An Architectural Continuum for Indianapolis

with thoughts on writing as a tool in architecture

Vance
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Architectural Thesis

College of Architecture and Planning, Ball State University
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May 1984. Joseph E. Vance
Dedicated in spirit to those who have encouraged me to look beyond the traditional in architecture:

Peter Locascio
Rodney Place
Jack Wells

Special thanks to Laurie; my parents and all those who have helped me over the years.
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Introduction

An architectural thesis is a very personal and individualistic endeavor. It can be many things; a chance to fill or strengthen a weak area of architectural education; a chance to apply the various experiences of the past four years into one final project; a chance to explore new and challenging techniques or a chance to develop and pursue deep-seated theories and attitudes toward architecture. My project is the latter.

In retrospect, I suppose I would classify this project as one of evolution. From the onset of the project I had very strong feelings against doing a typical thesis. Typical in the sense of coming into the thesis year with a prepared program for a common building type; then spending nine months running through the traditional design process. While there is certainly nothing wrong with this approach; I personally wanted to pursue more of an exploration. That is; defining an area of architecture that I felt had not been fully explored; or undertaking the design of a building type that was not commonly encountered.

With this in mind, I began my thesis with an exploration—an exploration into an area I had encountered only briefly prior to this project, which I felt deemed further exploration. This area is the possible uses of writing as a tool in architecture.

The exploration of writing soon developed to the point where I felt there needed to be some method of applying my ideas. To effect this application I chose the design of a school of architecture for Indianapolis; which, through my thought development writing, evolved into the concept of an architectural continuum.

The continuum was subsequently designed using writing as one of the tools as set forth in my thoughts on writing, up to the design development stage. It was at this point that I decided that my use of and exploration of writing had reached the limits of my technical ability. In view of time limitations, I devoted the remaining portion of my thesis to the focused design of a portion of the facility; according to the parti developed through my written thoughts on the architecture of a continuum.
I have often felt that architects do not write enough. As architects, I feel that writing could not only be a valuable tool in the process of creating architecture, but also as a valuable means of communicating our ideas to each other and to the public.

Writing in architecture may be beneficial in several ways:

- As a design tool. I have heard countless students, professionals and professors make the comment of how much it helps them to present their project to someone during the design stage, or explain it aloud just to hear themselves convey it. It seems that writing might accomplish the same thing. It might force you to think through completely the concepts or ideas that you are trying to achieve. It might provide a cohesiveness to your train of thought and those countless pieces of yellow trash.

  As a reference. Sometimes, when working on a complex project, a "mental block" is encountered. As you deal with many details for a long period of time, you find yourself drifting away from the initial direction you had set out on. If these thoughts and ideas had been recorded in writing, they would be available to easily refer back to during the entire design process.

- As a matter of documentation. Unfortunately, after all the time and effort we spend in design development, the only record most of us have of it is a collection of disjointed sketches and schemes. These sketches and schemes were only a part of the actual work that took place. The intense amount of thought and the ideas that were generated that didn't happen to work in this particular project are often lost. If these were documented throughout the process, they might prove useful in future projects. To communicate with other professionals. Sadly enough, possibly due to the intense competition that has developed in our field, few architects share their developments and findings. The majority of work published in architectural periodicals is evaluated or presented by a writer or critic from the magazine. I think we would all find it much more interesting and gain much more knowledge of the projects if they were presented by those responsible for the design.

1. Thoughts on writing in architecture

The following is the portion of my thesis devoted to exploring the possibilities of using writing in the process of creating architecture. As it became more of an 'aside' to my thesis, it is presented here in abbreviated form. Even so, I would hope that the reader would seriously consider these thoughts, and evaluate how some aspects might apply to their own work.

"...it is also true, though, that when we are writing a perfect, all-encompassing form, other forms, such as drawing, would be meaningless and unnecessary. Writing cannot embody all content, and what it can embody, either easily or not so easily, it can only do in its own form: words. That a work about a painter would be quite different if it actually included painttions, is obvious."

- N. Susan Louis.
In summation, I see the use of writing in architecture to be that of a tool; to be used just as drawings and models are used at present. Writing cannot take the place of the traditional design methods, however I propose that it might enhance them.

The following is a discussion of exactly in what capacity writing might be involved in the creation of architecture and what one might expect to gain from its use.

Thought Development

This is a phase that I would propose to be formally added to the design process; at the very beginning of the process. All of us, I believe, already utilize this phase, informally, in some manner or another. Usually the effort is strictly mental, but is also manifest in "doodles" and ideograms. The purpose of this phase is to develop your thoughts and goals on the project in the very beginning. This would happen in the first few days (or hours), after receiving a commission or first learning of a project of any type. Ultimately, this phase would involve the development of how your theory of architecture applies to this particular project. It would provide the vehicle to think through foreseeable problems or unique aspects of the project. In the writing, you could set the goals you wanted to achieve in the design, whether they be aesthetically oriented, utility oriented, efficiency oriented, etc.

