

SVAN SONG
RHONDA J. BARNEY
ARCHITECTURAL THESIS

P378
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RHONDA J. BARNEY

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INTRODUCTION

ARCHITECTURE, IN MY MIND, IS THE ART OF BUILDING.
IT IS A CREATIVE PROCESS THROUGH WHICH FUNCTIONAL
NEEDS ARE MET AND EXPRESSED. THE RESULT OF
THIS PROCESS MUST BE A BUILT ENVIRONMENT.

WITHOUT THE FACT OF BUILT FORM, ARCHITECTURE
CAN NOT EXIST, OUR SKETCHES, DRAWINGS AND WORDS
ARE ONLY SO MUCH FLUFF. WITHOUT SUBSTANCE WE
ARE NOT ARCHITECTS.

REALIZING THAT AT THIS POINT IN MY LIFE I CANNOT
CREATE ARCHITECTURE, I WILL AT LEAST ASPIRE,
THROUGH THIS THESIS, TO PROVIDE MYSELF WITH THE
NECESSARY TOOLS TO ACCOMPLISH THE FINAL STEP.

'I'm Dying—AIDS Is Your Problem Now'

On Feb. 25, James Hurley, a real-estate lawyer from Bloomfield, Conn., did a videotaped talk for a conference on AIDS—the testimony of a man dying of it. Excerpts:

My name is Jim Hurley, and I've asked to speak to you today because I have AIDS.

I contracted lesions on my arm in March of 1986, about one week after a former lover had died of lymphoma cancer with AIDS positive factor. He died on March 6 of last year. And a week after that I developed some lesions. I'd had numerous symptoms of what's known as AIDS-related complex for a year, so I wasn't really surprised. But, as I often tell friends, I was very shocked. I went into denial, which is the initial stage of any terminal or serious illness. And after a week or two, I really stopped seeing those lesions, and I did not go and see my doctor. I waited until June. The lesions were Kaposi's sarcoma, a form of cancer, and it wouldn't have made any difference anyway. But I finally went and had them biopsied and was told that I had Kaposi's sarcoma.

Since I had known so many people who had already died, I should have known what he meant. But I went into almost a minor state of shock, and I told him I didn't know what he was talking about.

He explained again: "Kaposi's sarcoma."

And I said, "I don't know what that is."

And he looked at me in disbelief and said, "Jim—I'm talking about AIDS."

And it was such a shock to me. I still somehow believed that it wouldn't happen to me. Well, it did.

When I first contracted AIDS, I called my best friend. And he had AIDS—he has since died. I called a couple of other people. And then I called my lawyers. I said, "I have AIDS, and this is America, and I know that therefore I need an attorney." And what he told me to do was not to say a word at work about having AIDS. I was told by my attorney that I could be fired based on an old rule in the law

called customer preference, and that is that the employer would say, "We don't mind that Jim has AIDS. But our clients don't want to deal with someone who has AIDS."

I continued to try to work for a couple of months. I wanted very much to work. And finally I just physically could not do it any longer. I couldn't get out of bed until 10 in the morning. I was dead by 2 in the afternoon. I didn't have more than a few productive

hours a day. I had an infection in my lungs that was boosting my temperature up to 104 degrees, four or five times a day, with profuse sweating. No circumstance under which to work. But even in the periods where I could have done some work, I could be fired. So my lawyer had me stop working. I couldn't be fired if I was at home on sick pay.

I've had AIDS now for almost a year, and I will probably die from it. I assume that I will. I have a very strong feeling that I had about a year and three-quarters and that I will die in the fall of this year. That's just a feeling. I could be completely wrong. But that is my feeling about it.

So AIDS is not my problem, and by that I mean there's not

much that my doctors can do for me. There's a virus in my body that is eating my tissue and my organs. And sometimes I wake up at night, and I can actually sense its presence, eating away. I have days when my calves and my thighs just fall forward on the leg, off the bone and off the muscle. It's because the tissue's being eaten.

I got AIDS in a sexually promiscuous time, in the late '70s in New York, when we didn't know what was out there. People like myself, who've grown up in a technological society, believed that there would be a pill or a drug or an antibiotic that would cure any sexually transmitted disease I had. And this worked for many years. So I caught AIDS, so to speak, out of ignorance. And I caught it at a time when no one else knew about it. It galls me when I hear one of these reporters mention that the babies who contract AIDS through their mother are the innocent victims of AIDS, as though the rest of us are somehow guilty victims. There's no such thing as an innocent or guilty victim of AIDS. Either you have AIDS or you don't have AIDS. It doesn't make any difference how it was contracted. To have it is to have a disease that will end your life.

THE DREAM OF FLOWERS



THE DREAM OF FLOWERS

Photos: AP; Contact; GMMG Detroit Free Press; Gamma-Liaison; The Miami Herald; Newsday; New York Native; The New York Times; Outlines; Picture Group; Joyce David; Rink; Peter; Jane Rosette Sacramento Bee; S.F. Examiner; Seattle Post-Intelligencer; St. Paul's United Methodist Church; Martha Stoops; Syndication International; The Washington Post; WNDI

That anyone has AIDS is a tragedy. But we live in a society that very much wanted to believe that this was a gay disease. And somehow if it's a gay disease, and gay people are just going to kill themselves off, it won't affect the rest of us, or what The New York Times would call "the general population." It hurts me very deeply to read that I'm not part of the general population. It hurts me very deeply to read that it's not important that I have AIDS because it's not affecting most people.

Many good things have happened to me because of having contracted AIDS. Wonderful people have come into my life, and I've experienced real intimacy in most of the relationships that have been important. My sisters have been absolutely remarkable. My friends have supported me and rallied around me in ways that I would never have dreamed possible. I'm affiliated with the Friends Meeting in West Hartford, and they have supported me on a daily basis in ways that are extraordinary.

I also want to tell you that my parents and I haven't spoken since July. They said that this was the most embarrassing thing that had ever happened to them. They offered to buy me a place in Florida, where I would go and receive treatment, and no one here in Connecticut should know that I was ill. This obviously was unacceptable. I needed support and compassion and love more than I needed anything else.

And AIDS has opened me to a lot of the power of living. First and foremost on my list is that I don't work anymore, and it gives me time to do things that I've always wanted to. I don't have the energy to do a lot of the things that I would like to do, but I have time for sitting, for being with people, for reaching out as much as I can, for watching birds, for reading those books that I'd wanted to read for years. I'm very grateful not to have to work.

I've mentioned the intimacy that's increased with—ah—with knowing that I'm going to die soon. And there isn't time for cross words.

There is a preciousness that comes into life, once one begins to grab every day as it comes along. There's a sadness too; there are times when I just stop and I cry. And I can't believe how good life is today, and it's going to end—uh—in the foreseeable future.

That seems so sad to me. There's an overwhelming sadness that I sometimes have experienced with a friend. We'll spend an evening together, or maybe I'll spend an afternoon with four or five of my sisters, and as we're saying goodbye, I'll say to myself, "One day will come when I'll say goodbye for the last time." And that makes me very sad. And I look at my nieces and my nephews and all of my friends, and I think how involved I am in their lives, and how much I love to hear what happens to them and the things they're going through.

I went to New York out of college. I was a teacher, and then an art curator. I worked in publicity. And then eventually I went to law school. But I have friends through all those years, and we were in and out of jobs and crazy situations and just grew to love each other. And I think that in 10 years or 15 years, how much I would love to know what's happened to them. And I don't have that—[Hurley's voice

caught]—that luxury. Excuse me. And there's a sadness to that.

But I don't want that sadness to take away from that joy I'm talking about, because it's all a trade-off. Last fall I had an open-lung biopsy because they couldn't locate an infection that was coming very close to killing me. So I was cut open, and while I was in intensive care I only had one or two lucid moments over a couple of days. And during one of those moments I thought, "I'm not ready to die. There's only one cell in my body that is living, and I have to put all of the energy into that one cell, and I will come back to life."

And that was it; I was unconscious again. But I had dream states where I thought about that one cell, and as I recovered, I went back to that memory. And I was so struck by the way we are genetically programmed to live, no matter what. I hang on, as do all people with any kind of serious illness. They survive because of this genetic programming to live. It's the very essence of the life force, and I really feel filled with it.

I hope that one thing that you take from this is the sense that every human life is of value. The statistics about AIDS are irrelevant.

Whether it's 30,000 here, or 600 in England, or one in Japan, it's all irrelevant. Whether a person who has AIDS is an i.v.-drug user, or contracted it in the womb, or is a mother who contracted it from a husband, or is a gay man, doesn't matter. That we make this matter tells us something about ourselves, not about the person suffering from AIDS. And we will I hope be mindful of the kind of compassion that's needed for anyone who is suffering.

Start to focus on what the real issue is, and that's prevention. We know so little about AIDS, and yet what's so stunning to me is that we know enough to prevent another person from ever contracting AIDS, and we discuss whether

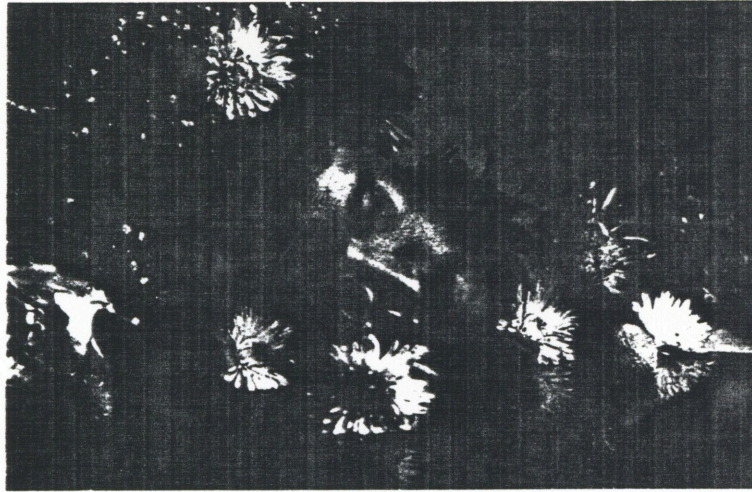
we should put that information out. We have 30,000 cases, it's 1987, and we sit around debating whether or not condoms should be advertised on TV.

The issues are such simple issues, once you have AIDS, and once you experience blood transfusions on a regular basis, and chemotherapy, and oxygen tanks in the bedroom in case you can't breathe. Monday morning, I got up and I couldn't walk for two hours. The pain in my bones was so great that I just couldn't be on my feet. And once you begin to deal with these symptoms on a daily basis, it all looks crazy that people want to sit around and discuss what we should do about AIDS. It's too late. These are arguments that we should have had a few years ago. There's no doubt about how AIDS is passed. There's no doubt in my mind about how it was passed to me. What we should be doing is educating people.

I'm going to stop here, but I want to close by just saying: I have AIDS, and AIDS is not my problem any longer. AIDS is your problem, and I hope you'll do something about it. Thank you for listening.

Ten days later, on March 7, Hurley died. He was 33 years old.





THE DREAM OF FLOWERS 2.

BY DUANE MICHALS

SO, AIDS IS OUR PROBLEM, THE PLAGUE OF THE 1980'S HAS REACHED HUGE PROPORTIONS AND IT IS TIME TO TAKE SOME RESPONSIBILITY, TO TAKE SOME ACTION, HOWEVER SMALL & INSIGNIFICANT. WHILE THE ARCHITECT CAN NOT STOP THE SPREAD OF AIDS HE/SHE CAN OFFER COMFORT, SHELTER & COMPANION.

THIS IS MY PROPOSAL.

PROJECT

AN AIDS HOSPICE WHICH CATERED TO THE NEEDS OF
A SPECIALIZED GROUP OF PATIENTS, NAMELY ARTISTS,
MUSICIANS, DESIGNERS, PERFORMERS - THE CREATIVE.

PROVIDE:

- REST, RESPITE, RECOVERY - HOME
- ASSISTANCE IN MEETING WITH DIGNITY THE
BURDEN AND TRAUMA OF DEATH
- QUALITY OF LIFE THROUGH CREATIVE EXPRESSION
- CONTROL OF CHRONIC PAIN
- ASSISTANCE TO PRIMARY CARE GIVERS
- FOLLOW-UP CARE FOR FAMILY & FRIENDS
- STAFF SUPPORT

EXPRESS:

SUPPORT
COMFORT
QUALITY
DIGNITY

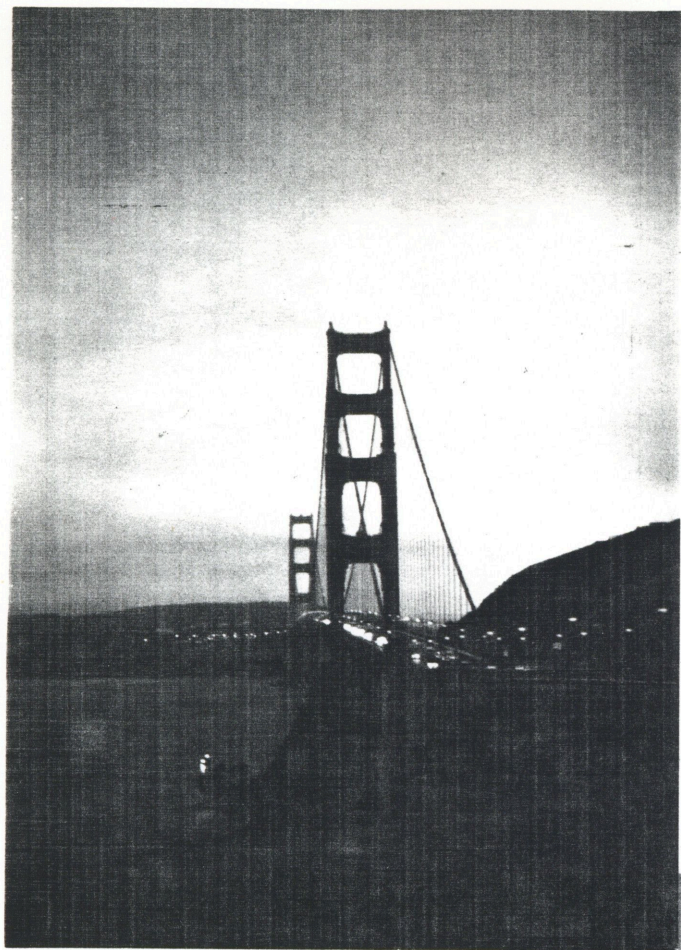
PROJECT

GOALS:

- CREATE A LIVING ENVIRONMENT WHICH ENHANCES FEELINGS OF DIGNITY, ACCEPTANCE AND PERSONAL FULFILLMENT.
- PROVIDE A "NORMAL" LIVING ENVIRONMENT WHILE STILL PROVIDING NURSING, MEDICAL AND EMOTIONAL CARE ON A 24 HOUR BASIS.
- ENCOURAGE ARTISTIC EXPRESSION AS A MEANS OF THERAPY AS WELL AS PROVIDE OPPORTUNITY FOR PERSONAL GROWTH THROUGH ART.
- PROVIDE A DIGNIFIED PLACE OF TRANSITION FROM LIFE TO DEATH.
- INSTILL A SENSE OF HOPE

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CITY

THE CITY OF SAN FRANCISCO IS LOCATED ON CALIFORNIA'S MID-NORTHERN COASTLINE, SURROUNDED BY WATER ON 3 SIDES BY THE PACIFIC OCEAN AND THE SAN FRANCISCO BAY. IT ENJOYS A TEMPERATE CLIMATE RANGING FROM 50°-70° F. THE CITY'S LANDSCAPE IS NOTED FOR ITS STEEP HILLS AND UNVARYING GRIDWORK OF STREETS WHICH SURMOUNT THEM.

THE ECONOMY IS BASED PRIMARILY UPON TRADE. THIS ACTIVITY HAS CONTRIBUTED TO THE VARIETY OF RACES AND NATIONALITIES IN ITS POPULATION, THIS CONTRIBUTED TO THE COSMOPOLITAN CHARACTER AND THE ABUNDANCE OF CULTURAL AMENITIES.

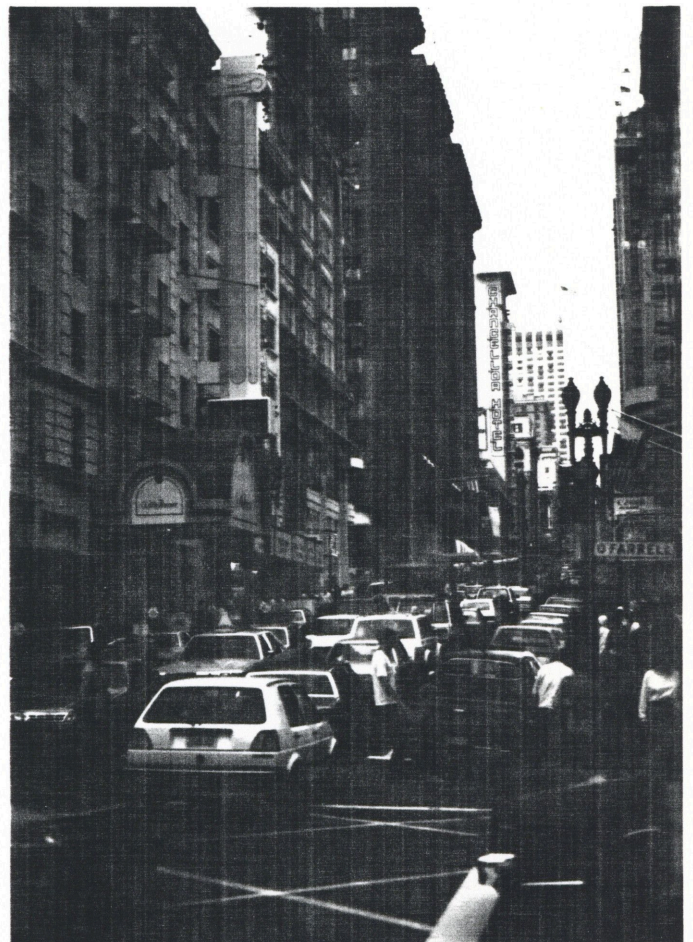
SAN FRANCISCO HAS ALWAYS BEEN A FLEXIBLE CITY AND DUE TO ITS OPENMINDEDNESS HAS ATTRACTED A GREAT NUMBER OF PEOPLE WHO ARE LESS ACCEPTED ELSEWHERE. DURING THE 1960s THE COUNTRY'S "HIPPIE" POPULATION WAS CENTERED IN SAN FRANCISCO. TODAY IT IS THE HOME OF A LARGE HOMOSEXUAL POPULATION WHO GENERALLY ENJOY THEIR FREEDOM OF CHOICE WITHOUT RIDICULE OR PERSECUTION.





TYPICAL MULTIPLE - RESIDENTIAL NEIGHBORHOOD

BUSINESS DISTRICT



SITE

LOCATION - THE SITE IS LOCATED ON THE CORNER OF LAQUINA AND HAIGHT STREETS, IN A NEIGHBORHOOD CALLED "THE FILLMORE / LOWER HAIGHT." THE DISTRICT CONSISTS OF PRIMARILY SINGLE FAMILY VICTORIAN RESIDENCES WITH AN OCCASIONAL APARTMENT. IT HAS RECENTLY EXPERIENCED AN INFLUX OF YOUNG PROFESSIONALS SEARCHING FOR REASONABLE HOUSING COSTS, AND WITH THEM AN INCREASE IN SHOPS AND RESTAURANTS. THIS HAS HAD A POSITIVE EFFECT UPON NEIGHBORHOOD SAFETY, (THE AREA ALSO HOSTS AN EXPANSIVE LOW INCOME HOUSING PROJECT). THE PROJECTS ARE LOCATED A BLOCK FROM THE SITE.

AMENITIES - THE DAVIES MEDICAL CENTER AT DUBOIS AND CASTRO IS ONLY 6 BLOCKS AWAY. THE ZEN CENTER, FRENCH/AMERICAN SCHOOL AND KOSHLAND PARK (A PUBLIC PARK) ARE ALL WITHIN A BLOCK OR LESS. THE SITE IS ALSO 8-10 BLOCKS FROM THE CIVIC CENTER WHICH INCLUDES THE SYMPHONY HALL, OPERA HOUSE, MODERN ART MUSEUM, CITY HALL AND THE MAIN LIBRARY. FOUR MAJOR BUS LINES STOP IN FRONT OF OR WITHIN ONE BLOCK OF THE SITE.



