

THE ARTIFACTS OF PRESERVING: *Housing Echoes of Silence*

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TABLE OF CONTENTS:

FRAMING | THE CONCEPT

- 1.1 Vision statement
- 1.2 Narrative / elaboration

LOCATING | THE PLACE

- 2.1 Statement regarding personal approach to site and context
- 2.2 Analysis of proposed site
- 2.3 Personal observations and analysis

SUPPORTING | THE PROGRAM

- 3.1 Program interpretation
- 3.2 Program brief

FINAL DESIGN | TESTING THE PROPOSAL

- 4.1 Design reflections
- 4.2 Presentation layout

A. BIBLIOGRAPHY

B. LIST OF ILLUSTRATIONS

section
1.1



[1.1]



[1.2]



[1.3]

VISION STATEMENT:

"There is the silence that comes with morning in a forest, and this is different from the silence of a sleeping city... There is the silence of emptiness, the silence of fear, the silence of doubt. There is a certain silence that can emanate from a lifeless object as from a chair lately used, or from a piano with old dust upon its keys, or from anything that has answered to the need of a man... This kind of silence can speak. Its voice may be melancholy, but it is not always so; for the chair may have been left by a laughing child or the last notes of the piano may have been raucous and gay... the essence of its quality may linger in the silence that follows. It is a soundless echo."

- Beryl Markham, West with the Night -

From dim regions and beyond the mountains, the Tennessee River stealthily winds about in mazy courses — passing through at length shadowy crevices, subdued hills, and electric energies. Due to ever-shifting waters, its constant murmurs cyclically recede and return to the banks of habituated land with captured voices. History journeys along its path, where its altered landscape from the TVA impacted the stories of individuals in the region: armies of construction workers in the 1930s, TVA employees who continued to proclaim its social mission, and people of the valley who sacrificed their communities for progress and modernity have become symbols of both social and economic prosperity as well as reminders of loss and population displacement. Approaching these towns as a "collection" to be curated reveals partly erased, ambiguous, and latent layers of these areas: whether it is an entire town or fragments of artifacts, each creates the prospect of finding vestiges from past lives and once vibrant communities, lying below the surface as if some of their remnants persist — or are silently preserved— and sometimes emerging as reminders. In essence, the entombed archaeology of TVA's flooded towns has become similar to "shelved objects."

As a vessel to question the trajectory of a museum, this proposal seeks to reimagine the historical storytelling opportunities when the walls of the museum are "broken" down and the notion is explored as an act of a "dispersed" phenomenon. Relationships between the stories and narratives associated with artifacts, stories being told by today's museums, and the architectural implications of such a relationship has shifted with the evolution of the museum. Thus, this seeks to address the limitations of the walls which museums construct — both physically and abstractly. If the significance of an explored "collection" can be defined through its reinstatement as a memory fragment, can a link also begin to exist as reinvented artifacts in a landscape, allowing the past to resonate into the manifold of current realities?

section
1.2



NARRATIVE / ELABORATION:

"The objects that we cherish tell stories about who we are. We are interested in what other people collect, especially if the collection is idiosyncratic — an odd and various assortment. It is the variety that is intriguing. When the collection is broad, what is the thread of curiosity or wanting that ties them together and brings them under one roof? ... Even as we are entranced by the individual objects, it is more interesting for us to try to decipher the personalities of the people from the things that captivated them."

- Tod Williams and Billie Tsien, *Wunderkammer* -





[1.10]

The rooms one live in and experience are always more than just four walls. As one occupies and decorates these spaces and fills them with objects, they begin to shape one's life and become the backdrop to the sense of self. The shelves full of heirlooms passing from generation to generation, the drawers filled with one's journals beaming with various lines of ink, and even cabinets displaying odd objects with curious intent serve as a museum of silence: these tangible objects quietly display an intangible connectedness to current and past personalities, inspirations, motivations, and interests. They become conscious attempts to recreate their own world in miniature through its arrangements and possessions.

As the dimension, scale, and scope increases from a simple cabinet to the compartment of a room to the emergence of the museum, however, the daily life, personal memories, and remembrances attached to each item slightly diminishes in its importance: the narratives associated with those artifacts become a product for a group of individuals rather than mixed with other narratives and human interventions. Questioning the storytelling opportunities when the walls of the museum are "broken" down and the notion is explored on a more personal and intimate scale, can the viewer become an active curator in the narrative of a museum? Can the viewer becoming the curator be a solution to the constructed narrative?

In this sense, the historical importance is sometimes not enough: the temporal dimensions united in the dialogue of an object's solitude frame a more active engagement to the viewers and users. Even when just sitting on a shelf, an object can retain their makers' or users' imprint long after they are altered or abandoned.



[1.11]

TEMPORAL TRANSCENDENCES | MULTIPLICITY OF AN ARTIFACT

As an object is built or created within the humming of a factory or while being crafted by a personal hand, it passes through numerous processes that contributes to its being. Mapping its usage and experience, it begins as a geometrical object of planes with various angles or curvatures, awaiting to be experienced or utilized in its determined environment. Once placed within its environment or nested in its disposition, however, its rectilinearity and curvature welcomes human complexity and gradually adapts to its inhabitants: the couch with its perfect fibers now is worn in particular sections where individuals have sat; the stairs in its fresh paint and smooth surface has now acquired a slight creaking noise and cracks from those who have stepped on it; and a ring in its polished state has now acquired a clouded appearance with tiny scratches from daily activities.

The geometries of each item echo distinguished activity of its users — each possessing different meanings, associations, and bonds even when possessed for a fleeting moment. The multiplicity in the artifact is fluent in its layers: layers of history, layers of experience, layers of meaning, and perhaps most importantly, layers of its users or keepers.

Everyone must leave something behind when he dies, my grandfather said. A child or a book or a painting or a house or a wall built or a pair of shoes made. Or a garden planted. Something your hand touched some way so your soul has somewhere to go when you die, and when people look at that tree or that flower you planted, you're there.

It doesn't matter what you do, he said, so long as you change something from the way it was before you touched it into something that's like you after you take your hands away. The difference between the man who just cuts lawns and a real gardener is in the touching, he said. The lawn-cutter might just as well not have been there at all; the gardener will be there a lifetime.

- Ray Bradbury, *Fahrenheit 451*, p. 142-3 -

Physically continuing in time and mentally nesting in the mind, an "artifact's" silent presence is interwoven among social interactions and events: the dining room set with a stain in the right corner that as been passed from generation to generation resurfaces a Thanksgiving evening with family; and the walls indicating a child's growth over the years is revealed to the house's new inhabitants when repainting its surfaces. At a specific point, each carries times of activity as well as times of absence to acquire those echoes from year to year. As long as it survives, a sense of timelessness in its silence exists. It leaves an impression with its temporality, creating a portal for memory.

However, as time transpires, the consequences of single time fragments, moments, and episodes sometimes acquire new meaning while sustaining its initial significance; remembered personal experiences advance through reinterpretations and intertwine the voices of the past: a teddy bear from childhood that helped with bitter disappointments now serve as a blessing in remembering one's childhood home or absent personalities; or the dent created in the car from colliding into the garage that seemed as a trivial matter may now just briskly cross one's mind to provide moments of support. Much of the artifacts and collections kept and found within one's home act as a reminder for past phenomenon and shows tremendous growth through the years. It is often this inner, indelible immensity that gives real meaning to certain expressions and memories concerning the visible world.

curiosity

noun | cu-ri-osi-ty | \ˈkyūr-ē-ä-s(ə-)tē\

1a: desire to know:

1b: inquisitive interest in others' concerns

2a: one that arouses interest especially for uncommon or exotic characteristics

2b: an unusual knickknack: curio

2c: a curious trait or aspect

curiosete (Old French)
curiosité (Modern French)
"curiosity, avidity, choosiness"

curiosus (Latin)
careful, diligent; inquiring eagerly,
meddlesome"

curiositatem (Latin)
"desire of knowledge,
inquisitiveness"

(late 14c.)
"careful attention to detail"
"desire to know or learn"

(1640s)
"an object of interest"

(mid-14 c.)
"eager to know" (often in a bad sense)

cura (Latin)
"care"

curios (Old French)
curieux (Modern French)
"solicitous, anxious, inquisitive; odd,
strange"

(originally usually in a bad sense)

neutral or good sense is from early
17 c.

THE CURATOR | PRIVATE CONFINEMENT

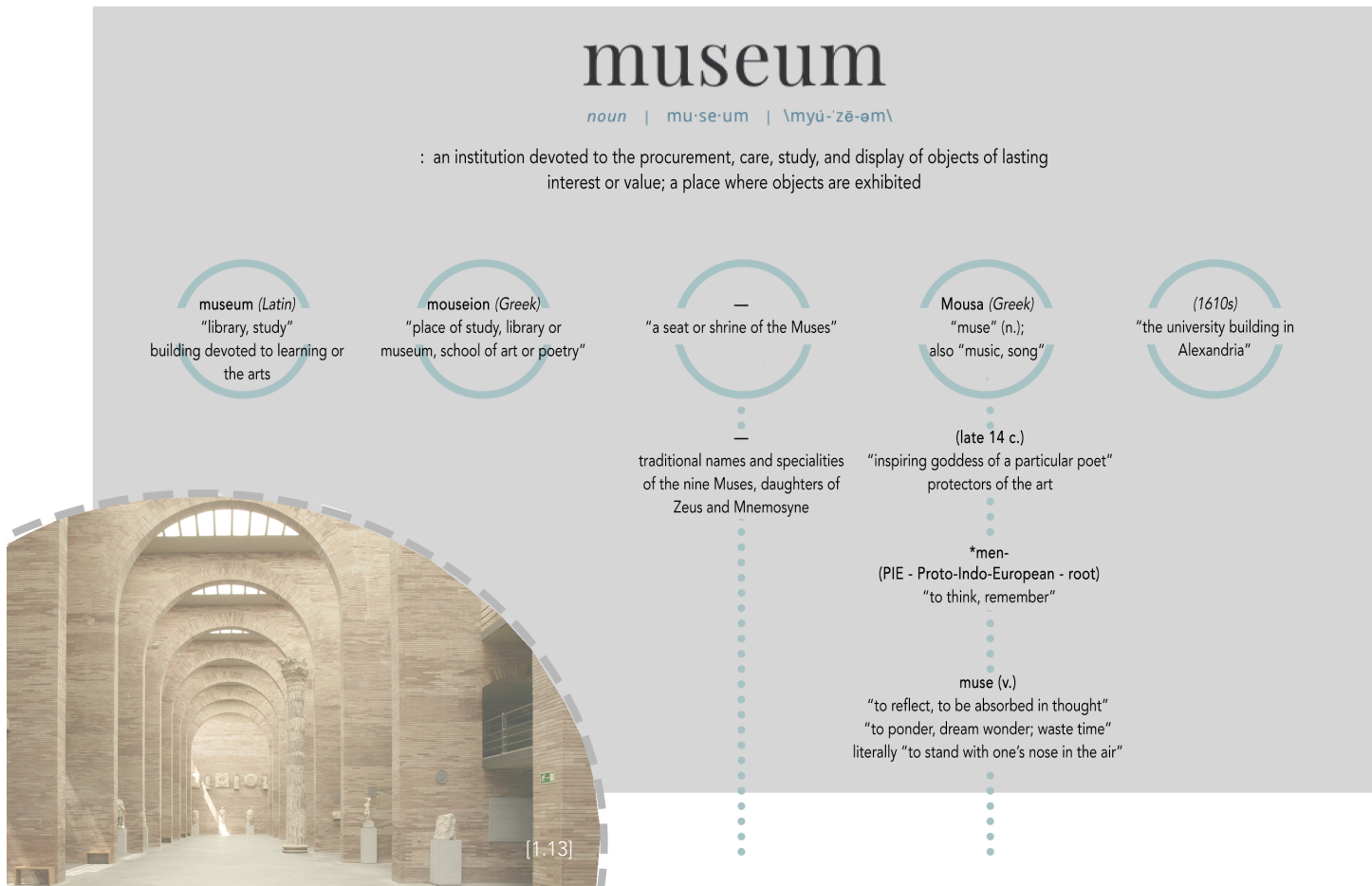
The role of the curator is most recognizably defined in association to museum exhibits, in which one has the care and superintendence of something. Additionally, according to Nick Waterloo's [*A Curator's Last Will and Testament*](#), the following qualities and presences are usually apparent in a curator:

1. Passion
2. An Eye of Discernment
3. An Empty Vessel
4. An Ability to be Uncertain
5. Belief in the Necessity of Art and Artists
6. A Medium — bringing a passionate and informed understanding of works of art to an audience in ways that will stimulate, inspire, question
7. Making Possible the Altering of Perception

With these defined qualities, however, the title "curator" can expand beyond the confines of those who solely care for collections and stage exhibitions in art museums: even in the smaller scale of a home, the individuals that begin to keep and collect certain objects, documents, and oddities become a curator for their own cabinet of curiosities, dedicated room, or converted home.