In any sense, I think this phase could have value in projects of any scope, whether they be very large projects that may be in house for many months; or a very small project.

This writing does not have to be formal. In fact, it may be very sketchy and in cryptic sentences and will probably include sketches and diagrams. The important factor is that it is in such a form that you can easily re-read it at a later date and remember the thoughts you were developing.

This thought development phase would not, in fact, end with the start of programming. It would be more of an "open file" that is available for update, change and review as the project develops.
It seems that this process might be especially valuable in a typical office situation; where several projects are being dealt with simultaneously.

..........................Programming..........................

The role of writing in this phase, as in all the others, will be different for every project. In some projects, you are presented with a complete program by the client. In others, such as medical facilities, the programmatic needs are fairly inflexible; for any specific type of medical facility there are spaces and support spaces that have to be provided. However, there are some projects and facilities, such as housing developments, condominiums, convention centers, hotels, etc; where the design does have some flexibility and creativity in what spaces might be provided.

In these situations, where the needs are not clear-cut, the use of creative writing, or the writing of fiction can be brought into play. This is not intended to develop a complete program; but to give the designer a different tool to explore what types of space a user might need.

Creative writing can be a fascinating way to explore or "discover" aspects of design. I think the more important reason for this is that it enables us to look at something in a way which is new and challenging to us as designers; and that if done properly, can enable us to look at things from a not-so-biased viewpoint.

"In writing - creative writing - invention is intentional and conscious, partly an act of imagination, partly one of description, often both simultaneously. Writing is also a means of imagining and describing, like drawing, it is a generic form, a way of describing content. In specific works of writing, as also in drawing, the content is inseparable from the form, whether the work is viewed as whole or sentence by sentence. In a piece of fiction, this allows - even demands a variety of form as great as the variety of content."

-N. Susan Lewis

The scenario involves the writing of a "short story" of sorts; where you create a character-
one that you anticipate using the facility and involve that character in a story-line where he or she uses the finished building. By putting yourself in the place of the character you may realize functions that could be used that you had not considered before.

I must stress that the real value of this writing process can only be realized if the writer puts forth the utmost effort to "see" things through the eyes of the characters in the writing. While you can never totally separate your own thoughts from what you write, (unless you happen to be schizophrenic), you must remember that the purpose of this is to explore or discover ideas and emotions from a new viewpoint.

---------- Schematic Design ----------

During schematic design, creative writing can have one of two uses; both as a means of exploration. This would be an elaboration of the scenarios written during programming (or new ones), where the characters and story line describe the spaces in much more detail. The second type of creative writing might be as a means of expression or communication; a means for the designer to communicate to others a feeling or a spirit that cannot easily be expressed by normal adjectives or by drawing. In this situation the writing takes a more abstract state. The writing may not seem to have anything to do with the project in particular; but may indeed get across that "feeling". This is very similar to the use of doing artwork as LeCorbusier was known to do.

Again- most of the work in the schematic design phase will be done through traditional methods; but the forms of writing mentioned here do offer the potential of fresh insights.

---------- Design Development ----------

The design development phase, more than any other, provides the potential of utilizing all of the forms of writing I have discussed.

As specific situations arise, one might want to run through another scenario to "test" an idea. Similarly, new developments could arise where the use of other forms of creative writing may
be of benefit. Also, as mentioned previously, one might go back to the "open file" of the thought development phase to review a point made earlier; or to revise a point due to subsequent information or developments.

What I suggest would be the most commonly beneficial use of writing during the design development phase would be the fourth form - the use of writing as documentation. During the process of any design problem ideas are generated that end up being eliminated from the project for one reason or another. By recording these ideas in a design 'diary' of sorts, they are available for use in future projects. In this form of recording the ideas as they are generated, even schemes that are used might be more clear when referred back to at a later date.

In the overall scope of design development, writing will probably take a very small role in comparison with the traditional design methods. (see diagram). However, it may prove that its long-term worth might be quite valuable.

************Post Design************

The post design phase is another that I propose adding to the architectural process. A final phase after Design Development to evaluate the product. Largely for the designer's own benefit, this would allow a chance for a recap or self-critique while the details are still fresh. It might also be interesting to write one more scenario; taking the user completely through the 'finished' facility.

************Owner's Manual************

The idea of an owner's manual stemmed from residential projects. The success and scope of the manual in public and commercial projects would vary.

