
A Graphic History:

The Integration of Architecture and Graphic Design
to Represent the Evolution of Cincinnati's Over-the-Rhine Community

Carolyn LeCompte

A thesis
submitted in partial fulfillment of the
requirements for the degree of

Master of Architecture

University of Washington
2013

Committee:
Gundula Proksch
Rick Mohler
Elizabeth Golden

Program Authorized to Offer Degree:
Architecture

© Copyright 2013
Carolyn LeCompte

University of Washington

Abstract

A Graphic History: The Integration of Architecture and Graphic Design to Represent the Evolution of Cincinnati's Over-the-Rhine Community

Carolyn LeCompte

Chair of the Supervisory Committee:
Gundula Proksch, Rick Mohler, Elizabeth Golden
Department of Architecture
College of Built Environments

Cincinnati's Over-the-Rhine is possibly the city's most historic neighborhood. From its German origins to its strong Appalachian and African-American culture, it has had a rich and diverse history. But with recent gentrification, rapid development, and prior neglect, Over-the-Rhine is quickly losing the rich history of its evolution. Fifty-percent of its historic building stock has disappeared over time, and the longtime residents of the area are being forced to relocate, unable to afford this new urban "renaissance". The various histories of the neighborhood are in jeopardy of being forgotten.

This thesis explores the potential of expressing and integrating the historical personality of Over-the-Rhine into a community museum and graphic urban path. These elements will inform the new demographic exploring the area, as well as serve the existing population. A graphic heritage trail will move through the urban environment, highlighting past history and culminating in this cultural center. The museum exhibits will be housed in the abandoned Clyffside Brewery built in the mid 19th century, and a new adjacent structure will contain active program to serve the district. By using graphics and architecture inspired by Over-the-Rhine, this proposal offers a framework that encourages local involvement, community activism, and an exploration of the expressive history of the neighborhood.

A

The Integration of Architecture and Graphic Design
to Represent the Evolution of Cincinnati's Over-the-Rhine Community
Carolyn LeCompte, Master's Thesis Fall 2013

G R A P H I C

H I S T O R Y







Contents

8 Introduction

Theoretical Framework

12 Visual Semiotics: The Conceptualization of the Sign
13 The Motive of Identity: Architecture As a Means of “Branding Place”
14 Cognitive Mapping and Urban Sequence
15 A Visual Navigation of History

Precedent Studies

19 The Wing Luke Museum
23 Arthouse
27 Brooklyn Navy Yard Center
30 Forget-Me-Not Murals
31 “Looking Into the Past” Photo Montages

Site History

37 Immigrant Origins
40 Early Decline
42 Later Decline and Turbulence
46 Recent Development
49 General Themes

Site Approach

57 Neighborhood Studies
60 Transportation
62 Existing Building Stock
66 Historic Regulations
69 Building Loss
70 A Visual Navigation of History
74 Topography and Typology
77 Site Studies
81 Building History

Design Response

96 User Groups
97 Program
98 Design Overviews
106 Final Design
123 Conclusion

References

128 Acknowledgements
129 Endnotes
130 List of Literary References
132 List of Image References



Introduction

This thesis explores the integration of graphics, architecture, and their relationship to the surrounding urban context. How can one communicate information, whether historical or directional, without interrupting or distracting from the existing fabric of the built environment? In an era of short-attention spans and instant-information, how do you convey otherwise unknown knowledge to the user?

The neighborhood of Over-the-Rhine is possibly Cincinnati's oldest and most historic neighborhoods. And until recently, it was one of the most troubled. It has been the site of decades of social and demographic inequality and, for years, struggled to survive as a thriving neighborhood.

In the recent years, however, the neighborhood has undergone a serious process of gentrification.; The Urban Land Institute even goes as far as to say that it is, "the best development in the country right now." With this rapid development of the neighborhood, it is quickly losing its rich history of its evolution, from its German settlement in the early 19th century to its troubled racial tensions from the late 20th century onward.

There are several community players in the neighborhood that are participating in Over-the-Rhine's redevelopment, but no central location for their organization and action. And as the neighborhood quickly grows in popularity, there is currently no way to express the history of the area to those who may be visiting or are otherwise ignorant of it.



Architecture is more than just a way of defining space. It is more than the quantification of program. It is a way to understand and qualify our surroundings, to appreciate the environment in which we find ourselves. In the case of Over-the-Rhine, it may be used to understand the rich history that weaves together the urban fabric. In a sense, architecture can be just as potent in branding an environment as graphic advertising. It can embody the entity of a place and act as the method by which you refer to the environment.

In addition, graphics are more than just a means of branding. They can also be a means of understanding place. They can define circulation, they can convey information, and they can integrate themselves into the infrastructure of the city to facilitate an understanding of the environment through which we move and in which we live.

How can text, shape, pattern, and color be used to understand architecture, space, and the meaning behind them? And how might this affect the appreciation and experience of the space in which it is applied?

Over-the-Rhine has little means of expressing the history that is quickly disappearing from the neighborhood as it grows and evolves. The rapid change is causing an identity crisis, and Over-the-Rhine is quickly losing its roots. This thesis explores the potential of expressing and integrating the historical personality of Over-the-Rhine into a community museum and graphic urban path. These elements will inform the new demographic exploring the area, as well as serve the existing population. A graphic heritage trail will move through the urban environment, highlighting past history and culminating in this cultural center. The museum exhibits will be housed in the abandoned Clyffside Brewery built in the mid 19th century, and a new adjacent structure will contain active program to serve the district. By using graphics and architecture inspired by Over-the-Rhine, I hope to create a framework of local involvement, community activism, and an exploration of the expressive history of the neighborhood.

THEORETICAL FRAMEWORK



"In our media-saturated times, it falls to architecture to have the direct esthetic experience of the real at the center of its concerns."

American architect Michael Benedikt

Visual Semiotics

The Conceptualization of the Sign

The Motive of Identity


Architecture as Means of Branding "Place"

Cognitive Mapping

Urban Sequence

A Visual Navigation of History

Graphic Understanding of the Past



A GRAPHIC HISTORY

The Integration of Architecture and Graphic Design to Represent the Evolution of Cincinnati's Over-the-Rhine Community

Visual Semiotics: The Conceptualization of the Sign

At its most fundamental existence, architecture is, like any other observed aesthetic, a visual statement. The study of visual semiotics goes one step further than aesthetics; it asks how meaning is created through visuals rather than asking what is seen. Semiotics is an approach that interprets signs and patterns of expressed symbolism. In other words, the theory of visual semiotics describes the human's attempt to interpret the deeper thought behind what is seen. The meaning is only discovered by analytical consideration of the visual,¹ whether denotative (what is known to be true) or connotative (what is inferred to be true). In general, it is the exploration of signs, the signifier of rationale. It is the communication behind art, of architecture, of images, and even of words.

There are three different ways that semiotics, or signs, can stand for their connotative origins. There is the iconic, the indexical, and the symbolic.² The first, the iconic sign, is based on a visual reference. An image directly references the visual appearance of some real object, time, or place. An indexical sign is one that signifies some physical relationship with its reference. For example, a compass physically interacts with its surroundings and offers a directional signifier to indicate location and reference. The third is the symbolic. A symbolic sign is an abstraction that refers to the concrete, but is generally agreed upon. We use one example on a daily basis as a means for understanding and communicating with the world in which we live: words. Both letters and words are symbolic signs that have a generally agreed upon meaning, and as such we are able to use them to communicate and transmit information. Many forget that letters and words are also visual stimuli that give meaning.

Architecture and graphics both draw upon each of the three signifiers, the iconic, indexical, and symbolic, to give meaning to the work. Graphic design tends to focus on the symbolic and the iconic to deliver information; architecture, however, has the third dimension that demands the indexical in understanding place. Designer Richard Poulin describes the relationship between architecture and graphic design as follows:

“Although each discipline speaks in its own unique language, each has historically attempted a dialogue with the other. Architecture speaks of form, space, and purpose, celebrating human continuity and offering experiences that both function and inspire. Graphic design – typography, image, and symbol – communicates the subtleties of time and place and tells cultural and visual stories, clarifying a building's purpose and echoing its architectural message.”³

The symbolic approach of architecture tends to be more abstract, personified through space and texture. Each of these things holds a deeper meaning; in the case of this thesis, these symbolic signifiers represent the history and identity of a neighborhood.



01 Iconic Sign

These signs are direct visual representations. They do not require learning and understanding; merely, observing and recognizing.



02 Indexical Sign

These signs directly connects to the physical nature of an object or environment.



03 Symbolic Sign

These signs have an underlying meaning behind the visual reference and must be learned by the viewer to understand.

A GRAPHIC HISTORY

The Integration of Architecture and Graphic Design to Represent the Evolution of Cincinnati's Over-the-Rhine Community

Signifiers are constantly used and seen daily, but have recently evolved with new technology. In today's world, mass communication dominates everyday life. In the study of visual semiotics, perhaps nothing is more potent than graphic advertising. Advertisements are some of the most influential visuals known to us. The visual narrative and symbolism found under the masked layers of images and text tell an interpretive story. But advertisements are specific in that they are persuading the viewer to some predetermined action. Advertising is a type of visual rhetoric that has motive.

One of the most prevalent and direct (yet complex) methods of visual advertising is branding. As inhabitants in a mass-media world, branding is constant throughout our daily lives. It is advertising encompassed into a single visual entity. It is a representation of a larger, more complex entity, whether that is the artist, a company, or the neighborhood for which it stands.

The Motive of Identity: Architecture As a Means of “Branding Place”

When you think of key urban cities, what is the first thing that you think of? For Paris it is probably The Eiffel Tower, for New York The Statue of Liberty, and for London Big Ben. The first things that surface to the mind are often the architectural monuments that represent the city. In this way, architecture may be a means of branding place. As Anna Klingmann says in her book *Brandscapes*:

“An image can linger in the public's mind for a long time and, more frequently than not, is to a large degree determined by architecture and urban planning. Therefore, both architecture and urban planning constitute essential ingredients of city branding.”⁴

Klingmann discusses how traditional branding has changed in recent years. In the past, branding represented the production of commodities, and symbolized the final product. More recently, branding is “no longer bundles of functional characteristics, but a means of providing the customer with a certain identity.”⁵ Branding is a superficial way of understanding a bigger picture; it is an emblem that ties the definition of something into a singular entity. Richard Poulin continues this idea of identity by describing how, “our need to dedicate and consecrate places is clearly the beginning of the integration of graphic design in the built environment.”⁶ The definition and dedication are used to define the character of place.

In this proposed thesis project, the identity of the Over-the-Rhine

A GRAPHIC HISTORY

The Integration of Architecture and Graphic Design to Represent the Evolution of Cincinnati's Over-the-Rhine Community

01 neighborhood is the various past histories that have determined its present. It would not be the neighborhood that it is today without the variety of communities that have contributed to it throughout its existence. As such, the purpose of this project is to define the past to those who are otherwise unaware of it. Designer David Gibson describes how “branding fosters awareness, enthusiasm, loyalty, and participation.”⁷ The hope is that by using the history of Over-the-Rhine to “brand” its present, it can be a means of ensuring the future of all of the communities that have participated in the evolution of the neighborhood.

Cognitive Mapping and Urban Sequence

Cognitive mapping is the process by which humans acquire, break down, and understand spatial information experienced over time. It is the visual means by which humans remember their location and the movement through their environment. It is an experiential phenomenon, and shows how humans absorb and remember their surroundings by the repetitive experience of moving through space. Retracing steps and repeating paths takes the person one step past just recalling the process; eventually they can mentally picture it and relive it. They can fully understand and appreciate the experiential quality of the path.

In general, cognitive mapping is fueled by sensory cues in the environment. Sometimes these cues are touch or sound, but more often they are visual. Directional cues and landmarks are two visual methods of orienting oneself. Visual landmarks, which could be anything from a street sign, a building, or a spot on the pavement, offer orientation within an environment. Directional cues can occur statically and without movement from the viewer, or can happen dynamically with the spatial recognition occurring during movement through the environment. These cues describe the spatial qualities of the environment.

Kevin Lynch describes how, “in the process of way-finding, the strategic link is the environmental image, the generalized mental picture of the exterior physical world that is held by an individual. This image is the product both of immediate sensation and of the memory of past experience, and it is used to interpret information and to guide action.”⁸ Three “movements” are key in the urban experience. The first is simply mapping. The second is learning how to navigate urban surroundings, and the third is the ability of the user to act upon his or her environment and facilitate expression and change.

This project orients the viewer not only in his or her own past experience and movement, but also in the past experience and movement of the overall neighborhood. This is by creating landmarks and visual cues for the urban explorer to experience, and signage to connect them. These “landmarks” act as a graphical representation of the past, and act as points for its incorporation into the present (symbolized by the culmination into an architectural structure).

A GRAPHIC HISTORY

The Integration of Architecture and Graphic Design to Represent the Evolution of Cincinnati's Over-the-Rhine Community

A Visual Navigation of History

In defining the identity of a place, a three-dimensional and spatial experience, the graphic study of wayfinding is essential in spatial understanding. The idea of wayfinding boomed in the 1970s and has evolved drastically since its inception. It is a strategy that has been present for centuries, but has only recently been dissected and understood. The term “way-finding” itself was coined by Kevin Lynch in his book *The Image of a City*. He discusses how it is the process of forming mental images from memory that can orient people in their surroundings, or as previously discussed, the process of cognitive mapping.

There is a great number of wayfinding techniques built into the infrastructure of daily life. These range from individual signs to system signage. For the purpose of this project, we focus primarily on open space signage, which is “exterior signage for individual parks, streets, or plazas; for trails and greenways, and for urban downtowns.”⁹ We also consider how open space signage can connect with building signage to create an integrated network of graphic infrastructure. Tomas Rossant, a partner in Polshek Partnership Architects, says this of environmental graphic design:

“Environmental graphic designers should avoid turning signage into a form of appliqué...more professional designers relish the opportunity to think about how to embed their work in the DNA of the architecture, and that’s essential.”¹⁰

In *The Wayfinding Handbook*, David Gibson states, “the designer should think of the merger of wayfinding and branding as environmental placemaking.”¹¹ This is the key idea that translates to Over-the-Rhine. By combining the two graphical signifiers, a sense of spatial (and in this case, historical) identity and understanding can form. Graphic signage can do more than signify direction and location; it can also act as a symbolic signifier that indicates the importance behind these things. Poulin details how, “environmental graphic design is a vital part of our visual heritage, appreciated for its practical uses and enjoyed for its decorative appearances.”¹²

For this particular project, orientation and understanding is key. The visualization of the neighborhood’s history, both by two-dimensional and three-dimensional application, is one method by which an uninformed public may understand Over-the-Rhine. In a modern society that is overwhelmed with media and imagery, words are not always enough. The phrase “a picture is worth a thousand words” has become even more relevant in our current society. This method of visual understanding through architecture and graphic explanation can expand on the public’s understanding of Over-the-Rhine’s past, its present, and its possibilities for the future.

PRECEDENT STUDIES



“By weaving new elements and a modern sensibility into its historic fabric, its new home looks back at a rich history and forward to new contributions.”

Architectural Record (on the Wing Luke Museum)

The Wing Luke Museum

Olson Sundberg Kundig Allen
Seattle, Washington

Arthouse

LewisTsurumaki Lewis Architects
Austin, Texas

Brooklyn Navy Yard Center

Beyer Blinder Belle
Brooklyn, New York

Small Precedents

Forget-Me-Not Murals
“Looking into the Past” Photos



A GRAPHIC HISTORY

The Integration of Architecture and Graphic Design to Represent the Evolution of Cincinnati's Over-the-Rhine Community

The Wing Luke Museum

Olson Sundberg Kundig Allen

Seattle, Washington

A Smithsonian affiliated museum, the Wing Luke is dedicated to the expression of one of the largest and fastest-growing racial groups in the United States. Currently it is the only Pan-Asian Pacific American community-based museum in America. It links the past of the neighborhood to the present of community activity and artistic participation.¹³

The original building was erected in 1910, and was a social center and living quarters for a variety of Asian immigrant backgrounds. In 2008, Seattle firm Olson Sundberg Kundig Allen re-imagined it. The overall character and scale of the building were maintained in its redevelopment. Many of the rooms in the original structure were individual residences, small and cramped for the tenants living there. The designers tried to retain this feeling of enclosure through their design. The architects were also determined to preserve as much of the old building as possible and reuse materials that had to be altered or removed. The museum also requested the new design include "immersion" spaces where visitors could step into the lives of the past inhabitants of the building. Architectural Record states that, "by weaving new elements and a modern sensibility into its historic fabric, its new home looks back at a rich history and forward to new contributions."¹⁴

02



A GRAPHIC HISTORY

The Integration of Architecture and Graphic Design to Represent the Evolution of Cincinnati's Over-the-Rhine Community

The building consists of spaces for community events, public space for the surrounding International District, a theatre space for performance and exhibit spaces for art. The program is focused on the delivery of information and the experience of the visitor, but also on the mobilization of community activity. The building is more than just a museum; it is a means by which members of the community may interact with each other as well as with visitors who are coming to learn about the cultural fabric that weaves together the neighborhood. It tells the story of the neighborhood's history that has been long since forgotten by much of the public.

The Wing Luke Museum continues to present exhibits and programs that promote understanding and tolerance of a multi-cultural society. It is a very present actor in a historic neighborhood.

02 The museum is named after the first Asian American elected to public office in the Pacific Northwest. In the 1960s he suggested such a museum to preserve the history of a rapidly changing neighborhood.







A GRAPHIC HISTORY

The Integration of Architecture and Graphic Design to Represent the Evolution of Cincinnati's Over-the-Rhine Community

Arthouse

Lewis Tsumaki Lewis

Austin, Texas

Completed in 2010, Arthouse is an adaptive-reuse of a site and building that has a varied history. Before it was a cultural center, it was a theater and then a department store. The new construction added an additional 14,000 square feet of space to the building, increasing its total square footage to 23,800. The new design, done by Lewis Tsumaki Lewis, “intensified [the] peculiar accumulation of history by conceiving of the design as a series of further tactical additions and adjustments”.¹⁵

The building contains a series of galleries (the primary being a flexible space on the second floor), a community room, lobby, and a rooftop deck used for gathering and viewings. A bold, graphic statement marks the entrance of Arthouse. The signage, cut in half, runs into the building and wraps onto the wall, creating a “barcode” over the path of entrance towards the front desk. The focal point of the interior of this design is the staircase, which wraps the building together around the central core. The focal points of the exterior are the small perforations, illuminated with green LEDs at night. These perforations have a greater consistency around the areas that need additional lighting, like meeting rooms and offices, and are less around those programs that need low lighting, like art exhibits. Because of this, the program is inferred from the exterior merely by observing the placement of these perforations.

Like the program in Over-the-Rhine, Arthouse had to deal with a series of layered histories. The overall design is about the



A GRAPHIC HISTORY

The Integration of Architecture and Graphic Design to Represent the Evolution of Cincinnati's Over-the-Rhine Community



transformation, rather than just signifying one moment in the history of the site. But it also shows that a design solution does not always have to be a meek imitation of the surrounding urban context. It can be bold, modern, playful, and still have a respect of the past.

The walls of the second floor exhibit space sport the layers of the previous lives as both theater and store.



arthouse

arthouse

Arthouse at the Jones Center

A GRAPHIC HISTORY

The Integration of Architecture and Graphic Design to Represent the Evolution of Cincinnati's Over-the-Rhine Community

02



A GRAPHIC HISTORY

The Integration of Architecture and Graphic Design to Represent the Evolution of Cincinnati's Over-the-Rhine Community

Brooklyn Navy Yard Center

Beyer Blinder Belle
Brooklyn, New York

This project, designed by Beyer Blinder Belle Architects, is a combination of adaptive reuse of Building 92, an 1857 Marine Commandant's house, and new addition. The original structure contains 9,500 square feet, while the new three-story addition contains 24,500 square feet. The original building primarily houses exhibit space that explores the history of the site. The addition contributes additional program, adding meeting and education areas, a rooftop café and garden, as well as rentable space for "mission-related non-profit organizations."¹⁶

The materials used in the new structure are distinctly different from the historical ones on the original Building 92. The main two materials are glass and steel, and, as Beyer Blinder Belle put it on their website, "is a contemporary interpretation of the industrial vernacular of its surroundings."¹⁷ In addition, a graphic screen application is used for solar shading, but also as a means of expressing the history and context of the building. The perforations in the screen are an abstracted image of a 1936 photograph of the U.S.S. Brooklyn. This project achieved LEED Platinum certification in 2013.

02



A GRAPHIC HISTORY

The Integration of Architecture and Graphic Design to Represent the Evolution of Cincinnati's Over-the-Rhine Community

02



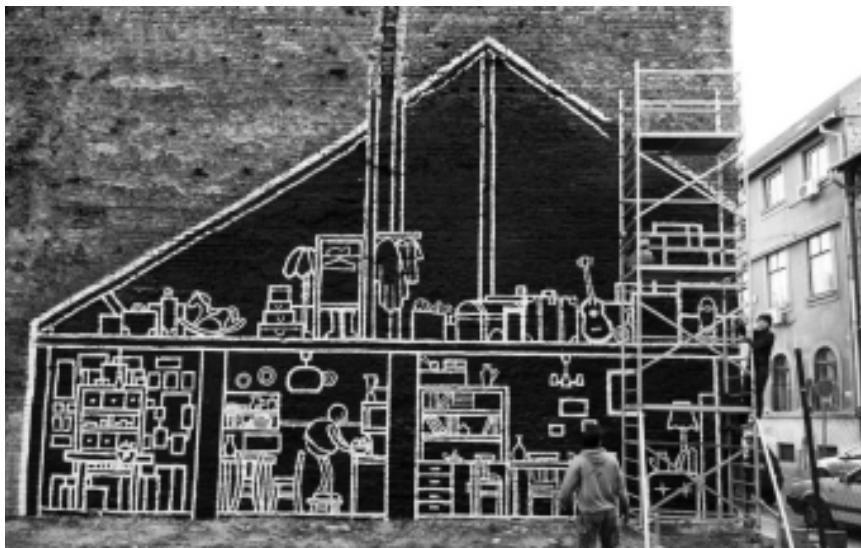


Not only is this new addition within a historical urban context, it is within a similar in era to the site which we are exploring in Over-the-Rhine. Architecture Magazine states that, “appropriate to the site’s changing identity, the Brooklyn Navy Yard Center... combines old and new.”¹⁸ The architect’s treatment of the exterior, while modern, is extremely respectful towards the proportion and aesthetic nature of its surroundings. Its flexible program also allows for future consideration of the site. Architect Magazine describes how “its combination of cultural programming and leasable space for business can be a model for future development. With the Navy Yard Center, the neighborhood has become publicly—and unprecedentedly—accessible.”¹⁹

Parter Matthew Berman says “The metal screen is almost like a theater curtain, pulling back to reveal the old Commandant’s house.”

A GRAPHIC HISTORY

The Integration of Architecture and Graphic Design to Represent the Evolution of Cincinnati's Over-the-Rhine Community



Forget-Me-Not Murals

These murals, located in Budapest, Hungary, were completed by the art collective Merge Invisible.²⁰ The urban works utilize the ghosted outlines of the past-demolished buildings to create an x-ray view, or section, into what was once present. When asked about the project, the artists said:

“The project was made in the 8th district, in an area of suspicious reconstructions. Beautiful old buildings are demolished for replacing them with new ugly buildings made of cheap and bad materials. The idea was to create a memorial painting of a demolished building.”

