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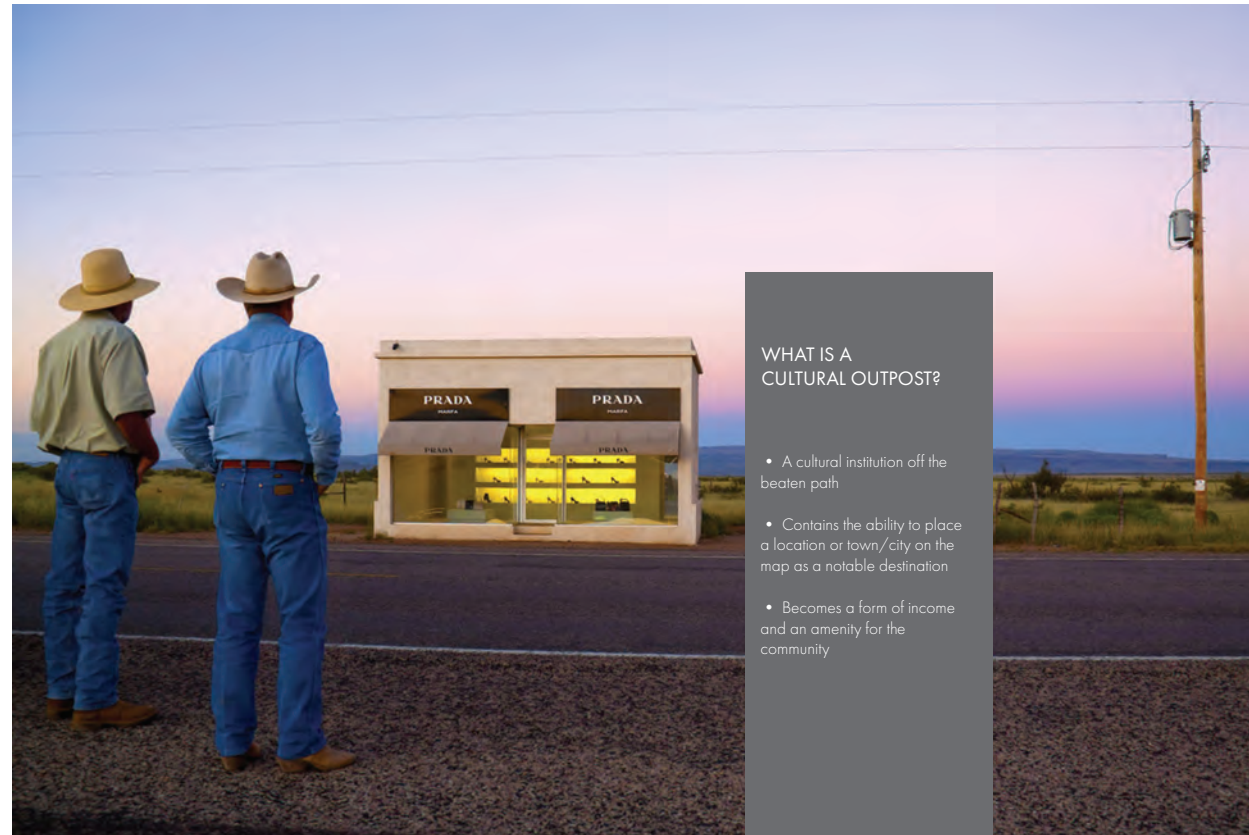
AN EXPLORATIVE COLLECTION

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thesis 2020
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In 1997, the monumental arrival of one of the most significant cultural outposts, the Guggenheim Bilbao, marked a turning point in the design of the cultural institution wherein architecture could be ambitious, beautiful, and popular all at once. Cities clamored to capture its magnetic power, trying to extract what made it so successful. And in the years that followed, a distinct trend began to emerge from its wake. Designers were using well-developed narratives to create inventive and immersive experiences through intriguing spatial storytelling. From the subterranean digital underworld of the Amos Rex Museum in Helsinki to the expressive and moody atmosphere of Alliance 1892 in Russia, cultural outposts have become destinations designed to pique curiosity. And as design has become more nuanced, intuitive, and incredibly participatory, designers today have an incredible opportunity to create transformational experiences driven by a well-told story.

Across all cultures and backgrounds, people are inherently attracted to stories. And this thesis explores one story critically tied to this country's pioneering spirit, a story of a time long ago when unabashed risk-taking, inventiveness, and inquisitiveness would drastically shape the course of history. It is also a story about nature and its indelible mark it plays on both the built, the non-built, and the ways we interact with it.

This is a story about The Ironton Rail, a story birthed in the bowels of the cradle of the industrial revolution where searing hot irons set the stage and a collection of callused, well-worn fingertips built a nation...



MARFA, TEXAS

WHAT IS A CULTURAL OUTPOST?

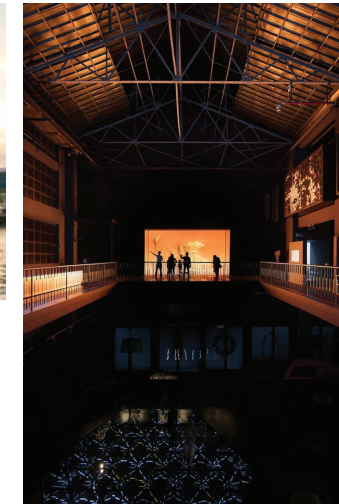
- A cultural institution off the beaten path
- Contains the ability to place a location or town/city on the map as a notable destination
- Becomes a form of income and an amenity for the community

how can interior design translate **storytelling** into a physical and visual **design narrative** using the same tools to make a well-told story compelling to a listener equally compelling to a visitor?

precedents



GUGGENHEIM BILBAO



MUSEUM OF GLASS PARK

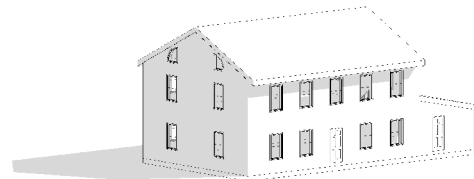
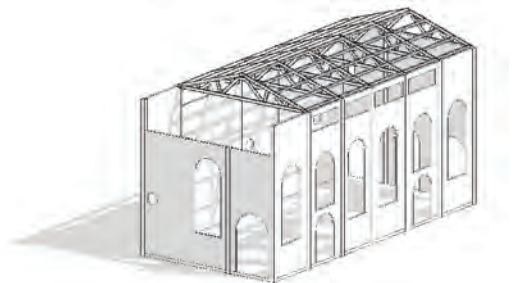
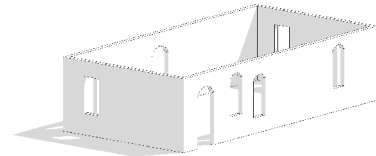
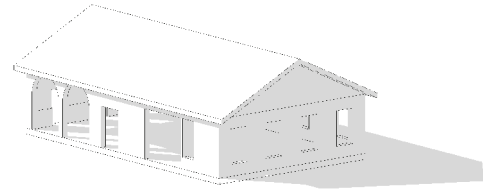
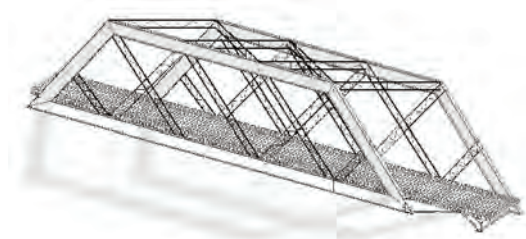
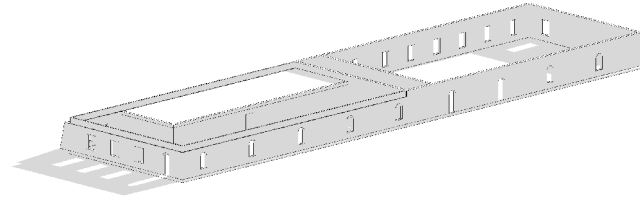
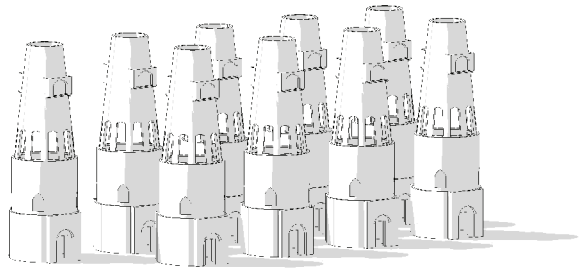


BLAIBACH, GERMANY

A CREATIVE EXPLORATION INTO CRAFTING ENGAGING & INTRIGUING DESIGN NARRATIVES THROUGH EXPERIENTIAL STORYTELLING

LITERATURE REVIEW SUMMARY

In my thesis literature review, I explored the magnetic elements of specific successful cultural outposts that have incorporated a sense of storytelling and branding into the design process. In my research, I found that by using strategic design tools that places the visitor experience at the forefront of design, designers can create compelling narratives intended to keenly tap into the human need for connection by storytelling. Storytelling with in itself inhabits a sense of magnetism. It is thus within storytelling that the cultural outpost can engage visitors in a meaningful and pleasurable way, extending the invitation for a return visit.



PROJECT SUMMARY

AN ENGAGING 9.2 MILE OPEN AIR ARTS AND LEISURE DESTINATION UTILIZING SPECIFIC HISTORIC BUILDINGS FOUND ON THE TRAIL TO TELL A VERY UNIQUE AND CONTEMPORARY STORY. DESIGN APPROACH INCLUDES CONSERVATION OF NATURE AND HISTORICAL ELEMENTS WHILE INTRODUCING A COMMUNITY-CENTERED RECREATIONAL VALUE TO THE BELOVED TRAIL.

DESIGN AGENDA

CONVERSATION

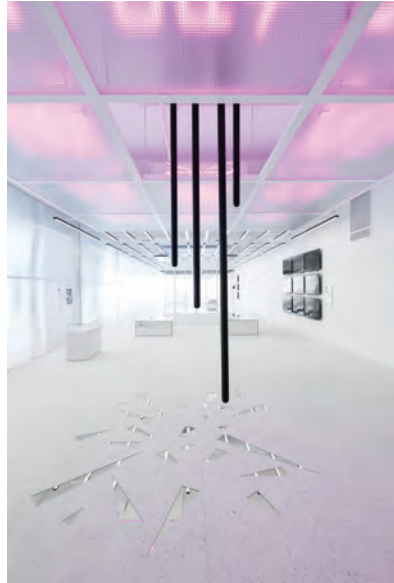
EXPLORATORY

BOLD EXPERIMENTATION

DELIBERATE IMPERFECTION

SENSE OF ADVENTURE

precedents



MUSEUM OF GLASS | OUTSIDE OF SHANGHAI, CHINA

Opened in 2011, The Museum of Glass is a cultural outpost 12 miles outside of Shanghai on a former glass manufacturing site. It successfully harnessed the power of intrigue and exploration to draw people in for an experience of glass like no other, garnering praise from critics and visitors alike. Using design tools such as the playful use of light, compelling spatial sequences, and alluring atmospheric choreography, the designers painted a provocative story about glass, reinforcing the idea that the future trajectory of museum design is that content is not enough to attract visitors. Museums must become the total package wherein its contents and its design are a fused experience and design is responsible for explaining its contents in a nuanced and innovative way.

Designed by: Tilman Thürmer

VARIOUS BUILDINGS | BLAIBACH, GERMANY

One architect's quest to preserve 'patchwork' character that epitomized a region's ancient building and craft traditions, turned a working village nestled deep in the Bavarian forest 12 miles away from the German/Czech border into a destination of local and tourist interest. The architect has slowly and playfully invented a design narrative that weaves its way through the town Concert Hall, Town Hall, and Guesthouses.

Designed by: Peter Haimerl
Sq Footage: Varies



**Reinvention
of a Village**

Peter Haimerl never planned to reinvent the village of Blaibach. It happened gradually. House by house.
Text: Florian Heilmeyer
Photos: Edward Beierle



**'Blaibach is a small Bilbao
in the Bavarian Forest'**

case studies



COOPER HEWITT

NEW YORK, NY

An American design museum dedicated to discovering the importance of design and its power to change the world.

Date: Founded in 1896, reopened in 2014 after a 3 year renovation

Size: 60,000 SF

Designer: Gluckman Mayner Architects, Beyer Blinder Belle, and Diller Scofidio + Renfro

Objective: The goal of my visit was to understand exhibition design, visitor patterns, and how designers melded the historical with the contemporary.

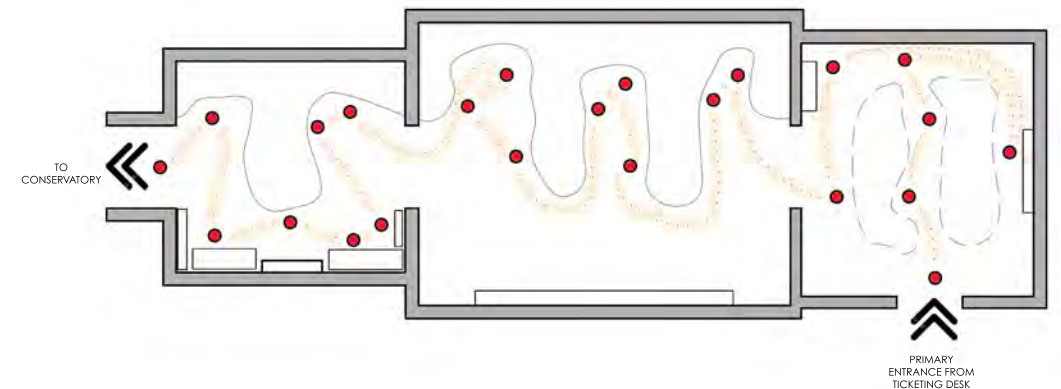
MOST OF SURVEY PARTICIPANTS REPORTED THEY WERE FREQUENT MUSEUM-GOERS

Do you think museums should be educational? Entertaining? Please shade in your opinion in the boxes below.



PARTICIPANTS CONSIDERED BEING EDUCATED AND ENTERTAINED ALMOST EQUALLY IMPORTANT

OBSERVED TYPICAL VISITOR MOVEMENT PATTERNS THROUGH INITIAL EXHIBITIONS:



OBSERVATIONS:

- | Curving displays notably slowed movement through the space
- | It took typically 5 seconds for a visitor to decide whether they wanted to read further
- | Visitors lingered longer at displays that required interaction by visitor
- | Intimate, smaller spaces appeared to also encourage longer visitor duration

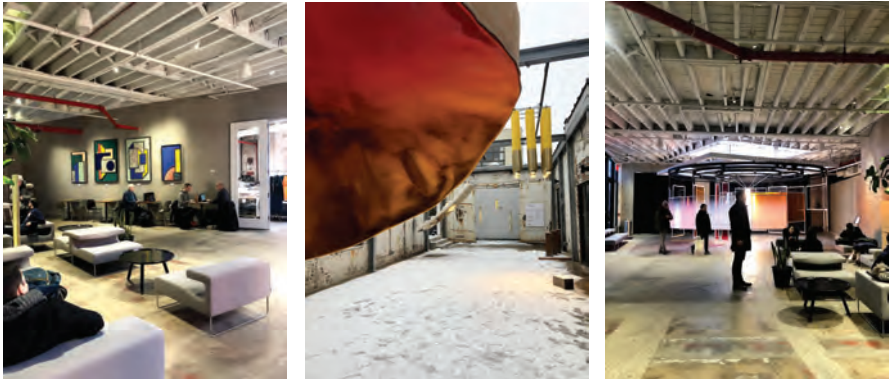
OBSERVATIONS | COOPER HEWITT

- **users** | The space appeared to be intended for a variety of visitors ranging in all ages, although young children were not present the day of the visit. At first glance, visitors also appeared to be quite diverse in socioeconomic, cultural, and racial backgrounds. Exhibits were ADA-friendly as well.
- **materials** | Since the museum is housed in the Carnegie mansion, great care was taken to preserve the house's original architectural elements including chandeliers, detailed trim, fireplaces, and wall panels. However, in newer parts of the building, there is a hint of contemporary elements injected into the design--whether it was a wild wallpaper or modern furniture pieces. Colors were mostly neutral, derived from original dark wood of the house or white walls. However, exhibitions didn't shy from color and color was used to separate different exhibitions and cap off the beginning and end of one space.
- **circulation** | The space appeared to be intended for a variety of visitors ranging in all ages, although young children were not present the day of the visit. At first glance, visitors also appeared to be quite diverse in socioeconomic, cultural, and racial backgrounds. Exhibits were ADA-friendly as well.
- **relation** | Since I hope to create a unique exhibition display rather than the conventional museum glass display, I wanted to see how Cooper Hewitt achieved this. I wanted to see flow of movement. And since the museum is in a historic building, I wanted to note how they preserved architectural integrity while maintaining a flexible space. I noticed that they used space quite efficiently, even inventively using old pantry closets to house a small exhibit.
- **improvement** | Wayfinding could definitely use improvement. On several occasions, with several other visitors, I was lost. Entrances to cafes and main doors were confusing.



MOST COMMON ADJECTIVES PARTICIPANTS USED TO DESCRIBE THEIR EXPERIENCE:

- INTERACTIVE
- ENGAGING
- INFORMATIONAL
- FUN
- MEANINGFUL
- INTERESTING

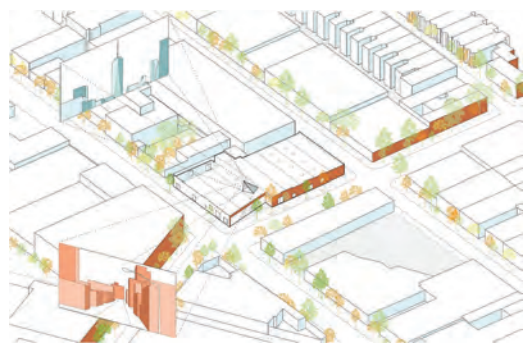


A/D/O
BROOKLYN, NY

A converted warehouse space for creative exchange originally founded by Mini by BMW

Date: Opened Spring 2017
Size: 23,000 SF
Designer: nARCHITECTS

Objective: To investigate their methods of success as a multifunctional space, their connection to the community, and how their company mission informs the design



A Story of Urbanity:

nARCHITECTS designed a large kaleidoscopic periscope that reflects both the Brooklyn and Manhattan skylines, joining these together into a single horizon – a remixing at an urban scale that visually and metaphorically brings the city together and into the space.

OBSERVATIONS | A/D/O

- users | Primarily young professionals although older visitors frequented the space as well.
- materials | preservation of industrial feel. Pipes were painted a vibrant red which tied all of the spaces together, including public and private spaces. Furniture appeared to be modular and contemporary.
- circulation | The design appeared to emphasize the angularity of the building and took full advantage of this dynamic. Walls spliced into areas and curtains created curves. It created a flow that was fully readable by the user. Wayfinding was intuitive.
- relation | Since A/D/O operates as both an incubation space, an exhibition space, and a community space, it was important to study how the design allowed accommodation for variable uses. My programming hopes to utilize this way of thinking.
- improvement | A sense of arrival. Visitors open the door and are immediately plopped into the exhibition. A transition would be nice.

Kieran Pereira | Member Services Manager | A/D/O

Q. What does A/D/O stand for?

So we are founded by Mini by BMW. And back in the late 50s, early 60s that design company was called the Amalgamated Drawing Office. Today, we are really are about innovation and invention. The design and purpose of this building is even about that, really approaching interest and foot traffic in a different way.

Q. So I'm really interested in the multi-function nature of A/D/O. Would you consider since a portion of the public space is used for event space that that is a major income generator for the building?

A. Yes. Since the renovations made to the space, we are able to close off portions of the building to accommodate for events. It gives us the flexibility to do that with the installation of curtains and new interior walls. Our biggest income generator is our workspace. And as well, we have the restaurant. And now, in addition to our retail space, we introduced a small cafe. People like to come in from the community, use the wifi, and work in our public lounge workspace.

Q. How can someone become a workspace member?

A. There are two levels to membership. You can pay for a dedicated desk or simply just turn-up for the day to use the space. We currently have 90 members and in addition we have an incubation and workshop space for start-up companies. A dedicated desk is a monthly membership and starts at \$550/month.

Q. How often do exhibitions change?

A. It's not as often currently, but our goal is every three months. And the turnaround is typically one week. We have a residency program but the artists don't stay here.

Q. What are the benefits of being a member?

A. For our members we offer free printing, a 24-hour accessible workspace, discounts to the restaurants, a dedicated desk, a fabrication workshop, and maker spaces.

Q. How would you say the current renovation has changed the flow of the interiors?

A. Oh it's so much better. Before it used to be one huge open space, you would see into the restaurant which would lead into the exhibition space and into the open lounge. Now it feels like a clear delineations even though all we did was add a few walls and curtains. It really allowed us to segregate areas and create different activities that can be switched and cordoned off when needed.

Sheetal Shah + Jean-Michelle Lopez | Partnership Managers | A/D/O

Q. Was the concept of A/D/O being a multiuse space always the intention? Or did it develop over time?

A. As an extension of Mini, we wanted to expand our practice. So at conception, we always knew we wanted to be deliberate with design. We opened in Greenpoint in Brooklyn in 2016. And large scale design discussion was happening stateside including design education as a culture. We knew from the beginning we wanted it to be dynamic. This was going to be an experiment. And we tried things that were risky. We didn't want it to be right from the beginning. And as for the architecture of the space, we wanted to leave as much of it modular and flexible as possible. Architecture for us is wide open, and we knew we didn't want to have a lot of walls since circulation was important. We didn't want to treat spaces as divisions, not necessarily reflecting any hierarchy of usage. We wanted it to be a gradient. Everything is interconnected. What we wanted to get out of it in terms of intentions of the space, paradoxical in a way. Serendipity. The rational overall for creating a public space was attached to our innovative work. Since we're a bit isolated from the company, we had the chance to deal with a big challenge to be porous and interact with the outside world and find places. We wanted to attract people by creating a situation where people could bump into each other. We tried to make everything possible. Always leaving things open to possibility, for misuse.

Q. In your opinion, what are some intentional features that A/D/O does to attract visitors?

A. We did invest a lot of energy to let people know it was public. We were giving a place for people to ask questions. To ask what is this space. So we trained people in the shop and restaurant to be ambassadors of the space. To tell the story of the space. People are coming here for a reason, most of the traffic we cultivate is through events. And we did a lot of experimentation with the events. At first we thought wouldn't it be really cool to have high impact conferences, state of the art TED talks, meet ups, conferences. But it became extremely effortful and expensive. And we didn't need it necessarily. We weren't taking advantage of what makes A/D/O unique as a place for 24/7 access to the space. It was much more interesting to have smaller, more intimate, more diverse events, allowing people to return to us. And it didn't feel like a community until they came back. Smaller had more substance, it was easier to pull off from a production standpoint. We didn't have to overthink it. People weren't looking that everyday they visited A/D/O that it had to be a "wow experience" but they wanted to participate in a conversation, delve deeper into design and social issues. We didn't want to just operate at the surface, a bunch of pretty things that are on Instagram. Those aren't the things that earn us a meaningful credibility and community. We tried to differentiate A/D/O from a lot of branded spaces and experiential things is by creating a hyperlocal space designed for the community, tailoring events for the community. Whether it's fashion, food, design, there is no singular definition of what the audience is. And it's really challenging to stay the course on that. The most common and complicated question for the first 2 years was "What is the space? Who is it for? And why are we doing it?" People wanted a simple answer. We think the magic is combining different people that haven't been combined before. Experimenting. Bolder speculative and exploratory thinking. After the first two years, people stopped asking the question. People are now happy figuring out what they take away from it, understanding there is an enigmatic aspect of it.

Q. How would you describe the design of the space?

A. One of the important aspects of the design is the unresolved. Lots of neutral colors. Pretty simple neutral palette. If we don't have any exhibitions it feels like an empty space, which freaked us out a little bit because a lot of other places are about the experience, are very lush, are made of thousands of different materials, lighting, lots of saturation of stimuli. Our space took a very different turn. Our intention behind it was that we wanted people to be practitioners of the creative arts, of different creative fields, to have a space that didn't feel like they were sitting in a loud room, visually. To be able to have spaces to retreat to so that you can create. It was a risk that we took, not being so instagrammable, for the interior design of the space, whether consciously or not, this was to be a chosen destination for the creative.

This place was designed for the community. We outreached for about a year before opening to the public to let them know what we were doing, really opposite for the car company which is all about the reveal. Showing everyone everything at every stage engaged the design community, the geographic community. We didn't modify the space physically but shaped it by programming. I think there was a deliberate decision having it here in Greenpoint because it has such a rich history of making and productions, so serendipitous because our goal for the space fit so well. We have these rough surfaces, concrete walls, brick walls, painted spots, sandblasted areas, the fact is that we weren't so precious in the space. And doing that bring in artists and designers and it doesn't feel like an all white gallery. We were deliberate that we didn't want it to feel hushed, with barriers, and that you had to go a particular route. We kept things that are unkempt purposefully unkempt. It's that kind of experience. It's not perfect. And in that way we don't undercut the experience.

We feel like we've lived in an apartment. The space has evolved just as how are vision has evolved. It's meant to be inspirational.

IN SUMMARY

Visitors valued exhibits that varied from a typical glass display and lingered in areas that encouraged a "wandering" notion. Creating programming with multiple outlets for possible income generation encourages various levels of engagement. The building can tell a good story about the space. A unique element that engages visitors creates a memorable and delightful experience.

literature review

THE CURIOUS ATTRACTION OF THE CULTURAL OUTPOST:

*Creating Engaging & Intriguing
Design Narratives
Through Experiential
Storytelling*

Attraction. Perhaps one of the most singularly influential words when it comes to the strategical design methodology of the cultural institution. Under the directive of attraction, designers can create compelling spatial sequences framed by an atmospheric choreography designed to heighten our sense of intrigue. After all, intrigue plays a vital role in the cultural institution. The idea is to get you, the user, to come for a visit.

Inspiring curiosity and intrigue within a space is not a new idea. Successful cultural institutions, in particular, the cultural outpost, defined as a cultural institution off the beaten path, have mastered harnessing the power of architecture and design to enhance urban landscapes. Strengthening local identity and able to hold weight in urban planning decisions, the cultural institution has become a valued asset for its ability to attract commercial and cultural interest (Kunzmann, 387 & Galligan, 129). Initially custodial spaces for art, the cultural institution today has evolved into the favored route for urban development for its strong socioeconomical and urban identity influence (Whitt, 16).

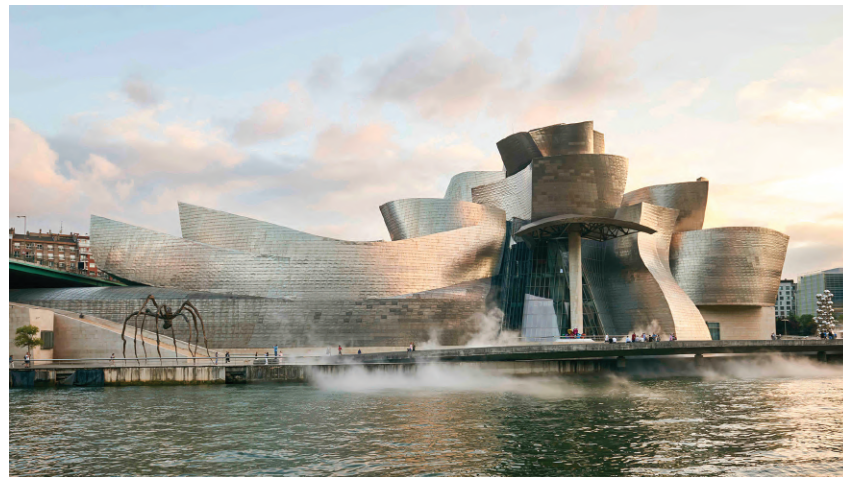
THE EVOLUTION OF THE CULTURAL INSTITUTION

A Brief History

Up until the Civil War in America, what was considered serious art such as opera, ballet, painting, and sculpture mixed with the popular arts of the commercial performances and classical music of the day (Whitt, 17). But as the 19th century transitioned into the 20th, the urban upper class sought to establish a sense of luxury that legitimized a level of prestige among their peers (Whitt, 5 & Strom, 4). To socially absorb the nouveaux rich, art-centric events became key routes into bridging wealth gaps (Whitt, 17). As attention turned on the benefits of the arts to politically, culturally, and socially shift society, the importance of the cultural institution took shape. It came to be viewed as an inclusive central space for social alchemy, significantly contributing to local culture and economies (Perloff, 239 & Ashley, 40).

Art became the essence of culture, strongly contributing towards community and social cohesion (Perloff, 239). Cities took notice and by the 1980s, cultural districts, areas with high clusters of cultural facilities, became consumer magnets. They offered safe, attractive settings that could anchor other amenities while promoting a creative core (Galligan, 129). From the 1980s onward, modern day cultural institution design changed as cities increasingly saw these spaces worth significant investment (Ashley, 42).

In 1997, a discernible shift emerged with the opening of Frank Gehry's Guggenheim Museum Bilbao. This project asserted that "architecture could be ambitious, beautiful, and popular all at once," and the



GUGGENHEIM BILBAO

cultural outpost became a global model for regeneration (Moore 2019, para 1). Although some critics accused the Guggenheim Museum Bilbao and other similar major institutions as abandoning intellectual missions for a more corporate-minded direction, Bilbao marked a change in what museums could possibly achieve. It evolved from being merely a repository of objects to a total concept that embraced experience (Morris 2019, para 13-14). Since its opening two decades ago, more than 20 million people have walked through its doors. Its presence has resulted in the creation of more than 5,000 local jobs and €650 million in revenue for the Basque government. For architecture, design, and the economy, the impact of this cultural outpost was a monumental success.

