I, Brian Ballok, hereby submit this original work as part of the requirements for the degree of Master of Architecture in Architecture (Master of).

It is entitled:
Atmosphere in the City Neighborhood

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Atmosphere in the City Neighborhood

A thesis submitted to the
Graduate School
of the University of Cincinnati
in partial fulfillment of the
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by

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Abstract

Since 1980, the 147 year old Lemp Brewery complex in south St. Louis stands as an empty grey shadow cast in a neighborhood where artists, food vendors and antique shop owners alike are able to make things happen for themselves - where they get a chance to experiment and do things their own way. This attitude serves as a driver which envisions a new type of urbanism for the reactivation of the Lemp, a cathedral of industry and a beacon in the lives of the people of the city.

Looking at Richard Forman’s Mosaic Dynamics theories on sustainable ecologies, this thesis aims to apply a framework which allows adaptability and change over time. Standing at 870,000 sf under roof, the Lemp requires an approach which can reconnect the neighborhood, the city, and the region in a way that honors stability over time, not return upon investment.

Through the connection of multiple support institutions, an immediate intervention can draw people into the Lemp, which creates interest, viability and most importantly, reactivates through the creation of a physical scaffold for the playing out of open-ended social and cultural activities: an eventscape. (I’m calling it atmosphere)

Gernot Böhme describes the term atmosphere as an “almost objective condition, which implies a physical presence of the subject, focuses attention on place, and presupposes a sensory experience.” A quick synonym search of atmosphere reveals terms like air, ambience, aroma, aura, climate, flavor, halo, karma, mood, nimbus, note, odor, patina, smell, temper and vibration. It is exactly these qualities which give us character in a place. In order to reconnect an inactive piece of the city neighborhood past, we will need an atmosphere of variable and varying conditions: multi-layered, multi-cultural and multivalent.
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Atmosphere in the City Neighborhood

Brian Ballok
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SAID | DAAP
Could you make a museum exhibit for the way of life in your own town or city? Try it.

MARSHALL McLuhan, 1977
ATMOSPHERE IN THE CITY NEIGHBORHOOD

ZENOS FRUDAKIS

FREEDOM
“The present is a meditation of the past,” wrote Luis Garcia Montero. This does not mean that we are confined to adhere to its rules and regulations. Rather, it is within reason to develop out of the past a unique and requisite mediation. Whether we are fully aware or not, an amalgam of memories and recollections forge critical responses to the past which surrounds us. In the past lie dormant indeterminate idiosyncrasies which can be plucked, marked and reconfigured to a demonstrable language fluent in current poetics.

Nietzsche’s Use and Abuse of History indicates that “over-attention to the past turns men into dilettante spectators, their creative instincts destroyed, their individuality weakened; seeing themselves as mere latecomers born old and grey, the latest withered shoots of a gladder and mightier stock, they succumb to passive retrospection; only in moments of forgetfulness... does the man who is sick of the historical fever ever act.”

Our thoughts are the shadows of our feelings.

FRIEDRICH NIETZSCHE
Pragmatism and convention would have us use the past as it was previously intended, without change. This method plays directly into Nietzsche’s forboding. We should use the past to sculpt the imagination of the present. The visions of today record the dank alleyways, the crumbling foundations, the altered graffiti. The sounds of today record the vocal densities, the vast circulations, the buzzing and hammering of progress. The skin of today records the soft flow of the wind, the slick and rough hewn strata of the brick and the corporeality of the wood. Together, the visions, sounds and skin of today are resplendent with the past, our past. Creating a transposition between past and present allows the imagination to run free. Here, the spawn of a new genealogy between past and present will bear with great confidence a sense of place, of time, of Heidegger’s being in the world.

Why and how we change our inheritances, whether we elect to salvage or alter or destroy, and how these alterations affect our heritage and ourselves - these are ultimately the questions transposed as an architect’s response. The poet William Carlos Williams prescribed that the best architect is the person “with the most profound insight into the lives of the community. The key to this notion is to understand the community as it exists, not only today, but yesterday and tomorrow. It is now, more than ever, a necessity to improve the
quality of our urban environments. Cedric Price wrote “mental, physical and sensory well-being is required.” Gernot Bohme describes the term atmosphere as an “almost objective condition, which implies a physical presence of the subject, focuses attention on place, and presupposes a sensory experience.” A quick synonym search of atmosphere reveals terms like air, ambience, aroma, aura, climate, flavor, halo, karma, mood, nimbus, note, odor, patina, smell, temper and vibration. It is exactly these qualities which give us character in a place. In order to reconnect an inactive piece of the city neighborhood past, we will need an atmosphere of variable and varying conditions: multi-layered, multi-cultural and multivalent.
Chapter 1

What Time Is This Place?
When I most want to be contemporary the past keeps pushing in, and when I long for the past... the present cannot be pushed away.

R. DAVIES

SETTING UP THE PROBLEM

Living in a St. Louis city neighborhood for the better part of the last decade, you begin to understand why so many people, young and old, were giving up or avoiding the automotive-dependent situations outside the city: they simply wanted to feel connected. This desire for community subscribes not only to the activities of people, but also to the activities of the architecture of the city.

My own awareness of this phenomenon began in the form of a run down 1897 red brick townhouse¹ that seemed to have better days. The house was truly a remarkable sight: so much potential and so little care given, a paradox of beauty and shame. In the years following my purchase, the house was given new life, breathing from new systems and celebrating a shameless and humbling new connection to the neighborhood and its affiliates. At some point in the process, a veil was removed from this former shanti. This was not merely an investment of financial undertaking, but an investment in the memories, the histories, the true character of place. Place becomes the activity as it remakes itself. Sustaining a forgotten city neighborhood for the coming century requires
that the architecture become not only activated, but activity itself. Once the place has been activated, it can then succeed in supporting the activities of the people. My experience in healing a built environment, remaking failing parts and crafting designs for new experiences serves as a ready-made catalyst for a project which seeks to find connections in familiar but forgotten avenues.

[This project calls for a transformation from old architecture to new, but rather I see it as a transposition between old and new.]

**PEOPLE WHO LIVE CLOSE TOGETHER**

As Lewis Mumford writes, “Neighborhoods, in some primitive, inchoate fashion exist wherever human beings congregate, in permanent family dwellings; and many of the functions of the city tend to be distributed naturally—that is, without any theoretical preoccupation or political direction—into neighborhoods.” Our understanding of the city neighborhood today relies heavily on our own investigations and experiences. We can read Mumford quite literally, as we should, to dispel for us the essence of the neighborhood idea. That is, each “neighborhood” should consist of diverse people, occupations, politics, etc. The city neighborhood requires a natural and open selective process to retain and sustain a diversity true to the nature of the city we understand. The same can be said about the structures which came before us and will remain long after - if destruction is avoidable.

Much of the rebuilding in our shrinking cities is lacking in character and losing in sense of place. Our greatest achievements may be standing (*still*) in our own backyards. Buildings that once represented the toast of the town, the world even, lay barren, overgrown, deactivated and disconnected from the neighborhood which they helped anchor. This causes a political devaluation process which in time ultimately leads to tearing down and turning the page on the past completely. The truth is, a city neighborhood comprises itself, *prides itself* on these forgotten, familiar and formidable structures of yesterday. Residents move about their lives, experiencing and interacting in their city alleys and on their sidewalks, yet shadows gleam down in casts of grey before us all and still we move about, indifferent.

Invariably etched in our memories and our emotions these casts of grey do remain, forever marking for us our sense of place in the city.

**DROSS-LOSS**

“Architecture can serve as a threshold between the world and natural phenomena, between a historical understanding of culture and the spirit of our time.” The ideology that architect Michael Maltzan speaks of considers that our former progress can be built into a resonance which can serve to enrich and enhance our lives and communities. If recovering the past in support of the future is our primary goal, then an investigation into current shrinking cities and their neighborhoods is requisite research. Why might these neighborhoods need to fear a strip mining of sorts? How is this possible? Detroit, home to vacant properties in excess of 50% of the total housing stock, is currently seeing single developers gobbling up block after block, neighborhood after neighborhood. In ten years the
city of Detroit will be unrecognizable. A city like New Orleans is undergoing a similar identity crisis. Restoring New Orleans parish to its former self, pre-Katrina, might prove impossible. We can use the New Orleans of today to pose questions about the future of our shrinking cities. If a neighborhood building stock has been wiped away, what sense of place can be expected? In cities such as St. Louis, Cincinnati and Buffalo, major industrial structures remain vacant, unused, infested. These cathedrals of industry remain as forgotten stories of our past and disconnected to our current neighborhoods. But our memories of place in the urban community strive to retain familiarity, in fact we depend on these references as associations with who we are and where we live.

OSCILLATION, NOT REPLICATION

Without opposition nothing is revealed, no image appears in a clear mirror if one side is not darkened. 5

Jacob Bohme, De tribus principiis (1619)

The architecture of our time requires balance, much like our macro-city structure. Sigmund Freud argues that stillness and death are central to life’s animation and vitality. In his 1920 essay Beyond the Pleasure Principle, Freud talks about the example of splitting germ cells which then separate into different paths. One cell dies, the other carries information which begins a process of a repeat performance:

The whole path of development to natural death is not trodden by all the elementary entities which compose the complicated body of one of the higher organisms. Some of them, the germ cells, probably retain the original structure of living matter and, after a certain time..., separate themselves from the organism as a whole. Under favorable conditions, they begin to develop - that is, to repeat performance [das Spiel wiederholen] to which they owe their existence; and in the end once again one portion of their substance pursues its development to a finish, while another portion harks back once again as a fresh residual germ to the beginning of the process of development... They are the true life drives. 4

In Peggy Phelan’s essay in Herzog & DeMeuron: Natural History 7, she uses Freud’s germ cell analogy to call to mind the natural processes with which the title architects employ in their own work. Through the process of sketching, modeling, going back to the original structure, there is a repetitive process that avoids the “teleological narrative of architecture”. This form of architecture sees a linear development from idea to realization, a method which does not accurately represent the “complex temporality” in which we exist. As Phelan writes, “Subscribing to linearity not only simplifies history and historiography, it implies a singular natural death as the end point of our existence.” As Phelan explains, “Freud’s emphasis on repetition allows us a tantalizing glimpse of another notion of the life and death drives, one that suggests that (psychic) history is not teleological but is rather a repetitive oscillation between animation and stillness. Indeed, this conception suggests that human history itself is awash with possibilities in which ideas like “influence” and “development” emerge not from causal or chronological conditions but from a strange back-and-forth repetition of persistent questions and responses. To consider the life drive of architecture, then, one must move away from the reification of the realized building
as architecture’s singular end point. While it is easy enough to acknowledge the multiple origins of buildings, it has been tougher to see that such multiplicity logically entails multiple endings.”

As history oscillates, our collective memory stores the hermeneutic sense of place. We become displaced and we no longer connect to the places we are familiar. These connections are rooted in the architecture that our senses respond to, that is, the familiar space that we inhabit, our dwelling, our story. We long to go back, to return, to investigate further through the course of time. It is our natural tendency to examine place and all aspects of its space. When we find something we like, we tend to gravitate toward it, even if we are not sure why. Everyday we have hundreds of decisions about paths that we take, streets we move through, avenues we cross. In the city, we find solace and comfort in knowing a certain intersection of activity is exactly half way home, for example. We move about in time by finding exact points along a linear timeline, but seek out those points by returning to explore further. Our sense of place is built up steadily by each and every moment experienced, and each experience becomes more familiar. As we repeat the experience again and again, the timeline becomes blurred, consistently overlapping and drawing upon cyclically. Our place in history revolves and integrates with the past just as it integrates with the future. Collectively, our sense of place is not relative only to time, but familiar elements which we build up as a database for ourselves, in our day to day encounters.

“Preservation has deepened our knowledge of the past but dampened creative use of it,” writes David Lowenthal in his book *The Past is a Foreign Country.* Preservation, or the strict and formulaic retaining of buildings as museums, in some cases can hinder our understanding of the past. History should exist in our lives as connective tissue; a framework from which we draw our understanding of today. We can use selections from the past in order to establish a context for the foreseeable future. Refashioning antiquities, sometimes beyond recognition, in the exercise of adapting them to present utility is an act of this type of contextual integration. Lowenthal uses the example of the Parthenon, stating if it had not served variously in time as a mosque, a harem, a powder magazine, then it would have succumbed to plunder and decay. Few old dwellings are habitable without alteration; current standards of comfort, social life, safety and decor are bound to violate inherited integrity. Most of these alterations are cosmetic, but in the twenty-first century, a new alteration is required and thereby at the very least creates a new typology. As Lowenthal states, “When we realize that past and present are not exclusive but inseparable realms, we cast off preservation’s self-defeating insistence on a fixed and stable past. Only by altering and adding to what we save does our heritage remain real, alive and comprehensible.”

