future site of the
South Union St.
Garden Community
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First Edition

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AN UNDERGRADUATE THESIS

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INTRODUCTION

INITIAL INVESTIGATION
The project started with informal looks at the city. Satellite maps were studied and analyzed for patterns of growth and use; this is where the interest in lost spaces began. The breaks in the city grid record change throughout the city over time. Once mapped, these spaces form a network of lost space four distinct paths through the city, three railroad corridors (only one of which is active) and the Wildcat Creek. The lost space map led to thoughts of a new network for transportation and development within the inner-city. Investigation of dead spaces along the Conrail Railroad from downtown to the Gas Tower was conducted via automobile, then narrowed to an abandoned multi-block area.

LOST SPACE
Lost space is often defined by its non-definition. Interaction, communication, ideas, and expression are present in the face of a voice of authority. Traditional public spaces have become commercialized and are controlled privately. Though most acts are prohibited, occurrences in lost space are proactive and in most cities the only instances of public or democratic space. From this no-man's land (or everyone's land) two values emerge. First, non-defined use must remain in some form. The architect cannot understand or predict all and therefore must give part of the design over to the people who use the space. The project proposal adopts a do-it-yourself attitude, an anticipation of change, and encourages individual personality. Second, the buildings and the public realm must work together. In most instances this means that the public spaces are considered before the private. Private space is the "leftovers" that support the public functions.

INNER-CITY DEVELOPMENT
Inner-city development seeks greater density as a reaction to sprawl. Continental Steel, Delco Plant 1, and the Gas Tower are now holes within the inner-city. The new Chrysler Transmission Plant to the city's north and progressive development to the city's south are expanding the city's limits (see diagram). Though automobile traffic along US 31 at the city's eastern edge is already overstressed, decentralization along this artery continues.
Kokomo, Indiana.
Location: 40°29'56" North, 86°7'54" West
Area: 16.1 square miles
Population: 45,156 (14th in Indiana)
Elevation: 810'
Kokomo is a city of cars.

The Site: 1230 S. Union St.
Concrete, weeds, and totaled cars.
Area: 2,400 square feet
Population: C

SITE PHOTOS
A  misc. materials
B  trackside vegetation
C  parking lot
D  graffiti & locked gate
E  truck behind gate
F  rail corridor from state street
G  chain link & barbed wire
H  vegetal facade
I  scrapped car desert

J  railroad remnants and gutter
K  leftovers
L  from home avenue
M  cars in the shadows
N  the auto graveyard
O  by the water tower
P  weeds & weeds & fences
Q  sidewalk to homes
R  the scrap steel building & the site
LOST:

6. TO FAIL TO HEAR, SEE, OR UNDERSTAND.
THE SITE
The selected site is a former concrete parking lot that sits within the void created by two former Heynes automobile factories. Located along the abandoned railroad a quarter of a mile south of downtown, the site is roughly the physical center of the city. The railroad presents an inner-city border condition where distinct zones meet. Through interaction and engagement along this border the positives of multiple separate conditions create peaks of diversity, sharing, and density. Enrichment of the city's public environment can counteract the privatized growth of sprawl and automobile use.
The site's former industrial processes have despoiled the land. Phytoremediation, in which specific plantings naturally pull contaminants from the soil, was selected for its immediate visual impact, lower cost, and possibilities of participation and pride within the community. This project seeks to use the soil decontamination process as a community builder and instigator of sustainable living.

The project's development is broken into phases (see previous page) guided by the soil remediation process. The resurging community and the site are continually active. They start small, and grow as needed. Community gardens can be planted once portions of land have been decontaminated. The main focus of design is the small initial intervention of nine housing units and small garden plots for each unit. Also included in the program are the community spaces of kitchen, dining, library, laundry, workspaces, tool storage, and a produce stand. Through the planned growth phases, each of these programmatic spaces can expand as the community wishes. The kitchen and community gardens develop into a local farmer's market in the building across the tracks. The library and laundry spaces develop into a community center in the north adjacent building. Slowness is valued in the growth of the garden community. The remediation process and building a community both require time and participation.
ACCORDING TO THE NRDC, THERE ARE 400,000 SERIOUSLY POLLUTED BROWN-FIELD SITES DEMANDING EXTENSIVE TREATMENT.
PRECEDEENTS

Urban Exploration
Urban explorers find discovery and intrigue within abandoned and prohibited spaces. Through the revealings within unknown space, they find new appreciation for unique and forgotten environments. Inherent beauty exists within the unintentional, decay, and the undesigned. Most live by a motto of something like 'leave it as you find it.' This mantra is universally respected because the possibility of a rich experience should be available to everyone. Perhaps the highest form of respect for place, the users leave no evidence of their presence. No individual has domain over the environment; it is left to itself and is shared. Buildings are historical records, more tangible and experiential than museum or book. It takes little time for an urban explorer to grow disillusioned with the newer developments of the designed world. The new is boring. The new offers so little. The new tries, but can never express the qualities that exist within places marked by time and decay and new growth. The infrastructures of abandonment that we decry are full of life.

Robie House (Frank Lloyd Wright)
The mass of the Robie House unlocks to creates new zones between public and private. The object is dematerialized, broken at the corners and the public/private border is blurred. This formal act incites new possibilities of activity in the zone where house and land come together.

Wes Jones
Through the use of machines, architecture describes the possibilities for human interaction. The machine is operable and sets up mechanistic relationships that describe and create opportunities of engagement. Machines are fully integrated and part of daily life. Wes Jones' world is astatic.

Field Operations
Through deemphasizing the object, explorations of what things do is paramount. Through its performance an instrument becomes more than just an object.
The People's Center Building, Seattle
When the nearby Seattle Commons Park failed to generate voter support, the residents formed the Cascade Neighborhood Council and worked to turn an abandoned concrete building into a community center and a pea patch. The building teaches sustainability and eco-renovation within an urban setting. Phone books are wall insulation and other recycled resources are used whenever possible.