The Significant Importance of the Visitor in the Cultural Institution

For a cultural institution to be successful, meaning financially able to maintain its operations, attendance is critical. Participation rates have been increasingly viewed as strong indicators of visitor interest and well-executed cultural programming (Verdaasdonk et al, 181). Although the drivers of attendance are complex, related to variable issues as cultural capital, income, time restraints, proximity, weather, and socio-demographic characteristics, motivation matters in convincing visitors to consume cultural amenities (Brida et al, 262).

According to Brida et al, two distinct and different motivations drive attendance, one of which the authors term as "light consumption", wherein visits are considered to be more of a recreational means, and of "hard consumption," defined as a genuine interest in the institution's contents (Brida et al, 275). The authors highlight, that although visitors have difficulty explicitly defining their motivations, they did find a crossroad emerge between "to learn" and "to be entertained." This was a central balancing point that visitors termed a "rich experience," and contributed towards frequent repeat visitations (Brida et al, 275-276). Additionally, audience participation and marketable flexible experiences were considered valuable to visitors, adding that both contributed critically to attendance (Verdaasdonk et al, 201).

Like the Guggenheim Museum Bilbao, strong examples of cultural outposts that have valued the visitor experience in their design includes DIA: Beacon in New York, a contemporary art museum in a former Nabisco-box printing factory on the banks of the Hudson River, and the quirky art scene in the small desert town of Marfa, Texas. By valuing individual visitor experience, these cultural outposts have taken the initiative to ensure the healthy welfare, relevancy, and future of a cultural institution.

The Future of the Cultural Outpost

Research conducted by Gensler in 2015 found that the future of museum design requires designers to take creative risks that focus on audience engagement, creating memorable experiences catered toward the visitor (Savage-Yamazaki et al, 4). One of the most successful merging of the cultural outpost and the future of museum design is Shanghai's Museum of Glass Park located 12 miles outside of central Shanghai in what once was a bustling glass production sector. Since opening in 2011, it has become a global example of what a cultural outpost can accomplish through flexible, evolving spaces that prioritize visitor experience over the collection. For the Museum of Glass Park, the architect Tilman Thurner of Coordination Asia, took references from the past, translating them into a design language that married technology with spatial storytelling (Ingram 2019, para 5). The design narrative focuses on the visual and tactile qualities of glass, highlighted by intentional spatial planning, changing atmospheres, playful lighting, and engaging programming.

In order to maintain relevancy and entice attendance, museums are employing the notion of the inclusive package, where content and design are a fused experience that actively responds to visitor needs. As Graham Black describes in the book *The Engaging Museum: Developing Museums for Visitor Involvement*, content is simply not enough to attract and retain a visitor. Black highlights that contemporary audiences are no longer willing to be passive recipients. Museums should capitalize on the inquisitive nature of the visitor and treat audiences as partners in a joint venture. Black emphasizes that museum design can no longer be product-led but rather audience-centered. Increasingly, design has become responsible for explaining museum content in a nuanced and original way in which a varying palette of display coupled with a layering of content can meet a variety of visitor needs and interests (Black, 3-7).

Frame Magazine writer Tracey Ingram emphasizes that the Museum of Glass Park's sensitive responsive design approach to the audience's need for immersive spaces with a range of activities is one of its greatest sources of success. Taking an active stance, the museum constantly evaluates visitor feedback and tailors its solutions and exhibitions to reflect the vital design relationship it has to visitor experience. Ingram suggests that cultural institutions must appeal to a wider public by developing a broader range of experiences that prolong attention spans. An example of this is Boston Museum of Science's approach to modifying six large dioramas by thoughtfully including the visitor in its redesign. By taking the static exhibition and adapting it for a multi-sensory design approach through smell boxes, interactive consoles, auditory additions, and story-centered telling of facts, the museum engaged visitors and increased the length of



MUSEUM OF GLASS PARK

audience attention (Hooper-Greenhill, 112). For the cultural outpost, a multi-faceted experience anchored by a transformative spatial design narrative is crucial in retaining interest in today's cultural scene.

CREATING THE DESIGN NARRATIVE

Branding and Identity

To first formulate a narrative with the power to instantly connect with a visitor, it is important to create a branded identity. In Anna Klingmann's 2008 book *Brandscapes: Architecture in the Experience Economy*, the author highlights two types of architectural practices that continue today: a consumer-friendly commercial approach based on proven formulas of standardized, conservative design, and a critical practice that offers an innovative and visionary approach but attracts fewer clients (Klingmann, 311). Where these two practices come together is often overlooked. For the cultural outpost, visitor attendance is imperative for sustained success, yet attracting patrons relies on executing an intriguing concept to enhance its unique identity. Klingmann suggests that to overcome the divide, it is essential to communicate an equally inventive and authentic design scheme to the public, where architecture and design are synthesized into a clear, well-developed message understood by all, not just those within the discipline. To Klingmann, this is how branding becomes an effective and essential tool of communication. Neumeier considers branding as the "process of connecting good strategy with good creativity" (Neumeier, 149). For both authors, branding contains the ability to strategically translate concepts into a consumer-friendly language that instantly engages the viewer.

According to both authors, a brand is not a product. It is considered much less tangible—"an aura of meaning" (Klingmann, 55). We use brands as universal signifiers whether of a personal, social, economic, or political nature. It is an expression of an embodied idea. Branding can build relationships and create vivid emotions that resonate with users in a meaningful way (Klingmann, 61 and Ober-Heilig et al, 69). Neumeier describes the traditional view of design as having four goals: to identify, to inform, to entertain, or to persuade. However, Neumeier emphasizes that branding has a fifth dimension and that is to differentiate. Whereas the first four goals are tactical in nature, branding brings in a strategic component, rooting itself strongly to aesthetics that powerfully combine logic and magic (Neumeier, 35).

This is where branding transcends concept, engaging users to connect at an easily digestible level. And to do that effectively, designers must graphically employ a clear and clever visual narrative consisting of typographies, symbols, and imagery. These communicate the subtleties of local and specific

characteristics, speaking to a cultural and visual story that can effectively communicate the intended architectural and design message (Poulin, 9). For branding, that message is delivered through storytelling.

The Importance of Storytelling

In Lee Hartley Carter's 2019 book about persuasion, Carter discusses the importance of persuasion as a critical skill in getting new ideas accepted. The author refers specifically to the power of visual language and symbols as visual markers, creating a lasting impression for compelling storytelling (Carter, 158). Creating a story instantly strengthens connection, imprints memories, and invites users to engage with an idea in a visceral way. As Scott Lukas points out in his interview with creative consultant Larry Tuch in the book, *Designing Effective, Immersive, and Creative Spaces*, Tuch considers storytelling indispensable in design with its power "to enchant, amuse, fascinate, or inspire," (Touch, 15). Narratives delight and provide meaning for audiences through a subliminal and associational way, a view that Klingmann suggests is a departure from traditional architectural thought (Klingmann, 214).

Museums and performance centers can be effective in creating a branded identity, Strom highlights. They create design narratives that embrace and reflect their surroundings, minimizing audience isolation from the city around them (Strom, 8). By reflecting its local urban setting, designers can create a meaningful sense of place for the community. This allows a cultural district or institution to forge a sense of cohesiveness by means of a compelling experience (Galligan, 130).

DESIGNING FOR EXPERIENCE

Planning for Sequences

To design for the experience requires telling a story spatially, exchanging static, traditional spatial compositions for nuanced sequential experiences that supports the overarching design message (Klingmann, 206). Klingmann draws interesting parallels between storyboarding techniques used in the film industry for pre-production and the calculated maneuvers employed by casino design. In film, storyboarding is a sequence of drawings that clearly conveys how the story will flow. It serves as a strong visual guide for the film process. Like storyboarding, according to Klingmann, casino design uses strong visual imagery to create striking spaces that anticipate behavior and interaction and can elicit specific moods as intended. She asserts there is a dynamic relationship between social activity and architectural form (Klingmann, 209).

To tap into this dynamism, tools such as transitioning visual cues, shifting compositions, and curated ambience, can create a series of events, a sequencing of experiences that enrich a space. Klingmann considers sequencing an “animated reading of architecture [that] operates under the assumption that structures are never experienced in their totality but rather as a series of still pictures that are linked and completed in the imagination of the visitor” (Klingmann, 211). Similarly, Feuerstein and Read conclude that buildings are not autonomous objects but rather they are active players acting on the imagination in and of the world (Feurstein and Read, 5). They consider this a shift towards framing design as action-oriented, a series of events that subsumes both viewer and space.

The Unfolding View

In order to create these series of events or situational experiences, successful museum design is methodically paced to spatially change with movement through the space. For the Guggenheim Museum Bilbao, Klingmann points out the extensive care Gehry took to create a diverse, experiential environment. By designing a complex interplay of differentiating volumes and changing perspectives alternating in scale and aesthetics, Gehry elicits a vivid sense of anticipation, an unraveling discovery of space (Klingmann, 242). Similarly, the Museum of Glass Park contains spaces that oscillate between openness and closeness, light and dark, leading to the discovery of another space with the movement through another. These would be considered quality specific experiences that allow visitors to interpret a change in conditions as multidimensional, multifaceted stimuli. With stimulation brings a play on perception, emotion, cognition, and behavior. And this interaction between sensory engagement and cognitive processing are considered an important dimension to experiential marketing that connects the visitor to identity-specific brand values (Ober-Heilig, 70-71).

Change in Scale

Equally as effective in building anticipation and cognitive engagement, another strategic interior design tool to effectively create experience is by spatially changing scale. By playing with scale, designers can create spaces that evoke specific emotional responses that have the potential to imprint memories. This method has been so successful in affecting human experience, it has been employed since the earliest community spaces of ancient times. The Parthenon, with its angled approach and deliberate entry sequence, intentionally engages visitors on varying levels of emotions that either intensifies the dramatic,

stately feel of the space or encourages quiet inner contemplation and pleasurable reflection (Klingmann 233). Scale is a proven, classic design tool intrinsic to eliciting emotions so strongly tied to the approach of storytelling. It is also a tool that is better experienced than explained. It directly and sensorially engages human emotion and cognition, reminding potential and returning visitors that physical presence is essential to accessing the experience. As viewing imagery alone would not be the same, scale is a tool that entices visitors for repeat attendance.

CONCLUSION

By using strategic design tools that places the visitor experience at the forefront of design, designers can create compelling narratives intended to keenly tap into the human need for connection by storytelling. It is with storytelling that the cultural outpost can engage visitors in a meaningful and pleasurable way, extending the invitation for a return visit.

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the story



A STORY
OF DETERMINATION,
IMMIGRATION, INNOVATION,
RISK & CHANGE SET IN THE
HEART OF THE AMERICAN
INDUSTRIAL REVOLUTION:

the iron ton rail

a brief history

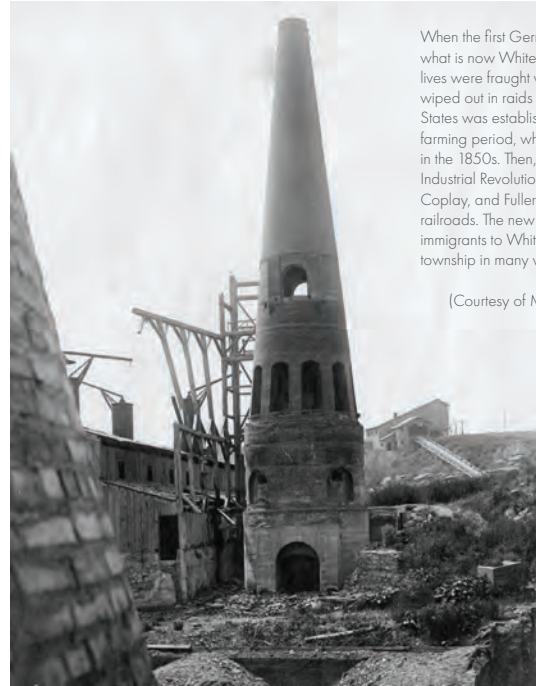
OF THE SURROUNDING IRONTON RAIL TRAIL SITE

When the first German, Huguenot, and Scotch-Irish settlers arrived in what is now Whitehall Township nearly three hundred years ago, their lives were fraught with peril. Some of the first families were nearly wiped out in raids during the French and Indian War. After the United States was established, the township settled into a long tranquil farming period, which lasted until the arrival of iron and the iron horse in the 1850s. Then, the Lehigh Valley became the cradle of the Industrial Revolution. Communities such as Egypt, Hokendauqua, Coplay, and Fullerton sprang up around iron mills, cement plants, and railroads. The new industries brought entrepreneurs, innovators, and immigrants to Whitehall and Coplay, changing the face of the township in many ways that are still visible today.

(Courtesy of Martha Capwell Fox's Book on Whitehall & Coplay: Images of America)



COPLAY QUARRY



COPLAY KILN



VIEW LOOKING EAST AT THE GIANT PORTLAND CEMENT COMPANY'S QUARRY



THE ALBERT HOTEL



GIANT CEMENT COMPANY WORKERS' LUNCH ROOM



COPLAY CEMENT MILL B



QUARRY WORKERS



MRS. AGNES BUSITS IN HER BACKYARD IN COPLAY



DAVID SAYLOR

- THE LEHIGH VALLEY SITE OF TWO MAJOR US INDUSTRIAL INNOVATIONS: SMELTING IRON WITH ANTHRACITE COAL AND PORTLAND CEMENT
- HOME OF AMERICA'S ARSENAL, BETHLEHEM STEEL
- LENNI LENAPE PEACEFUL COEXISTENCE WITH EUROPEAN SETTLERS UNTIL WILLIAM PENN'S SON SWINDLED HUNTING TERRITORY
- MORAVIAN INFLUENCE
- BOOM IN IRON + COAL INDUSTRIES, INFLUX OF IMMIGRANTS IN THE 1800s. DESCENDENTS STILL LIVE IN VALLEY.
- RICH MIXTURE OF ETHNIC CULTURES
- ABUNDANCE IN RAW MATERIALS, LABOR, CAPITAL + LAND LED TO UNPRECEDENTED INDUSTRIALIZATION AND URBANIZATION

WHAT MAKES A REALLY GOOD STORY. a design translation.

1. *Trust in the Storyteller*

(Our feelings about a storyteller influence our reaction to the story)

- Knowledge
- Confidence
- Engaging

2. *Drama*

(Stories need dramatic development and emotional dynamics)

- Magnifying spatial elements
- Play with scale
- Lending an air of mystery, reveal
- Lighting
- Transition of materials, texture

3. *Relatability + Familiarity*

(The more familiar a story feels, the more powerful it is)

- Materiality
- Expressing design with a focus on the working class
- Programming
- Wayfinding

4. *Immersion*

(The more the recipients put themselves into a story, the more likely the story will resonate)

- A clear, narrative running through all spaces
- Creating engaging spaces

5. *Simplicity*

(Simple stories are strong stories, leave out what does not serve the narrative)

- Materiality and repetition of this
- Nothing ostentatious, nothing to take away from narrative

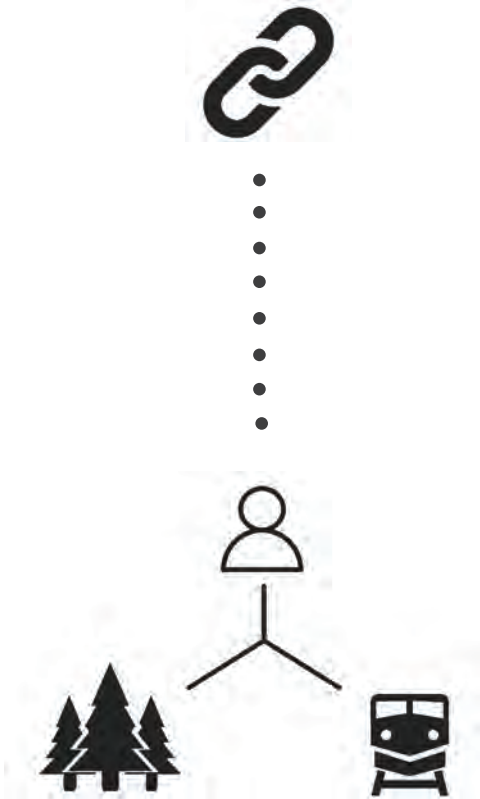
6. *Agency*

(Stories are most persuasive when recipients work out the meaning for themselves)

- Symbolism of design narrative
- Leaving a sense that users must connect the story

program objective

TO CREATE MEANINGFUL CONNECTIONS
BETWEEN COMMUNITY, HISTORY,
AND NATURE, TELLING THIS
INTERCONNECTED STORY THROUGH
A VISUAL LINK ACROSS THE
LANDSCAPE



OVERALL CONCEPT.

To translate the story of the Ironton into spatial and material form, it will be critical to create a sense of connectivity, a narrative that people can relate to and understand. And to do this, the visual language needs to be simple, direct, diluted, and easily identifiable. If visitors are to derive a sense of story from the buildings, then it will be important to create a singular thread that connects them all to each other in order to present a unified thought. In observing, visiting, and researching about the Ironton site, one word kept repeating throughout the trail: **Tension**. When you walk among the crumbling buildings of the Ironton and its well-kept paths, there is this vivid sense of pushing and pulling, of masculinity yet of delicacy, of massness yet of fragility. And all this tension is at the very core of the story--one where humans have struggled against nature as much as humans have worked with it. To bring this historical richness and layered texture into a visual narrative, the design of the Ironton will use key tools to express the story: a play on proportionality, on scale, and on decisive material moves. Additionally, spatial design will require an incorporation of the building's original use as elements subtly woven into the design, similar to how metaphors operate in literature. As humans have made their mark on the Ironton and nature currently is making its own mark, the natural materials chosen not only reflect the setting but are specifically selected to create its own history over time, where a scuff of a shoe, a chip of an edge, and a rounded corner will all tell the story of a visitor who experienced the Ironton of today.

RESPECTING THE INDUSTRIAL FOUNDATION

CELEBRATING ENDURING FEATURES

EMBRACING THE PERMEATION OF NATURE

what is the ironton?

tension

push | pull

masculinity | delicacy

massness | fragility



visual
language

visual language

*A SIMPLIFIED VISUAL THAT
GUIDES THE DESIGN NARRATIVE
AND REPRESENTS THE DRIVING
DESCRIPTOR OF THE PROJECT*

The Line is a unifying tool used throughout the design. At its core, it represents one simple yet significant component: Time. And specifically, for the Ironton, it represents a timeline. To effectively translate story into visual design, it was important to dilute the Ironton into its most basic form, allowing visual imagery to create synonymous imagery with place. The line symbolizes the Ironton Trail's history, its evolution, and its ongoing narrative. And just as the human connection to Ironton waxed and waned as corresponding businesses boomed and failed, so too is this reflected in both the tightness and thickness of the line, akin to how tree rings tell of age and activity. Throughout the design, users will see this motif repeated throughout in various ways, supporting connectivity across all buildings, and providing visual pattern and texture.

As human activity has long departed the abandoned buildings across the Ironton, nature has slowly crept back in as the land has healed. To tell this part of the story and metamorphosis from industrial use to recreational preservation, curves in the design represent nature. Against the hard line, **the curve** is the softness that imparts a sense of delicacy and balance to the space. While the hardline in its intensity could be considered varying in different spaces, the curves change in scale across the three different volumes. This is to represent the encroachment and receding of nature as human activity decreased or increased across time. In Volume 1, where the buildings have received some of the most devastating damage from nature, curves are large and sweeping. Volume 2, where most community users may frequent, the curves are adjusted for human scale. And in Volume 3, the curves can be found at the micro scale. Found frequently across almost all buildings, observers may notice a very significant pattern repeated throughout, that of the tall archway. To honor this curve, this pattern is intentionally incorporated into the design and has inspired many of the curves added into spaces.

THE LINE.

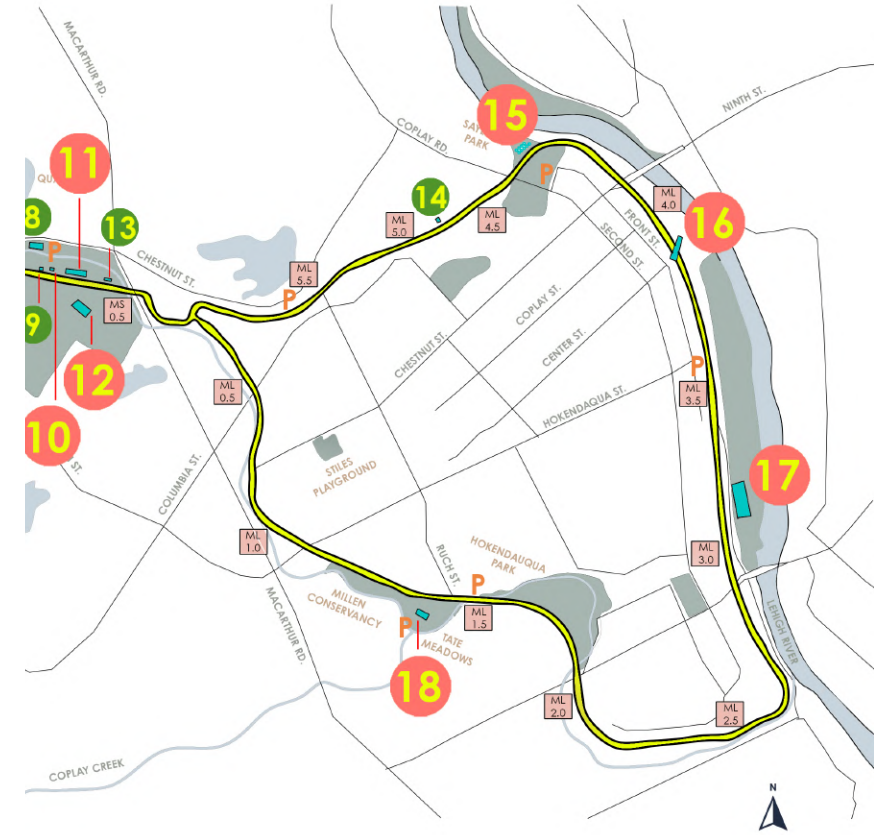
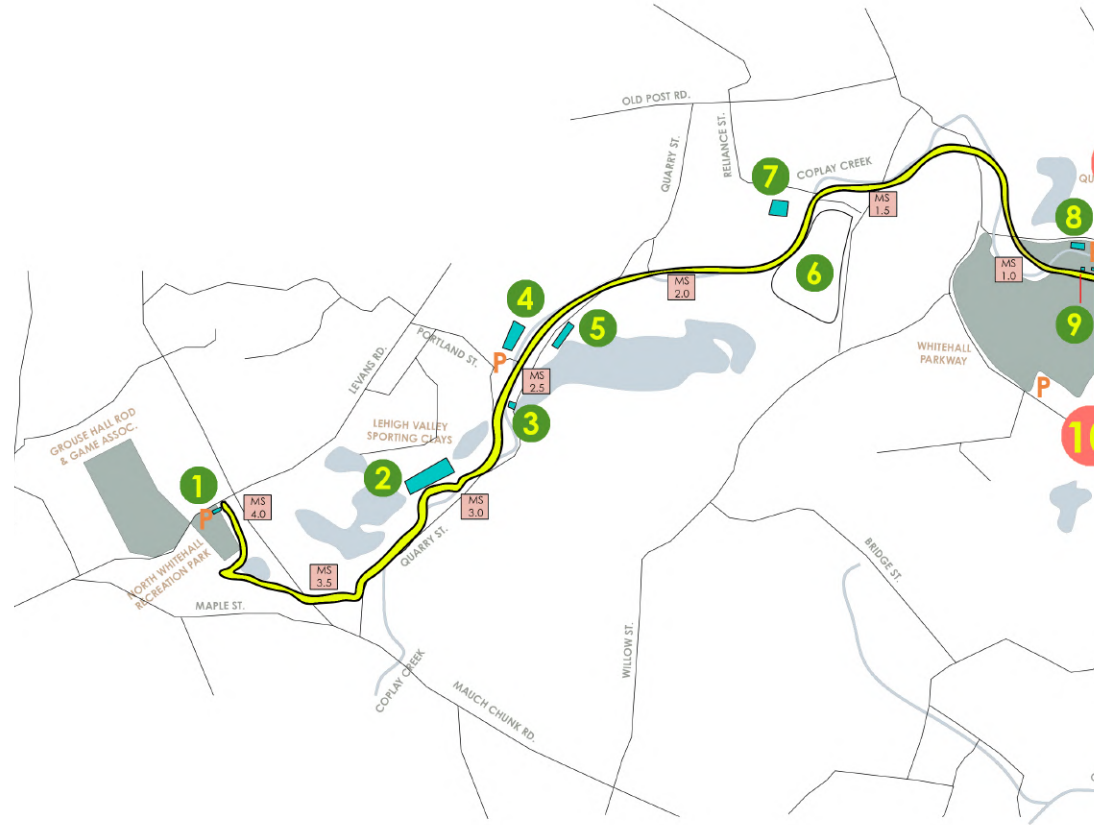


THE CURVE.



THE IRONTON TRAIL

9.2 MILES | LOCATED IN WHITEHALL + COPLAY










MAP LEGEND












- Park or Recreation Area
- Water
- Mile Marker
- Parking
- Trail
- Streets
- Points of Interest



POINTS OF INTEREST (ADAPTIVELY REUSED)

- 10  Fire Engine House
- 11  The Bag House
- 12  The Unnamed Building
- 15  Coplay Kilns
- 16  Railroad Tracks
- 17  Thomas Iron Mills
- 18  Abandoned House

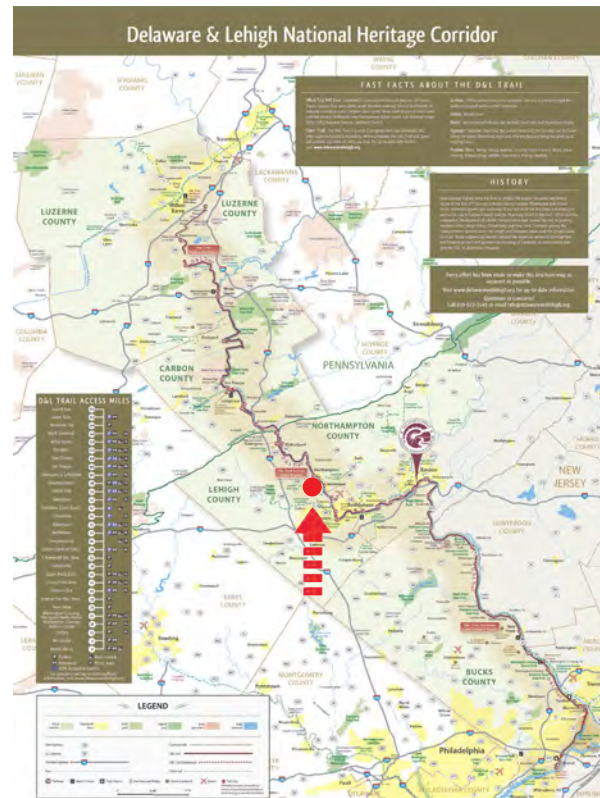
POINTS OF INTEREST (NO INTERVENTION)

- 1  Trail Pavilion
- 2  Lehigh Portland Cement Mill F
- 3  Omrod Water Tower
- 4  Lehigh Portland Cement Mill A
- 5  Abandoned Cement Facility
- 6  Reliance Mill
- 7  Troxell-Steckel House
- 8  Whitehall Parkway Red Barn
- 9  Covered Resting Area
- 13  Railroad Car
- 14  Block Phone Booth

the trail today

FROM RAIL LINE TO NATURE TRAIL TO ADAPTIVELY REUSED SPACES

a regional look:



D + L TRAIL

- A 165-MILE TRAIL THAT STARTS IN PHILADELPHIA AND ENDS IN WILKES-BARRE
- SIGNIFICANT FOR ECOTOURISM
- ALTERNATIVE FORM OF TRANSPORTATION
- ALLENTOWN AS HALFWAY POINT WITH THE IRONTON TRAIL DIRECTLY ON THE PATH OF THE D + L TRAIL

TRAIL TRAITS

- Length of trail is 9.2 miles, with the looped portion at 5.1 miles
- Trail comprised of gravel. If not gravel pavement, trail is soft packed earth.
- Maintained by Whitehall Township and Coplay Borough
- Garbage cans and benches available every few miles
- Only one porta potty noted for entire trail
- Informational boards present at notable sights
- Easily identifiable mile markers

TOPOGRAPHY

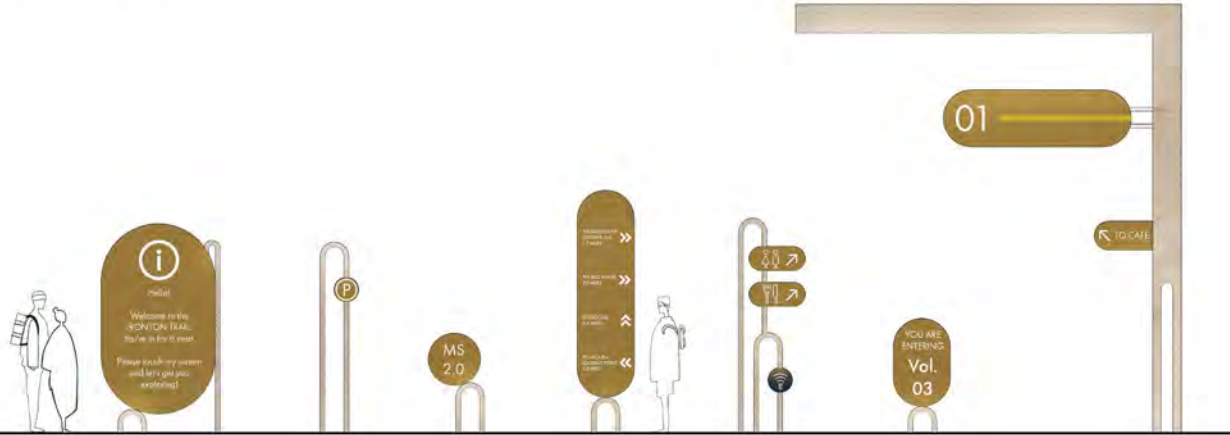
- With only a 292 elevation gain, trail is considered fairly flat and ADA grade
- The Coplay Creek winds its way through and with the majority of the trail
- Because of its geolocation, snow lingers longer on the trail
- The trail features numerous access points and parking lots
- Trail weaves through affluent to working neighborhoods and dense forests to open land. Users will encounter remnants of abandoned mills, working mills, recreation areas, and businesses.

