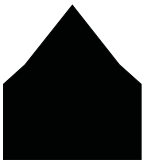
Sarah Rozman

UIC SOA, 2014

Process:

X Axis
X and Y Axis
Z Axis
Graceland Cemetery
Program

Arch 551
Kelly Bair and Thomas Kelley
Fall 2014



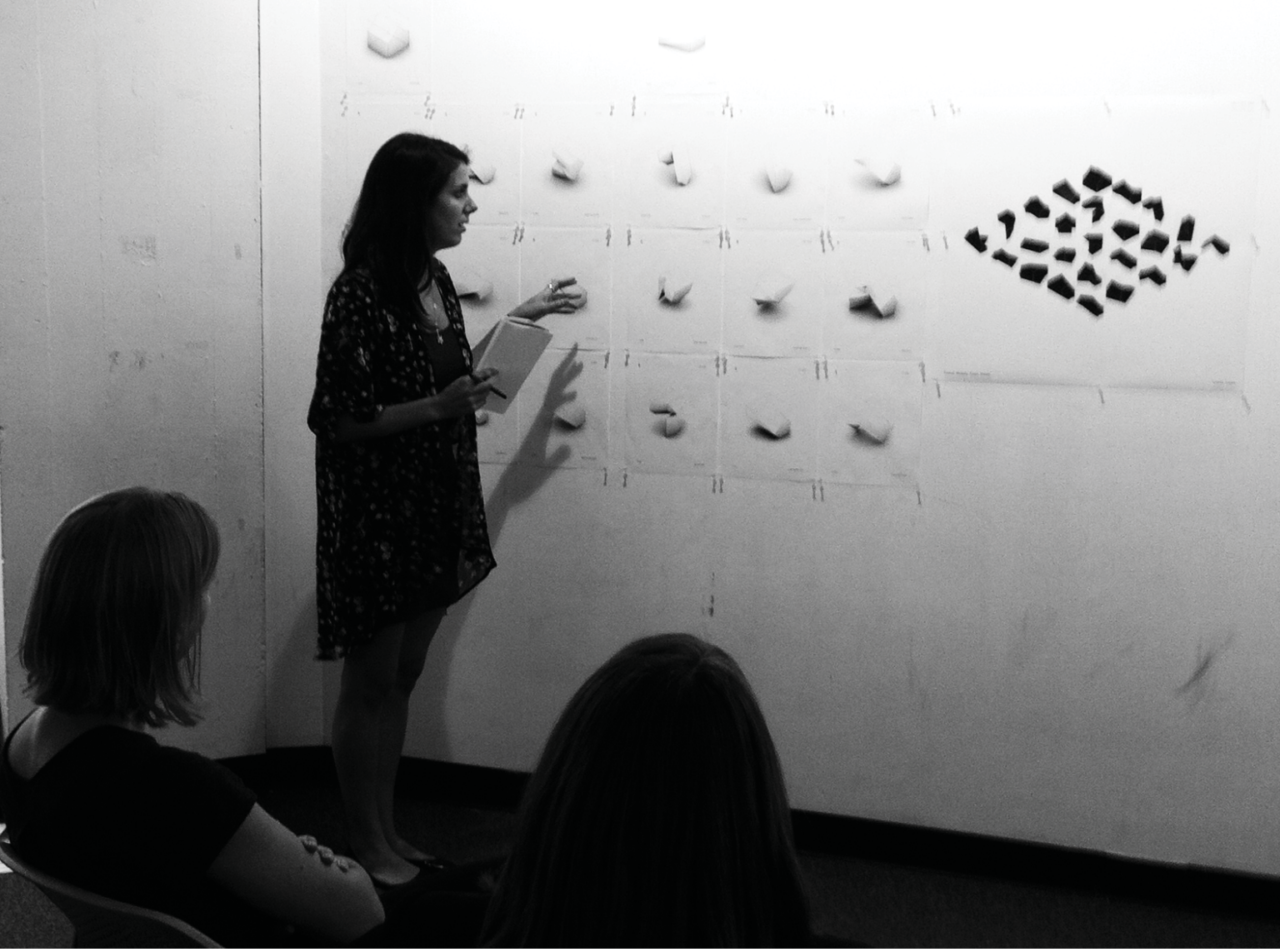
Starting with a basic roof profile to then move through operations focusing on different axes to form a thesis which is then applied to the Graceland Cemetery and a program.