Since the mid-sixth century, the culmination of the curator began with fantastic, exotic, and strange objects being collected in personal exhibits known as wunderkammer, or the cabinet of curiosities. Found within private confines and boundaries, these collections contained a manner of items — anything the collector found fascinating, curious, exotic, inspiring, or even desirable. The installations explored the interwoven phenomena of inspiration and meaning in everyday objects: they served as the initial museum of silence, preserving the qualities, knowledge, and memories of what once existed — as well as providing clues of the collector's thoughts and motivation.

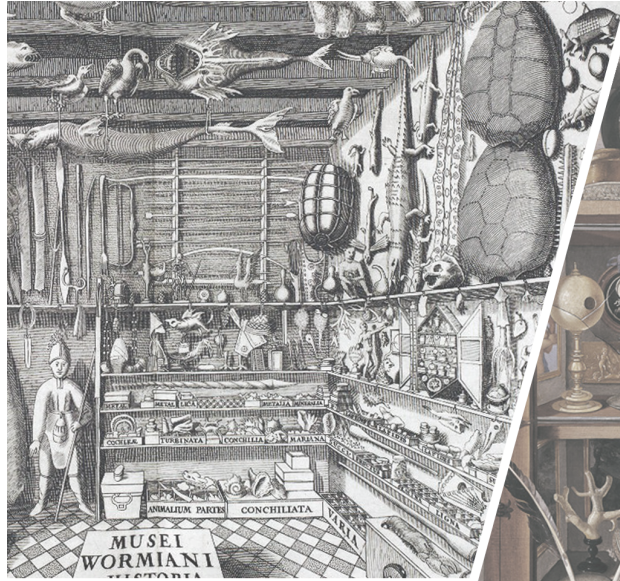
As seen in the past, it is not the economic value that made these objects significant: rather the notions of its values were more complicated. With these smaller private displays, is there a way they can be translated into larger encounters? If so, what dialogue can be created when masterpieces are not exhibited as one would normally anticipate by including other's personal influences? By questioning the conventions of the museum, could each personal piece become a masterwork in its own right shared with the public to understand?



THE CURATOR | PUBLIC EXPOSURE

Once considered a mere caretaker for collections, the curator is now widely viewed as a globally connected author. Over the last twenty-five years, as international group exhibitions and biennials have become the dominant mode of presenting contemporary art to the public, curatorship has begun to be perceived as a constellation of creative activities not unlike artistic praxis. The curator has gone from being a behind-the-scenes organizer and selector to a visible, centrally important cultural producer: thinking about how art is framed, how it is spoken about, and how it is expressed by those responsible for its conceptualization and production, the modern day curator documents the many ways in which our perception of art has been transformed by curating the discourses surrounding it.

With the smaller private displays in contrast to today's public emergences and encounters in museums, it causes one to consider what truly counts as an archive when impersonal elements become more personal. Can bare private memories of home serve as evidence worthy of sharing? What do we make of the histories that domestic interiors, once concrete and now perhaps crumbling or even disappeared, have the capacity to yield? Could rethinking spectatorship engage viewers as co-curators?



"Musei Wormiani Historia," Ole Worm



Scarabattolo, Domenico Remps



The Leverian Museum



Collection of Art and Curiosities, Frans Francken II



Boite-en-valise (Box in a Suitcase), Marcel Duchamp



Ecographie, Maissa Toulet

16TH CENTURY

18TH CENTURY

EARLY 20TH CENTURY

LATE 20TH CENTURY / 21ST CENTURY

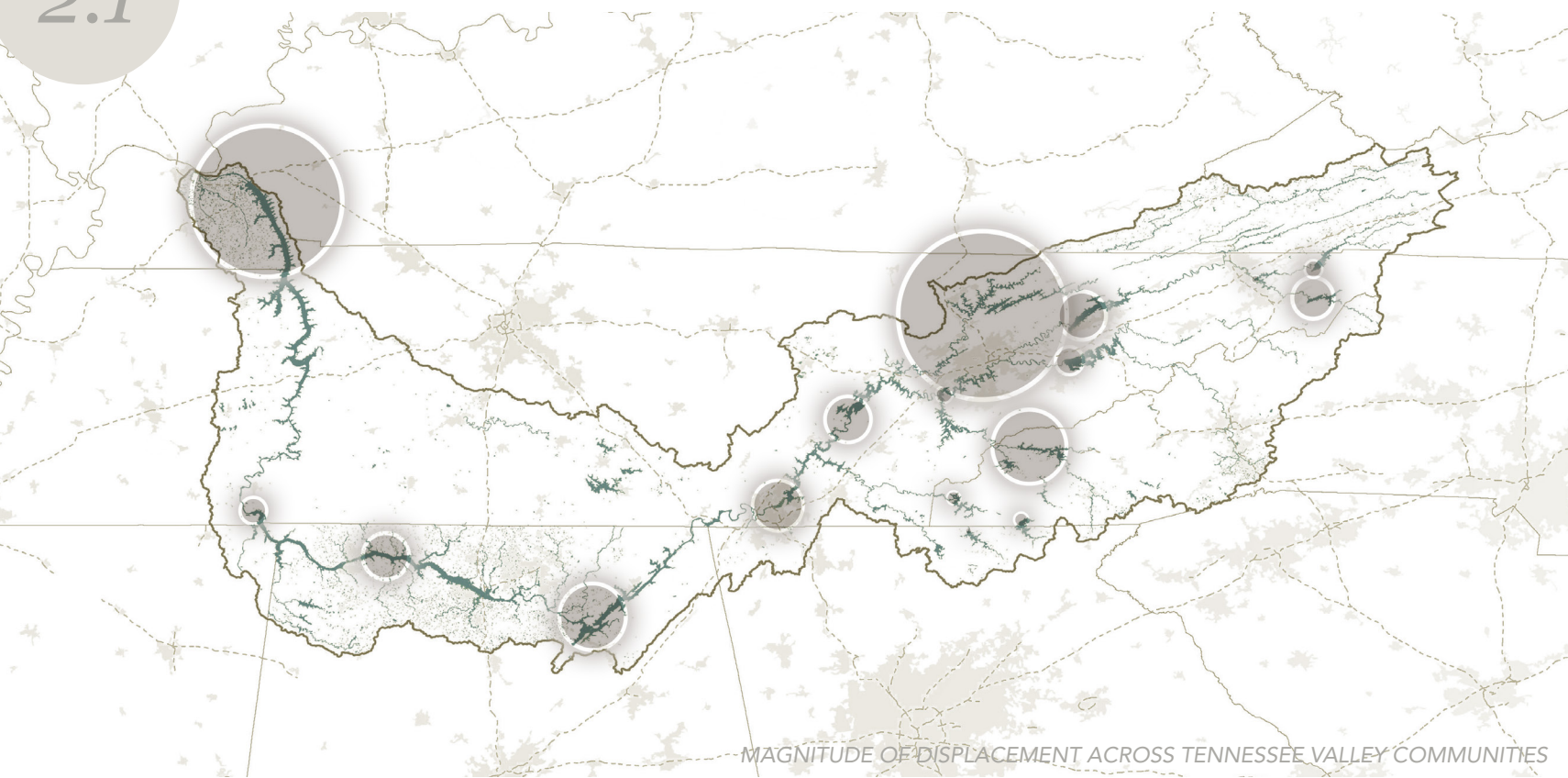


[1.14]

ROLES OF THE MUSEUM

Although early “museums” were inspiring with its multitude and variants of objects they possessed with little discrimination in time and to each other, these environments in which they sustained were often elitist — aloof as they encouraged only the private use or educated individuals to visit them. In a constantly changing world where there is more demand in openness, pragmatism, and collective involvement, this aloofness has become too narrow and unacceptable for today. Thus, today’s museums concern themselves with what brings individuals together as people — whether they are occasional spectators of the exhibits or continual members of the museum — from the curator’s self-regard.

As their traditional role of collecting, preserving and sharing rich collections, the museum as an institution tells the story of man, capabilities and evolutions of the world, and how humanity has survived in its environment over the years. It houses things created by nature and by man — often in indescribable and unthinkable ways — and in modern society it houses culture through the pieces of work displayed relating to society as well as through those who enter and experience the space and works. Within these museums, however, the predetermined galleries, display only a small fraction of its collections at a time: the remaining survive hidden and covert until the curator finds it appropriate to resurface its presence again. With this mind, is there a way the museum could evolve to include little or no discrimination or hierarchy for each of the artifact’s and work’s integrity?



STATEMENT REGARDING PERSONAL APPROACH TO SITE AND CONTEXT:

Conceived in 1933, the mission of the Tennessee Valley Authority (TVA) was

"to improve the navigability and to provide for the flood control of the Tennessee River; to provide for reforestation and the proper use of marginal lands in the Tennessee Valley; to provide for the agricultural and industrial development of said valley; to provide for the national defense by the creation of a corporation for the operation of Government properties at and near Muscle Shoals in the State of Alabama, and for other purposes."

Comprised of seven states, this ambitious charge would transform the entire Tennessee Valley landscape through the creation of massive dams and reservoirs for electricity and flood control, through soil erosion for reforestation and more efficient farming techniques, and through improved navigation and commerce. While TVA had these underlying principles that links each location, the stories across the region also afford unique and disparate voices that were often silenced in the process. Virtually each location was strongly attached to various voices — both involving those proclaiming the mission of TVA and those in disbelief and sorrow for the lost familiarity of past generations from losing one's community and home as a result of progress.

For many of these people being dispossessed from their land, tribal instincts of survival were expressed as fear of extinction or loss of identity as a community: several questioned, "where shall we go?" or "what will become of us individually and as a people?" Even for those who have already passed, the graves of their ancestors were to be removed or disinterred with new burial grounds to be found. These were the voices that were often untold or silenced.

TVA's accomplishments, controversies, and progress are well documented through records, maps, drawings, photographs, and even markings remaining in the landscape. Thus with the context of TVA and the communities left behind, the implications typical of a human curatorship begin to interact with the rhythms of nature, revealing remnants of history at certain moments of the season.

RESERVOIR PROJECT	CONSTRUCTION STARTED	CLOSURE OF DAM CONSTRUCTION	FAMILIES REMOVED
<i>Apalachia</i>	07.17.41	02.14.43	<i>22</i>
<i>Boone</i>	08.29.50	12.16.52	<i>152</i>
<i>Chatuge</i>	07.17.41	2.12.42	<i>278</i>
<i>Cherokee</i>	08.01.40	12.05.41	<i>875</i>
<i>Chickamauga</i>	01.13.36	01.15.40	<i>903</i>
<i>Douglas</i>	02.02.42	02.19.43	<i>525</i>
<i>Fontana</i>	01.01.42	11.07.44	<i>1311</i>
<i>Fort Loudoun</i>	07.08.40	08.02.43	<i>317</i>
<i>Fort Patrick Henry</i>	05.14.51	10.27.53	<i>22</i>
<i>Guntersville</i>	12.04.35	01.16.39	<i>1182</i>
<i>Hiwassee</i>	07.15.36	2.08.40	<i>261</i>
<i>Kentucky</i>	07.01.38	08.30.44	<i>2607</i>
<i>Melton Hill</i>	09.06.60	05.01.63	<i>30</i>
<i>Norris</i>	10.01.33	03.04.36	<i>2899</i>
<i>Nottely</i>	07.17.41	01.24.42	<i>91</i>
<i>Ocoee No. 3</i>	07.17.41	04.30.43	<i>—</i>
<i>Pickwick</i>	03.08.35	02.08.38	<i>506</i>
<i>South Holston</i>	08.04.47	11.20.50	<i>342</i>
<i>Watts Bar</i>	07.01.39	01.01.42	<i>832</i>
<i>Watauga</i>	07.22.46	12.01.48	<i>761</i>
<i>Wheeler</i>	11.21.33	10.03.36	<i>842</i>
TOTAL			<i>14758</i>

Records of the Tennessee Valley Authority, Record Group 142. Tennessee Valley Authority Reservoir Projects: Family Removal. Washington Office Correspondence Files, 1933-1978. 1963. Textual Document.

