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ENFRAMEMENTS:
VALUATING DECAY IN THE CITY

by
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A THESIS SUBMITTED
IN PARTIAL FULFILLMENT OF THE
REQUIREMENTS FOR THE DEGREE
MASTER OF ARCHITECTURE

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Abstract

Enframements: Valuating Decay in the City

by

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Unrecognized by most Houstonians, the city is riddled with empty spaces. Abandoned sites are overlooked by denizens of a city that constantly erases its own past, reinventing itself completely anew. Ties to the past are few. These spaces of decay are re-occupied by traces of objects that used to exist there. These fragmented occupations are monitoring stations that provide a link between the individual and the unobserved city, between an unfounded future and a forgotten past. Bound in a matrix of global and local conditions, they map another kind of city, one that is transcendant and ephemeral simultaneously.
Acknowledgements

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And I have miles to go before I sleep,
And I have miles to go before I sleep.
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part I

prethesis

Houston's Acropolis: ARI silo complex
apocalypse

when the world ended
buildings stood
still

fire and ice
descended upon the world
glass rain stone eye
frozen in a flash

cinders
a depth of ashes
and a wind that sweeps the world clean
bone clean

sticks and stones
snap twist break and crush
clean down to the bone

the eye open at last
through the blood seeing
pebbles washed clean by rain

ash seeping into the ground
glass shatters light shatters glass
shatters
rain splatters on glass
broken glass ground by stone

stone upon stone
standing
still

Jason Argos
from City of the Dead (1948)
introduction

hungry houston - silent silos

Glaring white against the sky, the bleached bones of the silos remain silent among the workaday activity common to the surrounding industrial community. Having been abandoned for only a decade, the silos manifest the jurassic age of a broken organism long since dead and calcinated under the ardent Texas sun. This complex is one of the few fragments overlooked by the city’s voracious appetite for self-renewal. Their silence will ultimately lead to their destruction-- a fate shared by all that is abandoned in this city-- torn asunder to make way for the new. It is the way of life in Houston.

Rour possible fates confront an abandoned in Houston: reinvestment (maintaining a stable continuity), destruction (giving way to the new, life feeding on life), preservation (creating reference points, memory), or adaptation (simultaneously preserving and forgetting by means of depth and layering). The first possibility, that the silos might once again be used for grain storage is highly unlikely, for the silo complex was not abandoned due to obsolescence but for reasons more compelling: a changing economic base, abandonment of the rail system, rapid encroachment of the city, etc... Of the four fates, destruction of the silos is altogether the most probable. It’s proximity to downtown makes the land it sits on prime real estate-- too valuable to leave unused. Adaptive reuse is an option that is all too rarely used in a city constantly reinventing itself. Industrial archaeologists champion the preservation of these monuments for their historical value. Regardless of their
ultimate fate, one cannot help but admire the silo complex for it is indeed a powerful site, Houston's own Acropolis.

Of all the authors that write about silos and grain elevators, not one fails to remark on the sense of grandeur, power and myth that these objects have evoked for the avant garde. From the forward-looking perspective of the early modernists, these authorless industrial buildings were a source, a seed of a new architecture and of a brave new world; they were to cleanse form of the irrelevant to produce a new, pure architecture. In many ways, this is Houston's legacy.

From the retrospective position at the end of the twentieth century, the silos are tarnished representatives of an agrarian/industrial ideal long since abandoned. Yet nothing stands in the mind's eye as boldly as the grain elevator rising above the horizon of the American Plains. Only the skyscraper rivals the silo in emblematic power, as a representation of a people, a nation and an ideal. But once one realizes that the skyscraper is merely an urban reiteration of the primordial 'agrarian' form, one begins to gather a better appreciation for the depth of meaning contained in the silo and grain elevator. The strange juxtaposition of skyscraper and silo within the same glance of the Houston skyline creates a powerfully discordant image. It becomes a clear manifestation of Houston's schizophrenic character, the urban and agrarian, embroiled in one massive, sprawling, self-digesting creature.