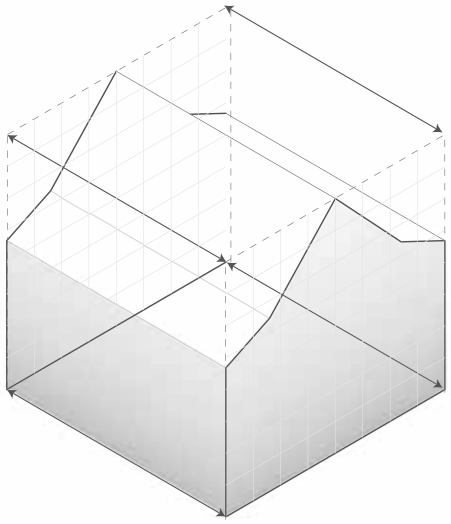
X

Transform Profile

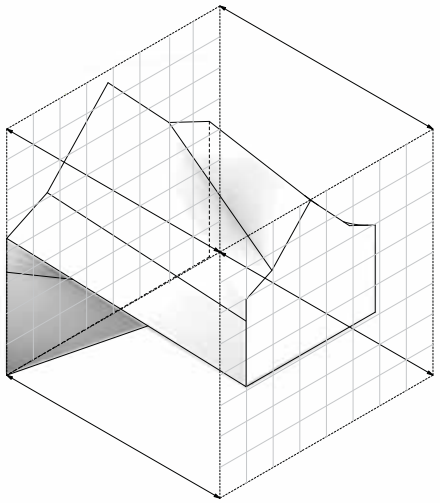
Manipulate Gablet Profile

Single Axis
Delay View
Movement
Actions

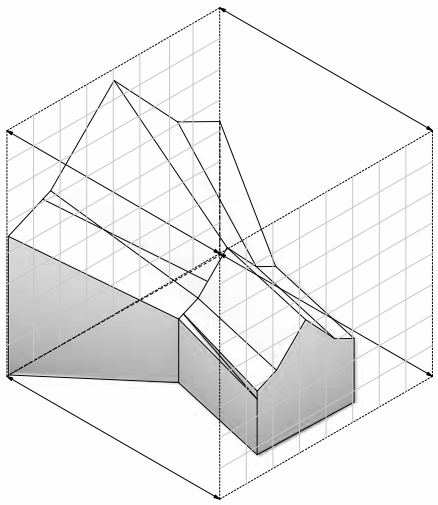




Typical Gablet

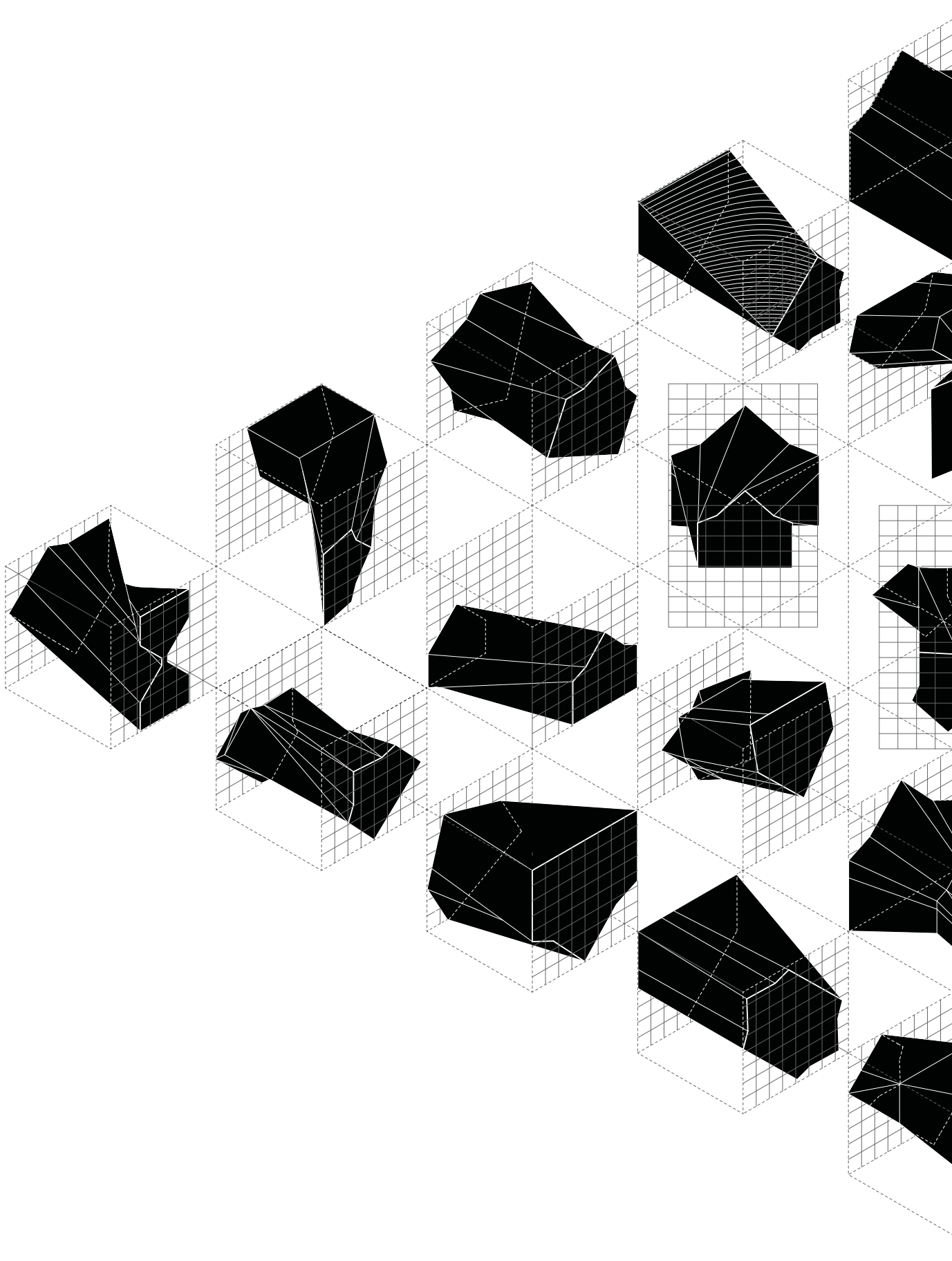


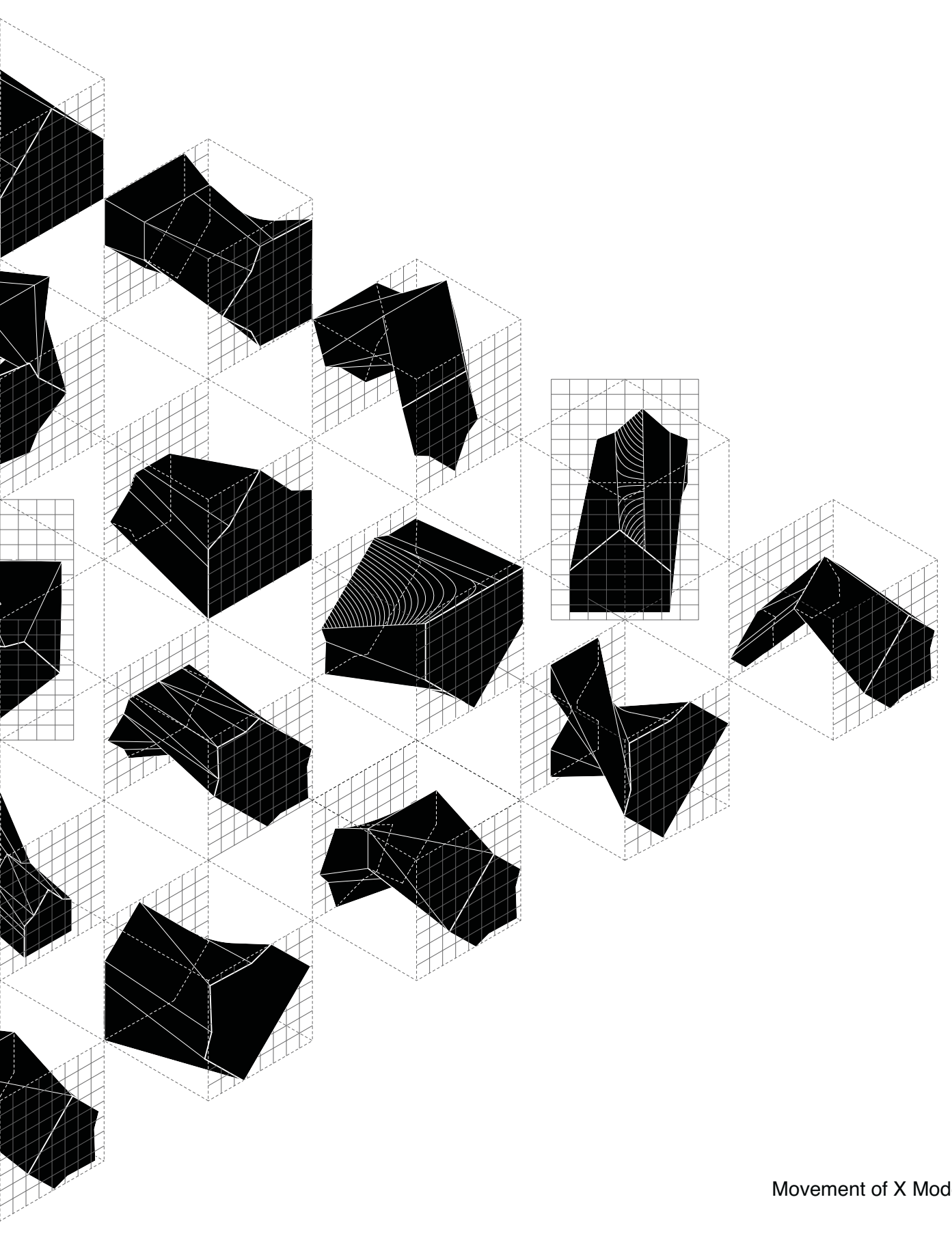
