



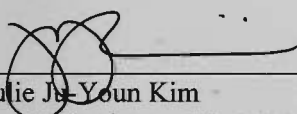
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TITLE: **Anchoring Detroit's Shifting Contextual Ground**

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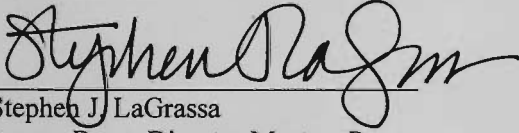
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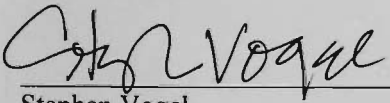


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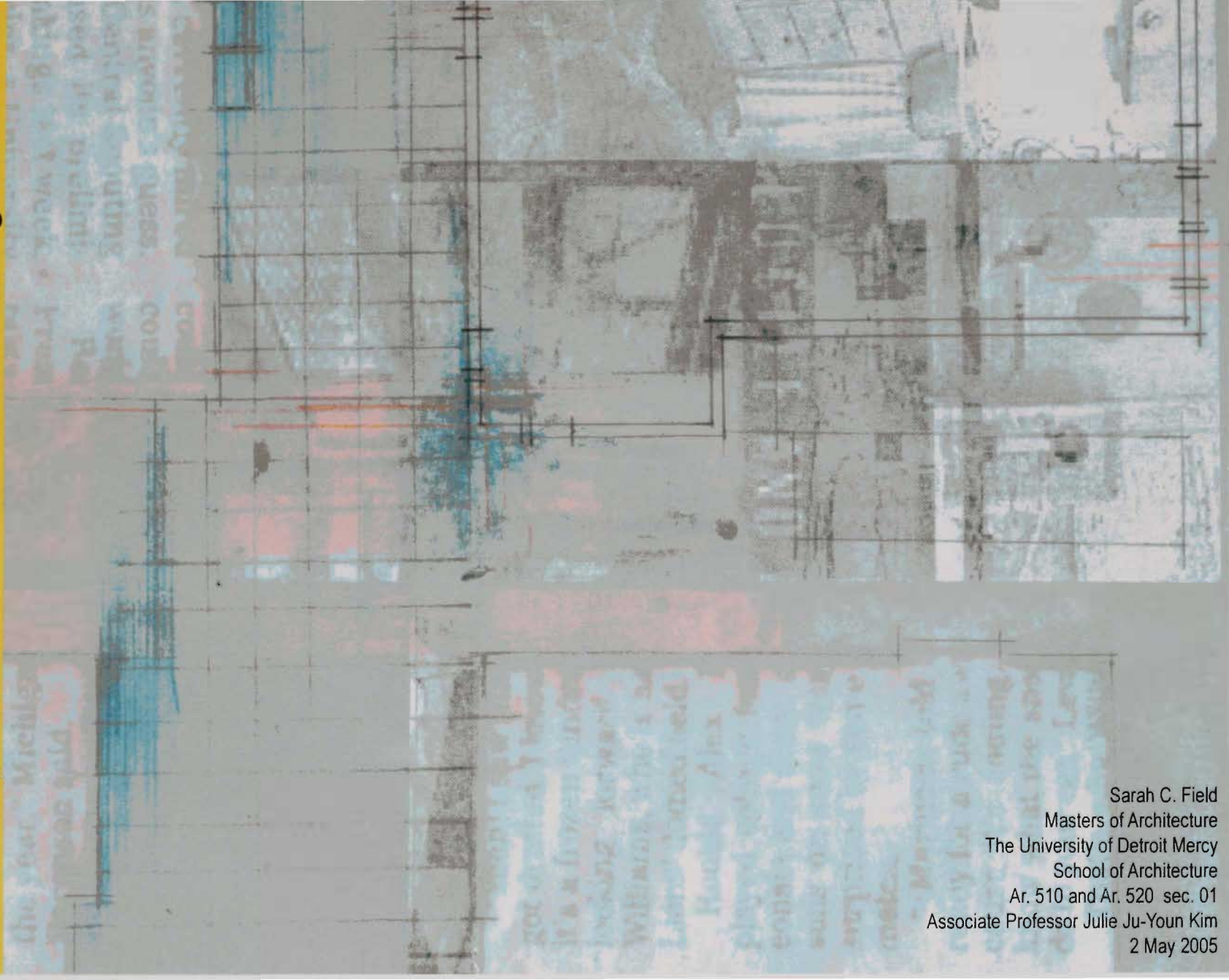


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Anchoring Detroit's Contextural Shifting Ground



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Abstract

How do architects contribute to the physical city? And, what role does architecture play in the process of the city making? It is the edges or sense of edges that architects contribute to the physical city. By breaking down the development of edges, you are able to see the layering and the relationship of the edges to each other. Architects are able to form the edges and relationships between.

Urban design is the negative (in-between) spaces that are created in between buildings (objects). The "in-between spaces" have the potential to have a reciprocal relationship to the building, street and spectators. In reviewing the city of Detroit and seeing all the negative spaces that are created by the shrinking city, I believe these negative spaces have the potential to be a great asset to the city.

Detroit's contextual ground is always shifting. The shifting is caused by the evaporation of buildings within Detroit's contexts. A new layer needs to be added to anchor (slow down) the evaporation and shifting ground. Working upon and weaving together the new layers of texture which are embedded within Detroit's fast shifting contextual ground will help anchor the shifting.

The premise of the thesis investigation is in the idea prescribing urban design strategies can be used at alternate scales to address the architectural scale. When the architecture of a city communicates with the urban realm, the result is a healthy dynamic condition. By translating this urban strategy into the scale of the building, I believe a more integrated and thoughtful architecture can emerge.

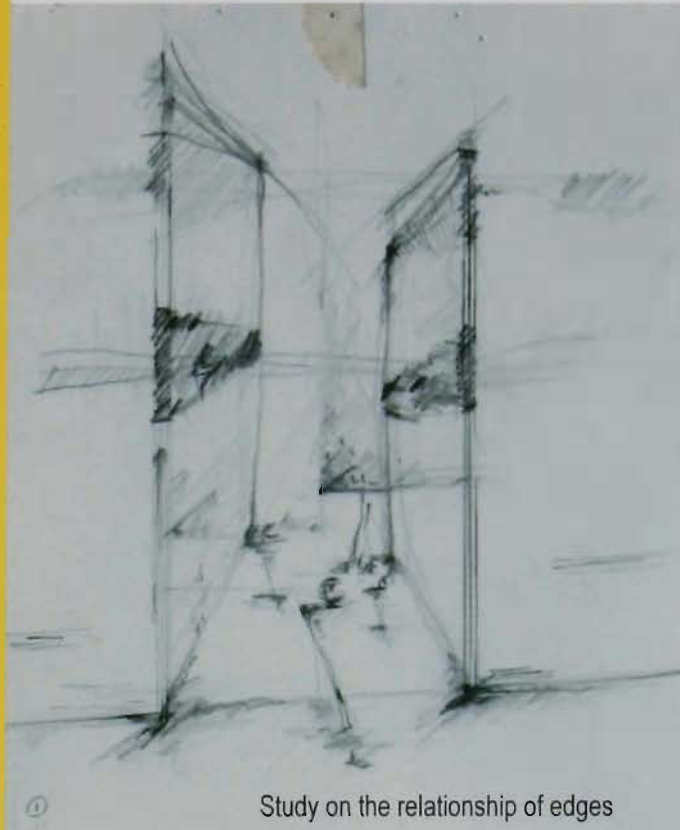
Detroit's contextual ground is always shifting. The shifting is caused by the evaporation of buildings within Detroit's contexts. This shifting contextual ground begins to leave the negative spaces within the cities urban fabric. A new layer needs to be added to anchor (slow down) the evaporation and shifting ground.

In reviewing the city of Detroit and seeing all the negative spaces that are created by the shrinking city, I believe these negative spaces have the potential of being a great asset to the city. The goal here is not to just fill up the spaces with in the city but to create a framework that gives value to the city, not just a commercial value but valued spaces within the city.

The thesis investigation is in the idea that urban design strategies can be used at alternate scales to address the architectural scale. When the architecture of a city communicates with the urban realm, the result is a healthy dynamic condition. Translating this urban strategy into the scale of the building, I believe a more integrated and thoughtful architecture can emerge. In Detroit this can be used as a transitional element for change. Many people have given up on Detroit because of the fractured approach to architecture and the community. This thesis investigation will emphasis a strategy for an area in Detroit.

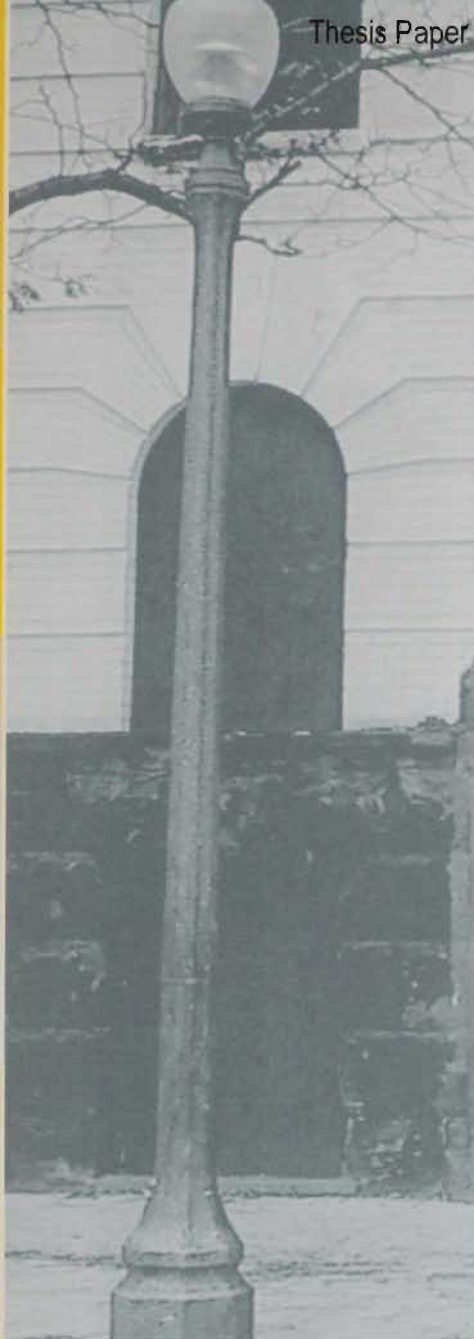
I began this investigation by analyzing the city of Detroit in the boundaries of the freeways. I began looking at the cities two grid plans the Woodward and the ribbon farm grid plans and how these grids start to weave together at the points of intersection. I found the point of intersections of the two grids to be the most interesting parts of the city. This intersection starts to suggest a tension that radiates out to the surrounding areas. Results from these intersections are Detroit's negative spaces which have become unused spaces.

What role does architecture play in the process of the city making? It is the edges or sense of edges that architects contribute to the physical city. Breaking down the development of edges, you are able to see the layering and the relationship of the edges to each other. Architects are able to form the edges and relationships between. Within Detroit's contextual urban fabric the negative spaces can create the anchorages that can start to slow down the fast shifting contextual ground. In creating the anchorages within the site the development linkages between the proposals needs to be established. In these spaces between buildings which act as arteries that brings the city to life in providing interactions between inside and outside of the "city room". This interaction between occurs both physically and visually. The "in- between spaces" have the potential to have a reciprocal relationship to the building, street and the spectators in the creation of edges.



Study on the relationship of edges

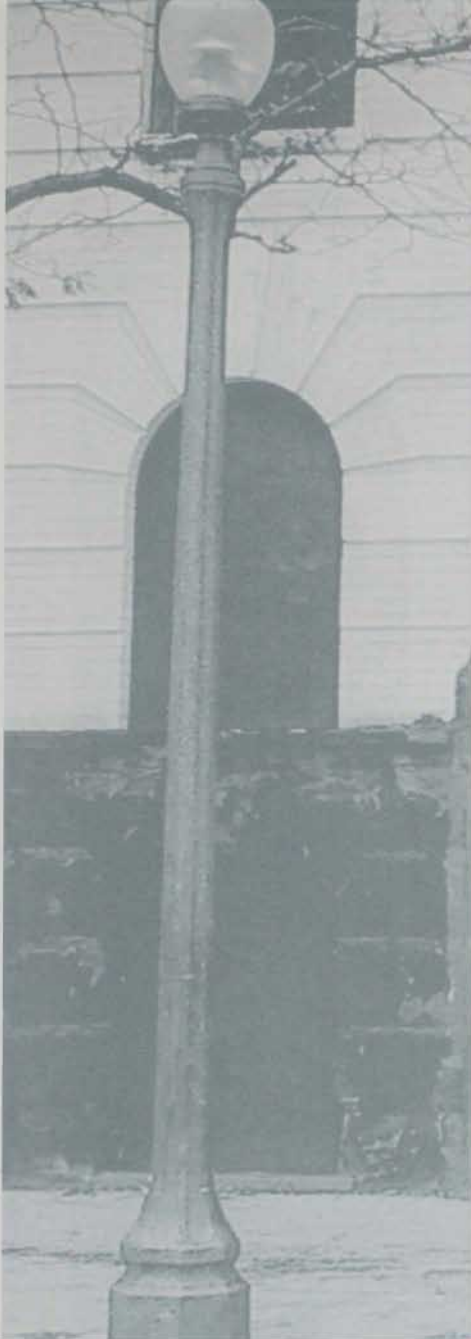
To test these questions, the relationship of alternating scales is very important in the creation of developing the negative spaces within Detroit's context. How do you begin to create the linkages within Detroit's contextual ground? What types of uses really need to be placed within the area? How can the negative spaces within the site create a strong connection throughout the site? In forming the negative spaces within the site, there needs to be a stronger connection between the spaces that links them together. This linkage can begin to slow down Detroit's contextual shifting ground.



How do architects contribute to the physical city? Architects create the edge or sense of edges inside and outside the city room by breaking down the relationship of inside and outside the room and analyzing the edges you are able to see the layering and the reciprocal relationships between the edges. Detroit, Michigan has enormous opportunities to become an example of a city that can start the transformation of the urban landscape from the lost urban setting to the recovered urban setting. This city landscape is available for the transformation and how it proceeds is important to the future of the city. How will the city real estate be reclaimed? The creations of new building spaces, or will the recovery include the architectural and building resources that are historical references and masterpieces of the city. The city landscape of Detroit, Michigan is often viewed as a hulking mass of rotten concrete and rusted iron that represents the magnitude of what the industrial revolution gave to the city as well as what the industrial revolution has taken from the city. Hollywood has iconized the city with the role of the lost and uncontrollable urban setting in the Robocop movie showing an urban landscape with no public spaces and empty warehouses, and automobile factories where chaos, urban decay, and no planning for the city landscape exists.

This is not how I see the outcome for Detroit for this new century. There is no way the city of Detroit can proceed except for revitalization to occur as a natural evolution fueled by agents of change. Using a science term, the city of Detroit has reached critical mass and a rapid change is about to occur in the downtown area of Detroit. City real estate is open for development the downtown area is available for change. New developments have started in Detroit and will continue, such as Ford Field, Comerica Park, Compuware, and Campus Martius. This change can be controlled and the principles that are integral to successful urban design planning can be incorporated, or the change can occur regardless and independent of any incorporation of these successful urban design principles. Obviously, if the proper urban design planning principles are used, this allows the negative spaces in the city to become the interaction points with the social fabric of the city. "My city is a fabric woven of almost incomprehensible diversity of cultures, histories, and emotions." [2]

Spending three months in Europe visiting cities like Amsterdam, Barcelona, Rome, Siena, and Volterra provided me an eye-opening opportunity to witness and interact with the spaces of the various cities and understand that they are not like Detroit. These spaces between the buildings act as arteries bringing life to the city providing the interaction with the street space. Restaurants and shops are just part of the interaction, not only as building structures but as the space that allows the people mentally and physically to interact with each other. The street space draws the people into this interaction and it is addicting in the sense that you want to be a part of the interaction because it feeds the basic needs required by all human beings for social interaction. I engaged in the use of the street spaces in these cities. I could not wait to become involved in the interaction



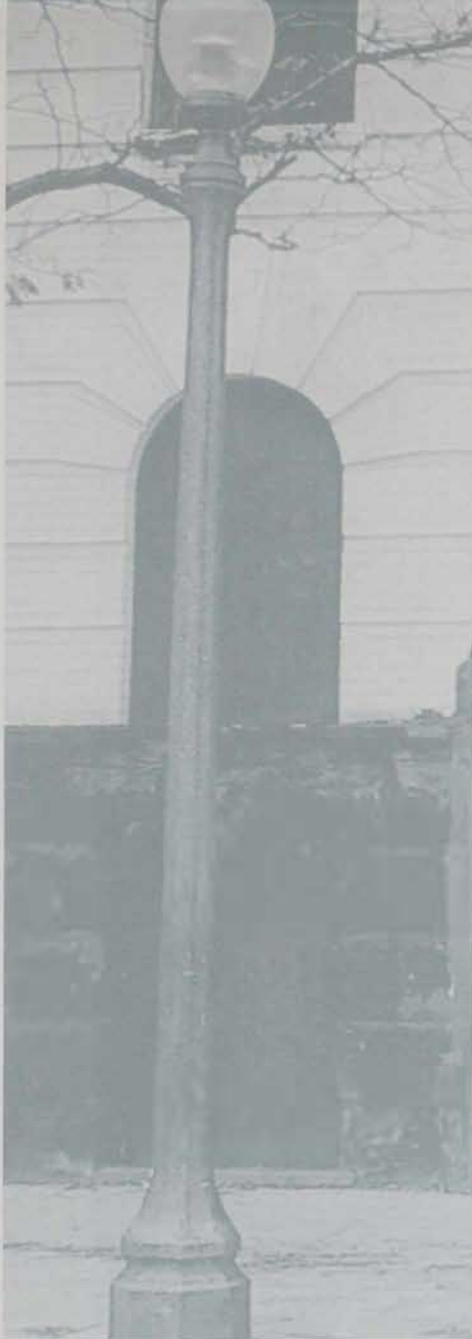
of these spaces. People would have to walk by me, make their acknowledgement of my presence, not just as a number in a population sign, but as a living breathing entity capable of interacting in the street spaces. My father often talks about growing up in the city of New York and how the neighborhood in the area around his apartment building existed and how the interaction occurred in the street space. He often stated that it was like having eight hundred relatives because everyone would watch out for the neighborhood and, if he did something wrong, he could count on my grandparents hearing about it. The negative space in the city became a playground and a safe area for him. Even as a child he was able to interact with the space and not have concerns about it. "Knowing the rhythm of a street is to know who may be on it or at a place along it..." [3]

Urban design is the negative (in-between) spaces that are created in between buildings (objects). The "in-between spaces" have the potential to have a reciprocal relationship to the building, street and spectators. In reviewing the city of Detroit and seeing all the negative spaces that are created by the shrinking city, I believe these negative spaces have the potential to be a great asset to the city.

Detroit has the ability and the capability of providing interaction with the negative space in the downtown area of Detroit. The site I will discuss in this paper is within the area south of the center of the Detroit on the west side of Campus Martius. The site is bordered by the Lodge, Michigan Avenue, Fort Street, and Washington Avenue..

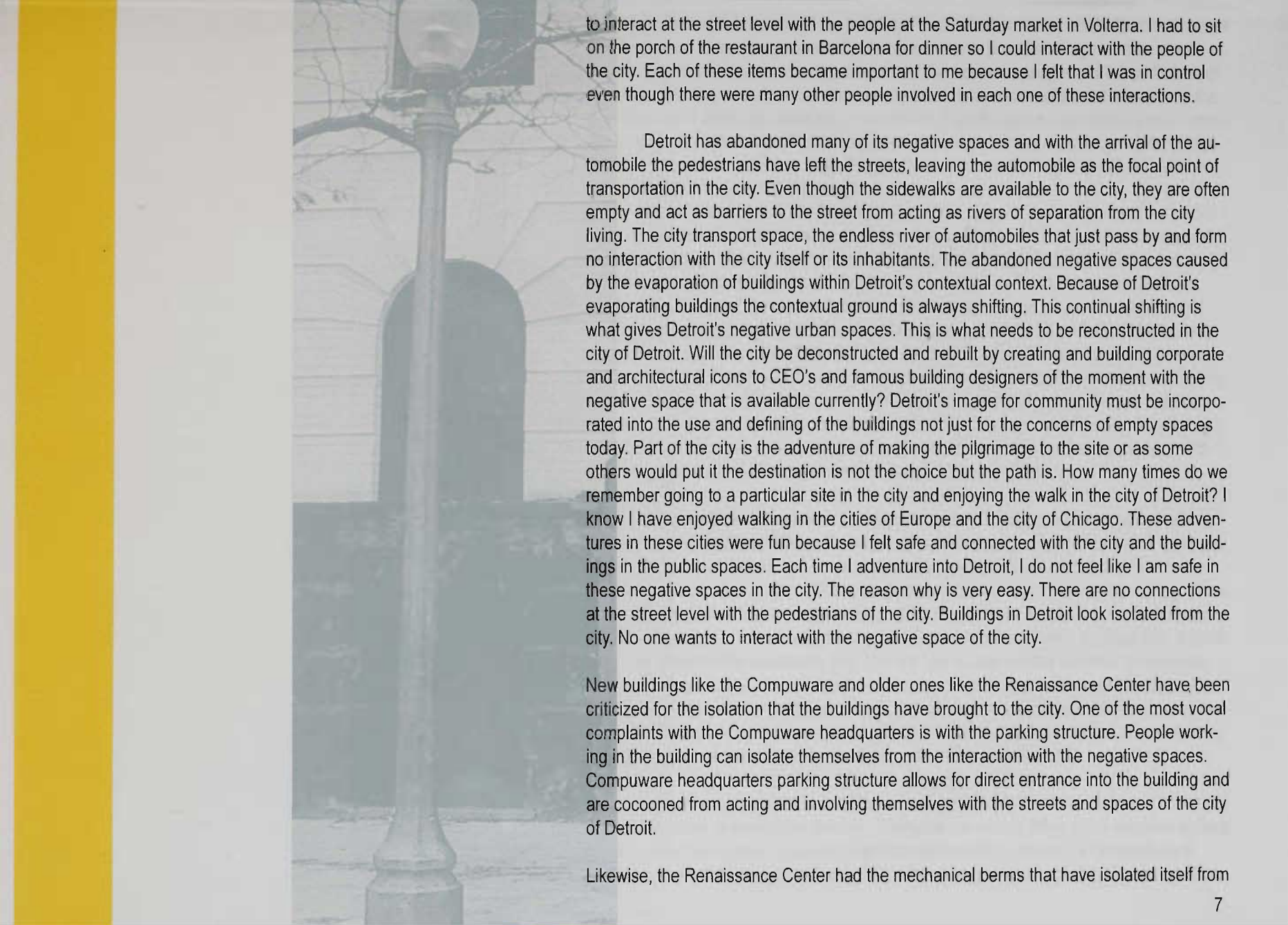
Can this area in Detroit support, through urban design, the ability to create useful negative spaces that tie the fabric of the city together? This is my hypothesis for my thesis. Ultimately, my thesis examines the role of architecture in city making. Architecture and urban design are not separate ideas but need to be used together to create great city spaces. The strategy of urban design begins to look at using alternating scales to address the architectural scale. When the architecture of a city communicates with the urban realm, the result is a healthy dynamic condition. In translating the urban strategy into the scale of the building a more integrated and thoughtful architecture can emerge.

In reviewing the city of Detroit, I conducted studies that looked at linkages within the city's ribbon farm grid plan and the Woodward plan. By going through this process, I was able to see the intersection between the Woodward plan and the traditional ribbon farm plan. The next step was to look at what happens around the points of intersections. In this study, I temporarily erased the streets (connections) as well as the buildings and just looked at the between spaces within the city, thinking of it as a three dimensional quilt. Within this



process, I was able to identify a site that is compelling and interesting. Detroit has responded differently than Amsterdam, Barcelona and Chicago in the shrinking of the city. Throughout history, these other cities have had their population change dramatically, with the increases and decreases in population. Amsterdam, Barcelona and Chicago have done this more effectively, than Detroit, by reworking of the city.

One of the reasons Amsterdam, Barcelona and Chicago are effective is because the use of negative spaces is better in these cities. "like the railroad again the motorway has repeatedly taken possession of most valuable recreation spaces the city possesses..." [4] These cities have been more effective in using negative spaces in the urban context. The negative spaces are different because they are used as community spaces. The community spaces are in the plazas and in the streets. The plazas and streets are a way for people to come together and socialize. While in these cities I saw that this space was considered valuable to the community. The value was not just in commercial value but the intrinsic value of a neighborhood, that value is not something easily measured. These common areas were the neighborhood's entertainment and interaction "hot spot" in computer technology. The "hot spot" is where you can hook up wireless to your computer and these public spaces were also good places to hook up and have a connection to the social world in the city of residence. Time after time in these cities, I take Volterra for an example, there were streets or passages that I would find and these would lead me into a new interaction on a similar but not always the same interaction. Some streets would be involved in a more religious way with the church and the interaction of the church with the space. Another space would be more commercial as an interaction because of the retail stores in the space. There were also areas of space that were links with natural settings such as parks or walking areas. Each one of these spaces provided me with opportunity to interact with it differently depending how I interpreted the space. Never did I feel that I was isolated in these spaces or unable to communicate even if there was a language barrier. Public transportation is not a focal point in any of these spaces but a partner. The automobile and the bus and the train are just additional arteries or pathways of the city. With this partnership the pedestrian feels like they are in control. They are the ones with the power because they are the ones that control the interaction at the street space level. Overall, this sense of power provides the zone of control the pedestrian needs to have to insure the virtual reality of safety needed for the spaces to hold a requirement for the individual. Once this requirement of safe social interaction is established then the linkage is affirmed and now there is an emotional attachment that is the powerful drawing force for the population. I felt this in these cities I wanted to be on the streets of Amsterdam for Queen's day, I wanted to walk the streets of Siena to find the new attraction around the corner. I needed

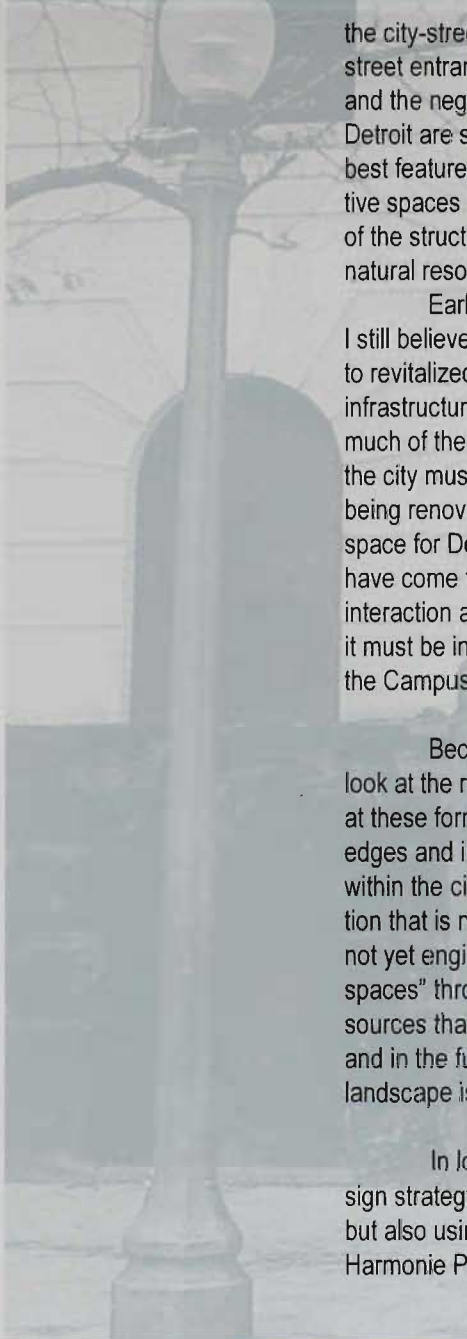


to interact at the street level with the people at the Saturday market in Volterra. I had to sit on the porch of the restaurant in Barcelona for dinner so I could interact with the people of the city. Each of these items became important to me because I felt that I was in control even though there were many other people involved in each one of these interactions.

Detroit has abandoned many of its negative spaces and with the arrival of the automobile the pedestrians have left the streets, leaving the automobile as the focal point of transportation in the city. Even though the sidewalks are available to the city, they are often empty and act as barriers to the street from acting as rivers of separation from the city living. The city transport space, the endless river of automobiles that just pass by and form no interaction with the city itself or its inhabitants. The abandoned negative spaces caused by the evaporation of buildings within Detroit's contextual context. Because of Detroit's evaporating buildings the contextual ground is always shifting. This continual shifting is what gives Detroit's negative urban spaces. This is what needs to be reconstructed in the city of Detroit. Will the city be deconstructed and rebuilt by creating and building corporate and architectural icons to CEO's and famous building designers of the moment with the negative space that is available currently? Detroit's image for community must be incorporated into the use and defining of the buildings not just for the concerns of empty spaces today. Part of the city is the adventure of making the pilgrimage to the site or as some others would put it the destination is not the choice but the path is. How many times do we remember going to a particular site in the city and enjoying the walk in the city of Detroit? I know I have enjoyed walking in the cities of Europe and the city of Chicago. These adventures in these cities were fun because I felt safe and connected with the city and the buildings in the public spaces. Each time I adventure into Detroit, I do not feel like I am safe in these negative spaces in the city. The reason why is very easy. There are no connections at the street level with the pedestrians of the city. Buildings in Detroit look isolated from the city. No one wants to interact with the negative space of the city.

New buildings like the Compuware and older ones like the Renaissance Center have been criticized for the isolation that the buildings have brought to the city. One of the most vocal complaints with the Compuware headquarters is with the parking structure. People working in the building can isolate themselves from the interaction with the negative spaces. Compuware headquarters parking structure allows for direct entrance into the building and are cocooned from acting and involving themselves with the streets and spaces of the city of Detroit.

Likewise, the Renaissance Center had the mechanical berms that have isolated itself from

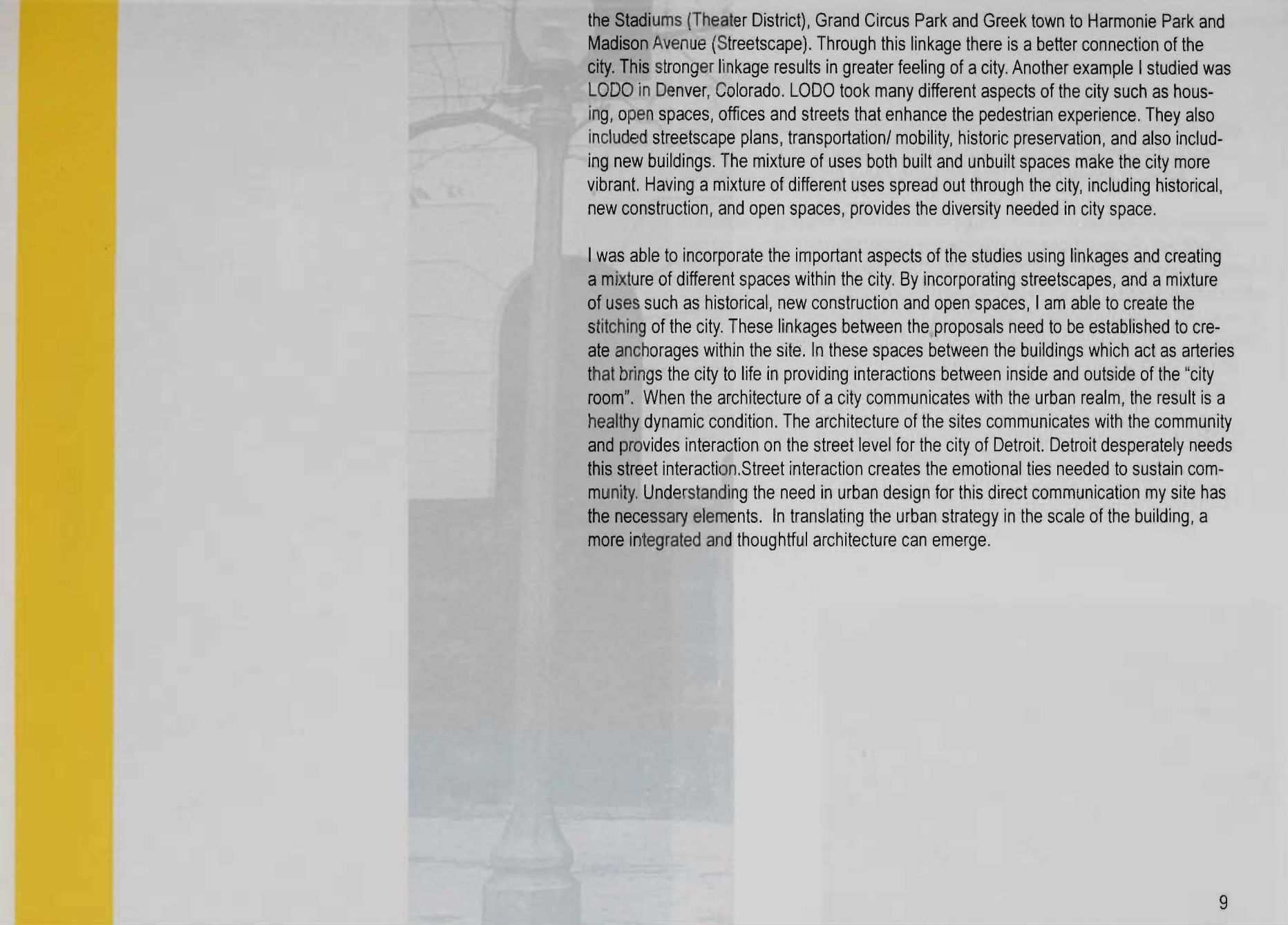


the city-street and space around the building. Finally, the berms are taken down and a new street entrance to the Renaissance Center was made to provide linkage with the street and the negative space surrounding the street. The business people and the politicians of Detroit are starting to understand that the city if it is to be successful must incorporate the best features of cities that make the greatest use of public space. Successful use of negative spaces is not the stumbling movement of commerce without knowledge of the affects of the structures and buildings. Knowledge of proper use of the negative spaces can be a natural resource for the city of Detroit.

