

**BLURRED  
SPACES**

Rachel Elizabeth Clark  
The University of Detroit Mercy  
School of Architecture  
AR 510 & AR 520  
Julie Ju-Youn Kim, Associate Professor  
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abstract



A city is composed of layers. Each layer is apart of history and is important to the growth of the city. The layers create the characteristics of the city. This investigation explores the notion of compiling the layers and extracting information, which then informs the larger context. The result is to create a vessel (building) that is infused within the landscape of the city. The building performs as an architectural expression of the blurring between the layers. The blur (the joining together of elements) becomes a dialogue that exists between the extracted layers. Using the design of a "theatre" this thesis seeks to investigate the blended territories (the dialogue) at the multiple scales of the city, building, and individual.

# project summary

Through a set of investigations, this thesis suggests that the layers of a city can be peeled away, unveiling certain characteristics. These characteristics contribute to the city as a whole. By extracting the layers, one can begin to observe the complexities of a city creating another kind of understanding. The understanding is embedded in a dialogue that consists of viewing two different scales, macro – the city and micro – the building. The varying scales consist of the overall and the specific and how they can inform each other. What can emerge from a reconsideration of these relationships is a sense of “blur” embedded between the two scales.

By infusing the sensibilities of the city within the building, the building stands as a visual representation of the relationship between the city and the built environment. The building becomes woven into the context of the city, and the city becomes woven into the built fabric.

The thesis manifests itself into the building through a series of bold and subtle gestures. The gestures enfolded themselves into the building through such mediums as program, interior/exterior, site, scale, and the multiple levels of inhabitation. The gestures embody interpretations related to the city, building and the individual.

The objective of the thesis is to view and re-view a specific city context, and then to create a building formed from the understanding gained from the city investigations. This premise suggests we can begin to offer constructed situations in an urban setting that are built upon the ideas of reciprocity and dialogue. The inherent sets of intertwined relationships can result in an architecture that blurs the seam between the city and the building scales. The multiple histories of a city can be re-articulated through the architecture. The final iteration of this project seeks to amplify the blur while offering a rich and complex range of architectural experiences at the multiple scales of the body, building, and the city.

thesis





### **Introduction**

A city does not exist as a single moment or instance. Cities have been created and developed over time. Every part of a city serves a different purpose and contains its own history and identity. As pieces are added and removed, they begin to exist together as a city. Each piece represents a layer within the city. A city is an example of a dimensional palimpsest, which is something having diverse layers or aspects apparent beneath the surface.<sup>1</sup> Thus, the city can be understood as a construction of layers.

Architecture is also a series of layers. "A valid architecture evokes many levels of meaning and combination of focus: its space and its elements become readable and workable in several ways at once."<sup>2</sup> Cities compare to architecture in the sense of their complexity and contradictory.<sup>3</sup> Cities consist of multiple levels of inhabitation. A single idea can not describe a city, just as one can not understand it with a single glance. Therefore, cities should be studied and observed in a way to understand the complexities of the city.

### **Observations of a City**

Metis explores the work of Urban Cartographies, in which they study the various forms of inhabitation that exist within a city. The project Cabinet of the City examines the city as an overlay of information. The initial idea lies in the premise that “the architecture of the cabinet would be informed by the structure of the city.”<sup>4</sup> The city would be embodied within the building, within the cabinet.<sup>5</sup> It explores the notion of working with two diverse scales: the city and the cabinet (the building) and their direct relationship to each other as the city would be housed within the cabinet.<sup>6</sup> The city and cabinet become merged into one another through the process of the manipulation of folding and unfolding.

### **Cleveland, Ohio: Histories of the City**

Cleveland has been in existence since 1796 when Moses Cleaveland arrived to the area to survey it. The city continued to thrive and in 1836, it was incorporated as an official city. With the completion of the Ohio and Erie Canal (between Akron and Cleveland) the city saw an increase in trade and production. Buildings were being constructed at a rapid pace, manufacturing was at a high, and Cleveland was growing and developing. However, just as quickly as the city grew, Cleveland did suffer a decline in population as companies began leaving the city.<sup>7</sup> Cleveland is on the comeback, as it is working on re-developing and re-vitalizing its downtown area.

At the initial period of growth, the city formed itself around a series of districts, embedded within the downtown area. The various districts located in downtown Cleveland include: the Flats, the Warehouse District, Northcoast District, Civic Center, Tower City District, Gateway District, Playhouse Square, and the Quadrangle. The districts are well-defined as signage indicates passage into the areas. The districts divide the city into areas with distinct characteristics. Each district has its own style, history and future.

## Site

Downtown Cleveland serves as the study area for the investigation. The site area is situated along West 3<sup>rd</sup> Street, which lies as the seam between the Warehouse District and the Civic Center. Currently, the site rests as an unclaimed space (a parking lot). The location serves an open field within the center of the city. Its axis lies at a parallel between continuity (Civic Center) and periods of growth (Warehouse). Within the blank field are three surface parking lots rest, two on the Warehouse side, one on the Civic Center. The surrounding context is built-up and established, while this area seems to be lost within the landscape of the city.

The periods of growth begin with the Warehouse District. As Cleveland's first neighborhood, the area was originally primary residential. By the 1850s, the area had transitioned from the residential aspect into commercial, and soon became the commercial center of the city. During the 1920s, the garment industry was the leading trade at that time rivaling that of New York City as one of the country's leading centers for manufacturing clothing".<sup>8</sup> Like most industrial centers of the time, it saw a decline in growth after World War II. Warehouses were abandoned left; to perish into the landscape or meet their fate at the wrecking ball.

The future of the area was not lost completely though. In 1982, the Warehouse District was placed on the National Register of Historic Places. Since then, the area has been working on its comeback as a vital layer within the downtown. Warehouses have been converted into residential living spaces, high-class restaurants, cafes, shops and businesses.<sup>9</sup>

The Civic Center is home to most of the public buildings in Cleveland such as City Hall and the Justice Center as well as the Police Headquarters, Cleveland Municipal Courts Tower, Correction Center and the Cleveland Convention Center. The area also contains several open malls/green spaces, as well as the public library and federal bank. Not all of the buildings are civic in nature, but most fit within the same basis.

Each of the districts has a distinctive characteristic. The contrast between them offers a unique opportunity because of the varying differences, the complexity of the city, and the various rates of growth.

### **Observations**

The buildings in the Warehouse District embody more of an appreciation for the individual. The street level has been considered during the renovation of buildings while the Civic Center buildings are divorced from the pedestrian at street level.

During the day, both of the areas are alive with the hustle and bustle of people going to work and such. While, night-time activity is focused more within the Warehouse District than the Civic Center. Most of the Civic Center buildings close in the evening, while a lot of the establishments do not open until the evening on the Warehouse side. It seems as though a lack of communication exists within the city especially between the two districts.

### **Creating a Dialogue**

The lack of communication results in the need for a relationship to develop between the districts and the city thus creating a dialogue, which serves as an understanding of the city. The development of the dialogue begins by explores the layers of the city. "All good planning must begin with a survey of actual resources: the landscape, the people: the workaday activities in a community".<sup>10</sup> The result will then have more meaning and function as an appreciation instead of being abstract and arbitrary in nature. Therefore, the dialogue begins by understanding certain components of the city.

It understands and articulates specific elements such as the edges, districts, and thresholds. Each has its own meaning and place within the city. The edges act as boundaries defining space, forming territories. They

can be loose and agile or static and well-defined. The spaces formed by the edges result in the occurrence of several different districts. A district is a defined zone with a distinct identity. The seams between the districts act as thresholds. The thresholds act as barriers holding and pushing elements back. What begins to occur at the different lines/seams? How are these elements addressed within the context of the site?

Therefore, the dialogue recognizes the differences between the areas, and it begins to merge/blend them into one another to create something new. The outcome is for the dialogue to facilitate a physical and emotional relationship between the city, the buildings and how the individual experiences them. It has the ability for the "creation of new possibilities of living"<sup>11</sup>. It is not a separate entity. Rather it is an acceptance of the current condition and the ability to engage the future. The dialogue embodied in an architectural expression is not placed on the city; rather it is woven into the existing fabric of the city.

### Viewing the City

There are different lenses to begin to view how the building will inform and be informed by its surrounding adjacencies. The two lenses (macro and micro) seek to explore different conditions throughout the development of the building.

The macro looks towards the collective, to the overall experience. The overall challenge being faced deals with how the building is situated within the context and its response to exterior conditions. How does it interact with both the warehouse district and the civic center? What is the overall idea, impression and gesture?

The micro lens focuses on the individual and the specific moments and experienced throughout the site. What are the little gestures that one will encounter throughout the exploration of the building? Where is the moment that one is engulfed by their surroundings? The multiple levels of interpretation offer diverse viewpoints and observations. **Different** conditions are noticed, utilized and challenged.

The main idea that explores the notion of transcending areas and exploring new venues is movement. Movement is essential to understanding the city and its component in both vertical and horizontal explorations. Therefore, the juxtaposition of certain words can begin to suggest an alternative for exploring the site and the potential of a building.

#### Continuous – Scattered

Continuous movement is categorized by uninterrupted extension in space, time or sequence.<sup>12</sup> How does the flow of the space relate to the city? Is there a direct path or is movement abrupt and spatially scattered. Scattered refers to the space being broken down into a series of elements (phases). Is there a consistency with the flow? It is important to understand, how individuals move through the city so that the same framework can be applied to the building.

#### Permeable – Firm

The surfaces offer insight into the levels of interaction. Are the surfaces penetrable or impenetrable? A permeable facade allows for one to visual connect to other spaces through openings, punctures, entrances. While a



firm façade acts a barrier, a threshold from one space to another. In the Planar House (by Steven Holl), walls contain small closely shaped slights, which when illuminated the wall appears to be solid. The surfaces allow for different levels of interaction to occur. Different surfaces provide a variety of emotions. Instead of being static and lifeless, the surfaces speak to the passerby.

Therefore, the location of these situations allow for varying moments to occur.

### Permanence – Temporal

The spaces should be flexible and able to respond to the altering context. Cities are always changing, whether, shrinking or growing or even finding new ways to sustain existent. The building should have the capacity (characteristics) to be able to adjust with the landscape. The architecture should be responsive. However, some components should be grounded within the site. They can act as a pivot points to the rest site allowing, a variety of experiences to take place.

### Tension – Ease

Edges can create boundaries of tension as the moment of tension holds elements together. There are instances of being contained and then let loose. In the Igualada Cemetery by Enric Miralles and Carme Pinos, a



layer of mesh holds and contains the earth at abrupt angles.<sup>13</sup> The mesh suspends the movement and accentuates the vertical section, thus creating a different experience for the individual. It is imperative to have the opposite as well. Not all of the spaces need/should be in tension. There also needs to be moments of ease and comfort, where the individual feels relaxed and not overwhelmed by the surroundings.

### Traces – Impressions

Traces consist of “a sign or evidence of some past thing”<sup>14</sup> while impressions are “a characteristic, trait, or feature resulting from some influence”.<sup>15</sup> Therefore, the building itself acts as a sign of past, as it was woven into the site, based on collected and analyzed information. A trace is not something that is taken from the past, but it embodies the past. An impression results from the influences of the past, it orients the building on the site, making decisions informed and not arbitrary.

### Shifting – Stationary

The context allows for relationships to occur between the interior and exterior resulting in the possibility for expansion between elements. The shifting and stationary applies more to the movement of people through the space. Where are the zones or congregation located? The people are the contributors to this idea as they initiate these spaces. The shuffling of people results in a shifting versus stationary context.

### Public – Private

This issue plays a large role in the investigation. What are the elements of the program that are private, semi-private, semi-public and public? How is each one addressed? What are the levels of variation for the both the public and private individual? For the Storefront for Art and Architecture (Steven Holl and artist Vito Acconci) the objective was to



create a structure that was enmeshed with the surrounding cityscape. The façade walls of the building pivot and become tables where visitors can sit, relax, and communicate.<sup>16</sup> The interior and exterior pieces of the gallery are turned inside out. The interior and exterior pieces are united and interchangeable. The design allows the building to be operable and situate itself within conditions of being open and closed. The solution between public

and private is not simply a glass or solid wall, but varying materials and constructions can produce the deserved effect such as screen walls, illumination, light, transparency, punctures, moveable parts, series and sequences of walls, etc... The way the materials are articulated will allow the individual to experience the building as a progression.



### Rapid - Fluid

Architecture directs the movement through spaces producing varying levels of circulation. The slight variations in a circulation "path" can create instances of rapid-fast paced movement and instances of fluid-graceful movement. The slight details in a building can enhance the progression



through it. The Archery Range (Enric Miralles and Carme Pinos) deals with the rhythm of occupancy.<sup>17</sup> At times there are heightened levels of movement through the site and other times there is isolated traffic. It all is dependent on time. Through different times of the day and the year, the space contains varying levels

of occupancy. Therefore, the site interacts with these opposites and uses them to enhance the experience of the Archery Range.

### Performed - Rehearsed

This pairing of words links to the relationship of the different spaces.

It can be compared to the sequence of the entertainer; rehearsal,

performance, and what is taken away by the viewer. The spaces throughout the site and

building become a series of stages and events where different programs are displayed. The

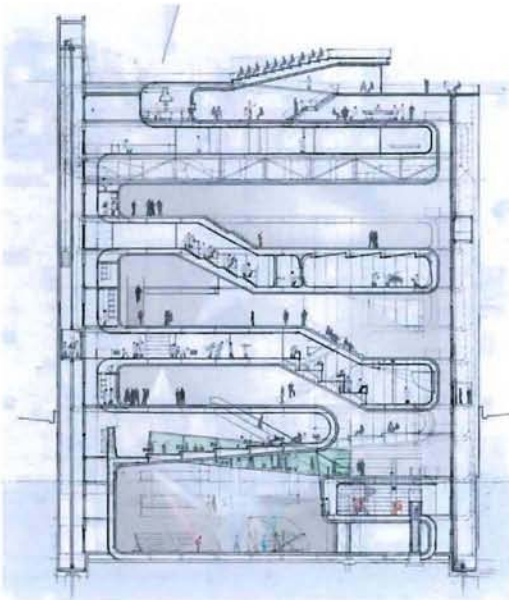
Eyebeam Museum of Art and Technology

(by Diller and Scofidio) utilizes undulating movement through the idea of a pliable ribbon that moves throughout the building

creating two types of spaces: production and presentation.<sup>18</sup> The circulation is a band of fabric

that folds and enfolds the spaces such is the same when it comes to variances in performed

and rehearsed spaces.



The exploration of these ideas results in a vessel (architectural vehicle of exploration), which takes the information gathered and uses it to inform the vessel. The studies inform and help to determine, the role of vessel, its embodied characteristics, and its residency into the landscape.

### **Vehicle (Vessel)**

The vessel can be interpreted as a series of stages or transitions. The interactions, gestures and moments that take place throughout these series of stages involves the ideas collected from the study of the city. The studies are essential to understanding the relationship between the building and the site. The building contains different elements that mirror the site and the city.

All aspects of the building should be occupied and utilized. Walls, seams, stairs, ramps, openings are all key components and therefore, they need to be integrated/woven into context of the building. The different elements create undulating relationships that fold/unfold into each other.

The building should be thought of as a series of interactions/experiences. The relationships depend not only on the quantitative (physical), but also the qualitative aspects such as light and sound. Varying qualities of light and different levels of transparency enhance the transitions and thresholds. For example, theatres are usually dark with light focused on the stage, but what about the space adjacent to the theatre space. A balance must exist between different parts/sections creating an understanding within the building. There needs to be appreciation made toward the exterior and interior conditions when transitioning from space to space.

## Conclusion

Through the exploration of the studies and the program (the theatre and its components) the dialogue transitions into an architectural response (a blurred space). The blurred space is the relationship between the districts, between the city and the individual, between the components of the vessel (building). Thus all the elements culminate into a series of stages/experiences. The blur is the understanding. A blurred space is not a specific thing; it is the whole, the weaving together of a city.

Every city has unique opportunities coupled with a complexity. Through this process of taking the complexity of a city and breaking it down into an understanding, other cities can be examined using the same lens and scales of the city, the building, and the individual.

precedent studies

*concepts*

Gugalun House \_\_\_\_\_ 19-21

Cabinet of  
the City \_\_\_\_\_ 22-25

Analysis  
Artifacts \_\_\_\_\_ 26-29

*program*

Daoust Lestage \_\_\_\_\_ 30-32

Westside  
Streetscape \_\_\_\_\_ 33

Ship's Company  
Theatre \_\_\_\_\_ 34

## Gugalun House

Peter Zumthor, 1994  
Versam, Grabunden, Switzerland



### Context

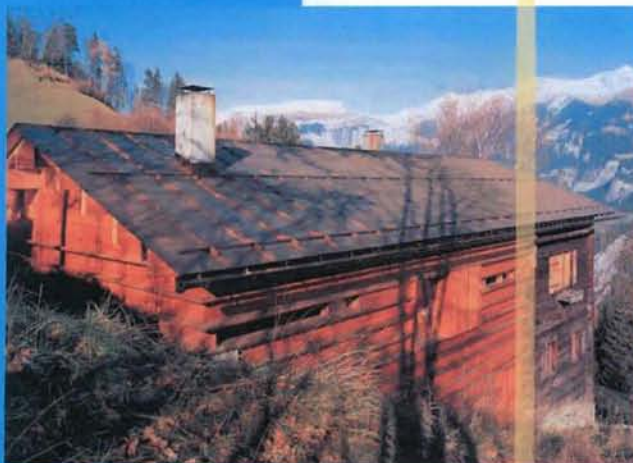
The original structure was built about three centuries ago for a farmer and his family. The house has been passed down generation to generation. It is located in an isolated area about twenty kilometers from Chur, Switzerland.

The area is quiet and serene, offering breathtaking views of the countryside. Gugalun means looking at the moon, as the house is perched up staring at the sky.<sup>1</sup>

### Significance

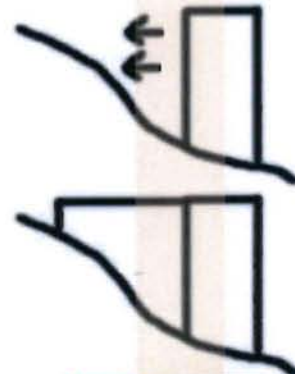
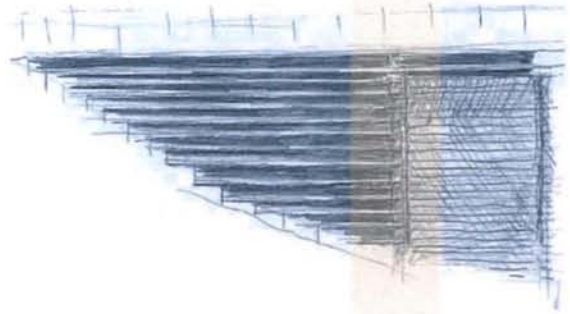
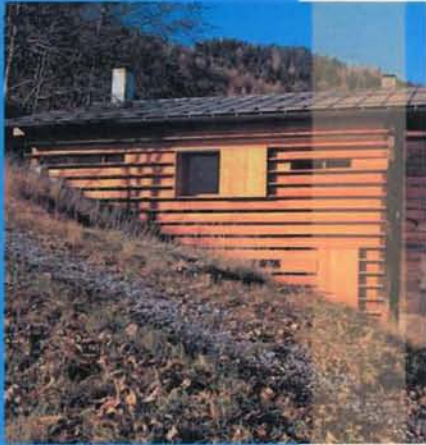
The house has been established as a place for the family. The family respects the house and honors their ancestors who built it. The house is more than just a house, it is place of memories.

The significance is the joining of old and new creating a seam between two separate entities. The seam is precise and delicate. The addition was not just placed against the existing structure; it was merged into it. The seam is more than just a mixture of old and new, it is the coming together of different generations, people, and times.



## Gugalun House

Peter Zumthor, 1994  
Versam, Grabuden, Switzerland



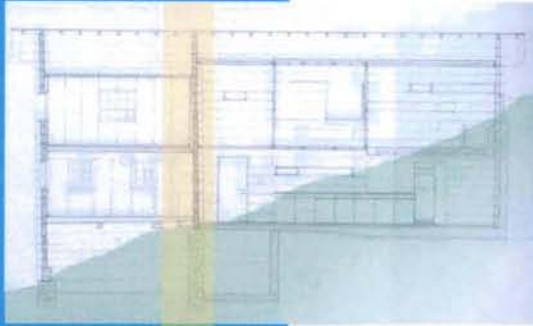
The house has been able to withstand the forces of time and preserve itself in its landscape. This perseverance has allowed the building to continue its existence because it wasn't just torn down and replaced. The extension has given the house more of an anchor into the hillside. A gesture has been made between the house and the landscape. The structure of the extension is partially enclosed within a concrete that was built into the hillside. The house no longer sits on the landscape, now it rests within it.

The original house and its extension embody the characteristics of past, present, and future. The past is the existing structure. The present is the joining of old and new. The future is the hope that the new will eventually grow into the old.

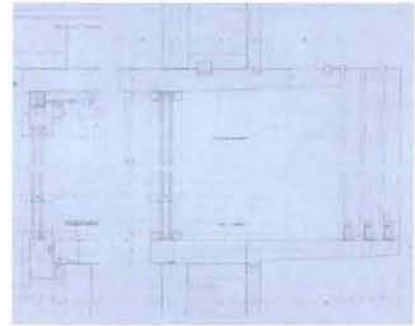


## Gugalun House

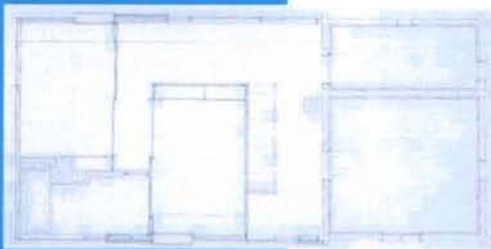
Peter Zumthor, 1994  
Versam, Grabuden, Switzerland



elevation

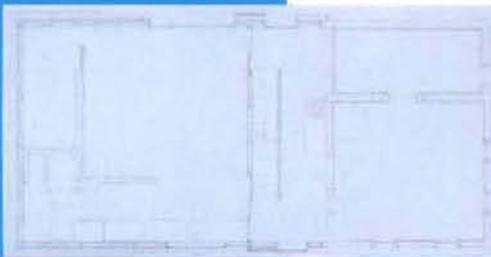


joint detail



upper floor plan

The house and its extension were created by proportions and by the details within the spaces. The two sections were not just butted up next to each other. An understanding is made between the old and the new. The new extension wanted to create a comfortable house yet maintain its simplicity.<sup>2</sup> The choice was made to juxtapose the old and new rather than integrate them.



lower floor plan

The idea was to take the house's characteristics and turn them into contemporary living. The house did not need extravagant features; it just needed simple things that were missing from the original structure—the modern kitchen, bathroom and toilet, and two more rooms. One element does transcend the entire house; a single roof that covers both the old and new sections.



concept precedents





## Cabinet of the City

Metis: Mark Dorrian and Adrian Hawker  
Rome, Italy



### Context

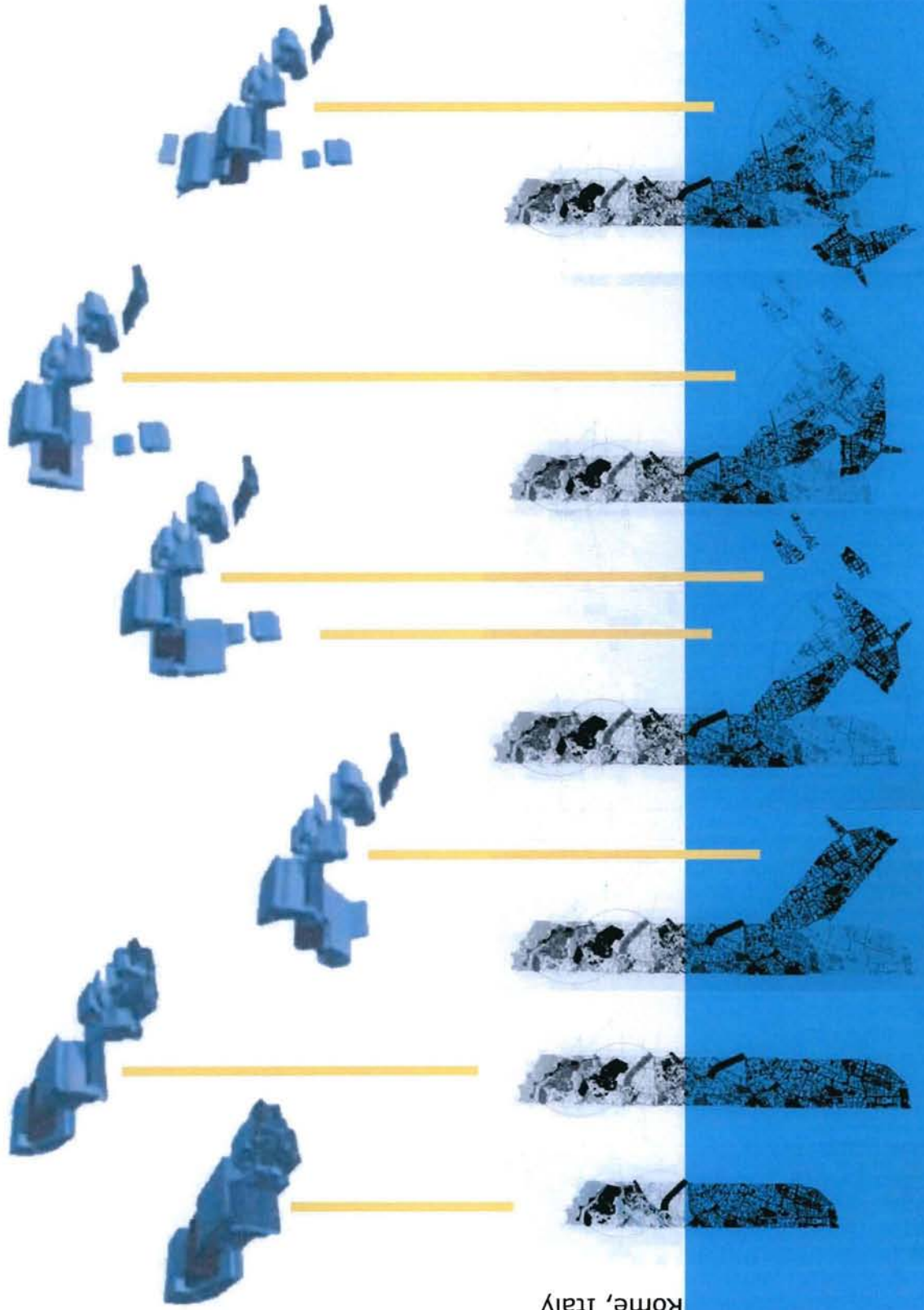
The setting is Rome, Italy north of the Porta Pia. Previously preceding on the site was the Birra Peroni brewery. The basis of the project was to redevelop the area, which will house the municipal gallery of modern and contemporary art. The project was constructed as a hypothetical investigation of the city.<sup>3</sup>



### Significance

The building up of the city of Rome over centuries has created a city of layers. Information has been overlaid on top of preceding information. The process began by taking a larger portion of the city and establishing an urban field. The area is defined by the axis that cut through the existing structures of the brewery and the walls of Rome. The urban field was then re-scaled and placed within the building site.





Metis: Mark Dorian and Adrian Hawker  
Rome, Italy

Cabinet of  
the City

## Cabinet of the City

Metis: Mark Dorrian and Adrian Hawker  
Rome, Italy

### The Unfolding Process

The creating process began with taking the urban field and extracting information from it. The previous page shows how the building began to form in both a 2 dimensional state as well as a 3 dimensional form.

Information was taken from the each overlay and abstracted to form a new piece of history. The location of the original piece still remained, however it was lightened, to show that a section was taken from that location. The lightened image of the removed piece was left behind to create a series of layers. If it was completely removed the layering of information would have been lost. The movements of fragments were then tracked to show the visual path of them.

Even after the formation of the urban field, the final images can even be seen in different likenesses. Utilizing the manipulation of different levels of light and dark, distinctive layers can be viewed. The distorted urban field transforms into a footprint, as building starts to materialize.

The lower image illustrates how the building fits within the site context between the existing buildings on the site. Through this manipulation the entire city has informed the building as aspects of the city are embodied within it.



