIBILITIES IMMERSSED WITHIN THE SITE. HEIDEGGER SAYS HOW WE ARE ABLE TO DWELL POETICALLY, BUT I BELIEVE WE MUST FIRST CONSTRUCT POETICALLY TO DWELL IN THE FULLEST SENSE OF THE WORD.

THROUGH THIS NEW TYPE OF CONSTRUCTION WE MUST BE ABLE TO BUILD POETICALLY UPON OR FROM THE EXISTING STRUCTURE TO FULLY REALIZE THE POTENTIAL OF THIS PLACE. IN BUILDING WE TYPICALLY PLACE ARBITRARY EDIFICES TO CREATE ENCLOSURE. IN BUILDING POETICALLY WE MUST ANALYZE THE CONTEXT THESE STRUCTURES WILL BE PLACED INTO WITH GREAT CARE. WE WILL THEN ADAPT THEM TO

THESIS

THEIR CONTEXT TO ARTICULATE WHAT IS THERE, AND WHAT MAY BECOME OF THIS STRUCTURE. THIS STYLE OF BUILDING REVEALS THE IDENTITY OF THE SITE AND THE POSSIBILITIES OF DWELLING BY ACCENTUATING THE CURRENT SITUATION WITH POETIC CONSTRUCTION. THIS CARE FOR THE CONSTRUCTION OF NEW ADDITIONS WILL EMPHASIZE THE DIFFERENT ASPECTS OF THE PLACE, SUCH AS THE BRIDGE, THE BANKS OF THE RIVER AND THE INTERSECTION OF THE TWO RIVERS, WITHOUT DIMINISHING THEIR SIGNIFICANCE.

CHRISTIAN NORBERG SCHULZ - CONCEPT OF DWELLING PG72

THIS CARE WE TAKE IN CONSTRUCTION WILL LEAD TO A CARING FOR PLACE. POETIC CONSTRUCTION WILL DEVELOP THE IDENTITY OF THIS PLACE IN ITSELF. A SYSTEM OF STRUCTURAL MEMBERS WILL BE LAID OUT, DERIVED FROM THE EXISTING PATTERNS PRESENT WITHIN THE SITE. THE STRUCTURE ITSELF WILL ARTICULATE THE VACATED TRUSS MEMBERS OF THE BRIDGE AND HIGHLIGHT THE NATURAL CONDITION OF THE RIVERS. THE FORMER BRIDGE

WILL PROVIDE AN ARTISTIC REFUGE FOR ARTISTS AND TRADESMEN TO DISPLAY THEIR WORK. BUT WHAT MAKES THIS TYPE OF CONSTRUCTION POETIC IS HOW THE RESIDENTS WILL BE ABLE TO FOSTER DWELLING AS THEY PLEASE, BY CREATING THEIR OWN INSTALLATIONS WITHIN THE LARGER STRUCTURE AND FOLLOWING THE BASIC ARTICULATING LAYOUT SET IN PLACE. THIS PROVIDES ROOM FOR EXPANSION WHILE ARTICULATING THE CURRENT SPATIAL EXPERIENCE. THESE EXTENSIONS ALSO PROVIDE THE BASE FOR THE INTERSECTING TENSILE MEMBERS. THESE SPANNING PIECES WILL BECOME THE BUILDING BLOCKS FOR THE ARTISTS TO UTILIZE AND DISPLAY THEIR WORKS, AND IN TIME FORMING AN IDENTITY. THESE BLANK STRUCTURES SHOWCASE THE ARTIST'S SPECIFIC IDENTITY WHILE ALSO CREATING AN EVOLUTION OF IDENTITY WITHIN THE SITE AS A WHOLE BY ROTATING, ALTERING AND ADDING ONTO THE WORKS DONE BY PREVIOUS OCCUPANTS. THE PREVIOUS CONNECTION BETWEEN THE TWO RIVER BANKS WILL BE HIGHLIGHTED BY THESE SAME MEMBERS BY GESTURING TOWARDS THE OPPOSITE BANK, REACHING FOR THE CONNECTION THEY USED TO PROVIDE. IN THIS WAY WE ARE AWARE OF THE SIGNIFICANCE OF THE PLACE'S HISTORY AND PREVIOUS IDENTITY, BUT ARE ALSO CREATING A NEW IDENTITY OF PLACE.

"THE ARTISTIC EXPLANATION IN FACT CONSISTS IN REVEALING MEANINGS

THROUGH THIS POETIC CONSTRUCTION, WE WILL BE PLANTING THE SEEDS FOR POETIC DWELLING. AS DIFFERENT RESIDENTS OF THE CITY UTILIZE THE PLACE, THEY WILL LEAVE DIFFERENT TRACES OF THEIR OWN IDENTITY WITHIN THE MAIN STRUCTURE, EFFECTIVELY REESTABLISHING THE IDENTITY OF THE SITE AS A WHOLE. AS THE ENVIRONMENT EVOLVES ALONGSIDE OF THE USERS, IT WILL CONTINUE TO DEVELOP IDENTITY AND FOSTER DWELLING FOR FUTURE GENERATIONS, AS EACH PASSING GROUP CONTINUALLY ADDS ON TO THE PLACE.

POETIC CONSTRUCTION IS NOT CONTRIVED OR DILUTED BY A MASTER PLAN. THE GROUNDWORK LAID OUT EARLIER ONLY FORMS A GESTURE OR A SUGGESTION AS TO WHAT THE STRUCTURE MAY BECOME. BY ENABLING THE OCCUPANTS TO MODIFY AND SHIFT THE STRUCTURE TO SUIT THEIR NEEDS, THE SITE WILL EVOLVE INTO A MORE GENUINE FORM. THIS EVOLUTION IS DERIVED SPECIFICALLY FROM THE IDENTITY OF THE PEOPLE WHO OCCUPY THE STRUCTURE AND THE SITE AS THEIR WORKS ARE WHAT CREATE THE FUTURE SPACE. IT IS THEIR PERSONALITY AND THEIR NEEDS WHICH CONTINUALLY EVOLVE THE STRUCTURE AND SITE. CONSTRUCTION OF THIS KIND IS THE MOST AUTHENTIC FORM OF BUILDING BECAUSE THE BUILDING WILL LET THE PEOPLE BECOME THE AUTHORS OF IDENTITY, NOT THE ARCHITECT. THIS CREATES THEIR

OWN NICHE IN THE WORLD AND IN TURN REVEALS THEIR OWN, SPECIFIC LIVED WORLD.

THIS NEW CONSTRUCTION WILL NOT ONLY CREATE A HISTORICAL AWARENESS BUT ALSO AN AWARENESS OF IDENTITY. THE PLACE WILL NO LONGER BE JUST A REMNANT OF TIMES PAST OR A MERE SYMBOL. THE RESTORED PLACE WILL UNCOVER THE IDENTITY OF THE SITE THROUGH INTERACTION BETWEEN OCCUPANT AND PLACE. AS HEIDEGGER STATES IN "POETICALLY MAN DWELLS," LANGUAGE HAS SIMPLY DECAYED INTO A MERE MEDIUM FOR COMMUNICATION. THIS THEOREM CAN ALSO BE APPLIED TO ARCHITECTURE, AS BUILDING IS OFTEN LOOKED AT AS A MERE MEDIUM FOR INHABITATION. THROUGH POETIC CONSTRUCTION, THE LAST REMAINING VESTIGE OF IDENTITY, THE BRIDGE, WILL NOT BE A MERE SYMBOL OF INDUSTRY. IT WILL BRIDGE THE LOST TIME LINES BETWEEN PAST PRESENT AND FUTURE. THIS POETIC CONSTRUCTION ENABLES US TO ARTICULATE THESE TIME LINES THROUGH GESTURES TO THE PAST, WHICH IN TURN, BECOMES THE LYNCH PIN IN REVIVING THE STAGNANT PLACE THROUGH A RE-STIMULATION OF THE EVOLUTION OF IDENTITY. POETIC CONSTRUCTION, BY RE-ESTABLISHING THE CHARACTER AND IDENTITY OF PLACE BY MAKING THE PLACE "LIVED" ONCE AGAIN.

THAT ARE NOT ACCESSIBLE TO LOGICAL ANALYSIS"

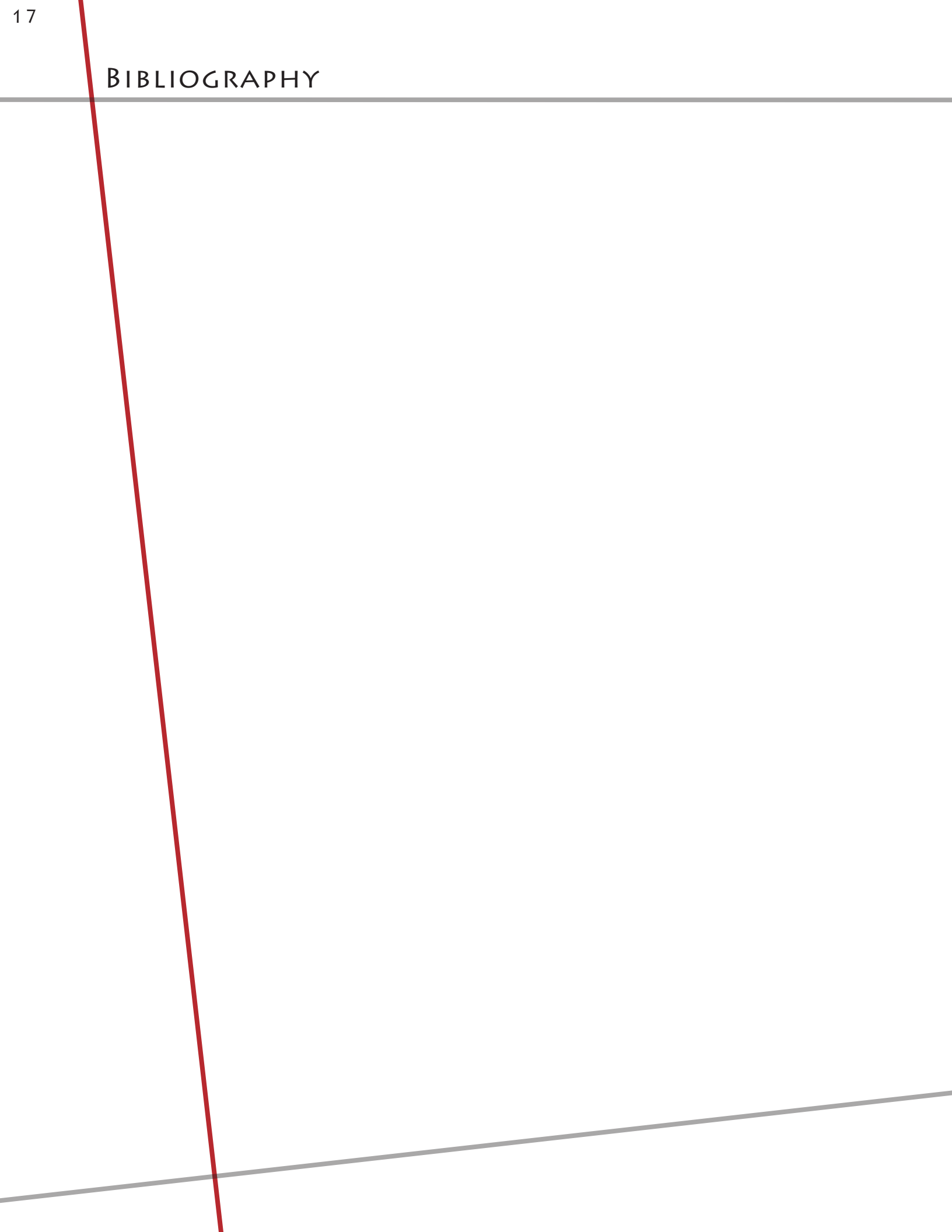
## THESIS

THIS SITE IS EMBLEMATIC OF THE STATE OF DWELLING OUR SOCIETY SUFFERS FROM. THE ONCE PROUD LANDSCAPE HAS BEEN DEVASTATED BY THE EFFECTS OF THE HUMAN TENDENCY TO MAXIMIZE RESOURCES AT ALL COSTS, EVEN IF IT MEANS DESTROYING WHAT IS IN ITS WAY. EVEN WHEN WE CREATE A BUILT ENVIRONMENT FOR THE PURPOSE OF DWELLING IN PLACE OF THE NATURAL LANDSCAPE IT OFTEN FAILS, BECOMING MERE SPACE. THE DISSOLVING INNER CITIES AND INDUSTRIAL SITES NO LONGER EVEN HOUSE MAN, THEY SIMPLY EXIST. BY BUILDING POETICALLY WE MAY BE ABLE TO FIND A NEW SOURCE OF CONSTRUCTING ABLE TO EFFECTIVELY RECLAIM THESE NO-PLACES. BY BUILDING POETICALLY WE CAN REESTABLISH IDENTITY AND FURTHER THE EVOLUTION OF PLACE.



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# ADDITIONAL RESEARCH

THIS IS AN EXCERPT TAKEN FROM LITERARY ANALYSIS AND A STUDY I DID RELATING THIS THESIS PROJECT WITH THE HOMOGENIZATION OF CULTURE.

TAKEN ALL OF THIS INTO LIGHT, IS HOMOGENIZED CULTURE A PURELY NEGATIVE CONNOTATION. AREN'T ALL CULTURES HOMOGENIZED TO SOME POINT, OTHERWISE THEY MAY NEVER BE CONSIDERED CULTURES, MERELY AN INDIVIDUAL OR GROUP OF INDIVIDUALS EXPRESSING THEIR IDENTITY. IT IS THE CONTEXT OF THIS HOMOGENIZATION THAT SOCIETY WILL HAVE TO BE WARY OF IN THE FUTURE. A GLOBAL HOMOGENIZATION WOULD DESTROY ALL CONTEXT AND CAUSE ALL REGIONS TO BECOME INDISTINGUISHABLE FROM ONE ANOTHER. THE EXPONENTIALLY EXPANDING CORPORATIONS AIM TO DO THIS, WITH MONOTONOUS, TOWERING, GLASS CATHEDRALS DEFINING THE ARCHITECTURAL LANDSCAPE AND THE COMMODITY DEFINING OUR

ARTGLOBALLY.THE BREADTH OF THE SITUATION IS WHAT SHOULD CONCERN US, NOT THE FACT THAT WE ARE A BLAND CHARACTER. WE AS A SOCIETY HAVE TO STEP BACK AND REFLECT UPON OURSELVES, HOW DO WE TRULY DEFINE CULTURE?

THIS THOUGHT IS PUT TO THE TEST ON THE SHORES OF THE ST. CLAIR RIVER IN MY THESIS PROJECT. THE DEGRADED SITE HAS BEEN LEFT ABANDONED FOR THE PAST THREE DECADES, TARNISHING AN OLD BRIDGE AND ERODING THE LANDSCAPE SURROUNDING IT. MY THESIS WILL TEST WHETHER THESE DAMAGED AND STAGNANT LANDSCAPES CAN BE RE STIMULATED INTO EVOLVING INTO A BEAUTIFUL AND ENGAGING PLACE. THE MAIN GOAL OF THIS PROJECT, THE REINVIGORATING ASPECT OF EVOLUTION WILL BE ACCOMPLISHED IN TWO PHASES. THE FIRST IS TO CREATE A CATALYST FOR THE REANIMATION; THE SECOND IS TO SUSTAIN THIS CATALYST AND PROGRESS THE REVOLUTION FURTHER. THE FIRST GOAL IS VERY CONCRETE IN ITS GOAL, FOR ME, THE ARCHITECT, TO DESIGN A BUILDING THAT IS CONDUCIVE TO EVOLUTION. THE SECOND WILL BE ATTAINED BY THE PROGRAM OF THE STRUCTURE CREATED. THIS ARTIST COLONY WILL HOUSE A SMALL GROUP OF ARTISTS FOR A PERIOD OF ROUGHLY 4-8 MONTHS GIVING THEM A PLACE TO WORK AND SUPPLIES TO WORK WITH. IN TURN THEY WILL GIVE BACK TO THE PLACE

THEY CALL HOME BY CONTINUALLY EVOLVING AREAS SPECIFICALLY DESIGNED FOR THEM.

AROUND THE SITE THERE ARE PLACE MARKERS WHERE THESE ARTISTS MAY COME IN AND PLACE THEIR WORK, EITHER BUILDING IT OFF OF THE BRIDGE ITSELF, OR OTHER AREAS AROUND THE SITE. SOME SPACES OFFER ROOM AND EXISTING STRUCTURE TO BUILD SCULPTURE, OTHERS PLACE TO CREATE A MURAL, OTHERS OFFER A WIDE RANGE OF CONDITIONS IN WHICH TO BUILD OR CREATE OFF OF. MANY OF THESE PLACES ARE MOVABLE, SO A WORK CAN BE CONTINUALLY BUILT UPON FROM THE LAST ARTIST, OR IT MAY BE REPLACED AND GIVEN TO THE PERMANENT COLLECTION HOUSED WITHIN THE SITE OR GIVEN BACK TO THE ARTIST HIMSELF. THESE OPTIONS GIVE THE ARTISTS LIVING ON THE SITE THE OPTION TO CONTINUE THE HOMOGENEITY OF THEIR SURROUNDING WORLD AND MIMIC THE GLOBAL COMMUNITY, OR TO BE UNIQUE IN THEIR EXPRESSION OF HOW THINGS MAY BE CREATED AND USED. THERE IS NO PREFERENTIAL TREATMENT GIVEN TO EITHER OF THESE TWO OPTIONS. THE ARTIST CAN EITHER EMPOWER THE ARTIST WHO CAME PRIOR TO HIM, PICK A NEW SPACE WITHIN THE SITE TO CREATE HIS WORK OR, CAN ALTER OR CHANGE THE PREVIOUS WORKS. BY CHOOSING TO CREATE AN INDEPENDENT PIECE THE ARTIST MAY BE MAKING A DECLARATION OF INDEPENDENCE

FROM THE NORMS OF THE PLACE THAT CAME BEFORE CHOOSING TO BE AN INDEPENDENT. BY CONSTRUCTING OVERTOP AN EXISTING WORK HE MAY BE EXPRESSING HIS BELIEF IN HOMOGENEITY. THIS BLENDING OF STYLES CREATES A UNIQUE NEW STYLE WITHIN THE SITE CONTINUING ON ITS COURSE OF EVOLUTION. ANOTHER OPTION WITHIN THE SITE IS A HYBRID CLASS, WHERE TWO ARTISTS' UNIQUE STYLES MAY BE EXPRESSED IN CONGRUENCE WITH EACH OTHER, EACH BRINGING OUT THE BEST FROM THE OTHER, ARTICULATING AND BALANCING THE OTHER WORK. I BELIEVE THAT THE OPTIONS FOR EXPRESSING WORK IN THIS SITE ARE MICROCOSM OF THE GLOBAL ENVIRONMENT WITH REGARDS TO CULTURE.

## ADDITIONAL RESEARCH

THE FOLLOWING IS AN EXCERPT FROM A STUDY OF COLOR AND LIGHT AS IT RELATES TO THE ARTISTS RESIDING UPON THE REFUGE

OBVIOUSLY THIS CONCLUSION SHOWS US THAT TO PROPERLY VIEW CERTAIN COLORS DIRECT SUNLIGHT IS NOT THE BEST SOLUTION. THIS FINDING IS ESPECIALLY APPLICABLE IN THE WORLD OF ARCHITECTURE. THROUGH THIS KNOWLEDGE OF LIGHT WE MAY BE ABLE TO DISCUSS HOW BETTER TO LIGHT SPACES IN THE ARCHITECTURAL WORLD. LIGHT IS A COMMONLY MISUNDERSTOOD PROPERTY OF ARCHITECTURE. DESIGNERS OFTEN OVERLOAD, LETTING TOO MUCH SUNLIGHT INTO THE SPACE THINKING OF IT AS THE "PERFECT" TYPE OF LIGHT. ANOTHER FAULT OF ARCHITECTS IS NOT PROPERLY UTILIZING ARTIFICIAL LIGHTING. THIS CAN BE CAUSED BY THE USAGE OF THE IMPROPER TYPE OF LAMP OR EVEN SIMPLY OVERUSING OR UNDER UTILIZING LIGHTS. AS ARCHITECTS WE SHOULD BE PRUDENT WITH THE TYPES OF

LIGHT WE USE, SO NOT TO DISTORT THE IMAGE OF THE SPACE WE WISH TO CONVEY. THIS GOES NOT ONLY FOR PROPERLY USING LIGHT TO CONVEY THE COLOR PROPERTIES, BUT ALSO TO CONVEY A MOOD. A ROOM PAINTED WITH RED TO CONVEY A SENSE OF COMFORT BUT LIT WITH A METAL HALIDE BULB WILL TURN A RUST COLOR, OFTEN GIVING A FALSE SENSE AS TO WHAT THE ROOM IS REALLY TRYING TO CONVEY.

THIS CAREFUL USE OF LIGHT IS ESPECIALLY IMPORTANT IN THE APPLICATION OF MY PARTICULAR THESIS. MY PROJECT IS STUDYING THE EVOLUTION OF IDENTITY IN CONGRUENCE TO THE EVOLUTION OF PLACE. TO PROPERLY STIMULATE THIS EVOLUTION THE OVERALL PROGRAM OF MY THESIS PROJECT IS THAT OF AN ARTISTIC COMMUNE WHERE ARTISTS MAY COME AND STAY FOR FREE IN ORDER TO DO THEIR WORK IN AN ENVIRONMENT CONDUCIVE TO CREATING ART WORK. IN TURN THEY WILL CONTINUALLY DEVELOP THE SITE ON SPECIFIED LOCATION WITH THEIR ARTWORK, IN WAYS LEAVING THEIR MARKING ON THE SITE. THIS WILL LEAVE LAYERS OF IDENTITY (THEIR PIECES) LEFT ON THE SITE.

THE LOGISTICAL PROGRAMMING OF THE SPACE ALSO INCLUDES A GALLERY SPACE AND SPECIFIC STUDIOS FOR THE ARTISTS. IN THESE SPACES LIGHTING IS CRITICAL TO CREATING

PROPER ARTWORK. OFTEN NORTH LIGHT IS INCORPORATED INTO THE DESIGN BECAUSE IT IS AN INDIRECT FORM OF SUNLIGHT AND THEREFORE BEST FOR PRODUCING AND DISPLAYING WORKS OF ART. IN MY PROJECT I HAVE SUNKEN THE STUDIO SPACES UNDERGROUND, BUT WITH LARGE REVEALS CUT ON EITHER SIDE OF THE SPACES AND GLASS CURTAIN WALLS SERVING AS THE ENCLOSURE. THIS ALLOWS THE MAXIMUM AMOUNT OF INDIRECT LIGHTING TO PENETRATE THESE NORMALLY DARKENED SPACES. THESE LARGE, OPEN SPACES WILL BE SUPPLEMENTED BY COOL WHITE INCANDESCENT LIGHTING WHICH IS THE BEST BLEND FOR DAY LIGHTING DUE TO THE SIMILAR PROPERTIES IN COLOR RENDERING AND ACCEPTANCE. THEY ALSO BOTH TEND TO DE-EMPHASIZE THE SAME COLORS OF RED AND ORANGE, PRODUCE A SIMILAR ATMOSPHERIC EFFECT AND HAVE THE SIMILAR EFFECTS ON WHITE BACKDROPS. THESE DOPPELGÄNGER PROPERTIES OF COOL WHITE LIGHT MAKE IT THE IDEAL ARTIFICIAL LIGHTING FOR MY PURPOSES. IT CAN SUPPLEMENT DARKENED CORNERS OF THE ROOM TO PROPERLY ILLUMINATE THE SPACE AS A WHOLE, AND CAN SERVE AS A PROPER REINCARNATION OF THE SUN AFTER IT HAS GONE DOWN, PROVIDING LIGHT WHEN ONLY THE MOON AND STARS ARE LEFT IN THE BLACK SKY.

ANOTHER FACTOR THAT SHOULD BE PAID

ATTENTION TO IS THE SIMILARITY IN LIGHT SOURCES BETWEEN THE GALLERY SPACE AND THE STUDIO SPACES. THIS WILL BE A KEY FACTOR IN DETERMINING IF THE ARTISTS WORK WILL BE VIEWED AS THEY INTENDED IT TO BE WHEN CREATED IN THE SUBTERRANEAN STUDIOS. THE MAJORITY OF THE GALLERY SPACE IS LOCATED ABOVE GROUND, WITH LARGE AMOUNTS OF GLASS. WITH NORMAL TRANSPARENT GLASS THIS WOULD POSE A PROBLEM OF DISCREPANCIES IN COLOR, BUT TO COUNTERACT THIS SITUATION, THE MAJORITY OF THE GLASS CURTAIN WALLS WILL BE MADE OF SANDBLASTED GLASS, ONLY HIGHLIGHTED WITH ACTUAL TRANSPARENT GLASS AT SPECIFIC POINTS SUCH AS ENTRY OR INTEGRATION WITH EXISTING STRUCTURES. THIS WOULD HELP BRING CONTINUITY TO THE STUDIO GALLERY RELATIONSHIP. AGAIN THIS SPACE WOULD ALSO BE ARTIFICIALLY LIT WITH COOL WHITE LIGHTING TO SUPPLEMENT THE DAY LIGHTING. WITH THIS SETUP IN MIND, IT WOULD HELP TO DISPLAY THE ARTWORK HOW THE ARTIST INTENDED IT TO BE DISPLAYED, RATHER THAN HAVING THE LIGHTING CONDITIONS DICTATE HOW THE ARTWORK IS INTERPRETED.

ANOTHER CONDITION ON THE SITE ARE THE SPECIFIC AREAS WHERE THE ARTISTS WILL DEVELOP THE ACTUAL SITE. THESE PLACES ARE MADE OF MOVEABLE METAL PANELS LAID OUT IN A GRID SYSTEM. THESE ARE THE SPACES WHERE

## ADDITIONAL RESEARCH

THE LAYERS OF IDENTITY WILL CONTINUALLY BUILD FORMULATING THE "EVOLUTION" OF SITE AND IDENTITY TOGETHER. BUT UNLIKE THE PREDEFINED INTERIOR SPACES, THESE AREAS WILL BE COMPLETELY AT THE WHIM OF THE ARTISTS, ABLE TO CREATE WHAT THEY PLEASE. SO AS THE ARCHITECT MUST BE AWARE OF THE SPACES HE DESIGNS, THE ARTIST MUST ALSO TAKE INTO CONSIDERATION NOT ONLY THE WORKS THAT SURROUND HIS, BUT ALSO THE EXTERIOR LIGHTING CONDITION. THE ARTISTS MUST TAKE INTO ACCOUNT THAT THIS AREA WILL BE OPEN TO THE PUBLIC AND BE ABLE TO BE VIEWED AT ALL HOURS OF THE DAY. BEARING THIS IN MIND THEY MUST CONSIDER HOW THEIR WORK WILL BE VIEWED IN ALL DIFFERENT LIGHTING CONDITIONS FROM SUNRISE TO SUNSET AND EVEN BEYOND INTO THE NIGHTTIME. THERE WILL BE ARTIFICIAL EXTERIOR LIGHTING IN SOME PLACES, BUT NOT IN OTHERS GIVING THE ARTISTS A VARIETY OF PLACES TO CHOOSE FROM WHEN CREATING THEIR ART

AND DISPLAYING THEIR USAGE OF NOT ONLY COLOR, BUT ALSO LIGHT.

LIGHT HAS AN ESSENTIAL RELATIONSHIP WITH COLOR. AS WE HAVE SEEN LIGHT CAN MORPH, SHIFT, ENHANCE, DETRACT, SUPPLEMENT, AND CONTRADICT COLOR. IT IS AN ESSENTIAL TOOL IN BOTH THE ARCHITECT'S AND ARTIST'S PALLET WHEN CREATING THEIR WORK. THE CONNECTION BETWEEN LIGHT AND COLOR IS ONE OF THE MOST VITAL CONCEPTS FOR UNDERSTANDING HUES, SHADES, AND TINTS YET OFTEN THE MOST MISUNDERSTOOD. IF WE CAN HARNESS AND PROPERLY UNDERSTAND THE UNIQUE ASPECTS OF THIS BOND WE MAY BE BETTER TO UNDERSTAND THE SPACES AND WORLD THAT SURROUNDS US



## PROGRAM

THE PROGRAM OF THIS PROJECT IS AN INTEGRAL ASPECT TO THE DEVELOPMENT OF THE THESIS. TO CREATE A PERPETUALLY EVOLVING SITE AND STRUCTURE THE PROGRAM MUST ALSO BE AN EVER CHANGING PROCESS. TO ACHIEVE THESE REQUIREMENTS THE HEART OF THE PROGRAM WILL BE AN ARTIST'S REFUGE WHERE A GROUP ARTISTS WILL COME TO THIS SITE TO WORK ON THEIR MASTERPIECES. THE SITE WILL PROVIDE FREE LODGING AND SOLITUDE FOR ARTISTS TO ACHIEVE THEIR GOALS AND CREATE AN IDENTITY FOR THEMSELVES. IN TURN THE ARTISTS WILL CREATE AN IDENTITY FOR THE SITE AND THE STRUCTURE AS THEY CONTINUALLY RE CREATE AND ADAPT THE BUILDING TO THEIR SPECIFIC NEEDS. THE SITE WILL EVOLVE ALONGSIDE OF THESE ARTISTS AS THEIR WORK BEGINS TO FORM THE SHAPE AND APPEARANCE OF THE BUILDING. THE INITIAL PLAN AND LAYOUT WILL BE A TEMPORARY GUIDELINE SO THE ARTISTS DO NOT TURN THE PLACE INTO A DISJOINTED AMALGAMATION OF WORKS. THE INITIAL LAYOUT WILL HELP IN CREATING ONE COHESIVE WORK OUT OF THE MANY ROTATING ARTISTS THAT TAKE REFUGE WITHIN THE SITE. A SECONDARY ASPECT TO THE PROGRAM WILL BE A LEARNING CENTER, WHERE CHILDREN AND YOUNG ADULTS MAY COME TO THE REFUGE AND BE TAUGHT BY THE VISITING ARTISTS. THIS TEACHING WILL HOPEFULLY SPUR FUTURE DEVELOPMENT AS THE STUDENTS CAN SOON BECOME THE TEACHERS AND DEVELOP THE BUILDING AND SITE TO SUIT THEIR NEEDS. SO IN RETURN FOR THE FREE TEMPORARY HOUSING AND FOOD THE ARTISTS WILL BE ASKED TO CONTRIBUTE TO BOTH THE EVOLUTION OF BUILDING AND THE COMMUNITY.



**STUDIO SPACES**

CONCRETE ARTS – **2000** SQ FT

ARTISTS STUDIOS - 1200 SQ FT  
(3) **3600** SQ FT

AUX. FABRICATION SHOP - **1500** SQ FT

**EXHIBITION SPACES**

PERMANENT EXHIBITION – **4500** SQ FT

ROTATING EXHIBITION – **3000** SQ FT

**LIVING ARRANGEMENTS**

DORMITORIES - 250 SQ FT  
(5) **1250** SQ FT

BATHROOMS – 50 SQ FT  
(3) **150** SQ FT

LOUNGES - 150 SQ FT  
(2) **300** SQ FT

**YOUTH TEACHING CENTER - 2000** SQ FT

**SUPPORT SPACES**

LIBRARY – **1200** SQ FT

CAFÉ – **2500** SQ FT

FOOD PREPARATION – **1200** SQ FT

ADMINISTRATION - **700** SQ FT

PUBLIC BATHROOMS – 300 SQ FT  
(2) **600** SQ FT

PRIVATE BATHROOMS - 50 SQ FT  
(2) **100** SQ FT

ASSORTED STORAGE - **350** SQ FT

**MECHANICAL**

MAIN MECHANICAL - **2500** SQ FT

SECONDARY MECHANICAL - **300** SQ FT

**TOTAL - 27750** SQ FT

# PROGRAM

## SUPPORT SPACES

SUPPORT SPACES FOR THE MAIN AREAS INCLUDE A CAFETERIA AND A LIBRARY FOR THE ARTISTS AND STUDENTS ALIKE TO UTILIZE. THESE SPACES ALSO INCLUDE ROOM FOR THE FOOD PREPARATION AREAS AND SERVING AREAS. THE PUBLIC BATHROOMS TAKE INTO ACCOUNT A LARGE NUMBER OF VISITORS AT THE HIGHEST OCCUPANCY LOADS.

THE LIBRARY WILL BE FILLED WITH BOOKS PERTAINING TO MANY DIFFERENT STYLES OF ART AND ARCHITECTURE THROUGH HISTORY. IT WILL ALSO PROVIDE FOR READERS OF ALL LEVELS, FROM NOVICE AND YOUNG ARTISTS, TO THE MOST ADVANCED SKILLFUL ARTISTS LOOKING TO IMPROVE UPON THEIR WORK.

## YOUTH TEACHING CENTER

THE ARTISANS LIVING ON SITE WILL BE ASKED TO HELP TEACH YOUNG, ASPIRING ARTISTS WITHIN THE COMMUNITY. THE DIFFERENT ARTISTS WILL TEACH THEIR PARTICULAR SKILL SET TO THE STUDENTS, OFFERING A VARIETY OF OPTIONS FOR THE YOUNG PEOPLE ATTENDING CLASSES.

THE CLASSES WILL BE IN SOMEWHAT OF A SEMINAR FORM. A GROUP OF CHILDREN OF APPROXIMATELY TWENTY CHILDREN WILL GO TO THE MAIN CLASSROOM AREA. FROM THIS POINT THEY WILL PARTAKE IN DIFFERENT LECTURES, DEMONSTRATIONS AND HANDS ON ACTIVITIES WITH THE ARTIST THAT IS TEACHING THAT DAY. THEY WILL THEN HAVE A CERTAIN TIME PERIOD, PERHAPS 3-4 DAYS TO CREATE THEIR OWN WORK.

THIS SPACE WILL INCLUDE MULTIPLE AREAS FOR DIFFERENT TYPES OF ARTS AND ALSO OFFER THE TOOLS NECESSARY TO DEVELOP THESE SKILLS. THE ROTATING ARTISTS DEVELOPING DIFFERENT ARTISTIC TALENTS DEVELOPING A BROAD RANGE OF DIFFERENT IDEAS. EVENTUALLY, THESE STUDENTS MAY BEGIN TO DEVELOP THEIR OWN IDENTITY THROUGH THEIR WORK AND ALSO FURTHER THE EVOLUTION OF THE PLACE WHERE THEY FIRST STUDIED.

## EXHIBITION SPACES

THE BUILDING ITSELF WILL BE A DISPLAY AREA FOR THE ARTISTS, SHOWCASING HOW THEY HAVE EVOLVED THE BUILDING AND IN TURN IMPOSED THEIR IDENTITY ON THE SITE, CREATING A WHOLE IDENTITY. BUT THERE WILL UNDOUBTABLY BE WORKS THAT ARE NOT CONSTRUCTED AS PART OF THE BUILDING. THIS PROGRAM DOES NOT WANT TO LIMIT THIS DIFFERENT FORM OF EXPRESSION, SO A SERIES OF EXHIBITION SPACES AND GALLERIES WILL BE CREATED TO HOUSE THESE SEPARATE WORKS.

THESE EXHIBITION SPACES WILL BE OF A VARIETY OF SCALE AND FORM TO DISPLAY THE MANY DIFFERENT TYPES OF ART THAT WILL BE CREATED AND CONSTRUCTED ON SITE. THESE ROOMS WILL BE ADAPTABLE TO FIT THE WORK THAT IS BEING HOUSED AT THAT CERTAIN TIME, TO BETTER DISPLAY ITS QUALITIES. THIS INCLUDES MOVABLE PARTITIONS ADJUSTABLE LIGHT CONDITIONS AND EVEN FORM.

THREE MAIN SPACES WILL BE SET ASIDE FOR THIS PURPOSE INCLUDING TWO SPACES OF VARYING SCALE. A THIRD SPACE WILL BE WITHIN THE EXISTING BRIDGE ALONG SPECIFIC PIECES TO INTERACT WITH THE SURROUNDING CONTEXT AND ALSO OFFERING A VARIETY OF DISPLAY SITUATIONS.

## STUDIO SPACES

WITH THE MULTITUDE OF DIFFERENT ARTISAN TRADES COMING THROUGH THE SITE, THE STUDIO SPACES MUST BE EXTREMELY ADAPTABLE TO ACCOMMODATE THE DIFFERENT NEEDS OF EACH ARTIST.

THE MAIN STUDIO WILL BE A GENERAL WORKSPACE TO CONSTRUCT MANY SMALL ITEMS. THIS SPACE WILL ALSO BE THE MAIN POINT OF COLLABORATION BETWEEN ARTISTS, SO THEY MAY INTERACT WITH EACH OTHER IN TURN LEARNING FROM EACH OTHER.

THE SMALLER WORK AREAS WILL PRIMARILY BE UTILIZED MOSTLY AS WORKSHOPS TO FABRICATE PIECES FOR THE CONCRETE ARTS. THE LARGER WORKSHOPS WILL HAVE A VARIETY OF POSSIBLE USES INCLUDING BUT NOT LIMITED TO ASSEMBLY AREAS, LARGER WORKSHOPS AND LARGER SPACES FOR OVERSIZED PAINTINGS OR SCULPTURES.

## SITE ISSUES

THE INTENDED DESIRE OF THIS PROJECT IS TO RE-ESTABLISH THE IDENTITY OF PLACE THROUGH AN EVOLUTIONARY PROCESS. IT WILL EXPLORE TIME LINES THAT ARE PRESENT ON THE SITE AND IN ITS CONTEXT. TO ACHIEVE THE DESIRED EFFECT OF ENGAGING TIME PERIODS TO CREATE A WHOLE IDENTITY RATHER THAN A MERE PARTIAL IDENTITY THERE SHOULD BE A STRONG PRESENCE ALREADY ASSOCIATED WITH THE SITE, EITHER EMBEDDED IN ITS HISTORY, OR STILL CURRENTLY IN THE SITUATION. THIS PRIOR ELEMENT WILL AID IN THE SUBCONSCIOUS CONSTRUCTION OF THE IDENTIFICATION DERIVED FROM THIS SPACE. THIS SITE WILL HAVE SOME SORT OF PRIOR CONSTRUCTION TO INTERMIX FUTURE ADDITION WITH, TO FACILITATE A SENSORY EXPERIENCE RATHER THAN MERELY A METAPHYSICAL RELATIONSHIP.

THE SITE SHOULD ALSO ENCOMPASS A FAIRLY LARGE, PREFERABLY 2-5 ACRES, TO FACILITATE A LARGE OPEN SPACE AROUND THE ACTUAL BUILDING. THE SPACE SHOULD HAVE AT LEAST ONE UNIQUE SITUATION THAT CAN BE ADAPTED INTO THE SPACE THAT I AM PLANNING TO DESIGN. THIS SITUATION CAN BE ANYTHING FROM A WATER FEATURE TO VERSATILE TOPOGRAPHY, BUT A BLAND, FLAT, LIFELESS SPACE WILL NOT SUFFICE WITH THE INTENTIONS FOR THE PROJECT.

THIS SITE OFFERS A PRIME OPPORTUNITY TO FULFILL THE SITE CIRCUMSTANCE. IT OFFERS A RUSTED RAILROAD BRIDGE THAT HAS STOOD PERMANENTLY IN THE UPRIGHT POSITION SINCE IT CLOSED DOWN DECADES AGO. IT NOW IS A REPRESENTATIVE OF THE CITIES PAST INDUSTRY AND ITS ERODING STATE. THE SITE ITSELF IS LOCATED ON THE CORNER OF THE TWO RIVERS THAT RUN THROUGH THE CITY. IT OFFERS ROUGHLY THREE ACRES OF BARREN LAND WITH NO DEVELOPMENT. BUT ITS VESTIGES THAT REMAIN FROM THE PAST ARE THE PRIMARY REASON WHY THIS SITE IS AN OPTION.



THIS SITE OFF OF MICHIGAN AVENUE OFFERS A MUCH LARGER STRUCTURE THAN THE SITE IN PORT HURON, BUT ONE THAT OFFERS LESS CHARACTER. CURRENTLY IT IS BEING USED AS A STORAGE YARD FOR DETROIT ELECTRIC COMPANY. THE AREA SURROUNDING THE YARD IS RUN DOWN AND BARRICADED. THIS SPECIFIC STRUCTURE HOLDS MANY OPPORTUNITIES TO CREATE A LARGE BUILDING THAT COULD OFFER A FOCAL POINT TO THE SURROUNDING NEIGHBORHOOD.