Part I of this document tries to characterize certain aspects of the city. It looks at the silos as objects in the landscape (as iconic representations of a Modernist aesthetic, as monolithic figures unable to transform with the changing
needs of the city); and it looks at the silos as carriers of an inner landscape, a heretofore seldom explored space of the cylindrical storage bins, an environment that is hostile to everyday common perception. In the process, a philosophical approach will establish itself regarding the fate of the old and the obsolete in the city of constant transformation.

Houston presents a unique aspect of life in America, epitomizing the capitalist spirit, the consumerist drive, where progress is not the means to an end but the end itself: a city growing and spreading out boundlessly into the infinite expanse of the western plains. One must consider the possibility that Houston's unique character requires it's present all-consuming appetite, and that destruction of the past is a necessary aspect of its life. The danger lies in the extremely narrow threshold that exists between life regenerating and cancerous growth.

**reference points and oral fixations**

Houston finds itself a city yet in its infancy, lacking any real depth in its short history. Houston has avoided any kind of layering of time or memory by
simply erasing what has grown old and obsolete, wiping it out in an effort to remain free of historical references that might hamper its sprawling growth. Houston is a surface city without a conscience.

Even though Houston lacks deep memory, it has remarkable potential for a rich history. Presently, Houston is the nucleus of a huge organism that includes such nodes as the medical center, the petrochemical industry and Nasa. These reference points are anchoring devices for a city that is ever in flux. They have the potential for grounding the city and maintaining a certain amount of continuity. About these points, a layering of experience can begin to take place.

One reference point that is all but forgotten now in Houston is its agrarian birth. Inside the Loop, the grain silo complex is the last symbolic trace of Houston's agrarian origins, and because of this it takes on special significance. Abandoned by market forces that drive the city relentlessly forward, the silos have fallen into ruin and victim to vandalism.

**the hero and the fool**

"What we are looking for is a way of experiencing the world that will open to us the transcendant that informs it, and at the same time forms ourselves within it."


When looking upon the silos, one eye sees the heros of a new age, stark and true, essential, transcendental, primordial. It sees into the field of myth, inhabited by heros, manifestations of myth and global conditions. The hero is
monolithic, existing apart, absent. The other eye sees the abandonment, the vulnerability to economic conditions, the failure of Modernism to usher in a new age. It sees into the field of fragmentation, inhabited by the fool, the manifestation of fragmentation and local conditions. The fool is malleable, existing in the presence. It is not surprising to note then, that the hero requires the fool to attend him. Together they form a necessary duad. The hero is that which presents itself on the field of fragmentation to reenact the essential, the global. The hero claims that the world has thrust him forward, out of the womb, and enlisted him among the ranks of the transforming. It is the fool, that which is subsumed within that field of accident, that guides the hero in his transformation. Together, they navigate a matrix that is the result of the fusion between local and global conditions. They traverse a world of their own making, that lies beyond the mere accident, mere presence, but accesses idea, pattern and myth. Without the other, they would find themselves lost and adrift.

Some of the objects within the matrix have been aborted, and now remain, lifeless, upon the field of fragmentation. These tragic objects, these empty husks of an unfulfilled past, stand as silent reminders of failure, the heroic figure astray in the wilderness.

The silos are that part of the wilderness that is inhabited by windmills. Like Don Quijote and King Lear, these once majestic figures now drift aimlessly in the wasteland. Phantasmagoric apparitions, these giants of the prairies are now nothing but empty vessels, broken and abandoned-- an absent presence, evidence of the heroic, the monolithic's failure to integrate itself smoothly into the fluid matrix.
the clone and the mutant

"Human beings are given the free will in order to choose between insanity on the one hand and lunacy on the other."