The intention is to put together your thoughts and intentions for the original design; suggestions for maintenance; ideas for future additions, etc., into a manual that is intended to be kept with the building. It is hoped that this will preserve the integrity of the building in future changes of ownership; and possibly give you a better chance at the commission for future additions and alterations.
2. Thought development

A school of architecture

As discussed in Chapter One, this writing was crucial to the development of the project. As the text in the following chapter was taken from the original writings, the reader can follow the evolution of thought.

The decision to design some type of a school of architecture stemmed from many things. I know of several people who have "out grown" the traditional programs of architectural schools; at Ball State as well as other schools. People who need more, or perhaps need a different avenue to pursue their interests. This seems to happen during the fourth and fifth years. I believe it might be interesting to pursue the possibility of an institute geared specifically toward these last two years. At this point, those who have really striven to reach out for more have the basic skills. What is needed is a vehicle that will promote and support the grasp of those who want to go beyond, or outside the boundaries of the traditional architectural study. I do not suggest that there is no need for guidance and direction; quite the contrary. I feel that you can learn something from anybody. What I am getting at is a facility and context that will allow the pursuit of any direction; both on the part of the mentor as well as the student.

In particular, I feel that Indianapolis could be a proper location for a place such as this. I feel that a designer needs exposure to the urban atmosphere. There is a need for the collage of images and the dynamism that is felt. What is unique about Indianapolis is that if there is a need for nature and solitude, it is not too far away. Indianapolis has the size and energy of a large city, yet is comprehend able as a whole.

While the traditional school of architecture would be a full scope program, with entry into the first year and a bachelors degree, for my purposes I would like to pursue the idea of a school addressing two years; the fourth and fifth. As stated earlier, I believe in an exploration, not a rehashing of an already solved problem.

It would be preferred if the program of this school was set up specifically for transfer from a program such as that of Ball State. Persons taking this option would be required to complete all general studies and technical requirements before entering the institute. There would be a careful and rigorous screening of completed work before admission. In this situation the student would be free to concentrate totally on his or her design work.
I do see the possibility of a problem of a 'tunnel vision' of sorts. That being such a strong focus on one goal. Therefore, it would be encouraged that the student participate in other courses or activities. This would be for participation only, no grade requirements. The purpose of this stipulation being that, granted, in the practicing world you never work on just one project; but it seems that there needs to be some time during your development as a designer when you have the opportunity to see a project through completely and thoroughly; to realize your full potential. I feel that this cannot be done if you must devote your time to 4 or 5 other subjects that carry the same grade weight. These courses are intended to provide some further enrichment; in any area. Subjects that would be thought provoking to the individual. I am striving for a situation of voluntary dedication and perseverance; of varied and individual directions.

Due to the inherent need of such a place where individual direction is of such importance, mentors might be difficult to find. However, it is hoped that a given number of people could be on permanent staff. Students would also be encouraged to solicit other individuals from this field or any other that could be of assistance on their particular project.

I am sure that some will interpret this proposed facility as a students' Shangri La; quite the contrary. It is intended to be a very intense experience requiring an ultimate in effort and output. It should also be emphasized that quite varied and individual directions would be encouraged. This is not to say that the intent to thumb your nose at traditional architecture; not at all. While the student would not be required to complete the process with plans, sections, elevations, etc.; it would be mandatory that the project be an exploration that is intended to contribute something to humanity and to the architectural community. Of course, the ultimate test is the application/implementation.

I also feel that the arts are a very crucial element of this whole scheme. A designer must have a varied means of exploring or releasing his or her thoughts and energies.
I suppose it has been a subject of debate since the first school of architecture was built. What should the architecture of a school of architecture be? Some would say that it should be classical; the proof of an architecture that has made its mark on the world; that has endured. Others would say 'modern'; whatever that happens to be at the time. However, what is considered as being modern today is not modern 50 years from now. Another view is to make it generic; indistinguishable; 'safe'. This is by far the poorest excuse for a building in which architecture is studied; where great thought and development is supposedly encouraged. No, the architecture needs to make the same statement to the world that is being made within.

It seems that one possible solution is a changing architecture; one that can be updated or downgraded. Actually, the comment was made earlier that the ultimate test of an architecture is the implementation. What if the structure permitted students to try their ideas in 'real life'; 'full scale'; a framework where the exterior skin, possibly even the form could be altered.

I feel the student needs access to the heart of the city. To the hustle, bustle and people. There is also a pragmatic need to be near resources: (library, theater, art and model supplies, art galleries, agencies etc.). As such, and with the thought in mind that the typical student has no transportation of his or her own, I believe the site must be within or very near a 10 block radius of the center of the city.

Whether or not it will be possible in an urban context, there are several amenities that I feel should be striven for in the site.