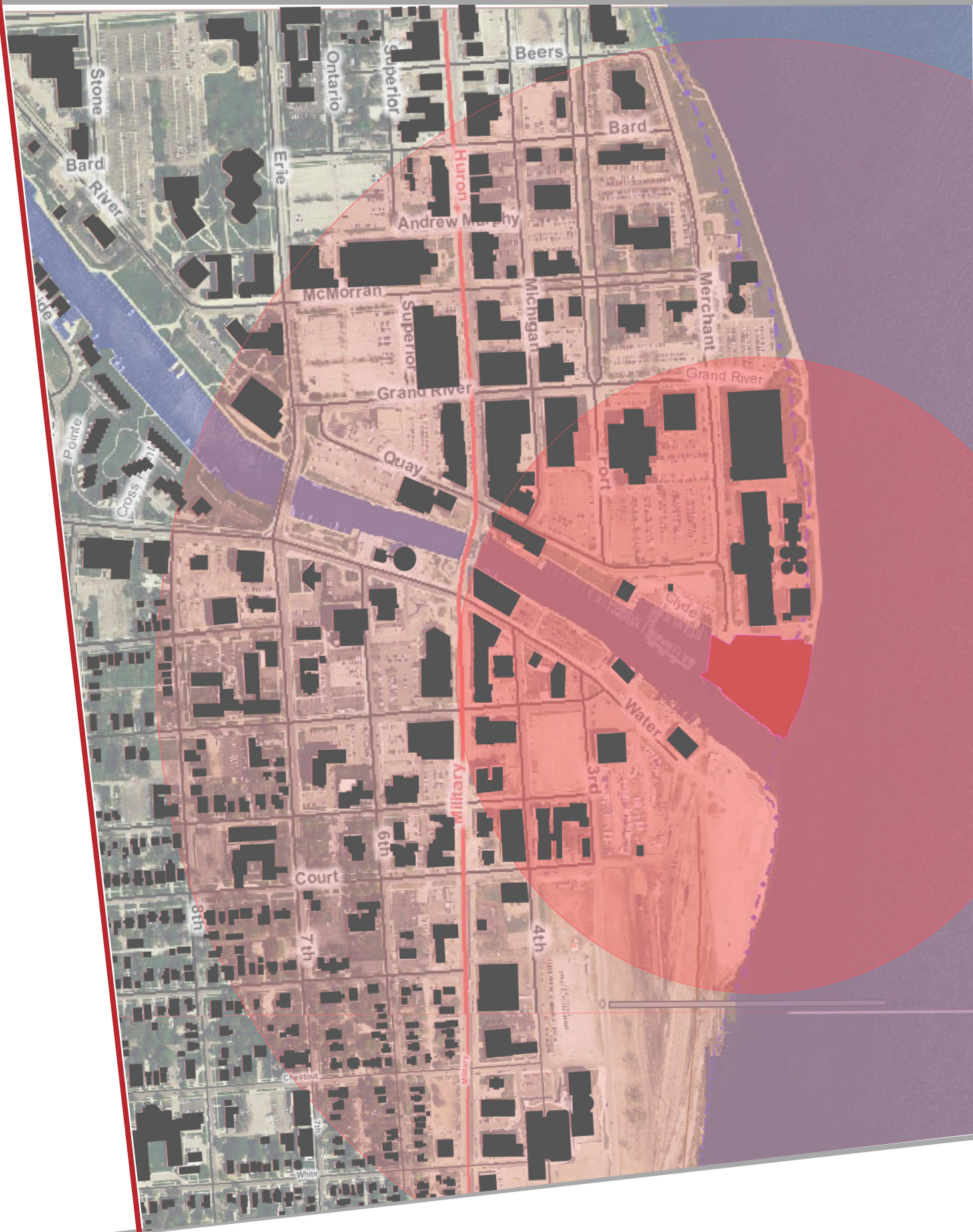
## PORT HURON

SITUATED ON THE SOUTHERN MOST SHORES OF LAKE HURON, PORT HURON IS OFTEN CALLED THE MARITIME CAPITOL OF THE GREAT LAKES. IT BEGAN AS A HUMBLE FRENCH TRADING POST OVER 300 HUNDRED YEARS AGO, BECOMING THE THIRD PERMANENT SETTLEMENT IN MICHIGAN. THE AREA GREW EXPONENTIALLY WHEN THE RAILROAD CAME THROUGH TOWN, ADDING TO THE ALREADY BOOMING INDUSTRY OF WATER TRANSPORTATION. THIS TRANSFORMED PORT HURON FROM A SLEEPY TOWN INTO A MAJOR LUMBERING SETTLEMENT BY THE MID 1850'S. BUT BY THE LATE 1800'S THE LUMBER INDUSTRY WAS WANING. BORDERING CANADA, INTERNATIONAL TRANSPORTATION BECAME A SELLING MAJOR POINT FOR RAILROADS TO BISECT THE CITY. LINES RAN FROM THE WESTERN UNITED STATES THROUGH PORT HURON AND INTO THE POPULATED AREAS OF CANADA, SUCH AS SARNIA, LONDON AND MOST NOTABLY, TORONTO. MANY MAJOR COMPANIES, SUCH AS THE GRAND TRUNK RAILROAD AND NORTHWESTERN RAILWAYS, AMONG OTHER SMALLER COMPANIES BUILT TRAIN YARDS AND RAN LINES THROUGH THE CITY PROVIDING MANY JOBS TO THE BURGEONING INDUSTRIAL POWER. THE FIRST SUBMARINE RAILROAD TUNNEL IN THE WORLD WAS CONSTRUCTED UNDER THE ST. CLAIR RIVER TO PROVIDE EASE OF INTERNATIONAL TRAVEL AND TRANSPORTATION. THIS WAS SUPPLEMENTED BY THE FIRST SPAN OF THE BLUE WATER BRIDGE, CONSTRUCTED IN 1938. THE RAILWAY INDUSTRY WAS ONE OF THE MAJOR FACTORS OF WHAT CREATED THIS TOWN, BUT NOW INDUSTRY HAS BEGUN TO DISMANTLE PORT HURON. RAILROADS ARE BECOMING LESS POPULAR, AS NEW AND FASTER MODES OF TRANSPORTATION ARE WIDELY USED. ALSO, LIKE MANY BLUE COLLAR TOWNS, THE WORK FORCE HAS BEEN DISSIPATING, WITH JOBS BEING EXPORTED TO CHEAPER PLACES, THE EVAPORATION OF THE RAILWAY INDUSTRY, AND THE OVERALL ECONOMIC CLIMATE. ST. CLAIR COUNTY HAS ONE OF THE HIGHEST RATES OF UNEMPLOYMENT IN A STATE THAT HAS ONE OF THE HIGHEST RATES IN THE COUNTRY. ALL THAT REMAINS ARE A SMALL NUMBER OF OPERATIONAL FACTORIES AND OTHER UNUSED VESTIGES OF THE PAST HISTORY OF RAILWAY AND INDUSTRY IN PORT HURON.





MACRO





THESE STUDIES WERE CREATED TO ILLUSTRATE AND UNDERSTAND HOW THE SITE WOULD ENGAGE THE CITY AT A LARGER SCALE. THE SPECIFIC SITE IS LOCATED ON THE CORNER OF TWO MAJOR SEAWAYS WITHIN THE CITY, OFFERING A VERY VISIBLE SITE WITHIN AND CREATING A POINT THAT CAN CREATE A GATEWAY, OR IDENTIFICATION PIECE FOR THE CITY AS A WHOLE. THE LOGISTICAL CONTEXT GIVES SHOWS THE SITE IN THE HEART OF THE DOWNTOWN DISTRICT, A WALKABLE DISTANCE AWAY FROM MAIN STREET, THE MAIN SHOPPING CENTER OF THE TOWN. THE SITE IS ALSO CLOSE TO THE COLLEGE LOCATED ON THE WESTERN SIDE OF THE MAP, WHICH COULD WORK IN CONJUNCTURE WITH OFFERING THE ARTISTIC TEACHING UPON THE SITE. ANOTHER ASPECT OF THE FIGURE GROUND SHOWS THE RESIDENTIAL IN THE SOUTHWEST AREA. THIS IS ALSO WITHIN WALKING AND BIKING DISTANCE FOR CHILDREN WHO MAY WANT TO COME AND DEVELOP THEIR ARTISTIC SKILLS.

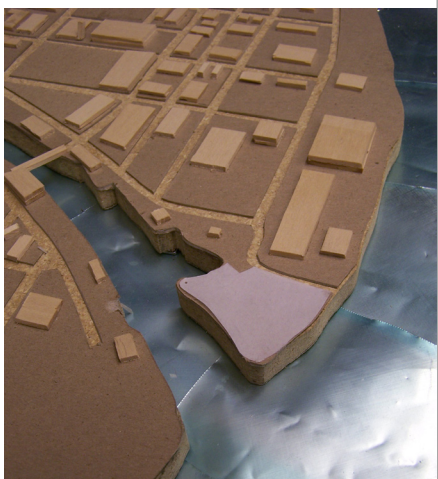
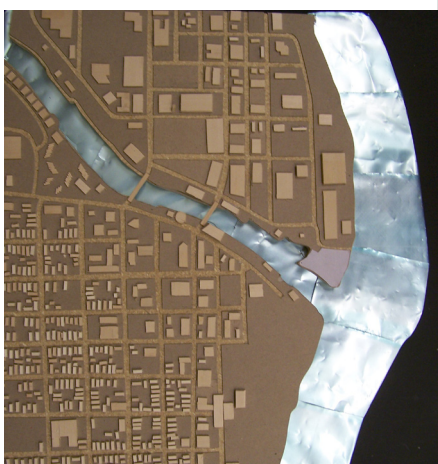


FIGURE GROUND MODEL

## MICRO

THIS SITE OFFERS A UNIQUE OPPORTUNITY TO REUSE A STRUCTURE THAT WAS NOT ACTUALLY A BUILDING IN ITS PREVIOUS LIFESPAN. A RUSTED RAILWAY BRIDGE RESIDES IN ITS UPRIGHT POSITION UPON THE SITE, ONLY USED AS A POST TO HOIST LIGHTS DURING THE HOLIDAYS. THE SITE ALSO OFFERS A PRIME LOCATION ON THE BANKS OF INTERSECTING RIVERS. ITS SURROUNDING AREA IS ALSO BARREN AND RIPE TO BE DEVELOPED INTO A PUBLIC SPACE, REALIZING ITS FULLEST POTENTIAL.

BUT THIS SITE HAS BEEN ABANDONED AND LEFT TO THE RAVAGES OF TIME. THE BRIDGE HASN'T BEEN IN USE FOR OVER THREE DECADES. THE BARREN CONCRETE SKIN OVER PORTIONS OF THE SITE IS A REMINDER OF THE INDUSTRIAL HISTORY OF THE SITE. THE REMAINING CONTROL TOWER FOR THE BRIDGE REMAINS LIKE A PHANTOM, OFFERING A HOME FOR THOSE WITHOUT SHELTER. THIS PARTICULAR BUILDING ALSO SERVES AS A REMINDER THAT THIS PLACE WAS ONCE A BUSTLING HUB FOR TRAINS FEEDING THE LIFE LINE OF THE CITY. THE BREAK WALL THAT DIVIDES THE LAND AND THE RIVER DESTROYS THE INTIMACY THESE TWO ONCE SHARED IN A TIME BEFORE HUMANS SETTLED ON THESE BANKS.

BUT IT IS THIS CONNECTION THAT CAN BECOME A HIGHLIGHT OF THIS PROJECT. THE FLUID NATURE OF THE CHILD'S MIND JUXTAPOSED NEXT TO THE RIGID, CONCRETE NATURE OF AN ADULT'S MIND ARE ONE OF THE IMPORTANT FACTORS THAT THE PROJECT WILL STUDY. ALONG WITH THE BRIDGE'S RELATIONSHIP TO TIME AND SPACE, THESE RELATIONSHIPS OF SITE WILL ENCOMPASS THE MAJORITY OF THE PROJECT.









## THE BRIDGE

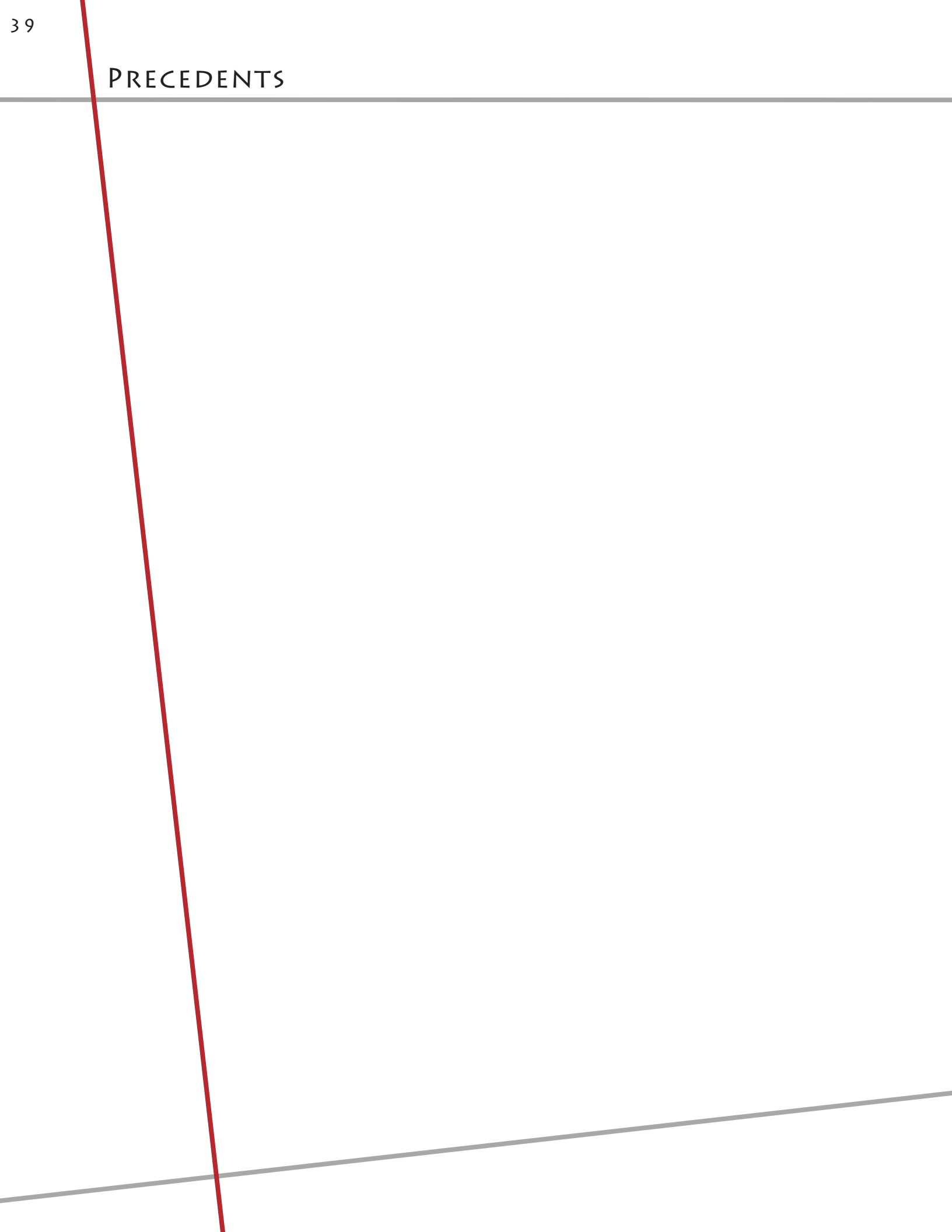
ONE OF THESE REMNANTS IS A RAILWAY BRIDGE THAT SPANS THE BLACK RIVER JUST PRIOR TO EMPTYING INTO THE ST. CLAIR RIVER. THIS BRIDGE WAS CONSTRUCTED IN 1931 BY THE AMERICAN BRIDGE COMPANY TO FACILITATE RAIL LINES FROM THE NORTHERN REGIONS OF SAGINAW TO THE SOUTHERN, MORE DEVELOPED AREAS IN MICHIGAN. THIS PARTICULAR BRIDGE REPLACED AN OLDER SWING BRIDGE THAT PREVIOUSLY SPANNED THE BLACK RIVER. THE NEW BRIDGE IS A TYPE OF BASCULE BRIDGE MEANING THAT IT PIVOTS ENTIRELY FROM ONE SIDE WITH THE AID OF A LARGE COUNTERWEIGHT. IT IS CONSTRUCTED OF STEEL IN THE TRADITIONAL WARREN TRUSS FORM WITH RIVET CONNECTIONS. IT WAS MAINLY USED BY THE PERE MARQUETTE RAILWAY AS A BRANCH LINE FROM SAGINAW TO PORT HURON. BUT IN 1971 THE LINE WAS SHUT DOWN. THE BRIDGE WAS STILL BRIEFLY USED IN TRANSPORTING MATERIALS ACROSS THE RIVER FOR THE INDUSTRIAL AREA. BUT ULTIMATELY IN THE MID 1970'S THE BRIDGE WAS RAISED FOR GOOD. NOW THIS IS WHERE IT PERMANENTLY RESIDES, RUSTED IN ITS UP RIGHT POSITION FOR THE PAST 30 YEARS. IT SERVES AS A REMINDER OF THE RAILWAY THAT HELPED BUILD THE CITY, BUT ALSO OF A HARSH TIME THE CITY IS CURRENTLY EXPERIENCING. IT, ALONG WITH THE CONTROL TOWER THAT SITS IN THE BRIDGE'S SHADOW, PROVIDE A CONSTANT REMINDER OF HOW FAR WE HAVE FALLEN, FROM A BOOMING INDUSTRIAL HUB TO A SHELL OF A MANUFACTURING CORE.







PRECEDENTS



THESE PRECEDENTS FULFILL BOTH FUNCTIONAL USES BUT ALSO THEORETICAL USE. THE FUNCTIONAL PRECEDENTS CONCENTRATE ON PLACES THAT ARE AN ADAPTIVE REUSE AND UTILIZED LARGE OPEN AREAS OF FORMERLY HEAVY INDUSTRY. THESE SPACES ARE PRIME EXAMPLES OF HOW THE PLACE CAN TRANSFORM ITSELF COMPLETELY YET STILL MAINTAIN ITS HERITAGE AND HISTORY. THIS COMPLETE TURN-A-ROUND TYPIFIES WHAT WILL BE ACCOMPLISHED. NOT ONLY DO THE FORMER INDUSTRIAL STRUCTURES REMAIN, THEY ARE UTILIZED AND INHERENTLY TEACH ITS USERS WHAT THE PLACE WAS FORMERLY ABOUT.

THE OTHER PRECEDENTS DO NOT CONCERN THE FUNCTION OF THE BUILDING. THEY ARE MERELY CONCEPTS DERIVED FROM THESE SPACES. BOTH ARE THE ANTITHESIS OF WHAT IS BEING ATTEMPTED WITHIN THIS SPACE. BOTH DEAL WITH THE LOSS OF PLACE IN TWO SEPARATE FORMS.



# PRECEDENTS

GAS WORKS PARK, SEATTLE WA.

THIS SITE PREVIOUSLY HELD AN OLD INDUSTRIAL COMPLEX ON THE SHORE OF LAKE UNION IN SEATTLE. THE GAS COMPANY ABANDONED THIS SITE IN 1956, LEAVING IT VACANT UNTIL 1962. REALIZING THIS WAS A PRIME AREA OF THE CITY BEING UNDER UTILIZED, THE GOVERNMENT CREATED THIS PARK AFTER IT WAS BOUGHT UP FROM THE DEFUNCT CORPORATION. THE PARK OPENED IN 1975 RETAINING MANY OF THE ORIGINAL STRUCTURES AND TURNING THE SPACE INTO A PLACE OF "INDUSTRIAL ARCHEOLOGY"

THIS SITE HOLDS MANY KEY AREAS SPECIFIC TO A SINGLE PURPOSE SUCH AS THE HILL DESIGNED EXCLUSIVELY FOR KITE FLYING IN THE WINDY NORTHWEST REGION. THE PARK ALSO FEATURES RESIDUAL ELEMENTS OF THE INDUSTRIAL COMPLEX SUCH AS THE CONCRETE STRUCTURE FORMERLY USED FOR RUNNING PIPING. THIS HAS BEEN TRANSFORMED INTO A DEFINED PATH AND IS A POPULAR ASPECT OF THE PARK. EVEN THE CHILDREN'S PLAYGROUND HAS AN INDUSTRIAL FEEL, USING MATERIALS AND FORMS THAT WE WOULD NORMALLY ASSOCIATE WITH INDUSTRY.

THERE ARE ALSO MANY INDUSTRIAL VESTIGES THAT ARE THERE TO BE DISCOVERED AND ENJOYED BY THE PARK OCCUPANTS. IN THE LOWER RIGHT PICTURE A PERFORMANCE IS BEING HELD INCORPORATING THE PULLEYS AND BOILERS INTO THE SHOW. THE OTHER PICTURES SHOW IT BEING USED AS PLAY EQUIPMENT AND PLACES OF REST.







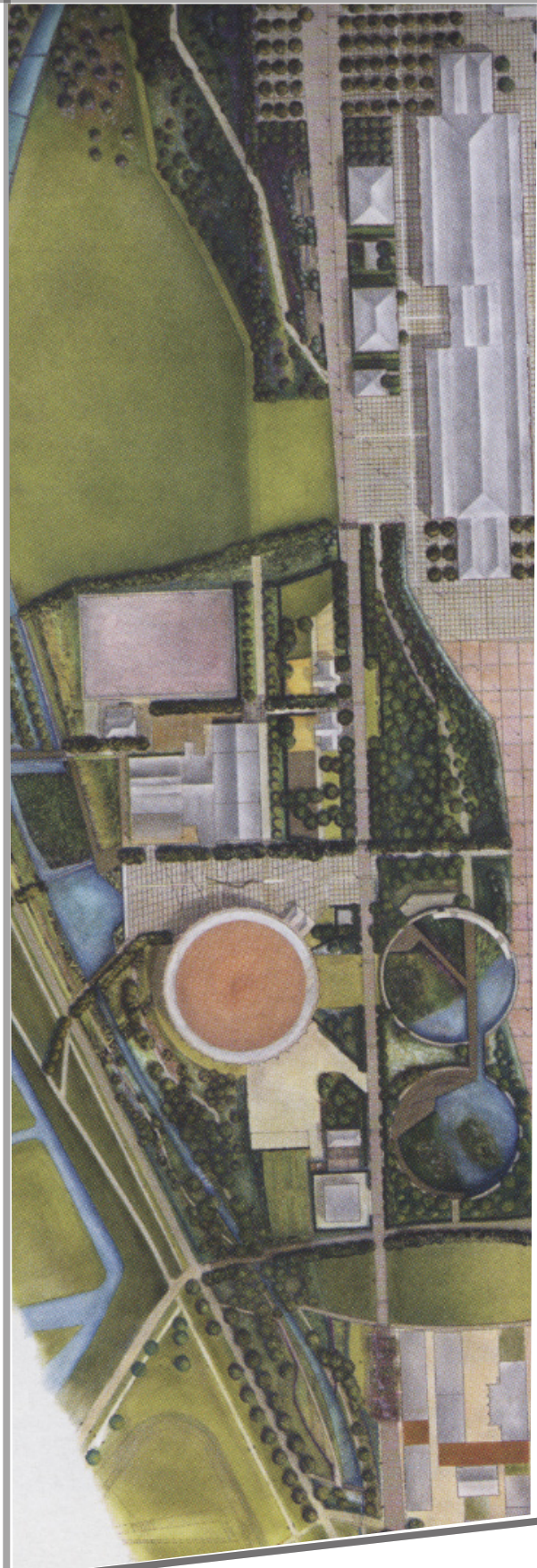


## PRECEDENTS

WESTERGASFABRIEK, AMSTERDAM NETHERLANDS

LIKE GAS WORKS PARK THIS IS ANOTHER GASIFICATION PLANT RENOVATED INTO A CULTURAL CENTER FOR AMSTERDAM. THE SITE IS MUCH LARGER THAN IN SEATTLE AND ALLOWS FOR MORE DEVELOPMENT. THIS PARK HAS BECOME A CULTURE HUB IN THE CITY THAT EMBRACES MUSIC, ART AND DRAMA. ONE OF THE HIGHLIGHTS OF THIS PARK INCLUDE THE VESTIGES OF THREE MAIN STORAGE TANKS. ONE IS USED AS A BACKDROP FOR MANY OF THE PERFORMANCES THAT TAKE PLACE WITHIN THE PARK WHILE THE OTHERS HAVE BEEN DEMOLISHED EXCEPT FOR THEIR FOUNDATIONS. THESE FOUNDATIONS WERE TRANSFORMED INTO UNIQUE CONTAINERS FOR BOTH WATER ELEMENTS AND FOLIAGE.

WITH ITS VAST EXPANSE OF LAND THE PARK WAS ABLE TO INCORPORATE MANY DIFFERENT NATURAL ELEMENTS INTO ITS GROUNDS. SOME OF THE MORE NOTICEABLE ELEMENTS ARE THE VARIETY OF WATER FEATURES. THESE ARE DERIVED FROM THE CANALS THAT PREVIOUSLY DISPOSED OF WASTE FROM THE PLANT. AFTER BEING DECONTAMINATED THEY NOW OFFER A UNIQUE AESTHETIC PRESENCE TO THE SPACE. AN EXAMPLE OF THIS IS THE WALKWAY ILLUSTRATED TO THE FAR LEFT. IT IS SUBMERGED IN THE WATER BY ONLY AN INCH OR TWO. THIS PROVIDES A FEELING OF TRANSITION FROM THE BUSTLING CITY LIFE INTO THE SERENE PARK SPACE. ANOTHER ASPECT OF THE PARK IS ITS VAST EXPANSE OF NATURAL FOLIAGE. THIS BECOMES A RURAL OASIS IN THE URBAN CENTER OF THE NETHERLANDS.









## PRECEDENTS

ELGIN MARBLES, LONDON ENGLAND

THE ELGIN MARBLES REPRESENTS A COMPLETE LOSS OF PLACE. THIS INHERENTLY DISCONNECTS THE SCULPTURES FROM THE TIME AND CONTEXT IN WHICH THEY WERE PLACED INTO THE PARTHENON, WHERE THEY HELD SYMBOLIC AND RELIGIOUS MEANING. NOW THEY ARE JUST ORDINARY GREEK ARTIFACTS DISPLAYED FOR THE MASSES TO GAWK AT. THIS IS THE ANTITHESIS OF WHAT THIS PROJECT IS TRYING TO ACCOMPLISH. THIS PROJECT WILL TRY AND REESTABLISH THE MEANING AND SIGNIFICANCE OF A SPACE THAT HAS BEEN LOST IN THE DE-EVOLUTION OF PLACE.



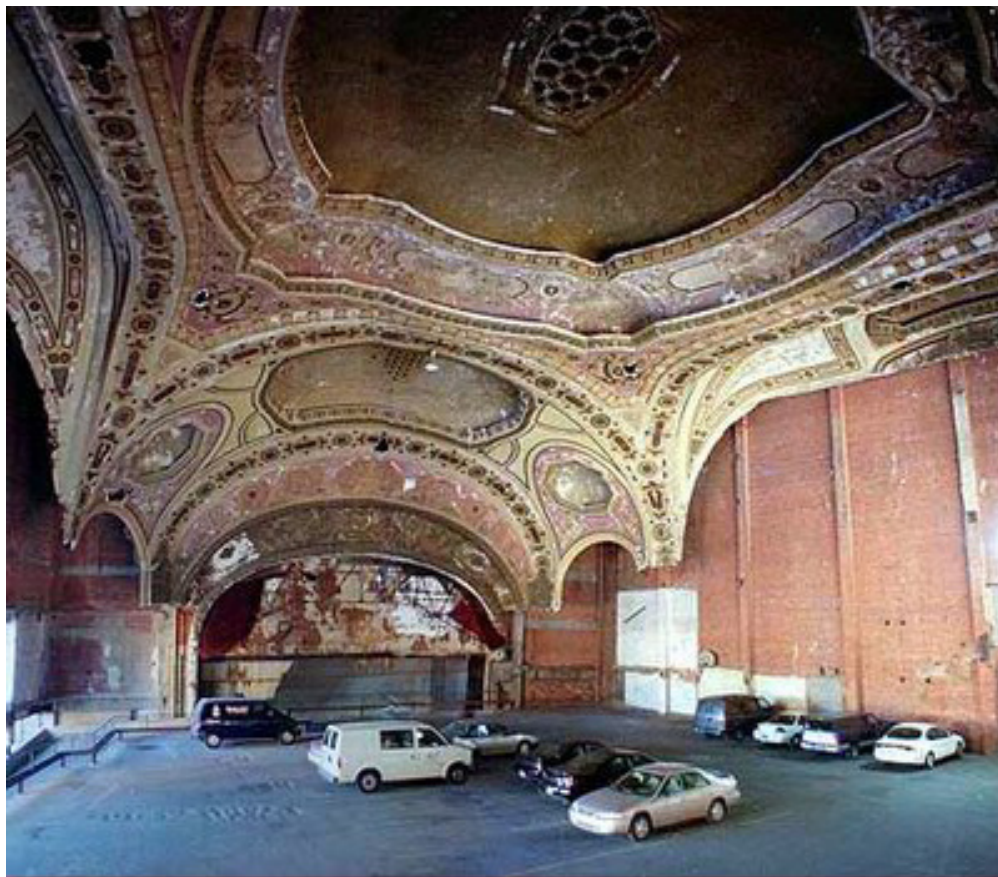




## PRECEDENTS

WHEN IT WAS OPENED IN 1926 IT WAS A SYMBOL OF DETROIT'S RISING STATURE INTO NATIONAL PROMINENCE. BUT AS DETROIT WENT, SO DID THE THEATER. BY THE MID 70'S IT HAD BEEN GUTTED AND STRIPPED AND TURNED INTO A PARKING STRUCTURE. BUT STILL REMNANTS OF THE ORIGINAL GLITZ AND GLAMOUR REMAIN, CREATING AN AMBIGUOUS PLACE TORN BETWEEN ITS TWO HISTORIES. HAVING THIS STRUGGLE OVER THE DOMINANT TIME PERIOD ONLY AMPLIFIES THE TWO ASPECTS OF THE PLACE. THE PARKING STRUCTURE HIGHLIGHTS AND FORCES US TO APPRECIATE THE TIMES PAST WHILE THE DECADENT CEILING AND COLUMNS ONLY AMPLIFY THE NEGATIVITY ASSOCIATED WITH ITS CURRENT STATE.

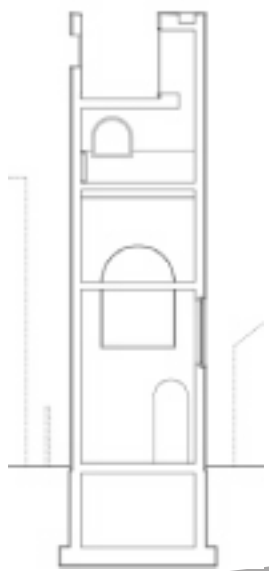
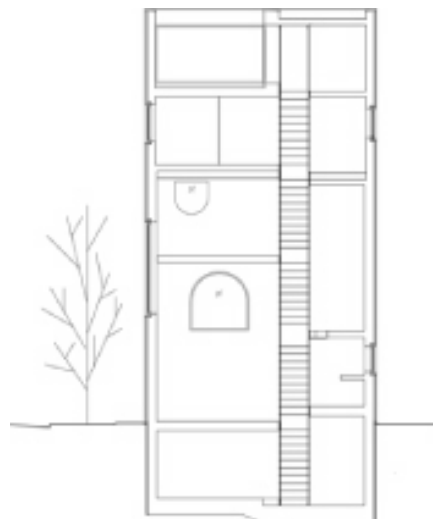




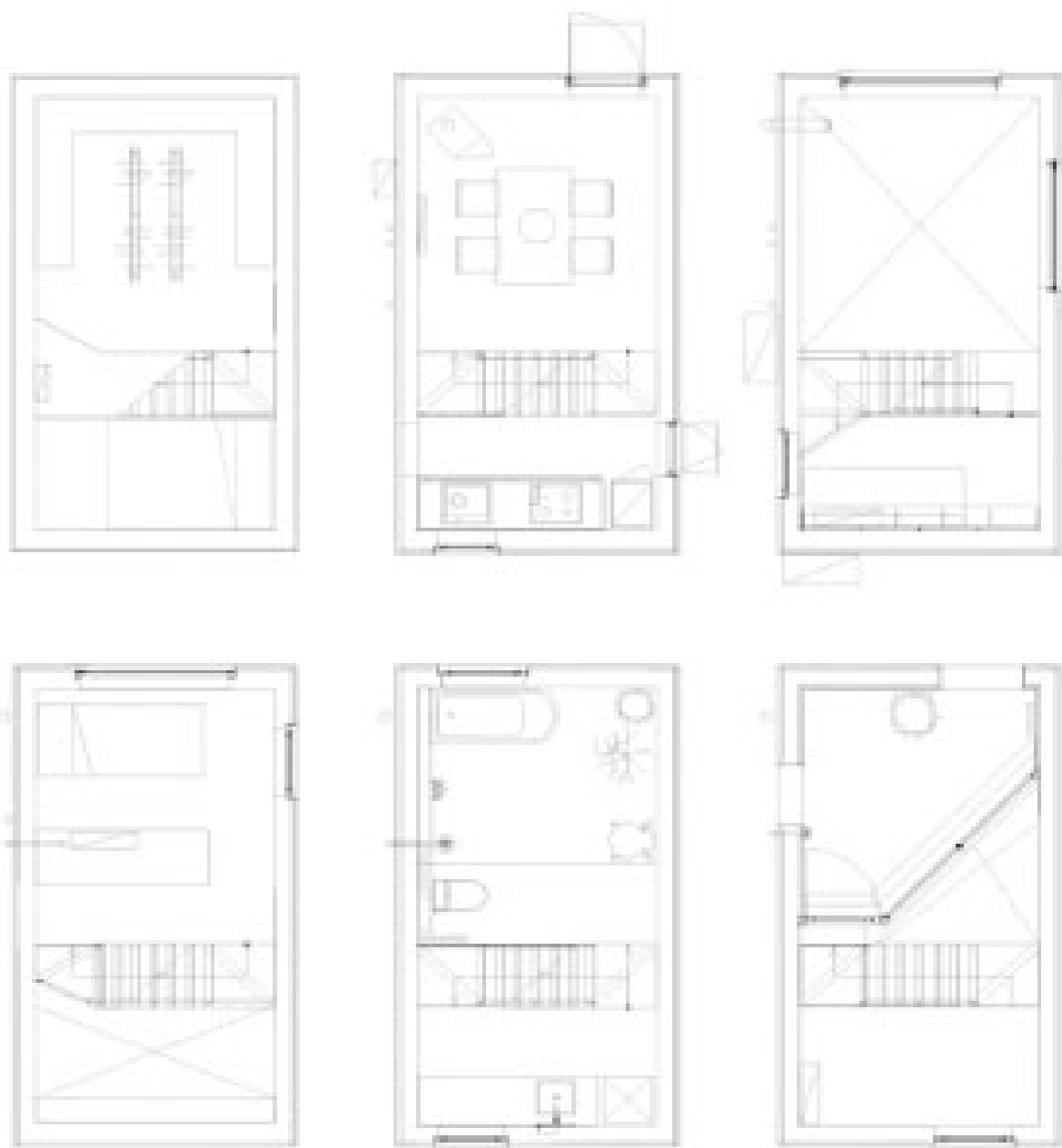
PRECEDENTS

IN THE RESTRICTED CONFINES OF THE DENSELY COMPACTED CITY OF TOKYO AN ARCHITECT MUST WORK WITH THE SPACE AVAILABLE. THE ARCHITECT ATELIER BOW WOW MAXIMIZES THIS LIMITED SPACE BY BUILDING UP RATHER THAN OUT. HE DOES THIS BY CREATING MULTIPLE LEVELS FOR THE SAME ACTIVITY, BREAKING UP THE NORMALLY EXPANSIVE ROOMS. THE STAIR WAY BREAKS UP THE SPACES, MAXIMIZING SPACES RATHER THAN TAKING UP VALUABLE FLOOR SPACE WITH WALLS.

THIS SPACE IS SIMILAR TO THE CONSTRAINTS LIMITED BY THE BRIDGE. TO FULLY EVOLVE THE SITE THE BRIDGE SHOULD BE TRANSFORMED FROM A DESOLATE STRUCTURE IN TO A FULLY FUNCTIONING BUILDING. THIS INCLUDES INHABITING THE ENTIRE TOWER THAT FORMERLY SPANNED THE RIVER.







PRECEDENTS

THE TORPEDO FACTORY, WASHINGTON D.C.

THE TORPEDO FACTORY , AS ITS NAME IMPLIES IS A FORMER ARMS PRODUCTION FACILITY IN WASHINGTON D.C. THAT HAS BEEN RENOVATED AND TRANSFORMED INTO AN ARTISTIC COMMUNE WHERE ARTISTS CAN COME AND CREATE THEIR WORK. THIS COMMUNE IS COMBINED WITH VISITORS TO THE COMPLEX WHO CAN INTERACT WITH THESE ARTISTS AND EVEN PURCHASE THEIR WORK. A VARIETY OF ARTISTS ARE SUPPORTED BY THE TORPEDO FACTORY, CREATING A MULTI -DISCIPLINARY ATMOSPHERE. THE SPACE FEATURES TWO LARGE WORKSHOPS AND SIX GALLERY AREAS OF VARYING SIZES AND ATMOSPHERE. THIS IS THE TYPE OF PROGRAM THAT THE SITE IN PORT HURON WILL BE TRANSFORMED INTO .



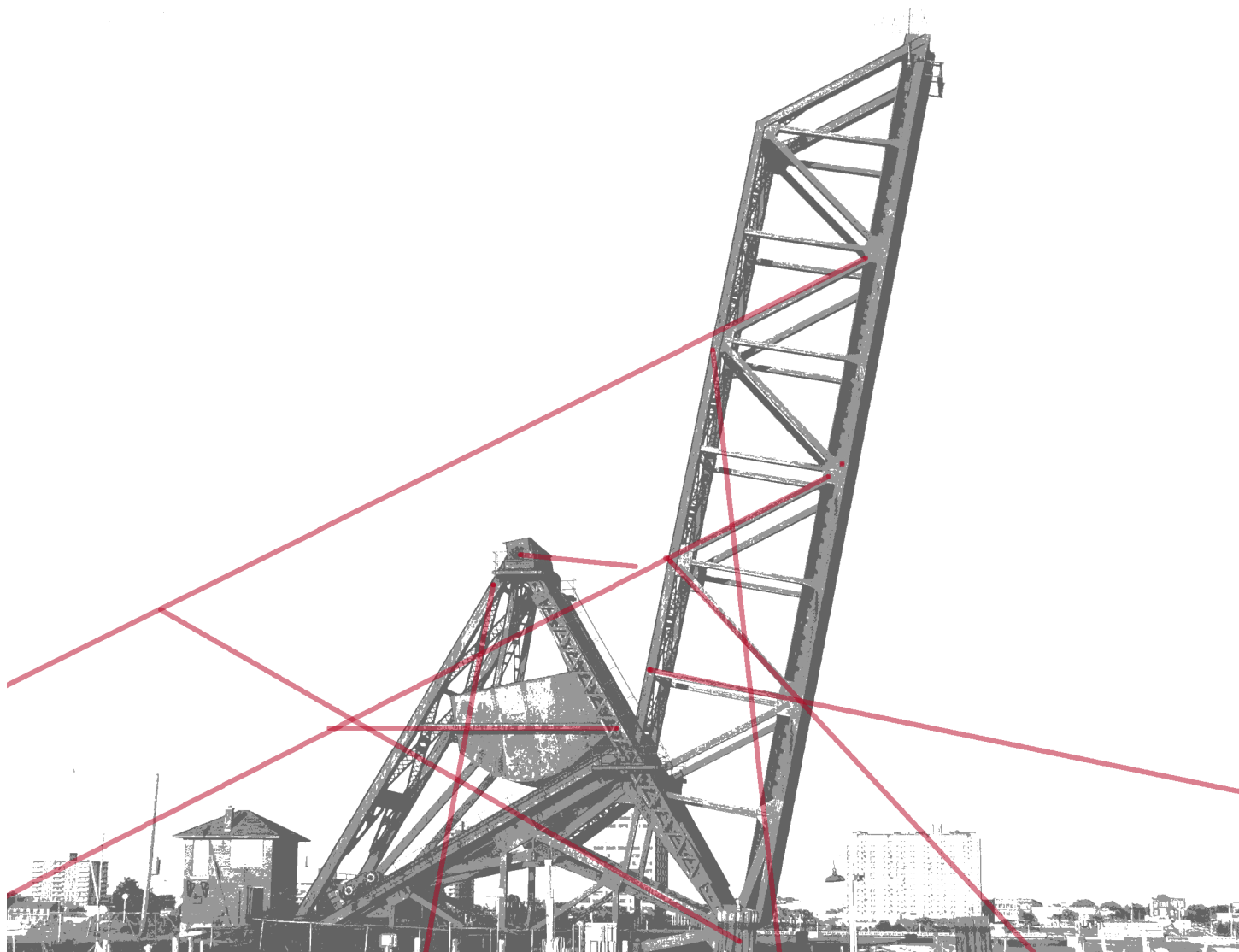


## THEORY OF FORM

ALTHOUGH THE PROGRAM OF THE SITE WILL BE CONSTANTLY SHIFTING AND IN A PERPETUAL STATE OF FLUX THERE MUST BE SOME SORT OF GOVERNING FACTOR. THIS FORM WILL BE THE HEART OF THE PROGRAM, PROVIDING AN INITIAL JUMP-START TO THE REVITALIZATION PROCESS OCCURRING WITHIN THE SITE.

THE BRIDGE WILL BE UTILIZED AS THE MAIN CATALYST POINT IN THE EVOLUTIONARY PROCESS. THIS VESTIGE OF TIMES PAST WILL BE JUMP STARTED AND TRANSFORMED FROM A MERE OBJECT WITHIN SPACE TO THE HEART OF A RE-ENERGIZED **PLACE.**

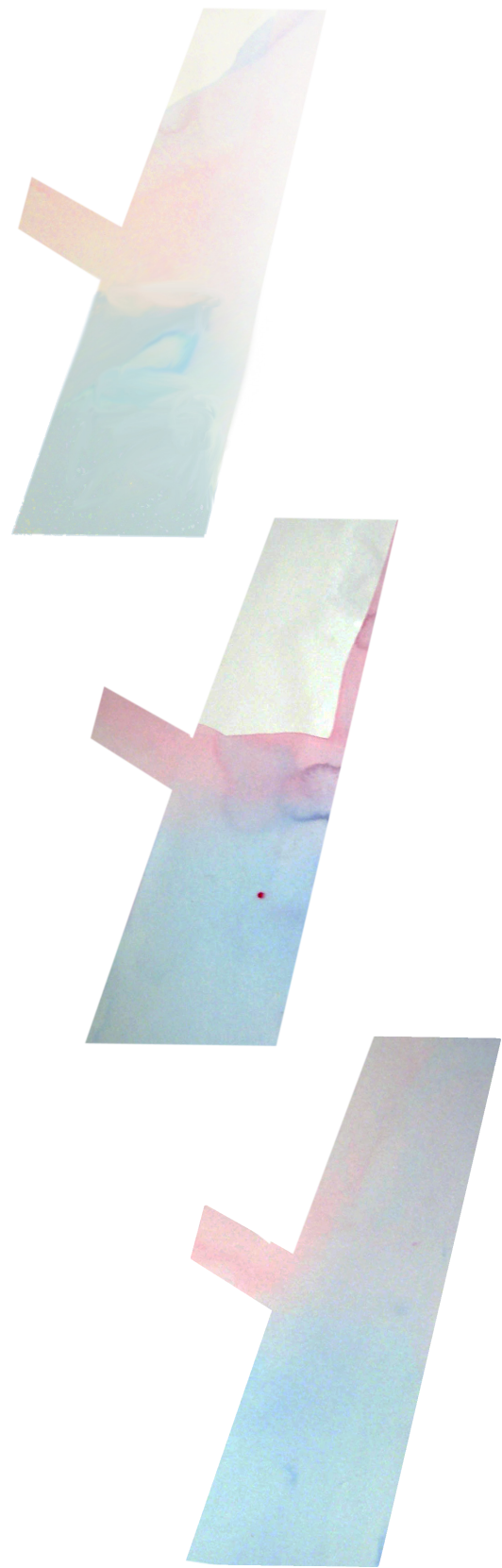
THIS IS A BALANCING ACT, ATTEMPTING TO CREATE A SELF EVOLVING PLACE WITHOUT DISRUPTING WHAT MAY BECOME WITHIN THIS PLACE. ESSENTIALLY IT IS RIDING A BALANCE BEAM BETWEEN PUSHING THE ARCHITECTURAL GESTURE TOO FAR AND REDUCING THE ARTISTIC EXPRESSION. OR THE OTHER OPTION BEING THAT THERE IS NO CONTROLLING FACTOR THAT GOVERNS THE SITE, CREATING A JUMBLE OF ARTISTIC WORKS THAT HAVE NO CORRELATION TO ONE ANOTHER. THIS TURBULENCE DISRUPTS THE CONTINUITY OF PLACE, CREATING A DISJUNCTION BETWEEN THE WORKS. TO CREATE A WHOLE IDENTITY OF PLACE AND EVOLUTION THEIR NEEDS TO BE HARMONY CREATED BY THE INITIAL GESTURE. THIS IS WHERE THE DERIVATION OF FORM BEINGS.