---Aldous Huxley in the Foreword to *Brave New World*, (1931)

*Brave New World* describes a world inhabited by bokanovskified humans, genetically manipulated and behaviourally trained for suitable social positions. The Alphas are the humans with least genetic tampering, whereas the Deltas and the Epsilons are the lowest castes of semi-moronic subhumans. These lowly creatures were cloned and deliberately bestialized. On the other hand, in the society of the Pueblo Indians, one finds humans still being birthed naturally. As a result of this, a child is born to parents of both worlds. The Savage is a hybrid being, and as such, remains an outsider in either world. Thus he achieves a unique perspective into his surroundings. Interestingly, it is ultimately his inability to be assimilated in either culture that finally results in his death. As Huxley later admitted, it was a mistake to not provide the Savage with a third alternative. But as Huxley believed that sanity was, regardless of the difficulty, still possible to attain. Sanity lies somewhere between the Utopian and the Primitive, between the field of myth and the field of fragmentation. Along the middle path lies sanity, and it is only possible for the hybrid being to find this path.

At the same time that the pioneers of modernist architecture were fixated on the powerfully evokative images of American industrial architecture, Aldous
Huxley provides an alternate precognitive illumination of what these might become, the birthing decanters in the London Hatcherries: row upon row of cylindrical vats, containing the budding zygotes of the next generation of clones. These represent the sterile seed, each a perfect reflection of itself, copy upon copy, with absolutely no divergence. Huxley is projecting the visions of the modernists into a dark future, where man is pressed into the service of technology. Clones are part of a global condition not allowed to transform within the field of fragmentation.

The Savage is he who can escape the traps of the extremes. He is the hybrid being, the only one who can walk between the primitive and the utopian without falling into old patterns. "He is the final heir of that great tradition in Western culture which finds its values not in the greatest happiness of the greatest number, but in the greatest sensitivity of the limited and often lonely individual." (Firchow, 28) The West is characterized by the struggle between the individual and the society, and despite a mythological basis in progress and nationalism, despite democratic and Utilitarian origins, it is the struggle of the individual that is most highly prized, and not the happy stability of a clone-conforming passive society.

It might be stretching it to think of *Brave New World* as a direct criticism of Modernist architecture, but it is certainly a critique of its underlying tendencies of standardization, socialization, antihistoricism, and passive benevolence. "*BNW* is chiefly an attack on the mechanization of life." (Firchow, 46) Deviants, mutants and hybrids, all battle against the forces of standardization and clone conformity.
hostile environments

"To live in such a place is not so much to dwell there as it is to take it on."


The emptied silos contain within their hollow shells pressured voids, compressed voids of the ocean floor and the vacuum of space. Existence in these environments is singularly dependent on the mechanisms used to counteract pressure differentials. In water as in space, pressure suits are necessary to avoid deformations of the body. The silos themselves are hyperbaric chambers of a different kind, built to withstand the internal pressures of accumulated grain, as well as the pressures exerted form without by the ranks of bins three or four abreast.

In this pressured void, the human body is an alien presence. The frailty of the body is subjected to the pressure of vertiginous space. Above one's head, shafts of dark empty gravity, space swelling and contracting, though always vertical and dangerous. Echo chambers, the rebounding of sound assaulting the senses into a state of orientational confusion. Below, laberynthine, unexpected, dissolute spaces dissolve into a series of chambers and visual pathways along a horizontal datum. Nevertheless, the vertical is continuously present, even though unfathomable, impresice, bounded yet inaccessible.
Distances traversed no longer are important. Volumes traversed now take precedence. Depths, layers, strata, thresholds... these are the references of a new (vertical) datum. The vertical exploration from the field of growth and decay, a severance and tie to the horizon, a connection and liberation from the railroad lines. It is its intimate connection to the horizontal, and yet its final separation from it that distinguishes it, transforms it, mythologizes it into the realm of the isolate, the anachronistic, the timeless.

From a total dependence on an economic substrate in life to a complete independence and isolation in death. It was its dependence on the ground and the horizontal that proved to be its undoing. Its monolithic nature, its rootedness to a place and to a time resulted in obsolescence and an empty presence. The monolithic as static, null and voided, finds itself in a constant battle with the mobile, the vital, evasive, adaptive.

The fluidity of the matter within (grain, rice) in no way reflects the nature of the voided space, it is encapsulated space, ontinuous, yet, not truly fluid. The
horizontal within is ambiguous, punctured, multidirectional, fractured, curved, pierced, pocketed, squeezed, motion and view squirting from chamber to interstice, within a slippery confinement. The vertical though, contains, without slippage or escape. The unescapable void exists, lingering above our heads, announcing its presence by means of ghostly echos and reverberations, even sound is captured and contained, forced to dissipate itself through multiple impacts and diminishments.