Dynamic Scale Change



Hiding Ground Stance

X Axis Models





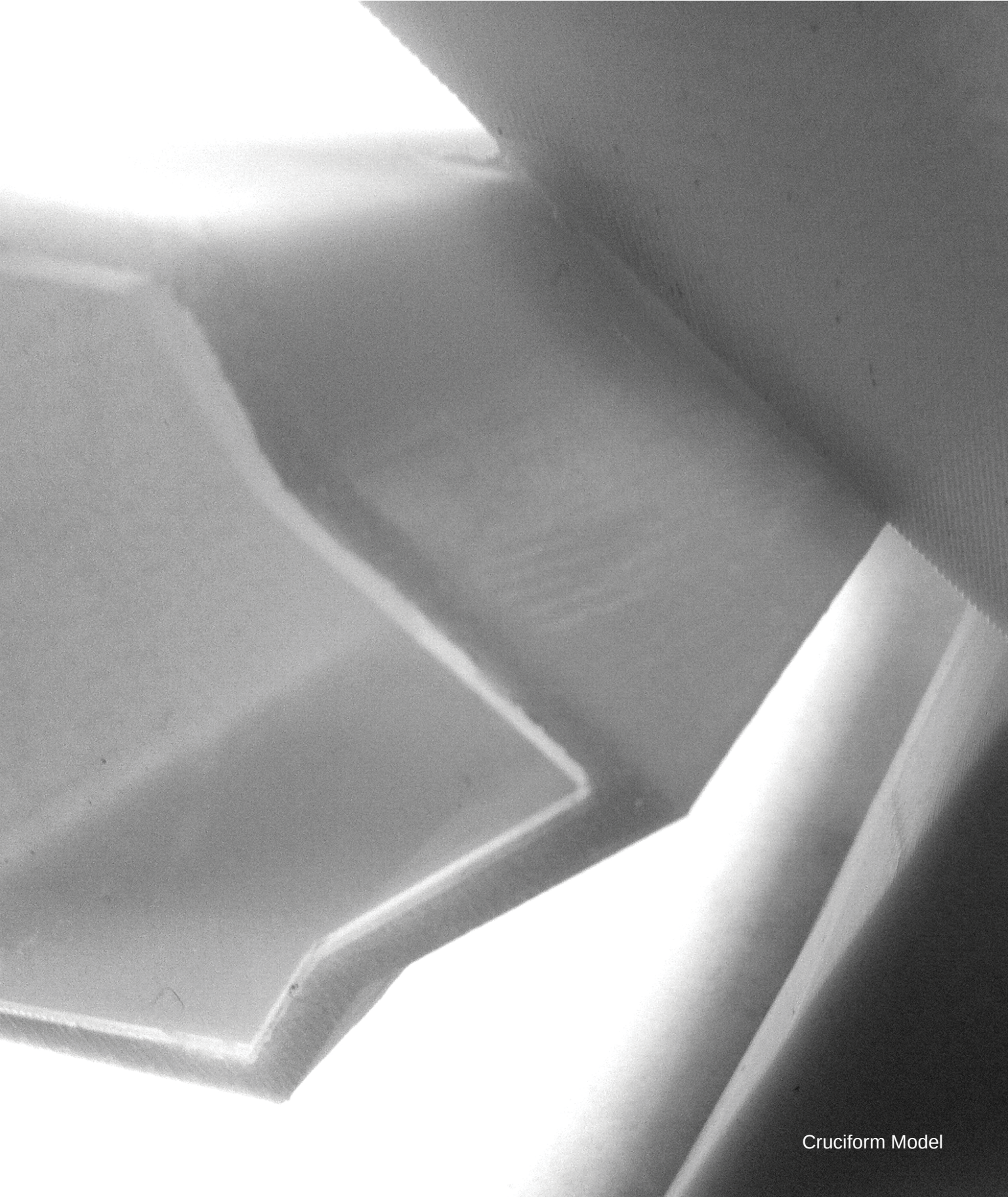
Movement of X Models

X & Y

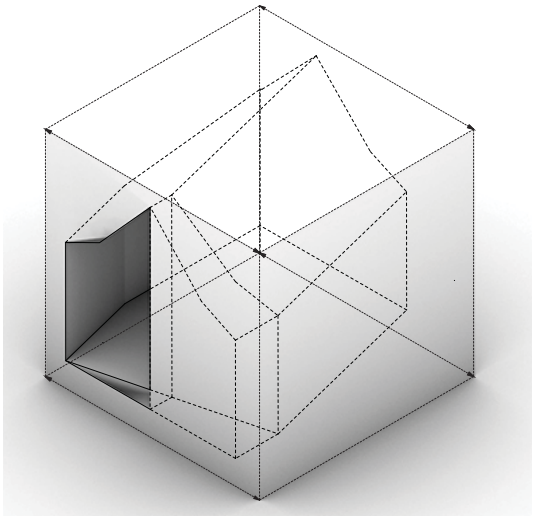
Control Profile

Cave and Cruciform

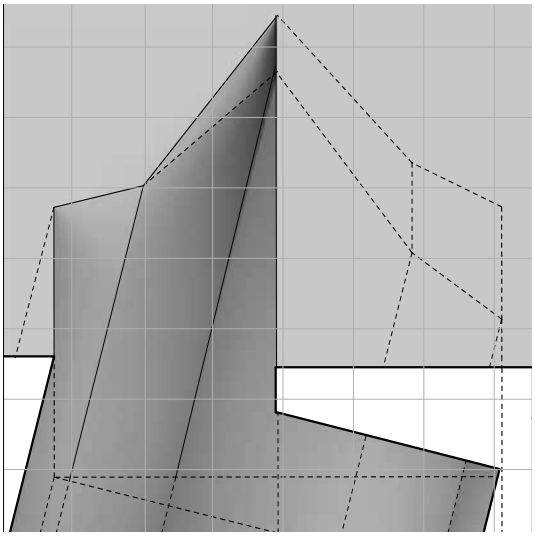
Biaxial Transformation
Body Movements
Interiority