THIS QUICK DIAGRAM DISPLAYS HOW THE EXISTING CHORDS OF THE TRUSS MAY BE UTILIZED AND FURTHER DEVELOPED TO CREATE AN INITIAL FRAMEWORK FROM WHICH THE ARTISTS MAY WORK FROM. THESE EXTENSIONS OF THE CHORDS OF THE TRUSS WILL BEGIN TO SOLIDIFY THE RUSTED STRUCTURE AND ALSO CREATE A LAYOUT AND BEGIN TO FORM SPACES THAT MAY BE OCCUPIED AND AREA FOR ARTISTS TO DEVELOP

# SITE CONCEPTS

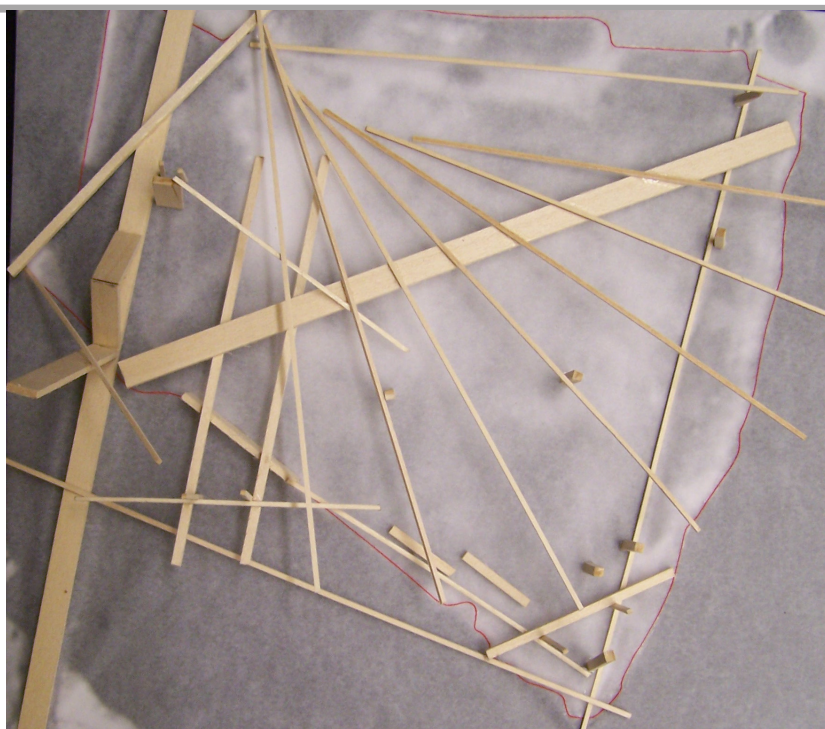
TO FULLY UNDERSTAND THE CONCEPTUAL EVOLUTION OF THE SITE THERE MUST BE AN UNDERSTANDING OF THE SITE AS A WHOLE. TO DO THIS A SMALL SERIES OF MODELS WAS CONSTRUCTED TO DISCOVER UNDERLYING FACTORS WITHIN THE SITE AND HOW THEY MAY INFLUENCE THE DEVELOPMENT OF IDENTITY WITHIN THE SPACE ITSELF. THESE DISPLAY A VARIETY OF CONDITIONS WITHIN THE SAME MODEL, INCLUDING SIGHT LINES, SHADOW DIAGRAMS, PREVIOUS CONNECTIONS AND PATHWAYS AROUND THE SITE.



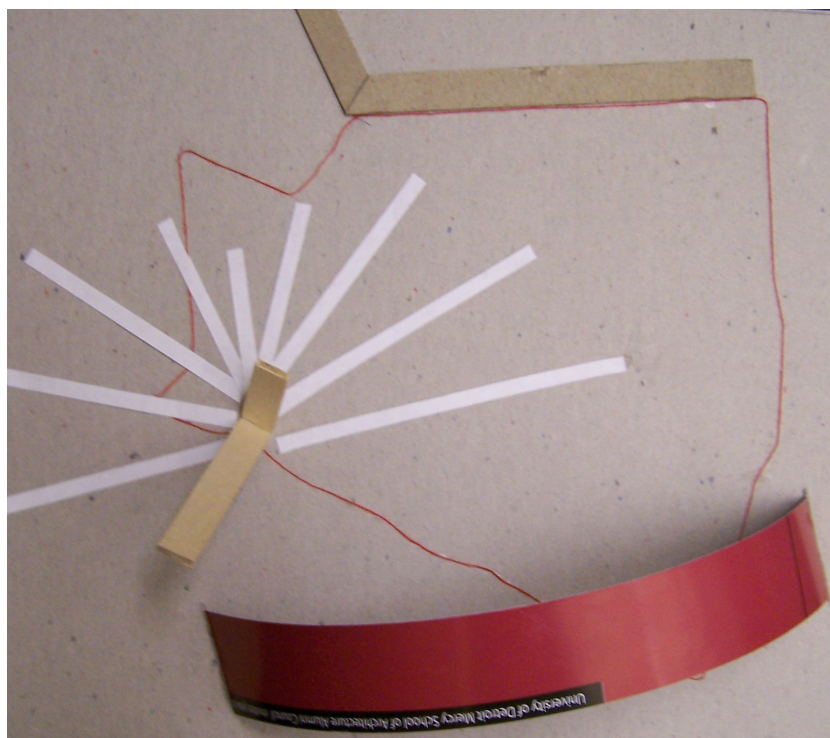
EXPLORATION OF FLOWS OF INTERSECTING RIVERS



THIS MODEL DISPLAYS THE CONSTRAINTS OF THE SITE ALONG WITH SITE LINES UPON ENTERING THE SITE. IT ALSO PROVIDES AN INITIAL SCALE OF BRIDGE TO SITE. THIS MODEL ALSO PROVIDES A CLEAR UNDERSTANDING OF THE PATHWAYS INTERSECTING THE SITE AND HOW THEY MAY BE UTILIZED TO DERIVE A FORM

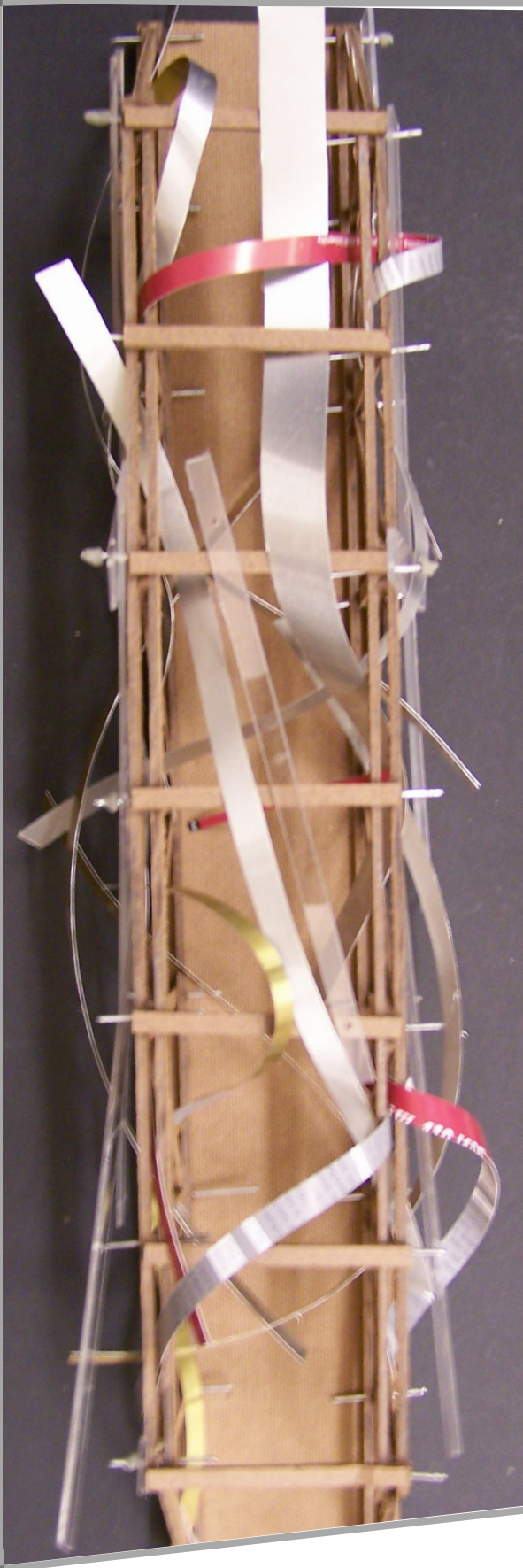


THIS MODEL IS A QUICK DIAGRAM OF HOW THE SUN IMPACTS THE CURRENT SITE. BEING THE ONLY STRUCTURE ON THE SITE AND TOWERING OVER ANY OTHER BUILDING IN PORT HURON IT CASTS HEAVY SHADOWS WITHIN THE SITE WHICH MIGHT HINDER OR EVEN BECOME AN ASPECT WITHIN THE DESIGN PROCESS

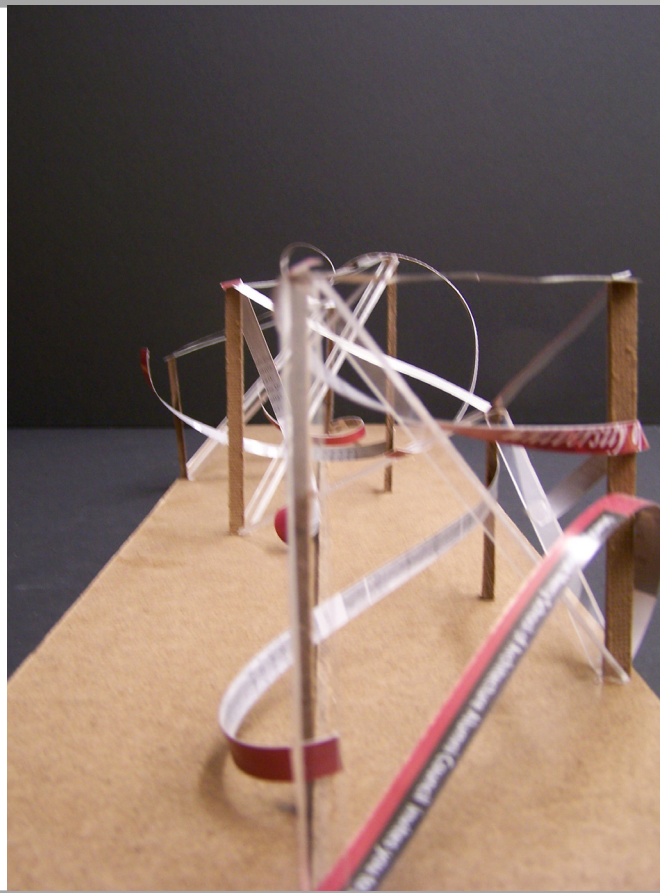
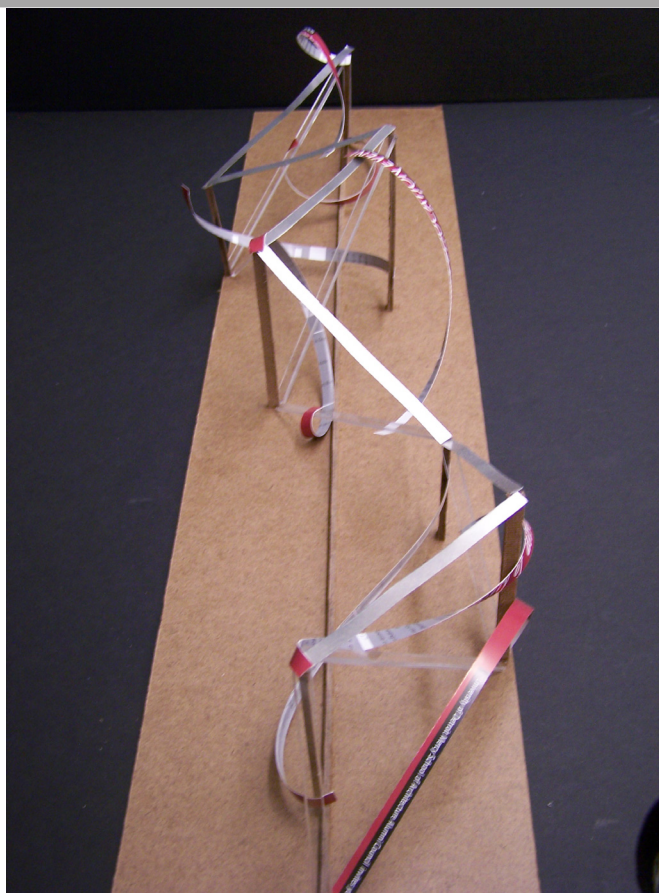


# INITIAL CONCEPTS

THESE INITIAL MODELS WERE NOT INTENDED TO BE TAKEN AS THEY WERE TO BE BUILT. RATHER THEY WERE TO SHOWCASE SOME OF THE ENERGY THE NEW IDENTITY WOULD SHOWCASE. HOW THE BUILDING MIGHT EVOLVE OVER TIME AND OVERCOME THE STIGMA OF STRUCTURES BEING STATIC ENTITIES. THESE MODELS ALSO BEGAN TO PROVIDE A BASIS FOR A FORM THE BUILDING MAY EVENTUALLY EVOLVE INTO.







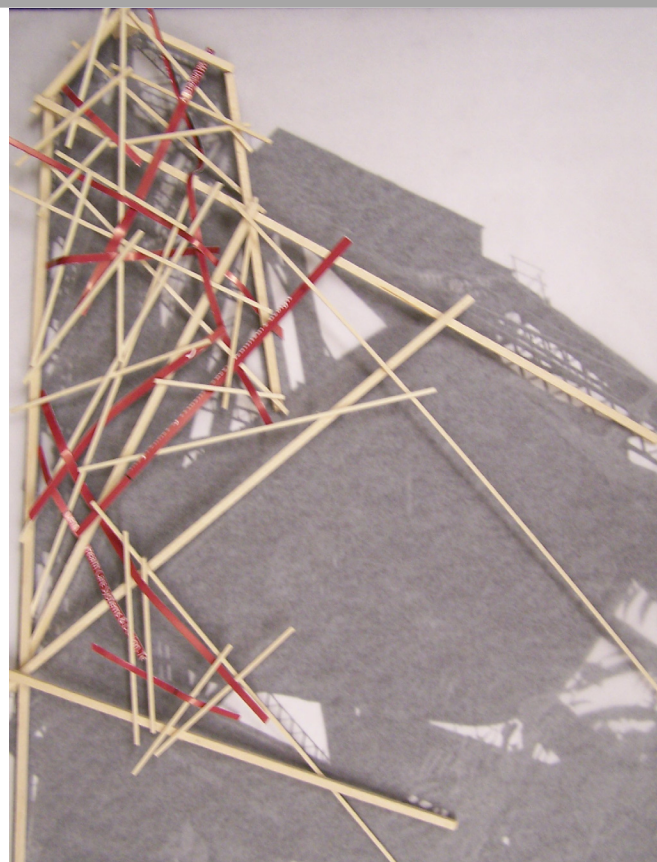
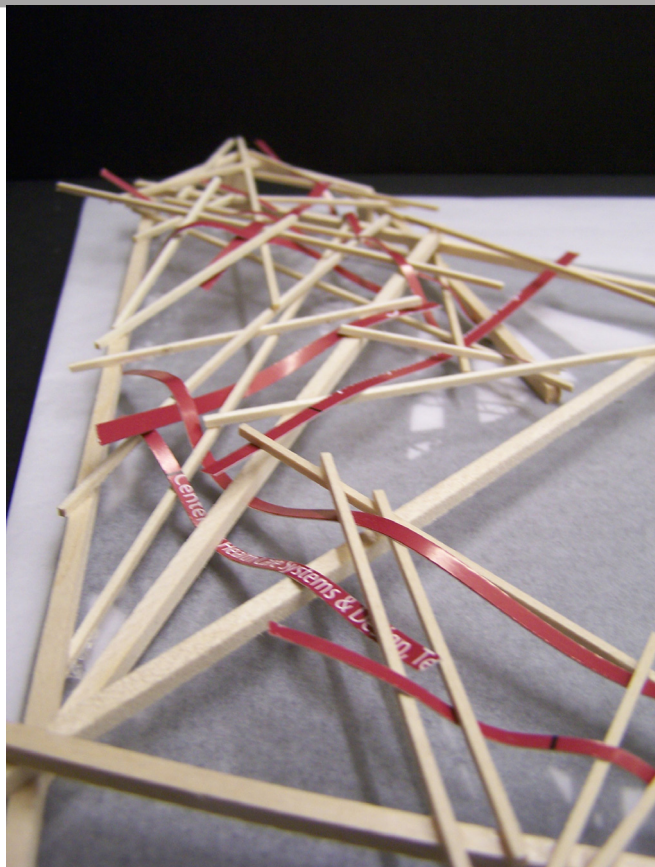
THESE SPECIFIC MODELS ARE DEMONSTRATIONS IN THE TEMPORALITY OF A FIXED STRUCTURE. ALL THREE ARE ABSTRACTIONS OF THE BRIDGE, WHETHER THE TRUSS, SPECIFIC CHORDS OR THE BRIDGE AS A WHOLE. BUT THE SIGNIFICANCE OF THESE MODELS IS IN THEIR CAPABILITY TO EVOLVE. THEY HAVE TAKEN AN ORDINARY ITEM AND TRANSFORMED IT INTO SOMETHING DIFFERENT AND UNIQUE. SOMETHING THAT MAY BE UTILIZED TO SHAPE THE FORM OF THE BUILDING

# INITIAL CONCEPTS

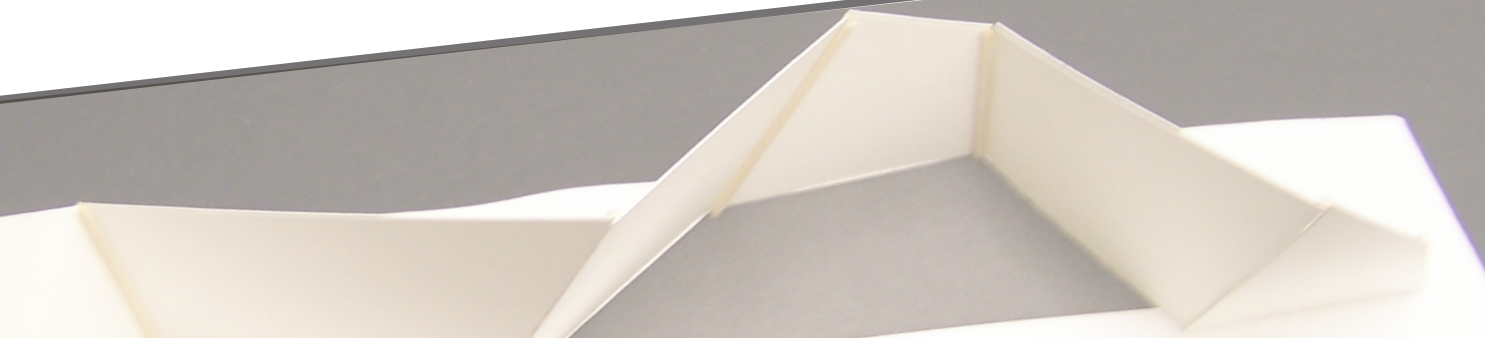
THESE SECONDARY CONCEPTUAL MODELS AND DIAGRAMS BEGIN TO ILLUSTRATE A FORM DERIVED FROM THE TEMPORALITY OF THE PREVIOUS MODELS. THIS SPECIFIC MODEL WAS CREATED BASED OFF THE CHORDS OF THE TRUSS AS THEY HAVE CHANGED THROUGH MANIPULATION FROM THE PREVIOUS MODEL. THESE FORMS MAY BEGIN TO HELP IN CREATING A SUBSTANTIAL, CONCRETE BUILDING FORM







THIS MODEL IS A COMBINATION OF THE TEMPORAL AND PERMANENT AS IT IS OBSTRUCTED BY THE CURRENT CONTEXTUAL RELATIONS. IN ITS PUREST FORM IT IS MERELY A PERSPECTIVE IMAGE BUILT UP INTO A THREE DIMENSIONAL FORM. BUT WHEN ANALYZED FURTHER IT BEGINS TO PRESENT ITSELF IN THIS MUCH MORE ANALYTICAL SENSE.





## DEVELOPMENTAL STUDIES

FROM THESE PREVIOUS STUDIES IN TWO DIMENSIONS AND IN THREE DIMENSIONS AN ACTUAL BUILDING FORM BEGAN TO TAKE GRIP OF THE SITE. IT FEATURED ELEMENTS FROM THE PREVIOUS STUDIES I HAD CONDUCTED AND WAS BASED OFF OF THE THEORIES PREVIOUSLY FORMULATED.

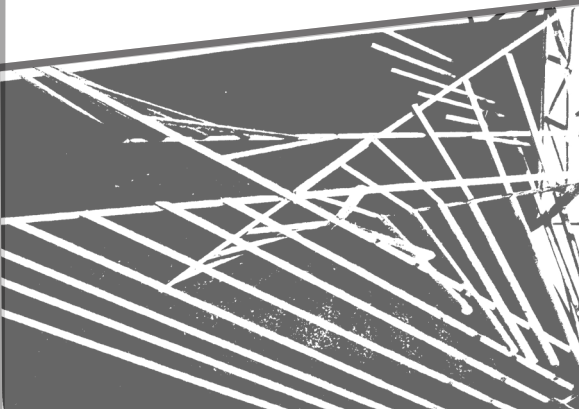
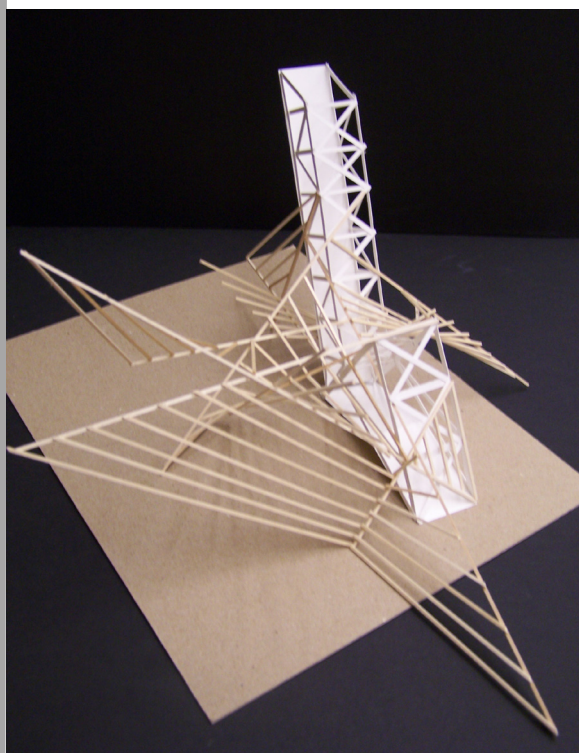
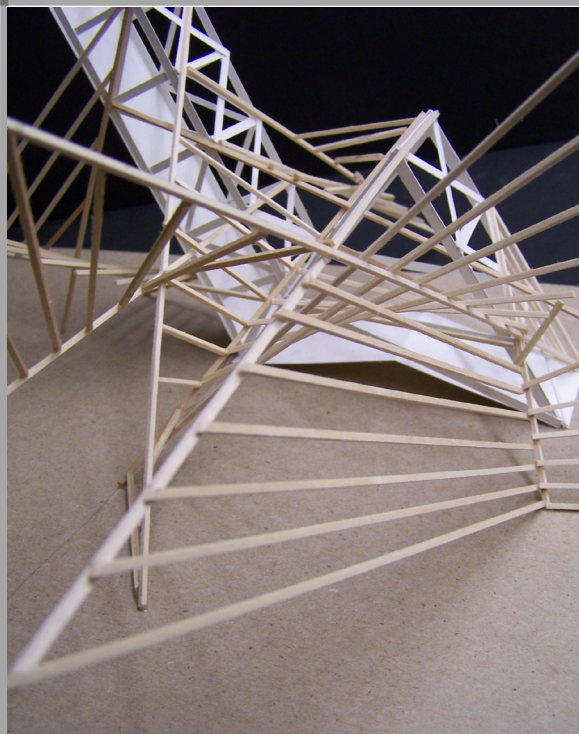
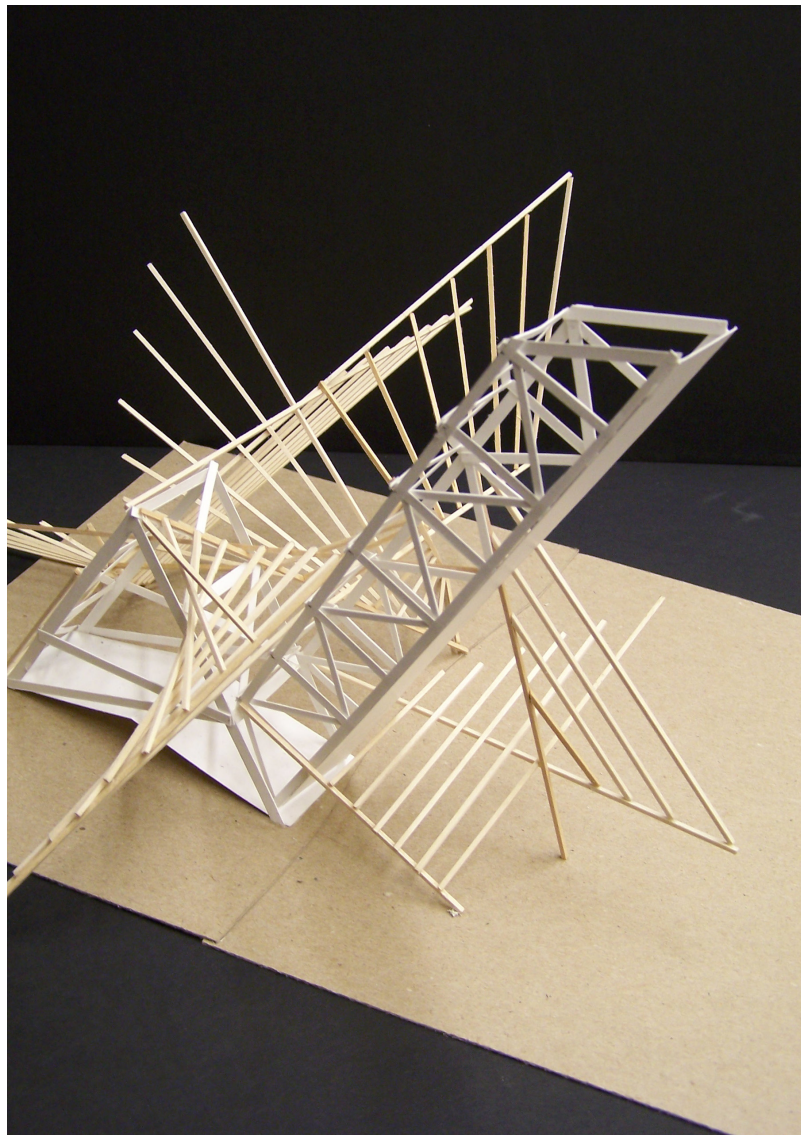
IN THE FIRST OF THESE STUDIES ABSTRACTED CHORDS OF THE TRUSS FORM A FRAME WORK FOR A TYPE OF LATTICE WORK THAT SPANS THESE MAIN MEMBERS . THEY MAY BE TENSILE OR STRUCTURALLY IRRELEVANT, BUT THEIR PURPOSE WOULD REMAIN THE SAME.

THESE PIECES WOULD BE THE SUPPORT STRUCTURE FOR THE ARTISTS REDEVELOPMENT OF THE SITE. THEY WOULD CONTAIN WORKS OF ALL MEDIUMS FROM SCULPTURAL , TO PAINTS, EVEN ARCHITECTURAL AS THE PEOPLE WHO OCCUPY THIS BUILDING BEGIN TO MORPH THE STRUCTURE TO SUIT THEIR PARTICULAR NEEDS.

AS THE BUILDING BEGINS TO EVOLVE AND RE-CREATE IDENTITY THESE PIECES SPANNING THE LENGTH BETWEEN THE ELONGATED CHORDS BECOME THE CORNERSTONES IN RE-ESTABLISHING PLACE WITHIN THE DEGRADED SPACE.





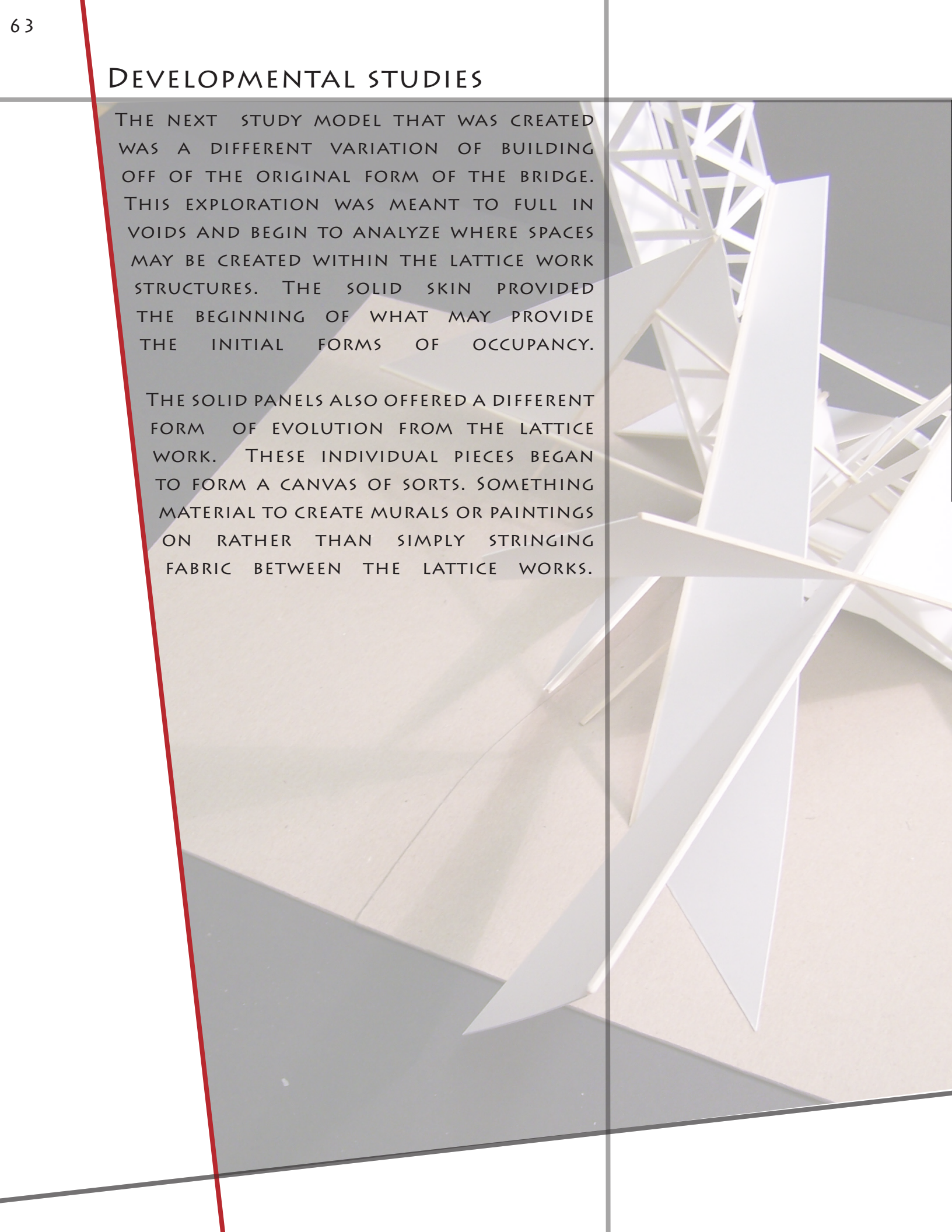




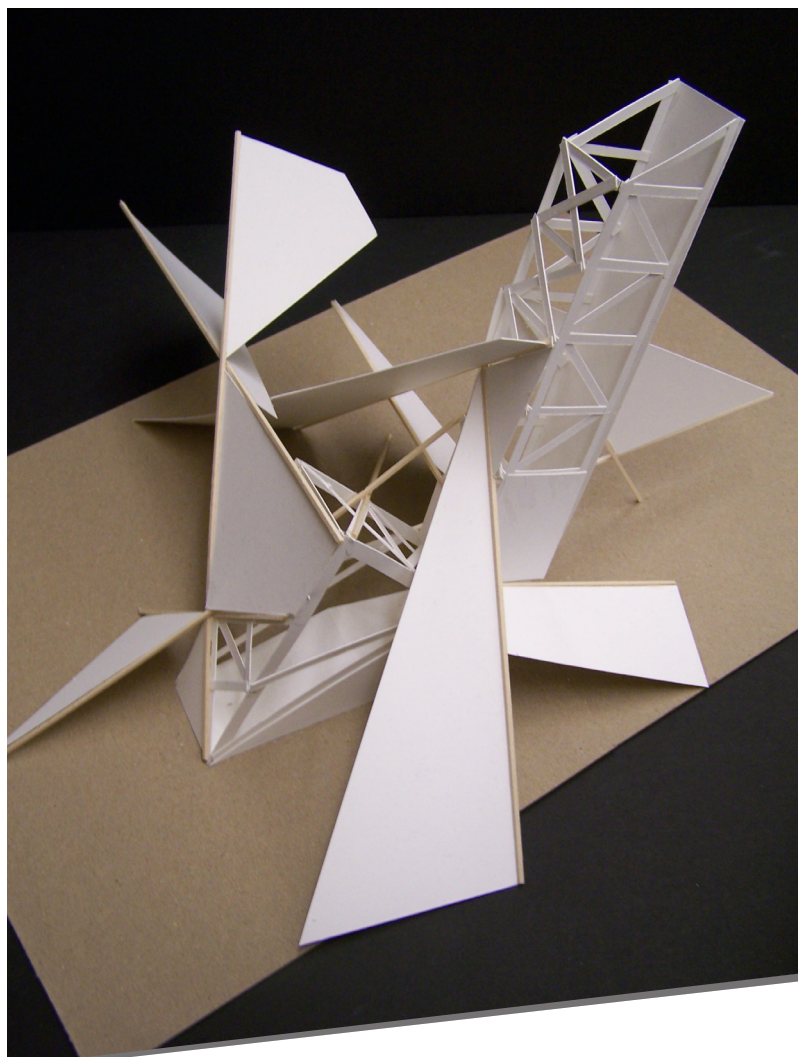
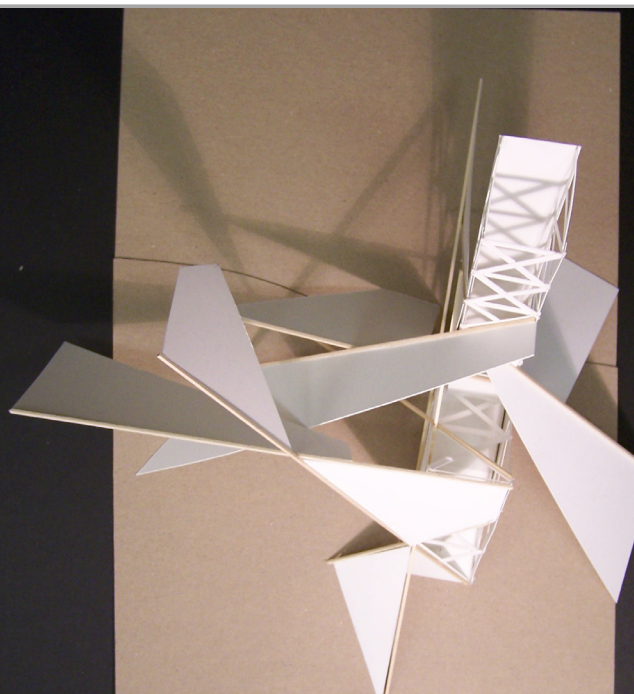
# DEVELOPMENTAL STUDIES

THE NEXT STUDY MODEL THAT WAS CREATED WAS A DIFFERENT VARIATION OF BUILDING OFF OF THE ORIGINAL FORM OF THE BRIDGE. THIS EXPLORATION WAS MEANT TO FULL IN VOIDS AND BEGIN TO ANALYZE WHERE SPACES MAY BE CREATED WITHIN THE LATTICE WORK STRUCTURES. THE SOLID SKIN PROVIDED THE BEGINNING OF WHAT MAY PROVIDE THE INITIAL FORMS OF OCCUPANCY.

THE SOLID PANELS ALSO OFFERED A DIFFERENT FORM OF EVOLUTION FROM THE LATTICE WORK. THESE INDIVIDUAL PIECES BEGAN TO FORM A CANVAS OF SORTS. SOMETHING MATERIAL TO CREATE MURALS OR PAINTINGS ON RATHER THAN SIMPLY STRINGING FABRIC BETWEEN THE LATTICE WORKS.





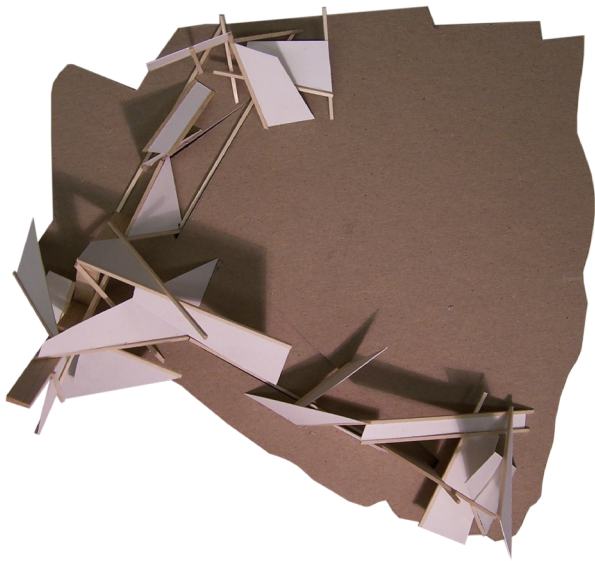
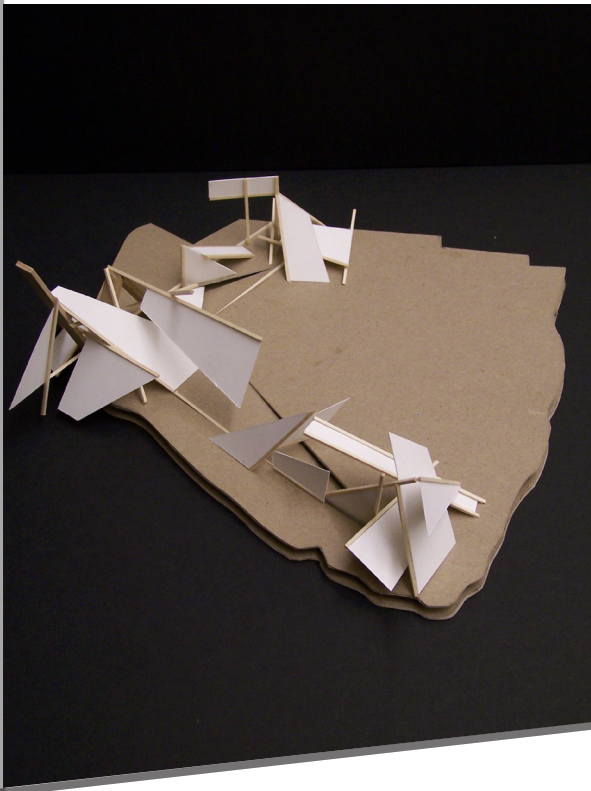
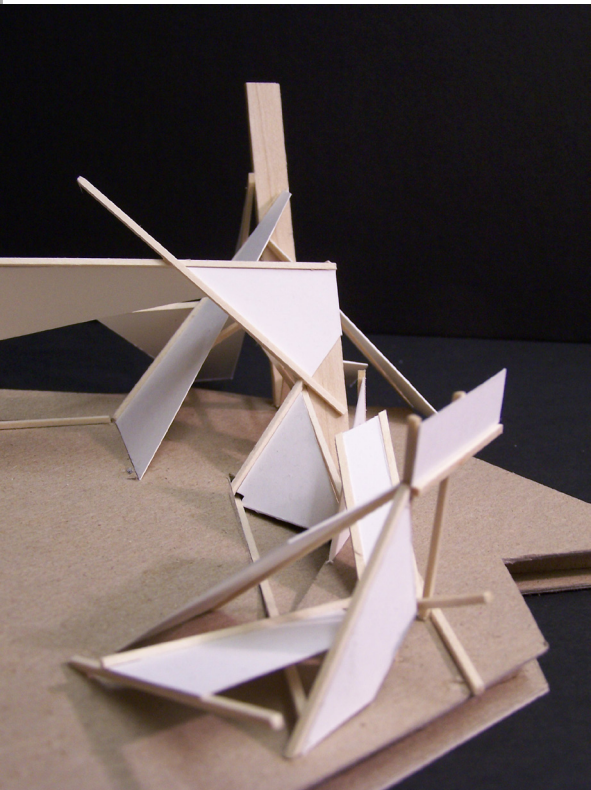


# DEVELOPMENTAL STUDIES

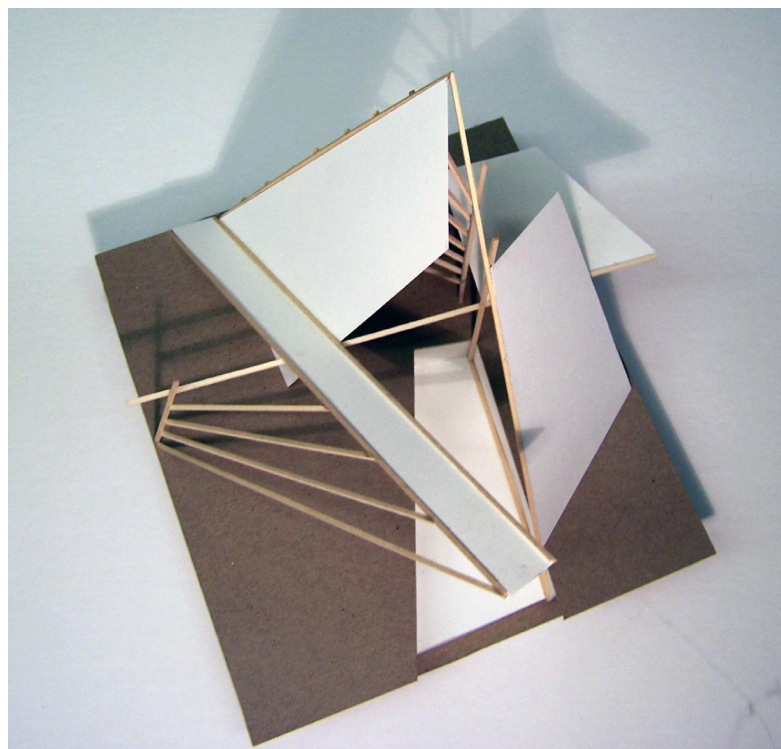
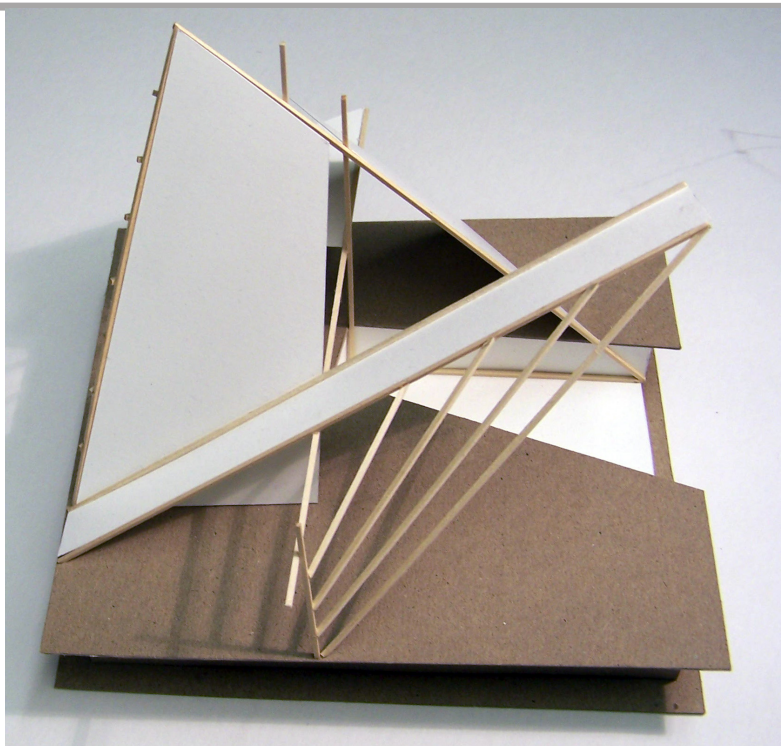
FURTHER EXPLORATIONS INVOLVED STARTING TO EXPAND THE FORMS BEING DERIVED FROM THE BRIDGE ACROSS THE SITE. THIS WOULD ACCOMPLISH THE ENGAGEMENT OF THE ENTIRE SITE RATHER THAN CREATING AN EMBLEMATIC SYMBOL FROM THE BRIDGE.