In studying ecosystems, the edge is the origin of diversity and interaction. The patch to edge ratio can be used to maximize the edge condition, thus increasing plant and animal species diversity.

Nolli Map
The Nolli Map identifies problems (or opportunities) in spatial order. It can identify lost spaces through figure ground studies. The map focuses on the relationships of public space.

The Storyteller (Kyle Schlie)
Many of the ingredients of place are more than physical. Historic places are often valued because of an event, a person, or other significance. Stories are passed on. Place holds presence and is changed by ephemeral occurrences. The physical environment holds cues that indicate a place's presence beyond the physical. Through redefinition: the plaza floods and the plaza blooms and grows and is harvested (nature's exploitation of the city). A keyboard, monitor, and projector are fitted into a niche in the plaza. Available to all, the input, which can be anything from personal feelings to landmark local events, is projected onto an adjacent building and stored in the storyteller database. The storyteller propagates instant history; place is showcased through the omni-accessible record of local happenings which can be searched and projected at any time. These stories are a part of the people and place identity. The plaza is positively destroyed and rebuilt, each instance adding to the space's character.
114 & 116 North Main Street (Wilson Block) alley side, Kokomo

The facade is a record of change, of use, of what things were and what they have become. Through these qualities, the building is imbued with a sense of place. There is a connection through the display, or allowance of changes and newness/oldness to be apparent. The building was once a dojo. Above the coors is sign with dragons and two yin yang symbols. "The stick-on letters on the door today spell out the name of a law firm. Here, time is the provoker of beautiful design. Time is essential in forming the characteristics of place. The facade is not concerned with aesthetics yet achieves more than could be willed. Through preservation, appropriation, and reuse for utilitarian purposes, appreciation is not strictly objective, but the building's appearance holds value beyond an individual's momentary artistic expression.

Architecture too often ignores the value of the existing situation. Explorations of abandoned lands have yielded the opinion that new development in itself has little value beyond its newness. Architecture should seek to be greater than temporary desires and egotistical built statements and profit generating designs. Architecture should respect and appreciate the whole environment and the people that use it. Values memories, stories, traditions, and context are all found within the old and abandoned and when considering new opportunities within these spaces, the existing condition should be built upon without hasty destruction and erasure. An architectural intervention can highlight the positive aspects that often hide within these spaces and add new ideas that strengthen the sense of place.
MUF
MUF "recognize(s) the seemingly mundane and everyday as ordinary and unique. It is the source of the stories we tell that allow us to make sense of our lives, stories that allow us to describe ourselves back to ourselves. Lived experience and imagination come together... (88)." They value uncertainty, room for doubt, imagining, and "intimate evidence of another order of events beneath the visible (104)" in their works of art and architecture.

The Manhattan Transcripts (Bernard Tschumi)
The transcripts question strictly functional and productive studies and embrace objects, movements, and events, and of these qualities, time is the binding agent. The narrative as experience is constructed through articulation, devices, sequence and language in the construction of memory; conflicts at all levels enhance the pleasure of space.

Terrain Vague (Luc Levesque)
Luc Levesque views the terrain vague as an opposition to images of desire, as a counterpoint to consumption and a counterpoint to strict regularity, as a place of emancipation and a place rich in its conceptual and experiential dimensions.
The Global Flow of Fruit and Vegetables

Produce available at New Covent Garden Market on 7 March 2000
Through the processes of gardening and remediation, the larger roles of man and his environment are explored. These issues are important to the project development, but would be largely determined by the residents themselves. Through investigation of lost spaces, the environmental disconnect is examined and redefined through an architectural intervention which expresses the positive aspects of place and environment.

This disconnect is visible in today’s network of food. Food comes from a grocery store shelf and to the average consumer this is the extent of the process. Through the market infrastructure of the New Covent Garden Market in London, 70% of the over 340 varieties of fruits and vegetables are imported.1 These goods are available year round. The network is far reaching (see map) and to market shoppers, the origin of goods is unknown. The entire process is complex and spectacular, but remains invisible. Next to the map the heading declares, “There Are No Seasons Anymore.”

To most people, actual fruit requires no labor. It is a product on a shelf; a code, a weight, and a dollar amount per pound. A new understanding of growing food from the land can spark community in a place of decay, begin rejuvenation and give control to local residents so that they may labor and produce fruit (and vegetables and herbs and flowers) and to share in the experience.

Typically, a city relies on an outside source of food. Through sprawl the city’s edge is desired as a place of home and of business, which in many cases leaves the core of the city hollow. Suburban growth reigns on land that once was for growing the food that supported the cities that are now dispersed because they are outwardly expanding. Bringing food into the city can rejuvenate the environment (and the inner city) and promote locality of use and appreciation.

Newness often seeks to exploit tradition for more selfish temporary purposes. Once its purpose is served something else takes its place. The stance of this project avoids permanence. Through erasure, nothing is left to build upon, a thing is only itself and fails to connect to something larger. New is single-minded, but when integrated with the existing (old), the values of each are strengthened.
12-07-03
The site is junk.