Earlier, I had stated that Detroit is at a critical stage in the reshaping of its future, I still believe this. Everything I have read and reviewed has stated that Detroit is ready to revitalized itself. This can occur without using the current city's historical architectural infrastructure but by tearing it down and starting over again. This is wrong because so much of the history of the city is what can make it better. Detroit is at a critical point and the city must come to terms with this. New buildings are been built and old buildings are being renovated in the city of Detroit. Some are thinking about the use of the negative space for Detroit. Campus Martius is an area were the city and business leaders of Detroit have come together with each other in the interest of Detroit to look at and provide the interaction at the street level for the people of Detroit. This can not be just an isolated area it must be incorporated throughout the city. The downtown area can be the catalyst, with the Campus Martius Park being the crown jewel of the new Detroit.

Because Detroit has many "in- between spaces" through out the city, I am able to look at the relationships between the edges of solid and void spaces. While also looking at these forms as 3D Quilt, I examined how these spaces are woven together to create edges and intersection spaces. These intersections spaces are the most interesting forms within the city. These forms create tension within the spaces. This tension is the connection that is needed to hold the forms together. Detroit has the chance to utilize this, but has not yet engineered the solution to this. The city has to take control of these "in-between-spaces" throughout the city and use them as natural resources to be mined for the resources that are available in these spaces. Detroit leaders should value these spaces now and in the future because these spaces will shape the city. Spaces will define how the city landscape is viewed and it can be the focal point of the new Detroit.

In looking at the solid and void spaces within the city I seek to create an urban design strategy that is woven into the city. I imagine not merely filling in the negative spaces, but also using the spaces to create reciprocal relationships between. In an analysis of Harmonie Park, the linkages are one of the main strengths of the design. The plan links to



the Stadiums (Theater District), Grand Circus Park and Greek town to Harmonie Park and Madison Avenue (Streetscape). Through this linkage there is a better connection of the city. This stronger linkage results in greater feeling of a city. Another example I studied was LODO in Denver, Colorado. LODO took many different aspects of the city such as housing, open spaces, offices and streets that enhance the pedestrian experience. They also included streetscape plans, transportation/ mobility, historic preservation, and also including new buildings. The mixture of uses both built and unbuilt spaces make the city more vibrant. Having a mixture of different uses spread out through the city, including historical, new construction, and open spaces, provides the diversity needed in city space.

I was able to incorporate the important aspects of the studies using linkages and creating a mixture of different spaces within the city. By incorporating streetscapes, and a mixture of uses such as historical, new construction and open spaces, I am able to create the stitching of the city. These linkages between the proposals need to be established to create anchorages within the site. In these spaces between the buildings which act as arteries that brings the city to life in providing interactions between inside and outside of the “city room”. When the architecture of a city communicates with the urban realm, the result is a healthy dynamic condition. The architecture of the sites communicates with the community and provides interaction on the street level for the city of Detroit. Detroit desperately needs this street interaction. Street interaction creates the emotional ties needed to sustain community. Understanding the need in urban design for this direct communication my site has the necessary elements. In translating the urban strategy in the scale of the building, a more integrated and thoughtful architecture can emerge.



Amsterdam, Netherlands

In 1935 Berlage planned the extension of the city.

Amsterdam has gone through many changes with the plan that they have today. Comparing the development of the plan of open spaces, public transportation, waterways, density and scales of the city and how this relates to Detroit.

Amsterdam's grid plan is organic so to be able to have a rational long development plan for the city. The cities edges were determined with the canals that flowed through the city. Approximately, 80% of the Dutch live in one family housing development. Once the city could not expand any further the city started focusing on the city by increasing the density of the existing city as well as urbanizing the suburbs centers of the cities edge. This happened by developing housing and employment within these areas contained in the city. Amsterdam has a good mix of housing and businesses within the city, but once you left the cities core there are mostly housing units.

Amsterdam transformed the old docks/ former industrial area along the banks to give the city a new look along these public areas.



Barcelona, Spain

In 1858 Ildefonso Cerda designed the city's expansion plan. The plan consists with a block pattern with the corners cut off at intersections. The blocks were built on two sides of the block leaving one side open as a garden. As the increases of density occurred the other sides of the block were filled in leaving a courtyard within the buildings.

Barcelona has gone through many changes to the plan. Comparing to Detroit, Barcelona has made better use of the water front.

The grid pattern of Barcelona is set up so that there are areas of busy public spaces as well as areas that are less active public spaces. These areas have a mix of uses with the buildings around them. These spaces are able to bring the people to move around the spaces. Many of the building facades have similar heights. Bigger areas of open spaces these buildings with similar heights don't always close you in. The city took the old industrial core and turned it into a housing development within the city. Taking the old industrial core and changing it gave the city a new image.



Chicago, Illinois

In 1908 the Commercial Club completed the plan of Chicago.

Chicago has gone through many changes with the plan that they have today. Comparing the development of the waterways in Chicago to the waterways in Detroit exhibits how much Detroit can improve.

Chicago transformed its lakeshore into continuous park and drive from the use of rail yards, and garbage dumps it transformed the lakeshore. That developed into a real estate industry that houses new apartments for thousands of the people. The waterway comes through the city with buildings and open spaces along it. This gives the feeling that the waterway is not just a means of transport but also as a public area in itself.



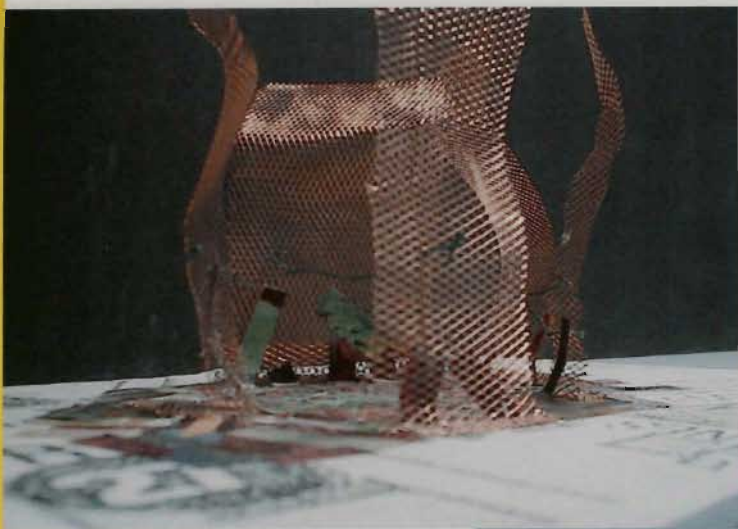
Detroit, Michigan

In 1807 Augustus B. Woodward planned the triangle base scheme for the city. In the 1820's most of the diagonal streets were abandoned, living the street grid we have today.

Detroit's transformation of the cities plan to compare and analysis how Amsterdam, Barcelona and Chicago makes better use of the cities "natural" resources.

Taking old uses within the city and revamping those to new uses, not just filling things in but by developing them to new uses you are able to give a new life to the area. This is useful in thinking about vacant areas within Detroit, that we can take an area and enliven the area. Detroit's main transportation is the automobile and these other comparison cities have a vital Metro system. Incorporation in the city of smaller road widths in parts of the city you are able to provide pedestrian friendly areas. Chicago established the automobile as well as pedestrians flow by taking the road width into consideration in areas. In the core of the city, on Woodward, there are pedestrian friendly areas. The movement of people within a space is important. In these cities there were mixed uses within the area to keep people flowing in-between the spaces. The open spaces in Detroit are still useful. Mixed uses will allow interactions within the spaces.





The relationship of the edges in an area is what gives the area life. The layering of the edges within an area gives the blurringness between inside and outside. Within these areas you have a hard time distinguishing inside or outside the area. As well as the reciprocal relationship of the edges gives the circulation between the edges.

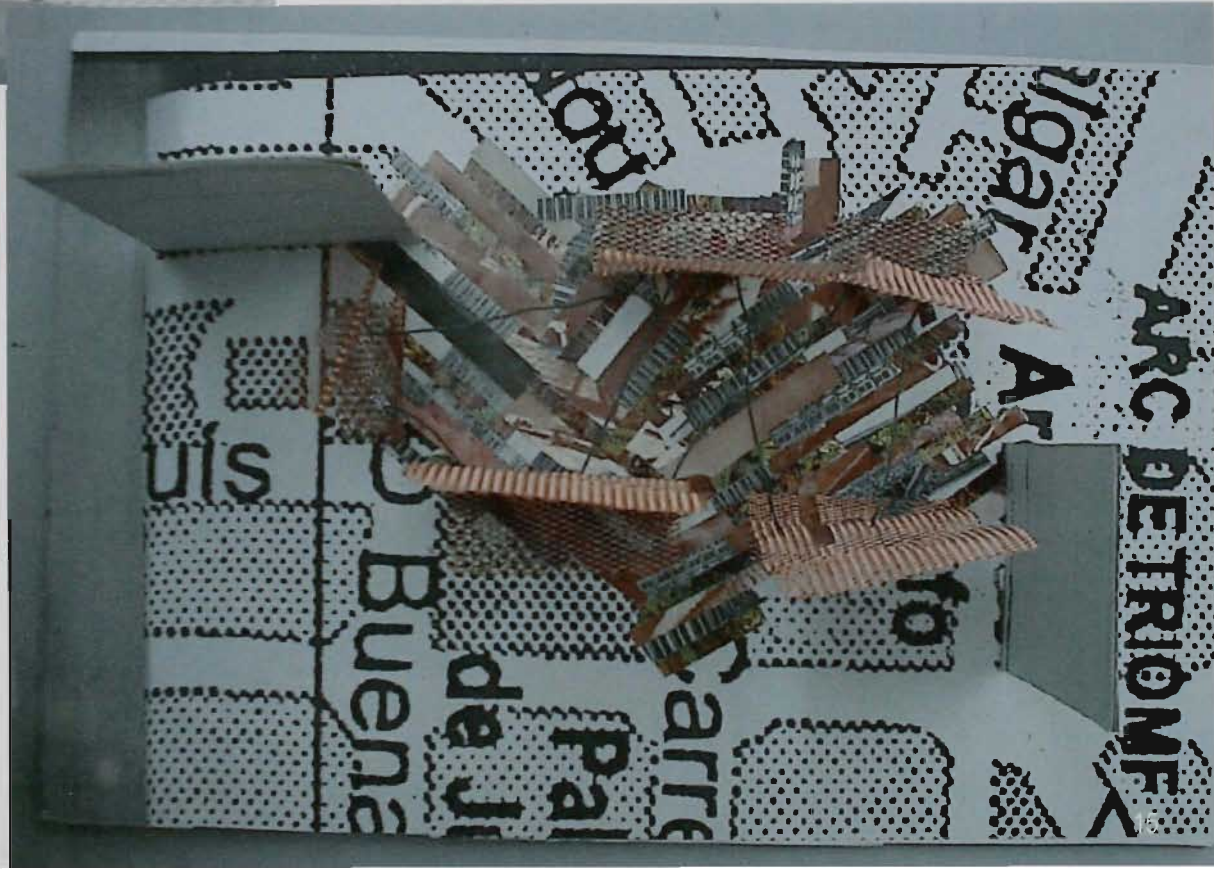
In looking at Amsterdam I was able to start looking at the relationship of void space to solid space. In addition, I reviewed the edges between these spaces that have a reciprocal relationship with one another. The edges are visually connected to one another as well as connecting inside and outside spaces. I was also able to see how the ground weaves up to the edges. You can also start to look at how the space starts to spread out to the surrounding connects.



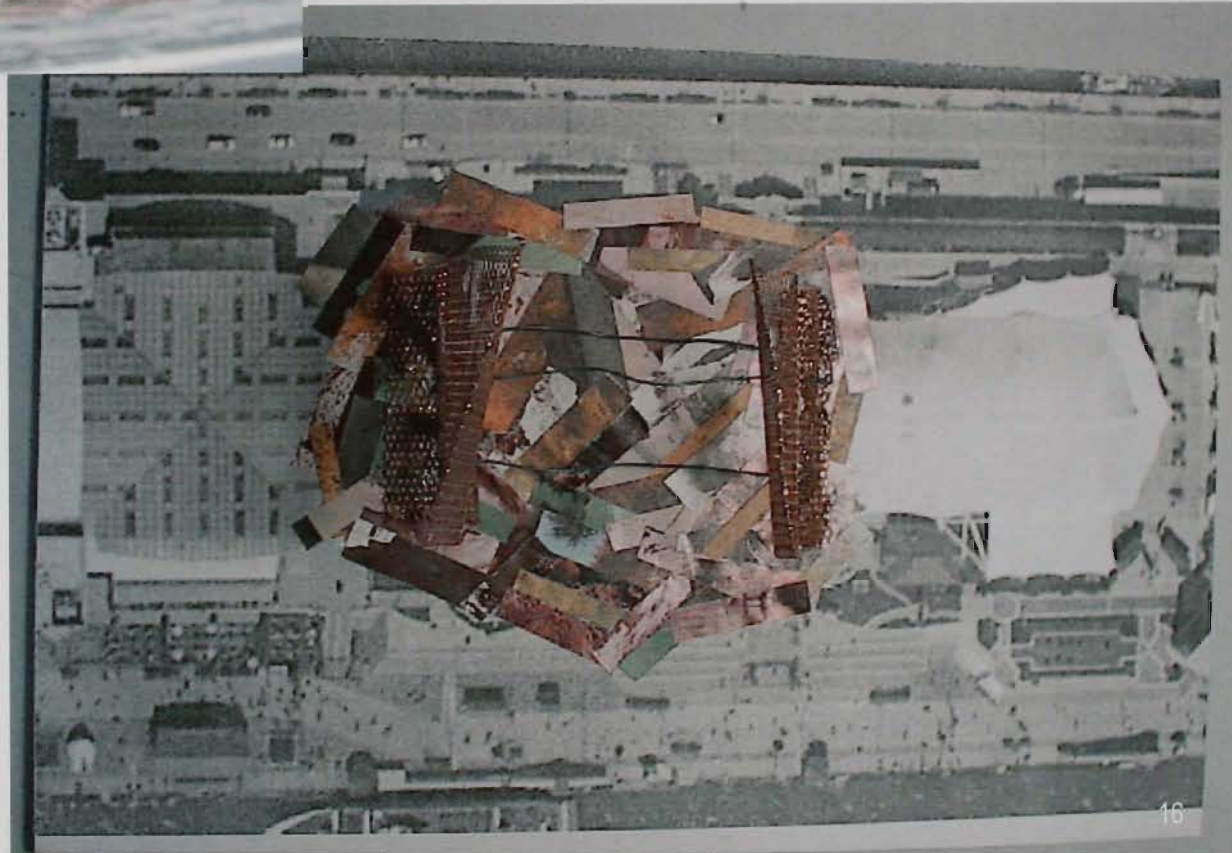
Barcelona, Spain

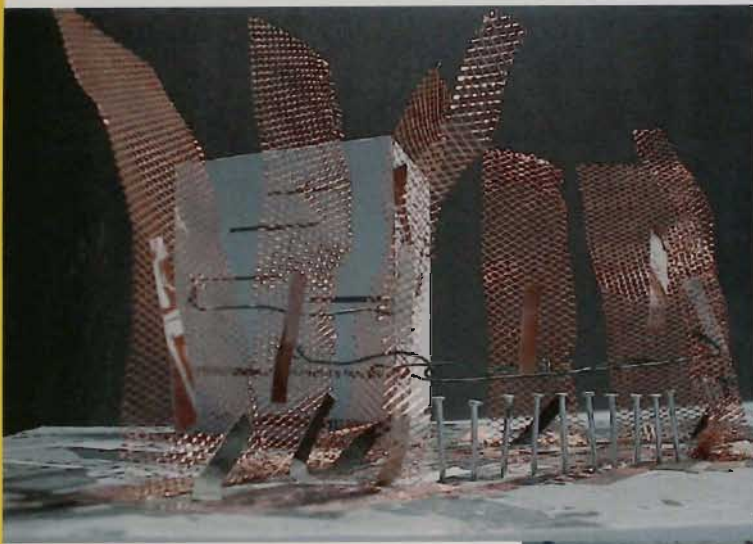


In looking at Barcelona I started looking at the relationship of the edges. Also, I started looking at the reciprocal relationship between the edges and the movement between. In looking at this sketch I start to see how in this spaces the edges start to enclose a space while you are within, as well as start to spread out to the surrounding connections. You can also see how the edges connect together.

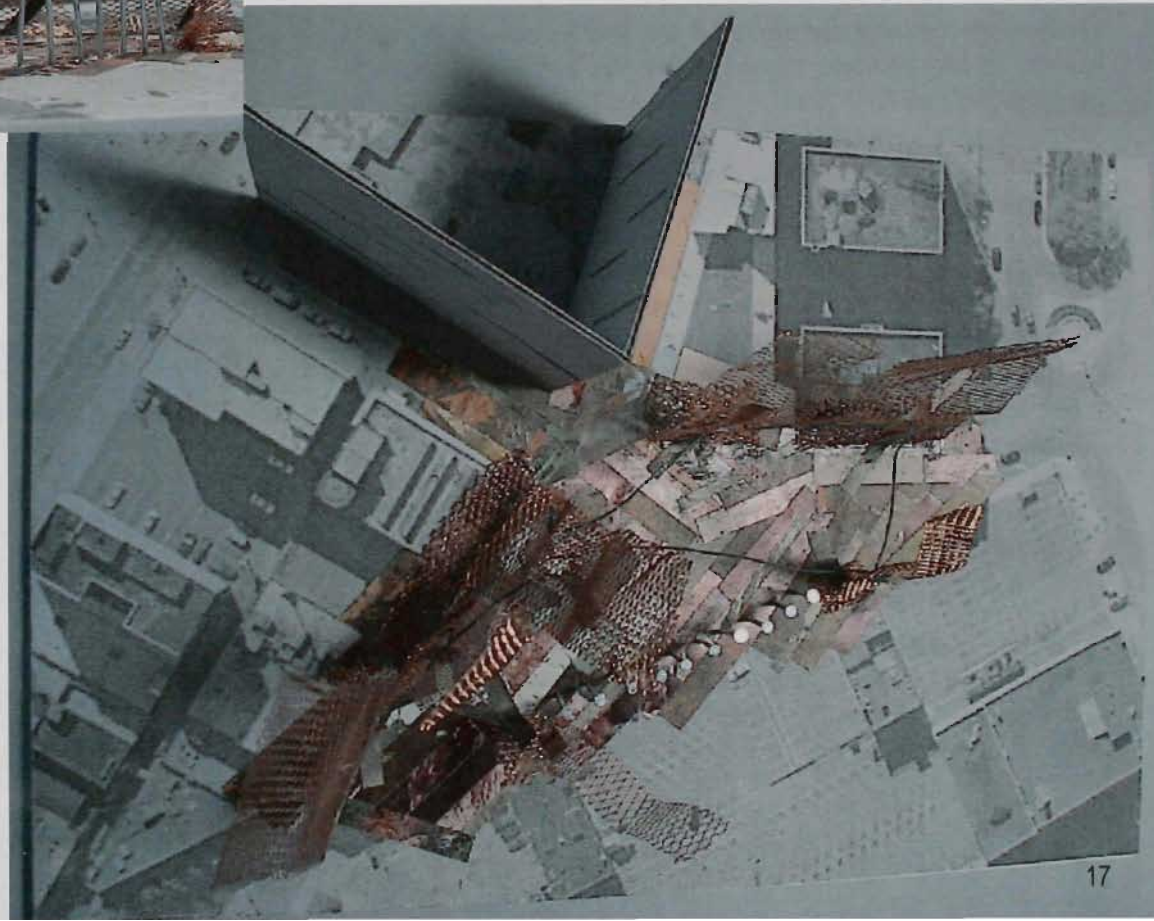


In looking at Chicago I started looking at how the edges don't have to be solid to make a space. The space can be contained by solid as well as void spaces, by having a reciprocal relationship between as well as having the area spread out to the surrounding spaces that creates a vibrant area.





In looking at Detroit I started looking at the edges of the area and the movement within the space. In looking at the relationships between several different aspects with movement and edges of solid and void spaces. I began looking at how they start to connect to each other and how it starts to spread out to the surrounding contexts. You are able to see areas of movement through the space as well as pausing points through out, with visual connections that enhance the reciprocal relationships between.





In LODO there are many different uses that are spread out through the city that can start to weave together. When these functions are woven together we are able to see how these functions interact with each other. By going through this exercise I was able to see how each of these functions related to each other. Using this exercise you start seeing the connections.



Formed by an act of City Council in March 1988
Denver, Colorado

In November 1858 with the discovery of a small amount of gold, the city of Denver was founded at the confluence of the South Platte River and Cherry Creek. After a devastating fire and a city ordinance in 1863 the city's commercial district evolved into brick (warm orange/red) and stone construction. The arrival of the railroad in 1870 improved the economy. New businesses from the East were brought by the railroad. This brought a construction boom until 1893 when the Sherman Silver Purchase Act was repealed. This sent Denver's economy downward. Denver never recovered to the era of boom construction they had years before.

In the period following World War II the area went through a slow decline due to the single-span clerestory warehouse technology and the development of the interstate highway system. In March 1988 the City Council of Denver recognized the unique historical and architectural value within the area and declared the Lower Downtown a historic district. The 23 square block area of the original Denver is now the lower downtown Denver.

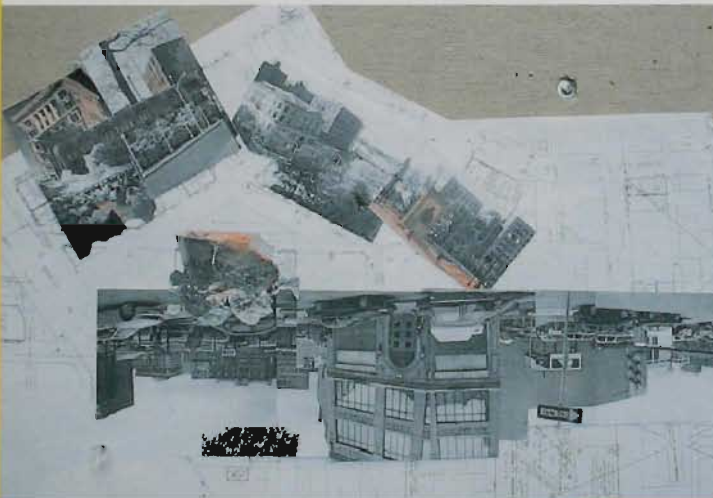
Crawford, (city official) took the chance in developing residential units in the lower downtown. He also brought them in at an affordable rate. The Lower Downtown changed from a commercial district to a mixed-use neighborhood. The area also preserved some open spaces. "Small vacant areas, spaces between buildings and increased use of alleys and rooftops represent other space possibilities." The partnership developed programs to increase the housing units in and around downtown, including Lower Downtown. Since this, there has been an increase in demand for office sectors in the market. The lower Downtown District has transformed into a heavy pedestrian area.

Since LODO has used many different aspects of city planning, such as housing, open spaces, offices and making a more pedestrian-friendly area, Denver has worked together to create a great city. The mixture of uses (built and undeveloped) helps make the great city space.

HARMONIE PARK
Harmonie Development Corporation



Here you can start to see the linkages that start to happen through out the city. The linkages are able to spread and connect to other areas. In concentrating on the linkages you are able to start connecting to other parts of the city. As you can start to see here.



Schervish Vogel Consulting Architects
Detroit, Michigan

In the original Woodward plan, there were areas with in the city that would have focus points for the city. Most of these spaces were triangles with buildings or other significant areas of the city. Having these focus points provides connections that are formed between these points.

In looking at Harmonie Park, the linkages are one of the main aspects of the design. The plan was to link to the stadiums (Theater District), Grand Circus Park and to Greektown to Harmonie Park and Madison Avenue Streetscape). In developing this Linkage you are able to create a better connection of the city, by doing this there is a greater feeling of a city.

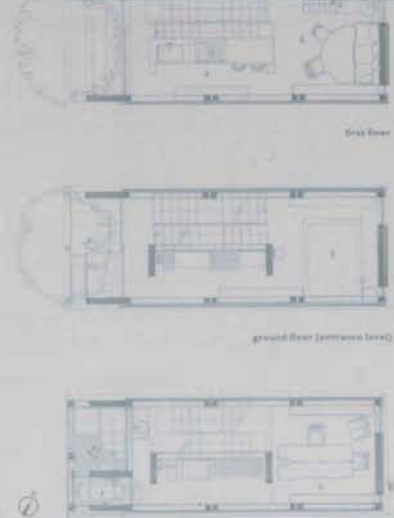
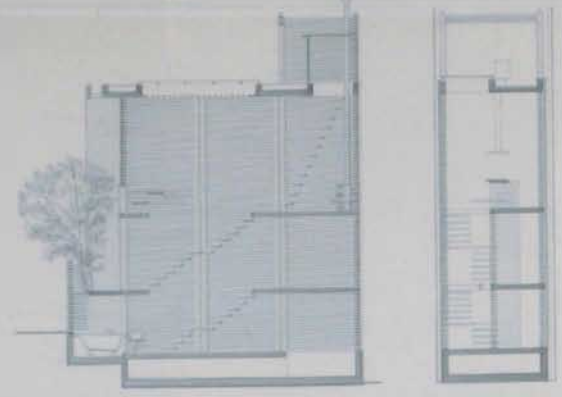
The connection between the stadiums (Theater District) will cause the people after the game to stay in the city by going to Harmonie Park and using the facilities around there. The connection between Greektown is a parking lot. There would be movement between Harmonie Park and Greektown.

The Development plan put into place in Harmonie Park were Public Infrastructure, Adaptive Reuse, and New Construction. Public Infrastructure put in place were Gratiot entry streetscape, Harmonie Park, Madison streetscape/ Grand Circus Park. Some of the program uses put into place were lofts (commercial and residential), retail/ restaurants/ entertainment, Hotel/ housing/ offices. Adaptive Reuse buildings were the Tobin Building, Skupien Building, Randolph and Harmonie Club/ Madison Lennon Hotel. The new construction recently developed was the Hilton Hotel.

Since starting development employment has increased from 12 to 400 and one employees. New tenant's increased from 3 to 30. The infrastructures increased the area uses for employees and tenants.

With the starting of the development within this area there has been a stronger connection within the area. Having a mixture of building uses, as well as a strong center (Harmonie Park) within the connections to the stadium and Greektown can only make it stronger. I have been down in Harmonie Park when there has been a game at the Stadiums. There has been a lot of movement through the site as well as within. The connections to the stadiums are strong with the help of the infrastructures, but the connection to Greektown is weak.

HOUSE, KOBE, JAPAN
ARCHITECT
HIROAKI OHTANI



Concrete Casket House, Kobe Japan
Architect:
Hiroaki Ohtani

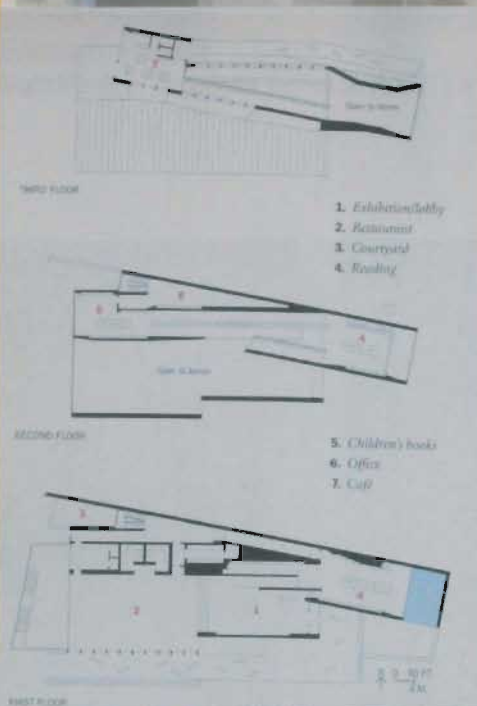
The structure is a "slatted concrete Box" that has no vertical members. Constructed with in an urban context and a limited material palate the architects constructed elaborate details. The precast concrete strips created openings of chance. The moments of chance are different kinds of openings within a limited view point. Stacking the precast concrete members on one another allows the pieces to slip by each other, creating solid slotted and void spaces.

In creating other kinds of openings within the spaces there could be a more of a mixture of viewpoints through the spaces. In using the slots of concrete members, light through the openings allows the structure to feel light.



U.S.- Korean SHoP and Himma
Hangil Book House
North of Seoul
Architectural Record 02.05

opposite, left). The
so-called "book bar"
also flows directly
into the lobby and
then to the restaurant
(opposite, bottom).



"Heyril's master plan weaves ribbons of green space and wetlands between buildings limited to three stories in height". The architects brought this weaving ribbon within the building in creating a connecting ramp with book shelves that moves up through the spaces. This allowed for the series of spaces that are created from the ramps to be viewed in different directions. This movement allowed for view points to the exterior to occur.

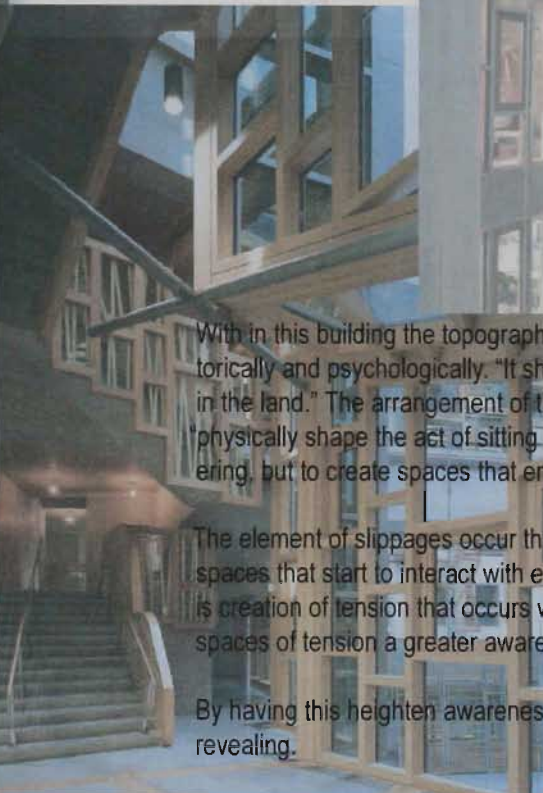
The structure starts to connect nature and culture together. The structure has a mixture of elements that are solid and void spaces. This allows the creation of mixture of views within and through the building.

The uses of different materials allowed for different connections to the exterior. Allowing for light structure to connect (rap around) with a heavier material. In creating the weaving ramps allows for extensions at points to connect to the exterior. This also started to create slippages of spaces, which also starts to create connections between. Creating movement and pause spaces that make the connections to points to the contexts.





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With in this building the topography is beginning to fuse with the building both historically and psychologically. "It should be like the land, built out of land and carved in the land." The arrangement of the building form creates gathering points that "physically shape the act of sitting together". Not just creating green spaces for gathering, but to create spaces that encourage this interaction of sitting to be engaged.

The element of slippages occur through out the spaces which create different spaces that start to interact with each other. Within these moment of slippages there is creation of tension that occurs within where these spaces intersect. Within these spaces of tension a greater awareness is apparent.

By having this heighten awareness the connections that are created are the most revealing.

Architektengruppe Stuttgart
Rheinisches Landesmuseum
Bonn, Germany
Architectural Record 02.05



In knocking down the wall that separated the 1909 and 1960 building there was a link made to connect the two halves of the building. In doing this they created a continuous encasement of space. The design was created to have flexible spaces for the exhibit of artwork. In the galleries of the new addition they have large wooden panels that allow light to come into the space but not flood the space (to protect the artwork). These panels also allow for points for the users to capture points with the surrounding context. In the development of layering spaces there is the ability to create moments of interaction between levels.

Selections from Metis Urban Cartographies
Mark Dorrian and Adrian Hawker
Mimetic Urbanism- Verona



urban cartographies



market remain
building
to fruitmarket
its and retail at
halls and meeting
na Fair'



concert hall



From the back cover

"This journey documents a series of innovative architectural procedures dealing with representation, chance, narrative and the urban imaginary"

Within this project provides a series of park and civic spaces and services that are currently lacking from Verona. The project is able to take elements that exist from the urban texture and resituates them: "using the mimetic strategies it draws them into a new configuration by working up and shifting the contextual ground within which they are embedded". Within the development, the buildings are the drift, and the anchorage is the gardens. The project is able to take the elements of the rail lines and transform these elements into a series of wall gardens. These walls begin to represent a major new complex of green spaces. "Through the strips and gardens territories flows a series of buildings: drift works". Another element within the urban context is unfolding – enfolding. The city wall of Verona is woven through the site within the analysis of the urban context.



