

# The New Jackson Brewery

Exploring design as an account of connected events

*by*

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account of connected events

## Narrative Architecture

Whether the end result is to be an entire neighbourhood or the reconfiguration of a room, narrative can indeed set the design process in motion. Narration is not an option selected from a pattern book or looked up on the Internet. It relies on your ability to draw on the world around you and render it light enough to move into your territory of the imagination - and what English writer and critic John Ruskin (1819-1900) termed an 'associative imagination' at that.

Nigel Coates





Fig 1.0 / Existing South Facade of Jackson Brewery, Cincinnati



Fig 2.0 / *The Brewery Then*, Speculative process of the original brewery

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## Abstract

The focus of design tends to be on the final product rather than on the process that got us there. The abundance of available imagery today reinforces this idea. Designs are often a collage of ideas drawn from various digital sources and libraries with no clear sense of how they came into being.

By contrast, this thesis explores the design process itself, specifically one based in narrative. It suggests that every design project comes with a history and on-going story, and that the role of the designer is to help that story unfold. The process begins with an uncovering of the site's physical and cultural history. A dialogue ensues, with the designer responding imaginatively to the story and the developing story inspiring the next design move.

Cincinnati's Jackson Brewery building has a rich and elaborate history, but now finds itself abandoned. Looking at the stories and qualities of the spaces through the eyes of a variety of characters and representing them as a series of drawings and models, the thesis uses the Jackson Brewery site to test a narrative based design process.

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## Acknowledgments

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# Prologue

Narrative

Narrative Architecture

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Narrative as Design Process

## Narrative

*noun.*

1. a spoken or written account of connected events; a story
  - 1.1 the narrated part of a literary work, as distinct from dialogue
  - 1.2 the practice or art of telling stories
  - 1.3 a representation of a particular situation or process in such a way as to reflect or conform to an overarching set of aims or values

- Oxford Dictionary

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## Narrative

Narrative often refers to literature and film in which multiple events or an unfolding of incidents have the power to make a single story. Narration is the vehicle that organizes the events into an understandable whole by revealing how events are related or connected to one another. It allows the reader's expectations to be adjusted with each unfolding of the story, right up until its conclusion. Moreover, it asks the reader to bring his/her own story to the experience, finding moments of intersection and identification.<sup>1</sup>

The reader becomes a participant, not simply an observer. The strength of the narrative lies in its ability to engage the reader and create a sense of anticipation... "and then what happened next?" A good story-teller may start a story and not know exactly where the story is going. The plot unfolds in response to physical or imaginative stimuli, but in the end, there is an overarching message or synthesis that brings a sense of closure to the story.<sup>2</sup>

In addition to being a tool used to recount the past, the narrative can also be used as a vehicle to tell a story of what is to come. Narratives can tell stories of both the past and the future.

1. Paul Ricoeur. "Life: A Story In Search Of A Narrator." In *Facts & Values*, (Springer: Dordrecht, 1986), p. 126.

2. *Ibid.*, p. 126.



### Narrative Architecture

Fig 3.0 / Tate Modern, The Turbine Hall with The Weather project by Olafur Eliasson. "... its Existing buildings continue to supply a narrative with an open ended effect that transgresses any sense of completion." Nigel Coates, *Narrative Architecture* (London: Wiley, 2012), p.96.

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## Narrative Architecture

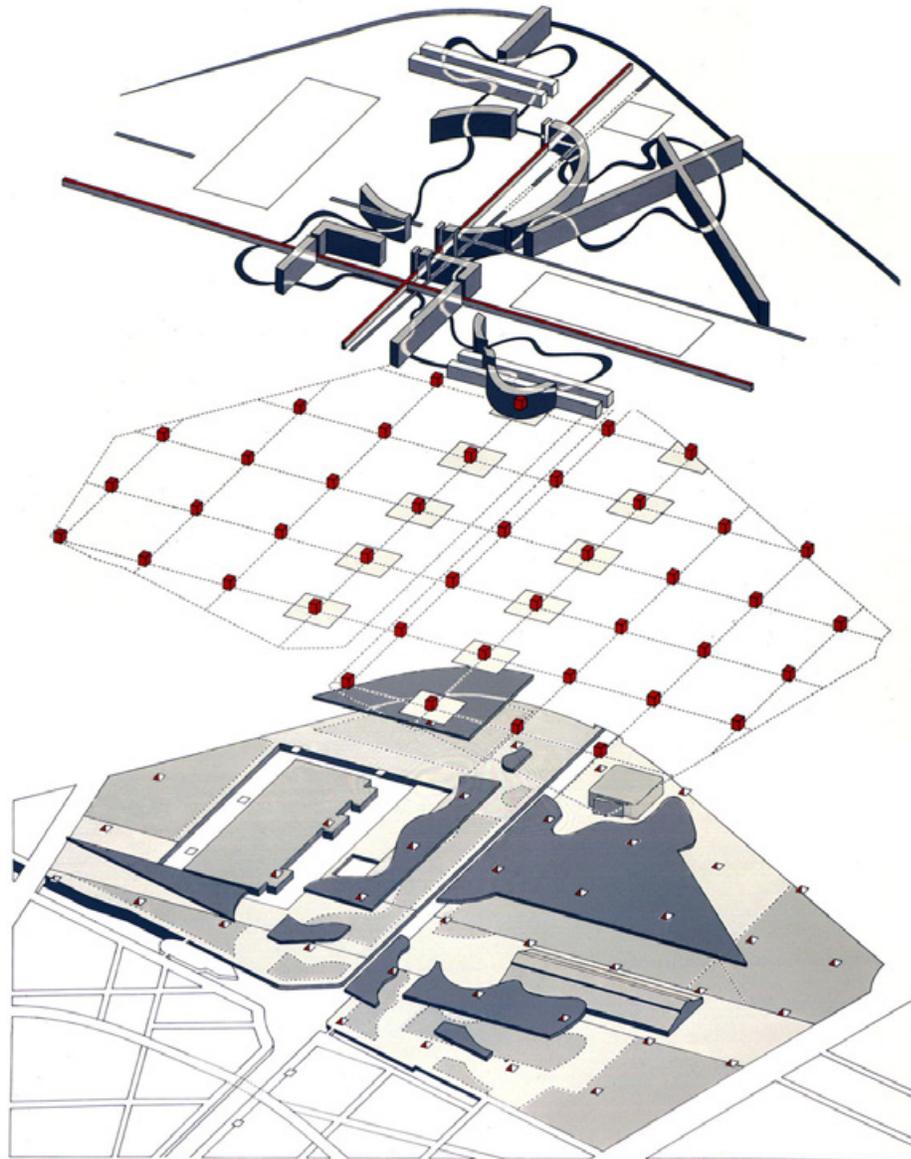
Architecture has always been an element that speaks to the time it was built and the history it has undergone. It speaks about the ground on which it is built, the climate it endures, the materials that were available at the time of construction, the craftspeople and methods used in its construction. It speaks about the society and economic climate in which it was conceived. Narrative has its roots in the world we inhabit, and occurs in the interface between our own experience and the complexity of the created world. Narrative architecture is not merely about the style or emphasis on technology but about how it is experienced. It arises through a series of discoveries and realizations while navigating the world.<sup>1</sup>

Every building has a timeline: from the impulse to build, to its realization and occupancy, and finally, in some cases, to its decline. It embodies a history and a story that is built over time. Narrative architecture prioritizes human experience and is designed to incorporate human nature into its method.<sup>2</sup> The experience of moving through the building becomes a story of its own, allowing greater significance for the design and appreciation of the building. It considers how people would interact, respond and yield to the spaces while creating their own narrative through exploration. The aim is to design a building that

1. Nigel Coates, *Narrative Architecture* (London: Wiley, 2012), p.13.

2. *Ibid.*, p.11.

could be understood by anyone, not only architects. It satisfies not just the psychological need but the functionality as well. As today is an age of communication, using narrative as an architectural design methodology allows the users to understand its intention better, making it more meaningful.



Parc de la Villette

Fig 4.0 / Axonometric Drawing by Bernard Tschumi Architects

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## Case Studies

The following section looks at projects that have engaged in non-traditional design processes and comments on how they relate to the process in which I am engaging.

### Architecture of Event

Parc de la Villette / Bernard Tschumi

Unlike his other projects that are based on nature and landscape, Tschumi envisioned Parc de la Villette as a place of culture, a mix of the natural and the artificial to achieve a state of constant discovery.<sup>1</sup> This project placed a higher importance on its context and its circumstances rather than on the building itself. The space created a narration through exploration, movement and interaction to understand the sequence of events and physical condition of the city. Tschumi focused on understanding the physical form and what happens in it – what he called the “architecture of event”.<sup>2</sup> He also valued first-hand experience rather than the collectively shared experience that is usually associated with architecture. His strategy was to organize points, lines and surfaces by applying grids to the large open site, with few relative features left from its previous life as meat market. The path traveling

1. Eduardo Souza. “AD Classics: Parc de la Villette / Bernard Tschumi Architects,” *ArchDaily*, January 9, 2011, <https://www.archdaily.com/92321/ad-classics-parc-de-la-villette-bernard-tschumi>.

2. Nigel Coates, *Narrative Architecture* (London: Wiley, 2012), p.44-46.

through the park was also based on the language of film.<sup>3</sup> Tschumi saw this project as an opportunity to detach the architecture from its function and bring forth the meaning that arises from the gap between the actual use of the park and its symbolic use - such as architectural heritage and film.

This methodology prioritizes the experience of walking through the park while also engaging with its history and its cultural values in a sequential way. Even with the structures' programs changing from time to time, the experience of the whole remains intact, making it more significant. Using geometry to dissect the park into constituent parts without the traditional spatial hierarchy allows the park to have distinct experiences, while each element is given the same importance. This methodology allows the architecture to be designed not for a specific project but allows it to be more adaptable for reuse.

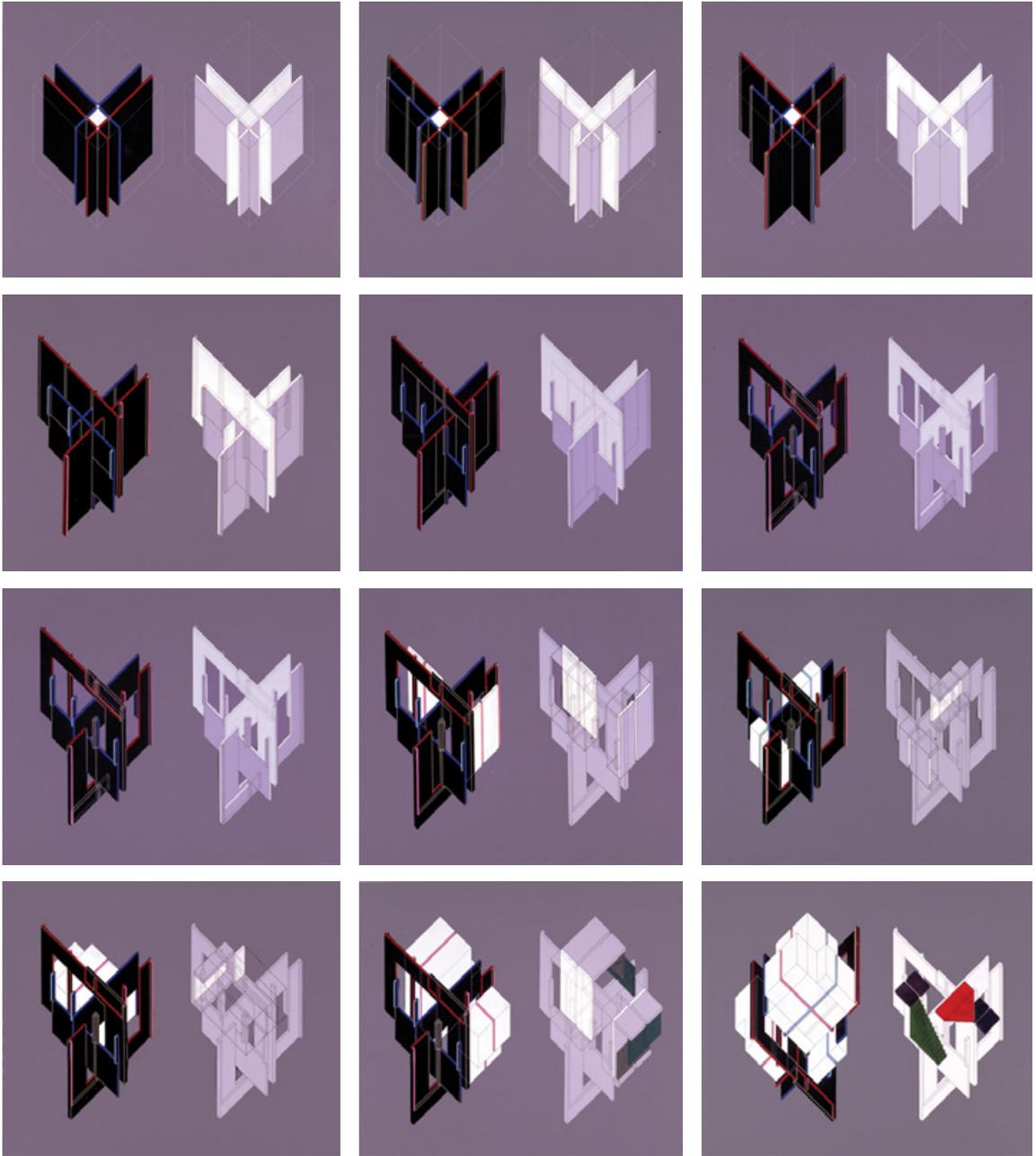
3. Nigel Coates, *Narrative Architecture* (London: Wiley, 2012), p.46.



Fig 4.1 / Bridge along Canal de l'Ourcq in Parc de la Villette



Fig 4.2 / Image of one of the Folies in Parc de la Villette



House VI

Fig 5.0 / Diagrams by Eisenman Architects

## Case Studies //

### Record of Process

#### House VI / Peter Eisenman

Peter Eisenman is a strong believer in the design process as an end in itself. His projects are not predetermined objects but are the result of an applied set of rules. House VI clearly records the process of its diagrammed transformation on which its design is based.<sup>4</sup> The process becomes a narrative that is not sequential but is a series of film stills compressed in time and space. Eisenman believes that the cultural preconception of the nature of architecture does not allow us to explore the range of potential manipulations but instead, is about aesthetic experience and meanings.<sup>5</sup> However, Eisenman believes that the process of design itself and the traces of transformation can express the story of the coming into being of a project.

Eisenman's methodology focuses on recording its sequence of transformation, which is a narrative itself, and compresses it to create an object. This approach of compressing multi-layered drawings allows the designer to express more than just one specific design aspect by combining various themes. The combination of program,

4. Peter Eisenman. "House VI," *Eisenman Architects*, Retrieved on October 12, 2017, [http://www.eisenmanarchitects.com/assets/06\\_house-vi\\_pdf.pdf](http://www.eisenmanarchitects.com/assets/06_house-vi_pdf.pdf).

5. Ibid.

materials, and spatial stories is used to develop a new story with greater depth and value.

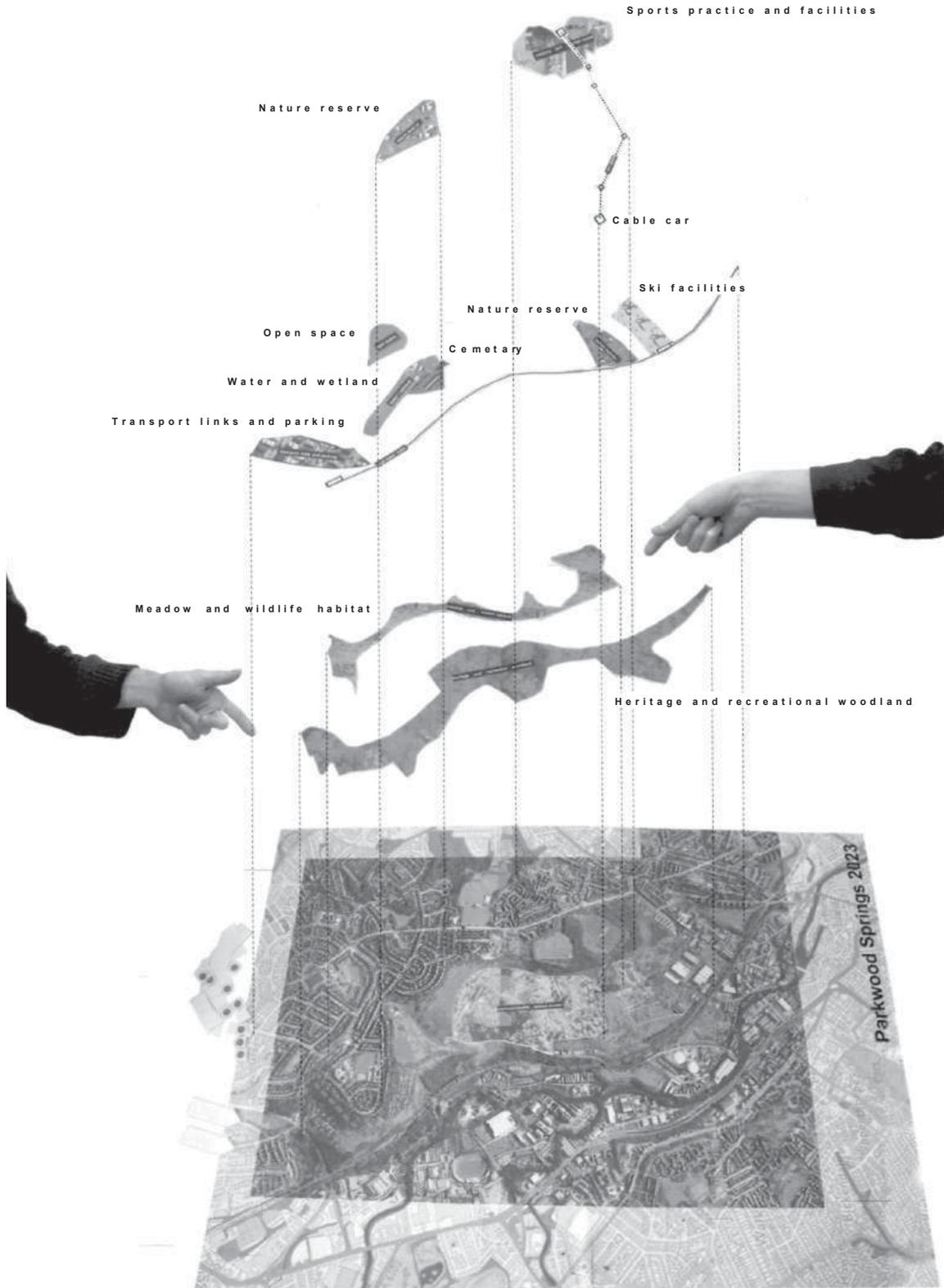
Similar to Eisenman's methodology of recording the process, with adaptive reuse, the process of the building's transformation can be acknowledged by keeping the new and old distinct from one another.



Fig 5.1 / Exterior view detail



Fig 5.2 / Interior view detail



Parc de la Villette

Fig 6.0 / The plan 'jigsaw' used at a collaborative workshop allowing participants to move pieces around and remove and add elements and facilities agreed on. (Prue Chiles)

## Case Studies //

### Discovery of Existing

Regeneration of North Sheffield / Prue Chiles

In this case study, multilayered narratives that ranged from a city-wide scale down to individual stories of the residents created the whole process of design. The narratives were developed in a team situation after consultation with the community and residents' input on the ideas. Some narratives were created directly by the community to come up with a story that was true to the city, stakeholders and residents. Building narratives was a way for this project to help the community and residents to understand what people really needed in this area and to make this place into a more meaningful city.<sup>6</sup> The process allowed the designers to uncover social issues by using the multiple narratives of the city to organize them into an intelligible whole. As Prue Chiles says, "We need to understand and be exposed to the existing narratives for a city or a community to allow us to make new narratives and to raise those issues that remain covered".<sup>7</sup>

6. Prue Chiles. "What if?...A narrative process for re-imagining the city." In *Architecture and Participation*, (New York: Routledge, 2013), p. 187-191.

7. Ibid., p. 191.

The process had started out with no preconceived ideas and stories. Narrative allowed the discovery of themes that were important to the city-wide scale, as well as

specific to neighbourhood scale. This allowed the ideas to move from small scale to city-wide level and back again to create the dynamic top-down bottom-up narrative.<sup>8</sup>

In this project, narrative works as a tool to understand the site through the people and also as a communication tool to allow the residents to make contributions and develop a meaningful way to improve their environment.

The methodology of mapping used in the project allowed the designers to understand the city's past and present to be able to truly understand its future potential. The designers were able to unfold the existing narrative and to identify the hidden issues and negative qualities so that they could be manipulated in a positive direction in the development of the next design moves.

8. Prue Chiles. "What if?...A narrative process for re-imagining the city." In *Architecture and Participation*, (New York: Routledge, 2013), p. 199-201.

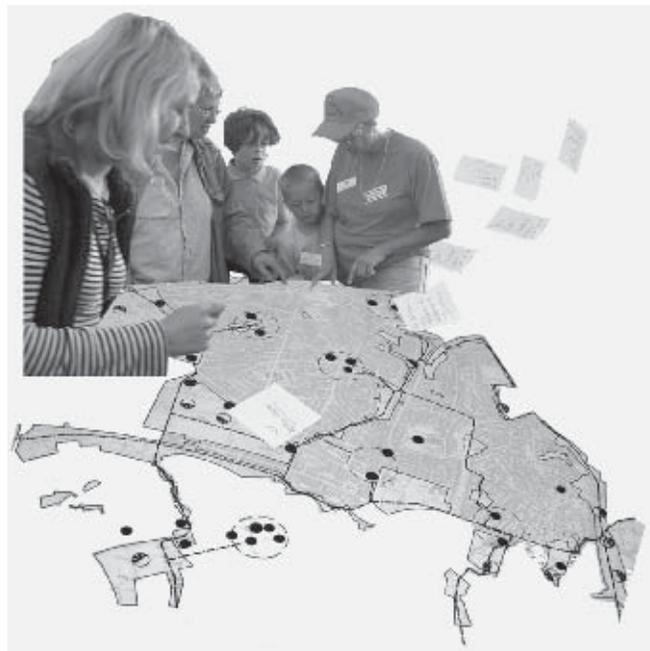
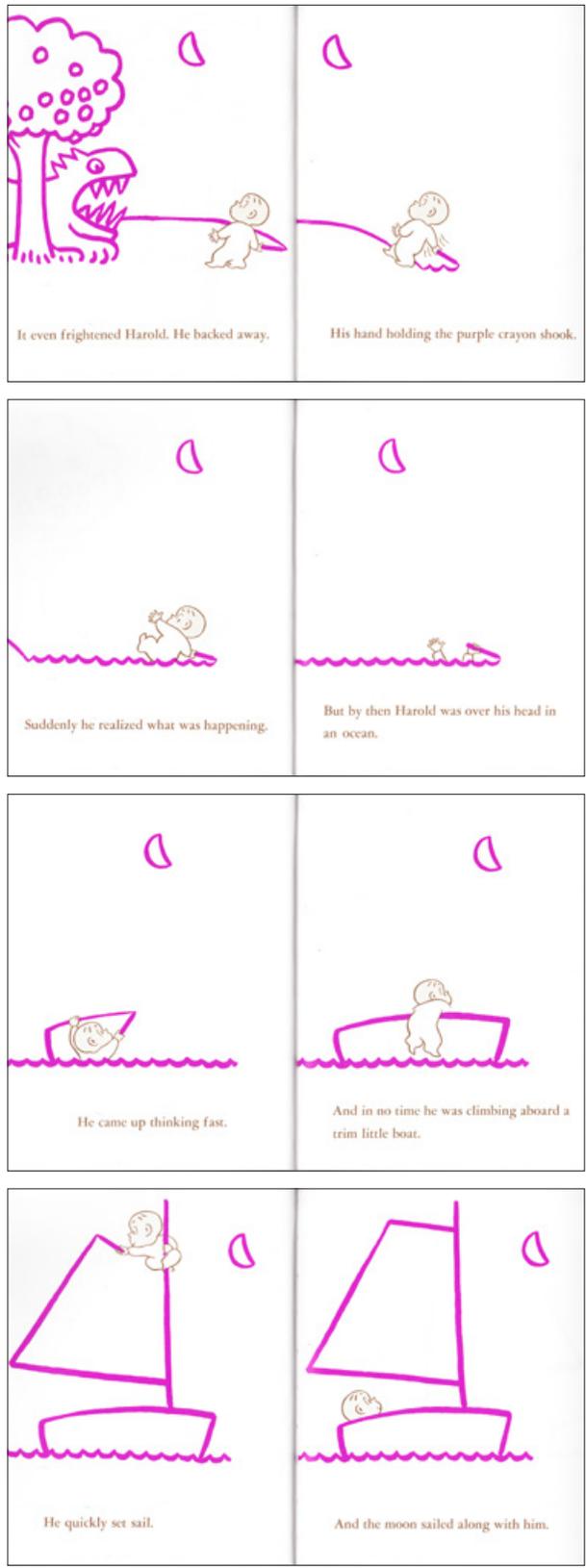


Fig 6.1 / Mapping the popular places and walks in Parson Cross.



Fig 6.2 / Timber industry along the rivers, an image illustrating a possible timber mill as part of a collaborative new type of industry. An example of the type of images used in the participatory visioning stage. (Image by Alex Mingozzi.)



Narrative as a Design Process

Fig 7.0 / Images from Crockett Johnson, *Harold and the Purple Crayon*

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## Narrative as a Design Process

### How can narrative be invoked to design buildings?

“It even frightened Harold. He backed away. His hand holding the purple crayon shook. Suddenly he realized what was happening. But by then Harold was over his head in an ocean. He came up thinking fast. And in no time he was climbing aboard a trim little boat. He quickly set sail. And the moon sailed along with him.”

- Crockett Johnson, *Harold and the Purple Crayon*

Harold and the Purple Crayon is a children’s picture book about Harold, the narrator, a curious boy who creates a world of his own - simply by drawing with his purple crayon. The story begins by Harold wanting to go for a walk in the moonlight and the series of events that unfold as he experiences different situations and his reactions leading to the next event. He tells the story as he experiences it, making it easier for readers to relate and understand his reactions. Harold and the Purple Crayon represents the epitome of the narrative act:

“One follows a story, unceasingly guided by expectation concerning its course, expectation that we gradually adjust in line with the unfolding of the story, right up until it reaches its conclusion.”<sup>1</sup>

As Nigel Coates states, “Narration is not an option selected from a pattern book or looked up on the Internet. It relies on your ability to draw on the world

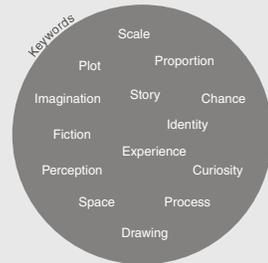
1. Paul Ricoeur. “Life: A Story In Search Of A Narrator.” In *Facts & Values*, (Springer: Dordrecht, 1986), p. 122.

around you and render it light enough to move into your territory of the imagination”<sup>2</sup>

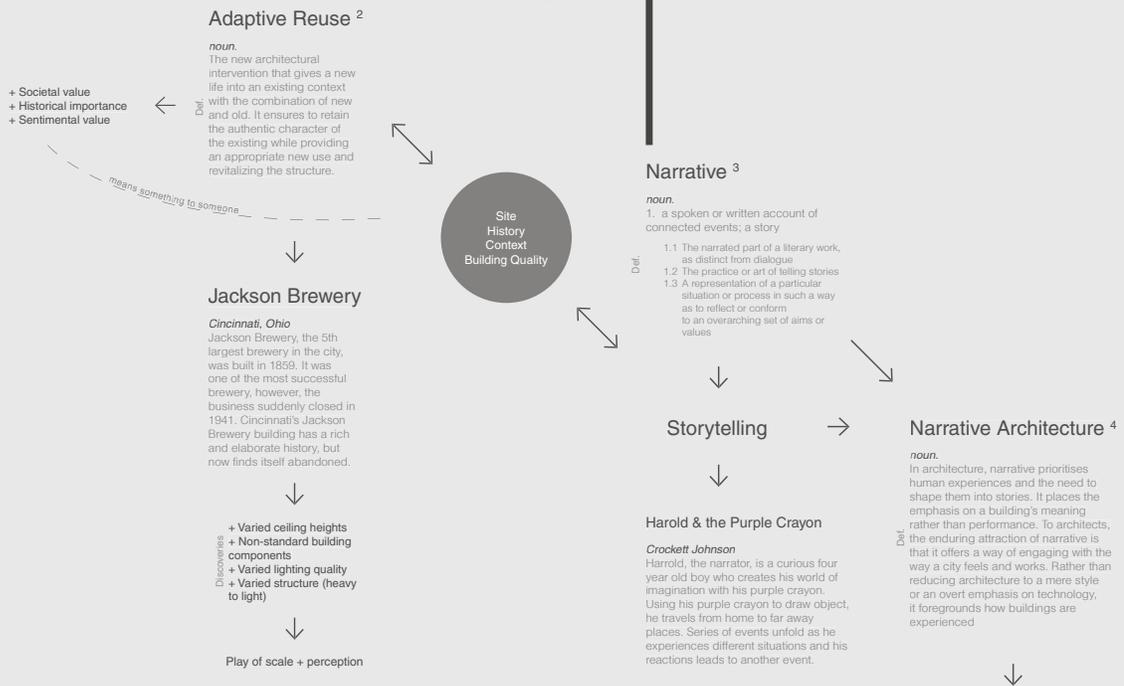
With the abundance of available imagery today, designs are often a collage of ideas drawn from various digital sources and libraries with no clear sense of how they came into being. This thesis explores a design methodology that, rather than focus on an end product, focuses on a process of discovery. Starting with an existing situation, the Jackson Brewery in Cincinnati, it will explore different spatial, programmatic and material narratives with the ultimate intention of synthesizing these into a single design proposal. In the meantime however, the story remains very fluid. Reactions to discoveries along the way may divert the story in a different direction or lead to a new story altogether.

2. Nigel Coates, *Narrative Architecture* (London: Wiley, 2012), p. 32.

**Architectural Design Process** is a synthesis of artistic and scientific creativity and invention, resulting in architectural potential for the adaptation of the environment to defined human purposes. The design process, is a specific category of the creative process, which recognizes a possible separation of the constructional, or executive, phases of creativity.<sup>1</sup>



# Design Process



1. Herbert, Gilbert, and Mark Donchin, *The collaborators: interactions in the architectural design process* (Routledge, 2016), 154-155.

2. Fisher-Gewirtzman D, *Adaptive Reuse Architecture Documentation and Analysis*, *J Archit Eng Tech* 5 (2016): 172. doi: 10.4172/2168-9717.1000172.

3. Oxford Dictionaries, s.v. "Narrative," accessed September 15, 2017, <https://en.oxforddictionaries.com/definition/narrative>

4. Coates, Nigel, *Narrative architecture* (London: John Wiley & Sons, 2012).

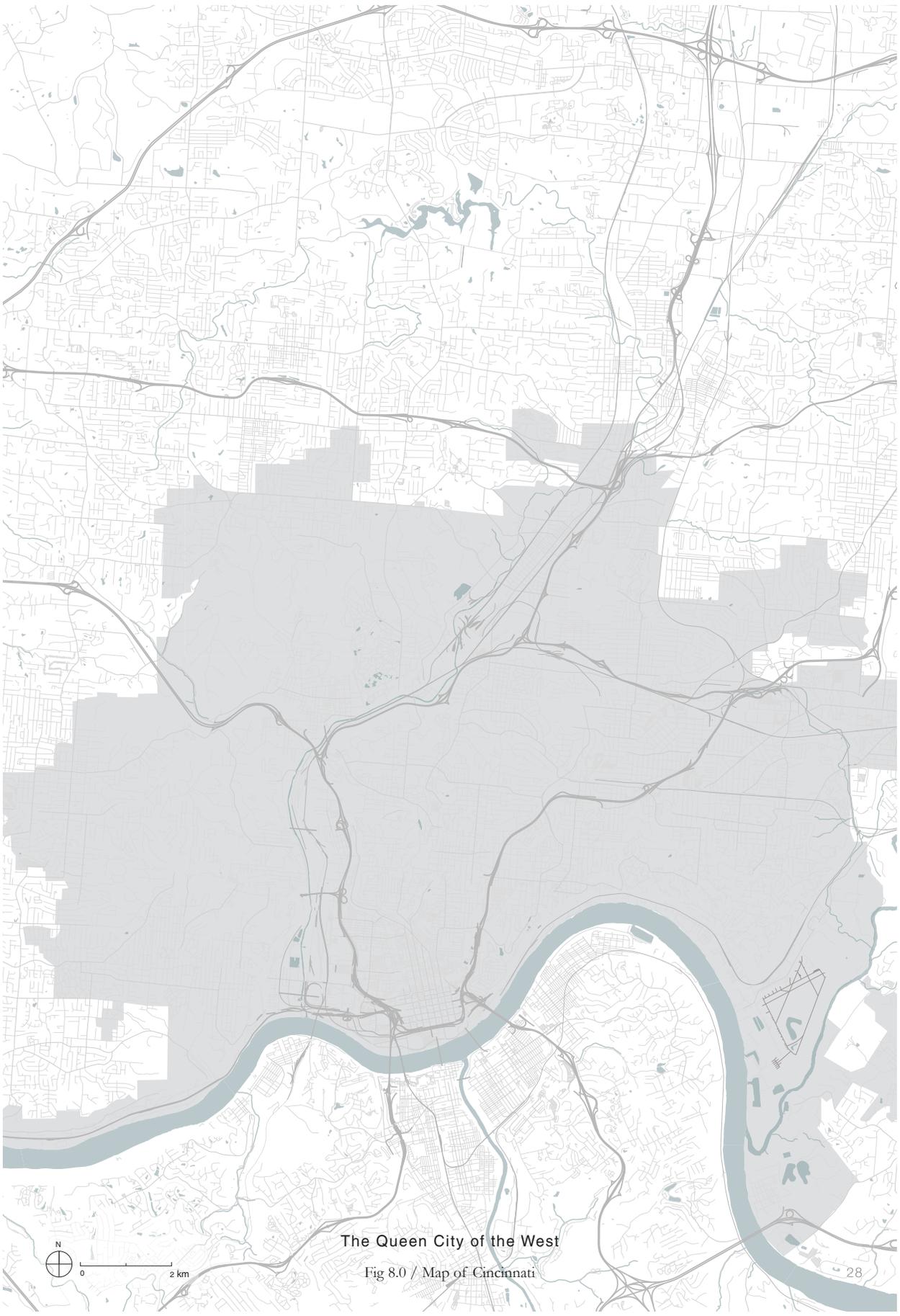
Fig 7.1 / Thought process diagram

In this sense, architects do not write the story, rather the narrative arises spontaneously in the course of navigating the world, which gives it a meaning based on experience. By using narrative as a design process, it helps the designer understand the project and its site better. When one considers the process as an exploration, it brings intrigue to something that was not visible in the beginning. Every design project comes with an existing narrative associated to its site which consists of people's memories and experiences. These help us to recognize react and respond to the site better. The narrative based design process allows the designer to respond imaginatively and shape these experiences and discoveries into a story, which then could develop and unfold a new story inspiring the next design move.

