

BUILDING MEMORIES

A Thesis  
Submitted to the  
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In partial fulfillment of  
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Masters of Architecture  
Department of Architecture and Interior Design

By

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# Building **Memories**



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## INTRODUCTION

Buildings matter [...] because they are the symbols and the repositions of memory.<sup>1</sup>

Our lives are entangled with memories. Memory is the brain's ability to store, retain or recall experiences during years. Remembering is the act of bringing the information you have gained before into your mind. Recall means the mental process of retrieving information. Memories as past experiences, could affect current behaviors.<sup>2</sup> Architects have great opportunities to create memories. Architects build buildings as a place where experiences turn into memories. The senses that buildings provoke, become part of memories and affect behaviors. Architecture can build memories. Building memories, which means creating memories, or making constructions can help us to create memories. Building defined as a structure that has walls and a roof such as a house or

factory.<sup>3</sup> Build defined as constructing something over a period of time by putting parts or material together.<sup>4</sup> The paper title which is Building Memories has different interpretations in different perspectives. Creating memory is one of the interpretations. Constructing a building that helps people to shape their memories is another meaning. In the Persian language, memory (حافظه) is defined as the power of saving past events in mind that can be retrieved some other time in future. Yates defines memory as "a glorious and admirable gift of nature by which we recall past things, we embrace present things, and we contemplate future things through their likeness to past things". Yates categorizes memory to two natural and artificial memories. "Natural memory comes solely from the gift of nature, without aid of any artifice. Artificial memory is the auxiliary and assistant of natural memory . . . and it is called 'artificial' from 'art' because it is found artificially through subtlety of mind."<sup>5</sup>

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<sup>1</sup> Brian Ladd. "The Ghosts of Berlin: Confronting German History in the Urban Landscape (Chicago, IL: University of Chicago Press, 1997)

<sup>2</sup> Lauralee Sherwood (1 January 2015). *Human Physiology: From Cells to Systems*. Cengage Learning. pp. 157–162. ISBN 978-1-305-44551-2.

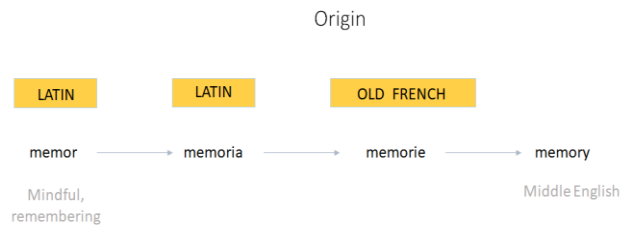
<sup>3</sup>

<https://dictionary.cambridge.org/dictionary/english/building>

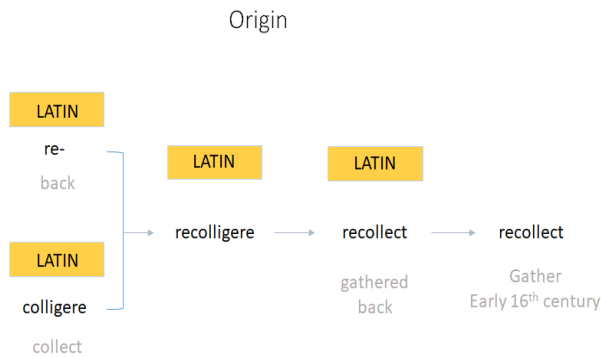
<sup>4</sup> <https://www.lexico.com/en/definition/build>

<sup>5</sup> Frances Amelia, Yates. *The art of memory*. Vol. 64. Random House, 1992.p 58

Remember, in Persian (یادآوری), means bringing information to memory.



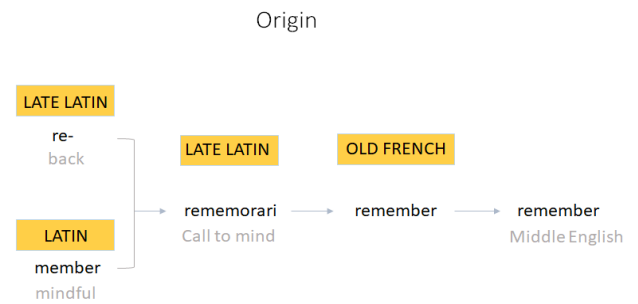
The Latin *memoria* and the old French *memorie*, refers to mindfulness, remembering, in Persian حافظه refers to the ability to keep in mind.<sup>6</sup> This is what an architect tries to design spaces that people can create memories through the activity they do or the feeling that the experiences within the spaces.



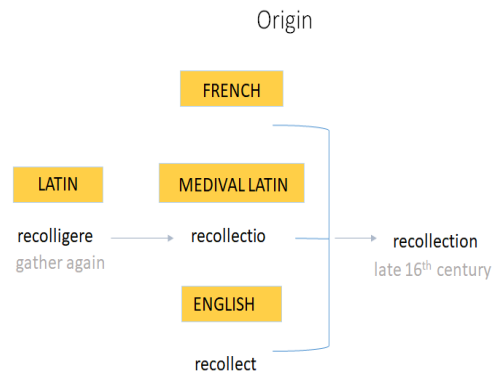
The etymology of the word recollect in Latin *colligere* and the Persian خاطره means "gathered back" and "gathered together".<sup>7</sup> Interior spaces of buildings are places that memories, and objects recollect and kept.

<sup>6</sup> <https://en.wiktionary.org/wiki/حافظه>  
<sup>7</sup> <https://www.dictionary.com/browse/recollect?s=ts>

This is how buildings become habitable through the memories of the habitants.



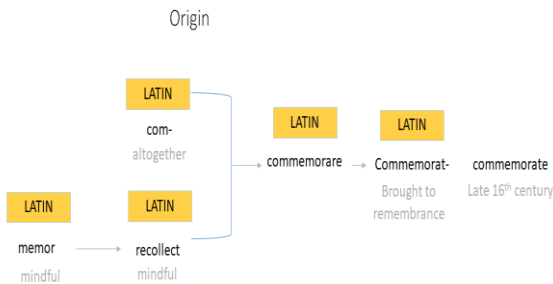
The word *remember* in Latin *rememorari*, the Spanish *recordar*, and the Persian یاد آوردن refer "to recall to ones' memory".<sup>8</sup> Remembering is a valuable feature of the brain. Buildings in a city, rooms in a home or objects in a living room are all reminders of memories of an event, a feeling or a person. .



The etymology of the word recollection in Latin *recolligere* and the Medieval Latin

<sup>8</sup> <https://www.dictionary.com/browse/memory?s=t>

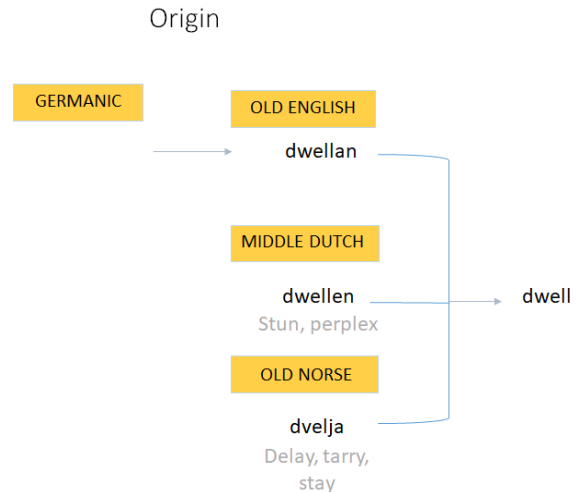
*recollectio* refer to "gather again," " the action of remembering something".<sup>9</sup>



The word commemorate originates from the Latin commemorate, the Persian به یادگار نگه داشتن means the concept of "brought to remembrance"<sup>10</sup> " to serve as a memorial of".<sup>11</sup> Buildings and monuments are the outstanding commemorations of each city or nation. Architects build to embody the memories of events, memories of people, or histories of cities and keep the memories fresh in citizens` minds.

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<https://www.dictionary.com/browse/recollectio?s=t>



Illustrator by author

Lexico languages

char. Habitats collect objects that remind them of different events, such as marriage, travels and reunions.

Human beings create memories during time and through space from the beginning of their lives to the end. They try to make pleasant memories but it is inevitable to have unpleasant memories as well. Museums are one of the building spaces which are devoted to objects that embrace history and memory. The question is what is memory and what can remind us [recall] a memory? Having travelled to many museums around the world, such as the Egyptian museum in Turin, Italy

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<https://www.dictionary.com/browse/commemorate?s=t>

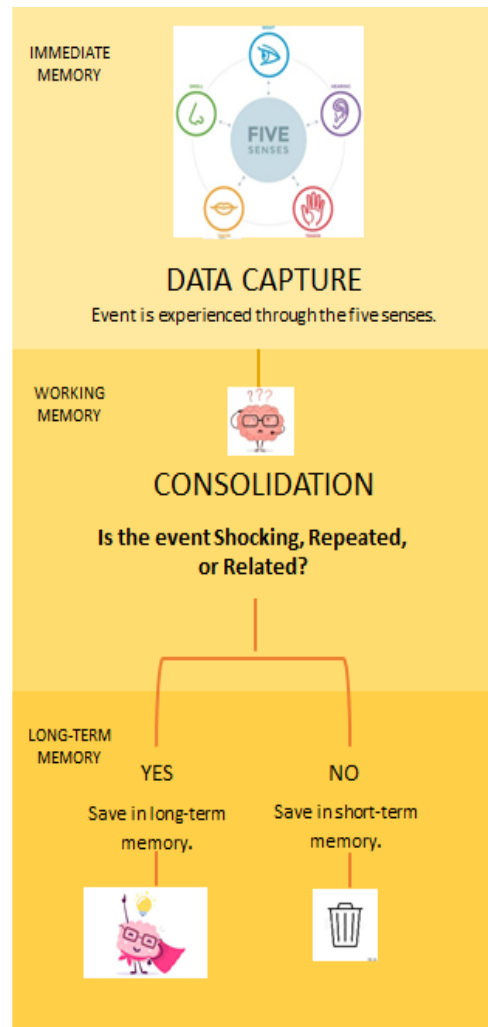
<sup>11</sup> <https://www.merriam-webster.com/dictionary/commemorate>

which is the second biggest Egypt museum in the world to Iran's Kings Place in Tehran, Iran, all museums have stories to tell. Museums not only hold treasured artifacts, they become spaces that are treasured as civic spaces, spaces of gathering, education and contemplation. However, are we really attracted to the ornaments within museums, or are we attracted to the way that they are treated or displayed, or used many years ago? Are we intrigued by the cultural and personal memories that can be revived by seeing the artifacts? We need to cultivate these memories to pass them to the next generation, and buildings, as spaces of memories, could be good storytellers. Contemporary architectures aim to create genius loci or the distinctive atmosphere of each space.<sup>12</sup> In Roman mythology genius loci was a protective spirit of each place<sup>13</sup>. Places that possess genius loci have a unique quality that make those places memorable. The unique quality could be a cultural symbol embodying beliefs, memories. Memorable places are presented through art or a folklore or environment such as mountains, rivers,

<sup>12</sup> Andreas Vogler, and A. Vittori. "Genius loci in the space-age." In *1st Infra-Free Life Symposium*, pp. 11-15. 2006.

<sup>13</sup> Vogler, Andreas, and A. Vittori. "Genius loci in the space-age." In *1st Infra-Free Life Symposium*, pp. 11-15. 2006.

architecture styles or personal events such as memories, or the presence of family or friends.<sup>14</sup>



illustrator by author

As an architect, I am inspired to see what people choose to present their memories and experiences. Most of the time arts do the

<sup>14</sup>Schulz Norberg, Christian. *Meaning in western architecture*. Praeger Publishers, 1974.

same. Their choices \ tell a story. A picture on the wall, a dance, a music or a building are all forms of art that narrate a story. Therefore, creating memorable buildings or making memories by building is not an overwhelming task. Perhaps to conceive design of a building by simple and accessible materials needs a deep understanding of people's memories and preferences. The questions that this paper aims at answering are what do people value as memories and how can architects resemble these memories in their designing? I believe there are some practices that architects can apply to re-build or build buildings that people can find and celebrate their memories.

The Art of memory is a book written by Frances Yates. The book mentions that memory was so important for orators because they had to deliver long speeches with total accuracy in classical rhetoric period. Therefore, they used mapped images and text onto virtual places to help them memorize their speeches. Actually, memory was so valuable that they developed an "art of memory" designed to consolidate their

memory. Artificial memory is one of the types of memory that Yates defines. Artificial memory related to the recollection of memories. "The artificial memory is established from places and images . . . A locus is a place that can be memorized easily, such as space between two columns, a corner, an arch, or a house. Images are shapes, signs and imaginations, of what we desire to remember. Therefore, if we desire to recall the genus of an animal like a horse, a dog or an elephant we should place their images on definite loci."<sup>15</sup>

The orators used inner writing as a type of artificial memory while they were presenting a speech. The orator used images that were related to the speech to recall the memories of the topic he was representing<sup>16</sup>. ". . . *the loci remain in the memory and can be used again by placing another set of images for another set of material*"<sup>17</sup> The images he used for his speech had to be easy to remember. Ad Herennium mentioned the images types that can be easily remembered "Usually ordinary matters do not save in long term memory while novel and important

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<sup>15</sup> Frances Amelia, Yates. *The art of memory*. Vol. 64. Random House, 1992. P 6

<sup>16</sup> <https://tandt.cah.ucf.edu/2016/01/22/a-summary-of-the-art-of-memory-by-frances-yates/>

<sup>17</sup> Frances Amelia, Yates. *The art of memory*. Vol. 64. Random House, 1992. P 7

things stay longer in the mind. So if we set up images that are few and clear and relate it to an event we can remember that easier. Also, we can remember a thing that has considerable beauty or special ugliness, we can remind them easier. For instance, we can remember things that have a special feature we can remember without difficulty"<sup>18</sup>. Frank Yates mentions the five rules for choosing a memorable place are "(1) *in quiet spots to avoid disturbance of the intense concentration needed for memorizing; (2) not too much alike, for example^ not too many identical intercolumniations; (3) neither too large nor too small; (4) neither too brightly lighted nor too obscure; (5) with intervals between them of moderate extent, about thirty feet*".<sup>19</sup>

### **Antithesis:**

We do not want to keep some memories. We want to obtain new experiences and create new memories rather than reviving past memories.

### **METHODS**

This paper aims at studying abandoned buildings that represent memories and use the strategies that have been used in similar cases

to rehabilitate buildings that resemble occupants' valuable memory. For more understanding on memory and the way architecture can proceed.

Documentary of "housed" is about Theaster Gates' works, directed by Jessica Dimmock. He is an artist who rehabilitated the South Side of Chicago. The documentary demonstrates Theaster Gates' design and his attitude to revive a black community. The documentary shows the design's procedure and the effects that it has on urban planning and the memory of a part of the city. Architects are able to celebrate a memory, change a moving memory to a delightful one or even helping us to remember an experience as an event. Theaster Gates, a professor of Chicago University who teaches urban planning, decided to affect the memory of the south part of Chicago by renovating a few buildings in that area. Gates is the founder and artist Director of the Rebuild Foundation, a non-profit organization focused on cultural-driven redevelopment and affordable space initiatives in under-resourced communities. He bought 2 abandoned houses and renovated them. Archive house and listening house was one of

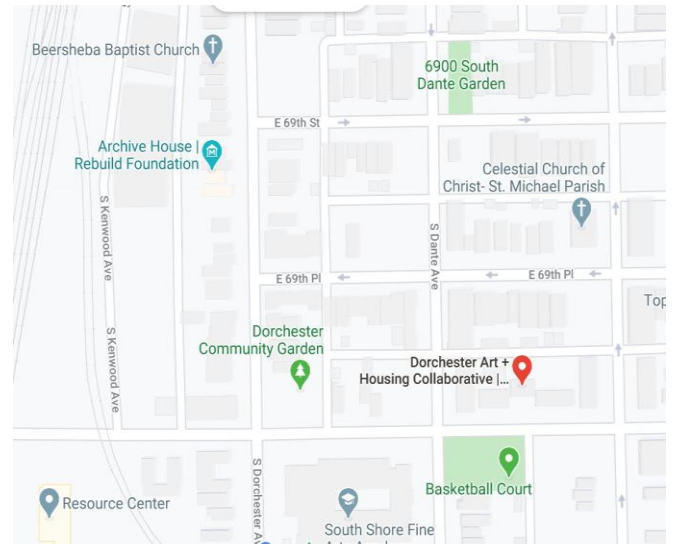
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<sup>18</sup> Frances Amelia, Yates. *The art of memory*. Vol. 64. Random House, 1992. P 9-10

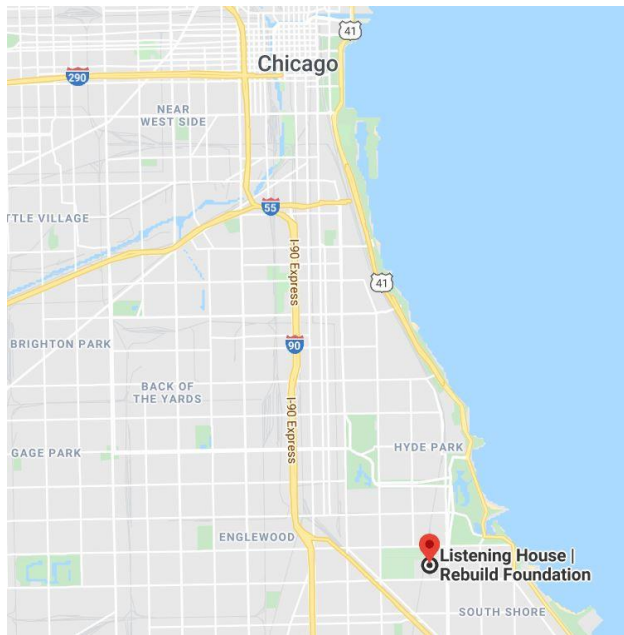
<sup>19</sup> Frances Amelia, Yates. *The art of memory*. Vol. 64. Random House, 1992. P 63



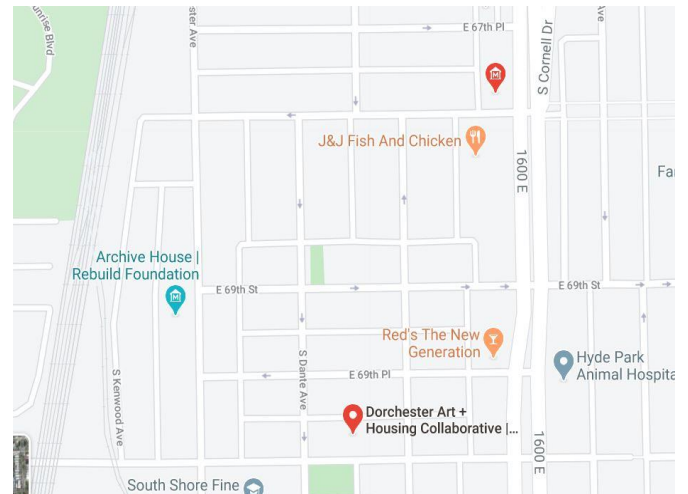
the first buildings that he prepared to improve the memory on 69th street. 69th street was one of the largest outlying shopping districts in Chicago. The area is a predominately underrepresented low-income community, and faced difficulties. So the outlying shopping was removed from the area. Gates` action is to make that district like a home. It is promising for the people who live there to have the old good memories back and have their community vivid again.



69th street and the zone area of the renovated buildings photo from google map



South side of Chicago, Image from google photo from google map



Stony Island Bank, Archive house and Listening house photo from google map

Theaster Gates changed the spirit of a part of the city by bringing life to abandoned buildings. He redesigned a few abandoned houses and turned them into an archive, cafe, and community space. His action toward changing memory of a section of a city is quite successful. For example, Stony Island

Bank was built in 1923 in the south part of Chicago. The bank was shut down in the 1980s. The mayor (Rahm Emanuel) decided to destroy the building, but Gates found the building valuable to rebuild. He bought the bank in October 2015 from the city of Chicago for 1 dollar. Stony Island Arts Bank is a place dedicated to rehabilitating the neighborhood's culture and .<sup>20 21</sup> In 2016 the bank won the Richard H. Driehaus Foundation Preservation Award because of the historic preservation. *“The Richard H. Driehaus Foundation National Preservation Awards celebrate the best of the best in historic preservation, adaptive reuse, and the re-imagining of historic buildings for the future”*.<sup>22</sup>



Bank built in 1923 on the left and current condition on the right  
photo from google

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<sup>20</sup> "rebuild-foundation.org - This website is for sale! - rebuild-foundation Resources and Information". *rebuild-foundation.org*. Retrieved November 4, 2019.

<sup>21</sup> Capps, Kriston. "How to Buy an Old Bank for \$1 and Make It Into an Arts Palace". *CityLab*. Retrieved October 30, 2019.