A dialogue between the old and the new is central to how we can understand architecture to be contemporary. Centering
on this dialogue within a context of existing and historical buildings enables a new place which reflects on the past but is open to the future. As a result, this critical approach in dialogue will yield a resonant work, both conceptual and physical in richness and complexity.

SO, WHAT TIME DID YOU SAY?

"The physical design of cities and their economic functions are secondary to their relationship to the natural environment and to the spiritual values of human community." - Lewis Mumford.9

One cannot bypass the historical significance of Mr. Mumford, whose contributions to literary criticism, architectural criticism, American studies, the history of cities, civilization and technology, as well as to regional planning, environmentalism, and public life in America, mark him as one of the most original voices of the twentieth-century. Mumford's statement acts as foreshadowing, not only for the latter portion of this essay, but in the real sense of the word. Unfortunately, we are only just now looking heavily at the relationship of ecologies, human and non-human, in our urban communities. Time, it seems, was a feat Lewis Mumford quite easily toyed with.

Like Mumford, Kevin Lynch shares a similar voice in the design of cities, both in his words and his projects. "It is the familiar connections, not all the old physical things themselves, that people want to retain, except where those things have a personal connection: their own furniture, the family mementos." We are destined to escape servitude toward the past, as Nietzsche says, "Man must have the strength to break

History is nothing but the manner in which the spirit of man apprehends facts that are obscure to him, links things together whose connection heaven only knows, replaces the unintelligible by something intelligible, puts his own ideas of causation into the external world, which can perhaps be explained only from within; and assumes the existence of chance where thousands of small causes may be really at work. Each man has his own individual needs, and so millions of tendencies are running together, straight or crooked, parallel or across, forward or backward, helping or hindering each other. They have all the appearance of chance, and make it impossible, quite apart from natural influences, to establish any universal lines on which past events must have run.

FRANZ GRILLPARZER
up the past.” We prefer to select and create our past to make it part of the living present, Lynch continues. “Under the banner of historical preservation,” writes Lynch, “we have saved many isolated buildings of doubtful significance or present quality, which are out of context with their surroundings and without a means of supporting their use or maintenance or of communicating their meaning to the public.” Lynch here specifies several problems in historic preservation. The contextual and identifiable connections to the preserved can become nonexistent, almost esoteric. Preserving all of the past becomes life-denying, and memory as we know it cannot retain everything. If it could then we would without question become overloaded with the past, effectively making a nightmare of past experiences. The key in our memories lies in the random accumulations of moments which enable us to discover unexpected relationships with the past. The context, however, remains deeply entrenched in our present realities. Our memories must release what is not meaningful in order to organize and make way for what is.

In addition, there may be differing interests in historical places. “The welfare of low-income residents in a decayed but historic area can be directly opposed to the desires of members of higher-income groups who do not live there but are aware of its charm and its reference to the past of their kind of people. The wealthy outsiders may hope to occupy and restore the place and may have the resources to do so. If they do, however, historical outsiders become another cloak for poor removal, a device to lure the return of the middle class. Restoration is unjust unless present residents can choose to remain in the renewed structures.” (Lynch). We can define “poor removal” in the current context by using the word “gentrification.” Of course, without diversity, a city neighborhood becomes static and lacks character, just as it would if all the past architecture were removed. In fact, a city neighborhood should reflect diversity in its socioeconomics, demographics and politics, for fear of becoming a homogeneity surely awaits without it. In addition, the nature of architecture should reflect this diversity as well. An overload of the past without consideration for any present utility will result in a diluted and static archive of a city, destined to repeat the cycle of desertion. In rebuilding or remaking our sense of place, we must use caution not to commit cultural taxidermy. A historic neighborhood with strong diversity that predicates the future will be a sustainable one.

**Tate: Beacon of Southwark**

In 1998 The Tate Modern London board of directors hired Jacques Herzog and Pierre DeMeuron to execute an expansive redesign of the great Bankside Power Station by Giles Gilbert Scott. This proved to be a daunting task with many critics questioning the choice of an existing building over a signature type project. After all, the new Tate complex would be London’s first monument of the new millennium, a temple of contemporary art. Among its many successes, there are two significant contributions the Tate has made to the discourse of architecture. These contributions can be illustrated so that future endeavors may build upon their goliath accomplishments.

It is said that the transformation of urban districts from industry to culture can be found in every western country. As in London, the River Thames flows through the many quarters
of a bustling city and on the banks reside several cathedrals of industry. Giles Gilbert Scott’s 1950’s brown brick powerhouse is at once a magnificent presence and a symbol unto itself - situated at an avenues distance from the imposing grandeur of St. Paul Cathedral. Many Londoners considered this pile of brick to be the only monument along the river between the National Theatre and Tower Bridge. The post-industrial neighborhood of Southwark had seen decades of neglect and was never designed with any cohesion. Today, Southwark is becoming a role model for a new British urbanism.

“Thanks to the Modern’s reuse of the power station and refusal to impose an overwhelming architectural gesture on the site, the things that are extraordinary and mysterious about the completed building grow out of the time, place and culture in which it is situated.” Quite simply, the Tate opens up a static mass of dull brick and structural steel and admits the life and eclectic nature of London. The penthouse light beam glows in contrast to the London moonlight and soars for miles, calling out a new destination for the people to engage. The turbine hall sets a new precedent in public art installation and has a presence of familiarity which cannot be matched. “It engages both the mind and the senses; a work of intense conceptual effort, but also of the visceral impact of the turbine hall and the pure pleasure of the light filled galleries. All that takes getting used to is the idea that a monument of the new millennium might have been hanging about on the south side of the River Thames since the 1950’s, but nobody noticed.” - Rowan Moore.

In the case of another cathedral of industry, the Lemp Brewery in the southside St. Louis neighborhood of Benton Park, a monument that has been hanging about empty since the eighties, but few may have noticed, and certainly many do not understand its significance. But we will try to expose these natures later on in this document.

Another revelatory contribution concerns the way the design of new programmatic elements interact with the existing context. A long time collaborator of Herzog & DeMeuron, the artist Remy Zaugg states that “One should reinforce a place by what is already there.” He believes in the right to existence in things and the importance of the quality of space between them. Herzog has explained that through their collaborations, they have learned to question the knowledge that is handed down, inherited. To “question the foregone conclusions, things assumed to be true. The essential quality of objects, their ‘thingness’, is revealed through experience. Tate can be considered as a set of finite rooms linked by spatial or haptic experience.”

The experience lies within the subtle connections of the old and new which work to expose the qualities of the objects. Their ‘thingness’ is revealed through experience molded by circulation within. Raymund Ryan writes, “The success of all large public buildings depends on the smooth flow of visitors and personnel.” By applying methods of gaps and skin treatments, accretion [slow growth or gradation] and fusion, these methods provide a transposition between the inherited fabric and the new construction. The over arching concept of Tate was to transform something seemingly impenetrable into a permeable, approachable space. The beauty lies in Tate’s embodiment of the human experience that is contradictory, uncertain, strange even. “It includes the knowledge that
things are not always what they seem, the possibility or rather certainty of imperfection, coexistence of shadows and light, the intertwined relationship of hope and pessimism.” (Moore).

The Tate redefines the role of an old building as it relates to the people who grew up around it, know it, trust it, use it as a point of reference. The old is blurred into the new in a seamless transformation of the physical, the material and the sensual. What remains intact is the integral, the spirit of memory, the familiar.

NOTES

1 I purchased my first house in 2003, a two family late Victorian shotgun style townhouse which I converted to a single family.
2 Lewis Mumford is renowned as an urban scholar, architecture critic, writer, philosopher and humanist. From Lewis Mumford, The Neighborhood and the Neighborhood Unit. Town Planning Review 24:256–270, p. 258
3 Over time, buildings become less valuable as commodity and thus easier to buy at a minimum in order to pave a parking lot.
4 From mmaltzan.com
1. **BEACON OF VISIBILITY** - The Lightbox gleams in the nighttime London sky, promoting Bankside as a new vibrant urban center.

2. **PERMEABILITY** - The ramp entry and surrounding gardens convert a formidable mass into an accessible precinct.

3. **CATHEDRAL OF INDUSTRY** - The transformation from industrial typology to cultural mecca retains an important riverside icon.

4. **NEIGHBORHOOD STABILITY** - The catalytic development of Bankside can be attributed to the overwhelming popularity of the Tate.

5. **SENSE OF PLACE** - The memory of place serves as a reinforcement of what is already there, the familiarity of the thing.

6. **ACCRETION + FUSION** - The interplay of light(ness) and weight balance the old and new, making both indistinguishable.
EARLY PLANNING

In the early part of the twentieth century, St. Louis was known for a producer of the goods such as the automobile, as led in part by the manufacture of steel. St. Louis also came to be one of the most prolific producers of lagers and ales, where the Lemp and Anheuser-Busch products were transported to all corners of the globe. In 1904, the World’s Fair was held in the Olmstedian-designed Forest Park, where it was commonplace to “meet me in St. Louis” for a most extraordinary event. During this time, the American city planning movement was regarded as having brought about a fundamental change in the management of the urban landscape.¹ But the Progressive Era planners, in having a different point of view, accepted the notion of the city as a set of disparate and unbalanced parts and set about to maintain those inequities rather than change them. By 1907, a comprehensive city plan was established that proposed an alternative to the “riot of conflicting and selfish interests” ²

This new plan proposed not to reconnect the central corridor to its long severed periphery, but a new public buildings group

There are a number of underutilized areas in the City where it is clear that opportunity exists, but it is not yet known what activity is best suited to turn that opportunity into a development plan. These areas are identified in the Plan as “Opportunity Areas”, where the City will entertain a wide variety of proposals for development.

ST. LOUIS STRATEGIC LAND USE PLAN, ADOPTED 2005
just west of downtown, and included a handful of new civic centers dispersed to the north and south. These civic centers were meant to provide the immigrants of the city, who were unknowledgeable to the cultures and institutions of America, a place to interact. Many were concerned with developing a sense of neighborhoods amidst the current centrally operated city. Still, some civic reformers wanted this, but in addition asked for a clearly defined whole. In place of the city of "fenced-off corners" that many feared, they proposed to make the entire metropolitan area one big fence.³

In 1911, St. Louis was regarded by George Kessler as little more than a group of segregated villages. By 1919, the Zoning Plan, headed by Harland Bartholomew, was enacted as a method for rationalizing traffic circulation as it protected property values. In a way, this plan was seen as a way to eliminate the terms North St. Louis and South St. Louis, trying to evoke a seamless network of connections leading from the central downtown waterfront. The underlying reality was that the zone caused more development based on private initiatives, a method that caused more difference and harm than cohesiveness. The civic improvements such as Soulard Civic Center would live on, stemming from the ideologies of the City Beautiful movement. The reality was that this wider setting of the "fenced off corners" created more social and spatial divide among its constituents, from which the effects are still felt today.

L A N D  U S E  -  Z O N I N G  ( 1 9 3 5 - 2 0 0 3 )

Many of the large metropolitan areas across the United States were governed by an incredibly confusing network of laws prescribing the use of land. The same could be said for the state of Missouri, together with the local zoning laws of St. Louis, used two basic principles: the separation of use and the absolute control over density. The ordinances in St. Louis during the war era divided municipalities into strict zones of residential, commercial and industrial. These districts were then divided into neighborhood, highway and central business commercial districts; heavy and light industry districts, and an elaborate scale of residential zones which were further divided into single-family, duplex and multi-family districts along with building size and lot areas. ⁴

1935
The city zoning laws, enacted in 1918 and finally upheld in the courts in 1927, attempted to shore up property values by protecting private streets and neighborhoods protected by deed covenants. The city was largely in place by this time, and these zoning laws were mostly a means of protecting investments and managing neighborhood transition. Early suburban zoning followed this pattern.⁵

1950
Subdivision development usually preceded municipal incorporation, so any newer zoning plans were designed to prohibit other land use. The dominant practice was “exclusionary zoning” in the middle of the twentieth century. This was a method of ensuring a pattern of low-density single family settlement through the combination of prohibiting heavy industry, effective prohibitions [no land zoned for multi-family housing] and density standards governed by lot size, setbacks and building size. By 1950, this exclusivity zoning radiated outward and left the older city areas without power to rezone until long after local land use had been decided by
private restrictions and market forces. Since these older city areas could not compete with the suburbs for any high-end development projects, they were forced to look at commercial or industrial use development, often clearing existing housing tracts in exchange.6

1965
In the outlying suburbs, Individual municipal governments grew from 35 in 1940 to 95 by 1960. With the growth in interest of the big-lot single family stake, these suburbs lacked in any planning for commercial development, affordable housing or regional infrastructure. By 1965, the suburban network was set, the automobile was the only transportation available, and zoning remained largely in support of single-family residential development. This zoning was challenged in the courts but with few results, creating a virtual wall against any other developers looking to enhance the suburban landscape.

