



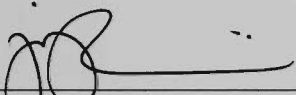
UNIVERSITY OF DETROIT MERCY
GRADUATE SCHOOL
MASTER'S PROJECT

SUBMITTED IN PARTIAL FULFILLMENT OF THE REQUIREMENTS FOR
THE DEGREE OF MASTER OF ARCHITECTURE

TITLE: **Implacing the Body**

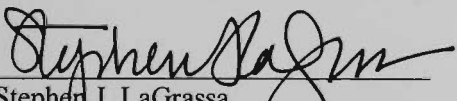
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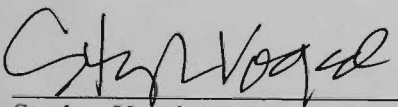
5.06.2005
Date



Stephen J. LaGrassa
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5/09/05
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Implacing the Body





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ABSTRACT: [IM]PLACING THE BODY

I want to start with the idea that any place is saturated with qualities and by placing architecture within any context is to re-interpret and re-script the experience of the environment. In my thesis I sought opportunities to re-engage architecture with its surroundings, thereby, allowing new kinds of experiences to emerge.

These experiences, which are perceived by the body, are at the crux of this investigation. Therefore, this thesis investigates the seam between the body and architecture, and the architecture and the environment.

Place is the bounds of our physical and mental world. It is composed of two edges, the near edge or the skin and the far edge or the horizon, the cityscape.

How do we use our body to understand epistemological place? Can an act of search(ing), reveal(ing), and release(ing) begin to establish new connections to place? Can multiple architectural insertions enliven the experience of the city? By focusing on multiple ambivalent and residual spaces, this thesis will seek to re-script our understanding of the context within Detroit.

The investigation will happen between the seam of the body and architecture. It will be a phenomenological approach into urban design. It will seek and explore a dialogue between the event and insertion. It will allow for events to occur that may amplify a sense of being-in-the world through the body and movement. The architecture may be a temporal place of shelter, protection, a place to interact either socially or mentally. It will be the opportunity for the possibility of collision of two bodies, a place to allow streams of movement from one place to the next and act as a mediation device. It will offer a chance of reflection or rest to occur and refocus on pockets of activity. It may funnel people through a brief exchange at a place before they move on.

Seven site circumstances situate this investigation in the Midtown district. These site circumstances operate as insertions into the given landscape. The idea of the insertions is to initiate cycles of activity



and re-activity between the existing context and the new inserted spaces. By importing a foreign element I seized the opportunity to foreground an embedded hidden quality and allow it to become visible through the relationship with the proposed site circumstance. The site circumstance by their nature, creates new thresholds between themselves and the city. Embedded within them is a given reciprocity that can diminish physical and conceptual separations between the cityscape and the architecture. By virtue of their scale and program they will act more as found objects than as destinations. The intent of the insertions is to re-weave the experience of the city.





Project Statement

Project identification:

To insert "built" spaces within the context of Detroit to enhance localized qualities and get back to a body origin of place. These will allow for social interaction or individual interaction within or around the built environment. It may be a hub of activity or a space divided for a single user within the reach of multiple users. The focus is to localize movement in a region for this to happen and facilitate movement about the city, thus re-weaving the experience of it. To seek possible sites to place nodes, where the result would be an overlay of new paths that re-organize movement of the city.

The main project will focus on a seven site circumstances that will become a new layer that will re-script Midtown Detroit.

Articulation of Intent:

The intent is to allow for new weaving and scripting of place. The arts center will be main attraction to support a public domain in which a surrounding web of insertions will be placed. The idea of place then can become re-defined through each new experience, which will happen at each insertion. Each insertion will deal with a variety of senses of the body. The idea is to create a reciprocity between the site circumstance and the art center by connecting the arts to each.

Enumeration of Actions:

Movement: how does the architecture affect our paths, can it impose upon the path of a user to direct his/her flow into or away from spaces. What trace or memory of the movement of the body can leave its mark on the architecture. How can the architecture facilitate movement about the space, or offer opportunities to explore?



Sitting: How does the perception of the built environment change when you can stop and realize it? How does an act of hide/reveal elevate the act of sitting? Is the seat on the side of the path, surrounded by it, or hidden and out the way? Is there room for two?

Conversation: Can unexpected interactions happen? How can the design address the possibility of the unexpected? Can there be conversation pits or centers?

Hearing: What space does sound create in the mind? How does it alter perception?

Watching: can an insertion act as a new audience seating, instead of focusing on an actual stage, re-focus on something more ordinary?

Out of place? Can an insertion seem out of place? What would a reaction be to something out of place? Could it illicit exploration?

ARCHITECT: BERNARD TSCHUMI

PROJECT: AN URBAN PARK FOR THE 21ST CENTURY

PROGRAM: CULTURAL AND RECREATIONAL FACILITIES

SITE: 125 ACRES OF INDUSTRIAL LAND IN PARIS OCCUPIED BY TWO EXISTING STRUCTURES TO BE REUSED AS A MUSEUM OF SCIENCE AND TECHNOLOGY AND AN EXHIBITION HALL

DATE: AWARDED IN 1983 AND COMPLETED 1995

KEY DESIGN ISSUES: RECLAMATION OF ABANDONED INDUSTRIAL LAND, THE IDEA OF THE PARK



THE PROBLEM: ON THE OUTER EDGE OF PARIS EXISTED A SLAUGHTER HOUSE AND ANIMAL MARKET, WHICH HAD SERVED THE PARISIANS AND HAD A BLUSTERING BUSINESS UNTIL THE ADVENT OF REFRIGERATION. NOW ALL THE SLAUGHTERING OF ANIMALS COULD BE DONE AWAY FROM THE CITIES AND THEN SHIPPED IN. A COMMON SCENE IN MANY CITIES, AN ABANDONED INDUSTRIAL SITE USUALLY VERY LARGE WITHIN OR AROUND A CITY. THE PARIS SITE, HAD JUST BEFORE IT SHUT DOWN, BEEN DOING VERY WELL AND CONSTRUCTED TWO MASSIVE BUILDINGS. THE FIRST OF THE ATTEMPTS TO RECLAIM THIS LAND WAS TO CONVERT THE TWO LARGE STRUCTURES INTO USABLE SPACE, ONE BECAME A MUSEUM AND THE OTHER AN EXHIBITION HALL. THE REST OF THE LAND WAS SLATED FOR PARK SPACE AND WAS GOING TO BE THUS UNTIL A CHANGE IN GOVERNMENT HAPPENED AND HALTED THE ORIGINAL IDEA. THAT ORIGINAL IDEA FOLLOWED THE THEME OF A PARK, SUCH THAT SIMILAR TO CENTRAL PARK IN NEW YORK CITY. THE FOLLOWING GOVERNMENT THOUGH DEMANDED SOMETHING NEW.

THE QUESTION: SHOULD THE CITY END WHEN THE PARK BEGINS, CAN THEY OVERLAP? WHAT IS THE FUNCTION OF A PARK, IS IT BRINGING THE COUNTRY INTO THE CITY? OR SHOULD THE PARK AND CITY EDGES OVERLAP, ONE EFFECTS THE OTHERS DESIGN? A SYMBIOSIS?

THE SOLUTION: BERNARD TSCHUMI'S DESIGN WAS TO SOLVE JUST THAT ISSUE. HE WAS GOING TO ADDRESS HOW THE PARK AND CITY SHOULD INTERACT. TO HIM THE PARC DE LA VILLETTE WAS GOING TO BE A CRUCIAL LINK BETWEEN THE CITY AND THE SUBURBS, AND ADDRESS AT THE SAME TIME A LINK BETWEEN PEOPLE OF CULTURES.

INSTEAD OF HAVING A PLACE TO RELAX LIKE THAT OF MOST TRADITIONAL PARKS, THE IDEA WAS TO DEVOTE THIS PARK TO A SERIES OF ACTIVITIES RANGING FROM SPORTS, EXHIBITION, TO THEATER. THE CITY WAS TO BE CELEBRATED IN THE PARK; THIS WOULD INCLUDE CITY FEATURES SUCH AS ITS DIRTY, CHAOTIC DISCONTINUITY, RANDOM JUXTAPOSITION OR UNRELATED ELEMENTS, AND ALL THE THINGS THAT FILL IN THE GAPS.

TSCHUMI'S IDEA THEN IS TO "IMPOSE" THREE LEVELS OF SYSTEMS TO CREATE "ACCIDENTS." THESE THREE UNRELATED SYSTEMS WOULD BE LINES (PATHWAYS AND COMMUNICATION), POINTS (AN ABSTRACT CARTESIAN GRID), AND SURFACES (THE SPACES THAT FILL IN THE GAPS). THE ACTIVITIES OF THE PARK WOULD OCCUR AT THE NODES WHERE TSCHUMI WOULD DESIGN WHAT HE CALLED FOLLIES. THE FOLLIES WOULD BE CONSTRUCTED IN A DECONSTRUCTIVE STYLE ABSORVING ALL SYMBOL OR RELATION TO EXISTING IDEOLOGY. THE ATTEMPT WOULD BE TO CREATE A NEW IMAGE FOR THE PARK MUCH LIKE A BRAND NAME. ALL THESE SYSTEMS WOULD COME TOGETHER TO CREATE RANDOM SPACE IN HOPES OF THE SAME OCCURRENCES THAT HAPPEN WITHIN THE CITY.

IMPORTANCE: THE MOST IMPORTANT ASPECT OF THE PARK IS THAT IT IS DONE WITH COMPLETE REGARD TO A PHILOSOPHY ON ARCHITECTURE. STEMMING FROM JAQUES DERRIDA, BERNARD TSCHUMI DID FIND MUCH OF HIS INSPIRATION WITHIN DECONSTRUCTIONISM. A SECOND IMPORTANCE WAS THE CONCERN OF HOW DO CITIES COPE WITH THESE INDUSTRIAL WASTELANDS, HOW CAN THEY BE RE-USED.





THE CRITIQUE: THE FIRST THING THAT ONE WOULD NOTICE AT PARC DE LA VILLETTE IS THAT IT IS FULL OF ACTIVITY. THE GAPS ARE FILLED IN BY PEOPLE AND THERE IS CONSTANT ACTIVITY. THE SECOND THING YOU MAY NOTICE IS THE LACK OF SPATIAL CONTINUITY. THE VAST AREA THAT THIS PARK ENCOMPASSES DEFINITELY LEAVES THE USER FEELING LOST. NOW APPLY THAT ALONG WITH THE OVERLAPPING SYSTEMS AND THE TREE-LINED PATHS THAT BLOCK VIEWS, AND YOU HAVE NO SENSE THAT THIS PLACE IS SO RATIONALLY DESIGNED. THIS BEING SO, IT ALMOST SEEMS THAT IT HAS CAPTURED THE RANDOMNESS OF THE CITY. YET, THE SCALE SEEMS OFF BUT ONE CANNOT ARGUE THAT THIS IS A TRUE PROBLEM. THE DENSITY CAN CLEARLY BE SEEN AS DIFFERENT AS COMPARED TO THAT OF THE SURROUNDING AREA. WHICH THIS PARK IS NESTLED INTO THE FREEWAY THAT CURVES AROUND TWO OF THE MAJOR SIDES OF THE PARK. WHICH CLOSES OFF THE CONTINUITY OF THE PARK AND IS DEALT WITH BY ADDING TREES TO BLOCK OUT THOSE VIEWS.

ANOTHER POINT THAT MIGHT BE MADE IS THAT THE CITY OF PARIS IS LAID OUT IN SUCH A WAY THAT IS COMPLETELY CHAOTIC. STREETS RANDOMLY WIND THROUGH THE CITY UNLIKE THAT OF THE SYSTEM SET UP AT THE PARK. THE OVERALL CARTESIAN GRID IS IN ALL REALITY THE OPPOSITE OF ACCIDENTAL. HOW DO WE TRULY EXPERIENCE CITIES? IT IS TRUE THAT IN POST-WAR CITIES THAT THE CARTESIAN SYSTEM HAS BECOME TO BE USED MUCH MORE, WHICH IN REALITY DESTROYS THE CORRESPONDING LANDSCAPE AND DETACHES YOU IMMEDIATELY FROM THE PLACE. IF THIS IS SO, WOULD THIS PARK RENDER THE SAME EFFECT ON ITS USERS. IT IS AN ABSTRACT SYSTEM AT BEST AND COMPLETELY UNRELATED TO OUR EXPERIENCE OF BE A HUMAN.

SO IS IT SUCCESSFUL, YES. MILLIONS OF VISITORS HAVE COME SINCE ITS INCEPTION AND CONTINUE TO DO SO. ACTIVITY IS IN ABUNDANCE AND IT FEELS VERY MUCH ALIVE. UNFORTUNATELY, THE PARK HAS NOT LIVED UP TO ITS INSPIRING HOPES. YET, I FEEL THAT THIS IS NOT A NECESSARY EVIL; THOUGH THE PARK FEELS URBAN UNLIKE A PARK WHICH REALLY DOES NOT RESPOND TO THE QUIET AND REFLECTIVE BUT MORE TO THE SPECTACLE.

MOVEMENT

MOVEMENT - THE ACTION OR PROCESS OF MOVING. ALSO A PARTICULAR ACT OR MANNER OF MOVING. ALSO THE INEVITABLE INTRUSION OF BODIES INTO CONTROLLED ORDER OF ARCHITECTURE. (TSCHUMI, XXI)

THE PATHWAYS ARE TSCHUMI'S REALIZED IDEA OF MOVEMENT. HERE IS WHERE THE USERS CAN TRAVEL THROUGH THE PARK. AN INHERENTLY RANDOM SCENE OF LINES IS DOMINATED BY TWO IN PARTICULAR. THE TWO AXIS THAT RUN NORTH-SOUTH AND EAST-WEST. THIS SEEMS TO DELIBERATE TO BE A RANDOM ACT AND LEAVES TWO MAJOR SCARS THE DIVIDE THE PARK INTO FOUR QUADRANTS. ONE WAS ALREADY EXISTING, THE CANAL THAT RUNS THROUGH THE SITE.

EVENT

EVENTS - AN INCIDENT, AN OCCURRENCE: A PARTICULAR ITEM IN A PROGRAM. EVENTS CAN ENCOMPASS PARTICULAR USES, SINGULAR FUNCTIONS OR ISOLATED ACTIVITIES. (TSCHUMI, XXI)

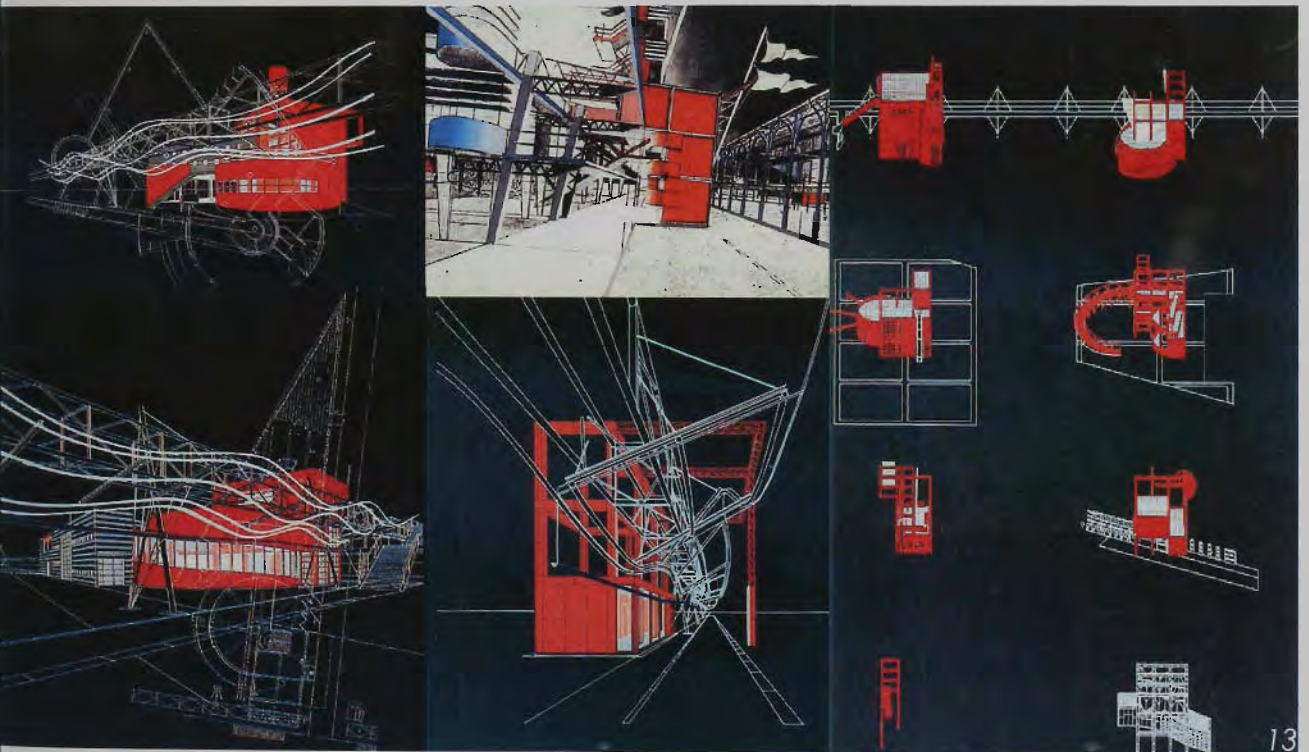
HERE TSCHUMI INSERTED A CARTESIAN GRID AND AT THE NODES WERE FOLLIES. THESE FOLLIES BECAME THE POINTS WHERE ALL ACTIVITIES WOULD BE HOUSED. EACH ON IS A 10 METER CUBED FOLLIES THAT WAS DECONSTRUCTED WITH NO RELATION TO IT'S USE. SUPPOSE TO BE A STRONG IMAGE FOR THE PARK.

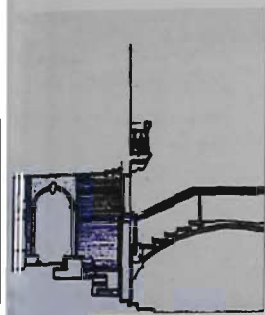
SPACE

SPACE - A COSA MENTALE? KANT'S A-PRIORI CATEGORY OF CONSCIOUSNESS? A PURE FORM? OR, RATHER, A SOCIAL PRODUCT, THE PROJECTION ON THE GROUND OF A SOCIO-POLITICAL STRUCTURE? (TSCHUMI, XXI)

SPACE IS WHAT FILLS IN THE GAPS, THIS IS THE FLAT GREEN AREAS. THE PLACE WHERE PEOPLE PARTICIPATE IN THE PARK.

