



LAYERING  
MEMORY

AMANDA EAST



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exposure//

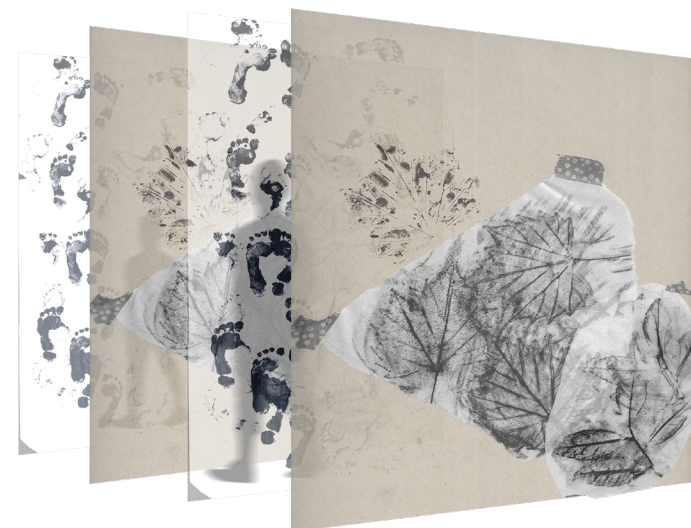
1. the state of being exposed to contact with something, experience of something.
2. the revelation of an identity of fact especially one that is concealed

uncovering.revelation.unmasking.manifestation.divulgence.unearthing.

# concept STATEMENT

Within the interior, a historic space becomes a vessel for human interaction. The choreography of the space will influence the users procession through the interior -- to learn, grow, and communicate. This interaction will be influenced by memory, impression, and identity through both materiality and spatial configurations. By exposing historical layers and fusing them with modern intervention, a symbiotic relationship between user and space will develop. I intend to explore this through the program of a temporary housing and development center for young adults who have become displaced due to aging out of foster care. This user group requires careful attention to various aspects of personal and professional development, which this site can provide through collaborative learning spaces and safe resting areas. The environment formed by the insertion of this program in a site with such complex history would benefit the users by encouraging them to uncover the memories and lessons of the past while experiencing an intimate interaction with the interior. The site remains a link to the past, while the new use promotes a better future for residents.

emerging ideas /  
RESEARCH







As beginning precedents, I explored the *Castelvecchio Museum* by Carlo Scarpa and the *Hedmark Museum* by Sverre Fehn. These projects emanate my emerging thesis ideas of preserving history while simultaneously improving function and program. The designers use of layering to expose the history of the original bones, and the projection and insertion of new mass creates an informed duality. The attention to detail that both of these projects express will be an idea to carry into my design process.



### *Playful Darkness* by Francesca Woodman

In Francesca Woodman's portrait series she integrates herself into the historic layers of the interior. She challenged the idea that the camera fixes time and space. Through this images, she explores identity, timelessness, and decay. The rooms in the images that Woodman photographs in are cracked and broken, flaking and peeling. Her work is also a commentary on how a space can evolve over time if left untouched. The concepts within Woodman's work reveal how human interference can alter a space's memory.

*Collage of Francesca Woodman's photo series Playful Darkness*

“In general, the inserted piece has its own identity; it creates its own world, and the pleasure of this new world is heightened by the experience of its relationship to the old. The container is the carrier of memories and emotions, and the insertion provides “the new” (new uses, a new sensibility and a new relevance for the existing structure which it reanimates) literally.”

Old Buildings, New Forms: New Directions in Architectural Transformations by  
Françoise Astorg Bollack

## Attitude

# It is a matter of never demolishing, subtracting or replacing things, but always adding, transforming and utilising them.

« To overcome the disenchantment that a place may have suffered from, you need to change the perception of things hitherto regarded as negative into something positive, either by reversal or excess. »

Jean Nouvel

This is a job of work whose goal is precision, delicacy, amiability and attentiveness:

being attentive to people, uses, buildings, trees, asphalt or grass surfaces, to what already exists. It is a matter of causing the least inconvenience or no inconvenience at all. It is a matter of being generous, giving more, facilitating usage and simplifying life.

Of rethinking those arbitrary acts which seek to satisfy the inhabitants of the dwellings and to focus people's concerns on superficial or superfluous issues: the insulation of facades on the outside, the treatment of hallways, "residentialisation" (a french euphemism for gating, by creating private exterior spaces around condominium complexes, in an effort to endow them with the kind of privacy of a single family home), the so-called "urban project", which is usually limited to dotting the built space with paving, granite kerbs, fencing, roundabouts, boundary markers, lines of plants, lighting, obsolete or useless urban principles of composition—in short, a set of banal obsessions that leaves the required thinking about the qualitative evolution of the dwellings to one side and denies changes in the ways of life and the necessity of progress.

Of recreating the impact of postwar reconstruction, which had initiated the move from insalubrious to salubrious housing, and of instigating the pleasure of living in it.

This means embarking on positive revolution whose aims are totally opposed to operations of demolition and reconstruction.

It is frightening to observe that the only development housing has witnessed in the last forty years has been produced on the basis of norms and regulations. Just as it is incredible to observe that, right now, demolished apartments are 15% larger than the ones that are being built now, when what ought to be recognised is a demand for different and bigger dwellings.

### CONVERSION

The architecture of each suburban block or high-rise must attain maximum levels of comfort and

quality, equal to those seen in the luxury buildings of more elegant neighbourhoods and must guarantee the durability of the buildings in a definitive manner.

We have to get the most out of the intrinsic qualities of big apartment-block complexes :

- solidity, the quality of building is better than what it was in buildings of the 19th, 18th and 17th centuries (hygiene, solidity, acoustics, heat insulation, etc.)
- minimalism of the circulation system, superposition and verticality
- hygiene, salubrity, comfort, potential of the views and of transparencies
- the capacity for transforming and extending the dwellings
- the economising of space, the economising of land, of installations and of the road system
- densification of the non-occupied territory with the aim of creating nearness between housing and services, amenities, shops and activities

To do more by making good use of what exists and by transforming it efficiently so as to obtain undeniable qualities through:

- the extending of the dwellings through de-densification or extension. Increasing the surface area of the living room from 60-100%. The living room is no longer a room like any other but becomes an ample space of life,
- the transparency of the facades, introduction of balconies and terraces
- interventions of the landings, vertical circulation systems and lifts
- the de-densification of the ground floors, of some intermediary floors or terraces so as to introduce services and specific facilities for the exclusive use of the residents of the building
- welcoming and secure hallways: transparent ones with a caretaker's lodge
- the introduction of new substitute or complementary dwellings
- well-organised outdoor spaces with a specific use.

