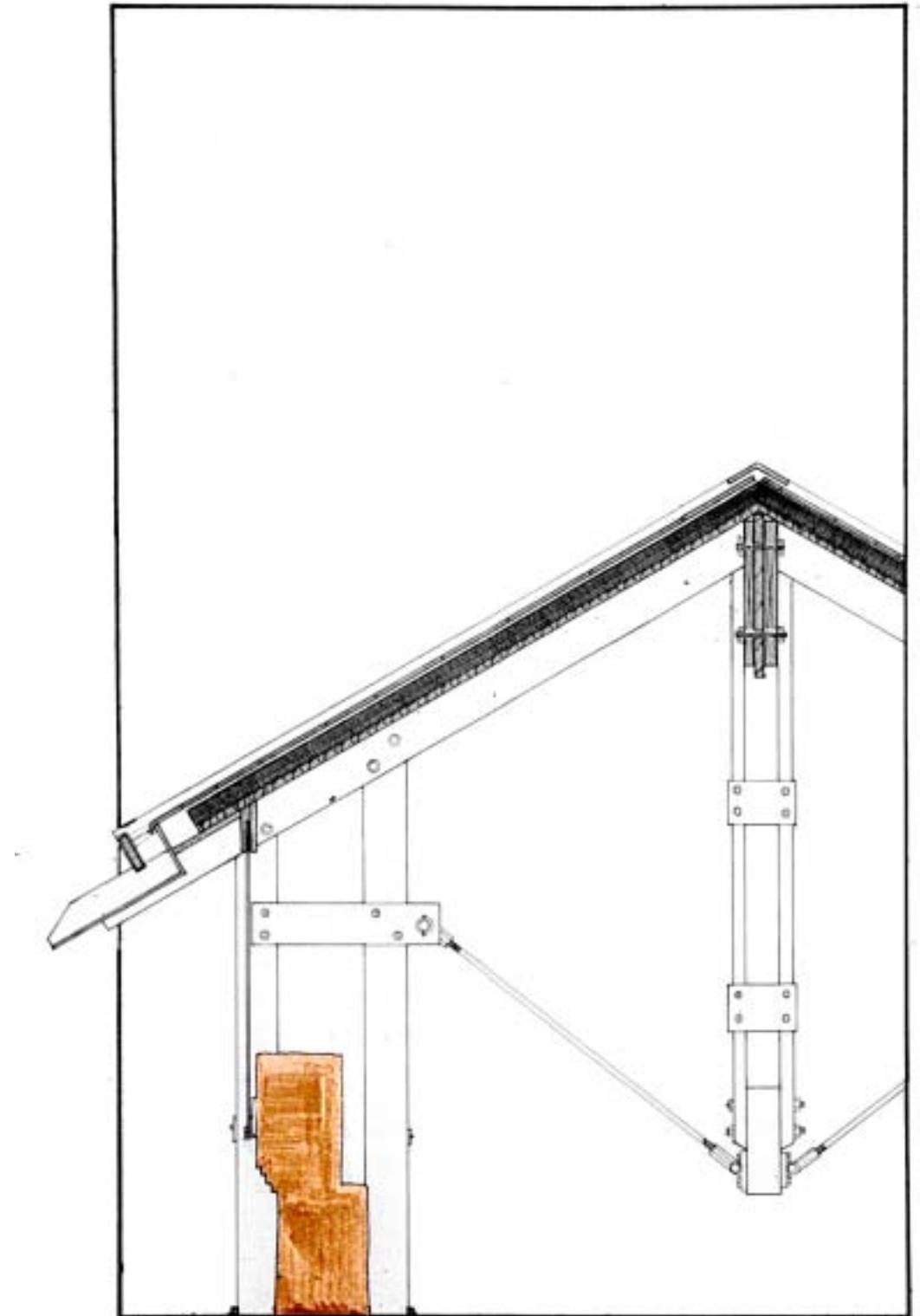


INTERACTION & INTERVENTION



case study: 1019 Cameron Street, Alexandria, Virginia

INTERACTION & INTERVENTION

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case study: 1019 Cameron Street
Alexandria VA
Old Town

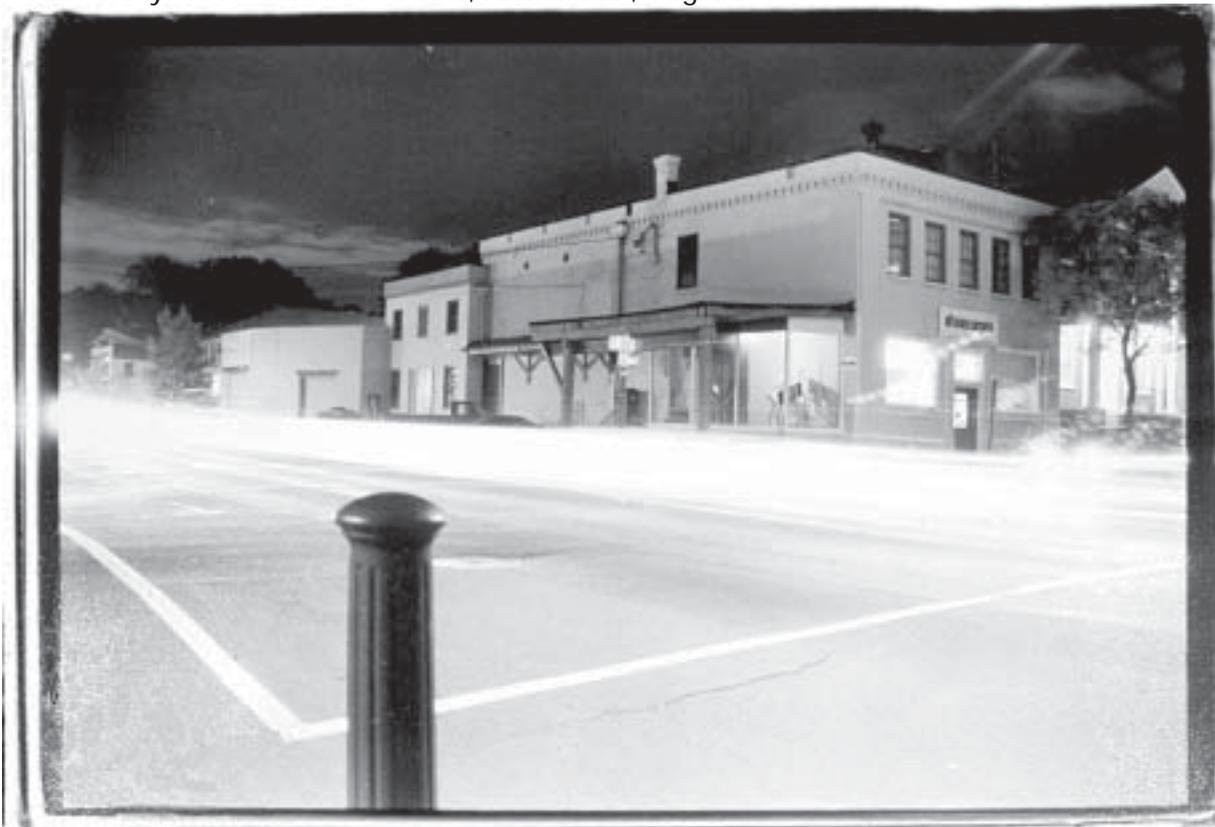
by: Craig Stuart Meadows

This thesis is submitted to the faculty of Virginia Polytechnic Institute and State University in partial fulfillment of the requirements for the degree of:

Masters in Architecture

M.Arch 2

Case study: 1019 Cameron Street, Alexandria , Virginia



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I N T E R A C T I O N & I N T E R V E N T I O N

Abstract :

It is a favorite canon of preservation architects that soon 95% of work will deal with an existing construct in some manner. Reasons for this include the public's affinity toward old and historic buildings, and the utter lack of undeveloped sites in urban areas. This thesis is directed toward creating a methodology in which to define the intervention and interaction between new to existing.

The general attitude toward history and existing buildings is quite divisive. Typically architects demolish existing buildings or they attempt to preserve every detail and facet of a "historical" building. The National Historic Trust, apart of the Department of Interior, provides loose guidelines with which to guide an intervention or to otherwise treat a "historic" edifice. Carlo Scarpa is one architect who has finely honed the ability to interact and intervene.

INTERACTION & INTERVENTION

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Influencing Forces:

Two of Carlo Scarpa's most notable projects that interact with an existing construct are Castelvecchio and Quernini Stampalia. Of all Scarpa's buildings these are the ones that best exemplify the quest to meld quietly and powerfully, history, time, and contemporary construction and design practices into one sublime edifice. As one moves through either of these two buildings it is impossible to extricate the old from the new, the past from the present, and the present from the future without destroying the meaning and

they also inform and educate the viewer about each entity, singularly and as a whole. In all cases the whole becomes more than the sum of the parts.

In Verona, Italy, sits Castelvecchio, a walled building in a walled city. One is not allowed to see the infusion of the new until one enters the courtyard: all views of the interaction are precisely controlled by the surrounding walls. The intervention of the new



existence of both. However, both the old and new mutually support and inform each other. Should one separate them, and do no work to restore, neither would survive. Scarpa beautifully melds the macro and micro-scale of his buildings, infusing meaning throughout every material, movement, and detail. The intervention and existing intertwine reinforcing each other's existence. The intention was not only to create a reason for the other's existence;

itself; explorations within its massive walls. Besides having enshrouded the past with an additional layer of time Scarpa carefully deconstructed the building to reveal the woven layers of history. Examples of such vary from removing layers of plaster away in the center of the facade to cutting a slash through the massive wall of the building to expose the geometry of the building. These illustrate the fact that the building is, and was, an ever-



revealed archeological site in Verona, Italy



new entry into Castelvecchio

was another layer of history added to the tapestry of the past. Castelvecchio is a investigation into the construct



original entry into Castelvecchio

changing tapestry with the addition of new occupants. The intent of the final construct was not to portray the original building as a monument to a single period in time, rather it was a new iteration and chapter of its progress into the future. To reiterate it is the evolution of the building over the immense passage of time. It will be most interesting to see what becomes of Castelvecchio in its future.





Venice from San Marco Square tower

Venice, Italy itself is not unlike the city in which Castelvechio resides. The sea forms a figurally impenetrable wall as it constantly flows and changes in Venice's labyrinth of canals. Contrary to Castelvechio, Quernini Stampalia reaches out to the city of Venice and invites it within. Even to the point of allowing the annual "aqua alto" into the building itself. Thus exposing the movement and the occasional quiet solitude of the city of Venice.

At Querini Stampalia, one deals with the construct as an island itself even prior to entering building. This is accomplished by forcing entry to the building by rising over the canal that separates it from the public "street" of Venice. This bridge, an amazing example of perceived lightness in construction, leaps gracefully over the water into the building. The entrance is through what was once a window, now a door. The steps are low and open requiring little effort to cross. Each step and movement emulates rise and fall



Querini bridge from Canal

of the sea that surrounds the city. The rear courtyard exemplifies the quiet beauty and solace found in the seemingly frenetic and dense city. The water that seems so far removed in this inner garden has been represented by a fountain, a miniature canal, that courses through the garden. This renovation of the first floor, inside and out, is one that invites the city in.



Rear courtyard



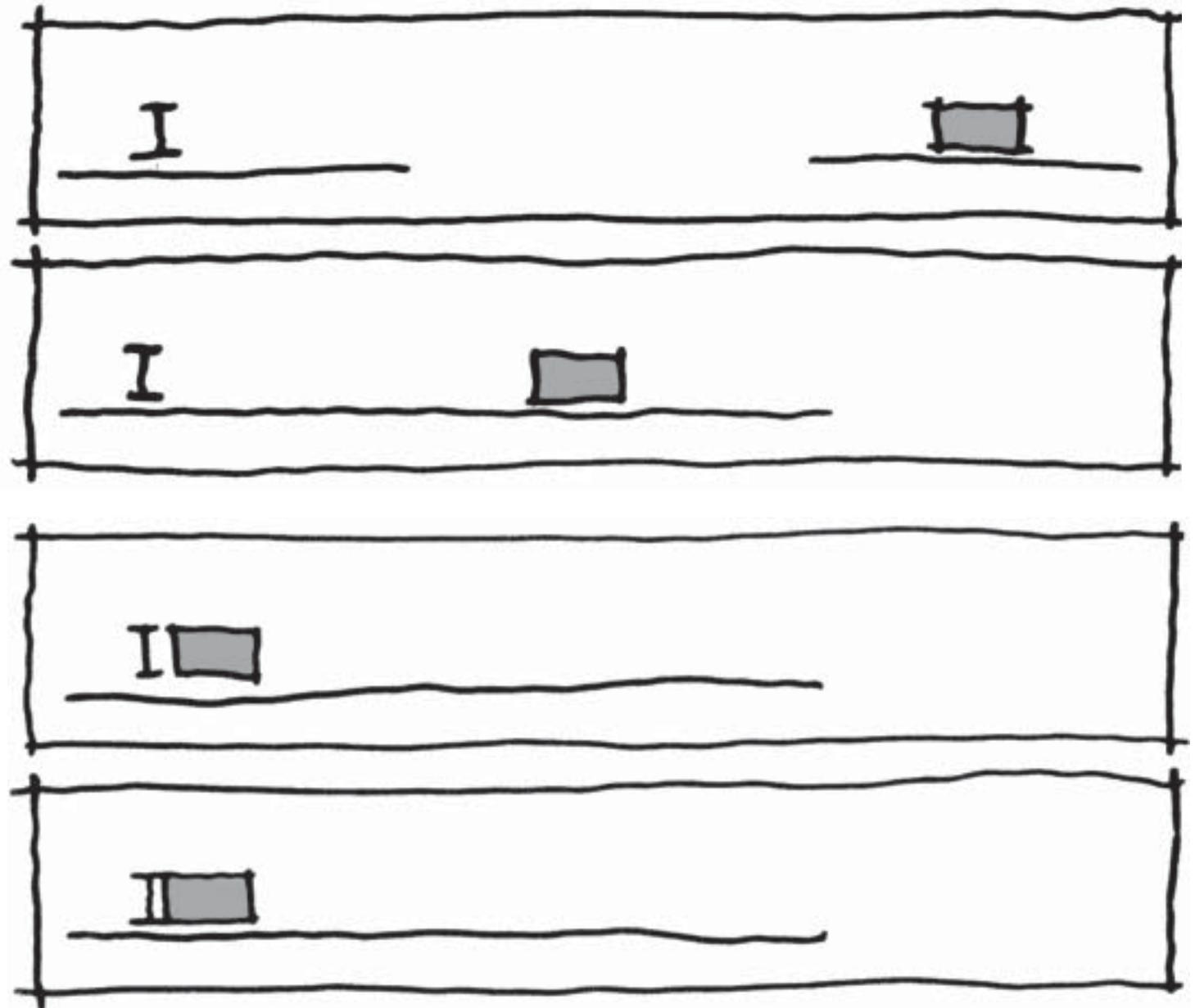
Canal from Querini bridge

DEFINING FACTORS:

Rules: Many of Carlos Scarpa's buildings and thoughts have informed and elucidated this thesis. This thesis is an exploration of the interactions between an existing construct and a new intervention. The final construct, the union of new and existing, will be dictated by a predetermined set of rules and definitions. The rules are a set of diagrams that dictate the physical interaction between existing and new. They can be thought of as tools that one would use to manipulate and create form. The definitions describe the relationship between two separate entities.

The associated diagrams on this page show four different ways to relate two objects to each other. Each object is a distinct entity, neither necessitates the other. The relationship between the two is set by proximity. In the first diagram, the two have no relationship. They are seen as separate entities. It can be seen that the two begin to create tension between each other as the two elements draw closer.

It is important to realize that tension is because of the lack of hierarchy between the two elements. This becomes readily apparent in the final diagram where it is difficult to discern one from the other.

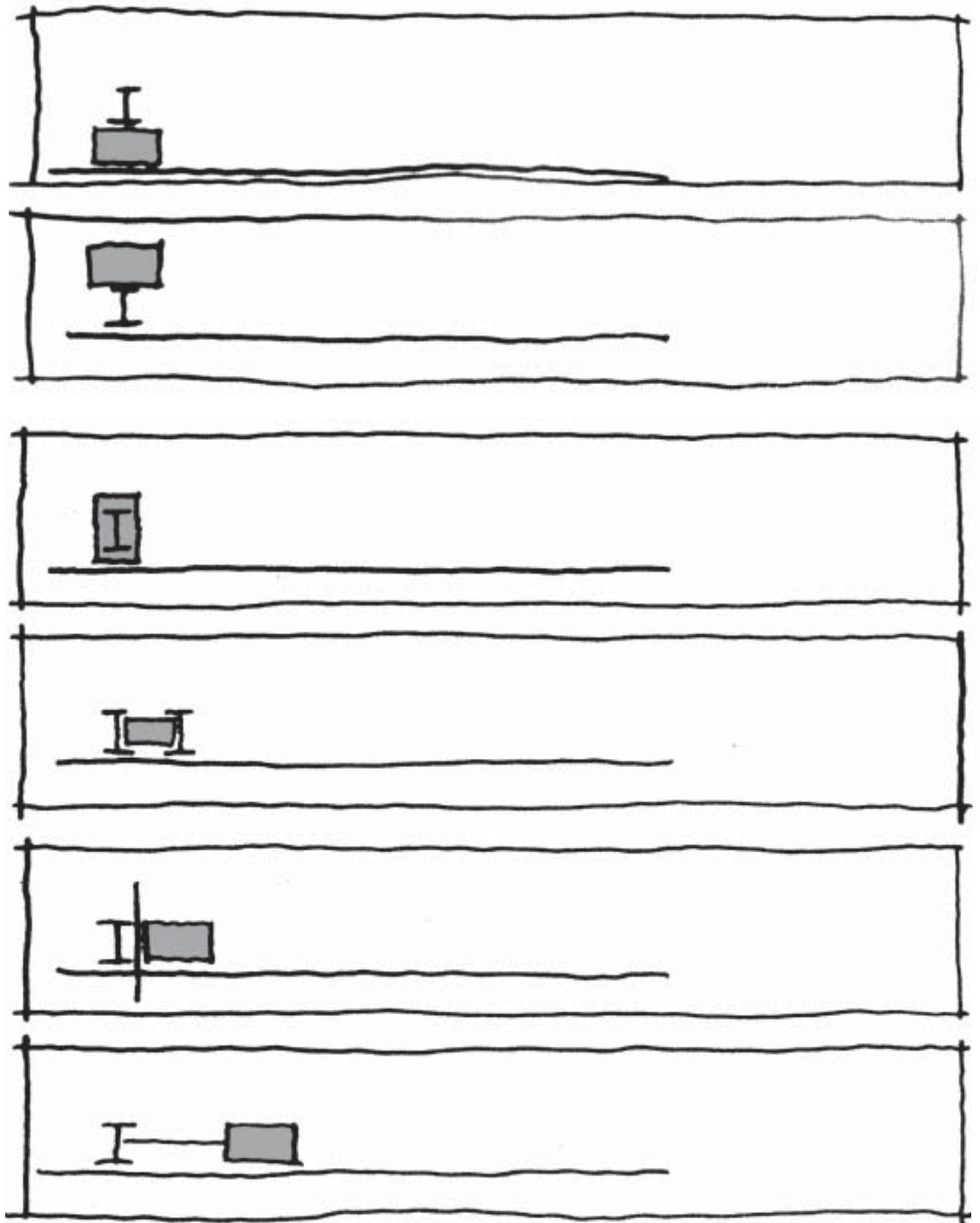


The next two sets of diagrams begin to resolve the lack of hierarchy. The first set shows hierarchy by the conventional role of supremacy. The element above is given a hierarchical stature by its elevated relationship to the inferior. In the next set, the weight of the brick appears to be unstable over the height of the I-beam. This is an important aspect to note: the relationship of one element to another, though clear in hierarchy, can still elicit feelings of tension.

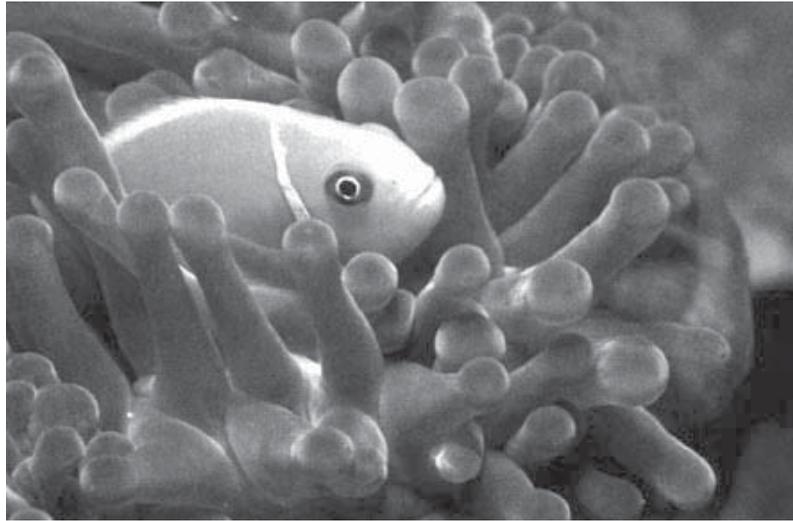
The next set shows a similar attempt at creating hierarchy. The one element has consumed the other. Though one may seem to have ceased to exist, in fact it has not. The other elements have merely hidden it, reducing its stature.

The final set of diagrams is more related to proximal tension. The increased tension from their proximal relationship is resolved by a third element. That element either separates, as in the first diagram, or connects, as in the second.

The rules alone just describe a hierarchical or proximal relationship from one element to another. They do not in fact describe or inform the viewer as to the relationship between the entities. As one can see the tension between the two elements, again proximal or hierarchical, can begin to describe a beginning of a relationship. However, for that relationship to be fulfilled it must be better defined.



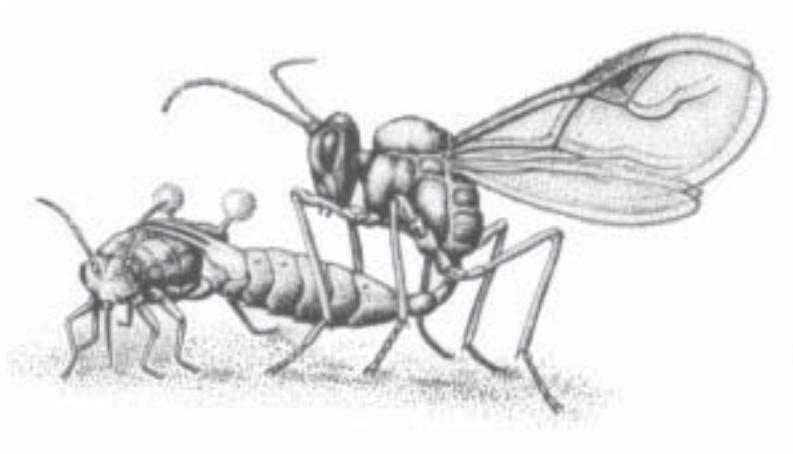
Definitions: Overall, the diagrams describe the proximal relationship from one element to another, and the resultant tension. The interaction between the two entities and the levels of hierarchy achieved, are not described. The interaction between two entities is defined as symbiosis. The specific subsets of symbiosis are:



Mutualism exists when both of the entities give to the benefit of the other. Neither entity exists to the detriment of the other. Both exist to a fuller capacity together than alone.