2003
The result of the lack of changes in zoning laws over the forty year span created little allowance for commercial districts, and ended up with finding intersections or strips of land the only accessible zones for development. There was a distinct difference in zoning for outer ring municipalities which had larger lots and slimmest allowances for multifamily or commercial development zoning, and inner ring municipalities which more closely resembled that of the city: more mixed-use, more multifamily districts and smaller single lot sizing.

The exclusion of the outer ring suburbs continues today, remaining heavily dependent on the automobile for access to any services needed. The city zoning today allows commercial development in storefront-specific buildings, mostly within commercial corridors like Cherokee Street, on street corners.
and in commercial-industrial specific districts. The current zoning for the Lemp Brewery, the site for this project, is zoned as an Opportunity Area surrounded by a Neighborhood Preservation Area (largely residential in the north, west and south) and a Neighborhood Commercial Area (Cherokee Street to the west). The south edge of the Lemp is bound by a Business and Industrial Development Area (shown in grey across Broadway).

Opportunity Areas (OA) are described by the city of St. Louis Strategic Land Use Plan (SLUP) as “Key underutilized locations where the use of the land is in transition. Location and site characteristics of these areas offer particular challenges and opportunities that could be advantageous to a range of development activity. This designation is intended to be flexible and specific development proposals will be entertained as they present themselves.”

The SLUP was adopted in 2005 as a result of the continued use of the severely outdated 1947 Land Use Plan. This new Strategic Land Use Plan is intended to improve the quality of life for those who live and work in St. Louis by encouraging appropriate types of development and preservation in clearly defined locations. Within this overall intent, this Plan has two main purposes: (1) Provide direction for those who wish to make new investments in our City, and (2) Provide stability and opportunities for those who already live, work and build their businesses here.

“This Plan, like the City itself, is not a static object. Rather, it is intended to provide a foundation and a roadmap for positive change. It is expected the Plan itself will continue to evolve as historic preservation and new development initiatives evolve.”

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**Strategic Land Use Plan, 2005**

*Map courtesy of City of St. Louis Planning and Urban Design Agency*
FLIGHT OF THE CITY

Between 1940 and 1950, whites settled mostly outward into the peripheral suburban St. Louis County, with a small percentage residing around Forest Park and south city areas. The dominating movement shows whites fleeing the central city area tracts, with a small portion notably new arrivals to the St. Louis region. Racial deed covenants, among other restrictions, precluded blacks to settle on the northside of the city and in some old industrial suburbs in East St. Louis and throughout Illinois.

YOUNG POPULATION IN THE CITY (NOW)

Today, the distinct and vibrant neighborhoods of St. Louis are beginning to attract the younger generation. Known as a city where people can make the most of their own situation with hard work and dedication, St. Louis tops the nation in young adults, ages 25-34, who make the city, not the suburbs, their home. This statistic represents a shift in the four-decades old paradigm, where the suburban model was the preferred way of life. In the city, the younger generation finds walkability to daily services, access to multi-modal transportation, and a general understanding that the character and density of the city reflects their preferred way of life today.
SUBDIVISION OF LAND
ST. LOUIS CITY, BY DECADE

OLD TOWN OF ST. LOUIS • 1764-1809
1810-1819
1820-1829
1830-1839
1840-1849
1850-1859
1860-1869
1870-1879
1880-1889
1890-1899
1900-1909
1910-1919
1920-1929
1930-1939
1940-1949
1950-1959
1960-1969
1970-1979
1980-1989

61

EXPANSION OF CHEROKEE STREET OVER TIME
(NOTE THAT LEMP ACTS AS DRIVER FOR CHEROKEE STREET DEVELOPMENT)

THE LEMP NOW: DISCONNECTED FROM CHEROKEE
THE VOID OF LEMP STILL ANCHORS CHEROKEE, BUT REMAINS AN INACTIVE PARTICIPANT

PROPOSAL TO RECONNECT LEMP TO CHEROKEE
THIS WILL SERVE TO ENHANCE BOTH INSTITUTIONS AND PROVIDE A RETURN OF THE ANCHOR
THE LEMP: OPPORTUNITY ZONE

Looking at the significant history of strict zoning in St. Louis, we can embrace the SLUP plan as a method where the city can begin to accept new ideas of urban development. The older, static appropriation of divised land use has created disconnects throughout the city. The plan designates the Lemp Brewery complex as an opportunity area, where "the City will entertain a wide variety of proposals for development." This thesis aims to develop a framework which, as a result, showcase the flexibility this new plan has adopted for special situations like the Lemp.

NOTES

1 From Sandweiss, 1996.
2 From Sandweiss, 1996.
3 From Sandweiss, 1996.
4 From mappingdecline.lib.uiowa.edu
5 From mappingdecline.lib.uiowa.edu
6 From mappingdecline.lib.uiowa.edu
7 From the Strategic Land Use Plan, city of St. Louis Planning Commission and the Planning and Urban Design Agency
8 From the Strategic Land Use Plan, city of St. Louis Planning Commission and the Planning and Urban Design Agency
9 From the Strategic Land Use Plan, city of St. Louis Planning Commission and the Planning and Urban Design Agency
The etymology of *institution* includes “action of establishing or founding,” or “foundation, thing established,” and even “disposition, arrangement; instruction, education.”¹ The site in question, the historic Lemp Brewery, is an institution in and of itself in the city of St. Louis. History has established for us several similar taxonomies, like monument or landmark. The Lemp complex exists as a significant relationship in a society or culture, as the definition of institution reveals correctly. It also acts as something firmly associated with a place or thing. Lemp will forever be connected to the production of beer, as part of industry in a pre-prohibition era river town. The question is, how does Lemp relate now, to the neighborhood, to the city, to itself? What does an institution mean, as it sits hollow, vacant and without purpose?

We know that the Lemp means something to the people of Cherokee Street, Benton Park, St. Louis, Missouri even. The complex soars 100’ in the air and bestows a continuous shadow on the neighborhood in the wake of an early morning sunrise. As we walk our dogs and catch up with friends in the streets and alleyways, we are reminded that Lemp once stood as a hotbed of city life. Even as a piecemeal conflation of the International Shoe Corporation, the smooth red brick faces not only as instrument, but institution. As time wore on, however, the institution became a landmark, a monument to an era forgotten to those who choose to leave the city in favor of peripheral neighborhoods. But Lemp never lost its relationship in the culture it helped to establish, it only ceased in its activities. Lemp never became a disestablishing entity because as an institution and a landmark, it carried with it a sense of place and meaning even after the International Shoe Corporation left in 1980.

Today, the Lemp exists as a bookend to Cherokee Street, which extends west past Jefferson all the way up to Gravois Avenue. I will argue the next St. Louis institution in the making is this very street, a burgeoning mecca of art, music, food, commerce and history. The street has established over time a distinct attitude which thrives in mixing socioeconomic backgrounds into a multi-cultural experience. Artists, food vendors and antique shop owners all converge on this street to live, work and play.

The Lemp can serve as a connection to an institution in the making, via established institutions like the Contemporary Art Museum, the Pulitzer Foundation, and the St. Louis Art Museum. These established institutions have gone through great lengths to serve as catalysts for local artists, local practitioners of music, and local grounds of activity. The Lemp complex is not only rich in terms of proximity, but in promise.
The success of Cherokee Street is directly proportional to the number of intersections containing businesses on each of the four corners. A stable neighborhood should have as many corner businesses as possible. This helps to bridge services with demand, and is usually the most accessible points in a city neighborhood. Many of these buildings, originally designed as multi-use with commercial space on the ground floor and multiple units above, are among the last to become rehabbed. It is the corner business, however, that acts as anchor to each intersection, drawing residents and visitors from all directions to patron their services.
Cherokee Street contains 19 intersections with four corner businesses, proving that the neighborhood will continue to thrive.

At the east end of Cherokee, the Lemp Brewery stands as a monumental institution anchoring the street. However, the complex has been void of activity since 1980, and is currently underutilized as a warehouse/storage facility. There is a significant amount of artists working in the raw space, but the overall effect of the facility is one of exclusivity, rather than inclusivity.
This is a street where people without a lot of means are able to make things happen for themselves - where they get a chance to experiment and do things their own way.

BILL STREETER, LO-FI STL

NEIGHBORHOOD DYNAMICS

Cherokee Street is a one mile stretch of commercial and mixed use property in South St. Louis. For many locals, the street exemplifies the scrappy, independent business owners who make their place in society. Born of a former streetcar line intersection, the street has a rich and storied past. At the beginning of the 20th Century, many residents took pride in the bustling retail and entertainment district that found its proximity due west of one of the largest beer production facilities in the world, the Lemp Brewery. Movie houses, garment traders, grocers and ale houses all dotted the vibrant street of yesterday.

During the 80’s, the energy seemed to fly away with the populace of business owners either retiring or moving out of the city. A prominent decline in the Benton Park neighborhood saw a rapid rise in crime and vacant housing, all participating in the all too common appearance of plywood covered windows and rampant wild dogs. In the last 10-15 years, an emergence of artist spaces and galleries have popped up. Typical to any type of city neighborhood in transition, artists tend to gravitate where affordability and community can be realized. When Galen Gondolfi opened the doors of Fort Gondo in 2001, a new
CHEROKEE STREET, C. 1880
SINKHOLES AND SCATTERED DENSITY
typology was introduced. As Galen comments, “It is incredibly affordable, and it is also very welcoming. Many people say that Cherokee is the most diverse thoroughfare in St. Louis, and I have to agree. We have a very established Latino commercial corridor. We have African-American businesses. We have a Romanian restaurant. We have an influx of artists. If you look at other St. Louis commercial thoroughfares, they are homogenous as compared to what we have here.”

“What makes the fabric of Cherokee so special,” says Eric Woods, “is that individuality that comes with everybody’s separate goals and when those get tied together, it creates a rich tapestry that is something very unique.” Woods, owner of the Firecracker Press, a letterpress print shop and design studio, adds “One thing that Cherokee does well is it mixes a lot of types of people together in a way that is generally successful.” It is the small-minded ethos that seems to permeate through the traditional lines of race or gender. There are many business owners who live above their shop. This creates a sense of community, not only for the owners, but the residents who live among them.

When Mud House coffee shop owners Casey Miller and Chris Bork purchased the existing shop in 2009, a completely different ideology set in. The former owners, who lived in a town far removed from the city confines, provided an impressive rehab of the 120 year old late Victorian at the corner of Illinois and Cherokee in 2005. After 4 years, they had yet to break even, and decided to sell. The difference became the new owners desire to showcase an infectious enthusiasm for beautiful food. Miller recalls, “He planted a garden”, referring to chef Bork’s changes to the menu. Today the Mud House is regarded as one of the best in the city, receiving top votes for Best Coffeehouse in the Riverfront Times annual Best Of St. Louis survey. As a resident of the immediate neighborhood, Casey Miller saw a need for a destination lunch spot that ultimately led to gains in popularity for the coffee shop. In a way, a sense of community, a sense of place can be reinforced only by an acute understanding of the neighborhood dynamics and needs.”
The Lemp Brewery sits on a 13.7-acre (55,000 m²) pie-shaped site bounded by Cherokee Street on the north, Lemp Avenue on the west, and South Broadway on the southeast that was purchased by William J. Lemp in 1864. The complex is comprised of several differing Italianate/Renaissance Revival style steel structures with concrete slab floors and beautiful red brick cladding, including eighteen conjoined 25’ diameter brick grain elevators. Most of the architecture was designed by E. Jungenfeld and Co., known around the United States for having established and defined what is now considered the best of pre-prohibition era brewery architecture. Characterized by semi-circular arches for apertures, pilaster strips and corbelled brick cornices, this overall design concept was maintained throughout the forty year building history of the brewery.3

The site lies within the Benton Park Historic District, one of the largest collections of late Victorian and Italianate brick townhouses in the country, and is located two miles from downtown St. Louis.

The beauty of this “cathedral of industry” lies within its richness in history, uniqueness in scale and uniformity in material. At the beginning of the twentieth century, the production of the Lemp brand of lagers and ales produced over 500,000 barrels of beer annually, with total sales of 3.5 million dollars. The production required 600 refrigerated rail cars for nationwide shipments, including Canada, Mexico, Central and South America, Hawaii, Cuba, Philippines, Australia, and Europe. The Lemp Brewery was the largest beer producer in North America during the 1904 World’s Fair.4
VIEW EAST DOWN CHEROKEE STREET
LEMP GRAIN TOWER AND SILOS IN PLAIN VIEW
LEMP BREWERY

SOUTHWEST VIEW OF MALT HOUSE (CORNER OF CHEROKEE AND LEMP)
The combination of well-chosen architects and fine St. Louis German bricklayers produced a masterful elegance that was more than a workshop, more than a factory, more than an office - it was an outstanding ornament to the community, a showplace for the visitor.  

