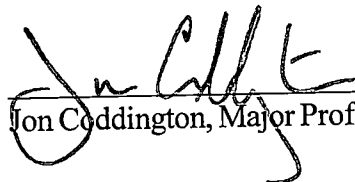
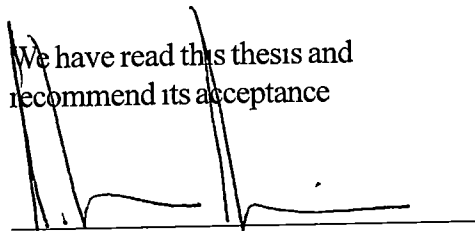


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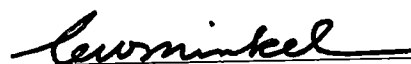
I am submitting herewith a thesis written by David Cobb entitled "Designing Meaning: The Development of Narrative in Architecture" I have examined the final copy of this thesis for form and content and recommend that it be accepted in partial fulfillment of the requirements for the degree of Master of Architecture, with a major in Architecture.

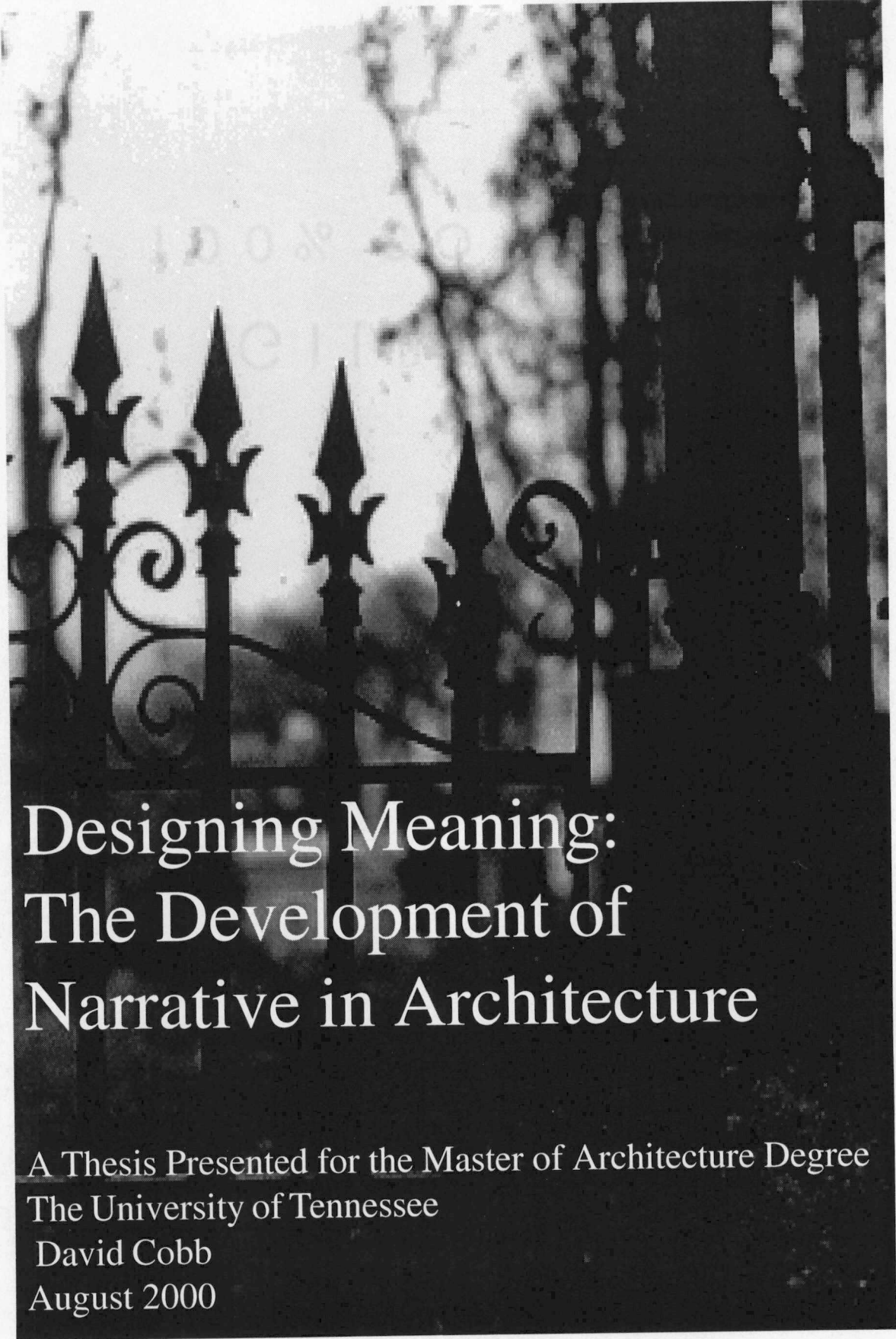

Jon Coddington, Major Professor

We have read this thesis and
recommend its acceptance




Accepted for the Council.


Associate Vice Chancellor and
Dean of The Graduate School



Designing Meaning: The Development of Narrative in Architecture

A Thesis Presented for the Master of Architecture Degree
The University of Tennessee

David Cobb
August 2000

Dedication

If any portion of this work
is worthy of praise, give
God the glory.

Acknowledgments

This endeavor would have not been possible without the support and encouragement of many individuals. In particular, I would like to thank my committee members Christina Betanzos and Adam Drisin for their time, patience, and meaningful contributions to this investigation. Thanks also goes to Tracy Moir-McClean for her diligence, thought provoking conversation, and tireless efforts to see this investigation grow into a true exploration of architectural theory.

Words cannot adequately express the appreciation and admiration I hold towards Jon Coddington. His knowledge is surpassed only by his passion; a passion whose breadth has forever altered the way I view the world around me. It was a genuine honor to work along someone of such integrity, but an even greater honor to call that same person a friend.

I must also give thanks to all my friends and family for it is only through them that I have achieved and have made me the man I am. To each of them I am grateful for their love and support over all my years. I would also like to especially acknowledge fellow candidates Jeff Ervin and Todd White for three years of encouragement, assistance, advice, and endless days of laughter in matters both professional and private. Only now am I beginning to understand how God works through those around in your march through life and how blessed I truly am.

Thesis Statement

All architecture conveys meaning through the memories and associations of an occupant's perception regardless of the designer's intention to avoid such symbolic intention. However, architecture is pre-linguistic; it is first experienced and then explained. This thesis proposes that it is narrative which can link experience to meaning

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Chapter I

Introduction



Introduction

Storytelling or narrative is one of the world's oldest art forms of literary communication. As such, it is a tool that has been utilized by musicians, painters, sculptors, and playwrights over the centuries in an effort to communicate the story, or meaning, that is the impetus for the creation of each. Architecture too carries a wide variety of meanings that are derived both from the designer's intention and the memories and associations of those who actually experience the architecture. This thesis will explore how architects can use narrative as a method of providing a more specific symbolic meaning through a deeper understanding of the relationship between signifier, signified, and the memories and experiences of those who will receive the signs.

It seems as though the many buildings that attempt to provide a specific symbolic intention are often those with more civic, cultural, or institutional programmes. But what has not been explored for its narrative possibilities to the same degree as those civic artifacts is the architecture that we engage with on a daily basis. Could not our homes, offices, the places we shop, or the place we park our car benefit from the intentional hand of the designer applying meaning through narrative? This use of narrative is important in its ability to directly and genuinely engage a person in his or her immediate environment and resists the modern technology in our electronic age to be anywhere but here. This type of exploration is important primarily as a catalyst in the search to create such buildings; buildings whose purpose is not necessarily civic in nature, but that still derives a richness from the various layers of form, space, function, and meaning as found in those civic places.

But why use narrative as a tool to create these "meaningful common" places? Much of the contemporary built environment has developed through and celebrates technology and has been born out of the abstraction that has become such a large part of the arts and our culture in the twentieth century. This pervasive modern condition has led to the creation of many places

that communicates no level of intended meaning beyond that of their technological origin or physical creation. Without this communication of meaning, it can be difficult for a building's inhabitants to form a connection, be it emotionally or intellectually, with place or the architecture that surrounds them. While we can still observe and appreciate architectural works that are innovative relative to the application of technology and the uniqueness of the spaces they create, establishing an emotional bond between humanity and the built environment is critical to a meaningful built environment that has the possibility to survive and sustain over time. Whether ancient or modern, architectural works survive, culturally speaking, because they do more than provide for places of worship or act as a keeper for historical artifacts. Buildings are sustained and remain vibrant because of the connection they make with inhabitants and their memories, associations, and experiences. And it is through the ancient communicative form of narrative that we may find the basis of human understanding relative to one kind of built environment.

This exploration will focus on three key issues related to the use of narrative in the creation of architecture. (1) the role of architectural sequence in establishing a narrative experience and the development of signs; (2) the use of materials and their form working in conjunction with sequence and memory to create the social contract required for the relationship between sign and receiver; and (3) how memories and associations of a building's inhabitants (the audience) can affect the design through the first two issues. These issues will be explored through the development of a building whose objective is to connect experience to meaning relative to place through the use of narrative associated with a particular place.

The functional programme for this commercial building will be revolve around the introduction of a multi-level public bookstore and the development of a new home for the staff of the *Metro Pulse* in downtown Knoxville. The bookstore consists of a variety of narrative

elements aimed at re-engaging the citizens of Knoxville with their city. The *Metro Pulse* area will provide facilities for the editorial, layout, sales, and marketing staff of the *Pulse* as well as space to house the archives for the staff and the public.

This design investigation is intended to provide insight into how buildings can communicate narrative linked to functional programme to become an integral part of the society in which they are rooted. Through this effort, architects can return to creating not just architectural objects, but an architecture of place that has the capacity to sustain itself by linking experience to meaning through narrative.

Chapter II

Supporting Argument



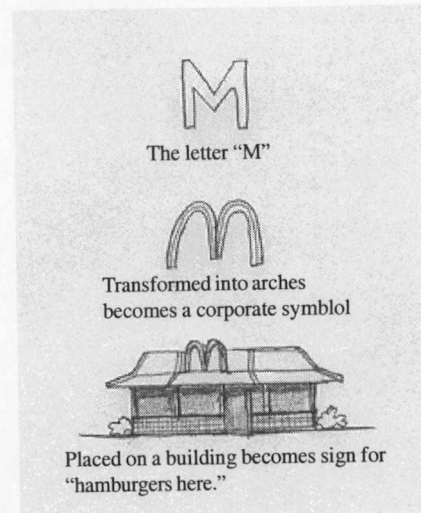
Meaning In Architecture

If this thesis proposes to derive a level of meaning in architecture through the use of narrative, one must accept the premise that architecture itself is capable of communicating or carrying meaning. This issue of meaning in architecture has been debated extensively for centuries, however probably no more so than since the arrival of the modern movement and functionalism during this century. Architecture as developed by architects such as the early work of Le Corbusier and Gropius and espoused through historians like Giedion and Pevsner, celebrates the machine and speaks of an architecture that is not a matter of superficial styling and cosmetic attachments, but as a way of building that reveals architecture in its most functional form (Broadbent, 137) In this manner, a building speaks only of itself and its architecture and is never intended to become a carrier of meaning. Ironically, many of the surviving of these 'machines for living' have become magnificent symbols of the early part of this century and the modern movement, themselves becoming signs of the very thing they were not supposed to be. This alone seems to validate Geoffery Broadbent's belief that all buildings carry meaning regardless of an architect's intention and that architects must strive to understand the processes by which such meaning is ascribed. (Broadbent, 125) Even the functionalist Pevsner later admitted in his *A History of Building Types* that, "every building creates associations in the mind of the beholder,

whether the architect wanted it or not.”(Broadbent, 125)

Historically, meaning in architecture was delivered by means of a process which moved from an understanding of form toward an understanding of the expected use of the form; however, the modernist thought assumes that forms alone are meaningless. The development and transmission of meaning in architecture enriched by the emotions and images enriched by the associations of the perceptor. Form only affects perceptions through what it represents to each individual. As such, individuals must use a system of memory in perceiving a building in much the same way as one uses an order of memory in the service of understanding meaning in literature. It is here where the first parallel between architecture and language can be drawn and the reading of architecture as text can begin.

However, there exists a substantial gap that separates language and architecture. Broadbent recognized the importance of the “social contract,” a set of conventions that allows the linguistic sign to function and produces consensus about meaning in language, in “A Plain Man’s Guide to the Theory of Signs in Architecture.”(Broadbent, 133) However he believes that this contract is absent from today’s architecture and this is the primary difference between language and architecture; though he fervently maintains that buildings can be read as signs. To bridge this gap, architec-



How associations create a sign.
Source: Author

ture must utilize a series of symbolic codes to establish its own language and give meaning to its own signs. The understanding of this coding system is critical if one is to believe, as does Jorge Silvetti, that the production of “building” and the production of “meaning” are both parts of architecture. (Silvetti, 384) The study of semiotics is a way to deepen this understanding of the production of meaning in architecture through the development of such a code. (Agrest and Grandelonas, 111)

Semiotics

Semiotics is the science of the different systems of linguistic signs concerned with the nature of signs and the rules governing their behavior within a system. Thus, semiotics is involved with signification or the production of meaning through the relationship between two components of the sign, the signifier and the signified (Agrest and Grandelonas, 115) There are three basic dimensions to the study of semiotics: pragmatic, semantic, and syntactic.

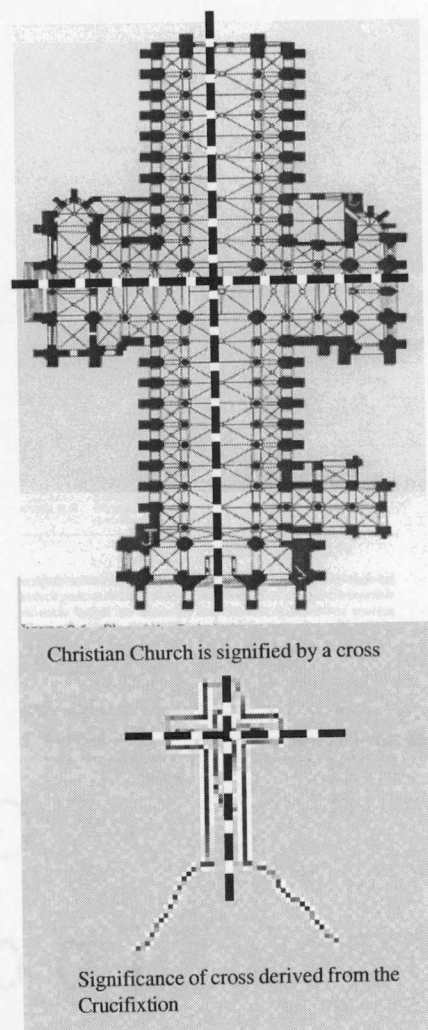
Architectural pragmatics deals with the origins, uses, and the effects of signs in relation with the behavior in which they occur. In other words, it is concerned with the way the architecture, as a sign, affects those who use the building (Broadbent, 127) This search into affect of signification is much broader than visual alone. It is concerned

with every single facet in which architecture carries meaning for an individual; any element such as visual, acoustic, or thermal that can be received by one of the senses and translated according to the observer's personal experience. As one could imagine, this is a very difficult science to measure empirically. However, physiologists, psychologists, and physicists have all worked in various capacities in this field in an attempt to measure and record the multitude of physical and emotional responses to a building. Furthermore, many studies have included attempts to actually analyze and catalogue what buildings and their various elements actually "mean" to people.

Semantics in the most simple terms is concerned with the ways in which signs actually 'carry' meaning. As explained by the Swiss philosopher Ferdinand de Saussure:

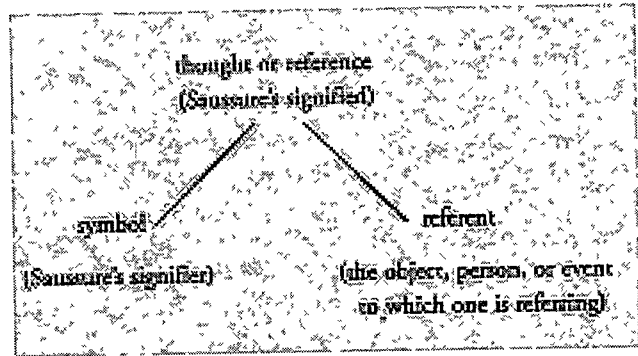
"...in all matters, but particularly in architecture, there are those two points: the thing signified and that which gives it significance. That which is signified is the subject of which we may be speaking; and that which gives it significance is a demonstration of scientific principles." (Broadbent, 133)

In this relationship, the signifier consists of some material representation of the signified, the concept to which the sign, or word in language, refers. As was previously mentioned, this concept of signifier and signified must be formally united by social contract in order for the sign to carry meaning



Relationship in Christian Church between the signified and that which gives it significance Source: Author

for the observer. In language, the relationship between word and concept was initially quite arbitrary. Broadbent explored the condition of why English speaking people refer to a particular animal as “bull” while the French call it



Saussure's relationship of sign and symbol. Source: Broadbent

“boeuf” and Germans refer to it as “ochs” Though initially arbitrary, he states that now a social contract exists between all English speaking people that the word “bull” will be used to describe this particular animal and no one can change this contract unilaterally.(Broadbent, 133) However, no such absolute contract exists to the meaning of architecture. As such, semantics studies the variety of ways in which signs act within the framework of architecture to develop meaning. For example, a door, both the expression (form) and the content (action), fuse together to generate binary oppositions. Some of these oppositions could be: door/wall, present place/future place, or separation/connection Thus the sign ‘door’ must create a contract through its relationship to other architectural signs to create a context of codes. It is through this context of codes that architectural signs acquire meaning.(Grandelonas, 203)

Syntax is concerned with the structure of sign-systems much like the way words are grouped together to form sentences. This syntactic approach, however, is not concerned with the specific signification or their effect those meanings

have on those who interpret them.(Broadbent, 130)

Saussure draws an architectural analogy to illustrate how the syntactic and the semantic interrelate.

“From the associative and the syntagmatic point of view a linguistic unit is like a fixed part of a building, e g.: a column On the one hand the column has a certain relation to the architrave that it supports; the arrangement of the two units in space suggests the syntagmatic relation. On the other hand, if the column is Doric, it suggests a mental comparison of this style with others (Ionic, Corinthian, etc.) although none of these elements is present in space; the relation is associative (semantic) ”(Broadbent, 130)

Much like a sentence takes form based on the relationships between it's constituent parts of noun, verb, adjective, etc., some architects believe that a building may take form based upon a similar development of rules of generation (transformation). These rules of generation are founded in the innate understanding humans already posses for generating sentences in language with meaning in architecture. Furthermore, these rules have been expressed by architects such as Eisenman in the form of algorithms that they believe can be utilized to generate a “correct solution” to the forming and clustering of spaces and forms. As such, a purely syntactic approach can be a heavily mathematically based approach in determining the rules by which architectural spaces and forms can be arranged.