TO BEGIN THE EXPLORATION THE FORMS CREATED WITH THE SOLID MASSES BEGIN TO PENETRATE INTO THE GROUND, CREATING SHADOW LIKE FORMS WHICH MAY BEGIN TO FORM PATHWAYS AND PROMENADES APPROACHING THE MAIN STRUCTURE OF THE BRIDGE.

FORMS WOULD BEGIN TO EMERGE FROM THIS SUBTERRANEAN AREA CREATING NODES AT THE FOCAL POINT OF THE SITE, THE MAIN ENTRY AREA AND ALSO THE CORNER SITUATION THAT BINDS THE RIVERS. THESE FIRST VENTURES INTO THE BARREN SITE BECAME THE FIRST INCORPORATION OF THE ENTIRE CONTEXT OF MY EXPLORATIONS. COMBINING WHAT HAS BEEN CREATED TO THIS POINT,





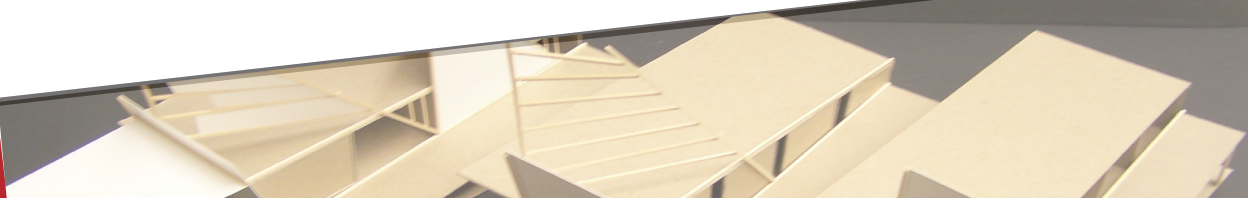


## DEVELOPMENTAL STUDIES

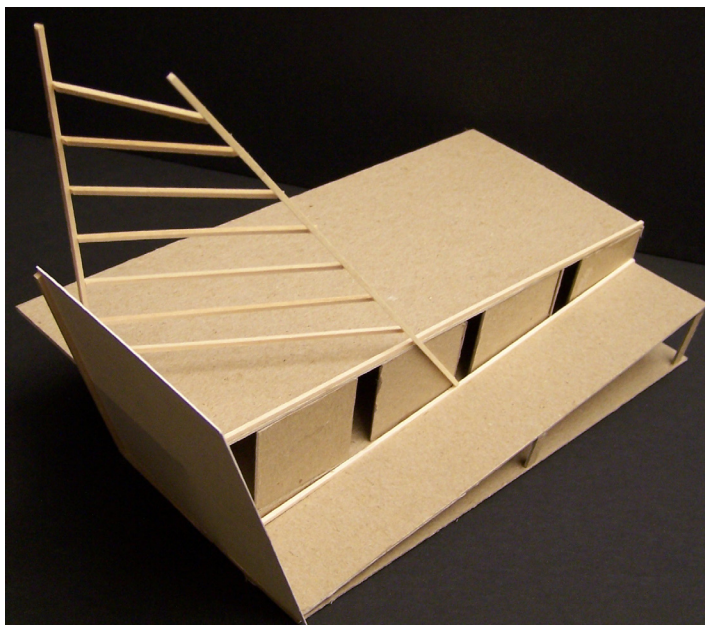
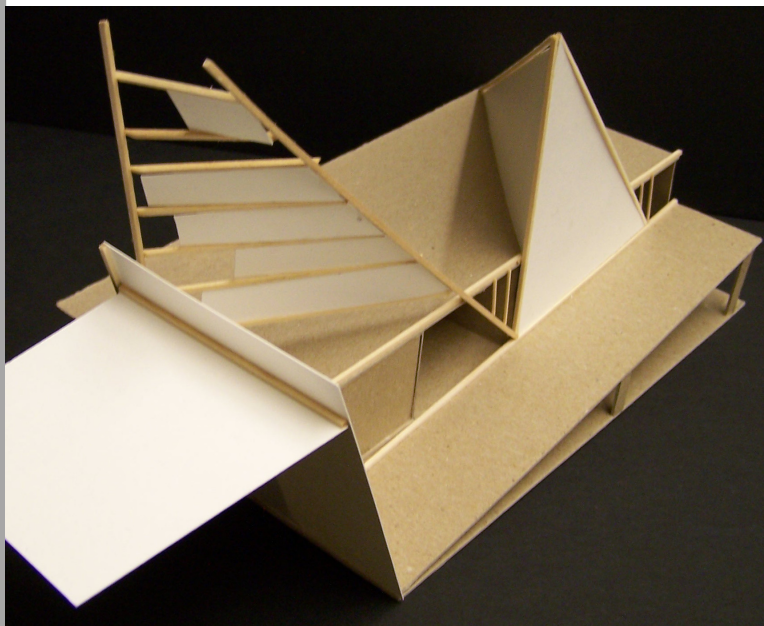
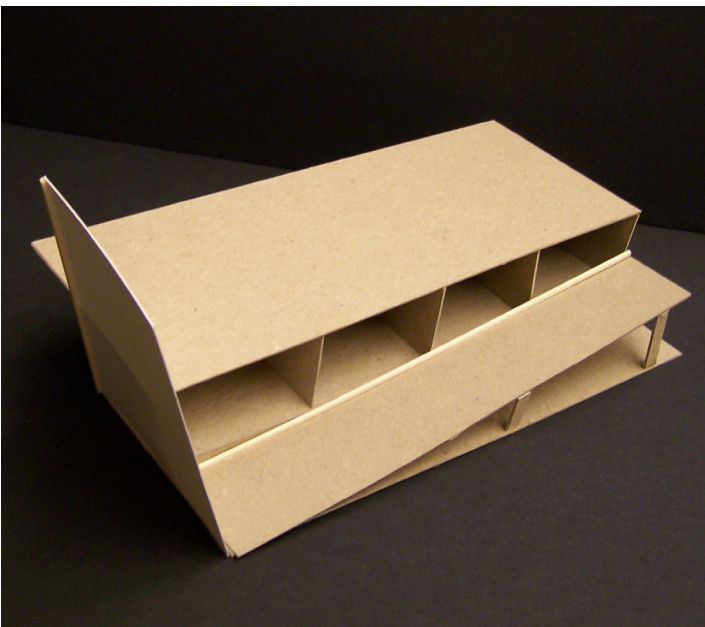
A CHARETTE WAS CONDUCTED MIDWAY THROUGH THE SEMESTER TO FURTHER DEVELOP OUR BUILDINGS IN A SIGNIFICANT WAY. THE FOCUS OF THIS STUDY FOCUSED ON THE EVOLUTION OF THE SITE, IN PARTICULAR, HOW ONE SPECIFIC SCENARIO MIGHT UNFOLD WITHIN THE SITE.

THE AREA OF STUDY WAS THE NEWLY DEVELOPED UNDERGROUND SPACES WHICH WOULD BECOME THE SUPPORT SPACES FOR THE MORE EXTRAVAGANT PUBLIC AREAS ABOVE GRADE. THESE ORIGINALLY BLAND SPACES WOULD ESSENTIALLY BE A BLANK CANVAS FOR THE ARTIST TO DEVELOP IN THEIR OWN PARTICULAR WAY WHETHER A GROUP OR AS A WHOLE COLONY.

EVOLUTION IS ALMOST UNPREDICTABLE. THEREFORE THIS EXAMPLE THAT IS BEING LAID OUT WITHIN THESE MODELS IS NOT MEANT TO BE A MASTER PLAN OR A PHASING PLAN, BUT RATHER A SCENARIO. THIS POSSIBLE TIME LINE FOLLOWS ALONG THE MITIGATING FACTORS OF THE ORIGINAL STRUCTURE THAT WAS SET IN PLACE UPON THE SITES RE-CONCEPTION.







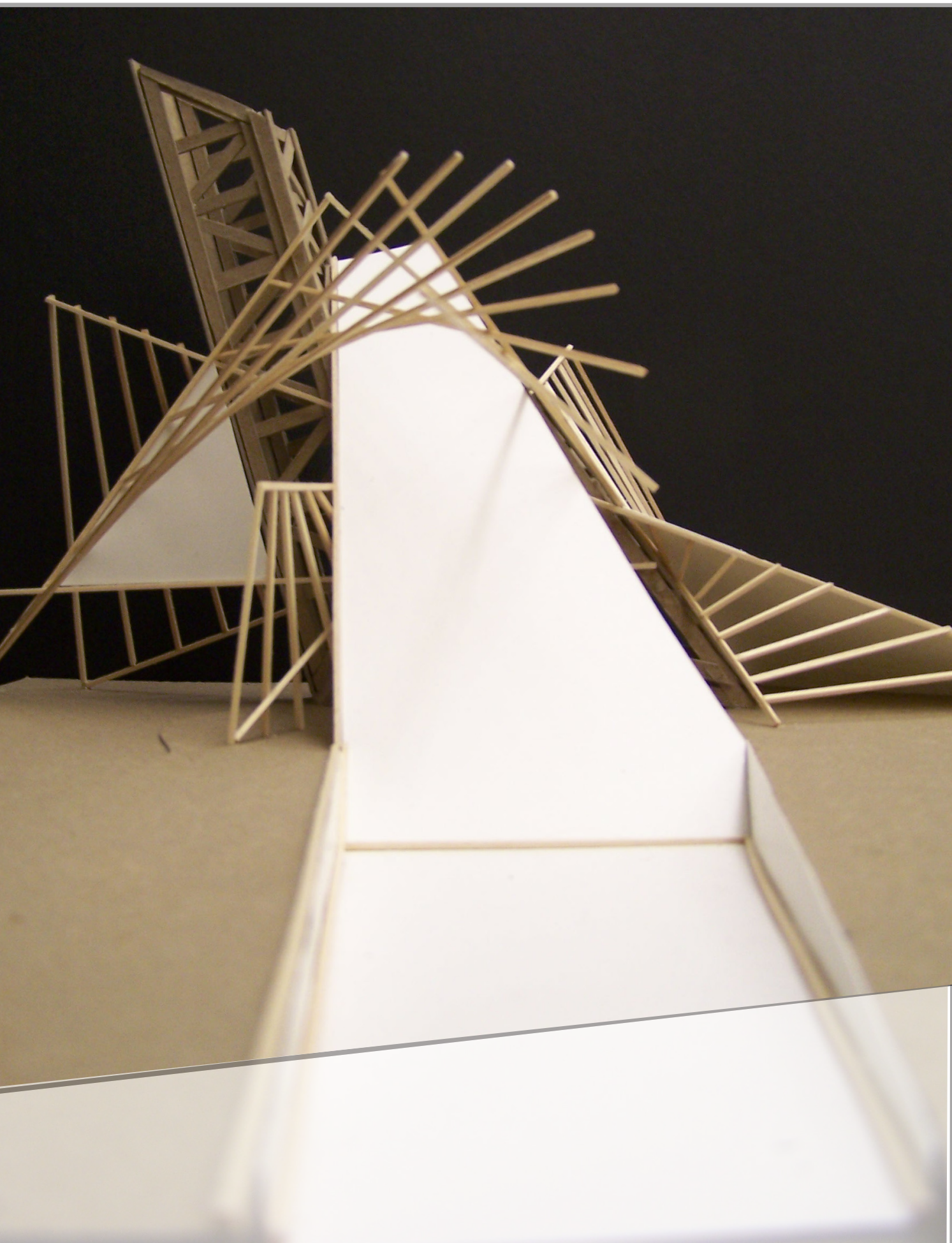
## SCHEMATIC DESIGN

THE AFTER DEVELOPING SCENARIOS OF POSSIBLE EVOLUTIONARY PATHS, THE NEXT STEP BECAME TO CREATE A SYNTHESIS OF THE PREVIOUS STUDIES INTO A FLUENT STRUCTURE THAT MAY BE ABLE TO BE UTILIZED IN ITS ENTIRETY.

THE COMBINATION OF THE LATTICE STRUCTURES ALONG WITH THE SOLID MASSING PROVIDES A UNIQUE BUILDING WITH MANY OPPORTUNITIES TO EVOLVE AND SHIFT IDENTITY OVER TIME. THE MESHING OF THESE TWO CONCEPTS ALSO CREATES A UNIQUE ATMOSPHERE WITHIN THE BUILDING, CREATING SOLID AND VOID SPACES, CORRELATING TO THE FUNCTION THESE SPACES WILL SERVE UPON FURTHER DEVELOPMENT. THE SITE IS ENGAGED AS A WHOLE BY TWO PLUNGING AREAS, WHERE THE SHADOW OF THE SOLID SEEMS TO FALL BELOW GRADE. THESE AREAS PROVIDE MORE PRIVATE SUPPORT SPACES FOR THOSE PUBLIC SPACES ABOVE GROUND.

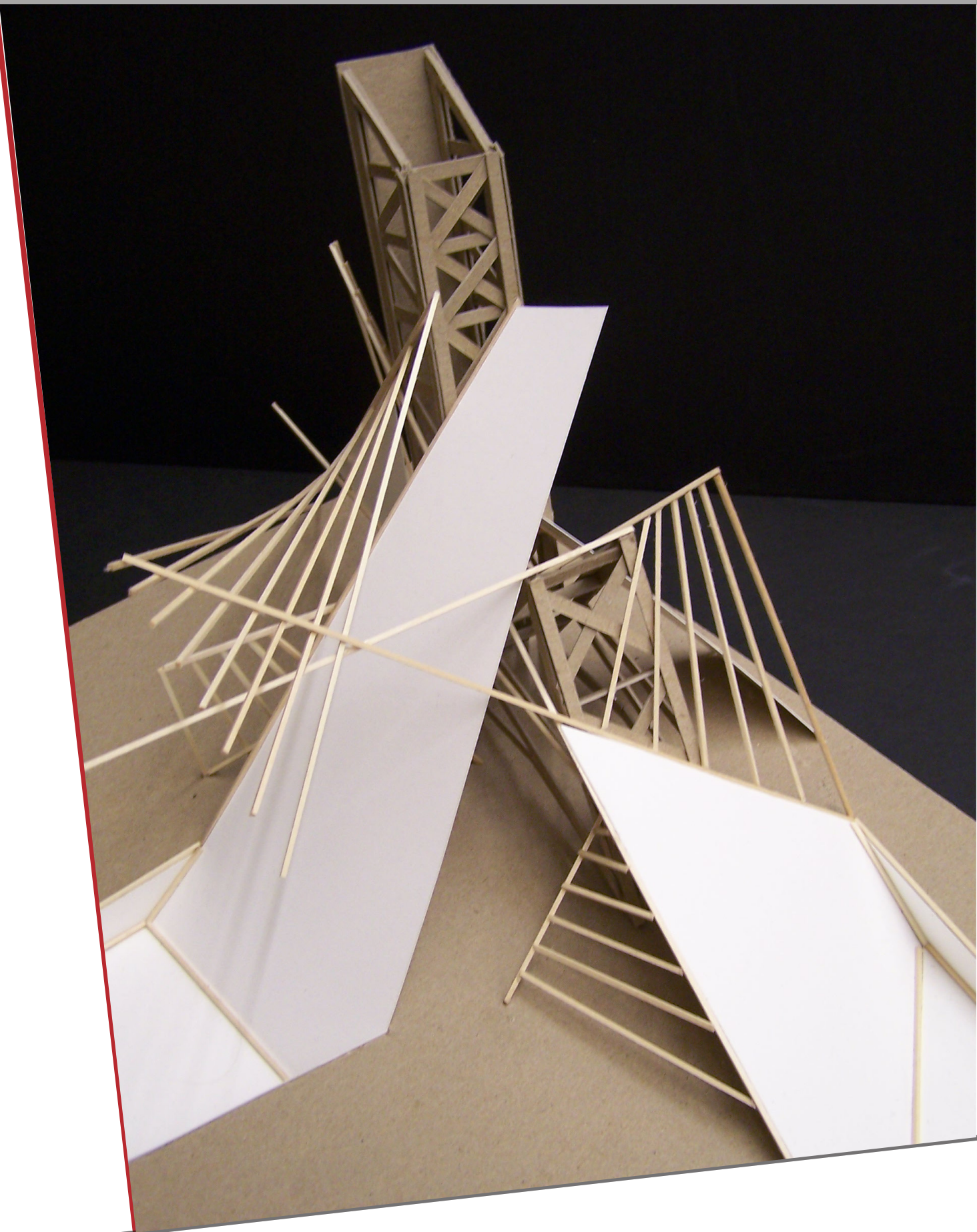
THIS EXPLORATION UTILIZED ALL OF THE LESSONS LEARNED PRIOR TO THIS DEVELOPMENT, WHILE ALSO CREATING NEW PROBLEMS, SUCH AS A TOTAL SITE ENGAGEMENT. RATHER THAN MERE NEGATIVE EXTRUSIONS CARVING THE LANDSCAPE. THE DISJUNCTION BETWEEN TO THE ELEMENTS OF THIS STUDY OFFERED A VIEW AS TO WHAT MAY BECOME IN FUTURE MODELS.



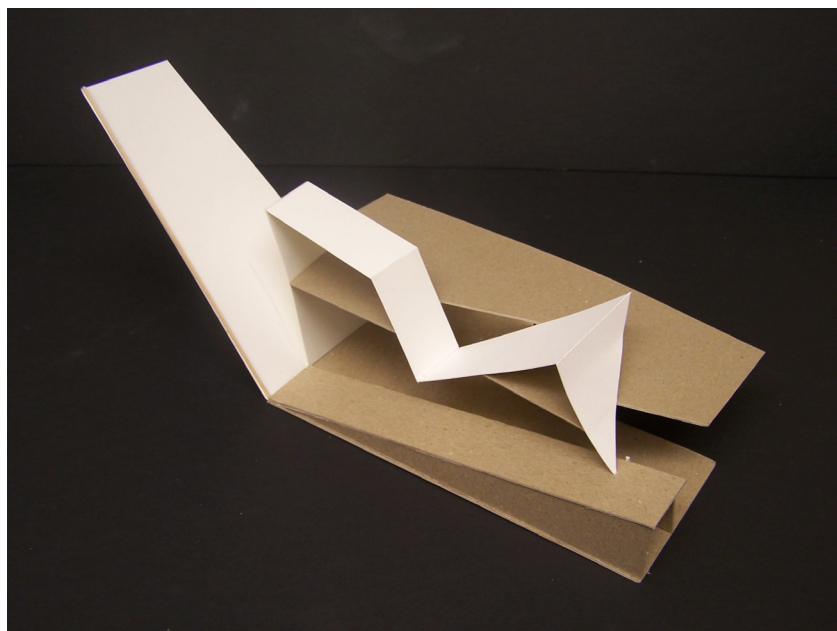




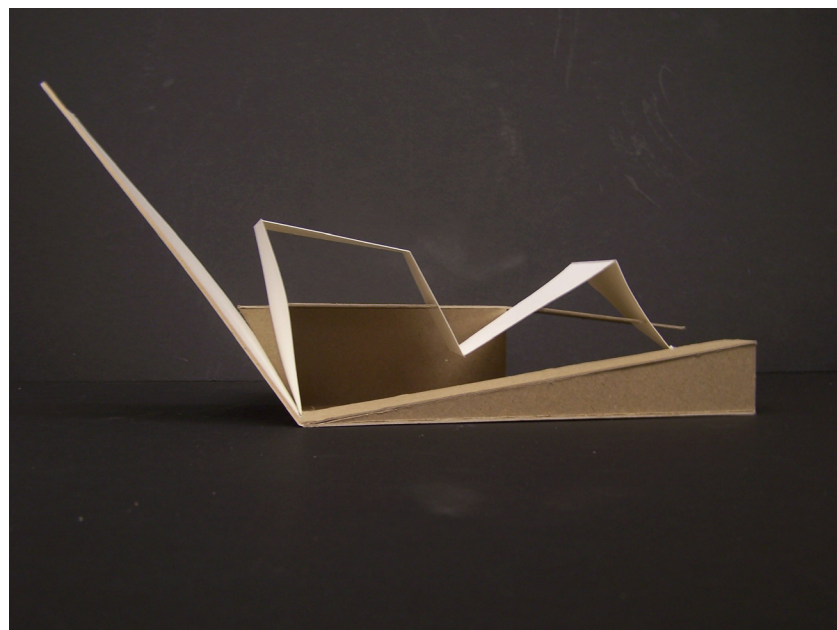
## SCHEMATIC DESIGN







THIS SIMPLE MODEL WAS CREATED TO SUPPLEMENT THE EVOLUTIONARY SCENARIO HAD BEEN PREVIOUSLY LAID OUT. IT SIMPLY IS A NEW ORGANIZATIONAL TACTIC OTHER THAN THE SOLIDS AND LATTICE PIECES. THIS FORM IS DERIVED FROM THE SOME OF THE FIRST TRUSS EXPLORATIONS IN TEMPORALITY.



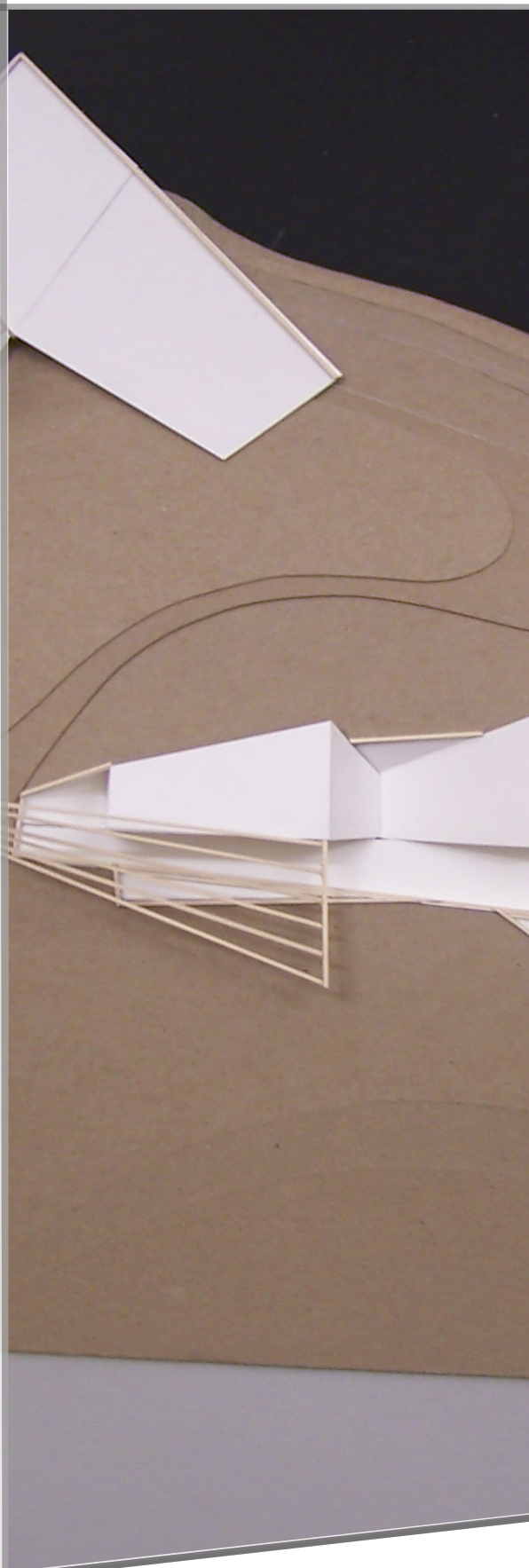
THE ADVANTAGE OF THIS TECHNIQUE IS WHERE THE SOLIDS AND LATTICE STRUCTURES ALL HAVE DEFINITE TERMINATION POINT, THE FOLDING AND WEAVING OF THIS FORM CAN BE FORMED, REFORMED AND THEN CREATE ITS OWN FORM, WHICH CAN THEN EVENTUALLY REPEAT THE PROCESS

## SEMESTER FINAL

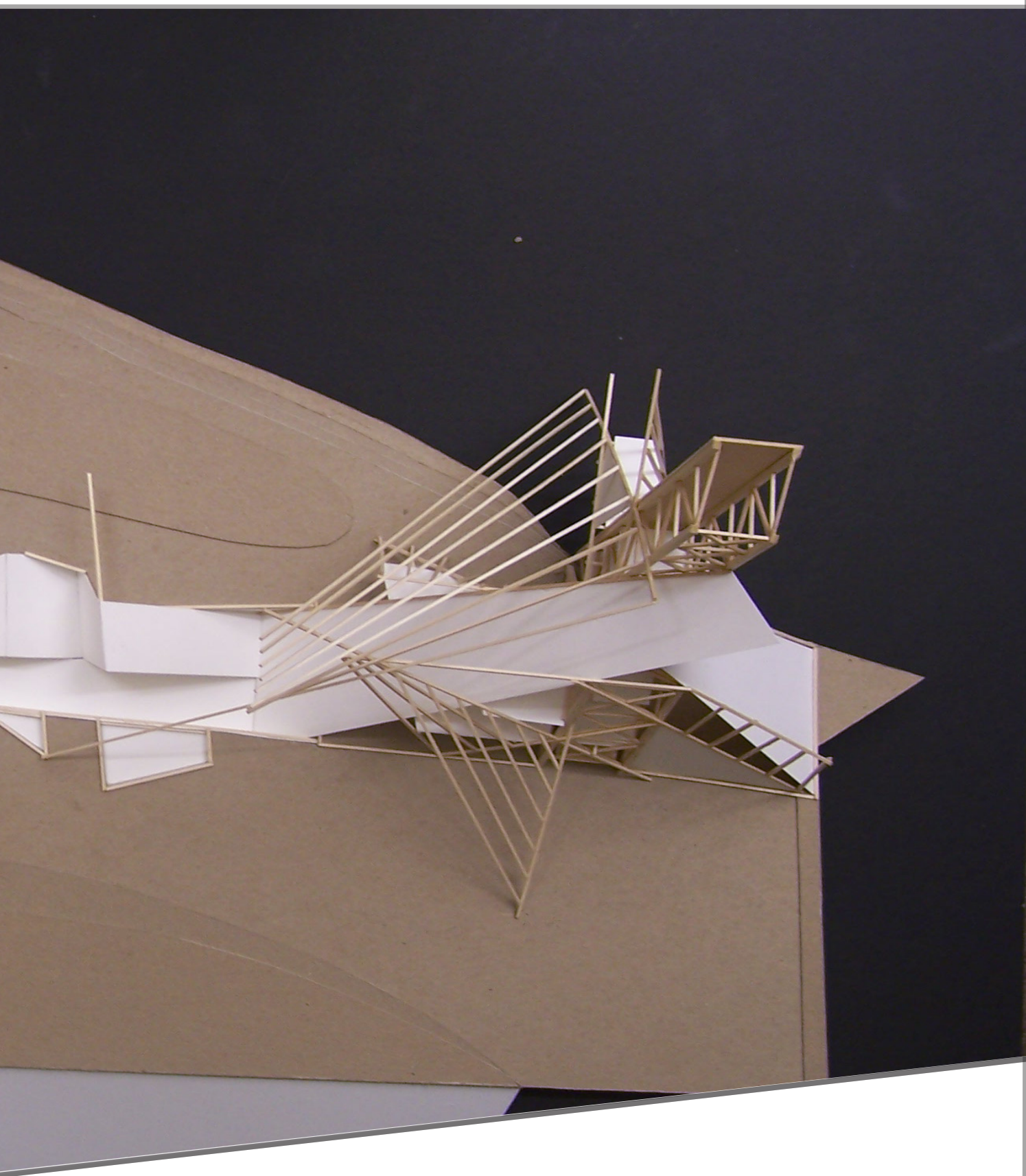
THE FINAL MODEL FOR THE SEMESTER BECAME A CONGLOMERATION OF ALL THE STUDIES, DIAGRAMS AND MODELS UP TO THAT POINT, BOTH FOR THE POSITIVE AND NEGATIVE.

THIS IS THE FIRST MODEL THAT BECAME ENCLOSED AND THEREFORE THEORETICALLY ABLE TO OCCUPY. WITH THIS SHORT TIME OF DEVELOPMENT FOR SPACES THAT WILL BE OCCUPIED, MANY AREAS BECAME CLUSTERED AND DISJOINTED, OFFERING LITTLE TO NO RELATIONSHIP WITH ONE ANOTHER. THE SOLID MASSES DERIVED OFF OF THE BRIDGE ALSO START TO BECOME HEAVY AND AWKWARD IN PLACES AS THEY ATTEMPT TO ENCLOSE THE SPACE. THIS ALSO CREATES A CONTRIVED FEELING TO THE BUILDING, WHICH BECOMES CONTRADICTORY TO THE EVOLUTIONARY ASPIRATIONS OF THE BUILDING.

THIS MANIFESTATION IS THE FURTHEST DEVELOPMENT OF THE SITE AS A WHOLE TO DATE. IT TAKES PREVIOUS DEVELOPMENTS OF THE UNDERGROUND SYSTEM AND TAKES THEM TO A NEW LEVEL BY USING A FORM SIMILAR TO THE TRUSS ABSTRACTION. THIS VARIATION TAKES THE VERTICAL TRUSS ON THE BRIDGE AND TRANSPoses IT ACROSS THE LAND, EFFECTIVELY CREATING A NEW CONNECTION,. THIS CONNECTION BECOMES THE BRIDGE'S NEW LIFE AS IT IS NO LONGER A SOLITARY OBJECT WITHIN SPACE. IT NOW BECOMES A POINT OF CONNECTION , UNIFYING THE SITE THROUGH ITS RELATIONSHIP TO THE BOARD WALK.







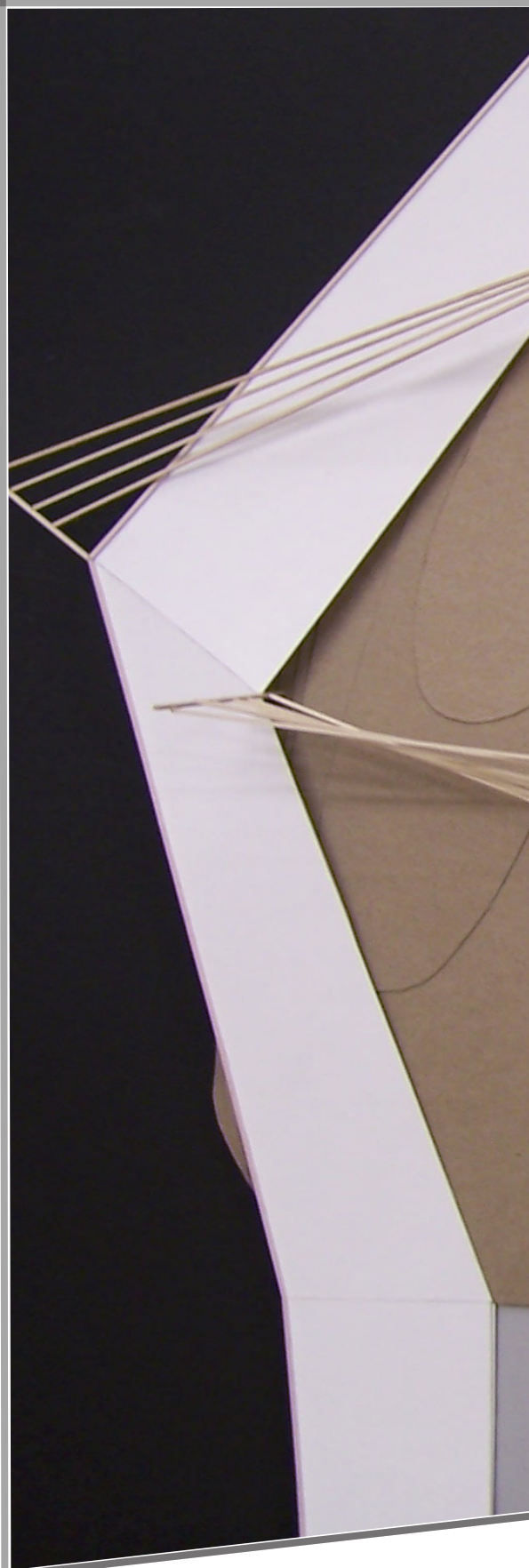
## SEMESTER FINAL

ONE OF THE MOST IMPORTANT ASPECTS OF THIS EDITION IS THE INCORPORATION OF THE NEW BOARDWALK. THIS BEGINS TO TIE THE ENTIRE SITE TOGETHER WHILE ALSO CONNECTING IT WITH THE COMMUNITY.

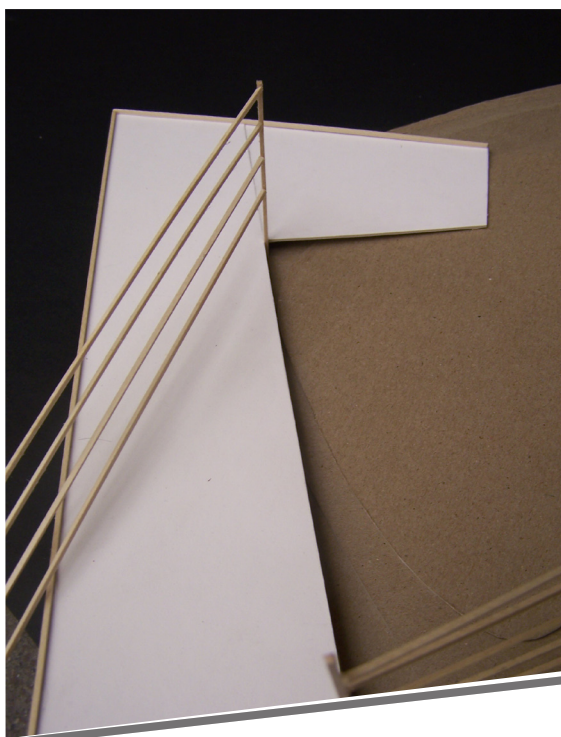
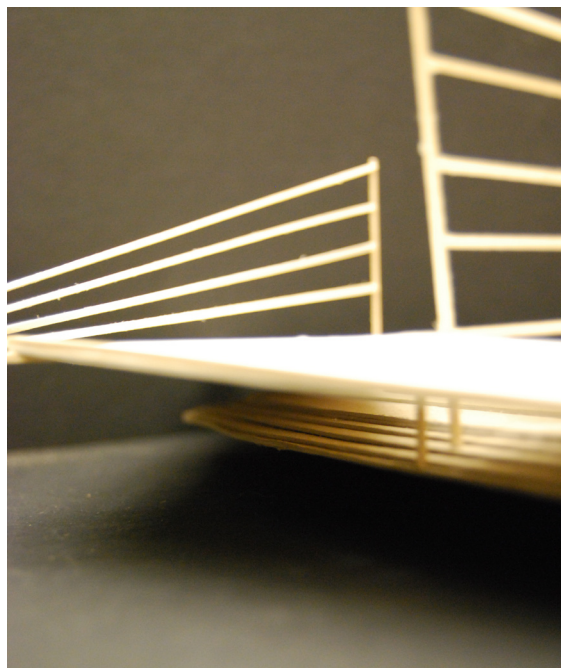
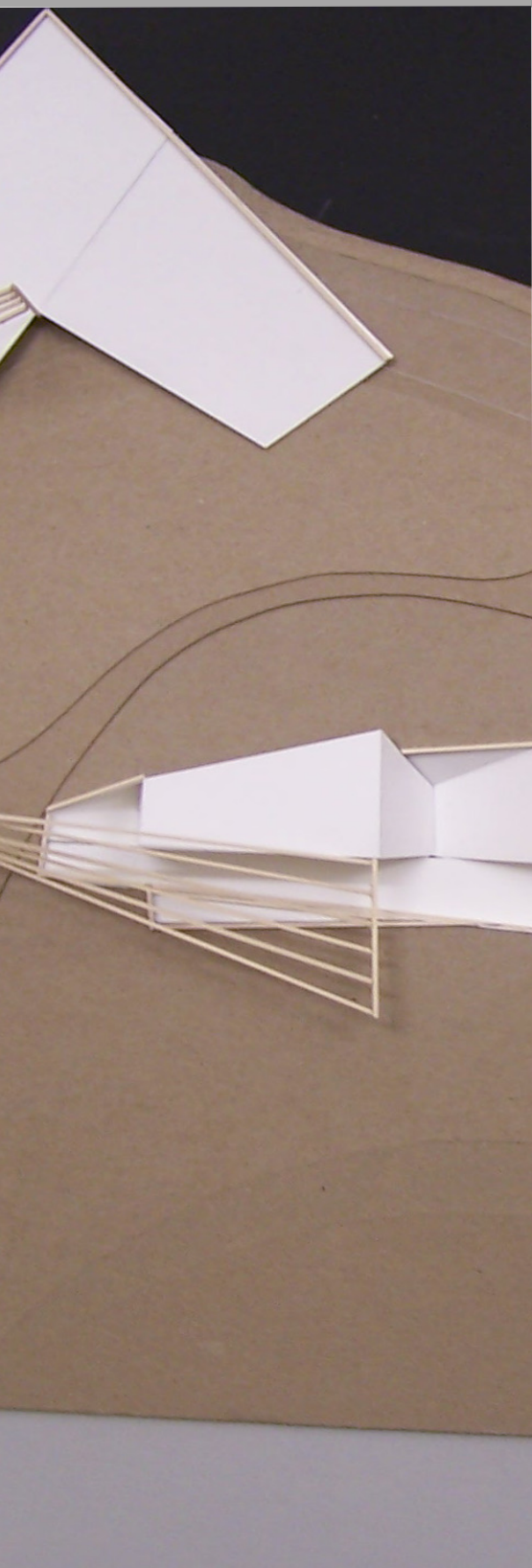
THERE IS AN EXISTING BOARDWALK THAT RUNS FOR OVER A MILE FROM THE BLUE WATER BRIDGE DOWN TO THE EDGE OF THE SITE, WHERE IT STOPS. BOARDWALK WILL BE A CONTINUATION OF THE EXISTING BOARDWALK, BECOMING THE CAPSTONE OF THE ENTIRE RIVER WALK.

THE BOARDWALK STAYS ELEVATED ABOVE THE EXISTING EDGE CONDITION, PROVIDING ACCESS TO THE ROCK AND SAND EDGE AS IT IS RIGHT NOW. THIS PROVIDES A PLACE FOR SHADE DURING THE HOT SUMMER MONTHS AND ALSO PLACES TO FISH FROM OR SIMPLY GAZE UPON THE FREIGHTER TRAFFIC.

BOARDWALK ALSO CREATES AN EMPHASIS OF THE CORNER . THIS CORNER IS AN INTEGRAL PART OF THE SITE AS IT IS THE CONNECTION OF TWO MAIN SEAWAYS. THE HIGHLIGHTING CREATES AN OPTIMAL VIEWING POINT OPPOSITE OF THE NONDESCRIPT CORNER ON THE OPPOSITE BANKS.





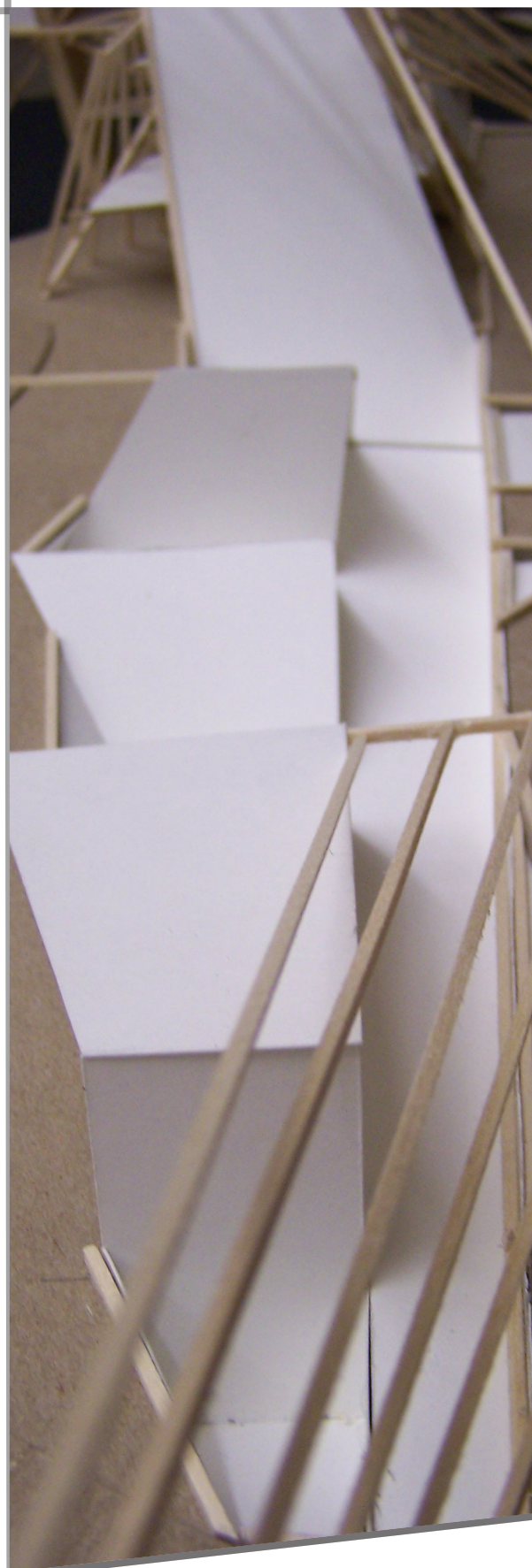


## SEMESTER FINAL

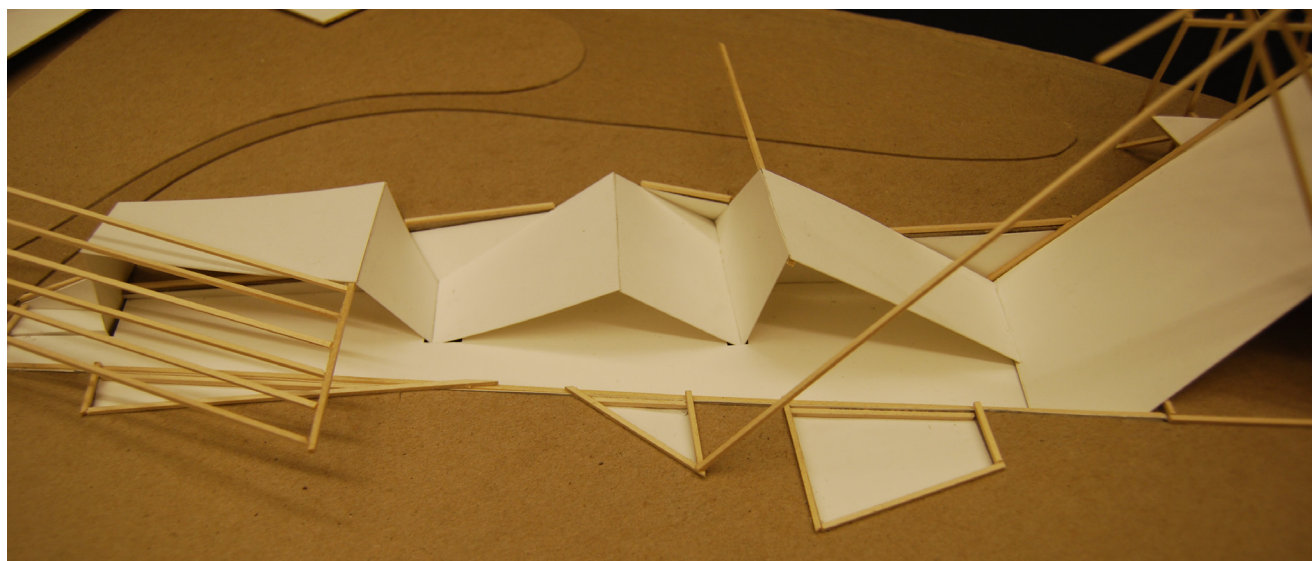
AFTER THE BOARDWALK DEFINES THE CORNER ON THE ACUTE ANGLE IT ENDS AT A SPECIFIC POINT WHERE PEOPLE MAY CHOSE TO TAKE THE ABOVE GROUND PATH INTO THE BUILDING OR THE PATH THAT DELVES INTO THE GROUND EMPTYING INTO THE LOWER LEVEL OF THE BUILDING.

