

"Contemporary architects tend to impose modernity on something. There is a certain concern for history but it's not very deep. I understand that time has changed, we have evolved. But I don't want to forget the beginning. A lasting architecture has to have roots."

-I. M. Pei

&

"In Houston, the entire foundation at the ground level ecology is soft, rhythmic, unstable, held together by roots of canopy trees, creating the absurd impression of a city suspended from the tree tops from which its cars, riders, and roads gently swing."

-Lars Lerup, After the City

GHOSTING I. M. PEI

Obsolescence in Architecture and the City
After the Drive Thru: a Digital Park

This project explores obsolescence in architecture and aims to preserve I. M. Pei's legacy by reimagining the future use of the drive-through bank and its connection to the sub-grade surrounding landscape.

Houston's Relationship with:

IMPERMANENCE

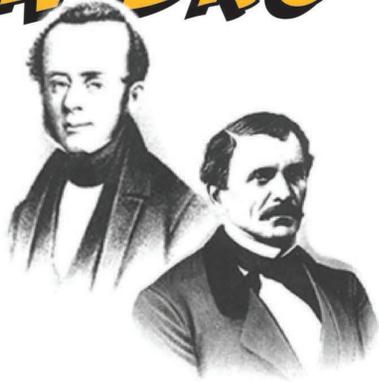
through

MONUMENTS

LANDSCAPE

ENTERTAINMENT

ALLEN BRO'S



The Allen brothers docked their boat in Houston in 1836 at the junction between Buffalo bayou and White oak bayou.

Houston's Relationship with: IMPERMANENCE through MONUMENTS LANDSCAPE ENTERTAINMENT

Clink-Clank

A furniture store is born!

A FEW DECADES LATER...

Sonny Look rides into town.

Entertainment

Sonny Look
Presents
Sharlene Sharp

RARE AND WELL DONE

SIZZLE

Monumentalism

Then, Pei comes to town...

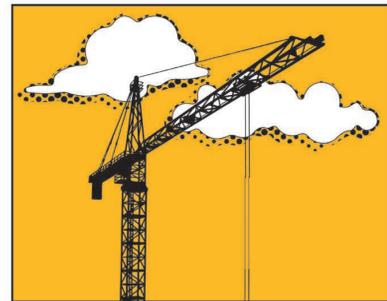
Obsolescence



Bank is abandoned, and the demo crew is ready for action...



Ghosting



Look's Depot

Great Market Square

Sonny transforms the furniture store into a restaurant.

CA-BOOOM!

In 1978, Look's Depot is demolished to make way for...

212 Milam is captured through laser scanning, transformed into a point cloud for all eternity.

FLOP!

A train cart is dropped off and made into a bar!

CHASE

Drive-thru Bank

21 HOUSTON FLOODS AND 18 IPHONES LATER...

cha-ching

TO BE CONTINUED...

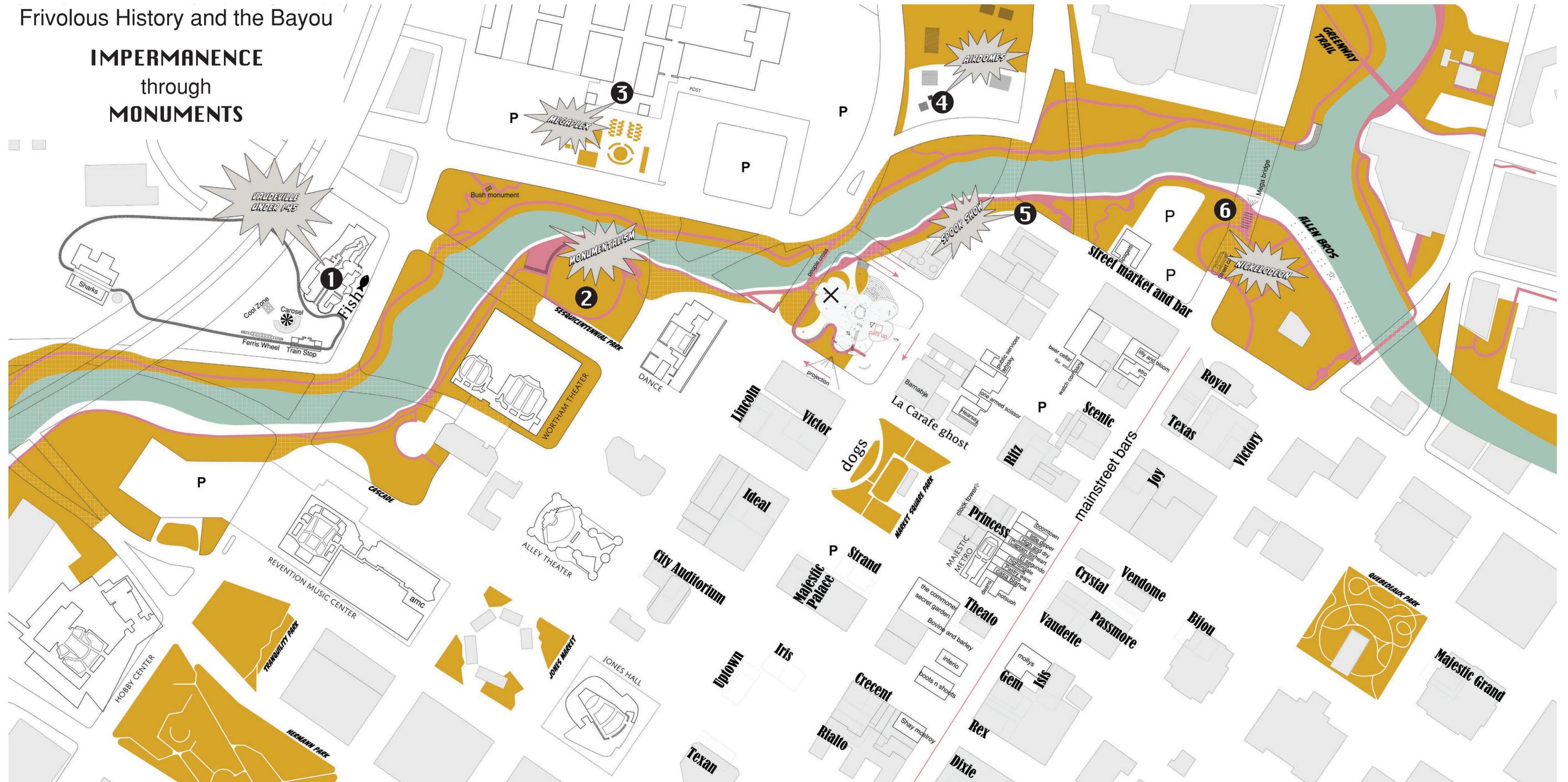
Houston population was created based on a false advertisement from the Allen Brother's portraying the land as a quaint hilly village rather than the mosquito ridden swamp it is. Nonetheless, the fragile community was built. Corner block of Milam and Congress street was prominent for Houstons early retail and industrial land use, as well as temporary housing. In the 1970's business tycoon Sonny Look adapted a furniture store on the lot into a piece of his restaurant empire and has an old train rail cart dropped in via crane to be used as a make shift bar.

In 1980 I. M. Pei completed his design of the Chase Tower, a building that has still holds the title as the tallest in Houston. The project was built with funds from the late 70's Oil boom along with a surplus of other banking and office infrastructure. In 1984 Pei designed a drive-through bank as an addition to the Chase Tower, built four blocks away at Milam and Congress Street. The pinwheel one-story structure ignores Buffalo Bayou.

Today, online banking as well as real estate pressure on a one-story full block site makes the drive-through obsolete, and the location on the bayou leaves the building vulnerable to flooding. Though the drive-up ATM's continue to function, the building itself is abandoned and its lot is used for parking and loitering. This project explores obsolescence in architecture and aims to build on I. M. Pei's legacy by reimagining the future use of the drive-through bank and its connection to the sub-grade surrounding landscape

