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Media-Flex

Gerard DeRomanis

MEDIA-FLEX

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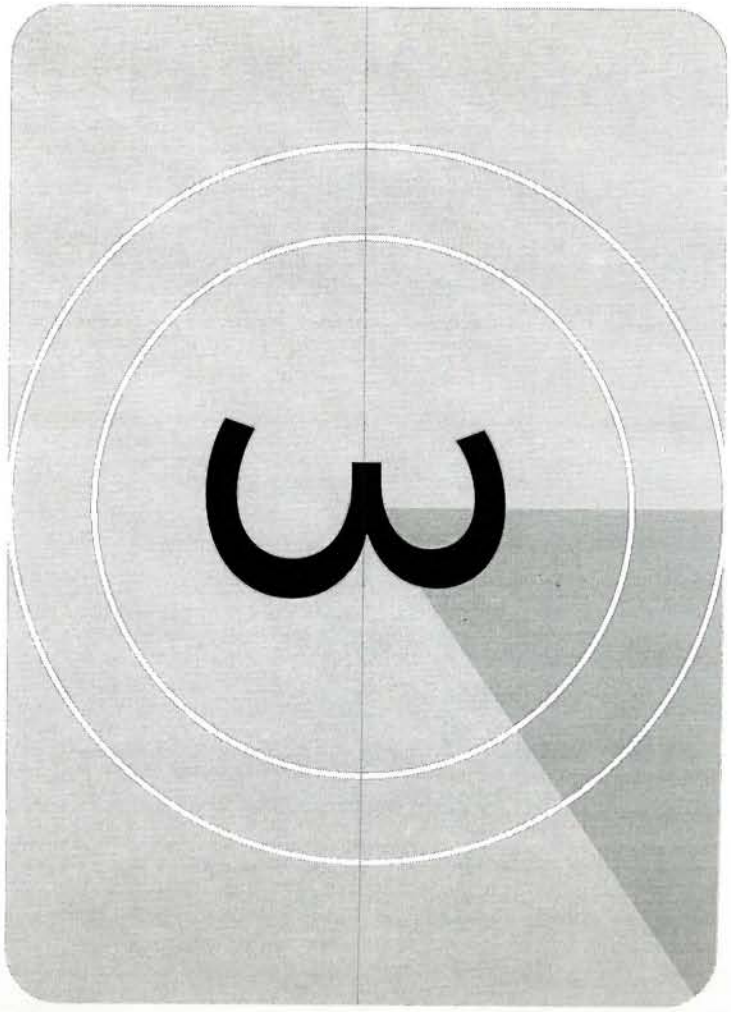
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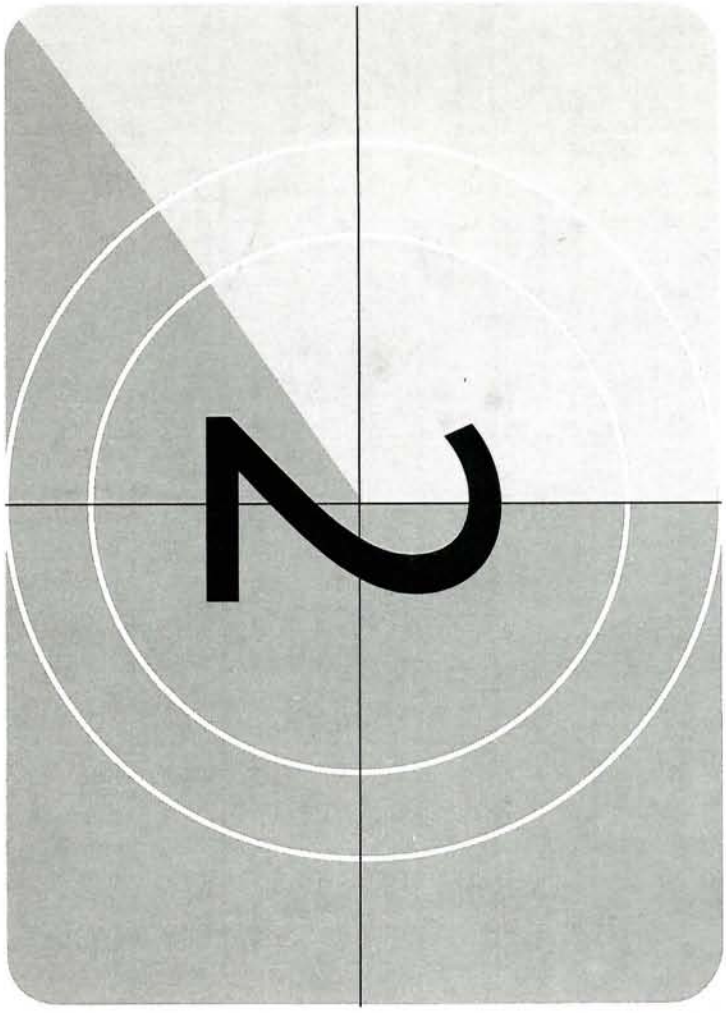
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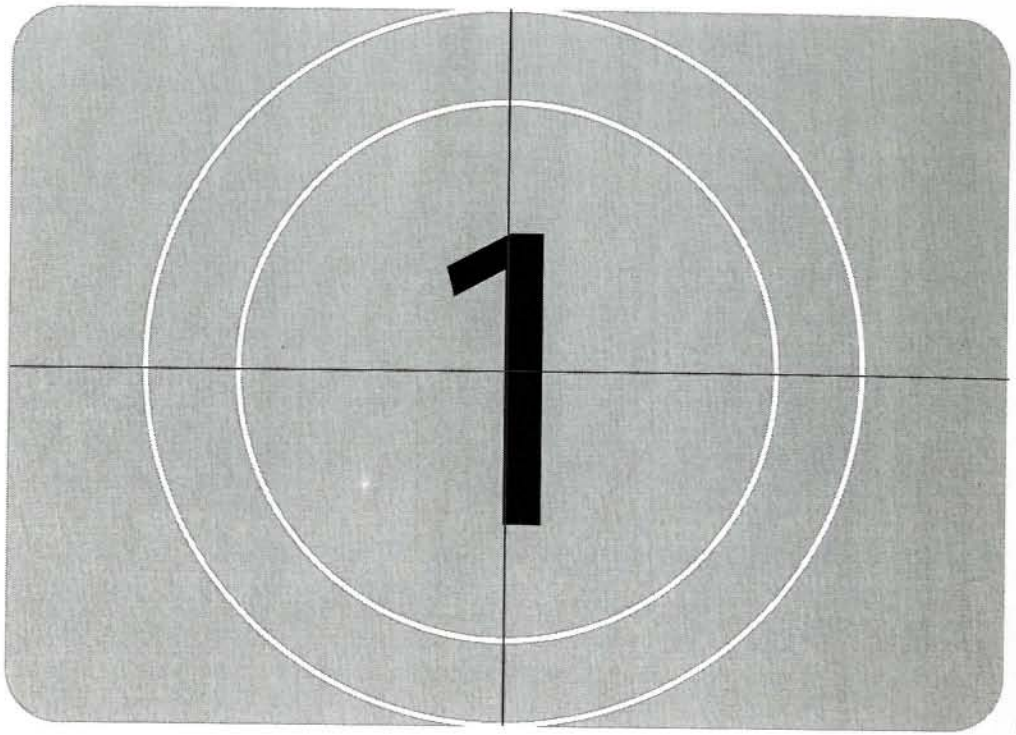
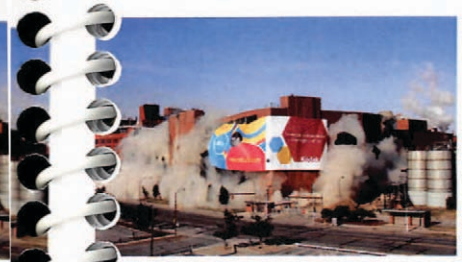


ABSTRACT

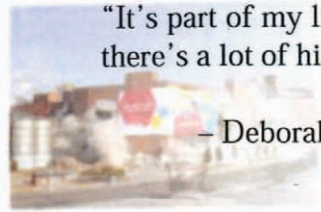


Demolition, controlled or unforeseen, is the final phase of architecture's existence. Typical building function is associated with an active period of usefulness. Once the useful period has passed, the building is rendered obsolete and is thus transformed or destroyed.

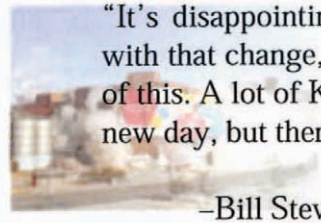
The objective to this thesis is to look into and explore the effects of rigid programming on design. Included in this research is an in depth look into the process of demolition from the motives for destroying a preexisting building to the participation of all parties involved.