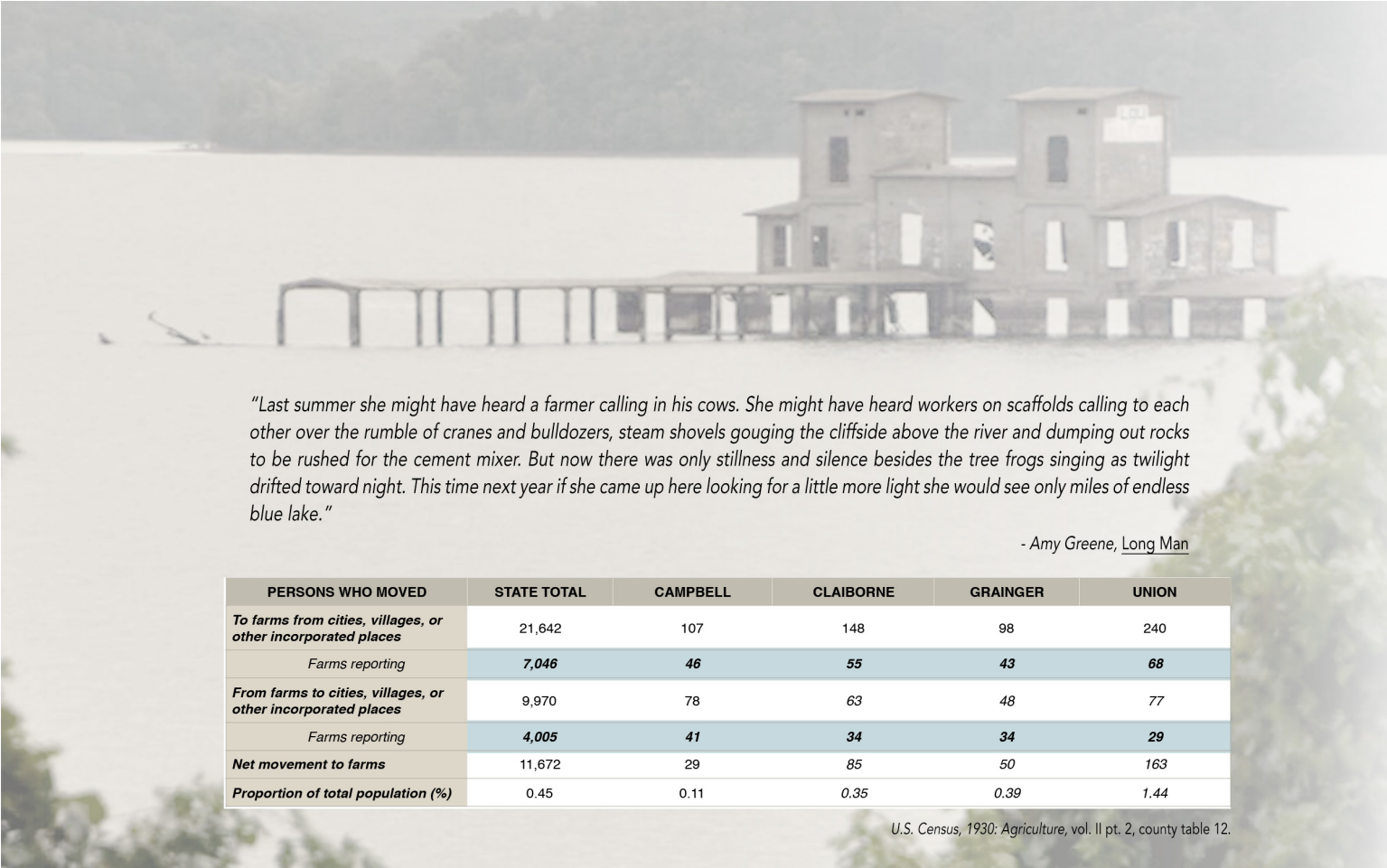
Over 14,000 families removed from their homes;
More than 69,000 graves investigated & over 20,000 graves relocated
from their site.



*From this Valley we soon will be leaving.
How we miss our old friends and our home:
For they say that the water will cover,
Where we all love to roam.
There's the aged old fathers and mothers,
Who have spent many years here in toil.
They have reared up the happy little children
On the products of old Clinch River soil.
But their happy days here will soon be over.
They must seek now to find higher ground.
But, with all this wide world spread before us,
Where can such a happy home be found?
While it's sad for us to leave our old home site.
We go filled with joy to know
That we're holding the angry rolling waters
From our brothers and sisters below.*

- Leonard White [elementary schoolboy of Union County]





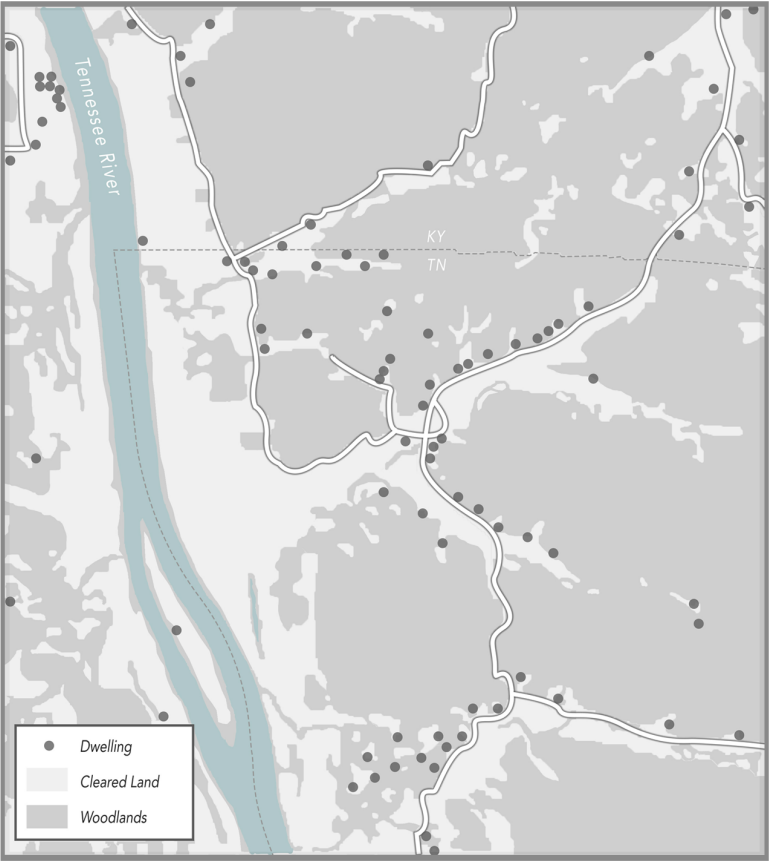
“Last summer she might have heard a farmer calling in his cows. She might have heard workers on scaffolds calling to each other over the rumble of cranes and bulldozers, steam shovels gouging the cliffside above the river and dumping out rocks to be rushed for the cement mixer. But now there was only stillness and silence besides the tree frogs singing as twilight drifted toward night. This time next year if she came up here looking for a little more light she would see only miles of endless blue lake.”

- Amy Greene, *Long Man*

PERSONS WHO MOVED	STATE TOTAL	CAMPBELL	CLAIBORNE	GRAINGER	UNION
To farms from cities, villages, or other incorporated places	21,642	107	148	98	240
Farms reporting	7,046	46	55	43	68
From farms to cities, villages, or other incorporated places	9,970	78	63	48	77
Farms reporting	4,005	41	34	34	29
Net movement to farms	11,672	29	85	50	163
Proportion of total population (%)	0.45	0.11	0.35	0.39	1.44

U.S. Census, 1930: Agriculture, vol. II pt. 2, county table 12.

INTERVENTION + RELOCATION | KENTUCKY DAM AREA _ EXAMPLE



Rushina Creek Area. 1930s



Rushina Creek Area. 1950s

ANALYSIS OF PROPOSED SITE:



While these dams have become symbols of social and economic prosperity, they also remain as visual reminders of loss, population removal, and eminent domain. The accompanying terrain is an indication to the descendants of those families that were relocated and to the memory of inundated ancestral land. At the time of removal at Douglas Lake, TVA acquired land rights for a total of 33,583.78 acres. Of this land, a total of 5,182 acres were cleared, in which it was divided among the following categories:

- 783.4 acres of bank clearing
- 4,044 acres of regular clearing
- 355 acres tied down

Including parts of Sevier, Jefferson, Hamblen, and Cocke counties, the communities directly affected were the town of Dandridge and villages of Rankin, Oak Grove, and Shady Grove. Living in bottom lands and valleys that now form Douglas Lake, 525 families of small farmers were removed in an unprecedented ten months, and 2,449 graves were removed to be relocated to surrounding cemeteries.