If one entity is living to the detriment of the other the relationship is said to be **parasitic**. This draining of energy is not necessarily terminal to the existence of the other, it is specifically not beneficial, and thus forces the existing entity to live at a reduced potential.



Parasitoid is a subset of parasitism. In this particular case the one entity terminates the other, with one significant deviation. The existing entity uses the existing entity as a host. Its growth destroys the other, wholly consuming it.

The rules and definitions described above are not routes to architecture by themselves. They are merely words to describe the interaction and rules with which to form. The rules are nothing without the guiding impetus that defines which rules, and definition to apply. It must be made clear that although many rules may be utilized, only one definition can govern. Similar to a chisel being used to create a bowl, pipe, or sculpture, the tool influences the outcome of the construct. It alone does not define what it is creating. It, like the defining factors themselves, are not the impetus for creation.

In this thesis a few site/contextual definitions need to be addressed:

The Construct:

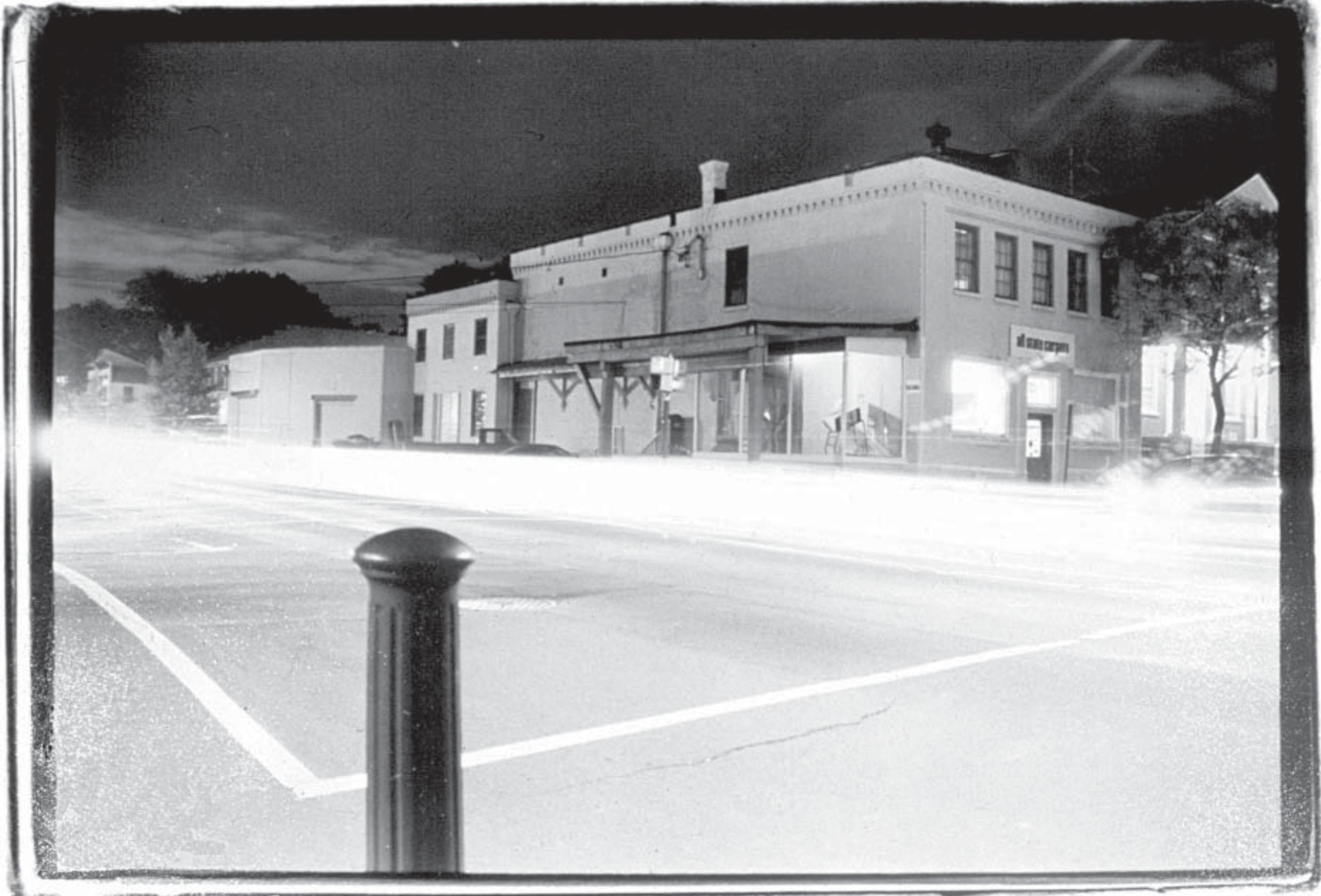
The construct is obviously the most important element to be considered. Encoded within the existing construct is the history of its evolution, the history of its context, and its physical characteristics. All of these items are represented by physical elements that might be retained to preserve the essence of it's being. It is the responsibility of the shaper to discern these elements and determine their importance to the past as well as the future. These features could be the construct's materiality, construction practices, contextual relationships, and any other distinctive features. Whether those features be historical, connotative, or descriptive elements.

Proposed Function:

Every function comes with its own set of rules, requirements, and restrictions. If the relationship between the function and the existing construct do not align the union will not succeed. The proposed function must be chosen with the past in mind. Either the past inherit within the existing construct, or the past functions that once existed. The function needs to be understood so that these rules, requirements, and restrictions will assist in making the final construct, not only laden with message content, but viable as well.

History:

As it's name suggests Old Town Alexandria is tied to its past. Because of the strong tie and pull to the past the vast majority of new buildings have lost much of their identity because of mimicry of "historical" forms. There are two separate issues in dealing with history: one is how much of the past influences the formative nature of the new construct. The second is how much does the age of a construct bear on what, if any, of the construct is kept. The simple fact that an object, or building is old, does not mean it is valuable or deserves to be preserved. If the building does not have a significant singular event or purpose that relates specifically to the past, then much of what should be kept should directly relate to the new function and what is necessary to put forward as a message or concept.



CASE STUDY:

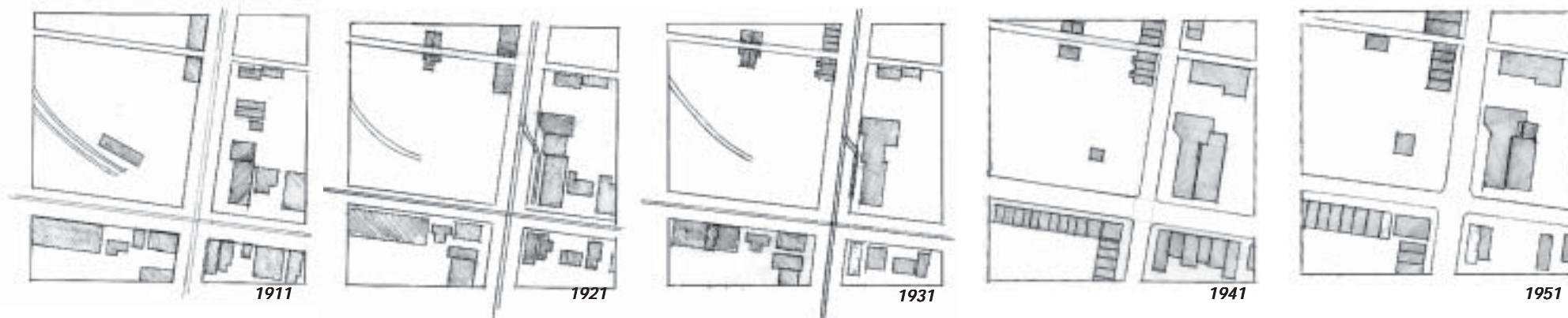
Prior to 1918, Armour Meat Co. existed on Union Street along the waterfront of Alexandria. In 1918, with the advent of, and the increased transportation by railroad, Armour Meat Company relocated to 1019 Cameron Street. The purpose was to provide a facility to which livestock could be brought to be killed, rendered, processed, and sold. This then necessitated methods of cooking, storing, and selling the meat. Specific spaces were needed to perform specific tasks. The livestock was brought into Alexandria via the railroad and would be delivered to 1019 Cameron Street. The animals would then be herded into the building through an opening to the basement along Henry Street. This is where the killing and rendering of the animals was done. Once cleaned and dressed the meat was sent upstairs to be cut and processed to the various portions of meat. It was at this point that the meat could be sold to the public in the room off the formal facade, or stored in the refrigeration room directly behind. That refrigeration room allowed fresh meat to be stored for a short time until sale. If requested or necessary for storage, cooking or curing of the meat occurred in the smokestacks. At the base of the stacks great fires were built. Upon grates in the main or second level, the meat was cooked or smoked. Meat was also preserved for use by salt curing, which occurred elsewhere in the building, presumably in the central addition added around 1925.

In 1931, Armour Meat Company began the process of leaving the city of Alexandria. In 1918, when Armour built the facility, it was located at the industrial edge of Alexandria. By 1934, it was beginning to become surrounded by building types and functions not compatible with a meat rendering plant. It had simply become infeasible for a meat packaging facility to stay viable in a commercial and residential context, which could not support, nor tolerate, a railroad line. The advent of the refrigeration truck

allowed the production of goods to be located further from the points of consumption. Therefore, there was no need to have small amounts of meat or goods produced close to the points of sale. Thus, Armour Meat Company sold 1019 Cameron Street to Grocer Warehouse.



City of Alexandria, Virginia
Current Day



The Existing Construct:

Around 1933, 1019 Cameron Street began its slow and eventual decline and isolation from the city of Alexandria. Armour Meat Co. sold the property to Grocer Warehouse to sell fresh vegetables and other produce. Subsequently, Dr. Pepper used it as a bottling facility. It then lapsed into disuse for a number of years, occasionally used as a warehouse for simple storage. In 1958, it was bought by Hopkins Furniture to store furniture prior to their sale in the King Street showroom. The current owner, Pizzano Contracting, purchased it in 1979, utilizing it as a way station to remote work sites.

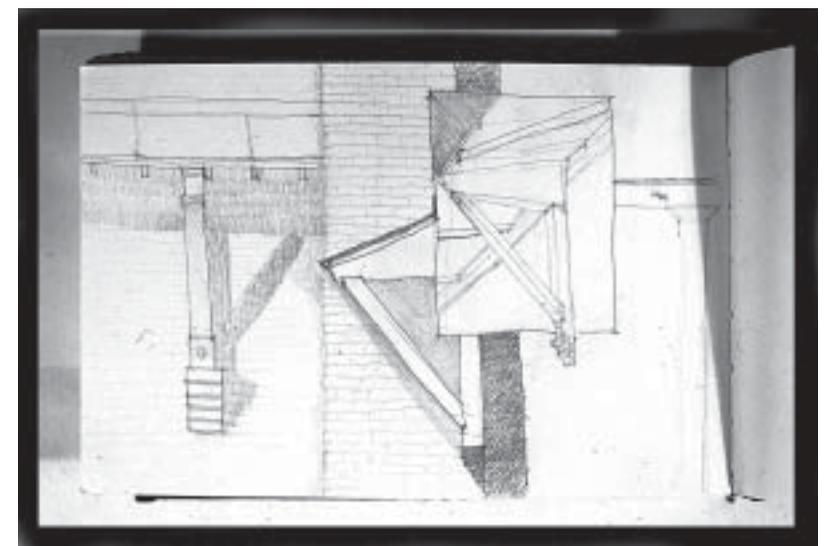
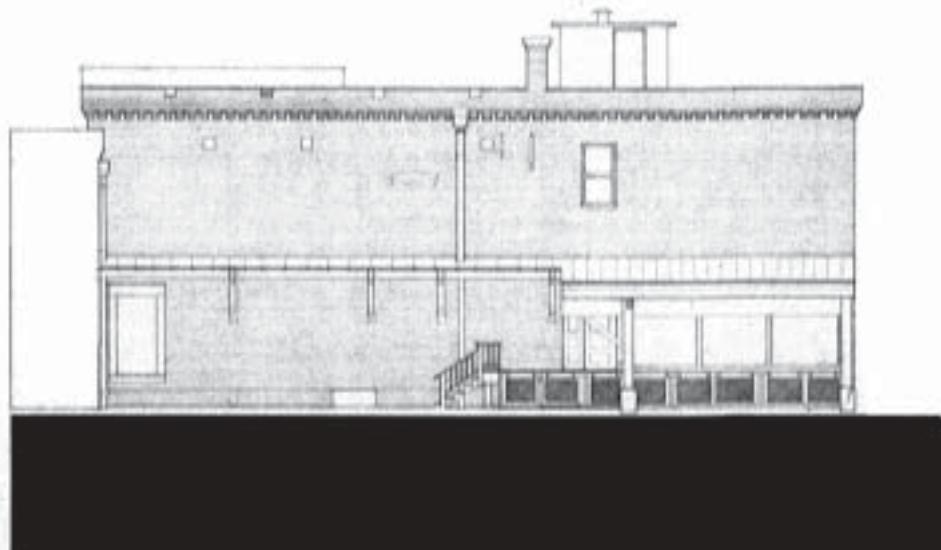


North Henry Street Elevation





Since the building was specifically designed for Armour Meat Co., and therefore had to efficiently use the railroad, it contains many distinct features not present anywhere else in the city of Alexandria. These are powerful architectural elements that speak more of their form and power than a past use. The refrigeration rooms and smokestacks are quite massive and powerful. The 18" thick brick walls show the demarcations of the passage of time while holding a timeless power. On the opposite hand the railroad siding, allude to the industrial nature of the town and its function the facades, and elevations, make 1019 Cameron Street a part of the fabric of the City of Alexandria. They relate the story of Alexandria's past and its evolution to the present. Additionally, all of the elements of the building provide a canvas in which the building can grow into the future.

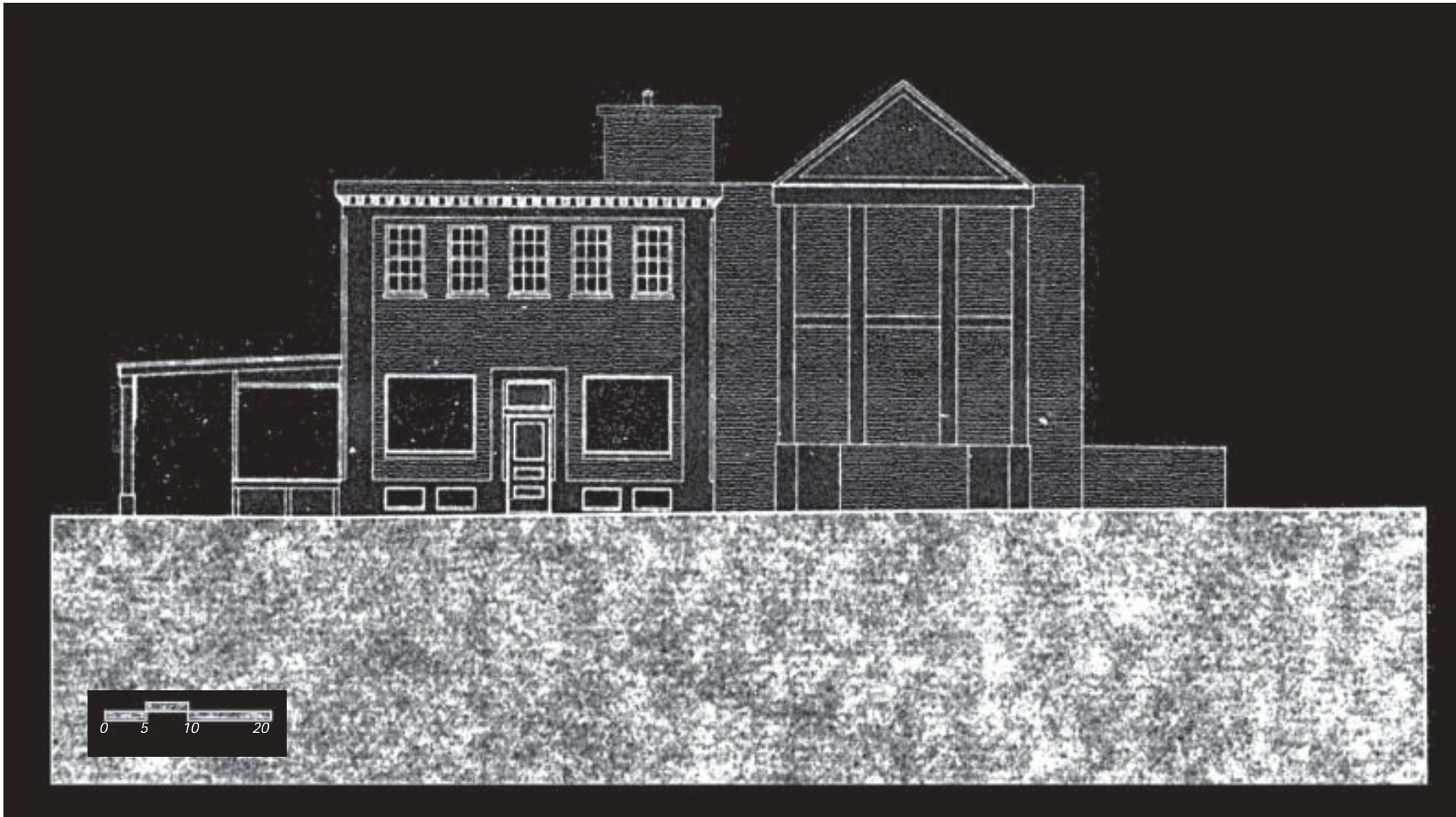




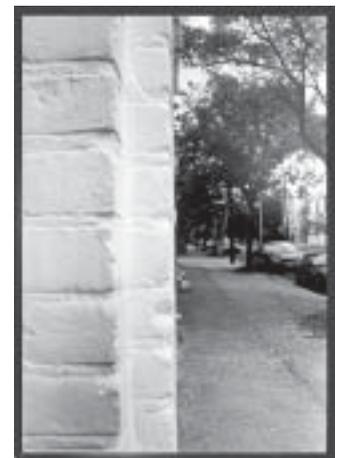
Facade study

The first portion of the building to be built was a simple rectangle with an industrial entry from Henry Street and a public entry from Cameron Street. The two elevations, adjoined at the corner, made evident the disparate uses and attitudes of the parts of the city they addressed. The industrial elevation was utilitarian in nature. The Cameron Street facade gives over to the more residential street. More expensive detailing and materials were reserved for the main facade where they would have a greater public impact. It was the screen that gave the building its public face; allowing it to blend into the patterns of the city of Alexandria. Conversely, the industrial

face along N. Henry Street, is more pragmatic. It has been created only from the most essential and most economical processes and materials. It is presented only in its utilitarian state.



Cameron Street elevation

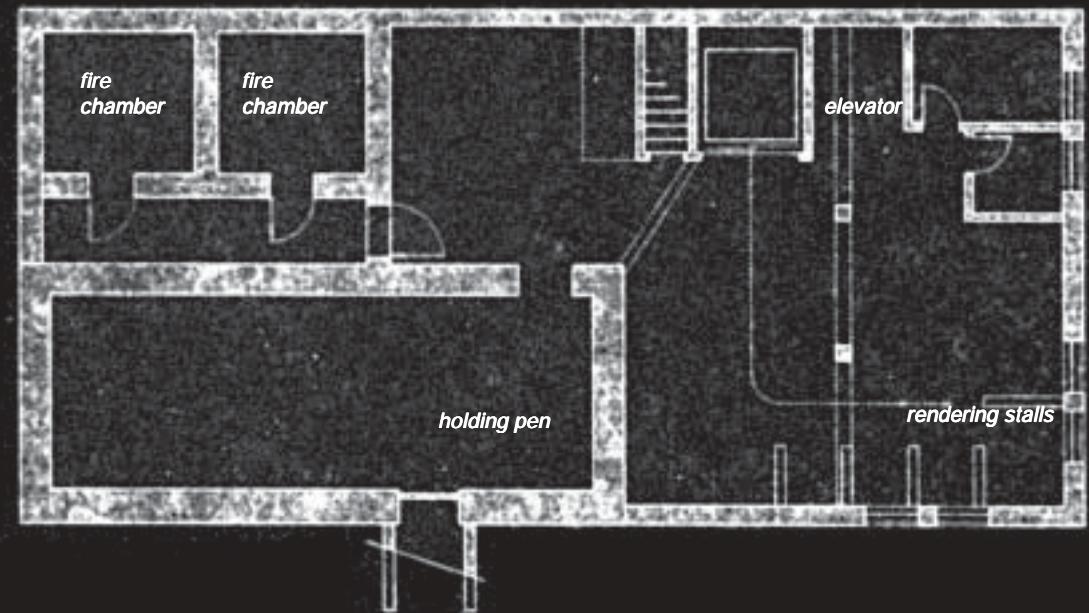


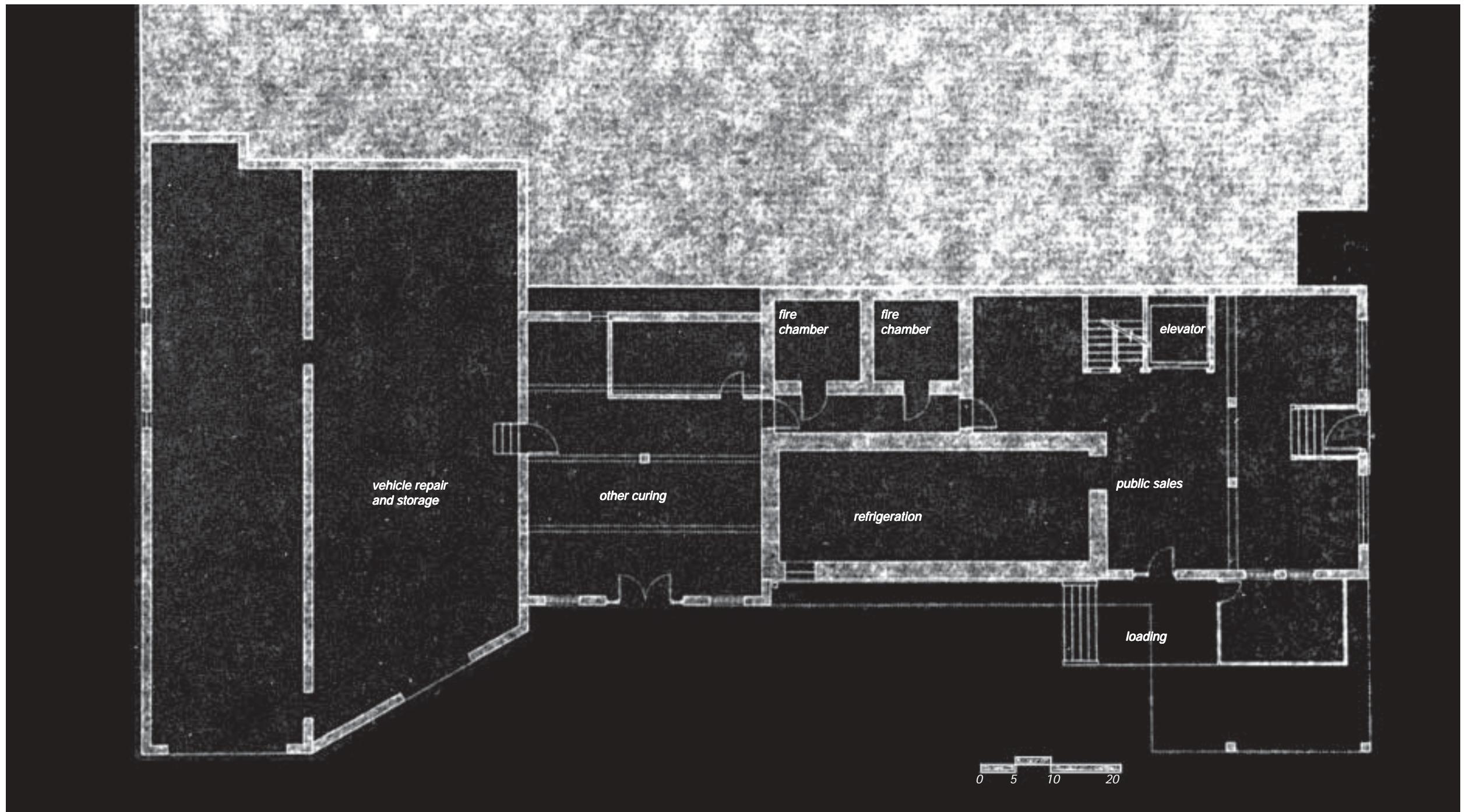
Facade study

This is the original building, built in 1918. It housed all of the major functions. The dilapidated railroad siding is the area in which railroad cars pulled to load meat and off-load livestock. This elevation faced what was then a very industrial edge and the construction reflects that attitude. All in all 1019 Cameron Street is an unobtrusive building.