FILLMORE/BRIGHT STREETC/

TYPICAL HAIGHT/FILLMORE SHOPPING DISTRICT

220 HAIGHT

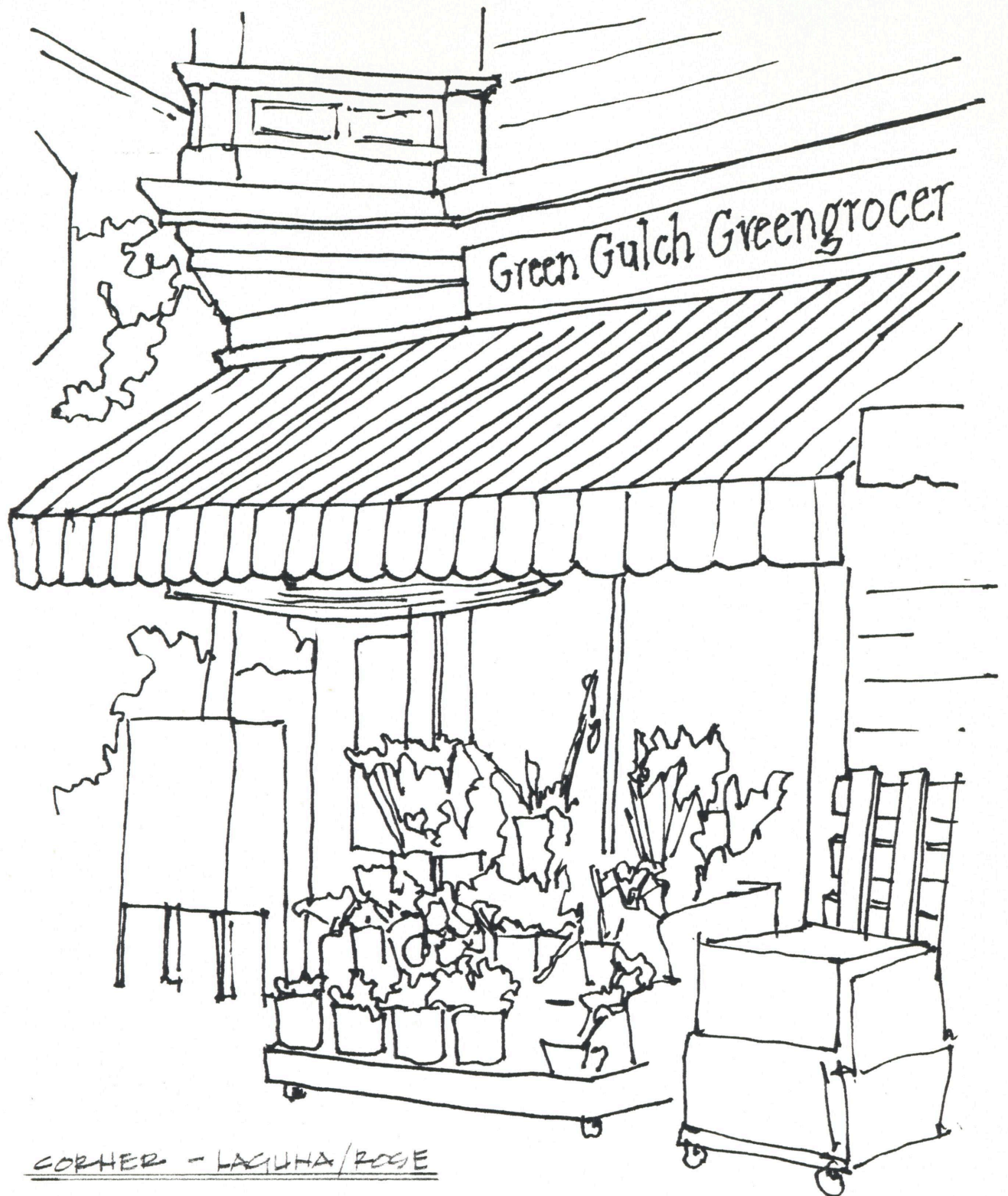


MULTI-FAMILY

HOUSING ADJACENT TO SITE



LAGUNA - ADJACENT SINGLE FAMILY
RESIDENCES.



CORNER - LAGUNA/ROSE

MULTI-USE 3 STORY

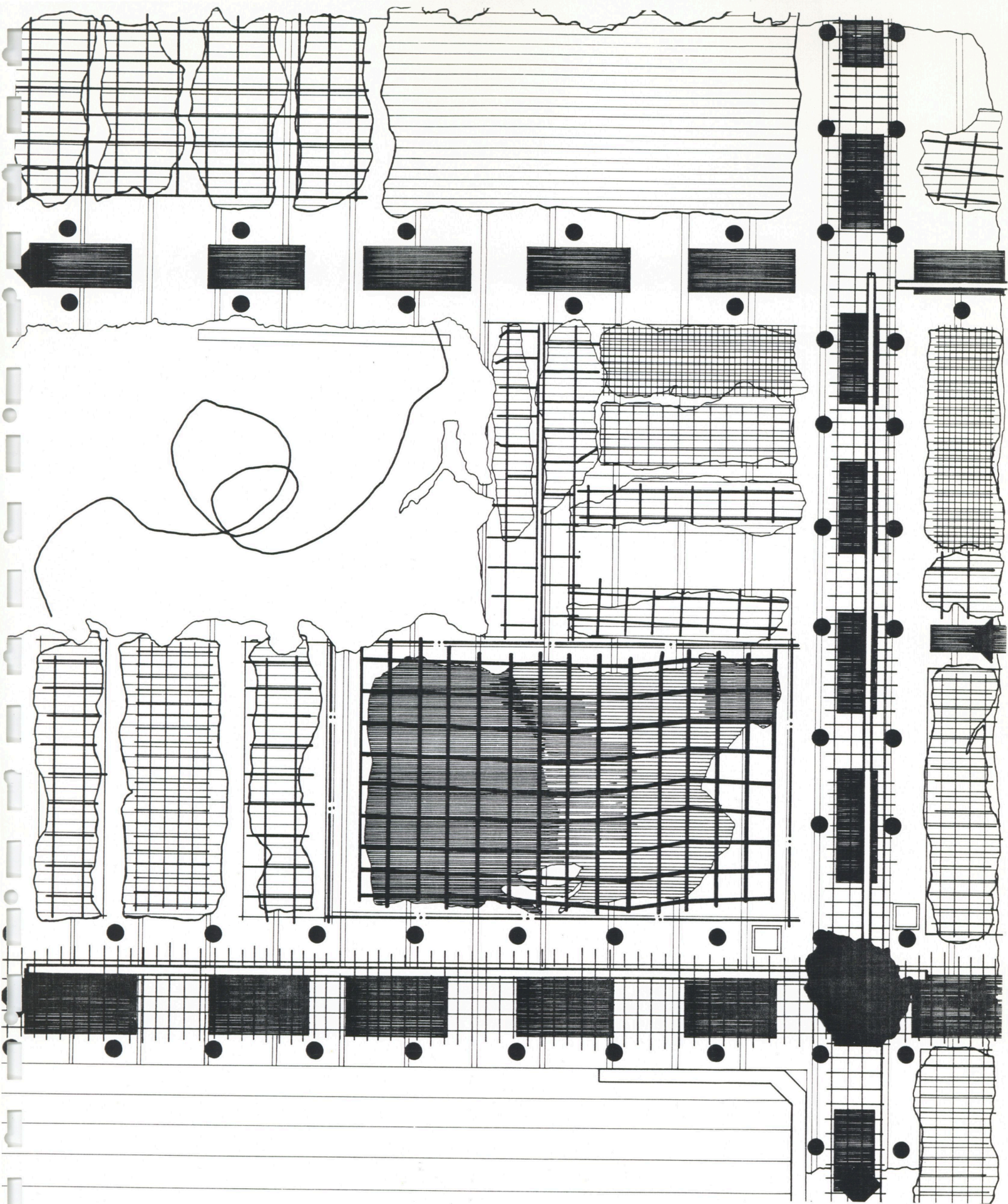
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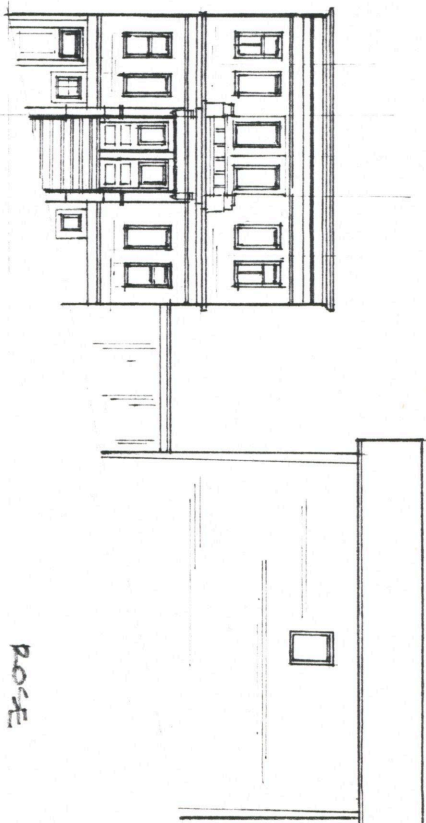
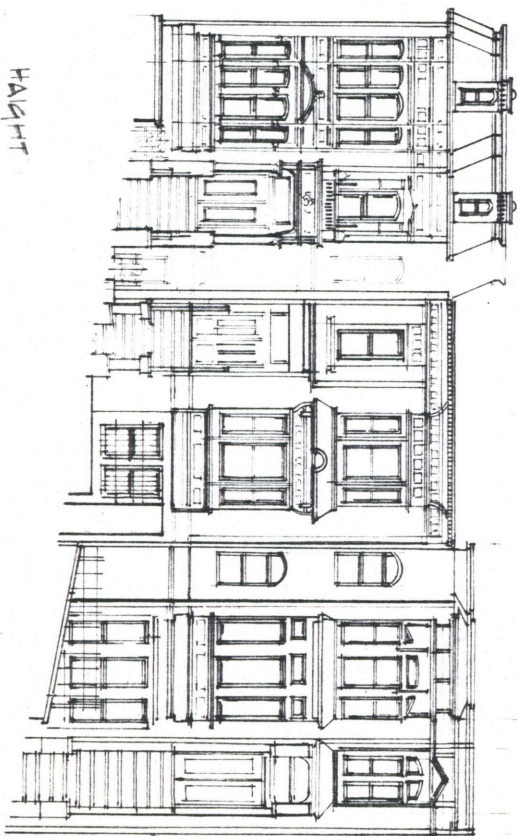
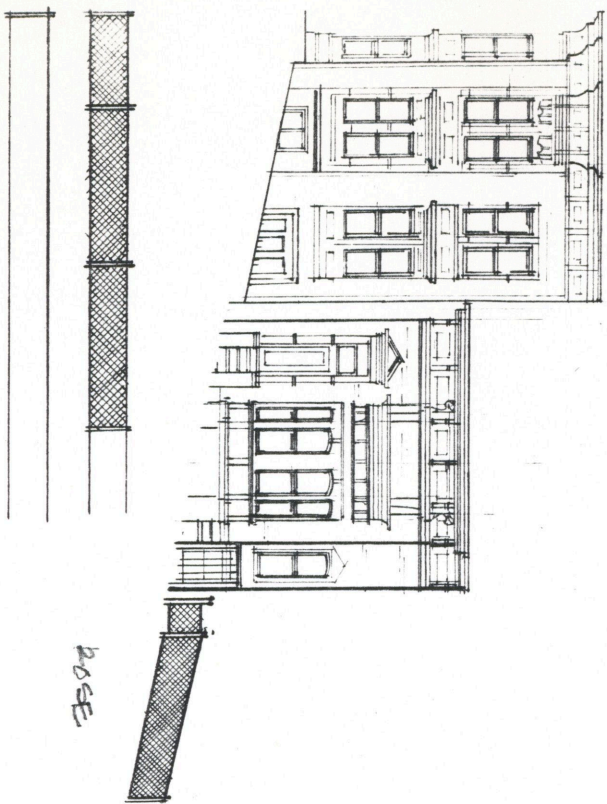
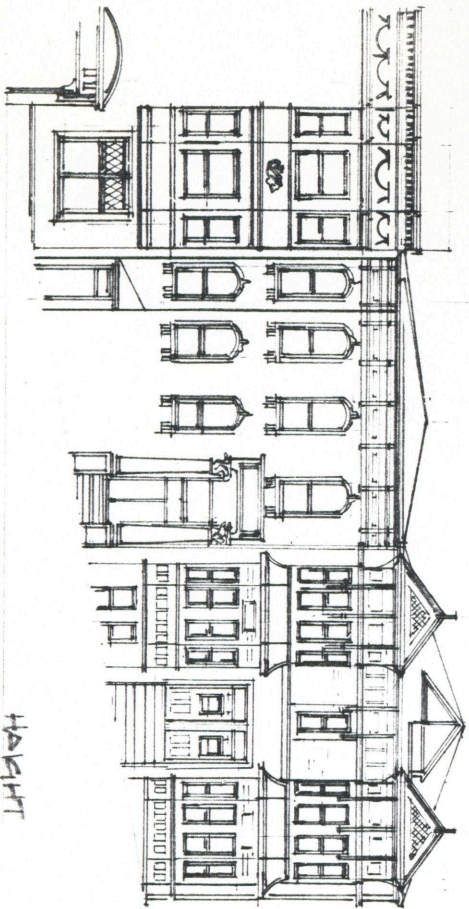
CIRCULATION - AUTOMOBILE TRAFFIC IS REPRESENTED IN GREEN PAPER WITH MAJOR TRAFFIC WAYS HIGHLIGHTED IN SCREEN. THE TRAFFIC DIRECTION IS MARKED IN BLACK PAPER. PEDESTRIAN CIRCULATION IS SHOWN AS MAGENTA DOTS AND SWIRLS. THE BUS LINES AND STOPS ARE DEPICTED IN YELLOW.

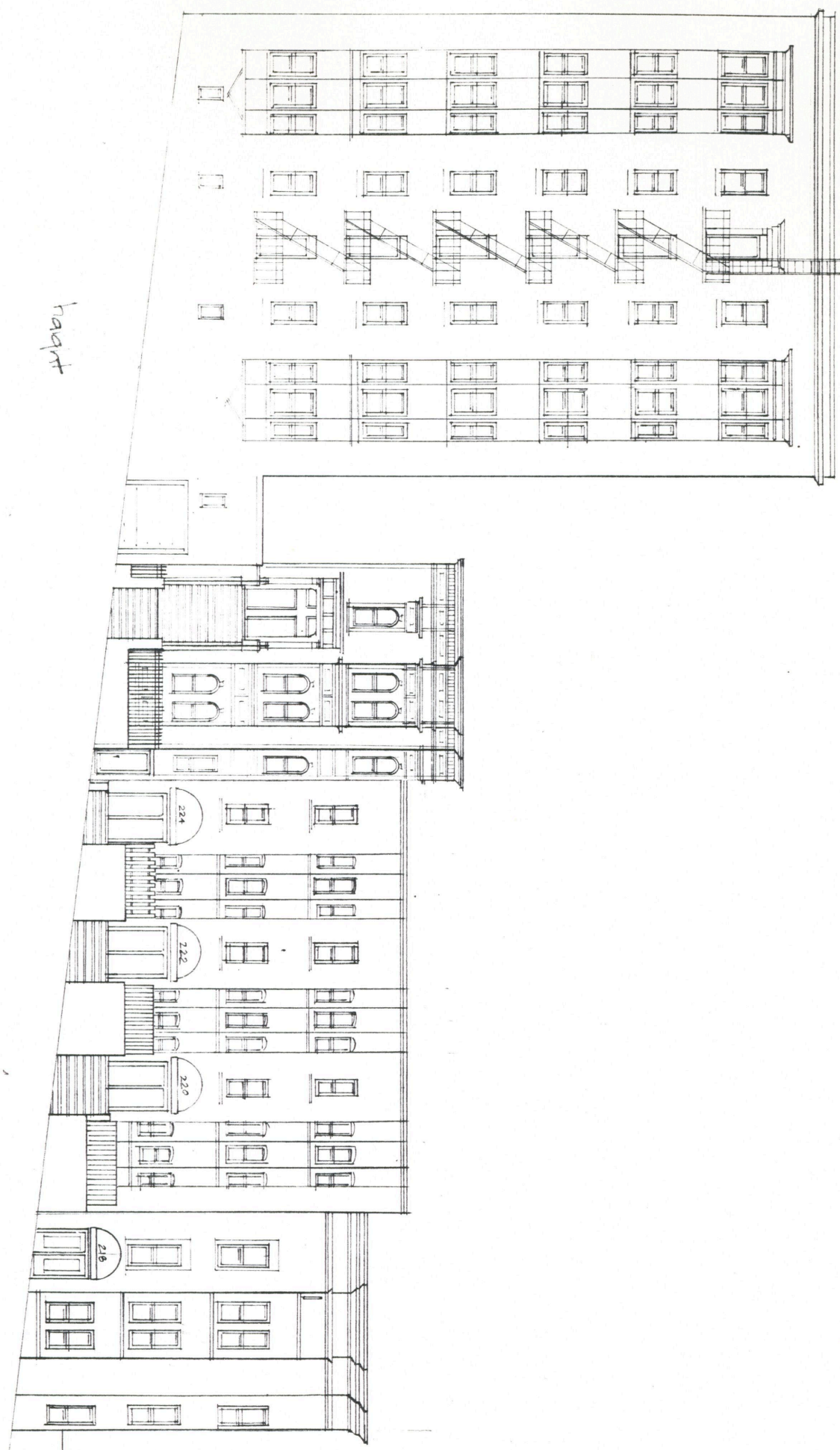
BUILDING HEIGHT - HEIGHT IS EXPLAINED IN TERMS OF COLOR; WHITE SCREEN - 2 STORY, MAGENTA SCREEN - 3 STORY, BLUE SCREEN - 4 STORY.

BUILDING USE - SINGLE FAMILY RESIDENCES ARE SHOWN AS $\frac{1}{2}$ " SCREEN, APARTMENTS ARE $\frac{1}{4}$ " SCREEN AND MIXED USE IS SHOWN AS $\frac{1}{8}$ " SCREEN. UNSCREENED BLUE IS THE ZEN CENTER & THE YELLOW (ON BOTTOM) IS THE FRENCH / AMERICAN SCHOOL. THE PALE YELLOW (NEAR CENTER) IS THE KOSHLAND PARK.

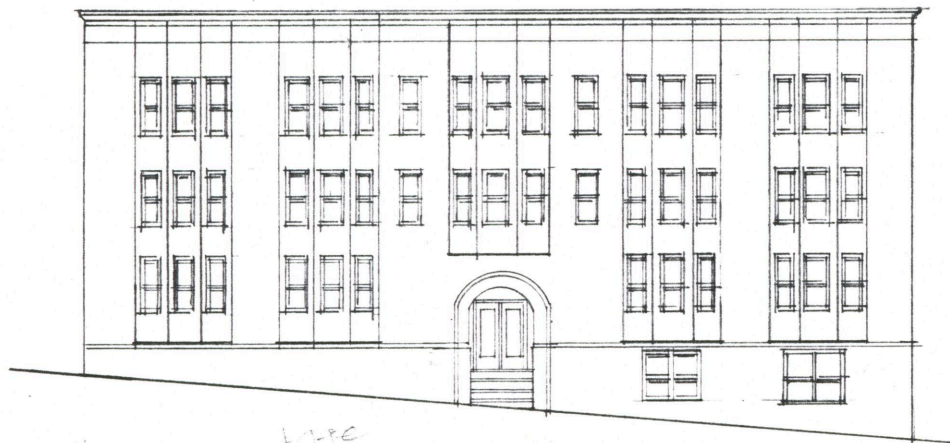
SITE - 200 HAIGHT / 201 LAGUNA - THE SITE MEASURES 206.25 FEET BY 137.5 FEET AND TOTALS 28,359 SQ. FEET. IT RESTS ON A 12% SLOPE THE SOUTH WEST CORNER BEING HIGH AND THE NORTH EAST CORNER BEING LOWEST IN ELEVATION.

