Hot Rod Theory

Ryan D. Henrickson
University of Nebraska at Lincoln, henarch@gmail.com
HOT ROD THEORY

BY
RYAN HENRICKSON
PRESENTED TO THE FACULTY OF
THE COLLEGE OF ARCHITECTURE AT THE UNIVERSITY OF NEBRASKA
IN PARTIAL FULFILLMENT OF REQUIREMENTS
FOR THE DEGREE OF MASTER OF ARCHITECTURE
MAJOR: ARCHITECTURE
UNDER THE SUPERVISION OF PROFESSOR: CHRIS FORD
LINCOLN, NEBRASKA
MAY, 2010
HOT ROD THEORY

COMPLETED: ACADEMIC YEAR OF 2009-2010
BY: RYAN HENRICKSON
THESIS ADVISOR: CHRIS FORD
To begin to understand this thesis one must first understand why. This question of why plagued the initial outsiders perspective of my thesis. Understandably hot rod [at first] doesn’t yield any sort of architectural correlation on the surface. However after years of intimate dealings with the hobby itself and living the culture as a lifestyle, possibilities of a connection had begun to develop as avenues of potential architectural exploration in the fields of preservation and adaptive reuse. So in similar fashion, just as I presented this for my final review on April 02, I have selected to begin this book in the same format for your understanding by answering the previously proposed question, “WHY HOT ROD?”

The initial interest of HOT ROD is seeded in a very personal hobby of mine outside of the architectural realm. Since the age of 13, much of my life has been devoted to the understanding, knowledge, care, and preservation of anything mechanical in relation to the automotive scene. This interest was nurtured along with experience developed from outsider influences of my grandfather [mechanic] and fellow enthusiasts [friends] and has grown to be a substantial aspect of my existence and way I have begun to view and orchestrate design over the passed 6 years.

This interest thrives still today and has now since forth yielded a subject for a thesis project. From this background and vested interest in the subject matter I have developed this proposed exploration.

For every beginning of any HOT ROD build it is, itself, rooted in an already existant framework [frame/body] and can not exist without it. Here in lies a correlating point to be explored through the thesis. Just as hot rod invokes a pre-existing framework, could architecture take a similar approach to itself by “Hot Rodding” pre-existing architecture to a point of performance by absorbing the morals and constraints developed in the process of Hot Rod.

In the passed a similar precedent has been developed by another architect Wes Jones in his postulated thesis of Boss Architecture. Boss Architecture is supplemented by a text titled HOT ROD. Where in Wes brings up a similar topic of architecture as being described as “Souped UP”. This is where I wanted the thesis to take its roots. Wes argued hot rod as an aesthetic where in growing up hot rod, and understanding hot rod to counter that and be rooted in performance rather than aesthetic. So I would argue for performance.

Upon realizing Hot Rod would actually exist as the selected main topic for further exploration, I began to push forward without a typical thesis statement because this thesis would not exist as a typical thesis endeavor because this thesis would not exist as a typical thesis endeavor but instead exist as a proto-typical exploration of Hot Rod. Proto-typical because the thesis would instead not be driven initially by a specific question or statement but would be granted a developmental status to allow the exploration to frame either a statement or question from the development of the topic itself. HOT ROD.

1927 MODEL T SEDAN BUILD SPECS:
---1933/34 FORD FRONT AXLE
---1938 FORD REAR BANJO AXLE
---1940 FORD SPINDLES
---1928/31 FORD MODEL A FRAME
---1933/34 FORD MISHBONES
---1942 FORD WHEELS
---1996 GM T5- TRANSMISSION
---1940 FORD STEERING WHEEL
---1957 371C.I. OLDSMOBILE MOTOR
THE QUESTION THEN THAT IS TRIED AND PUSHED FROM THE PRECEDEING POINTS OF VIEW AND AVENUES OF PRODUCTION IS AS FOLLOWS AND TESTED IN THE PAGES TO COME.

IF WE RECOGNIZE THE PREVAILING STRATEGIES OF HISTORIC PRESERVATION AND ADAPTIVE REUSE AS REMEDIES FOR ARCHITECTURAL OBsolescence, THEN HOW OUGHT A THIRD DESIGN STRATEGY OF HOT ROD THEORY PERVADE VALUE IN PRE-EXISTING ARCHITECTURAL STOCK?
This thesis investigation will focus on the cultivation of a new design theory as a third option focusing on the area amongst the existing strategies of Historic Preservation and Adaptive Reuse. Preemptively before the theory can be developed, an understanding of the term Hot Rod must be clearly understood to fully realize the merits it may hold for architecture. The link between Hot Rod and Architecture as a generative exploration, from which architecture can relate specifically, brings out their historical significance. Both of which have individually shared and lost within a sub-culture to mainstream cultural transition.

Understandably, with the usage of the term Hot Rod predefined definitions are immediately defined and adopted. In reaction to the misinformation time will be setup to clearly state the importance of identifying and understanding the initial concept of what the term Hot Rod means. Due to the influences of technology and mainstream culture the origins of hot rod have been lost to a new style today. In turn, research will begin by composing a theory to express the characteristics inherent of the essence that is hot rod.

The adaptation to architecture will begin by acknowledging the two similar design strategies most closely related to the concept of hot rod: Historic Preservation and Adaptive Reuse. Programs that hold merit as informative design strategies in architecture today however lack a layer of adaptability which is devoid of existence within architecture; the middle ground, or a third ulterior motive. Historic Preservation yields results of a true restoration process which restores a selected project though adds to it a policy of government regulation that protects the architecture from any denaturing of what the project was initially built as. Where adaptive reuse lies in the realm of new program based in old function. Many of the new adaptive reuse projects in existence sustain no resemblance of what the initial function of the buildings once were.

The proposal of a third consideration is one that remedies a similar result as to rejuvenating a building of obsolescence, but maintains and improves upon where the building is without repurposing its foremost function.

The act of rejuvenating an object begins to extract where the idea of hot rod can be understood in its natural state as traditional hot rodding opposed to what it can be known today as street rodding. Traditional hot rodding can be summarized by identifying clapped out automobiles, and resurrecting them proportionally to their primary intended function by the means first introduced to the sub-culture procuring speed from nothing. Through this process, the resurrection of these once obsolete cars are revived as livid performance machines capable of competing within categories of today’s modern performance vehicles; rendering the need a question of the necessity of new when compared to the obsolescent. The ending conclusion will be how the thesis will be framed in regards to the way it will be orchestrated and explored; to ask a question of hot rod theory and answer it through the production of three levels of hot rod architecture.
INTRODUCTION
In correlation to the graphic nature of what is commonly known to be understood as [hot rod] the illustrated graphic analysis study of precedence is developed to bridge the gap of the shallow aesthetic idea and developed theoretical thought. Thusly producing content that can be digested visually in the same way one views [hot rod].