COMMUNITY

- Users of trail include cyclists, runners, walkers, and history enthusiasts. All ages. All demographics.
- Noted that people in adjacent houses with stoops would sit around just observing trail users
- Within the trail's radius, there are numerous parks, community centers, and homes
- Ironton Trail holds historical hiking tours of the trail with events posted on boards

wayfinding

With design cues from "The Line" and "The Curve", wayfinding for the Iroquois Trail is defined by playful but simple shapes that clue in the visitor to the adventure that awaits. The sculptural arches not only serve as structural units but also high LED lights within its curve, allowing visitors a source of light at all times of the day. Informational kiosks are digital with its functionality detailed further on the next page.



To get there, would you like to....

- Hike?
- Bike?
- Drive?
- ...or see when the next guest shuttle pickup will take place?

Great!

I can send you the map to your mobile device if you would like.

I can even show you some pretty spectacular things you will want to see along the way to your destination.

the interactive information kiosks

Scattered across the trail, solar-powered information kiosks allow for visitors to access a comprehensive overview of the trail system including in-depth historical anecdotes of the trail and the area. The interactive information screens gives the Iroquois Trail the ability to be flexible, allowing the community to easily update the information system for current announcements, closures, and events. It also designed to accommodate international visitors with its multilingual feature. It can even provide visitors precise distance and directions to their chosen destination within the trail system. Visitors can also watch aerial videos of the trail system, pause guest shuttle schedules, locate parking and restroom locations, plan a route to a picnic spot and find hidden exhibits that can be accessed via the discovery token available by purchase at the Museum of Copley Kilm.

sustainability



REUSING MATERIALS

Intentional reuse of materials in buildings either by keeping its current placement intact or by reusing material as constructive materials in another space. Great care taken in minimizing demolition but rather reuse.



SUSTAINABLE MATERIAL SELECTION

Procuring sustainable materials or utilizing companies that adhere to sustainable practices. These include companies like Paper Factor that create acoustical products which use recycled paper or paper derived from FSC certified forests and use natural pigments for dye and conserve 70% of energy from this cycle for reuse while deriving 30% of energy from the sun.



STORMWATER GARDENS

Use local vegetation to not only enrich landscape but to clean stormwater drain off, purify pollutants, minimize land erosion, and provide habitat for local insect and animal species.

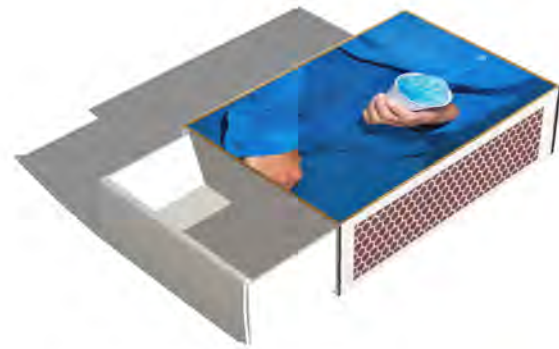


MAXIMIZE EXPOSURE TO NATURAL LIGHT

Minimize energy consumption with prolific presence of windows throughout all spaces including clerestory windows featured in the hotel, the Bag House. Windows additionally allow for passive air movement. Light fixtures chosen for circadian cycles will also adjust energy consumption accordingly to available daylight.

design probes

the matchbox ticket



MATCHBOX TICKET



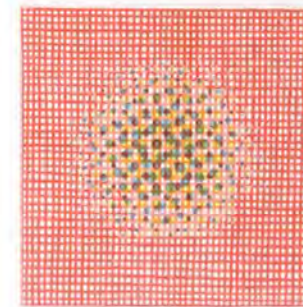
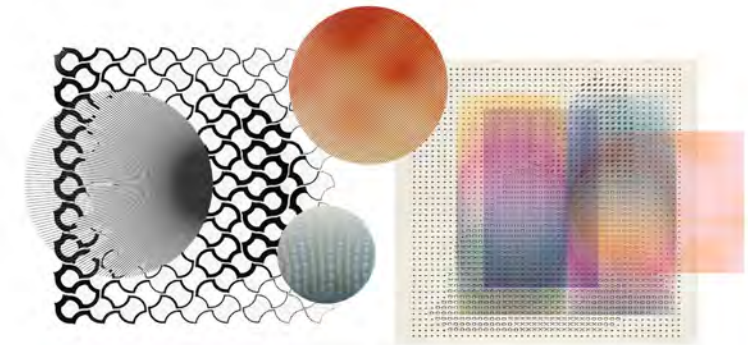
TOKENS



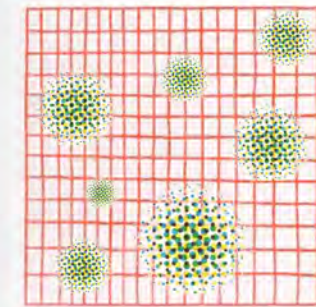
INFO UNIT

NARRATING FOR EXPERIENCE:

- Upon entry, a visitors' paper ticket is translated into the matchbox ticket, a small sliding box that contains a token designed as a tool to encourage visitor participation and immersion
- Matchbox tickets come with different graphic designs each with a different token
- The token is intended to be taken throughout the exhibits where they can be slotted into an info unit. Info units are scattered across galleries and can appear as ordinary and unassuming as an old television or a water fountain. Once a token is inserted, an experience would unfold. This could be in the form of an infographic, a short video, a shift in an educational object, or perhaps the appearance of a dispensed edible. The token is designed to encourage visitor mindfulness and involvement. As each token contains a unique set of experiences, this encourages visitors for a return visit.



A SERIES OF MAPS





SOU FUJIMOTO'S HOUSE NA

"When it comes to design, how do you hold someone's gaze and interest? As a designer, there's this hypnotic gravitational pull to chase that magic."

--Me

LIGHT
CHANGE IN SCALE
UNFOLDING VIEW
PLAYFUL
EXPLORATORY
DELIGHT



DESIGN PROBE #3

KRISTIANNE SIMEON | INTR 897 | WINTER 2020
INTERVIEWEES | SHELLY MASCARENHAS + WILLIAM WALSH
SETTING | FABRIC MUSEUM + WORKSHOP



INTERVIEW + EXPERIENCE WITH DESIGNER:

- 1. How important is the exterior of a museum to you? Do you think it should pique your interest?**
I think it's extremely important! I believe my experience begins right outside the museum. It is what draws my curiosity further into the museum.
- 2. When do you think the beginning of the experience of a museum starts? Before you enter through the entrance? When you buy your ticket? When you're at the exhibit?**
If I'm buying the ticket online, then yes it begins when I buy it online. But otherwise, it begins at the entrance for me.
- 3. Did you feel that navigating through the space was clear and easy? Is navigation and wayfinding important to you?**
It was easy as the exhibits were well spaced out and the room was rectangular in shape. What made it easy to know which exhibit was where were the instructions given at the front desk by the gentleman. There were exhibits on different floors and I used the elevator to access them.
- 4. What would be some adjectives you would use to describe the last experience you had at a museum?**
Wacky
Unique
Intriguing

5. How would you describe the overall lighting scheme of the museum?

It was well balanced, and dim lit as the exhibits had neon lit text. On the 8th floor, the exhibits were large screens with projected 3d animation visuals. The lighting was subtle keeping the exhibit in focus.

6. What were the most interesting aspects of your most recent visit?

At my most recent visit to the fabric museum, one of the exhibits had a felted woolen dome with seating inside. The experience of walking through the cave like structure to sit inside and view projections was fun and fascinating!

It was also interesting to see how technology has been incorporated. This was something new for me to view an art exhibit through a VR headset.

7. What drew you to visit the museum in the first place?

Being design students, my friend and I were interested in seeing Jacolby Satterwhite's work!

8. Do you feel the museum educated you? Entertained you? Or both?

Both. It entertained me more and educated me about the artist and his inspiration towards his work.

9. Do you think the museum incorporated the architecture and design of the space into their exhibit display?

No

10. If you could pinpoint one design element that tied the museum narrative together, what would it be?

I think it would have to be color. Bright neon tones.

11. What do you think the museum did most effectively?

Kept me entertained

12. What do you think the museum did most ineffectively?

Explain each exhibit

13. What would you have liked to have seen more of?

More installations and interactive exhibits as they were fun

14. In a museum, what motivates you to explore? And what do you think inhibits exploration?

The interesting use of materials, form and texture that can be touched.

15. What is the most unique experience you have had in a museum or exhibit?

A 4d movie theatre narrating the World War II Story. Visuals along with elements like wind, fire, air, water, shooting and bombing were felt live. It made the story telling experience feel real.

16. Recalling your most memorable experience you have ever had in a museum, what made it so?

The science museum – London (Picture Below of the escalator). Education through story telling. Made me feel I was in a different world.



17. Do you have a favorite museum? If yes, why is it your favorite? And have you visited it more than once?

The WWII (World War II) Museum in New Orleans. The experience began at the entrance and while buying the ticket. Each visitor was given a dog tag that had a victim's name on it. As the visitor journeyed through the museum, one could tap their tag at screens to learn more and follow the personal story of the victim during the war.

INTERVIEW + EXPERIENCE WITH NON-DESIGNER:

1. How important is the exterior of a museum to you? Do you think it should pique your interest?

It's not important to me. The content inside would be the biggest sell. That's assuming I already knew about the museum though. If I was unaware of the museum it's likely that an interesting exterior might grab my attention and draw me in.

2. When do you think the beginning of the experience of a museum starts? Before you enter through the entrance? When you buy your ticket? When you're at the exhibit?

It can even be before I enter the building if there are exhibits in the car park or outside of the museum. A recent example would be in the Jewish museum where Sara Bermans closet was outside the building for anyone to walk into but the stories were inside the museum itself once you had paid

3. Did you feel that navigating through the space was clear and easy? Is navigation and wayfinding important to you?

Yes, it was clear and easy. There was not a lot to see so it was hard to miss any. I don't ever like to feel I may have missed anything in a museum due to poor layout.

4. What would be some adjectives you would use to describe the last experience you had at a museum?

Underwhelmed, Disappointed, Disturbed

5. How would you describe the overall lighting scheme of the museum?

It was not something I paid much attention to. I guess it was particularly dark.

6. What were the most interesting aspects of your most recent visit?

There was a large woolen igloo type creation which you were able to enter and sit inside. It was a nice creation.

7. What drew you to visit the museum in the first place?

I was invited by my wife

8. Do you feel the museum educated you? Entertained you? Or both?

Neither. It just led me to question who decides what art is. I did not deem the so called artwork as being worthy of being exhibited

9. Do you think the museum incorporated the architecture and design of the space into their exhibit display?

Yes. No issues with the layout.

10. If you could pinpoint one design element that tied the museum narrative together, what would it be?

Large open spaces

11. What do you think the museum did most effectively?

Good explanation of where to go and what to expect as soon as we entered from the receptionist/desk person

12. What do you think the museum did most ineffectively?

There were large gaps between floors-example there were exhibits on the ground and 2nd floors but then the 8th floor. That did not make sense.

13. What would you have liked to have seen more of?

Explanation of the individual pieces and what they were supposed to mean. I am sure the work had some meaning to the artist but to a normal person the work came across as disturbing and perverse. That is because there was no context to the visuals.

14. In a museum, what motivates you to explore? And what do you think inhibits exploration?

I like natural paths where there is only one way to go and I prefer when they curve and twist. I feel with open spaces and cut off rooms that it is easy to miss things.

15. What is the most unique experience you have had in a museum or exhibit?

The museum of sex in NY. It definitely did not hold anything back and there was some pretty wild things there!

16. Recalling your most memorable experience you have ever had in a museum, what made it so?

The Van Gogh museum in Amsterdam. It was a combination of having a nice family trip and seeing some fantastic artists like Monet, Manet and of course Van Gogh himself

17. Do you have a favorite museum? If yes, why is it your favorite? And have you visited it more than once?

I struggle to pick favourites. If I had to pick it would probably be the Philadelphia Museum of Art. The building itself is iconic and there are always great exhibitions there alongside the existing masterpieces they have.

programming

SITE SELECTION CRITERIA

- LOCATED WITHIN 1-2 HOURS OF A MAJOR METROPOLITAN CITY
- SIZE ABLE TO SUSTAIN LARGE PROGRAMMING
- ABILITY TO CREATE CAMPUS-LIKE FEEL
- OLD OR ABANDONED BUILDING WITH A SENSE OF HISTORY
- NOT IN THE CENTER OF TOWN
- TRANSPORTATION ACCESSIBLE
- ARCHITECTURAL INTEREST
- GOOD STORY

ADJACENCY MATRIX

KRISTIANNE SIMEON | INTR 897 | WINTER 2020

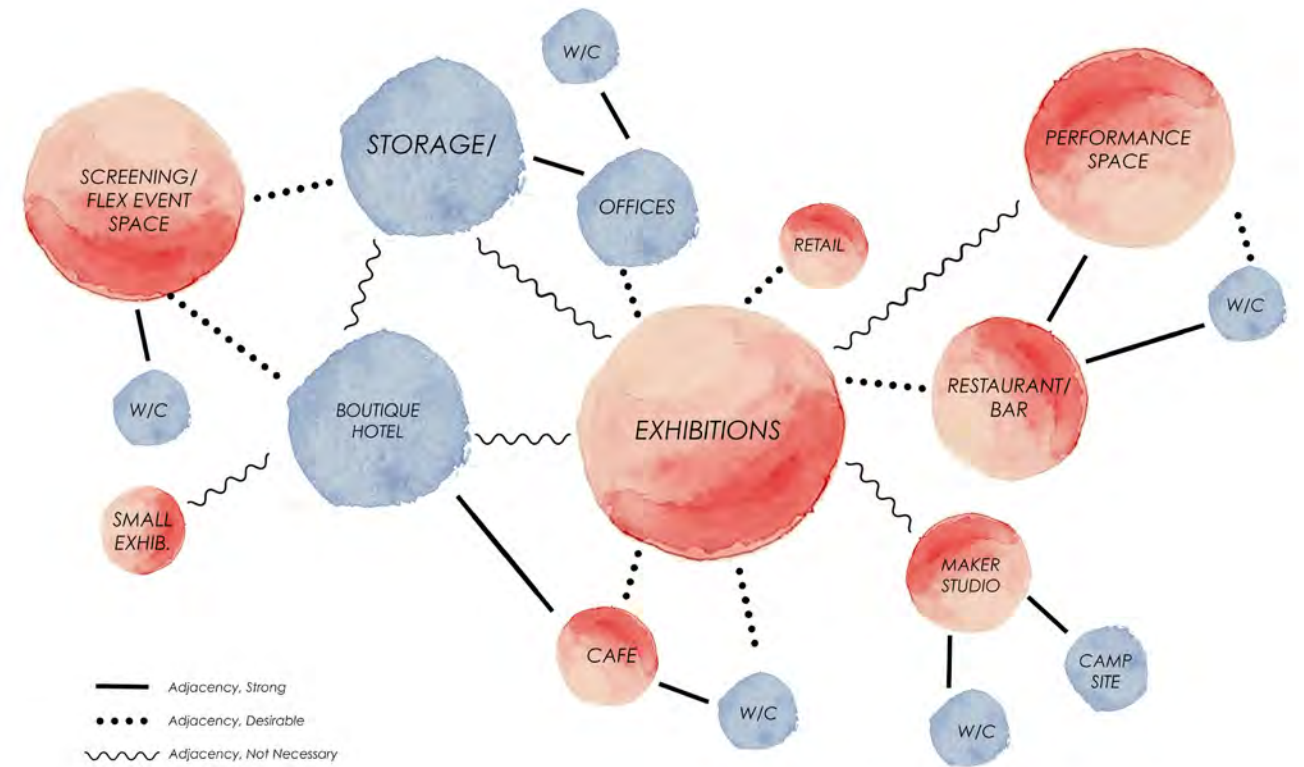
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EXHIBITION SPACE		●	○		○			○	○			○
RESTROOMS	●		○	●	●	●	●	●		●		
RETAIL	○	○						○				
RESTAURANT		●				○						○
CAFE		●						○				
SCREENING/FLEX								○	●			
BAR		●								○	○	○
OFFICES	○	●							○			
STORAGE	●					○		○				
PERFORMANCE		●					○				○	○
RESIDENCE/HOTEL								○		○		
OUTDOOR AMENITY	○			○			○			○		

PROGRAMMING

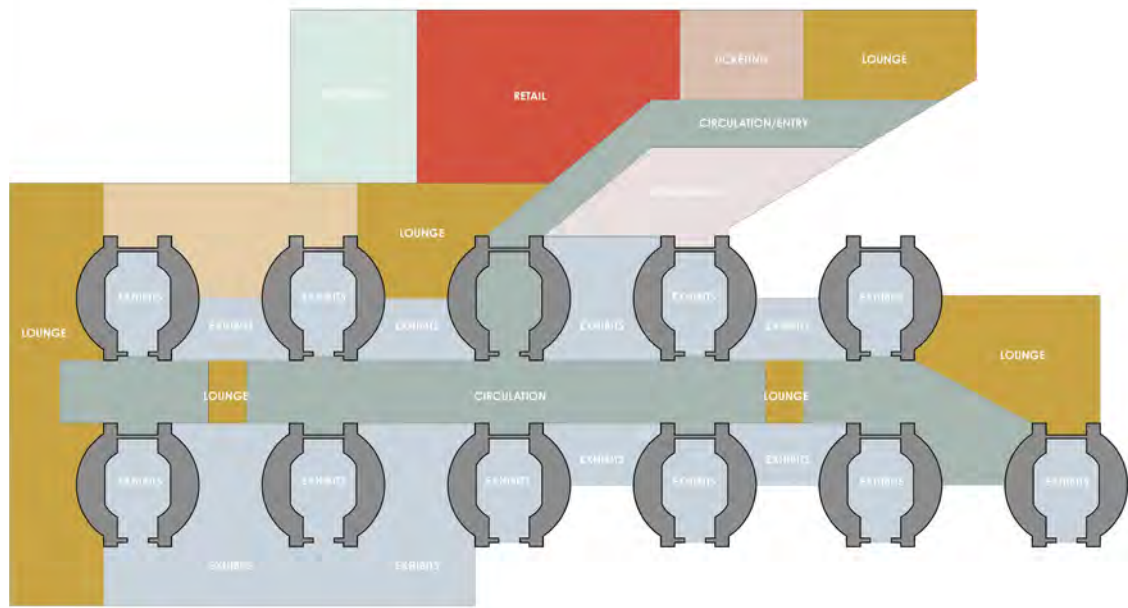
	BOUTIQUE HOTEL	CAFE/ RETAIL	PERFORM. SPACE	STORAGE/ OFFICES	MAIN EXHIBIT AT THE KILNS	SMALLER GALLERIES	SCREENING ROOM/ FLEX COMM. SPACE	RESTAURANT/ BAR	MAKER STUDIO	SCULPTURE GARDEN	SHORT STAYS/ CAMPSITE
SQ FT	10,250	1,500	5,300	9,600	9,225	253	7,544	4,500	3,712	780	810
EMPLOYEES	3	4	4	20	5	0	2	12	4	0	1
OCCUPANCY	ASSEMBLY	MERCANTILE	ASSEMBLY	BUSINESS	ASSEMBLY	ASSEMBLY	ASSEMBLY	ASSEMBLY	EDUCATIONAL	ASSEMBLY	ASSEMBLY
PRIVACY	PRIVATE	PUBLIC	PUBLIC	PRIVATE	PUBLIC	PUBLIC	PUBLIC	PUBLIC	PUBLIC	PUBLIC	PRIVATE
LOCATION	VOLUME 2	VOLUME 2	VOLUME 1	N/A	VOLUME 1	N/A	VOLUME 2	VOLUME 1	VOLUME 3	VOLUME 2	VOLUME 3

GENERAL OVERVIEW
BUBBLE DIAGRAM

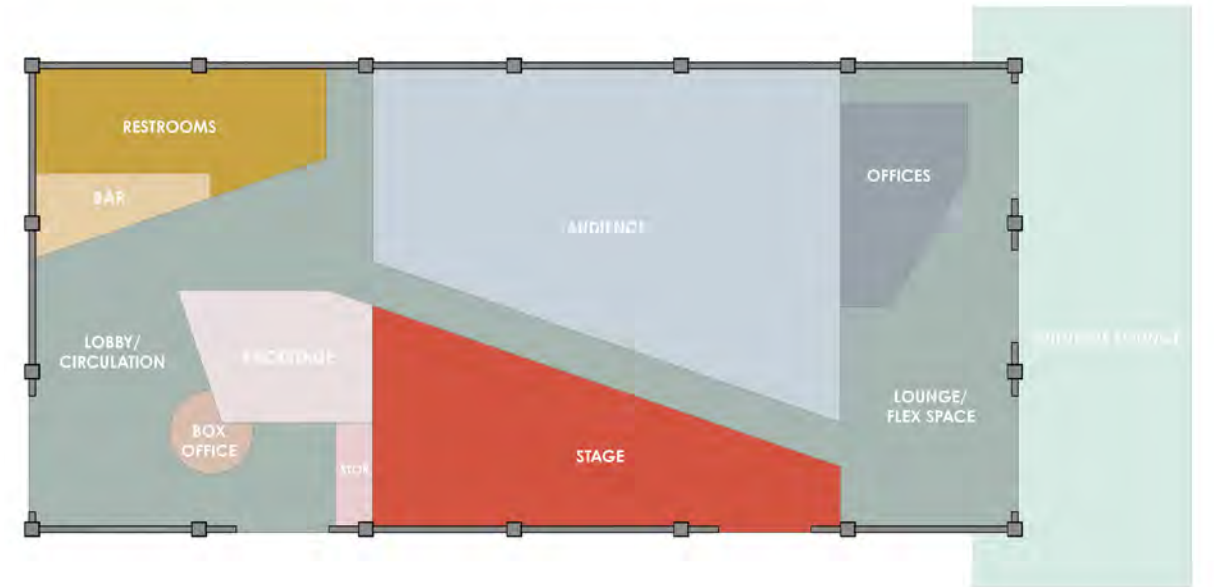
PROGRAMMING ACROSS TRAIL



*preliminary
blocking diagrams*



THE KILNS



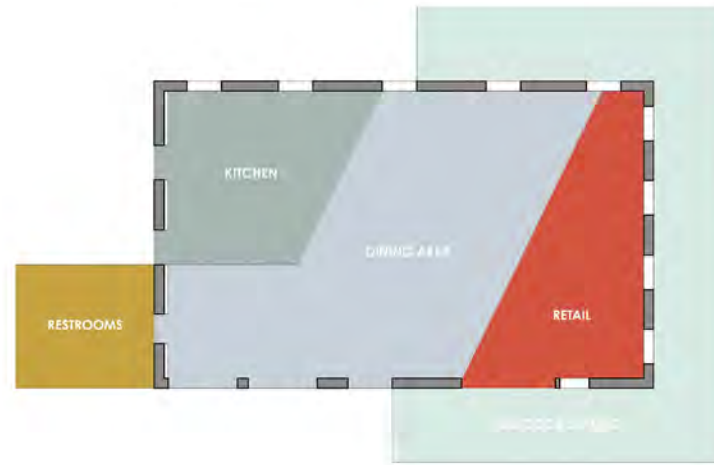
ENGINE BLOWER HOUSE



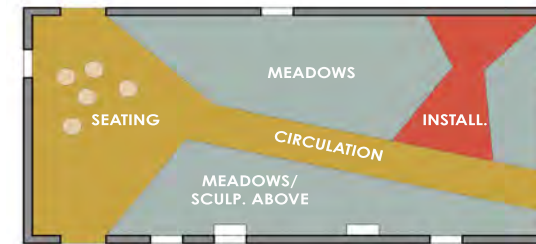
RAILROAD BRIDGE



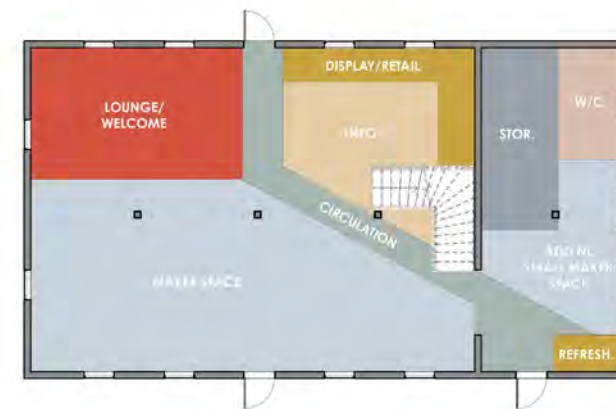
THE BAG HOUSE



1891 FIRE ENGINE

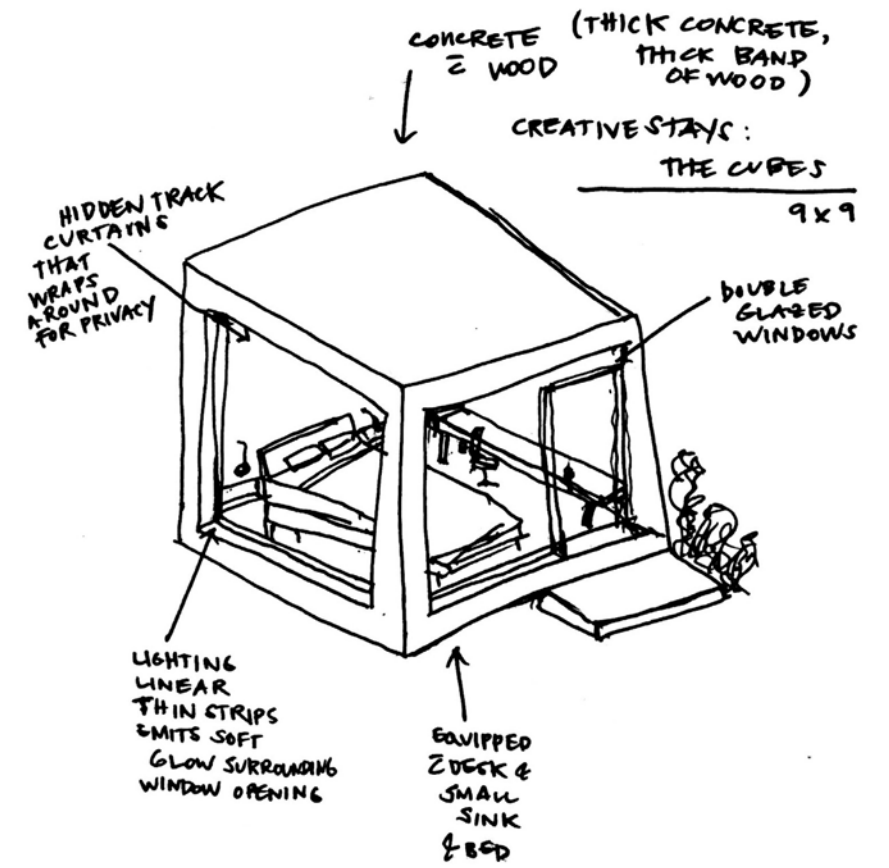
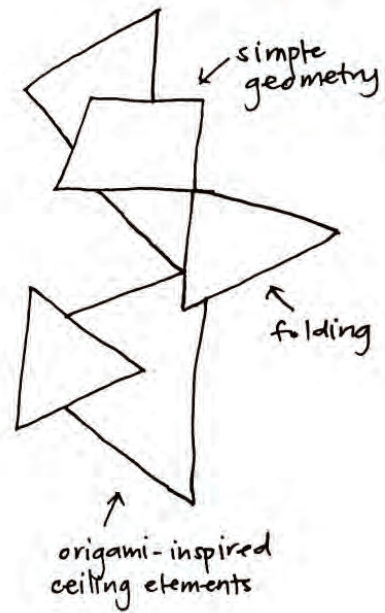
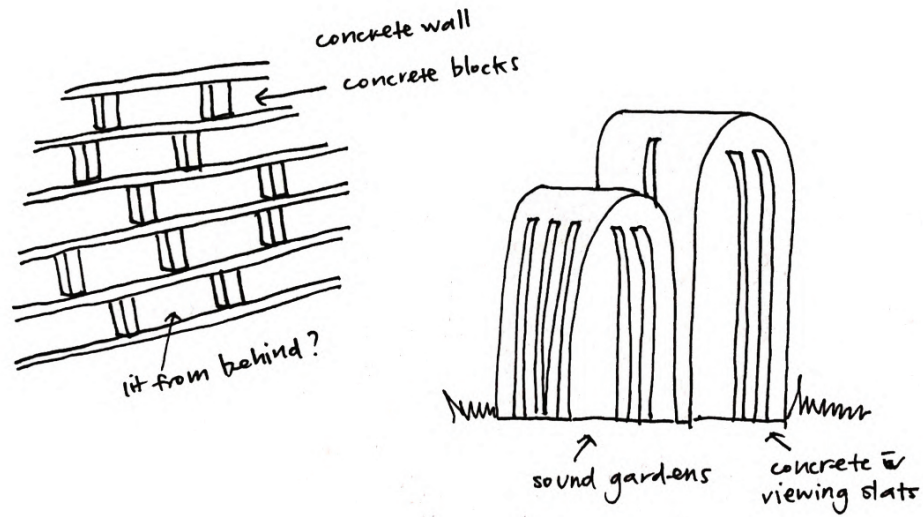


