Billy -n- (kris'tl) at OSB, Chicago

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abstract

The metropolis exacts from man, as a discriminating creature, a different amount of consciousness than does rural life... With each crossing of the street, with the tempo and multiplicity of economic, occupational, and social life, the city sets up a deep contrast with the small town and rural life with reference to the sensory foundations of psychic life.

-georg simmel

The (metropolis) must be seen as an organism, but a deeply perplexing one because it is simultaneously a machine, or rather, a series of disconnected (nano) machines running their own determined and reckless courses... the combined result of which we will never fully fathom.

-lars lerup

The contemporary metropolis (or megalopolis) exists as a dramatic urban landscape. With a propensity for territorial sprawl, this mega-entity can be physically defined by its severe shifts in scale and intensity. Spatial cohesiveness is non-existent as immense, fragmented barriers are introduced and marginal non-spaces are created. The whole can be viewed as calamity of independent layers manifesting coincidental relationships and intersections.

This contemporary environment is inherently in motion as conditional and cultural elements compete for attention. Planes, trains, automobiles, media, cell phones, signage, voice mail, BMW’s, exercise make-up, couriers, overnight delivery, e-mail, phone sex, commercials, busses, espresso, deadlines, ambulances, whistles, bars, parades, politics, dogs barking, news at nine... bombard the senses. Within this environment the individual must insulate perceptions to cognitively organize the stimulus. Consequently a psychological ambivalence is procured and sensual experiences lost.

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Can the individual be implicated in the mega-scale environment by mediating the barriers and marginal zones of the urban landscape?

This investigation engages the megalopolis and its full grotesqueness in terms of scale and intensity; experiments with a range of strategies attempting to emphasize the individual without combating the potency of the urban environment; prismatically separates and intensifies the visual, audible and tactile senses while involving cognitive processes in re-sensitizing the individual.

1 implicate 2. to involve as a necessary circumstance
2 mediate 4. archaic to fold or twist together; intertwine, interweave
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left
"urban eclipse" of hancock at OSB

right
restroom facility adjacent to bike path on south side
Chicago's thirty miles of shoreline along Lake Michigan have been retained for public recreation. The Chicago Park District manages the land while specific legislative control of each section is divided between the political wards. The parks and beaches suffer from a lack of facilities and connections, physical and psychological, with the city.

The Chicago Park District has proposed the development of a restroom facility prototype to fill the need for facilities. However, considering the diversity of issues and needs of the sites along the lakeshore, a more site specific approach is necessary. The focus of this project will be to design a portion of the barrier region between the metropolis and the water with movement from a selected urban point, through a crossing to a beach facility, at the confluence of Michigan Avenue, Lake Shore Drive, and Oak Street Beach.

The project and thesis must focus upon the compulsion to act within the metropolis. The "movement", consisting of the need for a footbridge contrasted with the needs of a bicycle path, will be juxtaposed against the power and demands of the "Drive". This compulsion and mediation, culminating within a beach facility, will physically and psychologically extend perception.

scale
focus
sensory intensification/deprivation
prismatic
grotesque
mph 60-30-10-4-rest

1 a.k.a. Lake Shore Drive
city
1. a large or important town. 2. (in the U.S.) an incorporated municipality, usually governed by a mayor and council. 3. the inhabitants of a city collectively. 4. (in Canada) a municipality of high rank, usually, based on population. 5. (in Great Britain) a borough, usually, the seat of a bishop, having its title conferred by the Crown. <Latin *civitatem*, acc. of *civitas* citizen, town = civi(s) citizen + *tas>*

community
1. a group of people who reside in a specific locality, share government, and often have a common cultural and historic heritage. 2. a locality inhabited by such a group. 3. a social, religious, occupational, or other group sharing common characteristics or interests. 4. joint possession, enjoyment, liability, etc.

culture
1. artistic and intellectual pursuits and products. 2. a quality of enlightenment or refinement arising from an acquaintance with and concern for what is regarded as excellent in the arts, letters, manners, etc. 3. development or improvement of the mind by education or training. 4. the sum total of ways of living built up by a group of human beings and transmitted from one generation to another. 5. the behaviors and beliefs characteristic of a particular social, ethnic, or age group.

metropolis
1. any large, busy city, especially the chief of a country or region. 2. a central place of some activity. 3. the mother city or parent state of a colony. <Greek *metropolis* a mother state or city = *metro-* + *polis>*

politic
1. shrewd or prudent in practical matters; tactful, diplomatic. 2. contrived in shrewd and practical way; expedient.

