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Identity Factory: the Mass Production of the Masses, Greenpoint, Brooklyn

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IDENTITY FACTORY

THE MASS PRODUCTION OF THE MASSES
GREENPOINT, BROOKLYN

p. bartash

contents

Greenpoint, Brooklyn, is a location whose identity is its layered manufacturing history. Within the infrastructural system of corridors that organizes its urban fabric exists a tectonic language of an architecture whose purpose is in providing opportunities for making.

Operating within one of these corridors, the Identity Factory allows that an individual become aware of activity shaping his or her own identity, the relationship of that identity to a greater context, and the potential to define oneself engaged in a cultural landscape through the process of manufacturing.

Space for the dissemination and application of manufacturing techniques is placed against a path, in both horizontal and vertical dimensions. Its physical non-linearity permits the simultaneous experience of various activities in which individuals are engaged. The spaces encountered across the building and landscape allow for the exchange of ideas and processes, tested in the manufacturing spaces. These moments find their significance emphasized through tall vertical volumes of space that also act as primary elements, supporting the structural assembly of a green roof system. The planar character of the roof system unifies each disparate space within a landscape defined by its expression as an infrastructure, extending beyond the specific edges of the site to the waterfront where

contents

it accesses physical and visual connections to Manhattan across the East River.

Materials are exhibited to reveal a constructive sequence through which the factory has been assembled, imposing the adjacency of surfaces with varying degrees of finishes so that beginning and end materials are displayed with a sense of permanence, brought to a level of conscious awareness.

The overlapped systems of making displace one another, establishing a dialogue of tectonic expression whose hierarchy is horizontally distributed to maintain the legibility of an architecture that exists for the creation of form.

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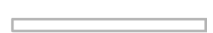
Foreword

We make nothing that is our own. Not the ideas we teach one another, not the things we wear or the spaces in which we wear them, not love, not the things we use each day of our lives. We commit to nothing more than an instant in which we are gratified, and expect that we never need adjust our inner reality because we so willingly accept our outer reality. We have lost control over who we are through the calculated pursuit of control over everything and anything else, refusing always to control the one thing we have the ability to make: *ourselves.*



(ONE)

identity
cultivation



identity cultivation

culture [kul' cher]

n.

1. The totality of socially transmitted behavior patterns, arts, beliefs, institutions, and all other products of human work and thought.
2. The development of intellect through training or education
3. Intellectual and artistic activity and the works produced by it.
4. Biology
 - a. to cultivate (microorganisms or other living matter) in a specially prepared medium.
 - b. the product or growth resulting from such cultivation.

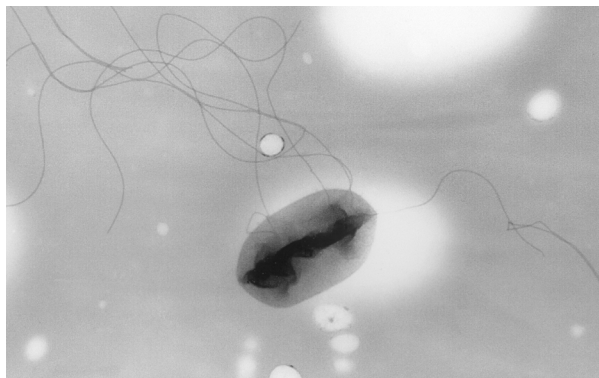
Synonym: education.

identification [i-den'ti-fi-ka'shun]

n.

1. The act of identifying; the state of being identified.
2. Psychology: orientation of the self in regard to something (as a person or group) with a resulting feeling of close emotional association.

Synonym: establishment.



identity factory

Greenpoint, Brooklyn can be understood as a landscape whose identity is its layered manufacturing history. In occupying space within a manufacturing corridor, it is of importance that action taken within this landscape, creating an architectural expression, formalize as a product of an infrastructurally programmatic and tectonic language. In doing so, architecture of this place can exist for the creation of form.



The 19th century saw the American Manufacturing Company, located in Greenpoint, to be the world's largest producer of rope. Neighborhoods of workers and blocks of factory buildings comprised the identity of Brooklyn both socially and architecturally.



(TWO)

— assimilated
— differentiation

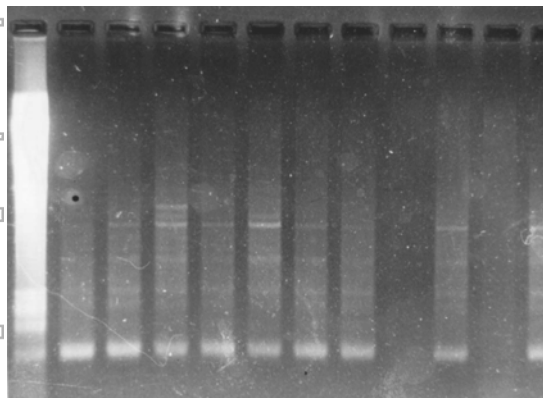


assimilated differentiation

Deindustrialization witnesses the cessation of localized manufacture, darkening the veiled reality¹ of the individual within collective surreality². The wealthy inhabitant of the residential factory no longer harvests wealth from its mechanization, and is instead the displaced mechanism of an *other*³ foundry. People whose identity lies beyond the extent of their presence no longer distinguish themselves through activity. Instead, they react to the sociological impulses at the fundamental center of individual desire.

The city is the location for this process. Its birthplace is the very center of the city. Center is an imprecise term encompassing the places people view as central to their existence, and as a result occupy in unison (parks, a coffee shop, bars, the library, etc.). As the impermanent centers⁴ are multiplied, they become camouflaged (in the same

1. *Outward personal projection of an assumed internal personal identity.*
2. *A reality in which individuals take projections from other individuals to create their own projections (think: a reality of the sum of all individuals as applied to any one individual then claiming distinction from the original whole.*
3. *Specifically, the foreign place of origin that gives rise to the identity of an inhabitant of the city.*
4. *They grow, dissolve, and transition cyclically, reflecting the way fashion and style change rapidly.*



assimilated differentiation

way that a Tromp L'oeil mural blends both perspective and reality), ultimately indistinguishable from one another.

Within the city as it becomes a temporary container for its constituents, who move outward toward the ever increasing limit of its extents, the traditional centralized core no longer exists as a place for the manufacture of identity. It instead becomes a place of impermanent inhabitation where people acquire jobs, clothing, and other items they amass.

Opportunity for possession relies directly on a variety of actual⁵ factors that describe an individual, and each of these objects then describes that individual physically in relation to all others. As a result, each is temporarily in possession of a piece of a momentary "center" and therefore belongs to something that is not themselves. In this entire process, action has been solely to apply an external residue⁶ of production⁷ by an *other* in order to express (form the projection of) an internal condition of identity.

5. Actual meaning "acting directly upon", which influence the extent of an individual's ability to acquire possessions.
6. The predisposed signification attached to objects by pre-existent people.
7. Both physical production and tge act of attaching new meaning to those objects (signification).

assimilated differentiation

FIG. 1

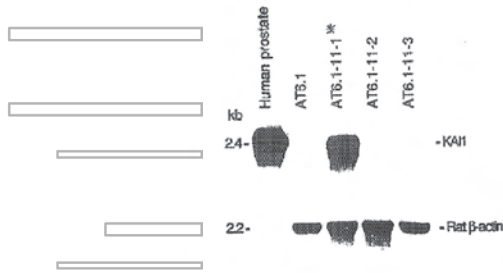
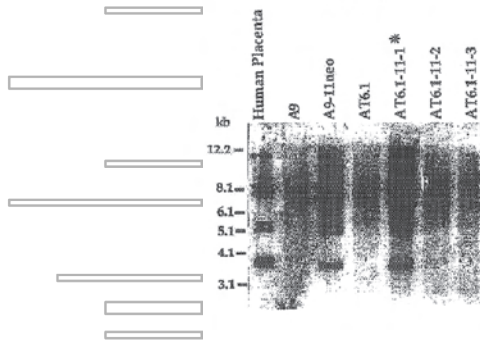


FIG. 2



"Eroticism is one aspect of the inner life of man. We fail to realize this because man is everlastingly in search of an object outside himself but this object answers the innerness of the desire."

-Bataille

assimilated differentiation

People within the city achieve their distinction⁸ through the ability to acquire *more or less*. They do not achieve distinction as a measure of the inner potential to externally project signification.⁹



Is one's identity an elaboration of **specific desires**, or is it those specified desires which emit an identity?

8. A distinction that is in fact an assimilated differentiation.

9. Even as this process occurs subconsciously, it is simultaneously the surface upon which the residue of production by another calcifies. This is the masking of individual reality within collective surreality.

[Redacted text block]

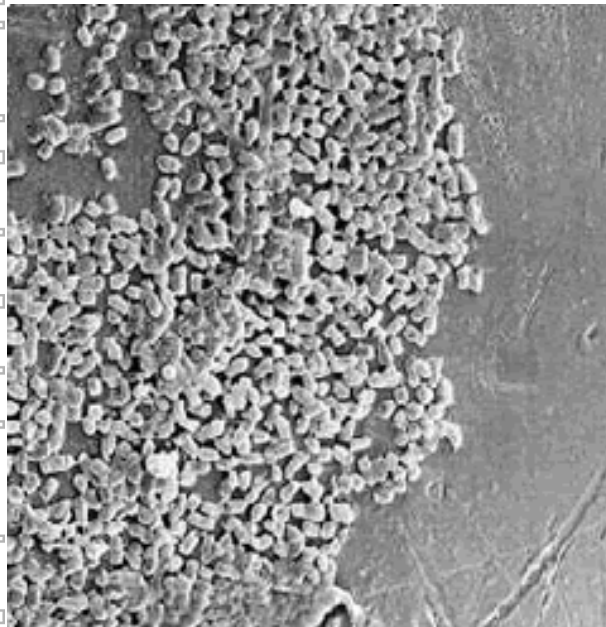
(THREE)

nonproduced identity

[Redacted text block]

nonproduced identity

Though the city predicates itself on centralized densification, aggregation of the individual condition is not without the consequential decentralization of a spatial totality (which functionally exists in service of demand inherent to the maintenance of identity)¹⁰. Within the overall assemblage of density that is an urbanscape there are nodes of order (the central core, edge corridors of intermixed residential and manufacturing zones). As these progressively distance themselves from the center of their origin, so too does the place within which an individual makes himself an identity. The city has



10. The city (with its continuously evolving centers) displaces itself by becoming a city. It is being re-established as more and more people migrate to its interior, and because these peoples' identities rely on those shifting centers, their identities shift as well. As a city produces an identity, it replaces its original identity with a slightly modified copy that can be described as a nonproduced identity. This moves it progressively further from being defined as a collection of distinct, individual identities.

nonproduced identity



11. Even the person who wishes to be the same as all others will choose to "uniquely" emulate (assume) the city's identity partially.

12. Of the city.

13. Instead of people expressing

individuality as a result of assimilated

differentiation, the process becomes the

product of those peoples'

collectiveness (and their experience with

one another at its

place of origin: the

center). They absorb

the city rather than

being absorbed by it.

then become an externalized aggregate, mirroring its interior selfness through the

import of objects and people, while not allowing its own interiority to be

expressed through the act of making (by which it continually makes itself)¹¹. It

is necessary for people to be given the

ability to make their identities within these

impermanent centers rather than

seeking identity at a scale¹² beyond the

body and inaccessible to the mind.

If these city centers (factories) can be designed to grow in any dimension, it

becomes possible for a city (and its

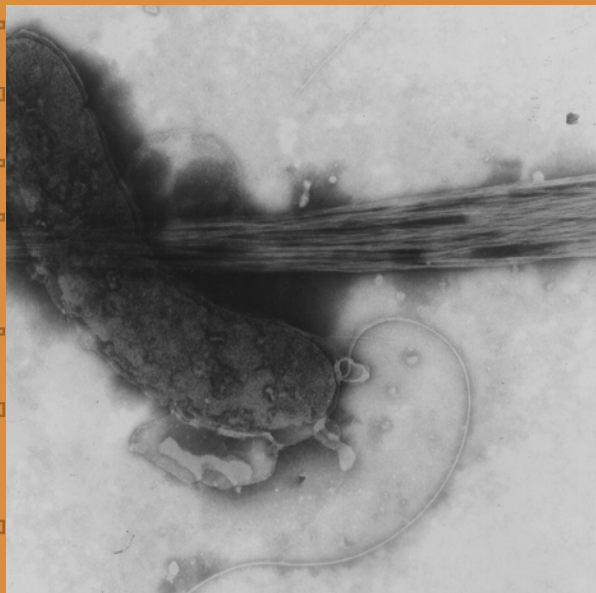
inhabitants) to form an identity, and not

for that identity to be defined by a city.¹³

nonproduced identity

Space initially dedicated to the continual process of culturing¹⁴ is possessed by nonculture (a force which occupies space through the absence of its own meaning).¹⁵ Its identity is one of exterior accumulation rather than interior formulation.¹⁶

This entire process occurs as urban life requires the "constituent individual" to acquire that which establishes one within the totalistic everywhere of economy and existence (individual acquirement of nonproducing identity). Does the establishment of identity (through exterior perception of an interior figure) occur by projection or by collection, if productive space ceases its existence?



14. The centers.
15. Nonculture occurs in the absence of provision for space that can serve as a location for the initial placement of a permanent center of identity.
16. In its entirety, the process by which identity is nonproduced.



(FOUR)

unscenic
machine



unscenic machine



machine [me-sheen']

n.

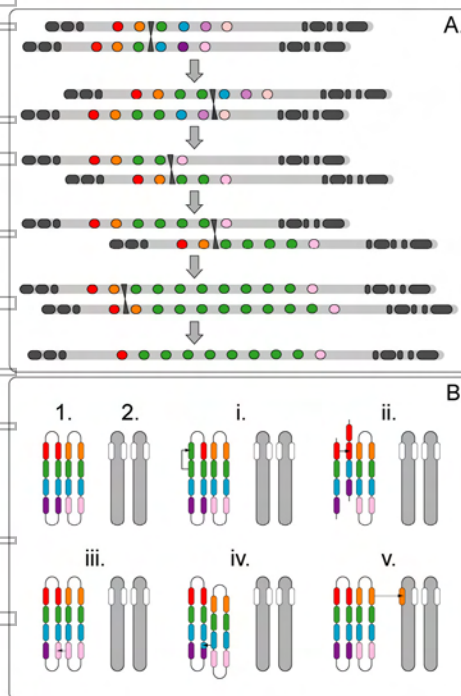
1. A device consisting of fixed and moving parts that modifies mechanical energy and transmits it into a more useful form.
2. A system or device that assists in the performance of a human task.
3. An intricate natural system or organism, such as the human body.
4. Any complex agency or operating system.
5. A person who acts in a rigid, mechanical, or unconscious manner.

Synonym: apparatus.

unscenic machine

Within the city, a noncultural renaissance has flourished through the absence of evident origins individuals use to define themselves. The presence of identity (as well as its conception) reaches an end without ever having the experience of beginning. No more is it that the color of fabric wrapping the body stains skin stretched over hands, which had imbedded pigment into its threads, together describing the full appearance of a real self.

The image here shows the spectral representation of DNA after it has been bombarded with energy. Even though they are in essence the same as the original from which they are made, their outward appearance has become dissimilar, exemplifying the role of making in the formation of identity.



unscenic machine

The human being no longer camouflages inner identity within the milieu that comprises a city. Its interiority is itself the milieu¹⁸. It is not simply that living and working have become disparate conditions of existence, or that no individual is defined as what it is that he or she does. Nor is the unscenic machine¹⁷ simply the decay of a manufacturing apparatus. It is the invisibility of the potential for a human being to limitlessly express inner desires through inward acts of creation¹⁹, which may then be perceived outwardly as an identity whose distinction contextualizes yet disconnects.

17. The unscenic machine is the city whose identity is its nonculture, a landscape of absence. It is a constructed container for hollow space whose surrogate surfaces are its depth.

18. Due to this process, original "identity" is not defined by anything other than other identity. At first, a person makes inner desires beneath things they had acquired, but currently it is that those desires deep within the individual are ignored to the point of non-existence.

19. The city has systematically disrupted its own identity.

unscenic machine

The unscenic machine is the opposite of what the slurry wall represents. In the image, the wall's surface is the image of the earth which formed it, but is not the earth. The absence (memory) of this earth (beginning), when placed in a single moment of perception within the actuality of the concrete, that creates something that is more than both, yet also neither one nor the other. If this logic is applied systemically to the process of constructing an architecture for the creation of identity, this architecture will be the product of its intentions and make real its conceptual foundations.

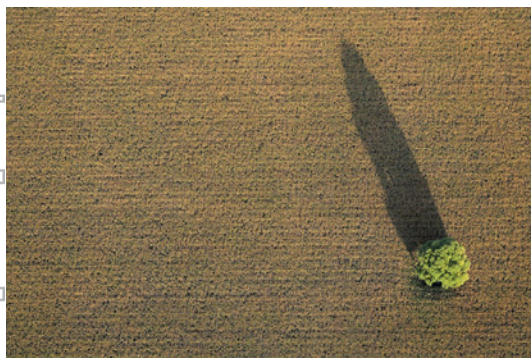


unscenic machine

Perception of the whole occurs as all people actively make themselves (and can be seen to belong to a specific cultural machine²⁰) while being able to be identified separately (as the differences are what has been made personally by each).²¹ It then becomes clear that the motivation for collection of what has been created by the *other* (noncultural residue) is in fact to answer an absence of that object within, both in desire and in reality. Through the possession of this exterior object by an individual who has been established in the process of making, identity remains as machined within the interior of his or her consciousness, and the unconscious desire becomes evident, having been given a surface against which to be read. The machine has been given over to the invisibility of the subconscious, simultaneously made physically apparent by the visibly conscious identity of the self-made *self*.

20. Meaning one of the city's identity centers.

21. The process, while each time occurring in exactly the same way, through every iteration can produce a different result. Through adaptive redefinition, the city can grow physically in the same way as it currently does, while being reinvented phenomenologically.



unscenic machine

A scenic landscape (the city) of artifices acting to enable the formulation and sustenance of the identified individual²² becomes an unscenic machine whose product is the displacement of productive space beyond the edges of an identitive cavity²³. These edges are not a spatial void but instead of a presence within which reality is defined, where the mechanism for creational expression and nourishment of identity experiences the dissolution from its immediacy into display. This visualization obliges instantaneous gratification; a gratification achieved through momentary identification.

This cycle must be repeated incessantly if it is to fulfill (however impermanently) an individual's desires. With each repetition, the individual moves further from producing collective assimilated differentiation, and close to being made by it.

22. Traditionally, the transitional centers of identity (factories, retail centers, the cultural mechanisms of consumption and creation).

23. The place of nonculture where the external manufacture of identity has emptied out the subconscious place within an individual. This place is seen to give rise to internally formulated true desire.

unscenic machine

Resonating with the work of Gordon
Matta-Clark, we are the empty house,
acted upon by style and preference,
become someone else's inner vision in
place of our own memory which is
supplanted by reconditioning.



unscenic machine



Are the actions of an individual life in
nonculture its identity, or is the act of
identification supplementary to that life?



(FIVE)

actual
identity



actual identity

Active identification reveals an opportunity for the causal interaction of self and object-architecture as the interface for human identity. The sentence "I sit on the couch." establishes an inextricable link between the actative²⁴ identity of a user (who through the action of sitting is the one who sits) and the device, the couch, through which the individual can functionally absorb as his or her identity. The couch in this statement has no connotation beyond that of being used for seating, reified as the user receives the projected existence of the couch.²⁵

24. Actative meaning defined by the activity of one on another (individual or object),

25. As a static object in space whose defined parameters are predetermined.



actual identity

In stating "On the couch, I sit." the identity of user and object becomes a precipitate of circumstantial actuality. The action of the self, while in the present tense of this statement as the specific engagement of being seated, is impermanent rather than fixed as before. Further, within the phrase "the couch" itself, having been acted upon, does not deny in its use its potential for existence as something of the *other* once its occupation has ended. This logic also indicates the inherent notion that the user identifies himself or herself as the direct consequence of a creational act, transforming the static couch into a place of sitting. Actual identification does not rely on an external object within a field to identify the user but rather the application of internal identity to define the object.

actual identity

It has become that rootedness deepens within the fabric of a city when sequencing of personal events causes the individual to evolve as the locus of those activities. The commuter who participates in the activity of commuting, creating the condition of the commute, is in fact a product of the commute and identifies himself or herself as one whose place of productivity is external. This product is used to externally communicate what is seen as an internal identity even though the result of this application of identity, in individual identity, is non-specific to the internal characteristics of that identity.

In this cyclic process, the act of definition (signification) occurs creatively not as a consequence of creation, but as the result of that which already has been created.



The photo below is of detail from a piece of traditional African clothing. Upon placement of this fabric on the body, the maker is defined by his or her creation. That creation, however is the combination of adaptation and replication, combining pre-signified geometric symbols in an original manner. The result is a synthetic interdependence of identity that can be both contextual (within a culture) while at the same time distinctively individual.

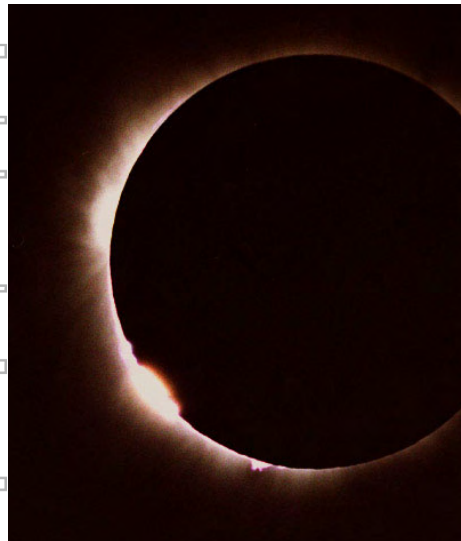
actual identity

In the non-cultural city, place does not remain dedicated to the act of identification, but has been identified and the individual is then left to collect *places* rather than establish them (whether of the body or in the totality of existence). Further, these non-existent places occur invisibly beyond the fingertips (therefore not within the realm of that which can be seen immediately from a point of presence), and the identity of the body is then understood to be that which disappears in these invisible places, its reappearance defined as that which appears from nowhere.²⁶

This mis-identity is derived from places other than where an individual is.²⁷ While an object may hold the identity of its creator who exists in another reality, the

26. *It is possible to have real identity if that identity is a measure of observative perception. If it is a condition, however, that does not rely on external signification to determine an individual's "real-ness," then one does not have to be present to possess true/real identity.*

27. *As with the image, the disappearance of a presence at the hand of an object it has rendered absent.*



actual identity

reapplication of this object to another body redefines the object, individual, and maker.²⁸ If it is that internal beliefs and ideologies (also seen to be objects of an intangible nature) are applied to that which is shown to be the self, the connectedness of those systems allows continuity be established while expression is personally influenced.²⁹ From one surface to the next, the individual is distinctly manifest, while belonging to the whole (whose existence is understood to be the world containing the two). Change across these surfaces must be given place such that its existence would occur internally and no longer as an external force that when reconciled is seen to be the identity of those it addresses.

The organic evolution of change is then the natural process of making, seen to mirror the fluctuating inner desires of those who create, and are in this way aware of both their present and future selves.

28. Referring to the aforementioned cycle.

29. In the way an individual may be defined by assimilated differentiation.

actual identity

In the act of alternating between existence and non-existence, identity succumbs to space where its operation is not to appear but rather to reappear.



actual identity

To allow for an architecture evolving from a condition where manufacturing layers are the places of identity, the Identity Factory is manifested within the space of programmatic landscapes, whose primary function is in enabling active manufacturing. Interactivity becomes an essential requirement for each component landscape (the transformation of each landscape into place which observationally performs as it performatively observes). Mirroring events whose active states spontaneously emerge and dissolve as necessary to the vitality of the urbanscape (the individual seated at the edge of a sidewalk watching those passing in the street), awareness is given to these circumstantial moments, translating them as inherently didactic.³⁰

30. By bringing the subconscious and conscious realms of perception to the same surface (so they can be seen, understood, and absorbed), the individual is given an actual identity.

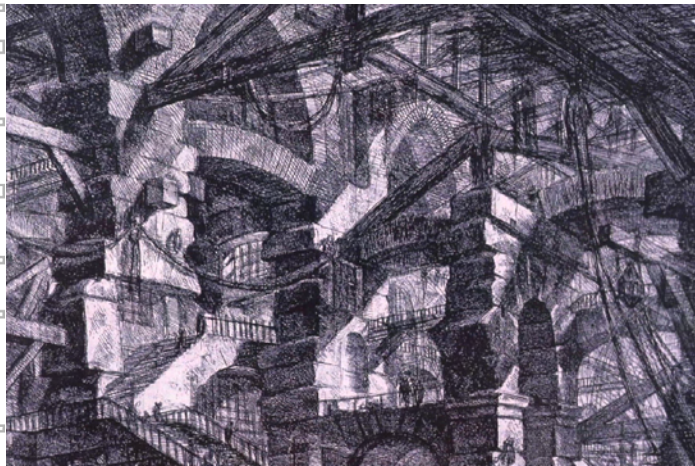
actual identity

Manufacturing within an environment such as the city³¹ is the instrument to achieve through architecture the intentions of the Identity Factory. Each product stemming from its programmatic fields maintains a concrete relationship with what is ultimately identitive sustenance for individuals in the city.³²

Typically, these activities occur beneath the consciousness of individuals engaged in importing identity from exports, and through elevating awareness to that level of consciousness (of time, beginning, end, and all that lies inbetween), the synthesis of identity and place can occur.