THE UNNAMED BUILDING

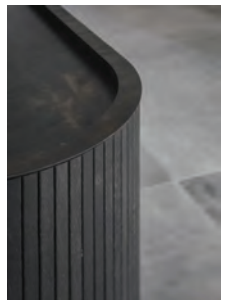
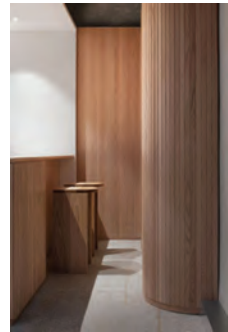


MICKLEY-PRYDUN FARMSTEAD

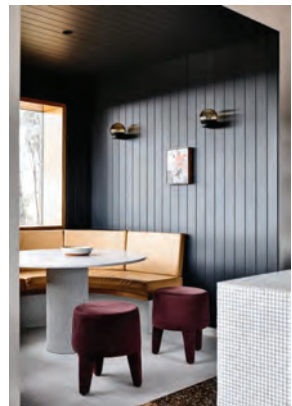
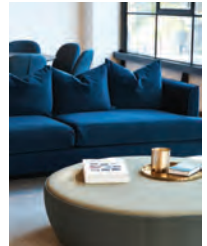
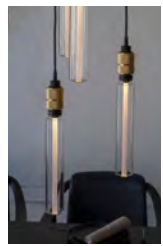
sketches



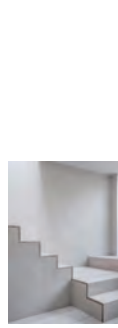
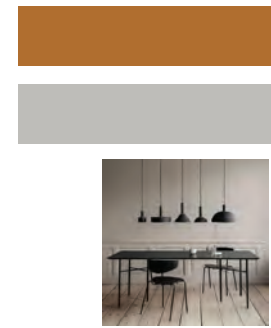
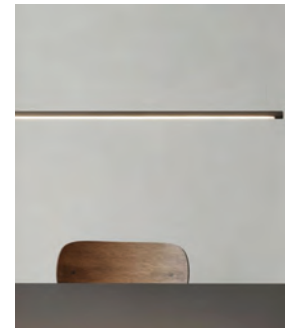
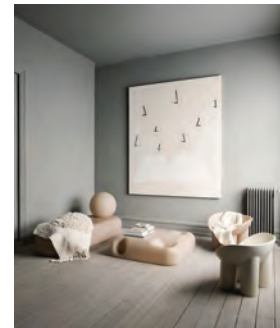
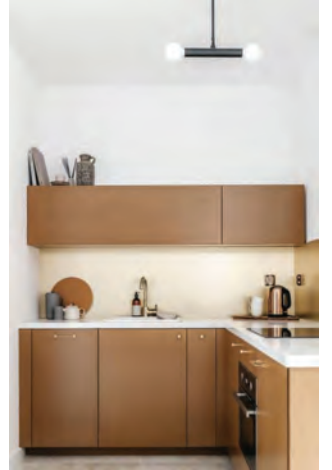
*visual design
intention*



VOLUME 1



VOLUME 2



VOLUME 3

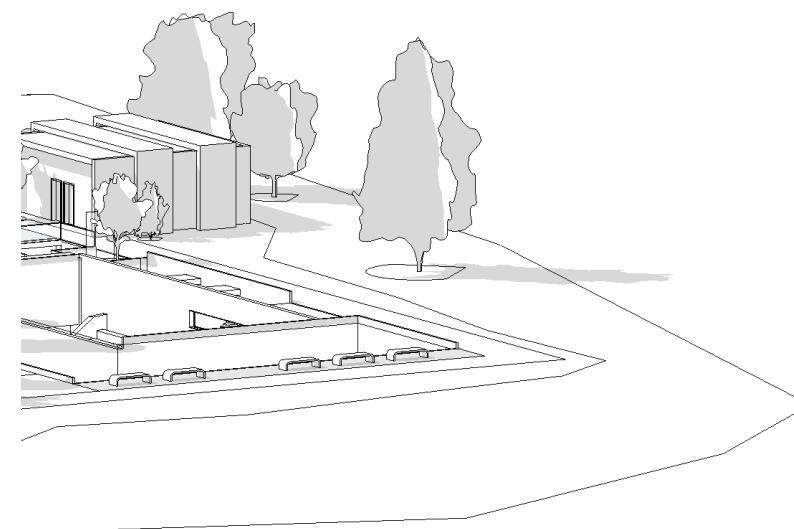
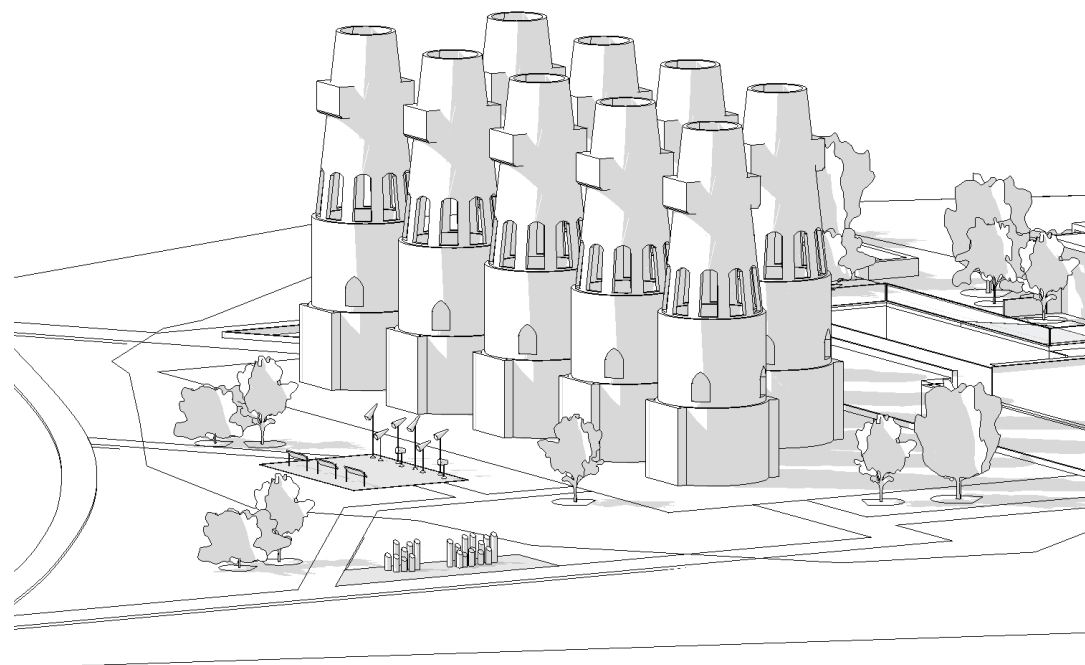
THE IRONTON COLLECTION:

VOLUME 1



THE MUSEUM OF COPLAY KILNS

David O. Saylor is considered the father of the American Portland Cement Industry. In 1871, as a founder of the Coplay Cement Company, he received the first American patent for Portland cement, a far stronger form of cement than its predecessors during the time. Saylor purchased land around the area of the kilns and built the first dome kiln plant known as Mill A. Dome kilns, however, were inefficient and had to shut down often. Thus, in 1892, the Coplay Cement Co. built Mill B containing the nine 90 foot Schoefer vertical kilns able to produce the Portland Cement on a continuous basis. The kilns, however, were only in use for 10 years and have been dormant since the early 1900s. Today, the nine standing kilns are the last of its kind in existence in the world. In this thesis, the kilns are reimagined as a radiating center point of industrial history.

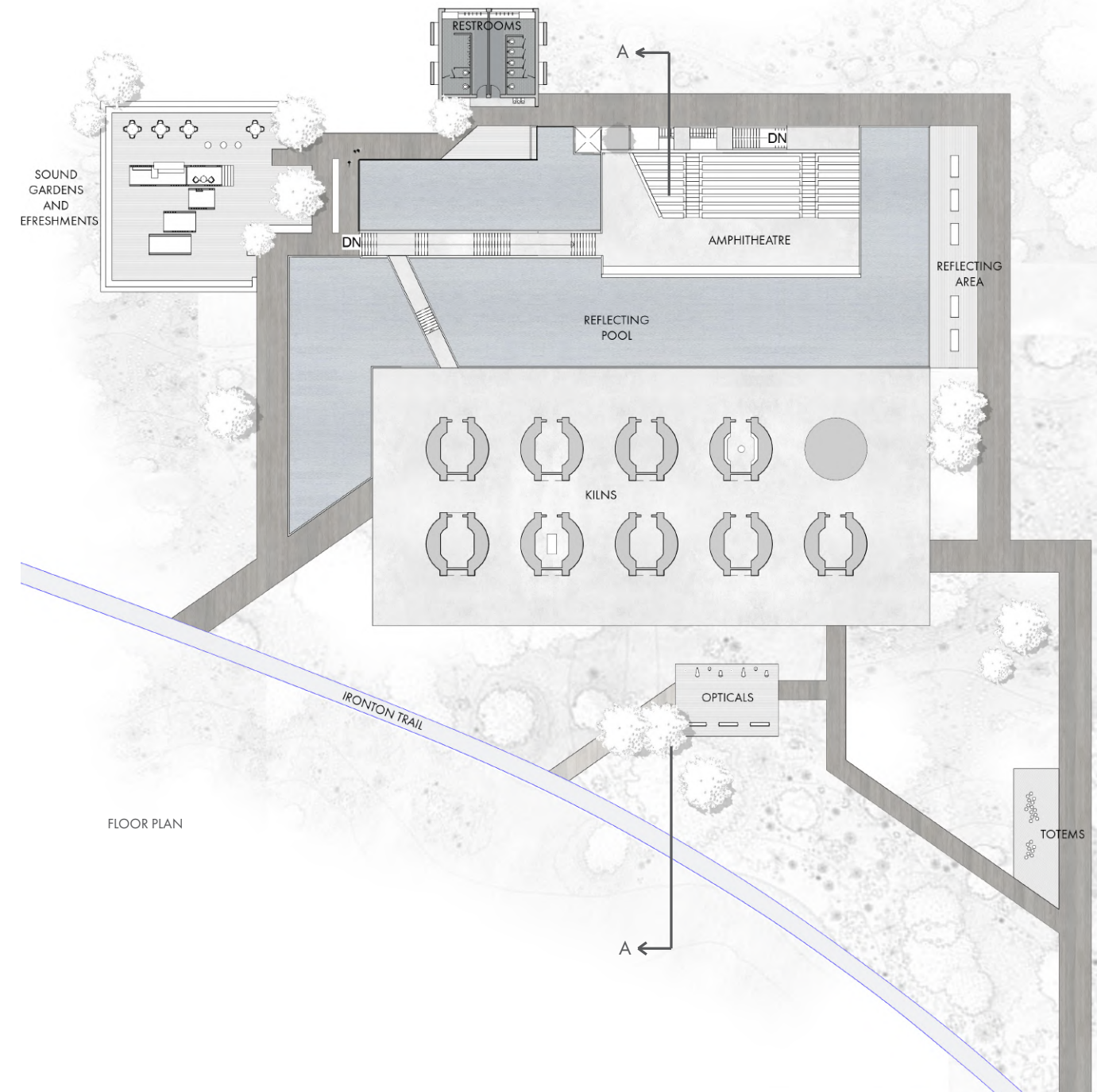


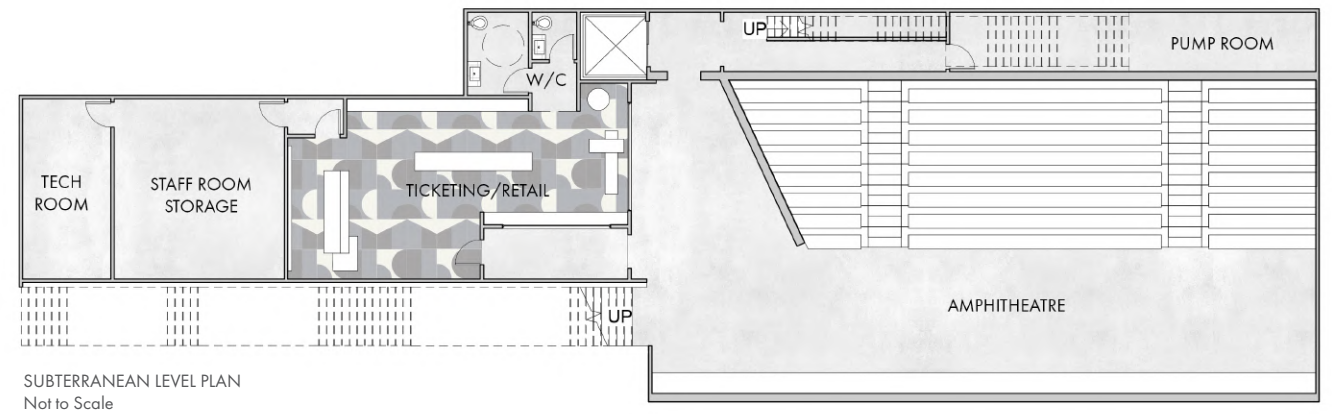
To effectively tell the story of the kilns in the setting of a museum, my first intervention was to intentionally refrain from enclosing it within a building since the magnitude of its largeness would be lost within a sea of walls. Rather, the idea was to continue the open air museum narrative where the kilns are free to be present as is. But how to tell an interior story without bounding walls or roofs? To do this, I first looked to the source of the kilns' slow decay: Water.

Featured adjacent to the kilns is a large reflecting pool and although its presence originates as a symbolic element, it is also a point of respite and enjoyment for visitors where they have the opportunity to not only experience the tactility and sound of it from above, but they can also take an adventure below the surface, descending into a subterranean amphitheatre that echoes the same descent the workers would have done working in the quarries in the area.

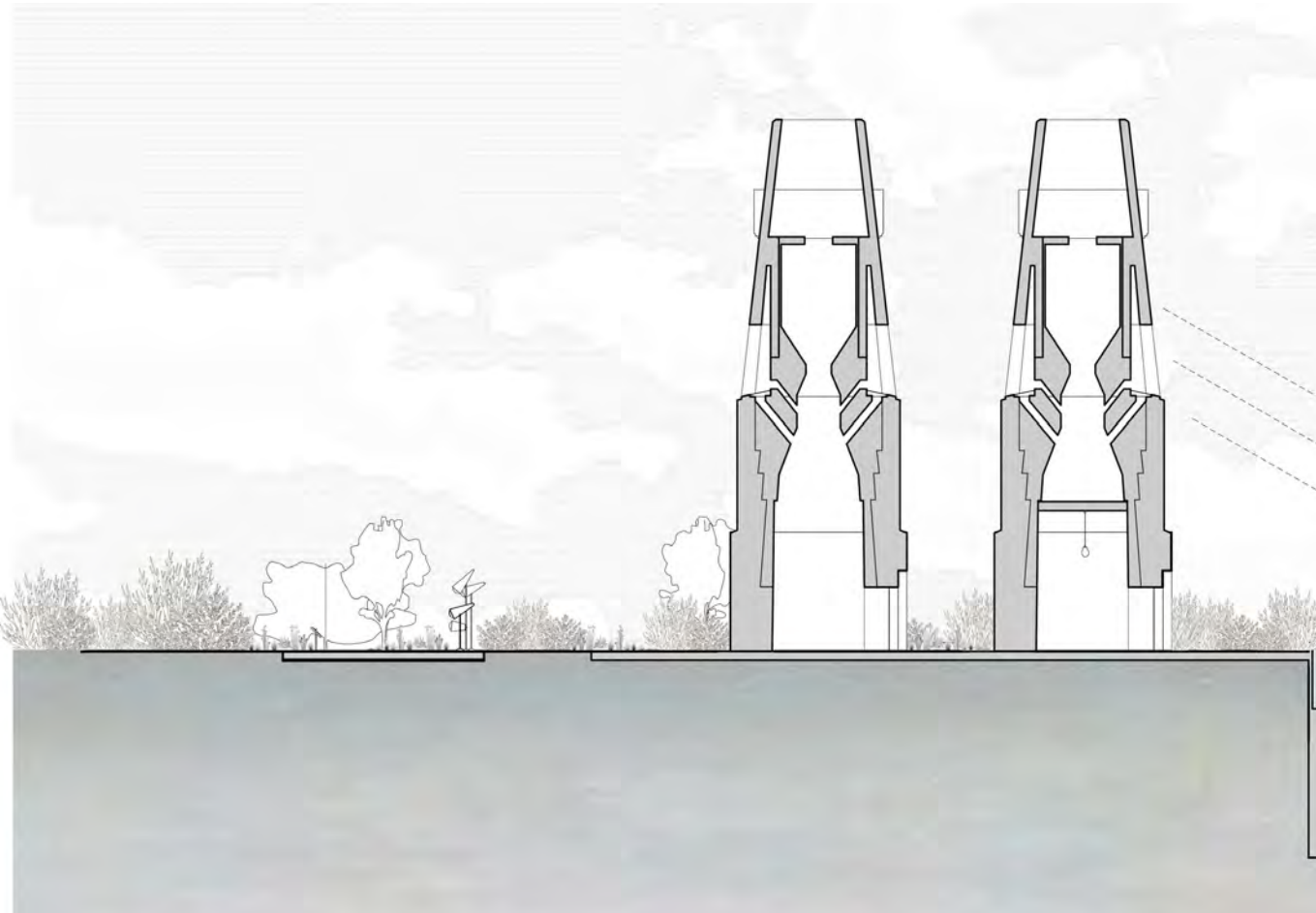
The idea is to engage the visitor and tell the story of the kilns in a rather experiential way, like in instances of the amphitheatre where the cascading waterfall can be flexibly interrupted to reveal an embedded screen intended to supplement the visual of the kilns towering above. This sense of diversifying the experience meant creating a plan that allowed the visitor dynamic movement and choice, encouraging different perspectives of the kilns with further exploration of the spaces. Linearity and switches in direction are designed to offset the curved structure and strict symmetry of the kilns. And opening it up towards the idea of something a little off kilter, in turn reveals something exciting and new to the visitor despite the kilns being readily available for full view the entire time.

By giving opportunities for intimacy, for light to fall into spaces in an assortment of ways, and for a scaling of experiences, the intention is to encourage a sense of discovery of the kilns, celebrating the contribution these impressive giants have made to American history.



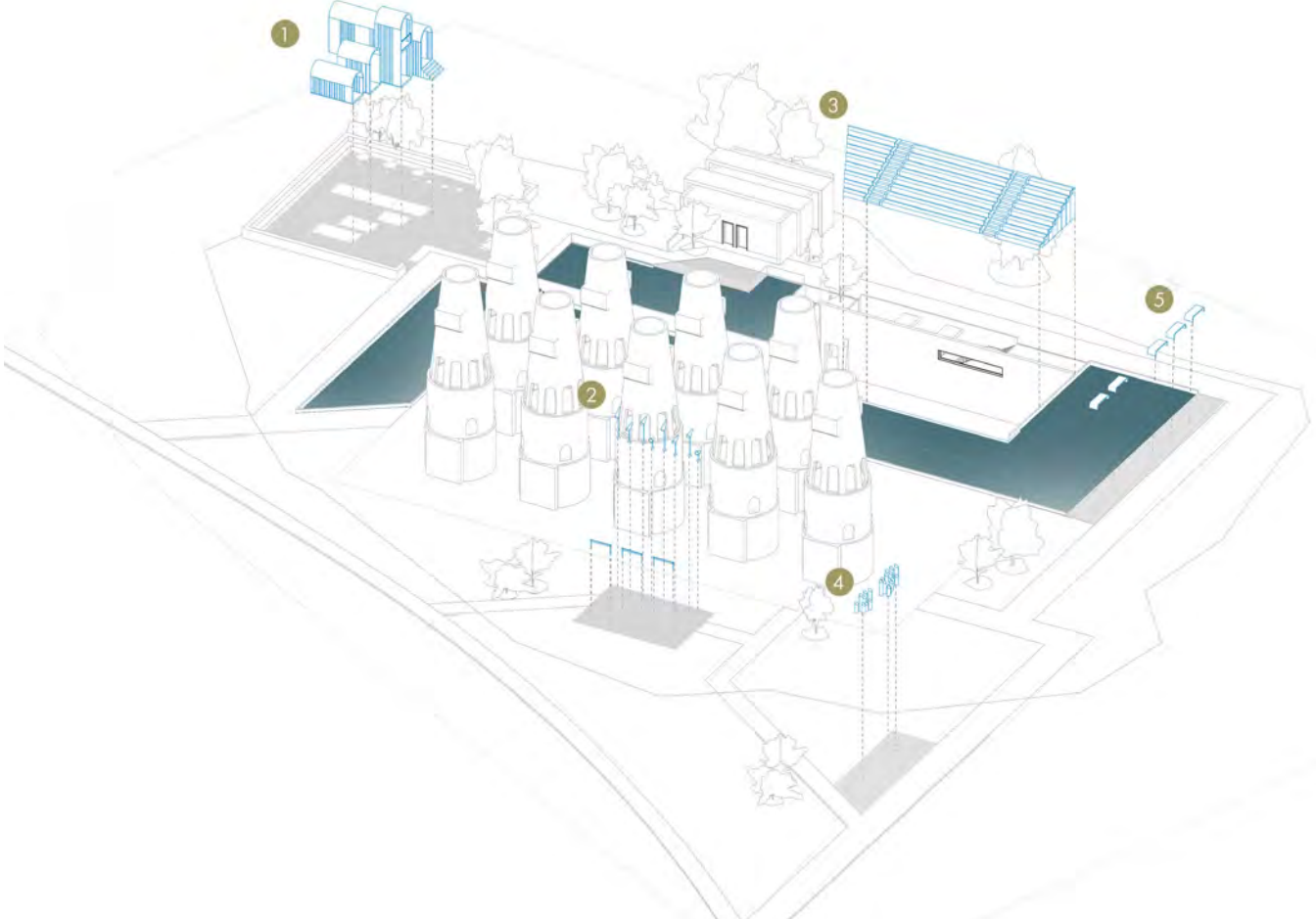


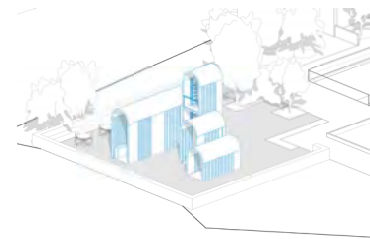
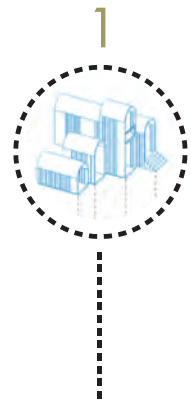
SUBTERRANEAN LEVEL PLAN
Not to Scale



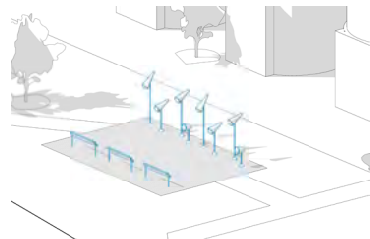
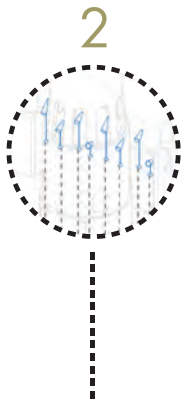
SECTION A- A
Not To Scale



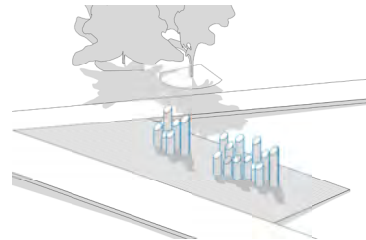
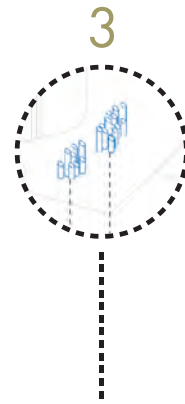




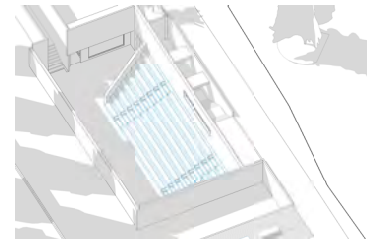
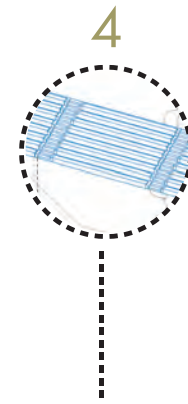
SOUND GARDENS | Comprised of white concrete, the Sound Garden are open air tunnels to the past. When visitors walk through the tunnels, voices and sound recordings of men working the furnaces echo throughout the space, allowing visitors to experience what life was like back during the heyday of the factory. Two inch vertical slits in the concrete separated 9 inches apart allow for small glimpses of the kilns, creating intimate and fragmented views of the monolithic structures.



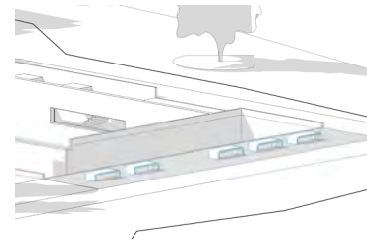
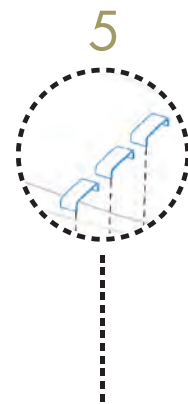
THE OPTICALS | In the form of an inverted telescope, the Opticals are an interactive exhibit. Visitors use their tokens to plug into an optical. Peering into the optical lens, visitors will be able to scan the horizon where the kilns are located and on their screen they will be able to visually see the kilns as it was functioning back in 1892 with men walking across stoking the fire, clinkers falling, and steam bellowing from above. Each token reveals a specific scene so no two visitor experience is alike.



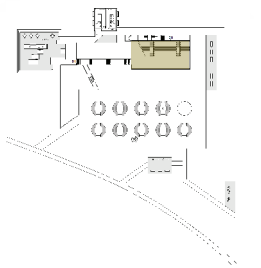
TOTEMS | The Totems are an interactive exhibit inspired by the Native American history in the area. Visitors can plug in their token and an interactive screen will appear across the totems specific to their token. Some of the totems are actually made of glass and a token will activate steam to flood within. Depending on the token, different colors of the steam will appear. This is a reflection of the importance of the kilns as a structure that was constantly producing energy.



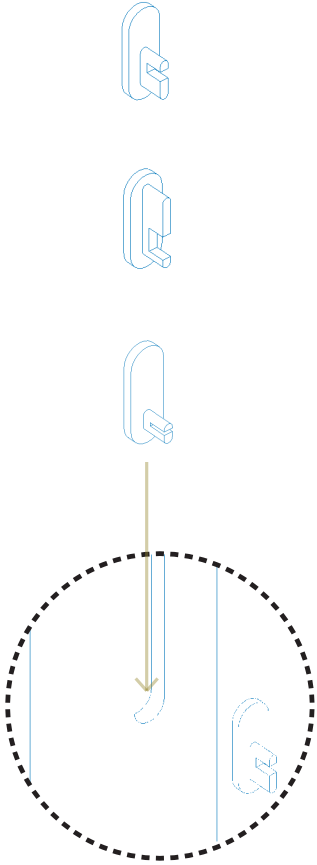
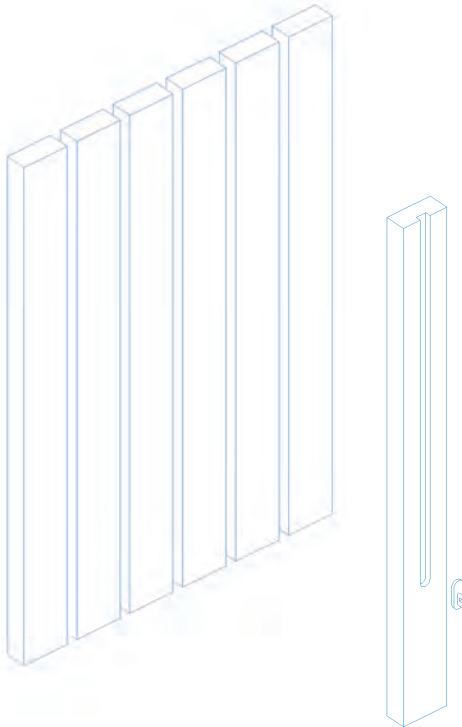
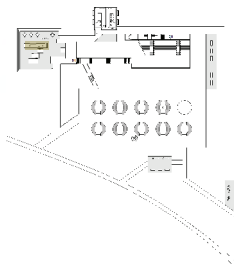
THE AMPHITHEATRE | The amphitheatre echos the lime quarries that were scattered across the valley including in this location. Visitors will descend into a subterranean level passing through a wall of trickling water until they arrive at the scene of torrential waterfall. When an educational show about the kilns is scheduled, the wall where the waterfall is located protrudes upwards stopping water from descending downwards and that very wall becomes the screen for the show. At this level, visitors will be able to see the kilns in a whole different light--as larger than life.



