To Freeze a Moment in Time

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To Freeze a Moment in Time
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Building Type- Adaptive re-use of industrial complex
Location of Project- North Shadeland Avenue, Indianapolis, Indiana

Thesis Committee Chair- Professor David L. Mackey
Thesis Committee Member- Dr. Daniel Doz

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To my mother, whose love and support has given me the strength to prevail...
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PREFACE

The role of the architect and urban planner is in question today. Should he or can he impose forms and conditions to dictate behavior? Can architects judge the spiritual needs of today's society? Should architectural forms reflect a past society or the present? Such questions have prompted me to investigate the feasibility of an ephemeral architectural expression which reflects the importance of our techno-visual society.

Behavior must dictate form, allowing us the opportunity to create and leave behind rich cultural windows for the future as so many have done in the past. This is the lesson from our predecessors. We need not hide or decorate the values we hold today.

In the wake of the computer age, we have grown accustomed to the shift to a temporal society. It has been realized that flashing screens may replace the paper page, lasers can replace the scalpel and phonograph records, waves can replace the stove, and video record the act. And although the vocabularies have been changed, the quality and impact of such mediums has not diminished. I simply question why our built environments are not reflecting this same attitude. The key human ingredient, memory, is still triggered by the flashing video image or the critical newspaper headline, transitory as they may be. It is our perception of time which is rapidly evolving, and must be considered by any design professional. As the artist, conductor, or film-maker will concur, it is imperative to capture a moment in time.

In light of this, I am seeking a stronger relationship between our emerging, temporal society and the environments we create. I am pursuing the following topics in my thesis study:

>memory retention as related to ephemeral mediums

>influx of temporal, techno-visual design initiatives--a new vocabulary

>impact of potential, transferring, and residual energies upon architectural form--perceiving transient elements in tension with statuatory ones

The test for ideas such as these will be a unique adaptive re-use of an abandoned industrial complex in the North Shadeland Avenue area of Indianapolis, Indiana. It is the intent of the intervention to create an evolving community cultural center including a theatre, museum, and a forum for small entrepreneurs.
I. The Credence of Behavior

Between the idea
And the reality
Between the motion
And the act
Falls the Shadow...

Between the conception
And the creation
Between the emotion
And the response
Falls the Shadow...

from T.S. Eliot's "Hollow Men"
Although much has been written and said concerning human behavior and social need in the design profession, rarely are these factors embraced with the same vigor as the aesthetic/egocentric desires of a given project. My interest in both urban planning and smaller scale interventions has led me to question our usage of this word behavior, for I believe architecture to be, first and foremost, a social art. In the search for a role as a planner/architect, I have become convinced that built forms should be representative of behavior; certain behavior should not and cannot be extracted through architectural forms. This conclusion is based on many unsuccessful, or perhaps, unwarranted attempts I have made to manipulate behavior through formal intervention. Architecture is not a tool which satisfies behavioral needs or evokes certain responses. It is intrinsic and reflective of behavior.

*Architecture itself is a true representation of people, not just an artificial vocabulary of human behavior. It is crude social mechanics to believe that the architect can develop 'design criteria' that will create an ideal relationship between the internal and the external. People are not responding organisms--they are active individuals.*

Lars Lerup
Cultural Windows

Although the idea of behavior creating form is quite simple, it has freed me from many of the more traditional modes of urban planning and environmental design. Such a view of behavior also coincides with my historical perspective that exemplary architectural designs throughout the ages are merely cultural windows to our past. This is the lesson of our predecessors— we need not hide or decorate our current values and behavior.

Such a perspective has opened my eyes to a number of exciting and accessible modes of technology and building. Though they may be quite ephemeral in their physical nature, they are very persuasive on our most critical faculty— the memory. An example of this type of ephemeral expression might be a more expressive and interactive use of video imagery in "building" construction. For in this age of such incredibly quick information transfer, businesses and buildings no longer have the life expectancy of centuries. Adaptibility to various functions and new socio-economic needs has overcome that adage etched in steel and stone... "form must follow function."

Form follows behavior, and behavior is rapidly changing in light of the diode, the cathode ray tube, and the laser.