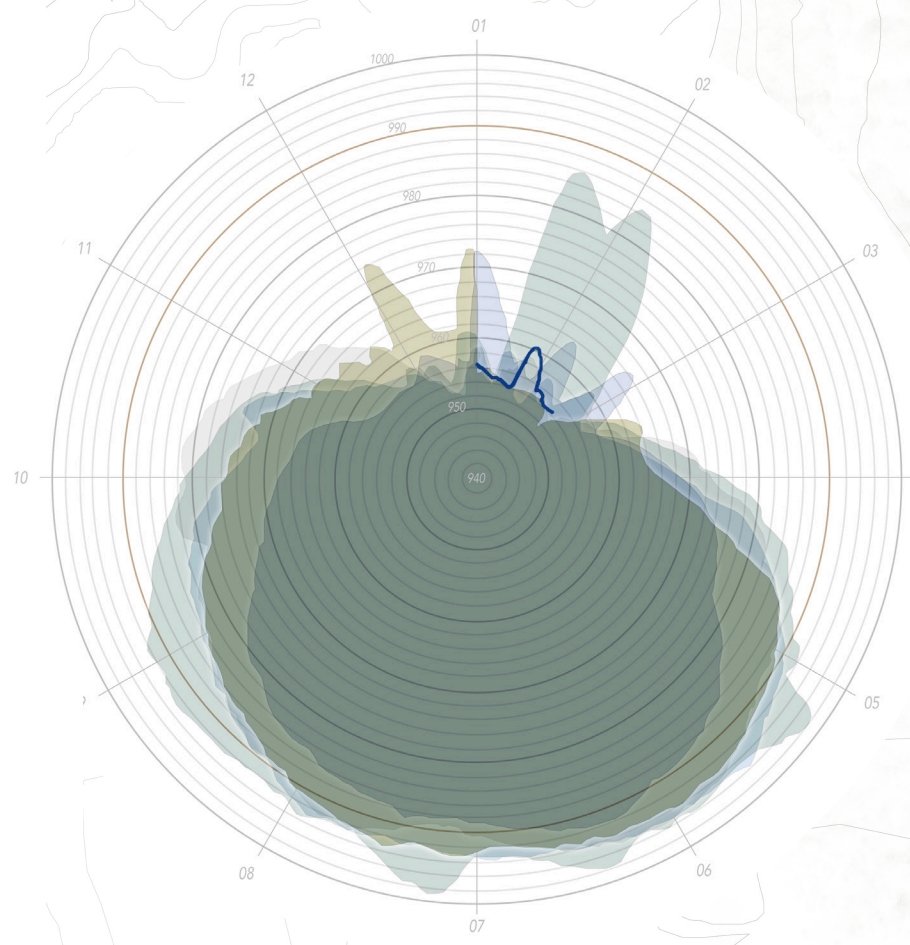


DOUGLAS RESERVOIR, TN _1939

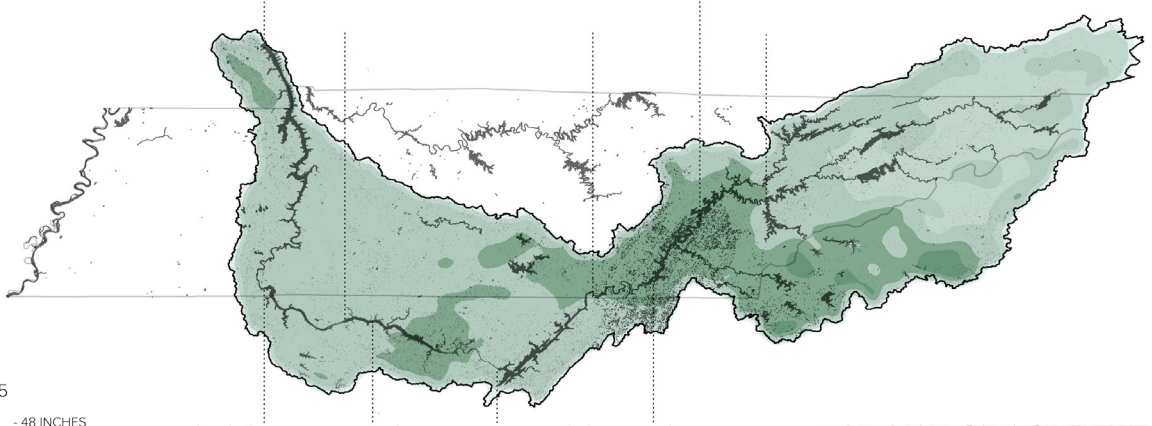


DOUGLAS RESERVOIR, TN _1962

INDICATIONS OF EXISTING COMMUNITIES THROUGH SILOS, FOUNDATIONS, FARMSTEADS, AND CRUMBLING ROADS



Douglas Reservoir Monthly Lake Levels (2012 - 2017)



- 2015
- 48 INCHES
 - 48 - 54 INCHES
 - 54 - 58 INCHES
 - 58 - 62 INCHES

[2.5] Annual Precipitation throughout Tennessee Watershed



PERSONAL OBSERVATIONS AND ANALYSIS:

Trekking the eastern Douglas Lake expanse in February, the landscapes and scenes witnessed that day professed a divergent story as expressed in books: rather than finding artifacts and remnants of previous towns submerged in water and revealed in partial segments, its current conditions completely uncovered the foundations and broken roads of the area due to the latest drought. In fact, the only water remaining in the lakebed was, ironically, similar to what the existing river held in 1939 before the creation of the dams.

With the fruition of seasonal precipitation — or lack thereof — and the release of water controlled by TVA, more is revealed of the lives before as the water levels go down while higher water levels serve as a reminder to the subsurface artifacts — as if it is an underwater environment untouched where the artifacts are frozen in time. Due to these experiences, these challenging circumstances with the constantly receding and advancing water levels require one to interpret the landscape appropriately and allow it to respond to these evolving conditions in order to celebrate the past and move forward with sustainable efforts for the future. The following represents brief studies and captures comparisons of the environmental implications one is dealing with in this specific location.



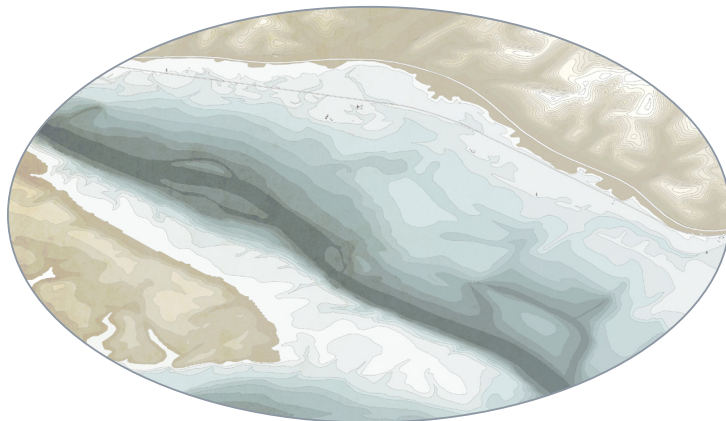
DOUGLAS RESERVOIR, TN NEAR FULL POOL

[2.6]

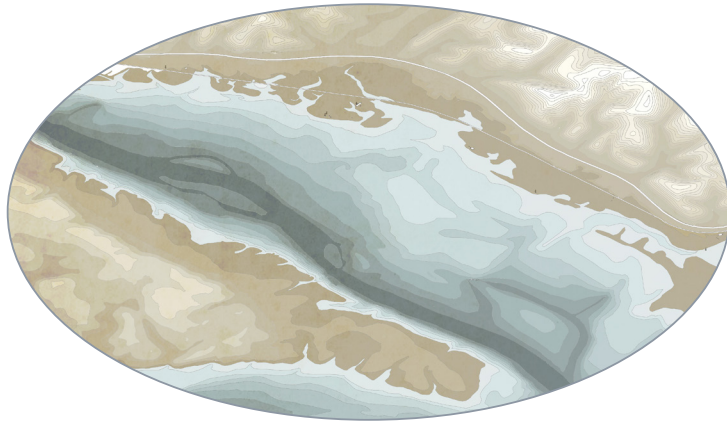


DOUGLAS RESERVOIR, TN NEAR EMPTY LEVELS

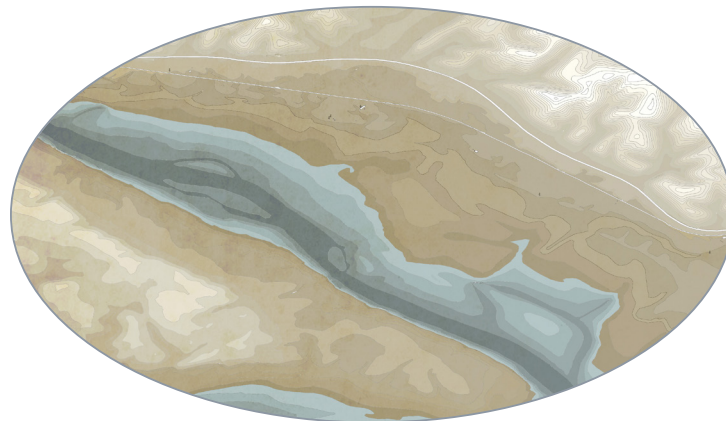
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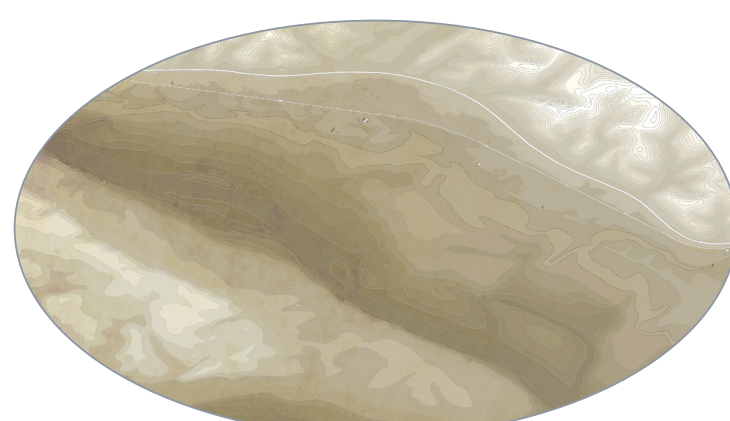
Douglas Reservoir:
1000 ft Lake Levels (*Above Full Pool*)



Douglas Reservoir:
990 ft Lake Levels (*Full Pool*)



Douglas Reservoir:
970 ft Lake Levels (*2012-17 Average*)



Douglas Reservoir:
950 ft Lake Levels (*Empty Pool*)



[2.8]



[2.9]



[2.10]



[2.11]



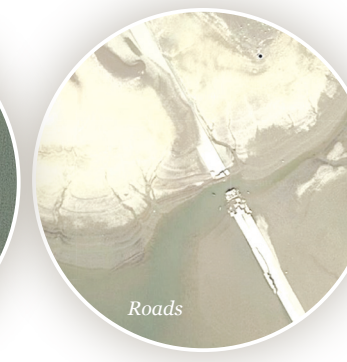
[2.12]



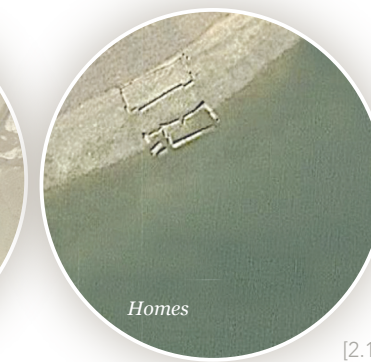
[2.13]



Farmsteads



Roads



Homes

[2.14]

When TVA assessed the land at Douglas Reservoir, they noted 58 “obstructions” that needed to be removed from the site. Just prior to filling the lake, most of these structures were erased from the landscape; however, as indicated through personal explorations and even through GoogleMaps, several foundations and concrete structures were left standing -- even the old 25E roadway can be seen exposed running past several of these old silos. While not constantly visible, the past still exists underneath the present. As a place-making tool, these transcribed paths begin to “form” along the surface of the water once again, perpetuating the memory of the towns before the dams. Throughout the entire Douglas Lake area, these “obstructions” were composed of the following:

- 14 silos
- 30 concrete or brick foundations and pillars
- 5 concrete water troughs
- 4 small concrete and brick houses
- 2 sets of bridge piers
- 1 concrete flume
- 1 concrete dam
- 1 concrete well curb

Along with the structures, several regions of travel and navigation had to be maneuvered and reconstructed to maintain accessibility to towns and communities surrounding Douglas Lake. Highway and railroad construction throughout the surrounding area involved:

- 4.07 miles of access roads
- 5.34 miles of state highways
- 35.22 miles of county highways
- 0.39 mile of streets in Dandridge
- 12.48 miles of tertiary roads

section
3.1



[3.1]

PROGRAM INTERPRETATION:

Since the story of TVA is abounded by various voices and stories — both heard and unheard — , the program should be intended to be as inclusive as possible in terms of utilizing mechanisms of the past for remembrances and enhancing activities for the present and future in promoting a healthier and sustainable landscape to learn from. Before deciphering the program to be dispersed across this landscape, concise narratives of possible individuals, explorers, students, and visitors seek to foresee different responses to the potential landscape. Whether it is the native, the surveyor, the greenie, the drifter, or the trekker, each interacts to different speeds and rhythms found in transient characteristics of the terrain to engage in a heightened awareness and understanding.



