

Figure 2. Top of ascent beneath celestial scene. Photo by Assassi Productions.



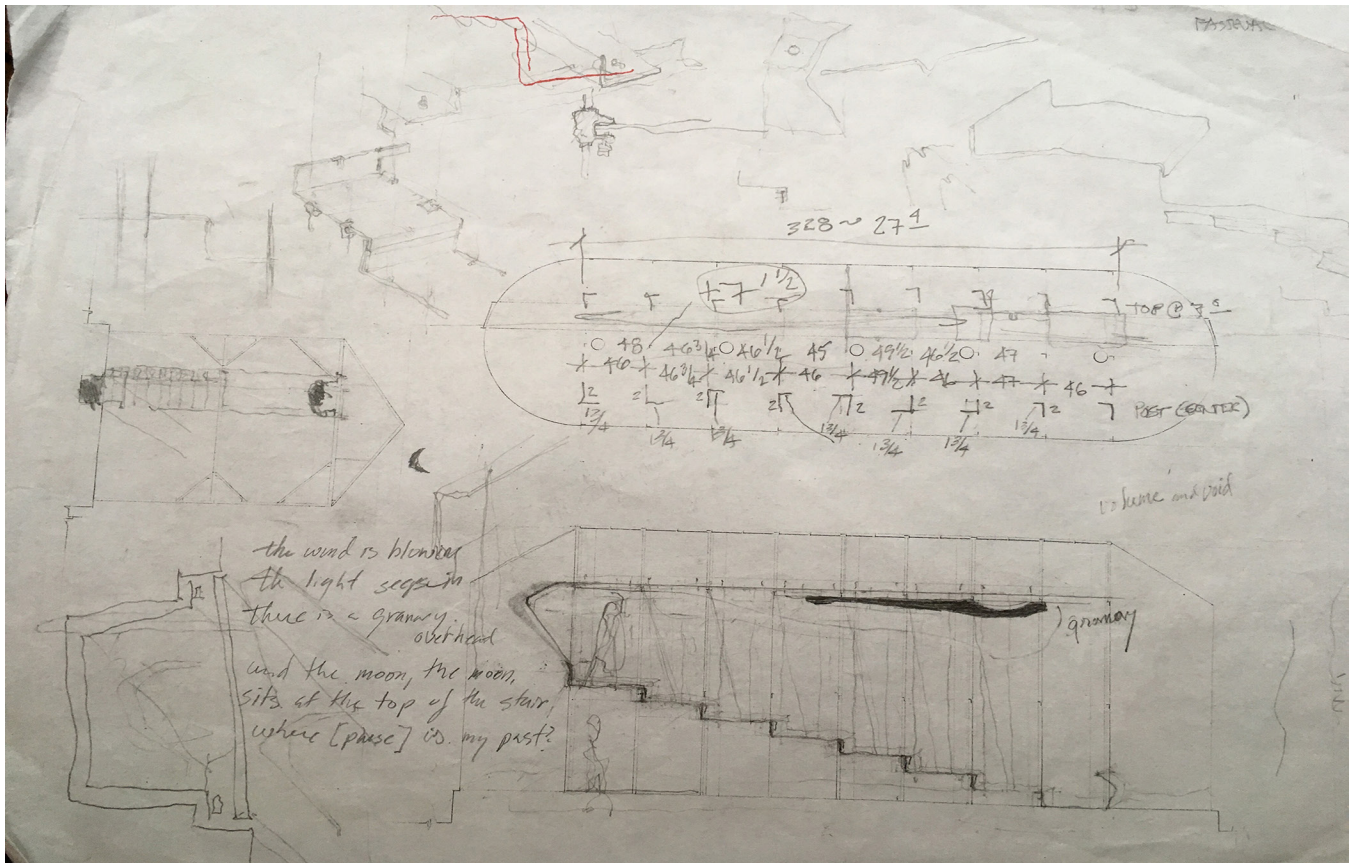


Figure 3. Design Drawing by Peter P. Goché.

the creation of atmospheres and affects. The goal here is to act on such circumstances with sincere sensitivity and in collaboration with the extant building's past and material presence in effort to conceive of a new occupation by which we might intensify its environmental scale and complexity and thereby re-occupy and meticulously inter-connect it and ourselves with its contemporary cultural context.