Frédéric Druot, Anne Lacaton, Jean Philippe Vassal

Excerpt from Manifesto to Never Demolish

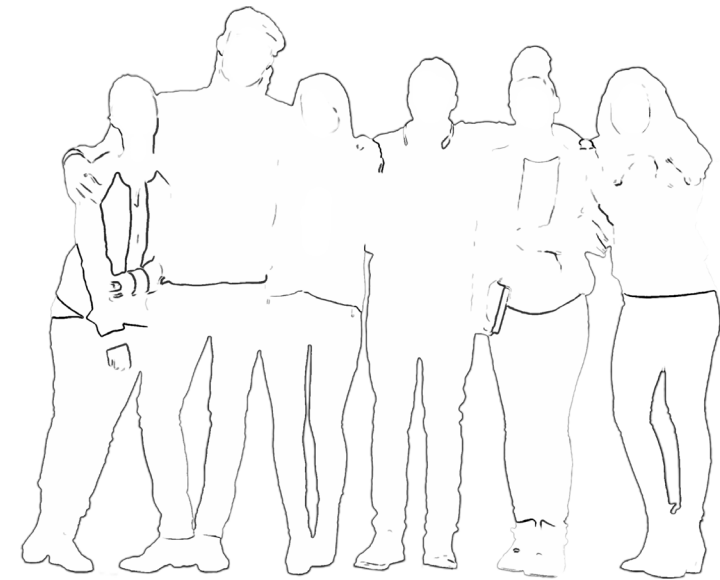


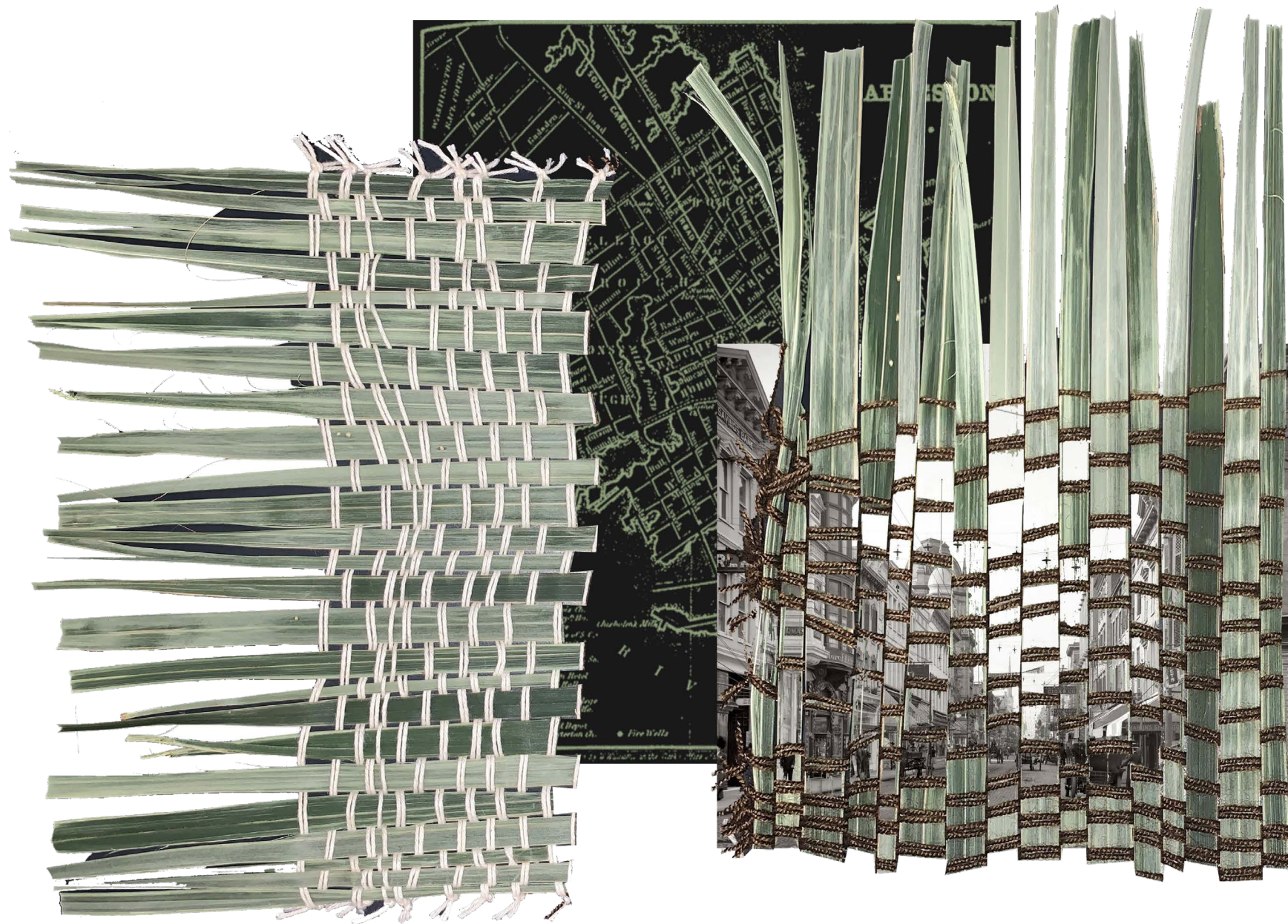
# program

A residential space that acts as a temporary housing unit for young adults ages 18-25 who have aged out of foster care. The space intends to teach and support them through emotional, informational, tangible, and social support. The interaction between the user and the site could will be symbiotic, with layers of memory and time coexisting. The site will include wood & iron workshops, job training, and communication support.

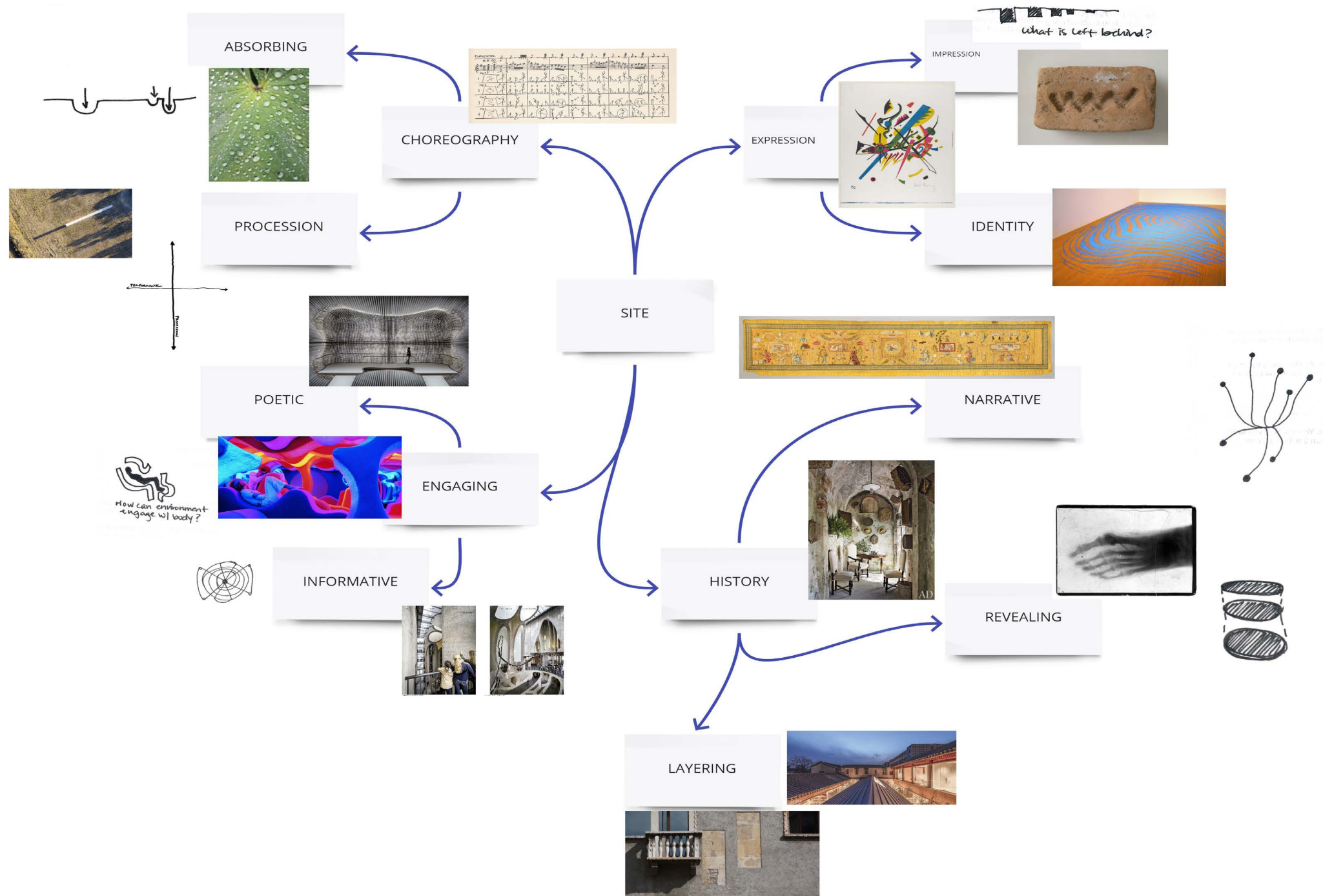
*SOCIALIZING, RESTING, LEARNING, SHARING, WORKING, ADAPTING, REFLECTING, COMMUNICATING*

Owned by a nonprofit organization, occupied by young adults and volunteers.