The selected readings are those that have evoked specific relations to hot rod theory whether they are misconstrued or in agreement with hot rod. The conclusion of each analyses elude to the generative ideas manifested within the graphical analysis.
American's sensibility to the machine is that which sets us apart as a culture in relation European culture. It is this aspect which our society has been developed upon by "being the first people in history who, disinherited of a great cultural tradition, found themselves living under democratic institutions in an expanding machine economy. The cultural acceptance of the new environment is that which is instinctive of all Americans when they were not struggling in the shadow of an imported culture.

Within this struggle lies the exemplifying aspect of our culture, the American fascination with technology and machines. It is the contrast of this concept with European culture that has evolved two different cultures and orientations to the machine. European culture can be seen embodied within the development of the Ferrari as it, "gives shape to the idea of speed as it just sits there." As opposed to the American equivalent of the hot rod. Here in lies the heart of American culture as the potential dignity to be found in the most mundane objects; it is here the America’s redemptive side and ingenuity thrive as opposed to the European obsession with aesthetic.

Architecturally speaking the same comparison can be made in relation to cultural differences, for example the industry standardization levels that have been developed which takes the process of making into everyman’s reach. The American approach is more reserved and lying within the reuse and subtlety of touch as opposed to the Euro style of brilliance and exuberance that it erects its status.

This idea of cultural ownership is where the argument begins. It is here the development of the cultural object is formulated and skewed at the same time. The formulation of the hot rod as stated by the author is that of aesthetic that which exemplifies the heart of European culture. It is the disinherited “hot rod” which Jones is portraying and overlooking the soul aspect of what hot rod is truly functioning with.

The ideas developed are concise in where the heart lies in relation to the "soup-up" and the effect of the everyday man has on the process. Its simply the misunderstanding that is infused by the description relying on the aesthetic of flamed paint, pinstripes, metal flake and expressed engine to being the beneficial factors of “the hot rod”. This is not hot rod, hot rod this is the out come of cultural individualism and freedom derived from the hot rod existence. [secondary].
The "souped-up vehicle" expresses a sense of its own enhanced capability, but does it in a way that exhorts the rest to realize their potential. The "souped-up" vehicle resolves this tension by asserting itself as a singular exemplar within the mass-produced community. The upgrade usually involves the introduction of technology that is more advanced than the originals... with little interest in subtlety.
The development of technology has lead to a higher regard for advancements and initiation of a new type of style exploring the facets of more technology in culture over the involvement of man's function within it. This new regard towards technology in turn has a total difference to architectural form. “The calculating production of technology, as Heidegger has noted, is an act without an image.”

It is this developing style that leaves architecture devoid of a style. It is the adaptation of faceted components from machine enclosures that are being developed as skins; rather than revealing forms of the mechanisms underneath, are determined by criteria related to fashion and market studies. [The yearly “progress” of automobile change is the most obvious example of what is a pervasive reality...”]. This lends to the creation of the superficial skins defined literally as “packaging”, that envelop contemporary high-rise office and apartment buildings.

If it is said from the infusion of technology man’s absence from architecture has developed, there in lies the danger; “In using the machine as an inspiration for architecture, the technological thinking that determines the machine may be used to determine architecture, and the life that it takes place in. The style introduced is that of the current state of resting. Technology is beginning to be the proponent for man’s distance from it and the machine. Much different that is what it once was because of the aesthetic and no longer the function of technology.

The architectural profession, mesmerized by the endless cycle of fashion and increasingly unable to define any common disciplinary principles. Appears today almost wholly incapable of formulating any kind of critical position...”.

**Summary**

**Analysis**

**Pamphlet Architecture 12**

**Building Machines; [Escape from the Revolving Door]**

Robert McCarter - 1997
Today's technology can be seen as being devoid of any risk or inventive creativity that has driven the invention of technology primarily because of the "disjunct" relationship of man and technology today. [Absence]

The pervasiveness of technology has yielded the tactility of what machines once were. The invitation of approach to machines has been lost and separated from the human connection. [Human = Manual/Technology = Automatic]
**Summary//**

**Form Follows Function...**

*The leading argument for the assemblage of parts leading up to functionalism.*

*The revolution of the new style to be anticipated by the thirties from the austere and nobility of what was the Twenties style was then ignored by the apologists of the Thirties.*

*This turn of style sought out an argument and defense on the grounds of logic and economy as opposed to the grounds of aesthetics or symbolism; grounds that would create hostility.*

*The resulting style was no more reliant on economy and logic but was instead vested in the creation of a style that would in the end “invent and create forms symbolizing the world.”*

*“The era of monumental expositions that make money is past. Today we judge and exposition by what it accomplishes in the cultural field. Economic, technical, and cultural conditions have changed. Both technology and industry face entirely new problems. It is very important for our culture and our society, as well as for technology and industry, to find good solutions. It is along this path technology and industry will join with the forces of thought and culture.*:

*Resulting in the end what has been understood is that of technology and architecture are of two incompatible disciplines evidenced from the demise of international style and technology.*

---

**Analysis//**

In reaction to the generations of particular styles of the time, architects reacted by initiating a pause, bringing both research and mass-production to a stop. “They were for allowing technology to run its course, and believed that they understood where it was going, even without having bothered to acquaint themselves with it.”

The foreshadowing, the initial mass-production was accredited towards, was the development with aesthetic in mind. However in terms of mass-production it was developed with goals of a changing market and not of an unchangeable type of norm.
The mass production embodied today within our culture resulting from the infusion of developed technology should be rendered still as to understand where we are headed, what is the quantity existing within the mass-produced action that segregates the cultural relation to the object itself.

[Mass production = quantity]
[Society = singularity]
Though recently renovated, in 1992 to it’s current state from an old J.C. Penny department store, the client wanted more from the effort. Located adjacent from the City Hall in Arlington, it has developed a city wide iconic identity from the high rate of public interaction with the building which has prompted the call for further a redesign.

The sequence of events the design followed per the development and reuse of the space:

1. Preserve the emptiness and whiteness of the building and front facade.
2. Remove all existing storefront and begin to reinforce the transparency of glass.
3. Rid the building of its symmetry.
4. Place an 8-foot high wall parallel to and 16 feet behind the new glass curtain wall.
5. Insert an elevator diagonally opposite the point where the visitor emerges from the entrance hall.
6. Lower the ground in the public park 5 feet to let light into the clerestory windows.

The project encapsulates a question: Is it possible to build an addition... to be an idea more than architecture? It is here that focus can be understood. Much of the design decisions were not based on the furthered function but on moves to further this concept. It does evokes a nature of conscious character to develop the museum in a way to capture the essence of the civic identity.
LOCATION: ARLINGTON, TEXAS
SQ.FT.²: 20,000
BUILDING TYPE: MUSEUM/GALLERY
CONSTRUCTION TYPE: ADAPTIVE REUSE
The house was initially bought with the sole intent of a later agreed upon reconditioning. The house once existed as a small bungalow within a typical working class neighborhood with an affordable price.

Once the commissioning of the “reconditioning” took place it was defined to be the victim of years of experimental designs from new and past construction methods once safely tested in previous builds but would be pushed to there fullest for the “hot rod” house.