## The City

The Queen City of the West

The Deserted City



The Queen City of the West

Fig 8.0 / Map of Cincinnati

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## The Queen City of the West

Located at the border of Ohio and Kentucky, Cincinnati is a city situated on the north side of Ohio River. Greater Cincinnati currently has a population of just over 2 million. The city was first founded by Israel Ludlow, Matthias Denman and Robert Patterson and settled in 1788.<sup>1</sup> The City of Cincinnati was incorporated in 1819 and continued to grow as the Ohio River gave an advantage to the city for numerous business opportunities.<sup>2</sup> It allowed for easy access for settlers to travel westward on Ohio River, especially after the invention of steamboats. Steamboats began to be manufactured and repaired in the city creating good job opportunities. The access to Ohio River also made it easier and cheaper for the farmers to transport goods. This, it became one of the major markets in the US. As one of the fastest growing cities, the citizens referred to the city as “The Queen City of the West”<sup>3</sup>

In the early 1800’s, the city was affectionately known as “Porkopolis” due to its expanding pork-processing industry. The farmer’s meat was slaughtered, processed and sold to western settlers or shipped to different markets from the city.<sup>4</sup> The city began to change after its heavy influence from German settlements in Cincinnati in 1830s. Thereafter, Irish immigrants mixed with North and

1. Henry A. Ford, and Kate B Ford, *History Of Cincinnati, Ohio, With Illustrations And Biographical Sketches*, (Cleveland: L.A. Williams & Co., 1881), p. 29.

2. “Cincinnati, Ohio”, *Ohio History Central*, Retrieved on October 12, 2017, [http://www.ohiohistorycentral.org/w/Cincinnati,\\_Ohio](http://www.ohiohistorycentral.org/w/Cincinnati,_Ohio).

3. “Cincinnati Frequently Asked Questions”, *Cincinnati Museum Center*, Retrieved on October 14, 2017, <http://library.cincymuseum.org/cincifaq.htm>.

4. “Cincinnati, Ohio”, *Ohio History Central*, Retrieved on October 12, 2017, [http://www.ohiohistorycentral.org/w/Cincinnati,\\_Ohio](http://www.ohiohistorycentral.org/w/Cincinnati,_Ohio).

South Americans, began to move to the city creating a diverse community. One of the main industries that became a part of the city's culture was beer brewing. As Germans and Irish were fond of beer, the city was home to 36 breweries; and from 1860, Cincinnati became the 3rd largest brewing city in the US for seventeen years, until 1877.<sup>5</sup>

With the involvement of the city during the Civil war in 1861, the city's businesses boomed as they supported soldiers and their families with supplies and housing. By 1890, Cincinnati had transformed into an important industrial, political and education center in the state as well as in the country. Its major industries were iron production, meatpacking, cloth production and woodworking.<sup>6</sup> The city also gained a public library, art museum, music hall, opera house and exposition building for the residents. Other institutional buildings such as churches and hospital were built all over the city for easy access.

Cincinnati is known as the City of Seven Hills (sistered with Rome). At one point it had 5 incline lifts and more than 400 public stairways connecting the downtown to the neighborhood heights around.<sup>7</sup> Today, only the foundations of the inclines are visible and many of the stairways have been closed due to disrepair. Bellevue incline, one of the gems of the city, connected Elm Street in Over-the-Rhine to Ohio Avenue in Clifton Heights. This incline linked McMicken Avenue to the popular

5. Susan K. Appel, Buildings and Beer: Brewery Architecture of Cincinnati, *Queen City Heritage*, Summer 1986. p. 3.

6. "Cincinnati, Ohio", *Ohio History Central*, Retrieved on October 12, 2017, [http://www.ohiohistorycentral.org/w/Cincinnati,\\_Ohio](http://www.ohiohistorycentral.org/w/Cincinnati,_Ohio).

7. Mary Anna DuSablon, *Walking the Steps of Cincinnati*, (Athens: Ohio University Press, 2014)

destination for dancing and leisure at the time - Bellevue House. (Fig 8.2) This incline was rebuilt in 1890 to allow it to support carrying horsecar and streetcars along with passengers.<sup>8</sup> However, it was burned and destroyed in 1901, with only its stone pier still standing near the sidewalk on Clifton Avenue.<sup>9</sup>

During the Civil war, Cincinnati was also an important stop for the Underground Railroad. This network of secret routes was used by African-Americans and other slaves to escape to the Free States.<sup>10</sup> (Fig 8.1) The Ohio River was known as the River Jordan, the boundary between slave states and Free States, therefore there were several routes that went through Cincinnati. With this there was an increase in the African-American population within the city's boundaries.

From 1919 to 1933, the US went through a national prohibition period, where all alcoholic beverages were banned, which caused the brewing industry to crash.<sup>11</sup> This affected the city's economy as beer brewing was one of the major industries from the 1830s. With the increase in African-American community in the city's boundaries, the racial segregation between the whites and the blacks increased as well.

The city continued to grow both culturally and economically during the 20th century. However towards the beginning of the 1950s, there was a significant rise in African-American population within the city's boundaries

8. Mary Anna DuSablón, *Walking the Steps of Cincinnati*, (Athens: Ohio University Press, 2014), p. 78.

9. Ibid., p. 78.

10. "Underground Railroad", *Ohio History Central*, Retrieved on October 12, 2017, [http://www.ohiohistorycentral.org/w/Underground\\_Railroad](http://www.ohiohistorycentral.org/w/Underground_Railroad).

11. "History of the Brewing Industry in Over-the-Rhine", *Over-the-Rhine Brewery District Community Urban Redevelopment Corp.*, Retrieved on August 27, 2017, [http://www.otrbrewerydistrict.org/history\\_breweries.php](http://www.otrbrewerydistrict.org/history_breweries.php).

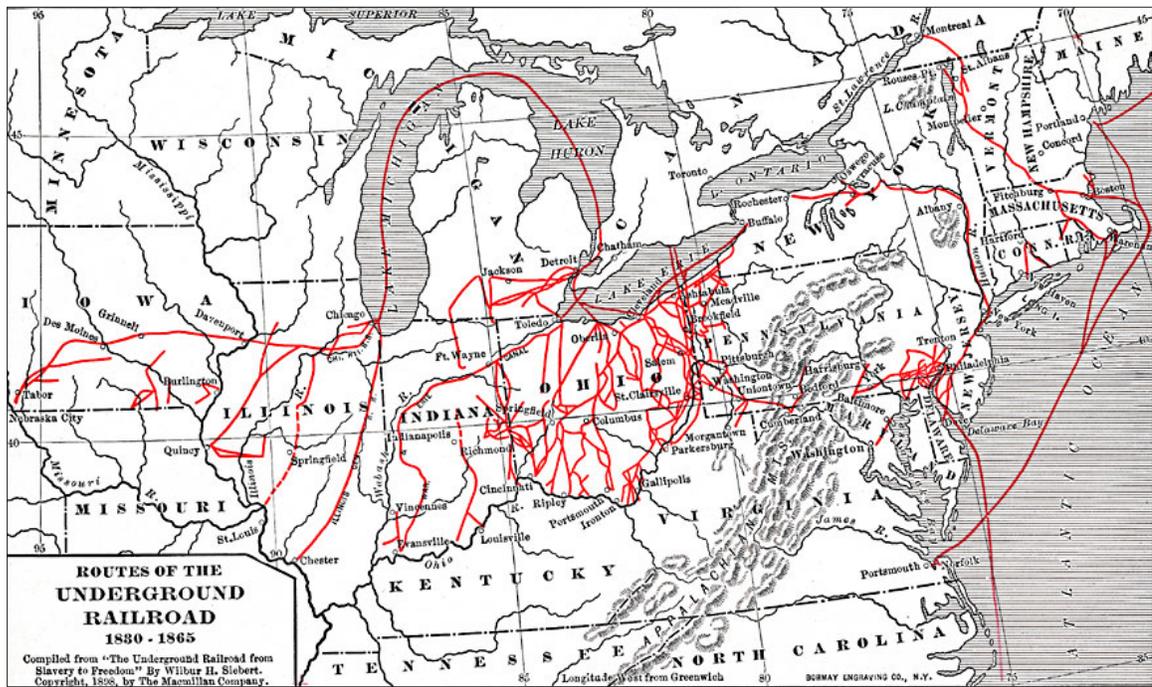


Fig 8.1 / Routes of Underground Railroad 1830-1865

which worsened relations between the whites and the African-Americans. Many businesses in the downtown area started to move their offices to the suburbs as the cost of real estate was cheaper. At the same time, the availability of the automobile made it possible for wealthier white people to move to the suburbs in search of cleaner, greener and safer environments. This was the beginning of “White Flight”, large scale migration of the white community from racially mixed urban areas to homogeneous white suburbs.<sup>12</sup> This caused the population in the city’s core to decrease. In 1967, there were race riots in the city due to increased police harassment, lack of jobs and deteriorating living conditions in the African-American community.<sup>13</sup> One person died, 63 were injured, and 404 were arrested along with \$2 million worth of property damage.<sup>14</sup> This fueled the belief that the city was too dangerous, accelerating the “white flight”. From 1960 to 1970, the population in the city’s core decreased again by 10%.<sup>15</sup> As a result what once was a vibrant downtown core turned into a bit of a ghost town, especially after the end of the working day at 5pm.

12. David Stradling, *Cincinnati: From River City to Highway Metropolis*, (Arcadia, 2003), p. 141.

13. “25 Stories That Rocked the City: Race Riots in Avondale”, *Cincinnati Magazine*, August 1922, p. 124.

14. Walter C. Rucker and James N. Upton, *Encyclopedia of American race riots*, (Greenwood Publishing Group, 2007), p. 107.

15. David Stradling, *Cincinnati: From River City to Highway Metropolis*, (Arcadia, 2003), p. 141.

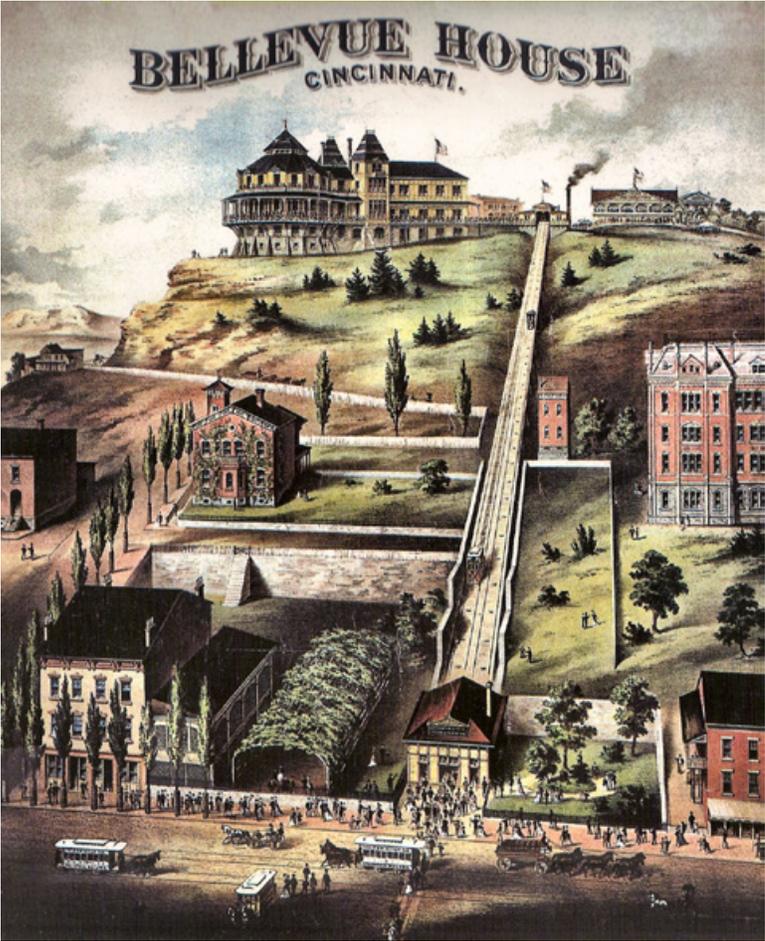
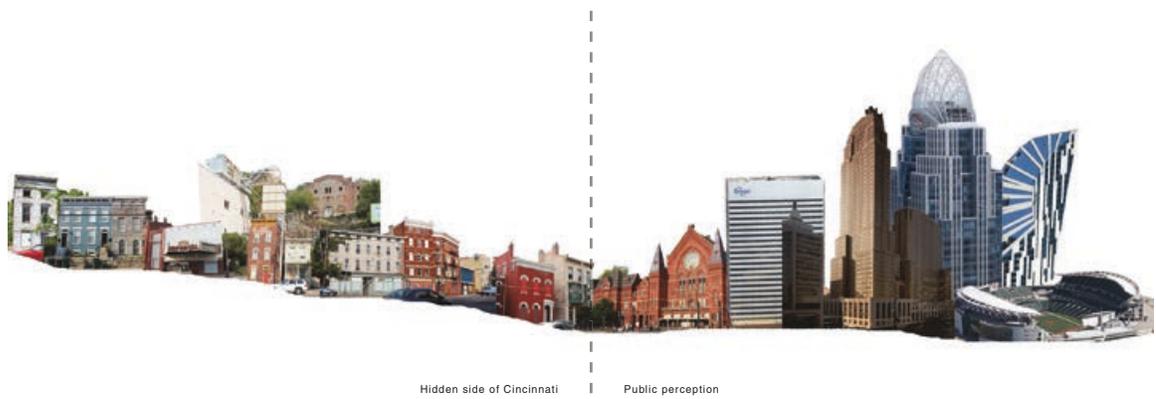


Fig 8.2 / Bellevue Incline, Cincinnati



Fig 8.3 / Panoramic view of Cincinnati, Ohio in 1900. Produced by J. L. Trout



Hidden side of Cincinnati

Public perception

## Deserted City

Fig 9.0 / City Collage

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## Deserted City

Stimulated by the police shooting of a 19 year old African-American man, the riots of 2001 served only to reinforce stereotypes regarding the diminished downtown core. 120 businesses suffered damages totally over \$3.6 million.<sup>1</sup> Incidents of violent crime rose in the city centre for several years thereafter. Many of the old department stores and commercial premises ended up being abandoned and boarded up. It is only in the past decade that a concerted effort has been made to revitalize the downtown.

The Downtown area located by the waterfront is slowly being revitalized and is now filling up with mid to high-rise mixed-use buildings. However, behind those new tall buildings lies the true face of Cincinnati: a city full of precious architecture - built with bricks in Greek revival and Italianate styles with beautiful decorative cornices, but which are mostly vacant and abandoned. The good news is that with so little pressure from real-estate forces, most of these solidly built buildings remain intact. (*Fig 9.0*)

In 2003, the mayor of Cincinnati created the Cincinnati Center City Development Corporation (3CDC), a private, non-profit real-estate and finance organization to strategically revitalize Cincinnati's downtown core in

1. Walter C. Rucker and James N. Upton, *Encyclopedia of American race riots*, (Greenwood Publishing Group, 2007), p. 110.

partnership with the City of Cincinnati.<sup>2</sup> This group is slowly transforming the downtown and the southern parts of Over-the-Rhine neighbourhoods by introducing adaptive reuse and new build condominiums with ground floor retail and restaurants to attract younger people to the downtown core. The intention is to eventually extend this revitalization to include the northern segments of Over-the-Rhine and the West End, but to date, these neighbourhoods remain largely abandoned. (Fig 9.2)

There is much debate regarding this process of gentrification. On the one hand, it is starting to offer an alternative image to the idea that downtown is a “dangerous” place. On the other hand, it is displacing low income families, who live in sub-standard conditions, but have nowhere else to go.

Ultimately, a more holistic strategy is needed that addresses the economic possibilities for both the white and African-American communities. The city is trying to encourage young people to move into the city, however, there are not enough employment opportunities or programs that attract the target market in this situation. Cincinnati is home to one of the largest universities in the country but doesn’t give enough reason for young professionals and graduates to stay and help revitalize the city.

2. “Background”, *3CDC*, Retrieved on Oct 18, 2017, <https://www.3cdc.org/about-3cdc/>.

Racial segregation has always been an extremely important and sensitive topic in North American cities,

\* All census and demographic information for the maps retrieved from US Census 2010 Data & 2006-2010 American Community Survey five-year estimates

and Cincinnati is no different. The segregation between blacks and whites is very apparent in the city, not only statistically but also upon visiting. The city has been divided into distinctive neighbourhoods, white and black communities, disassociated from one another. (*Fig 9.3*) As this is an issue which touches on many social themes and considerations, it cannot be solved by architecture alone. It is however, important to address it head on and develop programs that can accommodate future remediation between the two halves. There are several events and programs such as poetry slams and art therapy in the city that have started to raise more awareness of individuals and the city's ongoing struggles. \*



■ GREEN SPACE + PARKS ■ PUBLIC BUILDINGS

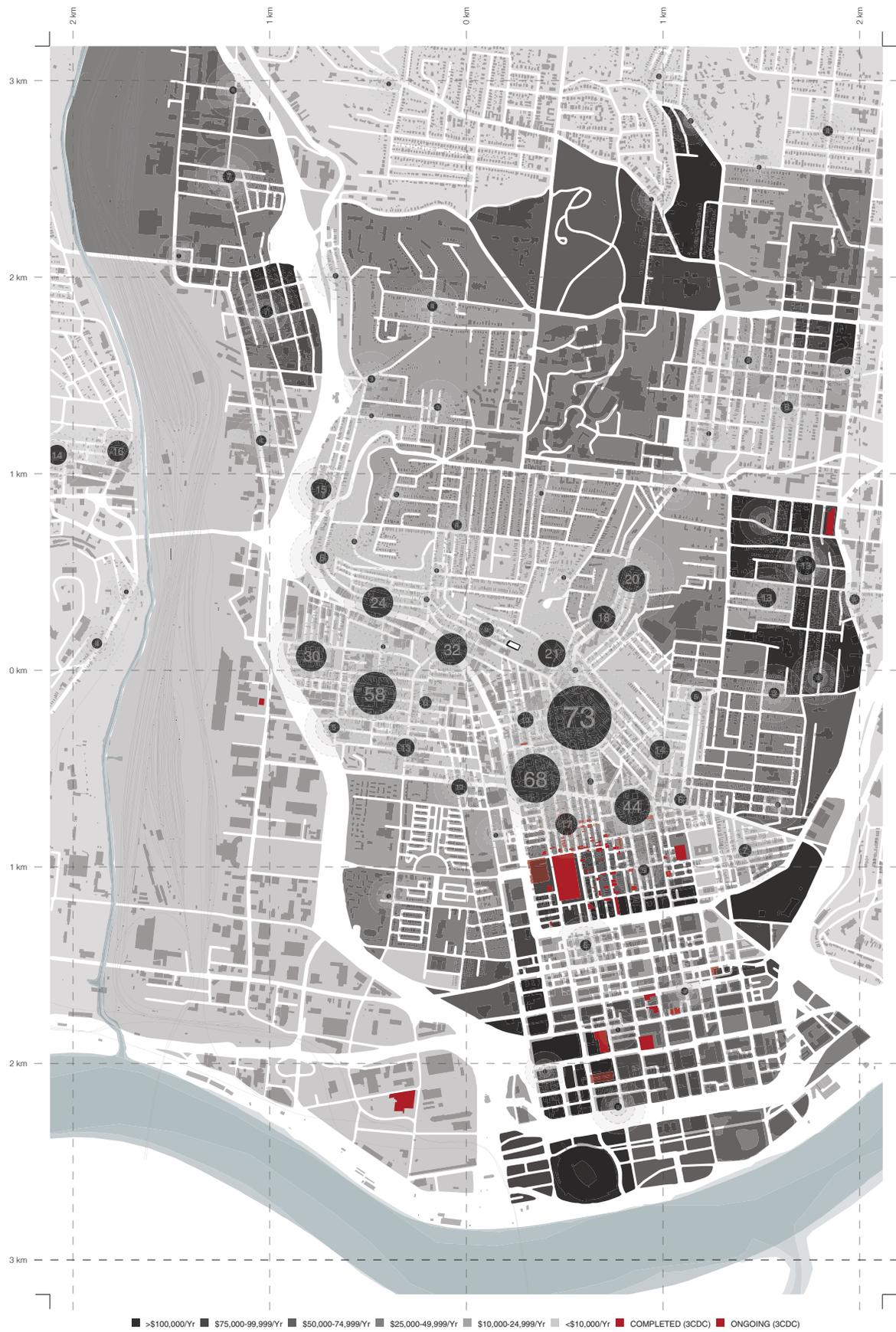


Fig 9.2 / Economic Condition

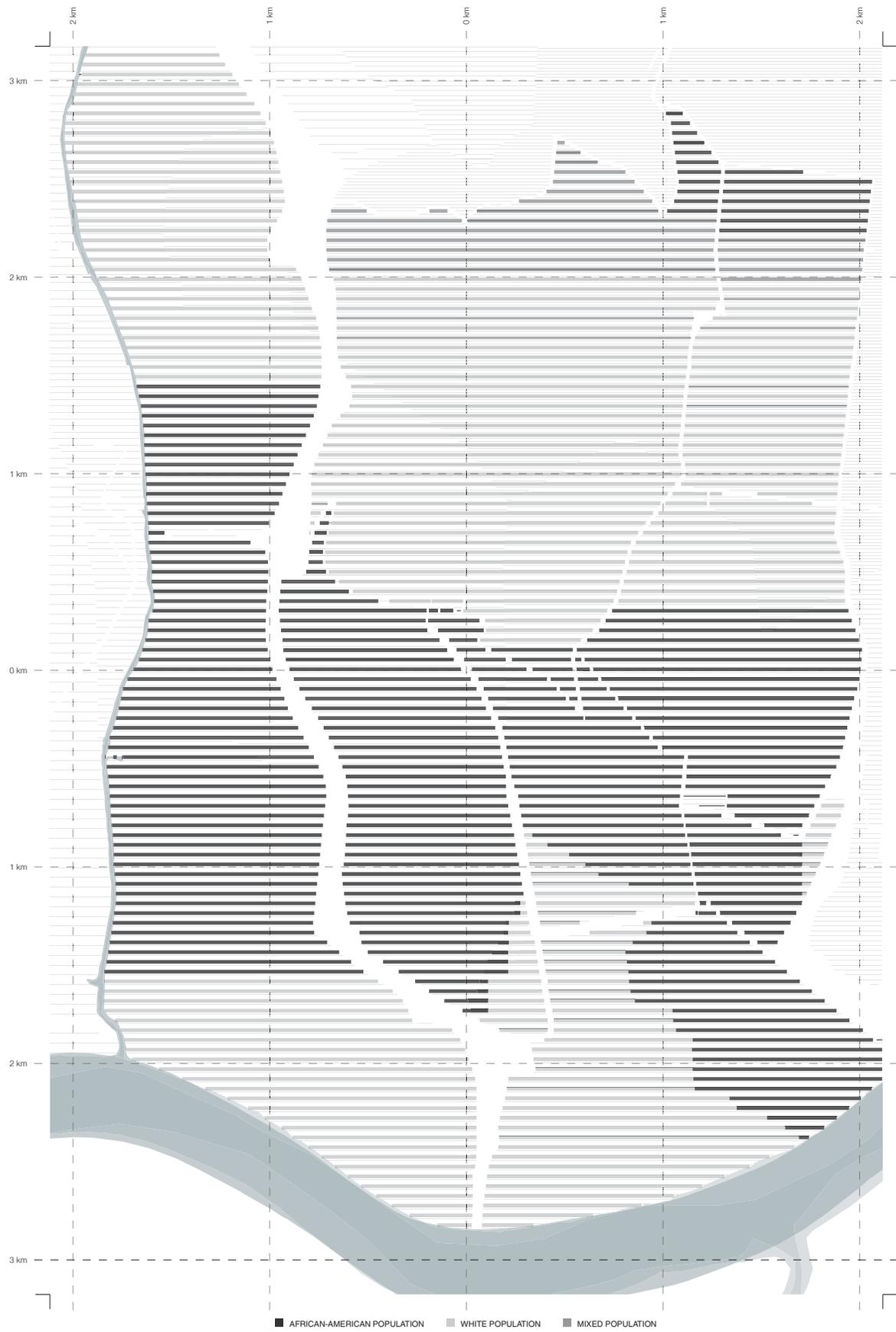


Fig 9.3 / Demographics



Fig 9.4 / Images of boarded buildings around the city



Fig 9.5 / Image depicting the current condition of the West End, Cincinnati



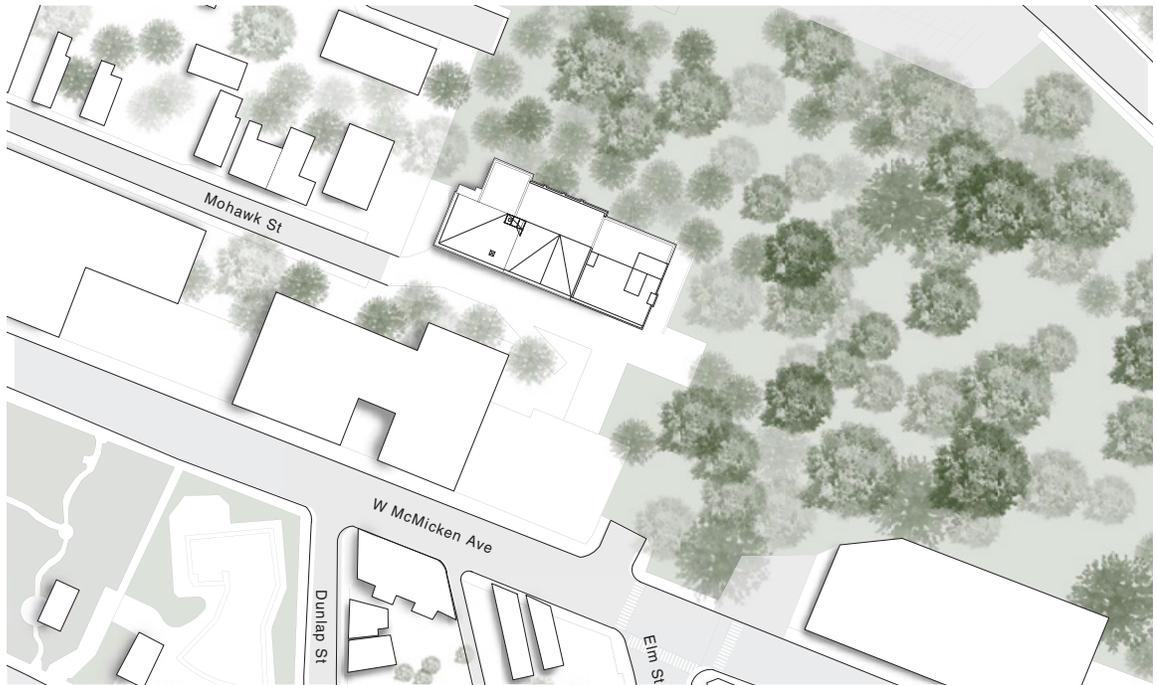
Fig 9.6 / Images of Public Art murals around the city by ArtWorks Cincinnati



Fig 9.7 / Image of Findlay Market that was successfully revitalized

## The Brewery

Jackson Brewery  
Abandoned Gem



Jackson Brewery

Fig 10.0 / Site Plan

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## Jackson Brewery

The Jackson brewery was founded in 1829 by a German settler named Schmetizer.<sup>1</sup> This brewery is one of the early large-scale breweries in the city of Cincinnati. The original brewery complex was located along McMicken Avenue, with a vernacular style structure. In 1854, the business was sold to Kleiner Brothers who brought it to great success, which resulted in the first expansion of the complex.<sup>2</sup> This new complex was built in 1859 and is still located at 208 Mohawk street.<sup>3</sup> (*Fig 10.0*) The main reason for this expansion was because of the need for lager vaults as the original vernacular structure was built before the beginning of lager beer production in the United States. In 1871, the Kleiner Brothers were the 5th largest brewery in Cincinnati.<sup>4</sup>

As the city developed, the breweries and their complexes grew. From the 1850's to 1870's, there was a consistency in the architectural forms, building materials and decoration of the breweries. There is speculation that these were inspired by the popular Rundbogenstil, an architectural style from Germany in the second quarter of the 19th century.<sup>5</sup> This style is known to be the first architectural movement to insist that form should not be derived from history, but according to abstract notions of utility and objectivity.<sup>6</sup> Its architectural expression

1. "10 Jackson Brewery (1829-1884)", *Cincinnati Brewing History*, May 4, 2016, Retrieved on October 15, <http://cincinnatibrewinghistory.com/10-george-weber-brewing-co-1884-1887/>.

2. Ibid.

3. Ibid.

4. Ibid.

5. Susan K. Appel, Buildings and Beer: Brewery Architecture of Cincinnati, *Queen City Heritage*, Summer 1986. p. 5.

6. "Rundbogenstil", *A Dictionary of Architecture and Landscape Architecture*. *Encyclopedia.com*, Retrieved on October 15, <http://www.encyclopedia.com/education/dictionaries-thesauruses-pictures-and-press-releases/rundbogenstil>

communicated success, affluence, legitimacy and sophistication. However, there are no records of who built or designed these early breweries in the city. It is speculated that the same builders and designers of German descents were involved in the construction of all the early breweries. There is a belief that the breweries in the city were connected to a network of natural caves/tunnels that may have been used for storage of lager beer, however this has not been verified.

The new complex of Jackson Brewery has a footprint of 200ft by 40ft, while many of the breweries of the time were 100ft by 40ft.<sup>7</sup> The depth of the building was a practical measurement relating to availability of natural light, as one window can illuminate the interior up to 20ft depth. Therefore having windows on both sides illuminated the 40ft depth of the building. Furthermore, the 100ft length related to the amount of space needed for the brewery operation equipment. There is no documentation of specific arrangement of the process in Jackson Brewery.

7. Susan K. Appel, Buildings and Beer: Brewery Architecture of Cincinnati, *Queen City Heritage*, Summer 1986. p. 5-6.

8. "10 George Weber Brewing Co. (1884-1887)", *Cincinnati Brewing History*, May 5, 2016, Retrieved on October 15, <http://cincinnatibrewinghistory.com/10-george-weber-brewing-co-1884-1887/>.

9. Ibid.

In 1860, the beer brewing industry reached its peak in Cincinnati, becoming the 3rd largest brewing city in the country. After the Kleiner Brothers' death, George Weber gained control of the brewery in 1873.<sup>8</sup> The brewery had its greatest success under him and became an incorporated company under the name of George Weber Brewing Company in 1884.<sup>9</sup> During 1880s, the brewery evolved and enlarged with the expansion of the industry.

The advancement in the fermentation process led to the introduction of new technologies for higher level of efficiency, safer working environment and product regularity. After the great fire of 1881 in Cincinnati, new fire proof building materials were used, such as steel, iron and reinforced concrete.<sup>10</sup>

Previously, the ice used in the facility came from either the Great Lakes or large chunks of ice were cut from Ohio River and stored in the vaults with regulated temperatures. However, with the development of architectural and artificial refrigeration, Weber purchased two pickets of ice machines in 1886 that allowed for year round beer production.<sup>11</sup> A new ice house was built on the east side to house these machines and was connected with a bridge to the main building. This adjustment can still be seen on the eastern bay as the façade is asymmetrical, but the ice house no longer exists on the site. (*Fig 10.1*) With the start of the bottled beer business, there were additional structures added to the complex ranging from a separate engine and boiler house, to new shipping buildings, as well as a bottling plant.

Unfortunately in 1887, Weber went bankrupt due to the loss of his malt house in a fire.<sup>12</sup> This led to the brewery being purchased by three attorneys who reincorporated it into Patterison Breweries. However, the brewing industry crashed due to the nationwide prohibition from 1919 to 1933.<sup>13</sup> This brewery survived through the prohibition by producing non-alcoholic beverage such as root beer.

10. Susan K. Appel, Buildings and Beer: Brewery Architecture of Cincinnati, *Queen City Heritage*, Summer 1986. p. 8.

11. Ibid., p. 8.

12. "10 George Weber Brewing Co. (1884-1887)", *Cincinnati Brewing History*, May 5, 2016, Retrieved on October 15, <http://cincinnatibrewinghistory.com/10-george-weber-brewing-co-1884-1887/>.

13. "History of the Brewing Industry in Over-the-Rhine", *Over-the-Rhine Brewery District Community Urban Redevelopment Corp.*, Retrieved on August 27, 2017, [http://www.otrbrewerydistrict.org/history\\_breweries.php](http://www.otrbrewerydistrict.org/history_breweries.php).

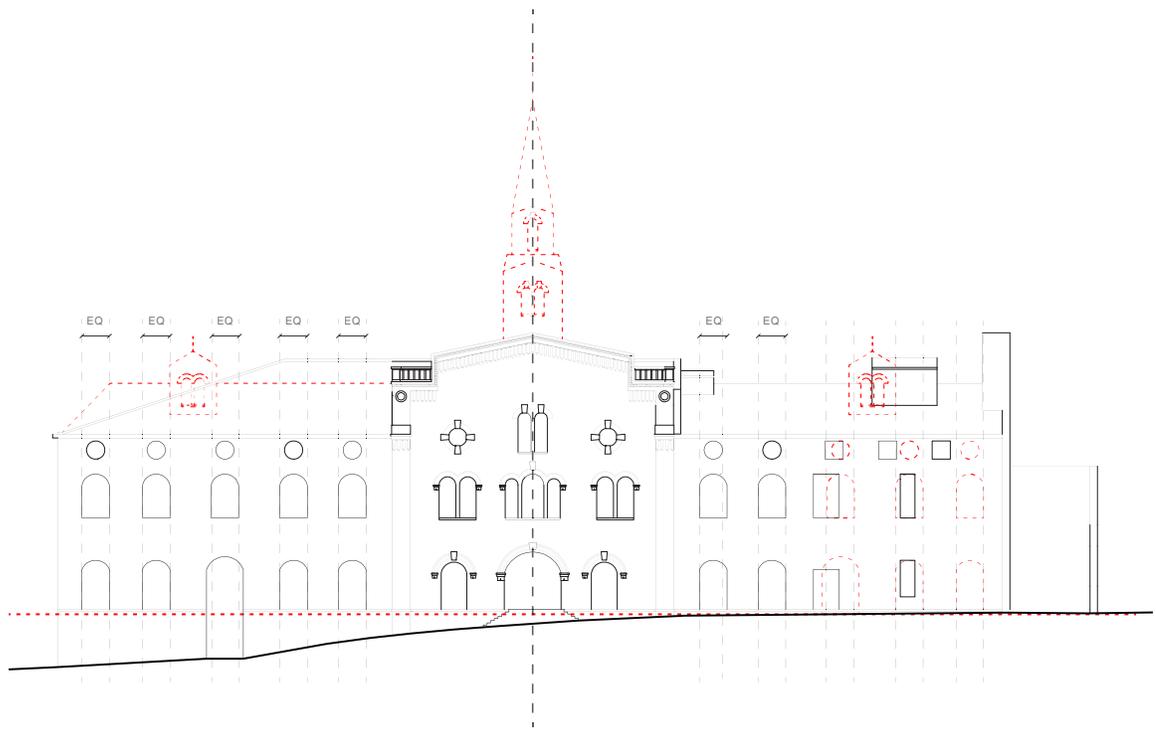


Fig 10.1 / *Layering of Time*, South elevation

Once the prohibition was lifted, the brewery successfully picked up its business again, with the new ice house on McMicken Avenue.