The lower level is where the animals were herded from the railroad siding. They entered in through a small trapdoor in the middle of the long wall. It is thought that the cold temperatures from above kept the animals lethargic. From there they were slaughtered and rendered in the adjacent spaces using a sliding rail and hook system that is still evident today. This sliding rail led from the pen to the freight elevator.

Lower Level Floor plan

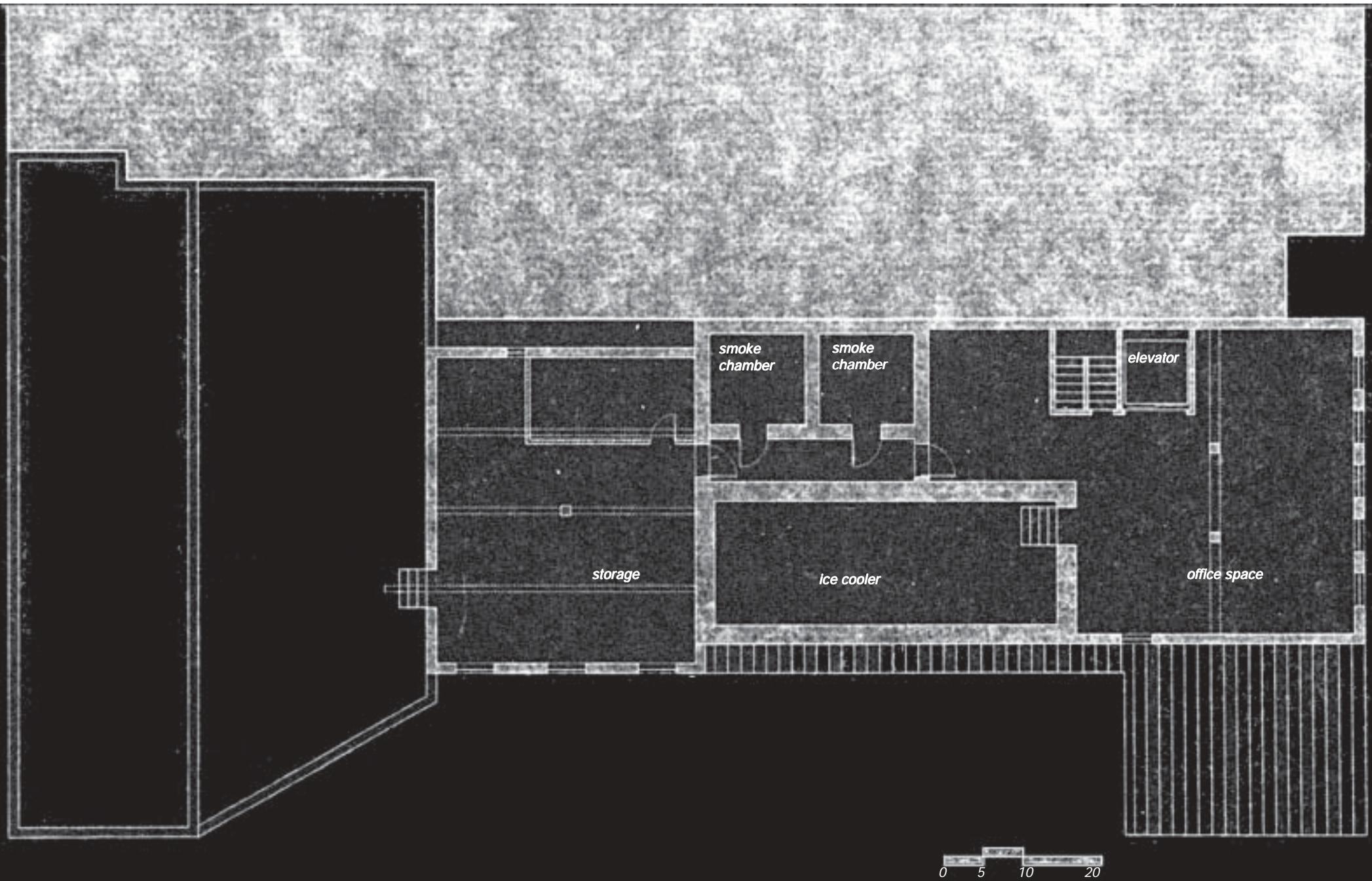




First Floor Plan

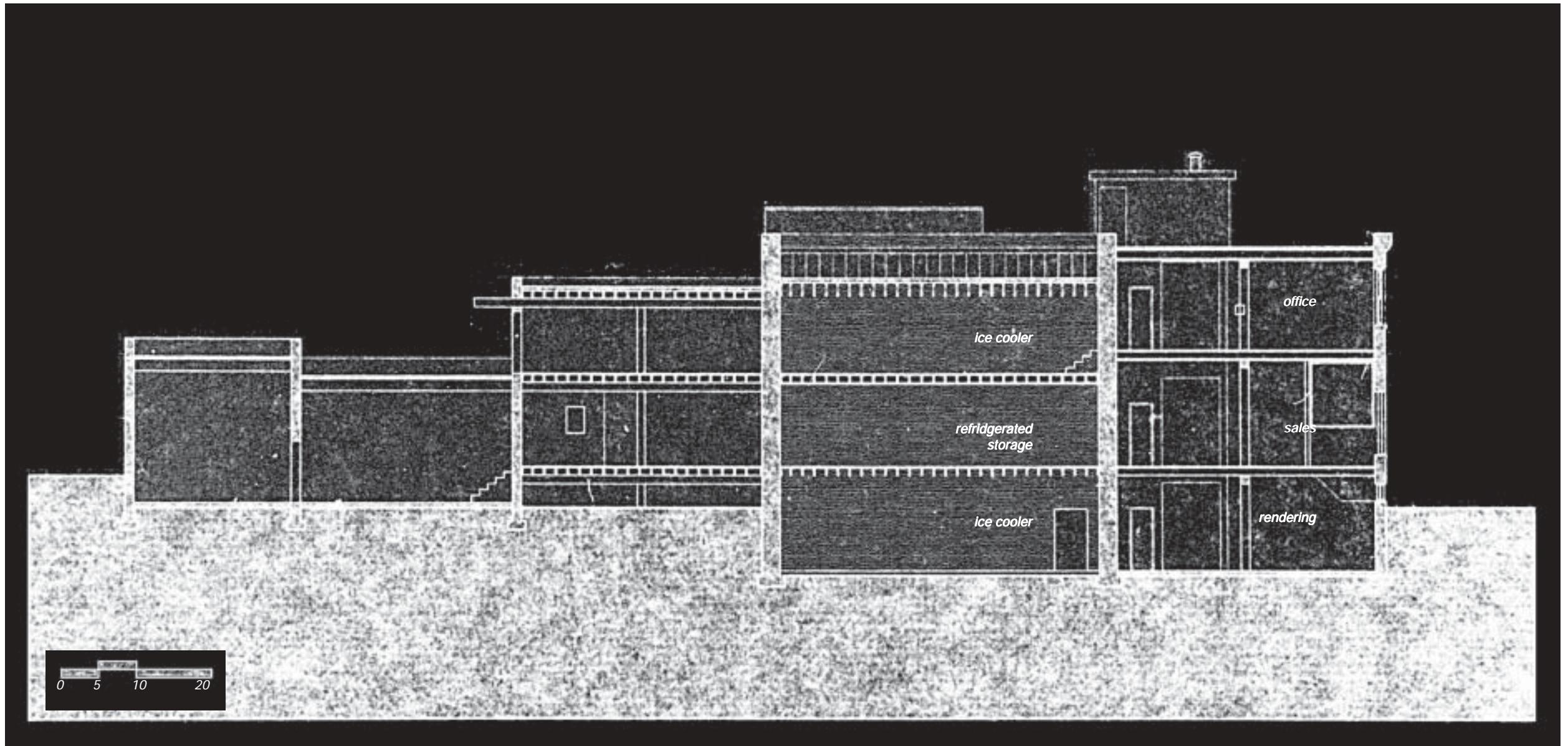
On this level the majority of the activities occurred. The sales were in the front room. The refrigerated meat was stored in the central room. The meats were cooked on this level from the fires below in the smokestacks. Other goods that were sold were loaded and unloaded directly from the side cars to the sales floor from the adjacent loading dock. The central addition was the second addition to the building. As one will see in the elevations, it begins

to acknowledge the shift in the use of N. Henry Street. This addition is thought to have housed other curing methods. It also was overflow space for office and general use. The two long rectangular spaces were an addition around 1932. They were added around the advent of the refrigeration truck. This facilitated the space to sell to the public at large.

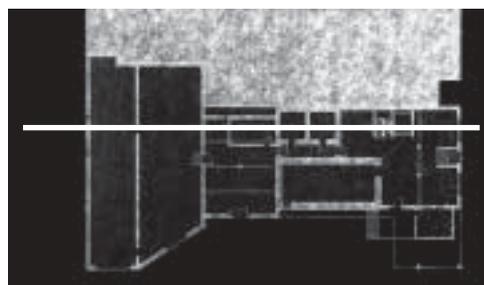


Second Floor Plan

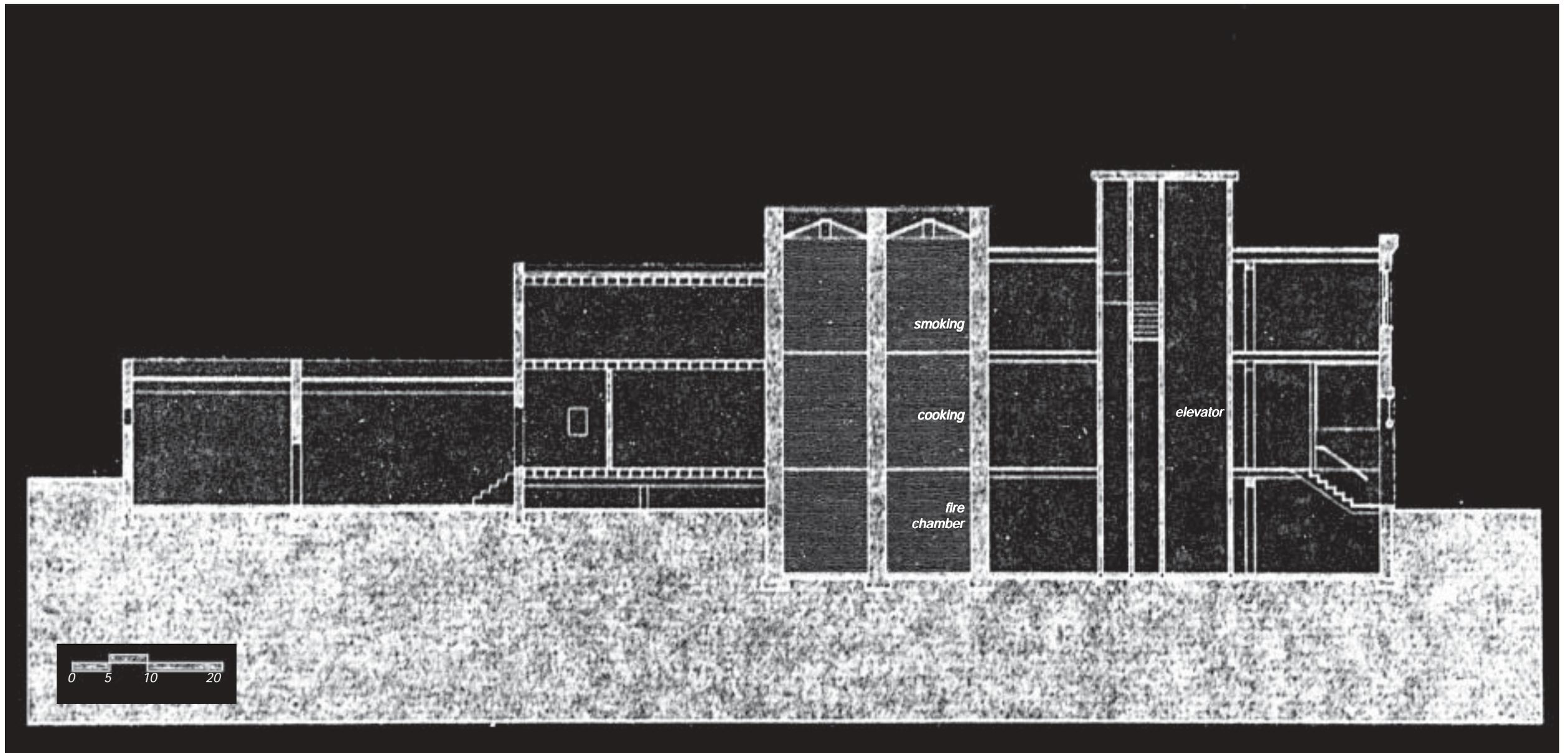
This level contained the support and office functions of the space. On the top level of the smoke stacks the meat was smoked for curing purposes. Also at this level, the ice was placed in the cooler. Copper-lined walls wicked the heat out of the space below, thus refrigerating it.



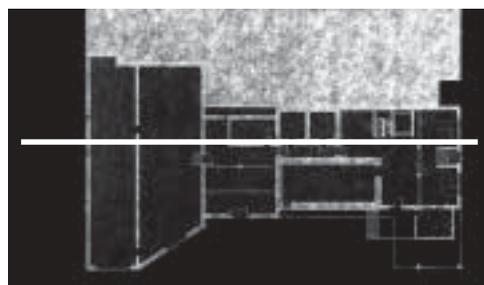
Longitudinal section through refrigeration core:



It is interesting to note that there is a process of purification of a product as it moves up through the building. The higher one goes through the section the further you are removed from the profane rendering process. It is in the sections that one can also appreciate the massiveness of the existing brick walls.



Longitudinal section through smoke stacks

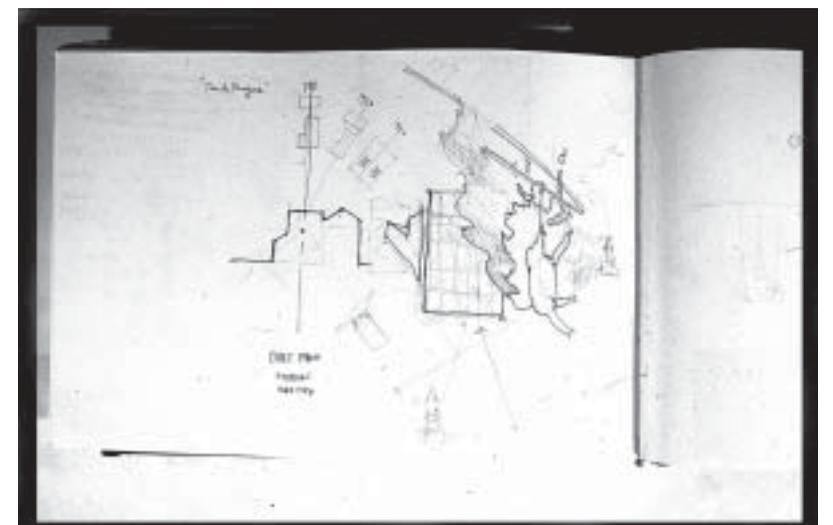
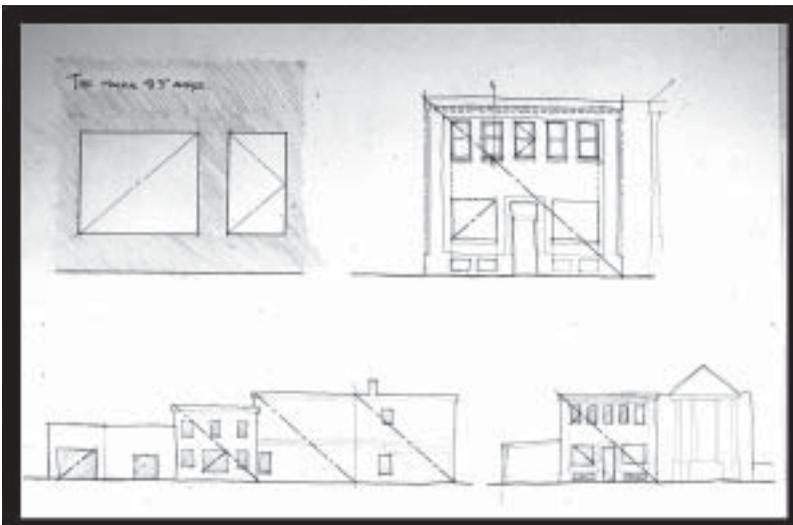


This section shows that the orientation of the building changes. Before, it was mostly horizontal with bands of stacked functions. Now the services are more prominent and the vertical becomes more dominant. This reinforces the concept of changing states through the vertical process of the building.

PROPOSED FUNCTION:

The function of the example is a church. There might seem to be a distasteful conflict between past and proposed future. This conflict is intentional and will be used to an advantage. In the beginning Christianity had been relegated to bathhouses in which to worship. This idea of taking a pagan building and sanctifying it through a ritual cleansing by deliberately rebuilding it to a sacred and spiritual space is a powerful idea. The dichotomy between new and existing, slaughterhouse and church provides a rich complexity within which to work. A church has very strict and set rules and orders for the arrangement and sizes of rooms. It also has some level of symbolic meaning to provide substance to a design. This will be a Lutheran Church. A prominent building at a prominent location would attract more members as well as allow the congregation to become an integral part of Old Town Alexandria. The aforementioned desire to be an integral part of the city is a trait common among Lutheran congregations. Since the Lutheran Church was born out of The Reformation they do not necessarily feel the need to resort to

typological church forms to create a religious attitude and feeling. The Lutheran Church does feel that the entire congregation is important. This is to say that all that go to the church have equal rights to God, and the only thing that makes the Pastor who he, or she, is that they know more about the religion itself. As such the Lutheran Church is non-hierarchical. It places equal emphasis on all of the aspects of the religion, the sacraments and the word. The Lutheran Church has a rich architectural history and a tradition of craftsmanship and attention to detail. Lutheran Churches are very active in the surrounding community. 1019 Cameron Street would be a perfect location to facilitate this effort. The power and the activity of the church alone can begin to reintegrate 1019 Cameron Street into the city in which it sits.



The Site:

This thesis is about the interaction between new and old. The intervention is not meant to merely exist on its own, neither is the existing. The two are a constantly foiling each other. This case study utilizes the theories presented earlier, specifically taking advantage of the mutualistic relationship, two entities living in