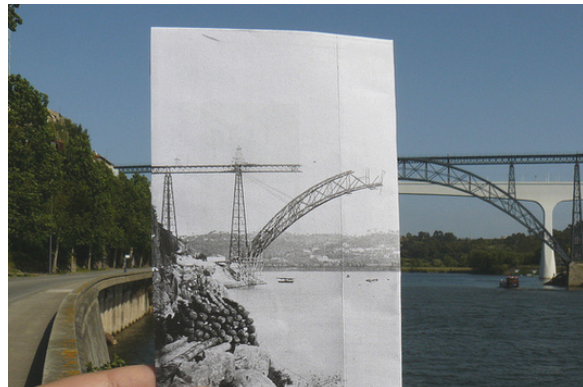
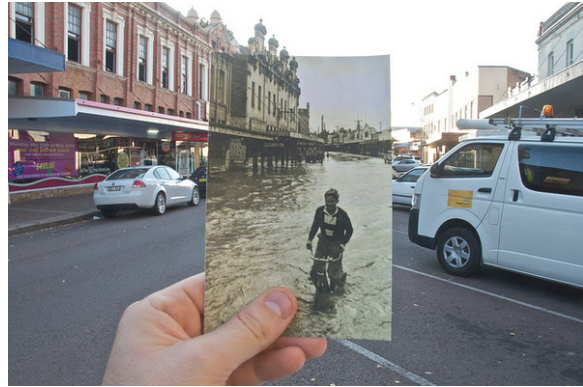
The murals overlay the informational past onto the physical present. They create a sense of layering the history of the site onto what is currently viewed by the public, and educate the viewer on the lot's architectural and experiential past. These designs are a method of connecting the physical byproducts of demolition with the expression of art.

A GRAPHIC HISTORY

The Integration of Architecture and Graphic Design to Represent the Evolution of Cincinnati's Over-the-Rhine Community

“Looking Into the Past” Photo Montages

This photo series approaches the past in a similar manner. It uses the eye and its understanding of perspective to incorporate the past into the present.²¹ While this is a straightforward and simple application, the idea of layering of history onto the illustrated present is fairly complex. It shows the change that a built environment has undergone over time, whether by the deterioration of the site, the alteration of the experience, or by the way in which it is used. It also shows the evolution of the individual visitor, and shows the differences and similarities between the users of the past and the users of the present.



Photos counter-clockwise from top left: Jim Adams (3), Andrew Smith, Hugo Cardosa, & Nomad Tales

SITE HISTORY



OHIO
HISTORICAL
MARKER

CINCINNATI PUBLIC MARKETS

Public markets housing butchers, fish merchants, and produce vendors were once the primary source of perishable foods for residents of America's cities. Cincinnati operated nine in 1859. Only Findlay Market, built here in 1852, survives. Cincinnati's lost indoor markets include:

Fifth Street Market: 1829 to 1870, Fifth between Vine and Walnut
Wade Street Market: 1848 to 1898, corner of Wade and

“In just six years, developers have moved Over-the-Rhine from one of America’s poorest, most run-down neighborhoods to among its most promising,”
The Cincinnati Enquirer

The History of Over-the-Rhine

Immigrant Origins

Early Decline

Later Decline and Turbulence

Recent Development

General Themes

5 Key Ideas Drawn from History



A GRAPHIC HISTORY

The Integration of Architecture and Graphic Design to Represent the Evolution of Cincinnati's Over-the-Rhine Community



1827

The Miami and Erie Canals are completed ⁰¹

1830s

Over-the-Rhine is first settled

1848

The "Forty-Eighter" wave of German citizens immigrates to Over-the-Rhine

1850s

The population of Over-the-Rhine estimated at 43,000 residents - the most densely populated neighborhood outside of Brooklyn

1852

Findlay Market is built ⁰²

1878

Construction of Music Hall is completed ⁰³

1887

Clyffside Brewery is completed

1890s

Over-the-Rhine entertainment district established in Cincinnati

1918

1918

1800

1850

1900

A GRAPHIC HISTORY

The Integration of Architecture and Graphic Design to Represent the Evolution of Cincinnati's Over-the-Rhine Community



is the premiere district of

America enters World War I, causing a wave of anti-German sentiment in Cincinnati 04

1920 Construction of Central Parkway on top of the historic Erie Canal begins

1928 Construction of Cincinnati subways halted 05

1930s Over-the-Rhine sees a new Appalachian migrant population 06

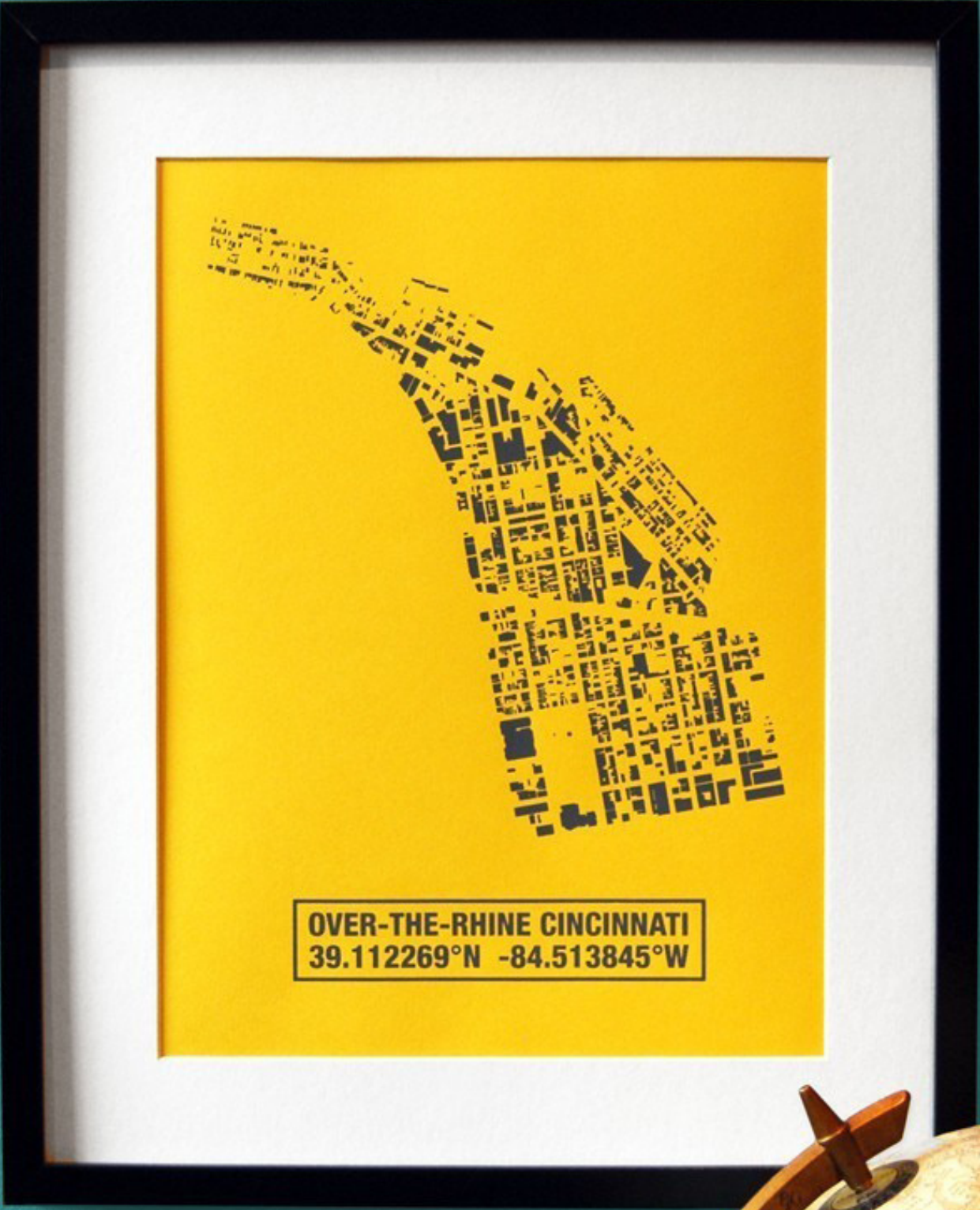
1963 Demolition of low-income housing in the West End causes a wave of new low-income residents

1970s Activist Buddy Gray emerges as a leader for the poor in Over-the-Rhine 07

1983 Over-the-Rhine added to The National Registrar of Historic Places

2001 The shooting of a 19-year-old black teenager incites a week of rioting in Over-the-Rhine 08

2006 Over-the-Rhine is named one of the 11-most endangered locations in America



OVER-THE-RHINE CINCINNATI
39.112269°N -84.513845°W



A GRAPHIC HISTORY

The Integration of Architecture and Graphic Design to Represent the Evolution of Cincinnati's Over-the-Rhine Community

Immigrant Origins

Over-the-Rhine, a 362-acre neighborhood that lies to the northwest of downtown Cincinnati, was first settled in the 1830s. Low-cost land and houses were an appealing draw to the working-class citizen. The new neighborhood primarily contained immigrants from the German states of Europe, including those of Prussia, Bavaria, and Saxony. By 1850, twenty-seven percent of Cincinnati's population was comprised of Germany immigrants (with Irish-born immigrants following at twelve percent and English at 4 percent).²² Over-the-Rhine itself was sixty-three percent German, many of whom made the daily commute downtown to work along the Ohio river. The Miami and Erie Canal, constructed in 1827, ran along what is now Central Parkway, and separated this diverse neighborhood from the remainder of the then downtown Cincinnati. The canal was referred to as "The Rhine" as result of the large German population in the neighborhood, and the daily crossing of immigrants to their workplaces downtown symbolized the crossing of The Rhine River back home. From this, the name "Over-the-Rhine" was born.

In 1848, a new rush of Germany immigrants flooded the city, known as the "Forty-Eighters". The cultural influence was high, with a number of German churches, newspapers, and schools opening in the area. However, despite the overwhelming Germanic nature of Over-the-Rhine, the neighborhood was not without diversity. Germany was still, at this time, comprised of individual states. The immigrants represented a variety of customs, dialects, religions, and cultures.

During the 1850s, the population of Over-the-Rhine was estimated at about 43,000 residents. By 1860, it was one of the most densely populated areas in the Midwest. The 1870s brought change however in the form of new methods of transportation. The streetcar and several inclines decentralized the population of Over-the-Rhine and spread it into the neighboring areas of Walnut Hills, Mt. Auburn, and Clifton.

"The distinct sense of place now associated with Over-the-Rhine developed largely between 1860 and 1900."²³ The majority of the neighborhood's building stock was erected during this period, and the German population hit its peak at seventy-five percent.²⁴ Prior to this time, Over-the-Rhine contained predominately small, wood-framed structures. New masonry construction allowed for the neighborhood to develop long streets of 2-5 story row-houses, with commercial storefronts on the ground floor.²⁵ These could be described as early "live/work" residences and mixed-use development.

The neighborhood was also known as the social and cultural center of Cincinnati during this period. Many of Cincinnati's primary draws, such as Findlay Market, Music Hall, and Washington Park were constructed in the neighborhood in the late 1800s. Over-the-Rhine sported meeting halls, theatres, churches, stores, and some light industrial buildings. German singing societies thrived, with several festivals and expositions taking place in Cincinnati (this later led to the funding and construction of Music Hall).

A GRAPHIC HISTORY

The Integration of Architecture and Graphic Design to Represent the Evolution of Cincinnati's Over-the-Rhine Community

Breweries also played an important roll in the history of the neighborhood. The large German population was a driving factor in the development of several local breweries. The discovery of new brewing methods drove the discovery of the lager beer process, and it soon became Over-the-Rhine's commodity of choice.²⁶ In the late 1800s, 15 of Cincinnati's 37 breweries were located in Over-the-Rhine, and Cincinnati was flocking to the neighborhood. Beer gardens became social centers for German immigrants (especially on Sunday afternoon - a detail that did not endear them to the neighborhood's Protestant population). In the financial crisis of 1857, many German immigrants even entrusted their money to the breweries rather than to the bank.²⁷

Over-the-Rhine was described as follows to a potential visitor:

"[T]here is nothing like it in Europe—no transition so sudden, so pleasant, and so easily effected. ... There is nothing comparable to the completeness of the change brought about by stepping across the canal. The visitor leaves behind him at almost a single step the rigidity of the American, the everlasting hurry and worry of the insatiate race for wealth, the inappeasable thirst of Dives, and enters at once into the borders of people more readily happy, more readily contented, more easily pleased, far more closely wedded to music and the dance, to the song, and life in the bright, open air."²⁸

In 1893, the national per capita consumption of beer was 16 gallons, but in Cincinnati the average per capita consumption was 40 gallons...2 1/2 times the national average.



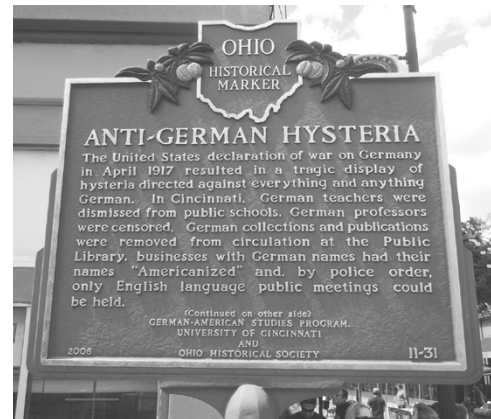
A GRAPHIC HISTORY

The Integration of Architecture and Graphic Design to Represent the Evolution of Cincinnati's Over-the-Rhine Community



A GRAPHIC HISTORY

The Integration of Architecture and Graphic Design to Represent the Evolution of Cincinnati's Over-the-Rhine Community



Early Decline

In the early 1900s, the Miami and Erie Canal ceased to be used by the public and became a local health hazard. The Cincinnati Subway began construction in the 1920s but was quickly abandoned, and Central Parkway was constructed on top of the remains. Thus, the neighborhood's "Rhine" became nothing more than gray pavement that separated the downtown from the neighborhood.

This was the first symbolic step on the road to decline of Over-the-Rhine. In the early days of WWI, the neighborhood was torn between pro and anti-German support. But America's entry into the war fostered suspicion and distrust of the neighborhood and its residents. The First and Second World Wars brought a flood of anti-German sentiment that caused the majority of Over-the-Rhine's German residents to disperse and assimilate into neighboring, affluent neighborhoods. By 1919, Prohibition had driven the majority of the local breweries out of business. In Cincinnati, the opposition or support of Prohibition was often linked to "pro" or "anti" German sentiment.²⁹ The Great Depression took its toll on the retail businesses in the neighborhood, and forced many to close. In the 1930s and 1940s the strong-German population had all but disappeared, although the working-class demographic remained. The city plan of 1948 looked at the "basin" neighborhoods as the surrounding hills became the playground of the wealthy. One quote from this time states:

"In the oldest, and hence most centrally located neighborhoods, not only will the deterioration and obsolescence of the housing have proceeded to a marked degree...but the pattern of the land use may also have changed radically from its original character into what is familiarly known as slum or blighted areas...The best examples in Cincinnati of...neighborhoods that have reached, or are approaching the end of their life-cycle...are found, of course, in the Basin area. Here neighborhoods that were in their time among the finest in the city, have become through force of circumstance ripe for the most complete redevelopment."³⁰

A GRAPHIC HISTORY

The Integration of Architecture and Graphic Design to Represent the Evolution of Cincinnati's Over-the-Rhine Community



A GRAPHIC HISTORY

The Integration of Architecture and Graphic Design to Represent the Evolution of Cincinnati's Over-the-Rhine Community

During the Great Depression many Appalachian natives began to relocate to Over-the-Rhine. The dense housing stock was largely abandoned, prices were low, and the new residents were able to find jobs in nearby industry. Although many of these residents considered the resettlement to be only temporary, within several decades they had developed a community based around aid functions and working-class support. Poverty and tenement housing mainly defined this period, but artistic endeavors and development in bluegrass music and Appalachian culture were also present.³¹

However, in 1962 the neighborhood was listed as the 3rd most troubled in the city (out of 33), and was described it as “one of the highest delinquency and crime areas of the city”, also indicating its lack of community centers and any way for the residents to organize and plan a future for their neighborhood.³² By the late 1950s and early 1960s, most of the buildings in Over-the-Rhine were grossly outdated, some still without running water. Most of those who could afford to relocate elsewhere did so.

Therefore, when development started to begin in downtown Cincinnati, Over-the-Rhine was set aside “in favor of starting the downtown renaissance with redevelopment projects in the central business district”. This delay allowed neighborhood activists to “envision a double-barreled alternative treatment for Over-the-Rhine.”³³

Later Decline and Turbulence

During the 1950s and 1960s, the nearby West End was destroyed by the extension of the I-75 freeway and the development of new industrial and public housing projects. As a result, many African-Americans relocated to Over-the-Rhine where they resided with the poor and working-class Appalachian residents. In the late 1960s, the neighborhood appeared as though it would become a predominately Appalachian “ethnic enclave”, a prospect that was encouraged by several outside parties.³⁴ There were numerous organized attempts to explore and alleviate the poverty issues of the neighborhood, which encouraged the Appalachian activists to try to incorporate themselves as political leaders in the community. However, by the 1970s the Appalachian movement had slowed to a halt, mostly because of the constant increase of African Americans to the neighborhood and decrease of Appalachian residents. The failure to make Over-the-Rhine the “mother neighborhood for the Appalachian community” (as quoted by activist Michael Maloney) was partially due to their inexperience in the political and public sector of Cincinnati.³⁵ And therefore, the “white-flight” of residents to the suburbs left Over-the-Rhine as a predominately black neighborhood. Between 1960 and 1980, Over-the-Rhine lost eighty-four percent of its white population.³⁶

Fierce battles of legislation began to rage within the city of Cincinnati concerning the future of Over-the-Rhine. Most of these conflicts related to the question of whether the community should remain isolated and separate or welcome outside interest and involvement. Several city plans dealt with this issue; it even permeated into the battle for historic preservation of the neighborhood.

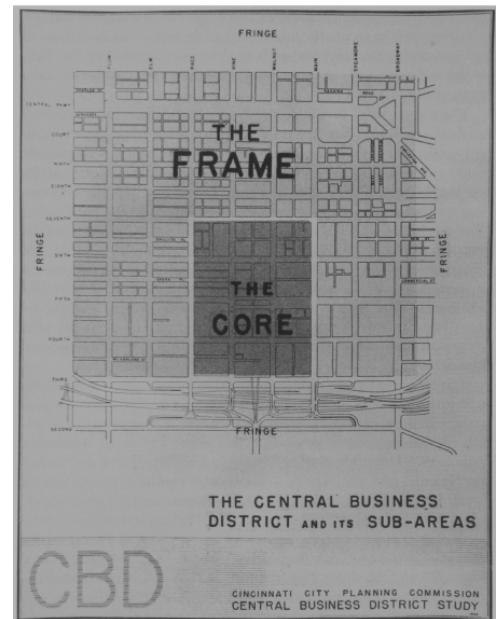


Diagram from City Planning Commission, *The Cincinnati Central Business District Space Use Study: A Summary*, revised June 1957

A GRAPHIC HISTORY

The Integration of Architecture and Graphic Design to Represent the Evolution of Cincinnati's Over-the-Rhine Community

Many feared that by labeling the neighborhood with a historic overlay it would inadvertently cause gentrification and displacement of the poorer residents. In 1983, however, the Over-the-Rhine neighborhood finally gained distinction in the National Register of Historic Places as an historic district.³⁷

In the mid-1980s two of the key Over-the-Rhine activists, Buddy Gray and James Tarbell, faced off for control of an Over-the-Rhine renewal plan. Tarbell was a proponent of demographical balance, while Gray advocated for the retention of Over-the-Rhine as a more homogeneous neighborhood for those citizens, predominately lower-income, that chose to live in this community and with this lifestyle (self-determinism).³⁸ The two sides later came to compromise in the Over-the-Rhine urban renewal plan; however, the plan stressed the priority of low-income housing, making immediate mixed-income residential and commercial development doubtful. Overall, this was a win for the separatists, and Over-the-Rhine continued to develop as an isolated community. By the early 2000s, Over-the-Rhine had a poverty rate of fifty-eight percent, an unemployment rate of over twenty-five percent, and was one of the most economically depressed neighborhoods in the country. The median income was less than \$10,000.³⁹ In 2001 Reason Magazine dubbed Over-the-Rhine a “ground zero in inner-city decline.”⁴⁰

Police presence continued to grow in the neighborhood, mostly as result of increased drug activity. Racial-profiling became heavily criticized, and a level of distrust grew between the African American residents and the Cincinnati police force. A series of police brutalities and four killings since November 2000 elevated tensions around Cincinnati, especially within the Over-the-Rhine neighborhood.

In 2001, a Cincinnati police officer shot and killed an unarmed 19-year old African American boy named Timothy Thomas, enraging residents of Over-the-Rhine. This was the 15th death of an African American at the hands of a police officer since 1995, and despite the fact that most of these events were protective, this caused the angry neighborhood to mobilize. A few days later 200 enraged locals took over a City Hall meeting and threatened to bar the doors, then moved onto the District 1 police station downtown. The mob attacked the station with stone and glass bottles until they were beaten back by rubber bullets and tear gas. This first angry outburst fueled several days of rioting in the Over-the-Rhine neighborhood. Rioters smashed windows and looted neighborhood stores, set fires, and threw bricks at white motorists.⁴¹

The 2001 riots “effectively killed” any prior progress that the neighborhood had been making in reforming its image and approach. They were the largest urban disorders in the United States since the Los Angeles riots of 1992. Police officers relocated to other districts, causing a steep increase of crime in the area. Businesses relocated as their customers were now too afraid to patronize the area. In the next decade, 500 of the neighborhood's 1,200 buildings were vacant,⁴² 77 buildings were condemned, and Over-the-Rhine had lost more than 50 percent of its historic building stock.⁴³ In 2006, Over-the-Rhine was named one of the 11-most endangered locations in America.⁴⁴



Top Right: An angry mob gathers at the site of the Timothy Thomas shooting, where a makeshift memorial was raised

Bottom right: A local woman protests in the streets of Over-the-Rhine



Top Left: Increased police presence is seen in the streets of Over-the-Rhine
Middle Left: Signs around the city are seen threatening "Stop killing us or else"

Bottom left: A protester says "I accuse you" to officers guarding the entrance to District 1 headquarters



A GRAPHIC HISTORY

The Integration of Architecture and Graphic Design to Represent the Evolution of Cincinnati's Over-the-Rhine Community

Recent Development

In 2003, Over-the-Rhine's largest landlord went bankrupt and auctioned off 1,600 low-income apartments in the neighborhood.⁴⁵ This stimulated a wave of buying up land and vacant buildings in the area, the biggest player being the Cincinnati Center City Development Corporation (commonly referred to as 3CDC). The corporation is a private, non-profit organization that focuses on strengthening the urban fabric of downtown Cincinnati. They have invested \$256 million in the neighborhood since 2004. In the last five years, \$100 million of private and public investment has poured into Over-the-Rhine.⁴⁶ Its popularity has flourished as result. In their book, Miller and Tucker describe the historical popularity of Over-the-Rhine as follows:

"Their [the slum's] mixed land uses seemed a convenient and delightful contrast to the homogeneity and lower density of outlying neighborhoods, while their variegated stock of old buildings on a relatively inexpensive real estate looked intriguingly flexible. These characteristics opened a broad range of potential uses for and users of old neighborhoods, especially to support the claims for a neighborhood control by one or another group of users or potential users."⁴⁷

This description is still relevant. The flexibility of the neighborhood is what has made the neighborhood so pliable to the various groups looking at settling (or developing) Over-the-Rhine. 3CDC's recent efforts have, indeed, "recast the historic neighborhood from one of the city's poorest and most dangerous to a place where professionals flock to live, work and dine."⁴⁸ However, their work in the community also instigates what so many 20th century activists and politicians were afraid of: a displacement of the current residents who cannot afford to remain once the prices of the neighborhood increase.