In the 1940s the brewery was sold to a Detroit investor who incorporated it under the name of Jackson Brewery Co. but shortly thereafter, the business closed in 1942 and the building was emptied out.<sup>14</sup> Subsequently the building went through several changes of ownership. Gibson Wine Company used the building as a storage and distribution center. Afterwards, Metal Blast Company occupied the building and made some alterations such as lowering the floor and raising the ceiling of the western bay (*Fig 10.3*), upgrade of the power supply, and also established a new logo painted over the original sign. The last users of the building were A-Z All Time Service and Supply.

14. "10 Jackson Brewing Co. (1889-1942)", *Cincinnati Brewing History*, May 8, 2016, Retrieved on October 15, <http://cincinnatibrewinghistory.com/10-george-weber-brewing-co-1884-1887/>.

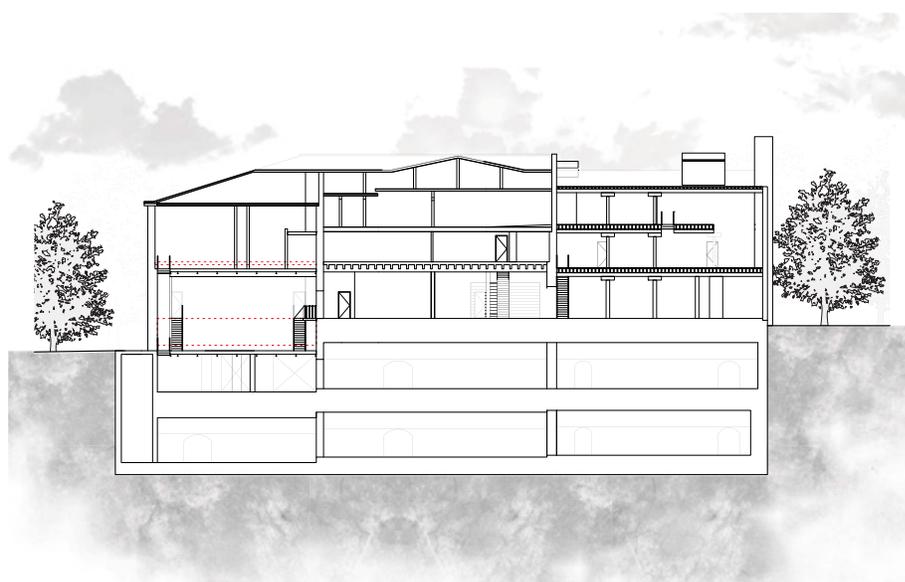
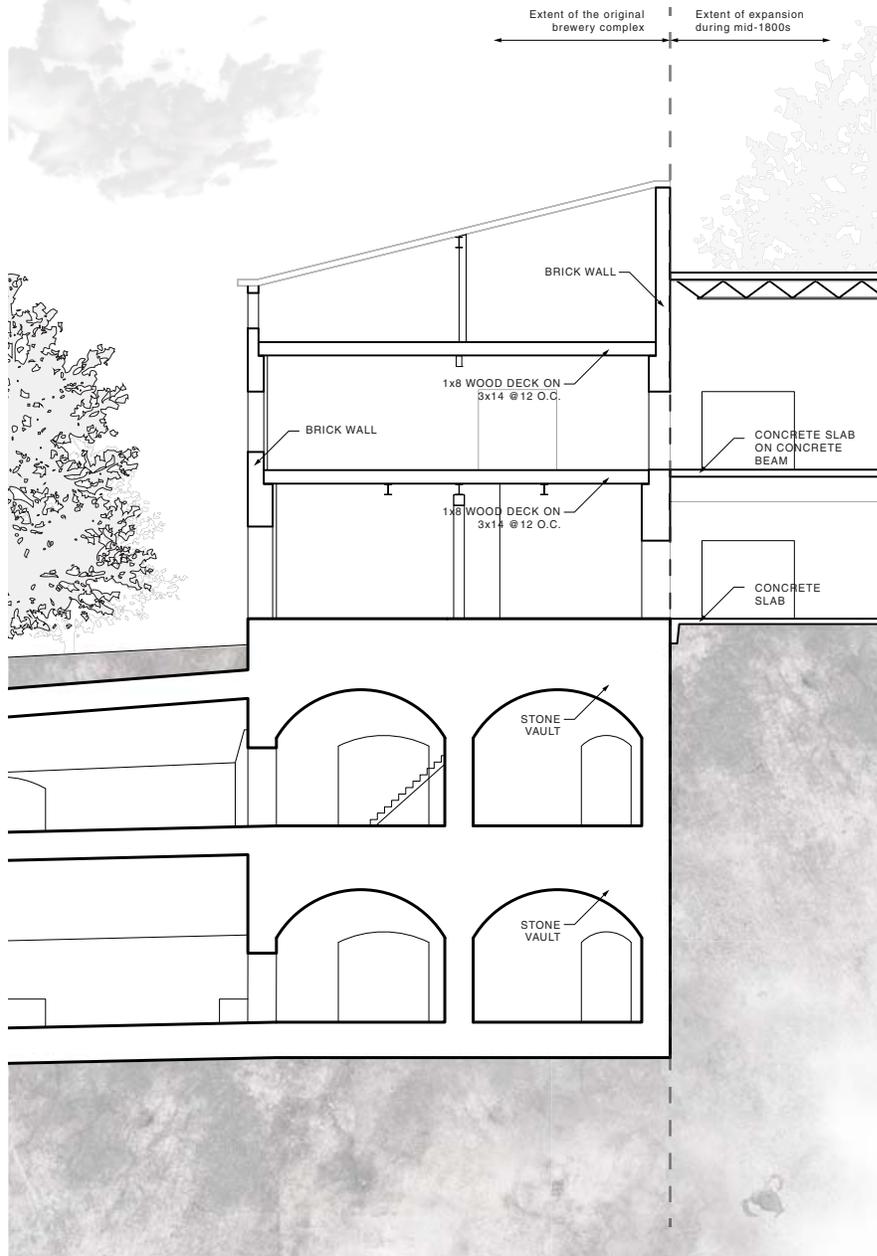


Fig 10.2 / Longitudinal section



Fig 10.3 / Image of Gibson Wine Company



Abandoned Gem

Fig 11.0 / Cross-Section of eastern bay

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## Abandoned Gem

After its life as a brewery surviving through the civil war, prohibition, and its alterations from various uses, the building now finds itself abandoned. The building is designed in a very unique way giving the appearance of a three storeys building form the south façade, tucked in the side of Clifton hill, with the main entrance at Mohawk Street. However, there are two storeys of basement that connects the building to W McMicken Avenue below. The building had been expanded and altered throughout its life, however, the changes have not been documented. The building is unique when it comes to its structure. The building seems to be built up from the basement starting with a very heavy wall system using masonry stones, creating a beautiful vaulted space as storage for the beer barrels. The structure on the ground floor is a mix of concrete and steel structure, while the upper storeys are all wood structure. (*Fig 11.0*) The specific brewing process of the Jackson Brewery was not documented. However, the function of breweries begins from the topmost levels using heavy equipment for processing the malt. The process continues to filtering down the beer and the final product is stored in the basement. On the contrary, the structure is light on top where the heavy equipment is stored and becomes sturdier at the bottom.

Every floor has a unique spatial quality that can be described through the materials, natural lighting, varied heights of spaces, temperature changes throughout the building, as well as the acoustical qualities. The vaulted space of the basements give a very grand feeling, while the floors above uses a wooden structure with low ceiling heights providing more of a cozy atmosphere. The basement is one of the most unique spaces in the complex, filled with memories. Even after the brewery closed down several decades ago, the smell of beer is still noticeable. While this space was used as storage - a space that is usually designed for its function with the least concern for spatial quality, it is considered to be one of the most experiential spaces that tells the story of the building.

The site is located amongst several other breweries in a light industrial area in Over-the-Rhine (OTR), known as the 'Brewery District'. Even though the building itself is located within the CUF (Clifton Heights, University Heights and Fairview) political boundary, the site became disconnected from Clifton Heights due to the lack of direct pedestrian and vehicular connections after the closure of Bellevue incline. This connection has been lost since 1901 and created greater separation between the OTR and CUF neighbourhoods. The surrounding area feels deserted due to a significant number of vacant buildings, indicating the overall economic decline of the area.

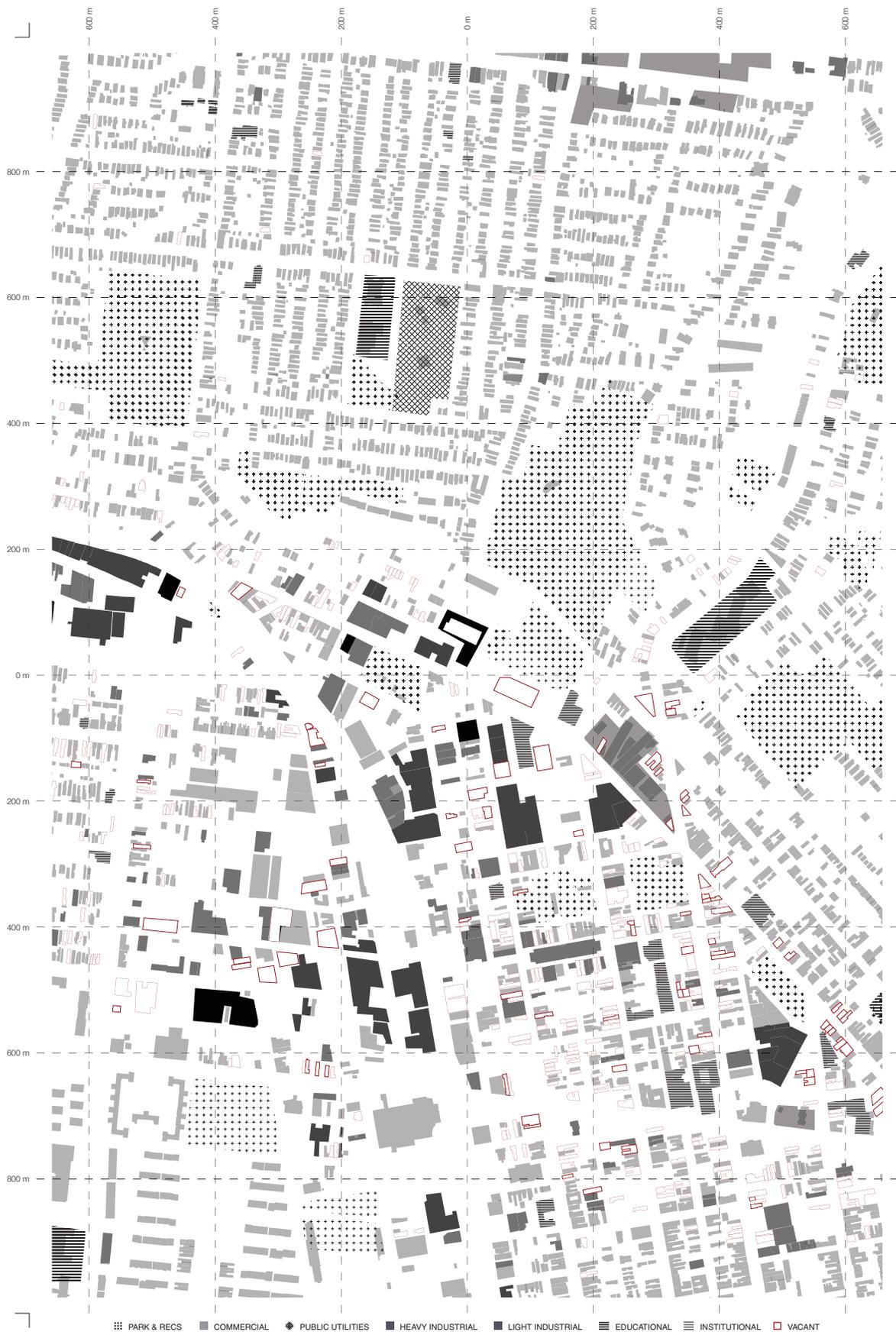


Fig 11.1 / Land-Use

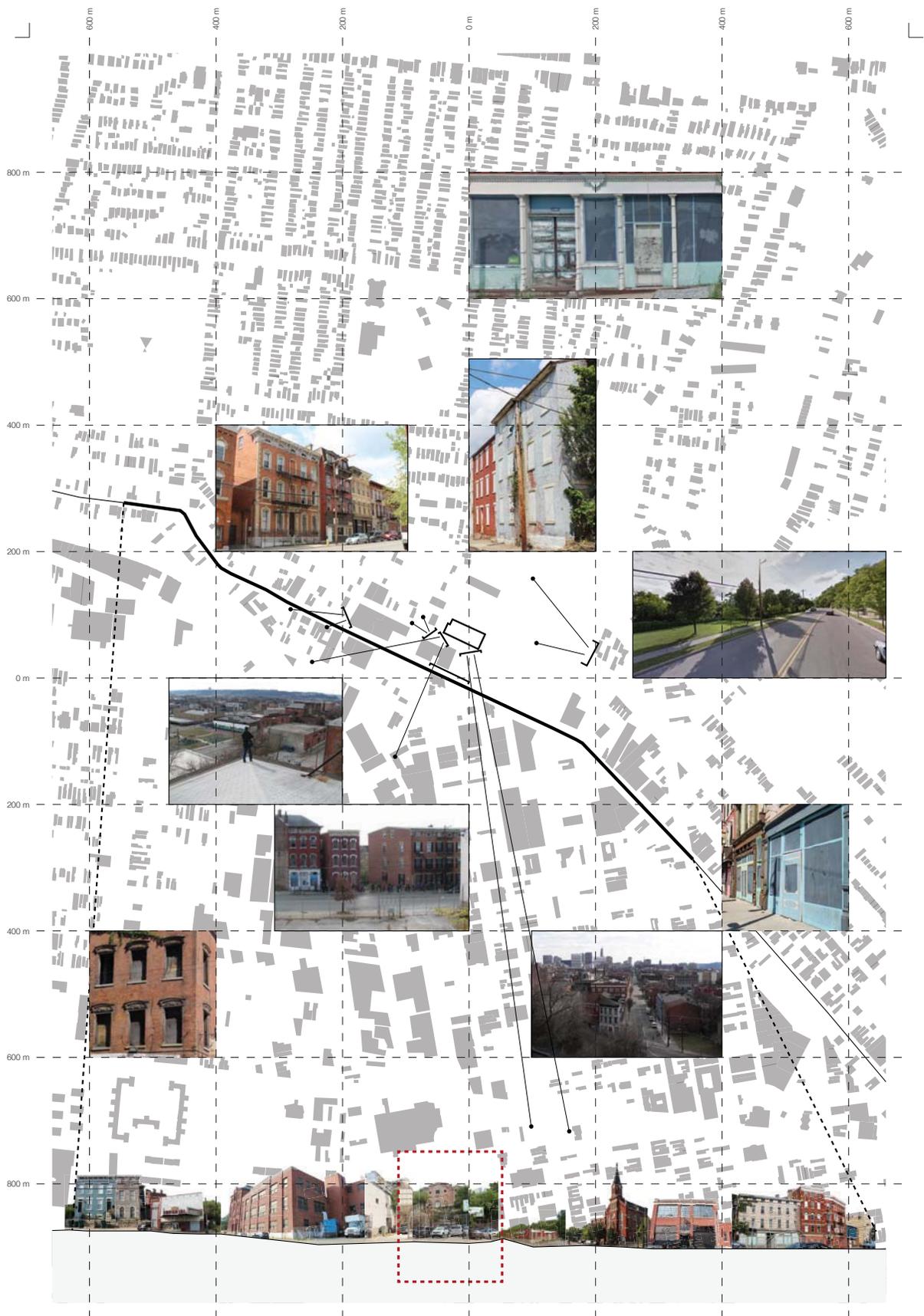
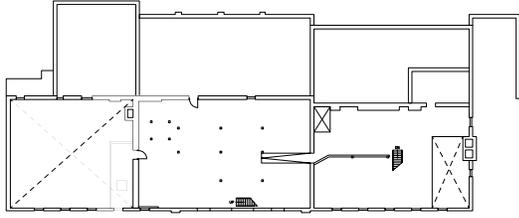


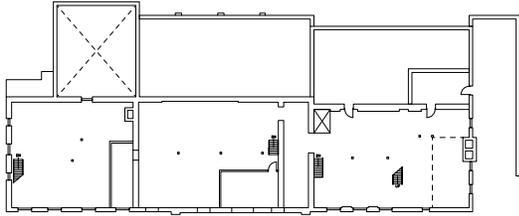
Fig 11.2 / Facade



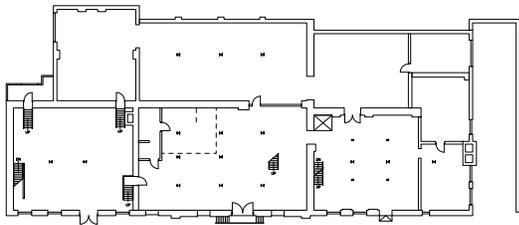
Fig 11.3 / Circulation



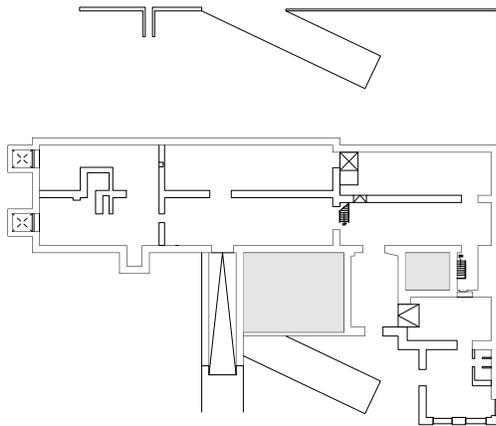
THIRD LEVEL



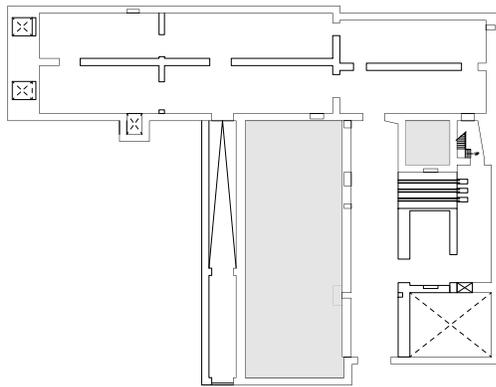
SECOND LEVEL



GROUND LEVEL



BASEMENT LEVEL



SUB-BASEMENT LEVEL

Fig 11.4 / Existing Floor Plans



Fig 11.5 / Image of the vaulted stone basement



Fig 11.6 / Image of the staircase leading to the sub-basement



Fig 11.7 / Image of the tracks used for moving the beer barrel



Fig 11.8 / Image of the second floor in western bay



Fig 11.9 / Image of the third floor in the eastern bay



Fig 11.10 / View of the Jackson Brewery from W McMicken Avenue

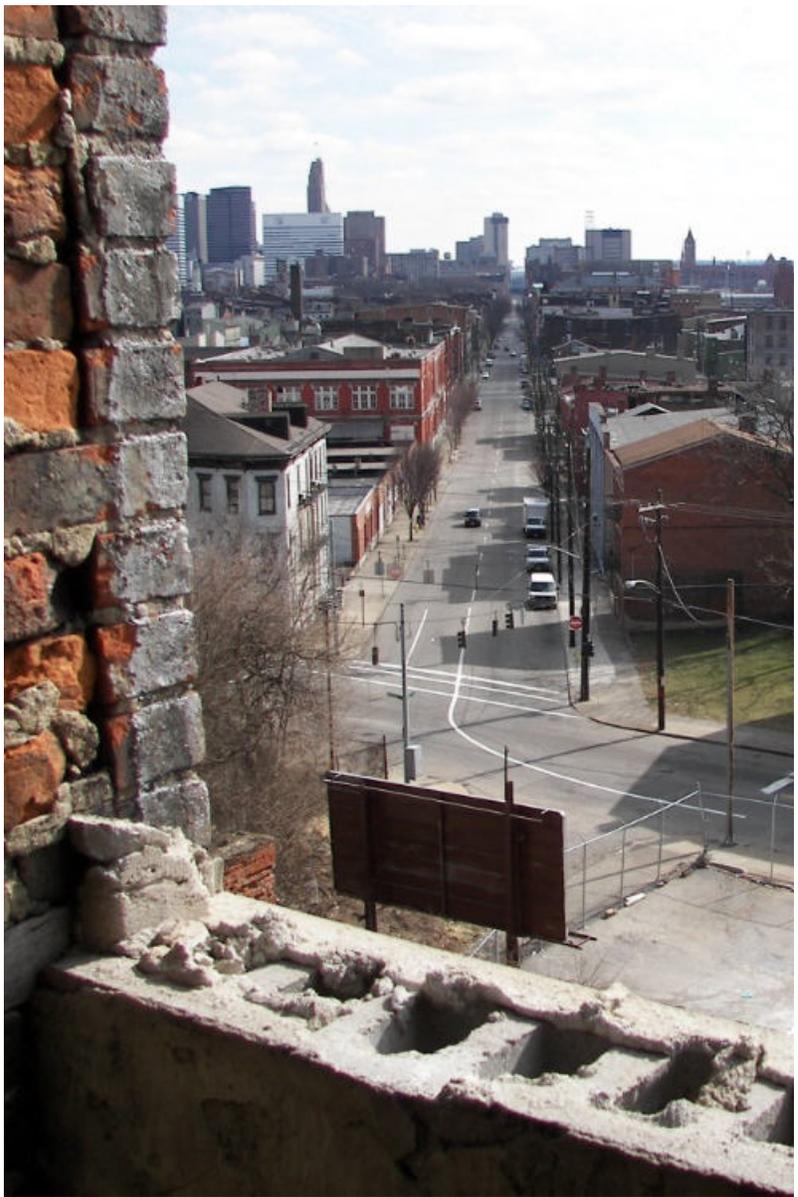


Fig 11.11 / View of the Elm St. from the second floor of Jackson Brewery

## Explorations

The Old Violin

Alice's Adventure in Jackson Brewery

Harold's Steel Crayon



The Old Violin

Fig 12.0 / Jackson Brewery Collage

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## The Old Violin

### Telling a programmatic story

For the people of Ohio there is always this air of indecisiveness; to stay or to go, to remain or to change. Echoes of Ohio's culture of perseverance and personal struggle can be heard in the great musicians that hail from there. Today, people are trying to find a space where their voice can live and understand what it means to hold onto what you love as well as what it means to be sheltered as a soul and as a body.

Growing up in Cincinnati, a city rooted with rich history and home to some of the most influential blues, rock and American folk music stars, Jalanda is a 16 year old African-American who loves music. She is a daughter to a single mother who works hard each and every day to support the family. Her older brother takes care of her in her mother's absence while studying hard to change the lifestyle of their family. Being a part of a family that is always struggling to make a decent living, Jalanda felt like she was in a place where her music cannot be born and her voice cannot be heard. Whenever she got upset, she ran away to find comfort in a place where it was only her guitar and herself.



Fig 12.1 / Jalanda on the bus

I could feel the bus bump and shake its way down McMicken Avenue. It held this familiar silence, natural to Ohio, and strangers minding their own business. Even the buildings passing by felt like strangers, old square brick buildings lined up tightly against one another. As depressing as a scene this would have been to some, I couldn't help but feel like this view was mine as much as it belonged to the West End.

I had ridden this bus hundreds of times, clutching the same old guitar case in an attempt to stay warm. I would fog up the window with my breathe to write stupid lyrics that were barely lyrics...but hey...That was mine too.

Isn't that weird? I don't own this bus, the window, the air, this guitar, or this city...But in a way they're mine.

With a sudden jerk and a distinct buzzing I could hear the intercom of the bus speak "Now arriving at Stonewall St."

Yeah...Where we're going, that's mine too.

I remember the first time I found this place, it must have been my Sophomore year. It was right after coming home from the service. I ran up to my Dad's study and took his old guitar case and ran out the door. As soon as I got out the door I could see my brother and mom trying to follow after me, so I waved down the first bus I could see and hopped on.



Fig 12.2 / At W McMicken Ave & Elm St. bus stop

When you're here, you can't really see where you're going. There are hills and thin alleys, but if you look at it just right, you can see the silhouette of something peeking through the trees. And assuredly, if you follow it close enough, you'll come to a metal gate that just screams "Climb me." There's a trick to the next part, see -- you can't climb with a guitar case, trust me, I've tried. So you slip the case underneath the small space beneath the gate, and then climb over top. See this technique is mine, but I guess I don't mind sharing.

There it was, past the gate and in the clearing of the trees. A long stone building stretching a hundred feet or so. It had this purposeful dignity to it, like an instrument. It felt like I was looking at an Old Violin, it's roof the neck, the wind it's strings, the trees an orchestra, the windows it's apertures for sound. In a gust of wind I could feel it's sound, asking for accompaniment.

"Yeah yeah, I hear ya, I'm coming. Jeez."



Fig 12.3 / Jalanda playing her music

I walked to the doors at the middle of the building, through the archway doors and into the West wing. There were these large open spaces with series of concrete beams, and stairway leading to the second floor transitioning into brick walls and wooden structure. Then I saw this beautiful spotlight coming through the windows. Like a stage made just for me. I pulled a small stool up to the cropping of light and lay down the guitar case. Carefully I opened each clasp and let the cover drop on the other side, making a clap that echoed through the room.

Picking up the guitar, I pressed my fingers against the frets. As if an extension of my body, I could feel every string in tune from the tension alone. I played the first thing I always do.

“Well, I can’t recall, one time in my life,  
I’ve felt as lonely as I do tonight.  
I feel like I could lay down, and get up no more,”

I could hear each string sing it’s own note, each note dancing through the halls and out the window. The wind picked up and I could hear the howling of hollow metal

“Tonight I feel like an old violin,  
Soon to be put away and never played again.  
Don’t ask me why I feel like this, hell, I can’t say.  
I only wish this feelin’ would just go away.”

I could feel myself getting louder and louder, and my fingers finding the frets on their own.

“I guess it’s ‘cos the truth,  
Is the hardest thing I ever faced.  
‘Cos you can’t change the truth,  
In the slightest way. I tried.”

Then It stopped, all at once. Like I could feel the air of someone shifting through the place, and the beat of footsteps interrupting my tempo.



Fig 12.4 / Jalanda's brother listening to her music

"Hey Jalanda, you don't sound half bad in here." said my brother standing there in his tacky denim jacket.

"...How'd you know I was here?" I said.

"You had a fight with Mom, and then Dad's old guitar case goes missing from the study. You ain't exactly Irene Adler. Also, because I'm your brother."

I was surprised, I had always thought no one knew about this place. But Jamal was right, it's not like I chose a different place to play every time.

"I remember the first time you ever came here. Right after Dad's...y'know Dad's thing. You came home and ran out with his guitar case and hopped on the bus. Mom was freaking out, luckily I knew the bus you hopped on. 4:15PM Route 64 down McMicken, it's the bus I take for smokes..."

We gave each other one of those stares siblings give each other.  
"...Not that you're gonna tell Mom that."



Fig 12.5 / Jalanda's brother looking out the window

He grabbed a milk crate from the corner and pulled it up next to me.

"First time I followed you here. I stood outside I could hear you from the windows. At first you were just cryin' and I couldn't figure out what to do. After all...That's what I wanted to do too, I just didn't know how"

He shuffled his hands into his pockets and looked out the window, like he knew this place too, just like I did. I guess I never thought about how he had dealt with it.

"But then you started playing one of Dad's old favorites. Johnny Paycheck's "Old Violin." Man did he love guitarists from Ohio, true blood Ohian alright. You massacred most of the chords and sang off key, but man did I tear up too"  
Jeez, Rude.

"When you stopped, I think we were both done with the crying and sad stuff, and I knew you'd be okay, so I headed home."

I had to ask him, "So...does Mom know that I come here? Did you rat me out?"

"She knows what I tell her, which is that you're safe...and smarter than you look. Don't worry I talked to her about your fight too."

My heart sank as I remembered why I had come here.

"Mom doesn't want me to study music. She's never even heard me play. Probably hates it"

"Jalanda, every time Mom and I hear you play we don't know to cry or to smile. Know why...? Cause you sound just like Dad. Mom just gets worried, it's her job to do that for us, twice as much as most Moms now."



Fig 12.6 / Jalanda and her brother returning home

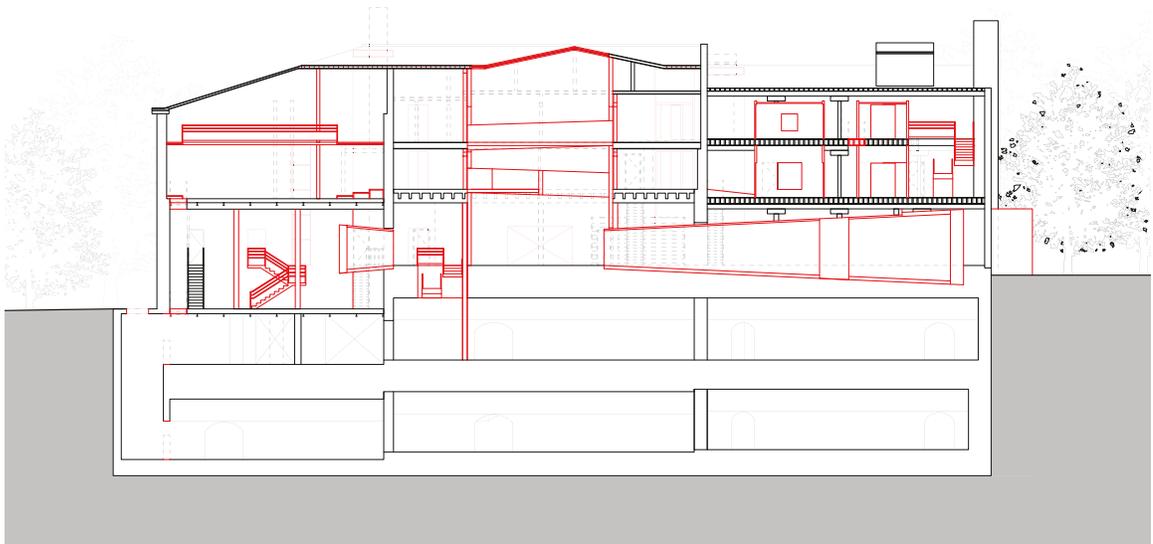
For years I had thought that no one listened to me play, heck, I didn't even know how I sounded until just now. It had always just been me and this old building.

"We don't ever want to scare you away from what you want to be. Your voice is important and so is what you have to say. As long as you believe in that and work hard, you can achieve anything no matter where you come from. Being from Ohio means something, because being from Ohio means you live and die by what you chase. Even this place lived as hard as it could; pulling through the war, getting reconditioned, and surviving through prohibition. It's still intact after being abandoned for over a decade. Now it's here for you, so you can have a place to feel safe and play your heart out. Just like Johnny Paycheck once said, 'I live by music, and surely I'll die by it too'"

"It's either this place or you, but you sure got a lot of stories." I said.

"I think it's this place, it's got a habit of bringing out your voice. Guess we have that in common now. Maybe one day I'll talk about the story of the famous singer who practiced here." He chuckled.

"Oh yeah, that's if I survive after getting home."



Alice's Adventure in Jackson Brewery

Fig 13.0 / Longitudinal Section

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## Alice's Adventure in Jackson Brewery

### Telling a spatial story

As a building composed of a unique spatial quality, each interior space is very different than another. Jackson Brewery speaks the language of play using scale and perception. From its structure to material to its non-standardized elements which make up this enormous architecture, portrays success, affluence, legitimacy and sophistication. Even though the main intention and the style of architecture were purely utilitarian based, the spatial quality says much more.

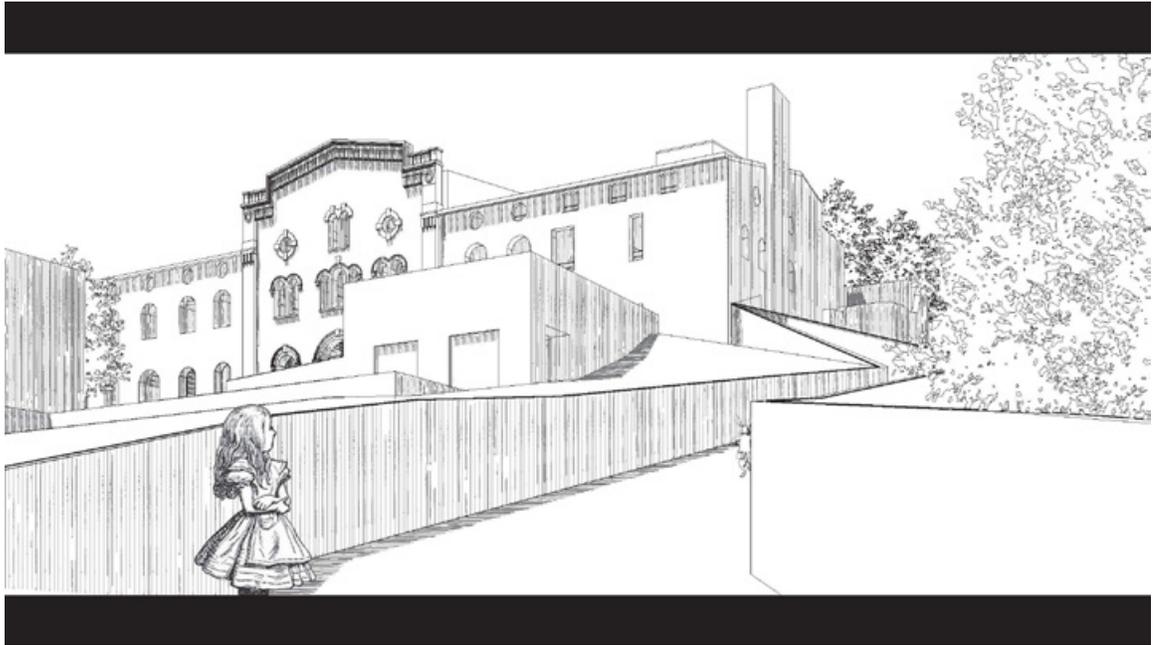


Fig 13.1 / Rabbit Hole

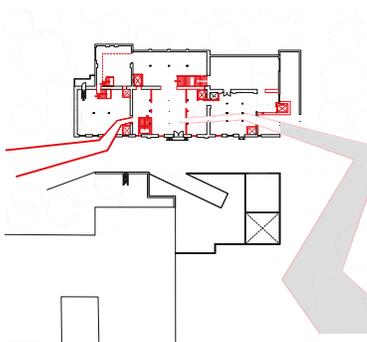


Fig 13.2 / Ground Level

For someone curious as Alice, Cincinnati was a city full of mysteries and treasure that she could not wait to explore. One day, she runs out of the hotel and goes on to explore the city on her own. As she walks out to W McMicken Avenue in the Over-the-Rhine neighbourhood, she enjoys the scent of stone and steep hillside of Cincinnati. Everywhere she looks, she sees beautiful facades made of repeated bricks all in orthogonal balance, with beautiful cornices that gave it its own distinctiveness. As she walks and walks, she eventually sees a massive three storey building that was tucked into the hill. When she walks a bit closer, a long ramp appears to carve into the hill which instantly catches her attention, making her forget about the building. This mysterious path sparks her curiosity and she decides to go ahead and discover what was at the end of this unknown path. As she enters this large wide ramp, she is only able to see the path becoming narrower and narrower with just the sky visible.