Representation

The appearance that a sign takes is also a paramount issue when determining not only what, but also how signifiers are represented in the service of conveying meaning in architecture. Representation itself is complemented by the notion of sign but it is architecture that provides the real context where representation is made possible (Grandelsonas, 2008) One school of thought on representation is that of the decorated shed as proposed by Robert Venturi. In this model, Venturi observes that some building's architectural qualities of space and structure are clearly subservient to the symbolic content as it is applied decoration rather than integral ornament. As such, it remains information with no ability or ambition to be transformed into knowledge or understanding. In Venturi's notion of the "decorated shed", we see a call for the most literal application of signage to the architecture as the method of conveying the meaning with the decoration relating little, or not at all, to the structural form and fails to address how information is transformed into meaning. The result of this position is one that begins to relate very closely with the study and use of iconography that can become direct metaphors of the signified.

Conversely, the work of architects such as Eisenman have been more stringently targeted at addressing the basic ques-

tions of language and representation that exists through the articulation and configurations of architectural elements. As such, Eisenman is attempting to enclose all meaning within the form or formal organization so that the meaning becomes intransitive. In this condition, forms are no longer a “means toward an end,” a representation of something, but an end in themselves. (Grandelonas, 203) The question this self-sufficient approach raises is that of whether a building is enough to make a coherent statement or is it dependent on its surroundings and/or culture to be a plausible and sustaining narrative?

Furthermore, Eisenman’s position still ignores the notion that the building can and will carry meaning outside of its formal arrangement. For example, for many individuals a church symbolizes Christianity and would do so regardless of any spatial arrangement developed through syntactic development. In this case the social contract of what a church represents, though not culturally absolute, can supersede the form of the architecture.

Thesis Exploration

The question now becomes how this thesis will deal with the broad study of semiotics in developing meaning through architectural narrative. Since it is now understood that the memories and personages of the various perceptors of architecture can allow for any number of readings of mean-

ing and given the fact that it is not possible to control absolutely the variety of readings by the perceiver, this thesis will limit its study to the role the designer plays in developing the code for narrative aimed at linking meaning and experience.

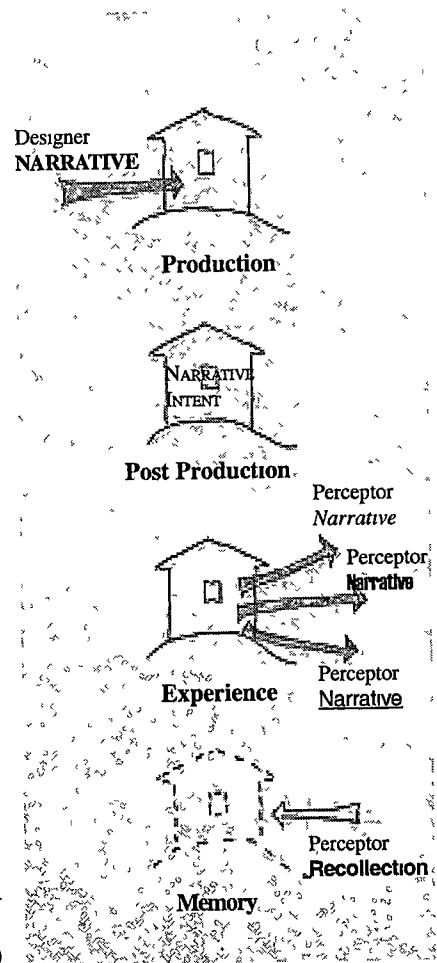
Given this objective, it seems obvious that the study of semantic development is key for this study. Though the pragmatic or phenomenological aspects of building are inherently important for linking experience and meaning, the full development of a framework for such a study are well outside the bounds of available expertise and simultaneously fail to address how narrative is actually communicated to an observer. Furthermore, the purely syntactic approach to developing architecture fails to acknowledge the reality of three-dimensional expression and , continues to resist the fact that all architecture carries some outward meaning based on the individual observer. Additionally, an architecture that attempts to speak only of itself denies itself to the vast majority of the population by requiring the reader be trained in and maintain an intimate knowledge of the symbolic universe of the architectural profession's own specialized language of design fundamentals. This is an unacceptable condition for a designer who seeks to potentially provide additional layers of meaning for a building's occupants knowing that both people and buildings always reside within larger contexts. With these goals

and the knowledge that inevitably all buildings 'carry' meaning in the semantic sense, the semantic approach becomes the most critical component to explore in the semiotic delivery of narrative through architecture. However, this is not to say that the semantic approach can not derive additional richness from the pragmatic and the syntactic. The pragmatic could also be viewed as a tool for the arrangement of spaces that serves both function and the basis for a sequential narrative while the syntactic may be incorporated in the larger contextural associations that allow for a common "sentence structure." This in turn will allow for the exploration of a common building becoming part of a larger historical/cultural context.

Focusing again on the semantic, it must also be determined in what way the semantic representation will take place. The notion of Venturi's decorated shed obviously will not allow for the exploration of a building whose architecture can stand autonomous of the symbolic meaning. Furthermore, this approach denies the richness that can be derived from integrating the sequence and arrangement of spaces in the service of communicating meaning. The decorated shed does not provide the framework for the observer to engage and interact with the architecture or address the issue of space as a conveyor of meaning and thus can only operate on a visual (pragmatic) level. As such, this univalent system with its straight, simple, visual analogies be-

comes boring when stripped of its actual signs. However, the overly abstract and syntactic methods as proposed by Eisenman also fail to achieve the fullest potential of this type of exploration of meaning. Here is another univalent system that is too heavily dependent upon a specific and private language of architectural design while simultaneously failing to consider the associative images that the perceptor can bring relative to the forms and sequences of the architecture. This condition could easily produce a building that becomes phenomenologically incomprehensible by the occupants

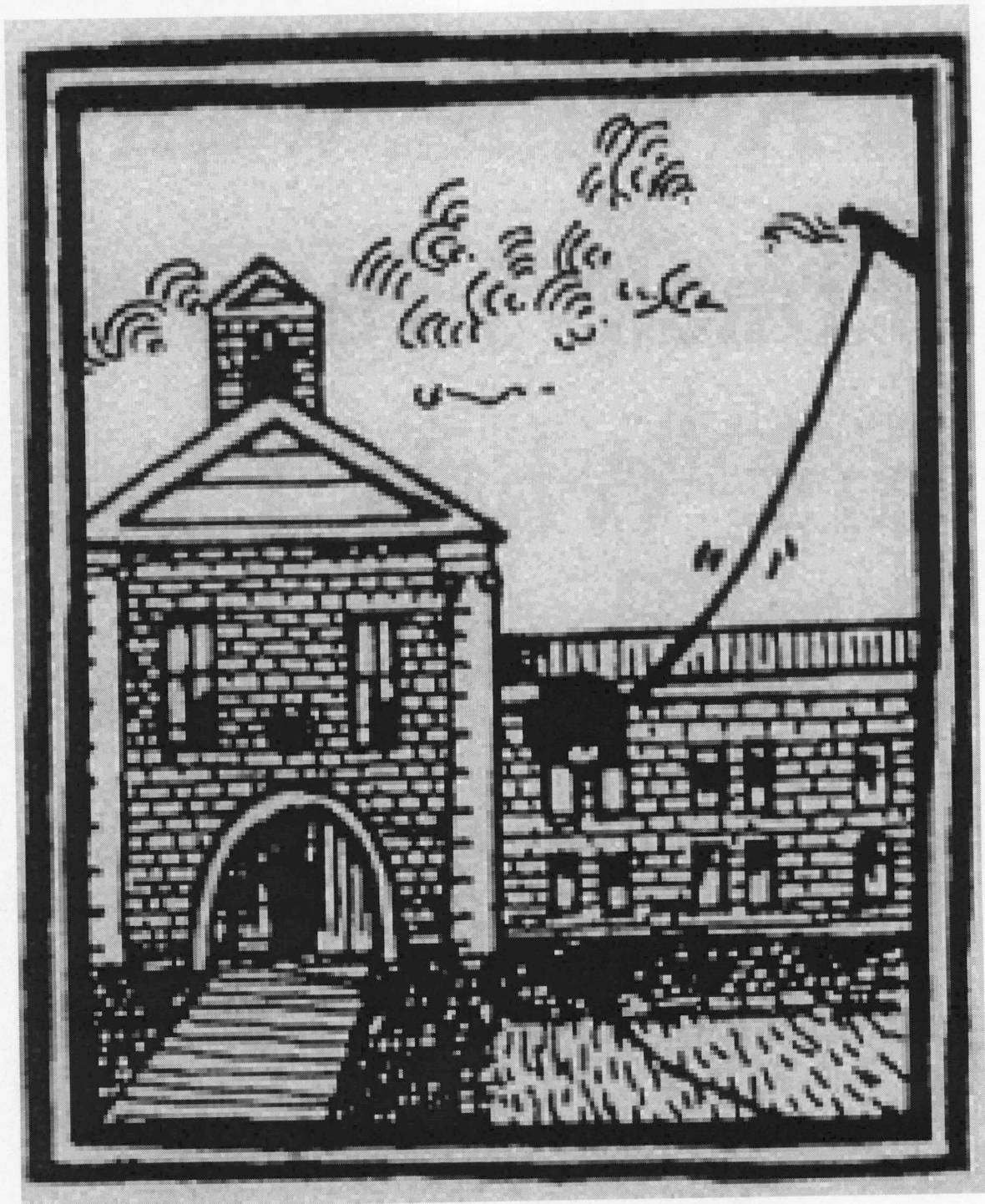
This thesis purposes that there exists a 'middle ground' between the literal sign and the abstract, a middle ground that contains both the known as well as invention (unknown) and provides the possibility of a cumulative "living" narrative that finds its roots in the everyday. It is this architecture that develops a richness by providing the tools by which to engage, explore, and understand the architecture and its meaning based on the associative images and backgrounds of the individual and each individual architectural experience. In summary, this thesis proposes that it is those individual memories and experiences that provides the significance for the architectural signs associated with the narrative.



Development of intention.
Source: Author

Chapter III

Issue Exploration: Case Studies



The main difficulty in this type of exploration lies in the fact that unlike language where the individual can use but not modify the system of language in the service of conveying meaning, the architect can and does modify the system of signs. (Agrest and Grandelsonas, 118) As such, there exists no 'cookbook' on how to approach the development of narrative through architecture. The best solution to this problem is the exploration of how form and its materiality, coupled with sequence are used to support a contract or code for the delivery of meaning in architectural projects that convey narrative as a source for their symbolic meaning. This investigation will look at three projects, the Villa Lante at Bagnaia, Terragni's unbuilt Danteum designed for Rome, and the United States Holocaust Memorial in Washington D C, all of which develop and utilize their own unique semantic code to provide a visitor the opportunity to engage in a process of discovery of the contextual narrative that motivated the designer's creation.

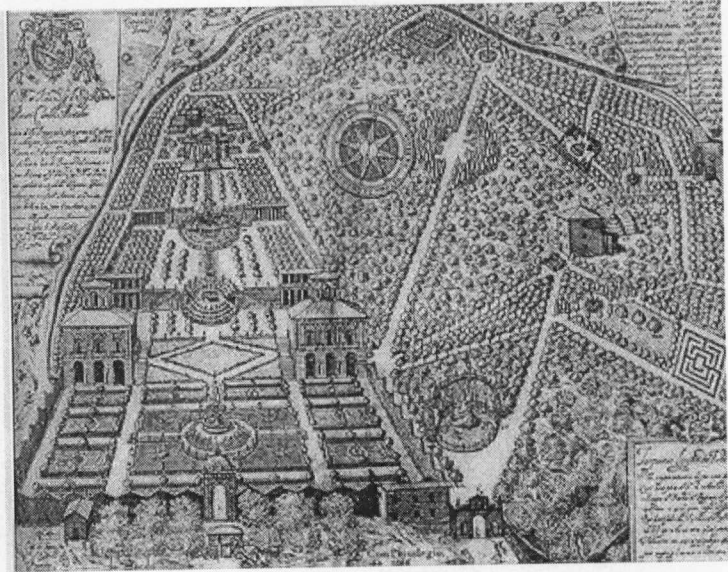
The Villa Lante

At first glance, the Villa Lante at Bagnaia is seemingly like many other Renaissance gardens developed in the sixteenth century and later. With its combination of fountains, architectural elements, and formal and natural plantings, it seems like a typical garden that is often associated with estates built during the Renaissance. However, a closer inspection of its constituent elements and their arrangement

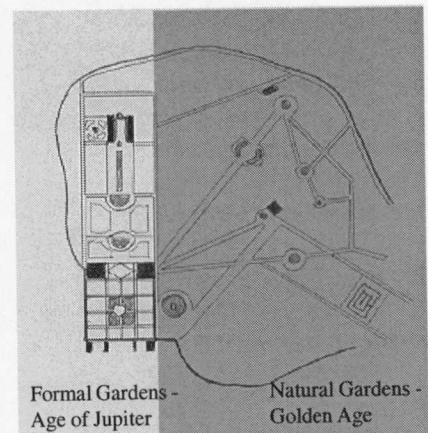
reveals that the entire garden is actually a narrative allegory for the basic opposition between art (man and civilization) and untouched nature that was often the subject of Renaissance painting, sculpture and architecture.

The premise, or narrative, behind the Villa and its garden is the juxtaposition between the Golden Age of nature, a nature untouched by man, and the Age of Jupiter, an age considered synonymous with the present age and the toiling of man in working the earth. At the villa, this juxtaposition is made between the natural woods that represent the Golden Age, and the terraced and symmetrical garden, representing the Age of Jupiter. However, to tell these opposing stories of life with nature, the gardens of the Villa Lante does not follow a defined linear narrative sequence, but rather develops the theme of the progression from nature into art with iconographic elements within a general procession through the garden. Here the collective experience of the gardens and the architecture communicate the narrative experience.

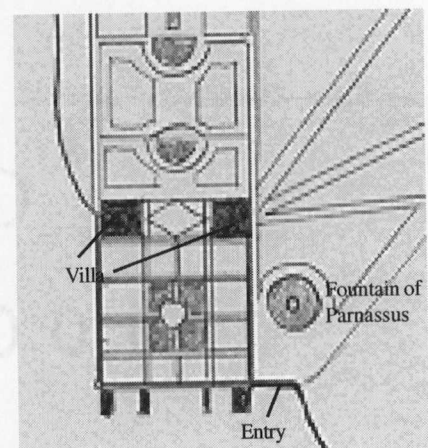
Life in the Golden Age was pure, natural, and free; a time when men lived together in peace. In the Villa Lante,



Aerial rendering of Villa Lante.
Source: Lazzaro-Bruno



Plan of Villa Lante Source:
Author

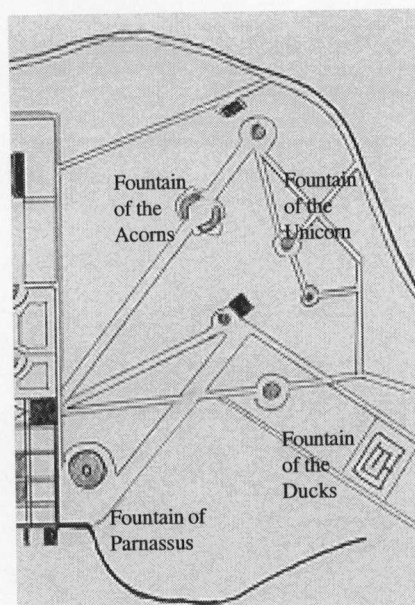


Entry Sequence to gardens.
Source: Author

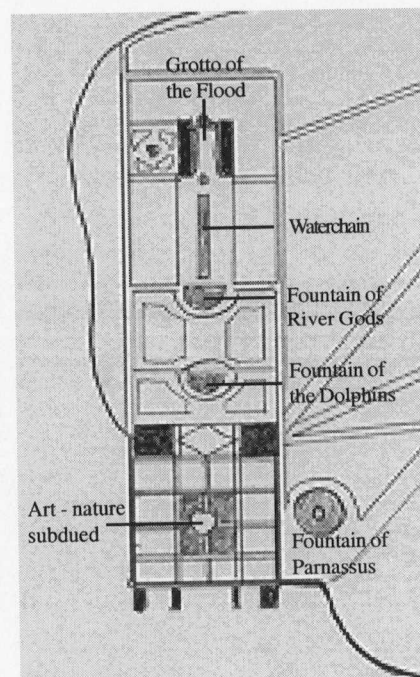
the Golden Age begins with the Fountain of Parnassus, located at the entrance to the garden, which serves to identify the whole villa as a place of contemplation under the inspiration of nature. In conjunction with the fountains iconography related to Pegasus and Mount Parnassus from mythology, the fountain's juxtaposition with the villa, home of the Muses and the place of intellectual activity, begins to make reference to the Renaissance notion of nature inspiring art. In many ways, this fountain and its relationship to the villa serves as the contract that informs a visitor of the narrative that lies ahead in the remaining garden sequence.

The remaining fountains and elements that are associated with the Golden Age occur in no specific order but all serve to reinforce various mythological tales and their association to the Golden Age. The Fountain of the Acorns, the Fountain of the Ducks, and the Fountain of the Unicorn all use mythological iconography located in the informal, wooded garden to further the analogy of the earthly paradise in an untouched nature.

Life in the Age of Jupiter was dramatically different than that of the Golden Age. Here man had to work for his survival by learning how to hunt, till the soil, and build. Because of this, man was forced to relinquish much of his freedom of his primitive condition in favor of the arts of civilization. In the formal gardens, there is a gradual acquisition of the arts of civilization as nature becomes increas-

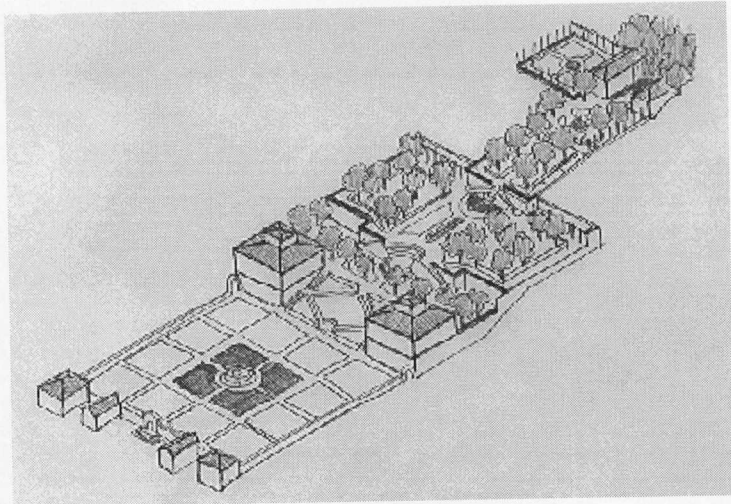


Plan of Natural Gardens.
Source: Author



Plan of Formal Gardens.
Source: Author

ingly molded by civilization into art and the Age of Jupiter. The planting decreases in naturalness and thickness, eventually becoming a highly manicured, geometric garden as it travels back toward the villa. At the transition point from the informal to the formal, atop the hill and at a point



Section of terracing Formal Gardens. Source: Author

furthest from the villa, stands the Grotto of the Flood. This grotto serves to tell the story of Jupiter's overthrow of Saturn and the end of the Golden Age (actually the Iron Age which followed the Golden, Silver, and Bronze) and the subsequent flood Jupiter used to destroy the increasingly evil world. Furthermore, it is this grotto that serves as the reservoir for all the fountains of the villa.