The plant closed during the first three years of prohibition and in 1922 was auctioned off for $585,000, roughly 8% of its total value just a few years prior. The International Shoe Corporation took over and demolished a few buildings and added an office in southern tip of the property in 1950. Since 1980, the complex has been semi-occupied by various tenants for light industrial, commercial, and warehousing uses, office space, and artist studios. The extensive basements under the buildings were also used for several seasons during the 1990s as a Halloween haunted house and were rented out for rave parties. The main building is now abandoned.

In 2007, the current owners struck a deal to sell to the Kansas City based Garrison Development, with WDM and E+U architects leading the design for 400 residential apartments and approximately 75,000 square feet of commercial and retail space. At $150 million, the project is one of the largest historic redevelopment projects in St. Louis. The key was getting “The industrial warehouse feel to the whole complex has to be carried on in the new design for Garrison Development, a long-time client of WDM, to receive federal historical tax credits,” says Seiwert. Garrison Development has had several historical adaptive reuse projects throughout the Midwest. Each time, the projects get a bit larger, Seiwert notes, and all involve historic tax credits. The project was to
begin the first phase of construction in 2008, but unforeseen circumstances grounded the entire project to a halt, and Garrison Development never purchased the lot. The owners, former Anheuser-Busch executives, are currently laying low during the recession, but remain steady in their maintenance of the properties, replacing nearly every roof and continuing storage, studio and commercial lease space.

The potential for design embedded within the Lemp stands seemingly unparalleled, that is, if in the right hands. The design previously described calls for the “existing historic structures to pretty much remain as is in its historical significance. One way to look at it is nothing is going to change.” 17 In this type of development, the historic preservation tax credits dictate the entire outcome of the project. As a historic renovation, the existing structures are restored as they were, without change. The process is what I like to call a “formaldehyde architecture” - a kind of static, immobilized and inactive way of preventing the decay of historic buildings. It is also the method that prevents any oscillation of history or context with the present, and thus pre-dictates the building’s eventual end.

Developers are also out to seek the maximum return on their investment, in the first five years. The maximum amount of tenants are squeezed into the design, and the developers bottom line is met with glowing return. This is where it becomes critical to question the past, to question the relationship this factory has to its surrounding neighborhood, to question the needs of the community.
The Lemp formulates an institution of place by virtue of past history, immediate memory and proximity to an institution in the making, Cherokee Street. The artists who adopt this area as their inspiration, their home, are continually in need of support from established institutions with greater social markets and superior financial endowment. In St. Louis, these institutions include the Contemporary Art Museum, the St. Louis Art Museum, and the Pulitzer Foundation for the Arts.

The Contemporary Art Museum (CAM) was established in 1980 by a group of civic, cultural and educational leaders with the intent to “promote meaningful engagement with the most innovative and relevant art being made today. As St. Louis’s preeminent forum for interpreting culture through contemporary visual art, we connect our visitors to the dynamic art and ideas of our times. As a gathering place for experiencing contemporary art and culture, we push the boundaries of innovation, creativity and expression.”

Built in 2003 in the expanded grand center neighborhood, the new facility was designed by Brad Cloepfil of Allied Works Architecture and is positioned next to the Pulitzer Foundation for the Arts, a Tadao Ando building. Both of these institutions garner international recognition in their dedication to delivering the most important art of today, in all media, housed in world class facilities. The St. Louis Art Museum (SLAM) is undergoing a new expansion designed by David Chipperfield Architects, and should be open by summer 2012. All three institutions support and encourage local events that engage the people of the city.

The CAM nights program is a very popular event which incorporates art, music and entertainment, all within a
contemporary context of place. This type of activity seeks to establish a new connection between the institution and the culture of the city. A museum institution is widely associated with a certain identity inherent to type. Curators today work to break free of the typical paradigms associated with museum culture. Establishing new ways of communicating, reflecting and harnessing contemporary culture yields not only a vibrant community, but builds a network of social interaction that creates character and a sense of place among artists, collectors, curators, civic leaders and the extended community.

The MoMA PS1 Young Architects Program is an excellent example of this new type of museum culture. Located in Long Island City, PS1 one of the oldest and largest nonprofit contemporary art institutions. It identifies as an exhibition space rather than a collecting institution, and allocates all energy and resources into displaying the most experimental art in the world. Situated within a converted schoolhouse, the exhibition space includes an outdoor courtyard that is activated through a competition based program that encourages experimental ideas and discourses among young architects across the globe. Each year, the program culminates in a site specific built project that is a combined outdoor architectural installation and music series event space for the community to engage in. This year, the MoMA PS1 is partnering with the National Museum of XXI Century Arts of Rome (MAXXI) to present the winning entry at both venues. A similar program for young architects is beginning for the first time in Santiago de Chile. The Young Architects Program not only promotes talent in the world of architecture, art and design, but proliferates the employment of the idea of “connecting institutions,” where audiences of each institution converge into one multivalent and multicultural experience.
A CATHEDRAL OF INDUSTRY THAT HAS EVOLVED AS A MONUMENT TO A TIME LONG PAST. IT MAY BE VACANT, BUT REMAINS AS A SIGNIFICANT SENSE OF PLACE TO GREATER ST. LOUIS, BENTON PARK, AND CHEROKEE STREET.

THIS STREET HAS ESTABLISHED OVER TIME A DISTINCT ATTITUDE WHICH THRIVES IN MIXING SOCIOECONOMIC BACKGROUNDS INTO A MULTI-CULTURAL EXPERIENCE. ARTISTS, FOOD VENDORS AND ANTIQUE SHOP OWNERS ALL CONVERGE ON THIS STREET TO LIVE, WORK AND PLAY.

ST. LOUIS ART MUSEUMS
CONTemporary art museum St. Louis, Pulitzer Foundation for the Arts, Kemper Art Museum at Washington University, St. Louis Art Museum

CHEROKEE STREET

LEMP BREWERY
A CATHEDRAL OF INDUSTRY THAT HAS EVOLVED AS A MONUMENT TO A TIME LONG PAST. IT MAY BE VACANT, BUT REMAINS AS A SIGNIFICANT SENSE OF PLACE TO GREATER ST. LOUIS, BENTON PARK, AND CHEROKEE STREET.
MEANING IN THE PLACE OF LEMP

Situated within neighboring Cherokee Street, a void remains among the shadows of brick and mortar of the Lemp complex. Walking down the street to the Stable restaurant, one feels isolated and alone. At the same time, a presence is felt from across the street that speaks to a past grandeur where activity, once prolific, cannot be found. Static but formidable, isolated yet contained, the Lemp is a place which has stopped evolving but continues in meaning. The proximity to Cherokee Street becomes vital in understanding how to address the issue of the void. By connecting institutions, we may begin to reconnect the Lemp back to the neighborhood, the city, the region even.

If the ultimate purpose for the Lemp is to reconnect, then we must seek an intervention which employs a multi-disciplinary approach and engages the neighboring community and city at large. By connecting institutions as we have stated, our problem of void can be immediately reconstituted with participation from all supporting communities in the sociocultural context of contemporary art. If we can establish an identity that fulfills a reconnection to the neighboring context, then it is possible to understand how the Lemp will facilitate an active role in the Cherokee community. By addressing the needs of artists and the art that is created, a synchronicity of established institutional support will bring about change that can occur as the city not only watches, but participates in. Using the national and international recognition of such institutions will also begin to place Lemp in an entirely new context of meaning. In PS1, meaning occurs as a network of new activity, from within and from outside the periphery of Long Island City. In our case, Lemp’s meaning begins with the story of a small midwest city that blossomed into a metropolis of red brick and mortar, of German mariners and colossal industry. A new layer of meaning can redistribute a dormant treasure back into the beating heart of the city collective. All that is required may be the fusing of a few valuable arteries and bloodlines that will pump life back into this important aggregate of clay and sand.

NOTES

1 From etymology.com
3 From Walker, Stephen P. Lemp: The Haunting History.
5 From Walker, Stephen P. Lemp: The Haunting History.
6 From camstl.org
7 From momaps1.org/yap/
PABST BREWERY PROJECT
A MIXED USE COMMERCIAL REAL ESTATE DEVELOPMENT
Zilber Development turned the former Pabst Brewery into a collection of office buildings, residential spaces and parking terraces with a significant retail core. The plan is based off of several mixed-use development models in suburban neighborhoods, where each tenant is responsible for leasing space. However, in this case, each respective building is sold under private auspices as a way to pay down the debt to the city of Milwaukee.

"In December 2006, Milwaukee Mayor Tom Barrett approved a $29 million financing package to help pay for Zilber’s project, including environmental cleanup work, demolition of some buildings, and construction of new streets and other public improvements.

Property taxes generated by new and renovated buildings at The Brewery will pay back the city’s funds, plus interest, by 2031, according to the latest Department of City Development estimate. Once that $42 million debt is paid off, those property taxes go to the city, Milwaukee Public Schools, Milwaukee County and other local governments.

At the end of 2010, The Brewery’s properties were valued at $30.6 million, including $21.3 million in new development since 2007, according to the
Projects progressing at former Pabst brewery

Slowed by the 2008 recession, five projects have been completed and three more projects are underway at the 21-acre former Pabst Brewing Co. complex.

- **Under, or about to start construction**
  - Office building that houses Inland Cos., and other businesses.
  - Cardinal Stritch University and other office users.
  - Blue Ribbon Brewery Lofts apartments.
  - Parking structure.
  - Extended stay hotel.
  - Little Tavern on the Hill.
  - University of Wisconsin-Milwaukee School of Public Health.
  - Brewery Point Apartments.

According to the Department of City Development, including $21.3 million in new development since 2007.

The Pabst has a clearly defined price list [previous page] which details square footage available / cost per spare foot. This method of development is similar to that of any typical shopping mall, where the definition of development is laid out according to the needs of the commercial real estate sector. A clear hierarchy appoints nearly half of the total square footage for the office park niche. The complex uses a strategy of sustainability, as outlined in a hefty 177 page “sustainability outlines” document, including a LEED ND rating.

Joseph Zilber passed in 2010, and bequested 10 million of his estate toward financing the School of Public Health. It can be said that his passion for the project proved to outlast the recession of 2008, as his efforts pushed through the tough times to currently see five completed projects and three more underway.

Where the development fails, however, is in its homogenous approach to modality, heavily favoring the automobile. The goal of the project is purported to facilitate a place where people work, live, play and learn. This is addressed in several successful components, like the UMW satellite, but lacks any real sense of place for the connecting community, and thus fails to deliver the same for the would-be inhabitants.
In 2007, Garrison Development out of Kansas City proposed a plan for the Lemp that included 439 luxury condominiums. A plan such as this would bring an influx in upscale homogeneity to the neighborhood, where the delicate balance in the diversity of neighbors would be jeopardized. The resultant, had this plan moved forward, would be the inevitable beginnings of a subdivided neighborhood where the new influx of people would surely create a singular monolith of culture, closed to any future adaptation. This type of “big” redevelopment plan puts forth an overwhelming and singular interpretation across the entirety of the site. A quick turnaround would be the goal for Garrison, maximizing profit margins and securing the least amount of risk. But risk comes in many forms, and is not always absorbed by the investors. In this case, the developer seeks a method which minimizes risk on their end but opens up the door for the neighborhood to be compromised, thus leveraging risk onto the fabric structure of the community. This type of risk is of course hard to consider, since many are “just glad to see something happening to vacant property.” I argue that such perceptions may have immediate returns but diminish any longterm goals of sustaining the neighborhood. In other words, any development is not necessarily a good idea.

For example, the Greenbridge development in the northside neighborhood of Chapel Hill, North Carolina. The project was designed by William McDonough, one of the proprietary forces in the evolution of sustainable architecture. The city saw the project as a model for green development and the primary stakeholder had nothing but positive aspirations for the project to serve as a catalyst in an “up and coming” neighborhood. After several attempts to finish the project during the recession, construction was completed in 2010 and has seen a return of only 25% occupancy. Many in Chapel Hill see the neighborhood of northside as a bad area in need of change. That is, except for the people who live there. The longtime residents have argued against the exclusivity of the project, as the development is across the street from a neighborhood with a largely African-American history and includes an average of lower income levels. The Greenbridge project is a shiny new upscale condo outfit that towers over the predominant single and two family households.
Big commercial real estate developments largely fall into the category of the “top down” approach. This method facilitates an established criteria for implementing projects from the planning phase through construction, and usually does not consider the needs of the surrounding context. This process is due to the typical “fill in the void” methods employed by most planning professionals today. Unfortunately, consequences from these projects result in a strict in and out mentality of all parties involved, seeking the quickest return on investment. The community is left wondering “Do we really want this project in our neighborhood?” Moreover, “Who does this project really benefit?”