THE ABOVE GROUND PATH FOLLOWS THE SPINE AND THE CURVE OF THE RIVER AS IT LEADS INTO THE HEART OF THE BUILDING AND THE MAIN DISPLAY AREA. THIS SPINE PROVIDES ALCOVES, OFFERING SHADE, AND ALSO A PLACE TO DISPLAY WORK.

THE BELOW GRADE PROMENADE IS WHAT CONNECTS THE ENTIRE SITE AND CREATES A WHOLISTIC PLACE. THE PROMENADE IS FORMED IN THE SHADOW OF THE LARGEST SOLID FORM DERIVED FROM THE BRIDGE. FROM THIS FORM SPROUTS A THE UNDULATING TRUSS, FORMING A SPINE OF SORTS ALONG THE PROMENADE. THIS SPINE CREATES INDIVIDUAL SPACES TO DISPLAY WORKS OF ART.



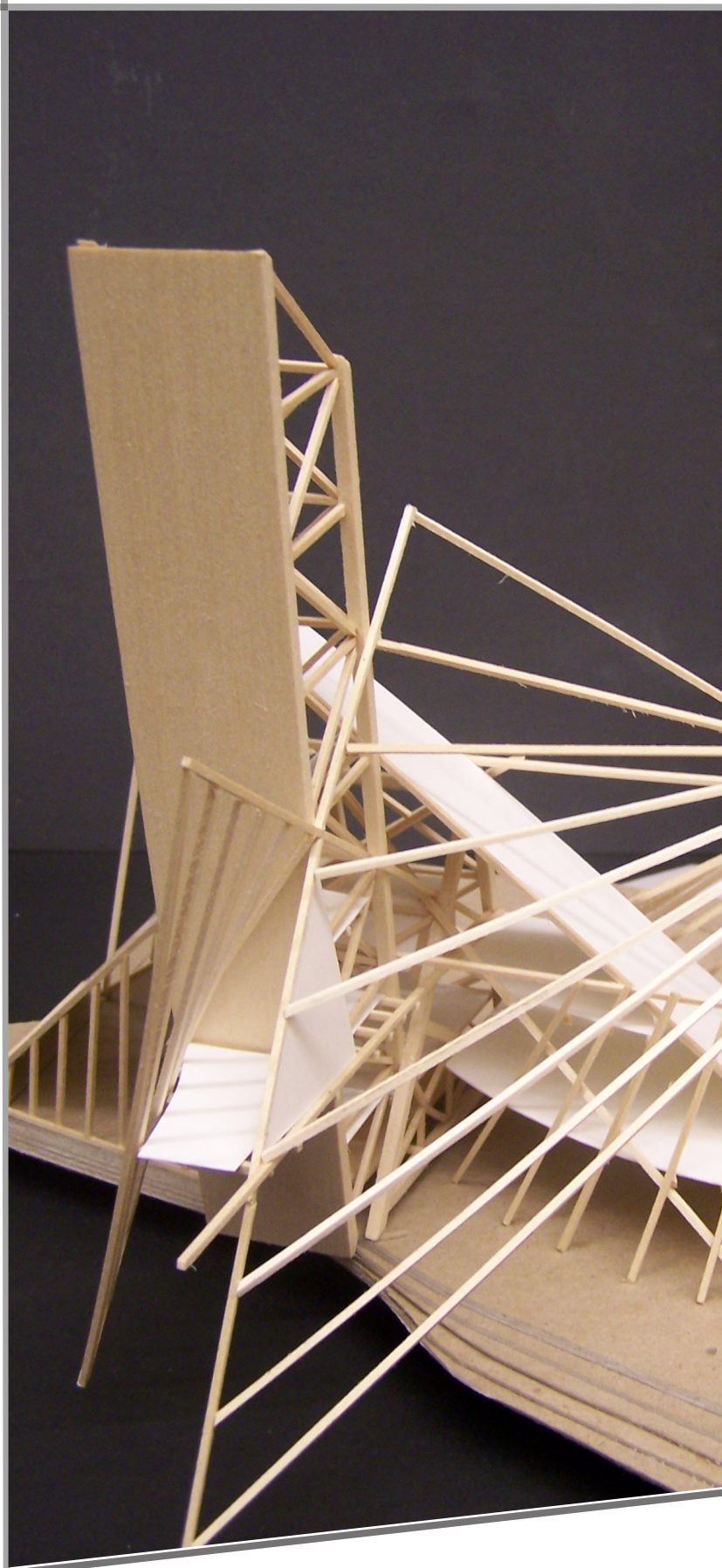




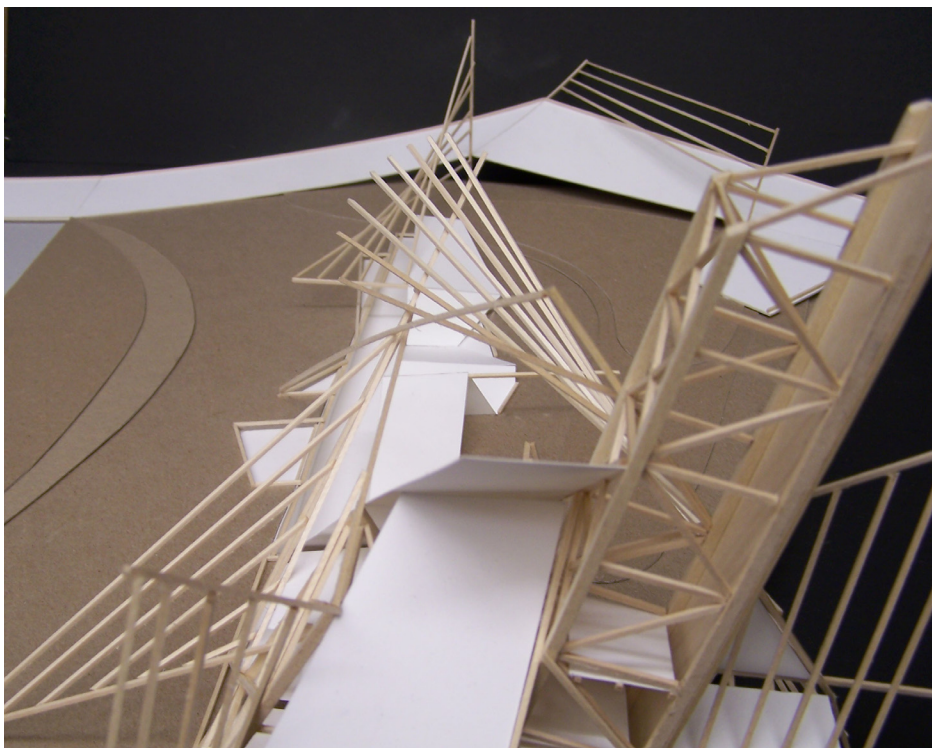
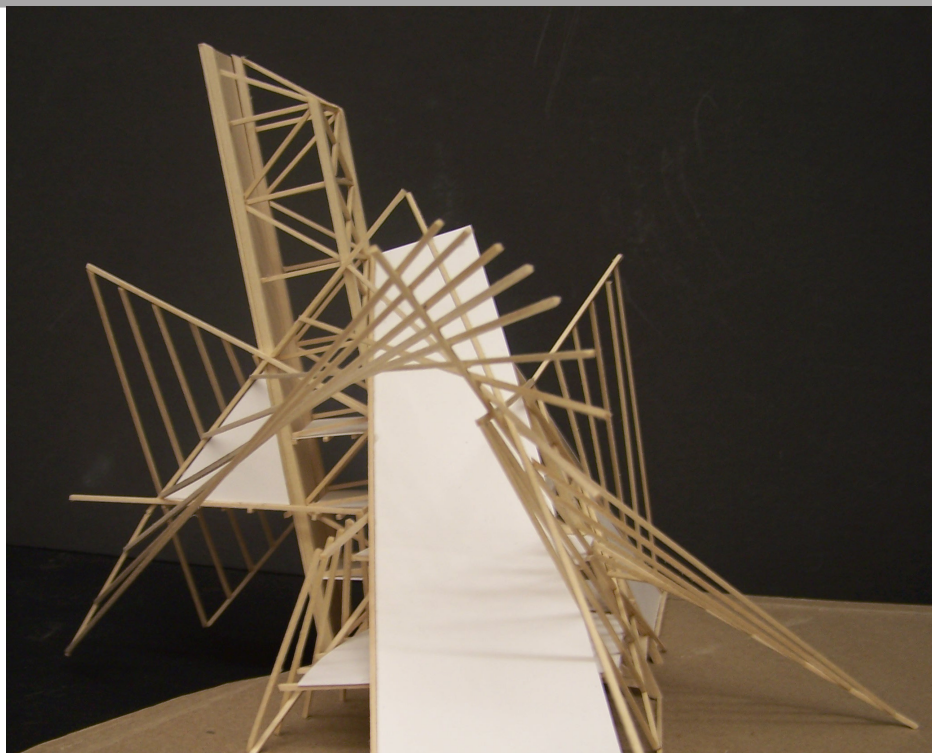
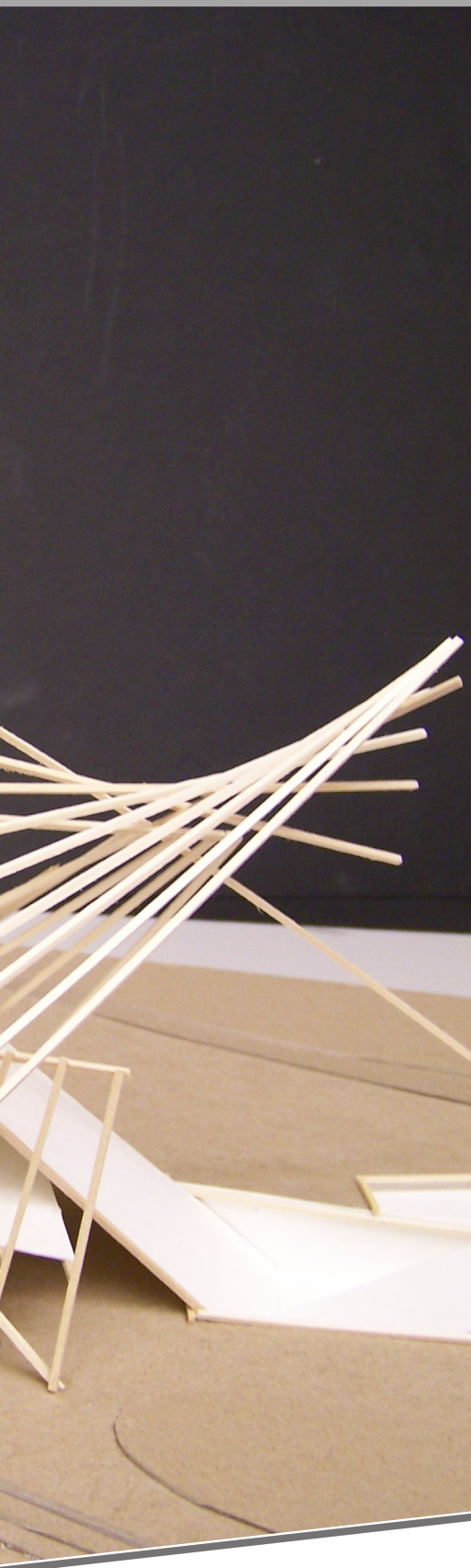


## SEMESTER FINAL

THIS VARIATION OF THE BUILDING BECAME THE MOST COMPLEX VERSION YET. WITH ITS LATTICE STRUCTURES SPANNING MORE THAN 100 FT, CRISSCROSSING THE SOLID FORMS. THIS CREATES A COMPLICATED LAYERING RATHER THAN A COMPLEX SYSTEM. THE MAIN PIECES OF THE BUILDING ARE ALL FORMED BY THE MEMBERS OF THE CHORDS LENGTHENING UNTIL THEIR MEETING WITH THE GROUND. THE SOLIDS BEGIN TO ENCLOSE THE AREA WHILE THE LATTICE STRUCTURE FORMS WHERE GLASS WILL ENCLOSE. THE REMAINING LATTICE WOULD BE USED AS PROPOSED EARLIER, PIECES OF THE EVOLUTIONARY PUZZLE.





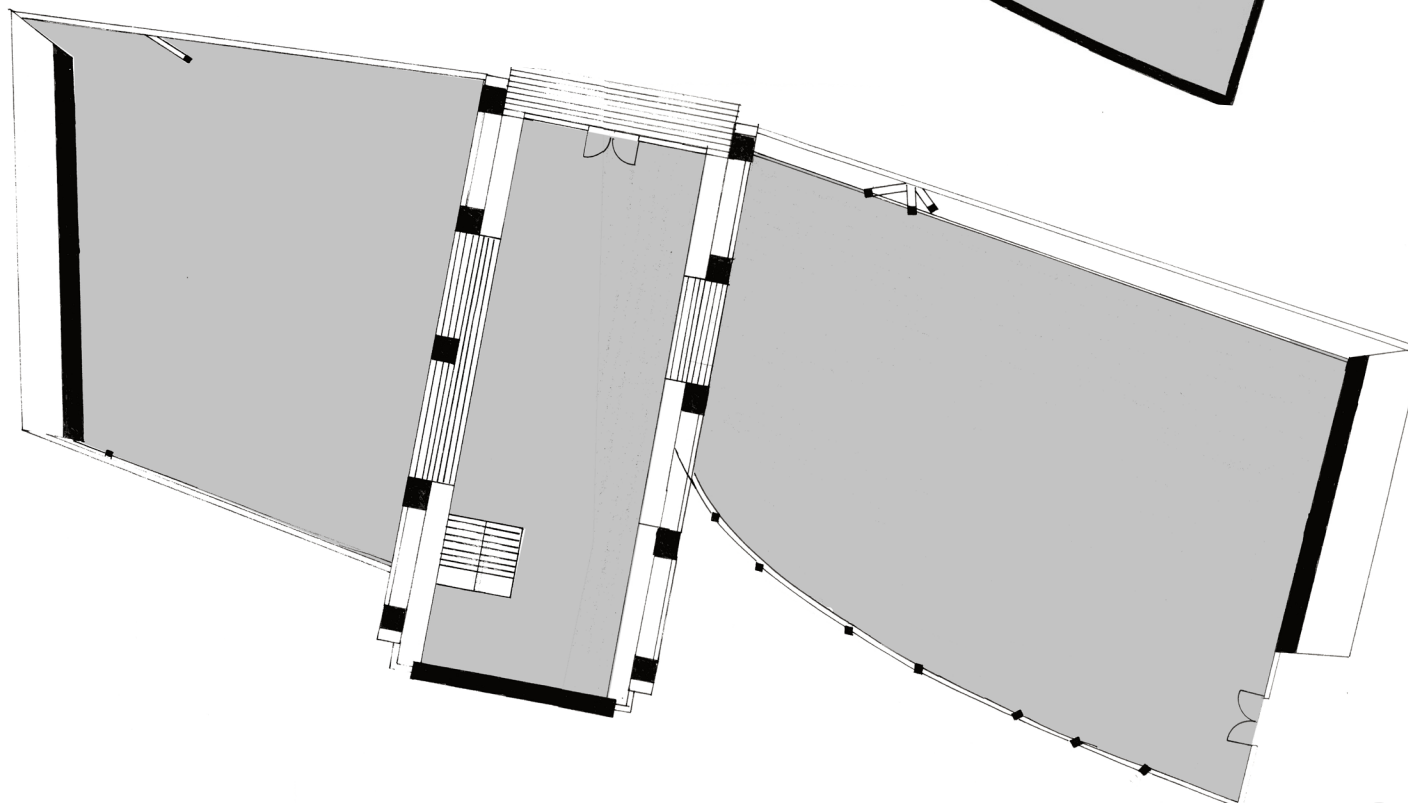
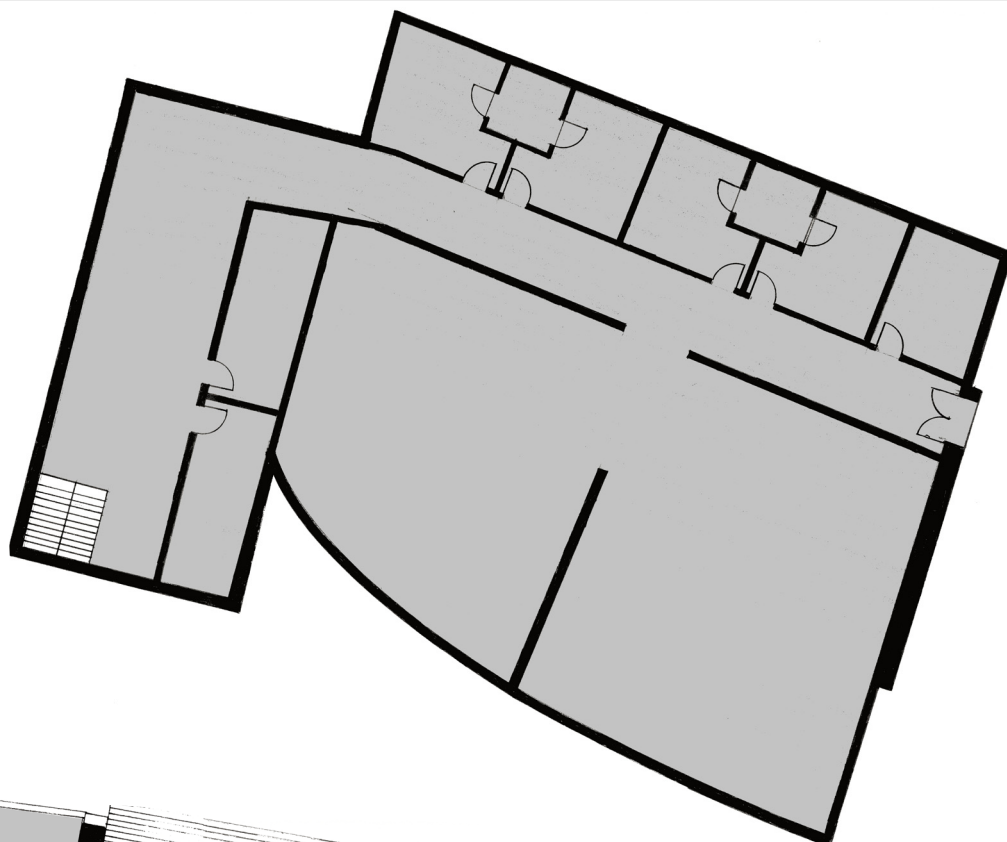


## SEMESTER FINAL

THE LOWER LEVEL IS ACCESSED BY THE BELOW GRADE PROMENADE THAT GRADUALLY SINKS INTO THE EARTH. THIS LEVEL IS PRIMARILY FOR THE ARTISTS, BOTH IN HOUSING AND WORK SPACE. TWO LARGE STUDIOS OCCUPY THE MAJORITY OF THE FLOOR SPACE WHILE THE DORMITORIES ARE ALSO LOCATED ON THIS LEVEL. THE STUDIOS ARE OPEN TO THE PUBLIC TO VIEW THE WORK PROCESS AS IT IS BEING CREATED. THERE WILL BE LIMITED VIEWING OF THESE SPACES THOUGH, TO ALLOW THE CRAFTSMEN TO WORK IN PRIVACY FOR A MAJORITY OF THE TIME.

THE GROUND LEVEL FLOOR IS WHERE THE MAJORITY OF THE EXHIBITION AND GALLERY SPACES ARE LOCATED. THESE ARE THE MAIN PUBLIC SPACES WHERE THERE IS OPEN VIEWING DURING NORMAL HOURS EVERY DAY. THESE SPACES INCLUDE THE BRIDGE EXHIBITION, THE LARGE GALLERY AND THE WELCOME AREA AND GRAND ENTRANCE, WHICH ALSO DOUBLES AS ANOTHER EXHIBITION HALL. THIS AREA IS ACCESSED BY THE GRADE LEVEL PROMENADE. THE ENTRANCE IS FORMED BY BISECTING EXTENSIONS AND A SOLID MASS, CREATING A NATURALLY FORMED ENTRANCE.

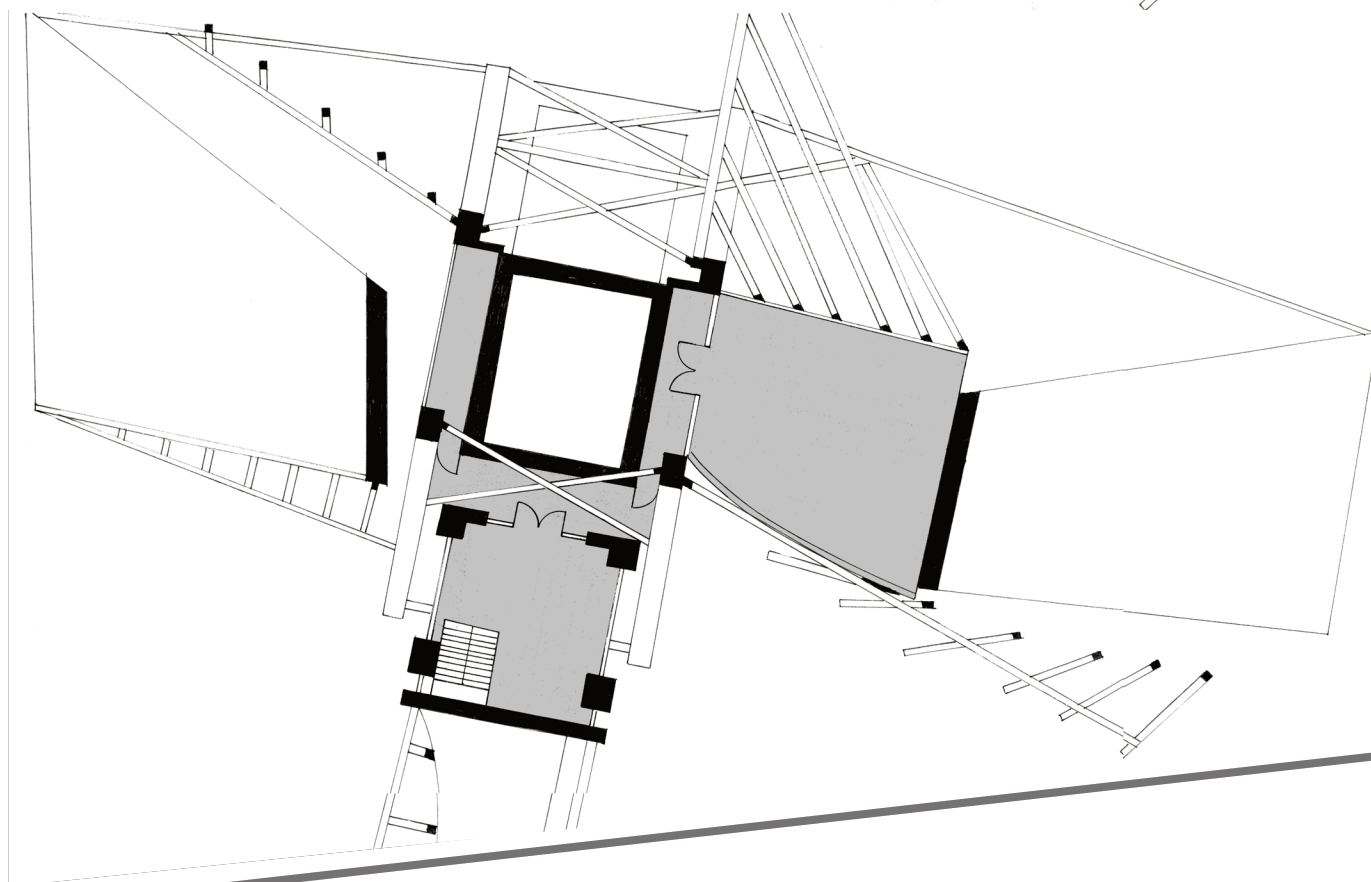
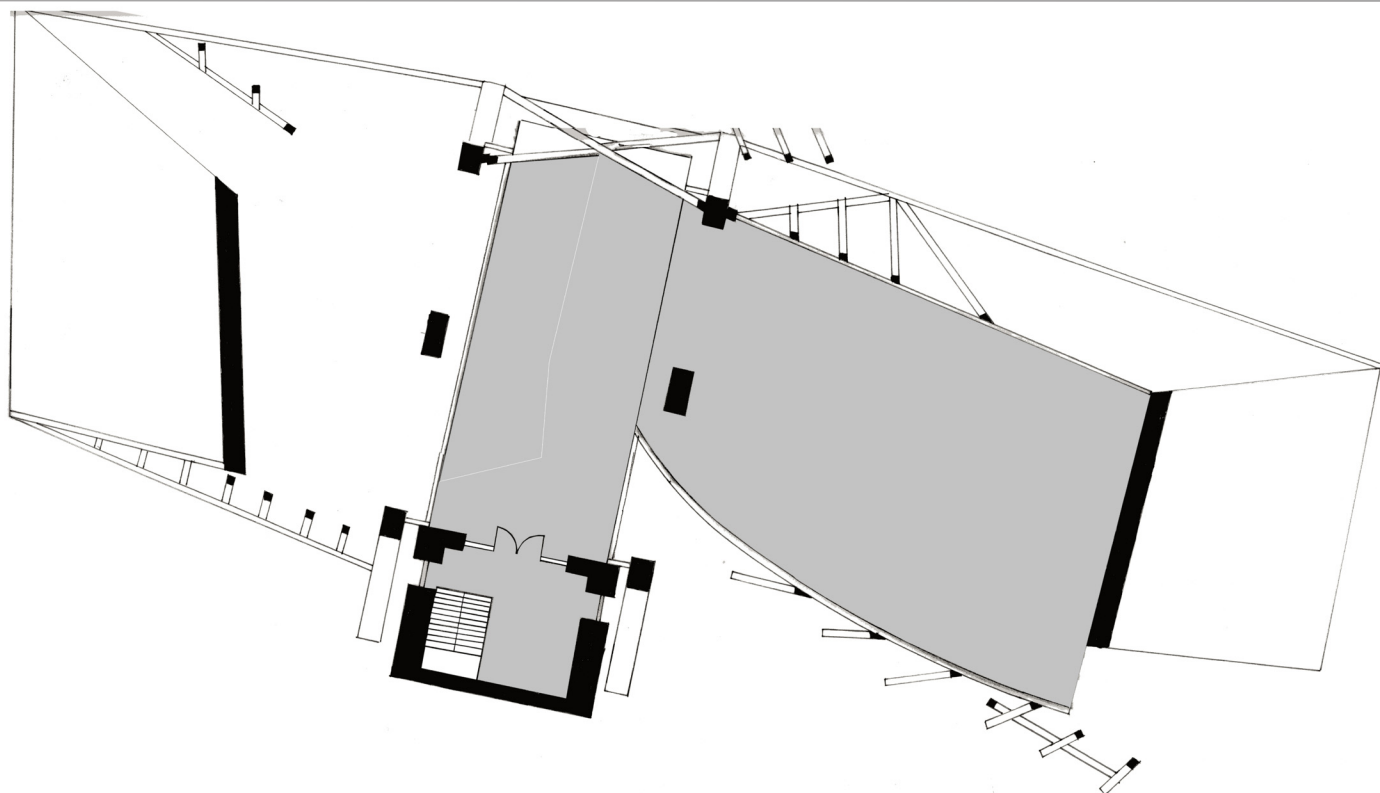




## SEMESTER FINAL

THE SECOND LEVEL IS ACCESSED BY THE MAIN VERTICAL CIRCULATION CORE IN THE BRIDGE TOWER. THIS FLOOR WILL HOUSE THE YOUTH LEARNING. THIS OFFERS A LARGE OPEN SPACE INTERMIXED WITHIN THE BRIDGE AND ADDITION. THE SPACE IS ALSO WELL LIT FROM THE EXTENSIVE USE OF GLASS.

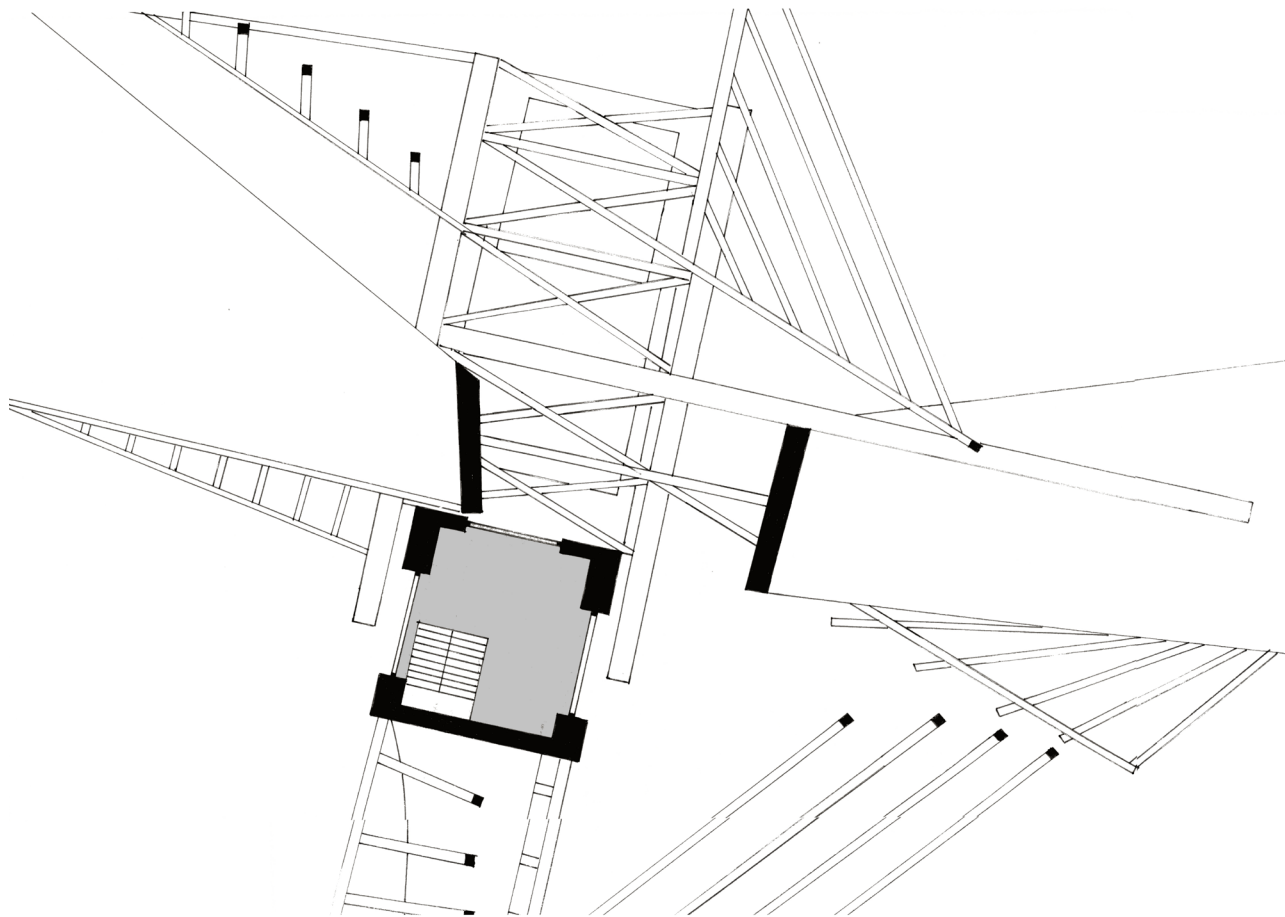
THE THIRD FLOOR OFFERS MORE EXHIBITION SPACE FOR THE ARTISTS AND ANOTHER CHANCE TO INTERACT WITH THE BRIDGE IN THE EXHIBITION. THIS SPACE ENCLOSES THE MASSIVE COUNTER WEIGHT THAT WAS USED TO RAISE AND LOWER THE BRIDGE DECADES AGO. ALSO THIS FLOOR OFFERS A CANTILEVERED PORTION OVER THE RIVER, WHICH WILL SUPPORT THE LIBRARY. THIS SPACE IS A GESTURE TOWARDS THE OTHER SIDE OF THE RIVER, AND THE BROKEN CONNECTION THE BRIDGE NOW REMAINS.





## FINAL

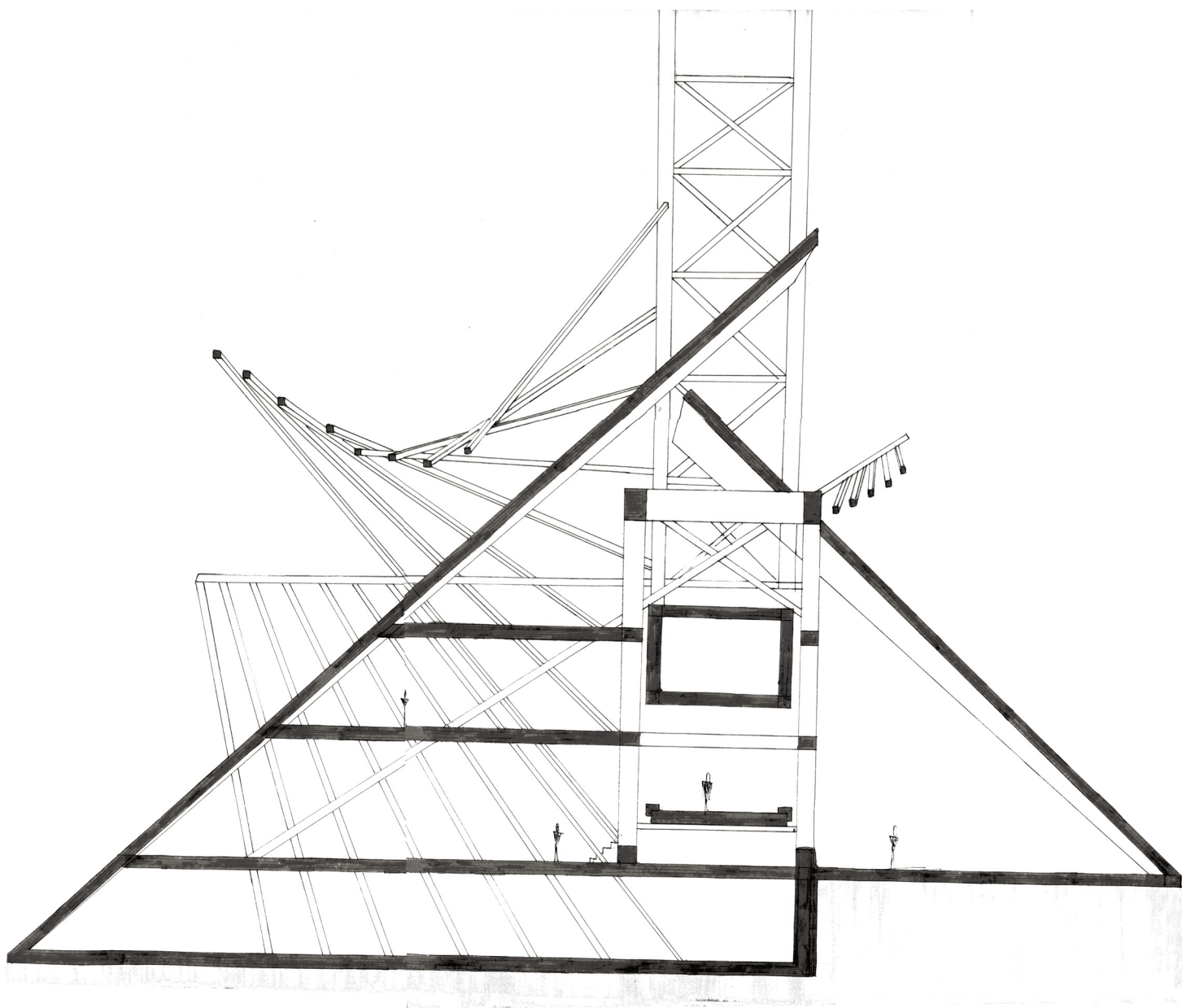
THE REMAINING FLOORS WILL BE USED FOR SUPPORT SPACES SUCH AS ADMINISTRATION, MECHANICAL, AND BATHROOMS, WITH THE HIGHEST FLOOR SERVING AS AN OBSERVATION DECK. BEING THE TALLEST STRUCTURE WITHIN THE VICINITY, ITS VIEWS OF THE RIVERS AND THE TOWN IS UNPARALLELED.



## FINAL

THE SECTION SHOWS THE COMPLICATED NATURE OF THE SPACES AND ALSO SOME OF THE AWKWARD CORNERS THAT FORM BY THE USE OF THESE FORMS. IT ALSO BEGINS TO GIVE A SCALE OF THE BUILDING IN HUMAN PROPORTIONS. SOME OF THESE ROOMS ARE EXTREMELY LARGE AND ULTIMATELY OVER SCALED. THIS SCALE ALSO PROVIDES A VIEW AS TO HOW DIFFICULT IT MAY BE TO MANIPULATE THE BUILDING AS A WHOLE. WITH SUCH LARGE MEMBERS, IT WOULD BE A MASSIVE CONSTRUCTION PROJECT TO CHANGE THE MAIN ELEMENTS OF THE PLACE, LIKE ORIGINALLY INTENDED.

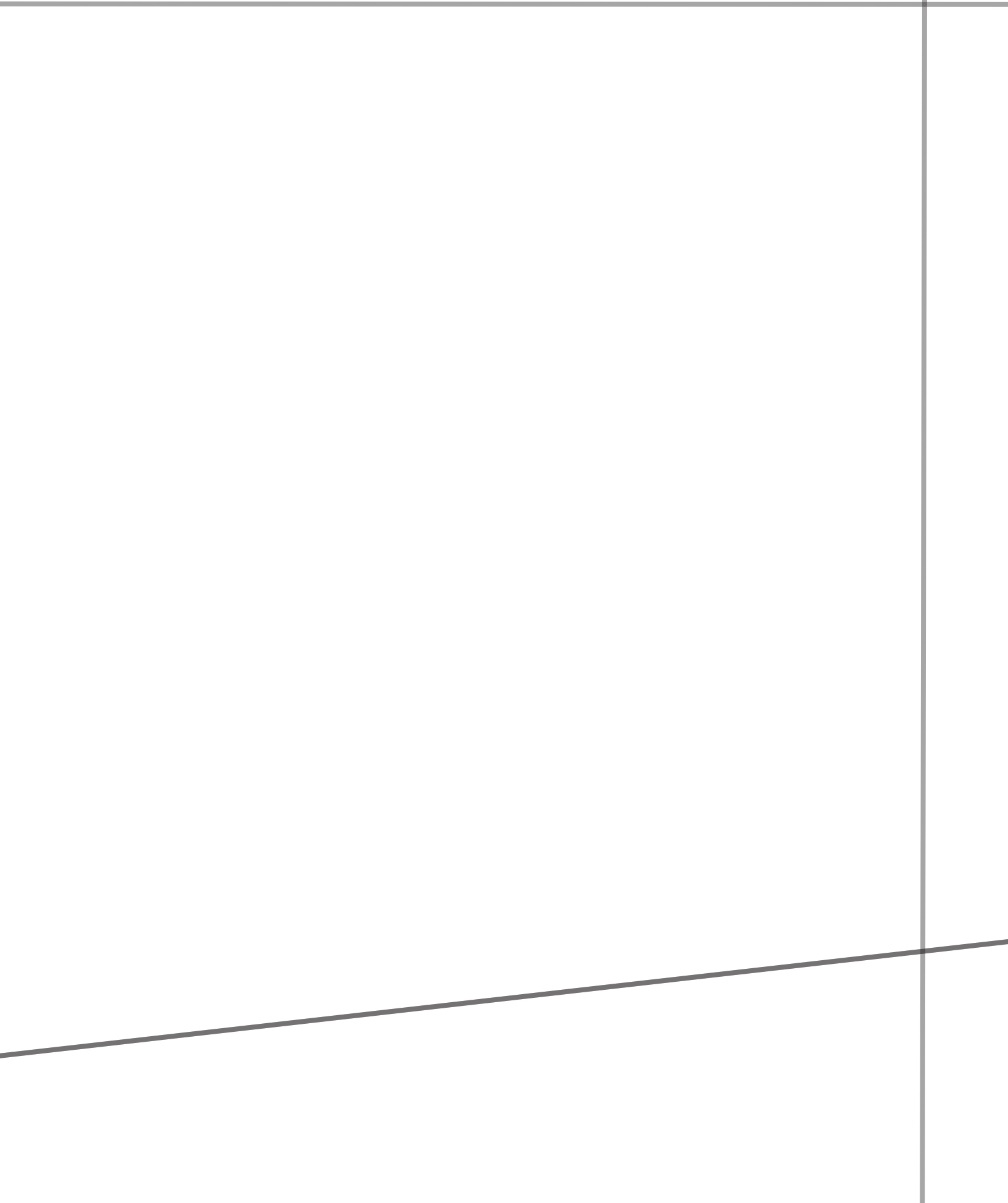




## A NEW BEGINNING

UPON THE ONSET OF THE NEW SEMESTER, DESIGN CHANGES NEEDED TO TAKE PLACE. FIRST AND FOREMOST THE MAJOR SPANDRELS ENGULFING THE BRIDGE WERE TOO DOMINATING AND VISUALLY AGGRESSIVE. IT FELT AS IF THE BRIDGE WAS BEING HELD CAPTIVE BY THE NEW CONSTRUCTION SURROUNDING IT BECOMING A SCULPTURE ITSELF. THIS UNDESIRABLE EFFECT UNDERMINED THE RELATIONSHIP BETWEEN EXISTING AND NEW THAT WAS ATTEMPTED.