31. Spatially devoid of this typology other than through analogy.

32. These individuals must look beyond its edges for the necessities of their lives.



actual identity

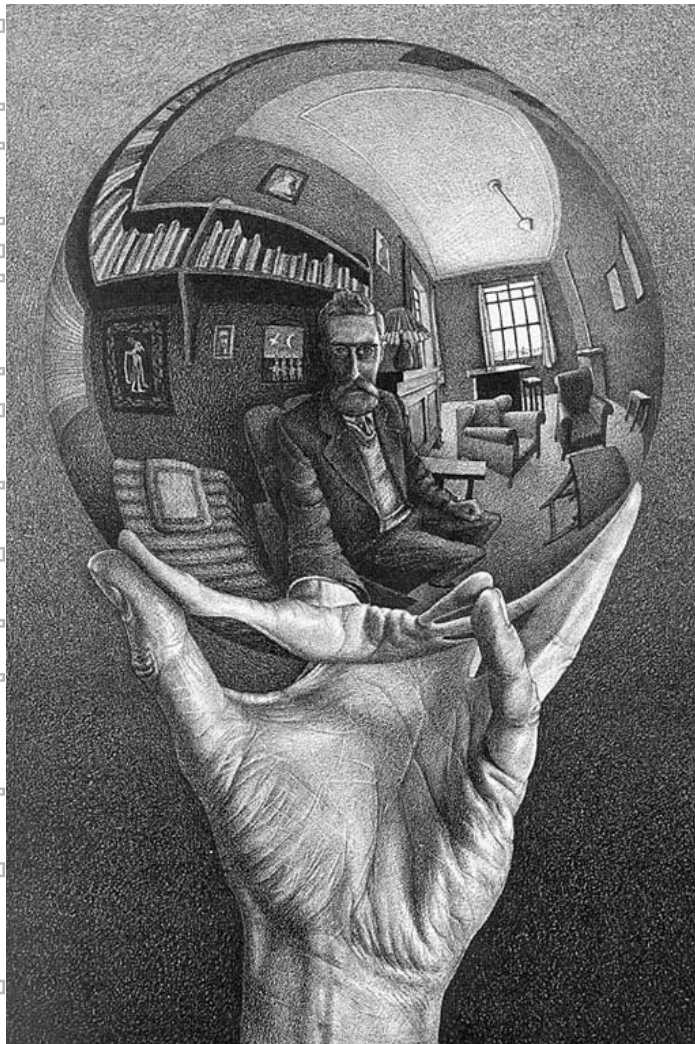
Elements not unlike the metal spinning and woodworking shops to constitute a program, each represent through their opportunistic provisions a standard measure applied to all other areas as designated. Places for both the beginning and end of the manufacturing cycle are simultaneously included within the overall project. It is not impossible to imagine oneself as defining place if the objects within that place are of personal creation, rather than imported and understood as identity relating to the ability for purchasing those objects. Reinventing these ordinary objects by emphasizing the subconscious connectivity of their contribution to an

actual identity

urban realm with the identity of that realm, allows that an individual become consciously aware of activity shaping his or her own identity, the relationship of that identity to a greater context, and the potential to define oneself as distinctively engaged in a cultural landscape.

One's life as a self portrait of the subconscious.

33. While sitting that same re-presented place within an infrastructure (architecture) supporting its existence.



[Redacted text block]

(SIX)

program

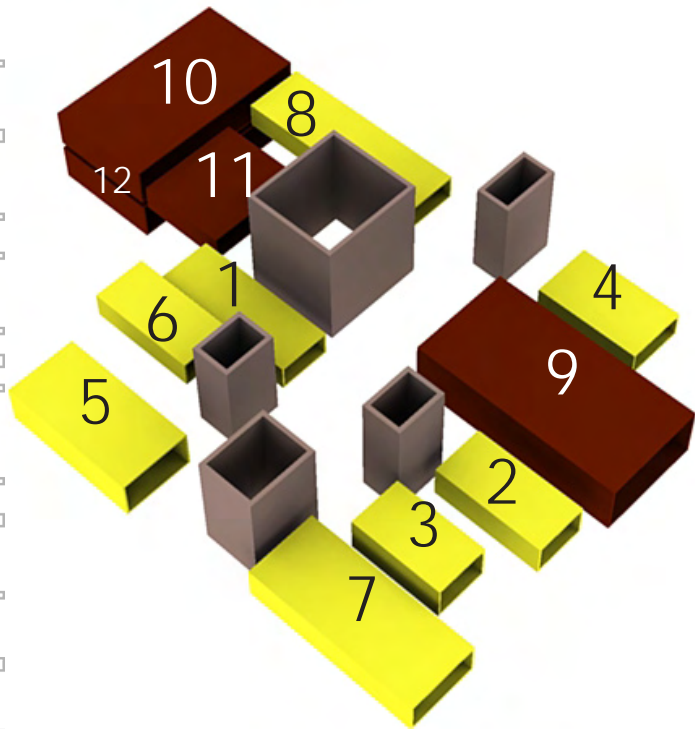
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program

gross 45, 272sf

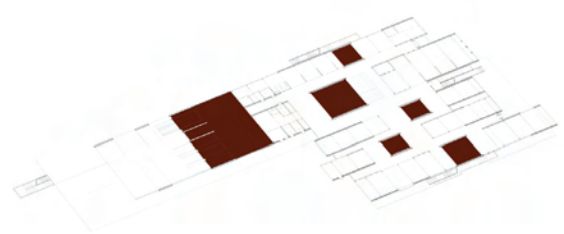
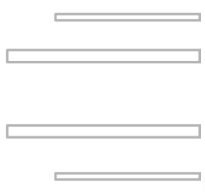
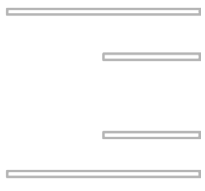
Manufacturing	
1. Ceramics/pottery	1,200sf
2. Glass/glassware	1,200sf
3. Jewellery	950sf
4. Art Studio	950sf
-sculpture studio	
-painting studio	
5. Metal Spinning	1,200sf
6. Fabric MF&D	1,200sf
7. Woodworking	2,500sf
8. Architectural Firm	1,500sf
-waiting area	
-bathrooms	
-conference room	
-offices	
-workspaces	
-model shop	
9. Printing Facility	5,400sf
-darkroom	
-archiving lab	
10. Loading/Storage	6,000sf
Administrative	
11. Offices (5@400)	2,000sf
-bathrooms	2,000sf
-bathrooms (private)	800sf
-conference room	300sf
-waiting room	350sf
Service	
12. Mechanical	12,722sf
	5,000sf

program

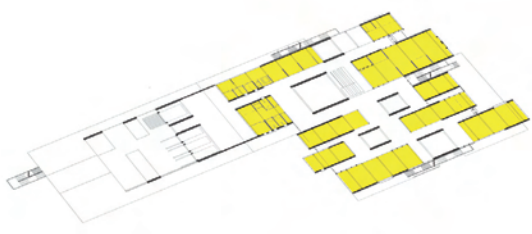




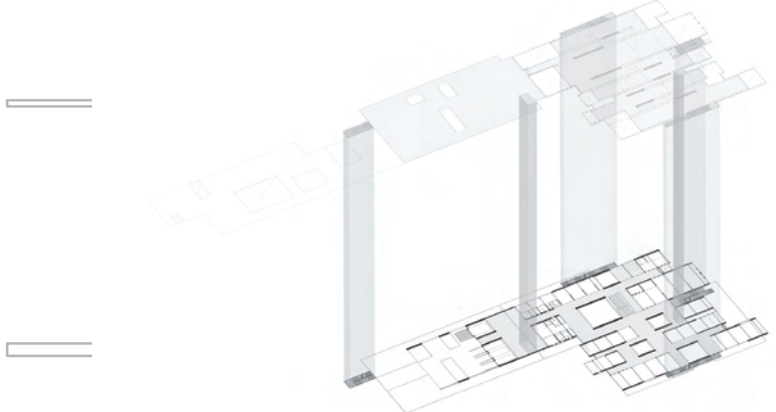
program



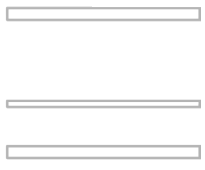
service



manufacturing



circulation



program

It is intended that manufacturing space be reconstituted as a place of synthesis whose purpose is not linearly designed to result in physical export alone (as objects or materials to be transported away). As such, these spaces are arranged (according to requirements associated with each form of light manufacturing for storage of raw material, sizes of machinery, and correspondence with other program elements and their constraints) along a central space that acts as both service and circulation. While accessing the street at five separate locations (distributed to the north, east, and south) for pedestrian entry and exit, this space is interrupted internally with large vertical volumes containing storage as well as acting to provide opportunity for interactive exchange between users. To the north, the space enters a storage and loading area which is served by multiple trucking bays. Beyond simply teaching the art of making and allowing for its application, the Identity Factory would also permit that its users adapt products of their making to fulfill their individual desires. As it is necessary to understand one's desires before attempting to satiate them, the

program

manufacturing spaces are shifted laterally such that their transparencies allow individuals to experience entirely unrelated types of production at any moment (as an additional supplement to observational display). Consciously and subconsciously each space could elicit in an individual the creative reinterpretation of materials and their use potential. It then becomes possible for extraneous material from the glass making space to be transported to the jewellery workshop, or for material from either the woodworking or metal spinning spaces to be used in the sculpture studio. With the second level of the project dedicated to observative display, the factory acquires an archeological sensitivity, with artifacts and the knowledge held by each transferring from maker to explorer and inspiring creation once more. Externally, the large void left by demolishing existing structures on the site is available for both display and temporary large scale manufacture. Adjacent to this space at street level are exterior manufacturing platforms which allow for making that is immediately experienced by the public, encouraging entry.



program

As a result, each programmatic element is simultaneously didactic, cultural, productive, consciously individual, and subconsciously collective. It is important that manufacture not be limited to simply that which is physically produced, but also inclusive of the psychological implications offered by the Factory. With the return of rooted-ness offered in the ability for the individual to be identified as a tangible and evident result of making, there is an equal shift in consciousness on the part of that individual.

Taking advantage of the view toward Manhattan offered by the position of the Factory within Greenpoint, the city is visible as a place the individual may identify through proximity, but one that remains outside an internal understanding of the self. Beginnings and ends are simultaneously present within the continuum of the city, allowing that time be made tangible, with control returned to the individual. The cultural life of the city is also returned to the place of its manufacture, which is seen to be its identity.

As an elaboration on a manufacturing tradition, which has

program

historically for Greenpoint been seen to environmentally damage the city, the landscaped roof system will allow for the Factory to minimally invade its site, through both water management and reduced load on building systems. As evolving experts in each of the products available here, the knowledge obtained by users within the Factory is integral. It will allow them to both educate others about what they have made and to further support the Identity Factory, as well as a correlative ability to produce their own identities.

The following is a listing of those agencies who would support both its creation and existence:

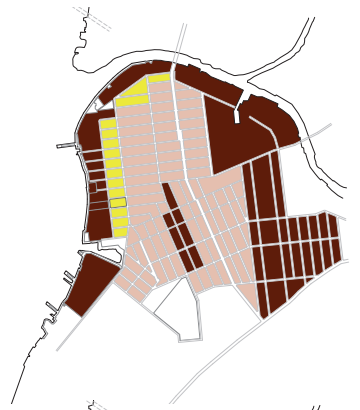
*Greenpoint Waterfront Association for
Parks and Planning*

*Greenpoint Manufacturing and Design
Center*

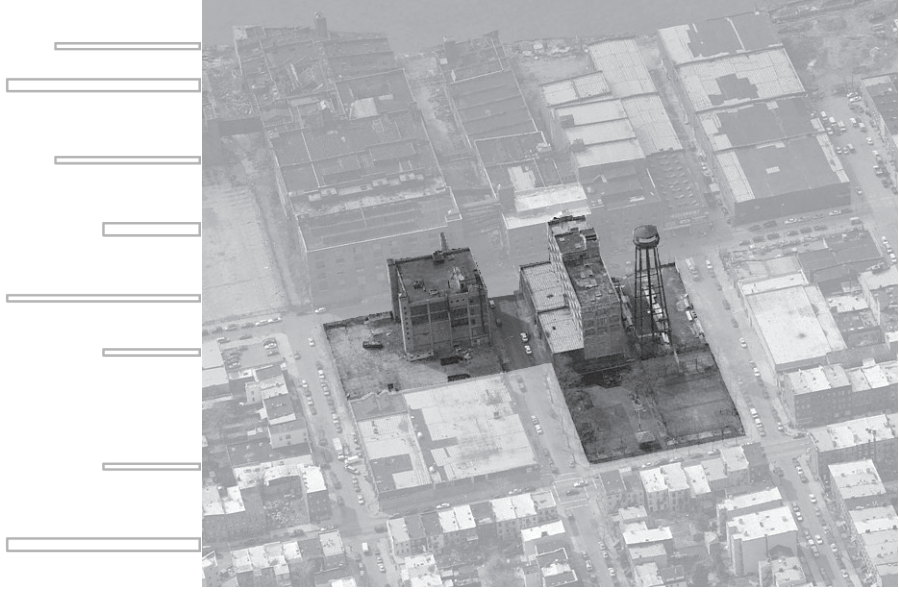
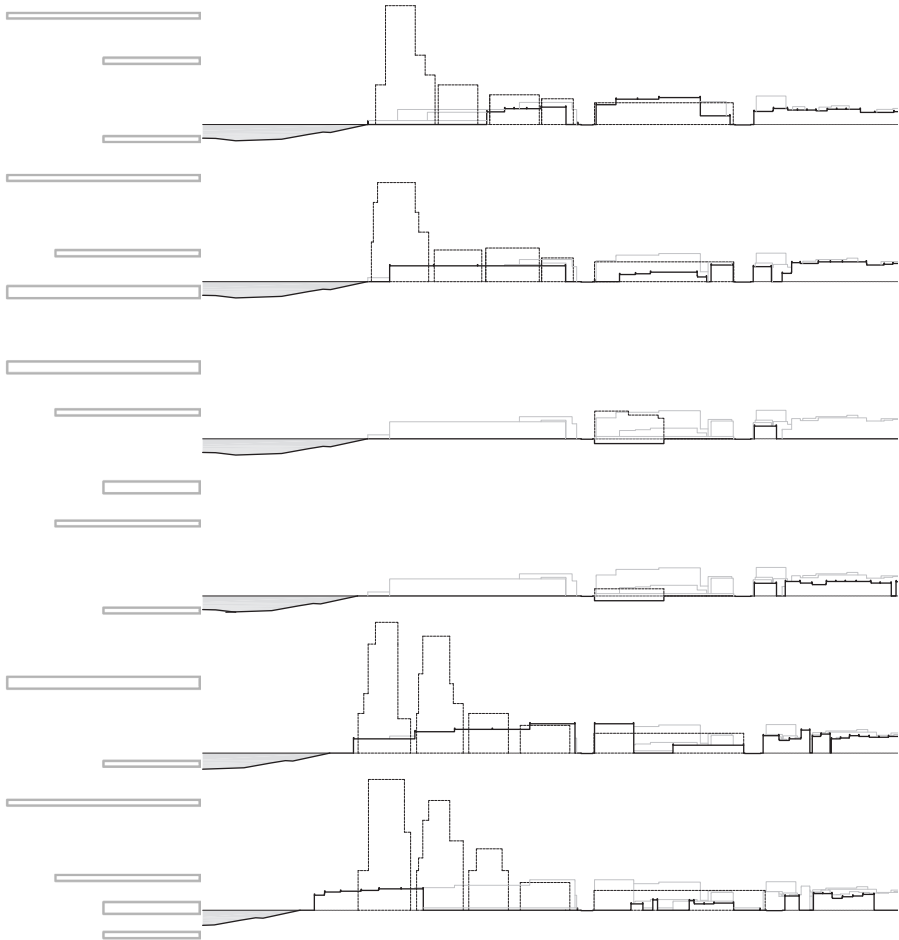
Manhattan Institute for Policy Research



(SEVEN)
site



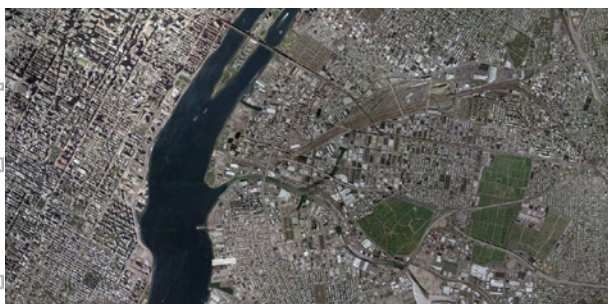
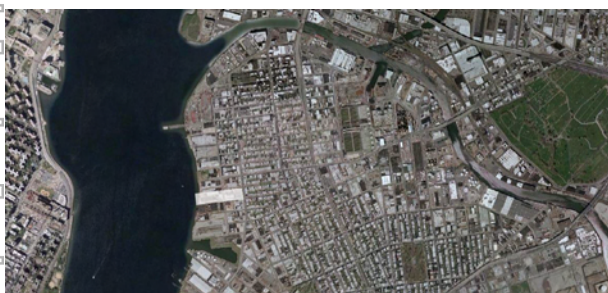
site



American Manufacturing Company buildings

Greenpoint, Brooklyn, NY, USA

site





site

Bounded by Milton Street to the north, Franklin Street to the east, Oak Street to the south, West Street to the west, and bifurcated by Noble Street, the site is approximately one and a half city blocks, comprising an area of 130,000 square feet. Located within a manufacturing corridor, on it exists a portion of the American Manufacturing Company (including two exaggerated five-story concrete frame shells, as well as a water tower) whose cast iron bridges at one point crossed West Street three times beginning at the third-story and joining it to the larger portion of Manufacturing Company's factory, located on the Brooklyn waterfront.

Contextually, there are significant scale shifts across multiple site boundaries, including transitions to three-story or less residential housing at the eastern and southern ends. A large one story warehouse blankets the southeastern-most section of the site. To the north there are two-story commercial buildings which abut three-story residential construction once more. The Western edges confront four- and five-story industrial complexes, many of which are

site

abandoned and scheduled for demolition so that they may be transformed into large scale residential developments housing the middle to lower-upper Manhattan working class contingency moving rapidly into Greenpoint. Totalling 67 percent, more than half the site is open space unoccupied by construction of any kind.

A 2004 Waterfront Access Plan proposed by the City of New York Department of City Planning indicates that two areas of direct connection with the Brooklyn Waterfront are intended, one for a site North of Milton Street and the other at the end of Oak Street. These axial connections will serve to link the residential urban fabric of Greenpoint with the proposed 28-acre waterfront park stretching from the northern tip of Greenpoint to the Bushwick Inlet, continuing again in Williamsburg and further south. Additionally, the eastern half of the northernmost site block is rendered as open space.

site

Both vehicular and pedestrian use can be seen as occurring primarily in correspondence with activity along Franklin Street. Oak, Noble, and Milton Streets are used in a secondary manner beyond Franklin Street, with parked cars commonly at their edges. Along West Street there is an absence of activity other than through vehicular traffic, largely attributed to the disappearance of the main buildings from the American Manufacturing Company complex (destroyed by fire in May 2006).

Immediately west of the proposed site is a dense residential urban landscape, with intermixed first floor commercial use also contributing to the vitality of the area.

These blocks consist mostly of construction which occurs directly adjacent to the street edge, allowing for interior courts to open, affording residents private greenspace occupied by various trees and vegetation. Pedestrian traffic diminishes as one moves from Franklin Street westward toward the waterfront.

site

Existing currently within the proposed site, there are three residual buildings which must be addressed both architecturally and conceptually by the Identity Factory.

The two precast concrete five-story shells will be demolished, as will the adjacent water tower. In the absence of these buildings, it is immediately possible that an additive architectural expression on the site can then maintain the presence of manufacturing through programmatic vitality, unexpectedly occupying space between layers of landscape in both concept and detail. How the Identity Factory has been made is at once its expressive vocabulary and inherent formal language, allowing that programmatic relationships unifying beginning and ending in cyclical processes respond as well as inform the architecture delineating the existent place of those specific relationships.

site

At the interface of the existing infrastructure and additive infrastructure (considering that the Factory itself is in fact an architectural armature of a pre-existing infrastructural condition defined as the engagement of manufacturing), unexpected architecture occurs through the continuation of established processes which consciously resist the notion that their physical realization can be predicted by that which has been seen to exist (resulting previously within similar conditions, yet not from them).



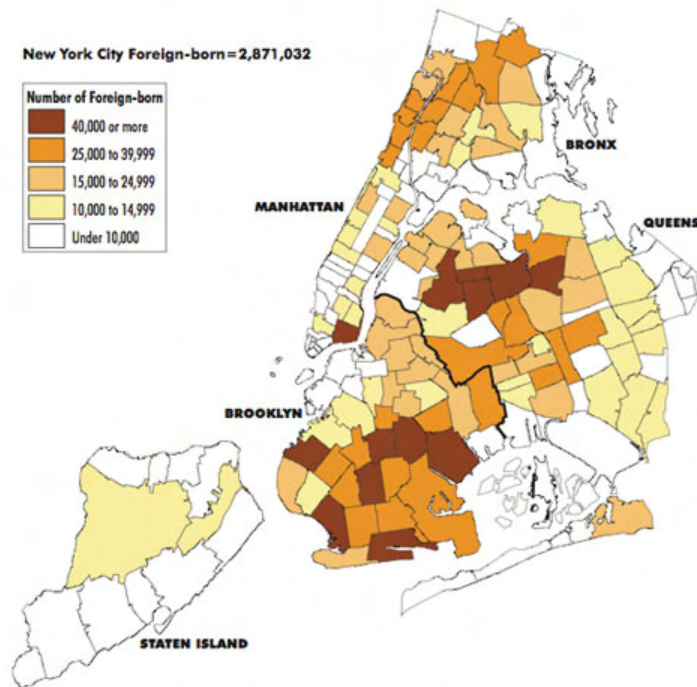
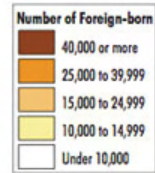
Looking West toward the site from Franklin Street

site

Greenpoint has historically been a destination for immigrants (Polish, Hispanic, Italian, Irish, and Russian heritages constitute a majority of this population), and the typical family living within Greenpoint is multi-generational. There are approximately 40,000 residents living at a density of almost 24,000 people per square mile.

**Foreign-born by ZIP Code*
New York City, 2000**

New York City Foreign-born=2,871,032



site

subway map

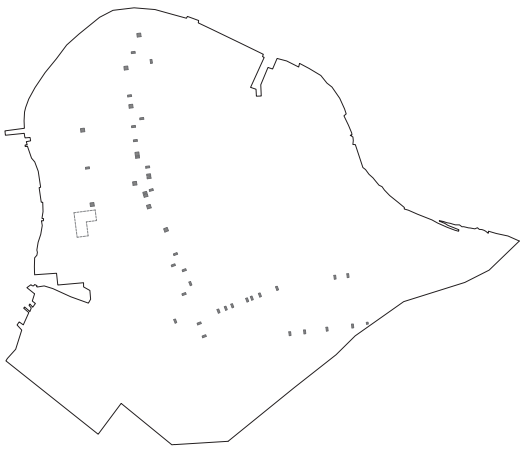




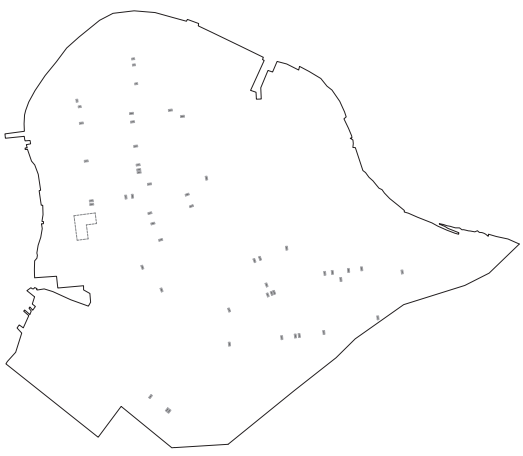
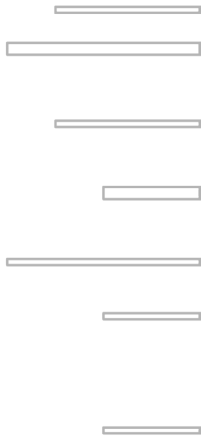
site



food and grocery stores



restaurants





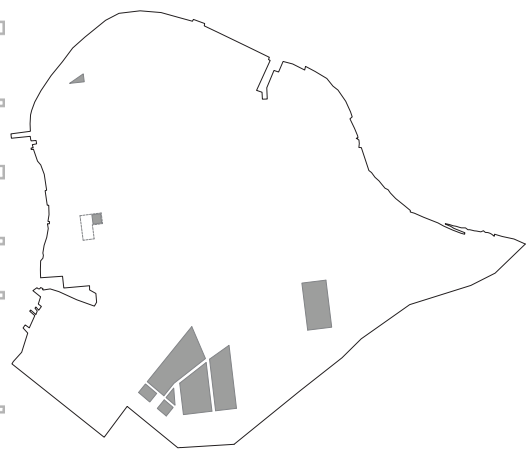
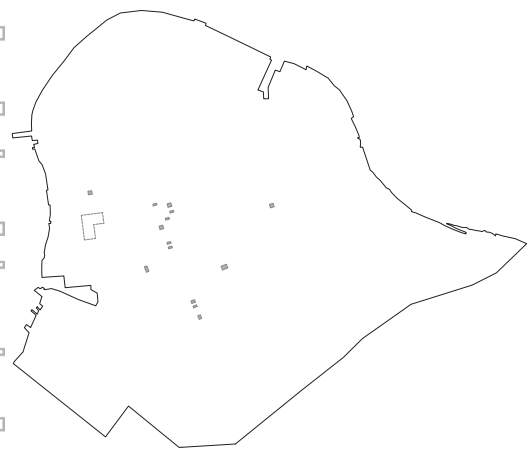
site



educational institutions



existing open space

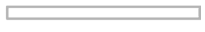
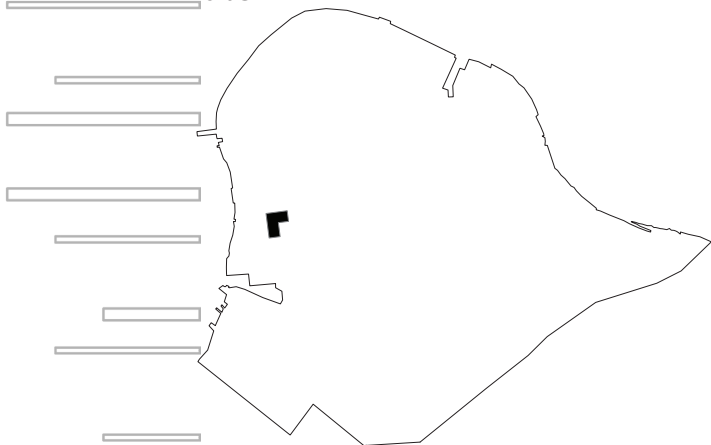




site



site



major arterial networks



58



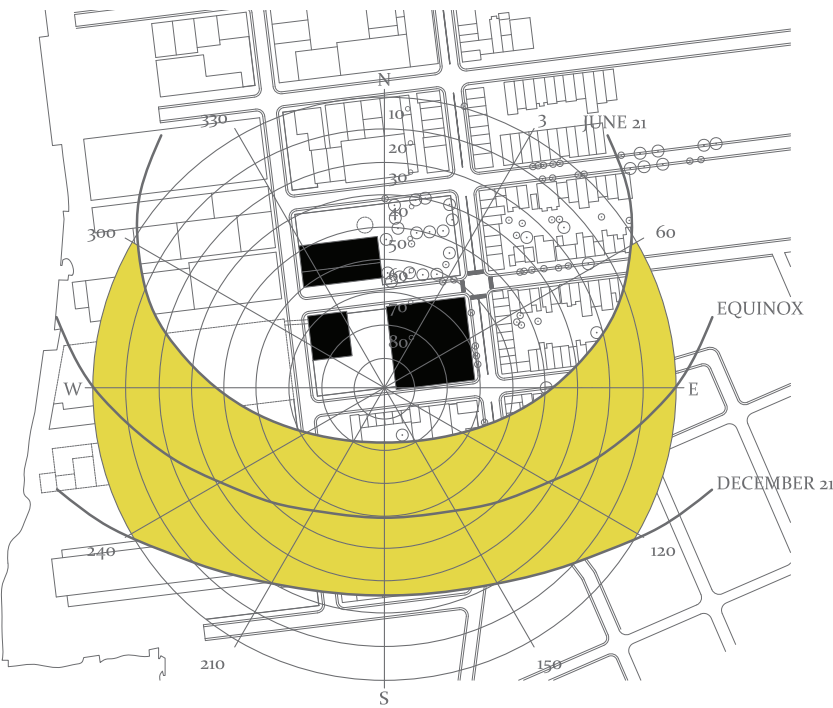
site

figure ground



site

solar



60

site

wind

NEW YORK, NEW YORK

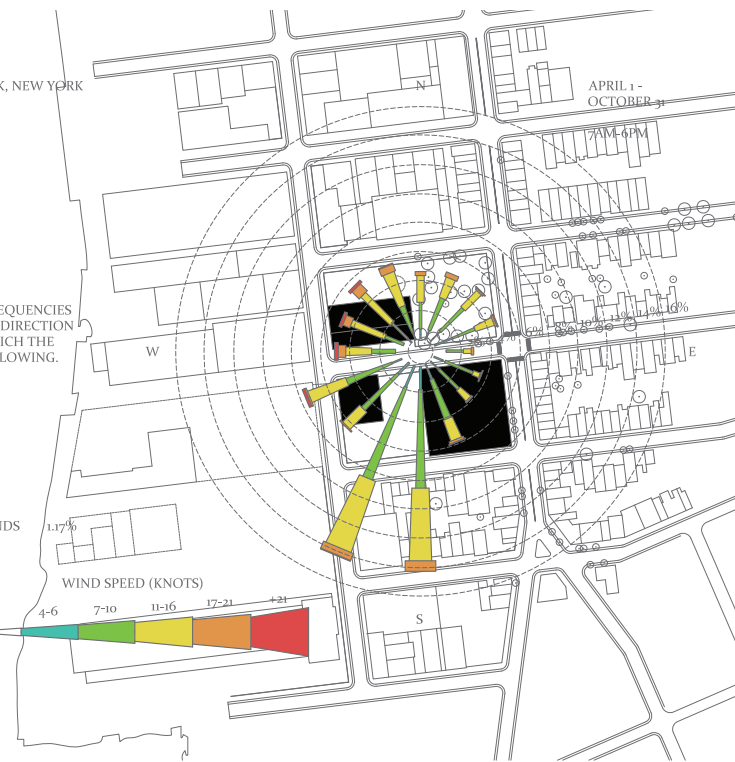
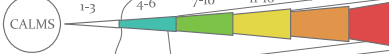
APRIL 1 -
OCTOBER 31

7AM-6PM

NOTE: FREQUENCIES
INDICATE DIRECTION
FROM WHICH THE
WIND IS BLOWING.