Frivolous History and the Bayou

IMPERMANENCE
through
MONUMENTS



1 Downtown Aquarium



2 Sesquicentennial Park



3 POST Houston



4 Parking Lot

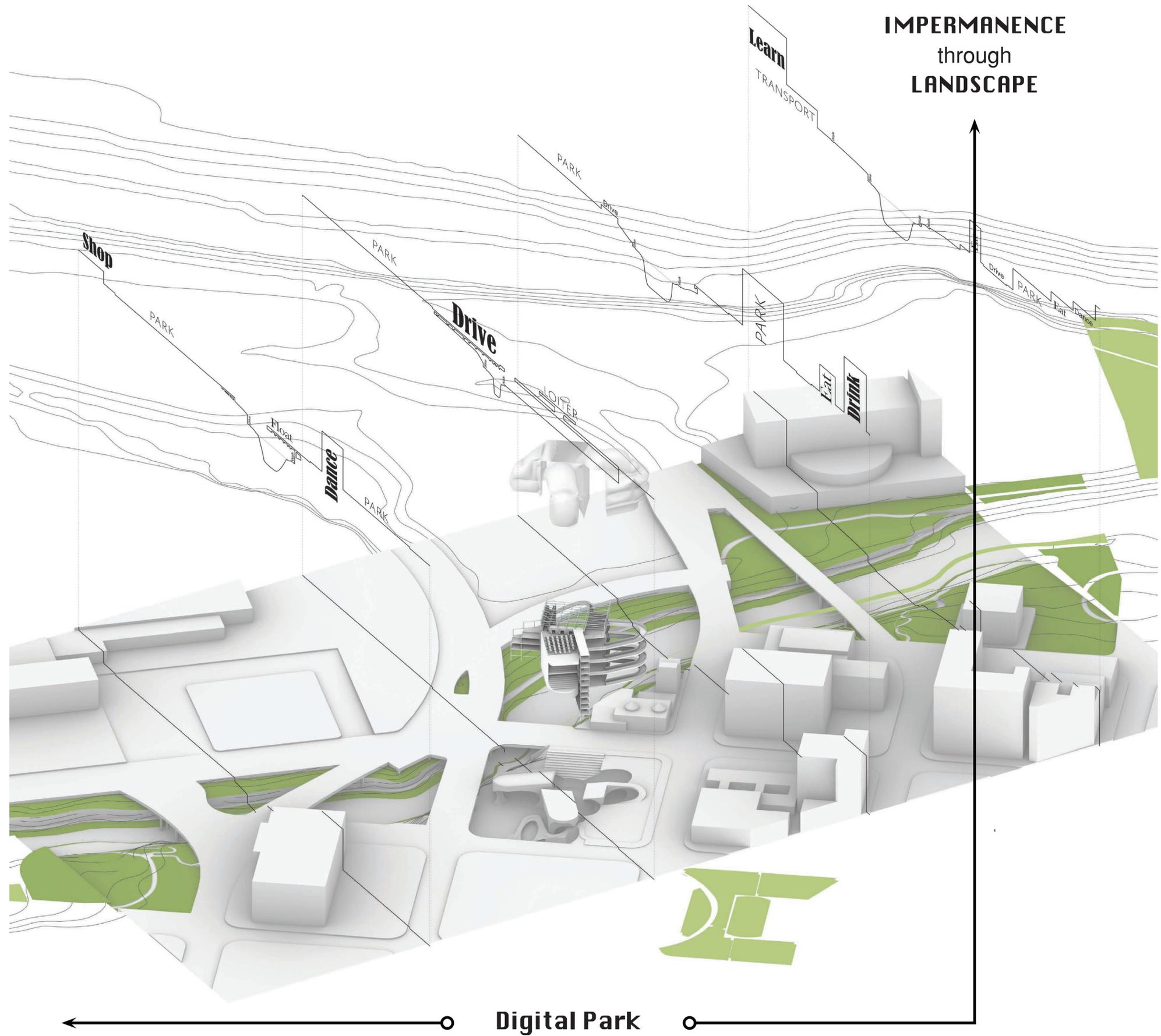
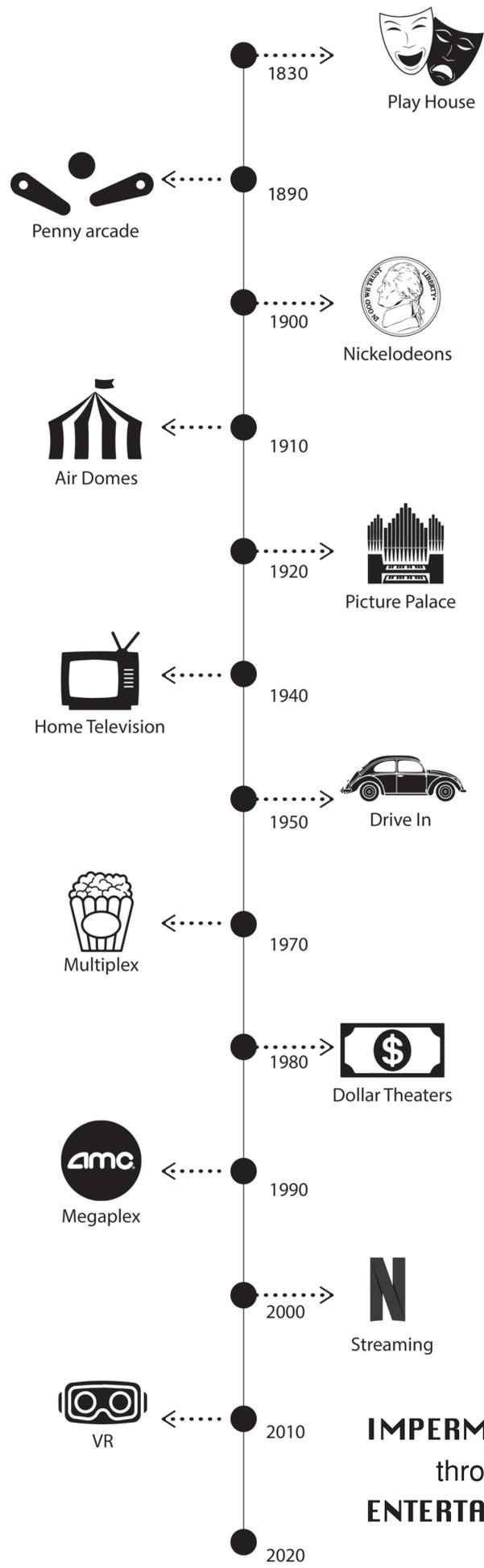


5 1900's Ruins



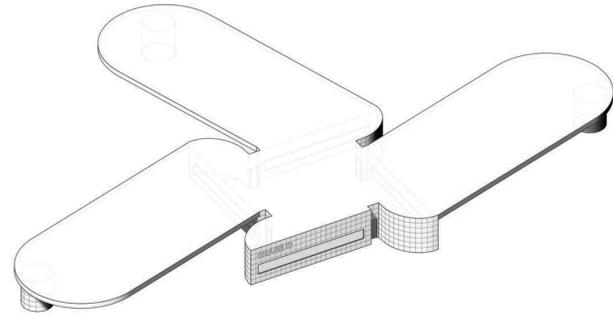
6 Allen's Landing

X Site



IMPERMANENCE through ENTERTAINMENT

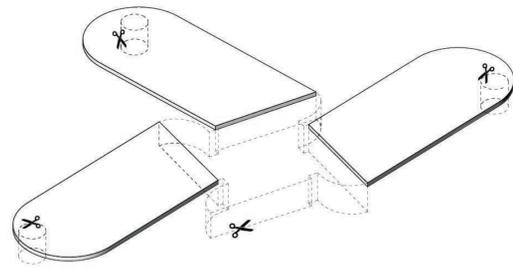
IMPERMANENCE through LANDSCAPE



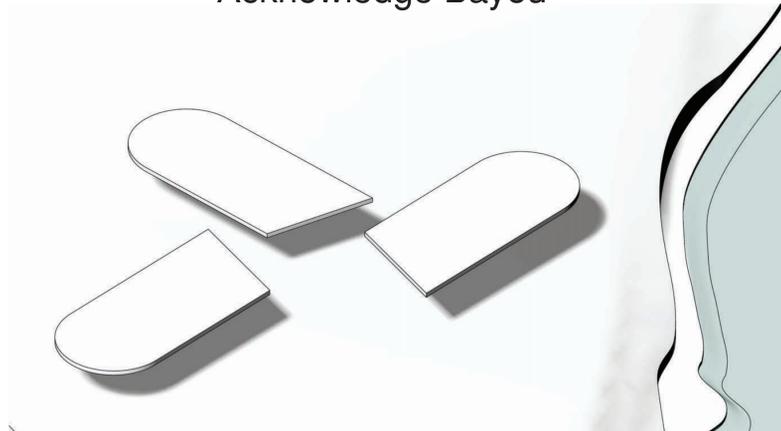
The architectural approach was to omit the center of the bank building, creating a central void. After acknowledging the unpredictable state of Buffalo Bayou, existing earth was carved away to make room for a floodable landscape. With the gesture of projection in mind, the program was placed on top of the existing building, facing inward towards the void space. The building's ETFE transformable panels will envelope the space and inflate, creating surfaces that serve as a building enclosure as well as a canvas for the projection of media.



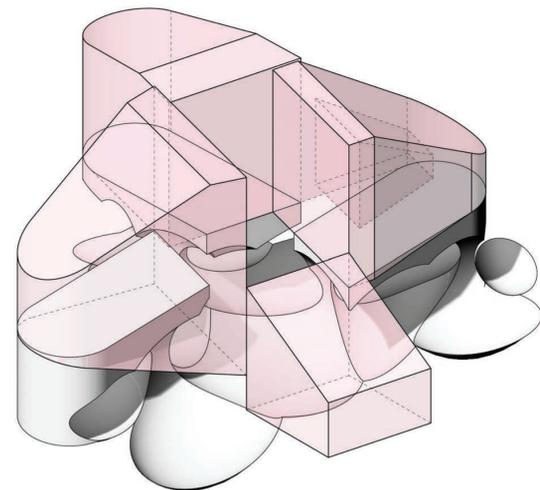
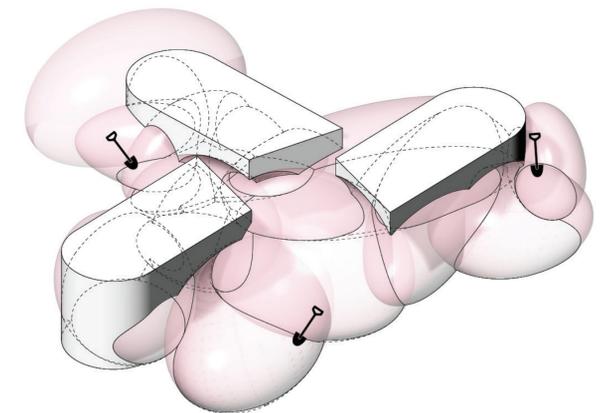
①
Cut out center