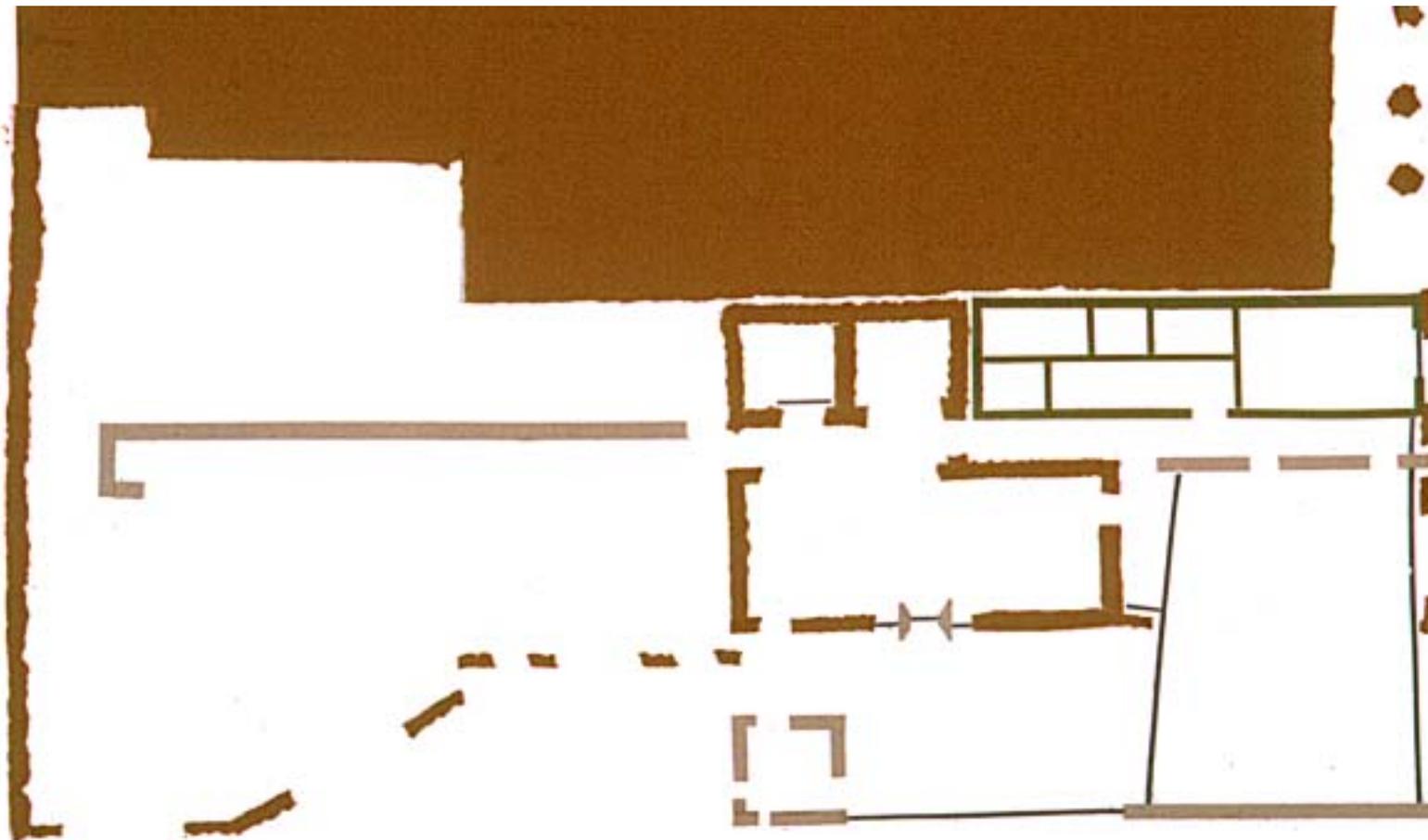
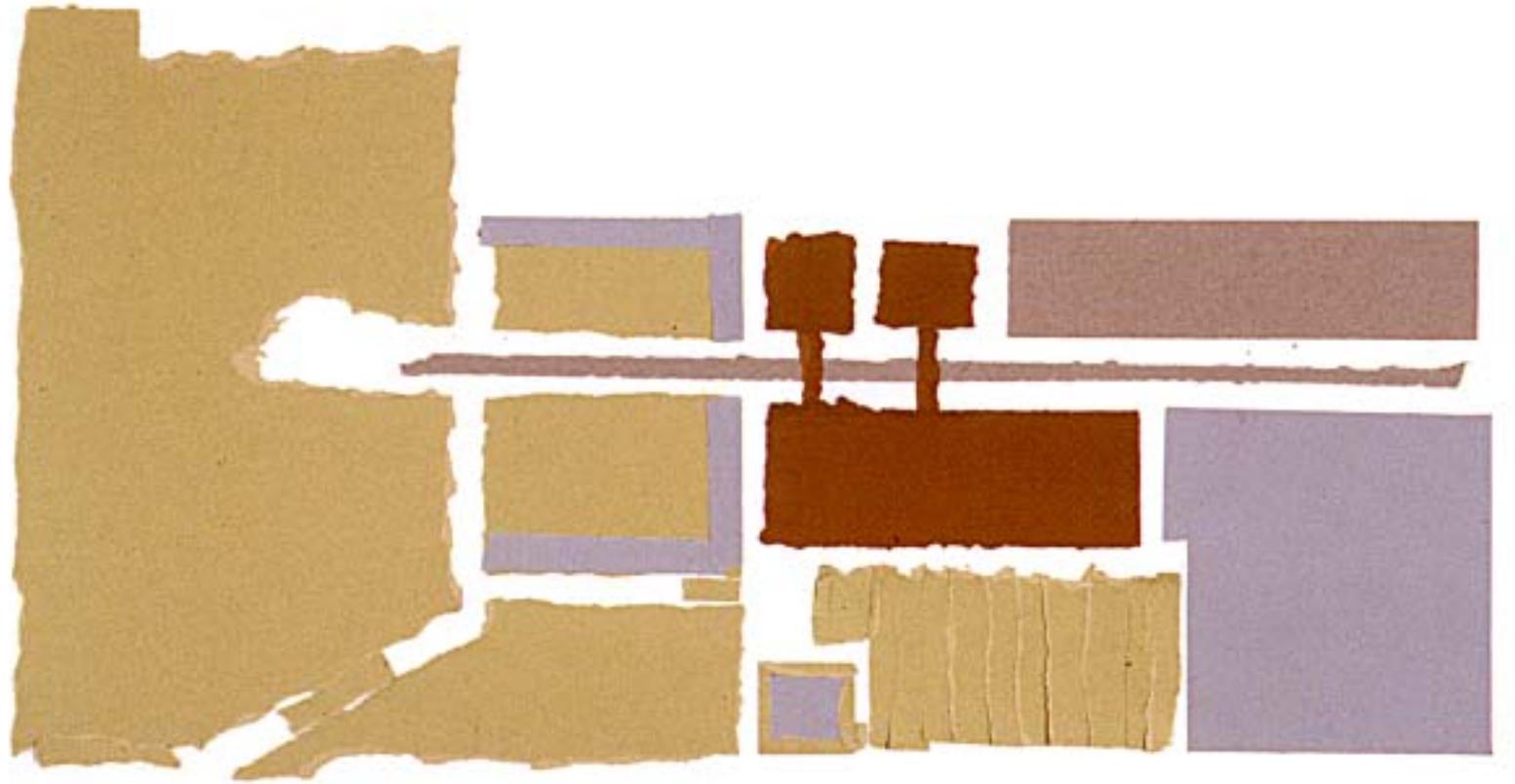
harmony. That interaction is viewed by the tension created by the proximity of the elements. In most cases they come close to touching but stop short. Where they do touch, there is a intimate connection, sometimes powerful, but always intentional.



Diagrams:

Diagrams are a powerful medium to dissect a building. These two diagrams are a baseline understanding of the two elements of the building, space and elemental.

This diagram illustrates the organization of spaces, represented as solids, around a single datum. That datum is also a physical space. The spaces in this diagram are given physicality so one begins to understand the relationship of the spaces, not the walls dividing them.

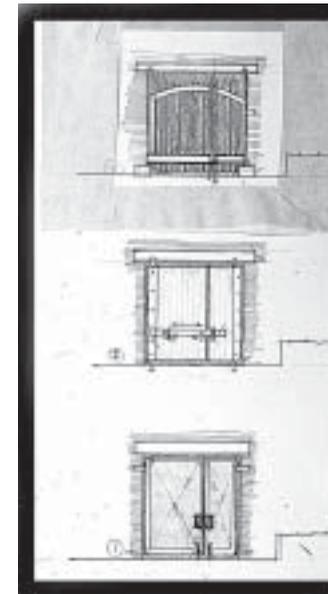


This diagram is a visual representation of the walls of the building. The method of creation reflects the elements themselves. It not only gives a sense of massing but a sense of the organization of the separating elements.

The Intervention:

As seen in the previous page, the building entry and circulation is extremely important as an organizing element. The articulation of this reinforces the functions, features, and spaces of the building. One enters the site through the courtyard. The original entrance doors are retrofit to provide a gate. It is the only remaining entry to the building. The shift of the entrance away from Cameron Street

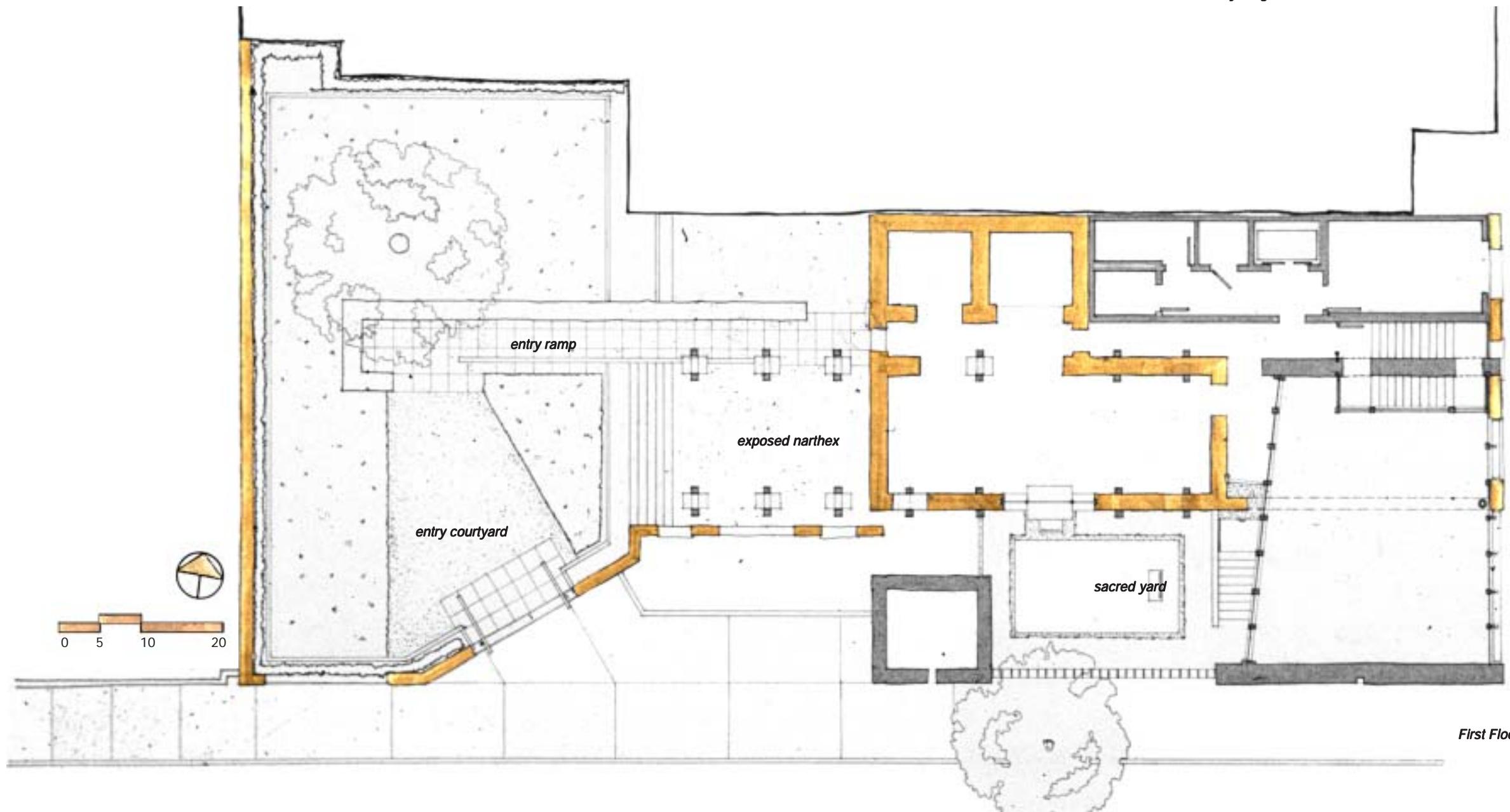
acknowledges the shift of the surrounding context. The courtyard acts as a space to leave the frenzy of the city behind and begin a path to purification and salvation. This path is articulated by a ramp and hook that gathers one in and directs the user along the datum. Thus leading one into the building.



courtyard gate studies



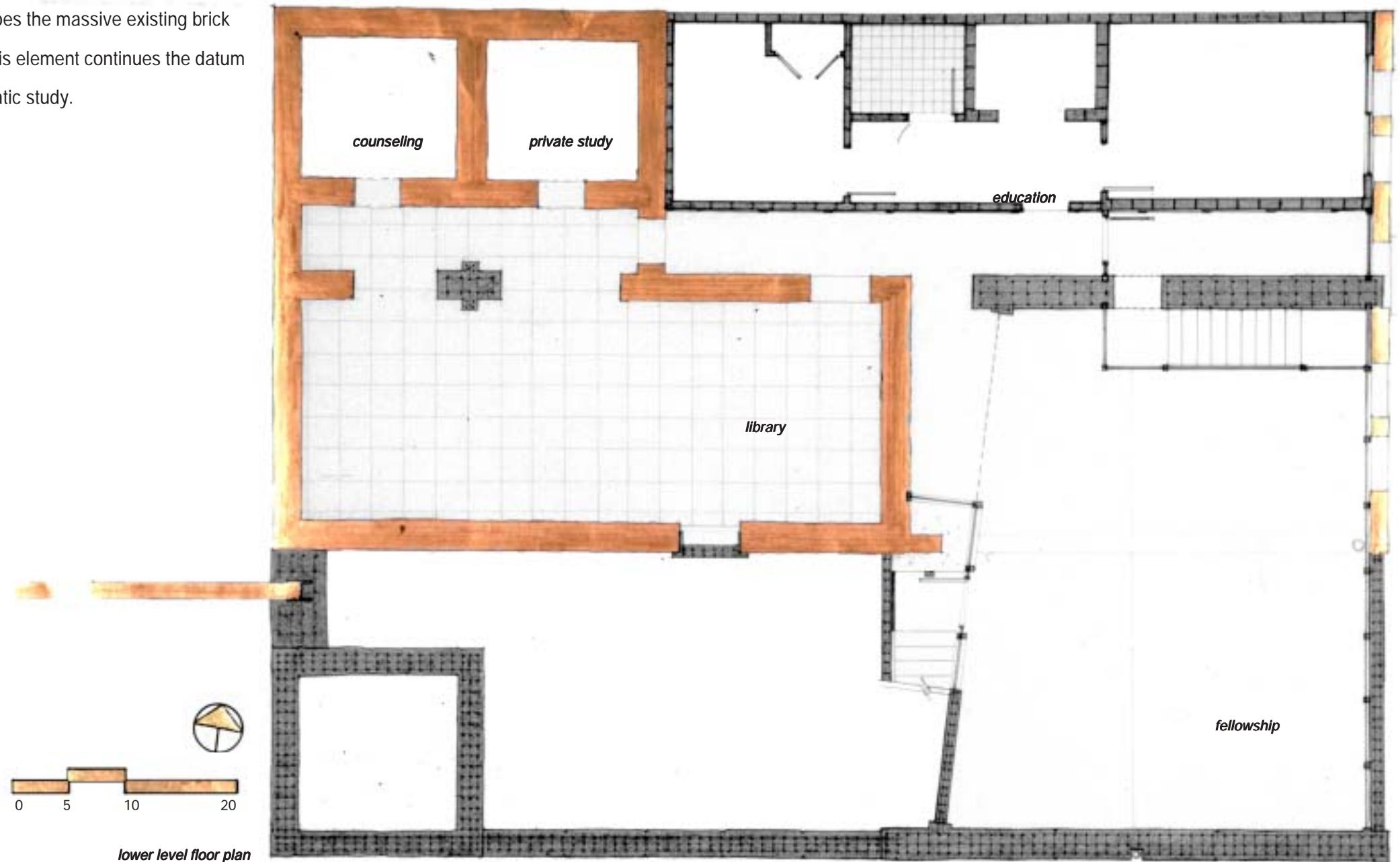
entry at Castelvecchio



First Floor Site Plan

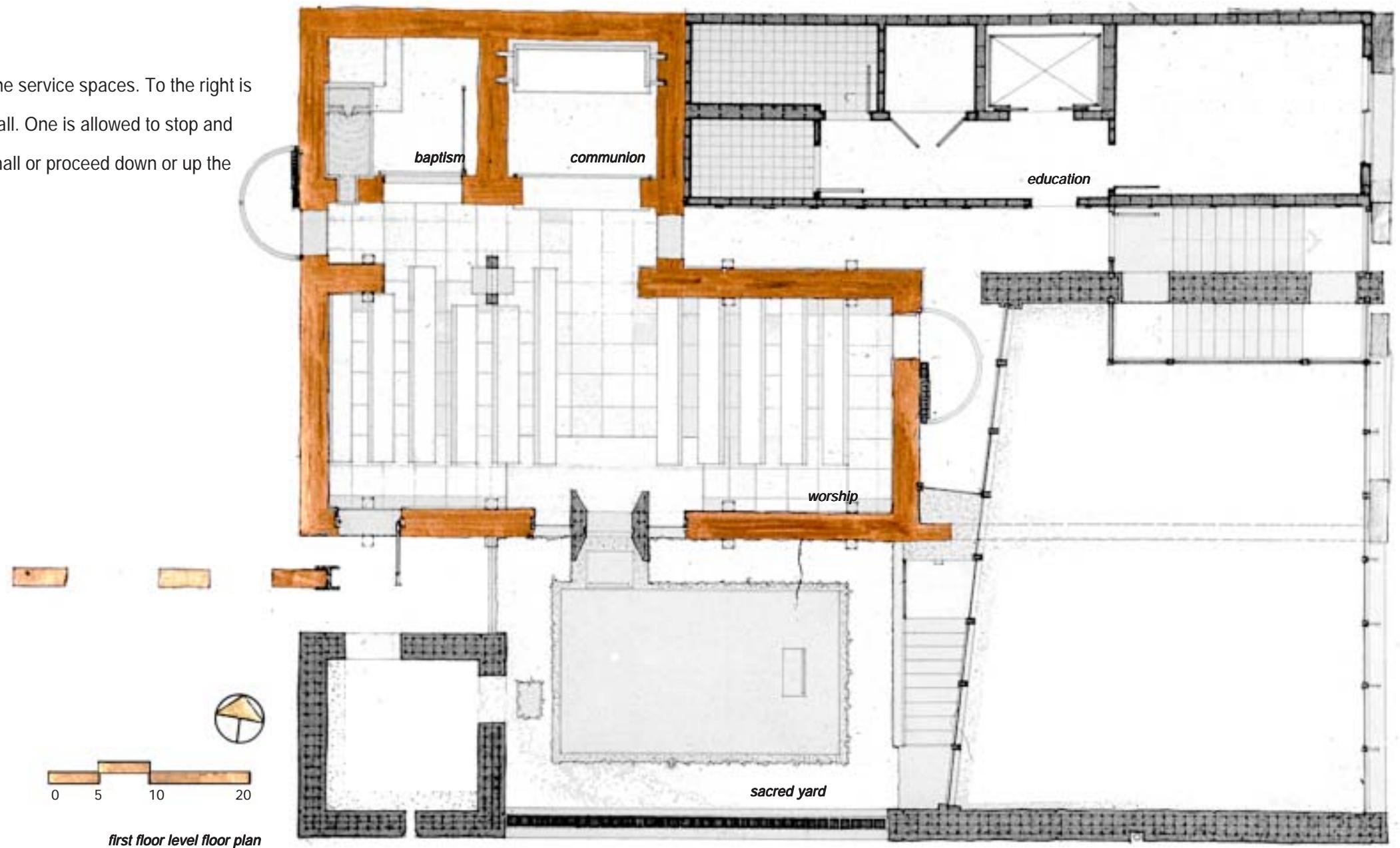
The lower level is a space for quiet study. Within it are all of the foundation aspects of the church: education, fellowship, study and pastoral care. The fellowship hall is a double-height space straddling the two levels, and provides connection from above to below. Including from inside the fellowship hall to the sacred yard via exterior stairway.

The vertical communication is handled via a wrapping staircase. This staircase winds around a new thick concrete wall that rises for the full height of the building. It echoes the massive existing brick walls that pervade the construct. This element continues the datum that was illustrated in the diagrammatic study.



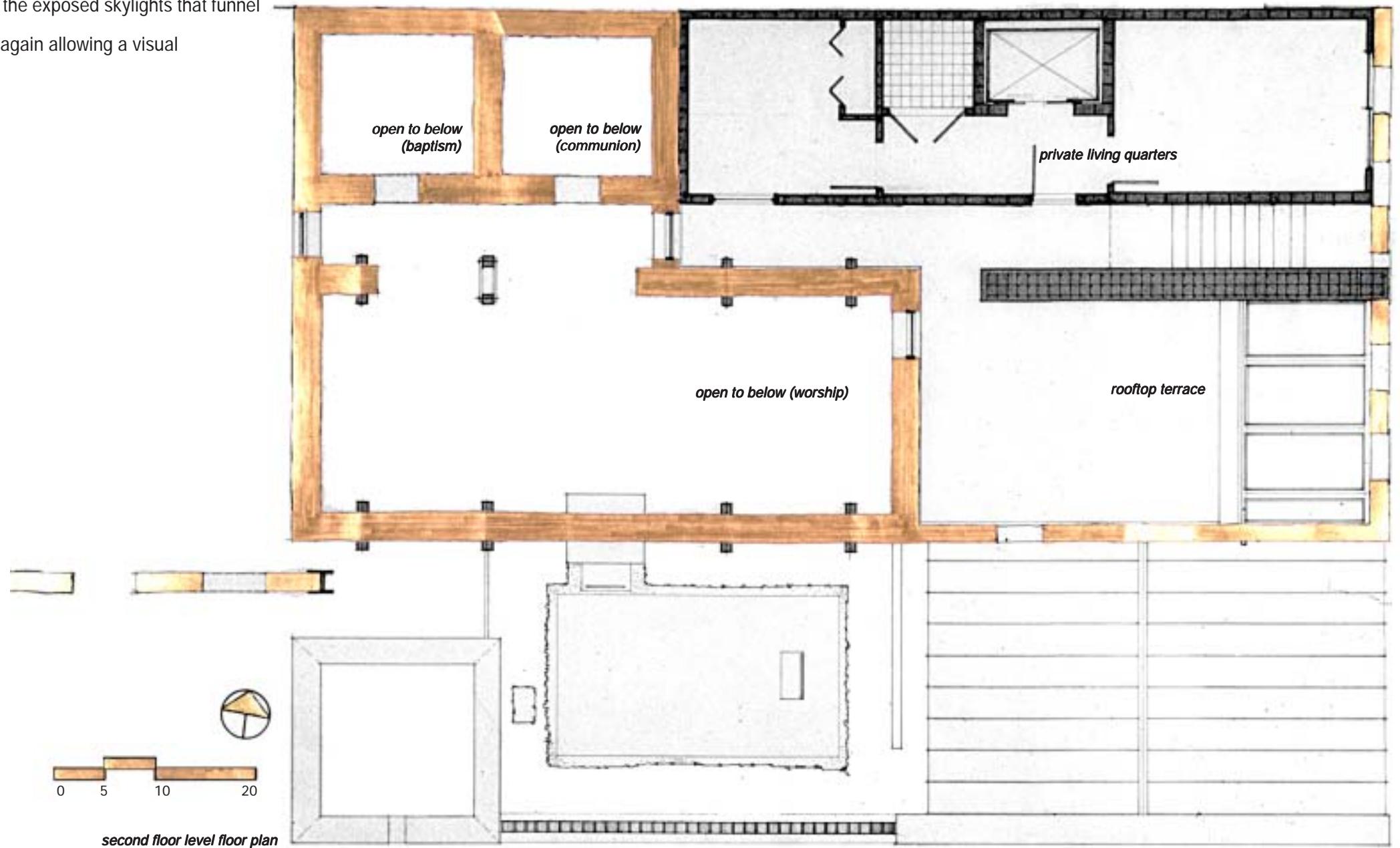
On this level the predominance of the specifically religious activities take place. It is intentional that you must pass through the church to get anywhere else. This forces one to acknowledge both the sacraments and the word. Upon passing through the massive exposed walls, one is immediately confronted with the baptismal font. Water from the font is exposed to the inside space. Subsequently, one is presented the communion table and the worship hall. Pews align to give not only the best viewing, but to provide an intimate setting for worship for both the Pastor and the congregation.

Beyond is the fellowship hall and the service spaces. To the right is the open atrium to the fellowship hall. One is allowed to stop and enter from the rear of the worship hall or proceed down or up the stairs to the lower or second level.



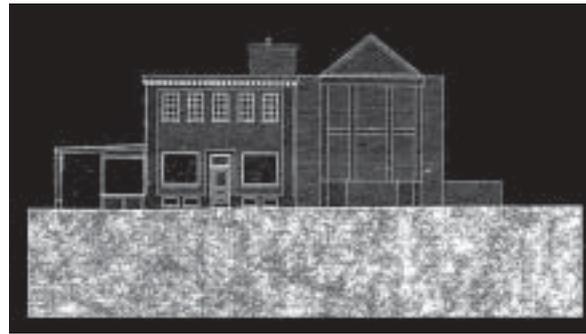
first floor level floor plan

The second level is rarely visited. It is intended as a private living quarters for the Pastor or caretaker. Off the living quarters is a rooftop terrace enclosed on three sides by the existing construct's walls. The window in the bottom wall allows one to see the roof over the fellowship hall. From here one can view the fellowship hall roof as it pitches to channel the water to the slot in the outer wall, where an exposed leader carries it to the storm system. To continue the concept of connection one is allowed to look through existing doorways (now windows) into the various spaces below. A significant feature of the terrace is the exposed skylights that funnel light into the fellowship hall below again allowing a visual connection.



second floor level floor plan

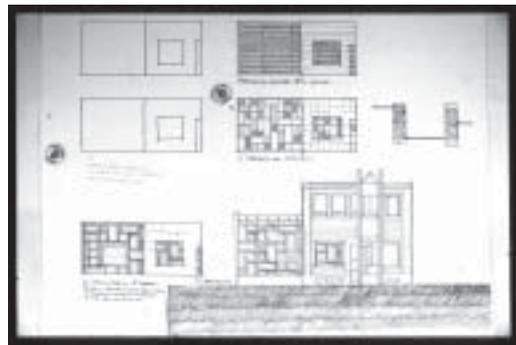
The original facade is treated as such. It performs an essential function in the presentation of the building to the public. It acts as a screen providing a face that the public has become accustomed to, and a mask behind which the building can exist. The inner spaces slid behind the facade exposing themselves through the voids. Through the facade one can view both interiors as well as exterior spaces. These spaces purposely overlap the openings to further separate the existing facade from the rest of the building. To assist in supporting the wing, the facade is secured along the right side with ties back to the mass within.