The architectural intent is to preserve the historic building envelope and maintain the authenticity and atmospheric quality of this particular space by retaining its typological features – concrete auger trench and floors, mono-skin perforated corrugated galvanized steel walls, and exposed structural steel. Into this configuration was installed a tabernacle and ascent. The tabernacle is situated overhead the lower landing of the stair assembly and consists of a shaped cedar wood mantel, piano tuning pins and cast aluminum bladder in which to store grain. The ascent is a suspended 24 inch, wide 7-gauge steel plate stair assembly aligned with the concrete auger trench and the existing structural steel framing leading to a single aperture through which to obtain a discrete view of the moon and outer space.

In addition to serving as an elevated observation platform by which to view the celestial scene, the ascent provides an

elevated set of seats by which one might position one's self in effort to attain a view the horizon through the perforated metal skin. Constructed in the same vain as the host building, the stair consists of a series of parts which are self-structuring and suspended from the existing steel frame and truss system. The dimensional relationship of the body to the building skin changes as a matter of ascending or descending the precarious stair assembly.

The nature of this particular atmospheric condition shares logic with aspects of Gernot Böhme's "Atmosphere as the Fundamental Concept of a New Aesthetics" in that the condition of a particular space is contingent on that which emanates from that which has been added (tabernacle and ascent) and intercourses with the entire ingredient material ensemble. Time is, thus, made present through a calibrated fiddling with material and space in effort to bring about awareness of a potent envelope of densely arranged apertures that provoke an experience of mystic self-transcendence.

The work developed here is a conscious insertion intended to provide full access to the volumetric conditions of the granary. The metaphysical dimension of the space is embodied by the occupant and thus calibrated as a measure of light, air and acoustic dynamics made present by the perforated envelope





Figure 4. Along ascent. Photo by Assassi Productions



Figure 5. Tabernacle. Photo by Assassi Productions



Figure 6. Tabernacle. Photo by Assassi Productions.





Figure 7. Along ascent. Photo by Assassi Productions

and seasonal changes. With each subsequent visit the occupant enters the world anew as a meditative being. Through such perceptual observations was provided acute awareness of the buildings ethical, ecological and political context through a highly focused encounter with the associated atmospheric changes. In this momentary realization we are given cause to wonder about the earth, the sky and outer space. The commonplace aspects of the contemporary landscape can teach us a great deal not only about American history and American society but about ourselves and how we relate to the world. It is a matter of perception – learning how to see.

Despite its relative size and autonomy, the volumetric capacity of this granary exceeds the 80 acres of corn yield it initially contained. The geographic vastness to which this granary belongs might more directly be perceived as that which belongs to the granary. The project is an exploration of material and immaterial practices specific to preservation via installation and performance as fundamental means of knowing and occupying the post-industrial context of Iowa's agricultural scene. Pursuant this focus, a performance (Guardian Spectacular: A Peaceable Kingdom) was developed in situ at a granary site by Daniel T. Gaitor-Lomack in collaboration with the author. The production featured Gaitor-Lomack performing the interior and exterior