The cracked pavement pieces along a broken track that fosters broken machine parts and obsolete goods, is
set among broken glass bits from broken windows and occupants are none since access is forbidden
according to numerous signs and some intimidating barbed wire stop the tall chain-linked fences, but the
main features, occupants they might be called, are broken cars, eleven to be exact, that sit lonely,
incomplete above weeds and remnants of a once parkable lot. This is the site. I have never been on the
site. As mentioned, the barbed wire makes sure of that. Restriction is normal among lost spaces.
Restriction makes them more desirable in some ways. Why else the need for signs and minimum security
prison style perimeter fencing? Restriction is restriction, maybe. Change is impossibly slow, or fast, or just
impossible when the means of implementation is prohibited. Defiance is necessary in such cases. Fences
and signs are exclusionary, but the purpose seems unclear. Unpurposeful obstructions, might be the first
step, maybe only case of good erasure, in the project. Lost space must be opened to new happenings and
ideas, but happenings as said are impossible in closed situations. All unneesarys and spacial
bankruptcies are removed. Now change can begin. So we move along.
Junk adds character. Why. Junk is old in
genral. It is discarded because it is: out of style, ineffectve, broken, obsolete, forgotten, ugly. Old stuff
is embeded with memories and with stories. If just the stuff is around, then memories and stories are to be
imagined, perhaps more fun than the actualities anyway. This must be part of the childlike discovery
experienced on visit no. 3. The brokeness is sad. Should broken things be removed, repaired, or left
broken because there is obviously a reason for its broken status? Are there lessons in brokenness? Broken
stuff reveals it insides. (this is the cutting, jutting- both) What's the insides of the site analysis? Outside.
Inside. Interesting. Again the fence. Junkspace-Rem says clear it all out. It's like reading a book, maybe
the choose your own adventure type, again kid stuff. Junk is just a framework for the weaving of a story,
again framework. These words won't leave me. The found inspires new findedness, generated through
thoughts, memories, role-playing. Role-playing, the game that is life, the instructions that we can't ignore
because they can't be ignored because then you're ignorant, in some pervers way. I'm glad

Don't we have time for our own time outside of their time, but I don't think so.
Once it starts, uh, back to junk. Junk is crap we should just forget it. Moving on, something new. First
thing that comes to mind.
Bag-o-Broken Glass, teaches kids about prisms, the colors of the rainbow.

Weeds are beautiful. I'm stuck. Weeds are beautiful to a lazy person. Weeds are poison to my
childhood babysitter's husband, yes memories in weeds, instead- Weeds are poison to the image
of propriety. Which leads to improper, which is incorrect, so I must be going the wrong way, but it's just
something that has to be done. This exercise is getting exhausting, and

Okay, so trees are good for the soil, and the site might be contaminated, and trees are loved by squirrels,
and my grandpa loves the squirrels, they share a love of peanuts, and my grandpa loves trees, and he loves
breathing air, so do the squirrels, and the trees love the exhausted air from both squirrels and grandpas, so
that irregular overlapping circle works. Weeds are a mindset. What? One man's weed is another man's
rose. Maybe it's roses that are rubbish, because I prefer the color of dandelions. Weeds are rare in the city.
Clean lines are abundant in the city, but are rarely clean. Weeds are not dirty, though they grow in dirt.
Why did it happen that dirt became a bad thing? Dirt is the source of all life. Why scrub life from your
body in the shower every morning? there is no choice. So I conclude...
Again today, then enters the picture. Lillie, Bigness. Control. Destroy and Rebuild. What is it for me that marks the destroy as evil? First, it seems egotistical. I can't see how anybody can totally denounce the present with an assurance that their proposition of the future is spot on. It reminds me of the loss that cities insured during/after urban renewal. I don't think erasure is viable. Erasure means that everything there is wrong and I don't think it ever be said that everything there is wrong. It may be wrong as a whole, but most likely only for a few small reason. All wrongs start with the best of intentions. Koolhaus seems to have the intentions and I enjoy reading him and he is most certainly inventive and pushing things, but only time, and more time can determine how those intentions fare. Modernism seemed all good. Everything does when new, but shortcomings are revealed through time and I believe that erasure poses damage on many levels as opposed to one small level.

There must be difference in the city, Erasure for the new, bigness, these eliminate differences. An OMA large scale development to me seems oppressive like living in Seaside might. It's a one voice world, which from some perspective can be admired, especially the scale and scope of the vision, but I don't think I'd like to live there. I'd rather be somewhere where everything that happens wasn't thought about and programmed by a higher power. I'd like to think I could be blown away by new things coming into existence as no one would have thought or dreamed, not that until they do happen. Now I'm back to design as stifling creativity or community happenings. Seems stranger, design itself is supposed to be creative, but to what end. Is a more creative design, more strict in its limitations for occupation and use?