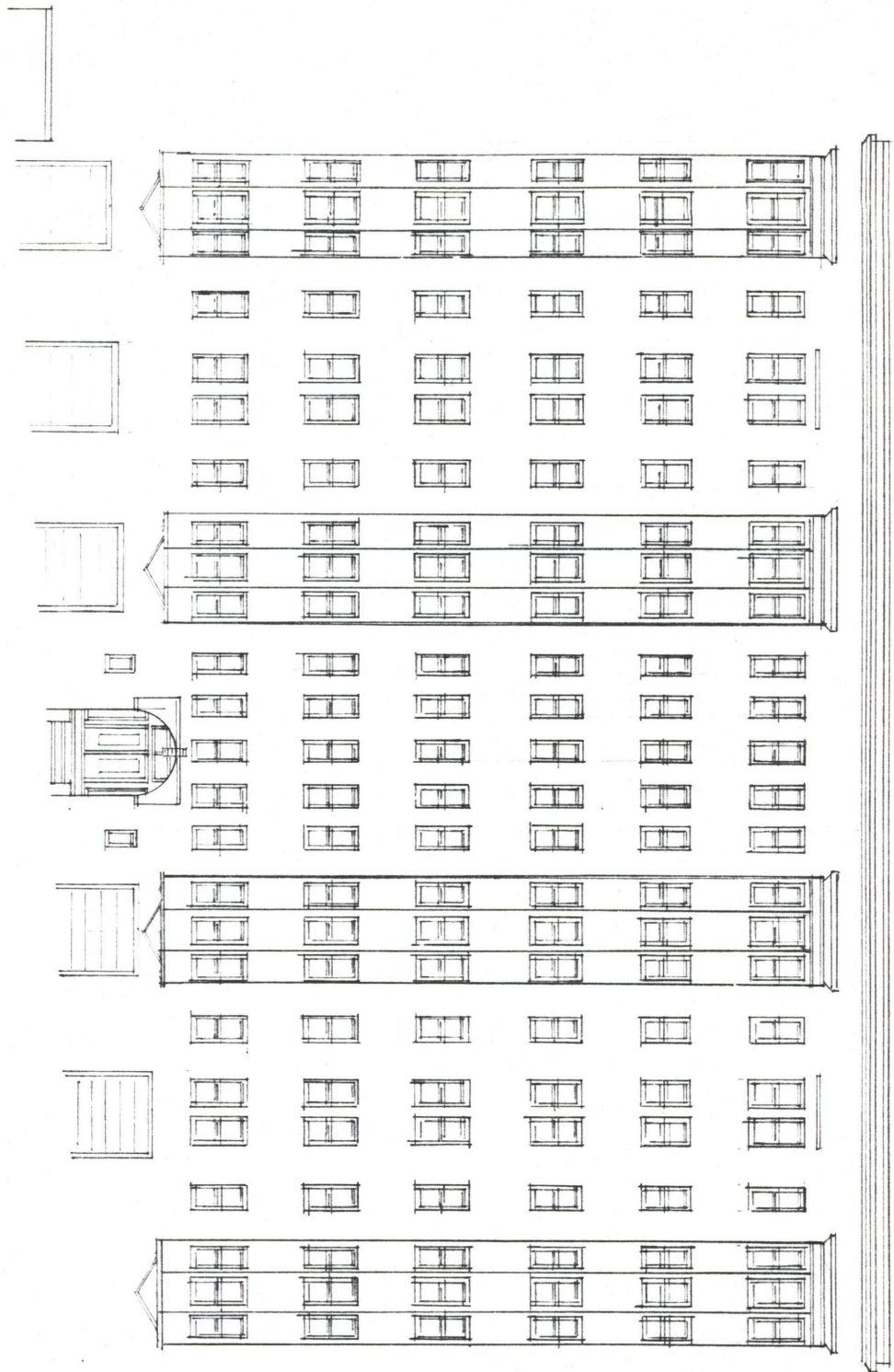






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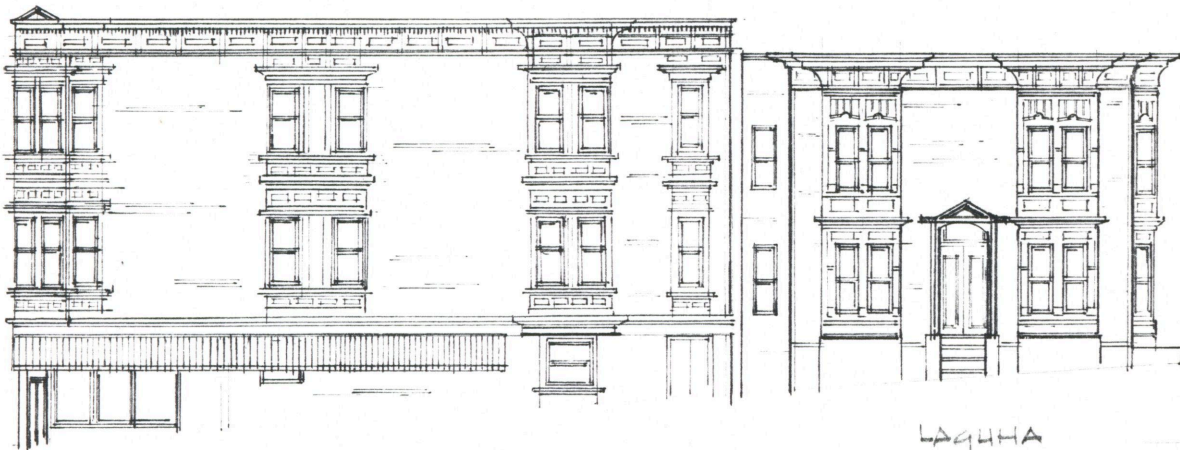




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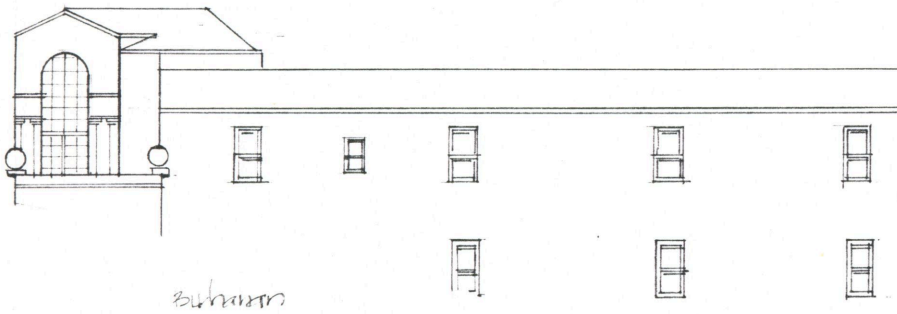
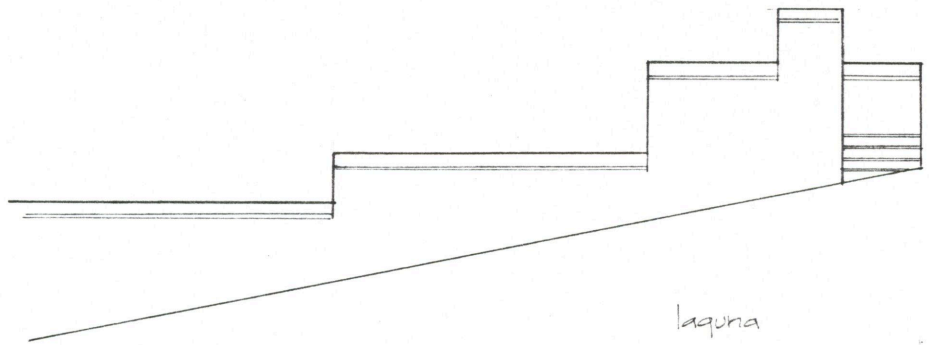
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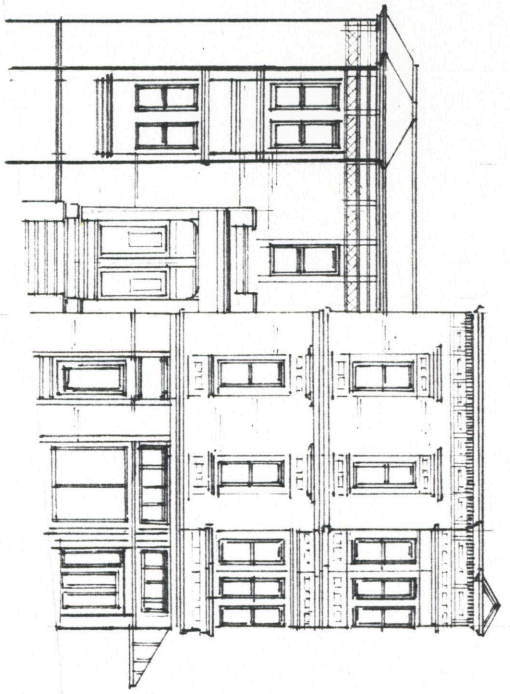


LAGUNA

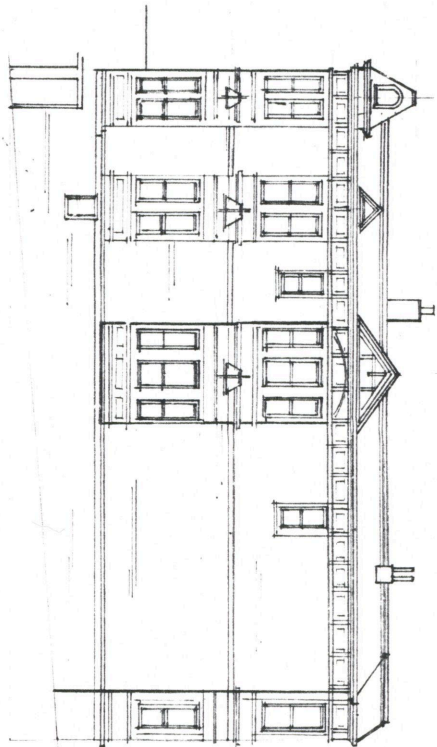


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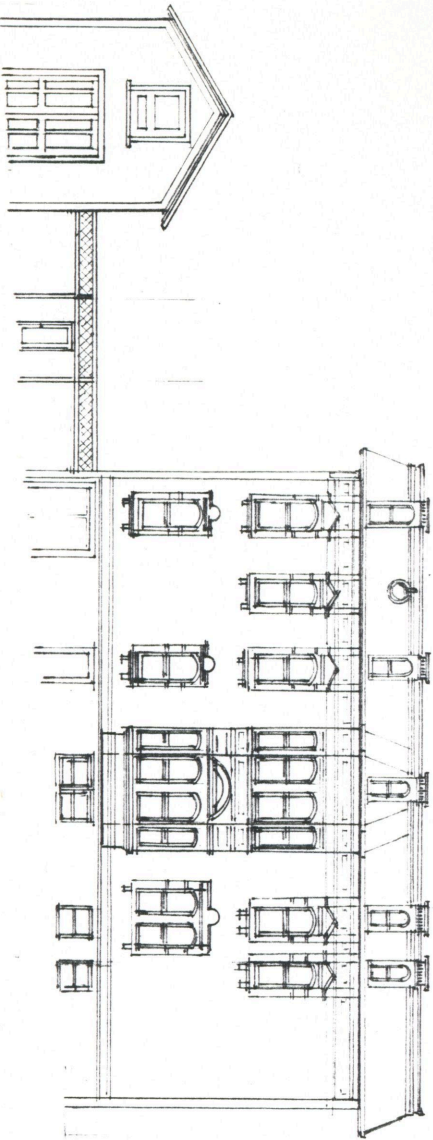




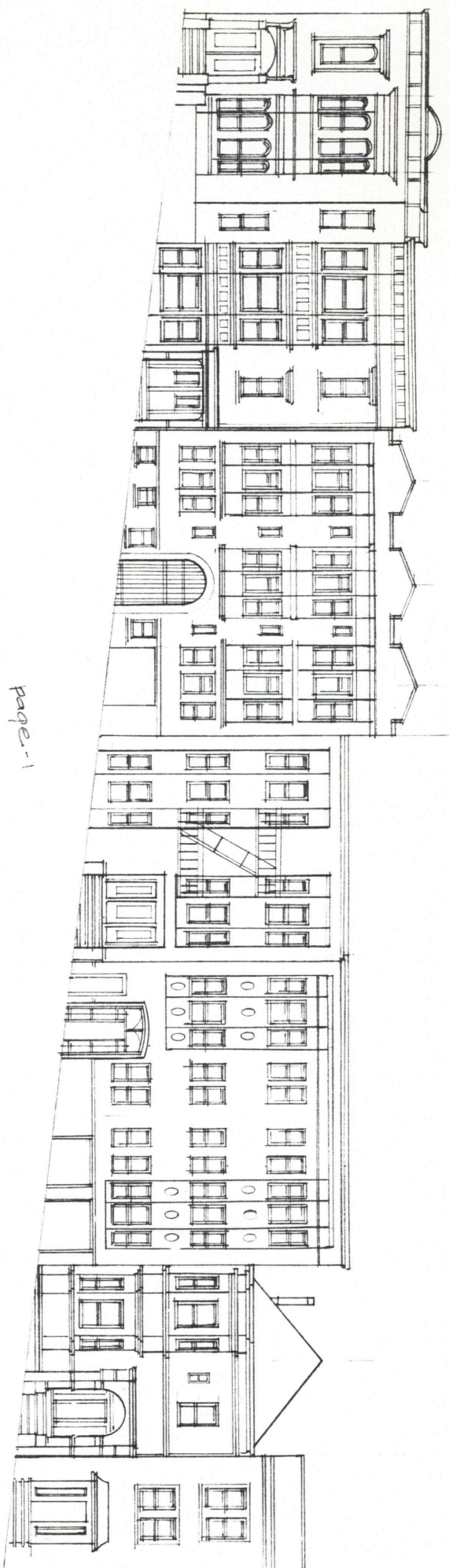
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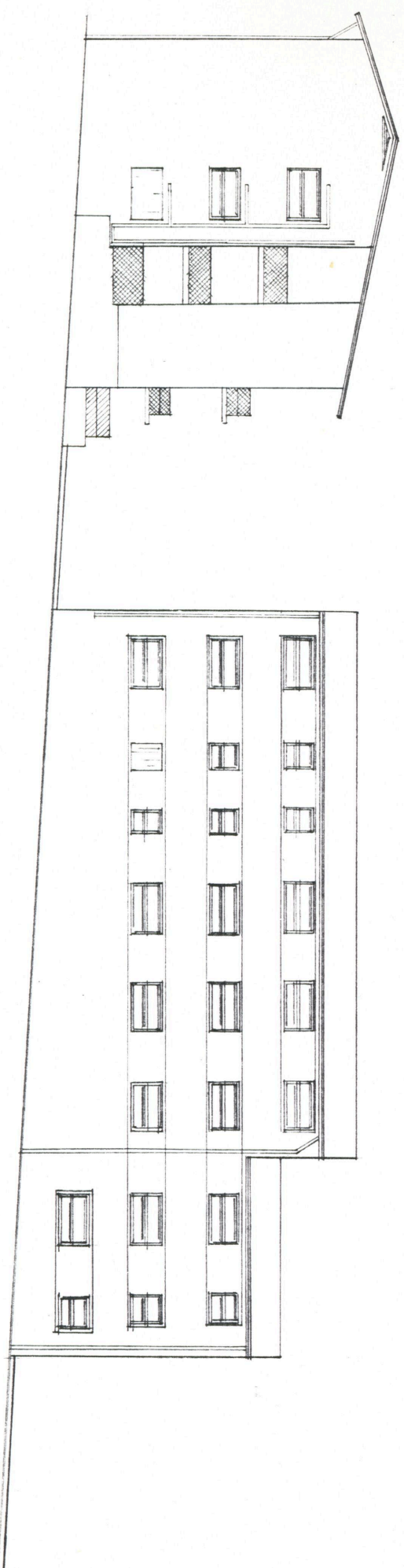
Laguna



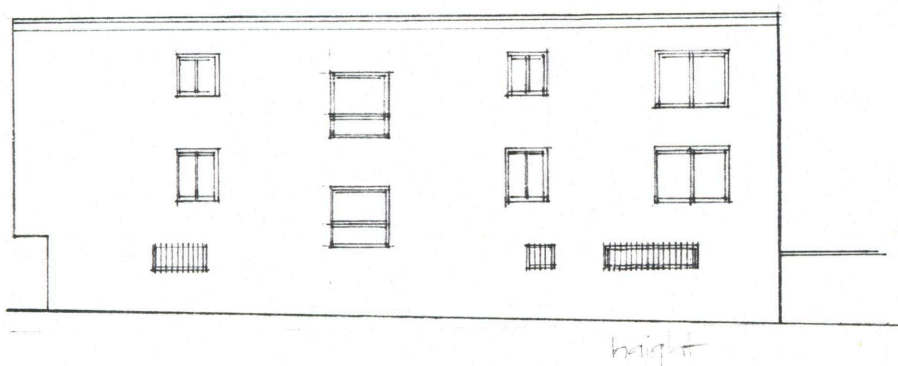
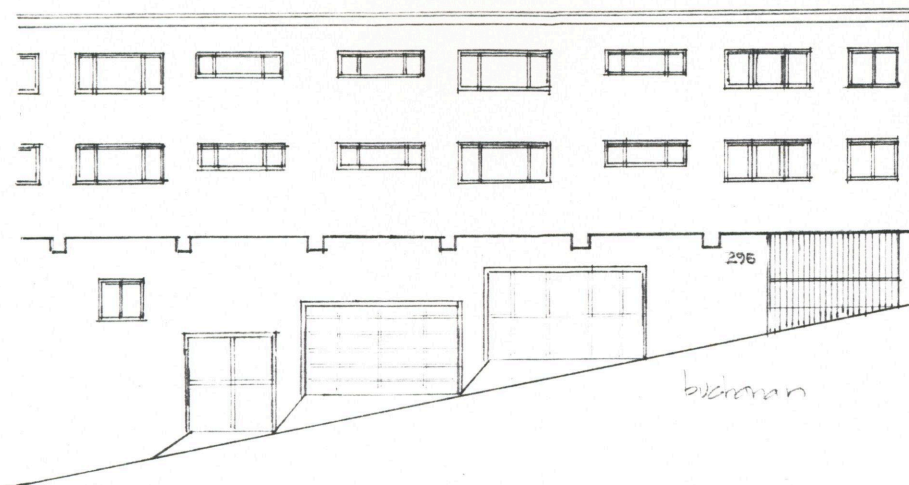
LAGUNA