The anticipated result from this effort would be a methodology of design flexibility. This text will guide the design process through a series of analysis that will influence the site treatment and design program. The final product will be a new strategy of creating architecture that reacts to conditions and culture in an effort to adapt to our ever changing needs.



"It's part of my life. I mean 25 years ago I started working there so there's a lot of history there."

– Deborah Hoveland (Building 9 employee)



"It's disappointing sometimes and its been very difficult dealing with that change, it's inspiring to see a future career coming up out of this. A lot of Kodak people are beginning to realize that there's a new day, but there's a new horizon as well"

–Bill Stewart (building 9 employee)

"It was everything to me. It was my bread and butter, my home away from home"

–Bruce osson (building 23 employee)

"Now when you drive by it and look into the parking lot that my dad and me used to park in or the parking lots that me and my wife parked in when she worked at Kodak, it's like a ghost town. The concrete's got weeds growing in it and when I started there were people waiting to park in this lot"

–Dave Wilcox (building 23 employee)

CONTENTION

The life cycle of a building moves through concept and planning, construction, active usage, and a period of decommissioning from the intended function. The understanding that a building moves through each of these phases, can lead to speculation on the permanence of architecture. In this sense, architecture can be considered rigid. What needs to be reconsidered is the true meaning of "fit".

Typical consideration for fit is derived from context; which includes person, place, and time. The first and foremost concerns for an architect are who will be occupying their building, the tasks that will be performed within, and who it is that is funding the project. Place consists of the immediate setting the project will be built in as well as its environment and the culture of the architecture and people of that region. Time encapsulates the project within an array of architectural labels such as style, technology, and movement.

The role of architecture, on a post-demolition site, is one that requires significant research and thorough planning. The evolution that is attached to a site carries with it direct implications of future needs. Subsequent architecture can learn from the past.

Planning for new construction begins with the clearing of the old. Exploitation, of the methods by which a site is prepared, can be channeled into a design project. Typical demolition consisted of the painstaking reversal of the building process. Wrecking balls and bull dozers are called in to bring down and remove a building from a site. This process is dangerous, labor intensive, and requires the enduring of months of disruption caused by noise and debris. Emerging as a new trade, building demolition by explosives offers a quick solution. Usually, but not always the cheapest method of building removal, implosion demolition offers unique opportunities to further influence and segway a building site into the future.

By use of propaganda and proper advertising of a demolition, people can be manipulated. The ability to control mass media allows for a wide scale opportunity to influence the majority opinion. As technology has improved, it has been made easy to reach a large number of people via the news, television, and the internet. It is this exposure which allows mechanisms such as media and advertising psychology to be implemented.

Specific techniques of site demolition, media manipulation, and advertising can be learned from and implemented into a design strategy. While the chosen method of demolition attracts attention, media and advertising establishes the framework to set up a precise change in site history. This can both conclude a chapter in history while simultaneously exposing future plans. It is this exposure which provides the stimulus that will certainly invoke the public opinion. The proceeding dialogues will provide valuable insight into the needs of the community as well as the desires of the property owners.

Much can be learned from the actions, reactions, and feedback from all those involved. It is through this process of investigation that a true flexible building program can be discovered which will compliment all needs and desires. "Recovery is equally dependent upon transformation: a positive transformation achieved by the reprocessing and communalization of the event. This transformation allows for growth and insight focusing the future rather than the past." This method ensures a project based on adaptation, which allows for continual proper fit within context.

INSPIRATION

My choice for a site selection is one which is drawn from my inspiration to begin research on this thesis topic. Having been a resident of Rochester, New York my entire life I have become familiar with the impact that the Eastman Kodak Company has had on the community. My parents were both second generation Kodak employees, as were the majority of my friends' parents. It almost seemed like there wasn't a single family in Rochester that didn't have some tie with Kodak.

Unfortunately, in the last four years, Kodak was forced to reduce the size of its work force in response to a technology shift in the industry. Having been the world leader in photographic film paper for many years, the need for the product is in decline as a result of digital technology. Faced with this dilemma, Kodak was forced to transition its product line to include digital technology by means of digital cameras and inkjet printers. This restructuring resulted in large scale downsizing rendering two-thirds (almost sixty-thousand) employees without jobs, and forty-two buildings unoccupied. As an accepted loss from the restructuring, unoccupied buildings were sold or condemned. Many of the buildings sighted for demolition were what made the majority of the Lake Ave. and Ridge Rd. street fronts for over fifty years.

The community's reaction to the enormous downsizing, by the city's largest employer, was that of anger and frustration. The layoffs were viewed as a sign that the company was headed on a downward crash spiral. Fortunately for the city, the downsizing was phased over four years which allowed the access workforce to be absorbed by several other larger employers in the area, thus allowing unemployment to remain relatively low.

As if the layoffs and the physical selling of the company was enough for the city to deal with, the final phase of Kodak's restructuring went into effect. In the last two years, six of Kodak's larger manufacturing buildings were imploded along the street fronts of Lake and Ridge. To that date, all the internal demolitions done were slowly demolished using conventional methods and for the most part were further away from the road, out of sight.

The first of these implosions was that of Building 9 on June 30th, 2007. For more than 50 years, the massive three-quarter million square foot building, manufactured traditional photographic paper. Representing the heart of the film industry, which the Eastman Kodak Company built its empire around, that day, was an emotional day for the whole community. For me personally, Building 9 represented the building that my mom worked in for just over 27 years. There were mixed feelings alike for the thousands who showed up to watch history in the making.

As I stood there in the crowd waiting to catch the implosion, on ironically, my Kodak digital camera, I began to take note on how the events of that day unfolded. I was intrigued by the way in which people composed themselves. Having talked to many people affected by this implosion before that day, I knew that most reactions were that of resentment of the company's decision to destroy the symbolic building. But as I looked around the crowd, just prior to the demolition, the atmosphere was that of excitement. Everyone was deafening quiet as the countdown began. All were focused on one single point for the ten seconds which seemed to take forever. Finally, as the explosives went off the building fell in a matter seconds. Along with the ensuing plume of smoke was the surprising cheer of the crowd as if they were cheering for their favorite sports team. What I noticed next was increasingly intriguing. The local media crews, on scene, began pulling random people aside for interviews and reactions. The same people that I recognized who were cheering next to me in the crowd minutes ago, were now crying on live TV and telling sob stories of memories within that building, all the things they will miss, and what this day means to the future of their community.

Running simultaneous to all the above events was another layer of information that I began to pick up on. Knowing that thousands would be on hand to witness the demolition and thousands more would be watching it live on TV or the internet, Kodak used this time in the spotlight to promote their new line of inkjet printers; the "future" of Kodak. A giant, four storey banner was hung on the side of the half stripped facade which advertising for their inkjet printers which read, "Nice day for a revolution... celebration of independence from high cost ink...Kodak." The man on the microphone, prior to the countdown, was obnoxiously preaching about high ink cost on conventional inkjet printers. The button, which was pressed to trigger the implosion, was even a giant, "print", button that was jumped on by two people. The whole sequence seemed to be oddly unsympathetic to those who were hurt and upset by the implosions.

Inspired by the unfolding events at Kodak Park, I have decided to dedicate my thesis to researching and understanding every aspect of what had happened. The resulting architecture will respond appropriately to the lessons learned. The final outcome will be a work which is sensitive to the needs of the community within present context as well as the future.

CONSEQUENCE OF RIGIDITY

The fate of a building, which has reached the pinnacle of its useful existence, contains one of two possibilities. The first would be large scale renovations or remodeling and the second is the usually cheaper, method of demolition. Demolition is a service which treats obsolete, structurally unsound, or unwanted buildings. Typical demolition included large work crews, bull dozers, and wrecking balls to complete a single job. This process could take months to complete, based on the size of the building. As of late, implosion has become the demolition method of choice. Involving a much smaller work force, a building can be brought down in a matter of seconds in a more controlled, cost effecting, and safe manner.

The major difference between conventional demolition methods and implosion comes with the length of time of which people are exposed to this process. As conventional demolition methods continue to drag on for great lengths of time, people become accustomed to the change that is taking place. The noise of the loud machines becomes white noise. The dust and air pollution emitted from the job site becomes common place. The health risks and inconveniences for neighbors are increased. With implosion, this is not the case. Implosion packages everything into one concise period. This allows for the intended display of bringing a building down with distinct choreographed blasts. The resulting dust comes in one, concentrated, plume whose path can be predicted. Associated health risks, from such, can be avoided by short term evacuation from the area.