CALM WINDS
1.17%

WIND SPEED (KNOTS)



site

photographic documentation



site

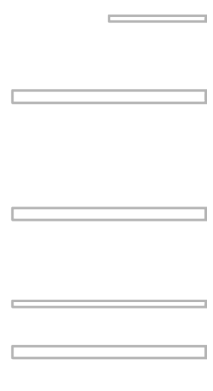


*all images from p62-63 are taken before the fire of existing buildings on the site.



(EIGHT)

precedent analysis



precedent analysis

residue



precedent analysis

Pavilion for Vodka Ceremonies
Aleksandr Brodsky
Art Kliazma, Moscow 2003



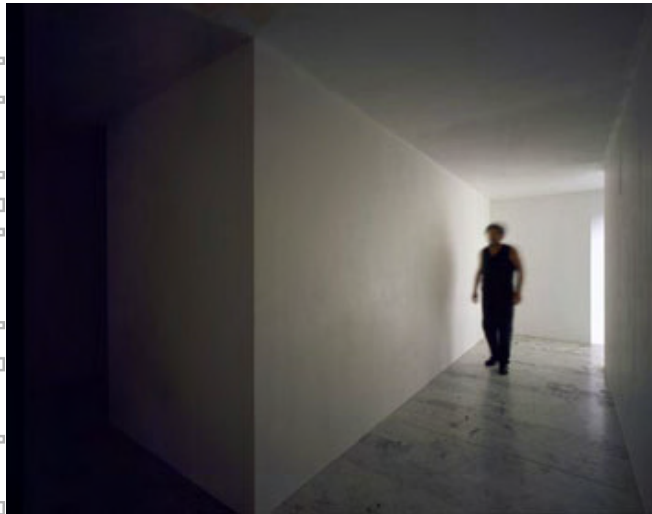
precedent analysis

A temporary pavilion for a non-existent ceremony, the structure is composed of 30 windows taken from old factory buildings and assembled in no particular order on-site, with the entirety of the project then painted loosely in white. Here, while form is reapplied to a contemporary activity, it is not that a window is reinstated to act in the manner of a window. Rather, an object is actively translated through the action of painting into a surface that is both wall and ceiling, in both cases possessing an altered degree of transparency not characteristically found in the original window panes of glass. The method of assembly is legibly evident in that it is the generative manner by which this form has been achieved. The user reads its making, its origination, and its end simultaneously.



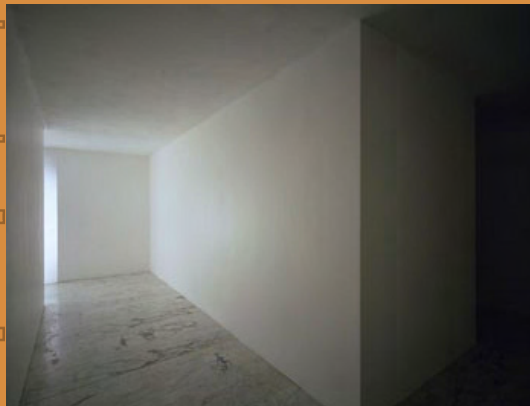
precedent analysis

Choice Corridor
Carsten Holler
ICA Boston 2003



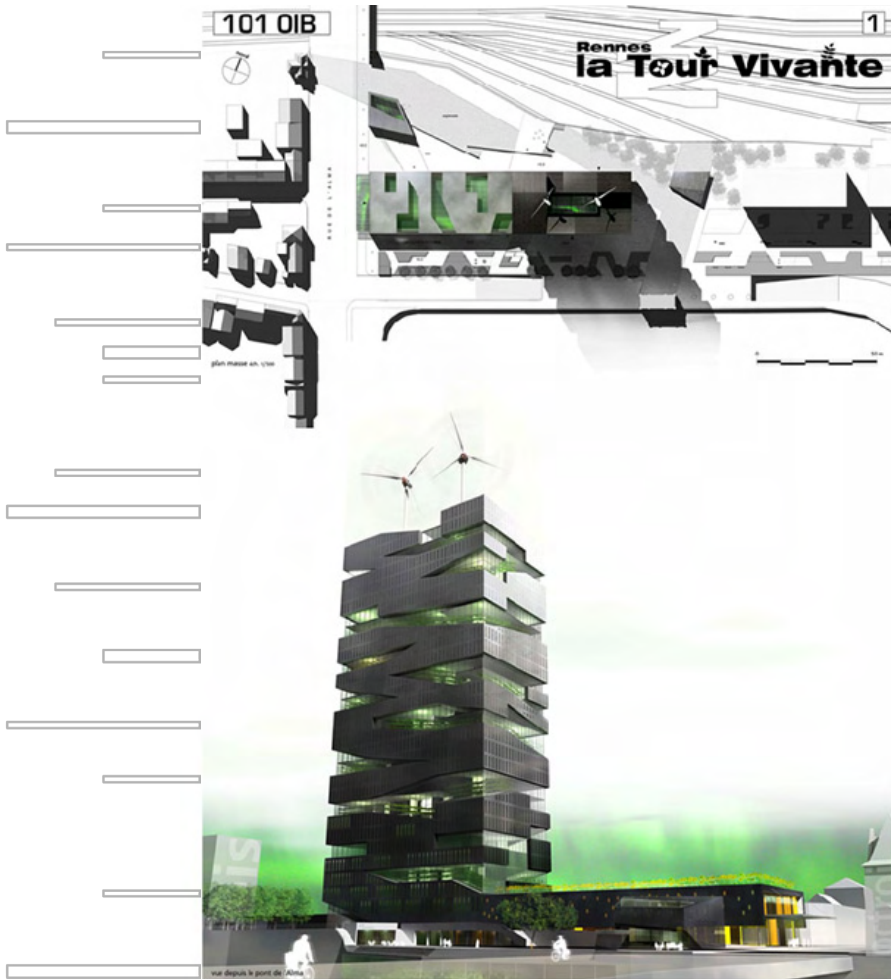
precedent analysis

Located at the point of entry to gallery space within the Institute of Contemporary Art, Choice Corridor provokes heightened awareness, as customarily accompanies fear, among those who opt to navigate its dark passage. Conceptually, as light dissipates until it is entirely absent, inhabitants seeking one end or the other of the corridor collide frequently, their sense of vision removed and replaced by touch which must be used to move through space. Expressly marked as a work of art, the irony is that even while knowing it to be an installation, users often are stricken with momentary panic at their inability to see what they hear, smell, and feel. Yet it is in the darkening of the human body that the body transcends its physical limitations. Without seeing the hand, the mind can freely interpret its form as extending beyond skin which has become visibly imperceptible. The mind is externalized and has become the body.

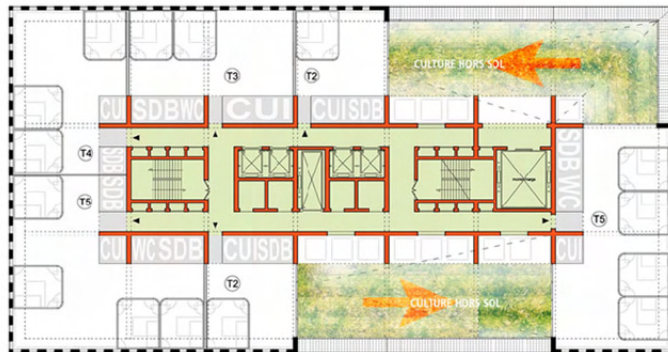


precedent analysis

Vertical Farm
l'atelier SoA
France 2005

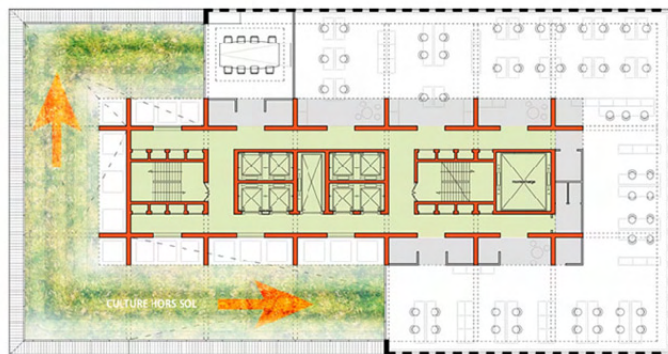


precedent analysis

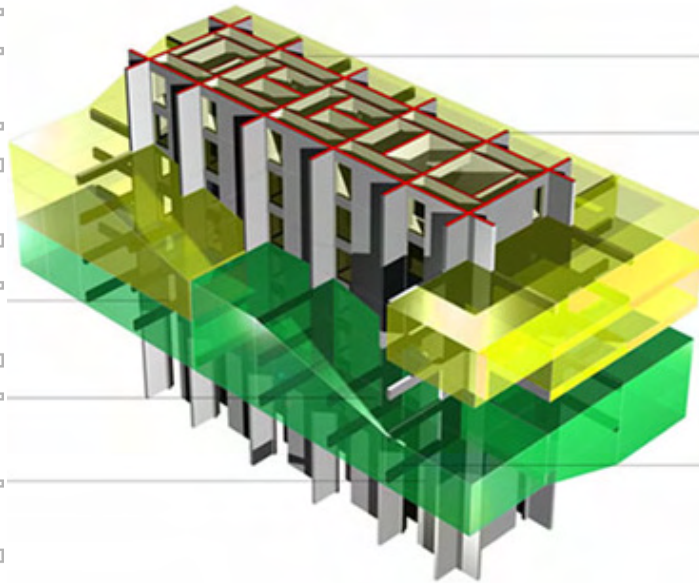


PLAN étage 21

Logements + Culture hydroponique



precedent analysis

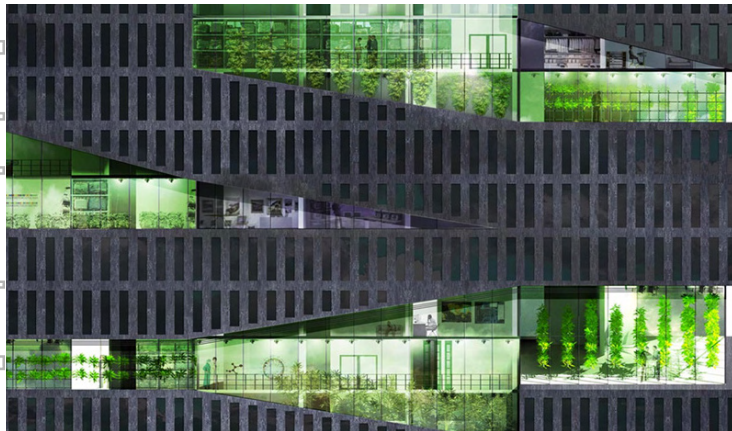


Engaged with a structural vertical wet core, whose armature extends outwardly on both major and minor axes, zones of either habitation or cultivation alternate, one occupying space created through carving of the other. Service spaces remain within the core itself, while served spaces are allowed an opportunity to be sculpted vertically, creating a continuous greenspace which meanders vertically as it circumnavigates the core.

Appropriately, this functions to project onto the facade a relationship between research and cultivation that becomes the identity of the vertical farm.

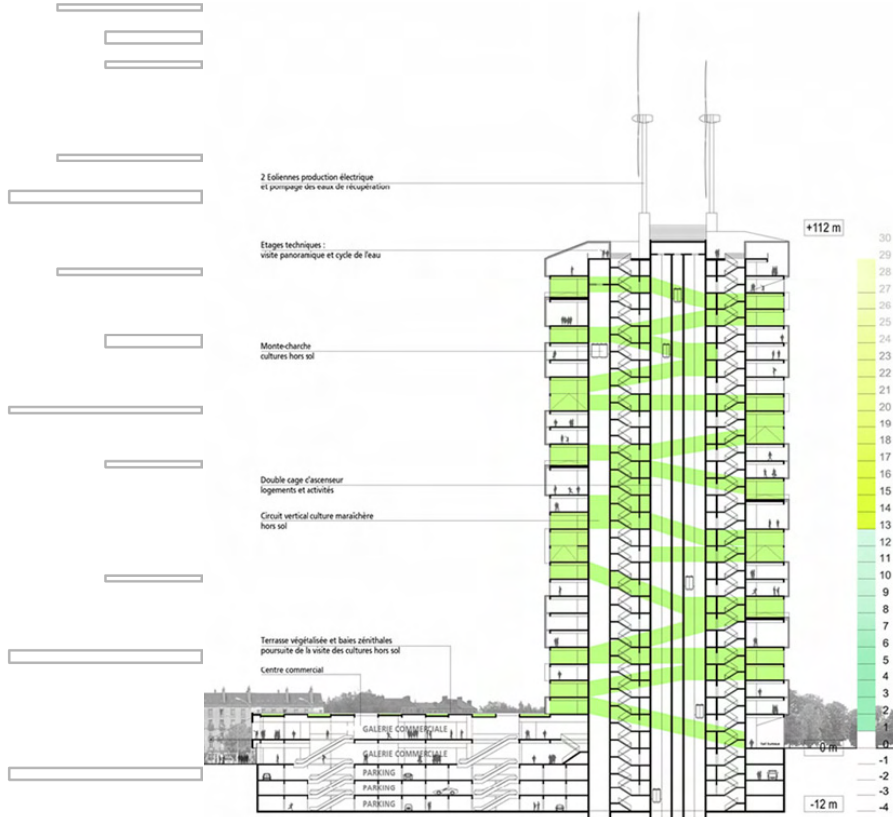
precedent analysis

The facade, comprised of a layered environmental barrier inclusively containing photovoltaics, an interstitial space for the movement of air, low emissivity glazing, and horizontal zones of mechanical space, is seen to evidence an interior condition within the skyscraper. The resultant composition allows each space a relative degree of enclosure as required by the nature of its program, while simultaneously expressing to a separate commercial plaza located at its base the methodology of its interior operant condition.



precedent analysis

In section, an interactivity of spaces as distributed vertically along the core is again legible through alternate paths of circulation designed to both connect and serve distributed clusters of temporary living space for researchers, as well as observation zones to be used by the general public. Formal visualization of these concepts emerges at multiple scales, with differing degrees of proximity to their conditions (individual to skyscraper, individual to greenspace, individual to labspace, individual to facade). This facilitates architecture whose details reinforce secular intentions.





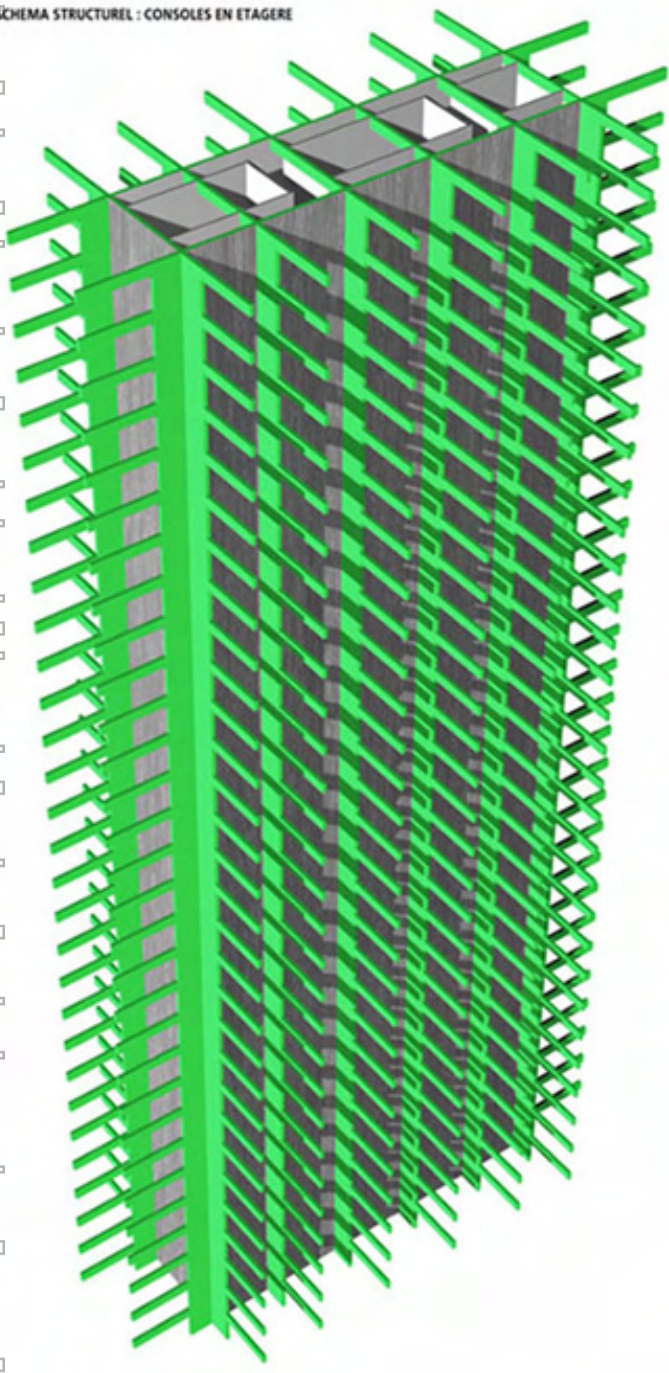
precedent analysis



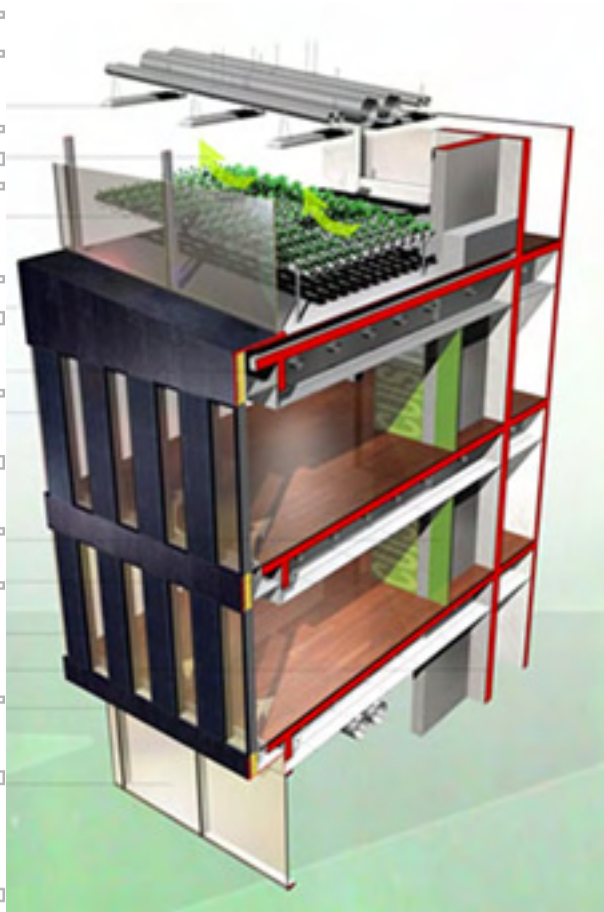
structure



SCHEMA STRUCTUREL : CONSOLES EN ETAGERE



precedent analysis

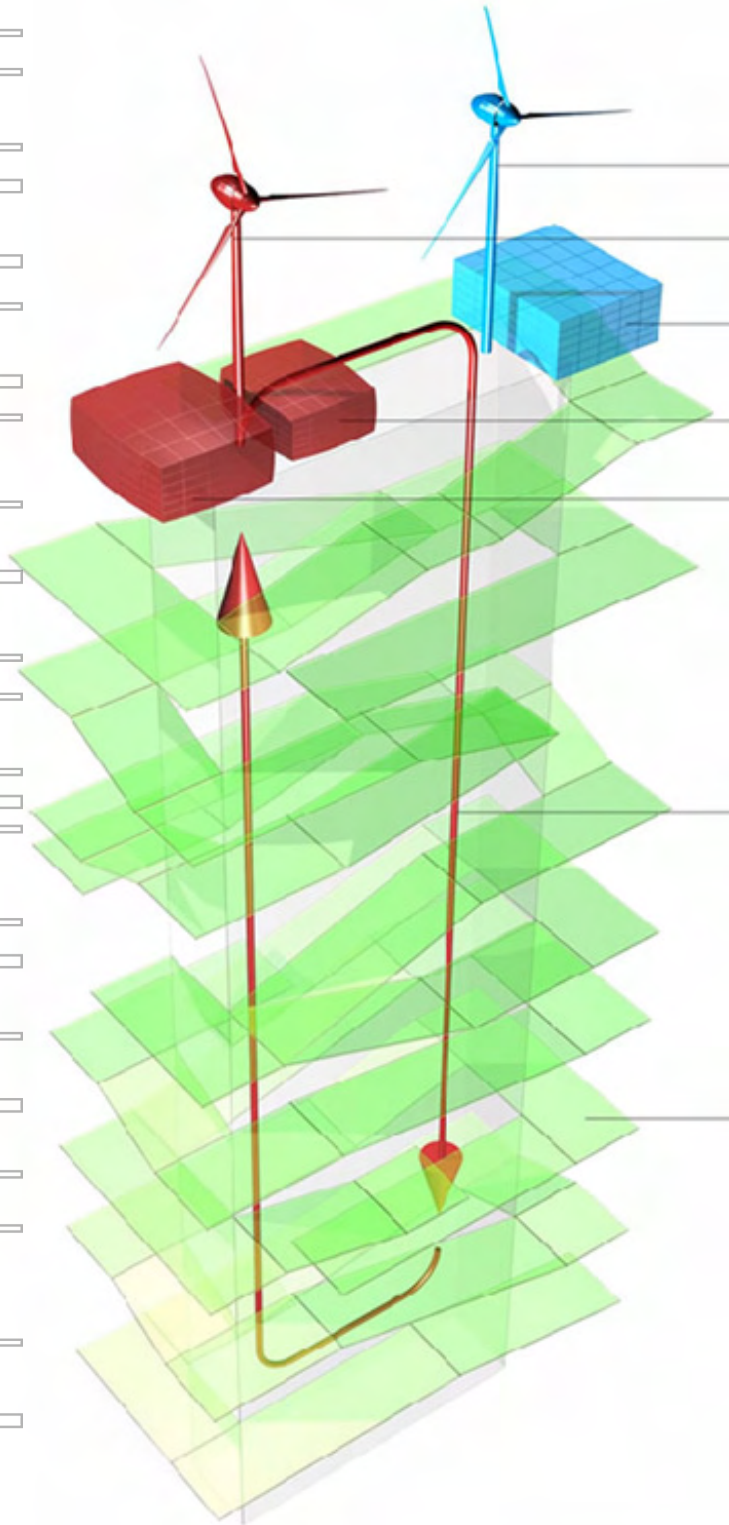


precedent analysis

Spatial consciousness is the synthetic re-presentation of greenspace to the individual cohabiting place as much on display as it is in observation of the former, and contextualized through visual connection with the city construct. The process of manufacturing that which the city requires to sustain itself becomes an identifiable presence. Identity and interaction predicate awareness by the individual who understands, through formalized presentation of subconscious process, a beginning previously known entirely as an end.



precedent analysis



precedent analysis

The Highline

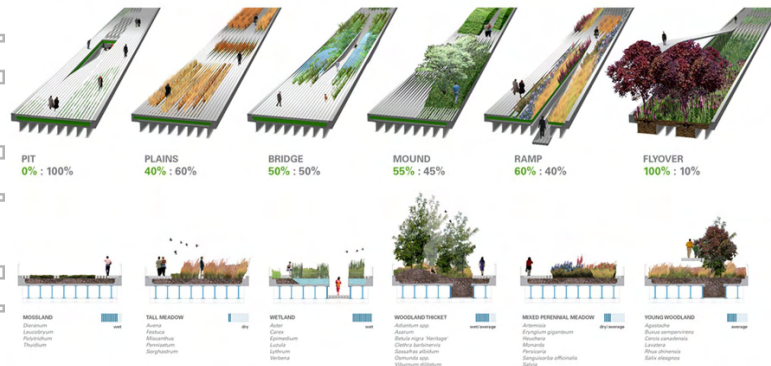
Diller Scofidio+Renfro with Field Operations

New York, New York

2008-2009



precedent analysis



Created is an architecture whose formal realization is a mimicry of the natural submersion seen to act on ruinous industrial infrastructure, asserting that its re-presented identity emphasize an awareness of "nature" and "culture" within the present urban environment of New York City. The space of manufacture has been given to that of social interaction across multiple scales of an interface which recombines nature and the city, physically manifested in a pre-existing spatial tectonic which has itself emerged from various places within a layered manufacturing history.