Sketch Problem



"The CITY inside/ outside the ROOM"

There really is no distinction between inside or outside of the city room. There is a blurringness between. There is a relationship of ground, throughout the buildings and within the pore membrane of the edges. The pore membranes have a reciprocal relationship between and within the spaces. Creating movement between with pausing points throughout the space. Ground turns into wall edges. Slippages going into a spaces coming in from a confined space to a larger space.

In this sketch problem I started to look at the movement and blurringness between the inside and outside of the city room. I was able to see how there is a movement within the edges. Also looking at what happens when you go from a small space into a larger space which is able to make it a grander space. Also looking at what happens in the communication between the edges of the inside and outside of the city room. You are not able to distinguish the between inside and outside of the room.

In this sketch problem I started to look at movement both vertically and horizontally. The movement going inside as well as outside of the city room. Looking at how there is a connection between the edges both visually and physically. There are linkages between the two edges as well as verbal communication between. These elements I believe together create reciprocal relationships of inside and outside of the city room.





This section starts to show at a micro scale the relationships of inside and outside of the city room. How they start to weave together.

Trading Cities 4 began to talk about the reciprocal relationships that occur in- between buildings. This passage is able to relate to Detroit in that the buildings are used and the relationships are developed up to a point the building is unusable any more and the buildings are then abandoned.

“Trading Cities 4

In Ersilia, to establish the relationships that sustain the city's life, the inhabitants stretch strings from the corners of the houses, white or black or gray or black-and- white according to whether they make a relationship of blood, trade, authority, or agency. When the strings become so numerous that you can no longer pass among them, the inhabitants leave: the houses dismantled; only the strings and their supports remain.

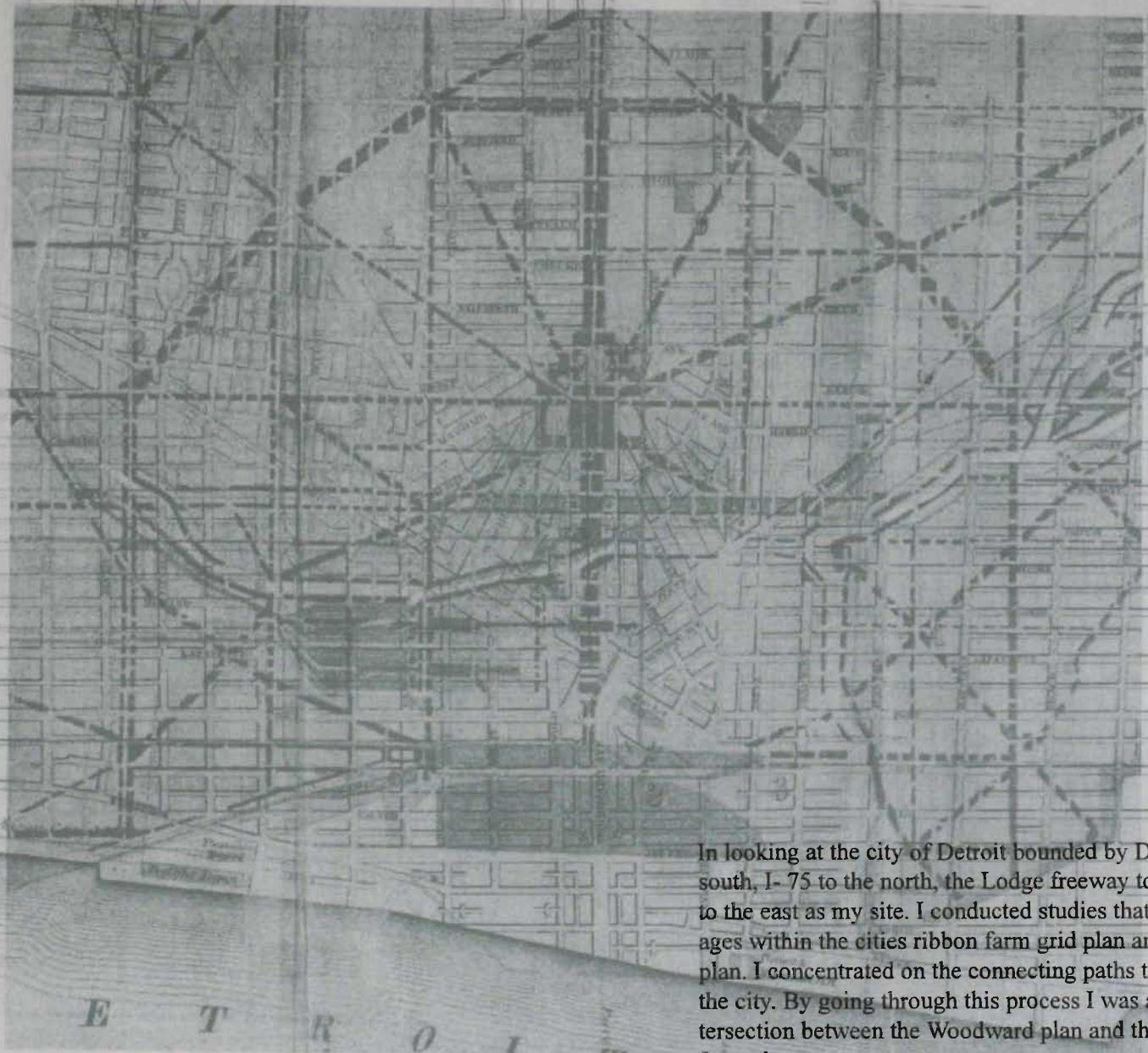
From a mountainside, camping with their household goods, Ersilia's refugees look at the labyrinth of taut strings and poles that rise in the plain. That is the city of Ersilia still, and they are nothing.

They rebuild Ersilia elsewhere. They weave a similar pattern of strings which they would like to be more complex and at the same time more regular than the other. Then they abandon it and take themselves and their houses still farther away.

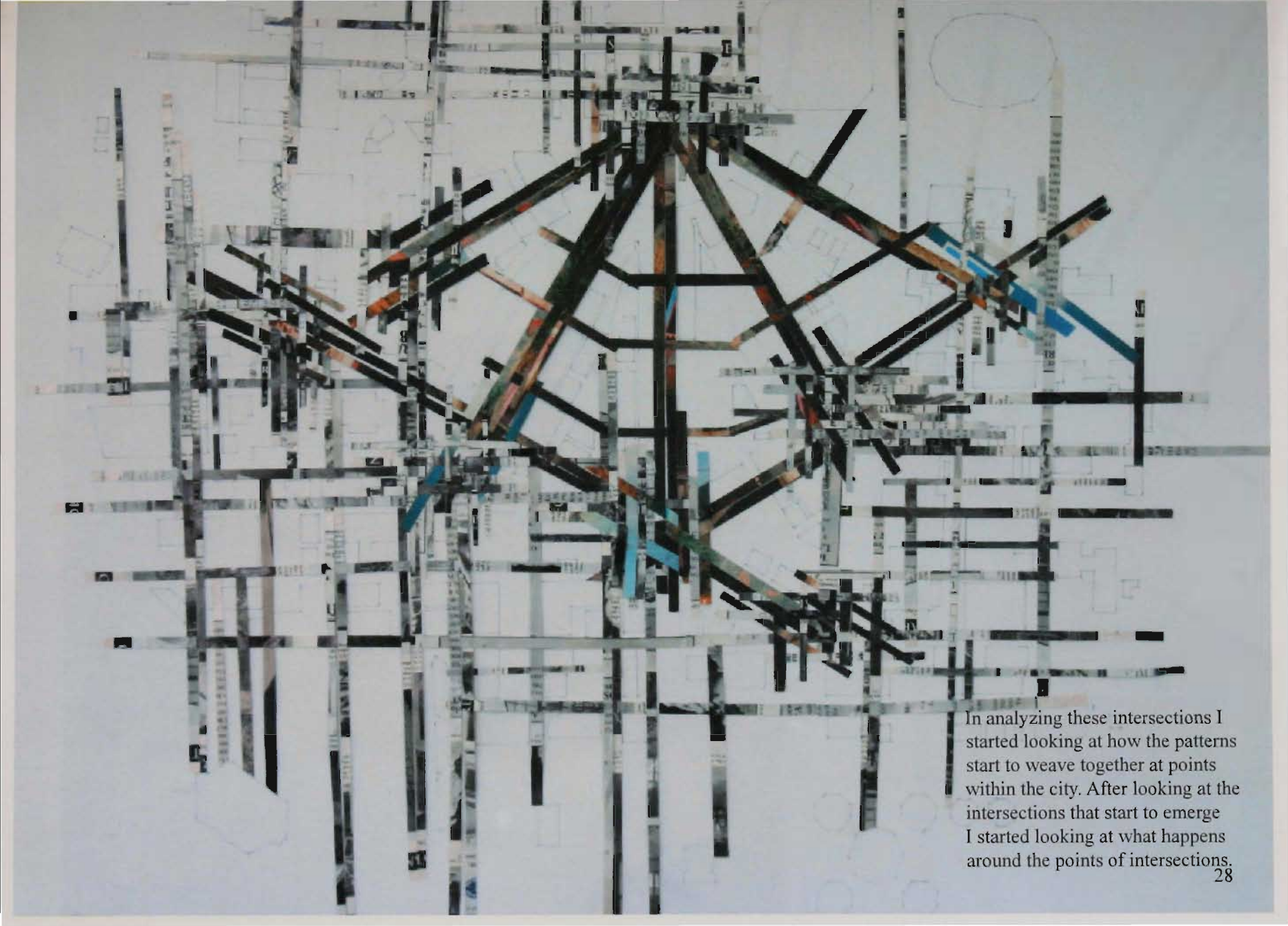
Thus, when traveling in the territory of Ersilia, you come upon the ruins of the abandoned cities, without the walls which do not last, without the bones of the dead which the wind rolls away: spiderwebs of intricate relationships seeking a form.”

[1]

Site Analysis



In looking at the city of Detroit bounded by Detroit River to the south, I-75 to the north, the Lodge freeway to the west and 375 to the east as my site. I conducted studies that looked at the linkages within the city's ribbon farm grid plan and the Woodward plan. I concentrated on the connecting paths that go throughout the city. By going through this process I was able to see the intersection between the Woodward plan and the traditional ribbon farm plan.



In analyzing these intersections I started looking at how the patterns start to weave together at points within the city. After looking at the intersections that start to emerge I started looking at what happens around the points of intersections.



I zoomed into a smaller section of Detroit, specifically the region bound by the Lodge, Michigan Ave., Fort Street and Washington Ave... Beginning to look at significant intersection points and how they relate to each other.



Within this smaller section I started looking at the negative spaces that are created from the two grids coming together as well as looking at the significant intersection that start to emerge within. These negative spaces can create the anchorage that can start to slow down the fast shifting contextual ground. I start looking at the two grid plans and extended these grids to find all the intersections that occurred within the site to determine the placement of green spaces and buildings. The goal here is not just filling up the spaces within the city but to create a framework that gives value to the city, not just a commercial value but valued spaces within the city. A value that is not something easily measured. In the existing context of the site, there are many commercial building uses, some retail uses; however most of the site is covered with parking. This condition of most of the site covered with parking emphasizes continual shifting contextual ground within Detroit. In the surrounding context, there are also several residential uses as well as a number of churches. In this new proposal I started to integrate residential and retail uses within the site to encourage filtering people into the site, bringing the city into the site.



The next step was to look at what happens around the points of intersections. Within this smaller section I started looking at the negative spaces that are created from the two grids coming together as well as looking at the significant intersections that start to emerge within.



Michigan Ave. and Cass



Michigan Ave. and First Street



Michigan Ave. and Third Street



Fort Street and Third Street



John C. Lodge and Lafayette



Fort Street and First Street



Fort Street and Cass



Fort Street and Washington Blvd.



Michigan Ave. and Washington Blvd.



Michigan Ave. and Park Street



Michigan Ave. and Bagley Street



Time Square



Existing Site Analysis

- Abandon
- Commerical
- Garage
- Residential
- Retail



I start looking at the two grid plans and extended these grids to find all the intersections that occurred within the site to determine the placement of green spaces and buildings. The goal here is not just filling up the spaces within the city but to create a framework that gives value to the city, not just a commercial value but valued spaces within



Green Spaces Analysis








Green Spaces

Building Proposal Analysis

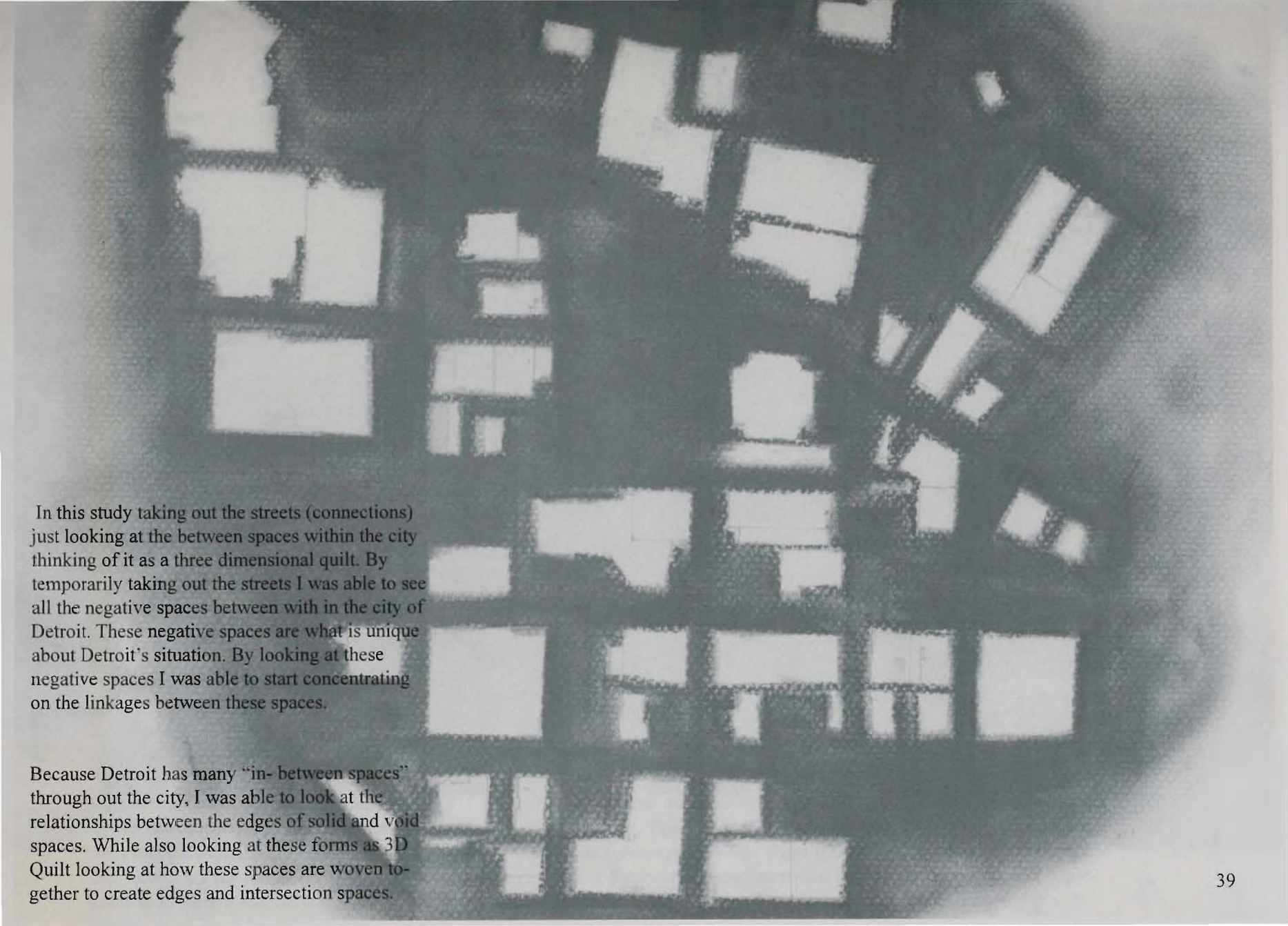
-  Retail
-  Photography School
-  Residentail
-  Commercial



Analysis of Full Proposal

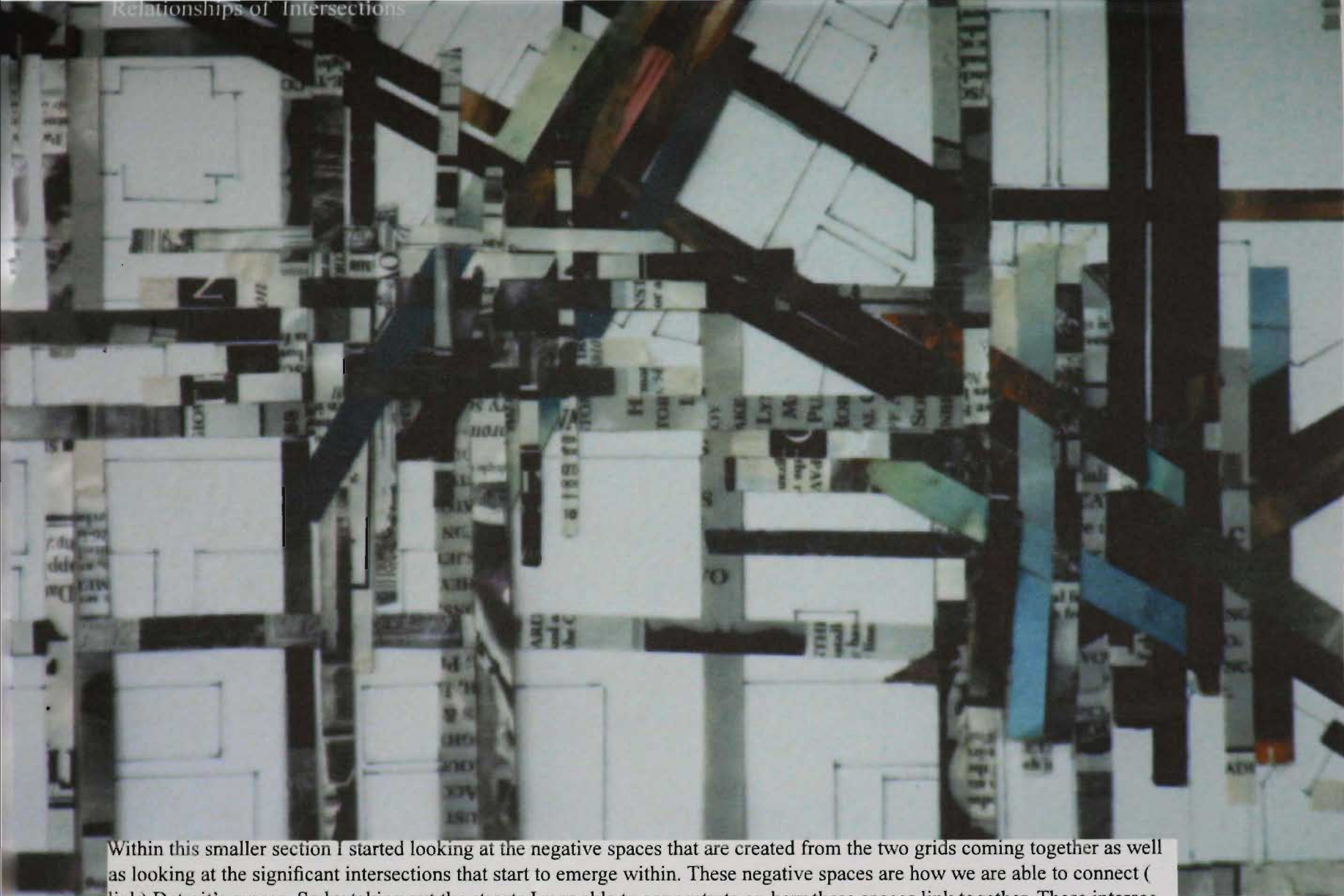
- | | | | |
|---|-------------|---|--------------------|
|  | Commerical |  | Retail |
|  | Garage |  | Photography School |
|  | Residential |  | Residentail |
|  | Retail |  | Commercial |
| | |  | Green Spaces |





In this study taking out the streets (connections) just looking at the between spaces within the city thinking of it as a three dimensional quilt. By temporarily taking out the streets I was able to see all the negative spaces between with in the city of Detroit. These negative spaces are what is unique about Detroit's situation. By looking at these negative spaces I was able to start concentrating on the linkages between these spaces.

Because Detroit has many "in- between spaces" through out the city, I was able to look at the relationships between the edges of solid and void spaces. While also looking at these forms as 3D Quilt looking at how these spaces are woven together to create edges and intersection spaces.



Within this smaller section I started looking at the negative spaces that are created from the two grids coming together as well as looking at the significant intersections that start to emerge within. These negative spaces are how we are able to connect (link) Detroit's spaces. So by taking out the streets I was able to concentrate on how these spaces link together. These intersection spaces are the most interesting forms within the city. These forms create tension within the spaces. These intersection starts to suggest a tension that radiated out to the surrounding areas. Results from these intersections are Detroit's negative spaces which have become unused spaces.

Michigan Avenue

Abbott Street

Second Street

First Street

Howard



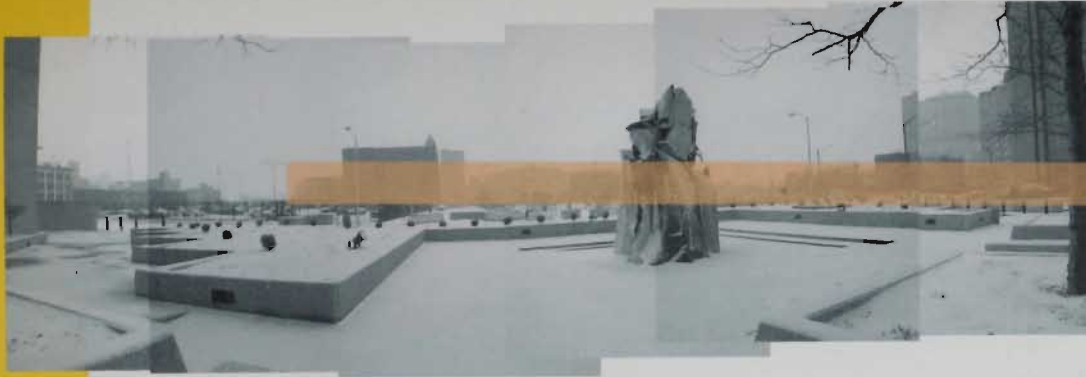
Abbott Street





Howard Street





First Street



Existing Site Analysis

-  Abandon
-  Commerical
-  Garage
-  Residential
-  Retail



Green Spaces Analysis

 Green Spaces



Building Proposal Analysis

-  Retail
-  Photography School
-  Residential
-  Commercial



Analysis of Full Proposal

- Commerical
- Garage
- Residential
- Retail
- Retail
- Photography School
- Residential
- Commercial
- Green Spaces





Articulation of Intent: (goals)

Examining the architecture, around the area to create a reciprocal relationship of the buildings, street and spectators within the area and that architecture and urban design can work together in creating an inhabited space within the city. Having the confusion of being inside or outside the room with in the city.

If the area is able to create a space that is able to have a pausing spot as well as an area that has a reciprocal relationship with its surroundings. The space is able to function for the individual and collective.

Site Criteria:

- An urban area within Detroit
- Having areas that have a combination of residential, commercial, and retail or a potential to
- 4 to 6 story buildings
- Looking at the negative spaces that are intentional
- Seeing how the negative spaces that are not intentional (abandoned spaces) How they are able to be used in a different way
- An area that has the potential of having a pausing point within the area
- That there is a potential opportunity for the area to have a reciprocal relationship with the area between buildings and the streets
- Finding a space that has movement within it
- That there are spaces that have a potential of having multiple purposes
- An area that has a density to be able to focus on the negative spaces that are on purpose
- An area that can involve both the pedestrians and the automobile
- an area that can be both able to focus on an urban area as well as having the opportunity to focus on an architectural feature
- being able to focus on the individual and the collective within the space

After analyzing the sites I started placing program areas within the city. Programs that I have selected are green spaces, commercial, residential, and educational elements.

- **Green Spaces:** Urban green spaces that are placed within the city contexts and/ or within a building context and having buildings exhibiting roof gardens, porches, and elements on ground level. These spaces are able to create pausing stops within the city space. Green spaces can also be used as a linkage element through out. These are multiuse recreational areas that help define the community within the area. They are also the areas that attract visitors to enjoy the recreational and green sites of the area. Similar areas in other cities could be compared to the Chicago Lakefront that offers a corridor of green for the city and is responsible for linking the city to it natural resources of space and greenbelt areas.
- **Commercial:** implanting small commercial starting units that are able to interact physically and/or visually. Detroit is enjoying a renaissance in some areas of art. In particular the area of music it is being looked at as the next great area of urban music transition. The city is gathering momentum from this with local break through artists and the city needs to find a way to advertise this in the community. This could help bring more small commercial starting units to the city. The city must provide an economic plan for the development of the city. What types of businesses will be in Detroit in the future? How will these be funded? Will the city set up more enterprise zones or use low cost start up loans for these companies? Leadership of Detroit has to come forth with this plan in order for the city to go in commercial spaces. Businesses need a reason to do business in Detroit and that reason has to have linkage to the future success of the business.
- **Retail:** creating an urban fresh (whole) foods grocery store, and other small stores for every day uses. These stores would be able to create a base for economics within the city contexts.
- **Residential:** emplacing residential units within the city further develops the linkages that are being created within. Making lofts as well as live/ work spaces we will be able to create more of a mixture of spaces. Living spaces in the Detroit city allow for people to move into the downtown area. As more people live in the downtown area more services are needed. These services are commercial and retail services that help the city create additional opportunities for growth.

The city residents need food, entertainment, clothing, and various other retail services. In addition professional services such as lawyers, doctors, and dentists are needed. As the growth occurs in the residential area expansion of commercial and retail occurs. Chicago stadium area is an example how this occurred. The area was once an empty, dangerous space around the only commercial endeavor in the area the Chicago stadium. Then residential units were built in the area and the retailers found there way back down to the area. Lofts in the Detroit area can be made with the large amount of empty historical buildings in the area of downtown. Again leadership of Detroit needs to embrace zoning and enterprise zones that gives advantage to the investors of companies that invest in this transformation of the city of Detroit. Detroit can continue the start it has in this change if the leadership embraces a city for people by connecting with the people that would like to live in the city of Detroit.

- Educational: creating an experimental photography school. The school will be able to create a different context that is weaved through the city. Detroit has to engage the arts as many other cities have. The city of Detroit does not have a reputation for a city where art is considered important. Gritty and rust belt America is often how Detroit is described and the reality is that the arts in the Detroit area are fantastic. Detroit has the Detroit Institute of Arts, the Motown Music Museum, and various other offerings. In the city the school and education system are at odds the city has good upper level colleges and private schools but is lacking in the city public school system. The public school system is now in a shambles and is not likely to make it without the state taking over the school system or running the day to day operations. This is a problem for the city of Detroit, good educational systems are considered important for the growth in the residential area of the city. People want good schools for their children and if the city of Detroit can not supply this it will be a roadblock for the refilling of the residential portion of the city. One way the city can combat this is to focus on the higher education opportunities the city has to offer. Looking at the city of Detroit it has the Wayne State University and University of Detroit Mercy. Wayne State University is a public institution that is well thought of in the community and the University of Detroit Mercy is a private institution that is also well thought of in the community. An experimental photography school could be the right catalyst for the community to rally around and support. It could provide a chance for artist community to evolve in the downtown area of the city of Detroit. Artists could be invited to live and work in the area creating an environment for change due to this

environment. Many other cities have used the evolution of areas in their cities as artist environments to create excitement and energy levels to provide for a change in the city.

Comparing the cities of Amsterdam, Barcelona and Chicago, the study will look at the landscape (streets, open spaces, transportation and waterways) of the urban setting seeing the similarities and differences. Additionally this investigation will take into consideration of the scale and economic situations involved in these cities. I will examine an urban area and look at the negative (in between) spaces that are created in the area compared to the other cities urban areas.

A. Quantities required

- Commercial 20%
- Retail 10%
- Residential 20%
- Open Green spaces 40%
- Educational 10%

B. Purposes/ Functions of the Program area

These spaces are able to connect together with a blurring of the spaces. Between each of these spaces there becomes a blurring of functions between inside and outside. By promoting the connecting of spaces between areas of the program we are able to create spaces that are able to function together. By allowing the public and private areas to both enter into the spaces in a visual and physical way both within and outside the spaces. For the spaces that are formed for the individual and the collective you are able to create both built and un-built areas. By creating spaces that create movement and allow a connection of the blurring ness between creates significant and critical spatial constructs

C. Activities that will take place in the program area

- Movement: connecting
Having movement, that is able to go through the space both inside and outside of the area and making it possible to have both visual and physical movement. Movement that is able to draw you up as well as draw you in both in the human scale as

well as the city scale.

- Thresholds (tearing)

The thresholds within an area need to be set at the scale of the human. In the threshold moment I am able to create a tearing motion between the spaces of inside and outside the area within the cities room.

- Pausing Moments

In having an area that is successful you need both movement as well as pausing points throughout. At the human scale, having spaces that are visually enclosed starts forming pausing points within the area. Going from spaces that are enclosed and then going into spaces that open up gives you the pausing points that make the best spaces in both void and solid spaces.

- Weaving of circulation both vertical and horizontal

In not separating circulation points we are able to celebrate the connection points that occur.

- Tension

The edges of solid and void spaces have a great amount of tension that starts to build up at these points. In the tension of these edges we need to start celebrating the possibilities of what can happen within these edges. The care of their edges is what is most important part.

D. Spatial Relationships

Both in section and in plan having a connection between (blurring ness) connecting functions above and below. Building types should be spread out evenly around the area. Creating areas where intersections can occur. The building functions should be able to radiate out to the urban context of the city. By connecting functions you are also creating spaces of connecting spaces within these spaces.

E. Spatial Considerations of the program space

With connections (linkages) form within the city, are being created between these spaces there is the function of movement that is able to connect both visually and physically within the area. The connections are both visual as well as physical going through to engage spaces as well as connecting with spaces to create these connections.

F. Behavioral Considerations

The inhabitants within the city should be able to create this movement form the connections made. With this movement from space and interior to exterior spaces a tension is made. With both the individual as well as the collective from within the solid spaces as well as the void spaces a tension is created from the activities that are formed within these areas. By making this both a visual and physical action the experience will be increased.



Commercial: Office spaces that can be connected with other functions such as retail and residential spaces. Typical office spaces for a start up businesses. Implementing small commercial starting units, that are able to interact physically and/ or visually.


- A. Quantities required 20%
- B. Purpose/ Functions of the Program area

To be able to have connections be a commercial building to other uses in the context of the city the floors need to have both public and private areas. These areas need to be visual as well as physically linked to the public and private sectors as well as both of the collective and individuals. On the first floor the public sector would be the greatest and then become more private as it goes up. These commercial spaces are pulled out to the ground plan of the city with creating the ability to display these functions in the contexts of the city. These small commercial units would be able to bring in many different businesses within the city.

- C. Activities that will take place in the program area

There will be a connecting factor of movement and a physical/ visual connection between spaces horizontal and vertical. By making a distinction between the inside and outside of the building you are able to create the experience of the spaces and the connections between them. There is a tension between areas of the buildings as well as the surrounding content.

- D. Spatial Relationships



Connecting the spaces through the relationships of spaces and how they interact. Also connecting these spaces with circulation we are able to connect by weaving the circulation spaces together. Also creating connections to green spaces and other functions in the area it is able to create the blurring ness of inside and out.

E. Spatial Considerations of the program space

There needs to be a connection of spaces of the over all. By making links to other areas that are both visual and physical. Creating green spaces there are ways of engaging the building weaving through the spaces.

F. Behavioral Considerations

Inhabitants should be seen on the edges of the spaces for within the space it's self as well as from the exterior area of the city. These spaces should be able to reflect what is happening in side to the exterior condition of the city.

Retail: Small retail spaces such as a grocery stores (whole foods) also a small clothing store. These spaces would be connecting to residential and commercial spaces. These spaces are able to give the necessary elements that are needed for residents in the city. Creating an urban fresh (whole) foods grocery store, and other small stores for every day uses. These stores would be able to create a base for economics within the city contexts or the area.

A. Quantities required 10%

B. Purpose/ Functions of the Program area

Retail areas will be having public spaces in the front and private spaces in the rear of the building. Theses spaces both are served and servant spaces for the city. Being able to be small enough for the individual but also creates connecting moments for the collective.

C. Activities that will take place in the program area

Create movement within the area with people coming and going from these retail spaces. These spaces also create tension within the area by the elements of the building types. Theses types of spaces create shifting movement between.

D. Spatial Relationships

By creating connections between the floors through a weaving circulation system we can get key spatial relationships. Making connections to green spaces and other functions in the area we are able to create the blurring ness of these spaces.

E. Spatial Considerations of the program space

There needs to be a connection of spaces of the over all. By making links to other areas that are both visual and physical. Creating green spaces there are ways of engaging the building weaving through the spaces.

F. Behavioral Considerations

Residential: small residential lofts that would be connected to retail and commercial spaces. Emplacing residential units within the city further develops the linkages that are being created within. Making lofts as well as live/ work spaces we will be able to create more of a mixture of spaces.

