My Home Among the Hills:
Revitalizing Place-making & Identity in West Virginia

A Thesis

Submitted to the

Faculty of Miami University

In partial fulfillment of

The requirements for the degree of

Master of Architecture

Department of Architecture and Interior Design

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2013

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Contents

Abstract

This paper will explore the current model of museums as a civic institution, their current role in society and why a reevaluation of contemporary civic institutional design is needed; especially in rural regions.

Critiques on museums by outside sources and examples from vernacular architecture will help provide the insight necessary to understand the potential of a civic institution. Is it possible for these two models of architecture to come together to aid in the revival of mountainous rural areas such as West Virginia? Can these two architectural models work to create a strong community, to educate, and to integrate technology and work as a hub for outer lying regions? The current outlook on the state is problematic to the citizens of the state and their ability to further strengthen their cultural identity. The paper exploration will be tied with a design exploration to introduce a new kind of civic institution directly catering to the mountainous region of West Virginia.

The Museum: Finding its Place in Rural America

Introduction

"*Country people have their minds ground sharp. Their knowledge does not bob on the surface. It sinks and melts into the wholeness of their experience. They might be ignorant about distant matters but they know who they are.*" – Henry Glassie[1]

The current model of museums and other buildings that house community activities provides many intellectual, social and cultural resources. Every museum should have a deeply rooted connection with its community that is uniquely its own.[2] Civic engagement occurs when museum and community intersect – it is an active visible participant in civic life, a safe haven for many. Museums are such a place of trust for many members of communities. Time after time museums are being invented in presentation but still lack a feeling of place and connection to the community. Museums are not often places of change, as they seem to solely focus on a connection of the past rather than the advancement of the future.

In many areas, museums are not living up to their potential. While they work to serve the community, they lack the provision of social engagement outside of their immediate context. Many facilities tend to only serve a certain group of the community. As America is changing culturally, the museum has made efforts to "remain a vital part of the American landscape, connecting people with the greatest achievements of the human experience, past, present and future." The museum has done little to attract a broader audience, especially those who may not visit museums regularly.[3] A new conception of museum-like infrastructure needs to occur, especially in rural areas and regions where economic status and generalizations have over-taken the perceptions of the people living there.

A truly civic building opens itself to the entire community and speaks to a larger region through a reflection of cultural and geographical vernacular. It is informed by and expresses the regions local arts, beliefs, education and physical site conditions. Can the identity of people in *rural* communities be reconstructed through architecture inspired by the vernacular of the region? The answer must address many things: The building should be site specific and emphasize its regional architecture to create a culturally diverse and educated community. A civic building should also work to reach a broad array of people throughout the region. By including a diverse range of people within the region change in perception can occur and identities begin to strengthen. The journey will be to discover what kind of infrastructure promotes each of these ideas better than a museum in a rural region.

This paper will explore the current model of museums as a civic institution, their current role in society and why a reevaluation of contemporary civic institutional design is needed; especially in rural regions. Critiques

on museums by outside sources and examples from vernacular architecture will help provide the insight necessary to understand the potential of a civic institution's ability to form closer community, educate, and integrate technology and work as a hub for outer lying regions.

History of Museums

The contemporary museum dates back to as early as the 17th century, although for centuries the Latin word *museum* has had a variety of meanings. In classical times it signified a temple dedicated to the Muses, evolving into places to study and repositories of collections. During Greek and Roman times, the museum was kept alive by hoards of votive offerings including gold, silver, paintings and other objects. Many of the paintings and sculptures would often be displayed in forums or public gardens and many wealthy people often displayed such objects in their homes.

During the Middle Ages the idea of the museum was kept alive in Western Europe. Most churches, cathedrals and monasteries were the homes to gold, silver, paintings, manuscripts and other rich objects that would be housed in the museum.

Over the years the notion of the modern museum developed as a result of people having a keen sense of their past and their current cultural predicaments. In the 16th century, the gallery and cabinet appeared to express the new museum concept. Each of the spaces was for collections rarely open to the public; used for pleasure by princes, popes and plutocrats. The gallery signified an exhibition area for pictures and sculpture while the cabinet, a square shaped room, was filled with stuffed animals, botanical rarities, medallions and statuettes and artifacts.

By the 17th and 18th centuries museums began opening to the public. In Europe and the United States, museums began to offer visiting hours. By 1900, American museums were becoming centers of education and public enlightenment. [4]

The Ways of Museums

Today, museums are considered vital institutions for preserving memory, culture, and to help sustain identity of a person or persons belonging to a specific culture.

Memory, culture, and identity deeply influence the character and value of a community and its members[5]. However, over the last twenty years, attendance at museums, galleries, and performing arts institutions in the United States has decreased dramatically[6] and the very identity of the museum has come into question. Many people, including donors, artists, businesspeople, and museum professionals have begun to examine the function and purpose of museums.[7]

Brian O'Doherty, author of *Inside the White Cube*, addresses the change of the museum to see things in relation to their context. In his investigation of the museum he breaks down the modernist art gallery, (a white cube), into three critical sections. He explores how the white cube affects the piece of art itself, the subject viewing the piece of art, and how the cube consumes the artwork's true meaning.
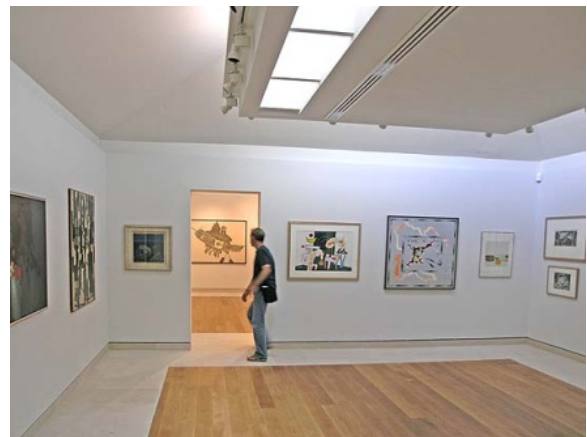

Figure 1. Gallery Space as described by O'Doherty

O'Doherty describes the gallery space as an "evenly lightened 'cell'", that intimately frames the history of modernism. As a viewer we tend to see the space before we recognize the real reason we are in the space: the artwork. He states,

> *"The ideal gallery subtracts from the artwork all cues that interfere with the fact that it is art. The work is isolated from everything that would detract from its own evaluation of itself. This gives the space a presence possessed by other spaces where conventions are preserved through the repetition of a closed system of values"[8]*

The gallery space is "unshadowed, white, clean and artificial". [9] Dedicated to the aesthetics of a space the art exists in an eternal display, with no evidence of time. The art is completely separated from daily life and historical time so that it can appear on its own. What some call as appropriate, others see as inspiration; while some view glasses boxes as a form of cultural imprisonment, others see them as a way of preserving heritage for future generations' what some call channeling of consciousness, others term consciousness-raising. [10]

Artist Stephen Willats, has been an active participant in reevaluating museums. In his work Willats attempts to break artists out of the museum context. Willats feels that the 'art museum' is represented as a context that defines a social environment that from the outside world is to be looked up as a symbol of transmissional authority". [11] He believes art should have a "dynamic, interactive social function". [12]

Willats has made socially engaged art since the 1960s, creating multimedia works to examine the structures that govern us, the ways in which we interact with one another, and the role of the arts as an agent for change. Since he began working, Willats has conducted many interviews, written many articles and completed a variety of projects. His role in socially engaged art began when he decided to look at how artists might operate outside of an art institution.

According to Willats:

> "*Institutions of art are still object-based, based on the idea of mortality, a celebration of icons of ideal types and so on. I'm very interested in how artists might operate within institutions, how we might use them in a different way, because the world we live in doesn't have to be this way, it could be different. You can take something that seems set in stone but it isn't really, it's just your perception of it.* "[13]

Willats emphasizes the value in his work as an artist by using a range of media. He begins by drawing and using a variety of diagrams to study communities, and to demonstrate his complex ideas. Once he has completed his studies, he uses other media such as painting, signage, and installations to reach out to the community. Willats does not always produce the work himself; he engages the community by using their paintings in publicly displayed areas. He states that his "work engages the audience in a new way of encountering art in society. I am not talking about compliance, but something more active, a mutual understanding, an interaction between people." [14]

Museums have been the primary medium for public access, understanding and appreciation of art since the 19th century. And they connect a large and diverse public to humanity's artistic and cultural heritage. A shift in attitudes, expectations and intentions for museums has occurred. The connection of effectively integrating the interpretation of art with architecture has proven to be a challenge during this shift. Does the new style of museums emerging truly create an effective environment to interpret art rather than drawing attention to the emergence of dramatic architectural statement?

In his *Museum as Medium*, Dan Monroe addresses the current debate of the museum and how their service to displaying art has changed. Moore wants to know if the museums are about architecture, art or neither. The success of museums as institutions is a testament of different cultures wanting to show their creative spirit and expression, strong aspirations and celebration of identity. Yet the things that have kept museums alive are not always in alignment with the museum's architecture. The white cube gallery became the standard museum gallery space designed in the International Style and remains so today. Many architects, such as Frank Lloyd Wright, Louis Kahn and Renzo Piano, have taken their own approach to the museum over the years. Museums are still being reinvented but with little success in realizing the importance of integrating the museum as a medium for the presentation and interpretation of art, and art museum as a medium for architecture. The challenges museums face include the great change in functional requirements. The museum has become quite multifunctional housing social events, educational activities, shopping, and dining. With all of the challenges of today's cultures how can the museum be adapted to allow the participant truly able to grasp everything the museum is providing and instill a sense of place and identity? A seamless integration of architectural expression, interpretation of art, and the visitor experience

should be our goal. Achieving such requires attention to the art museum as a medium, with a unique ability to enrich people's lives in material ways.[15]

Incorporating Vernacular Architecture into Museums

Architecture has the ability to connect people to the whole of culture, through its distinct mode of interaction and interpretation, a trait that distinguishes it from other varieties of communications. Culture is resistant to change. This does not mean that culture cannot change, but that the conditions for change must already be present. There must be a reason to change that is evident to the majority of the population.[16] It is important for architects to demonstrate imaginative ways to incorporate the culture into the architectural processes in order to begin the fundamental shift in culture. The start of this process has begun differently for many cultures, but it is always tied to notions of vernacular.

Vernacular aids in creating a sense of place and identity for a culture. It is tied directly to the history and geography of an area, emphasizing strong cultural values of the region. Vernacular architecture uses innovative techniques in materials and thoughtful considerations of design and construction to best reflect the cultural identify of a region. Each element of design is taken into account to make the structure adaptable with respect to modern society. This approach aids in communal interaction, and as a result strengthens the identity of people in a region. The approach to express ideas of vernacular can vary depending on the way it is being integrated into a community or region.

A number of architects are presently pioneering new ways to integrate community, identity, and place in a meaningful way by creating architecture that is expressive of a region's culture and informed by site conditions.

One firm working to adapt architecture to the needs and conditions of the local community is Patkau Architects. The Seabird Island School project is home to a conventional school program, significantly informed by community values.[17] Located in British Columbia, the school emphasizes the importance of the interaction between the school and community by its specific placement in the community.

The large open field of the island is used for agriculture. Houses sit just inside of the lightly wooded perimeter of the fields. Community buildings are located at the downstream end of the island, loosely organized in a U-shaped arrangement around a grassy common space open to the north. Patkau has worked tediously to make sure that the infrastructure is also a reflection of the community and its strong culture.

Figure 2. Patkau Architect's Seabird Island School

The Seabird Island Schools infrastructure is a reflection of the traditional Salish building technique which is representative of the native culture. It is composed of heavy timber post-and-beam construction. The heavy timber construction mediates the extreme climate from the north while taking advantage of the southern exposure. The large sculptural volumes introduced on the north work as a direct reflection of the mountainous terrain as the school sits nestled in the valley. On the south side the structure takes on a smaller scale of open eaves to reflect the importance of the Coastal Salish community. The eaves extend the buildings use of community facilities by reaching out to the grassed square.[18]

Some architects have always based their work on the idea of vernacular expression, rooting themselves into their communities. Samuel Mockbee (1944–2001) was an architect well-known for founding Auburn University's design build program, *Rural Studio*. Mockbee took his philosophies as an architect and engrained them into his teaching methodologies.

Through the Rural Studio, Mockbee explored the use of architecture as pedagogy and social activism. He could have set his studio abroad, but instead, Mockbee, rooted his class in the small towns and communities of Hale County, Alabama. The county was in great need of help; Mockbee and his students set out to create a new environment for its occupants.

The Rural Studio took students out of the classroom and placed them in the community where they determined the needs and desires of their client. The students later spent time working in teams, to take ideas from design phases through physical construction for their client. Structures built by the team of students were thoughtfully considered by addressing site and use of material. The structures implemented a unique integration of salvaged, recycled, or reapplied materials to reflect the cultural and vernacular context of the area. "I want to be over the edge, environmentally, aesthetically, and technically," said Mockbee. [19]

Mockbee's ideas led students of Rural Studio to be given the nick name 'citizen architects.' "As Mockbee led his students on the path to becoming 'citizen architects,' he defined his own personal humanistic and profound responsibility as an architect by intersecting architecture with the community. Mockbee's Rural Studio has helped to change the idea of architectural education greatly and should interweave its way into our new methods of design. [20]

Figure 3. An important project of Mockbee and his students, created from local recycled materials, the Mason Bend Community Center.

Outside of the United States, measures are being taken to help revitalize decaying communities. Two artists have worked with the process of making art to combat prejudices in the slums of Brazil. Jeroen Koolhaas and Dre Urhanh, as Haas&Hahn, paint throughout each community. In Santa Marta in Rio de Janeirio they have created a design for more than 30 houses that enclose the entrance piazza of the small community. Haas&Hahn decided where to paint and developed the design for the area but employed local community members to paint the space. Before painting begins, community members are taught color theory, different painting techniques and even safety measures.

Figure 4. Image of painters on scaffolding.

The Brazil project was completed in about a month, and the community driven artwork helped its members to be more engaged with one another and throughout the community.[21]

Each of these case studies is very different from one another. Yet each emphasizes an important element that should be integrated into the current model of museums. The Patkau project emphasizes the importance of site and integrating the community into the design. Mockbee works closely with the community and has been able to help the struggling community to create a language fitting to their current predicament. Haas and Hahn have also been able bring the community together and given them a way to outwardly celebrate their identity. Each of these aspects can be integrated into a rural region to aid in bringing to life the strong identity of the people of the community.