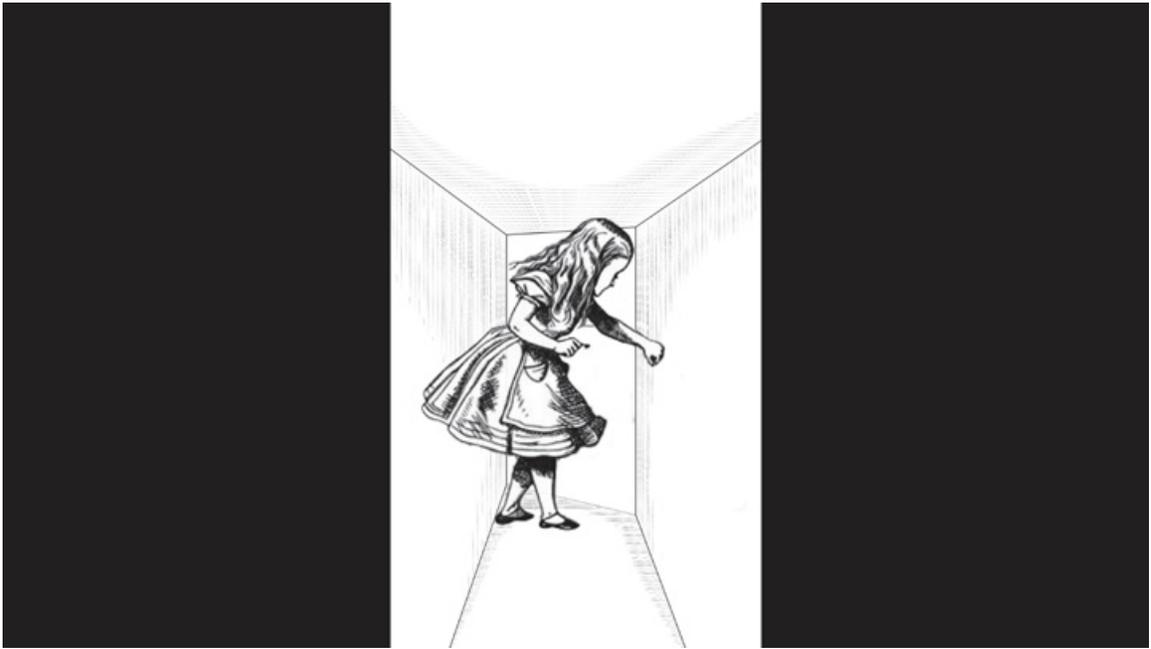


Fig 13.3 / The Door

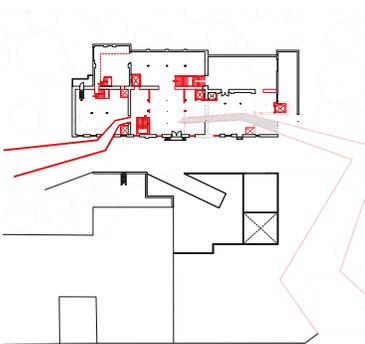


Fig 13.4 / Ground Level

As she moves ahead, the path becomes extremely narrow, and she enters a space with a low ceiling; making her feel like a giant. As she reaches the end of the path, she reaches out to open the door.



Fig 13.5 / Gathering Space

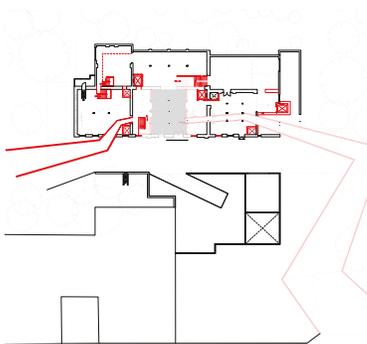
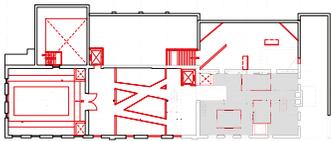


Fig 13.6 / Ground Level

Passing through the door, Alice ends up in a grandeur space with very high ceiling and all of a sudden she feels so small as if she were an ant. Alice, confused and disoriented about where she ended up, she decides to ask someone for help. Alice asks, "Hello sir, hm.. do you happened to know where I am?". However, the gentleman leaves Alice with no answer. As she sees him rush through what looks like an important threshold, she decides to follow him. As she passes through the threshold, she loses track of the man and comes across a giant staircase which Alice decides to take.



Fig 13.7 / 4' Tall House



When she enters another room, she feels completely lost as she sees herself in every direction she turns and is unable to comprehend the space she is in, leaving her feeling like she doesn't even know who she is anymore. Almost on a verge of giving up, Alice catches a glimpse of the gentleman again and follows him out. In a room full of smaller rooms, she watches others interact with each other in one room, while people cook and dine in another room. Alice realizes she should ask someone where in the world she is, but all the doors were closed making her feel uninvited.

Fig 13.8 / Second Level

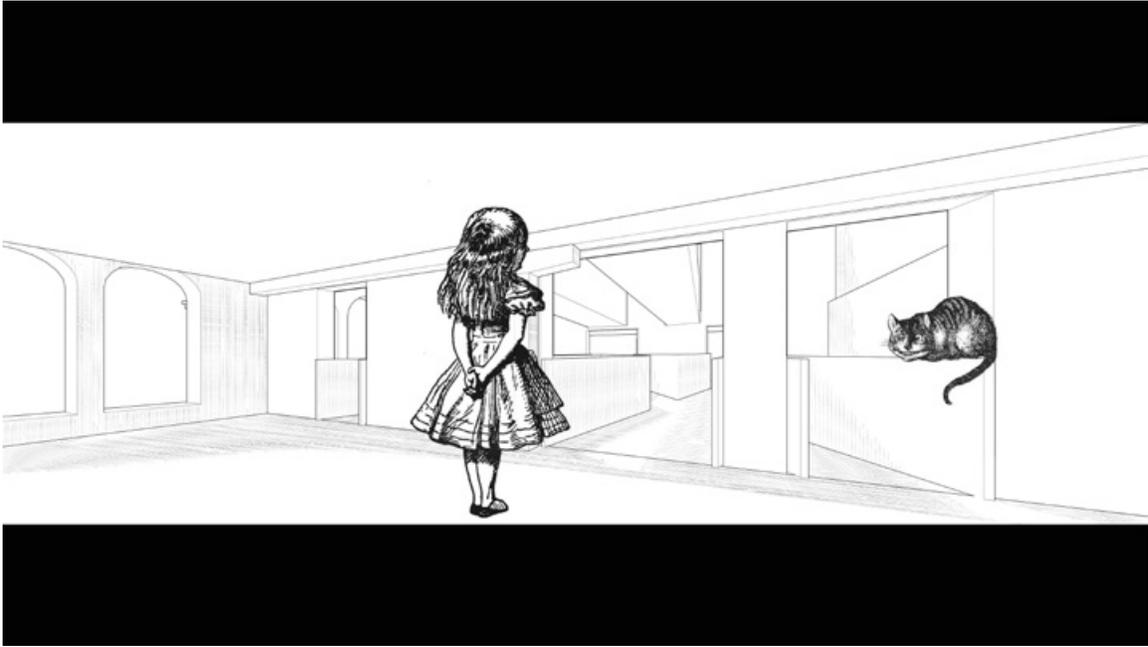
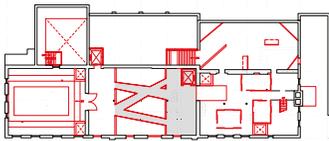


Fig 13.9 / Which Path Should I Take?



So she wanders around, ending up in a room with three different paths. She does not know where she wants to go, and also does not know where these paths would lead her. Then Alice suddenly has an epiphany. She thinks to herself, "If I don't know where I want to go, why does it matter where these paths will take me?" So she randomly decides on which path to take and realizes that all of them could bring her to the same place.

Fig 13.10 / Second Level

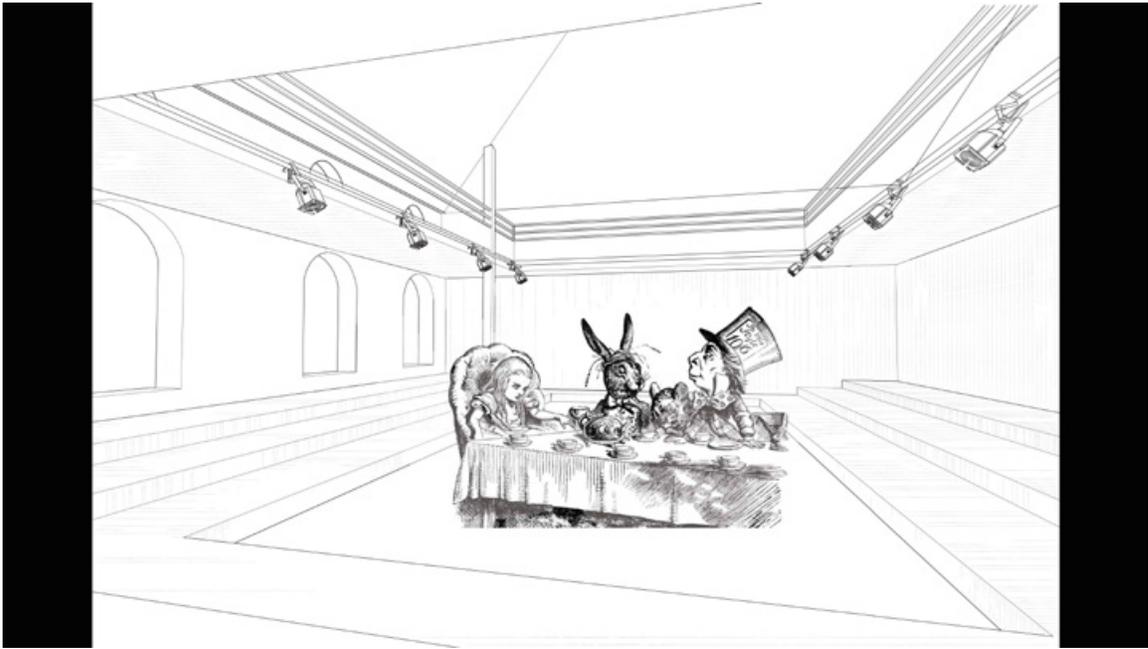


Fig 13.11 / Tea Party

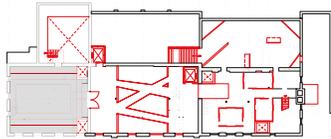


Fig 13.12 / Second Level

She comes across an open theatre space where people are performing and the audience is also taking part in the drama-like conversation. Without any invitation, Alice decides that she wants to join this performance and becomes a character of an on-going story. After a while, Alice gets bored as she has a very short span of concentration and decides to leave without any notice - just how she entered without any invitation. When she takes the elevator down to the great hall which she arrived in at first, she arrives in a confined hallway with a staircase that she had not seen before.

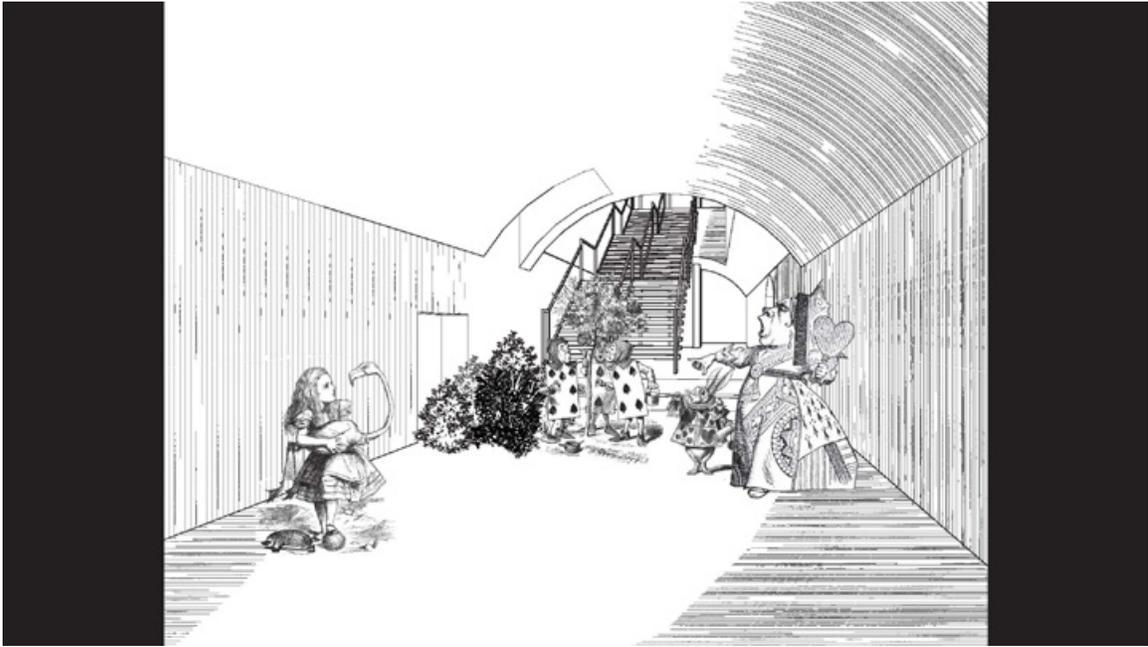


Fig 13.13 / Queen's Garden

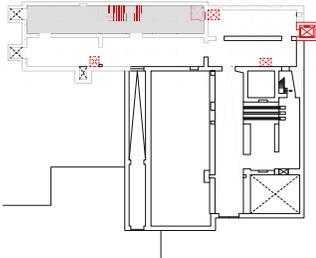


Fig 13.14 / Sub-Basement Level

As her curiosity sparks again, she take the long flight down the staircase, as she goes down and down, she finally arrives at this beautiful vaulted space. She could feel her body beginning to shiver from the cold, as if she just walked into a giant refrigerator. However, it was the most beautiful refrigerator indeed. Hints of light entered through the light-well as if they were spot lights that allowed her to admire the beautiful mini-garden which she never expected to see on this side of the world. She slowly begins to sing to the flowers and the space turns into a magical wonderland filled with her voice, making her forget about all her worries and doubts like she had found herself again. While brushing her hands over the rough texture of the masonry wall, she wondered what this feeling of comfort was that came from this space. While she pondered, she recognizes the gentleman she came across with in the beginning of her adventure, rushing into a tunnel. Instantly she decides to follow him into this long, dark, narrow tunnel with no second thought. Suddenly she sees a light at the end, and next thing she knows, she had returned to the outside world - the exact place where she had the first glimpse of this mysterious building.



Harold's Steel Crayon

Fig 14.0 / Perspective Section Collage

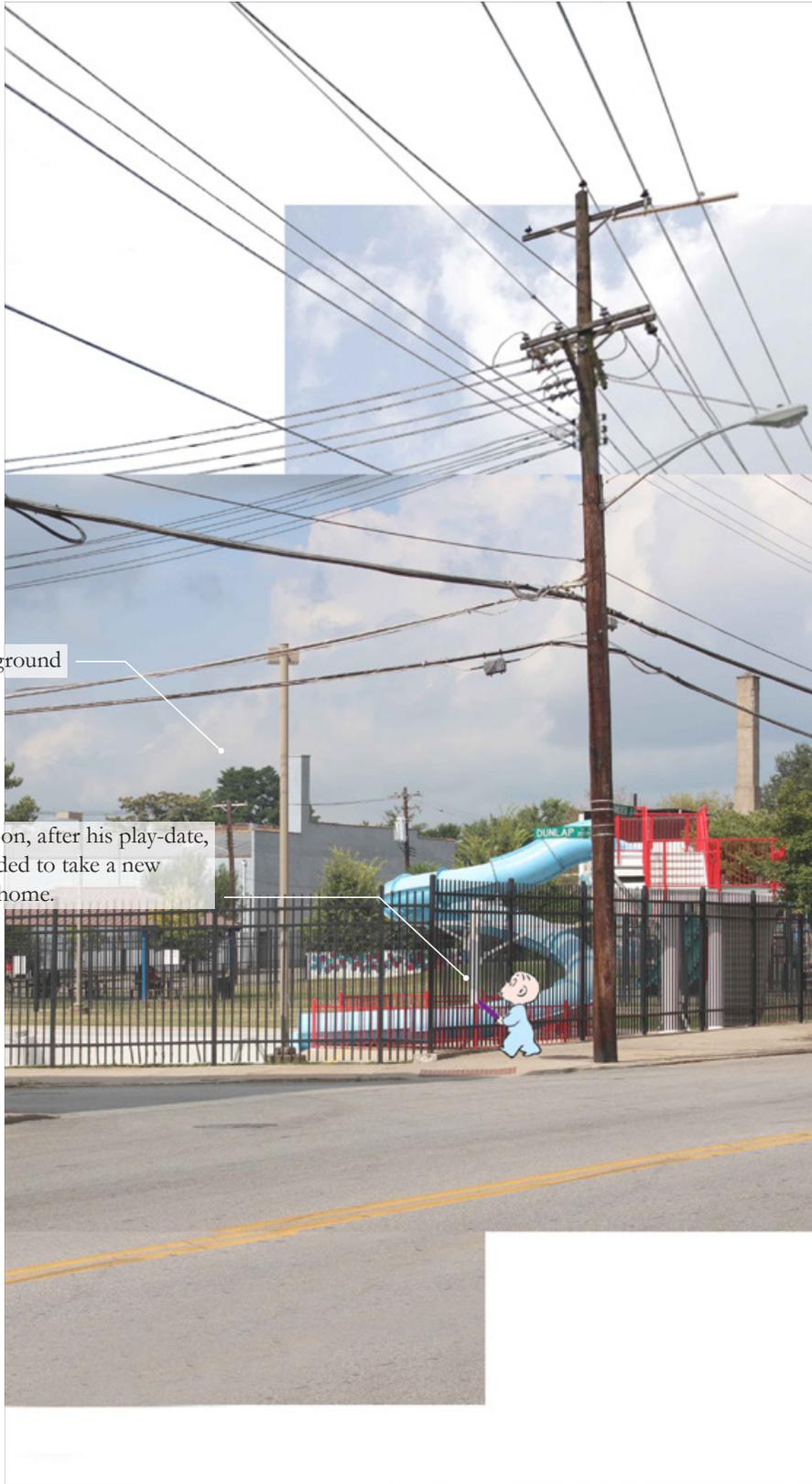
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## Harold's Steel Crayon

### Telling a material story

As each story of the Jackson Brewery is composed of different structural materials, the construction of the building has its own narrative. Built up from the basements starting with a very heavy wall system using masonry stones, to ground floor that is built with mix of concrete and steel structure. Then it transitions to light weight construction using wood on the upper floors. Observation of these connections and existing condition of the material allows unfolding of a story of its making as well as the vertical movement and flow of the building. With closer look to how introduction of steel in more versatile way could start a new story to this rich building.

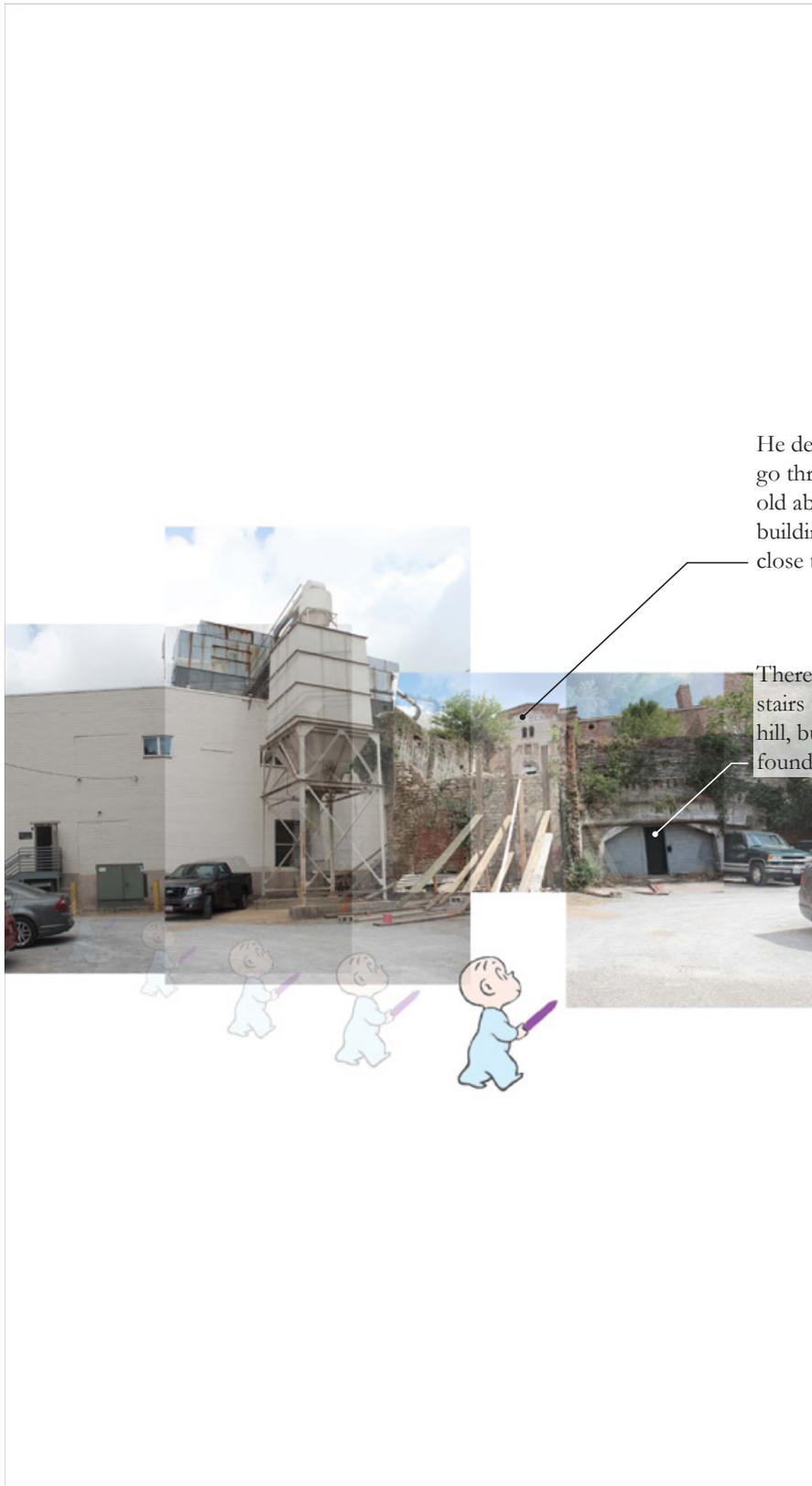
Harold, a curious boy, is on his way home after play-date with his friends at the playground. One day on his way home, he decides to take a new route cutting through an old abandoned building that he always saw through his bedroom window. As the back of this building looked so close to his house, he decides to cut through the building to see if he can get home faster. So he enters the building with his steel crayon to make his way home.



Hanna Playground

One afternoon, after his play-date, Harold decided to take a new route to go home.

Fig 14.1 / Harold's journey 1



He decided to go through an old abandoned building on the hill close to his house.

There weren't any stairs to go up the hill, but Harold found a door.

Fig 14.2 / Harold's journey 2

Behind that door,  
Harold came across a  
dark, empty tunnel but  
he needed some light to  
walk through it.

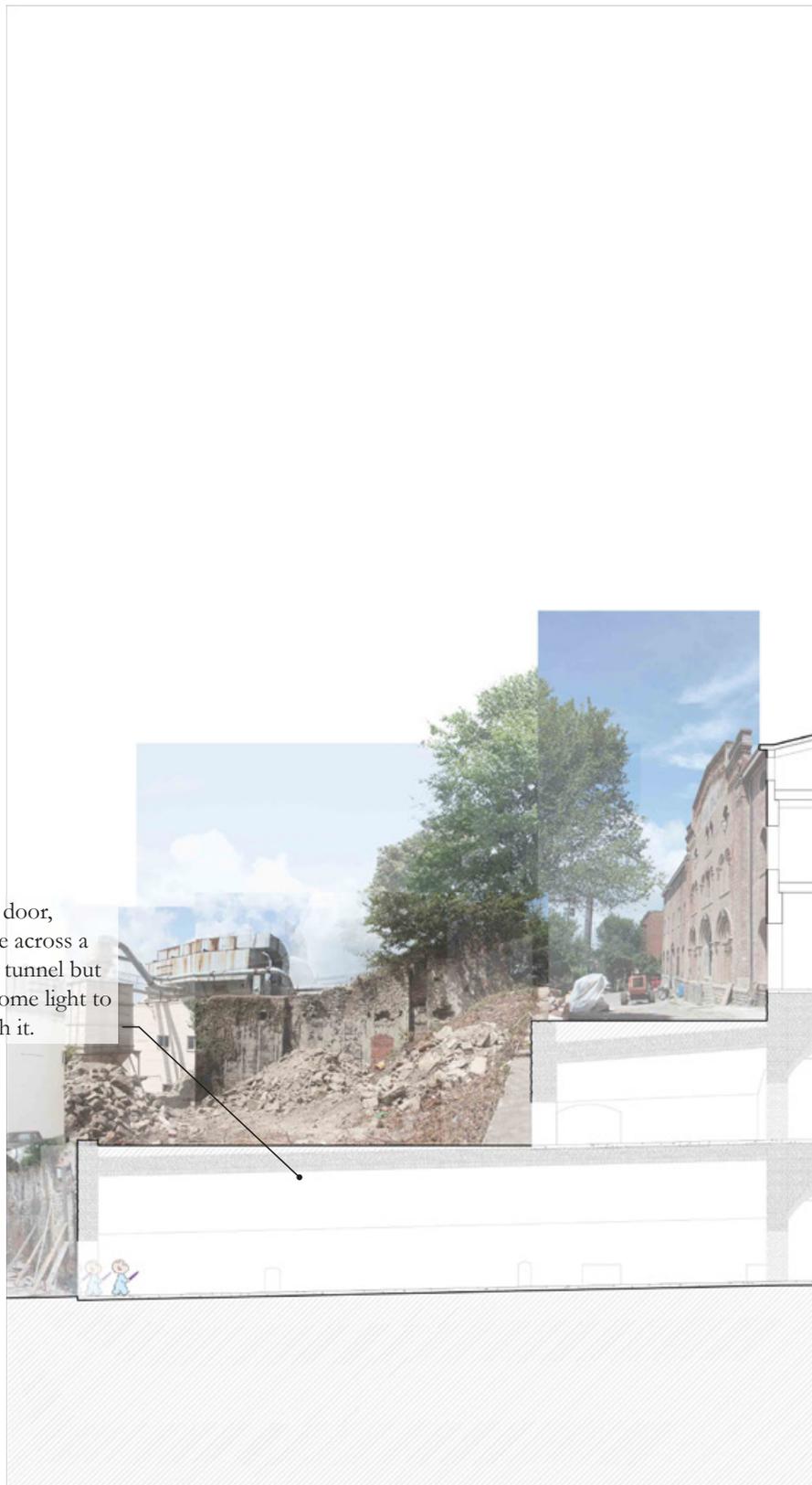


Fig 14.3 / Harold's journey 3



He needed something to climb up to let the light in. So he made a ladder with his big purple crayon.

Then he opened the ceiling and lit the tunnel up. And he set off on his walk, taking his big purple crayon with him.

Fig 14.4 / Harold's journey 4



He came across what looked like an old set of railway tracks that went nowhere.

So he extended the rail.