A. Quantities required 20%

B. Purpose/ Functions of the Program area

Residential buildings have mostly private spaces serving the individual also with some public spaces that are connected to commercial and retail spaces. These spaces served for the collective. These spaces are able to be connected both visually and physically through the spaces. Theses spaces both are served and servant spaces for the city.

C. Activities that will take place in the program area

There will be a connecting factor of movement and a physical/ visual connection between spaces horizontal and vertical. By making a distinction between the inside and outside of the building you are able to create the experience of the spaces and the connections between them.

D. Spatial Relationships

By creating connections between the floors through a weaving circulation system we can get key spatial relationships. Making connections to green spaces and other functions in the area we are able to create the blurring ness of these spaces.

E. Spatial Considerations of the program space

There needs to be a connection of spaces of the over all. By making links to other areas that are both visual and physical. Creating green spaces there are ways of engaging the building weaving through the spaces.

F. Behavioral Considerations

The inhabitants should be able to both visually and/ or physically engage the spaces of public as well as private spaces. These conditions should be pulled out from the spaces and reflected what is happening within the city.

Open Green Spaces: Spaces that are outdoor spaces such as a parks, courtyards, and street scrapes.

These areas are able make connections to other areas within the city and provide urban green spaces that are placed within the city contexts and/ or within a building context. These spaces are able to create pausing points within the city space. Green spaces can also be used as a linkage element through out.

A. Quantities required 40%

B. Purpose/ Functions of the Program area

Creating spaces that are able to be connected with other spaces and movement between these spaces, this allows for the creation of spaces for both the individual as well as the collective.

C. Activities that will take place in the program area

There will be a connecting factor of movement and a physical/ visual connection between spaces horizontal and vertical. By making these connections we are able to create experiences between these spaces.

D. Spatial Relationships



Having green spaces for both the collective as well as the individual with in the public sector of the city as well as the private sector of a building space are able to give you moments of pausing. These spaces are connected through the city as well as interacting with the building format of the city. In creating these connecting forms we are able to physical show movement within the area.

E. Spatial Considerations of the program space

In creating green spaces there are ways of engaging the building weaving through the spaces. These spaces are able to be developed vertical as well as horizontal connections.

F. Behavioral Considerations

Inhabitants should be able to create movement within these green spaces and the connections with in the city. These connections should increase movement within to engage the area.

Educational: experimental photography school

The experimental photography school is able to spark activities and engagement. This new engagement is able to introduce a new way to see and engage the city. The experimental photography school is able to begin to weave throughout the city with the placement of public art displays to begin to connect functions within the city.

A. Quantities required 10%

B. Purpose/ Functions of the Program area

Educational buildings have mostly public spaces serving the collective also with some private spaces that are connected to other functions of the city such as retail, commercial, residential, and green spaces. These spaces serve the collective. These spaces are able to be connected both visually and physically through the spaces. These spaces both are served and servant spaces for the city. The functions of the spaces are able to be pulled out to the city floor.

C. Activities that will take place in the program area

There will be a connecting factor of movement and a physical/ visual connection between spaces horizontal and vertical. By making a distinction between the inside and outside of the building you are able to create the experience of the spaces and the connections between them. This also creates weaving of circulation between the spaces. These spaces are able to make the connections between the spaces vertically.

D. Spatial Relationships

Connecting the spaces through the relationships of spaces and how they entreat with each other. Also connecting these spaces with circulation we are able to connect by weaving the circulation spaces together. Also creating connections to green spaces and other functions in the area it is able to create the blurring ness of inside and out.

E. Spatial Considerations of the program space

There needs to be a connection of spaces of the over all. By making links to other areas that are both visual and physical. Creating green spaces there are ways of engaging the building weaving through the spaces. These spaces are able to connect to other areas in the city.

F. Behavioral Considerations

The inhabitants should be seen participating with work performed within spaces in the building as well as from other functions happening on the exterior such as other buildings and the void spaces within the area.

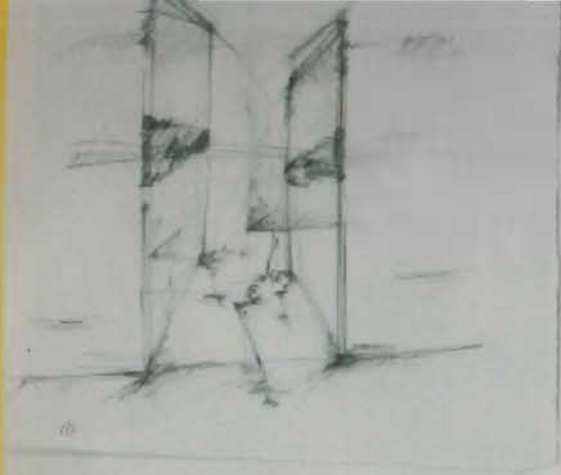
G. Technical systems

The systems emplaces for structure is exposed post and beam concrete systems. The system is referenced after what a typical garage structural system is. This is to allow for long spanning capability for an open floor plate. The exterior condition is a made up to concrete and glass that is transparent as well as translucent. This is to allow for different types of view within and out to the surrounding context.



Quantitative Program
 Experimental Photography School

Lobby (information- display- center)/ Threshold	1	3,000sf
Exhibit Spaces for physical and digital display	1	
10,000sf		
Digital display library	1	10,000sf
Extruding lab (computer lab)	1	10,000sf
Lecture Hall (conference room)	1	6,000sf
Toilets	8@ 400	3,200sf
Circulation/ Structure @ 20%		<u>8,440sf</u>
		50,640gsf
Cafeteria	1	8,000sf
Offices	8@ 1000	8,000sf
Toilets	2@ 200	400sf
Circulation/ Structure @ 20%		<u>3,280sf</u>
		19,680gsf
Green Spaces (Art Park, creating the art of sitting around)		
20,000gsf		
Possible circulation and additional areas not included		
Outdoor gathering spaces		
Elevator + Machine room		
Egress/ Fire Stairs		
		<hr/>
		Total 90,320gsf



This sketch is looking at movement throughout the spaces both horizontal and vertically. By going through this exercise I was able to see how the spaces are able to be linked between one another.

In this sketch you are able to see in a section an edge between solid and void (negative spaces) with different movements going through the spaces.



Narrative

Within the negative space between two buildings starts to show a movement going up within a space and how these building forms starts to communicate between.

Narrative

Between buildings there is a movement that cuts through as the streets and a movement that starts to flow throughout and join the pieces together (weave).



Paths move going through negative spaces. Looking at the paths you are able to see the form that is created in the negative spaces.





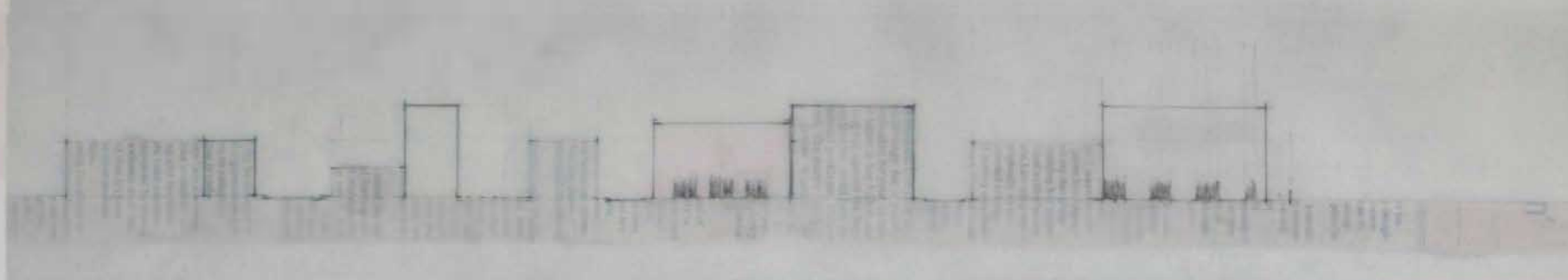
New Configuration

A new linkages can emerge by working upon and shifting them into a new configuration by working upon and shifting the contextual ground which they are em-



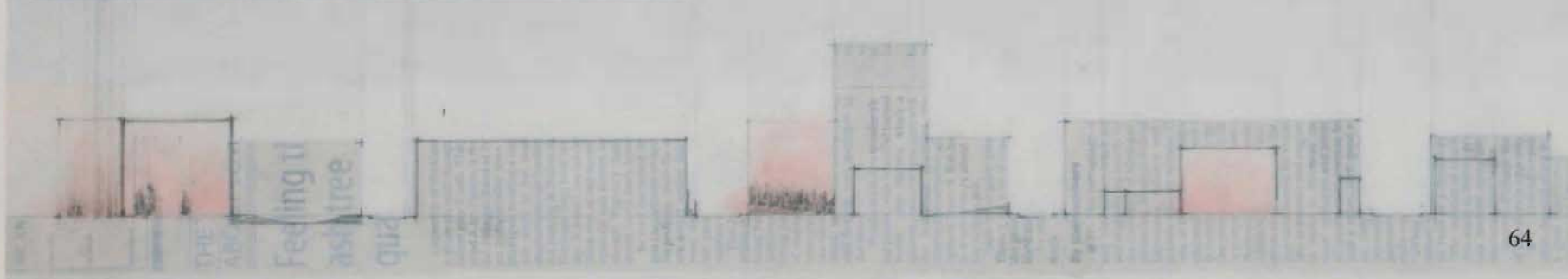
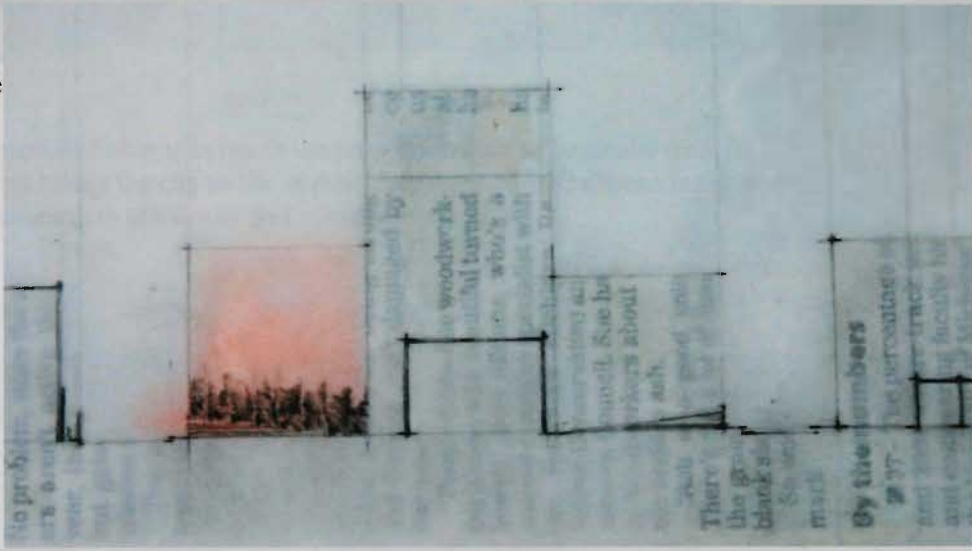
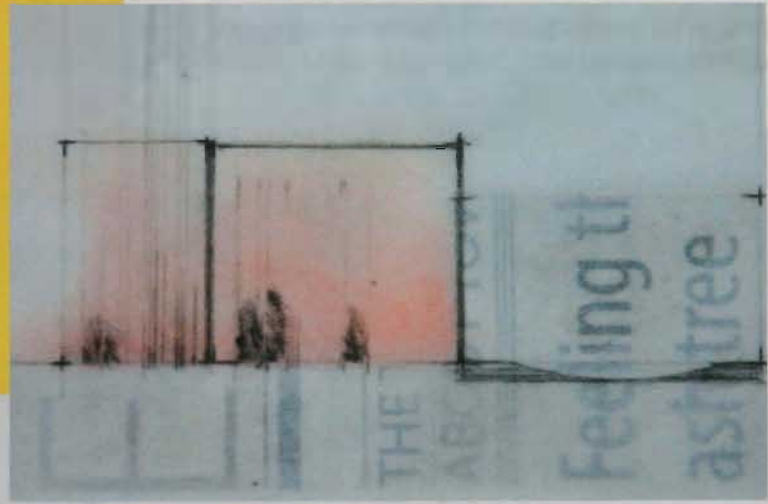
Narrative


The relationship between inside and outside the “city room” is important in creating linkages within. In creating these linkages the weaving of texture between these spaces begin to emerge. These linkages occur both physical and visually between textures within the shifting contextual



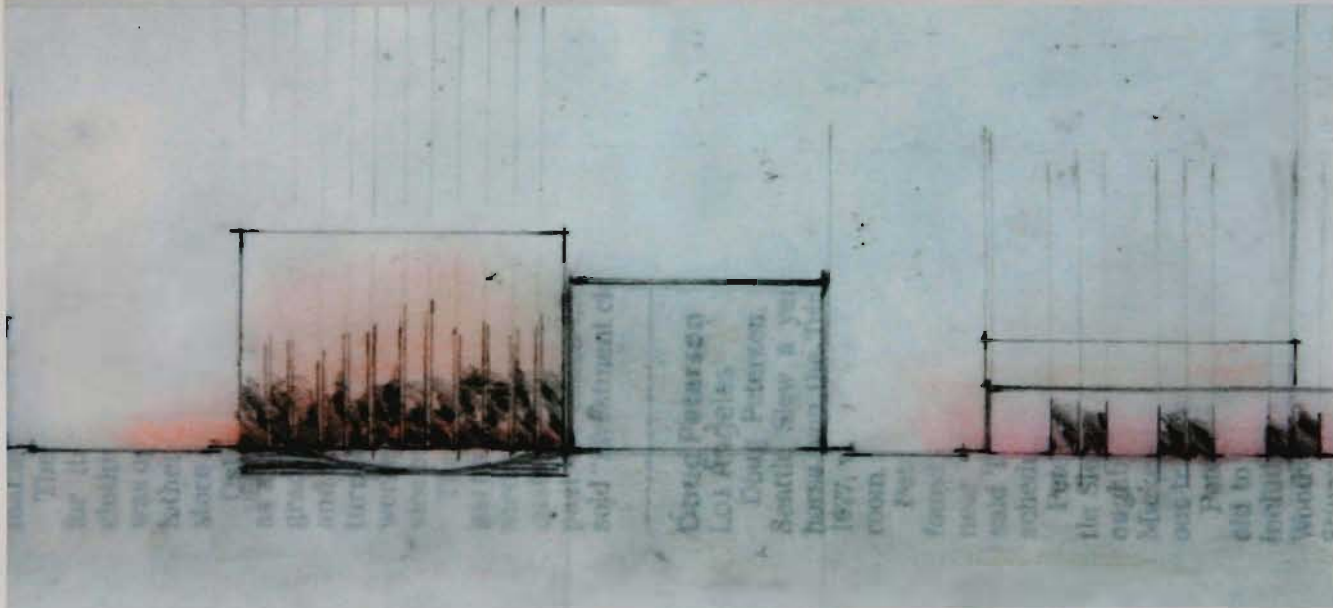
Site Sections

Study on breaking down the development of edges, which are able to see the layering and the relationship of edges to each

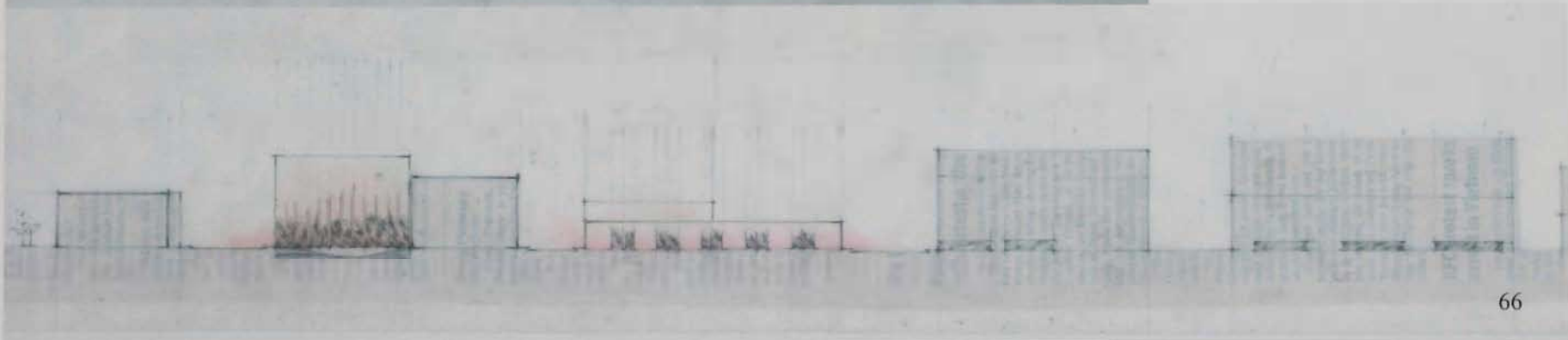


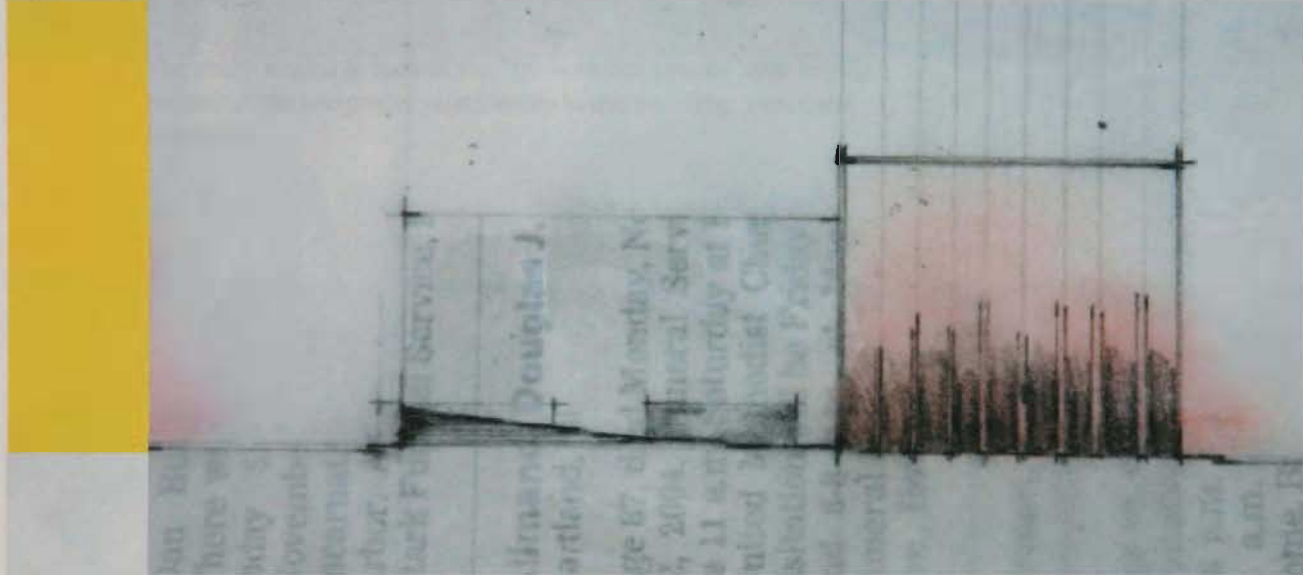
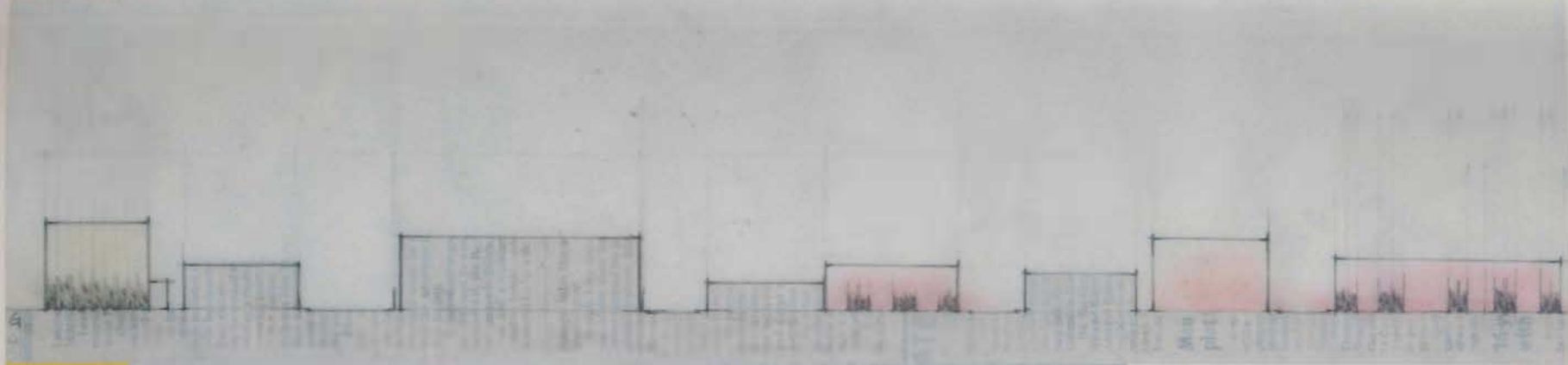
An architectural elevation drawing of a building facade. The drawing shows several rectangular volumes of varying heights and widths. Some of these volumes are highlighted in a light red color, while others are in a light blue or grey tone. The drawing is a line drawing with some color washes, set against a plain white background.

In creating the anchorages within the site the development of linkages between the proposals needs to be established. In these spaces between buildings which act as arteries that brings the city to life in providing interactions between inside and outside of the “city room”. This interaction between occurs both physically and visually.

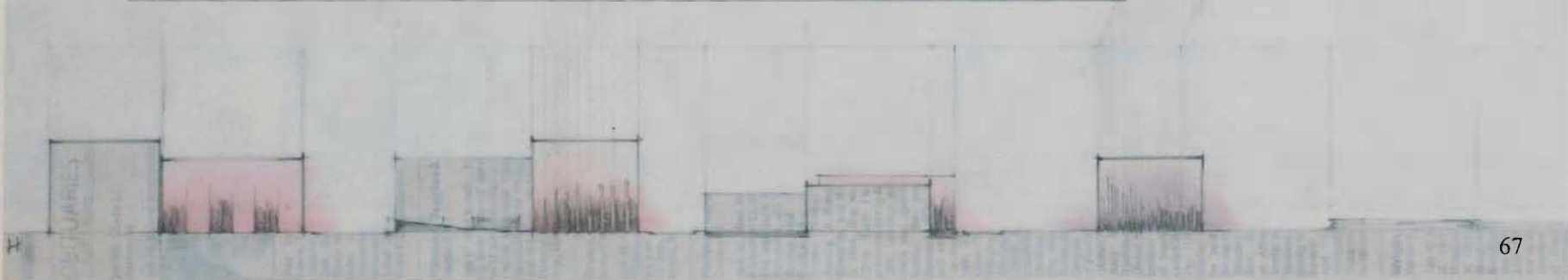


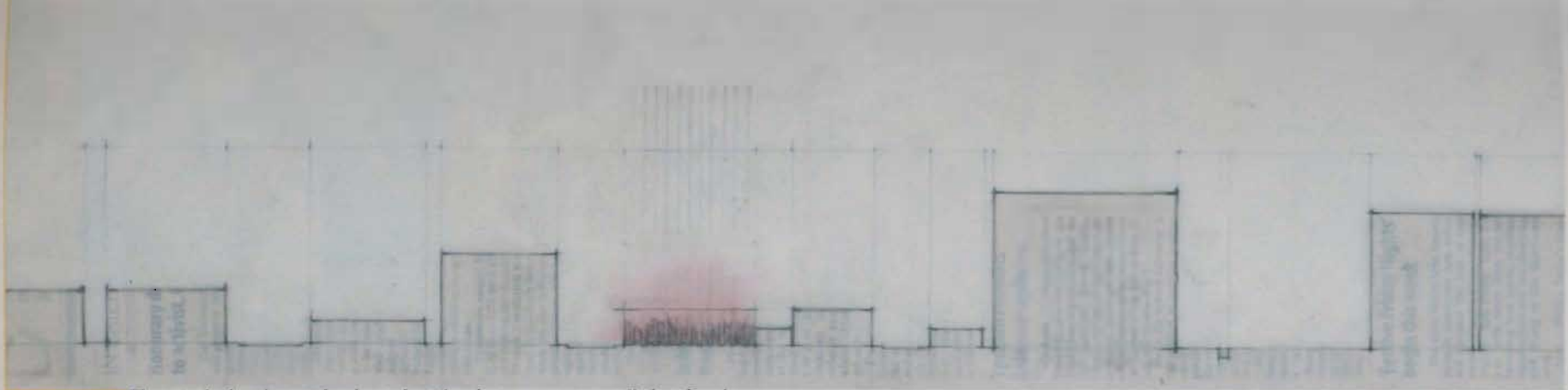
The study looks at the overall relationships between the proposed negative green spaces and the proposed buildings. How these relationships can begin to make linkages between each other and between the overall proposal.



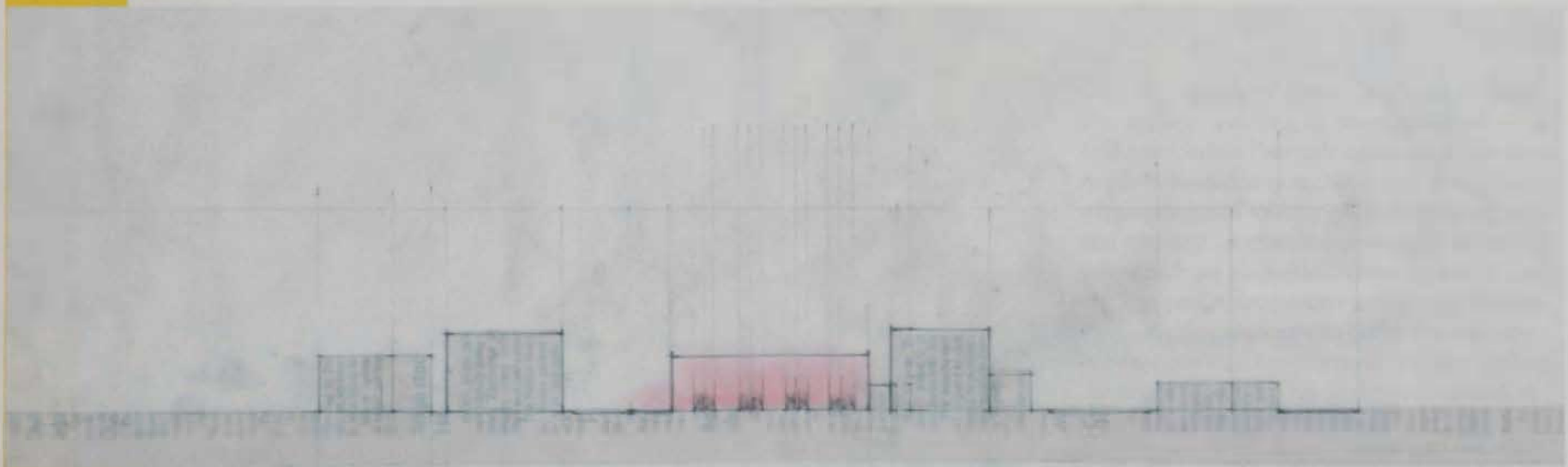


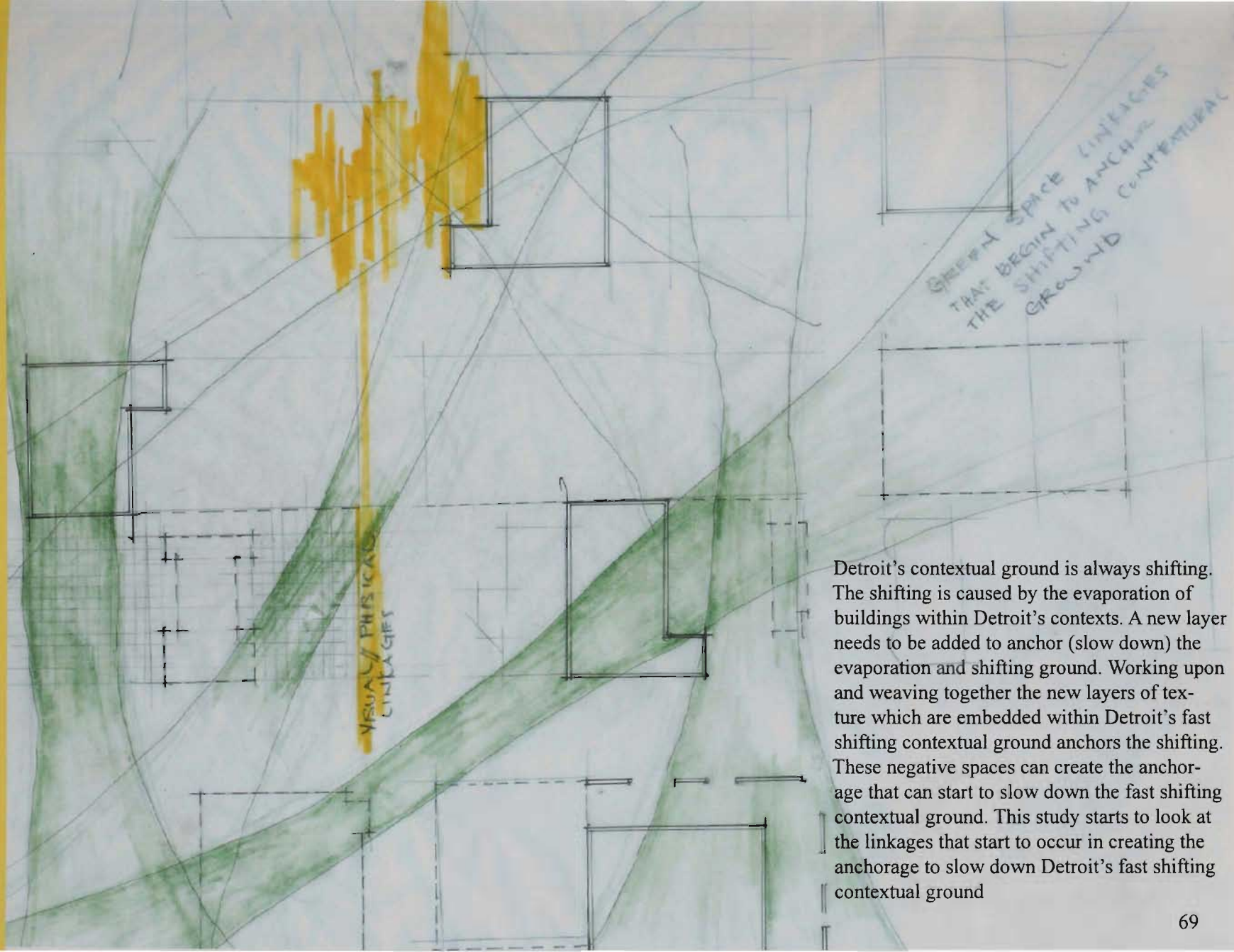
This study begins to look at how to create valued spaces that to create a framework that gives value to the city, not just a commercial value but valued spaces within the city.





The study begins to look at the "in-between spaces" that begins to look at the reciprocal relationship to the building, street and spectators.