precedent analysis

In reconstituting an armature of industrial conveyance, so too has the Highline reinterpreted street vitality integrally related to the life of an urbanscape. The inactive experiences activation, at once an end of its selfness which has undergone metamorphosis allowing that it might again begin.



precedent analysis



present



future

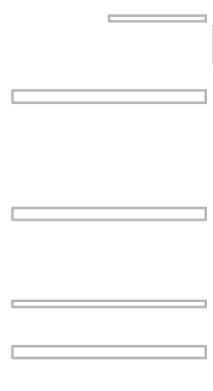
precedent analysis



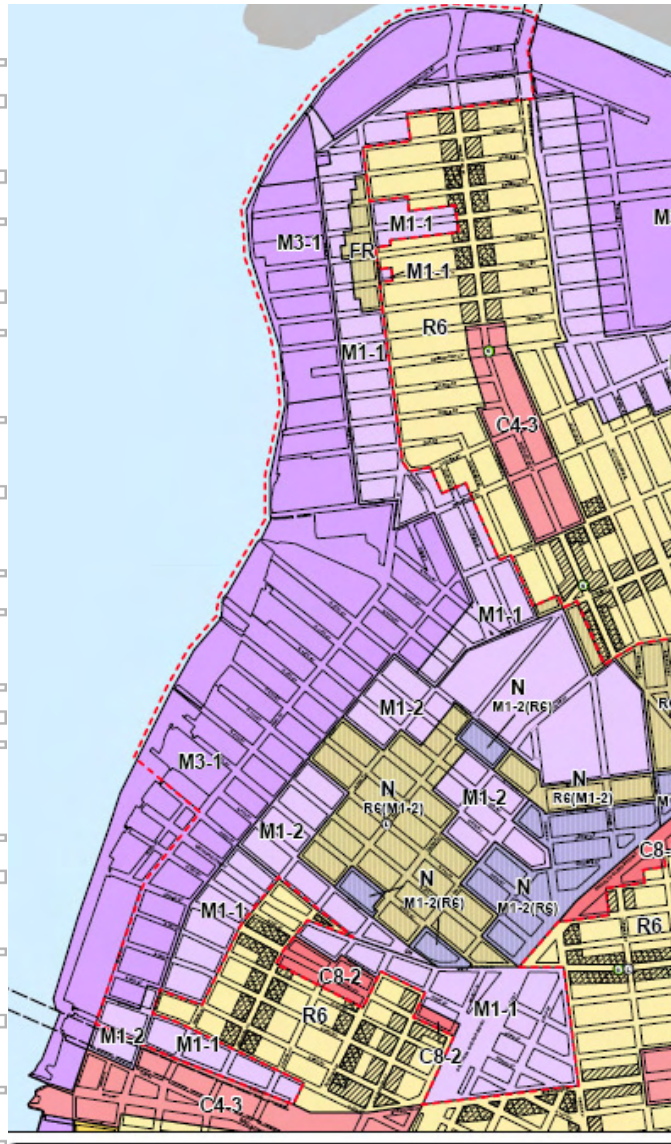


(NINE)

regulatory analysis



regulatory analysis



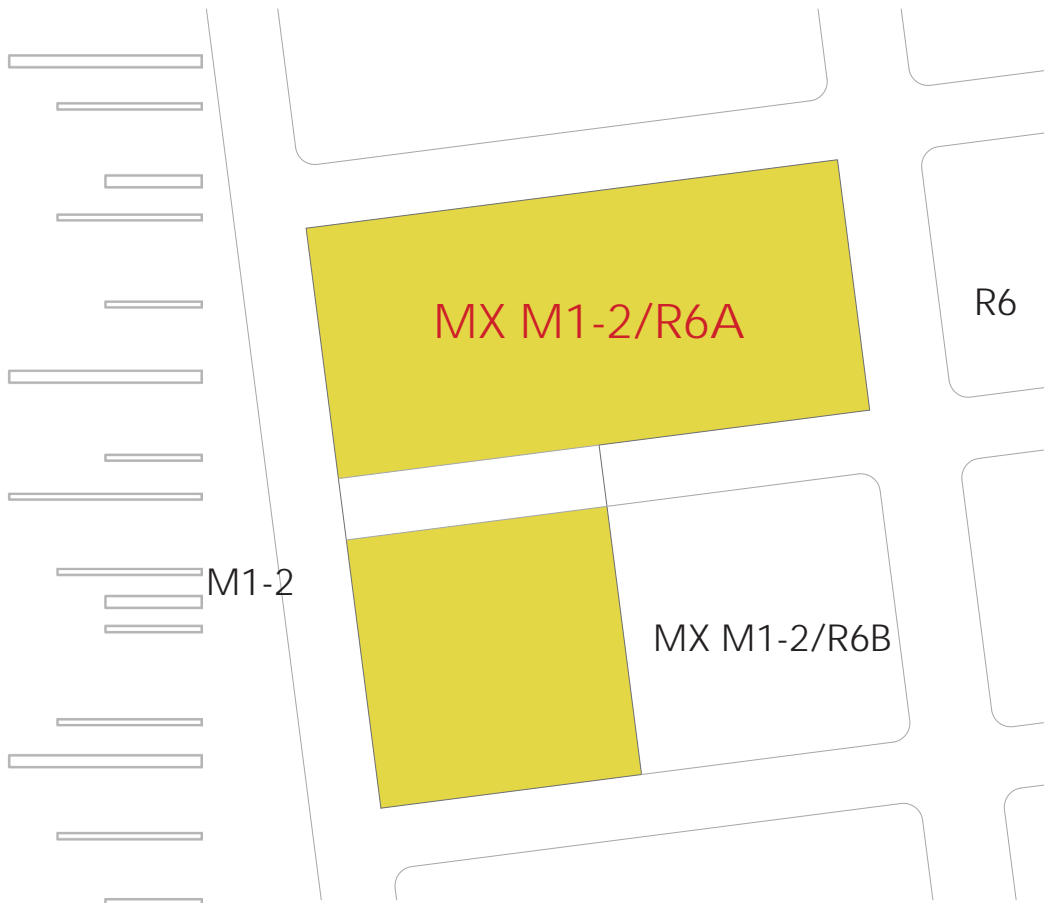
- | | |
|--------------------------|---|
| Zoning district boundary | R Residence District |
| Study area boundary | M Manufacturing District |
| C1-3 overlay | C Commercial District |
| C2-3 overlay | FR Special Franklin Street
Mixed Use District |
| | N Special Northside
Mixed Use District |

regulatory analysis



Zone: MX M1-2/R6A

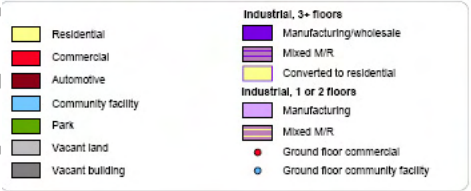
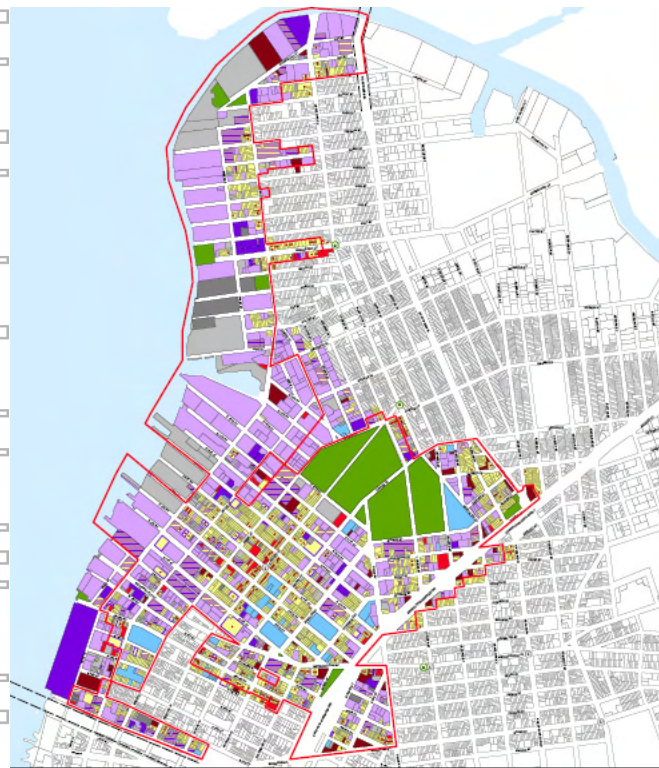
regulatory analysis



MX Mixed Use
M1-2 Industrial Manufacturing District
+R6A Residential District

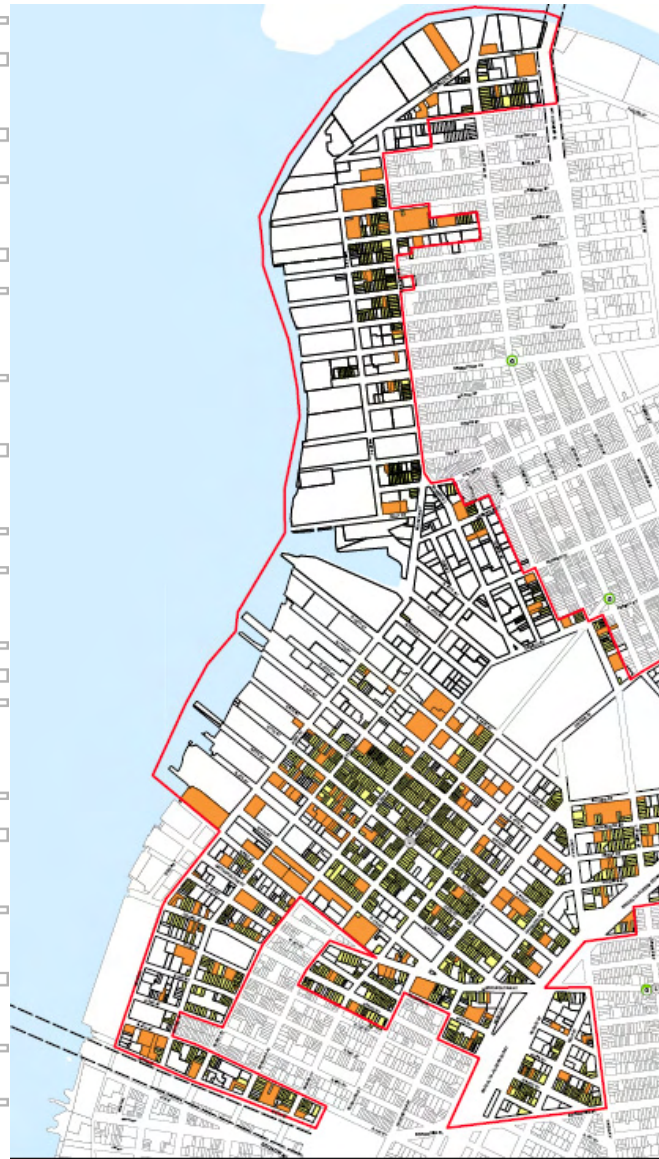
regulatory analysis

land uses



regulatory analysis

building use (residential v. non-residential)



Buildings with Observed Residential Use

- Build as residential
- Build as non-residential

regulatory analysis

proposed waterfront access plan



regulatory analysis

Summary

- Special Mixed-Use

- light manufacturing

- high performance

- the height factor of a building is equal to its total floor area divided by its lot coverage

- large scale community development is designated as that which is a

- development or enlargement used

- predominately for community uses, or a tract of land containing a single

- zoning lot, or two or more zoning lots that are contiguous or would be

- contiguous but for their separation by a

- street or a street intersection

- a large scale community facility

- development shall be located entirely in a Residential District

- a general large scale community

- facility development may be located in

- any Manufacturing District

- open space is that part of a lot which is open or unobstructed from its lowest level

- to the sky, and may include that which is

- less than 10 percent of the unroofed or uncovered area of a building lot, provided

regulatory analysis

that such roofed area is not enclosed on more than one side, or on more than 10 percent of the roofed area, whichever is greater

-maximum floor area ratio in Zone R6A shall not exceed 3.00

-maximum lot coverage for a corner lot shall not exceed 80 percent

-maximum lot coverage for a through or interior lot shall not exceed 60 percent

-maximum floor area ratio in Zone M1-2 for community facility uses shall not exceed 4.80

-the maximum front wall building height within Zone M1-2 shall be 60 feet or four stories, whichever is less

-the general purpose of a special mixed use district is to encourage investment in mixed residential and industrial neighborhoods by permitting expansion and development of a wide variety of

uses to promote the opportunity for workers to live in the vicinity of their work, and to recognize and enhance the vitality and character of existing and

proposed mixed use neighborhoods -uses permitted as of right include trade

regulatory analysis

schools for adults, building materials sales limited to 10,000 of square feet of lot area per establishment, wholesale establishments, produce markets, apparel or other textile products from textiles or other materials, agriculture including greenhouses, nurseries, or truck gardens, breweries limited to 10,000 square feet of floor area per establishment, cotton ginning or wadding, laboratories either research or experimental, printing or publishing with no limitation on floor area per establishment -as per section 123-662 Table B, the minimum base height for Zone R6A within Special Mixed Use Zone MX shall be 40 feet, the maximum base height shall be 60 feet, with the building not exceeding a maximum height of 70 feet -for community facility uses, the accessory off street parking and loading regulations of the designated residence district , as set forth in Article II Chapter 5, shall apply, except that in mixed use buildings the provisions of Section 25-60 shall not apply -in lieu thereof, the provisions of

regulatory analysis

Section 44-40 shall apply to such uses

- there shall be 1 parking space for every 4,000 square feet of building area
- in 2005, the City of New York Department of City Planning rezoned 175 blocks in both Greenpoint and Williamsburg with the intention that space be provided for almost 17,000 new residents by the year 2013 along the industrial corridor against the waterfront in 7,300 housing units
- additional retail space planned for within these changes amounts to 250,000 square feet with a corresponding loss of slightly more than 1,000,000 square feet of industrially producing capacity.

residential/commercial rezoning



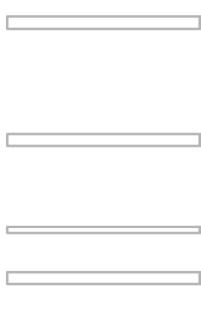
regulatory analysis

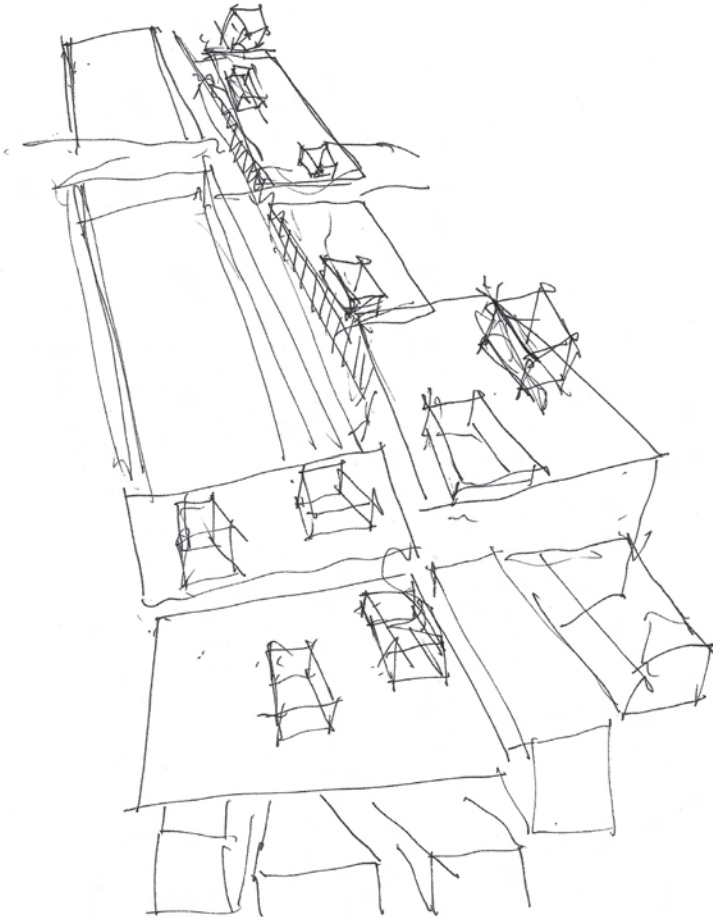
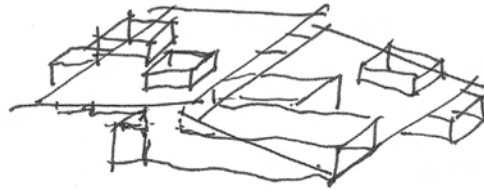
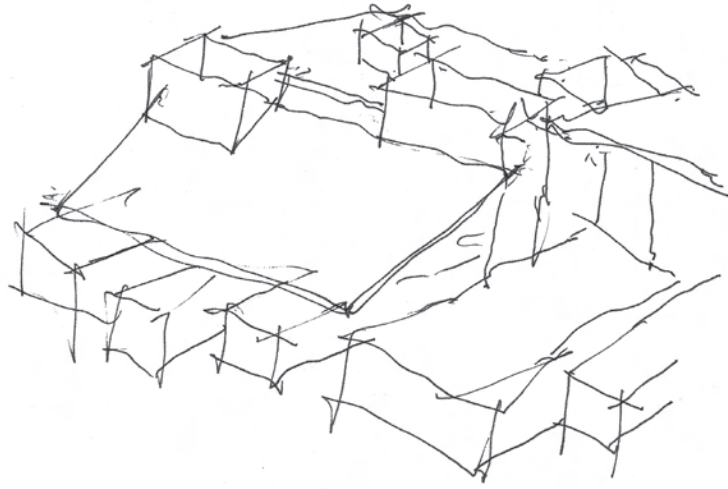
Coinciding with rezoning intended to more than double the Greepoint population in six years, the Identity Factory responds to re-densification of the city with a correlative return to manufactured identity that is both contextual and contemporaneous. Programmatically, New York City Building Code allows activity on the site (located in a mixed-use manufacturing corridor) corresponding directly with the Factory. Essentially, placed in close proximity to industrial area scheduled for displacement by residential construction, the primary opportunity afforded both current and future residents is that their existence within the urbanscape of Greenpoint, Brooklyn shall extend beyond its surface to space within its layered manufacturing continuum. Consequently, these intentions align with those seen as purposive validation for the designation of a mixed-use manufacturing zone (to instill awareness of and enhance the vitality and character of both pre-existing and proposed mixed use neighborhoods).



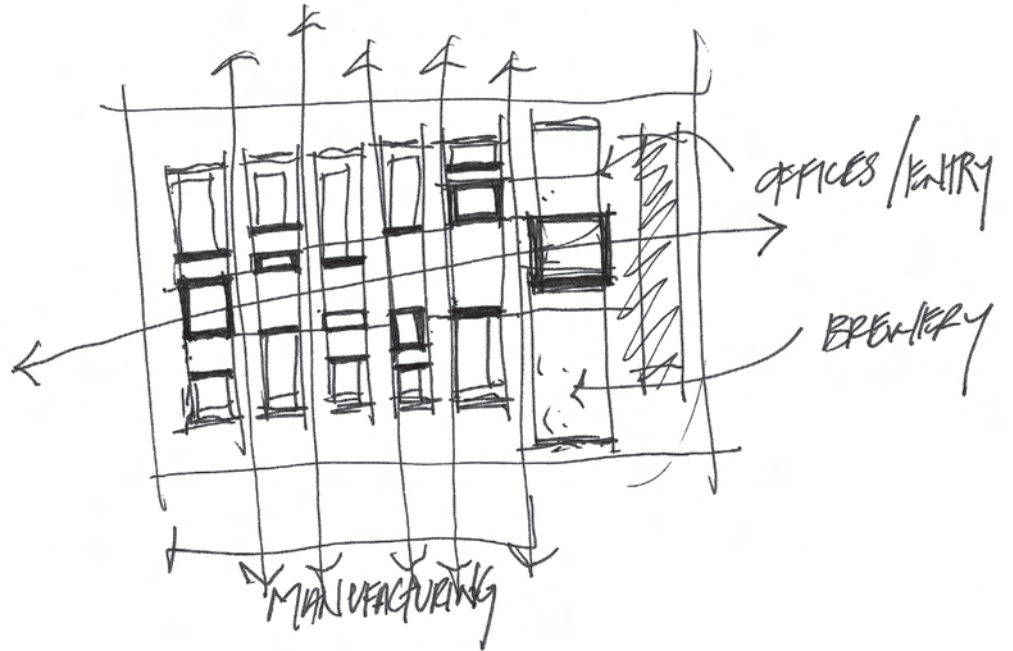
(TEN)

project





process work



movement into/between manufacturing spaces from site
(both pedestrian and service)

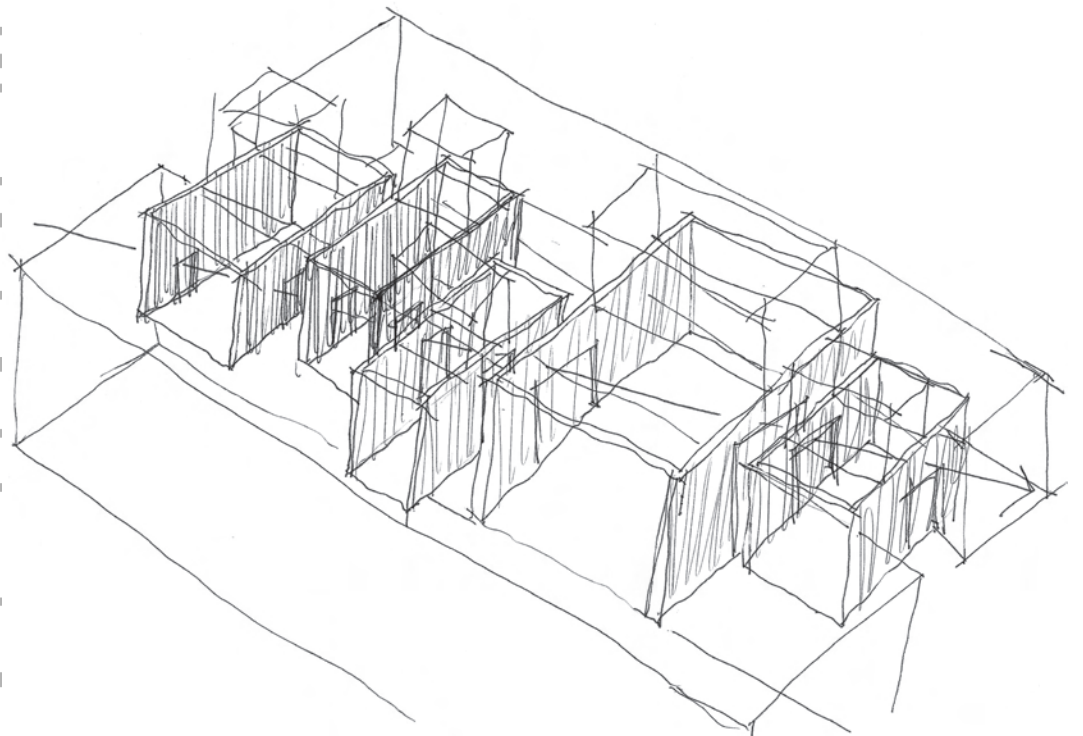
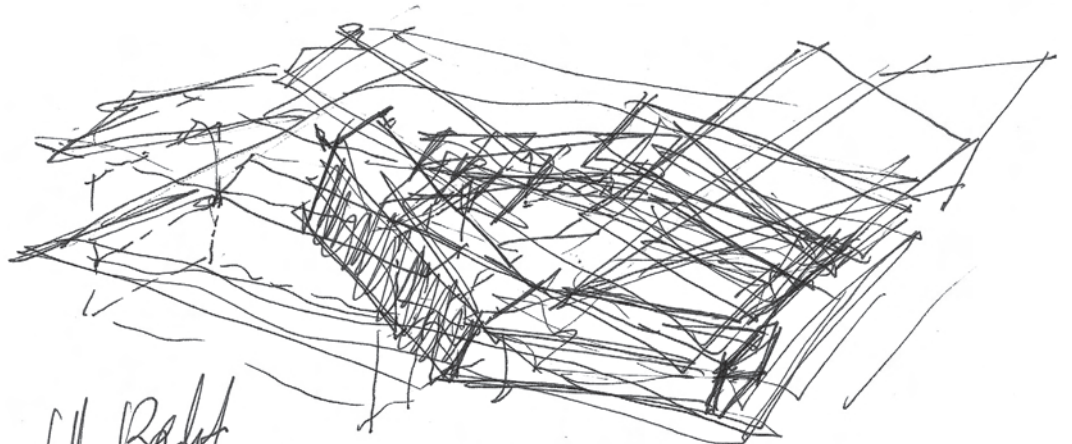
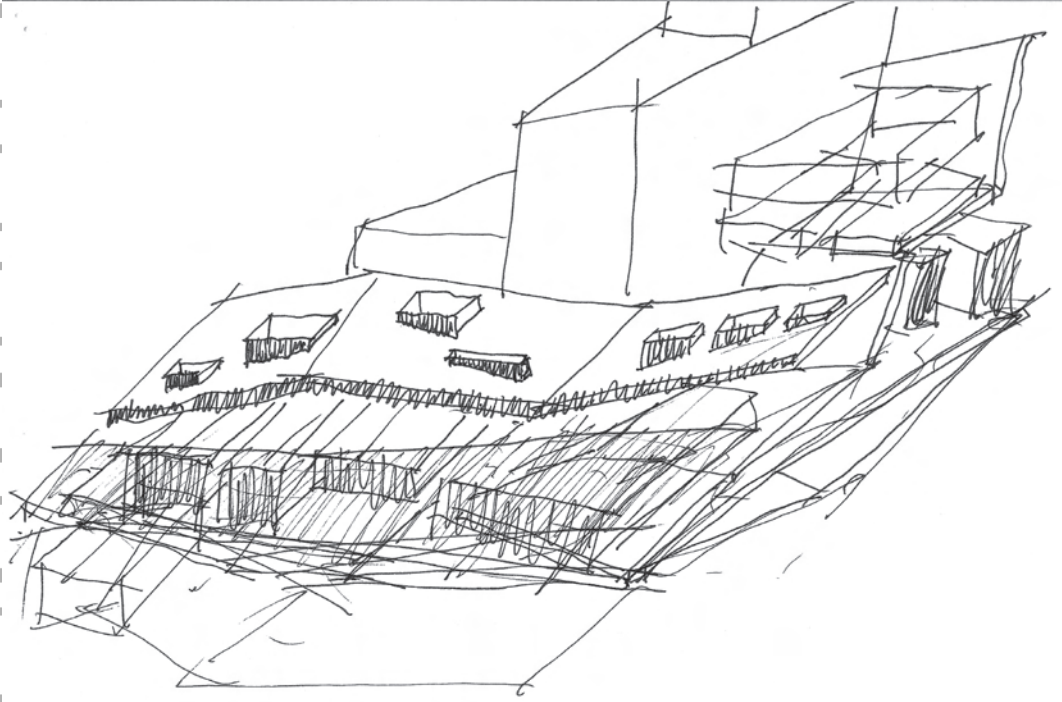


diagram of the internal space for circulation/service

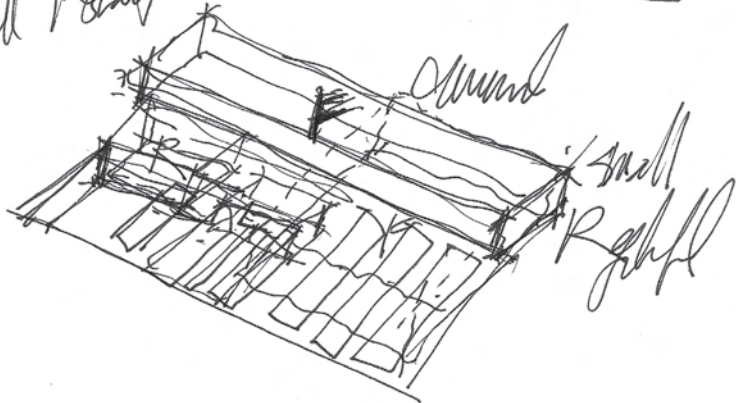
process work



studies of the vertical interfaces between zoned districts (edge conditions as considered through temporal vertical shifting)