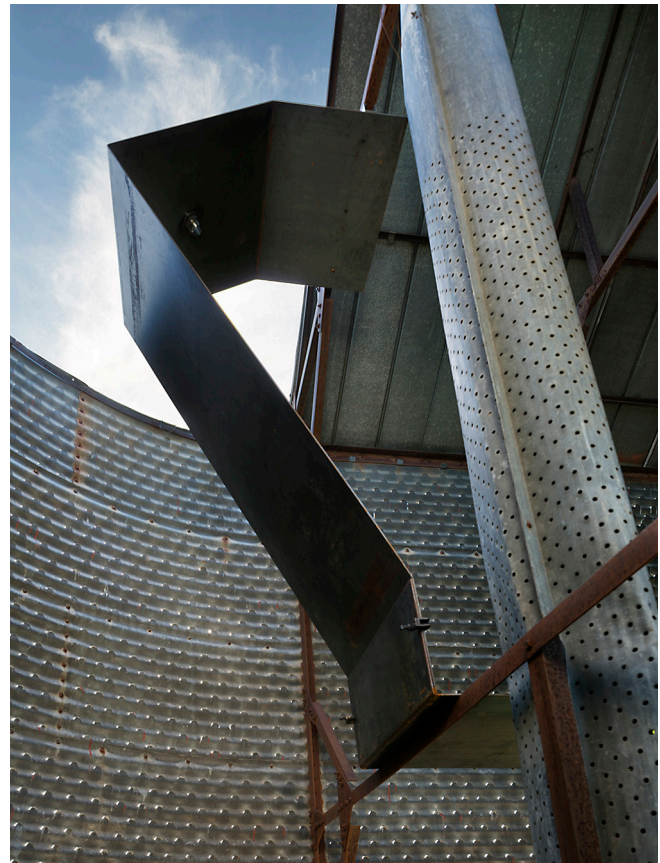


Figure 8. Top of ascent. Photo by Assassi Productions

space while the author atones the tabernacle and ascent with the incessant ringing of a cow bell.

#### ENDNOTES

1. Gernot Böhme, "Atmosphere as the Fundamental Concept of a New Aesthetics," (Thesis Eleven, No 36, 1993)
2. Maurice Merleau-Ponty, *Phenomenology of Perception* (London, UK: Routledge & Kegan Paul, 1978).
3. John Brinckerhoff Jackson, *Discovering the Vernacular Landscape* (New Haven, CT: Yale University Press, 1984).
4. Alberto Pérez-Gómez, "The Ethical Image of an Architecture," in *Built upon Love* (Cambridge, MA: MIT Press, 2008).
5. James Corner, "Operations of Eidetics: Forging New Landscapes," (Harvard Design Magazine, Vol. 9, No. 2, 1998)



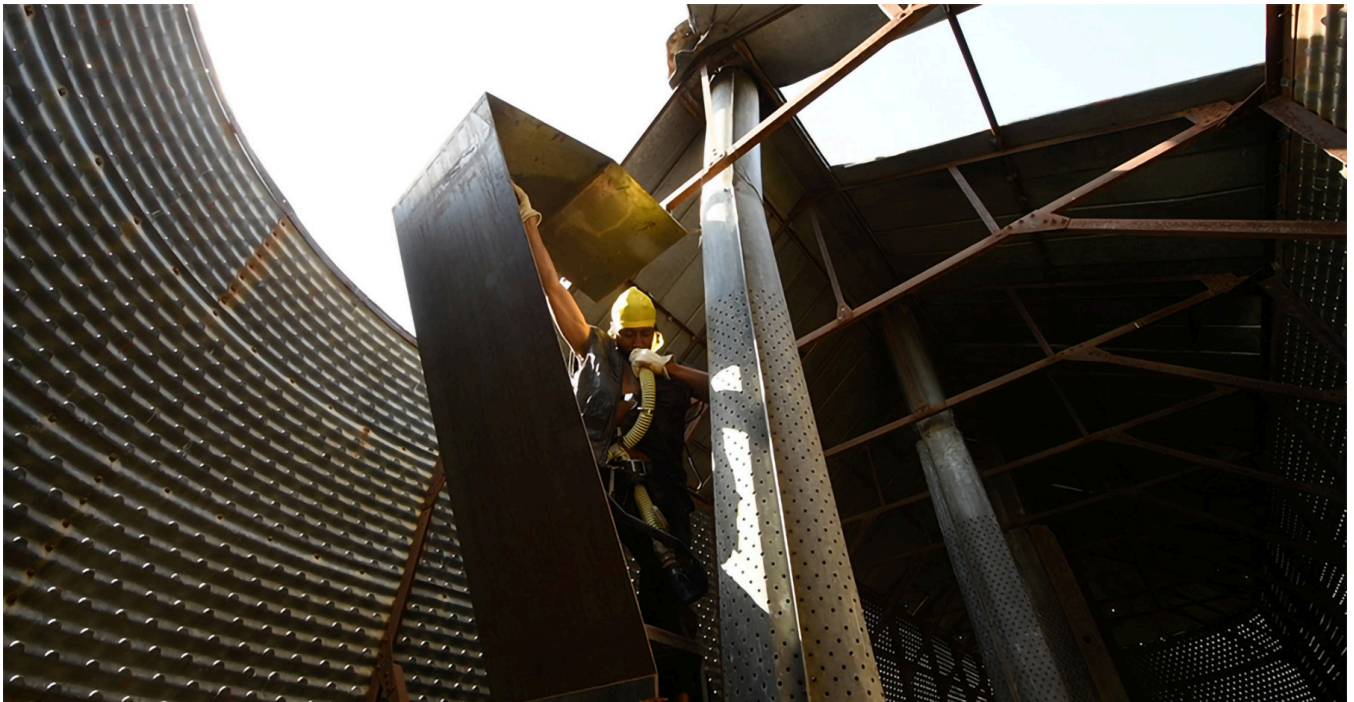


Figure 9. Guardian Scpetacular performance with Daniel T. Gaitor-Lomack. Photo by Integrated Studios.