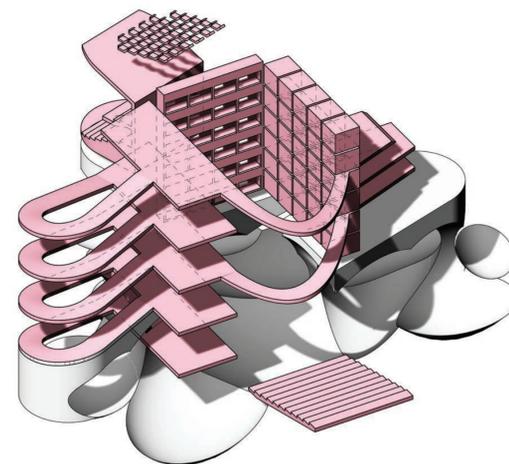
②
Acknowledge Bayou



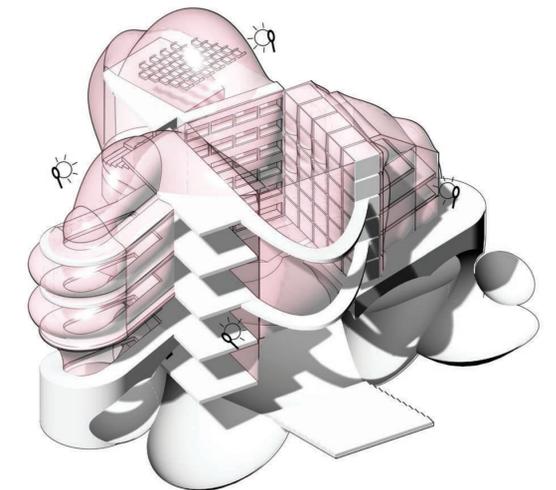
③
Scoop out landscape



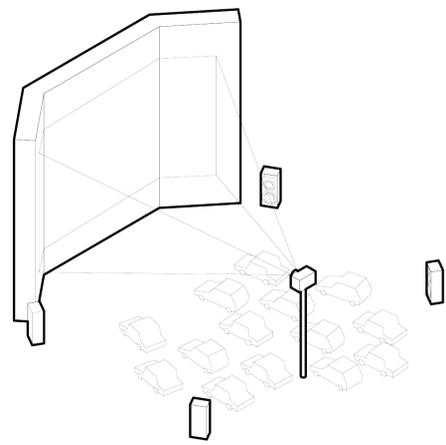
④
Project inward



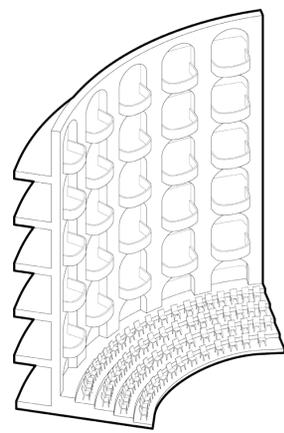
⑤
Plug in program



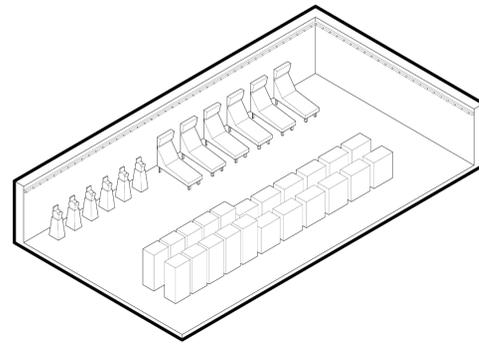
⑥
Inflate skin



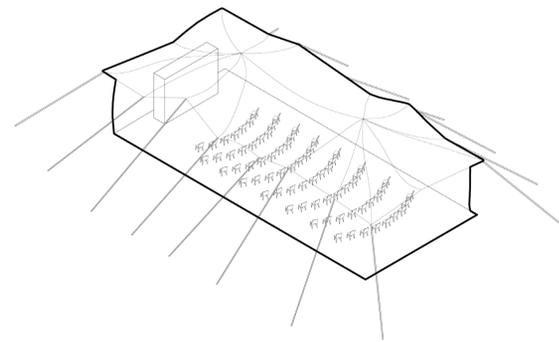
1 Drive in



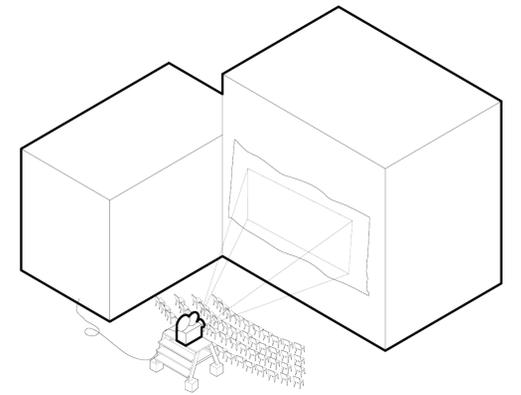
2 Opera Booth



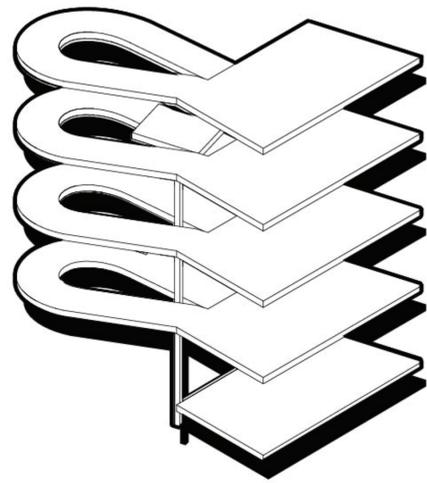
3 Penny Arcade



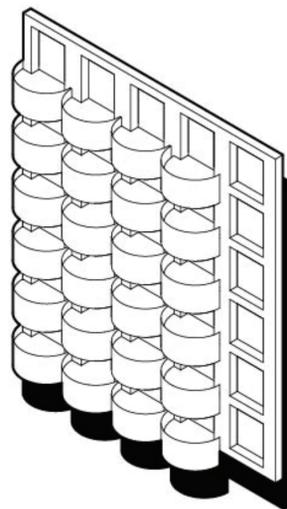
4 Air Dome



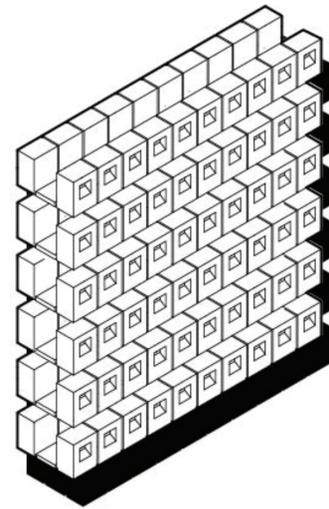
5 Nickelodeon



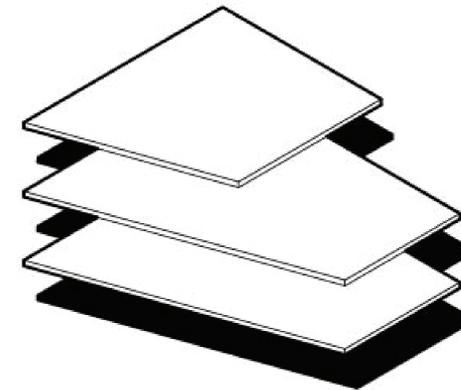
Parking garage theater



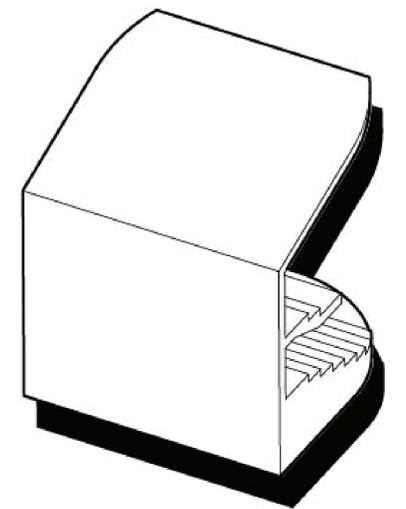