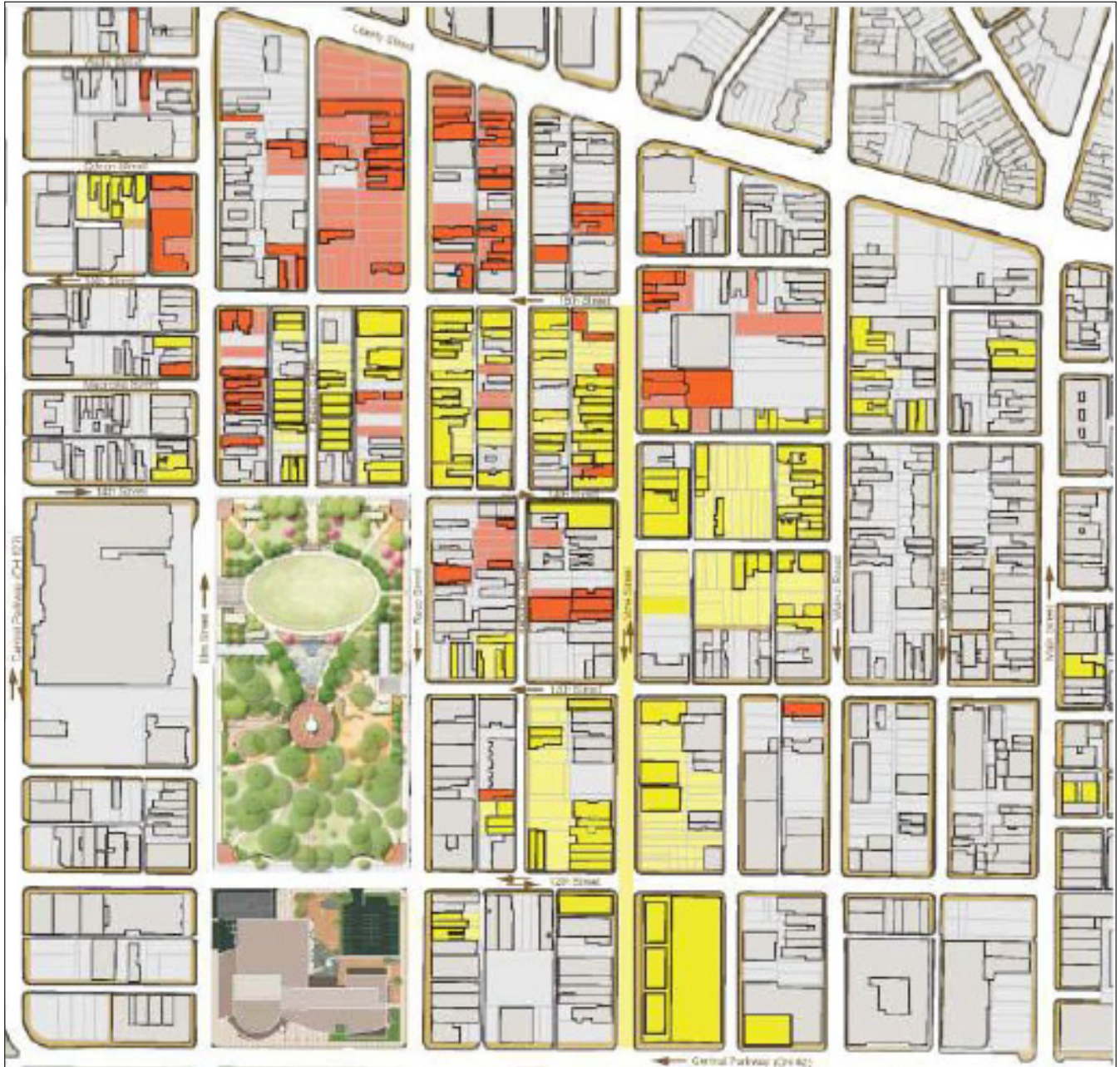
One neighborhood force that has been active in Over-the-Rhine in the past decades is The People's Movement. This organization is a coalition of forward-thinking groups that support "social service, community education, the arts, landlord-tenant relations, welfare rights, and affordable housing development."⁴⁹ Often, their interests for local residents clash with 3CDC's views for an "evolved" Over-the-Rhine. The main goals of this coalition of organizations are education and advocacy to strengthen programs in the neighborhood, and advocate for those who have little to no voice.

As shown on the right, 3CDC's work encompasses the majority of the existing neighborhood. The yellow areas are those that have already been or are currently being redeveloped by the corporation. The red areas are part of a "future land bank" of projects to develop in the near future. Together, these two colors contain at least half of the neighborhood core. In 2009, 70% of the condominiums in the Gateway Quarter had been sold, and in 2010 60% of 200 new condos and 30 storefronts were sold despite the poor housing market.⁵⁰ Overall, with this new redevelopment and new demographic population moving in, the rich past of Over-the-Rhine is in jeopardy of being forgotten.

03

A GRAPHIC HISTORY

The Integration of Architecture and Graphic Design to Represent the Evolution of Cincinnati's Over-the-Rhine Community



-  Future Land Bank
-  Complete / Under Construction

Map from 3CDC, found on <http://www.blogotr.com/>

A GRAPHIC HISTORY

The Integration of Architecture and Graphic Design to Represent the Evolution of Cincinnati's Over-the-Rhine Community



Vine Street, 2009



Vine Street, 2013

A GRAPHIC HISTORY

The Integration of Architecture and Graphic Design to Represent the Evolution of Cincinnati's Over-the-Rhine Community

General Themes

Several premises are ubiquitous throughout the evolution of Over-the-Rhine in the past two centuries, and are important to consider in the challenge of designing a new cultural center. The first idea to consider is the cycle of the historic neighborhood: “growth, maturity, decline, and decay.”⁵¹ In general, the neighborhood has undergone several upturn and downturns towards its use and vibrancy. We are just now seeing another upturn in outside interest and rebuilding, but this is not, and never will be, a permanent solution.

A second theme is the importance of pride. In the early Findlay Market plan, Forusz's method of attacking “the problem of heterogeneity and powerlessness” was facilitated; “not by homogenizing the population along racial or ethnic lines, however, but by inculcating neighborhood civic pride, solidarity, and activism.”⁵² The key to pride is neighborhood involvement. By involving residents of Over-the-Rhine in the decisions that fuel their future, they are creating “a plan for the neighborhood...largely generated by the neighborhood.”⁵³ The benefits of involvement have been seen throughout the 20th century, and by the residents determining and facilitating the present, they are able to create a future in which they are proud.

Local involvement is a necessary key, and helps to alleviate some of the tension brought forth by the next theme: the constant tension between isolation and integration. The neighborhood has constantly struggled between those that want the area to remain socially isolated, operating within its own parameters and remaining largely isolated from outside promotion, and those that want the area to allow outsiders to help support and develop the neighborhood. There are benefits to and difficulties with both systems, and Over-the-Rhine has always walked a fine line between the two.

The fourth subject is identity. This is potentially the most relevant theme, and integrates all of the previous ideas. In the conclusion of their study of Over-the-Rhine's historical civic plans, Miller and Tucker describe the importance of “the organization of the physical and social environment to promote cosmopolitanism, the sharing of traits among socially determined cultural groups without erasing and group's sense of distinctive identity.”⁵⁴ In other words, the hope of bringing together distinct groups must come without denying them their identity and sense of purpose. This has been the case through the history of Over-the-Rhine. But these groups are not all necessarily treated equal. In his overview of Over-the-Rhine, Kevin Grace describes the importance of all facets of the neighborhood's history. He states that, “in chronological terms, the German-American settlement only represents a third of [Over-the-Rhine's] history. There has been so much more meaning in this central part of the area to the urban citizens who have lived and worked there in the last several decades.”⁵⁵ The neighborhood has such a wealth in the variety of history and residents, each vital to the role that it played in shaping the urban fabric. Over-the-Rhine has always had something of an identity crisis, but that “crisis” is what makes the neighborhood fresh and exciting.

A GRAPHIC HISTORY

The Integration of Architecture and Graphic Design to Represent the Evolution of Cincinnati's Over-the-Rhine Community

Over-the-Rhine has several key narratives that define how we perceive the history of the neighborhood. One is the narrative of Over-the-Rhine as an impoverished and helpless place. Sadly, many outsiders judge the neighborhood by this narrative. A second narrative is that of the urban Renaissance, what many consider to be occurring in Over-the-Rhine now.⁵⁶ Even the use of the word "Renaissance", however, creates an assumption. It presumes that what was there prior to the "rebirth" was dark, dangerous, and requiring change.⁵⁷ By labeling it as such, it makes the task of removal and relocation much easier on the conscience. It is one of the key issues in Over-the-Rhine today: how are the abandoned remembered when they have no voice? In his article "Do You Have a Sign?" activist and Miami University professor Thomas Dutton discusses this of 3CDC's involvement in the neighborhood:

"You will find no mention of the Over-the-Rhine People's Movement's history and success in building community against the overwhelming odds that cause too many to slide from helplessness to hopelessness to nothingness. No poor people, of any color, are in this text. Absent and invisible, they are written out, made to disappear just like the real material forces of gentrification and police maneuvers that push people out and supplant the indigenous culture."⁵⁸

The idea of this project is to give that history a "sign" – a visual presence that can introduce them, their efforts, and their history to the new inhabitants filtering into the neighborhood.

Historically, Over-the-Rhine has undergone a series of changes, and has fluctuated and evolved. It has housed a variety of residents that each represented their respective origins. These widespread origins left lasting impressions on the neighborhood, and are just as relevant to the future of Over-the-Rhine as they are to the past. An Over-the-Rhine activist named Mike Henson once stressed the importance of these histories, saying that, "these strong and courageous people - each managed to improve their lives by creating their own cultural networks... "We" need "our" history to give us, the people...lessons for changing history."⁵⁹

A GRAPHIC HISTORY

The Integration of Architecture and Graphic Design to Represent the Evolution of Cincinnati's Over-the-Rhine Community



1800s

German History



1900s

Appalachian History



1900s

African American History



2000s...

The "Young Professionals"

SITE APPROACH



“Over-the-Rhine is more than districts of streets filled with nineteenth century buildings. Real people live, work, shop, and play here. It is a community. It always has been.”

Images of America: Cincinnati's Over-the-Rhine, page 8

Neighborhood Analysis

Neighborhood Studies

Transportation

Existing Building Stock

Historic Regulations

Building Loss

Visual Navigation of History

Site Analysis

CAGIS Maps of Site

Topography and Typology

Site Studies

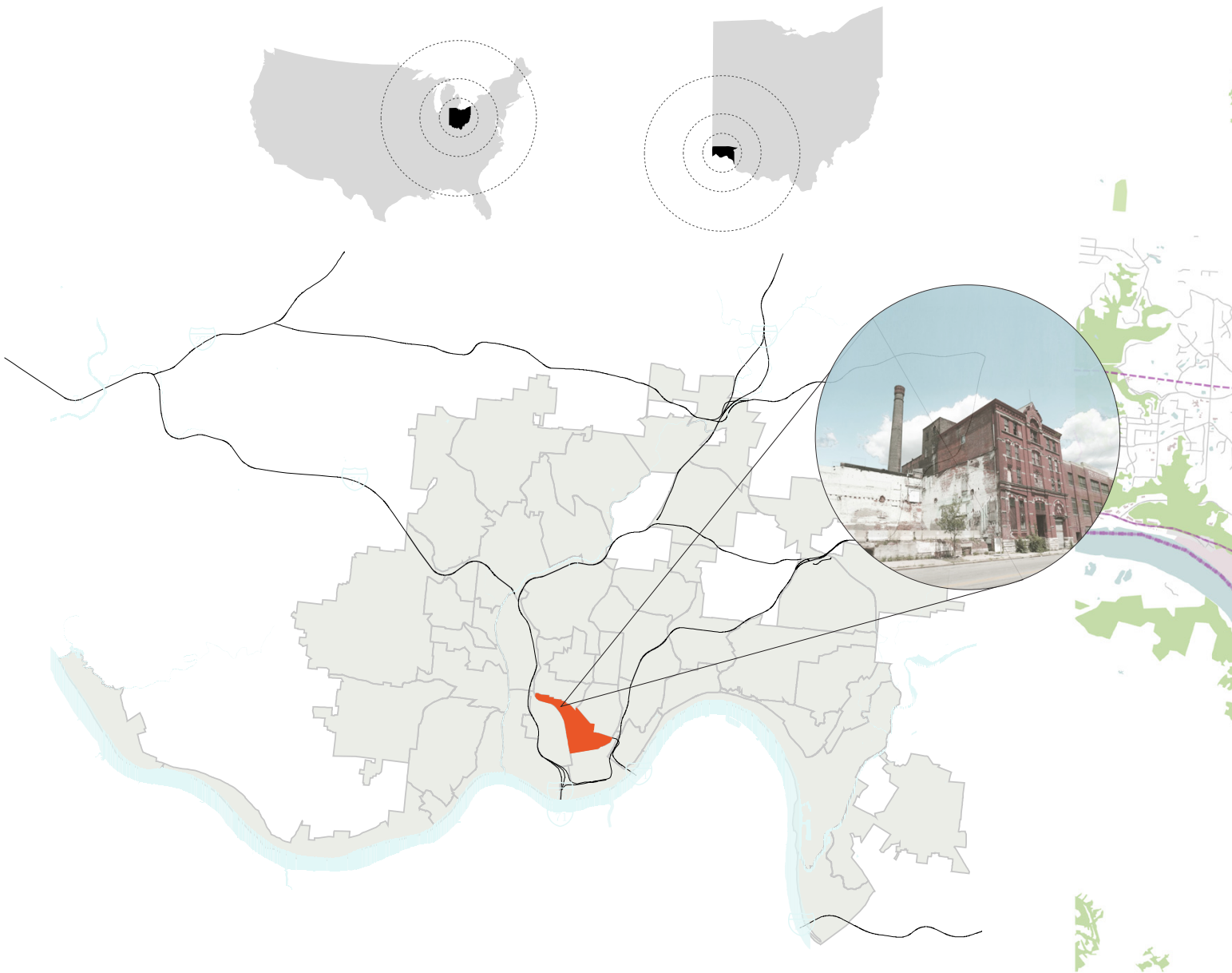
Building Analysis

Building History

Existing Conditions

A GRAPHIC HISTORY

The Integration of Architecture and Graphic Design to Represent the Evolution of Cincinnati's Over-the-Rhine Community

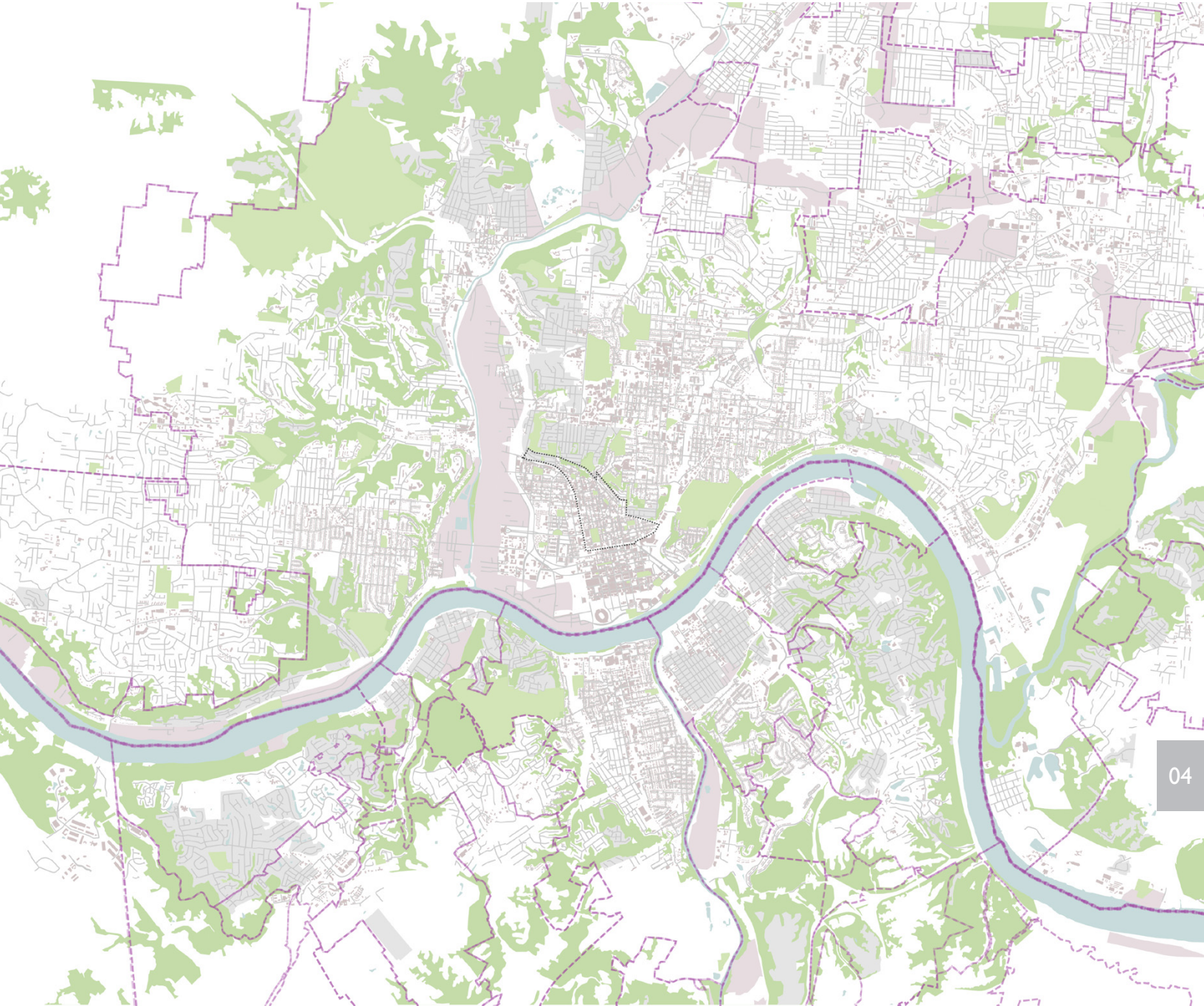


04

Map of Cincinnati Districts references from
Brewery District Master Plan

A GRAPHIC HISTORY

The Integration of Architecture and Graphic Design to Represent the Evolution of Cincinnati's Over-the-Rhine Community



04

A GRAPHIC HISTORY

The Integration of Architecture and Graphic Design to Represent the Evolution of Cincinnati's Over-the-Rhine Community



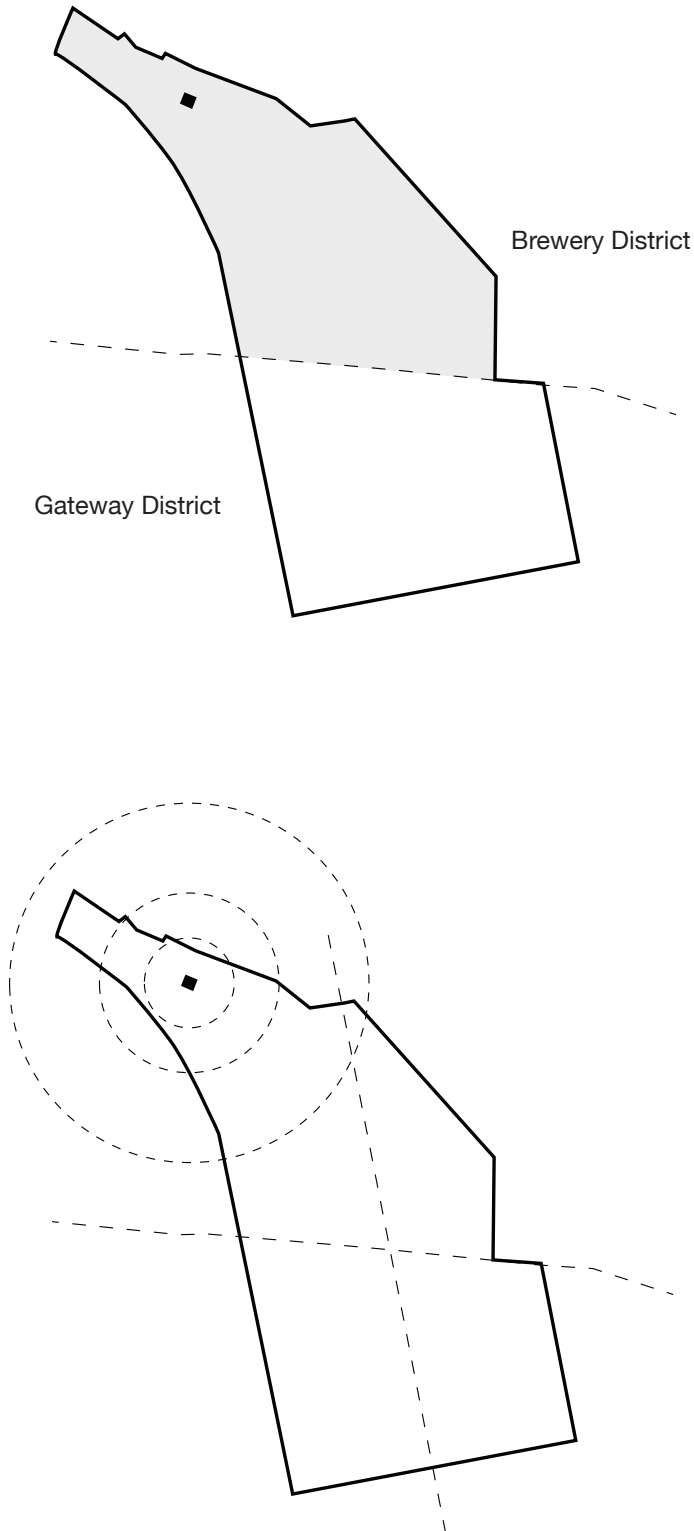
0 200 m



Source: *Urban morphology*, 1, volume 5, 2001, Brenda C. Scheer and Daniel Ferdelman, *Inner-city destruction and survival: the case of Over-the-Rhine, Cincinnati*. 2001 International seminar on urban form, Dorset Press, Dorchester, Dorset, p.22.