REFLECTING AREA | More than just a place for respite, the reflecting area is a place for visitors to reflect on the history of the kilns and its incredible connection to water--the source of its great destruction. With long views of the pool, visitors will get a chance to see the kilns in additional way, by reflection and shadow.

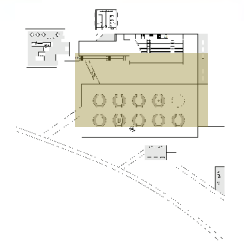


BETWEEN THE LINES



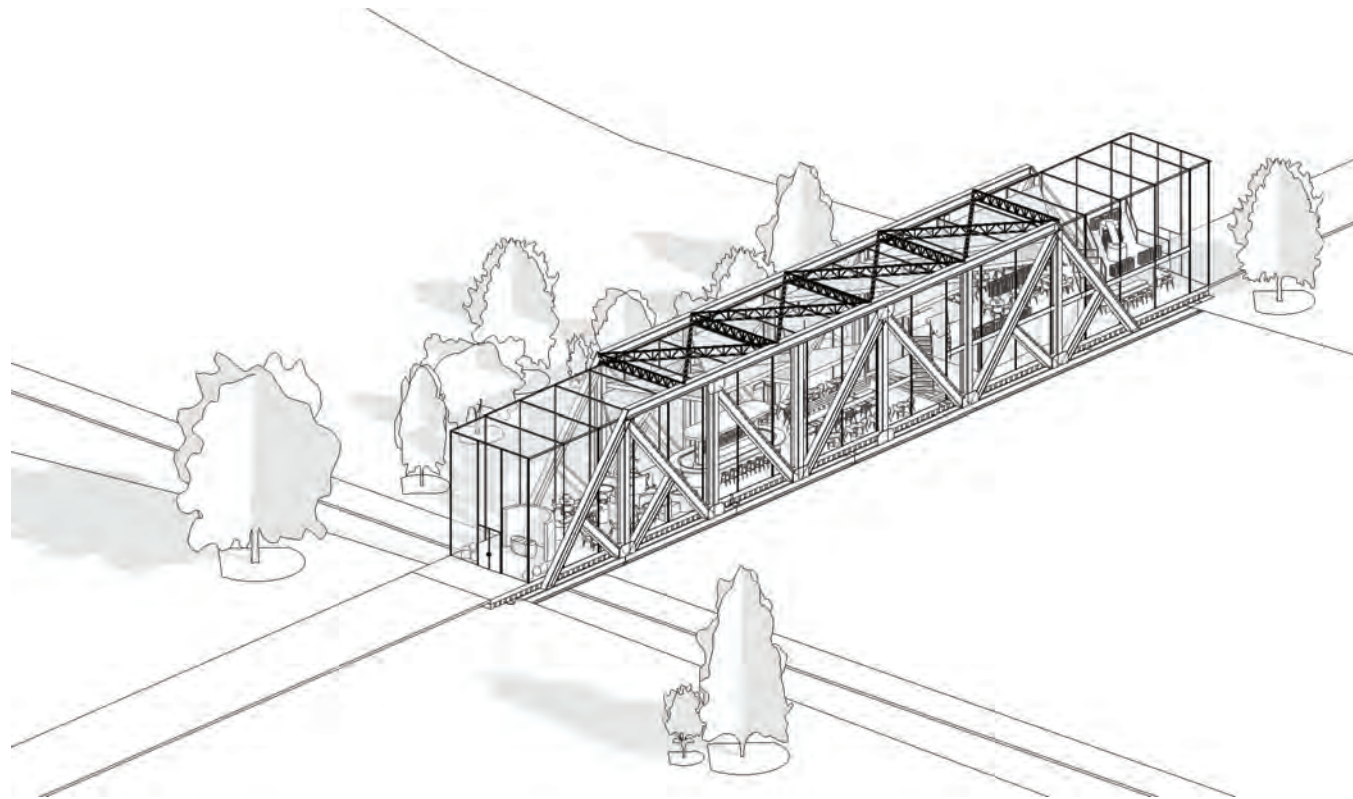
THE EXPERIENCE TOKEN

Scattered throughout the museum are interactive units known as information modules. They are hidden, easily blending in with the constructive materials including the wall seen here featured in the Sound Gardens. They all feature depressions within the material. These depressions are designed to house the experience token which slides into its shape. Visitors can rent these tokens from guest services. With differing attachments to the digital contact base, each token allows for a different experience for a visitor, contributing towards a truly unique experience for the holder of that token. A token could trigger a specific recorded conversation, sound, or visual, allowing visitors to learn about the kilns in a contemporary and digital way.



BOX CAR

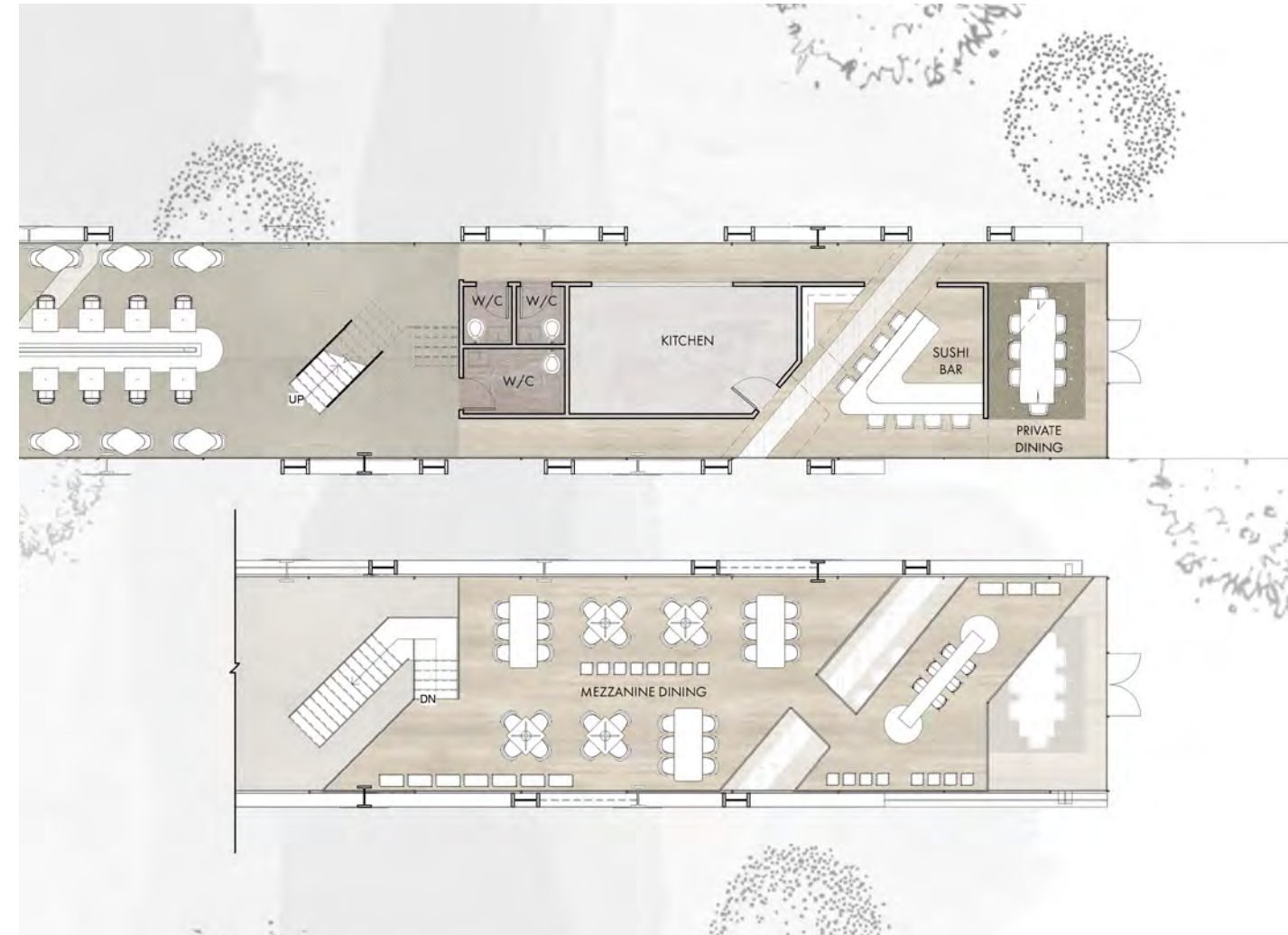
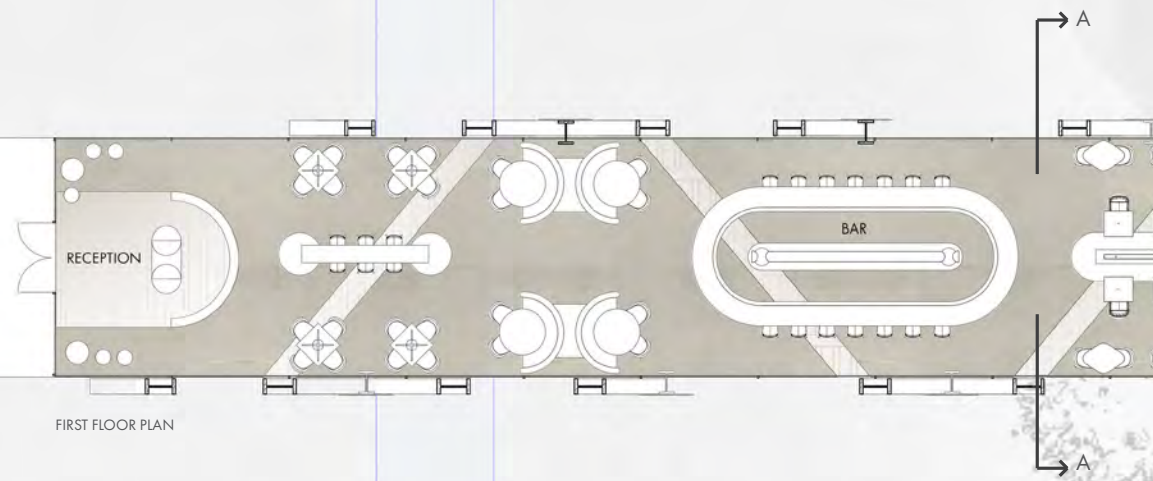
The Railroad Bridge was built in 1868 by the Lehigh Coal & Navigation Company to link the Thomas Iron "Private Railroad" to the Central Railroad of New Jersey. The Thomas Iron Co. bought the Ironton Railroad in 1882 and built the the Jersey Central yard spur coming off the IRR mainline near the Hokey Engine house. This spur spanned the Lehigh Valley Railroad mainline next to the IRR and the Lehigh River on this trestle bridge. It connected with Central Railroad of NJ mainline on the east side of the Lehigh River. Today, it has sat unused for decades growing luscious moss where train wheels previously zipped through. In this thesis, it is reimagined as a restaurant with spectacular views.

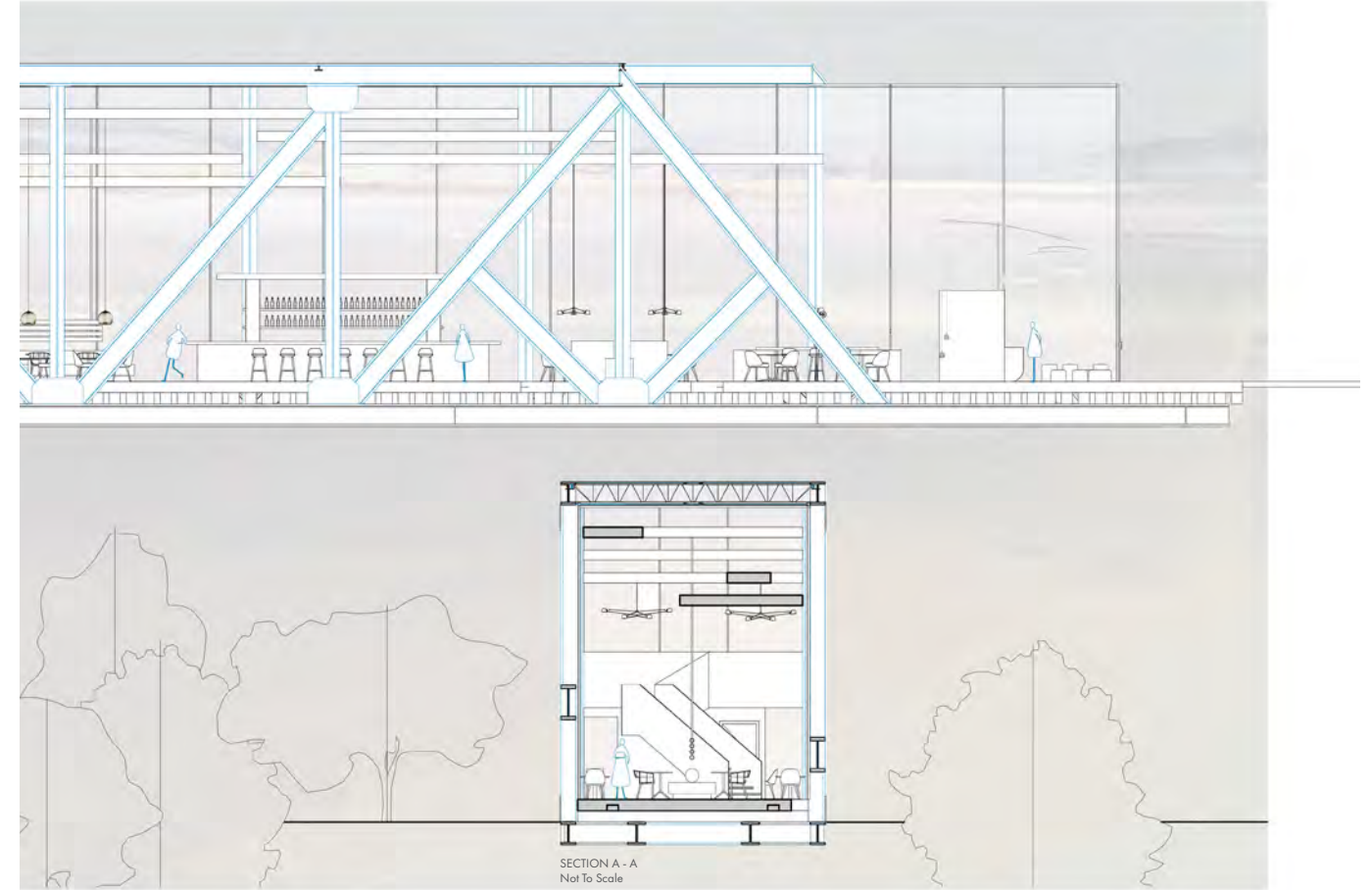


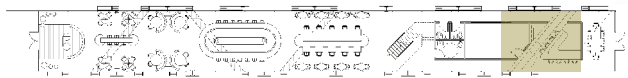


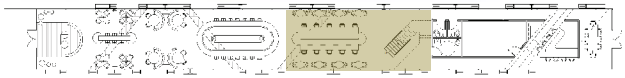
Presiding above the Ironton Trail and the Lehigh River, the Railroad Bridge is an eye catcher on approach with its rich maroon steel trusses that slide at a diagonal against the simple glass box that encloses the restaurant. The intentional simplicity of this intervention was designed to speak not only of the boxy vernacular that dominates the industrial landscape but to also take little away from the architecture of the bridge, allowing full enjoyment of surrounding nature.

Train tracks are scenes of much hustle and bustle, of sounds, and intense energy, broken only by waves of silence. So in designing this space, I wanted to establish a sense of serenity where the rigid linearity of these impressive steel trusses are softened by the curves of the reception area, the custom banquettes, and the focal point bar. To create a feeling of low, circulation is likened to the movement of water in a stream where the central bar in this case is like a pebble, reshifting the current with its presence. Strong diagonal glass flooring visually connects patrons to the old train tracks and to the energy of the trail below while contributing towards that sense of dynamism found in the movement of train cars. And as you move past the main dining space, diners will find the workhorse of the restaurant intentionally placed back center, minimal obstructing views and allowing for an opportunity for private dining and a hidden, intimate sushi bar canopied by warm chunks of oak as an added element of surprise. A mezzanine level allows for another vantage point for diners not only providing additional dining space, but a secondary source of delightful vistas.









furniture selection



maritime chair
CASAMANIA + HORM



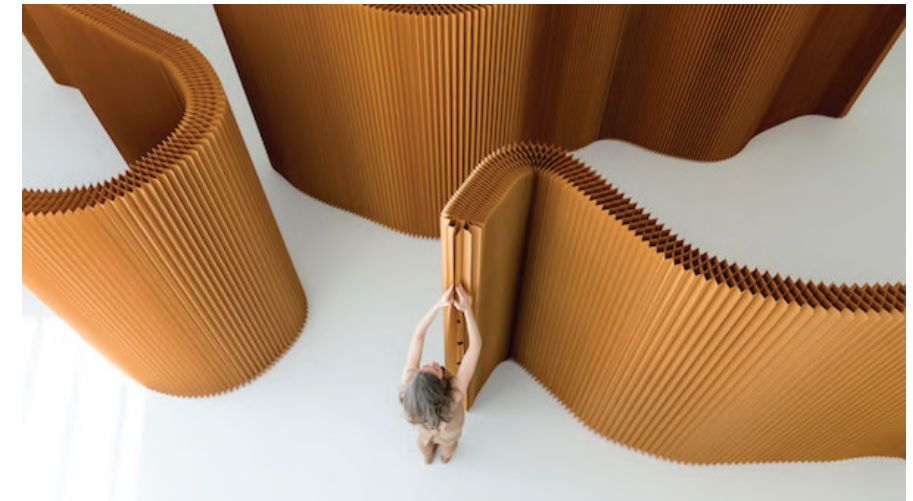
tess planters
HIGHTOWER



nerd barstool
MUUTO



paper softwall folding stool
MOLO DESIGN



paper softwall folding
partition



diamond lounge table
MINOTTI



long pivot chandelier
BRENDAN RAVENHILL



lawson dining chair
MINOTTI



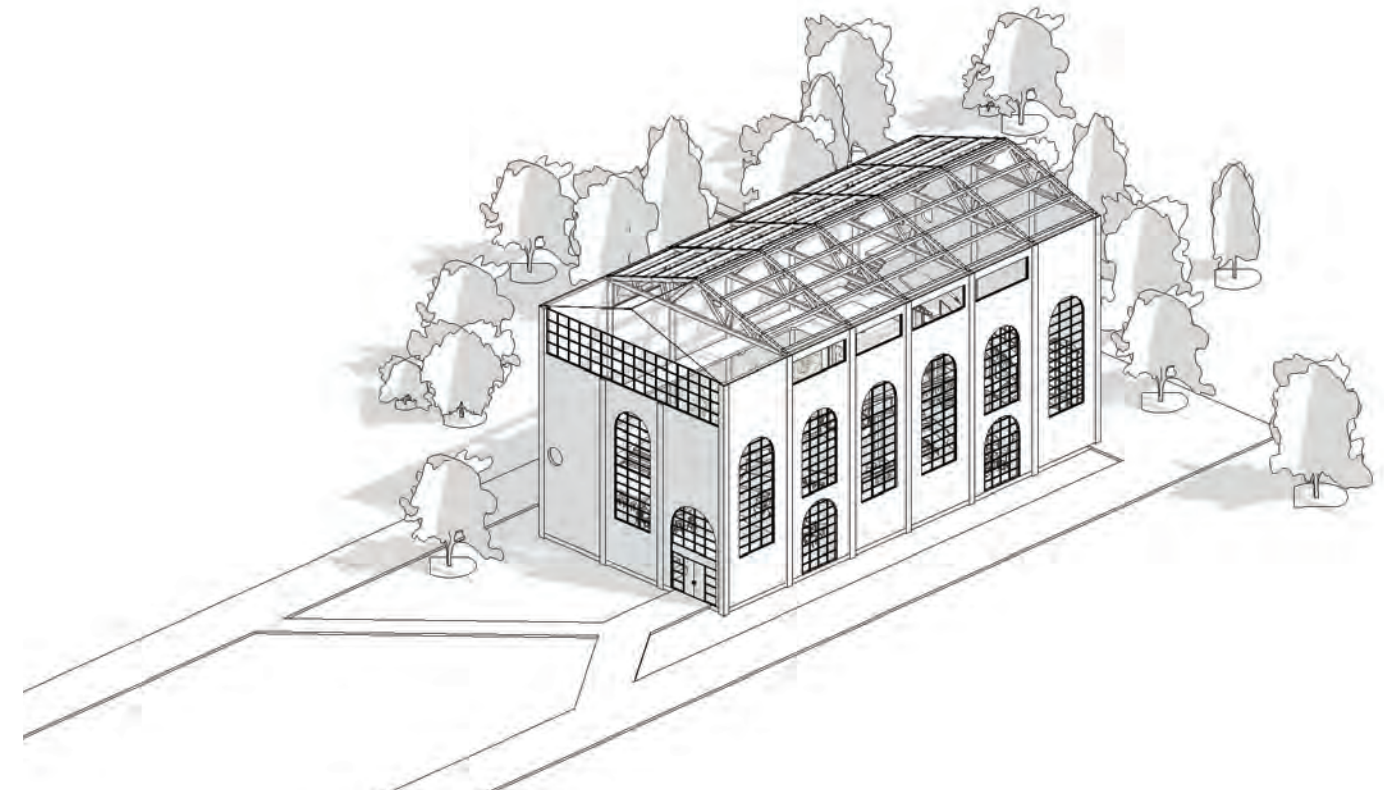
monolith washed oak table
JANUA

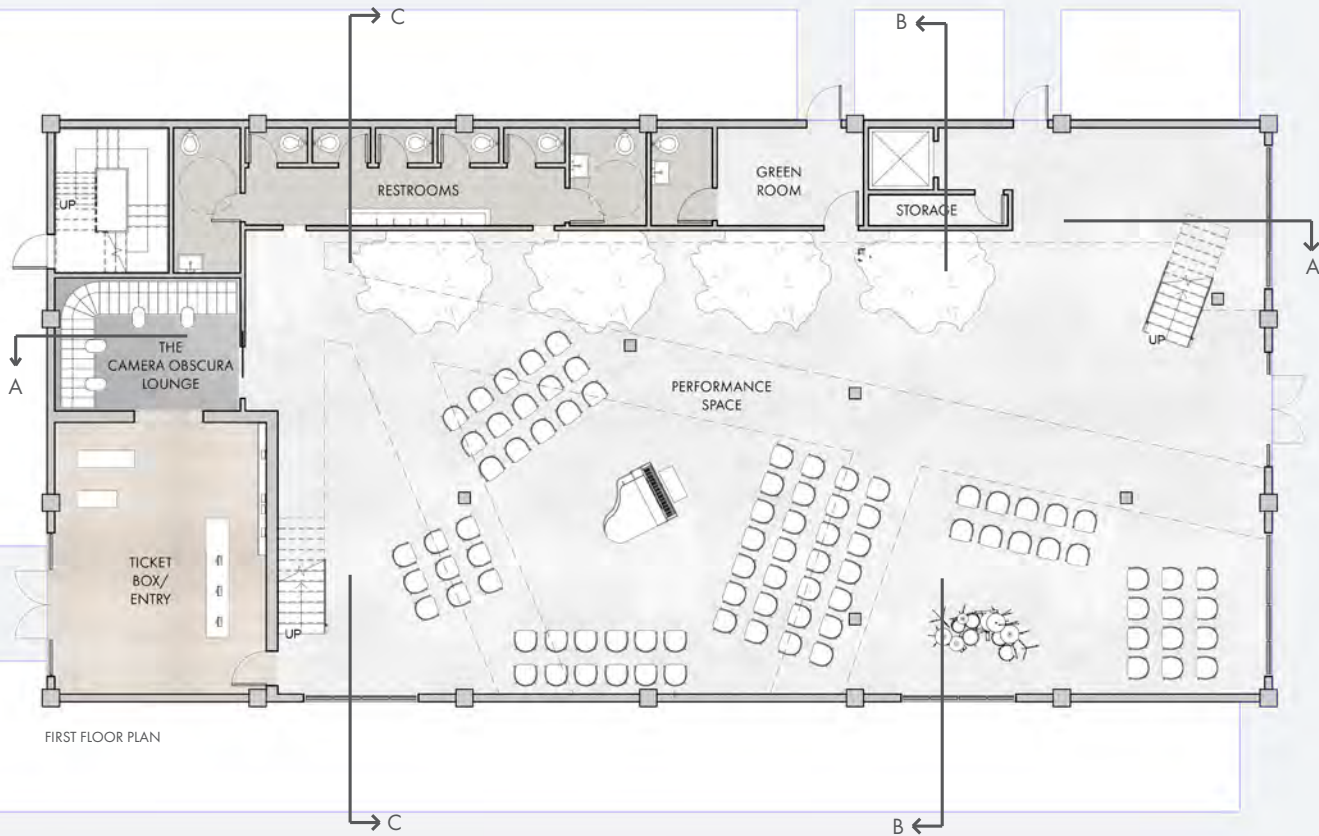


stamen pendant
NICHE

THE ENGINE HOUSE

The Thomas Iron Company was a major iron-making firm in the Lehigh Valley from its organization in 1854 until its decline and eventual dismantling in the early 20th century. The firm was named in honor of its founder, David Thomas, who had emigrated to the United States in 1839 to introduce hot blast iron making in the Lehigh Valley, and now embarked on an independent ironmaking venture. Changes in the iron industry in the early Twentieth Century left Thomas Iron struggling to compete, and after a failed attempt at modernization and revival from 1913 to 1916, the company's assets were sold and largely dismantled during the 1920s. The responsibility of the Blower Engine House was to distribute hot air for the iron making process through large pipes. In this thesis, the Engine House is reimagined as a performance hall designed to keep your attention inwards.

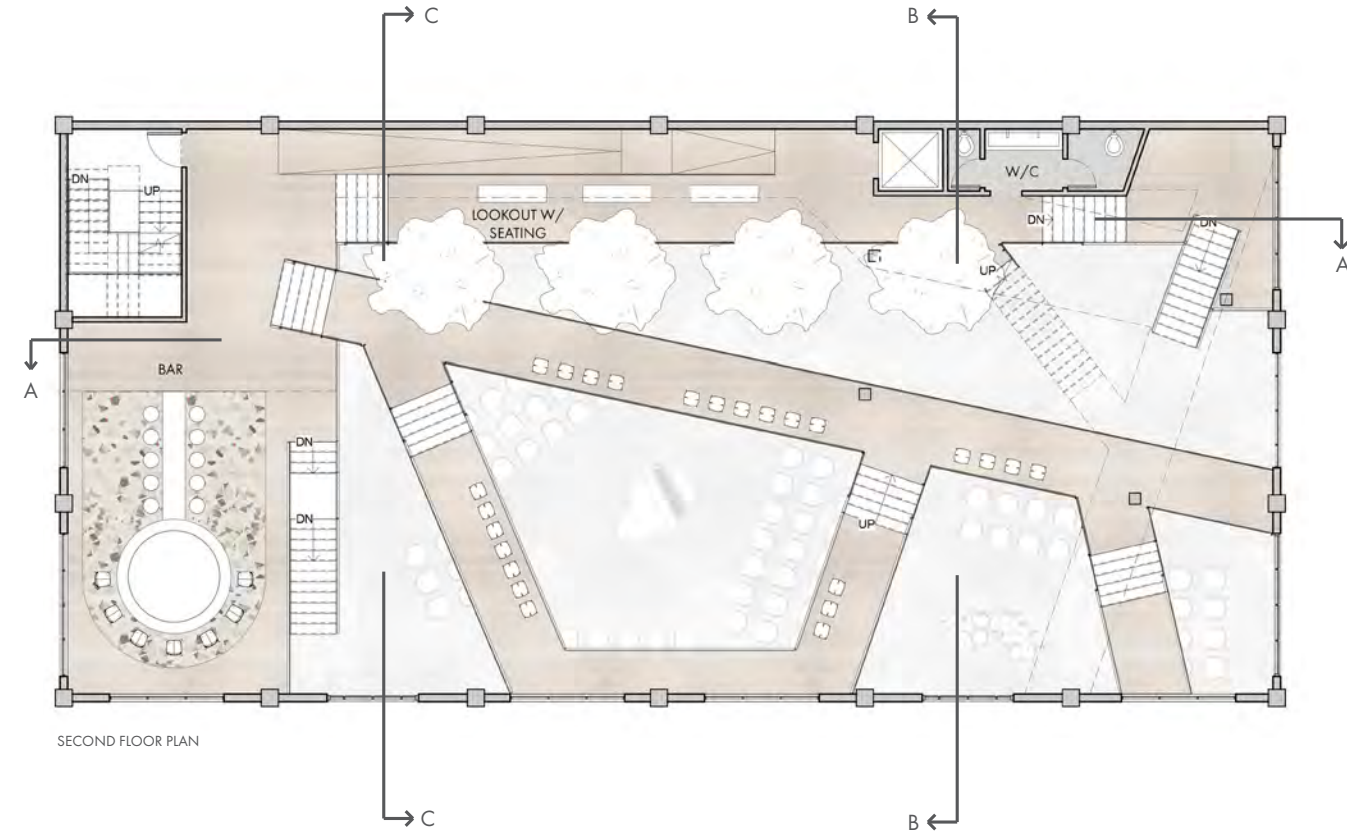




FIRST FLOOR PLAN

At six stories high and adorned with sweeping tall arches, the Engine House is a marvel of industrial architecture. And to tell this story of this building, I felt it important that the idea of “seeing the spectacle” wasn’t only limited to the scheduled performance. Rather the building, in this instance, is just as much a performance in its own right. To do this, spatial planning for the building is defined by a flexible opens space enveloped by a methodical crisscrossing of viewing platforms that stagger in heights. The idea is that as visitors move through the space, not only would they get to experience the building at heights not previously afforded, but that these linear platforms take a poetic nod to the former train yard spur nearby.