The final house would pull parts from a selection of houses and passed projects to overcome and improve upon areas in which the initial existing house was in a way laying dormant due to the initial functions designed for. The largest improvement/addition to the house pertains to the singular plate steel staircase acting as both the main structural element and vertical circulation element.

Inspiring in thought and realization the house offers much to be understood from the experimentations but also in the idea driving the theme. Taking the idea of adaptive reuse and historic preservation to an almost level ground and exacerbating the elements that realize them the most. The house highly demonstrates this idea however fails to fully realize the idea through the realm of obsolescent architecture.
LOCATION: SEATTLE WASHINGTON, 
SQ. FT. ^2: 1500 TWO STORY HOUSE 
BUILDING TYPE: SINGLE FAMILY RESIDENCE 
CONSTRUCTION TYPE: ADAPTIVE REUSE/ HISTORIC PRESERVATION
Conceived from the ideas of the client, the house is that of “high tech” aesthetic and design that elude the operability of the overall unit. Per the clients request for “only the bare essentials: room for breathing, a place for living and for painting and a view of the nearby mountains.”

The house has been programmed to fit each of these requests via a method that takes the control out of the clients hands and into the for a performable quality. Built off two rectangular tubes with glazed ends which contain the living (habitable) quarters of the house; mounted to two crane rails allows the two rectangles to slide and adjust to a randomized operative system, the client is exposed to the open surrounds from he glazed wall ends and is receptacle of the voids created by the ever changing spaces the house creates.

Understanding this to be atypical for new construction the house evokes a high tech detail often considered to be relative to “hot rod”. The high tech aesthetic derived from the components does not reflect the stated idea description of hot rod.

The resulting house of “high tech style” delivers no added or improved function of a housing condition in which the essence is enhanced. Rather the aesthetic is the component of the house highly regarded and modernized prevailing a higher disregard for the term of hot rod as aesthetic; rather it’s a secondary though, a result not a determinant.
REGARD FOR MAINTAINING INITIAL FUNCTIONAL PERSPECTIVE BY NOT REDEFINING

CONCLUSION

PRECEDENT R+A
Based on the sole initial function of the blast furnace and predefined function of the foundry is the life giving generator to the Adaptive Reuse design strategy that allowed this old foundry to be converted into the Metal Museum today. The foundry existed once as “the country’s industrial center, picture historic steel works, beer from the local breweries, and the “Lighthouse of Commerce” monument in the center of town.

Schemed around the primary function, a foundry, is the direction taken to be preserved as it would be “reused” to take the role of a Metal Museum. The original blast furnace, mechanical systems, and catwalks are all elements that were maintained and reconditioned. Reconditioned to the point of displaying the natural patina and a like new historically preserved surface. The entire interior is a carbon copied image with slight variations to account for the updated additions of spaces and new program. However it remains similar to the way the foundry was in its prime, in which it exists today, with its rejuvenation of modernity.

Focusing on the aspect of identity the blast furnace had by its innate function and expanding on that in modern times per adaptive reuse seemed to be the leading benefactor in this case. The soul of the building was able to be repurposed as well as a teaching tool and museum within itself. This type of characteristic is one in which it cannot be designed or developed new, but simply maintained and improved upon.

1. Cast Hall
2. Blast furnace
3. Upper catwalk
4. Iron ore elevator

Original catwalks have new decks and balustrades (top left). The helical stair pops out by the Cast Hall (top right). An extensive green roof surrounds a terrace atop the Steel Gallery (above).
NICHOLAS GRIMSHAW
MUSEO DEL ACERO HORNO

LOCATION: MONTERREY, MEXICO
SQ.FT.²: 34,000 + EXISTING
BUILDING TYPE: MUSEUM/GALLERY
CONSTRUCTION TYPE: ADAPTIVE REUSE
Due to the vested personal interest and understanding of hot rod, a separation of personal understanding about hot rod and clarified historic fact needed to be defined. To establish this groundwork the timeline was created to clarify any misconceived idea of what today’s culture has grown to understand as hot rod.

Goals:
1. Historical development of the hot rod
2. Subjective growth
3. Objective idea
In the creation of the timeline an understanding of how the hot rod was developed came to be realized. Over the years the emphasis of what a hot rod is understood to be has been skewed from the cultural shifts over the decades. For example, in the birthing years of the culture, initial emphasis resided within the realm of performance, an area of the culture that is known still today as a driving force in the scene.

By the mid 1950’s to early 60’s an inducements of the art scene began to take place and a cultural shift began to take place. The arts movement brought forth attention to paint, style and aesthetic. Areas that earlier had not been recognized as any area of spectacular importance. This movement became known as the custom movement. The custom scene began to sway the image of the culture and sway the definition of hot rod from a performance based object to an object referenced as an aesthetic idyllic object.

‘Cars were the craze, and young men and women could buy old Tin Lizzies on the cheap, strip off the fenders and the hood, hot up the engine and have a machine that outperformed all the other cars on the street.’

- The All American Hot Rod, Michael Dregni
Mid 1950’s dawned the antagonistic relationship of hot rods and customs due to the inherent characteristics behind them.

_**Hot rodders = Performance**_  
_**Customs = Aesthetics**_  

-Hot Rod and Custom Chronicles, Thom Taylor
PERFORMANCE is a term defined in this sense as an actionary approach to the actions taken on the overall scheme behind the moves made to the hot rods above. Performance early on could be understood as a goal. Something to be achieved in action without any correlating focus to the aesthetics it procured. For example simple performative means were achieved by the removal of unnecessary panels on the car [ex. hood, bumpers, windshields] or any excess panel that is not absolutely necessary to the operation or function of the automobile.

Photographs taken of those early drag races bear witness to backyard ingenuity at its best... tough competition began to dictate that form follow function and the crude hot rods morphed into purposeful dragsters.

-Hot Rods and Custom Cars, Tony Thacker
Aesthetic in this sense can be understood in a similar sense as performance however with a different set of goals to achieve. The aesthetic realm within the cultural scene like previously mentioned developed from a purely aesthetic realm, that of the art scene; something outside of the realm of innate performance. Aesthetic can be classified in this sense as the counter argument to performance. Developed in the 60’s this is the starting point of the misconstrued understandings of what hot rod is.

...prewar Fords became inherently more valuable as “antique” cars. Inevitably a nice Model A in 1970 was nowhere near as disposable as a nice Model A in 1950, thus creating a developing restoration fad among hot rodders.

-Hot Rods and Custom Cars, Tony Thacker
On right: The images to the left are those of depictions mixed with hot rods by definition as previously stated and those of cars from the custom scene. Those desaturated can be understood as true by definition hot rods as opposed the customs distinguished by their color.
The case study to follow is an initial attempt to realize the result of the argument derived from the precedential research. This investigation looks at the possibility of the ability of hot rod to exist outside of the realm of both hot rod and architecture and to have an impact on an ordinary object; attempting to focus on the sole idea developed from the analytical research done in the previously stated research.