Green space- there should be sufficient space left around the structure to allow for quiet outdoor areas; areas to conduct work or implement ideas that need to be outside. There should also be areas for sculpture and areas just to walk through and enjoy. Water would also be a great amenity. This would provide yet another aspect of full scale, 'real' material, as well as the inherent soothing benefits of experiencing moving water.
I feel the site should be its own entity. Like the building; it too should make a statement; should be an example of a well thought out design. Forms that may be inherent due to the urban context may be some type of element that serves a visual/acoustical barrier.

Pulling back to factors concerning site location, I feel that a way to provide for the opportunity to experience other classes outside the institute may be to locate near the IUPUI campus. There may also be some benefit from being in proximity of the proposed White River Park Development. The Park project, although it is primarily a tourist attraction, is going to be the focus of the growth and interest in the city over the next several years. As such, I feel that an institute exemplifying a higher level of learning and forward-thinking should also be involved; to be a symbol of intellectual progress along side the symbols of capital progress.
3. Thought development

Continuum of architecture

taken again from the original thought development writings; this portion follows the evolution of thought from a school of architecture, to the idea of a continuum.

Now that I look back, there was a feeling or an atmosphere that I was hoping to achieve in this 'school'. Not architectural, but emotional. To this end, it is quite possible that calling this a 'school' for fourth and Fifth year people may have seriously restricted the possibilities and potential of an institute such as this. Why limit the participation to students as the 'students' and university professors and Indianapolis practitioners as 'teachers'? Architecture is, or should be a 'continuum'. That is to say, the process of 'learning' architecture does not end.

To this end I will pursue the thought of an "Architectural Continuum". This facility would still be open to Fifth year and graduate students. However, most importantly, the purpose of the Facility would be to encourage practicing architects, as well as any others who are interested in participating in architecture, to come and make use of it. A practicing architect may go to the Continuum in the evenings, on weekends, or even take a leave from the office to work on whatever he or she chooses. The purpose of this may be to work on a more theoretical level than is possible in the standard office; or to work on an idea 'full scale' that he or she has been wanting to implement in an actual project. It would serve to give architects the opportunity to 'stay loose' and creative; to work on architecture, art, anything dealing with the arts.

There are several interrelating elements in the idea of the architectural continuum. In general, it is a 'center' for all those interested in participating in architecture. The primary purpose being that of providing facilities or amenities to practicing architects and landscape architects that might not normally be available in their office. The purpose of these facilities being the support of a continuation of the process of learning and exploring architecture.
Charles Lawrence leaned back in his leather and chrome chair and toyed with his pencil. "...so what you're telling me is that we're set back another three weeks."

"I guess so Chuck. Those damned people told me they were shipped two weeks ago. Now they tell me they busted an extrusion die and can't get our units to us until the 23rd at the earliest." The clothes of the man under the well-worn cap were spotted with hints of plaster, paint and dirt; tell-tale of the status of the various jobs he was supervising.

"Well, what about a temporary set-up. Can we close up the openings and get the..." Charlie saw the light flash on his phone and anticipated the muted beep. "Hang on a minute, Paul." Charlie said as he motioned toward the empty chair.

"It's Mr. Berol on line 2. He said it's in reference to tomorrow night's school board meeting."

"Thanks Carol." -click- "Yes Mr. Berol..."
Charlie reassured the superintendent of the local school system that the presentation would be ready for the meeting which had just been moved up a week due to a rescheduling of agendas. As he was trying to end the conversation with the rambling school official, Paul jumped up, pointed to his watch, and left the room. "...yes sir, I'll see you tomorrow night." Replacing the phone in its cradle, Charlie heard the rattle from the drafting room and receptionists desk that told him without looking that it was five o'clock. He leaned over and picked the phone back up, pressing button number 5. "Hey Neal, you got a minute?"

The young man appeared around the corner of the gray office partition, still inserting his arm into his coat sleeve.

"Uh, you got anything going tonight?" asked Charlie with a sheepish grin.

Neal didn't have to ask why. It was the same opening line Charlie always used when there was something that needed to be cranked-out the night before it was due. "Sure, I can get it done," he grinned.

4. Programming

The following are two examples of fiction that was written in the process of generating a program for the facility. This follows the process outlined in Chapter One.
"Thanks a lot, Neal." As Neal walked away, Charlie stood up and removed his sport coat from the back of his chair and turned to leave the office. "Oh, I almost forgot." He stepped back to his desk and made a note to himself to call Paul back about the unfinished window problem.

(Later that night.)