In this performance hall, arched windows grow grander upon approach depending on relative position and musical notes drift in sound and strength as one explores different levels. With no permanent and determined seating, there’s a sense of intentional casualness to the space, of bodies moving, searching, creating mini occasions for social happenstances—much like how hot hair twirls with care-free abandon and a chosen directionality. These changes in scale that tunnel movement and set the tone for wonder begin at ticketing and reception with a vanishing mural of the surrounding countryside of the past bridging a whimsical transition into the Camera Obscura Room where visitors can gaze upwards to pockets of live imagery of the performance hall, hinting towards the experience of the next space. In the grand atrium, layers of levels are scenes for opportunities: opportunities to gaze, ponder, and reflect on the treasured experience of the journey itself.

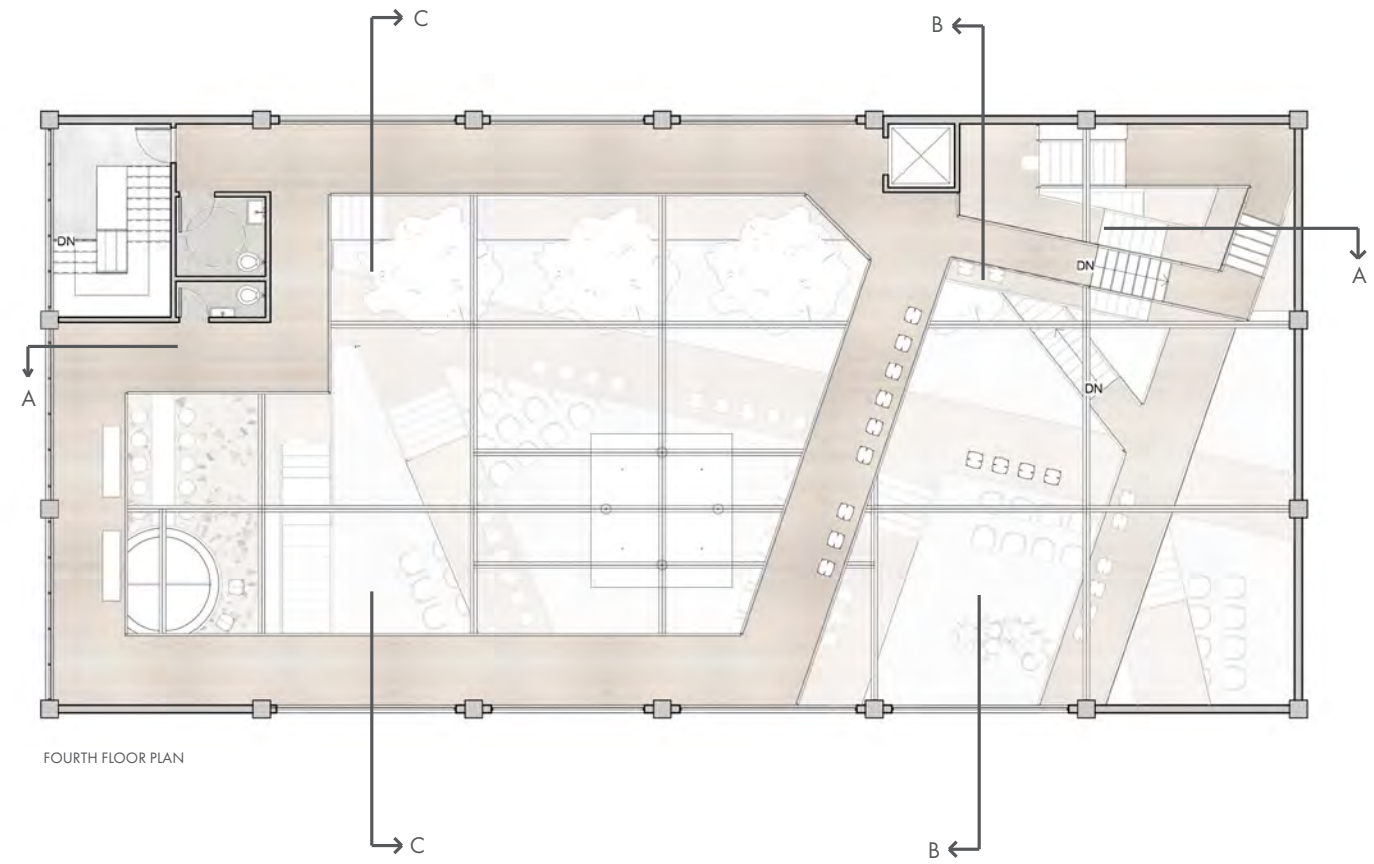
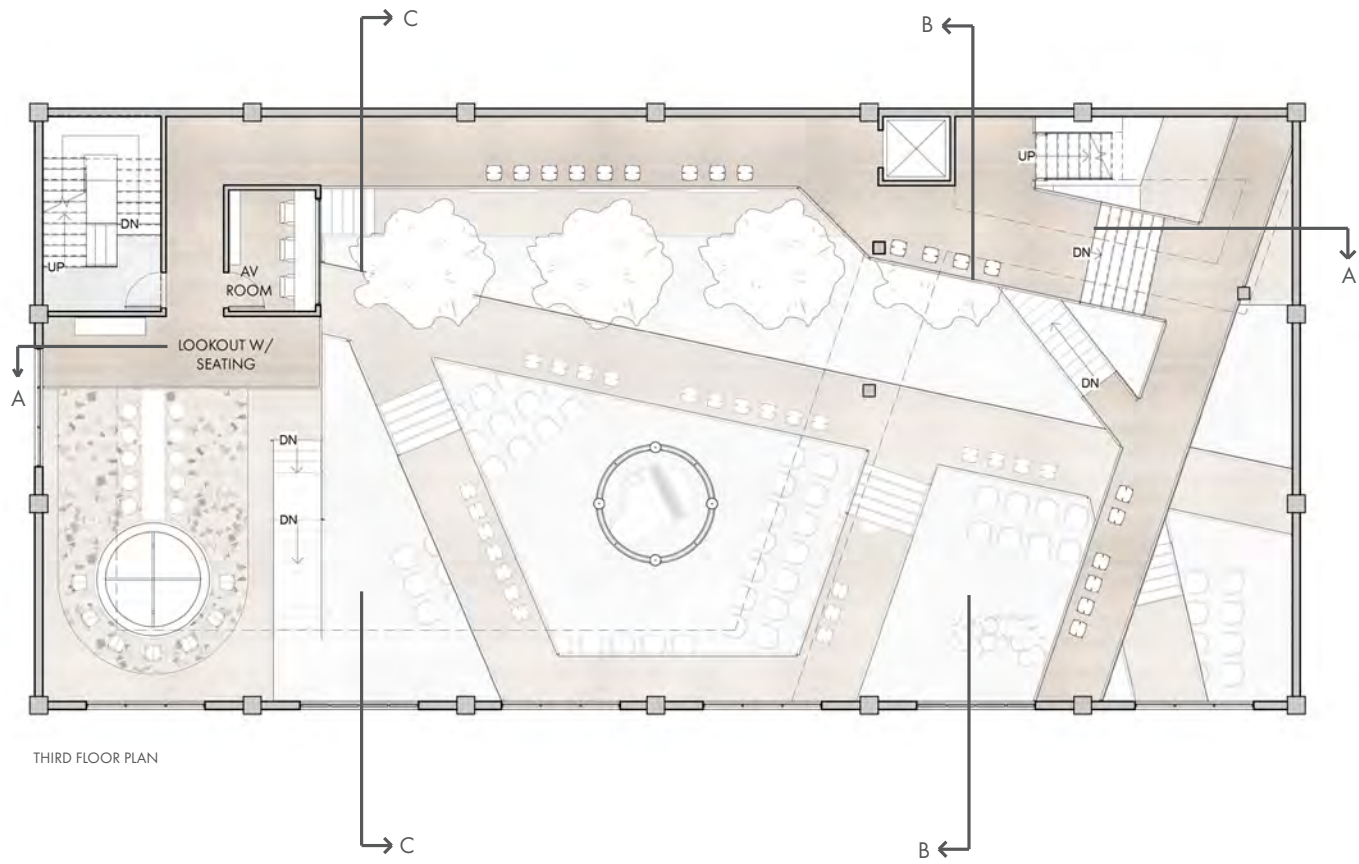


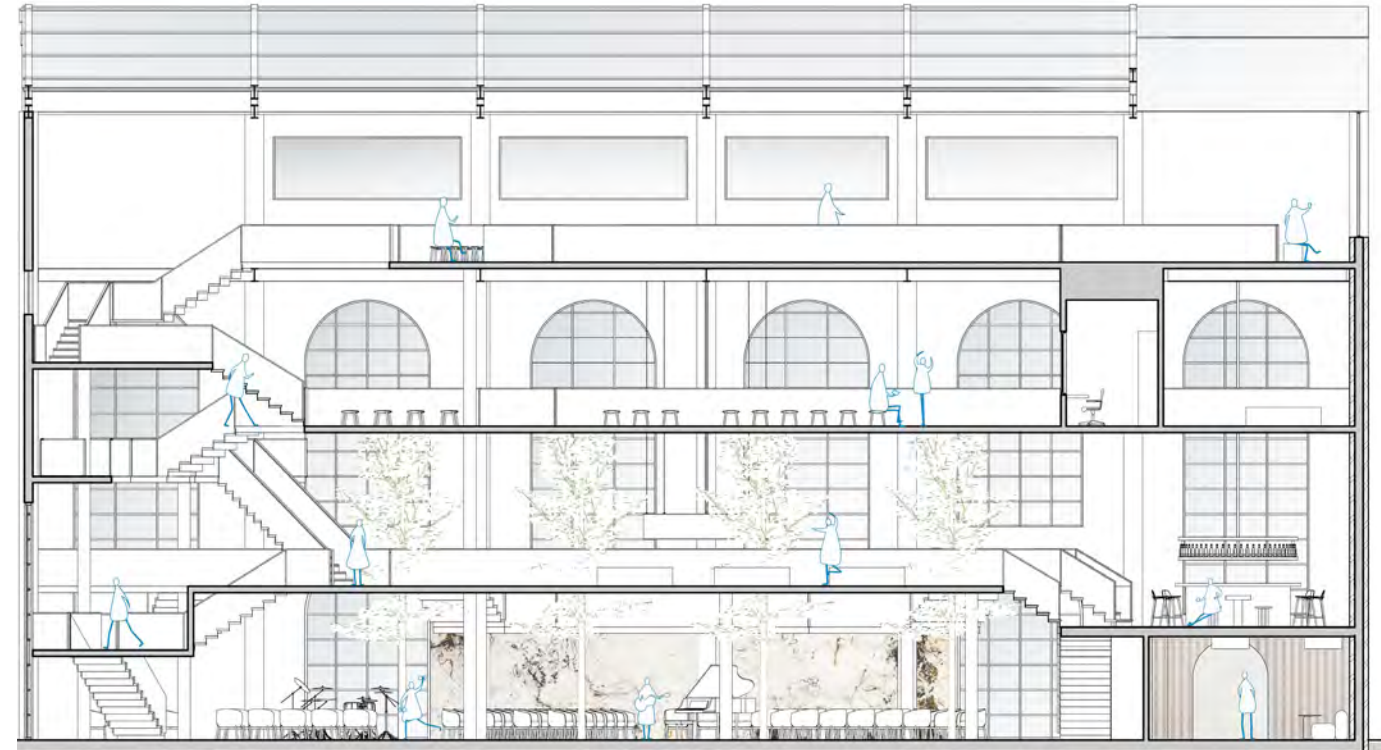
SECOND FLOOR PLAN



KEY PLAN





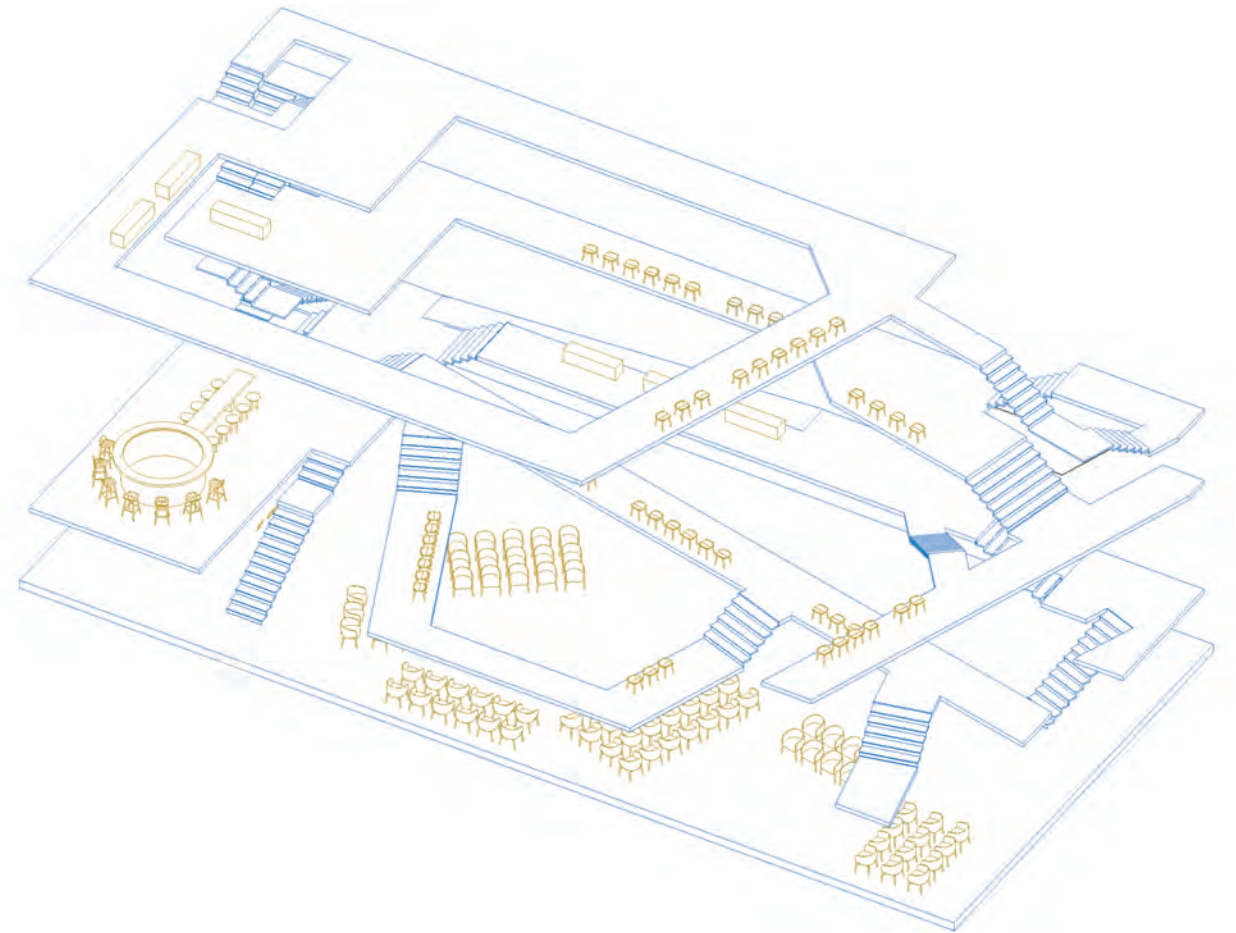


SECTION A - A
Not To Scale



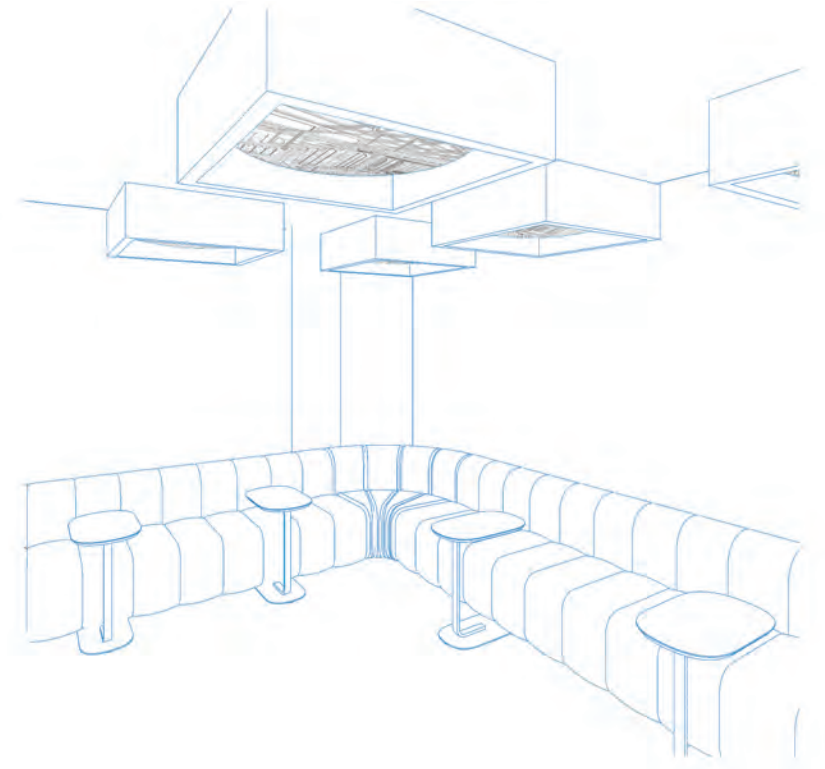
SECTION B - B
Not To Scale

SECTION C - C
Not To Scale



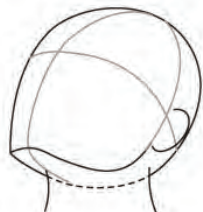
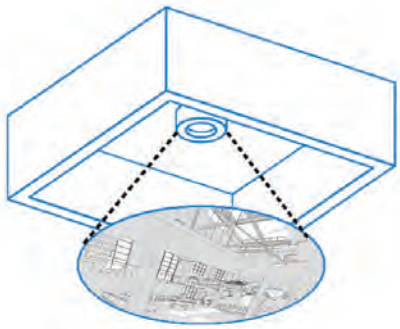


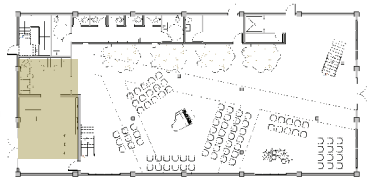
BETWEEN THE LINES



THE CAMERA OBSCURA

Designed to be an interim holding area for visitors, the Camera Obscura Lounge gives audiences a tantalizing peek into the performance hall before entering the space. Intended to challenge the idea of visual perspective, the camera obscura units each hold pillowy circular screens that showcase a dreamy sequence of live images of the performance hall. By placing the camera obscura units above the viewer, this forces the visitor to look up, hinting towards the experience of the space they will enter next.







furniture selection



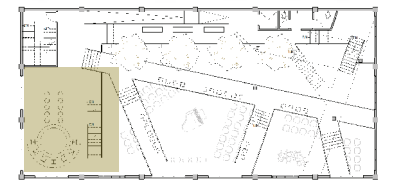
nerd barstool
MUUTO



bob sofa
BLA STATION



osso stool
HERMAN MILLER



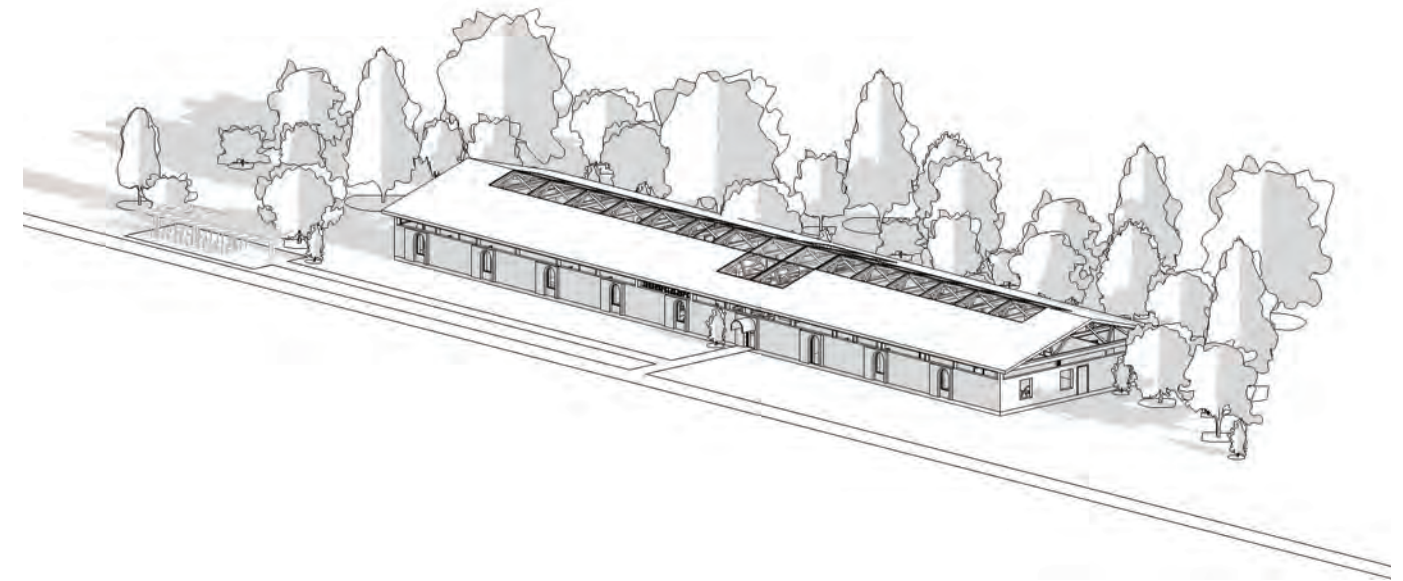
THE IRONTON COLLECTION:

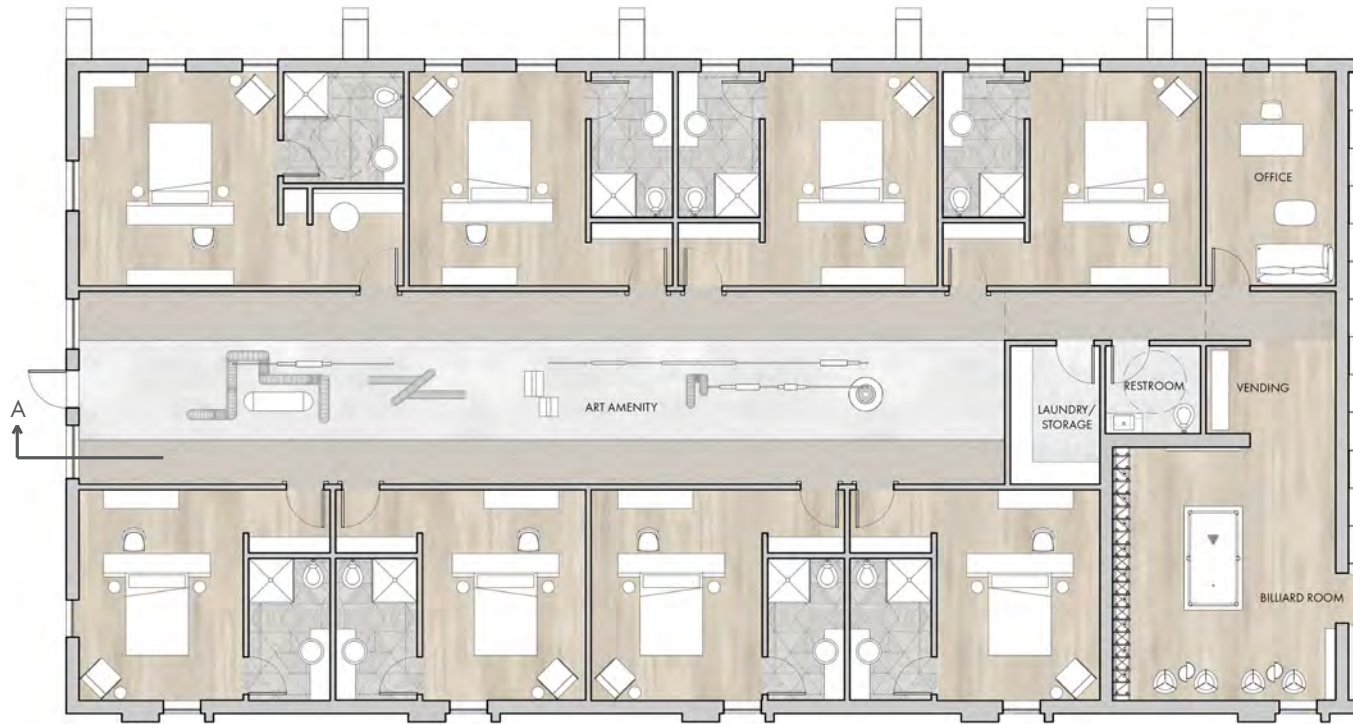
VOLUME 2



THE BAG HOUSE

The Bag house is the American Cement Co.'s Columbian Mill bag house constructed 1891-1892 in conjunction with the building of the Columbian Cement mill. It was the storage facility for the Columbian Mill complete with its own sidings for trains to load & unload. Unfortunately the American Cement Co. filed for bankruptcy in 1911 and shuttered the Egypt, Penna., Columbian & Giant mills that year. The Central Mill operated until 1941. The Bag houses were used for general storage for trains using these tracks known as the Egypt Yard. After 1941 the tracks in this Egypt Yard became a convenient parking spot for crews to make adjustments to their train and reclassify cars bound for the remaining cement mills. It remained operational until the closing of the IRR in 1983. In this thesis, the Bag House comes back to life again, this time, as a quaint little hotel.



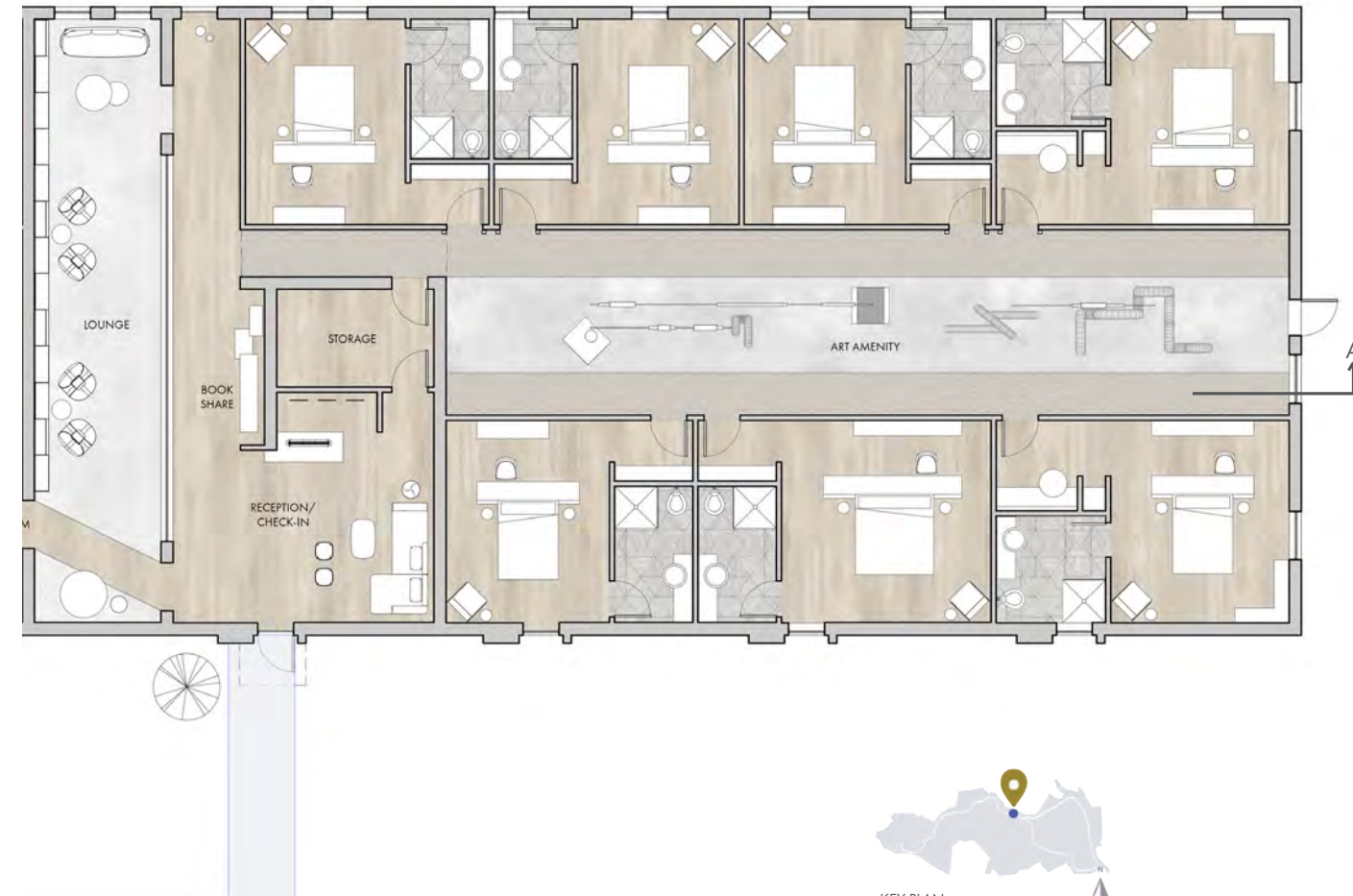


PLAN

Containing 15 bright and airy guest rooms, the Bag House is a delightful point of rest for cyclists or hikers completing their 165 mile journey on the intersecting D & L Trail. But it's also a place for the art enthusiast traveler who prefers something a little off the beaten path.