<sup>22</sup> <https://savingplaces.org/>



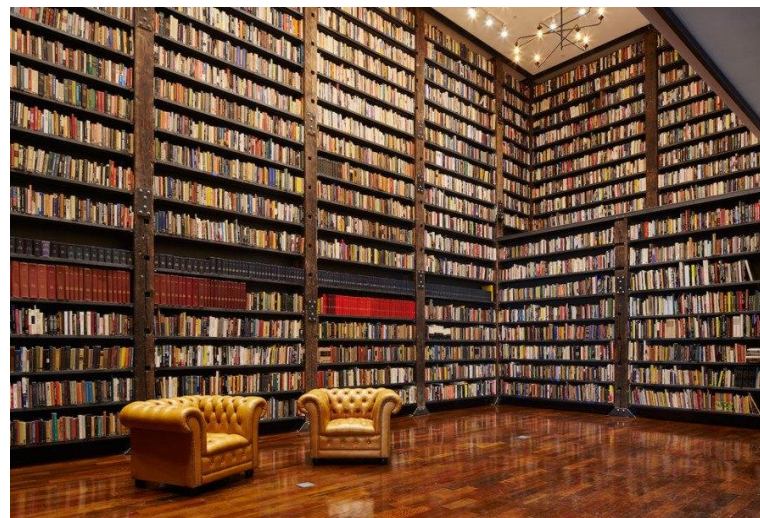
Stony Island Bank before and after renovation photo from google

What happens when you fill bank vaults and offices with books and artwork instead of money? These pictures of the Stony Island Arts Bank in Chicago show a former bank now functioning as a vibrant destination for artists, scholars, curators and collectors. Renovated by non-profit Rebuild Foundation, the 1923 building is meant to function as a place where people can engage with South Side history. Gates completely retrofitted the building and preserved some of

the historical elements, such as the rusted vault and cracked plaster moldings. According to the non-profit, "the radically restored building will serve as a space for neighborhood residents to preserve, access, reimagine and share their heritage."<sup>23</sup>



Stony Island Art Bank photo from google



Stony Island Art bank photo from google

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<sup>23</sup> <http://rebuild-foundation.squarespace.com/>

The basement is meant to serve as a music venue, the ground floor as a bar and gallery space, while the second floor will be occupied by the Foundation's library and community space. In fact, the entire building functions as a large living room for Chicago's creatives.



Dorchester Project by Theaster Gates photo from google

Gates with his renovations got people together to share their ideas, express their creativity and art crafts.



Archive house before renovation on the left and after renovation on the right (from google)



Listening and Archive house

He brought the spirit of community to an African American society that experienced bad happenings in that area. He intends to bring a second life to the black community of the south part of Chicago and preserve their history and culture. I believe his action toward renovating buildings and replacing unpleasant memories with delightful experiences. From my point of view, we need such architects to create good memories and experiences with their powerful touch they have on the surface and the function of cities.

**Discussion**

Building memories is what architects could do when they design spaces in which people can create or keep remembrances. As architects, we have a prominent opportunity to change people's lives, in wonderful as well as potentially problematic ways. The side effects of an architect's job could create both

good and bad environments. For instance, architects can design a room with the best ventilation but the room has no character, the room is not inviting for the occupant. Di Palma loci states “Characters have two distinct types, one physical and visible which is related to appearance, and the other one is moral and intellectual which is defined as the qualities corresponding to the use or end to which they are designed for”.<sup>24</sup> On the other hand, a designer can create a room in which the shape, lighting, or connection to outdoors celebrates the space, and the activities that can take place. John Ruskin states that, “*we may live without [architecture], and worship without her, but we cannot remember without her*”<sup>25</sup> architecture aids to maintain and build memories. In so doing, Brian Ladd mentions “memories cleave to the physical setting of memories”.<sup>26</sup> Moreover, he believes “That is why buildings and places have so many stories to tell. They give form to a city's history and identity”.<sup>27</sup> Do architectural spaces support the kind of memories we create? Could memories of these spaces bring pleasure to us, or cause us emotional harm? I

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<sup>24</sup> Vittoria Di Palma. "Architecture, environment and emotion: Quatremère de Quincy and the concept of character." AA Files 47 (2002): 45-56.

<sup>25</sup>John Ruskin. The seven lamps of architecture. Vol. 521. John B. Alden., 1885.

believe memories of experiences related to the spaces in which we reside, and move through, could please occupants after we have left those spaces. The architectural program does not matter. A house, office, mall or school are spaces of activities that allow the participant to construct emotional connections, remembrances over time. They are always delightful things to remember that architects can apply in their designs.

In experiencing every place and space, different things such as sounds, smells, color, forms and texture affects what we hear, see, touch and think, at the very moment of experiencing or what we have heard, seen, touched and thought before-from hours to years. Our previous experiences might affect the new place or space we are experiencing now. Every past experience, every memory, is stored in our memory as an image or as a scene, and a taste, a word, a wall, a light, a shadow, a tree, a leaf, etc. is enough for our mind to cast that old image for us, to take us back to our childhood. This is the moment our mind begins to compare the new experience with the old experience, to

<sup>26</sup>Brian. Ladd. The ghosts of Berlin: Confronting German history in the urban landscape. University of Chicago Press, 2008.

<sup>27</sup> Ibid

juxtapose the quality of the two experiences. This is how our mind stores the images and the way our mind archives the moment, the feeling and the experience. Peter Zumthor in *Thinking Architecture*, discusses this phenomenon in brief and he believes that an architectural work must be seen or experienced from different angles. “Since our feelings and understanding are rooted in the past, our sensuous connections with a building must respect the process of remembering...., various possibilities lead to and meet in the act of remembering. Images, moods, forms, words, signs, or comparisons open up possibilities of approach. We must construct a radial system of approach that enables us to see the work of architecture as a focal point from different angles simultaneously: historically, aesthetically, functionally, personally, passionately.”<sup>28</sup> One might first be attracted by the shape of the building while one might first notice the play of light and shadow on the window; one might be moved by touching the door knob while the other might fall in love with the transparency of rooms. On the other hand, one might be distracted by the colors used on surfaces, while others may dislike the sharp edges of volumes. In experiencing in a

positive way one might recall good memories: their first house, grandmother’s cookies, where two lovers met for the first time, one’s favorite toy shop in his childhood, while in experiencing in a negative way one may recall a bad memory: a car accident, being insulted by someone, being alone at home in a dismal day in fall, a rainy night one’s partner left them. An architectural building, whether a house or palace, a school or a hospital, is where all these memories and feelings and moments are shaped in. Buildings affect people who visit it or live in it; the composition of walls and windows and materials create the space in which different activities happen. The shape of the building, the curves, corners, width of corridors, height of the ceiling and many other architectural elements will affect the conscious and unconscious of the residents or visitors. Zumthor discusses briefly, in *Thinking Architecture*, about the impact of the buildings, and the spatial quality of space: “Buildings that have a strong impact always convey an intense feeling of their spatial quality. They embrace the mysterious void called space in a special way and make it vibrate”.<sup>29</sup> “The reality of architecture is the concrete body in which forms, volumes, and

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<sup>28</sup>. Peter Zumthor, *Thinking Architecture*. Basel, Boston, Berlin, 2006.p 18

<sup>29</sup> Ibid., 22

spaces come into being. There are no ideas except in things”<sup>30</sup>

People experience places in different ways. Even though a number of people may be present in the same place, at the same time, they experience that same place in a way which is unique to them, which differs from the person standing by them. It is because, as



memories from the past differ. Even twins—who are born at the same time and raised by the same parents, eat the same food, live in the same house, etc.—do not experience in the same way; as a child, one of them may be attracted by a thing which is not even noticed by the other one, while one of them likes a smell or color, the other might hate that. The part of this might be related to how the brain works, which we neither have the knowledge nor power to study. Zumthor believes the

architectural experience and the sensibility of people is different from each other: “We all experience architecture before we have even heard the word. The roots of architectural understanding lie in our architectural experience: our room, our house, our street, our village, our town, our landscape—we experience them all early on, unconsciously, and we subsequently compare them with the countryside, towns, and houses that we experience later on. The roots of our understanding of architecture lie in our childhood, in our youth; they lie in our biography”.<sup>31</sup> While Bachelard states “The range of sensibility from one dreamer to the other rarely coincides. Except for the delight that it affords every reader’s ear, myrrh is not given to all of us. ... We must acknowledge that the theme of correspondence is also eminently enjoyable and in such moments the “sense of existence is immensely increased”.<sup>32</sup>

### **Discussion of findings supported by secondary sources, empirical research:**

There are some elements in each place that possess a considerable amount of memories.

<sup>30</sup> Ibid., 37

<sup>31</sup> Zumthor, *Thinking Architecture*. P 65

<sup>32</sup> Ibid., p 193

It could be the memories of different scales of people who live in, continent, country, city, community or even an individual. The elements are valuable to keep and they are parts of personality or culture.

### **Discussion of findings supported by secondary sources, empirical research:**

There are some elements in each place that possess a considerable amount of memories. It could be the memories of different scales of people who live in a continent, country, city, community or even an individual. The elements are valuable to keep and they are parts of personality or culture. Architects can celebrate memories, value them. Architects are able to bring life to an abundant building or a part of a city. They can change a bad memory to a good one and redefine a building spirit.

### **Conclusion and anticipated outcomes:**

I believe we could reach designs that are rich in memories. So, in my opinion, in executing a successful architectural building there should be a good relationship and understanding and cooperation between the three members of the triangle: the architect, the employer, and the customer. Architect

plays a key role in this triangle. The customer might not have a clear idea or imagination of the best thing is to do for the project he is going to pay for, the employer also might not have a clear understanding of the details and ideas the architect is explaining, so it is the architect's art or duty or responsibility to convince them, to help them understand the ideas and details, as architect is the one who executes the building and details and ideas in his mind an imagination on the first hand, and has a clearer image of the building will look like, what feeling it will create, what kind of memories it will have the capability of creating. I believe we could reach designs that are rich in memories.

In my point of view, architects can affect people's life and routine or a city's history and culture more than they think. They can renovate, redesign, restore buildings and change the spirits of buildings or in a bigger scale a city. They can bring a community together, facilitate people's life and bring them joy. As an architect I am eager to use a challenging or abandoned building that no one could choose to spend time in, and redesign to bring life into it. I believe most buildings are capable of celebrating life and memories.



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## Addendum

### IDENTIFY

Bayshore Roundhouse in Brisbane, California have been built in 1910. It included a huge freight yards, shop and store buildings. During 1911 to 1958 it has almost 3,000 employees. In 1940s to 1950s steam engines replaced by diesels and that meant the roundhouse and turntable were no longer needed. Along with the end of steam power in 1958, the Roundhouse was used for stabling diesel locomotives. Currently the Roundhouse is the last standing brick roundhouse in California.

Roundhouse in Brisbane California is an abandoned ruin that has a strong history and background. It has been built in 1910 and linked California to other parts. At once almost 3000 people worked that and steam engines transport cargos and people for a long distance.

### POSITION

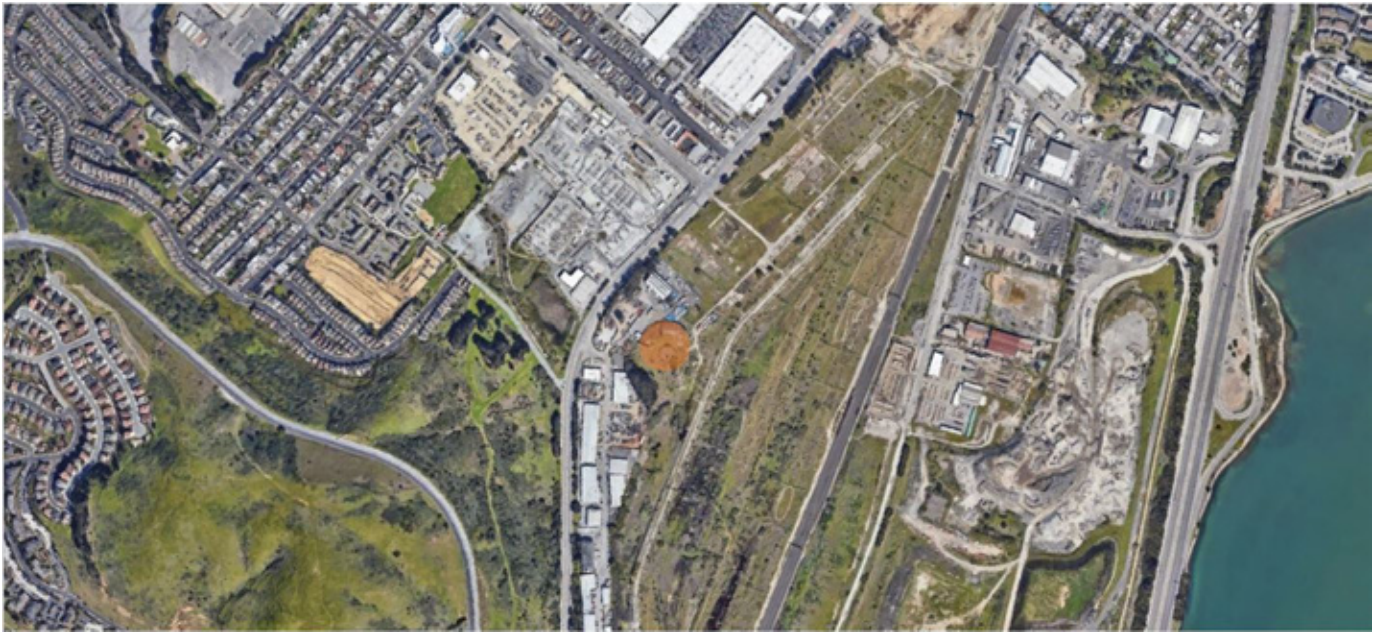
This thesis aimed at renovate, revive changed the spirit of a part of the city by bringing life, renovate and revive an abandoned building. Roundhouse redesign to turn into a community space that people can learn, spend time with family and friends, exercise, play and stay in hotel. Reviving the building is meant to function as a place where people can engage with California and Brisbane history as well.

“the radically restored building will serve as a space for neighborhood residents to preserve, access, reimagine and share their heritage.”

### PREPOSITION

As Jan Gehl mentions: First have life, then you make spaces for the life, then you make buildings over the spaces. Memory is like a string that can link people together. Hectic life made us more isolated and separated from communities. San Francisco and its outskirts are so populated and expensive that people do not have enough area for engaging activities, share their memories, knowledge or history of their land. Reviving roundhouse and the area and create a place that people can share their ideas, learn, study, rest, spend time with family and friend and make new friends. Designing open space, living room, gallery, café, bike path, gallery, playground and community space.





Building: Bayshore Roundhouse  
 Location: 2800 Bayshore Blvd, Brisbane, San Francisco, CA 94001  
 Built: 1907-1910  
 Square feet: 30,000  
 Site: 2.7 acres  
 Built by: the Southern Pacific Railroad  
 Obsolete by: 1958



1921 Plan



1946 aerial photo



The Bayshore Roundhouse is the last standing brick roundhouse in California. At one time there were over 200 roundhouses in California, including three on the San Francisco Peninsula alone. Replacing steam engines with diesels in the 1940s to 1950s meant the roundhouses and turntables were no longer needed.

The first image is the Plan of Bayshore Yard, Roundhouse and Shops area in (1921).

The second of 1946 that you can see the hospital for its 3000 employees.

Also the current situation. This is what is left of the Bayshore Roundhouse on the outskirts of San Francisco, one of the only remaining buildings of the once flourishing rail yard that was referred to as the jewel of Southern Pacific's Coast Division.

## Site Analysis: Historical Timeline

Built 1907- 1910 • Was the most expensive piece of railroad in its time. Five tunnels, fills and trestles brought the cost to one million dollars per mile.



- Originally designed as a 40-stall Roundhouse, only 17 stalls were built under cover, the remaining outdoor tracks were called "Whisker" tracks.

1911- 1958  
World War II

- From 1911 to 1958 the Roundhouse, railyard, track crews and shops employed as many as 3,000 people. During World War II women and men worked the heavy machinery and quarters for "Mexican Nationals" were built next to the Roundhouse.



1941

- In 1941 the turntable was extended to 110 feet to handle the largest steam engines on the line. Steel was salvaged from the Pajaro River bridge to make this improvement.



- Southern Pacific employees had clubs, gardens, sports teams from the different divisions. The Bayshore shops were part of the "Coast Division".

1958

- Following the end of Steam power in 1958, the Roundhouse was used for stabling diesel locomotives.



1982

- The workforce was gradually reduced and the shop buildings closed. The last day of work at Bayshore was Monday, October 25, 1982.

1989

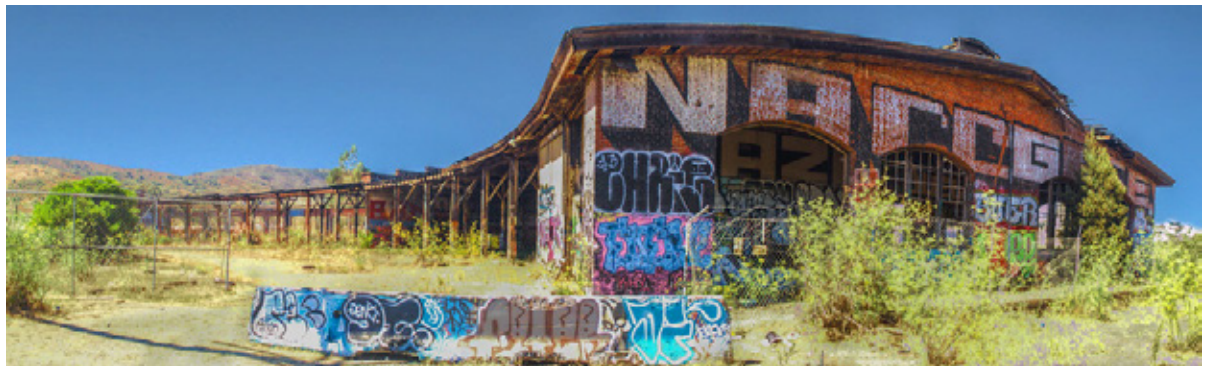
- In 1989 the Bayshore yards were sold.

2001

- In October 2001 a fire started on one side of the Roundhouse, but was contained by the quick action of the Brisbane Fire Department and Brisbane Public Works Department.



Site Analysis:  
Current situation



Current situation as showed the walls turned into

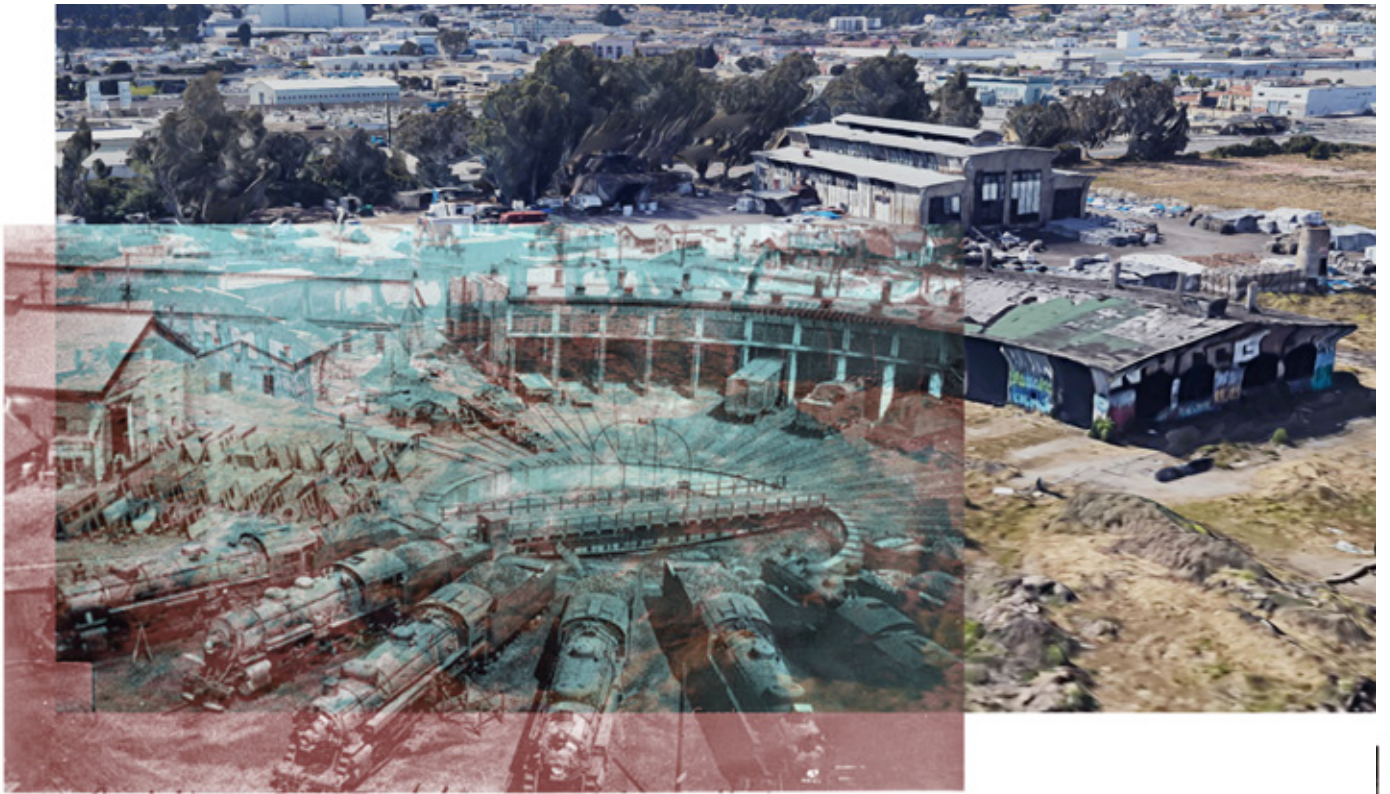
Palimpsest: an overlay of history, memories and graffiti.  
The young generation use this ruins to express themselves.  
Previous generations have memories related with this ruins.  
Graffiti on the ruins of the roundhouse could be kept for future and it is part of the history of this ruins.