Close to Home: The Tamarack

I grew up in West Virginia in a rural community that provided many opportunities to build strong relationships with peers, community leaders and educators. Many of the

organizations I became involved in instilled values that would be important throughout my academic career. Even now, the impacts of these events are a strong reminder of where I come from. Throughout an investigation of museums and vernacular architecture I have started to reflect upon my home state. The history of the culture, geography, climate and modes of transportation has all had a great impact upon my home in the Appalachia's current perception of itself and to others.

Many people define place and community differently due to culture, education, and personal experience. People from rural areas, such as West Virginia, tend to find their sense of place through family, friends and the mountains that create the state boundaries.[22] Due to generic stereotypes and generalizes created over the years, many areas lack the internal support needed to fight these perceptions. People living in a region affected by negative perceptions need to change the perception of themselves and their surroundings before perceptions of the community at large can be changed.

A rural region, such as West Virginia, has much to offer both its residents and tourists. Those unaware of the States strong place-making values and identity still tend to indulge in the stereotypes of Appalachia. The long history of isolation and a reputation of a "peculiar" kind of people hamper others ability to see Appalachian's celebrate their lives proudly. The state has many available attractions, many outdoor activities, and numerous historical venues. One worthy attraction includes the small, local museums scattered throughout the small towns of West Virginia. But many of those historical areas are off the beaten path, unavailable to many or just too far away for some to want to travel.

One of West Virginia's most well-known "museum" facilities that house gallery spaces, offer food and classes, and also has a functioning conference space, is the Tamarack. The Tamarack is located in the New River/Greenbrier Valley area in the town of Beckley. It offers a variety of accommodations: tourist information, gallery spaces, a theatre, conference center, and a variety of shopping that includes some of the states artisan pottery, glass, and gourmet foods.[23]

The Tamarack was thoughtfully designed in order to be a dynamic catalyst and premiere

showcase for all aspects of advancing West Virginia arts, crafts and food products and those who produce or perform them[24]. It was named after the Tamarack tree: known for its qualities of strength, amazing beauty, and the versatility in adapting to survive various climate conditions. From an aerial view the tamarack resembles a starburst quilt pattern. The approach to the cultural center reveals a brightly colored red roof, with continuous peaks, jutting along the roofline to mimic the Appalachian Mountains.

Figure 5. Entrance view of the Tamarack.

While Tamarack works to expose local artists and West Virginia's strong cultural background, it still seems to be oriented toward those who can afford to pay for the musuem's services; it strongly caters to those dubbed the 'turnpike travelers'. Many only tend to visit Tamarack while passing through the area, along the turnpike, traveling to a completely different destination. The Tamarack showcases West Virginia's strong historical background and art and cultural vernacular but could work to better emphasize the region's culture to the residents themselves, not just the turnpike travelers.[25]

A Museum for Rural America

The current notion of museum spaces, derived during High Modernism, often creates a sense of false identity. Museums often create spaces that lack character in which people of a specific region can relate. The character of the architecture should also provide something in which the visitor can relate. The gallery space should help create an experience that helps one to realize their cultural identity or to learn about the cultural identity of those living in the region. While being educated on the identity of one's self, visitors should also be able to gain a social experience. The connection made should

not just be to the immediate surrounds of the museum but for one to also remember where and who they are in the current moment. O'Doherty understood that a sterile space such as the one described does not allow for such experience. Reality is lost once one is in such a sterilized space. It often feels as if we can no longer experience anything if we don't first alienate it. Alienation may now be a necessary preface to experience.[26] As architects and citizens we must break down the white cube and insert the essence of the people surrounding it. These spaces can be brought to life by deep exploration of a regions vernacular and site. Museums that do not embrace the community around them, in turn weaken what may have once been a strong, grounded community.

We should work to change these spaces and other civic institutions to cater better to their geographic region and regional culture with which they are located. We can do so by providing other amenities such as educational spaces, allowing new technology to be available and responding to the regions site and climate.

A structure specific to a rural community should aid in overcoming generalizations about the region, integrating ideas of new vernacular, use of technology, responding to climate, and paying close attention to site. A language should be developed through the architects' firsthand experience with the community. The language created throughout the design process should be specific to the wants and needs of the community. Throughout the region separate communities may have different wants and needs; therefore there may be a single facility with individual community branches. Spaces should not only be art-oriented but have specific focuses on art, education and technology. Part of the facility should focus on the production of art by local artisans, work as an educational tool through historical context by using new technologies, and provide other amenities specific to site and climate. It may even be an area of refuge in times of natural disaster. The design solution may not work as a single piece of infrastructure but as a network, weaving its way throughout the rural community to meet many wants and needs. The model of museums discussed throughout this paper do not allow for social interaction between individuals. A design solution should create an intervention of the spaces previously described and integrate them into rural regions. It is

important as architects we find a way to make a change and allow a strengthening of identity.

Figure Notes:

Figure 1:
http://www.hughpearman.com/2006/illustrations/Pallant_07a.jpg (accessed July 28, 2012)

Figure 2:
http://www.architecturenewsplus.com/project-images/20257 (accessed July 8, 2012)

Figure 3:
http://dailydesignidea.wordpress.com/2010/09/21/public-interest-architecture/ (accessed July 29, 2012)

Figure 4: http://www.favelapainting.com/santa-marta (accessed March 7, 2012)

Figure 5:
http://www.tamarackwv.com/about/default.aspx (accessed July 29, 2012)

Notes

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[21] "Santa Marta: Praça Cantão, Communidade Da Santa Marta, Rio De Janeiro", Favela Painting,

accessed March 7, 2012, http://www.favelapainting.com/santa-marta

[22] See *Introduction* for more a personal perception of place, identity and returning to those ideals in West Virginia. Dorsey, Christopher. *Southern West Virginia and the struggle for Modernity* (North Carolina: McFarland Company, Inc. North 2011), 1-11.

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Addendum: Post-Design Conclusion

Conclusion

My written thesis began as an exploration of what I knew would be a larger exploration into the history and current cultural predicament of West Virginia. I felt that the initial research I conducted for my paper gave me a solid background to what I wanted to explore in the design process. I had always known that my site would be in West Virginia, so with my research behind me I chose the stipulations for my site.

I explored West Virginia in a number of ways to select my site. I knew I wanted a town small in population, (1000-5000 people), an area with people of strong values and communal strength and near a rail-trail, so that my design could be present and utilized by not just the people of the town but those traveling through the area. Through tedious investigation, I decided upon the town of Shinnston, West Virginia. I was able to visit Shinnston early in the fall of 2012, which helped me to decide it was the correct location for my design exploration. My visit with the people of Shinnston helped me to create the programming for my design. My programming consisted of using arts in an educational way; this is what the needs were of the community according to those I spoke to. I would include artistry work spaces, a ceramics studio large enough to teach in, a gallery space to display work done at the facility, meeting/conference spaces and a number of educational spaces. Not only would these elements serve practically but also as a way to create place and identity for the community members of Shinnston.

My visit to Shinnston led me to believe that I should choose a specific location. A location outside of town along the rail trail was where I would start my design. After much thought and deliberation of this site, I changed my site. It would now reside in an area closer to town, still along the rail trail but provide a better relationship to the river and better pedestrian access.

My new site posed and interesting problem: a topography change of 20 feet from top of site to bottom of site, along the rail trail. I started by looking at the different programmatic relationships and how they could better connect the site. Once I decided upon an appropriate relationship (inside to outside) I started designing. Through more exploration the issues of site led me to work mostly in section. I designed in section to better tie to the landscape, trail, and water and to decide on the movement throughout my building. Working in section allowed me to better fit my building into the landscape, work with the climate, and create an interesting space for my programmatic elements. I created two points of access to my building that led to one entry. One access point would be by use of vehicle and the other strictly pedestrian. Those using the trail can also access the lower amenities along with interior access to my building. Through movement and connection to the outside, my building ties into existing elements. It also allows the community to view the artistic process, connecting with the landscape also creating a connection to existing community in the area and those being housed in my design.

Further investigation of my building could include exploring sustainable aspects such as water runoff, introducing more natural ventilation and developing the pedestrian access site more for the users. Another thing I think I would like to do is contact the people of Shinnston again and speak with them on how they think my design would fit into their community.

While my design fits nested into the location of Shinnston, I also believe the programmatic elements and design intent could also be adapted to other areas of West Virginia. If integrated, my hope is for it to continue to aid in the revitalization of place and building back the strong identity of those living in West Virginia.

Preliminary Site Analysis:

Throughout my written thesis exploration, I had always known that the site for my design portion of my thesis would be located in West Virginia. I decided on a site based on a number of factors, a couple major ones being town size, the communities needs, and relation to a West Virginia Rail Trail. I decided on the town of Shinnston, West Virginia. Initially, I had placed my site location along the West Fork Rail Trail, just outside of town. Further exploration showed that this site location was not best suited for my programming and should be moved closer to town. I moved my site closer to town to better accommodate the needs of my building program. The town of Shinnston was gracious enough to send me all of their available documentation to begin site analysis for my site design.

topography map
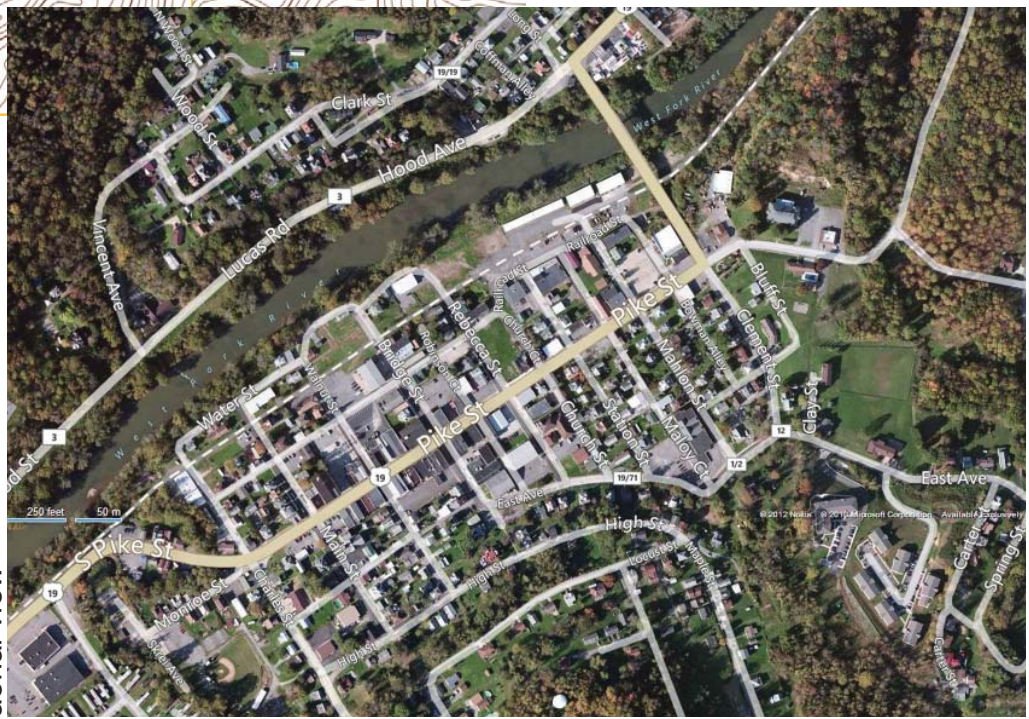
aerial view

figure/ground

hydrology
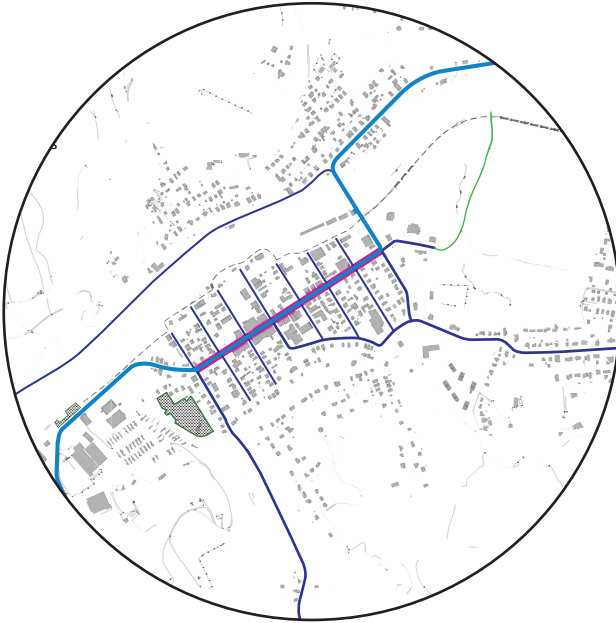
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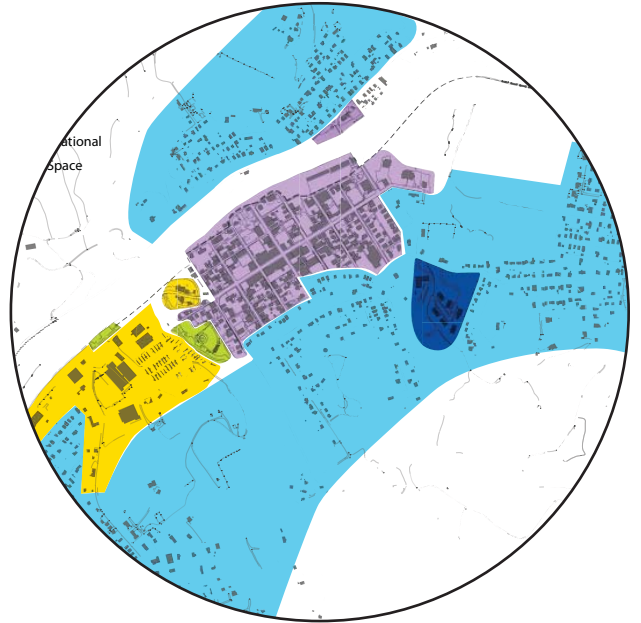
land use
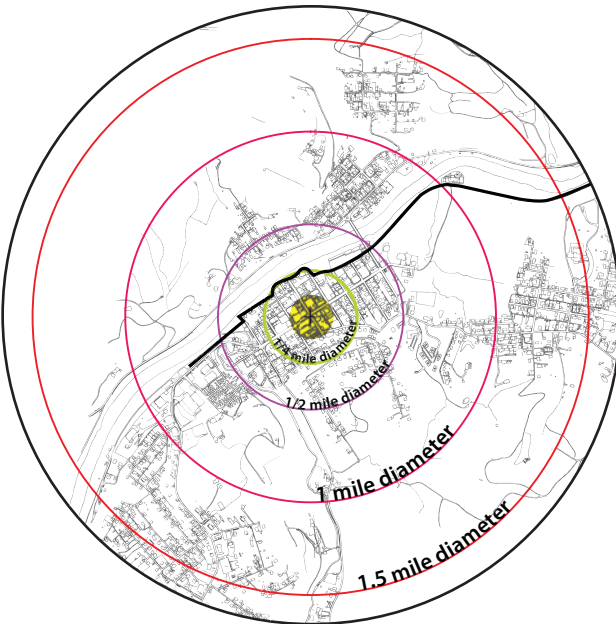
walking distance

flood plain

Average Temperatures

Legend:
- Daily high
- Average
- Daily low
- US average

Y-axis: 90°F, 80°F, 70°F, 60°F, 50°F, 40°F, 30°F, 20°F, 10°F
X-axis: Jan Feb Mar Apr May Jun Jul Aug Sep Oct Nov Dec