the NATIVE

*descendant. collector.
storyteller. historian.*

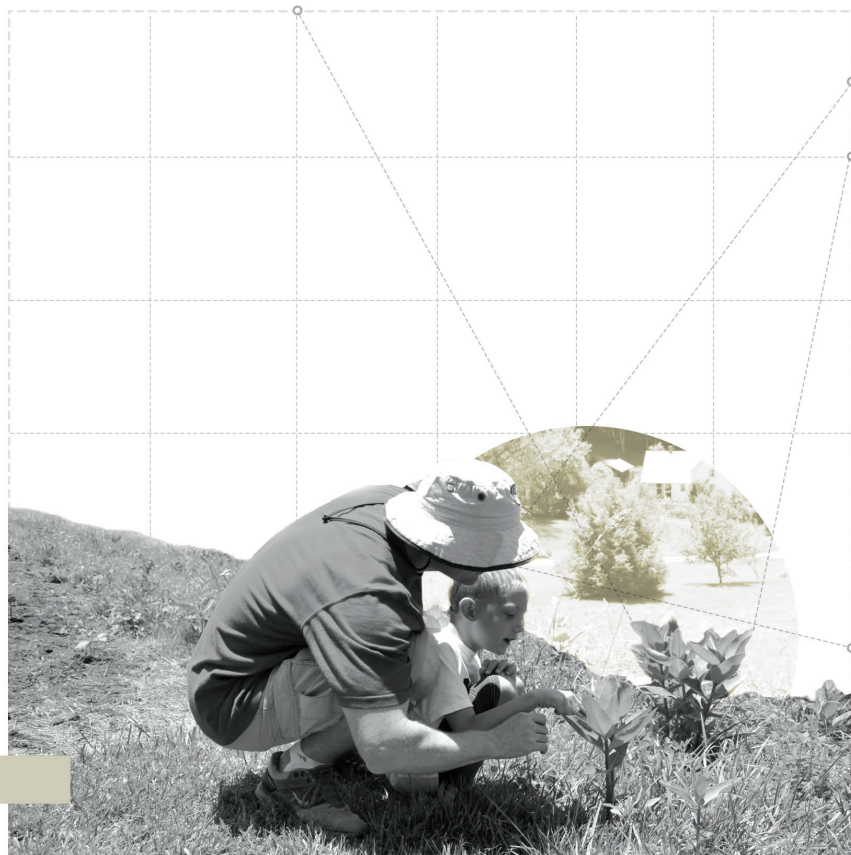
Through vocalization or disparate objects donated and found, an individual digs into the past and sifts the sands of time — curious of some of the distant, faint stories heard. Tracing the ancient roads on which one's relatives walked, strange discoveries are often made, leading one through so many lands to find one's present sod. With most relatives found in tombstones that stand as the neglected, an unearthed, forgotten crypt provides insights of the unknown. In a land that erased history for many families, one wonders if these ancestors knew one would someday visit and find this spot where so many memories were made.



the SURVEYOR

*mapmaker. topographer.
archaeologist. examiner.*

Witnessing and recording each constantly changing terrain, an individual thrives on the patterns, marks, and monuments that transform in the wilderness. In these boundaries, cracks in dried soil, shifts in paths, adjustments in water levels, and remnants of prior existences reveal stories of the land. With numbered squares, neat roads, correction lines and small cadastral lots, geometrical designs denote man's ancient rights: readings that stitch the past with the present so the lands may know their own.



the GREENIE

conservationist. naturalist. preservationist. ecologist.
newcomer. student. visitor. tourist.

Seeking to understand the environments one immerses and occupies oneself, an individual begins to interpret the progress technologies have helped to sustain our environment yet questions its continued growth in its current conditions. Whether it is a concern of the past or of the future, one ultimately looks past the interests of human beings: rather human teachings, efforts, and activities reinvigorate lands with a touch and breath that cares and inhabits it with more fruitful energies that engage in the landscape as natives once did in the region.



the DRIFTER

*wanderer. nomad.
loafer. dabbler.*

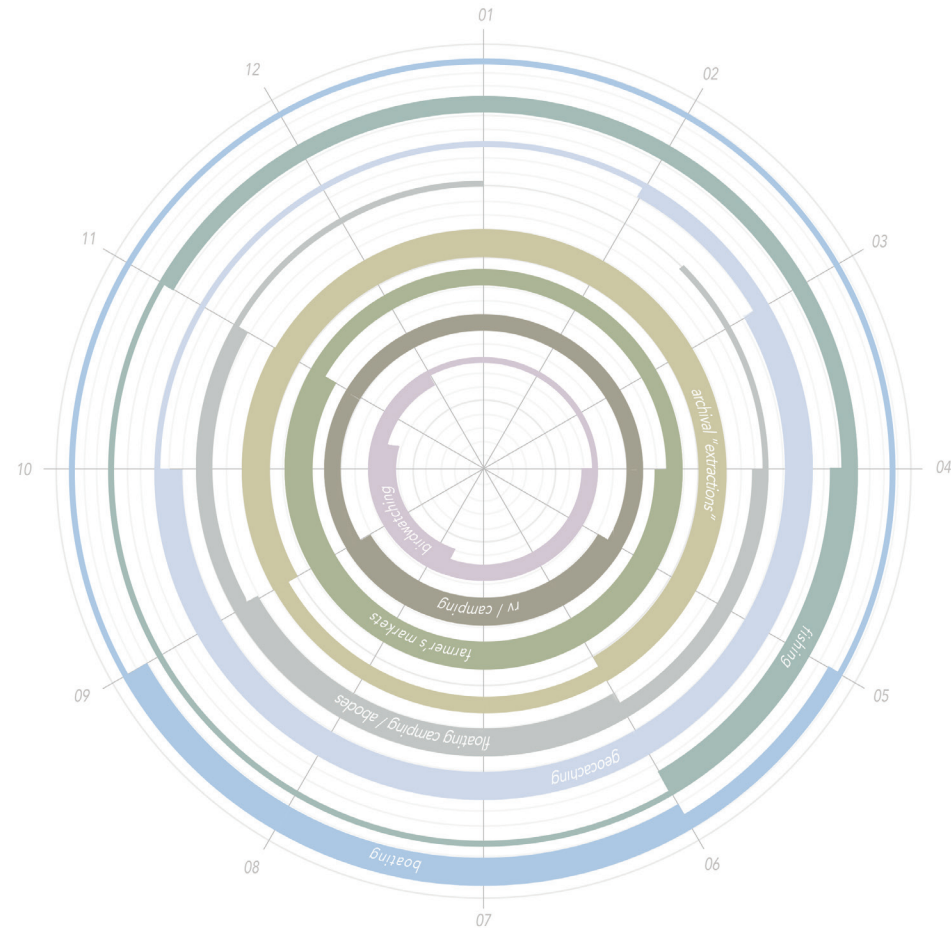
As a casual participant, leisurely and continually moving from place to place without a fixed dwelling, an individual idles time away through the simplicity of vague activities. Through rootless traveling, one looks down at the waters, watching its honest dance for a time — not noticing the extent of time passing — and follows the curves of the river in search of meeting the horizon line. In one's temporary habitation, perhaps one's mind floods with thoughts of the scope of this landscape or is in distant and tired, nerve-shaken lands.



the TREKKER

*outdoorsman. adventurer.
wanderer. sightseer.*

Having nothing to do with the gear or the backpacking fads or even with getting from point A to point B, an individual is exhilarated by the sweat on one's brow, one's racing and anticipating heartbeat, evidence of one's journey through the uprooted dirt on the stubs of one's boots, and the findings of the day. Walking for miles to witness the accumulation of trees and meadows, mountains and deserts, streams and rocks, rivers and grasses, sunrises and sunsets, it is all about the slow but mindful migration, in which the silence of one's untouched surroundings is broken by the alternating movement of walking feet.



PROGRAM BRIEF:

PUBLIC RECREATION

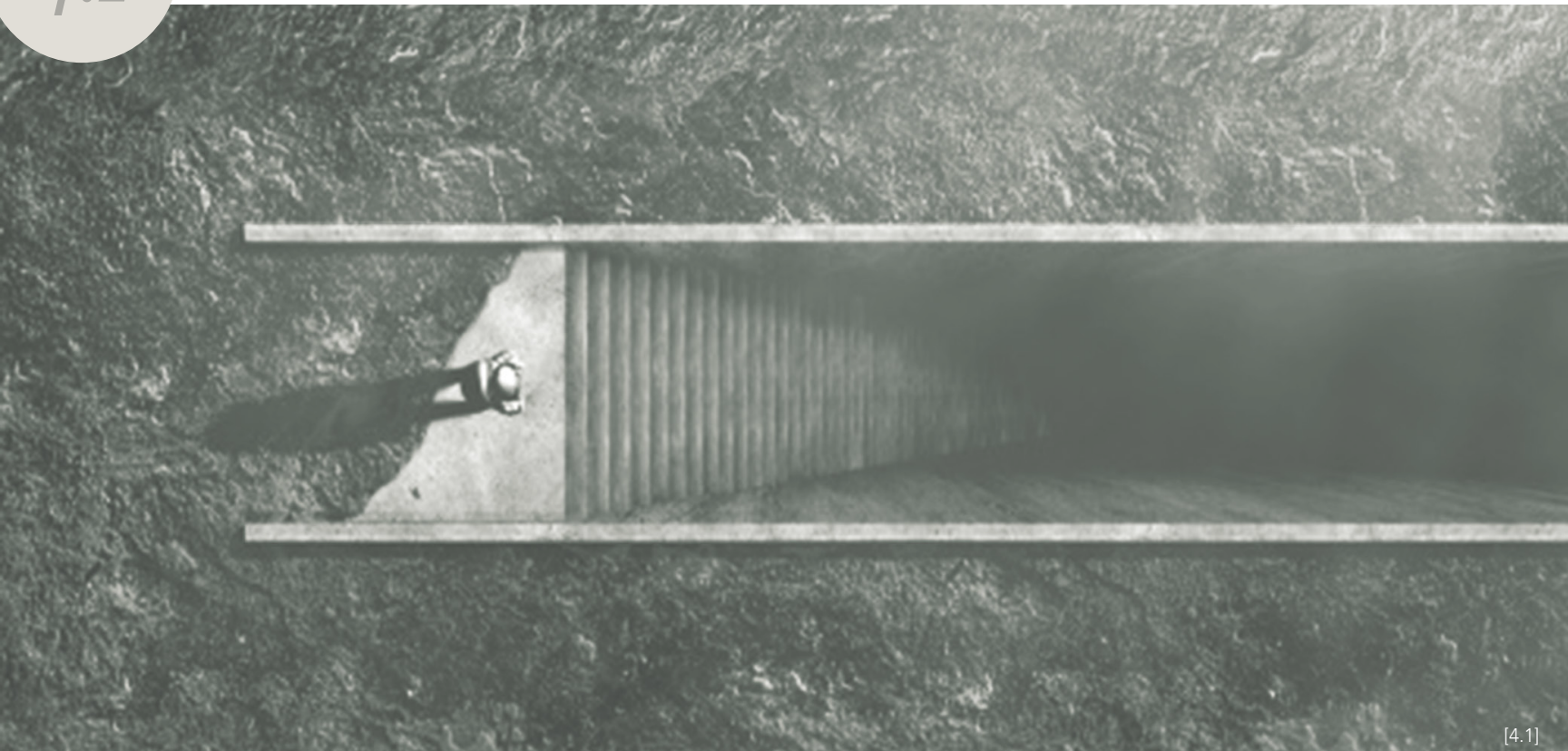
- **farmer's markets** — From savoring produce at the peak of freshness to enjoying the vibrant colors of recent blooms, they will support family farmers while nourishing one's senses from June through October. These platforms also promote the discovery of new finds and revelations in various skills.
- **"submerged" gatherings** — From concerts of musical craft to more mundane activities such as picnics, these spaces offer areas of assembly while allowing one to appreciate one's surroundings through visual connections.
- **camping / abodes** — Campers/RVs or small abodes along the edges are attached to the shoreline for temporarily grounded travelers.
- **birdwatching** — In late summer and early fall, hundreds of migrating shorebirds, terns, herons and egrets are common to Douglas Reservoir and create opportune occasions to view these birds and revel

at the natural habitat. Viewpoints allow for visitors to enjoy birds resting and feeding on the muddy shorelines and in areas of shallow water.

- **hiking / biking** — With dispersed programs along the landscape, the terrain offers trekkers to follow paths to migrate from program to program or artifact to artifact.
- **boating + fishing** — Specific to when water levels are high and reach summer full pool, structures offer ramps and tiered grounds to engage activity: roofs of structures create inclines that would graze the ground of the riverbed to full pool elevations.

