



# *The Process: A Year in Shadow*

Kyle Thomas Huhmann

Special thanks to Laura Beth Cochran  
for being my rock through all the  
tough times, and my “studio pal”  
through everything else.

# Table of Contents

	Part 1 - The Origins of Shadow	
1.	The Shadow	6
2.	Shadow's Vacation Home	8
3.	Shadow Reflected	10
4.	Shadow Temple	12
5.	Shadow Frame	14
6.	Shadow Retreat	16
	Part 2 - The Shadow Evolved: A Site	21
7.	Shadow of Kansas City: the West Bottoms	22
8.	Kansas City Art Community	26
9.	Site Analysis - 925 Wyoming St.	30
	Part 3 - Earth and Sky - A Thesis	35
10.	Executive Summary and Program	36
11.	Conceptual Design - A Jewel in a Wasteland	38
12.	Schematic Design I - A Building Sculpted	46
13.	Schematic Design II - The Tree of Life	52
14.	Design Development - The Fourfold	60
15.	Conclusion and Reflection	70
	Bibliography and Images Sources	72



# Part I : The Origins

# The Shadow

8

It all began with two words from the professor the first day: “Sketch shadow.” Of course, like everyone, I only thought of the typical image, light striking an object causing a projection of darkness on a surface, and so I sketched. But I found I could only sketch these “shadows” for so long before I began thinking harder about the shadow, about its potential and what it could be.

After some thought and more sketching, I began thinking of the shadow as the shamanistic tribes of old did: as another side of your Self, usually represented by an animalistic spiritual familiar. Through a bit of soul-searching myself, I found my familiar to be the *canis lupis*, or grey wolf, pictured in the sketch to the right. It was this inner projection of shadow, our inner Selves, that I continued to think about.

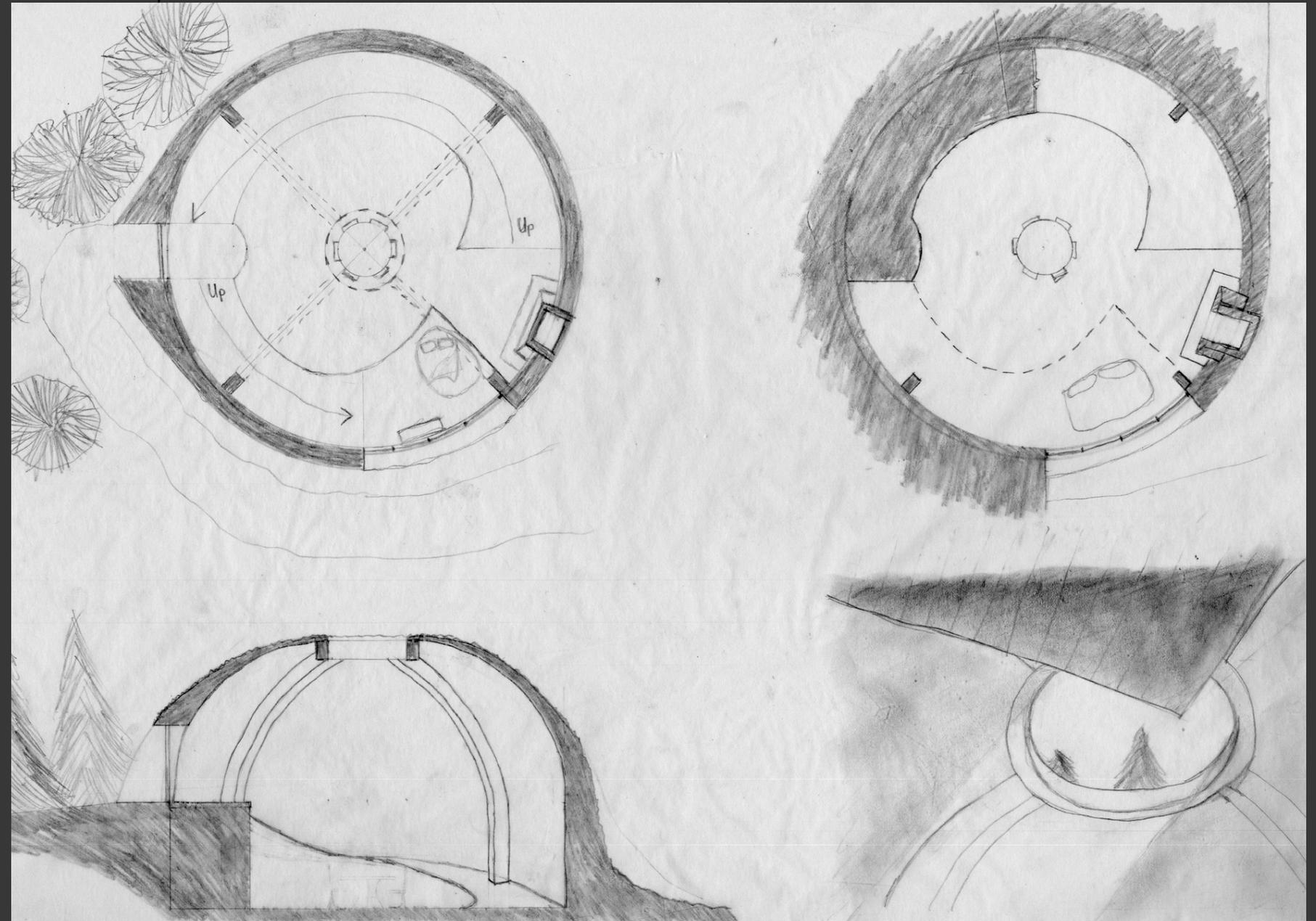


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# The Shadow's Vacation Home

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At this point, I had my Shadow with me, as weird of a start to the semester as it was. Little did I know, though, that our next task was to sketch a "vacation home" for our shadow, which for some were merely conventional cast shadows. At least mine took the form of the grey wolf in a sense. And so, I sketched a place where my shadow could reside, a wolf's den of sorts. It was kept minimal, an hollowed mound to be inhabited and slept within. The bed would be built into the floor, giving the semblance of sleeping on the floor like a wolf. The only other amenity is the communal area on the lower level. Finally, the mound is outfitted with an oculus, giving the darkness one perfect beam of light which shines in, representing the true shadow Self which is enveloped in the shell which we hide and obscure it with.



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# The Shadow Reflected

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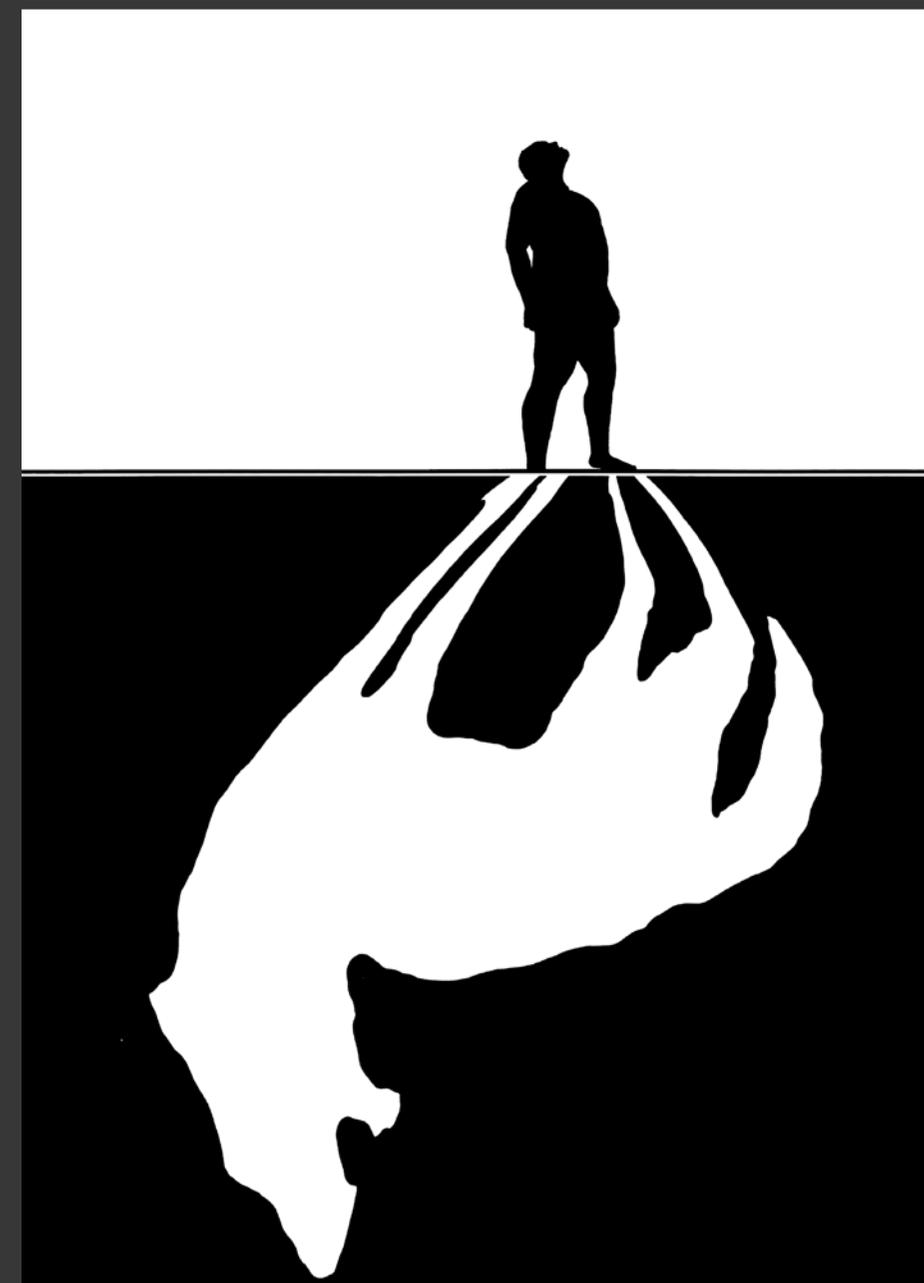
After sketching the vacation home for our shadows, we went on to develop and create a series of artworks pertaining to our shadows. Momentarily, I branched off from my initial thinking of the shadow as the Inner Self, and instead thought about it in different abstract ways for the first two trials.

The first art piece was a sculpture of our solar system, built using a conventional floor lamp as the base. This piece was about the infinite shadow of the universe, interrupted billions of times by the seemingly small, yet unimaginably vast celestial bodies that dot it.

The second art piece was a reaper's scythe, stuck as though it were struck into the ground in retirement. The concept behind it was one of death as the shadow of life, two opposing forces that without one, the other would not exist. There would be only being or not being, with no sense of the other.

The third and final artwork which I created was the digital composite to the right. It was the culmination of my ideas about the shadow Self as the true reflection of our outer shells. The upper portion is a silhouette of myself, a figure of shadow in a world of light. This is the world in which we live in, and we wrap ourselves in darkness to hide who we really are. The other world, the world of our true selves, is the realm of Shadow. It is a world of darkness, where our shadow selves are the beacons of light shining through.

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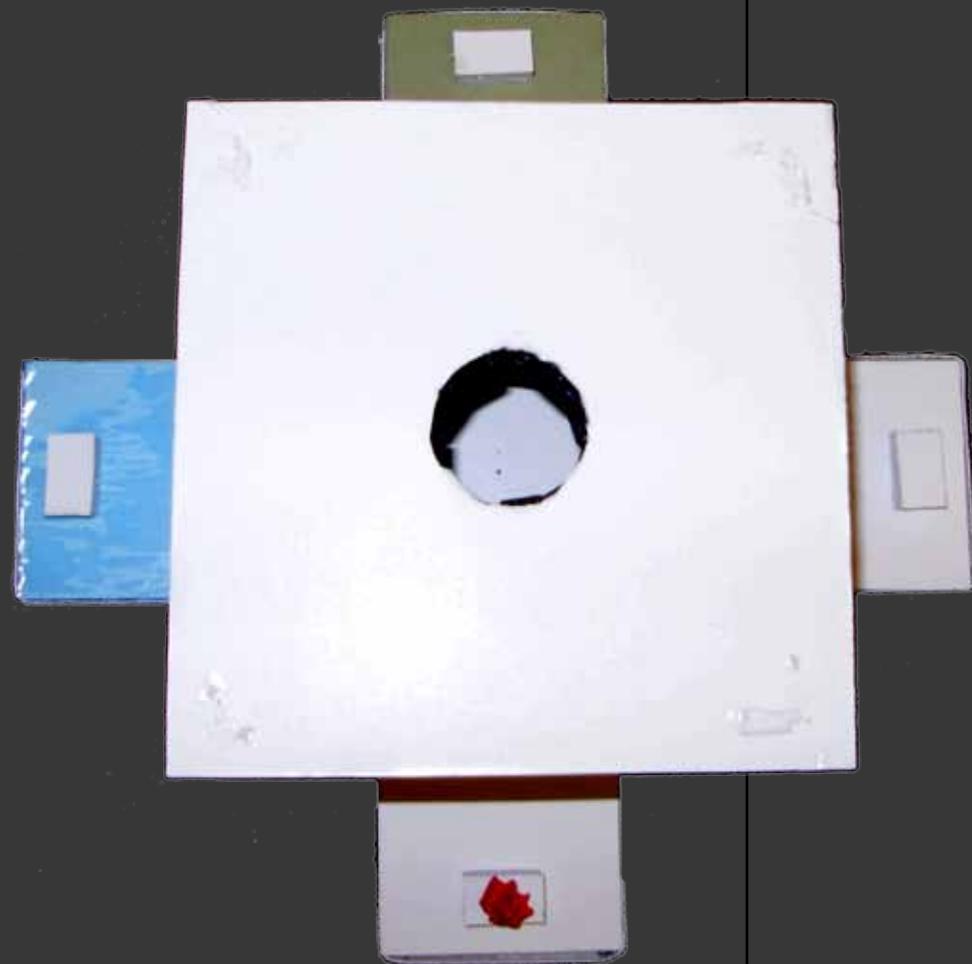
# The Shadow Temple

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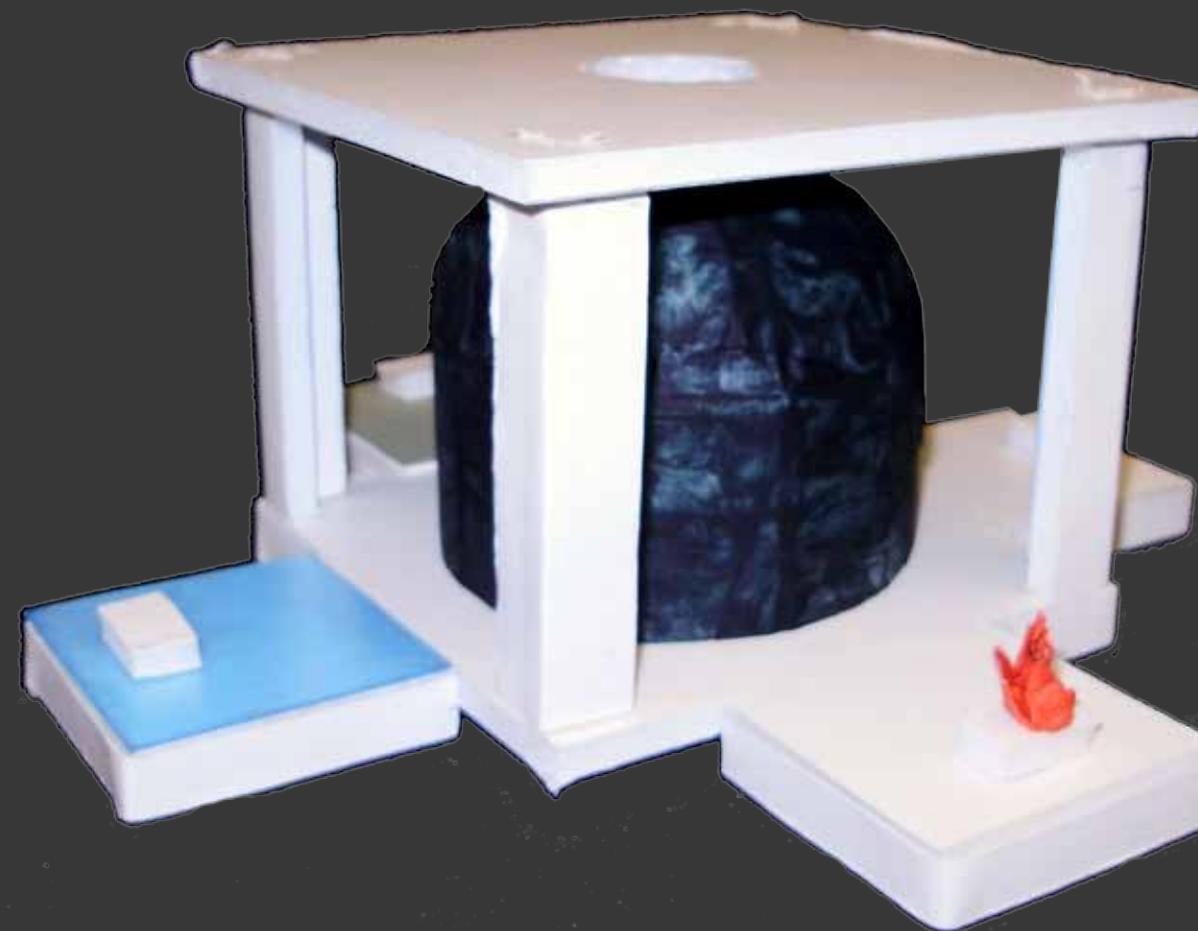
Drawing upon the idea of shell and core, I began developing my concepts into a more structural form. Furthering upon the pagan and shamanistic beliefs of spirit as a shadow-self, I designed a small temple for the spirit.

The shell consists of a simple, conventional trabeated structure with cubical dimensions. Four porches extend from this shell in the four cardinal directions, each supporting an altar to one of the four basic elements of the universe: earth, air, fire, water. Starting with earth in the north and progressing clockwise around to the west, one experiences the four elements. Only by completing the journey from earth to water can one access the spirit within the central core. a cleansing by swimming through a subterranean tunnel which comes up from beneath the dome.

Once within, one comes to the revelation that this seemingly dark dome is toplit via an oculus, letting in a single shaft of pure light. It is through this journey and destination that one finds the fifth element: spirit, or in this case shadow-Self.