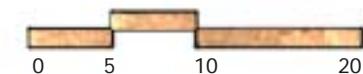
existing elevation along Cameron Street



model photo showing night time appearance



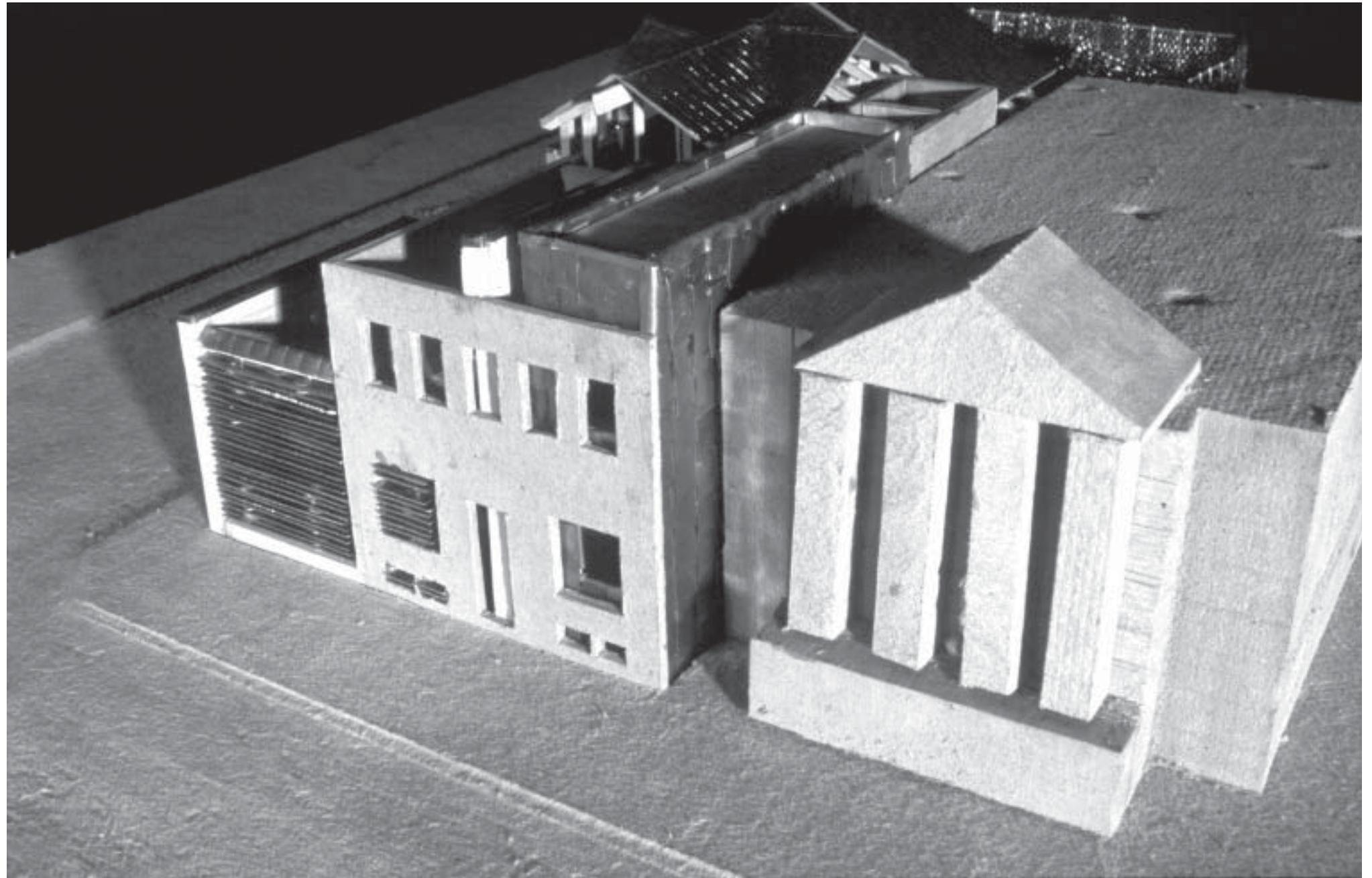
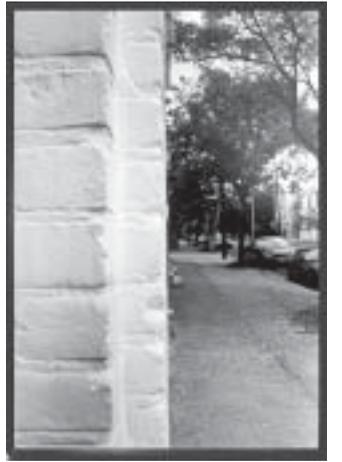
screen wall studies



new Camerons Street Elevation

This angle illustrates that the remaining wall is expressed as it is used, a screen. The mass revealed at the edge condition, and seen sliding through the windows, is the support spaces for the building, both literally and figuratively.

The skin of the tower is comprised of copper sheets. The corners of each sheet overlap, effectively acting like fish scales, providing a watertight enclosure.



Service tower materials

The extension of the fellowship hall past the bounds of the existing construct has reclaimed the corner of the site. The existing railroad siding was in the way of progress. Therefore, despite its historic importance its removal was necessitated. In its place the fellowship hall was extended. Of a similar gesture the move was used to solidify the fabric of the city, while providing a usable interior space. This view is seen predominately by pedestrians.



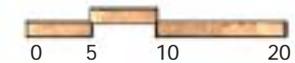
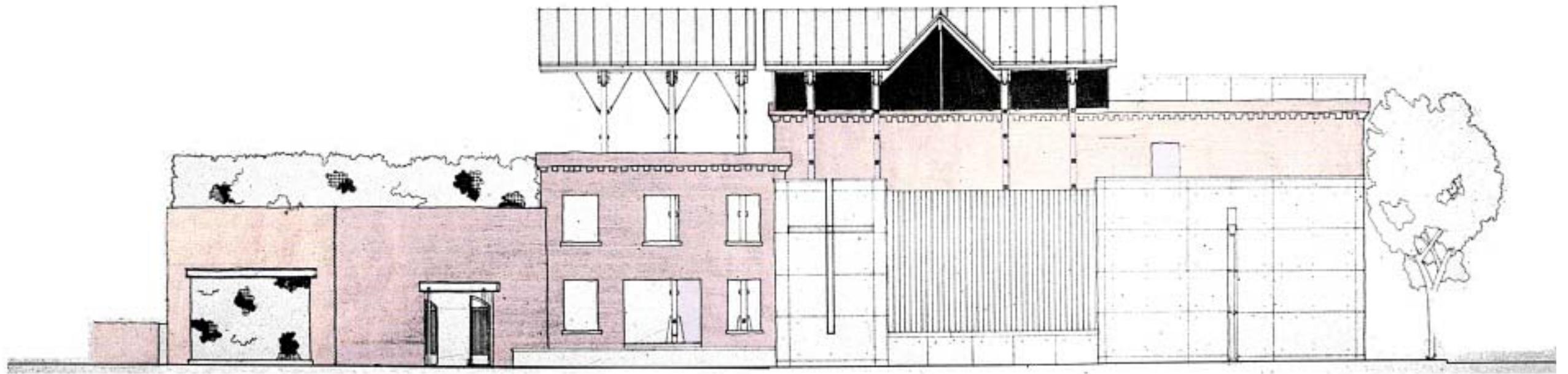
The exposed concrete is a new material, poured clean and crisp, to contrast the existing materials. The joint lines in the concrete pick up the scale and proportions of the overall wall. The roof floats above as a unifying force, denoting the location of the nave and narthex. It is broken only at the point in which it moves from an interior space to the exterior. The ivy wall continues the lines of the existing N. Henry Street facade unifying the elevation with its mass.



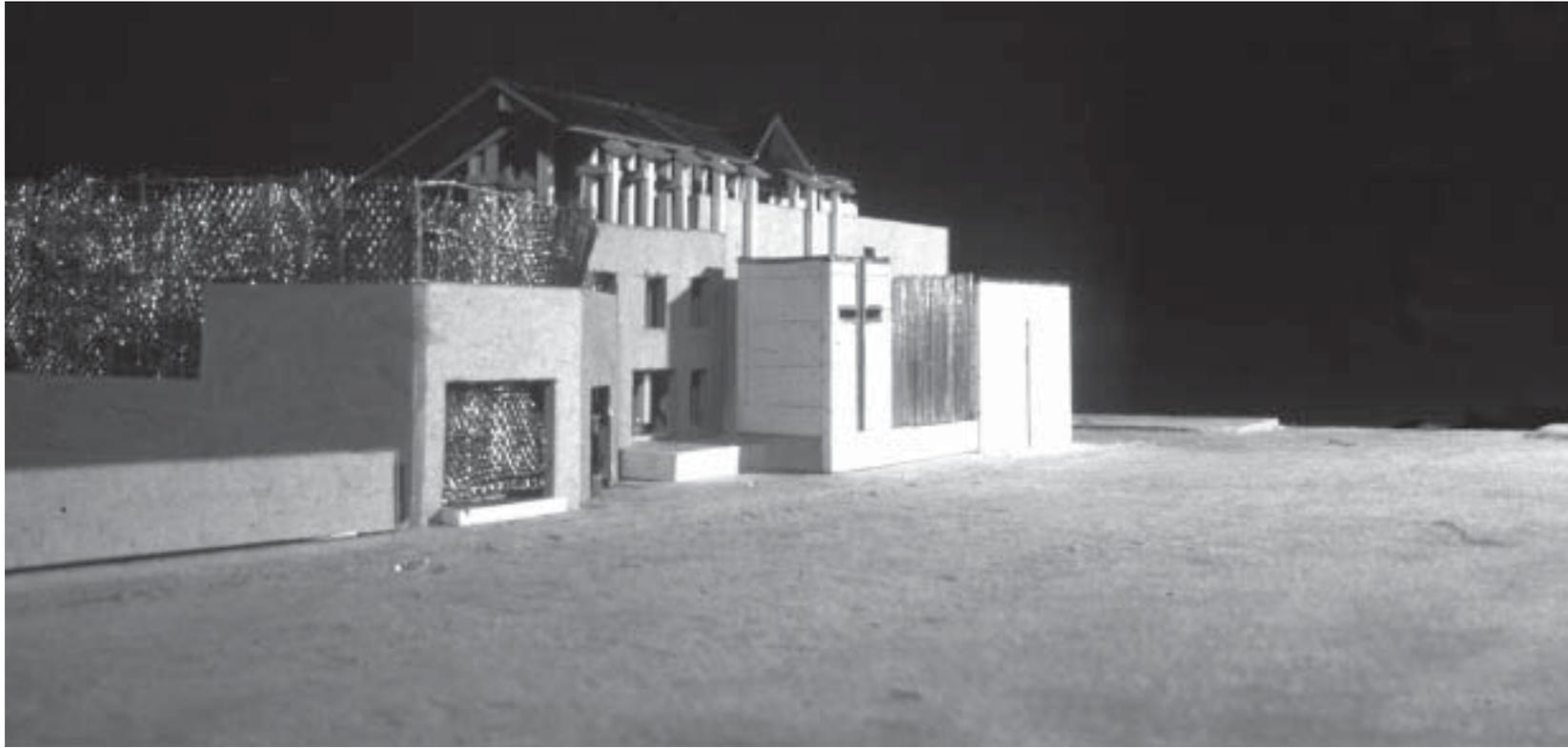
existing elevation



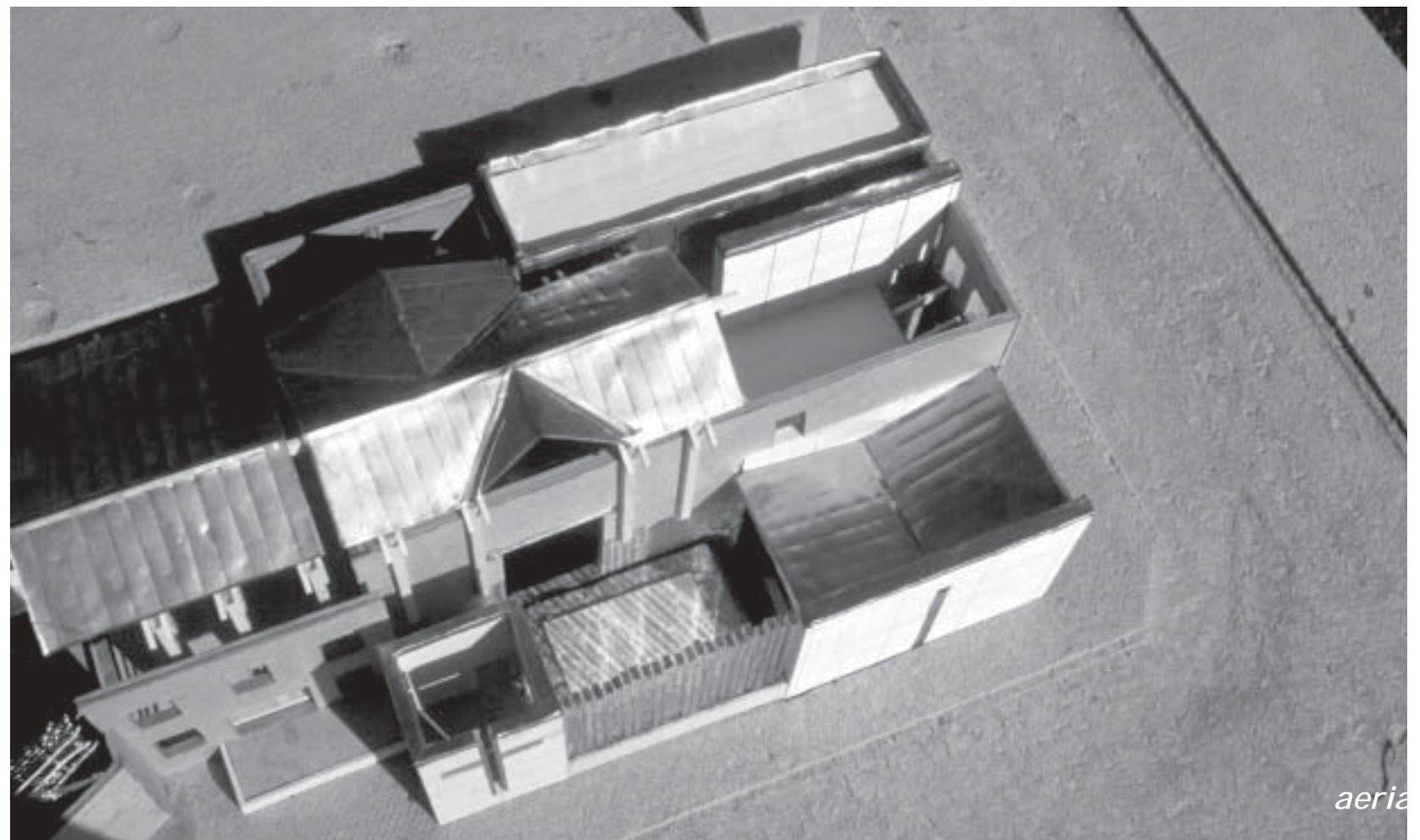
nighttime appearance



North Henry Street Elevation



The sacred yard and fellowship have expanded to fill the site. However, the intervention has been carefully arranged to mask much of the modifications to the existing construct. The end wall of the fellowship hall and the edge condition of the sacred yard have been treated as another layer to the evolution of the building. The vestibule to the sacred yard is shaped to mimic the smoke stacks hidden within the existing building.



aerial

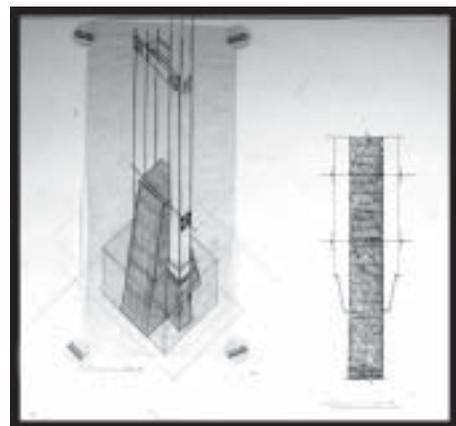
The roof is an expression of lightness of construction. It floats above the masses below unifying it with its breadth. It provides a sense of scale beyond human perception and heightens the awareness of the above by drawing one's eyes upward. The roof structure is a balance of tension and compression to use light materials to span the depth. The configuration of the materials creates a feeling that the roof floats above. This is enhanced by the separation from the roof and the massive brick walls. The geometry of the roof is maintained as it slides into the courtyard. One arm of the roof is simply extended, breaking the symmetry, and providing a more intimate enclosure. It is purposefully stopped from the adjacent construct to allow rain water to cascade down the wall as it pours off the roof.