public
1. of, pertaining to, or affecting a population or a community as a whole. 2. done, made, acting, etc., for the community as a whole. 3. open to all persons. 4. of, pertaining to or being in the service of a community or nation. 5. maintained at the public expense and under public control. 6. a particular group of people with a common interest. 7. pertaining or devoted to the welfare or well being of the community.

rest room
1. a room or rooms, esp. in a public building, having washbowls, toilets, and other facilities. (1895-1900 Amer.)

sequence
1. the following of one thing after another; succession. 2. a continuous connected series. 3. a melodic or harmonic pattern repeated three or more times at different pitches with or without modulation. 4. a series of related scenes or shots that make up one episode of a film narrative.

series
1. a group or a number of related or similar things, events, etc. arranged or occurring in temporal, spatial, or other order of succession; sequence. 2. a succession of coordinate sentence elements. —Syn SERIES, SEQUENCE, SUCCESSION are terms for an orderly following of things one after another. SERIES is applied to a number of things of the same kind, usu. related to each other, arranged or happening in order. SEQUENCE stresses the continuity in time, thought, cause, and effect, etc. SUCCESSION implies that one thing is followed by another or others in turn, usu. though not necessarily with a relation or connection between them.

urban
1. of pertaining to, or comprising a city or town. 2. living in a city. 3. characteristic of or accustomed to cities; citified

1. an economic sub-division of larger national political interests. 2. An urban entity consisting of a defined and cohesive spatial sense esp. of European descent.

2. a party of more than one who have a common interest, not esp. having to do with physical contact or geographic proximity.

3. term surpassed in relevance for “sub-culture” and collections thereof. (United States) 2. (culture) being increasingly influenced and organized by economic means.

4. Chicago, New York, L.A. etc. (late twentieth century)

5. Means by which public decisions, directives and actions are carried out.. 2. (politics) often exceed importance of the public that it is servicing.

6. term currently sub-divided (similarly to term culture) into: public, semi-public, semi-private, etc. 2. term applied to segment of population not empowered politically

7. a space having nothing to do with rest or room. 2. connotation typ. suggests semi-private condition within privately owned “public” building. 3. traditionally public setting usually encompasses pungent odors and a lack of cleanliness.

8. not specifically a narrative or in linear terms.

9. an identifiable grouping of more than two.

10. of pertaining to, or comprising a metropolis. 2. (urban) having no consistent spatial characteristics
The metropolis exacts from man, as a discriminating creature, a different amount of consciousness than does rural life... With each crossing of the street, with the tempo and multiplicity of economic, occupational, and social life, the city sets up a deep contrast with the small town and rural life with reference to the sensory foundations of psychic life.

-georg simmel

Chicago grew from a wild onion patch into a dominant global economic force with a population in excess of three million in one hundred and fifty years. Known as the city with big shoulders, the metropolis gained the reputation of being a gritty and impetuous environment. The ingenuity of the citizens was matched only by the rate of growth that the city enjoyed. As with other American cities, the physical environment was subsequently altered to solve problems as they arose. For example, the Chicago river’s flow was reversed, a canal was created to enhance the connection of Lake Michigan to the Mississippi river, and the city elevation was raised twelve feet (including the existing buildings). Perhaps the most prolific manipulation of the natural environment followed the great fire of 1871. With the entire city in ruin and two hundred thousand homeless, Chicago seemed doomed. However, the citizens rebuilt an enlarged metropolis in under ten years. The acres of debris were dragged into the lake as landfill thus creating miles of lakefront parks. This waterfront park system has been preserved to the present day for the public as open space.

With only a few exceptions, the integrity of the open space at Chicago’s waterfront has been retained. Developers and politicians have been repeatedly turned away with fierce, emotional protests and legal battles. Sensitivity to the region is so intense that any proposed physical change to the park system incurs tremendous scrutiny from a myriad of public/political organizations. In addition, Chicago’s architectural
history figures into the evaluation of such proposals. With the
ghosts of Burnham, Sullivan, Mies, and Wright looming in civic
minds, criticism tends to be stylistically based. New construc-
tion proposals are frequently terminated for their lack of
appropriateness while "prairie style" versions are continually
suggested (CHPD). As with the Colombian Exposition of 1893,
Chicago continues to look toward the past for architectural and
cultural significance.