Conversely, this thesis project is seeking a method or framework which allows adaptation and change, thereby continually fulfilling the needs of the community. This plan can respond to the needs and demands of the people who, by nature of proximity, are most affected either positively or negatively by the new influx of program. As the needs and demands of the neighborhood change, they can be met with an adaptable system which succeeds only in an intermittent growth over time. This “bottom up” approach is realized first with a significant public event space, which will serve as the catalyst for the eventual re-imagining of the entire Lemp Brewery complex.
CHAPTER 4

THE URBAN IN-BETWEEN
A TREE IS NOT BINARY

Landscape and architecture, landscape and urbanism, environmental design. These are all closely related ideas. A common factor current in thinking about space, about time, about place, is that these particular elements seem to go together like tomato and basil: good in their own right, but once positioned and represented as inseparable elements, become multivalent and holistic, pluralizing beyond the singular. Once considered the ‘other’, these elements are now understood as a synthesis which gives voice to the urban community.

Elizabeth Meyer’s¹ use of the tree grove in defining her idea of articulated space. As an in-between to the figure-ground approach to urban design and architecture, articulated space can be defined as having neither solid nor void, figure nor field. The tree grove, in a Dan Kiley fashioned landscape, is based on a system for maximizing both the tree growth, in terms of perfect spacing, but also in its linear paths for humans to walk through, gather, socialize and find space in the shade. A tree grove is at once both a structural element and canopy, spreading out above the ground with which it is anchored. Trees are a perfect scale for human interaction, where the root system is hidden far away, but allows the tree a minimum footprint. This footprint is continued through the scale of a human and transitions upwards into a burgeoning place of refuge, solidarity and comfort. The tree is even a perfect precedent to heat loss and gain in an enclosed environment. The leaves are present in time of high summer heat, providing cooling against the formidable rays of the sun. In the winter, the leaves have vacated, allowing the rays to permeate the upwards canopy and drench the human scale with warmth and comfort in a time of need. But most of all, the tree grove is permeable to the human, accessible in every possible way, a pure porosity. The tree grove is a sanctuary in the history of humankind, where space, time and place seem to dissipate in comparison to our connections and dependency on this very simple plant. Misrepresentational methods, such as the figure ground study, fail to properly articulate the role these opaque transparencies have in our placemaking. Thus, a need for an in-between of the established binary systems is requisite for any healthy, sustainable urban environment.
DORMANT. Hormones and reserves move about the plant to prepare it for the climate changes to come.

SPRING. Food, in the form of sugar, moves from storage cells to produce blossoms and new growth.

CAMBRIUM. It is here, in a microscopic area between the inner bark and the outer wood, that annual growth rings form, which in turn are used in age determination. As the cambium cells grow and divide, some move toward the cambium to become wood cells, others move toward the cambium to become bark cells.

SAPWOOD. The “up” pipeline through which water and nutrients from the roots, as well as energy from the leaves, travels, up to the cambium layer and then up to the leaves and branches.

HEARTWOOD. The backbone that supports the tree is the oldest, hard-ened wood in the trunk. As new sapwood is formed in the cambium layer, old sapwood is pushed outward and replaced in the trunk, hardening and no longer used to transport sap—it becomes the heartwood.

PITH HAYS. These soft, open cells are used mainly for transporting fluids horizontally and for food storage. They’re also a repository for waste materials, which the plant disposes of when it needs sugar for its immediate needs.

ROOT TIPS. Even the largest tree has tiny root tips, millions of them, that act as mini-breathers, exchanging gases. The root hairs form a protective cap that pushes above the ground and thousands of miniscule roots extend from it that absorb water and nutrients from the soil.

SUMMER. Leaves manufacture sugar which builds summer growth in both top and roots and reutilization storage in the roots.

LEAVES. Each leaf is a food factory where carbon dioxide, water, and the power of sunlight manufacture wood and chlorophyll in the leaf.

INNER BARK (phloem). This is the “up” pipeline that carries the sap from the roots to the leaves, as well as materials from the leaves to the roots and storage cells below.

BARK. This is the armor that protects the tree from injury and from the entry of insects and disease. It is formed as new inner bark cells fill, rather than expand, the space between the trunk and the outer bark.

ROOTS. The root system of a tree is usually larger and has more branches than the crown. Its main job is to bring water and mineral nutrients up from the soil to the trunk to the leaves. The roots are also a very efficient network for holding water and nutrients in the soil, which is important for the growth of sugar just like the trunk and branches.
“Our primary concern is how the city can be made environmentally and socially healthier; how it can become a civilising place to live in, as ecology has now become the indispensable basis for environmental planning of larger landscape, so an understanding and application of the altered but none the less functioning natural processes within cities become central to urban design.”

MICHAEL HOUGH

THE CASE FOR A DIFFERENT PLAN

Within the realm of differing disciplines in design, urban design remains as an oddity. Industrial design has yielded a deliberate invention of the machine, where a conscious effort was made to solve a particular problem. Architectural design is also rooted in invention, innovation and process, where problems are addressed at different scales relevant to the client/user base. But cities have been established as a normalcy in society without a conscious effort in understanding how to predict the outcome. Cities have appeared as “agglomerations of individually initiated buildings along natural paths of movement,” a process by which the eventual organic nature of medieval cites arose. This process exists today in places with smaller, dysfunctioning governments lack the initiative and resources to predict a spontaneous urbanization.

Later colonization efforts have produced morphologies that were based on initial codes, but were always adapted to the context of the local, social and physical strategies of the existing. In the modern era, a replacement of the spontaneous order led to an outright campaign for the universal order of
things, centered around the advent of the automobile and the surplus of industrial culture. “Words like placeless or cookie-cutter” were invoked from countless criticisms of the modern city design, but were never heeded as the planners of that era were trained in Cartesian processes and industrial production techniques. In Jane Jacobs “Death and Life of Great American Cities,” she argued urban design through the use of sociological surveying that preserving spontaneity and diversity in the city were fundamental to our understanding of an urban place.

The advent of the suburban development in the mid-20th century created a disturbing phenomenon of alienation between the inhabitants and their environment. As Michael Hough addresses, “It has become conventional wisdom to see the modern city as the product of cheap energy, economic forces, high technology and a denial of nature; as the epitome of environmental deterioration.” Moreover, Hough suggests “Utopian ideals have pervaded over natural processes as determinants of current urban form.” The nature of sprawl has erased our understanding of proximity and place, to the order of a completely faceless society with carbon copied chains dominating the landscape, with hardly no end in sight. As Hough adds, “If urban design can be described as that art and science dedicated to enhancing the quality of life in cities; to providing civilizing and enriching places for the people who live in them, then the current basis for urban form must be re-examined.”

The physicality of the overly planned city denies any real attachment to its residents, as the justification of being there only relates to temporality and economic necessity, not to the outcome of their life’s growth. As Hough adds, “Mass-production of the environment left people as nothing more than consumers of cities where they used to be creators.”

In A City is Not a Tree, Christopher Alexander showed us that social and economic networks formed complex patterning which stretched around circumferentially to form connections. An urban structure often contains incomplete branches, dead ends and cul-de-sac type conditions. Alexander’s work has become one of the classic references in the literature of the built environment and has been cited over 40 times since 1980. The tree is a metaphor for the residual planning outward from a stem or city center, with no method of return but a retracing of steps. This type of form promotes homogenous relationships and avoids complexity in overlaps. It also prevents or discourages any alternative organizational methods, as the connective tissue is disparate and fragile, often creating less density.

Most modern urban plans prevent an allocation of change over time, thus prohibiting the creation of new networks either internally or externally. Many urban renewal efforts of the past fifteen years use the objective of the built equilibrium through the implementation of a large, highly speculative single effort. In order for such plans to be attempted, the state of imbalance in the particular region must have grown to the point which justifies the incorrigible cost of the new plan.

In 2012, St. Louis, Missouri USA, this type of “big plan” will not suffice, as capital for such projects largely does not exist, nor does the implied risk associated attract anyone who does. In an interview conducted with the current owner of the Lemp Brewery complex, Shashi Palamand considered the current economic crisis. As the owner of an idle complex of over 26 buildings and roughly 870,000 square feet under roof, his plan is to remain low key and steady. “Right now, we have been
paying the mortgage with an influx of small studio spaces for artists, a handful of businesses like architecture studios and photographers, and a large amount of space dedicated to private storage.” The downfall in 2008 with Garrison Development proved to be a frightening experience, where his malcontent with major redevelopment stems. The project was to be for approximately 450 upscale residential loft type spaces, and everything seemed to be in place to exchange keys and title to Garrison. Time elapsed, questions surfaced, and the whole project was caught up in a delayed sequence where the floor fell out, the recession went official, and the money disappeared, along with all of the other interested parties.

Recession aside, a major redevelopment of this magnitude would garner an absolute change in the neighborhood, exuding perhaps more bad than good. The plans called for gating the 13.7 acre site, making the complex decidedly exclusive to the new users who would be taking up residence. Moreover, the allocation of 450 loft spaces would create an influx of new people, making the demand of services and goods go up, without addressing any of these needs that already exist for the neighborhood. The over saturation of a particular socioeconomic group would also begin to dislodge the well balanced and multi-cultural neighborhood surrounding Cherokee Street. The plan did not address any needs of the neighborhood and was driven out of pure economic gain, as many large scale urban renewal projects do. Thus, the recession was a blessing in disguise for the longtime residents in the neighborhood. Meanwhile, Palamand continues to repair roofs and tuck point brick, keeping an optimistic point of view for the future. It seems a successful plan may be not to plan.
The divisions of systems like nature / culture, private / public and figure / ground in the contemporary urban context predetermine an oppositional approach to architecture, landscape and urbanism. These traditional methods of filling in the void, as seen from the perspective of a Nolli plan, create disconnects prior to the first markings of pencil to paper. In the Nolli plan, the building’s relationship to the ground is presented as a separate element, and in most architectural designs, the landscape or area surrounding the envelope is typically developed as an afterthought, almost as a way to finish the project. The urban environment suffers from this type of approach in that the people who inhabit these spaces are either inside, or outside the building itself. The foundation hits the ground in a stark contrast and creates a visual barrier which is rarely overcome unless the decision is made to enter the building. This fundamental understanding of how the building stands in contrast to the public space translates into an exclusivity. The activities within the building are considered off-limits to the people on the outside, even if the entry is constructed completely of transparent glass. Transitioning through the barrier wall becomes a right of passage, and dictates who among the users can enter. The result is a breakdown in continuity for the urban environment, where the building presents as a private entity and does not consider the context of the city life outside the glass threshold. It is not unlike the confusion a bird has as it sees the inside area beyond a perfectly clear glass window. The bird continues to fly into the window, not acknowledging the barrier. City dwellers are in constant motion, circulating along streets and sidewalks, alleyways and open spaces. But the city dweller is continuously disconnected from activities programmed within a building, and this creates a lack of kinetic energy and movement, making the environment inside the building a
POSITIONING FOR ARCHITECTURAL INVESTIGATION
LOCALIZED HYBRIDS FOR APPLICATION IN LEMP PROJECT
MAP OF THE URBAN IN-BETWEEN

CONTEMPORARY DISCOURSES AND RELEVANT TERMS
static endeavor, losing context, predetermining the user, and ultimately failing to embrace the qualities that constitute the rich urban fabric.

Architecture, landscape and urbanism can thrive together in ways which create layered experiences of program, circulation and public space. To begin, we need to find a hybrid system integrating these current binary and divisive systems and patterns of constructing space in the city. If we can introduce a hybrid between the private and public, between the figure and ground, between the interior and exterior, then we can begin to properly design in the city context without a predetermined opposing plan. This type of hybrid can be considered relational, not oppositional, to the urban environment with which it is positioned. Concentrating on positioning for this project, five specific binaries (shown on previous pages) will be the counterpoint for investigation into the urban in-between.