## Cabinet of the City

Metis: Mark Dorrian and Adrian Hawker  
Rome, Italy



### Cabinet of the City

The basis of the project is the city, and its parts, which inform the building. The distorted urban field can be read as a city plan, as well as a building plan. Streets become walls and seams within the building. Buildings throughout the plan, become stairs and passageways. The basis of the building is that it would become a cabinet to house the arts, artifacts and records.

Throughout the process of creating the building, it has actually become a cabinet of the city as the city has created the building. The two entities share a dialogue between each other even though there are two different scales being used. The building responds to the form and function of Rome, and the design process is clear and precise.

The communication between the building and city allowed for the project to form in an expressive way of Rome. Everything was done for a reason as layers emerged containing data that would then act as a catalyst for other portion of the project.

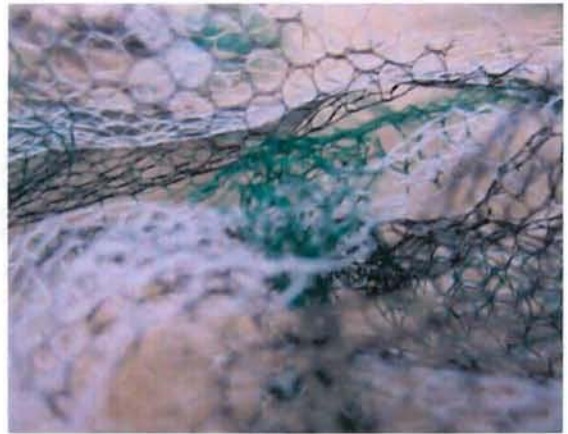


concept precedents

## Analysis Artifacts

## Overview

The analysis diagrams were created by extracting data from precedent studies. The information is then embedded within the diagrams. The three different investigations began to question the information by using different techniques, and materials. The diagrams were produced in three series, developing from one to the next, creating layers. The diagrams take on different meanings and interpretations as they can be viewed at various scales. They can be seen as elements of a city, of buildings, streets, or landscapes.



Analysis Artifacts

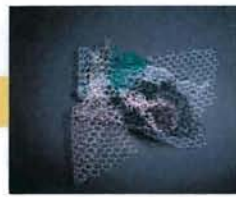
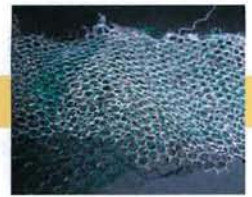
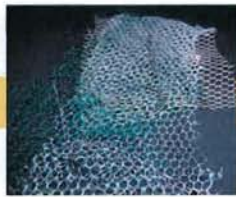
Series 1



analysis artifacts

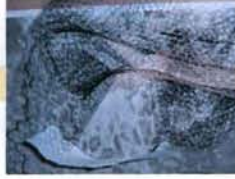
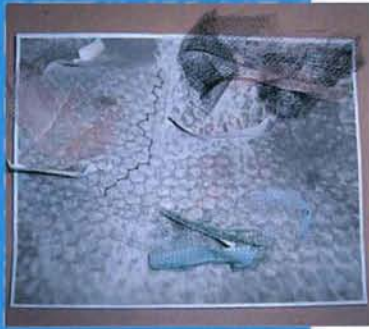
Analysis  
Artifacts

Series 2



Analysis  
Artifacts

Series 3





Jeunesses Musicales du Canada  
Montreal, Canada  
Daoust Lestage, 2000

The program of the building is a multi-use center, which introduces a variety of experiences into the project. The circulation is key to the exploration of the building, as a glass opening begins to articulate this idea. The opening also offers a glimpse to the public park located behind the building.



Centre de production et de diffusion culturelles  
Carleton/Saint-Omer  
Carleton, Canada  
Daoust Lestage, 2000



The horizontal circulation allows an individual to experience the building as a series of spaces. The porous qualities of the building are experienced within an array of materials. Even though the space is enclosed, one is able to visualize the exterior spaces and develop a relationship with them. The light qualities are transitioned between the spaces to offer new feelings, views and experiences.



Restoration and Reconstruction of  
Smith and Hazeur Houses  
Quebec City, Canada  
Daoust Lestage, 1999

This investigation also focuses on an exterior stair condition. The stair appears to be physically enclosed by the spaces surrounding it. However, the space is open, which produces a breathable and relaxing quality. The views show how the space transition itself between exterior and interior spatial conditions through the use of layers of transparency.



Pedestrian Passage  
Montreal Underground City  
Montreal, Canada  
Daoust Lestage, 2003

The use of lighting and materials transforms the passageway, which is located underground. Thus, the location contains an absence of natural light. Therefore, the formation of the spaces captures artificial light and allows it to unfold into the enclosed space. The space handles the feeling of enclosure with subtle gestures and color.



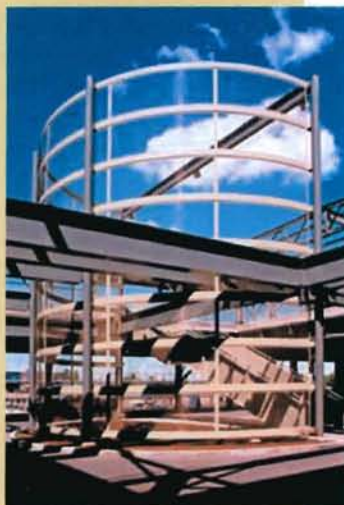
University Street International Mosaic  
Montreal, Canada  
Daoust Lestage, 2004

The project gives more of a presence to one of the major gateways into the downtown area of Montreal. The form and the idea between the project are simple yet empower the landscape of the city.

It demonstrates how a series of slender pillars begin to articulate the gateway instead of a large sign indicating the transition in to the downtown. The illumination of them enhances the spaces and makes them an identity of the city even at night.



Montreal Science Center  
Montreal, Canada  
Daoust Lestage, 2004



The focus on the stair speaks of the interaction between interior and exterior spaces. The stairs is on the exterior yet it appears to be contained by the structure surrounding. The properties of the surrounding spaces allow for the user to be enclosed, while actually being exposed.



Westside Streetscape/Small Built Works Project  
 The University at Buffalo/State University of New York  
 Department of Architecture, School of Architecture and Planning  
 Buffalo, New York

Each of the individual projects are situated within a larger context. The projects investigate each of the sites to determine what could be layered into the site, to enhance the area. The small scale interventions augment the areas contributing to the community as a whole.



Symphony Circle  
 2002-2005



Community Transformation  
 Project  
 Main-Allen Gateway  
 2003-2005

Totem Project  
 Sculpture Park  
 2004-2005



Gateway Project  
 Kiosk  
 2003-2005



Bus Shelter Project  
 Plymouth-Pennsylvania  
 2002-2005



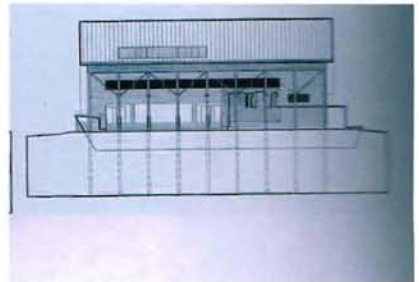
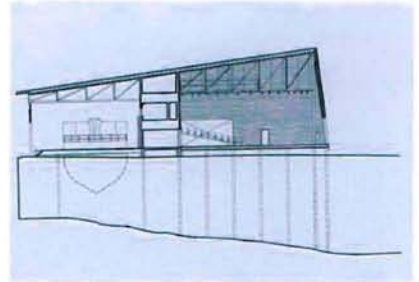
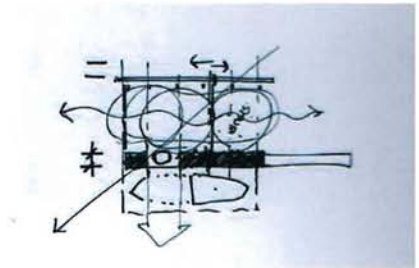
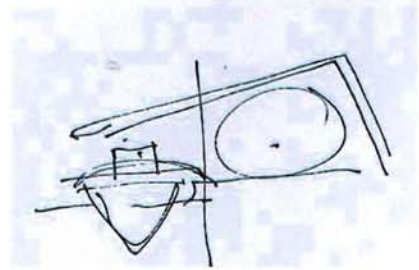
## Ship's Company Theatre Bryan Mackay-Lyons, 2001-04

The program is centered around the construction of a new theatre and the former historic theatre, which is a ship.

Theatre patrons interact with both the new and old theatres. "The audience must pass over the deck to enter the theatre".<sup>4</sup>

As the audience moves from the exterior to the interior, they pace through a two story wall "full of services". The wall separates the exterior from the interior. The wall acts as a threshold between the real and imaginary worlds.<sup>5</sup>

The new theatre builds upon the history of the city and the existing theatre. The style of the building emerges from the structures of the surrounding area.



# site analysis

*site criteria*\_\_\_\_\_37

*site possibilities*

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Boston\_\_\_\_\_39-40

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*site analysis*

Cleveland\_\_\_\_\_47-52

## Site Criteria

Composed of diverse landscapes (infrastructure) such as open spaces, buildings whether stable or abandoned, and built-up areas.

Composed of diverse elements such as street patterns, a wide-range of population, culture, urban decay or growth.

Examine the area to see if basic human need services such as stores, residential areas, and hospitals are or are not in close proximity.

A substantial size area containing at least two distinct and defined districts.

The scale of the districts area able to facilitate growth and development.

The density of the area is appropriate for a building to blend together along the blur.



## Site Possibilities

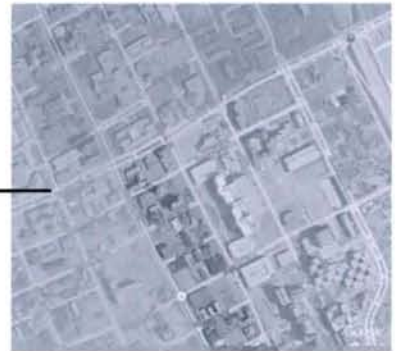
Boston, MA  
Boylston St. vicinity  
theater/financial



Detroit, MI  
corktown and downtown  
residential/business



Detroit, MI  
Garfield St. vicinity  
medical/institutional/residential



Cleveland, OH  
Downtown  
warehouse district/civic center

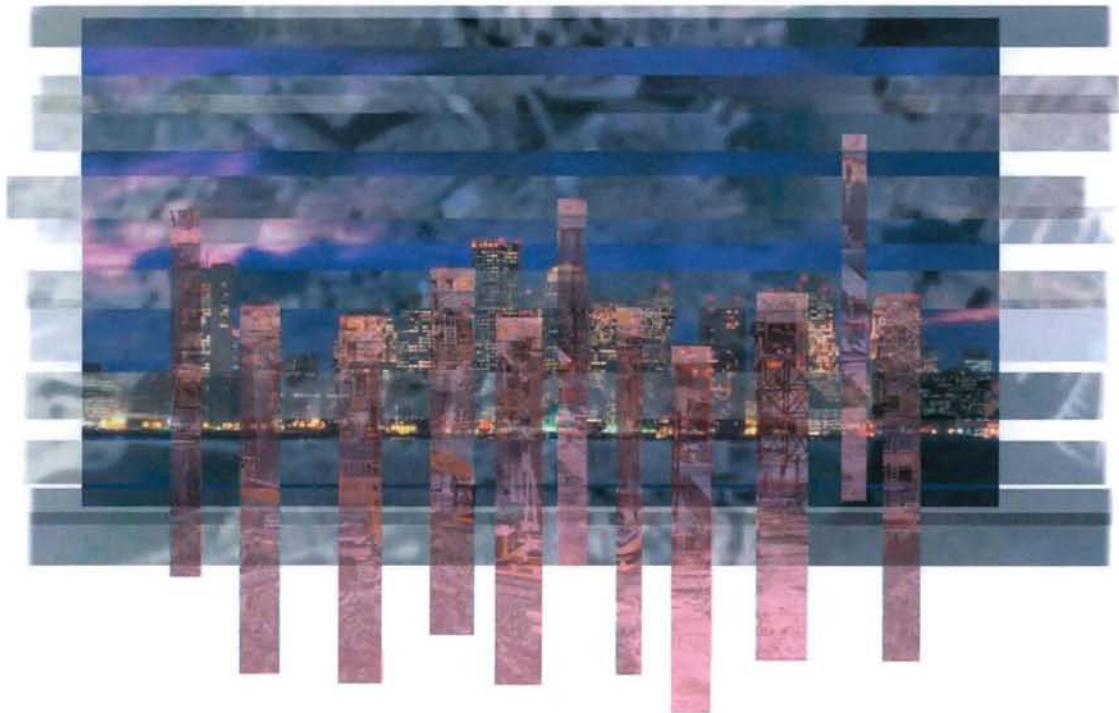


## Boston: Boylston St.

Boston is a city immersed within a strong history. During its development, the city has evolved through different eras and stages. During these times, areas developed within the city containing specific ideas and requirements. The two areas of focus are the theater district and the financial district. The financial district is categorized by its long history as an area moving from a neighborhood into a bustling economic center while the theater district is full of entertainment and life. A contrast exists between these two separate places.



What can start to happen along the edge between these two areas. A definition **will** always exist between the two districts, but is it possible to transcend the two areas **developing** something that is rich in potential for both of the areas. A program can begin to occupy the site by extracting data from each of the areas and combining it into a centralized idea.



Boston: Boylston St.

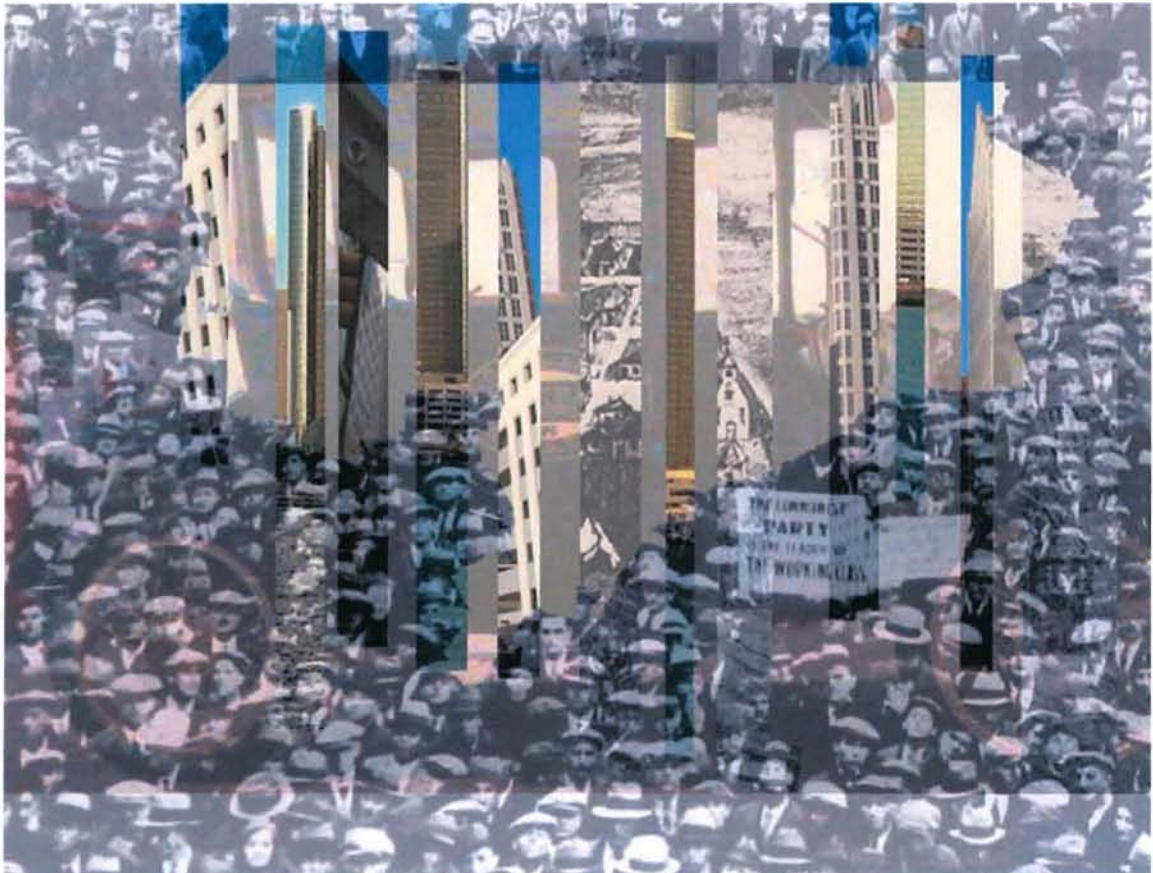


## Detroit: Michigan Ave.

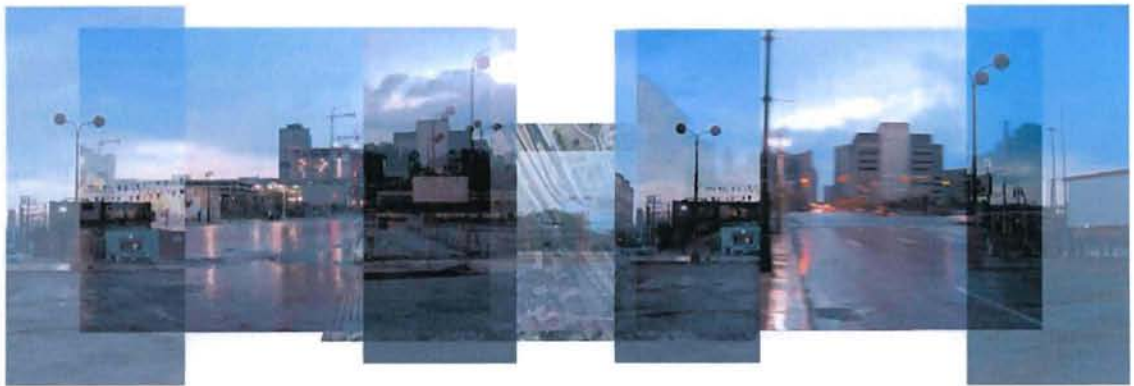
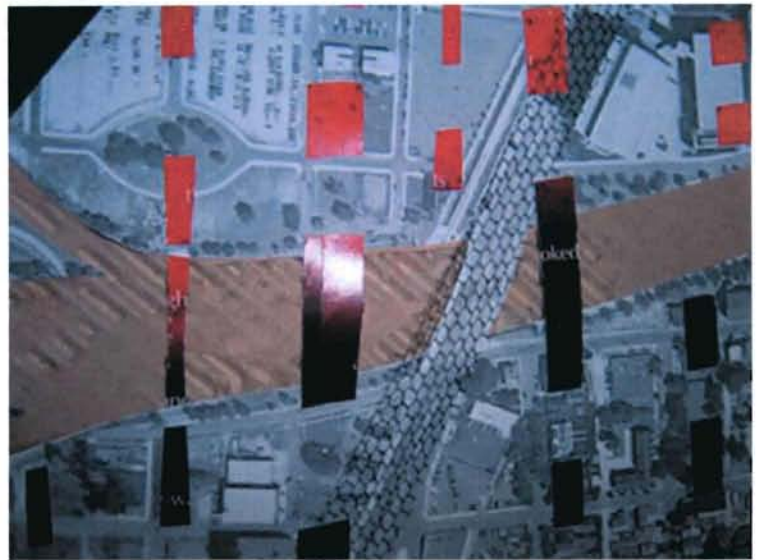
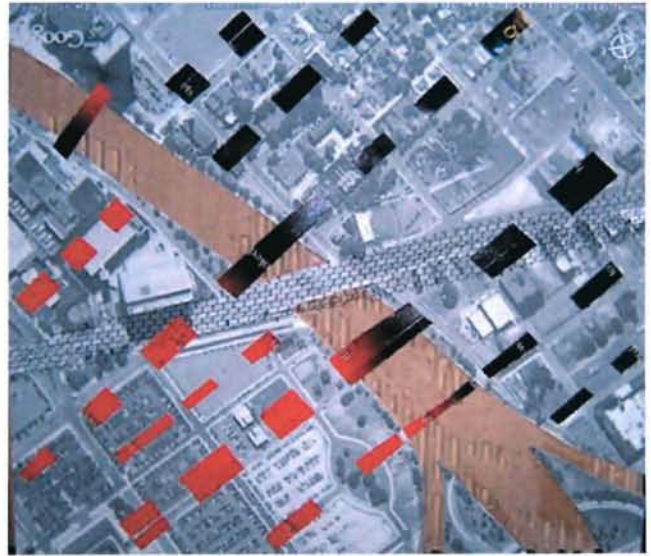
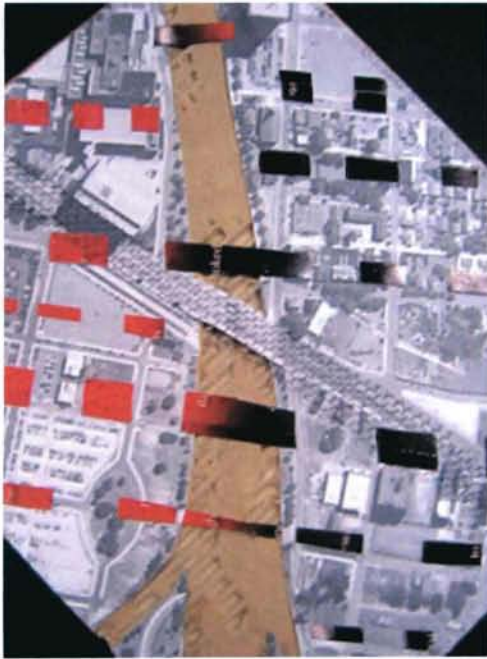
Detroit has an interesting history that has been shaped by events and people surrounding the city. The city has seen change and is still dealing with it. Michigan Ave. transcends the area connecting corktown to downtown. Before the development of the highways, the areas used to exist as one entity, however, the lodge was constructed through the area separating the city into what one sees today. Improvements have been happening on both sides of the lodge from the new casino development to residential development and the possible renovation of Old Tigers Stadium.



What can start to happen along the edge (along the lodge)? Programs throughout the area can help to foster positive growth on both sides allowing the two sides to interact with each other so that they are no longer remain separated.



Detroit: Michigan Ave.



site possibilities

## Detroit: Garfield St.

The area surrounding Garfield St. contains a wide variety of activities. The areas around the empty space (the void) include programs such as medical, institutional, civic, and residential. The area between these programs becomes lost within the context. The other areas are defined by their programs so how can one take these from these areas and blend them into the void.

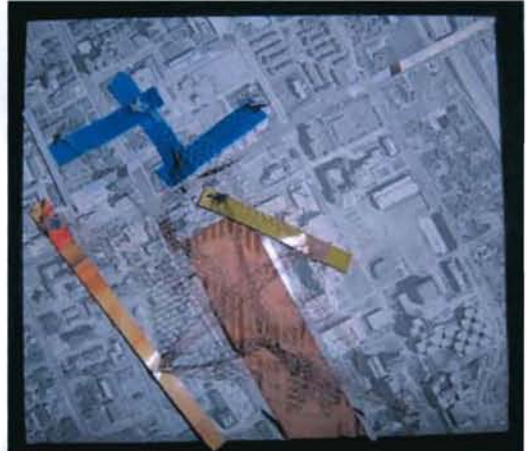
The void could become a place of growth as it merges the areas together creating a cohesive neighborhood throughout the vicinity. The void contains abandoned apartments as well as overgrown lawns (fields).



What type of program could begin to occupy the area? The area around garfield street can develop as a blur optimizing all of the areas. By analyzing the adjacencies around the areas, one can see what the people who use these areas need.



Detroit: Garfield St.



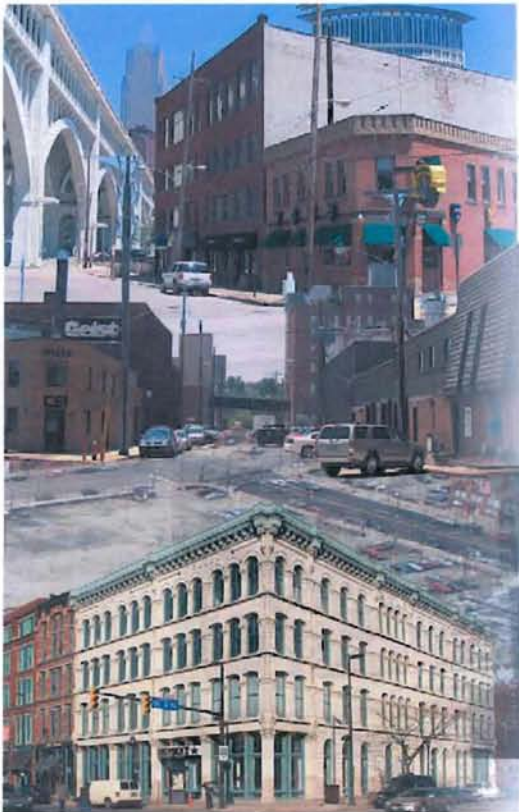
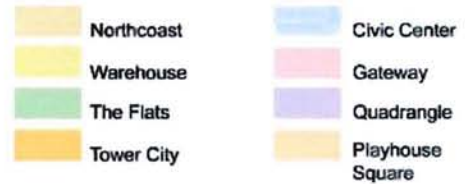
site possibilities

## Cleveland: West 3rd St.

Cleveland contains a lot of potential as the city has faced some hardships and is working to overcome them. The downtown area embodies several defined entities such as the Warehouse District, the Flats, the Civic Center, Public Square, Playhouse Square, Quadrangle (Cleveland State University), Tower City District, and Gateway District. Each of these districts embody certain characteristics, ideas, and images.

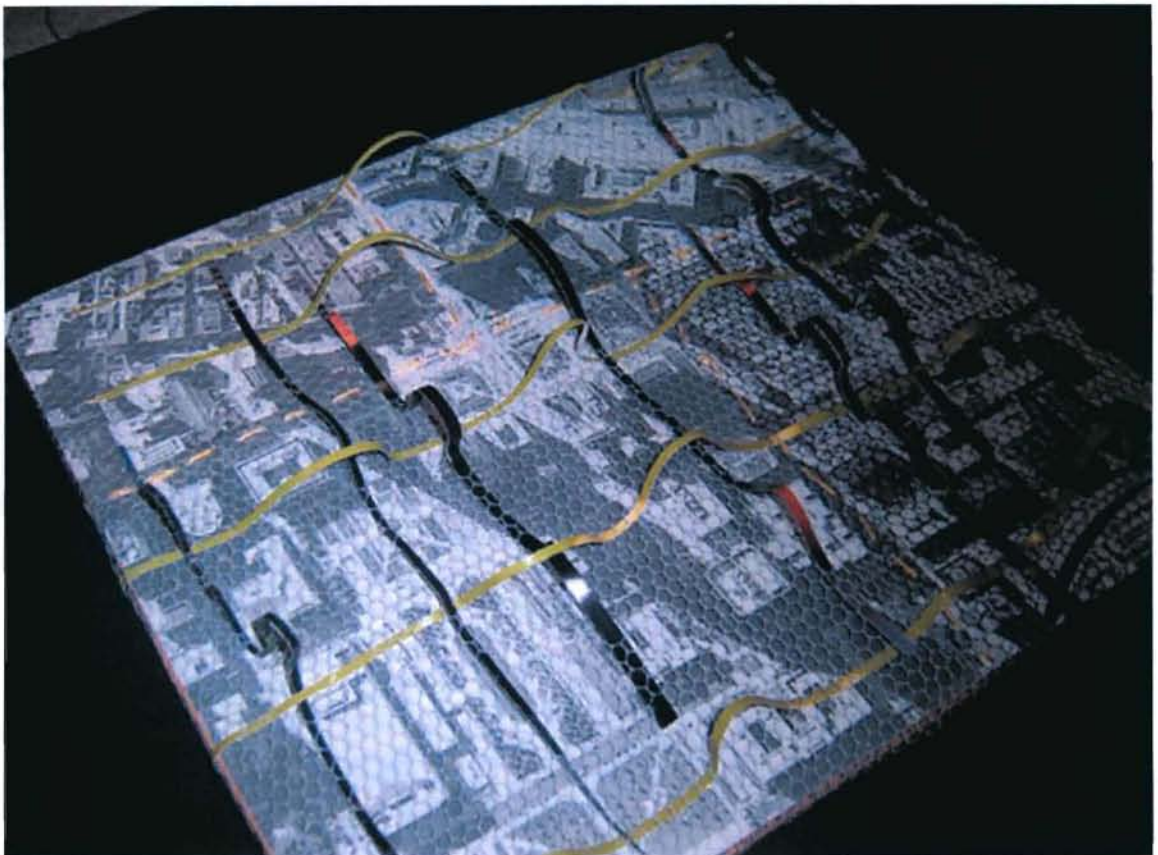
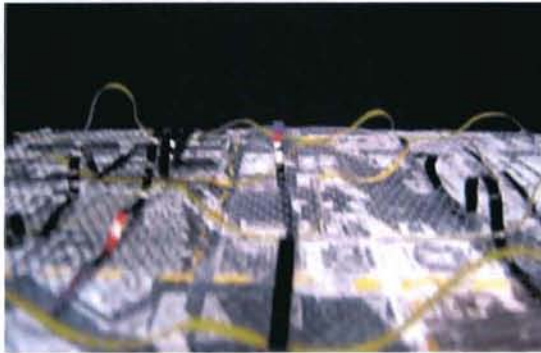
The study area involves the connection between the warehouse district and the civic center especially the location along public square. The districts contain very defined separate elements. By examining these areas, a visualization of the inhabiting of the area starts to become blurred.