A GRAPHIC HISTORY

The Integration of Architecture and Graphic Design to Represent the Evolution of Cincinnati's Over-the-Rhine Community



Neighborhood Studies

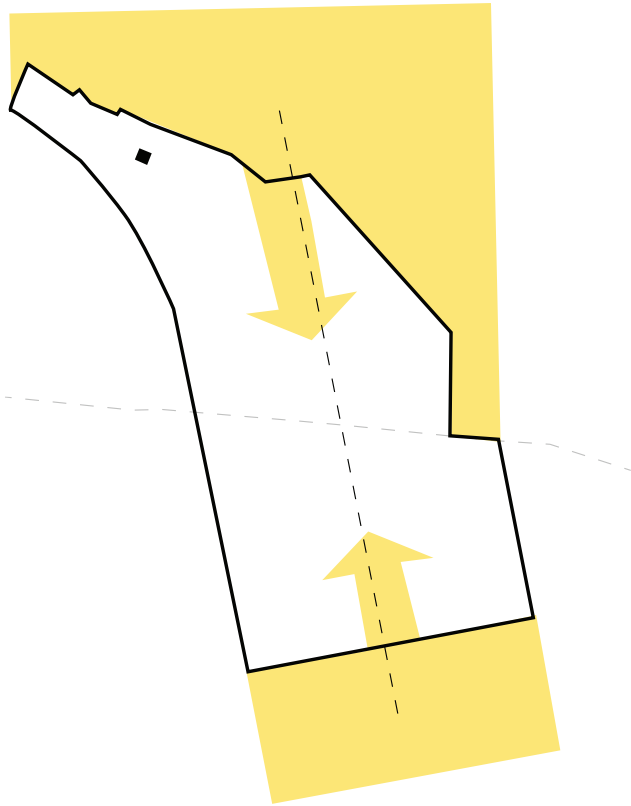
Throughout the years, the density of the neighborhood has undergone vast change. As seen to the left, the neighborhood was its densest at the peak of its popularity in the late 1800s. However, since then, Over-the-Rhine has become slowly depleted of both population and architectural density. While not as spread and small-scaled as at its early years in the 1850s, the building density has definitely wavered. These images to the left also indicate at changes that were driven by the car (for example, the widening of Liberty Street).

Over-the-Rhine is divided into two main districts. The first is the "Gateway District", so named because it acts as the "gateway" between downtown and the rest of Over-the-Rhine. This district has seen the majority of the recent redevelopment in the neighborhood (it was the area illustrated in the previous diagram showing 3CDC's involvement). These two districts are divided by Liberty Street, which runs east to west through the center of Over-the-Rhine. The second district is known as the "Brewery District", due to the number of breweries that have existed there in the past two centuries (which is shown in the following map).

The site of the proposed community museum is located to the north of the neighborhood in one of these abandoned breweries, The Clyffside Brewing Company. Its location is responsive to connecting a series of historic landmarks that run from the south to the north (respectively, The School for the Creative and Performing Arts, Music Hall and Washington Park, Findley Market, and this new proposed site). It creates a historic pathway crossing from the northern neighborhoods of Cincinnati towards the commercial downtown. The site is easily accessed by both I-75 to the west and I-71 to the east, and W McMicken Ave is a busy arterial road.

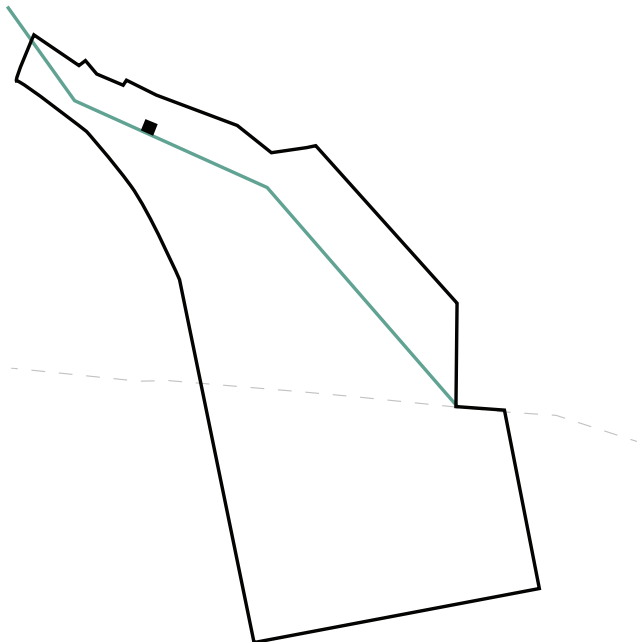
A GRAPHIC HISTORY

The Integration of Architecture and Graphic Design to Represent the Evolution of Cincinnati's Over-the-Rhine Community



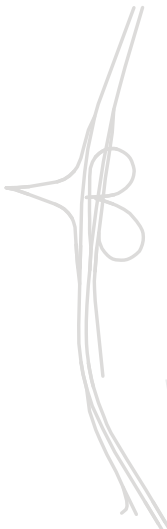
Cultural Centers

The site is a gateway from the university district towards the rest of Over-the-Rhine and the commercial downtown.



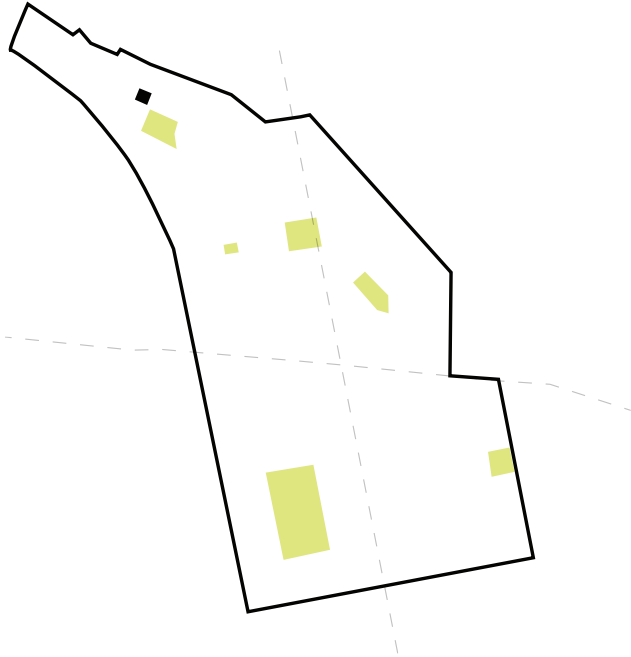
"Brewer's Boulevard"

The majority of remaining brewery structures exist along McMicken Ave, a street that deviates from the typical urban Cincinnati grid and acts as a major connector from the university to downtown.



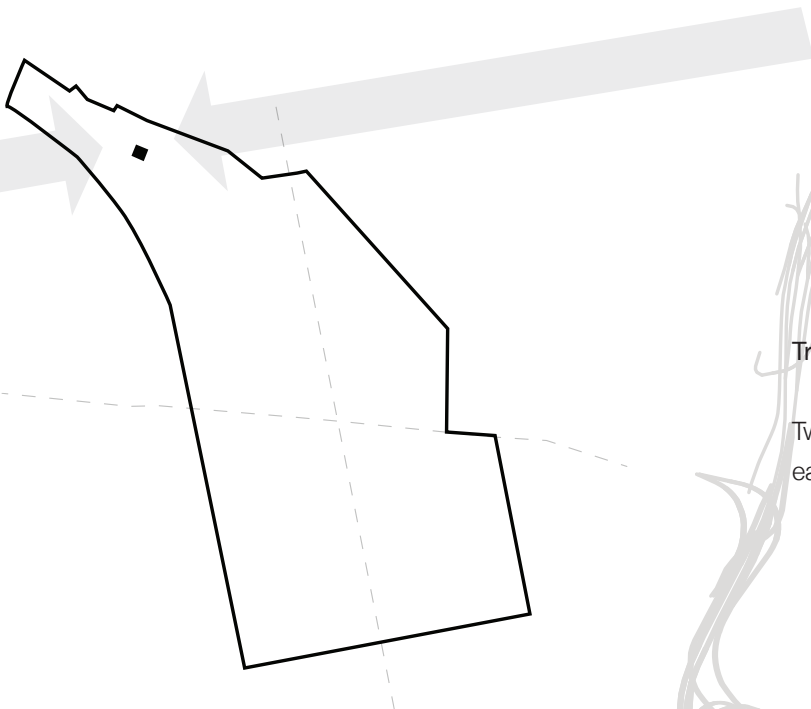
A GRAPHIC HISTORY

The Integration of Architecture and Graphic Design to Represent the Evolution of Cincinnati's Over-the-Rhine Community



Green Space

Several parks may be found spread throughout Over-the-Rhine. Washington Park, the largest, has recently undergone extensive renovation.

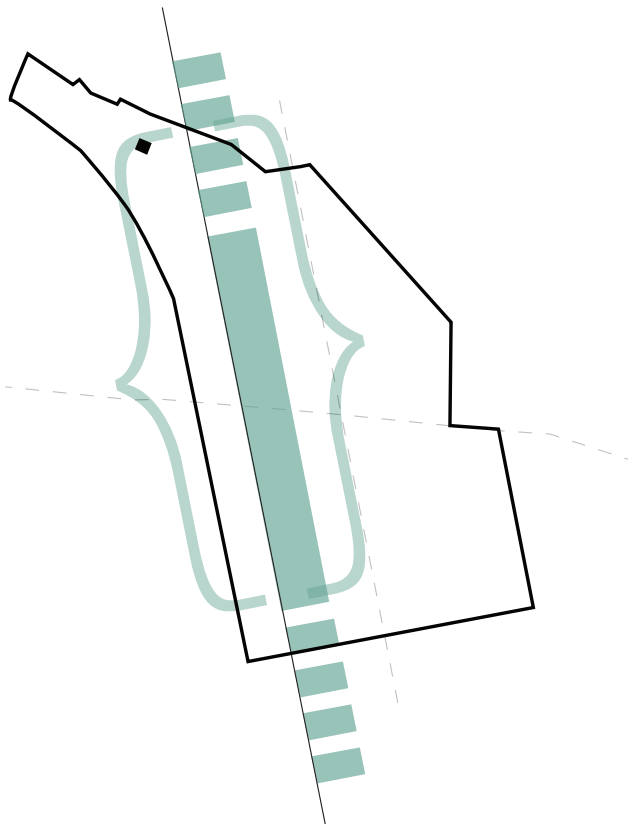
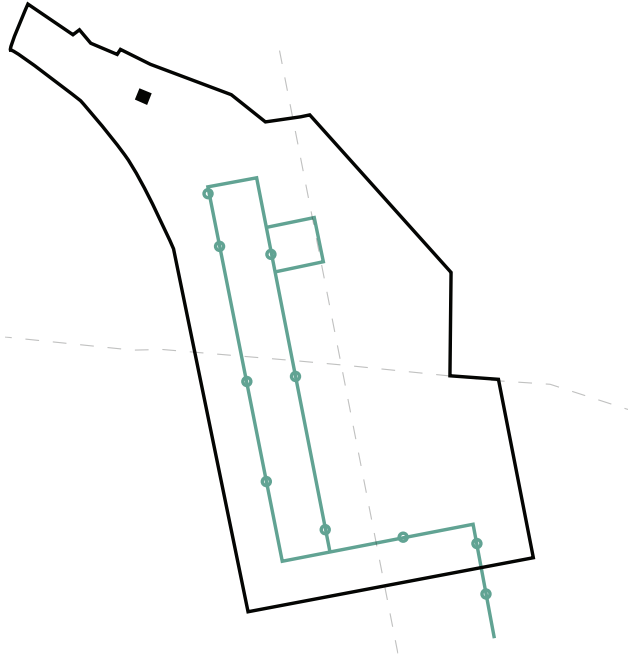


Transportation Approach

Two major Cincinnati highways, I-71 and I-75, are easily accessed by the Over-the-Rhine neighborhood.

A GRAPHIC HISTORY

The Integration of Architecture and Graphic Design to Represent the Evolution of Cincinnati's Over-the-Rhine Community

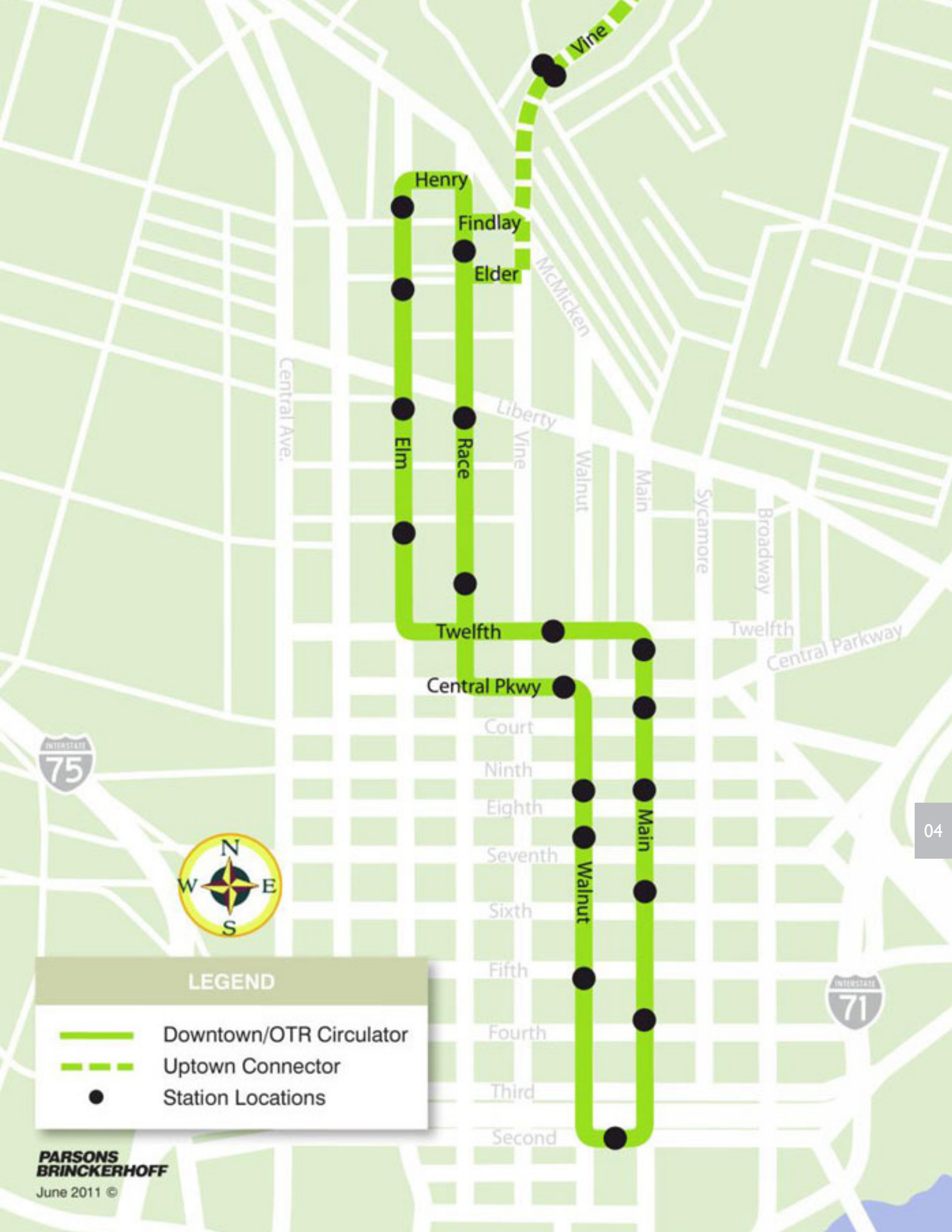


Transportation

A new significant transportation development in Over-the-Rhine is the introduction of a streetcar line that runs through the neighborhood (along the path illustrated in the supplied map). It will connect the newly developed Banks project along the Ohio River to Over-the-Rhine by means of crossing through downtown Cincinnati and the Central Business District. Streetcars have historical significance to the area, as they were the primary form of transportation in the city at the height of Over-the-Rhine's popularity in the 1900s. The streetcar was approved in 2008, broke ground in 2012, and is projected to reach completion in 2016. If successful, it may also extend into areas adjacent to the streetcar line, such as Clifton to the north and Newport, Kentucky to the South.

This new transportation line is critical for several reasons. It is predicted to have a drastic and beneficial effect on Over-the-Rhine, increasing activity and connecting it to downtown. An economic analysis suggested that the Cincinnati streetcar would have a 15:1 economic impact.⁶⁰ It has made property value along the projected line rise considerably, and already several businesses have relocated to Over-the-Rhine to be located along the line. It will also likely stimulate growth and redevelopment in the northern part of Over-the-Rhine, which is still largely untouched by recent new development. The site, being at the northern end of Over-the-Rhine, will be extremely affected by this transportation development. It will receive many visitors using this linked line from downtown and within Over-the-Rhine.

Map of the Downtown Cincinnati Streetcar Plan from Protransit.com



LEGEND

- Downtown/OTR Circulator
- Uptown Connector
- Station Locations

A GRAPHIC HISTORY

The Integration of Architecture and Graphic Design to Represent the Evolution of Cincinnati's Over-the-Rhine Community

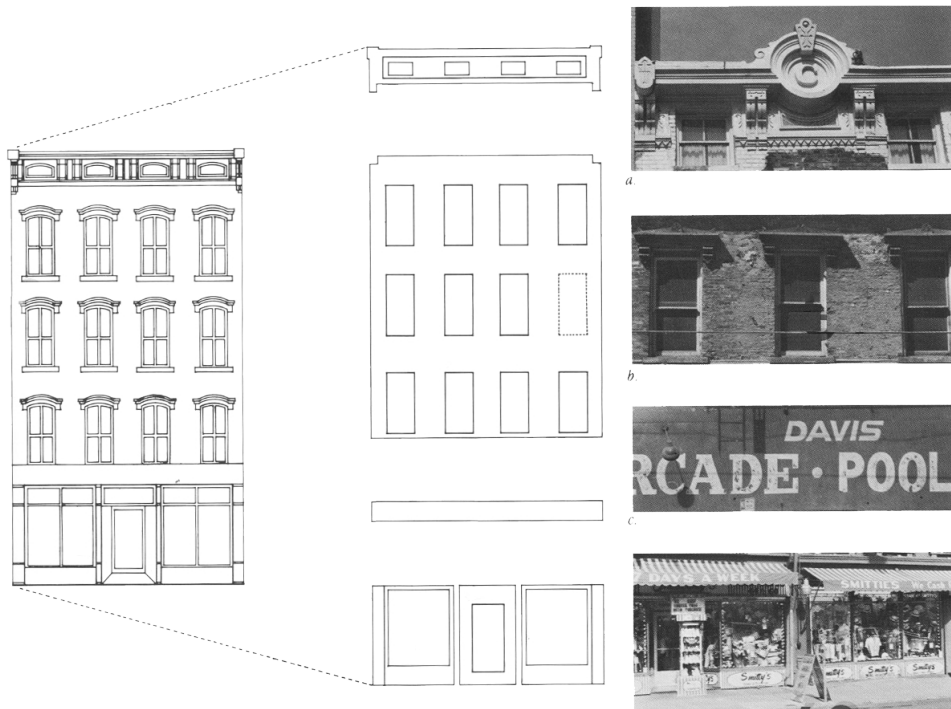
Existing Building Stock

Over-the-Rhine is believed to be one of the largest, most intact urban historic districts in the United States, and contains the largest collection of Italianate architecture anywhere in the country (943 buildings).⁶¹ Despite the extensive loss of architecture over time, this intactness refers to the remaining building typologies that exist in Over-the-Rhine. As an extremely densely settled neighborhood, the great loss still only appears to scratch the surface of the district. Early construction was limited to five-story construction for a growing population, and in the mid-1800s the neighborhood was a predominantly pedestrian area.⁶² The street façades were designed for pedestrian experience, and buildings were placed near the fronts of their lots for easy accessibility. Considerations for the automobile were made much later, and often took their toll on the overall neighborhood fabric.

As stated previously, 2-5 story multi-family row houses are the predominant typology of the neighborhood, especially along Vine and Main Street. Although the buildings were designed and built by the German residents of the neighborhood, they represent a fusion of American and German architectural styles. Some later construction included apartments, retail buildings, and "light" industrial buildings, but the majority of Over-the-Rhine's building stock was intended for mixed-use. While this later construction might be considered "incompatible development", it has not damaged the overall integrity and place of the neighborhood.

The institutional buildings in the neighborhood (schools, churches, assembly places) "tend to be landmarks in the community."⁶³ They also tend to be formal and relatively symmetrical in design. Some are set farther back from the street to allow for congregation and better architectural perspective.

West McMicken Avenue contains several large industrial buildings along its northern side, many of which were used for brewing in the late 1800s and early 1900s. The southern side is mostly residential buildings, typical of the neighborhood. Other buildings along this axis are being renovated and repurposed; one of the other breweries, the Jackson Brewery to the west of the site has been bought, repaired, and is the process of being converted to a theatre and music venue. The northern Brewery District is in the early process of being developed into an entertainment center, like the Gateway District has been in the past years.



These examples taken of typical architecture in the surrounding neighborhood
Carolyn LeCompte, 08/03/2013

The three parts of a typical facade in Over-the-Rhine: base, middle, top.
Diagram is from Over-the-Rhine Design Studies

A GRAPHIC HISTORY

The Integration of Architecture and Graphic Design to Represent the Evolution of Cincinnati's Over-the-Rhine Community



04



04





22

04

A GRAPHIC HISTORY

The Integration of Architecture and Graphic Design to Represent the Evolution of Cincinnati's Over-the-Rhine Community

Historic Regulations

In exploring the development policies set forth in 1993, the point stressed is the idea that construction should not interrupt the historic integrity of the area. The following passages considering new construction in Over-the-Rhine deal with issues of historical reverence, and read from Christopher Cain's "Over-the-Rhine: A Description and History, History District Conservation Guidelines" as follows:⁶⁴

New Construction Guidelines

Infill construction is allowed on vacant sites in Over-the-Rhine because gaps due to demolition weakened the streetscape and the overall character of the district. New construction can improve both the physical quality and economic vitality of the neighborhood.

New construction should be well-designed but should not replicate the existing buildings. The exceptional quality of the existing buildings in the district provide an outstanding framework for new construction.

Composition

New buildings should respond to the traditional subdivisions found on historic property: a base, a middle, and a top. Most buildings in Over-the-Rhine are built of brick with the principle façade parallel to the street it faces. The most important features of building in Over-the-Rhine are the **arrangement of openings on the principle façade** and an overall vertical emphasis of the whole design. Each building provides its own variations, but collectively they share many features.

Base: New buildings should have a **well-defined base**. Within the district most buildings have a base that is distinguishable from the rest of the building. This is accomplished through a change of materials, a change of scale, and/or a lintel or other type of horizontal banding. In larger buildings the original base may include more than the first floor.

Middle: Details on new buildings should **relate to the detailing of adjacent** or nearby buildings. Buildings in the district often incorporate architectural details such as changes in plane or changes in materials on their upper floors. Decorative, horizontal bands indicating the floor lines, sill heights, or lintel heights should not overpower the **vertical emphasis** of the design.

Top: New construction must employ a strong element that terminates the upper most part of the building. Distinctive elements in the architecture of Over-the-Rhine are elaborate projecting cornices, decorative parapets and the **expressive use of materials**.