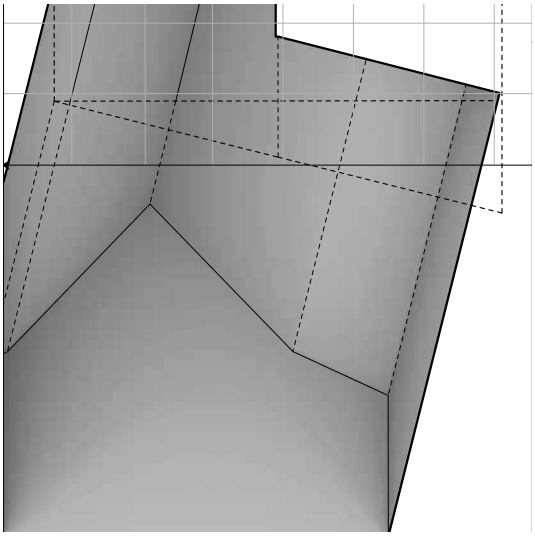
Cruciform Model



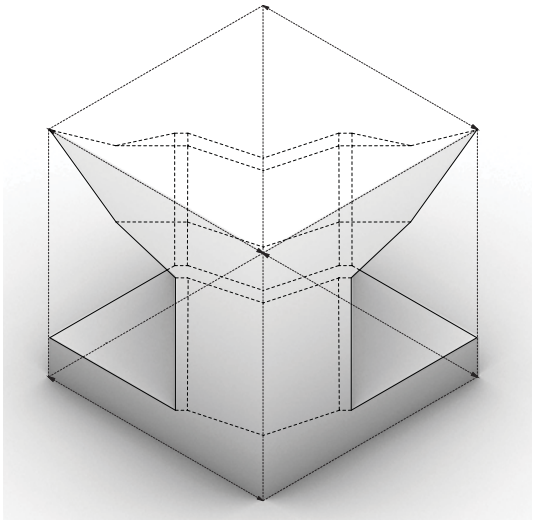
Cave



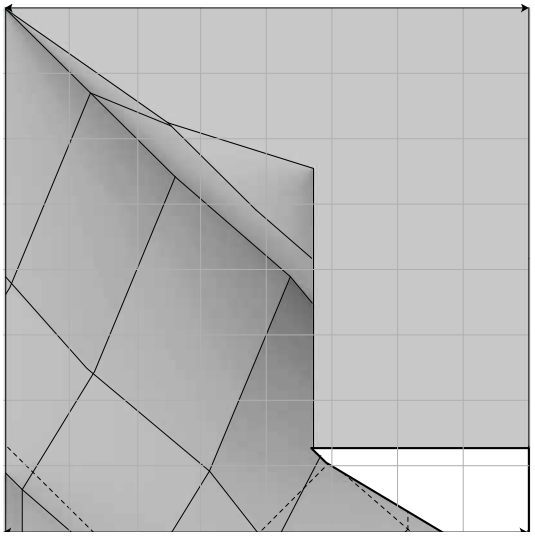
Interior Showing Profile



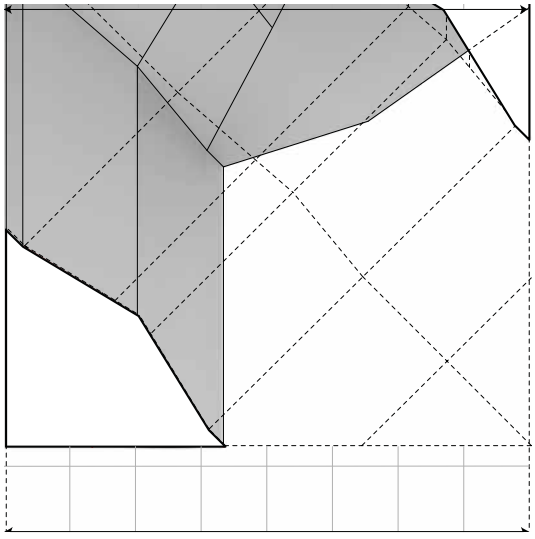
Surfaces Creates Profile



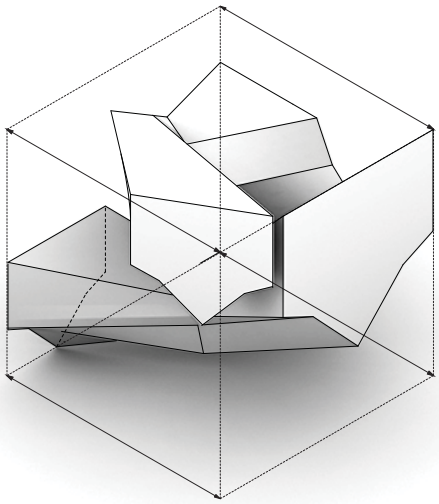
Cave Cruciform



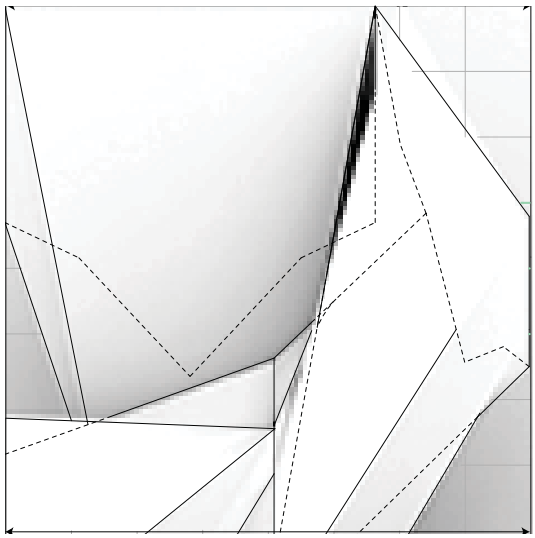
Surfaces Distract Profile



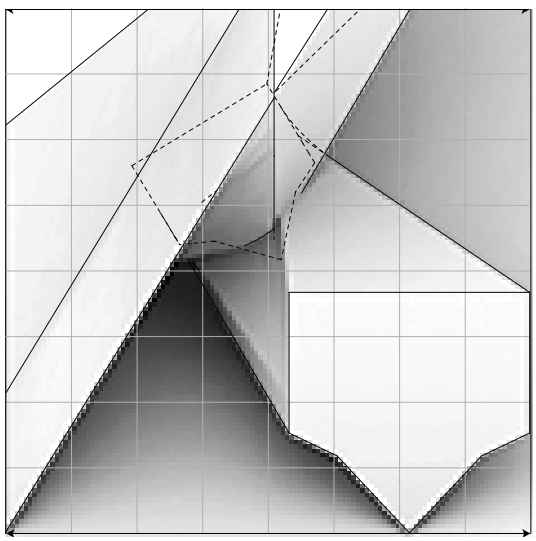
Profile Less Obvious



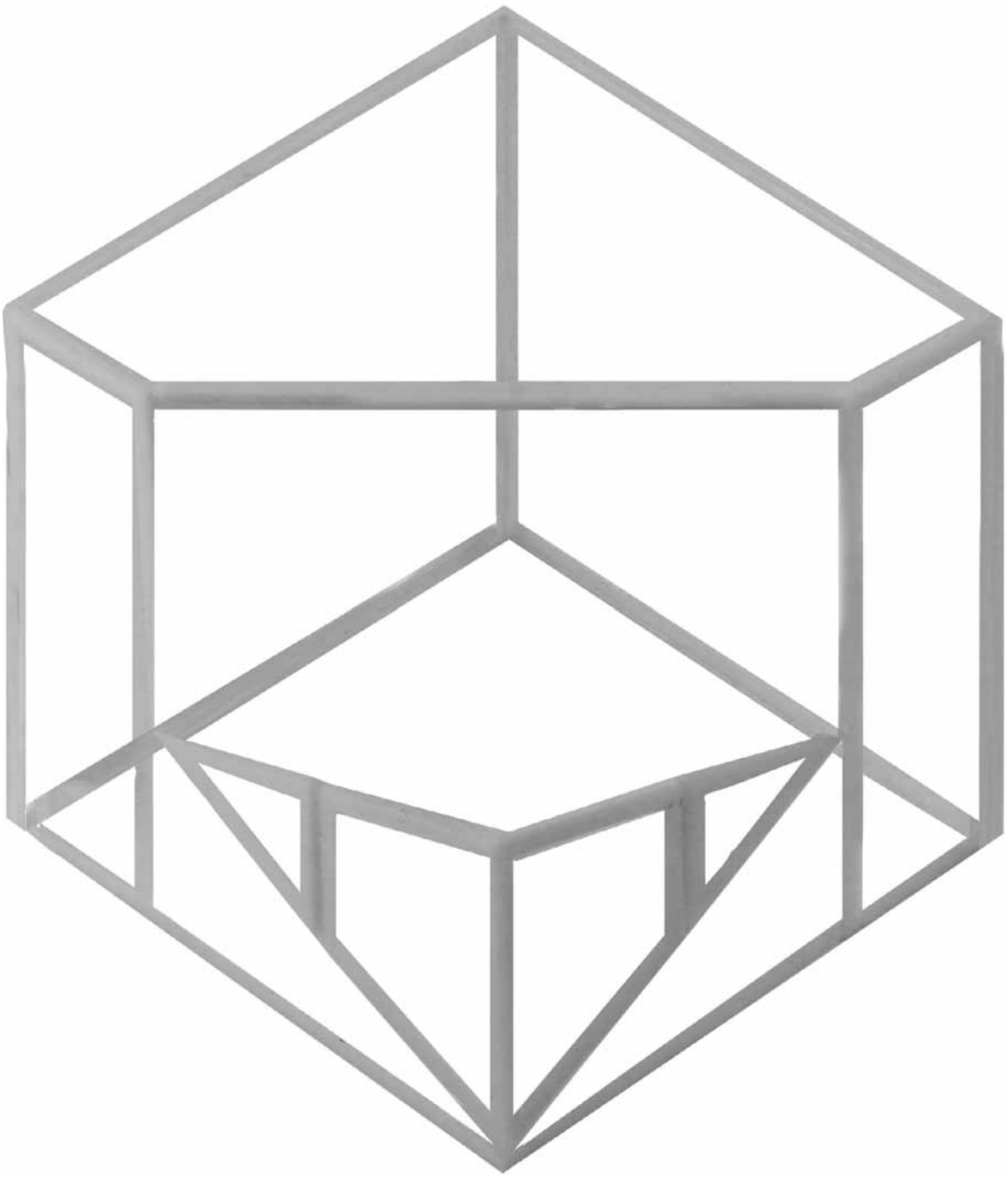
Cruciform



Faces are Profiles



Shadow Makes Void



Profile Through Edges

Z

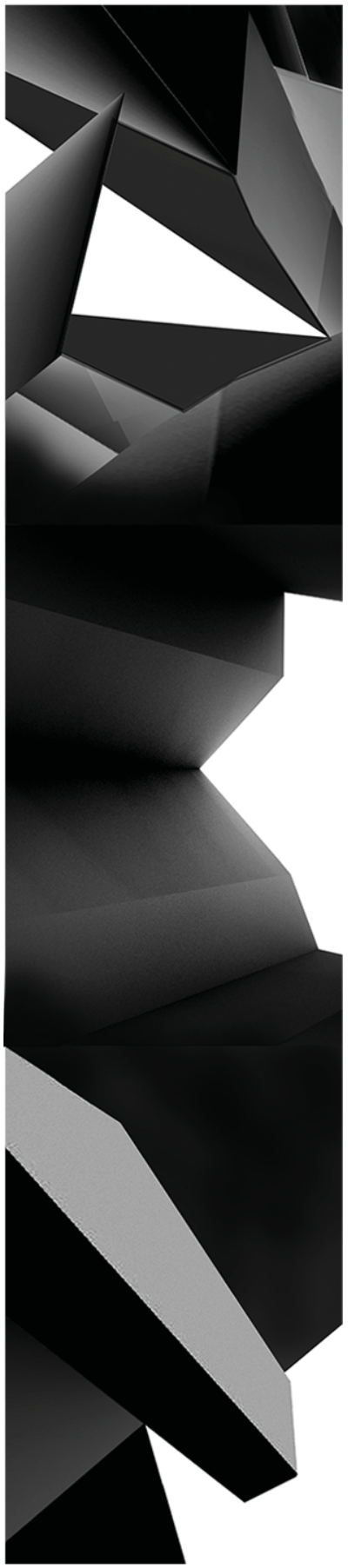
Stacking Profile

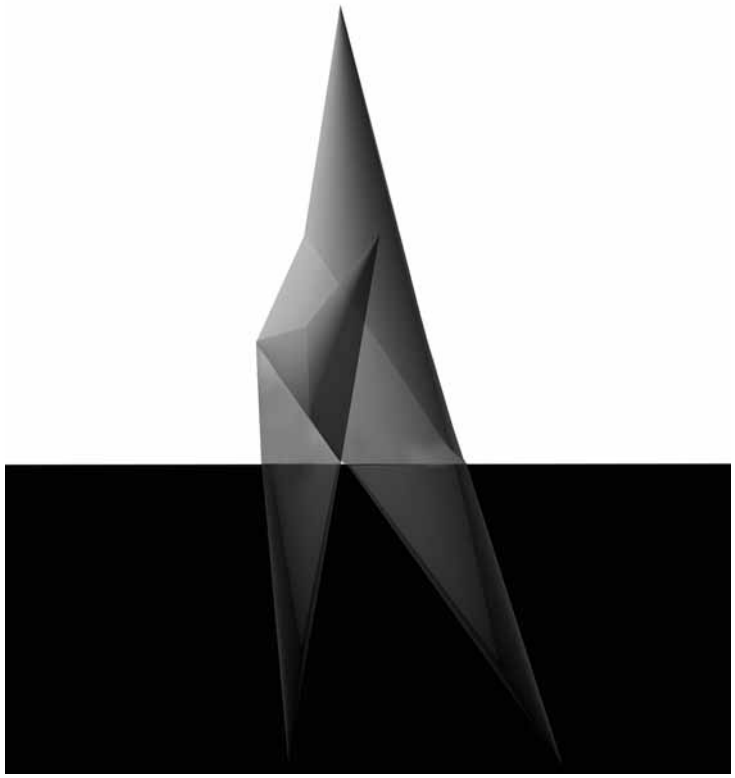