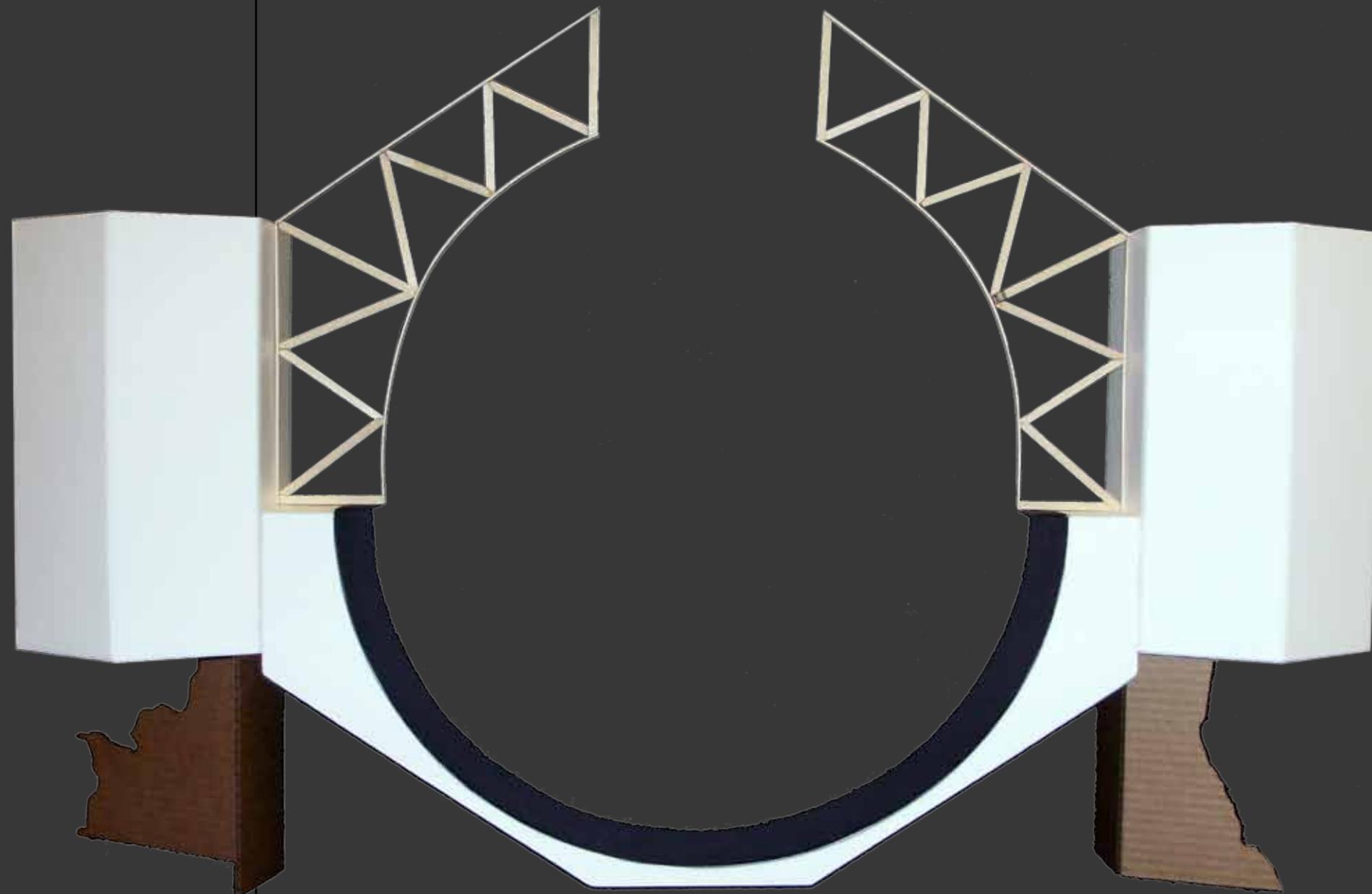
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# The Shadow Frame

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Using the same concept of core and shell, I moved from the spatial proposition of a temple of shadow to a single structural frame. The frame involved an encompassing white element which surrounds and envelops the central core. This core is a combination of two things, similar in form but completely opposite in meaning and material. The lower half is a heavy dark element which seems to have punched out the circular void within. Contrasting with this, the top element is made up of two light truss frames which reach up and mold around the circle but never connect at the center, light and floating. It is these two opposite forms of tension and compression that create the experience of shadows.



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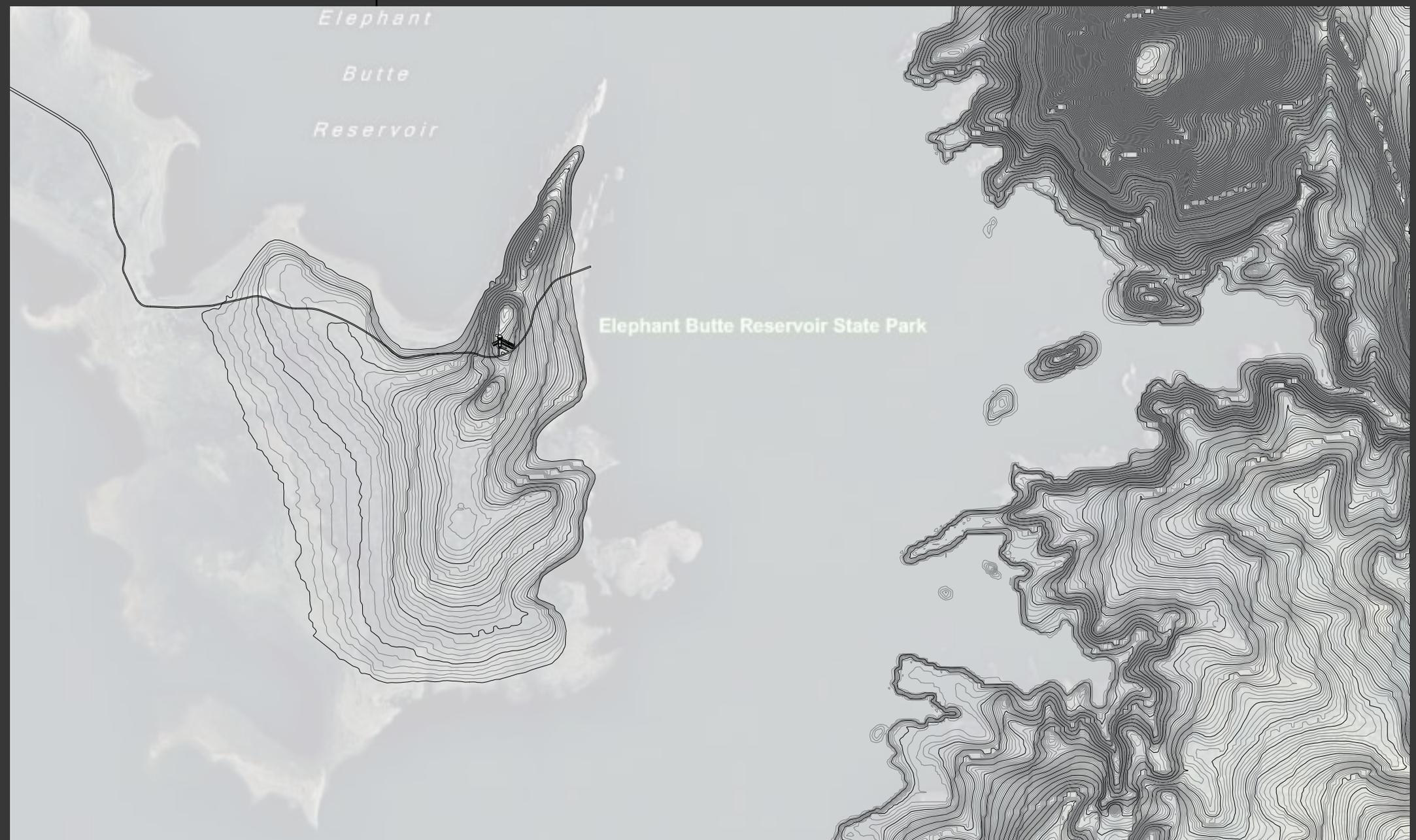
# The Shadow Retreat

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Throughout the semester, we read many books on philosophy by authors ranging from Jane Hirshfield to George Kubler, but one author in particular stood out to me and drove my decisions for both this project, as well as my Thesis project for the Spring 2011 semester: Martin Heidegger's *Building, Dwelling, Thinking*.

In his book, Heidegger talks about four elements: earth, sky, mortals, and divinity, that form the perfect combination for dwelling in architecture. It is this combination which I focused on for my spiritual retreat.

I chose the location of Elephant Butte Reservoir in Truth and Consequences, NM as the site for this retreat due to the extreme and opposite forces of the area. Harsh mountains and mesas rise up to the east, yet to the west are basalt flats as far as the eye can see. The building itself is placed on a peninsula that juts out into the lake, nearly surrounded by water. It is dramatic vistas like this that make New Mexico the Land of Enchantment.

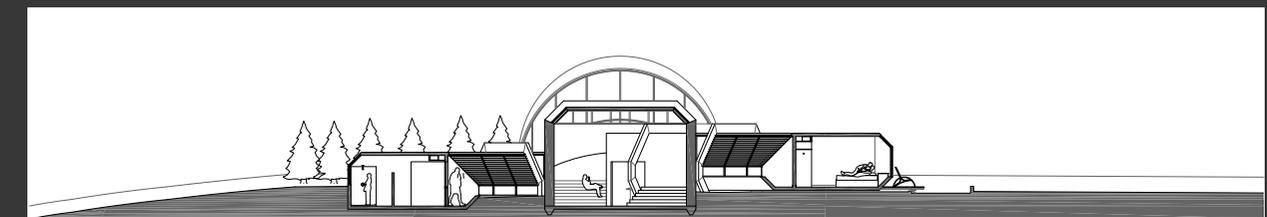
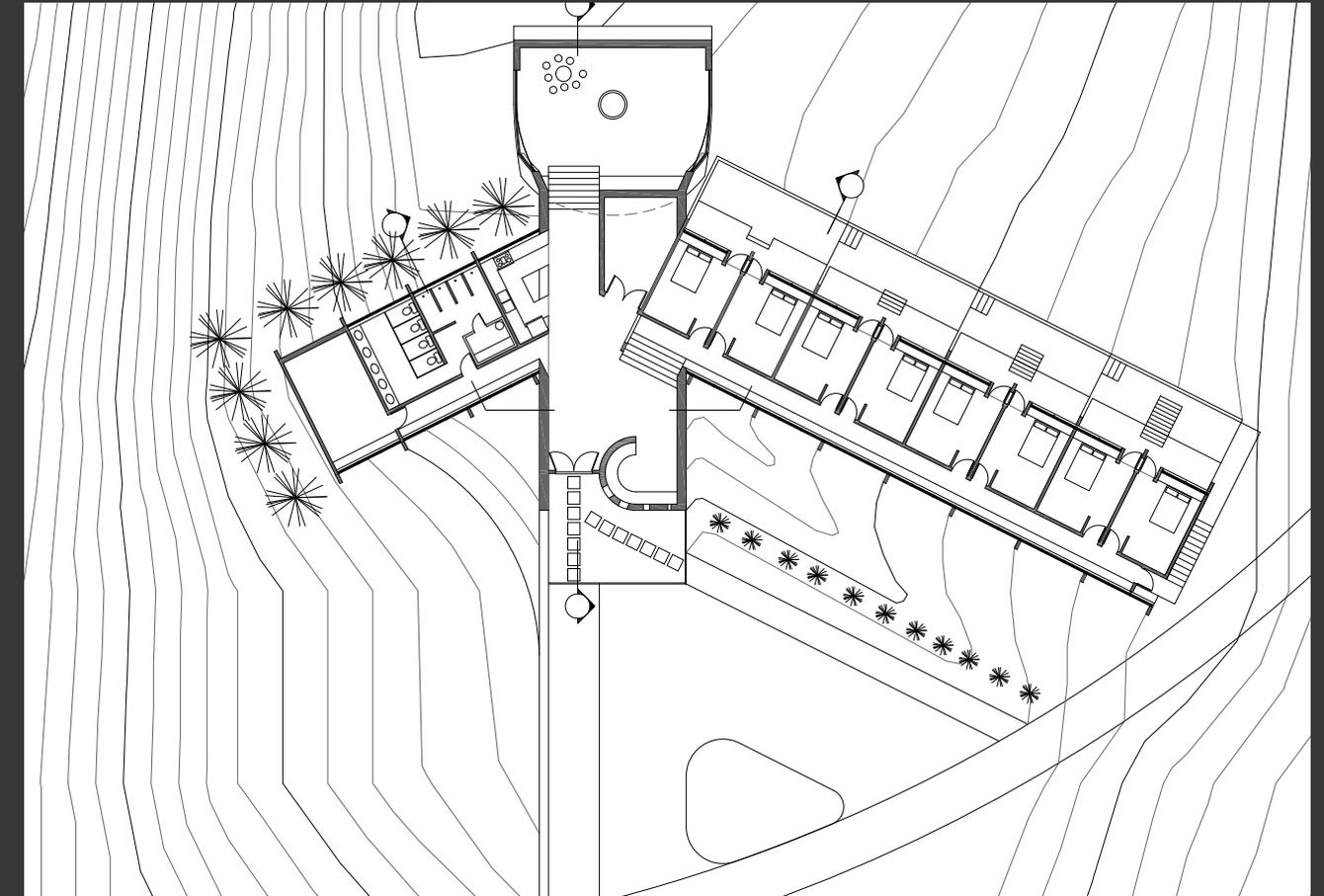


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# The Shadow Retreat

The retreat is for neo-druids or followers of other earth-based religions, a place of communal living and worship. The design incorporates three wings: a communal “temple” area and entry hall, as well as living quarters to the east and support quarters to the west.

The temple aligns with the summer and winter solstices’ sunrises and sunsets, a temple to the sun. The cylinder shaped temple is angled towards the south, with glazing tracking the sun’s ellipses on each solstice from sunrise to sunset. This creates a line of light and shadow which cuts through the center of the temple throughout the day on each solstice. Throughout the rest of the year, the sun will always be fully visible from the temple’s floor.





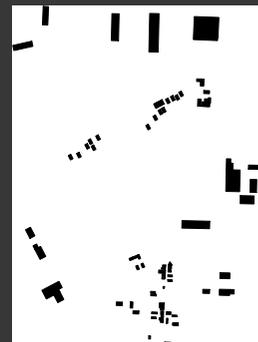
# Part 2: The Shadow Evolved - The Site

# The West Bottoms

The West Bottoms is an industrial area in the heart of the greater metropolitan area of Kansas City that now lies in the “shadow” to the west of Downtown. The Bottoms are nestled into fork of the Kansas and Missouri Rivers to the west, with the bluffs of Downtown rising to the east. It once was the economic center of the city, back when the railroads and stockyards were the lifeblood of Kansas City. The flat terrain of the floodplain was ideal for the railroads to come through, and with the advent of the stockyards, the West Bottoms became an essential link between the West and the East, the South and the North.

The same attributes that made the area prime for the networks of railroads also created the threat of disastrous floods. After the floods of 1903 and 1908 many of the residential, retail, and passenger rail services vacated the West Bottoms and relocated to higher ground. The economic center moved to the current downtown, and what was left in the West Bottoms was largely stockyards and other industrial buildings and warehouses.<sup>1</sup>

## Building Density



01

1869 Building Density



02

1878 Building Density



03

1939 Building Density



04

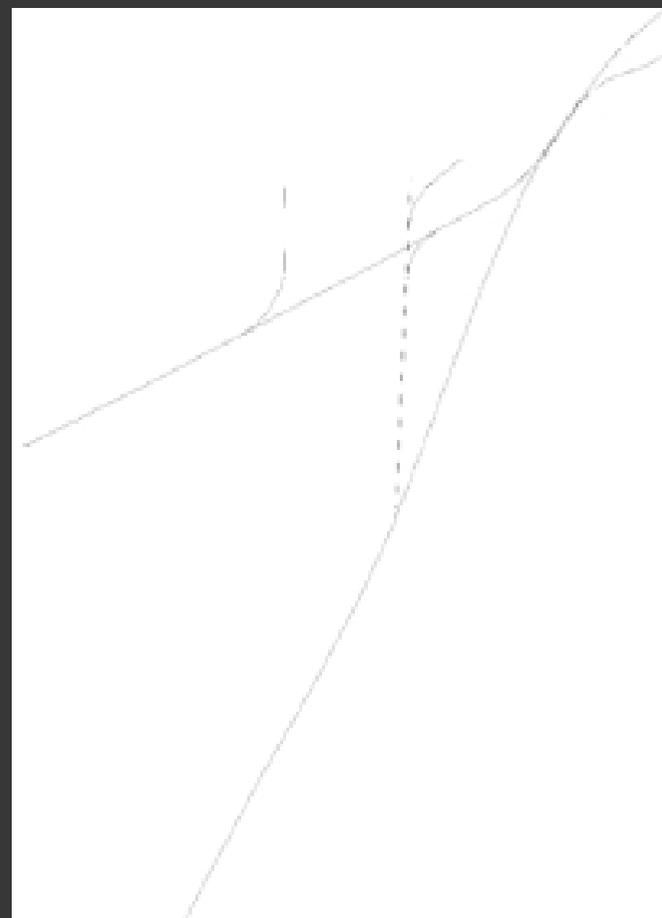
2010 Building Density

# The West Bottoms

While the diagrams on the previous page show the building density throughout the growth of Kansas City, these diagrams show the density of the railroad development from the city's inception in 1869 to its peak during WWII in 1939, to the present day condition in 2010. The diagrams have a direct relationship with each other, with the city growing up around the railroads as more and more of them funneled into the West Bottoms.

The growth peaked however during WWII and declined afterwards as businesses moved higher to avoid the major flooding happening on the plain, leaving the region less dense as buildings and many of the rail lines were no longer needed.