Fig 14.5 / Harold's journey 5

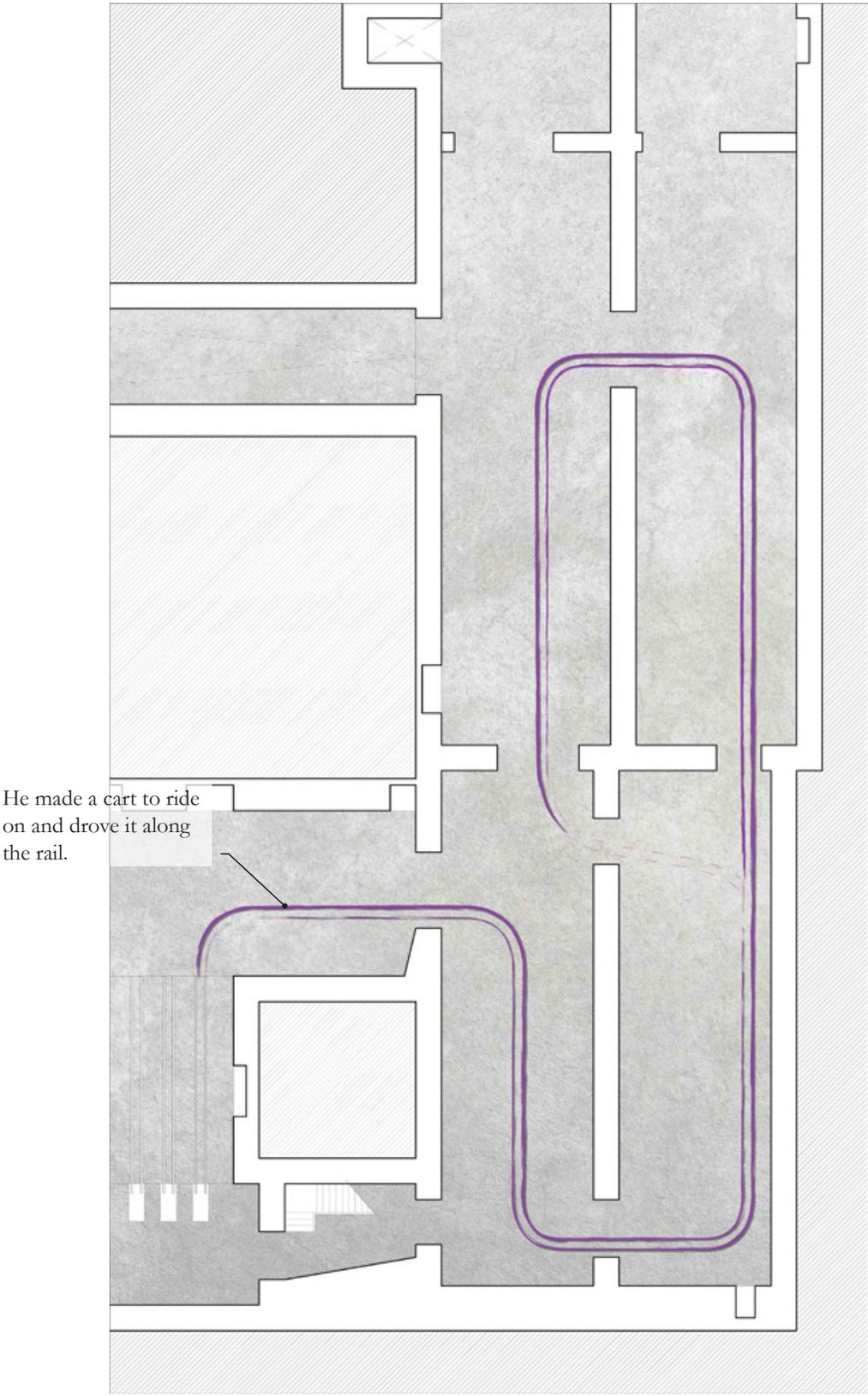


Fig 14.6 / Harold's journey 6

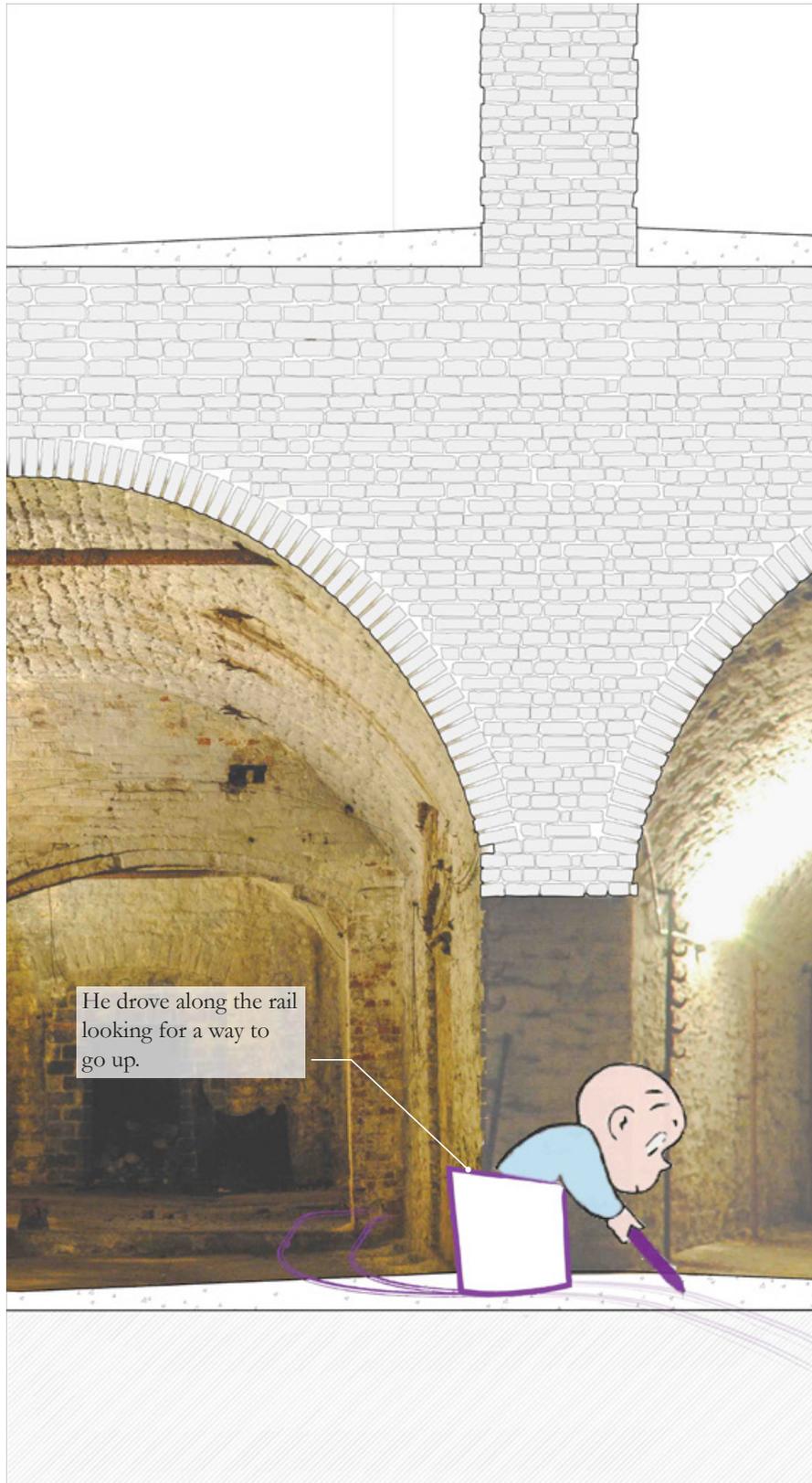


Fig 14.7 / Harold's journey 7

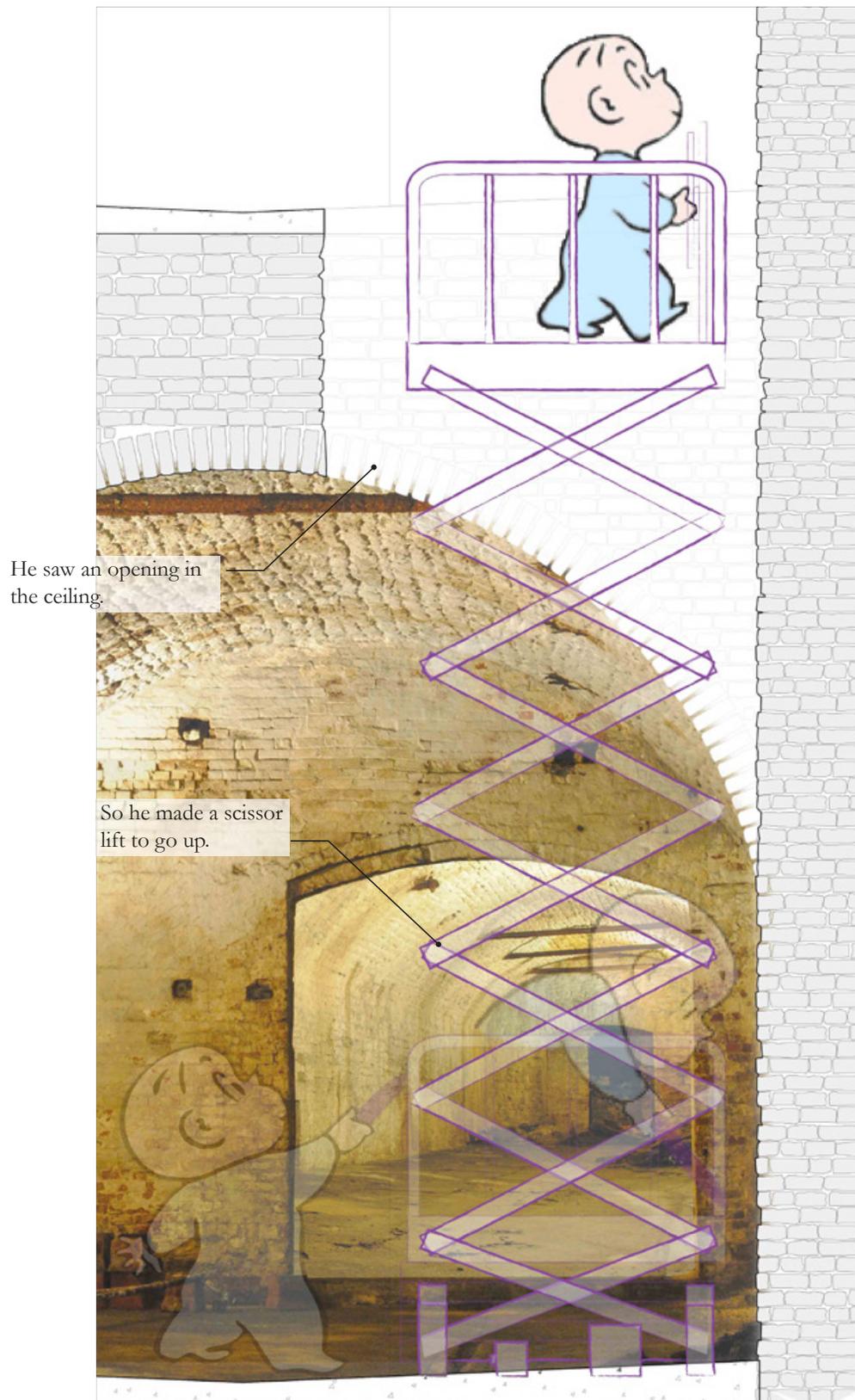
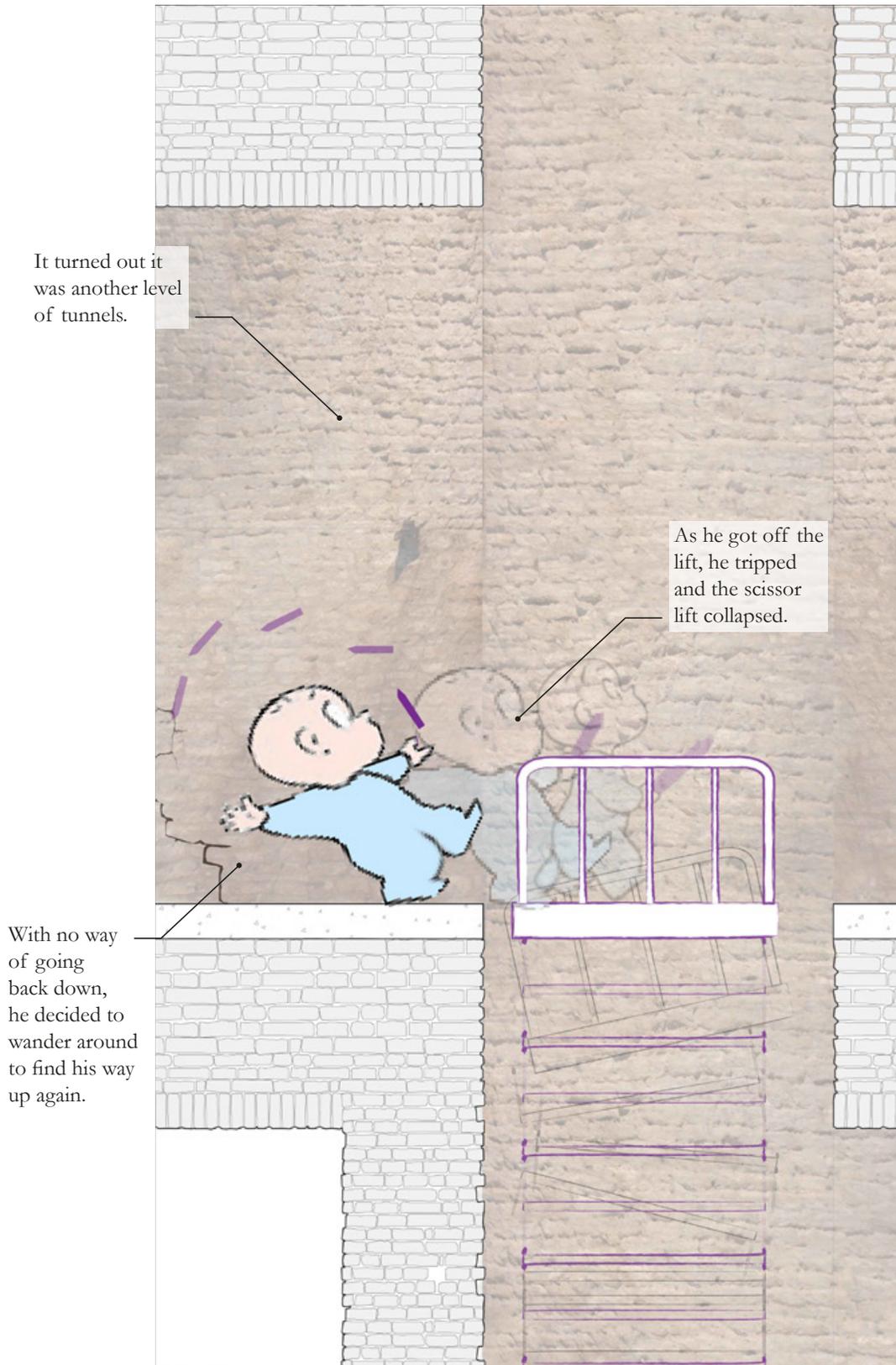


Fig 14.8 / Harold's journey 8

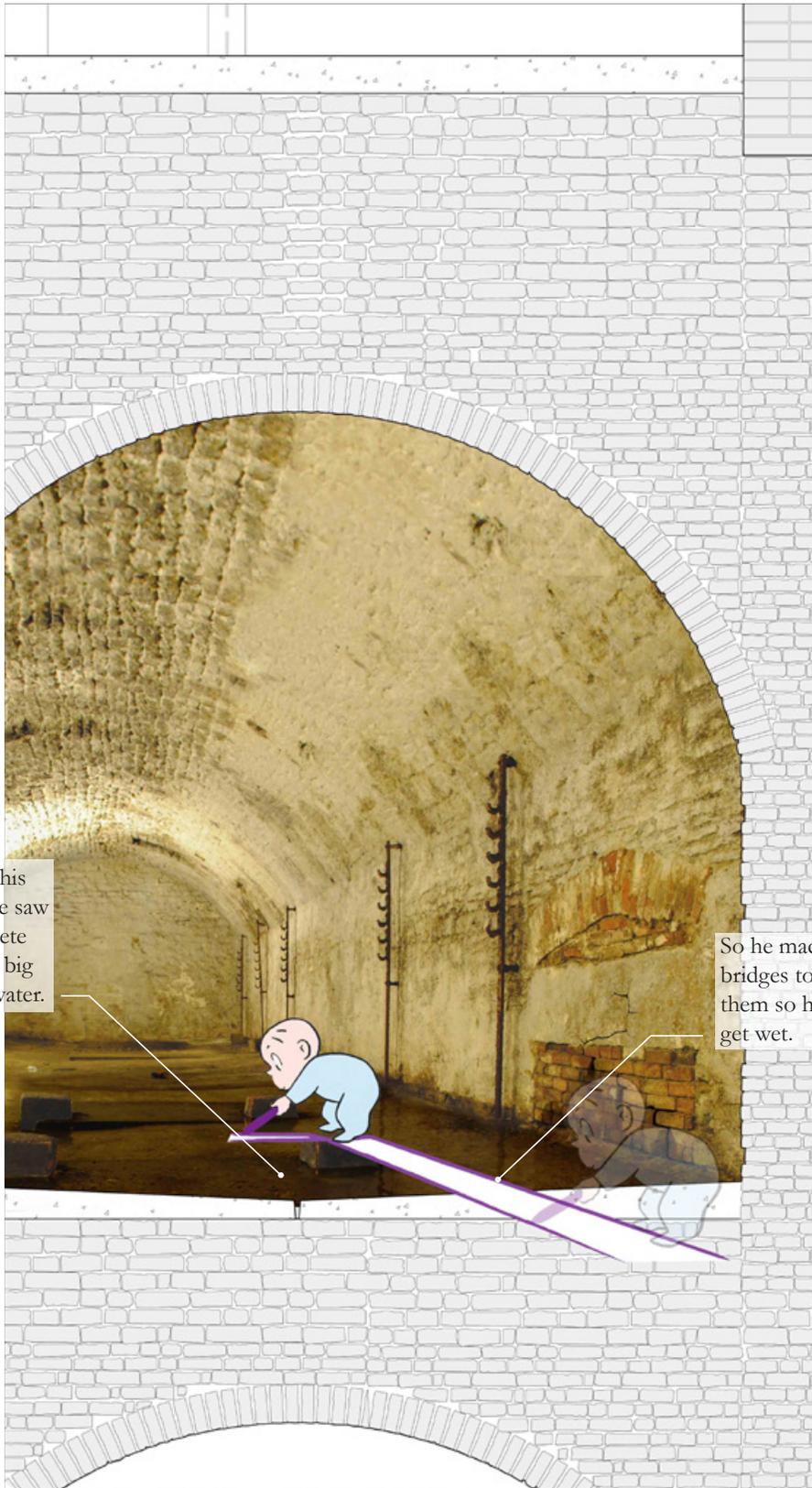


It turned out it was another level of tunnels.

As he got off the lift, he tripped and the scissor lift collapsed.

With no way of going back down, he decided to wander around to find his way up again.

Fig 14.9 / Harold's journey 9



As he took his next step, he saw some concrete stumps in a big puddle of water.

So he made long flat bridges to connect them so he wouldn't get wet.

Fig 14.10 / Harold's journey 10

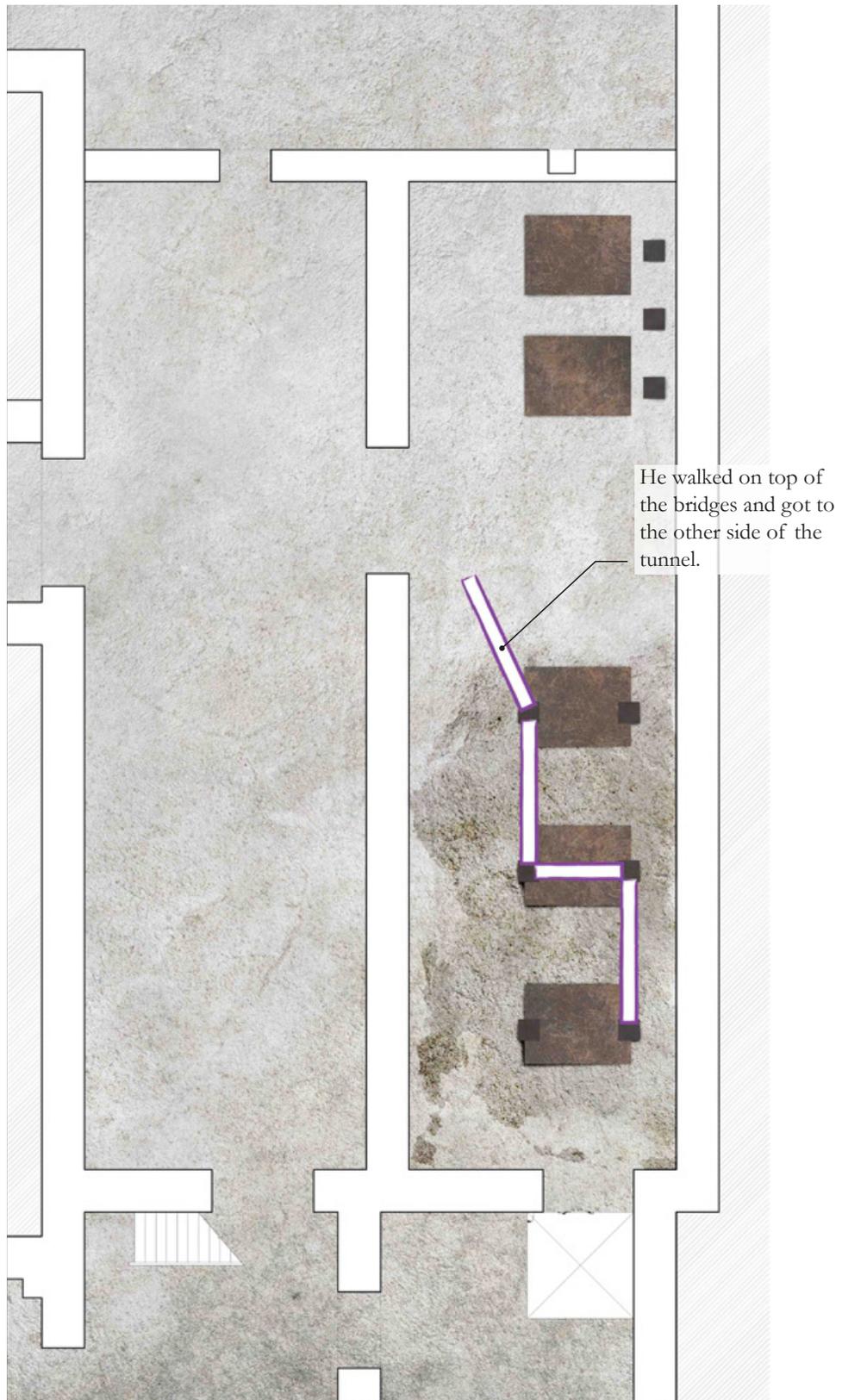
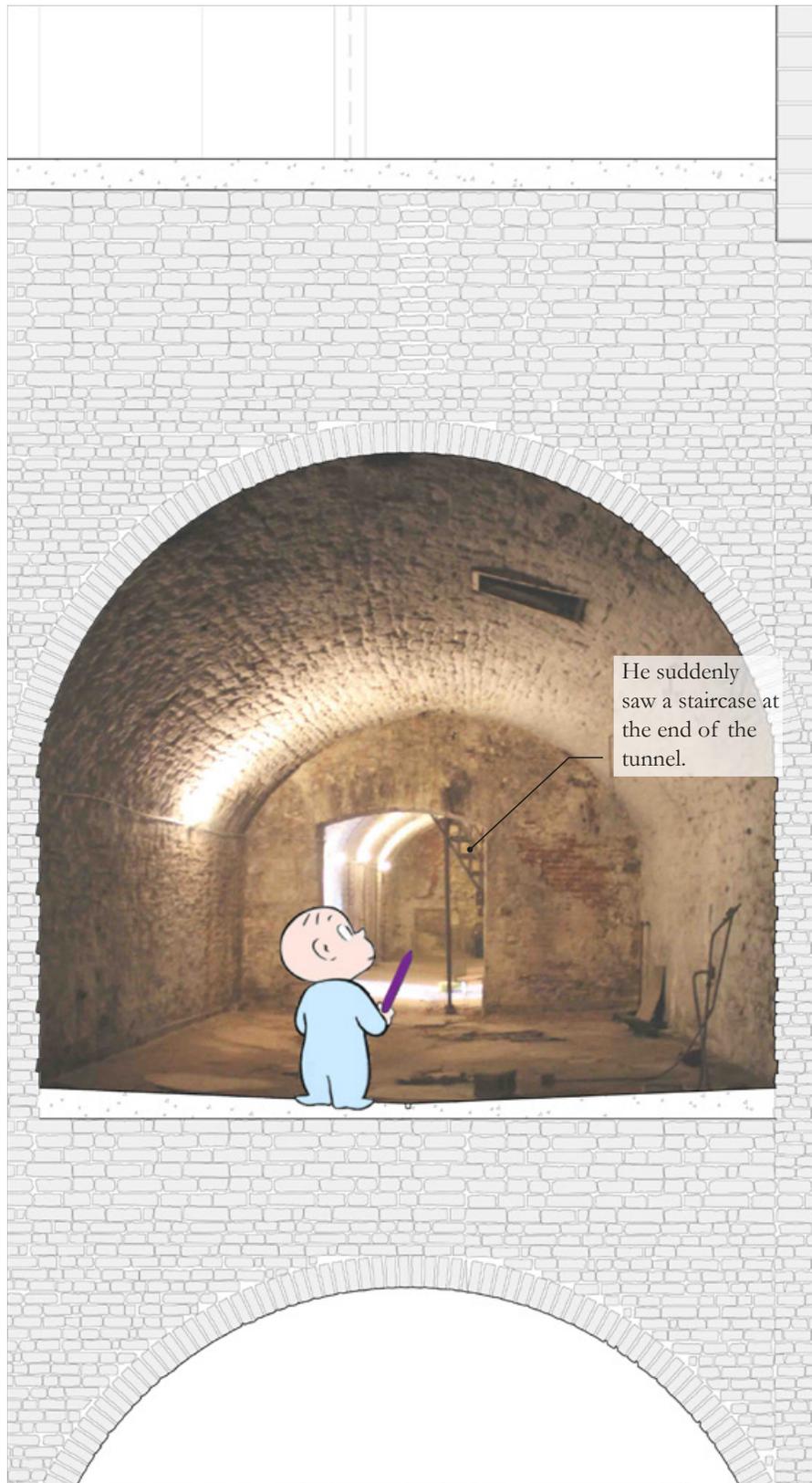
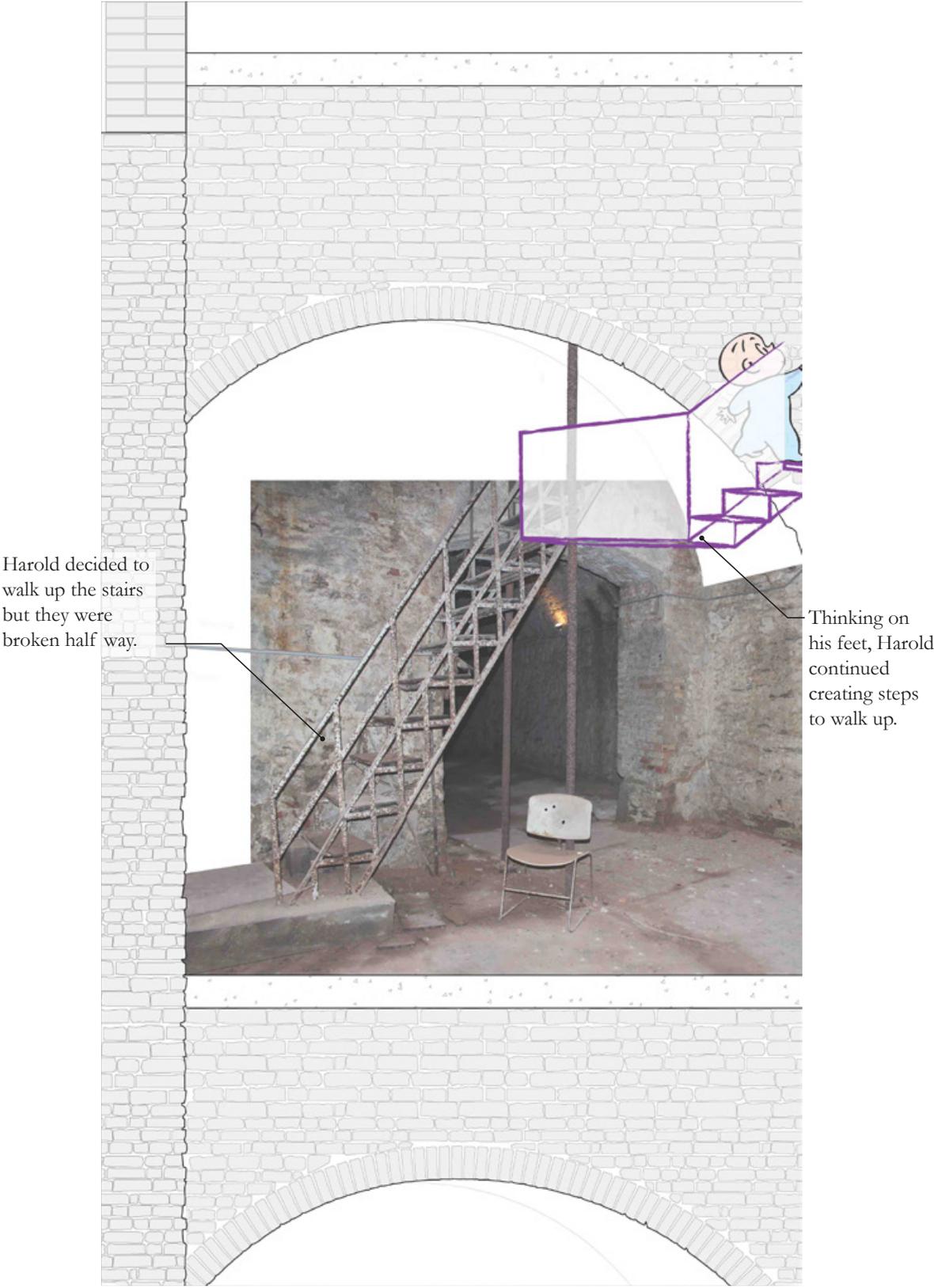


Fig 14.11 / Harold's journey 11



He suddenly saw a staircase at the end of the tunnel.

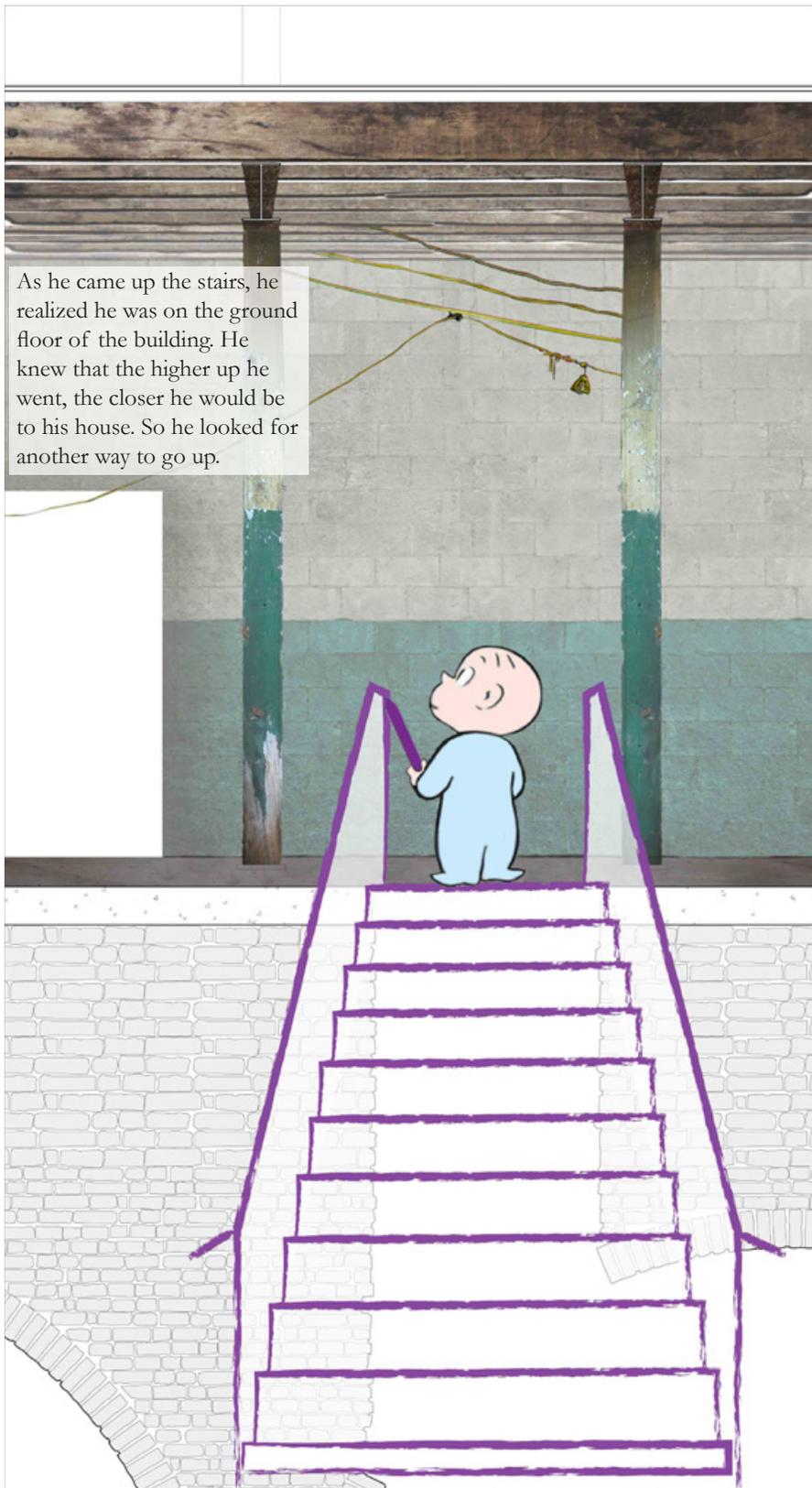
Fig 14.12 / Harold's journey 12



Harold decided to walk up the stairs but they were broken half way.

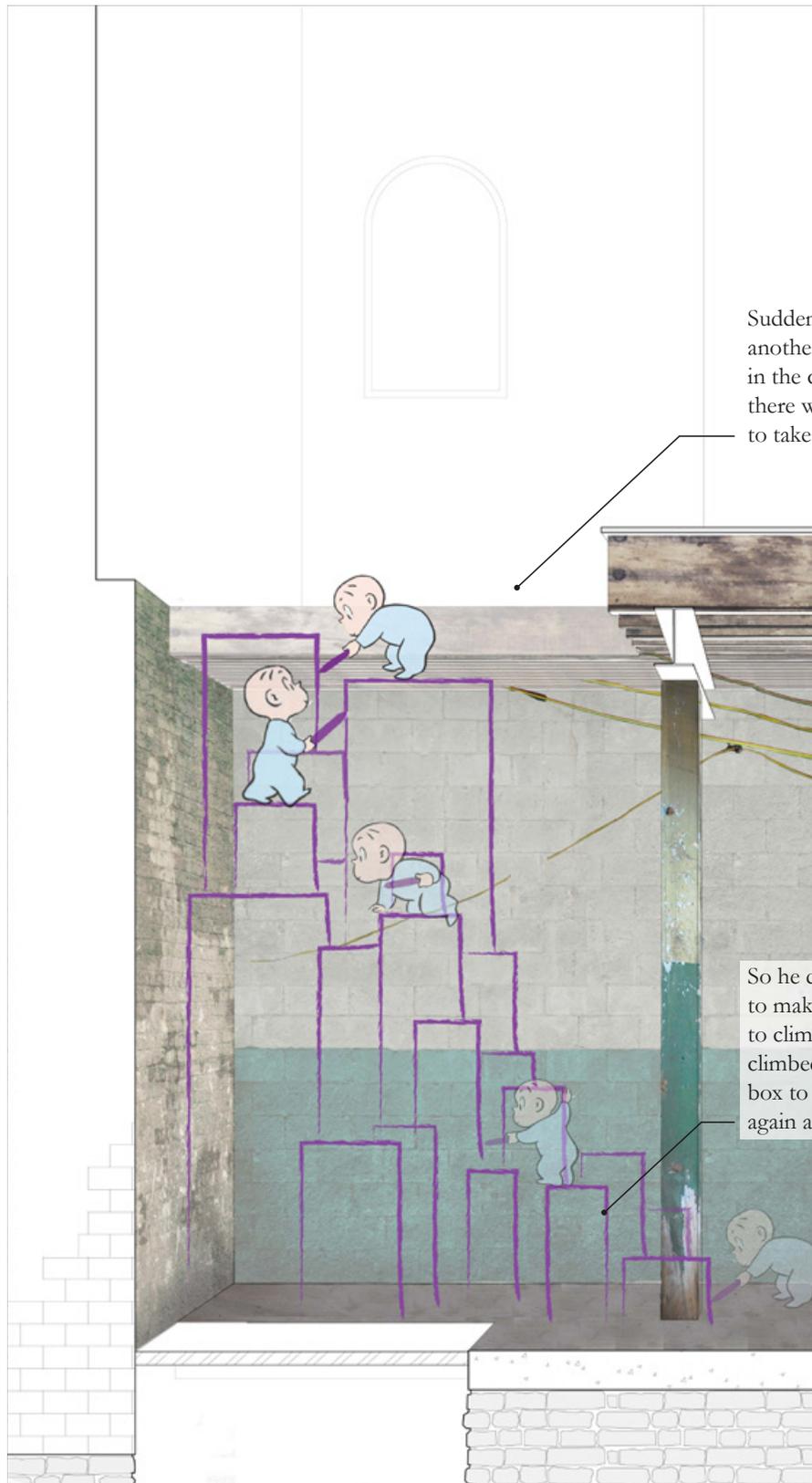
Thinking on his feet, Harold continued creating steps to walk up.

Fig 14.13 / Harold's journey 13



As he came up the stairs, he realized he was on the ground floor of the building. He knew that the higher up he went, the closer he would be to his house. So he looked for another way to go up.

Fig 14.14 / Harold's journey 14



Suddenly, he found another opening in the ceiling. But there was nothing to take him up.

So he decided to make boxes to climb up. He climbed from one box to another and again and again.