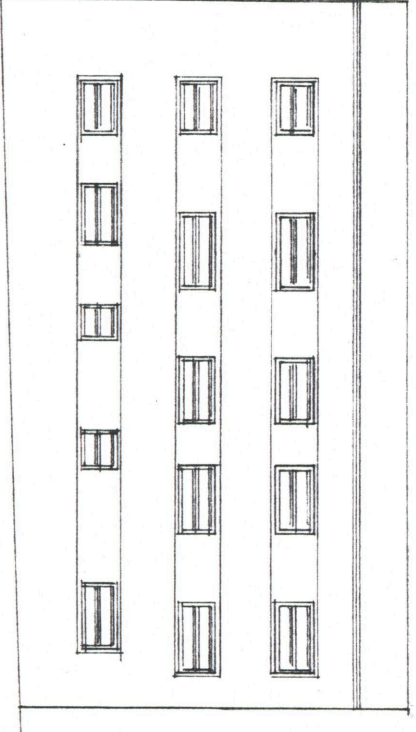
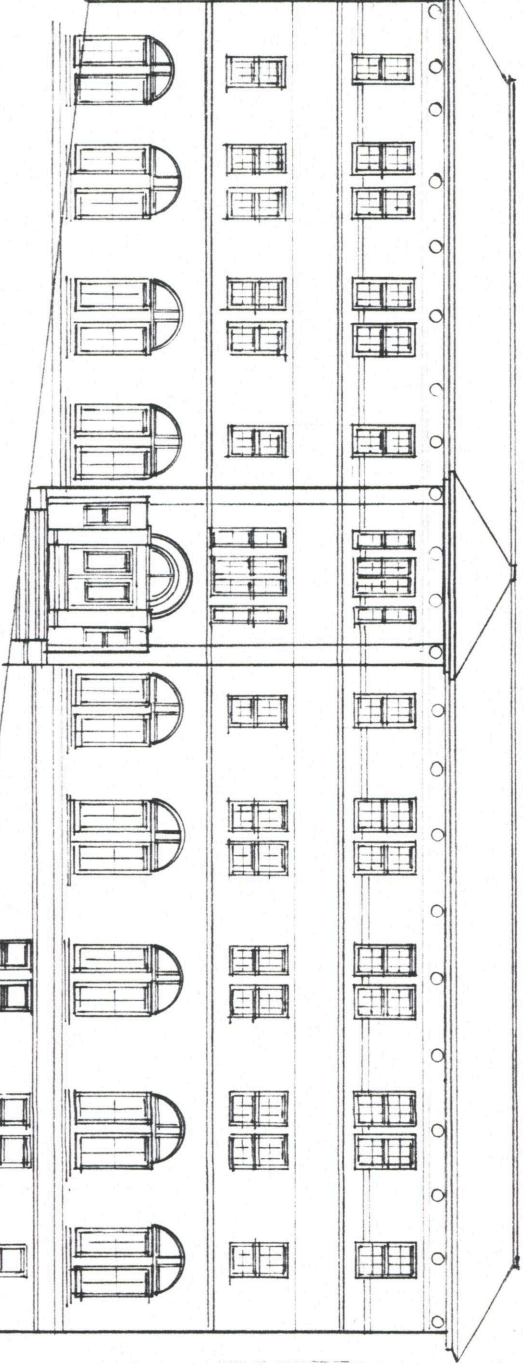
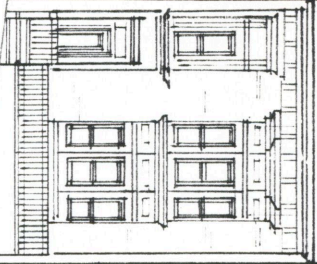
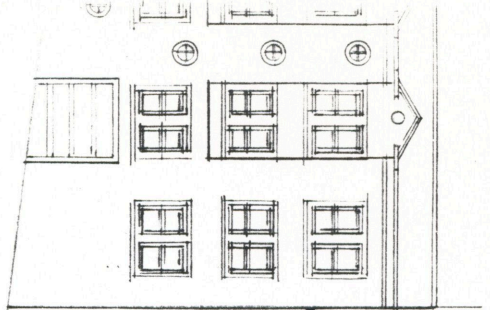
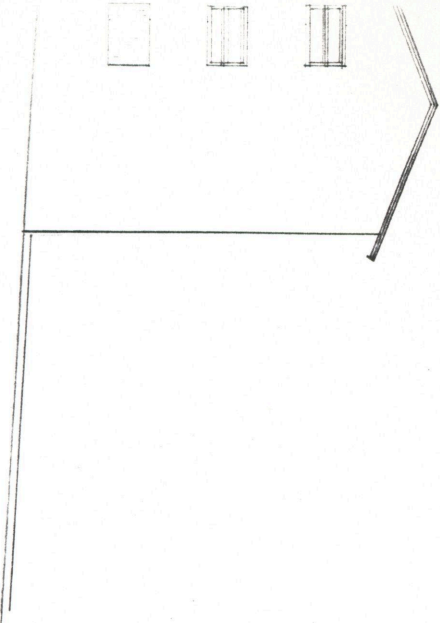
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buchanan



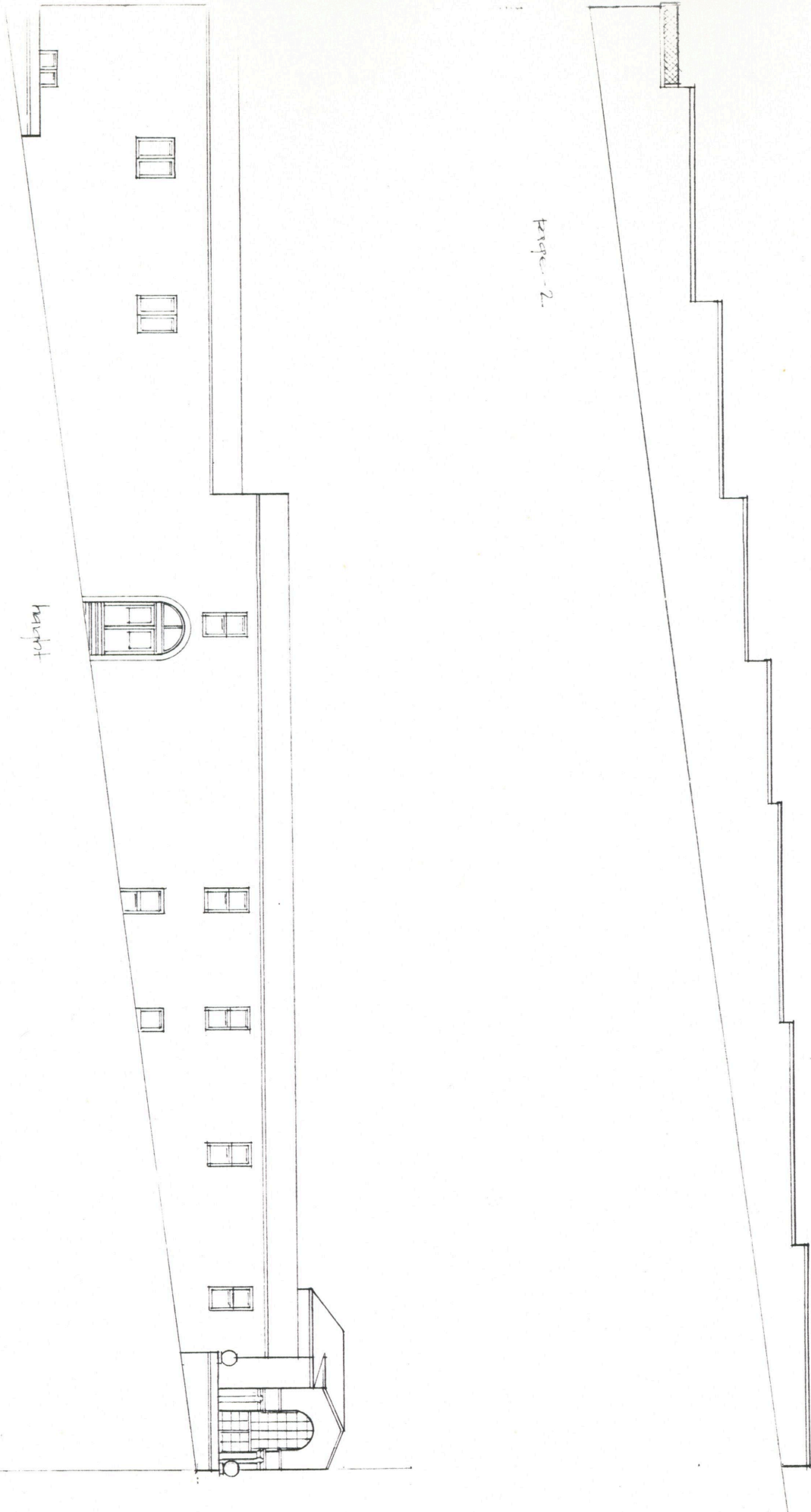
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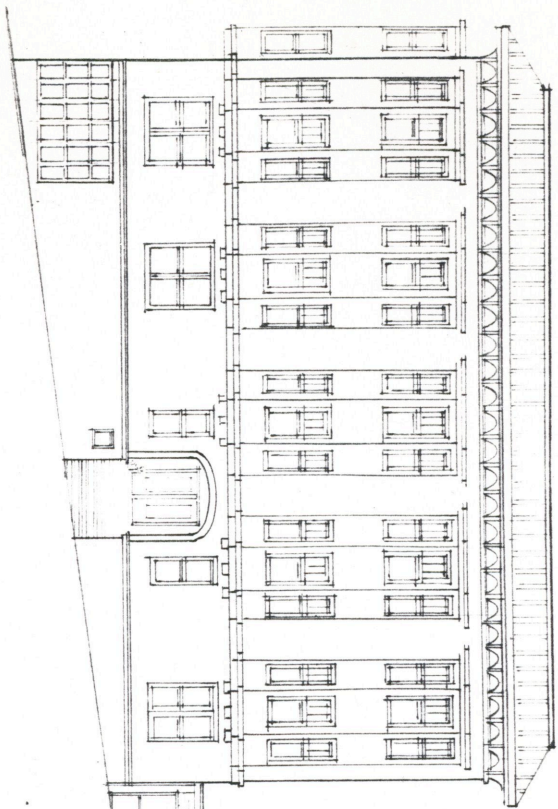


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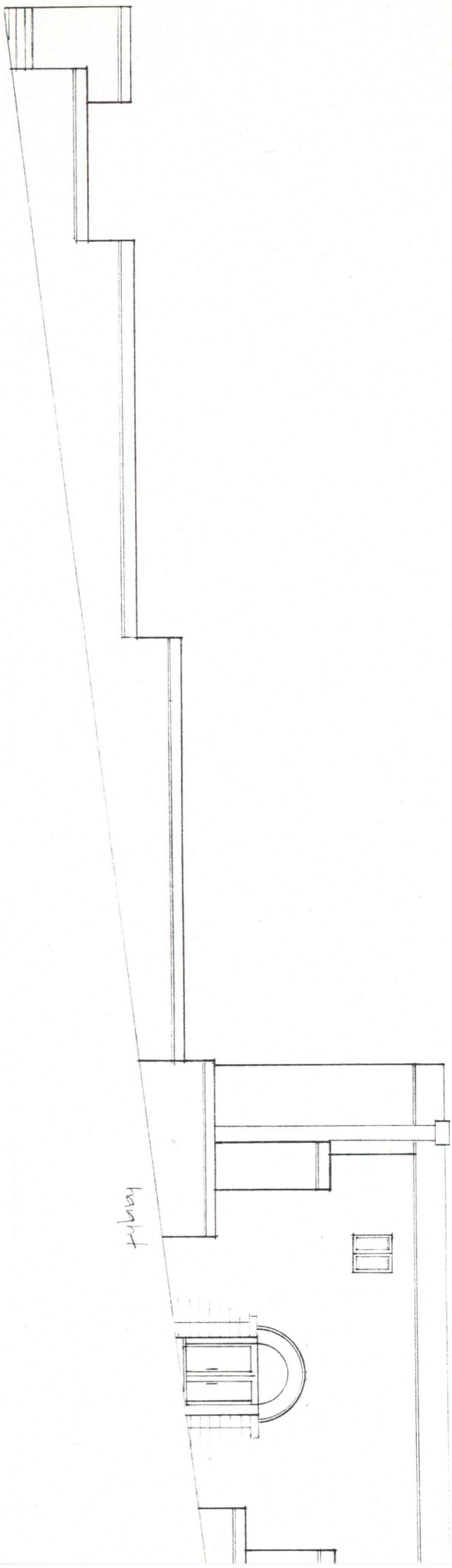
Figure 2

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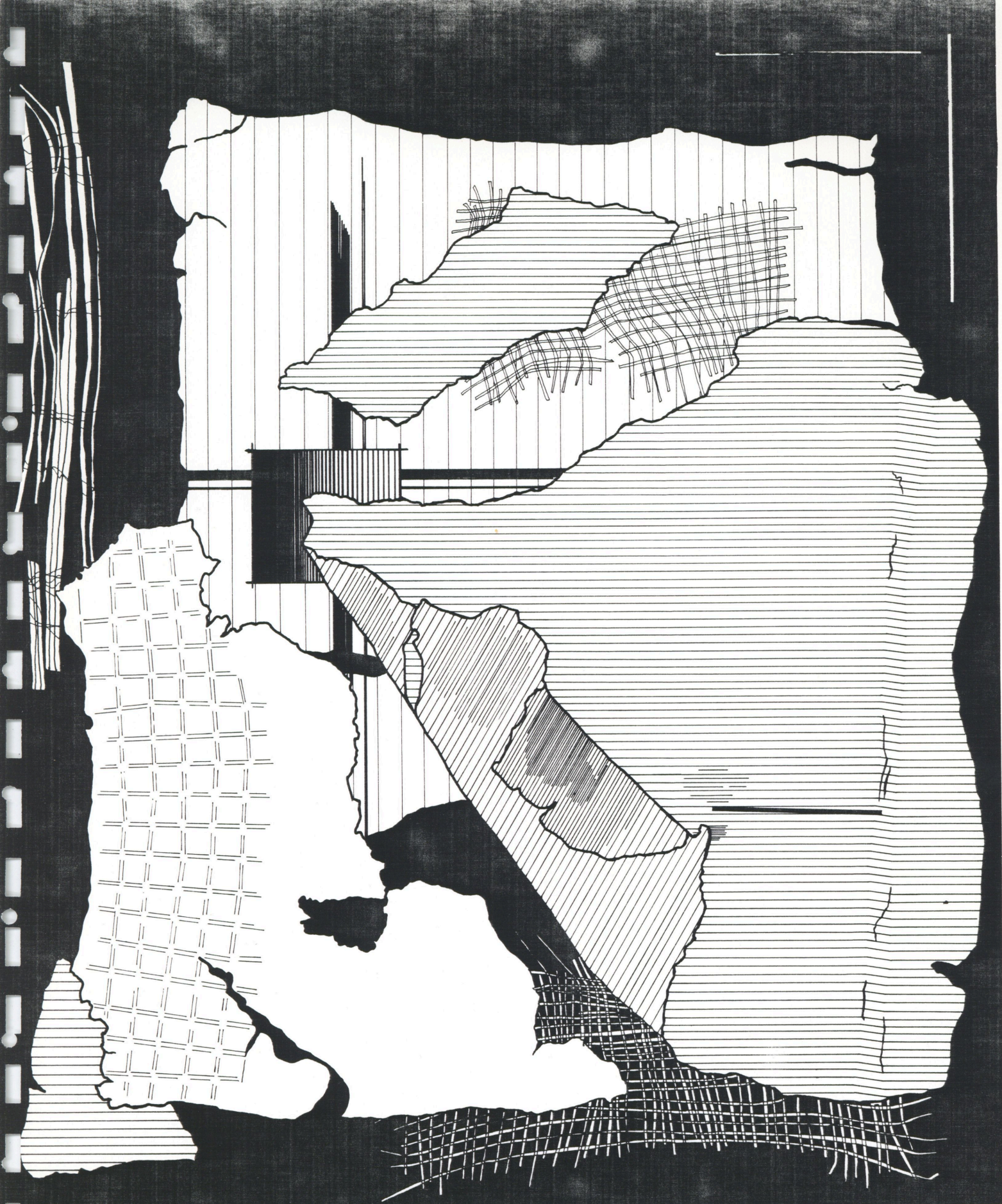
MEDIA

SEE COVER

TRADITIONALLY, AS ARCHITECTS + STUDENTS OF ARCHITECTURE, THE PROFESSION HAS UTILIZED MEDIA AS A PRESENTATION TECHNIQUE. MEDIA HAS PROVIDED A MEANS FOR EXPRESSING AND ENHANCING OUR DESIGNS. THROUGH THIS THESIS I WILL ATTEMPT TO VENTURE BEYOND PRESENTATION. THE MEDIA WILL ACT AS AN EXPRESSION OF PROCESS AS WELL AS PROVIDE INSPIRATION AND A MEANS OF DISCOVERY. BY EXPERIMENTING WITH MEDIA I HOPE TO FIND AN ALTERNATIVE WAY TO DESIGN WHICH BREAKS DOWN THE INITIAL DESIGN BLOCK.

THE MEDIA I'VE CHOSEN IS HAND-MADE PAPERS. MY INITIAL INTEREST IS IN THE VARIETY, COLOR CHARACTERISTICS, TEXTURE AND UNIQUENESS. EACH SHEET HAS A PARTICULAR QUALITY AND ORIGINALITY WHICH I FIND SUBTLY BEAUTIFUL, EVEN THE CRUDE AND POORLY CRAFTED PIECES HOLD MEANING AND ALLURE.

INITIALLY I AM UNSURE WHAT IMPORTANCE OR IMPACT THE MEDIA IS GOING TO HAVE WITH MY PROJECT + EVEN LESS SURE WHAT IT HAS TO DO WITH ARCHITECTURE IN GENERAL. AT THIS POINT I INTEND TO USE IT AS A TOOL - LIKE A PENCIL OR BRUSH TO CREATE.



MEDIA

THE BOARD IS AN EXPERIMENT IN THE MAKING AND MANIPULATION OF HANDMADE PAPERS. THE GOAL WAS TO DISCOVER WHAT THE MEDIA COULD AND COULD NOT DO, TO FIND ITS ADVANTAGES + DISADVANTAGES. I THEN PRESENTED PIECES OF THIS DISCOVERY COLLAGED WITH OTHER ELEMENTS/MEDIA.

I BEGAN BY ACTUALLY MAKING PAPER. THIS WAS ACCOMPLISHED BY THE USE OF COMERCIAL PAPER PULP, WATER, - FOR COLOR - GOUACHE + WATER-COLOR PIGMENT. NEXT I ATTEMPTED TO MANIPULATE AND FORM THE WET PAPER. I EXPERIMENTED WITH APPLYING TEXTURE AND EMBEDDING VARIOUS MATERIALS WITHIN THE PULP.

FINALLY, I DETERMINED WHICH MEDIA COULD BE USED TO DRAW, PAINT + PRINT UPON ITS SURFACE. I DISCOVERED THAT MOST WORK WELL IT BECOMES A QUESTION OF DESIRED EFFECT RATHER THAN LIMITED PALETTE.

THE RESULTING COLLAGE DEPICTS SUCCESSFUL AS WELL AS UNSUCCESSFUL EXPERIMENTATION. THE ELEMENTS WERE CHOSEN RANDOMLY BUT PLACED COMPOSITIONALLY.

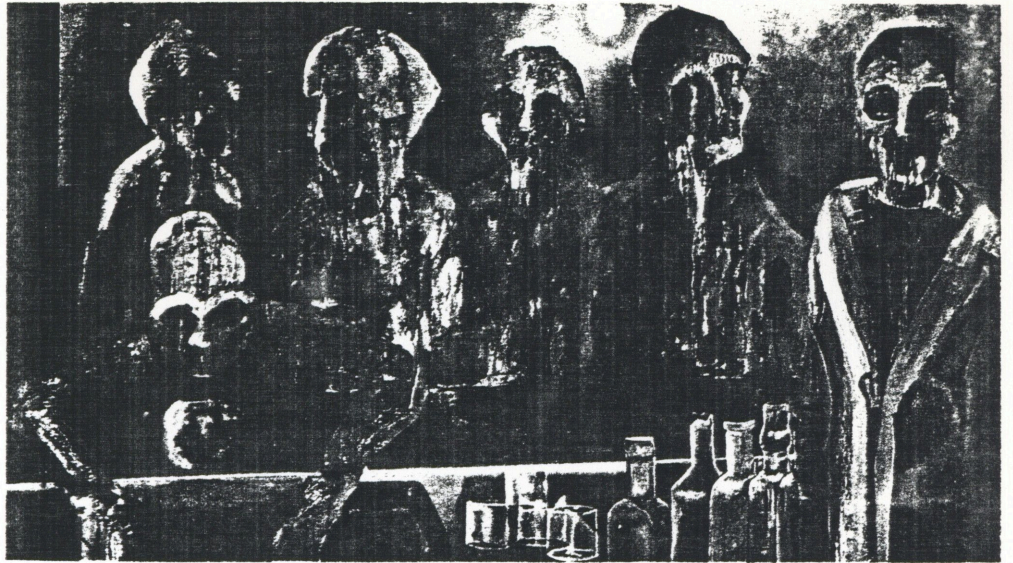
USER

THE USER OF THIS FACILITY IS PARTICULARLY VITAL TO THE DISCOVERY OF THE CHARACTER AND DESIGN OF THE PLACE. IN PRESENTING THIS BOARD I ATTEMPTED TO DEFINE JUST WHO THE USERS MIGHT BE AND TO BEGIN TO THINK ABOUT THE INDIVIDUAL NEEDS OF EACH. IT IS FIRST A BUILDING FOR AIDS PATIENTS AND SECOND ONE FOR, SPECIFICALLY, ARTISTS WITH AIDS. IT WILL ATTEMPT TO ACCOMMODATE THE ARTISTS.