## Railroad Density



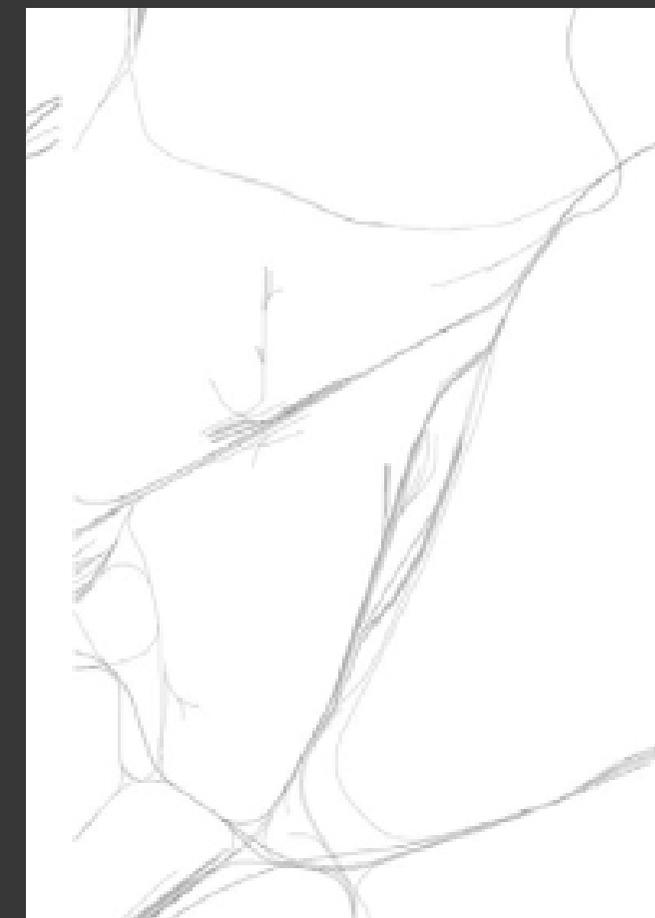
1869 Railroad Density

05



1939 Railroad Density

06



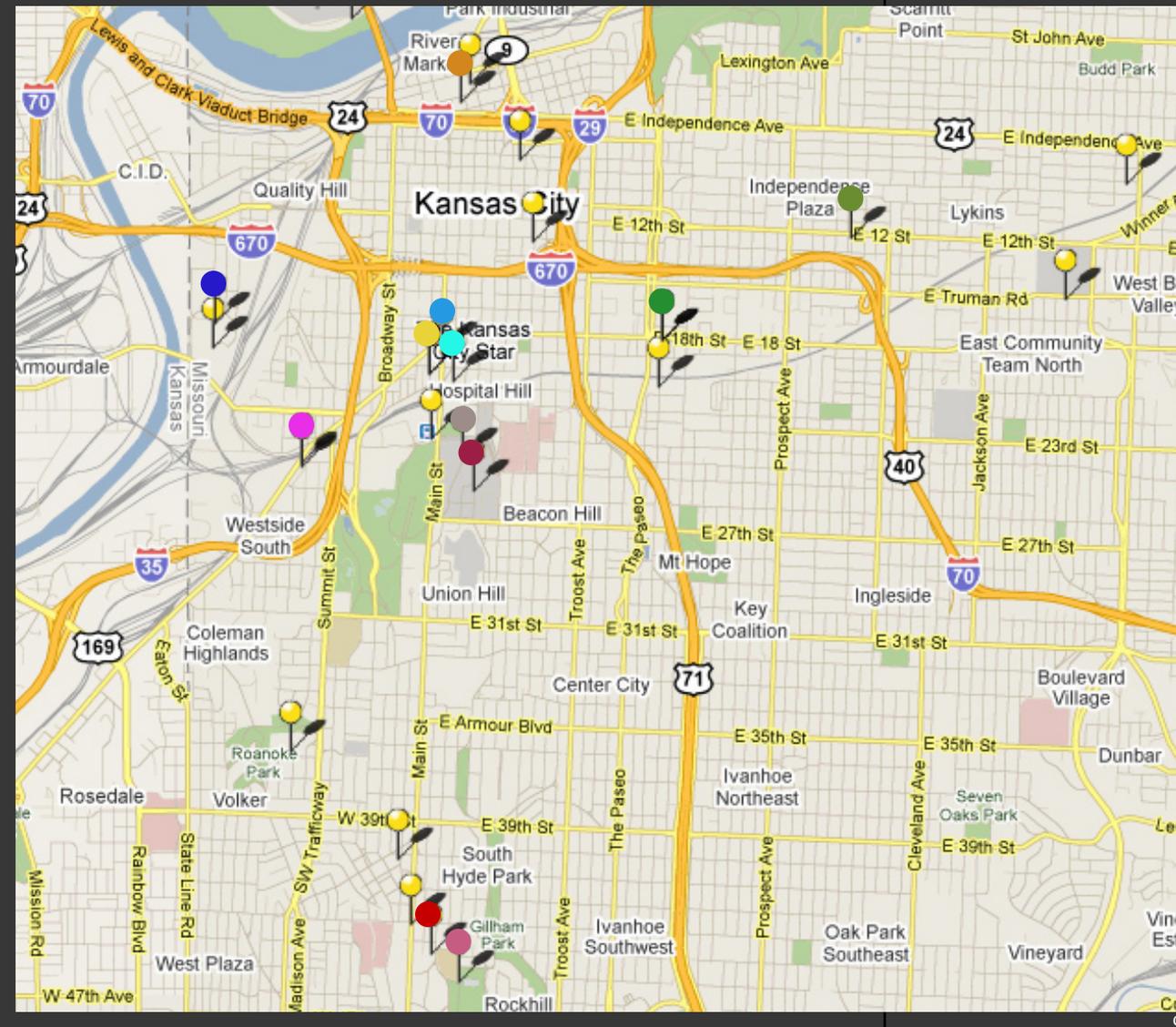
2010 Railroad Density

07

# Kansas City Arts Community

The arts community in Kansas City is constantly growing, with small galleries and studios littering many areas of the city. The West Bottoms itself is becoming a hub for these small galleries and artists' lofts. The River Market as well as the Crossroads district were similarly run down like the West Bottoms, although slightly less industrialized. These districts have since developed into thriving art and restaurant districts. The hope is that the West Bottoms will follow in the same path these other districts have, developing the run down industrial region into an artists' community.

To the right is a map of several of the attractions throughout Kansas City. They do not solely include art museums, but also attractions such as Boulevard Brewing Company. The unused industrial buildings throughout the West Bottoms provide ample land or reuse space for this artist community to thrive.



## Art and Attractions

American Jazz Museum  
1616 East Eighteenth St.  
Kansas City, MO 64108

Belger Arts Center  
2100 Walnut St.  
Kansas City, MO 84108

Railroad Co.  
502 Walnut Ave.  
Kansas City, MO 64012

Blue Gallery  
7 West Nineteenth St.  
Kansas City, MO 64108

Boulevard Brewing Co.  
2501 Southwest Boulevard  
Kansas City, MO 64108

Byron C. Cohen Gallery for Contemporary Art  
2020 Baltimore Ave.  
Kansas City, MO 64108

Crown Center  
2450 Grand Blvd  
Kansas City, MO 64108

Hallmark Visitors Center  
2501 McGee Ave.  
Kansas City, MO 64108

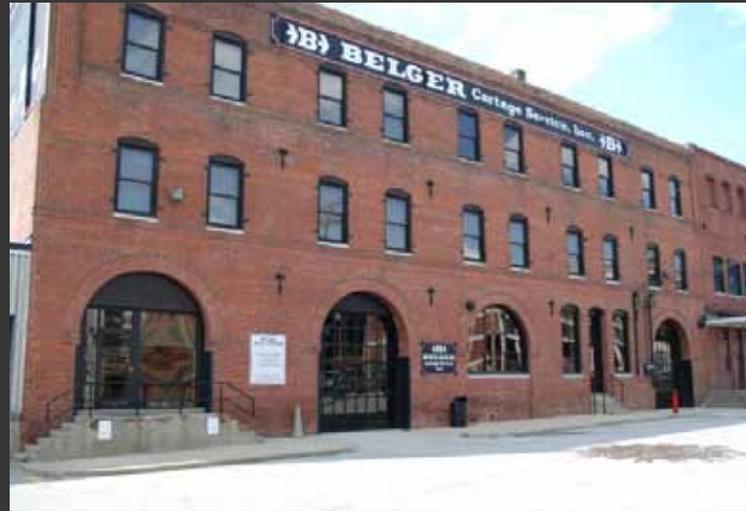
Kansas City Public Library  
3111 East Twelfth St.  
Kansas City, MO 64106

Kemper Arena  
1800 Genessee St.  
Kansas City, MO 64102

Kemper Museum of Contemporary Art  
4420 Warwick Blvd.  
Kansas City, MO 64111

# Kansas City Arts Community

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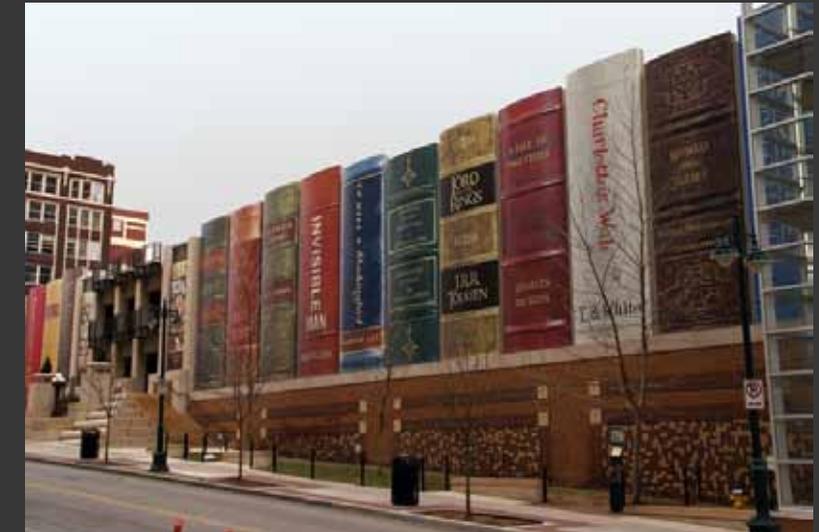
02



04



06



08



03



05



07



09

- 02 - Belger Arts Center
- 03 - Blue Gallery
- 04 - American Jazz Museum
- 05 - Boulevard Brewing Company
- 06 - Byron C. Cohen Gallery
- 07 - Crown Center
- 08 - Kansas City Public Library
- 09 - Kemper Arena

31

# Site Selection and Analysis

As a studio, we divided into smaller groups and assigned each group assorted tasks, the most important of which was choosing a site. After deciding on the West Bottoms region, the next task was to choose a specific site within the area that most fit our thesis of “shadow.” We limited our search to sites which were posted as “for sale” throughout the region, limiting our choices to three specific sites.

One is located north of the Twelfth St. Viaduct on an open lot just west of a popular haunted house, the Edge of Hell. The second site chosen is located along Saint-Louis Avenue at the foot of the Forrester Viaduct, a cluster of old unused brick buildings which represent the essence of the west bottoms. The final site chosen is located just southwest of the second site at the corner of Saint-Louis Avenue and Wyoming St. The buildings on the site were the home of Wagner Industries shipping depot, built in 1907 with two additions built in later years.



01



02

01 - View of bend in city grid  
02 - View of south site and  
12th St. Viaduct  
03 - View of west site area



03

# Site Selection and Analysis

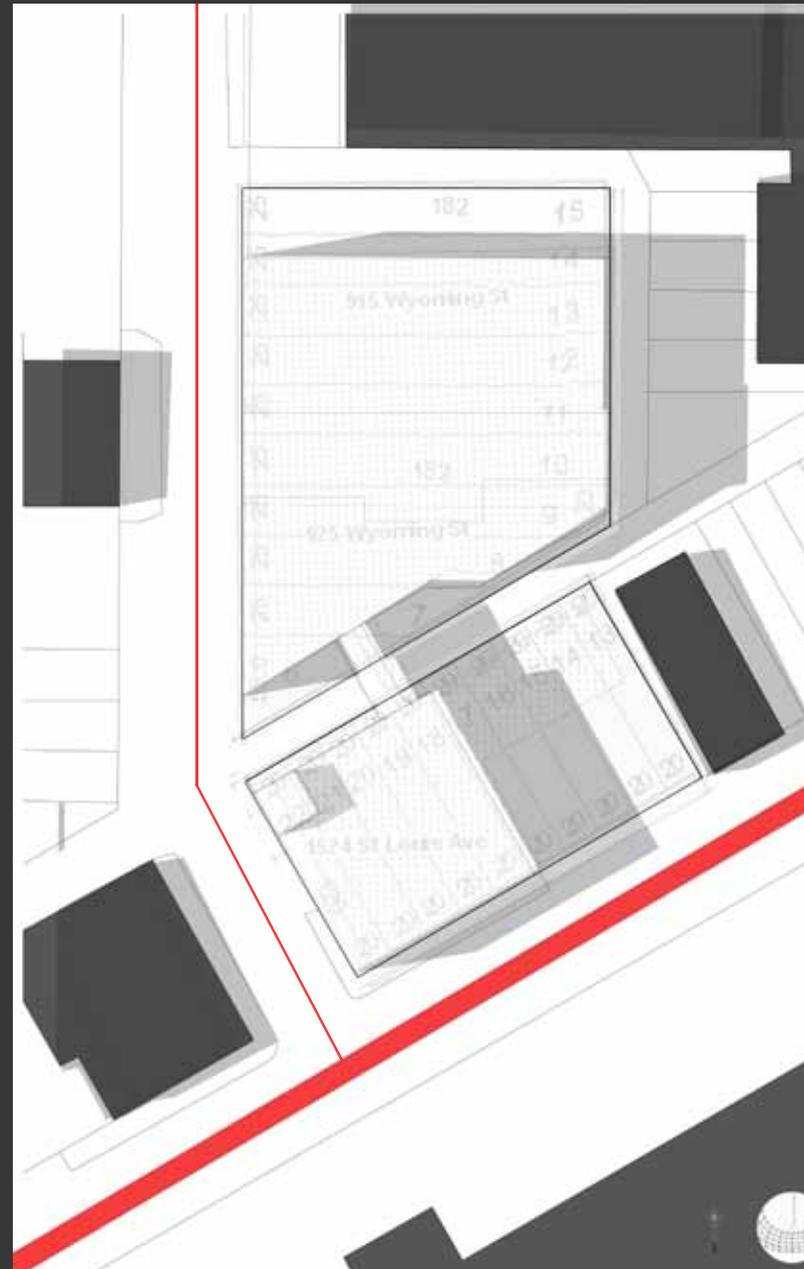
## 925 Wyoming St.

After analysis of each site, I selected the plots located at Saint-Louis Avenue and Wyoming St, the home of Wagner Industries. The site houses two 6 story structures connected by a four storey bridge connecting from the third to the sixth floors across the alley.

The structure on the north side was constructed in 1907, with an addition added on in 1930. The structure on the south side of the alley was constructed in 1918 and linked to the original 1907 building commissioned by Wagner Industries. The structures are now unused and on the market. Wagner Industries left their old brick home and moved across Saint-Louis Avenue to their current depot, a huge metal sided shipping facility lined with waiting trucks with their deliveries.

The L-shaped structure to the northeast of the site is a large brick structure varying between four and six stories. The rest of the adjacent buildings are only two stories tall, their shadows only barely affecting the buildings on the site.

04 - Base map of west site  
05 - Wagner Industries old warehouse  
06 - View down alley of 925 and 937 Wyoming St.  
07 - View of 937 warehouse and tower



04



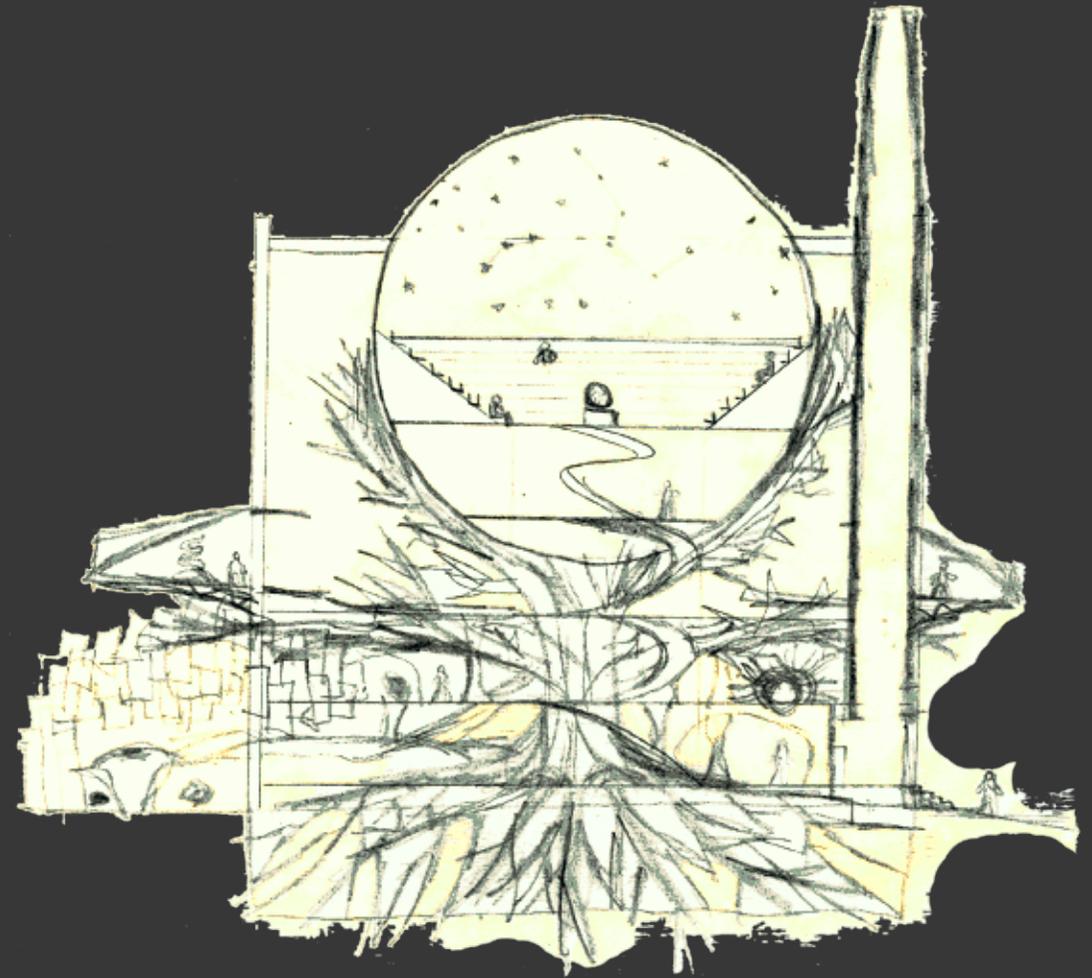
05



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# Part 3: Earth and Sky - The Thesis

# Executive Summary

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*As one approaches the building, one might think it a plain brick warehouse, a remnant of days gone by, a relic of the glory days of the West Bottoms railyards. But there is a certain glow about this one. You can not see inside; the windows seem to glow through the cool translucent material but only offer the occasional shadow passing by. But all the while, your eyes are drawn to the chimney rising high into the sky like an obelisk marking the entrance to the temple. Huge weathered letters adorn the chimney, giving you the indication that you were searching for all along:*

*“KC SCULPTURE GALLERY”*

It is a place of light and shadow. Earth and sky. Mortality and Divinity. It is a dark place of metalworking and craft, and an ethereal place of art display.

The program of the building is twofold, much as the spectrum concept behind the design. The building is to be a place of craft as well as a place of display. Therefore, part of the program is a workshop for crafting sculpture of many kinds, ranging from metal to stone.

Upon entering into the first level, the dark industrial atmosphere is all around. The ceiling in the shops is high to allow for sculpture construction, but entering the lobby, one feels the weight of something great weighing down on them from above, like the ceiling of a cave pushing ever lower. There are no hints as to what this weight could be except for the void in the floor where the staircase rises up to the planes above, beckoning one to rise up and discover the secrets within.