Charlie flipped off the headlights of his car and opened the door. He looked up at the moon shining overhead and over to the bright flood lights illuminating the huge flag atop the tall building nearby. "Nice night," he thought to himself as he slammed his car door and walked toward the entry of the brick building looming in front of him. "I feel better already." He thought as he spritely walked across the lot in his tennis shoes. Just the comfort of getting into a t-shirt and jeans was enough to make him forget the pressures of the day. As he walked across the brick street, Charlie looked up to the rows of arched windows in the brick facade; noting who was here and not by which lights were on. As he approached the oak and glass doors in the center of the entry, he heard the sound of footsteps running up behind him.

"Excuse me," said the young girl as she reached for the door in front of him. "Oh, hi Charlie, I didn't recognize you."

"Hi Kate, how are you tonight?" Charlie asked as they walked through the door.

"Oh, just fine, and you?"

Charlie noticed that she was dressed similar to him, only her clothes were slightly more spotted with ink and paint. They walked through the second set of doors into the well-lit reception gallery. Around them was a collage of color and objects- spotlit on pedestals and hanging from the massive timber beams. "When did this exhibit go up?" he asked.

"Just yesterday." "A couple of people that rent studios on the 3rd floor put some work together."
"I'll have to check it out on my way out."
Charlie turned to the elevator as Kate headed down the hall.

"Oh, Charlie," Kate had stopped and turned back to him. "If you have time to stop by, I'd like to get your opinion on something."

"Sure thing." He waved as she disappeared down the hall.

The doors slid open and Charlie stepped out, stopping at the snack bar to grab a Coke before heading toward his studio. Music of various types wafted out into the hall from several open doors. The air was filled with smells of wood, paint, plaster, various adhesives and a few other smells Charlie was sure didn't come from a palette or a can. Smiling to himself, he turned to the fourth door on his right and unlocked it. From the light in the hall, he located his tackle box and turned back into the hall, leaving the door shut behind him. Charlie hurriedly walked to the large, brightly lit room at the end of the hall and took his place at one of the many easels; nodding to a few familiar faces nearby. As he quickly prepared his palettes and brushes, a young man with bushy hair in a gaily spotted smock called their attention.

"Ladies and gentlemen, this is Brenda. She'll be our model tonite."

-----------------------------------------------

Story two

"Thank you, miss, I think I have everything."
John watched as the waitress maneuvered her way back across the room. As she picked up his sandwich, John looked out the window and across the canal. "God what a mess!" he mused. "If I didn't know better, I'd think this was just chaos."

To the uninformed observer, it was just that. There were people, large groups, small groups and individuals working all over the block area under the auspices of the dominating brick building. The entire block looked like a sort of patch-work quilt. It was divided into loose
sections. Some were 'under construction', some set aside as permanent park-like areas. In one corner a girl was operating a small bulldozer, her hair flapping in the wind beneath her hard hat as she maneuvered the machine, creating an organic-shaped mound of earth. Her equally long-haired male accomplice was arranging crudely tacked together benches inside the space she was creating. Near the center of the area, a group of people were taking down a portion of a facade that had been mounted to a scaffolding.

Out of the corner of his eye, John saw a crowd gathering near the canal. In the middle of the activity, a man was operating a backhoe; using the bucket to lower a carefully cut piece of stone onto the top of a geometric pattern he had previously set. As it made contact, a person in hip-waders went into the water and released the cable that was attached to the stone. A big cheer went up as the man jumped off the tractor to admire his work. The stones created a very intricate bubbling and rippling of the water as it passed over them. This-like the facade-would also be disassembled after a period of time. John's attention was interrupted at the sound of his name.

"Hey John!"

He looked up and saw Bill Cutter approaching his table. Bill's slightly gray hair was speckled with sawdust, as was his thick sweater. "What are you up to?" Said John with a grin as he wiped his hands on his napkin and reached out to shake Bill's hand.

"Oh, not much." Bill returned John's grip and pulled back a chair across from him. "I'm just working on a little something down in the wood shop."

"I could have guessed that!" John smiled, nodding toward the sawdust.

"How's that?...Oh! Sorry about that! I'm getting sawdust all over the place." Bill looked to see if anyone was watching and winked at John as he brushed a little off onto the floor. "Is this the first time you've been here?"
"Yes it is. I've been meaning to stop by for some time, but never got around to it. This is some place."

"Yes, it is. Has anyone shown you around?"

"Yeah. I ran into Dan. He had to take off so
I've been nosing around on my own a little."

Basicly, these two shorts are examples of what I had explained as being possible uses of writing fiction. Though there were no startling revelations made, it did help me to both get things out on paper that had been floating around in my mind; and also to discover things through the natural progression of the storyline. Through these, I had a better feel for the essence of the facility.