The space within is compressed, transition to and from the inside is marked by sudden pressurizations. There is literally no transition, only sudden shocks to the system. The compressed emptiness of the voided space within to the deflated homogenous stresses outside, the deflated city.

In actuality, the silos are autonomous structures floating on an oceanic expanse of Houstonian territory. The ground is oceanic, undualting, waveforming, subsiding. The silos sit on raft foundation that allow them to remain discontinuous and stable despite the aqueous instabilities of the base terrain.

The silo has become a myth; both present and absent at the same time. present as a memory or illusion, a misrepresentation of the past, of origins, an empty presence, an abandonment. A reminder of subtle movements. Its absence, its hollowness speaks of movement away, a distancing of those processes that brought food to our table, that close link to the ground. A removal of these processes, a further distancing of our consciousness from the cycles of growth, a further immersion into an urban fabric of prepackaging, red lamps and bendable straws.
The vertical territory requires the deterritorialization of the human body from the horizontal, and a reterritorialization to the vertical, an adaptation requiring new mechanisms (envelopes, platforms, machines, tools) for survival.

interfaces

There are basically two categories of interfaces between human and hostile environment. These mechanisms serve to transfer information between realms of experience. The first is the envelope: a device that supports direct observation by the human, wrapping the observer in a special suit or compartment, allowing him direct access into the hostile environment. The second is the platform: a means of exploration in the form of an occupation, and inhabitation, a minimal structure whose sole purpose is to support observation. Two local sources inform this broad categorization of interface with hostile environment, the petrochemical industry and nasa. Platforms are found in the form of offshore oil rigs, whose primary function is to support the mechanisms of exploitation of the sea bottom, the drills and pumps that suck the natural resources from the ocean floor. A second source for the concept of platform is the lunar lander. In this case, the primary function of the platform is to allow access to the lunar surface. Secondary functions are to provide life-support systems, and to house the mechanisms of observation, cameras, sensors, scanners, antennas etc...

The platform exists in conjunction with remote sensing devices. These provide the means of exploration in hostile environments. Whereas the
envelope is intended to carry the observer directly to the phenomena, the platform is used as a remote station. There are two categories of remote sensing devices: direct link (coaxial cables, electric wire, umbilical cords, all connected to sensors) and the undirect link (radio transmission, x-ray, ultraviolet, microwave, ultrasound).

occupation I

Occupation I is an attempt to understand the silo as object (external perception) and as space (internal experience). The object remains, gutted. All functionality has been eradicated. The space is left behind, unintended. Unattended, unintentional space. Accidental space. Happenstance. The present absence: a concrete sensation of space, of void, of bounded volume. The voids inside the storage bins were intended to be filled with inert matter, not with conscious beings. It is an inaccessible space, a hostile environment. In order to fully understand (experience) the space, one must introduce oneself into the void.

Occupations are sustained by certain mechanisms that leave traces after dismantling. the precarious, the tenuous. the transient and temporary. subarchitecture, lesser nether architecture that isolates itself and seeks darkened corners in which to exist. The very essence of this exercise is the manipulation of an environment by an individual. it is an attempt to explore a space, and in a way, colonize it. It is a co-adaptation. not only an exercise in
adapting to an environment, but to adapt oneself in order to inhabit an unknown space

hostile environments: inside the silo
part II
thesis
revelations

behold the land
it lies there, flat, unbound
it spreads out in oceanic emptiness.
things that were no longer are
what remains, remains broken, twisted
occupying emptiness, saturated emptiness
endings and erasures.

eyes that do not see
heart that does not feel

obsolescence, abandonment, destruction and decay
these are the concomitants of the tragic space
these are the invisible retinue in the wasteland
overlooked, forgotten, despised.

i stood there, contemplating the ages, and tears fell from my eyes.

purposeless space
interrupted by the presence
perpetuated by the absence
it lies there, thin and flat.