After obliging, one first discovers the weight on the lobby while ascending the staircase. Looking up, one catches a glimpse of what lies there, a glass orb floating there in space. At first your eyes are captivated by the clouds gliding by above, but slowly you begin to realize more. Your vision pans down to discover something most unexpected hiding in this ancient warehouse: a tree. Its branches spread far and wide throughout the orb, penetrating through the roof into the sky above while its vines and roots penetrate into the soil and lap over the edge, winding down the columns below.

# Brief Program List

39

At this level, one views this tree like any other, standing on the earth looking up through the branches. Turning about, though, the floor opens up into a gallery space, displaying the sculpture carefully crafted below. Throughout the gallery, one is obstructed and guided by the same translucent material from the exterior windows. These panels hang above the floor, glowing from the light behind as people and objects project their shadows onto the partitions.

Traveling further up, one gets different views of the tree within the orb, as well as different paths through the galleries around the tree. Ascending to the top floor seems like any other, until emerging from a door to find that you are not on another gallery floor at all, but instead on the roof. Looking around, though, the roof is still encased by the facade of the building, the walls rising up a whole floor above the roofline. This “floor” itself has been converted into an exterior sculpture garden, covered in grass with paved walkways throughout. At this level, one can look down into the orb, viewing the tree within like never before: from the sky.

1.0	Served Spaces:	
1.1	Atrium/entry	2,500
1.2	Workshop areas	13,200
1.3	Gallery areas	36,000
1.4	Art Storage	5,500
2.0	Service Spaces:	
2.1	Restrooms	1,000
2.2	Offices	2,250
2.3	Conference room	350
3.0	Mechanical Spaces:	
3.1	Heating+electrical	4,500
3.2	Storerooms	1,000
3.3	Garage loading+unloading	850
4.0	Exterior Spaces:	
4.1	Rooftop Sculpture Garden	4,000
	Total Program Area:	71,150

# Conceptual Design

40

This parti retains the existing historical building, built in 1907, currently on the site. It is trapezoidal in shape, abutting the intersection of Wyoming Avenue and the southern alley. The additions which were added to this historical building at a later date are neglected and torn away in this parti.

The main concept of the parti is to use the historical building as the base of the design, but modifying it with foreign elements which act as contrasting appendages to the original brick building facades. In this example, the appendages take the form of pyramids, mimicking the layout of the complex at Giza. These pyramids have a two-fold meaning: they act as transition space between this life and the after-life, and despite being heavy stone forms which act as burial tombs for the pharaohs, their design mimicks that of the heavens in the stars of Orion's belt. Fittingly, these stars were associated with Osiris, the Egyptian sun-god of rebirth and after-life.

The main flaws of this parti, though, are inherent in the forced layout of the pyramids within the confines of the site. The smallest pyramid lies completely detached from the historic building, taking the place of one of the later additions and connected via skybridge. With this, the pyramid itself does not grow out of the 1907 building, but instead is merely linked to it.

The biggest flaw of this parti spawns from the layout as well. The three-story parking structure was placed directly at the front of the site, blocking the building complex from view from the main street: St. Louis Avenue. This area would have been better used as an open plaza or sculpture garden, giving open access to the site instead of acting as an obstacle. It also opens up line of sight to the most unique facade of the original 1907 building which runs along the alley.



01

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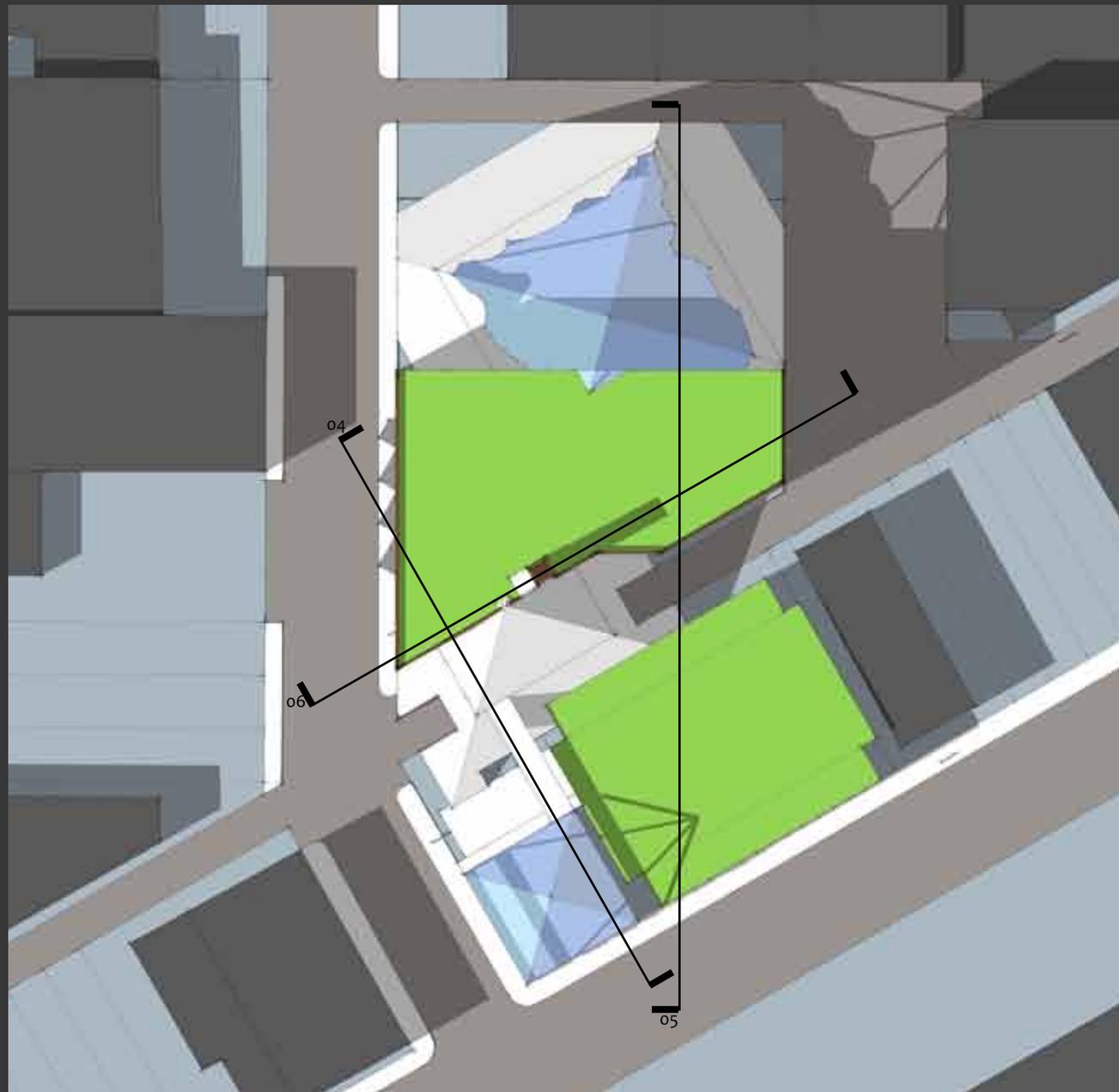


01 - Isometric view of conceptual building form  
02 - View of east facade from the alley

02

# Conceptual Design

42



03 - Area Site Plan

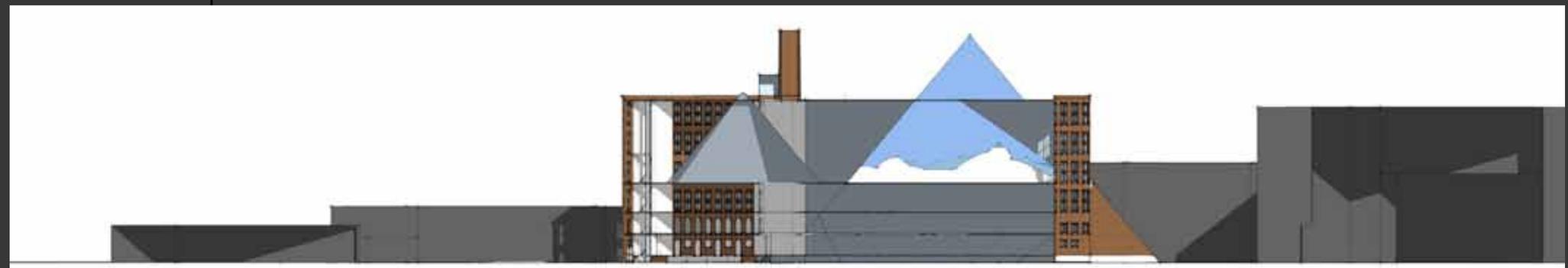
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04 - NW-SE Section



05 - S-N Section



06 - SW-NE Section

# Conceptual Design

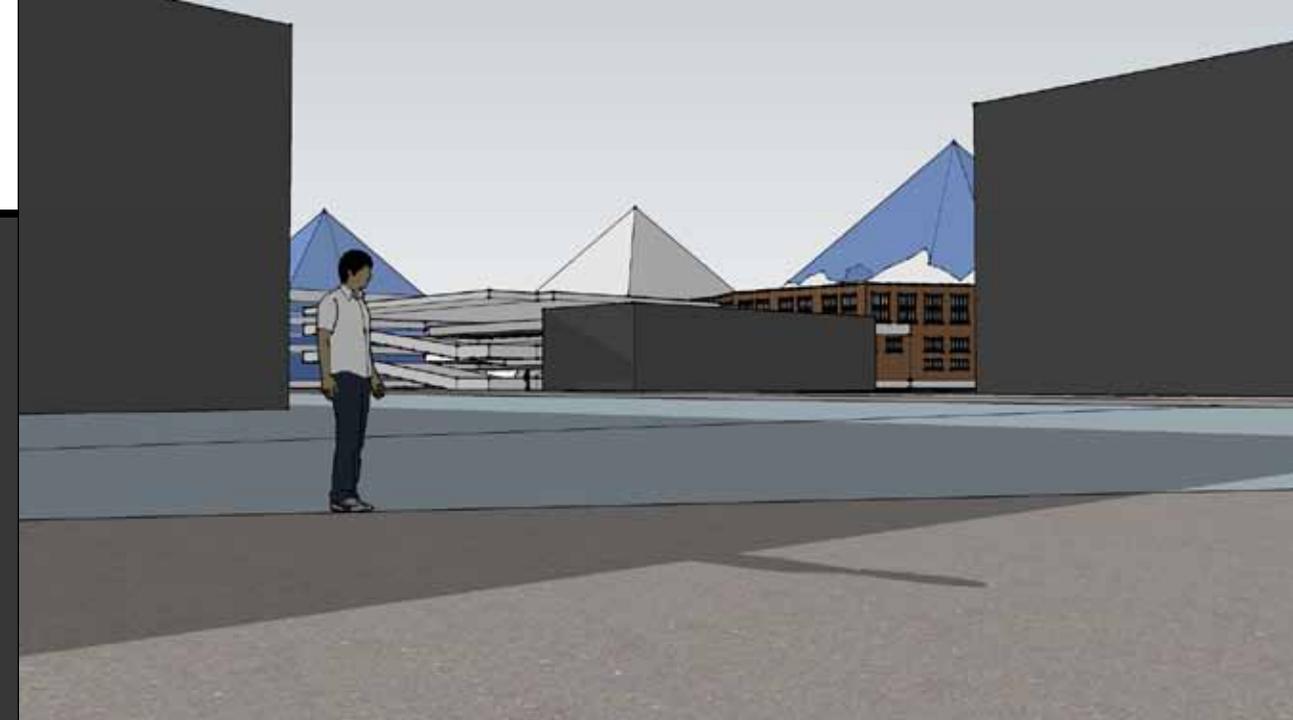
44

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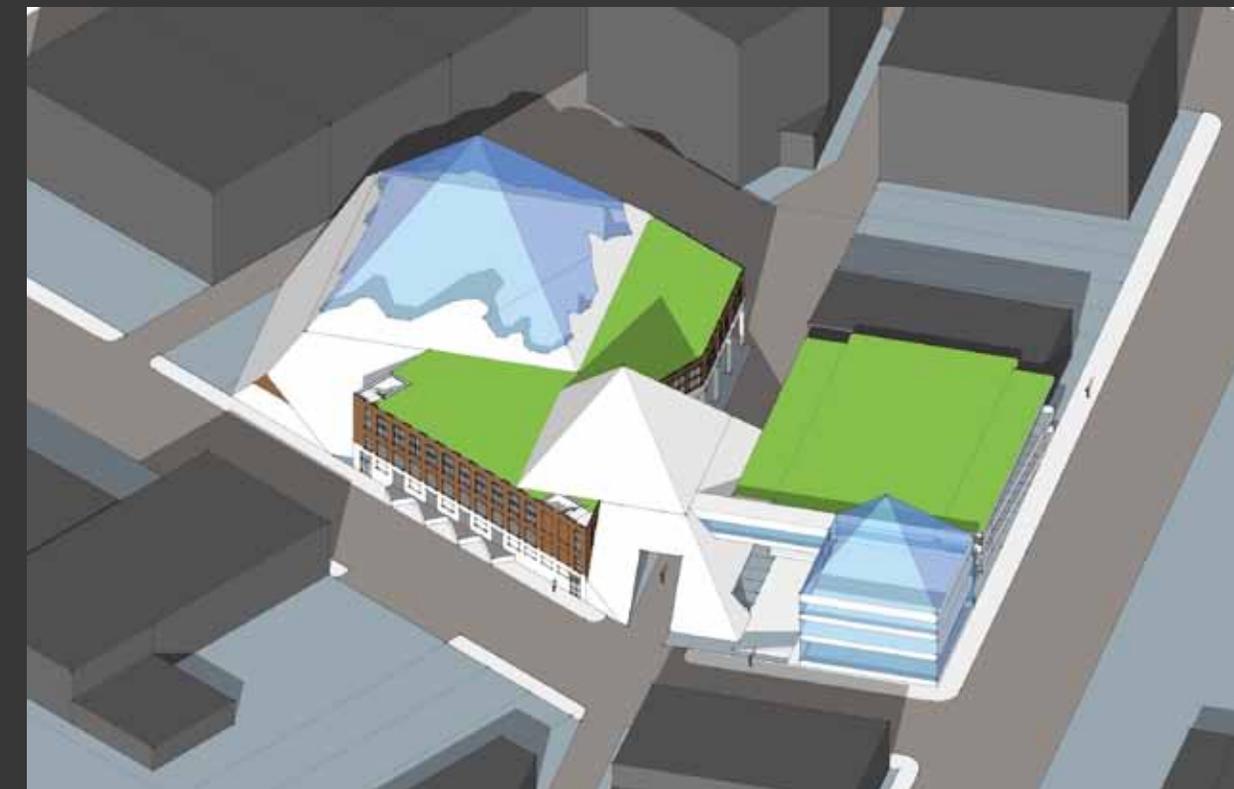
Like the previous parti, the main flaws of this parti are inherent in the forced layout of the pyramids within the confines of the site. The smallest pyramid lies completely detached from the historic building, taking the place of one of the later additions and connected via skybridge. With this, the pyramid itself does not grow out of the 1907 building, but instead is merely linked to it.

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07

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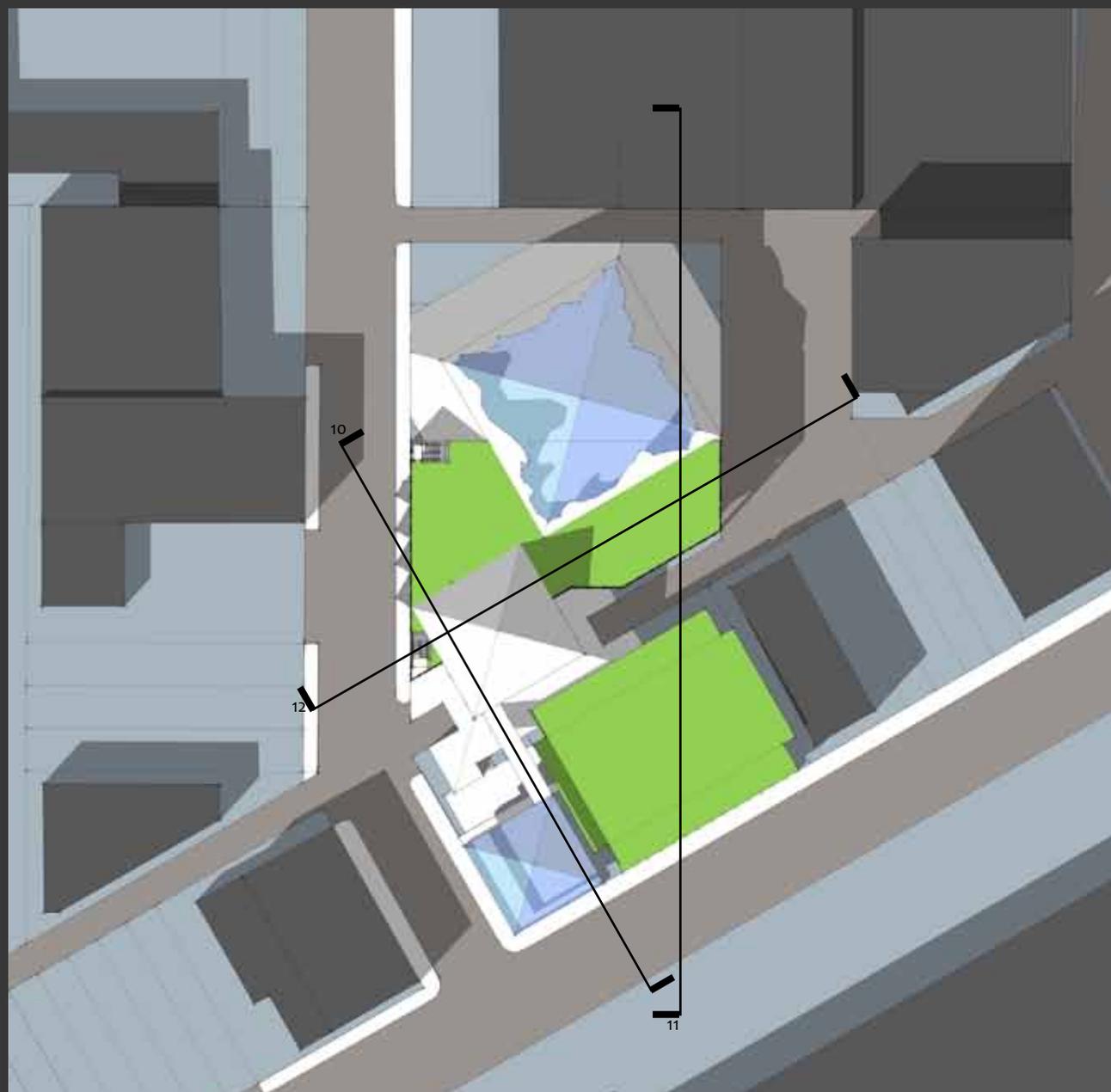


07 - View from intersection to the east  
08 - Axonometric view from the southwest

08

# Conceptual Design

46



09 - Site Plan

47



10 - NW-SE Section



11 - S-N Section



12 - SW-NE Section

# Schematic Design I

48

The concept of the Sixfold was shuttled into a new form, moving from merely Platonic solids to organic forms which meld to and penetrate the floors and walls of the historic 1907 building.