Like a non-conventional art museum is very difficult to use, but the plain jane standard lends itself to improvements. On the other hand creative design has the ability to spark creativity. It can reveal the unseen. This is something I have been interested in for some time. I think the thesis must be strong in this unveiling. Or what, I can't say for sure yet. Some of the early things I was drawing the other day were looking at traces articulating the geometries of three distinct systems. Two existing and one which will be the addition. From that though came using these joints as guidelines for the puzzle or the reconnecting ideas of what lost space was (I suppose at the time of site studies since that is the only time that what is there can really be known). If everything can remain, then it must be moved. Areas can be identified for display to hold catalogued objects. These objects then need some means that allows them to be relatible to the time and location they once occupied. It brings to mind the L in the sidewalk that marked the corner of the outer wall of the Alamo. No label. No glory. Just stuck in the concrete one sidestreet away from the major action, almost de-emphasizing this really amazing thing, and once you know, for me being told by someone who had lived in San Antonio for many years, there is suddenly this new vision of what this place was. It is almost a time warp in the sidewalk, where you can go back to imagine the wall and the men, and not Ripley's Believe It or Not guy growling at the tourist who jump from shop to shop for their cute little souvenirs to take home. This place has changed drastically and the most powerful way to me to see what it was was through the seemingly misplaced piece of metal in the sidewalk. It was more powerful than the exhibits, information, pictures or stories about the place. That object is my favorite San Antonio landmark, and I experienced it just passing by, and the guy I was with told me it was on a whim and I though that's really cool, but it has stuck with me. The second most memorable Alamo experience is the masked Ripley's guy yelling at passersby. That memory rums all the other of the Alamo. I guess the landmark was to make up for the erasure of the wall. I wonder if we could live without any knowledge of anything before us?
History is a teacher. I don't really feel that's where I'm heading. The idea of puzzling seems exciting. I wonder if the idea of finding and piecing together again is why. This is what happens for me, when I go now, but it is not intended. Things are found, other things are found, and through some existing knowledge and the addition of new knowledge being accumulated, connections are made. Research can be done and more connections realized, and everything is available for understanding. Maybe the Alamo stuff inside is not as engaging because it is so easily attained. It there, I can see it anytime, I just have to move my legs a little and look at the words. This is probably why five months in to my stay when someone asked me something about what was in the Alamo I had to say that I didn't know because I hadn't been inside. It just seemed so easy, and I figured I'd go...someday. Part of the experience must be the means for obtaining the information, not just the information itself. The aspect that I'm interested in for the sections must revolve around the ground plane. The above, the below, the looking at it from multiple perspectives for...appreciation? or for understanding? I can't say, but I do think in general I like to get at things from as many ways as possible. I think this is part of making the experience. You can only appreciate what the ground plane is doing when you know more about it. You must know what it's like to be above it, to be below it. You must know what makes it so and why it isn't done some other way. The experience. The experience is non-existent in terms of ground plane if the experience is always on the ground plane. Foil needed. The ground plane is taken for granted and only experienced when you know what it is to be above it or below it. Like we don't experience gravity though we are subjected to it. It only makes sense when you investigate, and if you don't investigate, you can go on without knowing and be comfortable in that state, but I myself would like to know.

I'm afraid that these ideas are moving me into that corporate retreat territory. Maybe I shouldn't be too engrossed in these ideas until later if they are then appropriate. I still don't know why it is appropriate to put the site back together to its current state. It is nothing magnificent, but then again, I don't think the putting together is important to understand precisely what it was or to understand it in its glory, but more a reaction to bigness, to forgetting, to erasure, to mistakes, and also a reminder a mistakes. Though things may be cleaned up and other new things arrive, the site can always be mixed or mentally brought back to what it was; therefore, it is never done. Puzzling, reordering, etc. Is my answer to new development and uses, while not erasing. Seems trite still, but has to be done to some degree. I still think that some areas should remain untouched. Some, very few, should be wiped clean, but not completely clean.
MAPS
SPECIFICITY
JOMTS

12-10-03

The articulation through joints, expression of the found systems is important in establishing a geographic tie. Lines of maps denote boundaries, changes in landforms, here they connect and are a tool for rebuilding, for understanding the site. Maps are a tool for understanding. A new viewpoint based on research and study. They relate territories, things places to each other and are to understanding these relationships. They are for wayfinding. For someone or something lost the map reveals. Lost space can be revealed through ideas of mapping and joint articulation of the systems at play. When understanding begins, the value of lost space increases. The stories, the things are part of its history and are outlined to add (imagined?) memories (space for dreaming ref.) and importance.

Today place, new developments, Koolhaas, all design geographically. New things that could go anywhere. Sometimes, these works are featureless, generic. Through joints, objects, cataloging, puzzling, found materials and conditions the opposite stance is taken. Everything is highly specific and is maybe overly detailed (exreme and unnecessary in purely functional term number of joints...) and makes far too many references and keep too much (meaning all) of the existing. The central ideas could work in other lost space, but the design would be vastly different. Things are not reduced to universals or essentials qualities or broken down to a minimum, but through extreme specificity, connection to place and people is reinforced. For people of the community this place is designed precisely to existing conditions and ideas (which is the third, the new system), without outside influences or imposed ideas of what every successful community should be. This goes back to the pride of something being your own and the man who was building a new roof over the porch of his store. To design without imposing or being the outsider who comes in to set things right as many decisions as possible must be inspired by the place and its conditions. Almost as if the place is designing. The history and things, even if they are junk, are part of the place and must be considered important to some extent. Even mistakes should never be fully erased. Brauner would be death. A person cannot erase their past. It always remains through records and memory. Recordings of history, even if it itself it is not terribly significant, is looking for legibility, reacting against the invisible systems of the city and the sameness favored by things like television and the ideals found through consumption.

"The histories of cities is embedded in the ways their elements are juxtapose, the structures of art and regulation that govern urban amalgamation." -Sorkin

12-11-03

Can joints be an expression of emotion? I struggle with taking the design to this level, meaning to have ideas made tangible through drawings at this stage. Everything so far feels very superficial. Joints and puzzles are fun, but what else is there? I don't know how to take grand ideas, then transition that to design, so for now I just jump into the design, which has brought about some of these ideas (puzzling for one never came until I started with the old drawing lines exercise for a site plan). I should probably look at the experience, which is where I wanted to start. Look at how these people are sharing in activity. Where they eat or whatever.
Does lost space want to be found? If it were designing itself for new use it would not totally destroy the old, but maybe encode it so that only someone who sought the ideas or previous conditions would find it. It seems important that that identity is not handed over or forced. Maybe puzzling is coding the meaning so it can and to some degree must be interpreted. There is no set way of viewing the elements of the site, like their is no set concrete programmatic activities for the site, and it is a place for the people to do with as they wish.