In addition to the above stated logistical aspects, there is another real side of demolition; the human interest. At the start of either method of demolition, the potential for human interest is comparable. The media can play off each instance in their effort to exploit the upcoming events which will take place or the resulting loss. With conventional demolition, as time progresses, people tend to lose interest in what is taking place and become desensitized to the slow clearing of a site.

With implosion, comes predictability. Each phase of this method of site clearing, from the actual blast to the debris removal, is extremely coordinated into a very short period of time. This allows for a very dramatic series of events which demands the attention of the public eye. Masses of hundreds to thousands of people gather which in turn drives the media to expose this event further. The atmosphere created and the energy encapsulated within the process allows for potential, strategic, media and advertising exploitation.

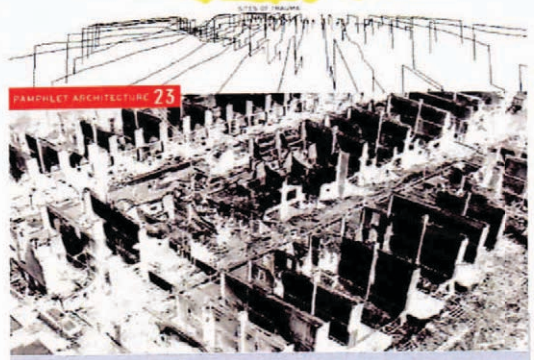
EMERGENCE OF THE POST-TRAUMATIC SITE

A post-traumatic site is one which has undergone shocking and disturbing events which can directly transform the impact that the site has on the surrounding community. The sense of trauma is measured by the degree at which the events can influences the lives of all those who are involved. The common aftermath leaves people with more questions than answers. As with most conditions, a post-traumatic site is subject to a series of variables such as the size of the resulting impact and the degree of control that one has over the situation. It is this scalability which determines the extremity of the situation. The greater the extremity of the situation, the greater care must be given into solving the problem architecturally.

As human beings, we have a tendency to create strong bonds with place in the form of our homes, our cities, and our countries. When an act of destruction interrupts this bond we are left with an uneasy feeling of violation of space. "The bond between people and place can be reforged through deliberate, sensitive, intervention." It is within our human nature to overcome such adversities. Historically, when our sense of place has been destroyed, we have rebuilt.

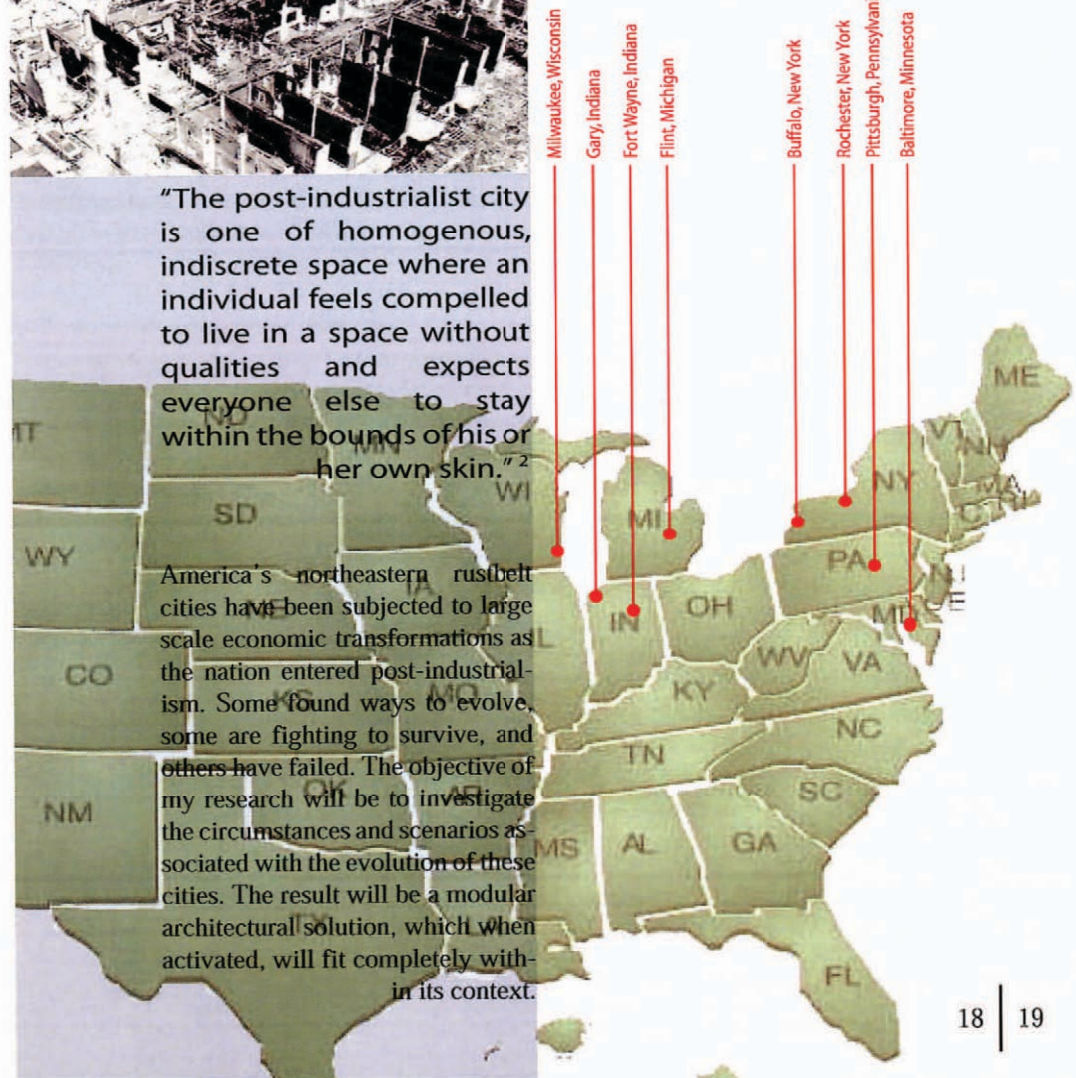
Demolition takes an interesting position within the realm of creating site trauma. Typically when we think of traumatic site conditions, we think large scale incidents such as 911 and the destruction of the Twin Towers, or the aftermath of natural disasters such as Hurricane Katrina. Although demolition is generally a controlled and planned event, people within the local community tend to react with an array of emotion.

The combination of emotion and the potential audience population is what spurs the modern cultural event of implosion. Several agendas, from advertising to media, unite to form the spectacles we witness in today's implosions around the world.



"The post-industrialist city is one of homogenous, indiscrete space where an individual feels compelled to live in a space without qualities and expects everyone else to stay within the bounds of his or her own skin."[2]

America's northeastern rustbelt cities have been subjected to large scale economic transformations as the nation entered post-industrialism. Some found ways to evolve, some are fighting to survive, and others have failed. The objective of my research will be to investigate the circumstances and scenarios associated with the evolution of these cities. The result will be a modular architectural solution, which when activated, will fit completely within its context.



SPECTACLE CREATION

spec•ta•cle [spek-tuh-kuh l]
–noun

1. Anything presented to the sight or view, something of a striking or impressive kind
2. A public show or display, esp. on a large scale

Understanding Implosion as being a spectacle is the key to fully taking advantage of building implosion. Throughout its long history, explosives demolition has fascinated millions. Its effectiveness and classification within this genre of entertainment lies within its composition. They are generally large scale events which include bursts of light and sound from the explosion followed by the building collapse and plumes of dust; over before you know it. "Their (spectacles) aesthetic virtue is rareness in time. Brief, exciting experience becomes bolded in memory. A spectacle lingers because it ends."

The history of explosives demolition dates far beyond what we would consider to be the modern day spectacle. Explosives, in the form of black powder, first appeared on the demolition scene as a tool used by mines for rock blasting in the 1600's. Realizing its destructive power, the first explosive building demolition occurred in 1773, when 150 pounds of gunpowder was used to bring down the 700 year old Trinity Cathedral in Ireland. Covered in the news, much as it is today, the Irish Times wrote, "The structure succumbed to a deafening boom, and was instantly reduced to rubble".

It wasn't until the mid 1800's when explosives were used on building demolition in the United States. In order to desperately prevent the spread of fires in San Francisco in the 1850's and 1906, gunpowder was used to clear a radius of buildings which quarantined the fires to one area. This strategy became common place to combating out of control fires in the 19th century.

As the 20th century progressed, explosives demolition progressed into a full blown industry. Private firms began to establish themselves to meet the needs of a rapidly growing and transforming nation. As the technology behind explosives was greatly improved following both world wars, explosive demolition was becoming the most efficient and preferred method of building demolition. As their occurrences increased, so too did the masses of people that gathered to witness the events.