- First attempt.
Selection of discarded paintings from local thrift store. Objects to take part in case study 01 before operation.
Case Study 01

 потенциал и культурная идентичность

Черный Рисунок

Один дизайн, кульминация, "Идентичность"
"Аутентичность"
"Культурное"

"Ареалы, где влияние и Житлей и Культурного"

Сменить местоположение -> Нью-Йорк / Лос-Анджелес
FOR THE OPERATION TO TAKE PLACE A FAMILIARIZATION AND DECONSTRUCTION WERE INITIAL STEPS THAT WERE TAKEN. FROM HERE AN INTERPRETATION OF PROBLEMS WERE TO BE UNDERSTOOD AS A STARTING POINT FOR THE HOT RODDING PROCESS TO TAKE PLACE. IN RELATION TO THE DISCOVERY OF ANSWERS TO THE QUESTION OF WHY AND HOW SHOULD THESE OBJECTS UNDER-GO HOT RODDING?

Q: HOW CAN “ART” AS AN ABSTRACT BE HOT RODDED?

A: PERCEPTION.
The resulting object after undergoing the process was derived from the assemblage of the three original paintings. The idea behind the operation lies in the improvement of the perception as the main goal. As art functions only in their visual realm the goal to improve the perception of a 2D object was understood to break out of the 2D realm and improve the three paintings to one with 3D elements.
FAILURES

DISREGARD OF

1. DIFFICULTY TO [HOT ROLLING]
2. YIELDED FURHER DEVELOPMENT
[RESEARCH CASE STUDY 01] NON-INDUSTIRAL OBJECT - NO INSTILLED FUNCTIONAL DEVELOPMENT OF HOT ROD THEORY.
WHAT IS HOT ROD?
The "reapproach" is a crucial re-examination step of the theoretical research and precedent development from the beginning of the investigation, due to a mislead interpretation of the overarching goal of the thesis. Because the initial argument was not fully developed or defined a more thoroughly defined statement pertaining to the idea of hot rod is proven to be necessary. Throughout the following pages discoveries from the aforementioned failure will be realized and tweaked leading to a fundamental understanding of what the thesis is attempting to prove and where hot rod is rooted.
AESTHETIC ≠ [HOT ROD]
AESTHETIC ≠ [HOT ROD]
AESTHETIC ≠ [HOT ROD]
**Hot Rod Theory:** An idea focused on developing adaptive improvements on worn out, expired, replaced objects to an extent of new use.

**Hot Rod Concept:** The stripping down of any non-essential piece of material initially applied to an object.

**Example:** Car = Hood / Fenders / Bumpers
Case Studies 02-04 take off from where case study one [CS1] failed. Since CS1 failed with the initial object selection a substantial list of possible objects for consideration were selected [Image to left]. As well the selected objects are chosen from a scalar perspective for reasons to prove the theory on a more highly diverse level as well as depicting it with different types of objects relating with different programs.

The case study has been set up to execute three programs varying on three different scales (small, medium, large) to implement hot rod theory into a non-automotive object and to explore the applicable potential of hot rod theory. In this process three separate objects were selected by a criteria inclusive of scale, historic precedence and function.

The goal being, by the end of the investigation the conclusion will prove whether or not merit can be given towards the idea of hot rod outside of its primary realm and determine if a hot rod architecture is possible.

Criteria for selection:

- **Bookcase**: mass produced object intended for initial short term use with no long term life expectancy.

- **Slide Projector**: outdated technology contributing to the wide spread replacement of the object.

- **Recliner**: general object becoming easily replaced due to problems with programmed characteristics inherent within the object.
The series of images is a brief explanation of the case studies at a glance. They were created for a physical slideshow representation of the thesis to be projected through the actual slideshow projector post the “hot rod” theory had been infused with the projector itself.

The numbers imposed over the images represent an order to the process. The order correlates to the chronological order in which the objects were physically hot rodded, as well as a reference to the scalar value as mentioned in the object criteria.
The selection of the bookcase is due to the current understanding behind the terminal use of the bookcase. Existing in nearly every individual's house or college dorm, these types of bookcases are today understood as throw-away items as they do not hold any intrinsic value because of their poor quality, construction, and material usage.

So in the approach of hot rod these issues were analyzed and they lead to the breach of design. It is in the faults were hot rod can exist. Unlike the previous painting case study where the painting had no faults beyond that of pure aesthetic, the bookcase now has problems of performance within the object which are responsible for the current objector understanding and demise.
E. Option of preconstruction in different design maximizing function.

4. Grooved doors for containment purposes—rely on thermal seal structure for rolling mechanism.

5. Railings suitable to accept heavier loads permitting "shelf boxing."

6. Improved structural quality.

7. Application of redesigned end connections allowing object to be taken down and reassembled ensuring prolonged life after process is repeated.
**FUNCTION:**
Object required for the ability of simple storage and housing for miscellaneous objects.

**PENDING ISSUES:**
- Cheap material selection causing object to wear out quickly from over use.
- Inability to be broken down / reassembled due to poor material quality.
- Inability to privately store items [security]
- Portability problems: 1. Structural integrity
  2. Lack of proper feet for transportability
- Prone to one position due to way object is structured (reliant on gravity for support)
- Stricken to one type of assembly [not versatile] - (candidate for replacement)

**REMEDIES:**
1. Levels [added for accurate shelf adjustment]
2. Connections [reinforced tectonic connections]
3. Shelving [added sub-structure per material requirement for increased load capacity]
4. Casters [added casters for base of transport]
**Slide Projector: Outdated Technology Contributing to the Wide Spread Replacement of the Object.**

The specific nature of the socially extinct projector lent itself nicely to the case study for this fact in particularly. It shows signs of cultural replacement and technological failure. The approach to be tried is that of advancing the once technologically inept slide projector and instilling within it upgraded components of "updated technology".

A direct correlation can be made here in reference to the idea of how hot rodding actually operates. In the end the older of the two projectors will be maintained as the "chassis" as the newer more up to date projector will act as the part supplier for the older projector as its parts will be reconfigured to work with the old projector.
FUNCTION:
TOOL FOR PROJECTING PHOTOGRAPHIC IMAGES (SLIDES) AS VISUAL COMPONENT FOR PRESENTATION.

PENDING ISSUES:
- COMPONENTS WORE OUT. REQUIRED TECHNICAL REPAIRMAN TO COORDINATE REPAIRS.
- MECHANICAL PROCESS YIELDED DUMB OPERATION. CLUNKY, PROBLEMATIC.
- PERMITTED LIMITED TYPE OF USAGE PER PRESENTATION (SINGLE OCULAR DEVICE)
- LIMITED CONTROL OVER PRESENTATION VIA CORDED/NON CORDED CONTROL
- VISUAL DEVICE ONLY
- REQUIRED AUDIO OF SPEAKER TO COMPENSATE AND SUPPLEMENT PRESENTATION
- LIMITED NUMBER OF SLIDES A LOTTED PER PRESENTATION
- OVERALL COOLING ISSUE DUE TO HIGH WATTAGE OF BULB [AUDITORY ANNOYANCE]
- LIMITED ADJUSTMENT OF PROJECTION ANGLE LIMITED BY "FEET"
- NEW TECHNOLOGICAL ADVANCEMENTS YIELD END OF SLIDE PROJECTOR ERA.

