## Evolution of A building set within the Ecology of Six Mile Island Greenfinger in: The Pursuit of Happiness Drawing Futures

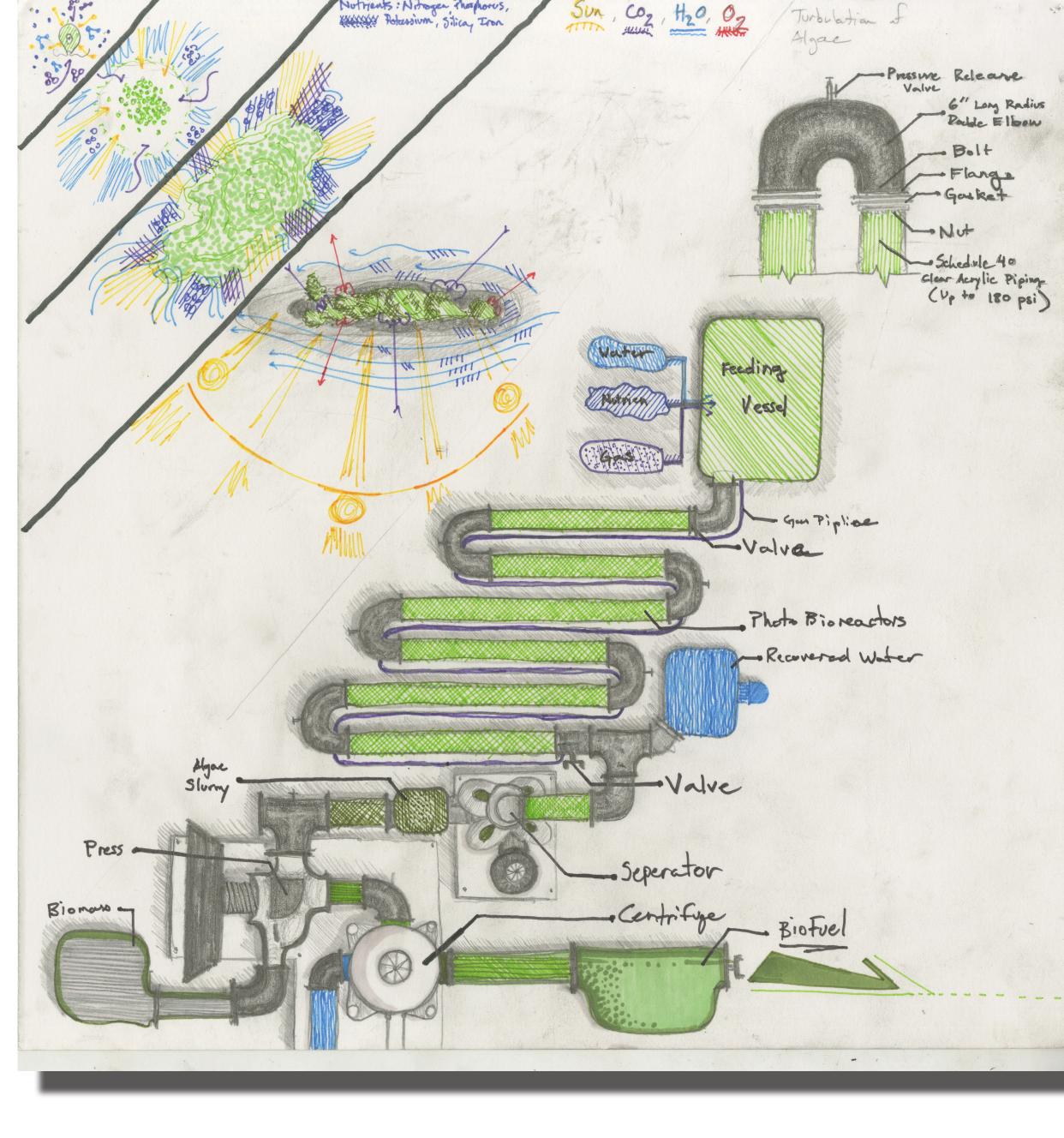
Sequence of Process Follows:

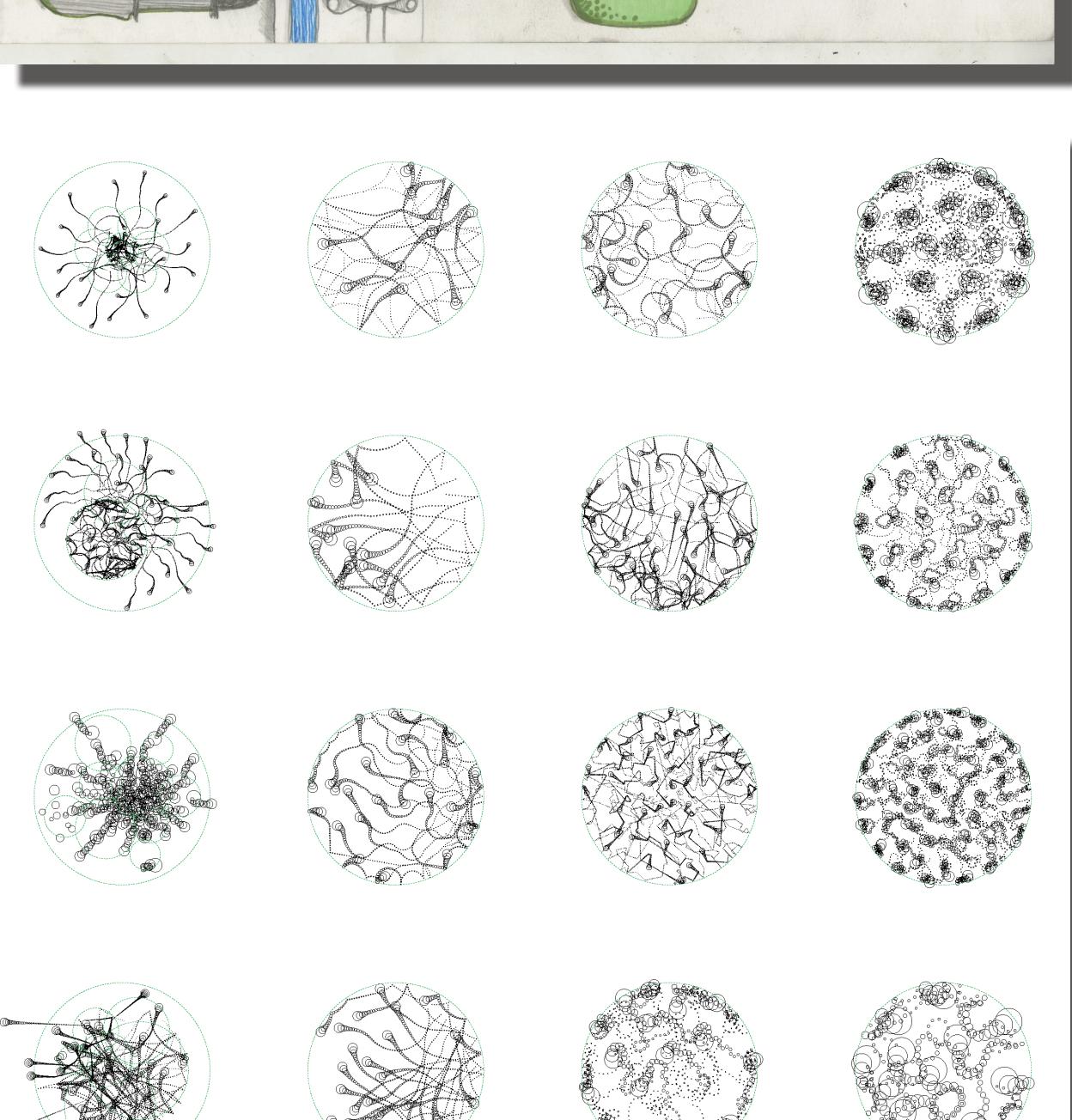
Below; Algal Biofuel Reasearch through EcoMachine Architecture and Systems Analysis