From the basic spaces and elements suggested in the writing, I added other spaces from a practical analysis of what would be needed for the scope of the facility and to meet codes.

A lounge and restaurant would contribute to social interaction and allow the possibility of bringing clients in to see finished work. Rental studios would be available for both artists and architects; and space available for shows and exhibitions. There would also be aspects that would benefit day-to-day practice such as an architectural library, computer facilities, etc.

Another aspect of the continuum is to provide a representation of a continuum of architecture to the public; to dispel some of the misconceptions and allow the public to see architecture and art being studied, developed and created.

Over-all, the continuum would provide the space and facility for the creation of a community of sorts; promoting lectures, events and studies of all types for the art/architectural community to participate. A place to work on architecture, art, anything dealing with the arts. A working participation and involvement.
5. Thought development

The architecture of a continuum

This final portion of thought development follows the traditional schedule of design through schematic design and into design development. Here, particular elements and vocabulary were defined and refined.

The final site was selected by locating properties that met or nearly met the criteria established in the previous chapters. These sites were then evaluated through traditional site analysis as well as through writing. The final site chosen for the project is that of the Indianapolis Warehouse Company. This site is located between New York and Vermont streets, in the block west of Senate.

The existing warehouse was retained as part of the problem. The structure is six story; brick, bearing wall construction. The warehouse was built in 1917.

The factors involved in the decision to retain the warehouse included the excellent condition of the structure; its' ability to nearly house all the functions of the continuum; its' character; and most importantly, the level of complexity it lent to the problem.
After the completion of zoning the existing building spaces as per the program and health and fire code requirements, I found that the existing building would probably need alterations in five areas:

1. Taking as a given the city's plans to lower the level of the canal 12' to facilitate canal boat traffic; I am going to explore the possibility of exposing the lower level to the canal. This will allow light and ventilation into the shop areas and permit the movement of objects and materials in and out of the shops — across the canal.

2. Entry into the building. At this time, the plan lends itself to locating the main entry near the center of the facade. As there is no opening here currently, this would involve altering the facade.

3. With the addition of the entry element; it seems that there needs to be some type of a centralizing or focal space for a lobby. This will be studied.

4. Observation tower/ bridge. The most unique element in this scheme, the tower serves several purposes. It is a means of getting from the building itself across the canal. It is a means of providing a place to look out over the entire 'site'. It is an element that forms a connection between the two halves of the site and also forms a kinetic gateway through which boat traffic passes.

5. The theater/ lecture hall. This space will serve as both a main space for lectures and events without the continuum and as a space for public events to occur. It should seat approximately 200 persons, and provide the basic support spaces of a small theater.

The tower and all the other work will be carried out with the same basic parti in mind. Renovating and retaining the original fabric where appropriate, and where changes are needed, taking cues from what exists. The idea being that the existing building be retained as a symbol of its' time, and the additions being in harmony with that — yet expressing their own time as well. It is hoped that this will establish a precedent.
that would be maintained here; that the building
or facilities themselves eventually portray a
continuum of architecture.

There is still the problem of 'site': that
being the area where the perpetual construction
occurs. As identified in earlier writing as well
as site plan studies, the criteria are as follows:

#1. That the site be its own entity.

"...it, too should make a statement."

#2. That the public is allowed to visually
experience what is happening; but not
enter or interfere with the work areas.

As I have thought about the ramifications of the
lowering of the canal, the thought occurs to me
to lower the 'site' accordingly. This would help
to establish it as its own entity; provide a
barrier of sorts to control access; and help in
the need to provide visual and acoustical bar-
riers on the north side.

The "Tower Bridge" could also facilitate the mo-
vement of machinery, small tractors, etc. from
the building to the site. A fixed bridge blocks
the view up or down the canal. Besides which, there was no level that was most appropriate to be the only level to access the bridge. With this solution, the bridge works by means of an elevator call button. With the incorporation of balconies on every level of the tower, persons working on any level of the Continuum can take a breather and go out to look over the site; materials generated on any floor can more easily be moved out to the site; machinery or large objects can be moved out of the lower level; and the bridge would always return to the upper level, thus providing an element that frames rather than block the view of the canal.

As mentioned in "The architecture of the Continuum", an ongoing goal of this project has been to exemplify the idea of a continuum in the design of the new structures. To this end; I am using the existing warehouse as the generator of the design ideas. The additions will be designed on the basic theories as the warehouse had been; the idea being that the continuum of architectural theory will be exemplified by these additions. The parti being; that an extension of the theory of the existing architecture is much more important than simply picking up the aesthetic vocabulary.

It seems that the problem of attempting to resolve the scale relationships of the proposed lecture hall along the facade of the existing warehouse is virtually unsolvable. It seems best to return to the earlier idea of locating the hall in the open area at the rear of the building. Here, the relationship in plan is much better and the existing broken-up elements permit the addition of a low element.