With increasing public interest and the acceleration of the TV-news industry in the 1970's, building implosion was making its transition into the spectacle as we see it today. Now, in partnership with the media, crowd draws were approaching record highs. The popularity of these events aligned with their social implications began deciding which buildings would be imploded. The larger the potential hype, the greater the desire to razz a building via implosion. As the hype around these events increased, so too did the popularity and price tag attached to each blasting firms.

In 1994, explosives demolition had reached full maturity when the largest building to ever be demolished by explosives was brought down. The 2.7 million square foot Sears Merchandise Center was destroyed in 12 seconds with more than 50,000 spectators on hand. The event was treated as a festival in which fireworks where displayed, street vendors set up shop, and bands played. Representing seven decades serving as the centerpiece of Northeast Philadelphia, The demolition, along with its associated celebration, marked an economic transition to the city.

At this same period of time, a rising trend with implosion demolition took place in Las Vegas. Arguably the spectacle capital of the world, Las Vegas began to see a shift in casino development in the early 1990's. In a desire to build the largest, most grand casino in the best location possible, property owners triggered an evolutionary process. They began removing existing casinos and hotels to make way for the bigger and better. Within a fourteen year period, Las Vegas experienced fourteen implosions which leveled eleven resorts. Of the eleven resorts destroyed; eight new resorts, one parking lot, and two works in progress were conceived. Although the first demolition in this cycle went strangely unnoticed, each of the next ten consecutive implosions was met with great fan fare and presentation. Each was treated as a celebration of the coming of the next biggest feature on the Las Vegas strip.

The implosions observed in Las Vegas are the most elaborate and well conceived spectacles of their kind. Here we see a perfect example of implosion serving as a tool to promote the future. In all occurrences, the media was invited to both draw attention to and sell the spectacle to the public. The media has transformed into an unprecedented advertising machine.

DEGREE OF CONTROL

Traditionally, media has been described as the tool which addresses the masses. Not far behind this definition is propaganda. As seen throughout history, especially amplified during war times, media has been aimed at influencing large numbers of people. "[Media] captures the worlds of entertainment and (or) advertising and their short-term and long-term impact on values, attitudes and behavior." The strategies involved are particularly important and used on a variety of scales.

The first and foremost objective of the media is to reach an audience. "What a particular medium transmits defines the nature of that medium. How it transmits, draws upon, emphasizes, or even cultivates one or more senses and skills in the receiver or consumer." Every aspect of the media is scripted, or has the potential to script, a particular reaction by an intended targeted audience. The method by which this message is delivered will directly reflect the previous stated intention. "The concern is with the inter- and intra-personal psychological dimensions underlying the impact and use of a medium of communication, irrespective of the nature of the subject matter being communicated."

The largest hurdles that the media faces are successfully influencing an audience which either refuses to respond appropriately or has no interest in the genre all together. In order to overcome this, the media must first command attention, and then formally desensitize people from understanding the true effect of what is happening. Only at this point, will the media succeed in controlling the captive minds of the audiences. Although this task seems dauntless, we have seen extreme cases of powerful dictators, world leaders, and in some cases the news achieving this. The level of desired control and pursuant effort are relative to the severity of the intended message from the perspective of the sender.

Pursuant messages take a different approach in manipulating the audience. Their messages come in waves which flood the information spectrum. We are most familiar with this technique in the form of news media. This flood of information achieves the result of desensitizing our reactions to the norm thus setting us up for reaction to the extreme. "The national and local news have agenized their programming such that viewers come to know and understand less about what directly affects their lives and more and more about what has little or no consequences on their lives"

The objectives of the mass media are simple; to reach and influence an intended target of people. The method deployed can include any mediated communications, each intended to achieve desired effects to both the senders and receivers of the information. The ensuing chain reaction involves the major social forces on first the individual, and then the society in which the individual resides.

UNDER THE INFLUENCE

In today's society, we are inevitably influenced by media in one way or another; it surrounds us. The way that people interact with mass media greatly differs between when they are alone or in a group. When alone, one forms their own opinions based on the information presented to them. How that opinion is influenced by what is transmitted by the media is irrelevant. What is relevant is how that opinion has a tendency to change when that same individual is placed within a crowd and given the same stimulus.

The general consensus is that when a number of individuals are grouped together, they have a tendency to become one. Although each individual is capable of their own opinion, more often than not, they will succumb to the general opinion. In a crowd, individuals are too suggestible to outside influences and thus easily swayed and led.

Explaining this further are Gustave Le Bon and Sigmond Freud. Le Bon, analyzing the French Revolution one hundred later concludes, "The mass provides a heightened suggestibility, a contagion and a hypnotic effect." This implies that when the masses responsible for the French Revolution gathered, they were acting as one with one agenda, rather than as individuals with many agendas. Freud adds his explanation of this phenomena as, "[conjoining] provides a basis for a group in which the collective mind produces a group hypnosis, like being in love."

Assuming that a crowd will collectively support one general opinion, the next logical consideration to take into account is how that group will express that opinion. "Crowds, doubtless, are always unconscious, but this very unconscious is perhaps one of the secrets of their strength... the part played by the unconscious is immense and that played by reason very small." This suggests that when a crowd assembles, the individuals lose sensibility to their own conscience and reason. Instead, the tendency is to follow the masses. "The individual- less able to withstand the forces of society, imposed from the outside, because of an inherent vulnerability and over suggestibility. Rationality, in this model, became naturalized. It was a state untainted by external forces but the basic building block of nature itself." In order to regain rationality, an individual must be drawn away from a group and isolated from influence.

In crowds covered by news media today, we see this individual isolation exemplified with personal interviews, during which people are pulled away and separated from the crowd. In that instant, that person is thus removed from the public opinion and seemingly appears to be free to express their personal opinion.

Understanding how a crowd reacts together versus how the individual reacts alone can influence how the media covers a situation. The ability to control how people will react to stimulus gives great power to those transmitting an agenda.

SUBLIMINAL APPROACH

Advertising, in the twenty-first century, has become a large part of our daily lives. Playing off our impulses, advertisements reach out in an effort to manipulate and control our decisions and desires. Strategies have been developed, to achieve this, using several tactics ranging from the subtle to the extreme.

The history of advertisement began shortly after the industrial revolution and grew in tandem with the development of the mass circulation of press. As more products were invented and began competing for the same customers, advertisement became the tool in which people were drawn into spending money. As time progressed, advertising became an art form of understanding their intended customer base and exploiting their psyche in an event to lure them in. "Advertisers looked to the popular appeal of movies, tabloid newspapers, and confessional magazines as evidence that consumers were best reached through emotional appeals rather than reason"

As the market is now flooded with countless products, so too is the advertising spectrum. Advertisements have seemingly invaded our world. They have become the driving force behind almost everything from the radio, to sporting events, to city catch phrases. "Advertisements are now so numerous that they are very negligently perused, and it is therefore become necessary to gain attention by magnificence of promises and by the eloquence sometimes sublime and sometimes pathetic."

The entertainment industry has exploited commercial advertising to their full potential as well. In addition the obvious attempt to sell a product, commercials have become entertainment in themselves. This opens a whole new set of parameters on how an advertisement attempts to control our impulses. A fine balance is constructed between entertainment and advertisement. The goal is to sell the product without the consumer realizing they were being told to do so. "People want to be entertained. But they do not want to think that entertainment is, in fact, merely a vehicle for inducing them to purchase advertised products."

When an opportunity presents itself, you can be sure that advertising will make itself present in one way or another. In the case of the Kodak implosions of building 9 and 23, this was present in the form of giant banners hanging from the doomed buildings. In the spotlight of thousands on hand and many more for the national broadcast, the banners read, "Nice day for a revolution... celebration of independence from high cost ink...Kodak." The advertisement served a dual purpose of advertising their new inkjet printer line, but more importantly the rebirth of Kodak Park. This, in your face, advertising move was a strong gesture of Kodak moving on from their traditional roots.