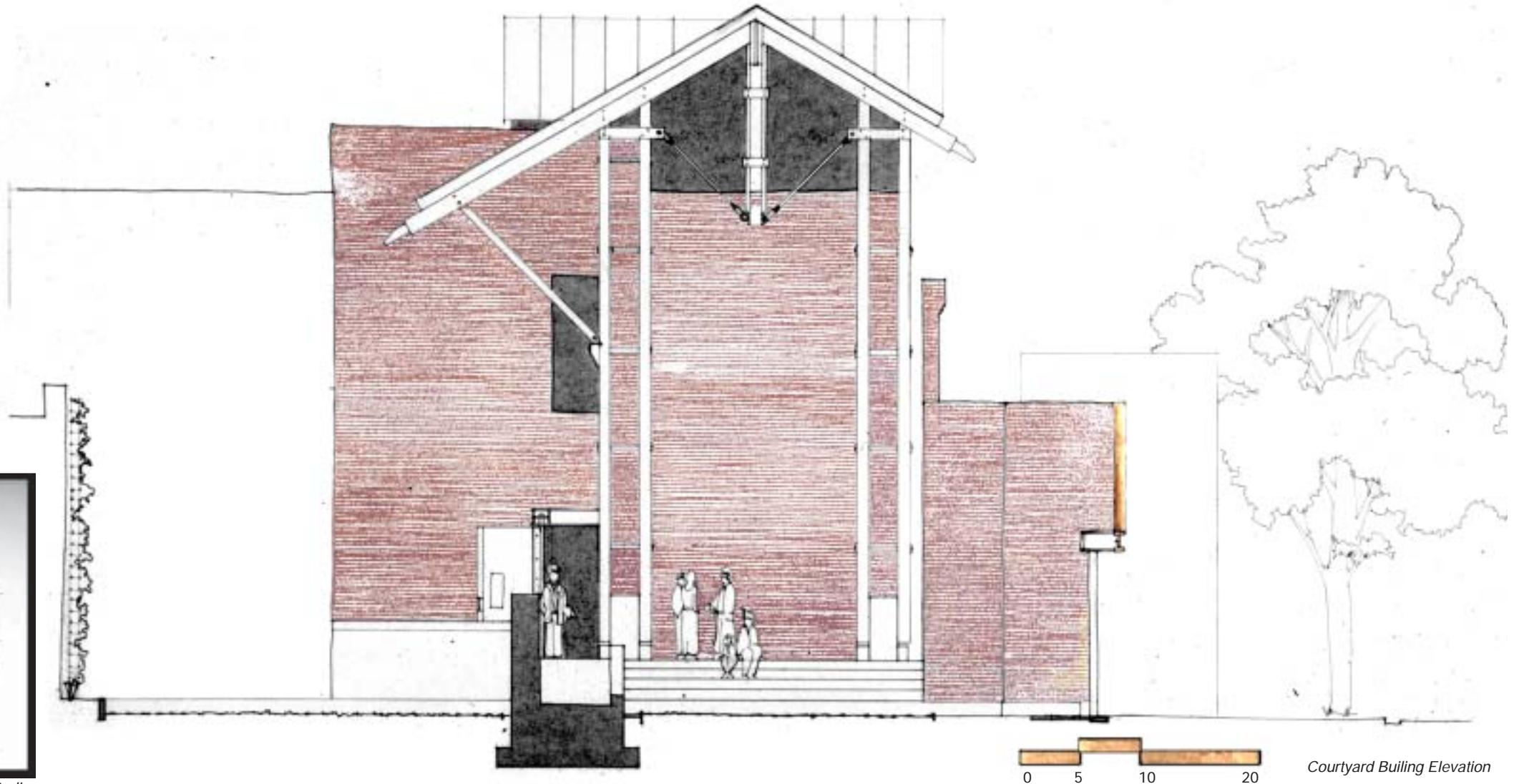
Model: courtyard side



Model: courtyard aerial

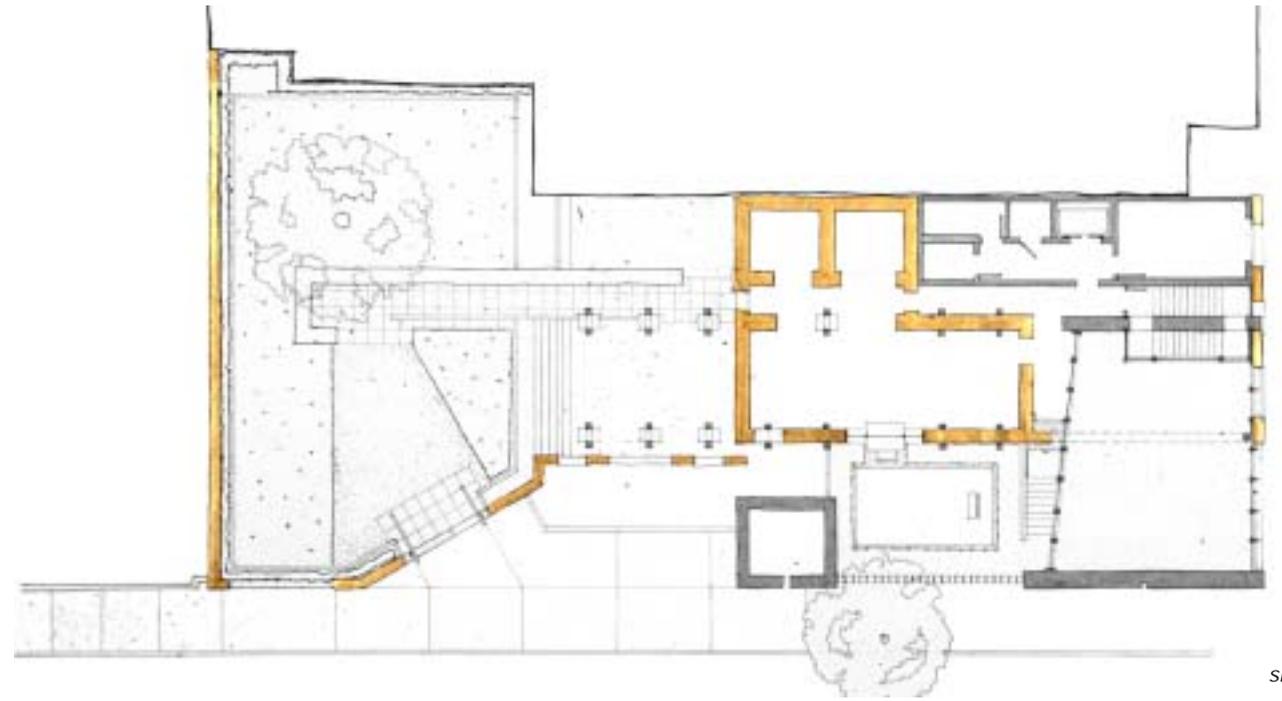


column base studies

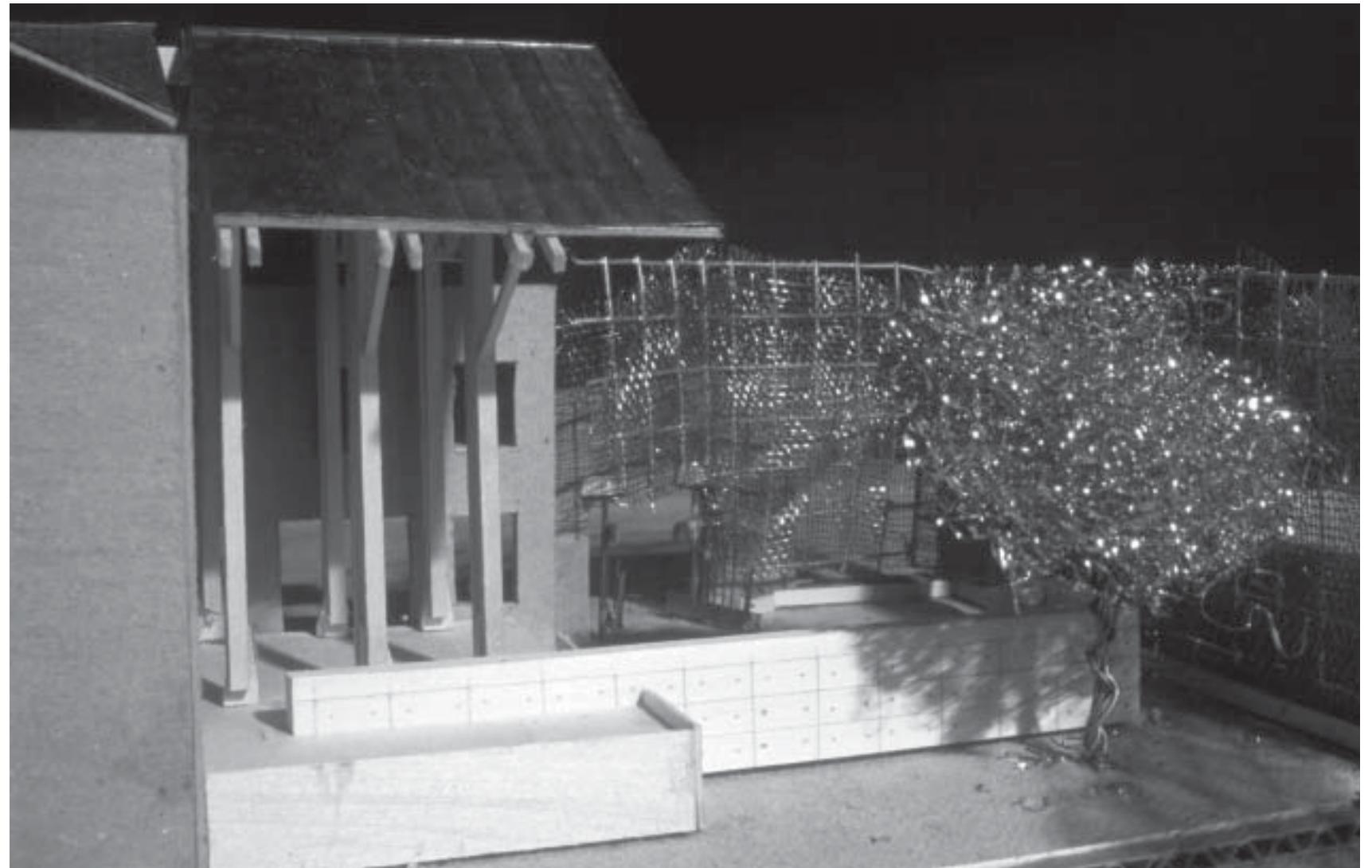


Courtyard Building Elevation

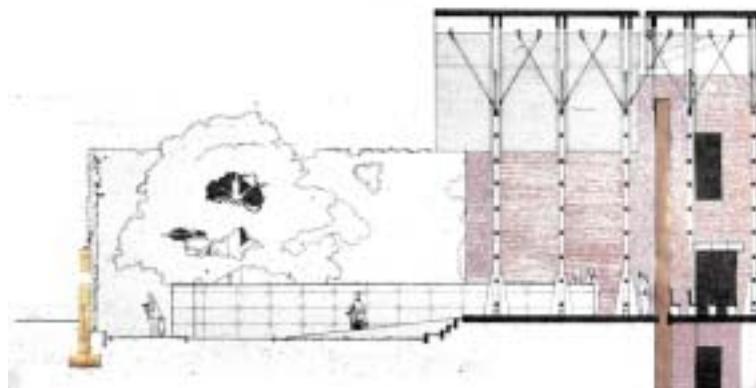
While the courtyard is indeed a beginning it is also the end. The narthex, traditionally an interior space, is left open to the public. This is the area in which the congregation gathers both before and after the services. The combination of the existing N. Henry Street facade and new interventions. The walls provide a screen to the street. The addition of the walls Virginia Ivy provide an ever-changing and moving screen as it responds to the seasons and the immediate climatic effects.



site plan

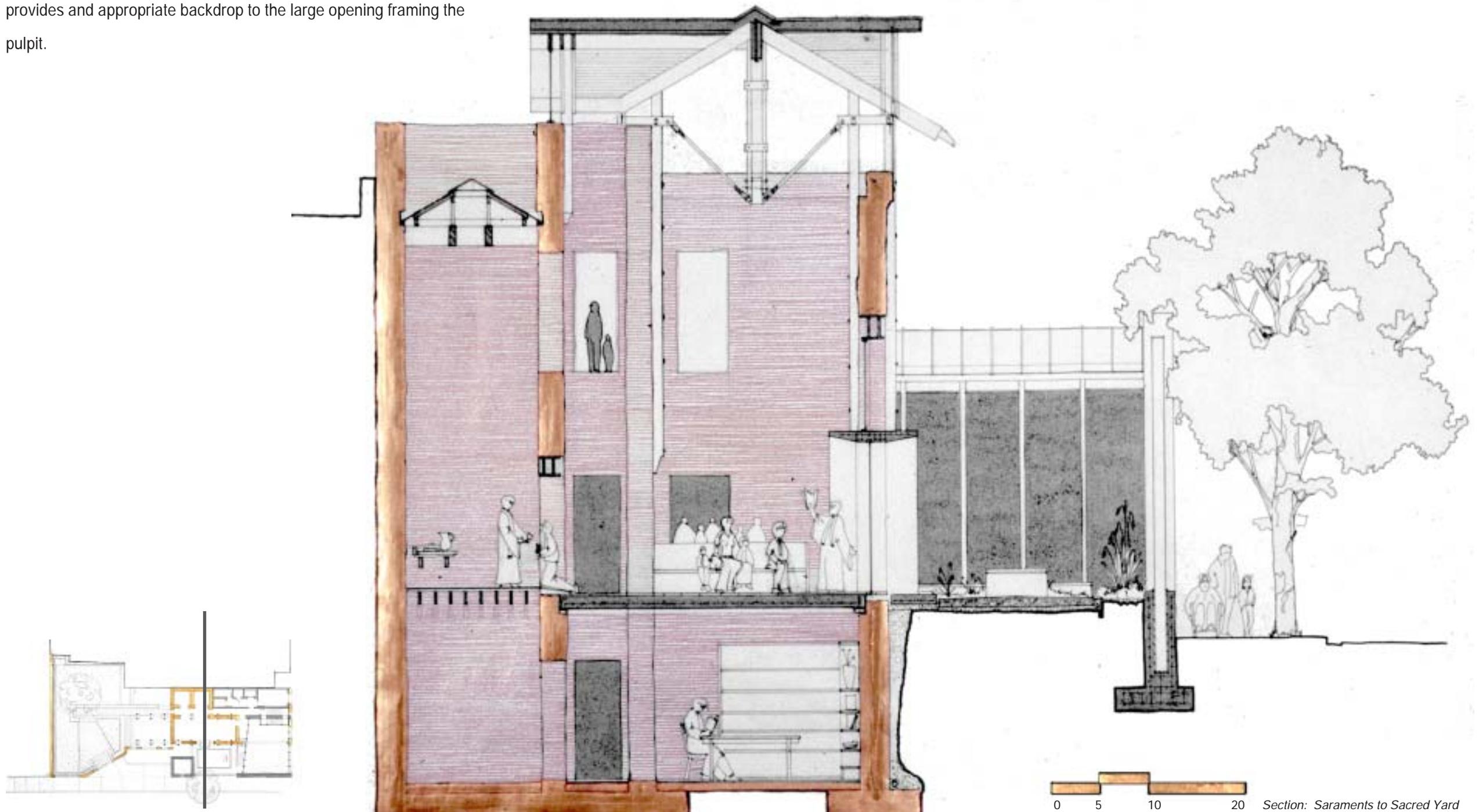


Model: courtyard



courtyard section

The section of the building is a screening process from profane to sacred. As before, one must pass through the nave before reaching the sacraments. Trees have been planted along the street line to screen the road from the building. Furthermore, at the edge of the sacred yard a series of tall laminated glass pillars have been placed as a massive "fence." At the base of the pillars, in the concrete, fiber optic cables have been laid to edge-lit the glass. The sacred yard provides an appropriate backdrop to the large opening framing the pulpit.



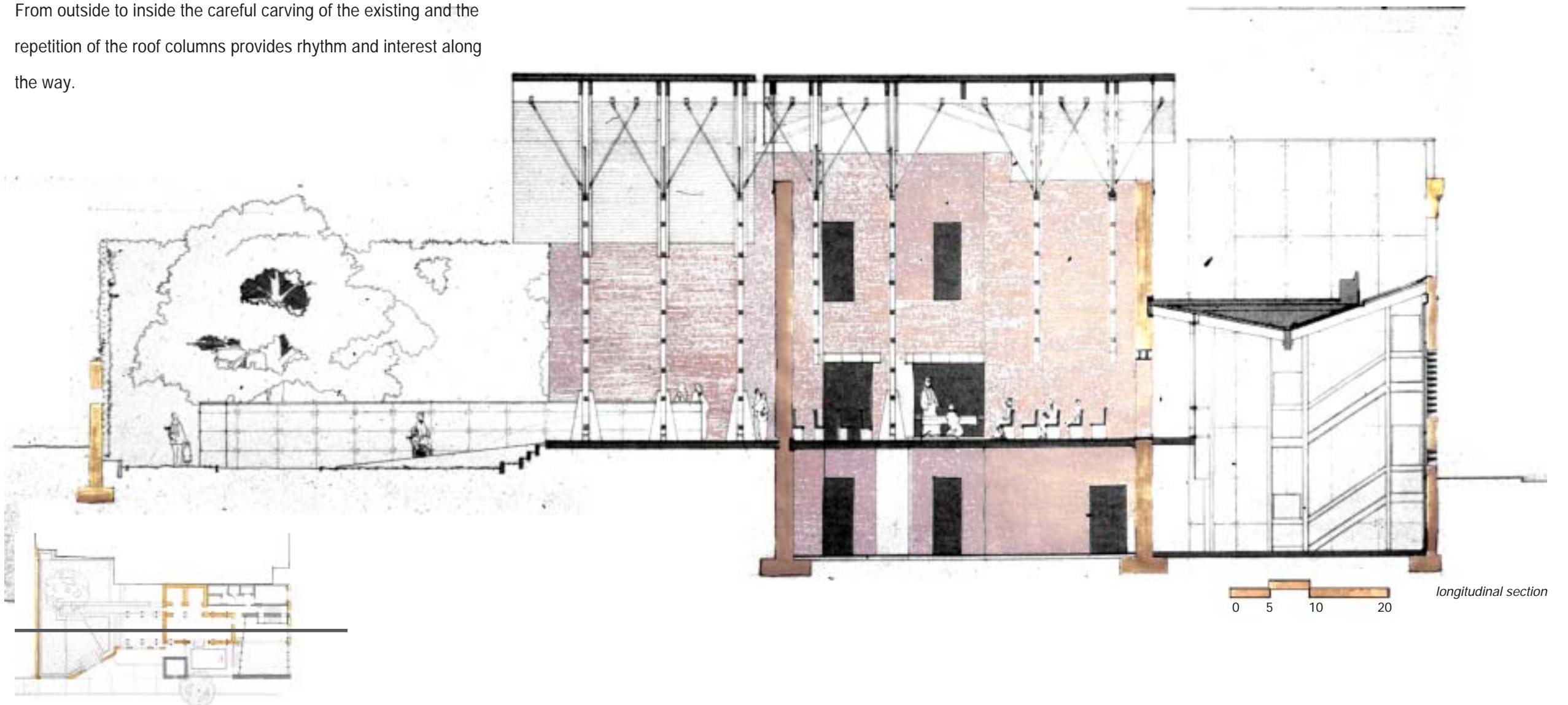
The longitudinal section is the most complex. Instead of layering elements and spaces, like the previous section, this is about elevation and depression.

The congregant begins the passage into the building along the ramp elevating themselves from the normal plane to the first floor of the building. As one progresses through the nave, one sees the rooms containing the sacraments. The end of the journey is at the fellowship hall where one gets a birds eye view of the activities below.

From outside to inside the careful carving of the existing and the repetition of the roof columns provides rhythm and interest along the way.



nighttime appearance

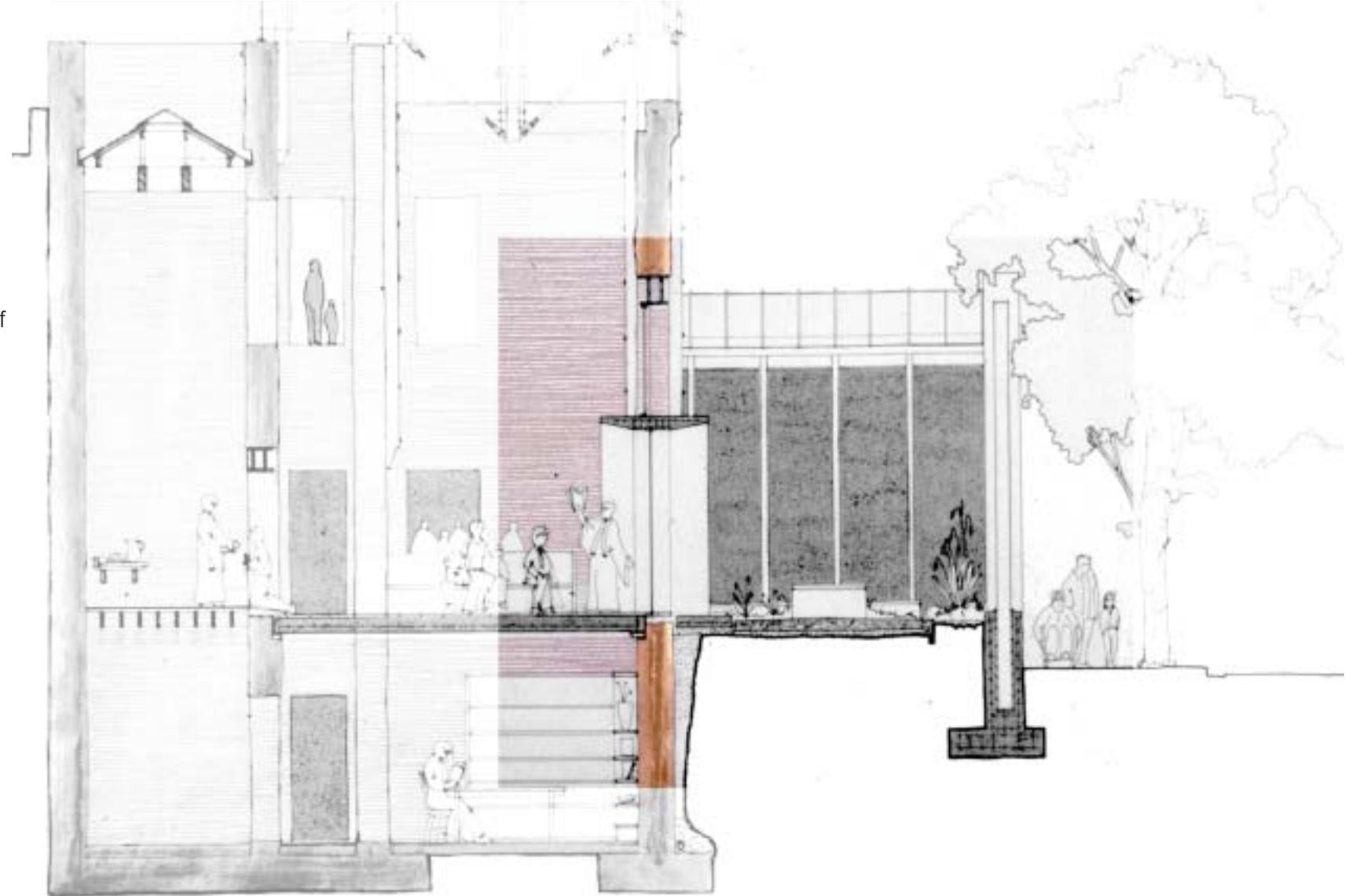
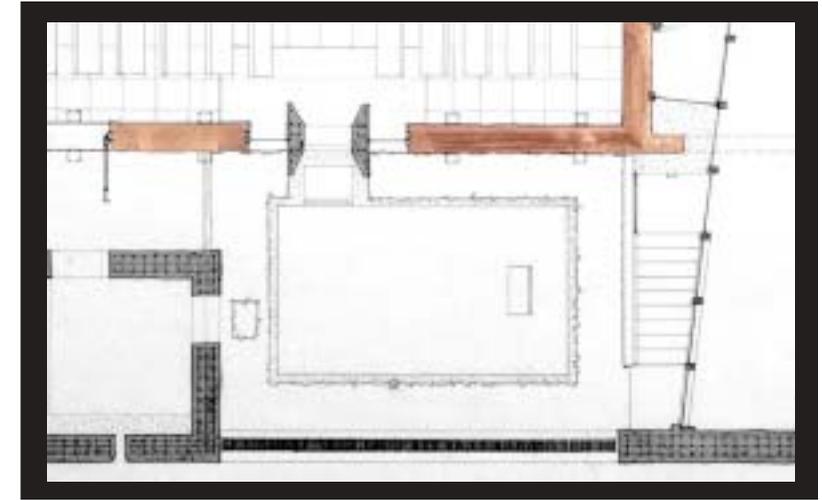
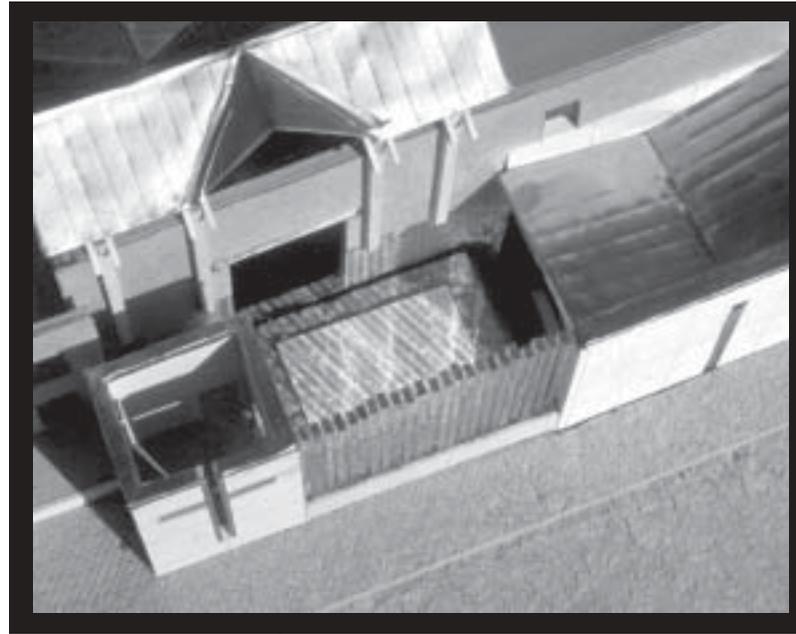


DETAILS: THE SACRED YARD

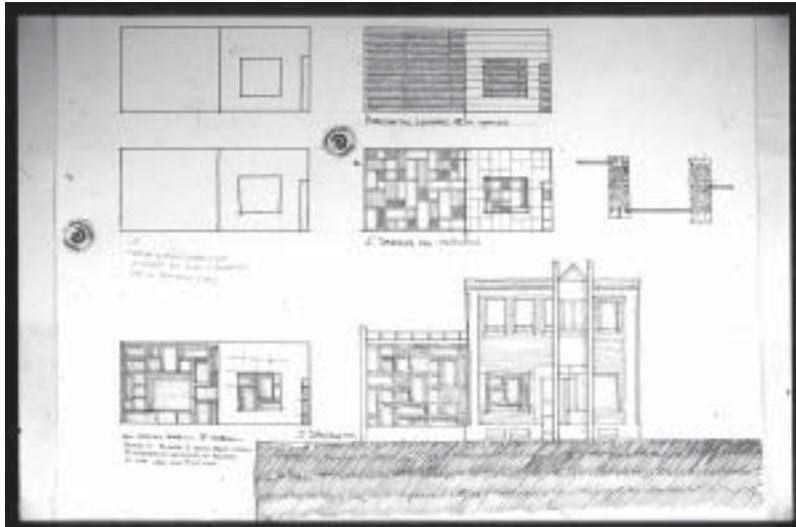
The side yard is sacred ground. An oasis bordered by Henry Street. Though an extremely busy street during Friday evening rush hour, it is almost empty and barren during Sunday morning services.

The glass pillars form a barrier to the street beyond. Judicious placement of trees assist in further screening the city outside. In the middle of the courtyard is a single large marble slab. Though now a single monolithic slab it will over time crack and break apart, aging with the courtyard as it transforms over time.

Entry is gained through one of two ways. The first and primary way is through the fellowship hall. A large glass wall slides past a retaining wall allowing one a glimpse of this sacred space from a lower vantage, elevating it in importance. The second entry is through the exterior entry vestibule. This vestibule is the same shape, size, and alignment to the chimneys inside. In both cases the path of entry is meant to purify and assist separation of oneself from the outside world.