Snowfall

Legend:
- City
- US average

Y-axis: 20 in, 18 in, 16 in, 14 in, 12 in, 10 in, 8 in, 6 in, 4 in, 2 in, 0 in
X-axis: Jan Feb Mar Apr May Jun Jul Aug Sep Oct Nov Dec

Precipitation

Legend:
- City Average
- US average

Y-axis: 6 in, 5 in, 4 in, 3 in, 2 in, 1 in, 0 in
X-axis: Jan Feb Mar Apr May Jun Jul Aug Sep Oct Nov Dec

Wind Speed (mph)

Legend:
- City
- US average

Y-axis: 13, 12, 11, 10, 9, 8, 7, 6, 5, 4, 3
X-axis: Jan Feb Mar Apr May Jun Jul Aug Sep Oct Nov Dec

Sunshine

Legend:
- City
- US average

Y-axis: 90%, 80%, 70%, 60%, 50%, 40%, 30%, 20%
X-axis: Jan Feb Mar Apr May Jun Jul Aug Sep Oct Nov Dec

(c) Univ. of Oregon SRML
Spencer WV
Lat: 39.70 Long: -80.20
(Standard) time zone: -8
Shinnston, WV

Y-axis: Solar Elevation — 90°, 80°, 70°, 60°, 50°, 40°, 30°, 20°, 10°
X-axis: East <— Solar Azimuth —> West — 30°, 60°, 90°, 120°, 150°, 180°, 210°, 240°, 270°, 300°, 330°, 360°

Soil Map—Harrison and Taylor Counties, West Virginia
(Shinnston Soils)
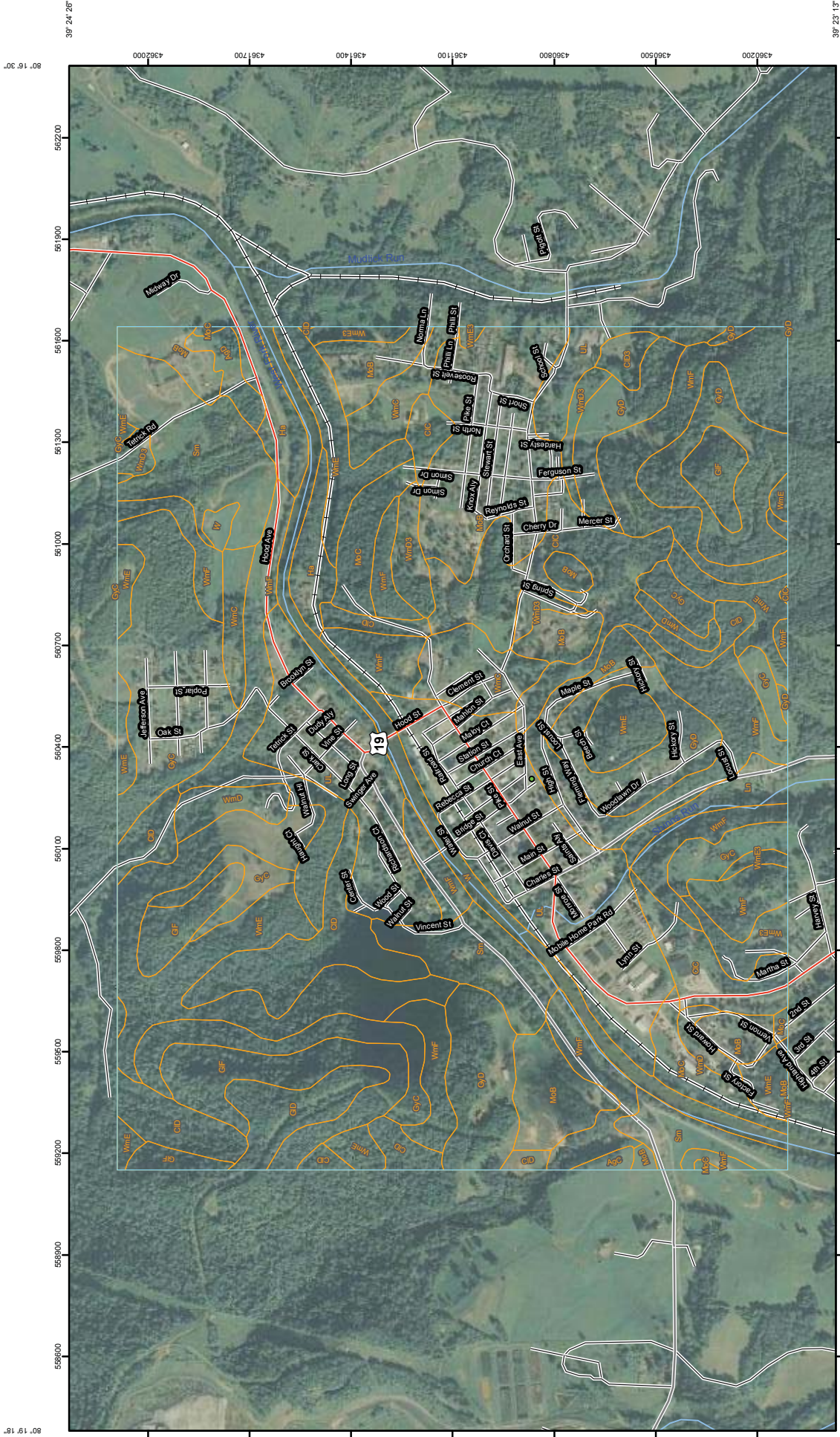
Mudlick Run

Midway Dr
Tetrick Rd
Hood Ave
Jefferson Ave
Oak St
Poplar St
Brooklyn St
Tetrick St
Dudy Aly
Vine St
Clay St
Long St
Svinger Ave
Walnut Hl
Height Cr
Huffman
Center St
Wood St
Walnut St
Vincent St
Richardson Ct
19
Hood St
Clement Ln
Marlon St
Melsby St
Station St
Church Ct
East Ave
Jackson St
Beech St
Maple St
Hickory St
Locust St
Hickory St
Rebecca St
Richardson St
Bridge St
Deaver St
Walnut St
Main St
Charles St
High St
Fleming Way
Woodlawn Dr
Mobile Home Park Rd
Lynn St
Harvey St
Martha St
2nd St
Vernon St
Howard St
Pedley St
3rd St
4th St
Homestead Ave
Normal Ln
Phill Ln
Phill St
Roosevelt St
School St
Short St
Pile St
North St
Stewart St
Hardesty St
Ferguson St
Simon Dr
Knox Aly
Reynolds St
Cherry Dr
Mercer St
Orchard St
Spring St
Parrot St

Mudlick Run

Map Scale: 1:11,100 if printed on B size (11" x 17") sheet.

Meters
0   150   300   600   900
Feet
0   500   1,000   2,000   3,000
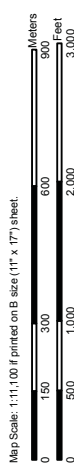
RAIL TRAILS of West Virginia

Legend
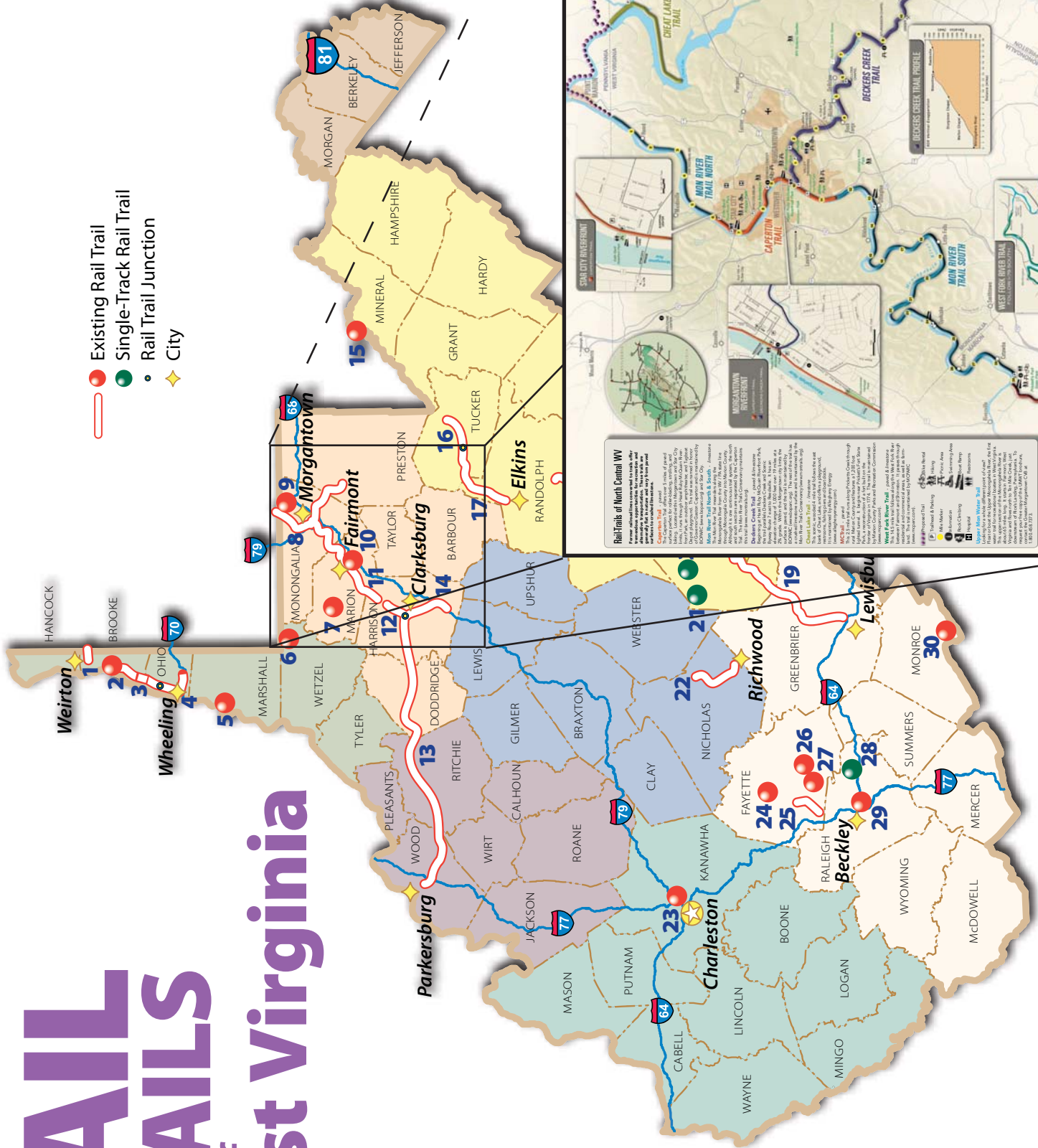
- Existing Rail Trail
- Single-Track Rail Trail
- Rail Trail Junction
- City

Weirton
Wheeling
Parkersburg
Morgantown
Fairmont
Clarksburg
Elkins
Richwood
Lewisburg
Beckley
Charleston

Counties:
HANCOCK, BROOKE, OHIO, MARSHALL, WETZEL, TYLER, PLEASANTS, WOOD, RITCHIE, DODDRIDGE, HARRISON, MARION, MONONGALIA, PRESTON, TAYLOR, BARBOUR, TUCKER, RANDOLPH, UPSHUR, LEWIS, GILMER, CALHOUN, WIRT, JACKSON, MASON, PUTNAM, ROANE, CLAY, BRAXTON, WEBSTER, NICHOLAS, POCAHONTAS, GREENBRIER, FAYETTE, KANAWHA, CABELL, WAYNE, LINCOLN, BOONE, LOGAN, MINGO, RALEIGH, WYOMING, McDOWELL, SUMMERS, MONROE, MERCER, MORGAN, BERKELEY, JEFFERSON, HAMPSHIRE, HARDY, MINERAL, GRANT

Inset: Rail-Trails of North Central WV

Mileage

Mon River / Caperton Trails

Deckers Creek Trail

MON RIVER TRAIL NORTH
MON RIVER TRAIL SOUTH
CAPERTON TRAIL
DECKERS CREEK TRAIL
CHEAT LAKE TRAIL
WEST FORK RIVER TRAIL
MCTRAIL

