

The Albany Bulb is an exercise in layering on a number of scales: from the most broad (natural mudflats turned landfill turned growth area for indigenous and exotic flora and fauna turned open art gallery and en plein air residential complex) to the most literal (layers of concrete, rebar, silt, clay and art forming the mass of the peninsula). In particular, the human and animal usage patterns reveal a system of strata that in most cases do not displace one another, but rather coexist in a networked arrangement of interlocking territories that have developed over the lifetime of the bulb as a result of topographical and meteorological conditions. For example, bulb settlements often exist near art installations but off of the main pathways that carry the majority of visitor traffic. Additionally, the North shore of the bulb is a protected shorebird habitat that also happens to be topographically prohibitive to either foot traffic or human inhabitation as well as protected from the high winds that frequently batter the South shore.

In response to the existing theme of layered, coexisting conditions, I choose to make that layering literal, and physically pull those manifested layers up to either enclose existing programmatic elements (artwork, inhabitants) or to house new programs. When new programs coincide spatially with existing programs, a further vertical delamination is required to physically separate the two territories; the new program can be inserted into the new volume created by said delamination. This action results in a number of different layering conditions as well as a widening of path to become territory.

As a result, my New Resolution Physical Endurance Camp, a place for 20-55 year olds to work off their holiday weight gain, is made up of an almost continuous surface that is simultaneously footpath, road, floor, ceiling, swimming pool and boat dock. Since I am literally pulling up these figurative layers of the bulb's actual ground, my material is predominantly reinforced concrete, a callback to the fact that the bulb's bulk is made largely of construction debris. Rails are constructed of the rebar cleared from areas of construction for the PEC, the scrub grass found on the bulb often finds itself on a roof (the ground has been lifted, after all) and where programmatically appropriate the paths actually fold back into the topography. Exercisers run over and around art installations and tent dwellings, sharing the same space in plan but separated in section, maintaining the complex and multifaceted nature of the bulb while allowing these new programs to exist alongside them.