I feel that this addition should pick-up on the basic ideas or theories extant in the warehouse. As can be seen in the studies of the building; it was built in distinct phases. Each phase was built as needed, with no hesitation to shift the structural grid or alter slightly the penetration pattern. It seems the detail of the connections should also be closely considered, as they are an integral part of the warehouse.

As to the overall fabric; it seems that there
are two directions which must be considered and
decided between. The heavy mass and darkness
of the existing building is largely due to the
building technology at the time of its construc-
tion. The primary concern was to build it
to withstand great loads and to build it econ-
omically. These factors enter into the idea
of a continuum of theory in the additions. It
seems likely that were steel frame construction
with curtain wall available at the time, it
probably would have been used, since it would
be the strongest construction per dollar.

However, one must keep in touch with the function
of the facility. The main concern in the design
of the warehouse was probably structural cap-
acity and economy of construction cost; though
there is evidence of an attention to detail in
the brick work and in the detail over the win-
dows. While the part in designing these ad-
ditions is to uphold a continuum of design theory,
I think this is a situation where it must be re-
alized that the lecture hall/theater is a much
different function than the warehouse, and may
and itself to more aesthetic interpretations
rather than those of structural capacity and
economy. Therefore, instead of strictly main-
taining the continuum of theory that might
suggest a more cost efficient construction
such as steel frame and curtain wall or panel-
ized skin, I choose to use concrete and masonry
construction, to give the addition a sense of
mass that is compatible with the warehouse.
reflection of the articulation of the surface not done by the grid. Also articulates to human scale, providing effect.
For the element to take its place in this scheme, to signify the importance of the main entry - there must be a contrast in form. A form in harmony - or drawn from the existing would not only be a lie, but hopelessly lost in context.

The problem may be to approach as an addition - a sculpture clearly expressed.

It is also possible that an element could indeed be a major work, but again - this might better fall under the amount of art - sculpture.

The volume is created 2-3 strong forms.
The remainder of the text will be a post-design presentation of the project. Where the previous text was the actual thought development writing done during the design, the following is more of a coherent rhetoric.
Located within the dotted line on the map on the left is the site of my thesis, here depicted on the 1981 "Indianapolis 1980-2000" Master Plan. To the immediate south are elements of the White River Park Development and the Canal Redevelopment. Shown on my site is housing and retail relating to IUPUI.

This illustration depicts the same site as I have designed it for the Architectural Continuum. The area to the west of the canal is the 'site' mentioned in my writing. East of the canal is the Continuum itself: a formal park and parking.
Here, at a larger scale, you can begin to see the elements of the project more clearly. The 'site', which is devoted entirely to being available for any form of work or construction; is 12' lower than street level. This is permitted through the proposed lowering of the canal by the city. As mentioned in Chapter 5, this separates the site visually and acoustically from the regular city-scape.

The vehicular entry to the site at both entrances is through a gateway as seen here. This element is meant to be both sculpture and gateway. In relation to the Continuum; it symbolizes the meshing and connection of two separate forms to make a new one.
As seen in this illustration, parking spaces and the typical concrete bumpers are replaced by these wall elements. The void denotes a parking space. These relate to the idea of continuum as abstract elements of a building and can further be seen as a ruin of sorts, or as new elements rising from the ground. Not depicted here, the surface of the parking lot would be similar to a product known as 'grass-crete'. This system is a concrete waffle-grid, where the voids in the grid are filled with soil and grass. This would be an elaboration of the play on the grid of the warehouse; help to destroy the typical connotation of a parking lot and enhance the image of the walled elements in the parking lot.

The park provides the formal green space discussed in the early thought development writing. The park provides both open and intimate spaces; and grades down to the canal. The intentional geometric placing of the trees is also a play on the grid; as well as an intentional depiction of trees used as a definer of exterior architectural space.

The axis running north and south between the building and the parking area, into the park is the existing bricked street. This is retained and now becomes a walkway.
East elevation of the building; facing the parking area.

The following plans are zoned plans of the Continuum. These represent all the spaces of the facility in scale and relationship to one another.

**Lower level:** The lower level is the location of all the shops and material storage areas. Common on all levels will be the restroom facility cores; the mechanical core and vertical circulation. Also common on all levels is the corridor and door to the elevator bridge.

**Main level:** Starting at the front of the building is the new entry element. (See elevation, page 34.) Through this element is the two-story atrium space, used to centralize the plan and facade. On this level are all the 'public' spaces. The exhibit space allows exposure to a sampling of the work in the continuum. The library, computer facility, lecture hall and restaurant are all located on this level for ease of public accessibility.
Level two: Level two contains all the formal galleries. These are divided into sections which allow individual shows as well as having the option of combining spaces for larger shows. The lounge level of the restaurant is also on this floor.