STAR CITY RIVERFRONT
MORGANTOWN RIVERFRONT

PENNSYLVANIA
WEST VIRGINIA
MONONGALIA
PRESTON
MARION

DECKERS CREEK TRAIL PROFILE

west fork rail trail

west fork rail trail through shinnston, wv

initial site location
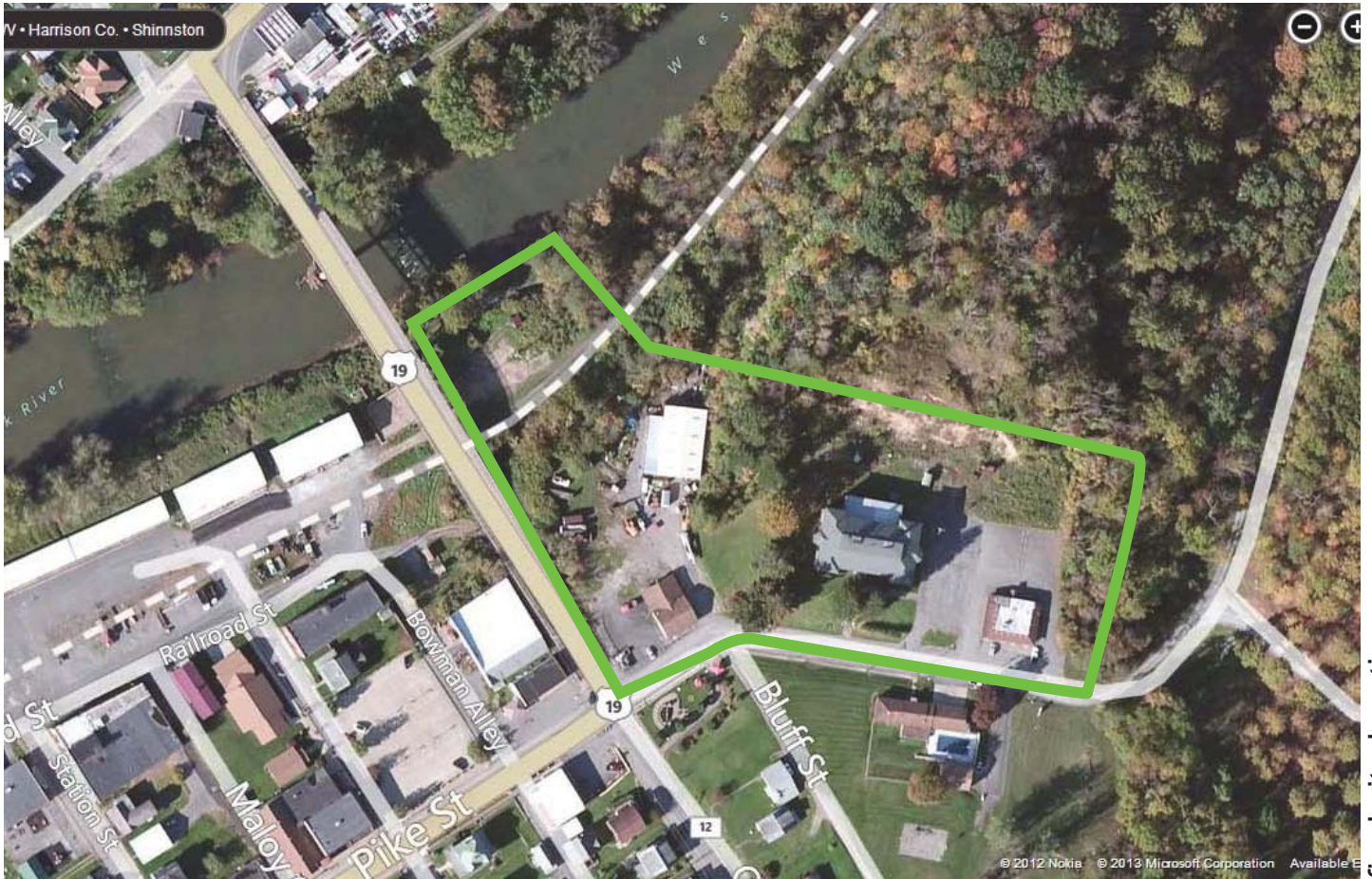
final site location

PROCESS WORK:
HAND & DIGITAL

I was confronted with a very different challenge after my site change. The new site posed a large topography change in which to needed to find a successful solution for my building to move people from top to bottom of the change. My solution was to work in section, devising a ramp system that worked as the core of the building.

SITE SECTION BB - E/W
Scale: 1" = 40'-0"

· WIND TO THE NORTH.
· SUN TO THE NORTH.

RAIL TRAIL

Cut Through Bridge

WIND

SITE SECTION CC - NORTH/SOUTH
Scale: 1" = 40'-0"
- very tall, 60 - 80' tall

WIND

SITE BEGINS.

RAIL TRAIL

WIND TO THE EAST

N site sections

SITE PLAN
IMPROVEMENTS

REFLECTION AREA.
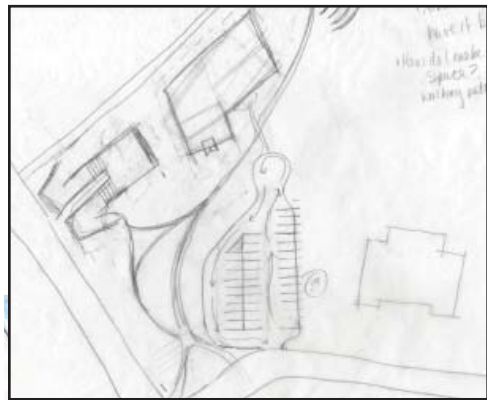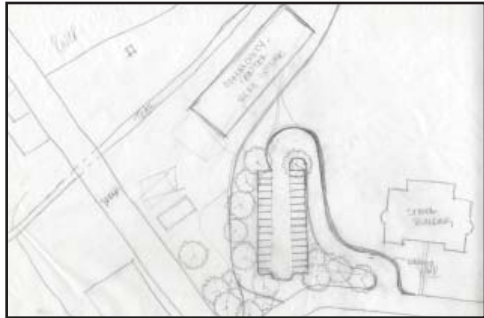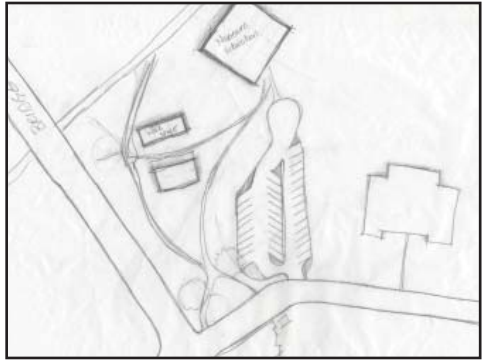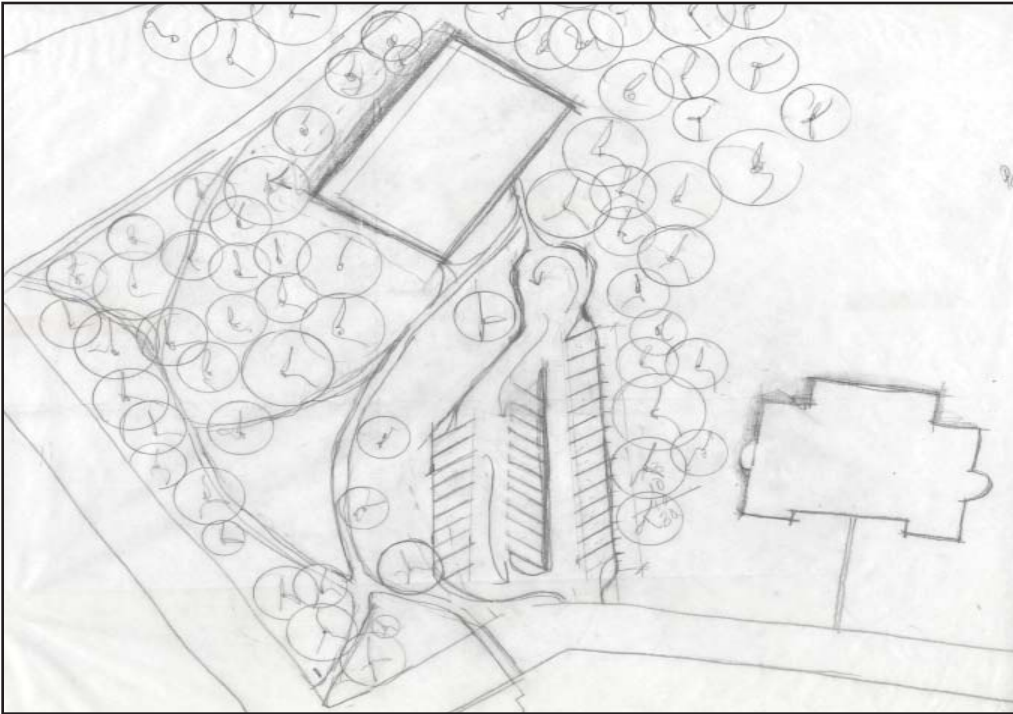
site plan explorations & iterations

Top sketch:
CERAMICS.
PORCH
Class Class
Class
ANTE ROOM
Gallery
MECH ELEC
RR RR
OFF/CONF
WORK
OFF
Numbers: 25 25 25 40 18' 10' 90 50 90 20 25 20 20 18 20 50 10 5 30

Middle sketch:
CERAMICS.
RR RR
PORCH
CLASSRM
CLASSRM
possible porch
Gallery
Mocy/Stg CONF OFF OFF REL.
kitchen
stg/mech

Bottom sketch:
CERAMICS
CLASS CLASS CLASS
Gallery
W W
Stg/mech
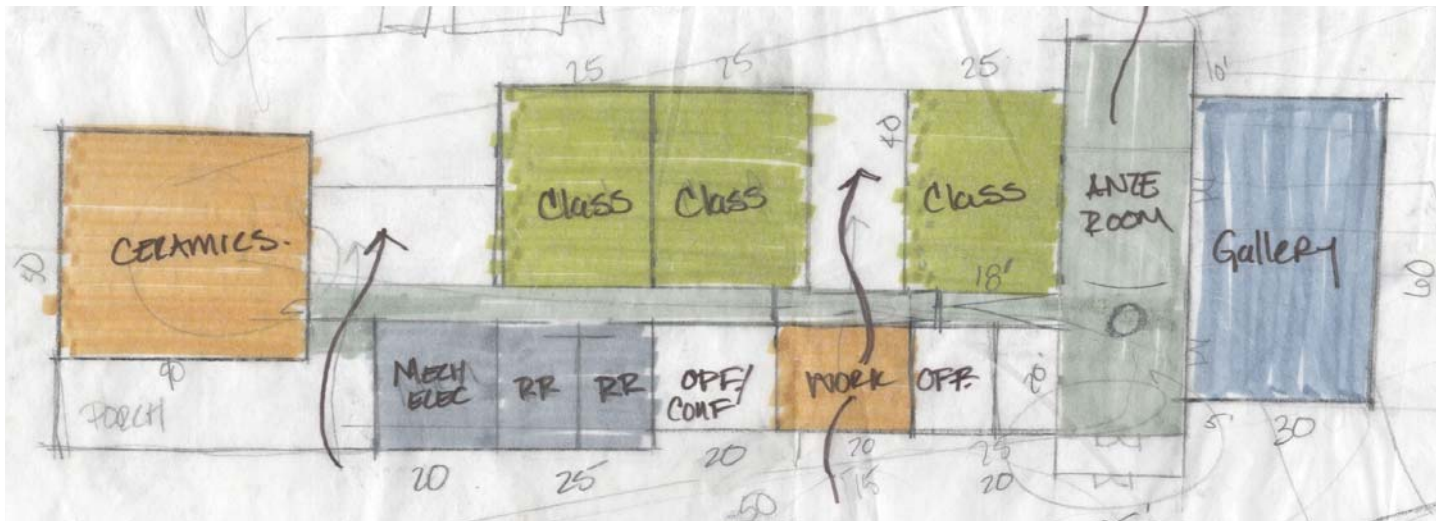
floor plan concept iterations

By Beam

wood conc.