Vertical cinema



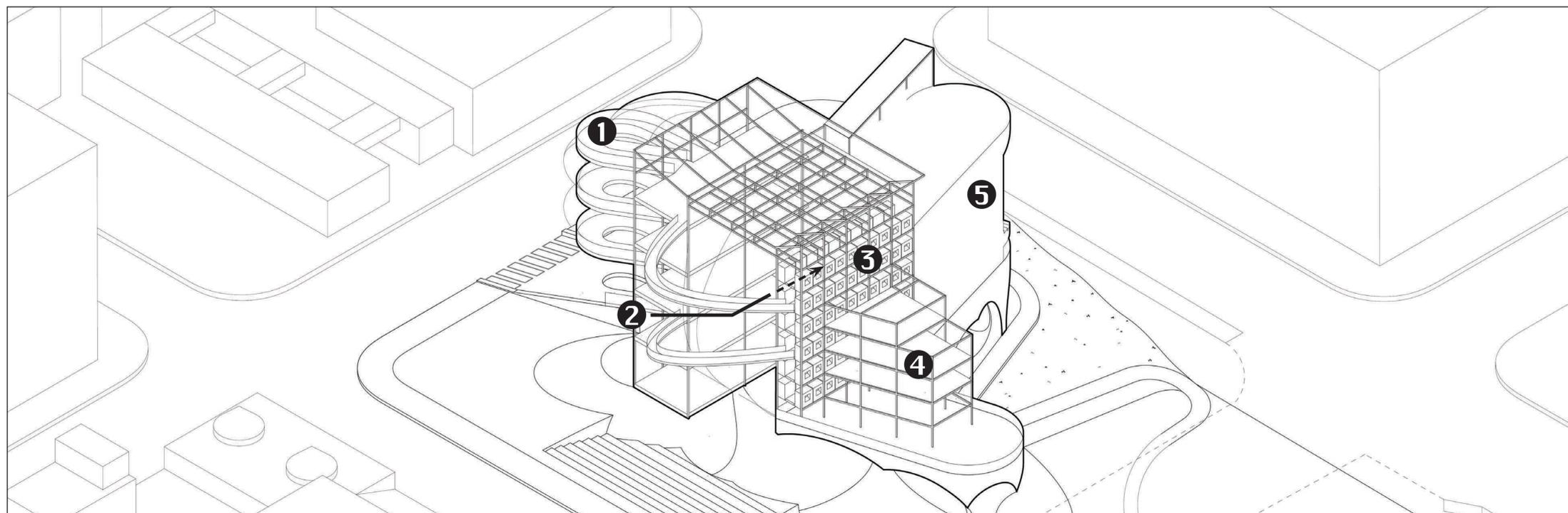
Peep Show Booths



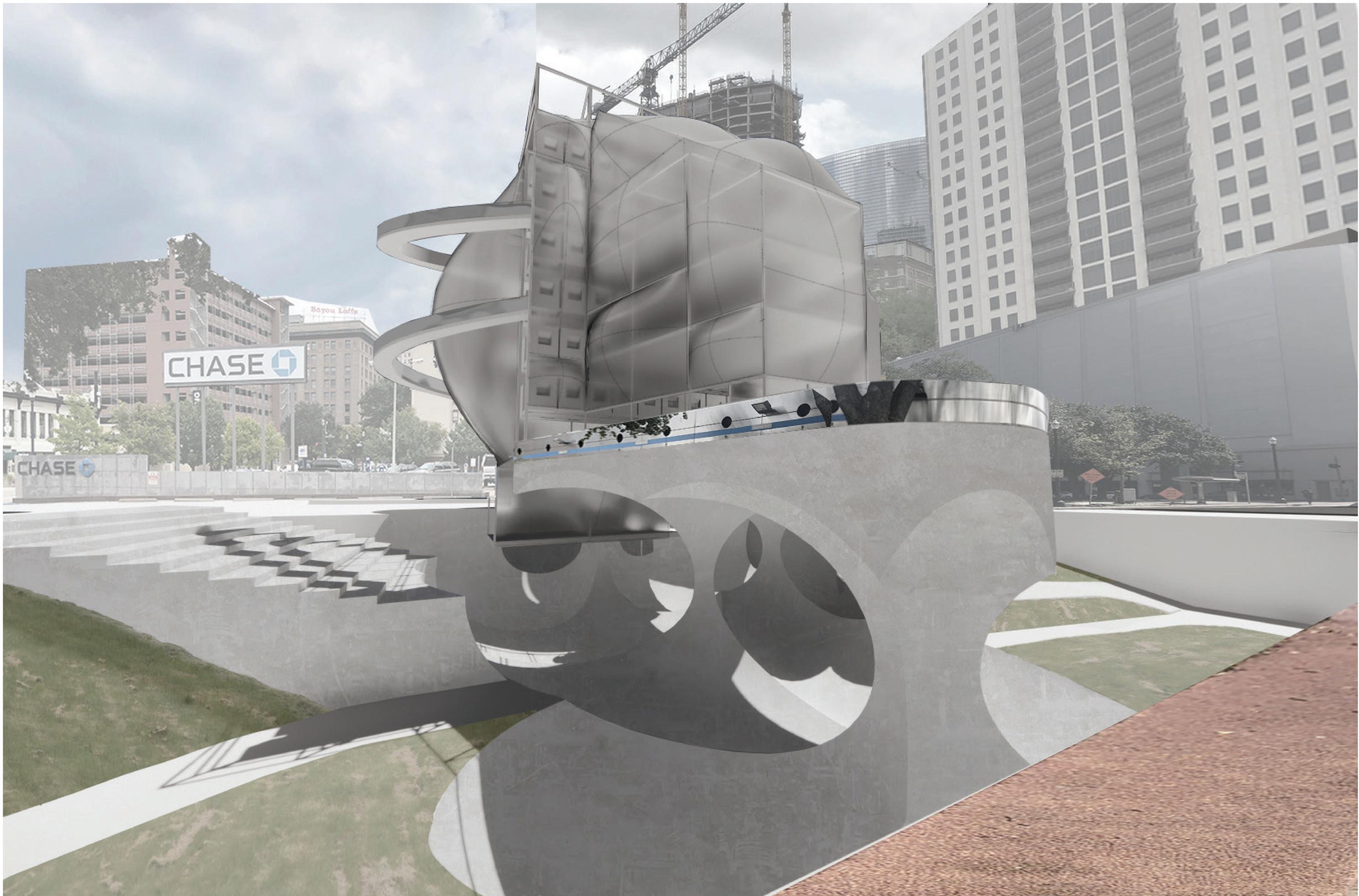
Projection Chamber

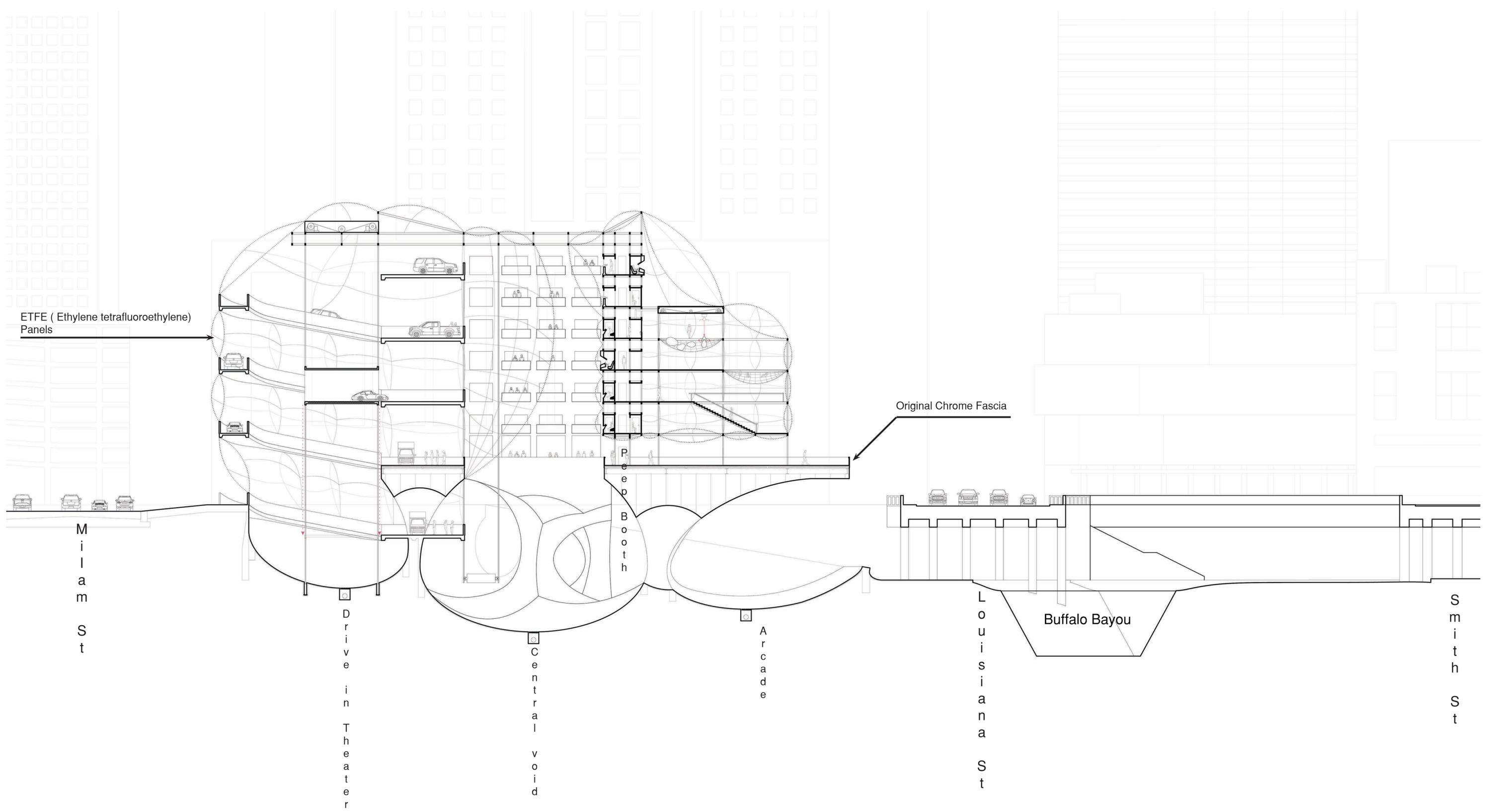


Public cinema



IMPERMANENCE
through
ENTERTAINMENT





ETFE (Ethylene tetrafluoroethylene)
Panels

Original Chrome Fascia

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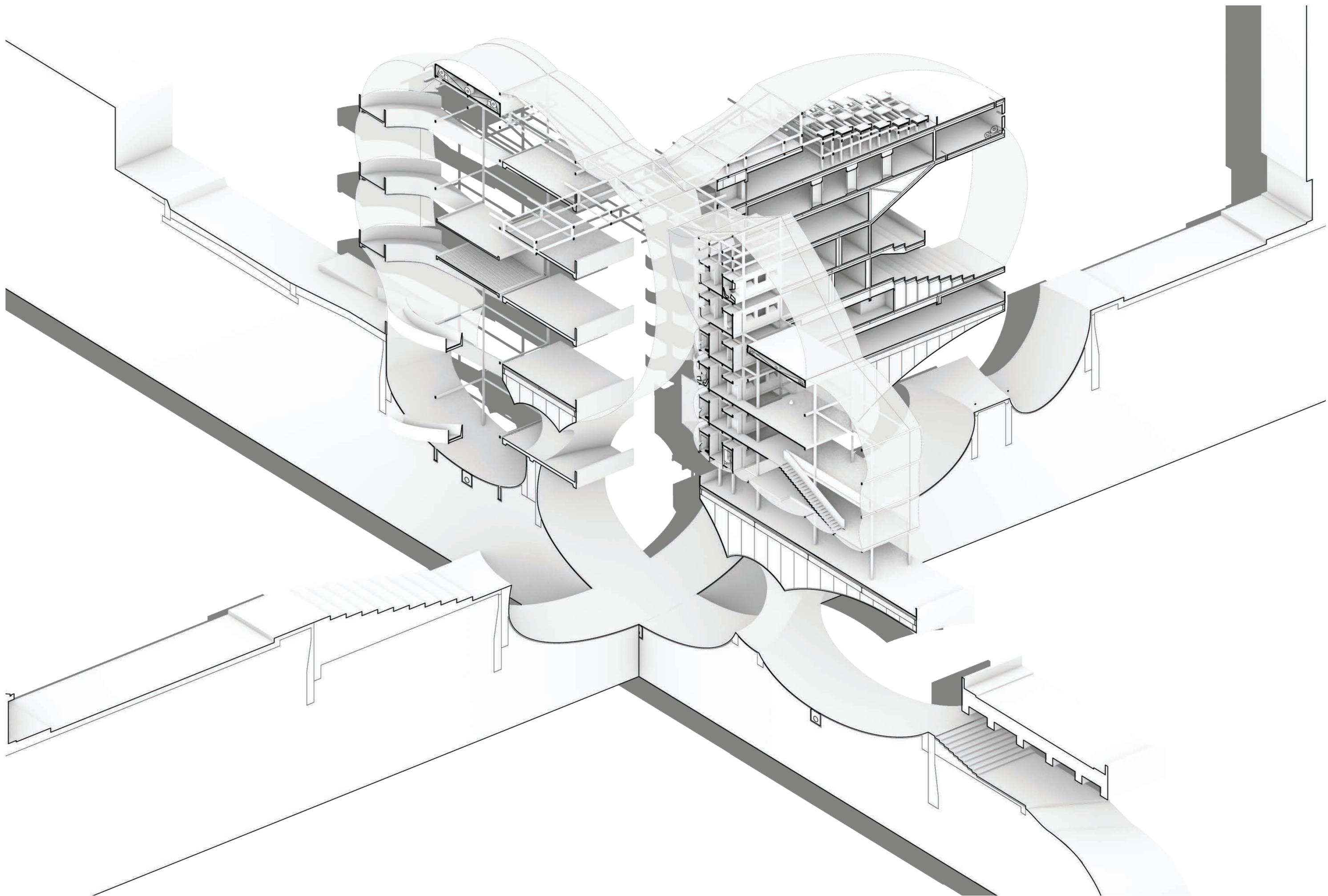
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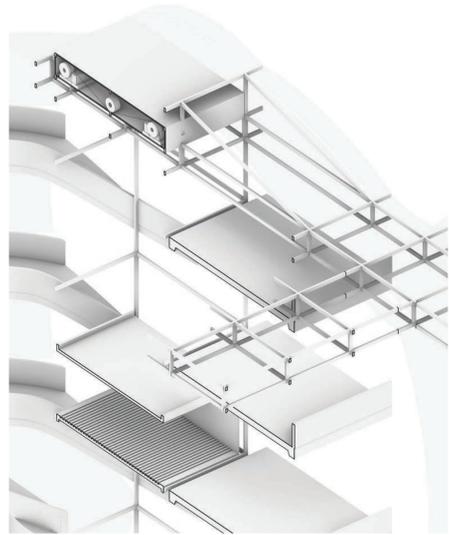
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Buffalo Bayou

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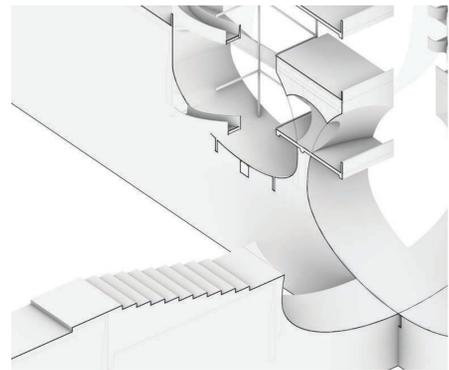
Detailed section through program