REMEDIES:
1. ADAPTATION [SECURELY FASTENED TO PORTABLE BOOKSHELF FOR PRESENTATION USAGE]
2. FOCUS [ADAPTATION OF AUTO FOCUS MECHANISM]
3. CYCLE [ADDED FEATURE OF AUTO-CYCLE - EASIER SLIDE PROGRESSION]
4. COOLING [MATERIAL REMOVED/ LIGHTENING HOLES DRILLED]
5. INSULATION [REMOVAL OF OUTER PAINT COATING FOR MORE EFFICIENT COOLING]
6. CONTROL [ADDED WIRED-IN REMOTE CONTROL]
The selection of the recliner is that of a reaction to its overt size and symptomatic issues within its overall construction, performance, and aesthetic. The typical recliner has the potential of an heirloom object to be passed on generation to generation as rocking chairs once did. However today the modern recliner has become over designed for aesthetic reasons and has lost the sense of function it once had.

These factors that have been lost are those same factors that will thrive the motions to be tested in the subtractive method that is to be tested in an attempt to embrace once again the function of the over stuffed chair.
FUNCTION:
PRIMARY FURNITURE PIECE CREATED SOLEY FOR ACHIEVING COMFORT, RELAXATION, AND DEVELOPED AROUND CULTURAL STYLE TRENDS.

PENDING ISSUES:
- INABILITY TO FIX OR REPAIR IF COMPONENTS BREAK DUE TO LACK OF ACCESS
- SHALLOW LEVER DISRUPTS OCCUPANT FROM RECLINING
- OUTDATED NON-ADAPTABLE UPHOLSTERY
- UPHOLSTERY EASILY SOILED WITH IN ABILITY OF CLEANING OR REMOVAL
- SHORT SEATING HEIGHT [LOW RISE - DIFFICULT ACCESSIBILITY]
- DIFFICULTY OF MOVING OR RELOCATING DUE TO AWKWARDNESS AND SIZE

REMEDIES:
1. CONTROL [LENGTHENED HAND LEVER FOR RECLINING]
2. ACCESS [IMPROVED INTERNAL ACCESS FOR REPAIR]
3. AESTHETIC [IMPROVED ADAPTATION TO STYLE BY REMOVING STYLE]
4. CASTERS [RAISED LEVEL OF FUNCTION PER COMFORT AND TRANSPORTABILITY]
At the end of the case studies three categories began to develop as the objects underwent analysis. The three categories each inherently and blindly depicted a specific type type of “hot rodding”. Within each type is a specific action that was reliant upon the specific needs procured by the objects own position in relation to its innate functional performance standards.
ADDITIVE BOOKCASE
PERFORMATIVE // EXPLORATION OF THE IDEA BEHIND ADDITIVE COMPONENTS WHERE IN THE INITIAL FUNCTION OF THE CASE AND ASSEMBLAGE WAS PRESERVED HOWEVER IMPROVED UPON BY THE PROCESS OF “ADDITIVE COMPONENTRY”.

SUBTRACTIVE RECLINER
PERFORMATIVE // UNDERSTOOD TO BE THE MOST COMPREHENSIVE LEVEL OF EXPLORATION; SUBLTLETY WAS DISCOVERED AS PER THE UNDERSTANDING OF THE OBJECT. STAGED IN PROCESS, THE INVESTIGATION CAME TO DISCOVER THE ESSENTIALITY OF WHAT WAS EASILY OVERLOOKED IN RELATION TO FUNCTION PER SUBTRACTION.

HYBRID SLIDE PROJECTOR
ADVANCEMENT // DISCOVERED THE LITERAL ANALOGY TO TRUE HOT RODDING VIA HOPPING UP THE NEWER MODEL OF PROJECTOR. A PROCESS DESCRIBED AS HOPPING UP, REFERERING TO THE ADDITIVE COMPONENTS AND NON-PERFORMATIVE TO THE OTHER OBJECT BUT WHEN ADDED TO A “DUMB” OBJECT; THE PART TAKES ON THE PERSONA OF A “PERFORMABLE PART” PER ITS ACTUAL CONTEXT.
THE "EMBODIMENT" EXERCISES ARE SUMMARIZED HERE AS ONE CASE STUDY OVERVIEW. THOUGH THE CASE STUDIES UNDERWENT INDIVIDUAL PROGRESSION ALL OBJECTS YIELDED DIFFERENT RESULTS IN RESPONSE TO THE OPERATIONS. THIS BOARD DEMONSTRATES THE INHERENT DIFFERENCES IN SCALE AND OPERATION OF EACH INDIVIDUAL OBJECT.
PROPONENTS FOR OBJECT DESERTION:

1. PHYSICAL DILAPIDATION
2. SPACIAL NEED
3. DEMOLITION FOR REPLACEMENT

As the case studies developed themselves, a reoccurring theme seemed to be tied to the definition of the objects themselves, initially for granting them the ability to be recognized for candidates for the case studies but also characteristically on their own accord.

Throughout the case study analysis over the three studies these three stated proponents continually showed themselves as common references between the objects. These three characteristics were then taken as a framework and point of departure.

At this point architecture and the industrial designed products began to achieve a level of relevance between the two. It is here the leap from case studies to architecture occurs; in correlation to the realized thesis statement developed from the finalized analytical development from the three individualized case study projects.
If we recognize the prevailing strategies of historic preservation and adaptive reuse as remedies for architectural obsolescence, then how ought a third design strategy of Hot Rod Theory pervade value in pre-existing architectural stock?
**ANALYSIS HISTORIC PRESERVATION** - A Government run program initially set up for economic aid and protection of our Nation’s historic buildings.

**OPERATION STRATEGY:**
The designation of a specific type of treatment must be applied to the historic property before any type of work can be initiated. The treatments are administered through the secretary of the interiors office. The specific treatments are broken into four different categories with differing ratings of importance.
1. Preservation
2. Rehabilitation
3. Restoration
4. Reconstruction

**LIMITATIONS:**
Developed as a standard for providing philosophical consistency to accepted works, Historical Preservation is intended to promote responsible preservation practices in order to protect irreplaceable cultural resources.

They cannot be used to make decisions about which of the historic buildings should be saved and changed.
[Required treatment to be selected for operation]

**ANALYSIS ADAPTIVE REUSE** - An open strategy for rejuvenating obsolescent buildings with the intent of reprogramming and redefining what the building function once was.

**OPERATION STRATEGY:**
Operated solely on and individual level as a design strategy, the adaptive reuse concept is a free spreading program that’s primary goal is to focus on the redevelopment of obsolescent buildings. Attached to it is zero reliance to a committee or government unlike Historic Preservation.

**LIMITATIONS:**
Many of the drawbacks to adaptive reuse are created in the paperwork of switching the initial zoning of the intended buildings zoning id. However bills are being passed to stifle this annoyance.