DETAILS: THE FELLOWSHIP SCREEN WALL



screen wall studies



facade to screen

The horizontal copper bands of the fellowship hall can be perceived inside and out. They illustrate to the outside viewer that there is a continuous function behind the screen wall. They also protect the inhabitants from extreme solar glare. As they are along the south wall, they block and filter the light from penetrating directly into the space. Depending on the time of day, and year, the light levels and effects change dramatically providing both direct and indirect light. Color is infused from the copper itself. Dependant on the time of year the quality of light is dramatically different. During the summer the light is reflected back up into the space. During the winter due to the lower sun angle, more light is cast directly into the space thus mitigating solar glare issues.



screen during summer light



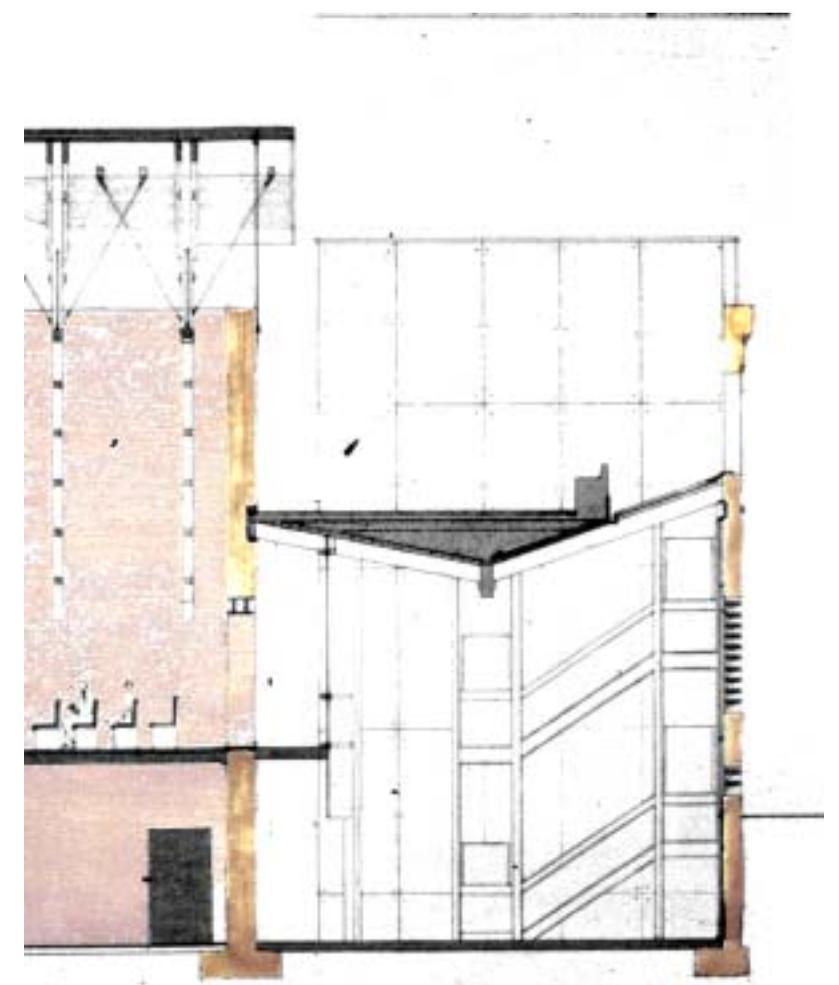
screen during winter light



night appearance



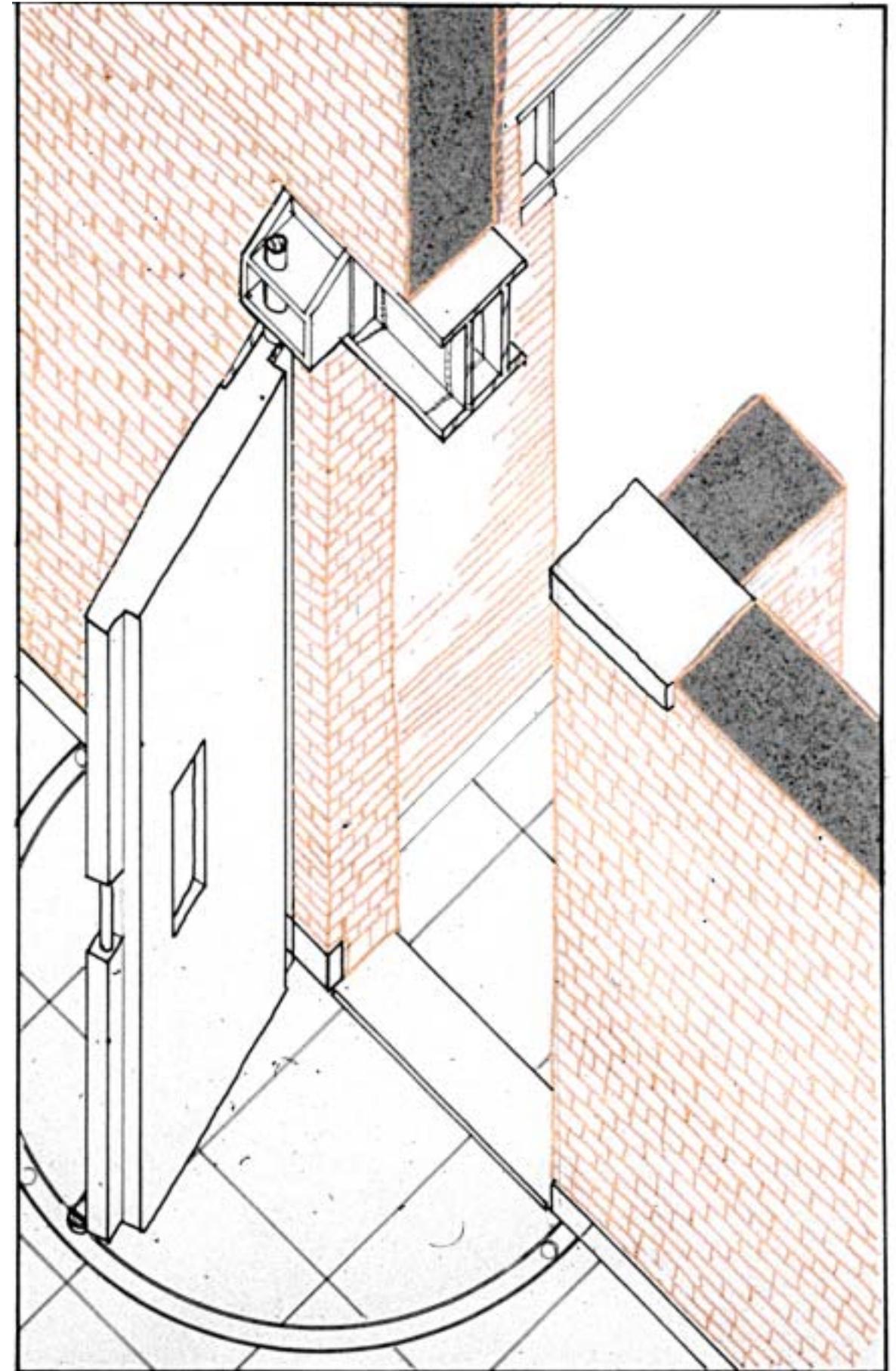
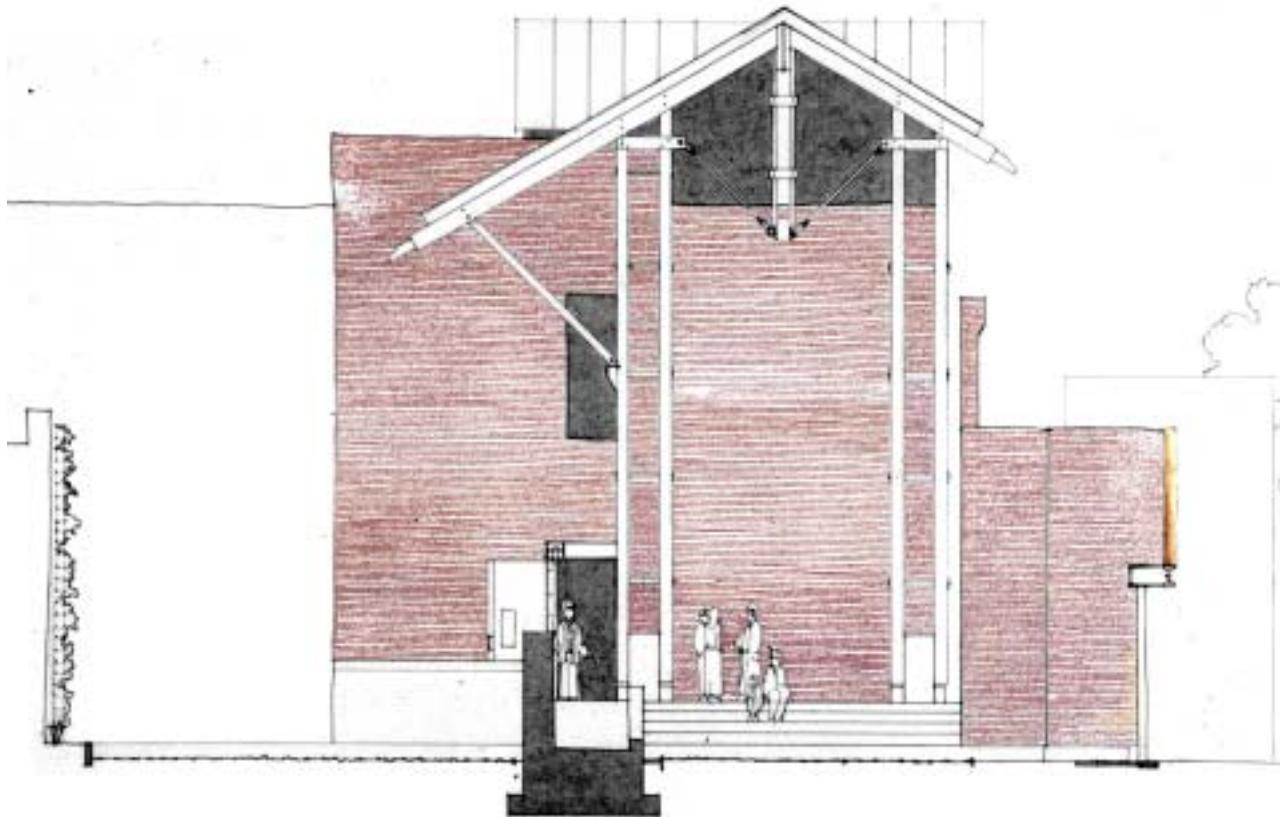
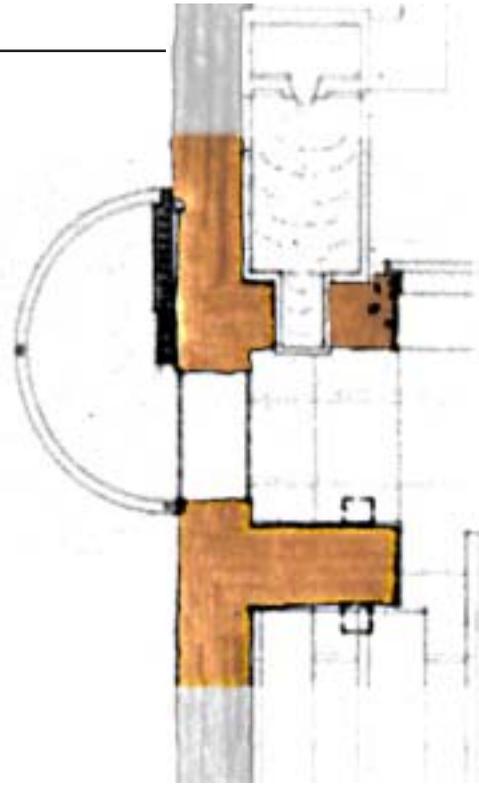
day appearance

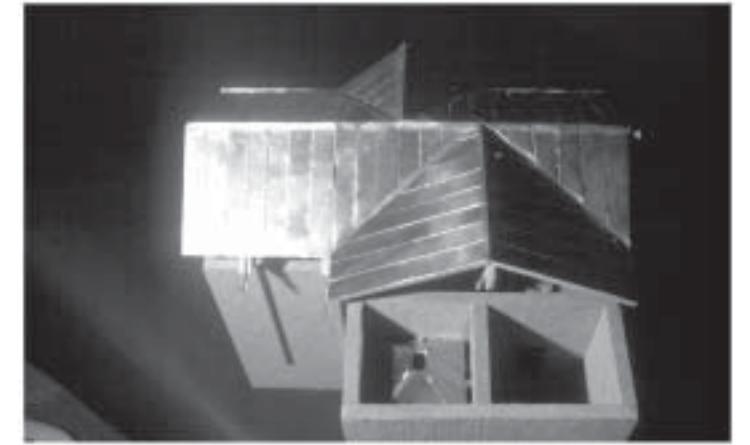
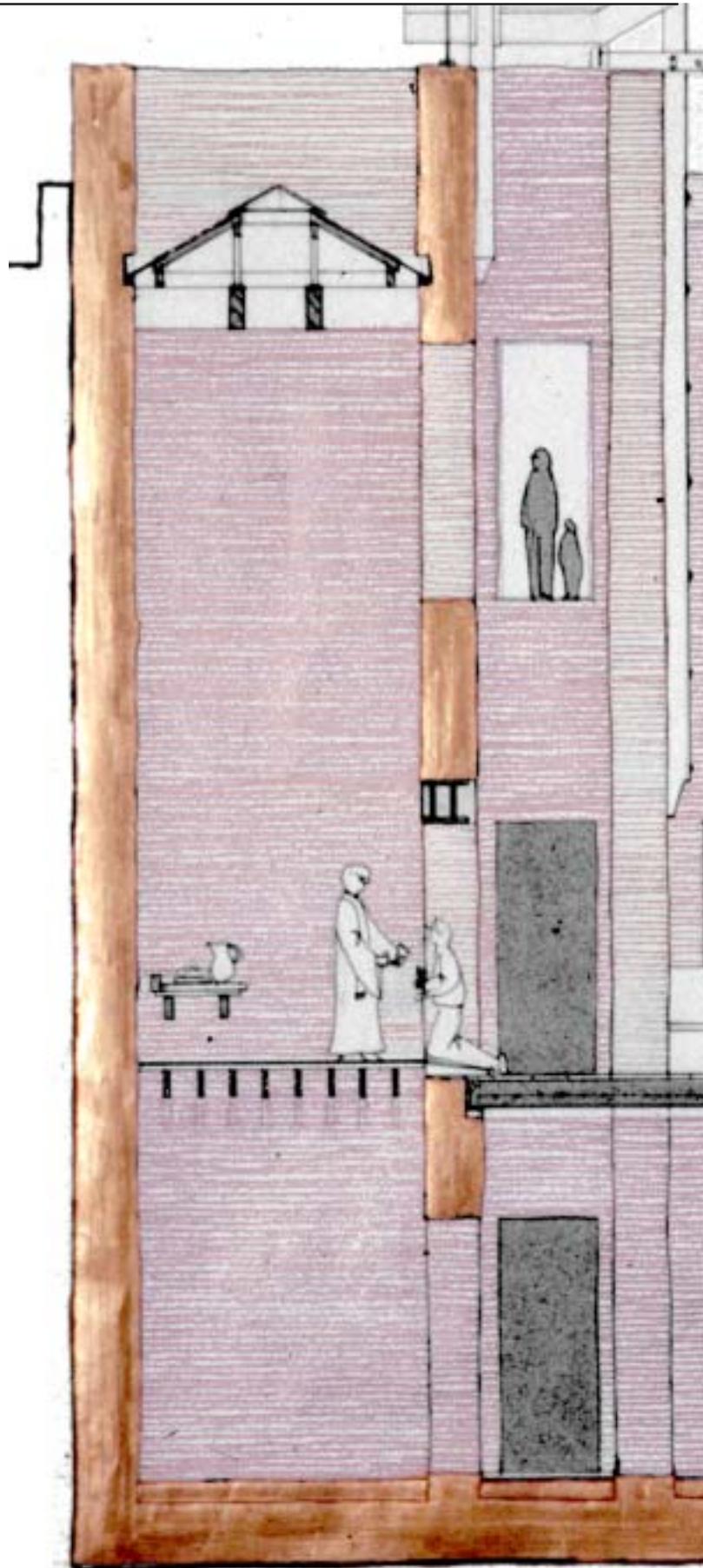


fellowship hall

DETAILS: ENTRY DOOR

The door signifies entry. It marks the point of transition from profane to sacred. It is a massive concrete door that rolls along a bronze arc, transcribing its path. The connections to the floor and wall above are exposed. This illustrates to the user the strength required to hold the door aloft. The door when shut seals the entry. When open, it invites one within while maintaining a clear boundary. The shaping of the door also responds to the method of use, forcing user engagement. The pull size has a copper bar set into the concrete lip. The push size has a copper push plate set into the mass of the door.

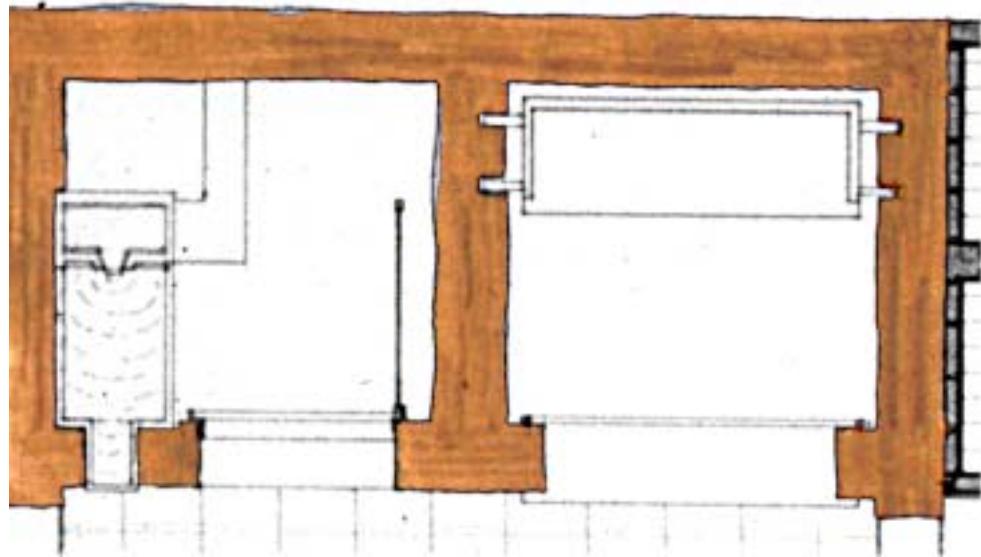




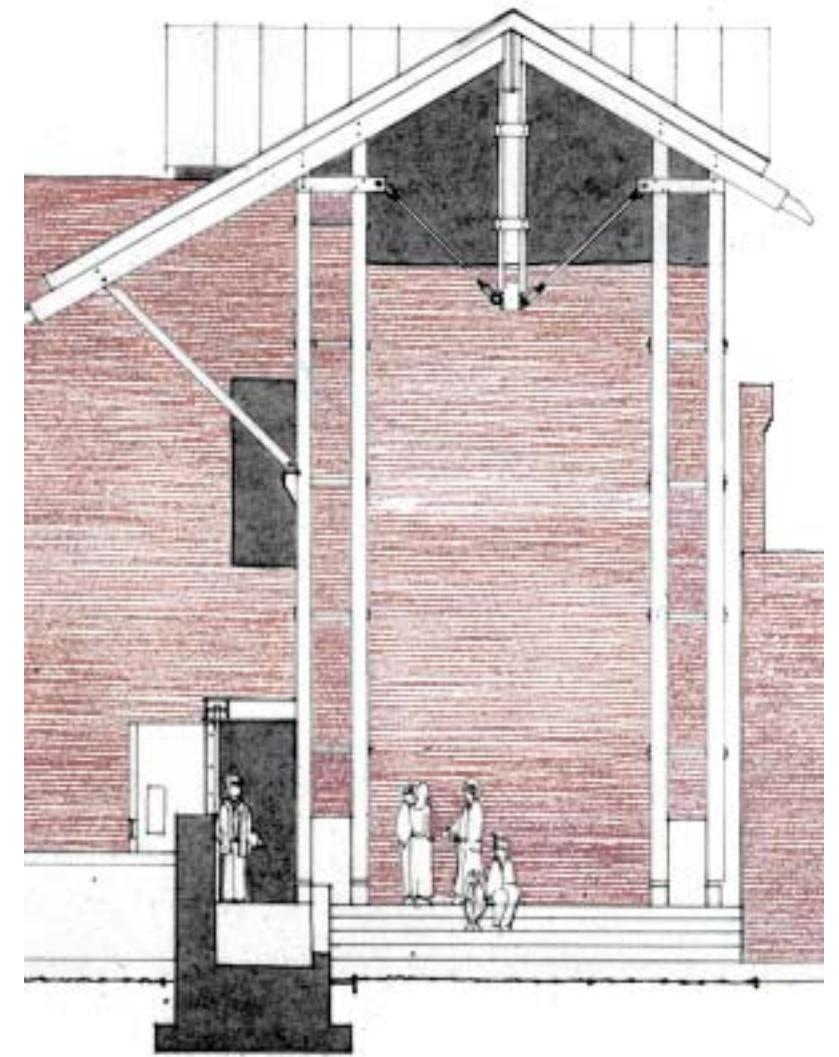
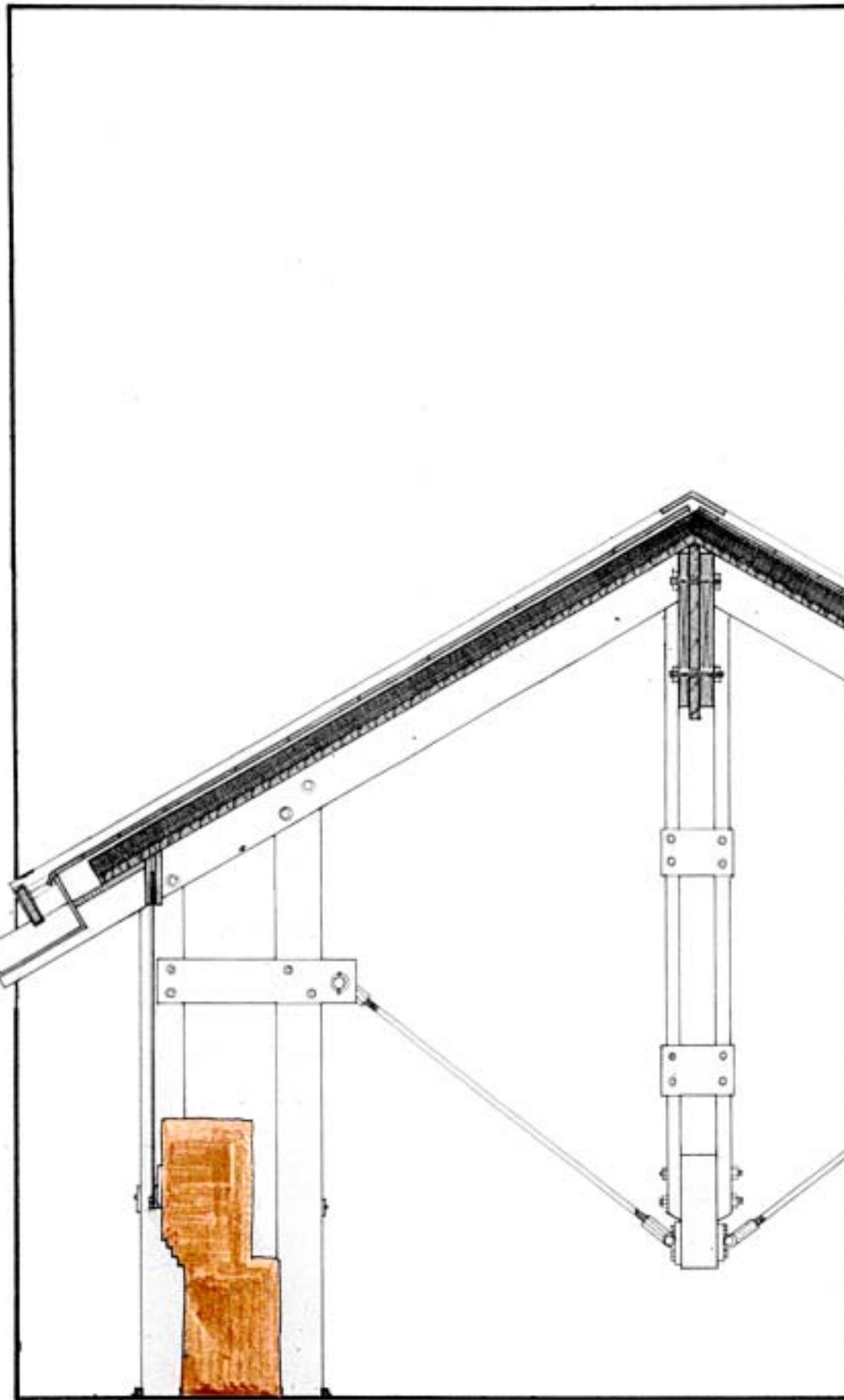
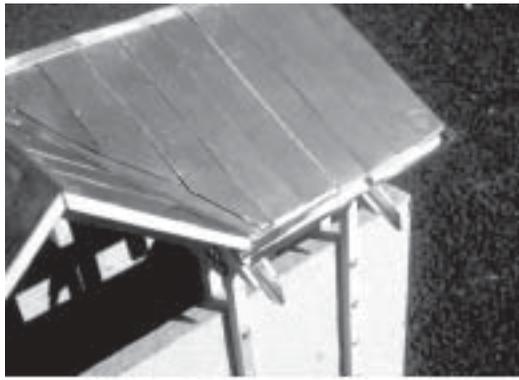
DETAILS: THE FELLOWSHIP SCREEN WALL

The sacraments are powerful symbols. The telluric power of the smokestack walls require a use of equal importance and weight.