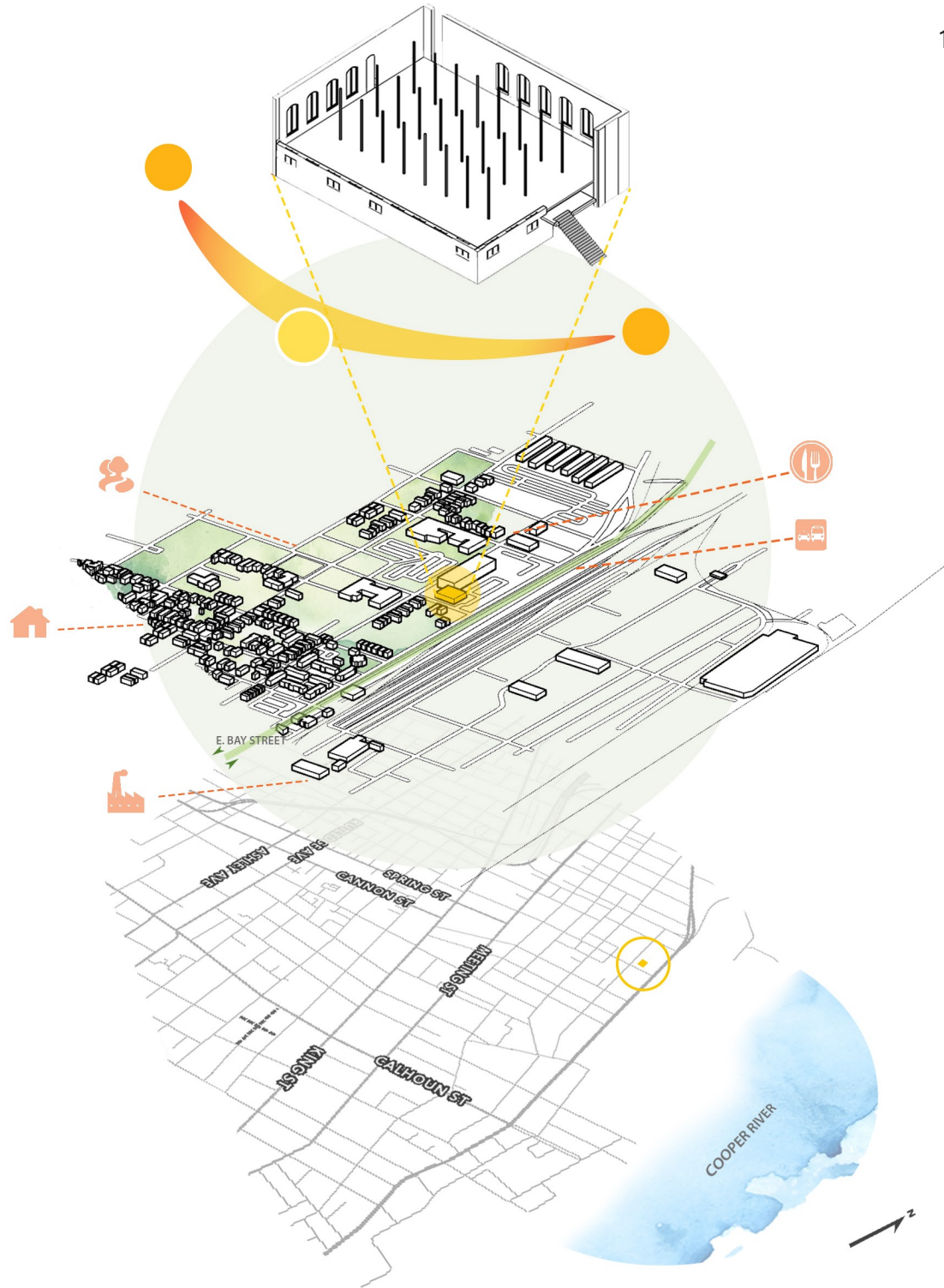


site



# CHARLESTON CIGAR FACTORY

701 E BAY STREET CHARLESTON, SC



The Cigar Factory represents resilience, community, and solidarity. This site was home to a powerful moment in labor history. The Charleston Strike of 1945 consisted of over 1,000 Cigar Factory workers who walked off their jobs on October 22nd. The strike combined forces across racial and gender lines. It was a united working class strike which led to the first integrated union meeting on October 26th. After much disregard from the Cigar Factory, about a month later, on November 15th, black and white workers participated in a massive demonstration. Finally, the factory provided the back wages, but did not address the discrimination. The strike did not end there, it continued to address the issues of higher pay, discrimination, and a union shop. After tireless persistence, they finally brokered a deal. Those living in this environment could learn from the resilience and sense of community that once belonged within the walls of this site. Much of the history that belongs to this building is complex and often harbors painful memories of the hardships of the employees, however, it relates directly to the fabric of the city and provides important context. Those residing in this building could be inspired to work towards their goals no matter how far away they may seem.

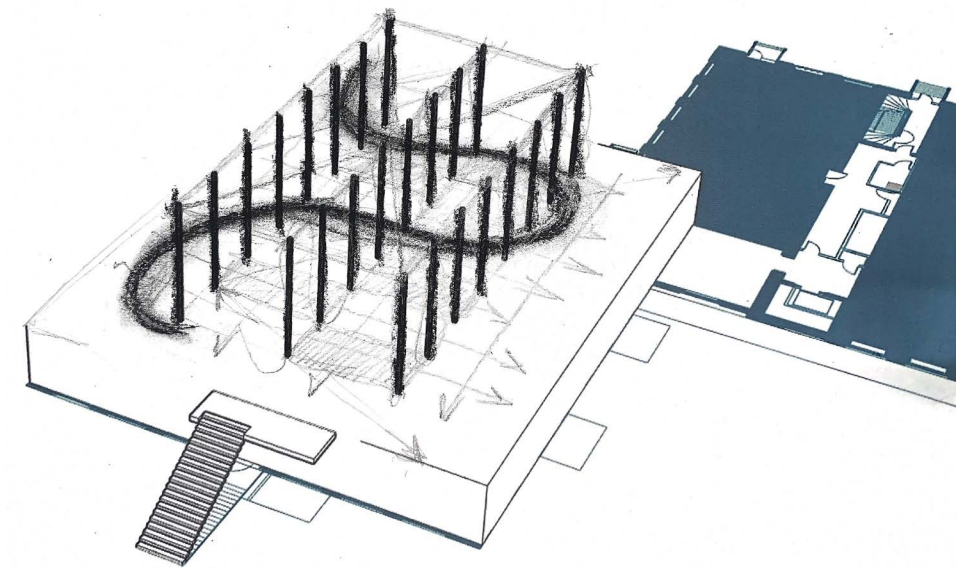


*Site Documentation and Historical Context*

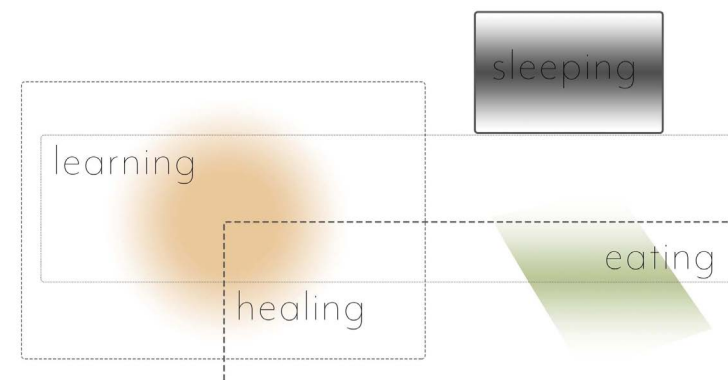
This site offers a large main space (~8,000 sf) which can hold the variety of programs I need within the site. Aside from the main space, there is additional space within the main factory (~2,000 sf. which currently holds kitchen and bathroom facilities) and an outdoor courtyard (~1,500 sf)

The Cigar Factory is essentially a blank canvas, aside from the 24 vertical columns which reside in the main volume. These columns create an interesting spatial condition which separates that main volume into 4 equal parts running front to back. With about a 24' ceiling height, the program can extend beyond the horizontal plane. Through a stacking and layering method, the programs could be placed atop one another.