There are inherent contrasts here in what I am saying. Legibility is found in one sense, by being able to very systematically mentally replace things to their original location and start to see the previous conditions, but at the same time this cannot be done straight cut-and-dry, there must be the puzzling aspect to reveal things in slightly different ways to different people (meaning you get out of it what you want in a way), but also that understanding is not handed over and a give and take relationships between the site and occupant is established. Each interprets and reacts to the other in the way they see appropriate. Talking about cities as illegible, meaning that the design is based most heavily on something like economics and politics and not the user or deeper needs of the city, but this cannot be made evident to the user who might feel betrayed. Illegibility again in say when you purchase food at a grocery it is simply set before you. There is no work involved and no understanding of where it was grow, cultivated, transported, etc. This kind of illegibility seems disrespectful to the people who the design was in the first place supposed to be intended for.

Illegibility that might result from puzzling is beneficial (it is not illegibility, but legibility that requires being sought), in maybe, like an inspirational book must say things that are to some degree universal, so that two people who are dealing with different problems can read exactly the same thing and get out of it what most directly applies to their situation. They can re-read portions and get something new out of it. The meaning of the words. Like the meaning of joints and objects is subject to some interpretation as to exactly what it is saying, but the concrete design elements come directly from the site, so in a way if these things are contemplated or sought by a user, they themselves are reading the site and not the designers intentions. Not that people will stop and set up shop while they attempt to interpret the site, but that these things are there and when seen there is some, maybe very brief consideration of what they are. An when seen repeatedly the small thoughts start to become a reading. The excessive joints confront rather than falling to the background or realm of the unnoticed. There is an interest in awareness and the puzzling, coding is a step to make some of these processes visible. A straight line may be the path of least resistance, but in terms of human experience is pretty bland. Again legibility, but to do this in a way that someone who has never cared about this space or does not look at space critically may be able to gain from it when the invitation to do so is extended. Increasing awareness of one’s environments is important, which is perhaps through an unawareness or apathy why lost space is what it is. It is ignored and avoided, then the only occupants are those with nowhere else to go. The idea that I’m going to stay over here where I live and where I go to work and that does not affect me, so the someone else’s problem. This revealing and awareness I think is the central purpose of the joints as expression of systems. These lines are somewhat an expression of the urban ideas, like a map of the city. Someone who has never thought about the railroad’s effect on their community, can see this disruption and disturbance found in the joints, and the two grids can be followed with the eye to reveal that one is pulled from the street and the other from the railroad. Then this new system starts to weave them together and make the whole thing work.
In a city of disjointed people and a disjointed environment lines are an invitation and representation of reaching out and of coming together. Infrastructure is about connections, but may not be legible. Technology connects people while keeping them at a distance through wires that run somewhere unseen. Should this be invisible? The system that we base our lives on, that we depend on, must be understood in some sense otherwise we are lost. Part of this is using natural systems which is where it begins anyway. This comes first before power lines and sewer lines. None of this yet deals with the building, but similar to the last project, I first want to establish some ideas for connecting and for public space. Maybe where is hould be now is tech core of the interior of the building.

Response to privatization of space (same day-the review is tomorrow)

If control reigns in the private sector, and is the reason for public space moving in that direction, in what ways can control be given up, as an architect, or in a public area? Everyone must be welcome. Private space is high on exclusion. It is an expression of power. By literally rearranging the site and pulling lines across, can this be seen as a lessened role for the designer? If it is heavily based on the site, then the powerful authority figure is reduced (it, I don't think can ever be done when an architect is involved).

The private public space is about enhancement of a corporate image, it promotes desire followed through in purchasing. Design elements form of the site have no other agenda than showcasing the site, the mundane, the leftovers and uncared for. If they are not important, then all the better to counter the image of consumption of unnessesries. These things, broken objects, whatever are not necessary any more, but were once part of a large part of the industry in Kokomo. The image of the ideal clean city only serves to cover these things, so here the unwanteds become design features to be celebrated (I hate that word). Hardscape is preferred for serious nature and maintenance, long term cost, again the image and power. You can't do much with a void concrete plaza. A place for people that is rigid and empty with useless sculpture and walls or level changes isolate the space, they are inflexible, not intended for use, and have prohibitory. It all goes back to control. Who is the space designed for, can it be for everyone, or does there need to exist some specificity? The reading of site is important here. Design elements can be read in multiple ways depending on the user, or time of day, or season, so nothing should really serve only one purpose, but then that's true of all good design really. I like that in the vein of alternative to the consumeric spaces like the shopping mall, the site can be a collections and remembrances of the obsolete goods of bygone desire: a reminder of where that stuff goes once the user gets their temporary fix and moves on. Not that it is a graveyard, but it does not promote or give in to the trends and the "how..."

Environments of cities often promote the theme, or the fantasy of an ideal place to live, and people buy in. The environment is amusement and entertainment, but little substance behind that front. Part of using specifics found on site is avoidance of imported fantasy elements, like marina themed restaurants thousands of miles from any significant body of water. Entertainment here is through understanding of what something really was, maybe not really educational, but anyhow it's a little truer, or not entirely manufactured for no use other that the image. Things broken really go against the typical image of image. Things broken are to be thrown away and not seen, as here they are brought to the forefront. It all wants to be against the display of commercial values. Displayed objects are not for sale. They are garbage, perhaps the opposite of a new product fresh off the shelf. Is it mocking the sale of new products associated with a desire by showcasing products of an anti or discarded desire? Good question. I think I'd like to avoid the mocking nature, but it may be okay if it happens that way, again dependent on the reading...
A POEM & NOTES

The Morning with English
Stephen Edwards, 1982

Extract of "Waste ground"

(preliminary Notes of a chapter on lyricism)

Lyricism...

Initially creeps of distance, sea taking its broad, joy of thus dying in oneself, of spreading themselves. Over there, the marvellous clouds carry a provision of cays. To mingle our bodies with this inacheivable, our fingers, our chevelures, and quantity of other desirable brittlenesses... there something exists that cannot be treated... (2)

When the heat is with low tide, we collect on the washed beach only the salted spray of the waves and these thin spots of shells, algae, shrimps and crabs that the deep silence of the seas with parsimony grants us. We rise to feel ourselves in the presence of this place.