In the remaining formal garden, as in the informal garden, fountains, such as the Fountain of the Dolphins, the water chain, and the Fountain of the River Gods, do not follow a narrative sequence but continue to develop the general theme of progression from nature to art through the iconography of the Age of Jupiter. At the lowest level of the garden nature is completely subordinated into art. Here adjacent to the villa, is the most formal garden element with rigid geometric proportions, balustraded walkways, and an elaborate fountain. This area becomes a complete opposi-

tion to the natural state of the park whose entrance lies directly adjacent

Though the designer originally assumed that the visitor would be well informed regarding the various components of mythology that occur as iconography throughout the project and serve to actually tell the story of these Ages, the basic narrative of the relationship between man and nature is still relevant today with culture, as a sort of syntax, providing the accepted “structure” to allow for the meaning to develop and sustain. The Villa transcends time because it is not self-referential like the architecture proposed by Eisenman or pure information as championed by Venturi. Furthermore, it engages our imaginations as ask us to participate because of the eternal nature of the narrative, a narrative that speaks to all ages. The gardens at the Villa Lante is simply one age’s interpretation of that narrative.

Terragni’s Danteum

The Danteum by the Italian architect Giuseppe Terragni is one of the richest examples of architecture that links experience to meaning through narrative. The Danteum, an unbuilt project, was conceived as a celebration of the works of Dante and was intended to serve as a center of study and research for the Italian poet. However, the project was also conceived as a symbol of Mussolini’s Italy and an allegory for the resurrection of the Roman Empire since both Terragni

and Mussolini viewed Dante was a harbinger of and justification for the Italian expansionist policies of the early 1940's. In particular, the architect felt that Dante's *Divine Comedy* most closely paralleled the politics of the poet and Mussolini and as such, selected the work as the inspiration for his building

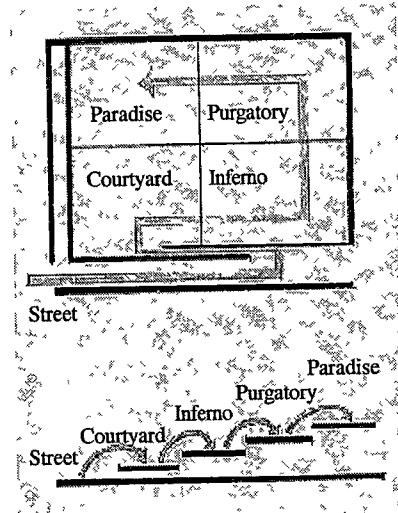
Though politically inclined, Terragni was an architect first and foremost and as such, demanded that the Danteum be a resolute piece of architecture above all else. He believed that while the building is about Dante and his poetry, it was not merely the *Divine Comedy* rendered in stone. For him, architectural themes did not grow out of the subject matter to which they adhere, but instead are independent in origin. Furthermore, he felt that neither pragmatic functions nor institutional symbolism can create architectural forms; nor is the literal sense of a building on its own terms a mere representation of the literal story of a work of literature. Rather, the Danteum would be text dependent only for its symbolic meaning. However, to create a building that was symbolic of the canticles of the *Divine Comedy*, Terragni knew he would need to rely on the perceptions and memories of the viewer. The Danteum begins with a 'spiritual meaning' (Christianity) to give it its own particular 'spiritual context' (*Divine Comedy*) and then, through form and sequence, overlays the building with 'grafted meaning' (Mussolini's Italy).

The *Divine Comedy* itself is a kind of memory book or a guide for achieving divine grace and describes one of the most elaborate architectural sequences in all of literature. To build the Danteum, he knew that he would be able to invoke the sensibilities of all Italians, who were intimately involved with the lives and deaths of Dante's characters since they were school children. Because Terragni knew this of his audience, he was able to avoid the use of literal figurative elements in the Danteum. The visitors would provide their own memories of the places and characters of Dante and would graft them to his abstract images. This illustrates the importance of knowing the audience that will perceive the symbols the designer intends to convey. For Terragni, the solution to using architecture to carry meaning in the Danteum was to utilize the experience of sequence and abstract form together to provide a coherent narrative.

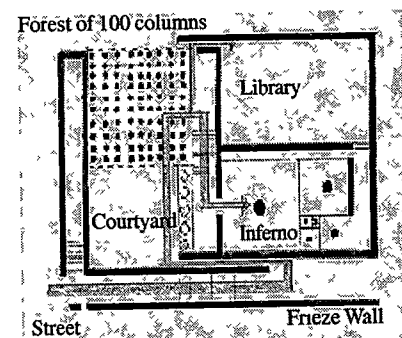
The use of an architectural sequence seems like an obvious method for conveying the narrative of the journey from Inferno to Paradise given the highly descriptive architectural journey of Dante as provided by the *Divine Comedy*. As such, Terragni uses a specific sequence of spaces to create a setting for the poem. Additionally, this sequence becomes the foundation for his establishment of the semantic intentions for the building and is a key element in the allowing the visitor to perceive the signs of the architectural forms as the language of Dante's poem.

The first element in the sequence of the building is a free-standing wall that is parallel to the front of the building which displays a long frieze of relief sculptures. This wall is an immense blackboard filled with 100 marble blocks, equivalent to the cantos of the *Comedy*, each block in size proportional to its place in the scheme of its canto. Furthermore, the verses containing the allusions, the references, the allegory to the empire is incised on the façade within the blocks corresponding to the canto from which each is derived. As such, this wall becomes the 'Rosetta Stone' for the entire Danteum as it establishes the social contract between the viewer and building by informing the visitor of both story and symbol. This is the only location in which Terragni opted to use more literal (ala Venturi) signage to establish meaning. However, this move allowed him to more fully utilize abstract forms and images in other sequences of spaces that could then be grafted over by each visitor's own memories and meanings within the limits the frieze wall established.

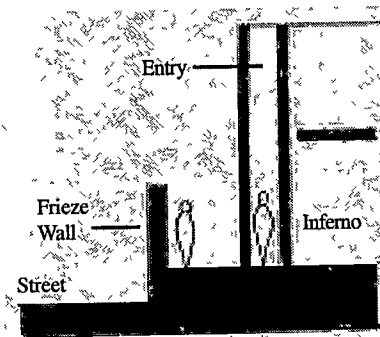
The entrance to the building is located parallel to and behind the façade between two high walls of marble, further restated by another long wall parallel to the front. This is an effort to correspond to Dante's concept of "justification" through the manipulation of entry. This sequence established the characteristic of pilgrimage that visitors must make by forcing visitors into a single file procession, guided only by



Circulation and ascent diagram through Danteum.
Source: Author



Entry Sequence from street to Inferno/Library. Source: Author

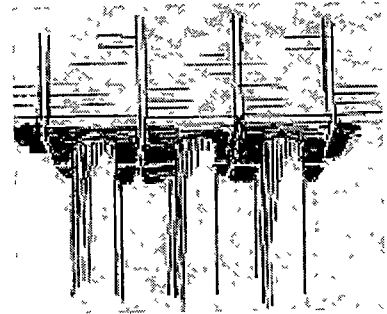


Section through entry from street. Source: Author

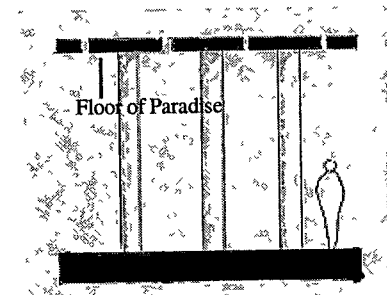
the intense sunlight from the courtyard ahead. Upon entering the courtyard, the visitor discovers a 'forest' of 100 marble columns that are representative of the forest Dante entered at the beginning of the *Comedy*. Each column supports a capital that is used to support the floor of Paradise above which contains strips of glass between the capitals

From this point the visitor, may enter the study center of the building or continue Dante's journey by passing five, freestanding statues that are placed in front of only the only doorway portal in the entire building. These statues represent the damned writhing in agony and are a prelude to the "gate of hell" represented by the portal behind. Of particular interest here is the fact that Terragni elected not to use the famous inscription, "Abandon all hope, ye who enter here" that Dante had described in the *Comedy* as being placed above the portal to Inferno. Rather, Terragni preferred to rely on the knowledge of the observer to fill in the characters and allegories using their own knowledge and the context established by the frieze wall while traversing his abstract spaces. In doing so, he creates an experience that makes the user actively participate in the architecture rather than just passively receiving it

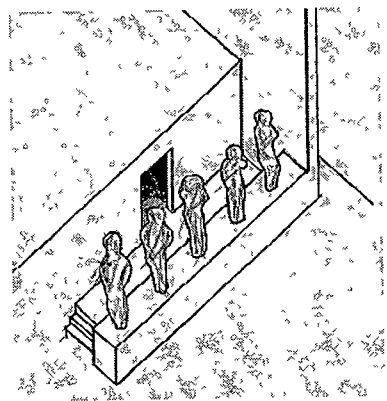
Referring to the space dedicated to the Inferno Terragni remarked,



Forest of columns supporting Paradise. Source: Author



Section through forest of columns and floor of Paradise. Source: Author



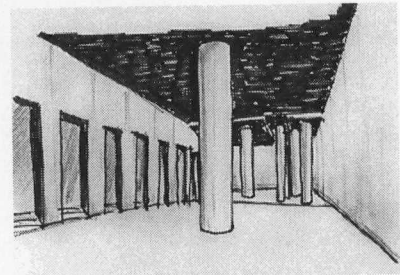
The five writhing statues at the portal to Inferno. Source: Author

“The spiritual reference and direct dependence upon the first canto of the Poem must be expressed in unmistakable signs by an atmosphere that influences the visitor and appears to physically weigh upon his mortal person, so that he is moved to experience the ‘trip’ as Dante did.” (Schumacher, 49)

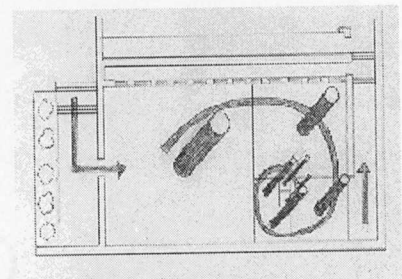
To achieve the story of Inferno through the associations of the viewer, Terragni stimulated the feelings of separation and isolation through the use of discrete natural light from slits in the ceiling and the shifting geometry of the room structure. The Inferno room is made up of seven squares that are disposed in a descending spiral. Each square contains a single column that connects the identical squares of floor and ceiling and have a thickness that is proportional to the weight they carry. Together, the seven squares and columns become infinite in number by the imaginary line that collects the group in a spiral. Here Terragni is again relying on the observer’s perceptions to complete the imagery of Inferno and demanding their active engagement of the narrative. As Terragni stated:

“If the Dantesque Inferno, for instance, were to be plastically delineated by a series of diminishing rings in the form of a funnel, ending in the vertex of the Devil, with the intervals, jump, bridges, rivers, etc., so admirably described by the *Divine Poet*, this would almost certainly not create the exciting effect because the presentation would be too literal a version of Dante’s description.” (Schumacher, 51)

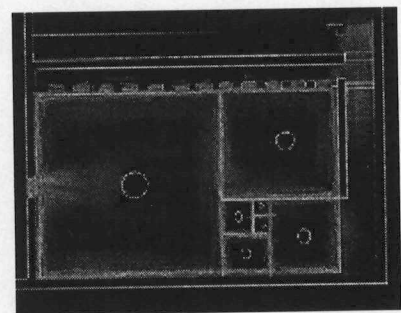
The transition from Inferno to Purgatory is made through the corner of the first space and requires the visitor to climb



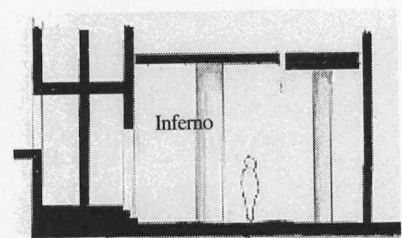
Interior Perspective of Inferno.
Source: Author



Entry/Circulation through Inferno marked by columns/floor slabs. Source: Author



Play of natural light from slits in ceiling of Inferno to aid in marking circulation. Source: Author



Section through inferno.
Source: Author

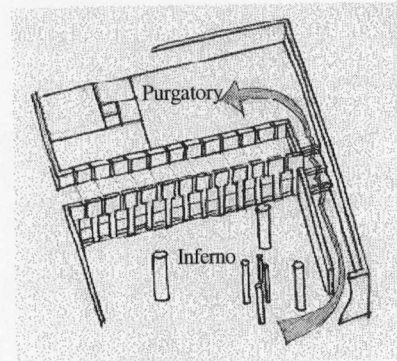
a long, stepped ramp to enter the second space. Here the sequence adds to the narrative experience by literally requiring the visitor to slip out of the confines of the Inferno and rise up, with a degree of effort, to the greater promise of Purgatory. The room itself, though identical in size to Inferno, is of a noticeably different atmosphere as they very massive ceiling of Inferno gives way to a more open view to the sky. However, the views here remain framed.

The Purgatory room is divided up into seven squares that are identical to the seven square of the Inferno thus utilizing the visitors memories of Inferno to build upon this next space. However here the squares are in a reversed direction. These seven squares become framed views to the sky thus leaving the room free from all interior columns.

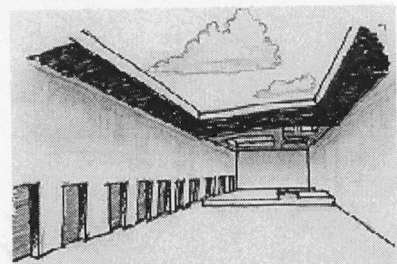
Terragni comments:

“And by making use of the abundant light from the wide rays of the sun that burst through the ample openings in the ceiling, we will succeed in creating an ambience in which the visitor feels a salutary sensation of comfort, calling his attention to the sky again, but framed by geometry.”(Schumacher, 53)

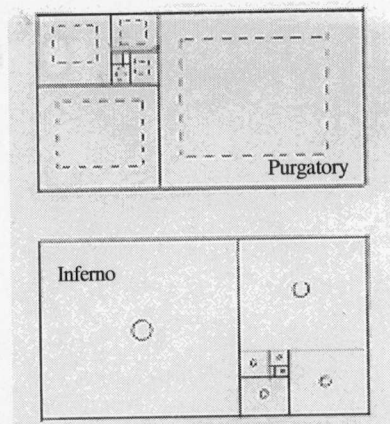
For Terragni, this is a significant effect as it relates to the second canticle of the Comedy in which Dante explores the expiation of sin through penitence. The condition set forth by this room is a gesture related to the presenting of the sinners with humanity by the angels above. Furthermore, Terragni abstracts Dante’s “form of a truncated conical



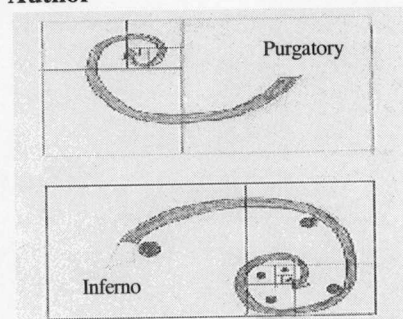
Sequence from Inferno to Purgatory. Source: Author



Interior perspective of Purgatory. Source: Author

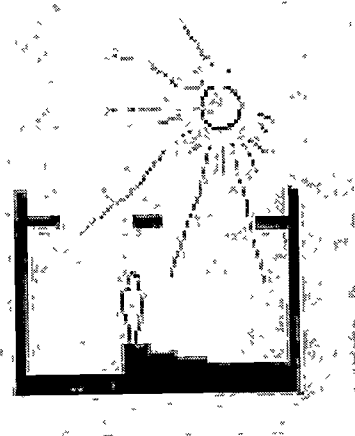
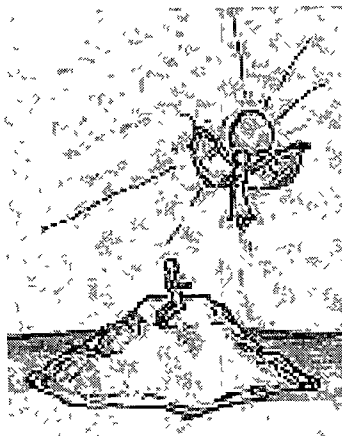


Comparison of Floor Plans of Inferno/Purgatory. Source: Author



The Infinite spiral of Inferno/ conical mountain of Purgatory. Source: Author

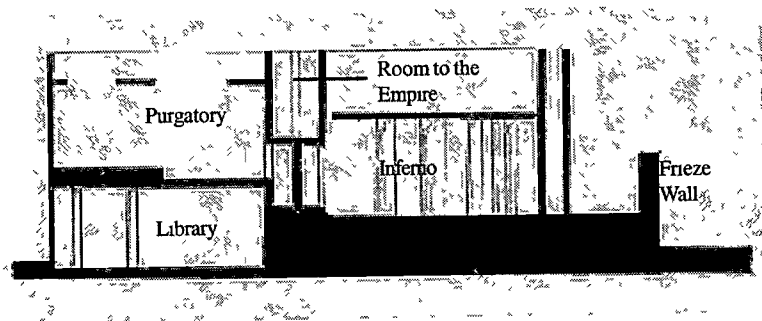
mountain. ...an island in a sea of water" by placing a spiral miniature mountain in the center of the room. Together, the mountain and the light from the openings speak of the Poet receiving on his forehead the sign of the seven sins



The presentation of the sinners to the angels and the conical island mountain of Purgatory

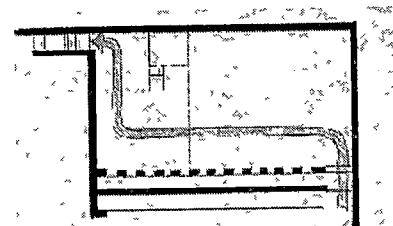
by the angels who are the custodians of the mountain. In the space dedicated to Purgatory, we can see how the architect continues to build upon the language of the preceding space as a way to extend the meanings of form established in the social contract between the viewer and the building.