As important to the integration process of binary systems, is the methodology which combines the various discourses involved: architecture, landscape architecture, landscape ecology, urban design, planning and urban morphology all have extensive separate identities which until about ten years ago, have continued on trajectories alongside one another, but never looked at in a collaborative way. Charles Waldheim, editor of the Landscape Urbanism Reader, together with James Corner, principal of Field Operations and designer of the widely publicized High Line project in Manhattan, have developed a dialogue specifically calling into question the potential of collaborative disciplines in single projects. Building on the late sixties - early seventies work of Ian McHarg and the conservation work of Aldo Leopold and Rachel Carson, Waldheim and Corner have succeeded in opening up a new way of looking at the cities we inhabit.5

Questioning our current methods of implementation, landscape urbanism (as it has come to be known) suggests that we are amidst a great insurgence of population in our cities, where for the first time in history, more than half the world’s population will be living in cities. By 2030 almost five billion people will be urban dwellers. This increase in density in the urban fabric raises pertinent questions in the current planning and design of the city. By addressing key areas of urban land left unwanted, undesirable, Corner and Waldheim propose a hybrid systems approach using various disciplines that can begin to take over land previously dominated by infrastructure and industrialization. More importantly, this can serve as a process for re-introducing ecological systems into the concrete landscape of the post-industrial shrinking cities of the U.S. The ideas are still continuing to grow, and few projects have been realized, but the conversation is getting stronger and more and more large scale urban competitions are designed as integrative - hybrid processes. Recently, a large forum of discussion was curated by Mohsen Mostafavi at Harvard, under the edifice of “Ecological Urbanism”6, and will be covered in the next chapter.

AN INTER-DISCIPLINARY PROCESS

One of the core principles of landscape urbanism is the idea of change over time, especially in the realm of cultivating both natural as well as cultural habitats. There is much to be accomplished in current methods attempting diagrammatic representation of time elapsed change in a visual presentation. Many of the competition projects show a typical plan view with greenspace, hardscape, circulation and habitat interrelated to the urban environment, as an urban environment, or both. The projects then show how change will occur in segments of 5, 10, 20 years’ time with the maturation of planted species, more
program introduced, and certain goals accomplished with the addition of more funds resulting in the change of more area over time.

Another core principle in Landscape Urbanism is the accretion of architecture, landscape and the urban, which results in a hybrid condition that supports various programmatic elements, seeks to find solutions beyond the typical figure-ground relationship, and creates a layering of elements that continues each as they are around and through the other. BIG demonstrates a skillful design and working knowledge of these types of relationships based on their work in the cities of the Netherlands, where a significant portion of the country is built on water and forced to create hybrids in and around the presence of water. In the case of the competition for the St. Louis Arch Riverfront surrounding Saarinen’s memorial, the South Park Village exemplifies this hybrid idea, by extension of the park over the topography of the programmatic elements, like a cafe and visitors center, but also allows the user to inhabit around the individual buildings, in them and also on top of them. The park continues, the program responds and the circulation flows. In other words, the landscape, the architecture and the urban cross paths in a very unique context.

Multiple ecologies work in the urban environment from two distinct operations: the natural ecologies and the human ecologies. This hybrid condition can inform a new approach to any given project at hand. This process of nature and process of humans intertwines in a way that creates a dynamic result (hopefully), but leads to a healthier, stable and sustainable environment that promotes interaction, diversity and multi-use functions.

The real question is, how are these various competition designs executed across so many disciplines?

For example: the SOM-Hargreaves-BIG team for the Arch Riverfront consists of sixteen teams spanning the fields of urban designers, planners, landscape architects, architects, historians, engineers, artists, economists and environmental graphic designers. Landscape Urbanism projects generally have an extensive list of goals and conditions that must be met in projects that require depths of knowledge in any and every field listed above.

But how does a competition entry, such as the one reviewed here, come together between so many firms located in so many different parts of the globe?

And more importantly, how can we better understand this inter-disciplinary process?

We know for a fact that a competition of the scale and magnitude of the Arch Riverfront or Lower Dons in Toronto will allow several months, even a year to develop projects for the sole purpose of allowing different factions from different firms / fields the time it takes to communicate through design charrettes, weekly meetings, responsive dialogue and cognitive
execution of ideas. But this process, as I see it, is equally important to the process of landscape urbanism, or to any of its core principles, because the actions that take place during these communicative exercises between disciplines largely determine the philosophies that drive projects. So, in a way, a successful project is one which lays a framework for strong inter-disciplinary communication and feedback methods. A project will suffer from a lack of organization as well, because each discipline, in building a hybrid network of interventions, will need to be updated as work flows from beginning to end. If a certain discipline is out of the communication loop, the tendency could be a hashing of the same solution in two different directions, requiring backtracking to reconnect. It is unlike the flow of the construction process, which sees various subcontractors enter the game at key moments of the linear timeline. In landscape urbanism, a successful project requires all parties on board as the game begins, and continues through all the key moments of the project until the very end when all disciplines have resolved issues by responding with the other disciplines, not as individual elements. A true hybrid is a composite composition, heterogeneous in origin. The real hybrid conditions (especially if we are talking about landscape urbanism) can only be developed if the process itself begins as a hybrid. Forming a hybrid from different schematic designs that were developed without an expressed open-ended platform - would ultimately lead to an overall project of disparate parts rather than a project reflecting a congruous, homogenous blend of disciplines.

APPLICATION OF KEY INGREDIENTS

For this project, integrating various discourses in the search for a method of development for the Lemp Brewery will require an approach not previously conjured in practice or on paper.

The dialogue of landscape urbanism, however, is one which remains as an open-ended idea and does not attach itself to any specifics, both a blessing and a curse in the eyes of many. I see this as a blessing, because if we are to continue the conversation using differing applications in different parts of the world, then surely we should not be locked into a type “A” manifesto like that of Duany’s New Urbanism. No, Waldheim, Corner, Chris Reed, Michael Hough, Elizabeth Meyer, Richard Forman, [among many others], these are people who are not looking to capitalize on some big movement of our time. These are ideas which have formed out of a necessity from the status quo and out of a passion for the city they love.

Ludwig Wittgenstein writes,

“In every serious philosophical question uncertainty extends to the very roots of the problem. We must always be prepared to learn something totally new.” [1953]

NOTES

7 From nextstl.com/downtown/som-hargreaves-big-team-presentation-to-the-competition-jury
8 From nextstl.com/downtown/som-hargreaves-big-team-presentation-to-the-competition-jury
CHAPTER 5

MOSAICS NOT PROSAICS
If urban design can be described as that art and science dedicated to enhancing the quality of life in cities; to providing civilizing and enriching places for the people who live in them, then the current basis for urban form must be re-examined.

MICHAEL HOUGH

The future of the Lemp Brewery complex requires an approach which can be established as an immediate response, but in addition, allows for the allocation of differing programmatic elements as per the necessities of the neighborhood over time. Two essential ideas begin to resonate, that of time and change. The first term, time, can be understood as a continuum that is measured in terms of events which succeed one another from past through present to future. Within the realm of time, change occurs, especially in the context of the urban environment. We measure time with specific actions that occur, and through these actions the notion of change is revealed. The city we live in is akin to a complex organism, rich in density and complexity, it requires adaptation to survive (or processes like sprawl begin to occur).

If we are to address the Lemp Brewery in terms of a sustainable and stable platform which promotes change over time and addresses the necessities of the neighborhood, then perhaps we can look at the conservation of sustainable ecological systems to provide a process and method. The goal here will be to identify existing ecologies in and around the urban environment of the Lemp, which can be used to facilitate an
ecology of systems, or a systems aesthetic. An immediate intervention will in turn allow the human environment to adapt to change and most importantly, create change over time.

Richard T.T. Forman, professor of landscape ecology at Harvard University, is an accomplished landscape ecologist and has published numerous works on urban ecology. In Forman’s essay on spatial configuration, he addresses sustainable ecological environments, where a ‘constant’, he writes, is impossible. In the Darwinian sense, adaptation is necessary for survival, and without it colonies cease to exist. Likewise, when we refer to a constant in the city, it seems infallible not to have a constant. In Forman’s terms, a constant procures a kind of stoicism, a static and inactive quality. In other words, a constant is deemed as a negative wherein a city requires a heterogeneity to remain true to our understanding of urban. Stability, however, in terms of the urban environment, is a much different idea. What does it mean to have stability in a neighborhood? When we think of stable environments, again we use the context of time to determine the answer. Forman postulates, specifically addressing ecological environments, that it is not a *physical stability*, where everything remains the same, year in and year out, with no biomass. It is not a *recovery stability*, where a readily disturbed system has rapid recovery with little biomass to speak of. It is not *resistance stability*, Forman argues, with a high biomass which resists alteration but recovers slowly. It is a *mosaic stability*, where the system is heterogeneous and may change gradually or remain in a steady state, while the component spatial units change at varying rates and intensities. Forman compares this mosaic stability to looking down at a city at night, where lights blink on and off, but the total amount of light remains the same. This is what is commonly known in landscape ecology as *Patch Dynamics*. 
"A mosaic is the most conspicuous characteristic of the planet, a contingent, a region or a landscape. All ecological and human processes are spatially differentiated in the mosaic. Thus, mosaic stability, which includes even radical changes within specific spatial units, is a key element of sustainable development." -R. Forman

**Mosaics of a Human Ecology**

"Cities are the result of human and ecological processes occurring simultaneously in time and space and the legacy of the simultaneous processes of the past," writes Martina Alberti, director of the Urban Ecology Research Lab (UERL).2 Looking at the Lemp Brewery as part of the human ecosystem of the Benton Park neighborhood and the city of St. Louis, with localized tissue connecting Cherokee Street, a sense of place begins to shape our idea of how Lemp connects on multiple scales. According to the UERL, urbanizing ecosystems are "emergent phenomena that evolve over time and space as outcome of dynamic interactions between socioeconomic and biophysical processes operating simultaneously over multiple spatial and temporal scales."3 Referring back to Forman, a stable environment can be considered as a patch within a larger spatial unit. Lemp can be considered in this way a mosaic within the spatial confines of the Benton Park-Cherokee neighborhood, and yet is more a localized mosaic unto itself. Lemp consists of 13.7 acres, roughly 1/13th of the Benton Park Historic District, or 7.5% of the land area.

In Forman’s essay *Ecologically Sustainable Landscapes*, he describes four common types of landscape matrices which are classified using structural characteristics of varying organisms within a specific ecological system. They are:

- **Scattered**
- **Network**
- **Interdigitated**
- **Checkerboard**
Scattered Patch, which include characteristics relative to the area of the overall matrix, the patch size, the interpatch distances, and an overall patch dispersion, which can be classified as aggregation, regularity and randomness.

Network Patch, which include characteristics of corridor width, connectivity, network circuitry, mesh size, node size and node distribution.

Interdigitated Patch, which are relative to the areas of each element type, with an abundance and orientation of peninsulas which have a specific length and width,

Checkerboard Patch, which accounts for the grain size of the landscape, the regularity or completeness of the grid, and the total boundary length, ie. the total area of edge condition.

As per the relativity of each condition, Forman presupposes that “at any time, individual conditions are in different phases of their irregular cycles of slowly changing foundation variables.* Yet, when combined into a global mosaic of landscapes, a sustained stability of the biosphere may be possible.”

*Foundation variables are slowly changing variables that regulate as “operators” directly related to the integrity of the ecological system. These same variables can be adapted as a method for understanding the integrity of the human systems and networks rich course through our cities veins.

In our quest to understand the human ecology of the city, we can use Forman’s classifications in a comparative human concept that can be applied to the urban condition, using the human foundation variables as drivers in an attempt to build a stable and sustainable urban environment.

The patch dynamics framework has been used to provide a theoretical foundation to explore the interactions among patches in urbanizing landscapes [Wu and Loucks, 1995, Pickett 1997]. Patch dynamics is considered by Marina Alberti, among others, to be a “promising approach to bridge theoretical and methodological gaps and to more effectively integrate community and ecosystem ecology.” In these cases, patch dynamics focuses on the structure, function and change of discrete elements in landscapes. Stewart T.A. Pickett proposed a patch dynamic approach to the Baltimore urban ecosystem. He describes the urban landscape as a mosaic of patches formed from physical, ecological and sociocultural processes within a matrix of natural flows and built infrastructure. Up to this point, the discourses of landscape ecology and urban morphology have evolved separately, despite having many similarities but ultimately focusing on opposite ends of the urban-to-rural gradient. Both discourses are interested in the spatial heterogeneity of a particular swatch of surface. Landscape ecologists primarily seek answers affecting energy and material fluxes, species distribution and ecosystem functioning. Urban morphologists are interested in the relationship between urban pattern and function within this patterning. Both fields attempt to understand the ecology of the urban environment require each to continue in the understanding that the human ecology directly influences urbanized natural landscape, and that biophysical processes influence the structure of the built environment in the city. A consensus seems to be in place, which identifies a three-dimensional model of the physical (material), ecological and the sociocultural as the framework of a patch dynamisms in the city.

Machlis and McKendry have created a diagram that describes the human ecological process within the urban environment.
This process, called the Human Ecosystem Model, provides a critical evaluation of the human experience. The human ecosystem is defined as a “coherent system of biophysical and social factors capable of adaptation and sustainability over time.”