The experience of lakefront Chicago typically falls within two
patterns; traveling to a specific location with circulation
predominately in an east-west direction and traveling along the
lake shore on the pathways by bicycle, skates, skateboards, or
on foot in north-south movement. These experiences overlap
as in the case of the automobile which can have another type
of experience through the city toward the water or parallel to
the shoreline along Lake Shore Drive. The east-west move-
ment usually coincides with the availability for parking at beach
locations and encompasses a wider range of the public from
greater distances, while the north-south circulation tends to be
local residents who travel past many facilities during the course
of exercise. In this sense the park system becomes a recre-
ational highway with rest stops at beach facilities.

As one moves along the recreational highway the dominant
icon to reference one's location is the Chicago Loop. A
tremendous collection of soaring skyscrapers, the Loop
demands to be referenced in any view. The landfill of the park
system is relatively flat as the Loop's verticality contrasts with
the stark horizon over the lake. Perceptually, it is difficult to
discern subtle changes in distance from the Loop due to its
colossal scale. This means that as one travels between a few
beaches a change in distance from the Loop may not be
perceived. Furthermore, aside from some of the breakwater
markers, there is little to signify the entrance to a new beach
area. In fact, distinguishing between the beaches themselves
becomes difficult as their identity relies on the name of the street that provides access.

The facilities servicing the beaches tend to be flat, non-descript and unsightly representatives of the built environment. Excused from becoming works of architecture, these structures are prescribed to allow "nature" to dominate. However, the civic organizations professing this directive do not account for the effect the facilities have on the experience of the lakefront. The poor quality of those public facilities becomes etched in the memories of the patrons. As with any building, the most common memory of a place can often be of its restrooms. In the park system's condition, this experiential reality is intensified by the lack of built environment. Patrons haptically observe the park and restrooms as their memory becomes dominated with the feel of the sand, the chill of the water and the discomfort of the restrooms.

**osb**

Arguably the most exhilarating beach in Chicago, Oak Street beach embodies the full drama of the metropolis. With a 1200' Goliath only two blocks away, the site is supercharged with the full intensity of the metropolis. This beach, one of the most populated on the shore, sits upon a crenelation facing the northeast. With perhaps the broadest demographic grouping, OSB draws from the entire metropolitan area. The broad beach supports dozens of sand volleyball courts, boating and swimming. Currently, the restroom facilities and equipment offices are horrifically located underneath Lake Shore Drive. In addition to a rank odor lingering, these facilities continually flood from poor drainage while the fixtures back up. The restroom facilities are supplemented by a string of "porta-potties" positioned along the beach west of the bike lanes. With intelligence severely lacking, a volatile clash between bicycles, skaters, pedestrians and toilet patrons is sparked due to the portable unit doors opening directly into the bike lanes.

**barriers**

OSB is a prolific example of the contemporary metropolis. The site possesses a myriad of programmatic functions, users, movement, etc. The grotesque beauty of the metropolis, with an average building height of over 700', collides with the awesome scale and presence of the natural in Lake Michigan. The commercial strata of Chicago, the Magnificent Mile, terminates at this site with the decadent Playboy building and incomparable Drake hotel. The buildings at OSB consist of high profile residential and hotel with some light commercial at ground floors. In addition to the Magnificent Mile, Chicago's infamous vehicular experience, the eight lane midwestern autobahn Lake Shore Drive, bisects the site.

Experientially the site contains three major barriers. The mass of structures surrounding the site in an "L" shape is the first edge. This mass is at such a scale that one can feel a spatial containment on an urban scale. Separate from the canyon quality of downtown streets, a surreal and comfortable "room" is established. The second, and much less comfortable, is the eight lane, two shoulders and median, Lake Shore Drive. Swishing through the site with provocative curves, the posted speed limit is 40 mph and characteristically ignored. The third barrier is the chilly waters of Lake Michigan. While the waterline can also be perceived as a threshold, a definite and artificial edge has been established.