Totem Through X and Y

Interiority
Totem Through Drawing
Perspective
Creating Snapshots

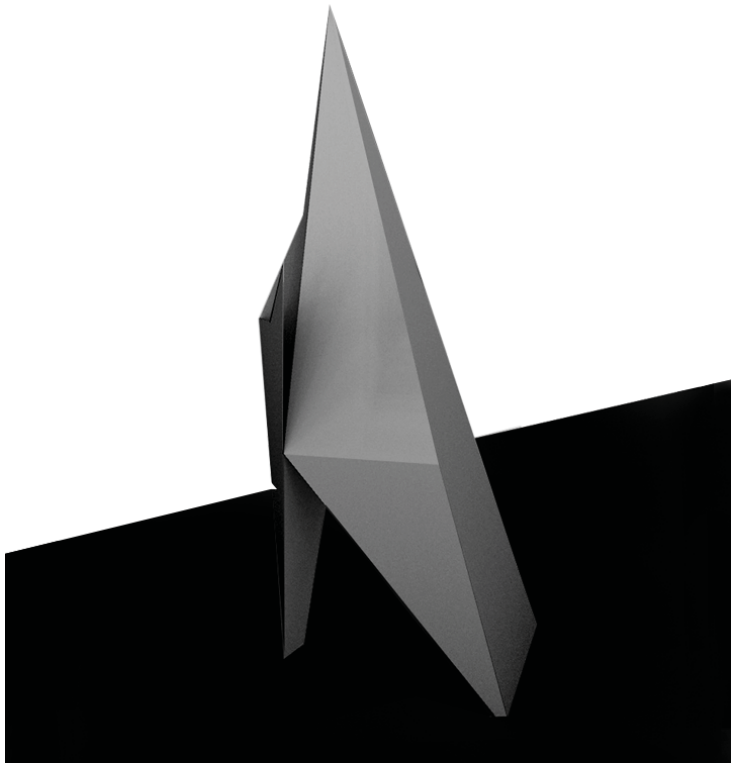
Section Perspective

Axon - Profile of Surfaces





Section Perspective

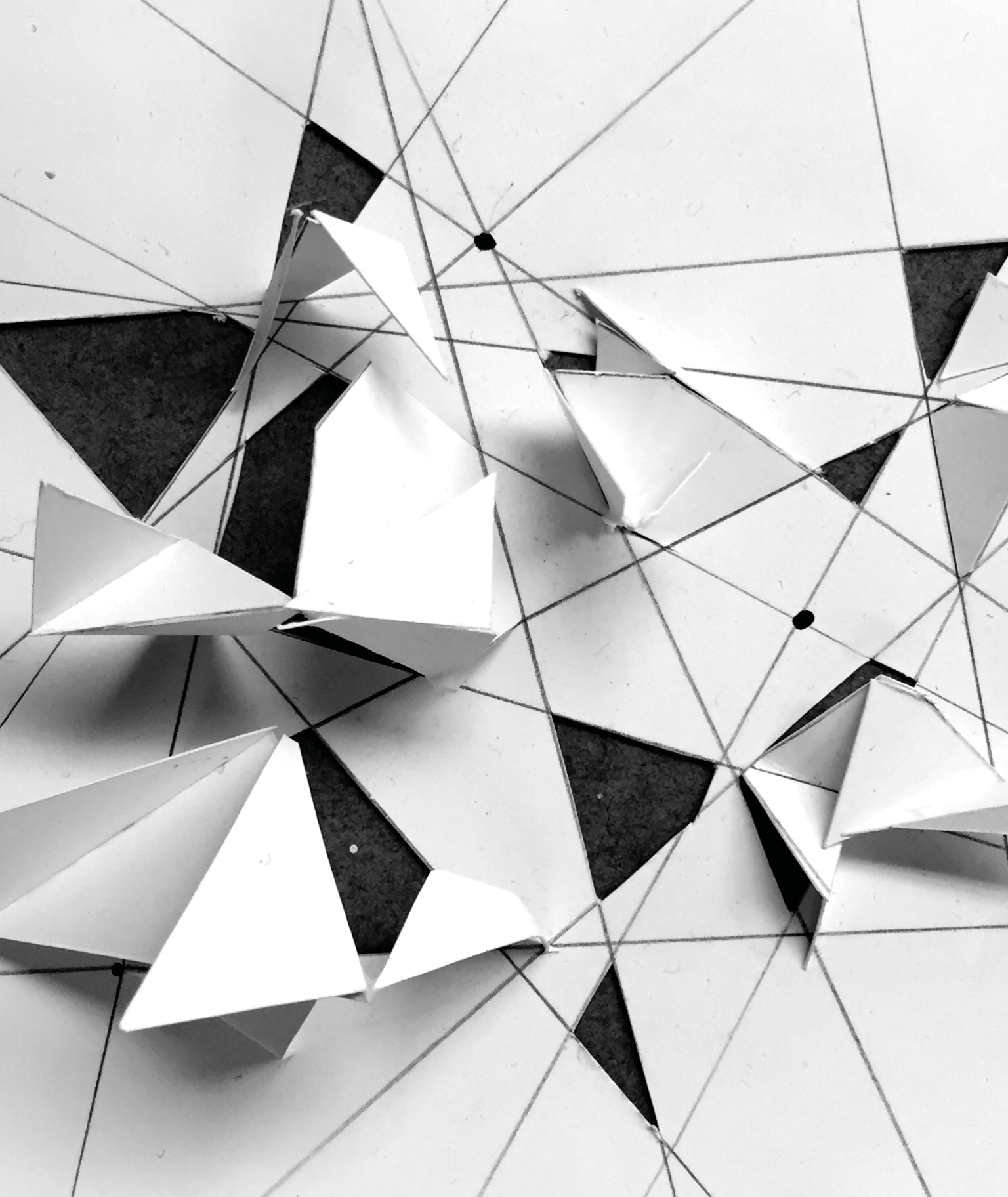


Axon - Profile Not Visible

Graceland

Explore Site and Program

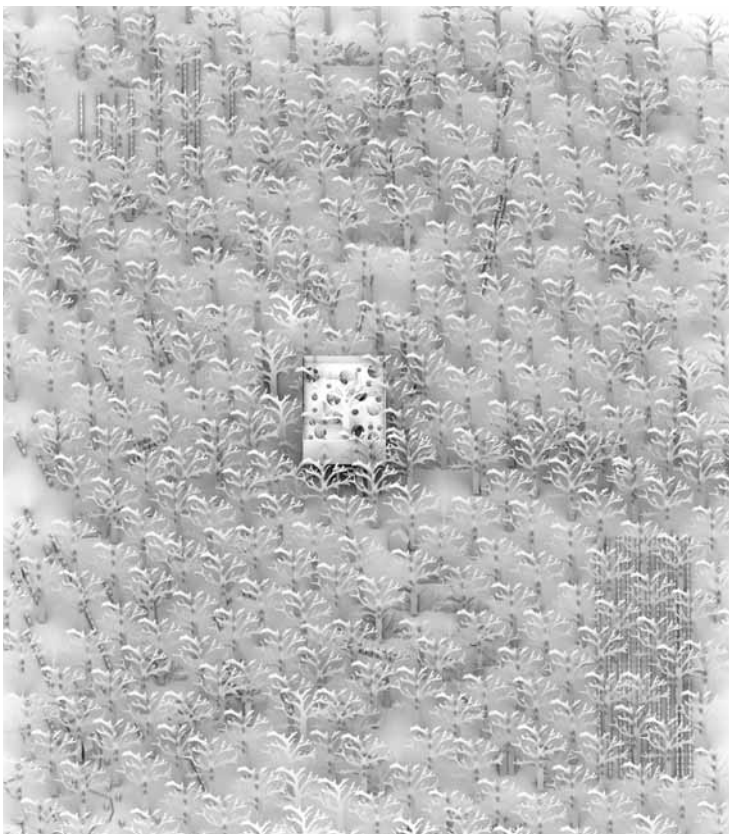
Favoring Site
Mausoleum
View Existing



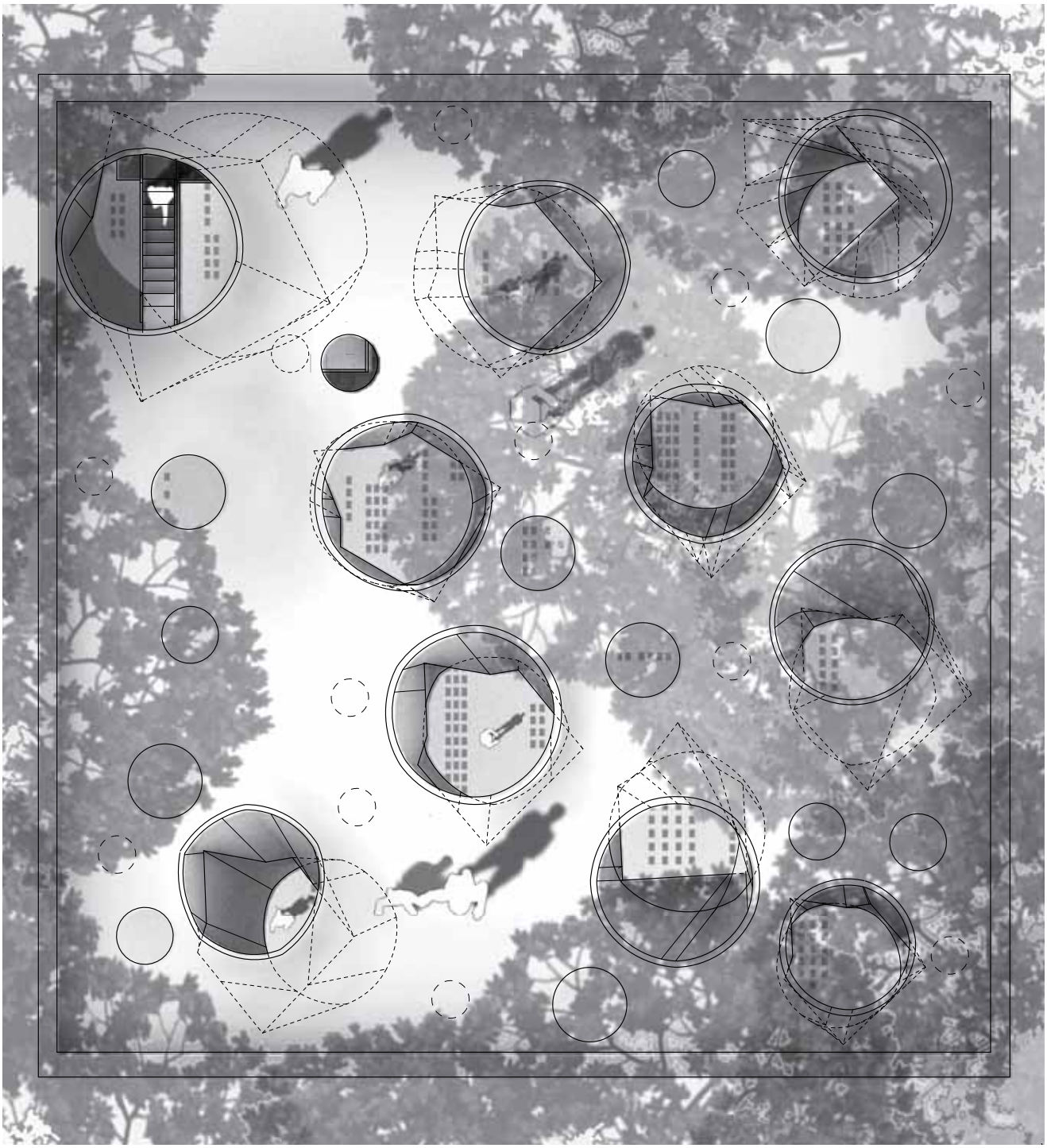
This architecture is a mechanism to delay the reading of the Gablet profile. Lofting this structure into a level above the normal view line allows you to not have to capability to see the Gablet profile. The Gablet is extruded into the