ALL DEFINITIONS TAKEN FROM THE MANHATTAN TRANSCRIPTS BY BERNARD TSCHUMI



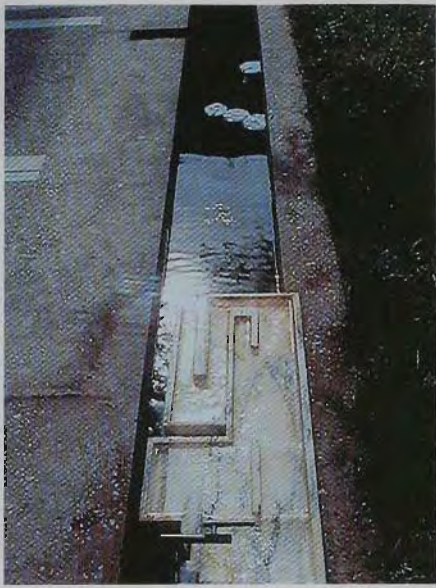
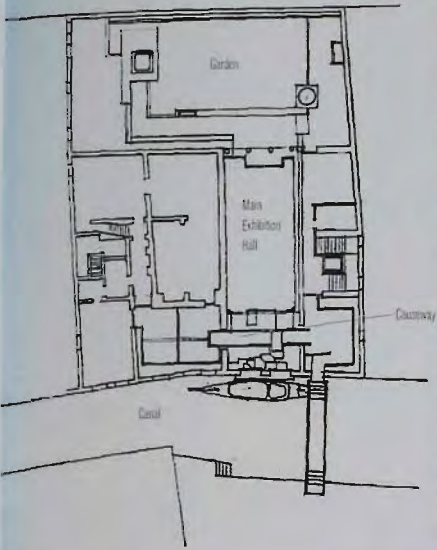


Causeway 1

Tectonic Precedents: *Performance*

The following tectonic precedents follow a similar thread of thought. They all draw a reciprocal relationship between inside and outside, express a conscience of materiality, an attention to detail, and moreover express the delicate relationship between the body and architecture. It is a dynamic relationship where the buildings changing nuances create an environment that the body can respond and react to. The architecture therefore is not an object that stands against the body, but is subject to the body as much as we are subject to the architecture. The architecture entices us to move through it and experience it. This is the thread; each of these buildings offer a rich experience to the body, which inhabits it.

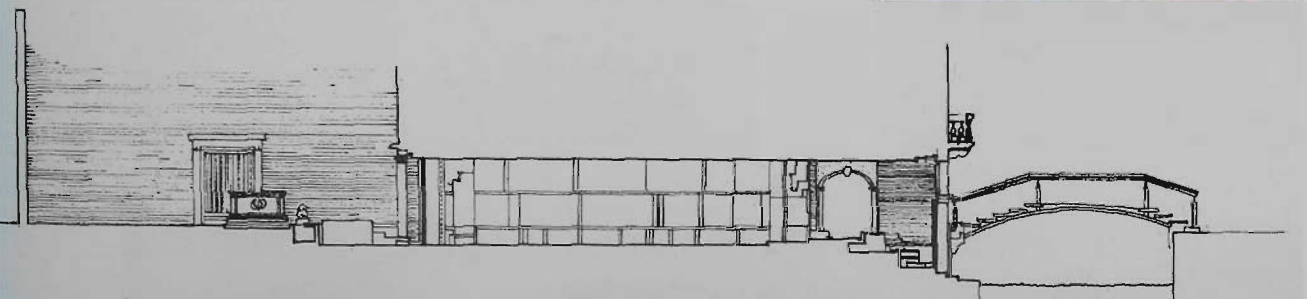
Each of the following buildings engages a phenomenological reading of place, and therefore creates a vital connection with the landscape. They all take into account a poetic use of materials and their construction. In the end, each of these buildings manifests a presence, similar to that of a great stage actor. The buildings stand before us offering a extraordinary experience.



Querini Stampalia Foundation

Venice, Italy
 1959-1983
 Carlo Scarpa

The importance of this building lies in the phenomenological read on Venice and its high tide. That is, the entrance breaks down the boundary between nature, Venice's tide, and the built environment. Not to mention the skill and craft of the detail, Scarpa allows nature to intrude the building by guiding it poetically through it. Which then he contrasts the nature of the tide with the control of water through the building, and the absolute controlled water which is on the opposite side of the building. This "controlled" environment is expressed through his sculptural details. These details contrast against the fluctuations of nature. Where nature does enter the building, it is controlled to follow certain paths. The final result is a pure fusion of both building and nature, of which a relationship falls dependent on the changing tide.

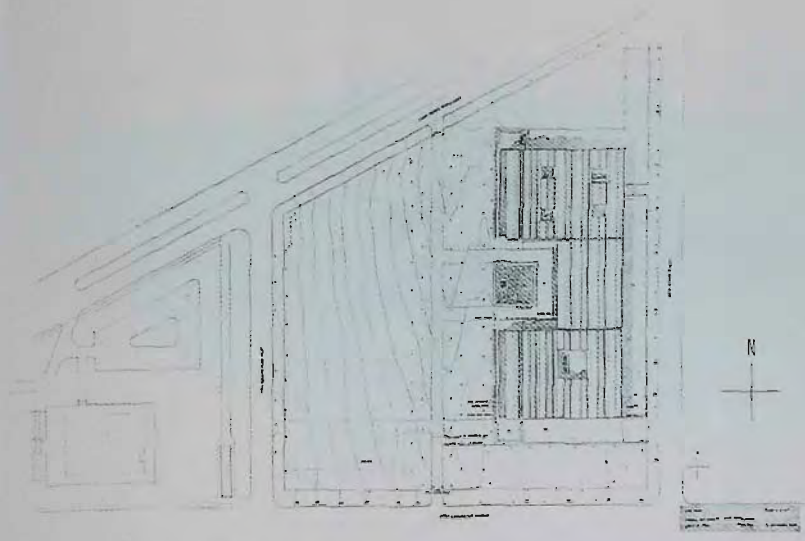


Garden

Main Exhibition Hall

Causeway Ladder Steps

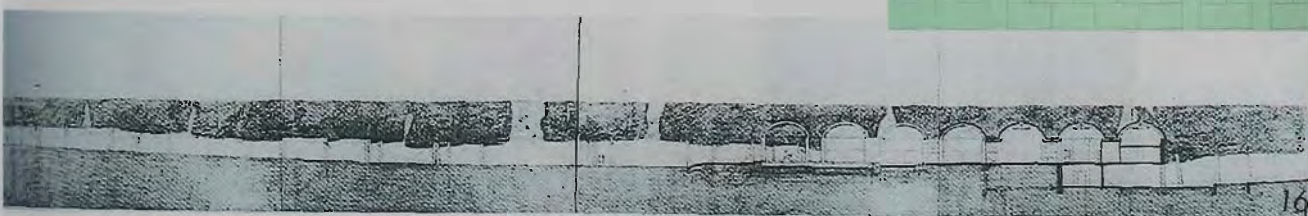
Canal



Kimball Art Museum

Ft. Worth, Texas
1966-1972
Louis Kahn

Silence, can a building capture it? From the silence of the light moving through the space to the silence gathered by the last open barrel vault, the poetry of this building suffuse the seemingly simple form of which it takes. Therefore, the power of light has a much more sublime roll to play in the building. It also breaks down the standard relationship of inside and outside that many buildings create. That is of an edifice as being the boundary between the two, in this context there is no true edifice, just a continuation of the repetition of tectonics from outside to inside. The boundary between becomes a place for repose instead of movement.

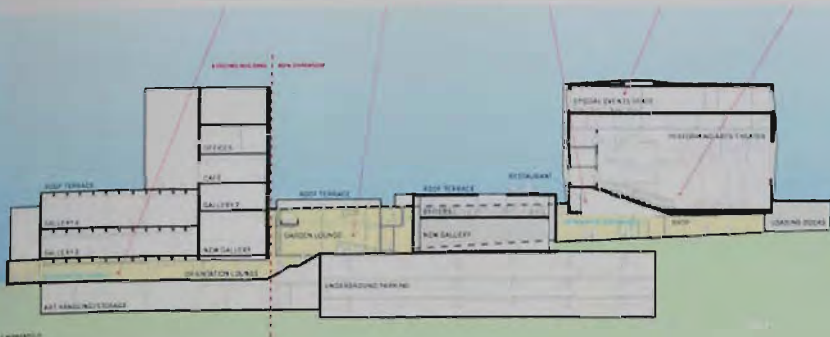


Laban Dance Center

London, England
2003
Herzog and De Meuron

How can a building express its programmatic function in its tectonics. In the Laban Center, Herzog and De Meuron successfully tackle just this problem. The skin becomes a filter for dancing images. The filtering of light by day acts like a prism, and by night the shadows of the dancers glide along translucent walls.

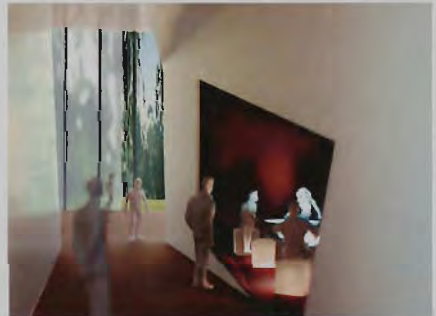




Walker Art Center Expansion

Minneapolis, Minnesota
2000-2005
Herzog and De Meuron

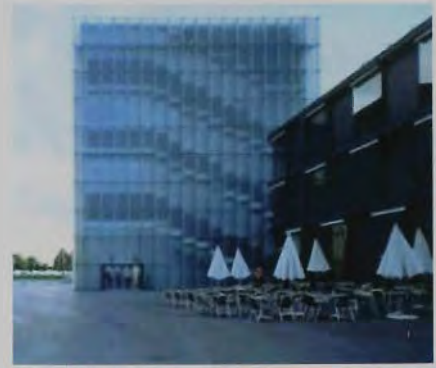
The Walker Art Center Expansion creates a reciprocity between solidity, translucency, and transparency. The skin of the building becomes therefore much thicker giving it a sense of depth. Therefore, not only is the building housing performance art, it itself becomes a performance. One of the many traits of Herzog and De Meuron building. Inside the seemingly thickened wall become habitable spaces where activity, and cross-pollination between the sectors of art can happen.



Kunsthaus

Bregenz, Austria
1990-1997
Peter Zumthor

This series to the left emphasizes how a building can actively respond the environment. As if the building can never be photographed the same at any two different times. The space is clean, simple, yet the unique use of materials creates an effect that isn't so simple. Light becomes a main material then, which shapes the experience of this environment.





Thermal Baths

Vals, Grabunden
1990-1996

...

Chapel

Caplutta Sogn
1985-1988

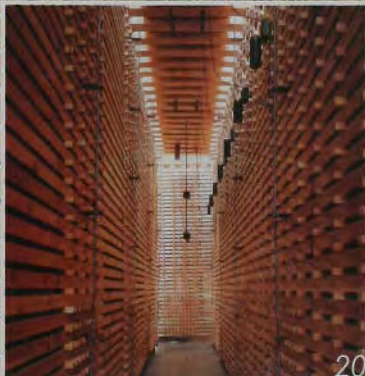
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Swiss Pavilion

Hanover, Germany
2000

Peter Zumthor

Each of the buildings expresses a poetic attention to detail, and a poetic expression of experience. From the sensuality of the thermal baths at Vals, to a silent experience at Sogn, or an auditory experience at Hanover, these constructs never cease to activate the imagination.





Kiasma Museum of Contemporary Art

Helsinki, Finland
1998
Steven Holl

The expression of idea, and how that expression fuses through the building permeate this building. The idea of horizon is also clearly expressed here, in such a sense that a horizon is not an end but from that which something begins its presencing.

Light Studies for Museo Calvino

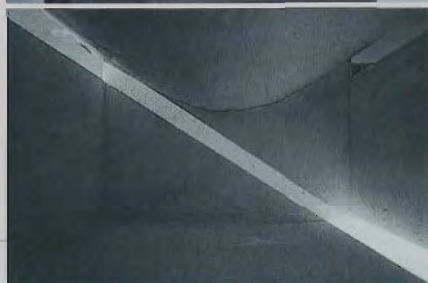
Helsinki, Finland
1998
Steven Holl

How can we shape light, and how can that shape define space? These are the questions answered and tested here. Each strap of light demands a different detail, which then create a series of rooms pulls the viewer through.

Chapel of St. Ignatius

Seattle, Washington
1997
Steven Holl

How can light be expressive? Changing the feeling of space, the chromatic texture shifting as light moves throughout the day renders this environment as an active one.



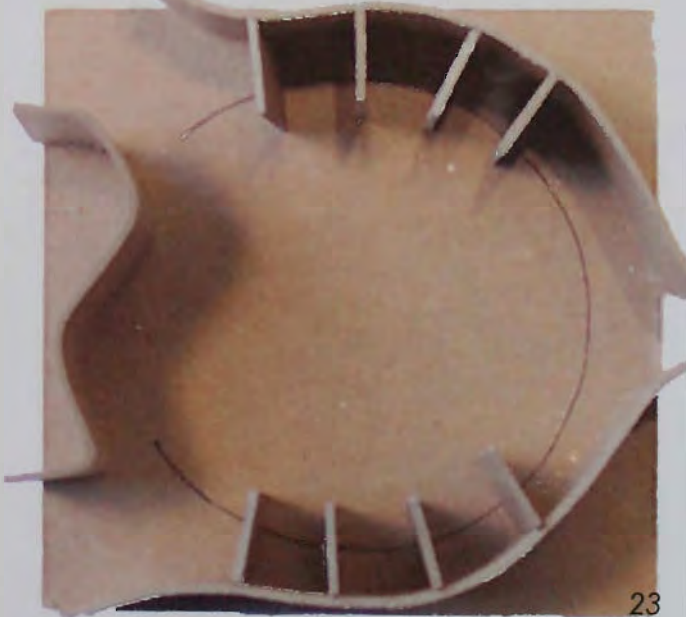
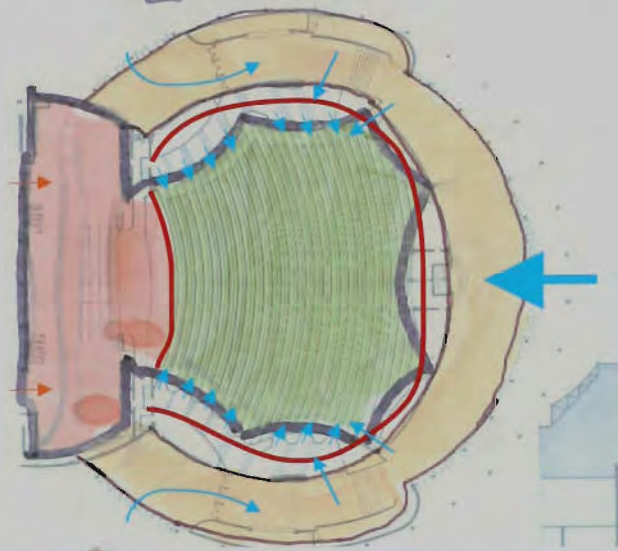
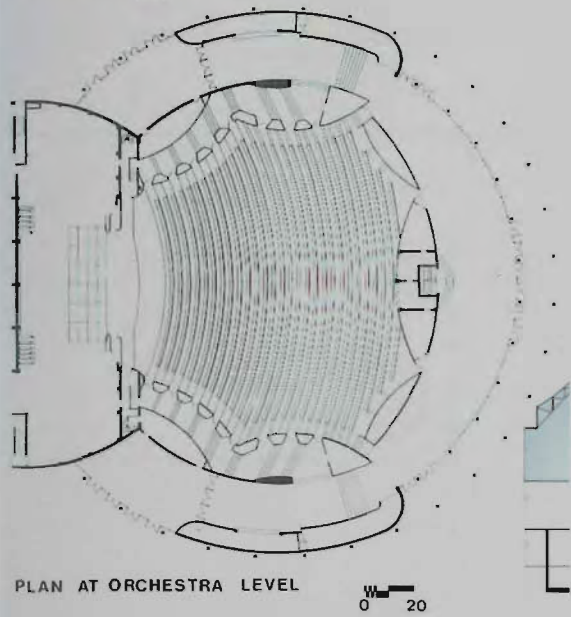
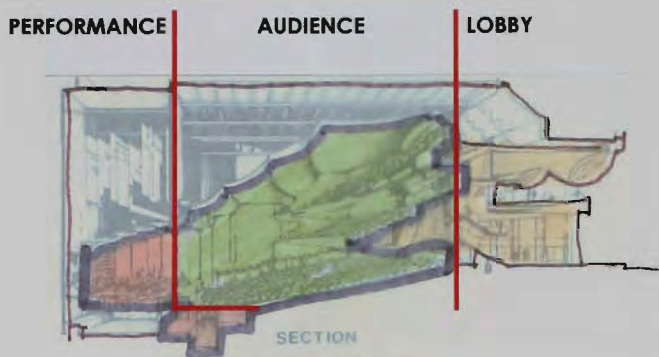
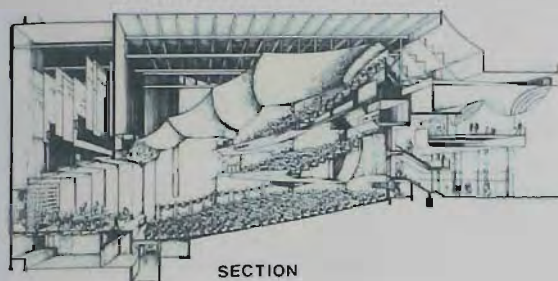


Program Studies: *Theaters*

In the following program studies, 11 different theaters were analyzed. Repetition in analysis began to reveal patterns of use. From these studies then, I could begin to imagine new ways of re-thinking theater design, re-interpret spatial configuration, or re-direct motion through the spaces.