The name "lake" Michigan is misleading to those not familiar with that body of water. The scale of this lake is large enough to classify it experientially as a freshwater sea. It dominates even the mega-scale of the city and becomes physically violent when storms rage across it toward the beaches. To combat this destruction, Chicago has installed a system of breakwaters
below
photo montage of lake and metropolis
along the lakefront. In addition to these breakwaters, other artifacts, such as pumping stations mining drinking water, reside off shore. Also consistent with the metropolis, the city has displaced and manicured its entire shoreline with landfill and revetments. OSB has almost 1200' of landfill as the natural waterline would approximately exist at the intersection of Michigan avenue and oak street.

excess

The site also possesses other characteristic attributes of the metropolis as vehicular dominance and territorial dilution occur. Traffic islands, marginal non-spaces and other negative zones are created by traffic lanes. With Michigan Avenue diffusing into LSD, sections on the north end of the beach support traffic widths of 14 lanes. Also, the "park", across from the Drake, between Oak street and LSD has evolved into a landscaped dead zone. Currently, the park is little more than a field to traverse en route to the tunnel toward the beach.

access

The beach is principally accessed in two manners. The first is the tunnel entrance from Michigan avenue. This is convenient for the patrons arriving at OSB via public transportation. It is important to note the irony of this site as it is defined and impacted predominately by the roads but allows no opportunity for arrival by car. Therefore users must travel to OSB by other means. The most common way to arrive at OSB is along the shoreline as part of the recreation highway. Whether by bicycle, rollerblade, skateboard or foot, thousands of people zoom onto and past the beach.

1 John Hancock building, Skidmore Owens Merrill 1968
2 a.k.a. Michigan Avenue
3 important to note that the entire site at OSB is landfill
design strategy

**take one—thesis**
Can the design of a series of urban interventions afford small scale construction the potency to *impact* experience on the megalopolitan scale?

**take two—thesis**
Examine how the built and non-built environment can *mediate* barriers common to the megalopolis by manipulating levels of consciousness through the tectonic, with respect to sensorial experience.

**re—thesis**
Can the individual be implicated in the mega-scale environment by mediating the barriers and marginal zones of the urban landscape?

**defining the problem**

The course of this term posed a constant clash between the "project" and the "thesis". The project was confused between what was needed for a beach facility and what was necessary for the entire site. The initial programmatic impetus for the project was simply a beach facility containing a lifeguard office, restrooms, concessions and a new or improved crossing to the beach. However, this was simply inadequate to operate at a stage such as OSB. My research and study of Chicago and the metropolis, in addition to the photographic essays, all suggested a more urban scale response. The problem was not about the spotty beach facility, or plumbing, or social concerns.

**define**
The goal of this project was termed "sensitization" by the end of February. By engaging a narrative of prescribed experiences, one could be re-stimulated to detail and have a more
sensitive frame of perception installed. Analogous to how the aperture of my camera trained my eyes on line, space, tonal ranges, etc., this narrative could intensify and separate audible, vision and tactile senses. The execution of this notion and its linear strategy took the form of an urban breakwater extending into the city.

**re-define**

However, this became a narrative line about a procession from A to B to C then to D and so on. This strategy did not reconcile itself with my attitude toward individual experience and the response to the metropolis. The gregarious nature of this megalopolitan collision demanded attention. Design responses on commensurate scales had to motivate the project while the “sensitization” of the individual would operate on other levels. Principally, the presence of the road would initiate the location and mass of the responses. The city and its existing constructs would also motivate responses. At this point a marriage would be attempted between contextual urbanity and sensitization. Each piece would attempt to be part of an array of sensual experiences. This strategy was a good match for the site as diversity of use, user, and access disallowed any specific processional narrative. Furthermore, I realized that I did not value the notion of prescribing experience in favor of navigating potentials for experience.

**attitude**

The problems of the barrier, mediation, metropolis, beach and a wide potential use group fused with a minuscule program of restrooms and small offices, created another tension between project and thesis. Combined with a strong desire to maintain the character of OSB, and a fundamentally contextual attitude, the solution suggested a merger between landscape and architecture. Not that more drastic programmatic alterations weren’t considered and tested, the project intended to support
existing potentials and uses of the site. Any major imposition that would alter that character was discounted. Also, this project was never meant as a commentary, caricature or combatant to the metropolis. In following a contextual attitude, I believe the metropolis to be an entity running its own course with constructs too layered and complex to be clearly defined. Therefore, attempts to develop combative strategies are not realistic for the culture or the economic system. The resultant strategy is to work within the metropolis on its scale and formal terms in tending to a pedestrian sense of mediation.

Lake Shore Drive became the experiential focus of the project. As a formidable barrier bisecting this urban room, the interventions establish themselves with the road. However, simply reinforcing the existing barrier could potentially make the situation worse. As the interventions separate and remove items, other experiences had to be given in return. Simply, the strategy became to set up physical barriers, disconnecting, and then mediate them, reconnecting, in a variety of ways. ...individual be implicated...