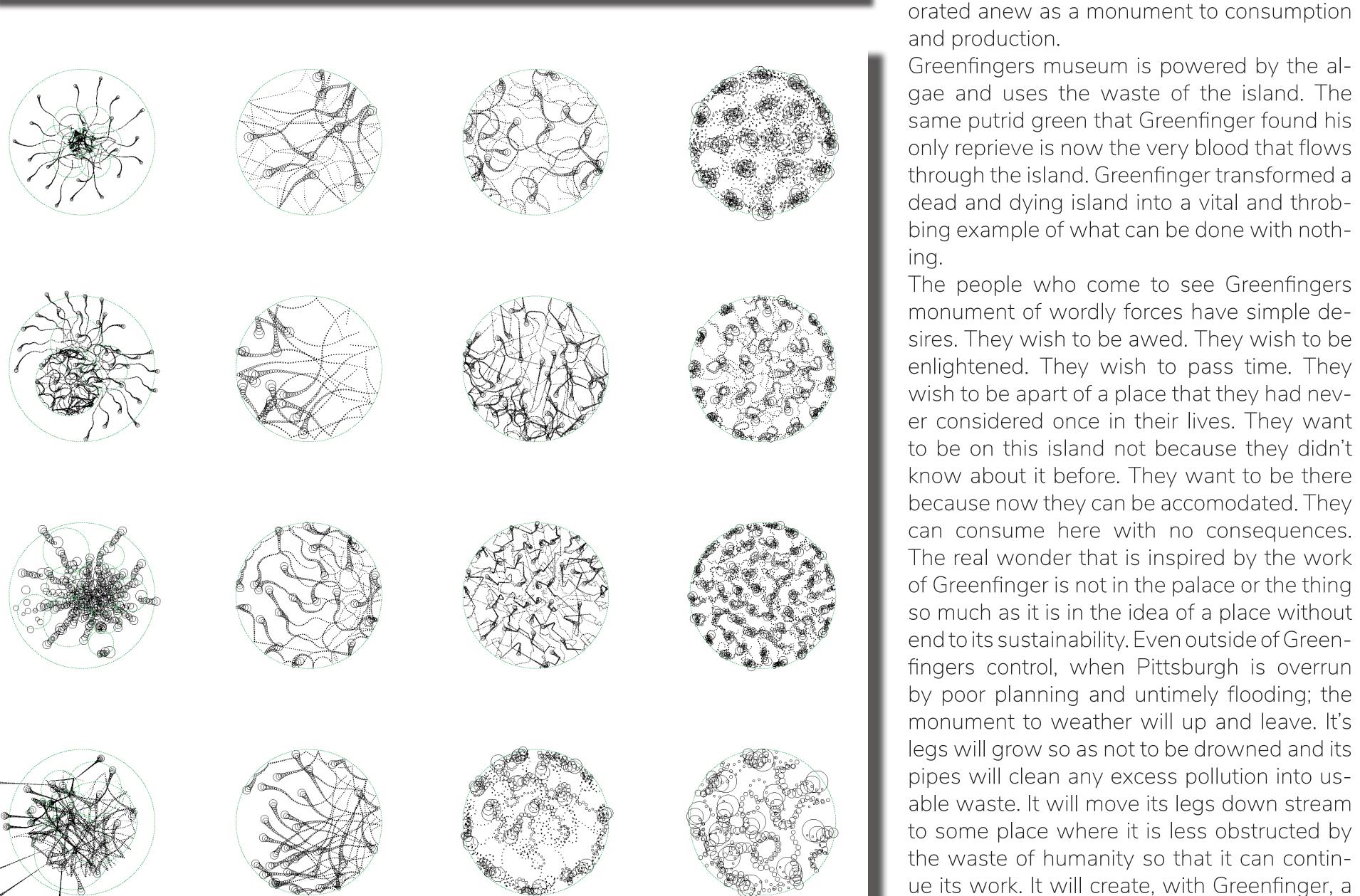
Middle; (Read Bottom Up) Feedback Montage of Architectures set against changing Ecological Forces of Site Right; "Present" State of the Greenfinger Laboratory / Museum of Weather / Future City (Chronological Evolution Diagram)