Level three: Level three thru six are spaces used only by those working in the continuum. Level three has a 24 hour snack bar; a 2-story work space and classrooms.

Level four: Level four is divided into the upper level of Area A, and areas B and C. These areas are intended to be available as raw 'space'; whose primary use is for the construction of mock-up interior spaces.
Levels five and six: The upper two levels are identical and provide all the open as well as individual studio space.
This plan shows the area of a more focused study; the entry area, atrium, exhibit space, lecture hall, plaza and bridge.

As mentioned earlier, the atrium serves as a focus for the first two levels. The main bank of elevators are in line with the entry and penetrations through the existing brick wall allow access to the exhibition area. Here you can see a suggested layout of the exhibit area utilizing a portable exhibit system.

The diagonal wall of the theater complex evolved from the theory of the grid. The lecture hall was located outside the warehouse because the column spacing in the existing building did not permit the large, open space. Therefore, since this element did not fit within the grid; it seemed important to show the contrast between an extension of, and a violation of that grid. This decision was coupled with the pragmatic consideration of complying with the traditional splayed walls of a theater.

The plaza is intended to be an open space for gathering or outdoor parties. The paving lends a level of interest and 'simple complexity' to the area. On the left is a covered area - used both as an intermission space for the lecture hall and as a covered area for people to sit outdoors. To the right is a similar area; the levels above this being balconies opening off of the lounge and snack bar. The existing smoke stack is used as monumental sculpture, with the wrapping of the balconies and manipulation of the paving pattern heightening its' affect.
The remainder of the presentation will be a 'tour' of sorts through the elements just described in plan.

The entry tower was a response to the situation addressed in Chapter 5; how to denote the entry in the facade of a block long, 6 story building. The solution shown here responds to the exiting tower elements. It provides a solid to counter the repetitive openings in the facade. The rounded element heightens the visual importance and ends the axis in plan. The atrium is depicted in the facade by the expanse of individual-paned glazing. The two story work space is similarly noted.
The following series of shots are from a one-half inch scale model of the atrium.

In these photographs, you see the lecture hall penetrating the wall of the warehouse; sliding in until it strikes a line of columns. This interplay where the two elements interlock forms a new vocabulary of contradictory forms; both sliding by one another and locked together.
The character of the existing materials - timber and brick is capitalized. Color is used only on the industrial pipe handrails that define the space.
At the rear of the building is the plaza and lecture hall. Here, in its final state, the vertical forms recall the vertical elements of the warehouse and the materials of mass—brick and concrete. The horizontal planes counter the vertical movement, providing a more human scale and tying all the forms together into a composition.

The diagonal wall, since it represents the breaking of the grid; changes material and is clad in metal panels. The wall extends into the warehouse and ends at an existing column; the other end stops over the canal in line with the tower. The walkways and ramps through and around the wall emphasize the interaction between people and building as well as the importance of the wall. (see photo page 22)
Inside the lecture hall, the wall is again treated differently in response to its importance. The ceiling plane is manipulated to reflect the plan and organization of the seating.

The elevator bridge is both a functional means of moving people and supplies across the canal and a huge, kinetic sculpture.
This project was at once a rewarding and frustrating experience. 'Unleashed' for the first time, the elements and aspects one wants to explore are limitless. It seems the ability to refine and focus would be an invaluable virtue in doing a thesis.

Besides this difficulty in attempting to explore new aspects of architecture while producing a finished project, are the inherent complications of completing long-forgotten graduation requirements and the traumatic job search. (Not to mention the aspect of dealing with thesis 'criteria' and college bureaucracy.)

Nonetheless, this thesis was most assuredly a success for the goals I had in mind. As a result of this, I am further determined to continue my exploration into the use of writing in architecture. While I am not not quite so idealistic about its' integration into all phases of design; it clearly was of benefit in several aspects of my thesis.

The idea of a Continuum; while admittedly not financially feasible, might be the best thing that could happen to the local profession.

Again, I would like to thank all those who contributed to this work: Dr. Whitney Gordon, Jeffrey Culp, Dr. Bruce Meyer and Jack Wyman.

"...I can't believe it is a matter of in-born talent, that we are not as great as in the Renaissance. It is a matter of values- of what we in America think is important. We spend money on military hardware, liquor, hairdressers, automobiles. We could if we were so inclined- spend money on making America beautiful. If we thought it important to build magnificently, I maintain we could build magnificently. We may not make it in our lifetime. But hope we must."

-Phillip Johnson