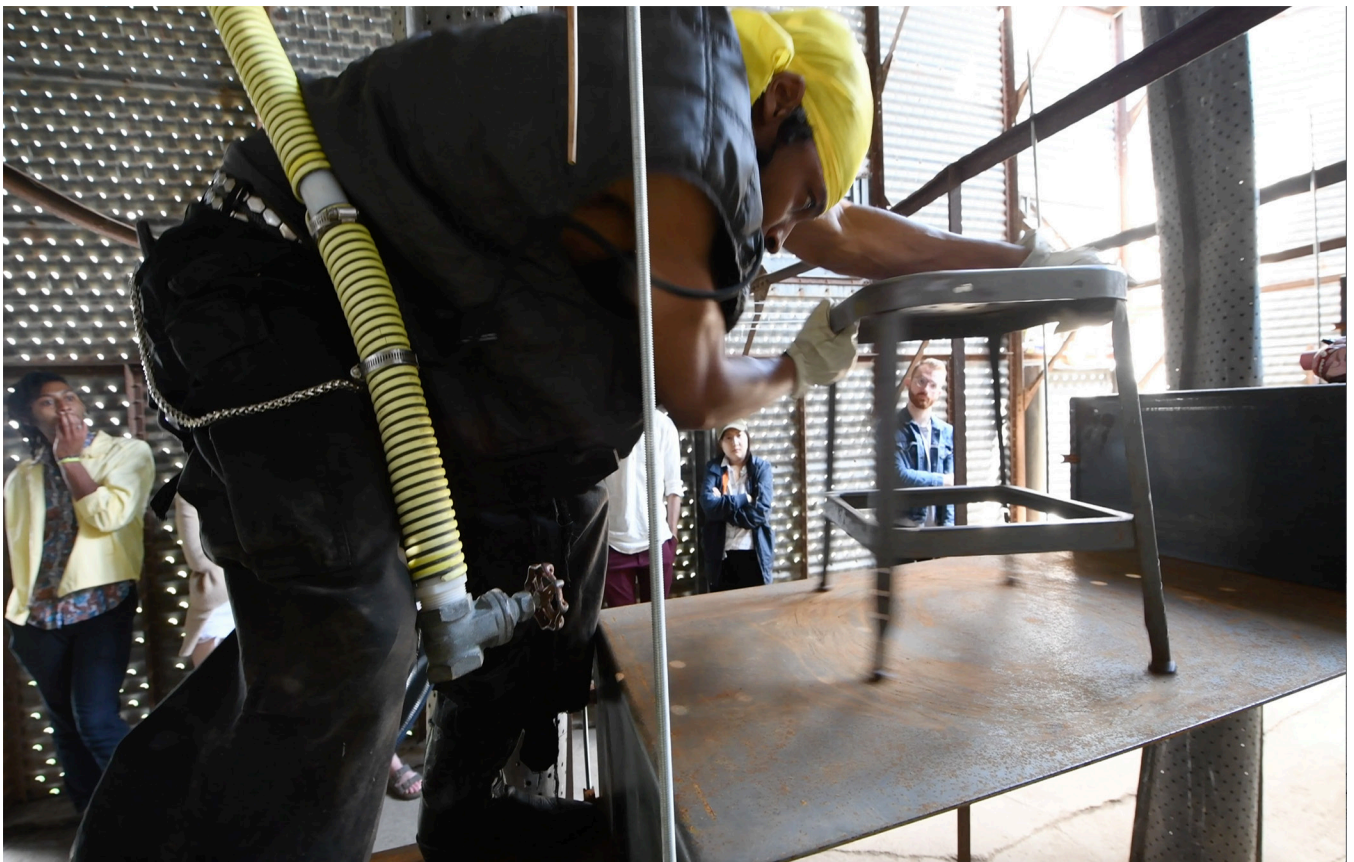


Figure 10. Guardian Scpetacular performance with Daniel T. Gaitor-Lomack. Photo by Integrated Studios.