PLANS

Fifth Floor Plan

Roof and Overlook Plan
The exploration of a façade system began with the desire to create a skin that begins to remove visual connections to the site, but still allows sound and light to penetrate into the walking path. The façade is comprised of an aluminum frame and bronze panel system attached to the exterior rows of columns. Each frame is 6 ½' long and 3 ½' high and houses five bronze panels, each 3’ long, 14” wide, and ¼” thick. Each panel is divided in half with 3/8” vertical slit perforations that occur from the center point to one inch from the right edge of the panel. This perforation system provides natural ventilation, allows light patterns to fill the walking path during the day, and releases a glow from the internal lighting at night. Frames that are placed adjacent to the walking path house panels that can be rotated 360º. The rotation permits more light to enter the space as desired and also allows for framed views of other buildings and mountains surrounding the site. This may also provide a condition where the skin may never appear the same depending on visitor interaction. The rotation of panels may provide another pattern condition on the façade if a panel is left in the same placement for an extended time, weathering may occur at a slower rate, creating a variety of corrosion and patina patterns on the surface.

Bronze was chosen for the skin material for this very reason and to also provide a substantial material dialog in this well worn industrial setting. It was also important to acknowledge the process of time, which is so evident in the remaining structures. The choice of bronze was to provide a material that would record the passage of time, but also evoke a notion of living as it aged from brass, to a brown tarnish, and eventually to a green patina.
West Elevation
Throughout this project there has been a struggle to find a balance of necessary design and historical respect. It took several months of failed designs to decide how close the new should be to the old and how delicately or intrusively the new should invade the old. If one is attempting to preserve this era and heritage, how could one possibly design in a destructive manner? However, it was discovered that the use of architecture as a preservation tool can barely do the job if no intervention is permitted to take place. Sometimes it is right to gently touch or leave unmarked, but for this project the only way to preserve was to expose.


CREDITS

Images drawn by the author.
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VITA

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