FOCUSING UPON ARTISTS IS NOT MEANT TO LABEL THEM AS PARTICULARLY VULNERABLE. ARTISTS ARE SIMPLY ONE MORE GROUP AFFLICTED BY THE VIRUS. THEY ARE ALSO A GROUP WHICH, THROUGHOUT HISTORY, HAVE COMMENTED AND REFLECTED THE TRIALS & TRIUMPHS OF MANKIND.

AIDS LIKE ALL MAJOR SOCIAL PHENOMENON HAS HAD A VAST IMPACT ON THE ARTS. ITS TOLL HAS BEEN TAKEN AND THE ART REFLECTS THE LOSS OF INNOCENCE AND LIFE. I HOPED (THROUGH THIS PROJECT) TO PROVIDE A PLACE WHERE ARTISTS CAN EXPRESS THEIR FEARS, HOPE, ETC. THE ART CAN PROVIDE AN OUTLET AND A COMFORT TO THOSE WITH AIDS.

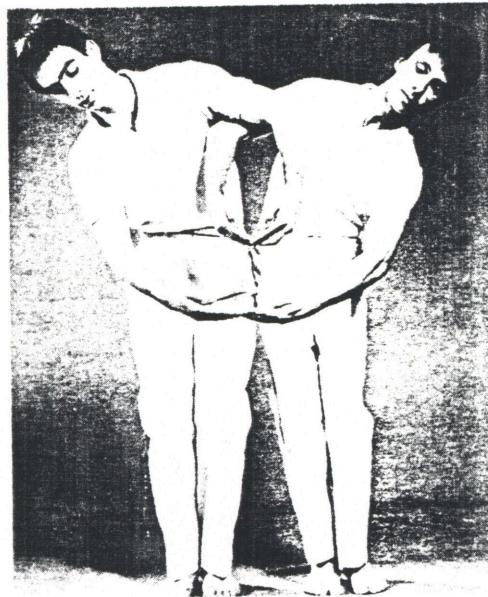
Kenneth Lithgow's horrifying Someone Died in the Bar Last Night (1986, acrylic).



PAINTING³

ARTIST WORK - AFFECTED BY

A.I.D.S.



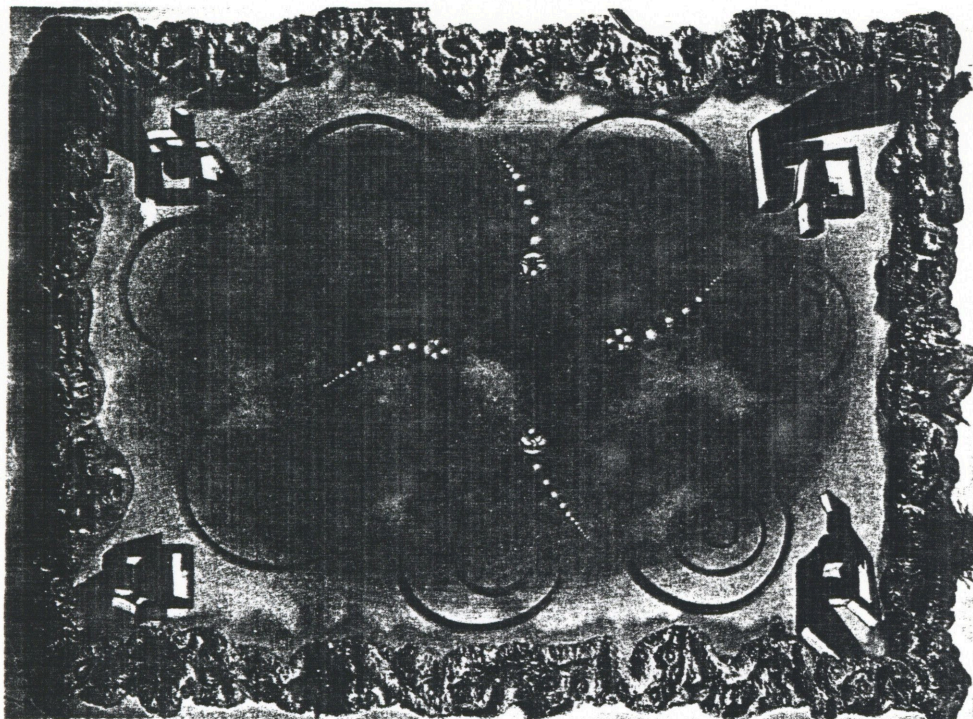
Lar Lubovitch's Concerto Six Twenty-two.

PERFORMANCE⁴

"We all grow numb to death because to stay in mourning would ruin our lives. With death all around, it teaches me to cherish life to the fullest . . ."

—Kenny Scharf

Scharf's Untitled (1986, oil) is "about conflict and internal invasion."



PAINTING 5

Arnie Zane's The Gift: No God Logic, a title, he says, that reflects his "deep-seated anger."



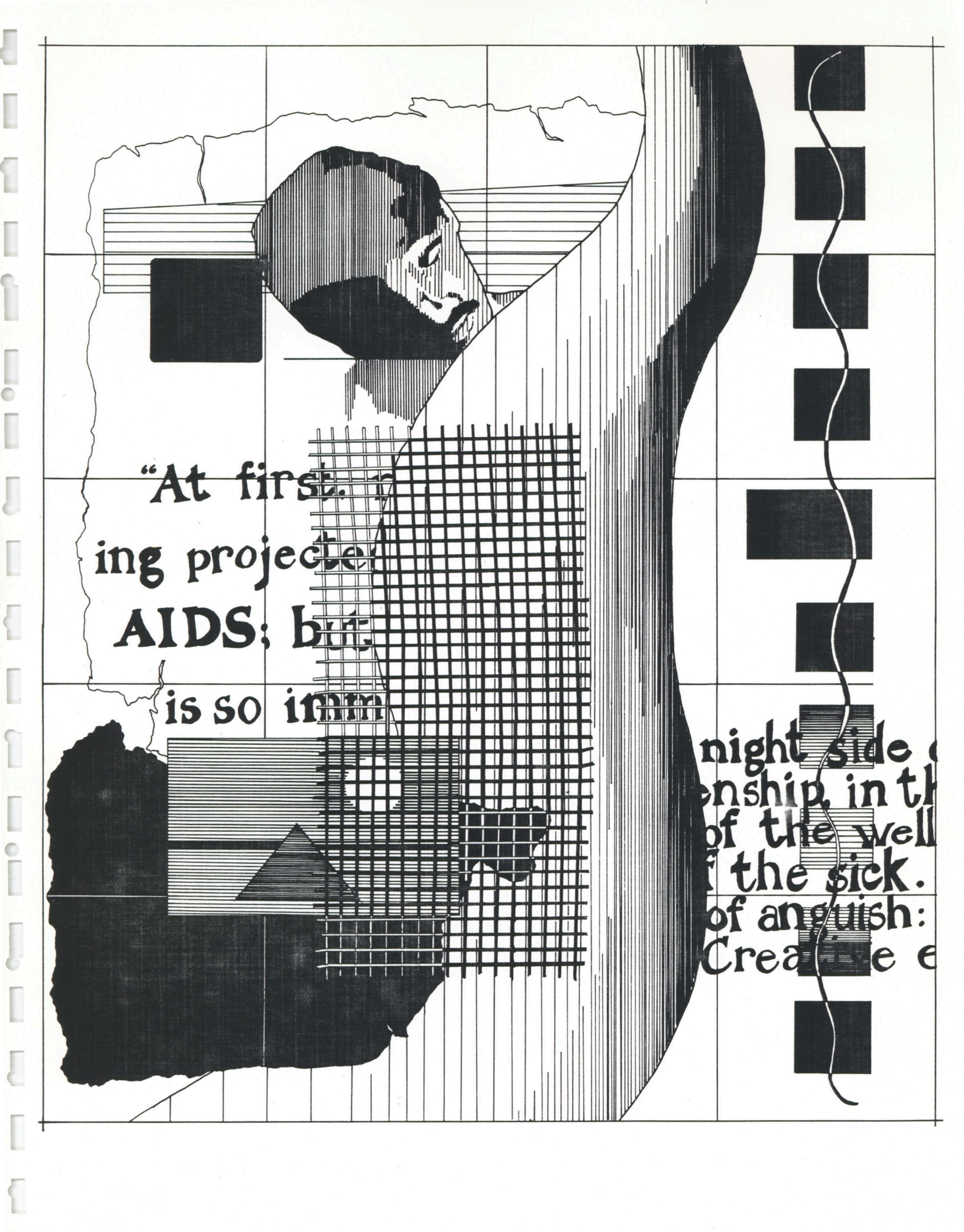
PERFORMANCE 6



Elaine de Kooning's 1986 oil, *Aladar #5*, from a series in tribute to her friend Aladar Marberger.

"There was always his electric strength of will that I felt when I was doing the portraits. I was picking up on this resolve and determination. It was as though every contour of his body and face was determination to survive. And of course, having it down on canvas, that was saying, 'Here I am and I'm here to stay.' "

—Elaine de Kooning



"At first, r
ing projected
AIDS; but
is so imm

night side
enship, in th
of the well
of the sick.
of anguish:
Creative e

USER

TRADITIONAL ARTISTS:

PAINTERS/SCULPTURES/CERAMISTS -

REPRESENTED BY A FREE FLOWING CURVE SATURATED IN COLOR.

MUSICIANS:

COMPOSERS/SINGERS/INSTRUMENTALIST -

DENOTED BY BLACK AND COLORED SQUARES AND BRAIN WIRE, REPRESENTING RYTHM AND MELODY LINES, RESPECTIVELY.

DESIGNERS:

FASHION/GRAPHIC / INTERIOR/ARCHITECTURAL

BLUE GRID REPRESENTS THE STRUCTURE, CONTROL AND RIGIDITY INHERANT IN THE DESIGNER ARTS.

WRITERS:

POETS/NOVELISTS/PLAYWRITES -

THE WORDS BEING A TOOL OF THEIR ART, BEST REPRESENT THE QUALITIES OF IT.

PERFORMERS:

ACTORS/ DANCERS/ PERFORMANCE ARTISTS -

IMPLIED BY PHOTOGRAPHY, BLACK PAPER + SCREEN

PHOTOGRAPHERS:

THE BLACK SQUARES IMPLY A FILM EDGE.

QUALITY

HISTORICALLY A HOSPICE HAS BEEN AN ESTABLISHMENT PROVIDING REST FOR WEARY TRAVELERS. TODAY IT IS MUCH MORE THAN THAT. HOSPICES NOW EXIST AS ALTERNATIVE CARE FOR THE TERMINALLY ILL. THEY ARE PLACES WHERE THE ILL CAN LIVE IN HOPE, NOT NECESSARILY FOR PROLONGED LIFE AT ALL COST, BUT FOR QUALITY OF LIFE, WITHIN THE HOSPICE ENVIRONMENT PATIENTS CAN AVOID LIFE PROLONGING MACHINES AND THE INDIGNITIES WHICH ACCOMPANY. IT IS A HOME WHERE ONE CAN LIVE OR DIE WITH PEACE AND DIGNITY.

THE PLACE I AM CREATING WILL STRIVE TO PROVIDE MEANING AND QUALITY THROUGH THE FOLLOWING MEANS:

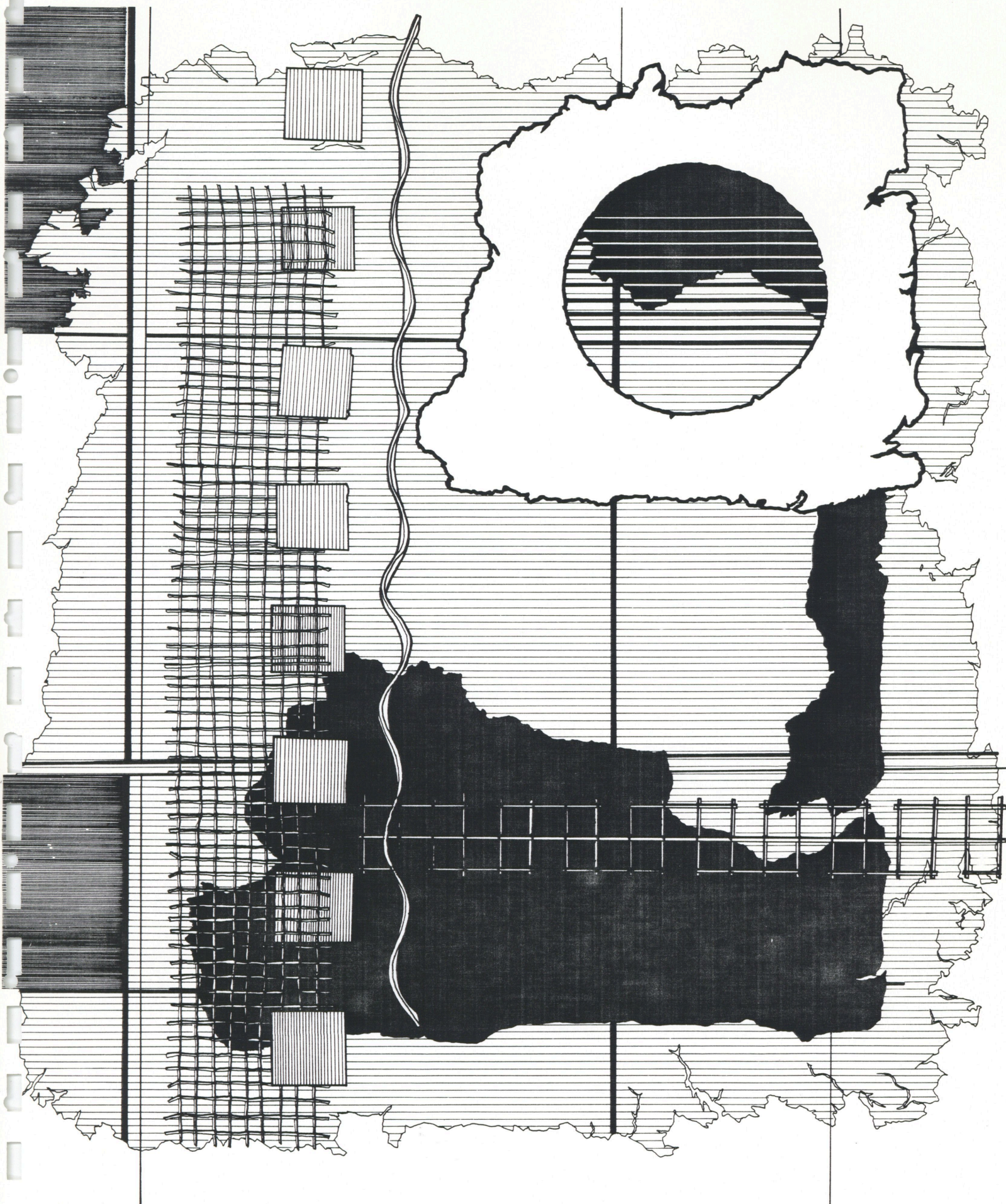
ARTISTIC EXPRESSION

COMMUNAL EXCHANGE

SUPPORT - EMOTIONAL / PHYSICAL

ARCHITECTURAL EXPRESSION

IT IS TO BE COMFORTING AND ENCOURAGE ACCEPTANCE, SERENITY, AND STRENGTH IN THE FACE OF DEATH, PRIMARILY THROUGH PRACTICE OF THE ARTS.



QUALITY

THE AIM IN CREATING THE BOARD WAS TO REACH AN UNDERSTANDING OF THE QUALITIES OF A HOSPICE, TO BEGIN TO UNDERSTAND THE PHILOSOPHY AND TO EXPLORE HOW IT MIGHT BE EXPRESSED IN A GRAPHIC MANNER.

GRID - PLACED IN THE BACKGROUND + WITHIN THE BOUNDRIES OF THE BOARD YET UNEVEN IN ITS DIMENSION, IT REPRESENTS STRUCTURE, SUPPORT + ALSO FLEXIBILITY.

OPEN CIRCLE - USED AS A SYMBOL FOR UNITY WITHIN ONESELF

YIN YANG - REPRESENTS THE BALANCE ORDER AND INNER PEACE WHICH CAN EXIST.

HORIZONTAL LINES - AGAIN A REFERENCE TO PEACE, TRANQUILITY, CALMNESS.

SQUARES + CURVES - MEANT TO EXPRESS LIGHTEARTEDNESS, JOPE + JOY.

SCREEN - ACTS AS A SHIELD FROM PUBLIC OPINION, CRITICISM.

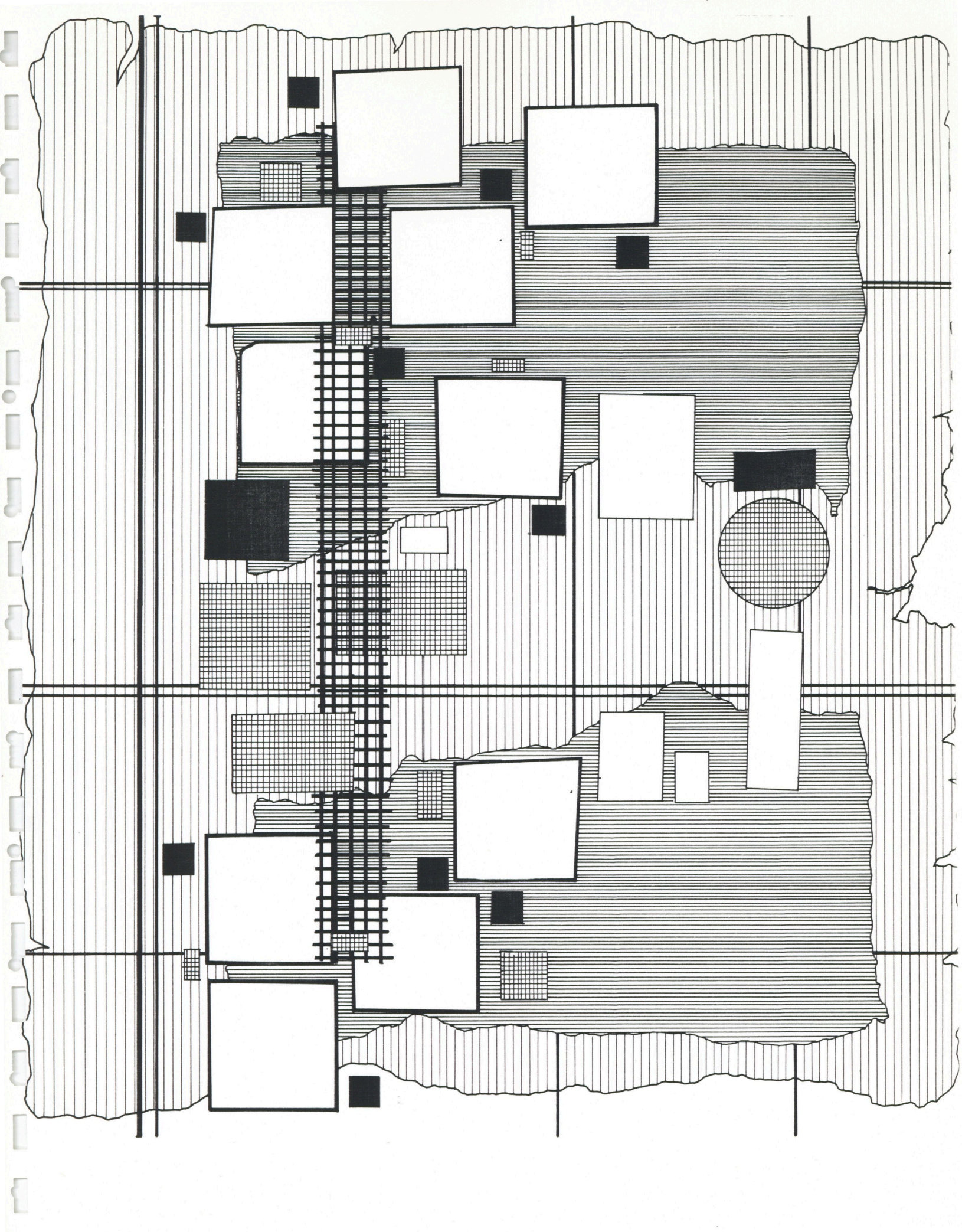
OVERLAPPING SYMBOLS, MEDIA, SHAPES AND COLORS ALLUDE TO THE NEED FOR INTERACTION, DISCUSSION PARTICIPATION EXCHANGE OF IDEAS + KNOWLEDGE.