Lyricism, like waste ground: indefinite space without terminal, where all kinds of strange objects fall: abrasions of the world, scrap and old carcasses. It is lyricism, in the man, something like the principle of errance. In this place, one is occupied. Lyricism, in the man, is something like the principle of errance. (3)

To put the thought to the test of the waste ground means that one lets oneself lead, to call, to repopulate. It is not a question to handle concepts, but to answer an surge of striking images. Thus, in the Utopia and the absence, the presence continues. Lyricism initially imposes on the availability of each one a test.

A way exists, our steps invent it. This line appears sudden, is erased, redraws, lasts hardly the time of the walk. It returns to our endurance, as much as with our émerveillement, to survey and increase this field. The more we walk, the more it exists.
January
- Order Seed
- Lime Soil
- Salad Greens (Protected)
- Order Catalogs
- Lettuce in Cold Frame
- Salad Greens, Spinach
- Add Compost
- Prepare Soil, Test Soil
- Prepare Work Tools
- English Peas

February
- Obtain garden planning information from Extension office
- Strawberries
- Horseradish
- Carrots
- Broccoli
- Compost
- Cabbage/Collards
- Brussels Sprouts
- Swiss Chard, Beets
- Radish, Lettuce
- Kale, Mustard, Turnips
- Irish Potatoes, Onions
- English Peas, Spinach

March
- Okra seedlings in greenhouse
- Pepper seedlings in greenhouse
- Sweet Potatoes in hot bed
- Asparagus
- Pak Choi, Lettuce
- Carrots, Kohlrabi
- Radish, Cauliflower
- Cabbage, Broccoli
- Sweet Corn
- Mustard, Turnips
- Swiss Chard, Beets
- Irish Potatoes, Onions
- Spinach, Garden Peas
- Sweet Corn
- Fertilize Potatoes

April
- Watermelon
- Basil
- Asparagus
- Sweet Corn
- Squash, Melons
- Okra, Peppers
- Cucumbers
- Sweet Potatoes, Eggplant
- Dill, Tomatoes
- Beans (Snap and Pole)
- Kohlrabi, Broccoli
- Cabbage, Collards, Swiss Chard
- Lettuce, Radish, Beets
- Bottle Gourd

May
- Indian Joint (Beans)
- Ridge Gourd
- Tomatillos, Bitter Melon
- Asparagus, Passion Fruit
- Pumpkins, Wax Gourd
- Cherry Tomato
- Squash, Tomatoes
- Southern Peas
- Sweet Potatoes
- Basil, Peppers
- Okra, Eggplant, Cucumber
- Watermelon, Cantaloupe
- Beets (Snap, Pole, Lima)
- Collards, Radishes
- Bitter Melon

June
- Basil
- Beans
- Beets
- Popcorn
- Southern Peas, Collards
- Pumpkins, Sweet Potato Squash
- Squash (Winter and Summer)
- Cucumbers, Sweet Potatoes
- Hot Peppers
- Pole Beans
- Malabar Spinach
- New Zealand Spinach
July
- Basil
- Lovage
- Pak Choi
- Bok Choi
- Broccoli
- Cabbage, Irish Potatoes
- Snap Beans, Collards
- Tomatoes – Fall, Southern Peas
- Sweet Corn
- Cucumbers, Pumpkins
- Winter Squash, Summer Squash

August
- Southern Peas
- Lettuce
- Kale, Mustard
- Parsnips, Carrots
- Chives/Endives
- Beets, Chinese Cabbage
- Chives
- Cauliflower, Broccoli
- Cabbage, Cucumbers, Collards
- Squash, Snap Beans

September
- Bok Choi
- Pak Choi
- Parsnips
- Carrots, Swiss Chard
- Beets, Spinach
- Kohlrabi, Cauliflower
- Cabbage, Broccoli, Collards
- Kale, Mustard, Turnips
- Radish, Lettuce

October
- Cover Crops
- Winter Peas
- Lettuce
- Shallots
- Leeks, Garlic
- Collards
- Mustard, Kohlrabi
- Turnips, Spinach
- Komatsuna

November
- Shallots, Garlic
- Lime Soil
- Salad Greens (Protected)
- Order Catalogs
- Lettuce in Cold Frame
- Collards, Turnips
- Cover Crops, Test Soil

December
- Garlic
- Lime Soil
- Salad Greens (Protected)
- Order Catalogs
- Lettuce in Cold Frame
- Salad Greens
- Corn Salad
- English Peas
- Test Soil
- Order Seed

http://www.waseda.ac.jp/forvegetable.html

SATURDAY 1:02 PM

CLOVER
SUNFLOWER
WILD MUSTARD

TOMATOES
GREEN BEANS
RHUBARB

WATERING
DIGGING
WEEDING

KITE FLYING
SOCIALIZING
DOG WALKING
MOVEMENT
Movement is a foreign concept to present lost space, but it is of primary importance when bringing space back to usefulness in the urban realm. Pedestrian and bicycle transportation are of primary importance. The railroad as a new movement corridor is the start of a system of simple linked lost spaces that connect the community to downtown, Delphi and Chrysler plants, residential districts, shopping centers, and other inner-city locations. Movement through and to the site establishes urban connections and the life that sustains the public portions of the program.

LOCALITY
Because lost space has been effectively disowned by the city and most of its occupants, the ideas of locality and specificity are essential. Locality and specificity give the place its unique identity; the new voices (civil, democratic); preserve aspects of creative expression currently found in abandoned places; pride (as already seen); and defy the control of privatized public space. These ties are the basis of forming community: something that binds and brings together. The site becomes new yet retains much of its imbedded history.