To ascend to Paradise, the visitor must exit Purgatory at the corner and begin a climb along three groups of three steps. This stair is identical in width to the slotted entrance of the building and, as such, force visitors back into a single line processional



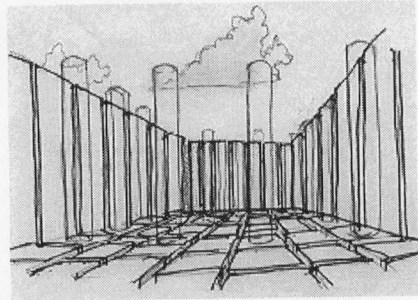
Section through Inferno/Library/Purgatory. Source: Author

This movement in the sequence brings about analogies of the souls difficult rise to paradise and begins to speak of how each man must approach God individually. Once the visitor enters the room, they notice the Paradise space is much less solid than all the previous sequences for in Paradise, materiality is not important. However, Terragni cre-



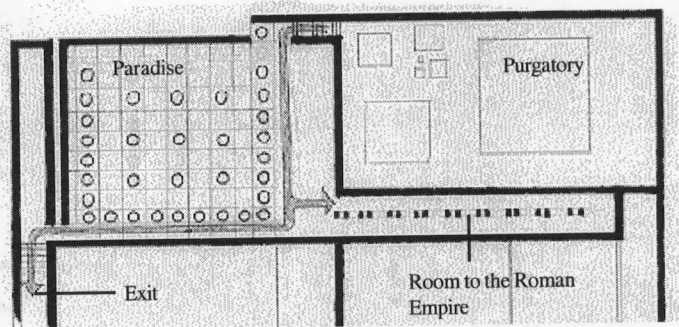
Circulation through Purgatory. Source: Aurthor

ated this effect not through the absence of form, but rather by the destruction of materiality and architectural forms. The room is made of thirty-three glass columns that support a transparent frame that is open to the sky surrounded by walls that are further decomposed along the same grid, with glazing between the blocks supported by the columns of the “forest” below. This gives the entire space a sense of being weightlessness.



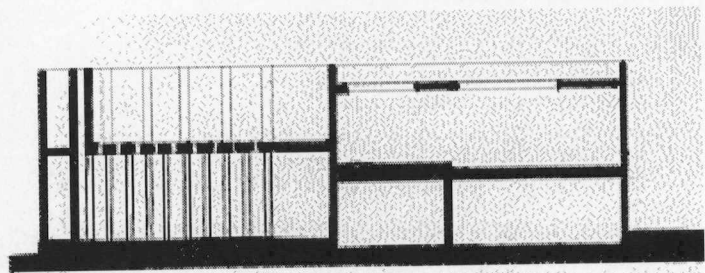
Interior Perspective of Paradise.
Source: Author

Paradise is also the place where the forms, in particular, become a desirable method of conveying meaning when they are overlaid with semantic intention.



Sequence from Purgatory to Paradise, Room to the Roman Empire and Exit. Source: Author

The column absorbs the most levels of metaphor in Paradise. Besides being a generic architectonic element, it becomes a symbolic reference of the *Divine Comedy* when it is used in conjunction with the other semantic intentions of the spaces. The columns become the symbol of infinity, or eternity, when articulated in glass like the columns of Paradise. The transparency of the column coincides with Dante’s concept of transparency in Paradise, that is, through transparency all divine grace is revealed. However, the glass columns only function as symbols when they are perceived with the other ele-



Section through Purgatory/Paradise Source: Author

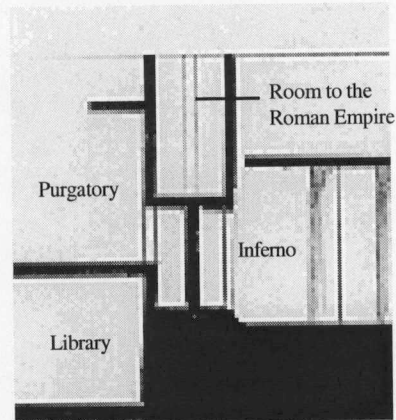
ments of the building. For example, the concept of the space as Dante's Paradise is made more meaningful by the sequences that have brought the visitor to this final room in the sequence. It is questionable if the same readings could be achieved if a visitor had not already begun the associative process in spaces dedicated to the Inferno and Purgatory. Furthermore, in Paradise itself, Dante's concept of God being "received in one way by the separate substances, that is, by angels who are free from all coarseness of matter, being, as it were, transparent by reason of purity of their form" is only achieved in the columns because of their relation to the dissection of the floors, walls, and ceiling of the Paradise space which, in totality, result in the abstracting of the space away from its 'concreteness.' (Schumacher, 53) In this condition, the column achieves architecturally what the soul achieves when freed from the body and become angels inhabiting a floating space.

The procession from dense, to framed, to open following a system of ascent to the most holy space leads the visitor finally to the room dedicated to the Empire. This space displaces space from both Purgatory and Paradise and lies parallel to the axis of Via dell'Impero on which the Danteum sits. This move restates the connection of the Piazza Venezia and the Colosseum making the building a microcosm of Terragni's conception of the Empire. The position of Paradise relative to the room for the Empire also marks the in-

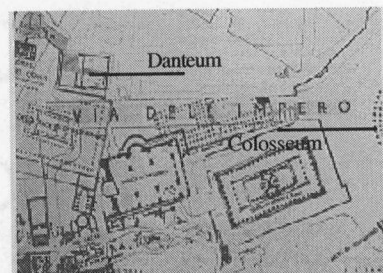
terdependence of the two and symbolizes the interdependence of the church and the Empire, each of which Dante believed derived its powers directly from God. As the architect elaborated:

“This room of fundamental spiritual importance comes to represent the germ of the architectural whole.....It therefore can be interpreted as the central nave of a temple, dominating and giving light to the minor spaces. The reference to the theme is clear: The universal Roman Empire that was envisaged and forecast by Dante as the ultimate purpose and the only remedy for saving humanity and the Church from disorder and corruption.”(Schumacher, 56)

Placed at the end of this long narrow space is an image of an eagle which also has a rather complex origin relative to Dante and Mussolini. This image refers directly to the transformation of the letter ‘M’ into the image of the eagle in Canto XVIII of the *Paradise*. The eagle is a symbol of imperial justice and appears as a transformation of the last letter of the phrase “Diligite Justiatin Qui Judicatis Term” (He who rules the Earth must administer justice).(Schumacher, 56) Additionally, the eagle is also symbolic of Dante’s reference to the nullification of the temporal powers of the papacy and the installation of the Empire. The ‘M’ from which it was transformed additionally refers to Mussolini who often signed documents with a single large ‘M.’



Section through Room to the Roman Empire. Source: Author



Site Plan Source: Schumacher

With this inclusion of the room for the Empire in the Danteum, the architect has taken the individual 'spiritual meaning' (Christianity), overlaid it with 'spiritual context' (Divine Comedy), and ultimately provided a new sense of meaning (Mussolini's new Empire) and a conclusion for the narrative. Thus Terragni, through a designed architectural sequence, transformed Dante's entire text into an experience that links the building to the both Dante's work and the architect's beliefs regarding a new Roman Empire.

Freed's United States Holocaust Memorial

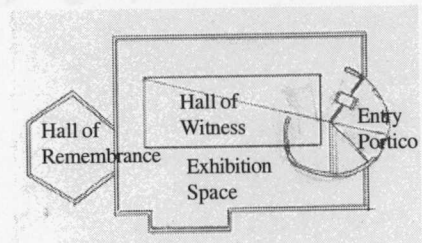
The United States Holocaust Memorial and Museum in Washington, D.C. is a strong example of the art of using architecture as a collective narrative of an event as epic and multi-faceted as the Holocaust. In this work, architect James Ingo Freed took the daring strategy of using the very fabric of a building to convey the criminality and horrors suffered by Jews during World War II. What makes this work even more spectacular is the fact that the designer was able to achieve the desired moods and emotions from the building without trivializing the memory or failing to acknowledge the immediate context of the neoclassical government buildings that surround the site. To be successful in this endeavor, the architect designed the images and forms of the building to be a stimulus for the memories of the visitors to memorial. He is relying on the use of these memories to establish the social contract by which the entire building will become



Aerial photograph of Memorial.
Source: Russell

an engaging narrative of the events that are described in the exhibits contained within its wall. The final design is one that embodies the deliberateness and frightening efficiency of the death camps that pervaded the Holocaust nestled comfortably within the heart of monumental Washington.

At first glance, the building's exterior seems benign. On three sides the building is enveloped in limestone, the most common building material in official Washington (and likewise reminiscent of the monuments and buildings of the bureaucracies who 'administered' the holocaust from Berlin) and address the adjacent neoclassical Bureau of Engraving and Printing. On the fourth side to the north, pyramid roofs top four red brick towers and acknowledge the Victorian red-brick Auditors building. The building also makes an additional gesture towards its surroundings on its west side by a semi-detached, six sided Hall of Remembrance that stands as a companion to the nearby Washington Monument and Jefferson Memorial.



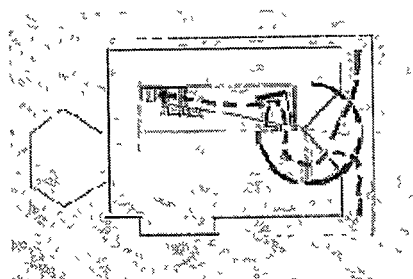
Plan of Memorial.
Source: Author

However, the exterior does more than address its surroundings, it is also where the story begins as a viewer begins to experience the narrative contents through concealment, deception, disengagement, and duality. The 14th Street entrance, a curved portico with squared arches, window grating, and cubed lights, is actually a façade or fake screen that masks the disturbing architecture of skewed lines and

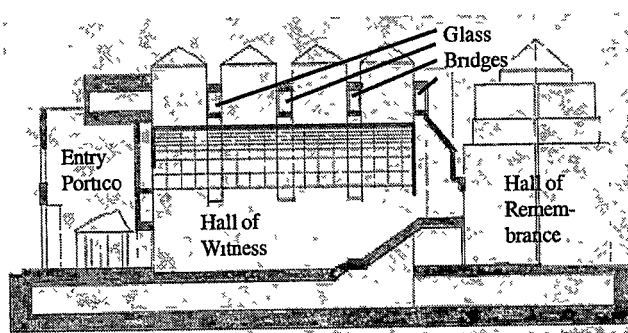


View of 14th Street Entrance.
Source: Russell

hard surfaces of the real entrance that lies behind. This is the first element that begins to speak of how both past and present has masked the atrocities associated with the Holocaust and it is only by penetrating beyond that façade do we discover the truth that lies behind. This parallels how we only discovered the extent of Jewish persecution after our troops liberated the concentration camps. This piece also begins the motif of contrasting appearance and reality that is repeated throughout. Additional pieces, such as the four towers on the north side of the building that begin to suggest guard towers, further compliment signification as they trigger our memories and associations with the concentration camps.



Entry Sequence.
Source: Author

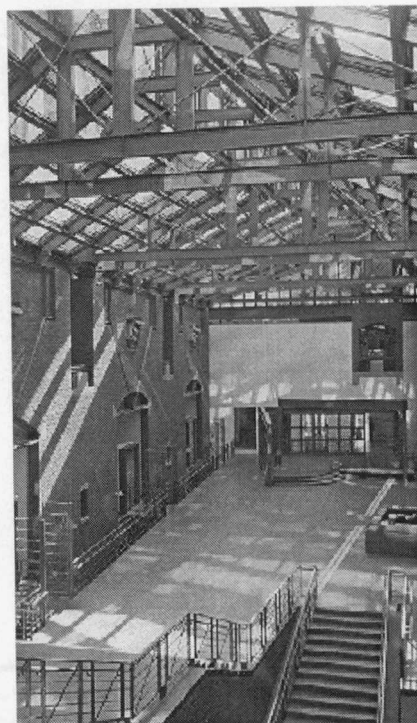


Section through Entry/Hall of Witness. **Source: Author**

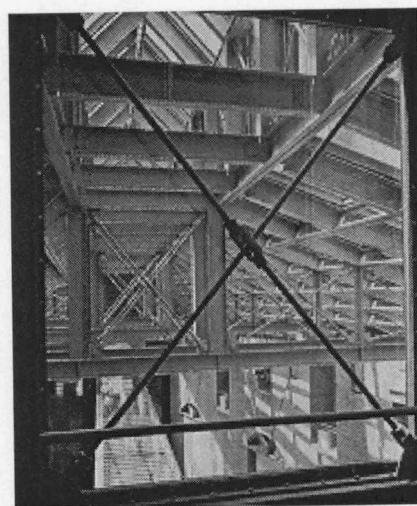
On the interior the message and power of the message become even more pronounced. Visitors enter the center through a canopied entrance and cross over a raw steel platform to enter the Hall of Witness. This transitional threshold separates and displaces the visitor from the outside world and begins to speak of the separation and relocation of the Jewish people by the Nazis. The entry sequence is intentionally disorienting in an effort to allow visitor to understand a small portion of the alienation, claustrophobia, and fear of the unknown that was probably experienced by victims as they arrived at the camps. This move by the archi-

tect has thus begun to transform memory into a physical condition that only further validates the intent of the building with the visitor.

Inside the actual construction begins to also become a signifier of the collusion of industry with the Nazis and how they began to twist technology to manufacture annihilation. Visitors see what Freed saw in his trip to the concentration camps: the chilling wood trusswork of a bridge that was used to separate Jew from Gentile; an ordinary box-car used to transport people to death camps; the trademark of a manufacturer who created the oven doors used in cremation. The raw brick load bearing walls of the Hall, the turnbuckles that connect tie-rods, and the exposed structure all begin to speak of the lofty ideals of reason and order that were supposed to be the hallmarks of the twentieth century that were perverted to build factories of death. As Freed said, "There are certain methodologies of construction, certain tectonics that begin to be very powerful in the memory of place." (Russell, 59) Here again we see where the designer is using images that are readily associated, almost universally, with the Holocaust as he asks each visitor to add their own personages, memories, and experiences to bring physical dimension to the story of the holocaust. In doing so, he hoped to be able to make the Memorial associatively symbolic and avoid resuscitating the literal forms of the Holocaust.

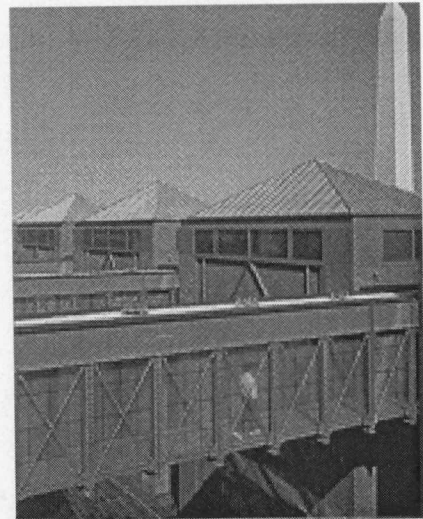


Interior of the Hall of Witness.
Source: Russell

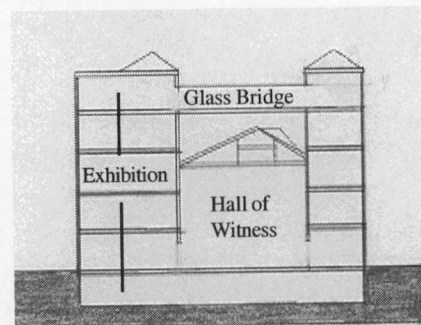


Construction detail of trusswork with the tie rods connected by turnbuckles. Source: Russell

As visitors pass repeatedly through the Hall on elegant glass bridges, they are constantly reminded by the brick and steel of industry's collusion with the Holocaust. The bridges, constructed of built-up bars and angles, recall the railroads and other industrial infrastructure that made killing of millions possible. The placement of these bridges also serve to establish the story of the Holocaust based on the relative position of visitors in the space. Those who are below the bridges in the Hall of witness can see the ghostly images of individuals crossing from one side of the museum to the other. This unique imagery further expresses the separation and isolation of the Jewish people as it recalls images of bridges that were constructed over the ghettos to allow Aryans to pass through without coming into contact with the Jews. Furthermore, this notion of separation through the bridges works even without knowledge of the historical precedent. Those on the bridge exit a segment of the museum devoted to the ghettoization of Jews and encounter the names of victims fused into the bridge's glass walls. This element of the bridge, as well as the place of origin of those who went to the death camps are emblazoned on another bridge, present a different narrative experience than that of the previous experience from the Hall floor. Being on the bridge moves the visitor from observer to participant and again begins to turn history and memory into physical experience.



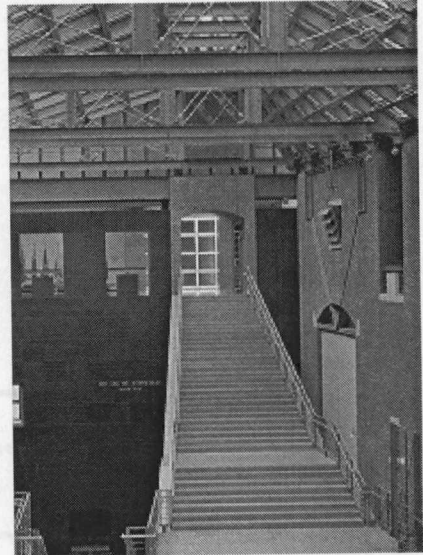
Exterior view of glass bridges.
Source: Russell



Section through Hall of Witness and Exhibition Spaces. **Source: Author**

Other design features of the Hall of Witness that recur throughout the building summon more directly the narrative of tragedy of the Holocaust. Crisscrossed steel strapings seem to brace the harsh brick walls against some great internal pressure; the Hall's main staircase narrows unnaturally toward the top, like receding rail tracks heading to a camp; and exposed beams, arched brick entryways, boarded windows, metal railings, steel gates, fences, bridges, barriers, and screens all impound the visitor and present disturbing signals of separation. On the floor below, a glass block incision cuts the granite of the Hall in a rift that echoes the distorted axis of the skylight above. This fissure underscores the sense of imbalance, distortion, and rupture that characterized the civilization in which the Holocaust took place. All these elements combine to inform the visitor that there is something amiss and yet simultaneously stimulates the memories and sets an emotional stage for the Museums exhibitions.

However, unlike the Terragni, Freed never saw the need to establish a literal explanation, or context, that the visitor was about to experience outside the name of the Memorial alone. His whole purpose was to lend a physical dimension to the horror of the Holocaust and to our relentless quest for remembrance by simply relying on the embedded images and memories of the visitors. Furthermore, the various displays



Interior View of receding stairs in the Hall of Witness. Source: Russell

provided an additional dimension, another kind of ornament that was integrated into the architecture, that was not available to Terragni. By utilizing the technique of physical experience enhanced by memory, Freed was able to tell the tale of the Holocaust without resorting to literal representation, overt symbolism, or inaccessible abstraction.