“The model is primarily useful for predicting and evaluating cascading and nonlinear first, second, and third-order effects, and is capable of synthesizing a large range of theory, method and evidence. Within this structure, key flows transfer individuals (of varying species), information (from genetic to cultural), energy, materials (here including natural resources such as water, and man-made materials as well), nutrients and money. These flows—within human ecosystems and between them as well—vary by rate, intensity, duration, frequency, and distribution. Flows between structural components of human ecosystems designate most biophysical and sociocultural processes.” This ecosystem model can serve as a resource for the stabilization of neighborhoods from the socioeconomic, sociopolitical and sociocultural networks of human interaction. Even though neighborhood stability is relative, that is, change occurs even if residents remain. This is due to their aging which influences a range of conditions. Neighborhood stability is another way of saying social stability. A successful and stable neighborhood depends on the quality of the housing stock, the neighborhood setting and the demand for those qualities, and is largely influenced by a combination of social and economic factors including income and education, and changes in taste and value.

The municipal area of St. Louis is comprised of 79 distinct urban neighborhoods. Each neighborhood boasts a unique identity, where upon each has a decidedly different configuration of people, places and things. Yet, crossing the border from one to
ST. LOUIS: MOSAIC OF NEIGHBORHOODS
A NETWORK OF DYNAMIC INDIVIDUAL IDENTITIES
the next, one does not perceive any such change or difference. It is said by longtime residents that the differences in St. Louis can be felt street to street, but not by neighborhoods. This proximity of change is closely related to the mosaic of a landscape ecology; it is therefore acceptable to regard the contingent of St. Louis’ neighborhoods as a mosaic of neighborhoods, where the network of individuality is pluralized by the heterogeneity, both racially and economically. The diagram on the previous page attempts a visual interpretation of this phenomena in the form of a map.

**ADJACENCIES TRANSLATE TO MOSAIC**

Jumping down in scale to the Benton Park neighborhood, also listed (in 1985) as the Benton Park Historic District on the National Registry of Historic Places, we examine the structure of the district block by block. As a significant patch (7.5%), the Lemp is shown as a solid block (to the right) within the greater context of the B.P.H.D. The diagram looks at city blocks as categorically significant to the district, with emphasis on those blocks adjacent to commercial or industrial. Each city is comprised of blocks with a specific numbering system, and planners and city officials use this data to construct the zoning regulations. As mentioned before, the Lemp is noted as an opportunity area, which allows a flexibility in developing new ideas about future use of this property, a result of the 2005 Strategic Land Use Plan. But should we be looking just at the property itself? Property - so named out of our necessity in the past to be fenced off and completely disassociated with everything we neighbor - is a word that denotes ownership or possession. If we think about everything that is adjacent to a single property in the city, we can begin to understand the immediate context of our property in question. What this adjacent property is doing, and how, can provide an immediate
set of questions for our property to respond to. These responses can intertwine with an open-ended, curatorial framework yielding a true hybrid condition. The 8 adjacencies in a 9 square grid (shown left) represents the typical city grid structure. An urban in-between can begin to take shape and adapt to the change in demands from the adjacencies and neighborhood beyond.

THOUGHTS ON A CURATORIAL FRAMEWORK
1. Adjacencies in urban environment can appropriate mosaic tendency, leading to an in-between condition that can offer greater flexibility + adaptation, ultimately resulting in a stable (sustainable) neighborhood.
2. Street types in an urban area can inform zoning decisions based on identity.
3. Neighborhood prioritization can inform decisions about general growth guidelining.
WAREHOUSE: 1896
GRAIN DRYING PLANT: 1893
GRAIN SILOS | ELEVATOR TOWER: 1905
ISCO BUILDING: 1949
LOCOMOTIVE HOUSE: 1890
WASH HOUSE (OLD PART): 1887
WASH HOUSE (NEW PART): AFTER 1887
FERMENTING HOUSE: 1903
REPAIR SHOP: 1909
OLD BOILER HOUSE: 1885
FIRST BREW HOUSE: 1865-1885
FILTER HOUSE NO.1: 1878
STOCK HOUSE NO.1: 1878
STEEP HOUSE: 1865-74
MALT HOUSE: 1865-74
KILN HOUSE: 1874
PERMATING HOUSE: 1903
REPAIR SHOP: 1909
STOCK HOUSE NO.2: 1888
FILTER HOUSE NO.2: 1889
FIRST BOTTLING PLANT: 1878
SECOND BOTTLING PLANT: 1906
FIRST BOTTLING PLANT ADDITION: 1888
SECOND BOTTLING PLANT: 1900
BOILER HOUSE: 1909
OFFICE | SHOPS: 1910
SMOKE STACK: 1909
MACHINE SHOP: 1930
ICE PLANT: 1932
1905 WHIPPLE FIRE MAP
LEMP COMPLEX BUILT AS PROGRESSION OVER TIME: 1864-1949
LEMP + ADJACENCIES AS MOSAIC DYNAMIC

MAP SHOWS LEMP COMPLEX AS URBAN IN-BETWEEN CONDITION
MOSAIC ABSTRACT - DAYTIME VIEW
LOCATION OF IMMEDIATE INTERVENTION IN LEMP COMPLEX
ECOLOGICAL URBANISM

A conference of the above title was held in 2009 at Harvard’s Graduate School of Design. Organized by Mohsen Mostafavi, the conference was published into a 500 page volume along the lines of OMA’s S,M,L,XL. “The book brings together practitioners, theorists, economists, engineers, artists, policymakers, scientists, and public health specialists, with the goal of providing a multilayered, diverse, and nuanced understanding of ecological urbanism and what it might be in the future. The promise is nothing short of a new ethics and aesthetics of the urban.” (from the introduction).

Reactions stemming from the conference concluded as both a success and a failure, where the success was found in the wealth of optimism in the participants, proving the subject to be of high interest. On the other hand, the conference seemed empty in providing any real direction or initiative for the discourse as a whole. Ecological Urbanism, it seems, is sort of a defined role reversal to that of Landscape Urbanism, now a decade-old debate. The topic of Landscape Urbanism, spearheaded by James Corner and Charles Waldheim, has yet to reveal a true identity (as many argue) but continues to evoke emotional responses in all of the major disciplines involved.

Ecological Urbanism attempts to build on the discourse framework provided by Landscape Urbanism, but moreover attempts to integrate the process of design within the existing fabric of our city densities. Forman considers urban ecology as the “study of the interactions of organisms, built structures, and the natural environment, where people are aggregated around city or town.” In the conference, Andrea Branzi, an Italian designer, spoke of the city as a possible high-tech favela (common synonym of shanti). Branzi urges us to “avoid specialized typologies, and avoid rigid and definitive solutions and foster reversible facilities that can be dismantled and transformed, allowing to fit in the time the interior space for new activities, unforeseen and not programmed: thus a city that considers as value.”

Branzi’s assertion has two main points - The first enables us to understand the city as an intense overlap of function, structure and form. The social equity, when transposed with the equity of an underlying array (or mosaic) of a set of building structures, in combination with the form or movement between, redefines the nature of a citiescape as a whole. This concept frees us from the binary constraints of a figure ground, or oppositional predetermined form. Freedom to allow the in-between of the city to dictate our relational values within the city composition enables a connection not commonly articulated in today’s urban environments. It is within the in-between, among the alleyways and sidewalks and open space of a city that determines how we interact, ultimately how we live our lives in the city proper. Connecting function, structure and form will also allow a particular place to adapt to, change, define and reconfigure the very space in which we work, live and play. It is the allowance of the factor of time which will yield for us a contingent of stabilization in our city neighborhoods.

A LOCALIZED ENERGY

One of the authorities on the study of urban ecology, Marina Alberti, talks about city growth and the rapid urbanization of our natural habitats, which impacts species composition, alters hydrological systems, and modifies energy flows and nutrient cycles. But what of the ecology of our existing city centers? The post-industrial history of a river town like St. Louis demands a new kind of understanding in the re-planning of its vacancies. St. Louis, like most midwest towns, has seen
THE LARGEST FAVELA IN RIO: ROCINHA
AN ESTIMATED 250,000 INHABITANTS
a decline in population in the metropolitan area over the last thirty years. Sprawl has made an irreversible impact, yes, but as popularity and interest renews among the existing and new city dwellers, a need for an alternative approach to the reurbanization efforts are surfacing.

There are exactly eight books on urban ecology, proving the discourse to be fairly young. The interest generated from the 2009 conference held at Harvard proves that a need to understand our city infrastructure and systems not as a hidden network of regional dependencies, but a systems approach that connects locally and offers adaptive control in differing climatic zones. In an era where a single blackout can affect 8 northeastern states including New York and parts of Canada, cost 11 lives and 6 billion dollars in damage, a need for interdependency among city regions is well overdue.

The localizing of food distribution works as a major effort to support agriculture in and around the city limits, moreover it decreases the demand for an automobile dominated infrastructure, decreases the amount of energy required in the distribution, and fortifies the essence of community and place in an urban environment. We should look at our existing infrastructure in the same way. We live in a utility-dominated society where events like the 2003 blackout lead to extraordinary effects and innumerable costs. The diagram to the right shows the infrastructure failure interdependency (IFI’s) and the resultant effects pursuant therein. The notion of dependence is staggering when isolated on a single page - to think one critical misstep can lead to a nation frozen in time, without hospital care, without any real necessities to survive. We have indeed created for ourselves an infrastructure of absolutes, where change and adaptation cannot vary the stroke of each dependency. It is imperative that we begin to rethink...
our infrastructure within the city proper and administrate localized controlling, allowing flexibility, adaptation and smart energy usage. The re-urbanization of our city infrastructure can begin on a localized level to address needs specific to site, incorporating hydrological, solar, wind and heat capacity measures to build and sustain local energy mosaics throughout the urban manifold.

Chris Reed, principal at Stoss Landscape Urbanism, talks about a framework which has structure (allows for growth over time), analog (which adapts to changing inputs, a shifting), hybrid (condition of integrating disciplines) and curated (produces a set of dynamics that can be structured and interact). Reed is a current professor at Harvard’s Graduate School of Design which is developing a new transformative approach to teaching urbanism. This “cloud” structure for the program uses a focused set of relational disciplines in order to join in a varied set of multi-disciplinary and cross-pollinating research studios structured to allow the student freedom to engage in a variety of disciplines simultaneously. The goal is to promote dialogue and action in a communicative structure built to promote a synchronous design across all scales.

Reed, through his own work at Stoss Landscape Urbanism, has developed a rationale for designing landscape and space from a manifold of decisions organized around responsivity and adaptation. The scaffold metaphor is used here to elicit constructed layers of functionality that become relational sequences of activities allowing changes to occur over time. Like Richard Forman’s mosaics theories, Reed presupposes the eventual shift in the form and function of the space, but the dynamic or quality of connectivity remains forthright throughout the development and constructed processes, yielding an open ended plan that succeeds in redefining itself.
over and over again. In short, Reed’s plan is to allow the natural shifting of cause and effect, making the plan almost plan-less.

So far, we have acknowledged Reed and Forman’s contributions and methods in the analysis and planning of natural and constructed landscapes. I feel these methods may be adaptable to succeed in devising a new curatorial framework for developing the vacant Lemp complex over time. To begin this endeavor, we must reintroduce the Lemp to the people of the city. We need to get people in the Lemp... now. I propose an immediate intervention by creating a kind of scaffolding which succeeds in rebuilding, reactivating the vacant city of brick responsible for 7% of the Benton Park Historic District land area. In general, a scaffold usually describes a framework and regularly invites imagery of change, of a building in the process of construction. In the case to build a framework for the Lemp, the scaffold is an apt metaphor for the curatorial process, a method by which the process can become the exhibition. More importantly, this intervention will serve as a catalyst for the initialization of the curatorial framework.

According to Reed, “The role of the designer / planner shifts to one of loose but enmeshed project producer, activated intermittently as conditions demand and as these intertwined and engaged systems grow and adapt.”

As Marshall McLuhan suggests, “Can we create a museum exhibit for the way of life in our own town or city?

Through the connection of multiple support institutions, an immediate intervention can draw people into the Lemp, which creates interest, viability and most importantly, reactivates through the creation of a physical scaffold for the playing out of open-ended social and cultural activities: an eventscape. (I’m calling it atmosphere).