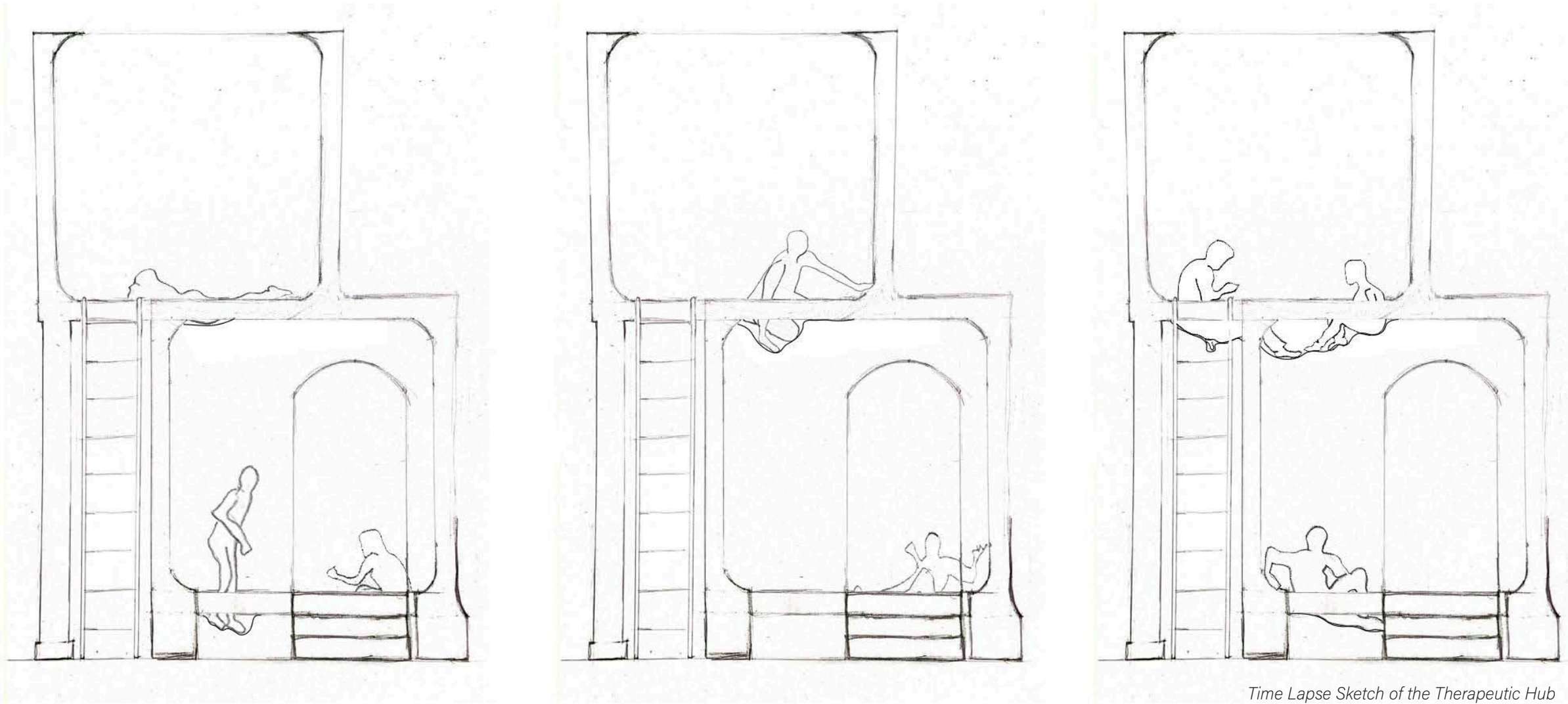
Overall, this site will reinforce my thesis ideas of adaptive reuse by allowing for an intervention to be placed within an existing structure that drastically changes its program and purpose. The insertion of a more domestic program into an industrial scale can create a larger supportive community. Also, more activities can take place within this site reinforcing my program concept.







design  
development



*Time Lapse Sketch of the Therapeutic Hub*

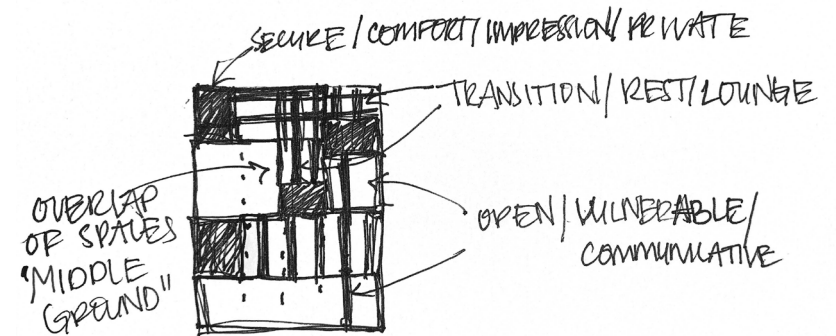
The Therapeutic Hub is a semi-permanent structure that will be placed within the courtyard of the Cigar Factory. The base cube structure can be reconfigured to create different spatial conditions in which one module interacts with another. The materiality will be translucent ripstop nylon with a hardwood framing system. This forgiving interior material will allow each space to impose into one another, creating an overt awareness of another's presence within the structure. Each isolated configuration will serve as a therapeutic space in which users can enter while feeling a sense of awareness and belonging. With communication being the driving concept behind the healing process, the Therapeutic Hub's comfortable space can enhance this.

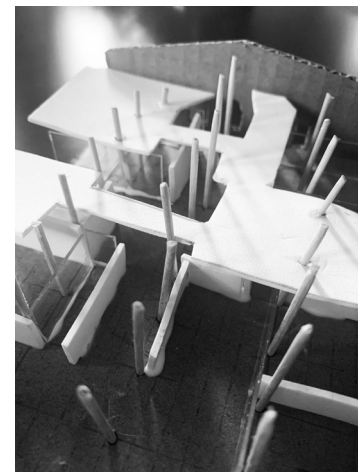
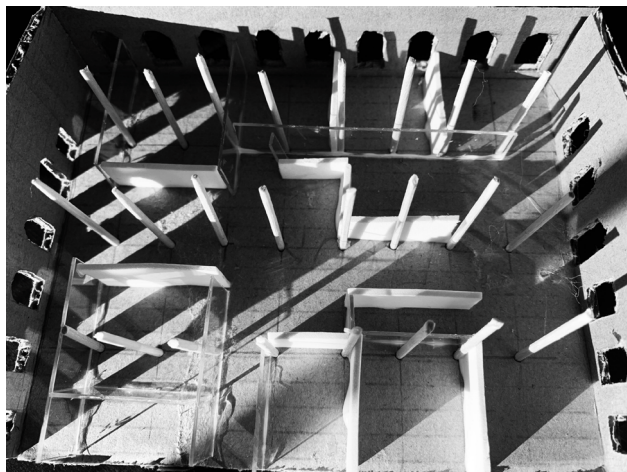