Summary of Case Studies

In summary, these case studies provide a strong framework for how an architect can link experience to meaning through architectural narrative. Each of these works, in their own particular manner, established the social contract that allowed the intended reading of the designer to occur with their audience through an understanding of the parameters of knowledge and experience of that audience. Furthermore, the various designers utilized that knowledge to further inform the design decisions regarding form, materiality, and sequence. In doing so, they set-up the condition that would engage the visitors by forcing them to use their own memories, associations, and experiences to engage the narrative and link meaning to the architectural experience. Additionally, each of these case studies vary the type and degree of imagery utilized in the service of the narrative while all are successful in transforming those images into knowledge through those same memories and experiences of the building's occupants. As such, these three works demonstrate the interconnected and interdependent relation-

ship between the development of 'sign' or semantic code and the memories of the viewer to provide the significance for those signs. By understanding and nurturing this symbiotic relationship, each of the case studies link experience to meaning through architectural narrative.

Chapter IV

Program Exploration



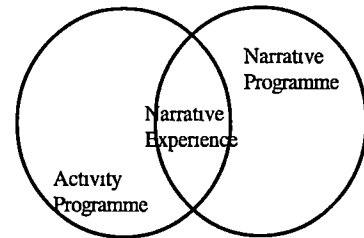
Objective

The primary objective of this thesis is to discover if a designer or architect can use narrative as a method of connecting meaning to experience in a building within the context of the everyday environment. To extend this concept, the programme of the architectural investigation in particular attempts to explore how this connection of meaning to experience can be utilized to reconnect people to place. It is hoped that this ambition for the narrative experience will promote a way of building and architectural investigation that can counter the “any-place” and “no-place” architecture that is a common by-product of much of contemporary architectural design.

This notion of reconnecting people to the immediacy of their environment can prove especially important to locations such as Knoxville, TN where efforts aimed at revitalizing the core downtown district are currently underway. As such, this architectural investigation will focus communicating a narrative experience that relates to connecting or reconnecting people of Knoxville to their city and its legacy. It is believed that such a narrative experience can add depth to the programme and increase the probability that the architecture will connect with the city and its inhabitants and thus become more than mere functional scenery in a down-

town landscape.

Though the underlying foundation of this thesis is that any building can be inscribed with meaning through narrative regardless of the activity programme or the selected narrative, the selection of narrative to guide the design process and facilitate the selected experience/meaning link is the first and primary step in the investigation. Since both the activity and narrative programme are highly correlated, they also both need to be congruently refined in order to effectively develop the intentional meaning of the architecture



Linkage of Narrative and Activity Programmes Source: Author

Activity Programme

The activity programme for the design investigation consists of two individual components to be housed within a single structure. The first component is a general-purpose bookstore for downtown Knoxville. This activity programme was selected because a retail bookstore could be a very important component in the efforts to revitalize downtown Knoxville. Bookstores offer a dynamic of action that can easily stretch beyond the normal “nine to five” life that presently exists in downtown. They are the places where people gather in today’s society to socialize, learn, investigate, relax, listen to music, and simply savor the knowledge of humanity. In an attempt to build upon these

values and their potential for Knoxville, the activity programme for this downtown bookstore will consist general stack areas, a café, places of reading and rest, and a small storytelling area. This design investigation will seek to alter the normative bookstore experience through meaning developed by the presence of a general narrative regarding Knoxville as place

The second component of the functional or activity programme is a new home for the *Metro Pulse*. Since its inception in 1992, the *Metro Pulse* has become one of the most visible and respected voices relative the political and social scene in Knoxville. With a staff of less than twenty writers, editors, and production assistants, the *Pulse* continues to serve the community by taking an ever more prominent role in attempting to inform and shape the issues of the Knoxville community and the downtown area in particular. As such, this investigation develops a new home for the weekly newsmagazine. The new offices for the production facilities include a reception area, archives, layout area, conference room, employee support areas, and office space for the sales and editorial staffs. Again, narrative is employed to give meaning and purpose to the design, although here a specific narrative centered around the life of an individual from Knoxville's past is used

Narrative Programme

The narrative programme for this investigation also take on a dual nature as it correlates itself with the dual activity programme. As has been previously discussed, the objective is to utilize a narrative that will facilitate the connection of people to place. As such, the primary narrative employed in the architectural experience will be that of Knoxville itself. The narrative of Knoxville is important in this investigation because local history links people to specific places. It derives its power of memory from the recognition of the place and the recollections the reader has of locations with which they are engaged in daily. This local narrative also provides a connection for visitors by enriching their understanding and knowledge of the people and places that have created the city of Knoxville. It will challenge visitors and inhabitants to discover Knoxville's rich history on a personal as well as a collective basis. However, a further exploration of the activity programme is required to determine how and to what degree this narrative becomes a part of the two building components.

When looking at the two activity components, the notion of the individual and the collective becomes a vehicle by which one can view the relationship between *Metro Pulse* and the bookstore. The bookstore serves in the collective manner as it houses the many varied forms of published material. Conversely, the *Pulse*, as a product, represents an

single or individual component of that larger collection of published goods. With this thought as a foundation, the narrative of Knoxville, its people, architecture, and history, becomes the programme experience for the downtown bookstore. To correlate the need for an individual narrative and the activity programme of the *Metro Pulse*, a narrative was selected that will speak of the history of newspaper publishing in Knoxville and, in particular, the story of one of Knoxville's most notable and colorful newspapermen; Adolph Ochs. With the combination and layering of narrative and activity within the framework of the collective and individual, the condition has been established to allow for design exploration of an architecture which is formed and informed by narrative.

The Story of Adolph Ochs

Adolph Ochs moved with his family to Knoxville just before the end of the Civil War. This family of Bavarian immigrants met with many difficulties in this new land; not the least of which was their father's seeming inability to find success in business. Though seemingly quite happy, the Ochs family resided in Knoxville's gutter district along Central Avenue, then known as Water Street.

To help supplement their father's income, the Ochs children, including the fourteen year-old Adolph, took jobs delivering the *Knoxville Chronicle* in 1872. Most of their work was in the daytime, but Adolph impressed Captain William Rule, the paper's editor and his would-be mentor, so greatly that he offered him a job as an apprentice typesetter, or 'Printer's Devil'; a shift that was to end each night at midnight.

The *Chronicle's* office was housed in a long, one story brick building up near Market Square. For Ochs to walk home when his shift ended, the journey would have taken him directly past that old cemetery on State Street that held the remains of many of Knoxville's famous and infamous residents including a young man by the name of Abner Baker. Baker was a young Confederate only 22 years of age when returned home to Knoxville in 1865 to discover that his father had been murdered in their home on Kingston Road. A subsequent visit to town in an effort to seek revenge for his father's death ended in Baker's arrest for the murder of a former Union soldier whom he shot on the steps of the courthouse. That same evening, a vengeful mob overwhelmed the jailhouse staff and yanked Baker out of his cell and hanged him from a tree overlooking the river. When they finally cut the body down, he was laid to rest in the cemetery beside the First Presbyterian Church on State Street. His obelisk is the tallest monument in the cemetery and reads quite simply, "A Martyr for Manliness. His death was an honor to himself but an everlasting disgrace to his enemies." However, this was not the last to be heard of Abner Baker. For decades after the lynching, people downtown and along the banks of the river would tell the story of a ghostly figure swinging by a rope from the branches of that old tree high above the river banks.

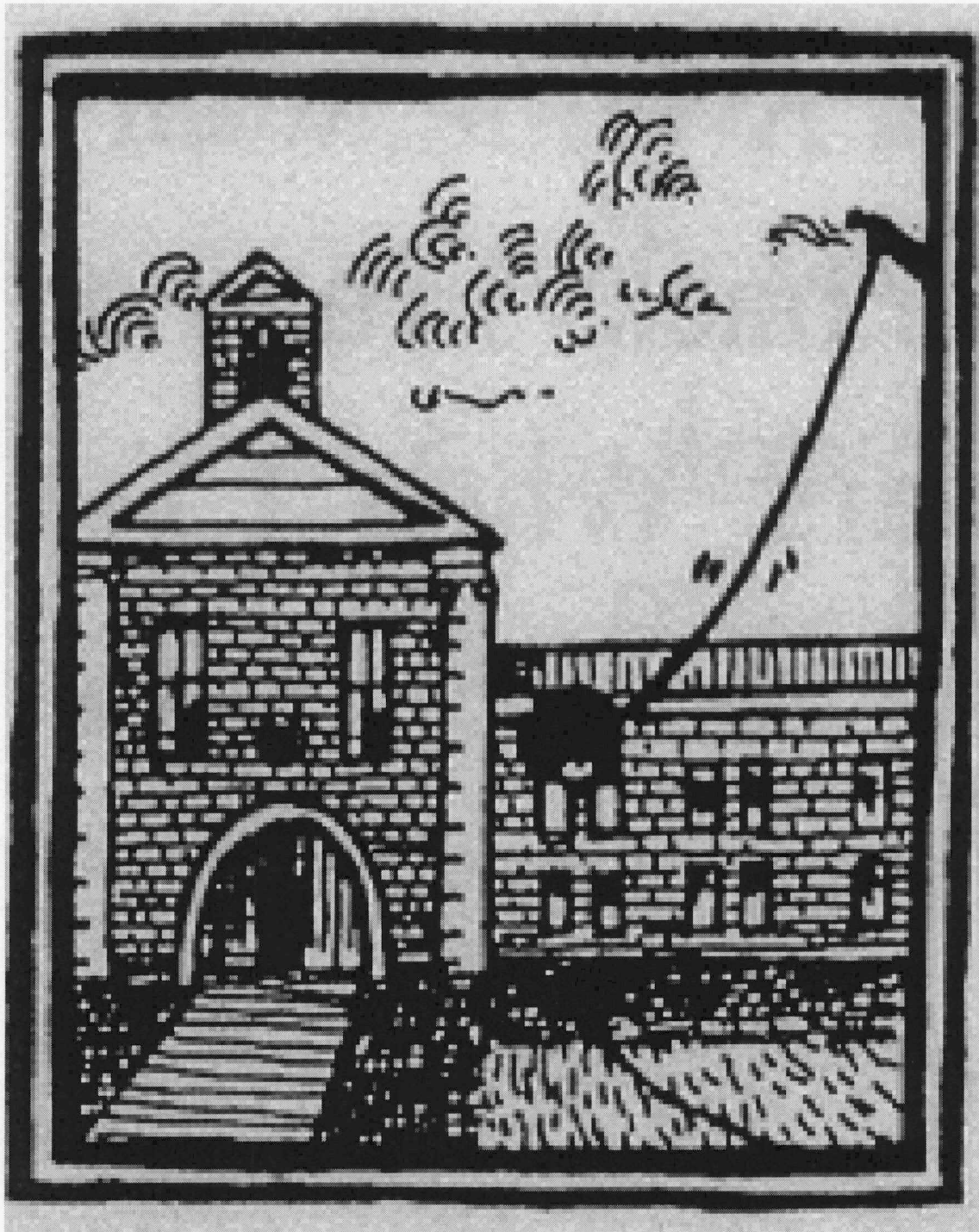
With the stories of the ghost of Abner Baker that haunted downtown in his mind and fearful of what he might see flickering off those solemn slabs of the cemetery in the moonlight, Adolph asked Capt. Rule to work overtime in order to make the journey home during the daylight. It was during the 'overtime' sessions that he became an expert typesetter and learned nearly every other job in the newspaper business.

By the age of 19, he was so confident in his journalistic abilities that he moved to Chattanooga to help found a newspaper known as the *Chattanooga Times*. Eighteen years later, Ochs came up with the phrase "All the News That's Fit to Print" to advertise a daily paper in New York City. He served as editor of the *New York Times* from 1896 to 1935 and is credited with founding one of the most durable newspaper dynasties in America.....all because of one spooky little graveyard from his youthful days in the streets of Knoxville.

Story of Adolph Ochs
Source: Author

Chapter V

Schematic Design



Social Contract

The design investigation takes origination through a closer investigation into the commonality between the collective history of Knoxville and the story of Adolph Ochs' days in Knoxville as the source of the social contract to serve the narrative. This concept is important to give the narrative a framework that allows the viewer to attach his or her own memories and associations to the architectural experience. However, in contrast to the Danteum whose social contract existed both in the form of the various entry wall frieze and the extensive knowledge of the Italian people about Dante's *Divine Comedy*, this investigation must find some underlying principle relative to the narrative that exists on almost a primal or subconscious level understanding.

In each of these narratives, the cemetery becomes a significant moment or place. For the collective, a cemetery is yet another physical manifestation of its history and the people who took part in its creation. For the individual narrative, the cemetery, particularly the old cemetery on State Street, was the origins of Adolph Ochs' fear; a fear that would ultimately be a catalyst for his rapid maturity in the business of newspaper publishing. The search for architectural qualities that exist both in cities and cemeteries and that can be applied to this notion of the social contract yields four distinct characteristics: landscape, artifice, people, and record of time. Within these four elements, it

becomes possible to view a cemetery as a sort of miniature “city of remembrance” whose very form and various constituent elements are directly inspired by the cities that man has built. This parallel could be further validated by the exploration of the development of the house-like forms that are very common to mausoleums and grave markers. However, for the purposes of this thesis the parallel drawn from these four elements will suffice for the architectural investigation.

Landscape is the foundation from which both cities and cemeteries rise. Cities use and manipulate the landscape to build; they harness the power of the river, they harvest the natural resources for purposes of man. Similarly, cemeteries alter the landscape by using it as a vessel for man. However, here man is returning himself to landscape; almost providing his body as atonement for all that he has taken from the land.

Cities, by definition, are the embodiment of artifice and the built environment. The artifice comes in the forms of streets, buildings, and all the other elements that arise directly from the hand of man. In the cemetery, this artifice comes in the form of monuments and markers that quite often are arranged in grids that form “streetscapes” of building and path. Obviously, both also require people to not only develop the artifice but to also occupy that which is

built. A city is not just a place, a city is a collection of people. Likewise, a cemetery alone exists as a final resting place for those who have passed on and as a place for those left behind to visit in formal remembrance.

Lastly, both the city and the cemetery are a record of time. A city bears the marks of the various ages of men that have occupied its streets and houses. It is a physical representation of the passage of time and people that is found in the landscape, the store fronts, the streets; it is found in the very layers of building and growth of a city. This record occurs very literally in the cemetery as it is found on every marker. It is the narrative of the people who once walked the city streets and is etched in the very artifice of this “city of remembrance.”

Given their subconscious nature and the seeming ease of comprehension of their parallel to the city, these four attributes of landscape, artifact, record of time, and people serve as the primary framework for the social contract in the design investigation as the narrative experience begins to attempt to connect visitors to the city around them. However, the true development of the social contract takes place as the design investigation begins to merge these elements with the architecture and the narrative intention to create the unique architectural experience. This development is further explored in the Design Investigation and Narrative

Elements portion of this section.

Site Rationale

When settlers first built a frontier outpost along the bank of the Tennessee River between the confluence of two creeks in 1791, they established what would later become the modern day downtown of Knoxville. As such, this downtown area is the heart, physically and historically, of the city and serves as the strongest link between its people and their past. Given the richness of history, its importance to the narrative programme, and its ability to readily engage the citizens in their own history, downtown Knoxville was a logical choice for the creation of a bookstore/newspaper office that celebrates the story of Knoxville and one of its famous, but often forgotten, former citizens.

However, the particular downtown siting for this project has more to do with the quality of urban fabric and the life of the city than with any particular logic associated with the programme of the narrative or the building. The objective of this thesis is to design a building that conveyed a narrative of the collective and an individual in the history of Knoxville as opposed to the narrative of a specific site in the city. It is about those people and places that both exist today



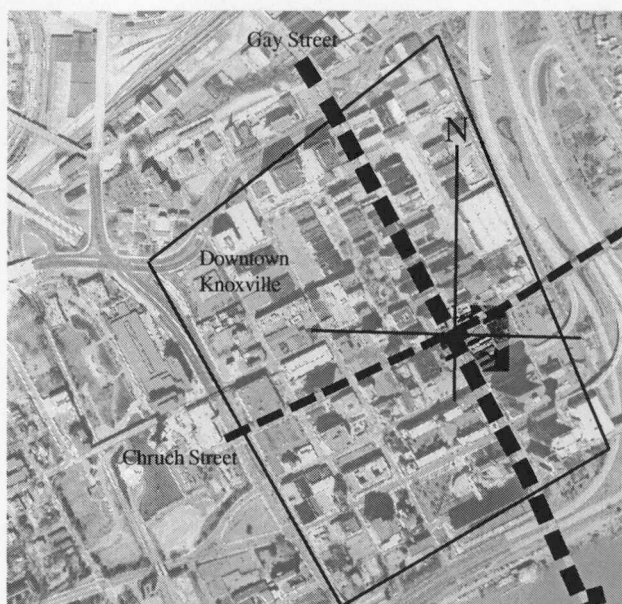
View of site from Cumberland Ave.
Source: Author

View of site from Church Street
Source: Author

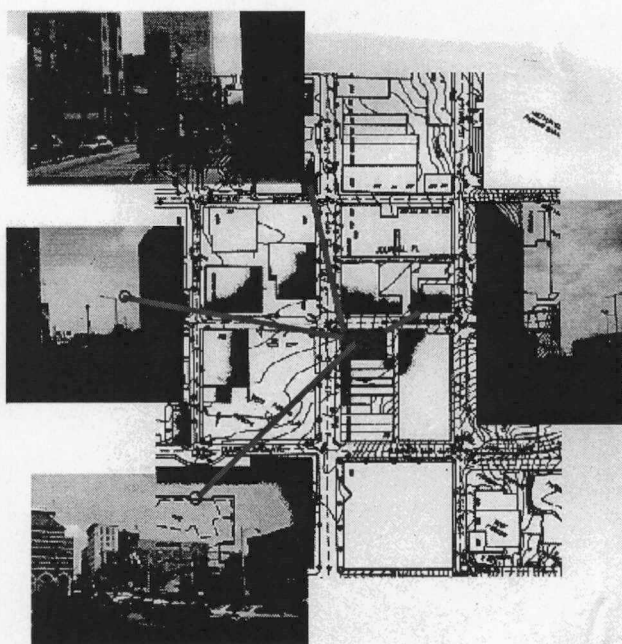


and those that have long since passed away. It is our memory book of those who came before and shaped the city that is visible today.