A GRAPHIC HISTORY

The Integration of Architecture and Graphic Design to Represent the Evolution of Cincinnati's Over-the-Rhine Community

The guidelines continue in further detail, describing each architectural feature and the appropriate steps that should be taken. The most important ideas from each of these sections are listed as follows:⁶⁵

Roofs

Housing: Low-pitched shed roofs, simple gable roofs
Institutional Dormers, multiple gables, hip roofs, towers
Little to no overhang

Window Openings

Extremely important
Taller than wide (2:1 generally)
Found individually
20%-50% of façade

Storefronts

Typically taller than upper floors
Framed by piers or columns

Setback

Most have little setback
Institutional buildings may to create public space

Rhythm

Avoid "long expanses" of blank wall

Height

May not vary more than one story from adjacent neighbors
Generally 2-5 stories

Materials

Primarily brick
Other materials found are limestone, glass, sandstone, cast-iron, slate, wood, and sheet metal

A GRAPHIC HISTORY

The Integration of Architecture and Graphic Design to Represent the Evolution of Cincinnati's Over-the-Rhine Community

Over the years,
Over-the-Rhine has lost nearly
50%
of its
historic building stock.



Urban Crisis

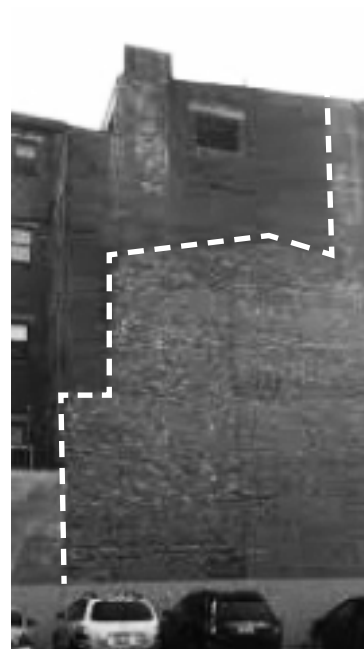
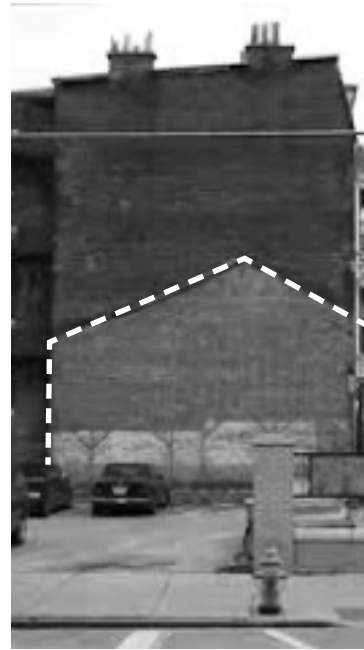
-  Vacant
-  Lost Historic Fabric Since 1930

A GRAPHIC HISTORY

The Integration of Architecture and Graphic Design to Represent the Evolution of Cincinnati's Over-the-Rhine Community

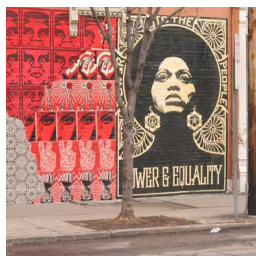
Building Loss

Over the last century, approximately fifty percent of Over-the-Rhine's historic building stock has been destroyed.⁶⁶ Whether due to neglect or structural damage, this loss is irreparable. However, loss can create a new beginning. Many of these demolition sites are the canvas for new artistic expression. These walls have become blank pages for artists and neighborhood organizations to paint murals that signify the culture and history of the neighborhood. These applied graphics, however, tend to hide the natural art of demolition. Many of these buildings display the outline of the past building on their walls, a ghosted image of what was once on the site.



A GRAPHIC HISTORY

The Integration of Architecture and Graphic Design to Represent the Evolution of Cincinnati's Over-the-Rhine Community



A Visual Navigation of History

The urban graphic intervention was inspired by, and may be used by, the heritage trails that already exist (or are implied) in the neighborhood. It uses the ideas of the Forget-Me-Not Murals and the “snapshots in time” to express the past history of the neighborhood. Illuminated solar pavers (or similar lighting elements) are placed along points in or along the sidewalk to create a trail through the neighborhood that will be lit once the sun disappears. These trails can be defined by color, or can otherwise be turned on and turned off (depending on which trail is in use at the time). One of these illuminated trails pinpoint different sites of demolition in Over-the-Rhine, culminating in a lit acrylic slab that presents the image of what was once at that site (as illustrated on the following page). When the user stands in a certain place in reference to the slab, the perspective of the historic image overlays the view of the current site (whether now a mural, a garden, or a parking lot), and the past history is layered on top of the present.



A GRAPHIC HISTORY

The Integration of Architecture and Graphic Design to Represent the Evolution of Cincinnati's Over-the-Rhine Community





04



A GRAPHIC HISTORY

The Integration of Architecture and Graphic Design to Represent the Evolution of Cincinnati's Over-the-Rhine Community



Map showing property lines and divisions
Source: CAGIS



Map showing decided site boundaries and dimensions
Source: CAGIS



Map showing site topography
Source: CAGIS

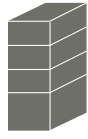
Topography and Typology

The site itself is at the northern edge of Over-the-Rhine along West McMicken Avenue and Stonewall Street. The change in topography is approximately seven feet over the site, but becomes much steeper towards the north as the gentle slope becomes the wooded hill that separates Over-the-Rhine from Mt. Auburn and Clifton. The vacant lot has an existing plinth from the original building that is raised about five feet from McMicken. It becomes level at the northwestern corner along Stonewall.

The brewery location is defined by two distinct typologies. The first is the typical residential unit type found in Over-the-Rhine, some simply residential and others mixed-use. This typology is defined by the verticality of the construction, ranging anywhere from two to five stories. The second typology is light manufacturing. This building type is much lower to the ground; typically one or two stories at most, and is horizontal in nature.

A GRAPHIC HISTORY

The Integration of Architecture and Graphic Design to Represent the Evolution of Cincinnati's Over-the-Rhine Community



RESIDENTIAL



MIXED RESIDENTIAL and LIGHT MANUFACTURING





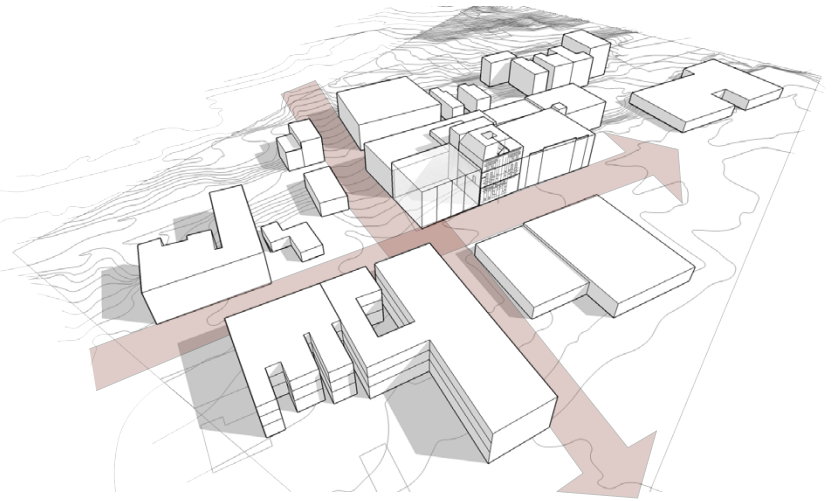
04

A GRAPHIC HISTORY

The Integration of Architecture and Graphic Design to Represent the Evolution of Cincinnati's Over-the-Rhine Community

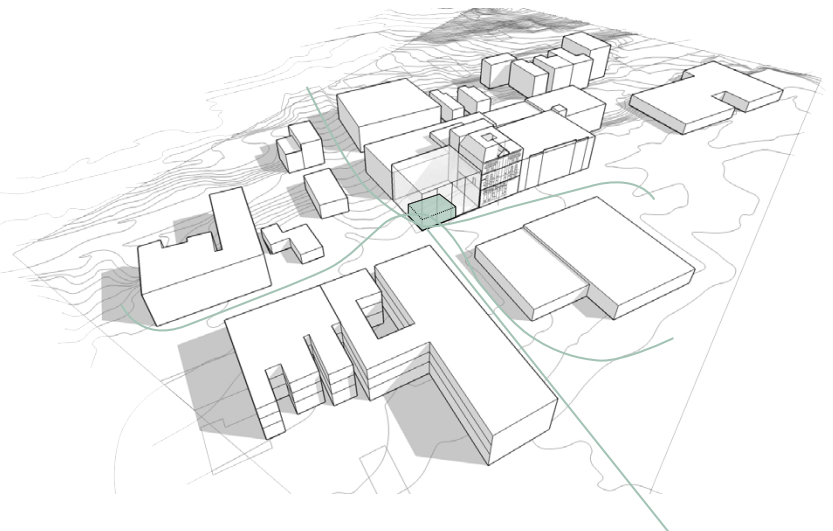
Site Studies

The site, located on the corner, is at the intersection of two major axes. The first, McMicken, is a major thoroughfare connecting downtown with The University of Cincinnati, via Over-the-Rhine. Stonewall is also one of the few roads that connects up the hill towards the residential Mt. Auburn. As such, this site is prime for a type of “gateway” landmark to the neighborhood.



Intersection of two major thoroughfares

It may also act as a hub of neighborhood tour activity. Many of the tours, especially the Over-the-Rhine brewery tour, are active in the northern part of Over-the-Rhine. This corner is a prime location to pause the tour and rest, or potentially act as a meeting point at the beginning or end of the tour.



Hub of neighborhood tour activity

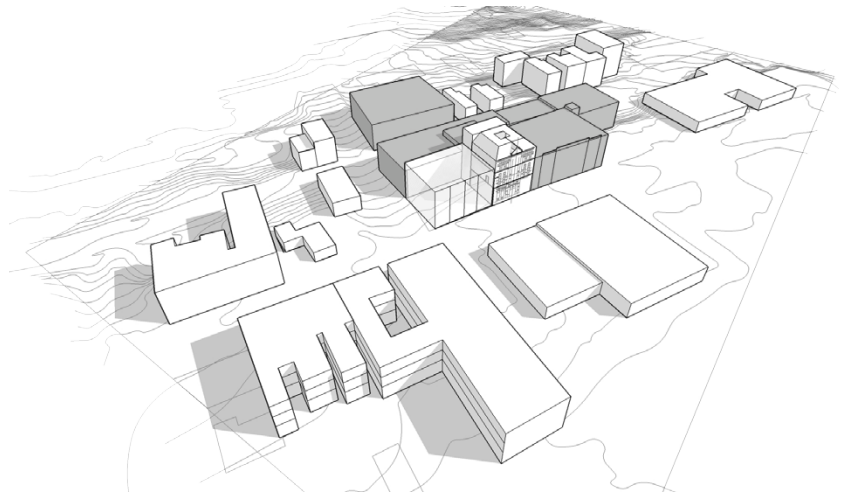


04

A GRAPHIC HISTORY

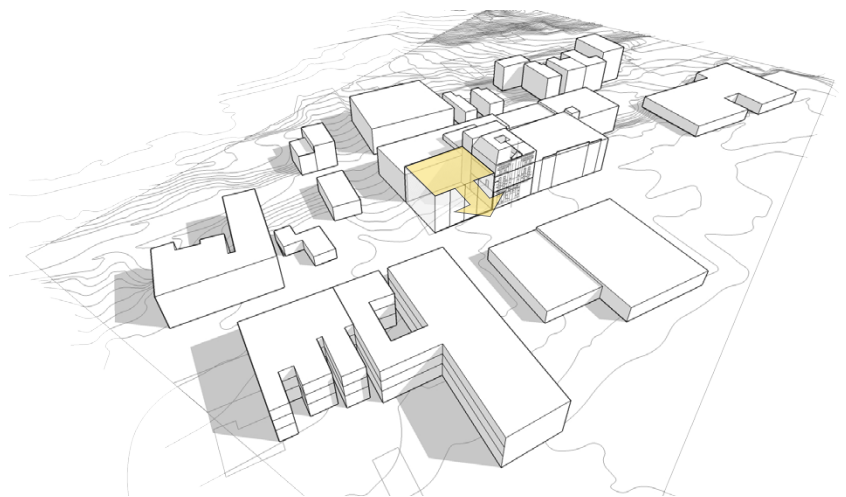
The Integration of Architecture and Graphic Design to Represent the Evolution of Cincinnati's Over-the-Rhine Community

The site has other long-term benefits. As a part of the overall brewery complex, the two buildings used in this study may be the beginning for future development of the complex. As Over-the-Rhine's needs grow and evolve, the community museum may also, and utilize the additional space and resources to which it is adjacent.



Potential opportunities for later expansion and/or re purposing

The site also has visual potential. The existing brewery has incredible views towards the south; views that include downtown Cincinnati, the river, and most of Over-the-Rhine. By matching floor levels, the new addition has similar views, making the top floor of the community museum extremely valuable.



Views of Over-the-Rhine and downtown Cincinnati to the south

A GRAPHIC HISTORY

The Integration of Architecture and Graphic Design to Represent the Evolution of Cincinnati's Over-the-Rhine Community

229

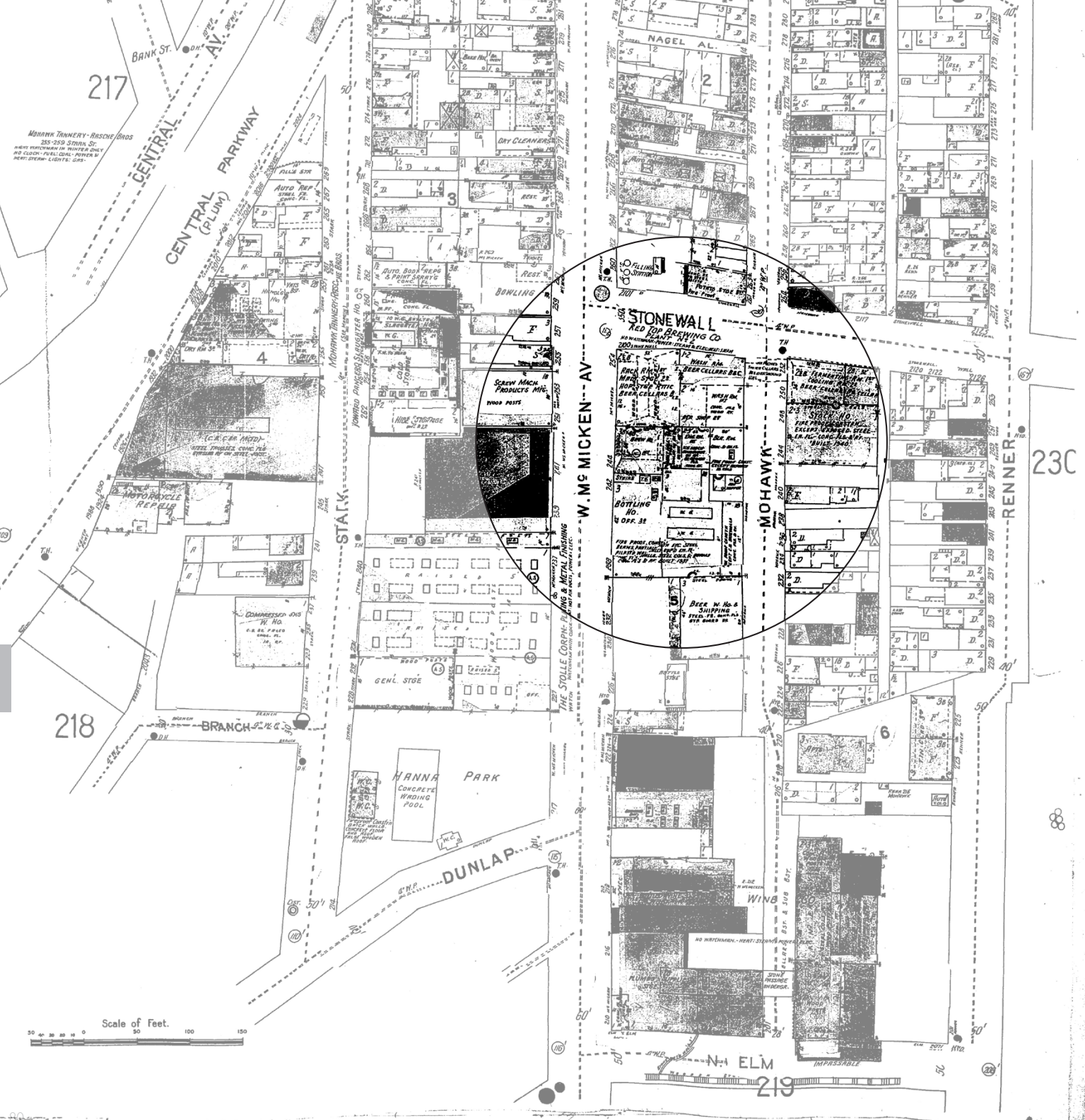
CINCINNATI, VOL. 3

228

230

230

219



04

Scale of Feet.



A GRAPHIC HISTORY

The Integration of Architecture and Graphic Design to Represent the Evolution of Cincinnati's Over-the-Rhine Community



Building History

The building and site of the Clyffside Brewing Company was first developed in 1846 as the Hamilton Brewery.⁶⁷ Later, the brewery was renamed J.G. Sohn & Company Brewery, after the two brothers who founded and ran the company, and became the 10th largest brewery in the city. However, Clyffside underwent a series of new owners and re-branding over the years. In 1907 the Mohawk Brewery bought the complex and continued bootlegging both beer and hard alcohol during Prohibition. In 1925, federal agents raided the building, shooting at the delivery truck driver and arresting several workers.⁶⁸ For obvious reasons, the Mohawk Brewery went out of business before the end of the decade.

In 1933, German-born Paul Esselborn founded the Clyffside Brewery. In 1937 a brick addition was constructed along McMicken, underneath which were 3-foot-thick lager cellars 35-feet wide and 200-feet long.⁶⁹ The popularity of this brewery saw the construction of a bottling plant and fermentation tanks in 1946. One-year prior, in 1945, the Red Top Brewing Company moved into the premises, consolidating its many properties to this one location. However, it began to decline in the late 1950s. In 1957, a strike by 150 Red Top employees and other financial crises caused the owner to sell all assets and abandon the building. That was the last year that Clyffside saw beer produced within its walls.

A GRAPHIC HISTORY

The Integration of Architecture and Graphic Design to Represent the Evolution of Cincinnati's Over-the-Rhine Community



Type	Wrecking Combo Permit
Sub Type	Demo Commercial
Title	
Description	EMERGENCY DEMO OF COMMERCIAL BLDG
Location	244 W MCMICKEN AV
Parcel Number	009500020002

Permit reference above from the Hamilton County Auditor

The proposed site for this thesis includes two plots: the first is the vacant lot immediately to the west of the brewery along McMicken. This site was also once a standing brewery structure, but had to be razed in 2010 when an original wall collapsed.⁷⁰ This two-story brick structure was the oldest of all of those in the Clyffside complex, and was constructed upon the brewery's opening in 1846. However, the demolition also brought new life to the party walls. Rich texture and color were uncovered on the site (shown on the following page), and the ghost of the historic building's gable remained imprinted upon the western facing wall.

The standing building intended for use in this thesis was designed by Chicago architects the Wolf Brothers and built in 1887.⁷¹ This building was bought in 2008 by developer Duane Donohoo, who had plans for a three-million-dollar redevelopment plan of the brewery into 19 residential units. However, the project was abandoned when the economy plummeted in 2009, and the building has been vacant since (although used on the many brewery tours given in Over-the-Rhine).





A GRAPHIC HISTORY

The Integration of Architecture and Graphic Design to Represent the Evolution of Cincinnati's Over-the-Rhine Community





CLYFFSIDE LOFTS
www.theclyffside.com
Conversions by
CLYFFSIDE
Cathy Paine 800-478-1288 Gregory L. Kapp 800-333-3337

A GRAPHIC HISTORY

The Integration of Architecture and Graphic Design to Represent the Evolution of Cincinnati's Over-the-Rhine Community



A GRAPHIC HISTORY

The Integration of Architecture and Graphic Design to Represent the Evolution of Cincinnati's Over-the-Rhine Community



04

A GRAPHIC HISTORY

The Integration of Architecture and Graphic Design to Represent the Evolution of Cincinnati's Over-the-Rhine Community







FELSER BRAU

DESIGNRESPONSE



“ There’s a major shift going on in museums around opening up authority and ownership, propelled by the rise of the social web and visitors’ expectations of greater participation and involvement. Museums want to be relevant, dynamic cultural centers.”

Nina Simon, Community Museums and Museum Communities

Project Program

User Groups

Program Overview

Design Development

Design Overviews

Final Design

Conclusion



A GRAPHIC HISTORY

The Integration of Architecture and Graphic Design to Represent the Evolution of Cincinnati's Over-the-Rhine Community

User Groups



Visitors of the neighborhood

To express the varied history of the neighborhood in a succinct way

To offer a destination

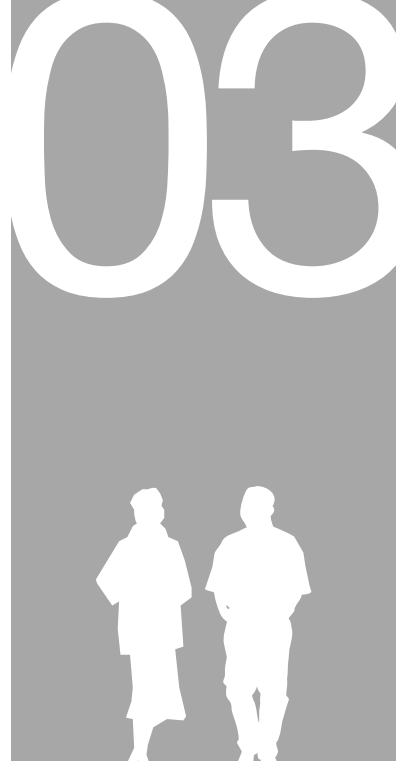


New residents

To express forgotten history, especially recent history

To involve new residents in the full community

To provide services for the neighborhood residents



Existing residents

To create jobs within the neighborhood

To express all facets of history and give a voice to the residents who are often overlooked

To stimulate community activism

To provide services for the neighborhood residents

A GRAPHIC HISTORY

The Integration of Architecture and Graphic Design to Represent the Evolution of Cincinnati's Over-the-Rhine Community

Program

The program of this neighborhood cultural center caters to both the delivery of past histories and current neighborhood activity. The program is designed to fully serve both the new population in the neighborhood as well as the older and more permanent residents that have lived in Over-the-Rhine for the past decades. It works with the division between these two sides, and hopes to bridge the gaps between very distinct and unique demographics, much like Over-the-Rhine as done throughout its multi-faceted history.