glass floor

elevation, plan, & studies

looking down
to rear

outdoor room
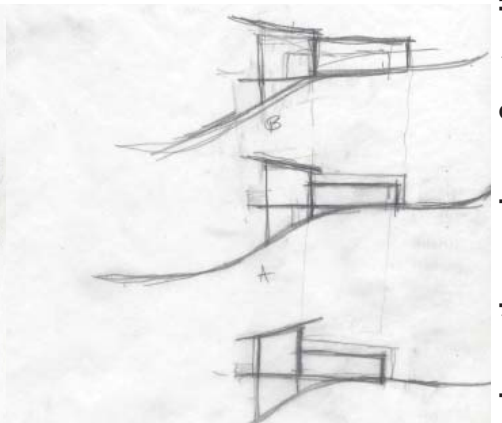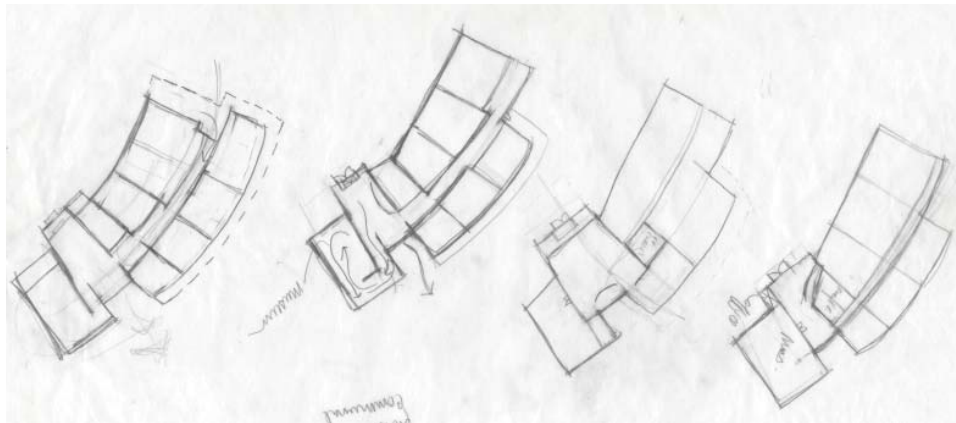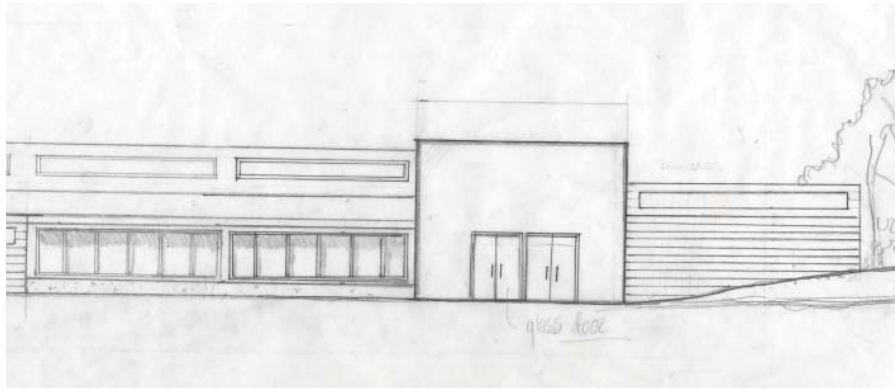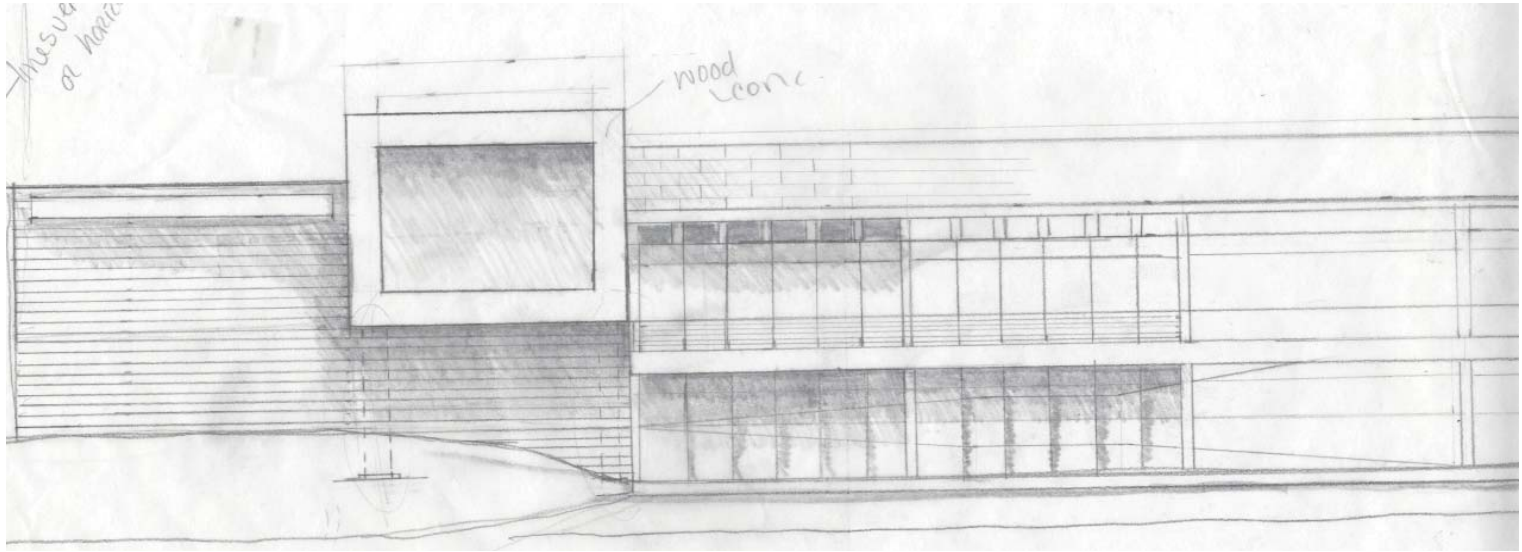
roof studies
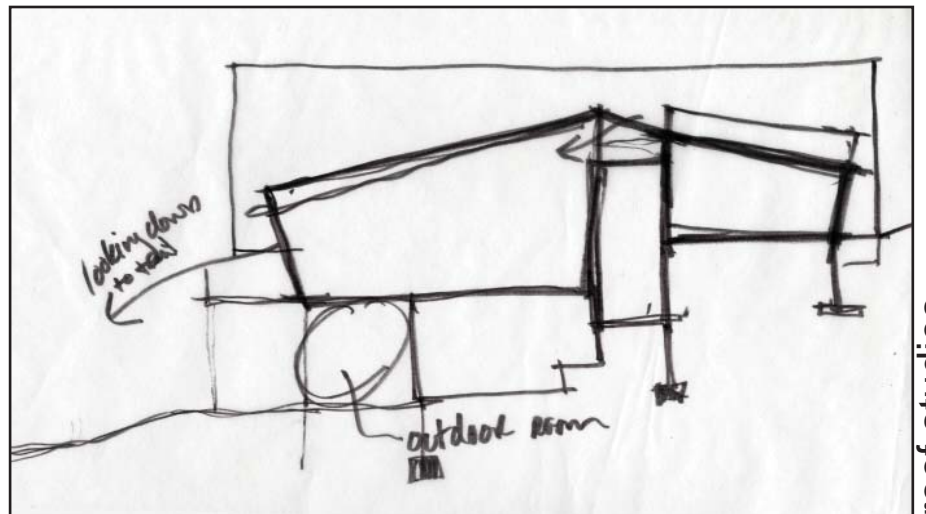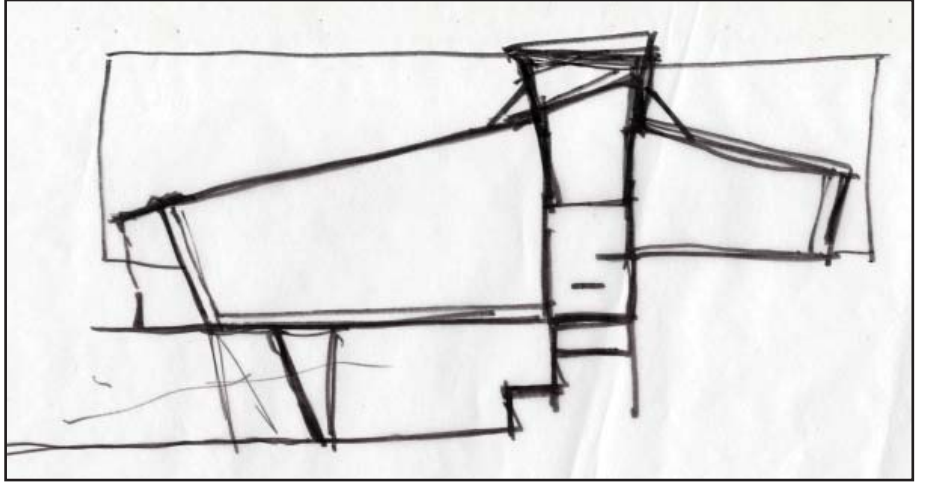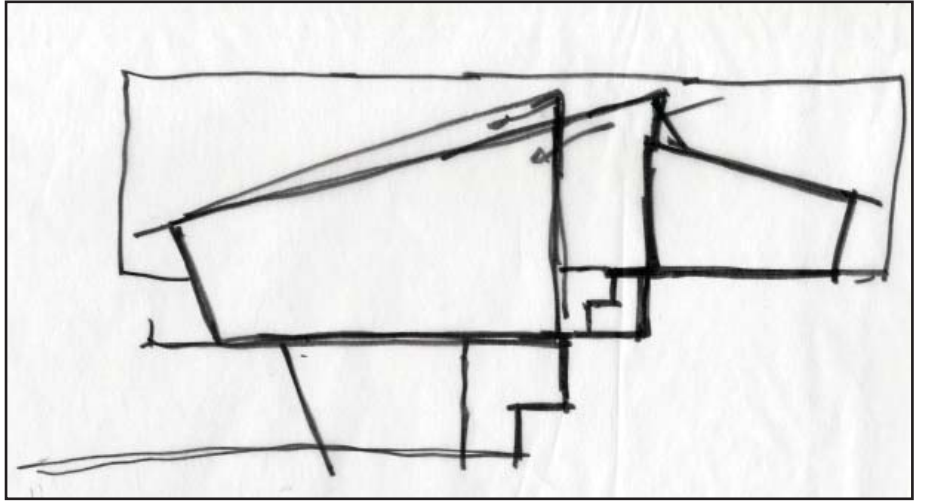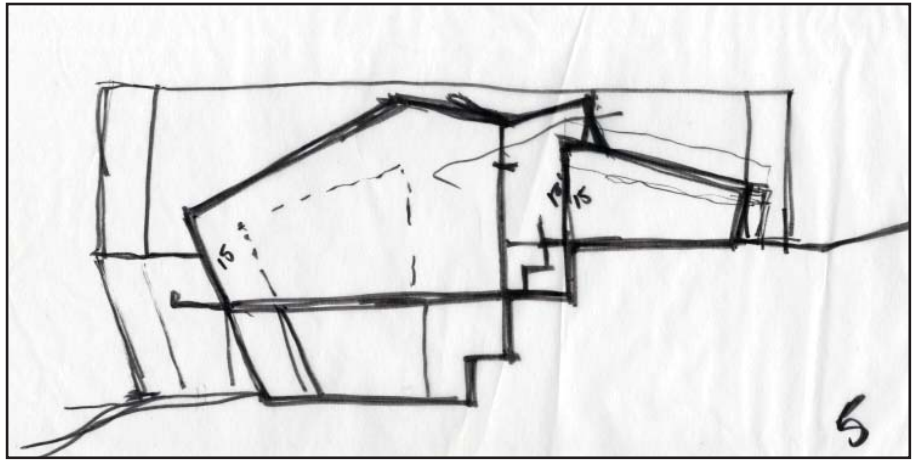
West Virginia West Fork Rail Trail
ARTISTRY & EDUCATIONAL CENTER, Shinnston, WV

AREA PLAN: Shinnston, WV
NTS

PLAN PARTI

1

SECTIONAL PARTI

2

3

4
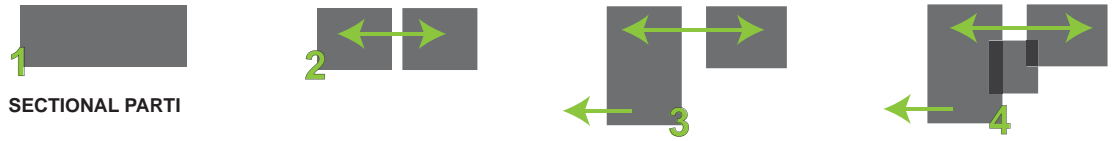
SITE PLAN
Scale: 1" = 20'-0"
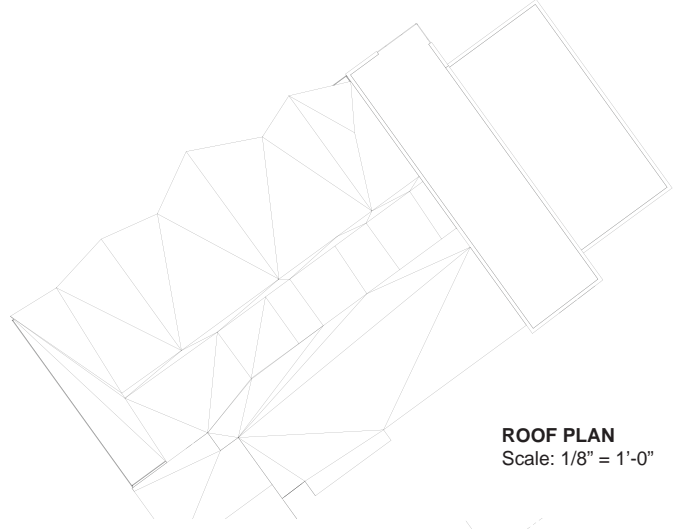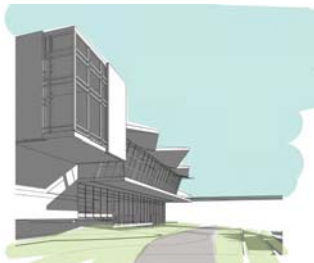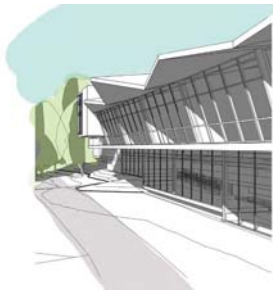
ROOF PLAN
Scale: 1/8" = 1'-0"

ENTRY DESIGN EXPLORATIONS

exploration 1
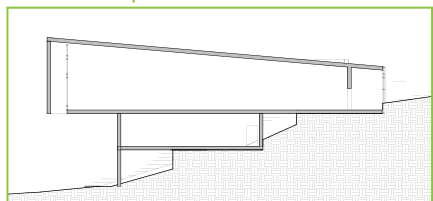
exploration 2

section of exploration 2

CAFE DESIGN EXPLORATIONS

exploration 1

exploration 2
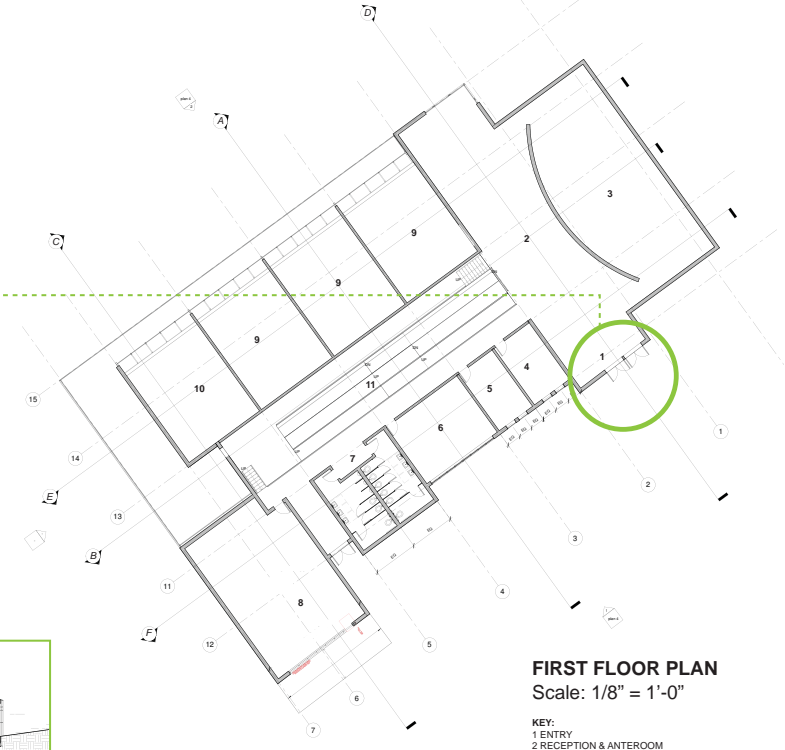
FIRST FLOOR PLAN
Scale: 1/8" = 1'-0"