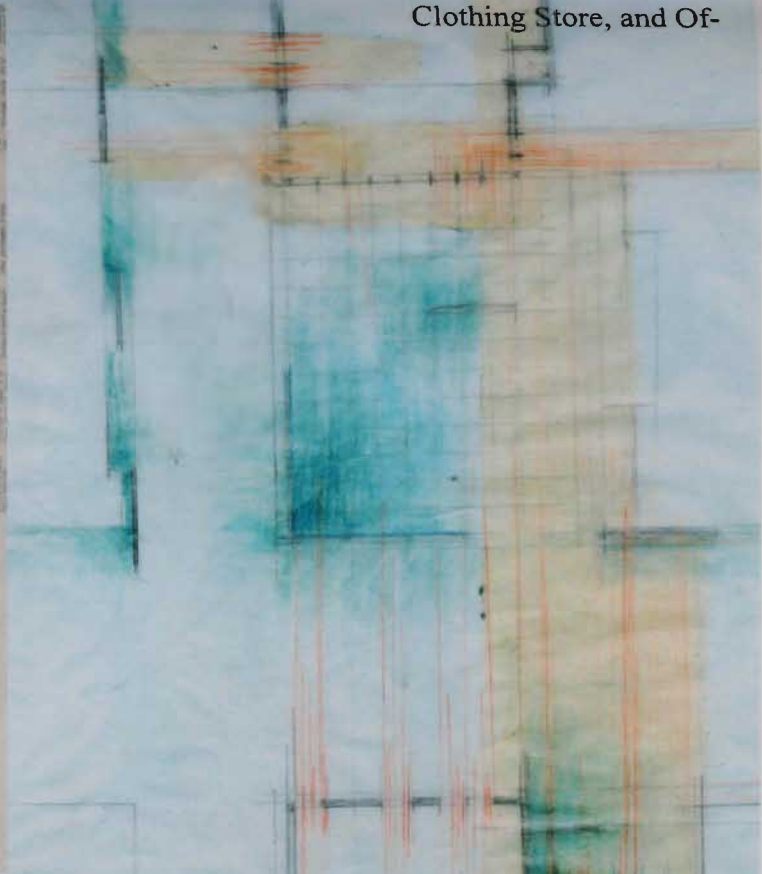
VISUAL PHYSICAL
LINKAGES

GREEN SPACE LINKAGES
THAT BEGIN TO ANCHOR
THE SHIFTING CENTRAL
GROUND

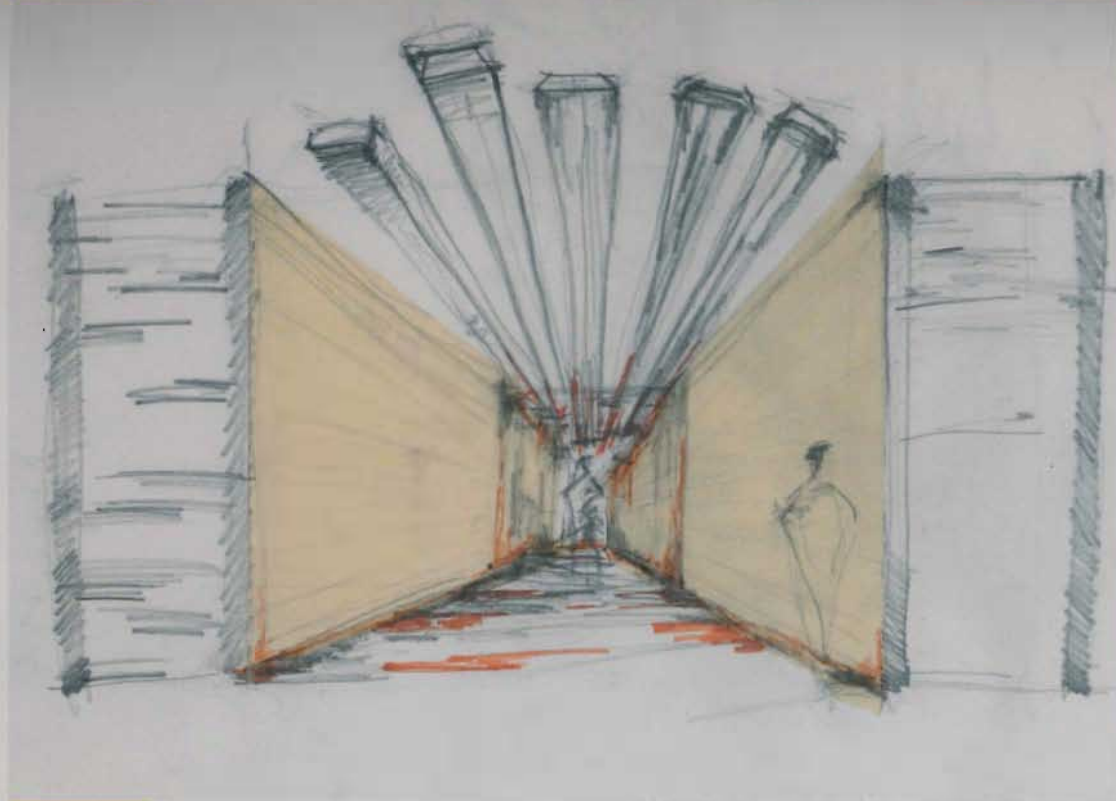
Detroit's contextual ground is always shifting. The shifting is caused by the evaporation of buildings within Detroit's contexts. A new layer needs to be added to anchor (slow down) the evaporation and shifting ground. Working upon and weaving together the new layers of texture which are embedded within Detroit's fast shifting contextual ground anchors the shifting. These negative spaces can create the anchorage that can start to slow down the fast shifting contextual ground. This study starts to look at the linkages that start to occur in creating the anchorage to slow down Detroit's fast shifting contextual ground



In creating the anchorages within the site the development of linkages between the proposals needs to be established. In these spaces between buildings which act as arteries that brings the city to life in providing interactions between inside and outside of the "city room". This interaction between occurs both physically and visually. I began focusing on three different areas within the over all site. Programmatically, I begin to think about introducing an experimental photography school, Fresh Foods Market, Clothing Store, and Offices.

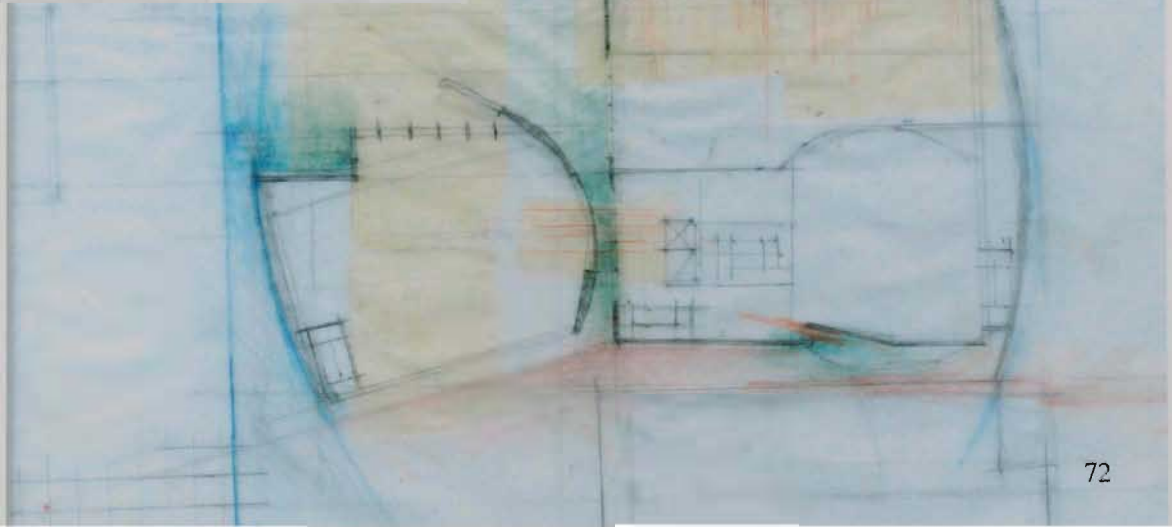


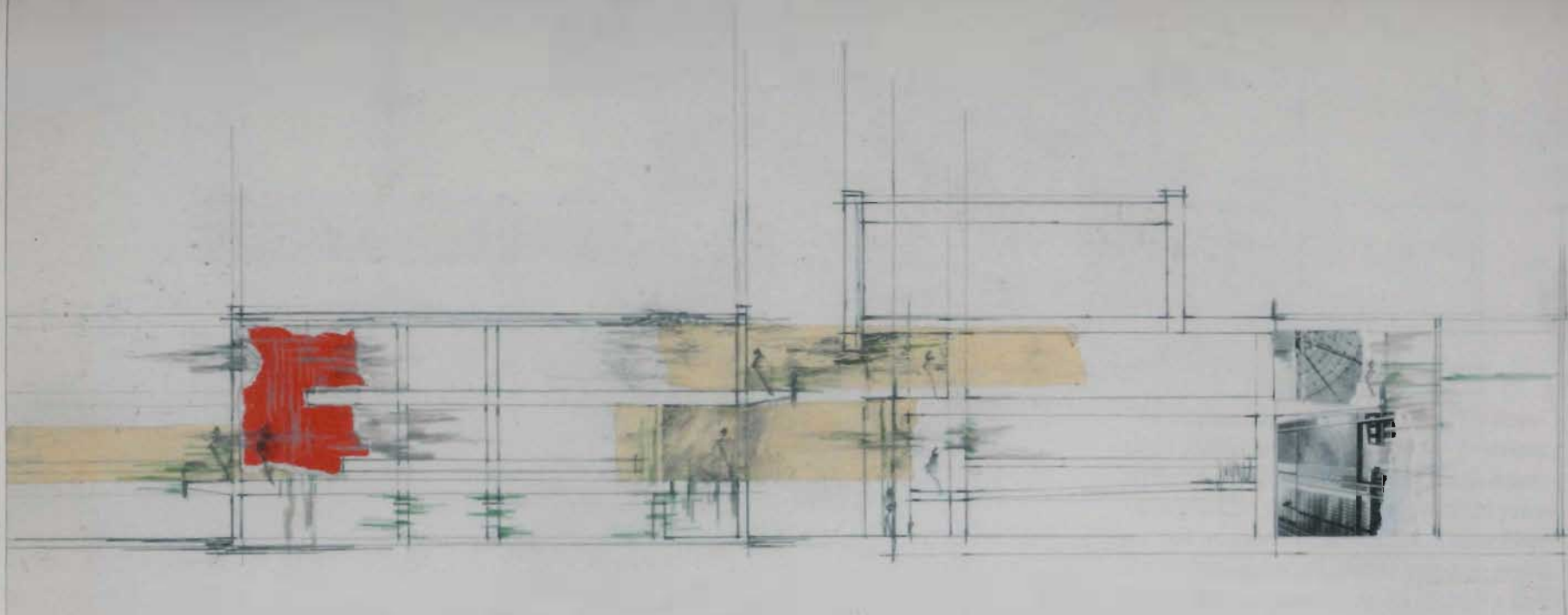
In looking at these sites I began taking ideas of the blurringness between inside and outside as well linkages between each proposal into a human scale..



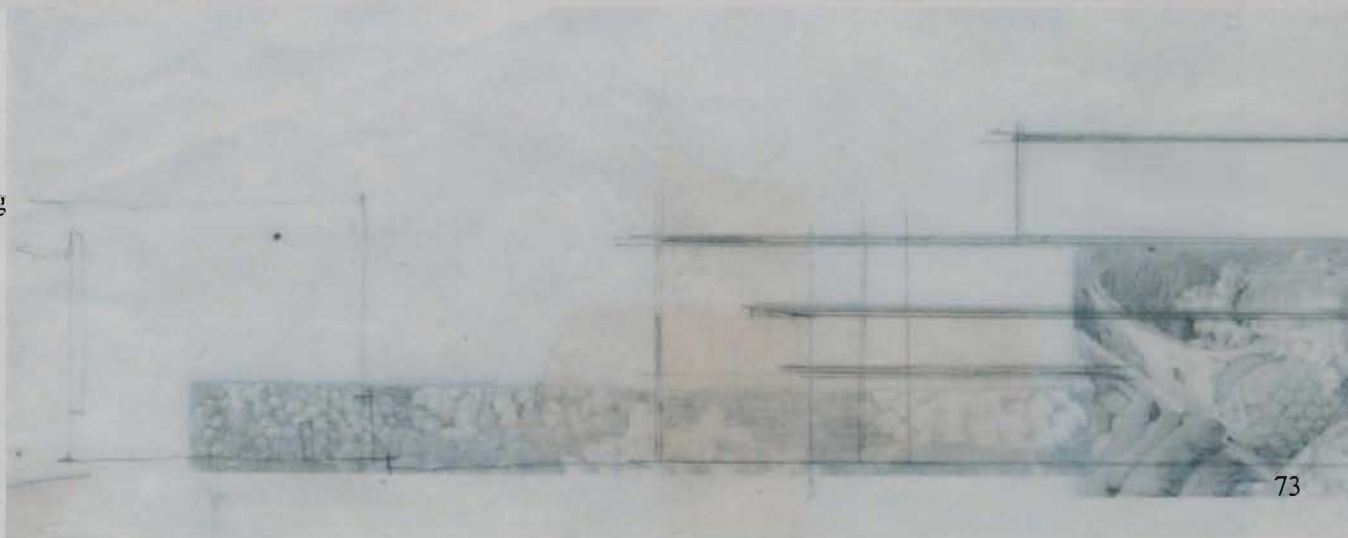
experimental photography

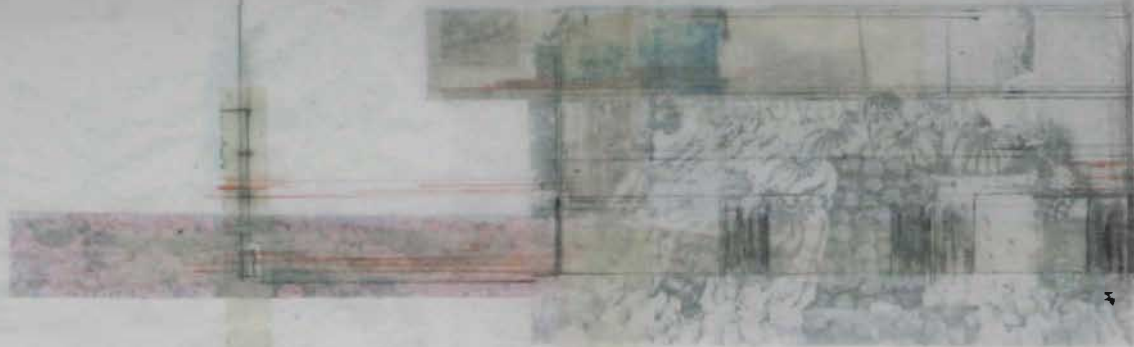
These linkages occur physically as well as visually by intergrating slippages within buildings as well as in negative spaces.



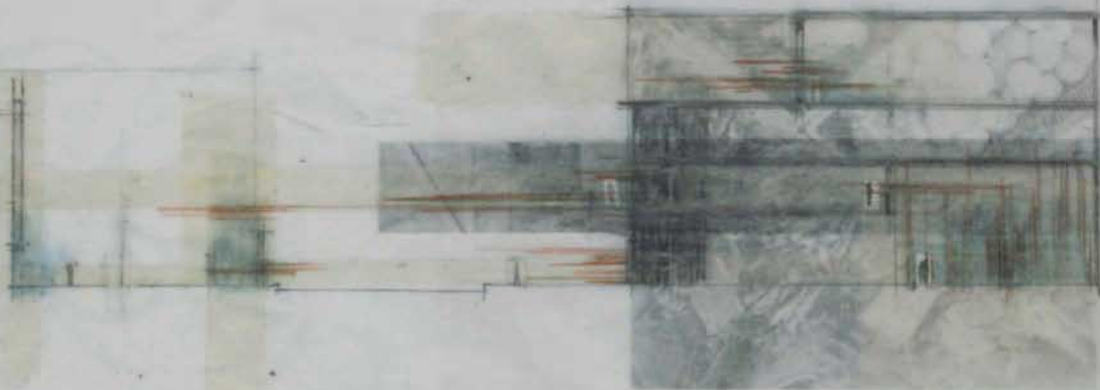


Section studies start looking at the relationship between buildings as well as the relationship between the negative spaces. The study begins to create selective (focused) views between.

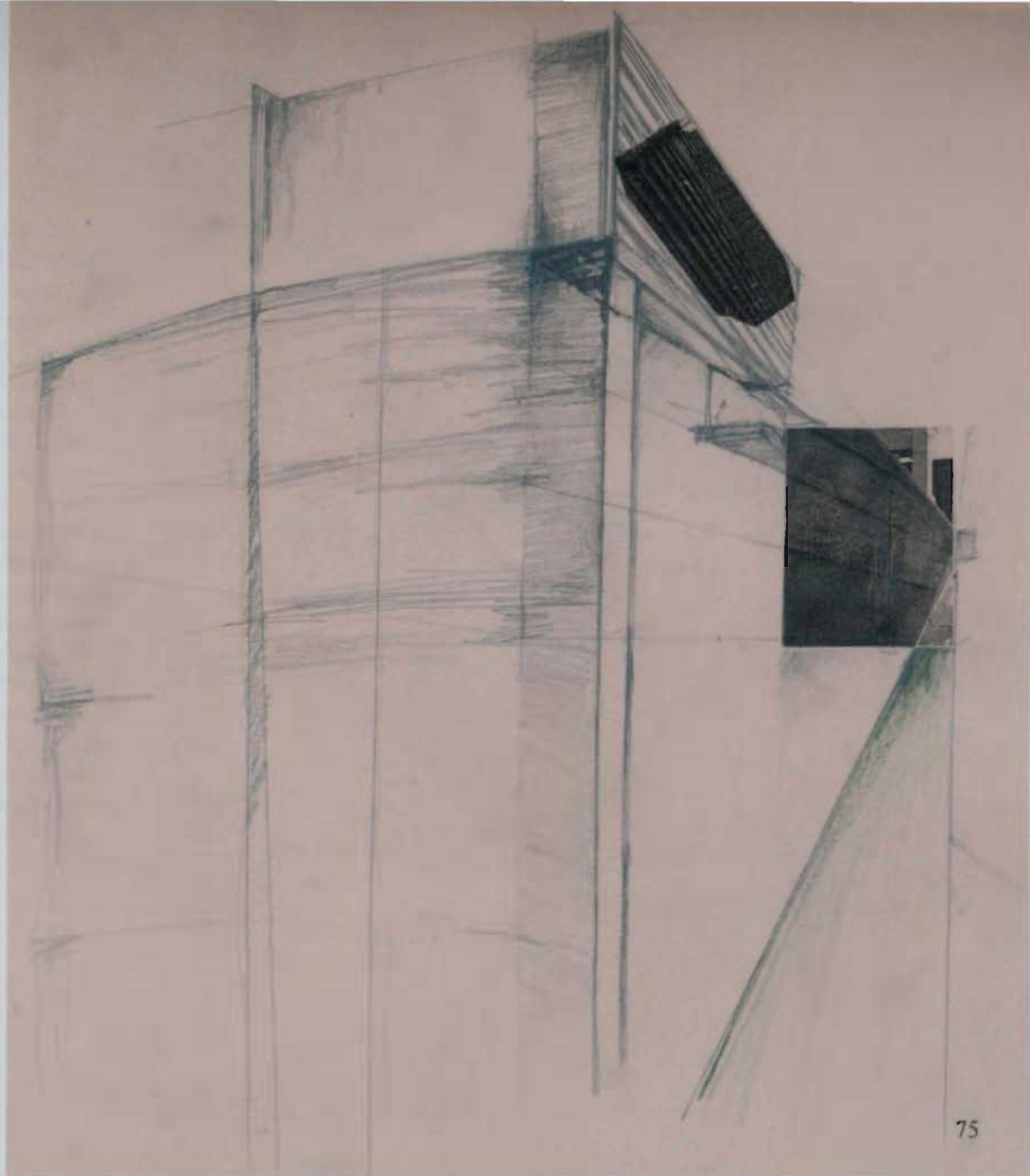




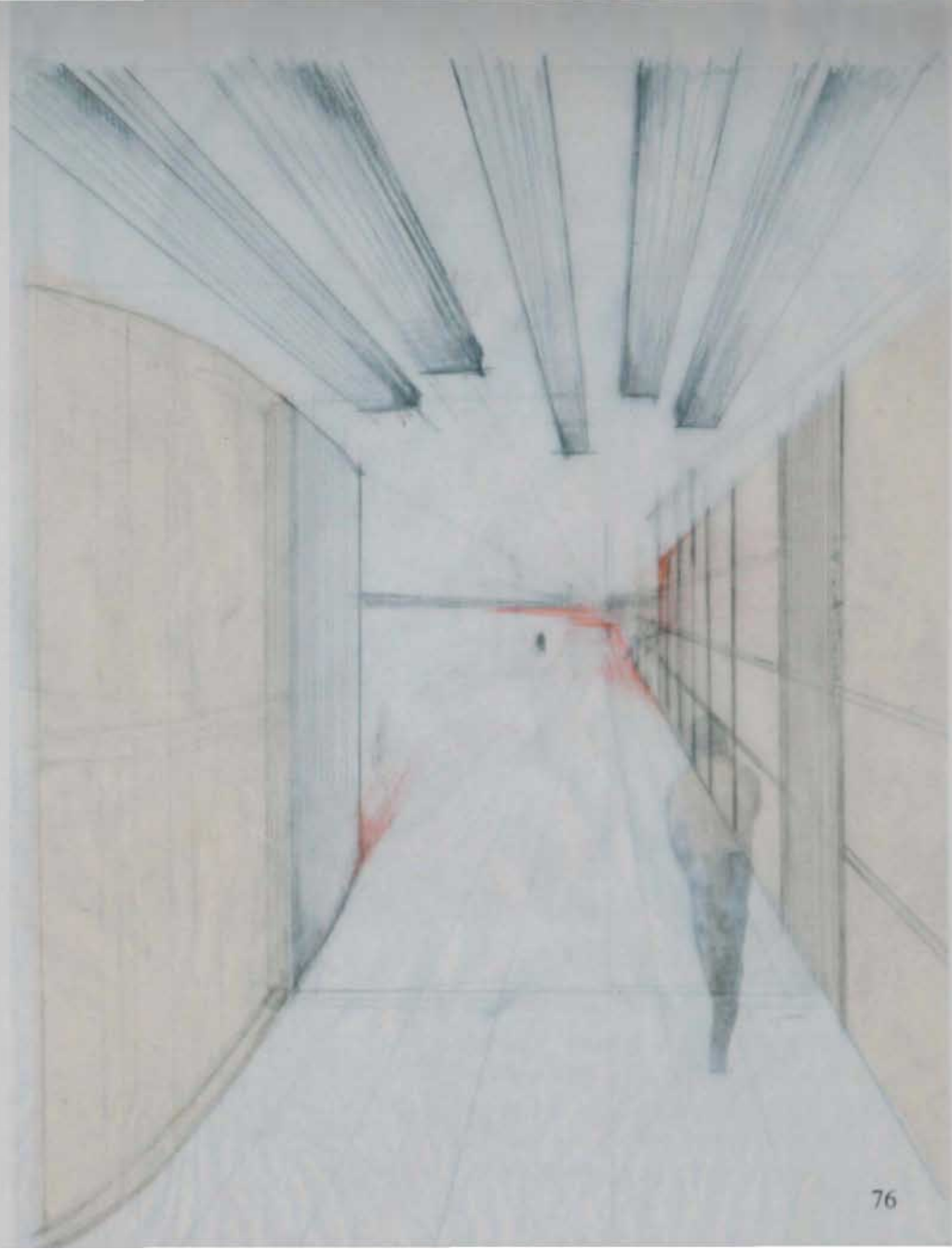
The studies begin to look at how the functions within the building and the functions within the negative spaces begins to filter through. This filtering effects both physical as well as visual relationships. These filtering relationships are able to begin to create the anchorage slowing down Detroit's fast shifting contextual ground.



Within this perspective study I began looking at creating linkages between spaces. Creating movement as well as pausing points through out. Creating points of interest that can begin to create the linkages between spaces.



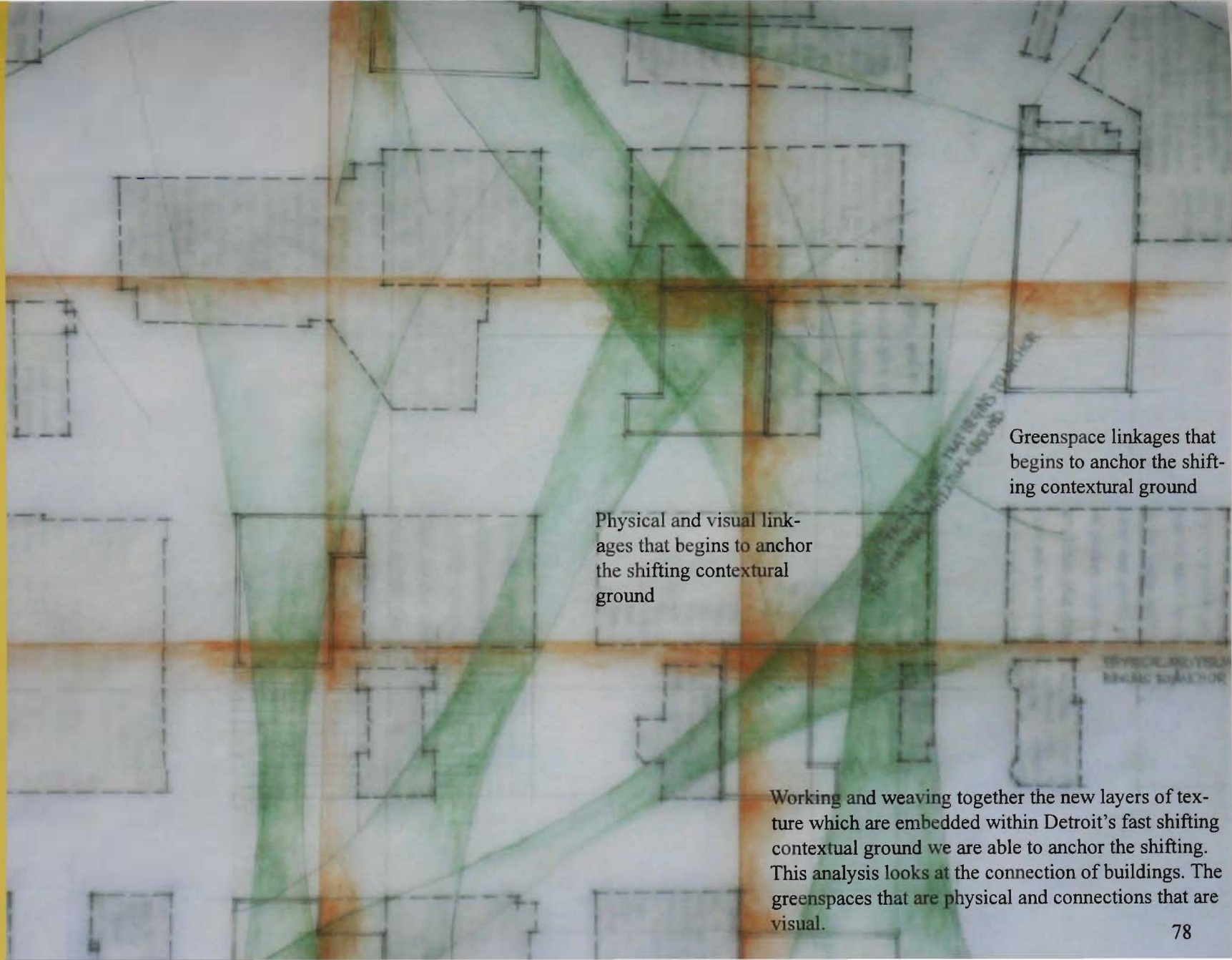
This filtering between inside and outside the city room gives you the unique quality within an urban context where you begin to recognize linkages throughout spaces. Within these linkages there are selective views that start to be formed. The introduction of thresholds becomes very important within the context. This filtering emphasizes the reciprocal relationships between the negative spaces and the buildings within the area. I started to introduce moment of slippages both horizontal and vertically that compress and others that open up. Within these slippages, I started establishing connection spaces that begins to amplify the blurringness inside and out. There are moments of pause and moments of movement throughout the proposal. In these moments, I begin to make connection between spaces and create other types of thresholds that can be entered or just viewed through. Within the city context, there are moments of easiness as well as moments of restlessness that start to be formed. They begin to be formed within these views as well as within the spaces that begin to contract and expand.



Final Project



Detroit's contextual ground is always shifting. The shifting is caused by the evaporation of buildings within Detroit's contexts. A new layer needs to be added to anchor (slow down) the evaporation and shifting ground.

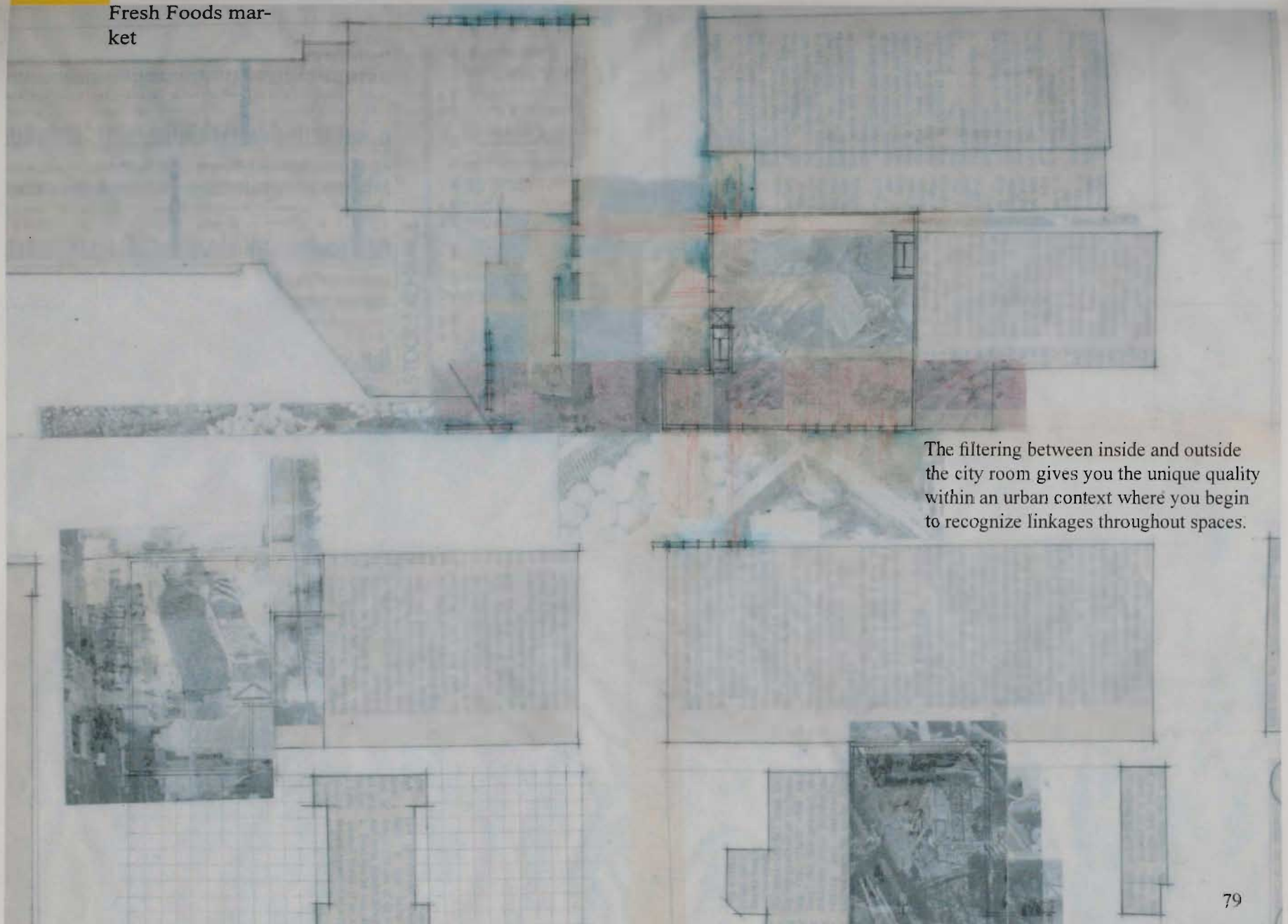


Physical and visual linkages that begins to anchor the shifting contextual ground

Greenspace linkages that begins to anchor the shifting contextual ground

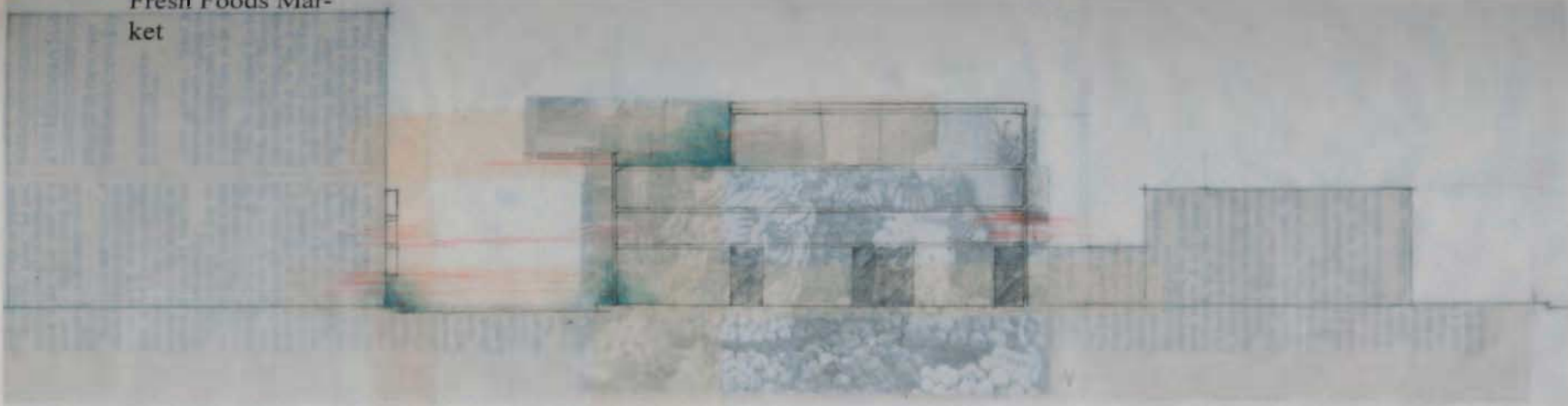
Working and weaving together the new layers of texture which are embedded within Detroit's fast shifting contextual ground we are able to anchor the shifting. This analysis looks at the connection of buildings. The greenspaces that are physical and connections that are visual.