Jason Argos
from Cities of the Dead (1948)
the tragic landscape

"these holes in a sense are the monumental vacancies that define, without trying, the memory-traces of an abandoned set of futures." Robert Smithson, A Monumental Tour of Passaic, New Jersey.

Behold the city.

This city is pockmarked like the surface of the moon. Meteoric craters and lacunaes abound: destroyed neighborhoods, abandoned industries, decaying electric grids, streets and sewers. This city is characterized by its lunar landscape, its eviscerated surfaces. This saturated emptiness is the tragic landscape.

Houston is fraught with emptiness. It is an oceanic expanse of nothingness interrupted by silent, looming towers of glass, steel and concrete. These small islands of occupation, these dense interruptions of human activity are usually considered to be the identity of the city. Their absence is not considered. This anthropocentric view of what is city calls for erasure and eradication. Emptiness is devalued. It is in the nature of this kind of city to constantly build itself anew, in order to sate the appetites of its inhabitants and their need for self-perpetuation. In their everyday struggle, they eviscerate the city, cutting swaths of emptiness through the land. Urban landscapes are characterized by these scars and gashes that rip through the city organ. Scars persist-- though we tend to overlook them, they remain as reminders of our actions over the land. The emptiness we see is the absence of ourselves and
the lack of a support system geared to our sustainment. At one point these things existed, but have since been outgrown and abandoned, yet they remain as vestigial appendages of the larger organ.

Accepting these vestiges and scars as part of the city would require a different view of what is city: a poliscentric view, perhaps, one that includes purposeful as well as purposeless, useless, valueless territories. All-inclusive, it embraces the industrial landscapes into the otherwise exclusive categories occupied by residential neighborhoods and corporate skylines. Failure, emptiness, destruction, obsolescence, death, decay-- recognition of these qualities is the task of the enframements.

**enframements**

Behold, the cube.

It is one of many. It is ubiquitous. Wherever there is emptiness, there is the cube. It is glass and transparent. It is a viewer, a sentinel. It views the nothingness that surrounds it. It waits to be affected. The city is the city of the hybrid being. The cube is the hybrid being. It is formed in the collision of global and local conditions, between the grid and accident. The grid marks off coordinates every 1000 feet. Anytime the grid and the emptiness collide, the grid erupts through in the form of the cube. The cube, an embryonic glass box, would collapse without the intervention of local conditions-- these provide the support structure. The box gathers unto itself all that surrounds it and builds itself up, a construct, a partial, incomplete and marred reproduction of pre-
existing conditions-- a reflection of its territory. These are not clones, exact
copies of things that preceded or predated them. These are mutants instead;
contradictory beings brought forth from the ground, but embodying the presence
of that which is imposed from outside, from the field of myth. The
confusion/conflation of body and soul, soma and psyche, the material and the
essence, the accident and the idea, the local and the global. The cube is a
unique presence, everywhere.

the cube is not a display case.
the cube is not a shrine.
the cube is not a monument.
the cube is not a reliquary.
the cube is not a folly.
the cube is not a ruin.
the cube is not a bunker.
the cube is not a casket.
the cube is not a duck-blind.
the cube is not a confessional.

The cube is the embodiment of the field of myth and global conditions.
The matrix is the collision of the field of myth with the field of fragmentation. The
cube is brought forth and it is transformed. The cube incorporates the
accidental from the field of fragmentation. The cube becomes the hybrid being.

The cube contains nothing. The box becomes transparent as an object,
opening up as a frame, a viewport to the exterior. Isolation invites introspection,
transparency invites participation. External observation and introspection
become simultaneous. The glass cube is the avatar of the grid, the coordinate
system that captures the city in its objectively abstract and absolute grid,
marking value, regardless of locality. It becomes an urban core sample, a slice
of life, a representative group of no special significance. It has no special
history, is has no special memory attached. The grid as historical equalizer
disregards status or hierarchy, but imposes itself equally throughout the spatial
and built continuum. The cubes become a monitoring system sampling soils,
air quality, ground water, subsidence, etc... At the same time that the cubes are
deployed in the landscape, camouflaged, becoming part of the landscape, they
also become a mine field that punches through nostalgia and decay.