PROGRAM

THE PROGRAMMING DEVELOPED OUT OF BASIC CARE REQUIREMENTS FOR HOT AIDS VICTIMS BUT FOR ARTISTS AS WELL. IT IS AN ATTEMPT TO PROVIDE CARE IN A WHOLEISTIC MANNER, TREATING THE MIND AS WELL AS THE BODY. WHEN THE BODY REACHES A POINT WHERE EXTENDED TREATMENT WILL PROLONG LIFE BUT NOT ENHANCE QUALITY OF LIFE, TREATMENT CEASES. THE FOCUS THEN SHIFTS TO RELIEF OF CHRONIC PAIN AND MENTAL ANGUISH.

THIS HOSPICE WILL FUNCTION AS DWELLING, ARTIST STUDIO, GALLERY, PERFORMANCE STUDIO AND EXTENDED NURSING CARE. IT IS GEARED TOWARD PATIENTS WITH AN UNDETERMINED LIFE SPAN, AND COULD BE OCCUPIED FOR AS LONG AS DESIRED OR NEEDED, DEPENDING UPON INDIVIDUAL CIRCUMSTANCE.

IN AN ATTEMPT TO BE FLEXIBLE, THE PROGRAM WILL ALLOW FOR A VARIETY OF EXPERIENCE THROUGH USE OF VARIOUS SCALED SPACES. THIS WILL PROVIDE FOR A WIDE RANGE OF ACTIVITY, FROM PUBLIC TO PRIVATE AND INTIMATE. IN THIS WAY THE UNIQUE NEEDS OF EACH PATIENT CAN BE ADDRESSED.



PROGRAM

PRIVATE LIVING SPACE:

BRIGHT YELLOW - EACH SQUARE REPRESENTS FOUR UNITS CONSISTING OF LIVING, DINING, SLEEPING, KITCHEN BATHING + STUDIO SPACE.

PUBLIC COMMUNAL SPACE:

PURPLE - ENTRY, FOYER, LIBRARY, KITCHEN, DINING + VARIOUS SIZE SITTING/GATHERING SPACES.

ART RELATED SPACES:

PALE YELLOW - REHEARSAL/PERFORMANCE READING WORKSHOP, KILN + DISPLAY/GALLERY

SUPPORT SPACE:

GREEN - ADMINISTRATIVE, HURGING, STORAGE, JANITORIAL, GUEST, MECHANICAL, LAUNDRY + TRASH REMOVAL

ADDITIONAL:

BLUE REPRESENTS PUBLIC + PRIVATE OR SEMI-PRIVATE GARDEN AREAS.

PROGRAM

<u>BASIC LIVING: (40 PERSONS)</u>	<u>28000 S.F.</u>
BEDROOM	1900 S.F.
BATH	700 S.F.
KITCHEN/DINING	1200 S.F.
LIVING/STUDIO	7200 S.F.
<u>SUPPORT:</u>	<u>21000 S.F.</u>
ADMINISTRATIVE	6000 S.F.
HURGING	5000 S.F.
LAUNDRY	2000 S.F.
HURGING STORAGE	1500 S.F.
JANITORIAL	1500 S.F.
QUEST	5000 S.F.
<u>ART RELATED</u>	<u>38000 S.F.</u>
PERFORMANCE	2000 S.F.
GALLERY	4000 S.F.
WORKSHOP	7500 S.F.
KILL SPACE	1500 S.F.
<u>PUBLIC COMMUNAL SPACE</u>	<u>57500 S.F.</u>
ENTRANCE LOBBY	4500 S.F.
GATHERING / LOUNGE	18000 S.F.
LIBRARY	10000 S.F.
KITCHEN/DINING	18000 S.F.
RESTROOM	5000 S.F.

PROGRAM

PARKING

SPACES (40)

CIRCULATION

15,715 SF

10000 S.F.

5715 SF

MECHANICAL

100 S.F.

TRASH

100 S.F.

GARAGE AREA

TOTAL AREA - INCL. PARKING.

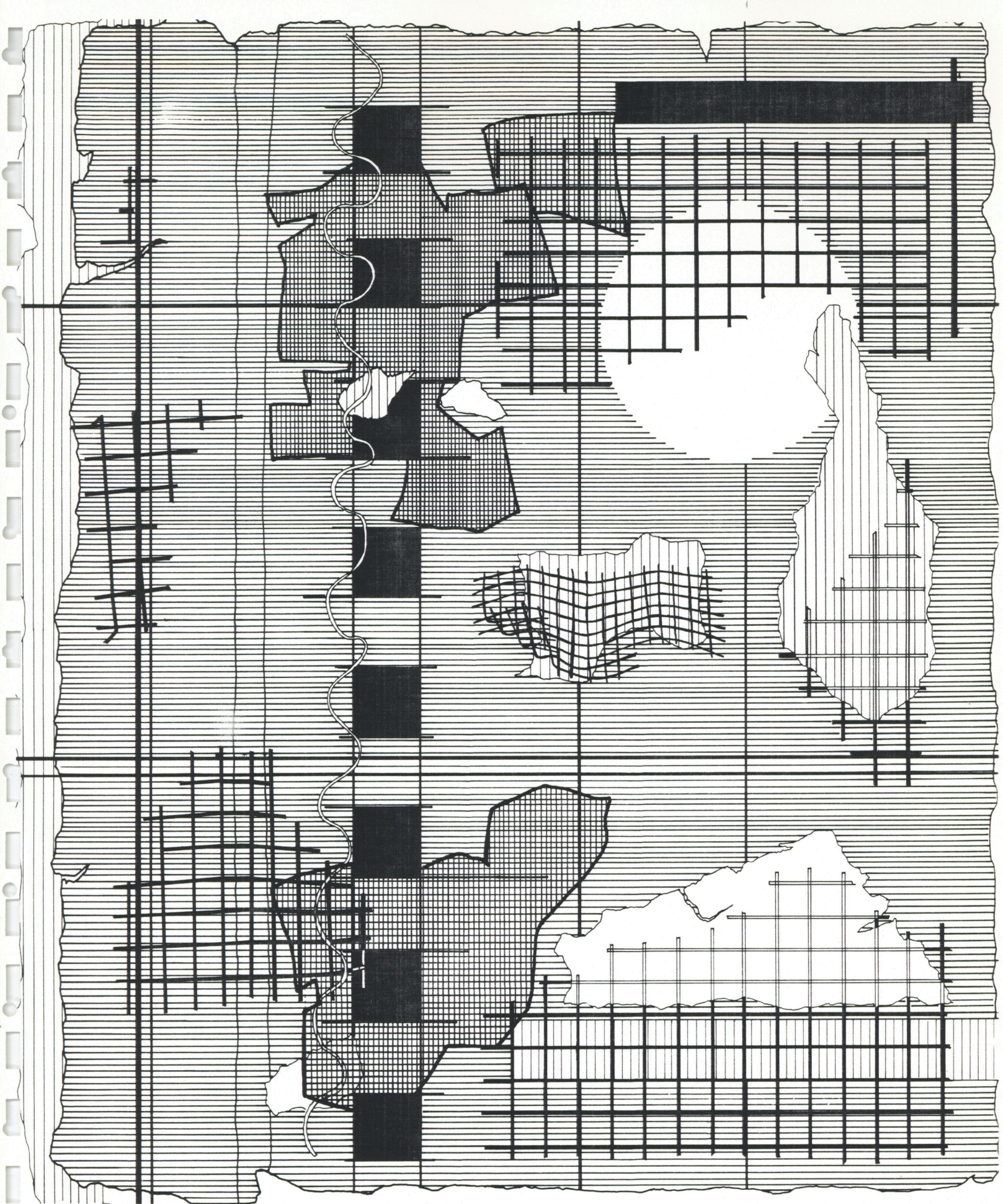
54,665 S.F.

SYNTHESIS

PERIODICALLY THROUGHOUT THE DESIGNING PROCESS THERE IS A NEED TO ACCUMULATE AND SYNTHESIZE GATHERED INFORMATION. THERE ARE A NUMBER OF WAYS THIS CAN BE ACCOMPLISHED, BUT ESSENTIALLY IT CONSISTS OF RE-EVALUATING, SORTING & MERGING THE VARIABLES.

THIS BOARD REPRESENTS THE PROCESS OF SYNTHESIS IN A GRAPHIC MANNER. MAJOR ASPECTS AND ELEMENTS OF PREVIOUS BOARDS ARE MERGED & OVERLAPPED. THE INFORMATION IS COLLATED IN A WAY WHICH BEGINS TO HAVE FORM GIVING CHARACTERISTICS.

THIS METHOD OF DESIGN SYNTHESIS IS ONE IN WHICH AND FROM WHICH FORM CAN BE DERIVED. IN THIS WAY A BUILDING CAN EVOLVE FROM PROJECT CHARACTERISTICS & PROGRAM REQUIREMENTS IN AN AESTHETIC WAY.



SYNTHESIS

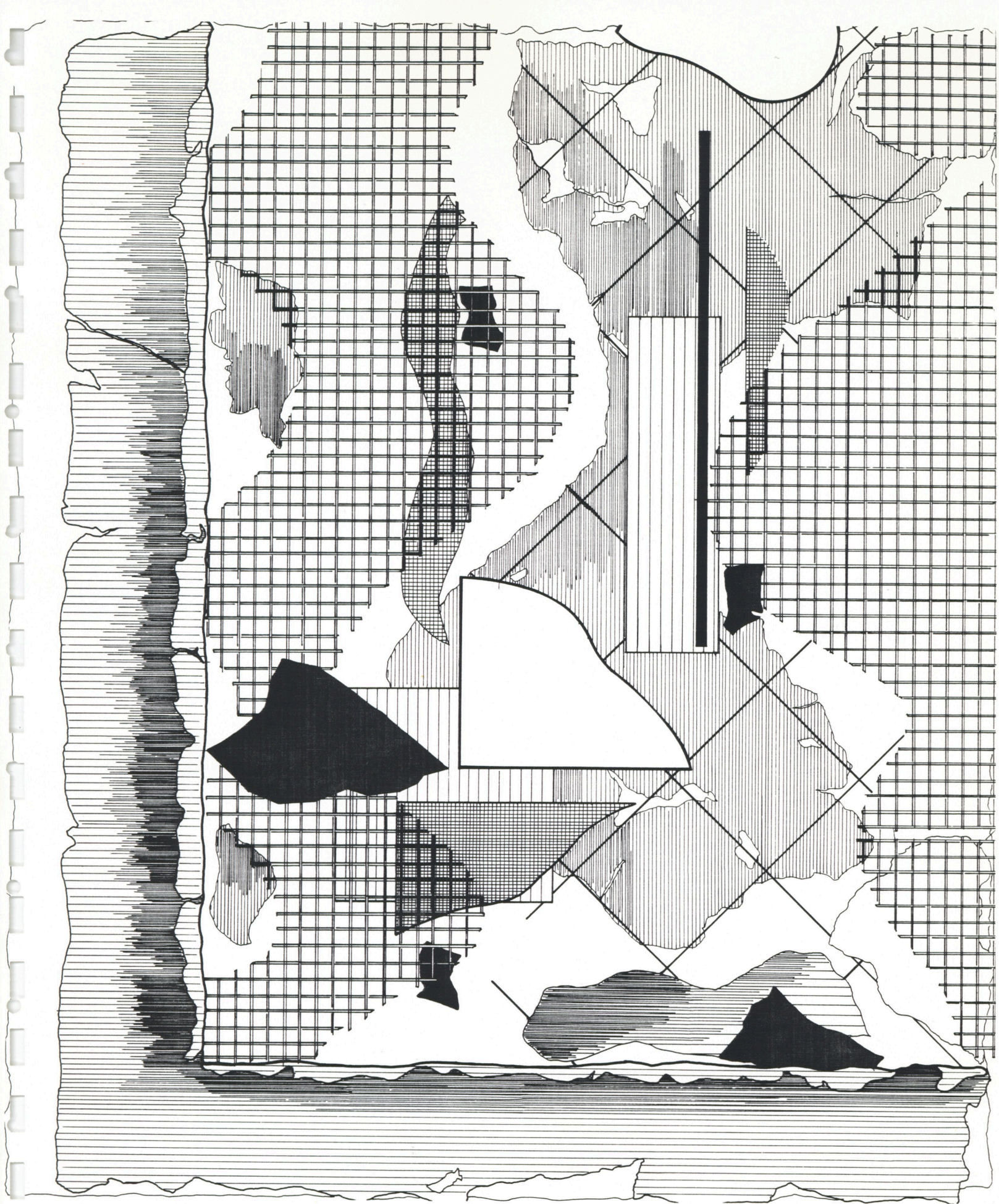
IN THIS BOARD THE MEDIA TAKES A DIFFERENT FORM THROUGH THE JUXTAPOSITION OF SHAPES OVER COLOR, MEDIA OVER MEDIA. THE SHAPES, DERIVED FROM PREVIOUS DESIGNS BECOME MORE VAGUE & LESS STRUCTURED. IN THIS COMPOSITION THE GRIDS BECOME MORE PREDOMINANT. I EXPERIMENTED AND EXPLORED THE NATURE OF THE MATERIALS BY SUPERIMPOSING MACHINE MADE WIRE GRID OVER THE SOFT EDGES OF TORN HAND MADE PAPERS. I THEN TOOK AN OPPOSITE APPROACH AND TRIED TO USE THE GRID IN SOFT, FREER WAYS WHILE USING THE PAPER IN A CRISP & PRECISE MANNER.

BY USING THE MEDIA (& OTHER ELEMENTS OF PROGRAM, USER, QUALITY) IN A FLEXIBLE MANNER I WAS ABLE TO CREATE A COMPOSITION WHICH CAN LEAD TO FORM MAKING. I BELIEVE THAT USING THE MEDIA IN THIS ADDITIVE MANNER I CAN FULLFILL REQUIREMENTS AS WELL AS INTERESTING RESPONSIVE FORM.

ZONING

THE ZONING BOARDS DEVELOPED OUT OF A NEED FOR FUNCTIONAL PLACEMENT WITHIN THE SITE. EACH FUNCTION HAS A LOCATION IN RELATION TO OTHER USES WHICH WILL BEST SERVE ITS NEEDS.

IN THE CREATION OF THE BOARD I EXPERIMENTED WITH THE PLACEMENT OF VARIOUS ELEMENTS IN DIFFERENT LOCATIONS. BY SELECTIVELY HARROWING THE CHOICES I DETERMINE WHAT I FEEL ARE THE MOST APPROPRIATE POSITIONS. ULTIMATELY THE GOAL BEING TO UTILIZE THE SITE TO ITS FULLEST POTENTIAL.



ZONING

THROUGH THE BOARD I ATTEMPTED TO DISCOVER THE PORTIONS OF THE SITE MOST APPROPRIATE FOR THE INDIVIDUAL FUNCTIONS. I BEGAN BY DEFINING THE SITE IN RELATIONSHIP TO ADJACENT STREETS. IT IS A RECTANGULAR SITE WITH ITS LONGITUDINAL AXIS RUNNING EAST/WEST

THIS ORIENTATION SUGGESTS THAT LIVING SHOULD ALSO BE PLACED ALONG THESE LINES TO TAKE ADVANTAGE OF THE SUN AND VIEWS. I ARRANGED LIVING ALONG THE NORTH AND SOUTH PERIMETER OF THE SITE FOR TWO REASONS. FIRST BY PLACING THE BUILDING ALONG THE EDGE OF THE SITE AN INFILL PROJECT CAN RESPECT THE INTEGRITY AND CHARACTER OF THE STREET, AS WELL AS REINFORCE RHYTHM PATTERNS. SECONDLY, BY PUSHING LIVING TO THE EDGES I HAVE ALLOWED THE INTERIOR TO BE OPENED UP TO PLANTED COMMON AREAS. ALSO BY PLACING COMMUNAL AREAS WITHIN, THE NOTION OF INTERNAL FOCUS IS REINFORCED.

THE PRIMARY ENTRY IS LOCATED ALONG HAIGHT, THE MAJOR STREET BORDERING THE SITE. VEHICULAR ACCESS IS OFF LAGUNA & WOULD LEAD TO UNDERGROUND PARKING. ENTRIES FROM GARAGE WOULD ACCESS INTO COMMONS AREA.

THOUGHTS, EXPLANATIONS & CONCLUSIONS:

ILD LIKE TO START BY EXPLAINING MY PROCESS THROUGH-
OUT THESIS II, DISCUSSING THE RELEVANCY OF "IT ALL"
AND TO DRAW SOME CONCLUSIONS BASED UPON THE EXPER-
IENCES, KNOWLEDGE & HOPEFULLY INSIGHTS, IVE GAINED
THROUGH THIS PROCESS. ITS BEEN THE BEST & THE WORST
AND I DONT THINK ILD HAVE CHANGED ANY OF IT. SO,
HERE'S HOW IT DEVELOPED....

SITE MODEL:

IN ORDER TO BEGIN DESIGNING, I FELT A NEED TO HAVE
A COMPLETE UNDERSTANDING, 3 DIMENSIONALLY OF
MY SITE, AND THE BUILDINGS SURROUNDING IT. AS I
LOOKED AT PRESENTING IT IN MODEL FORM I REAL-
IZED THERE WERE 3 ISSUES WHICH I WANTED TO EXPR-
ESS & RESPOND TO. THESE WERE:

1. RELATIONSHIP OF BUILDING TO BUILDING &
BUILDING TO STREET.
2. SCALE & DETAIL
3. VARIETY OF COLOR & EXPERIENCE

ISSUE 1.

THE PARTICULAR NEIGHBORHOOD OF MY SITE IS
SIMILAR TO THE ENTIRETY OF SAN FRANCISCO & OTHER
COMPACT YET HIGHLY POPULATED CITIES, IN THAT
BUILDINGS ARE BUILT WITH ECONOMY OF SPACE IN

MIND. BY THIS I MEAN THAT THERE IS A SCARCITY OF LAND WHICH TRANSLATES INTO BUILDINGS WHICH OCCUPY THEIR SITE NEARLY FROM PROPERTY LINE TO PROPERTY LINE. NEIGHBORS ADJUTING NEIGHBORS. I ATTEMPTED TO REPLICATE THIS IDEA IN AN ABSTRACTED MODEL FORM BY USING FLAT SURFACES PRESENTED TO THE EDGE OF THE STREET AND ONE TO ANOTHER. IN SOME CASES THE ACTUAL BUILDINGS HAVE SETBACKS, OVERHANGS AND PROTRUSIONS, BUT THE GENERAL FEELING, WHEN ONE WALKS OR DRIVES THE STREET IS ONE OF BEING IN A CORRIDOR WITH WALLS ON EITHER SIDE.

ISSUE 2. SCALE & DETAIL

I BELIEVE THAT WHILE IT WAS IMPORTANT TO EXPRESS THE RELATIONSHIP OF BUILDING TO STREET, IT WAS ALSO IMPORTANT TO SHOW THE DETAIL WHICH DETERMINES SCALE OF A BUILDING. IN AN ATTEMPT TO EXPRESS THESE IDEAS I OVERLAYED DETAIL & SCALE. WITH A TRANSPARENT SHEET WHICH BEGINS TO GIVE AN IDEA OF WHAT THESE BUILDINGS ACTUALLY LOOK LIKE.