I conclude that our built surroundings should be derivative of our social constructs. The architect's role is that of carefully planting seeds of intervention, allowing a bit of chaos to peek through the order. Hence, a user may take control of a place and modify it, creating an evolutionary representation of his or her life or the lives of an entire community. It is this type of interactivity between people and environment that gives places such as the tiny Swedish fishing villages or native African tribal huts their clarity and meaning— they grow and respond with the user.
A Question of Permanence

The speed at which functions change within a given structure has been rapidly increasing in the face of the computer/communication explosion. With improved cataloging aside increased specialization of goods and labor, industry and the market place no longer find it necessary to retain large storehouses of products and machinery. The consequence of such a rapid change is the bulky remnants of post war structures which lend themselves to no viable re-use.

We must re-evaluate the permanence of our cities, streets, and homes. I do not suggest some credo of a totally mobile society or architecture, but assert a more sensitive and realistic attitude to our fast-paced lives and environment. We must remove the purposeless waste that is accumulating on our land. For example, the ability to "re-program" the information on a video screen makes it a much more versatile and economical form of signage than a painted billboard. The computer terminal offers newfound freedom from actually composing pages with pen and paper. For it is not so important that the image hangs in reality forever—just that it is retained in the memory. The simple daily newspaper is a prime example in this type of memory retention as well. Many important headlines are vividly imprinted on my mind, yet the flimsy paper went on to perform many other useful but unrelated jobs, perhaps starting fires or wrapping packages. The material of the paper itself is not nearly as sacred as the message it conveys.
I am only questioning the architect's attitude of making "his work" last forever in concrete and stone, while there are so many exciting and powerful mediums to tap which are indicative of society's temporal attitudes. These mediums include lasers, holographs, cameras, video walls and screens, stage lights, and light weight alloy structures. Just as important to consider is the care shown to more permanent fixtures being built. For it is almost certain that "fixed" interventions will undergo several transformations in their years of service. The changes and servitude of a building in relation to time, function, man, and nature are beautifully captured in the words of Kahn...

*When a building is being built, there is an impatience to bring it into being. Not a blade of grass can grow near this' activity. Look at the building after it is built. Each part that was built with so much anxiety and joy and willingness to proceed tries to say when your using the building, "Let me tell you about how I was made." Nobody is listening because the building is now satisfying need. The desire in its making is not evident. As time passes, when it 's a ruin, the spirit of its making comes back. It welcomes the foliage that entwines and conceals. Everyone who passes can hear the story it wants to tell about its making. It is no longer in servitude; the spirit is back.*

from Louis Kahn's *Conversations with Architects*
The City-- The city typology refers only to a community with directives, perhaps to entertain or instruct the public. It does not refer to the actual forms of the city.

The Street-- The street typology refers to those precincts or sub-cultures which make up the overall community. The street is the intermediary between the city and the stage. The street transcends its boundaries and becomes neighborhood.

The Stage-- The stage typology refers to specified activities within the precincts, and usually entails some acting or observing by the public.
The City, the Street, and the Stage

How then, does one set forth initiatives when not relying on functional considerations for inspiration. I believe a detailed study of social, psychological, and economic attitudes of the given region, both past and present, is an excellent beginning. This includes detailed analysis of the three critical typologies that affect most projects--the city, the street, and the stage. This macro, intermediate, and micro dimension will provide strong references to a project of virtually any scale--for the city then becomes a stage and the stage a city.

From past experimentation, I have found this cross-referencing of scales an exciting and responsive approach to both urban and small scale projects. For instance, I have applied basic planning notions which were absorbed in an exclusively urban design studio to very small and intimate scales. The configurations of a city gate, boundaries, and density control were considered in the rendering of a single housing unit within the same macro-area. The result was a very responsive smaller unit that spoke in the larger context as well.

It should be understood that the city, street, and stage typologies in their conception are a reflection of behavior patterns to scale. They should not become limiters or retain their classical definitions, but should be applied in a site specific manner. For example, a factory with its employees may become the city, its conveyor belt the street, and specific assemblies become the stage. I have simply removed the imaginary dictates we typically place ourselves in for isolation in particular disciplines of architecture.
II. The Test Problem

Upon searching for a test site in an urban setting, I came across an interesting dilemma on the east side of Indianapolis. Two huge industrial complexes, The AT&T Telephone Factory and the Chrysler Corporation Automotive Electrical Plant, were being abandoned due to new divestiture laws and foreign competition. In fact, National Geographic Magazine cited this area along North Shadeland Avenue as a major social/economic liability for the city as they profiled Indianapolis in August of 1987...