**NOTES**

3. urbancos.washington.edu/
6. Machlis, Gary E. and McKendry, Jean E. The Human Ecosystem as an Organizing Concept in Ecosystem Restoration, University of Idaho, Moscow, ID, USA.
8. Machlis, Gary E. and McKendry, Jean E. The Human Ecosystem as an Organizing Concept in Ecosystem Restoration, University of Idaho, Moscow, ID, USA.
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CHAPTER 6

AN ATMOSPHERE OF PLACE
CHARGING THE LEMP BATTERY

The Lemp Brewery complex requires an immediate event for which to build an identity around. Using the event as an activator forms this important immediate connection with the neighborhood and the city. Holding various events will charge the atmosphere with energy and emotion, both much needed qualities in a place of dormancy. The quote above by literary critic, philosopher and social critic Walter Benjamin was coined in his description of the interactions within the city of Naples, Italy. The life of the micro-city of the Lemp complex likewise can become a theater of new and unforeseen constellations - if the balance between architecture, open space and city life is both blurred and bound into a tightly woven spectacle of social interactions.

Early iterations for the design of the Lemp drew upon 3 primary elements. The first of these seeks to understand the relationship of the main open space in question to the streets surrounding the Lemp, Cherokee Avenue to the north and Lemp Avenue to the West. Various access to the Lemp complex from a local and regional level is demonstrated with the multi-modal diagram on the following spread. Here we

Building and action interpenetrate in the courtyards, arcades and stairways...to become a theater of new unforeseen constellations...porosity is the inexhaustible law of the life of this city, reappearing everywhere.

WALTER BENJAMIN
can see various methods of transportation available to the Lemp complex, allowing direct connections for people by foot, bike, car and bus. The Missouri Department of Transportation offers two bus routes and stops right at the Lemp. The 73 rides down Cherokee and stops at the corner of Lemp and Cherokee. The 40 rides down South Broadway and stops at the corner of Cherokee and Broadway. This public transit accessibility allows connections to all parts of the city and connects to the rail system taking people beyond the city and into Illinois. The Bike St. Louis path follows the same route as the 73, coming down Cherokee and up Lemp Avenue. This system advocates bicycle commuting within the city and provides a network of dedicated bicycle lanes throughout. Missouri Rails-to-Trails connects Broadway to the Trail network following the river for miles north.

The Lemp grain elevator and smokestack is visible on all north and southbound lanes of Interstate 55 and has easy exit and entrance ramps nearby. This visibility is particularly appealing as the Lemp grain tower and rooftop glazing are transformed into a beacon + lantern in nighttime sky.

The walkability network study composes the series of sidewalks and adjacencies throughout the surrounding neighborhoods of Benton Park and Marine Villa and extends these lines into and through the Lemp complex. This study illuminates the natural paths of entry into the main open space in the Lemp and offers several options for circulation within the Lemp complex. As a result of this study, the main entry ways are identified and become part of the initial concept for the space.

A spatial-circulatory geometry diagram was derived directly from the walkability study (shown on the following page). The diagram was created by taking the natural paths under foot
and organizing these into larger curvilinear connections which result into connecting nodes across the site. These connecting nodes become important locators in the development of the natural attractors for the space. To get people into the Lemp (our main directive), these attractors can serve as inducing mechanisms for social interaction.

The second primary element from early iterations shows a response to the inherent tension appropriated in the existing Lemp buildings set forth opposite each other in the east-west axis on the site. This tension is a critical response to the decisions made by the original architects E. Jungenfeld and Co. in similarities of the opposing buildings. The cadence of apertures in both facades resonates north-south to seemingly carry a dialogue across the former railyard open space.

Currently, the railyard space is a flat, uneventful area comprised of gravel, used as parking and fenced off from the neighboring community (see image below). The third proposed element looks to create a space dynamic in vertical orientation, seeking to establish a rhythm and connection to the towering brick overshadowing the space.
Shown to the right are the 3 early iterative diagrams and their sequential components within the railyard space. The cylinder forms represent the attractor nodes previously mentioned. This form replicates the 18 cylindrical grain silos located adjacent to the railyard, which are arguably, in addition to the grain elevator, the most iconic elements in the Lemp complex. Below is a diagram showing the nature of the 3 iterations in an X-Y-Z axis coordinate. This universal movement offers an initial strategy for the blending of the railyard with the existing buildings, an important factor. As the project plan moves forward in staged sequences, the threshold between exterior and interior becomes blurred with the resultant becoming a fluid sequence from the eventspace to the galleryspace to the residential core and beyond, extending to the outer limits of the overall Lemp complex. Blurring the threshold not only offers a strategy for transition into and out of buildings, but reinforces the overall strategy based on Forman’s mosaic dynamics, thereby bleeding into the surrounding neighborhood’s residential and commercial areas. The goal is to pull in and push out in a layered sequence of lightness and mass to achieve an accretion and fusion between the existing and the new.
DIFFERENCE IN SCALE

Scale, in terms of spatiality, is usually defined by placing a contrasting element next to the object / subject in question. This type of presentation and analysis gives the viewer a chance to relate and comprehend the general size and shape of a particular object or subject. In defining space, architects use a human subject to define the scale of the surrounding elements and material that joins together to create and define spatial qualities. In often more and more current situations throughout our cities, aspects of the relational scale of the human subject to the constructed object are highly questionable. Most of the planning prior to this century includes programming buildings and the space within these buildings, with the all-too-often outdoor area of the city left behind. This then becomes an afterthought as the landscape architect tries to facilitate some sort of connection between the city beyond and the building within. This type of process predetermines a second rate public space in our cities, which is largely the reason our cities do not feel like they are for us. To avoid this irresponsible process of urban design, it is in our best interest to develop the building and the site at the same time, unifying efforts across disciplines and creating a push and pull of layered scales so that a hierarchy does not occur in the design process.

An atmosphere of scale requires a succinct negotiation of city, building and human scales in that the dimensions of difference can perform in a field of tension with one another, not as oppositional but a relational spatial sequence.

Henri Lefebvre, in his 1974 Production of Space, defines social space as “Encounter, assembly and simultaneity... of everything that is produced by nature or society, either through cooperation or through their conflicts.”
COMPONENTS OF THE EVENTSCAPE

Transposing an experience across scales and at various intervals in a public space demands a multi-valent network of immersive, emotional qualities. Our sense-perceptions to light, sound and smell will awaken when layered with the rough-hewn strata of the Lemp brick. The driving force in constructing this design stems from the desire to see the space not merely as “open to the public,” but as a true activator in the resurrection of a vacant, dormant and still-lying former cathedral of industry. Holding several events at the Lemp that are important in the lives of the neighborhood as well as to the city of St. Louis will begin the process of reinstituting the memories of long forgotten landmark and icon.

The Lemp Brewery project proposal has activities which address various elements over time, so no two events will draw the same amount of people. Each individual event will require a different scale, and likewise, a different configuration. The pseudo-permanent functional spaces like public bathrooms and backstage areas will have to incorporate the largest number of users, since these areas will likely remain the same from event to event.

Likewise, the stage and event viewing areas will require a tally for specific events, so we can gauge an approximate number of people. But overall, this (largely public) space cannot use standards for computing square footages since the idea of use for this space is not beholden to one specific function.

Some events that might occur in the Lemp:

Mardi Gras celebration
Cinco de Mayo celebration
Fourth of July celebration
Bike Festivals
Beer - Food Festivals
Art Openings / Exhibitions
Music Performances
Theatre Performances
Farmers Market
Antiques Market
Art Market
Horticulture Market
Flea Market

The schematic design phase of the eventscape was based on the development of a bandshell and stage along with a series of sitting / standing areas for viewing. The location of the bandshell was first thought to be part of an extension from the set of existing buildings bordering the former railyard space to the east [buildings WXYZ]. But this location proved to be awkward in orientation and did not lend itself to the open galleriespace plan. The move to locate the bandshell in front of the grain silos proved to be the mark, as it does well to incorporate the iconic and beautifully constructed red brick cylindrical structures as a backdrop for the stage, a kind of implied proscenium. A subtle transition of occupiable mounds allows the audience to decide between the orchestra area for standing-dancing, a cool off space in and around the mound area to sit, or a larger theatre lawn with a covered area for relaxation and reprieve.

A community sculpture garden is also in the works which attempts to generate interest and participation in a community-based environmental art display. This activity will include the neighborhood residents and the local artists who make Cherokee Street their home and their studio. This activity will allow the neighborhood to design and build a significant component of the eventscape process, which carries the notion that the process of constructing the space can also become the event. Incorporating the community in such a way allows the process of activating the Lemp to be a truly bottom-up experience where young and old, long time residents or new comers alike will get the chance to contribute in the remaking of a St. Louis monument.

Introducing ecology to the complex will come in the form of a biosphere and aquaponic urban farming system contained in building M which incorporates both aquaculture and hydroponics. In this fully enclosed ecosystem, fish, bacteria and plants all require elements from each other for survival, yielding locally produced food. This food can then be attained by the community at a grocer and market located in building Q at the corner of Lemp and Cherokee. This building will also
SCHEMATIC DESIGN ITERATIONS - PROCESS
VARIOUS DESIGNS FOR THE BANDSHELL, CANOPY AND MOUNDS
contain a restaurant serving the locally produced foods. The restaurant will have an open air dining area that looks out onto the eventscape.

The former railyard house located just north of building M will be converted into a vending node with some WC facilities for the public, similar to the type a city parks division would manage. Programming this unique building situated in the eventscape offers a clear destination point for the community needs.

The residential component will begin to phase in at various intervals throughout the staged process. The initial phase of residential will stem from the galleryspace at buildings WXYZ, which will have a unique central staircase leading up from the open galleries to the residential core at all levels above. From there, residential units will phase into building Q above the market and restaurant, in the grain elevator (tower) with a penthouse common area on top of the grain silos.
PUTTING IT ALL TOGETHER

On the following pages you will find the organizing concept I developed that positions each portion of the program within a staged, slow-growth process that can be adapted as time moves forward.

Through the immediate intervention of an eventscape condition, the Lemp stands to be recognized as a point of departure for cultural events, large and small, and from hereon will continue to thrive as an important destination for the city. Most importantly, the Lemp will serve as a beacon and magnet for future adaptations, building on the cultural core and establishing residential, services, civic, commercial and studio cores. In order for this to happen, I developed a specific guide for an open-ended revitalization effort that distills Forman’s and Reed’s theories (among others) down to a conceptual framework which then is adapted and applied as a method for planning the reactivation of a forgotten former cathedral of industry, reigniting a significant beacon for the people of the city, and restoring principles of community and a quality of life in the city neighborhood.

If you have questions or want to talk further about the project, you can reach me at: bbailo@yahoo.com
THE MOSAIC PLAN
PHASED PROCESS ALLOWS OPEN ENDED GROWTH AND ADAPTATION FOR LEMP COMPLEX
Before this project began, the summer of 2011 proved to be remarkable beyond compare. My son, Elliot, was born three days into the official start of my option quarter. Option quarter is part of the curriculum for the University of Cincinnati M.Arch degree, where the candidates are given three months off to travel and research prior to the start of the thesis campaign. Elliot, who was born Monday June 6th, introduced himself to the world and without hesitation he won it over. Of course, babies in general carry that kind of disposition. Looking back, that time shared with my wife Erin and our new little guy proved to be a glorious time for starting a project.

I had very little data concerning the existing Lemp buildings and I was sure I would find at least a few elevations and plans. This, at least, was in theory. I had a very difficult time searching for any semblance of information on the construction of the buildings, until I hit the buildings division at St. Louis City Hall, which was located way down in the dark and dingy
basement, away from any light or life. After talking with several historians and experts, I had little confidence that I would find the information I needed to proceed in drawing the complex with any accuracy. I have included an excerpt from the option quarter response essay I wrote, which describes this very visit:

Anyway, as I mentioned, city hall was my next stop. I found myself in the basement of the gloriously weathered 1893 French Gothic structure, knocking on the door to the Buildings Division Archives. As I entered, upon first impression, I was not to have any luck. The response I received after explaining my situation was not favorable. I learned that archived drawings did not begin until the actual formation of the Buildings Division in 1940. Anything previous to that simply did not exist. A lot of help this would be, I thought, since the entire Lemp complex was built before 1906. Then the young lady at the desk had an idea, and suddenly a glimmer of hope was bestowed upon me. "I can look on the microfiche for any taxation property value surveys on the block in question," she explained. I quickly said, "Yes, please, look at block 1540." Ten minutes later I was asked into the back by the microfiche screens, and in front of me was the 1949-1950 survey of the entire complex for then current owner of the property, the International Shoe Corporation. The survey consisted of over 100 pages of hand drafted footprints with accurate dimensions, complete with lists of square footage and guidelines for matching each building to an overall plan. And in addition, each floor height was labelled, including basements, windows dimensions were listed, and skylights were sketched and dimensioned as well. I ended up spending 4 hours in the basement of St. Louis City Hall, printing barely legible microfiche documents, and smiling the entire time.

From that moment on, a cloud had lifted and the long grey shadows that the Lemp had cast for decades suddenly became obsolete. The Lemp was, for me at least, ready to be activated.

I looked back only to see my newborn son, in his rocking chair, sound asleep next me as I typed away.
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