CAR ELEVATOR

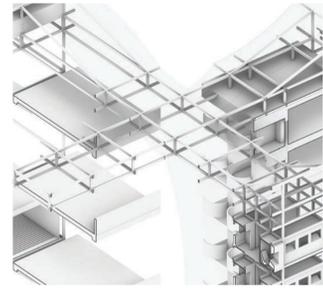
DRIVE-IN THEATER



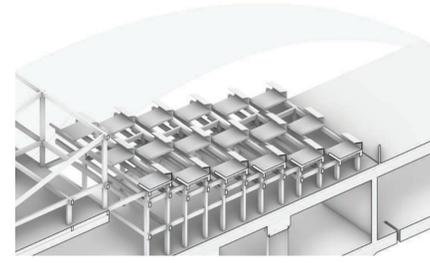
OUTDOOR THEATER



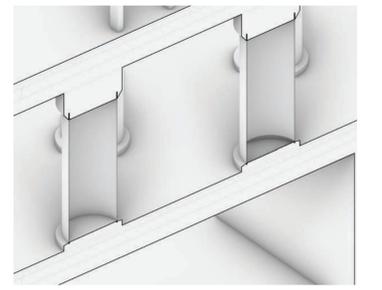
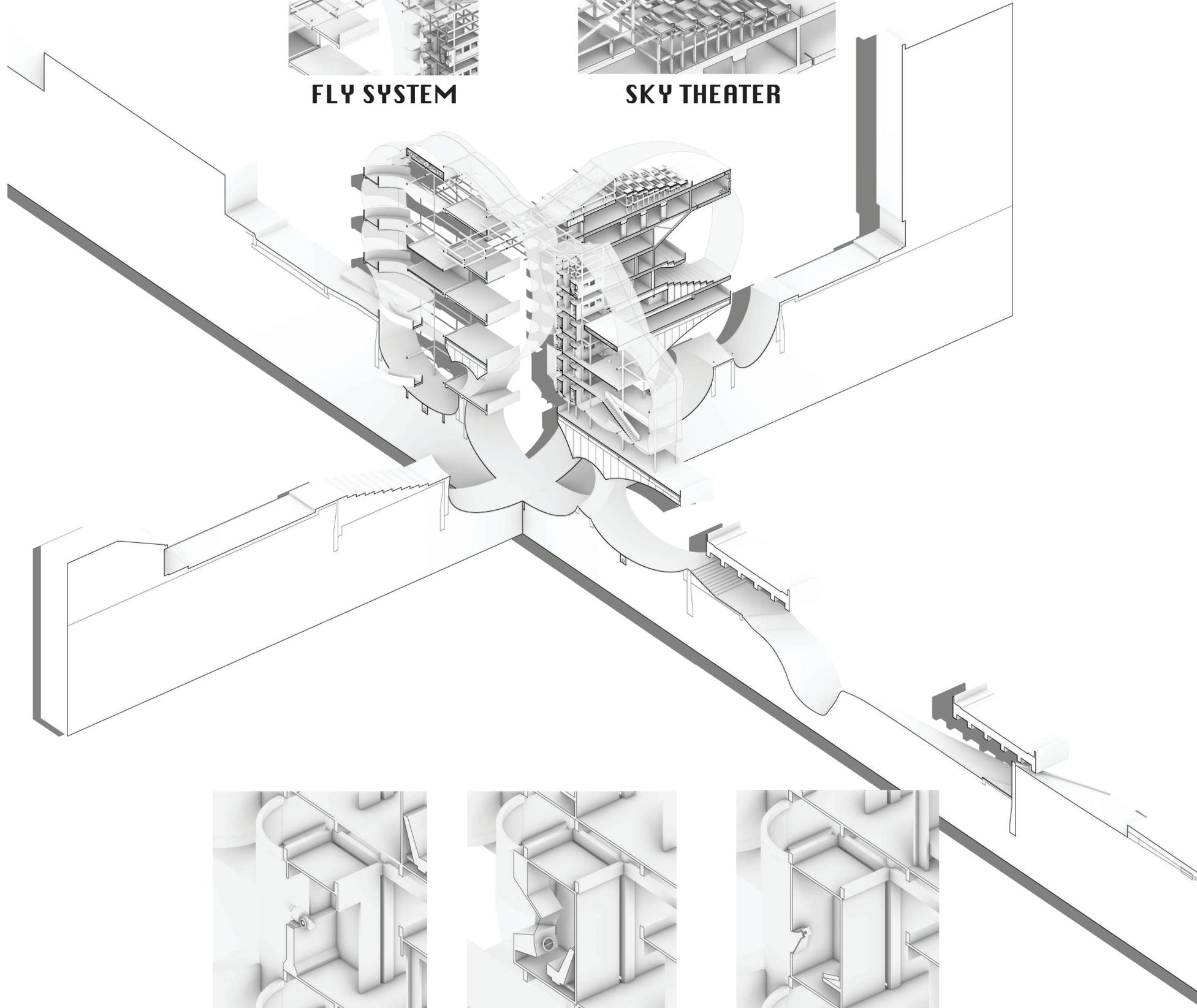
PROJECTION CHAMBER