## You might ask why a roundhouse?

This is where steam locomotives were sent for maintenance and storage after long journeys up and down California, where thousands of freight trains were inspected and sent off to their next destination. I am going to turn this historical ruins to a mixed use community center and some work spaces for its staff.

# Imagine....

As you walk through this abundant building you can imagine the trains that have been kept there, the sound of monstrous engines and metal tools, steam and smoke, and the heat.

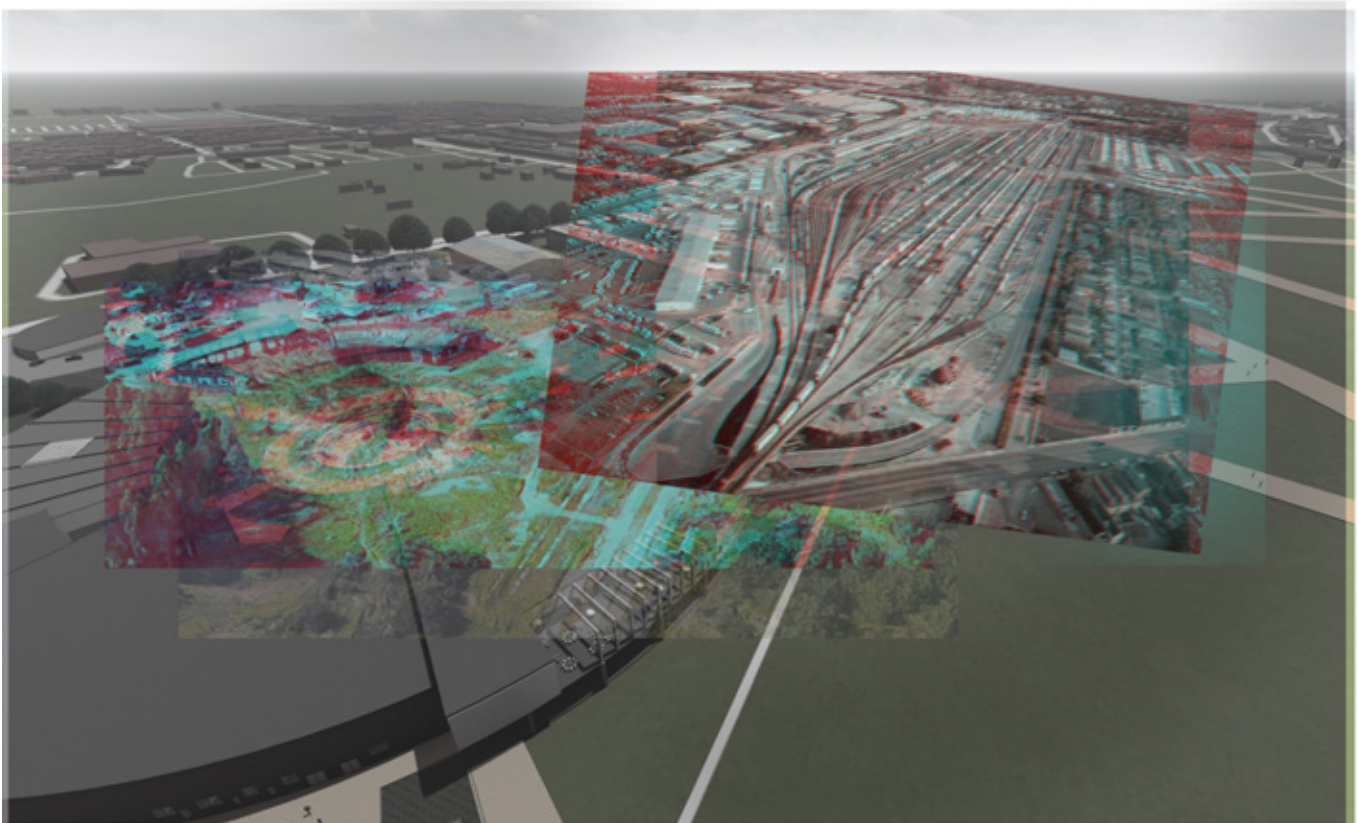


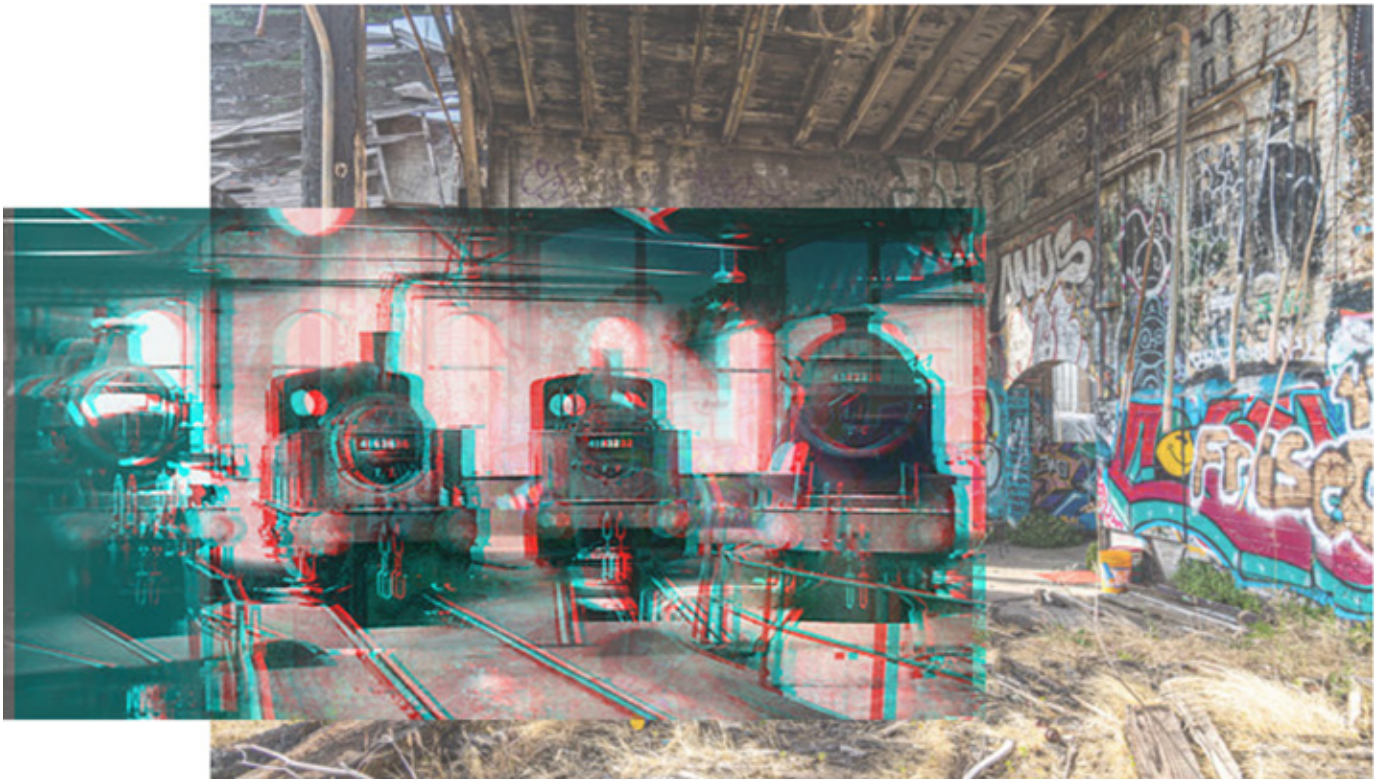


# Imagine....

You can imagine The moment trains were arriving from a long journey or when they were sent off to their next destination.

All the rail lines that will become a journey path in upcoming design.



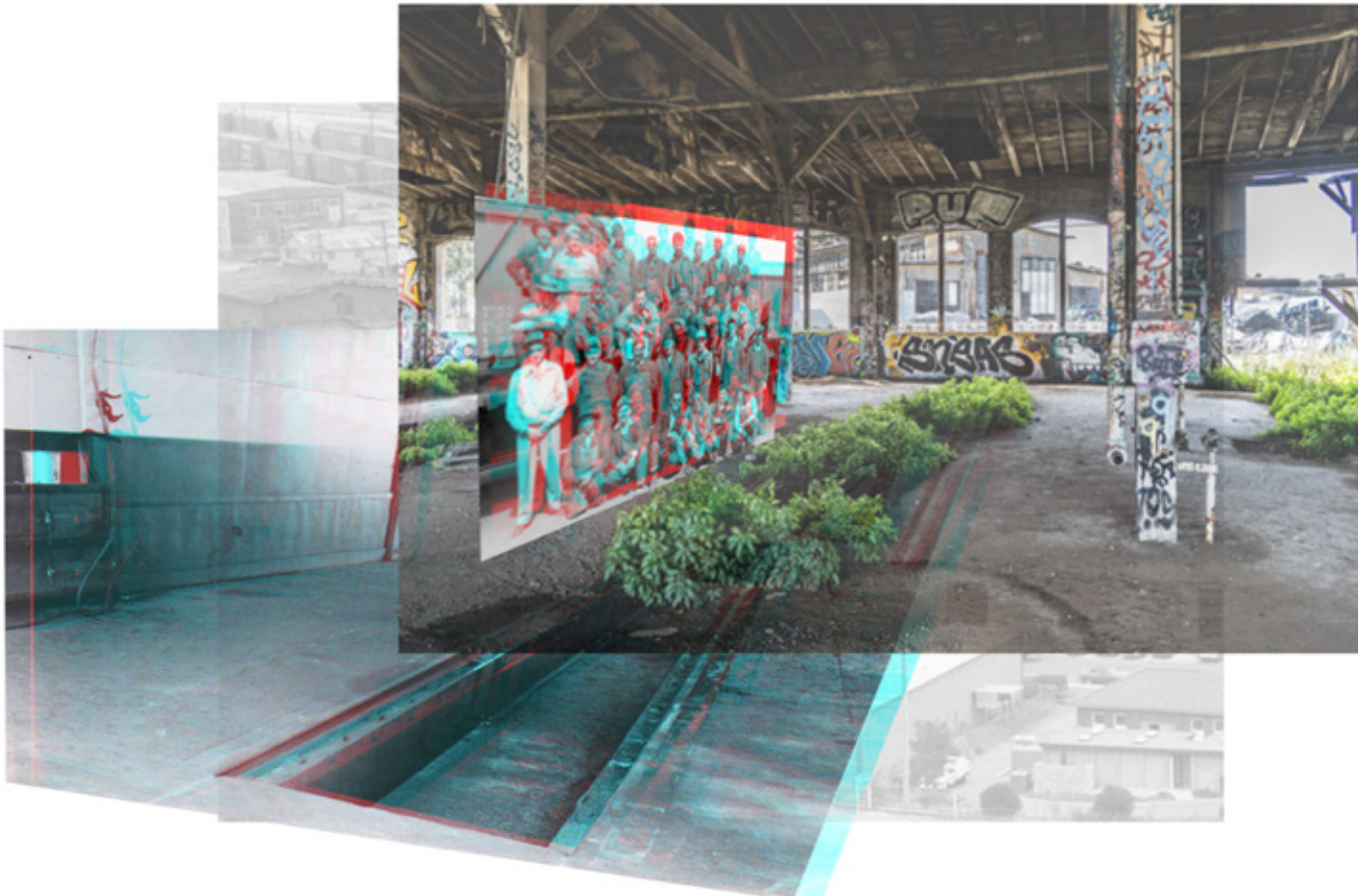


# Imagine....

The crew that has been working there. You see the skeleton of the roundhouse and graffiti on the wall. A place that one day was full of smoke, steam trains and people who worked hard to keep this roundhouse alive.

or the people that will come here to enjoy the new building. I interested in this site because it was a place that trains got together from different destination. I aim to revive this ruin to turn it into a place that people can get together to celebrate old memories and create new ones.

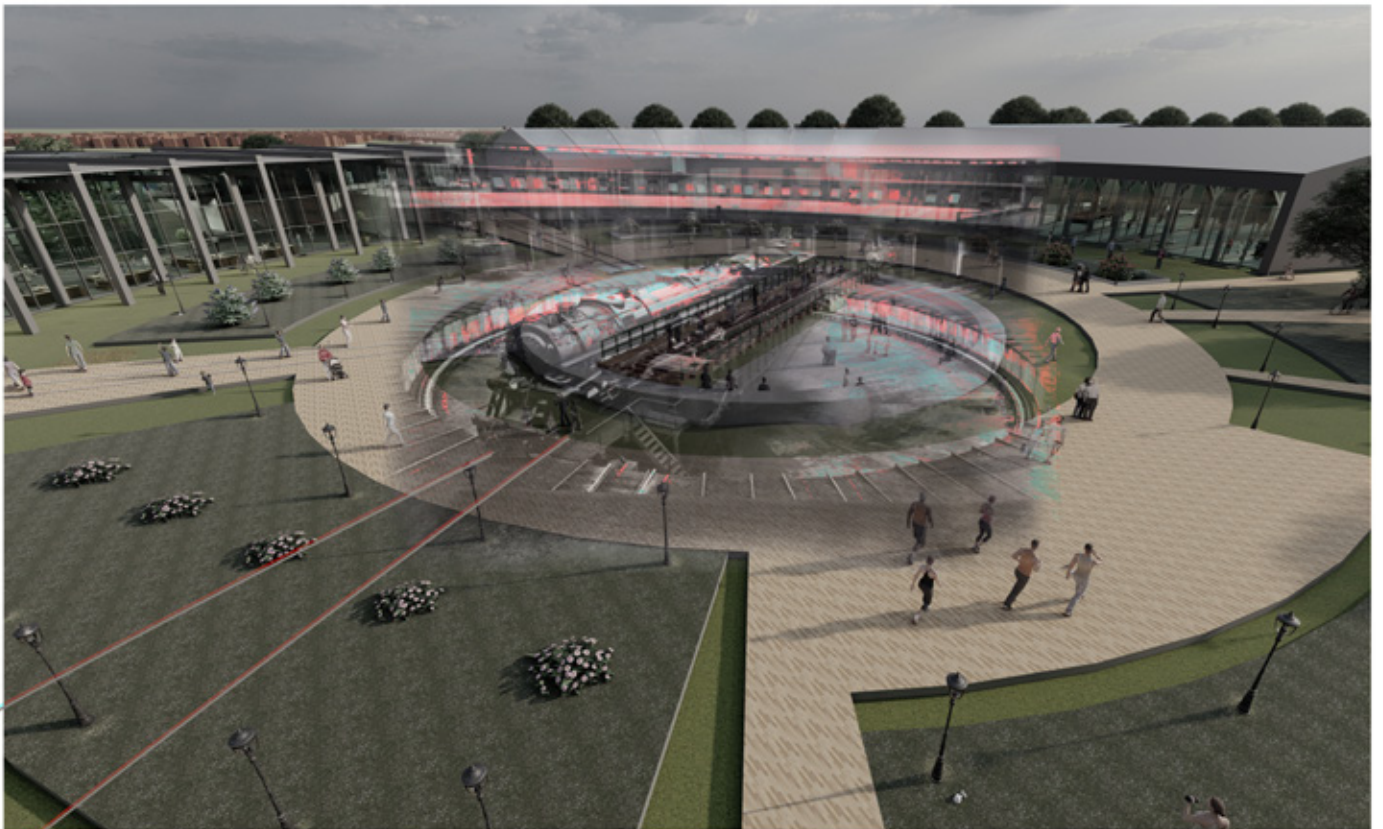
I was looking for an abundant building that is rich in history and memory. Not memory and history of an area but memory of a nation or an era.



# Imagine....

I believe new generation has no familiarity with steam trains. It is about some technology that we had before and they were keystone of new technologies. I believe this ruin is provocative for pervious, current and future generations. It is overlaps of past, present and future.

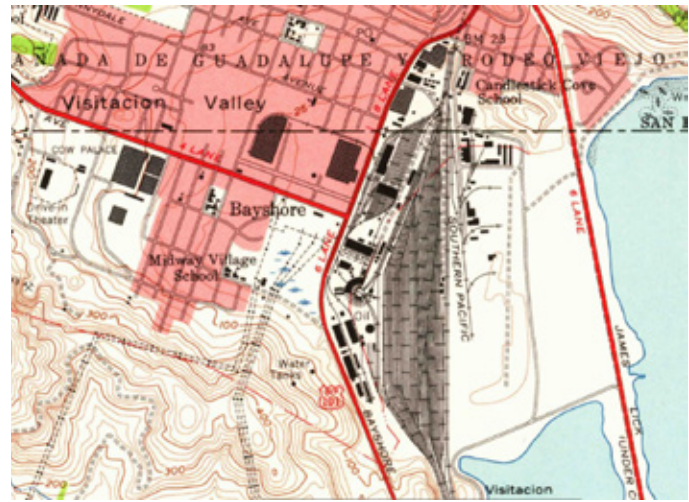
The turntable that have been used to direct the train to the stable that will be used as a community stage.



1947



1956



1993

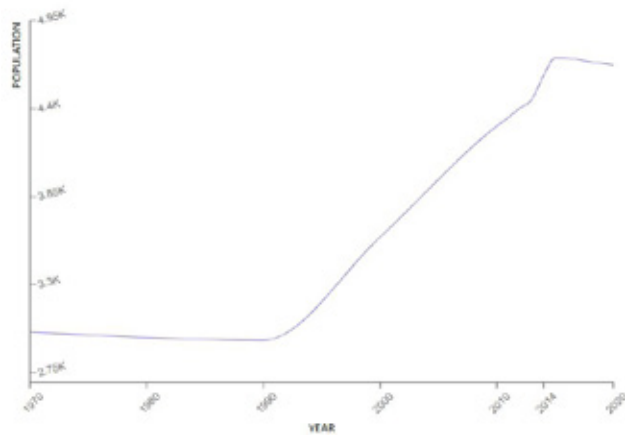


2021



Brisbane, California Population 2020

4,673



Year	Population	Growth	Annual Growth Rate
2020	4,673	-10	-0.21%
2019	4,583	-10	-0.21%
2018	4,693	-13	-0.28%
2017	4,706	-10	-0.21%
2016	4,716	-1	-0.02%
2015	4,717	112	2.43%
2014	4,605	150	3.37%
2013	4,455	51	1.10%
2012	4,404	50	1.36%
2011	4,345	55	1.20%
2010	4,290	693	1.78%
2000	3,597	645	2.00%
1990	2,952	-17	-0.06%
1980	2,980	-34	-0.11%
1970	3,003		0.00%

During the past 30 year Brisbane city had a prominent population increase. Moreover, there is a petition by the citizen that they need more community space in the same site area.



 [www.ipetitions.com](http://www.ipetitions.com)

## Petition Brisbane Baylands Mountain Bike Circuit - Brisbane Country Club

Outdoor active recreation is good for everybody! MTB Brisbane, pump track and more information at Brisbane Country Club fb page.

## Citizen comments on the petition:

Would love to see this happen! As a Brisbane resident, I can see this having a very positive effect on the community.

My family supports expanding biking and skating access in Brisbane. Please add more trails and recreation areas open to all!

I support this to help kids enjoy the fun of bicycles.

As a Brisbane resident, I would love to see more space utilization for healthy activities such as biking, hiking and skating

Getting people outdoors by offering these many opportunities is an amazing benefit to our community- for both social and physical aspects.

Love this idea. I'm a resident of SF. It would be really cool to be able to ride around this area.

outdoor recreation space is an absolute necessity for a well rounded community. The more the better!