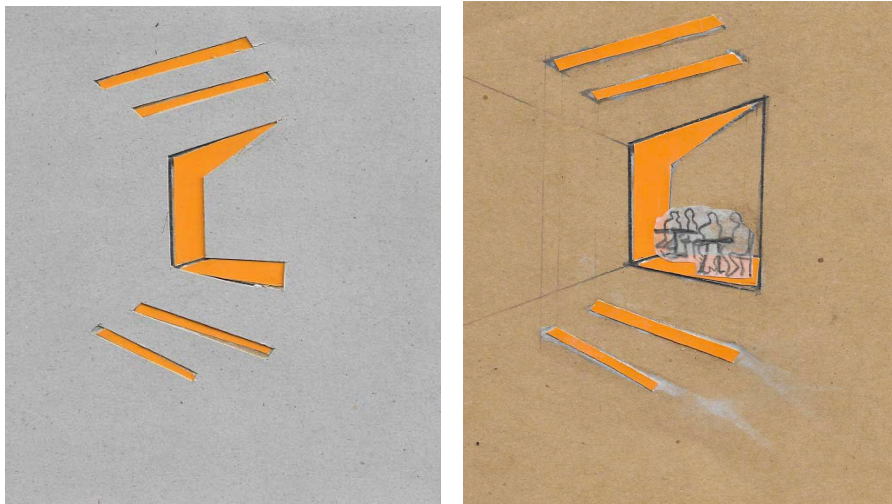


Anni Albers, Wall Hanging

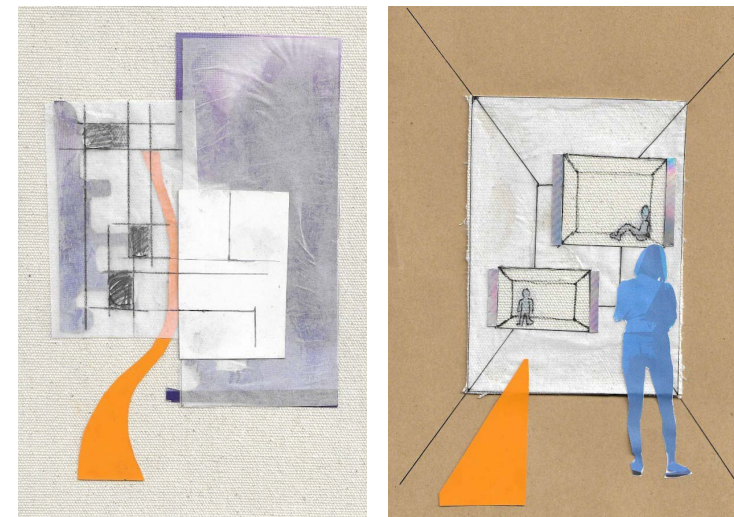




*Sketch Site Models Exploring Spatial Dynamics*

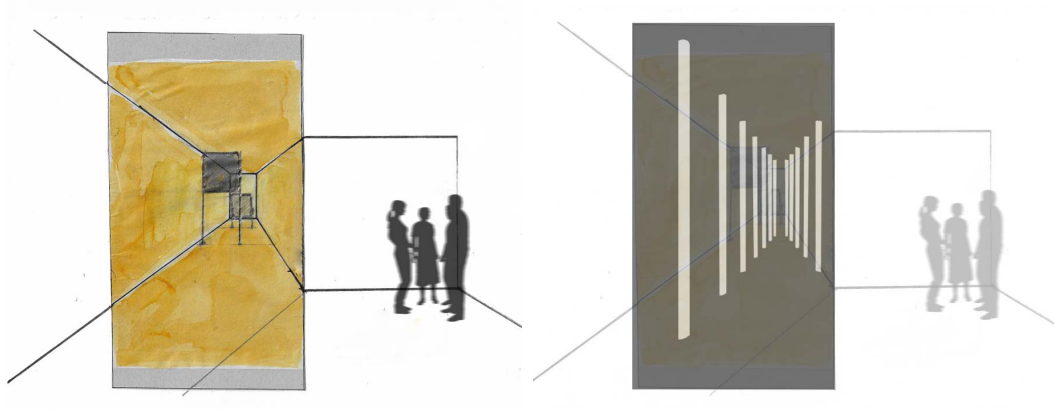


*EATING/COOKING: socialization, permeability, gathering*

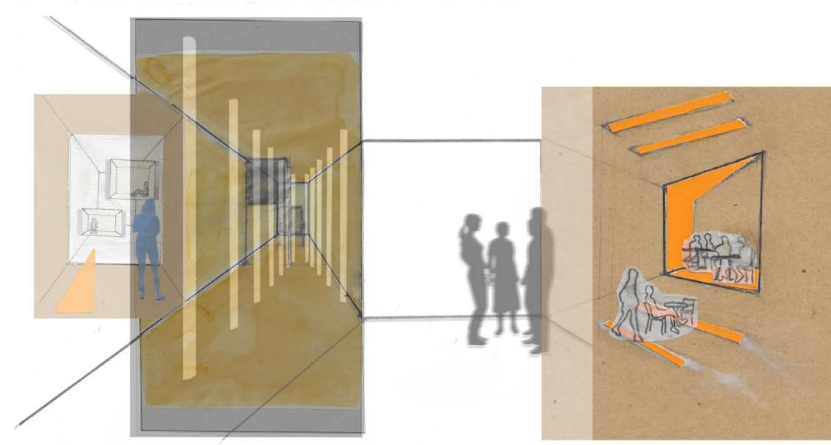


*RESTING/SLEEPING: layering, encompassing, engaging*

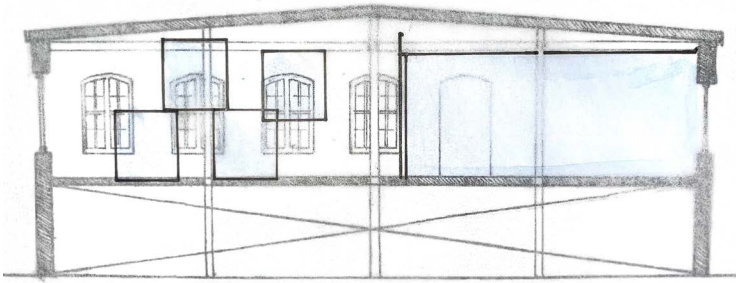
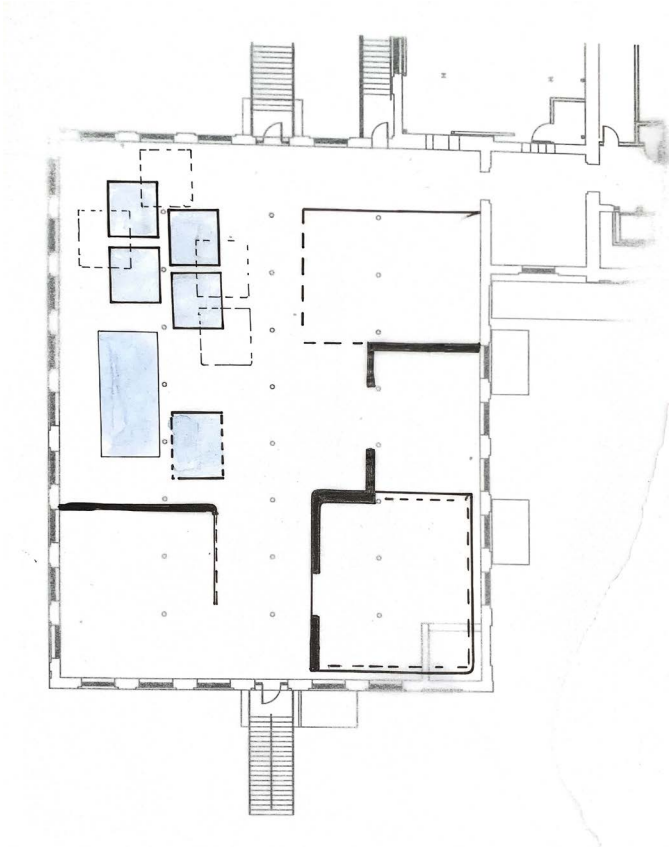