The baptismal font is exposed to the sky above. One's eye is drawn up the immense tube to the heavens above. The rain and weather are allowed to permeate the space and infuse within one the connection to god and nature that baptism brings.



The communion table is entirely different. It is an inward journey. The roof of the space is dropped down below the lip of the smokestack. The view of the sky is barely glimpsed. Minimal direct light is allowed into the space, and it is directed to the walls to highlight the coarseness of the surroundings.

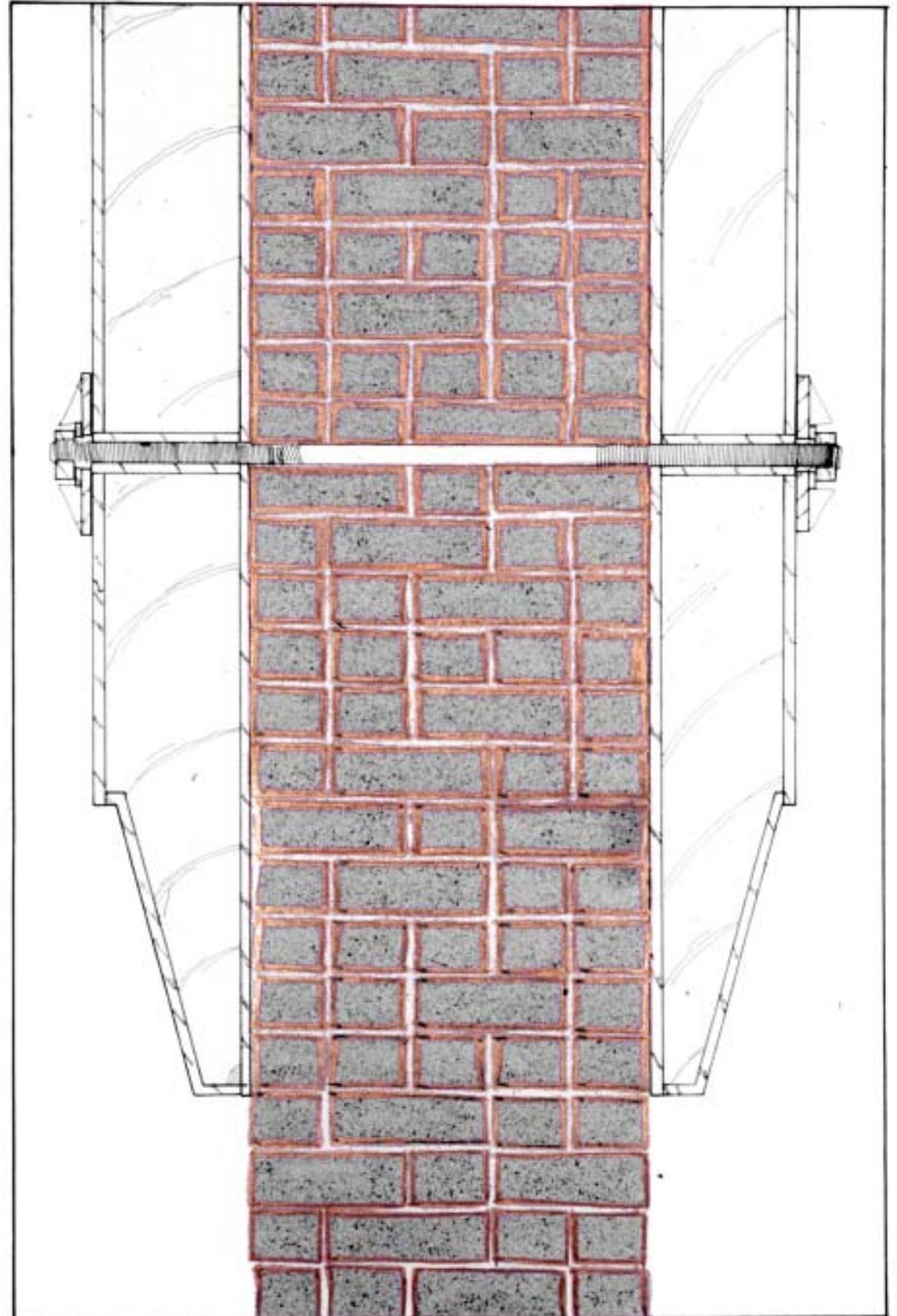


DETAILS: THE ROOF

The roof is an expression of lightness. All their members are kept as minimal as possible. The roof responds to each important element signifying it in elevation and plans. The columns clutch to the wall, where it exists, and then reach to the ground where necessary.

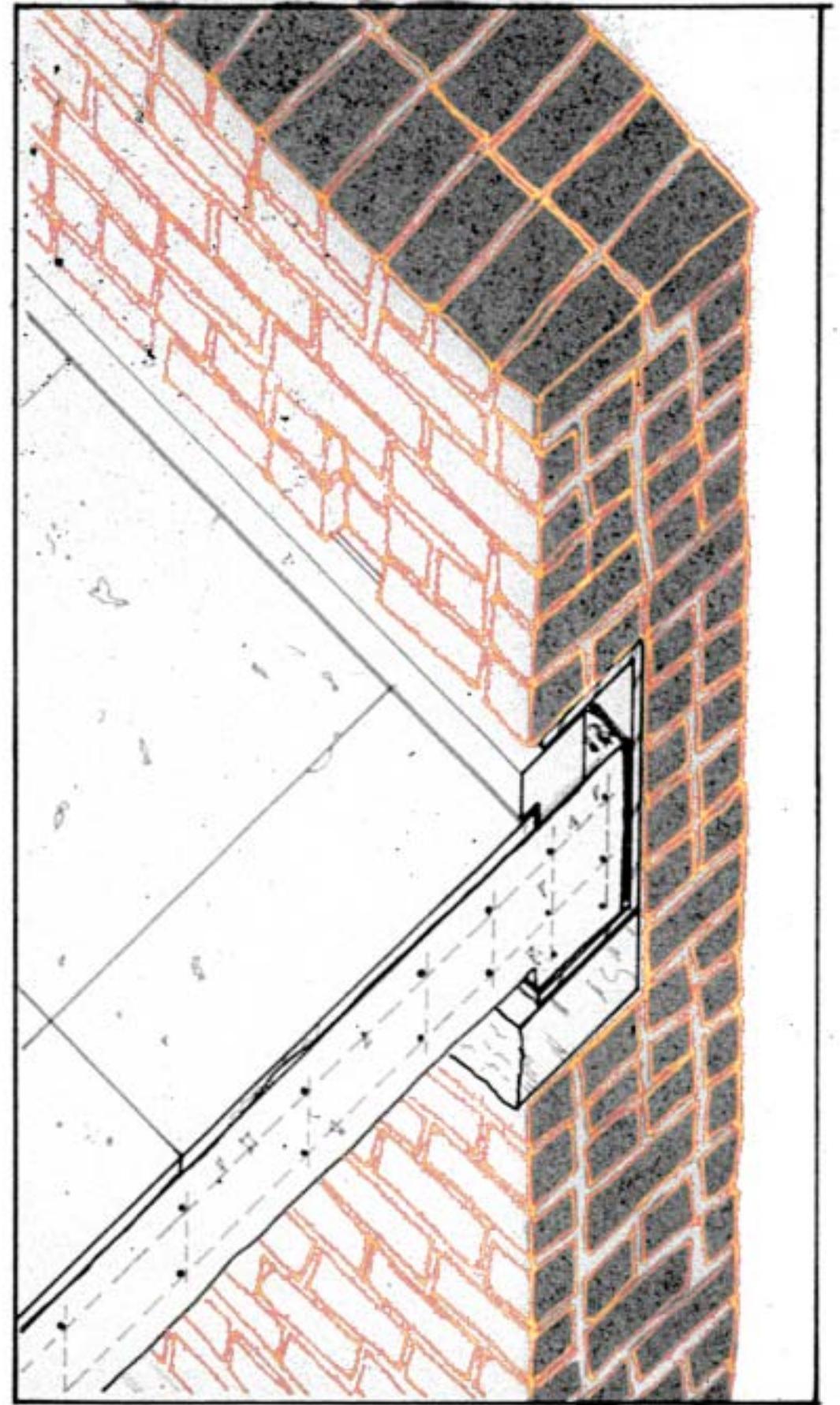
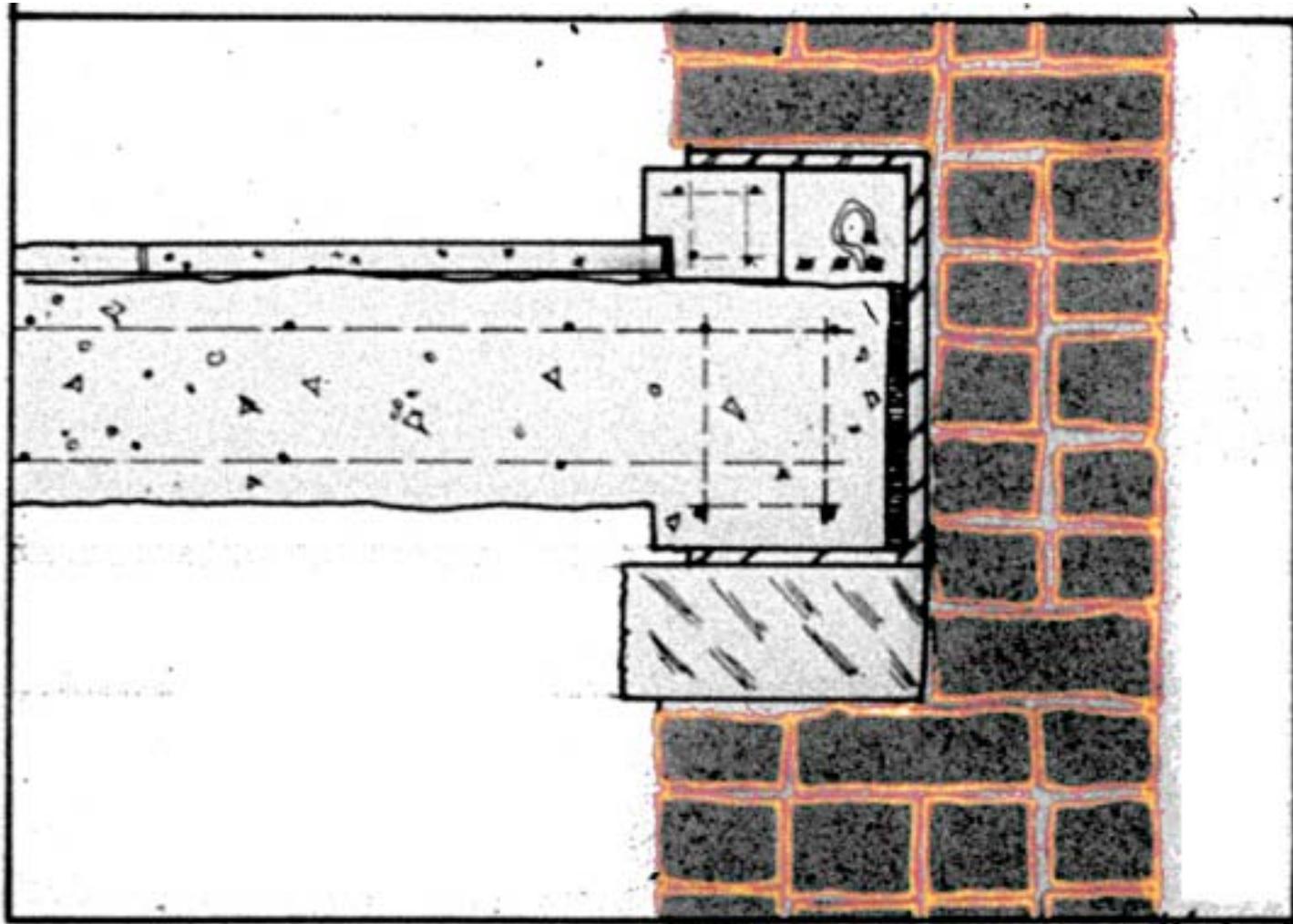
DETAILS: COLUMNS TO WALL

The supports of the roof attach to the walls of the existing construction. It relies on the strength of the walls to keep it aloft, while the walls rely on it for enclosure to maintain viability. It becomes difficult to discern their hierarchy. The bottom of the legs taper to provide transition from the leg back to the wall. They mimic the corbelling of the wall which supported the old roof. In this case it is not the wall that supports the roof but the columns that clutch to the walls' feeding from it's strength.

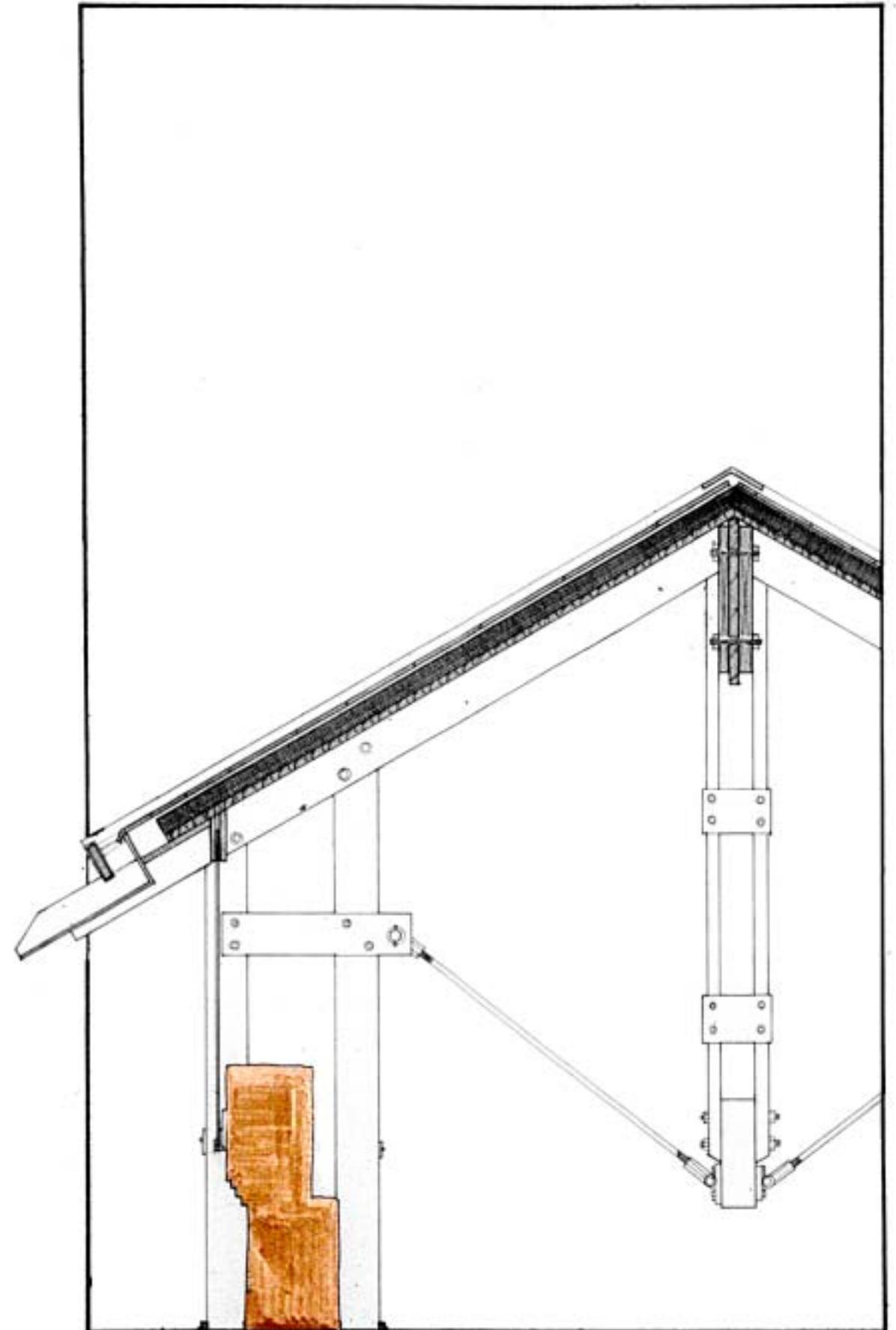


DETAILS: FLOOR TO WALL

The floors slide into the existing walls. The tension of the connection is resolved by a third element. The raw concrete is tempered by honed travertine as the finish material. The interaction of the concrete to the wall has been mediated by granite blocks running continuously below the downturned slab. The edge of the granite is left rough to provide a visual transition to the rough masonry of the existing wall. The mass of the block wall is held apart by a large C-channel steel infill. The gap between the floor and the top of the steel and travertine is a space to run the power other mundane requirements



In the end this thesis is not just about renovation or adaptive reuse. It is about infusing vitality into an under-utilized and under-appreciated building. This building was one that given the usual attitude toward “non-historic” buildings it would have been torn down. Function alone is not enough. Intervention alone is not enough. No where more than in a renovation does it take a guided hand making deliberate and conscious changes. A deliberate effort in measured moves on all scales is required to create, and maintain, a cohesive whole.



REFERENCES:

All photographs and images except those listed below were taken by Craig S. Meadows.

Italy photographs: March of 1998 by C. S. Meadows

Thesis Photographs and Images: November 1999 by C. S. Meadows

Other images:

Page 8:

Mutualism:

www.gen.umn.edu/.../hatch/1131/Ecology/clownfish_com.jpg

Parasitic:

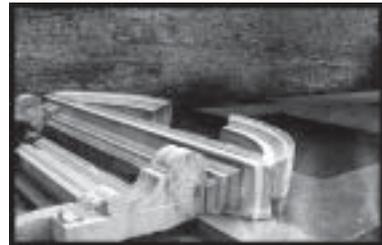
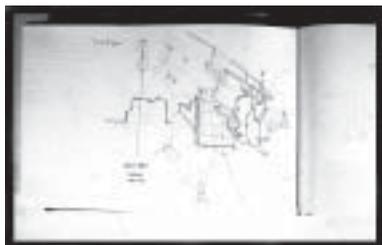
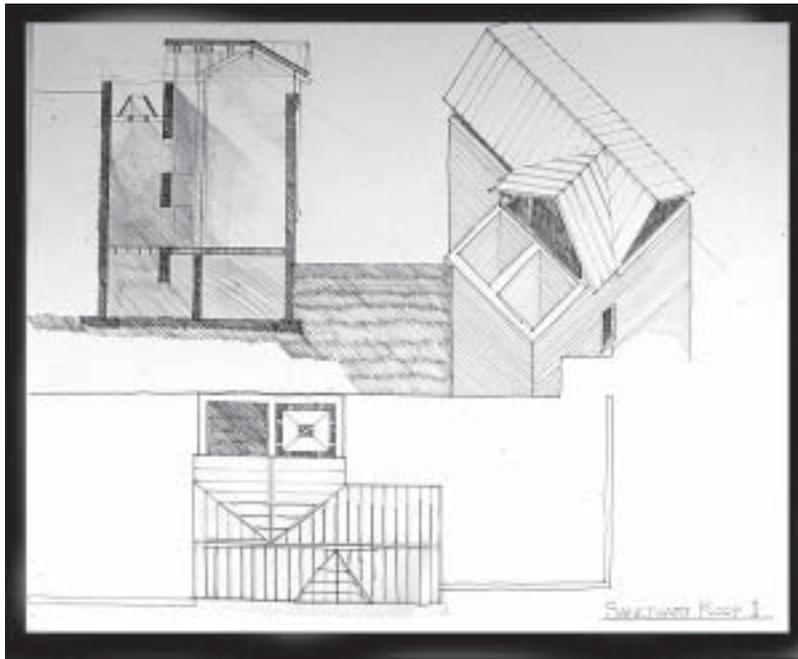
North Carolina State University : Plant Pathology 318 Forest Pathology: Parasitic Higher Plants. Instructor: Larry F. Grand

<http://www.cals.ncsu.edu/course/pp318/profiles/mistletoe/mistletoe.htm>

Parasitoid

Chemical Ecology Group; [Dr. Graeme R. Jones](#) and [Prof. E. David Morgan](#)

<http://www.keele.ac.uk/depts/ch/groups/ecology/aphidproject.html>



CRAIG S. MEADOWS

born August 20, 1972

In May 1995 I completed my 4 year Bachelors of Environmental Design in Architecture program (the 4 of the 4 +1 Bachelor of Architecture program) at North Carolina State University School of Design where I graduated Cum Laude. In 1996, I started the Masters of Architecture program at Virginia Polytechnic Institute and State University in Blacksburg, VA. Seeking an education grounded in constructible reality I chose to continue my education at the Alexandria Consortium, satellite school of VPI&SU. Where I hold my education there in high regard. I defended in November of 1999.

While progressing through this matter I worked full time at MTF Architecture Inc. from 1996 to 1999. Since then I have worked continuously at Ai in Interiors. Where in 2002, I was promoted to Associate. In 1998 I got married and in 2000 we gave birth to our first child, Aidan Foster Meadows.

I completed this thesis in May of 2003.

I thank all of those, particularly my family and my committee who had the patience and the tenacity to stay with me through the intervening years. Thank you.

INTERACTION ∞ INTERVENTION

This effort is dedicated to my inspirations, my wife, Heather, and son, Aidan; with whom everything becomes possible.