KEY:
1 ENTRY
2 RECEPTION & ANTEROOM
3 GALLERY/MUSEUM AREA
4 OFFICE
5 OFFICE
6 ARTIST WORK SPACE
7 RESTROOMS
8 CERAMICS STUDIO
9 CLASSROOMS
10 MULTIPURPOSE ROOM (*CLASSES, CONFERENCE*)
11 RAMP CIRCULATION
12 KITCHEN/MECHANICAL
13 CAFE SEATING
14 CAFE TERRACE SEATING
15 OUTDOOR AMPHITHEATER
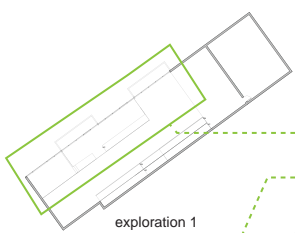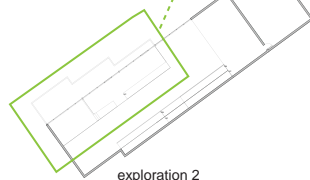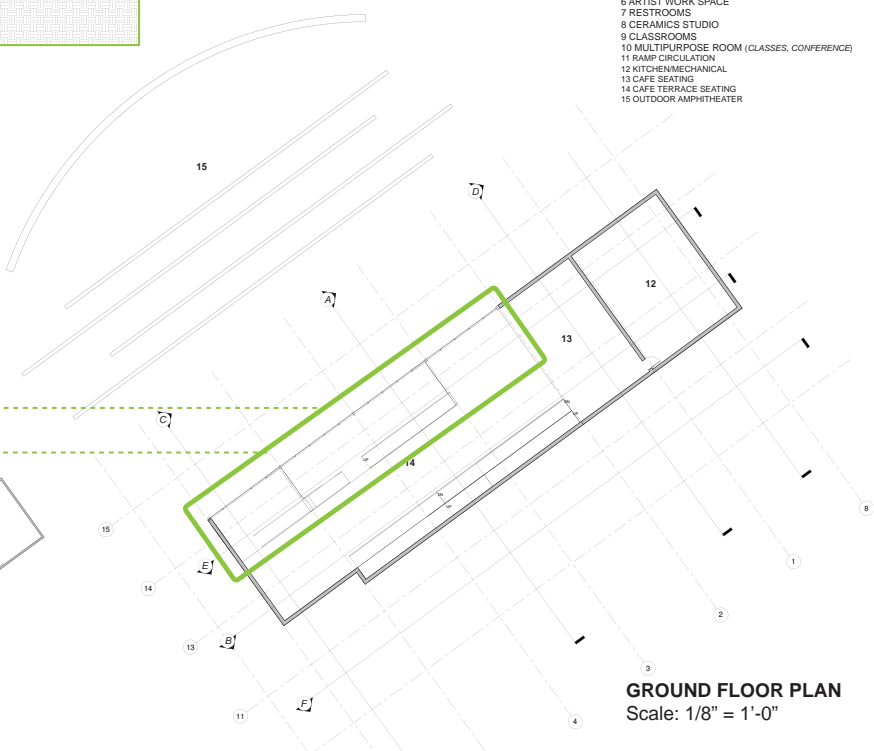
GROUND FLOOR PLAN
Scale: 1/8" = 1'-0"

NORTH ELEVATION
Scale: 1/8" = 1'-0"

SOUTH ELEVATION
Scale: 1/8" = 1'-0"
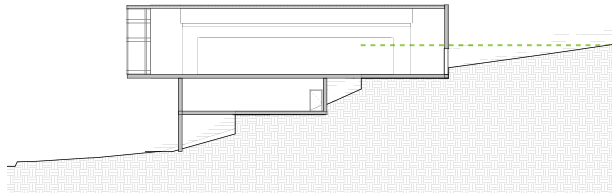
SECTION D
Scale: 1/8" = 1'-0"
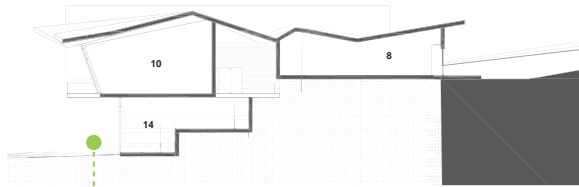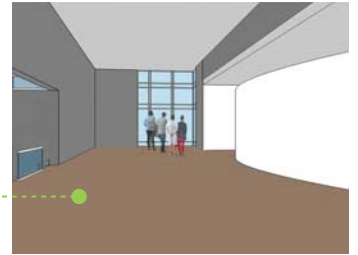
SECTION C
Scale: 1/8" = 1'-0"

SITE SECTION A
Scale: 1/8" = 1'-0"

MATERIALS PALETTE
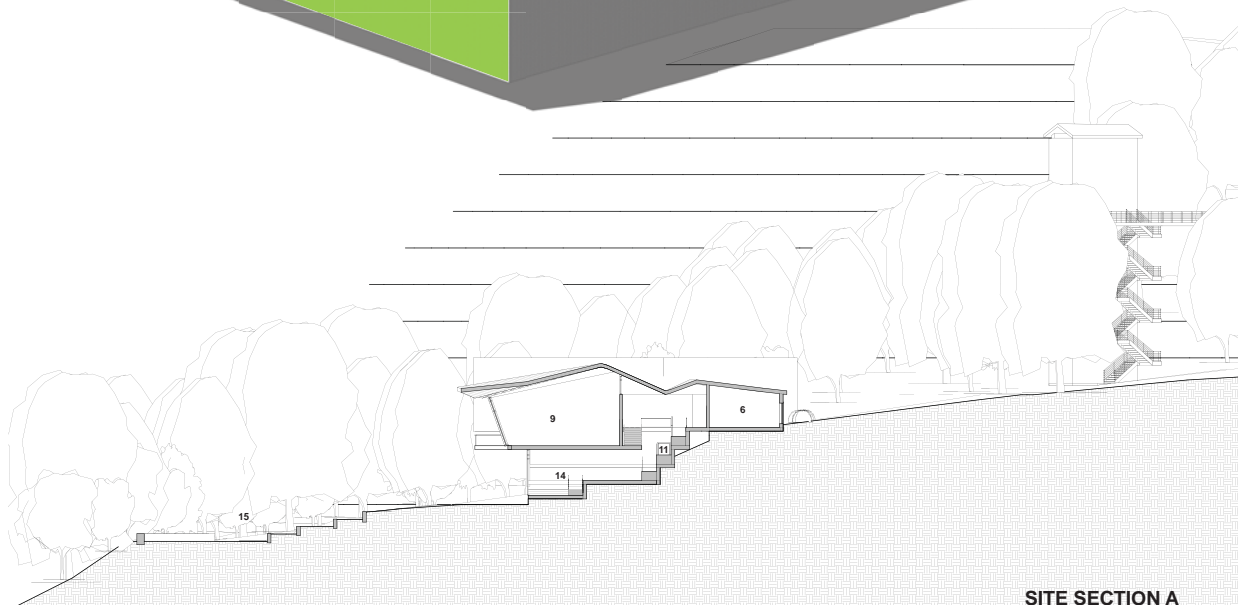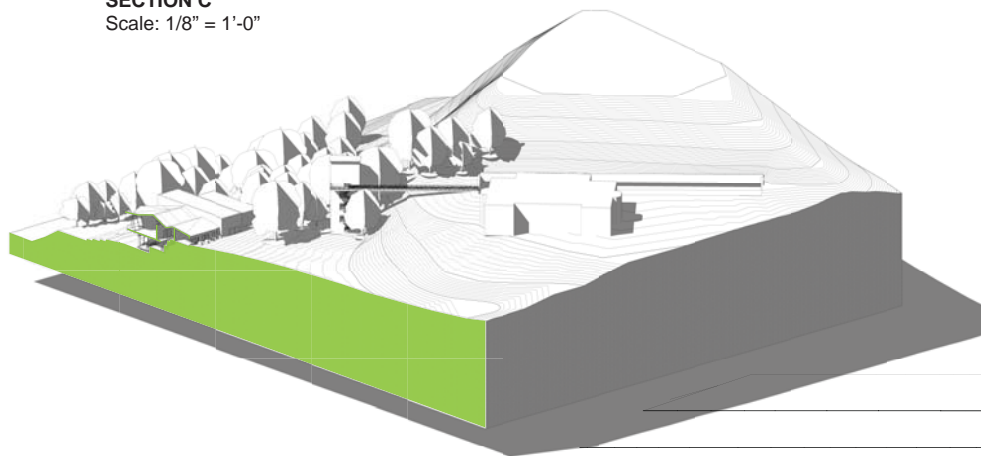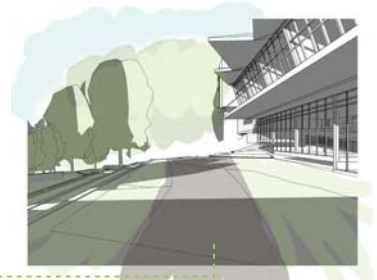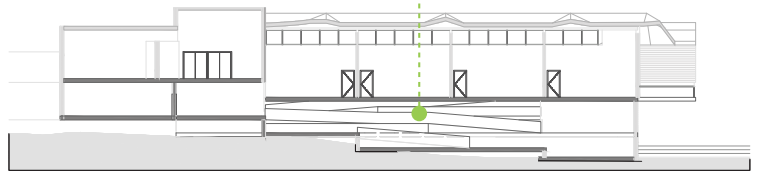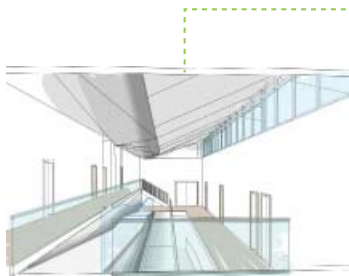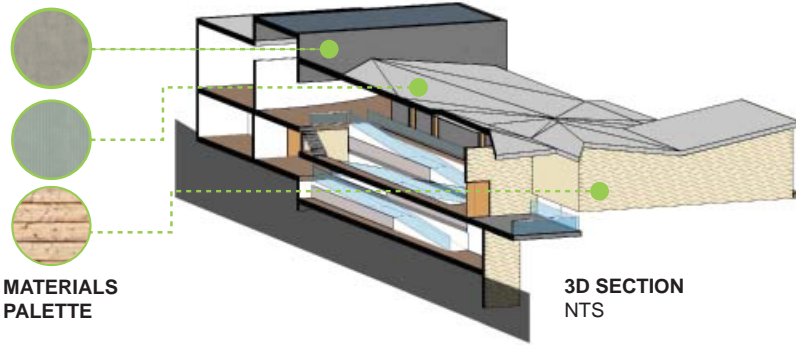
3D SECTION
NTS

SECTION E
Scale: 1/8" = 1'-0"
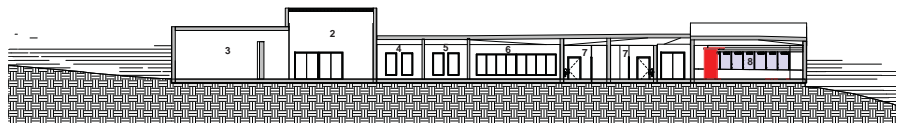
SECTION F
Scale: 1/8" = 1'-0"
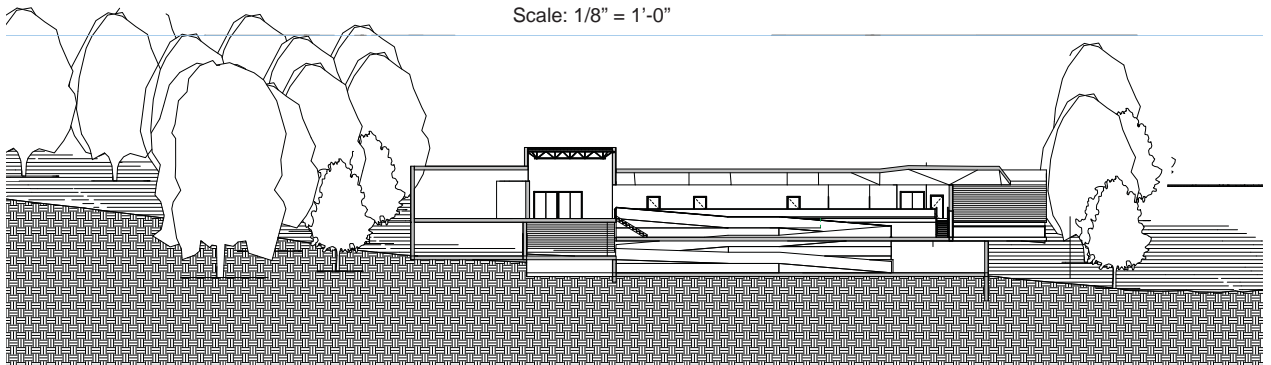
SITE SECTION B
Scale: 1/8" = 1'-0"

Final Presentation

The following consists of final drawings and the boards from my presentation. Each board was presented in 41" x 60" format side by side so to appear in a seamless format along the bottom of the presentation.