The selected location for this thesis investigation is a parking lot located at the southeast corner of Gay and Church Street. This location presently represents one of the many 'holes' in the fabric of downtown and Gay Street in particular. At one time, Gay Street was busy, vibrant urban corridor that was well integrated with the rest of the city. What remains of the historic fabric along Gay Street is a mix of late nineteenth century and early twentieth century medium rise buildings that once made up the major commercial district in Knoxville. This site was selected because of the importance that development such as this bookstore could have in revitalizing such a keystone element in the public life of downtown. Its location at the intersection of two of downtown's busiest traffic corridors should make the project highly visible and potentially allow it to serve as a catalyst for the rejuvenation of the downtown commercial scene. Though this logic may seemingly have little to do



Aerial Photo of Site
Source: Author

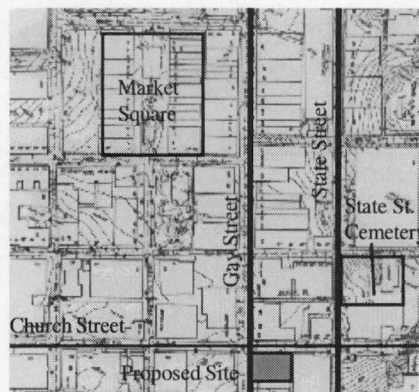


Site Analysis of Views
Source: Author

with the goals of this thesis as it relates to narrative, it serves the overall purpose of the investigation by promoting one of the key goals of the architecture; to engage the citizens in a story of their city. Furthermore, this thesis is attempting to take a “common site” and an ordinary program to further demonstrate the viability of narrative in design no matter how common-place the programme may be. However, the site holds some historical significance as it was the location of *The Knoxville Chronicle* for a number of years after 1880 and is only one block west of the “old graveyard” on State Street.

Parti Development: Establishing an Architectural Vocabulary

With the activity and narrative programmes and the principles of the social contract established, the concept of layering becomes operative as it relates to both the programmes and the notion of the city. As was mentioned previously, it is through layering, layering of function, space, and narrative, that this thesis proposes to investigate architecture as narrative. Thinking in the most abstract terms, one can even begin to view the city and its growth in terms of layers; with rings of growth spreading outward in a fashion reminiscent of the rings of a tree. Furthermore, this layering of a city occurs in section as building by man often begins to occur over and atop the previous generation’s interventions. This layering in plan and section was the first element in the de-



Site relative to significant locations from the narrative. Source: Author



Layers/rings of city growth
Source: Author

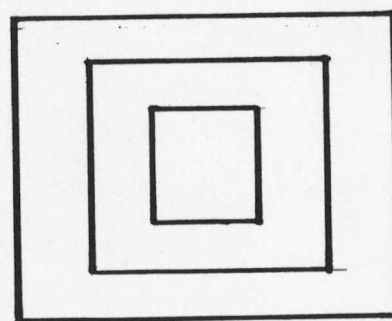


Diagram of layers in plan Source: Author

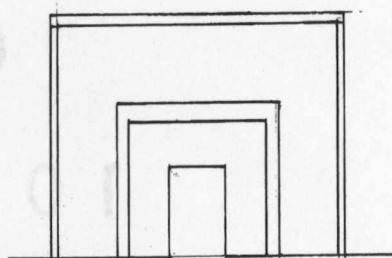


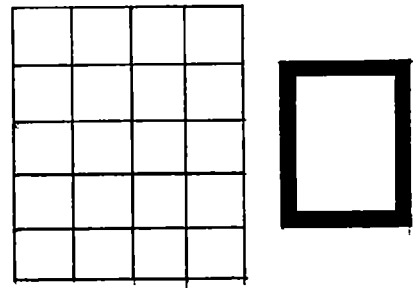
Diagram of layers in section
Source: Author

velopment of a parti

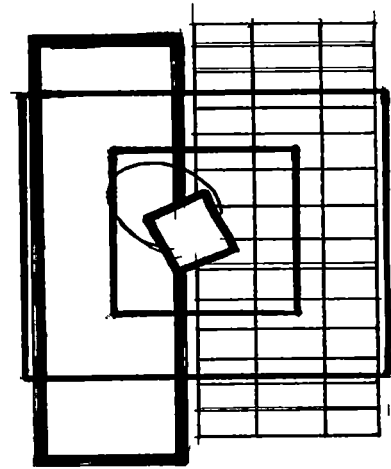
An additional basis for this investigation that has been discussed relative to both the activity and narrative programme is the concept of the individual and the collective. However, one could also extend this concept from a macro view of the relationship of a city (collective) and a house (individual) to a micro view of a wall (collective) and a brick (individual). Combining the concept of layering with the juxtaposition of the individual and the collective yields the language for the parti for this design investigation. This parti takes the form of two entities, the collective and the individual, that moves in and out of a central space that consists of defined layers in the form of concentric rings.

Furthermore, the area whose focus is on the collective is thought of as a very transparent and open with ample glazing and views to the outside while the individual becomes very cellular in its construction with more limited views to the outside.

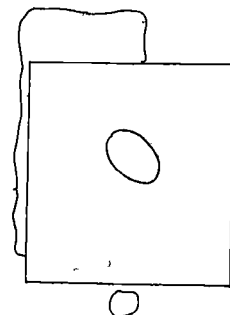
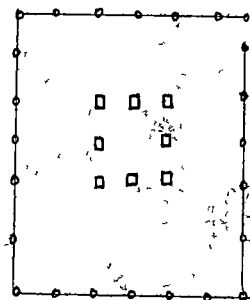
With this parti in place, the four elements of the social contract were then developed as various components of the parti. The structure that forms the layers or rings of space are thought of as arti-



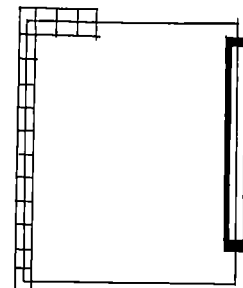
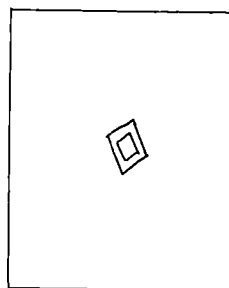
Collective/Individual element
Source: Author



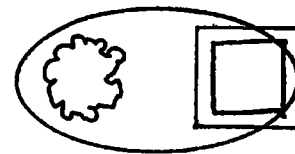
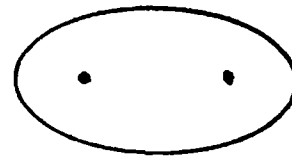
Parti Source: Author



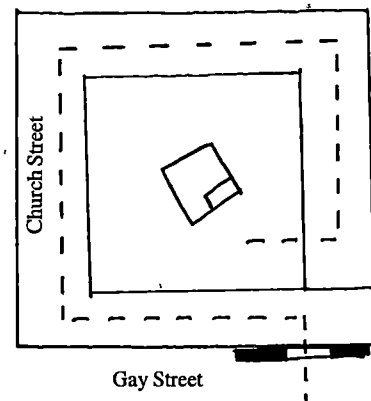
**Artifact/Landscape/Record/
People (clockwise from top-left)**
Source: Author



fice, the heart of the building and the natural topography of the site are thought of as landscape; the perimeter walls and the juxtaposition of exposed/protected materials began are thought of as a record of time; and a central monolithic structure is thought of as the people. Another element of the parti that develops from these elements is an elliptical form placed in the center of the concentric layers. Within this ellipse is found the monolithic structure that is the narrative of the people and vegetation and open sky that begins to speak of topography. These two are placed in the center to communicate the notion that the birth of a city requires nature and man. An ellipse was selected as the enclosing form for these elements because it is a single form that has two centers and two axis which have the capacity to both connect and separate the centers.

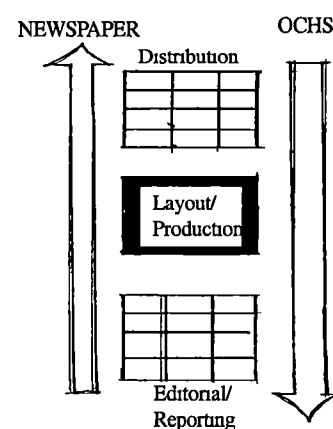


Ellipse as container of man/landscape Source: Author



Circulation of bookstore Source: Author

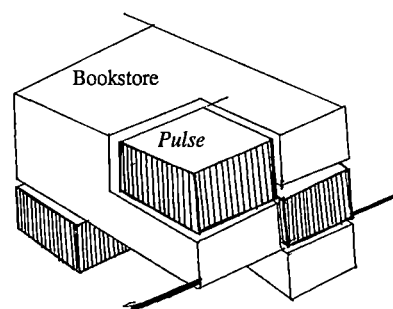
The functional spaces are placed inside this articulated parti based upon the narrative requirements of each activity program. The bookstore, using the narrative of the collective, finds the majority of its functional space in the areas that occupy the majority of the street frontages along Gay and Church. The bookstore opens itself to the public from Gay Street and then loosely establishes a circulation path around the layers of space, moving inward towards the center and further away from the street as they progress through the building. This helps to reinforce the notion of viewing the city from the broadest view, the collective, to a



Circulation of Metro Pulse Source: Author

more intimate view, the individual. Additionally, the circulation through the spaces is important as a way of recalling the narrative in sequential ways.

The *Metro Pulse* seeks to communicate the narrative of Ochs and of newspaper production as one moves through the space. Ochs' journey through the newspaper business occurs in a manner that is exactly opposite that of actual newspaper production. The newspaper starts with gathering information from the broad happenings of the city (collective), moves to writing and layout (individual), and then goes to distribution (collective). Ochs started his career delivering the papers and ultimately worked his way to the position of editor. Using circulation to reinforce the narrative, the *Metro Pulse* then weaves in and out of the individual and collective zones in response to both the narrative programme and the particular function of each space.



Functional areas Source: Author

Architectural Narrative Development

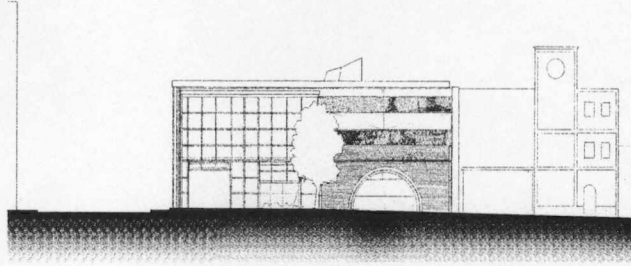
The architectural intervention that this thesis seeks to develop is one that can be thought of as a “time capsule” for Knoxville and the narrative of its history. As such, it employs narrative in a variety of manners throughout the architecture. This occurs both in very literal ways such as the use of words and images integrated into the architecture and also in more subtle manners through form and material. Additionally, the building makes extensive use of em-

bedment using a range of found objects from Knoxville. This embedment occurs in such forms as cornerstones, window pediments, door frames, etc. that have come from buildings that have been de-

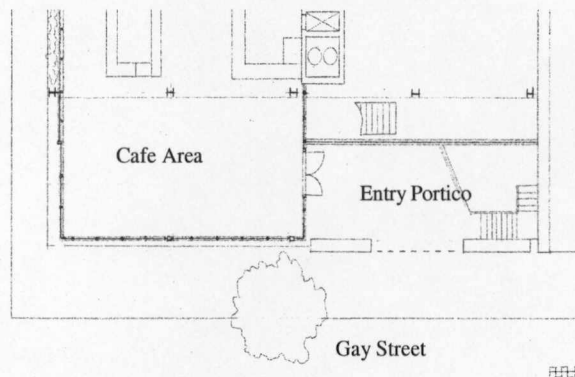
stroyed or dismantled around Knoxville. The building will also be built from used brick that too come from former local buildings. As such, the materiality and found objects become part of the language that supports the parti while the structure is employed to reinforce and make manifest the notions of layering, time, and materiality. Furthermore, the opportunity exists to allow the citizens of Knoxville to bring their own objects to be place in the architecture prior to construction.

Bookstore Development and Experiential Walkthrough

Visitors to the bookstore are immediately forced to physically separate themselves the activity of the street by moving from the sidewalk and into a covered porch whose entry is distinguished on the Gay Street elevation by a large brick archway. This entry hall of used brick is quite distinguished by its juxtaposition to the glass walls that form the remainder of the Gay Street elevation. Here the material and the form begin to recall the many other commercial buildings that once and now occupy this

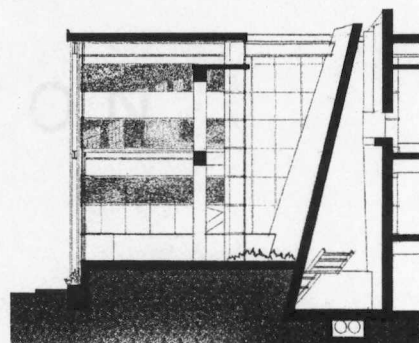


Gay Street elevation
Source: Author



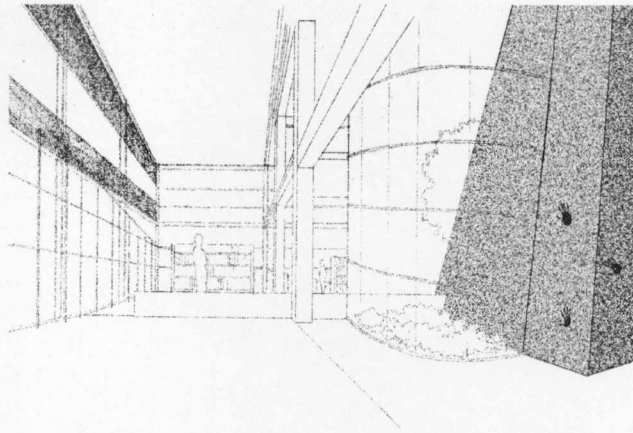
Bookstore entry
Source: Author

Section through double height space
Source: Author



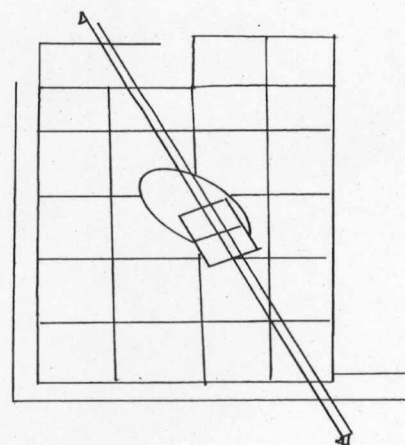
very important street in the life of downtown Knoxville.

This formal removal from the street to the interior of the bookstore is done to prepare the visitor to see that place he just exited from a different perspective. Upon entering, one immediately is given a view, through the floor to ceiling glass wall, of the streetscape they just left. This area serves as the sitting area for the café and is directly adjacent to the café service and bookstore checkout. Additionally, there are two roll up doors which face Gay Street that will allow the café to interact with the life of the street during periods of good weather.



Interior view of bookstore main floor
Source: Author

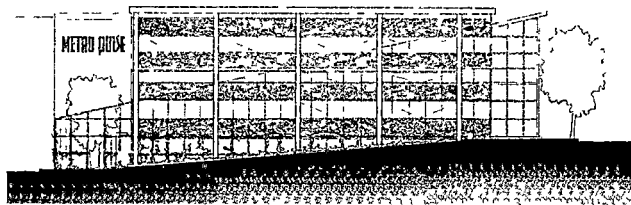
A visitor then begins moving from this entry area into the main area of the bookstore. Here the visual connection to the notion of layering is first made as the double-height space reveals a change of material from inner layer to outer layer. The outer layer that forms the Church Street elevation is made from steel columns and beams with concrete floors and ceilings. This layer then actually begins to “cover” the inner layer, built of wood beams and columns, completing the notion of layering in plan and section. The layering effect and the materials begins the narrative of a city and its growth. Also visible is the large concrete monolith that rises from the floor and punches its way through



Grid shift of central monolith
Source: Author

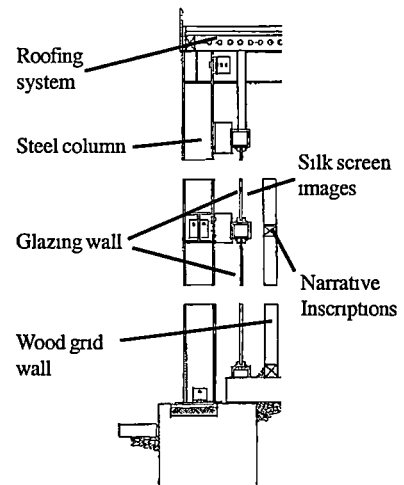
the ceiling. This monolith also intersects the elliptical glass curtain wall that rises from floor to ceiling and creates an outdoor space in the heart of the building. In this outdoor space is placed a dogwood tree and a variety of seasonal flowering plants. As was mentioned previously, this ellipse and its contents tell the narrative of landscape and man at the origin of the city. The narrative of man is further emphasized by the multitude of hands prints, of both adults and children, the mark its entire surface. The monolith also shifts its alignment to mark the cardinal direction as a denotation of this narrative of man as viewed in the broadest and most ideal manner as opposed to particular individuals. Furthermore, its form becomes tapered along two sides as it rises towards the sky creating an abstracted obelisk. This form can then allow the viewer to begin reading a parallel between the city and the cemetery.

The narrative of the collective history of Knoxville is dramatically captured in the main building space through the use of words and images. A wooden grid wall that forms the Gay Street elevation slides into the space in front a double height glass curtain wall, forming yet another layer between inside and out. On the horizontal members of this wooden grid is inscribed dates, events, names and words that make up the social, political, and cultural history of Knoxville.



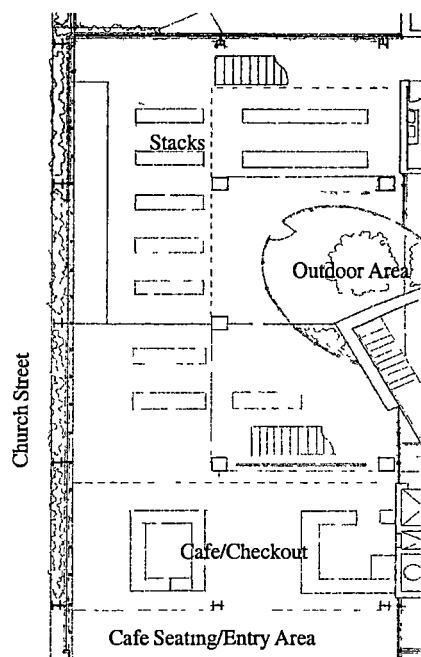
Church Street Elevation

Source: Author



Wall section at Church Street

Source: Author



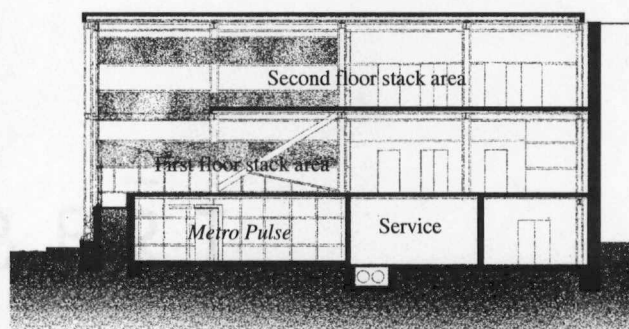
Bookstore second floor access

Source: Author

Furthermore, the glass curtain wall utilizes a multitude of images printed on silk screen that further convey the collective history of the city. However, these silk screen images are located only on alternate rows of glazing that, when viewed in conjunction with the inscribed grid wall, creates a dynamic narrative experience by the layering of images, words, and views out to the city.