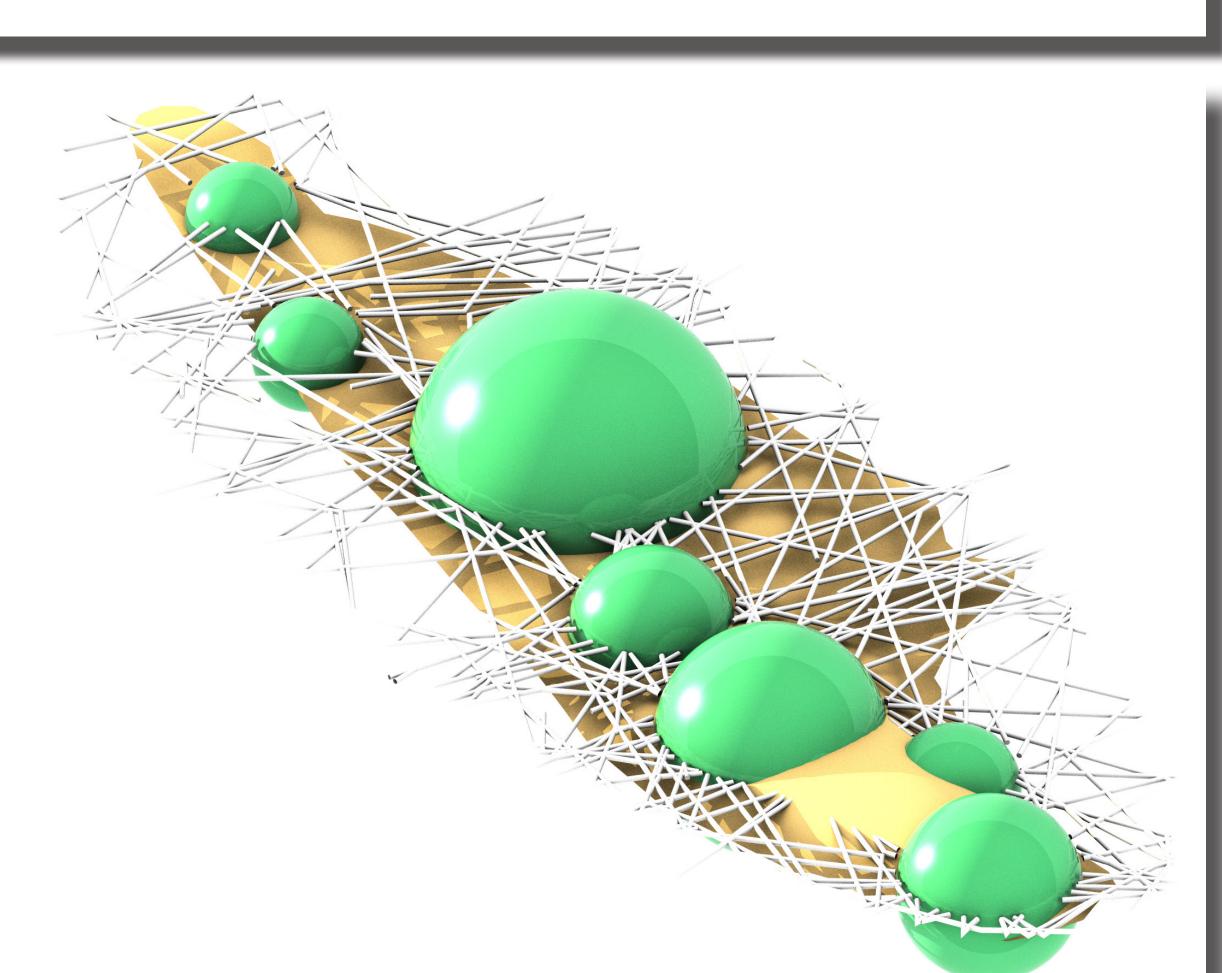
By: Sean McGadden Nicolas Azel

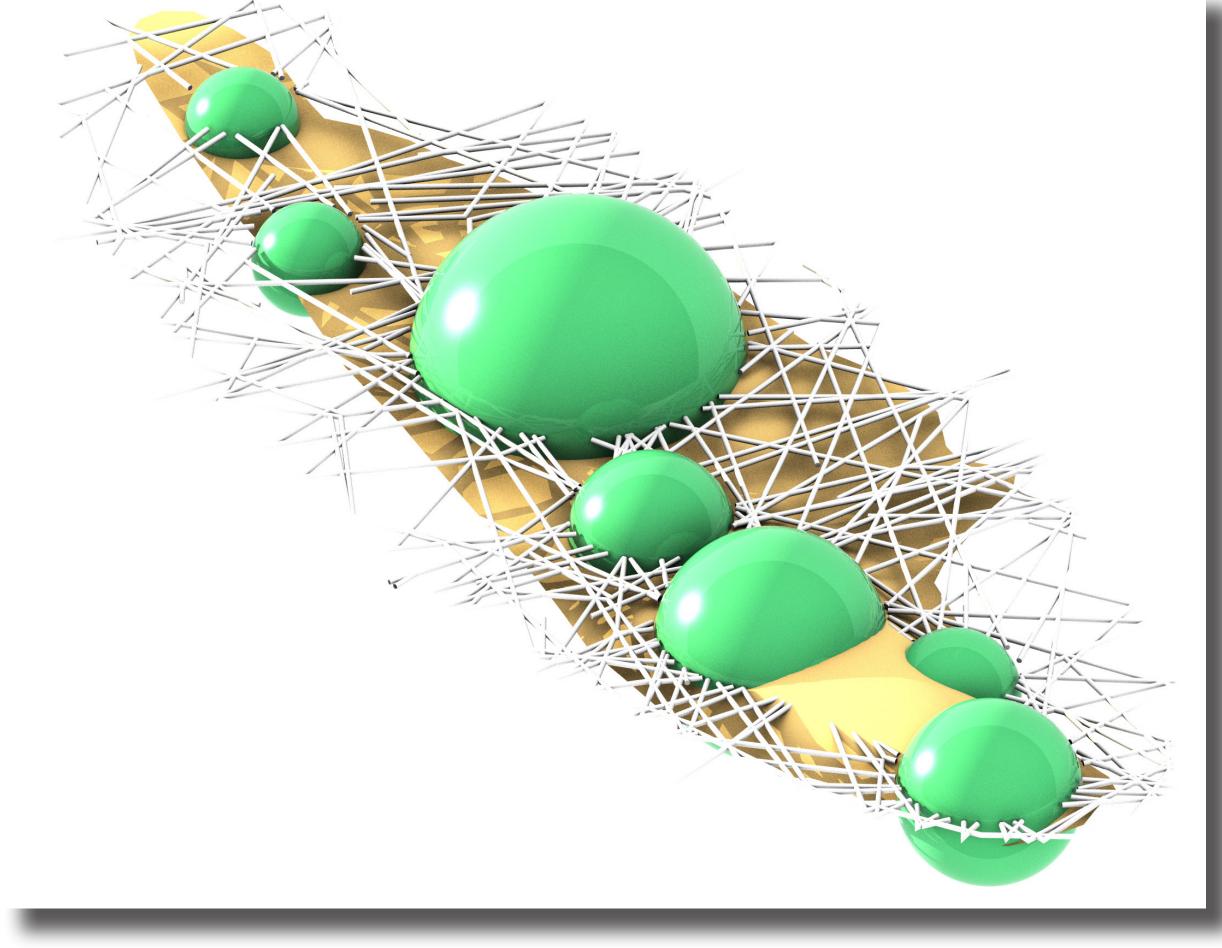


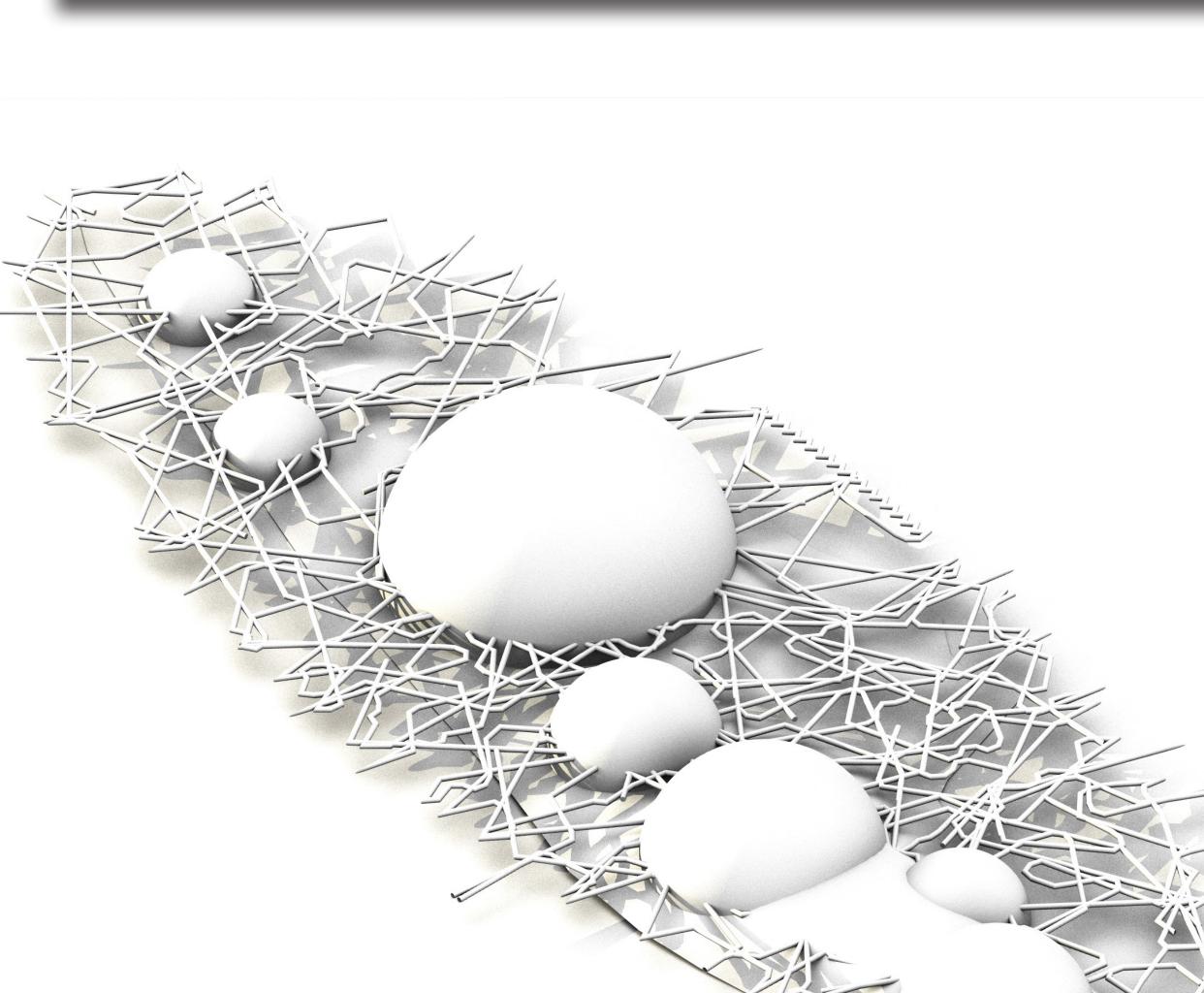


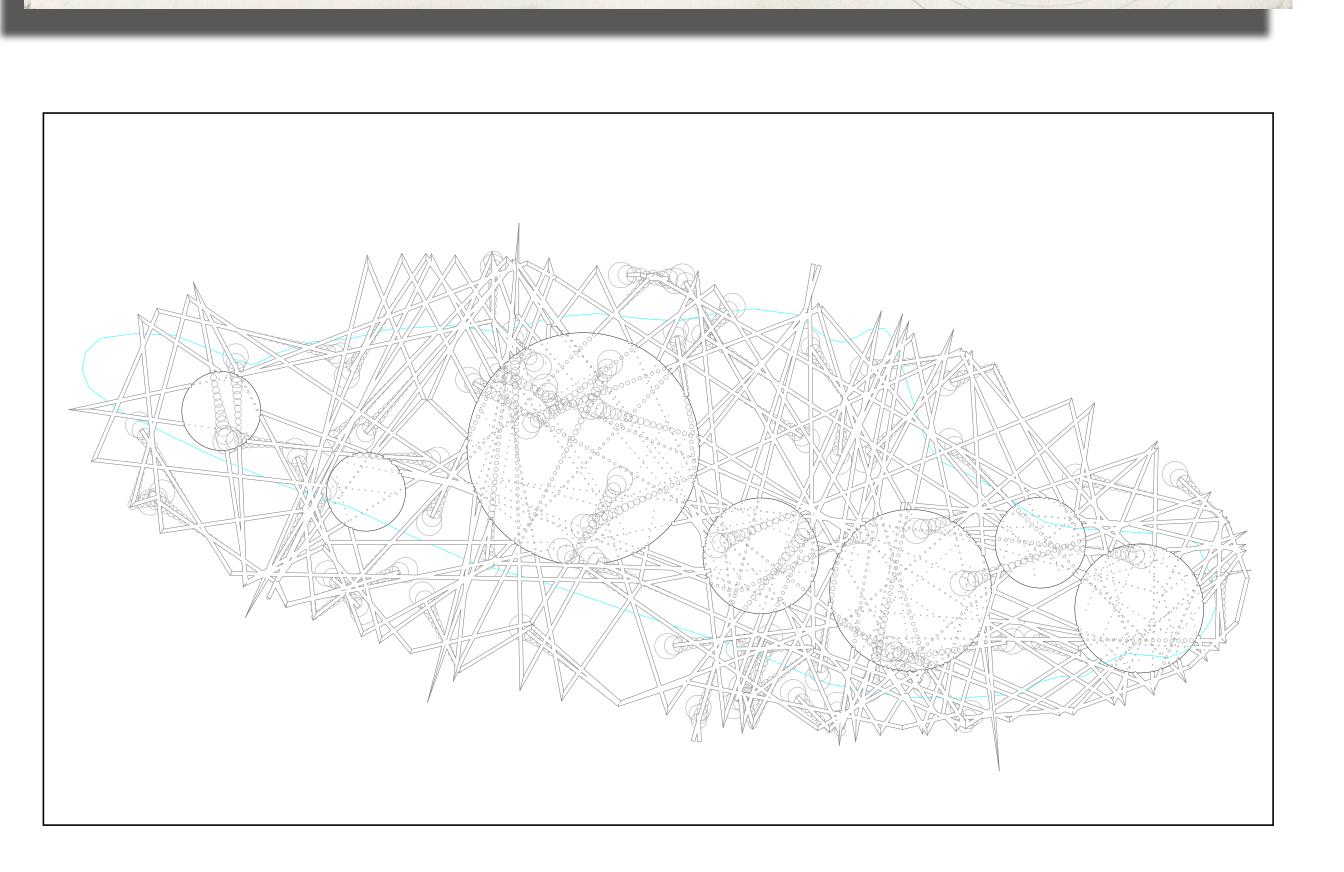






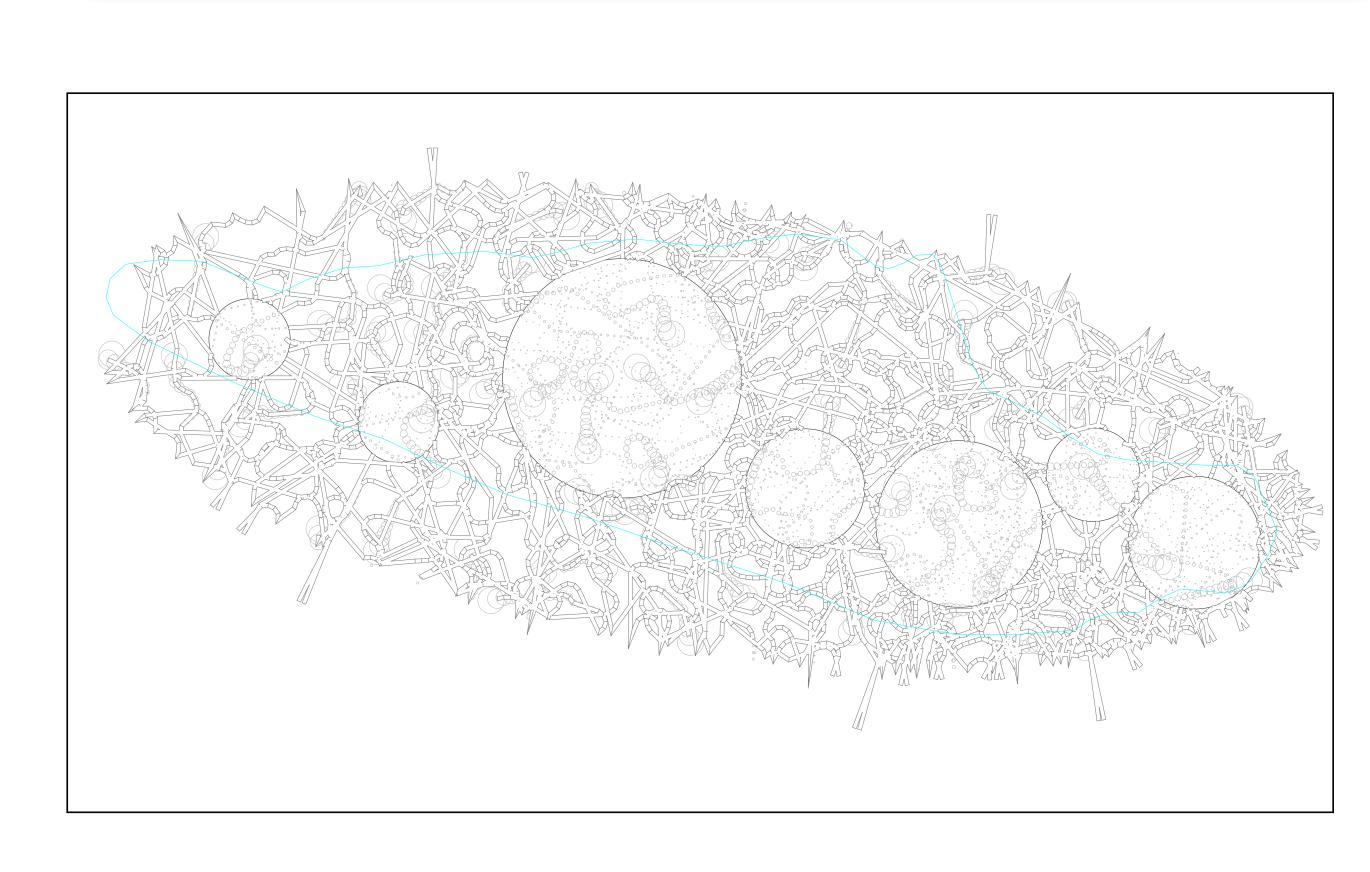


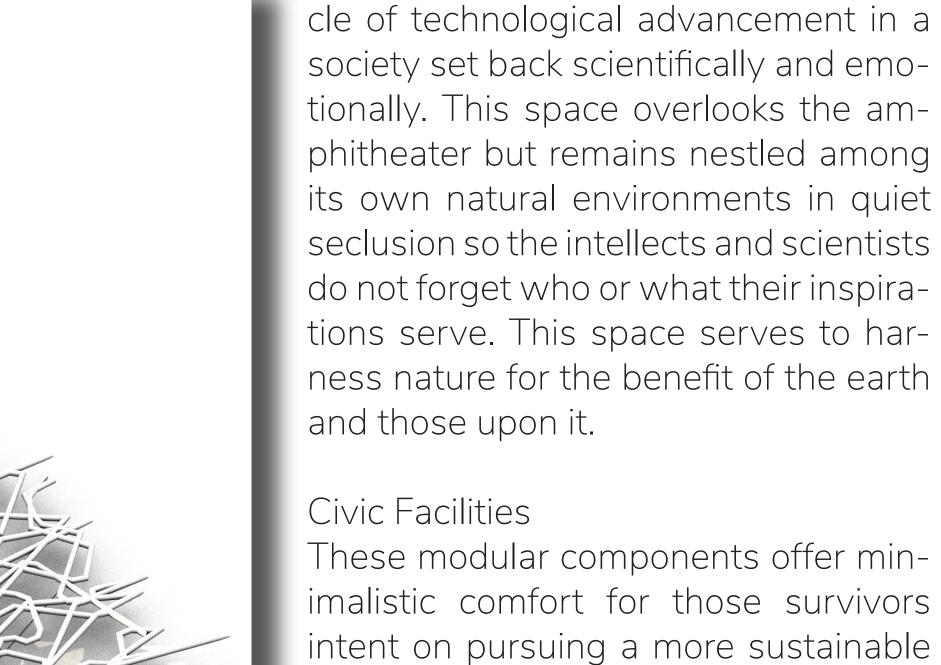




- - - Primary Connection - - Secondary Connection

-- Tertiary connection





is not taken.

These modular components offer minimalistic comfort for those survivors intent on pursuing a more sustainable future free from ignorance and neglect. The dynamic housing, educational, and leisurely collection of components serves as the feeding pond for the atoms of this colony to sustain the city and build it up bigger and stronger.