Grady Gammage Auditorium Arizona State University Tempe, Arizona

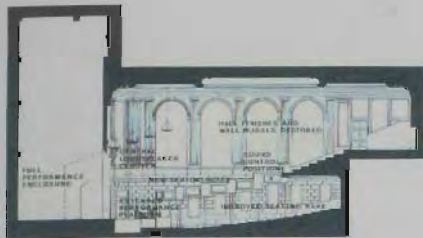


Architect: Frank Lloyd Wright
Opened: 1964

Function: Multi-use, music and forensic
modes of operation

Seats: 3030

Herbst Theatre San Francisco Performing Arts Center San Francisco, California

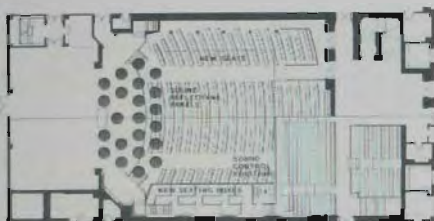


SECTION A

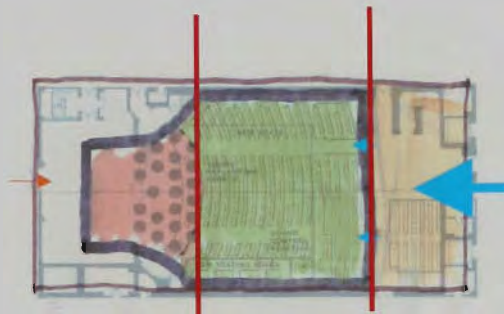
PERFORMANCE AUDIENCE LOBBY



SECTION A



FLOOR PLAN



FLOOR PLAN



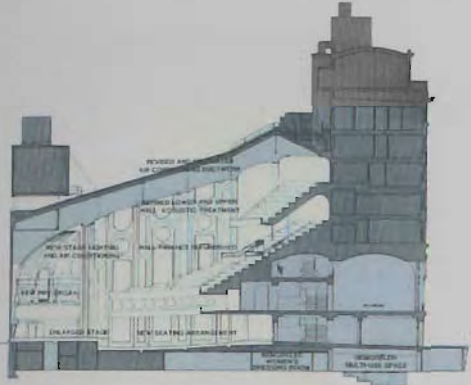
Architect: Arthur Brown Jr.
Constructed: 1932
Renovated: 1978

Function: Performing

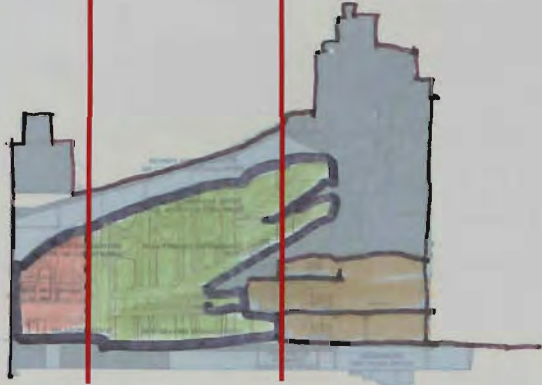
Seats: 950

Orchestra Hall Chicago, Illinois

PERFORMANCE AUDIENCE LOBBY



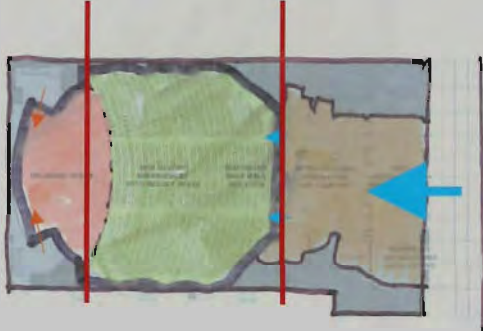
ORCHESTRA HALL IMPROVEMENT PROGRAM SECTION LOOKING NORTH



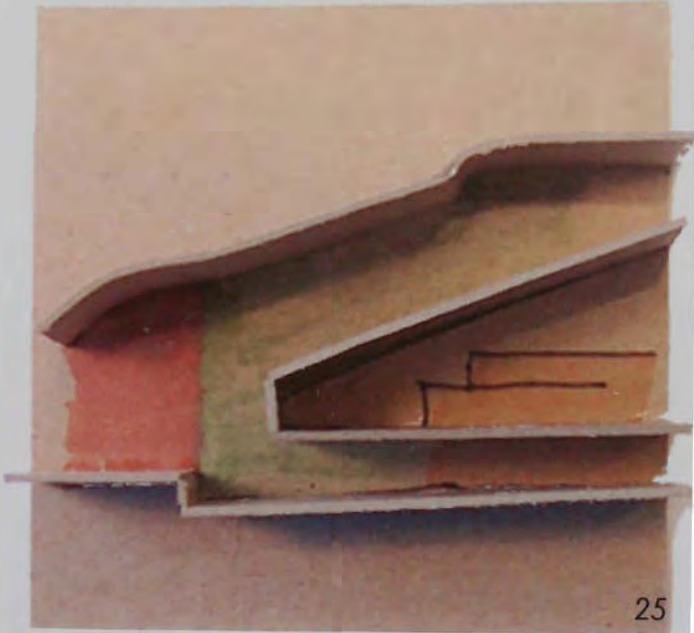
ORCHESTRA HALL IMPROVEMENT PROGRAM SECTION LOOKING NORTH



ORCHESTRA HALL IMPROVEMENT PROGRAM MAIN FLOOR PLAN



Architect: Frank Lloyd Wright
 Opened: 1904
 Remodeled: 1981
 Function: Orchestra
 Seats: 2582

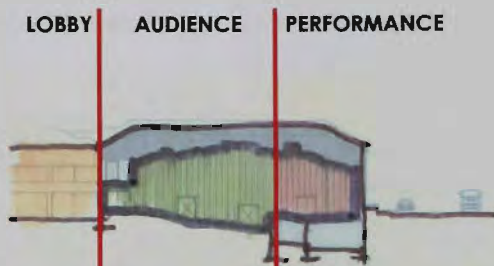


Hellman Hall San Francisco Conservatory of Music San Francisco, California



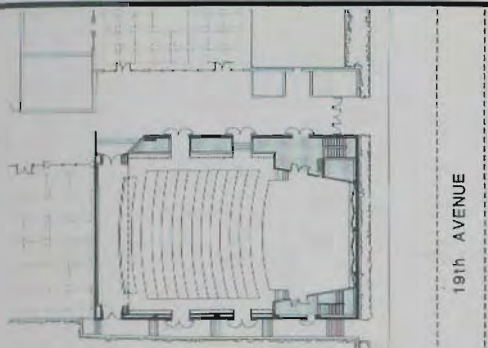
SECTION (LOOKING NORTH)

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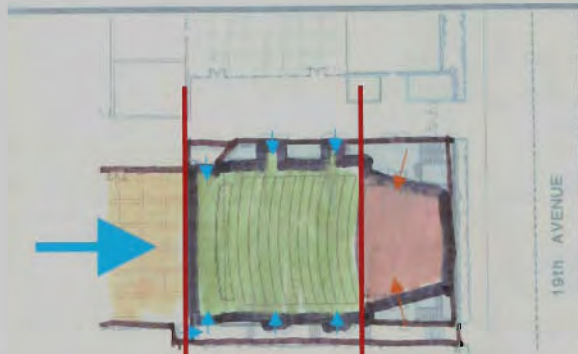
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FIRST FLOOR PLAN

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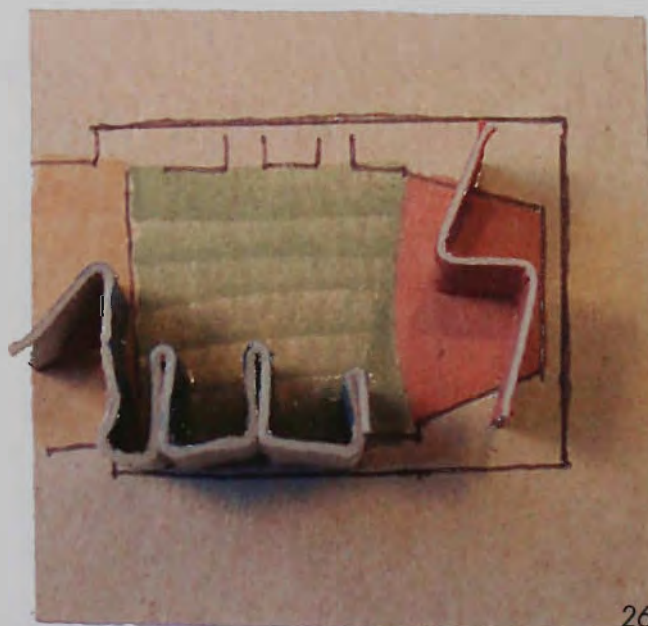
FIRST FLOOR PLAN

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Architect: Leo A. Daly
Opened: 1976

Function: Recital and Performance

Seats: 345



The Berklee Performance Center

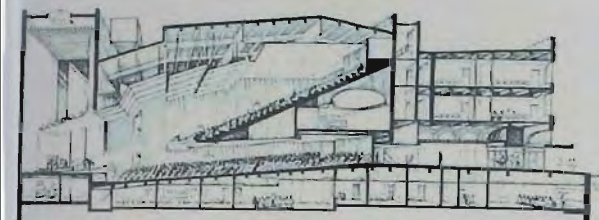
Berklee College of Music

Boston, Massachusetts

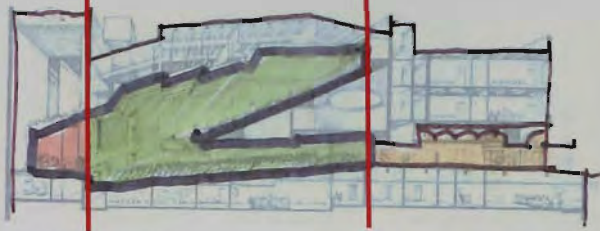
PERFORMANCE

AUDIENCE

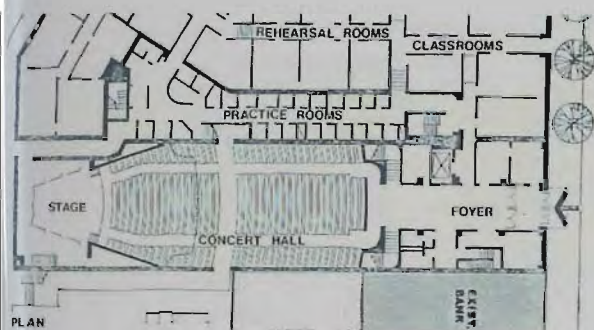
LOBBY



LONGITUDINAL SECTION



LONGITUDINAL SECTION



PLAN



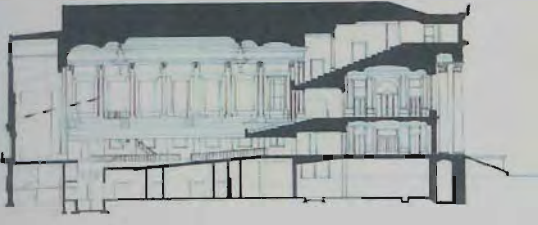
PLAN



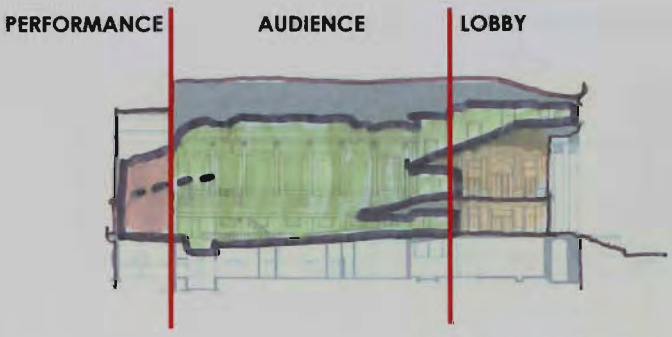
Architect: Kubitz and Pepi
 Opened: 1975

Function: Former movie theatre and
 bowling alley, music performance,
 rehearsal, teaching and living spaces
 Seats: 1227

Springfield Symphony Hall Springfield, Massachusetts

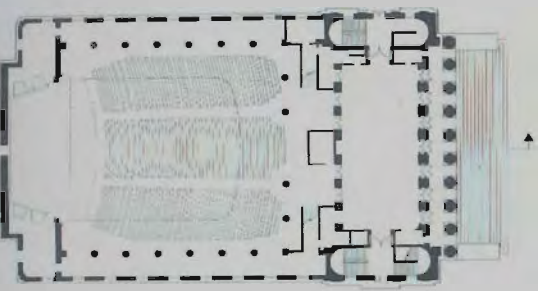


SECTION 0 5 10 25 Feet

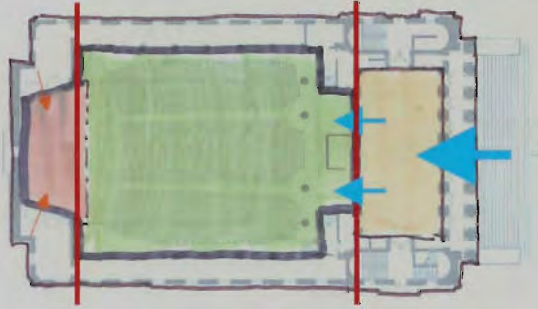


PERFORMANCE AUDIENCE LOBBY

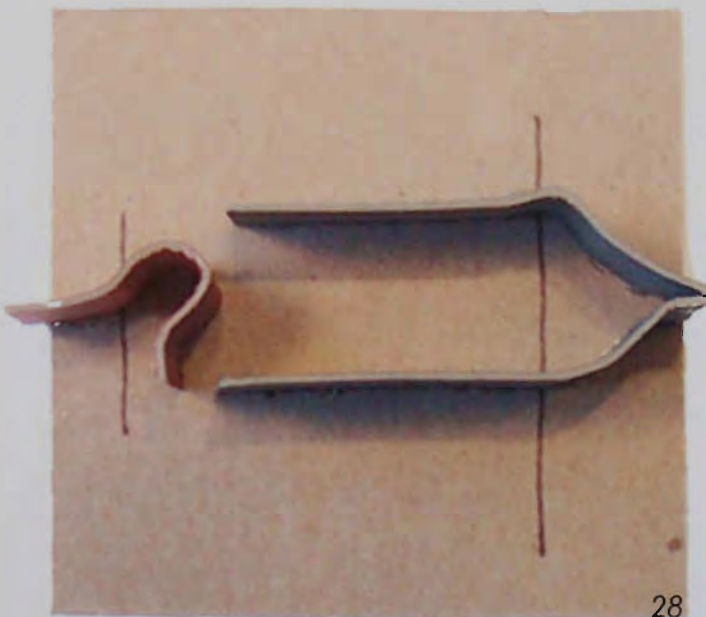
SECTION 0 5 10 25 Feet



PLAN 0 5 10 25 Feet



PLAN 0 5 10 25 Feet



Architect: Reinha
Opened: 1980

Function: Multi-use, music and forensic modes of operation

Corson Hall Interlochen, Michigan

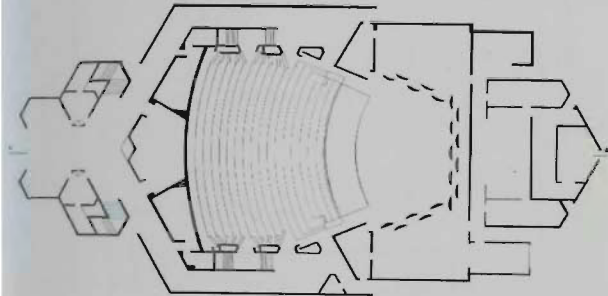


SECTION

LOBBY AUDIENCE PERFORMANCE

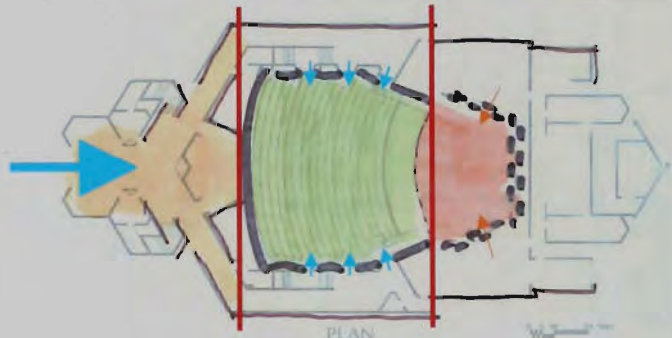


SECTION



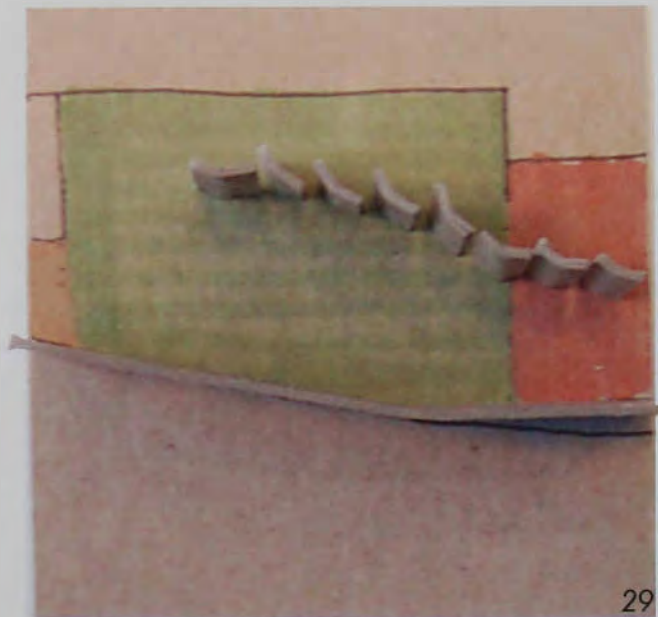
PLAN

SCALE



PLAN

SCALE



Architect: Alden B. Dow Associates
Opened: 1975

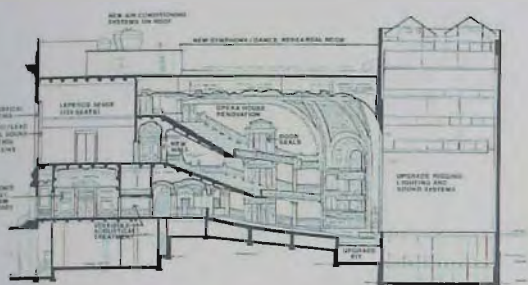
Function: Symphony, Band, Opera,
Dance, and Chamber

Seats: 1000

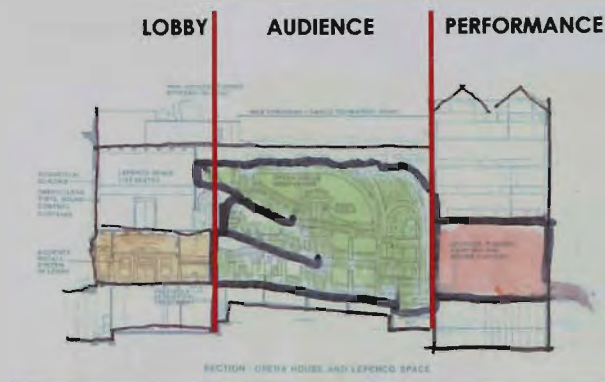
Opera House, Playhouse, Theatres (2)