Fig 14.15 / Harold's journey 15

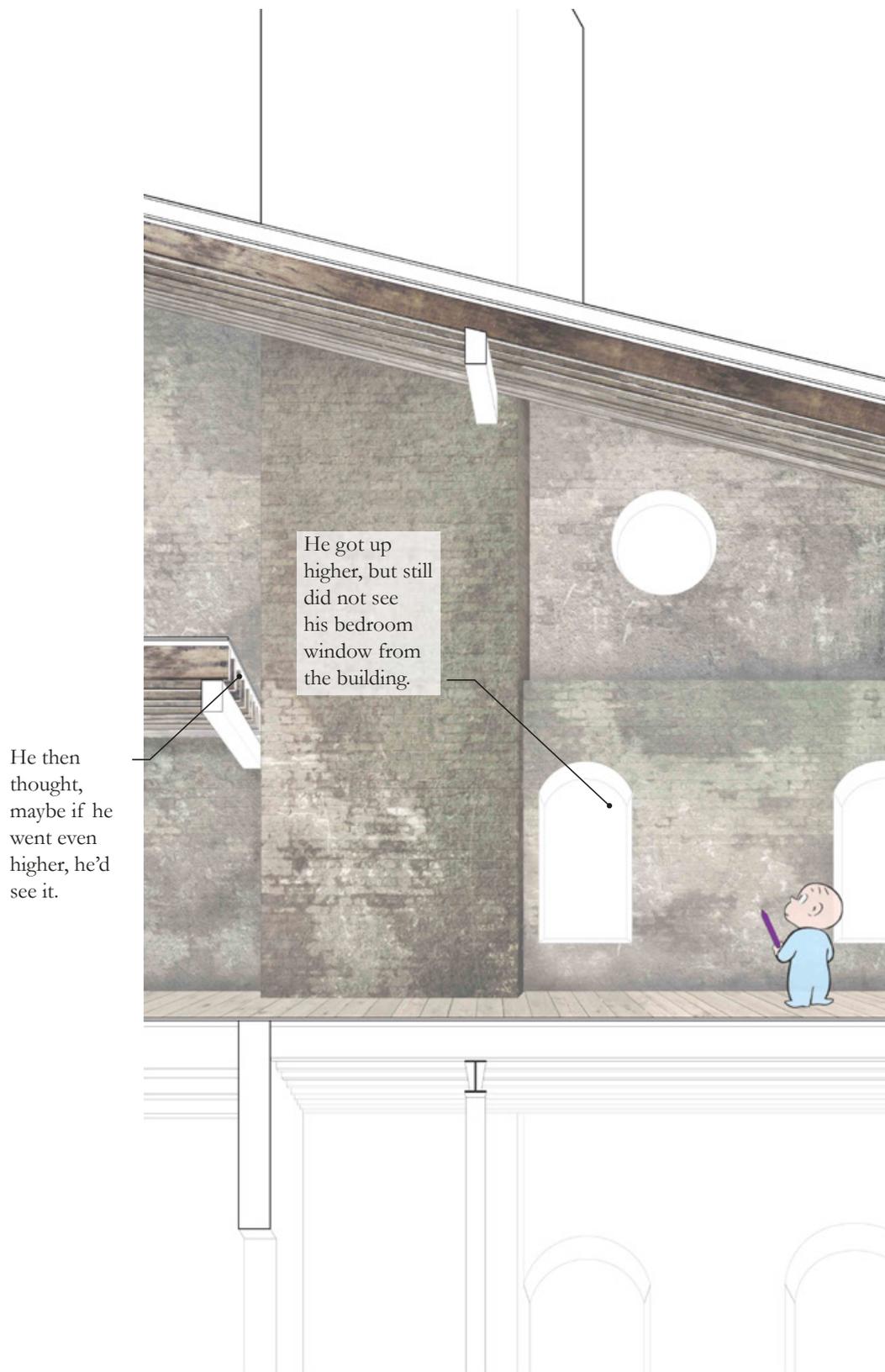
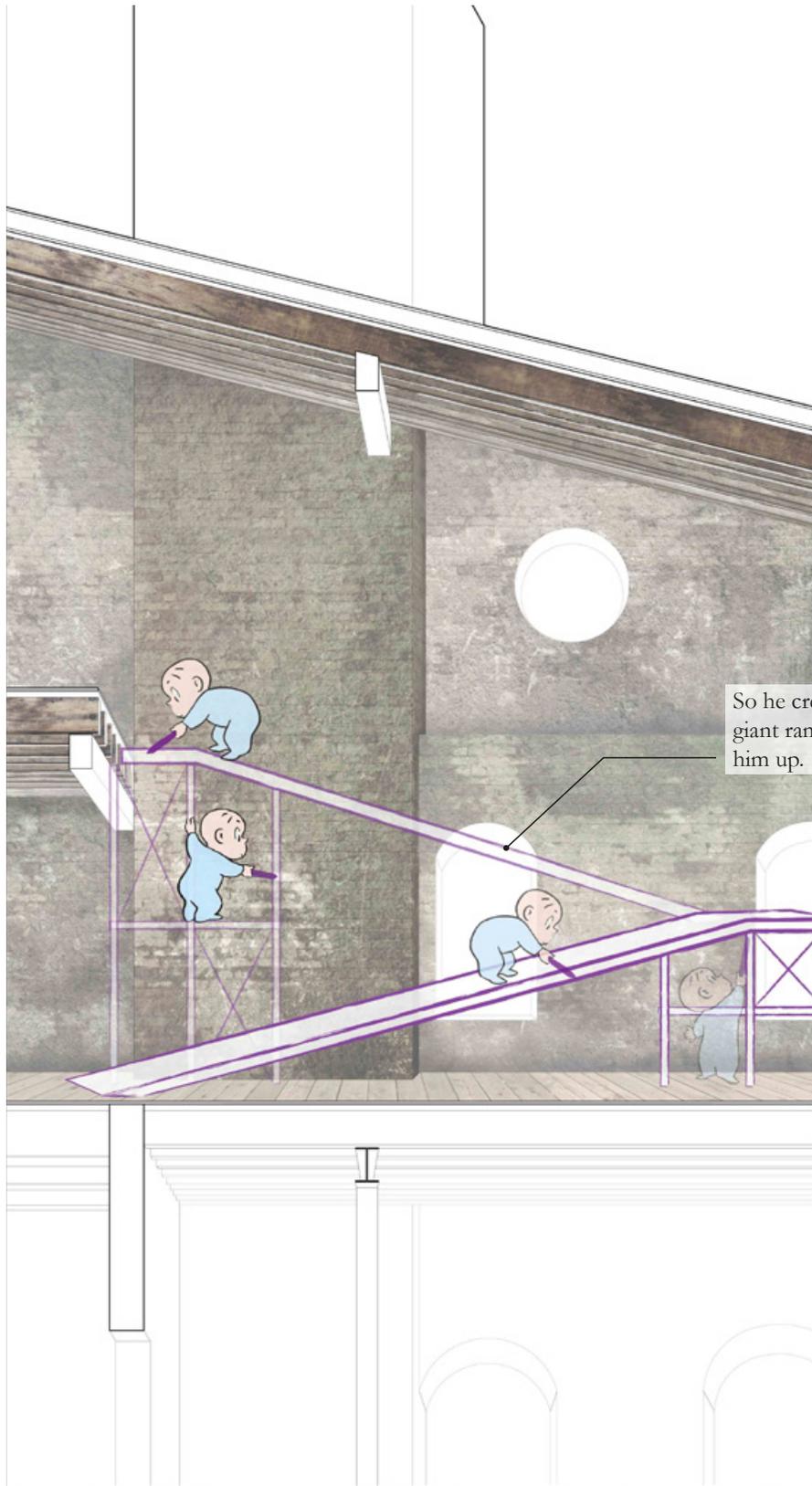


Fig 14.16 / Harold's journey 16



So he created a  
giant ramp to take  
him up.

Fig 14.16 / Harold's journey 16

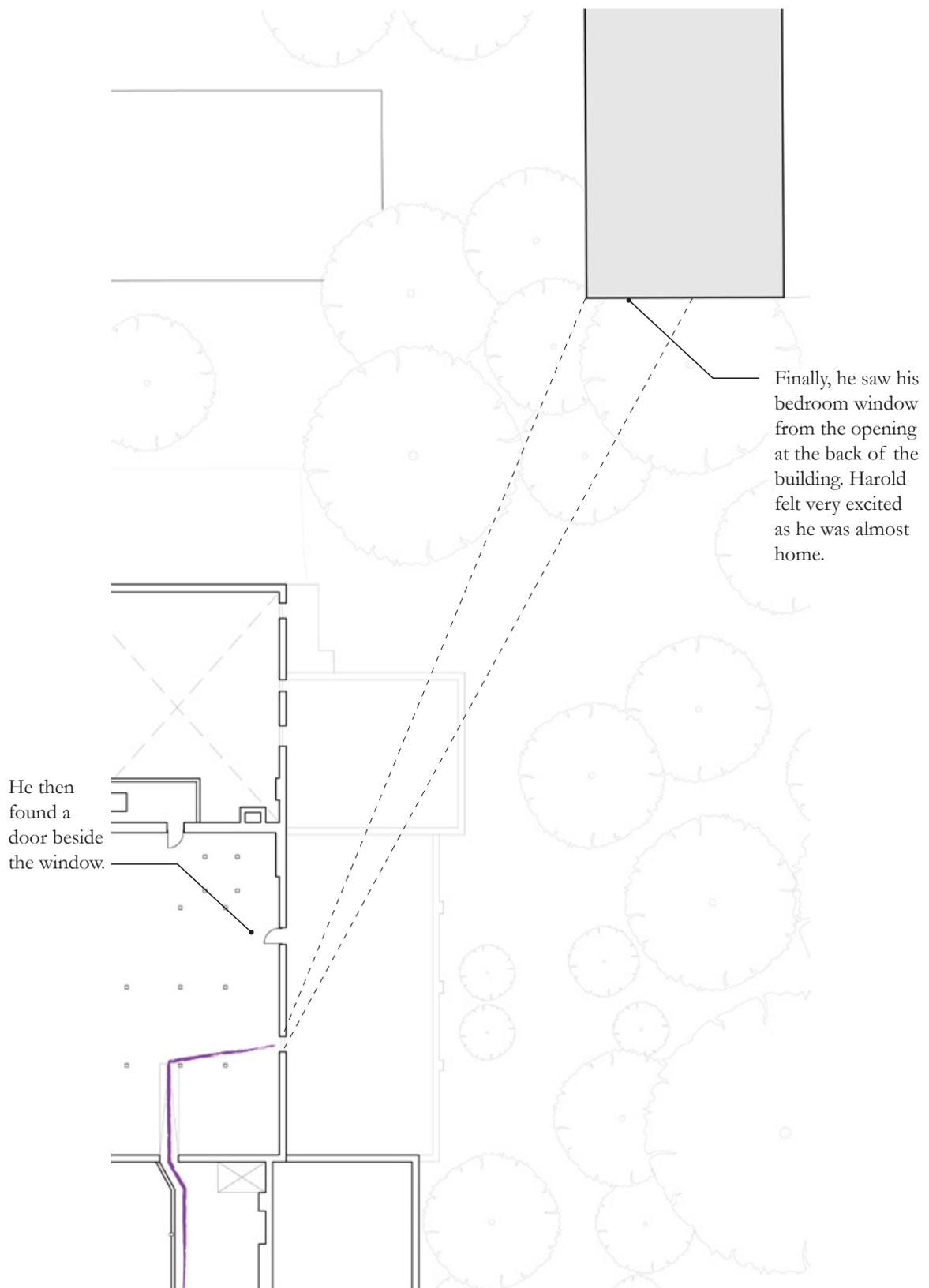


Fig 14.17 / Harold's journey 17

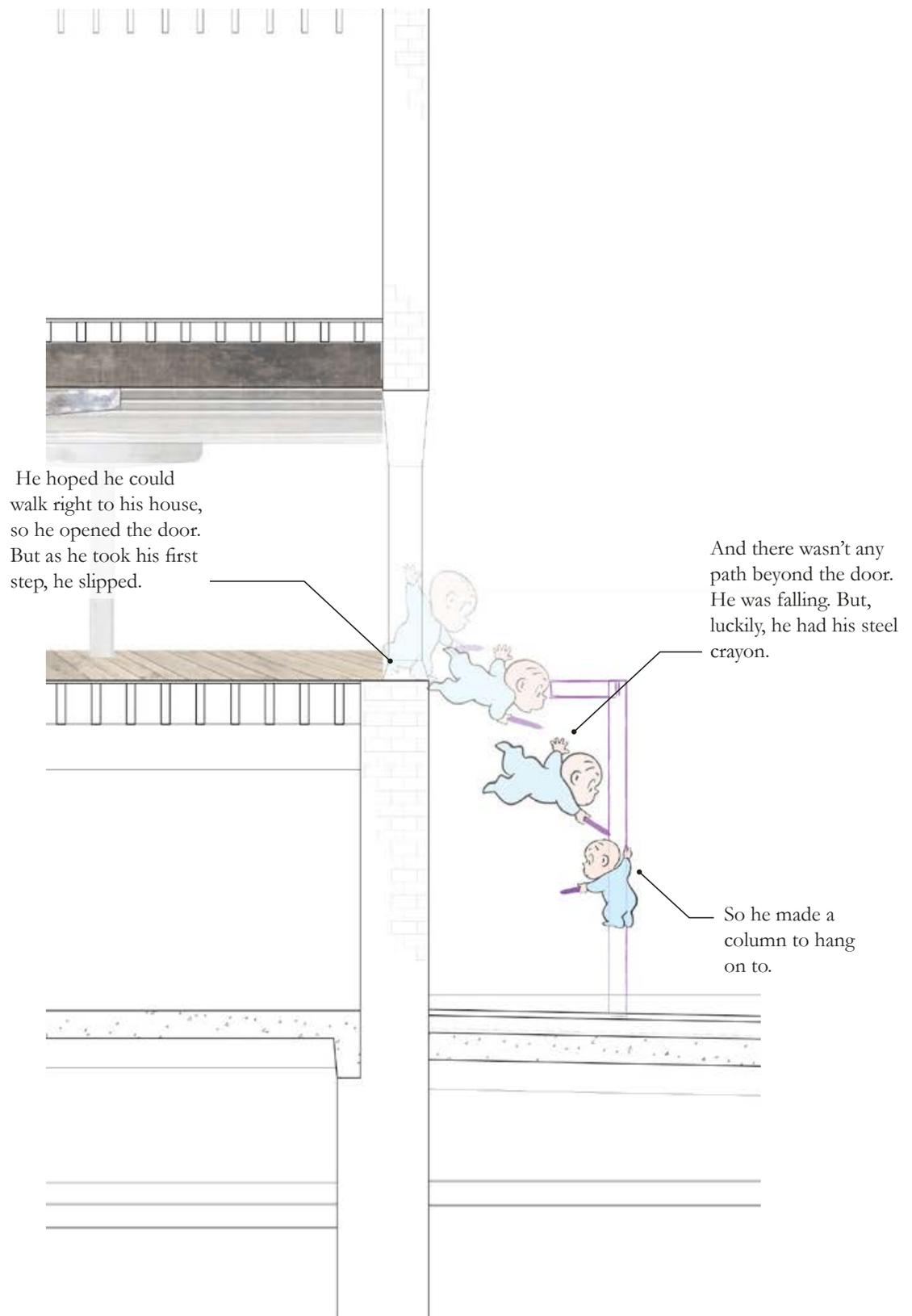
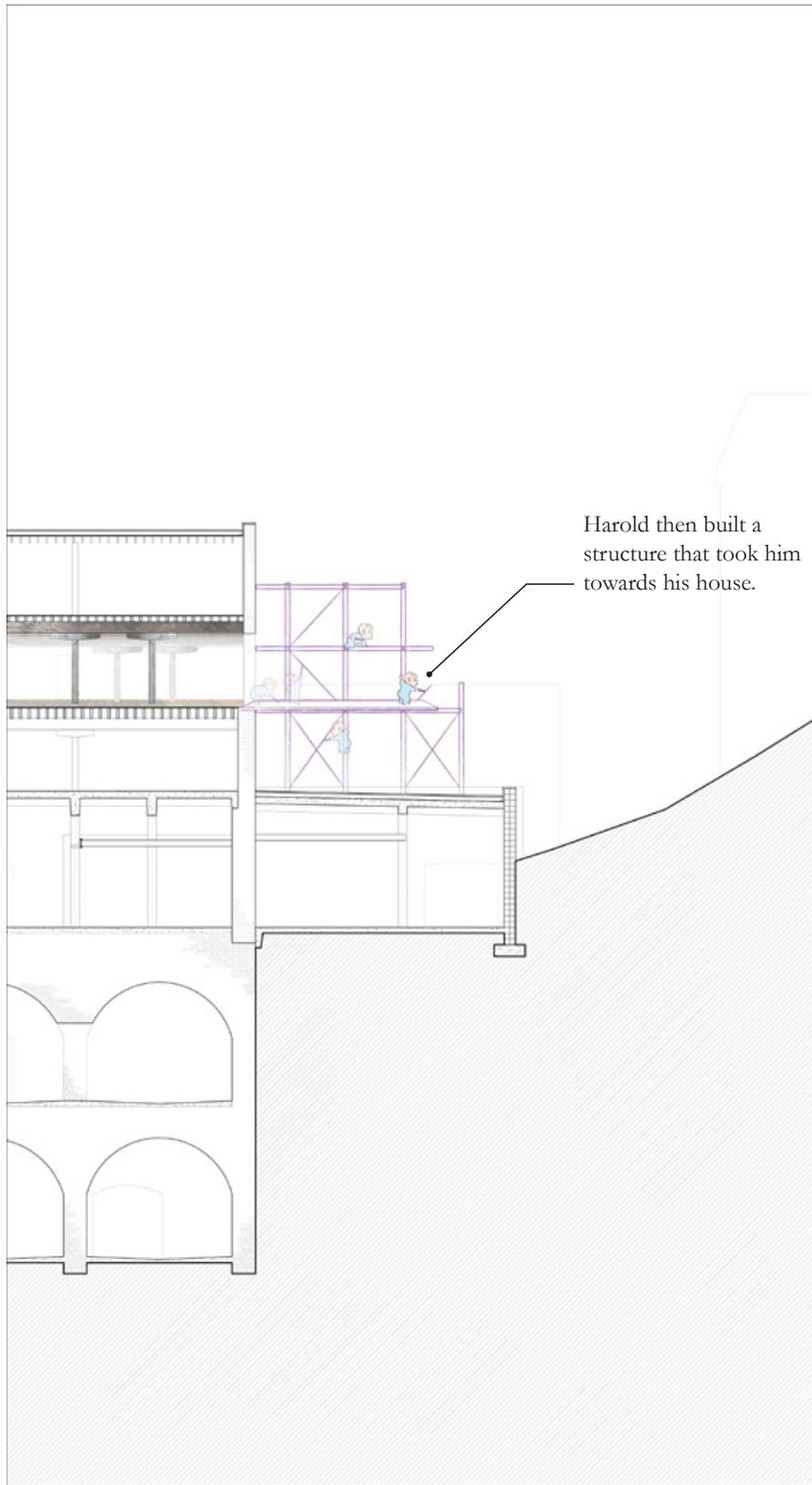


Fig 14.18 / Harold's journey 18



Harold then built a structure that took him towards his house.

Fig 14.19 / Harold's journey 19



He got  
closer and  
closer.

Fig 14.20 / Harold's journey 20



Fig 14.21 / Harold's journey 21

## Reflection Essay

In Search of a Site

Introduction to Narrative

Discovering the Existing Narrative

Overlaying of External Narrative

Journey of the Unfolding

Thought Process

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## In Search of a Site

My recent visit to Europe inspired a fascination in the adaptive reuse of buildings, and ultimately led to my decision to explore this kind of project for my thesis. In the process of searching for a potential site, I was introduced to Cincinnati, Ohio. A city that was once known as the “Queen City of the West,” but whose downtown now has large areas that are deserted due to economic decline and racial segregation. Once a city filled with beautiful architecture built with bricks in Greek revival and Italianate styles, most of the neighbourhood fabric now reveals high levels of distress and blight.

Upon my visit to Cincinnati, I explored the main city core starting from the Downtown area located by the Ohio River waterfront up to northern area where the University of Cincinnati is located. (*Fig 15.0*) While exploring the neighbourhood of Over-The-Rhine (OTR), known to be the brewery district of Cincinnati, I came upon an abandoned brewery tucked into the Clifton hills. Due to its size and location, the building sparked an instant curiosity, as if it were a landmark. Approaching via the building’s main access road, Mohawk Street, it became clear that the structure was undergoing some form of construction. The workers indicated that their mandate was to stabilize the structure, nothing more. They told



Fig 15.0 / Map of Cincinnati's core

me that this had once been the Jackson brewery built in 1853. Although it looked like a three-storey building from its south façade, it turned out that there were two levels of basement used for beer storage carved into the hill. Luckily, I was able to get a tour of the basement levels and surprisingly the sub-basement level ended up exiting out via a non-descript door onto W McMicken Ave. at the base of the hill. (Fig 15.1) Instantly, I knew I wanted to do a project on this building and to discover a new story that could help the neighbourhood in distress.

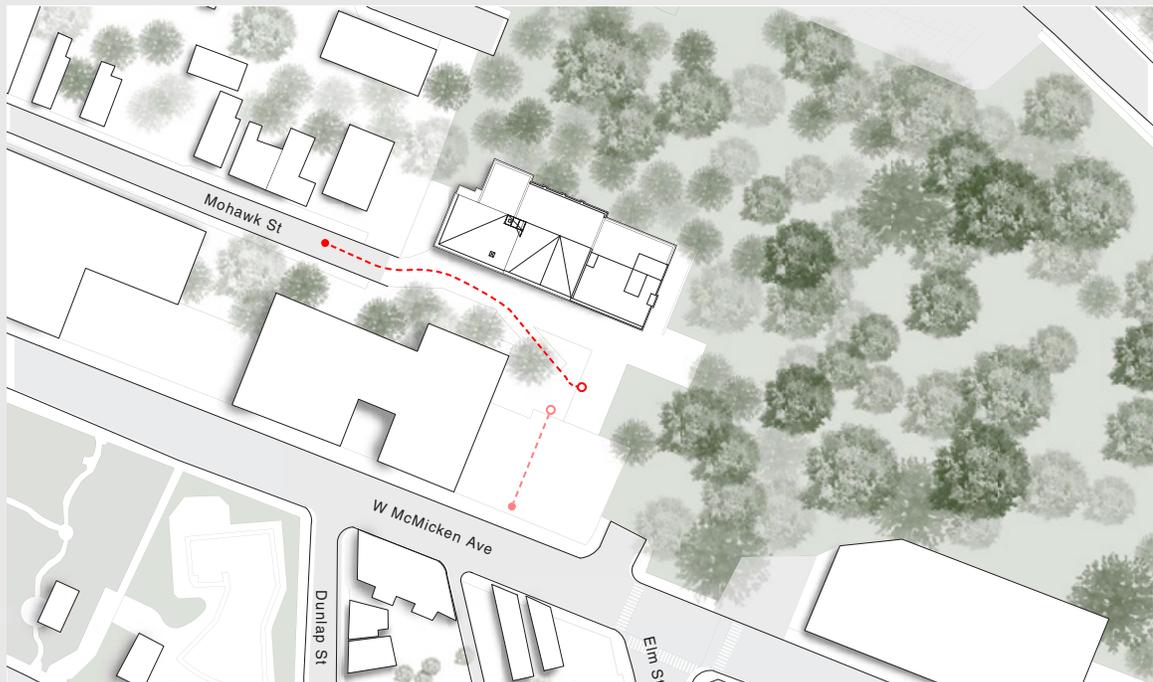


Fig 15.1 / Path of travel

After my visit, I began to do research on the city and the building itself, while trying to collect all the data and information I could with the resources available in the city, and taking photos of the building and the neighbourhood. In the process, I was also able to get photos and rough floor plans of the building from the current owner of the building.

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## Introduction to Narrative

So now I had an area of interest (adaptive reuse) and a site, but I still needed a thesis question. As I started to test ideas, it became clear to me that the part of architectural practice that interested me the most was the design process. How was I going to tackle this design problem? The process of design is a very personal endeavour that varies tremendously between individuals. As evidenced by the media, the discipline of architecture tends to focus on the final designs of project. Only in rare lectures, does the designer speak of the process through which they went to get to that final design. I wanted to think about how I could explore the process of designing and to celebrate that process rather than hide it.

Coming across a children's book, Harold and the Purple Crayon, sparked an interest in the idea of narrative. By its very nature, an adaptive reuse project is part of a larger story. How could that story be elaborated upon and inspire new stories that could lead the design process. And beyond that, how could invoking narrative become a process that might inform all of my projects? Thinking about my past projects throughout my schooling, narrative always played an important role without me realizing how significant it was during my thought process. I used it to help me think about how users would

move through spaces and the kinds of experiences I wanted them to have. Architecture has always been about its ability to make you feel something while inhabiting a space. It also speaks to the identity and cultural context of spaces. So there was always a small story that was created in my mind while trying to bring my ideas together. I was becoming the author of my story as I was writing it according to what I wanted the readers to feel. However, Harold and the Purple Crayon introduced me to a narrative quality that was more responsive in the sense that the story unfolded in answer to unforeseen events with one reaction leading to the next event. With this in mind I wondered, could this understanding of narrative become part of my design process? This idea became very intriguing since I had a building that was already filled with so many stories and history. I wondered if I could create/follow a narrative where one design idea would inspire the next design move.

Since my narrative was going to be about the unfolding of a story, I wanted to start the project without any preconceptions about a final product, but rather let each of my decision and discoveries lead me to the next step.

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## Discovering the Existing Narrative

### Programmatic Story

To begin with, I started to organize my research about the history and the current condition of the city and the building. Taking the quantitative data, I translated it into series of mappings to visually interpret the information and overlapping them to see the correlation while discovering the negative and positive qualities of the city in hopes to open up the door to the potential use of the Jackson Brewery Building.

Through the mapping I was able to understand the economic condition of the city, as households in this area tend to be in the lower economic range with annual incomes less than \$25,000. Jackson Brewery is located in an area with particularly low-income, which is a factor that was considered when developing the program. The location of abandoned and vacant buildings corresponded directly to the areas of low annual income. However, upon visiting the area, the number of boarded up and seemingly abandoned buildings felt significantly higher than what has been recorded. In Cincinnati the segregation between Blacks and Whites is apparent, not only statistically but upon visiting the city as well. The site being located in a neighbourhood that borders both white

and African American communities, I started to look into programs that would accommodate and find common ground between the two populations.

Overlaid on this background, I wrote a short-story that was a speculation through eyes of a young girl from Cincinnati, illustrated with edited images of the existing building. It portrayed the struggle of a lower income family and personal struggles of the youth in the city. In the story, the Jackson brewery becomes a place of comfort. The story communicates the issues that are present in the city while describing the atmosphere of the building and its neighbourhood. Pushing a character into such a real state of being alive allowed me to consider the very real people that inhabit the site and their struggles. For me, the act of writing this story humanized the people that this project would be serving far more than just the statistics had. In the writing of the story, it became apparent that the city is in need of programs that are new and fresh and responsive to the younger generation; programs that underline the potential of the city and the value of the existing buildings and their deep roots to the city.

With this understanding in mind, I went about looking for programs and organization that are already in Cincinnati and also successful programs from other cities that could bring new life to this abandoned building. I started to think about how different programs could work together to allow for more interaction and involvement

of the community. A few of the programs that became part of the emerging story were:

*Louder Than a Bomb (Poetry Slam)*

A youth poetry contest established in Chicago in 2001. It is a non-profit organizational event that gives a platform to the youths of Cincinnati to share and engage in one another's stories and life experiences.

*ArtWorks Cincinnati*

A non-profit organization founded in 1996 that employs and trains local youth of Cincinnati to create art. Their program is composed of public art (wall murals), art therapy and creative enterprise as the entrepreneurial arm.

*Makerspace*

Creative space designed for co-working, events, workshops, etc. It is designed with designated spaces that provide vocational education for adults who are in need of working skills and experience.

*Collab Office (Co-working Space)*

A shared working space for start-ups, freelancers or independent activities, which provides resources and spaces such as meeting rooms, communal computer labs and cafeteria.

*MusicNow*

Contemporary music festival in Cincinnati, founded in 2006. This festival is one of a kind as it invites new contemporary musicians along with inclusion of visual arts and installations.

*Promise Neighbourhood Program*

This program is an anti-poverty initiative. It is a support system for mothers from their pregnancy stage to after care of their child's birth. This program trains soon-to-be mothers as well as providing different facilities like pre-kindergarten/daycare, after school programs, summer and weekend programs for youth as well as youth violence prevention efforts.

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## Overlaying of External Narrative

### Spatial Story

With a better sense of the urban and community context, I then decided to zoom in on the building itself. I started by producing plans and sections according to the photographs and drawings I had collected. I hoped that the drawings would help me further discover qualities embedded in the building. However, the drawings by themselves did not seem to spark any interesting stories. I took a step back to learn more about how the building functioned originally as a brewery to understand its spatial use and the original construction of mixed structure consisting of wood, concrete, and steel. I did research on similar breweries as there was no documentation of the specific arrangements of Jackson Brewery. With this, I created a speculative drawing of the building to show how this building originally operated. (*Fig 15.1*) After this exercise, I felt that I understood the building better and started to notice the flow of the operation in the building and how the spatial quality reflected its function. The building has a unique spatial quality with each interior space being very different from the next, particularly with respect to the scale and perception of the structural elements, materials and non-standardized elements used to build this enormous structure. To explore this

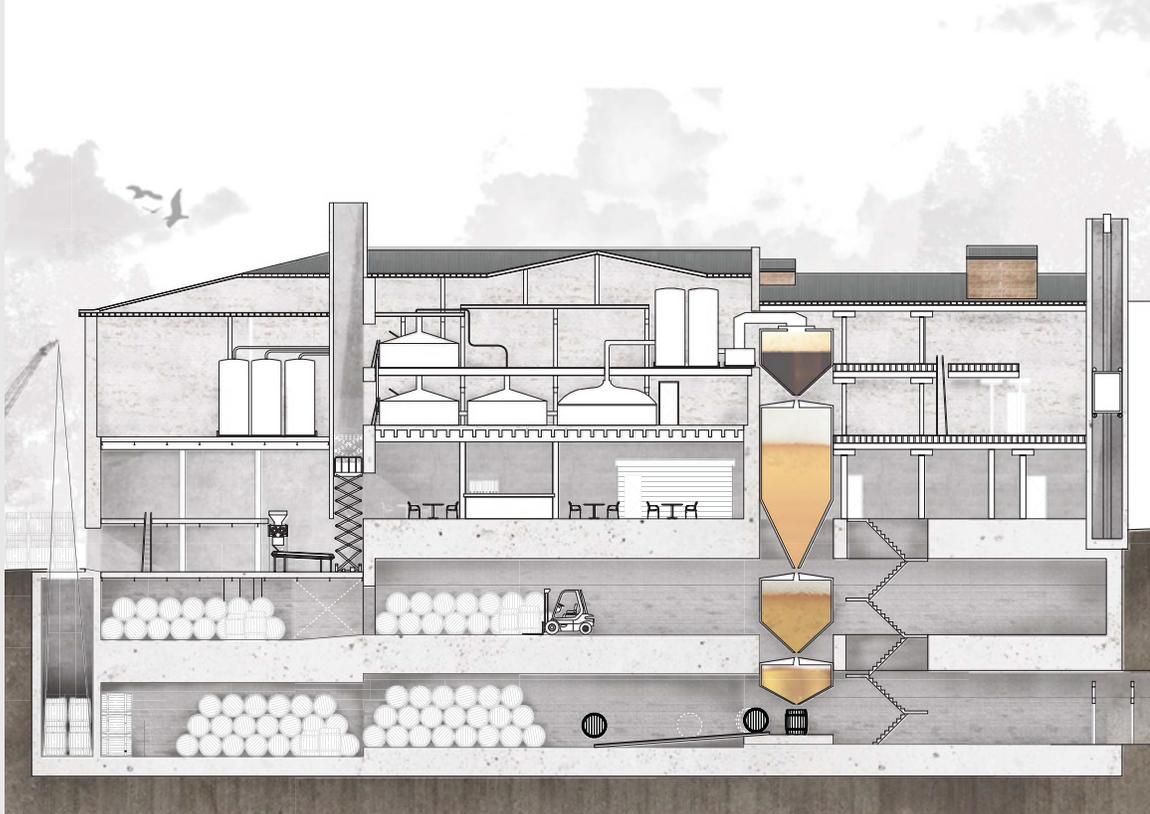


Fig 16.0 / *The Brewery Then*, Speculative process of the original brewery

dimension of the project, I decided to employ a strategy that involved overlaying an external narrative on the building. In this case, the quality I wanted to explore was the play of scale and the first story that came to my mind was the famous story of *Alice's Adventure in Wonderland* by Lewis Carol.

I decided to imagine Alice's adventures taking place in Jackson Brewery. I started by deciphering the original story, and interpreted its happenings into architectural and spatial qualities for each chapter. \* I then overlaid this sequence onto a path through the building. This process allowed me to see the spaces through a new lens and helped bring some elements from the past back into the site. Some spatial qualities were accentuated while some

\* Refer to Appendix B for the complete Architectural Interpretation of Alice's Adventure in Wonderland

were experimented with and redesigned by invoking Alice's imagination. For instance, the White Rabbit wearing a waistcoat and a pocket watch catches Alice's attention. It sparks curiosity within Alice leading her to follow the Rabbit down a rabbit-hole. This suggested to me that curiosity should become the key to how one would enter the building. In this case, entrance becomes the most important aspect. It should trigger a passerby's curiosity to take a certain path that draws them in without knowing their destination. Thus, the big ramp cutting through the hill was designed to spark curiosity and invite a person who happens to be walking on W McMicken Avenue to take this mysterious path. This path is also reminiscent of the connection that was lost after the Bellevue Incline closed down. So the design considers both what was there, and the architectural intentions from the story.

Overlaying the external narrative helped me look beyond the existing building and, without any emphasis on a specific program, realize its potential for different spatial experiences. It definitely helped me to discover new ideas that I probably would not have thought of without the help of the external narrative. With that said, another story would no doubt have provided me with different results but still would have opened up new possibilities like this one did.

In terms of drawing style, I decided to use the same black and white line drawings as from the original Alice's

Adventure in Wonderland books for the illustration of the new story as it allowed the focus to be on the design and the experience of the space itself rather than on material or colour. Each scene illustrates the story line and Alice's experience as she walks through the space, making it a linear narrative. I also produced plans and sections to help understand the path of travel and where each view is from. The plans also recorded the changes with the new elements drawn in red and the demolished elements as dashed line. This technique was interesting as it allowed not just the narrative to be overlaid in the building but also the visual design.

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## Journey of the Unfolding

### Material Story

After exploring the spatial potential and the programmatic needs of the building, I wanted the next narrative to focus on material qualities, existing conditions and the construction of the building. As the building is unique when it comes to its structure, I wanted to look closer into its construction details. Therefore, this step zoomed even further into the building. The connections between the heavy masonry walls, the concrete and steel structure and finally the wooden structure above, inspired me to explore this narrative through detailed sectional drawings.

This approach does not use Harold and the Purple Crayon's story itself, but uses its narrative quality – its style of storytelling that focuses on the unfolding of the story as the narrator reacts to different situations that he encounters or creates, propelling the story forward. The character of Harold is used in the images as the protagonist to allow the new narrative to blossom as well as provide scale and perspective. With the main idea of this story being about material, I decided to choose a single material that had the capability to be used at any scale and was also significant to the city itself. So I

decided to use steel as it provides variety of uses from small scale elements to its capability to create large scale infrastructure. The steel also refers to a main industry of both the city and the state, as well as the building's most recent use was housing a metal blast company.

First I came up with the main idea of the story, which became Harold's journey back to his house after his playtime in the park across the street from Jackson Brewery. Instead of taking his regular route he decides to cut through the Jackson Brewery building, as this building had always seemed to look so close from his window. So the story focuses on the journey into the building to get to his house. In this story, whatever he draws with the purple crayon is a steel element. Throughout his journey, he designs and builds things using his steel crayon to get him get home safely. He enters the building from the lowest level on W McMicken Avenue, the main focus is on the vertical circulation and at the end he explores the idea of building an addition.

In this narrative, only the idea of the character going home was determined in the beginning and each reaction and discovery appeared to unfold naturally as he moved through the space. One of the mysterious qualities of the building is that there is no single vertical circulation core that goes through every floor in the building. Because of that, this story unfolded to be more about the different ways to move vertically. Working in section illustrated connections and an understanding of the construction of

the building itself. In addition, using collage techniques allowed the image of actual space to emerge with the architectural detail to comprehend the experience and the construction of the space simultaneously. This technique became another way of overlapping narrative as it illustrated what is visible being in the space as well as the details that are not visible without the help of drawings.