## ACHIEVING A ROBUST WATERFRONT OPEN SPACE SYSTEM

**675 ACRES** NEW PUBLIC OPEN SPACE

*Proposed development projects include a robust system of open space and recreational waterfront access*

*These new spaces must be coordinated to foster access and equity for new and existing residents, and achieve connectivity along the waterfront that will serve the entire southeastern portion of the City*



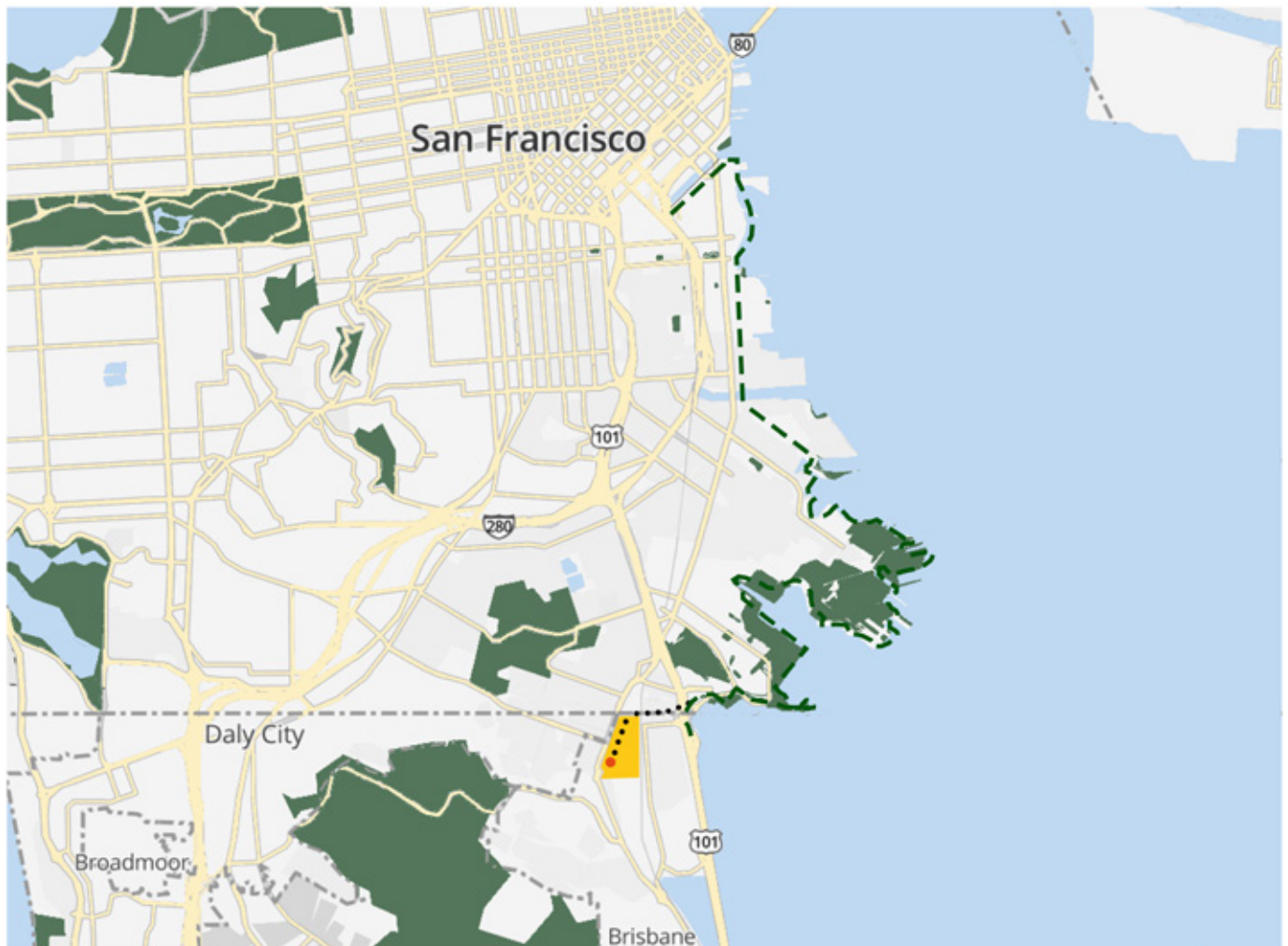
I have attended to the AIA international waterfront symposium to get to know waterfront projects internationally as well as in San Francisco. Because it is important to make a connection with the city fabric and its surroundings. I participated with a question in my mind, what did they design, what was the demands and how they proceed?

Keyword in the symposium were:

- Public access
- Adaptable use
- Understanding the history
- Livelihood
- Being for entire community
- How people move through the building historically
- Daily activities, learning, testing

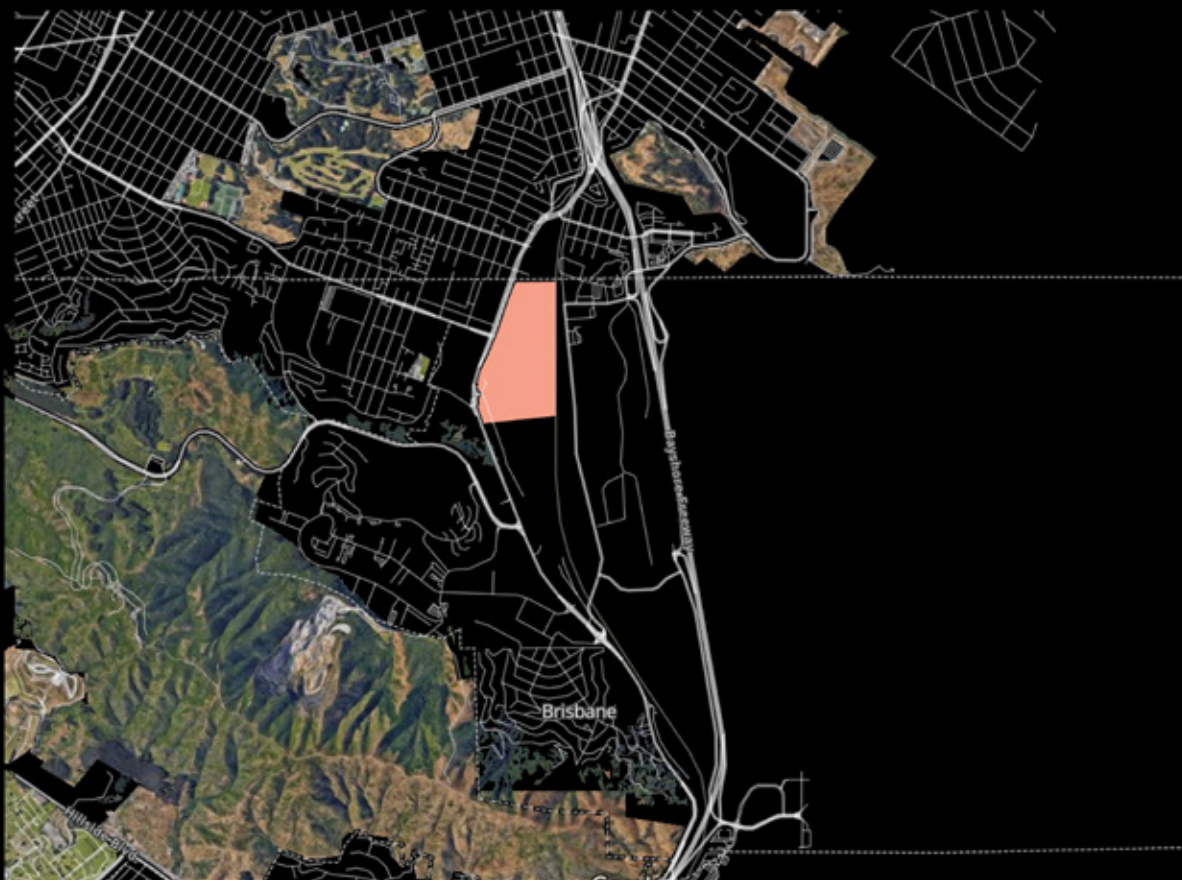
It has been designed almost 700 acers new public open spaces along the San Francisco waterfront. As you see there is a green line that continue to south side of san Francisco that leads us to the huge development of Hunter point and Candlestick point. These two developing areas are within 45 minutes' walk from my site.

Roundhouse project is designed to link to the waterfront project green line with the same vision through public space design. As you see the green line connected to the roundhouse site and buildings.





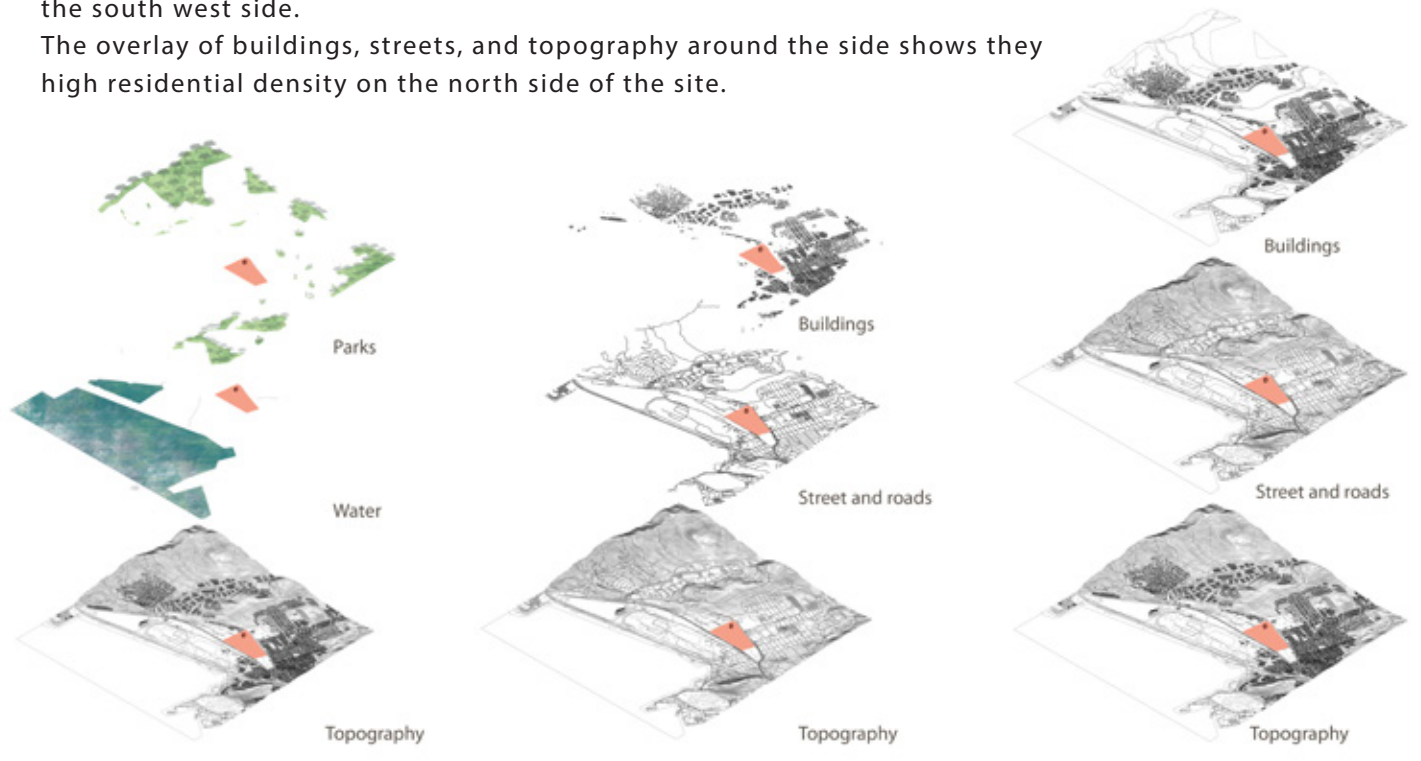
Waterline

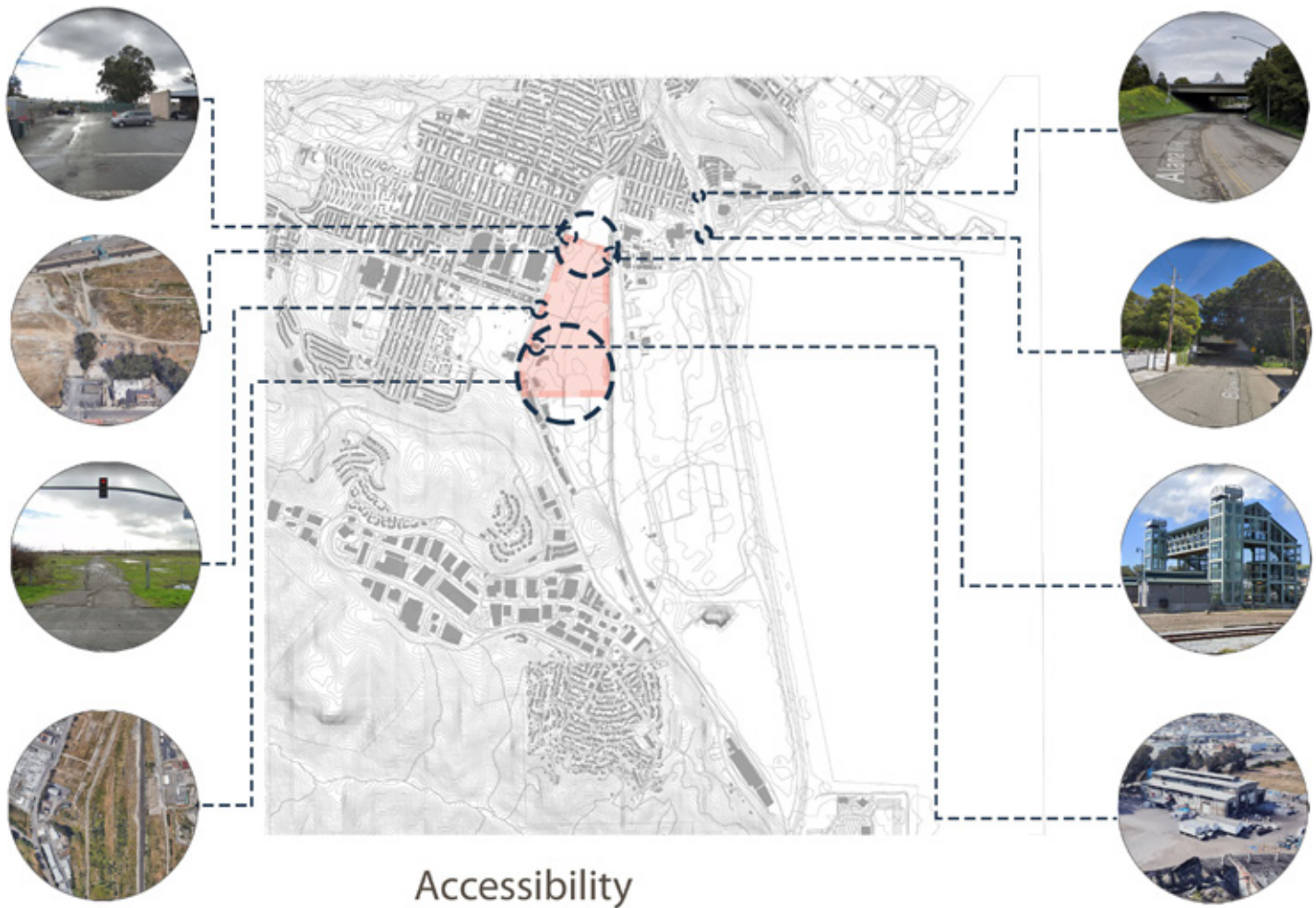


Mountains and parks



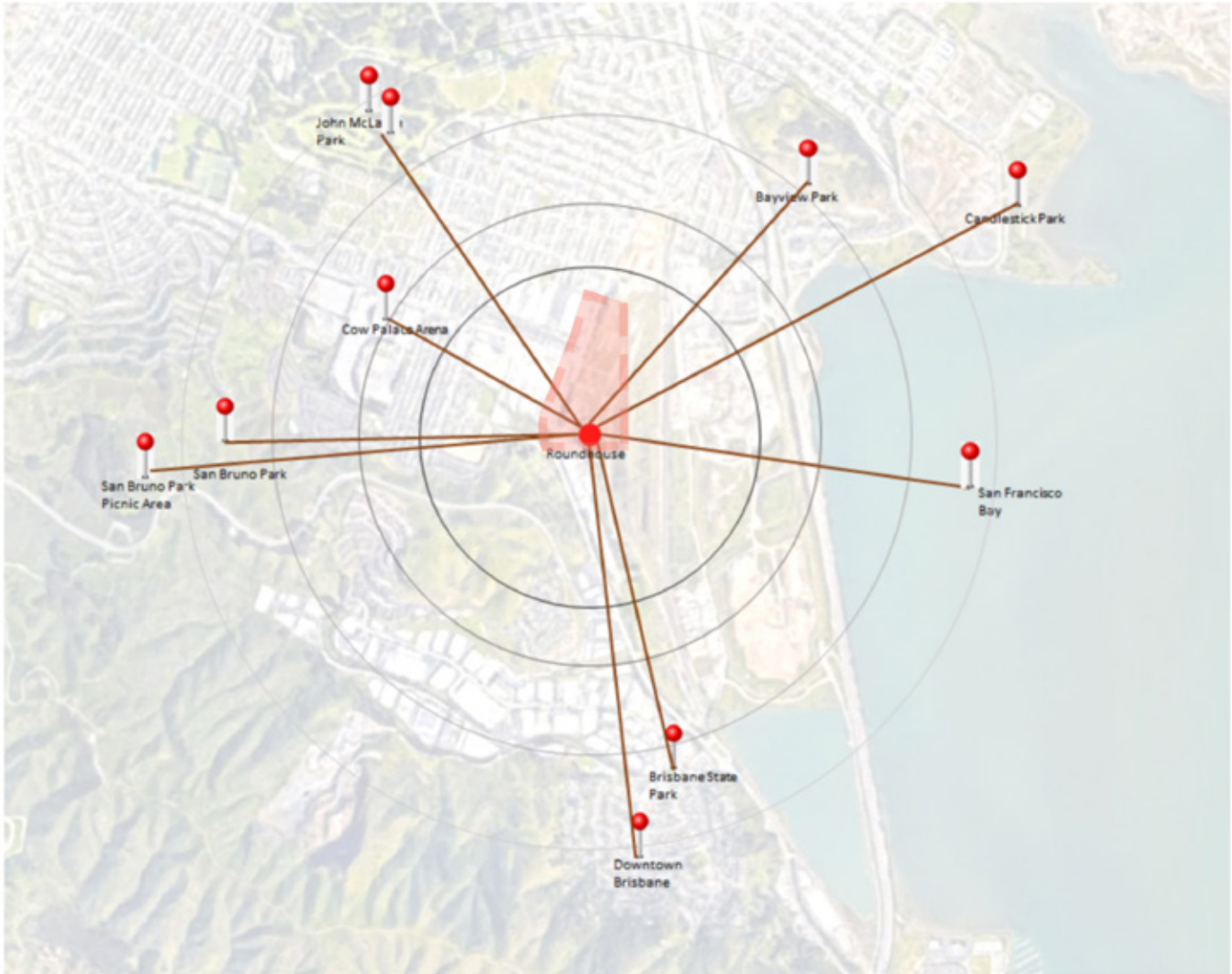
San Francisco has 4 main ports. Oakland has an important Tug port that large ships from all over the world can enter there.  
 The site surrounded with water on the east side and mountain and parks on the south west side.  
 The overlay of buildings, streets, and topography around the side shows they high residential density on the north side of the site.





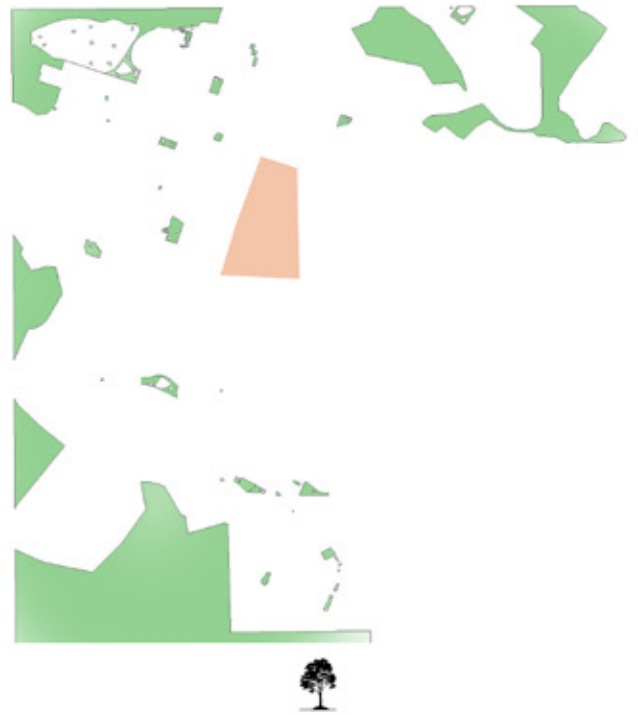
## Accessibility

Accessibility around the site from different directions. People can access to the site by car, bike path, BART, and pedestrian path. then the landmark and nodes within 15 to 45 minutes' walk from the site to parks, and Brisbane downtown.

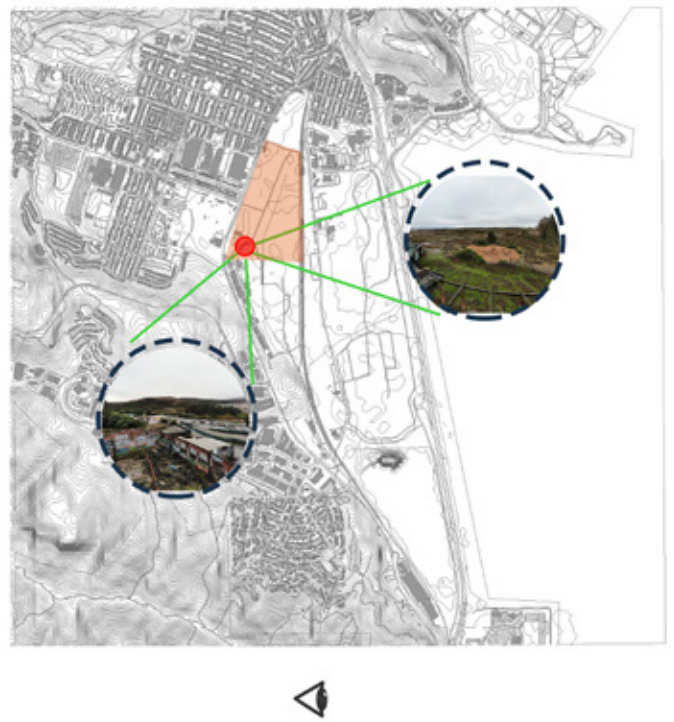


## Landmarks & Nodes

- 15 min walk
- 20 min walk
- 35 min walk
- 45 min walk



Buildings density around the site, parks, cluster of bike paths, streets in purple, BART in red and the station, as well as 101 highways. Sun direction, two main view to nature, the Sun direction and important roads to the adjacent cities.