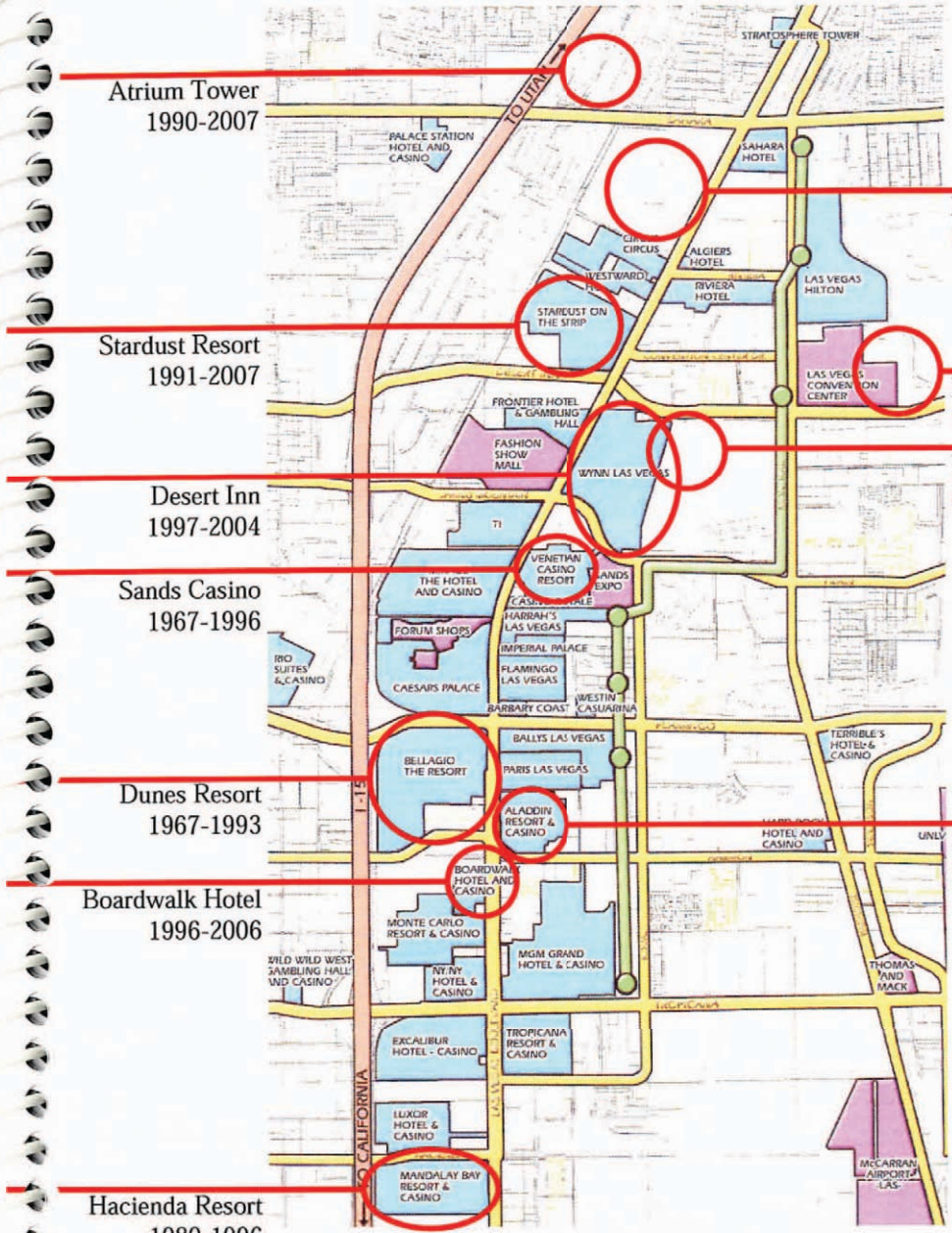
DESIGNING FOR CULTURAL SHIFT

It is undeniable that the United States is experiencing, and has been for some time, a dramatic shift in culture from work and production to that of leisure. The great industrial companies such as the automobile industries and Kodak have experienced severe downsizing. The result are more circumstances, identical to the one being studied here at Kodak Park, found across the nation in our post-industrial cities. Designing to accommodate this shift in culture takes careful planning and a thorough understanding of what it means to design for change. Two great examples of this shift from work to leisure can easily be found in the fastest growing economy and the fastest growing company in the US; Las Vegas and Starbucks.

In the past decade, Las Vegas has experienced great amounts of growth and wealth. In a national economy where the housing market is plummeting, Las Vegas is expected to experience a 200% increase in property values by the year 2010. In respects to new construction projects, Vegas has also provided for the most implosions within the concentrated area of their main casino strip. When taking a closer look, perhaps the most striking aspect of this evolution is that each of the fourteen buildings destroyed averaged a lifespan of only 20.35 years. If you didn't include the east tower of the Stardust Resort and the Landmark Hotel, ages 42 and 32 respectively, the average lifespan would drop to an astounding 17.58 years. The major factors driving this accelerated evolution in site development is the strength of the local economy and the desire for greatness. With each of the fourteen cases, all buildings destroyed were replaced with ones which housed similar programs, just on a larger and newer scale.

Starbucks is another example of the increasing leisure-based society. Starbucks, which is a chain of gimmicky coffee and pastries, supplies an atmosphere which speaks for itself. The relaxed, coffee shop, environment is what really sells. Since its Seattle, Washington opening in 1971, Starbucks had experienced steady growth. In 1992, the company was a dominant west coast operation with 165 outlets. As the economy of the United States continued to shift in the last sixteen years, Starbucks continued to grow at an astronomical rate. Currently, the company has grown to 7,087 stand-alone stores combined to another 4,081 licensed stores. Plotting that growth means within the first twenty-one years of operation, Starbucks showed a 7.86% average growth per year. In the following sixteen years, there was an average of 67.68% growth per year.

The above mentioned enormous increase of growth can, arguably, be attributed to the rapidly changing economy of the US. It is undoubtedly obvious that the new economy we experience today is one which supports leisure over production. Given this shift, it is only fitting that a replacement for an iconic industrial building would be something which implements leisure.



ARCHITECTURE FLEXIBILITY

The defining attribute which leads a building down the path of destruction is that of its program. It is the meticulous effort of the traditional architect to create the perfect work of architecture, which serves a particular group occupants and users in the best way possible. As the needs of society change, this precisely crafted program becomes out-dated and obsolete. It is this rigidity which condemns architecture and limits its useful lifespan. The answer to this is logically to create an architecture which remains flexible. An effort to design for adaptation to whatever the future has in store.

To maximize flexibility, you must first strip away any component which could potentially pin a project in place. This means that the new product will be scale less, contain no style, no specificity to place or form, no cliché materiality, and possess no identity in itself. The outcome is figuratively transparent; truly modular units that can, yet, respond to the future. This extreme abstraction of architecture is the very exercise which will break architecture from its foundation.

The preceding subtractive formula is in need of a variable which delivers architecture with a perfect fit. That variable is culture. Culture is the one thing that is always particular to region and is ever changing. Plugging in culture will allow architecture to adapt and evolve. As culture changes, so too will architecture.

As the events before, during, and after the implosion of building 9 are revisited, what emerges is culture. Generated through the medium of media exposure, the simple event of a building demolition was successfully intensified and complicated. The result was the ensuing spectacle. The reactions and expressions of the thousands in attendance became the face of culture.

CREATION OF PLACE FROM NON-PLACE

The reality of the transformation associated with building implosion can be measured in terms of place. At face value, there was "place" before the implosion, and obviously "non-place" after. But as the definition of place and non-place are elaborated further, in respects to the individual and supermodernity, we discover a very different explanation. The attention surrounding the importance of Building 9 to the community, and their reactions on the day of the implosion, are directly related to the loss of place and the simultaneous creation of a non-place.

Non-place goes deeper than simply the absence of place. In fact, we occupy and experience non-places every day. These are the places between the places, or destinations which we will never arrive at. Non-places are the places with which we have little or no interaction. The most common and simplest of these non-places are the methods of transit (automobile, bus, train, airplane, and their associated streets, highways, garages, and terminals) which are a part of our everyday life.

When Kodak was in the height of its industrial period, Building 9 had established itself as a place to the thousands of workers. For the rest of the city, a sense of place was established with its iconic street presence. As the layoffs lead to increased vacancies within the building and its subsequent parking lots, Building 9 was beginning its transformation to a non-place. As its former occupants were unable to return to the building, they were on the outside looking in. The composure of the building started to take a bleak appearance until its culmination; the implosion. The, now vacant, site and empty parking lots have become one with the non-place of a street which used to divide them.

From what has been learned from the spectacle witnessed during the Building 9 implosion, the proper course of action for future development would be to create a non-place. Traditional architecture would replace the present lack of place with a place. The result would be a one-time introduction of program and offer nothing more. Understanding the cultural tie that the community has with the site renders a different approach to design. A non-place must be carefully crafted which will facilitate constant change. Non-place allows for flexibility due to its transparent connection to the world. When culture is injected, through the form of media, the non-place instantaneously becomes place. The continuous transformation between place and non-place becomes the spectacle; the reemergence of culture.