How can the city start to become woven together as a whole? How can one start to blur the boundaries/edges between these areas developing the city once again?





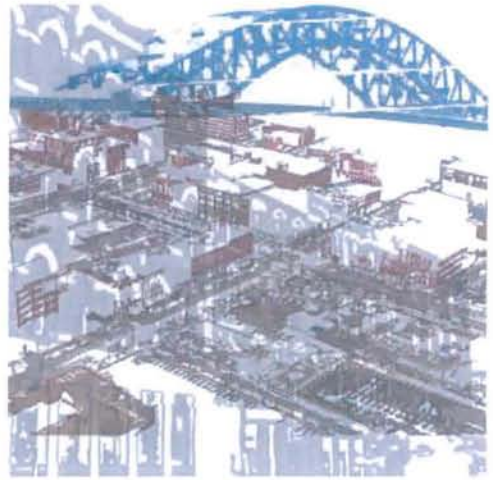
Cleveland: West 3rd St.



Site Analysis:  
Cleveland, Ohio

Cleveland became of the focus of the thesis largely in part due to the intensity placed on the districts within the downtown area. The city embodies a rich history.

It was evident that something could be learned from Cleveland. By examining the area and the basic notions of the city, it was clear that Cleveland and especially, the area along West 3rd St. embodied the characteristics of the thesis.



block east of West 3rd St., "the 5th square"



north looking towards public square



south looking towards public square

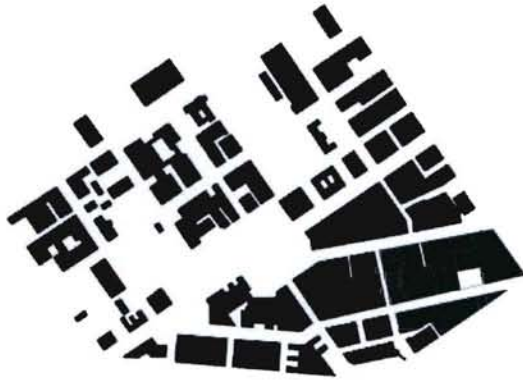




Site Plan



Figure Ground



Landuse



Environmental Conditions



Circulation



Day Time Activity



Night Time Activity





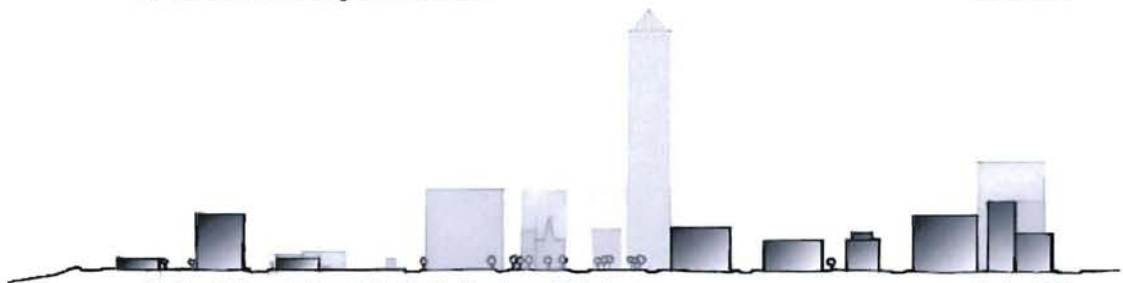
Section A: West 3rd facing West: Warehouse District

Scale: 1:200



Section B: West 3rd facing East: Civic Center

Scale: 1:200

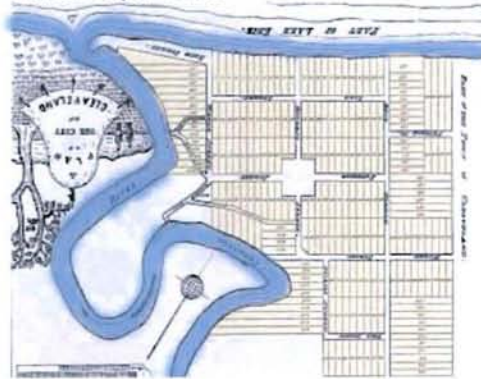


Section C: Superior Ave. facing North: Warehouse/Civic Center

Scale: 1:200



Cleveland City Plan: 1796



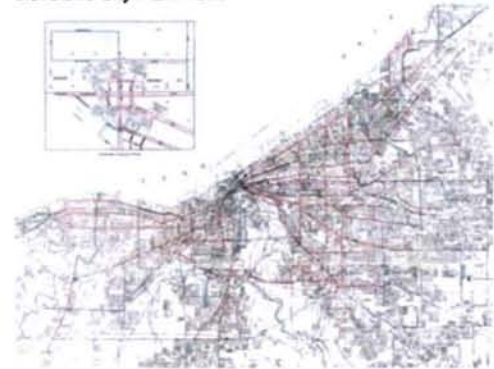
Cleveland City Plan: 1835



Cleveland City Plan: 1869



Cleveland City Plan: 1930



Panaromic: Public Square 1912



- unknown,  
demolished
- Old Stone  
Church, 1855
- unknown,  
demolished
- Federal Courthouse,  
1910
- Williamson Building,  
1900 demolished
- unknown,  
demolished
- unknown,  
demolished

Panaromic: Public Square 2006





site analysis

program



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## Program Statement

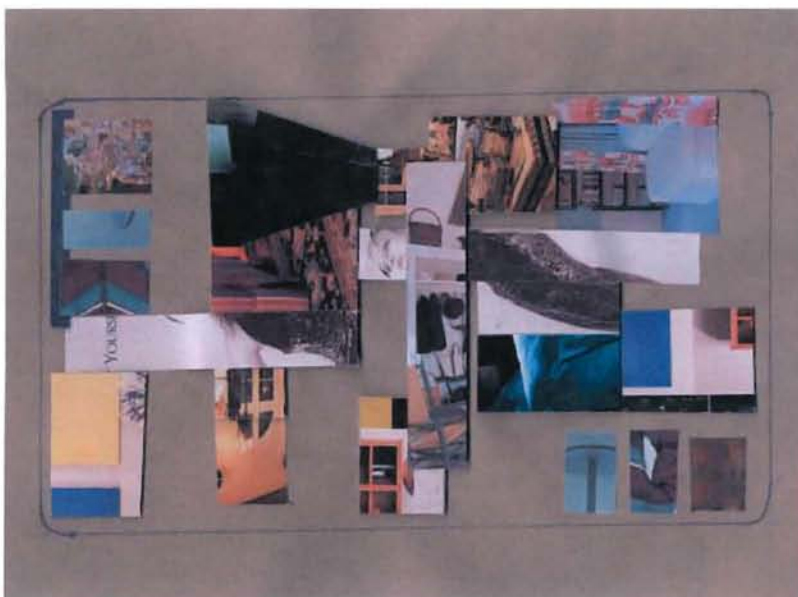
During the process of creating observations, and extracting information, the vehicle that embodied the characteristics of the dialogue was a theatre. The theatre exists as a "three dimensional and three way event, actor or actors communicating, not simply with you, the spectator, but with you and he, or she, over here and that group over there. All interact with one another."<sup>1</sup>

Each event, each performance is unique. A performance no matter how rehearsed is never the same way twice. The audience plays an active role within the performance. There is an unspoken communication existing between the actor and the audience, a relationship is developed.<sup>2</sup> Within a theatre, one obtains an experience like no other. There is an illusion between the actor and audience as the stage acts as a threshold, transitioned the emotion of the actor to that of the audience.

The theatre and its components acts as the lens to view and re-view the adjacencies around the site and within the building. The theatre acts as a gesture to the city. Each piece of program contains a specific purpose.

The experience that ones feels within the theatre is comparable to the overall experience within the site. An individual is given a path for organizational flow, but they are still able to minder through the space. Also, each individual will have their own unique experience at the site, just as each performance is unique. The individual plays an active role with the site just as the audience plays an active role in a performance.

Thus, the theatre and its components becomes the vehicle for the thesis. The components enhance the thesis. Therefore, the building develops itself through a series of investigations beginning at the level of the city and down to the individual. At first, the theatre was not as evident in the process until later on, but, the ideas behind were developed throughout the process.



## Program Study

The low relief model expresses the arrangement of the programs on the site. The study was used to create a model embedded within the site.

## **Enumeration of Activities**

Relaxing – An environment that encourages relaxing. One can begin to escape the city, yet be surrounded by it. Individuals are allowed to be themselves. Natural light and nature begin to enclose these areas.

Sitting – No matter where the sitting is located, it is comfortable and inviting. The areas have varying levels of light. Sitting is situated in a variety of areas – quiet/loud. The sitting is offered an amenity through the building and the site. Surrounding the sitting is areas where one is able to learn and experience the context.

Standing – Therefore, there needs to be things for them to experience while they are waiting. Therefore around the areas where it assumed people will be standing, maybe there are exhibition areas for public art, sculpture and information.

Gathering/meeting – While people are waiting, they can begin to gather around places throughout the area. The goal is to provide opportunities within the site that people will want to experience and enjoy. Therefore, there could be areas with retail or restaurants or a direct visual connection to them.

Walking – The site needs to be read as a walk able area where people are encouraged to navigate through the spaces. The goal is for the site to be a destination. Therefore, along the streets there needs to be visual connections to other areas, where people would want to either visit, shop or eat.

Talking/Engaging/Conversing – Whether people are engaging the space or each other. There needs to be opportunities for them to engage. For instance, maybe there is a series of benches or posts with information and art.

Visiting – The goal is to make the area inviting so that people will come and visit the area and hopefully will want to stay or at least visit on a regularly basis. Therefore, there must be things around the city that attract people. There needs to be nodes that contain vibrant areas.

Performing - Performing involves different mediums of theatre – dance, puppet, improvisational, and plays.

Displaying/Demonstrating - Displaying involves art, whether visual, or musical, drawn or danced. Displaying, demonstrating, and performing begin to develop the area as a place for exhibition for people to bring their talents and demonstrate them to the public.

Dancing/Singing/Playing – Individuals will be given the opportunity to display their talents. There will be constructed spaces that facilitate these types of activity. The spaces will be rigid and precise but also loose and interpretative.

Viewing – Others will then be able to view the talents of others, and begin to experience them. The surrounding area will hopefully foster these types of performances and actions.

Learning/Reading/Understanding/Teaching – The goal is for people to engage the site and take away something from it whether physical, emotional, or educational.

Eating/Drinking – Restaurants or small scale eating areas will facilitate activity within the area drawing people in. By these areas will be spaces designated for outside seating/eating. People will then begin to experience all of downtown and not just sections of it.

Program - Quantitative Spaces

**Ground Floor**

	# of Units	Net Square Feet	Total Net Area
Retail	1	2,700	2,700
	1	1,700	1,700
	1	1,300	1,300
	1	3,200	3,200
Gallery	1	5,000	5,000
Storage	1	2,500	2,500
- below theatre			
Dressing Rooms	2	400	800
	2	300	600
Exterior Space	1		23,000
- flexible			
Exterior Gallery	5		300-400 1,500
Restrooms	2	700	1,400
Elevator Room	4	65	260
Circulation			3,220

**Second Floor**

	# of Units	Net Square Feet	Total Net Area
Theatre	1	4,000	4,000
Stage	1	1,200	1,200
Staging Area	1	3,900	3,900
Office	1	1,000	1,000
- theatre			
Ticket Booth	1	100	100
Coat Check	1	160	160
Restaurant	1	3,500	3,500
Exterior Space	1	7,000	7,000
Restrooms	3	700	2,100
	1	350	350
Gallery	1	5,000	5,000
	1	3,000	3,000
Circulation			4,200

**Third Floor - South Half**

	# of Units	Net Square Feet	Total Net Area
Control Room	1	250	250
Studios	2	480	960
	2	800	1,600
	1	2,000	2,000
Restrooms	1	700	700
Circulation			7,300

**Fourth Floor - South Half**

	# of Units	Net Square Feet	Total Net Area
Workshops	1	1,500	1,500
Internal Practice			
- space available		1,200	1,200
- storage room	1	650	650
Exterior Decks	2	800	1,600
Restrooms	1	700	700
Circulation			7,300

**Fifth Floor - South Half**

	# of Units	Net Square Feet	Total Net Area
Workshops	1	1,500	1,500
Exterior Decks	1	800	800
Restrooms	1	700	700
Circulation			2,600

**Sixth Floor - South Half**

	# of Units	Net Square Feet	Total Net Area
Workshops	1	1,500	1,500
Studio	2	480	960
	1	800	2,000
Restrooms	1	700	700
Circulation			4,000

**Seventh Floor - South Half**

	# of Units	Net Square Feet	Total Net Area
Workshops	2	1,500	3,000
Studio	2	480	960
	1	2,000	2,000
Exterior Decks	1	5,500	5,500
Restrooms	1	700	700
Circulation			4,000

**Third - Fifth Floors - North Half**

	# of Units	Net Square Feet	Total Net Area
Commercial			
- space available	1	3,100	3,100
	1	5,600	5,600
Restrooms	1	700	700
	1	350	350
Circulation		1,800	1,800

**Sixth - Tenth Floors - North Half**

	# of Units	Net Square Feet	Total Net Area
Apartment A	2	1,000	2,000
- exterior deck	2	350	700
Apartment B	1	1,600	1,600
- exterior deck	1	750	750
Apartment C	1	1,200	1,200
- exterior deck	1	300	300
Apartment D	1	1,500	1,500
Circulation			3,200

**Roofs - South Half & North Half**

Inhabitable Space - Roof gardens

<b>Totals</b>	Total Net Area
Subtotal	231,384 sq ft
Mechanical and Infrastructure	46,277 sq ft
<b>Square Footage Total</b>	<b>277,660 sq ft</b>

## Theatre

	Unit capacity	# of Units	Net Square Feet	Total Net Area
Theatre	250	1	4,000	4,000

### Purposes/Functions

The theatre is physically grounded at the center of the program. The theatre acts as a lens to examine the context and adjacencies surrounding it. The theatre is both public and private. The theatre is a public building, open to all. The performance is private though, as each person will develop their own impressions and expressions.

The theatre is permanently woven into the context, but it has temporal aspects. Performances change and it must be able to adapt to each new play/performance. There needs to be flexibility within the space. The space can act as a rigid being or fluid. The architecture itself must be able to react to the individual.

### Activities

Watching, Engaging, Conversing, Interacting, Learning, Sitting, Dreaming, Imagining

### Spatial Relationships

The different qualities of space will overlap each other. There will be a blending/merging within the different functions. The relationship of flexibility will be the major factor as the theatre must react to itself, the actor, the audience, and the other components of the project.

### Special Considerations

Introducing varying qualities of light will bring some flexibility into the space. The contrasts with light will be able to highlight certain characteristics and mask others by producing shadows and illuminations. Consideration to circulation through the space is important as movement is essential to how individuals experience different stages of inhabitation.

### Equipment / Furnishings

Stage, seating, catwalks, lighting, and sound, control area for lighting and sound, and ramps

### Behavioral Considerations

Clearances for moving props and stages as well as overhead clearance for catwalks for the puppets. Utilizing ADA accessibility in the design. Sloping the floor down to allow for people to flow down towards the performance.

### Structural Systems

Theatre is treated as a self-contained structural system utilizing steel trusses. Catwalks for the manipulation of the puppets.

### Mechanical / Electrical Systems

Lighting and sound systems – control booth/room

### Site / Exterior Environment Considerations

A relationship whether direct/indirect between the theatre its adjacencies and their role embodied within the exterior and the city.

### **Staging Area**

	<u>Unit capacity</u>	<u># of Units</u>	<u>Net Square Feet</u>	<u>Total Net Area</u>
Backstage	50	1	3,900	3,900
- includes Storage Space				
Main Storage (located below the theatre)	40	1	2,500	2,500

### **Purposes/Functions**

The backstage area is where all of staging goes on before the actor/performer enters the stage. This area is private and invisible to the audience. The area acts as a threshold containing the performer and then releasing them.

### **Activities**

Preparing, Waiting, Storing

### **Spatial Relationships**

Privacy is essential so that no one is seen or heard by those in the audience. The space needs to be well-transcribed in both plan and section so that there is adequate space for storage and mobility for sets, props and individuals. Even though the area is private from the audience there still needs to be a relationship so that managers and directors are aware of the audience, lighting and sound.

### **Special Considerations**

Light offers an interesting role as this area is usually quite dark will a performance it going on. Therefore the space needs to be designed to meet this dark light. There should be set places for certain activities such as waiting and storage and preparing.

### **Equipment / Furnishings**

Floor, ladders, accessible to the catwalks

### **Behavioral Considerations**

Circulation is important so that the space can be efficiently navigated.

### **Structural Systems**

Catwalk System

### **Site / Exterior Environment Considerations**

The relationship to the exterior involves moving equipment in and out. The staging area should be easily accessible from the exterior.

**Staging Area (below the theatre)**

	Unit capacity	# of Units	Net Square Feet	Total Net Area
Dressing Rooms	5-10	2	400	800
	10-20	2	800	1,600

**Purposes/Functions**

The area is a changing space for performers to prepare themselves for the performance.

**Activities**

Preparing, Waiting, Storing

**Spatial Relationships**

The area is located directly underneath the backstage of the theatre. The dressing rooms are aligned parallel to the street. The space below the theatre is 2 feet lower than the surrounding exterior allowing a level change between the performers and those on the exterior. The space also grounds the theatre into the ground/context.

**Special Considerations**

Light streams into the dressing rooms through a layer of translucent glass. This allows for those on the exterior to view movement on the interior. It adds a layer to the performance.

**Equipment / Furnishings**

Dressing tables, storage units, mirrors, restrooms

**Behavioral Considerations**

The area is treated as a space for the performers to prepare themselves for their performances so it should be a comfortable clean space.

**Structural Systems**

The Below Stage Area is also contained in the theatre structural system.

**Site / Exterior Environment Considerations**

Stairs allow for access to the theatre level as well as an elevator. Egress doors allow access to the exterior.



## **Workshops**

	<u>Unit capacity</u>	<u># of Units</u>	<u>Net Square Feet</u>	<u>Total Net Area</u>
Workshops	10-20	4	1,500	6,000

### **Purposes/Functions**

The workshops are places of creativity, where the vision of the performance is developed. (stage sets, puppets, costume, etc...) It is both a public and private facility. It is public in the sense that people can obtain glimpses of the creation, but private in that the performance is where the creations in the workshop become public. Therefore there is ongoing and continuous activity, which makes the space permanent but with temporal aspects.

### **Activities**

Creating, Building, Learning, Growing, Understanding, Developing

### **Spatial Relationships**

The relationship thus between the private and public will be utilized through plan and section to allow glimpses but to maintain the privacy of the creation.

### **Special Considerations**

Visibility to exterior and interior conditions, a woodshop should also be located within one of the workshop spaces.

### **Equipment / Furnishings**

Moveable Tables and Chairs, Sinks/Cleaning facility

### **Behavioral Considerations**

Open space, flexible

### **Site / Exterior Environment Considerations**

The workshops will embody a relationship to the exterior through a variety of forms/explorations. The secondary elements however, will have more privacy, so they might contain more of an indirect relationship to the exterior.

**Studios**

	Unit capacity	# of Units	Net Square Feet	Total Net Area
Studio A	5-10	6	480	2,880
Studio B	10-20	3	800	2,400
Studio C	40-60	2	2,000	4,000

**Purposes/Functions**

A space where individuals gather to practice their skills, improve and grow.

**Activities**

Rehearsing, Acting, Dancing,

**Spatial Relationships**

The larger studios are more public, bringing in large numbers for choreography. The smaller studios are for individual practice therefore they have a private aspect to them. A relationship also exists between the studios, the workshops and the theatre.

**Equipment / Furnishings**

Mirrors and Barre, wood floor material, Storage Units

**Mechanical / Electrical Systems**

Sound system

**Site / Exterior Environment Considerations**

The larger studios being more public will have more of a relationship with the exterior than the smaller studios, which are private. The private studios have an indirect relationship while the larger studios have a direct relationship to the exterior.

**Theatre Company Office**

	Unit capacity	# of Units	Net Square Feet	Total Net Area
Office - space available	5-10	1	1,000	1,000
Reception	2-4	1	100	100
Restroom	1	1	75	75

**Purposes/Functions**

This space contains the daily activities of those in charge of the spaces and performances.

**Activities**

Working, Analyzing, Promoting, Brainstorming

**Spatial Relationships**

There is a direct relationship to the theatre, as the office area is also like a backstage area for the theatre. The things that are produced and promoted in the office are performed and experienced on the stage.

**Special Considerations**

Easily accessible from the exterior so that visitors can find the area.

**Equipment / Furnishings**

Tables and Chairs, Conference Table, Computers for the offices and reception area, Copy machine, Kitchenette area with sink

**Site / Exterior Environment Considerations**

There needs to be an easily accessible path to the exterior of the building.

**Lobby Area**

	Unit capacity	# of Units	Net Square Feet	Total Net Area
Lobby	300	1	3,500	3,500

**Purposes/Functions**

The lobby acts as a staging area before the individuals venture into the theatre.

**Activities**

Waiting, Conversing, Buying, Placing

**Spatial Relationships**

It has relationships to the exterior of building, as well as the theatre.

**Special Considerations**

The area prepares an individual for the performance. Light is valuable commodity within the area. The area needs to be comfortable and inviting.

**Equipment / Furnishings**

Seating areas – chairs, and couches

**Site / Exterior Environment Considerations**

The lobby is a transitional stage between the site and the theatre as well between the actor and the audience.

**Lobby Area**

	<u>Unit capacity</u>	<u># of Units</u>	<u>Net Square Feet</u>	<u>Total Net Area</u>
Ticket Booth	2	1	100	100

**Purposes/Functions**

The ticket booth is for the exchange of tickets to the viewer. It is one of the stages involved in the process from entering the building and then into the theatre.

**Activities**

Watching, Engaging, Conversing, Interacting, Exchanging

**Spatial Relationships**

A blending happens with function of waiting and progressing into the performance. It has a direct relationship to the theatre as well as to the office area and coat check, and to the sitting gathering area.

**Special Considerations**

The consideration is for the placement of the ticket booth so that it is in an area close to the perimeter of the theatre and has a direct relationship with the entrances.

**Equipment / Furnishings**

Counter, microphone, computer

**Behavioral Considerations**

ADA accessible

**Site / Exterior Environment Considerations**

It needs to be accessible from the entrance into the interior.

**Lobby Area**

	Unit capacity	# of Units	Net Square Feet	Total Net Area
Coat	2	1	160	160
Check				

**Purposes/Functions**

The coat check like the ticket booth serves as an area for exchanging items between the patrons. It is a commodity for the viewer.

**Activities**

Watching, Engaging, Conversing, Interacting, Exchanging

**Spatial Relationships**

The relationships between the ticket booth, theatre and offices overlap as they are all closely related within the progression of the observer.

**Special Considerations**

Considerations should be made for the varying degrees of weather so that the coat check can adequately handle them.

**Equipment / Furnishings**

Coat racks, hangers, counter

**Behavioral Considerations**

ADA accessible

**Mechanical / Electrical Systems**

Ventilation System

**Site / Exterior Environment Considerations**

The relationship to the exterior considers the variety of weather conditions so that the coat check is able to respond to the different types of weather.

**Gallery/Exhibition Space**

	<u>Unit capacity</u>	<u># of Units</u>	<u>Net Square Feet</u>	<u>Total Net Area</u>
Gallery A	250-300	2	5,000	10,000
Gallery B	150-200	1	3,000	3,000
Exterior Gallery		5	300-400	1,500

**Purposes/Functions**

The gallery displays moments from the performances at static instances. The displays in the area are temporary and therefore always updating and changing. The gallery spaces are flexible in their composition and construction so that they can function as multi-purpose spaces and can be used for receptions or conferences, and be used by a variety of artists, etc...

**Activities**

Viewing, Walking, Building, Contemplating

**Spatial Relationships**

The relationship exists by taking a single moment for an active performance and placing it into a space absence of the context. It allows the viewer to experience a different level.

**Special Considerations**

Adequate wall and floor space, and full-height ceilings are available for displaying information and open space. Storage space is also located adjacent to the gallery space.

**Equipment / Furnishings**

Display panels, Chairs and different materials for displaying the objects

**Mechanical / Electrical Systems**

Sound System and Ventilation System

**Site / Exterior Environment Considerations**

The gallery has a direct connection with the exterior so that individuals are aware of their surroundings and are able to display and erect installation pieces.

**Restrooms (men and women)**

	Unit capacity	# of Units	Net Square Feet	Total Net Area
Restroom A	4-6	16	700	11,200
Restroom B	2-4	4	350	1,400

**Purposes/Functions**

The restrooms are essential to the functioning of the building. However, they can also exist within the fabric of the building and not just be secondary elements.

**Activities**

Cleaning, Sitting, Interacting

**Spatial Relationships**

The restrooms are related to the following areas: workshop, woodshop, studio, office, staging, and lobby/theatre.

**Special Considerations**

Utilizing different varying materials of transparency, the restrooms can be incorporated into the vessel and not just be a part of the "building". The circulation paths to the restrooms should also be clear and not confusing. Restrooms are vertical organized on top of each other.

**Equipment / Furnishings**

Normal bathroom facility fixtures

**Behavioral Considerations**

ADA accessibility

**Mechanical / Electrical Systems**

Ventilation and Plumbing Systems

**Site / Exterior Environment Considerations**

The restrooms are located within the circulation areas so that they are easily identifiable.



**Storage**

	Unit capacity	# of Units	Net Square Feet	Total Net Area
Storage Workshops	4-6	4	500	2,000
Storage Gallery	4-10	3	350-1,000	1,700
Storage (located below the theatre)	40	1	2,500	2,500

**Purposes/Functions**

The storage areas are for the housing of props and materials for the producing of elements for the theatre and its uses.

**Activities**

Storing, Moving, Transporting

**Spatial Relationships**

The storage spaces have direct relationships to the space surrounding them such as the workshops, studios and staging area.

**Special Considerations**

The area should be large enough to handle the storing and moving of equipment.

**Behavioral Considerations**

Height clearances

**Structural Systems**

The able to span a large area so that there is a clear span and no columns are needed.

**Mechanical / Electrical Systems**

Heating/cooling if there are any special requirements for the props/equipment being stored.

**Site / Exterior Environment Considerations**

A relationship whether direct/indirect between the theatre its adjacencies and their role embodied within the exterior and the city.

## **Apartments**

	<u>Unit capacity</u>	<u># of Units</u>	<u>Net Square Feet</u>	<u>Total Net Area</u>
Apartment A	2-4	2	1,000	2,000
- exterior deck		2	350	700
Apartment B	2-4	1	1,600	1,600
- exterior deck		1	750	750
Apartment C	2-4	1	1,200	1,200
- exterior deck		1	300	300
Apartment D	2-4	1	1,500	1,500

## **Purposes/Functions**

The purpose of the apartments is to provide a place to stay for the director, and performers and visiting professionals, which is located adjacent to the theatre complex. The spaces function as live-work spaces for artists and performers

## **Activities**

Sleeping, Eating, Drinking, Living

## **Spatial Relationships**

The relationship exists between the apartments and the theatre. The apartments are located not on ground level, but raised up from the ground. The apartments are in the loft style and are flexible in their form.