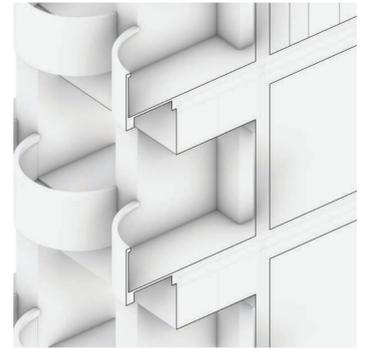
FLY SYSTEM



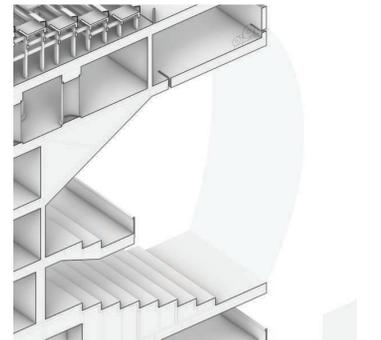
SKY THEATER



**VIRTUAL REALITY
TUBES**



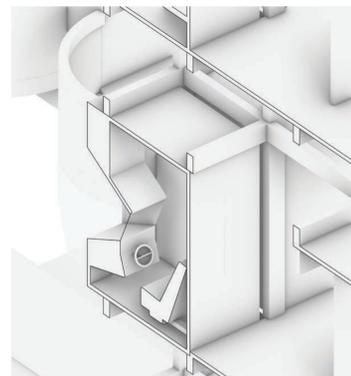
VERTICAL THEATER



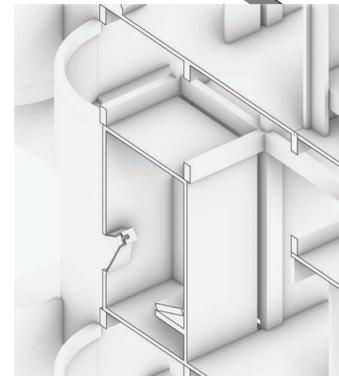
NICKELODEON



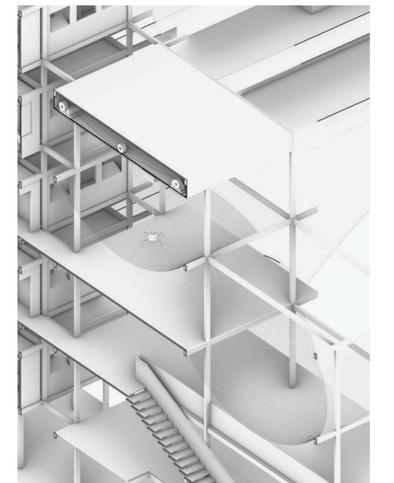
TARGET PRACTICE



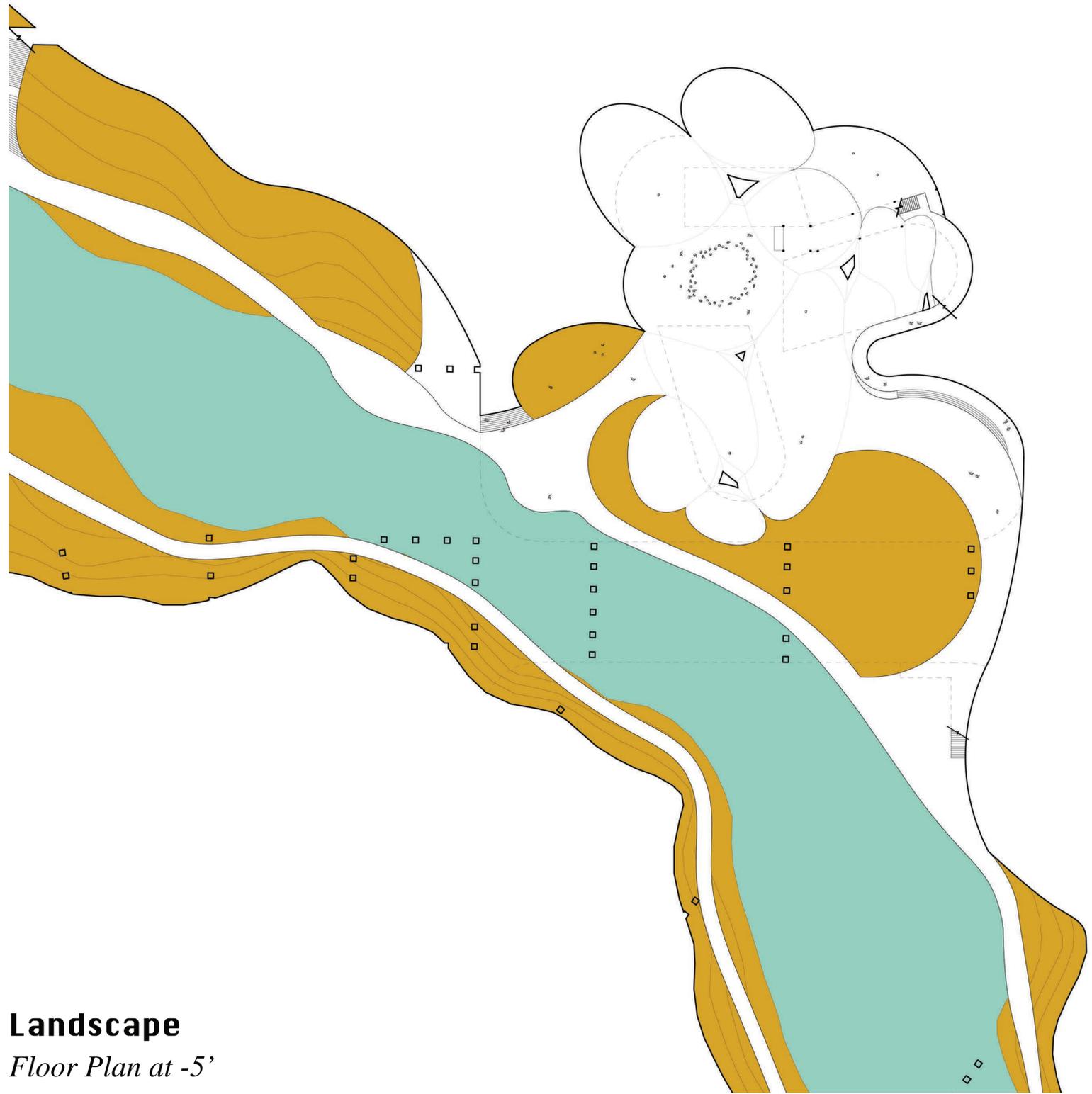
RACING GAMES



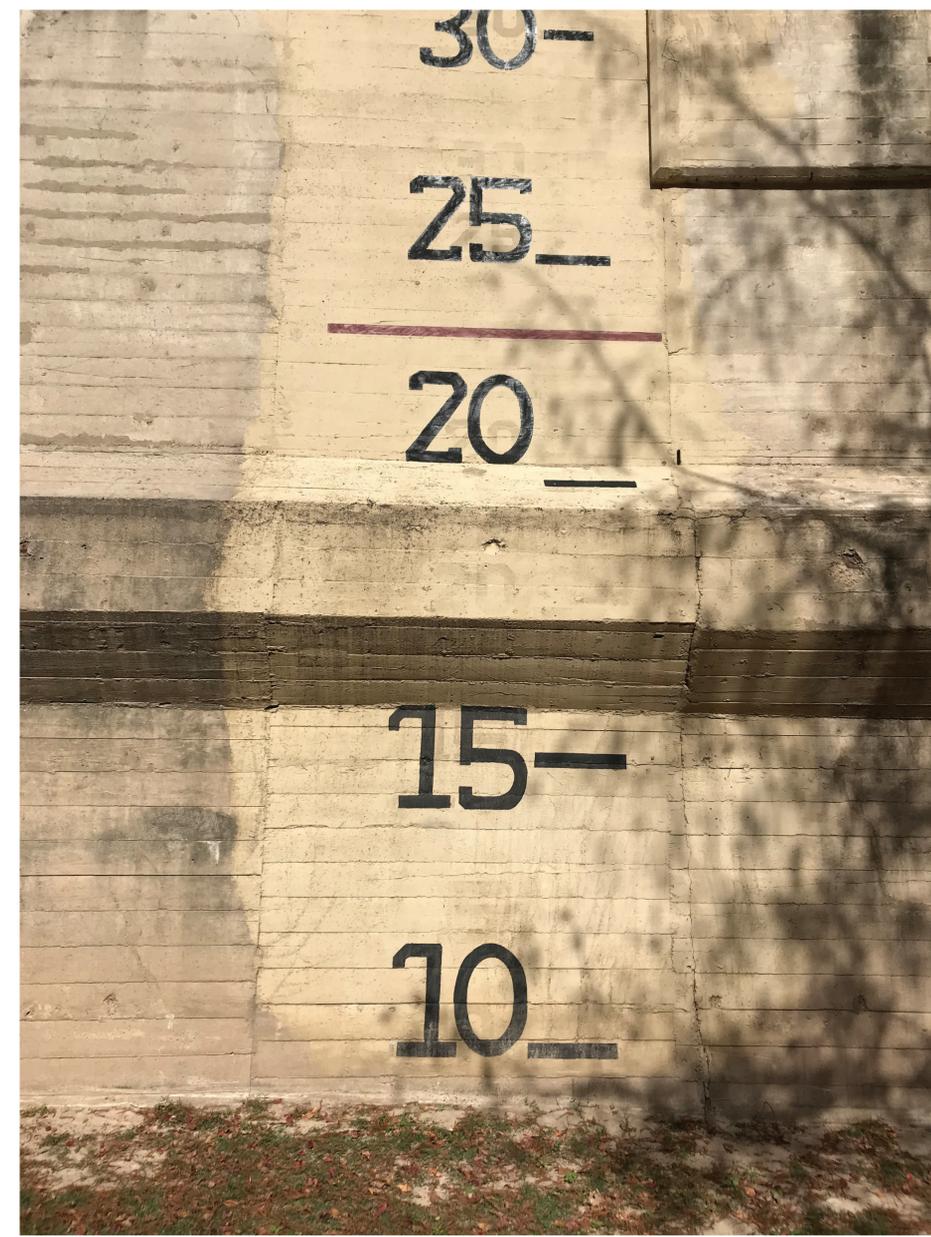
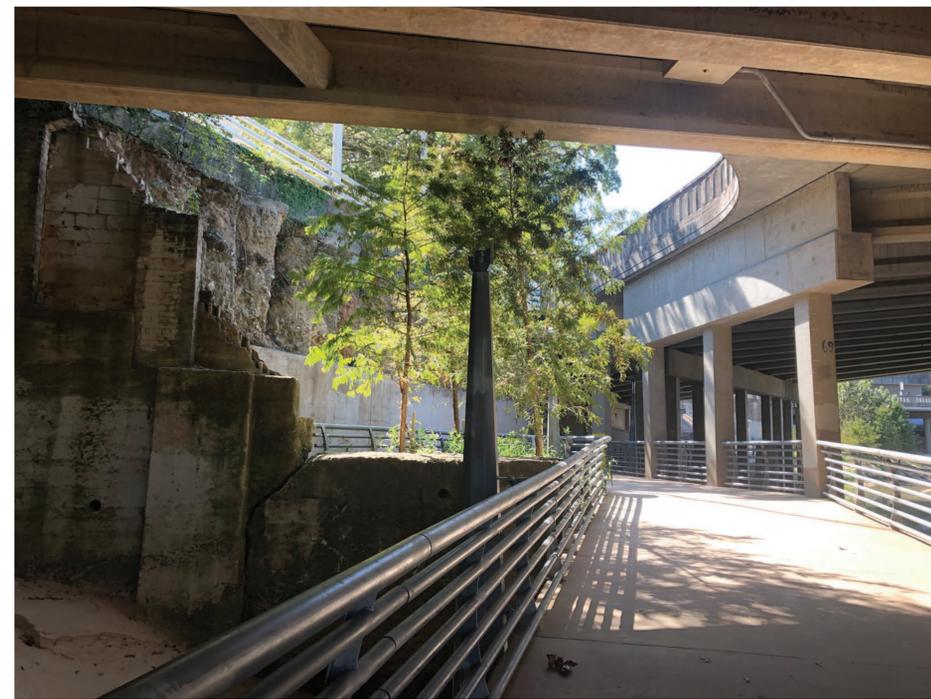
PEEP SHOW