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## Thought Process

This thesis sprouted from putting together the simple ideas of my interest, adaptive reuse project and design process, together using narrative and its role in a development of an architectural project. The thought process zoomed in from urban scale to building scale and into construction details.

Using the non-fictional narrative through the exploration of urban scale helped determine answers to the needs of the users and the city and allowed programs to develop that would help bring life back into not just the building itself but the city as well. Then the focus zoomed into the building. Its spatial qualities were discovered through a new lens with the help of overlaying an external narrative to unfold the potential that was not visible in the beginning. Lastly, the focus went further into the detail of the existing building and its construction to explore a material and potential of its use at various scales. In the final stage, these explorations of programmatic, spatial and material narratives are synthesized into a single design proposal. Different scales and different stories along with a variety of techniques allowed me to open myself to numerous possibilities for this project and test out different focuses and means of representation. Going through this process of reacting to and reflecting on

discoveries along the way allowed me to realize how each idea and technique inspired the next design move without me even being aware of it in the beginning. For instance, the idea of overlaying was present in all three explorations though in different ways. In programmatic story, various maps were overlaid as a means to find correlation between the information. While in spatial story, the external story was overlaid on the existing building as a means to uncover spatial relationships. Using different conventions to draw what was new, old and to be demolished illustrated additional layers of meaning. As for the material story, both the images and technical drawing were collaged together to reveal both the spatial conditions and the connection details that are not always visible. Focusing on the narrative based design process allowed for multi layered stories to come together in the building as whole. This enhances the potential to engage the human experience of the building, not just through a singular design aspect but at multiple levels.

This thesis explored a design methodology that, rather than focus on an end product, focused on a process of unfolding and discovering through the use of narrative as a design process. This method was tested using the Jackson Brewery as a case study, however these strategies (the use of narrative through mapping, overlaying an external narrative and paying attention to the potential for a narrative to unfold), could be applied to any other design projects. Obviously, depending on the designer and the project, the process could produce vastly

different design outcomes. However, enough positive results came out of this particular project for me to feel that it is worth sharing my story with others, if only as a suggestion of a way to start brainstorming ideas for other design projects.

Equally important in my view, injecting narrative in the design process has the potential to work as a communication method between the designer and the client. For example, in this project, the use of an external story as popular as Alice in Wonderland, allows others to relate to and look at the project in a completely different light, full of unexpected potential because something familiar is being input into something that previously one had no connection to. Similar to the way parti diagrams and renders are used today in the design world, narratives and stories about the becoming of the project could help others to understand and relate not only to one aspect of the project such as program, experience or material, but to all of them together.

# Design Proposal

Overview

Site Strategy

The New Jackson Brewery

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## Overview

Through a variety of explorations, many design elements and strategies contribute to finding solutions to fit the needs and the new use of the buildings. These approaches range in scale from how the new program can be implemented at a neighbourhood scale, to how the building can preserve the iconic structure and transform to bring it new life. Each design element plays an important role in the functionality of the building and the potential to engage the human experience of the building - not just through a singular design aspect, but at multiple levels. Each design decision is derived from its identity, cultural context and findings through the different narratives discovered during the design process.

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## Site Strategy

Through mapping studies of the city and the neighbourhood, it was apparent that the Over-the-Rhine neighbourhood of Cincinnati is at a high level of distress. I felt it was important to address this situation through the help of not just the New Jackson Brewery project, but by using a holistic strategy that would provide a full network of services and support to the entire neighbourhood.

Taking a closer look at programs such as Promise Neighbourhood and Harlem Children's Zone as successful models that address challenged neighbourhoods, I propose to implement a similar program at a neighbourhood scale. This will consist of a main hub center supported by smaller service components distributed throughout the area. Vocational training will be provided in the hub center, creating employment opportunities to help rebuild and preserve vacant and abandoned buildings. The recovered buildings will then be used to house different facilities, increasing the network and reviving the community. This grass roots approach is in stark contrast to the developer gentrification strategy currently underway where the existing community is displaced by an entirely different community with little regard for the existing character of

the neighbourhood.

These new programs will encourage employment opportunities for local residents and use the profit towards the funding of additional services. The ultimate goal of this program is for the Over-the-Rhine community to design, fund and operate a holistic system of education, social-services and community building programs, helping future generations to build a safer and better community while preserving its deep roots.

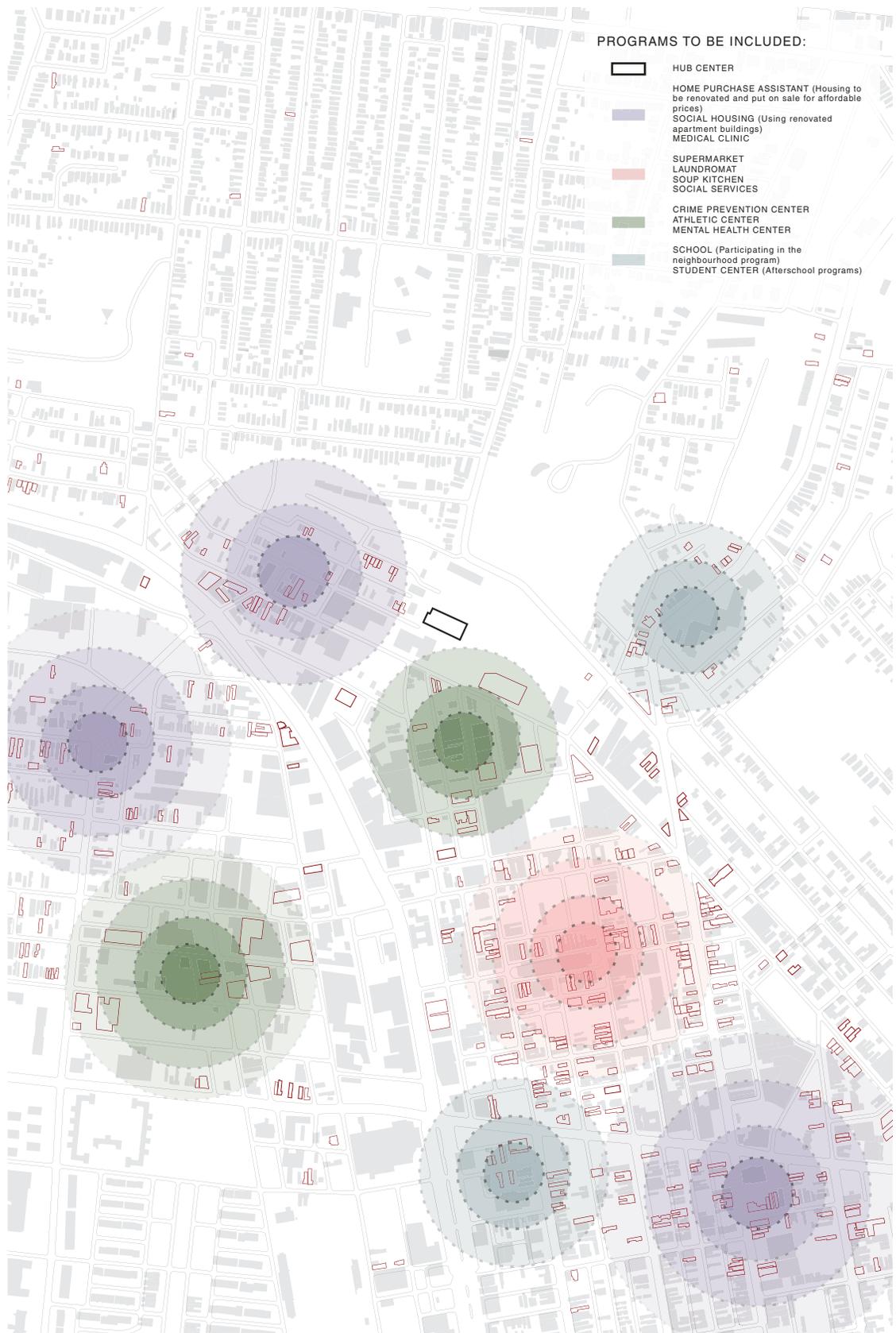


Fig 17.0 / Over-the-Rhine Community Zone

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## The New Jackson Brewery

Built in 1853, Cincinnati's Jackson Brewery has a rich and elaborate history. For various reasons it has now been abandoned for over a decade. The restoration and upgrade of the existing building will intersect with the lives of Cincinnatians in multiple ways, telling multiple stories. This new hub in Over-the-Rhine will act as a catalyst to define a new identity and positive reputation to this low to middle income neighbourhood. It is designed to help and support growth of businesses, institutional programs, communal facilities and the arts community to spur economic development and bring life back to the Jackson Brewery and its surrounding area. This hub becomes public space for all ages, meeting essential needs by creating a communal environment to promote and inspire the rebuilding of the community together.

The programs in The New Jackson Brewery emphasize spaces where community members can gather for training classes and social events. With a mixture of non-profit programs and profitable services in place, it creates a balance between facilities that generate income and employment opportunities that in turn fund the free services. The main programs of the building are targeted towards organizations and events that are already in the city and the employment opportunities are prioritized

towards individuals who are not given equal chance to get regular jobs due to their insufficient qualifications or their personal situations. The spaces in the building are mainly designed to be open concept to allow for the overlap of different activities but there are also spaces that are dedicated to specific special use.

As the Jackson Brewery building is located on a hill, it is visible from a distance, but an entrance is not immediately apparent. One of the design intents is to create a unique quality for each entrance allowing it to be more prominent and providing individual experiences while being accessible to everyone. The new Elm Street Step is designed to be the principle connection between the main streets, W Clifton Avenue and W McMicken Avenue. This path is intended to bring back the connection that was lost after the Bellevue Incline closed down, as well as giving easy pedestrian access for residents of both CUF and the Over-the-Rhine neighbourhood.



Fig 18.0 / New Elm St. Steps

The new Elm Street Step carves through the Clifton hill building both connection and public space with the picturesque view down Elm St. towards downtown Cincinnati. The design combines the use of ramps, elevators and pedestrian bridges for accessibility purposes. This connection is activated by the public as it provides space for leisure with seating space, planters and green space with low trees along the stairs. The lighting is also carefully considered to make this path safe at night. A new entrance to The New Jackson Brewery is introduced at the basement level of the building, allowing users to directly enter the exhibition/ event space from this path.

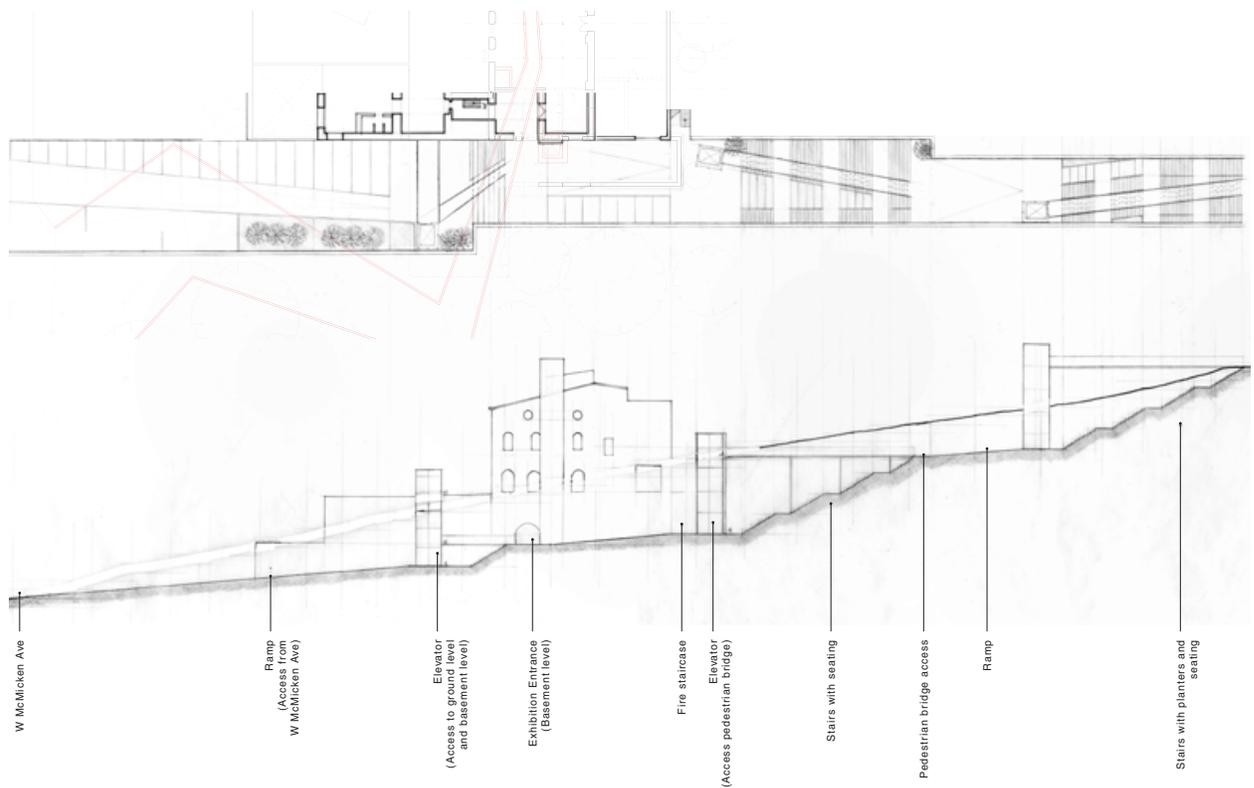


Fig 18.1 / Plan and Section of New Elm St. Steps

The two underground levels in the Jackson Brewery have unique spatial qualities compared to the levels above. The focus of the design is to support the sculptural quality of the long vaulted spaces. These spaces will house the entertainment and social events. The Sub-basement level is the bottommost level with direct access from W McMicken Avenue. The dark tunnel like entrance is now illuminated with the new skylight while still maintaining its mysterious entrance. Tracks that were used originally to move beer barrels are reconstructed and extended throughout this level. These tracks now transport modular furniture such as bar style seating, café bars, seating with tables, shelves, etc to transform the space according to its use and event. This flexible space enables the users to create their own narrative and experience. The main program in this space is Cincinnati Life Café, which is a mix of cafe space with library that allows residents to enjoy creative writing and poetry and have the opportunity to publish their stories to share. Collaborating with the Louder than a Bomb Poetry Slam organization, it hopes to encourage Cincinnatians to share and engage in one another's stories. It also aims to raise more awareness of the issues in the community and provide a platform for discussion. Located in the west bay of the sub-basement is the main performance hall. The ramps are design to incorporate seating spaces for the audience. The double height connects the basement level above for more audience space.

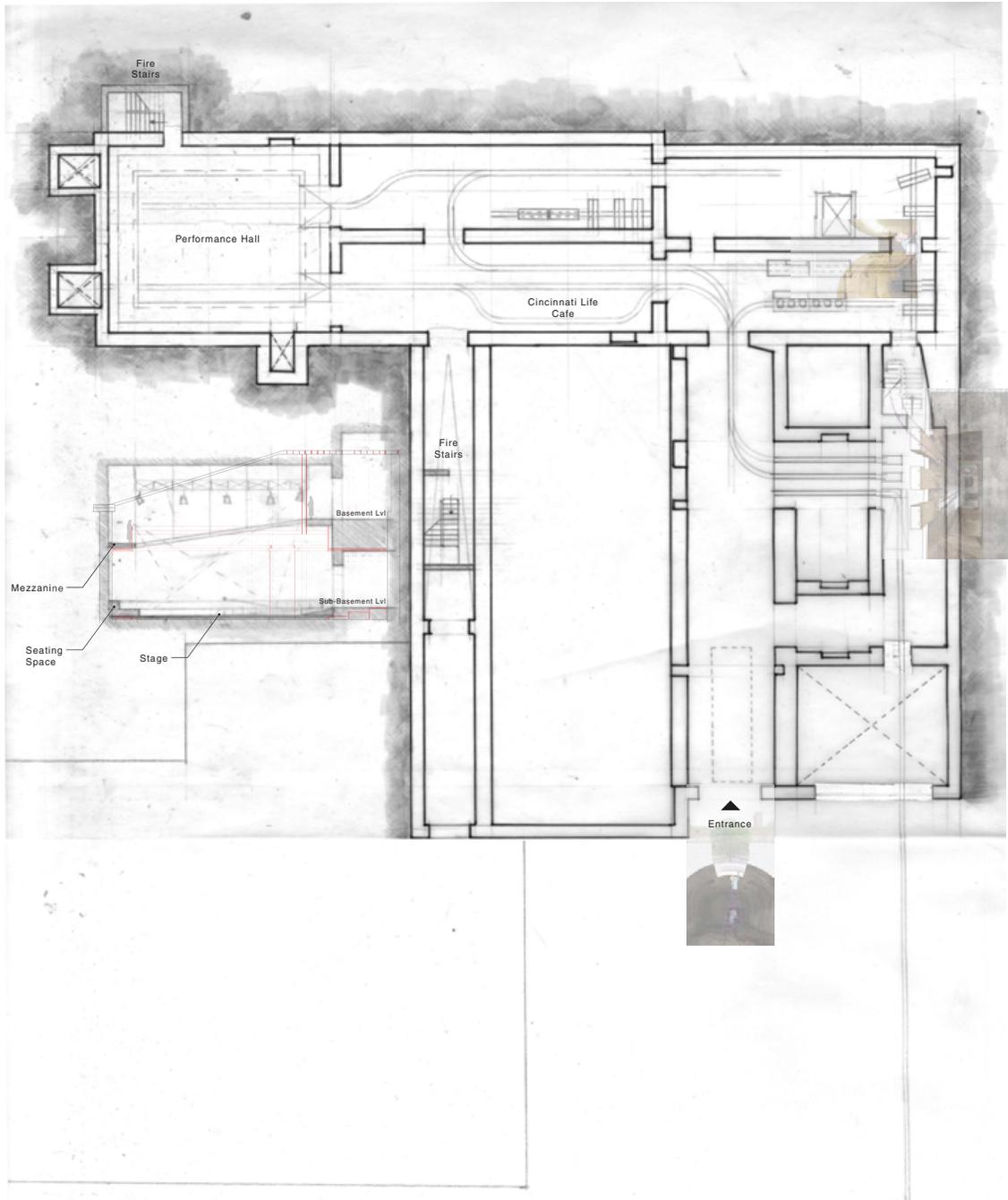


Fig 18.2/ Sub-basement Level

Similar to the Sub-basement Level, the Basement level maintains the long vaulted spaces. However, the vertical shafts cut through the floors above, introducing light and a language of frosted glass and steel framing that complements the existing stone and brickwork. These light wells pierce through the building to filter in the light in a similar manner to how beer was filtered down the building. It was poured into the wooden barrels and stored in the basement levels. With the use of frosted glass, the light well allows natural light to come through during the day, while at night the artificial light from the floors above is filtered into this well. This level is mainly used as an exhibition and event space. It also has direct access to the restored Elm Street steps from the east bay and to the exterior patio space on the south side.

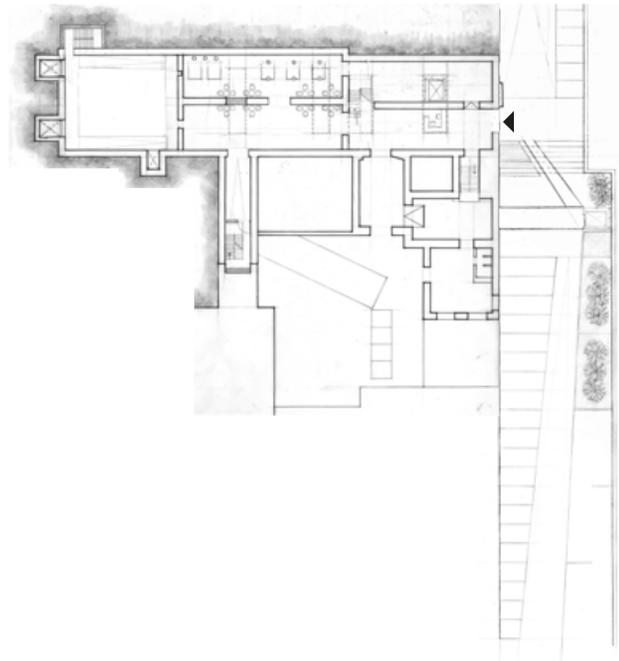


Fig 18.3/ Access to basement level from Elm St Steps

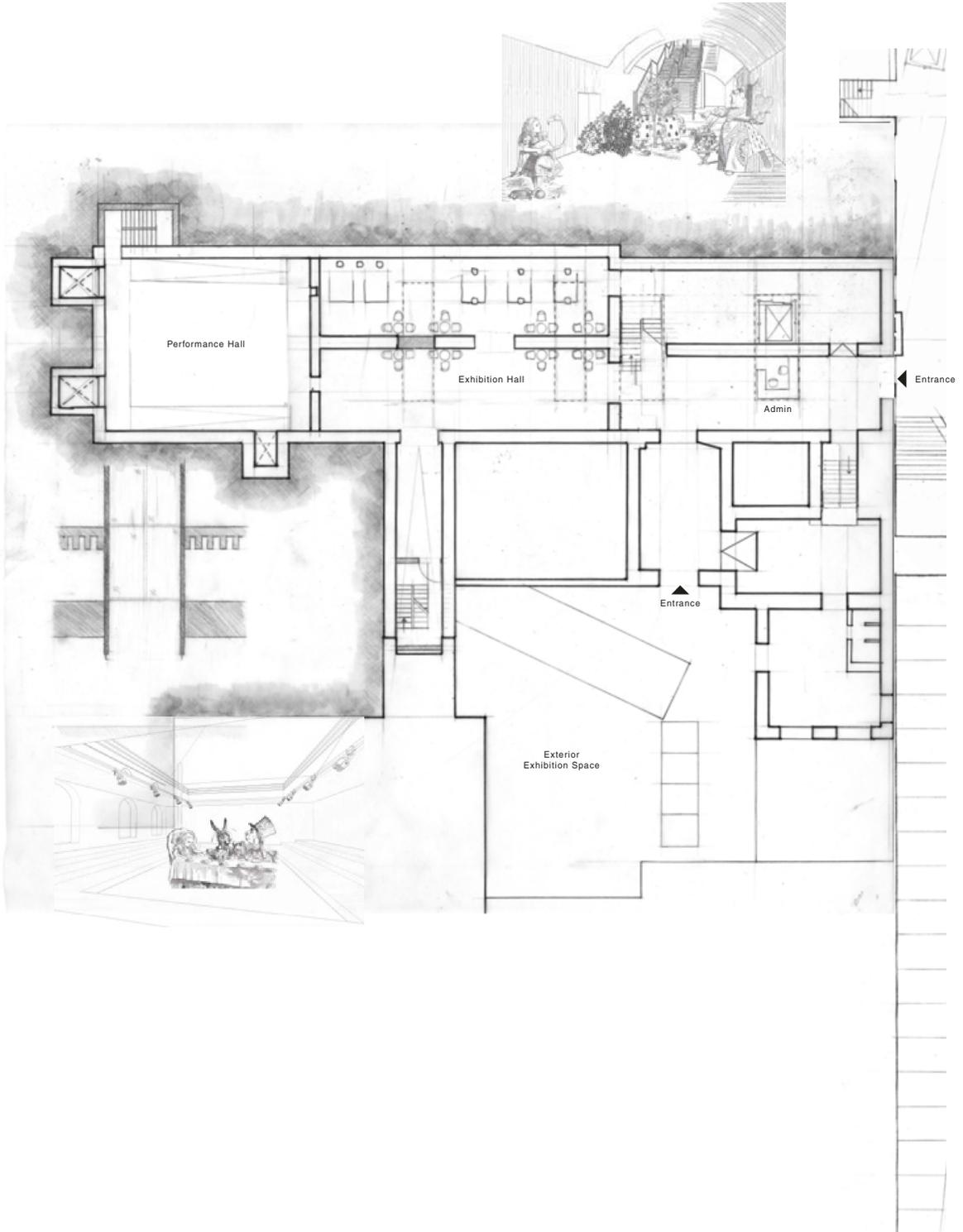


Fig 18.4/ Basement Level

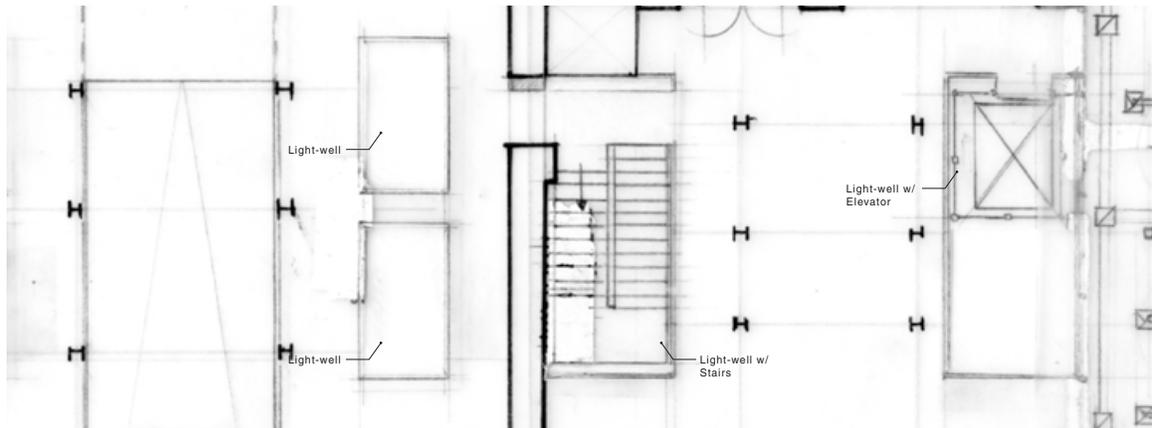


Fig 18.5 / Lightwell as service shafts

These prominent vertical shafts are not just light-wells but some are service shafts, allowing for vertical connections to be made from the basement level to the upper levels. The existing Jackson Brewery building has a unique quality of vertical circulation as not a single set of stairs pierce through all the levels of the building. This gives the building a mysterious and maze like feeling that is reinforced in the new design that with the exception of the elevator for accessibility connects different parts of buildings in various ways to allow unique and unpredictable experiences.

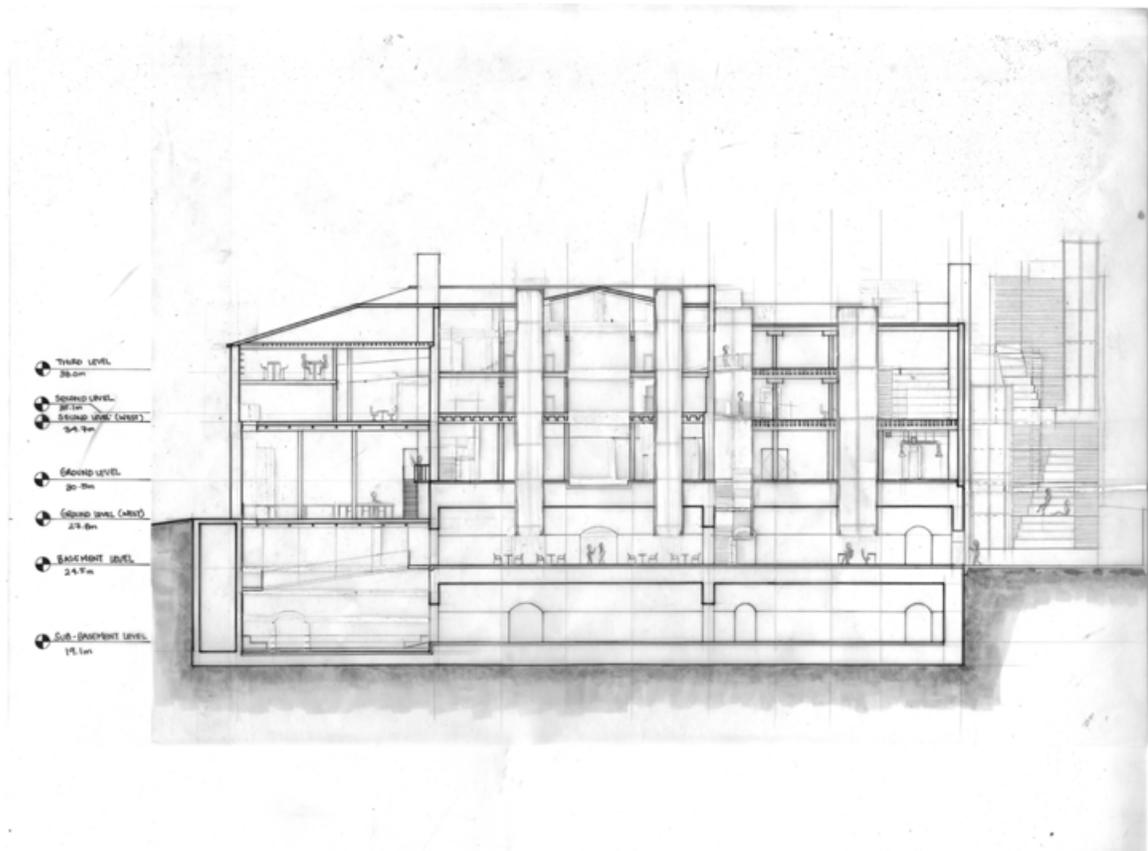


Fig 18.6/ Longitudinal Section



Fig 18.7/ Exhibition Area in Basement Level

The New Jackson Brewery provides for various workshop programs on the ground level, offering the residents in the neighbourhood spaces to learn, create and exhibit their work. The large open studio space would be operated in collaboration with ArtWorks Cincinnati, providing training and therapy through art, along with employment opportunities. This open environment and flexible configuration promotes collaborative work and allows for public viewing of the artist at work. The studio also has an enclosed spray room equipped with movable interior walls and a special ventilation system for any kind of special art work production requiring this extra health protection. In the west bay of the ground level, opposite the artist studio are the large community workshops providing vocational training spaces such as a metal workshop, brick workshop, digital fabrication lab and assembly room. This program will be run in cooperation with the woodshop located in the building on W McMicken Avenue adjacent to the Brewery. This program is specifically designed to provide free training, followed by employment to rebuild and restore the dilapidated buildings in the neighbourhood for use by the other programs that will become part of the urban scale proposal. The workshop spaces also have direct access to the exterior to allow easy delivery access and provide space outside for the assembly of larger projects.

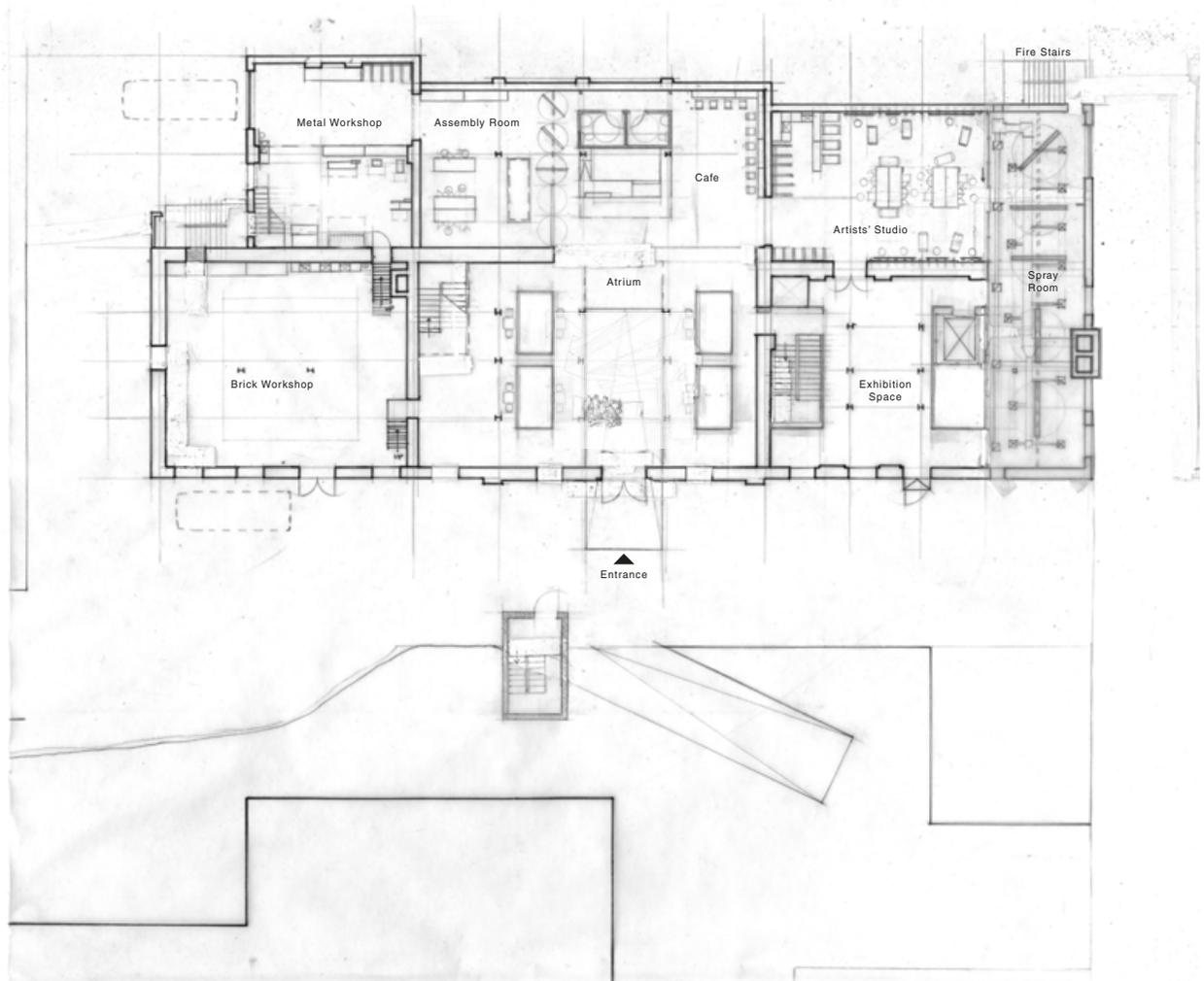


Fig 18.8/ Ground Level



Fig 18.9/ Artists' Studio

The large ramp cutting through the exterior into the central bay is designed as the main entrance with the intention to invite people into the main atrium space. This space also acts as a public plaza for people to pass through or a place to gather. The platform elevates up, providing views of the café ahead and lounge spaces that flank both sides of the ramp. The ground level is designed to be a versatile and open concept space, and whether people are there to work or just to hang out, it invites them to interact in hopes that they inspire and motivate each other to get involved in programs and events.