**glass cubes**

the glass cubes inhabit, occupy, mark, reflect their sites. they have become part
of their sites, they are the hybrid beings, the mutants that have resulted from
collision of local and global conditions. the global is the grid, and its extension
into the landscape as the cube. the cube is the manifestation of the coordinate
marker. But the cube is not perfect, a pristine representative of an abstract
overlaying system. the cube has been compromised, in its materiality, in its
structuration, it is in these material aspects that local conditions have
predominated, and have become manifest. The cubes serve as a surface to be
acted upon, a voided receptacle, not to be filled, but to be metamorphosed. The
box remains empty, but in its transformation, in its accidental manifestation, it
carries information. it perpetuates existing conditions. in an archeologic
manifestation, it seeks to emulate, haphazardly, in ad hoc manner, preexisting
form. The cubes, in parasitic action, appropriate elements and characteristics of
its surroundings, mimics it, and settles in to observe. the transformation could
be characterized as a type of mimicking reflex. Those artifacts that have been used as models are transient parts of an ephemeral landscape. The boxes appropriate, perpetuate, maintaining a cycle of information, reintroducing the latent qualities back into the territory.

The enframements are incorporated into the matrix, but do not attempt to become invisible, embedded.

**embedded systems**

In traversing parts of the city, the urban wanderer may find himself confronted by large alien objects in the middle of the road. Whole neighborhoods have been besieged by large drumlike objects that have been dropped onto streets, front lawns, driveways and sidewalks. The city of Houston is upgrading its sewer system. It is driving large wrinkle-tin shafts forty, fifty feet into the ground. These form part of a system that is totally invisible, below ground, imperceptible. Only when the system malfunctions, needs replacing or upgrading, only then is it exposed, revealed, noticed. The object taken out of context is alien, disturbing, unexplainable. It has been unincorporated,
displaced. It becomes jarring, an eye-sore, problematic. But it is also evidence of heretofore un-recognized, invisible system. This is an embedded system, one upon which we are totally dependant but of which we are not entirely cognizant. The usual state of being of an embedded system is to be removed from view, mysterious. The sudden appearance of the shafts alludes to systems previously uncharted, calling into question our assumptions about the city, revealing whole worlds below our feet that we had never known existed, or if we did, had never acknowledged. The wrinkle-tin shafts will soon undergo the embedding procedure, where finally they will be covered with a layer of asphalt, with only a manhole to mark their invisible presence. Once again it becomes a subconscious system, repressed, sublimated.
(3145000, 719000): Buffalo Bay ouv
train trestle


boxcars

Still in use. Manufactured today at a cost of $65,000-$80,000 per car. Old boxcars are dismantled and sold for scrap, or are used as stationary storage.
(3145000, 721000) Silo Complex

railroad

warehouse

concrete slab
200 x 200 x 3.5 feet. Construction: $15/sq. ft. Equipment required: dozers, compacters, trowling machines, concrete pumps. 30 workers. Demolition: rental of breaker, loader, trucks and crane: $20,000 per month. Some crushing companies stockpile broken concrete in mounds all over town. Can haul 3000 square feet of concrete a day (once it has been broken).
(3145000, 720000) Silo Complex

silos
abandoned, in disuse since 1986. slipform reinforced concrete construction. continuous pour. average height: 100 feet. 48-72 hour pours, 3 8-hour shifts per day. demolition: wrecking crew with crane, ball, truck, dozer, hammer. .5 bins per day, estimated. implosion adds another 20% contract cost, but faster. property value without the silos, $200,000 per lot (50'x100') 2 units per lot, $700,000 per unit.

wrinkle-tin shafts

in use, soon to be buried. 16 foot diameter, 25-40 feet deep. 500 lbs each. reinforced with steel ring beams. made up of bolted plates, may be assembled by three workers. $250 per vertical foot of material. $45,000-$50,000 to put one in the ground. Three dadys to set one shaft 35 feet into the ground. 6 workers. augur (trap door type), loader, crane. set 360 feet apart.