People are beginning to call the east side of Indianapolis along Shadeland Avenue “Memory Lane.” Western Electric, the mainstay of the east-side economy that once employed 8,000 people, closed in 1985, a victim of the AT&T divestiture. Chrysler and RCA-Ariola have both announced that they will be shutting down operations here.

“People say they don’t care if a plant closes, but when it does close, they care,” said Frank Harris, 46, a forklift operator who has worked for Chrysler for 24 years. Most of the plant’s remaining 850 employees manufacture parts for rear-drive cars whose production has been cut back by Chrysler.

Although Harris has a diploma, he is taking a high-school-equivalency course to brush up on his math in case Chrysler can’t place him in another plant and he has to change fields. When the plant folds, he will receive almost full pay, $28,000, for two years.

“It’s alarming to think about having to scratch at this point in my life,” he said, “but I know I’ll find something.”
CHRYSLER INDIANAPOLIS ELECTRICAL PLANT
The plants are virtual dinosaurs on the landscape, encompassing over three million square feet between the two of them. It was understood early in the process that the site could not be re-used in its entirety, but that key areas of intervention must be chosen that would become catalysts for future expansion and/or change. This test problem compelled me to work with an attitude of evolution, an attitude which I desired from the beginnings of my thesis study.
Socio/historical Background

I was intrigued by the sheer size and importance of these complexes, for they were actually cities in and of themselves. Obviously, the social, historical, and economic ramifications of the closures signaled the Shadeland area as a new and unique place for intervention. My attraction to this area was admittedly due in part to the fact that I had grown up less than two miles from these plants, and many friends and neighbors had relied on the industrial complexes for their livelihood.

My first task, as mentioned before, was to obtain a clear social and economic picture of the Shadeland district. Incredible insight was gained through pointed interviews with residents of an eastside retirement village. In fact, I scrapped a generic questionnaire I had prepared for these people when they began to pour out a wealth of background information and proposals for the community. I simply asked them what themes and ideas were representative of the Eastside. Eagerly, a Mr. Clyde Allman provided an early history of our community. He recalled his boyhood experience of visiting the east railroad roundhouse, a repair shop for Penn Central where his father was employed. Mr. Allman said it was a "kid's dream" to visit this wonderful place, where a huge turntable rotated the train engine while repairmen scurried about. He can still recall such details as the loud furnace noises, smells of sulfur and coke, and the one foot thick oaken flooring of the workshop. His story took me on a graphic journey of this historic place, which has since been torn down. Mr. Allman suggested a community need for places such as this roundhouse to become museums, "so that the young may understand where we have been."
In addition, I spoke with the elderly Mr. Benjamin Sanders, who claimed the present state of Shadeland was a "festering sore." He went on to explain that he, his father, and his grandfather have all worked for the Chrysler Corporation in Indianapolis. He then spoke with pride about his stocky grandfather the foundryman, throwing the twenty-five pound sledge hundreds of times a day. He mentioned his father’s ability to precision tune the monstrous machines that made automobile starter housings, as well as his own tool and die expertise. I found Mr. Sander’s family history quite interesting, for it was representative of the industrial changes of the last seventy years.

I also solicited the feedback of a younger generation in the community. A Warren Central High School art teacher allowed me to obtain opinions from his students in both a graphic and verbal format. The results to my question, "What types of community places would you like to see emerge on the Eastside?" were detailed and revealing. As the students sketched with pencil on textured 18” x 24” paper, I wandered about, talking and listening to their ideas. They spoke of a lack of entertainment-oriented places, a distaste for the Washington Square shopping mall as a community area, and a need to bring "intriguing outsiders into their own community."

The drawings themselves reflect the following needs: a "stage" for the younger generation to perform for their peers; striking vertical spaces and separations (perhaps a reaction to the overall horizontality of the community); enclosed physical activities such as dancing, skating, and basketball; and a place to meet and be proud of that is in their own neighborhood-- not downtown or on the north side of Indianapolis.
Another interesting idea has emerged from the middle-age members of the community-- the concept of a manufacturers' showcase. Current products available to the homebuilder, buyer, or re-furbisher, would be on display. No salesmen would be present. It would simply be a forum to carefully inspect comparable wares such as kitchen appliances or triple pane windows. Other industries, including the automobile manufacturers or the communications specialists, could be considered as well. Ease of access to interstates and central locality of the site in the country make this a very sensible and lucrative idea for all parties that would be involved.
Another interesting idea has emerged from the middle-age members of the community—the concept of a manufacturer.
The Built Remnants

The AT&T and Chrysler plants straddle the 3000 block north of Shadeland Avenue. Shadeland is approximately seven miles east of the downtown center proper. It is no mistake that they are located on the juncture of Interstate 70 and the I-465 interloop which were designed with access to the structures foremost in mind--and as mentioned, its centrality makes it one of the easiest accessed areas in the country.