The platform of The People's Movement is vital to the programmatic list detailed below. The most important conclusions derived are that this center should 1) attempt to employ residents to afford opportunity to those already living in the area, 2) should offer service programs that are relevant to the existing neighborhood, 3) should offer public space that is usable by all residents and all demographics that reside in Over-the-Rhine.⁷²

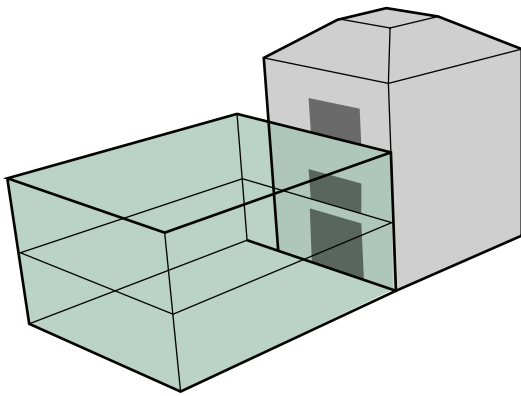
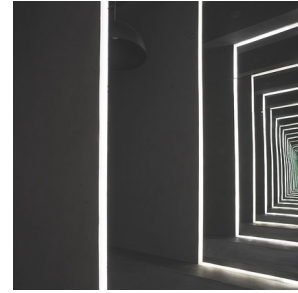
Overall, the program is listed as follows:

Auditorium - 2,000 SF (Lobby: 625 SF)
Café - 1,750 SF (Kitchen: 325 SF, Outdoor: 600 SF)
Children's Activity Space and Daycare - 1,000 SF
Commercial Space - 400 SF
Entrance - 2, 150 SF
Exhibit Space - 2,100 SF
Flexible/Temporary Exhibit Space - 750 SF
Lagering Tunnels - 1,175 SF
Meeting Rooms - 300 SF
Offices - 1,425 SF
Rentable Space - 1,800 SF
Storage - 1,375 SF
Study Space - 625 SF

Approximate Proposed Programmatic Total - 18,400 SF

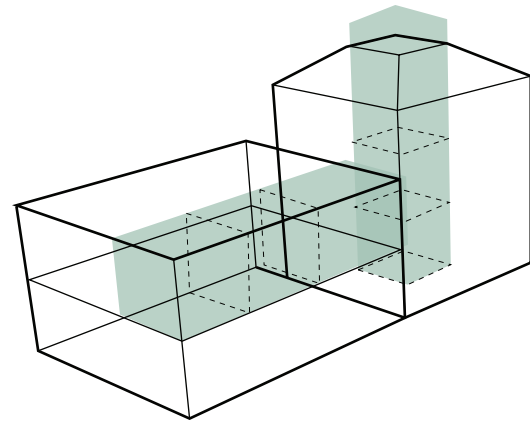
A GRAPHIC HISTORY

The Integration of Architecture and Graphic Design to Represent the Evolution of Cincinnati's Over-the-Rhine Community



Building Organization

Overall, the building is separated into two primary programs: the community program and the exhibit program. These are housed in the new and the existing buildings, respectively. Small exhibit areas begin to permeate between the two.

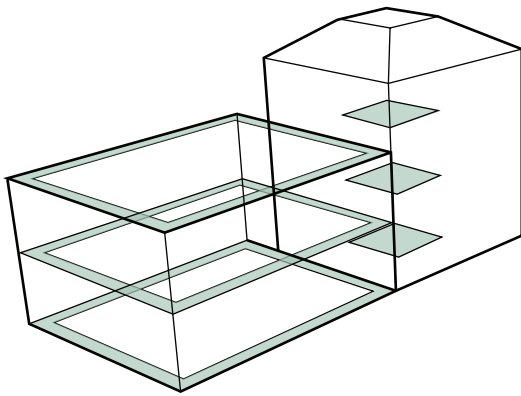


Vertical vs. Horizontal

The lit graphic application in the interior will follow and highlight the spatial movements of each building: in the brewery, the vertical movement, and in the addition, the horizontal.

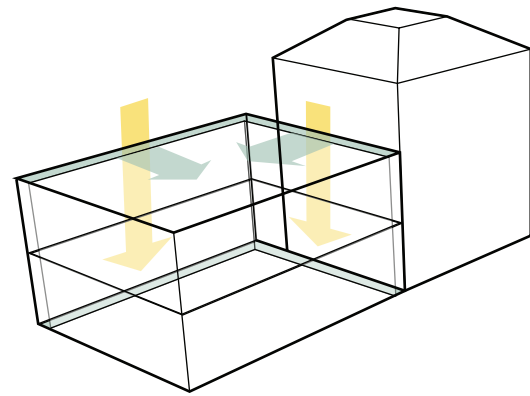
A GRAPHIC HISTORY

The Integration of Architecture and Graphic Design to Represent the Evolution of Cincinnati's Over-the-Rhine Community



Opposing Circulation

To define the new construction as distinct from the old, the circulation of the new building is organized around the perimeter rather than in a central hall.

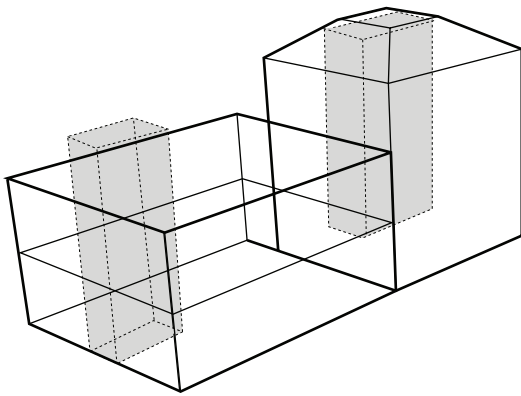


Circulation Separation

The primary circulation occurs in the “separation space” that defines the new construction from the old. The floor plates are pulled away from the walls, and circulation fills the gap. This allows the user to experience the textural value of the walls up close. This circulation space will try to be as translucent as possible to allow light to wash the walls. The circulation will imitate open fire-escapes, which are ubiquitous in the neighborhood.

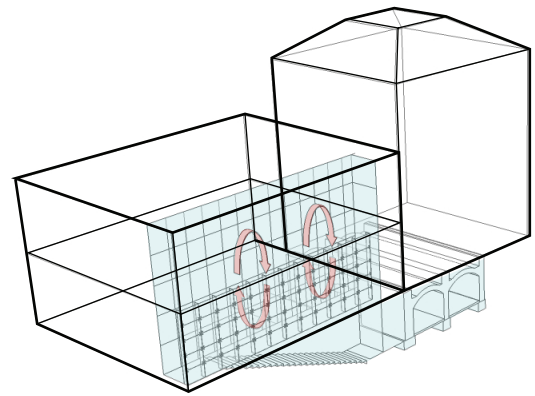
A GRAPHIC HISTORY

The Integration of Architecture and Graphic Design to Represent the Evolution of Cincinnati's Over-the-Rhine Community



Egress Circulation

There is one fire-rated staircase in each building. The brewery contains existing stairs towards the northern end which are enclosed and used. The stairs in the new building are grouped with an elevator, and may be used to access the cafe after hours.

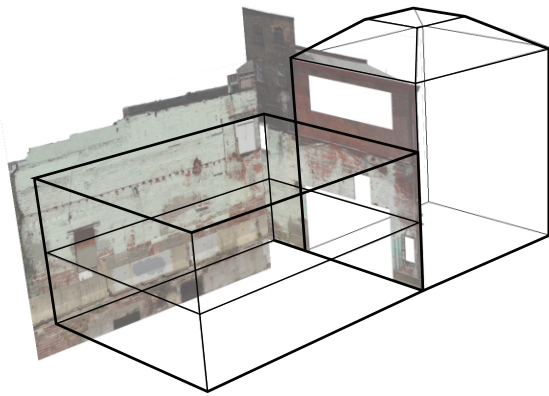


Double Facade

A double facade is applied on the southern facade to create ventilation space, and is used as the circulation to the lagering tunnels. This circulation is defined by temperature differentiation: the stairs between the two glass walls heats in the southern sun, but upon descending towards the contained lagering tunnels, the user experiences a cooling.

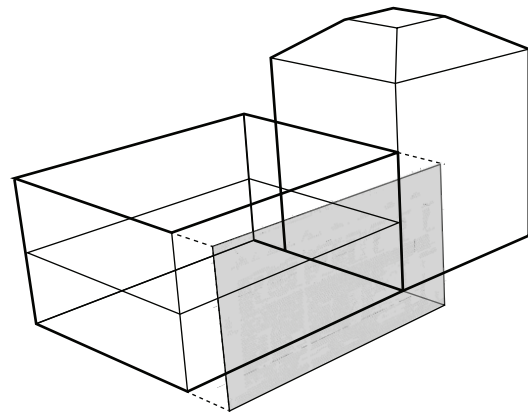
A GRAPHIC HISTORY

The Integration of Architecture and Graphic Design to Represent the Evolution of Cincinnati's Over-the-Rhine Community



Focus on Existing Walls

Because the existing building has a rich textural history, the new construction will be simplified and subdued to enhance the experience of the adjacent party walls.

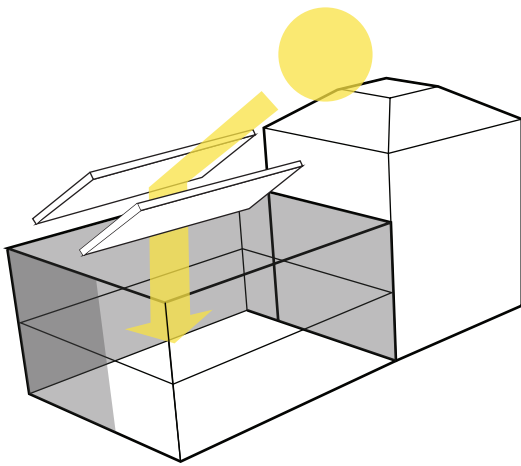


Abstracted Screening

To express the past history of the site, the front facade will display an abstracted view of the demolished 1845 building. From far away, the image will read as a facade, but when closer to the glass, the image is comprised of words and phrases from the media that describe Over-the-Rhine. The small, individual parts make the whole picture legible, much like the small, individual communities within the neighborhood define the larger history. This screening also connects with the screened views of vacant lots around the neighborhood.

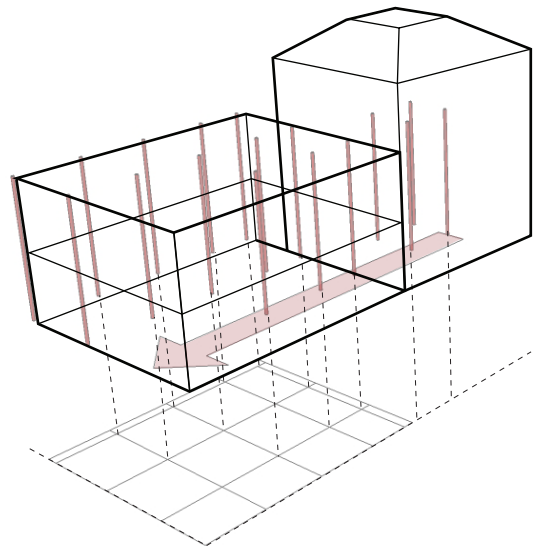
A GRAPHIC HISTORY

The Integration of Architecture and Graphic Design to Represent the Evolution of Cincinnati's Over-the-Rhine Community



Daylight Considerations

Because of the containment of the party walls, the northeast corner of the building had little access to natural daylight. Therefore, considerations were taken to alleviate that problem. The sawtooth roof break allows additional southern light into the building, and openings in the top floor move that light into the lower floors.



Structural Extension

To visually, spatially and structurally connect to the existing building, parts of the structural grid are pulled into the new construction. The original point-support columns are spaced at 15'x12'6". One row of columns in the new addition follow the same extension line, but the grid is consistent to support the new construction.





A GRAPHIC HISTORY

The Integration of Architecture and Graphic Design to Represent the Evolution of Cincinnati's Over-the-Rhine Community

Final Design

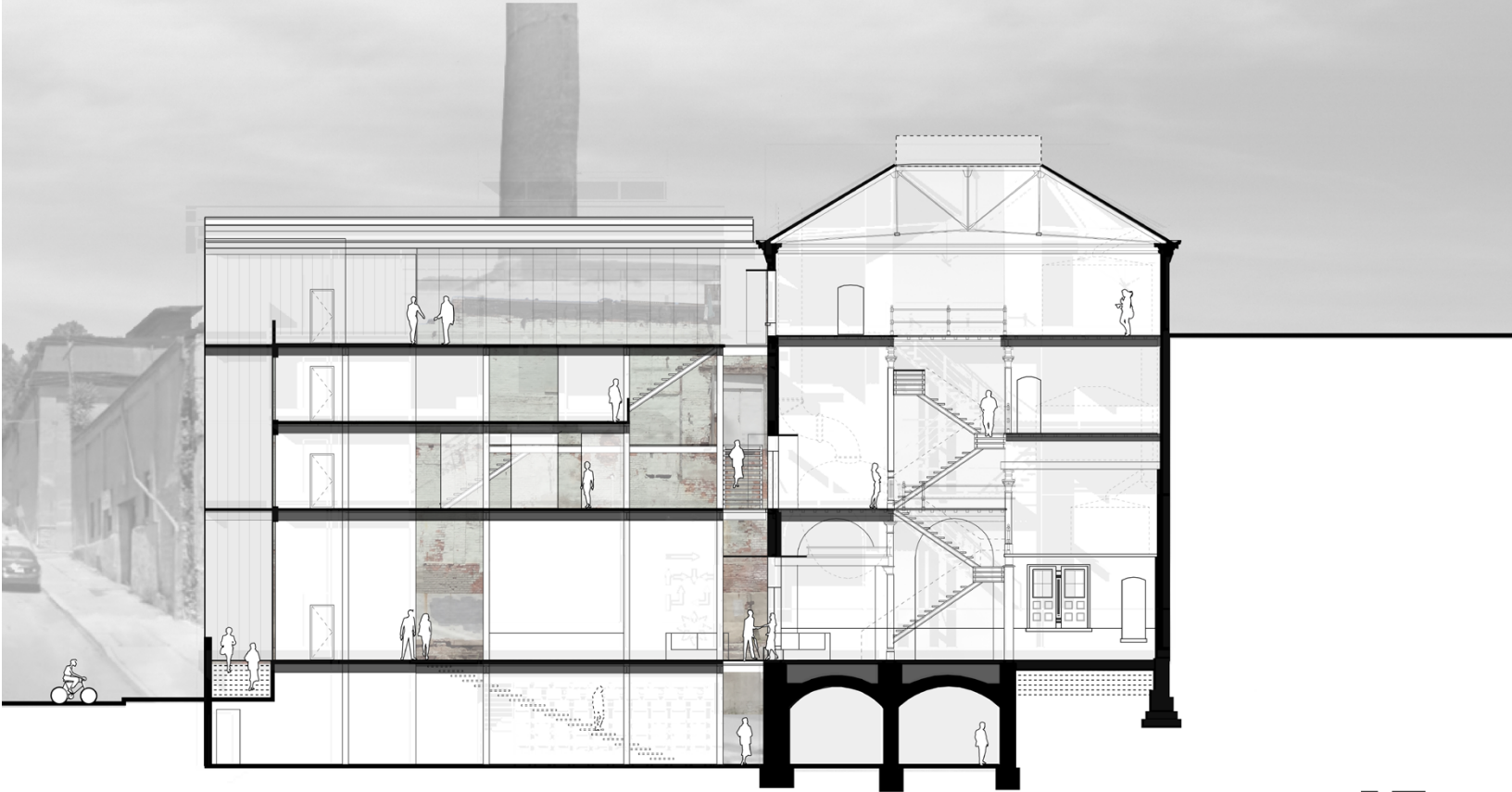
The two orthographic sections show the conditions of the new building in relationship to the old. As seen, the new building is constructed on top of the existing plinth, raising it above the sidewalk in order to meet level with the brewery's ground floor. The section illustrates the verticality seen in the existing brewery in relationship to the horizontal spatial organization of the new addition. It also shows the new wall openings punctured along the existing wall to connect the old building with the addition. At these points, the floors are at the same elevation to achieve seamless integration between the two buildings.

The subterranean level, as illustrated below, contains two simple and fundamental programs. The first is the lagering tunnel network, which is maintained as an experiential exhibit. The level of these tunnels connects to the auditorium level. Users use the contained staircase on the southern double façade to reach a small lobby that leads in to a stepped auditorium that connects to the first floor.

Upon entering the building at the southwestern corner of the site, the user faces the front desk and some introductory exhibit material detailing the overall history of the neighborhood. As a continuation of the illuminated graphic trail, these things are also illuminated with artificial light and create a continuity of the pathway through the exhibit space of the community museum.

The graphic glass application is also extremely apparent at this point. The experience of the façade from far away changes upon approaching and entering the building, reading the quotes and facts about the neighborhood's history and seeing how the words are used to build the larger image. This fritting is applied to both the exterior façade as well as the semi-transparent wall behind the front desk, lit from above and screening the auditorium.

This floor of new construction contains both community and some exhibit program. Tucked in the back are the auditorium and children's daycare/library. Along the circulation is some basic exhibit material that connects through the wall opening into the brewery.



05



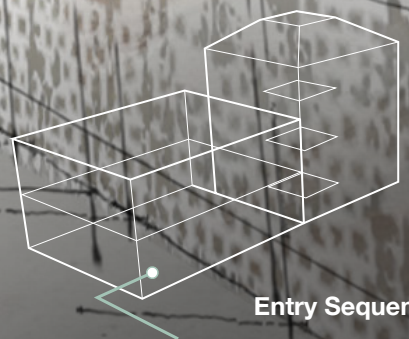


OVER THE RHINE

Over the '70s was first founded in the mid-1970s on a 200 acre plot of land. Originally, the target population for the neighborhood was of Germany heritage, a legacy that is still rich today. In the 1920s it became the premiere entertainment district of the Cincinnati area. Music venues, theaters, and bars were plentiful in the area. However, in the early 1930s the neighborhood reached its low point. The first was Prohibition, which severely impacted the thriving and exciting culture of Over the Rhine. As more residents relocated to suburbs, the neighborhood was left empty and open for other residents to move in.

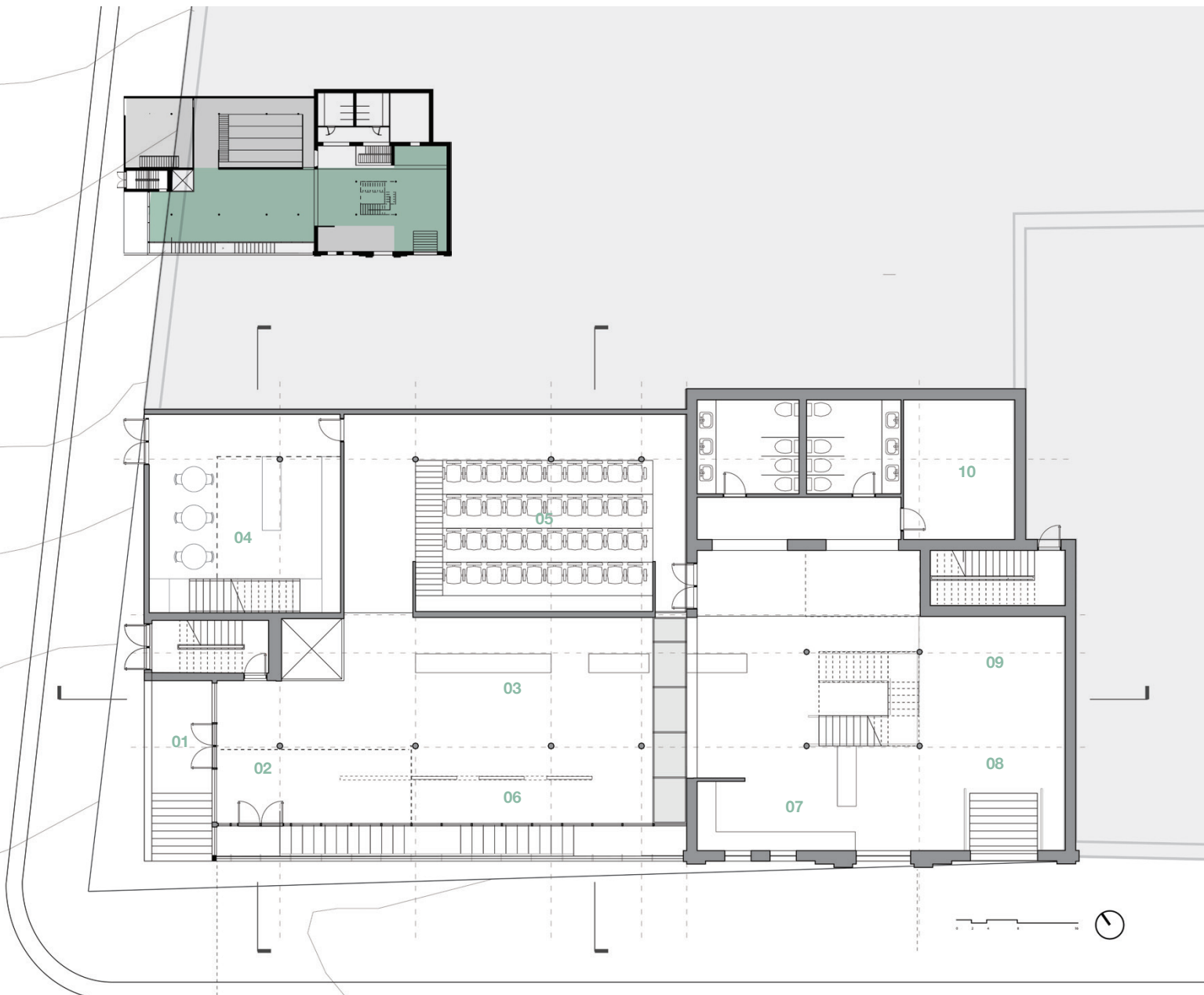
Over the '70s was first founded in the mid-1970s on a 200 acre plot of land. Originally, the target population for the neighborhood was of Germany heritage, a legacy that is still rich today. In the 1920s it became the premiere entertainment district of the Cincinnati area.

Music venues, theaters, and bars were plentiful in the area. However, in the early 1930s the neighborhood reached its low point. The first was Prohibition, which severely impacted the thriving and exciting culture of Over the Rhine. As more residents relocated to suburbs, the neighborhood was left empty and open for other residents to move in.