IMMEDIATE SITE PLAN
Scale: 1:20

site plan
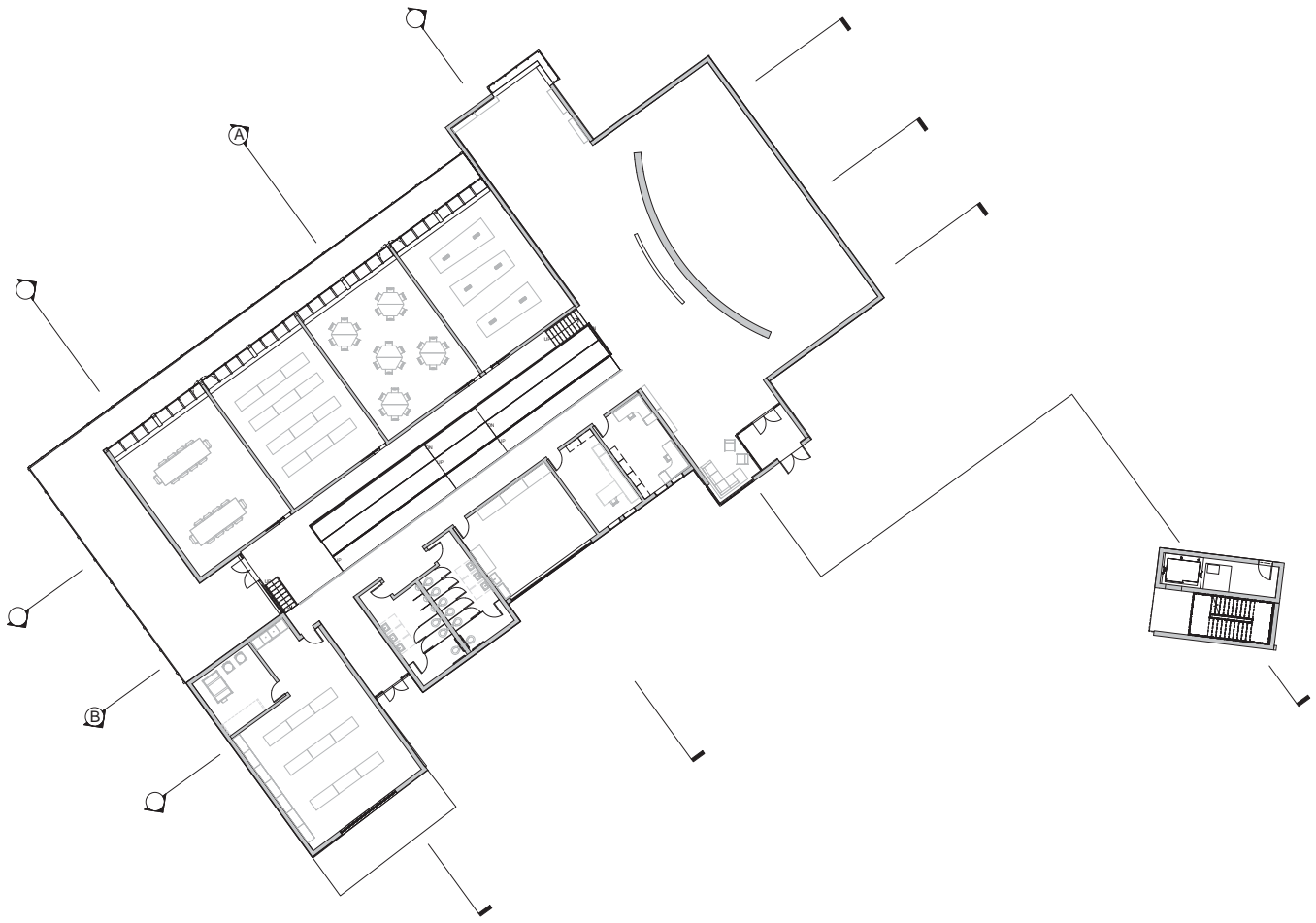
first floor plan
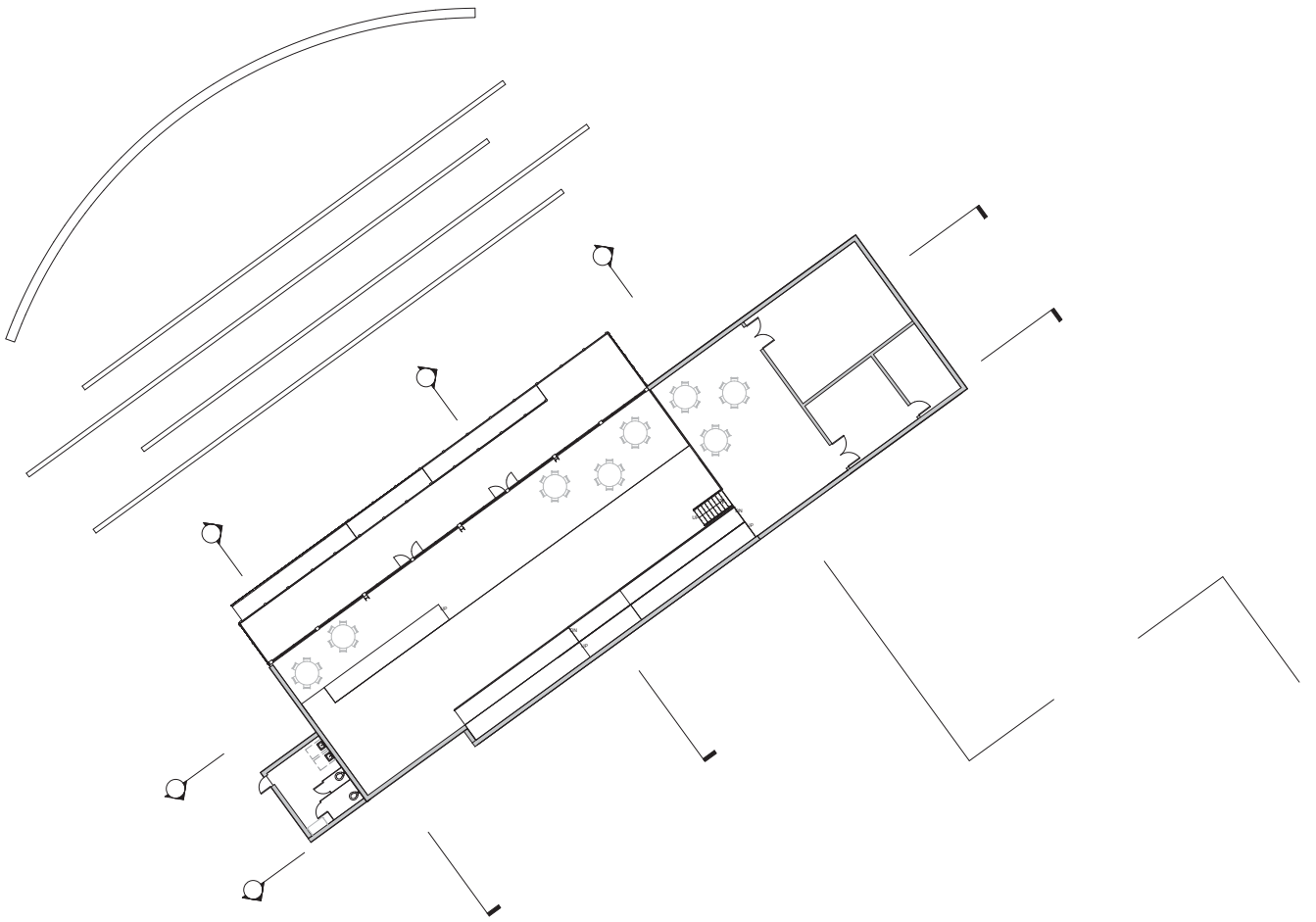
ground floor plan
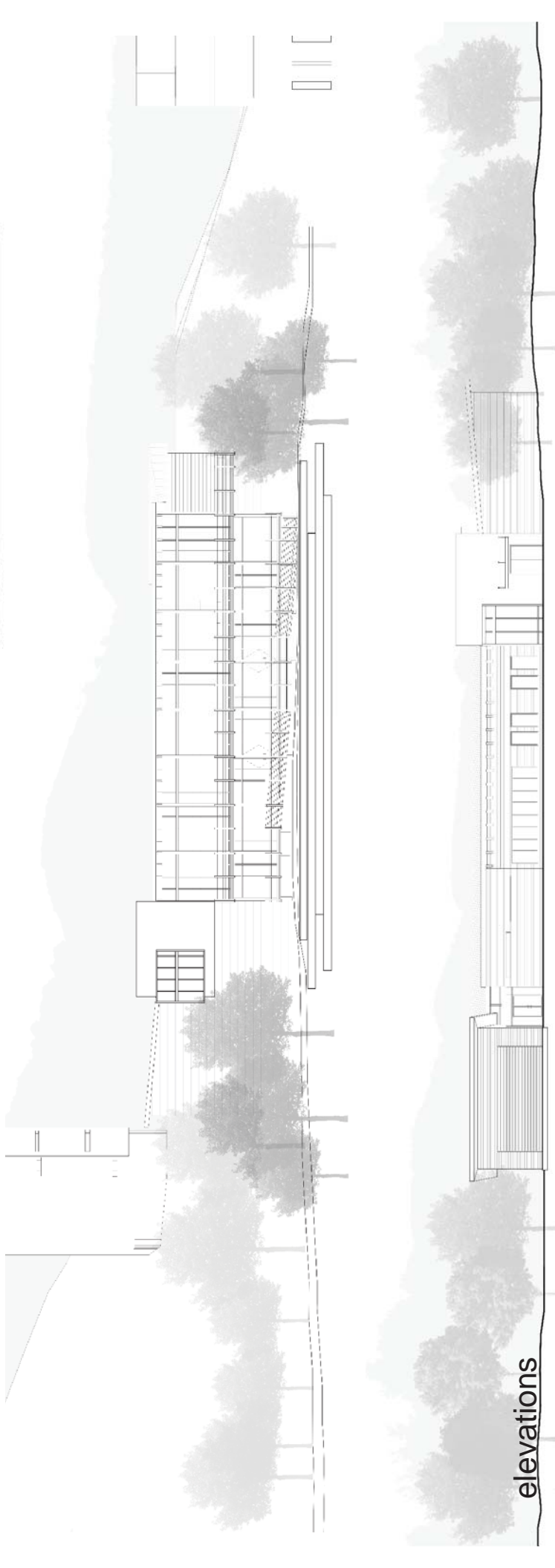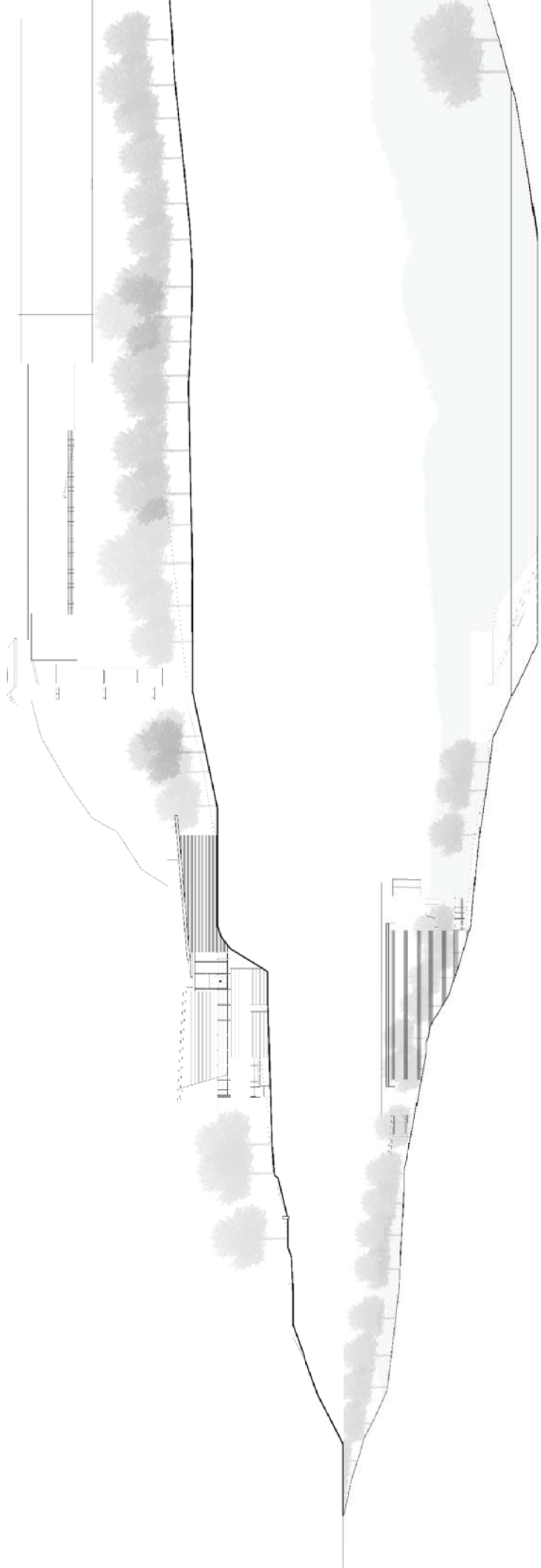
elevations
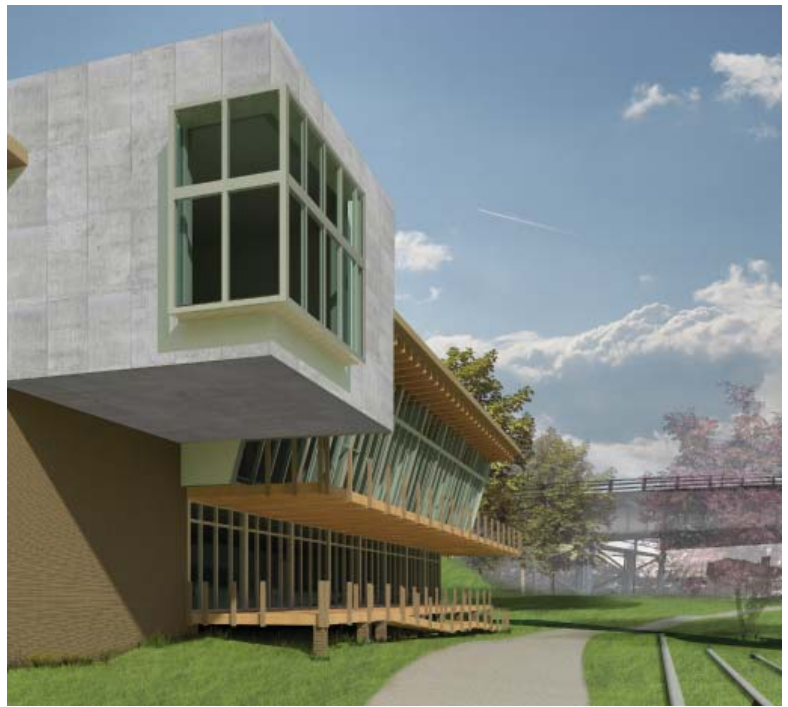
UNITED STATES, WEST VIRGINIA

HARRISON COUNTY, WEST VIRGINIA

SHINNSTON, WEST VIRGINIA

RAIL TRAILS NORTH CENTRAL WEST VIRGINIA

WEST FORK RAIL TRAIL: SHINNSTON TO FAIRMONT

SITE ALONG WEST FORK RAIL TRAIL SHINNSTON, WV

Shinnston, West Virginia
39°23′N. 80°17′W

HISTORIC PRECEDENCE: Grain & saw mills, tannery, wagon making, mercantile, pottery, historical railroad

POPULATION: 2,200

SQUARE FEET: 1.7 sq. miles

DEMOGRAPHICS:
White: 97%
Black: 0.3%
Hispanic: 1.1%
American Indian: 0.3%
Asian: 0.2%
Two or more races: 1%

AVERAGE AGE: 43

WEATHER:
Average High: 73
Average Low: 8
Precipitation High/Low: 4.8 inches/3 inches
Snowfall High/low: 20+ inches in January

FIGURE/GROUND
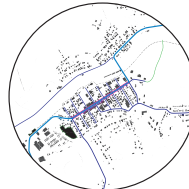
CIRCULATION DIAGRAM

West Virginia Rail Trail
Public Realm/Green Space
Primary Pedestrian Walkways
Primary Access Roads
Secondary Access Roads
Service Access Roads

FLOOD PLAIN DIAGRAM
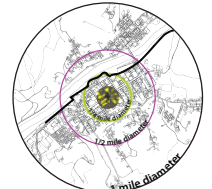
WALKING DISTANCE DIAGRAM

My Home Among the Hills:
Revitalizing Placemaking & Identity in West Virginia

arts
& education center

IMMEDIATE SITE PLAN
Scale: 1:20


SITE PLAN
Scale: 1:40
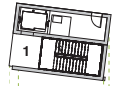
FIRST FLOOR PLAN
Scale: 1/8" = 1'-0"