plinth. The existing trees puncture through the architecture. The tree foliage during different seasons works as a distraction to the reading of the architecture, sometimes hiding the architecture more and sometimes exposing it to the cemetery more. When you are on top of the "playhouse" your head is above the view line of the trees and lets you compile a view of the rest of the cemetery.

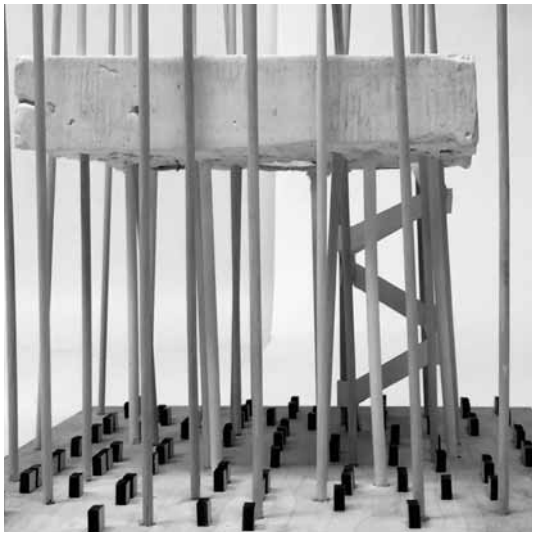
The inside of the plinth holds sarcophagi. It is a space that is not accessible for the living. This inaccessibility allows the focus to be for the living people and how their views of the cemetery are framed.

Graceland Cemetery - 1”=30’