The bottom floor is the realm of earth and shadow, the mortal realm. This floor is one of discovery and exploration, a labyrinth of caves and tunnels to be crawled through and upon. This realm evokes the senses that we experience as a child, a journey into the protection and comfort of the womb. The choice is offered though, to tunnel throughout, or to move upwards toward the light.

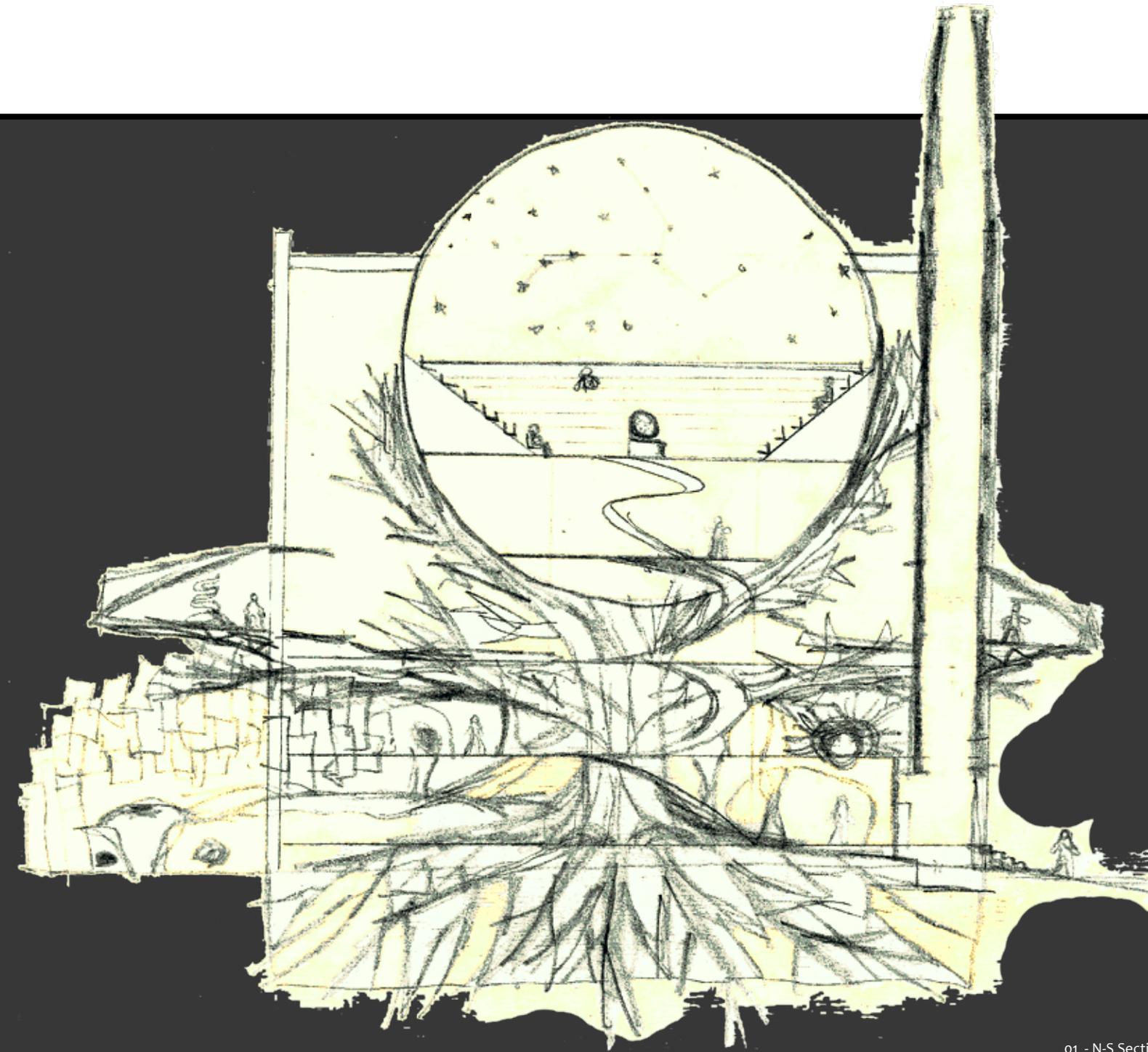
Journeying upwards, the caves open up to a web of interlaced trees, creating a second ground plane floating above the floor. The action of climbing upwards is a breaking-away from the womb of the caves below, from the realm of earth and shadow to the ethereal planes above.

Moving even further up, one enters the realm of light and sky. This level is the gallery, displaying a collection of sculpture, one piece per platform. The platforms branch out from the central tree like limbs. This level brings the earthen art of sculpture to the ethereal plane to be observed and appreciated.

The final plane is the heavens, the divine lights in the sky. This level is a planetarium, a theatre for viewing the infinity of the universe. This is the destination at the end of the journey, the completion of the Sixfold.

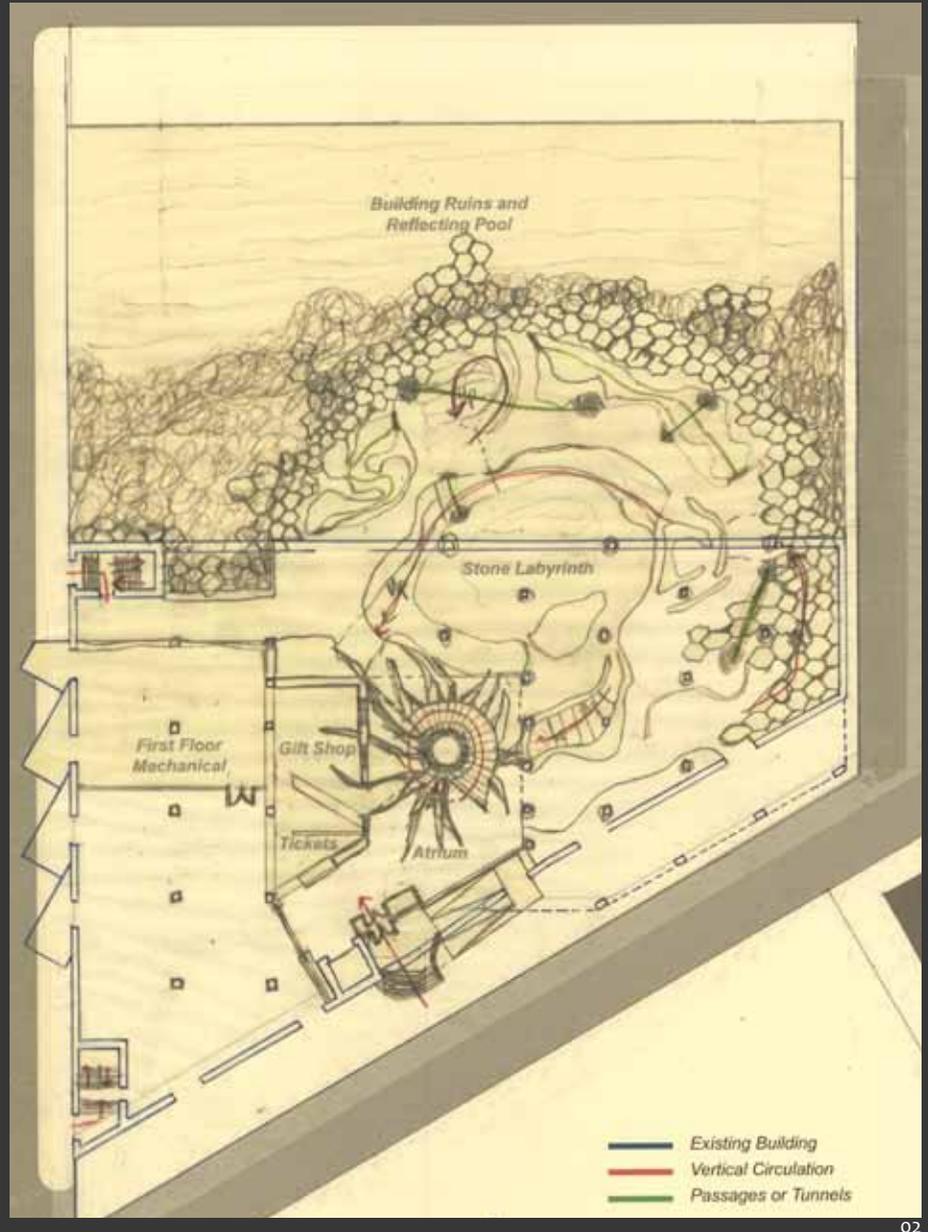
After receiving feedback, the scheme may be a bit too literal, using sculptural archetypes in place of architectural intentions and experience. The next step is potentially refining the program to fit a more architectural proposition as opposed to a figural playground.

49



# Schematic Design I

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02



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07



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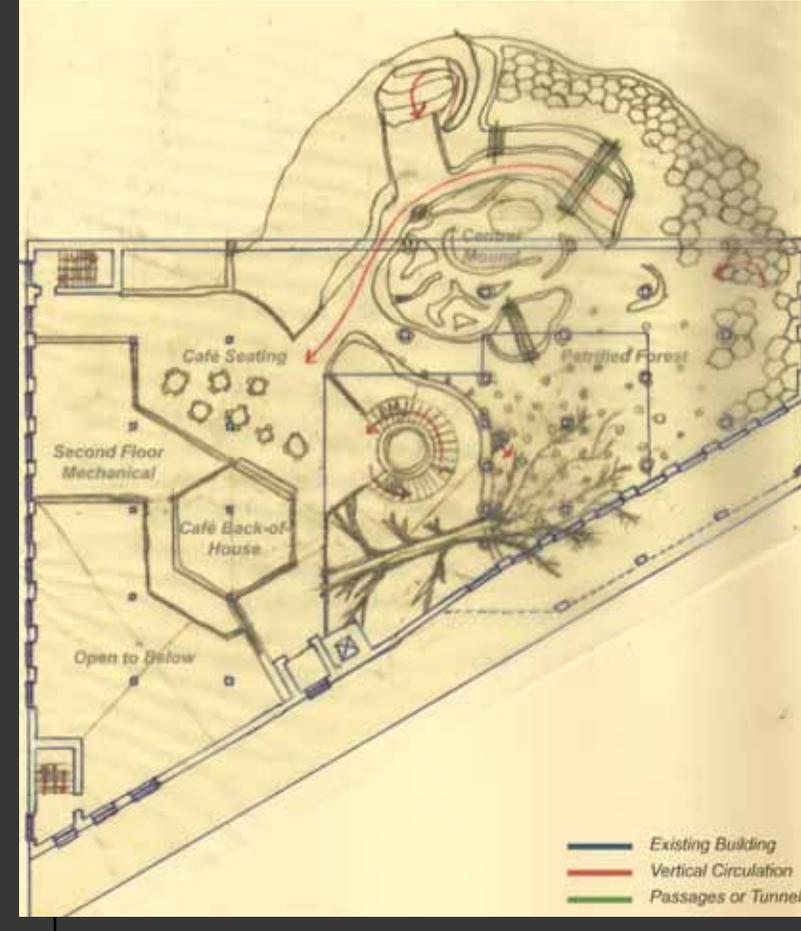
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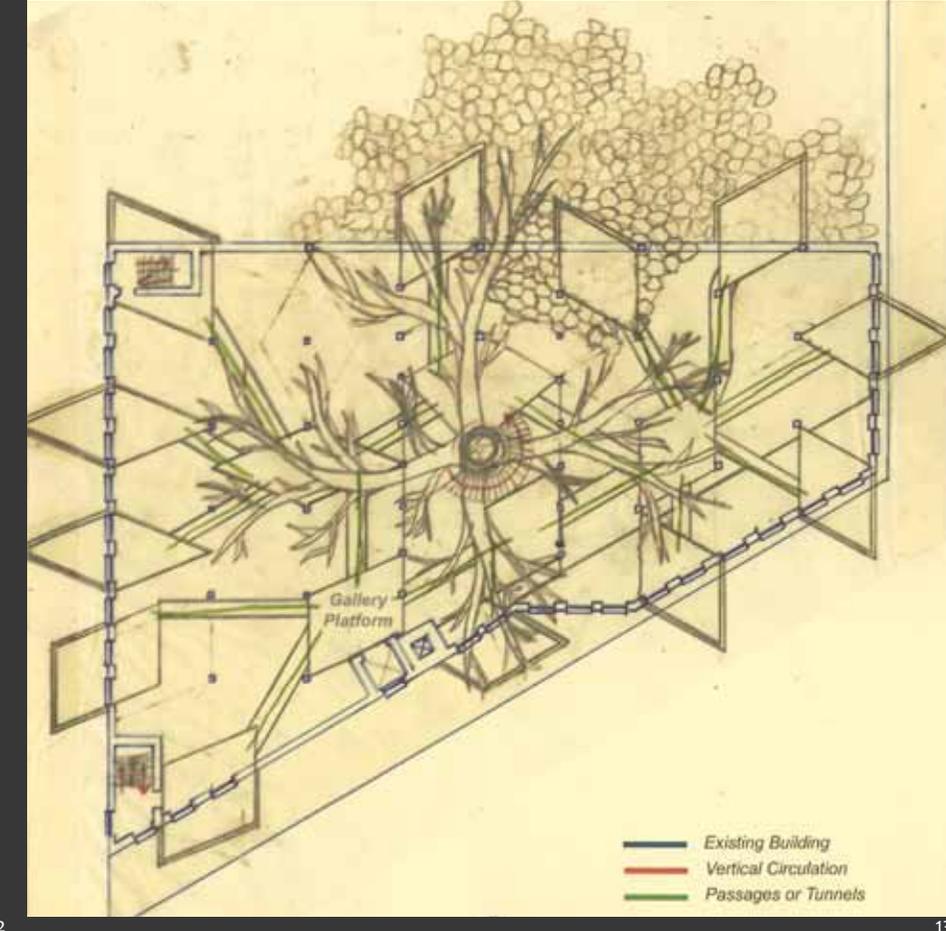
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- 02 - First floor plan
- 03 - Giant's Causeway from above
- 04 - Giant's Causeway from the side
- 05 - People climbing upon Giant's Causeway
- 06 - Giant's Causeway from sea level
- 07 - Igneous stone split into hexagon fragments

- 08 - Shoe chutes transformed to slides at St. Louis City Museum
- 09 - Sculptural lobby of St. Louis City Museum
- 10 - "Icicle" ceiling hiding tubes and chutes at the City Museum
- 11 - Sculptural caves at St. Louis City Museum
- 12 - Second floor plan
- 13 - Third floor plan



12



13

# Schematic Design I

52



14



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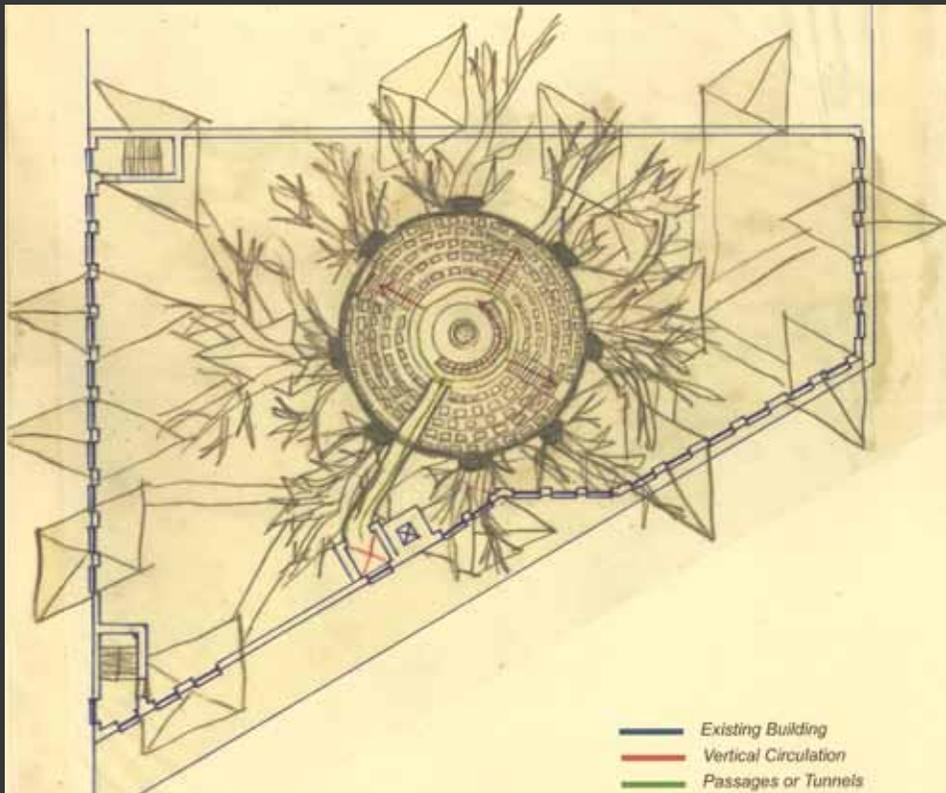
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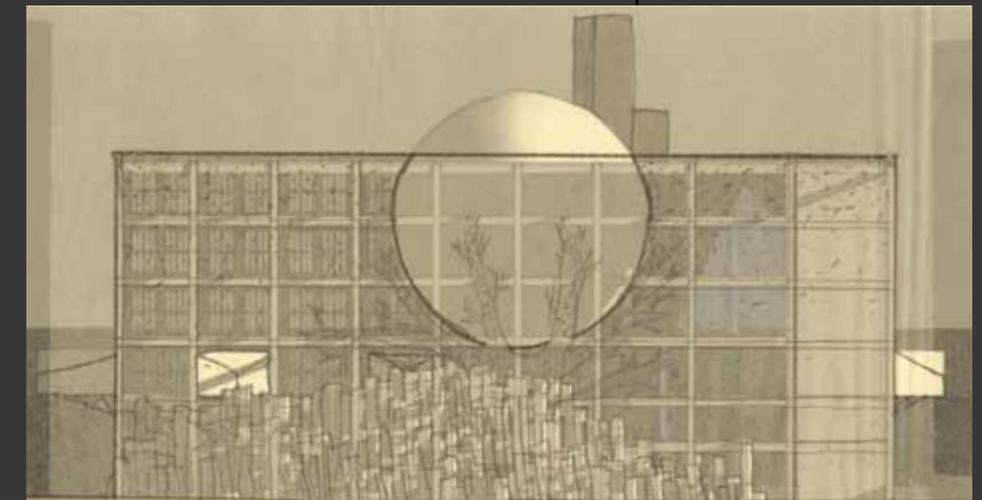