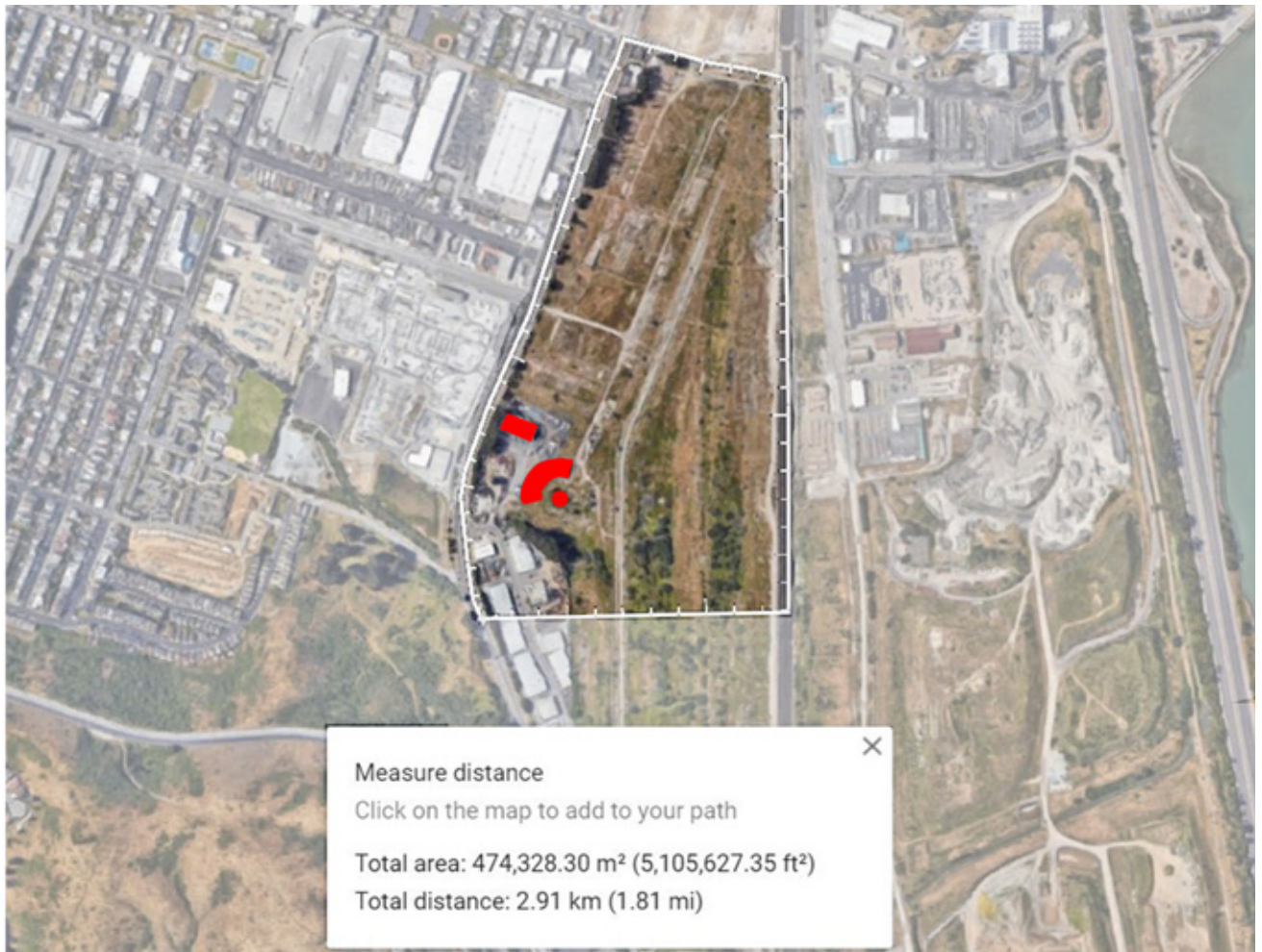
SAN FRANCISCO PLANNING DEPARTMENT

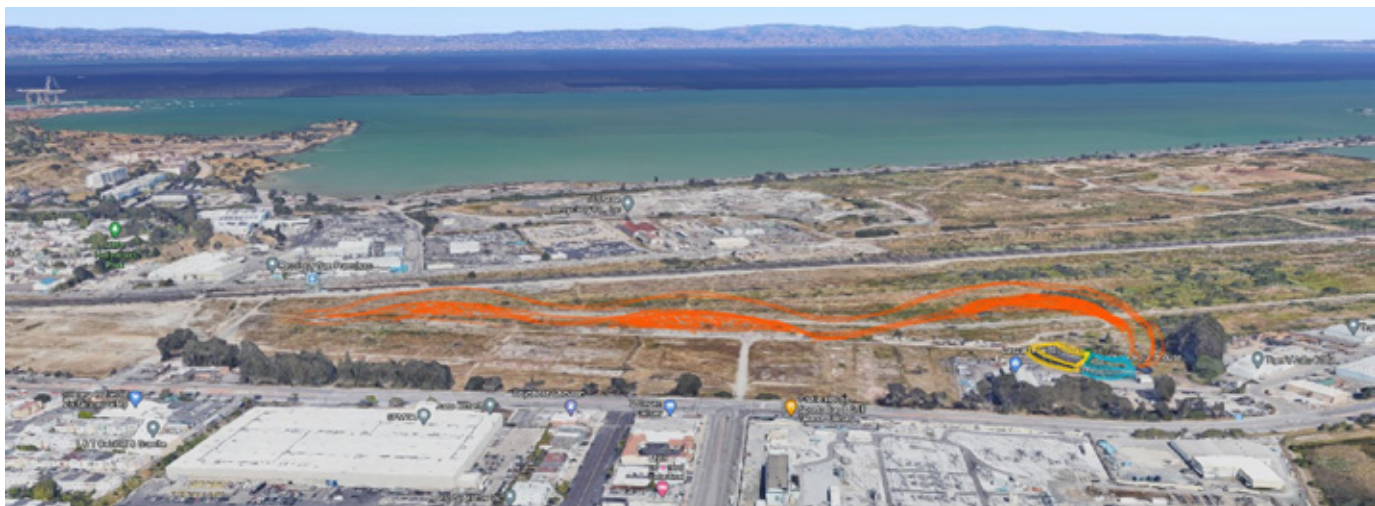
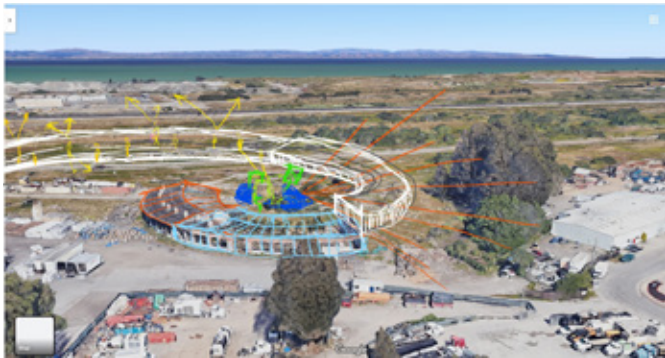
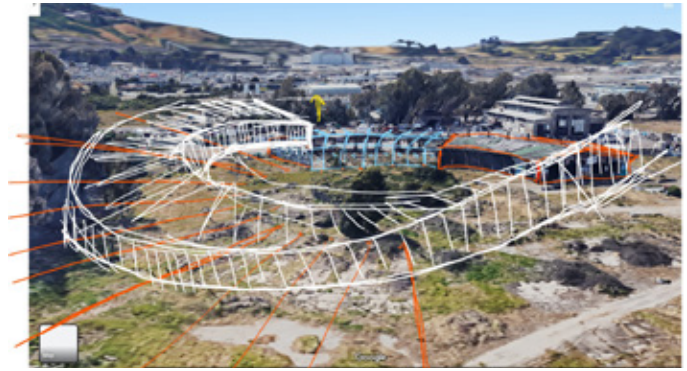
This is a plan by San Francisco planning department provided in 2016

Since the roundhouse site is almost 300 acres I used this plan to choose a portion of it to design.

This is the portion that has been chosen to design. It has the same area with la villette park in Paris. The Site includes the roundhouse building.

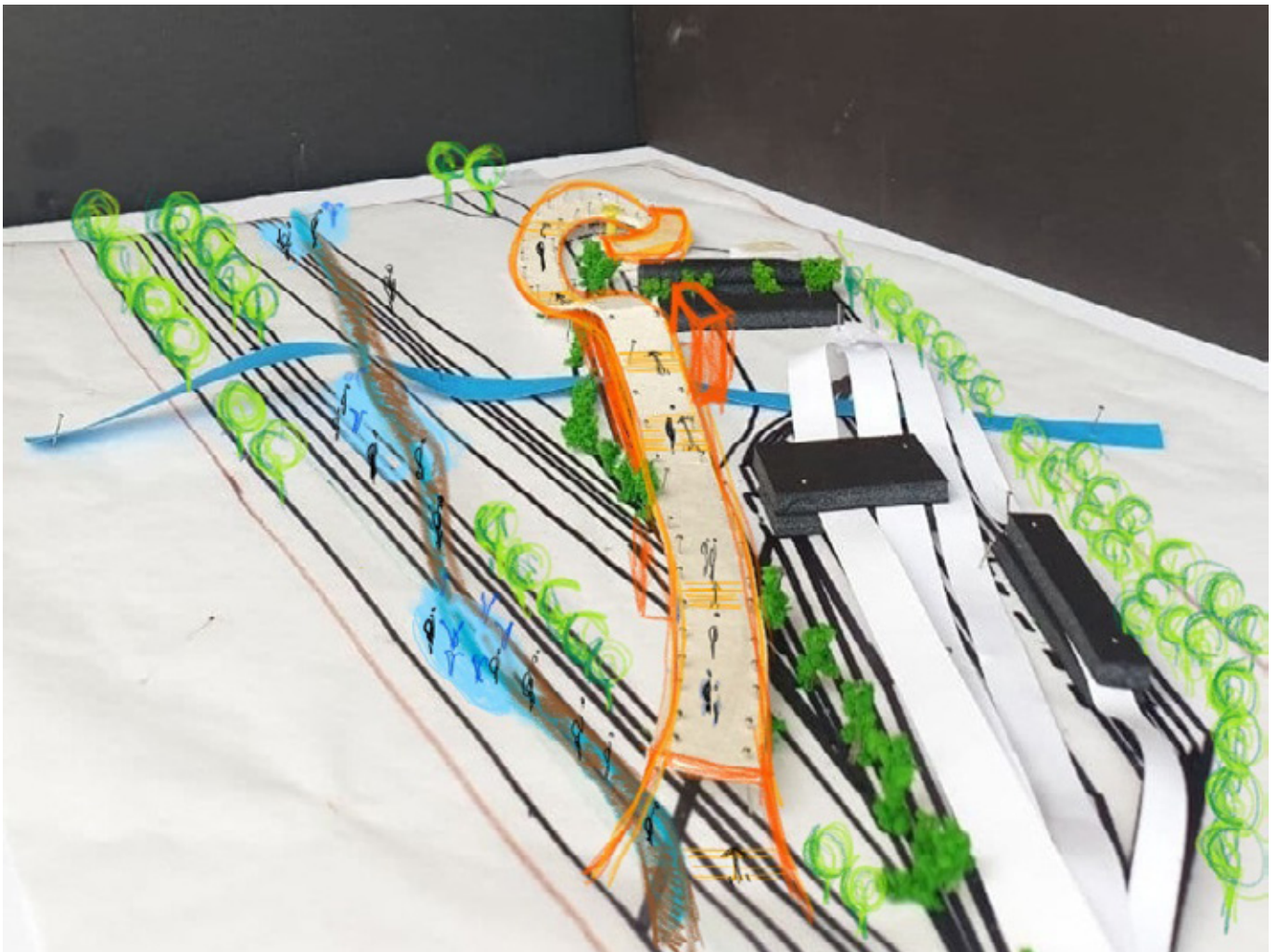




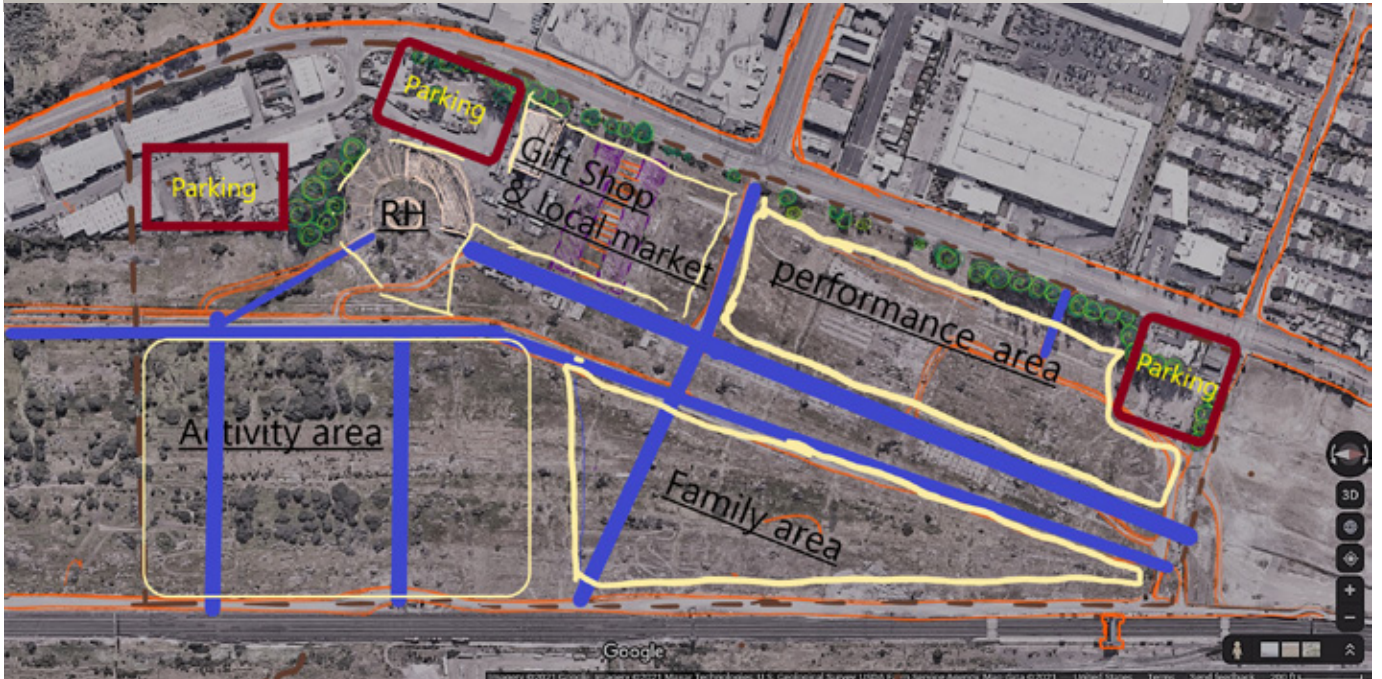
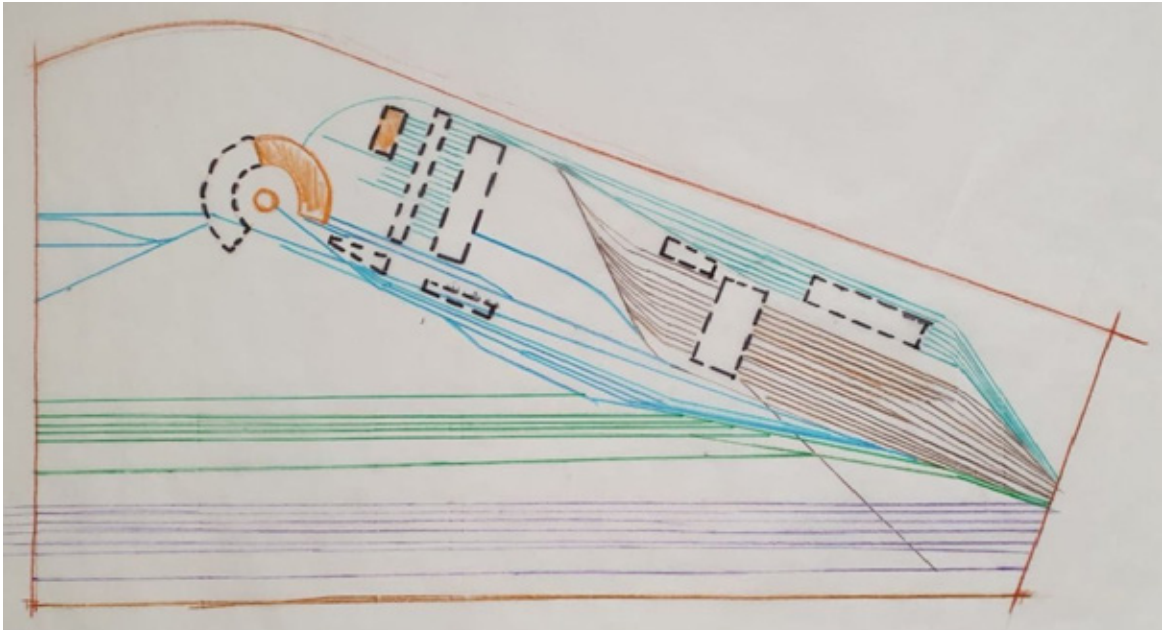


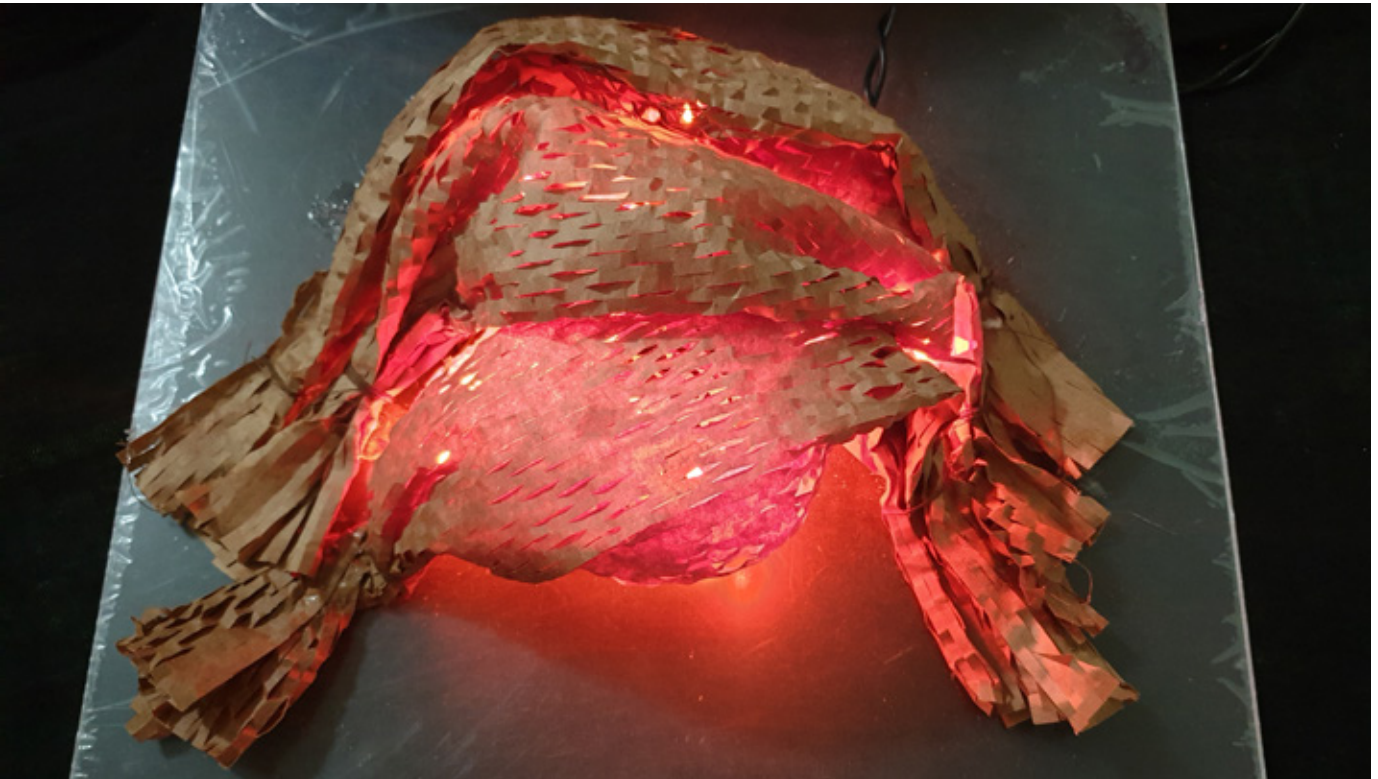
Started sketching on the current building ruins based on the views, accessibility and location and the concept of the roundhouse.