The strategy attempted to follow the two part thesis in considering the individual and sensitization through the barriers. Each move was conceived to influence or express certain perceptions of site or city conditions. This effectively broke down into potential cognitive and physical realizations for the individual. It was this arrayed notion that would offer the possibility of sensitization.
second collage study concerning urbanity, the bike path, and material
As the design response attempted to investigate the thesis through cognitive and physical means, an understanding of Chicago’s experiential constructs was necessary. Analogous to the concentration given to elements in the landscape of OSB, attention had to be focused on the macro level as well. Chicago is organized and operates on a Cartesian grid emphasizing points and lines in nineteenth century fashion. In this system great avenues are created with monumental designations applied to nodal points within the grid. The emphasis is on the axial-visual relationships toward the elements of grandeur. The contemporary metropolis also works well within this construct as towering skyscrapers become icons from which to orient oneself within the urbanity.

OSB offers opportunities to utilize the Cartesian strategy as well. The points of visual intensity were identified, one on the land, one in the water. The water point was actually the center point of the radius curve for Lake Shore Drive. This point also was on axis with northbound LSD and offered the potential to continue an existing system of points along the shore. Programmed as a fountain, this node established itself as a counterpart to Buckingham Fountain. Effectively, the fountain pronounces the shift of the drive similarly to the distant Lake Point Tower as well. Specifically to OSB, the fountain acts as a lure to the water. It resides one beach depth off shore and enhances the physical, in support of the Simmel quote. One must engage the water, the natural, to reach it. From this point another vantage is offered of the metropolis while the sound of the water gives the city the feel of a silent movie. The land based point resides within a traffic island on visual axis with northbound Michigan avenue and southbound LSD. Its specific function, aside from being a marker, was never realized accept to say that it must set itself apart from the surrounding buildings in acting as something between the
above
view from hancock observatory in study model
right
perspective study of urban breakwater
beach and city. Together the points extend existing off shore structures into the city and lace together the other proposed interventions. Although the points were never fully realized, their strength in binding the scheme to macro level systems and experiences attributed to their perseverance.

the park

urban breakwater
The park side intervention also operates on cognitive and physical grounds. As a cognitive sensitization, it places an actual breakwater beacon on the approximate location of the natural waterline. This will mentally connect a scale to the beacons on the breakwaters off shore that are normally unreachable. The park side intervention also involves a landfill addition which subtracts LSD audibly and visually. A gentle slope is applied and one can gradually “discover” the highway if desired. More importantly, the curving retaining wall recreates the lost park opposite the Drake hotel. Against this wall, the sounds of LSD are completely removed while only sounds from the south are left to impact the individual. Furthermore, the retaining wall establishes a familiar focal and formal relationship with the beacon as it becomes a land based breakwater. The possibility to connect this execution with other breakwaters in the city is intended to be another means of sensitization.

bridging
The connection to the beach side is inspired by the cable photograph depicting two separate lines bound together. The intention is that two separate paths could be combined to provide a total experience. The modified existing tunnel, with assistance from a large sound attenuating wall, erodes the sense of the city visually and audibly, thus intensifying the experiential explosion of arrival at the
beach. The opening of the tunnel is broad, inviting and in stark contrast to the lacy, transparent bridge draped on the attenuating wall. The net effect is that crowds would be more apt to enter the tunnel and experience the prismatic beach arrival. However, the footbridge is more evident on the beach side as it connects itself to the undulating intervention and hovers over the concession stand. Again the intention is that individuals might be apt to return on the bridge and be focus on the city. The system also works in reverse as the tunnel opening on the park side would concentrate on the verticality of the Drake, Playboy building and Hancock Center. The bridge also offers a precipice over the road as its transparency heightens its vertical sense and bridging experience. The combined system intensifies the movement between the barriers, with one removing the city and one engaging the road and skyline.

the beach

The beach side was strategized similarly to the park side but executed differently. As the beach side also walls off the road with a filled retaining wall, it is about openness, layering and activity. These interventions key from the need for a separated bicycle path, the rhythm of street furniture, and the potential of beach activities.

screen

An urban sized projection screen was proposed as the only programmatic imposition of the project. It capitalizes on its eastern position and the broad expanse of the sand. An irony is achieved with a vehicularly inaccessible “drive-in” adjacent to a major roadway. More importantly the screen's placement on the threshold of the beach empowers it to become a physical analogue of the tumultuous waterline. As lake levels seasonally, and temporarily during storms, shift the malleability of that line is communicated. The screen also operates as an aperture for the tunnel. As one twists through the tunnel a perspectival focus is trained on the screen. Especially during a
left
aerial view looking south
right
seating, tunnel, path, bridge
film, this would translate into the image filling the entire tunnel view. Again scale is used toward a cognitive sensitization. As one exits the tunnel and occupies the beach, the previously massive and dominate screen is now dwarfed by the expanse of the horizon line over the lake. 