(3146000, 719000) Open Space, city right of way

billboards

Torn down. Generally placed on private property, the billboard company rents the land. Rental of advertising space is $425-$8000/month, depending on the size and location. Standard sizes: 14'x48', 20'x60', 10'x40'. All billboards erected prior to 1980--no permits have been issued since 1965 within an area of 2050 square miles. Life span of structure is more than 50 years. 14'x48' monopole is $30,000. In 1984, the Patrick Media Group and Gannett Outdoor, removed six of their billboards along Memorial Drive as a sign of good faith, claiming that Memorial Drive was a scenic right of way.
(3144000. 721000) Residential neighborhood

**concrete pad**

Remains of a demolished house. Neighborhood established circa 1920. Demolished mid 1980s. Land has been abandoned for 10 years. Intended use: high-end apartments. Present use: none. Demolition: 3000 square feet removed in a day, including foundation. Cost is $1.75/sq. ft. 2-3 person crew. Materials thrown away. Sometimes the structural lumber is salvaged, stockpiled in the company stockyards. Other salvageable things are windows, toilets, doors. People are invited to help themselves to whatever they need before demolition commences, this reduces cost of demolition. Land value circa 1920: $25,000/lot, $3000-$4000/house. Land value today: $50000- $100000 per lot, $400000-$500000 per house.

(3144000, 720000) Residential neighborhood

**light poles**

Still lit, though there is nothing left to light. 45 feet tall. Requirements: trucks equipped with giant augurs, 6 ft deep hole. Framing and brackets bolted onto the poles before they are dropped into the ground. Transformers, wires, arm and light attached afterwards. Full line crew of six. Time to install one pole, including attachments is one hour. 1995 installation costs: $700 per lightpole.

Removal: materials are salvaged as much as possible. Parts are stockpiled in almost every HL&P location. Poles are reused in softball fields and parking lots. Usable equipment is maintained. Scrap metal is recycled. Hardly anything goes to the landfill. Six to eight workers required, a truck and a winch. $400 to $500 to remove and relocate one lightpole. Light bracket: $25 Pole: $270 Wire, 1 spin: $200 Transformer: $550 Miscellaneous hardware: $50
(3146000, 720000) Cemetery

**family plot**

In use, though there has been no plots sold in many years. 20'x20' has 12 spaces, accommodates one body and two cremations per space, or one adult and 2 babies. $3,700-$16,000/family plot. Currently, no plots for sale. 765 family plots. 12 space plot: $60 in 1893; $2 per year to maintain, $10 in 1941, $3 to open and close a single grave in 1896. Cemetery established in 1887. Original acreage was 27. 5.7 acres taken in 1960 for Memorial Drive. Curbings: brick, granite, marble, concrete. $25-$50 running foot (8"x8"). 2.5 days for complete installation, 40 manhours. 24"-12" flat marker: $150-$300. Single stand-up: $310-$400. Double: $500. Family plot monument: $500-$20,000 depending on the size and material. Average spent $1000. Inscription: no extra charge. Burial costs: $450 to open and close a grave. $650 M-F before 2:30. $760 M-F after 2:30, or Sat. before 11:30. $810 Sat after 11:30 Coffin: $1995-5365. Disinterment: $1,250-$2,500.
part III

work
proverbs after the apocalypse
(interpretations of the words of L. Kahn.)

"Order lies beyond the circumstantial."
(order lies where circumstance and intention collide and become dependent on each other.)

"Material is light that has spent itself."
(forms are residues of imagination.)

"The human being is the seat of the immeasurable."
(the human being is the vortex of sensation, repository of world traces.)

"Intuition stores the journey of our making."
(journeys fraught with forgetting and decay. what we make consumes us.)

"A building has an existence-will before it has a physical presence."
(we have a will to exist, despite building.)
seven sites
seven artifacts
decay analog
defunct silo site
enframent (house)
enframement (warehouse)
enframingment (silo)
enframing (cemetery)
enframement (billboard)
enfrémement (house)
enframement (warehouse)
enframement (lightpole)
enframement (silo)
enframmement (cemetery)
enfrènement (bayou)
enframement (billboard)
two occupations
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MISC