Brooklyn Academy of Music

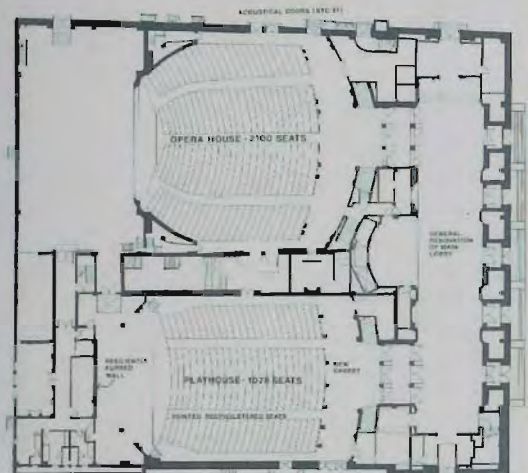
Brooklyn, New York



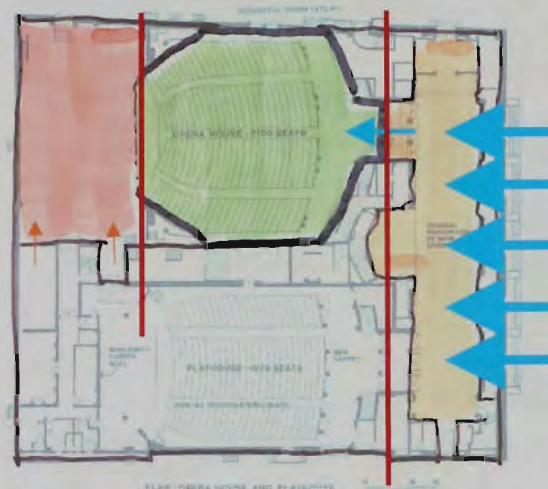
SECTION - OPERA HOUSE AND LEPERCO SPACE



SECTION - OPERA HOUSE AND LEPERCO SPACE



PLAN - OPERA HOUSE AND PLAYHOUSE

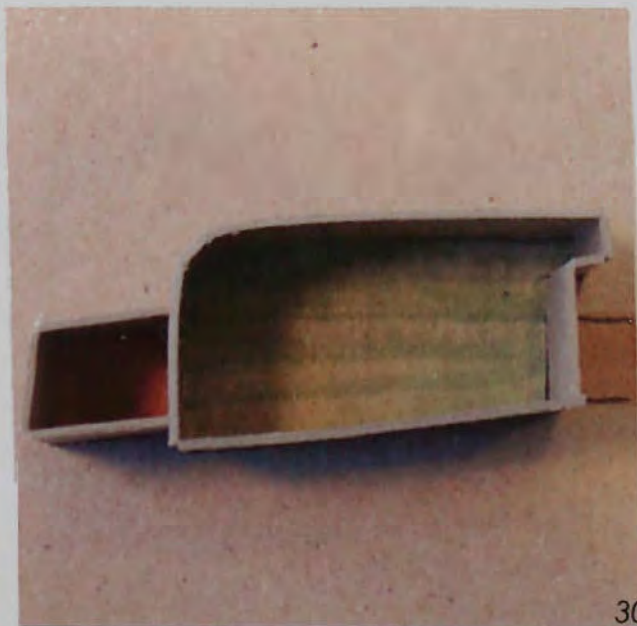


PLAN - OPERA HOUSE AND PLAYHOUSE

Architect: James Stewart Polshek
Opened: 1981

Function: Performing arts

Seats: Main 2100

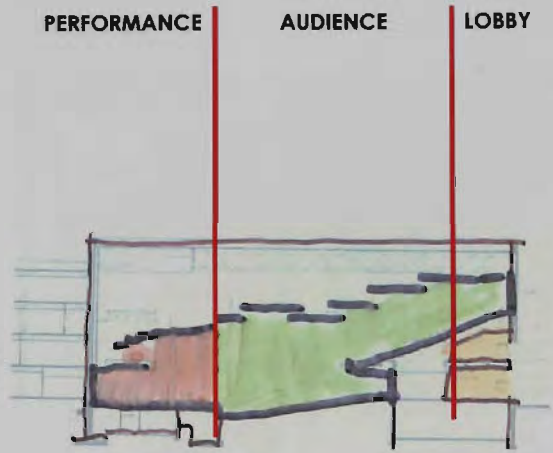


Concert Hall
Herbert H. Lehman College
City University of New York
New York, New York



LONGITUDINAL SECTION

PLAN



LONGITUDINAL SECTION

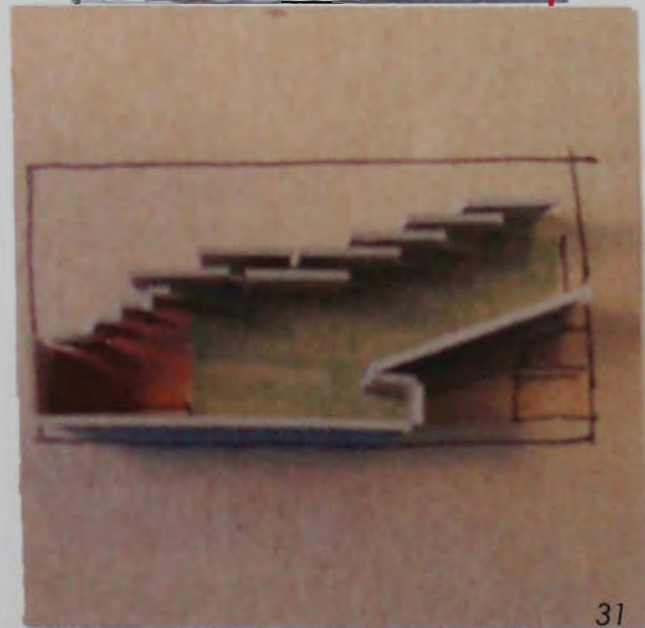
PLAN



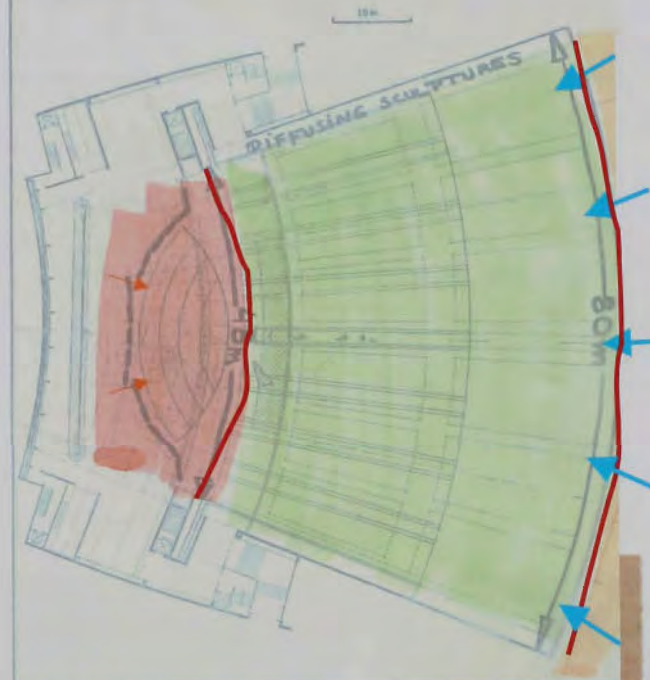
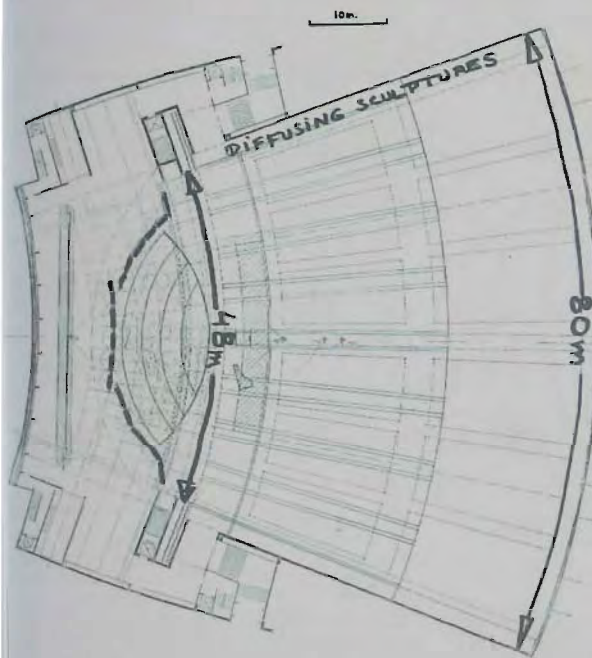
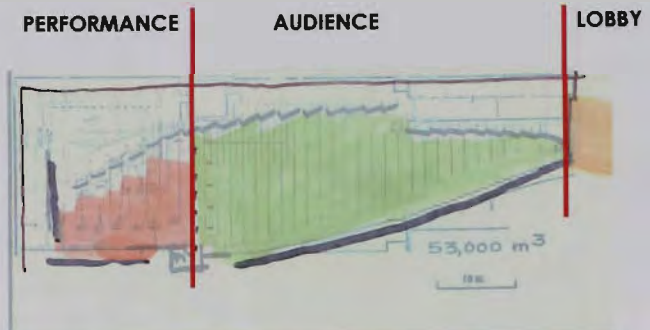
Architect: Todd/Pokorny
Opened: 1980

Function: Full Range of music performance

Seats: 2300



Centre International De Paris
Grand Auditorium
Paris, France



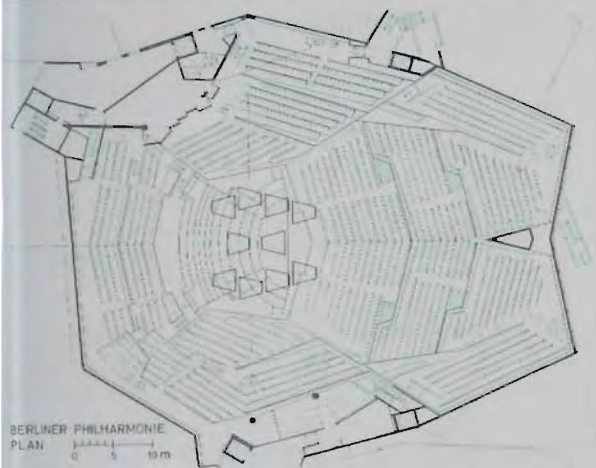
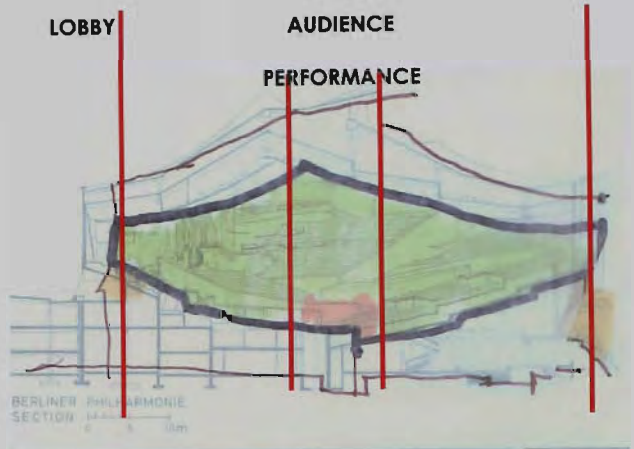
Architect: G. Gillet
Opened: 1974

Function: Multi-use, Congresses, music,
concert

Seats: 3700



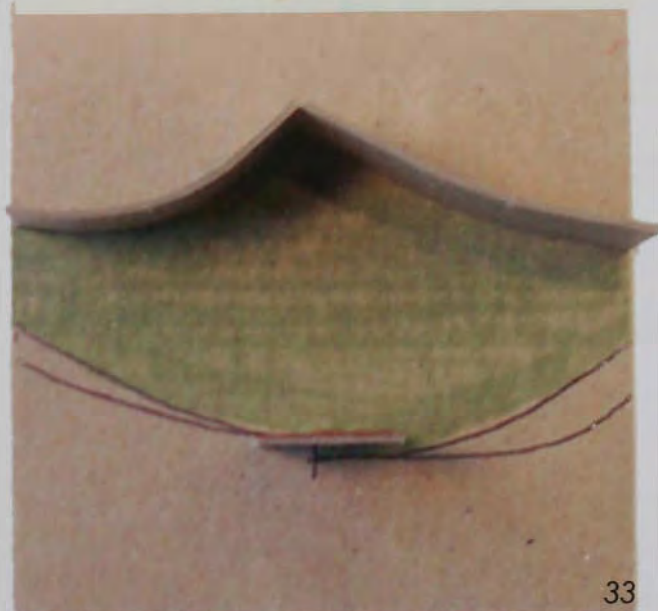
Berlin Philharmonic Berlin



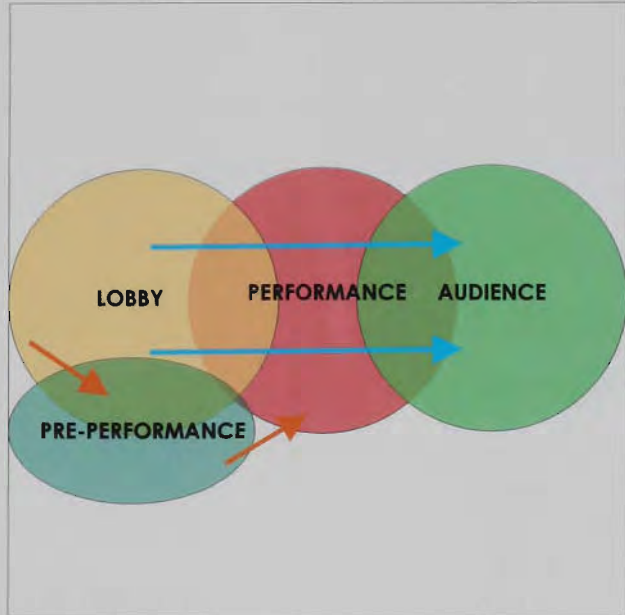
Architect: Hans Scharoun
Opened: 1963

Function: Orchestra, Chorus

Seats: 2230



New Approaches Theaters

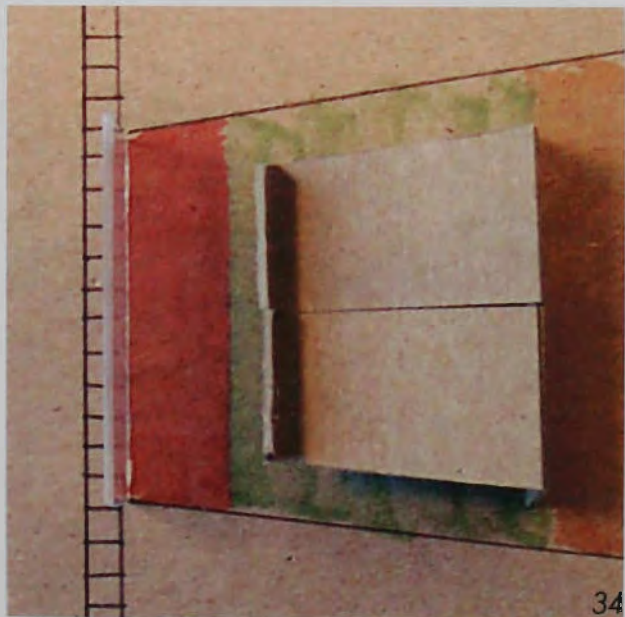


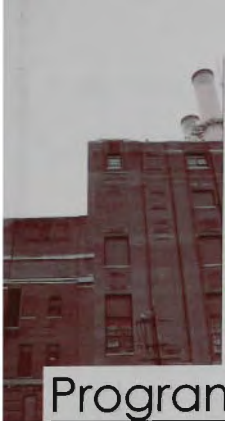
Scheme A

Scheme B

The analysis of theaters has shown that over a great period of time the basic format has not changed. That is entry, audience, performance and in that particular order. There are few examples that use a "theater in the round" format. How do we break down the barriers and express the in-between? The common theater dyads are inside/outside, audience/performance, lobby/audience, where I have shown that there are barriers in all shown here. The Berlin Philharmonic begins to question these barriers, but leaves some people blind to the performers, meaning they cannot see their faces. I propose some basic schemes here that attempt to bring audience and performance together. Schema A pits the pre-performance near or in the lobby so the audience immediately is connected to the performers. In Scheme B I keep the same language but place the performance at the center, in an attempt to break down the standard format and bring the circulation of performers and audience together. In Scheme C I tried to break down the barrier between outside and inside by placing a translucent wall behind the performance. In this case, possibly film, would be blurred and the outside audience would see a kaleidoscope of colors.