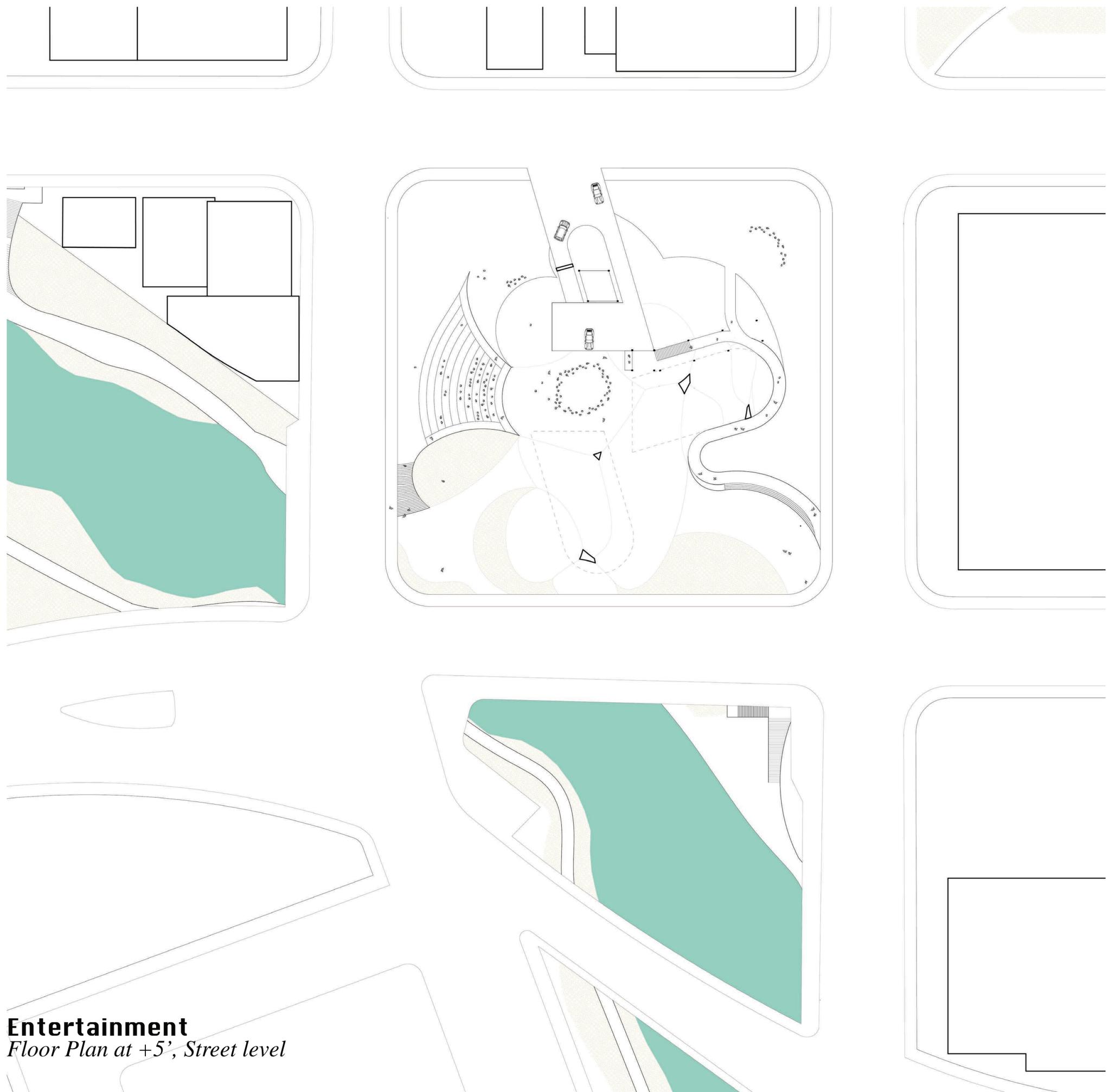


CLAW MACHINE

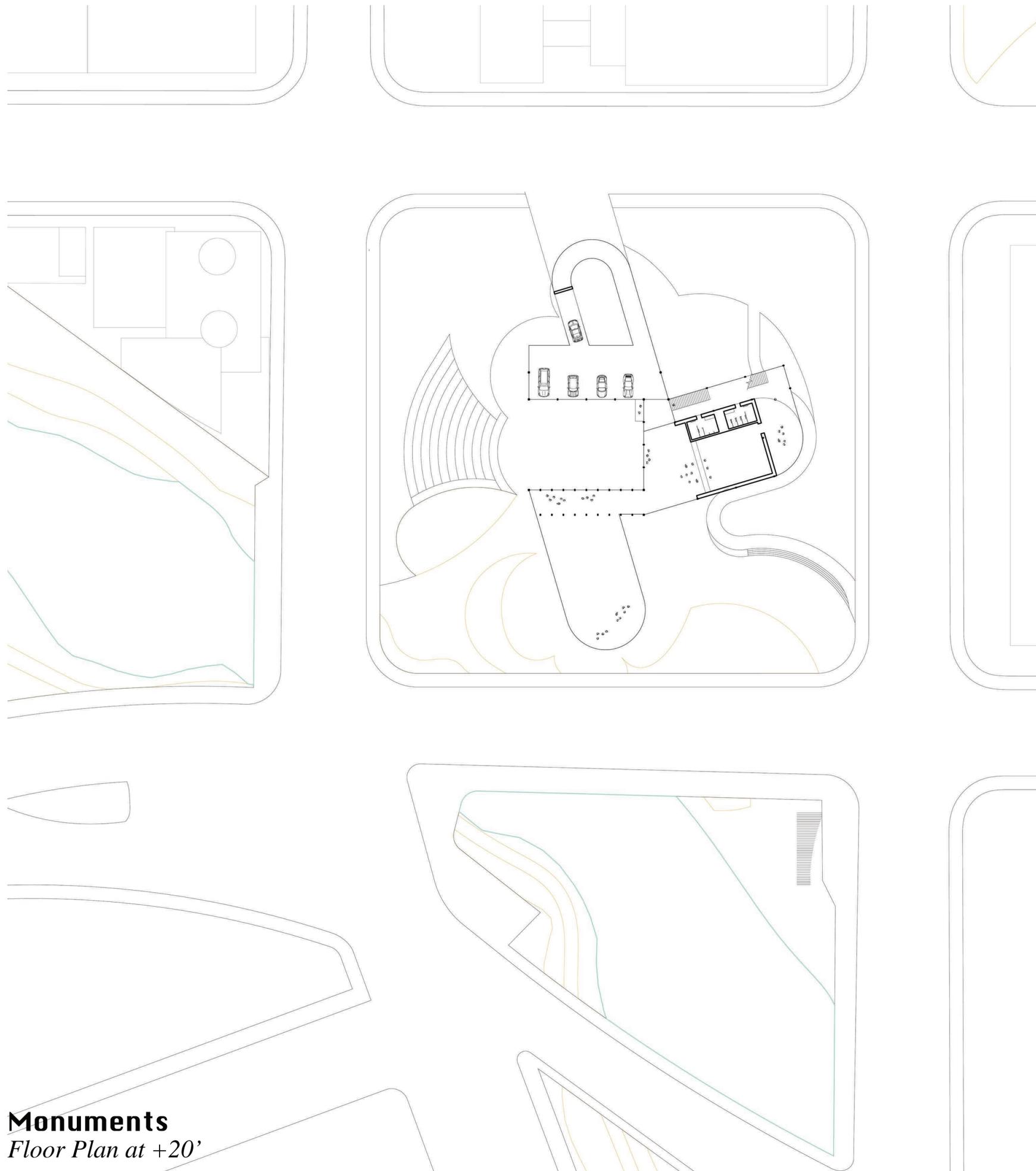


Landscape
Floor Plan at -5'

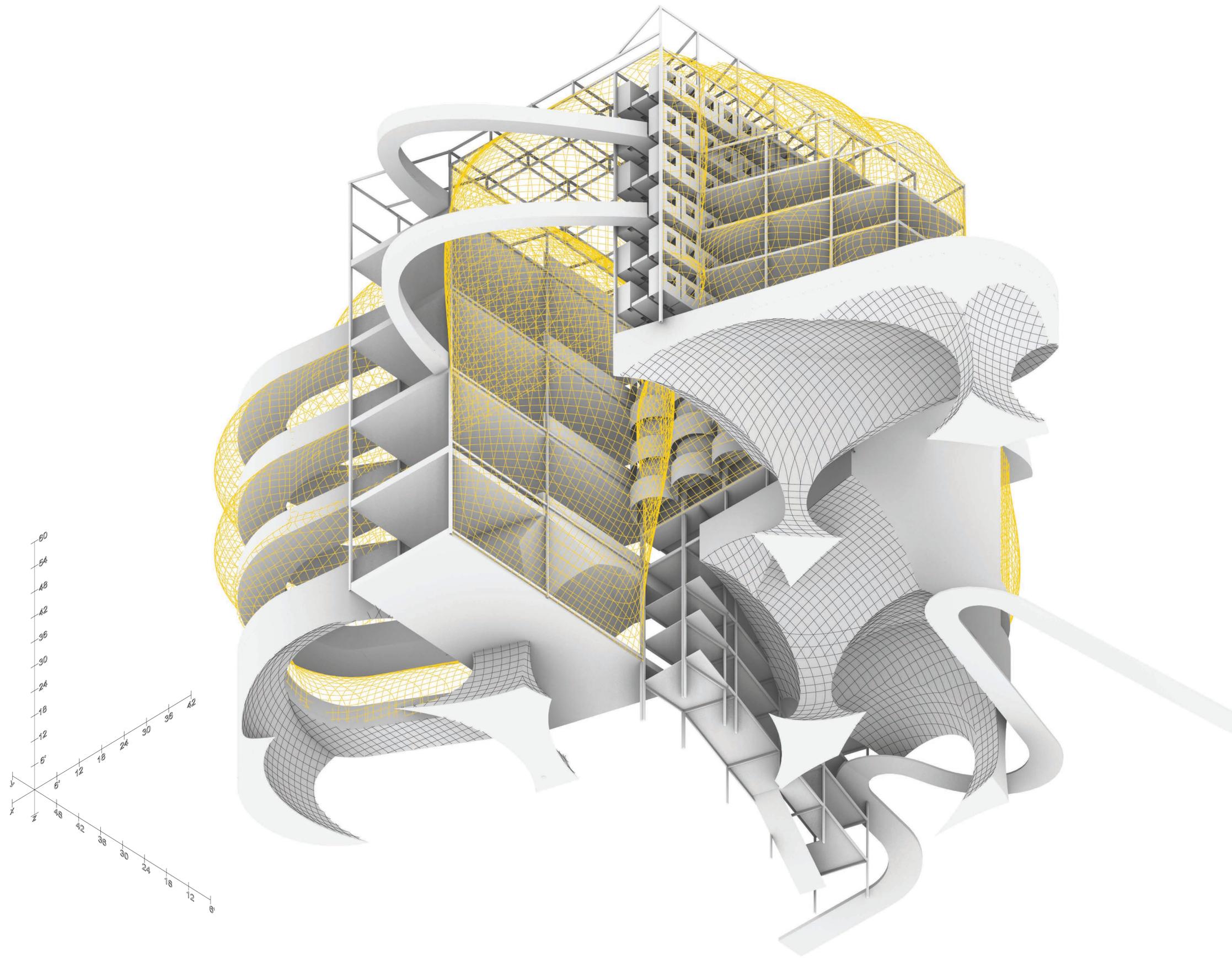




Entertainment
Floor Plan at +5', Street level



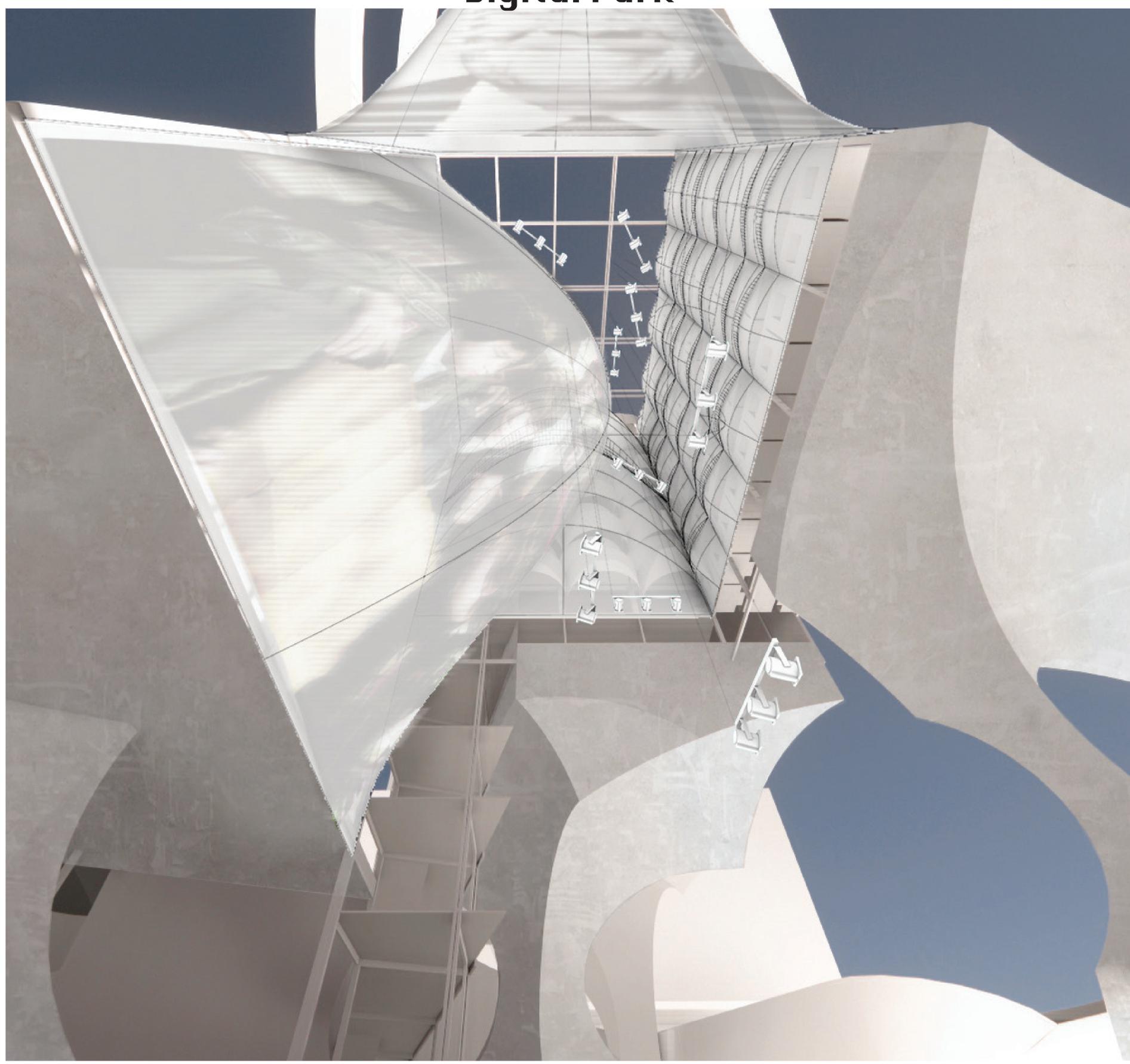
Monuments
Floor Plan at +20'