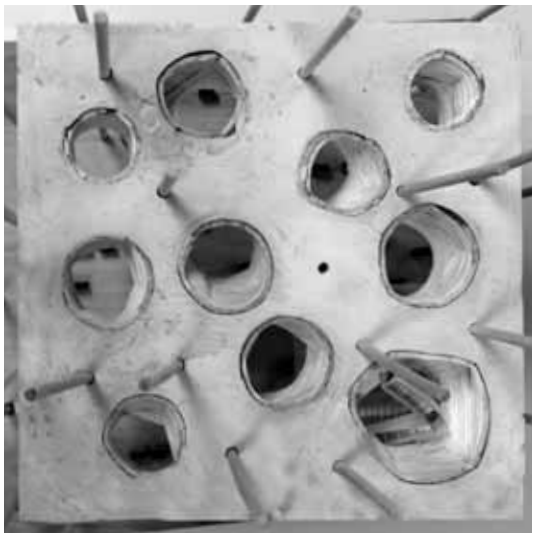


Density Of Site



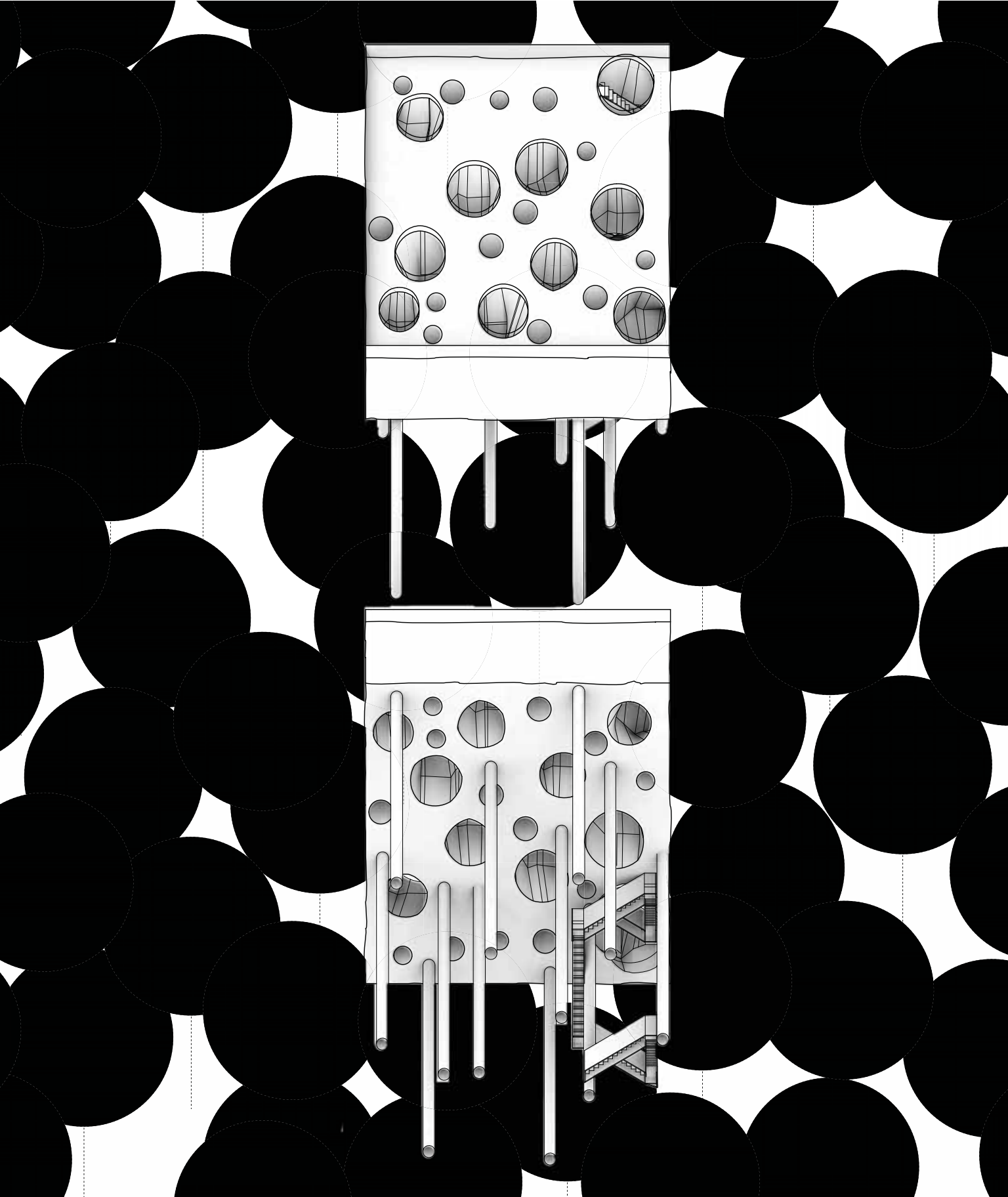


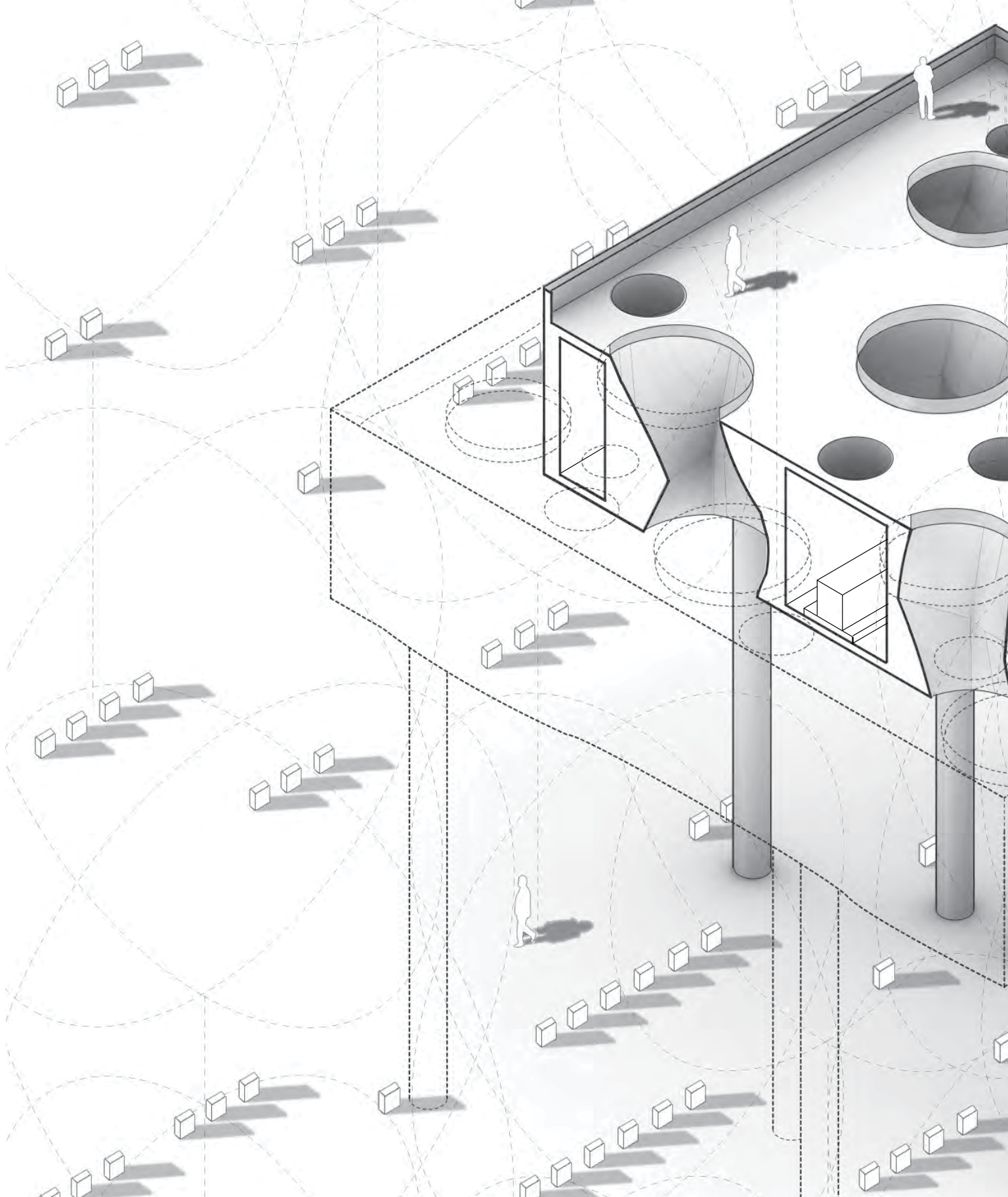
Side Elevation

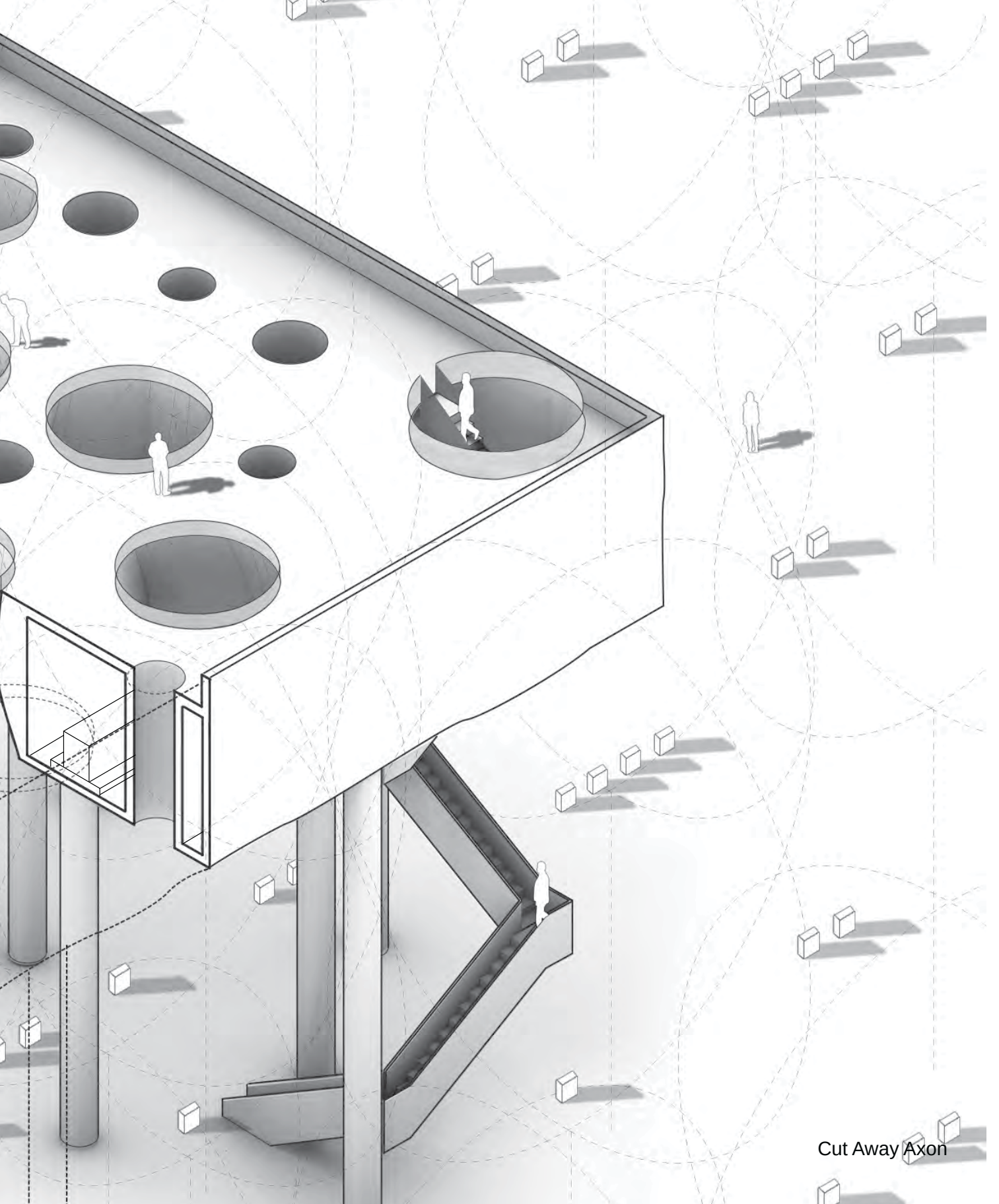


Plan Model

Structure and Trees Blending







Cut Away Axon

T.T.

Adaptability

Collaging of the Tribune Tower

Artificiality
City vs. Building
Consumption
Reproducibility

The Tribune Tower was designed to create cultural expression. This design competition happening at the peak of transformation technology, stood as a symbol of technological and political change in architecture. This entry in the competition took on an attitude of architecture. Submerged in a changing world, this project rescinded to the past, to the Neo-Gothic as an attempt to understand where the future was leading. The Tribune Tower took a position for the future and for possibilities, it took a stance on architecture imbuing it with freedom of speech and celebrating expendability.

Architecture has the power to celebrate movements in the world, politically and socially. It proves that we can express our beliefs through art and public means. In an attempt to understand the new type of architecture, the Tribune Tower relies heavily on historical notations.

On the north, west, and south facades of the Tribune Tower, one hundred and fifty fragmented pieces of other buildings are sutured into the walls. These fragments of history are accompanied by inscriptions to index that historical origin. The quoting of architectural objects is not just present on the facade of the building but slithers its way through the design of the tower. The overall stylistic quality at the Tribune Tower in addition to the relics it uses, emphasizes the structures historical Gothic design - itself being a notation. It takes the rhetoric of a great office building and saturates it with history to create a new genre. The final vision of the building is a collection of remnants of different time periods; a collaging of history.

The Chicago Tribune prided themselves on recognizing the past. They focused on understanding history to prove their knowledge to the world. The Chicago Tribune's attitude toward history does not allow for events to be remembered for their tragedy or heroic efforts. Instead they are remembered as a portion of the truth - a fragment of the whole story. It is an artificial cover hiding a lack of knowledge on historical precedent. The building shows the power of architecture to make extreme scenarios seem normal and part of the natural fabrication of the world. This is a parallel to how the news makes the extremes seem normal, hiding the extremity of situations, instead a cover is put of the facts.

We are immune to the facts we hear on the news, the tragedies. We are immune to the disaster and the horror. This building, by molding these fragments into the framework of the building, by not framing them or allowing them to stand out makes the fragments not noticed. The everyday person walks past this building will not see these pieces of history. It is not until the pieces stab them in the back as they lean against the wall, do they notice them. If we do not see this history, or the terror in the world anymore, are they important? These fragments matter because they carry a history with them, just like every war has baggage behind it, driving the war, so does this building. It carries the weight of the ages before it.

The fragments on the facade act as souvenirs, collective memories where people can feel deep connections to experiences - emotionally palpable, yet intangible. These fragments recall the politics of architecture, but as small fractions of the truth, they only represent small parts of the politics. The fragments represent a single perspective, yet demand that the truth be partially written and in turn partially understood.