A GRAPHIC HISTORY

The Integration of Architecture and Graphic Design to Represent the Evolution of Cincinnati's Over-the-Rhine Community



- 01 Entrance
- 02 Entrance to Lagering Cellar Stair
- 03 Front Desk
- 04 Children's Wing
- 05 Auditorium
- 06 Introductory Displays



- 07 Commercial Shop
- 08 Secondary Entry
- 09 Introductory Displays
- 10 Storage

05

A GRAPHIC HISTORY

The Integration of Architecture and Graphic Design to Represent the Evolution of Cincinnati's Over-the-Rhine Community

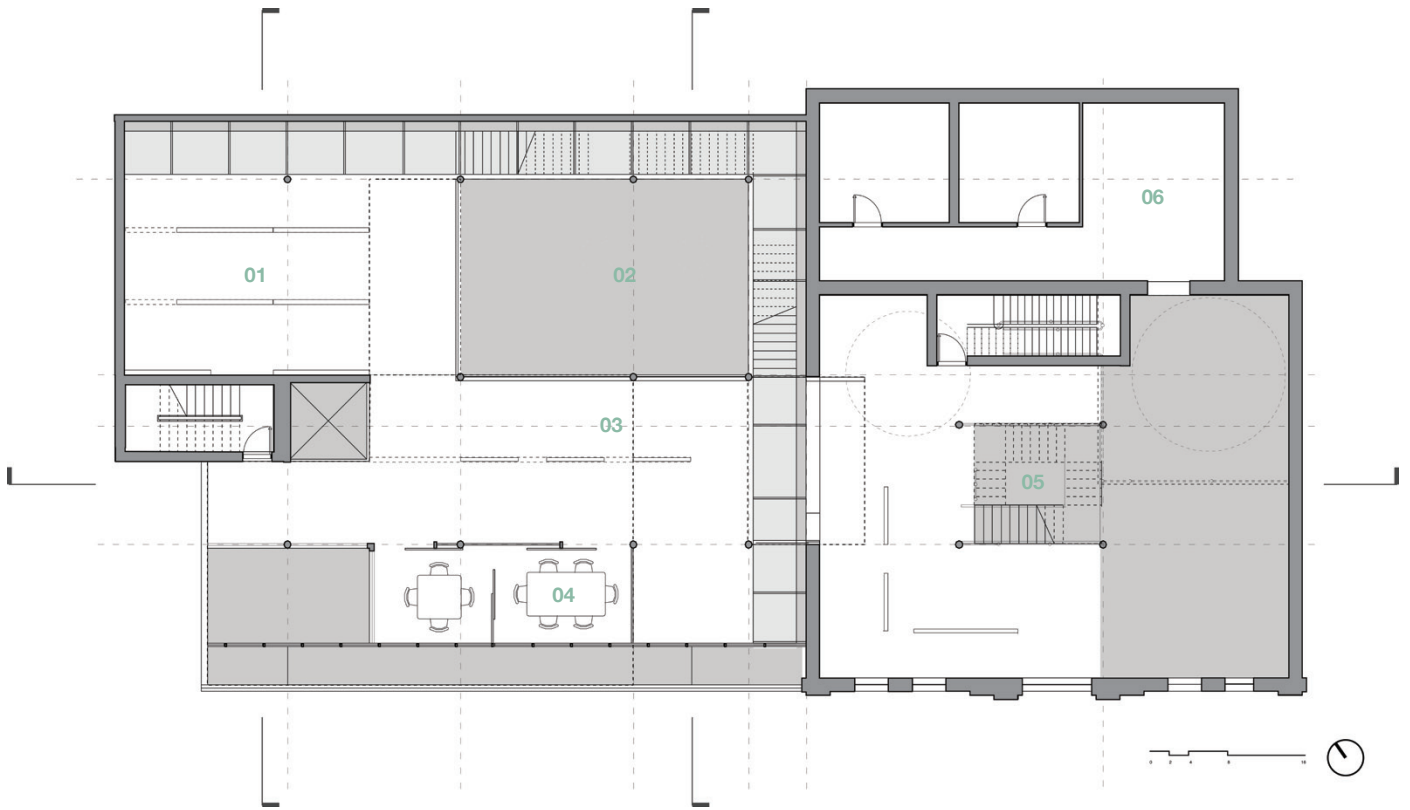


Auditorium Space

The upper levels of the auditorium are extremely spacious, with a ceiling height of about twenty-seven feet. The ceiling is the lower part of the above mezzanine, and the gap between the second floor and its mezzanine allows a visual connection to the users on the second floor. The lower seating area is clad in wood material to contain and absorb the acoustics, but the seating is still open to the above floor to allow passersby and excess crowd to stand and witness presentations in the auditorium.

A GRAPHIC HISTORY

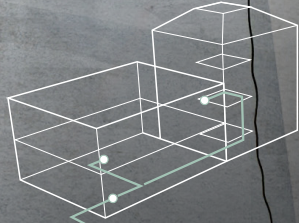
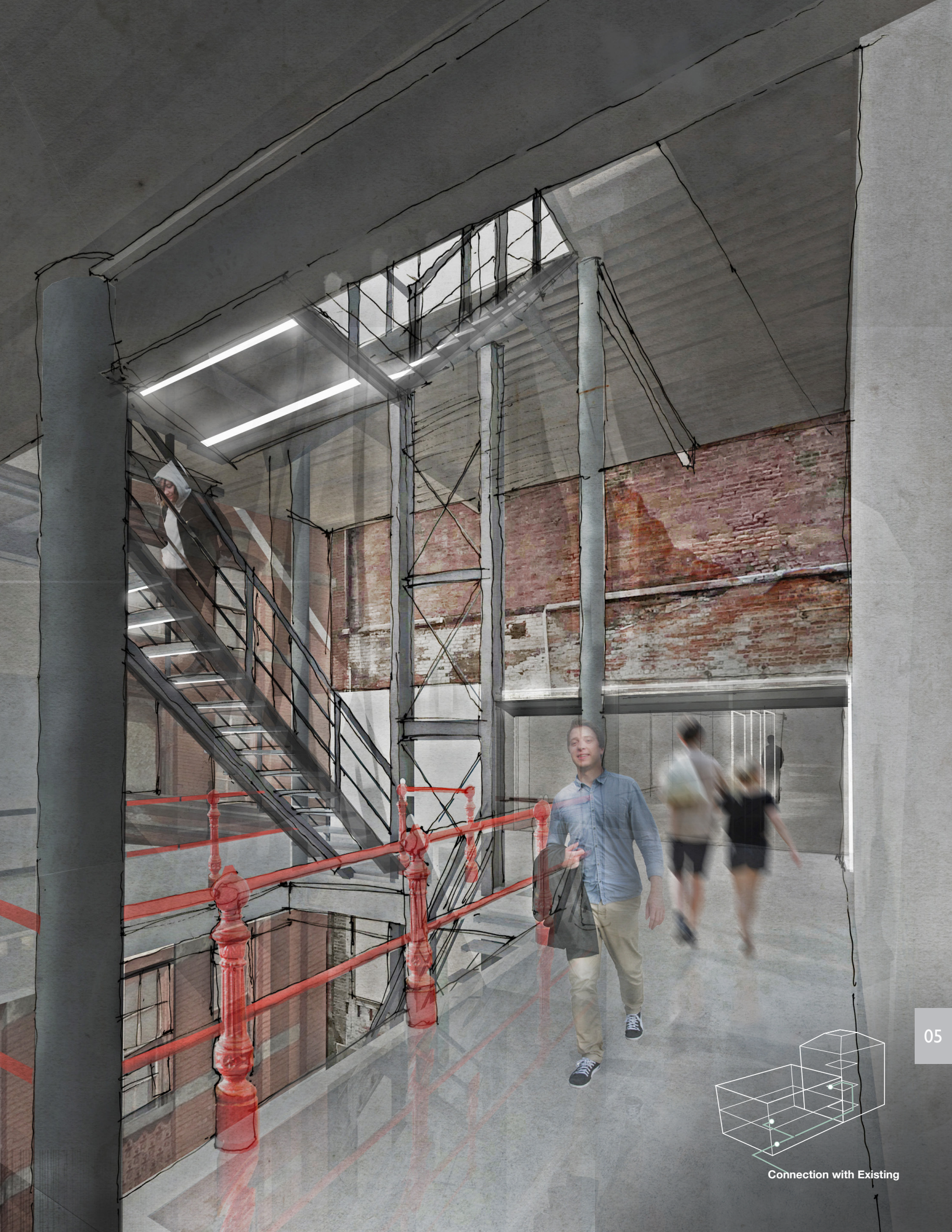
The Integration of Architecture and Graphic Design to Represent the Evolution of Cincinnati's Over-the-Rhine Community



- 01 Temporary Exhibits
- 02 View to Auditorium
- 03 Interactive Graphic Exhibit
- 04 Meeting Rooms



- 05 Permanent Exhibits
- 06 Auxiliary Functions



Connection with Existing

A GRAPHIC HISTORY

The Integration of Architecture and Graphic Design to Represent the Evolution of Cincinnati's Over-the-Rhine Community

The illuminated graphic trail continues through the punctured openings and up a new staircase inserted into the vertical openings of the existing brewery. Although the vertical light well was a historic element in this building, it was filled when the building was proposed as apartments to increase the potential rentable floor area. In opening this back up for circulation, the building remembers its roots. The modern staircase inserted into this light well is also illuminated to visually connect the graphic trail through the building.

The threshold between the new construction and the historic building is supported by steel lintels that are fringed by lit acrylic, creating an illuminated tunnel under which to pass from one building to the next. This tunnel can be seen from the exterior in the glass joint between the two constructions. Not only does it assist in wayfinding through the program, but it also illuminates the texture of the wall through which it is passing.

Continuing along this lit path, the user finds him or herself squeezed through a smaller circulation space that overlooks the auditorium to the right and views small meeting rooms to the left. This passage moves through to an open temporary exhibit room. In order to allow users to leave their own histories, stories, and drawings at the museum, the illuminated glass is offered as a canvas on which to inscribe memoirs, using offered erasable markers. This way, visitors can express their own histories on the wall, and then the wall may be wiped clean for the following day.

Circulation continues upwards along the wall. Here, you can see the naturally lit circulation gap between the floor plate and the original party walls. In this space is a five-foot wide metal walkway, paved with frosted glass, tied into the brick walls, and supported by a continuation of the steel column-and-beam structure of the building. This "fire-escape-like" structure circulates upwards along the wall and connects the mezzanine and third floors.

A GRAPHIC HISTORY

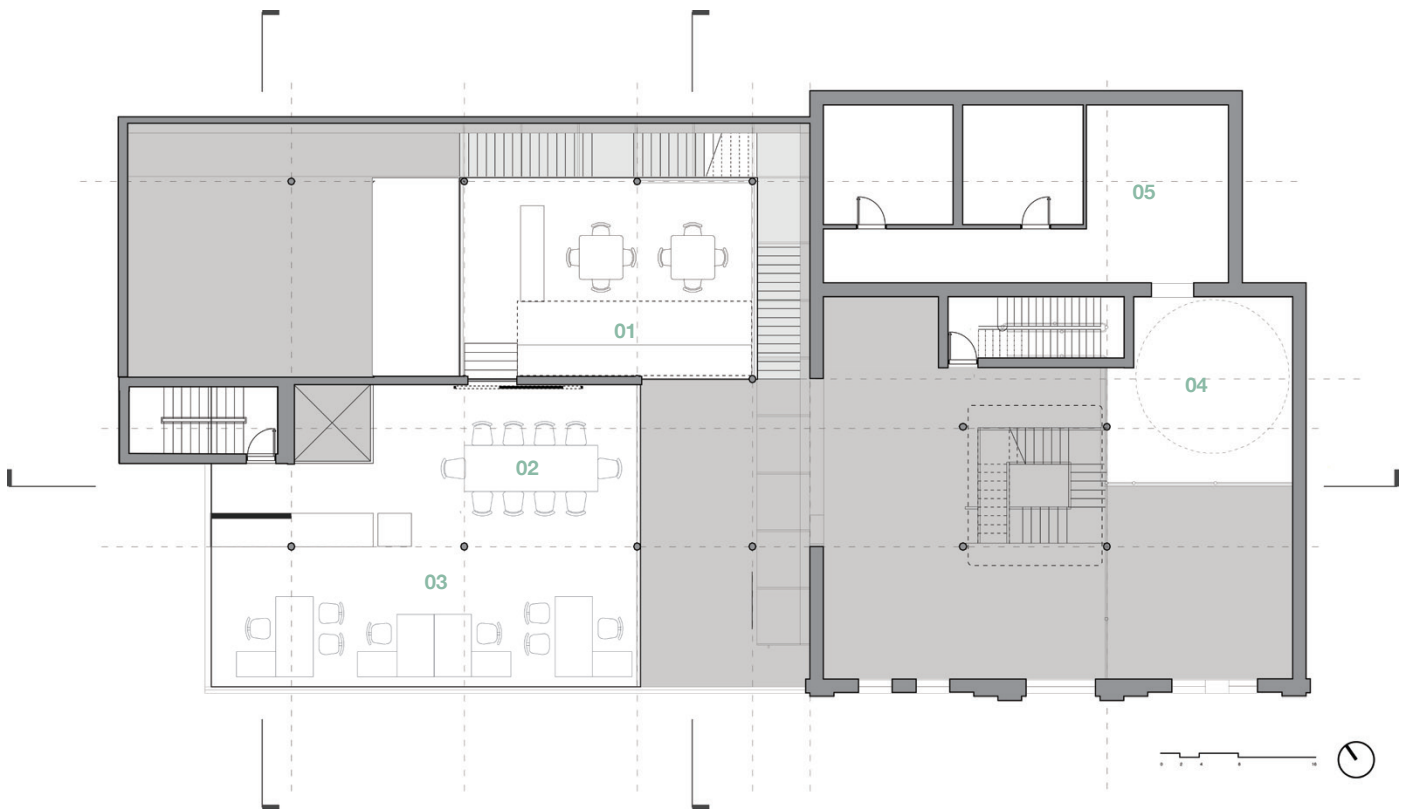
The Integration of Architecture and Graphic Design to Represent the Evolution of Cincinnati's Over-the-Rhine Community



Interactive Exhibit Space

A GRAPHIC HISTORY

The Integration of Architecture and Graphic Design to Represent the Evolution of Cincinnati's Over-the-Rhine Community



- 01 Small Library/Work Space
- 02 Employee Meeting Space
- 03 Offices



- 04 Permanent Exhibit
- 05 Auxiliary Functions

A GRAPHIC HISTORY

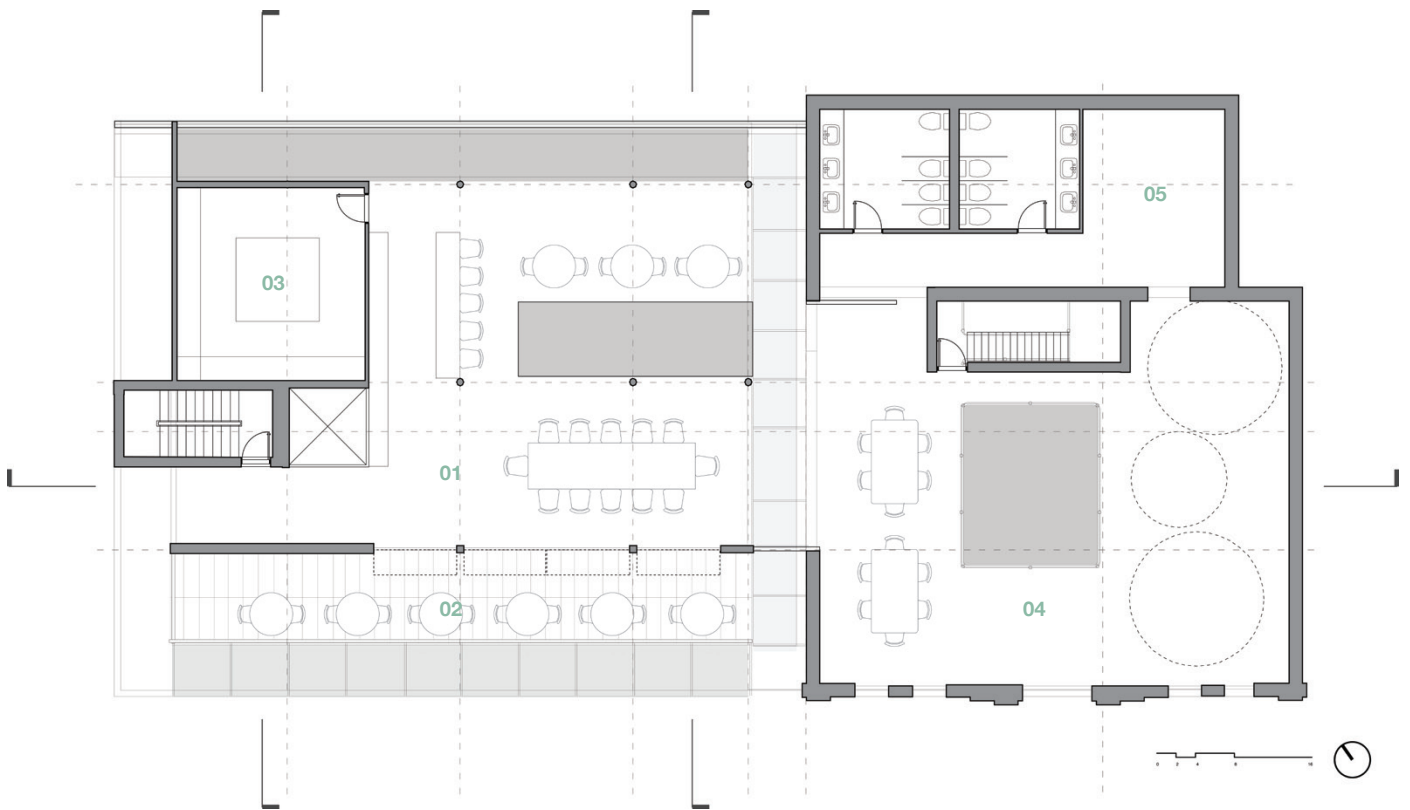
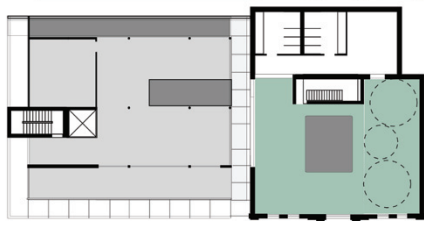
The Integration of Architecture and Graphic Design to Represent the Evolution of Cincinnati's Over-the-Rhine Community



The second floor mezzanine contains the more private community program. The first level (which matches up with the adjacent floor levels of the northern and northeastern buildings) is a small study library, where neighborhood students can go to work on homework or visitors can find books about Over-the-Rhine. The upper level contains the offices, separated from the study space by a large sliding door. The flooring of these spaces is treated with wood, again to absorb sound and create a softer, more intimate space. The floors of the office mezzanine is also pulled away from the existing wall to frame the ghosted, pitched outline of the building that was once there.

A GRAPHIC HISTORY

The Integration of Architecture and Graphic Design to Represent the Evolution of Cincinnati's Over-the-Rhine Community



- 01 Cafe
- 02 Outdoor Seating
- 03 Kitchen



- 04 Flexible/Rentable Space
- 05 Auxiliary Functions

A GRAPHIC HISTORY

The Integration of Architecture and Graphic Design to Represent the Evolution of Cincinnati's Over-the-Rhine Community



The third, and final, floor contains a flexible café program. In the new addition there is a café space that contains a bar and several tables, and has a line of garage doors that allow the interior to open up onto an exterior deck in good weather. The views towards the south are of Over-the-Rhine, downtown Cincinnati, and the river beyond. This café space can be connected to the open, flexible space adjacent in the brewery. This top floor is topped by steel structure supporting the once-present cupola. The new design supports a new, modern glass cupola that the user may access for 360 views of the neighborhood. This whole floor, the café and flexible exhibit space, may be rented out for events and gatherings, to bring groups to appreciate the beauty and culture of Over-the-Rhine.





A GRAPHIC HISTORY

The Integration of Architecture and Graphic Design to Represent the Evolution of Cincinnati's Over-the-Rhine Community



A GRAPHIC HISTORY

The Integration of Architecture and Graphic Design to Represent the Evolution of Cincinnati's Over-the-Rhine Community

Conclusion

Over-the-Rhine is a neighborhood fraught with an identity crisis. It seems the more it tries to embrace its new progress and popularity, the more it neglects its cultural history. Redevelopment is coming to the northern part of Over-the-Rhine. Warehouses and mixed-use alike are being snatched up in anticipation that this district will become the new, valuable Gateway of the North. With its location and purpose, the proposed building in this thesis can act as a symbolic sign for the embrace of the past, and the incorporation into the future of the neighborhood.

By reusing the historic shell of a past snapshot in Over-the-Rhine's history, the brewing culture, this project embraces the abandoned history of the district. By expressing the evolution of the neighborhood with graphics, it delivers a visual experience of what the neighborhood once was. The experiential quality is what determines the successfulness of this project. The appropriateness of reuse, the connection to the addition, and the graphics that tie the project together add to the user's experience of the history expressed. As designer Deborah Sussman says, "I cannot separate graphics from architecture, urban design, landscape, lighting, paving, utilities, performance, sound, and ultimately, the experiences of the people who use and need all of it."⁷³ This is a museum of past experience. And by developing a new addition on a vacated lot, the project offers an example of the future opportunities that abound in this pockmarked landscape.

This is a community that benefits from discussion and action. It will survive only through the discussion between parties that are invested in Over-the-Rhine's future. The program of this proposed community museum includes exhibits and cafes, but first and foremost it hopes to encourage discussion between two distinct users of the neighborhood. The design was created to remember lost architecture and culture, but the interaction between people is the thing that this neighborhood must never forget.

The interactivity within this museum may evolve over time. The interaction of people with one another within the building depends on the program and the needs of the neighborhood. This museum has the ability to expand and contract with the neighborhood, following its cycle of growth and decline. But perhaps the graphics also have an element of interactivity. Perhaps the words that comprise the façade image can be added to over time to include more recent history. Or perhaps elements become driven by personal technology, like iPhones or Twitter. The world itself is changing daily; why shouldn't two or three-dimensional design be able to evolve with it?

Graphics are vital to this project in detailing the identity of Over-the-Rhine. According to Poulin, "the built environment that we experience in our everyday lives continually relies upon graphic design to communicate information and identity, shape our overall perception and memory of a sense of place, and ultimately enliven, enrich, and humanize our lives."⁷⁴ Two-dimensional design, and its interaction with the three-dimensional, can deliver additional meaning



A GRAPHIC HISTORY

The Integration of Architecture and Graphic Design to Represent the World as it is and as it should be

A GRAPHIC HISTORY

The Integration of Architecture and Graphic Design to Represent the Evolution of Cincinnati's Over-the-Rhine Community

to the experience of the user. In the case of this project, such two-dimension images, whether the façade, the temporary interactive writings of the visitors, or the transparent visual history layered in front of a demolished site, show that the small histories are what create a more holistic culture over time. The past determines the present. The small moments and snapshots are what define the evolution of a community.

People come and go in the neighborhood, but the social impact they have on the “place” is permanent. This impact shapes and defines the district, and determines its future. Like the quotes on the façade that together create the greater image, the individual lives of those that reside within the neighborhood create the greater picture of Over-the-Rhine.

The proposed community museum is a symbolic statement. It is the sign that Over-the-Rhine so desperately needs. It says, “We recognize our past, we determine our present, and by doing so we are able to secure a better future for the populations that may coexist in this rich neighborhood for years to come.”

A GRAPHIC HISTORY

The Integration of Architecture and Graphic Design to Represent the Evolution of Cincinnati's Over-the-Rhine Community

A GRAPHIC HISTORY

The Integration of Architecture and Graphic Design to Represent the Evolution of Cincinnati's Over-the-Rhine Community

References

Acknowledgements

Endnotes

List of Literary References

List of Image References

A GRAPHIC HISTORY

The Integration of Architecture and Graphic Design to Represent the Evolution of Cincinnati's Over-the-Rhine Community

Acknowledgements

To Gundula Proksch, Rick Mohler, and Elizabeth Golden

For challenging my design decisions, pushing my design process, supporting my ideas with great ideas of their own, and involving themselves so thoroughly in this project.

To Jim Nicholls

For being my early thesis advisor and guiding my research and approach while I was abroad

To Duane Donohoo and Steven Hampton

For sending me the original brewery drawings and enabling me to fully understand and explore the potential of the building.

To Jeff Raser

For discussing the site's urban opportunities and helping me understand current progress being made in the northern part of Over-the-Rhine.