Choissy Drawing
From the Bayou Up

**MONUMENTS
LANDSCAPE
ENTERTAINMENT**

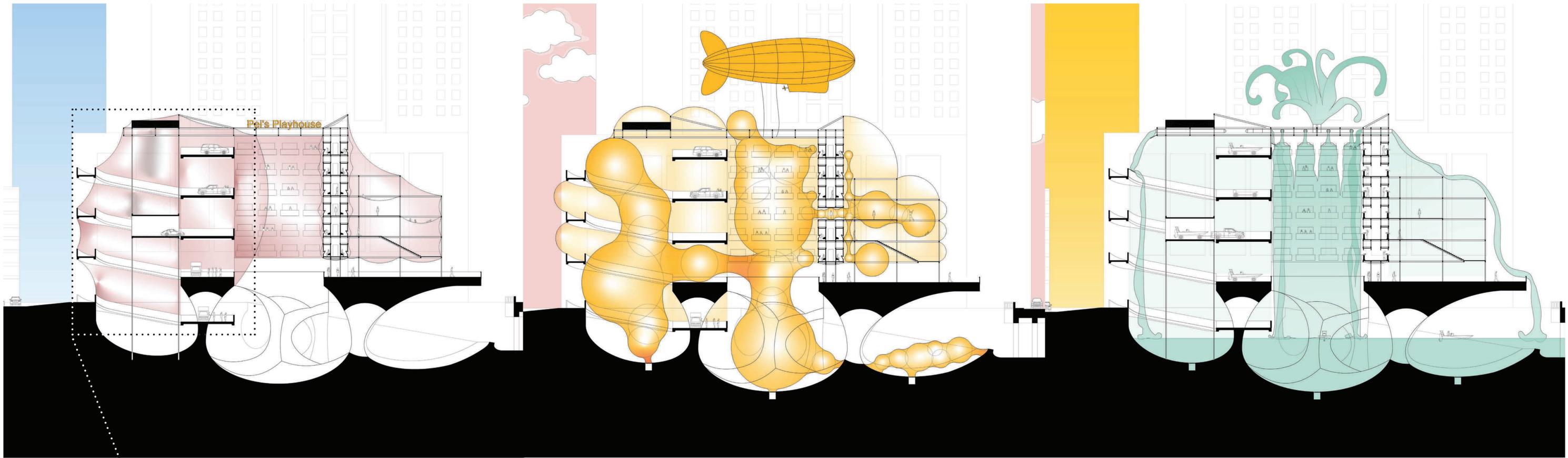
Drive in theater



Digital Park

Cinema

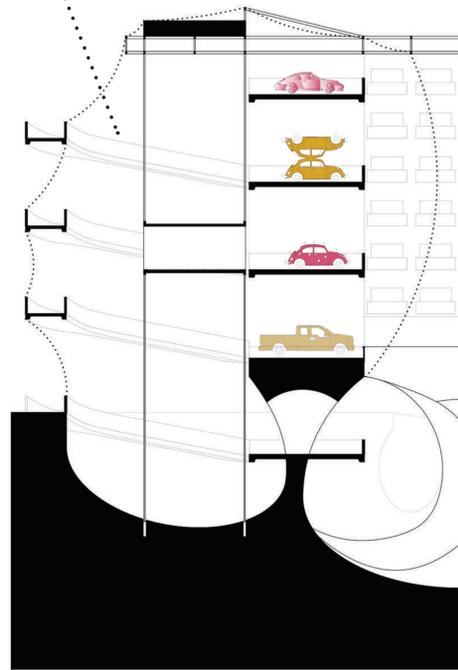
Peep Show



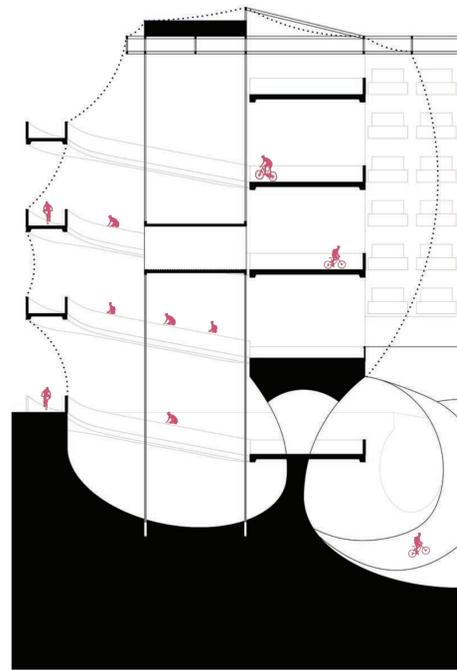
Film Festival

Bounce House

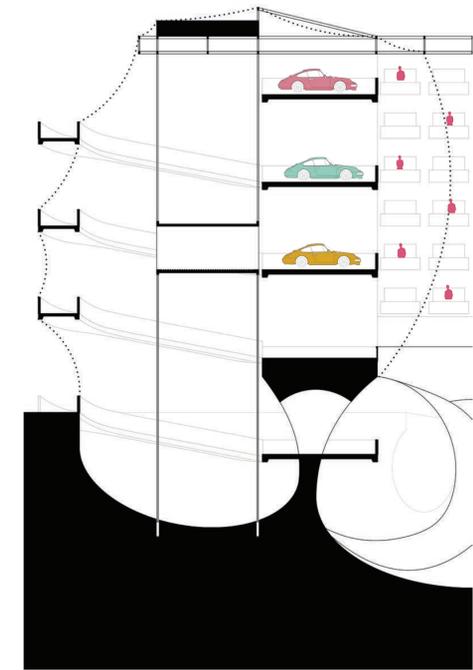
Flooded Houston



Art Car Parade



Critical Mass

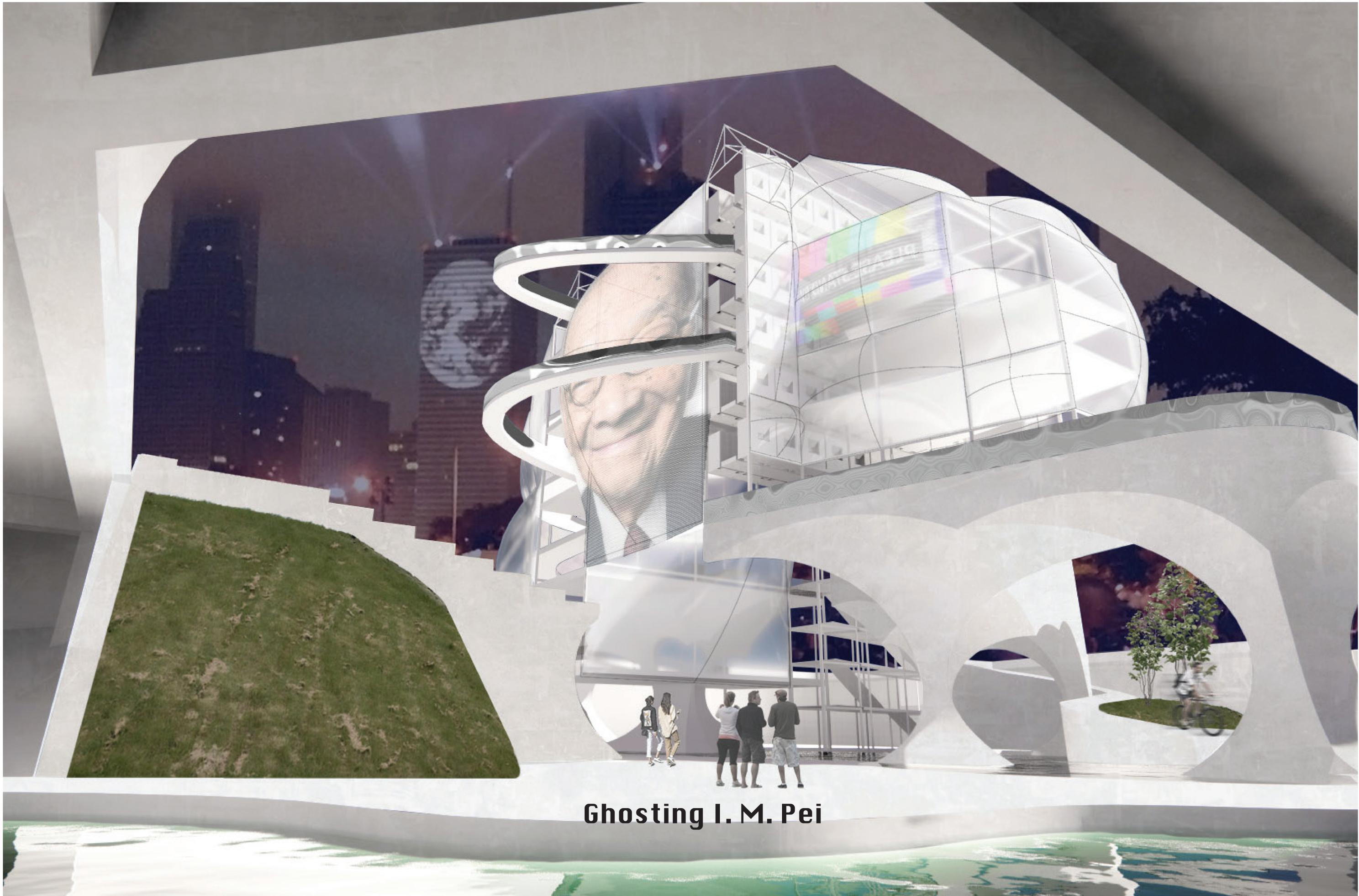


Social Distancing



CVS pharmacy

Street View of Digital Park



Ghosting I. M. Pei