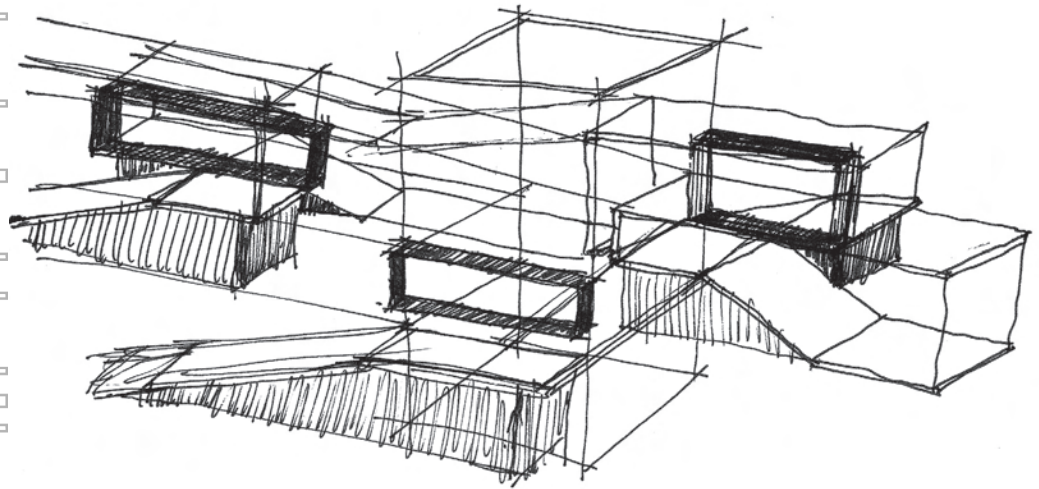
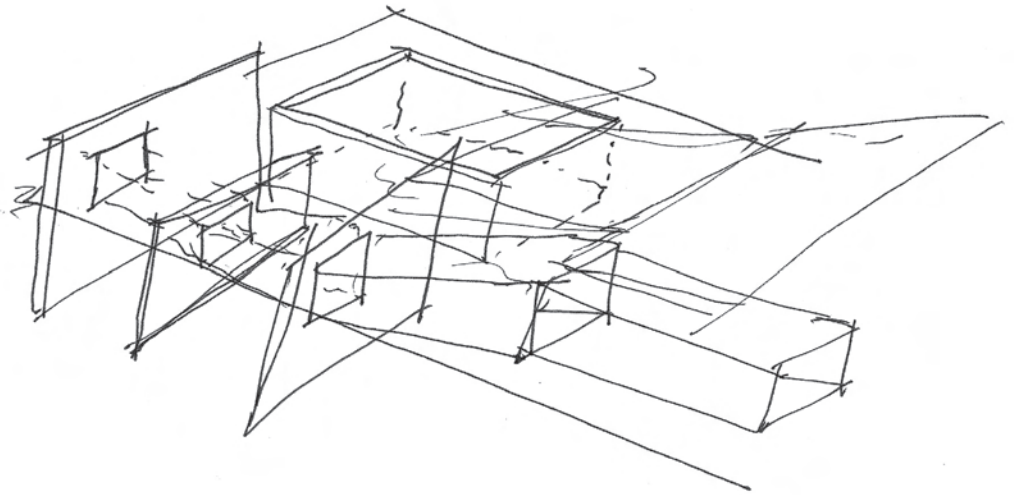
full Relief



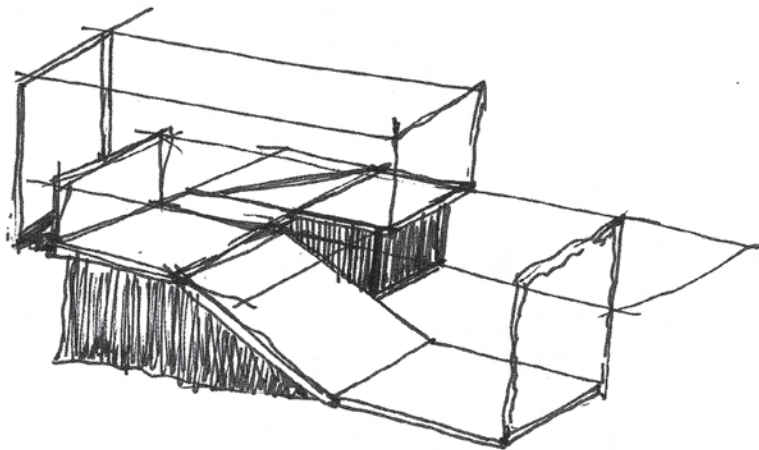
around

small Relief

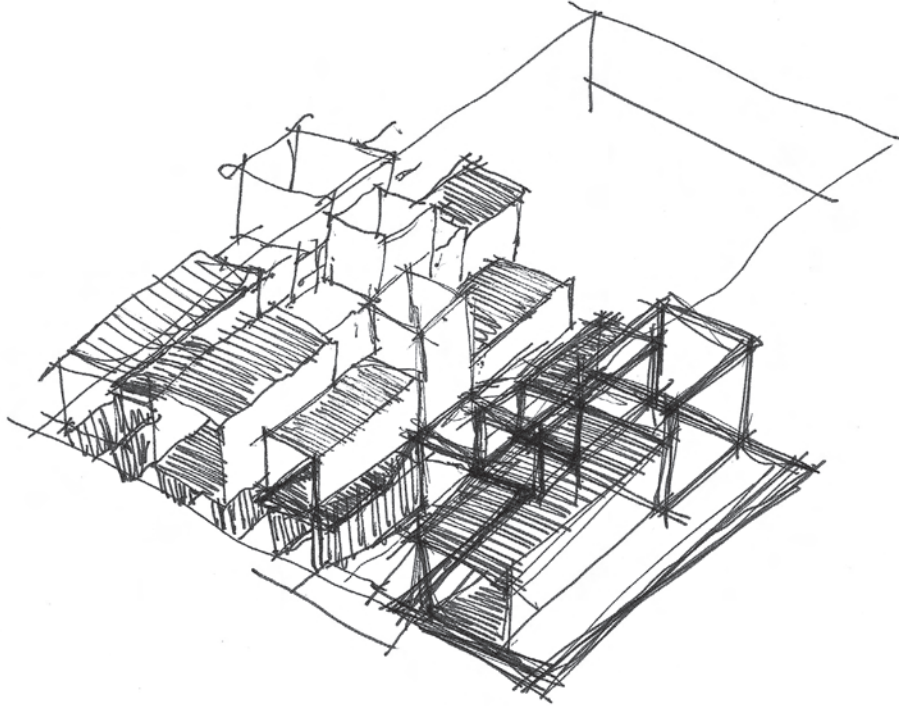
process work



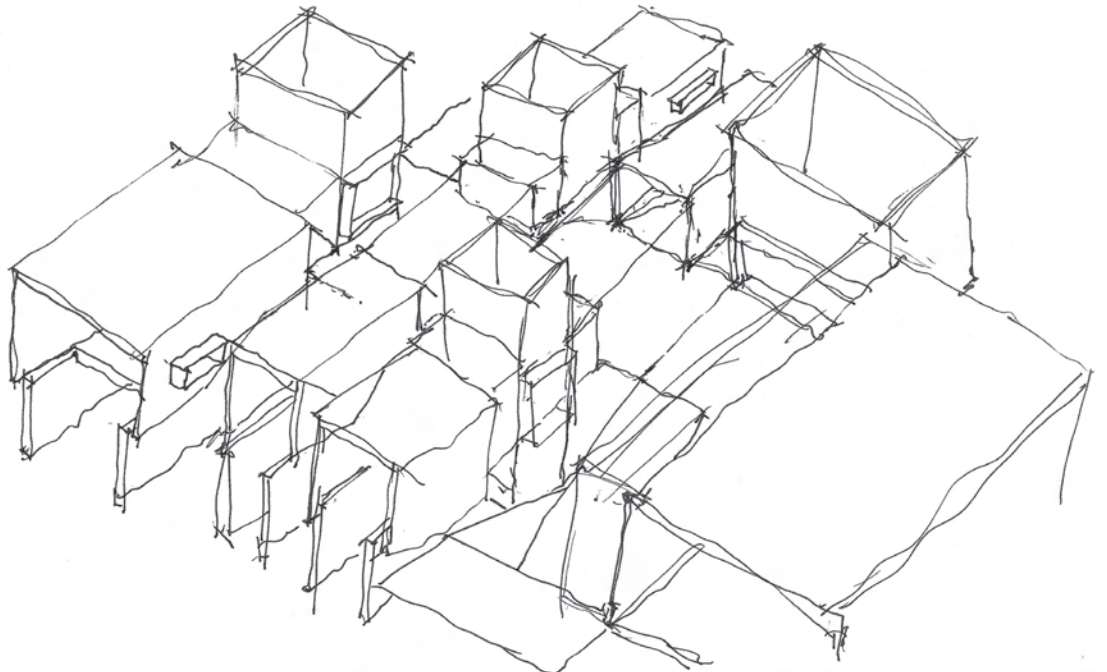
studies of space for observation that forms space
in which to be observed



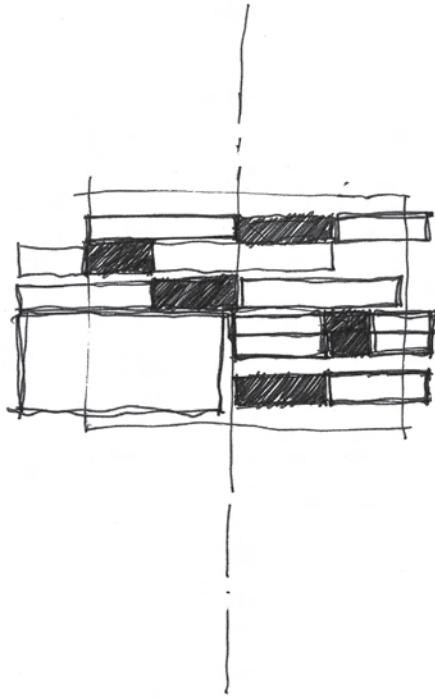
process work



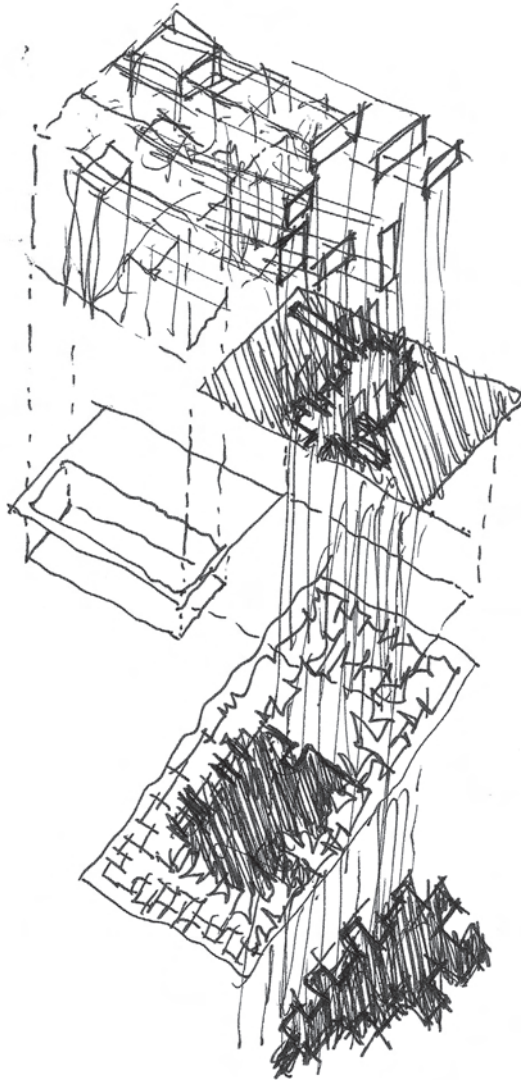
conceptual sketches of the manufacturing bars



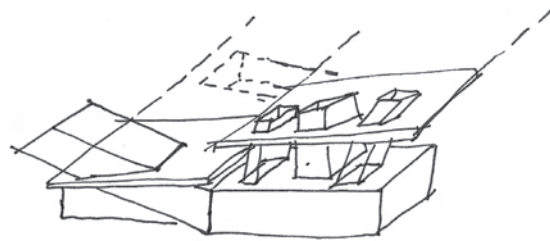
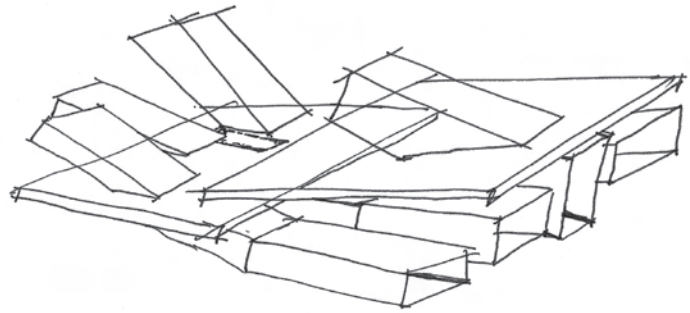
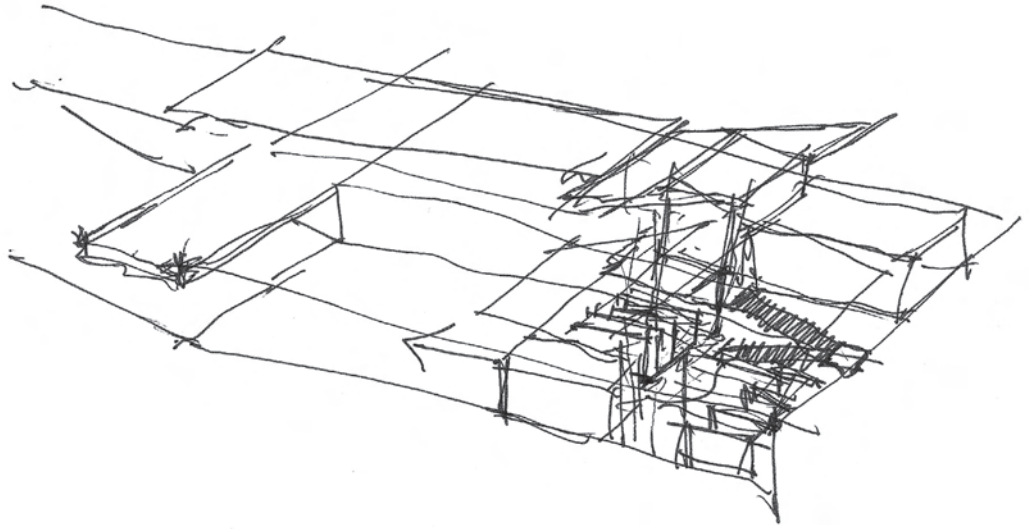
process work



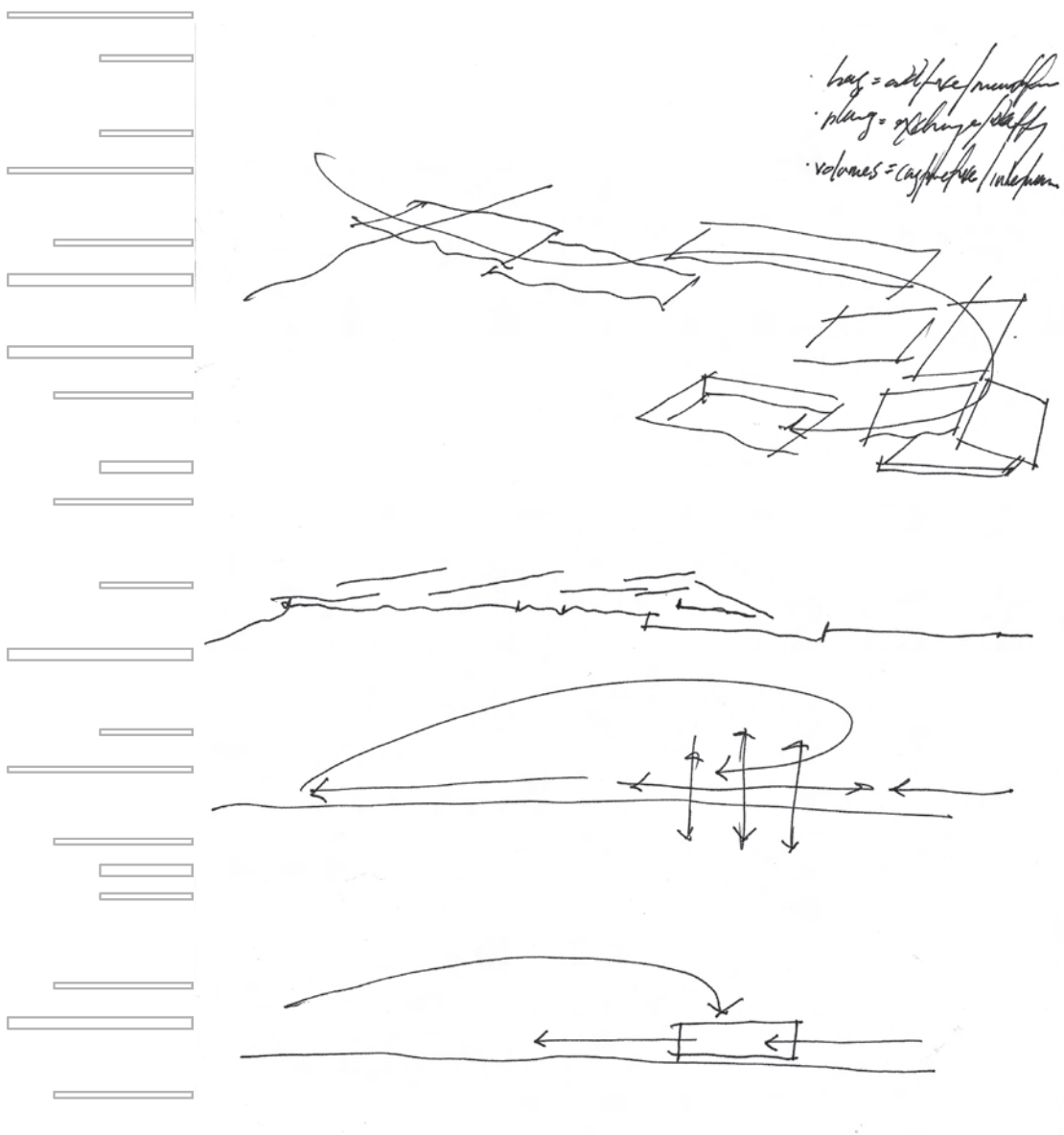
when taken from the city block, form becomes a derivation of the space where identification occurs (the interconnectedness of internal space as a result of layered shifts)



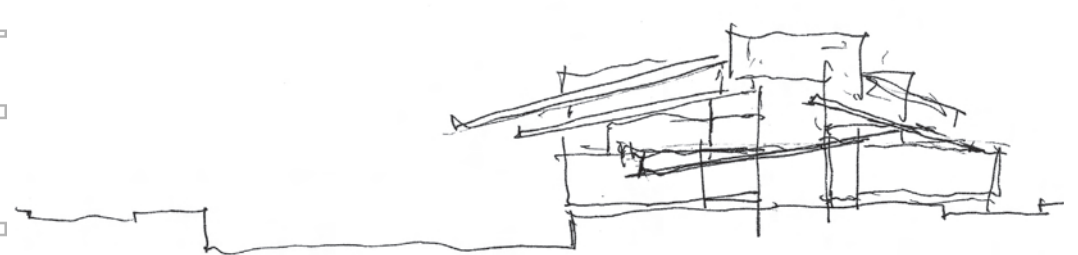
process work

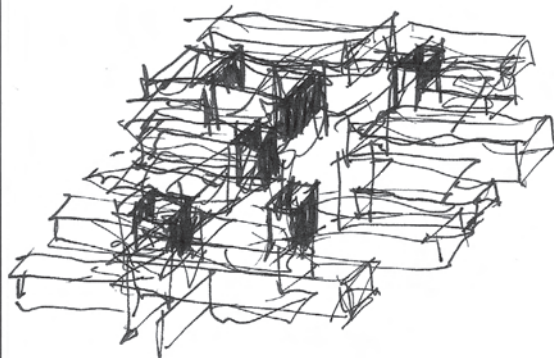
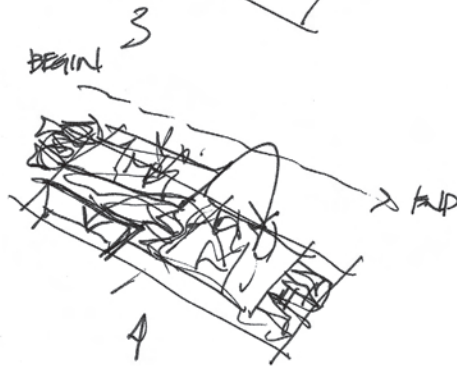
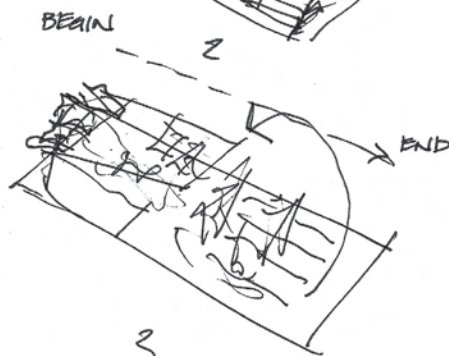
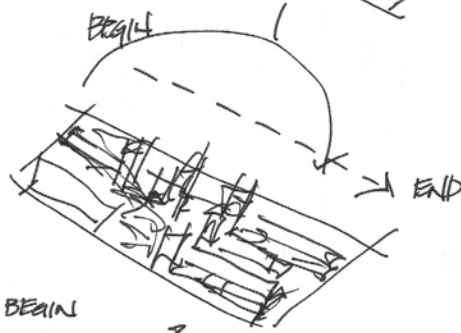
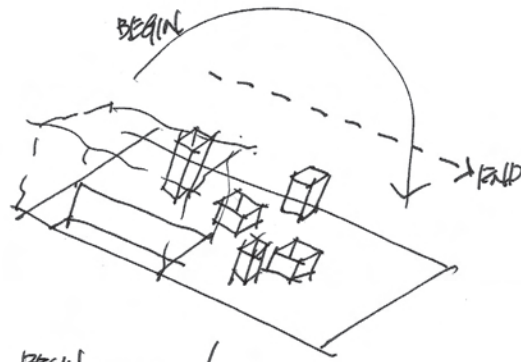


process work



relationship to site and the corresponding possibility of simultaneous entry through multiple interfaces in all dimensions.





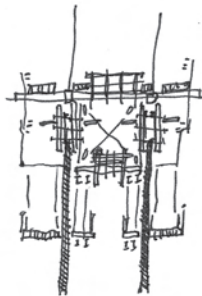
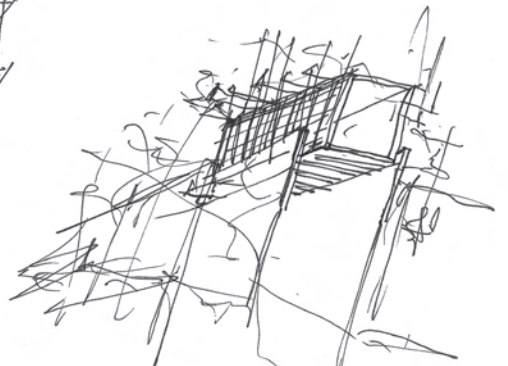
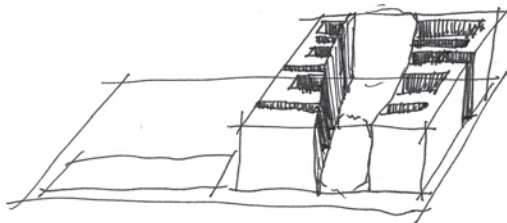
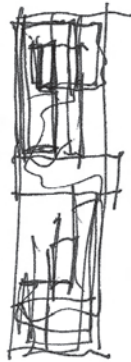
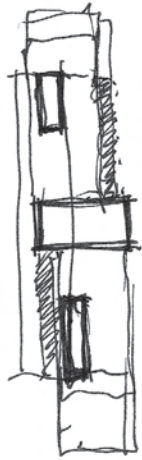
potenza per
 creare forme
 e spazii
 per il
 piano.