Scheme C





Program Overview

Arts Center Woodward and Canfield

Preliminary Program Areas

Total 43,184 GSF

1. Arts Center	11592 gsf
A. Entry	120 sf
b. Lobby	1000sf
Coat Room	200 sf
Box Office	120 sf
Toilets- Womens (2 @ 180sq. ft.)	360 sf
Toilets Mens (2 @ 160sq. ft.)	320 sf
B. Gallery	1000 sf
C. Gift shop	500 sf
Storage	250 sf
Office	120 sf
D. Café	
a. dining room	1000 sf
b. kitchen	500 sf
c. storage	200 sf
d. manager's office	120sf
E. General Storage (2@400sq. ft.)	800 sf
F. Classroom (4@500sq. ft.)	2000 sf
Public classroom	
G. Classroom (1@ 250sq.ft.)	250 sf
H. Conference (30 people)	800 sf
Sub-Total	9660 nsf
Circulation/Structure @ 20%	1932 sf
	11592 gsf

Performing arts wing	13,296 gsf
<i>A. Main Theatre (lobby is part of Arts Center)</i>	<i>6480 nsf</i>
a. Performance theatre space (500 seat) (8 square feet per person)	4,000 sf
b. Stage/backstage/support	1200 sf
c. Dressing rooms (2 @ 260sq. ft.)	520 sf
d. Storage	600 sf
e. Control room/sound	160sf
f. Orchestra Pit	
Costume shop	
Scene shop	
<i>B. Dance studio</i>	<i>2950 nsf</i>
a. Flex rooms for practice	
Main	1600 sf
Secondary	800 sf
b. Dressing rooms (2 @ 150 sq. ft.)	300 sf
c. Storage	250 sf
<i>C. Vocal/Instrument studio</i>	<i>1650 nsf</i>
a. Flex room for practice	800 sf
b. Small Practice Rooms (6 @ 100 sq. ft)	600 sf
b. Storage	250 sf
Sub-Total	11080 nsf
Circulation/Structure @ 20%	2216 sf
Total	13,296 gsf

Visual Arts Wing	5688 gsf
<i>A. Galleries</i>	<i>4740 nsf</i>
a. Flex room for display (5 @ 500 sq. ft.)	2500 sf
b. Storage	100 sf
c. Toilets (2@ 70 sq ft)	140 sf
d. Artist's Studios (5@400sq ft. per person) with office and toilet	2000 sf
Sub-Total	4740 nsf
Circulation/Structure @ 20%	948 sf
	5688 gsf

Film/Video	3668 gsf
<i>A. Theatre</i>	<i>2890 nsf</i>
a. Film/video space (250 seat) (8 square feet per person)	2,000 sf
b. Lobby	200 sf
Coat Room	150 sf
Box Office	100 sf

Toilets - Womens (1 @ 180sq. ft.)	180 sf
Toilets Mens (1 @ 160sq. ft.)	160 sf
c. Projection room	100 sf
d. Storage	200 sf

Sub-Total	2890 nsf
Circulation/Structure @ 20%	578 sf
	3668 gsf

5. **Administration** **3404 gsf**

A. *Offices*

a. President	180 sf
Assistant	80 sf
b. Manager office (5 @ 120 sq. ft.)	600 sf
c. misc. office (5 @ 120 sq. ft.)	600 sf

B. *Support*

a. Work room	200 sf
b. Kitchenette	120 sf
c. File Storage	200 sf
d. Storage	150 sf
e. Toilets (2@ 70 sq ft)	140 sf
f. Conference room	400 sf
g. Staff Break Room	200 sf

Sub-Total	2670 nsf
Circulation/Structure @ 20%	534 sf
	3404 gsf

5. **Facilities** **1536 gsf**

A. *Offices*

a. Security	240 nsf
b. Janitor	120 sf

B. *Support*

a. electrical	840 nsf
b. Mechanical	120 sf
c. IT/telephone closet	600 sf
	120 sf

C. *Shipping/receiving*

a. room for shipping receiving/trash queing	200 sf
---------------------------------------------	--------

Sub-Total	1280 nsf
Circulation/Structure @ 20%	256 sf
	1536 gsf

Artist in Residence (housing for 5) 4000 gsf

A. Apartments (5) @ 640sq. ft. 3200 nsf
a. Kitchen 100 sf
b. Bedroom 140 sf
c. Living 220 sf
d. Bathroom 100 sf
e. Storage 80 sf

B. Lounge/common area 300 sf

C. Laundry Room 150 sf

Sub-Total 3650 nsf

Circulation/Structure @ 10% 350 sf

4000 gsf

Total 43,184 GSF

Found Objects (6) square footage to be determined by location

Exterior Garden/ Entry 1,000 gsf

Interior Garden 2,000 gsf

Parking: 200 spaces 60,000 gsf
(300 sq. ft. per vehicle)



Program Space Details

PERFORMING ARTS WING

ARTS CENTER **entry and lobby** (1) 2,120sf
PUBLIC

Purpose: The primary location that all patrons and users will be entering and exiting by.

Activities: This is the connection point to all other areas. People will find direction and the intermediate spaces before traveling to that destination. Conferences, classrooms, the café and gift shop all stem from this starting point.

Spatial

Relationships: Immediately Adjacent to: Coat Room, box office, lavatories
Near: Gallery, gift shop, café, classrooms, conference room
In proximity to: Storage

Considerations: wayfinding, lighting, views, interest

Equipment/

Furnishing: reception counter, box office area, seating,

Behavioral: this is the first space that connect the outside to the inside, the space that turns the pedestrian into the patron, it must have clear direction and still allow the user to explore and seem to have accidental experiences.

MAIN GALLERY (1) 1000sf PUBLIC

Purpose: The main area for the viewing of (entertainment and profit from) various paintings, sculpture, carvings, mosaics and other forms of 2D and 3D artistic expression

Activities: Casual viewing, careful observation, learning experience for patrons of the arts through consideration of made objects of art
Including wall hanging and floor exhibit space
Benches or seating for longer viewing opportunities

Spatial

Relationships: Immediately Adjacent to the Lobby
Near: Gift shop, café, classrooms and conference
In proximity to: Storage, Artist's Studios

Considerations: lighting, acoustics, temperature, mood, comfort

Equipment/

Furnishing: benches, specialized lighting, display cases and hanging devices for paintings, murals, etc., handicap accessibility, security system

Behavioral: space should be controlled from all aspects, but still allow opportunities for natural light
Artists should be able to mingle with patrons and the art work

GIFT SHOP (1) 500sf PUBLIC

Purpose: An area for the display and purchase of merchandise.

Activities: Artistic items on display for the consumption by the public.
Rotating displays, merchants on the floor.

Spatial

Relationships: Immediately Adjacent to the Lobby, office
Near: Storage, Café, gallery
In proximity to: conference and classrooms, other galleries

Considerations: lighting, security, method of moving patron through the space from a logical starting point to an end point that leads to the register

Equipment/

Furnishing: specialized lighting, display cases and shelves, security system, registers

Behavioral: space should be comfortable for people looking to shop

CAFÉ DINING AREA (1) 1,700sf PUBLIC/ PRIVATE

Purpose: An area for patrons to rest and have conversation while consuming food and beverages.

Activities: Single diners or groups will sit at tables while having coffee, a snack or sandwich. 30 minutes to an hour. Occasionally an evening event may occur in this space.

Spatial

Relationships: Immediately Adjacent to the Lobby, Kitchen
Near: Storage, galleries, conference and classrooms
In proximity to: gift shop, other galleries

Considerations: placement of seating, motion of wait staff through the space

Equipment/

Furnishing: tables, chairs, booths, counter space, kitchen equipment, storage and shelving

Behavioral: space should be comfortable for patrons to relax

CLASSROOMS

(5)

500sf

PRIVATE

Purpose: An area for learning and instruction.

Activities: Hands-on arts and crafts, dance, music.
Lectures or information on the visual and performing arts.

Spatial Relationships: Immediately Adjacent to the Lobby
Near: Galleries, café, conference room
In proximity to: gift shop, other galleries

Considerations: handicap accessibility
Flexible space (table arrangement, lecture, seating)
Supply storage, water supply

Equipment/
Furnishing: tables, chairs, teaching supplies, storage units, white board,
A/V equipment

Behavioral: learning environment control lighting, temperature

CONFERENCE ROOM (1) 30 people 800sf

PRIVATE

Purpose: An area for meetings to occur

Activities: large group meetings

Spatial

Relationships: Immediately Adjacent to the Lobby
Near: Galleries, café and classrooms
In proximity to: gift shop, other galleries

Considerations: placement of seating, flexibility of space

Equipment/

Furnishing: tables, chairs, A/V equipment

Behavioral: space should be comfortable...

MAIN THEATRE (1) seats 500 people at 8sf/person 4,000sf PUBLIC

Purpose: Stage and Seating
An area for the viewing of (entertainment and profit from) various artistic performances (plays and shows). A public space, focal point and main gathering area of the Performing Arts Wing.

Activities: Performances and Dress Rehearsals including: plays, ballet, performance art, interpretive dance, vocal performance, instrumental and viewing space for patrons
2-3 hours

Spatial Relationships: Immediately Adjacent to: Sound Booth, Lighting Booth and Orchestra Pit
Near: Lobby (coat room, lavatories, box office), Backstage areas including Greenroom and Dressing Rooms
In proximity to: Storage

Considerations: lighting, acoustics, temperature, mood, comfort

Equipment/
Furnishing: Seating for 500 (clearance:)
aisles:
handicap accessibility
theatre equipment: lighting, fly space, acoustics

Behavioral: performers should be able to access the space from private areas but also have possible interaction with patrons
no natural light - space should be controlled from all aspects

MAIN DANCE STUDIO (1) space for X people 1,600sf PRIVATE

Purpose: An open, flexible space for students, performers and dance troupes to prepare their artistic expression prior to the performance

Activities: Practices for ballet, interpretive dance, performance art
 Single performers or troupes
 An hour to 3-4 hours at a time

Spatial

Relationships: Immediately Adjacent to: Dressing Room, lavatories
 Near: Main Stage, Storage, Secondary Dance Studio
 In proximity to: Lobby

Considerations: temperature, comfort, security, views

Equipment/

Furnishing: mirrors, dance bars, smooth solid flooring, sound system,
 bench area

Behavioral: Although a private space, opportunities for the patrons to peek in should occur
 Street front access for passers-by to view the practice,
 encourage pedestrians to explore the space

SECONDARY DANCE STUDIO (1) space for X people 800sf PRIVATE

Purpose: An open, flexible space for students, performers and dance troupes to prepare their artistic expression prior to the performance

Activities: Practices for ballet, interpretive dance, performance art
 Single performers or troupes
 An hour to 3-4 hours at a time

Spatial

Relationships: Immediately Adjacent to: Dressing Room, lavatories
 Near: Main Stage, Storage, Main Dance Studio
 In proximity to: Lobby

Considerations: temperature, comfort, security, views

Equipment/

Furnishing: mirrors, dance bars, smooth solid flooring, sound system,
 bench area

Behavioral: Although a private space, opportunities for the patrons to peek in should occur
 Street front access for passers-by to view the practice,
 encourage pedestrians to explore the space

VOCAL/INSTRUMENT STUDIO (1) space for X people 800sf PRIVATE

Purpose: An open, flexible space for students, musicians and bands to prepare their artistic expression prior to the performance

Activities: Practices for vocal, wind, percussion and stringed instruments
Single performers or bands
An hour to 3-4 hours at a time

Spatial

Relationships: Immediately Adjacent to: Storage
Near: Other practice areas, lavatories, storage, Main Stage
In proximity to: Lobby

Considerations: temperature, humidity, security, acoustics, views

Equipment/

Furnishing: acoustical finishes, sound room/ equipment area, staging area, temperature controls

Behavioral: Although a private space, opportunities for the patrons to peek in should occur
Street front access for passers-by to view the practice, encourage pedestrians to explore the space

VOCAL/INSTRUMENT PRACTICE (6) 1-2 people 100sf PRIVATE

Purpose: Smaller rooms for students and an instructor, or 1-2 musicians to prepare their artistic expression prior to the performance

Activities: Practices for vocal, wind, percussion and stringed instruments
Single performers or students and instructors
A ½ hour to an hour maximum

Spatial

Relationships: Immediately Adjacent to:
Near: Other practice areas, lavatories, storage, Main Stage
In proximity to: Lobby

Considerations: temperature, humidity, security, acoustics, views

Equipment/

Furnishing: acoustical finishes, temperature controls

Behavioral: This space should be more focused, one-on-one practice, but opportunities for the patrons to observe could occur

VISUAL ARTS WING

FLEXIBLE GALLERIES (5) 500sf each PUBLIC

Purpose: An area for the viewing of (entertainment and profit from) various paintings, sculpture, carvings, mosaics and other forms of 2D and 3D artistic expression

Activities: Casual viewing, careful observation, learning experience for patrons of the arts through consideration of made objects of art
Including wall hanging and floor exhibit space
Benches or seating for longer viewing opportunities

Spatial

Relationships: Immediately Adjacent to: other galleries
Near: Lobby (coat room, lavatories)
In proximity to: Storage, Artist's Studios

Considerations: lighting, acoustics, temperature, mood, comfort

Equipment/

Furnishing: benches, specialized lighting, display cases and hanging devices for paintings, murals, etc.,
handicap accessibility, Security system

Behavioral: space should be controlled from all aspects, but still allow opportunities for natural light
Artists should be able to mingle with patrons and the art work

FILM THEATRE (1) seats 250 people at 8sf/person 2,000sf PUBLIC

Purpose: Screen and Seating
An area for the viewing of (entertainment and profit from) various artistic performances (film and video).
A public space, the primary focus of this wing

Activities: Viewing space for patrons to watch documentaries,
independent film and other student and professional
cinematography
1-3 hours

Spatial Relationships: Immediately Adjacent to: Projection Room
Near: Lobby (coat room, lavatories, box office)
In proximity to: Storage

Considerations: lighting, acoustics, temperature, mood, comfort

Equipment/
Furnishing: Seating for 250 (clearance:)
aisles:
handicap accessibility
screen to view film, but with transparency to outside

Behavioral: no natural light - space should be controlled from all aspects
the screen will be the connection point from the
interior to the exterior patrons will watch the show, and
pedestrians and vehicular traffic can watch patterns
and light but not view clear images.

ADMINISTRATION

PRESIDENT'S OFFICE (1) 180sf PRIVATE

Purpose: A secure area for the President of the center to conduct business.

Activities: Meetings with small groups of people (1-3)
Independent work: phone, computer, paperwork

Spatial

Relationships: Immediately Adjacent to: Assistant
Near: Managers
In proximity to: Support Areas, Lobby, the rest of the Center

Considerations: Possible view overlooking Center

Equipment/

Furnishing: Desk, task chair, credenza
Small conference table and chairs (4)
bookshelves

Behavioral: The President needs privacy while maintaining accessibility.

SECRETARY (1) 80sf PRIVATE/ PUBLIC

Purpose: An area for the President's secretary to work, while maintaining a buffer between the public and the President

Activities: Interaction with people coming to see the President
Independent work: phone, computer, paperwork

Spatial

Relationships: Immediately Adjacent to: President
Near: Managers, Lobby, Support Areas
In proximity to: the rest of the Center

Considerations:

Equipment/

Furnishing: Desk/ work area, task chair
Small transaction counter area

Behavioral: Visitors will see this area before they see the President.

MANAGER'S OFFICE (5) 120sf each PRIVATE

Purpose: AN area for the Managers of the center to conduct business.

Activities: Meetings with small groups of people (1-3)
Independent work: phone, computer, paperwork

Spatial

Relationships: Immediately Adjacent to: other Managers
Near: President, Support Areas
In proximity to: Lobby, the Wing of the Center responsible for

Considerations: should be near the Wing they are overseeing

Equipment/

Furnishing: Desk, task chair, credenza
Small conference table and chairs (2)
bookshelves

Behavioral: The Managers need privacy while maintaining accessibility.

FACILITIES

SECURITY MANAGER'S OFFICE	(1)	120sf	PRIVATE
JANITOR'S OFFICE	(1)	120 sf	PRIVATE

Purpose: An area for the Managers of the center to oversee the business of the center. This area is the hub of all security and maintenance issues.

Activities: Possible meetings with small groups of people (1-3)
Independent work: phone, computer, paperwork

Spatial

Relationships: Immediately Adjacent to: other support areas (Mech, Elect, IT)
Near: Shipping/Receiving
In proximity to: Lobby, accessibility to rest of Center

Considerations: Must be a controlled space

Equipment/ Furnishing:

Desk, task chair, credenza
Small conference table and chairs (2)
bookshelves

Behavioral: The Managers need privacy while maintaining accessibility.

ARTIST'S LOFTS (5) 640sf PRIVATE

Purpose: Housing for visiting artists.

Activities: Living areas: sleeping, eating, reading, relaxing...

Spatial Relationships: Immediately Adjacent to: Other Artists, Common Room/Lounge
Near: Galleries/ studio
In proximity to: the rest of the Center

Considerations: lighting, acoustics, temperature, mood, comfort

Equipment/
Furnishing: handicap accessibility

Behavioral:

FOUND OBJECTS (6) sq. ft. to be determined by location PUBLIC

Purpose: To re-veal or bring forth the essence of the site
To re-weave the experience of the city
Re-present the qualities of the site

Activities: Possible interactions, possible sojourn, orientation, repose

Spatial Relationships: Specific to sites

Considerations: Specific to site conditions, may include the following:

Light: Quality of light and shadow
Defines spatial objects, brings its true definition (essence)
forth

Softness and harshness (subtle to bright and blinding)
Dawn to dawn (passing of time)
Types of light: fire to man-made
Temperature of light
Shadow: hard or soft edge, reflected light, overlapping,
layered

Texture : rough, smooth...
Reveals the true nature of the materiality of an object
Smoothness lends itself to coldness
Texture is the immediate sensual surface that clues us into the
type of material it is
Rough, smooth, material qualities adjacent, multiple material
abutments, expression of materials in their true form, allowing
true expression (not painting brick)
Density vs. porosity
Haptic: relating to or based on the sense of touch

Noise: audible and inaudible
Piercing, soothing, musical, pleasing, displeasing
Random vs. steady noise
White noise, traffic, nature
Visual noise

Familiar and unfamiliar

Motion: stillness and action

Fast, slow, up, down, back, forth

Frozen, thawed

Rigid, flexible

Free vs. static (kinetic vs. potential)

Mechanical vs. natural (human)

Time: past, present and future

Fast and slow

Age

Growth and decay

Eidetic: marked by or involving extraordinarily accurate and vivid recall especially of visual images

Color: monochromatic

Polychromatic

Intensity, hue, contrast, saturation, value, shade

Light and dark

Emotional quality

Pattern

Equipment/

Furnishing:

handicap accessibility

To be determined by each site

Behavioral:

to be determined by each site



PROGRAM QUALITATIVE ANALYSIS

Program Qualitative Study

Performing Arts wing

emplacing the Body

Public	Semi-Public	Private
Performing Arts Theater Lobby (same as arts center) Toilets	Dance Studio Vocal/Instrumental Studio	Backstage Dressing Rooms Storage Flex rooms for practice Toilets Control Room/sound

Servant	Served
Backstage Dressing Rooms Control Room/sound Storage Rooms Flex rooms for Practice Dressing Rooms Individual Practice Rooms	Performing Arts Theater Dance Studio Vocal/Instrument Studio

Individual	Collective
Dance Studio Vocal/Instrument Studio Flex Rooms for Practice Storage Control Room/Sound Small Practice Rooms	Performing Arts Theater Dance Studio Vocal/Instrument Studio Flex Rooms for Practice

Program Qualitative Study

Visual Arts Wing

Implacing the Body

Public	Semi-Public	Private
Galleries	Artist's Studios	Storage

Servant	Served
Storage Artist Studios	Galleries

Individual	Collective
Artist Studios Storage	Galleries Artist Studios

Program Qualitative Study

Film Wing

Implacing the Body

Public	Semi-Public	Private
Theater Lobby		Projection Room

Servant	Served
Projection Room Storage	Theater

Individual	Collective
Projection Room	Theater Lobby

Program Qualitative Study

Arts Center

Replacing the Body

Public	Semi-Public	Private
Entry Lobby Gallery Gift Shop Café Found Objects	Classrooms Found Objects	Kitchen Classrooms Conference Room Storage Office Administrative Offices Office Spaces (I.e. Work Rms) Facility's Offices Support (I.e. Elec., Mech. Rm) Shipping/Receiving

Servant	Served
Kitchen Storage Storage Office Entry Lobby	Café Gift Shop Performing arts theater Galleries(all)

Individual	Collective
Café Classrooms Conference	Café Classrooms Gift shop Gallery Lobby Entry

Program Qualitative Study

Artist's Residences

emplacing the Body

Public	Semi-Public	Private
	Artist's Collective Lounge	Kitchen Bedroom Living Bathroom Storage

Servant	Served
Artist's Collective Lounge Laundry Facilities	Artist Residences

Individual	Collective
Artist Residences	Artist's Collective Lounge



Design Thinking: Transitions

What happens between two acts of dwelling? From the office to home, school to the library, from one familiar place to the next we move through our environment. This act of movement is the in-between of familiar, how can an insertion begin to respond to this act?