## **Site / Exterior Environment Considerations**

Within the site, the apartments will be located away apart from the theatre. The apartments will have private access to exterior spaces as exterior deck spaces are located adjacent to the apartments.

**Commercial Offices**

<u>Unit capacity</u>	<u># of Units</u>	<u>Net Square Feet</u>	<u>Total Net Area</u>
Space available	3	3,100	9,300
	3	5,600	16,800

**Purposes/Functions**

This commercial office spaces add more program space allowing for the project to address the scale of the area.

**Activities**

Working, Analyzing, Promoting, Brainstorming

**Spatial Relationships**

Commercial space is available on floors three through five.

**Special Considerations**

The space is accessed through a series of elevators, or stairs. Each space also has a restroom are.

**Equipment / Furnishings**

Tables and Chairs, Conference Table, Computers for the offices and reception area, Copy machine, Kitchenette area with sink

**Site / Exterior Environment Considerations**

Egress stair towers allow for accessible to the exterior.

## **Restaurants**

	<u>Unit capacity</u>	<u># of Units</u>	<u>Net Square Feet</u>	<u>Total Net Area</u>
Restaurants	100-150	1	3,500	3,500
Entry				
Dining				
Kitchen				

### **Purposes/Functions**

These areas are physically separate from the theatre, but there is still a connection. The restaurants provide the area with diversity.

### **Activities**

Eating, Sitting, Relaxing, Drinking, Conversing

### **Spatial Relationships**

The Restaurants/Cafes are incorporated into the site and into the landscape. They respond to their adjacencies.

### **Equipment / Furnishings**

Tables, chairs, kitchen area, restrooms

### **Mechanical / Electrical Systems**

Ventilation and Lighting Systems

### **Site / Exterior Environment Considerations**

The relationship is directly related to the landscape and indirectly to the theatre. The entry space extends into the entry space of below and the lobby area of the theatre, which flows out to the exterior.

**Retail**

	Unit capacity	# of Units	Net Square Feet	Total Net Area
Shops	100-150	1	2,700	2,700
	50-120	1	1,700	1,700
	50-100	1	1,300	1,300
	100-150	1	3,200	3,200

**Purposes/Functions**

The spaces are open to a variety of different retail stores. The spaces need to be flexible so that the shops can be transformed if need be.

**Activities**

Buying/Selling, Conversing

**Spatial Relationships**

There are relationships between each of the shops even though they are separated from each other.

**Site / Exterior Environment Considerations**

The relationship is directly related to the landscape and indirectly to the theatre. The retail shops are strategically located on the ground floor.

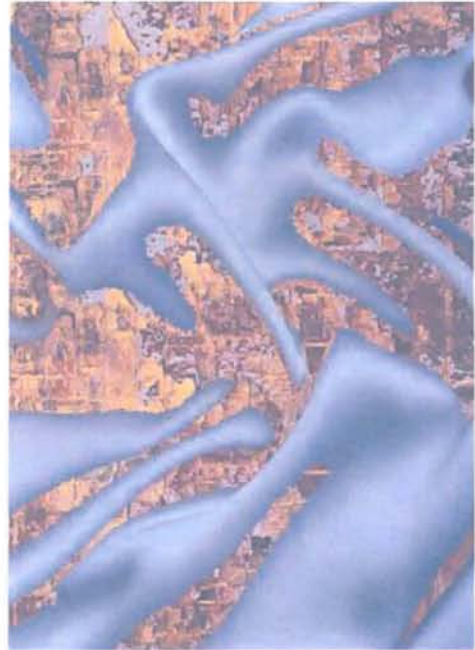
design process

*design process*  
springboard\_\_\_\_\_78-92

design  
development\_\_\_\_\_94-112

springboard





The springboard phase began to examine the city, and the overall implications. It created a method for analyzing information and constructing a visual representation of the information.

Several different types of studies were used during the springboard process. Ideas were either studied through plan or section, and they also used various materials. 2d and 3d drawings and models were created.

During the springboard phase, the thesis began to develop, and through the studies, an architectural language began to form, which was then carried on into the building design development phase. Through the process it seemed apparent that the theatre played a large role in the study as the theatre itself embodied the characteristics of the dialogue.

Therefore, the building develops itself through a series of investigations focusing at the level of the city and the individual. At first, the theatre was not as evident in the process until later on, but, the ideas behind were developed throughout the process, and the theatre and its components thus became the vehicle (vessel) of exploration for the "blur".

The mapping/layer studies deal with separating the layers of the city to investigate the inhabitations of the city. The layers consist of different types of city plans, aerial images, density diagrams, and district maps. The layers are then decompressed down onto one another. This allows for information to be highlighted or masked and then extracted. The extracted information includes street patterns, open spaces, day and night densities, and circulation patterns. The studies serve the basis for the investigation. The studies are a way to develop an understanding the complexity of the city. Various interpretations can be taken from each of the variations.

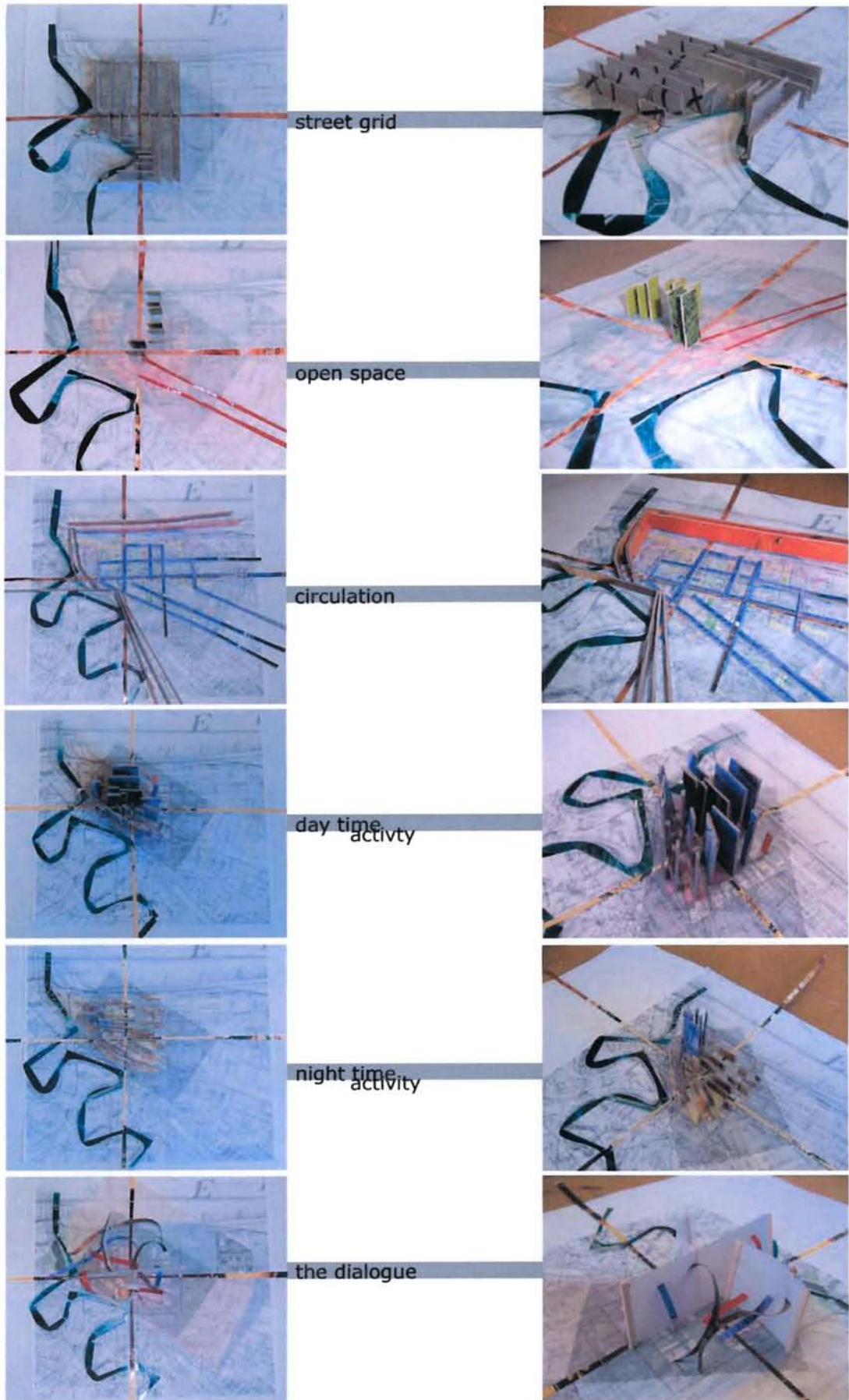
Street grid - explores the original grid of the street, which was very static and consisted of a repetitive rhythm.

Open spaces - includes the diagonal streets that bisect into the heart of the city.

Circulation - analyzes the relationship between the city, and the transit and bus lines.

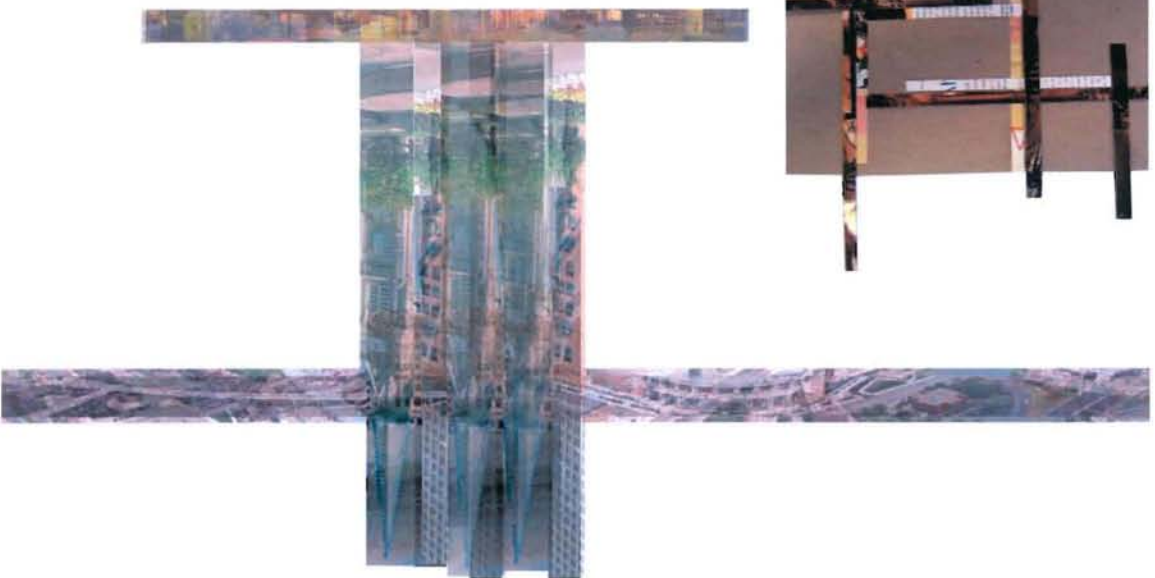
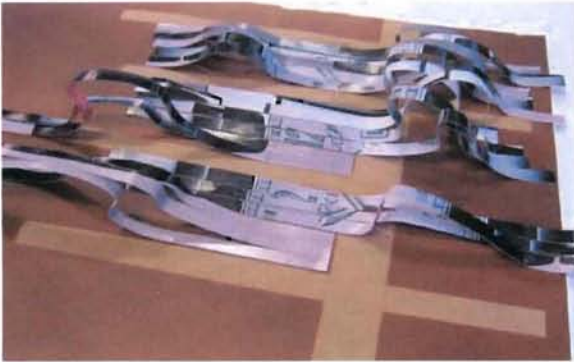
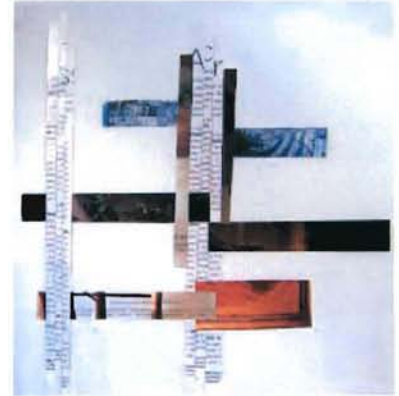
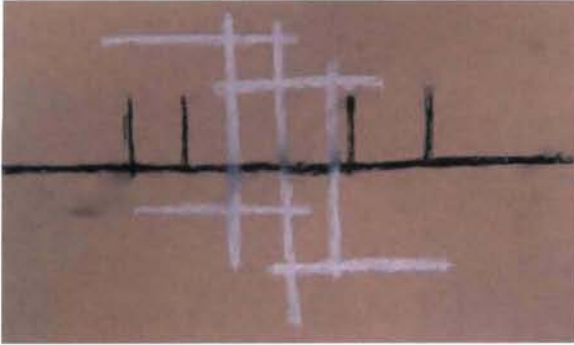
Day and Night Activity - each amplify/extrude the areas of varying intensity of activity.

The dialogue places the district boundaries back into place thus speaking to the idea of how to develop the dialogue between the areas of the city.



## Initial Studies

These initial studies explore the simple notion of lines, planes, edges, and how they each begin to contain space between them. The studies explore the varying ways of representing/expressing the ideas through the sections. The spaces between transcend the existing edges/boundaries.



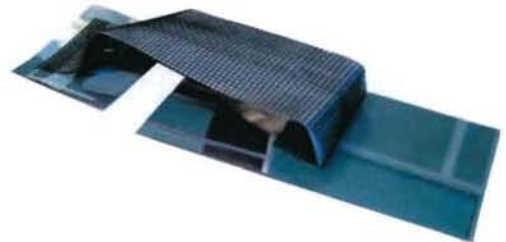
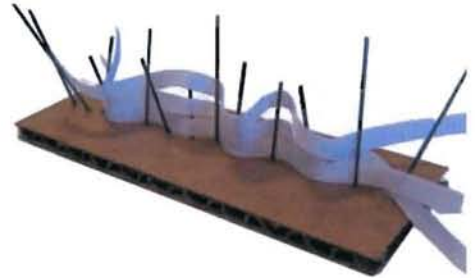
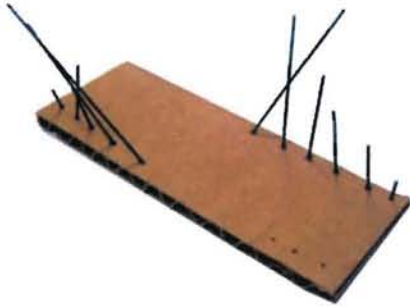
### Developing a Section

The process began by creating a section using a series of overlays to build up the section. The section exists as a palimpsest of layers. It discusses ways to occupy the space and formation of the different levels. A relationship begins to exist between the different levels/zones. The spaces along and between the seams and edges become occupied.

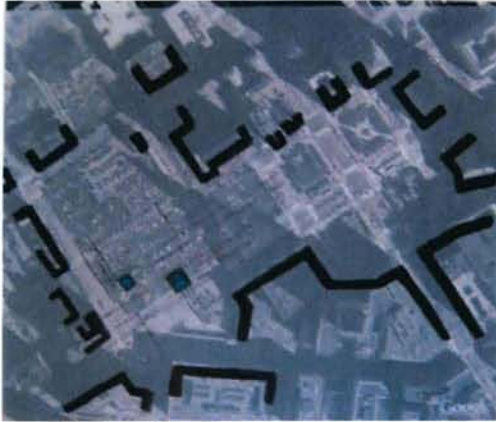


### Spatial Diagrams

The diagrams investigate how to capture and contain space utilizing simple/subtle gestures. They start to explore the notions of exterior space as a means for exhibiting art (exterior gallery) and shelter. The spatial diagrams are a 3-dimensional exploration of the sections, focused on analyzing seams and edges.



## Diagram Studies

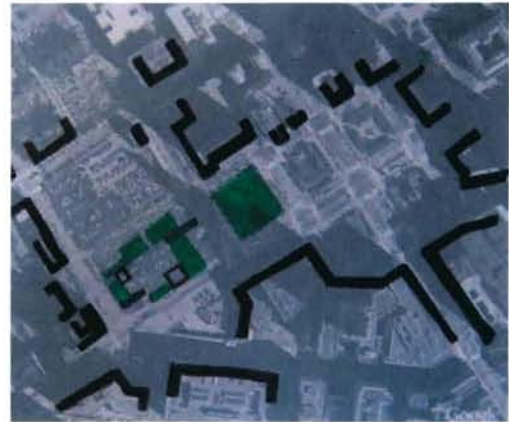


theatre location

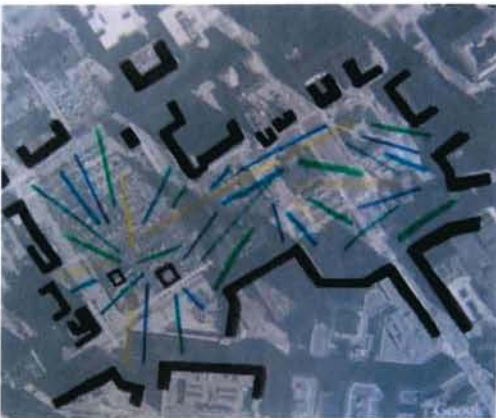
The diagram studies begin to situate the building within the context. The studies explore the locations of interior and exterior spaces with a set of two theatres grounded into each of the diagrams acting as a reference point. Along the seam of West 3rd, the building positions itself on the block west of West 3rd St. The block east of West 3rd St. is treated as a 5th square to the already existing four square public square.



interior spaces

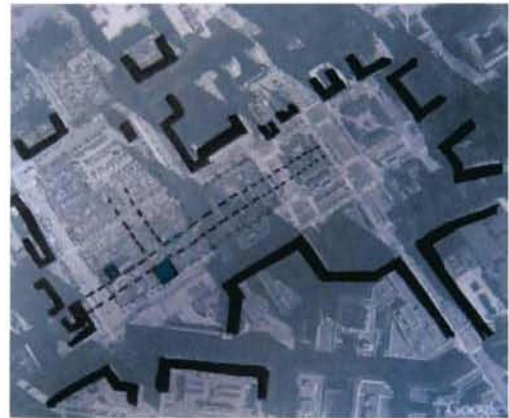


exterior spaces



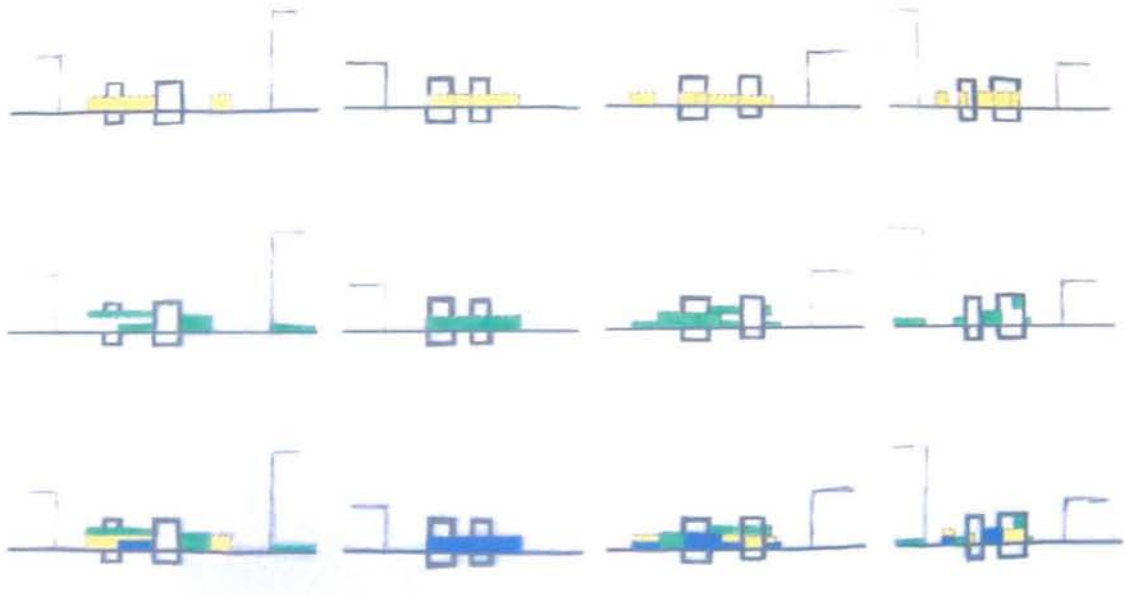
overall conditions

springboard



areas of blur

## Diagram Studies



Just as the plan diagrams explore characteristics of interior and exterior conditions so do the sections. The sections begin to distribute the interior and exterior conditions throughout the site. The theatres are grounded within all of the explorations. The theatres are essential to the program and are therefore made prominent on the site.

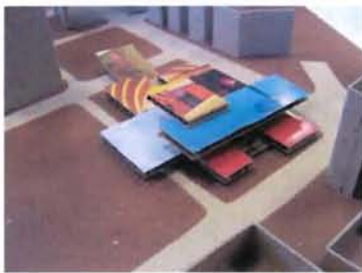
The sections consider the scale of buildings, both the existing and the new insertions. Scale is important to a downtown area. It is necessary that the issue of scale is handled in a manner appropriate to the history of the city. The program can have varying heights, such as tall sections that juxtapose themselves against the large buildings and low portions that addresses the pedestrian scale. The Warehouse District has a low scale demeanor while the Civic Center contains taller buildings, therefore, the new proposed building must be able to mediate between the two scales.



## Arrangement on the Site

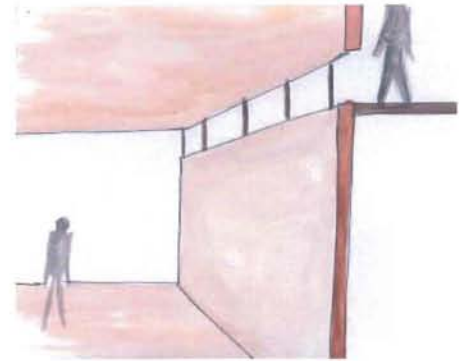
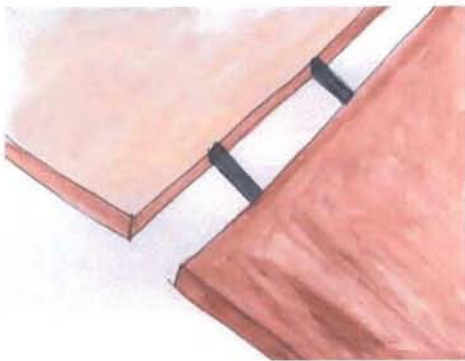
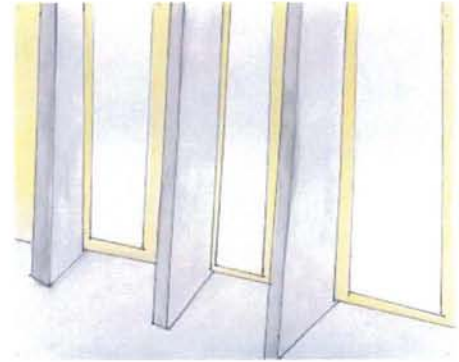
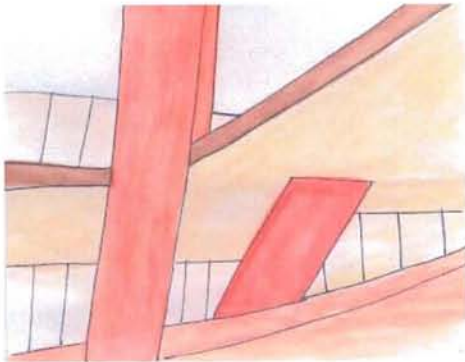
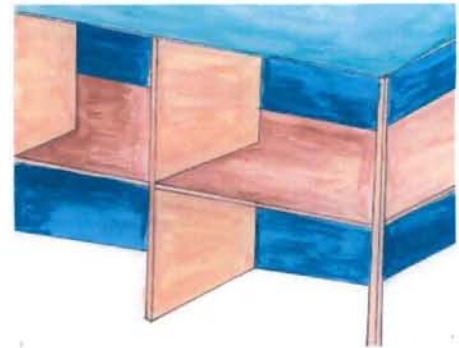
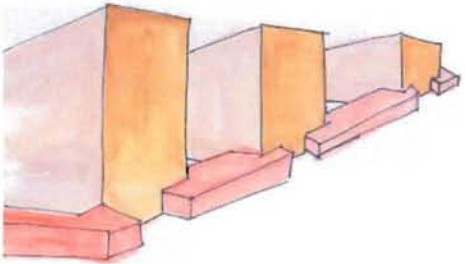
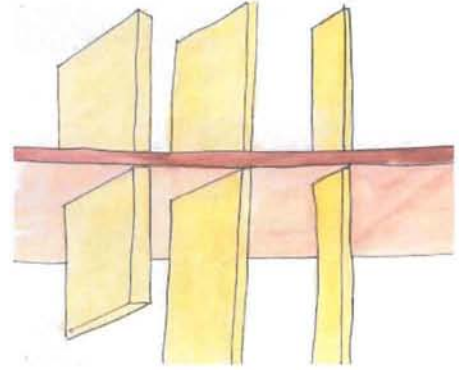
It is imperative that the building is situated within the context of the city. Therefore the programs are configured around the site while also interacting with programs located around the perimeters of the site.

The result is a series of diagram models exploring the different spatial qualities around the site and how each one interacts within the context.



## Moments of Blur

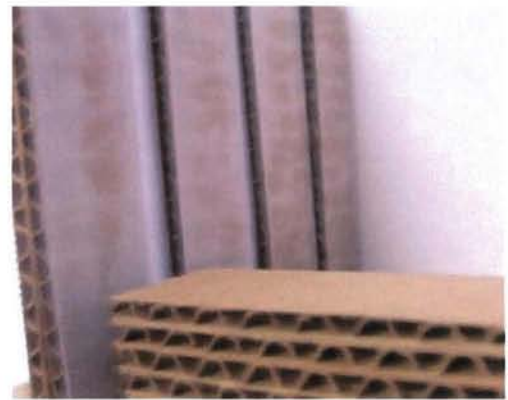
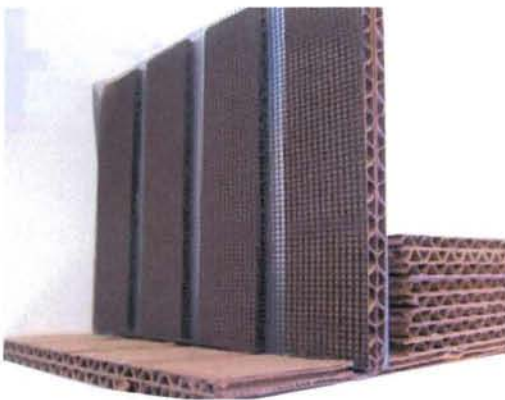
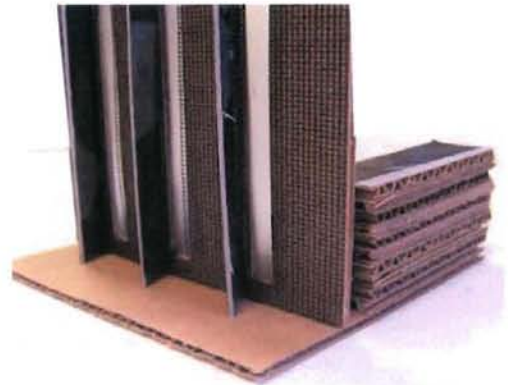
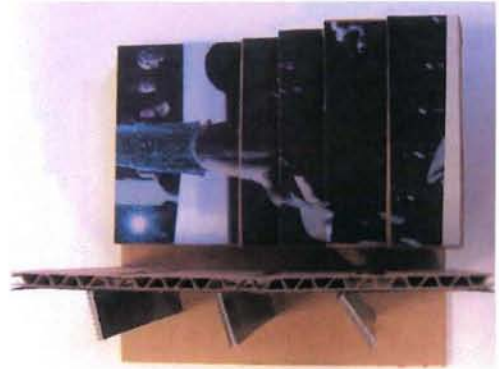
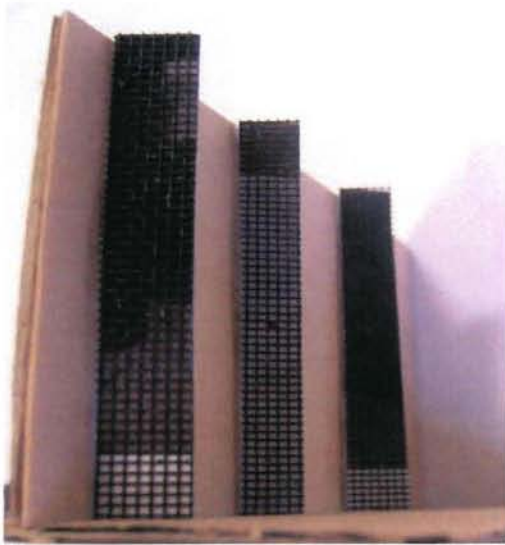
The two dimensional drawings depict the ways of visualizing the potential blur that can occur within the building and the site. Each of the drawing begin to address the larger issue of a developing a language to understand and interpret the ideas of the thesis.