EDUCATIONAL PRESERVATION + PUBLIC INVOLVEMENT

- **provisional parks** — As educational outreach, these “parks” provide efforts engaging visitors to energy and climate measures including:
 - **rainwater collections** — Storage of water for dry spells.
 - **shoreline stabilization** — Native vegetation and riparian zones to protect water resources, reduce erosion, and maintain wildlife habitats.
- **workshops** — Spaces would encourage a lively environment and stimulate healthy relationships between TVA and its residents through requested classes.
- **community farms / gardens** — In connection with the farmer’s markets, community farms or gardens add the educational value and involvement not found in other activities and create ways for locals to maintain healthy lifestyles outside of the region.
- **visitor center / museum** (specific to reservoir) — As a more curated territory with more formulated exhibits, spaces would create discussions about the land and process of acquiring the land found in this location — these exhibits would be more generalized.
- **archival “extractions”** — Housing voices and artifacts from the ancestors of land, these extractions are more personal and used or collected at the visitor’s discretion — items could be bizarre or an item someone wished to share.

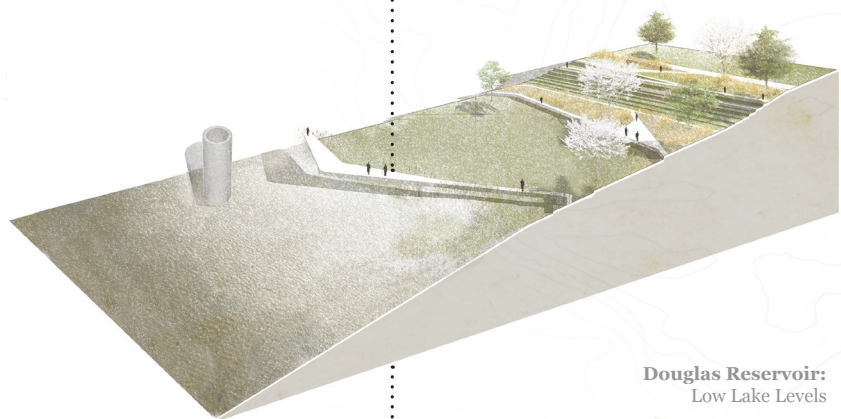
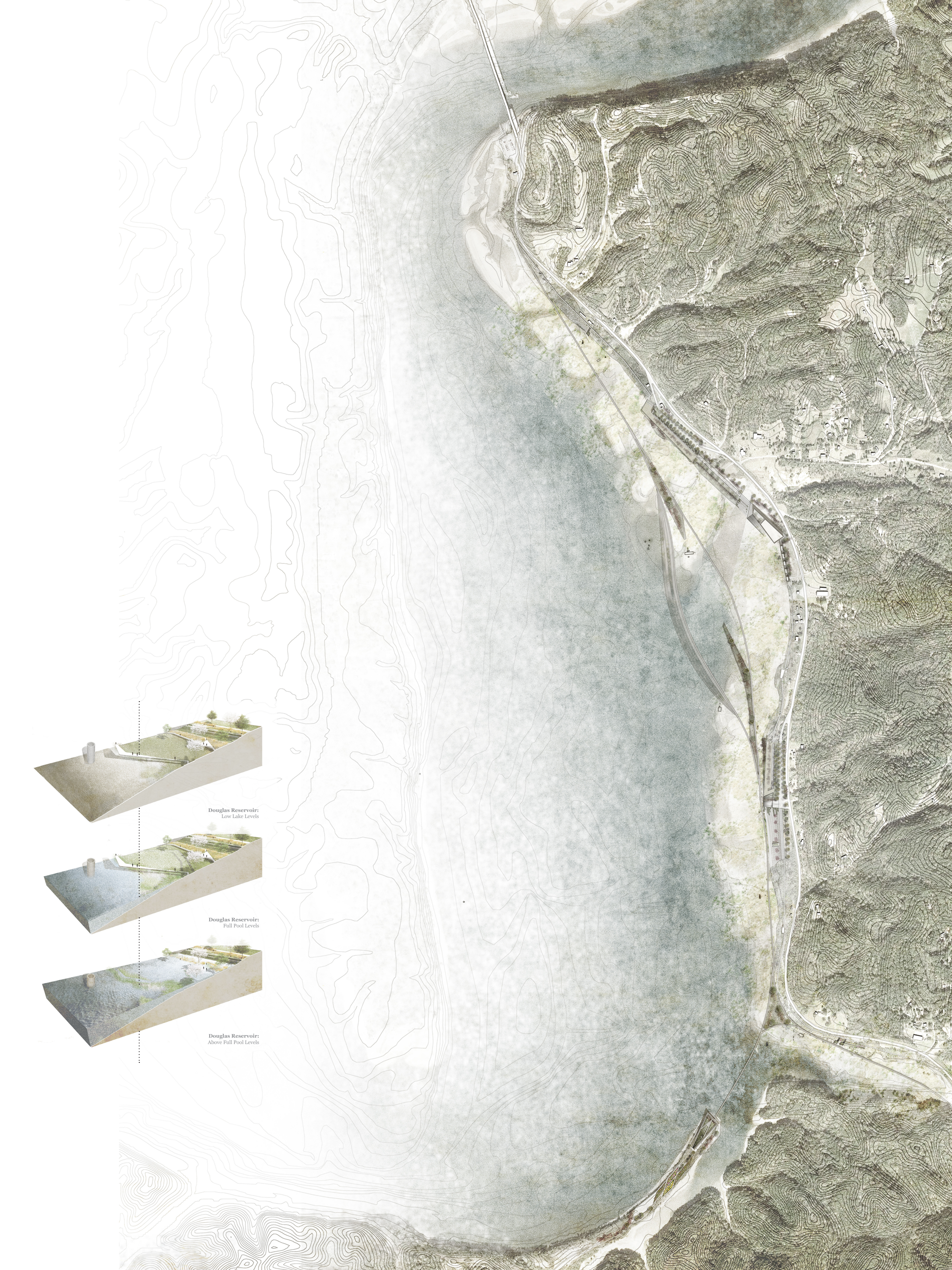


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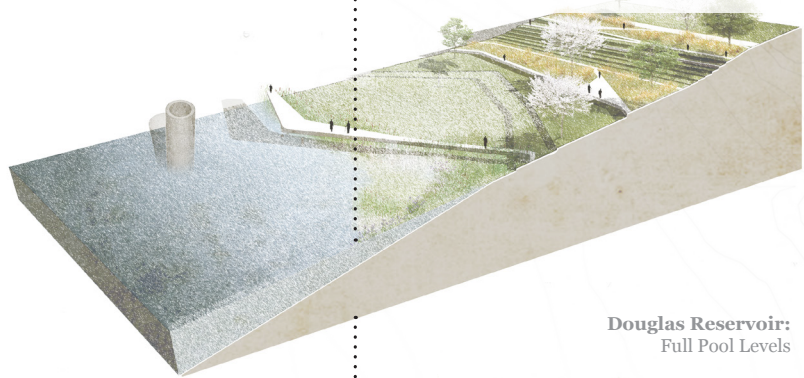
DESIGN REFLECTIONS:

As the water levels continuously recede and create segments of disappearances in the river, the past gnaws into the present, revealing how TVA's message that the future could grow out of the past was actually achieved by the destruction and reinvention of what had actually existed — it expressed its implications that not only replaced artifacts but erased memory from the landscape. With water levels low, previously scarce items that were not as visible are becoming even more apparent and abundant: once submerged artifacts, such as farmsteads, boat landings, cemeteries, roads or paths, and foundations are articulated across the landscape in drought, barren conditions.

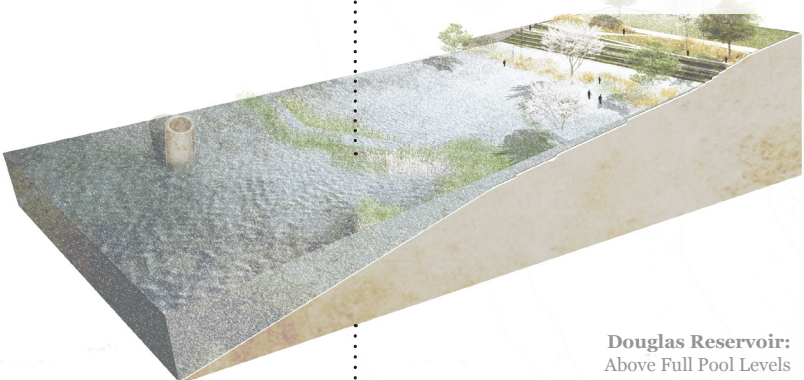
The Artifacts of Preserving is, thus, a way to use the current, dry lakebed as a useful space to heal the “wound” — both by the loss of the river in some regions and by the displaced generations of the past — while still making provisions for its eventual return. Rather than just wiping it from memories, the project would present an evolving landscape so the lands can be re-inhabited as they once were before — full of activity and movement — but for different purposes, beginning to integrate prospects of the past, present, and future.



Douglas Reservoir:
Low Lake Levels



Douglas Reservoir:
Full Pool Levels

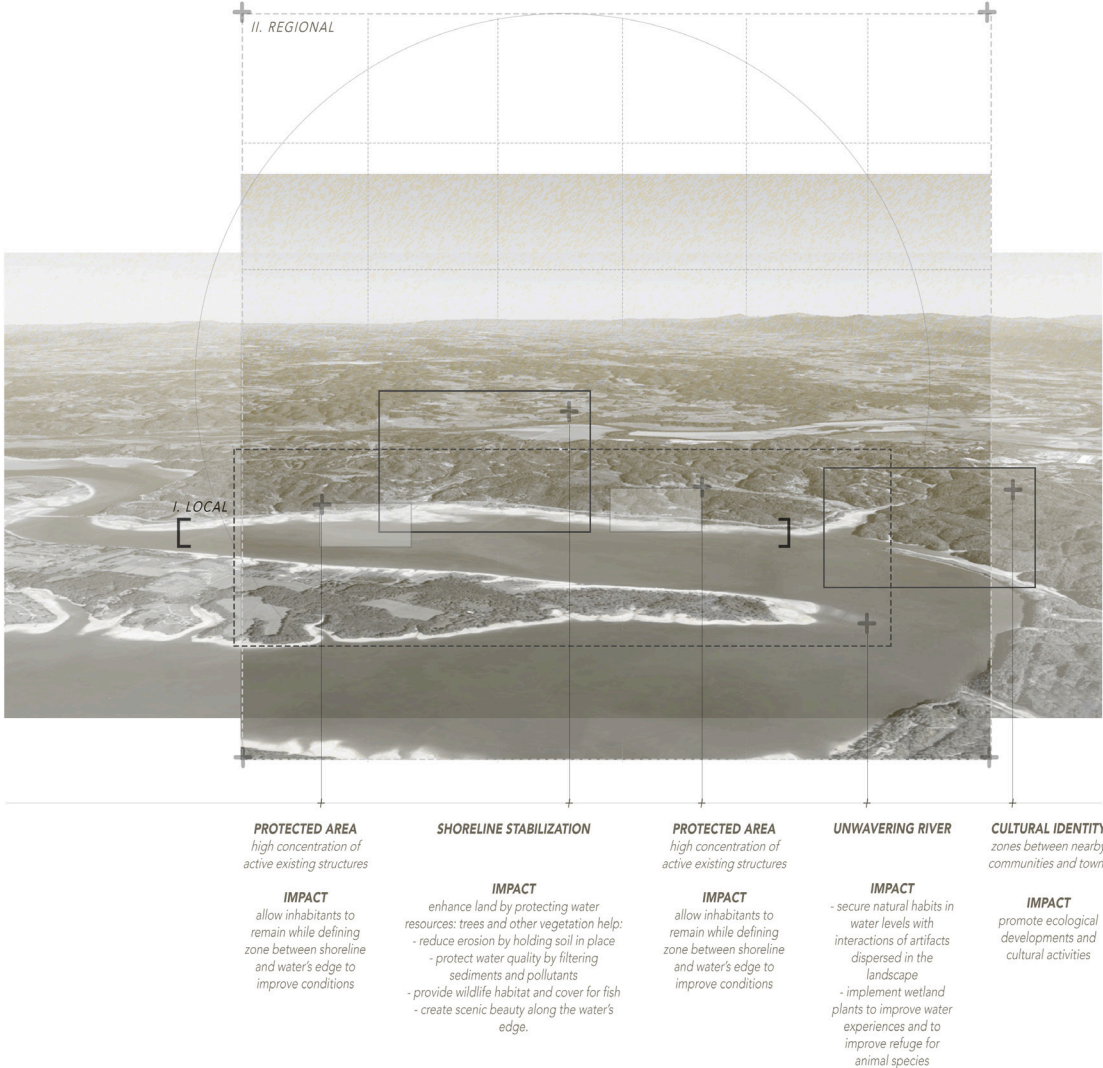


Douglas Reservoir:
Above Full Pool Levels

GROWTH + RESTORATION
landscape

With a constantly changing terrain, the patterns along Douglas Reservoir are becoming more inconsistent due to recent drought conditions of the past. Yet despite poor conditions, the landscape continues to record the natural and cultural monuments -- slowly transforming in the wilderness.