NATURE
When left to its own, nature will (and has) taken over. "The operations and organization of nature are vastly superior to anything we can hope to construct." Here stated by Edward Cullinan, but similar statements have been uttered by many.

As sedentary dwellers we have the duty of caring for a specific piece of land. This project reexamines our concepts of property ownership through community land, vegetables, and other plants. Place changes and grows according to the will of local residents. Because we care most dearly for where we live, it is necessary for housing to be the major programmatic component. Sustainable design brings together technology and social purpose. Nature being explicit and green technologies being explicit are a symbol of the social ideas, while tending to the practical needs of people and the land. There are obvious practical benefits of plants on brown-field sites in the ecological sense, but there is also an emotional and spiritual quality to community plantings. Nature here is the symbol of community rejuvenation. The initial plantings spark new plantings and excitement for the larger extensive community gardens in phase 2. Not only through embracing
the project emphasizes people coming together to accomplish set goals. Fresh personally grown food is the basis of coming together to share in planting, managing, caring, harvesting, cooking, and eating. In the face of fast engineered mystery food and the U.S. obesity epidemic, residents can share in a responsible, tastier, and healthier lifestyle. This system is tied to locality, rather than global food. The gardens are cared for by neighborhood residents. People live, work, and eat in this neighborhood using local resources and sharing and learning with others through the process.
Nature holds no grudge. It takes hold where it can, where we allow it. While the city through sprawl exploits the environment, the concept of traditional development is reversed and the environment seeks to exploit the city.
<table>
<thead>
<tr>
<th>Vegetables</th>
<th>Spacing</th>
<th>Plant row</th>
<th>Bed depth</th>
<th>Plant depth</th>
<th>Min max</th>
<th>Temp</th>
<th>pH</th>
<th>Frost tolerance</th>
<th>Days to grow</th>
<th>Days to yield</th>
<th>Plants or seeds</th>
<th>Pounds yield per 25' row</th>
<th>Family of line, summer &amp; winter supplies</th>
<th>Vine length</th>
<th>No. of plants</th>
</tr>
</thead>
<tbody>
<tr>
<td>Cucumber</td>
<td>24&quot;</td>
<td>4'</td>
<td>8-13&quot;</td>
<td>3/4&quot;</td>
<td>10°F</td>
<td>6-0-1.0</td>
<td>none</td>
<td>none</td>
<td>7-10</td>
<td>60-90</td>
<td>9</td>
<td>150-200 pickles</td>
<td>50</td>
<td>1</td>
<td></td>
</tr>
<tr>
<td>Tomato</td>
<td>36&quot;</td>
<td>3'-4'</td>
<td>12-24&quot;</td>
<td>1/2&quot;</td>
<td>10°F</td>
<td>6-0-1.0</td>
<td>none</td>
<td>none</td>
<td>7-12</td>
<td>70-90</td>
<td>9</td>
<td>125-210 lbs</td>
<td>75</td>
<td>2</td>
<td></td>
</tr>
<tr>
<td>Pole beans</td>
<td>18&quot;</td>
<td>3'-4'</td>
<td>12-24&quot;</td>
<td>1/4&quot;</td>
<td>60°F</td>
<td>6-0-1.0</td>
<td>none</td>
<td>none</td>
<td>5-4</td>
<td>80-100</td>
<td>9</td>
<td>31 lbs</td>
<td>65</td>
<td>1</td>
<td></td>
</tr>
<tr>
<td>Lettuce</td>
<td>12&quot;</td>
<td>2'-3'</td>
<td>8-12&quot;</td>
<td>1/4&quot;</td>
<td>40°F</td>
<td>6-0-1.0</td>
<td>good</td>
<td>none</td>
<td>6-8</td>
<td>40-100</td>
<td>9</td>
<td>50 heads</td>
<td>55</td>
<td>1</td>
<td></td>
</tr>
</tbody>
</table>
FROM ADJACENT BUILDING ROOF
The existing site as a parking lot will disappear, but the materials will be rearranged on site for new uses. The rubble will become gabions that comprise the walls of garden plots and trenches for drainage to the recharge zone to the south. The parking lot is first drawn as a record of its state at one specific time, then carefully deconstructed. Each piece is systematically broken into manageable pieces, numbered, recorded, broken, and numbered again. The numbering system is the connection between old and new locations. Random pieces will remain in their parking lot location as an example of their prior state. These pieces act as clues in conjunction with the posted parking lot drawing to unlock the past status of the site. The puzzling sequence requires participation in its mental reconstruction to promote a more complete appreciation for the place. The old informs the new and through the process a greater understanding of the environment and its change through time is apparent. Mundane garbage (rubble) is embedded with meaning and history while also performing as necessary construction materials.
To establish leadership through a group of residents who live on and care for the land, the new housing units are the main programmatic component. As stewards of the environment, they oversee soil remediation, and community activities and decisions. The units vary in size to encourage a diverse group of residents. The course of action is determined through active and collective involvement of all people in the community. In a development within lost space, it is essential to give residents the power to make their own decisions and reasons to take pride in their environment. People are encouraged to give back to the community, participate in phytoremediation plantings and harvestings, organize activities, and to share in the gardening and mealtime experiences.
3 MAIN PLANTING TECHNIQUES FOR PHYTOREMEDIATION.

1. Growing plants on the land, like crops. This technique is most useful when the contaminant is within the plant root zone, typically 3-6 feet (Ecological Engineering, 1997), or the tree root zone, typically 10-15 feet (T. Crossman, personal communication, November 18, 1997).

2. Growing plants in water (aquaculture). Water from deeper aquifers can be pumped out of the ground and circulated through a “reactor” of plants and then used in an application where it is returned to the earth (e.g., irrigation).