Wall Study  
Series 1

The three dimensional wall studies investigate the qualities demonstrated in the two dimensional studies.

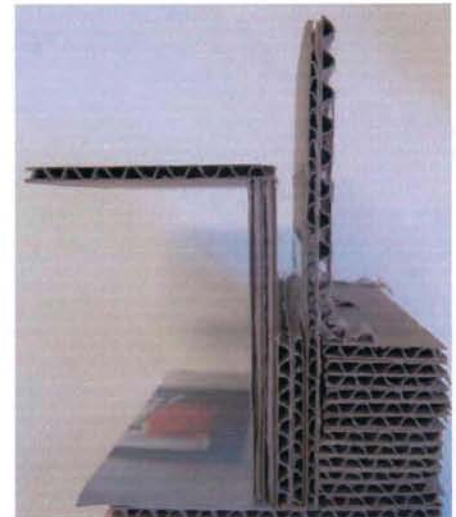
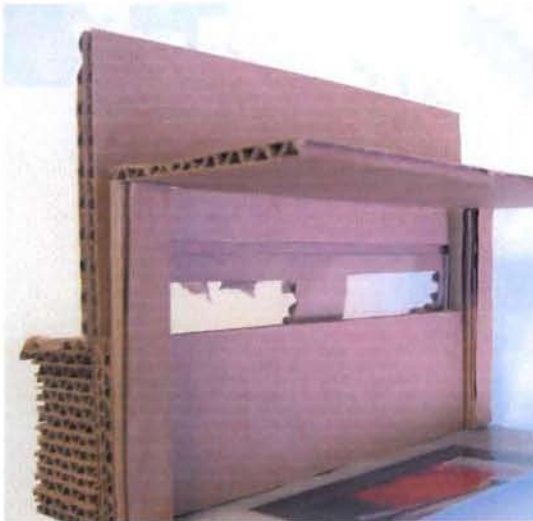
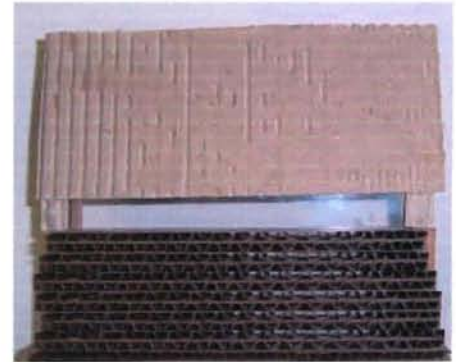
The first series explores the relationship between the interior of the theatre and its relationship to the exterior. The study uses the idea of a screen in three different configurations to develop the relationship.



springboard

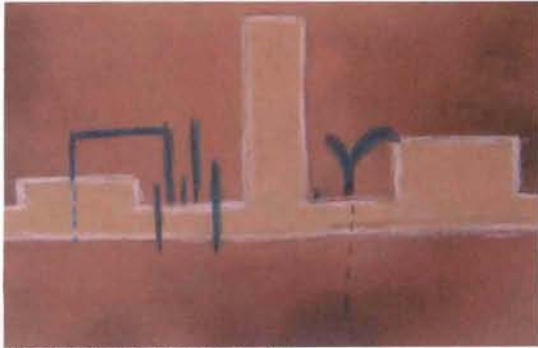
Wall Study  
Series 2

The second series explores the condition between an individual moving along the exterior of the building and those inside the building. The study uses levels to obtain different views between the spaces. It also explores different ways of expressing exterior conditions on the interior and vice versa.

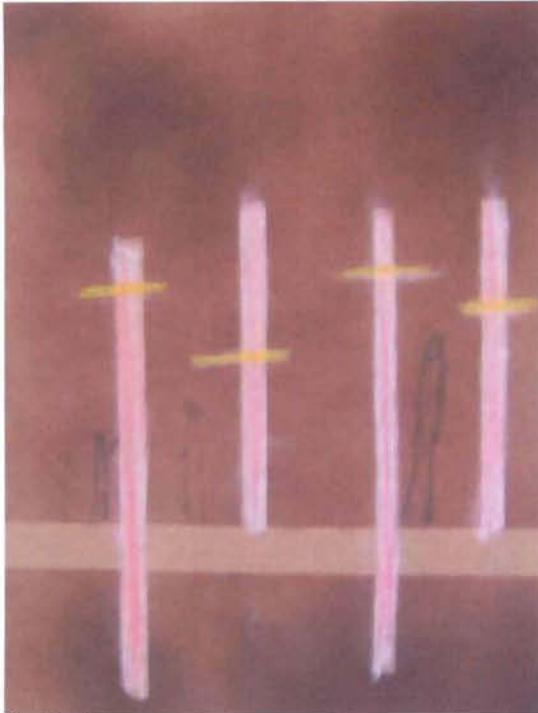


## Developing a vessel

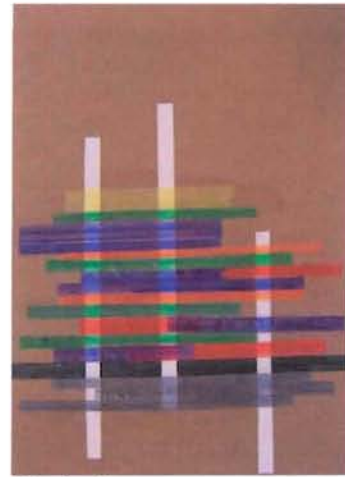
The vessel is the architectural expression that embodies the characteristics of the city and of the thesis. The drawings investigate scale, and program elements while investigating the qualities of the thesis and the site.



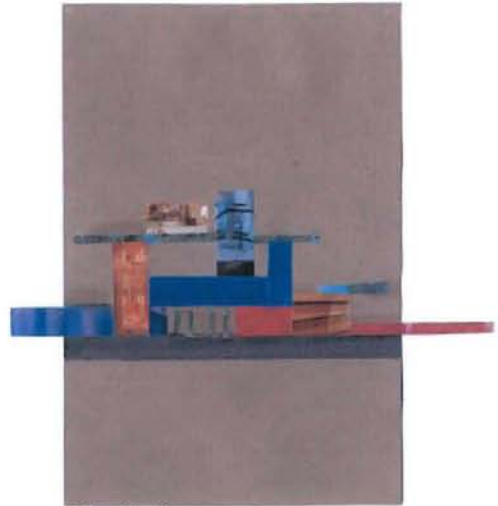
Unfolding onto the city



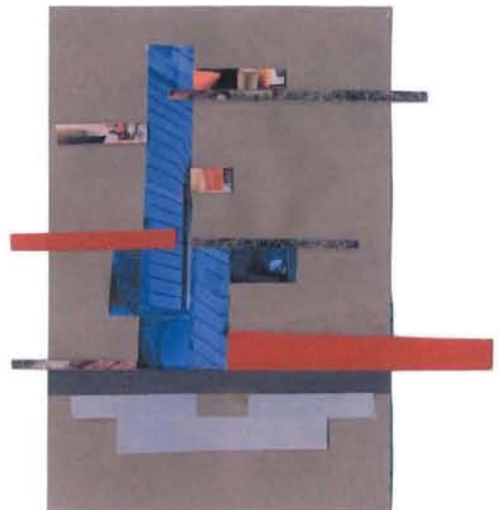
Indicators



Study 1



Study 2



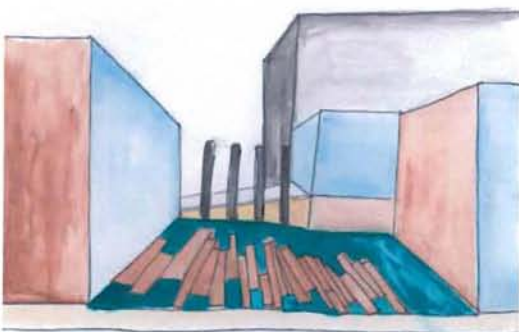
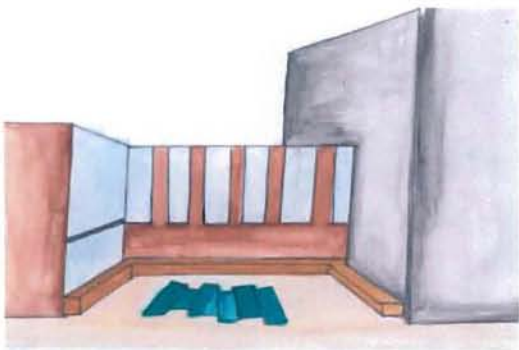
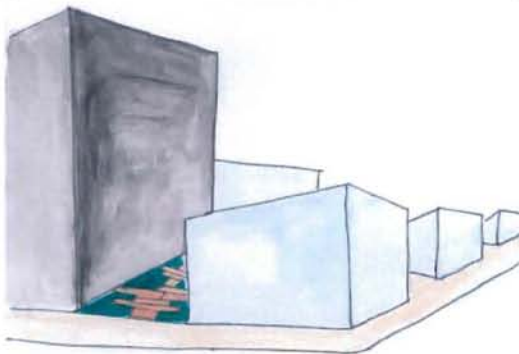
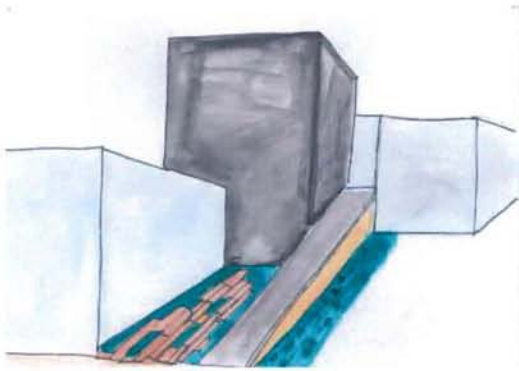
Study 3

## Conceptual Building Study

The development of the building began by translating a series of plan studies into a physical model by creating masses (with different levels of transparency) and exterior spaces.

The building expresses the response to the city. It is a representation of the elements of the building. It begins to suggest ideas of movement; uses ramps to get into the building and the levels of interaction as the transparent areas are related to context.

The vignettes visualize the characteristics of the building, the moments blur around the site. They also explore the varying levels of movement, the moments of interaction, and the levels of transparency.

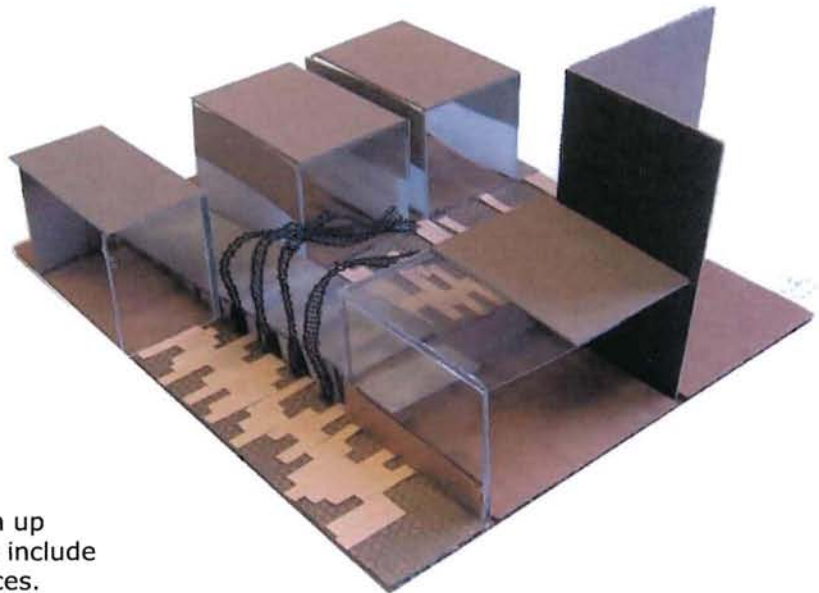


## Conceptual Building Study

The site explores both the parking lots along West 3rd Street, the west block containing the building and the east block (5th square) containing the park.

The right image is looking from public square towards the building.

The study along with the previous vignettes explores how to address the edges within the site as well as how to inhabit it the available (open spaces) throughout the context of the site.

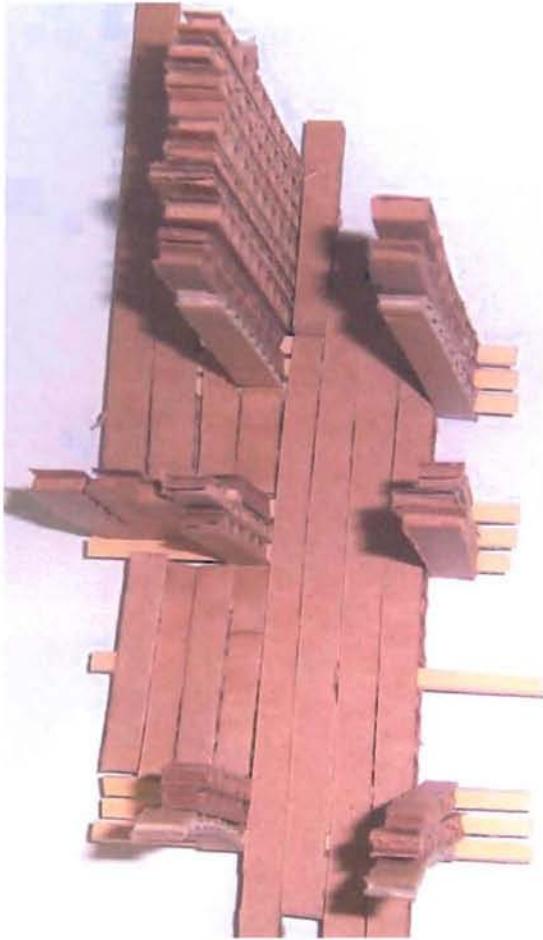


The images are of a blown up sections of the site, which include a variety of program spaces.



# Building Development





### Architectural Language

These studies helped to develop the architectural language. The spaces are contained within the walls but they are able to filter through to other spaces. The studies propose a series of questions.

How does the architecture mediate itself within the building?

How do the floor lines navigate one through the building?

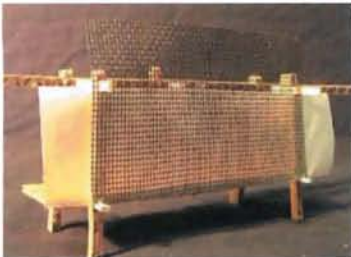
How are the vertical elements connected to the horizontal elements?

How can one transpose a wall into something more than a solid surface?

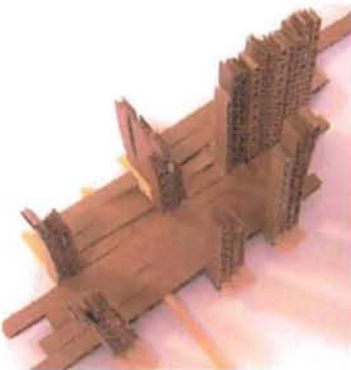
How can the architecture respond to itself?

How can the architecture respond to the context and history of the city?

How does the architecture fold/enfold into the building form?



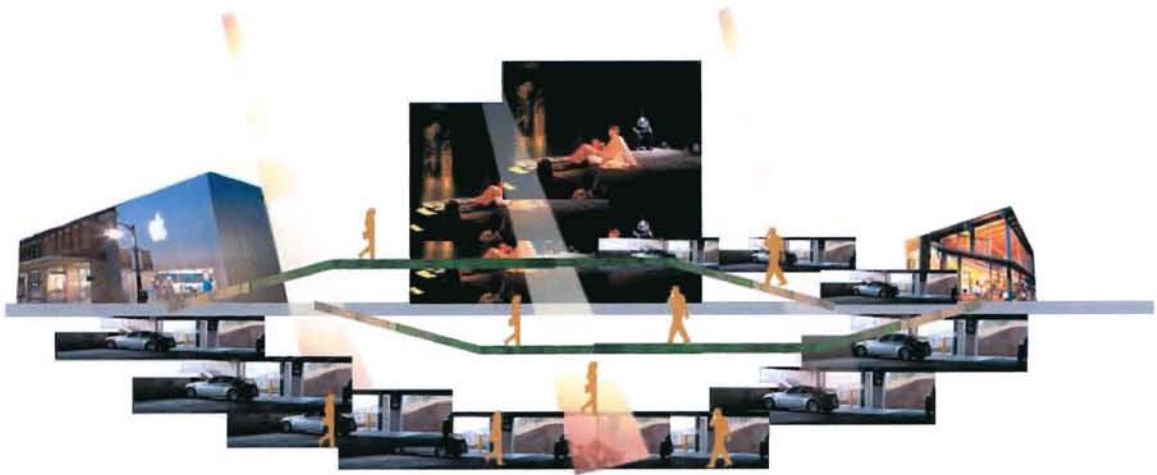
It is through the building development phase that the building begins to develop into a form that responds/addresses the issues of the city, the questions propose. The building design explores the characteristics of the blur.



building development

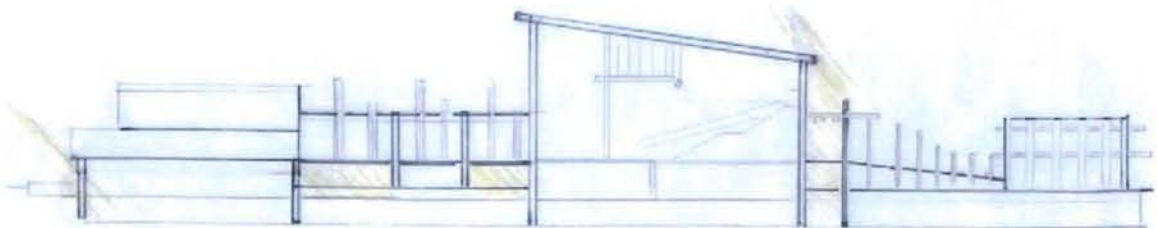
## Sections

The building design process began by addressing some of the earlier explored notions. The theatre (now only one) continues to develop at the forefront of the investigation whether physically or conceptually. It was during this time that more of a focus was placed on the other aspects of the program - studios, workshops, retail and restaurants and their importance to the site.



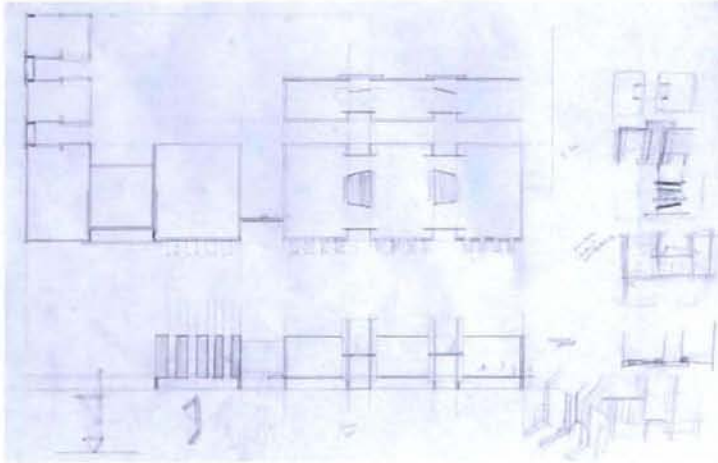
Conceptual Program Study

Analyzing the spaces through section



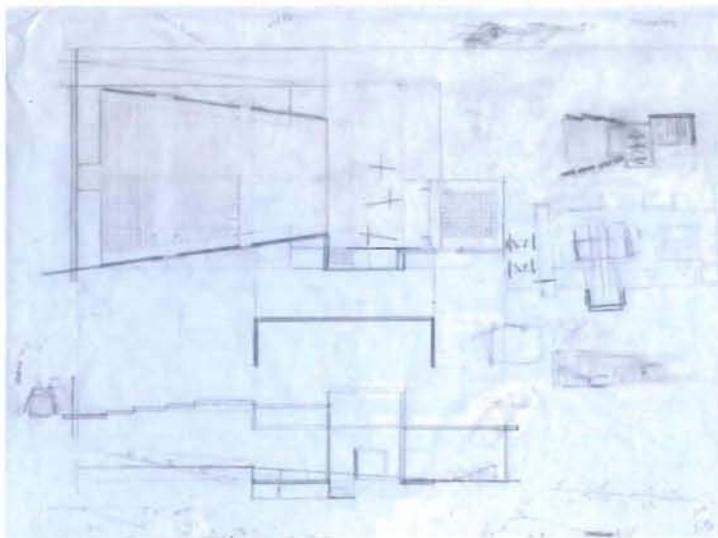
## Development of Programs

### Workshops and Studios



The studio spaces focus on collecting and filtering movement. Each of the studios act as an areas of containment. The spaces between either the workshops or studios become critical to the overall expression of the building. Each of the spaces become essential to the program, to the site and to the city.

### Theatre



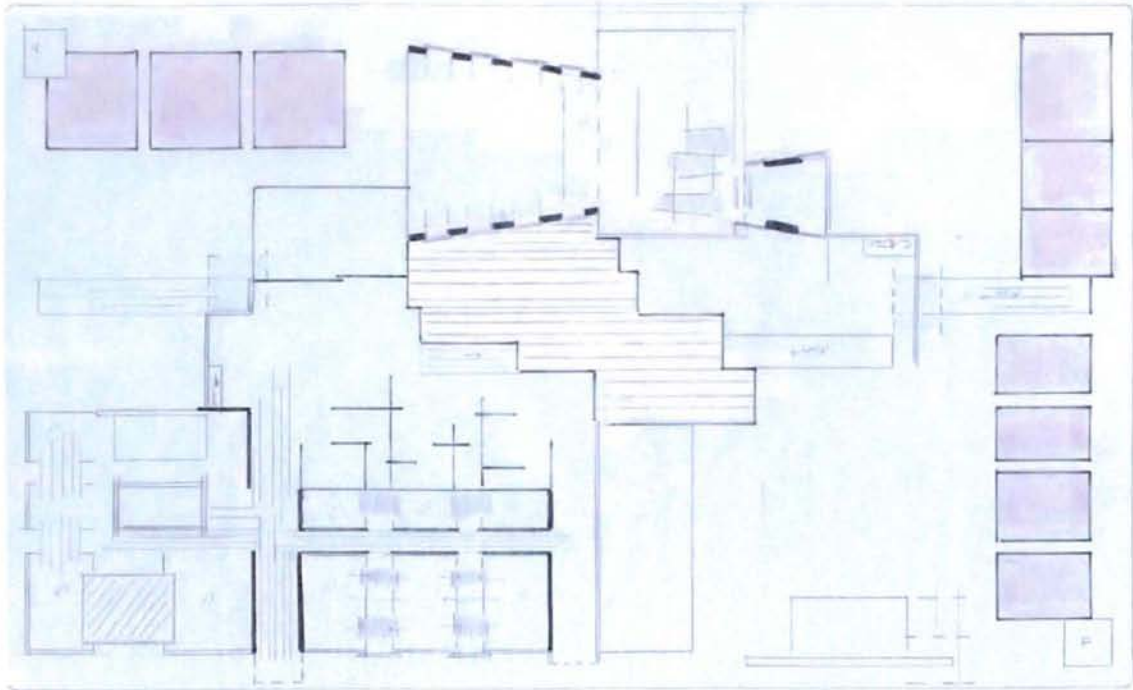
The theatre acts as a large contained space and as a major component of the site. The theatre area creates itself as a space that enfolds into the context around it. The theatre space addresses the relationship between the entrance (lobby), the audience, the stage and the backstage.

Each acts as its own component of the architectural language of the site. The architectural language discusses the various notions of movement, transparency, and spatial arrangement.

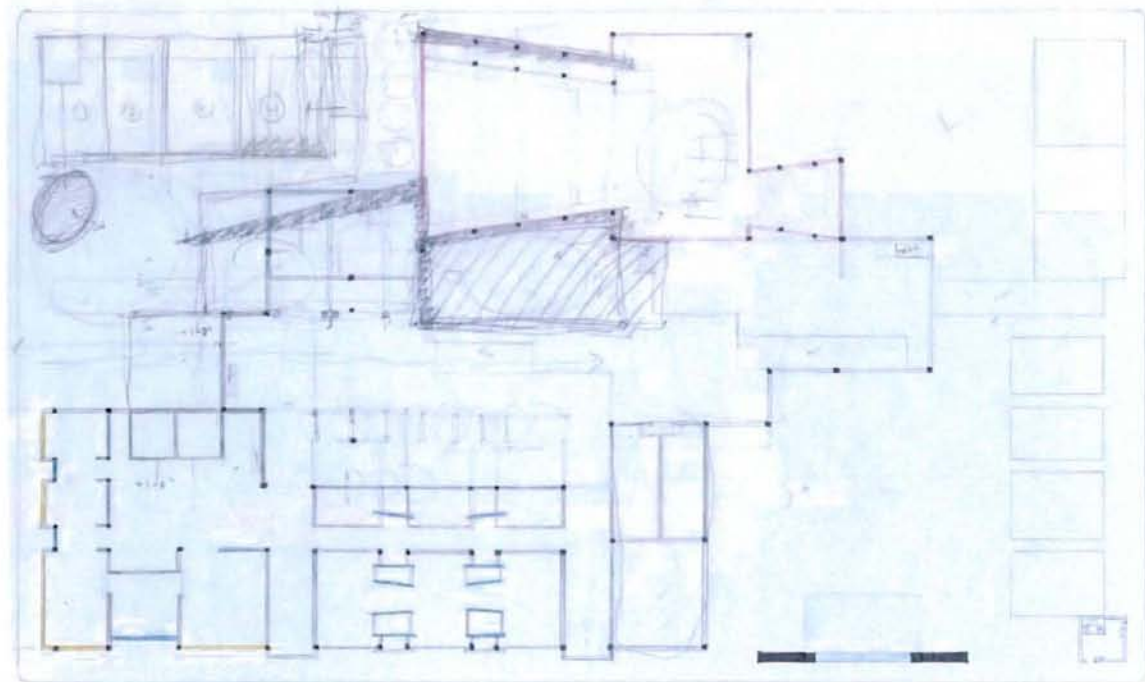
## Examining the layout of site

The studies below are an investigation in the spatial arrangement of the site. They deal with developing the relationships between the variety of program spaces and the spaces between them. They start to explore how to embody gestures into the site, through ramps, stairs, platforms, consideration of parking, and exterior spaces.

### Study 1



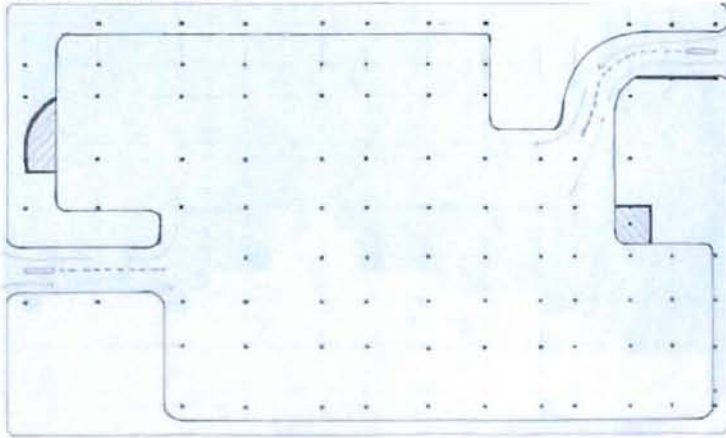
### Study 2



## Examining the layout of site

### Study 3

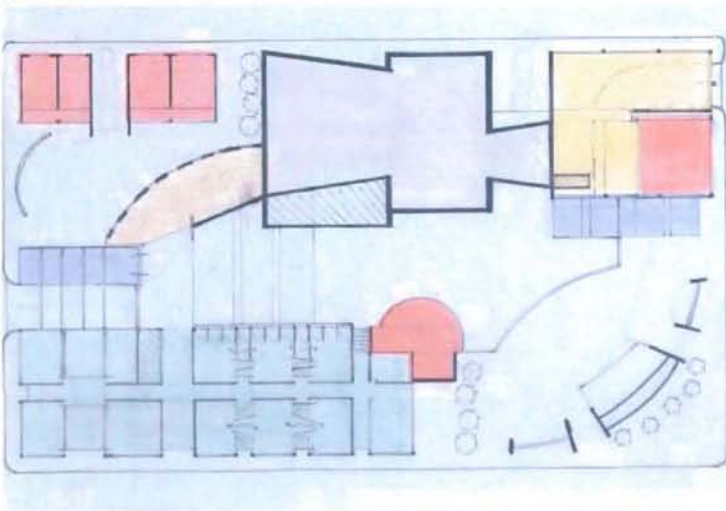
below level parking



Study 3 involves a more comprehensive analysis of spaces, which includes the different levels of the building, parking, ground level, and the spaces above.