Fresh Foods market

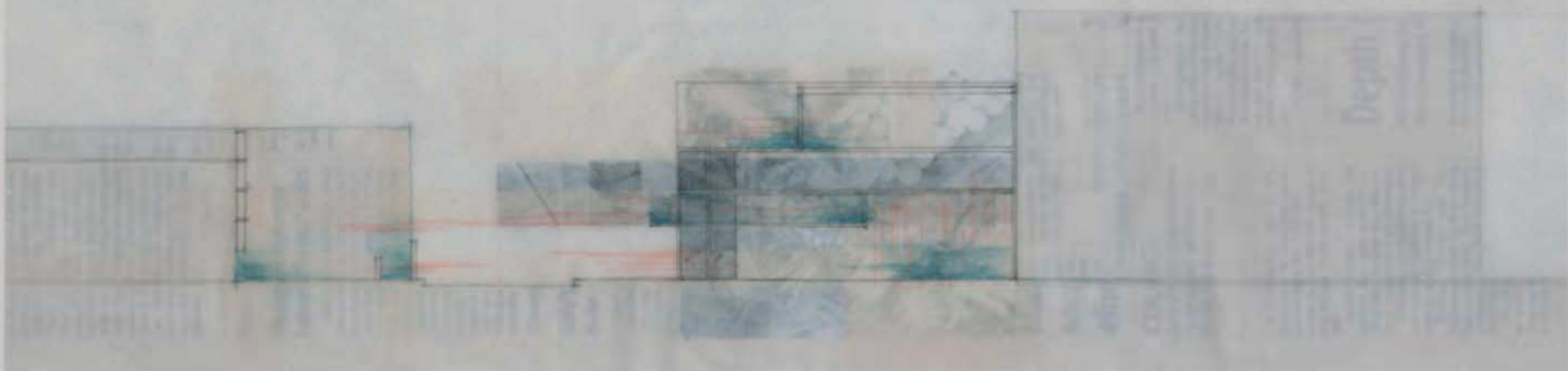


The filtering between inside and outside the city room gives you the unique quality within an urban context where you begin to recognize linkages throughout spaces.

Fresh Foods Market



This filtering emphasizes the reciprocal relationships between the negative spaces and the buildings within the area.



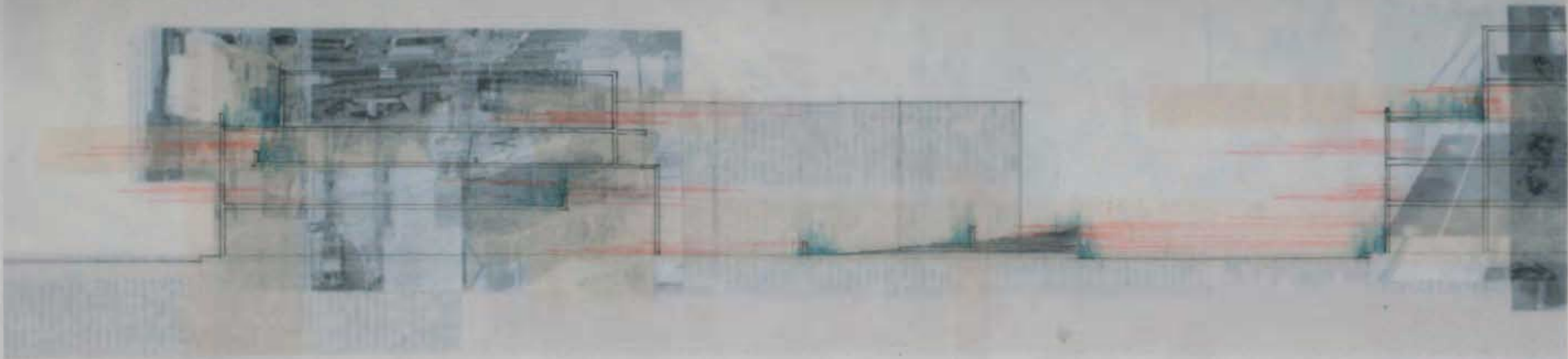
Clothing Store and Of-
fices

Introduction of moments of slippages both horizontal and vertically that compress and that open up. These slippages establish connection spaces that begins to amplify the blurringness inside and out.

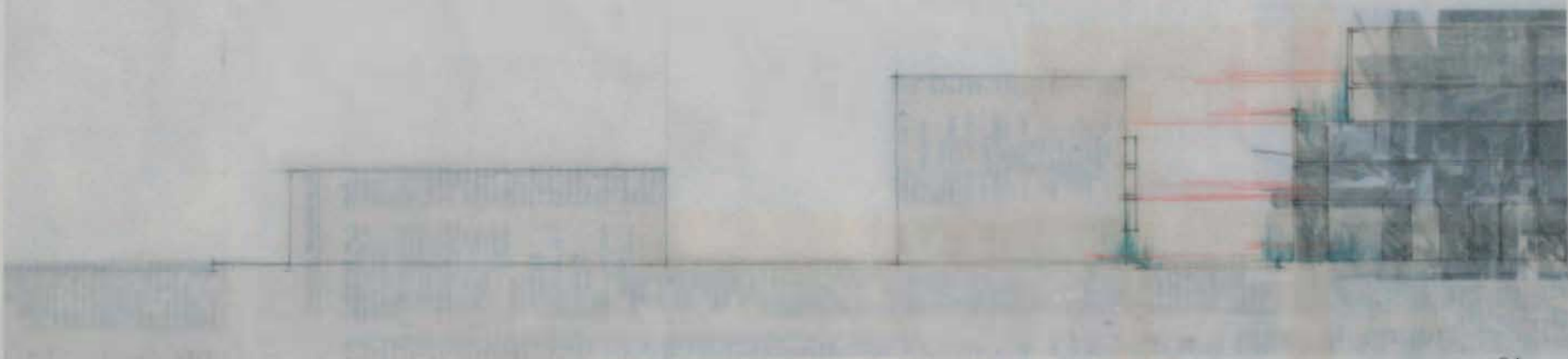
Clothing Store and Offices

There are moments of pause and moments of movement throughout the proposal.

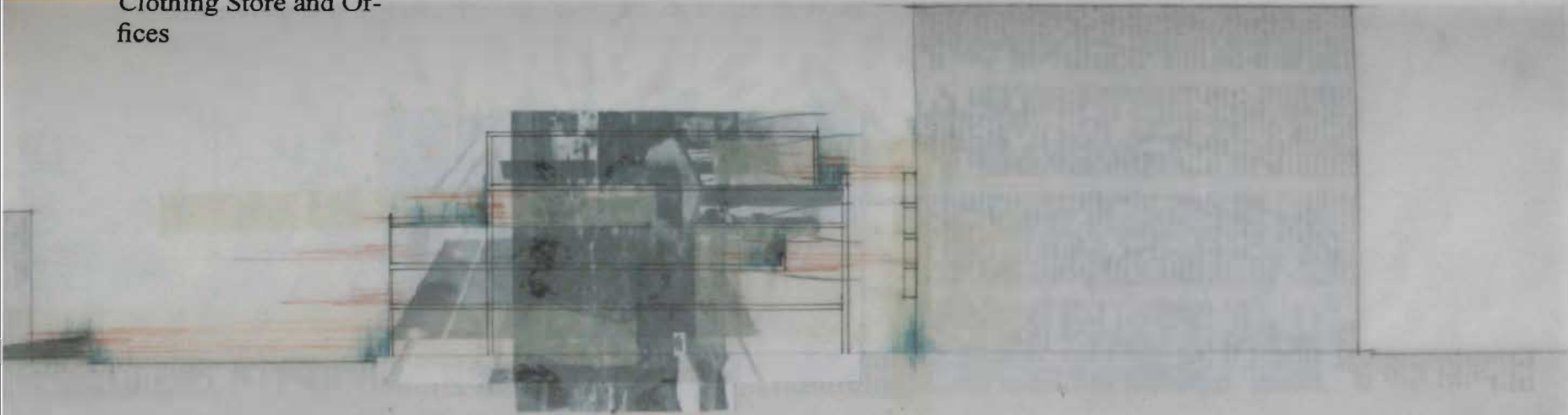
Clothing Store and Offices



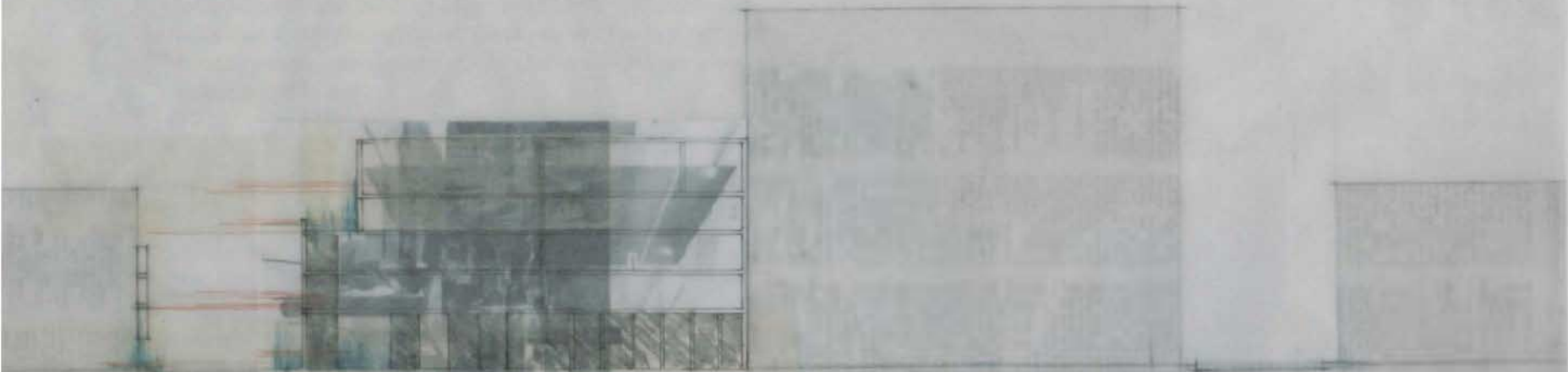
Within the city context, there are moments of easiness as well as moments of restlessness that start to be formed. There begin to be formed within these views as well as within the spaces that begin to contract and expand.

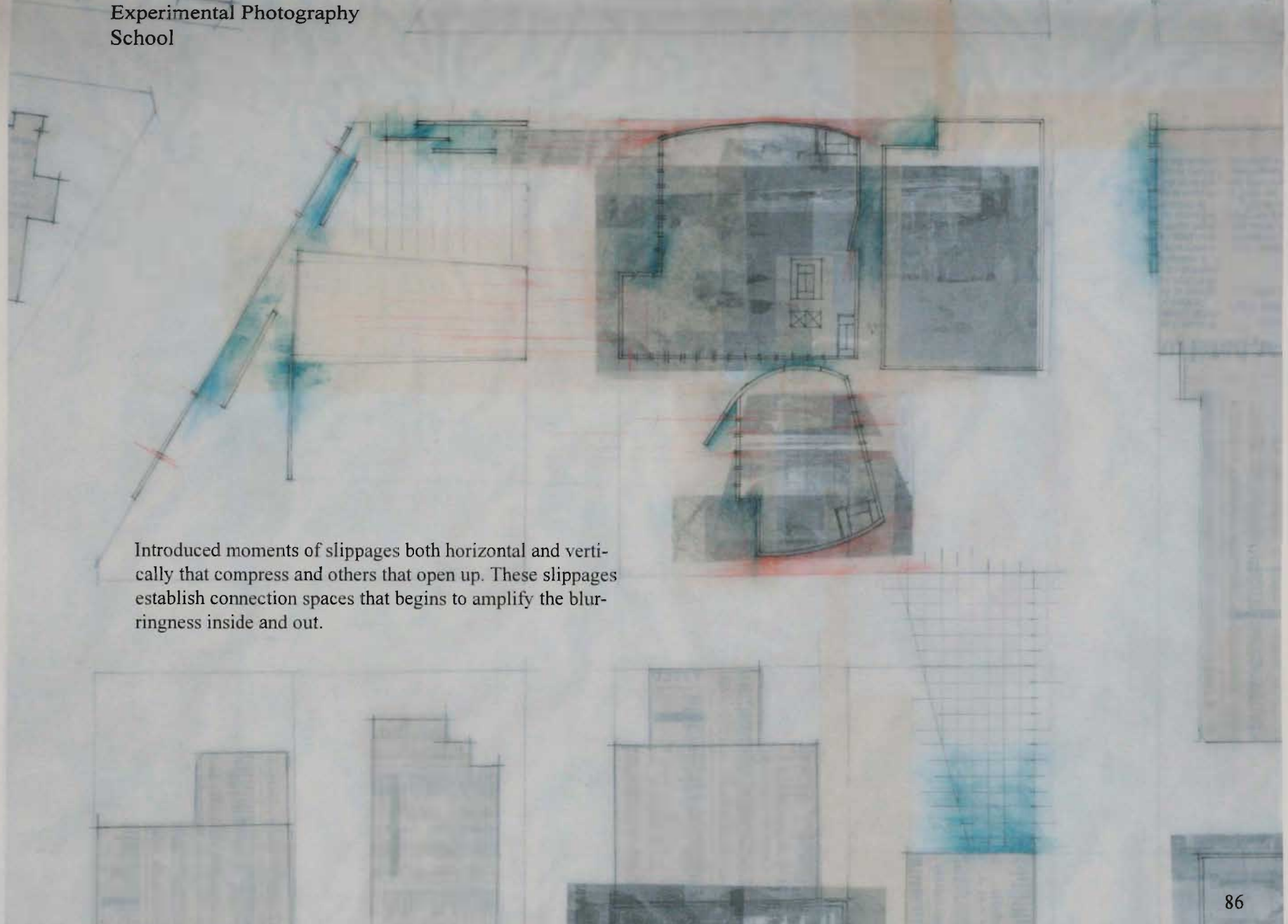


Clothing Store and Of- fices

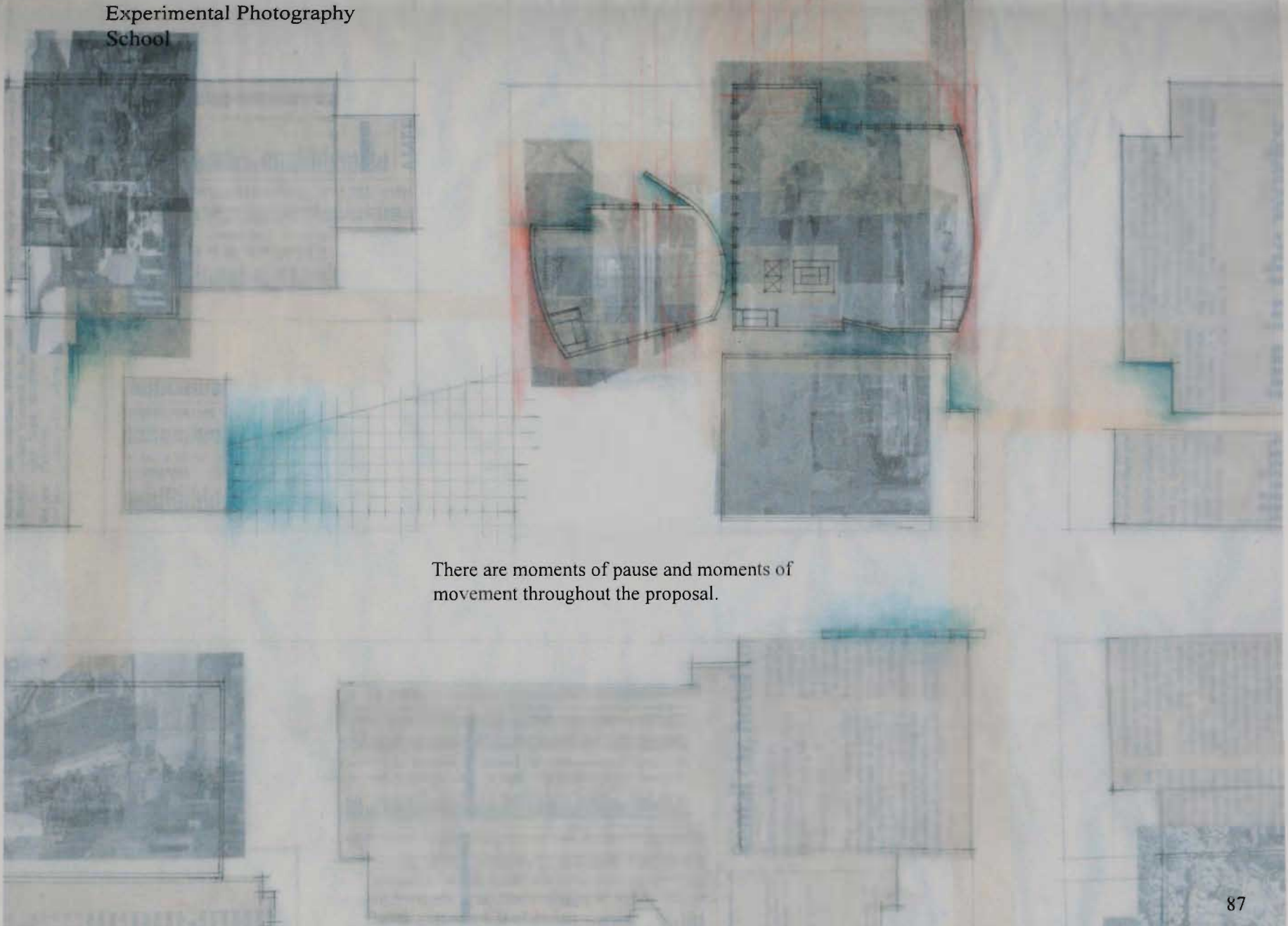


This filtering between inside and outside the city room gives you the unique quality within an urban context where you begin to recognize linkages throughout spaces. Within these linkages there are selective views that start to be formed.

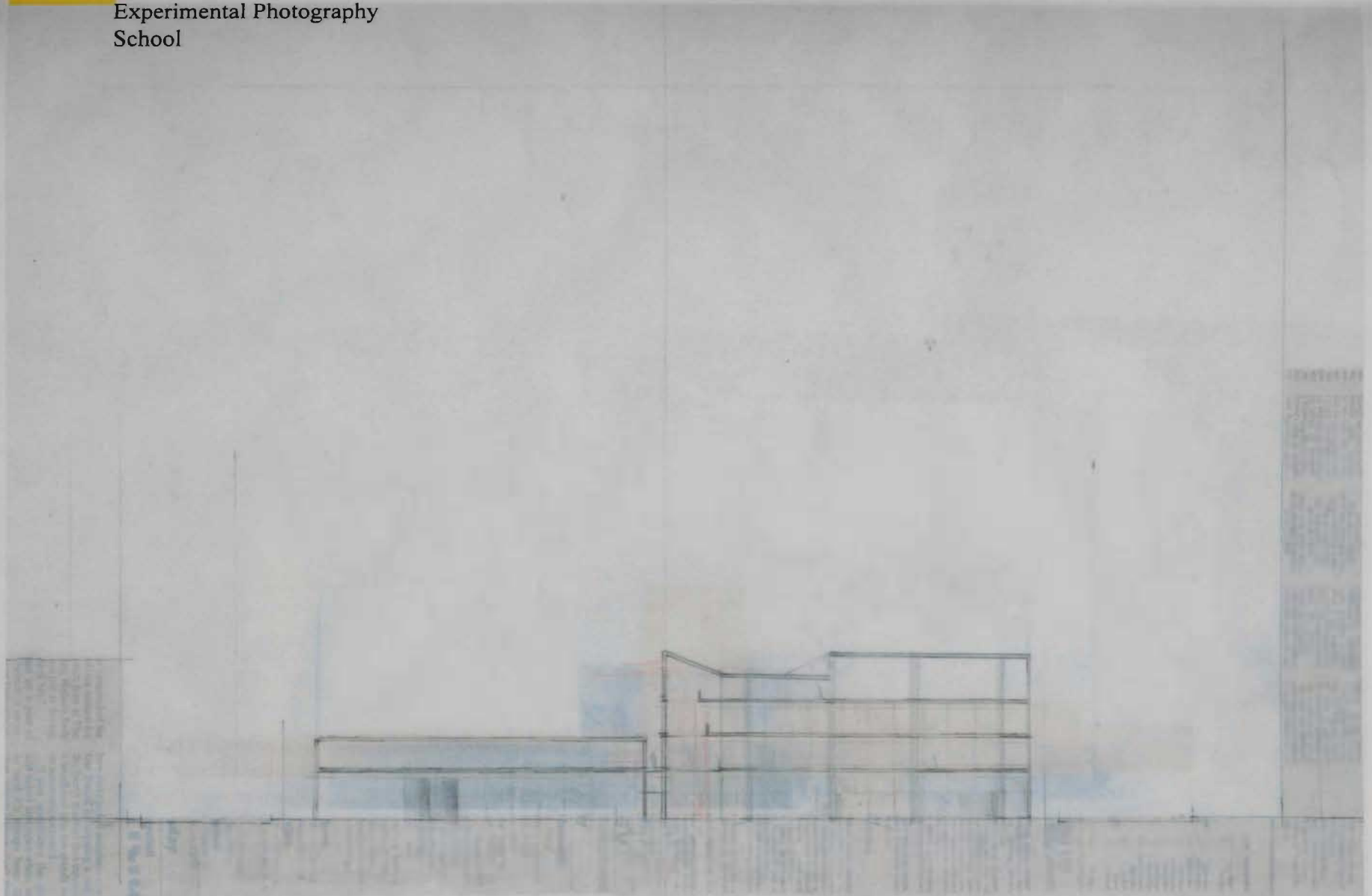


The image is a hand-drawn architectural floor plan of a school building. The drawing is rendered in pencil and ink on a light-colored paper. The main structure is a long, horizontal building with several rooms and a central courtyard area. There are two large, arched openings or recessed areas on the top and bottom edges of the main building. To the left, there is a long, narrow structure, possibly a ramp or a walkway, with several small rectangular structures along its length. To the right, there are more rectangular structures, some of which are partially obscured by the main building's footprint. The drawing is annotated with various colors: blue washes and lines highlight certain areas, particularly the long structure on the left and some rooms within the main building. Red lines and washes highlight other areas, including the arched openings and some internal walls. The overall style is that of a conceptual architectural sketch, focusing on form and space rather than detailed construction. The text block is positioned in the lower-left quadrant of the drawing, providing context for the architectural concepts being illustrated.

Introduced moments of slippages both horizontal and vertically that compress and others that open up. These slippages establish connection spaces that begins to amplify the blurring inside and out.

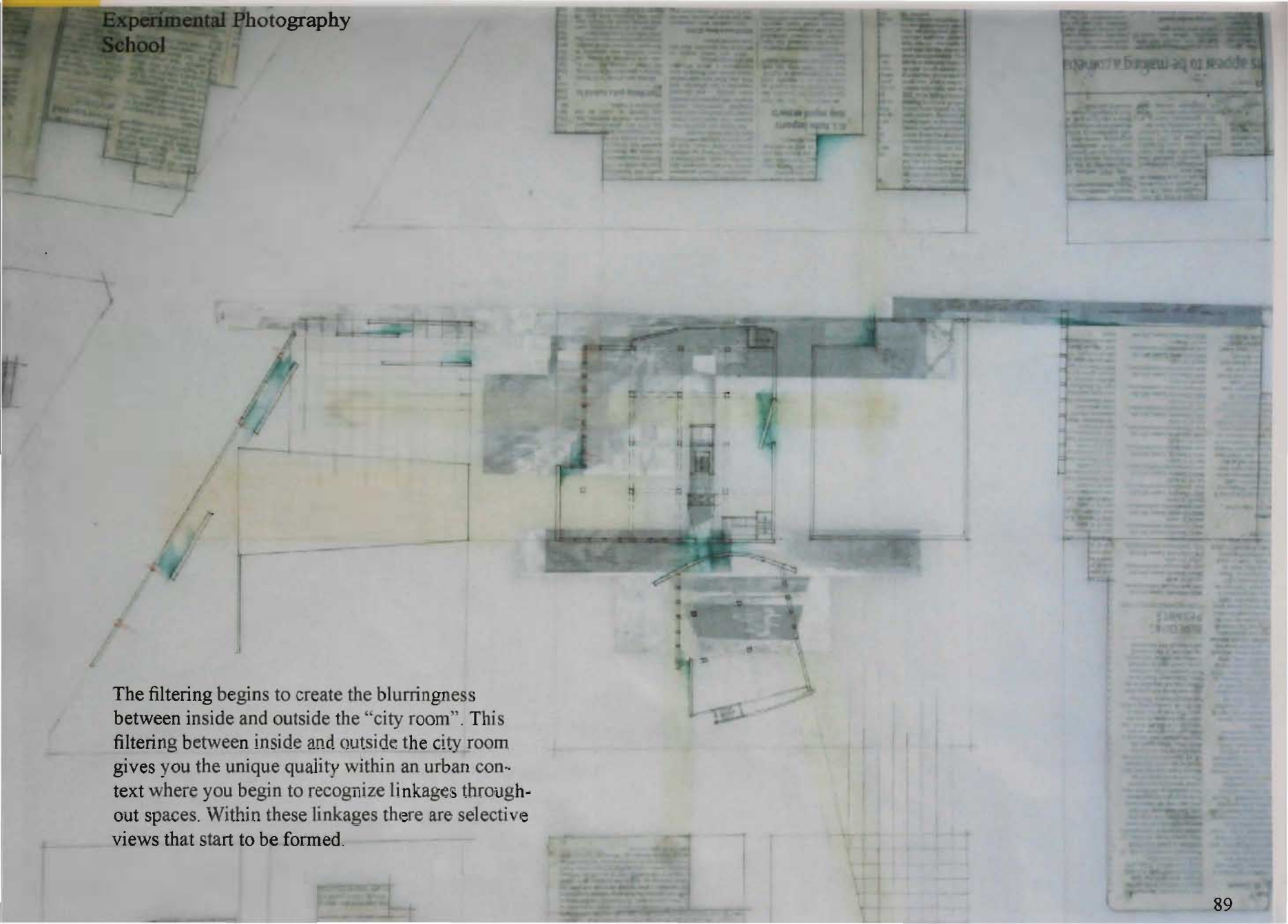


There are moments of pause and moments of movement throughout the proposal.

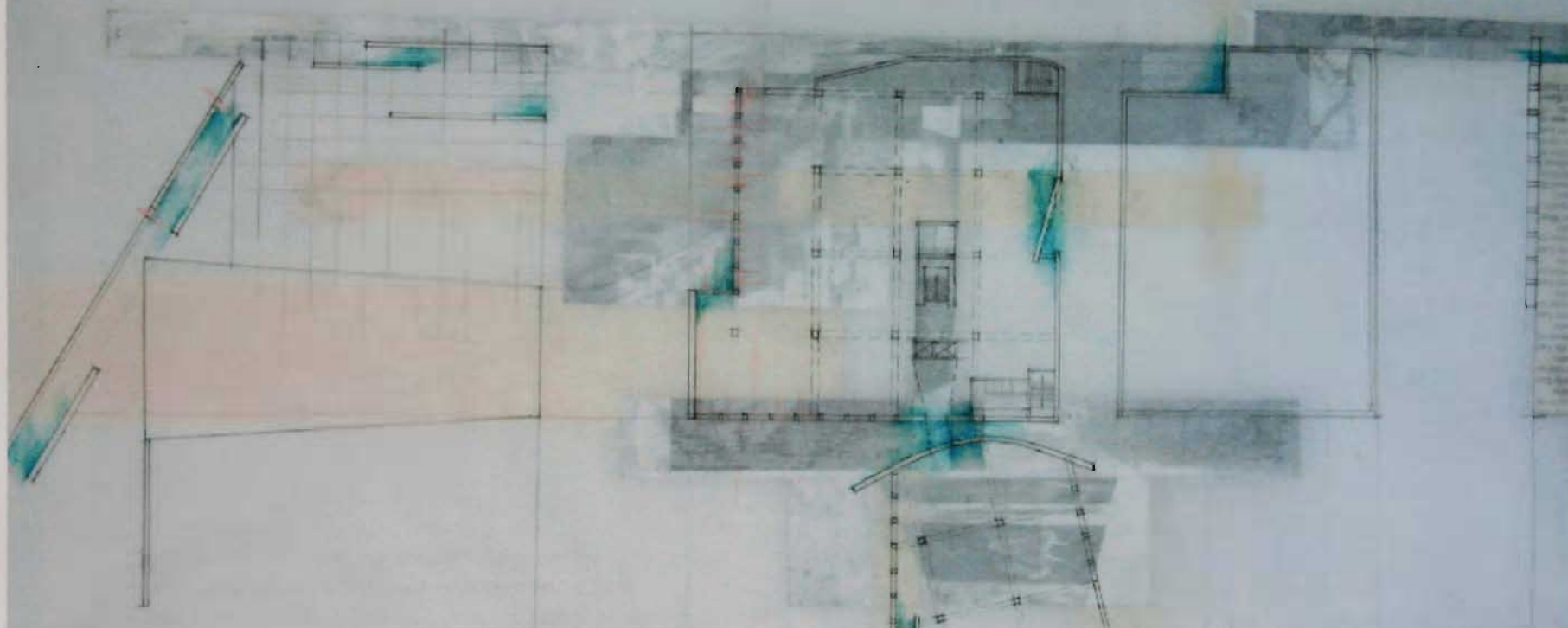


This filtering emphasizes the reciprocal relationships between the negative spaces and the buildings within the area.

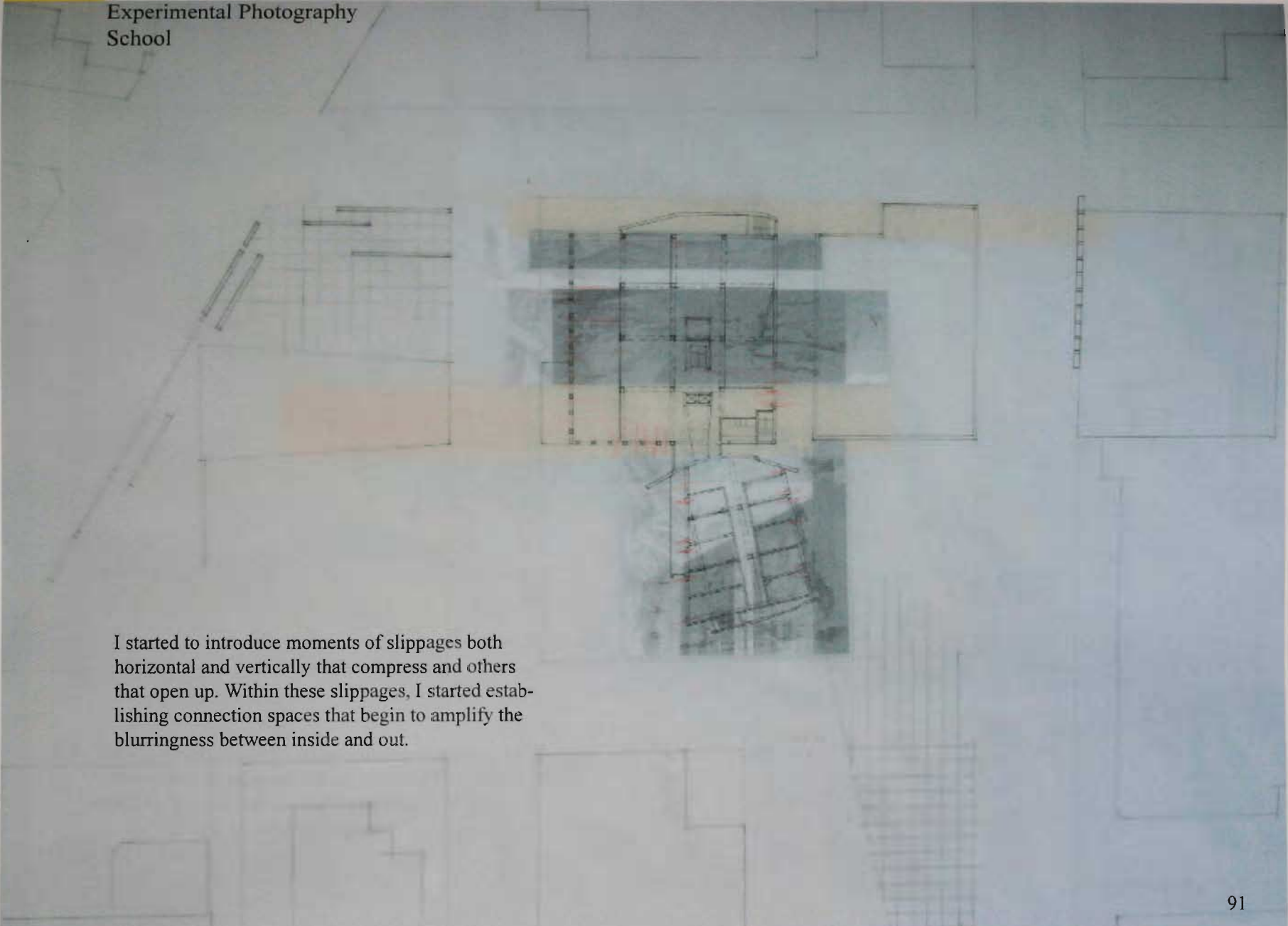
Experimental Photography School



The filtering begins to create the blurringness between inside and outside the “city room”. This filtering between inside and outside the city room gives you the unique quality within an urban context where you begin to recognize linkages throughout spaces. Within these linkages there are selective views that start to be formed.