3. Growing trees on the land and constructing wells through which tree roots can grow. This method can remediate deeper aquifers in situ. The wells provide an artery for tree roots to grow toward the water and form a root system in the capillary fringe.

Phytoremediation Plant List

<table>
<thead>
<tr>
<th>Plant</th>
<th>Contaminants Removed</th>
</tr>
</thead>
<tbody>
<tr>
<td>Alfalfa</td>
<td>Lead, PAHs</td>
</tr>
<tr>
<td>Arabidopsis</td>
<td>Mercury, Nickel</td>
</tr>
<tr>
<td>Bamboo</td>
<td>Selenium, Cadmium, Chromium, Nickel, Copper,</td>
</tr>
<tr>
<td>Badder c Unique, Sulfur, Cadmium, Chromium, Nickel, Zinc, Copper,</td>
<td></td>
</tr>
<tr>
<td>Brassicas family</td>
<td>Indian Mustard &amp; Broccoli</td>
</tr>
<tr>
<td>Brassicas</td>
<td>Nickel</td>
</tr>
<tr>
<td>Buxaceae (boxwood)</td>
<td>Petroleum, PAHs</td>
</tr>
<tr>
<td>Clover</td>
<td>Zinc</td>
</tr>
<tr>
<td>Compositae family</td>
<td>Lead, Zinc, Copper-Cadmium</td>
</tr>
<tr>
<td>Euphorbiaceae</td>
<td>Pesticides, Arsenic, Trichloromethylene (TCE),</td>
</tr>
<tr>
<td>Genusaeiss</td>
<td>Carbon tetrachloride, Nitrogen compounds, 2,4,6-trinitrotoluene (TNT), hexahydro-1,3,5-trinitro-1,3,5-triazine (RDX)</td>
</tr>
<tr>
<td>Tomato plants</td>
<td>Zinc, Cadmium, Nickel, Copper</td>
</tr>
<tr>
<td>Trees in the Populus genus (Poplar, Cottonwood)</td>
<td>Carium, Strontium, Uranium</td>
</tr>
<tr>
<td>Panicum</td>
<td>Explosives wastes</td>
</tr>
<tr>
<td>Sorghum</td>
<td>Explosives wastes</td>
</tr>
<tr>
<td>Sunflower</td>
<td>TNT, RDX</td>
</tr>
<tr>
<td>Lemna-genus (Duckweed)</td>
<td>Polychlorinated phenyl (PCP), polyaromatic hydrocarbons (PAHs)</td>
</tr>
<tr>
<td>Parrot-beak</td>
<td>Sorghum</td>
</tr>
<tr>
<td>Porchered brownwood, coontail</td>
<td>Sorghum</td>
</tr>
<tr>
<td>Perennial hay grass</td>
<td>Sorghum</td>
</tr>
<tr>
<td>Sorel</td>
<td>Sorghum</td>
</tr>
</tbody>
</table>
ADVANTAGES AND DISADVANTAGES TO PHYTOREMEDIATION

Advantages:
Aesthetically pleasing
Immediate visual impact
Solar driven
Works with metals and slightly hydrophobic compounds, including many organics. Can stimulate bioremediation in the soil closely associated with the plant root. Plants can stimulate microorganisms through the release of nutrients and the transport of oxygen to their roots.
Inexpensive - phytoremediation can cost as little as $10 - $100 per cubic yard whereas metal washing can cost $30 - $300 per cubic yard (Wantanbe, 1997).
Even if the plants are contaminated and unsalvageable, the resulting ash is approximately 20-30 tons per 5000 tons soil (Black, 1997).
Having ground cover on property reduces exposure risk to the community (i.e. lead).
Can leave usable topsoil intact.

Disadvantages:
Can take many growing seasons to clean up a site.
Plants have short roots. They can clean up soil or groundwater near the surface in-situ, typically 3 - 6 feet (Ecological Engineering, 1997), but cannot remediate deep aquifers without further design work.
Trees have longer roots and can clean up slightly deeper contamination than plants, typically 10-15 feet (T. Crossman, personal communication, November 18, 1997), but cannot remediate deep aquifers without further design work (see Figure 2).
Trees root grow in the capillary fringe, but do not extend deep in to the aquifer. This makes remediating DNAPL's in situ with plants and trees not recommended.
Plants that absorb toxic materials may contaminate the food chain.
Volatileization of compounds can transform a groundwater pollution problem to an air pollution problem.
Returning the water to the earth after aquaculture must be permitted.
Less efficient for hydrophobic contaminants, which bind tightly to soil.
This design project was conducted by Kyle Schlie at Ball State University, Muncie, Indiana from December 2003 to April 2004.

This book was designed, printed, and bound by Kyle Schlie at General Acres, Muncie, Indiana in April of 2004.

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AFTERWORD

The past five months have been an exploration into the specifics and meaning of a place that I now deeply respect. The forgotten and unseen spaces of the city have always intrigued me and I am appreciative of the opportunity to investigate a lost portion of my hometown. From the start, without a program or preconceived idea, I sought a course of action determined by the selected site. The immediate needs of decontaminating the soil and bringing pride and ownership to the community came together as one goal which was rebuilding the community.

Most of all, I enjoyed the freedom to question and explore. This to me is critical and essential for long-term growth; not always hasty, but thinking and searching first to establish a strong ideological foundation. The notions conceived through this project are relevant to changing times and have strengthened my appreciation for things not new.

Though there is always more to do, I am satisfied with the level of investigation. This project is the start of interests that may some day become more than just a fifty page book. It is not really done but will change and evolve through future endeavors. Thank you for reading.

questions or comments may be addressed to: kjschlie@hotmail.com
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49
THIS USED TO BE A TREE