Specific appropriate areas are also determined by government groups in order to administer a level of control to redevelop certain areas in need of adaptive reuse; however this determination on another party’s part infuses an unnecessary level of constraint to an otherwise free agenda and begin to promote itself.

**HOT ROD THEORY** - The rejuvenation of obsolescent architecture dispersed throughout cities and landscapes, by hopping up the building while maintaining the initial functional programmed goal of the building.
Site Selection: Three Sites Suggested by Tiger

1. Residential [Small]
2. Business/Office Building [Medium]
3. Library/Research Facility [Large]

[URBAN DISTRICT]

[RESIDENTIAL DEVELOPMENT]

[Urban Site]

[5435 S St, Lincoln, NE]

[5610 L St, Lincoln, NE]

[Residential Development]

[URBAN LOCATION]

[IT IS REQUIRED TO OTHER LOCATED SITES]

[Residential Development]

[Urban Site]

[5700 O St, Lincoln, NE]

[Business District]

[5080 Avenue]

[Urban Site]

[220 Lincoln Mall S]

[5700 O St, Lincoln, NE]

[5080 Avenue]

[36th Street]

[5610 L St, Lincoln, NE]

[Residential Development]

[URBAN LOCATION]

[Business District]

[Residential Development]

[Urban Site]

[220 Lincoln Mall S]

[5700 O St, Lincoln, NE]

[36th Street]

[5610 L St, Lincoln, NE]

[Residential Development]

[URBAN LOCATION]

[Business District]
SITE SELECTIONS

Relating to the approach to the case studies, three sites were selected for testing with the developed hot rod theory. The following pages are analysis depicted for the defined projects for administration.

1. Single family residence - 5610 L. ST./ Lincoln, NE
2. Used car dealership - 5800 W. O ST./ Lincoln, NE
3. Auditorium - 226 Centennial Mall Ave./ Lincoln, NE
TYPE: RESIDENTIAL

LOCAL REQUIREMENTS:

DEFINITION:
- Located within densely populated neighborhood
- Building currently uninhabited due to its current state of physical condition
- Represented as a neighborhood anomaly in relation to close proximity of neighborhood
- Issue of object arises from poor physical condition

VARIABLES:
1. Non-competitive on open market due to expired design accommodations

SITE DEFINITION:
TYPE: COMMERCIAL

LOCAL REQUIREMENTS:

DEFINITION:
- INHABITED OR VACANT
- IF INHABITED ISSUE PERTAINING TO FUNCTION OF BUILDING SHOULD BE LACKING [EX. NEED FOR PHYSICAL EXPANSION OR RE-PROGRAMMING]
- IF UNINHABITED SIMILAR STATUTES APPLY FROM SINGLE FAMILY RESIDENCE [OMMIT 04]

VARIABLES:
1. EXPIRING PROGRAM WITH DEVELOPMENT OF NEW REPLACEMENT TECHNOLOGY.
2. OPPORTUNITY FOR ADAPTATION OF HYBRID TYPE OF PROGRAM WITH EMERGENCE OF A NEW TYPE POSSIBILITY.

SITE DEFINITION:
TYPE: CIVIC

LOCAL REQUIREMENTS:

DEFINITION:

- HISTORIC PRECEDENCE TO SITE LOCALE
- BUILDING ISSUES SHOULD ARISE FROM THE OVERT POOR FUNCTION OF THE EXISTING ARCHITECTURE.
- ISSUE OF OBJECT ARISES FROM POOR PHYSICAL CONDITION OR FUNCTION.

VARIABLES:

1. UNWANTED SPACE WITH PUBLIC INTENT OF DELETION/ RAZORING/ WITHOUT INTERVENTION.
2. HIGHLY REGARDED PUBLIC ENTITY WITH NO SENSE OF WANT OR FURTHER REGARD FOR PURPOSE.

SITE DEFINITION:
[EXISTING SQUARE FOOTAGES]

LIVING ROOM - 1 @ 363 SF
BEDROOM - 2 @ 270 SF
BATHROOM - 2 @ 47 SF
KITCHEN - 1 @ 46 SF
GARAGE - 2 @ 280 SF
STORAGE - 3 @ 60 SF

TOTAL DAYS ON MARKET= 130(+)
The single family residence of 5610 L St. in Lincoln is one of lack luster. Built being a part of the early pre-pack home movement of the 50's the house suffers from amenities long since outdated. For example, lower than average living spaces, less than adequate overall amenities for the house, single car garage, single bedroom, single bathroom. The house functions well as a starter home however has no possibility of surviving as it did in the 50's as a family home.

Enter hot rod. The approach with SFR is to add more performative potential to the existing house in ways that will allow it to become more appropriately contestable on the open market. This would allow it to be much more sellable in contrast to other houses on the market and not allow it to be written off, but permitting it to serve another lifetime and not be forgotten or disregarded.
To achieve a competitive market, a series of current contestable houses are found on the open market all built post 2000 in hopes of finding the most current of square footages. The houses would then be broken down to available square footage per rooms and referenced back to the SFR in hopes of discovering a difference in square footage to know what the allowable sq. would be to grow from.

Due to the vast size differences, three hierarchical areas of the house would be selected for immediate hot rodding and emphasis to be put towards: bedroom, garage, general living space.

1. [3] Existing houses on market for reference

2. Cross-referenced sheet of square footage make-ups

3. Diagram of existing floor plan superimposed with growth factors for each of selected area of SFR.
THE PROCESS BEGINS TO INFORM OF THE SUBSTANTIAL REFINEMENTS TO THE HOUSE THAT BEGIN TO TAKE PLACE. SINCE THE HOUSE WAS BUILT AS A PREMIERE MODERN STYLE OF THE 50'S AS MINIMAL THE HOUSING STYLE IS CONTINUED THROUGH THE APPLICATION OF HOT ROD. ALONG WITH INCREASED SQUARE FOOTAGES THE HOUSE ALSO RECEIVES A VARIETY OF IMPROVED UP ON [OPTIONS] OR AMENITIES THAT ARE INTENDED TO OVERALL ADD VALUE TO THE COMPLEX.

IN DOING SO IT TAKES ON THE ADDITIVE ROLE BY PRESERVING ALL THAT IS FUNCTIONAL AND EXISTENT OF THE PREVIOUS SCHEME BUT REMOVING ALL ASPECTS THAT WERE NOT SATISFACTORY AND REPLACING WITH ITEMS THAT ARE BEYOND ANY TYPE OF STANDARD CONTEXT.