ISSUE 3. COLOR & EXPERIENCE

THIS ISSUE IS A COMPLEX & DIFFICULT ONE TO EXPLAIN. I WOULD LIKE TO PRELUDE ANY ATTEMPT BY STATING IT IS BASED UPON MY PERSONAL OBSERVANCES & EXPERIENCES. THE CITY, IS FOR ME, A PARADE OF COLOR, INFORMATION & VARIETY OF HOPE, EXCITEMENT, & EXPERIENCE. THIS DEPTH & LAYERING OF SENSUAL EXPERIENCE IS SOMETHING I

WANTED TO EXPRESS IN MY MODEL. THE MEDIA I CHOSE WAS COLOR. IT HAS A UNIQUE ABILITY TO EXPRESS ALL OF THESE FEELING + COMBINED WITH TEXTURE + LAYERING BEGINS TO ALLUDE TO THE INTENSITY I EXPERIENCED IN THE PLACE.

3-DIMENSIONAL CONCEPT + MEDIA STUDY -

THIS FIRST EXCURSION INTO 3D DIMENSIONS WAS AN EXPLORATION INTO THE JUXTAPOSITION OF MEDIA, MATERIAL, COLOR, TEXTURE, FORM, SPACE + LIGHT, ALL ELEMENTS OF ARCHITECTURE. I WANTED TO CREATE SOMETHING WHICH WAS EXCITING, INTER-ESTING + INSPIRING AS I HOPED IT WOULD (AND EVENTUALLY DID) DEVELOPE INTO A REFERENCE TOOL.

THE SECOND MODEL WAS MORE DIRECTLY RELATED TO THE SPECIFICS OF MY PROJECT IN THAT (WITHIN 3 DIMENSIONS) I WANTED TO DECKS RELATIONSHIPS BETWEEN PUBLIC, SEMI-PUBLIC + PRIVATE SPACES AS WELL AS DIRECT THE PROGRAM + QUALITY OF THE PROJECT.

AT THIS POINT I FELT A NEED TO FORMALIZE PROGRAMATIC + FUNCTIONAL ISSUES WITHIN THE BOUNDS OF ONE. BASED UPON THE SECOND MODEL + A CONCEPT SKETCH DEVELOPED PRIOR TO THAT MODEL I BEGAN TO STUDY PLAN + SECTION AT A BASIC LEVEL. ONCE I REACHED A POINT WHERE IT COULD EXIST ON A FUNCTIONAL LEVEL I STARTED STUDYING ELEVATION. MY GOAL WAS FOR THE CHARACTER OF THE BUILDING TO REFLECT

THAT OF MY ORIGINAL 3-D MODEL. I FOUND THIS TO BE HEAVILY IMPOSSIBLE IN A 2-DIMENSIONAL FORMAT, WHICH LED ME TO MODEL STUDY

HERE I MET ANOTHER PITFALL. I WAS WORKING WITH CHIPBOARD & HOT GLUE IN A CRUDE MANNER WHICH QUICKLY FRUSTRATED ME. UP UNTIL THIS POINT ALL OF MY WORK HAD BEEN OF PRESENTATION QUALITY. THE UNFINISHED QUALITY OF THE CHIPBOARD DIDN'T WORK FOR ME. I WANTED TO EXPRESS COLOR & TEXTURE & MATERIALS IN A FINISHED FORM. THIS THROST ME IN-TO DESIGN BY MODEL.

I PROCEEDED BY FIRST BUILDING ELEMENTS WHICH I KNEW OR THOUGHT I KNEW HAD TO BE THERE. ATTEMPTING TO CORRELATE FORM W/FUNCTION, I CONT.-INUED TO WORK BACK & FORTH, ADJUSTING & RESOLVING EACH NEW ELEMENT WITH PREVIOUS ONES. IT WAS A DIFFICULT & LONG PROCESS IN THAT I CONSTANTLY HAD TO TEAR OUT OLD ELEMENTS & REBUILD ADDING TEXTURE CHANGING COLOR OR WINDOW PATTERNS. I LEARNED THAT THE ELEMENTS ARE NOT SACRED & IN A SENSE ITS AN ENDLESS PROJECT. I COULD STILL GO BACK & MAKE CHANGES. I THINK IT BECOMES AN ENDLESS LEARNING PROCESS.

IN CONCLUSION I FEEL A NEED TO TOUCH UPON THE TOPIC OF THIS EXPLORATION I HAVE UNDERGONE AND PRODUCE A FEW THOUGHTS ON AIDS & DYING & THE SWAHI SOCI.

DYING IS SOMETHING I DON'T REALLY UNDERSTAND.
I'VE NEVER EXPERIENCED IT ON A LEVEL CLOSE
ENOUGH TO TRULY AFFECT ME. YET, IT IS STILL
SOMETHING WE ALL MUST COME TO GRIPE WITH.

I THINK IT MUST BE HORRIBLY DIFFICULT TO FACE ON
A DAY TO DAY BASIS, KNOWING YOUR DYING IN YOUR
YOUTH BEFORE YOU'VE EXPERIENCED SO MANY THINGS
MOST PEOPLE TAKE FOR GRANTED. THIS IS WHAT
AIDS IS ALL ABOUT. ITS NOT ABOUT THIS GAY PERSON
OR THAT GAY PERSON OR WHO CAUSED IT TO HAPPEN
TO WHO OR WHAT UNBORN CHILD CAUGHT IT THROUGH
THE EVILS OF A DRUG USING MOTHER. AIDS IS ABOUT
LIFE & DEATH AND THIS CUTS DOWN THE BARRIERS
BETWEEN US ALL. ITS WHAT WE HAVE IN COMMON.

THROUGH MY PROJECT I HOPE TO PROVIDE SOME RE-
LIEF & SOME JOY, A HAPPY PLACE, A PLACE WHERE
ONE CAN SING THE SONG OF A SWAN. ITS ALL ONE
PERSON CAN GIVE TO ANOTHER,

SWAN SONG - A SONG OF GREAT SWEETNESS
FORMERLY THOUGHT TO BE UTTERED
BY THE SWAN JUST BEFORE ITS
DEATH.

FOOTNOTES

1. HURLEY, JAMES, "I'M DYING - AIDS IS YOUR PROBLEM NOW." NEWSWEEK, AUGUST 10, 1987, PP. 32-33.

2. WHITE, EDMUND, "ESTHETICS AND LOSS." ART FORUM INTERNATIONAL MAGAZINE, JANUARY 1987, PP. 66-72.

3. KAUFMAN, DAVID, "A.I.D.S. THE CREATIVE RESPONSE" HORIZON, NOVEMBER, 1987, P. 18

4. IBID. P. 19.

5. IBID. P. 20

6. IBID. P. 17

7. IBID. P. 17.

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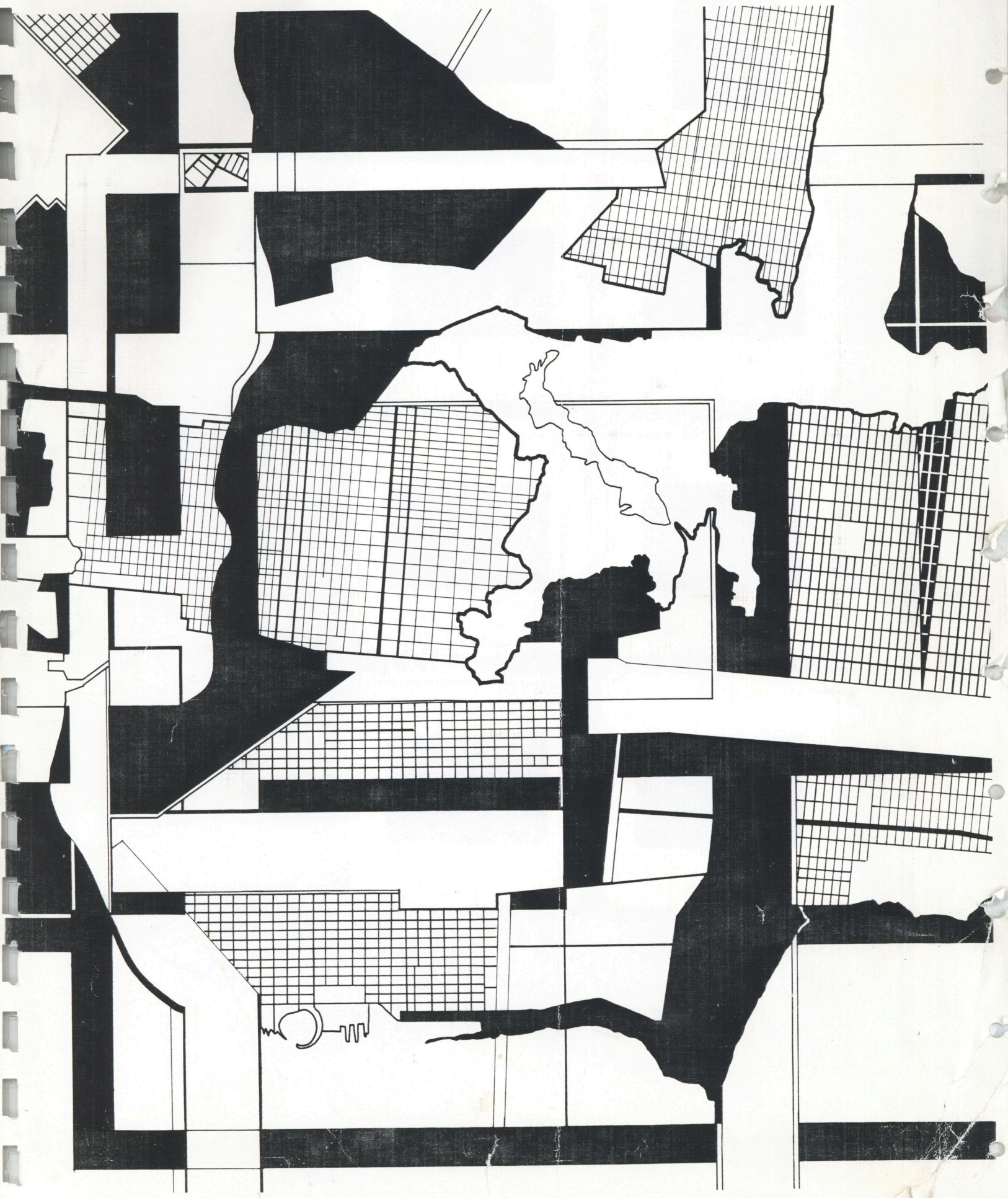
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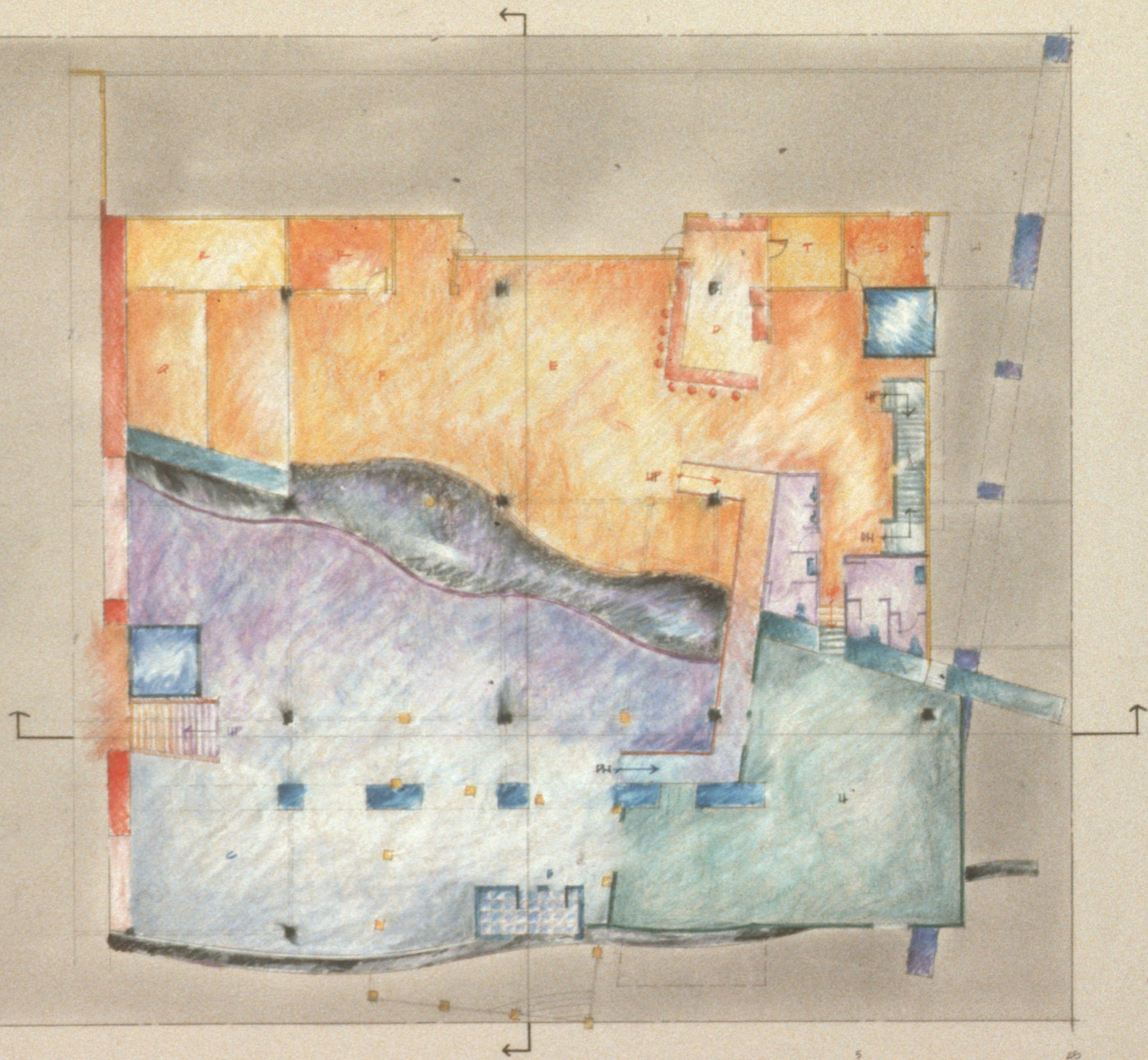