Can this transition be memorable? Can it alter our view of our path? These in-between spaces offer the possibility to heighten our sense of being, because the unexpected can offer the opportunity for exploration and understanding.

Grand River Ave. Bridge @ the Lodge



Reasons for choosing site:

Bridge is a natural transition between downtown Detroit and it's suburbs

The Bridge itself has no identifying feature that it is even a bridge. It is an extension of the street with no grade change or overhead signs that it "bridges" something

It is an unexpected location for possible re-thinking

Trading Cities

2

In Chloe, a great city, the people who move through the streets are all strangers. At each encounter, they imagine a thousand things about one another; meetings which could take place between them, conversations, surprises, caresses, bites. But no one greets anyone; eyes lock for a second, then dart away, seeking other eyes, never stopping.

A girl comes along, twirling a parasol on her shoulder, and twirling slightly also her rounded hips. A woman in black comes along, showing her full age, her eyes restless beneath her veil, her lips trembling. A tattooed giant comes along; a young man with white hair; a female dwarf; two girls, twins, dressed in coral. Something runs among them, an exchange of glances like lines that connect one figure with another and draws arrows, stars, triangles, until all combinations are used up in a moment, and other characters come on to the scene: a blind man with a cheetah on a leash, a courtesan with an ostrich-plume fan, an epeube, a Fat Woman. And thus, when some people happen to find themselves together, taking shelter from the rain under an arcade, or crowding beneath an awning of the bazaar, or stopping to listen to the band in the square, meetings, seductions, copulations, orgies are consummated among them without a word exchanged, without a finger touching anything, almost without an eye raised.

A voluptuous vibration constantly stirs in Chloe, the most chaste of cities. If men and women began to live their ephemeral dreams, every phantom would become a person with whom to begin a story of pursuits, pretenses, misunderstandings, clashes, oppressions, and the carousel of fantasies would stop.

Italo Calvino

Design method:

To observe, what and where are the opportunities?

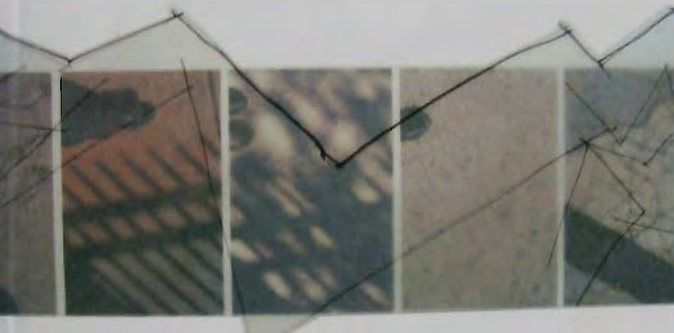
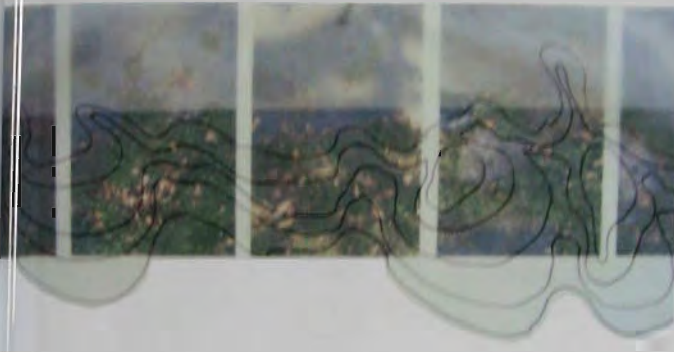
To act as the flaneur - walking and observing.

I began to document the path I walked which excluded the landmarks I passed. I photographed the ground, recording where my footsteps would and did fall.

In the pictures the eye picks up disturbances, contrast, edges. These were the cracks in the pavement, or the edge between concrete and grass.

The edges were amplified.

Then translated into the construct.



Site 360



Goals of transition space:

Allow an opportunity for retrospection of travel.
"Where have I come from and where am I going"

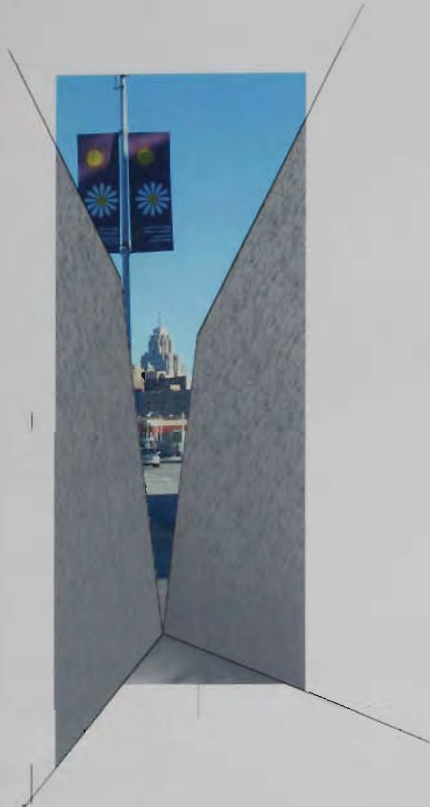
Celebrate the fact that you are on a bridge
which was not designed for pedestrian traffic.

In the vastness of it, identify a boundary
between automobile and pedestrian.

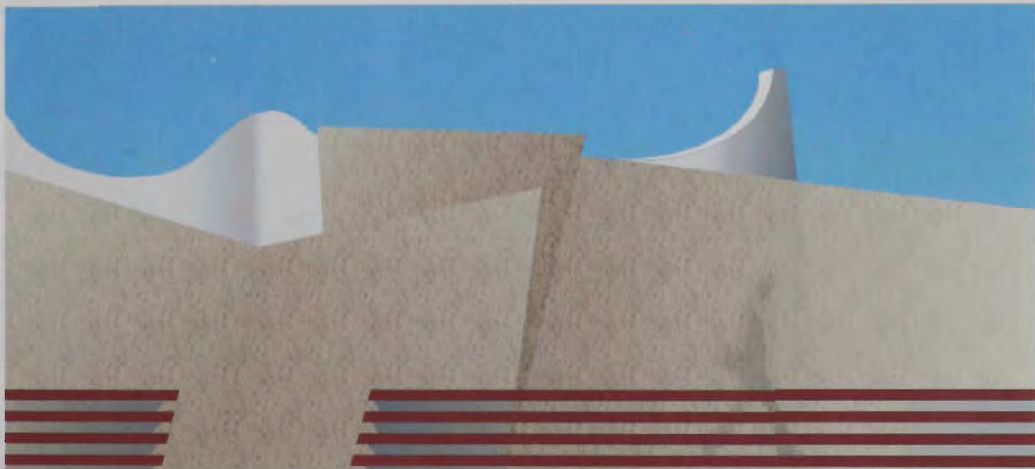
Give a sense of location to barren bridge
landscape.

Allow for causal interactions between people.

Allow for exploration and encourage it.



Interior Perspective



South Elevation





Problems:

Instead of amplifying the transition I instead created another place, and thus, eliminating the transition of the bridge.

Instead of allowing bridge to "present" itself, I added a construct that separated the user from the bridge.

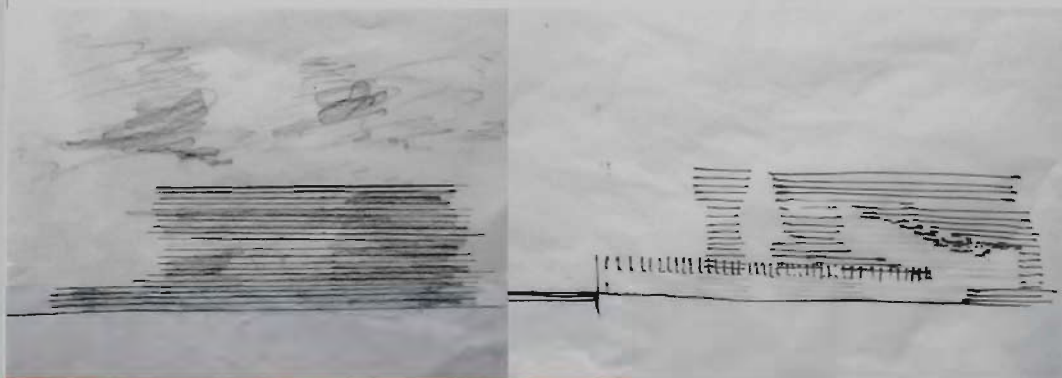
Within the design, it became too literal of a translation from concept to construct.



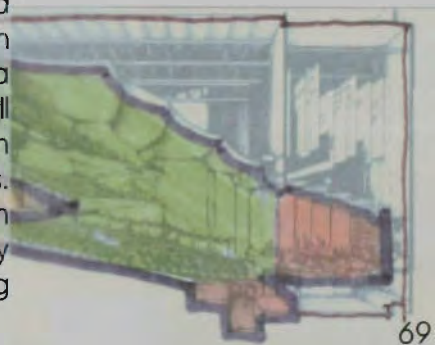


SPRING BOARD

The ability to perceive, imagine, wonder, and remember are our greatest gifts.



The underpinnings of the springboard search was to take something given and re-interpret it through a new medium. Through a process of re-defining a frame of view and imagining certain qualities or circumstances, this process would lead to another presentation. The search's intentions were to uncover "found conditions." The beginning of the search began in a conceptual level such as a cross-section of a theater, or an overall site condition. The mode of exploration took form in either graphics or models. Iterations, for example, would happen on paper until a certain spatial quality presented itself, which then the drawing would be adapted into a model.



Wall as a Filter



In this iteration the beginning started out in a theater section from the earlier theater studies. Once it progressed into a model, it took on a quality of a wall section. Which then resulted in various lighting conditions represented in drawings. Though, ultimately this could lead nowhere, the process of searching, revealing, releasing became an integral process and attitude towards my thesis.



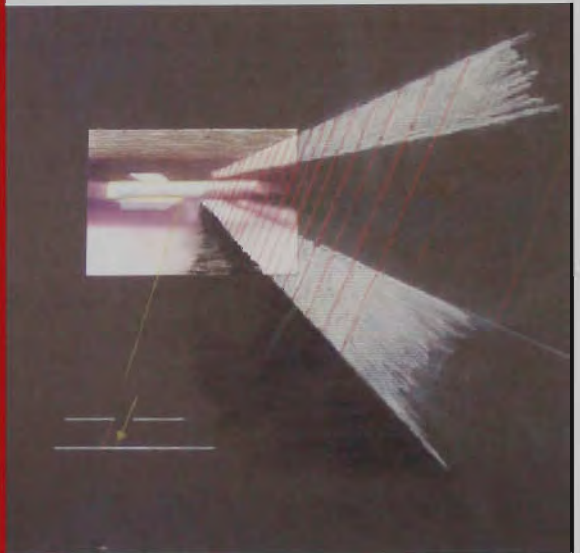


The wall then moved back into a model where I tested the flatness of perception. Using a screen to cover up the depth a wall might be able to have, the possibility of the unexpected condition could then become a possible consequence. The possibility of inhabitable edges, screened views, or layered experienced could be an outcome.



Flatness/Depth

A search into the in-between space suggested certain spacial conditions. The spatial conditions represented snapshots of time where sunlight might pour through openings placed within a building. Through subtle amplification, I focused on the particularities of the spacial conditions and tried to pull the spaces off the page. The possibility of time and movement then could re-interpret how these presented themselves.



The possibility of the moment.



Possibility of Light



Spatial



Presence



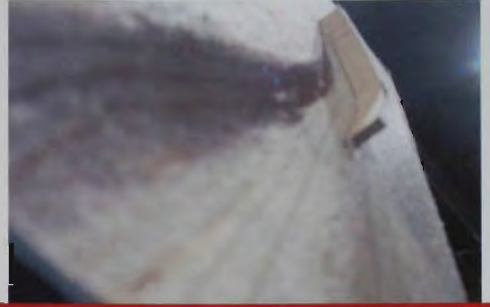
Reaction



Not far enough



Another Step

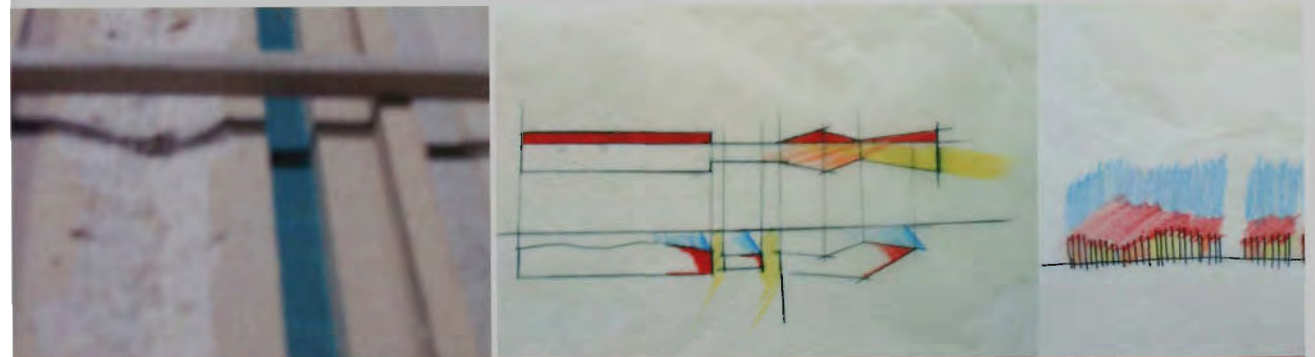


Experimentation with subtle material changes became a possibility for a minimalist circumstance that would produce a unexpected outcome. Could these subtle changes create a new spatial condition? In fact, viewing them at different scales revealed highly spatial constructs. To maximize the qualities of the smooth transition of elevation, the use of light and shadow emphasized the possibility of depth. Not only did this relate a possible spatial condition, but it began to speak of a possible tectonic. Where a simple material's textural qualities could be easily amplified by light and shadow

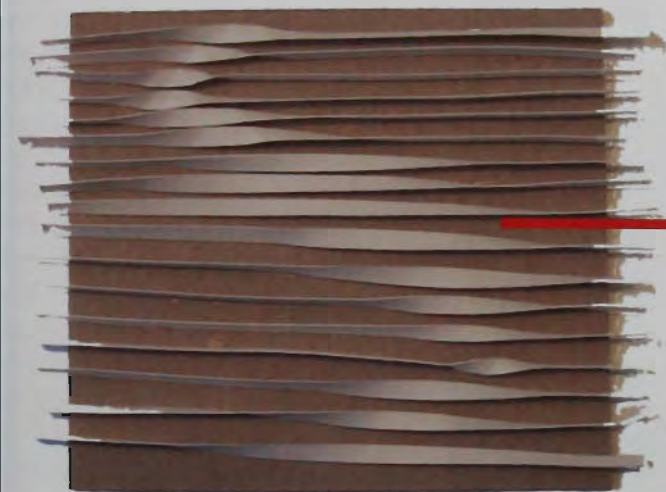
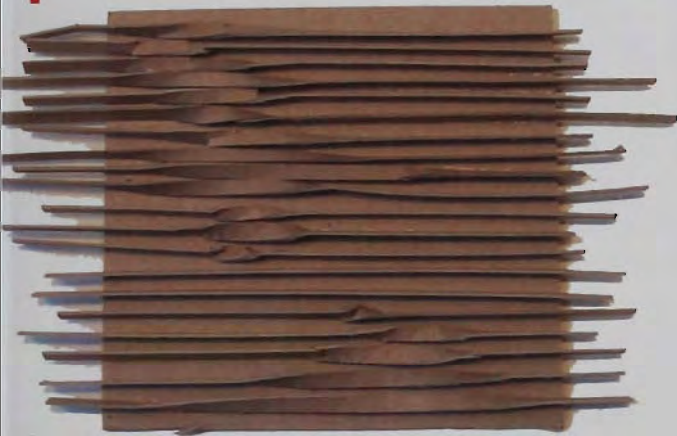
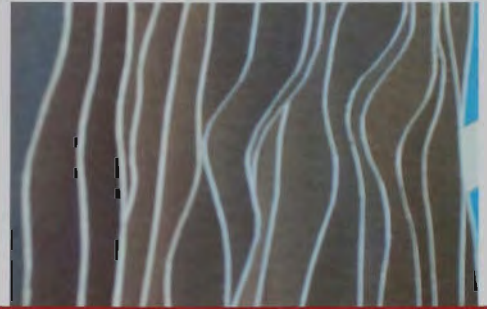
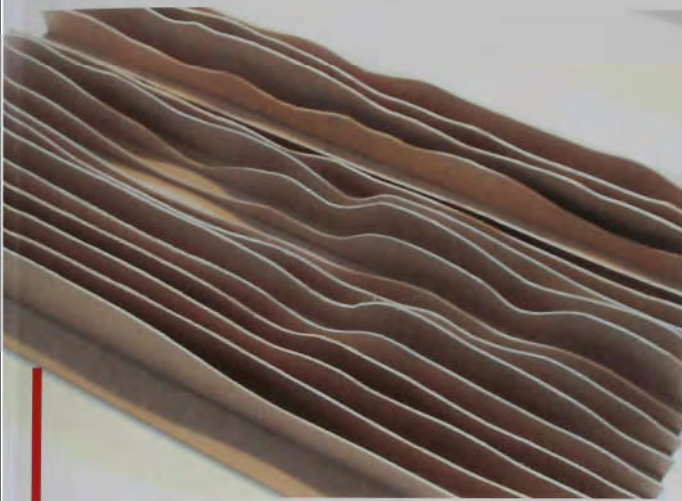