ANOTHER MAJOR CONCERN WAS THE CONFUSION AS TO HOW THE SITE AND BRIDGE WOULD EVOLVE FROM THE FOUNDATION THAT I HAD ORIGINALLY LAID. THERE NEEDED TO BE A MORE RESTRAINED ATTEMPT OF EVOLUTION, BEING THAT THE CURRENT STAGE WAS FAR TOO COMPLICATED AND UNFEASIBLE. IT SEEMED TO ALREADY BE AT A COMPLETED STAGE WHEN IT HAD ORIGINALLY BEEN INTENDED MERELY AS A CATALYST TO REINVIGORATE THE SITE. THIS GAVE THE PERCEPTION OF A STATIC AND FIXED BUILDING, ENTIRELY DIFFERENT FROM THE ORIGINAL INTENTION.

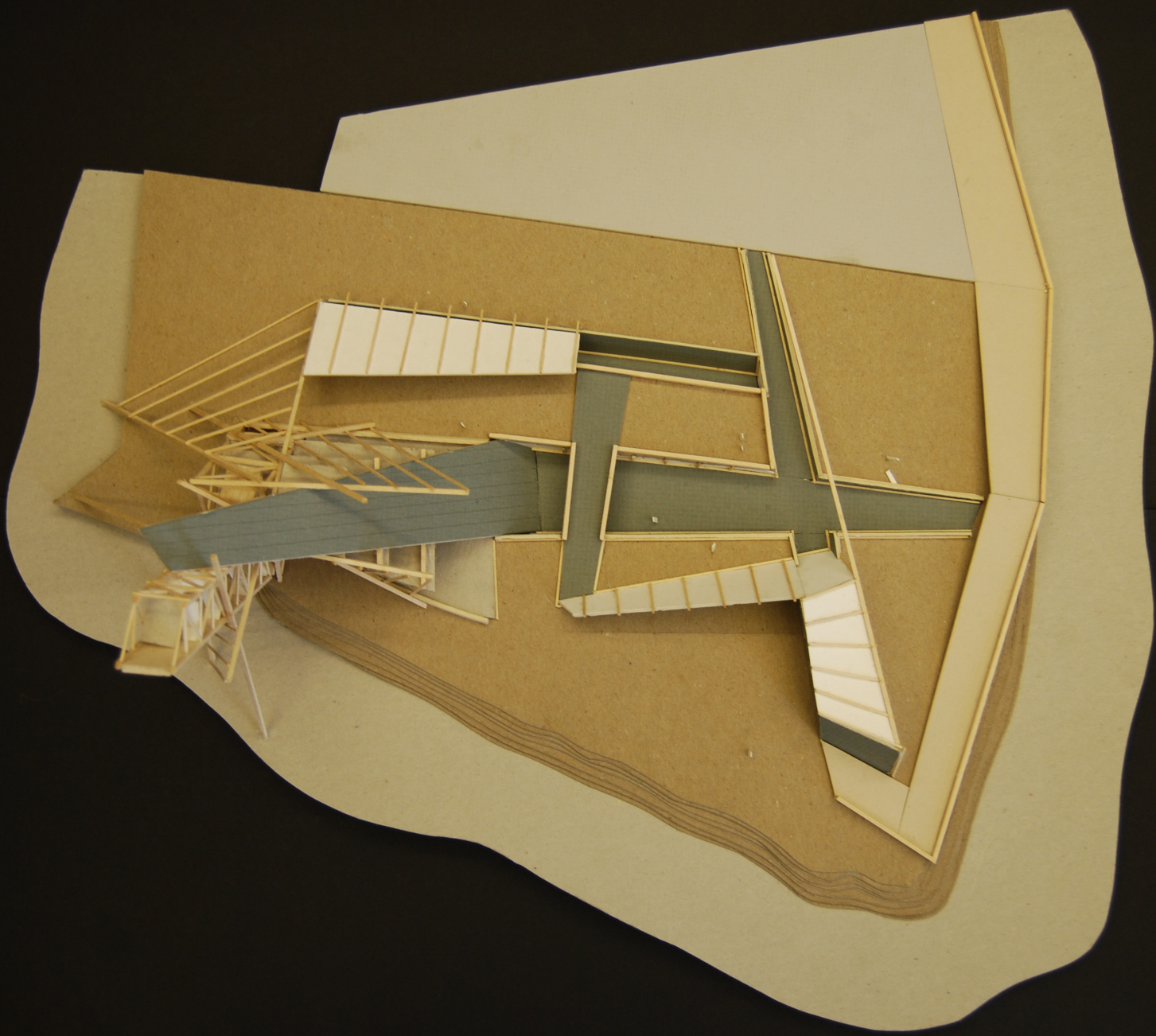




## BENCHMARK

THE FIRST CHANCE TO ADDRESS THESE ISSUES WAS AT THE INTERIM BENCHMARK MEETING DURING THE COURSE OF THE SEMESTER. THIS PROVIDED A CHANCE TO SHOWCASE NEW IDEAS AND LAYOUTS TO HELP FIX THE PROBLEMS OF THAT WERE NOTICED DURING THE LAST SEMESTER.

SOME MAJOR DESIGN CHANGES OCCURRED DURING THE PROCESS BETWEEN THE FINAL AND THIS BENCH MARK. FIRST AND FOREMOST ANOTHER BUILDING WAS PLACED UPON THE SITE WHEN IN AN EFFORT TO CREATE A MORE FULL SITE AND NOT HAVE EVERYTHING CONCENTRATED AROUND THE BRIDGE. THE FORM FOR THIS WAS DERIVED FROM THE ORIGINAL STUDY OF A TRUSS AND ITS SUBSEQUENT DERIVATION. RATHER THAN HAVING THE UNDULATING CAPSULES MOVE ALONG THE RAMP, THE MOVEMENTS WERE PULLED AWAY FROM THE BRIDGE AND MOVED IN THREE DIMENSIONS. THE FORM BECOMES A SUPPORT SYSTEM FOR THE CANVAS, AS WELL AS TRANSFORMING INTO A BRIDGE CROSSING THE SHADOW PATH, AND SHADING DEVICES. THE FORM THEN TWISTS UP TO FORM THE NEW DORMITORIES FOR THE ARTISTS. ANOTHER PATHWAY FROM THE MAIN PARKING LOT CROSSES THE ORIGINAL SHADOW PATH PROVIDING DIRECT ACCESS FROM THE PARKING AREA. ALL OF THESE CHANGES EFFECTIVELY IMPROVED THE OPPORTUNITY FOR EVOLUTION WITHIN THE SITE AS A WHOLE, NOT MERELY AROUND THE BRIDGE.

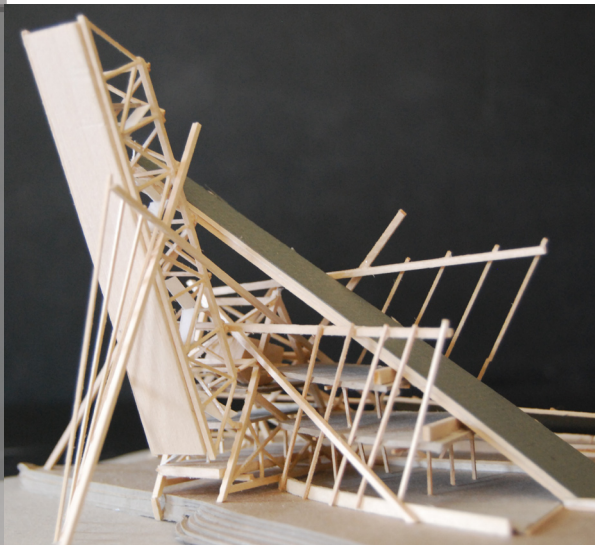




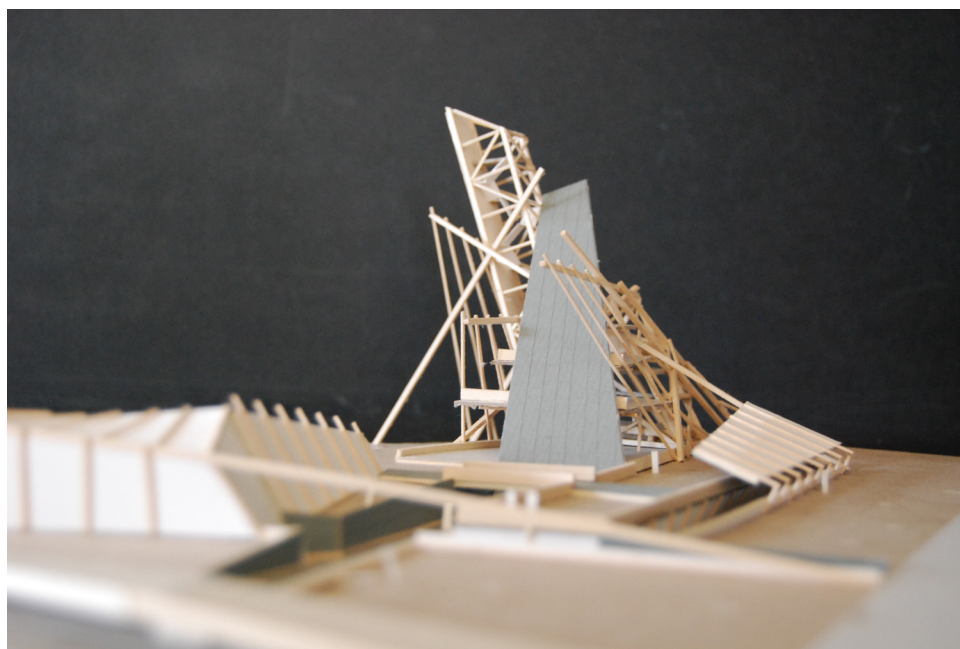
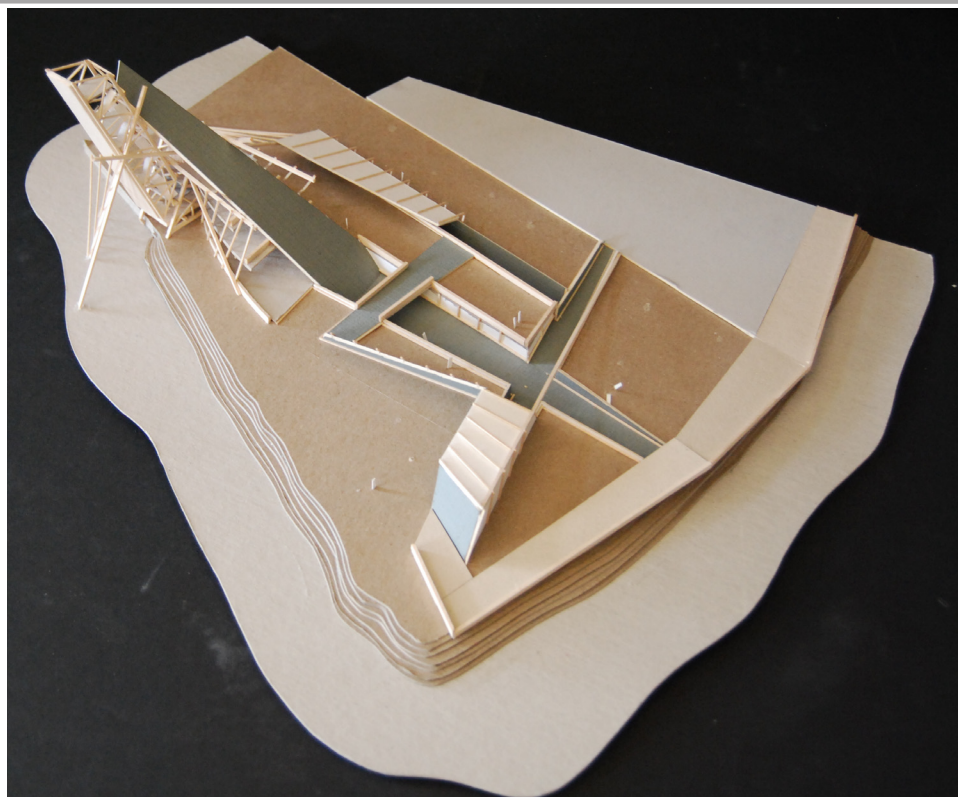
## BENCHMARK

WITHIN THE NEW STRUCTURE MAJOR DESIGN CHANGES OCCURRED INCLUDING ELIMINATING FLOOR AREA FROM WITHIN THE BRIDGE TOWER AND CREATING A MORE PROMINENT ENTRANCE TO THE ROTATING EXHIBITION. THIS ALLEVIATED MANY OF THE PROGRAMMATIC ISSUES SURROUNDING THE BUILDING FROM THE LAST EDITION. ANOTHER DESIGN CHANGE INCLUDED ENCASING THE ENTIRE BRIDGE IN A GLASS CLADDING, PRESUMABLY TO SHOW ITS USE OF OCCUPIABLE SPACE.

ANOTHER MAJOR DESIGN DECISION WAS TO DROP THE ENTIRE WEST SIDE STRUCTURE. THE REASON FOR THIS OMISSION WAS TO ALLEVIATE CONGESTION ON THIS SIDE AND ALSO TO REVEAL THE BRIDGE'S ORIGINAL STRUCTURE MORE ON THE SIDE THAT FACES THE CITY, PRODUCING A SENSE OF NOSTALGIA AND ALSO A JUXTAPOSITION OF THE OPEN WEST FACE AND THE CONSTRUCTED EAST FACE,

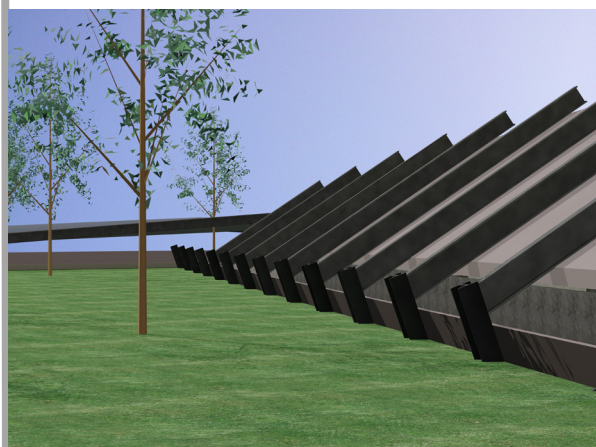
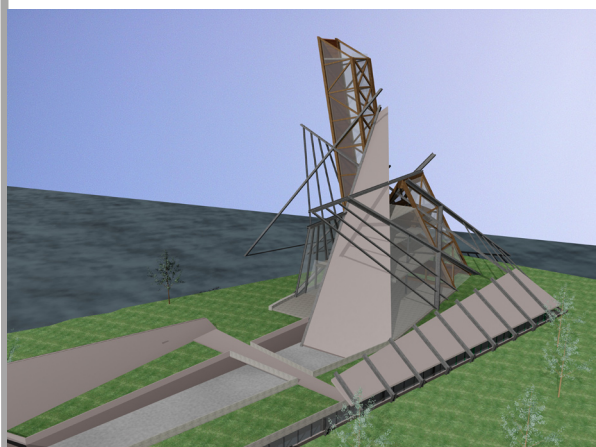
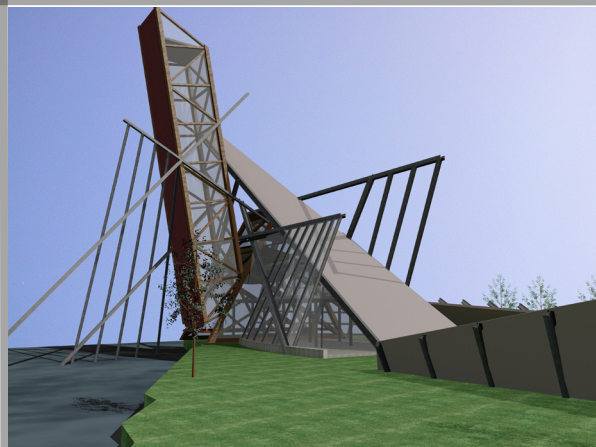




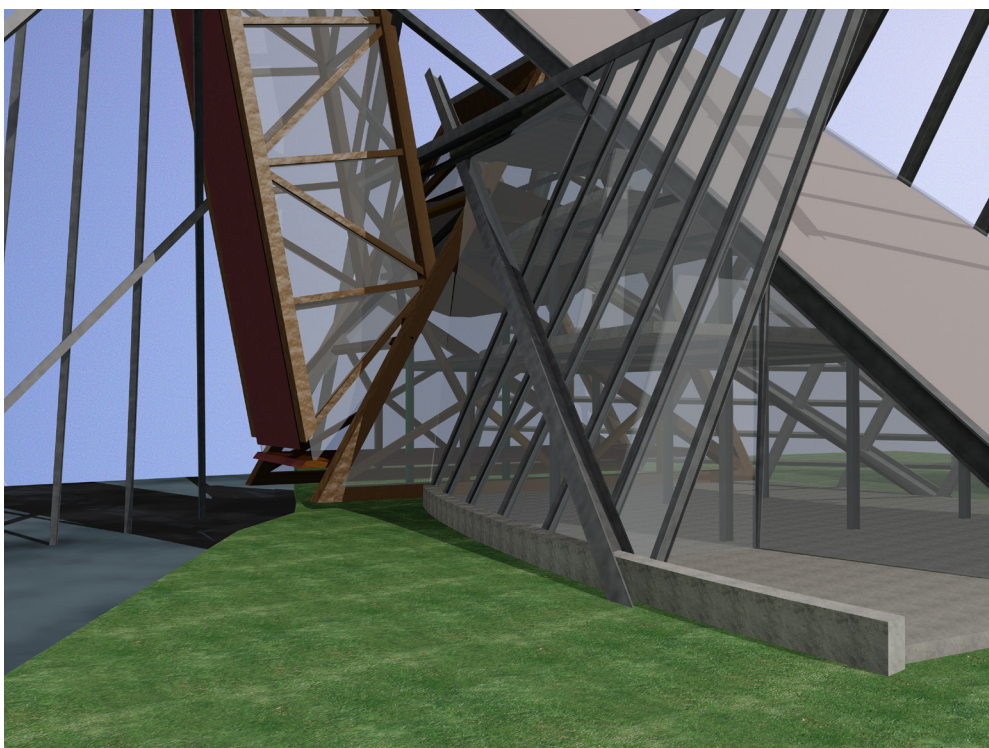
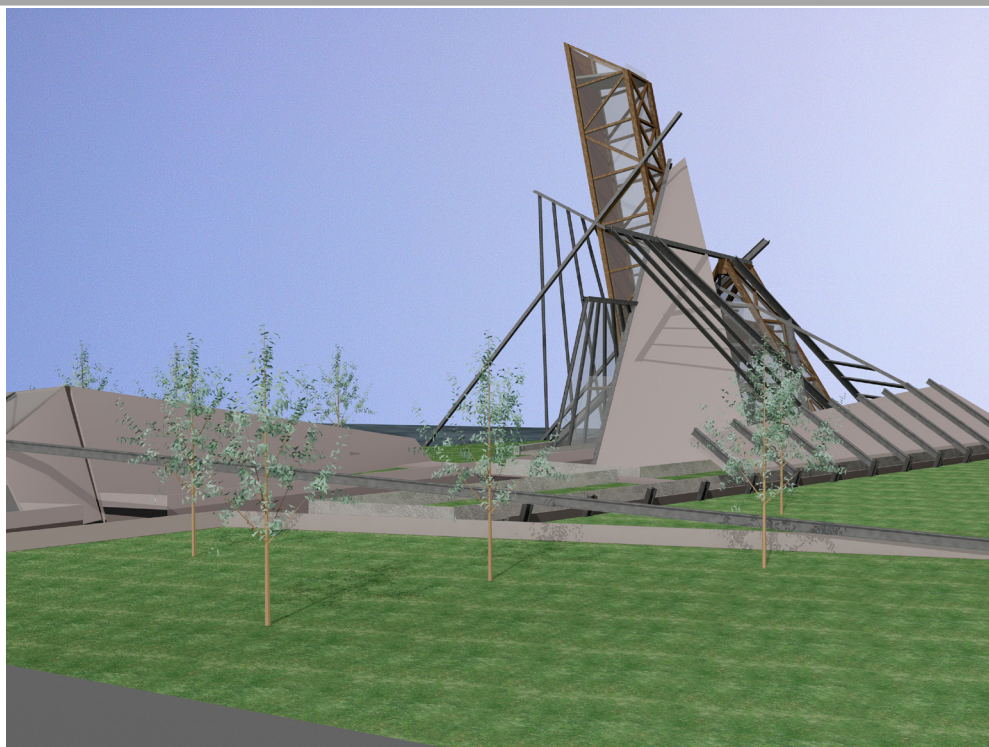


## BENCHMARK

WITH THIS BENCHMARK IT WAS DECIDED TO BEGIN WORK WITH A DIGITAL MODEL TO PROVIDE CLARITY WITH SOME PARTICULAR DECISIONS. THIS VERY ROUGH VIZ MODEL AIDED IN CONTRIBUTING TO THE PLACEMENT OF MATERIALS AND WORKING SPACES OUT IN THREE DIMENSIONS.



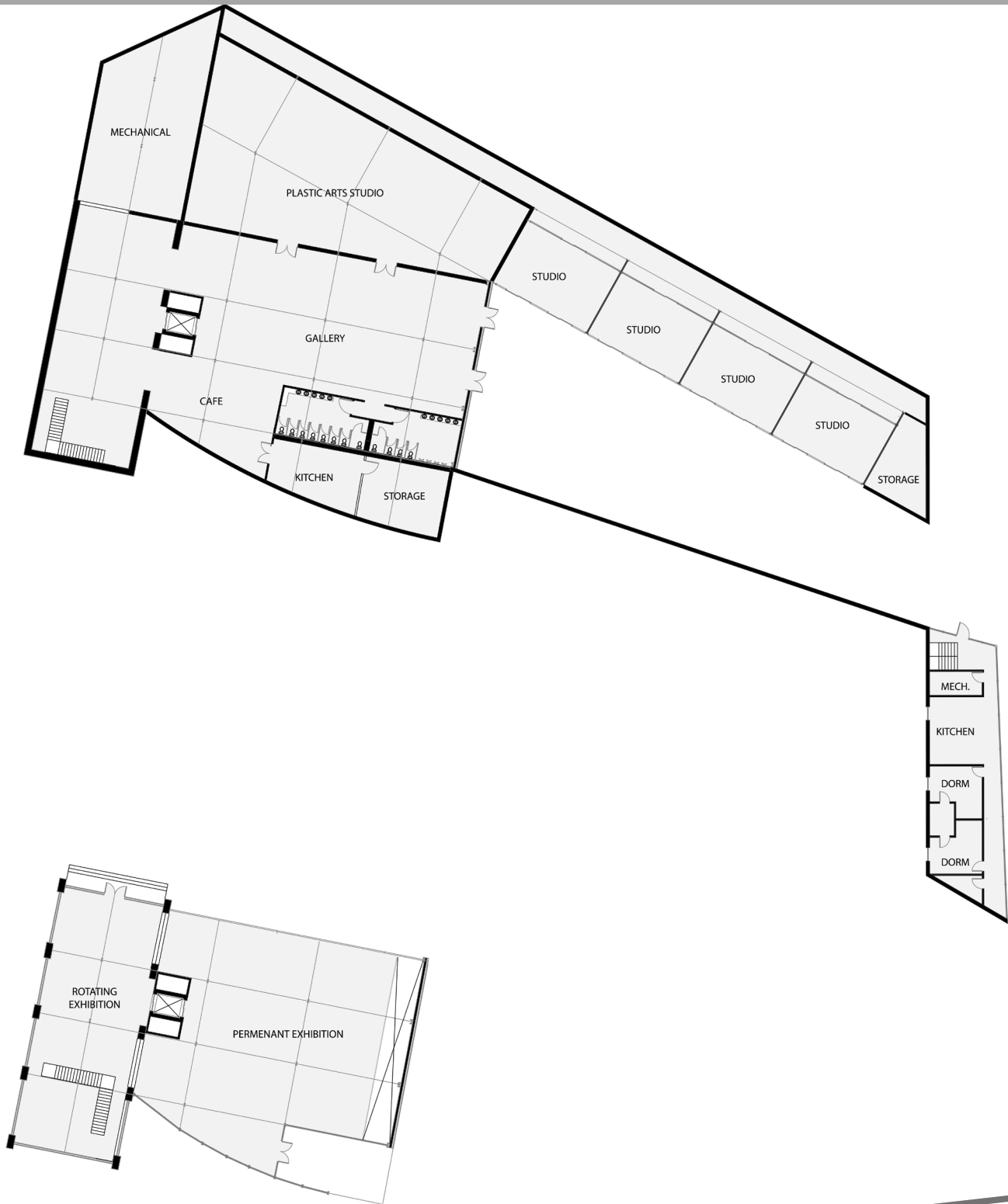






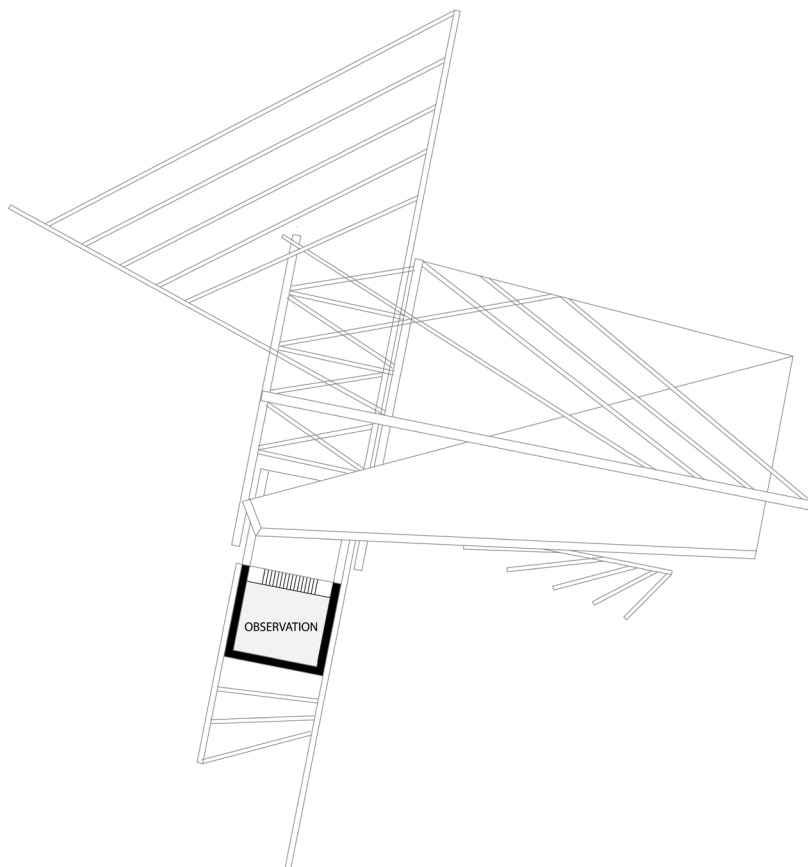
## BENCHMARK

THESE FLOORPLANS ILLUSTRATE THE CONSIDERABLE DESIGN CHANGES THAT TOOK PLACE OVER THE COURSE OF TWO MONTHS. THE SUB GRADE LEVEL WAS COMPLETELY REDESIGNED TO ALLOCATE SPECIFIC SPACES FOR STUDIOS AND MORE APPROPRIATELY DESIGN THE SUPPORTING SPACES. THESE PLANS ALSO ILLUSTRATE THE MOVEMENT OF THE DORMITORY FROM THE LOWER LEVEL OUT TO ITS OWN SUB-STRUCTURE. THIS CHANGE GIVES VARYING LEVELS OF PRIVACY WITHIN THE STRUCTURE. VISITORS PROGRESS FROM THE PRIVATE DORMS, TO THE SEMI PRIVATE STUDIOS, WITH ACCESS TO THE PUBLIC AT CERTAIN TIMES AND FINALLY INTO THE PUBLIC GALLERIES. THIS SWITCH ALSO SHOWS HOW THE STUDIOS HAVE BEEN MOVED TO AN UNDERGROUND SPACE THAT LINES THE RAMP DESCENDING INTO THE BELOW GRADE SURFACE. THIS ALLOWS A GREATER CONNECTION WITH THE PUBLIC.

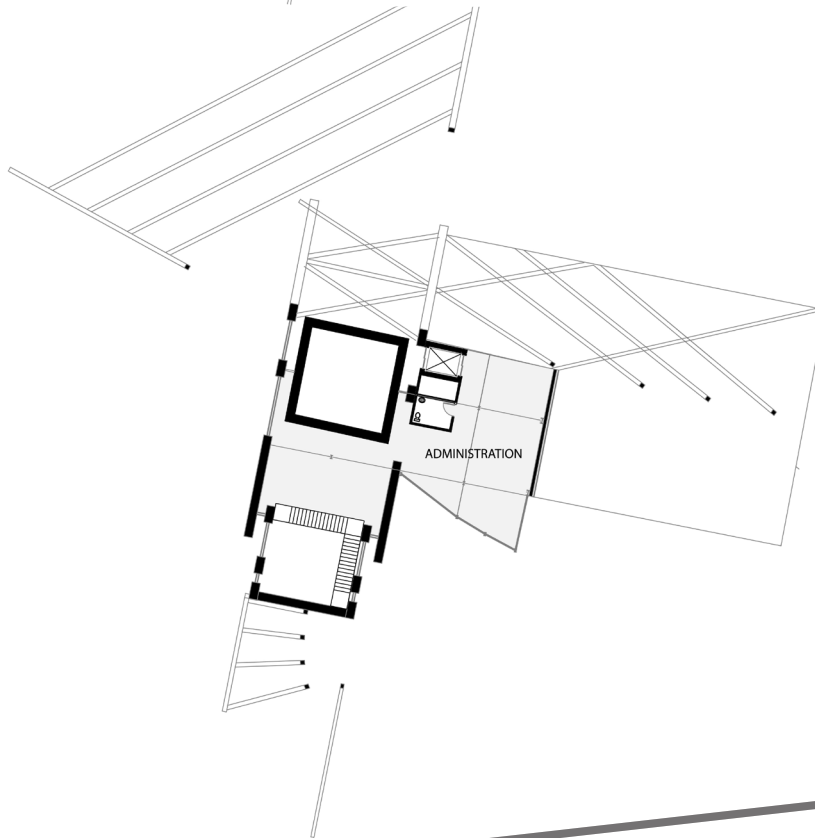
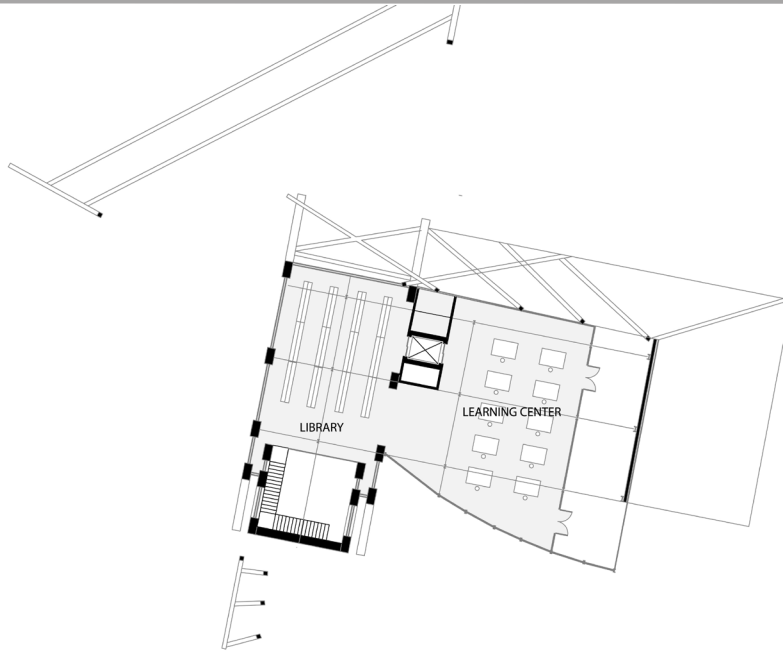


## BENCHMARK

THESE HORIZONTAL SECTIONS SHOW THE REVISED STAIR SITUATION AS IT SPIRALS UP FROM THE BASEMENT AND INTO THE MAIN TOWER OF THE BRIDGE. THESE WINDING STAIRCASE BECOMES THE FINAL STEP IN EVOLUTION FOR THE BRIDGE AS ITS ENTIRE SPACE BECOMES OCCUPIED. THIS STAIRCASE WINDS UP TO THE VERY TOP OF THE 140 FOOT TOWER AND CULMINATES AT AN OBSERVATION LEVEL. THIS LEVEL IS THE HIGHEST POINT IN PORT HURON, CONSEQUENTLY THE VIEW FROM HERE IS CLEAR AND FLAWLESS. VISITORS AT THIS VANTAGE POINT CAN SEE THE ENTIRE CITY AND THE HISTORY IT HOLDS.

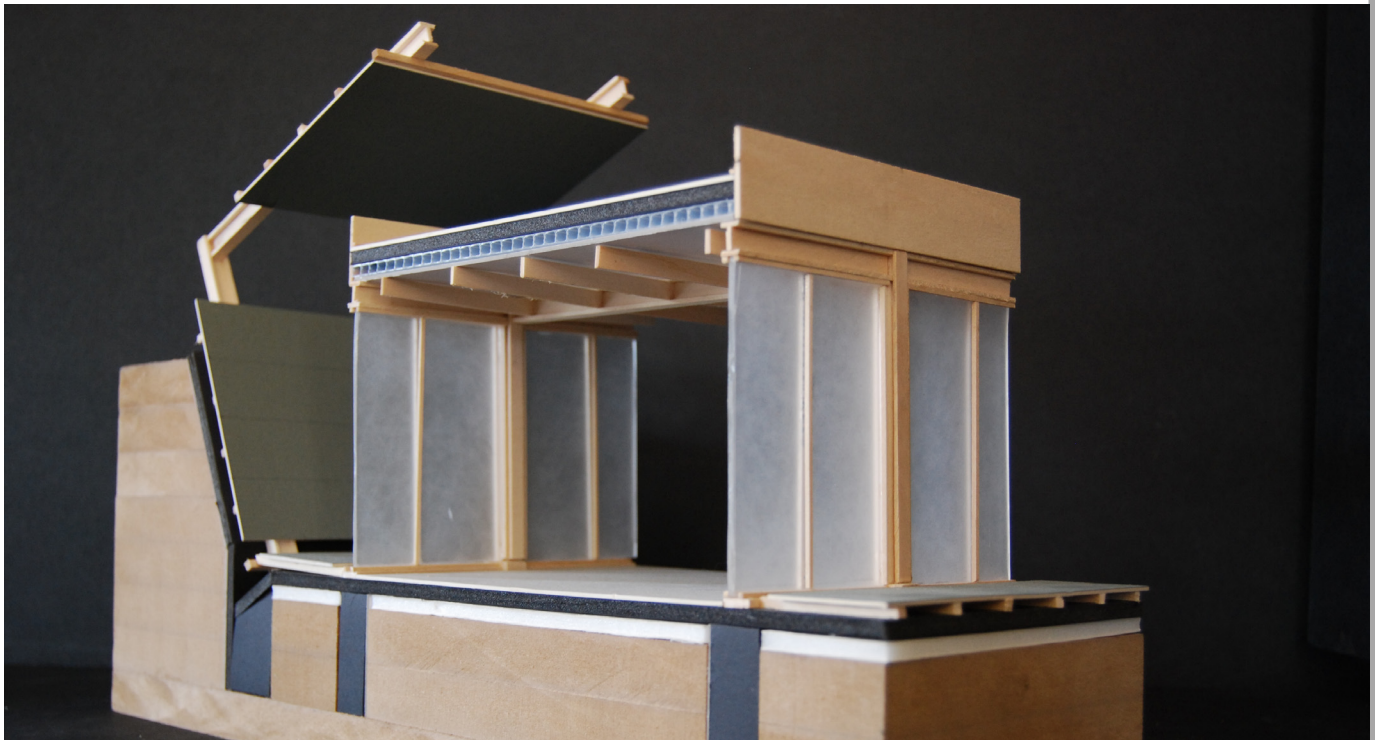
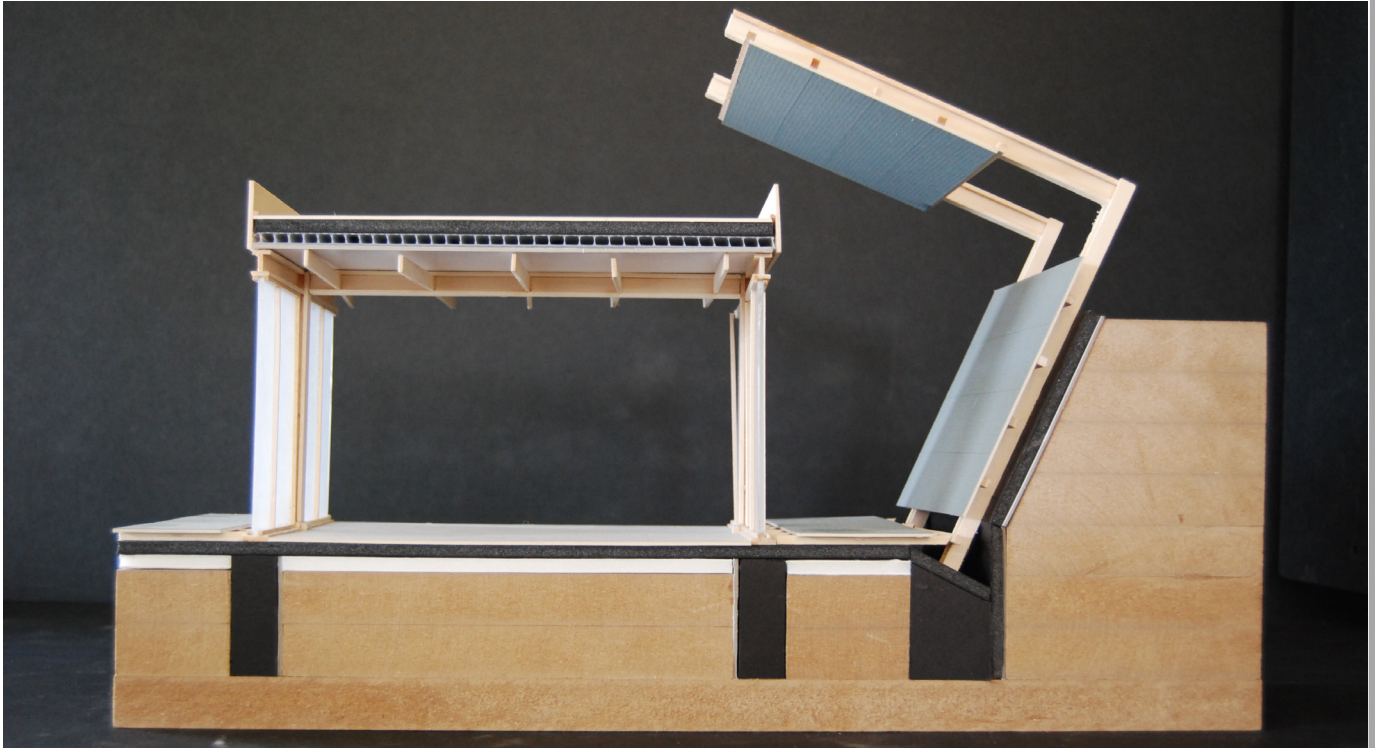






## BENCHMARK

AS MENTIONED BEFORE THE REVISED STUDIO SPACES PLAY A MUCH MORE SIGNIFICANT ROLL IN THIS VARIATION THAN THE PRIOR INCARNATIONS. THESE SPACES WILL BE OPEN TO THE PUBLIC DURING VIEWING EXHIBITIONS SO THAT THE PEOPLE VISITING THE SITE WILL NOT ONLY EXPERIENCE THE COMPLETED PIECES BUT ALSO HOW THEY ARE CONSTRUCTED. THESE SPACES ARE TECHNICALLY BELOW GRADE BUT HAVE CURTAIN GLASS WALLS TO ALLOW FOR MAXIMUM AMOUNT OF SUNLIGHT. THE STUDIO SPACES ALSO HAVE AN OUTDOOR AREA IN THE BACK WHICH IS EXCLUSIVELY FOR ARTISTS, ALTHOUGH THE PUBLIC MAY VIEW THE WORK THAT IS BEING CONSTRUCTED IN THIS ZONE FROM THE HARDSCAPE ABOVE THE STUDIO SPACES. THIS SECTION MODEL PROVIDES A GLIMPSE INTO A PIECE OF THE STUDIO, ALONG WITH THE STRUCTURE THAT WILL BE USED TO SUPPORT THE CONCRETE ABOVE. THIS PARTICULAR MODEL ALSO DISPLAYS HOW THE UNDULATING WALL WILL BE CONSTRUCTED, AS THE METAL PANELS OR CANVAS IS PLACED UPON THE "C" CHANNELS WHICH ARE THEN CONNECTED TO THE MAIN "I" BEAM SUPPORT SYSTEM, LAID UPON THE CONCRETE RETAINING WALL.