To Tom Dutton

For discussing over the phone the reality of Over-the-Rhine today and sharing your extensive experience of the neighborhood to help the progression of my thesis research.

To Samantha Perkins

For sending me early potential references on the integration of architecture and graphic design

To Andreya

For offering insight on what program would benefit the neighborhood from immersion experiences.

To Victor and Melanie

For listening to my early ideas and pushing me to research and evolve my work.

To My Classes and Professors

For facilitating my evolution as a future architect, and providing knowledge, without which, this feat would not be possible.

To My Parents

For keeping me sane during this process. Your input and support has been, and is always, invaluable and cherished.

A GRAPHIC HISTORY

The Integration of Architecture and Graphic Design to Represent the Evolution of Cincinnati's Over-the-Rhine Community

Endnotes

- 1 Parsa, 79
- 2 Port, 1
- 3 Poulin, 9
- 4 Klingmann, 274
- 5 Klingmann, 56
- 6 Poulin, 9
- 7 Gibson, 68
- 8 Lynch, 4
- 9 Gibson, 23
- 10 Gibson 113
- 11 Gibson, 70
- 12 Poulin, 10
- 13 Olson Kundig Website
- 14 Arch Record
- 15 LTL Website
- 16 BBB Website
- 17 BBB Website
- 18 Architecture Magazine
- 19 Architecture Magazine
- 20 <http://www.blogotr.com/otr/forget-me-not-x-ray-murals-budapests-nefelejcs-project-by-merge-invisible/>
- 21 <http://www.dailymail.co.uk/news/article-2174099/Looking-past-present-Photographer-merges-incredible-black-white-pictures-modern-scenes.html>
- 22 Cain, 9
- 23 Cain, 12
- 24 OTR Foundation
- 25 Cain, 21
- 26 Morgan, 4
- 27 Over-the-Rhine Brewery Tour
- 28 Greves, 879
- 29 Over-the-Rhine Brewery Tour
- 30 Miller Tucker 34
- 31 OTR Foundation
- 32 Miller Tucker 61
- 33 Miller Tucker 59
- 34 Miller Tucker 72
- 35 Miller Tucker, 81
- 36 Grace, 8
- 37 3CDC "Where We Work"
- 38 Miller Tucker, Chapter 10
- 39 3CDC, "Where We Work"
- 40 Reason Magazine
- 41 New York Times
- 42 New York Times
- 43 Community Press
- 44 New York Times
- 45 Cincinnati Enquirer
- 46 Rebirth of Over-the-Rhine
- 47 Miller Tucker, 45
- 48 BizMagazine
- 49 Center for Community Engagement Mission Statement
- 50 The Cincinnati Enquirer
- 51 Miller Tucker, 49
- 52 Miller Tucker, 87
- 53 Miller Tucker, 107
- 54 Miller Tucker, 157
- 55 Grace, 7
- 56 Tom Dutton Interview, 8/27
- 57 Dutton, Do You Have a Sign?
- 58 Dutton, Do You Have a Sign?
- 59 Miller Tucker, 133
- 60 Protransit.com
- 61 National Registrar of Historic Places
- 62 Cain, 9
- 63 Cain, 23
- 64 Cain, 53
- 65 Cain, 54-55
- 66 <http://www.otrfoundation.org/Docs/Part3PDF.pdf>
- 67 <http://queencitydiscovery.blogspot.com/2010/02/clyffside-and-kauffman-breweries.html>
- 68 <http://www.abandonedonline.net/industry/clyffside-brewing-company/>
- 69 <http://www.abandonedonline.net/industry/clyffside-brewing-company/>
- 70 <http://www.urbancincy.com/2010/05/2nd-wall-collapse-of-cincinnati%E2%80%99s-oldest-brewery-forces-demolition/>
- 71 <http://www.abandonedonline.net/industry/clyffside-brewing-company/>
- 72 The People's Movement Platform
- 73 Poulin, 18
- 74 Poulin, 11

A GRAPHIC HISTORY

The Integration of Architecture and Graphic Design to Represent the Evolution of Cincinnati's Over-the-Rhine Community

List of Literary References

- "3CDC's New \$74M Investment in Over-the-Rhine Will Build on Successes (Video)." *Cincinnati Business Courier*. N.p., 31 Aug. 2012. Web. 17 Sept. 2013. <<http://www.bizjournals.com/cincinnati/print-edition/2012/08/31/3cdcs-new-74m-investment-in.html?page=all>>.
- Aquino, Joann Natalie. "Wing Luke Asian Museum Expands Name to Wing Luke Museum of the Asian Pacific American Experience." *The Wing*, n.d. Web. <<http://wingluke.org/TheWingannouncement.pdf>>.
- Architecture Record*. McGraw-Hill Construction, n.d. Web. 17 Sept. 2013. <http://archrecord.construction.com/projects/portfolio/archives/0906wing_luke_asian-1.asp>.
- "Architecture." SPUR. *San Francisco Planning and Urban Research*, n.d. Web. 16 Sept. 2013. <http://www.spur.org/about/about_urban_center/architecture>.
- "Arthouse at the Jones Center." *LTL Architects*. N.p., n.d. Web. 17 Sept. 2013. <<http://ltlarchitects.com/arthouse>>.
- Lisa, Bernard-Kuhn. "OTR Rehab Moves up Vine." *Cincinnati.com*. *Cincinnati Enquirer*, 12 Mar. 2010. Web. 18 Sept. 2013. <http://news.cincinnati.com/article/20100312/BZ01/3120342/1055/NEWS/OTR_rehab_moves_up_Vine>.
- The Brewery District Community Urban Redevelopment Corporation. "Brewery District Master Plan: A Strategy For Re-Populating Cincinnati's Brewery District." *glasenworks - Architecture & Urban Design*. April 2013. <<http://www.otrbrewerydistrict.org/files/BreweryDistrictMasterPlan2011ver1.2.pdf>>.
- "Brooklyn Navy Yard Center." *Beyer Blinder Belle Architects*. N.p., n.d. Web. <<http://www.beyerblinderbelle.com/?ID=402>>.
- Broom, Jack. "Visitors to Walk through Time at New Wing Luke Asian Museum." *The Arts*. *The Seattle Times*, 19 May 2008. Web. 17 Sept. 2013. <http://seattletimes.com/html/localnews/2004423747_wingimmersion19.html>.
- "The Clyffside and Kauffman Breweries." *Queen City Discovery*. N.p., 23 Feb. 2010. Web. <<http://queencydiscovery.blogspot.com/2010/02/clyffside-and-kauffman-breweries.html>>.
- "Clyffside Brewing Company." *Abandoned*. N.p., n.d. Web. 13 Dec. 2013. <<http://www.abandonedonline.net/industry/clyffside-brewing-company/>>.
- Community Planning and Design Center. *Over-the-Rhine Design Studies Project*. N.p.: University of Cincinnati, 1988. Print.
- Daily Mail Reporter. "A Snap Back in Time: Incredible Pictures as Photographer Merges Black and White Images with Modern Scenes." *Mail Online*. N.p., 15 July 2012. Web. 13 Dec. 2013. <<http://www.dailymail.co.uk/news/article-2174099/Looking-past-present-Photographer-merges-incredible-black-white-pictures-modern-scenes.html>>.
- De Monchaux, Thomas. "Keep Austin Adaptive." *Architect Magazine*. N.p., n.d. Web. <<http://www.architectmagazine.com/adaptive-reuse/keep-austin-adaptive.aspx>>.
- Dutton, Thomas, and Jonathan Diskin. "Cincinnati: A Year Older But No Wiser." *Shelterforce: The Journal of Affordable Housing and Community Building* (2002): n. pag. Print.
- Dutton, Thomas, and Jonathan Diskin. "Nightmare on Vine Street." *City Beat* (2002): 6-12. Print.
- Dutton, Thomas. "Do You Have a Sign?" *Street Vibes* (2011): 9-22. Print.
- "FAQs." *Cincinnati Streetcars and Light Rail*. Alliance for Regional Transit, 01 Jan. 2013. Web. 16 Sept. 2013.
- "The Forget-Me-Not Murals: Memorializing Demolished Buildings Through Paint." *OTR Matters*. N.p., 19 Dec. 2011. Web. 13 Dec. 2013. <<http://www.blogotr.com/otr/forget-me-not-x-ray-murals-budapests-nefelejcs-project-by-merge-invisible/>>.
- Frewen, Wueller Cynthia. *Towards a Rhetoric of Architecture: A Framework for Understanding Cities*. Ann Arbor, MI: UMI Dissertation Services, 2008. Print.
- GCCH Staff. "METROPOLE TENANTS MAKE HISTORY." *Cincinnati's Alternative News Source*. *Street Vibes*, 3 Oct. 2011. Web. 17 Sept. 2013. <<http://streetvibes.wordpress.com/2011/10/03/metropole-tenants-make-history/>>.
- Gendall, John. "Brooklyn Navy Yard Center." *Architect Magazine*. N.p., n.d. Web. <<http://www.architectmagazine.com/community-projects/brooklyn-navy-yard-center.aspx>>.
- Gibson, David. *The Wayfinding Handbook: Information Design for Public Places*. New York: Princeton Architectural, 2009. Print.
- Godoy, Melissa, Steve Dorst, and Joe Brinker. "Rebirth of Over-the-Rhine: A Documentary Film." N.p., n.d. Web. 19 Sept. 2013. <<http://www.over-the-rhine-movie.com/synopsis.html>>.
- Grace, Kevin, and Tom White. *Cincinnati's Over-the-rhine*. Charleston, SC: Arcadia, 2003. Print.
- Greves, Charles Theodore. *Centennial History of Cincinnati and Representative Citizens*. Vol. 1. Cincinnati, OH: Biographical, 1904. Google Books. Web. <http://books.google.com/books?id=eJxABLx60C&dq=1880+cincinnati&source=gbs_navlinks_s>.

A GRAPHIC HISTORY

The Integration of Architecture and Graphic Design to Represent the Evolution of Cincinnati's Over-the-Rhine Community

- Higgins, Amy. "Great Expectations Ride on Over-the-Rhine Auction Bids." *Great Expectations Ride on Over-the-Rhine Auction Bids*. Cincinnati Enquirer, 11 May 2003. Web. 19 Sept. 2013. <http://www.enquirer.com/editions/2003/05/11/loc_auction11.html>.
- "History of the Brewing Industry in Over-the-Rhine." OTR Brewery District. Over-the-Rhine Brewery District Community Urban Redevelopment Corporation, n.d. Web. 18 Sept. 2013. <http://www.otrbrewerydistrict.org/history_breweries.php>.
- Horn, Dan. "Cincinnati 2001: Year of Unrest." Cincinnati.com. Cincinnati Enquirer, 30 Dec. 2001. Web. 17 Sept. 2013. <<http://www.enquirer.com/unrest2001/>>.
- Klingmann, Anna. *Brandscapes: Architecture in the Experience Economy*. Cambridge, MA: MIT, 2007. Print.
- Lynch, Kevin. *The Image of the City*. Cambridge, MA: MIT, 1960. Print.
- "National Register of Historical Places - OHIO (OH), Hamilton County." National Register of Historical Places - OHIO (OH), Hamilton County. American Dreams Inc., n.d. Web. 19 Sept. 2013. <<http://www.nationalregisterofhistoricplaces.com/OH/Hamilton/districts.html>>.
- Martin, Bryon. "2nd Wall Collapse of Cincinnati's Oldest Brewery Forces Demolition." UrbanCincy. N.p., 11 May 2011. Web. <<http://www.urbancincy.com/2010/05/2nd-wall-collapse-of-cincinnati-s-oldest-brewery-forces-demolition/>>.
- Maag, Christopher. "In Cincinnati, Life Breathes Anew in Riot-Scarred Area." *The New York Times*. The New York Times, 25 Nov. 2006. Web. 17 Sept. 2013. <http://www.nytimes.com/2006/11/25/us/25cincy.html?_r=0>.
- Miller, Zane L., and Edward Bruce Tucker. *Changing Plans for America's Inner Cities: Cincinnati's Over-the-Rhine and Twentieth-century Urbanism*. Columbus: Ohio State UP, 1998. Print.
- "Mission Statement." Miami University Center for Community Engagement in Over-the-Rhine. N.p., 01 Jan. 2010. Web. 16 Sept. 2013.
- "Olson Kundig Architects." Wing Luke Museum of the Asian Pacific American Experience. N.p., n.d. Web. 16 Sept. 2013. <<http://www.olsonkundigarchitects.com/Projects/171/Wing-Luke-Museum-of-the-Asian-Pacific-American-Experience>>.
- Mollerup, Per. *Wayshowing: A Guide to Environmental Signage : Principles and Practices*. Baden: Lars Müller, 2005. Print.
- Morgan, Michael D. *Over-the-Rhine: When Beer Was King*. Charleston: History, 2010. Print.
- Osborne, Kevin. "Report: OTR Tops U.S. in Inequality." City Beat. N.p., 23 Nov. 2011. Web. <http://www.citybeat.com/cincinnati/blog-2663-report_otr_tops_us_in_inequality.html>.
- "OTR History." Over The Rhine Foundation. N.p., n.d. Web. 19 Sept. 2013. <http://www.otrfoundation.org/OTR_History.htm>.
- Over-the-Rhine Brewery Tour, Over-the-Rhine Brewery District Community Urban Redevelopment Corporation. 3 August, 2013.
- Over-the-Rhine Foundation. "Why OTR Matters." Presentation. Cincinnati, Ohio. Web. <<http://www.otrfoundation.org/Docs/Part3PDF.pdfhttp://www.otrfoundation.org/Docs/Part3PDF.pdf>>.
- "Over-the-Rhine: History." Cincy.com. N.p., n.d. Web. 17 Sept. 2013. <<http://www.cincy.com/home/neighborhoods/parms/1/hood/over-the-rhine/page/history.html>>.
- Parsa, Alev F. "Visual Semiotics: How Still Images Mean?" (n.d.): 844-53. Ege University. Web. <<http://akademik.maltepe.edu.tr/~osmanurper/g%F0rselimajy%F6n/visual%20semiotics%20how%20still%20images%20mean.pdf>>.
- People's Platform for Equality and Justice. Cincinnati, OH: Greater Cincinnati Coalition for the Homeless, 2010. Print.
- Poulin, Richard. *Graphic Design + Architecture: A 20th Century History*. Beverly, MA: Rockport, 2012. Print.
- Port, R. "Icon, Index and Symbol." Lecture. Linguistics L103, Fall, 2000. Indiana University. Web. <<http://www.cs.indiana.edu/~port/teach/103/sign.symbol.short.html>>.
- Stanley, Sam. "Ground Zero in Urban Decline." Reason.com. Reason Magazine, Nov. 2001. Web. 18 Sept. 2013. <<http://reason.com/archives/2001/11/01/ground-zero-in-urban-decline>>.
- Uebele, Andreas. *Signage Systems & Information Graphics: A Professional Sourebook*. N.p.: Thames & Hudson, 2010. Print.
- "Where We Work." 3CDC. Cincinnati City Center Development Corporation, n.d. Web. 17 Sept. 2013. <<http://www.3cdc.org/where-we-work/over-the-rhine/>>.
- "Who We Are." 3CDC. Cincinnati City Center Development Corporation, 2012. Web. 17 Sept. 2013. <<http://www.3cdc.org/who-we-are/>>.
- Young, Daniel W. *Over-the-Rhine: A Description and History*. Comp. Christopher A. Cain. Washington, DC: US Department of the Interior, 1995. Print.

A GRAPHIC HISTORY

The Integration of Architecture and Graphic Design to Represent the Evolution of Cincinnati's Over-the-Rhine Community

List of Image References

Wing Luke Museum:

Olson Kundig Architects, http://www.olsonkundigarchitects.com/gallery_cache/171/800_600/WLAM-LS_011.jpg
http://ad009cdnb.archdaily.net/wp-content/uploads/2009/05/373435307_wlam-ls-026.jpg
http://upload.wikimedia.org/wikipedia/commons/4/41/Wing_Luke_Museum_-_looking_down_01.jpg
<http://www.sticklab.org/ideas/wp-content/uploads/2012/08/DSC03580.jpg>

Arthouse

LTL Architects, <http://ltlarchitects.com/arthouse>
http://farm6.staticflickr.com/5054/5429207625_578e5a0d4a_o.jpg
http://farm6.staticflickr.com/5173/5429203343_6c8d55d16d_o.jpg
http://farm6.staticflickr.com/5056/5429217695_17012e3ee7_o.jpg

Brooklyn Navy Yard

www.nyc-arts.org
<http://stat2.architizer-cdn.com/mediadata/projects/072013/rx410/6404d5e5.jpg>
https://www.honestbuildings.com/dres/di_full_4730ad8f-69cb-731e-5d40-f1889ee0472e.jpg

Forget-Me-Not Murals:

<http://www.blogotr.com/otr/forget-me-not-x-ray-murals-budapests-nefelejcs-project-by-merge-invisible/>

Looking Into the Past Photos:

Andrew Smith, <http://www.flickr.com/photos/mctumshie/4285777352>
Hugo Cardoso, <http://www.flickr.com/photos/hugocardoso/4609839656>
Nomad Tales, <http://www.flickr.com/photos/pnglife/4542281097>
Jim Adams, <http://www.flickr.com/photos/wafwot/4861622303/in/set-72157624200255000>

History: Immigrant Origins

http://www.etsy.com/listing/61793056/over-the-rhine-cincinnati-building?ref=shop_home_active
<http://upload.wikimedia.org/wikipedia/commons/e/ef/Over-the-rhine-canal.jpg>

History: Early Decline

<http://cincinnati.com/blogs/ourhistory/files/2012/06/Anti-German.jpg>
Grace, Kevin, and Tom White. *Cincinnati's Over-the-rhine*. Charleston, SC: Arcadia, 2003. Print.

History: Later Decline and Turbulence

Cincinnati Enquirer, http://www.enquirer.com/unrest2001/img/can_385x255.jpg
<http://stuffqueerpeopleneedtoknow.files.wordpress.com/2012/04/alleywayb.jpeg>
http://farm4.static.flickr.com/3172/2571895214_2ecc42212f.jpg
http://farm4.staticflickr.com/3074/2571068823_e77f9d251e_z.jpg
Cincinnati Enquirer, <http://enquirer.com/editions/2001/04/10/accuse.jpg>

History: Recent Development

<http://www.blogotr.com/otr/development/3cdc/otr-work-group/january-2012-otr-work-group/3cdc-otr-work-ground-january-2012-development-map/>
<http://en.wikipedia.org/wiki/File:Otr-redevelopment-vine-street.jpg>

Original OTR Architecture:

<http://m3.i.pbase.com/o3/30/52730/1/143708903.djlxhM.cincyup22.JPG>
<http://www.blogotr.com/otr/wp-content/uploads/2012/01/over-the-rhine-cincinnati-by-mike-uhlenhake-10.jpg>
<http://www.over-the-rhine-movie.com/images/p01.jpg>
http://zfein.com/photography/otr/images/IMG_0902.jpg
<http://blog.certainteed.com/wp-content/uploads/2009/08/Over-the-Rhine-300x199.jpg>
http://cdn.theatlanticcities.com/img/upload/2012/07/12/4225769796_84c9303560_d.jpg
<http://media.cleveland.com/plain-dealer/photo/2012/10/11723547-large.jpg>
http://farm4.static.flickr.com/3409/3444560859_54dbb5280a_m.jpg
http://farm7.staticflickr.com/6084/6039884268_c3966d6499_o.jpg
<http://upload.wikimedia.org/wikipedia/commons/3/30/Over-the-Rhine-Queen-Anne-architecture.jpg>
http://1.bp.blogspot.com/_U72QTDcNpU0/SiAbYCTWZyI/AAAAAAAABMA/tTdWkqgwL84/s400/The+Q.jpg
<http://evijwinter.files.wordpress.com/2010/01/vinest.jpg>
<http://www.soapboxmedia.com/images/Development%20News%20Photos/Issue%2051/otr520.jpg>
http://1.bp.blogspot.com/_UHxhbyJwApY/SNhyzPWC7sI/AAAAAAAADvs/EQ9g1chouPA/s400/Over+the+Rhine+045.jpg

OTR Other Historical:

<http://overtherhine.files.wordpress.com/2012/06/cincinnati-canal-central-parkway-1.png>
<http://www.libraries.uc.edu/libraries/arb/archives/collections/cincinnati-1929.jpg>
<http://cincinnati.com/blogs/opinionati/files/2013/05/Vine942.jpg>
<http://upload.wikimedia.org/wikipedia/commons/8/8c/Over-the-Rhine-Saloon-1875.jpg>
<http://media2.wcpo.com/image/beerheritage/closing.jpg>

A GRAPHIC HISTORY

The Integration of Architecture and Graphic Design to Represent the Evolution of Cincinnati's Over-the-Rhine Community

List of Image References

OTR Overview:

http://1.bp.blogspot.com/-Gao-ze-ZEaU/TfyoBSTcDLI/AAAAAAAAAdVQ/O-xXoSIRcbM/s1600/DSC_0036.JPG

http://24.media.tumblr.com/tumblr_maauckqNYX1qzpdfxo1_1280.png

<http://www.blogotr.com/otr/wp-content/uploads/2012/12/Over-the-Rhine-aerial-photos-by-Nick-Dewald-1.jpg>

Google Maps

CAGIS Maps

<http://protransit.com/Maps/>

Community Planning and Design Center. *Over-the-Rhine Design Studies Project*. N.p.: University of Cincinnati, 1988. Print.

Brewery District Master Plan 2011

Mural Images

<http://1.bp.blogspot.com/-4LHwNGTyp9g/UNHipPx1dQI/AAAAAAAELE/TNOQHHzDUKqU/s1600/DSCN3524.jpg>

http://www.aeqai.com/images/fairey_shepard3.jpg

<http://media.cleveland.com/plain-dealer/photo/2012/10/11723544-standard.jpg>

<http://www.blogotr.com/otr/the-golden-girl-mural-at-13th-and-race/>

<http://cincinnatistreetart.files.wordpress.com/2011/04/1229-tarbell-mural.jpg>

Clyffside Brewery Images

<http://www.otrbrewerydistrict.org/>

<http://old.urbancincy.com/>

http://awbentleyphoto.blogspot.com/2011_09_01_archive.html

<http://www.urbancincy.com/2010/05/2nd-wall-collapse-of-cincinnati%E2%80%99s-oldest-brewery-forces-demolition/>

<http://www.abandonedonline.net/industry/clyffside-brewing-company/>

<http://queencitydiscovery.blogspot.com/2010/02/clyffside-and-kauffman-breweries.html>

<http://www.urbanoio.com/forum2/index.php/topic,15853.0.html>

<http://www.abandonedonline.net/2010/03/04/cincinnati-prohibition-resistance-tour/>

Concluding Images

http://www.mcfash.4000loavesanhour.com/Channel_Quive/Big/channel5_large_0006%20copy.jpg

Cincy Whimsy, <http://www.flickr.com/photos/90456574@N05/9443384677/>

“Over-the-Rhine is more than districts of streets filled with nineteenth century buildings. Real people live, work, shop, and play here. It is a community. It always has been.”

Images of America: Cincinnati's Over-the-Rhine, page 8

Carolyn DeCamp
Fall 2013 Master's Thesis