1) creare spazii
 e forme
 create spazii
 e forme
 e forme

2) creare spazii
 e forme
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3) creare spazii
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4) creare spazii
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 e forme



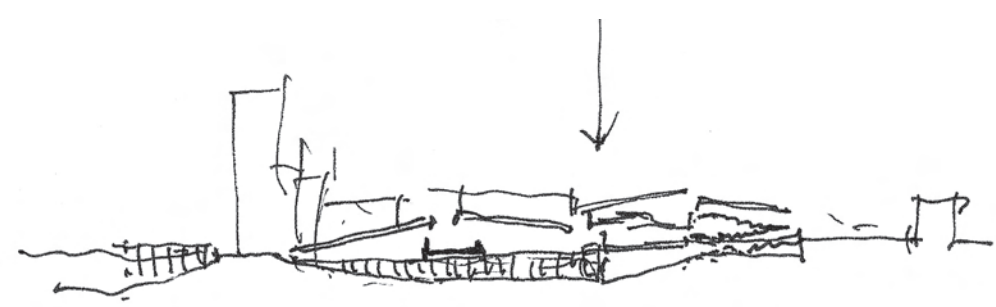
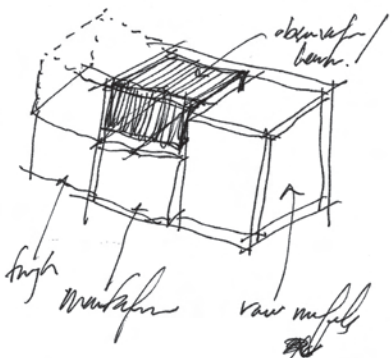
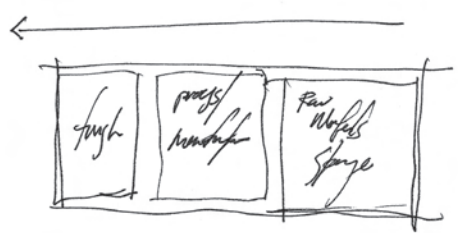
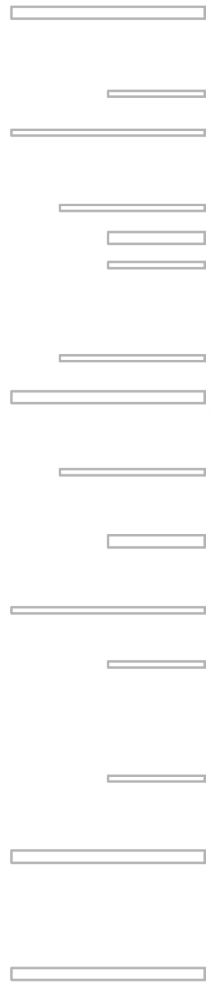
super first principle
of over structure
group



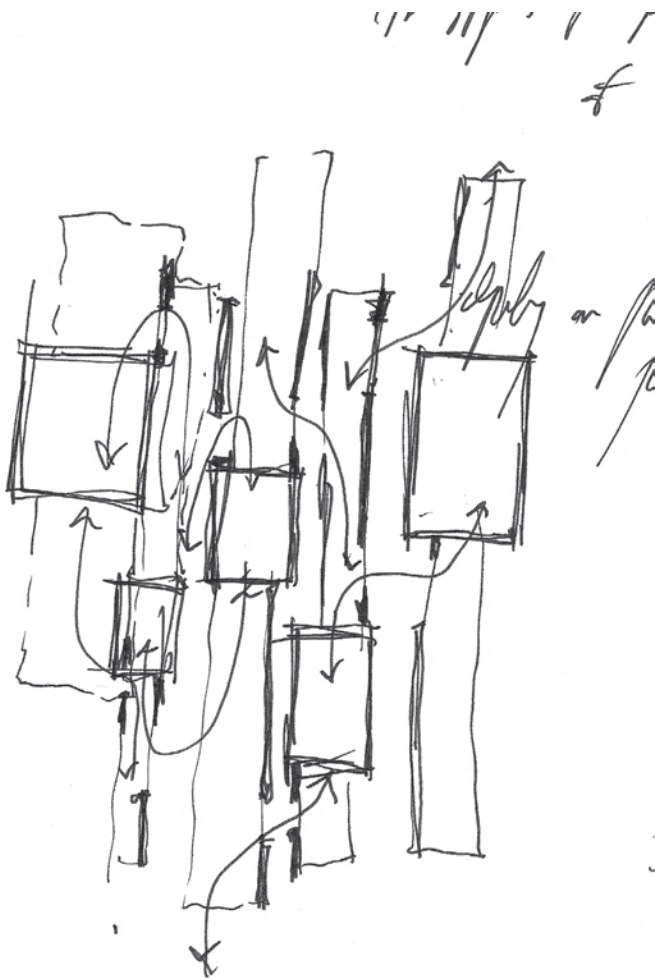
process work



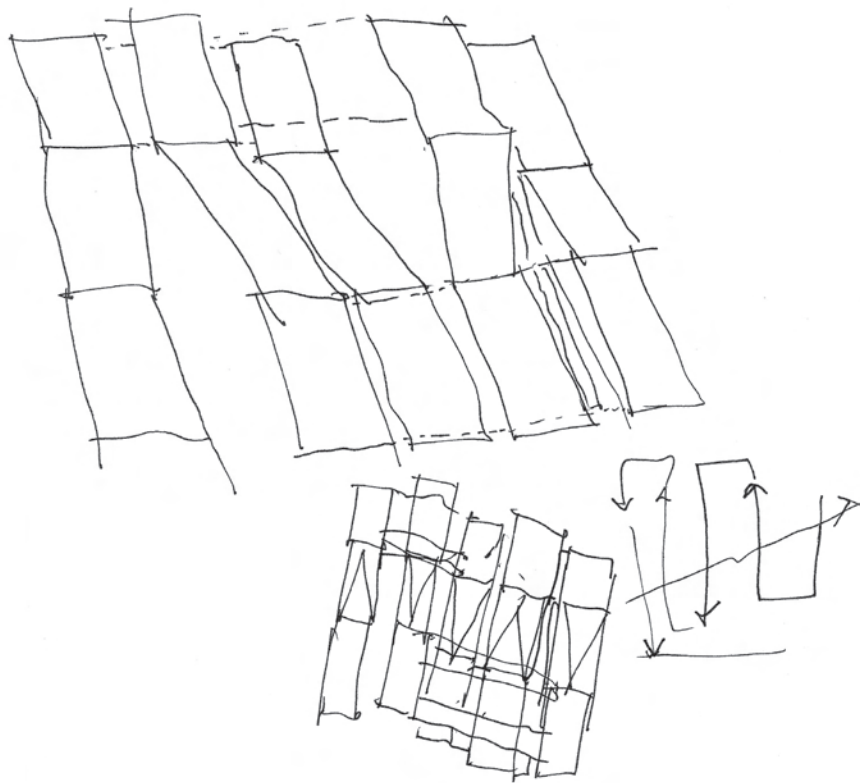
Through telescopic collapse of view, the residential fabric of the city becomes sectionally grounded atop a pure green plane, beneath which is the recessed space of the factory itself. These frames illuminate the notions of place and identity as a product of manufacturing

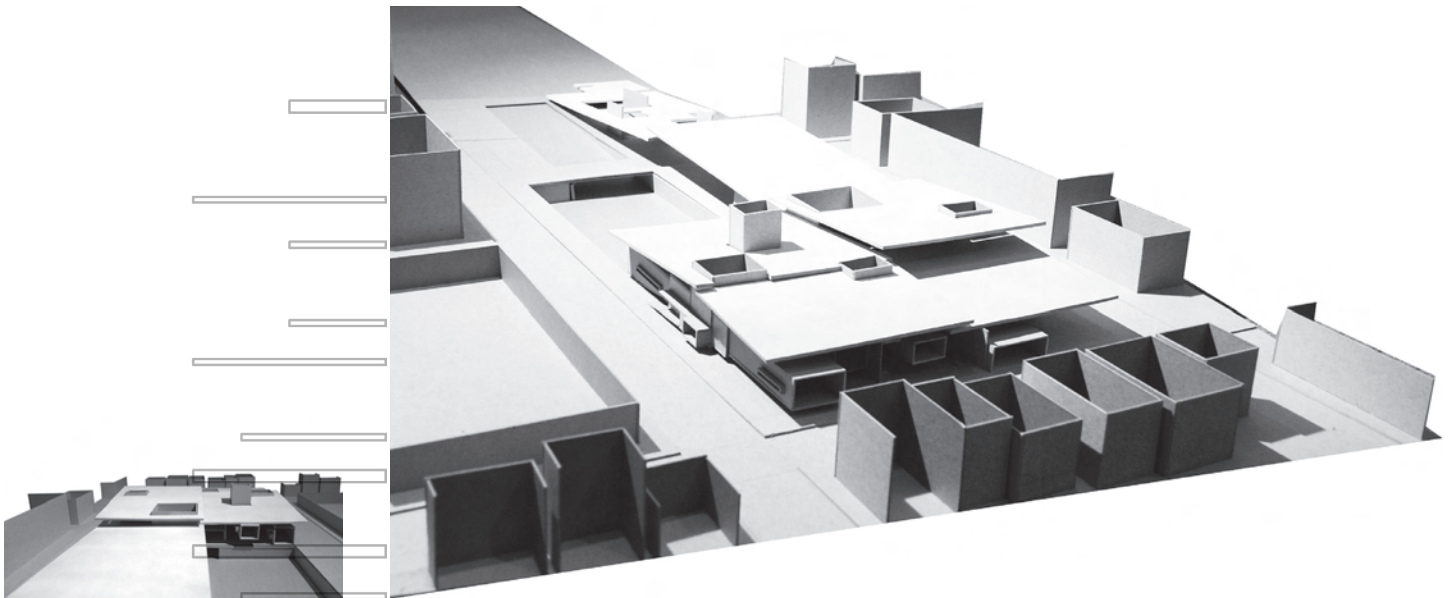


process work



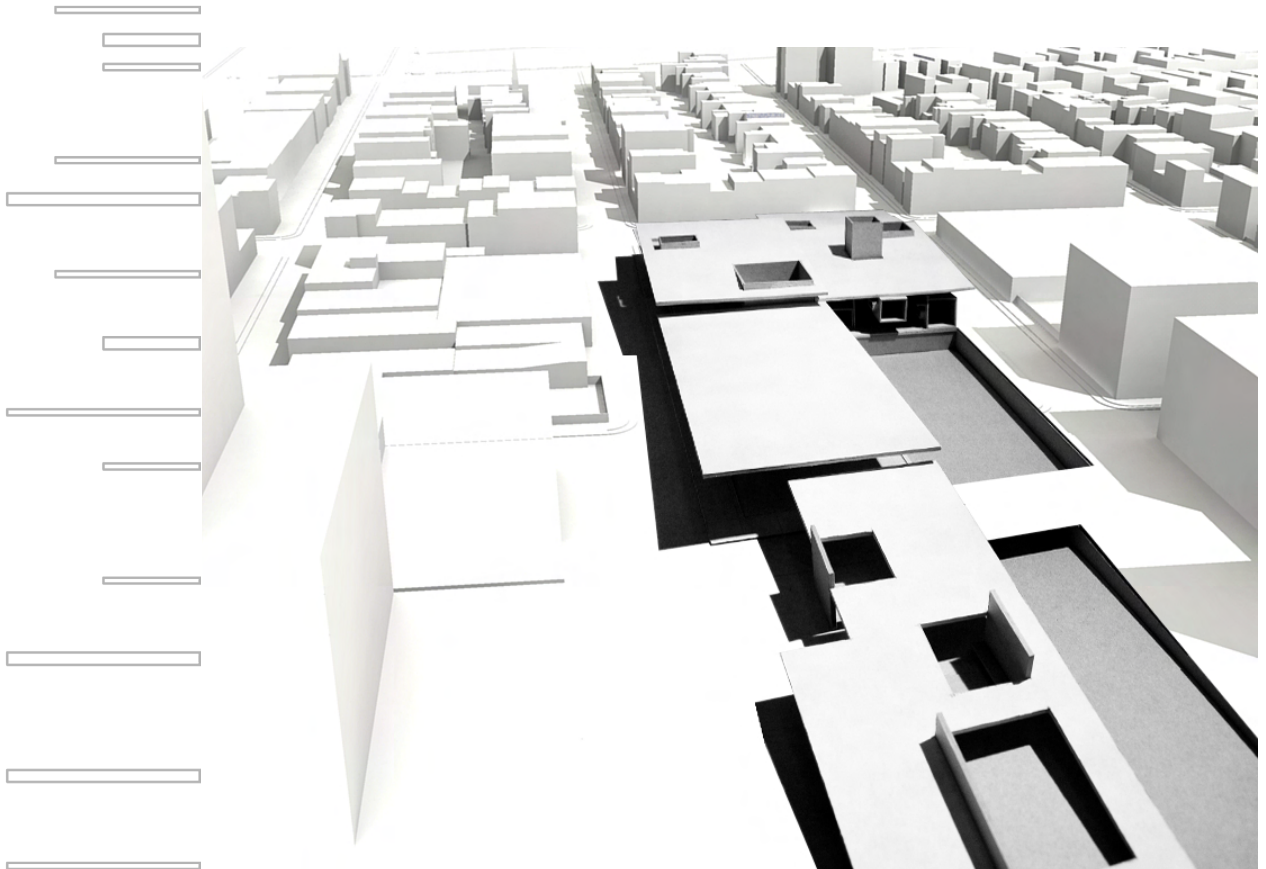
*movement and view across
both internal space and
circulation*

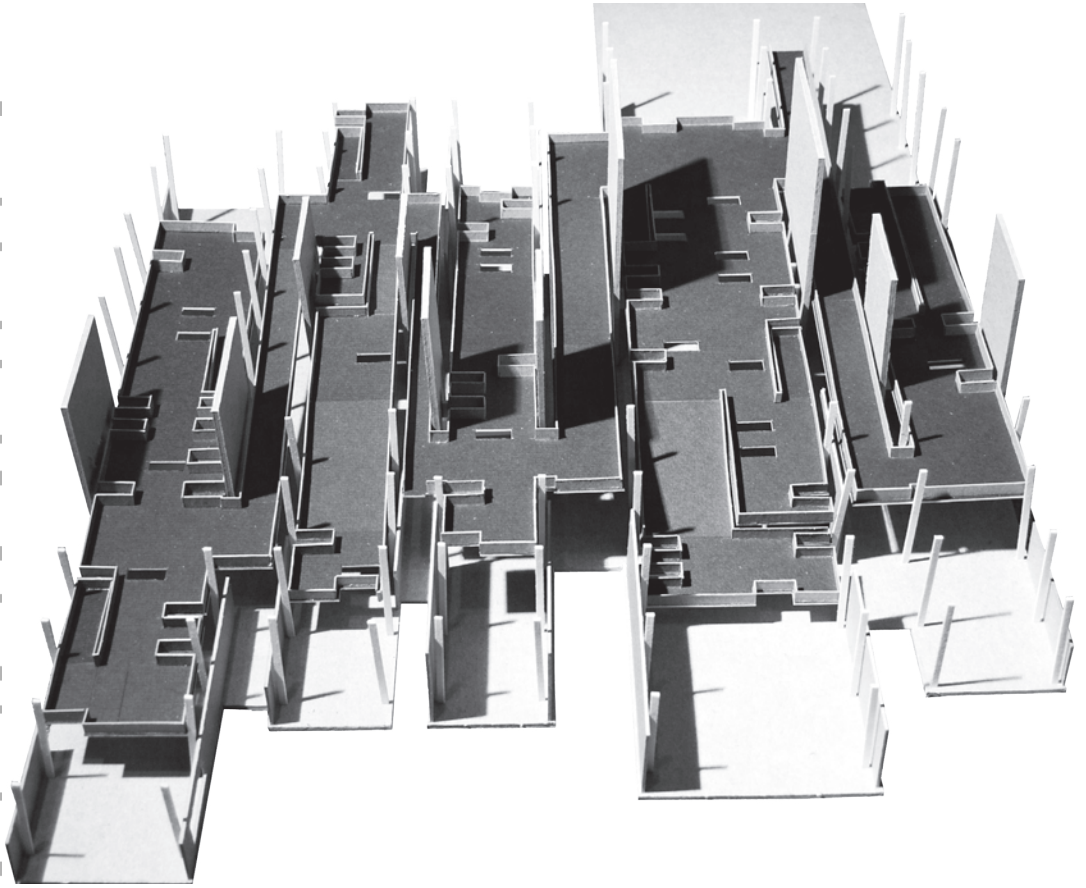
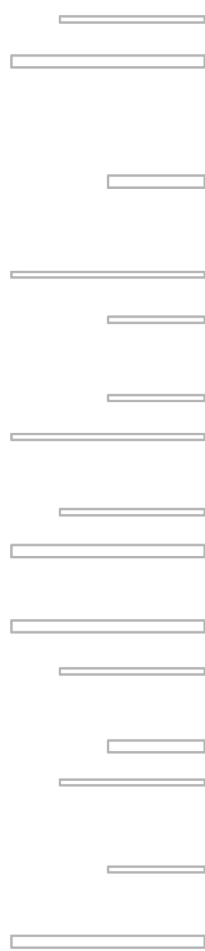




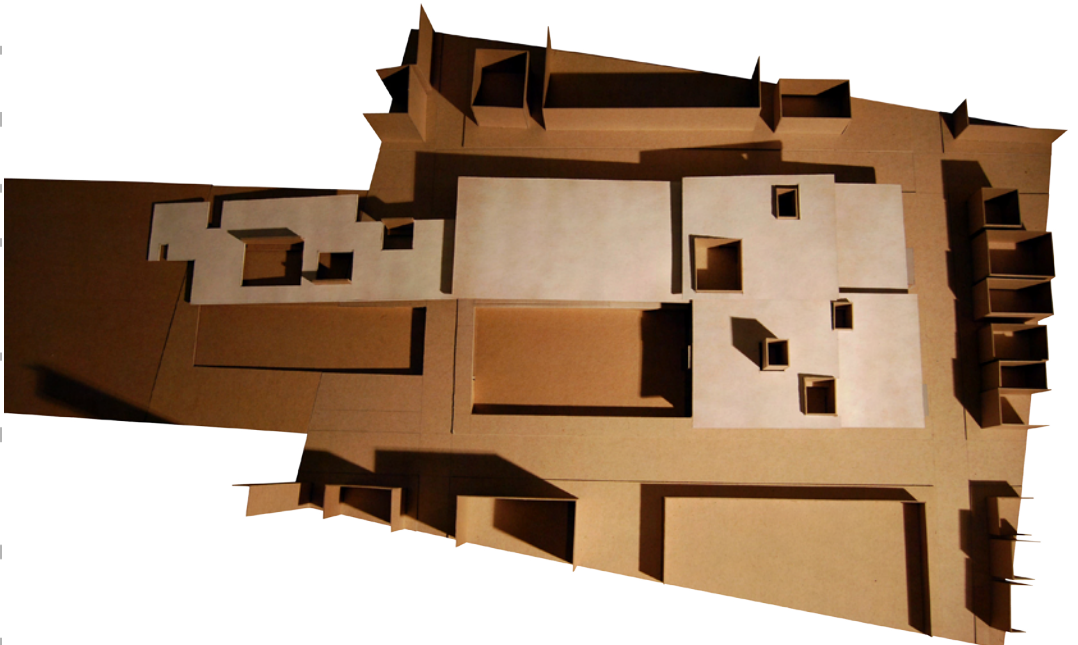
graduate thesis "identity factory" fall 2008

Greenpoint, Brooklyn is a location whose identity is its layered manufacturing history. Within the infrastructural system of corridors that organizes its urban fabric exists a tectonic language of an architecture whose purpose is to provide opportunities for making. Operating within one of these corridors, the identity factory allows that an individual become aware of activity shaping his or her own identity, the relationship of that identity to a greater context, and the potential to define oneself as engaged with a cultural landscape through the process of manufacturing. Materials are exhibited in a manner that reveals a constructive sequence through which the factory has been assembled, imposing the adjacency of surfaces with varying degrees of finish so that beginning and end materials are displayed with a sense of permanence brought to a level of conscious awareness. The overlapped systems of making displace one another, establishing a dialogue of tectonic expression whose hierarchy is horizontally distributed to maintain the legibility of an architecture that exists for the creation of form.





Space for the dissemination and application of manufacturing techniques is placed against a path, in both vertical and horizontal directions. Its physical non-linearity permits the simultaneous experience of various activities by which individuals are engaged. The spaces encountered across the building and landscape allow for the exchange of ideas and processes, tested in the manufacturing spaces. These moments find their significance emphasized through tall vertical volumes of space that act also as primary elements, supporting the structural assembly of a green roof system. The planar character of this roof system unifies each disparate space within a landscape defined by its expression as an infrastructure, extending beyond the specific boundaries of its site to the waterfront where it accesses physical and visual connections to middle and lower Manhattan.



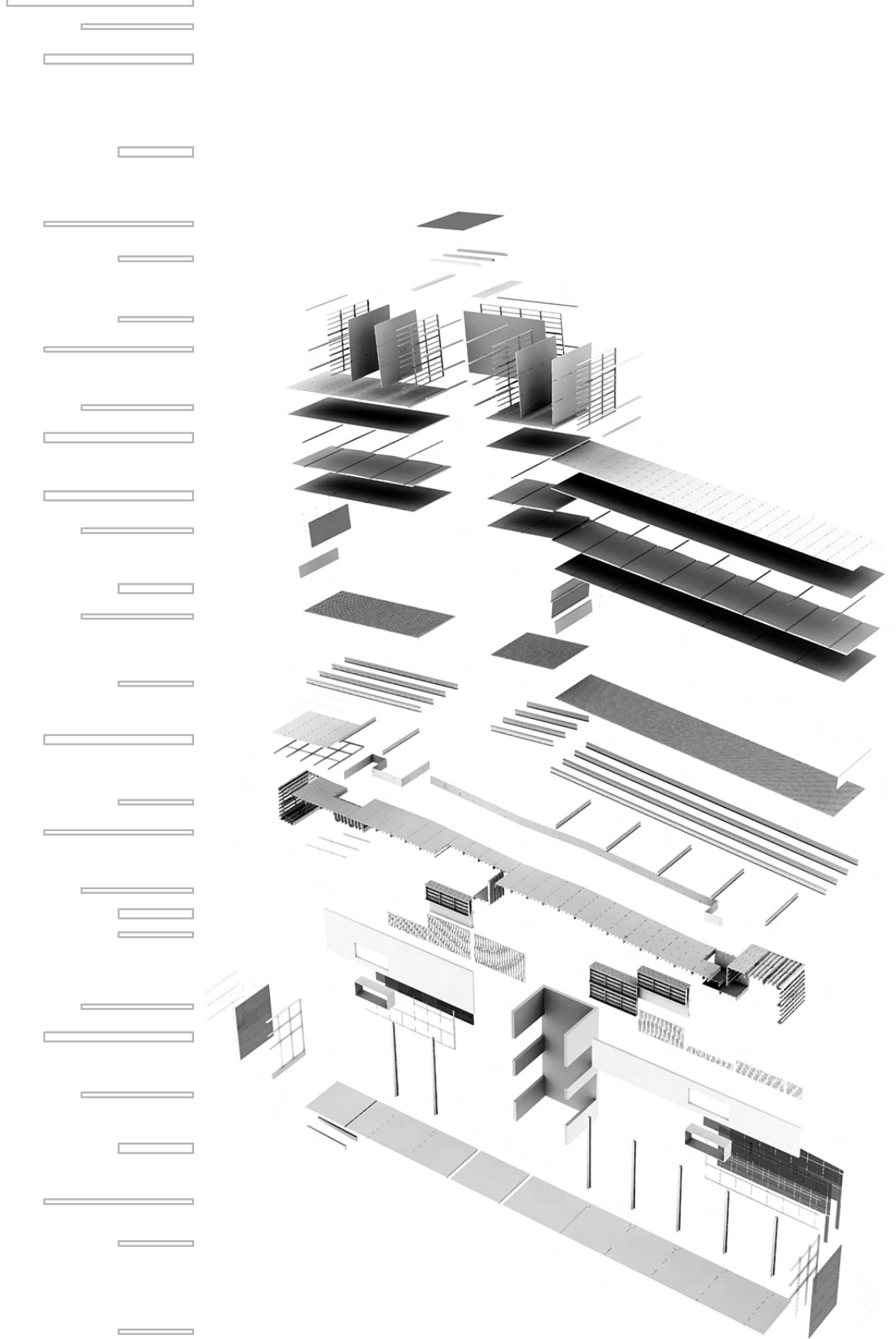
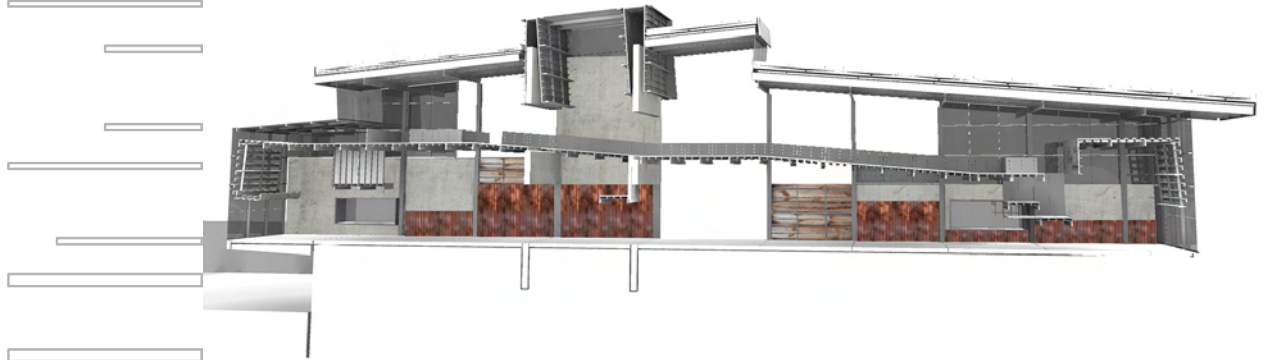


diagram demonstrating the assembly of each manufacturing bar, expressing its materiality as a product of the method by which it is created

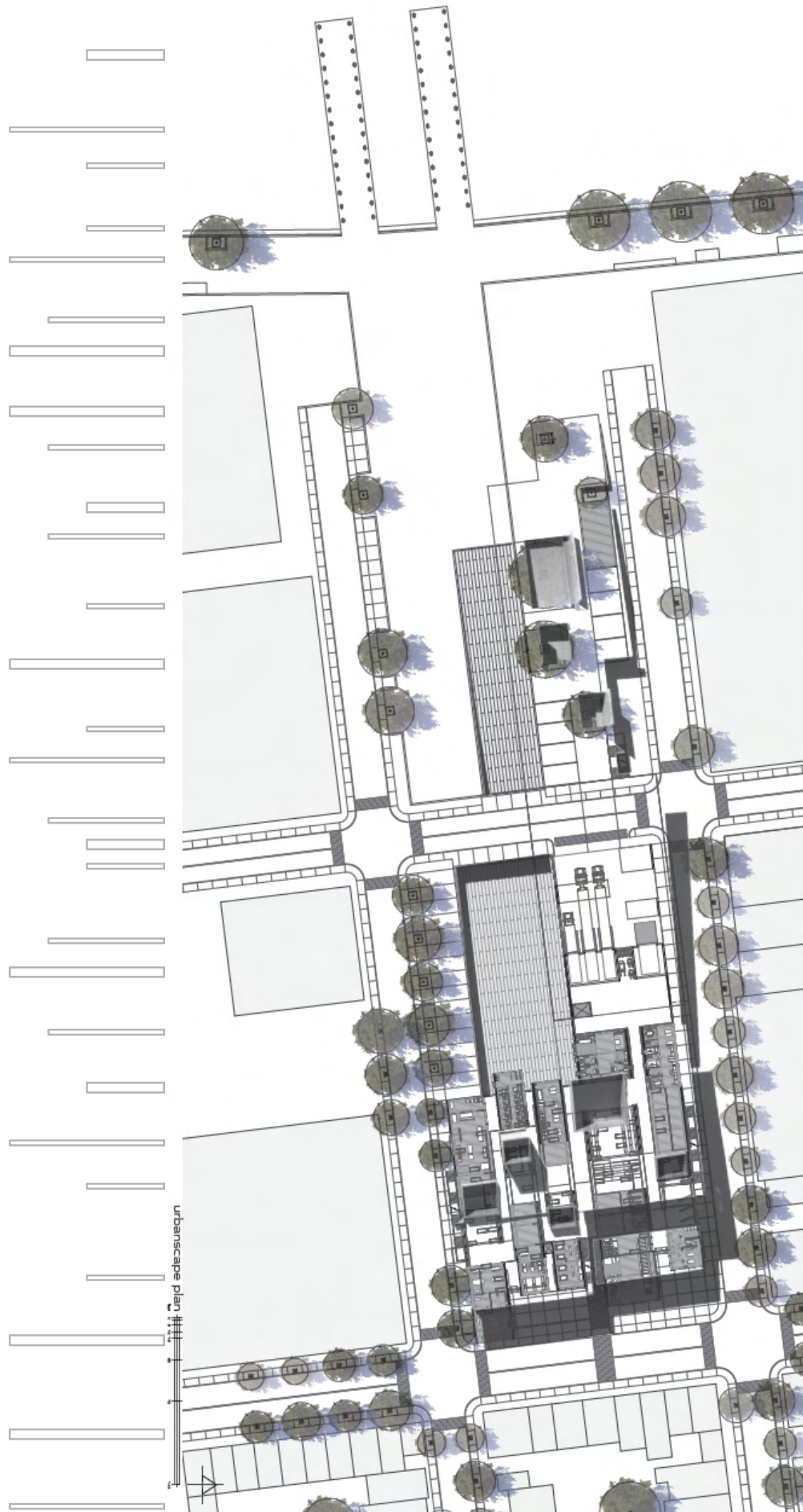


Materials used in the formation of concrete structural walls are then used as finish surfaces, representing the temporal consolidation of the constructive process into a single architectural expression. As the additive steel structure is then placed adjacent to this layer, and the liminal membrane of each manufacturing bar is suspended as an occupiable floor above manufacturing space, each environment is formed as a result of the methods by which it has been made.