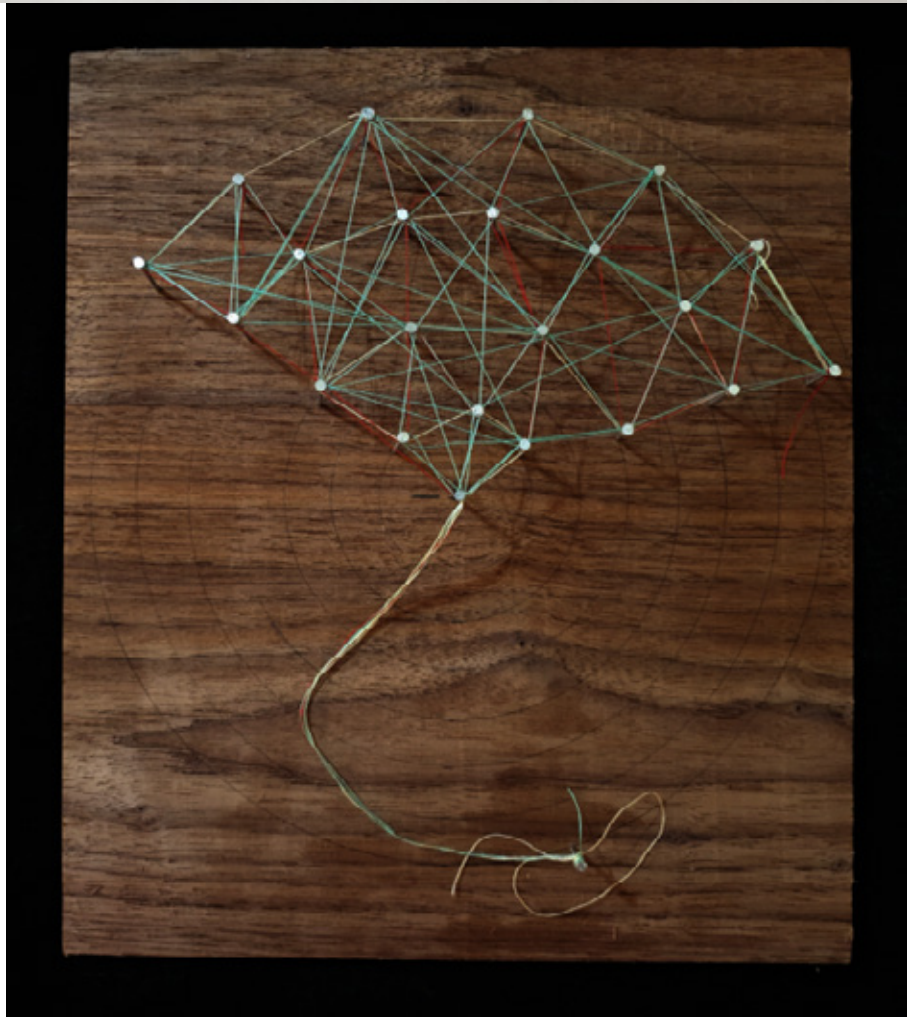
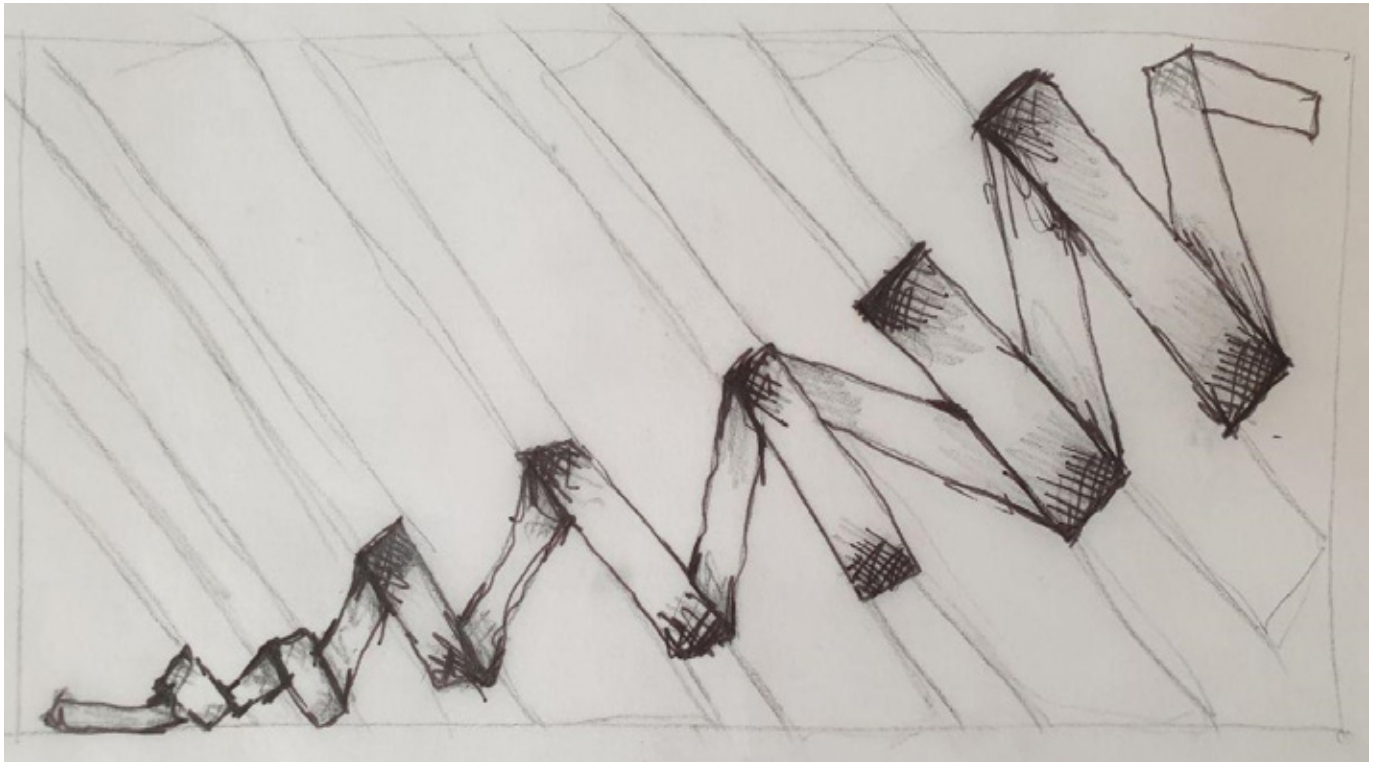
A bridge like path that take people from the linked green line in San Francisco to the Roundhouse derived by the various rail lines that was connected to the roundhouse once.



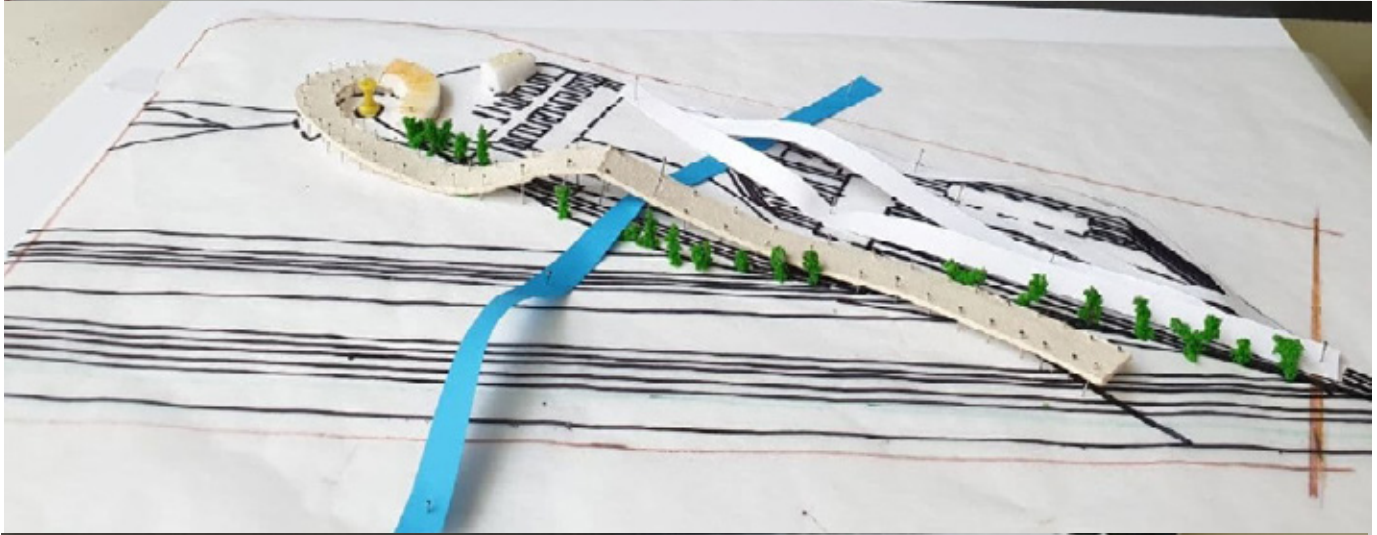
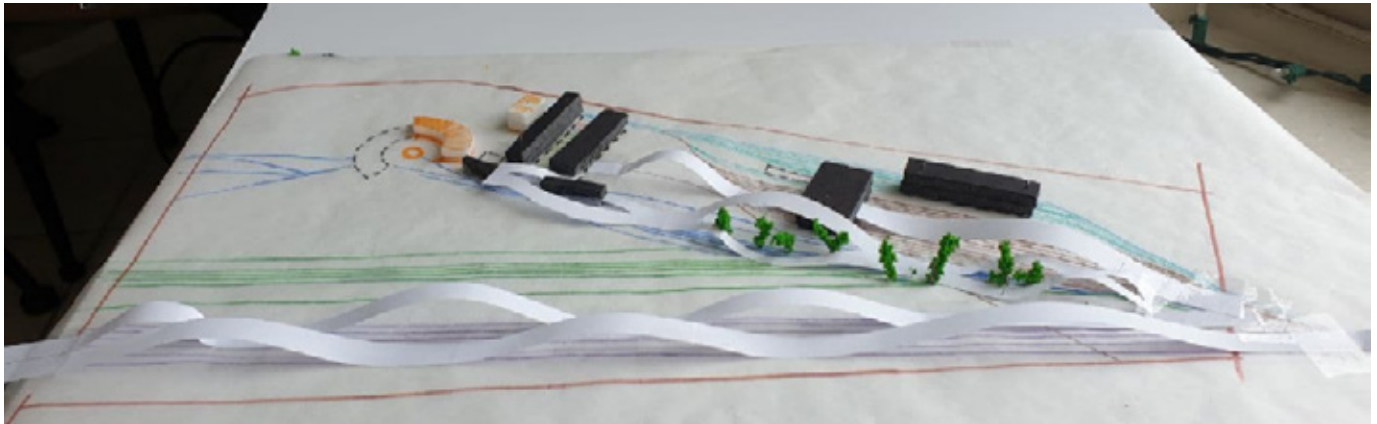


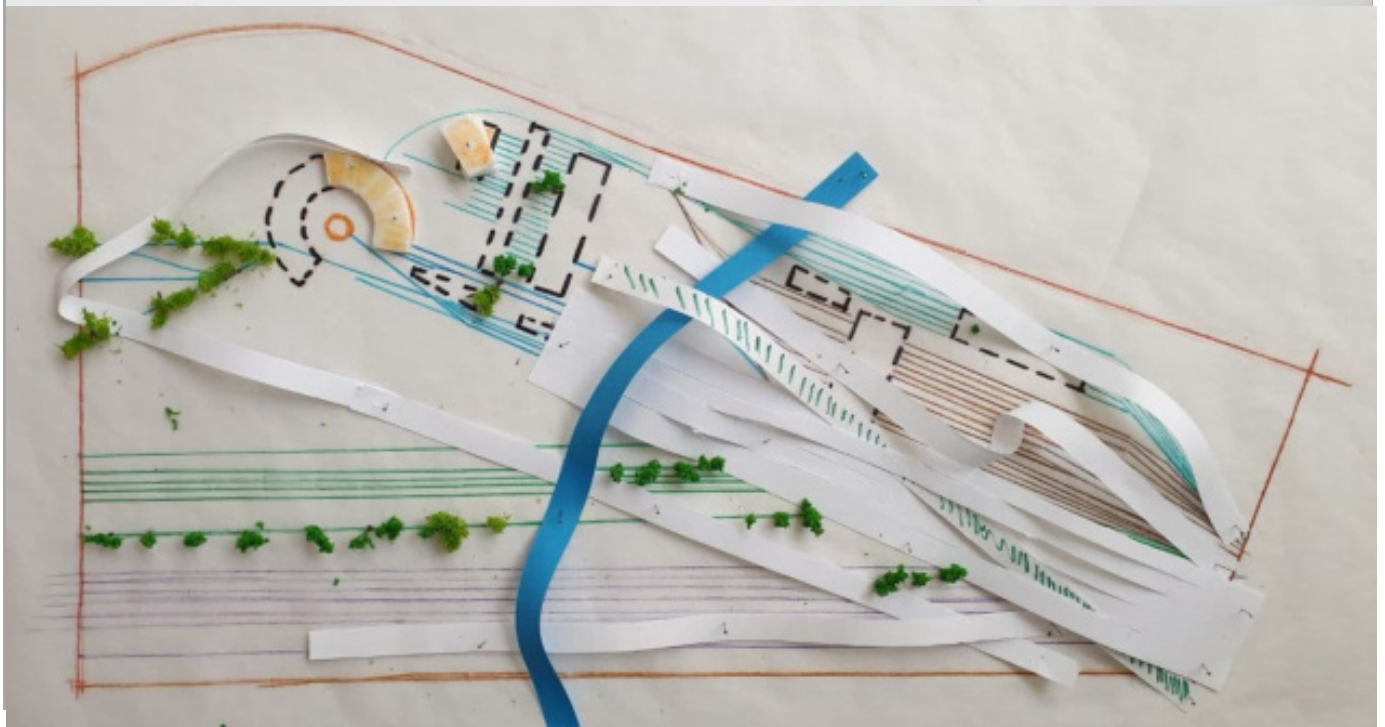
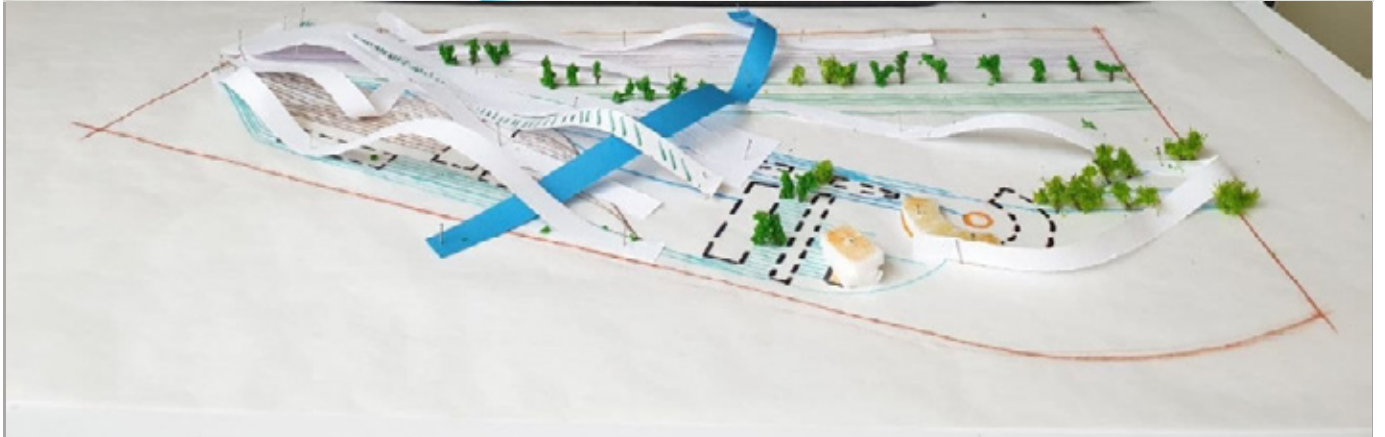










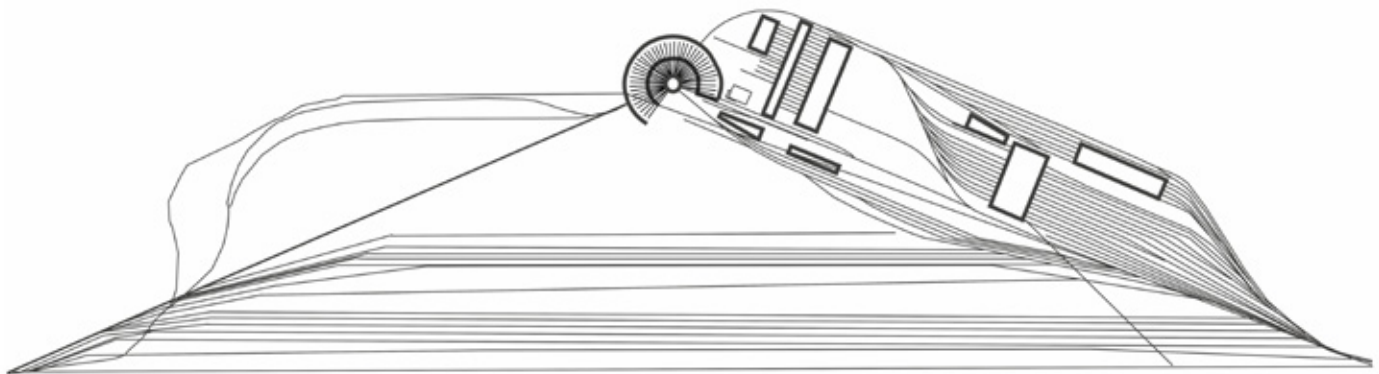


These are my design thought flow

There is a plan from 1921 and the constellation. In the 1911 the main building shape was semi round. in 2001 a fire burned half of the building. At one time I was wondering what should be valued in this building, its structure, its geometry, or its concept of gathering? Well I decided to value all of these roundhouse features.

Transparent facade around the courtyard to celebrate the concept of roundtable and community gathering.

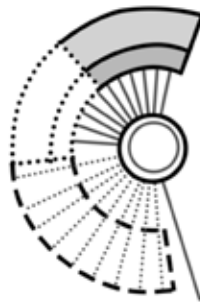
The concept is going back in time and the new structure leads us to get to the historical part  
 Three entrances to the courtyard. 360 degree view outside. And the sequence of activities in buildings.