A main Conrail railroad line runs east and west, dividing the two plants. Existing spur lines enter both of the properties. Shipping and receiving are also aided by over thirty-five heated and enclosed truck docks.
AT&T -- Built in 1949, the AT&T plant maintains 1,800,000 square feet under roof. Amazingly most of this space is air conditioned, one of the few structures this large to have a year-round climate control. The plant, abandoned over three years ago in the monopoly break-up, also contains three "shopping center" style cafeterias, a fully equipped bakery, a twenty room hospital, and its own firehouse and waste treatment plant. The Main Manufacturing building is supported by a mushroom columned basement. To imagine it as a city is not at all difficult. The plant's ultimate responsibility was the final assembly of both rotary and touchtone telephones.
STRUCTURAL DETAILS

*Administration Building (#20)-- 175,000 gsf
  structural member spacing-- 20 ft.
  clear ceiling height-- First floor = 11'-0"
  Second floor = 13'-8"

*Main Manufacturing Building (#30)-- 1,200,000 gsf
  structural member spacing-- 40 ft. o.c. bays (steel I-beam)
  clear ceiling height-- 18'-6"

*Basement
  structural member spacing-- 20 ft. o.c. (concrete, mushroom)
  clear ceiling height-- 17'-2"

*Attached Buildings (#50 and #60)-- 300,000 gsf
  structural member spacing-- 25 ft. o.c. bays (steel I-beam)
  clear ceiling height-- 26'-1"

*allowable floor load for above-- 300psf excavated
  1000psf excavated
Chrysler-- The Chrysler Automobile Electronics Plant, built in 1951, consists of 1,100,000 square feet under roof. Starters, alternators, and wiper motors for the venerable V-8 engine are manufactured here, although the plant is currently being emptied for lack of demand and competition from smaller, more efficient installations. The plant is basically housed in one large structure, including the administration area, main manufacturing, and a series of small "clean" rooms. Also of note is the physical plant of the Chrysler complex, which includes a 200 foot incineration tower and 175 foot water tower along with several other intriguing tanks, towers, and out buildings.

STRUCTURAL DETAILS

*Administration-- 30,000 gsf
structural member spacing-- 20' x 25' bays (steel I-beam)
clear ceiling height-- First floor = 11'-0"
Second floor = 9'-3"

*Main Manufacturing Building-- 1,070,000 gsf
structural member spacing-- 40' x 60' bays (steel I-beam)
clear ceiling height-- 21'-0"
Summary of Needs

The purpose of the first portion of this summary is to establish the programatic needs of the community, floating as some of them will in the physical complex. Special mention will be given to those functions that will become anchors in the built environment. The following list is based on suggestions and insights provided by the community itself, some of which have been previously mentioned in this text.

**Museum**- Includes cultural relics of the region such as industrial products, communications equipment, and the machinery used to manufacture such goods. Current technological breakthroughs in production will be placed along with the relics, and a hands-on attitude to the exhibition of all portions of the museum will be encouraged. It seems most beneficial to not limit the museum to a given tract of space, but to allow it to flow between the existing structures and perhaps, under Shadeland so that it may become the connective tissue between the two emerging "cities."

**Theater**- This area will include both an indoor and outdoor theater, as well as a series of moveable "sets" for individuals to film their own "homemade" videos. The physical plant of the Chrysler complex is emerging as an optimum place for this function. It is in prime position to become an anchor of intense activity which is warranted by the theater area. It also becomes a strong polar terminus on the railroad tracks in the west quadrant of the site.
Manufacturer's Showcase - The Showcase will allow the public to inspect and compare a number of companies' wares in one location. For example, current manufacturers of homebuilding/refurbishing products can present their goods with audio-visual shows, for no retail sales are required for this intervention to be a financial success for both the producer and the buyer. Such a format will remove the pressure of the "hard-sell" and return the producers, in a round about manner, back into the factory.