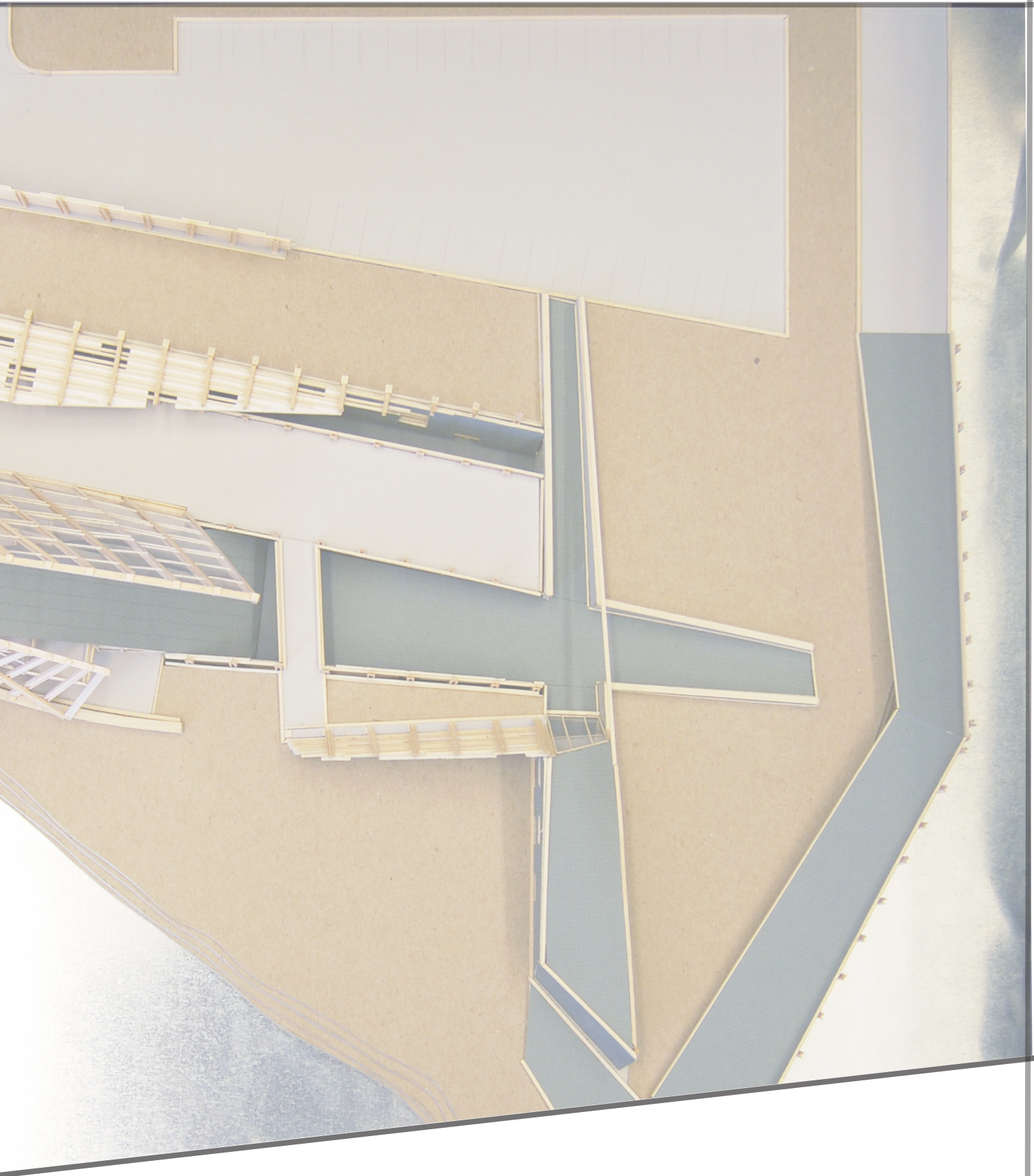




## FINAL

FOR THIS ITERATION OF THE PROJECT THERE WERE CERTAIN REFINEMENTS AND CLARIFICATIONS MADE TO THE FINAL INSTALLMENT. THESE CHANGES INCLUDED A CHANGE OF FACADES, REFINEMENT OF FLOOR AREAS, DEFINITIONS OF WHAT SHALL BE ENCLOSED AND LEFT OPEN AIR, SMALL MANIPULATIONS TO THE SITE, CLARIFYING THE EVOLUTIONARY PROCESS AND UNIFYING THE BRIDGE WITH THE NEW CONSTRUCTION. THESE SEEMINGLY SMALL CHANGES CREATED A MORE COHESIVE PROJECT OVERALL, AND A STRONG FINAL REINTERPRETATION OF THE PROJECT.





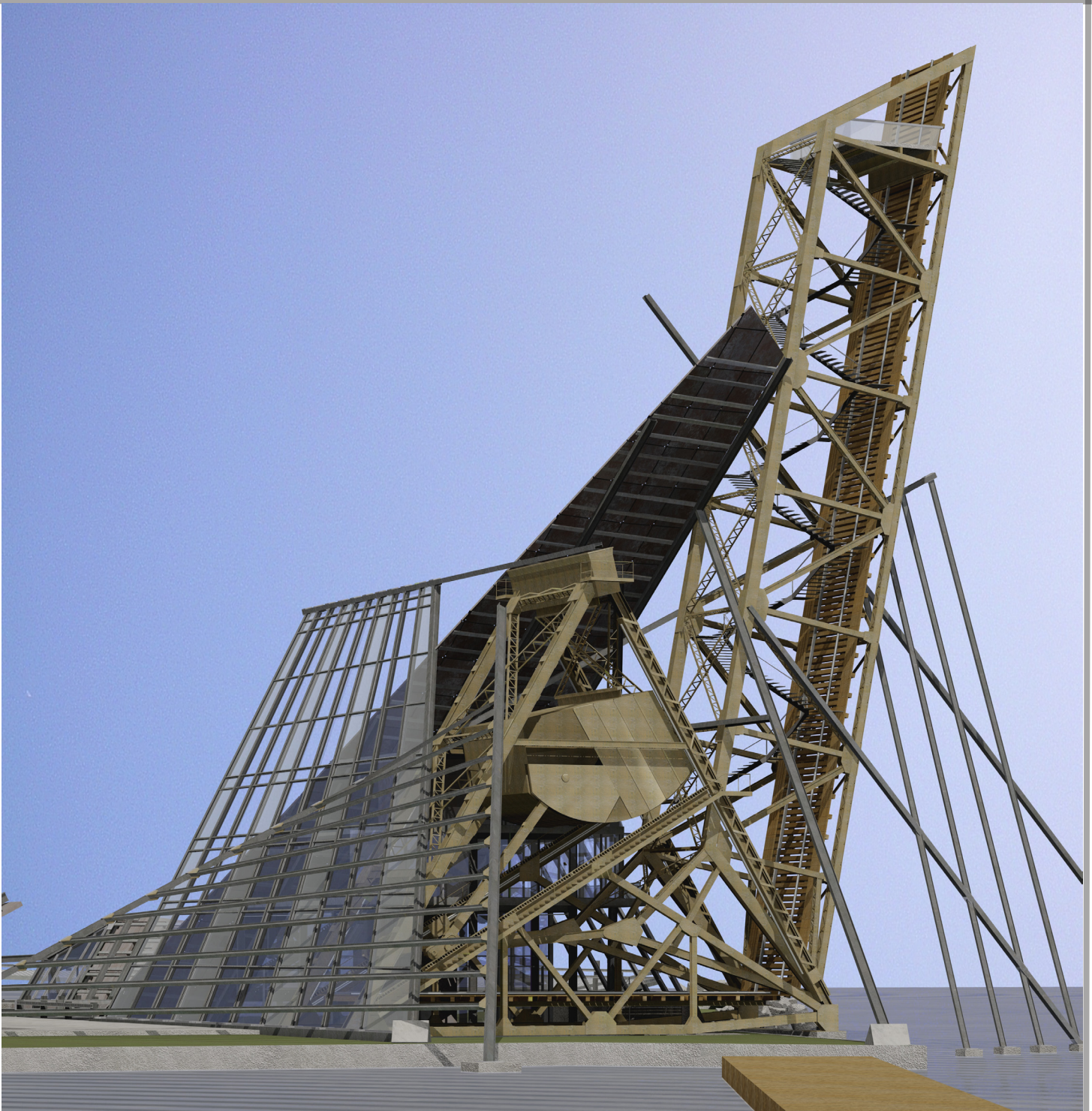


## FINAL

THE ONE MINUTE EVOLUTION IS A CONCEPT I DERIVED FROM THE LAST BENCHMARK WHERE ENTRY SEQUENCE WAS ONE OF MOST GLARING WEAKNESSES. THIS SOLUTION AIMS TO RECTIFY THIS BY OFFERING A SHIFTING VIEW OF THE BRIDGE AS YOU DRAW NEARER. AS STATED EARLIER, THE WEST, CITY FACING SIDE WAS STRIPPED DOWN OF ALL NEW CONSTRUCTION, SAVE FOR SOME SUPPORTING MEMBERS AND LATTICE WORK, GIVING THE CITY A REMINISCENT VIEW OF ITS INDUSTRIAL PAST. WHEN ROUNDING THE CORNER ON MERCHANT STREET, A PROFILE VIEW OF THE NEW CONSTRUCTION BECOMES VISIBLE, BUT ONLY IN OBSTRUCTED FORMS. ONLY ONCE A VISITOR HAS FULLY ENTERED THE SITE, EITHER FROM THE BOARDWALK OR THE ADJACENT ENTRIES FROM THE PARKING LOT DOES THE SPECTATOR RECEIVE A FULL REALIZATION OF WHAT THE PLACE HAS BECOME.







## FINAL



THE FINAL ITERATION OF THE BASEMENT PLAN SHOWS THE REDEVELOPMENT OF STUDIO SPACES AND THEIR ADAPTABILITY TO FORM ONE LARGE OPEN SPACE. THIS NEW PLAN ALSO HIGHLIGHTS THE OPEN PERMANENT GALLERY SPACE TO ACCOMMODATE MANY DIFFERENT TYPES OF PROJECTS.

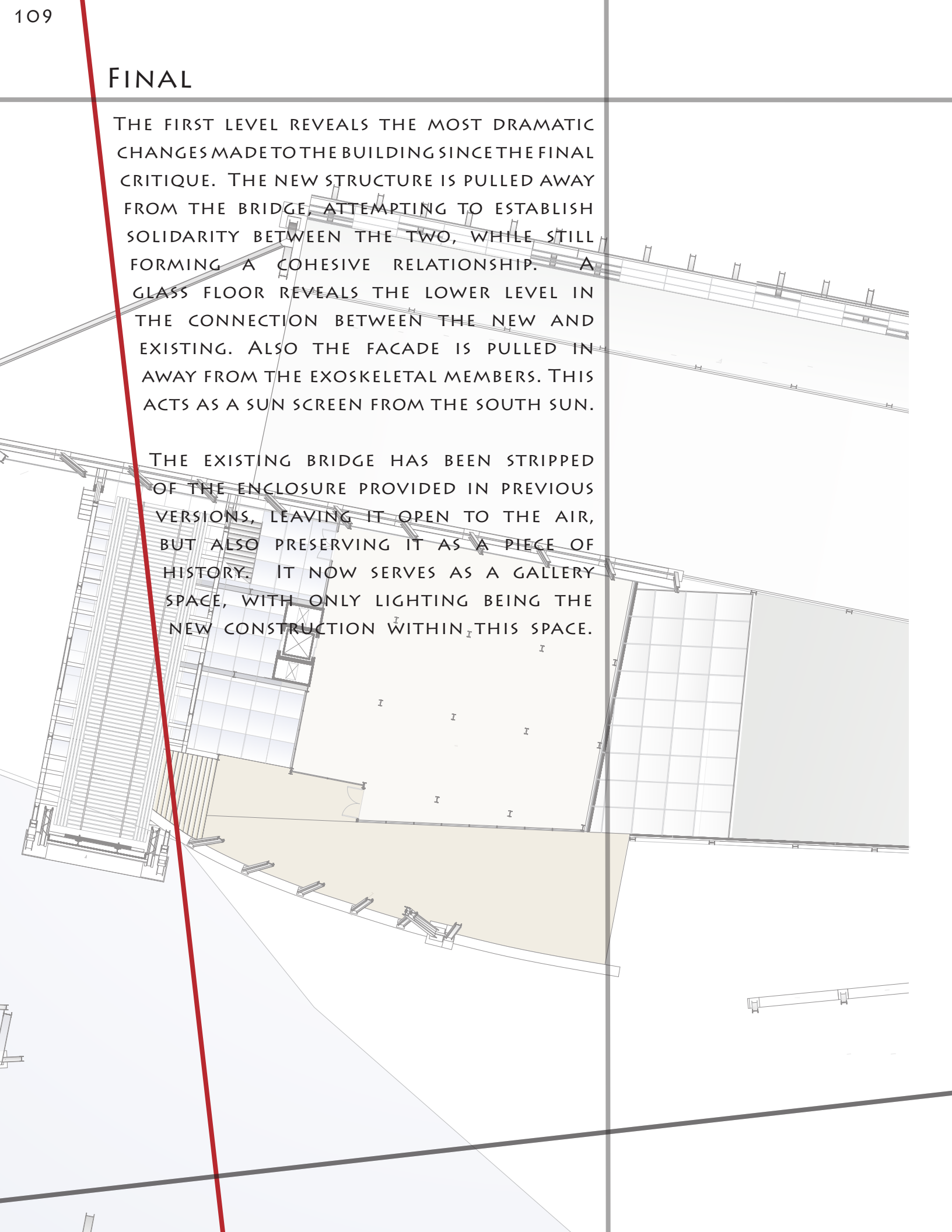


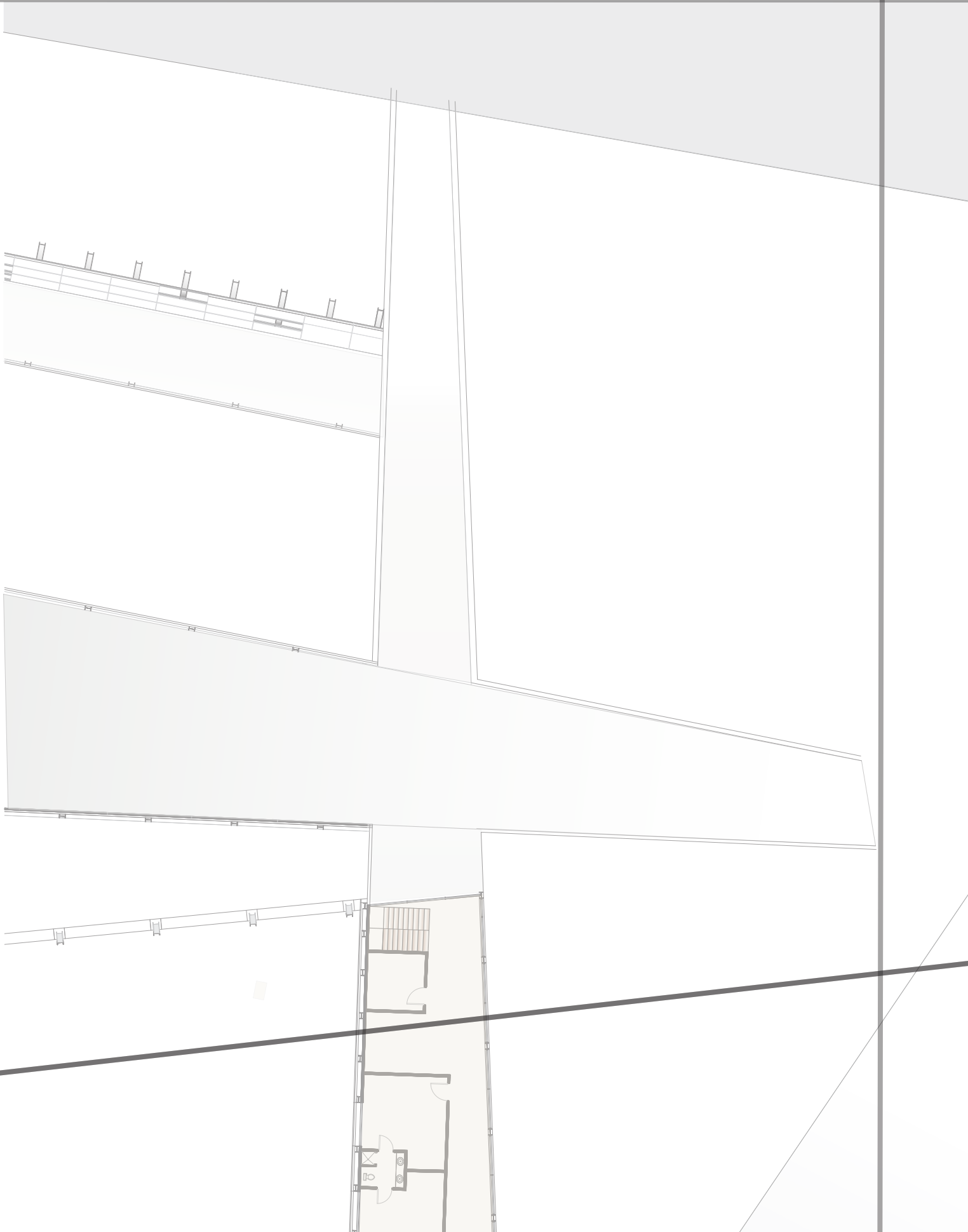


## FINAL

THE FIRST LEVEL REVEALS THE MOST DRAMATIC CHANGES MADE TO THE BUILDING SINCE THE FINAL CRITIQUE. THE NEW STRUCTURE IS PULLED AWAY FROM THE BRIDGE, ATTEMPTING TO ESTABLISH SOLIDARITY BETWEEN THE TWO, WHILE STILL FORMING A COHESIVE RELATIONSHIP. A GLASS FLOOR REVEALS THE LOWER LEVEL IN THE CONNECTION BETWEEN THE NEW AND EXISTING. ALSO THE FACADE IS PULLED IN AWAY FROM THE EXOSKELETAL MEMBERS. THIS ACTS AS A SUN SCREEN FROM THE SOUTH SUN.

THE EXISTING BRIDGE HAS BEEN STRIPPED OF THE ENCLOSURE PROVIDED IN PREVIOUS VERSIONS, LEAVING IT OPEN TO THE AIR, BUT ALSO PRESERVING IT AS A PIECE OF HISTORY. IT NOW SERVES AS A GALLERY SPACE, WITH ONLY LIGHTING BEING THE NEW CONSTRUCTION WITHIN THIS SPACE.



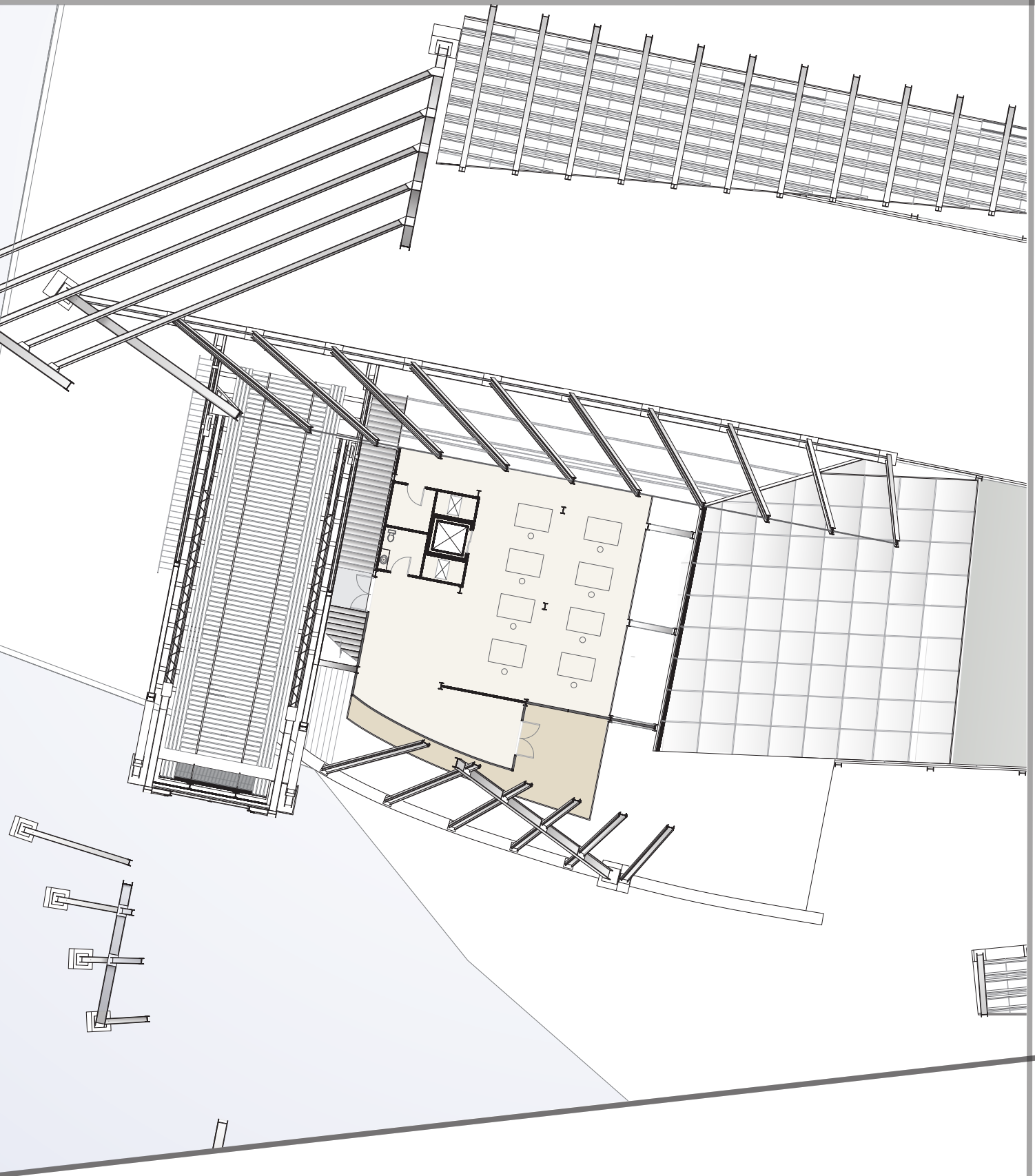


## FINAL

THE SECOND LEVEL OF THE BUILDING HOUSES THE STUDENT TEACHING CENTER WHERE PEOPLE FROM THE COMMUNITY MAY COME TO SITE AND LEARN FROM THE ARTISTS LIVING ON THE SITE AT THAT PARTICULAR TIME. IN THIS WAY THEY CAN LEARN A VARIETY OF STYLES AND TRADITIONS FROM PEOPLE WHO ARE DOING WORK RIGHT IN FRONT OF THEM. ALSO THERE IS HOPE THAT THESE PEOPLE WILL COME BACK AND WORK ON THE SITE THEMSELVES SOMEDAY, CONTINUING ALONG THE EVOLUTIONARY PATH LAID OUT.

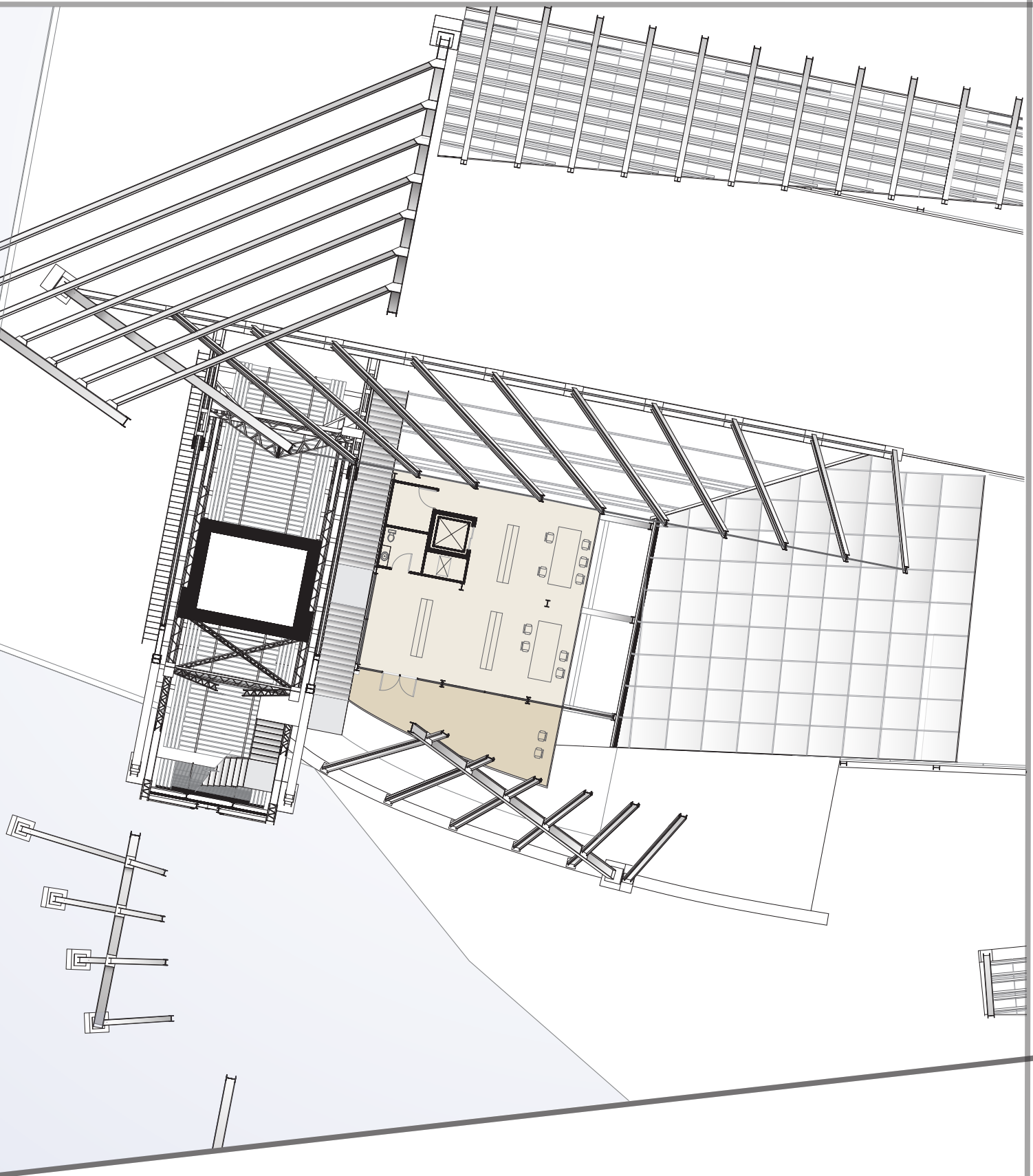
THIS SECOND LEVEL AGAIN SHOWS HOW THE ENCLOSURE IS PULLED AWAY FROM THE EXOSKELETON CREATING A SERIES OF PORCHES ON EACH LEVEL. THIS IS TO CONTINUE THE TREND OF A SITE AS A WHOLE, NEVER ENCOURAGING ONE TO STAY IN ONE SPOT FOR TOO LONG. THE ENCLOSURE SPACES ARE MORE OF TRANSITION SPACES FROM DIFFERENT OUTSIDE AREAS.





## FINAL

THE FINAL ENCLOSED LEVEL HOUSES THE LIBRARY WHERE ARTISTS AND STUDENTS ALIKE MAY COME AND READ OR RESEARCH. THE ENCLOSURE AGAIN, IS PULLED BACK FROM THE BRIDGE, WITH THE SLAB STILL CONNECTING TO THE EXOSKELETON, PROVIDING A LARGE, OUTDOOR TERRACE TO READ. THIS LEVEL ALSO DISPLAYS THE STAIR SYSTEM FOR THE BUILDING. FOR THE FIRST 2 LEVELS THE STAIRS FOLLOW THE PATH OF AN EXISTING SERVICE STAIRWAY. FROM HERE IT SWITCHES OVER INTO THE BRIDGE, AND SPIRALS UP TO THE OBSERVATION DECK. THIS VERSION OF THE STAIRCASE PROVIDES AN EXTERIOR SEPARATION FROM THE BRIDGE, ONCE AGAIN ESTABLISHING SOLIDARITY BUT ALSO SERVING AS A CONNECTION PIECE IN THIS RELATIONSHIP.



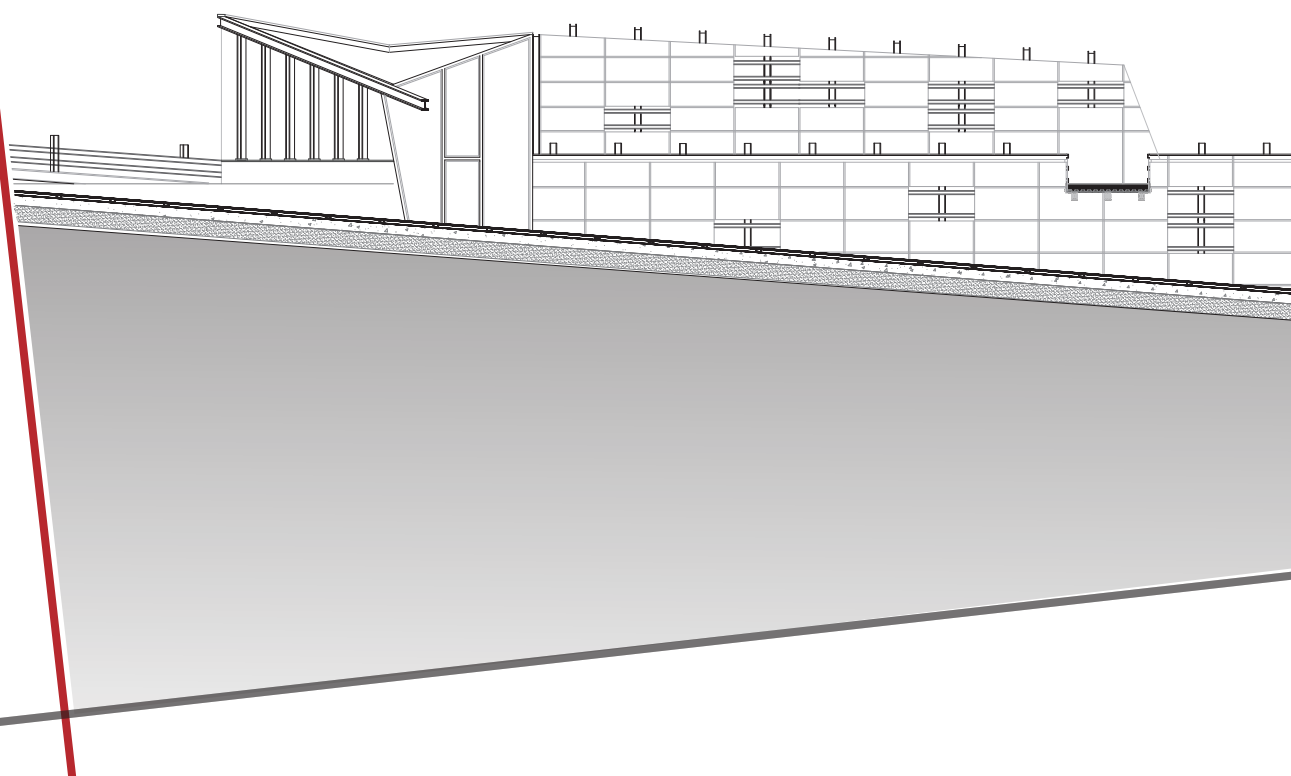
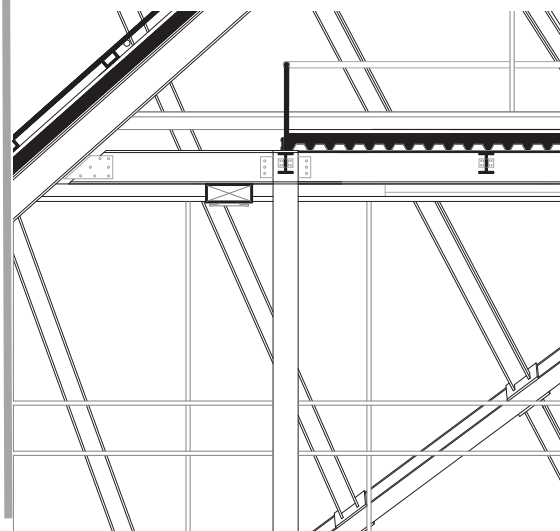
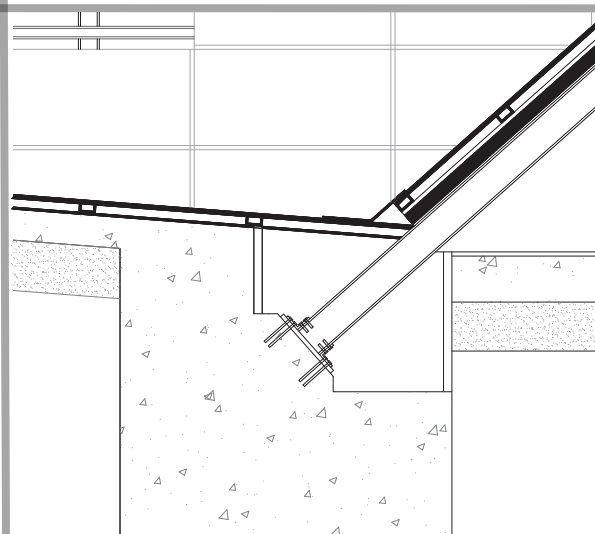


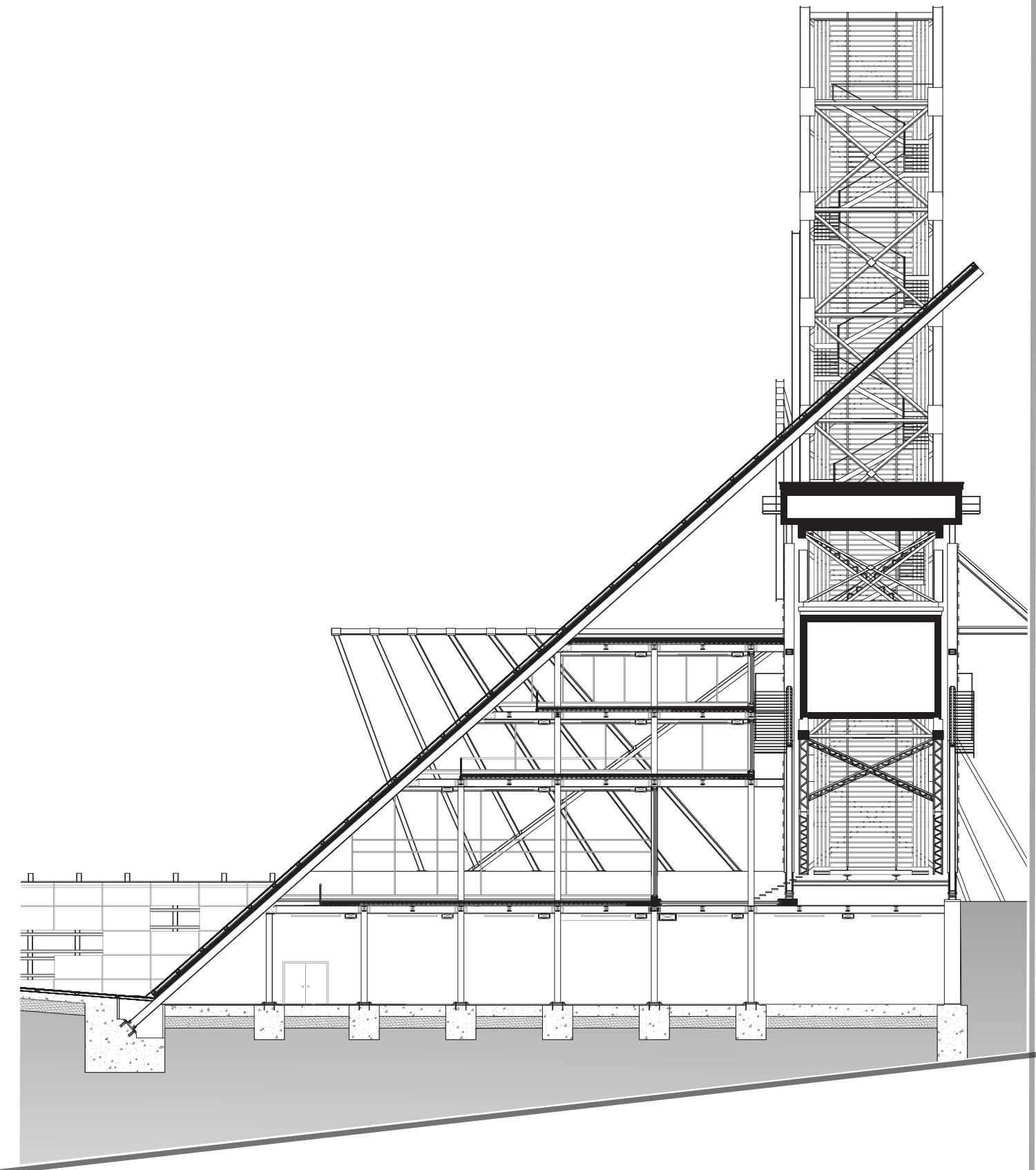
## FINAL

THIS SECTION REITERATES THE SOLIDARITY OF THE TWO ENTITIES AND THEIR RELATIONSHIP TO ONE ANOTHER, AS THE MAIN SUPPORTS FOR THE EXOSKELETON SPAWN FROM THE TRUSSES AND OPEN WEB JOISTS OF THE EXISTING BRIDGE.

THIS SECTION ALSO ILLUSTRATES THE DENSE STRUCTURAL SYSTEM IN PLACE TO PROVIDE MULTIPLE OPPORTUNITIES FOR THE ARTISTS TO DISPLAY THEIR WORK. THIS IS ALSO A REHASHING OF THE BRIDGE'S SYSTEM, THE EXTREMELY COMPLEX AND DENSE SYSTEM FORMALLY USED TO SUPPORT MASSIVE FREIGHT TRAINS.

THE DETAILS TO THE RIGHT SHOW A SCHEMATIC OF THE FOUNDATION SYSTEM USED FOR THE MAIN ENCLOSURE ELEMENT AND ALSO THE SEPARATION OF THE FLOOR AREAS TO THIS ELEMENT.

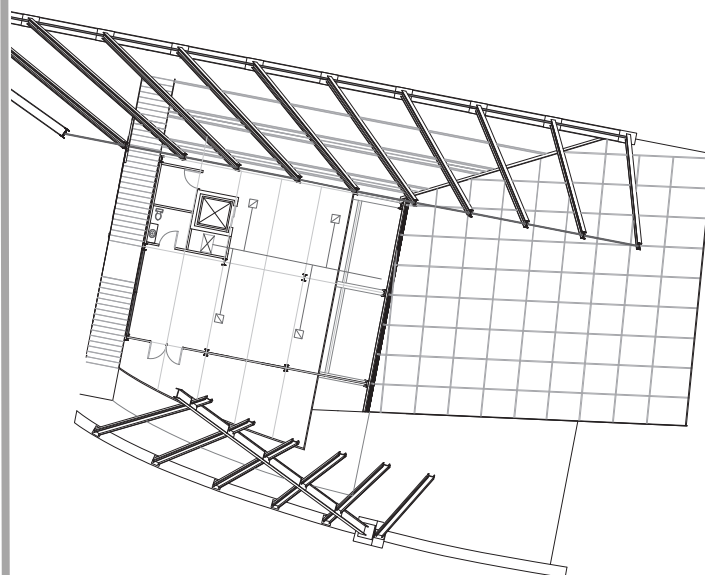
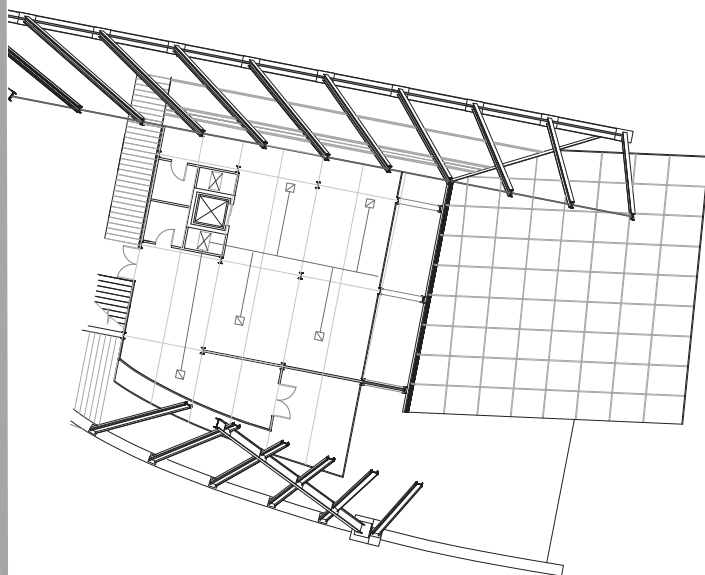




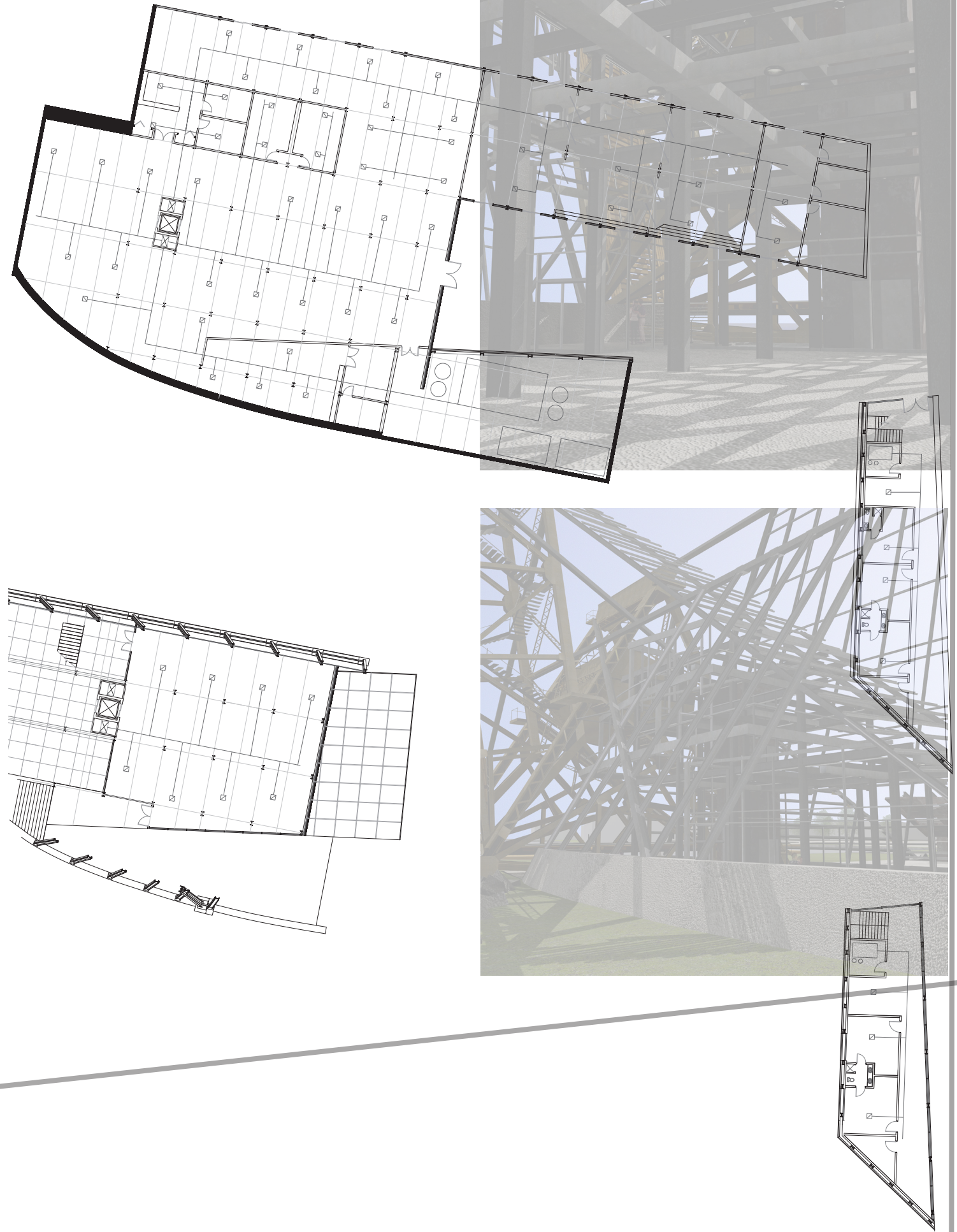
## FINAL

THE HVAC SYSTEM REQUIRED FOR THIS PARTICULAR PROJECT NEEDS TO BE ESPECIALLY STRONG GIVEN THE TENUOUS INSIDE/OUTSIDE RELATIONSHIP. THE AMOUNT OF GLASS AND PEOPLE ENTERING AND EXITING CONSTANTLY REQUIRES A STRONGER THAN AVERAGE FORCED AIR SYSTEM, IN CONGRUENCE WITH RADIANT HEATING, ESPECIALLY IN THE LARGER AREAS.