INCLUDED AMENITIES:
- LAP POOL
- EXPANDED MASTER BEDROOM
- OFFICE
- EXPANDED SUN PORCH/KITCHEN NOOK
- GARAGE/SHOP/STORAGE
- REAR PATIO DECK
- ADA COMPLIANT FRONT RAMP
- GUEST BEDROOM
**FIRST FLOOR**

1. existing travertine
2. projector/light well
3. ped. walkway
4. drive-down ramps
5. rest rooms
6. stage
7. entry vestibule
8. art. grass field
9. backstage lift
10. vert. circulation
11. elevator
12. extng. structure
13. field light
14. extng. bleachers
15. exterior terrain
ENTRY DOOR / PATIO
EXISTING PROGRAM

- SHOWROOM = 999 S.F.
- OFFICES = 999 S.F.
- REST ROOMS = 999 S.F.
- STORAGE = 999 S.F.
- SHOP = 999 S.F.
Carpenter Motors used car dealership as hot rod could seem kitsch, however the idea behind the dealership is what is under review in terms of hot rod. The idea of hot rodding the dealership goes further into the user's perspective and takes a look at how the idea of the dealership can be hot rodded due to the world's nearing end of emission based cars. So what happens if emission fueled cars go away?

This project begins to look at how three different areas outside of the used car dealership can be taken into one location to fuel the idea of automotive exchange, maintaining the idea of auto dealership however by upgrading its purpose from selling emission based cars to non-emission based cars and being responsible about the entire process by cleaning up after itself with the disposal the exchanged emission based cars. A social implications of the clunkers and junkers act.
The essential part of the dealership is the combining of three different programs to work together as one cohesive unit. So a processionary method was tried and tested. It was a scheme derived from the user perspective that included the user dropping off their old emission fueled automobile in the rear of the dealership where a gantry crane would lift it into the recycling area. While the user watched from a peaked platform from above which connected inside to the showroom where the user then could purchase a low-non-emission based automobile and if the user was to continue down the path a view to the new hydrogen fueling station capped the end of their view.

This procession was created and existed as the ribbon which pulls together all aspects of the hot rodded used car dealership.

1. Initial zoning diagram of site, depicting locations of the programs
2. Internal depiction of plan adaptation
3. Concept of emission to no emission program.
Once the initial scheme was derived for the procession aspect of the design, emphasis was placed upon the programming control and push for an emphasis on the concept of relating the new low to no-emission standard into the architecture. This concept comes as a juxtaposition between the current existing building of CMU and mortar with the proposed clarity of what could be steel and glass facades allowing not only a conceptual clarity of program but also a physical sense of clarity to the new dealership as well.

The basic mark up of the building maintained specific styling as well with an identity taken from the existing building as well in regards to the large “Carpenter Motors Signage” this idea was replaced instead with an elevated show room which allows for the concept of clarity to continue but also remove titles from the building for clarity but also maximizing show potential and allowing the product to be the signage for the dealership.
aerial / siteplan

PROCESS

COMMERCIAL - HYBRID - PROCESS

AERIAL / SITEPLAN
HYDROGEN FUEL STATION

GANTRY CRANE/ CAR DROP OFF

COMMERCIAL - HYDROGEN FUEL STATION
EXISTING PROGRAMMED SPACES

- ARENA
- OFFICES
- REST ROOMS
- STORAGE
- CONCESSIONS
- DRESSING ROOMS
- LOADING DOCK
- TICKET VESTIBULE

CIVIC / SUBTRACTIVE

EXISTING FIRST FLOOR

EXISTING SECOND FLOOR
THE STEPS TO DEFINING HOW TO APPROACH AN OBJECT LIKE THE PERSHING AUDITORIUM LEAD INITIALLY TO UNDERSTANDING HOW THE SURROUNDING COMMUNITY RELATED ITSELF WITH PERSHING. THE PREVIOUS BUILDINGS DEALT INDIVIDUALLY WITH SOLE INTENTIONS BEING PUT ON THE ARCHITECTURE ITSELF WITHOUT ANY RELATIVE SITE CONDITION. THE PERSHING CENTER BEING A PUBLIC AMENITY REQUIRES A DIFFERENT APPROACH.

NEWS ARTICLES EXIST WITH TITLES SUCH AS WHAT TO DO ABOUT PERSHING? THE BUILDING ITSELF IS WITHIN A CROSSROADS OF ITS OWN. BEING TOO LARGE FOR SMALL SHOWS AND TOO SMALL FOR LARGE SHOWS.

IN METHOD WITH HOT ROD, A HOT RODDED APPROACH TO PROGRAM REQUIRED RESEARCHING THE SURROUNDING CITIES AND AREA FOR PUBLIC AMENITIES THAT WERE EITHER NON-EXISTANT OR NOT IN THE FUTURE PLANNING OF THE AREA. IN DOING SO THREE DIFFERENT ASPECTS OF THE PUBLIC COMMUNITY CAME TO FRUITION.
CIRCULATION

THE DEVELOPMENT OF THE PERSHING ESTABLISHED ITSELF SIMILARLY WITH THE PROGRAM DEVELOPMENT. BEGINNING WITH SITE ANALYSIS, THE SITE BECAME THE GENERATIVE TOOL FOR A HYPER-RATIONALIZING OF THE OVERALL CIRCULATORY SYSTEM OF THE AUDITORIUM. THIS ALLOWS FOR A FREEING OF ITSELF FROM THE CONSTRAINTS OF THE TYPICAL BOX. THE CIRCULATION WAS FREED TO BE ABLE TO COINCIDE WITH CIRCULATION PATHS CONNECTING TO THE CITY LIFE.

A LOOK INTO HOT RODDING THE AUDITORIUM FOR A GREEN SPACE ALLUDED TO THE MINIMIZING OF THE EXISTING AUDITORIUM SPACE. INCLUSIVE OF THE REMOVAL OF Roof STRUCTURE, OVER DESIGNED OFFICE SPACE, CONCESSIONS AND BACK-STAGE FLY LOFT SPACE.

1. AUTOMOTIVE CIRCULATORY ANALYSIS

2. OVERALL DEPTION OF NECESSARY INTERNAL ZONING.

3. INITIAL MASTER PLAN ZONING WITHIN THE AUDITORIUM WITH RESPECT TO POPULATORY ANALYSIS OF THE AMPHITHEATER.
The driving factor behind the hot rodding ability for Pershing became the infusion of an internal external program revolving around the public community green space doubling as an indoor open sky amphitheater. This approach would allow the Pershing to retain its specific type of program however improve upon its sole existence and popularity within its use of the city.

The green space would begin on the exterior extents of the property and take advantage of the set backs inherent within its initial design. The generous set backs would be dug out exposing the lowest level of the Pershing revealing both structure and interior spaces. By doing so, this would help minimize all non-neccessary material and space from the hot rodded program.
BASEMENT FLOOR PLAN

1. Existing Travertine
2. Projector/Light Well
3. Ped. Walkway
4. Drive-Down Ramps
5. Rest Rooms
6. Stage
7. Entry Vestibule
8. Art. Grass Field
9. Backstage Lift
10. Vert. Circulation
11. Elevator
12. Extng. Structure
13. Field Light
14. Extng. Bleachers
15. Exterior Terrain
Interior amphitheater and green space depicted in white for correlation to exterior understanding of green space working for both the interior space and exterior. This allows for a general understanding of a cohesive environment found both inside and outside of the Pershing.
FINAL PRESENTATION:

In the end the final critique was not as overwhelming as one would assumingly expect, to the extent of my personal presentation and explanation of the project resulted in a 45 minute lecture over my thesis. Resulting was a 30 minute or so series of questions and comments inspired from the presented hot rod thesis. Overall the thesis was received well with comments of the project being very advantageous in respect to the amount of work and scheme the thesis produced. Penelope Dean [guest critic] lead most of the critique with the question of “how does your thesis of hot rod define itself, or fit amidst, the realms of adaptive reuse and historical preservation?”