entist and caretaker of a long forgotten island.

The island sits in a river of fecal matter and

is covered in items long lost and forgotten.

Greenfinger is another relic lost and forgotten

by society on this island infested with rusting

and decrepit materials. Old boats washed up

into the heart of the drifting island, moss over-

grown onto grass and spreading into artificial

turf. The ground itself is a melange of rusting

tools, scrap metal and parts, 7 foot tall over-

growth, artificial turf, gnarled trees and poorly

From this montage of a consumers antiquity,

Greenfinger will build his beginning. Out of

the conclusion of neglection, Greenfinger will

prothesize from these ruins, a conglomeration

of cogs and machines and farms and energy

and productivity to create a center from which

people will finally recognize his worth. From

the detritus, Greenfinger will unveil a monu-

ment to a society that ignored him. A muse-

um and a shrine to that world which society

chose to push him out of. And from this world

Greenfinger found his own shrine to waste

and ruin, much like he was viewed. Green-

finger is the Architect of this museum of the

world. A museum of weather, of production

and of sustainability. Sustainability, so that all

the waste that was, is and will be, can be for-

ever recycled and returned to society, reinvig-

place of cleaner air, a place of purer waters,

A place for debate and collaboration.

This icon of democracy holds the cine-

matic drama from which the new society

of the future will bolster its own prog-

ress. The space retains a nostalgia for

that which is gone but remains in spirit.

The aristotelian nature of this space is

felt in its direct contrast and connection

to machine and primordial overgrowth.

Upon this stage, the performance of

civic engagement will be backdropped

by the visual conflict between man and

nature. The battle for ecology serves as

a constant reminder to the communi-

ties that occupy the space of disasters

foreshadowed to occur if proper action

The helm of the city is the development

of renewable energy. This is the pinna-

Algae Research Laboratory

and a place of less ignorant people.