Instructive Area - Artisans and technicians will provide short courses in particular skills. For instance, stained glass making could be taught in an open-access situation-- and the limited production of labor intensive goods will be a viable by-product of this activity. This activity could be quite mobile, moving to the areas of activity as they change.

Forum for small Entrepreneurs - A networking of these new small businesses into groupings of ten to fifteen owners will allow them to share a much needed management core. This core will house a few people who are qualified to handle secretarial work, marketing, and delivery. This shared forum might contain the data processors, phones, and paperwork necessary to operate a small business operation, as well as a place for the entrepreneurs to gather and exchange ideas. A network of this type provides a physical and social structure with which the new small businessman can better survive.
III. The Seeds of Intervention

It became apparent as the project evolved that the two huge industrial structures could not be re-fitted in their entirety. To spark growth in the area is far more important than to re-surface or save seemingly useless containers of space. Upon my realization of this critical fact, I began the search for those areas which were best suited to become catalysts for the complex as a whole.

Precincts

Immediately two areas came to the forefront-- the physical plant of the Chrysler building and the inherent mall at the rear of the AT&T Building. Both of these areas included a series of smaller out buildings which already provided a humane scale, and most importantly, both held polar positions in their respective areas along the railroad track. I was also pleased that these "precincts," as I shall call them from this time forth, were not in, but adjacent to the main buildings of each complex. This emphasized my decision not to utilize given "containers" as whole pieces. I was also encouraged by the separate identities of the two emerging precincts. They were two quite distinct cities-- before I intervened. I also chose to develop a third and final precinct, near the front of the AT&T building. It would address the automobile as an integral part of the experience, since Shadeland is a six-lane, high speed Avenue.

The three precincts are now listed with a brief character description, post-intervention...

precinct--environ, neighborhood, or the sub-division of a city
A. The Theater Precinct-- The theater precinct anchors the western pole of the master plan and becomes the city of temporal man.

Imagine yourself in the automobile emerging from the dark beneath Shadeland. Suddenly bright lights and huge towers are in your path.

The existing physical plant has transformed into a very adaptable indoor/outdoor theater. Other small stages litter the area. You see children acting out their video fantasies-- young adults playing super-sized video games within huge walls. Your automobile is directed into a large structure filled with ghostly machines. As you walk from your car to the theater, a very large video screen informs you of the time remaining before the play... "THE TIME MACHINE BEGINS IN NINE MINUTES-- A SOLD OUT SHOW! Next week-- Jean J. Sartre's THE WALL."
B. The Transport Problem--The transport problem represents the only sequence into the computer as a whole and in which the
B. The Transport Precinct-- The transport precinct represents the entry sequence into the complex as a whole, and includes the museum which stretches beneath Shadeland. *Your auto races for the wall and the light is gone--then back. The building disintegrates before your eyes as moving screens shout information. A forest of columns appears on the horizon, and you rise above. Shards of activity surround you. An old man peddles flowers for pennies. Shadeland Avenue floats above a sea of relics. Then you ease back down into green and metal. Then, the message...and the Wall.*
C. The Communications Precinct—The communications precinct anchors the center pole of the master plan, and includes the mall,
C. The Communications Precinct-- The communications precinct anchors the eastern pole of the master plan, and includes the mall, water tower, and external tunnels of the rear AT&T buildings. Entrepreneurs and tutors will claim this wonderful indoor/outdoor space as their own. *Water rushes around the pylons that once held the great machine. You enter the narrow tunnel. Glass and steel distorts the figure of a young artist, relaying her craft to a balding man. You move toward the presence of the tower while fighting the slowly moving waters and the crowd. People poke from every level, hunting through the fleas. You move faster. The water pushes back. Signage of the times points against you. Then the narrow walls open up and the tower stands alone. You position yourself between it and the racks. The wait. Decades pass and your glance turns down. Only then do the rails sing. You run to her arms as the train passes on, against the wall.*
Vocabulary

The vocabulary of forms for both permanent and mobile interventions will be derivative of two forces inherent in the context of the industrial plants. A heavier, machine-tech expression will be played against a lighter, more portable communications/stage set vocabulary. This combination will heighten the evolutionary attitude of the design while responding directly to the intrinsic qualities of these production facilities.
Master Planning -- The Street, the Rail, and the Wall
Master Planning-- The Street, the Rail, and the Wall

Managing a master plan for such a large area can be quite a struggle. I made numerous decisive shifts in scale to provide clues to the best overall plan. What I found after two quarters of work was a very overworked, almost gaudy solution to a problem that, in essence, could be solved with three basic elements-- the street, the rail, and the wall. Only after careful editing could I see the strength and simplicity in the melding of the three.