Currently with unforeseen low levels in portions of these reservoirs, cracks in dried soil and barren conditions have shifted typical paths: areas with the river once drifting now has grass beginning to grow due to its passive environment. Thus, promoting more growth that enhances one's experience, sustains wildlife, and creates active scenes for animals -- both birds and small mammals -- produces a more vibrant growing community for its current dried up conditions and for the eventual return of the lake.





EMERGENT

This zone of shallow water is often manipulated by the river's force and sedimentation; a multitude of rushes, sedges, and grasses scatter refuge for the lake's wildlife inhabitants. A living machine that absorbs flood waters, with the ability to filter pollutants, these waters team with insects, reptiles, and fish.

area where water meets shore's edge

native plants TVA recommends could include:

- Water tupelo
- Sassafras
- River oats
- Creeping spikerush
- Cardinal flower



RIPARIAN

This dynamic zone needs bank stability since anthropogenic forces have decreased natural flood plains. Defined by drastic topographical changes, this zone is a key link between land and river as it provides the opportunity to increase habitat and biodiversity.

area where water occasionally meets land, usually around full pool levels

native plants TVA recommends could include:

- False indigo bush
- American witch hazel
- Piedmont + Pinxterbloom azalea
- Catawba rosebay
- Elderberry



UPLAND

Where the moisture regime changes, a diverse canopy of timber emerges, layered with a myriad of sub-canopy and ground-layer vegetation. This zone provides a rich habitat for fringe species that go to the river for food and provides essential habitat buffering to urban adjacencies.

area where water rarely meets land and has to exceed full pool levels

native plants TVA recommends could include:

- Switchgrass
- American beautyberry
- Blackgum
- Tullip tree



EMERGENT

RIPARIAN

UPLAND



TEMPORARY GROUNDINGS

As moments of respite along one's trek throughout the landscape, the temporary groundings of individuals at these campsites link the walking paths along the shoreline but also provide visible distinctions among private and public regions of the program. Along the water's edge and shoreline, public expanses encourage individuals to gather, converse, and observe one's surroundings. On the other hand, private domain -- closer to the road -- allows existing residents and businesses to remain. Thus, camping and RV parking is consistent with this pattern.

As a divider between public and private in some regions, a porous wall separates these areas and provide extensions of the archival "extractions" for visitors to place any items they wish to remain as an indication of their stay or to share any interesting findings along the lakebed or shoreline.



PUBLIC

PRIVATE

zone between renewed paths -- from previous road indications -- to portions of upland.
areas beyond renewed paths belong to federal entities such as TVA

zone mostly includes upland regions.
segments may include riparian zones if belonging to
existing residents.

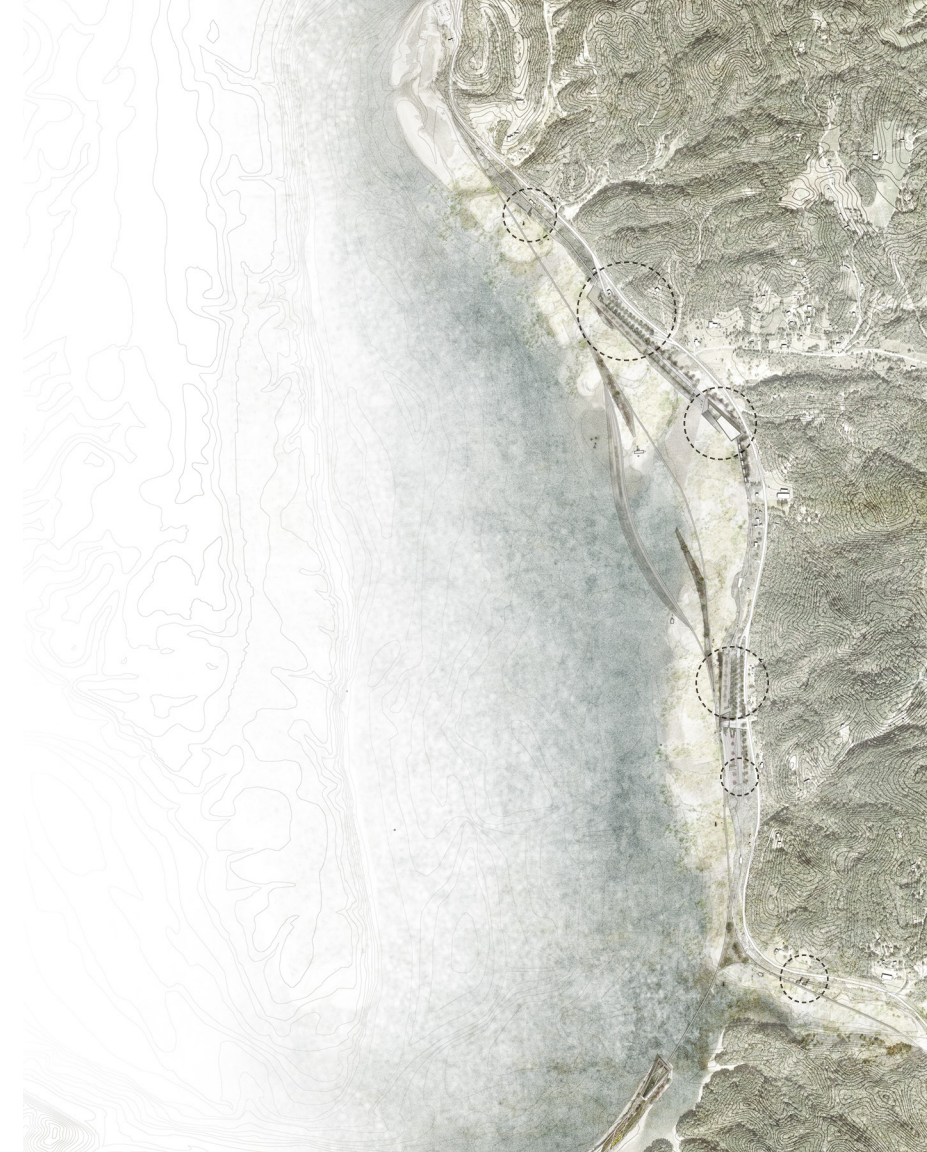
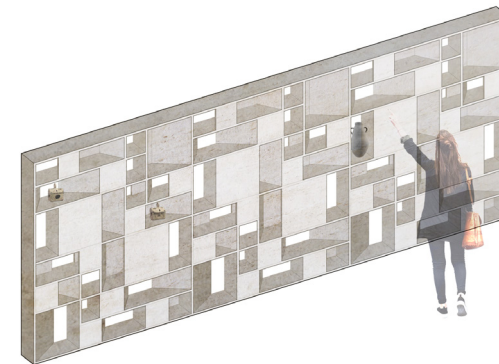
SECTION THROUGH CAMPSITE 1



CULTIVATION OF COLLECTIONS + UNDERSTANDING

visitor's center + archival extractions

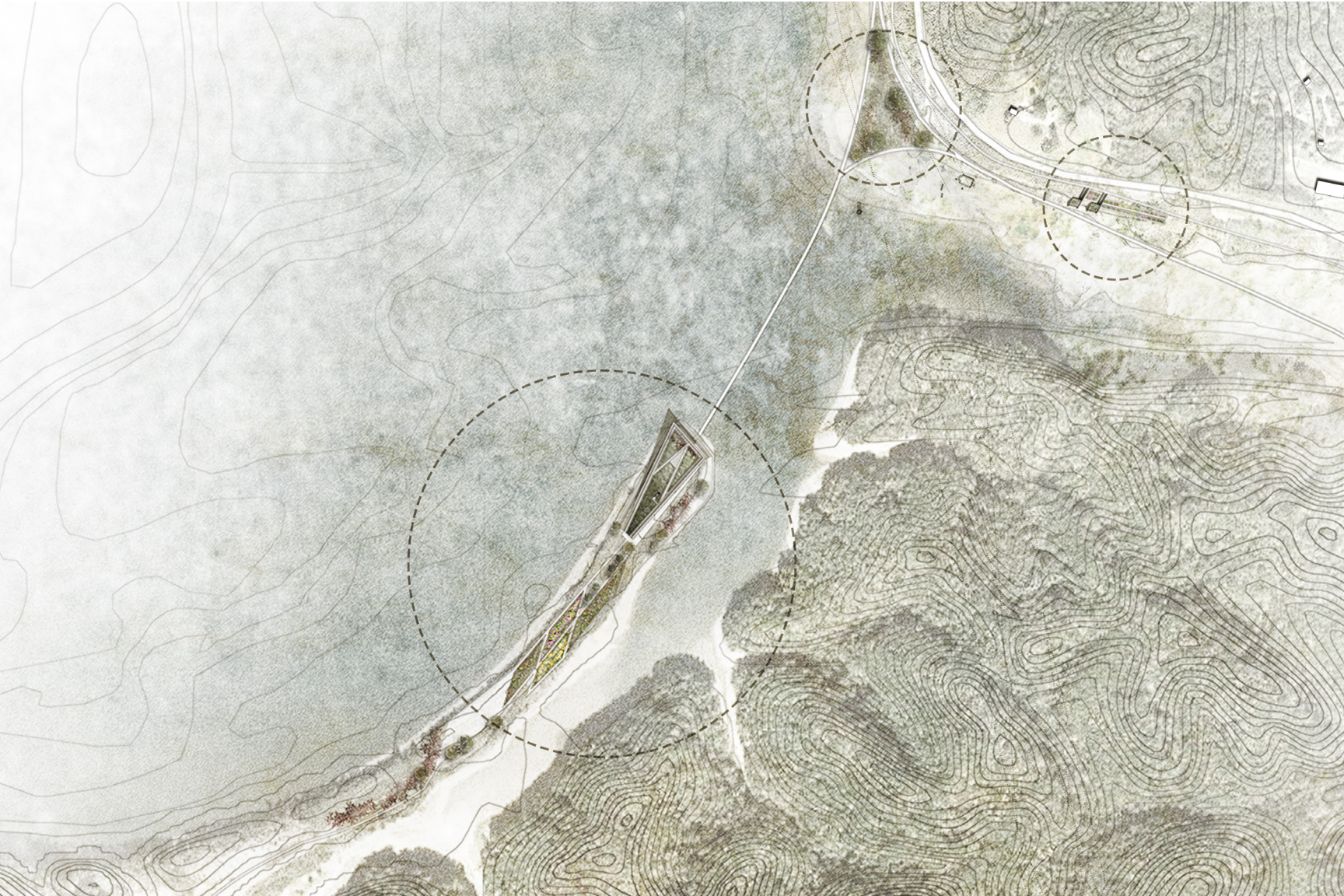
The history of TVA and its numerous reservoirs -- Douglas Lake included -- is abounded by contrasting stories: some are tinged with remorse for having to leave their familiarity; others proclaiming the advent of the future with energy. Regardless of what type of voice one has, the visitor's center and archival extractions is intended for public awareness about natural and cultural histories of the river and encourages visitors to leave their voices as well. While educating individuals about the past, stone porous walls are found in the landscape as remnants or ruins of present findings. Whether it is as simple as part of a vase found in the riverbed or a collection of relics shared by the descendants of some of the families who inhabited those lands before, it animates the wall to have various characteristics: beginning as a rather empty wall with numerous vacant openings, as time evolves and as items are added, the walls manifest different appearances with artifacts and new plant growth climbing its facade -- ultimately becoming a display of transient characteristics.