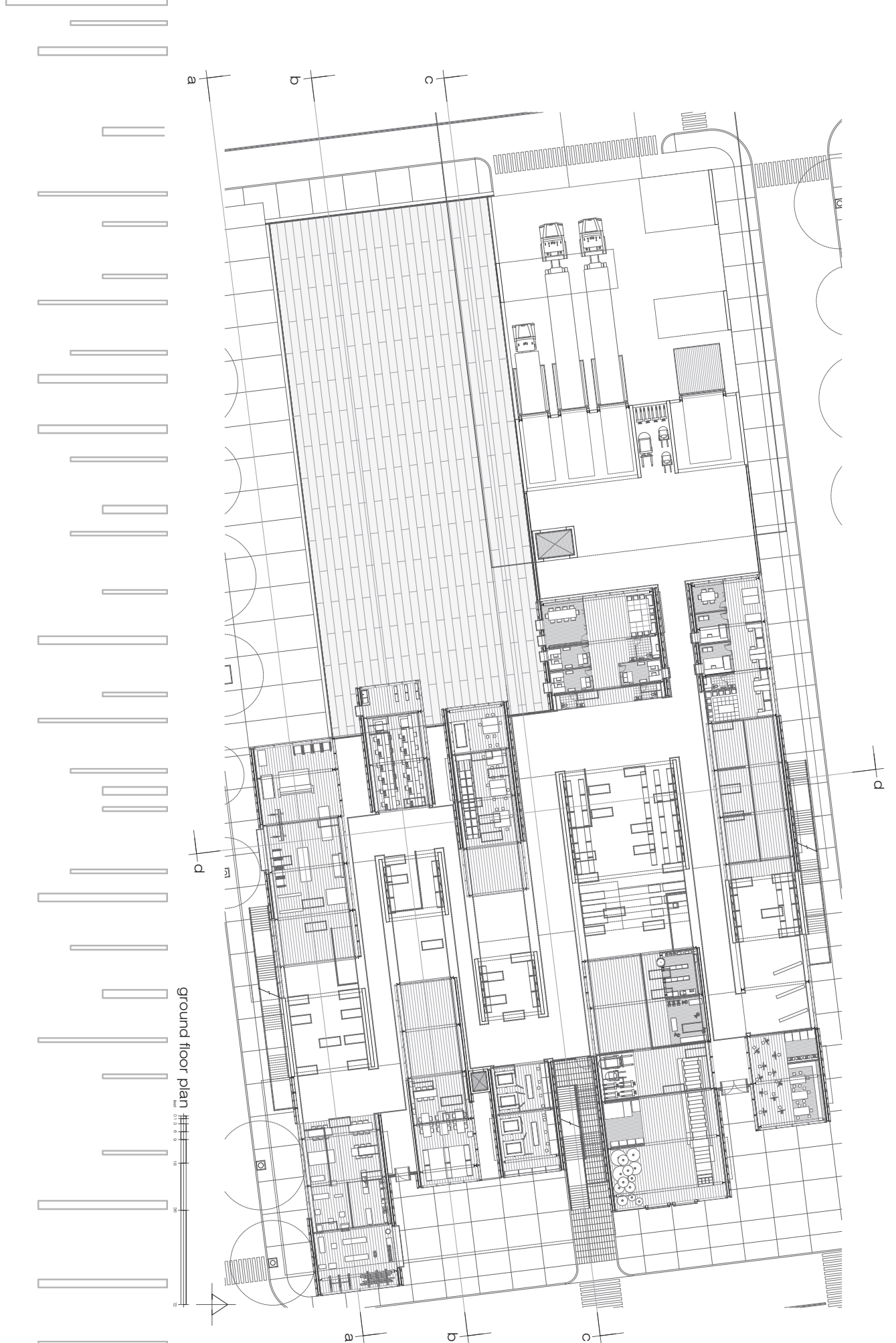




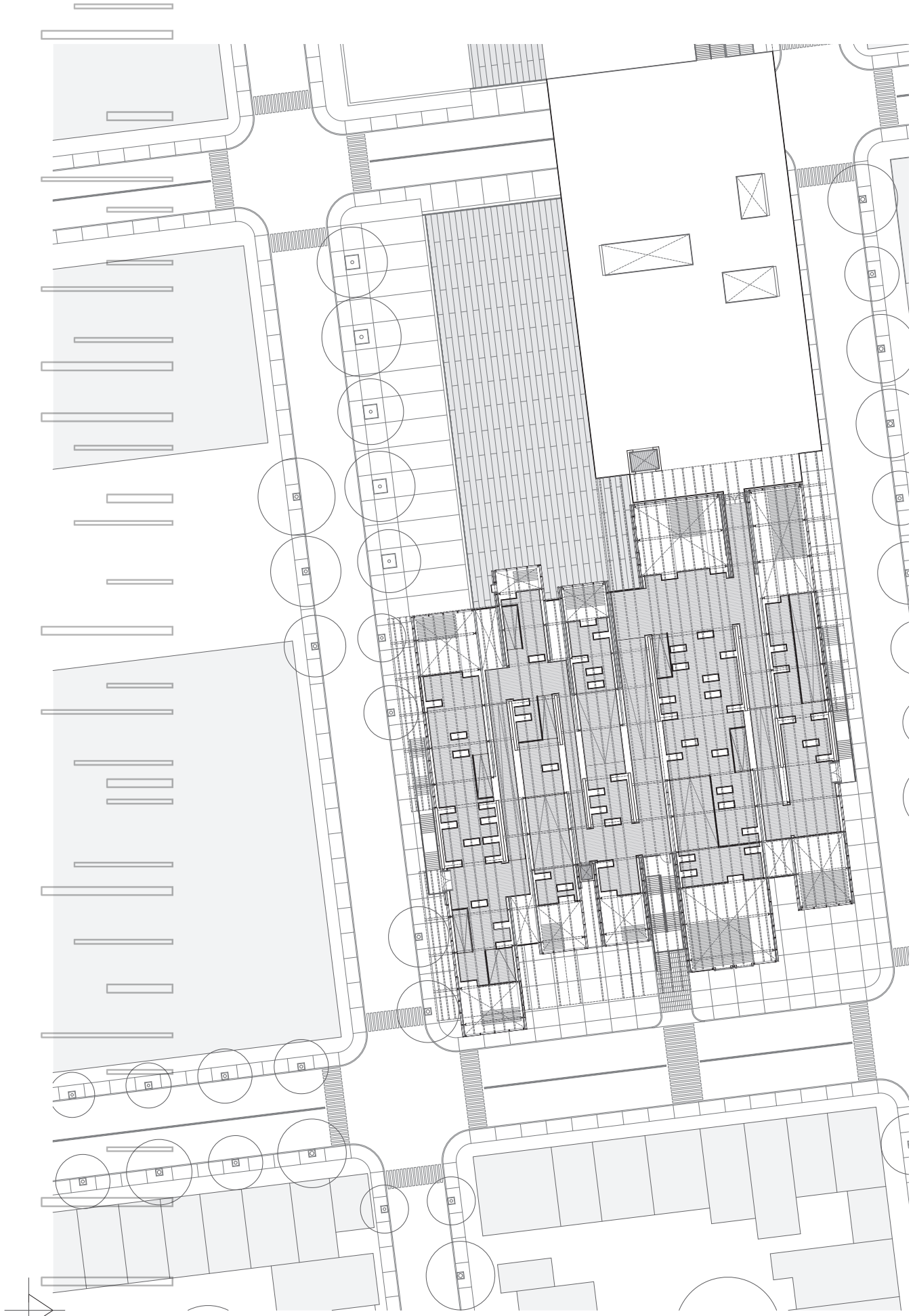
ground floor plan



Urban Landscape Plan

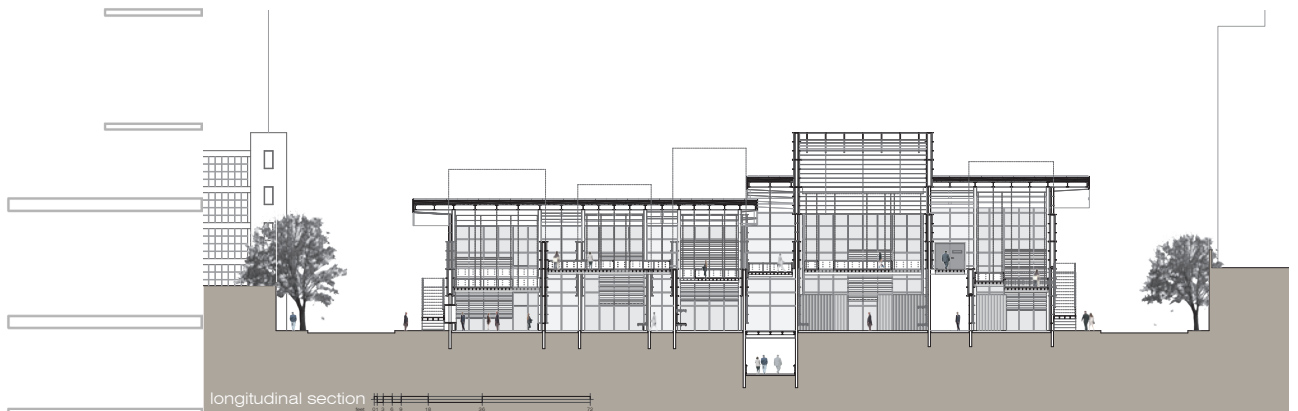
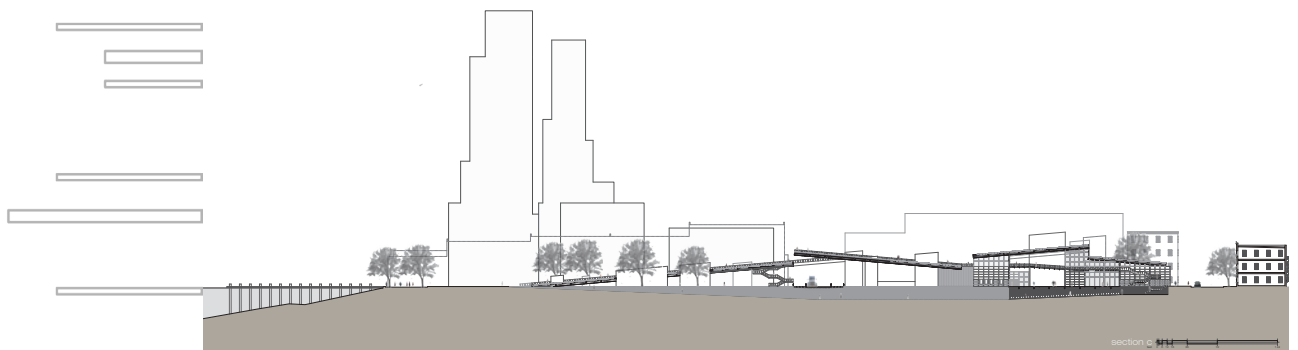
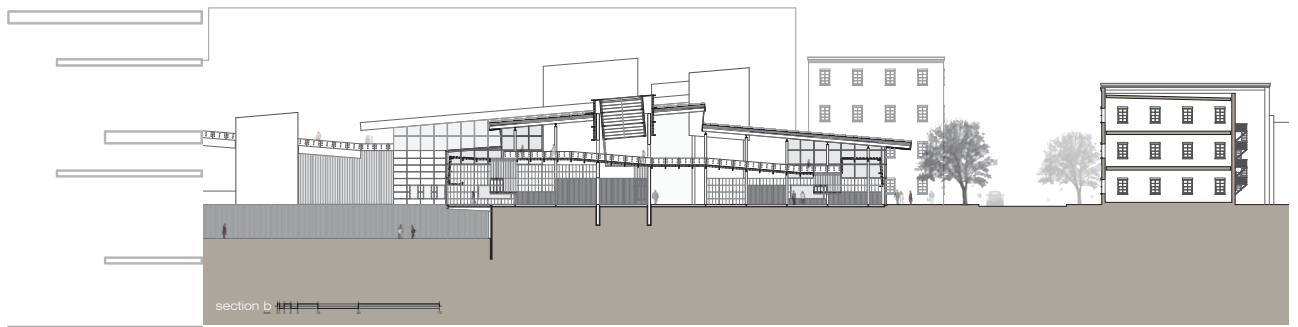
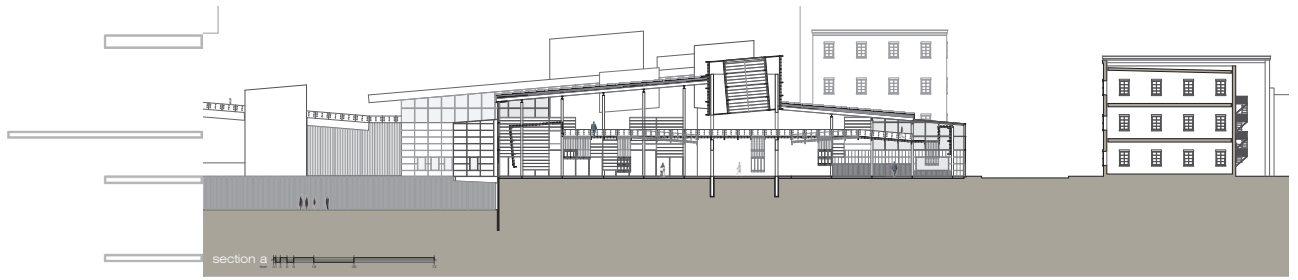