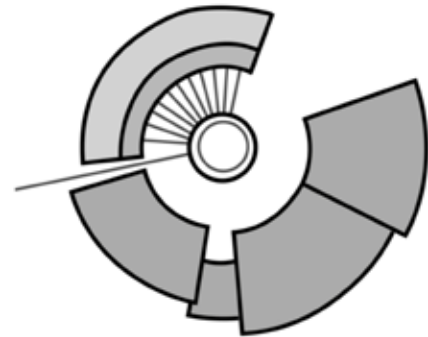
PLAN OF BAYSHORE YARD, ROUNDHOUSE AND SHOPS AREA 1921



BUILT IN 1911, ABANDONED BY 1982



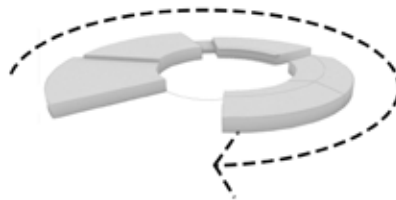
IN 2001, A FIRE BURNED ALMOST HALF OF THE BUILDING



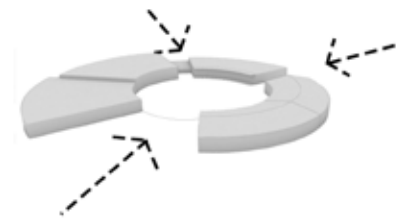
2021  
 CREATE A COMMUNITY SPACE



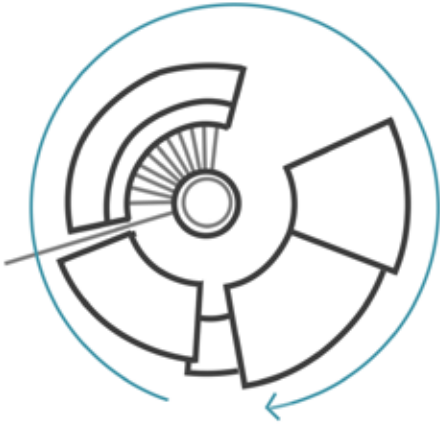
TRANSPARENT FACADE AROUND THE COURTYARD TO CELEBRATE THE CONCEPT OF ROUNDTABLE AND COMMUNITY GATHERING



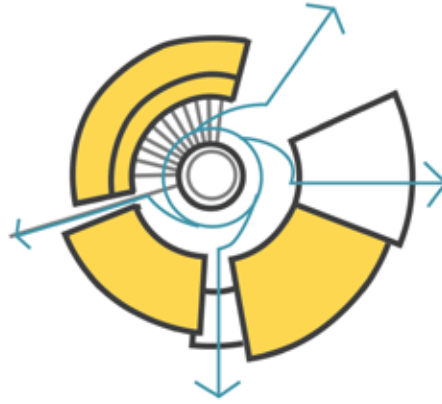
THE CONCEPT IS GOING BACK IN TIME AND THE NEW STRUCTURE LEADS US TO GET TO THE HISTORICAL PART



THREE ENTRANCES TO THE COURTYARD



360° VIEW  
OUTSIDE



OPEN SPACES



SECOND LEVEL



EXHIBITION, GAL-  
LERY, MUSEUM



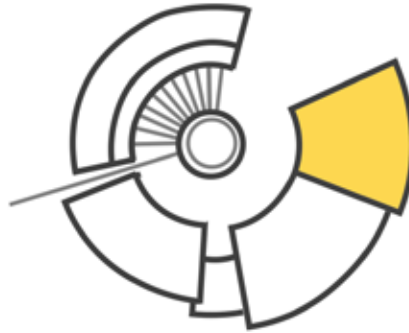
MEDIA CENTER



OFFICE



LEARNING CENTER



MULTIFUNC-  
TIONAL SPACE

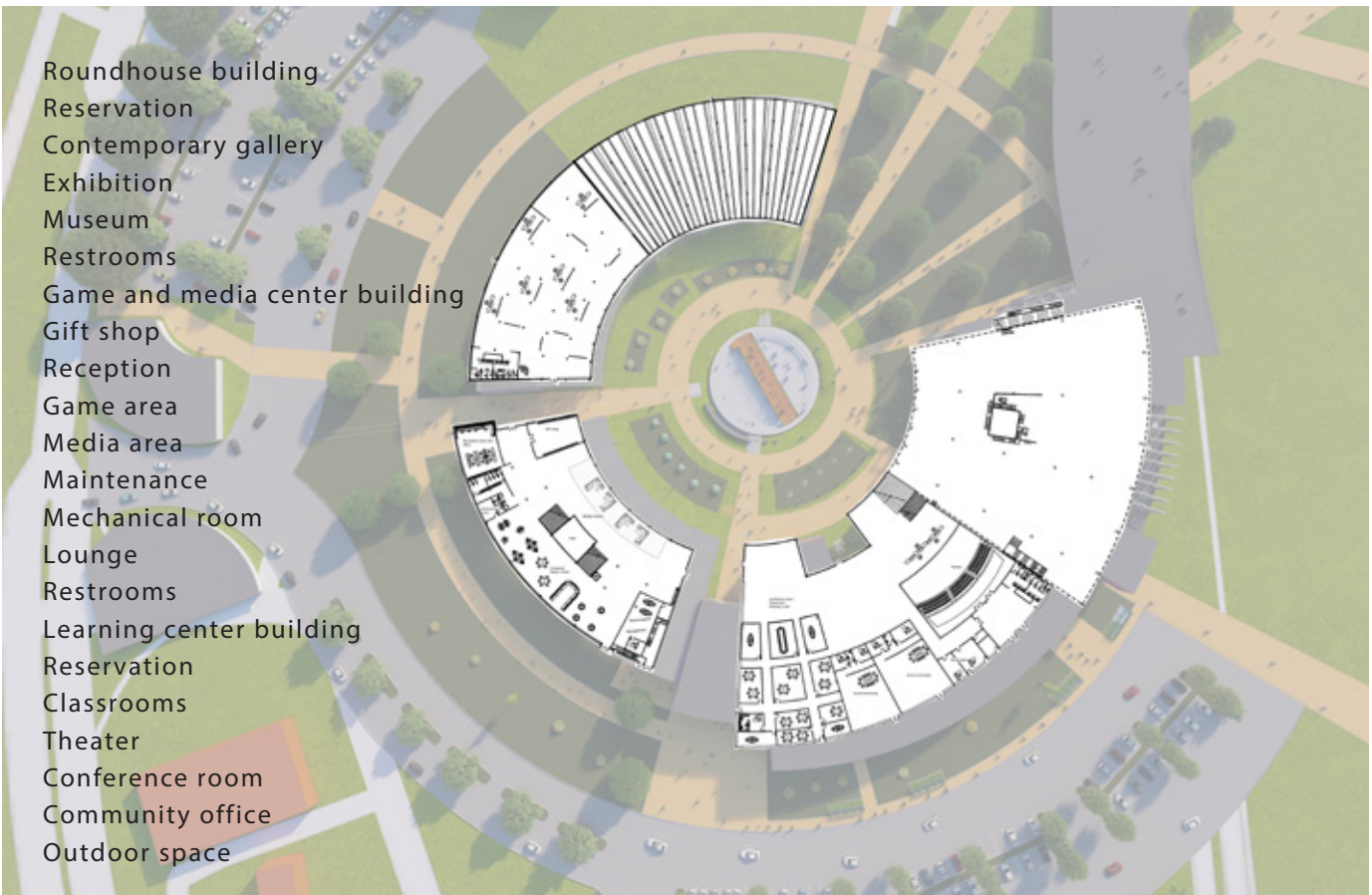
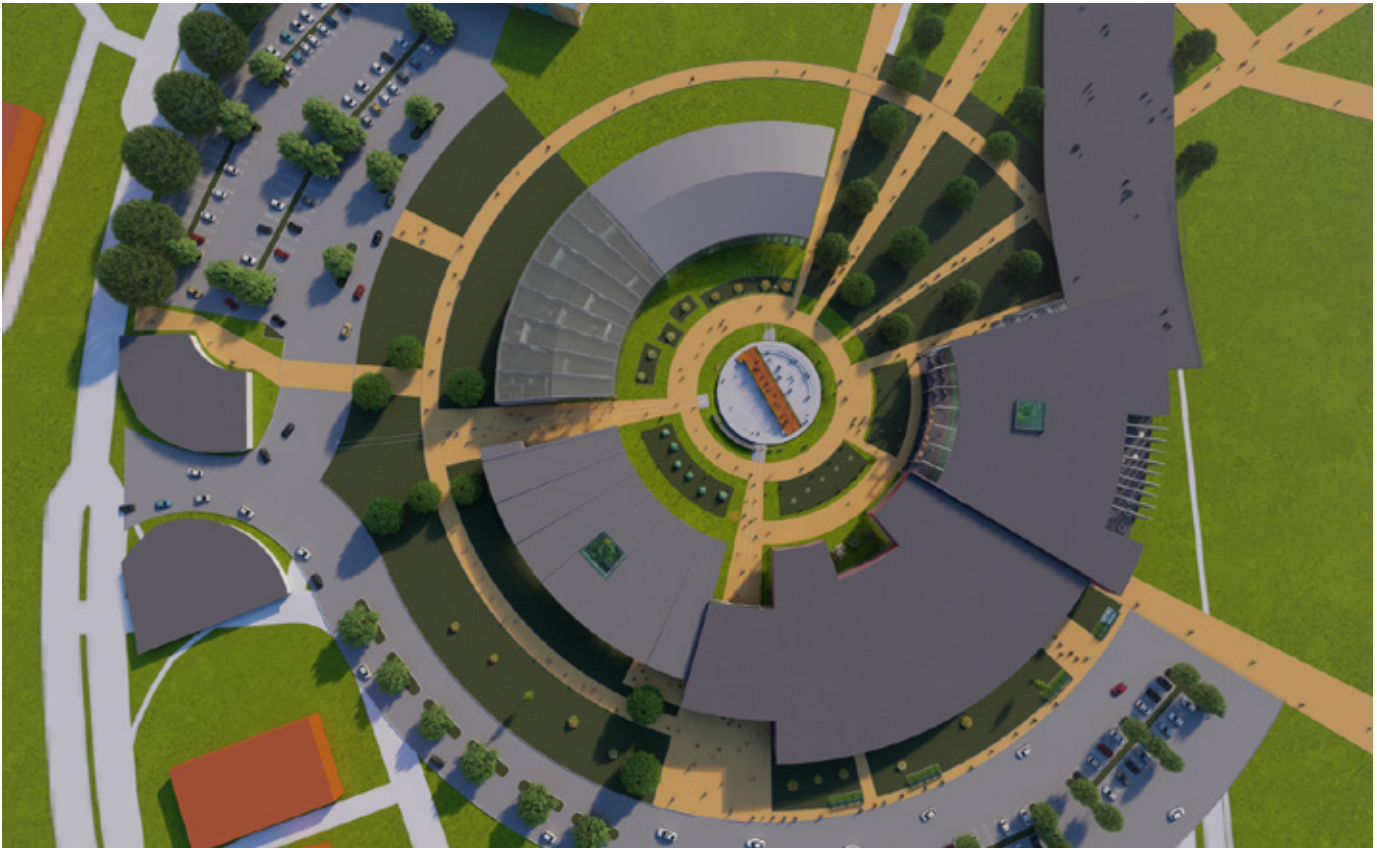


GREEN SPACES

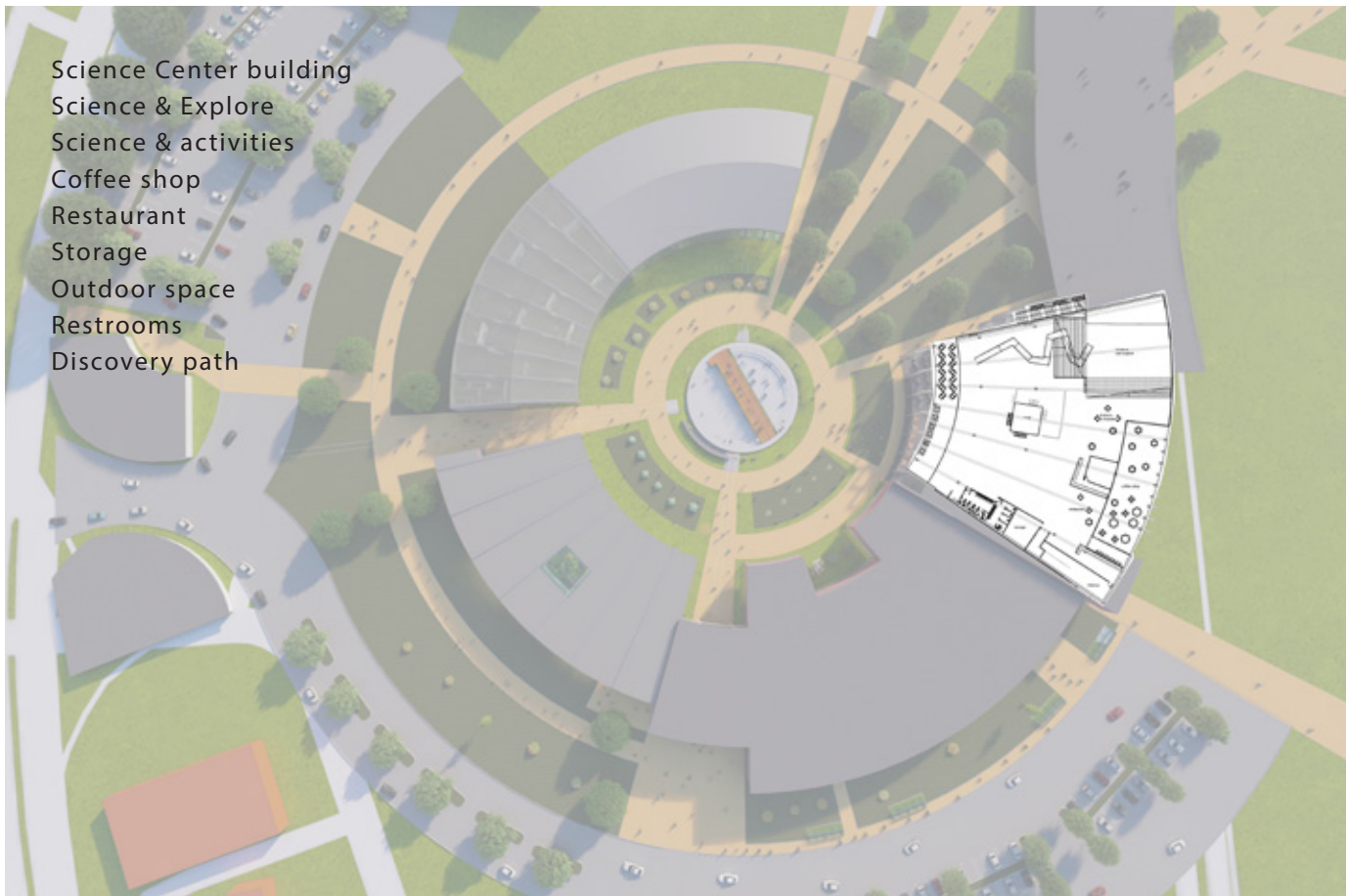
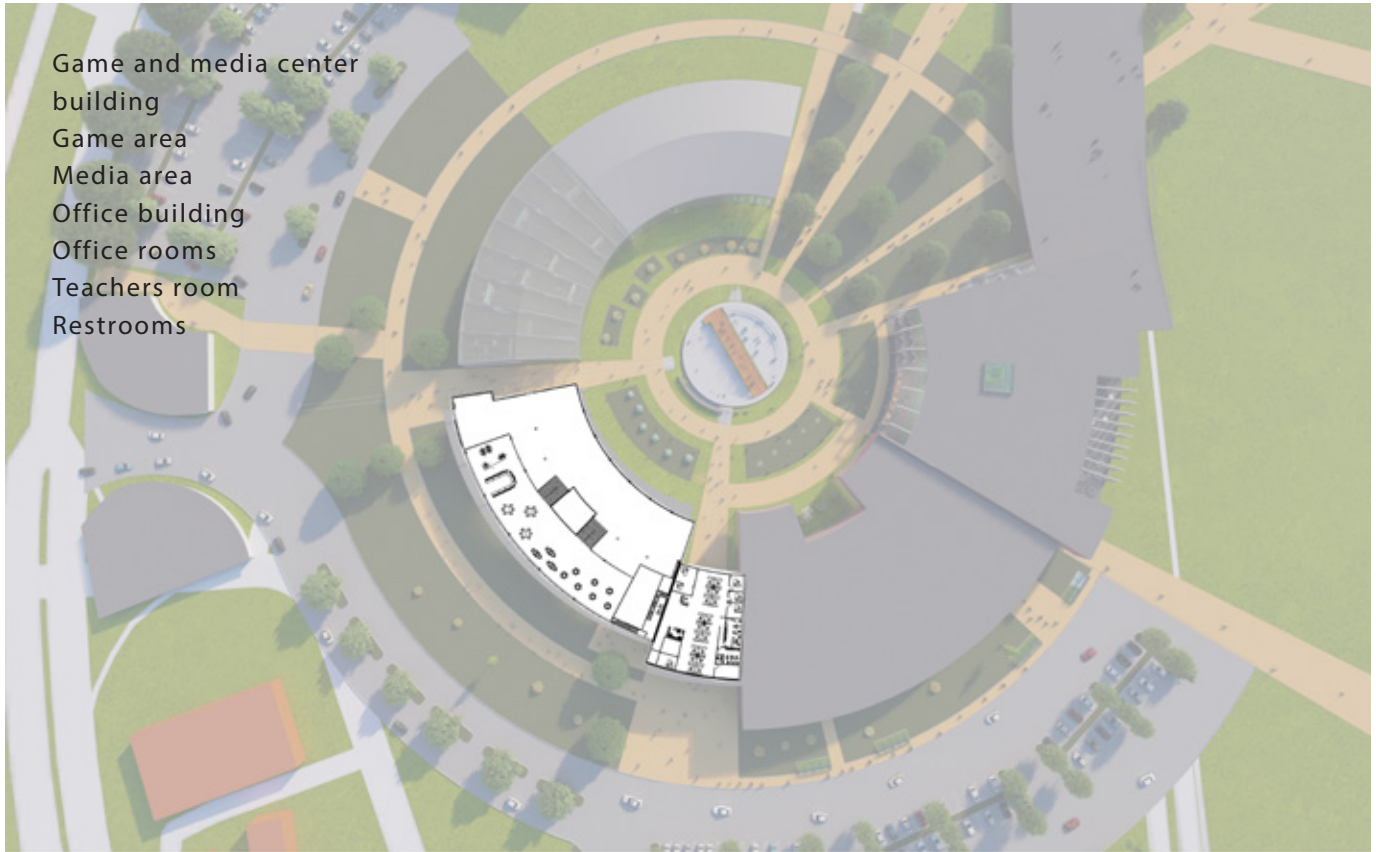


# ACTIVITIES

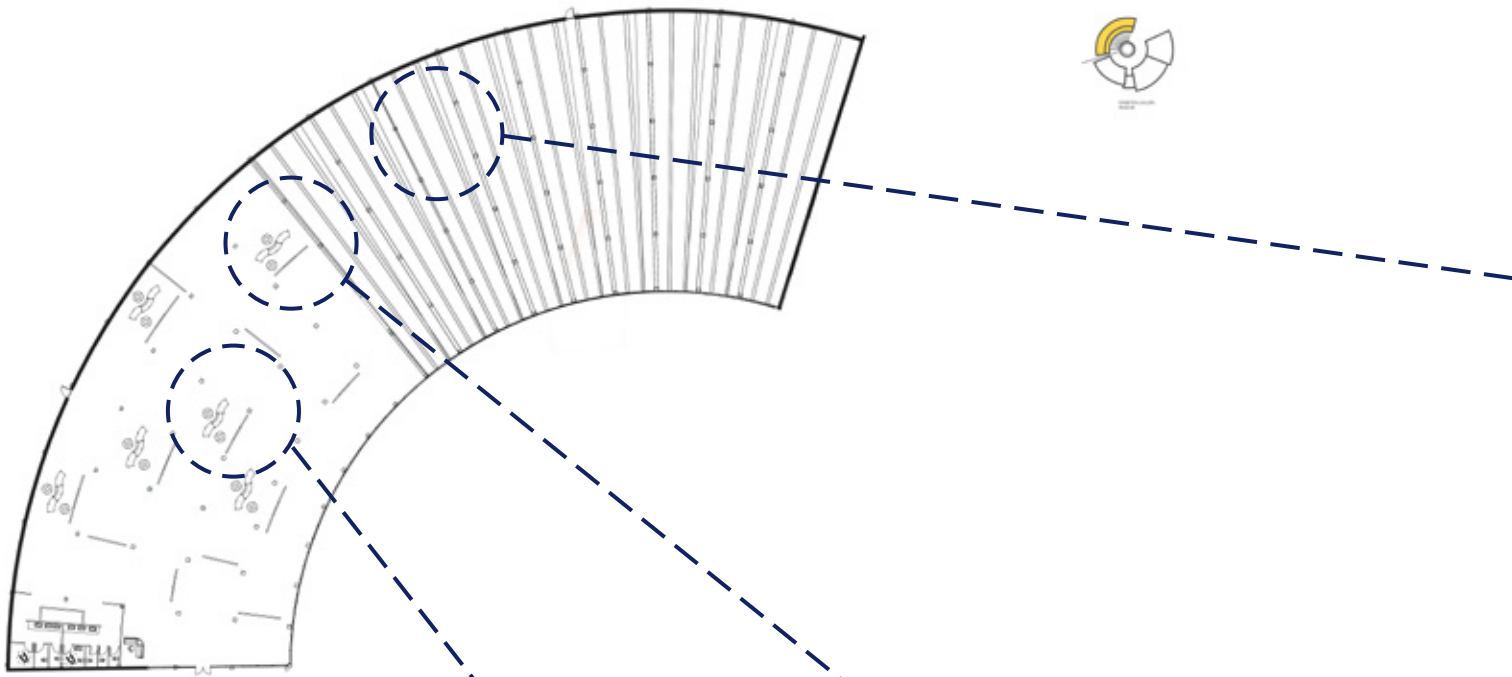




- Roundhouse building
- Reservation
- Contemporary gallery
- Exhibition
- Museum
- Restrooms
- Game and media center building
- Gift shop
- Reception
- Game area
- Media area
- Maintenance
- Mechanical room
- Lounge
- Restrooms
- Learning center building
- Reservation
- Classrooms
- Theater
- Conference room
- Community office
- Outdoor space







And the contemporary gallery that has the graffiti of the exciting situation on its walls as celebrating memory and history through time. The gallery walls would be disconnected from the historical columns to show the values and the independency of the columns.