In reference to both the meaning “removal from a whole” and “family heritage and predecessors,” the archival extractions placed along the site emerge from the site’s shoreline, marking its distinction among the rest of the landscape. Accessible throughout any flood season, the main approach lowers one into the terrain perpendicularly to the river. Once inside, visitors or family members can collect or view items related to the site, in which the archive is directed. If the lake begins to rise again, individuals can map the water levels: the facade facing the lake is all glass, allowing one to always understand the implications of TVA’s landscape.



SECTION THROUGH ARCHIVAL EXTRACTION



GROWTH + RESTORATION

community

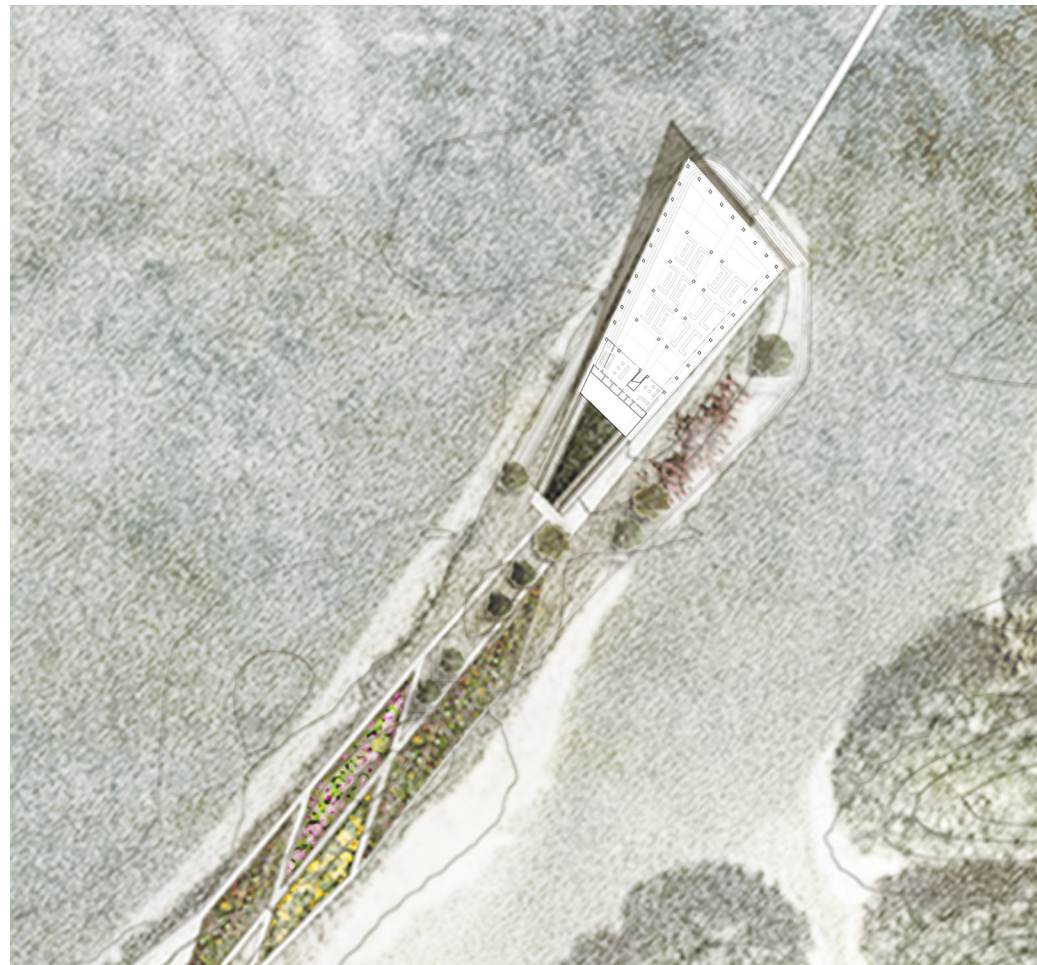
Along with the natural occurrences providing growth, growth for the community and its culture is also dispersed along the landscape. Restoring an area that was once a small community or town vibrant in activity, these cultural elements will begin to promote the discovery of new finds and revelations in various skills.

Showcasing some of the area's habits and thoughts, programs align with the community's interests -- of both the past and present -- and includes the following:

- workshops for gardening, cooking, and other actions for advocating sustainable and healthy lifestyles in both private and public lands.
- farmers' market supporting community families and native craft while nourishing visitor's senses.
- "wetland" forests that one is able to stroll through along the renewed path and can survive with higher water levels.
- community gardens / farms situated along the shoreline that serve as an example and encourage natives and visitors to share experiences

Regardless of the program, each element provides an overarching view of its present landscape so as to provide either motivation -- if bad conditions persist -- or inspiration -- if the natural environment begins to thrive once again even without full pool water levels -- for the future.





Approaching the farmers' market, individuals are immediately immersed in the farming and crafts culture. Along both edges of the path, plants of the season emerge from the ground, grouped in clusters to begin to bring awareness of one's surroundings. One can either continue one's stroll on a slight slope found on the farmers' market's roof to appreciate an unobstructed overlook of the land or enter the farmers' market underneath. Including the market's stations exposed to the outdoors, other enclosed programmatic elements include:

- a cafe utilizing some of the fresh produce and vegetables found at the market.
- an information desk for any inquiries of the day's events.
- workshop spaces for demonstrations in either cooking or growing these plants.

section 4.2

ABOUT THE PROJECT

The project is a multi-phase development in the heart of the city, aimed at creating a vibrant, sustainable urban environment. It includes a mix of residential, commercial, and public spaces, designed to enhance the quality of life for the community.

PHASE 1: INFRASTRUCTURE

Phase 1 focuses on the development of the core infrastructure, including the construction of a new bridge, the expansion of the public transit system, and the creation of a network of pedestrian and bicycle paths. These improvements are essential for connecting the different parts of the city and supporting the growth of the project.

PHASE 2: HOUSING AND COMMERCIAL DEVELOPMENT

Phase 2 involves the construction of a large-scale housing development, consisting of a mix of affordable and market-rate units. Alongside the housing, there will be a variety of commercial spaces, including retail, office, and community centers, designed to create a lively, walkable neighborhood.

PHASE 3: PUBLIC SPACES AND LANDSCAPE ARCHITECTURE

Phase 3 is dedicated to the creation of high-quality public spaces and landscape architecture. This includes the design and construction of parks, plazas, and greenways, as well as the implementation of sustainable landscaping practices. The goal is to create a beautiful, green environment that enhances the overall appeal of the project.

PHASE 4: COMMUNITY ENGAGEMENT AND OPERATIONS

Phase 4 focuses on community engagement and the ongoing operations of the project. This includes the establishment of a community advisory board, the implementation of a robust public participation process, and the development of a long-term plan for the maintenance and improvement of the project's infrastructure and spaces.

PHASE 5: MONITORING AND EVALUATION

Phase 5 involves the monitoring and evaluation of the project's progress and impact. This includes the collection and analysis of data on various metrics, such as housing affordability, commercial activity, and public space usage. The goal is to ensure that the project is meeting its goals and making a positive impact on the community.

PHASE 6: SUSTAINABILITY AND RESILIENCE

Phase 6 is dedicated to the implementation of sustainability and resilience measures. This includes the adoption of green building practices, the use of renewable energy sources, and the development of a comprehensive disaster preparedness plan. The goal is to create a project that is not only beautiful and functional but also sustainable and resilient for the future.

PHASE 7: COMMUNITY BENEFITS AND ECONOMIC IMPACT

Phase 7 focuses on the assessment of the project's community benefits and economic impact. This includes the analysis of the project's contribution to the local economy, the creation of jobs, and the improvement of the quality of life for the community. The goal is to ensure that the project is a net benefit to the city and its residents.

PHASE 8: FUTURE PLANNING AND DEVELOPMENT

Phase 8 involves the development of a long-term plan for the future of the project. This includes the identification of potential future developments, the establishment of a framework for future decision-making, and the ongoing engagement of the community in the planning process. The goal is to ensure that the project remains a vibrant, sustainable part of the city for generations to come.

PHASE 9: CONCLUSION AND RECOMMENDATIONS

Phase 9 is the final phase of the project, which includes a conclusion and a set of recommendations for the future. This phase summarizes the key findings of the project and provides guidance for the city and the community on how to move forward. The goal is to leave a lasting legacy of positive change and improvement for the city and its residents.

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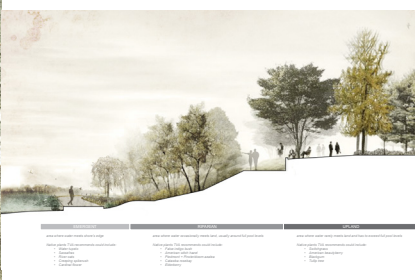
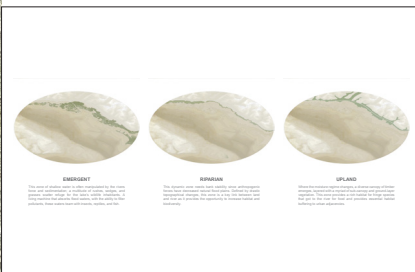
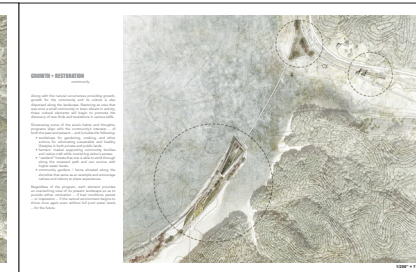
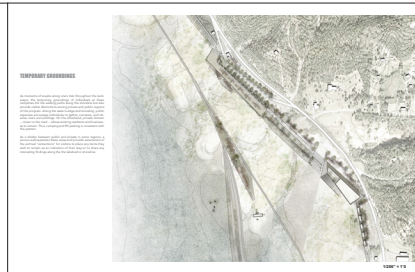
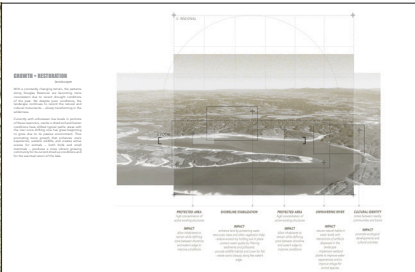
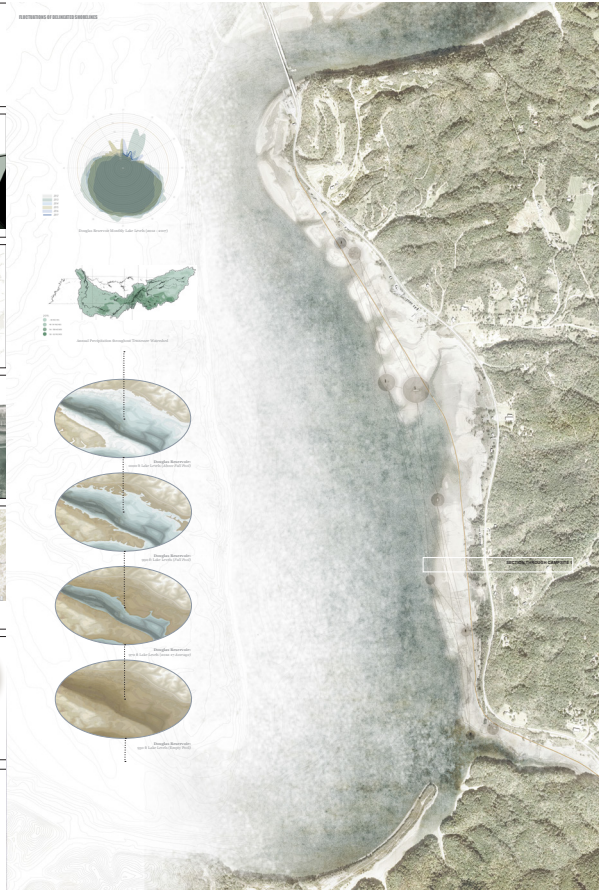
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