TOSHIBA
CHEVROLET
ERNST & YOUNG
JVC

JVC

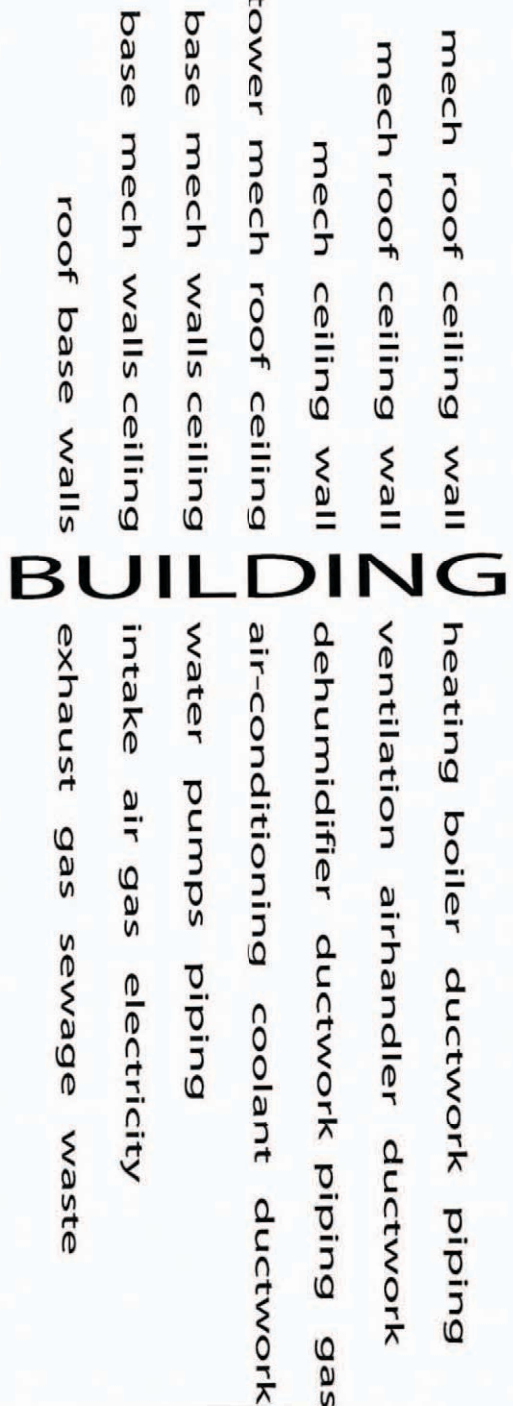
TOSHIBA
CHEVROLET

ERNST & YOUNG

DESIGN COMPONENTS

Reacting to the above discoveries, it is clear that the only fitting design program for this site would be a center which facilitates culture. In this case, culture through media. The center will be constructed in such a way that when inactive, the facility will become a non-place. When activated by media, it transforms to place. Then back again. The continuous process resembles that of a living organism which is breathing with life. It is awake at times, and dormant at others.

In order to achieve this, there has to a system of rules which will influence the components of the work. The rules will combine in a formulaic manor, consisting of a key variable, which will contain site specificity and ground the project. The variable in all circumstances will be culture. The hope is that the system is modular in nature and can thus be deposited in any site globally. Again, when infused with the cultural variable, the architecture becomes infused within its setting. When removed, the work returns to a non-place.



RADIO

tower roof desk unit — transmitter frequency am fm satelite
tower roof desk unit — receivers antena transitstor cb serius
floor ceiling wall unit — speakers volume resistance power
wall unit — tuning dial digital
wall table stands — display monitor lcd needle digital
wall floor ceiling unit — input power audio digital analog
wall floor ceiling unit — output audio digital analog

TELEVISION

floor set studio — camera digital
ceiling floor wall — lighting incandescent flourescent
roof tower booth unit — transmitter vhf uhf rf digital
roof tower booth unit — reciever antena dish satelite
booth room unit — editing equipment digital
wall table stands — monitor lcd plasma dlp tube
booth room wall unit — recording dvd vcr dvr tivo digital
wall floor ceiling unit — input power cable digital
wall floor ceiling unit — output audio video digital

INTERNET

booth wall table unit — computer process mouse keyboard
booth wall table — network server web e-mail digital
booth table — server storage cable
wall floor ceiling unit — power supply surge protection cable
wall floor ceiling unit — info transfer network cable fiber optic
wall table stands — monitor lcd crt
wall floor ceiling unit — input data power cable network
wall floor ceiling unit — output data audio video digital

CELLULAR

roof tower booth unit — transmitter satelite digital analogue
roof tower booth unit — reciever antena digital analogue
unit — signal 1x roaming antena
unit — phone display keypad speaker
unit — communication text e-mail audio
unit — storage pictures videos
wall floor ceiling unit — input data power
wall floor ceiling unit — output audio video digital

tower roof desk unit

tower roof desk unit

floor ceiling wall unit

wall unit

wall table stands

wall floor ceiling unit

wall floor ceiling unit

floor set studio

ceiling floor wall

TELEVISION

roof tower booth unit

roof tower booth unit

booth room unit

wall table stands

booth room wall unit

wall floor ceiling unit

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unit

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wall floor ceiling unit

transmitter frequency am fm satelite

receivers antena transitstor cb serius

speakers volume resistance power

tuning dial digital

display monitor lcd needle digital

input power audio digital analog

output audio digital analog

output audio digital analog

camera digital

lighting incandescent flourescent

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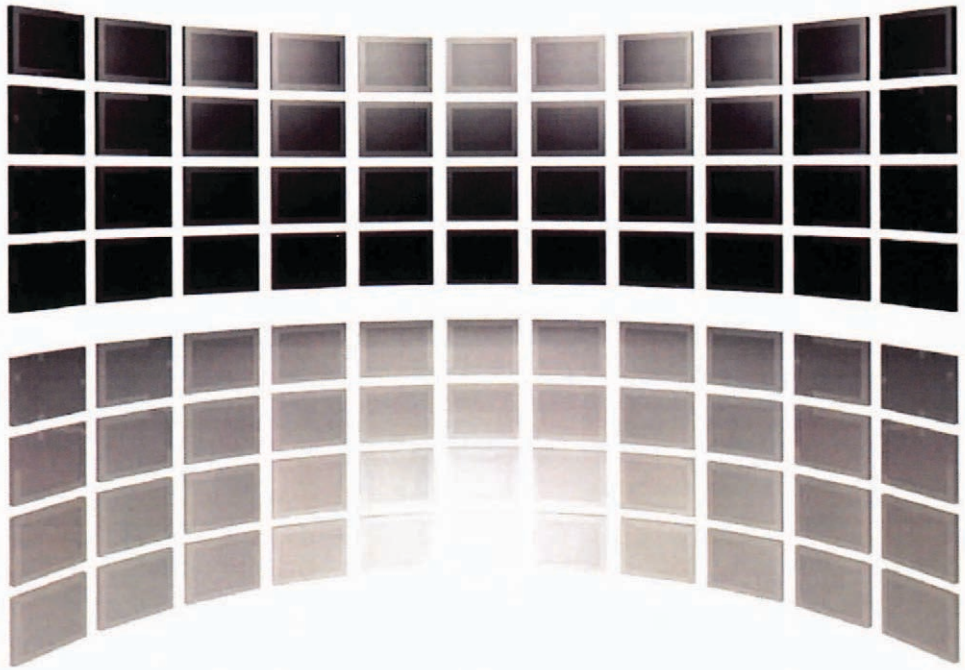
RADIO