These fragments of buildings become less and less monumental and more of a solution to create an archaeological warehouse in a building. The lack of hierarchy of the choosing of the pieces and the thoughtless curation, foreshadows the thoughtless attempt to prove precedent. This thoughtlessly curated wall stands as a symbol for the company. Through the nature of the social elitist demanding the collection, the endearing elements to the building are taken away. Untrue political stories cover up the facade of the building.

Deliberate collaging past history into modern buildings is an ideological use for historical artifacts. As architecture is built, and as the hunt continues to make architecture “sustainable”, ruined structures become rich quarries that provide material. The Tribune Tower embodies this approach meshing multiple historical surfaces into one. The idea of the collage does not just apply to the facade of architecture, to the appearance of it. Collage is adaptability, allowing for a new understanding of society, and of the present and future. In a straightforward sense, collage takes old objects and creates an entirely new thing with them. This new object not only carries the baggage that the new composition creates but brings the associations that the remnants of the pieces bring. The collage has an entirely new weight to it, it is no longer just an image made by gluing pieces together, now the pieces have a collective history, the potential for social impacts.

Historical references are often used in architecture, but how they are re-used is something that is always challenged. Reusing material is a tangible way of demonstrating history. We create architecture from the works before us. As we compile a building using material from old Pyramids for example, we can feel those souls, those stories with us. This way of attaching ourselves literally to the history of the building. The experience of the tangibility of the stories is not commonly understood, perhaps because in architecture it is unclear if we should celebrate this or hide it. Through collaging buildings, we pull the weight of the generations before us. We hold their stories, their lives, their cities close to us as a way to move forward without dropping the past.

The iconic Tribune Tower attempts to legitimate a American style - the style of the unknown, the style of confusion. In the attempt to establish the new style the tower refers to history to legitimize it. Envisioning the American style as something to forge into the future, it achieves the opposite. This building allowed for the exploration to evolve of the possibilities of new technology. The Tribune Tower cleared the way for the true American style, for the modern movement to evolve through the confusion.

The Chicago skyscraper jumpstarted a modern technological age, but as a city the technological advances were not used to create modern buildings. Chicago, being the home of architecture, is not a modern city. Chicago is a collaged city. From newly geo-sculpted parks, to its Miesian landscape, to the Sullivan facades, Chicago has been a place for the exploration of the American style to take shape. Being a jumble of styles-combing all eras into the gridwork of the city, allows it to become a field of experimentation. The architecture in Chicago is fairly permanent, we keep the history to pursue the future with that knowledge. Chicago is a precedent for the modern city, within which it is a playhouse. The building is its mechanism. The city created through buildings. What are cities for if they are not providing ground for the aggregation of buildings? Which dominates: the building or the city? It is the structuring and collaging of buildings that is the ultimate mechanism for the city.

This building is a world within a world and a point of time between the past and the future. The Tribune Tower is a symbol of victory and ideology. It creates a new metropolitan culture that other cultures modeled around. Although synthetic, this building matters. This building helped to shape the urban skyline that we see all around us, in every city we visit. Architecture takes stances. It is never silent.

Arch 520
Sam Jacob
Fall 2014