Fig 18.10/ View from the entrance ramp on the ground level

The upper floors house co-working spaces with access to facilities such as computers, individual and group work space with meeting rooms and classroom available by reservation. These spaces are also flexible to accommodate special uses such as afternoon programs for youth, or forum/ reading area for lectures. This program targets young professionals who need spaces to work for their start-ups. It also provides space for education programs such as adult evening classes. The work space at the rear of the east bay is open to the artist studio below to encourage interaction between the users. The main forum/reading space is also located to the south east, with a stunning view down Elm street towards Downtown Cincinnati through large industrial windows. The second and third levels maintain an open concept to create room for free movement around learning spaces as well as adaptability to any kind of workspace required.



Fig 18.11/ View of the reading area

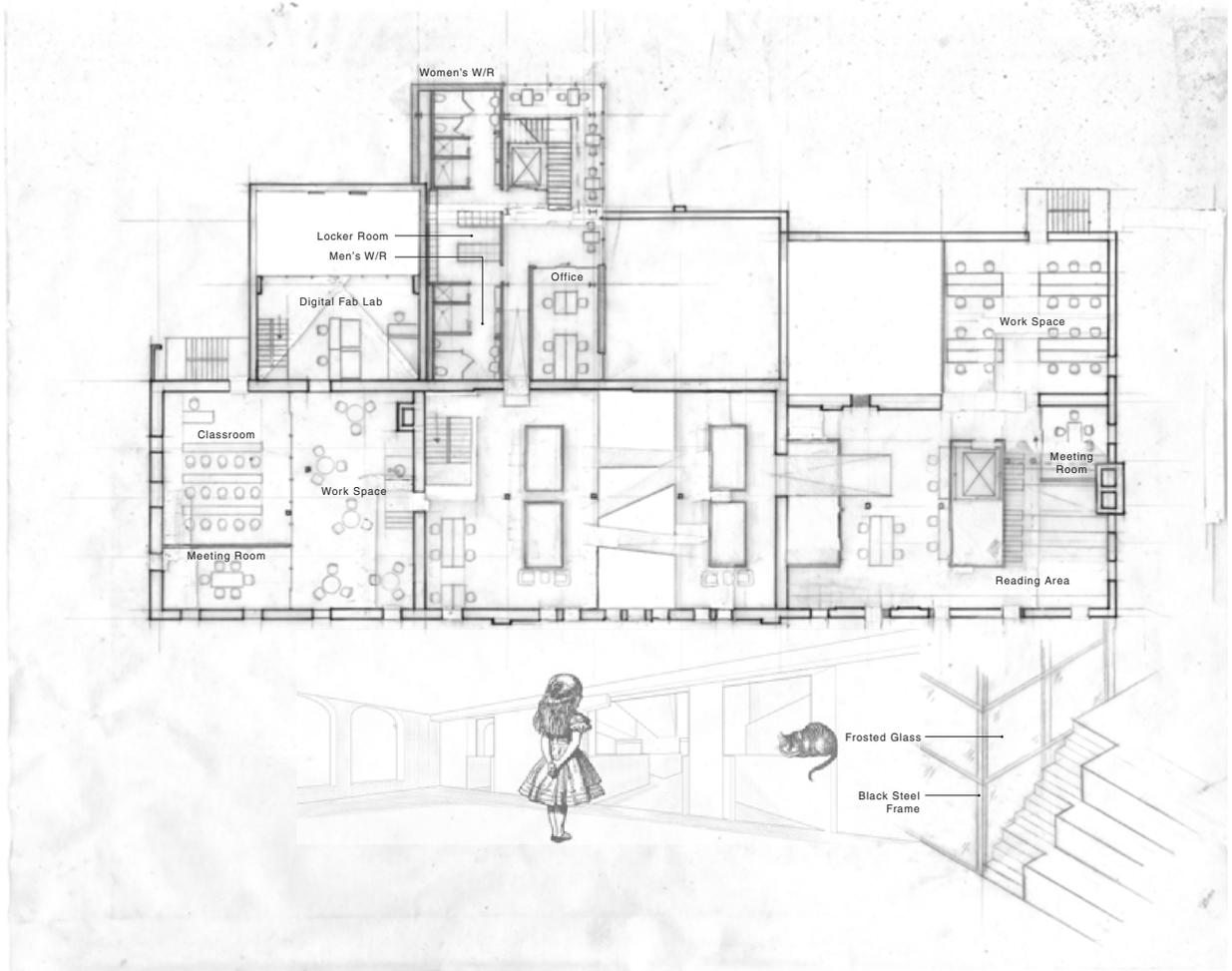


Fig 18.12/ Second Level

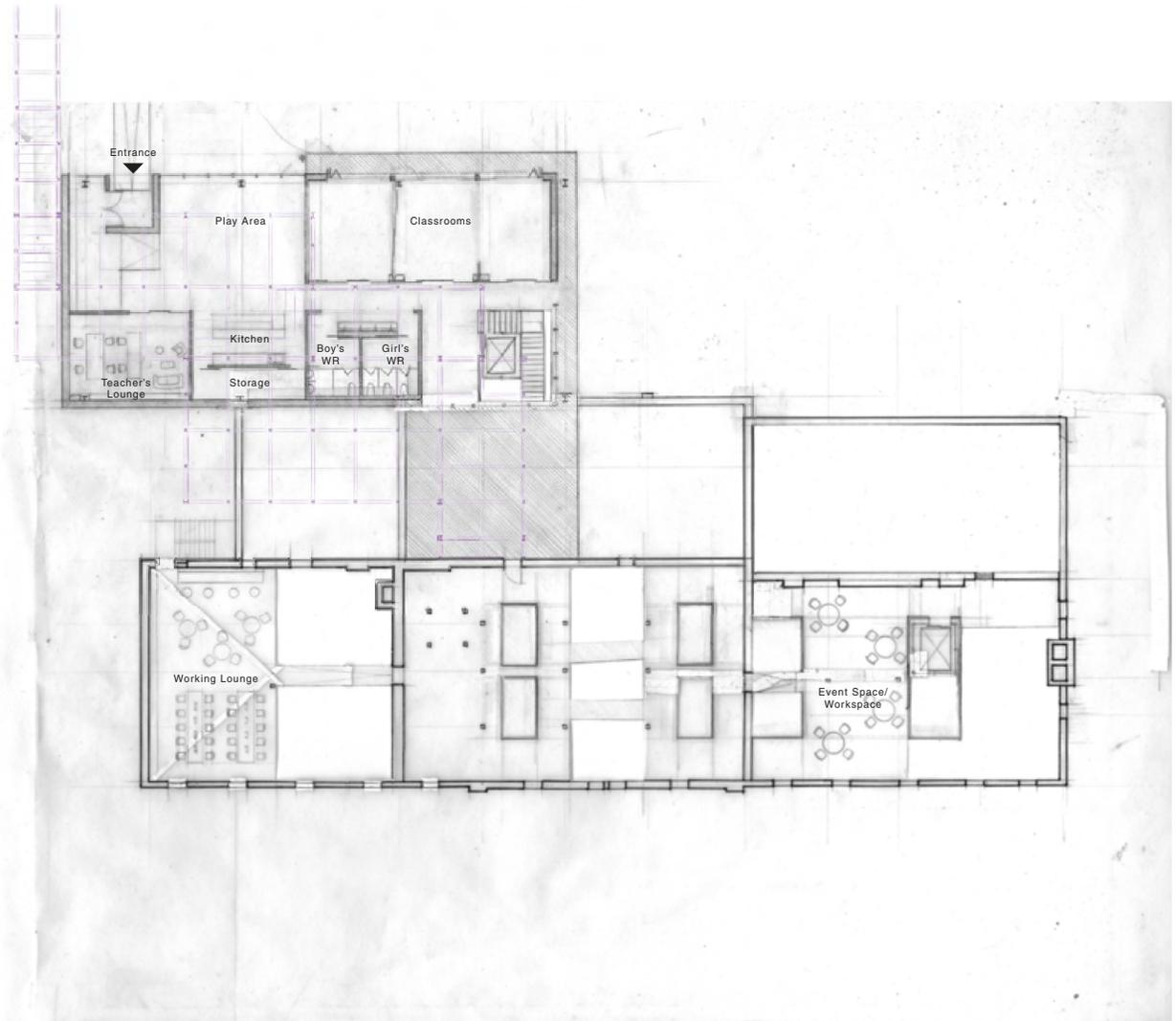


Fig 18.13/ Third Level

A new two-storey steel structure at the rear of the building creates a stark contrast between old and new. This volume is accessible through the second and third levels of the brewery building. The new addition sits on top of the existing building with the top volume cantilevering on the north side to connect the building to Renner Street. This new space houses a 24 hour daycare center on the upper level. The roof-top playground is connected to the lower level with facilities like shared daytime locker rooms and showers. In addition it also has office space for administration along with working space with views to nature. The day care is design to be a free flowing open space with classrooms that could be used by the children as well as the baby college for soon-to-be mothers. The classroom has access to the balcony that connects to the rooftop playground. It also has its own separate entrance for direct access into the daycare from the pedestrian bridge on Renner Street. This program is located at the back of the building to provide for more privacy while maintaining a connection to the original building. It also works very well with the co-working space as it allows parents to leave their children in a safe environment while they use the other facilities in the building or have to go to work.

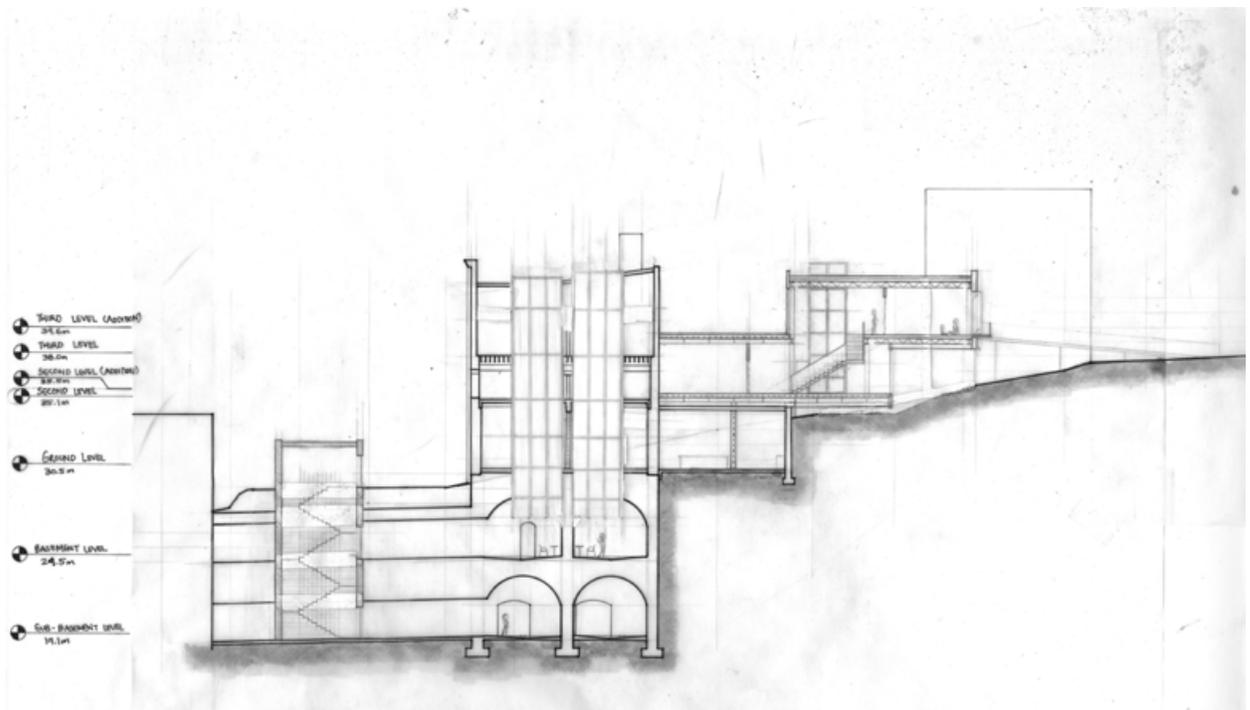


Fig 18.14/ Building Cross-Section 1

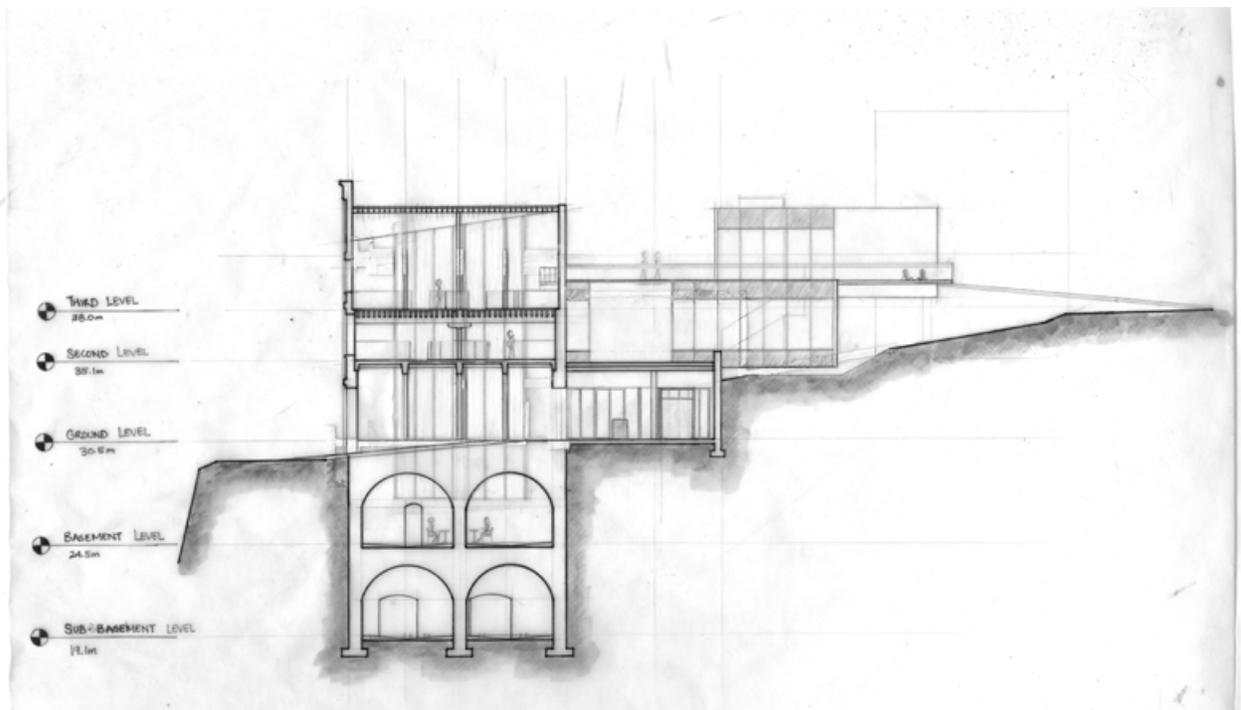


Fig 18.15/ Building Cross-Section 2



Fig 18.16/ Flexible daycare classroom

In conclusion, the New Jackson Brewery consist of variety of programs and spatial qualities to create a mixture of environments in the building itself. Programmatically it also looks at the urban scale and considers how the project could revitalize the neighbourhood and help the residents to improve their quality of living. With a combination of multiple narratives and design ideas, the New Jackson brewery does not have a linear narrative but is comprised of multilayered stories that engage the users at multiple levels. This building is designed to be adaptable to changes in program while maintaining its various unique spatial qualities.

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## Epilogue

In a conventional design approach, a project typically starts off with a narrative that is derived through research of its context and in most cases, specific programs are predetermined. Architects prescribe what they will and will not do, what will be honest to the site, and what will serve the users. Very quickly these reactions become physical manifestations rather than manifestations of their ideas. Today, many designers have started to focus on advanced building technology using innovative materials. My concern is that in this process we forget about scale, sensory engagement and human experience.

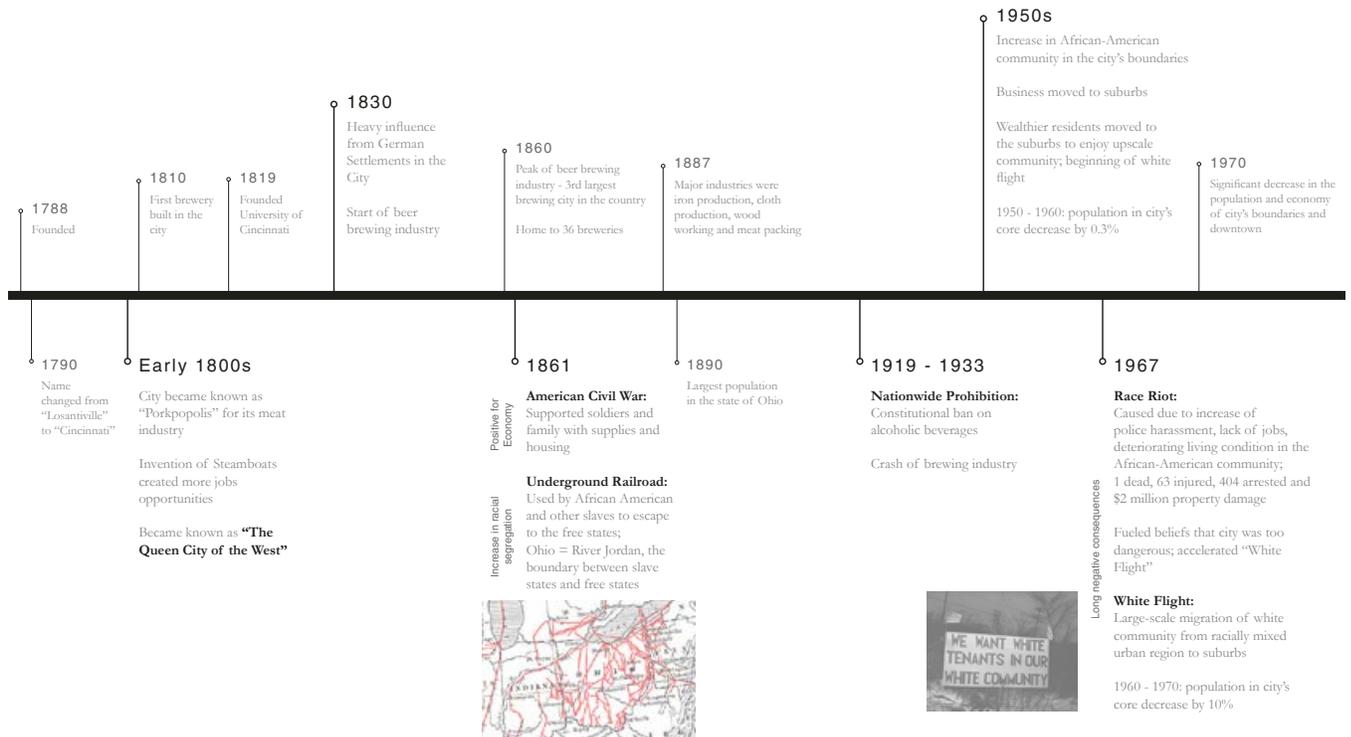
Architecture has always been about more than just a specific style, material or its technology. Most importantly, it is about the ability to make the occupant feel something while inhabiting a space. It has been an element that speaks of identity and cultural context. Until recently, building components such as lighting, ventilation and circulation were all integrated into the design and experience of the spaces rather than entities of their own hidden away. The focus of architecture has started to shift to what looks “cool”, even if it does not have any sense of belonging in the context. Economical and functional criteria come as set of expectations from the client and investors. The commercial interest takes priority over the

social needs and interests of public. This has made it harder for architects to spend time designing a project that is more meaningful and relevant to the context.

Focusing on how narrative can be used in design allows for multi-layered stories to come together in a building as a whole. This thesis explored different aspects of the building and the city through the lens of various narrative qualities with the help of fictional characters and my own imagination. These acts of narrative (growing out of past and existing stories, injecting an external narrative, and being inspired through different narrative qualities) allowed me to be open to unexpected paths and allow the next design move to be discovered or revealed. These discoveries were synthesized into a single proposal that is specific to the building and the city and is one that will intersect with the lives of Cincinnatians in multiple ways.

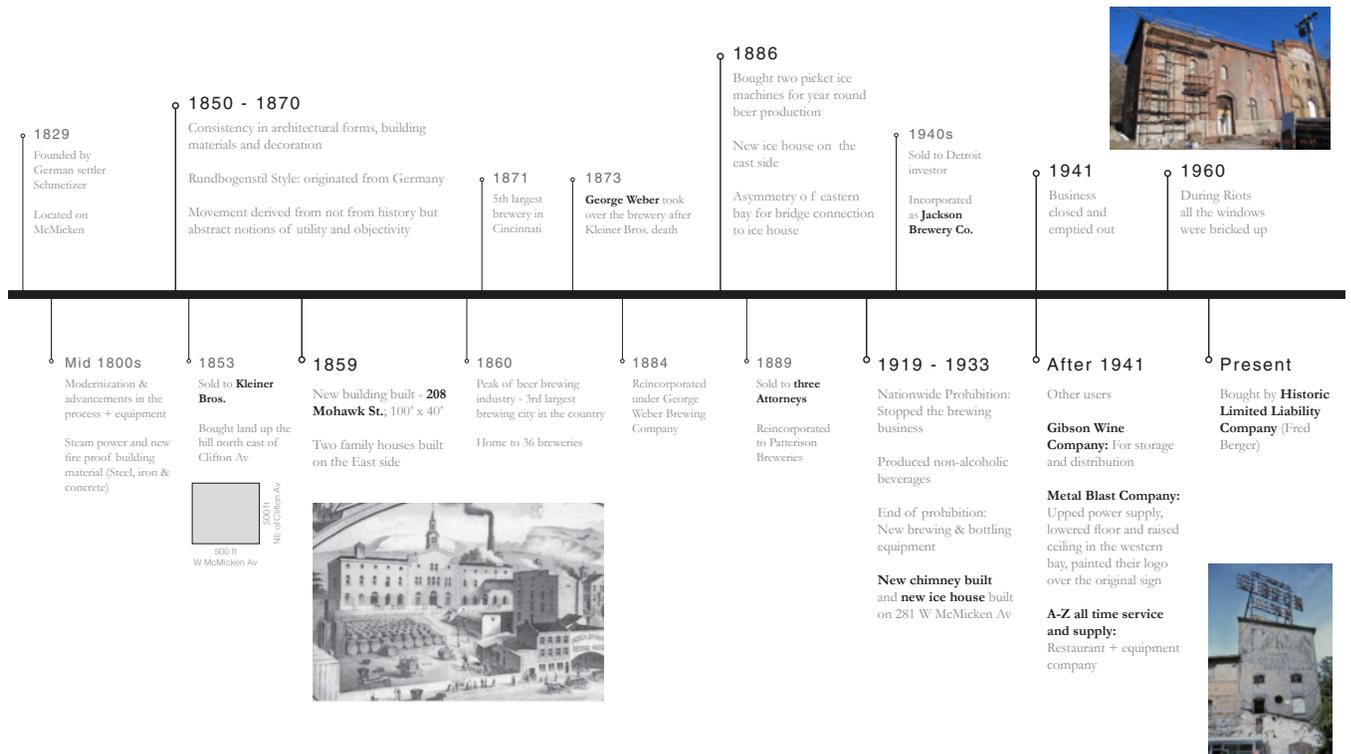
# Appendix A

## The City: Cincinnati History



# The Site: Jackson Brewery

## History



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## Appendix B

Alice's Adventure in Wonderland  
Lewis Carroll  
**Architectural Interpretation**

### Chapter I

White Rabbit wearing a waistcoat and a pocket watch catches Alice's attention. It sparks curiosity within Alice leading her to follow the Rabbit down a rabbit-hole.

Curiosity becomes the key to how one would enter the building. In this case, entrance becomes the most important aspect. It should trigger ones' curiosity to take a certain path that leads directly into the building. It could draw someone without them knowing their destination.

### Chapter I/II

Falling a long way to a mysterious hall full of many doors, she finds a small key to a door too small for her to fit through. To get through the door, she shrinks her body and then again grows into a tremendous size, and back to finally get through the door.

Just like Alice goes through scale changes, change of ceiling height and width of the space could allow one to have similar experience. (Sudden or gradual)

### Chapter II/III

Alice encounters other characters while all of them questioning how to get dry again.

Meeting of other characters denotes a gathering space such as an atrium space in a building. It is a space that is generally open and accessible to public and encourages social interactions.

### Chapter IV

Alice meets the Rabbit again and follows it. Rabbit mistaken her for a maidservant and orders her to go into a house to retrieve Duchess's gloves and fan. As Alice goes into the house, she starts growing. Animals outside the house hurl pebbles at her which turns into little cake that made her small again.

White Rabbit plays the role of the guide throughout the space. Change of scale again comes into play. Cake becomes the element that makes her change scale; therefore this could become the key that allows moving to another space.

## Chapter V

After leaving the house, she meets the hookah-smoking blue Caterpillar, Where Alice admits to her identity crisis when she could not remember a poem. Alice receives a mushroom from the caterpillar that will allow her to change size.

Identity crisis is caused by Alice's inability to comprehend place in the world of wonderland. This could be interpreted as a space where one feels disorientated. Mushroom becomes a hint is something that is constant in terms of scale i.e. human scale.

## Chapter VI

Alice comes across a small house, and meets the frog that is waiting to be invited into the house. When the door opens a crack, Alice takes this opportunity to enter the house where she meets the Duchess, her baby, grinning cat and a Cook.

A house signifies a private space, where one has to be invited into the space.

Alice encounters the Cheshire Cat again in the woods. She asks him where she might go next and he says "If you don't know where you're going, any road will get you there". He arbitrarily suggests her to see the March Hare and the Mad Hatter.

A building is rarely a linear space, but allows one to move to different spaces through various paths. Central circulation area becomes a point where several path meets ups and allows one to choose their next destination.

Alice hesitates to go visit the March Hare and the Mad Hatter as Cheshire Cat tells her they are both mad. He explains to Alice that everyone in Wonderland is mad, and that to be in Wonderland is to be mad, and as she is there, she must be mad too.

The Cheshire Cat's use of word "mad" puns on the word "made" as Wonderland is a place fabricated by Alice's imagination into a dream. Similarly, a design of a building and the experience through the building is a fabricated world from Architect's imaginations constructed into reality. What if the architect plays the role of the narrator to unfolding the story that comes in a design project by responding imaginatively to the story and developing story inspiring next design move?

## Chapter VII

Alice meets the March Hare, the Mad Hatter and a Dormouse. Alice joins the tea party without being invited, causing March Hare to be unwelcoming. The Mad Hatter questions Alice with a riddle, which leads to a big argument. Later, the Mad Hatter explains Time to Alice, as it is a "him", not an "it". He tells her the story of why the time has stayed fixed at 6 o'clock, never ending tea-time. Dormouse is then awakened to tell a story, but was interfered many times by Alice and her questions, causing the Mad Hatter to insult her.

The tea party signifies and on-going activity remains same at all time, as if it is stuck in time. As Alice participated in the party without an invitation, the space or the activity becomes a semi-public space, for instance, a performance space, or story-telling space.

Alice storms off and wonders off into the wood and encounters a tree with a door. She enters the door and finds herself back in the great hall where she started her journey. With the help of the mushrooms, she finally goes through the door to arrive at the passageway to the garden.

The circulation of this world is designed in a way that every path leads back to the main hall where the journey began. However, at this point, a new opening or a path is discovered that leads to a significant space of the building "the garden".

### Chapter VIII

Alice encounters the Queen and the living playing cards in the garden. Then, she joins the Queen to play croquet. Alice has a difficult time understanding the curious version of croquet where the ground is ridged, the croquet balls are live hedgehogs and the mallets are live flamingos.

The garden is the central role in the wonderland as well as in Alice's quest, the heart of Wonderland. This space turns out to be an artificially constructed space and even more different from the rest of the space. It becomes a space that completely reverses the convention of the aboveground world.

### Chapter IX/ X

The queen introduces Alice to other characters such as the Gryphon and the Mock Turtle, who goes on to tell his story and plays a game. Then later, Alice is dragged away to attend an impending trial.

The event of story-telling takes place.

### Chapter XI

Alice once again encounters all the characters she met throughout her journey at the court. While the trial is ongoing, Alice finds herself growing larger and is scolded by the Dormouse for taking up all the air. She tells him everyone grows and she cannot help it.

"The court" becomes another gathering space where all the characters come together ones again. Change of scale is once again experienced by one character, which could become play of illusion.

## Chapter XII

Alice is ordered to be gone, citing Rule 42 “all persons more than a mile high must leave the court”. As Alice argues back, the Queen orders to be executed but Alice is unafraid because they are just a pack of cards. Just as the cards start to swarm over her, Alice is woken up from her dream by her sister. The story is then concluded by her sister as a “strange tale” rather than a nightmare.

Alice's exit from her dream is very abrupt compared to how she entered the dream through a long fall into the rabbit hole. The end of the journey of the building leads one through a new exit that leads them back to where they started their journey, making them look back at how the story unfolded through their own experience of the building.

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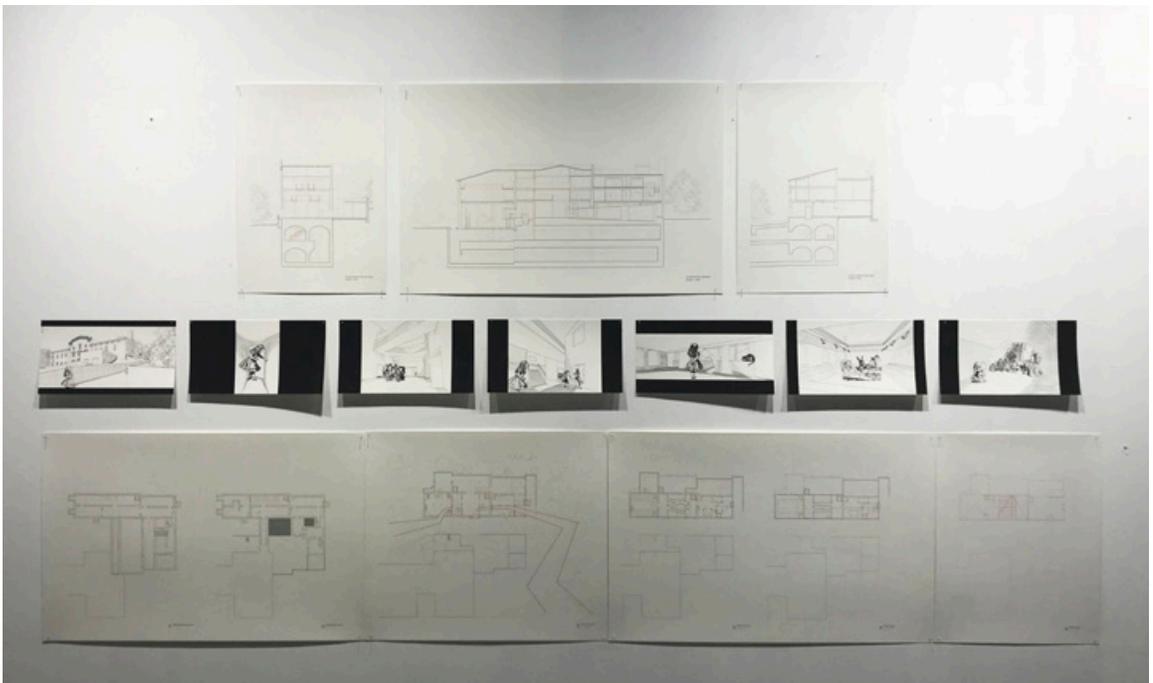
## Appendix C



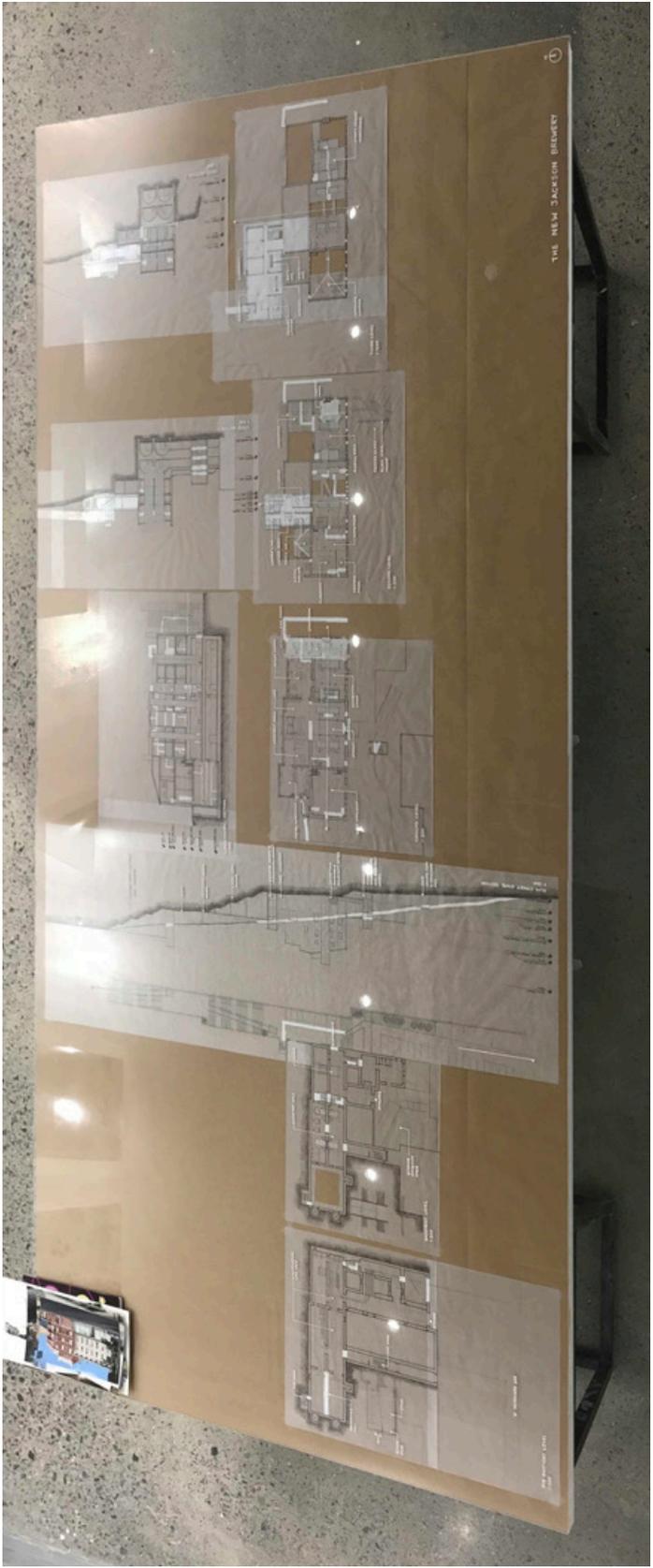
Final Defence:  
April 19th, 2018

Location:  
Lightroom Gallery















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