I had to deal with the Street.
I wanted to deal with the Rail.
I wished to deal with the Wall.
THE STREET -- Shadland was an inherent challenge within the master plan. I had to slow the street. I had to respond to the auto. I had to
The Street-- Shadeland was an inherent *challenge* within the master plan. I had to slow the street. I had to respond to the auto. I had to mark the gates.

The Rail--The Railway was an *opportunity* within the master plan. I wanted a connection between the two plants. I wanted to retain remnants and romanticism of past technologies. I wanted to use items associated with the quality of mobility.

The Wall--The Wall was an *idea* within the master plan. I wished to compress the areas of the two polar cities. I wished to utilize new technologies regarding video projection. I wished to tie the entire complex together with one new but simple idea.

Collectively, they compressed the site, defined the two polar cities, slowed Shadeland, retained a sense of past technologies while embracing the new, and most of all, communicated to the people on a number of levels. The Street, the Rail and the Wall answered many of my initial questions, and yet they forced me to question my own ability to extract and edit.
Lights and Screens
The Theater

The theater is but another breakdown in scale within the structure of this project. The theater also contains the literal interpretation of one of my behavioral typologies, the stage. Therefore, the stage became two ideas in one project. The Theater in the behavioral sense is a stage itself and can be treated as such. Stage props may not only define scenes in the fictional theater, but in the physical theater as well. Ticket booths, dressing rooms, and audience seating may take on new, more temporary qualities. Freedom to manipulate the traditional, functional, and stationary areas would allow more diverse performances, audience participation, and theatrical directing.

<table>
<thead>
<tr>
<th>Behavioral Typologies</th>
<th>Actual Interventions</th>
</tr>
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<tbody>
<tr>
<td>City</td>
<td>Chrysler Plant</td>
</tr>
<tr>
<td>Street</td>
<td>Precinct A</td>
</tr>
<tr>
<td>Stage</td>
<td>Theater</td>
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The physical stage within the theater proper then became the vehicle of better understanding in the design of stage sets. It also signified the reaching of a goal-- to span the distance between the macro-scale of the entire community cultural center to one specified activity within the micro-scale, the stage performance of H.G. Wells' *The Time Machine*. 
IV. Conclusions

Technology moves constantly toward miniaturization, the kind of complexity and compactness that exists in nature. The city must also move toward miniaturization, and the multi-dimensional, rather than the wastefully scattered and sprawled.

Paolo Soleri
I began my thesis work with the intention of manipulating behavioral ideologies for the "betterment of the people" through architecture. What I found, contrary to my initial suppositions, was that actually the betterment of architecture was at hand. The behavior of people cannot or should not be changed. This immediately gave me direction and a place to begin. For architecture or form is no longer the impetus for my projects-- communities and people are. This also answers my question of where to initiate an intervention, on the macro or micro-scale? People like Clyde Allman and Benjamin Sanders helped me answer this question. The Macro-scale is the point of initiation best suited to community needs. One must understand the configuration and spirit of the theater at large before a sensitive stage can be built. It all seems so simple... now. The recollections of those men provided inspiration for many later decisions. Mr. Allman's "train roundhouse story" planted the seeds that grew into the idea that the audience seating in the theater could be mobilized. So I began, absorbing from the outside and working my way inward, in the same manner that the mind of man evolves into maturity.

One other important conclusion from this process was that a project only reaches fruition through careful and deliberate editing-- along with the recall of initial precepts and goals. It was quite evident in my earlier sketches and models, and even in the initial portions of this book, that a great number of good ideas can suffocate one great idea. Realizing this, I wrote an outline called "Relief for a Cluttered Mind," which highlighted only the most critical notions of my work. I also edited color and "trinkets" from models, concentrating more on formal simplicity and texture. The resulting clarity left me with a clearer point of departure from the project. I realized that, though it was very large, it was still a manageable endeavor. With this I was pleased.

Above all, this exploration strengthened my belief that form must be a resultant of behavior. The moment should be seized! --with new technologies in hand, old technologies in our memories, and community directives in our minds.
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PHOTO CREDITS

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I also wish to credit Daniel Doz and Brendon Pollard