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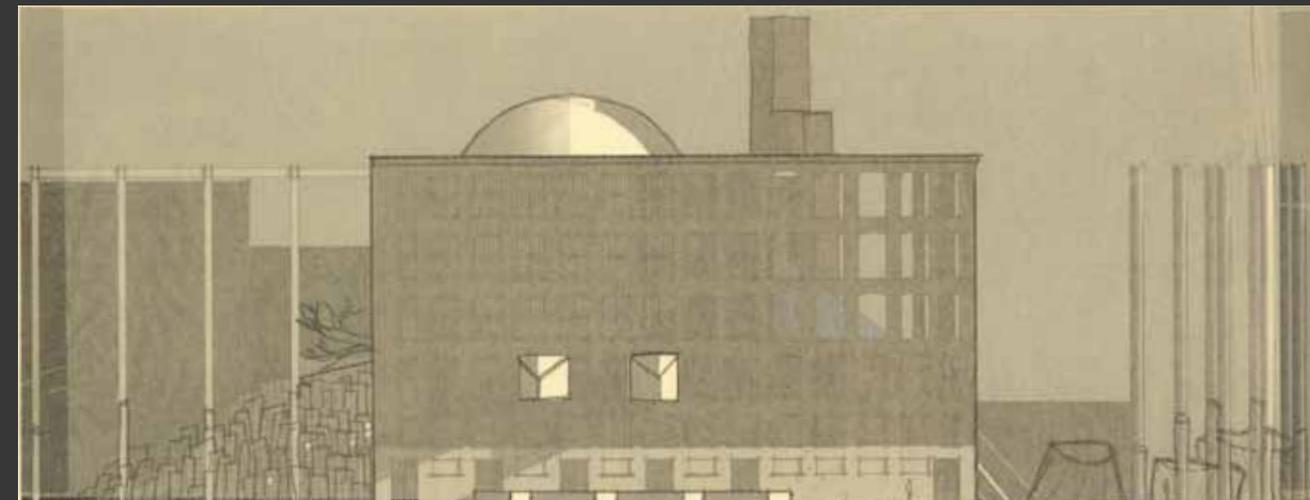


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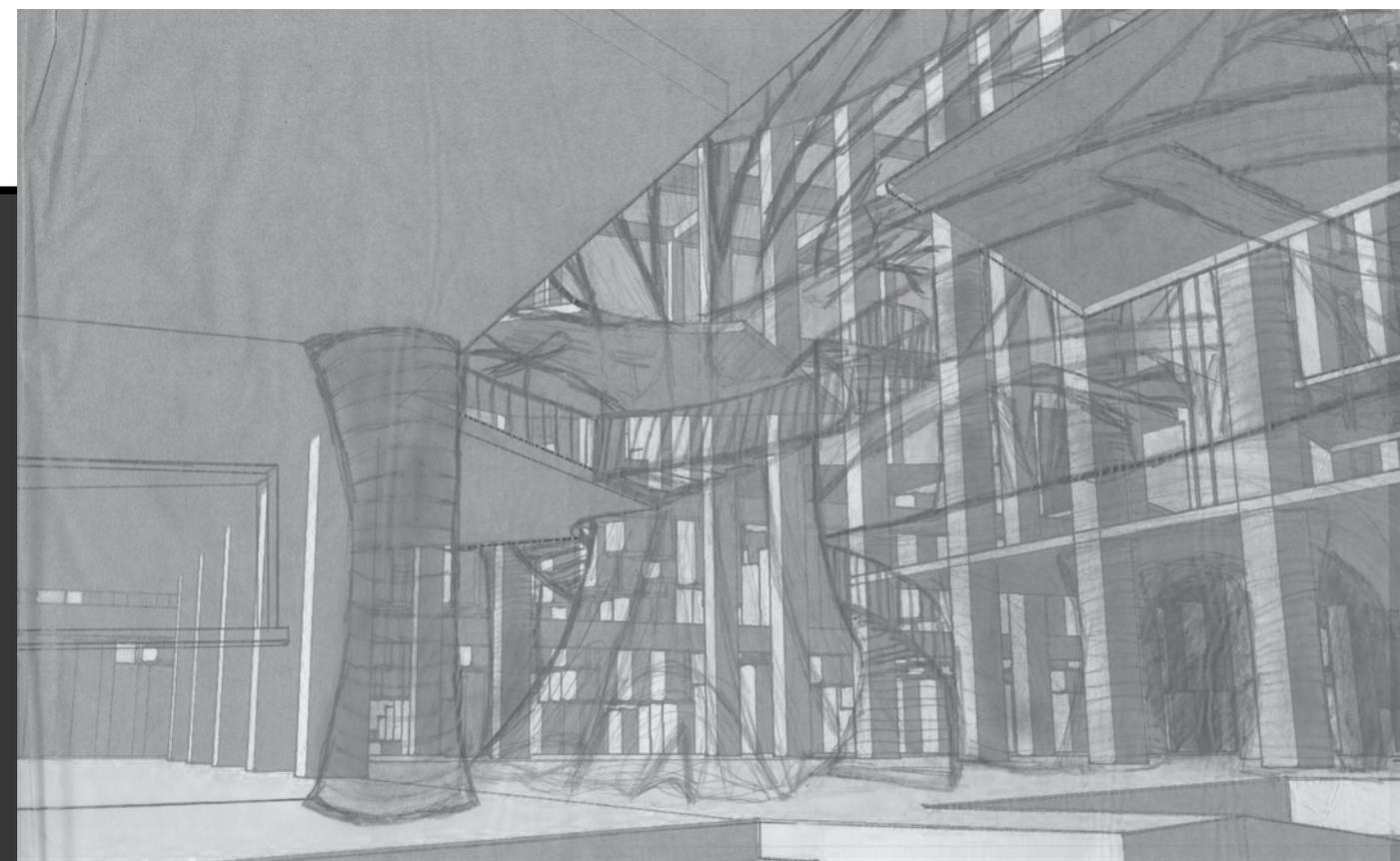
- 14 - Close up of Morten Bay Fig roots
- 15 - Moreton Bay Fig tree
- 16 - Moreton Bay Fig tree
- 17 - Morteon Bay Fig tree
- 18 - Greek Titan Atlas holding up the world
- 19 - View of central atrium upon entry
- 20 - Fifth floor plan
- 21 - North elevation
- 22 - West elevation



21



22



19

53

# Schematic Design II

54

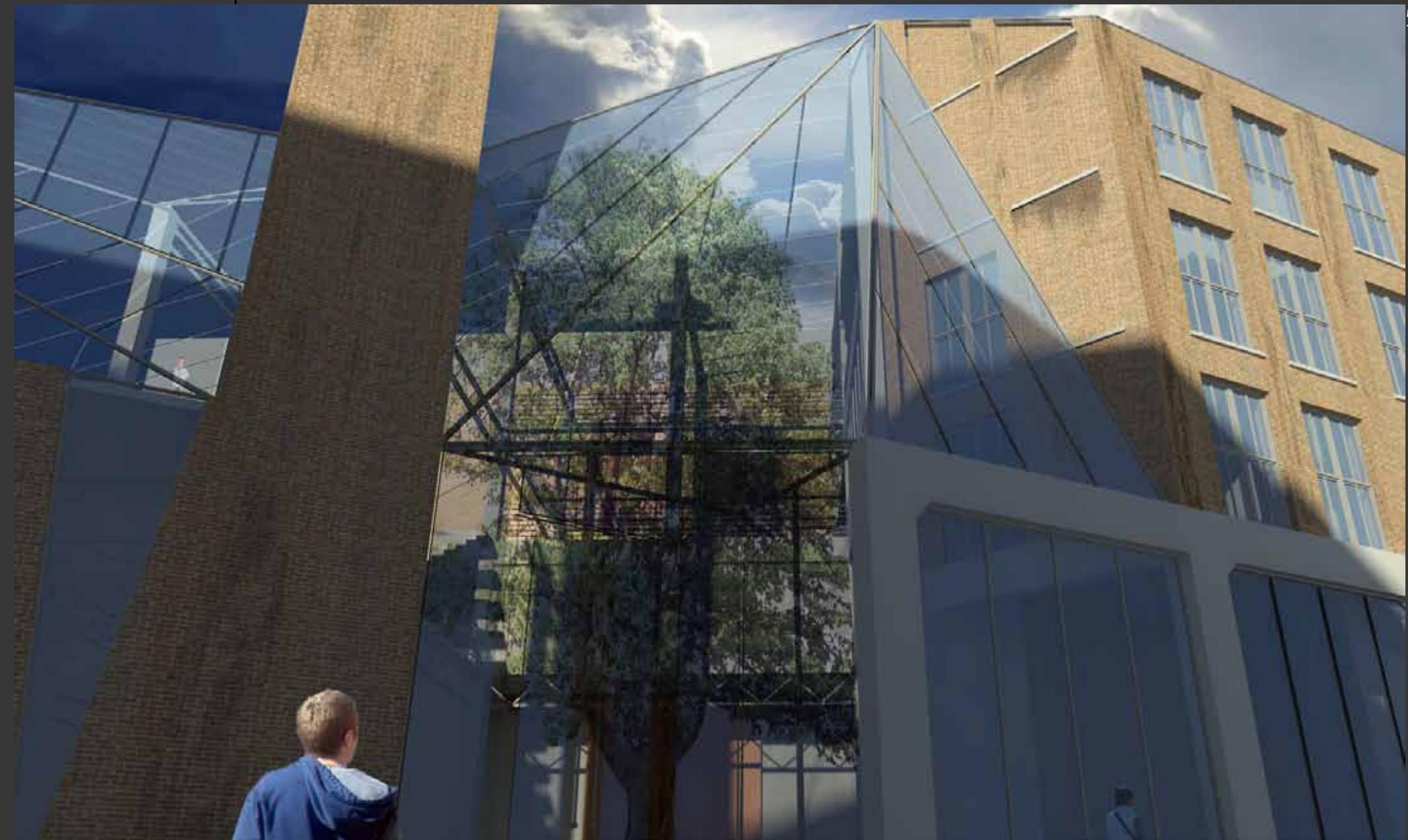
After the first schematic design critique, the program of the building changed from a place of discovery and exploration, essentially an indoor playground, to a sculpture workshop and gallery. This change was spurred by the criticism of the archetypal and sculptural forms such as the large tree cradling the sphere of the planetarium, claiming that they presented no architectural intention for the project.

The new program contains a sculpture workshop on the ground floor for artists from the community to use as a resource for their artwork. The bays are left as an open plan to allow for maximum use of the space as needed. A new large-size freight elevator is instituted along the east wall which opens to the exterior to allow for material delivery, as well as for moving sculptures between floors.

The upper floors contain gallery spaces for displaying the sculpture which is made below. The second floor also contains an office area for museum employees, as well as open studio areas for visiting artists. An amphitheatre space connects the second and third floors.

The main design concept revolves around the tree, both in design and physically. The tree is placed within the atrium as a symbol of renewed life within a dead shell. A historic building is used as the shell, but deconstructed and formed over, much as the Moreton Bay Fig tree does as it grows. Its seed begins growing in the canopy of the tree, reaching downwards with vines until they reach the ground and gain root. In the process, it wraps itself around the host tree and constricts it, using it to sustain life and make something which is greater and more beautiful. In this way, an intricate roof shell of ETFE material grows down over the deconstructed shell of the historic building.

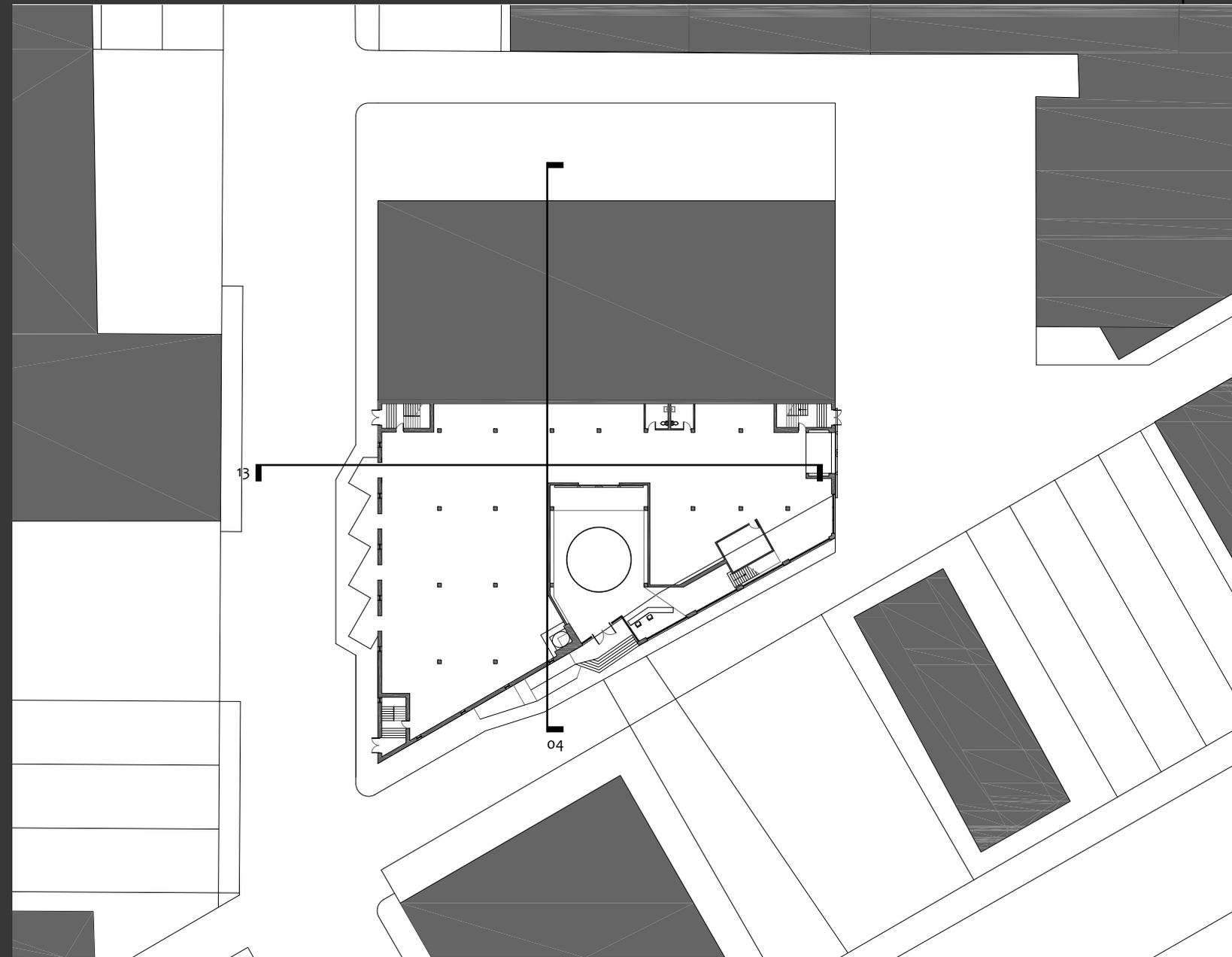
During the critique of this design, it was suggested that I took too much away from the historic building in order to achieve the “big idea” of the design. The next step is to try to keep the building more intact while forming architectural space with the existing interior of the space.



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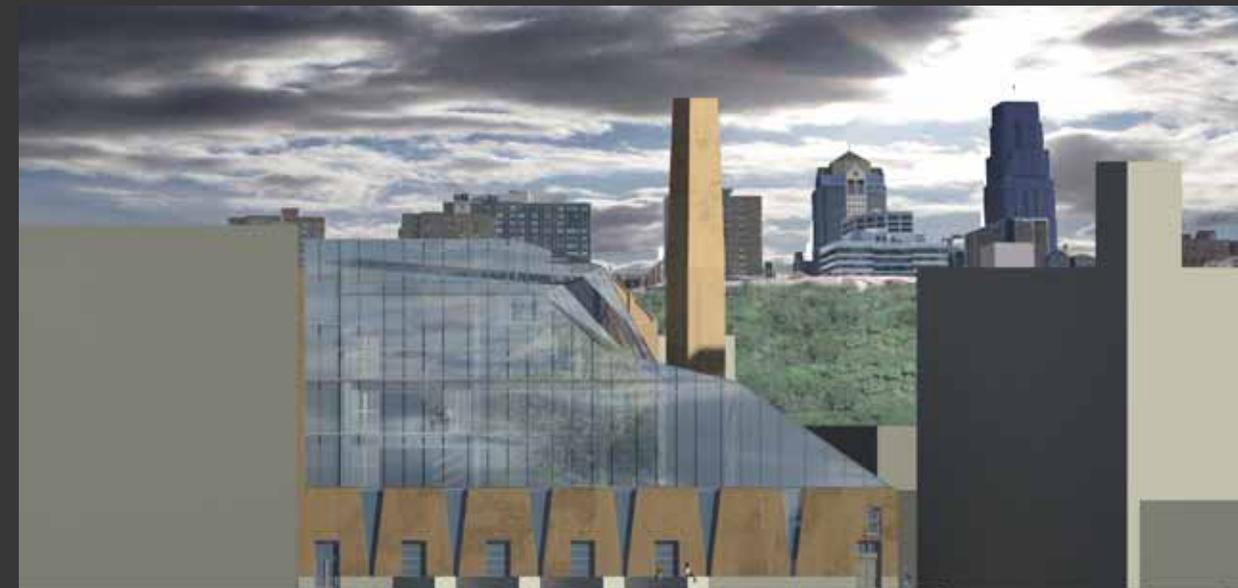
# Schematic Design II