THE STRUCTURAL SYSTEM, AS STATED EARLIER, IS OVER DEVELOPED TO PROVIDE A SENSE OF SCALE WITHIN LARGE OPEN AREAS AND ALSO TO ALLOW ARTISTS TO DEVELOP THESE SPACES.





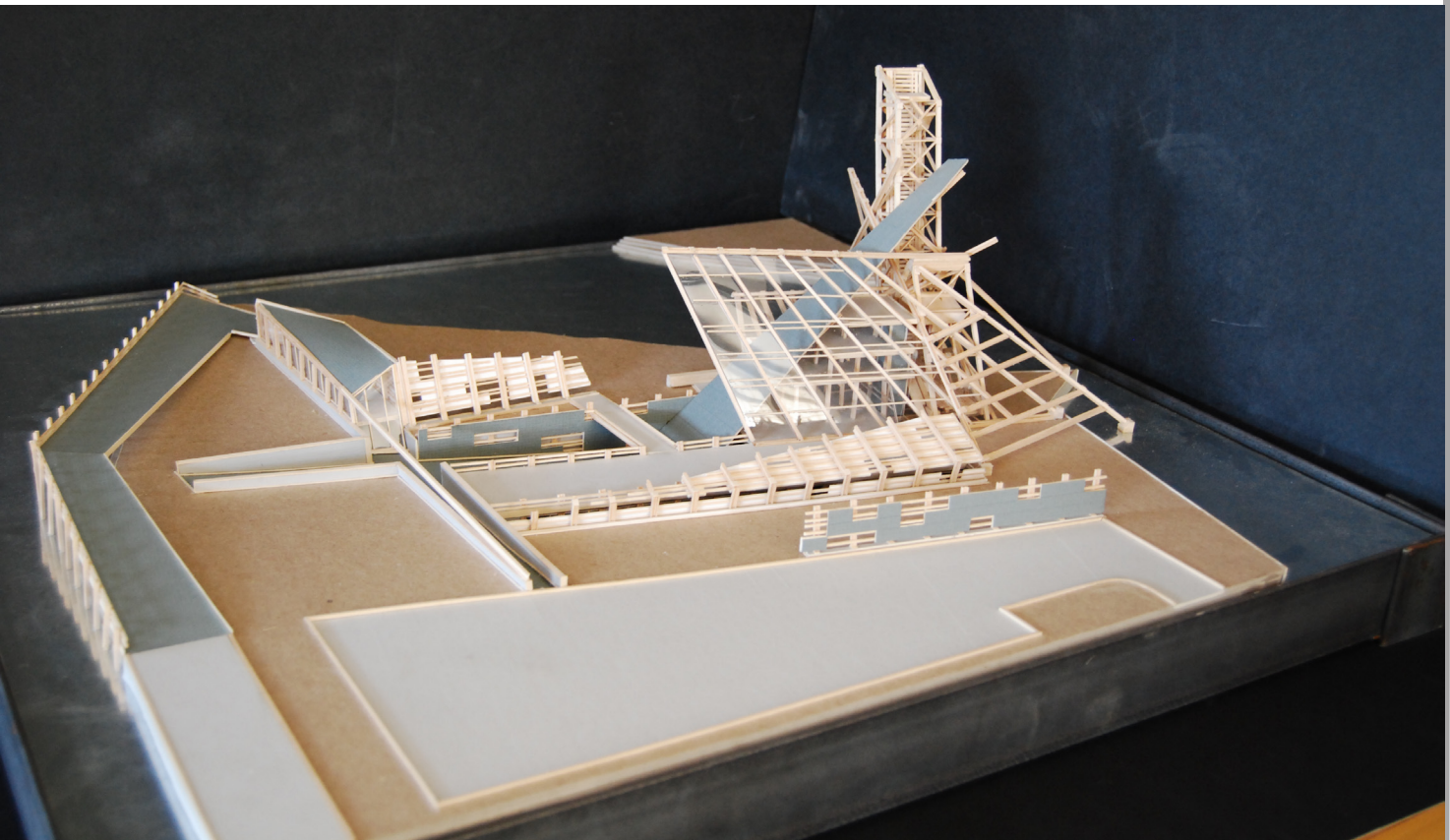
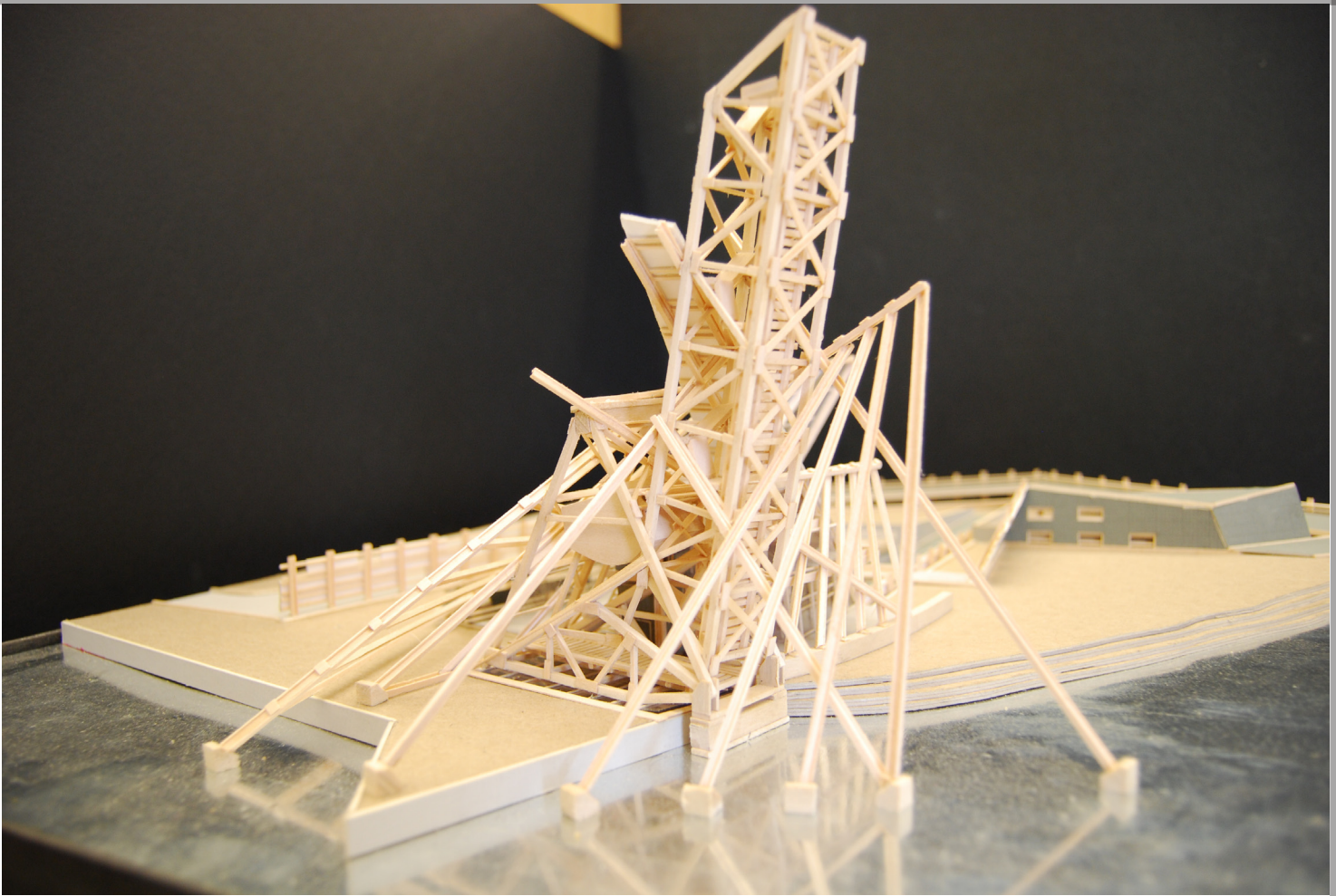




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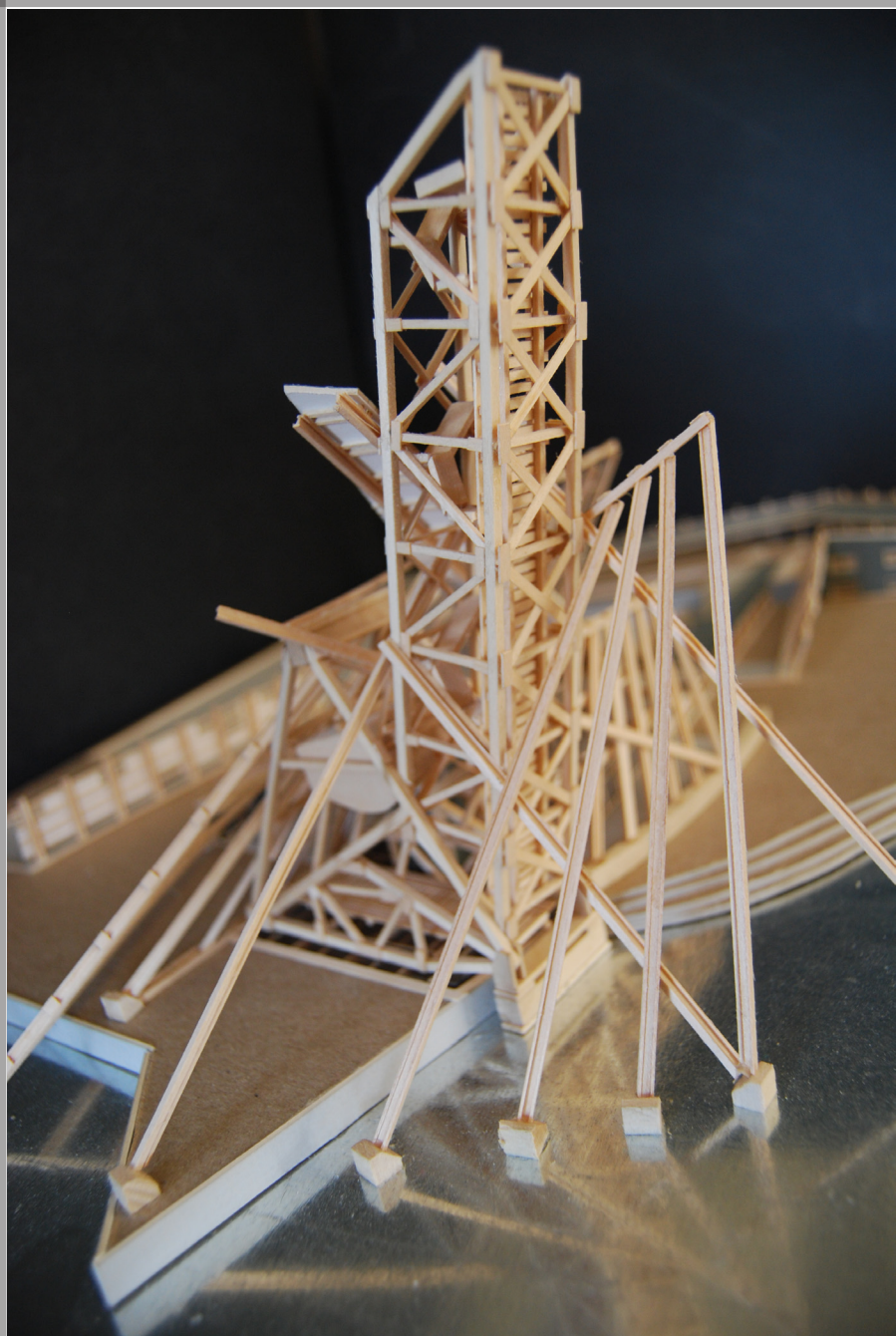


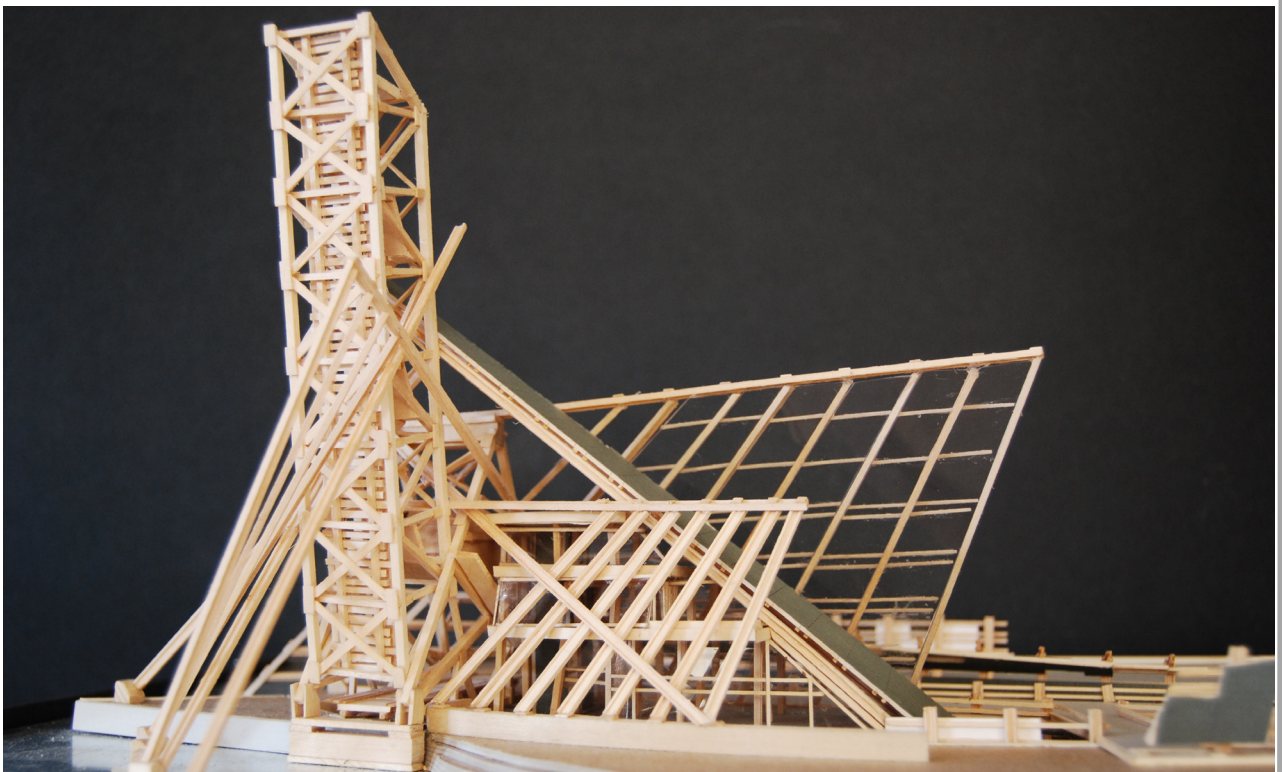
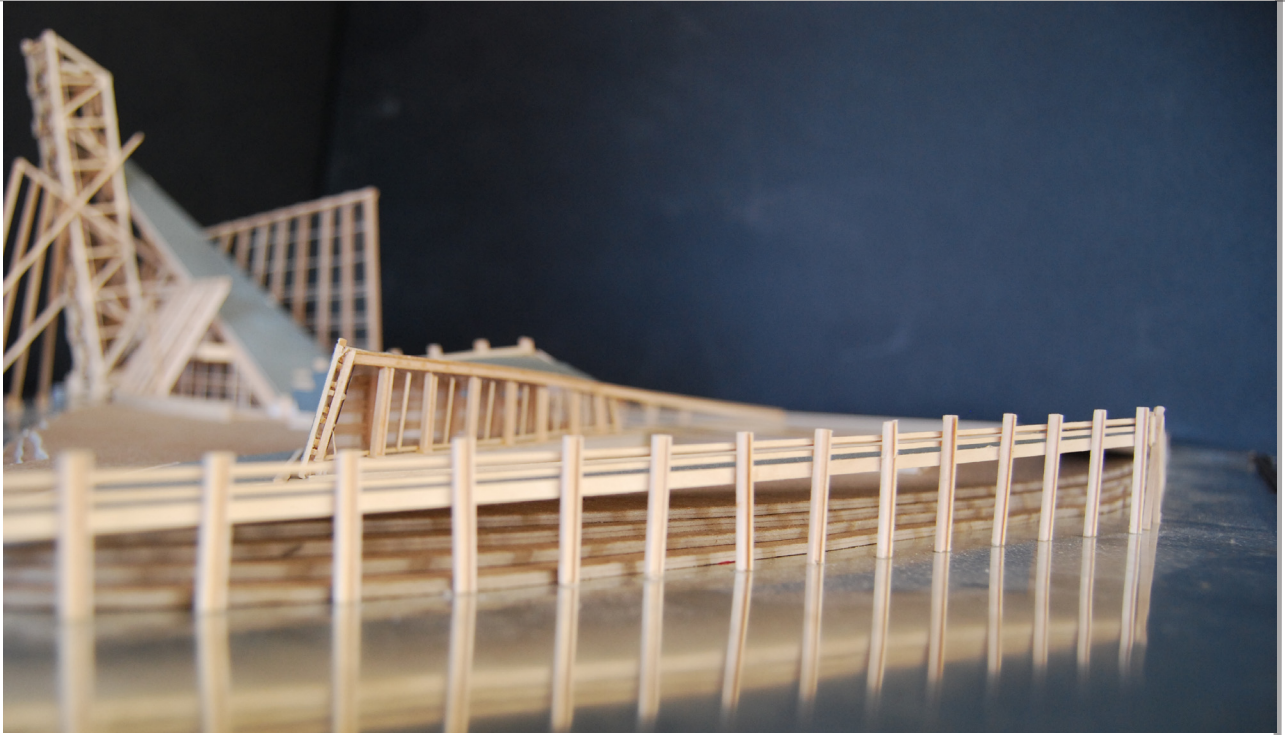




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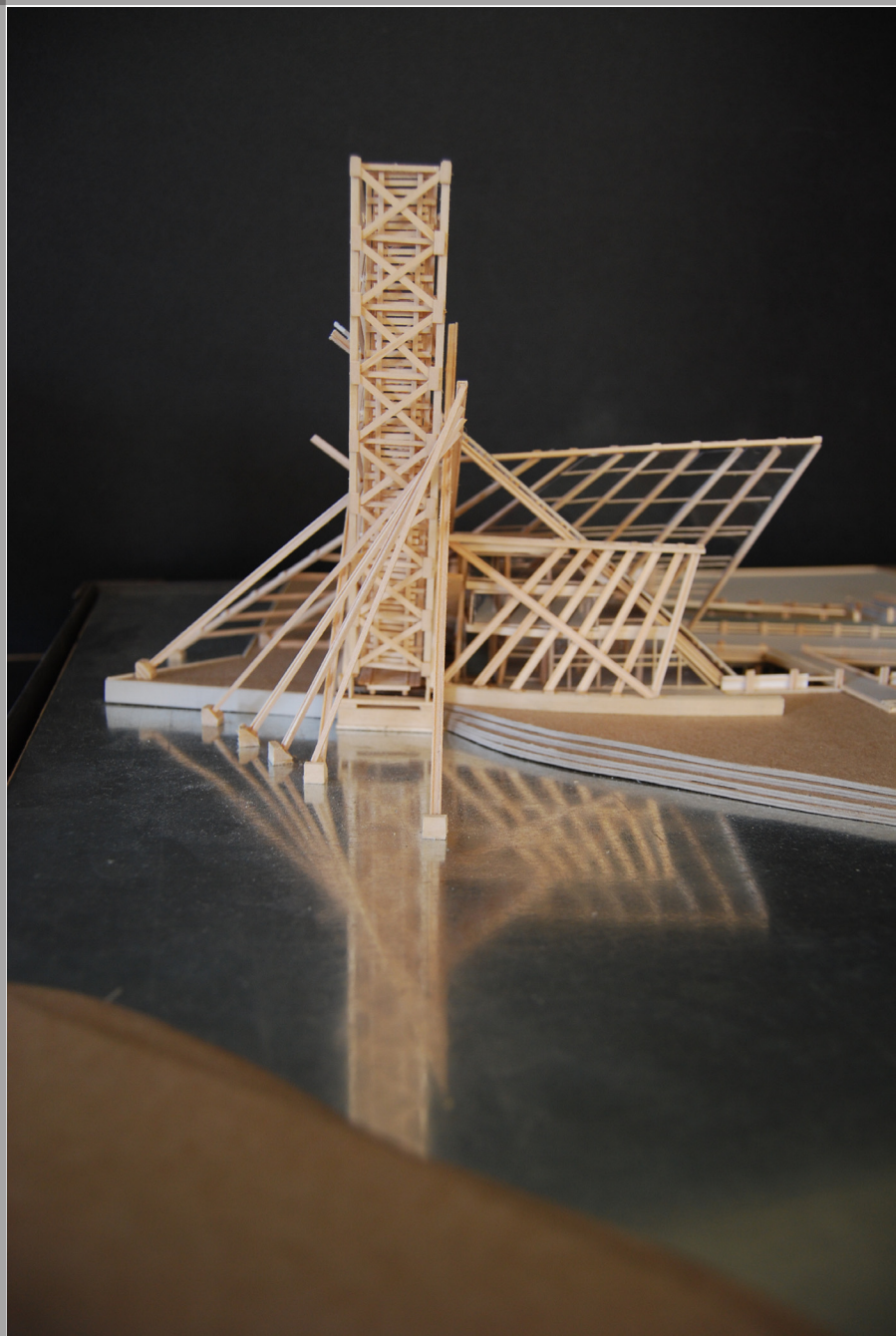
THIS FINAL MODEL IS A CULMINATION OF ALL THE WORK THIS SEMESTER. IT SHOWS THE DETAILS OF THE STRUCTURE AS WELL AS THE BRIDGE AND HOW IT IS PUT TOGETHER.



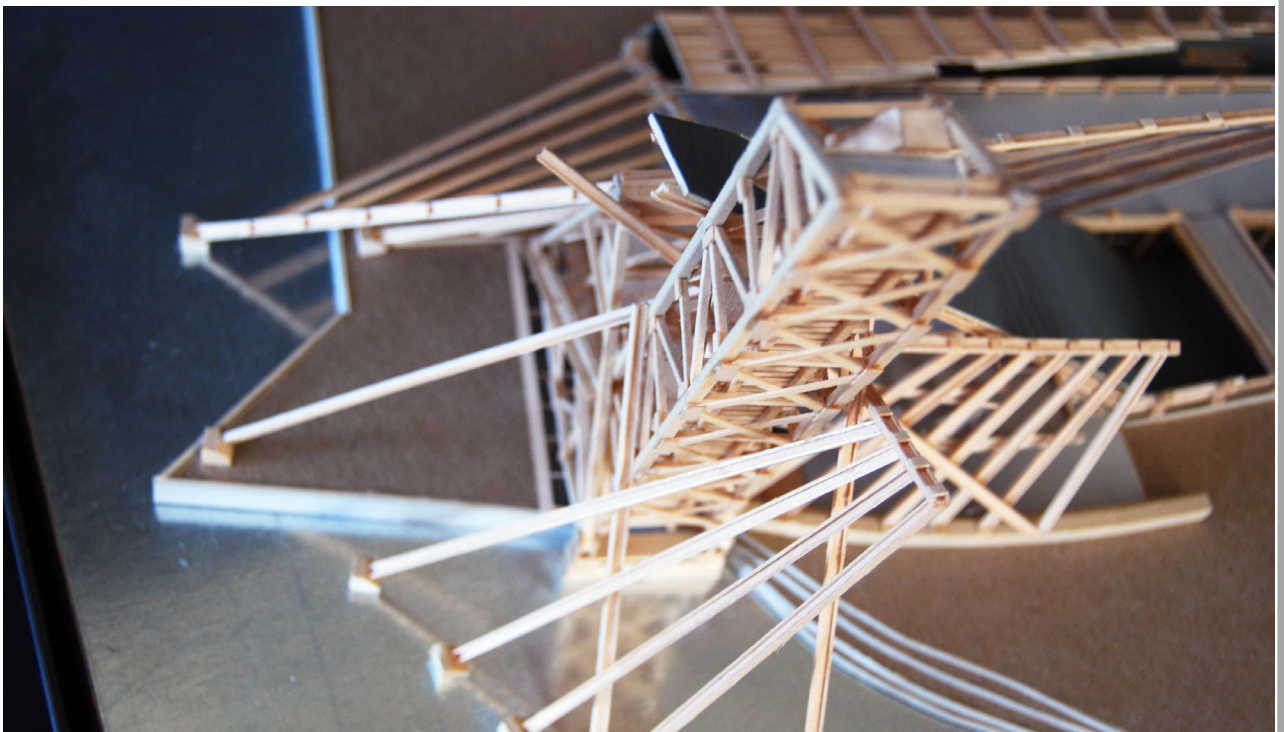
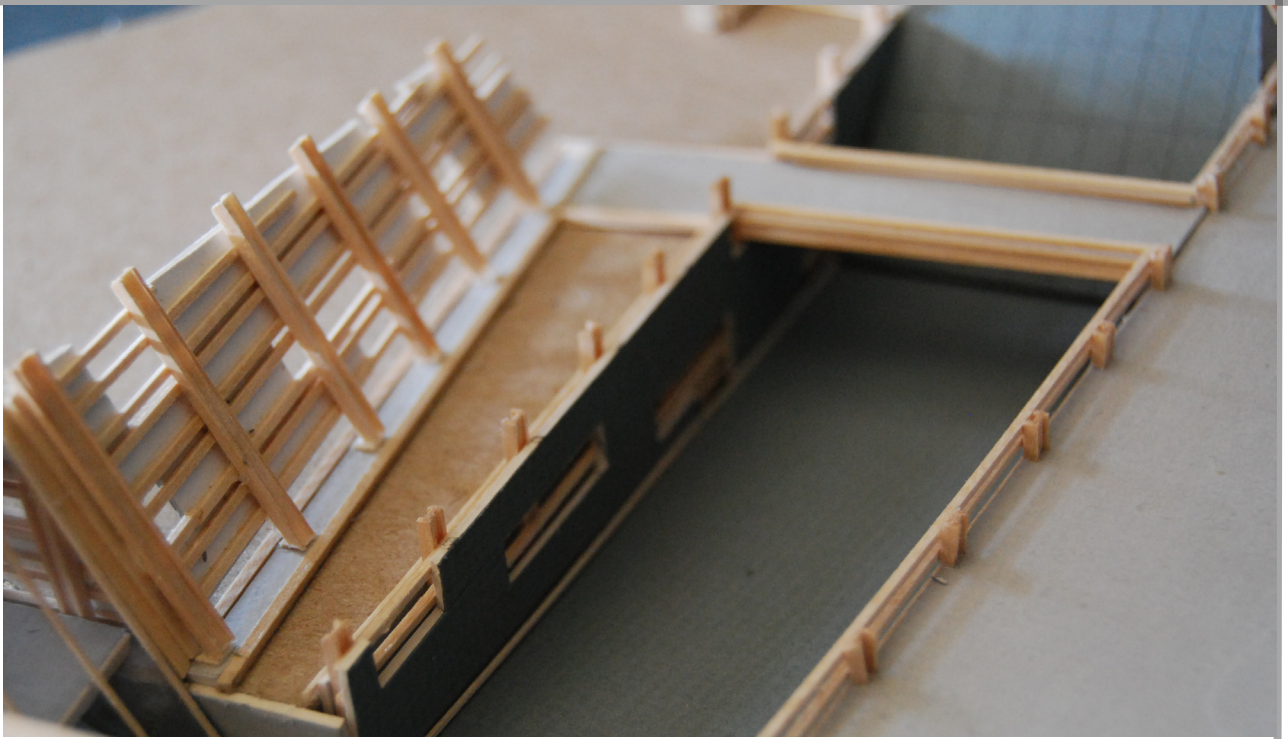




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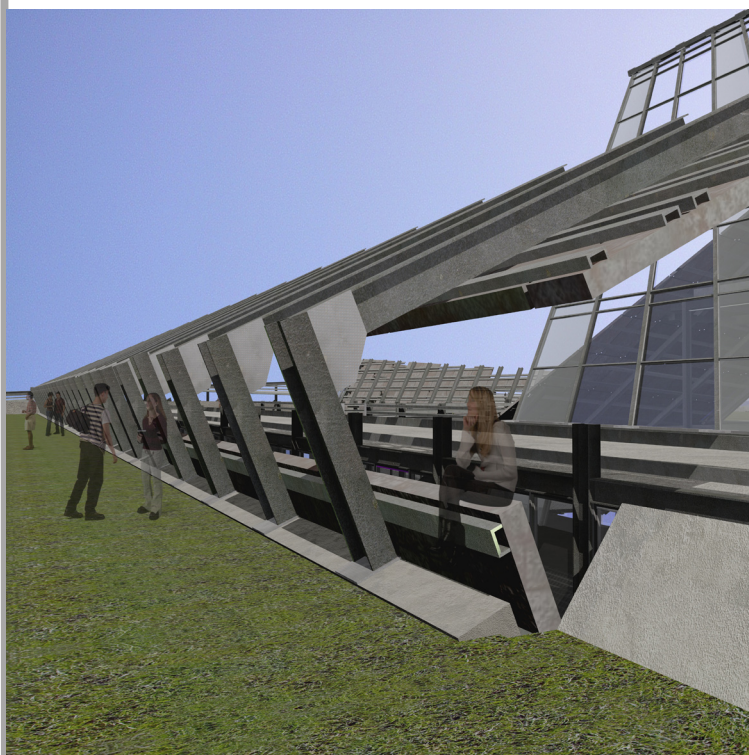
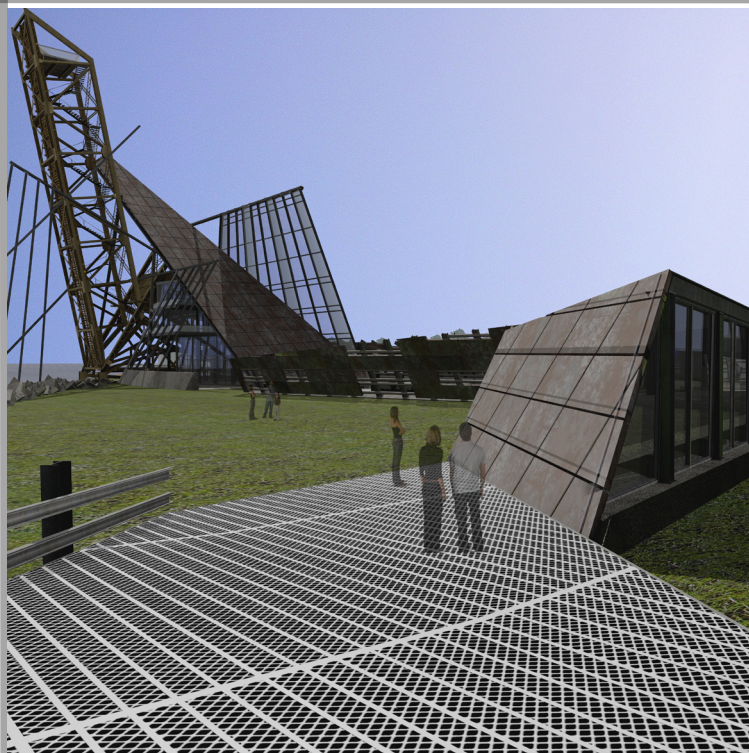




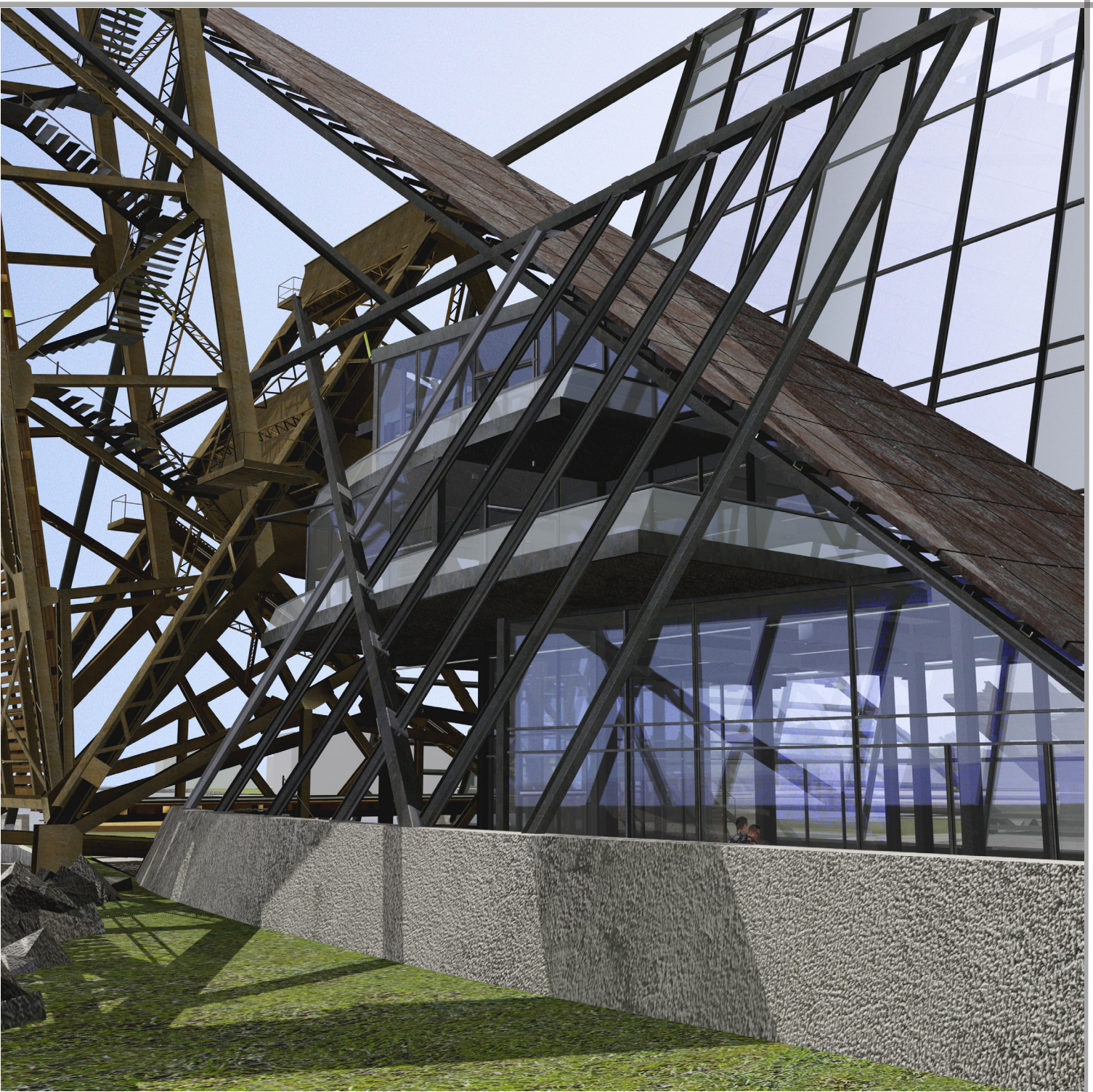


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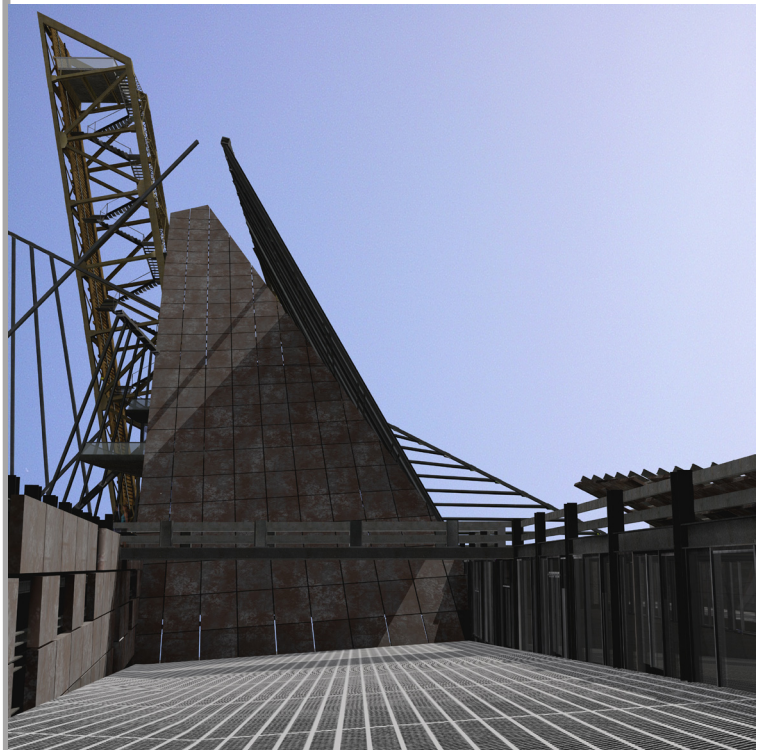
THESE PARTICULAR RENDERINGS GIVE A FEEL FOR THE MATERIALITY OF THE BUILDING AND ALSO HOW LIGHT WILL PLAY AN IMPORTANT PART IN THE BUILDING.



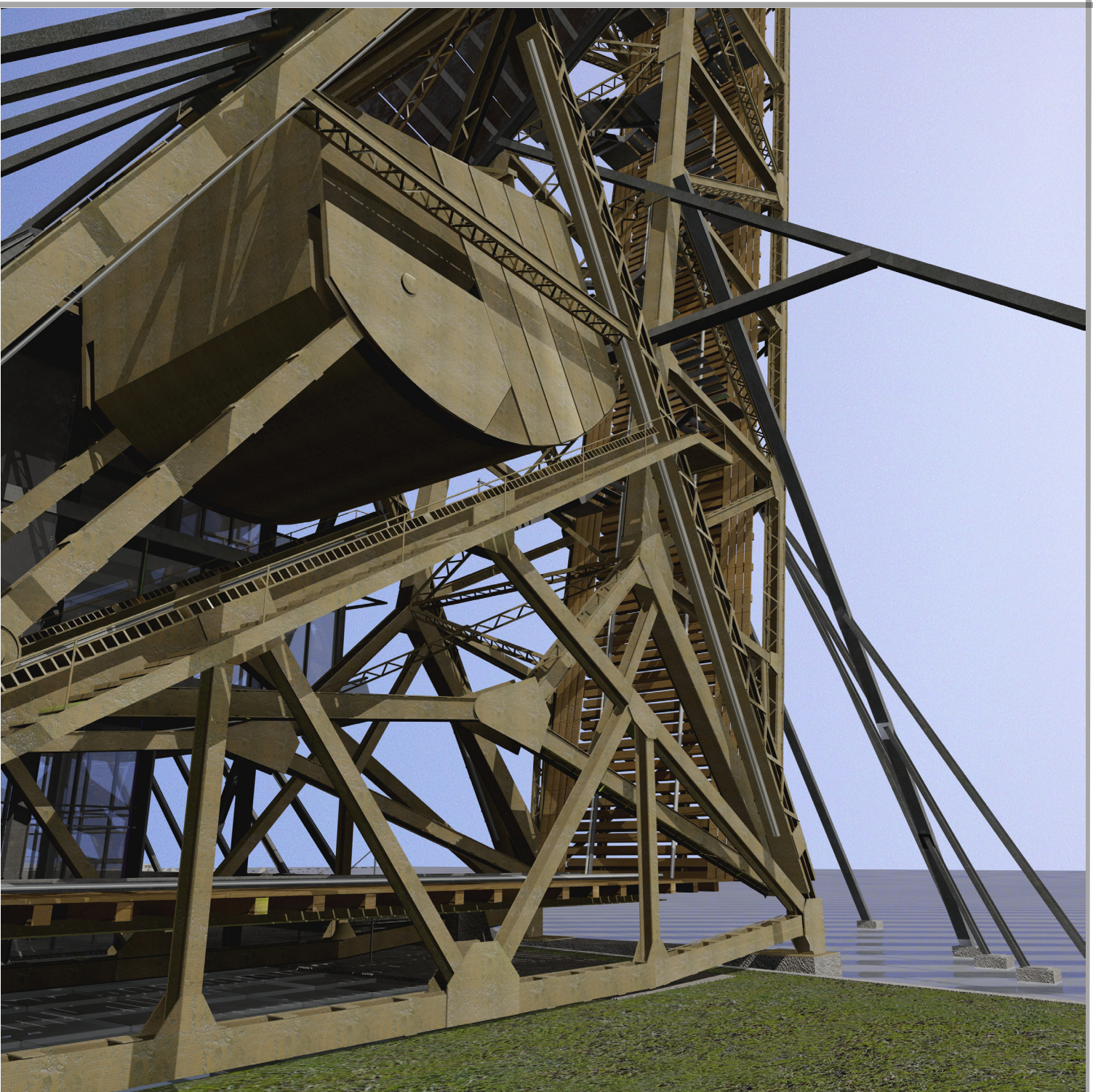












## CONCLUSION

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WITH A LOT OF HARD WORK, THIS PROJECT FINALIZED IN THE MANNER I HAD HOPED. THE DESIGN WAS AT A STAGE THAT WAS COMPREHENSIVE AND COMPLETE. BUT AS WITH ALL PROJECTS THERE WERE CERTAIN THINGS TO WORK UPON.

ONE OF THE MAIN CRITIQUES ABOUT THIS PROJECT IS ITS PROGRAM. DOES IT NECESSARILY HAVE TO BE AN ARTIST COLONY? COULD IT BE MORE COMMUNITY ORIENTED, BEING THAT ONE OF ITS FUNCTIONS IS TO PROVIDE A NEW HISTORY OF THE PLACE. COULD A COMMUNITY ITSELF EVOLVE THE SITE RATHER THAN JUST ARTISTS? OF COURSE THERE IS NO SIMPLE ANSWER TO THIS QUESTION, AS THIS PROJECT IS MERELY THE CATALYST FOR FURTHER DEVELOPMENT.

ANOTHER CRITIQUE OF THIS PROJECT WAS THE LACK OF DEFINED CIRCULATION THROUGHOUT THE SITE. THESE UNDEFINED PATHWAYS WERE MEANT TO ENCOURAGE VISITORS TO MEANDER AROUND THE SITE RATHER THAN STICK WITH A SET GUIDELINE OF HOW TO VIEW THE WORKS. BUT IT WAS SUGGESTED THAT PERHAPS A MORE EFFECTIVE SOLUTION WOULD HAVE BEEN TO CREATE A VARIETY OF OPTIONS , INTERMINGLING WITH EACH OTHER.

IN CONCLUSION I BELIEVE THE STUDY OF EVOLVING PLACE IS A VALID ONE, THAT SHOULD BE STUDIED FARTHER. AS WE PROGRESS INTO THE FUTURE MORE AND MORE STRUCTURES WILL REACH THE STATE THIS PLACE HAS. IF WE CAN LEARN TO EVOLVE THESE PLACES RATHER THAN MERELY RENOVATE OR DESTROY THEM, WE MAY CREATE A BRIGHTER FUTURE FOR THE ARCHITECTURAL LANDSCAPE.





"wouldn't stop if I could, oh it hurts to be this good"