Moving up a ramp into the next space devoted to book stacks, views out to the city through the layered wall of narrative and into the elliptical space outdoor space at the center of the building is maintained. Though visitors are allowed to move freely in and out of the concentric layers denoted by the material change, the primary circulation space still occurs in the outermost layer. Here a stairway is also presented to allow access to the second floor of the bookstore.

The second floor of the bookstore, also generally devoted to book stacks though seating areas are generously provided throughout the spaces, overlooks the double height ground floor and maintains a prominent view of the Church Street narrative wall and the city just beyond. As in the space below, the elliptical glass curtain wall and the “monolith of man” are still readily visible. Additionally, it is from this second level where the occupant can truly experience



Section through stack areas
Source: Author

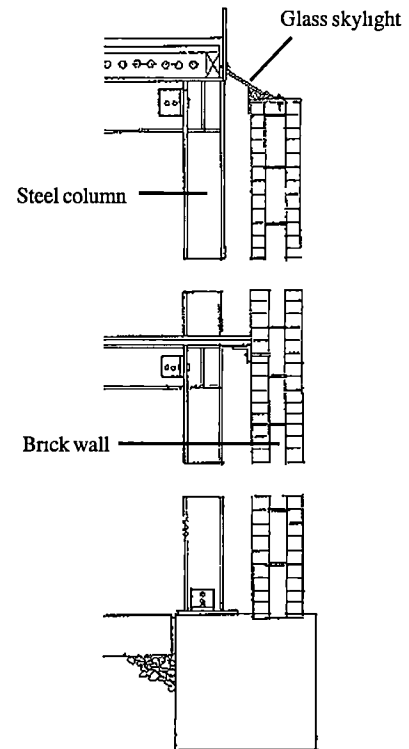


Bookstore second floor plan
Source: Author

all sides of the inner layer formed by the wood beams and columns

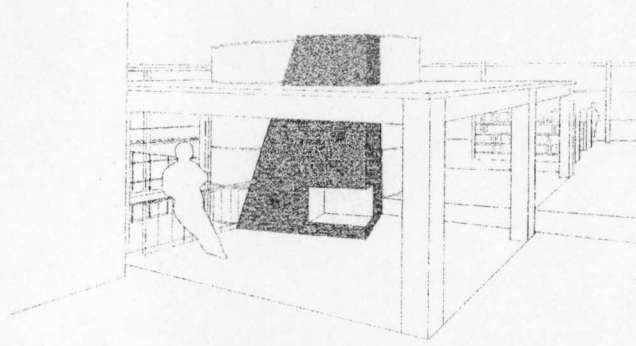
The silk screen images that are found on the Church Street wall also find their way into the opposite wall of building on this second level. Here, the steel columns are separated from the brick wall, a separation that is highlighted by a skylight above and thus provides a distinctly opposite treatment to the columns on the Church Street elevation that lie outside the curtain wall and are thus exposed to the elements. Between these steel columns, the horizontal steel mullions of four-foot vertical spacing run the length of the space. Here too glass is placed within the mullions and treated with silkscreen images. However, inside this side of the bookstore the visitor has moved from the collective, as marked by the open quality of the glazing wall, into a more individual zone denoted by the brick construction and more obscured views to the city outside. As such, the images applied to the glazing are created from the individual narratives provided by visitors to the bookstore. The images, quotes, etc. will be collected from those wishing to leave their own private narrative of Knoxville behind as a record in the building and applied to the silk screen technology as time and quantity allow.

One of the final pieces of the narrative also occurs in this area as the inner, wooded, layer reveals the “monolith of



Wall section at fire wall Source:
Author

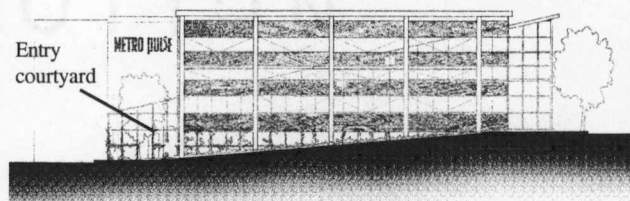
man.” Here the monolith contains a hearth that becomes the backdrop for a place for storytelling within the area marked by the inner layer. Again this provides a very literal narrative experience to take place as individuals gather around the fire to tell the stories of Knoxville and their history of the city.



View of storytelling area
Source: Author

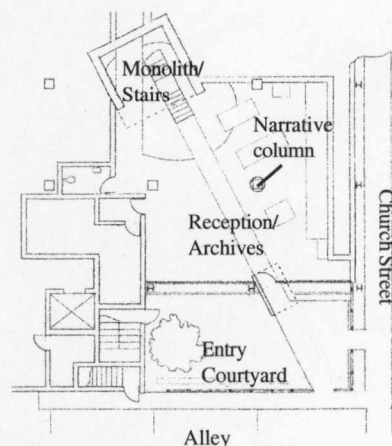
***Metro Pulse* Development and Experiential Walkthrough**

Adolph Ochs, a Bavarian immigrant from a family of rather meager means, did not start his newspaper career by “showing himself the front door.” Rather he was introduced to his profession via the backdoor; the place where the finished paper leaves the presses. As was discussed relative to the parti development, the spatial arrangement and sequence for the *Metro Pulse* seeks to reveal the narrative of Ochs journey through the newspaper business and thereby also communicate the narrative of the art of newspaper production. As such, the journey into the *Metro Pulse* begins at the back door.



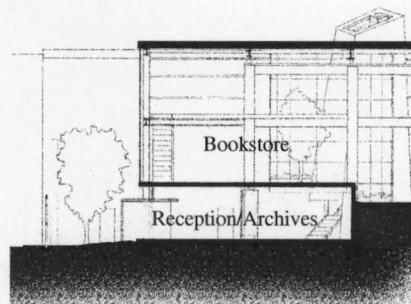
Church Street elevation
Source: Author

The entry to the *Pulse* is marked in two distinctive manners. First, the wall made of a four foot by four-foot grid slides through the bookstore punches through the rear of



Metro Pulse Entry
Source: Author

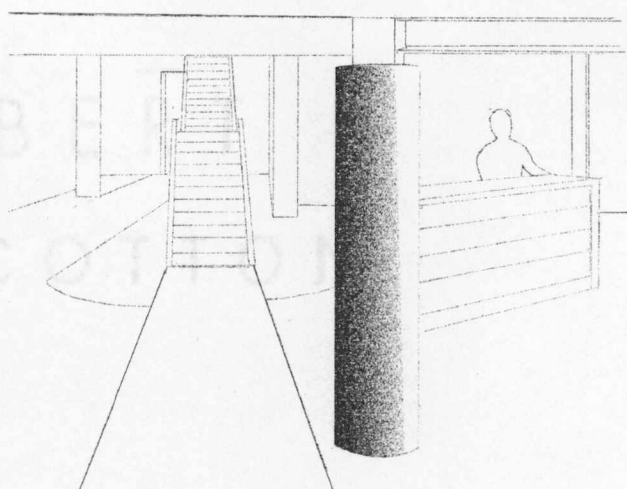
the building and begins wrapping the rear of the site to form an exterior courtyard. This grid wall not only serves as a marker, it also begins to tell the narrative of the topography of the site by descending in height from the front to the rear of the building and becomes a trellis for the growth of foliage along the Church Street elevation. The second entry marker takes the form of a large sign painted on the brick wall of the service corridor of the building. This element provides a literal sign as to the occupant of the building while also communicating the narrative of Knoxville by utilizing the building as a billboard; a practice common among the many businesses downtown and the rest of the city.



Section through Metro Pulse entry
Source: Author

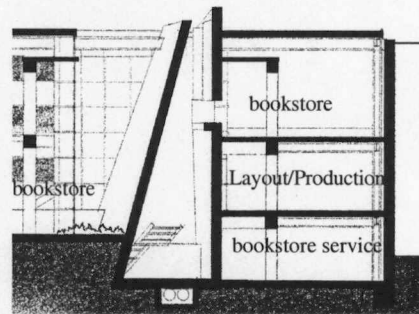
Upon entering the courtyard, the entry is visible in the form of an abstracted newsstand that extends from the building and sets up the narrative of the final stages of newspaper production; a stage that is the bridge between the collective and the individual. Additionally, the courtyard paving and the wooden entry pavilion exhibit a grid shift that aligns to the cardinal points to match the alignment on the central monolith. Visitors move through the cantilevered entry pavilion and into the reception and archive area; the archive placed here to reinforce the narrative of newspaper production and this as the location of the finished product.

View of Archives and narrative column Source: Author



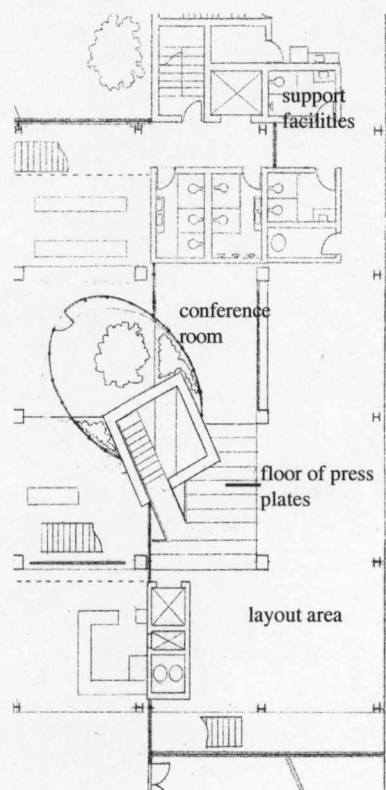
Two elements immediately engage the visitor when in the archive/ reception room. First, the wooden column located in the center of the room has been altered by covering it with a steel drum from an old printing press. This drum has etched on its surface the names of all the newspapers that have existed in Knoxville's history. Additionally, the story of Adolph Ochs is etched prominently along side these names and includes much of the legend of Ochs' days in Knoxville and his fear of the cemetery on State Street. This is designed to set the viewer up for the rest of the narrative experience found in the *Metro Pulse* offices. Second element that commands attention is the entry axis that continues through the space arriving at the base of the monolith. This monolith then reveals a stairway highlighted by the natural light from skylight above the monolith's hollow center.

Moving up the stairway, the visitor may notice the epitaph from Abner Baker's gravestone engraved on the interior very base of the monolith. This engraving in conjunction with the form of the monolith begins to reinforce the narrative of Ochs and the local legend of his fear of the ghost of Abner Baker in the State Street cemetery. Additionally, this narrative is reinforced through the movement from the archives (end of newspaper production) through the abstracted obelisk (Ochs fear of ghosts as a catalyst for devel-



Section through monolith and layout area Source: author

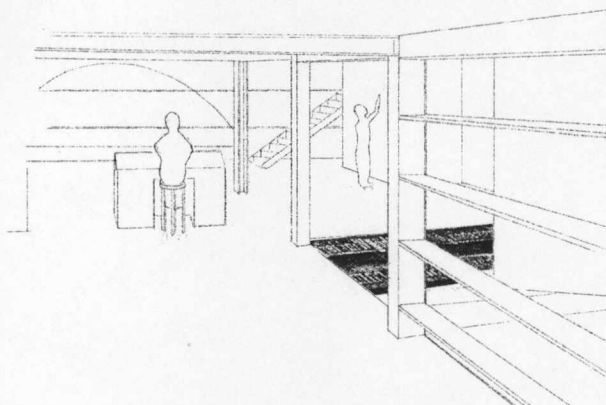
Plan of layout/production area Source: author



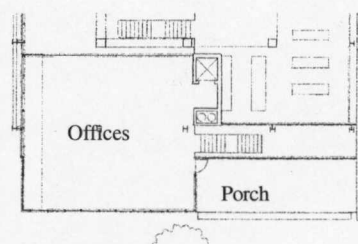
oping additional newspaper skills) and arriving in the layout and production facilities for the *Pulse* (Ochs moving from delivery boy to typesetters apprentice).

Atop the stairs and entering the layout area, the floor within the inner ring of the wood columns is markedly different than any other in the building. Here, the floor is created from a multitude of the press plates, complete with the typesetting in place, that were used to print newspapers in the days of Ochs and a majority of the 20th century. This design technique is a way the narrative begins to speak, not only of Ochs' experience, but of the difference to the present day workings of the *Pulse* and how newspaper production has evolved. This is further strengthened through the structural layering where all the *Pulse* activity takes place beyond this floor area. To further the narrative of the individual nature that is associated with the activities of this space, extensive brick construction and very limited views to the outside and to the interior of the elliptical center of the building are utilized.

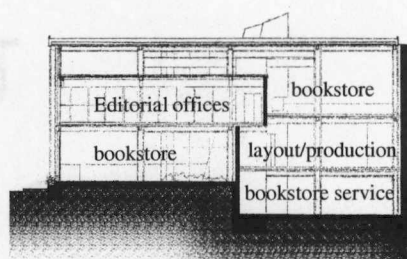
Another stair is located in front of the window in a double height space that addresses the entry portico for the bookstore. The stair, which discontinues the axis begun in the entry as a narrative about those portions of newspaper pub-



View of layout/production area
Source: Author



Plan of editorial offices Source: Author



Section through editorial offices
Source: Author

lishing that are somewhat linear in nature, moves a visitor out of the layout area and into the realm of the editors and writers. The narrative here is that the origination point of all newspaper publishing and the final stop on Ochs' career ladder, occurs in a very collective manner and as such is given a space that overlooks the prominent corner of Gay and Church from the second floor. The idea of the *Metro Pulse* as one of the overseers of the city is extended by the development of a porch atop the entry portico for use by the staff.

In the office spaces for the staff, the narrative of Ochs and the role of the newspaper in the life of the city is continued through quotes inscribed in the mullions of the glass curtain wall much like the bookstore. Here, however, the inscriptions from Ochs and other notables in the newspaper industry reference the many rights, duties, and responsibilities that the press have to the general populous. The extensive glazing of the space also reinforces this narrative by allowing reciprocity of views by the staff to the city and from the city into the editorial space. Furthermore, the notion that it is here that all the information is pulled in from the larger city as it begins its journey to become printed word is reinforced by the dramatic slope of the roof that projects itself outward to the city.

Summary

The final architectural product of this investigation is one that seeks to root itself in that 'middle ground' between the application of information by Venturi and the exclusive, self referential phenomenological architectural language of Eisenman. It seeks to develop the foundation, or subconscious connection, between architecture and people and the places they live and build upon that foundation with a narrative experience. It is through this foundation of the city and the cemetery and the integration of a narrative experience of those places created by the architectural language of image, material, sequence, space, and form that this thesis explores the development of semantics in architecture. In the architecture, one can begin to understand how the language of the building works with the other constituent parts to create a condition where 'signs' actually begin to carry meaning through experience. One can begin to understand how the silk-screen images can be transformed into knowledge or how the form of the monolith can be given significance through materiality or sequential location. However, it is truly only through the engagement of the individual and the application of their own memories and associations during that experience that the narrative and the semantic code can reach its final state. As such, this building could very well be thought of as a journal of the city with each visitor writing their own page in that journal every time they visit.

In conclusion, the development of the semantic code or 'signs' of the architecture, as demonstrated both in the thesis investigation and the previous case studies, is highly dependent upon those memories and associations of an occupant to convey the narrative experience. As such, one discovers that the two exist in a symbiotic relationship and as such cannot function without one another. This denial of the power presented by this interdependent relationship is at the heart of Venturi and Eisenman's failure in attempting to create a meaningful narrative experience. Venturi relies solely upon one's memory as stimulated by memory while Eisenman denies one's opportunity to use their own memory to complete the experience. At a minimum, this thesis investigation has attempted to bridge this gap and create a true architectural experience linked to meaning by the narrative of the people and place that the architecture intends to serve through the notion of the everyday. It has sought to create from an everyday that is not linked to commodification as Venturi does with his affinity towards the literal signs of Las Vegas. Nor does it seek to become a rarefied cultural building of Eisenman's which are often layered and grafted with more meaning than a local building can hold. Rather, it is an architecture that adapts to the localized condition and recognizes narrative as a form of "living history," a history that is being written daily.

Epilogue

This thesis investigation revealed that the proposition of creating a narrative experience through architecture is indeed a difficult task without resorting solely to an “Venturian” style of image and iconography. As I reflect now upon works such as the Danteum, I marvel at the mastery of form, sequence, light, etc. to create spaces that spoke of the narrative in such a multi-valiant manner. However, one of the reasons I believe that each of the case studies presented in this thesis are so powerful in their ability to convey the narrative and link it with meaning and experience is due greatly to the relationship between the narrative and functional programmes. The Danteum takes its origins from a very powerful narrative source, a narrative that has distinct architectural qualities, and marries it with a purpose of educating visitors about the works of Dante. The Holocaust Memorial takes the memories and stories of the holocaust and gives it architectural form that serves to house those stories and the physical remnants of those memories. The Villa Lante takes the story of the relationship between man and nature and develops an architectural experience that exists as dialogue between garden and artifice. It is this type of inter-connected relationship that became the prime obstacle for my investigation.

One of the initial concepts for the development of the narrative programme was to utilize the two stories of Abner Baker and Adolph Ochs in the service of the dual activity programme. I had envisioned these stories of two men, whose lives intersect at that cemetery on State Street, becoming an urban play of architecture as the two programmes would move around and past each other touching only in that one significant moment in the life of the building. As is evident in the final design, the notion of utilizing Ochs as inspiration for the *Metro Pulse* was a relatively obvious choice. However, to turn the story of Baker into a general purpose bookstore became a whole different proposition. I found it increasingly difficult during the investigation to decode how the story of Baker could translate into the activity of a bookstore and connect it to the broader city without making its integration into the architecture very ‘flat’ and highly scenographic. Additionally, this rather simple story of one, forgotten man in the vast history

was becoming a monumental tale in the life and history of Knoxville; and neither of the tales nor the activity programmes they seek to enhance are monumental. Though I am still convinced that the underlying concept of the narrative of the fateful intersection of two lives in a sort of urban play as a basis for an architectural experience is valid, this investigation determined that it was not suited as a method to connect the people of Knoxville to their city.

Lastly, I feel the success of this investigation is not in the final product of the architecture that is presented here; rather, it is found in the conviction that such ambitions in architecture are possible. I can envision a series of building's that could occupy Knoxville a theater that engages the public in Knoxville's cultural and theater scene or a radio station or record store that speaks of Knoxville's extensive involvement in a variety of musical genres The possibilities are as vast as the civic, cultural and natural environment that surround us. My challenge to architects is to begin looking at these types of sources as a design catalyst for any building programme. Such efforts may just allow us to harness technology and modern building techniques in the service of directly reconnecting people to their built environments in many accessible ways such as an architecture that is in opposition to starting with technology and material and requesting that the general population to accept their random forms as meaningful. There is an old saying that "if you talk to a man about himself he will listen all day long " If we let our buildings and their landscapes speak of the people and places who use them, people will listen and they will value these places and enrich teh narrative for generations yet to come.