TELEVISION

INTERNET

CELLULAR



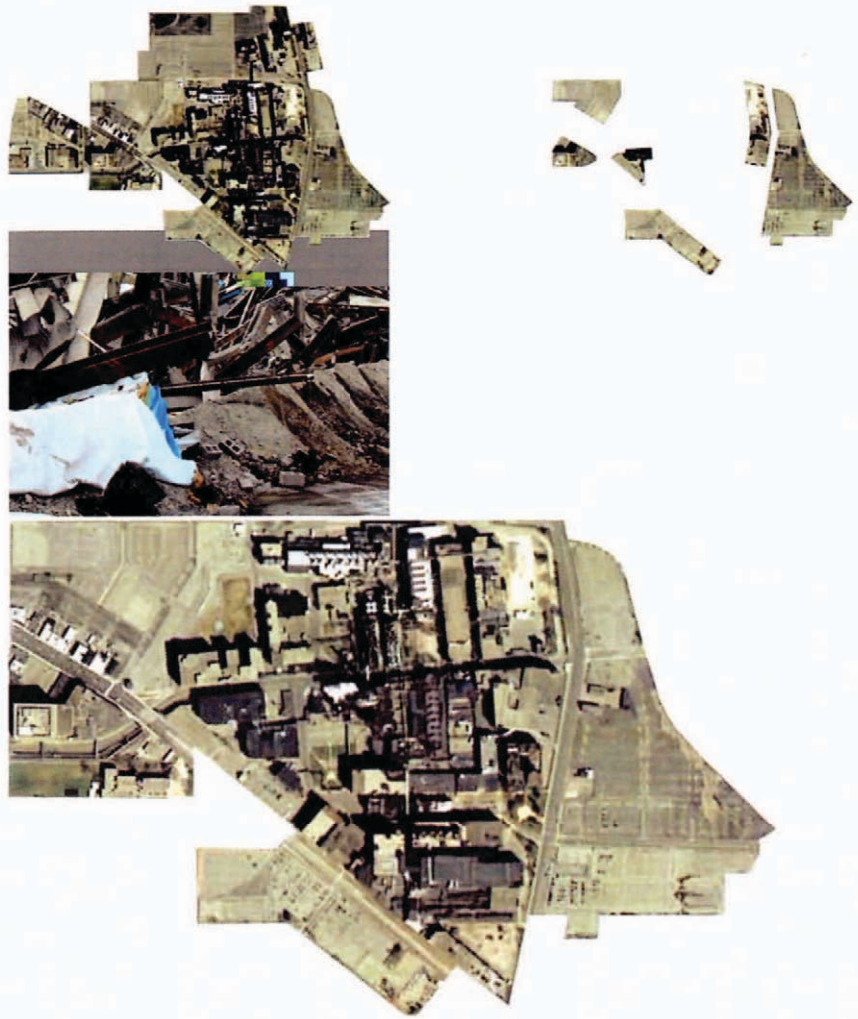
INSERTION OF MEDIA...