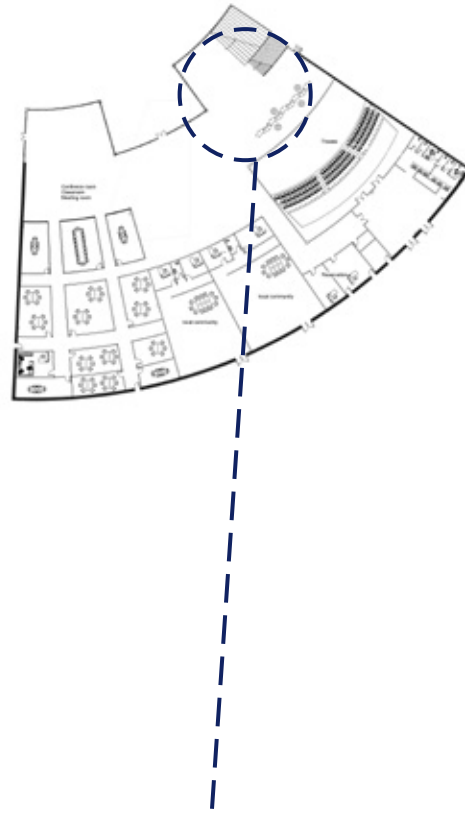


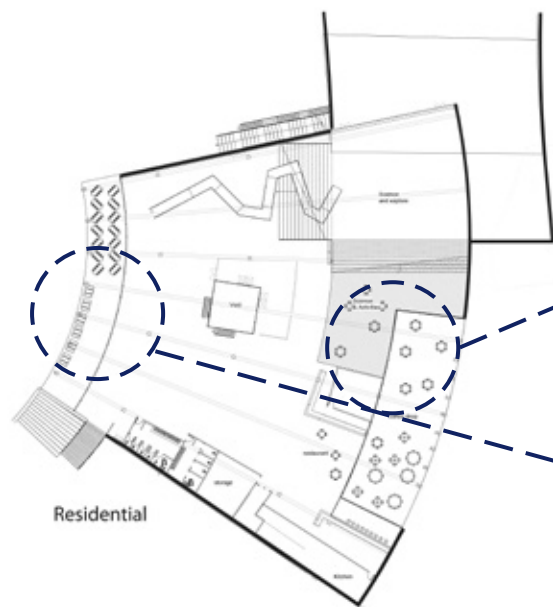


interior renderings from the transportation and invention museum of the 20th century also the rail path covered with glass so people can see the rails as part of the history. in the gallery there are some opening in the walls. The opening frame the view toward the roundtable. diagonal view to the center of the yard.

















Reflection:

Building memories within a ruins of an abundant roundhouse was the most interesting thesis title and design adventure that I could imagine. Through the one and half years of researching and designing my thesis master I have learned about the value of the historical abundant buildings. I am so glad that I had the chance to revive an abundant building with a rich history and interesting form. I was so fortunate that the topic and the design and my enthusiasm connected me to the local architect and had the chance to share my design with them.

I have attached an email by one of my committee members. His email could be good indicator of the general comments.

Dear Noushin,

Your final presentation obviously went very well. You could hear and sense the palpable enthusiasm and good humor your project elicited from all the jurors, which is a fair indicator of the quality, depth of analysis, and fine renderings that made your project compelling. For all this you deserve heartfelt congratulations.

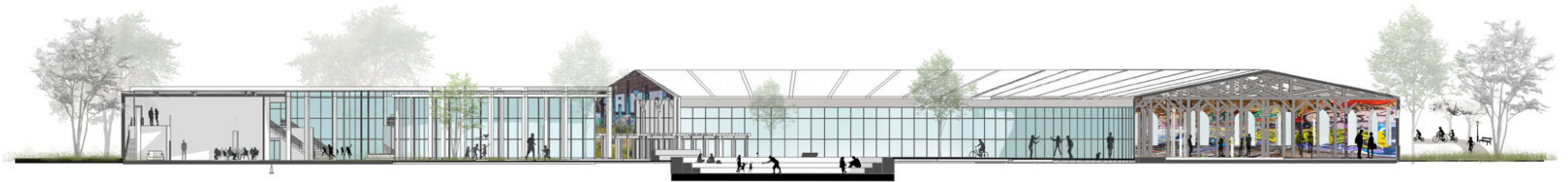
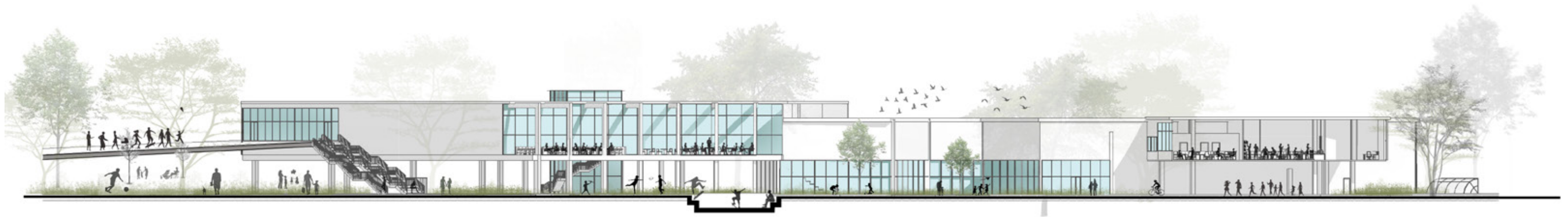
Some criticisms I would offer are, first of all, your undulating path over the old rail lines seems to me obliterates the memory of those important elements of the old yard you are attempting to celebrate. I believe you could have more profitably used a literal reconstruction in plan of their parallel linear arrangements, and given your vertical sinusoid structures a grittier industrial age structure and attitude. The way this path ends, on the roof of the northernmost building of your segmental arc seems to me anticlimactic. I think it should have been received by the turntable instead.

I would like still to have you recall the opposing views of Viollet-le-Duc and Ruskin regarding preservation, and offer more detailed suggestions about what should be preserved as is, what should be reconstructed or replaced. In the end, this object which was the reason you selected this site, seems more or less an afterthought in your otherwise excellent final project.

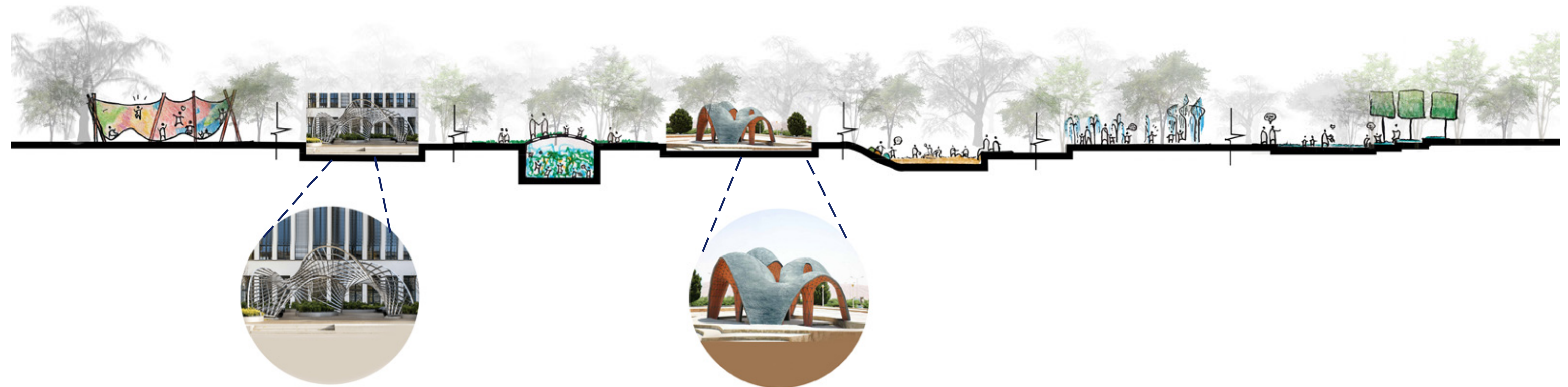
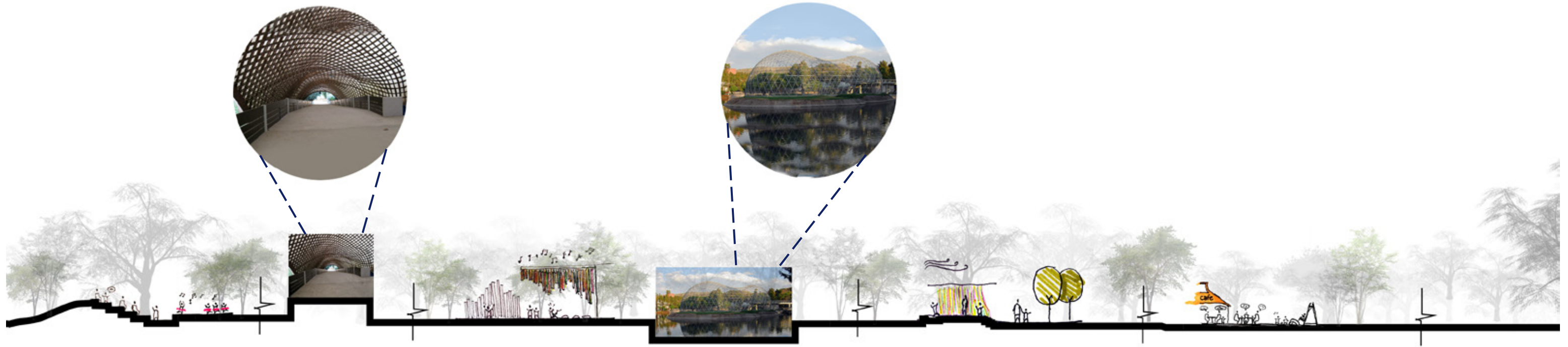
Overall very good!

Sergio

In general, it would be great spending more time to go back with the path design and expand it all over the site to connect it with other parts of the site. The learning center need more organized classrooms and circulation. Designing the path in detail, allocating the activities, design the landscape of the site to engage people more actively could be other points. Connecting the path and expanding the path on the site land could bring in people from different location to the path. For instance, the path could become a walkway by the street or in front of the building or a house to include people.

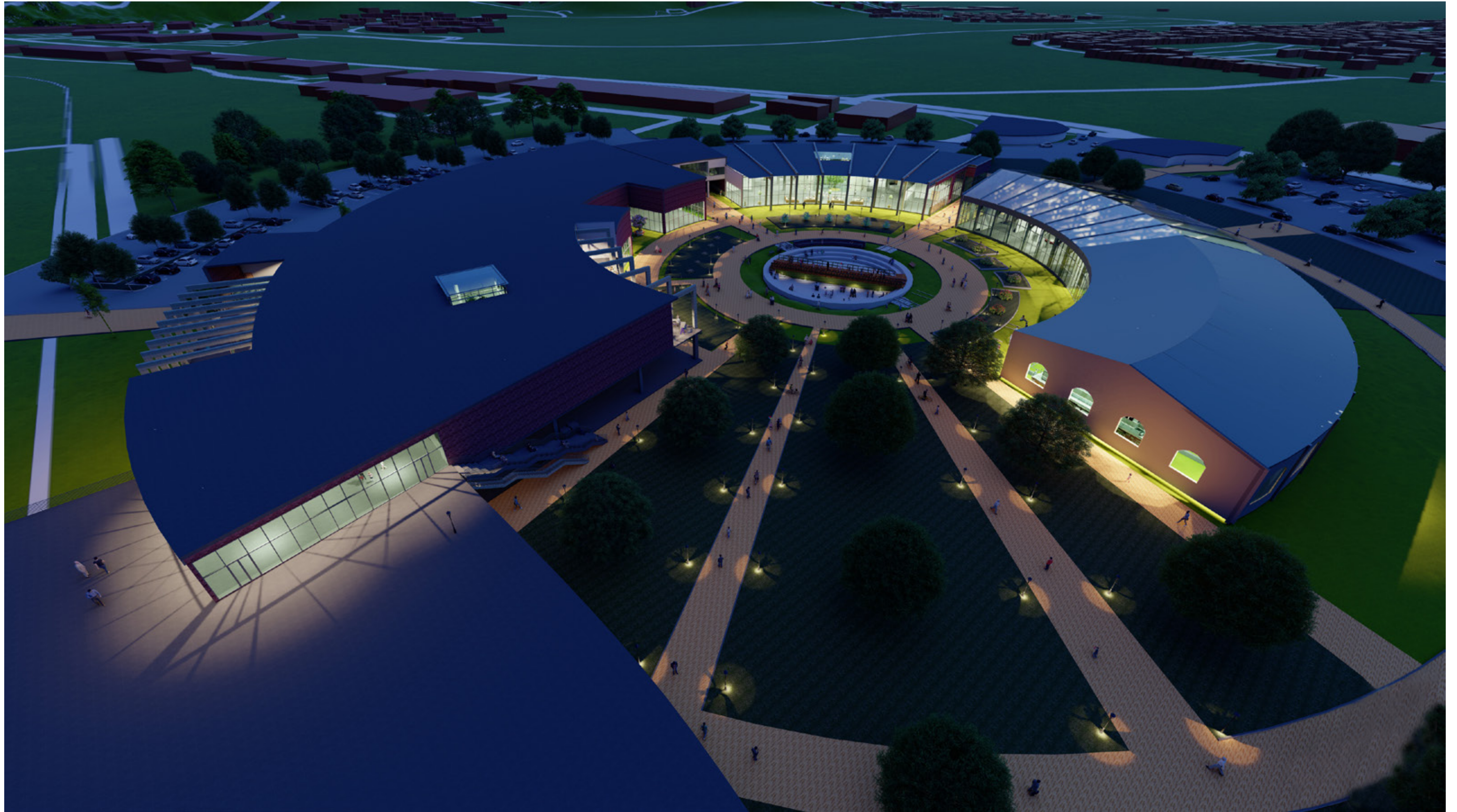


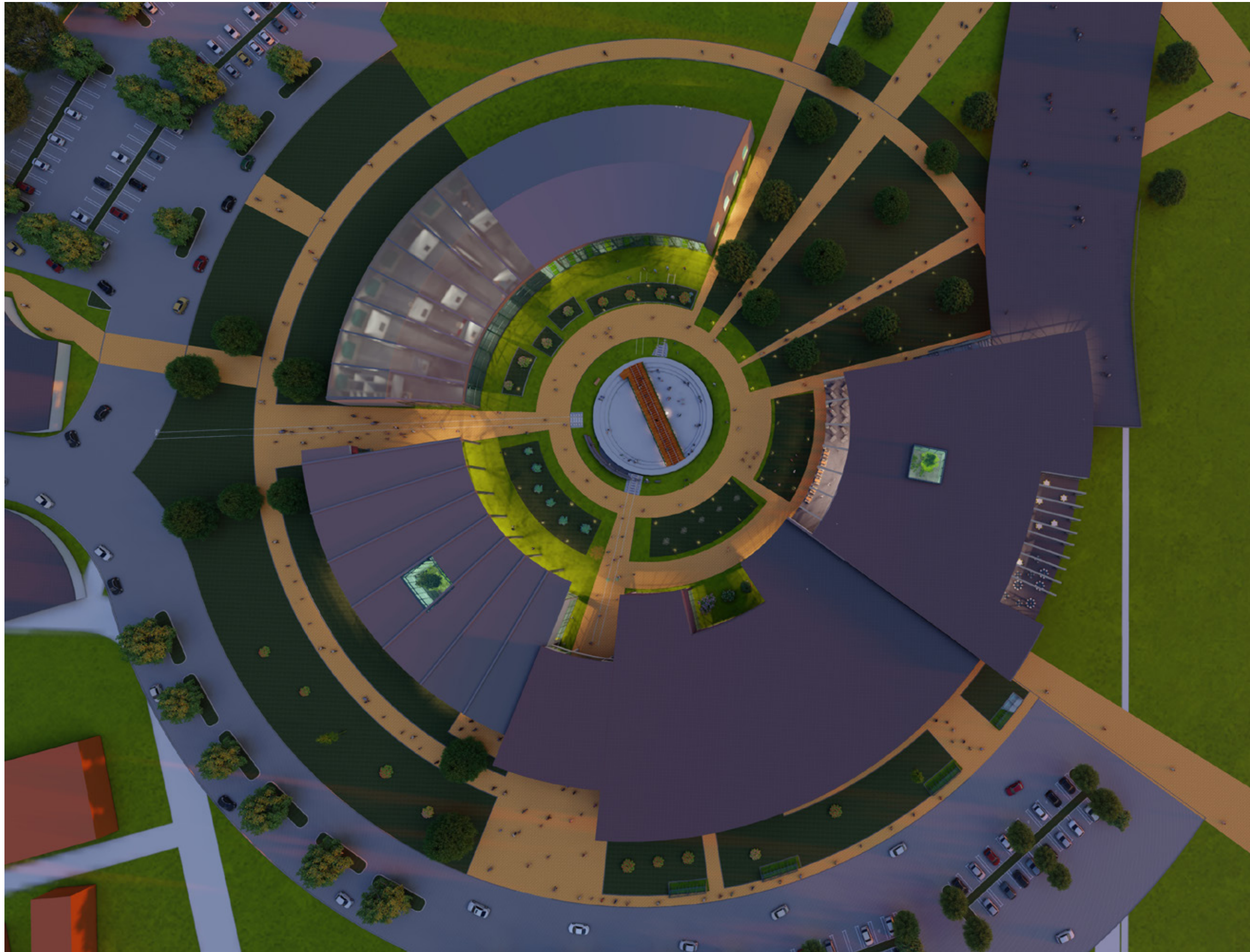






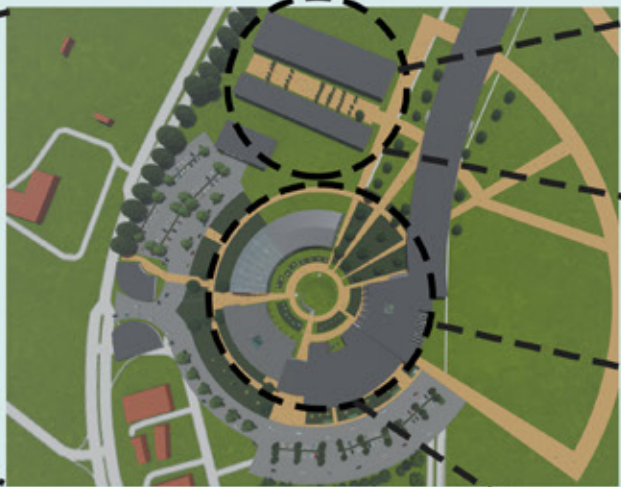
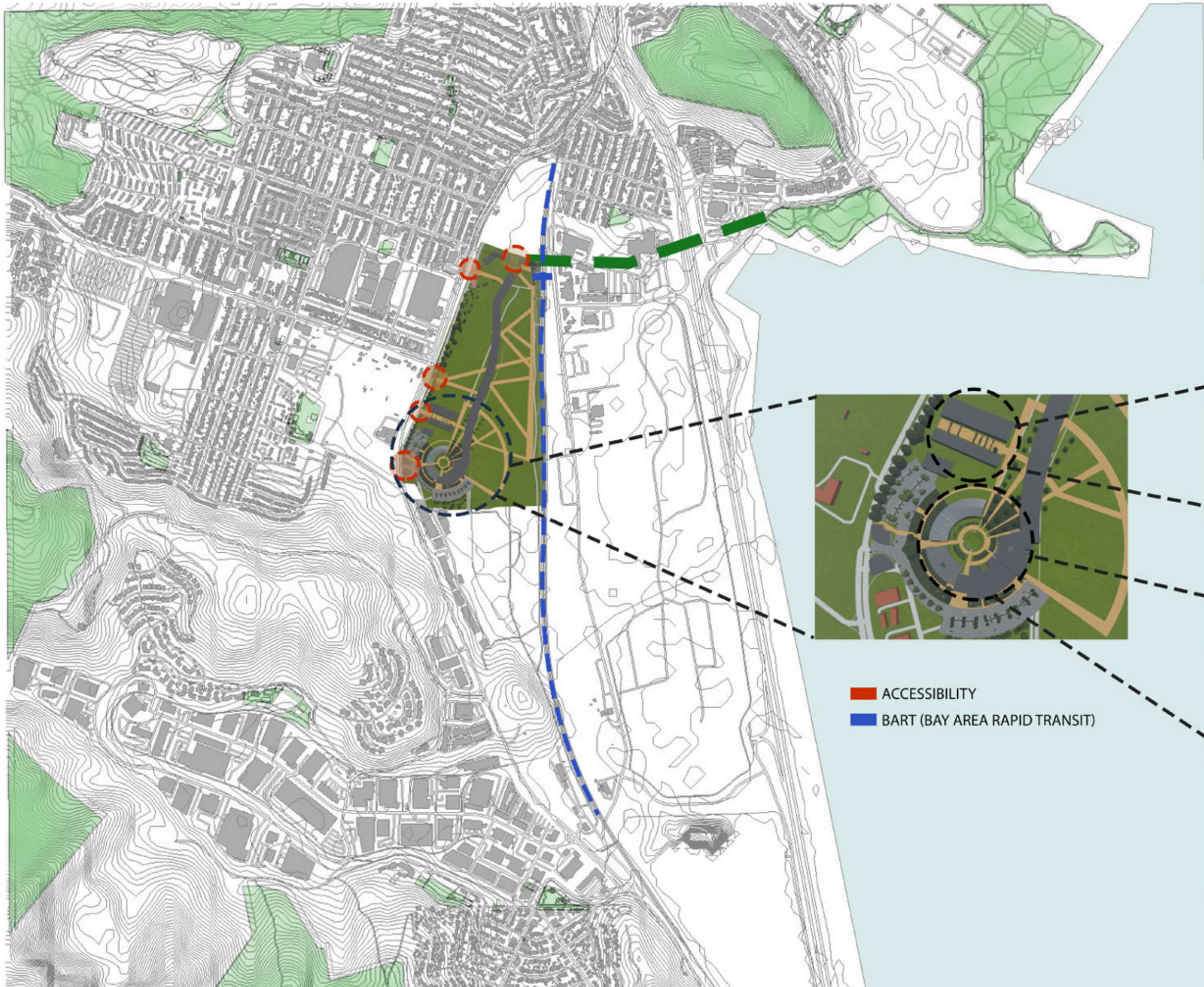






Designed to  
be a big Living  
room for  
community.





- ACCESSIBILITY
- BART (BAY AREA RAPID TRANSIT)