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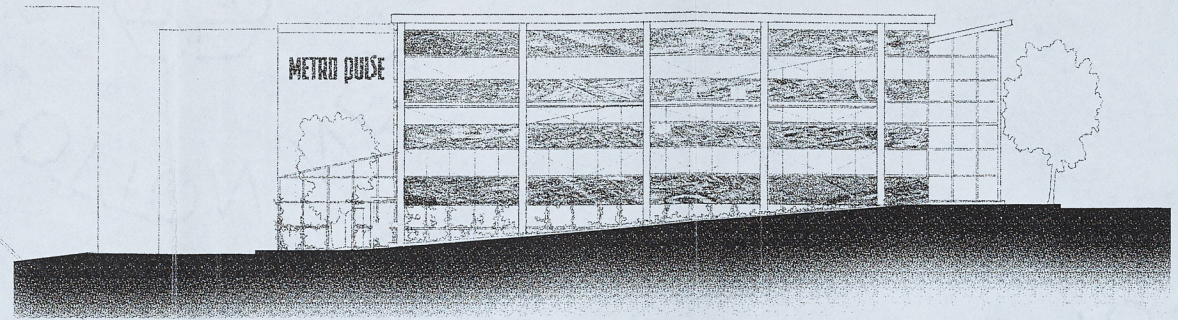
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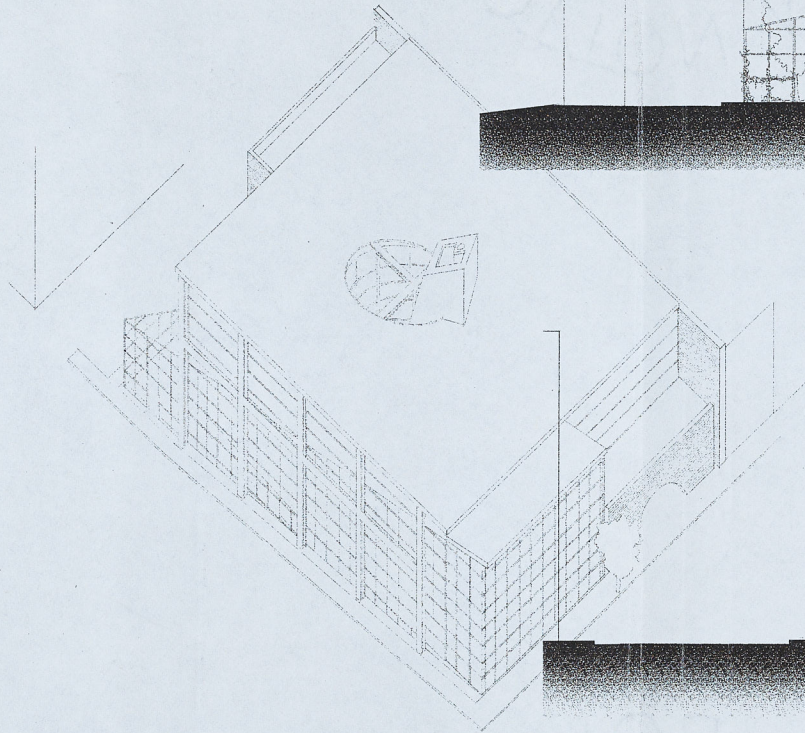
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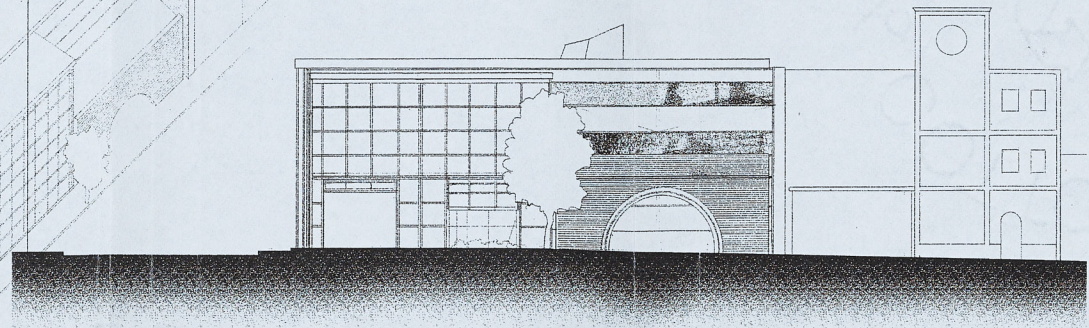
Appendix



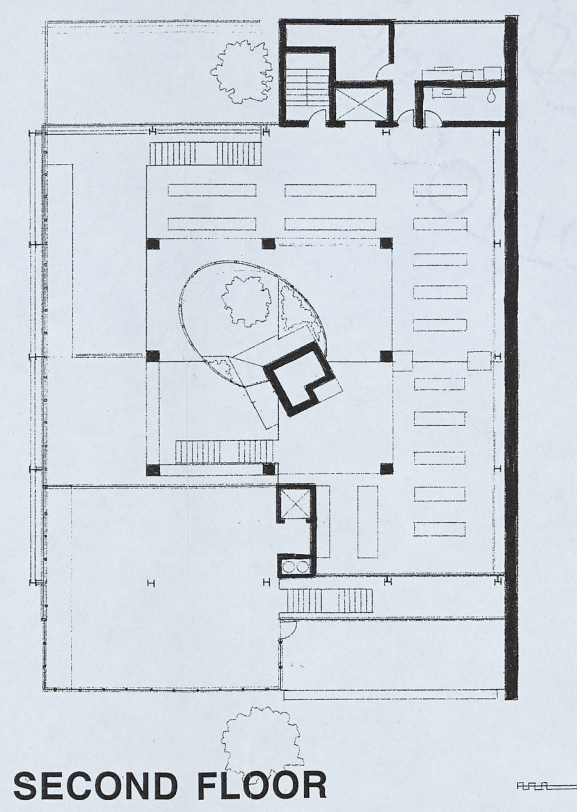
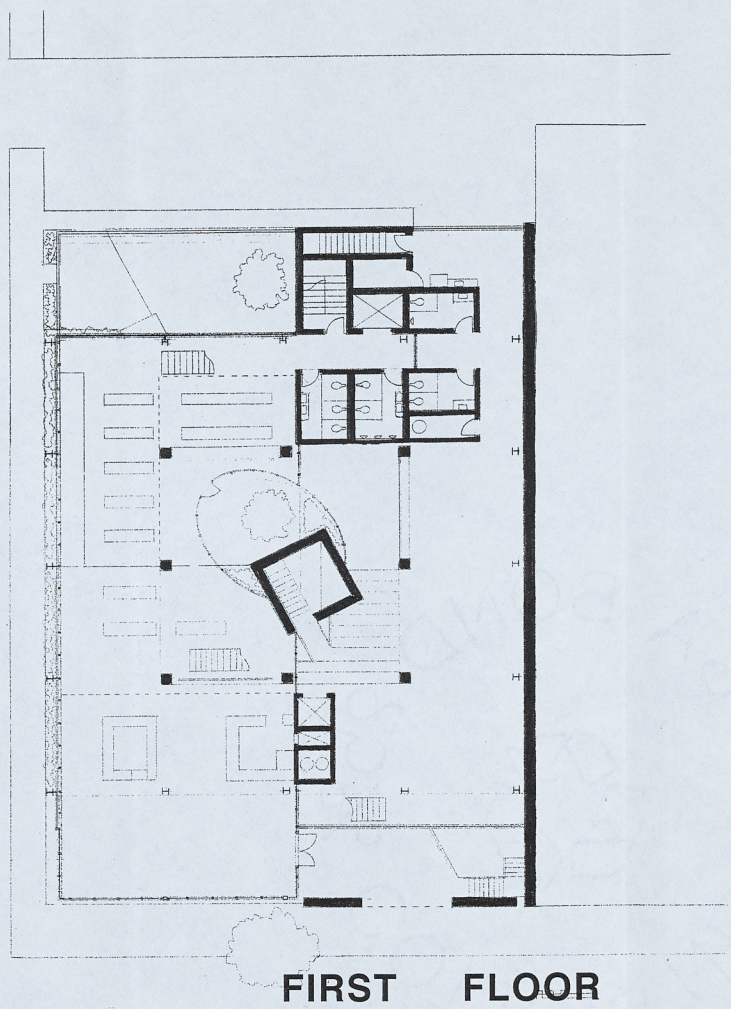
CHURCH STREET ELEVATION

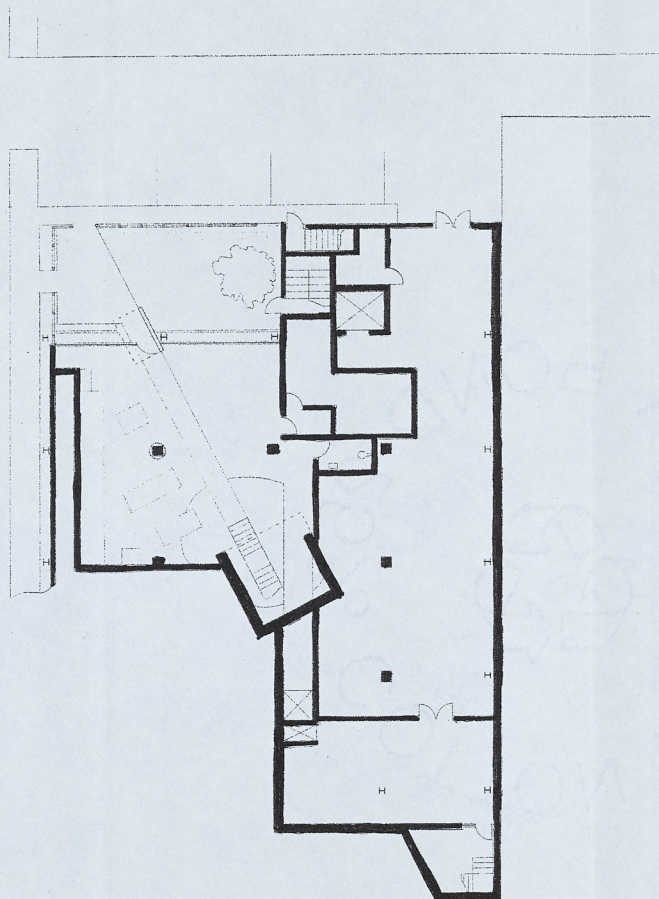


AXONOMETRIC

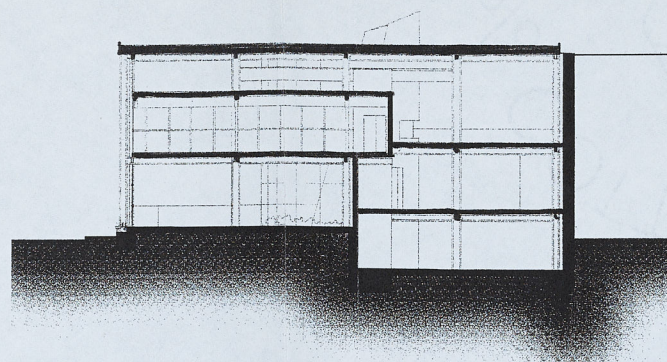


GAY STREET ELEVATION

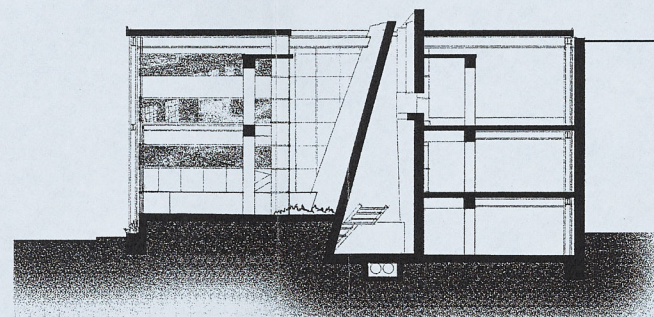




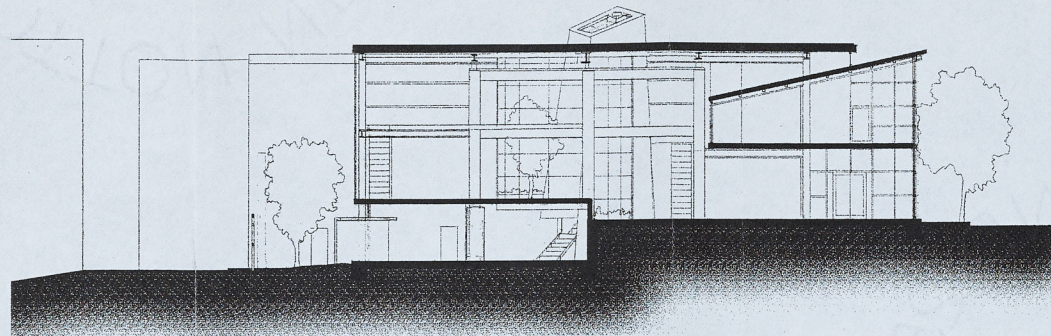
GROUND FLOOR



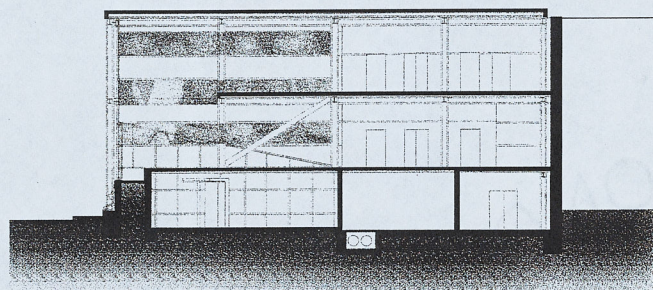
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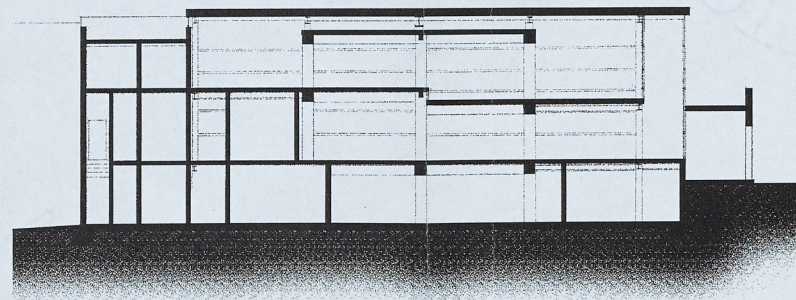
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**LONGITUDINAL
SECTION**



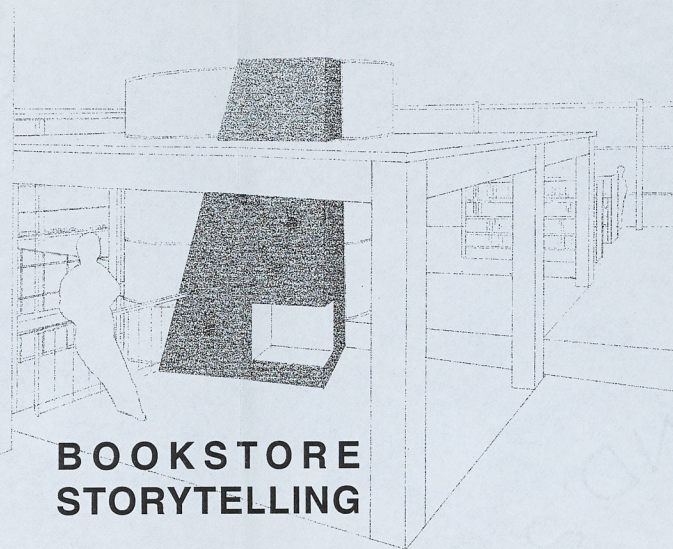
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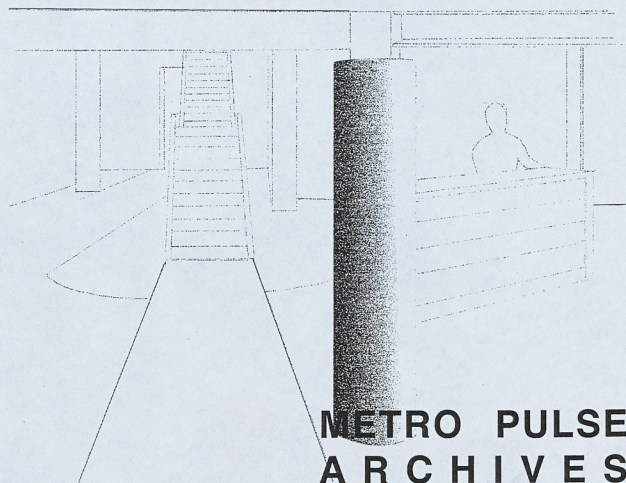
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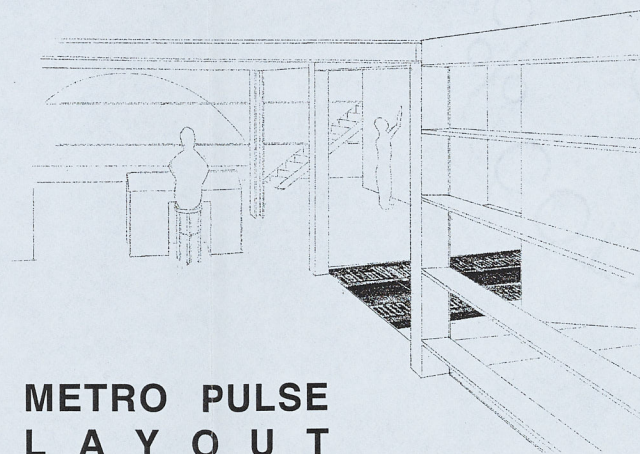
**BOOKSTORE
MAIN FLOOR**



**BOOKSTORE
STORYTELLING**



**METRO PULSE
ARCHIVES**



**METRO PULSE
LAYOUT**

Vita

David Cobb was born and spent his first twenty-three years of life in Cookeville, TN. There he attended Cookeville High School and Tennessee Technological University where he received a Bachelor of Science in Civil and Environmental Engineering. After his undergraduate studies, he worked in Nashville, TN for three as a project manager for a W L Hailey and Company, Inc and also for Gresham Smith & Partners as an engineer in their environmental engineering group.

David returned to the academic world in the summer of 1997 to pursue a Master of Architecture at the University of Tennessee. While working towards this degree, he also enrolled in the Master of Business Administration program at UT in the Fall of 1998. He completed the MBA in December of 1999 followed by the M.Arch program in August 2000.

The author plans on utilizing this diverse background in the service of a business that must operate both in worlds creative and financial with the ambition to demonstrate that the two conditions need not be paradoxical. As such, he accepted a position with The Walt Disney Company upon graduation. He views his background as the architect as dreamer, the engineer as “do-er,” and the MBA as the one who can find the value in the product of the two