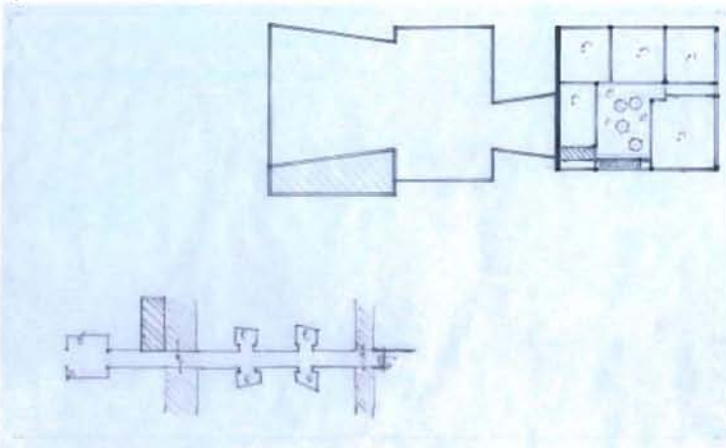
The plans developed originally as one drawing (a palimpsest) and then each of the layers were extracted creating the different layers displayed.

ground level



The main program elements are located on the ground floor. However, there are varying levels on the ground level ranging from 2' above ground to 8' above ground.

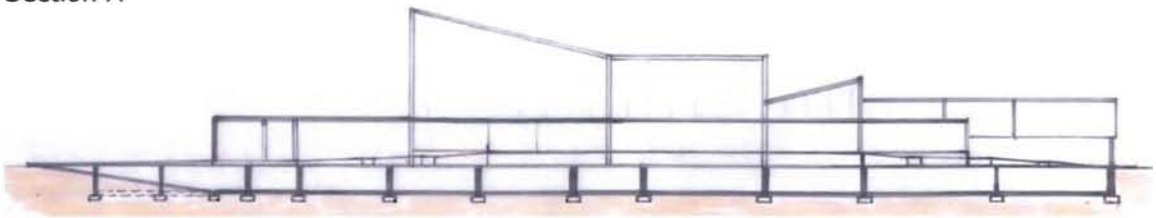
spaces above



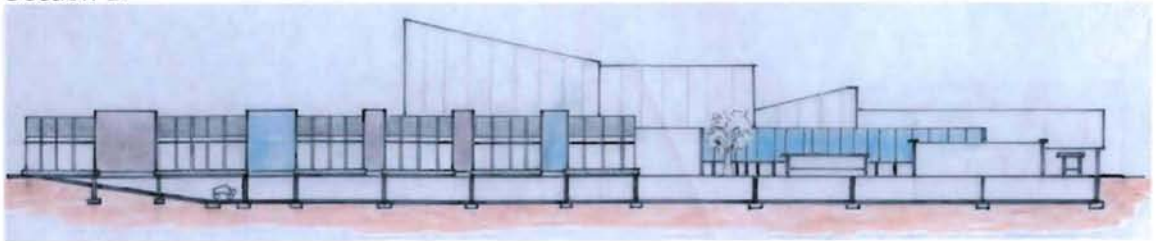
Within the spaces above layer are the residential apartments for the artists/performers. The studio and workshop spaces also have observation spaces that look down into the studios. The theatre is shown in this layer as it is the tallest section inserted into the site.

# Building Study 3 Sections

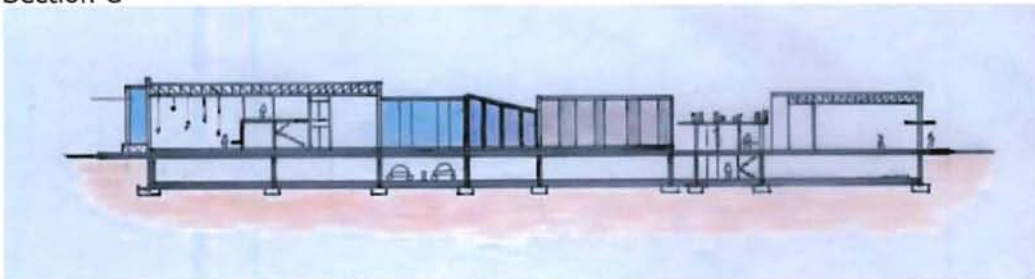
Section A



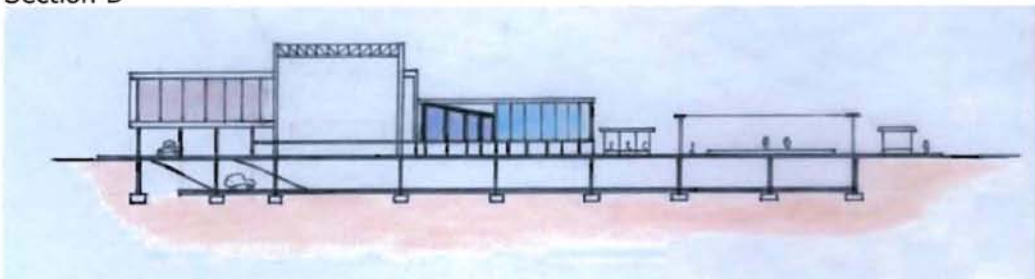
Section B



Section C

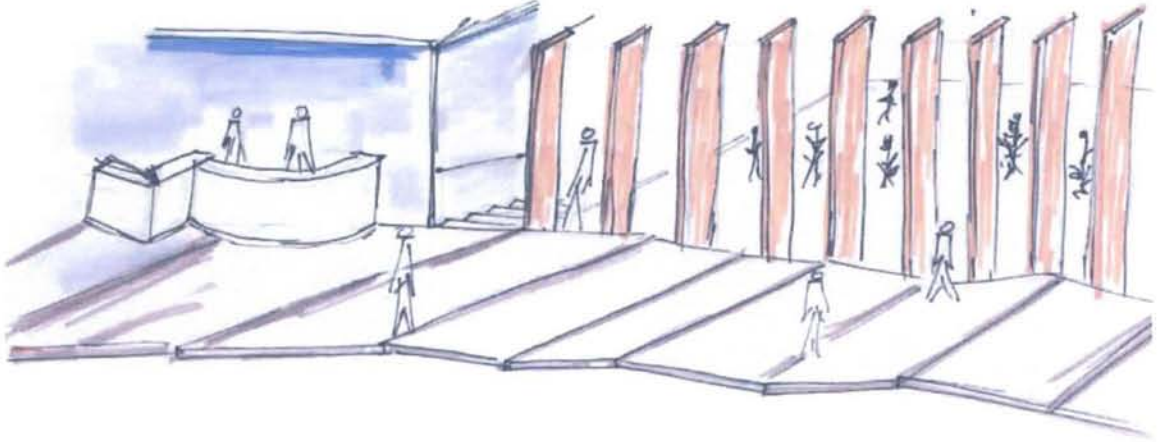


Section D

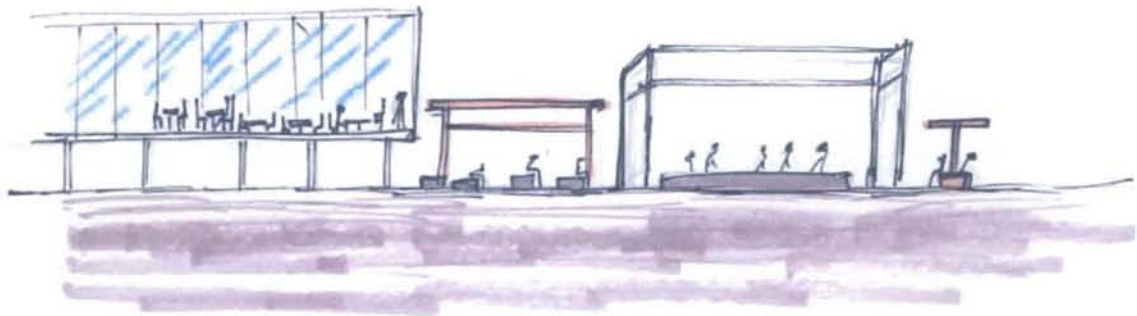


## Development of Interior Spaces

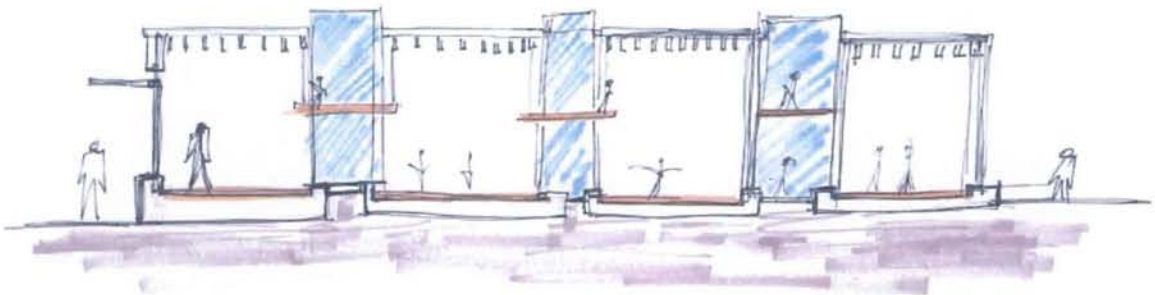
The long processional ramp located inside the building provides an undulating entrance into the main gathering space. It moves people from the exterior towards the theatre. The ramp is located adjacent to a series of rotating panels allowing views into the rehearsal spaces.



This image below focuses on the relationship between the interior cafe area to the exterior performance space. It begins to address the varying heights experienced throughout the spaces as well as how to define edges.



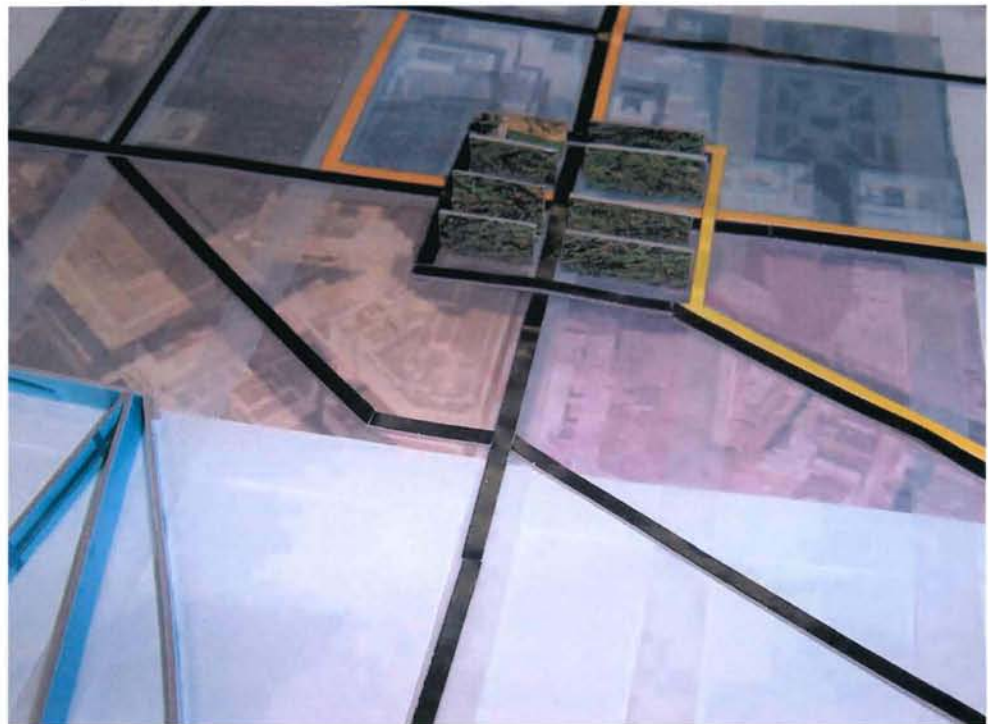
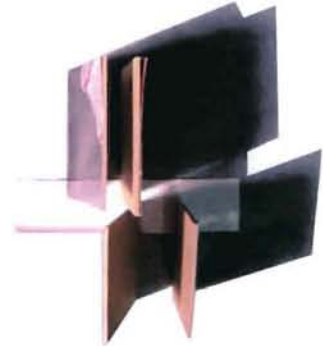
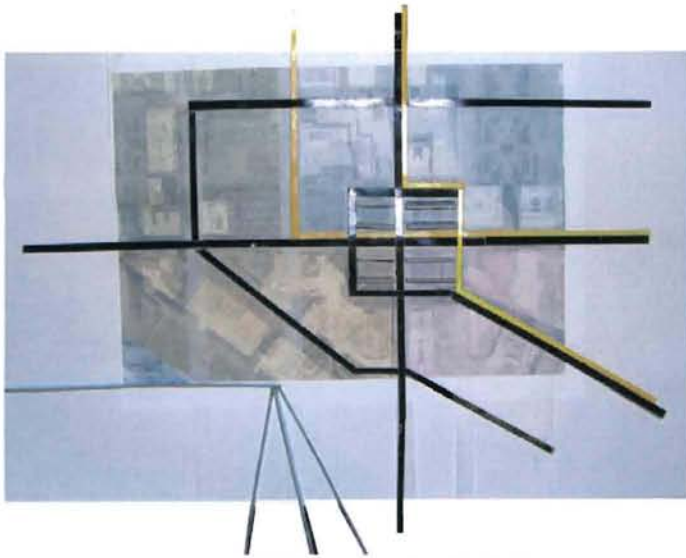
Levels are utilized to obtain slight differences between those on the interior and those on the exterior. It offers a subtle variance between the two spaces creating an interesting relationships between the spaces. The catwalks located above the dressing rooms allow for viewers to look down into the rehearsing/producing spaces.



## Revisiting the Thesis

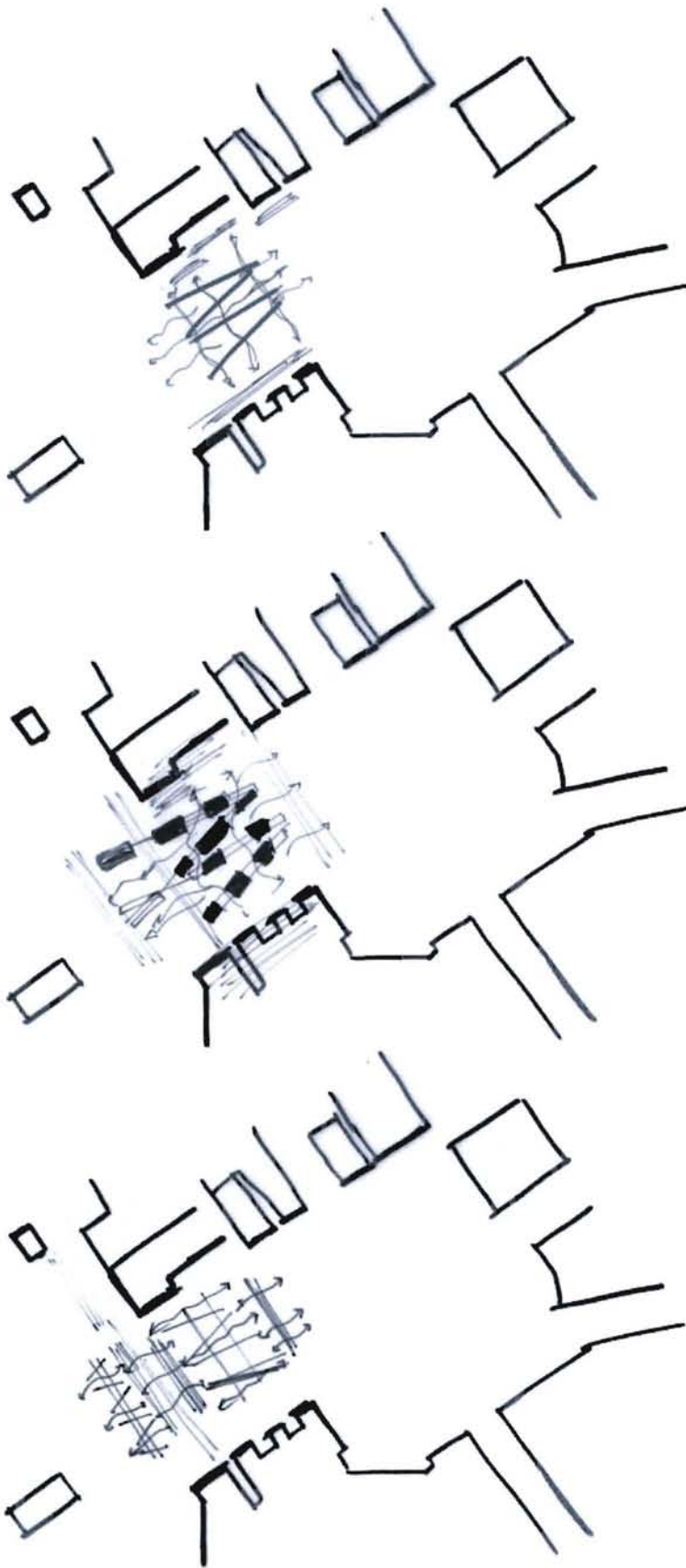
After the series of explorations and studies, it became apparent that the west block site did not offer a strong relationship to the thesis investigation. It seemed more appropriate for the building to be located on the east block the 5th square site. Being located on the 5th square site, it serves as a means to define an urban edge to the historic four-square public park. Additionally, the building still offers a face to the Warehouse District side. Essentially, the building acts as a mediator between the formal, civic center side with public square and the informal, Warehouse District currently a parking lot.

Therefore, the mapping study below takes the six previous mapping studies and condenses them down to one entity focuses on the West 3rd site area. Through, the study the organizational understanding of the site become apparent relative to the idea of the districts, and their organization throughout the site.





## Understanding the Site

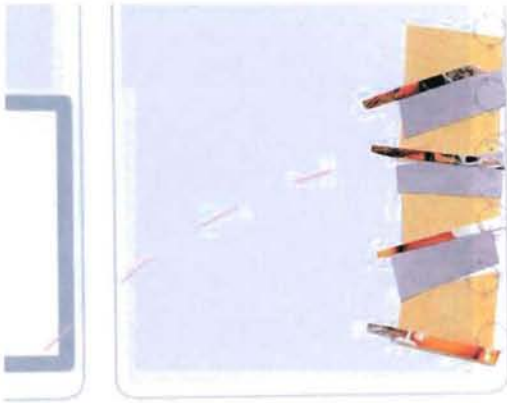


The diagram takes the idea of filtering used within the studio and workshop spaces and applies it to the larger site context.

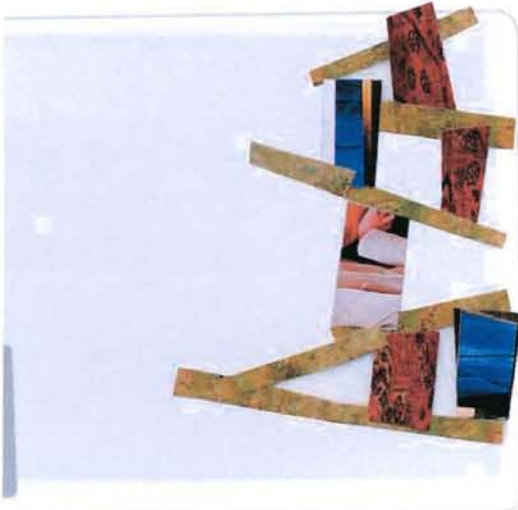
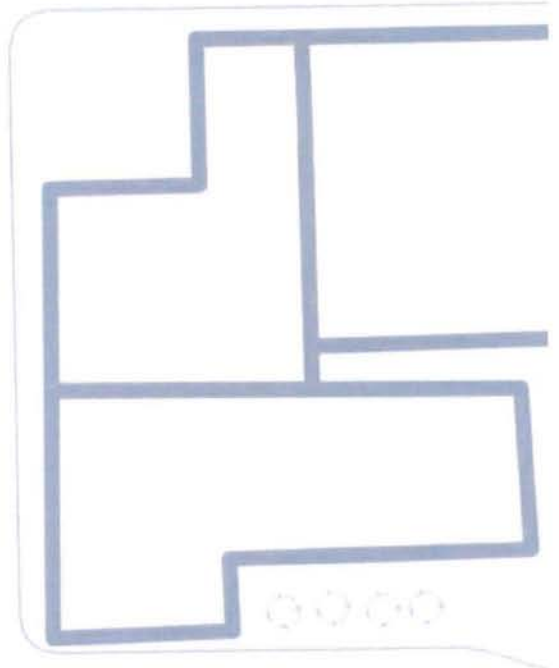
The diagram addresses the edges (soft and hard) of the site and views the block as a threshold. Soft edges are the informal edges along public square and parking lot. Hard edges are those adjacent to the buildings to the north (55 public square, 22 stories) and to the south (Renaissance Hotel - 12 stories).

The diagram demonstrates the relationship to the site. The block acts as a mediator between the warehouse district and civic center. It is also an anchor to the warehouse district as the growth will not resonant on the that single block, but transcend into the warehouse district.

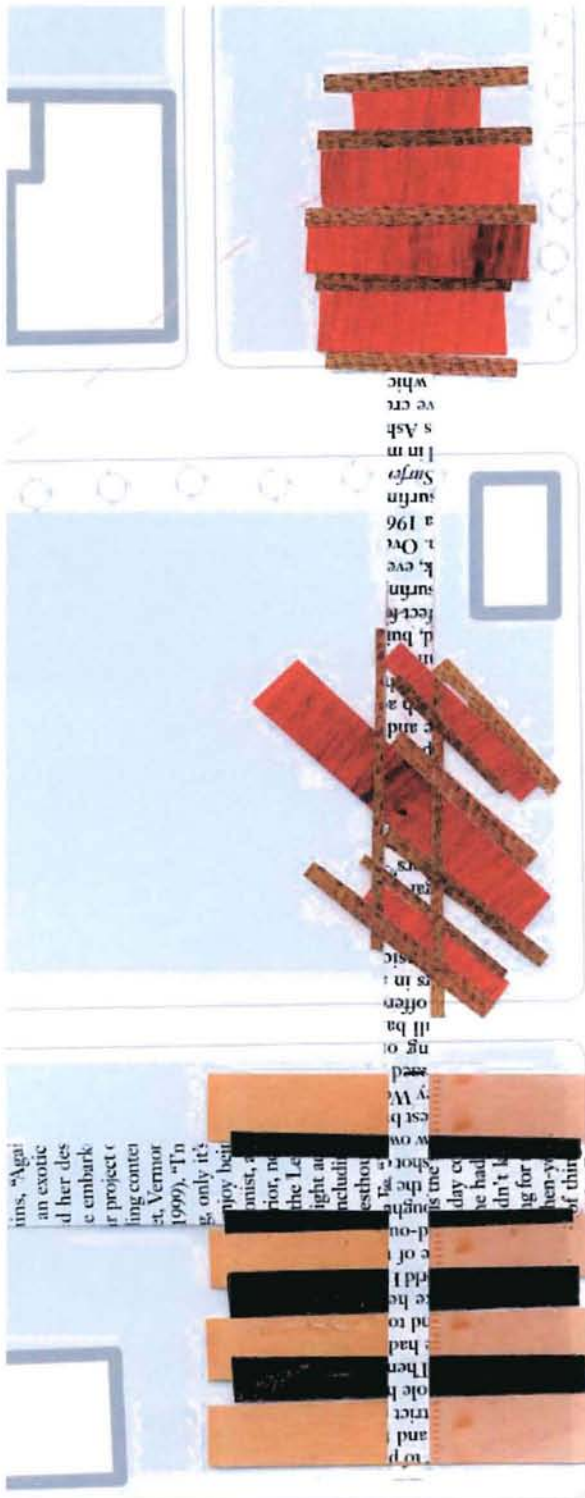
## Study 1



The study takes the previous diagrams and translates them into the site. The study serves as an overall to the site. It addresses the issue site as an anchor point the rest of the area. It moves from the main block, across the street and then down West 3rd St.

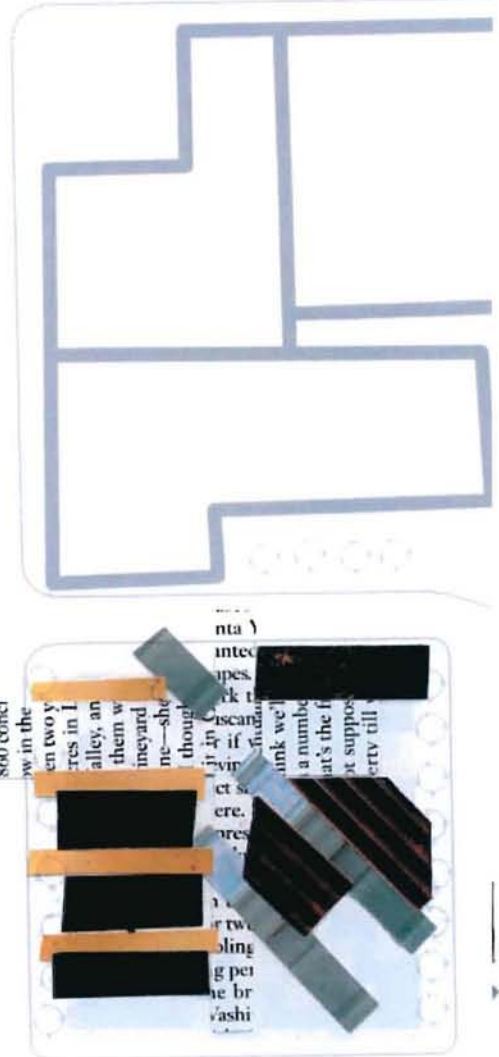


## Study 2



The study is along the same basis as the previous. The diagonal introduced into this diagram are associated with the diagonal streets that intersect the horizontal grid of the city.

The study also organizes itself with references to the districts as the text lines depict the abstracted view of the districts.

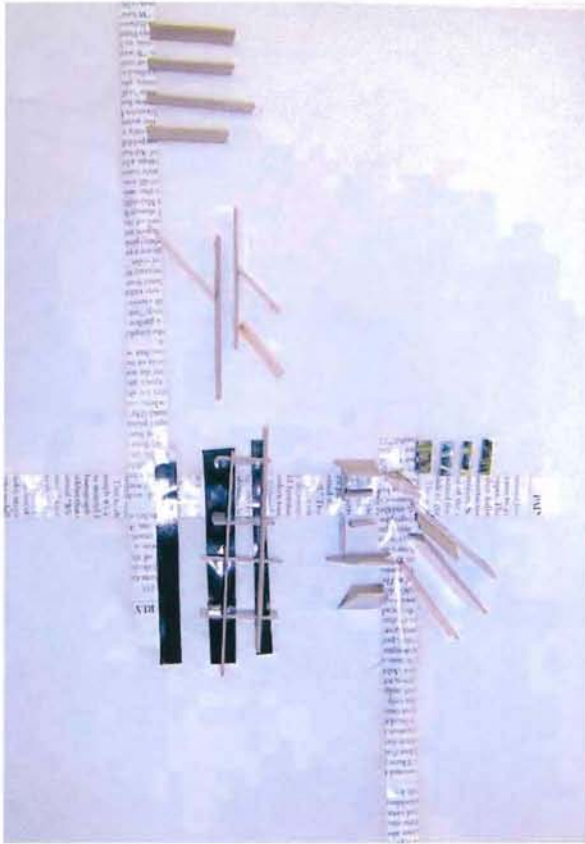


### Study 3

The 2d diagram studies are now translated into a 3d expression that is infused within the site. The east block (main site) contains taller elements and begins to address the issues of scale. The bulk of investigation situates itself on the main site and then filters down into the warehouse district.