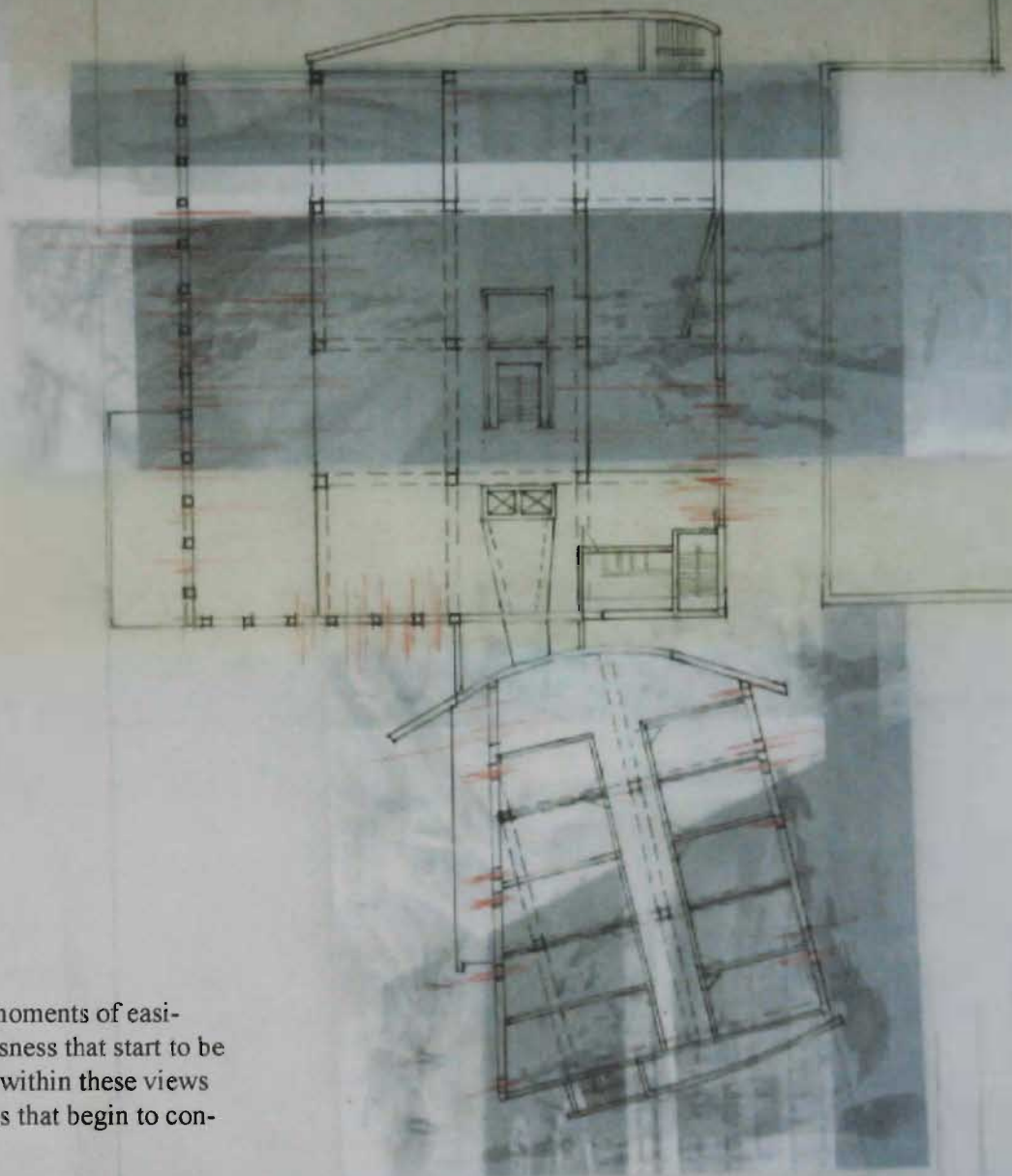


This filtering emphasizes the reciprocal relationships between the negative spaces and the buildings within the area. I stated to introduce moment of slippages both horizontal and vertically that compress and other s that open up. Within these slippages, I started establishing connection spaces that begins to amplify the blurringness inside and out.

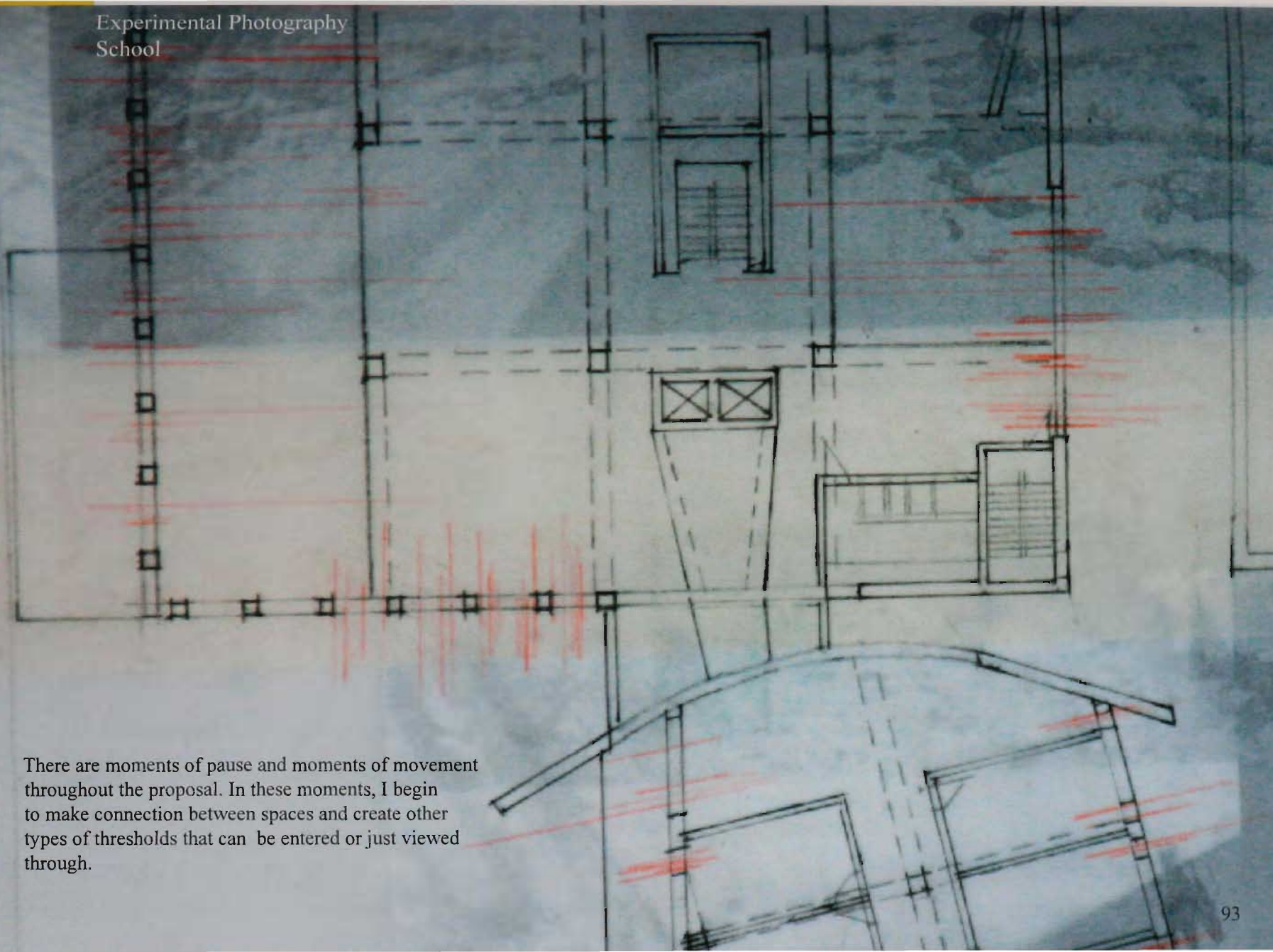


I started to introduce moments of slippages both horizontal and vertically that compress and others that open up. Within these slippages, I started establishing connection spaces that begin to amplify the blurringness between inside and out.

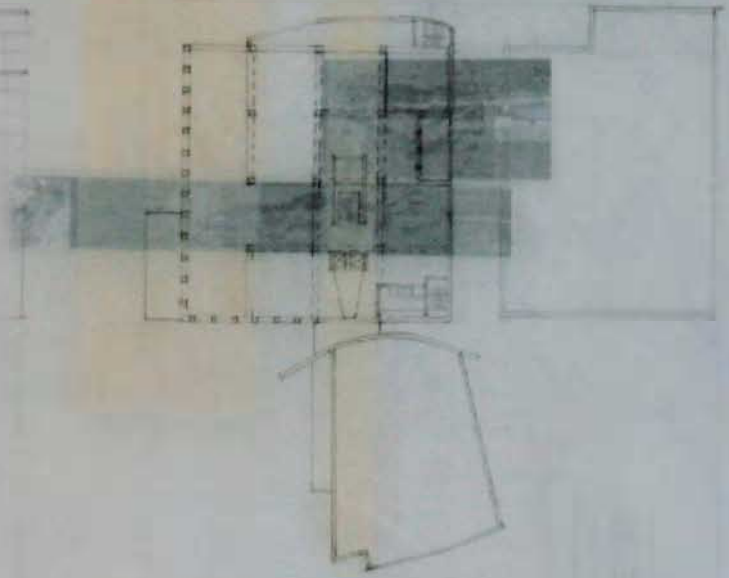
Experimental Photography
School



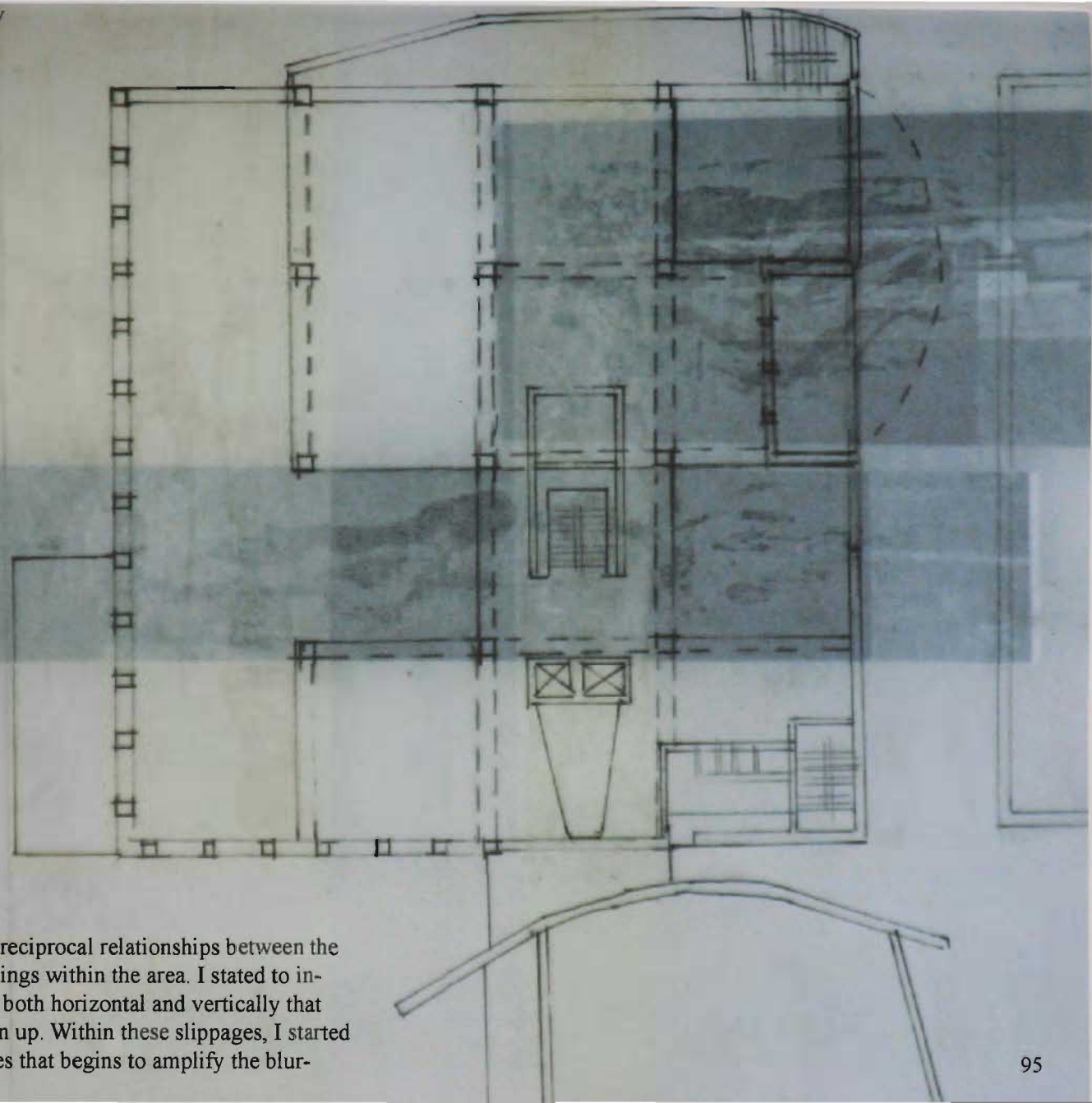
Within the city context, there are moments of easiness as well as moments of restlessness that start to be formed. There begin to be formed within these views formed as well as within the spaces that begin to contact and expand.



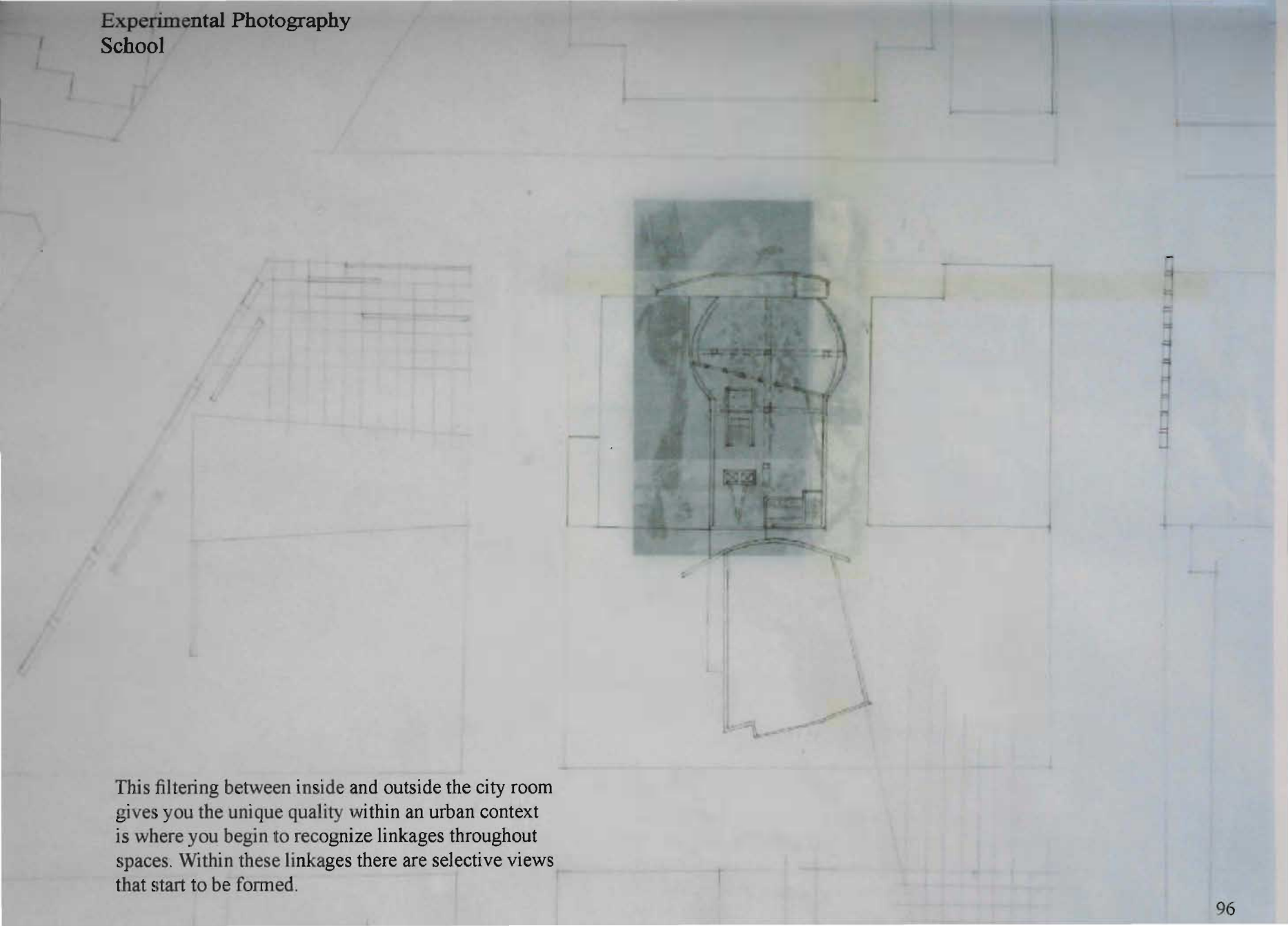
There are moments of pause and moments of movement throughout the proposal. In these moments, I begin to make connection between spaces and create other types of thresholds that can be entered or just viewed through.



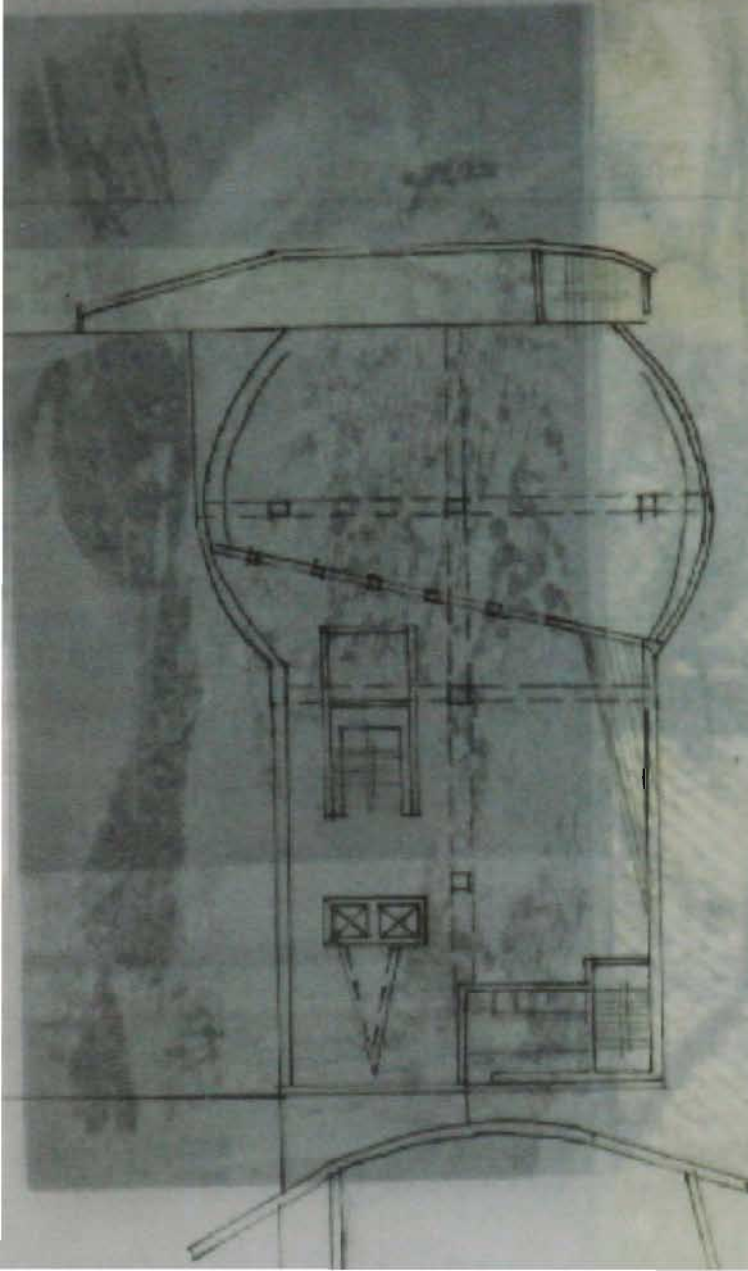
Within these linkages there are selective views that start to be formed.



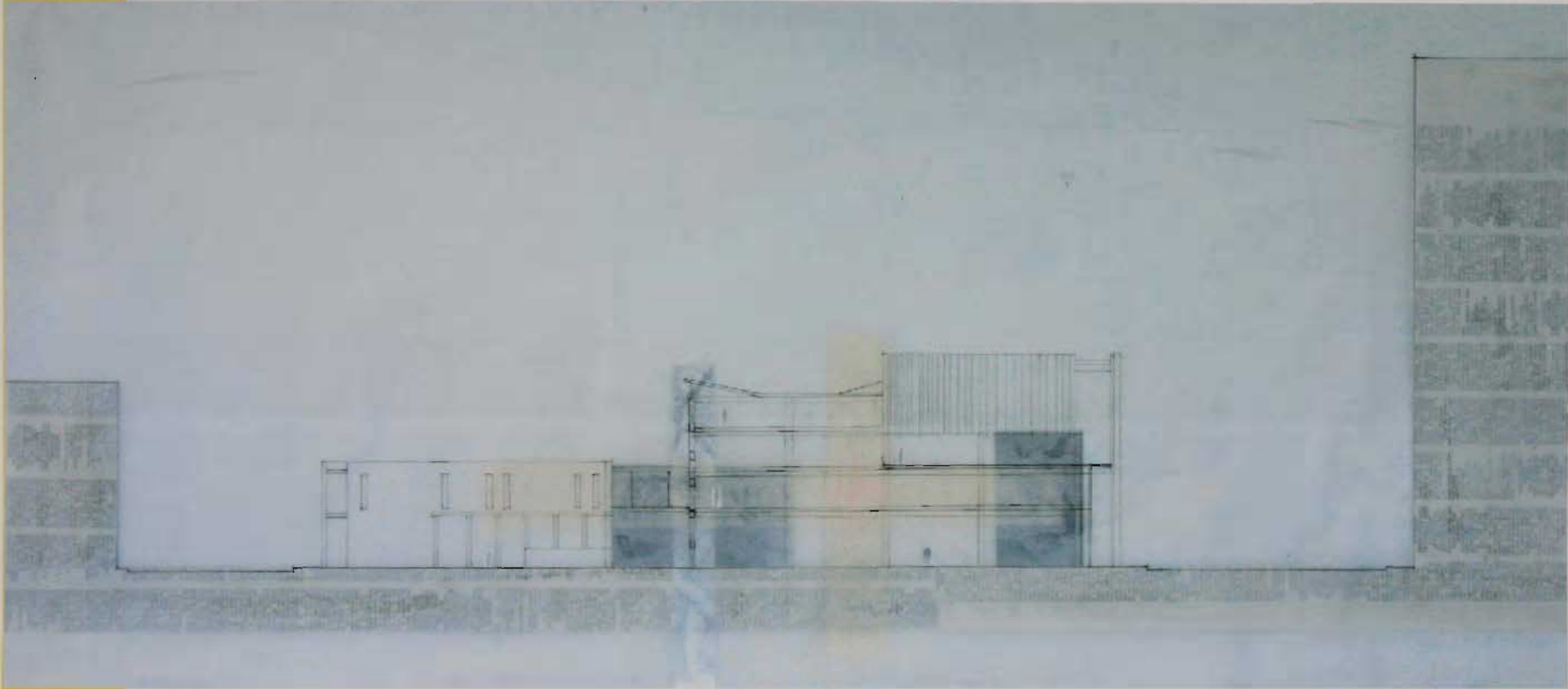
This filtering emphasizes the reciprocal relationships between the negative spaces and the buildings within the area. I stated to introduce moment of slippages both horizontal and vertically that compress and others that open up. Within these slippages, I started establishing connection spaces that begins to amplify the blurringness inside and out



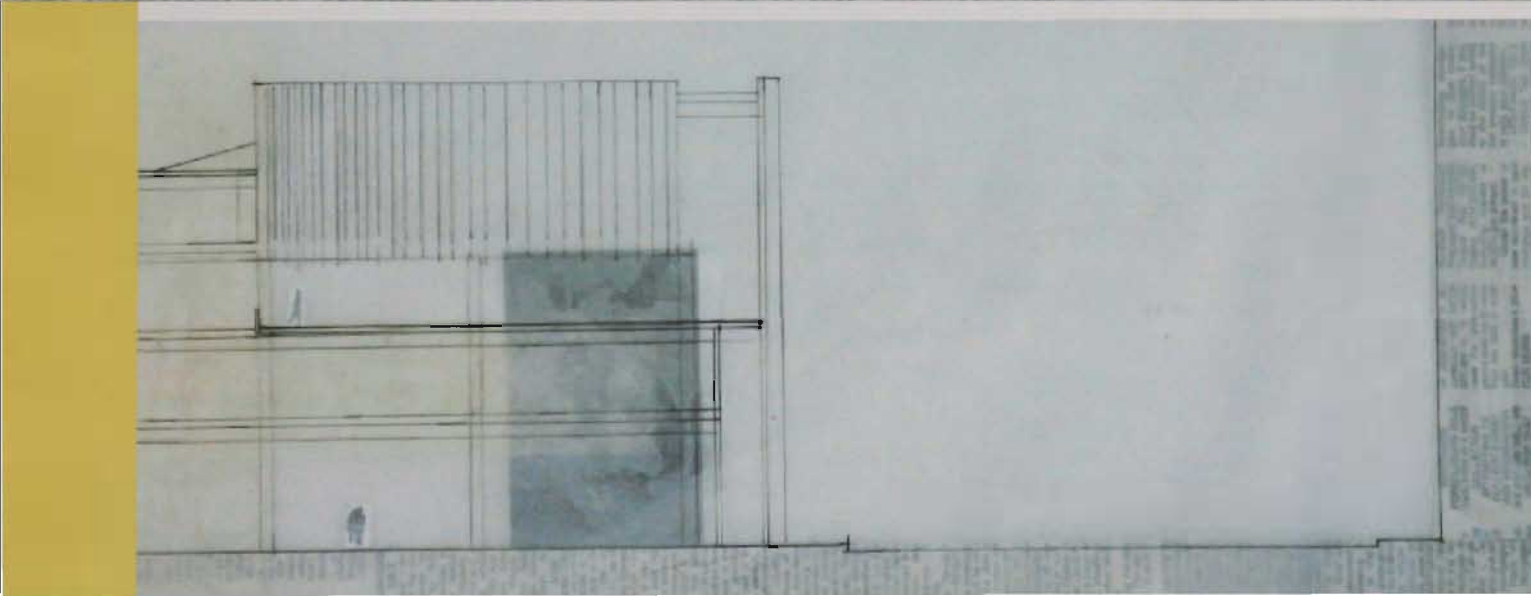
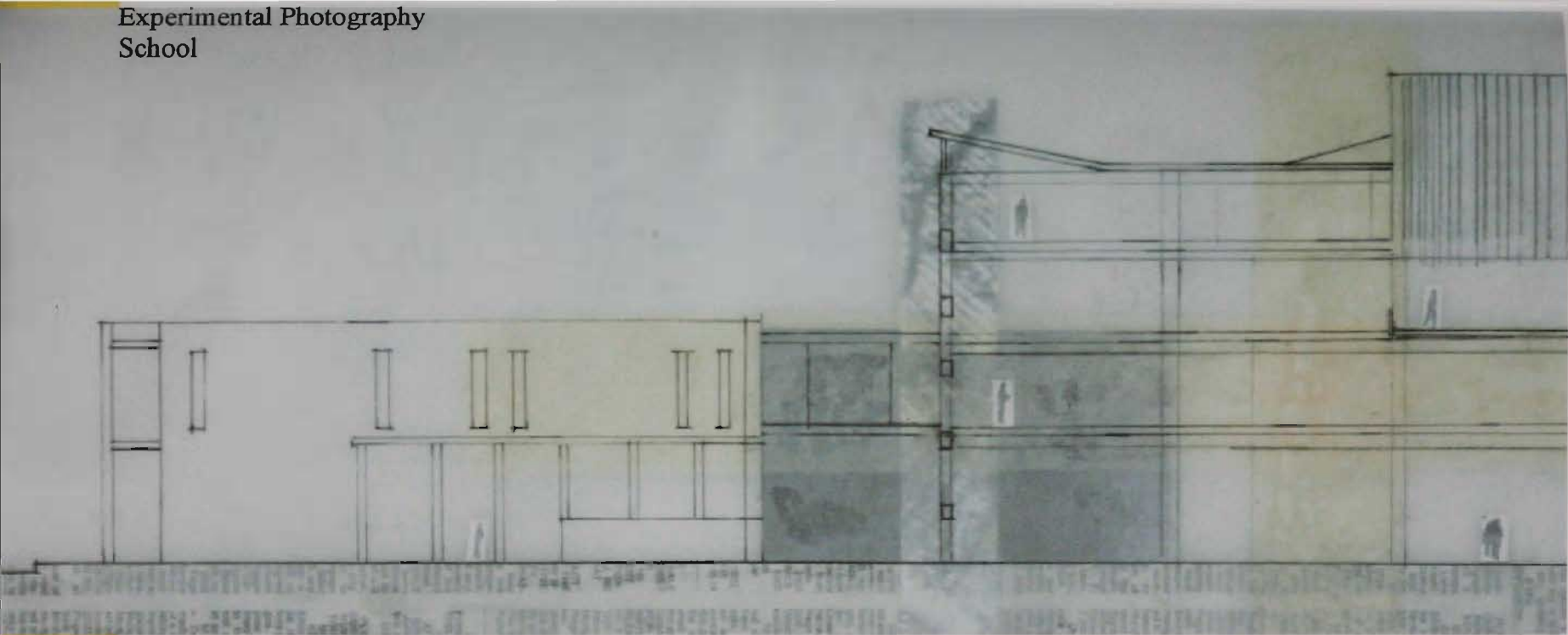
This filtering between inside and outside the city room gives you the unique quality within an urban context is where you begin to recognize linkages throughout spaces. Within these linkages there are selective views that start to be formed.



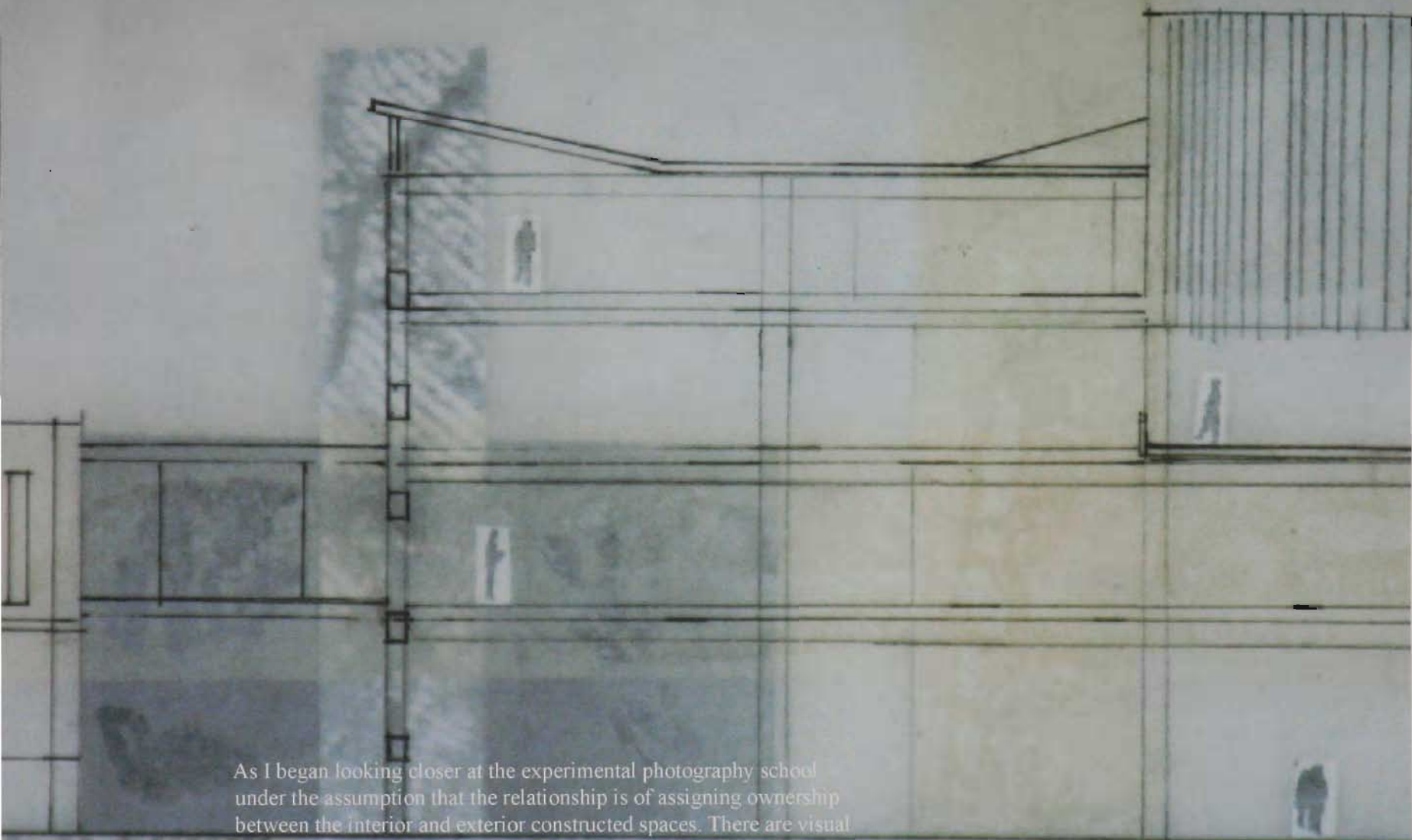
This filtering between inside and outside the city room gives you the unique quality within an urban context is where you begin to recognize linkages throughout spaces. Within these linkages there are selective views that start to be formed.