Into the central core, guests arrive at a reception desk flanked by a lounge area defined by two primary elements: a 40-foot wall of custom steel sculptures bathed by sunlight in the day and artificial light by night, and a glass roof that encapsulates both the central core and spine of the building allowing light to penetrate spaces that only previously entertained darkness in this building's former life.

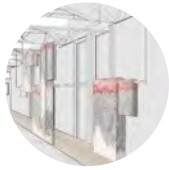
Both art and light play key roles in the design of this building. Art, not only serving as a form of amenity for guests desiring to interact with art pieces in a surprising way, but it also works by way of translating the history of the building and the lives that once existed among these walls. Art sculptures are selected to tell the story of assembly, of packaging, of the diversity of cultures that melded here, and of workers who washed off the cement dust in the nearby bath house before heading home from their 12 hou shift. Art is intended to create a modern dialogue to the former narrative, a means to touch the past in an interpretive way, and in so doing, create a new cultural forum for the Ironton. And light is used to elucidate these stories, highlight contours, draw attention to trusses and beams, and allow moments for visitors to create their own art using light and structure to capture moments of time via the pinhole cameras hidden within the custom steel sculptures. Light also connects guests to the vivid scene outdoors, accentuating the silhouette of the surrounding forest seen through clerestory windows that wrap the entire building.



KEY PLAN



CLOTHESLINE |
Custom designed
concrete installation
for space



TEMPORAL | Electric
Cable Sculpture
by Lucas Munoz



CONCRETE LIVING
UNITS | by
collaborative artist
duo Tezontle



GLYPHS |
spray-painted steel
tube sculptures by
Artist Carol Bove



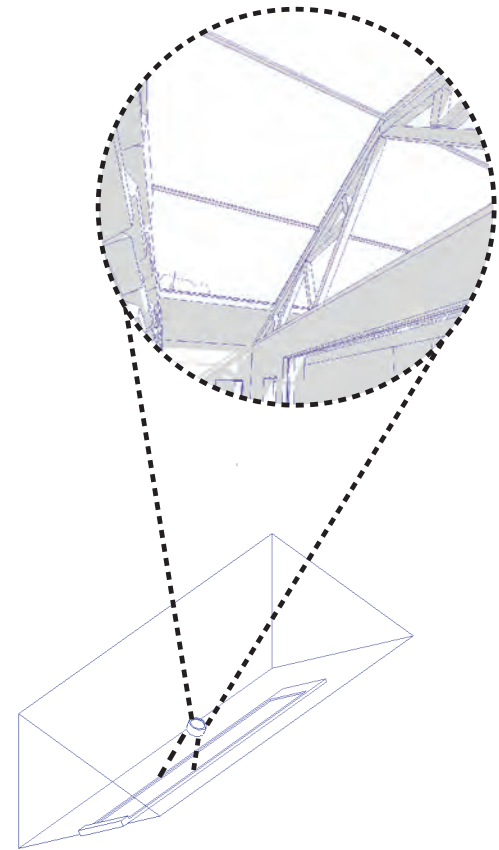
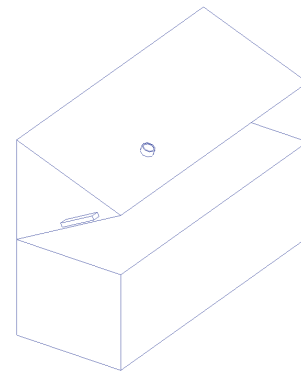
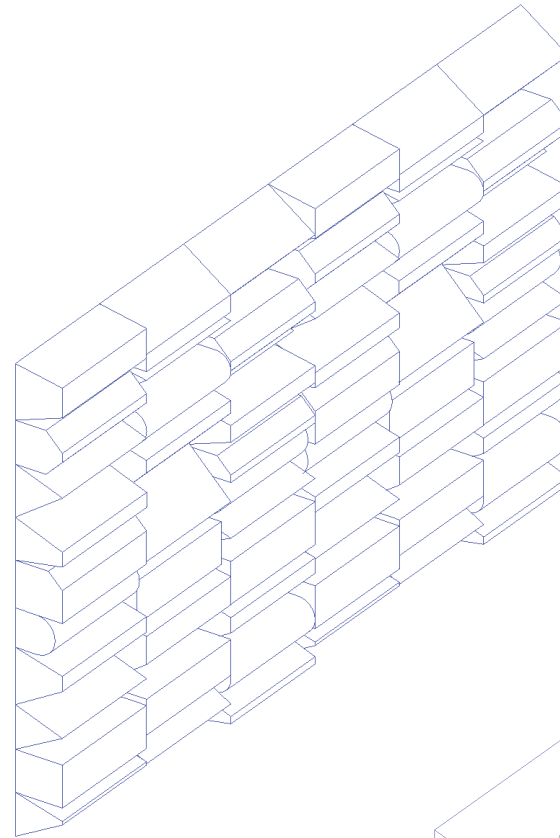
SECTION A - A
Not To Scale



BETWEEN THE LINES

THE DIGITAL PINHOLE CAMERA

The Digital Pinhole Camera is a 40' custom designed floor-to-ceiling rusted steel sculpture. Each module is uniquely handmade and reflects the industrial history of the Ironton. Interspersed across the entire sculpture series are pinhole camera modules. As the sun moves across the horizon, the pinhole camera will capture various shadow arrangements courtesy of the open glass roof and truss system. Visitors can access these pinhole images by tapping into a particular module through their mobile device. As a momentum of their stay, each guest will get a print out of their pinhole image upon checkout.



furniture
selection



sinclair chair
INDUSTRY WEST



tube light
BUSTER AND
PUNCH



oak beam pendant
BRENDAN RAVENHILL



take a bow porcelain
lamp
UBIKUBI



booken bookcase
LEMA



L-bar in burnt steel
BUSTER AND
PUNCH



cruz del sur cork table
MATTEO FOGALE



hati rope chair
LEMA



notch pouf
LEMA



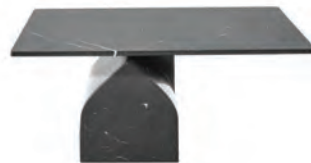
shchdreyy table
YAKUSHA



taiki sofa
LEMA



blendy bed
DE PADOVA



seesaw table
NENDO



panel lounge chair
CAPDELL

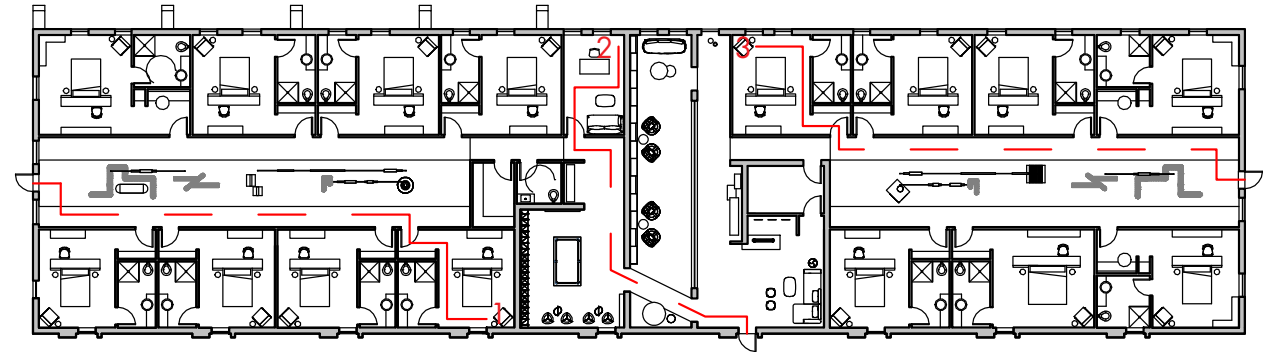


zorro coffee table
NOTE DESIGN
STUDIO



pacha lounge
chair
GUBI

EXIT DIAGRAM



COMMON PATH OF TRAVEL: 200'
EXIT ACCESS TO TRAVEL DISTANCE: 300'

LIFE SAFETY PATH # 1
Common Path of Travel: 31'-1"
Exit Access: 100'-10"

LIFE SAFETY PATH # 2
Common Path of Travel: 25'-5"
Exit Access: 80'-3"

LIFE SAFETY PATH # 3
Common Path of Travel: 31'-9"
Exit Access: 74'-6"

Fire Rating Requirements:

Sprinkler System Required IBC 903.3.1.2
Carbon Monoxide Detection Required IBC 915.1.1
1-Hour Rated Interior Wall
1-Hour Rated Exterior Wall

Occupancy Load:

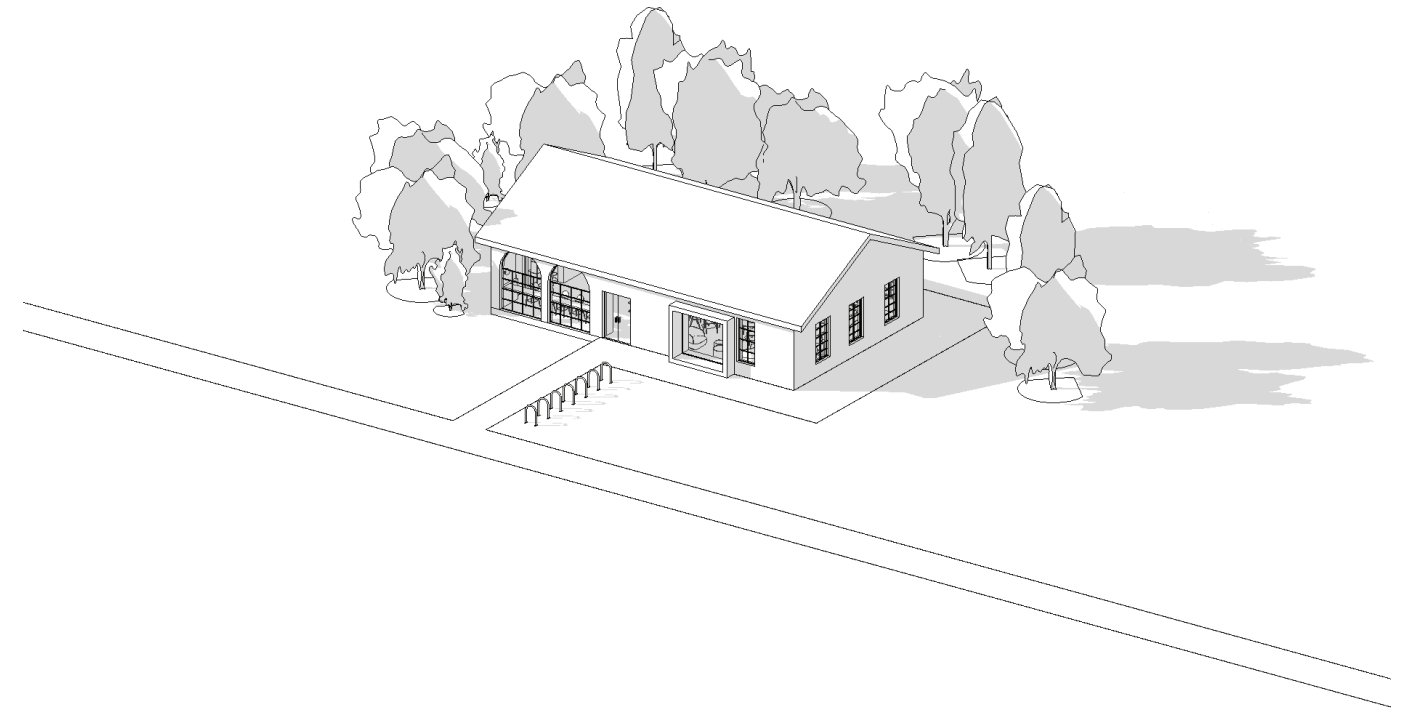
Occupancy Classification: R1
IBC 1004.1.2
15 rooms x 2 occupants = 30 persons x 200 gross SF per occupant = 6,000 building SF
6,000 building SF minus 18% for common corridors, lobbies = 4,920 building SF
divided by 15 rooms
= 328 SF/room required
(average room size 340 SF)

Plumbing:

Water Closets	15
Lavatories	15
Showers	15
Service Sinks	2

1891

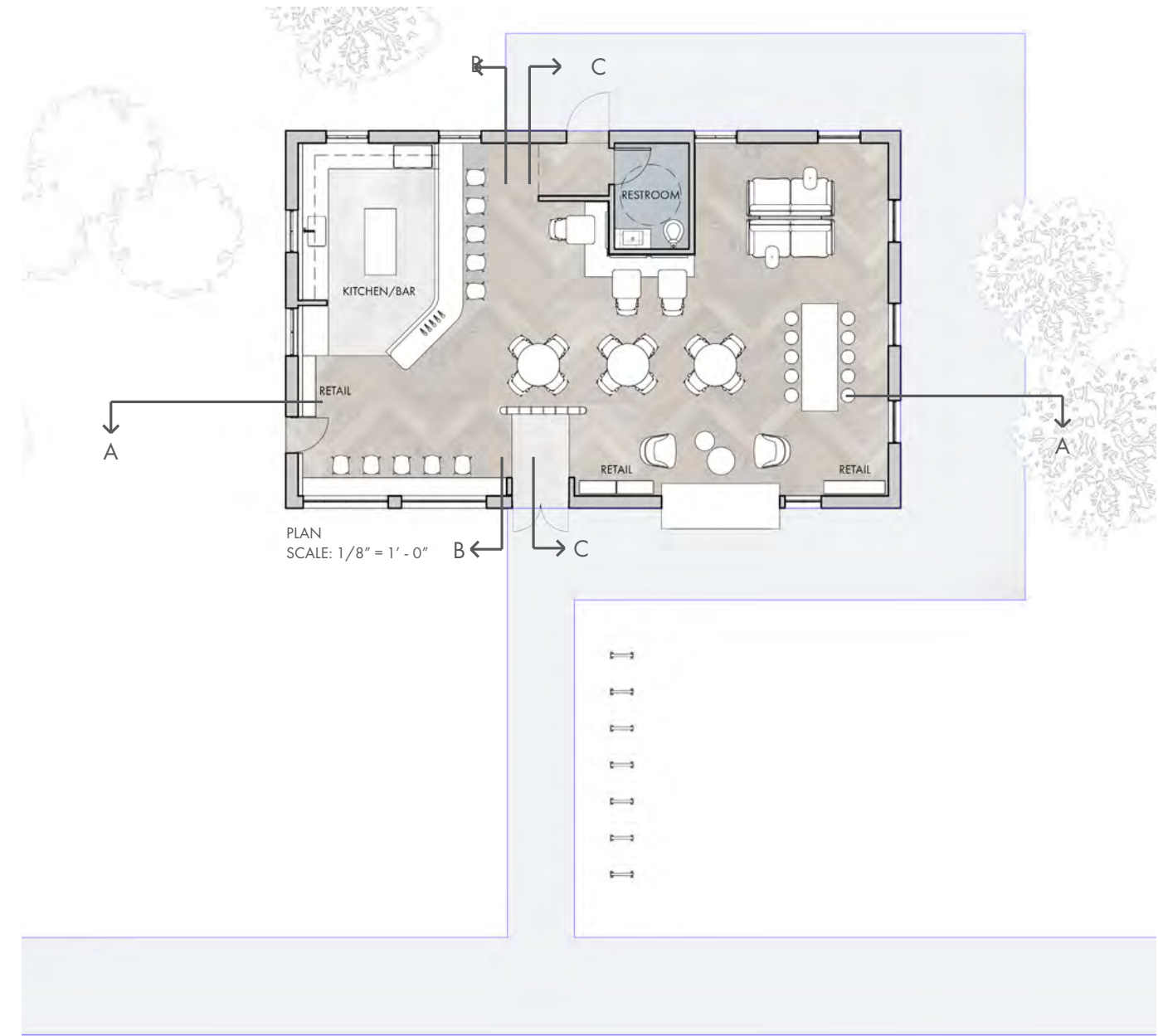
The 1891 Fire Engine House was built when the American Portland Cement Co. constructed the Pennsylvania Mill from 1890 to 1891. It sits next to the Pennsylvania Mill Bag house directly across the IRR's tracks from the Pennsylvania Mill. It housed one steam engine, hose reel, and a 1500 foot 2.5 inch hose. It was designated for use for all the American Cement Companies Mills. In the past, cement workers would finish the daily grind by playing hard. And playing hard meant congregating at the local watering hole, the town bar and hotel, to socially unwind. I wanted to ensure I created a space that fluidly accommodated this cultural practice, a space where hikers, cyclists, and the local community could gather for a casual meal or refreshment in the day and dually a cocktail at night.



The driving idea for the sculpture garden is that it is designed to feel transitory in nature. Much like how seasons change, so too will the exhibits and the personal migration from one side of the building to the other. Visitors can traverse across by a central pathway that stretches diagonally across the space, breaking up the rectangular shape of the building and allowing foliage to grow at different densities. Steel beams form an additional skeleton for the building to create opportunities to hang art without disturbing the original walls.

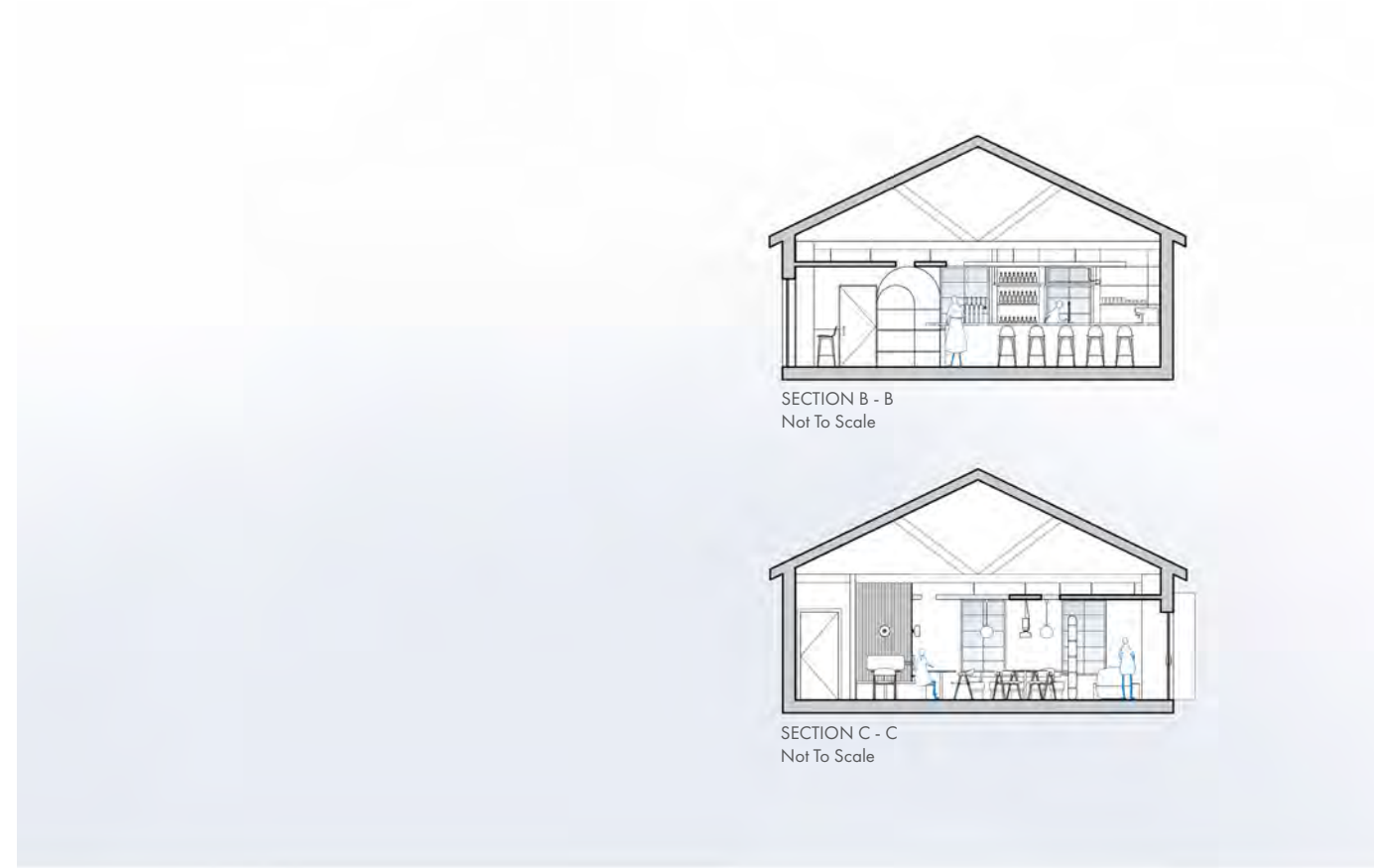
This art includes the Story Collector, a suspended 7' custom glass and bent steel sculpture that stores small 2" story tokens. Visitors are encouraged to write their own story on the wood tokens and, in exchange, take a story, creating connections between strangers and supporting the important loop of human storytelling.

The intention in the design is to blur as much of the outside with the in, blending the stories of human enterprise and pervading nature together. And with a building devoid of a roof, doors, or windows, there is this sense of freedom to fantasize and imagine.





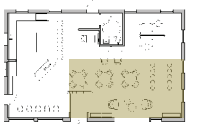
SECTION A - A
Not To Scale



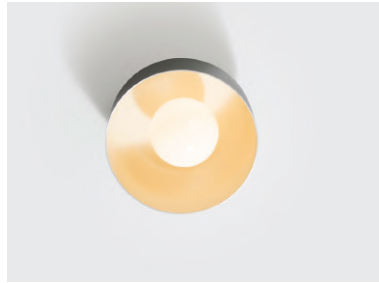
SECTION B - B
Not To Scale

SECTION C - C
Not To Scale





furniture selection



spotlight sconce
ANDLIGHT



breck tables
HIGHTOWER



spotlight pendant
ANDLIGHT



thin shelf
KIN & COMPANY



gimbal low rocker
JUSTIN CHAMPAIGN



nadia barstool
HIGHTOWER



continental sofa
HIGHTOWER



dumbbell table
SANCAL



pipeline linear pendant
ANDLIGHT



relate side table
MUUTO



bikini island pouf
MOROSO



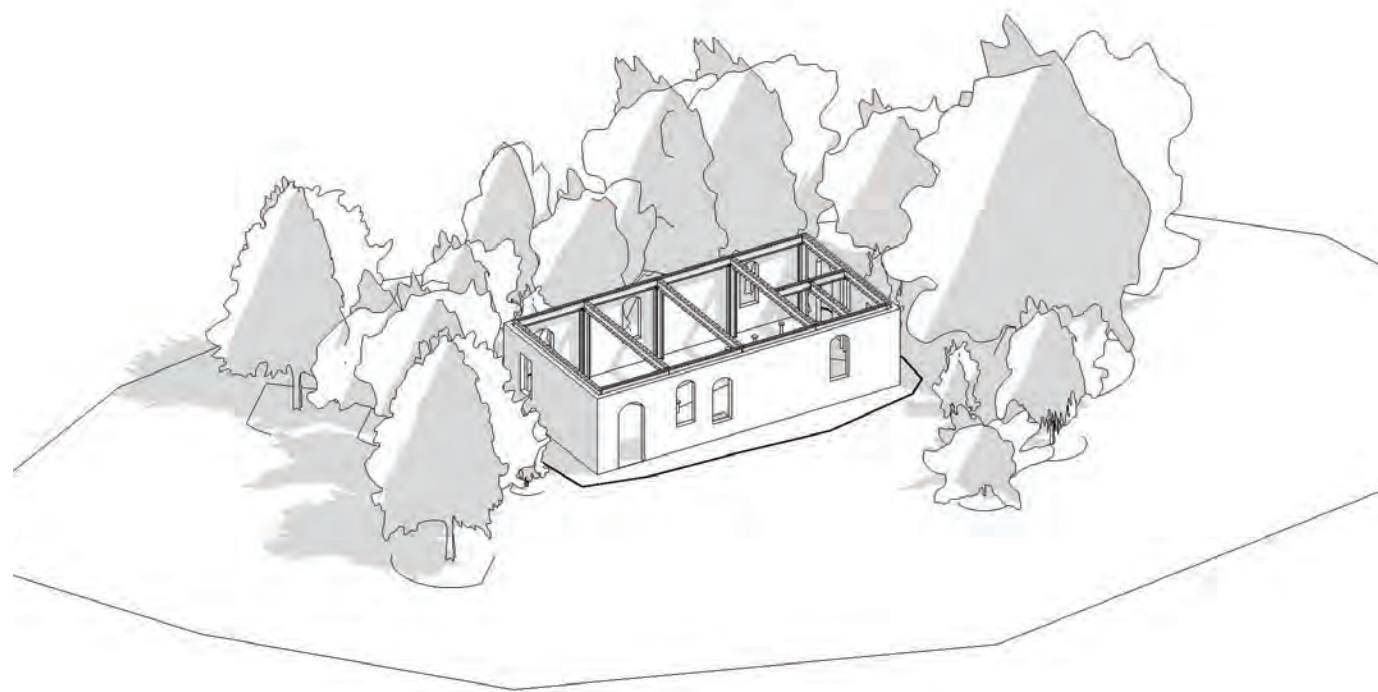
mathilda chair
MOROSO

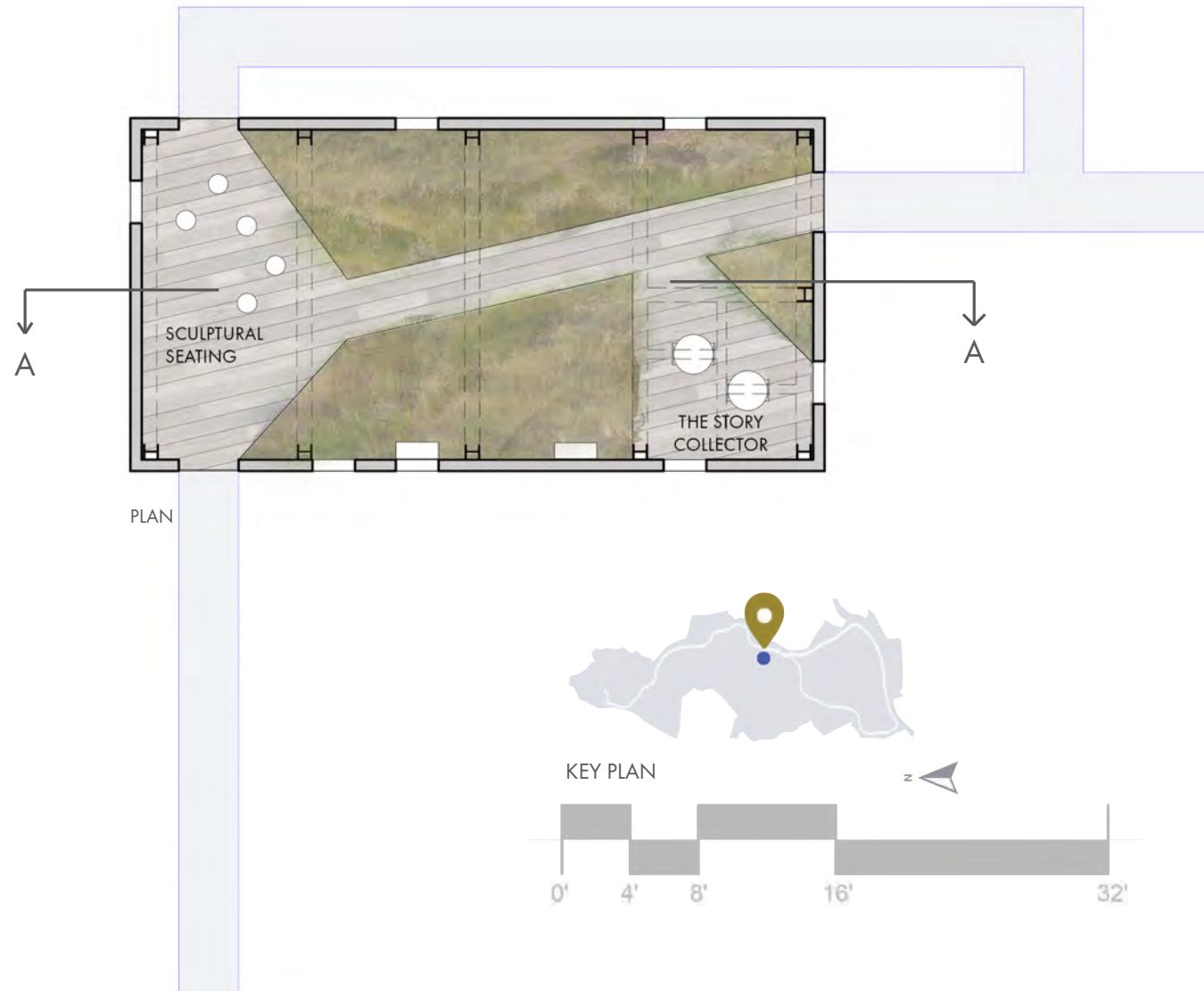


mathilda table
MOROSO

THE UNNAMED BUILDING

The Unnamed Building was a facility part of the Columbian Cement Mill concurrently constructed during the same time as the Fire Engine House. After the closure of the mill, the building was later turned into a social hall where oftentimes small weddings would take place. In this thesis, it is reimagined as an open air sculpture garden designed to feel transitory in nature.