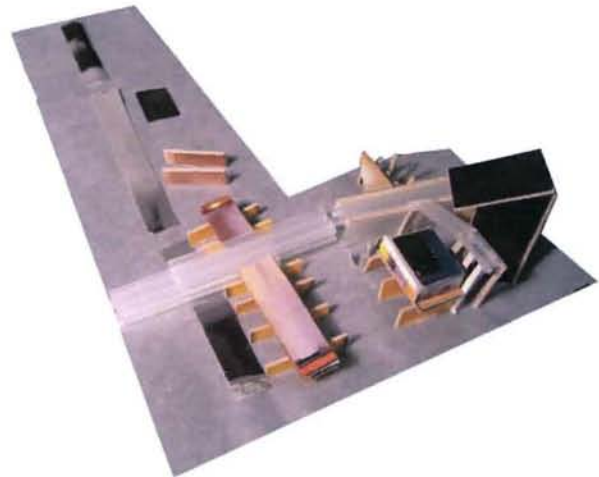


## Study 4



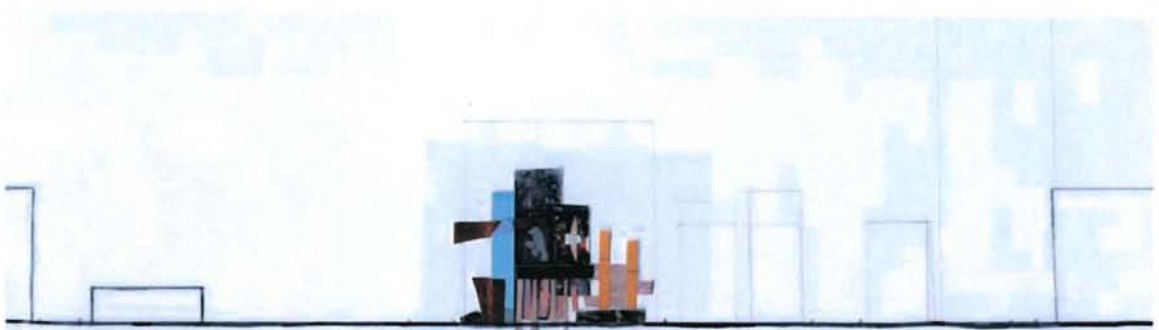
The studies continue to address the issues of the city, scale, history, built environment, and the "blur". Program spaces begin to emerge from the landscape. Different interpretations emerge some things kept and examined others placed to the site.

## Study 5



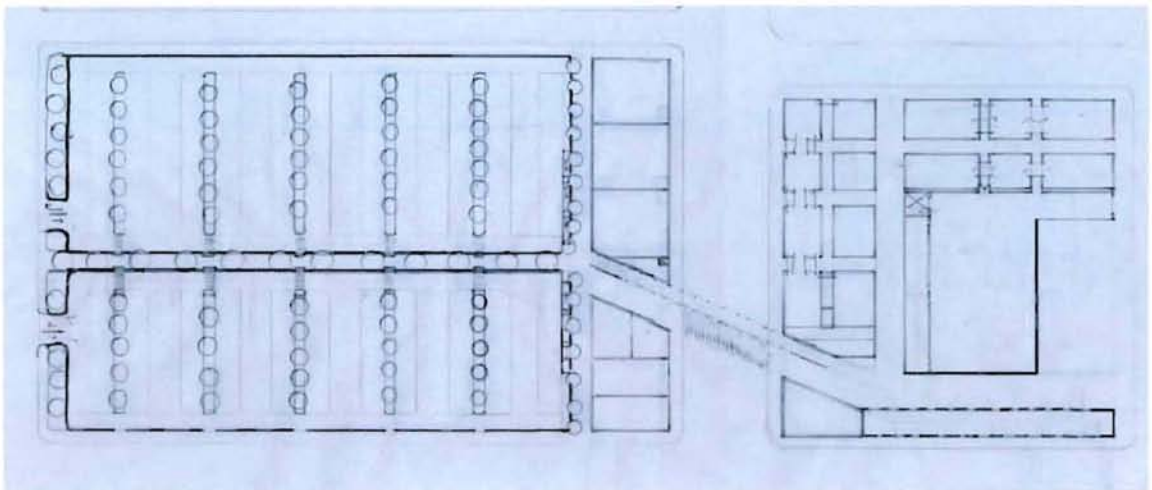
## Section Studies

The studies focus on main site and start to question the scale of the proposed building.

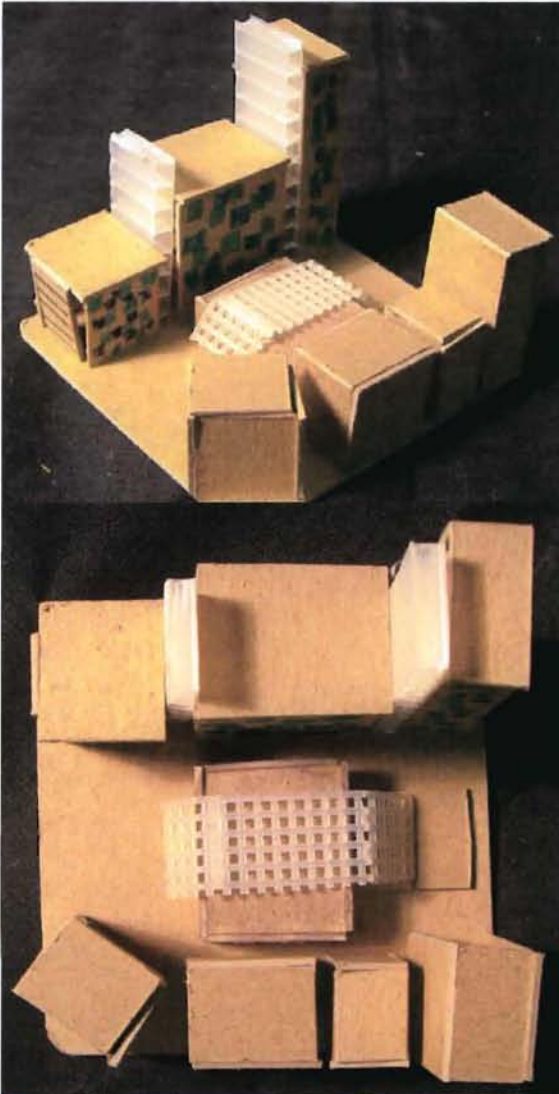


## Building Proposal 1

The proposal focuses on the main site (east block) and the block across the street (west block). The idea was to maintain the parking lot on the west block, but redevelop it into a more flexible space infused within the landscape. Small building were placed on the east block along the West 3rd edge so that a consistency could be made between the edges of the streets.



## Building Proposal 2



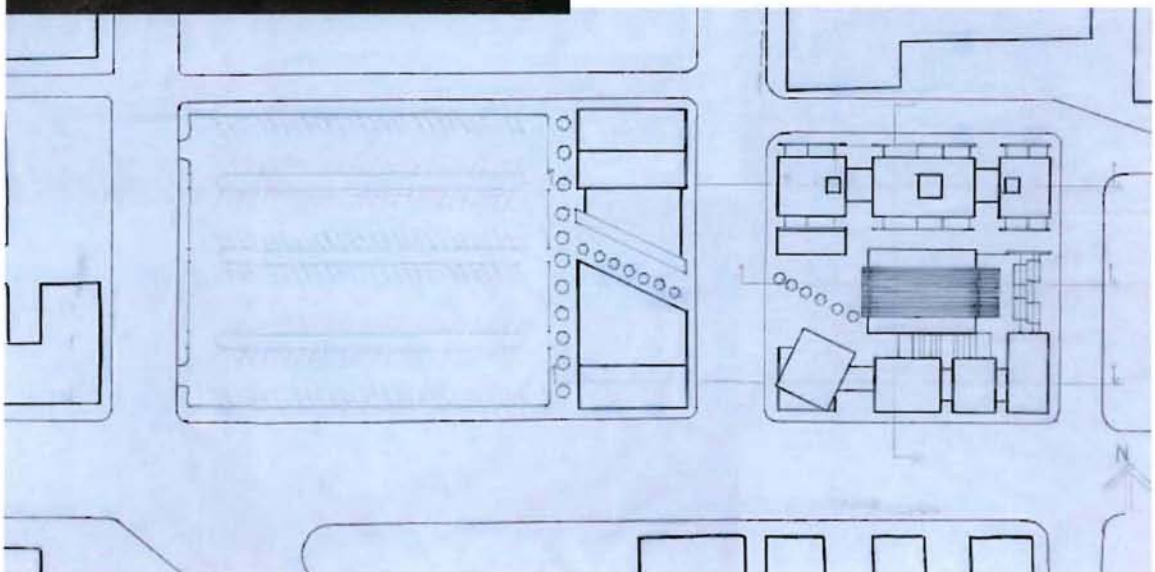
The theatre is located within the center of the site acts as element between the two larger halves.

The north half contains a series of apartments while the south half contains the workshop and studio spaces.

The south buildings appear to be separated into a series of smaller buildings, but are actually contained by translucent towers between them.

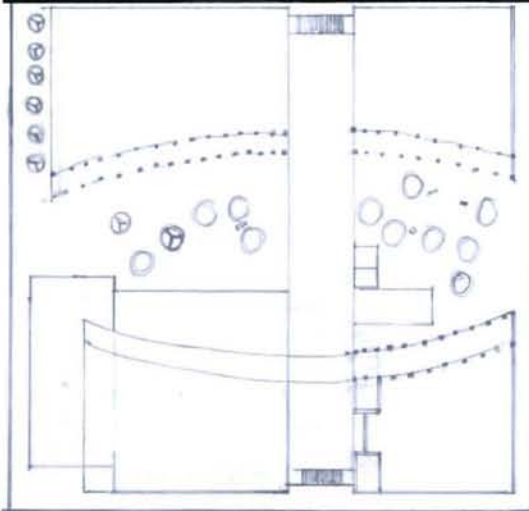
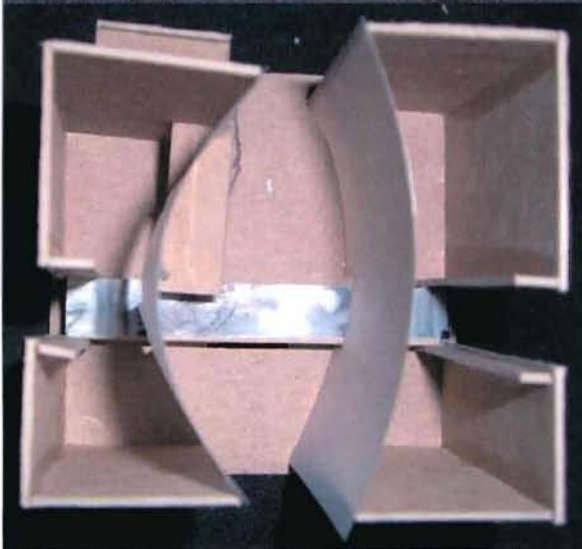
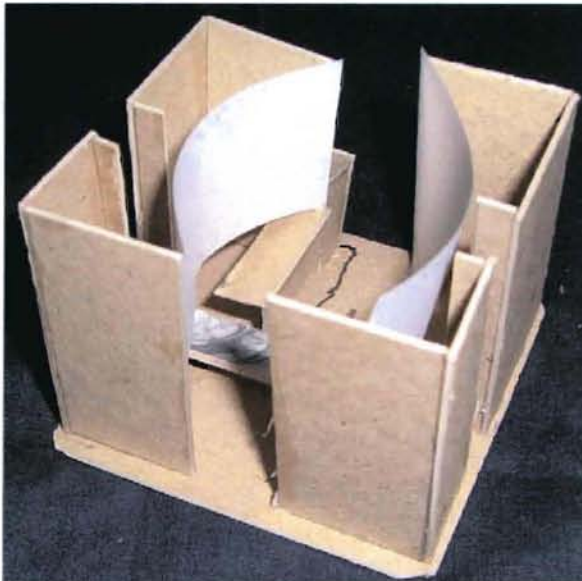
The apartment towers have an exterior skin attached to them, which was considered to be an inhabitable exterior space.

The proposal also addresses the parking and buildings across the street. Instead of a literal connection across the street, a subtle gesture is made integrating the diagonal street concept into the organization of the site.





### Building Proposal 3



building development

This proposal separates the program into two halves - the north and south. The curved portions help to filter people through the site.

As the last building proposal before the final, this investigation becomes the basis for the final.

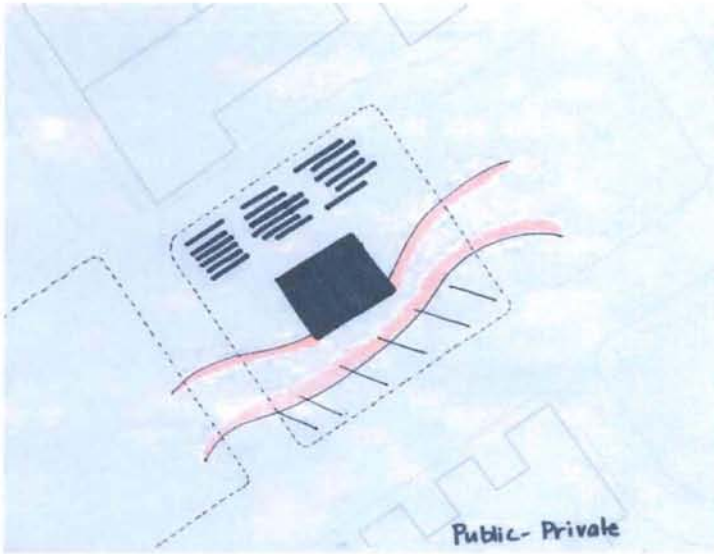
The theatre protrudes from the south half of the building adding a diverse element into the site.

A platform connecting the two halves on the second floor will turn into a above ground inhabitable piazza space.

The space between the building develops into a vibrant space full of active as people filter from the public square to the warehouse district.

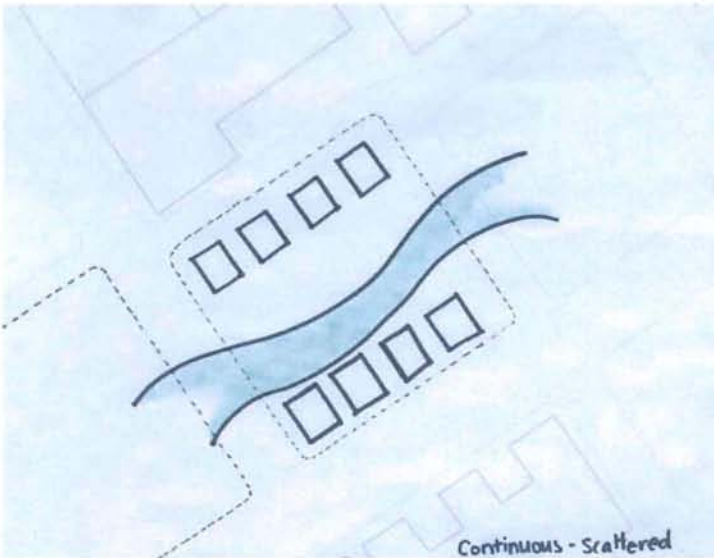
The block across the street is still considered to be important, but the bulk of the architectural investigation lies upon the main block.

Program spaces orient themselves around the site and are used as movement indicators to draw people into the building.

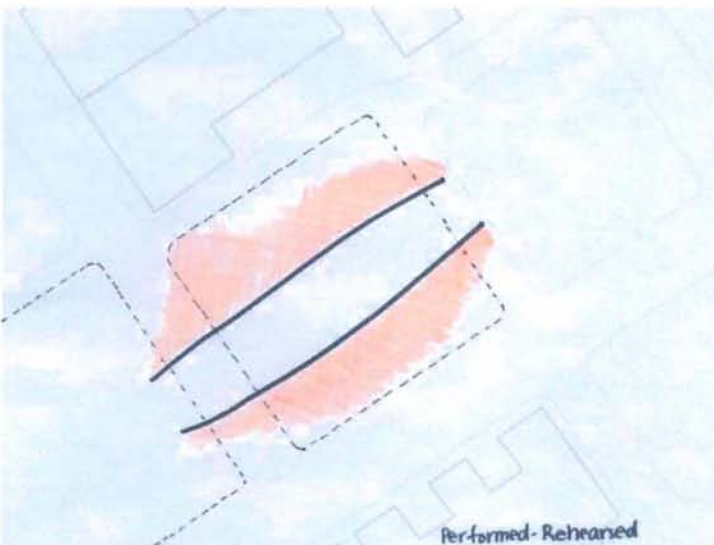


**Word Pairing Studies**  
 During the design process, a series of word pairing emerged, each embodying a specific intent for the site. The studies embodied a bulk of the architectural language learned and understood from the site.

**Public- Private** - focuses on the edges. The edge along the north acts as a private edge based on the apartments, while the middle and south half have private and public qualities to them.

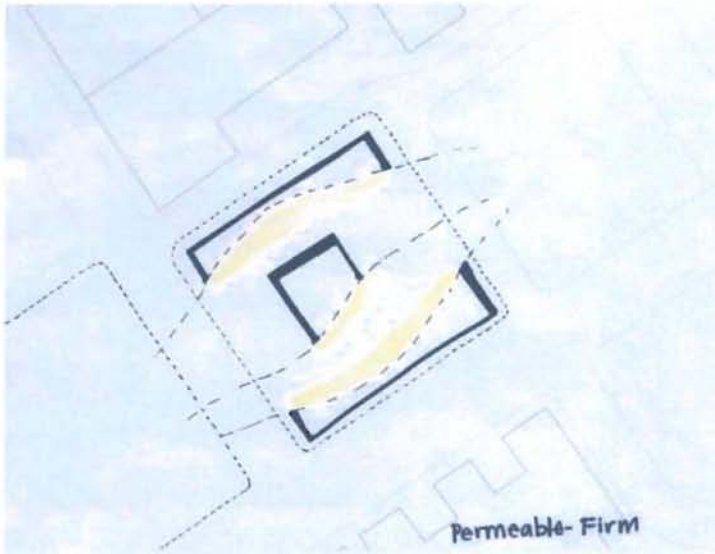


**Continuous - Scattered**  
 - deals with the connection from public park to the parking lot, which should be continuous, while exterior movement is scattered and not consistent.

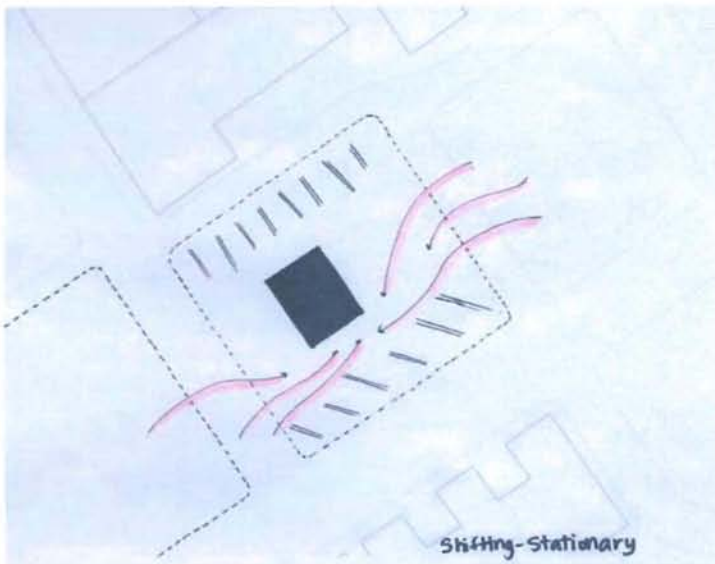


**Performed - Rehearsed** - the top and bottom edges are the rehearsed areas as depicted by the program and the overall gestures of the city.

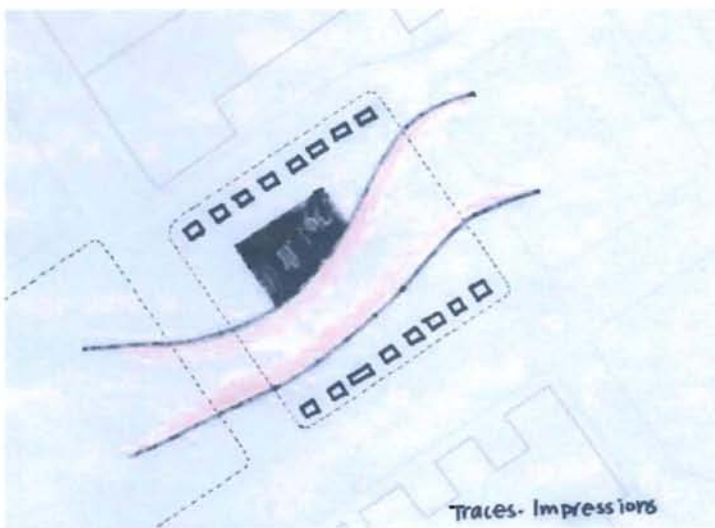
## Word Pairing Studies



Permeable - Firm - discusses the variety of edges and their qualities experienced throughout the building and the site.



Shifting - Stationary - also addresses the edges as well as the movement throughout the site.



Traces - Impressions - relies upon the history of the site, city and area and how the history should orient itself within the site.

final design

## Final Design Thoughts

After the series of explorations, including the possibility of alternate adjacent site locations, the 5th square (east block) site proved embody the characteristics, qualities, and questions of the thesis.

The building was organized in two sections, the north half and the south half with an open space located in between the two halves. The open space of the public square unfolds into the landscape of the areas between the two sections of the building. The open space consists of an elevated piazza that looks out onto public square. It also serves as a path building a relationship between the formal and informal.

The paths were constructed as a way to organize the building on the site. It is based upon the idea of the districts and their pattern throughout the city. The other path relates the two sections of the buildings together, even though only constructed on the first and second floor plans. The connection is evident throughout the whole complex as the walls of glass in section relate to the plan.

The multiple levels of inhabitation consist in how the building is organized based on the stairs and their levels. It is not just about a repetition of the floors, but the relationships on each one of the floors. This gesture is more evident within the lower building, which consists of the theatre, studio and workshop spaces. The interior/exterior conditions are relative throughout the entire complex as there are varying conditions experienced from interior to exterior, studio to circulation space. It deals with the seams along both horizontal and vertical surfaces.

Each of the gestures enfolds itself within the context of the building and the city. The thesis is located within the building, but only based on the larger ideals. It is not a literal interpretation. It is a gesture to the site, the building, the individual and the city.

The idea was not to literally take the city and minimize it down to the building, but rather incorporate the larger ideas of the city into gestures experienced within the site/building. The gestures deal with path, open space, scale, and interior/exterior conditions, multiple levels of inhabitation, patterns circulation and the districts. The objective is for the city to unfold/weave itself into the building.

Cities have layers; buildings have layers, but how to begin to mediate between them. The blur is that object, the building that encompasses the ideas, notions and translates them into its own identity, the architectural expression.

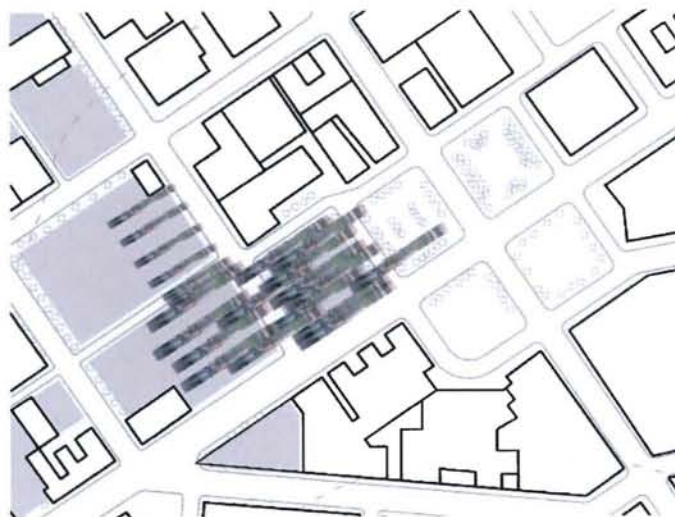
## Blurred Space



city, districts, and overall organization of the city



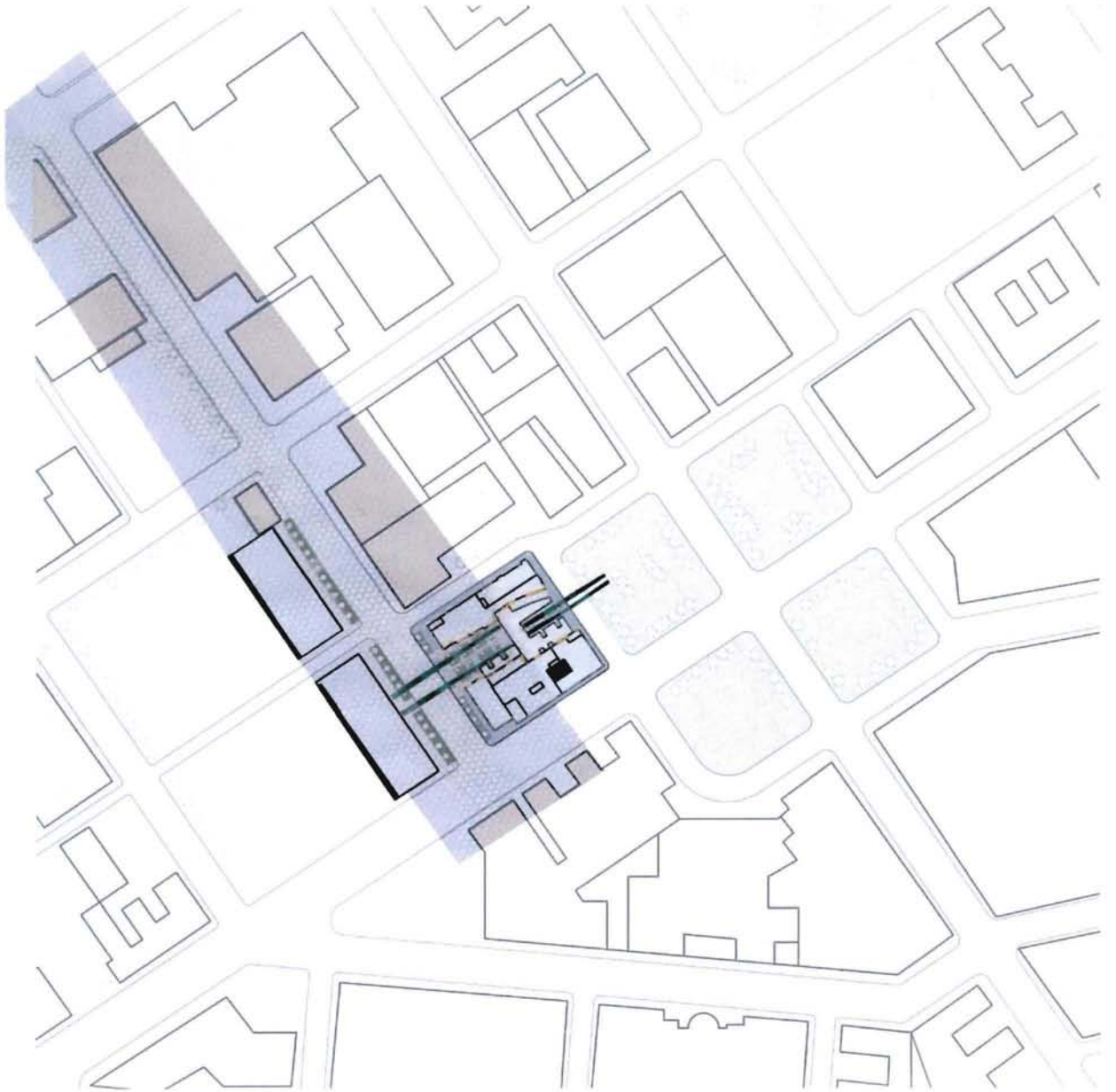
site area, districts, formal and informal



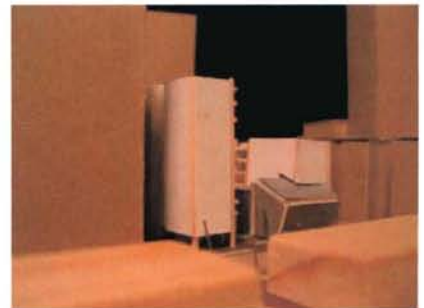
weaving together of the city, building and the individual

## Site Plan

The building becomes woven into the context. The strips imply a direct connection between the public square and parking lot. The spaces across the street located on the parking lots on the warehouse district side serve as space fillers for future development. The site plan focuses on the threshold/ the seam of West 3rd St. It also addresses the edges of proposed building especially the edges located along the space between the two halves.