ACTIVATION OF SPACE

Port of Rochester
Charlotte, Rochester

Kodak Park, Eastman Kodak Company, Rochester, New York

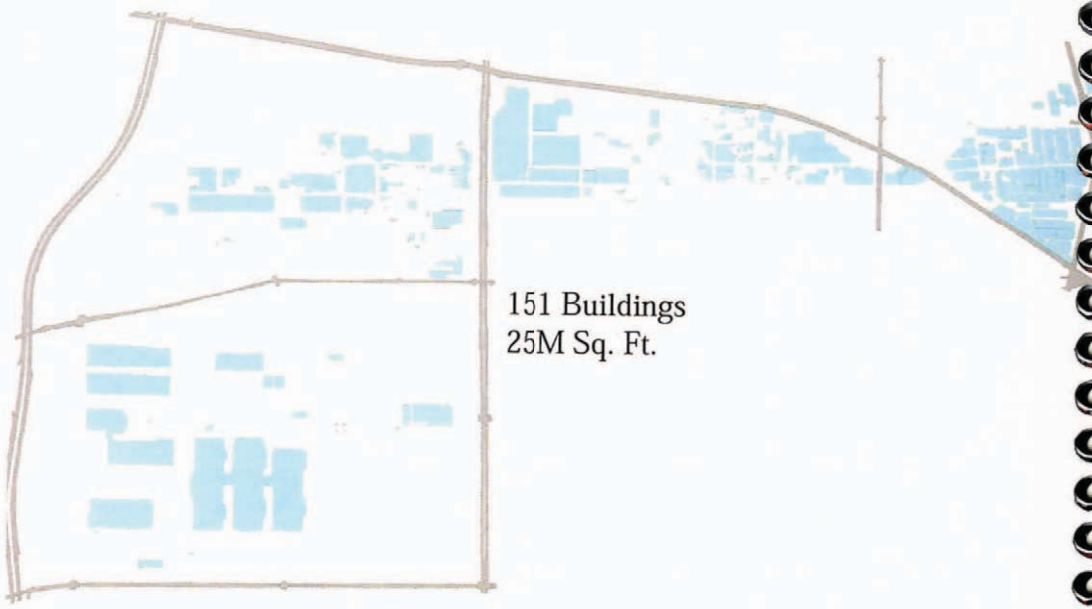
Downtown Inter-loop
Rochester



KODAK AERIAL 2003

KODAK AERIAL 2007

KODAK PARK FOOTPRINT 2003



151 Buildings
25M Sq. Ft.

KODAK PARK FOOTPRINT 2007

109 Buildings
12.4M Sq. Ft.

CIRCULATION

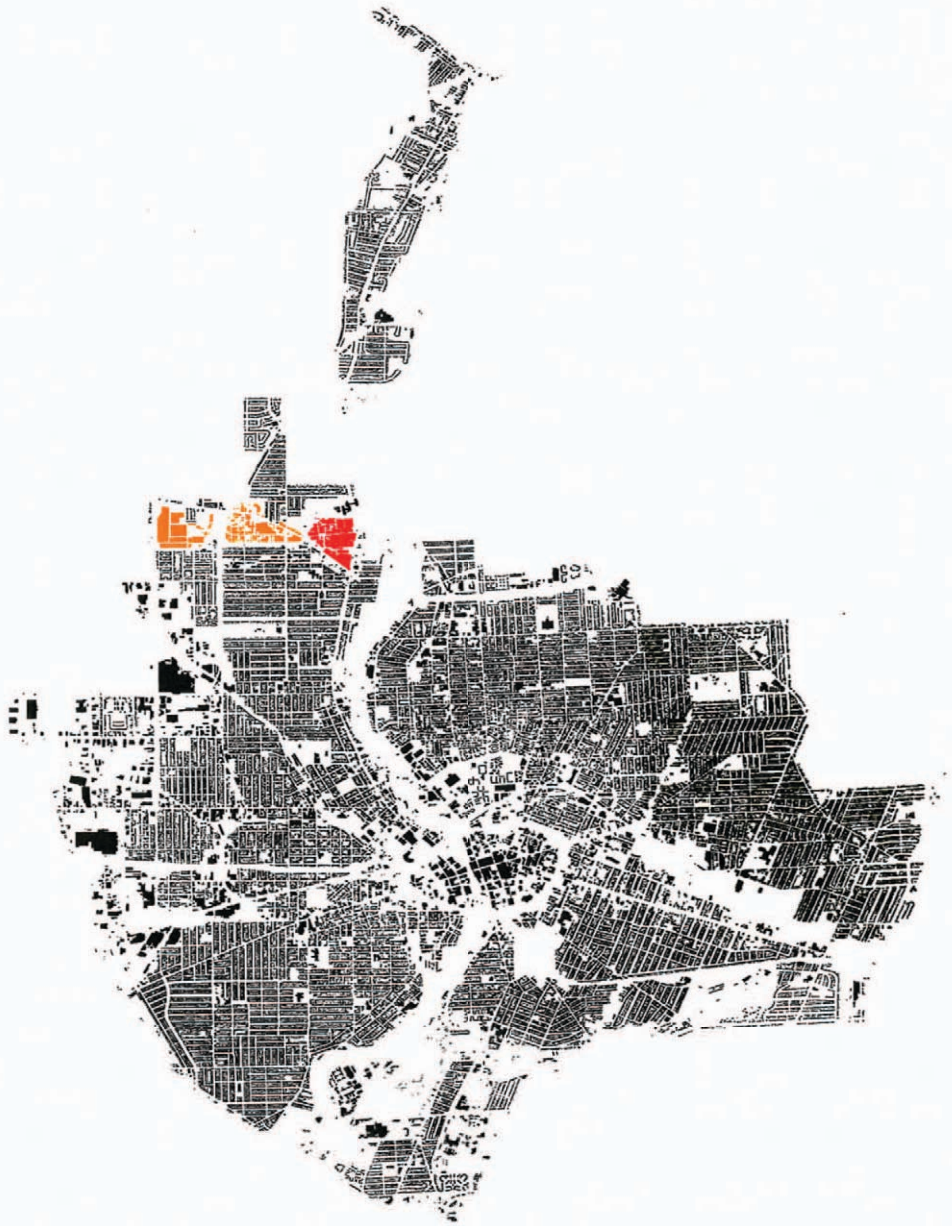
main highway and rail routes

ROCHESTER EMPIRE ZONES

city allocation of funds to revitalization areas

PLACES

plotted destinations and interests



NON-PLACES

areas in-between; the voids of our daily lives

WATER

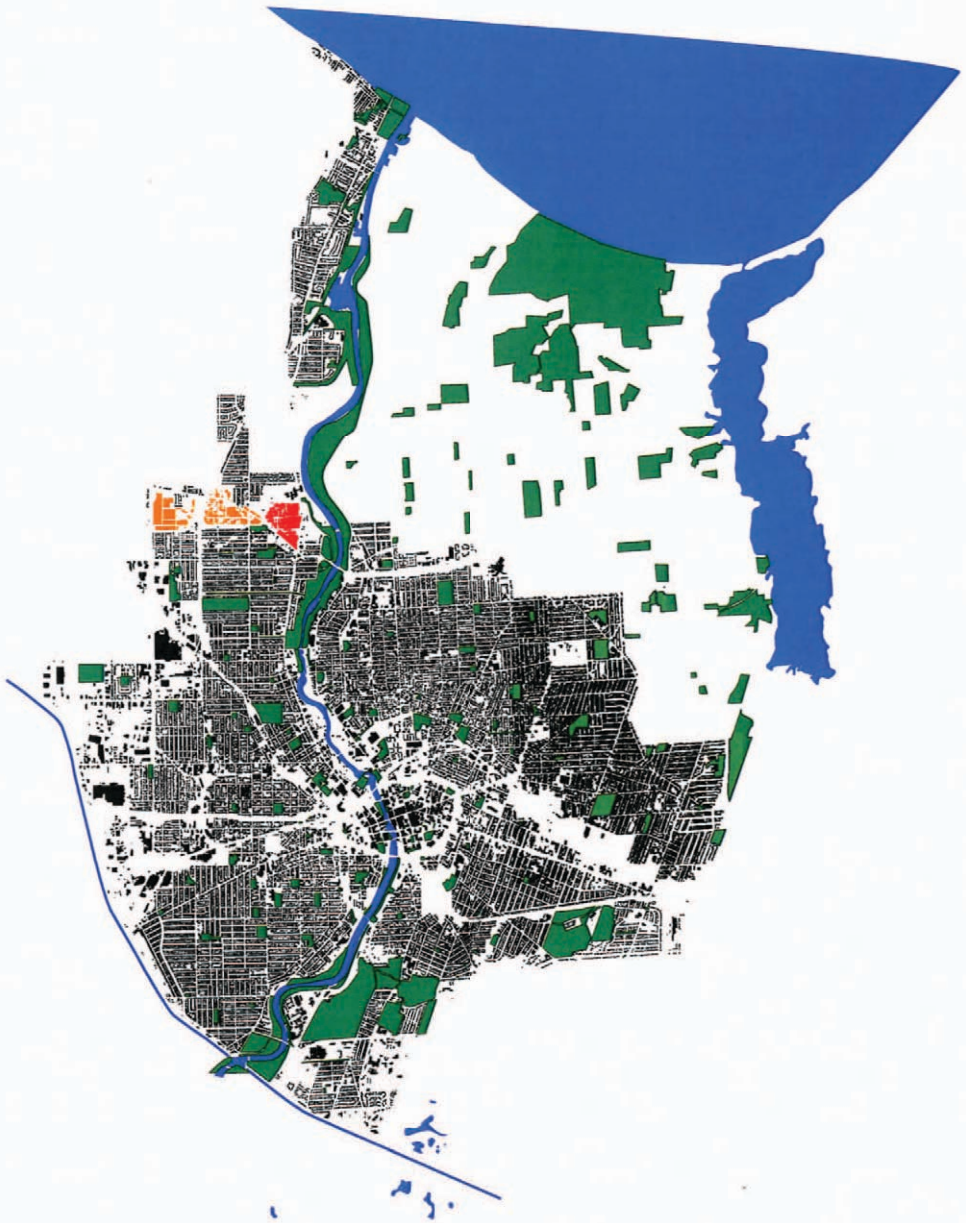
relationship of water to city and site

GREEN SPACES

connection of green to river and site

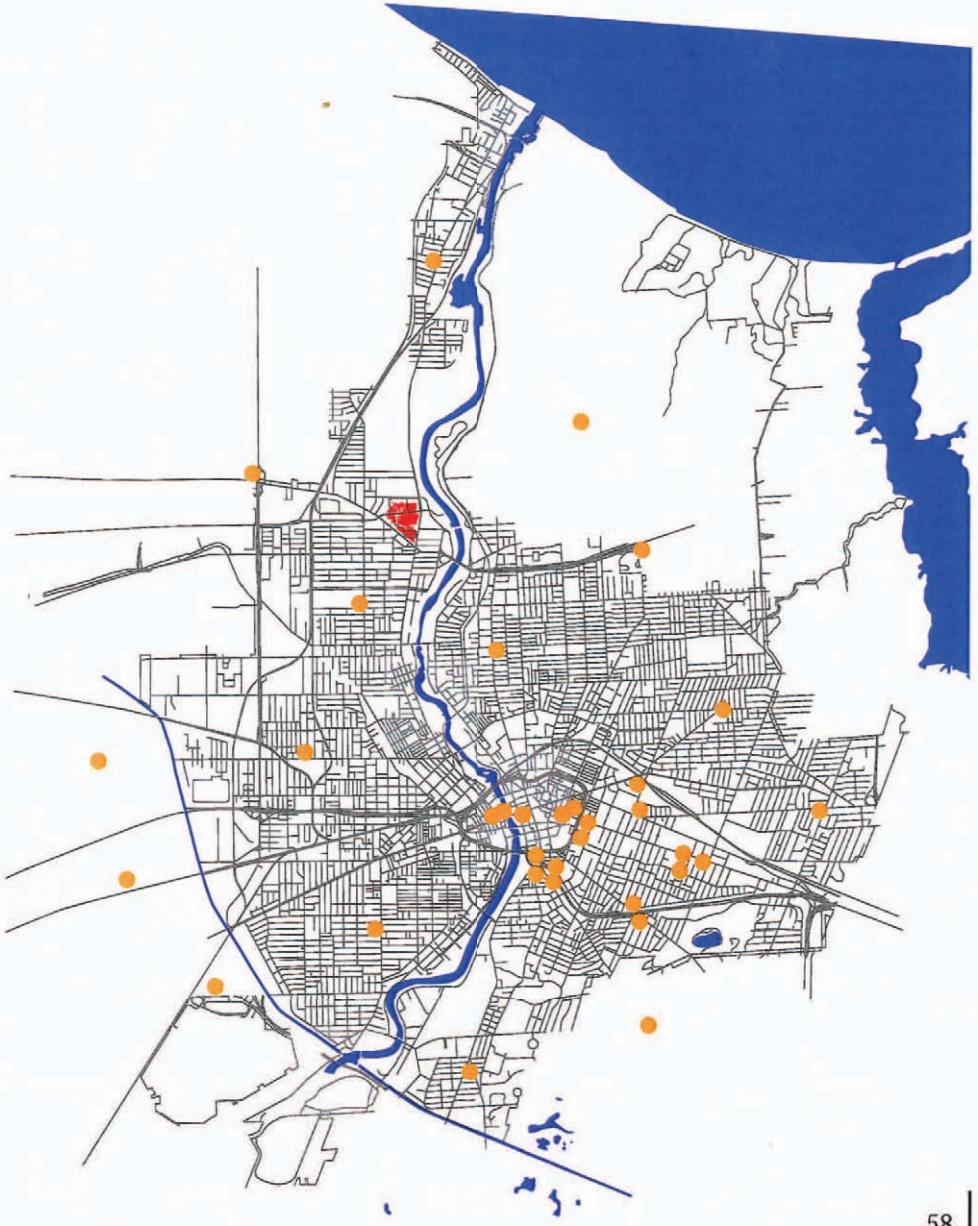
COMPILATION

relation of the parts to the whole



WI-FI ZONES

areas of integrated free wireless technology



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Footnotes

1 MOVE: Sites of Trauma pg. 12
2 MOVE: Sites of Trauma pg. 23
3 MOVE: Sites of Trauma pg. 27
4 Spectacle pg. 92
5 www.implosionworld.com, industry history
6 Media Psychology: A Personal Essay in Definition and Purview pg.15
7 Media Psychology: A Personal Essay in Definition and Purview pg.7
8 Media Psychology: A Personal Essay in Definition and Purview pg.1
9 Media Psychology: A Personal Essay in Definition and Purview pg.5
10 Media Psychology: A Personal Essay in Definition and Purview pg.3
11 Media Psychology: A Personal Essay in Definition and Purview pg.7
12 Mass Hysteria pg 31
13 Mass Hysteria pg 35
14 Mass Hysteria pg 35
15 Mass Hysteria pg 32
16 Mass Hysteria pg 34
17 Mass Hysteria pg 34
18 Mass Hysteria pg 35
19 Mass Hysteria pg 35
20 Mass Hysteria pg 36
21 Media and Society in the Twentieth Century pg 67
22 Media and Society in the Twentieth Century pg 64
23 Media and Society in the Twentieth Century pg 68
24 Media and Society in the Twentieth Century pg 65
25 Media Psychology: A Personal Essay in Definition and Purview pg.14


LARRY
KING
LIVE
AP