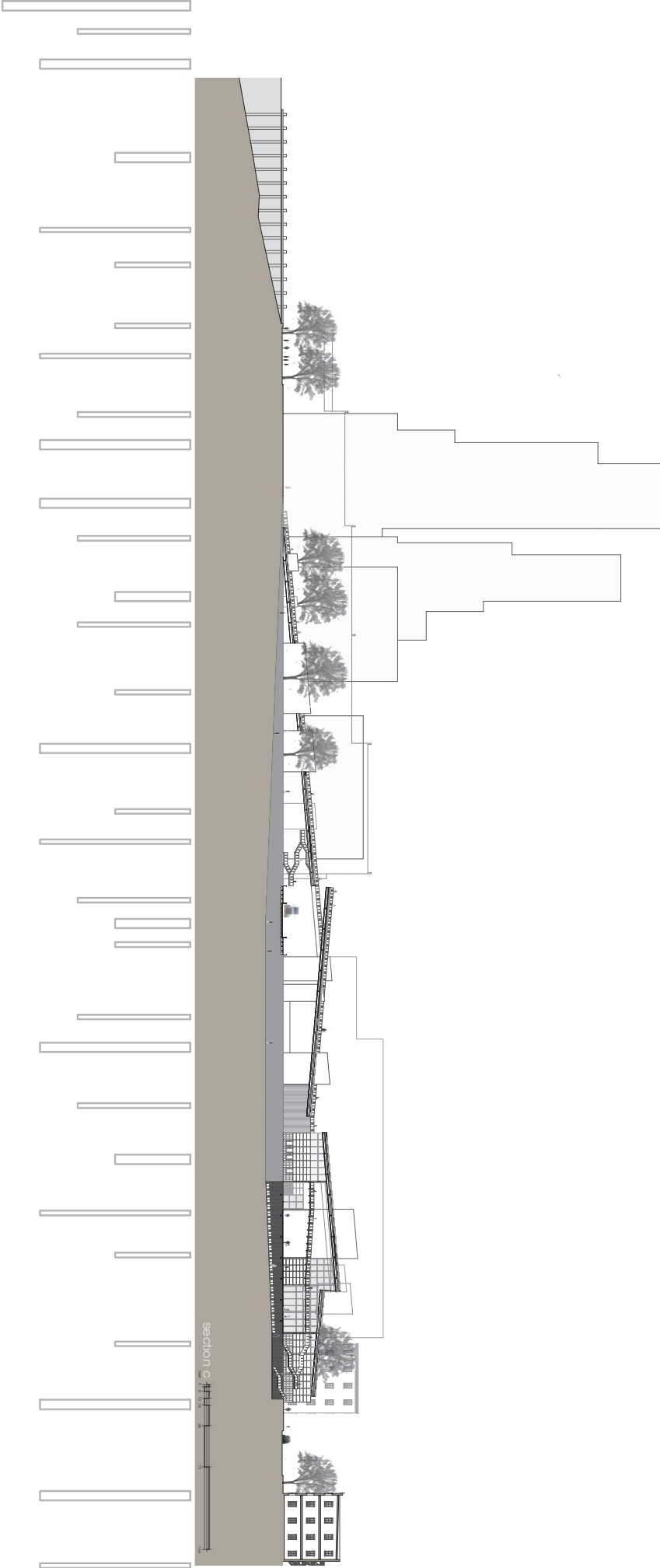
ground floor plan



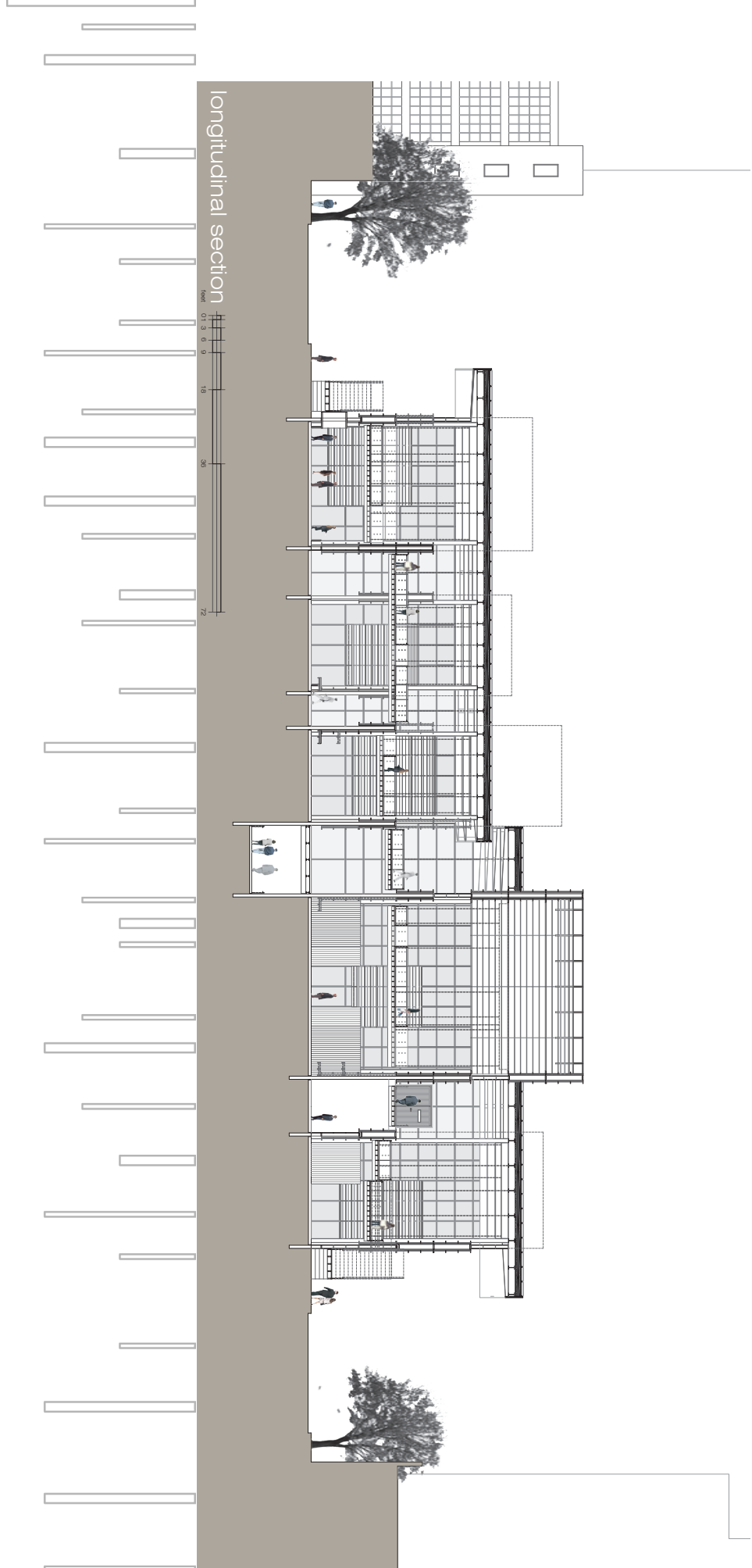
upper floor plan







section C



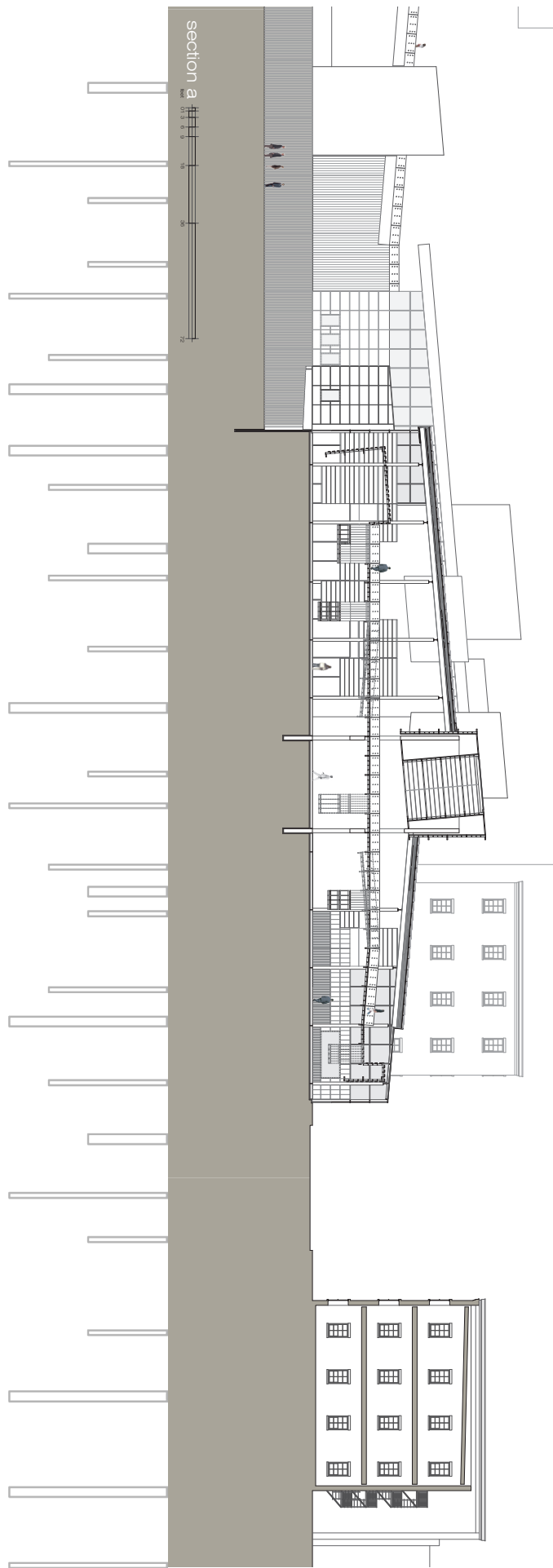
longitudinal section

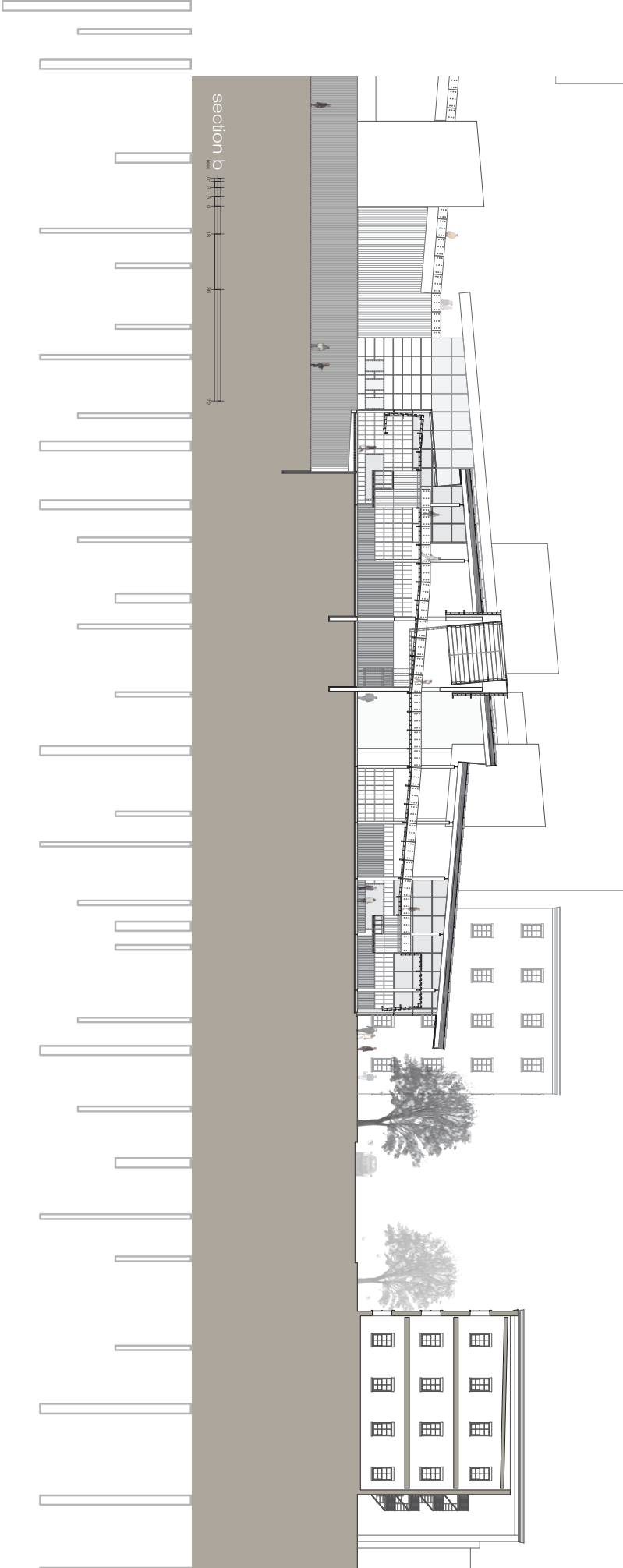
met 0 1 3 6 9

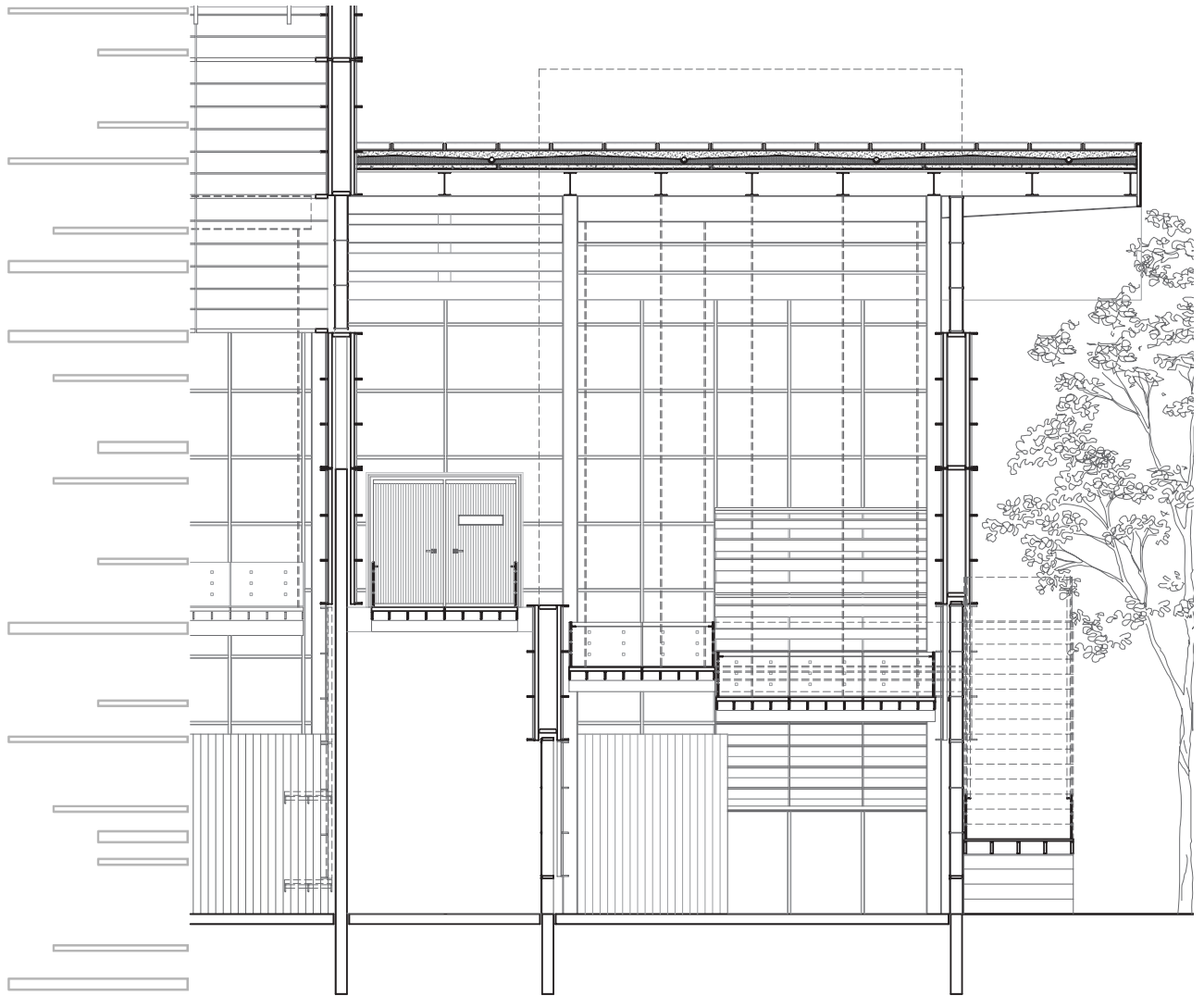
10

30

72



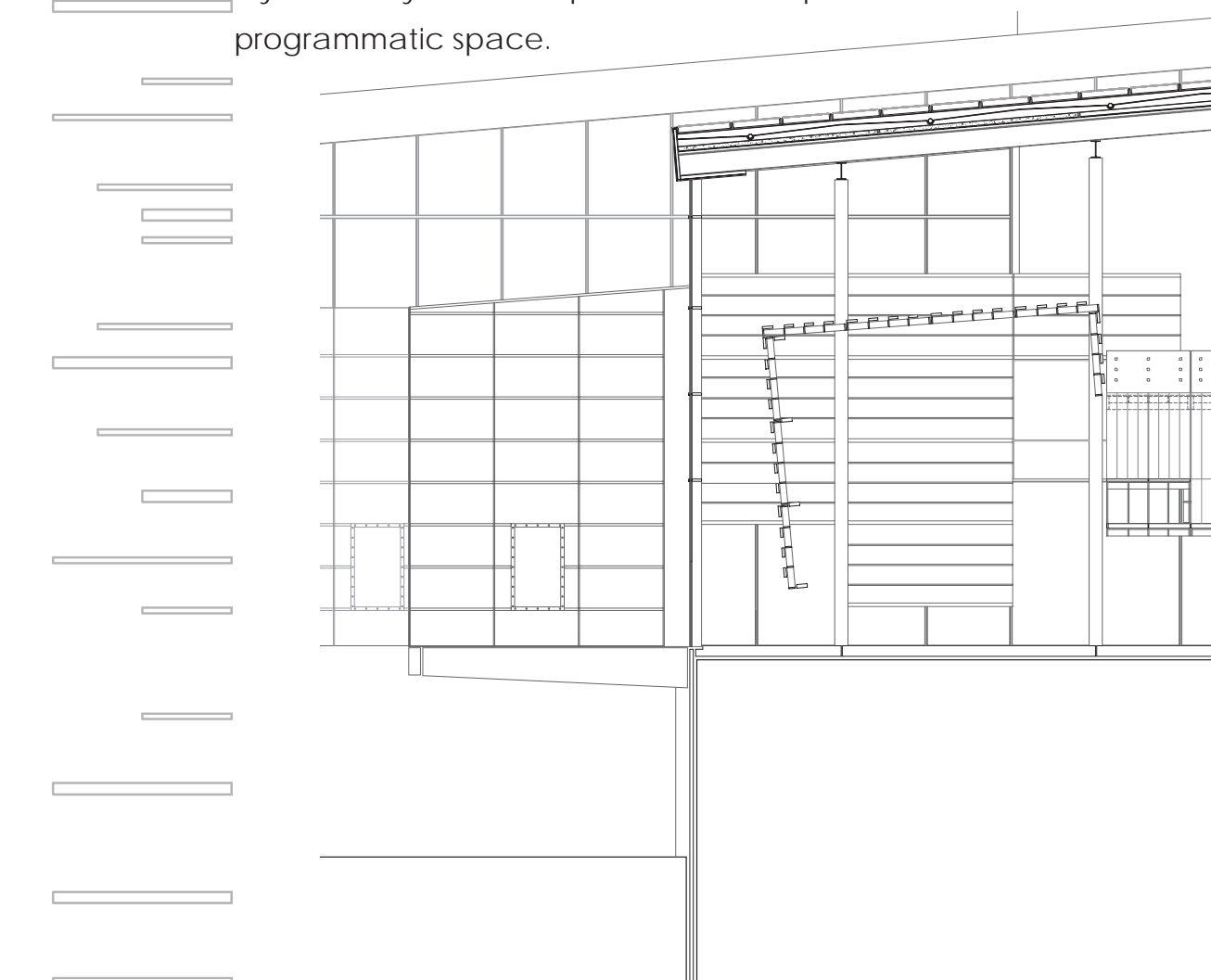


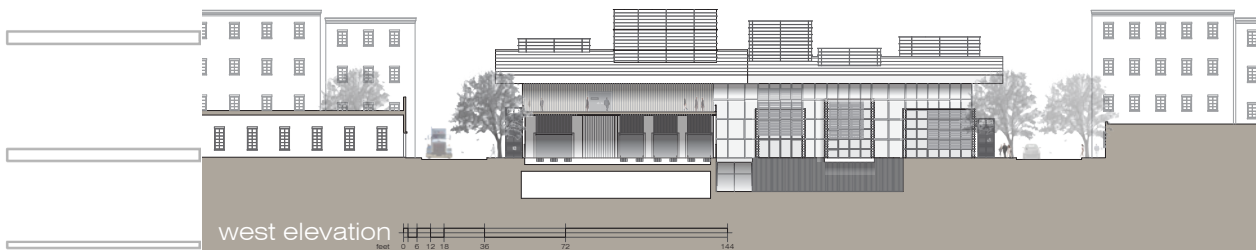
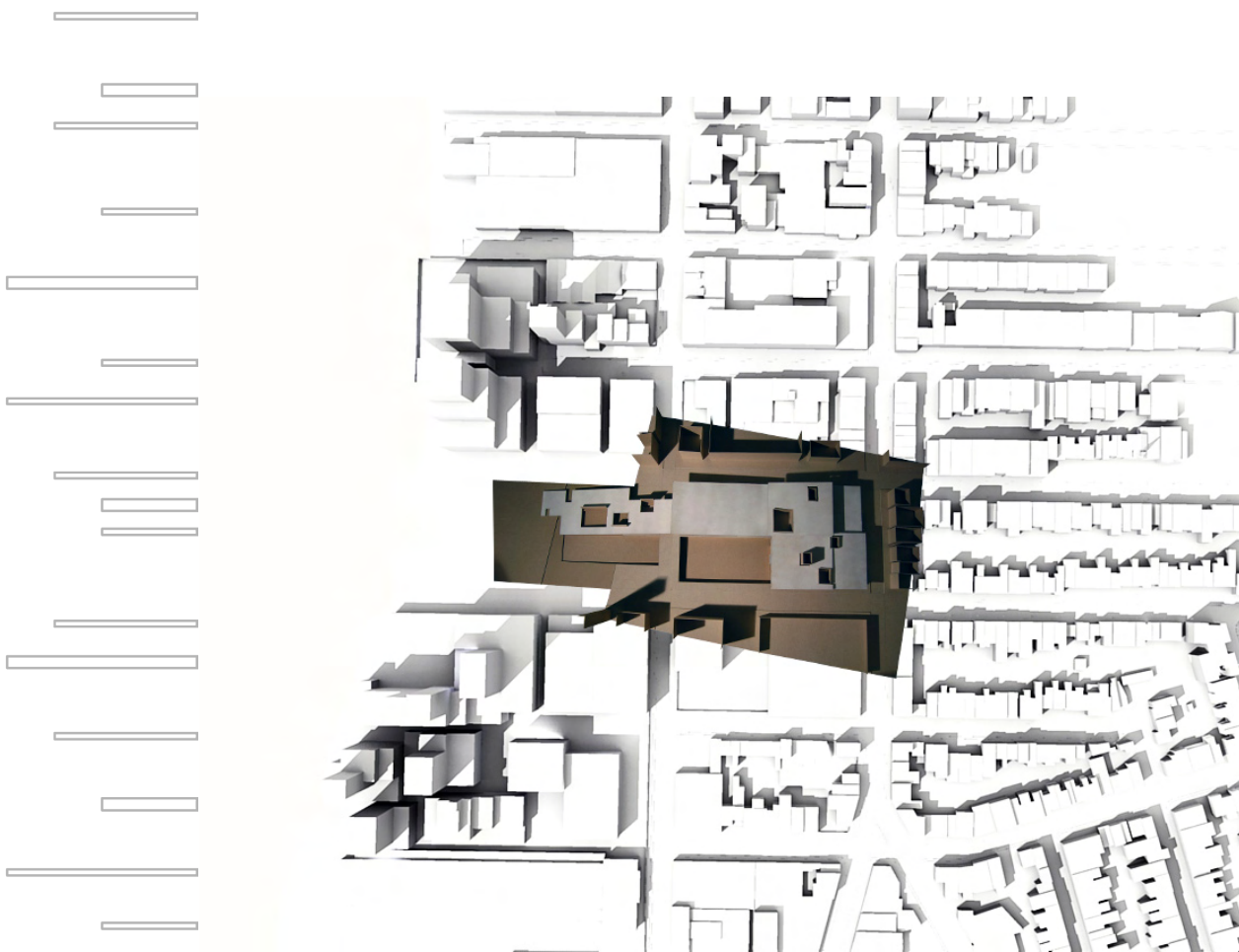
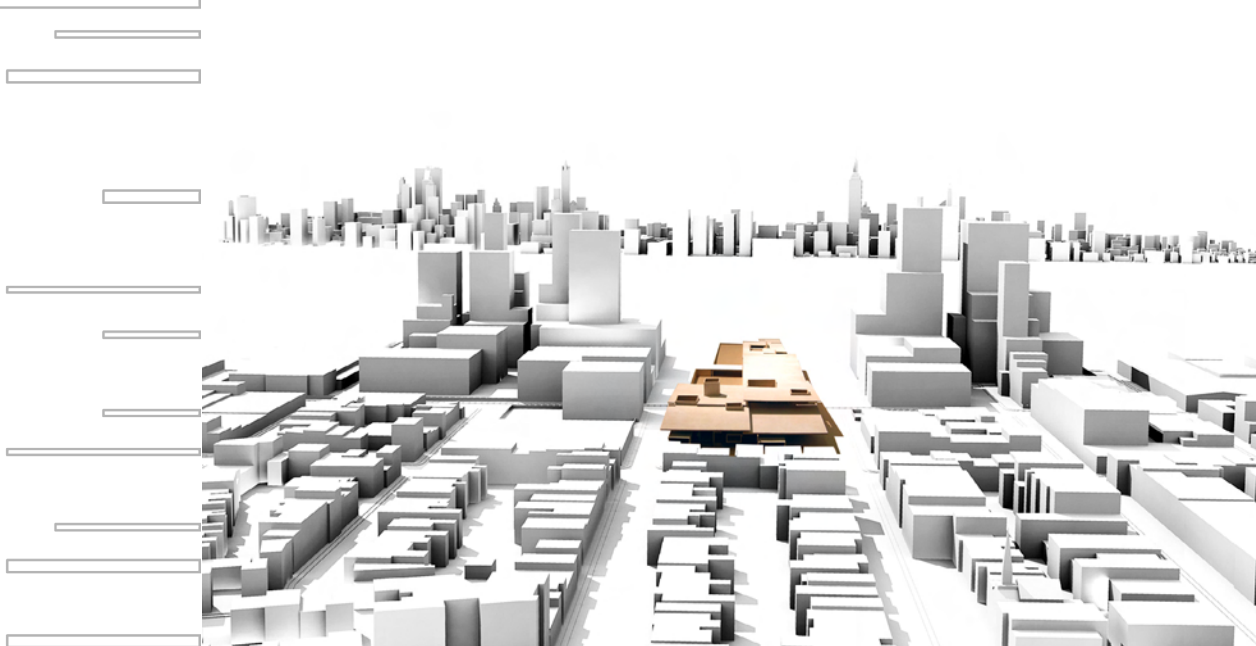


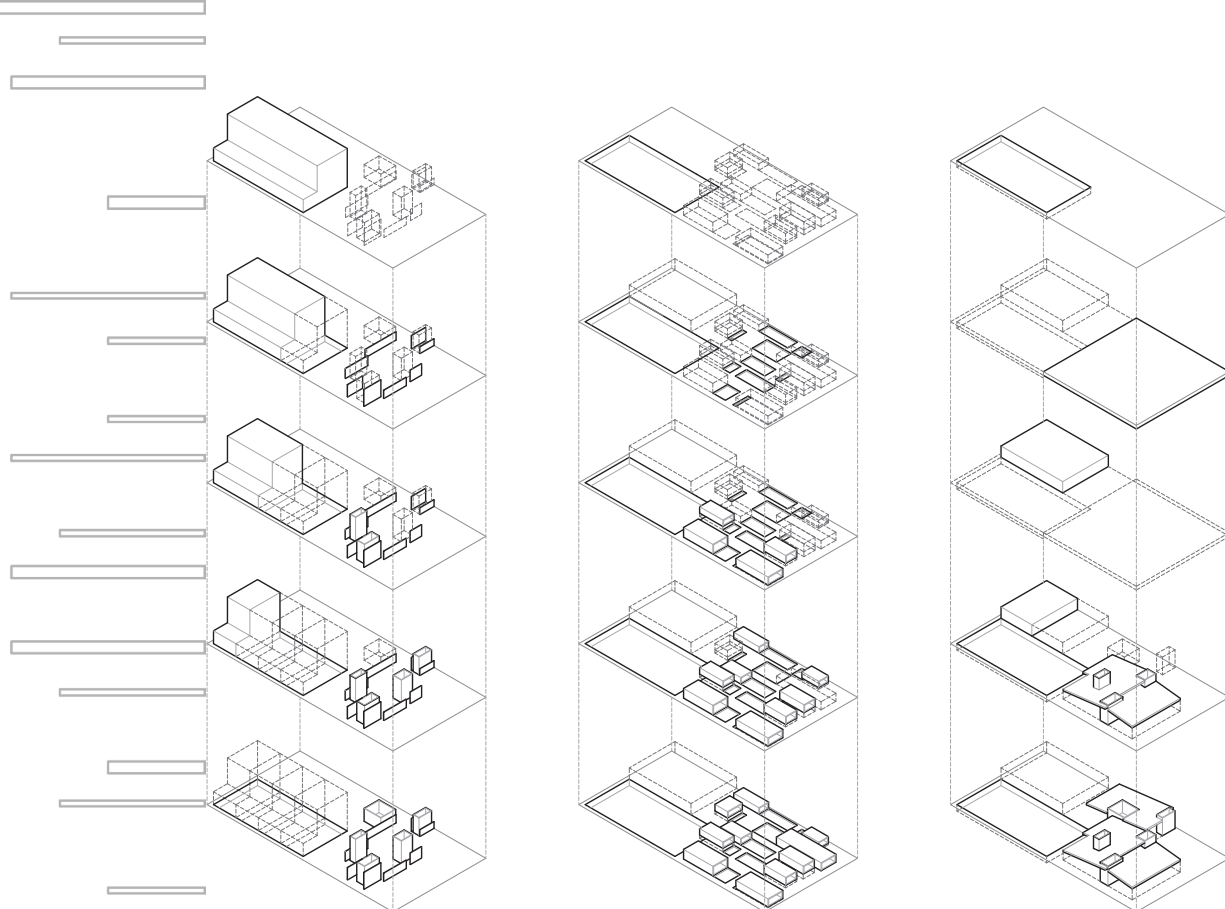
as each of these systems slips vertically within the space of the wall, various layers are exposed to interior spaces in response to their use and necessities of their function.



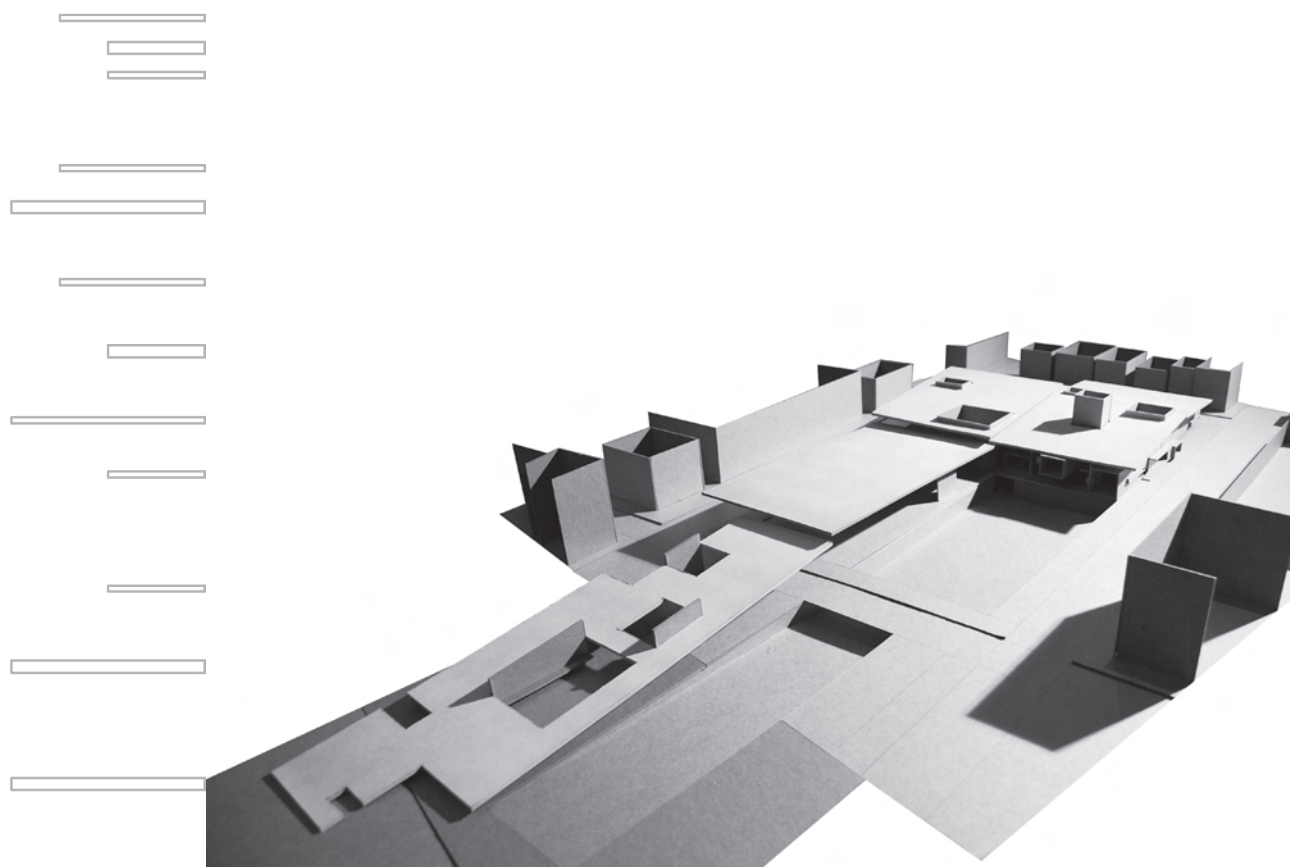
— details showing the architectonic result of manipulating the layers of a system in response to the requirements of programmatic space.







This constructive order/sequencing diagram explains the process by which the existing site building is demolished, reconstituted as aggregate, and re-established on the site within newly poured retaining walls. Inbetween these walls, additive space is introduced, upon which displaced site material is then placed, giving the project its finished form while as a process allowing the potential for infinite expansion in any direction.



works consulted

Bachelard, Gaston. *The Poetics of Space*.

France: The Orion Press, Inc., 1964.

Essays including "The Dialectics of Outside and Inside"

which particularly explore the extents of real and

surreal limits placed upon the mind as a direct result of

spatial and experiential perception.

Bataille, Georges. *Erotism: Death and*

Sensuality. San Francisco, CA: City Lights

Books, 1986.

This work approaches human experience and

interaction from an internalized perspective in a

manner that supports the premise of actual

identification.

Baudrillard, Jean. *The Perfect Crime*. New

York, NY: First Left Books, 2002.

"In this book...Baudrillard turns detective in order to

investigate a crime which he hopes may yet be solved:

the 'murder' of reality. To solve the crime would be

to unravel the technological and social processes by

which our world is becoming a thing of (empty)

transparency and visibility..." In essence, this presents

a breadth of discourse regarding the lack of active

identification as a pattern of behavior adopted by

individuals and creators of the built environment alike in

the world as it currently exists.

works consulted

Benjamin, Walter. *Illuminations: Essays and Reflections*. New York, NY: Schocken Books, 2007.

Benjamin's essays touch on themes including (but not limited to) translation as a function of historical digression, the act of conveyance, collecting, and art as produced in an age of mechanical reproduction. Each has specific connectivity with theories of identification explored in this thesis.

Caillois, Roger. *The Edge of Surrealism: A Roger Caillois Reader*. Durham, NC: The Duke University Press, 2003.

Referenced extensively by Leach, Caillois discusses (largely in his essay titled "Mimicry and Legendary Psychasthenia") the concept of distinction and both where and how this either amplifies or deconstructs the reality to which it is applied. This has direct implication with regard to identity and the process in which an individual or organism negotiates the physical construct of its existence.

Caillois, Roger. *The Necessity of the Mind*. Venice, CA: The Lapis Press, 1990.

Thematic exploration including the overdetermination of ideas, systematization and determination, and the objectivity of ideograms all paralleling the cognizant potential for the human mind to act in direction of the body toward establishing intrinsic identity emanating from within.

works consulted

Klingmann, Anne. *Brandscapes*.

Cambridge, MA: The MIT Press, 2007.

This book deals with branding as the expression of identity on all scales, as well as the potential for architects to differentiate places from the inside-out rather than succumbing to the commodification of external experience.

Langer, Monika M. *Merleau-Ponty's*

Phenomenology of Perception.

Gainesville, FL: University Presses of Florida, 1989.

Discussions of the body and space, as well as the presence the body establishes within space as a direct result of the manner in which the body is defined by and defines space.

Leach, Neil. *Camouflage*. Cambridge, MA: The MIT Press, 2006.

A collection of explorative investigations into the concepts of identification, mimesis, sensuous correspondence, sympathetic magic, and primarily their implications from an architecturally theoretical disposition correlatively enhances the claim that identity need be actual rather than residual. Leach discusses tools for identity, and I discuss the application of those tools.

works consulted

Wild, John et al. *Primacy of Perception*.
Illinois: Northwestern University Press, 1964.
Discussions of Merleau-Ponty's works beyond those of
Langer's book, including the essay "The Crisis of
Understanding," which critically evaluates Merleau-
Ponty's theories of the body and spatial perception at
the facility of the mind.

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(ELEVEN)

acknowledgments

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acknowledgments

It is with great respect and appreciation that I thank the following individuals for both their insight and encouragement in the development of this project:

My Mother and Father

My Aunt and Uncle

Julian Bonder

Sam Choi

Andrew Cohen

Patrick Cunningham

David Giuliano

John S. Hendrix

Dan Hisel

Hasan Khan

John McDonald

Michael Rogers

post-script

In designing and presenting the Identity Factory, it became clear that

architecture can, through the reinterpretation of convention and constraint, become unconventional.

With the unexpected as its artifice,

architecture can stimulate an awareness that is vital to a simultaneous

understanding of both the self and place of its existence, as well as the extent to

which each may inform the other.

The answers we want are in each

question that we state.