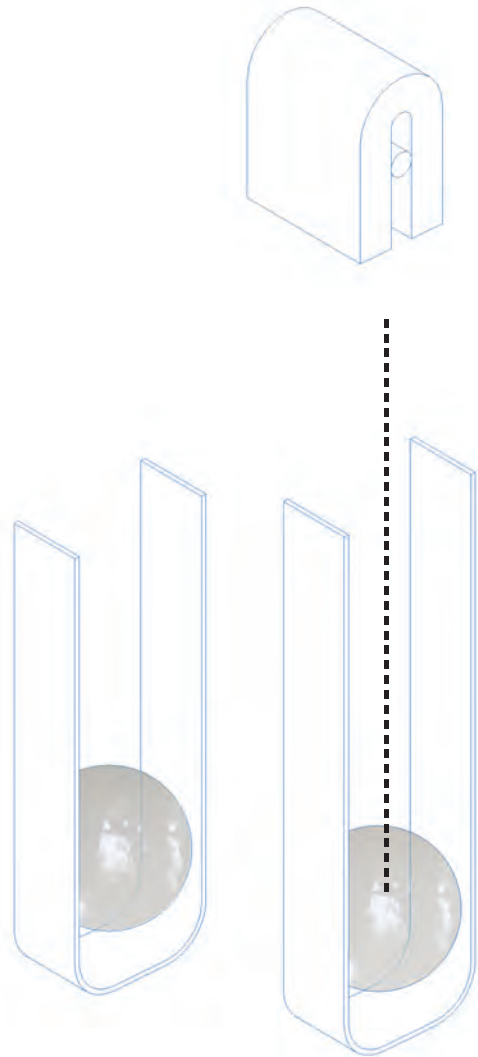


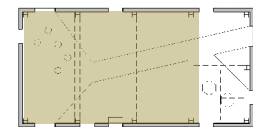
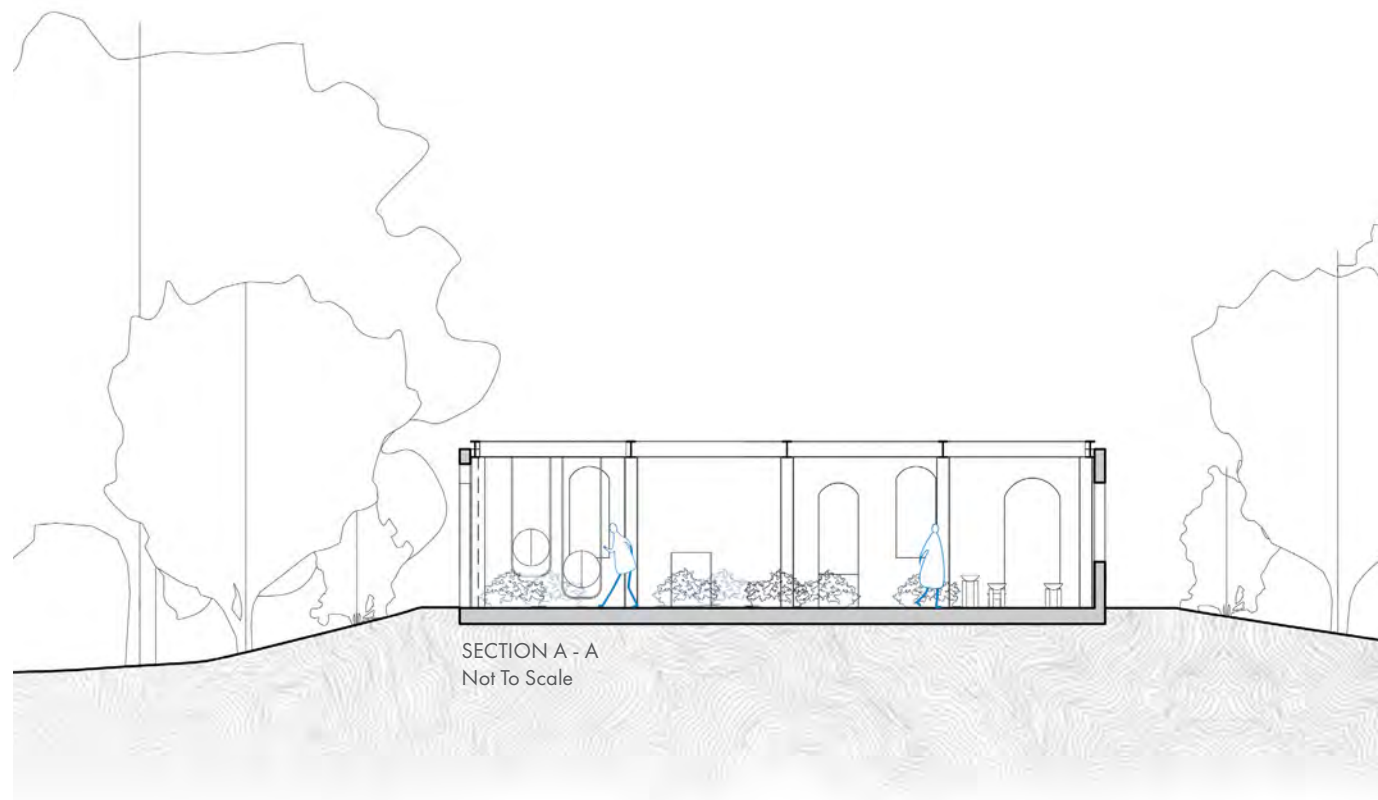


BETWEEN THE LINES

THE STORY COLLECTOR

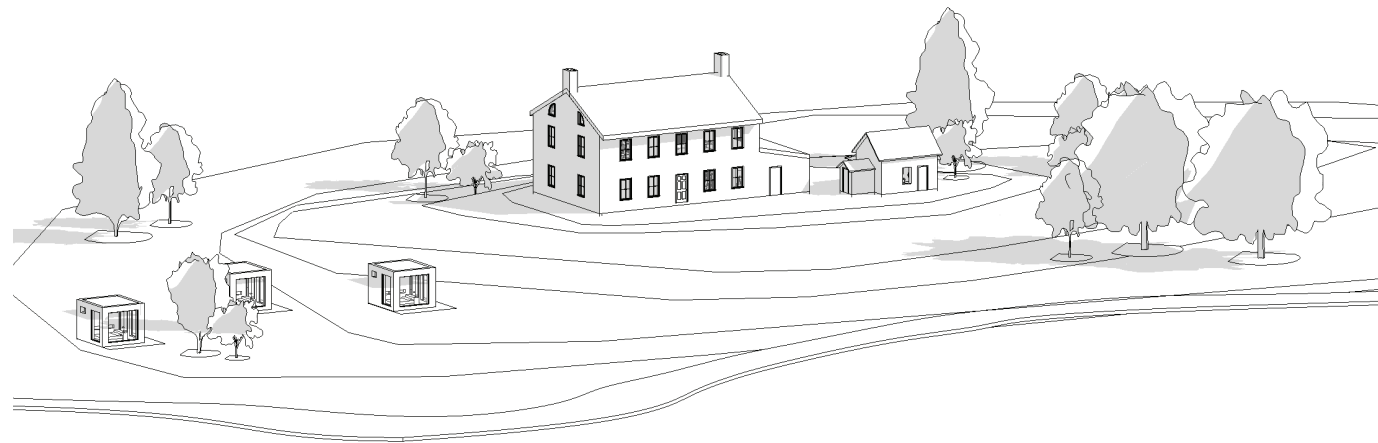
The Story Collector is a suspended 7' bent steel and glass sculpture designed to be a receptacle that receives and stores story tokens. Visitors can retrieve a blank 2" token made of wood (top figure above) and write their own personal story on its side. In exchange for their story, visitors are welcome to take with them another token within the the story collector. Its designed to be a way to create connections between strangers, and reiterate the importance of human storytelling.

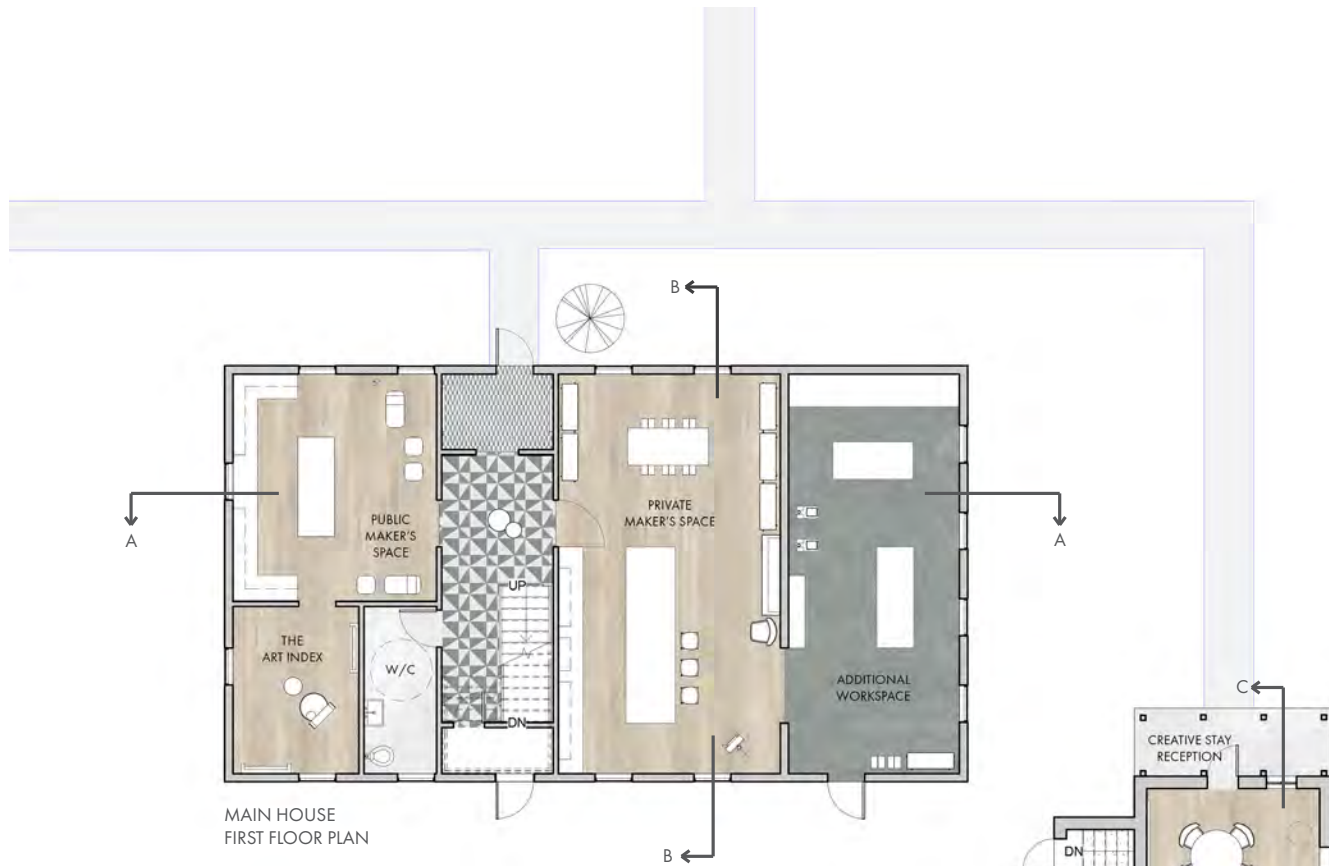




THE MICKLEY-PRYDUN MAKER STUDIO + CREATIVE STAYS

The Mickley Prydun Farm was part of a 130 acre tract of land granted from William Penn to Adam Deshler and then deeded December 14, 1761 to John Jacob Mickley Sr. Mickley Sr along with his wife Suzanne Miller built the small stone ancillary house in 1762 to be used as a dwelling until the main stone farm house was built in 1764 and demolished in 1860. It is believed this stone was repurposed as the barn. The property is significant to American Revolution history and has direct connections to the last Indian uprising in the Lehigh Valley and saving the Liberty Bell from near destruction by the British as they descended upon the Philadelphia area in 1777. John Jacob Mickley Sr is considered a patriot, saving the bell and hiding it in nearby Zion Church for nearly a year without discovery of its location. In this thesis, the spaces are reimagined as a maker studio open to community engagement with the smaller house serving as a reception area for the small creative stays.

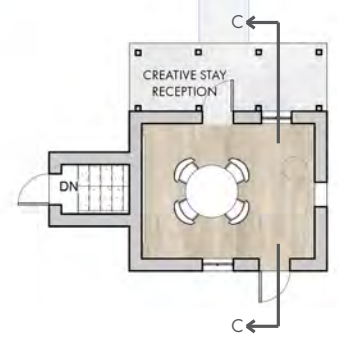




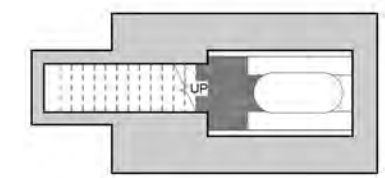
MAIN HOUSE
FIRST FLOOR PLAN

For this thesis, the larger farm house and smaller stone house have been converted into a sanctuary and studio for artists-in-residency, a place for the community to interact with invited artists and an affordable stay for would-be makers and low-budget travelers. North light, simple lines, and a dazzling orientations towards views of greenery and gently winding creek, the main house is intended to foster inspiration for artists and spur truly revolutionary ideas within a space built for progressive renegades. It is designed to create conversation between community and artist, an incubator and exchange market for ideas, yet it equally functions as a retreat for makers to work in private or gather their thoughts in their own private suite.

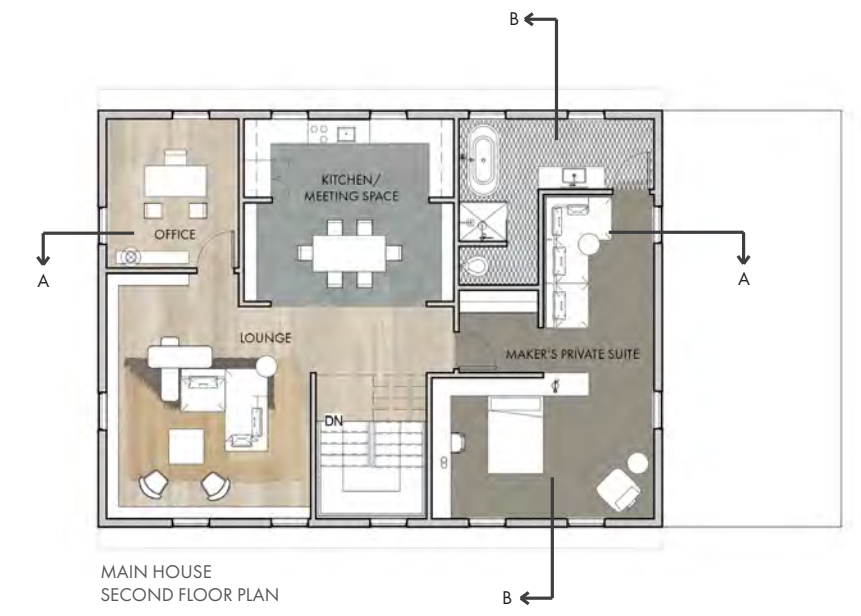
Adjacent to the large farm house, however, the neighboring stone house serves a different purpose as a welcome wagon, a reception and check-in area for creative stay guests, charming visitors with its underground wine cellar designed to host curated happy hours. Its size clues in visitors of their comfortable stay, a unique Ironton interpretation of "glamping".



CREATIVE STAY
RECEPTION
FIRST FLOOR PLAN



BASEMENT WINE CELLAR PLAN



MAIN HOUSE
SECOND FLOOR PLAN



KEY PLAN





SECTION B - B
Not To Scale



SECTION A - A
Not To Scale



SECTION C - C
Not To Scale

THE CREATIVE STAY UNIT

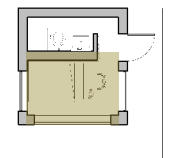
At 10' x 10', the seven dispersed creative stay units on the farm property are short stays designed for efficiency, prioritizing only the necessities: a nice shower, a comfy bed, and a magnificent view of the outdoors. A simplified interpretation of the architectural and historical narrative seen throughout the volumes, the Creative Stay is the last chapter, designed for the adventurous explorer, the visionary maker, the curious historian who find themselves in a space that summarizes the trail journey. In its cumulative materiality, we see the Ironton conclude in the smallness of touch.

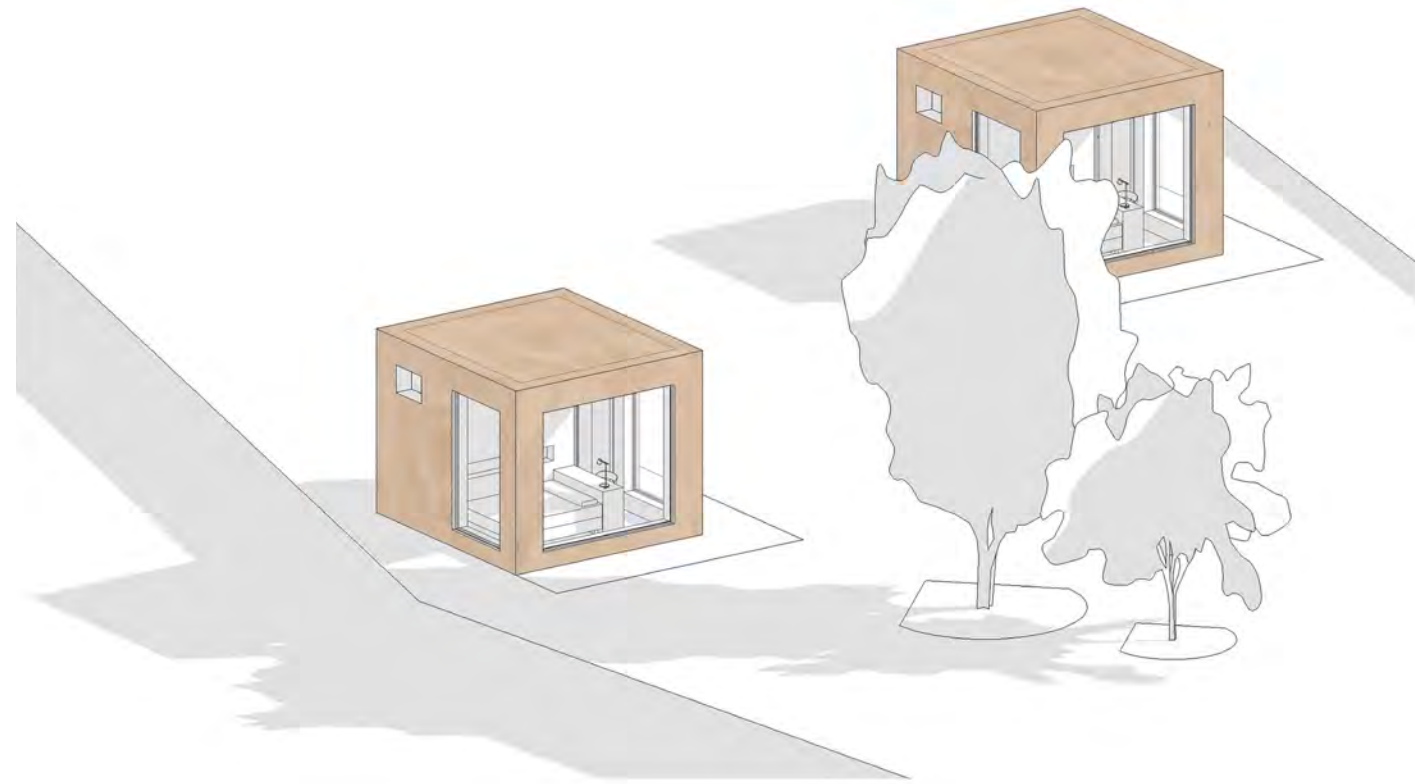


SECTION D - D
Not To Scale



PLAN
Not To Scale

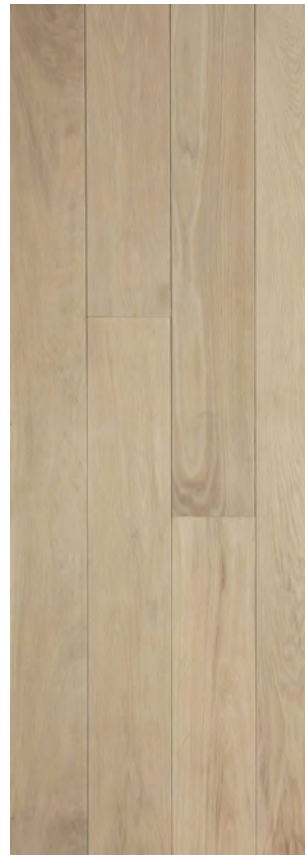




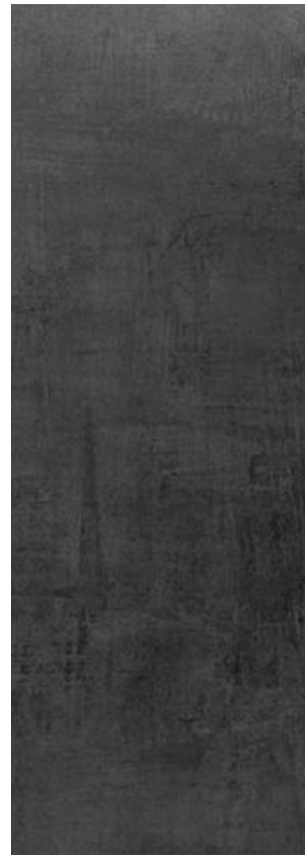
connective materiality



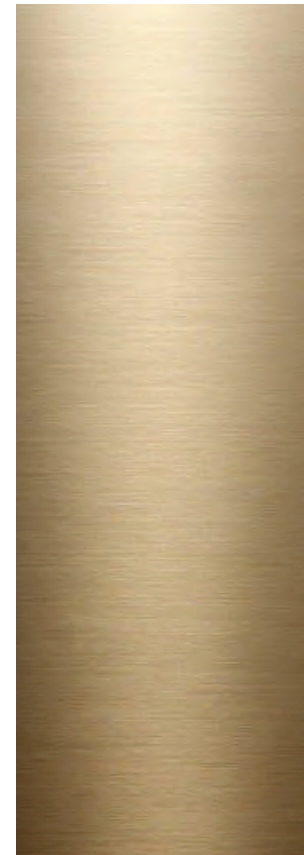
CONCRETE



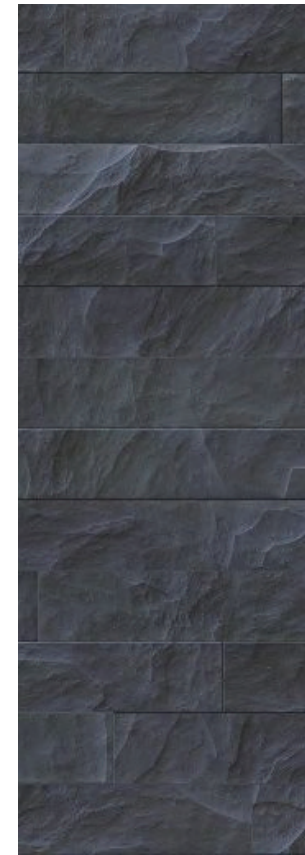
WOOD



STEEL



METAL



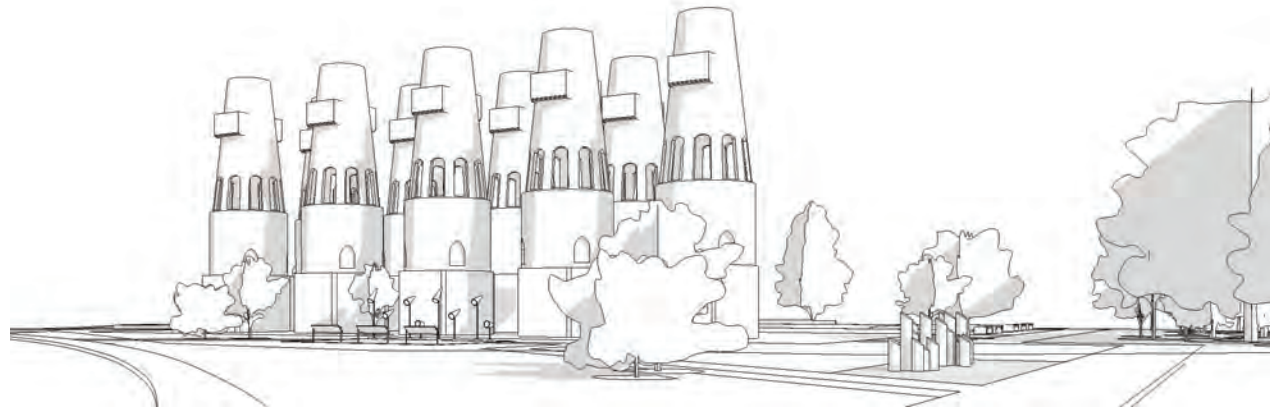
STONE

CONCLUSION

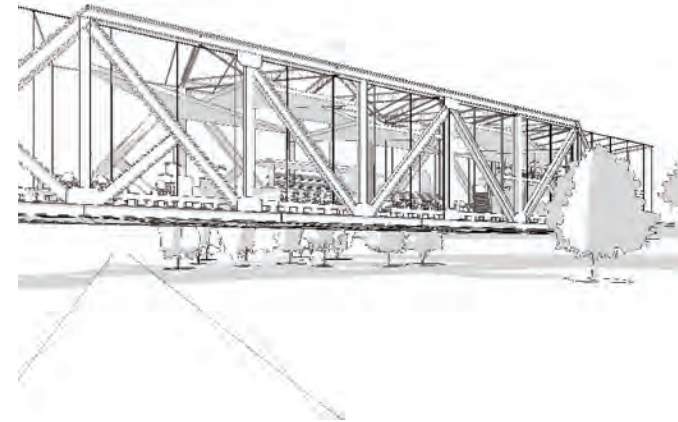
In its cumulative materiality, we see the story of the Ironton conclude in the smallness of touch. Throughout the entire collection, the materials of wood, steel, concrete, metal, and stone are repeated throughout the volumes in different interpretations, hues, and textural quality, honoring the native narrative of the materiality of the buildings of the past and simultaneously speaking towards a cohesive design picture of its new future.

Over time, as humans created their own story across the Ironton trail with the waxing and waning of empires and industry, and simultaneously, nature created its own story of permeation, so too will these materials create its own story. With every new interaction--the chip of an edge, the scuff of a shoe, the wearing away with time, visitors of the Ironton will create a new and truly unique story, one entirely dependent on their curious explorations.

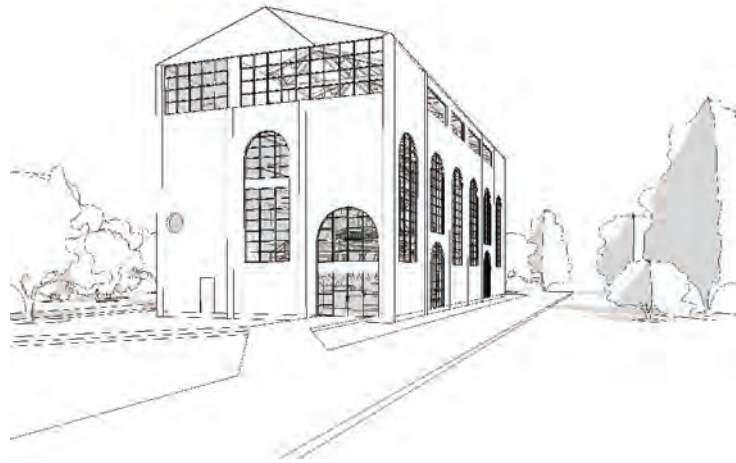
THE MUSEUM OF
COPLAY KILNS



BOX CAR



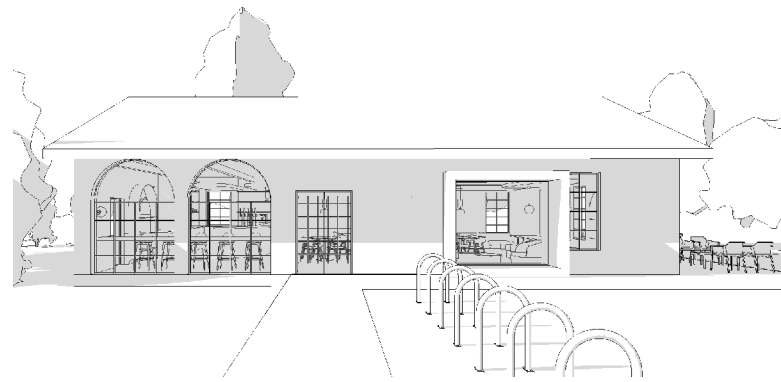
THE ENGINE HOUSE



THE BAG HOUSE.



1891.



THE UNNAMED
BUILDING



MICKLEY-PRYDUN
MAKER STUDIO



special thanks

Ironton Rail Board
Whitehall Historical Preservation Society
Preston Hull of Building Conservation Associates
Robert Stiffler of Lehigh County Parks
Spillman Farmer Architects

and

Ray Deutsch and Ray Bieak,
masters of the trail,
who kindly took the time to take me
on a spectacular tour and buy me
a slice of pie.