**theater**

The amphitheater that polarizes the view toward the screen is intended to be an object on the beach. Functionally, it provides the opportunity for other performances and activities. It also maintains a similar focal ability as the park side niche, while possessing a comparable formal inspiration.

**undulation**

The main experiential element on the beach side is the undulating paths. This active intervention synthesizes architecture and landscape, mediation and sensitization. Formally and experientially it takes a cue from the wispy sand retention fence. It meanders alongside the road, giving the driver a rhythmic visual experience. For bicycles, roller bladers, skateboarders and runners an intense physiological experience is offered. Unlike anywhere else along the shoreline, one can feel a rhythmic shift in elevation. Visually and audibly, the rider is constantly passing in and out of the road and the beach. Here the sense of touch is invigorated in the spirit of exercise and motion.

The undulations also become architecture as the beleaguered program is accommodated by much needed shade. As speed is layered from road to beach, the syncopated paths offer a myriad of views and annals toward the city. Much like the slats of the wispy fence, the railings above are shadowed below in an excitingly unpredictable manner. The urban eclipse of the Hancock, can be felt from within this layered screen as again the individual’s attention is refocussed. The totality of this intervention operates on the urban scale. Hopefully it embodies increments of the individual’s experience and
projects them back at the metropolis. Syntactically, it identifies with the segmentation of the roadway but is able to redirect that separation into an amenity.

The layered structure promotes the application of veils toward the beach. The changing room/restrooms are imbedded within the anchoring wall along the road under the bike path. A traditional beach notion is recalled in preference to typical concentrated restrooms. The idea is to allow the individual or groups to choose spaces ranging in size from that of a large stall to that of a room. The spatial differences between rooms is communicated by the size of the door enclosing it. These doors also obscure and filter vision and sound while collectively creating another veil of experience. From a distance, the activity, or lack thereof, can be observed.

Other layers are also established toward the beach. The shower pipe acts as a displaced railing and rains a misty veil of water for those exiting the beach. Again physical experience is altered by this element as it creates rainbows and cools the heat of the beach. Furthermore, temporary elements such as beach umbrellas and volleyball nets become involved as a multiplicity of layers and experiences is achieved.

threading
Finally, the mediation between interventions is attempted in several ways. As stated in the problem definition, new barriers were created and subsequently required alternate means of relationship. On the urban level, the angular revetments and retaining walls invoke a material and formal continuation from the park side intervention. This mediating line can also be found in the section of the beach side as the ground plane is sculpted similarly. Furthermore, the cable attaching the counterweight to the changing room scrims operates in a like manner. Even the structures supporting the paths and creating the seating embody this principal of mediation.
left
perspective study of beach facility
right
site plan
This tectonic and formal strategy is not specifically intended to be found by the individual, but considering that the site plan is visible from the Hancock, anything is possible.

1 Buckingham fountain is a large and inaccessible pool surrounding a massive jet of water within the Beaux Artes planned Grant Park.
2 Lake Point Tower was schematically designed by Mies Van Der Rohe. The sixty story structure stands as the only skyscraper east of LSD. Similarly to OSB, the drive swivels inside the tower toward the city.
3 two breakwaters and a pumping station
4 not intended as in a roller coaster intensity. merely separate from typical movement.
5 see photo from Hancock center observatory
The final review on May 20 reinforced several notions I had developed concerning this project. Primarily, that material should have played a vigorous role in the project and the thesis. Furthermore, physical speed and program could have offered liberty to the undulations and an increased level of sensitization. Finally, I understood that the proposed cardinal points were intimately linked to the project and may have been easier to realize than I had expected.

Thesis did not deliver what I desired most. As this investigation was never about an intrinsic question, or a project, I sought a fixed point. I was looking for something that could provide a frame of reference clarifying design decisions and making the evaluation of architecture discernible. I understand that this point is not a higher truth. I also understand the elusiveness of this point as evidenced by the continual stalling of this project. This point is not something that can be realized by searching for it exclusively. I expect that the education endured this term will be pertinent for the rest of my career.


all photographs and illustrations are by author unless otherwise noted
I thank Duke, Ellen, and Goeff for their advice and criticism throughout the term.

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