The remainder of the critique spawned from this main question bringing out both the accomplishments and failures of the project. Like previously mentioned, the final critique concluded better than could have been expected. The closing comments did prove a positive impact, the hot rod thesis had over the guest critics in that they believed the hot rod thesis proved to be a true thesis in that it attempted to evoke its own niche within the architectural realm and develop its own character, and in a way attempt to push the limits of architecture.
FINAL JURY

JURORS:

-PENELLOPE DEAN [UNIVERSITY OF ILLINOIS / CHICAGO]
-JEFF DAY [UNIVERSITY OF NEBRASKA/ LINCOLN]
-STEVE HARDY [UNIVERSITY OF NEBRASKA/ LINCOLN]
-BRIAN KELLY [UNIVERSITY OF NEBRASKA/ LINCOLN]
-PIETER HIND [UNIVERSITY OF NEBRASKA/ LINCOLN]
-CHRISS FORD [UNIVERSITY OF NEBRASKA/ LINCOLN]

LOCATION:
GALLERY WEST: ARCHITECTURE HALL- UNIVERSITY OF NEBRASKA/ LINCOLN

DATE:
04.02.10
This thesis took on the roles of morals and ideas from an exterior source and tested any sort of implementation possible for architecture to be expanded upon. The resulting factor was one that opened up the architecture community in a time that matters the most. The way Hot Rod being feasible could not come at a better social economic time. The thesis did not set out trying to prove or establish itself in any type of architecture but instead acted as a vehicle for discovery.

Interestingly enough the two facets came to be united as one in the creation of an object exemplary of both scenes. Hot Rod provided the morals and concerns of a passed culture; one that was not plagued by an exterior requirement of aesthetic and a time that was more interested in the overall feasibility and function of an object. As opposed to today’s current culture which is completely enthralled with image. It is this image that is leading to the current demise of architecture. No longer is there an emphasis on the performance, program or even attention to simple goals of proportion within new design. Instead it’s the money shot and loss of spatial senses, with the latter being a main contributor to the fulfillment of architecture. In correlation with the thesis it is the current cultures want of the new and the best which yields the loss and sale of current buildings on the market creating a void of populated space within our cities thus creating the proponent given from architecture, as depressing as it is.

What they unite to create is an idea, a way in which a real problem can be viewed and hopefully understood to be a developing issue within architecture’s future. If we continue with the demolition of buildings without the restraint of any possibility of reuse or “hot rod”; demise is on the way. The thesis works to counter this and show an alternative to the current answers to this problem within the architectural scene.
CONCLUSION/ SYNOPSIS

The thesis began with a preliminary goal of establishing itself with its definite understanding and clearing up any questions from the general public as to “what is hot rod?”. The question proved to be a generative aspect of the project yielding several case study applications all with a similar goal that was defining what it was that hot rod is.

These case studies proved to be design vehicles in ways of defining generative roles of hot rod to be tested further in the architectural realm. It was at this point where the thesis statement was procured stating: “If we recognize the prevailing strategies of historic preservation and adaptive reuse as remedies for architectural obsolescence, then how ought a third design strategy of hot rod theory pervade value in pre-existing architectural stock?”

This question inspired the remainder of the thesis and was the unifying answer to the hot rod and architectural scenes as previously mentioned. The concluding fact from this thesis is one that can continue if the edges of the existing fields of architecture are more defined then hot rod can exist.
for those interested in the continuation or further discovery within the area of hot rod re-assess the situation developed around the definitions of adaptive re-use and historical preservation. These areas are where the thesis began to be crippled within the final review.

A path for discourse may include developing further a definition of the previously stated areas of architecture but furthering the development of how hot rod could be stimulated outside of the realms of the areas completed with this thesis. Attempt to answer the question of the thesis statement by a means of re-interpreting the approach to hot rod while maintaining the theory of hot rod. This thesis was highly developed along the lines of this definition this is where a continuation could be developed.

Also, the initial thought of this thesis had plans towards possibly re-inventing architecture as we know it from a cultural standard. So the development of this area could be intriguing but studying more thoroughly the cultural aspects of what hot rod could be within the realm of today's and the futures cultures in respect to architecture.
FURTHER STUDY
SMITH, LEROI. HOW TO FIX UP OLD CARS. NEW YORK; DODD MEAD AND COMPANY, NEW YORK. 1968


KUNDIG, TOM. TOM KUNDIG: HOUSES, NEW YORK: PRINCETON ARCHITECTURAL PRESS. 1999

DENARI, NEIL M. GYROSCOPIC HORIZONS, NEW YORK: PRINCETON ARCHITECTURAL PRESS. 1999

NYE, DAVIDE. AMERICAN TECHNOLOGICAL SUBLIME. MIT PRESS, CAMBRIDGE, MASS. 1994

NYE, DAVIDE. AMERICAN TECHNOLOGICAL SUBLIME. MIT PRESS, CAMBRIDGE, MASS. 1994

DUBBELDAM, WINKA. AT-INDEX. NEW YORK; PRINCETON ARCHITECTURAL PRESS, 2006


KAPLAN, KRUEGER. PAMPHLET ARCHITECTURE 14: MOSQUITOES: HANDBOOK FOR SURVIVAL. NEW YORK: PRINCETON ARCHITECTURAL PRESS, 1993

ABRAMS, HARRY. CUSTOMIZED: ART INSPIRED BY HOT1 RODS LOW RIDERS AND AMERICAR CULTURE: : Hot Rod Culture. New York. HARRY N. ABRAMS, NEW YORK, 2000


BATCHelor, DEAN. DRY LAKES AND DRAG STRIPS, THE AMERICAN HOT ROD. MOTORBOOKS INTERNATIONAL. MBI PUBLISHING. 2002

LEONARDI, NICOLA. THE PLAN. ITALY. JOO DISTRIBUTUZIONE.2009

I WOULD LIKE TO TAKE A MOMENT AND SPECIFICALLY THANK MY PROFESSORS FOR GUIDANCE AND INSPIRATION OVER THE 6 YEARS:

PATRICIA MORGADO  
CHRIS FORD  
RUMIKO HANNA  
PETER HIND  
MARTIN DESPANG

AND MOST OF ALL MY FAMILY AND FRIENDS FOR REMINDING OF WHO I AM:

MOM, DAD, GMA/GPA, CODY[Bro], MANDY,[THE THESIS KIDS]: JAMISON, BRIAN, MIKE, ANDY, JAY, NATE, LAURA, RYAN[THE OTHER RYAN H], JAKE, BRAD, ASHLEY, ADAM, BRETT [CARL], SCOTT AND EVERYONE ELSE ENLISTED IN ARCH 6TH YEAR.