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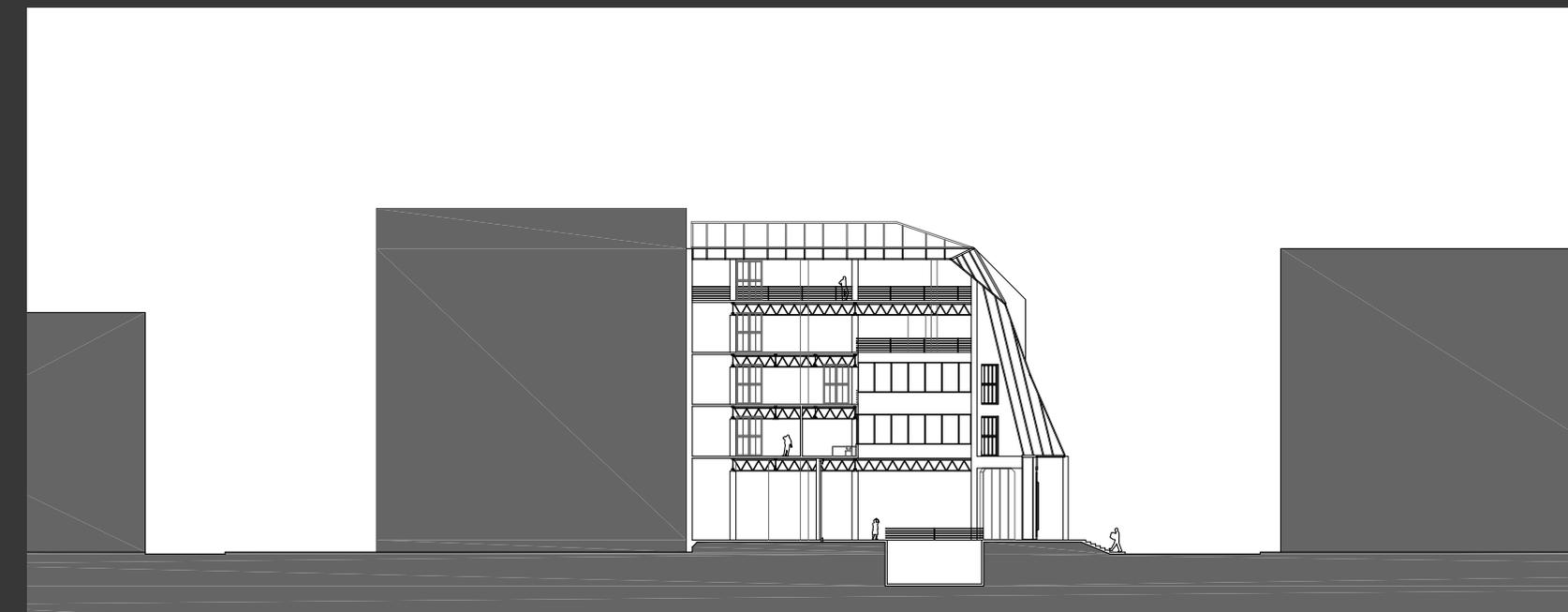
02

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02 - First floor plan in context  
03 - West elevation  
04 - N-S Section

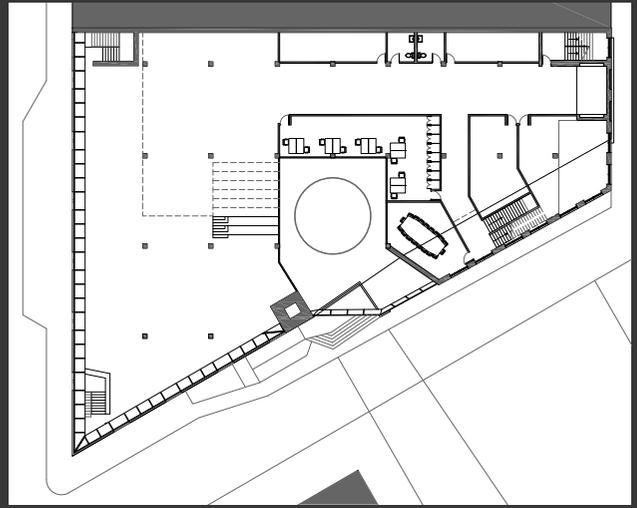
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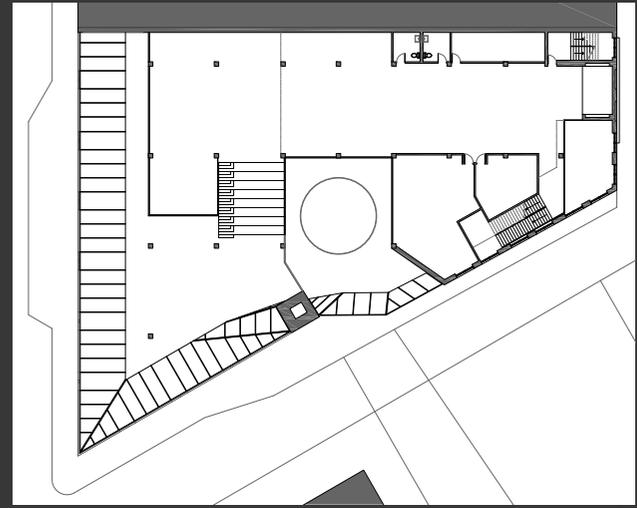
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# Schematic Design II

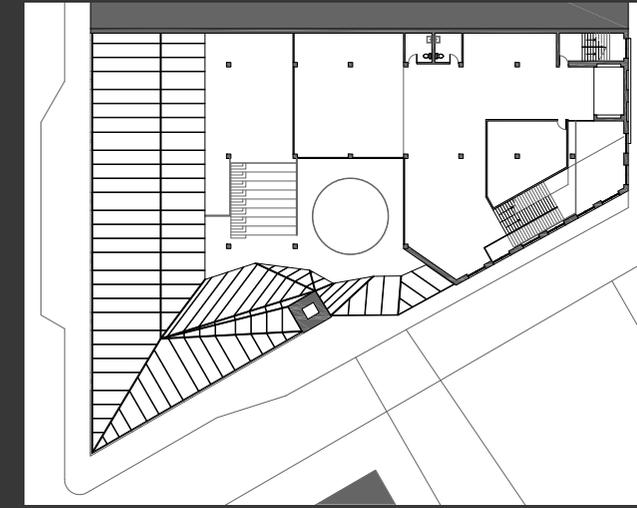
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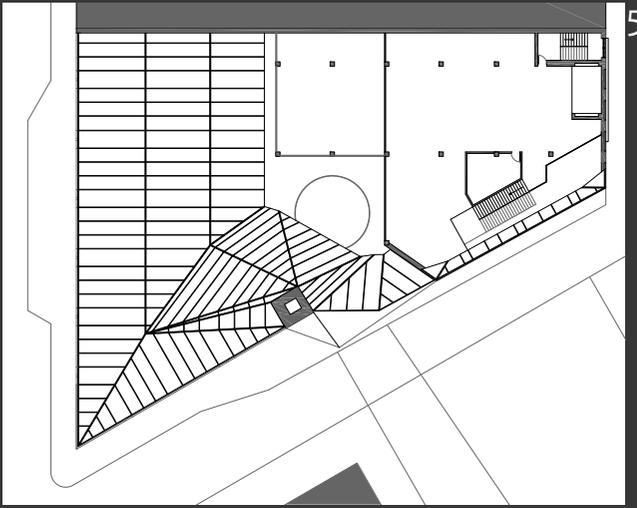
05



06



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08

59



09



10

- 05 - Second floor plan
- 06 - Third floor plan
- 07 - Fourth floor plan
- 08 - Fifth floor plan
- 09 - View of entry [model]
- 10 - View of galleries [model]
- 11 - Southeast elevation



11

# Schematic Design II

60



10

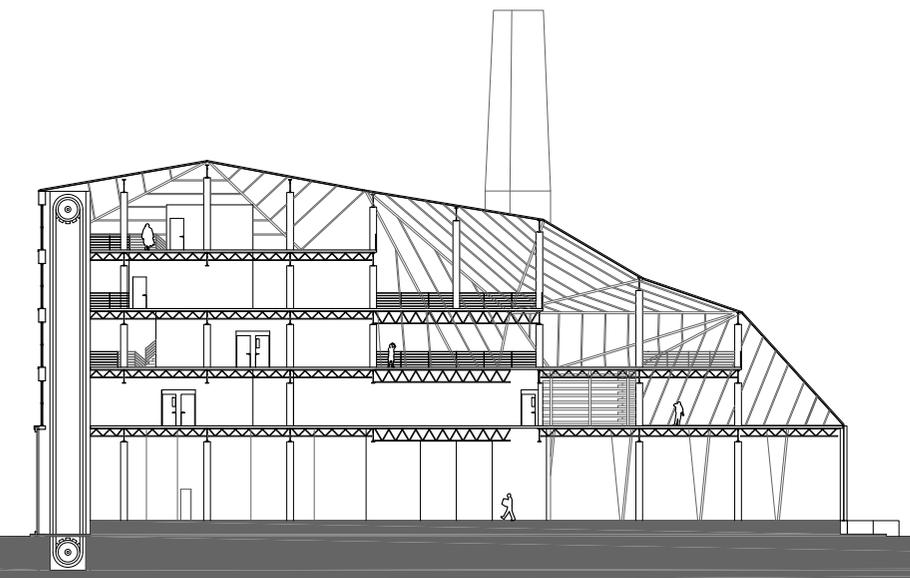


11



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61



10 - View of gallery levels and amphitheatre  
11 - Axonometric view from the southwest [model]  
12 - View of building from the top [model]  
13 - E-W Section

13

# Final Design Development

62

For the final phase of design, the exterior facade of the 1907 historic building was kept mainly intact, however the main program remained the same as the last phase of design.

The entry level of the building contains an open plan workshop for artists to work in to create sculpture for display above. The entry opens into a lobby, from which the workshops and the upper levels are accessed. The second floor contains office space for both the museum staff as well as the local artists working in the shops below. The rest of the interior is used as sculpture gallery display space.

The tree, however, remains a prominent part of the design. Within the lobby below, one can see the tendrils and roots winding down around the columns of the space. The tree is enclosed in a terrarium of sorts, an orb enclosed in glass and floating in space. The roots enter a large bowl at the bottom of the orb, pushing down into the lobby below to weigh on the space. The orb also pushes up, penetrating the roof and projecting above it, bringing the sky into the galleries within.

The current windows in place on the exterior of the facade are regular transparent casements, letting light stream in unfiltered as well as letting views out to the outside city. The glazing was instead replaced by a translucent material, filtering the light as it streams in, allowing only shadows to project onto the surface of the glass.

A radial grid system was also introduced along the ceiling of the galleries. The same translucent panels used on the exterior can clip into the grid of the galleries, partitioning off individual spaces to separate pieces of art. The panels can also be removed to move art in and out.

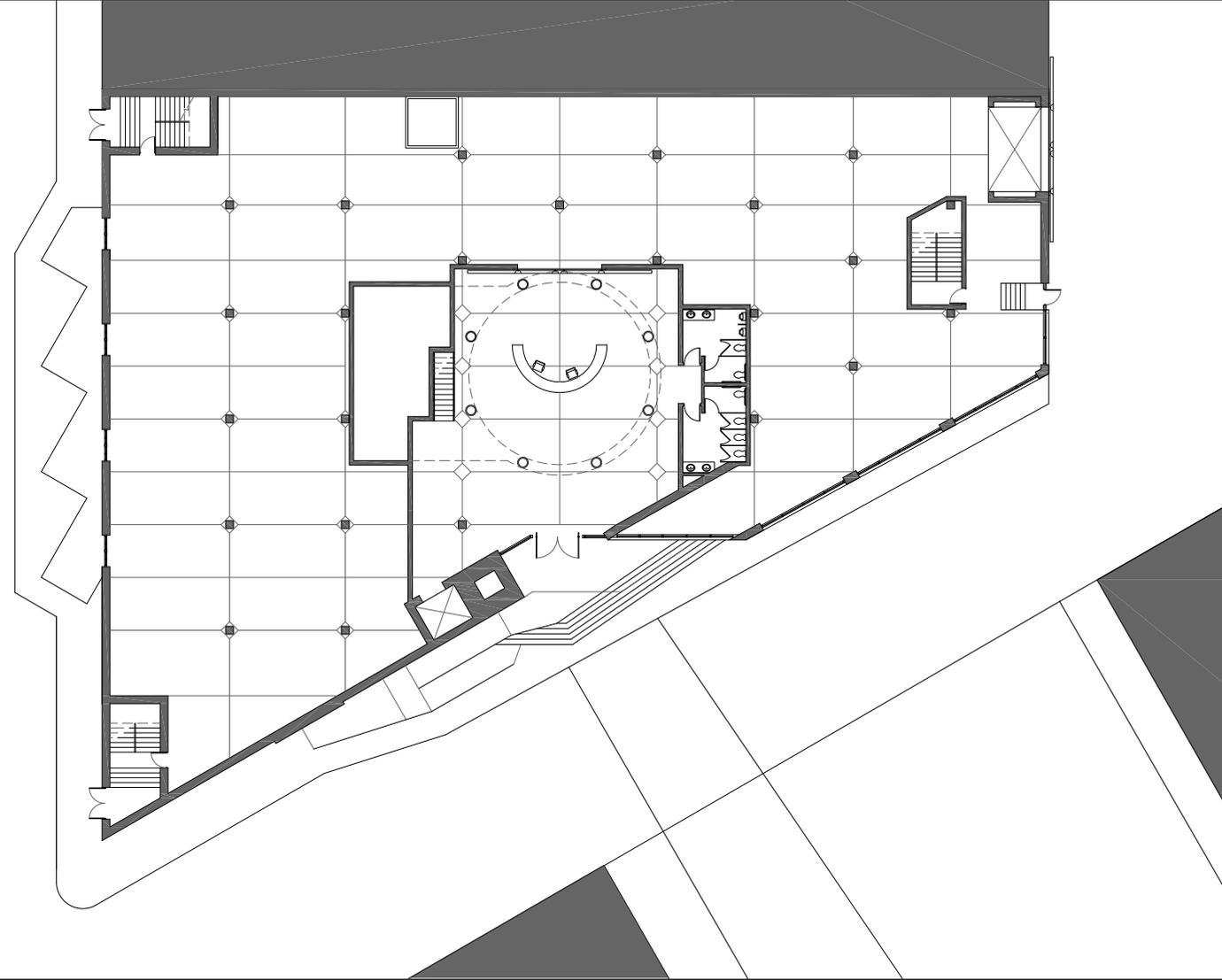
The last design change was removing the roof, making the fifth floor the new roof which was converted into a sculpture garden. This garden is enclosed by the top level of the exterior facade, bringing the sky into the building in a manner of speaking. The garden focuses around the dome which pushes out of the roof here, the tree growing up inside.



63

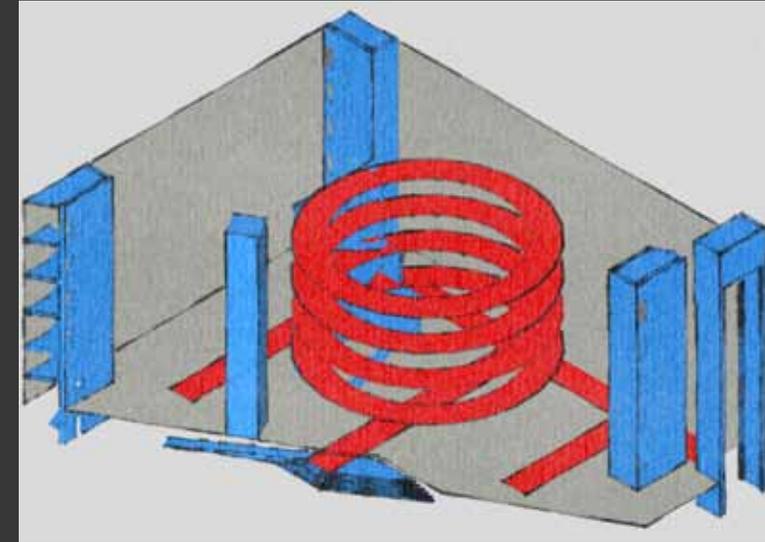
# Final Design Development

64

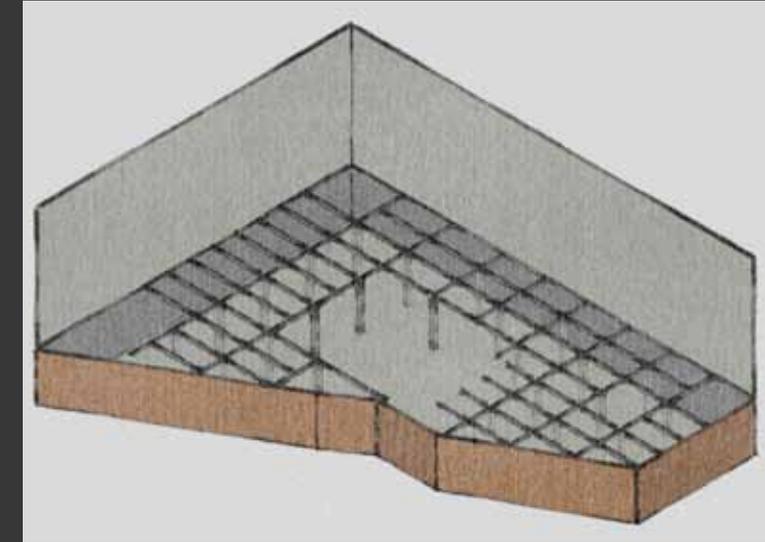


02

02 - First floor plan  
03 - Circulation diagram  
04 - Structure diagram  
05 - W-E Section