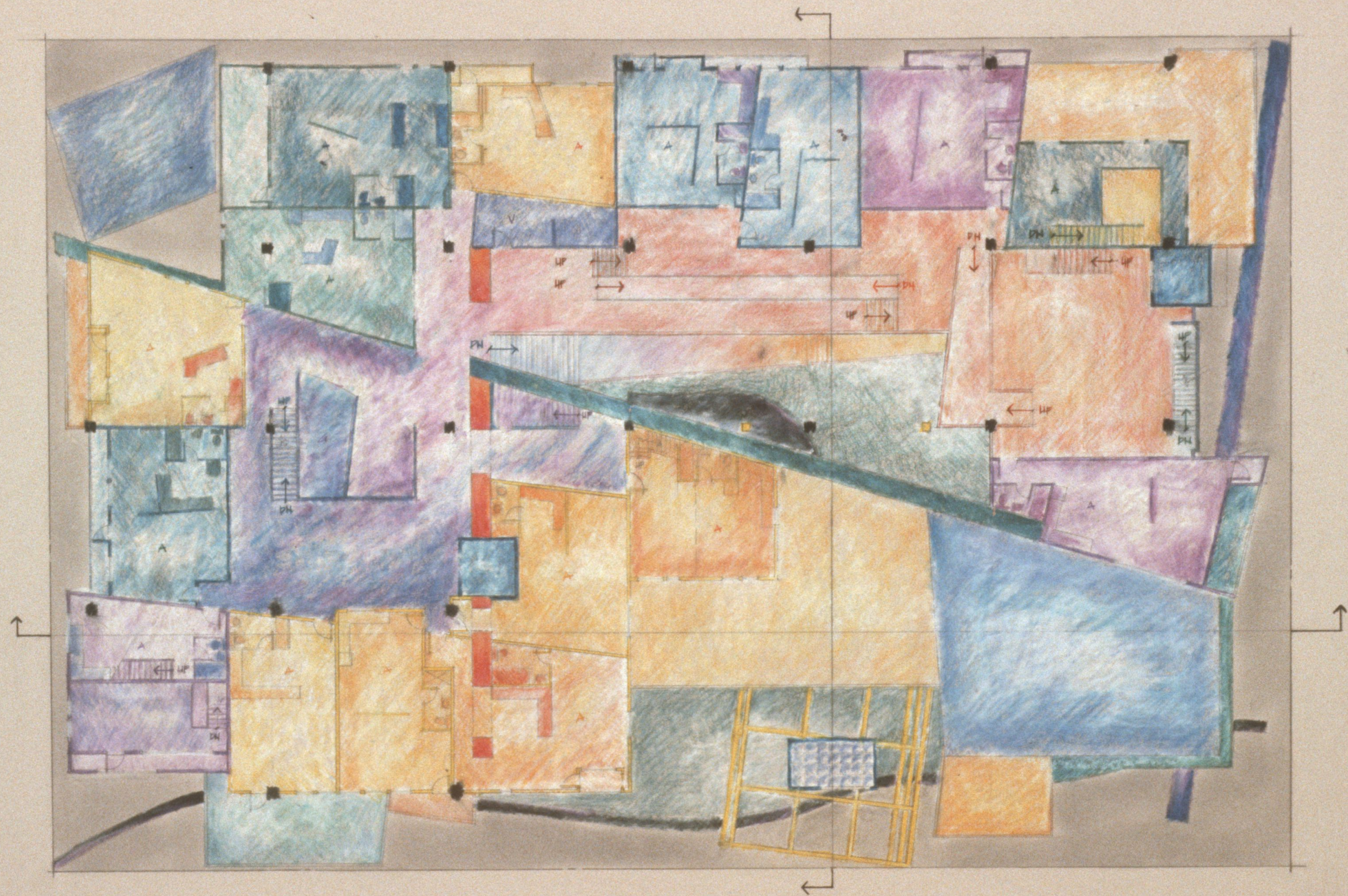


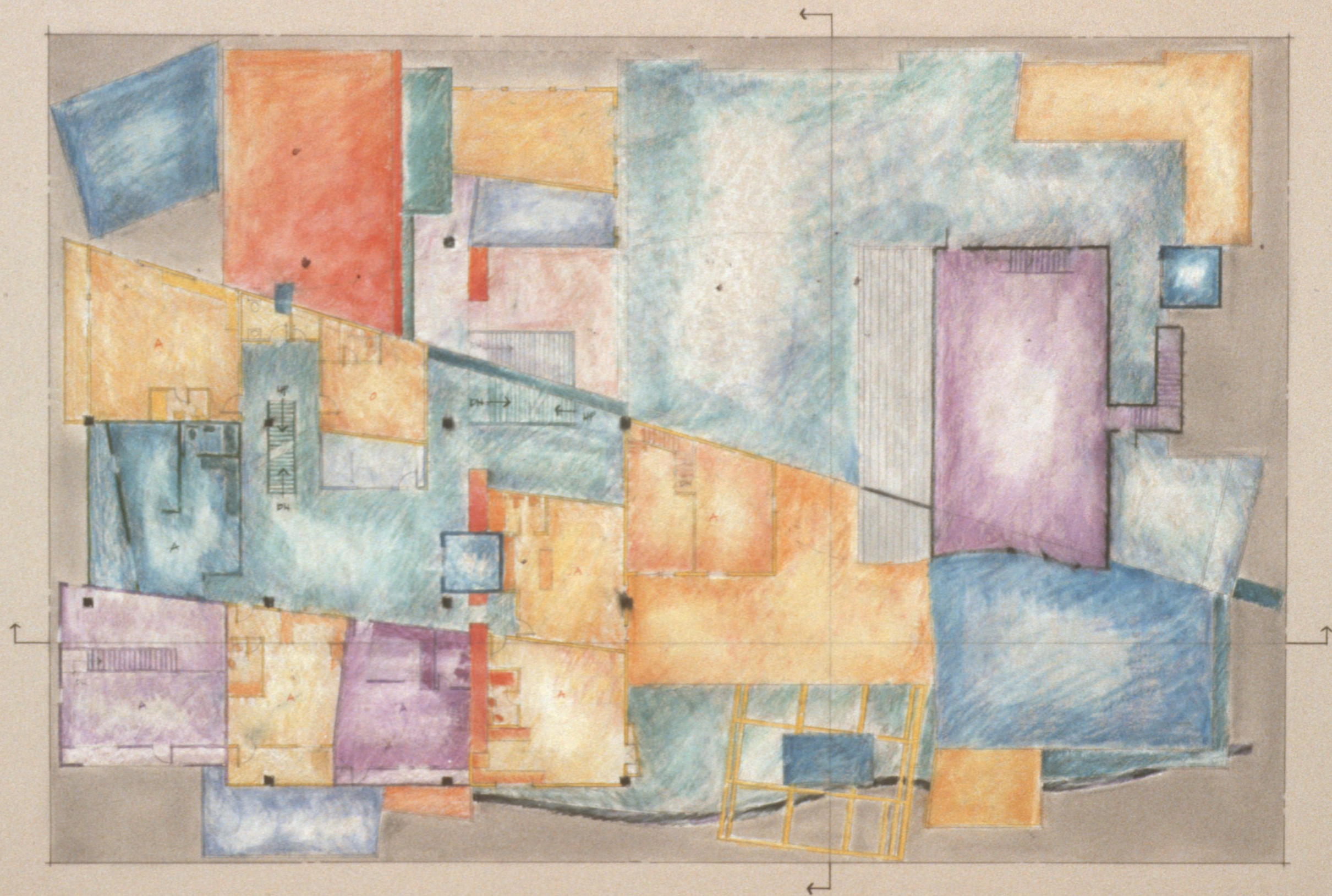
LEGEND

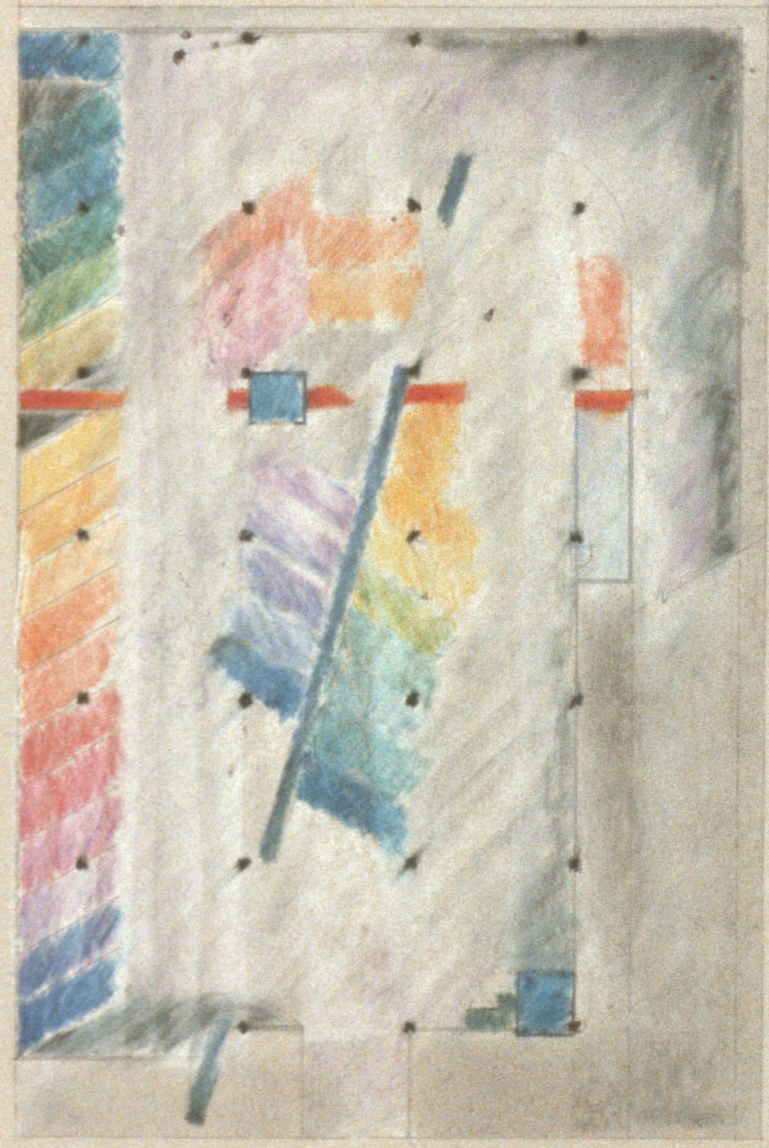
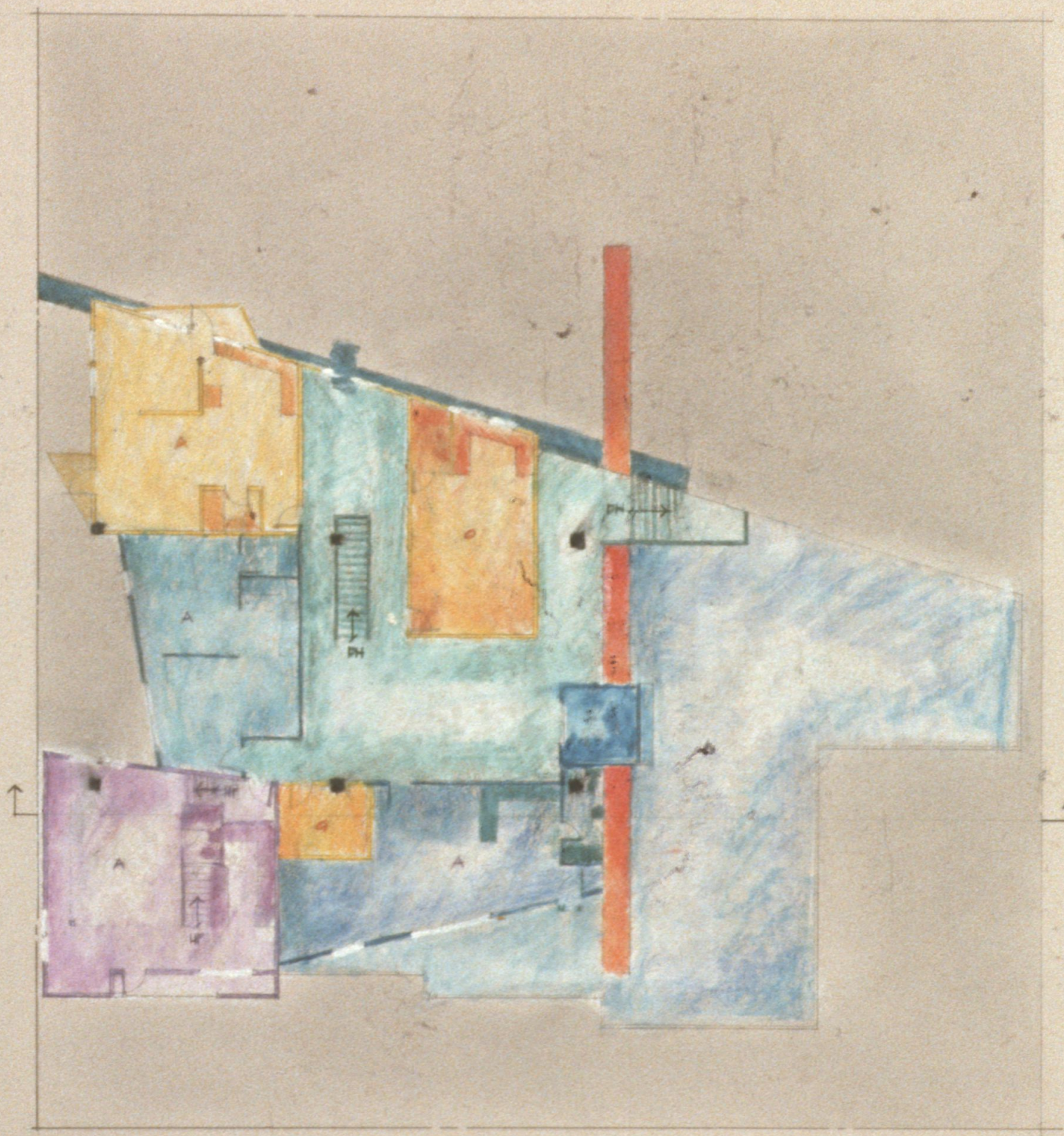
- A living
- B entry
- C gallery
- D kitchen
- E dining
- F performance
- G nursery station
- H library
- I photo / layout
- J dark room
- K workshop
- L ceramics
- M sleep room
- N studio
- O guest room
- P reading room
- Q stage
- R storage
- S janitor
- T pantry
- U administration
- V laundry
- W trash
- X mechanical



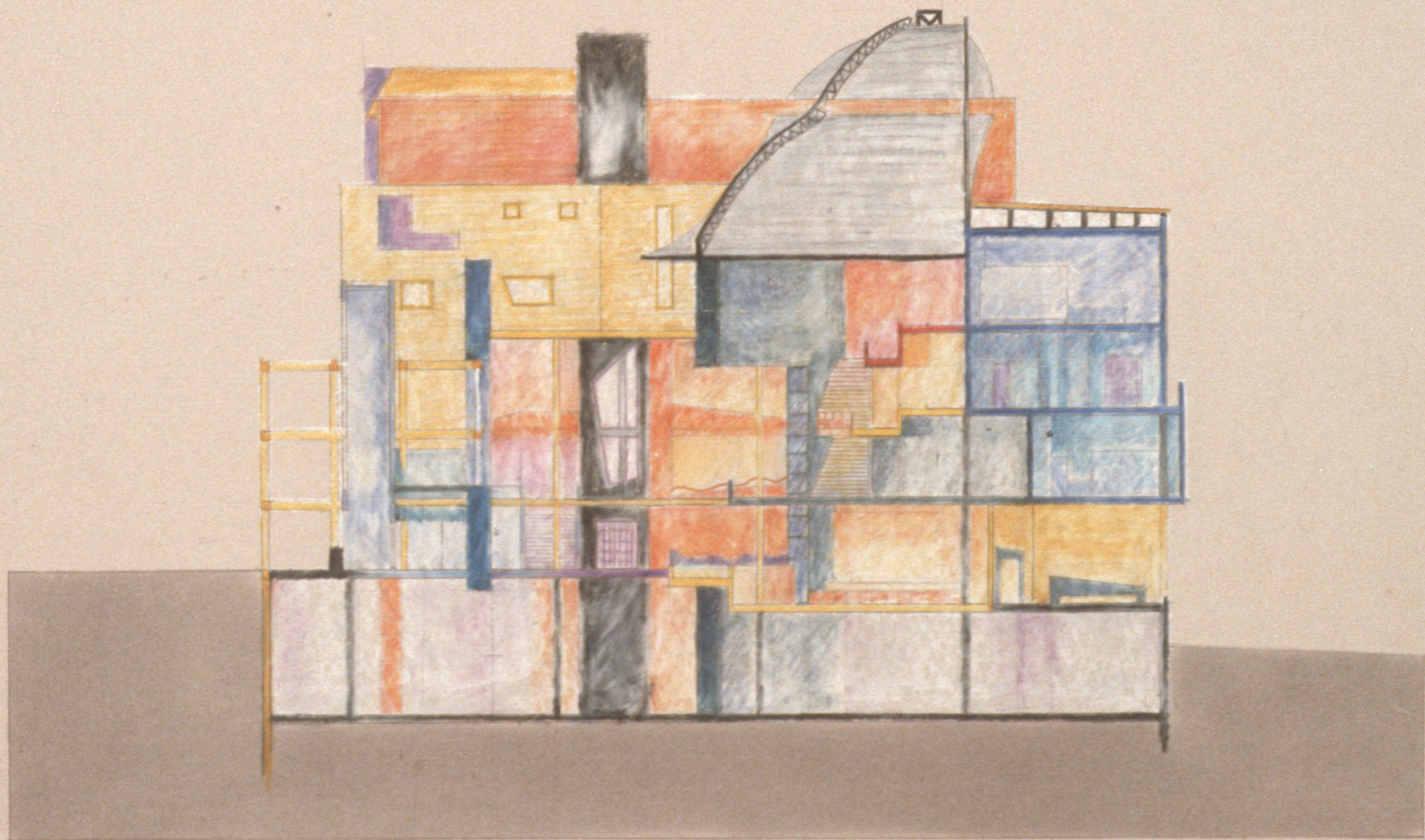






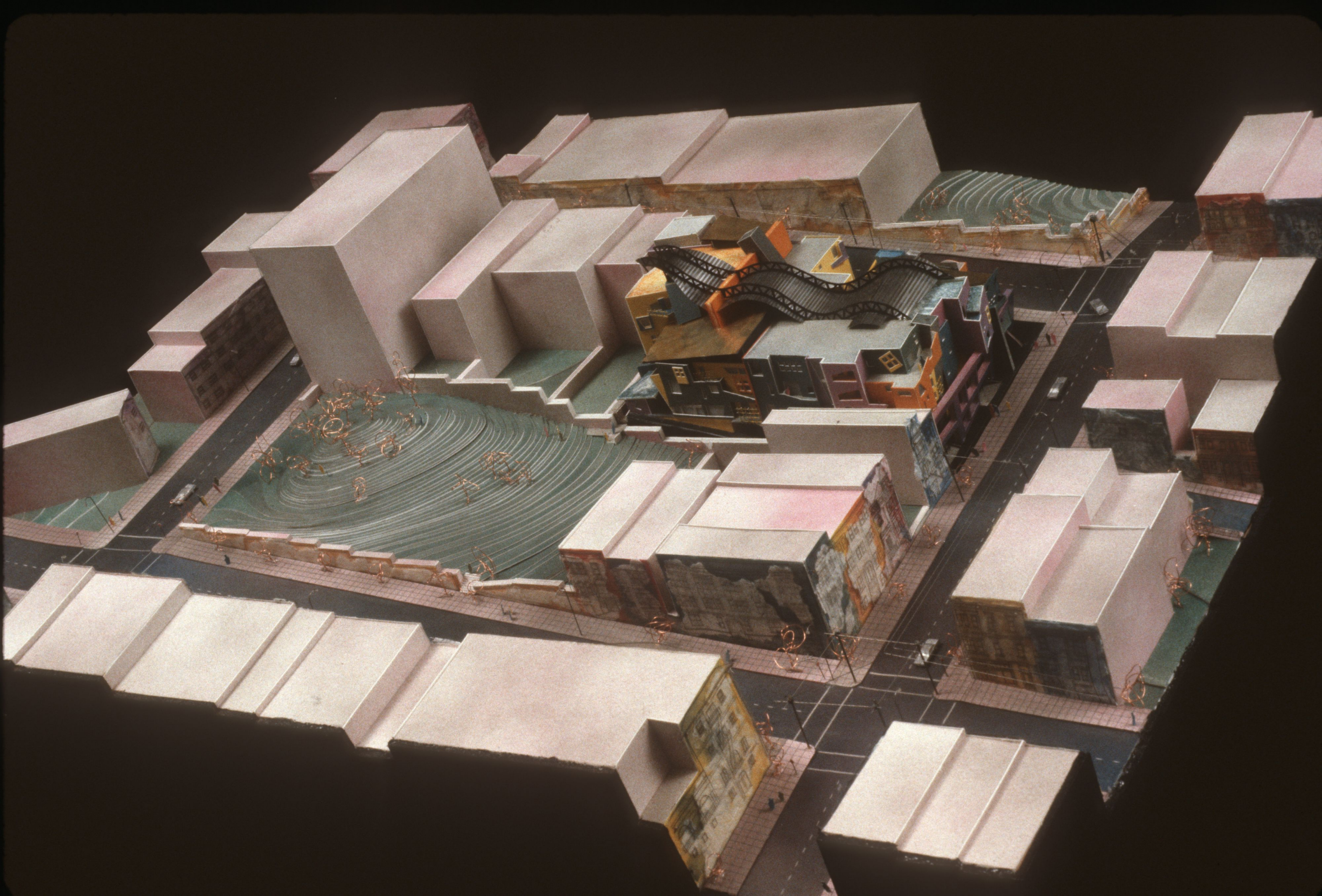


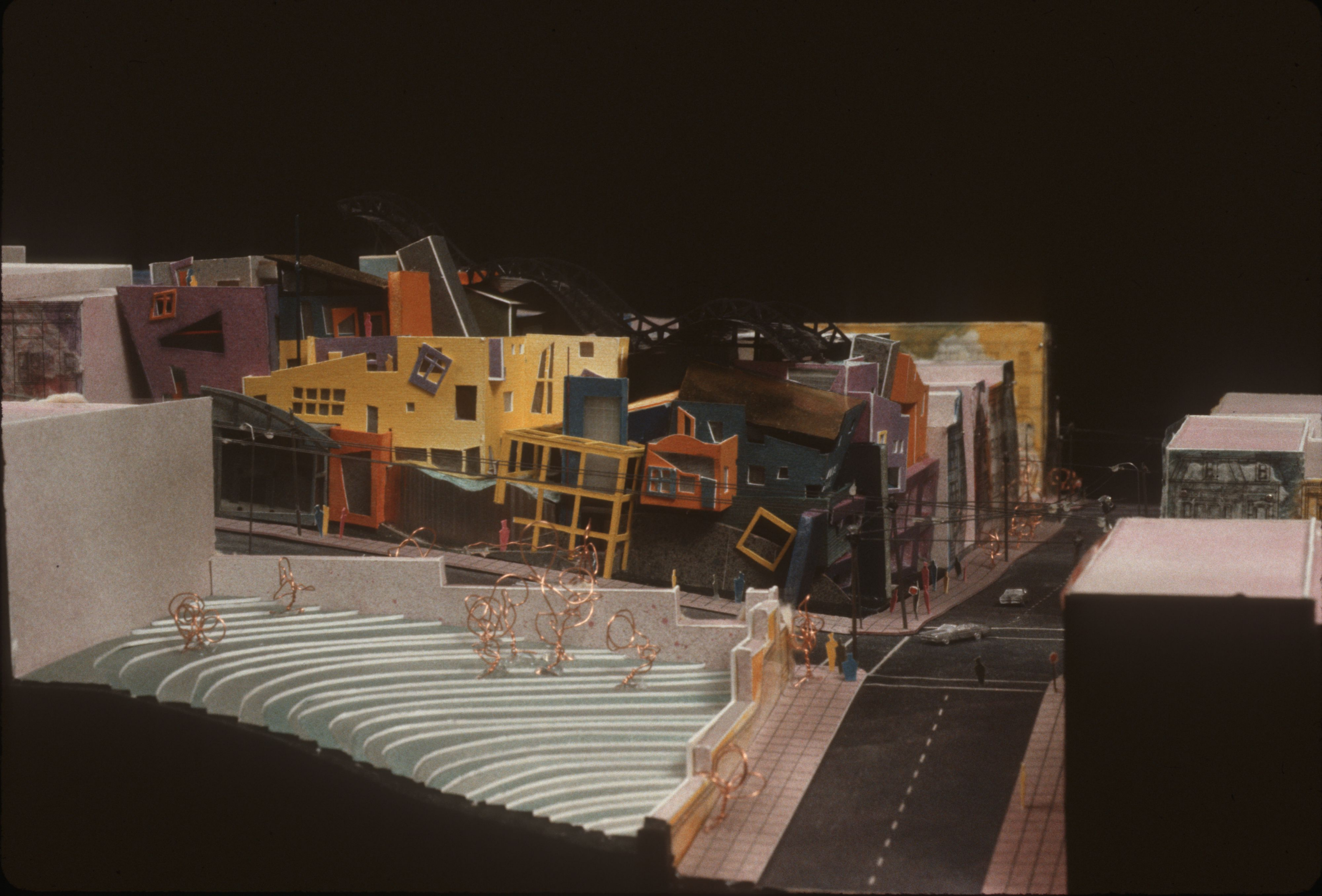




S2







2 1300 1005

3 1762 10076160 8

DATE DUE

MAY 28 1991 FEB 27 1996
OCT 11 1994

OCT 11 1994

JUL 3 1996

DEC 15 1996

MAY 09 1997

MAY 12 1997

DEC 17 1999

APR 05 2008

DATE

MAY 18 1937
OCT 11 1936
MAY 18 1937
DEC 11 1936