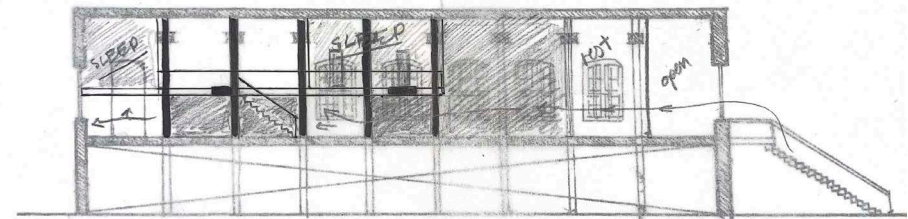
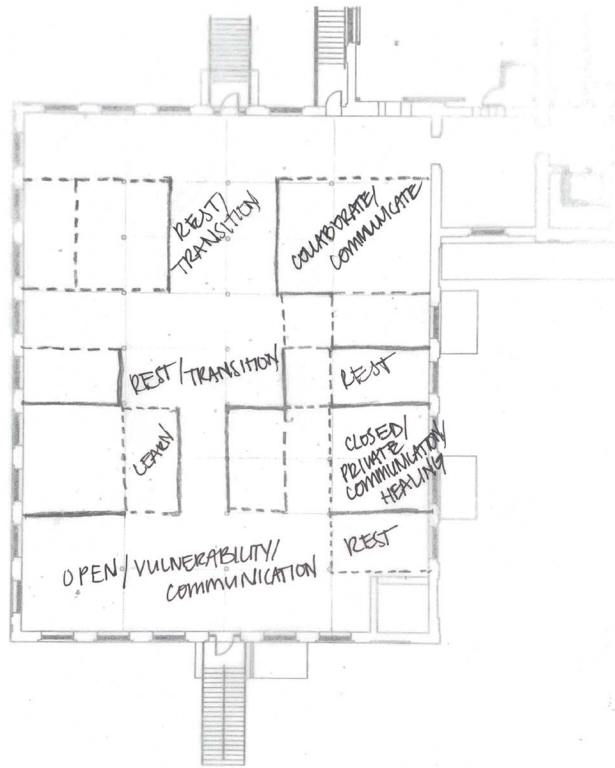
*LEARNING/HEALING: lightness, navigability, height, openness*



*Program Sequencing*



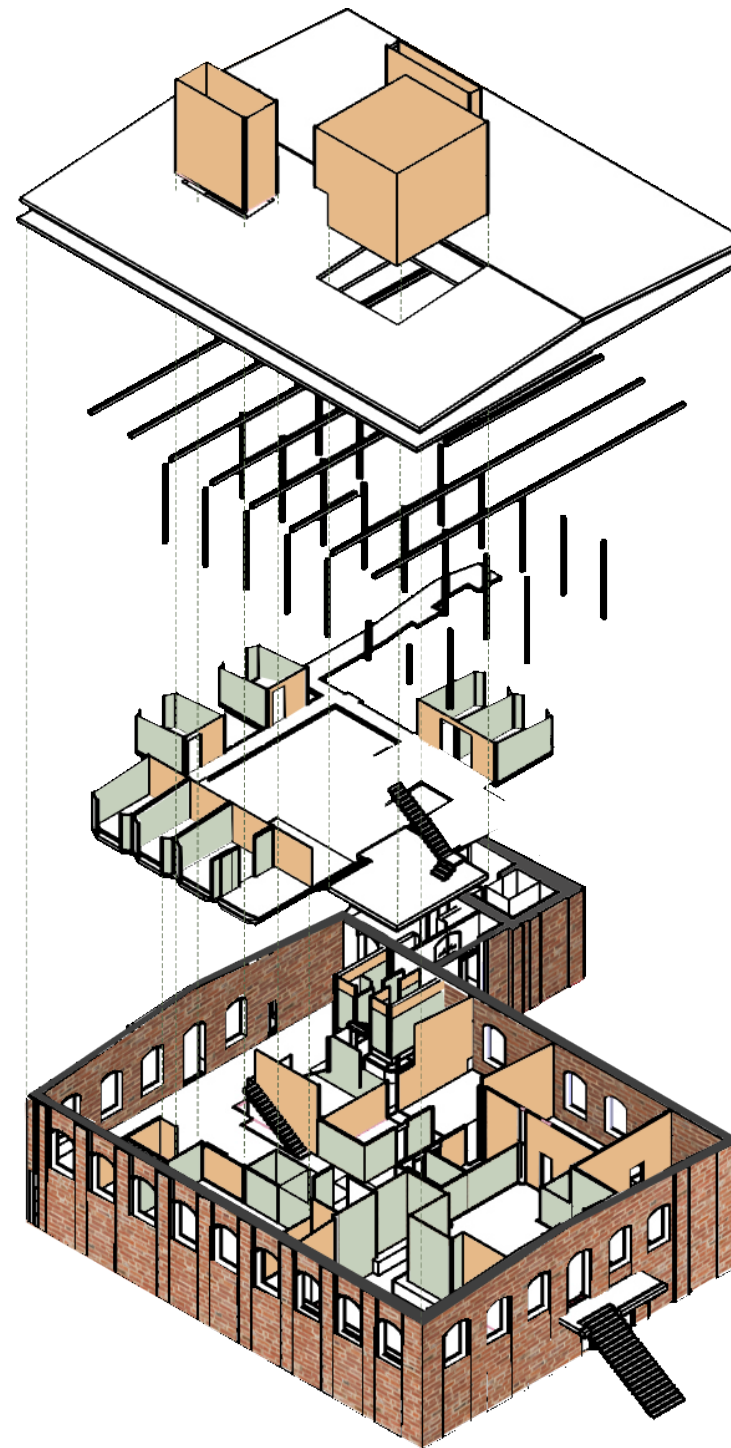
*Testing Insertions at Various Scales*



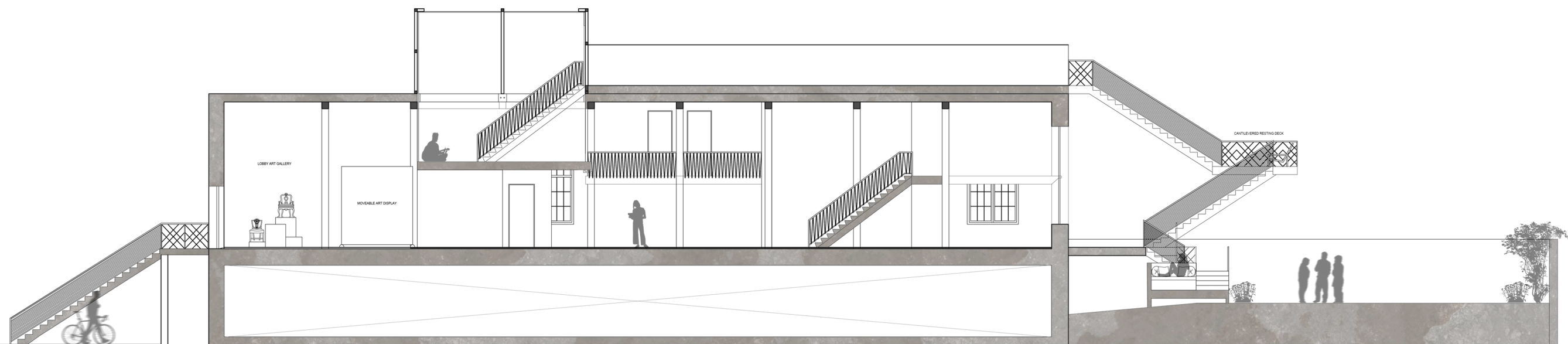
Testing the Weaving & Layering of Spaces