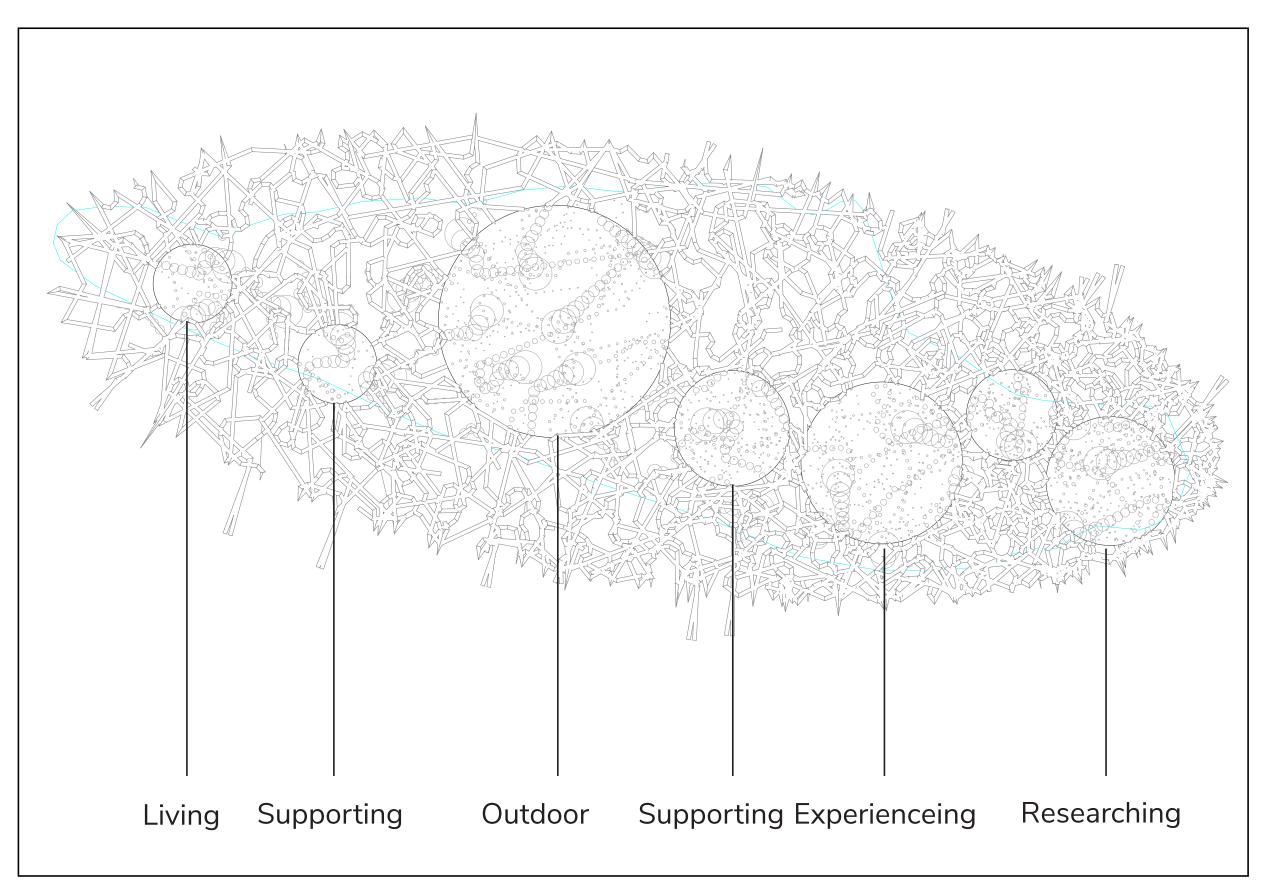
Community Amphitheater

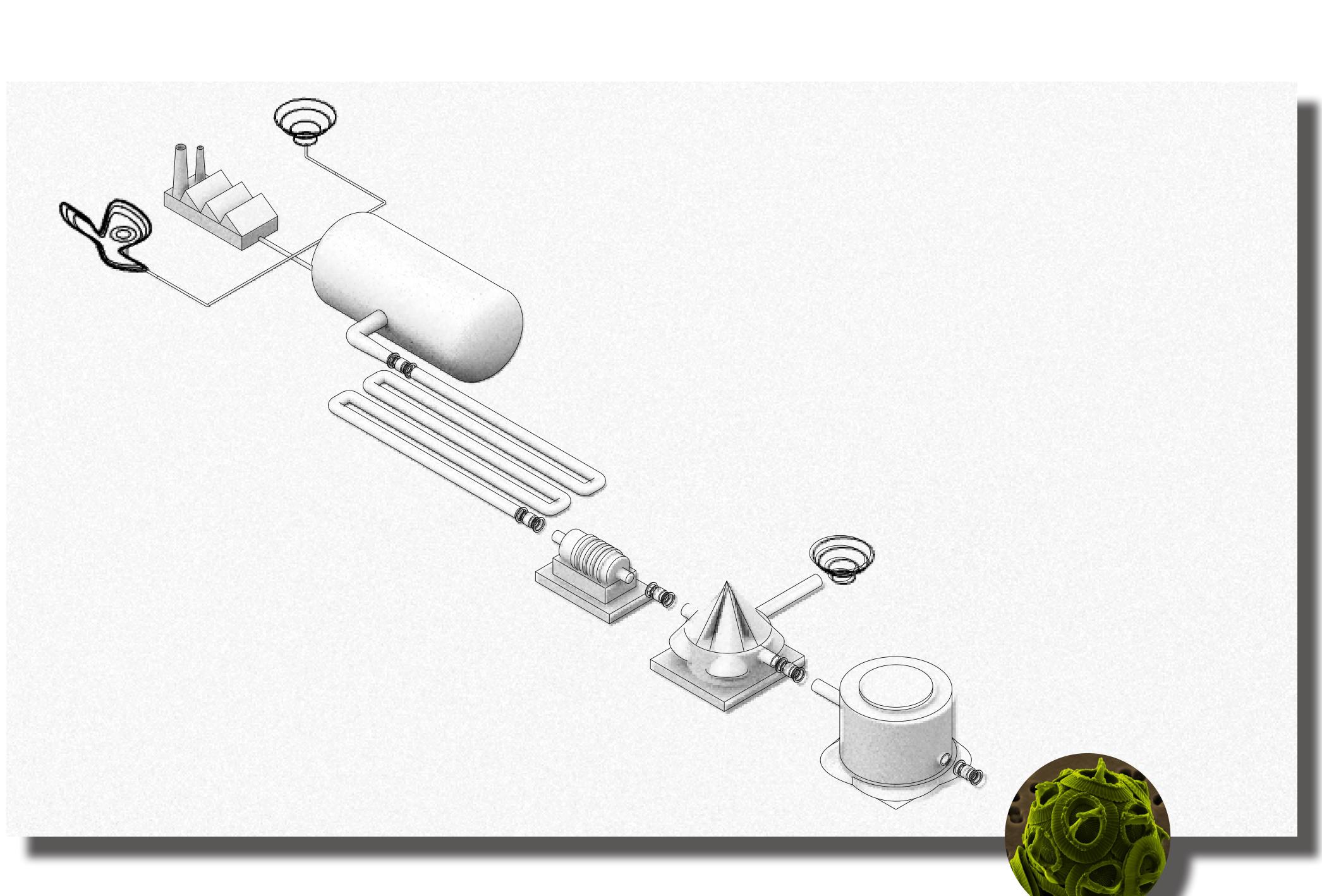
Program

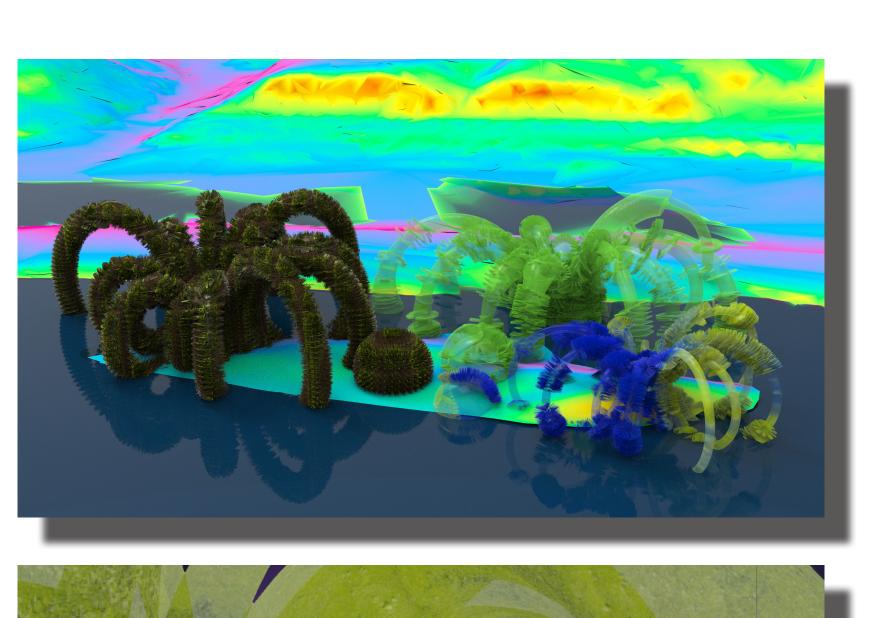
built docks.

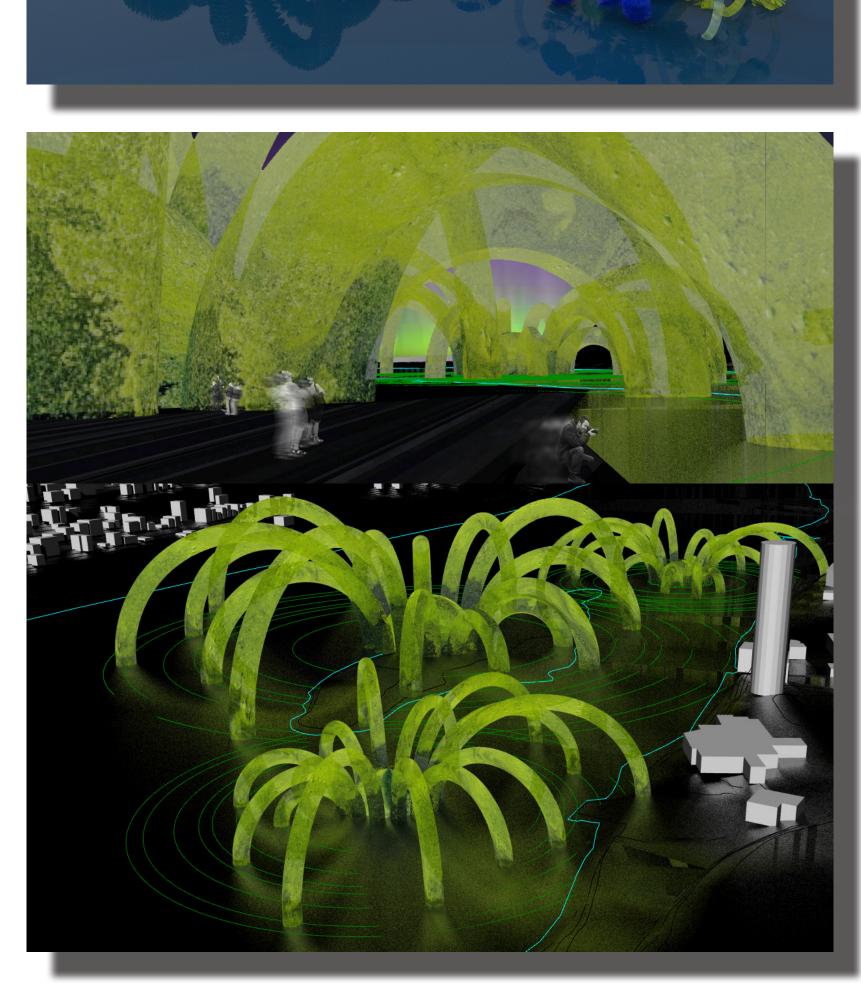
Greenfingers Suite The cockpit of this democratic flock is both a haven of thought as well as a resting place for the architect of our new society to collect himself and lead his people to a more sustainable and

tolerant future. Subgrade Industrial Complex The dungeons of our city is not a scary place nor is a slum of dirt and grime. It houses the sweat and toil of the people who grind away at the gears of time putting to practice those breakthroughs that are so tirelessly won in the Lab. This is a place of craftsmen and engineers who are the very foundation of society in 2050.









Drawing Futures

How can one begin to engage with the outermost boundary? To even begin to confront this, one must be a master of oneself. Mastery of one's own realities. In terms of observation, the way we observe impacts what is observed as in Quantum Mechanics. In addition the whole reality is at work. Not only that which is material and light and known, but more so, all that is unknown. To confront the truly unknown, a historical assessment of the will of humanity to change and adapt ideals of beauty and culture is necessary. What is ugly and decrepit now, will one day be beautiful and deified. The terra incognita is a concept that exemplifies that which is unknown and unexplored. To know this we have to exact purpose on that which we know and why we know and what we don't know. We don't know what we don't know and in order to know these things we must accept failure in the journey towards making the terra incognita, less incognito...

Balancing the minutest details of necessity with those existential questions of reality I have found obstacles in my intent and desires with this attempt at drawing futures. Ecology necessarily involves the engagement with forces that exist concurrent to and outside of time. The laws of thermodynamics state the availability of force and the transformation of such forces perpetually throughout time but also, consequently, the nature of waste and with entropy and increasing chaos in the universe waste will accumulate with the clashing of opposing forces. With this in mind, how does one approach a visual design decision regarding the earth (it's environmental factors and plants as well as land based animals interacting with said environment), water (the vital element on earth for both life as well as the strongest land shaping force), wind (perhaps the mediator between land and sea, it is the accumulation of pressures exerted upon the ground plane), and finally fire (fire is the ultimate life giving force through the sun and in the idealized version of the hearth, fire is the place of refuge, a centricity radiating outward of the impact that man and architecture has over earth, water and wind.