The introduction of thresholds becomes very important within the context. This filtering emphasizes the reciprocal relationships between the negative spaces and the buildings within the area. I stated to introduce moment of slippages both horizontal and vertically that compress and others that open up. Within these slippages, I started establishing connection spaces that begins to amplify the blurringness inside and out



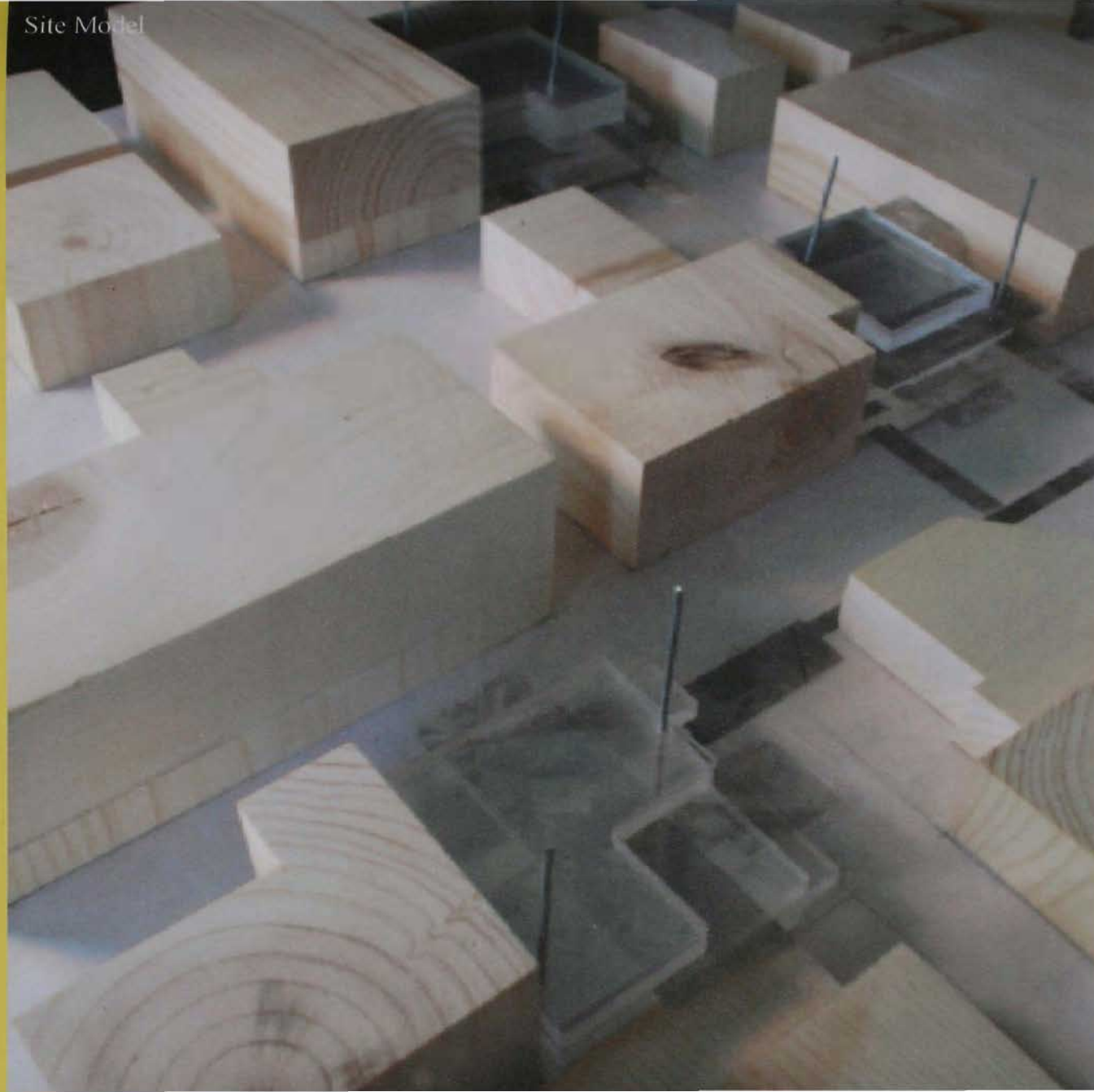
In looking at these sites I began taking these ideas of the blurringness between inside and out as well as linkages between each proposal into a human scale.. These linkages both occur physically as well as visually by intergrating slippages within buildings as well as in these negative spaces.



As I began looking closer at the experimental photography school under the assumption that the relationship is of assigning ownership between the interior and exterior constructed spaces. There are visual as well as physical ties between these spaces. Within these ties the activities of the spaces begin to filter and create relationships to each other.



In creating the anchorages within the site the development of linkages between the proposals need to be established. These spaces between buildings act as arteries that brings the city to life in providing interactions between inside and outside of the "city room"

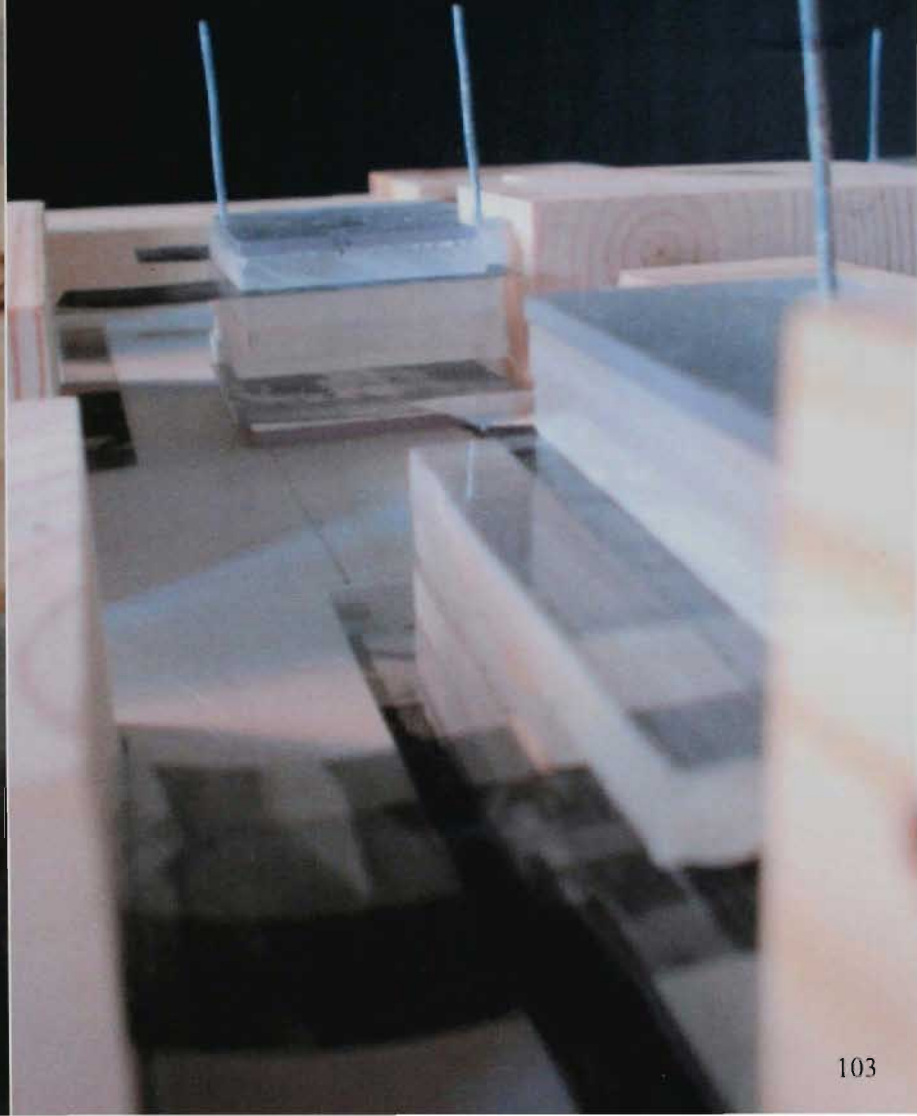


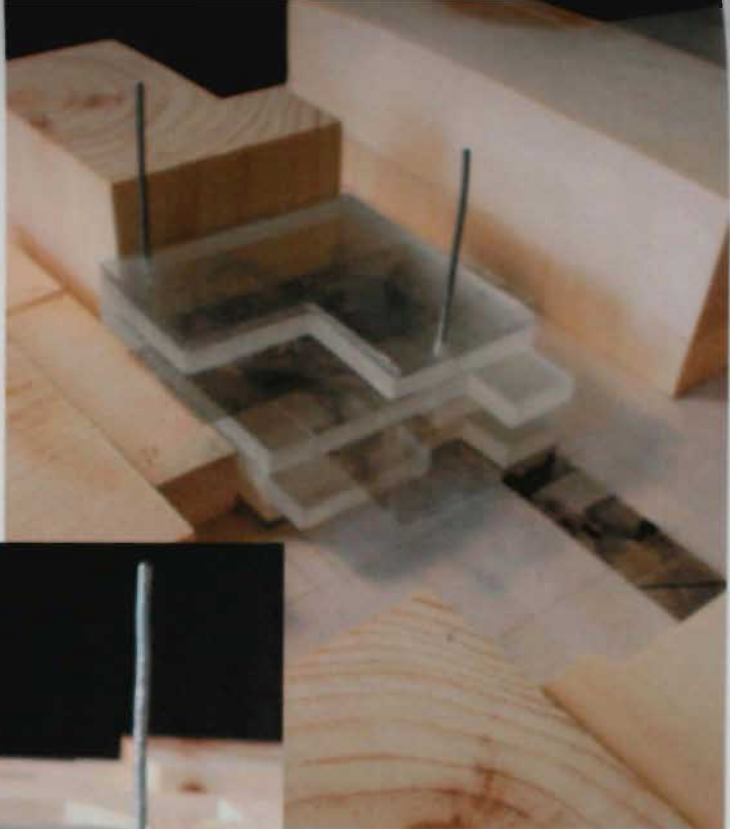
The filtering begins to create the blurringness between inside and outside the “city room”. This filtering between inside and outside the city room gives you the unique quality within an urban context where you begin to recognize linkages throughout spaces. Within these linkages there are selective views that start to be formed.

Site Model

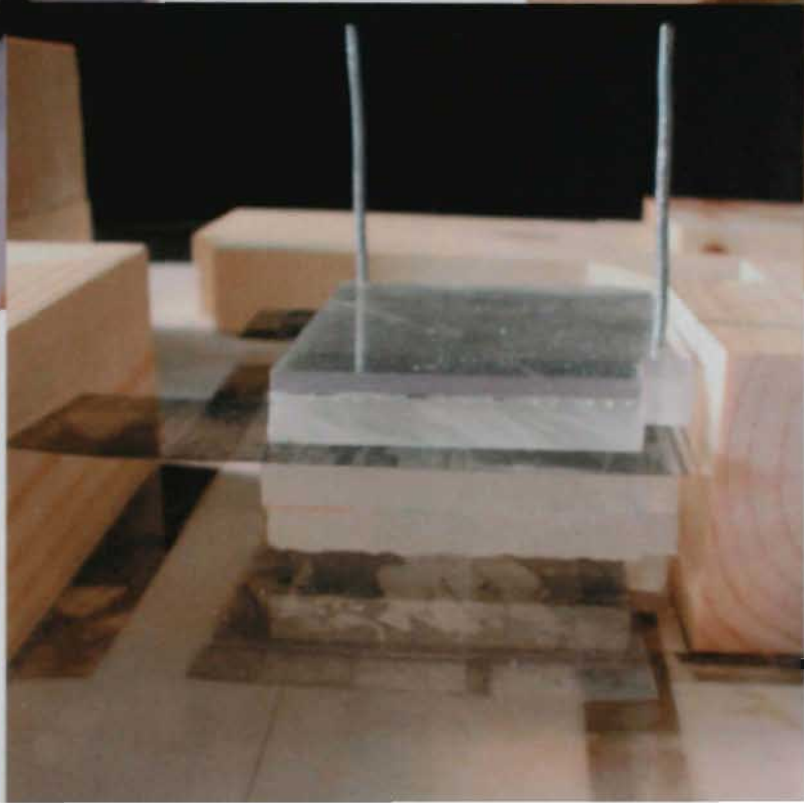


I stated to introduce moment of slippages both horizontal and vertically that compress and others that open up. Within these slippages, I started establishing connection spaces that begins to amplify the blurringness inside and out. There are moments of pause and moments of movement throughout the proposal.





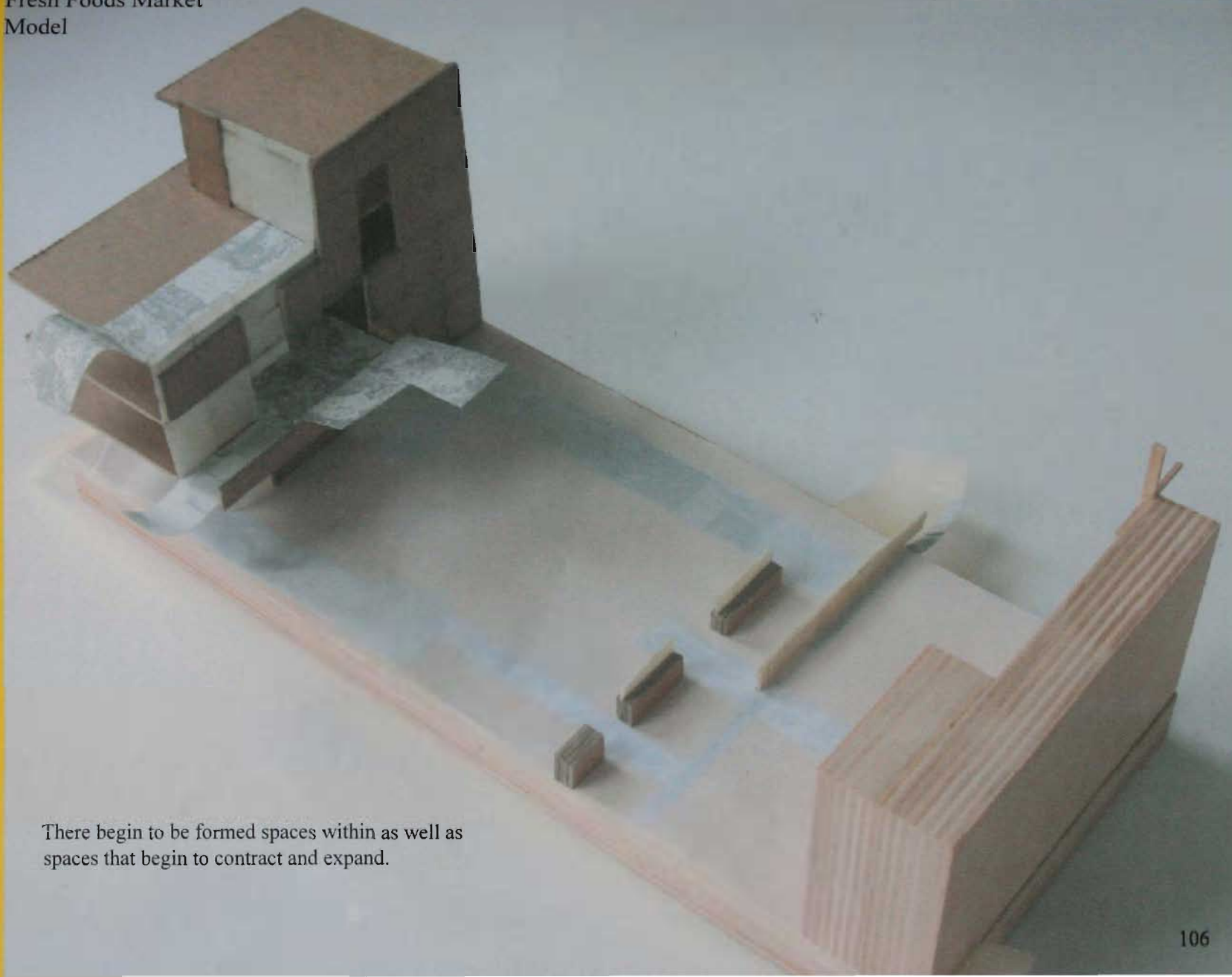
This study begins to look at the relationships of linkages that begin to occur within the site.





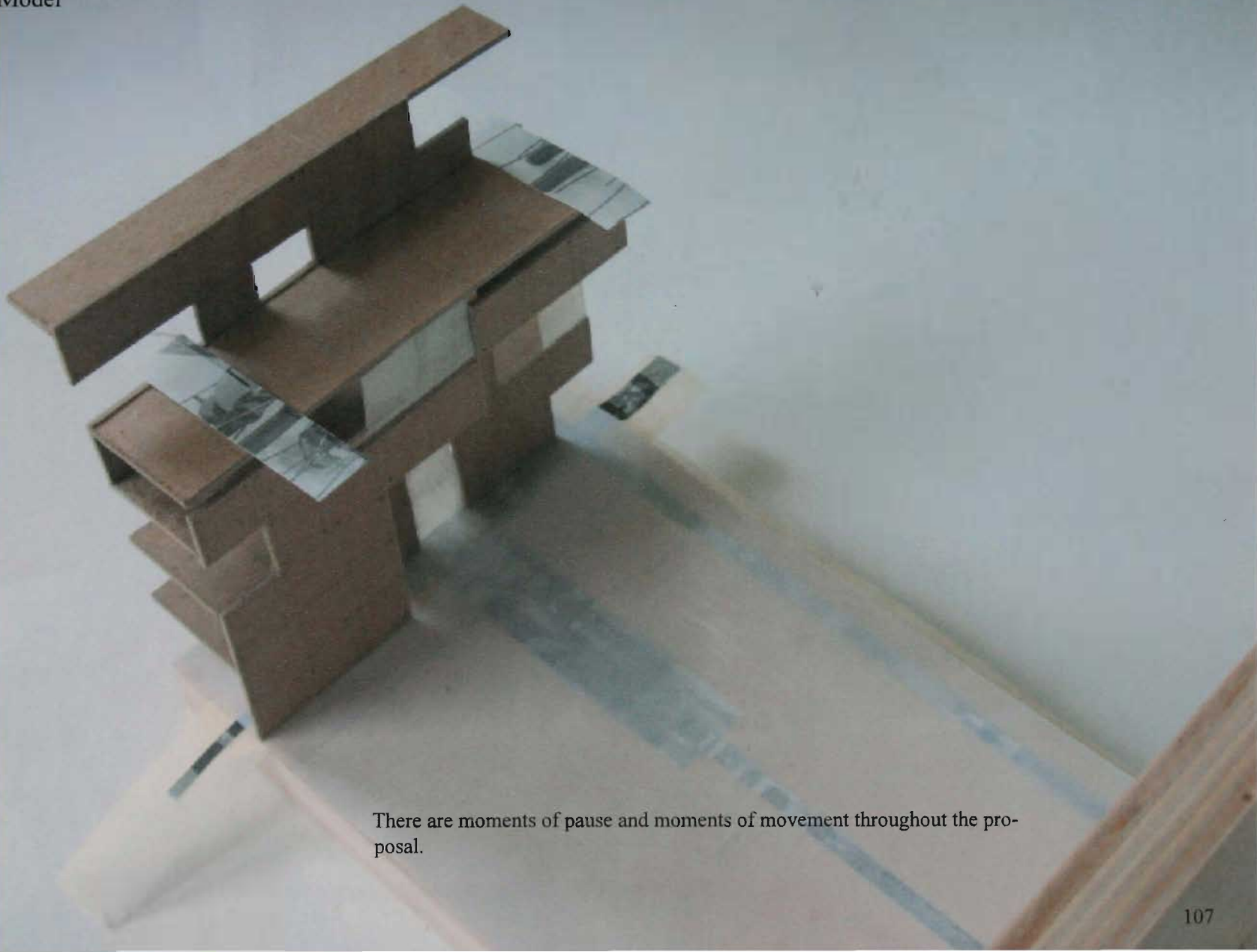
Within these linkages there are selective views that start to be formed. The filtering between inside and outside the city room gives you the unique quality within an urban context were you begin to recognize linkages throughout spaces.

Fresh Foods Market
Model



There begin to be formed spaces within as well as spaces that begin to contract and expand.

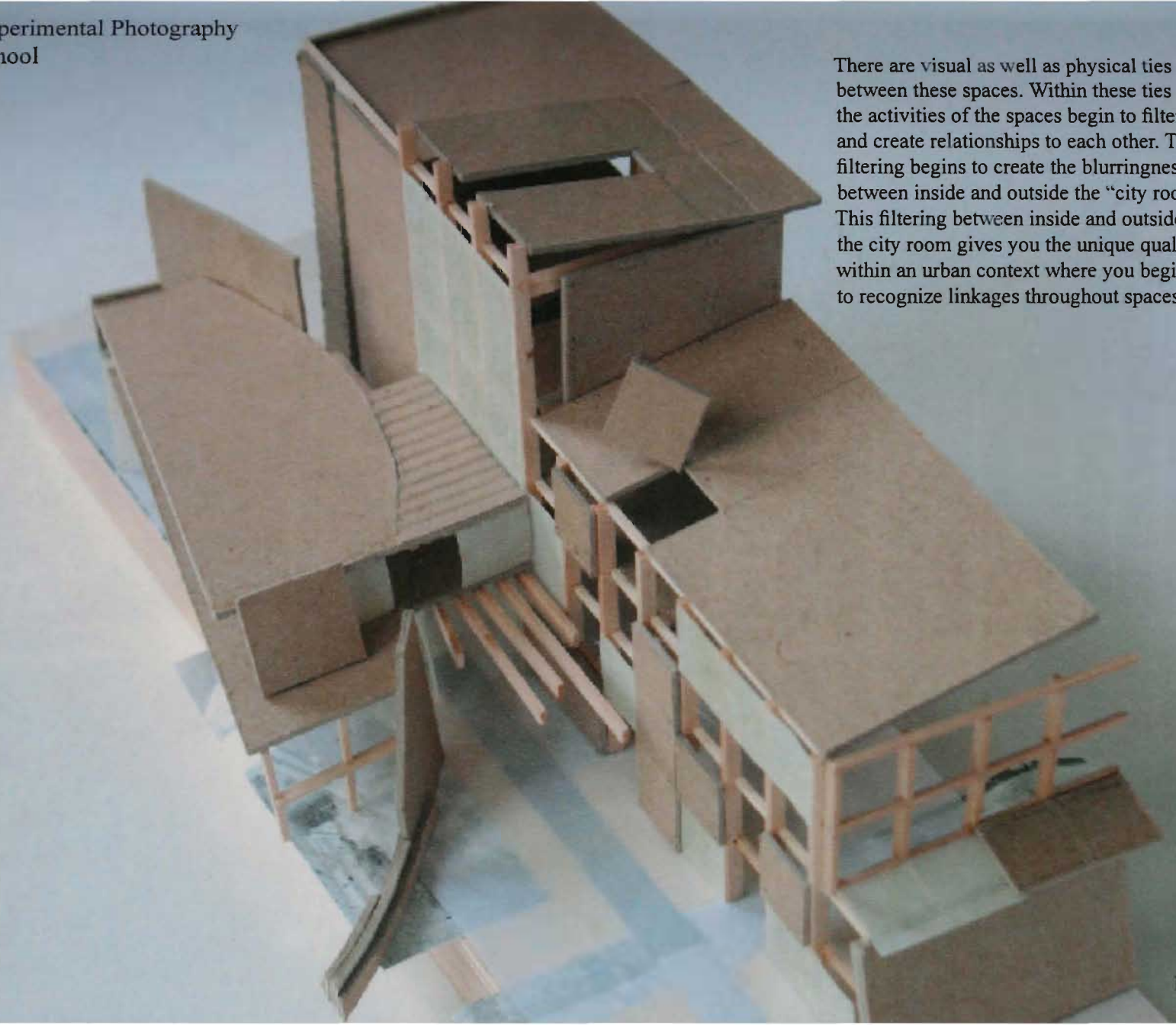
Clothing Store and Office
Model



There are moments of pause and moments of movement throughout the proposal.

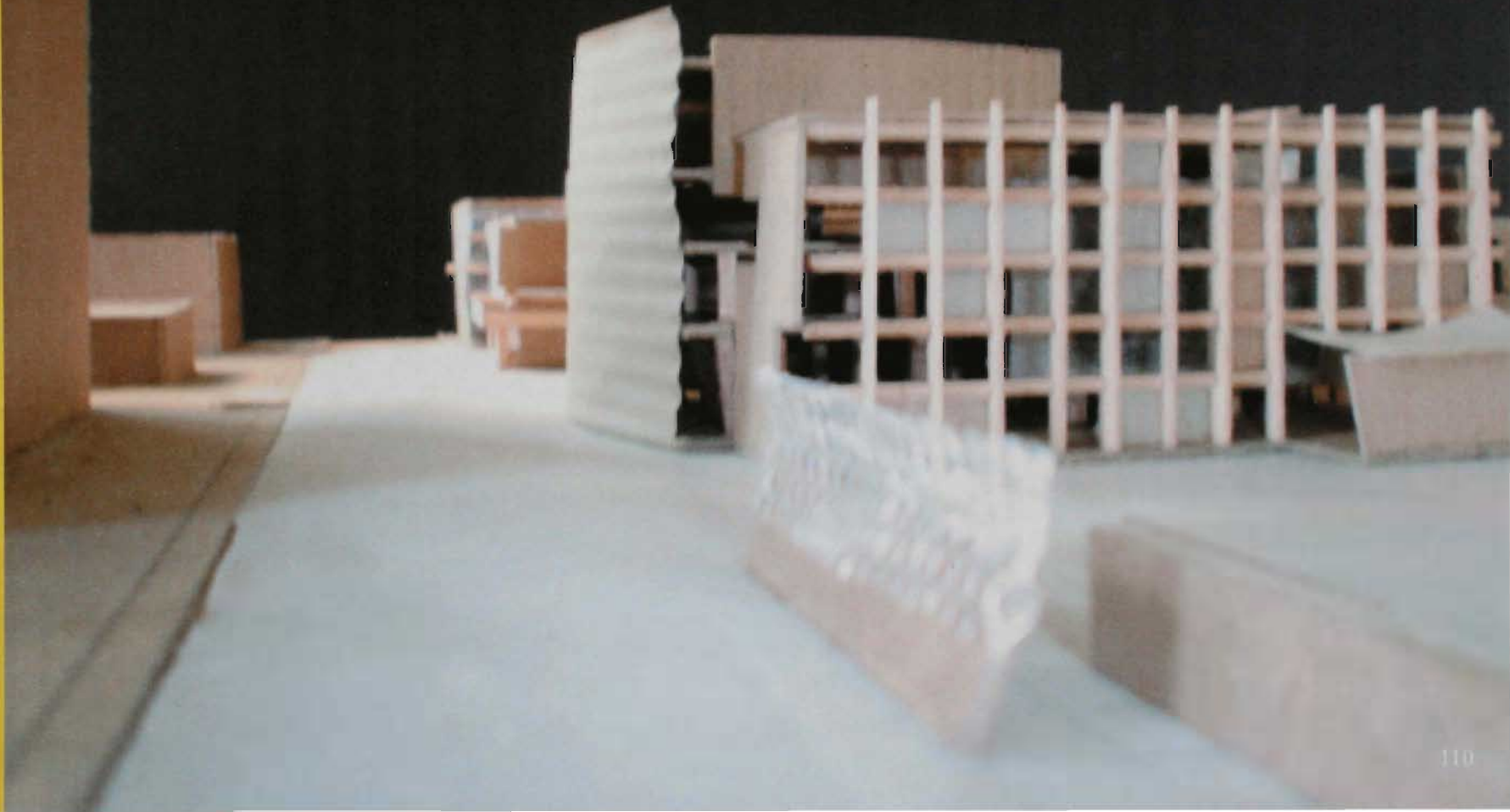


The introduction of thresholds becomes very important within the context.



There are visual as well as physical ties between these spaces. Within these ties the activities of the spaces begin to filter and create relationships to each other. The filtering begins to create the blurringness between inside and outside the “city room”. This filtering between inside and outside the city room gives you the unique quality within an urban context where you begin to recognize linkages throughout spaces.

This filtering between the edges begins to emphasize the reciprocal relationships between the negative spaces and the buildings within the area.





This filtering emphasizes the reciprocal relationships between the negative spaces and the buildings within the area. I stated to introduce moment of slippages both horizontal and vertically that compress and other s that open up. Within these slippages, I started establishing connection spaces that begins to amplify the blurringness inside and out.

Urban design is the negative (in-between) spaces that are created in between buildings (objects). The “in-between spaces” have the potential to have a reciprocal relationship to the building, street and spectators. In reviewing the city of Detroit and seeing all the negative spaces that are created by the shrinking city, I believe these negative spaces have the potential to be a great asset to the city.

Detroit’s contextual ground is always shifting. The shifting is caused by the evaporation of buildings within Detroit’s contexts. A new layer needs to be added to anchor (slow down) the evaporation and shifting ground. Working upon and weaving together the new layers of texture which will be embedded within Detroit’s fast shifting contextual ground will enable the site to help anchor the shifting.

I started this investigation by analyzing the city of Detroit in the boundaries of the freeways. Looking at the cities two grid plans, the Woodward and the ribbon farm grid plans, and examining how these grids start to weave together at the points of intersection, I found the point of intersections of the two grids to be the most interesting parts of the city. This intersection starts to suggest a tension that radiates out to the surrounding areas. What results from these intersections are Detroit’s negative spaces which have become unused spaces.

After looking at the region of downtown Detroit bound by the Detroit River to the south, I-75 to the north, the Lodge freeway to the west and 375 to the east, I zoomed into a smaller section of Detroit, specifically the region bound by the Lodge, Michigan Avenue, Fort Street and Washington Avenue. Within this smaller section I started looking at the negative spaces that are created from the two grids coming together as well as looking at the significant intersections that start to emerge within. These negative spaces can create the anchorage that can start to slow down the fast shifting contextual ground. I start looking at the two grid plans and extended these grids to find all the intersections that occurred within the site to determine the placement of green spaces and buildings. The goal here is not just filling up the spaces within the city but to create a framework that gives value to the city, not just a commercial value but valued spaces within the city. A value that is not something easily measured. In the existing context of the site, there are many commercial building uses, some retail uses; however most of the site is covered with parking. This condition of most of the site covered with parking emphasizes continual shifting contextual ground within Detroit. In the

surrounding context, there are also several residential uses as well as a number of churches. In this new proposal I started to integrate residential and retail uses within the site to encourage filtering people into the site, bringing the city into the site.

In creating the anchorages within the site the development of linkages between the proposals needs to be established. Spaces between buildings act as arteries that bring the city to life in providing interactions between inside and outside of the “city room”. This interaction between occurs both physically and visually. I began focusing on three different areas within the over all site. Programmatically, I begin to think about introducing an experimental photography school, Fresh Foods Market, Clothing Store, and Offices. In looking at these sites I began taking these ideas of the blurring-ness between inside and out as well as linkages between each proposal into a human scale. These linkages both occur physically as well as visually by integrating slippages within buildings as well as in these negative spaces.

I then zoomed into an architectural condition under the initial premise of the thesis investigation: the idea that urban design strategies can be used at alternate scales to address the architectural scale. As I began looking closer at the experimental photography school under the assumption that the relationship is of assigning ownership between the interior and exterior constructed spaces. There are visual as well as physical ties between these spaces. Within these ties the activities of the spaces begin to filter and create relationships to each other. The filtering begins to create the blurring-ness between inside and outside the “city room”. These relationships created filtering between inside and outside the city room gives you the unique quality within an urban context, where you begin to recognize linkages throughout spaces. Within these linkages there are selective views that start to be formed. The introduction of thresholds becomes very important within the context. This filtering emphasizes the reciprocal relationships between the negative spaces and the buildings within the area. I started to introduce moment of slippages both horizontal and vertically that compress and others that open up. Within these slippages, I started establishing connection spaces that began to amplify the blurring-ness inside and out. There are moments of pause and moments of movement throughout the proposal. In these moments, I began to make connections between spaces and create other types of thresholds that can be entered or just viewed through. Within the city context, there are moments of easiness as well as

moments of restlessness that start to be formed, there began to be formed within these views as well as within the spaces that began to contract and expand.

In reexamining the strategies emplaced within the schematic design, I believe the short comings in the development are within the connections of individual buildings and the overall strategies. A stronger connection of the individual buildings and the assigned negative (green spaces) spaces needs to be formed. The logic of an architectural strategy needs to be taken out to the overall urban scale strategy to continue to anchor the contextual shifting ground within the Detroit's context. The connection of bringing an urban design strategy into architecture provides a stronger overlap between strategies within the architectural condition and the urban design strategies. The result is the introduction of a stronger reciprocal relationship that starts to occur between the architecture and the strategies that are emplaced within the site. Several questions remain. What types of uses really need to be placed within the area? How can the negative spaces within the site create a strong connection throughout the site? In forming the negative spaces within the site, there needs to be a stronger connection between the spaces that links them together. This linkage can begin to slow down Detroit's contextual shifting ground. What happens to the context as it begins to shift (evolve) with Detroit's contextual shifting ground over time (5/10 yrs.)? How does this new layer begin to anchor the context?

The initial premise of the thesis investigation is in the idea that urban design strategies can be used at alternate scales to address the architectural scale. When the architecture of a city communicates with the urban realm, the result is a healthy dynamic condition. Translating this urban strategy into the scale of the building, I believe a more integrated and thoughtful architecture will emerge.

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