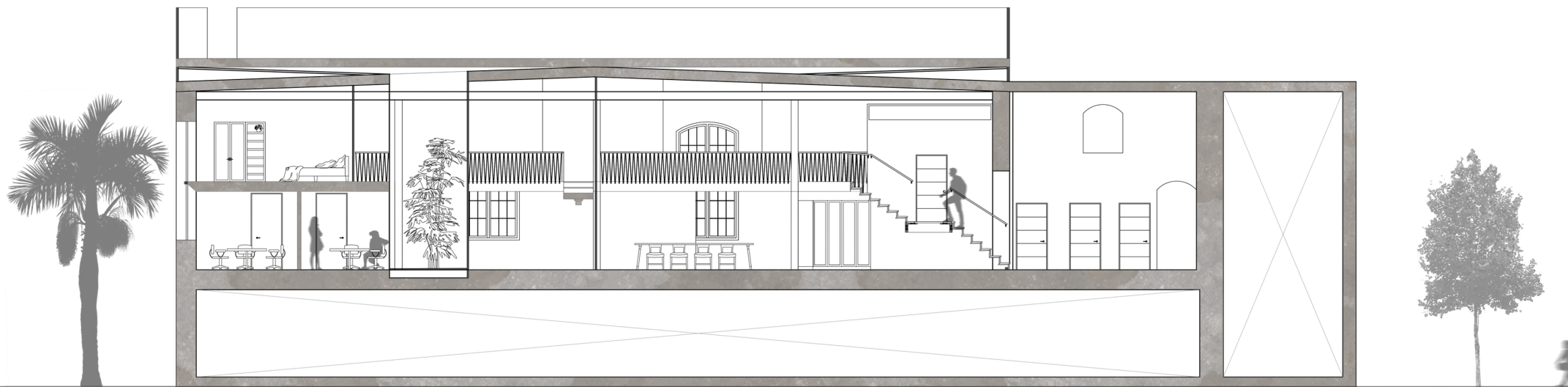
# final proposal



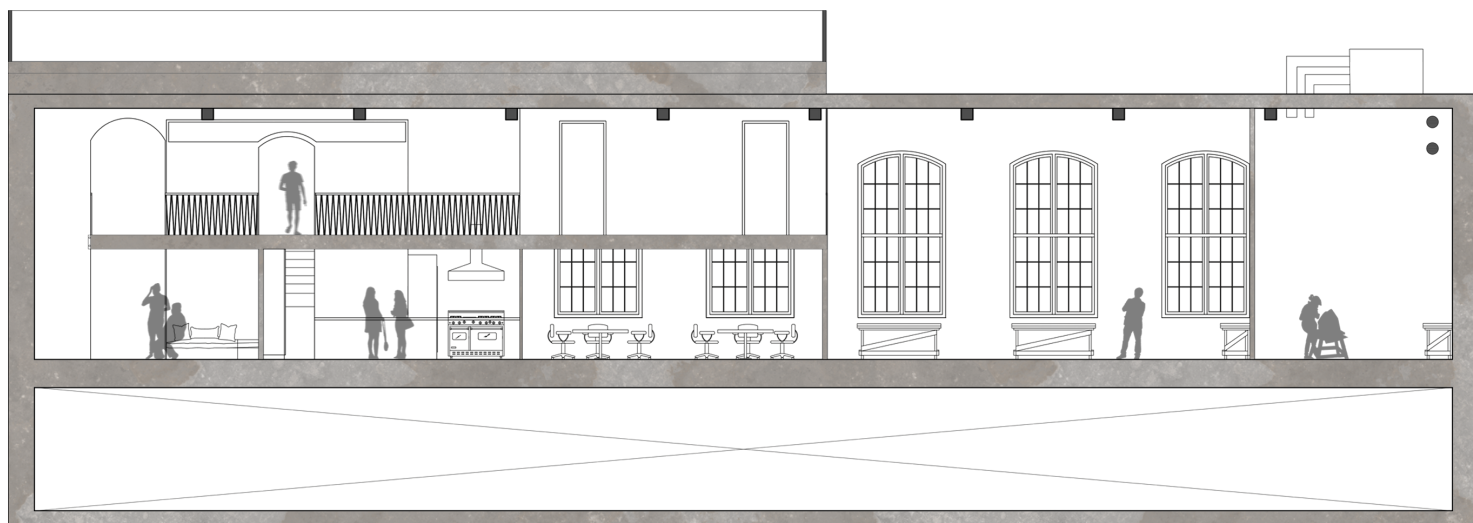




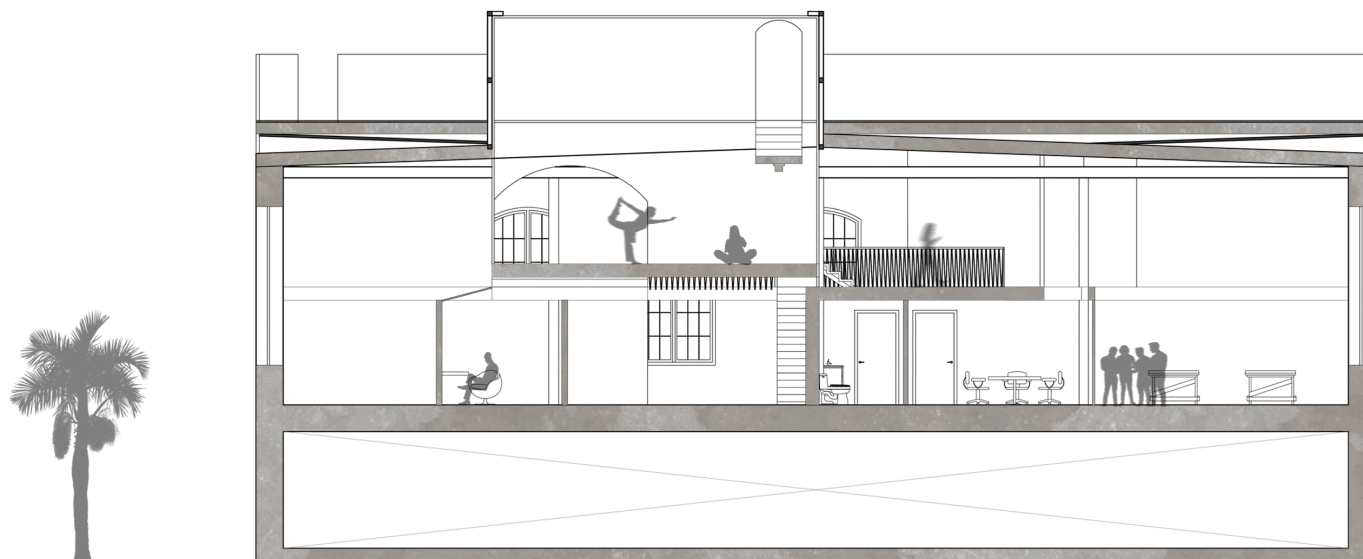




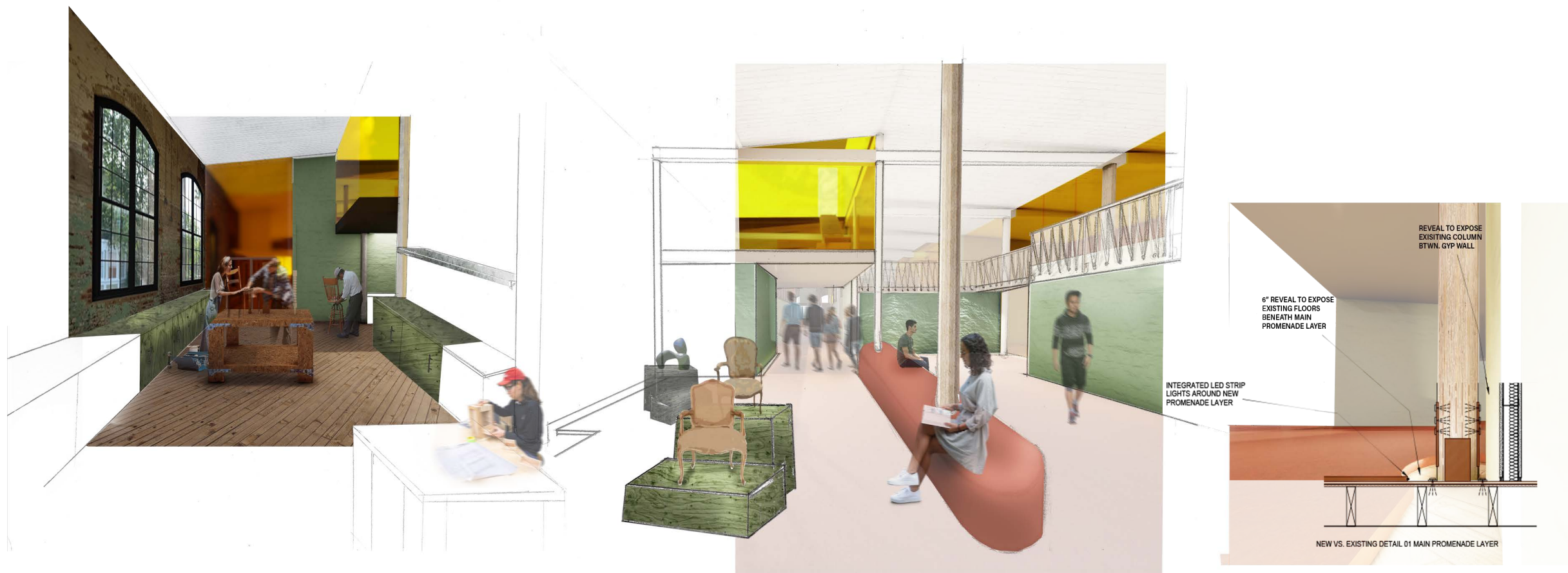
SECTION B



SECTION C



SECTION D



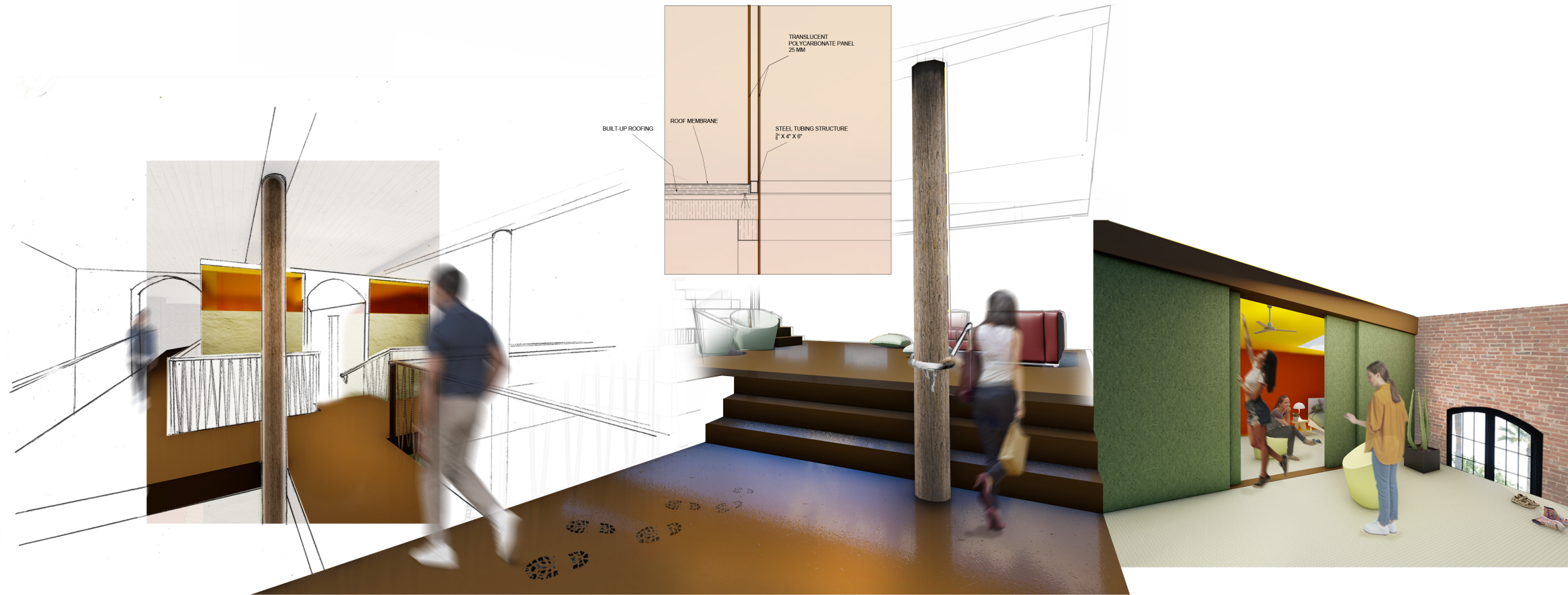
PERSPECTIVE COLLAGE: entry sequence/gallery/workshop





PERSPECTIVE COLLAGE: first floor promenade/atrium/meeting

NEW VS. EXISTING DETAIL 03  
ROOF DETAIL: RAISED LOUNGE

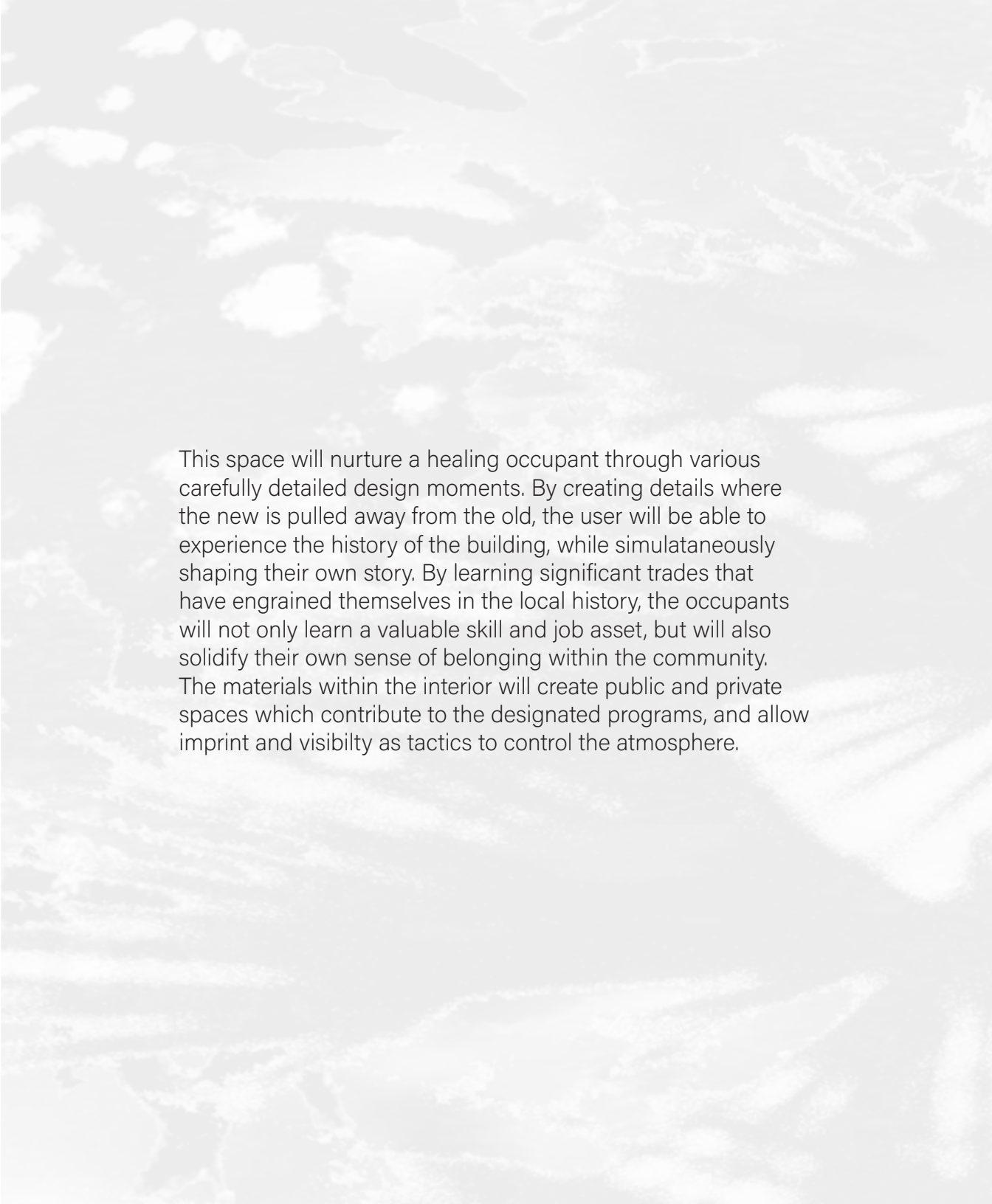


PERSPECTIVE COLLAGE: mezzanine/imprint/lounge/sleep





PERSPECTIVE COLLAGE: courtyard



This space will nurture a healing occupant through various carefully detailed design moments. By creating details where the new is pulled away from the old, the user will be able to experience the history of the building, while simultaneously shaping their own story. By learning significant trades that have engrained themselves in the local history, the occupants will not only learn a valuable skill and job asset, but will also solidify their own sense of belonging within the community. The materials within the interior will create public and private spaces which contribute to the designated programs, and allow imprint and visibility as tactics to control the atmosphere.







2021//Amanda East