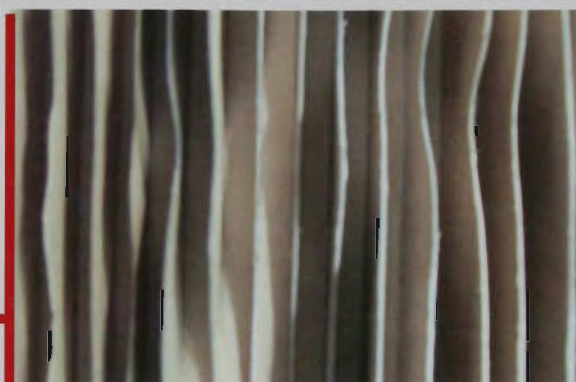


Perspective

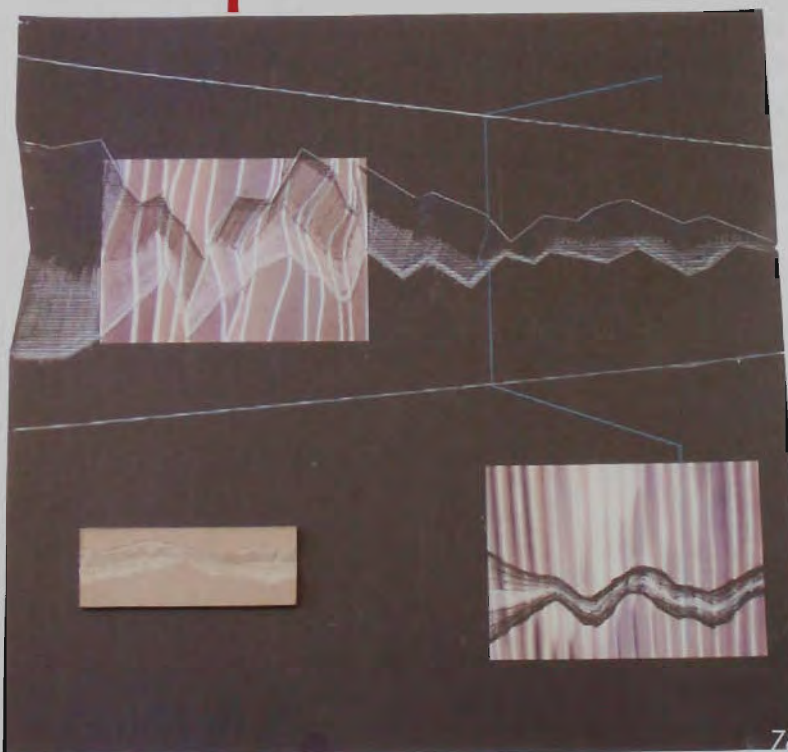


Possibility of the Section





In the end, the process was rich in exploration. Yet, the departure point was too loosely associated with the site. A major component of my exploration, the site needs to be more present and the qualities that are pulled out of it should be more reflective of its particular origins. The underpinnings needed to respond to the body in the site, and its direct association and its particular interactions. Then, the outcome could find its way into a new representation of the site, and a possible construct within its bounds. Still, the process has rich possibilities and will further be further developed within the site circumstances.





A Phenomenological Approach

"If, for instance, I want to paint horses taking the water hurdle at the Autreil Race Course, I expect my painting to give me as much that is unexpected, although of another kind, as the actual race I witnessed gave me. Not for a second can there be any question of reproducing exactly as a spectacle that is already in the past"

Gaston Bachelard, Poetics of Space

"There are valued times in almost everyone's experience when the world is perceived afresh: perhaps after a rain as the sun glistens on the streets and windows catch a departing cloud, or, alone, when one sees again the roundness of an apple. At these times, our perceptions are not at all sentimental. They are, rather, matter of fact, neutral and undesiring – yet suffused with an unreasoned joy at the simple correspondence of appearance and reality at the evident rightness of things as they are. It is as though the sound and feel of a new car door closing with a kerchunk! were magnified and extended to dwell in the look, sound, smell, and feel of all things.

Michael Benedikt, For an Architecture of Reality



A city is a dense fabric of qualities, features, life, patterns, and attributes with a flux of constant change. It becomes impossible to stop and “smell the roses,” or pause and contemplate the subtle details that make up the whole. It is in these subtle details that the “feel” of a city exists, and from where design should take its measure. This thesis investigation proposes a re-thinking of the urban landscape in just these terms. It will rely heavily on the phenomenological discourse, which was initially defined by Edmund Husserl “as a systematic investigation of consciousness and its objects” (Nesbitt, 413). Phenomenology is then a method that urges a return to things, as opposed to abstractions and

mental constructions. There is a significant necessity to re-consider the site as a source of the design process. Vittorio Gregotti states: "the site (needs) to intensify, condense, and make precise the structure of nature and man's understanding of it" (Nesbitt, 413). This also is represented in Kenneth Frampton's critical regionalism, where the celebration of particular qualities of place is fundamental. The importance is especially felt in such a place as Detroit, where this investigation originates.

Phenomenology, simply defined, is the study of how phenomena appear. What is intriguing even in this simple statement is not the depth it has, but the simplicity it involves. The problem may lie in the fact that following the discourse of phenomenology is too simple for our overly scientific minds. We are dependent on reducing phenomena to scientific facts that stepping back into a pure experiential mode seems daunting. At first, practicing phenomenology on a cup, for instance, seems simple. One can see that it has a concave surface in which to hold things, i.e. fluids, and to be a cup it cannot be something that has no capacity to hold things. Now try applying this practice to a subject such as a time, or even a city, and one can see that the task becomes much more difficult. Even as an architect, who has to look at such things as a house, a neighborhood, or a city, the challenge becomes daunting.

However, it is still necessary to "get back to things themselves."

Phenomenology exercises our basic ability to perceive the world. If one

takes phenomenology for granted, it still would teach us how to perceive the world more experientially, for phenomenology demands the senses of human beings at their highest level.

Within architecture, phenomenology offers a new depth and possibility for the design method. A building is only a building when it is inhabited, or when it becomes part of the lived-world. It is an experience, a subject. If it were an object, it would be behind a glass box in some museum. Architecture needs to respond to all the senses of the human body for it to be successful. It is a space of lived-experience, and designed by individuals who have had their own lived-experiences. Therefore, it becomes necessary for architects to respond to “essences” of a site and the program that they are designing, which can be accomplished by identifying those essences through our experiences.

The problem may be in surpassing the subjective tendency of the mind. For example, I am a white male, from a fairly nice mostly-white community in Montana. This may already draw conclusions on my attitude, especially when focusing on Detroit. How do I, as an individual with my background, approach a site within the city objectively to design for its phenomena, and not what I want them to be? When does the ability of phenomenology move past a self-referential subjectivity to an objective experience? If in fact we can move beyond a person's

particular consciousness, then in fact you can see a pure objective outcome that succeeds as a science.

As Husserl's goals stated, the rigor of phenomenology will move us past this subjectivity. This is a conscious act, an act of weeding out all particularities of an object until one truth remains constant. Yet, as any science, it is prone to failures along the way. What terms of measurement can one use to understand how successful an eidetic reduction of a space is? This may be in respect to such systems as a city, rather than an individual object. I am setting up a pretense that a single object is easier to reduce eidetically than a city. Then the question that begs to be asked: how do we "explain" our experience of an essence without resorting to a poetic description, which entails a personal experience of a space. Poetry is a personal reflection on a given circumstance. How can a poetic description become an objective description?

In the end, phenomenology demands a rigor of thought and persistence to practice. Its outcome may uncover a simple truth about an object, but its method is anywhere other than a simple path. This may be due to a number of reasons, of which are too lengthy to discuss here, and beyond my powers of thought, but a reliance and dominance of scientific thought has assured this difficulty. The simple question remains for me as an individual: what is the importance of phenomenology? As an architect, how can the practice of phenomenology inform the design

method? As a thesis student, how can it inform the design method as it relates to the city of Detroit?

Let us begin with the knowledge that Michael Foucault offers, "we do not live in a homogenous and empty space...but a space saturated with qualities" (Leach, 351). Our body affords us the opportunity to experience these qualities. "Just as we may say with Kant, 'There can be no doubt that all our knowledge begins with experience,' so we can say that knowledge of place begins with the bodily experience of 'being-in-place'" (Casey, 46). The body and mind are at the center of these experiences; they are the instruments in which we experience and perceive the world. The body then is our measurant of space and its dimensions, and we use our mind to record the experience. Juhani Pallasmaa describes this in the following:

"I confront the city with my body; my legs measure the length of the arcade and the width of the square; my gaze unconsciously projects my body onto the façade of the cathedral, where it roams over the mouldings and countours, sensing the size of recesses and projections; my body weight meets the mass of the cathedral door; and my hand grasps the door pull as I enter the dark void behind" (Pallasmaa, 26)

With our body and mind, we explore, understand, inquire, and imagine place. Our memory allows us to truly understand and realize our body's ability. Ed Casey, a modern phenomenologist, recognizes the importance of the memory: "bodies, we may infer, are agents of inhabitation. They are indispensable to living in, even merely relating to buildings. Without

the anticipatory and memorial powers of our own bodies, we would be lost in architectural space" (Casey, 130). However, with memory, we cannot relive any length of time, nor recall the exact feeling of the grass beneath our feet, but we do remember how these fragments of our past and these places made us feel. These places are built or natural, they may have certain qualities, and these qualities become representations of a given place. Therefore, these given qualities define a territory or region. Even such questions as "Where do you come from –our answers- place and identify us" (Casey, 23). We are just beginning to breach what Heidegger defines as dwelling as a verb, which happens between the sky and the earth.

There are two boundaries to our experience of place. The inner boundary is our body and the outer is the landscape. A boundary can be defined as "not that at which something stops... [but] is that from which something begins its presencing... the horizon as boundary" (Heidegger, 152). There is a constant relationship between the body and its surrounding environment. In architecture, there is no single example where it is not somehow related to the scale of the human body. This is a simple statement; architecture is obviously created for and used by human's inhabitation. Therefore, it should facilitate that inhabitation in the best possible way. Casey states simply "built places are extensions of our bodies" (Casey, 120); not only does architecture need to respond to

the dimensions of the body and its proportionality, it needs to be constructed for it. In a way, built places are our second skin. It is near our skin that all the senses perceive the world. From touching to tasting, the immediacy of the built environment ought to allow for a multi-sensory experience. Casey, who states that our dwellings also identify us, supports this idea of the second skin: "how we are, our bodily being, reflects how we reside in built places. Such traits as 'reclusive' or 'expansive', 'sinuous' or 'straight' can characterize our somatic selves" (Casey, ###). Therefore, not only do we react to the building; we find the opposite also is true. The building physically holds us and protects us. It only permits certain paths of movement, and particular functions. "Architecture directs and frames behavior and movement" (Pallasmaa, 44). Therefore, not only does the built environment identify us, but it also reinforces that identity over time and use.

For it is by and with our bodies that we inhabit dwellings. In residing we rely on the body's capacity for forming "habit memories"; that is to say, memories formed by slow sedimentation and realized by the reenactment of bodily motions. However, in inhabitation, the body is an engine of exploration and creation as well as an agent of habit. Thanks precisely to the familiarity established by habitual body memories; we get our bearing in a place of residence, the interior analogue of orientation in open landscape (Casey, 117).

We encounter a wall as an immovable object as compared to our movable body. We reason and relate our similarities and differences to

our surrounding. "The objects which surround my body reflect its possible action upon them, writes Henri Bergson" (Pallasmaa, 44). We begin to lose these connections when we design from a source other than the body and its direct relationship to architecture.

Juhani Pallasmaa defines the current problem of modern architecture: "what is missing from our dwellings today are the potential transactions between body, imagination, and environment" (Pallasmaa, 41). We find instead weak connections to all of these. How do we then return to a stronger connection between the body, architecture and the environment? Is it therefore important to re-think architecture on a level of how the body experiences space? If so, how do we accomplish this? Can we re-look at natural phenomena to find an impetus for design?

In nature, edges and boundaries occur regularly between differing landscapes. There even exists a boundary between earth and sky. It seems as if, even in man-made place, boundaries occur regularly. Obviously, man inhabits the earth and not the sky, but the important boundary lies in the horizontal edge, which is how man connects himself to nature. This is called the *horizon*, and Christian Norberg-Schultz relates it to an architectural element, the wall. Therefore, the articulation of a wall becomes an extremely important aspect to enclosing space, and characterizing space. Not only does the importance lie on the inside edge, but also on the outside edge, implying that there is an integral

connection between the two. Therefore, the inside is connected to the outside through its making, and through its openness. A reading on place therefore can be made here, albeit rudimentary, by just understanding the structure of a wall.

Successful articulation of inside versus outside establishes a reciprocity between the two. This does not suggest that there is a tie between the two entities, but rather an exchange where neither emerges as a dominant role. It is hard here to imagine cities as establishing a reciprocal relationship with the landscape. Man-made place disrupts a landscape, and offers the opportunity for architecture to reconstruct that environment by concretizing natural elements, therefore creating a relationship with it, and not dominating it. Why is it that we find most boundaries create an edge that neither typifies natural boundaries, nor establishes a reciprocal relationship?

In most cases, we do not experience boundaries as hard divisions, but experience them as a flux of continuous phenomena. We move from the suburbs to the city without really ever knowing where one stopped and the other began. The same is found in nature, such as the plains to the mountains, where the boundaries are in most cases very indistinguishable. It is only within man-made place that boundaries become highly defined and articulated: that fence in the back yard, a solid door with no window. Why do we articulate boundaries with such

solidity? What are the roots of these actions, what phenomena are being expressed on how man articulates edges? What may be true is that man wants to blur that boundary between him and nature, but when it comes to the boundary between man and man there has to be a clear articulation. This is even reinforced by the way buildings are planned by their public function and private functions. There is a hierarchy of layout that happens where the front of the building contains the public functions and the back contains areas that are more private. Where does this thought come from, and what has defines the difference of those functions that signify it as a private or public function? Have the roots of monetary and private society taken hold of settlements? Schulz even describes American cities in terms of their open grids, as a place that makes an open world of opportunities manifest. Society here expands horizontally, and success is determined by the height of the building, therefore rendering the *genius loci* indistinct or extinct.

Another thing to note about boundaries is that it sets up a threshold between two things. This interstitial space also carries ramifications on the articulation of architecture. The following sketch attempts to understand this in-between, and how it relates to architecture. Heidegger believes truth comes from the in-between. "For in truth, art lies hidden within nature; he who can wrest it from her, has it. *Wrest* here means to draw out the rift and to draw the design with the drawing-pen on the drawing

board.”¹ What the artist is *wresting*, from the unknown into the known, from nature and set forth into a world, is truth. Yet, how does this explain the importance of the in-between, and how it relates to architecture? We must explore what Heidegger means by rift. In “Heidegger’s Writing on Architecture,” Schulz develops an architectural understanding of the term, and the following is the base to develop the understanding of the in-between.

First, let us look at the original use of the word *rift*. According to Heidegger, and further explained by Schulz, a rift is a conflict, or an intimacy with which opponents belong together. It therefore binds the two together, such as “measure and boundary.” The measure, according to Holderlin, is what man does in his world, which has the boundary of the earth. “The world, thus, offers a measure to things, whereas the earth as embodiment provides a boundary.”² This is all possible because we as dwellers build, which means we create place. This place, which rests upon the earth and under the sky, is our world.

This understanding leads us to the next question: how does this understanding influence Architecture? This in-between, or boundary, is a *threshold* according to Schultz. A threshold can be defined two ways: the first is a psychological understanding where a “threshold is the point at which a stimulus is of sufficient intensity to begin to produce an effect, as

¹ From *Origin of the Work of Art*, page 68

² From the essay “Heidegger’s Thinking on Architecture”, page 436

in a “threshold of consciousness” or a “threshold of pain.” The second definition of threshold, “from ecology, values the edge between two ecosystems as the zone of highest exchange and diversity. In ecological terms, thresholds are the most important parts of a system.”³ We are beginning to build an image of why the threshold, or boundary between the world and the earth, or even the fourfold is significant. That is, the threshold becomes the place where we wrest truth. At a threshold, three things can occur: an exchange can occur, a bringing together, and simultaneously a setting apart. Is this similar to a *thing*, which gathers the fourfold? Does a threshold gather the fourfold, or is it just an integral part of the fourfold? A product of it?

In architecture, the threshold becomes a very important transition.

This is where the private sector of life meets the public domain, this is where information gathers and disburses, and where the landscape and architecture meet. Schulz also realizes the importance of the threshold through the German word *riss*, or rift. *Grund-riss* and *Auf-riss*, which mean ground plan and elevation, are two very important tools of the architect. These tools help him layout the building, and more importantly determine how it connects horizontally and vertically. Through the threshold, the building is able to be a building, for if there were no threshold there would be no way of moving into or out of it. This simultaneously raises the

³ From Inside/Outside – Between Architecture and Landscape, Page 82

question of how “open,” or permeable, a threshold can be. Should a threshold have little or no definition, and therefore no friction between inside and outside, or should it be highly defined with a lot of friction between the two? Depending on the application and program, this would begin to define the standards of the permeability of the threshold. If we refer to the fourfold and their respective thresholds, we find that they are indistinct and blurry in many ways. Let us then compare that to how phenomena appear to our senses; are the phenomena also presenting themselves in an indistinct way? Especially those phenomena that appear, which are new or indescribable? Is there a way to re-experience the everyday phenomena, which we have become numb to, in a new and distinct way? Also, is blurring the threshold of a phenomena aiding to our numbness by not forcing it upon our senses?

We live in places that are defined by the in-between. It is how we interpret space, and experience it, that should direct us in designing architecture. This inherently directly influences the way we dwell. It is critical to dwell upon the way we experience this phenomena, and how we can redesign it within our lives and architecture. Juhani Pallasmaa gives one viewpoint on our modern situation in his book The Eyes of the

Skin:

In recent decades a new architectural imagery has emerged, which employs reflection, gradations of transparency, overlay and juxtaposition to create subtle and changing sensations of space, movement and light. This

sensibility promises an architecture that can turn the relative immateriality and weightlessness of recent technological construction into a positive experience of place and meaning.

Through this and Heidegger's writing, an image begins to emerge that everything we are happens in-between. The dwelling that occurs here takes shape and meaning in the act of offsetting the two boundaries that create a space, which simultaneously brings the two back together. Not boundaries in the sense of ending, but that of the Greek idea of *horismos*, or that from which something begins. Why the distinction? Simply because it sets up the argument that once we cross a boundary, we immediately find ourselves between another.