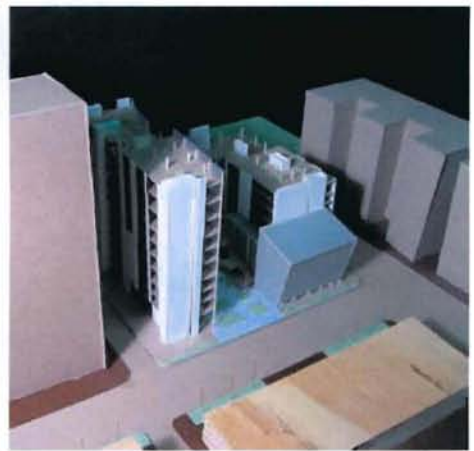
Site Model - scale 1:100



final design



Site Model - scale 1/32" = 1'-0"



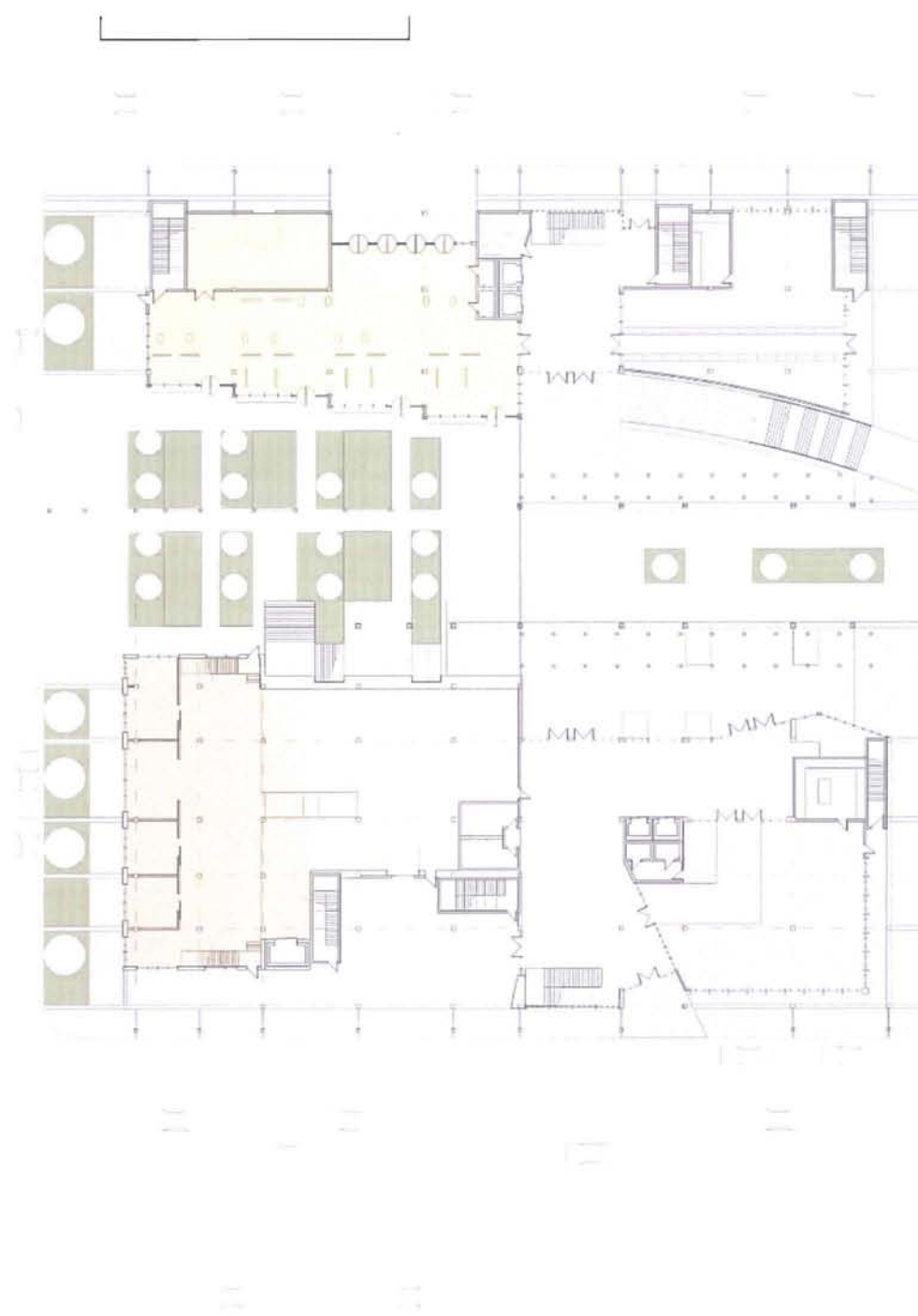
final design

# Ground Floor Plan

gallery

retail

theatre

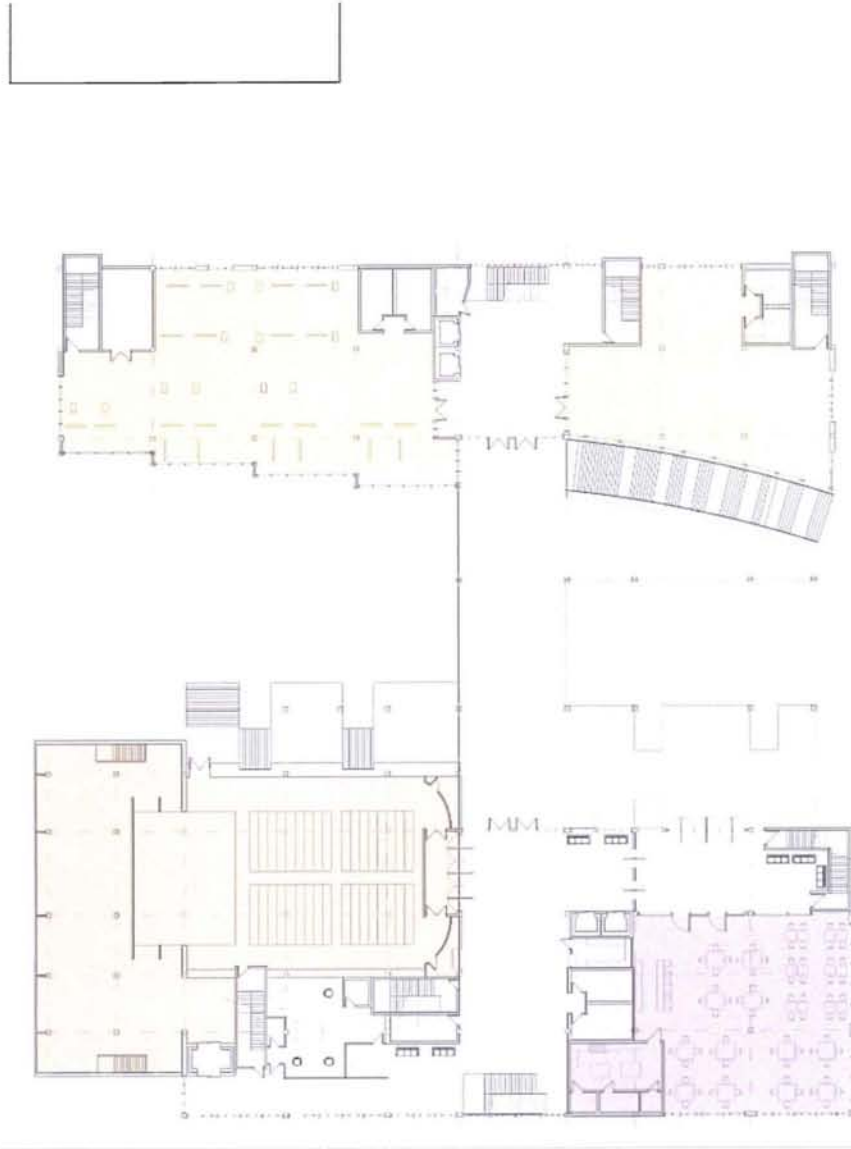


# Second Floor Plan

gallery

retail

theatre





Section North-South



commercial  
offices  
studios  
theatre

Third Floor Plan



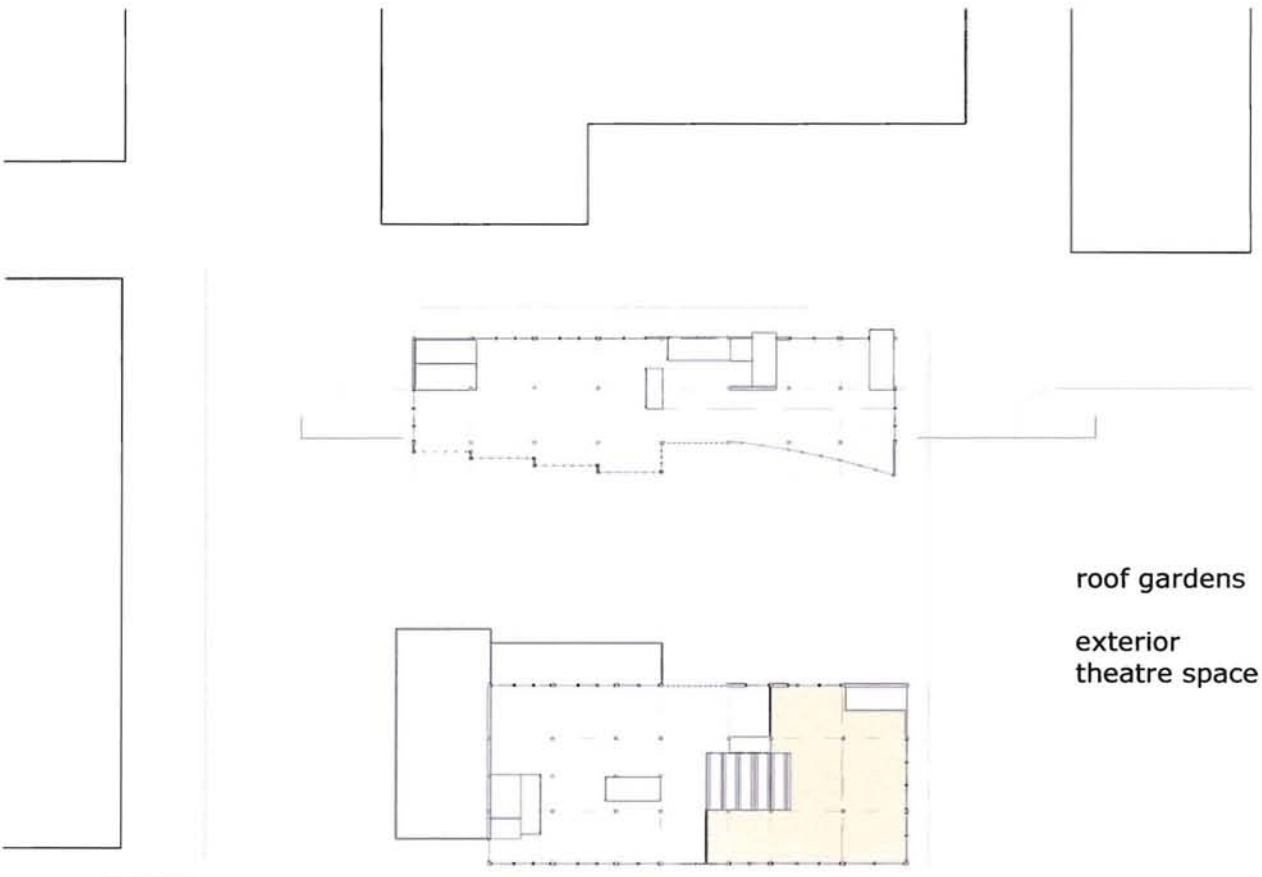
Section East-West



Fourth Floor Plan



Section East-West



roof gardens  
exterior  
theatre space

Roof Plan



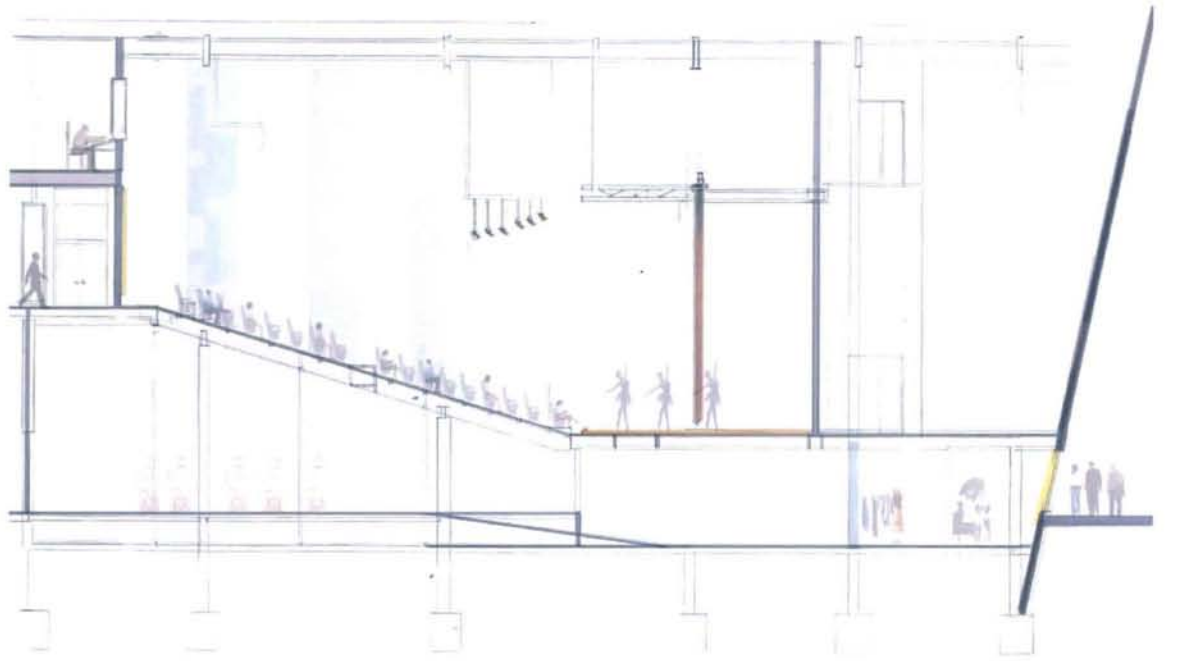
Piazza Section North-South

Ground Floor



Piazza Section East-West

Ground Floor



Theatre Section

Second Floor



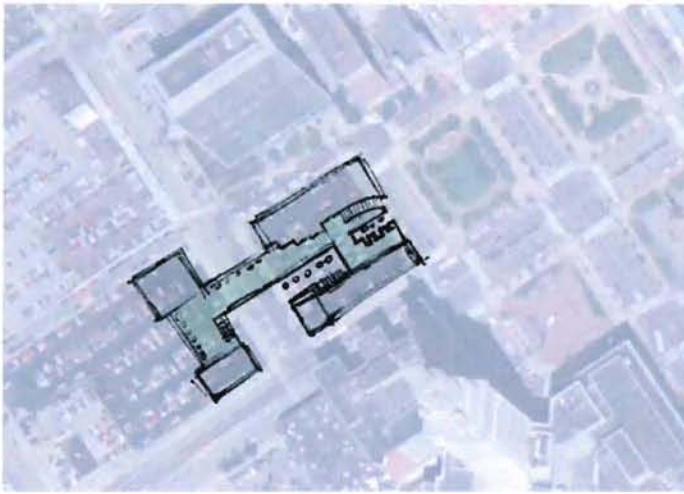
Studio Section

Third Floor





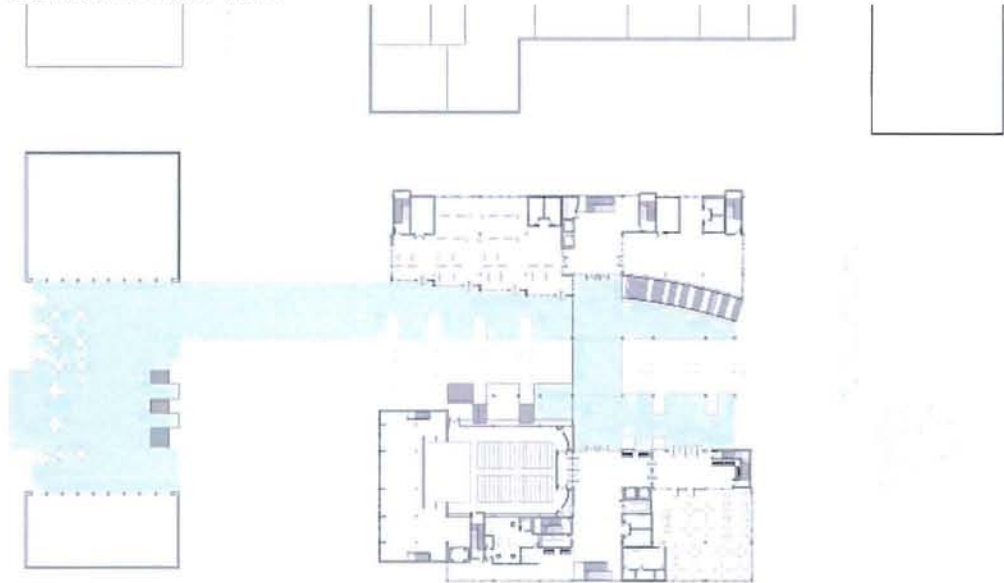
## After the Review Thoughts



The diagram is based on ideas from the review. It is a suggestion for the site to have a direct connection with west block (an idea attempted in earlier explorations). The elevated walkway would extend over West 3rd connecting to the second floor piazza level on the main site and to an open gathering space on the east block. The walkway would serve as a green space/sitting area, with cafes adjacent to it on the warehouse side. The gallery on the second floor of the north half of the main site would then be able to connect directly with the walkway.

The idea focuses more attention on the connection between the two districts, as the road (space above it) becomes a moment of blur. Caution is made to the area below the piazza level so that still maintains itself as a vibrant space promoting activity and interaction.

Revised Second Floor Plan



conclusion

The objective of the thesis sought to view and re-view a specific city's context, Cleveland, Ohio. The investigations themselves provided an understanding of the city, which cumulated in the idea of a blur; a dialogue between the extracted layers of the city. The result was a series of attempts on how to inhabit the site. The seam along West 3<sup>rd</sup> St. provided an opportunity to investigate the notions of the thesis.

The initial assumption of claiming the parking lot west of West 3<sup>rd</sup> St. proved to have some difficulties. The investigations verified that the block was not best suited for the initial inhabitation of the area. By leaving the 5<sup>th</sup> square as a park, it was still left as an unclaimed space (even though it was turned from parking lot to a park), but it still did not have an identity to it.

Thus, the adjacencies surrounding the site were re-viewed and it seemed that the logical space for the thesis to embody itself was the block east of West 3<sup>rd</sup>. St (directly adjacent to the previous site). The east block appeared to offer a set of instructions or considerations to learn from in order to develop a new building, which would be woven into the context. Therefore, the thesis would be able to grow and expand, and question itself. It allowed for there to be a communication between the site, the city and the building.

The final proposal did establish and fulfill the objective set forth by the thesis. The result of the process was a building that was woven into the context in terms of spatial arrangement, scale, program, history, etc... Even though the building does create an architectural language, the building can be pushed even further. The building itself, can be viewed and re-viewed as to a way of determining the next step. At the end of the final design, a moment was taken to address some of the issues discussed during the final presentation. The thesis still has an even greater potential and opportunity to explore its own creation (the building). The process can unfold itself even more by creating new situations, new moments, and really understand the implications of the blur, the dialogue, and the city.

Within Cleveland, more opportunities exist that can enhance the established blur. Some situations might question the actions of the blur while others will compliment it. The goal of the thesis was to view and review, which should always remain a constant within the explorations.

There will always be more to contemplate and understand. It is possible for the dialogue to grow and expand in its knowledge and eventually turn into a proposal encompassing the whole city. It is important to remember the basis of the exploration, which is to learn from a city, extract layers, and the history, and thus create an entity that responds to those notions, which can then be woven back into the context of the building.



endnotes

## Thesis Paper

- <sup>1</sup> "Merriam Webster Online Search." Merriam Webster. Merriam Webster, Inc. <<http://m-w.com/>>.
- <sup>2</sup> Venturi, Robert. Complexity and Contradiction in Architecture. 2nd. new York: The Museum of Modern Art, 1977.
- <sup>3</sup> Venturi
- <sup>4</sup> Dorrian, Mark , and Adrian Hawker. Metis Urban Cartographies. London: Black Dog Publishing Limited , 2002.
- <sup>5</sup> Dorrian.
- <sup>6</sup> Dorrian.
- <sup>7</sup> "Cleveland: A Bicentennial Timeline." The Encyclopedic of Cleveland History. Case Western Reserve University. <<http://ech.case.edu/timeline.html>>.
- <sup>8</sup> "History of the Warehouse District." The Historic Warehouse District Development Corporation. 2005. Historic Warehouse District. <<http://www.warehousedistrict.org/history/>>.
- <sup>9</sup> " National Register Information System." National Register of Historic Places. 12 Aug 2006 . National Park Service. 10 Jan 2007 <<http://www.cr.nps.gov/nr/>>.
- <sup>10</sup> Mumford, Lewis. City Development. New York: Harcourt, Brace and Company, 1945.
- <sup>11</sup> Conrads, Kiesler. "Space City Architecture." Programs and manifestoes on 20th century architecture. Cambridge, MA: MIT Press, 1971.
- <sup>12</sup> "Merriam Webster Online Search." Merriam Webster. Merriam Webster, Inc. <<http://m-w.com/>>.
- <sup>13</sup> Miralles, Enric. "Parque Cementerio de Igualada (Cemetery Design)." El Croquis 49/50(1991): 70-109.
- <sup>14</sup> "Merriam Webster Online Search." Merriam Webster. Merriam Webster, Inc. <<http://m-w.com/>>.
- <sup>15</sup> <http://m-w.com>
- <sup>16</sup> "Steven Holl: The Body In Space." June 2006. Michael Blackwood Publications. <[http://www.panix.com/~blackwoo/archm\\_holltext.html](http://www.panix.com/~blackwoo/archm_holltext.html)>.
- <sup>17</sup> Miralles, Enric. "Tiro con Arco (Archery Range)." El Croquis 49/50(1991): 32-69.
- <sup>18</sup> "Eyebeam Museum of Art and Technology." Diller Scofidio + Renfro. 2007. Diller Scofidio + Renfro. <<http://www.dillerscofidio.com/eyebeam.html>>.

## Precedents

- <sup>1</sup> "Gugalun House." Domus 774(1995): 46-53.
- <sup>2</sup> "Gugalun House." Domus 774(1995): 46-53.
- <sup>3</sup> Dorrian, Mark , and Adrian Hawker. Metis Urban Cartographies. London: Black Dog Publishing Limited , 2002.
- <sup>4</sup> Quantrill , Malcolm, and Kenneth Frampton. Plain Modern: The Architecture of Brian MacKay-Lyons. Princeton Architectural Press (June 1, 2005), 2005.
- <sup>5</sup> Quantrill.

## Program

- <sup>1</sup> Mackintosh, Iain. architecture actor & audience. London: Routledge, 1993.

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"Cleveland: A Bicentennial Timeline." The Encyclopedia of Cleveland History. Case Western Reserve University. <<http://ech.case.edu/timeline.html>>.

Provided historical background on Cleveland, Ohio.

Conrads, Kiesler. "Space City Architecture." Programs and manifestoes on 20th century architecture. Cambridge, MA: MIT Press, 1971.

Useful in developing the ideas of the thesis and creating a knowledge base.

Deterritorialisations... Revisioning Landscapes and politics

Crouch, David and Charlotta Malm. "Deterritorialisations... Revisioning Landscapes and politics ." Landscape Practice, Landscape Research: an Essay in Gentle Politics. Ed. Mark Dorrian and Gillian Rose. London: Black Dog Publishing Limited, 2003.

Useful in achieving a different understanding of the term landscape and how it can be used not in an architectural setting.

Daoust Lestage. 29 Apr 2007 <<http://www.daoustlestage.com/>>.

The work was used within the precedent studies.

Dorrian, Mark , and Adrian Hawker. Metis Urban Cartographies. London: Black Dog Publishing Limited , 2002.

One of the studies in the book was a precedent study. The other studies also proved to be beneficial to the project.

Dorrian, Mark. "Deterritorialisations... Revisioning Landscapes and politics ." Landscapes and the City: Event, Knowledge, Representation. Ed. Mark Dorrian and Gillian Rose. London: Black Dog Publishing Limited, 2003.

Helped in developing an understanding, and an explanation of ideas.

Edensor, Tim. "Deterritorialisations... Revisioning Landscapes and politics ." Haunting the City: Industrial Ruins And Their Ghosts. Ed. Mark Dorrian and Gillian Rose. London: Black Dog Publishing Limited, 2003.

A collection of powerful images describes the abandonment of cities and how once vital organized organization as now scattered and torn and returned to nature

EL CROQUIS, N. 49-50, September 1991. Monografía Enric Miralles/Carme Pinós, 1988/1991. En Construcción. (El Croquis Editorial, Madrid, Spain 1991).

The projects were useful in developing the ideas situated within the word pairings.

"Eyebeam Museum of Art and Technology." Diller Scofidio + Renfro. 2007. Diller Scofidio + Renfro. <<http://www.dillerscofidio.com/eyebeam.html>>.

The building was used to develop the word pairings.

"Gugalun House." Domus 774(1995): 46-53.

The article describes one of the precedent studies.

Guthrie, Tyrone. Actor and Architect. University of Toronto Press, 1964.



Provided an understanding of the relationship of an actor to its built environment.

"History of the Warehouse District." The Historic Warehouse District Development Corporation. 2005. Historic Warehouse District. <<http://www.warehousedistrict.org/history/>>.

Provided a background on the Warehouse District

Hunt, John Dixon. "Deterritorialisations... Revisioning Landscapes and politics ." Taking Place; Some Preoccupations and Politics of Landscape Study. Ed. Mark Dorrian and Gillian Rose. London: Black Dog Publishing Limited, 2003.

Begins to define a process or a scope of work

Mackintosh, Iain. architecture actor & audience. London: Routledge, 1993.

The book was useful in understanding the relationship between the actor **and the** audience and how it then relates back to the architecture.

"Merriam Webster Online Search." Merriam Webster. Merriam Webster, Inc. <<http://m-w.com/>>.

Provided literal definitions.

Miralles, Enric. "Parque Cementerio de Igualada (Cemetery Design)." El Croquis 49/50(1991): 70-109.

Igualada Cemetery served as precedent for the ideas between the word pairings.

Mumford, Lewis. City Development. New York: Harcourt, Brace and Company, 1945.

Provided an insight into the development of cities.

"National Register Information System." National Register of Historic Places. 12 Aug 2006 . National Park Service. 10 Jan 2007 <<http://www.cr.nps.gov/nr/>>.

Obtained information relating to the history of Cleveland, Ohio.

Pousin, Frederic. "Deterritorialisations... Revisioning Landscapes and politics ." Visuality as Politics: the Example of Urban Landscape. Ed. Mark Dorrian and Gillian Rose. London: Black Dog Publishing Limited, 2003.

Correlations exist between the precedent studies and readings throughout this section. It deals with the layers of thoughts, and ideas and the city as a collection.

Quantrill , Malcolm, and Kenneth Frampton. Plain Modern: The Architecture of Brian MacKay-Lyons. Princeton Architectural Press (June 1, 2005), 2005.

Ship's Company Theatre was used as a precedent study.

Rajchman, John. Constructions. Cambridge, MA: MIT Press, 1998.

The essays provided background information.

"Steven Holl: The Body In Space." June 2006. Michael Blackwood Publications.  
<[http://www.panix.com/~blackwoo/archm\\_holltext.html](http://www.panix.com/~blackwoo/archm_holltext.html)>.

The architecture of Steven Holl was useful in determining and fostering the idea of the blur, and how it relates to the built environment.

Venturi, Robert. Complexity and Contradiction in Architecture. 2nd. New York: The Museum of Modern Art, 1977.

~~Provided some insight~~ and helped to clarify some ideas.

"West Side Streetscape / Small Built Works Project,." 2005 NCARB Prize Winners

Projects were used within the precedent studies.