1 Entrance Tower
2 Entrance/Reception/Overlook
3 Gallery Space
4 Experiential Ramps
5 Shared Administration Space
6 Administration Space
7 Artistry Work Space
8 Ceramics Studio
9 Flexible Conference Space
10 Art Classroom
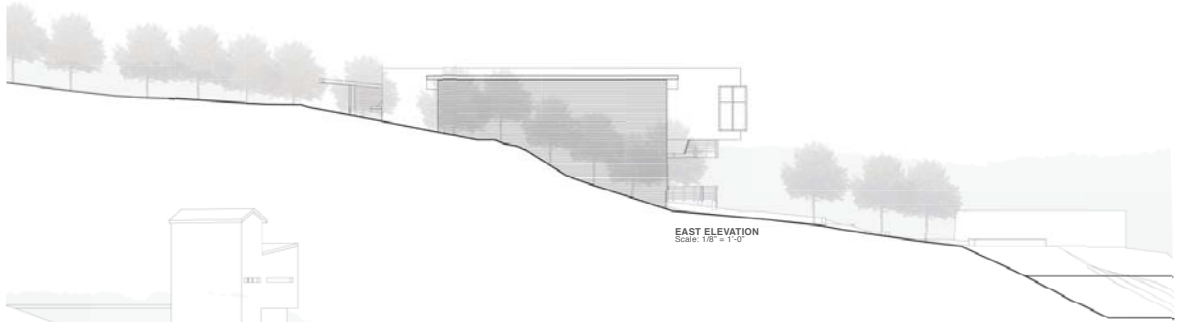11 Open Classroom
12 Media Classroom
13 Outdoor Porch
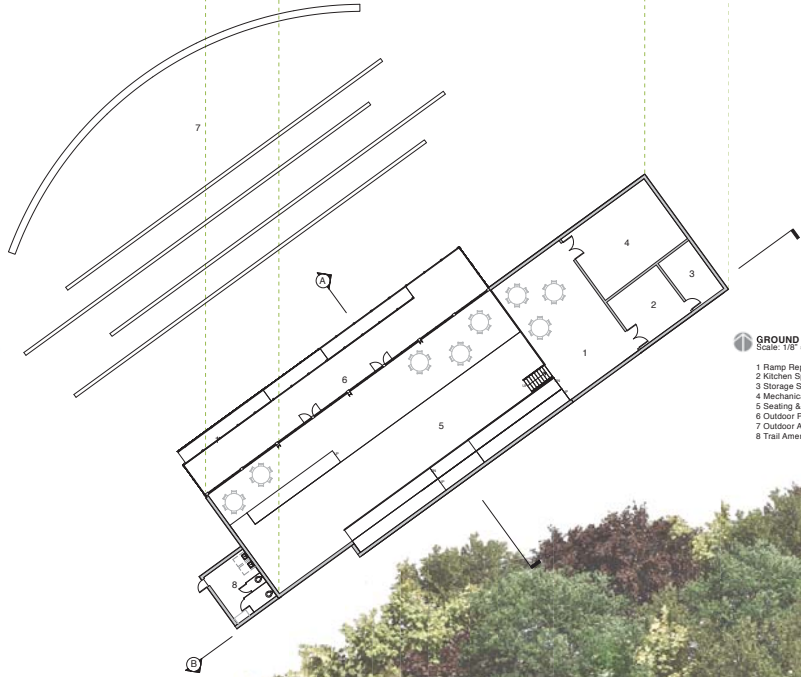
GROUND FLOOR PLAN
Scale: 1/8" = 1'-0"

1 Ramp Repose & Seating
2 Kitchen Space
3 Storage Space
4 Mechanical Space
5 Seating & Exhibiton Area
6 Outdoor Porch
7 Outdoor Ampitheater
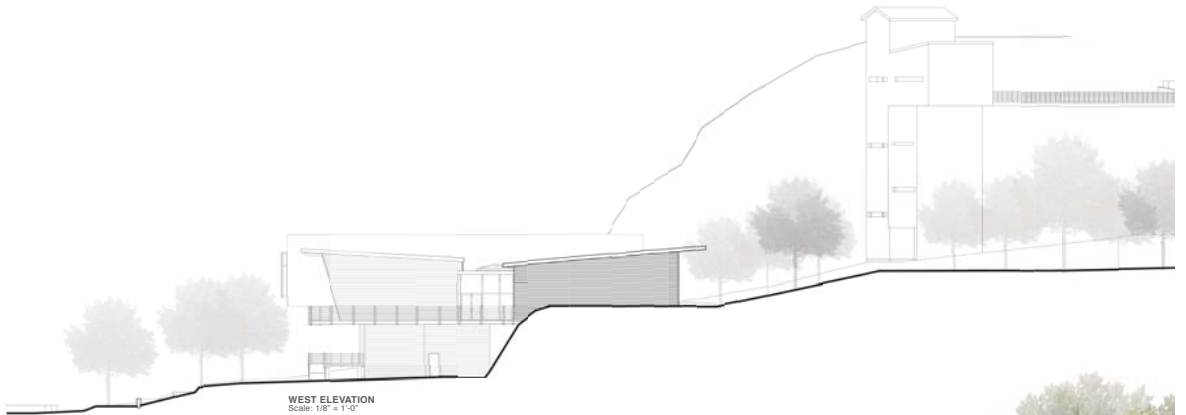8 Trail Amenities: Bathroom & Bike Rack
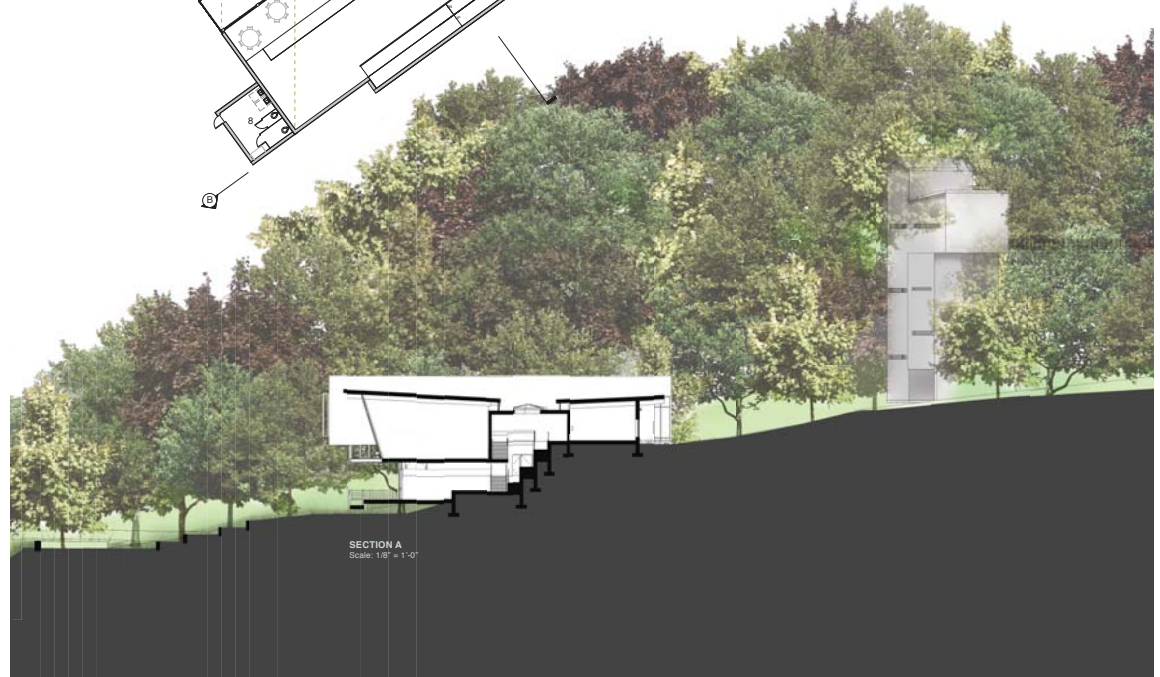
SECTION A
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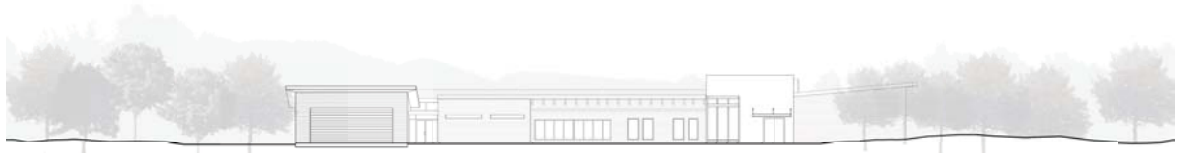
SOUTH ELEVATION
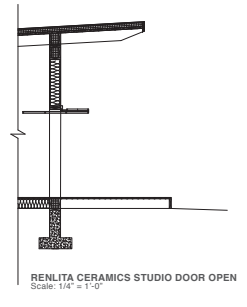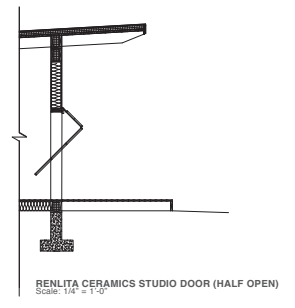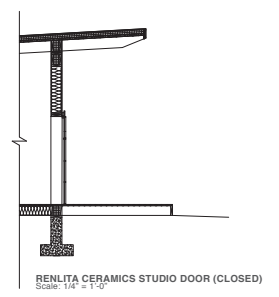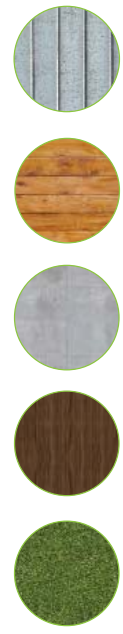Scale: 1/8" = 1'-0"

EAST ELEVATION
Scale: 1/8" = 1'-0"

NORTH ELEVATION
Scale: 1/8" = 1'-0"

WEST ELEVATION
Scale: 1/8" = 1'-0"

SOUTH FACADE WALL SECTION
Scale: 3/4" = 1'-0"

METAL ROOFING
5/8" PLYWOOD SHEATHING
4" RIGID INSULATION BOARD
2X6 S. PINE T&G DECKING
2X10 S. PINE FASCIA BOARD
4X8 GLULAM RAFTERS

5/8" PLYWOOD SHEATING
2X8 S. PINE HEADER
4" RIGID INSULATION BOARD
4" ALUMINUM MULLION
DOUBLE PANE LOW-E GLASS
2" ALUMINUM MULLION

4X4 S. PINE GUARDRAIL
TENSIONED STEEL CABLES
2X6 S. PINE DECKING
2X12 S. PINE FLOOR JOISTS
5/8" PLYWOOD SOFFIT
4" RIGID INSULATION BOARD
12" BATT INSULATION

3'X7' ALUMINUM GLAZED DOOR
2X6 PRESS. TREAT. S. PINE DECKING
3'0"X3'0"X1'0" CONC. FOOTING
1'0" DIA. CONC. CAISON 3'0" DEEP

RENLITA CERAMICS STUDIO DOOR (CLOSED)
Scale: 1/4" = 1'-0"

RENLITA CERAMICS STUDIO DOOR (HALF OPEN)
Scale: 1/4" = 1'-0"

RENLITA CERAMICS STUDIO DOOR OPEN
Scale: 1/4" = 1'-0"

View of Entry to Arts & Education Center

View of Gallery Ceramics Exhibition - MountainAir Pottery
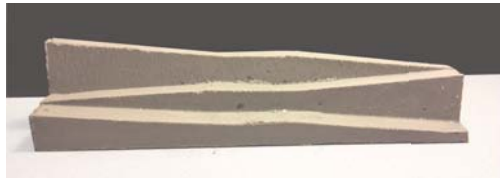

View of Gallery Ceramics Exhibition - MountainAir Pottery

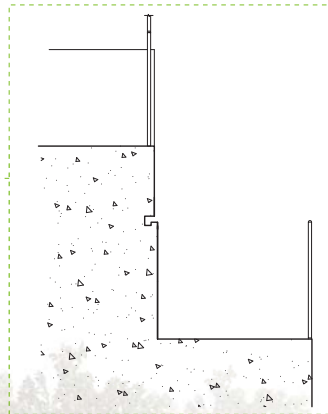View of Building Circulation from Anteroom
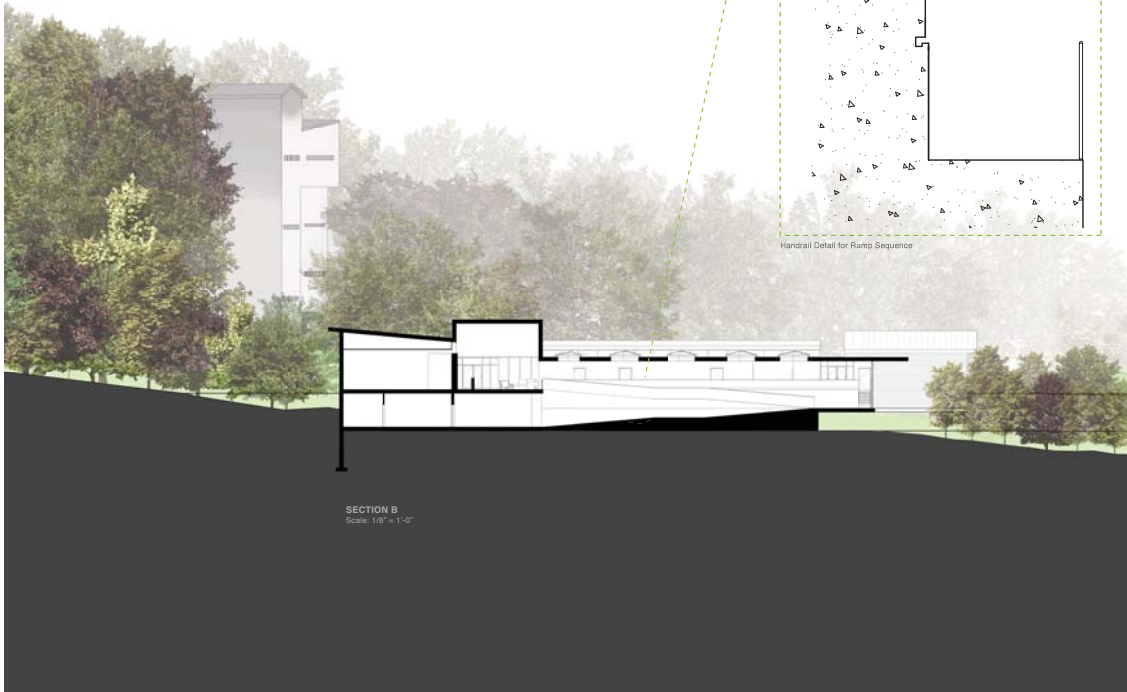

View of Building Ramp with Handrail Detail

View of Building Circulation from Administration Wing

View of Building Circulation from Outdoor Porch Entry

Handrail Detail for Ramp Sequence

SECTION B
Scale: 1/8" = 1'-0"