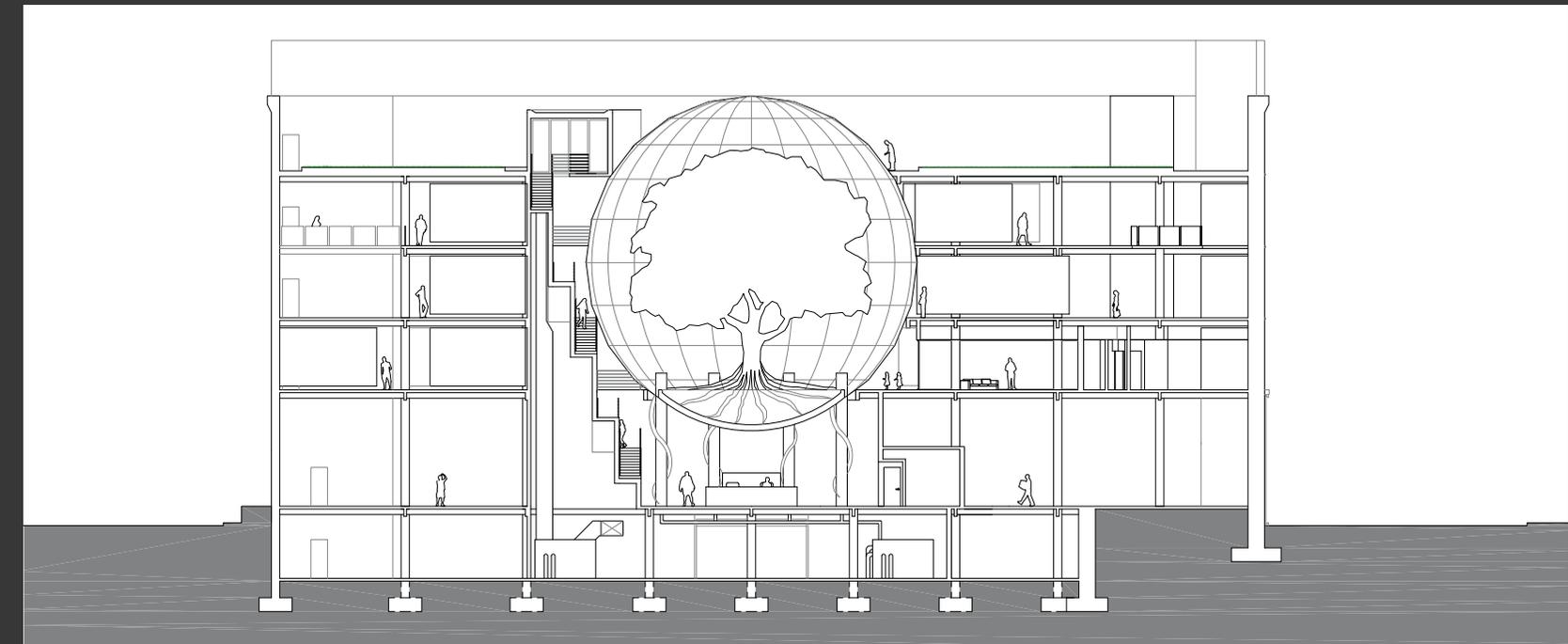


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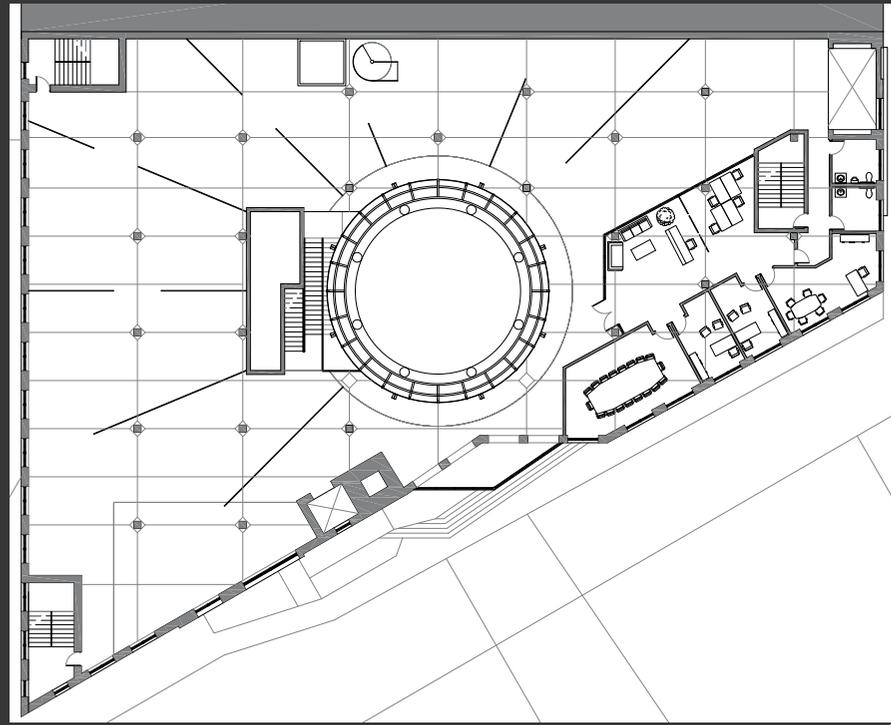
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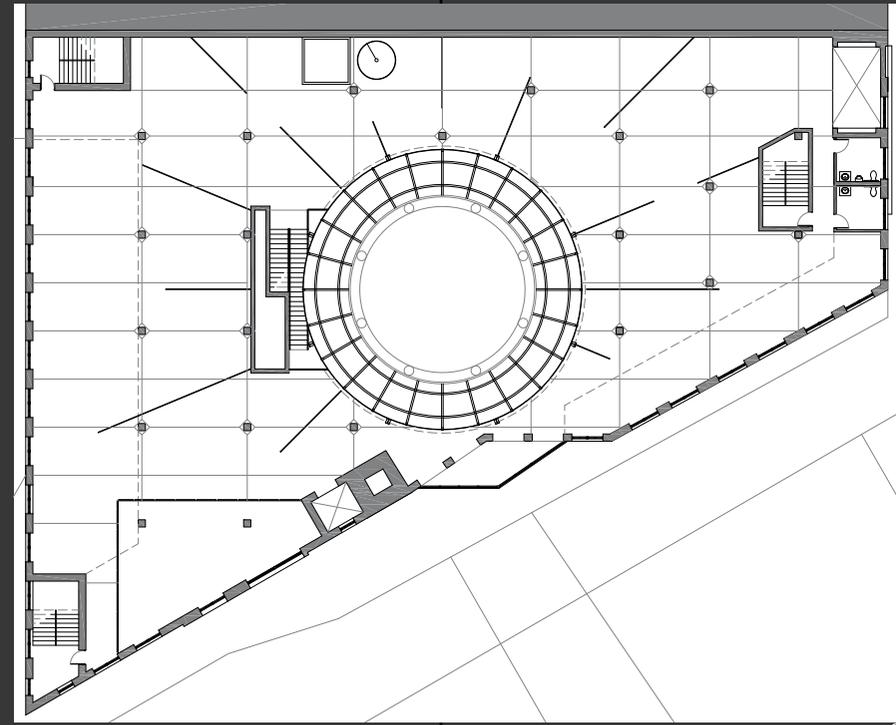
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# Final Design Development

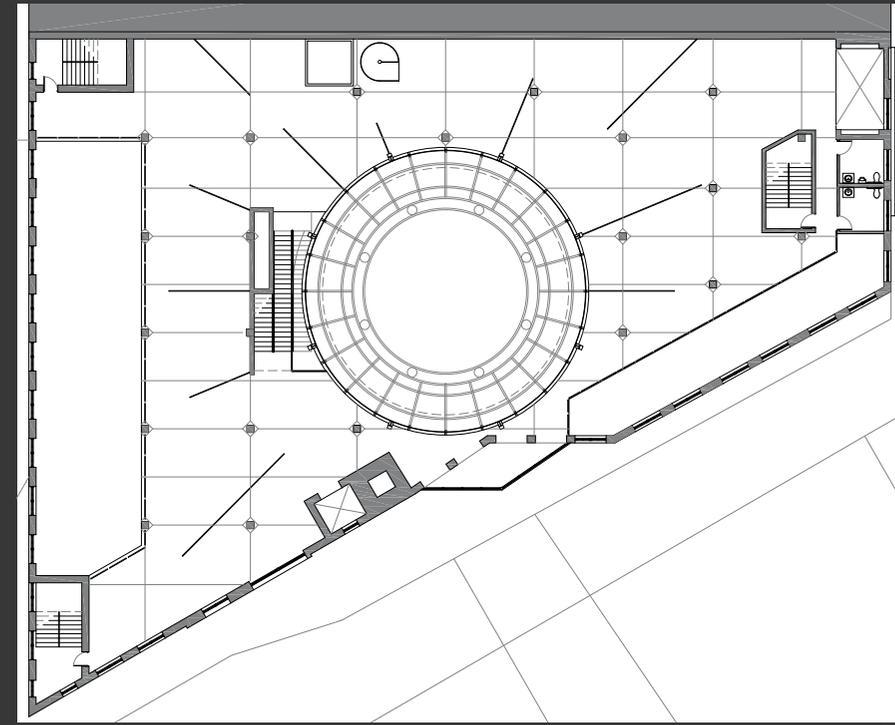
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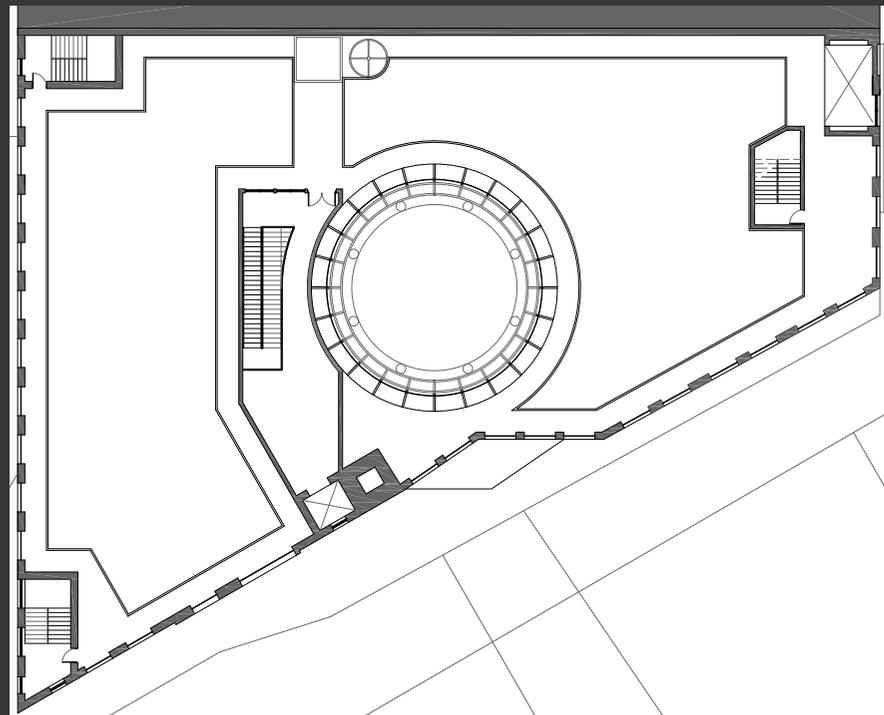
06 - Second floor plan  
07 - West elevation  
08 - Third floor plan  
09 - Fourth floor plan  
10 - East elevation



10

# Final Design Development

68



11

- 11 - Roof floor plan
- 12 - View from Wyoming St. down alley
- 13 - View of intersecting gallery levels
- 14 - View from central staircase into terrarium

69



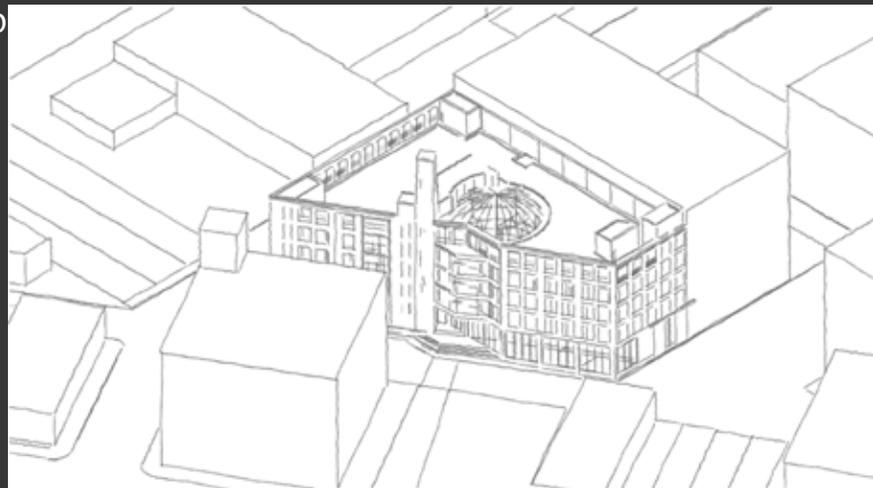
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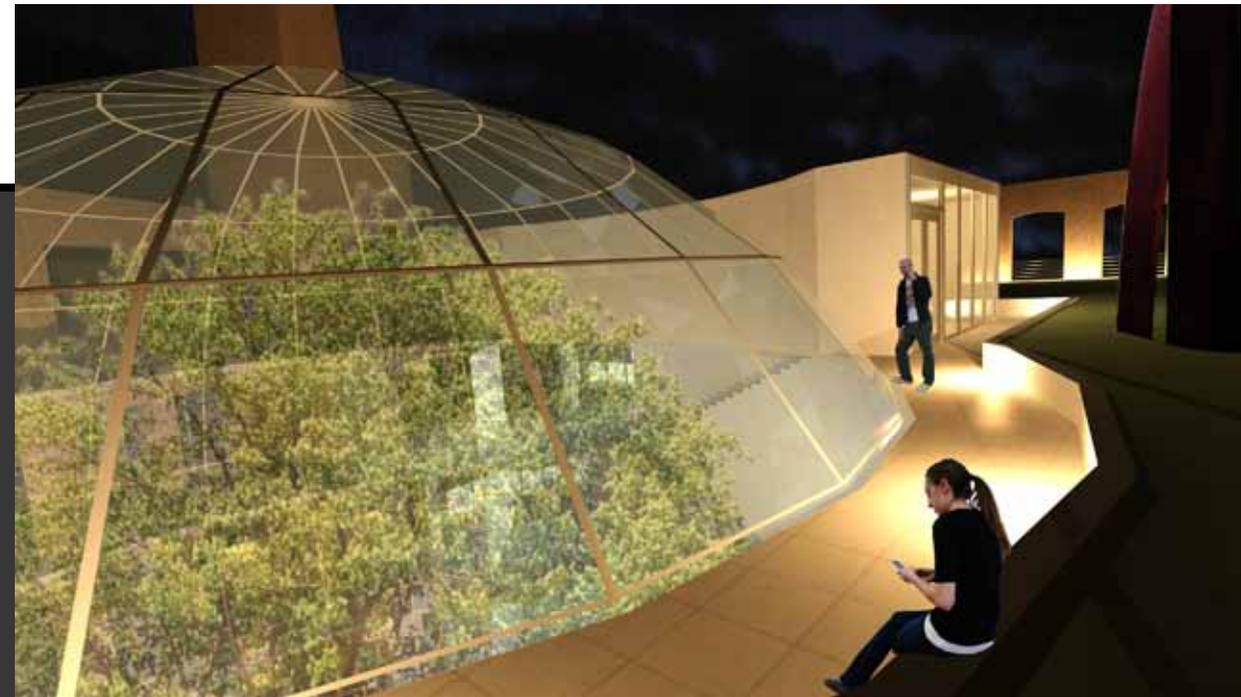
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# Final Design Development



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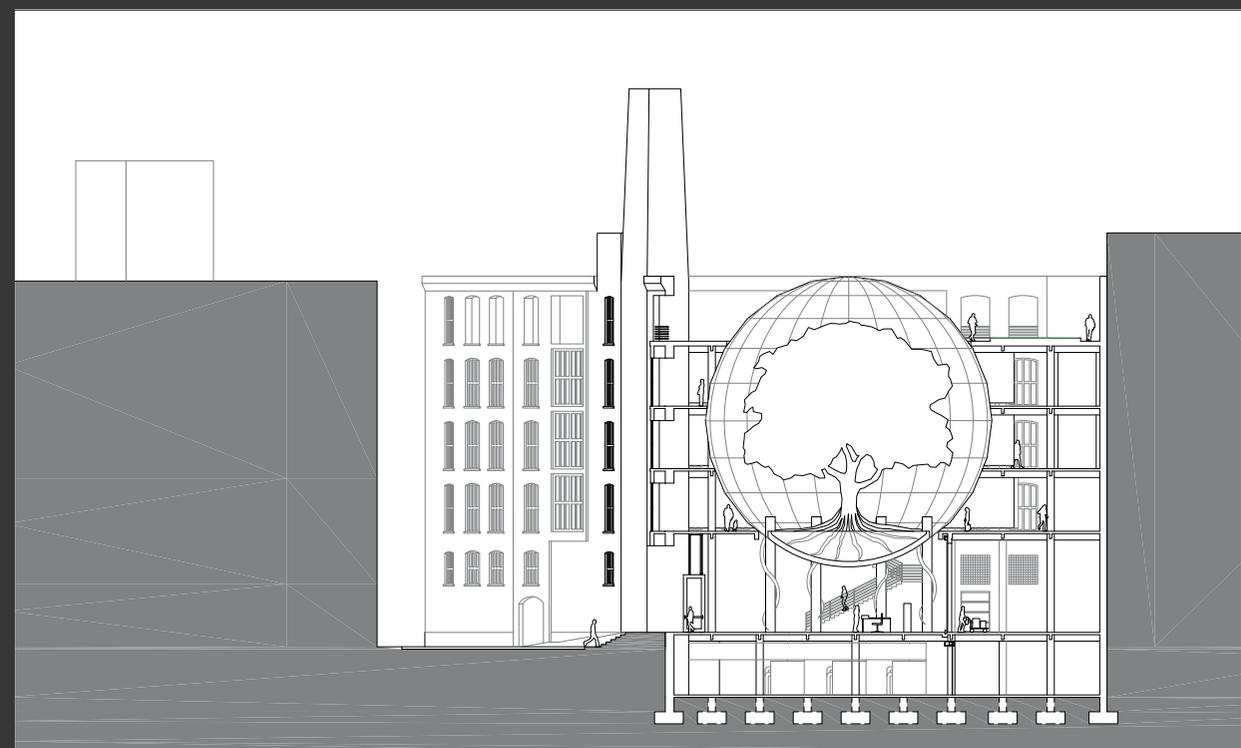
- 15 - Axonometric view from southeast
- 16 - Southeast elevation
- 17 - View of the rooftop sculpture garden
- 18 - S-N Section



17



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18

# Conclusion and Reflection

72

*The mark of a champion [architect], I believe, is consistency of performance at your highest level under pressure.*  
-John Wooden

This is the sign that has been hanging up above our heads all year, inspiring and encouraging us to do our best work whenever we are there, for we were certainly always under pressure.

The year began with shadow. But it wasn't just shadow; it was a process. And it was a process unlike anything I had experienced before. I had never before started off with one word and developed it into so much more than that.

I have to admit that I did not start off very comfortable with such an unfamiliar process, and with that unfamiliarity came a great lack of confidence in the process with which we were undergoing. After daily sketching about what we thought shadow was, in relation to what we knew not, the next step was art. I consider myself to be a more practical and concrete person, at least more so than I consider myself to be abstract. Both extremes

involve creativity, but I certainly found mine lacking when trying to create art of shadow.

As the process began to get more concrete, I also began to get my bearings, developing my ideas into structural frames and spatial propositions. But despite this greater foothold into the land of shadow, my grasp felt tenuous still, resulting in an unfortunate lack of schematic design for a Lunar Retreat. This blunder was realized and remedied with a drastic change in program and site, resulting in a fair final project, albeit slightly behind what it could have been had I been working with confidence all along.

With this failure, though, came learning. I realized my mistakes, and with that knowledge I began this semester with a design philosophy that I was excited to work with. With Heidegger at my back, I forged onward to develop and design through a more normative design process. Going through conceptual, schematic, and design development, I developed a scheme for shadow.

73

I felt that my final critique was fairly successful. I believe that my bigger design decisions were successful in fulfilling the idea of the Fourfold as a tool of shadow. Through the expression of extreme ends of a spectrum, such as life or death, mortal or divinity, earth or sky, and shadow or light, I instituted several design decisions to achieve a combination of dichotomies. The biggest and most successful of decisions was the tree, the link between earth and sky, shadow and light.

Overall, I think that the thesis was unsuccessful in relation to its program. There was nothing about the design decisions that specifically made the space a museum. There are a multitude of uses which could be instituted into a building of the same design. The design of the renovation of the old Wagner Industries shipping warehouse, though, into an artists' sculpture workshop and gallery, is a better use of the existing structure than its current abandonment.

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74

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*Analysis.2010* (2010): Page 2. PDF. 7 May 2011.

# Image Sources

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22-25	01-07	Courtesy of Kansas City Design Center
26-27	01	Studio S101B site analysis
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30-31	01-03	Studio S101B site photos
32	04	Studio S101B site analysis
33	05-07	Studio S101B site photos
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*Everything that we see is a shadow  
cast by that which we do not see.*  
—Martin Luther King, Jr.