So what does exist in-between? In film, a series of images creates a whole. The in-between then becomes the motion, the action, and/or the illusion. There is nothing there though, just an interval, a gap in time, silence. Is this silence what we are "measuring"? Is silence what exists between walls, inside/outside, buildings, parked cars, musical notes, one word to the next, reflections in water, between you and me? Science would beg to differ here; it would tell us that this space is filled with something. There is nothing poetic in knowing that invisible particles are hanging in-between. Just as science annihilates the jug, it does the same to space by quantifying it. Can science describe silence though? Other

than quantitatively? How do we "measure" silence? Is silence knowable?

Pure silence?

Let us step back from the idea of silence and re-question this space between. What happens there? What draws two parts together to make a space? Or keeps them apart? Is this the unknowable, knowable, or like Zeno's paradox that can never be crossed to come together? Is this where poetry exists? And why? Are we dependent on boundaries as if we are a person who cannot swim, and will cling to the edge of a pool, not knowing what is going to happen if he pushes off to the middle? Another image starts to emerge: tension. The bounds of dwelling begin to push and pull, like a rubber band stretched tight. There seems to be a danger inherently there, something that holds within it a potential force. Within this tension is the potential for poetry, or for the poetic dwelling to occur. As if there exists something always just beyond reach, we try to wrest it into the knowable, but the tension snaps it back into the concealed.

In this, is life therefore poetic? We dwell day to day not knowing of future events, or if we are on the right path, or making the right decisions, but we are doing it. Good decisions or bad, we are coping with our responsibility by responding to what is given in our life. We dwell between a mortal life and an immortal life, between earth and sky, with no choice of an alternative. However, to me, this does not necessarily guarantee

that we dwell poetically, only that we dwell. To dwell poetically is to “measure” ourselves against that unknown, to be inspired by it, to be fearful of it, and to challenge our being. It is to recognize and hear the silence, and feel the tension between things. It is to relate those moments, in language, to one another. As an architect it is evident that those boundaries require thought of how the body perceives and experiences it.

In conclusion, there ought to be a direct connection between body, architecture, and the environment. One way to understand the importance of this is through Ed Casey's ideas on thickening, coarsening, and thinning. Ed Casey describes the coalescence of nature and culture, or thickening. Casey identifies this as one of the necessities to building. “It follows almost as a practical syllogism that buildings take their cue not only from the proclivities of the lived body but also from the propensities of the encompassing environment” (Casey, 153). Instead, we find buildings that respond ineffectively either to nature or culture. We either see buildings that do not respond effectively, a process of thinning, or completely turn their backs upon the surrounding arc, a process of coarsening. Therefore, the need is to return to a form of architecture that thickens the experience of the body in built places. Architecture fills the roll of mediator between nature and culture. Sometimes a barrier, sometimes a filter, “the built environment stands up to nature in either a

contentious or contented fashion" (Casey, 149). In a contentious confrontation, the building challenges nature, whereas a contented connection ties both nature and culture together. How do we do this? What cues are out there that should be used to *thicken* the experience of built place? As Casey warns, "a bodiless architecture is as unthinkable as a mindless philosophy" (Casey, 132).

"There is no architecture without every day life, movement, and action; and that is the most dynamic aspects of their disjunctions that suggest a new definition of architecture" (Tschumi). Architecture is our essential ability to dwell; therefore, it should be the richest addition to our life. In a city such as Detroit, we find this to be very inefficient. One such phenomenological argument points to a lack of care, where the "everydayness" of life in Detroit has become normal. The ability to see opportunity, or for that matter beauty in Detroit, has become difficult. The need to re-look at the city, and re-weave its qualities has become an overwhelming necessity.

We find one of "the design challenge for architecture... is, instead of trying to create a single public domain, to create an atmosphere for the establishment and coexistence of a diversity of public domains" (Mulder, 10). In my project, I am proposing one main hub with six interventions within the region of midtown. They will function as a hub for social interaction, individual interaction, they may enhance localized

qualities, re-organize the experience of the city, allow for movement, conversation, watching, perceiving, and recollection. Possible qualities of the sites are time, light and shadow, motion, texture, noise, and/or color. Any new construct has the immediate effect of contrasting the existing dilapidated structures. Simultaneously, it also has the ability to celebrate those contrasts, and compliment them, just as the building has the power to contrast and compliment our lived-world. "Such building ultimately means constructing places in which we are able to dwell, and dwelling places offer not just bare shelter, but the possibility of sojourns, of upbringing, of education, of contemplation, of conviviality, lingerings of many kinds and durations" (Casey, 112).

The main tool in creating successful places is imagination. "Imagination... is actually a collective tool for the transformation of the real, for the creation of multiple horizons of possibility. The production of locality is as much a work of the imagination as a work of material social construction" (Appadurai, 33-34). This leads to what Heidegger called a poiesis, and what Kenneth Frampton defined as "an act of making and revealing" (Nesbitt, 519). The process of design is a poetic one, the process of unveiling qualities of a site and suffusing them into the architecture is as rich of a practice as any writing of poetry and demands just as much rigor. Finally, is the need to understand that "architecture and its spaces do not change society, but through architecture and the

understanding of its effect, we can accelerate processes of change under way" (Tschumi, ###)

Mid Town

The site of importance to this investigation is that of Midtown. More specifically, the area from Wayne State University, upper left corner, south to Mack Avenue will be the prime focus. To give a sense of scale, this is about one mile in length. In an attempt to define the territory, I will analyze the site

Circumstance #1

Circumstance #5

Circumstance #7

Circumstance #6

Circumstance #2

Circumstance #4

Circumstance #3



through five different locations. Each separated from the other, in hopes to come to a more complete understanding of area of Midtown.

Currently, Midtown is the cultural center of Detroit holding the Detroit Institute of the Arts, the Detroit Symphony Orchestra at Orchestra Place,

the Detroit Science Center, the African-American Museum, and such smaller venues like the Bonstelle Theater.

The first attempt to analyze the space of Midtown is through a series of figure-ground studies as follows: the first being Wayne State University Buildings. The density of these buildings permeates the northwest corner of the site of interest here. The significant factor the these buildings is the population that they bring to this area. Although, seemingly this is contained to the campus itself.



The second Study shows the current buildings that are residential. The striking thing here is the lack of density that exists for lived spaces that are "home." These include dorm rooms, retirement homes, and apartments mostly. Individual houses are rare in this area.



The third study looks at the density of cultural buildings in the area. The DIA and the Detroit Library make up the largest part at the north end of the map, with Orchestra place at the southern end.



Another significant factor to the Midtown area is the Medical center. The eastern edge here is considerably dense with medical buildings.



This Study looks at the commercial aspect of Midtown, including shops and restaurants.



In the end, the overall figure-ground study exposes a lack of density and pattern that Schulz recognizes as an important factor for urban spaces. Instead, this study shows us an image of object buildings that stand alone, instead of weaving themselves together. For



example, the center "T" shaped building, or University Tower stands in a sea of parking rendering the building disconnected to the site. This is an interesting study in the fact that the buildings here are massively diverse in

scale and shape. How can Midtown begin to unify itself with such diversity? Is such a thing possible? The next study shows the dominance of the vehicle. What may have been a dense urban fabric has now been modified to fit the automobile. In most cases, the places shown here for the auto- mobile are usually empty. It is easy to speculate the factor in which the city has been disrupted by this presence.



Site 1:

Site one is located at the northeast corner of Cass Avenue and Hancock Street. The site is situated at the corner of a parking lot.



Seemingly centered between the surrounding buildings, the site is unique in the sense of the foot traffic it sees. Depending on the day, such as a school day, Wayne State University students continuously pass this site, which remains rather anonymous. The buildings, which surround the site, offer a vast array of architecture, from a stylized classical theater, a

Victorianesque home, to the Old Main. Though mostly educational buildings surround the site, to its rear is a Blimpie and an apartment building. Each building in turn connects to the earth and sky differently. Such as the old main, the largest building on the site, which is articulated in such a way that it sets upon a base situating it between earth and sky. The roof's serrate articulation reaches toward the sky and joins with it. This articulation can also be found in the Victorianesque home across the street, even though they are at two varying scales and functions. Though, the stylized classical theater has a closed and heavy roof, separating itself from the sky. The rest of the buildings seem to pay no heed to any type of articulation that could connect them either horizontally or vertically.

The overall experience of site one is that of amalgamation of varying archetypes of architecture. This renders the horizon as discontinuous, where no single thread ties the place together. Even the ground plane is distraught with broken pavement and trash. Any meaningful relationship that should exist between buildings lies in the balance. The space between buildings offers no solution to tie the parts together, and instead the buildings lie against each other in opposition.



Site 2:

Site two is located at the northwest corner of Woodward Avenue and Willis Street. To its



back is a factory building with three iconic smoke stacks that currently dominates the site. On its northern boundary, stands a McDonalds. To the front and south is the center to Midtowns nightlife. Agave in north on the same block, a new internet café is popping up across the street, while Union Street and Majestic hold up the southern bounds of the site. With the art media of C-Pop, this has the potential to be a lively center. Directly across Woodward Avenue are two apartment buildings offering a quiet back from the main thoroughfare. The site is also elevated approximately four feet above Woodward.

Across from the site, we find a density that can begin to work as an urban fabric. That is, from C-pop gallery down past Majestic café, the block presences itself against Woodward avenue and which is mirrored across the street by Union Street. Albeit, the Woodward scale for seven lanes of traffic does a nice job of slicing any opportunities for each side of the street to become cohesive. Once again, the problem is the scale of the automobile instead of the pedestrian.

The site also was once the location of a building, now gone, further dilapidating any the density of the site. This now leaves an exposed façade of the factory behind it, which also is abandoned. The immediate

impression is this site is a lack of care. Even the Mcdonald's that sits north of the site warrants this due to the trash that floats over and suffuses the site.



Site 3:

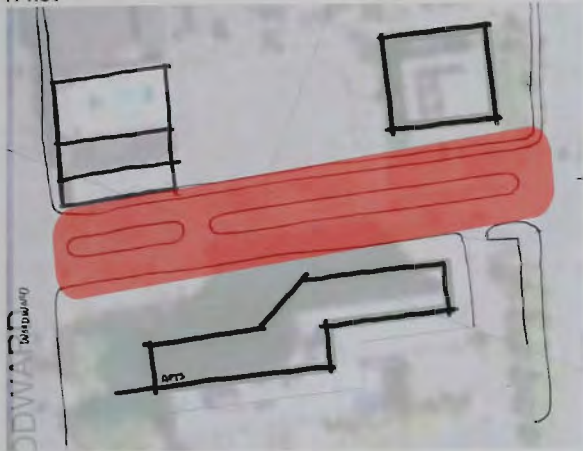
Site three is located behind the Detroit Symphony Hall on Parsons Street. An already existing park services the apartments to the west



of it, and the senior center to the east. The new building immediately to the north did not address this park in any significant way except for locating all mechanical rooms adjacent to it. Yet, this overlooked space, which is completely surrounded by nothing focusing on it, is exquisite for just that reason. It has become a very contemplative space, a place that a few can gather to talk without being bothered, or just silently watch time pass as the clouds pass overhead.

Even though this site too, is arranged with no continuous archetype of architecture, the experience of that seems to fall to the wayside. Due to the complete enclosure, this space is highly defined by its edges. The

buildings frame the sky, and the park presents a framed ground plane. Ed Casey defined a Hestial space as one that looks in instead of out. This space does just that, even the ground is articulated in the center of the park with a circular concrete pad that has benches lined around it. Instead of the architecture connecting ground to sky, the trees fill in for this.



Site 4:

Site four is the entire lane, E. Alexandrine Street, between Woodward Avenue and John R. Currently, it is a boulevard that



emphasizes the entrance into Harper Hospital. With a massive apartment unit on the southern border, which has street side commercial units, it is a well walked site. Unfortunately, you find the green spaces under utilized, in fact not even used and sparse foot traffic. The site offers plenty of shade from the apartment building and is very close to the nightlife center of Midtown.

This site has the experience, though, of the "no man's land" of World War I. That is, there is no cover from the mass of buildings that surround it. The fenestration pattern on the apartment building is boring and monotonous. The building offers no articulated connections either vertically or horizontally. This space in effect was not designed to be inhabited by pedestrians. Even though, the apartment building houses many of them. The building isolates itself from the street by its placement and mass. There is no wall articulation that breaks down the mass of the building that could establish a connection between inside and out.



Site 5:

Site five is located just behind the main site on Canfield Avenue. Currently three buildings on its



edges create the space. Two are abandoned and one is a power hub. This seemingly forgotten space feels isolated and has a sense of sadness. One might imagine a rich history, or imagine a possible use now. The site

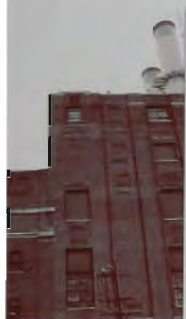
is steeped in faded memory and hard geometries and is very open and accessible. One may not even notice it walking by due to the two buildings feeling of mass and presence against the street, which shrinks the in-between space.

This space is intriguing in the sense that it is residual to the effects of time. That is, it too once was the location of a building that was destroyed and now presents a new view onto existing building facades that were not meant for viewing. All the buildings surrounding this site are abandoned. Vegetation has begun to reclaim this territory, rendering the site further out of place. The once lived-space is now forgotten leaving any meaning of place behind that may have once been possible. Instead, now the only gathering quality this site has is in the pools of water left behind after the rains that capture the buildings and the sky.

Christian Norberg-Schulz describes that the meaning of any object consists in its relationship to other objects. How then can a district, such as Midtown, where all relationships either have been severed or have never really existed be re-united? Many of the new buildings that have sprouted up in this area neither have tried to connect themselves to the existing urban fabric or established a new set of ties. Therefore, the new buildings have further objectified themselves within this cityscape by neither responding to existing patterns nor existing materials. These buildings, such as University Tower, remain oddities on the cityscape.

Woodward Avenue, also, does not help in aiding a renewed effort to establish a connection to place. Instead, it allows for mass movement through this district. Schulz realizes that places that are successful offer us a synthesis between nature and man-made place, of which he calls a location. Yet, Midtown offers no true location. This environment then offers no way, in which man can either orient or identify himself. It is as if the city here has become extinct and we are slowly realizing this, but yet have no way of defining it or what to begin to do with it. One thing it does offer though is a new opportunity to re-think and re-strategize a way in which a torn urban fabric can be re-used.

In the following pages the seven site circumstances propose a new way in re-weaving the area of Midtown. First, I researched the area through photography and experience, or searching and revealing. Second, I set up an attitude for a possible intervention on the site. Third, I will propose a possible insertion into the current fabric that roots itself within the site. The overall intent is to create a new layer that begins to re-Connect this area of Detroit.



Site Circumstances: *Performance + Community*

The site circumstance intention is to create an environment that blends the community and the performing arts. The idea is that the building, art center, does not stop at the edges of its walls, but continues. Fingering into the surrounding cityscape, the circumstances will begin to break down the boundaries between performers and the public by creating a space for the performers to practice and play. Secondly, they will have an attached function to directly serve the public.

The impetus is to trace the body in place and that this presence of the body is important. Each site will respond to the body inhabiting it, recording its presence and history. In the end, these site circumstances will re-weave the experience of the city.



Site Circumstance #1

Circumstance one is located at the northeast corner of Cass Avenue and Hancock Street. The site is situated at the corner of a parking lot. Seemingly centered between the surrounding buildings, the site is unique in the sense of the foot traffic it sees. Depending on the day, such as a school day, Wayne State University students continuously pass this site, which remains rather anonymous. The buildings which surround the site offer a vast array of architecture, from a stylized classical theater, a Victorianaesque home, to Old Main. Though mostly educational buildings surround the site, to its rear is a Blimpie and an apartment building.



Circumstance:

Reclaiming parking space, this circumstance will create an informal outdoor music corner to be used by musicians from the Art's Center. Also, to operate as a kiosk to address the street side and student population. A wall construct will separate musicians from street, and revealed within the wall will be all necessary functions for a kiosk. The wall will dynamically operate between an open and closed circumstance. Revealing and concealing within its thickness, its own possibilities.



Can music permeate the site? Can the music itself be hidden and revealed? Hiding the musicians behind the wall, yet revealing the music through voids and fissures, the wall will begin to be a filter between observed and observer. The voids become informal places for the body to rest, they may house telephone services, and the kiosk.

The parking lot, which fluctuates between full and empty depending on the time of day will become the observable side. With moveable benches, the site can become an instant venue for performances.



Traces of Decay





Possibility of Change

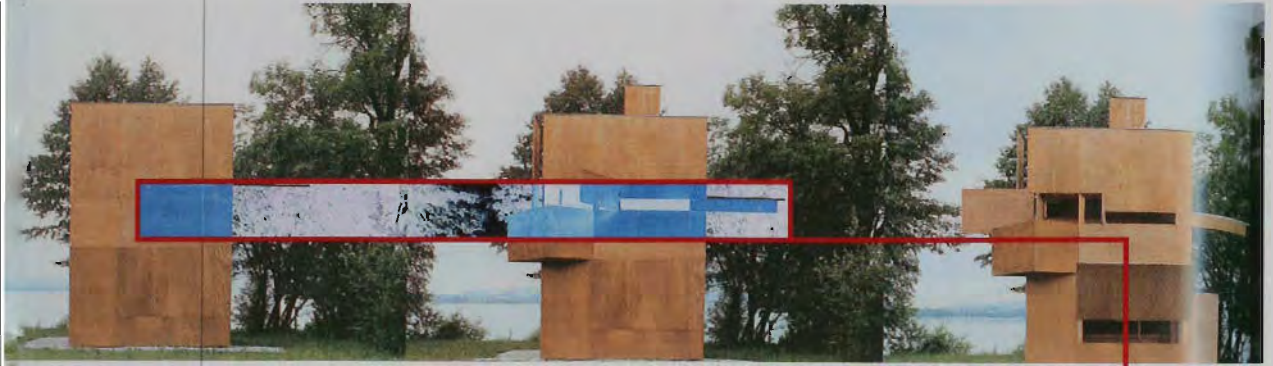




Traces of the Human Body



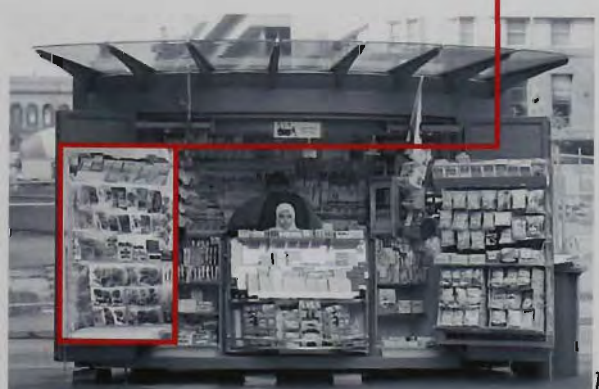
Construct +



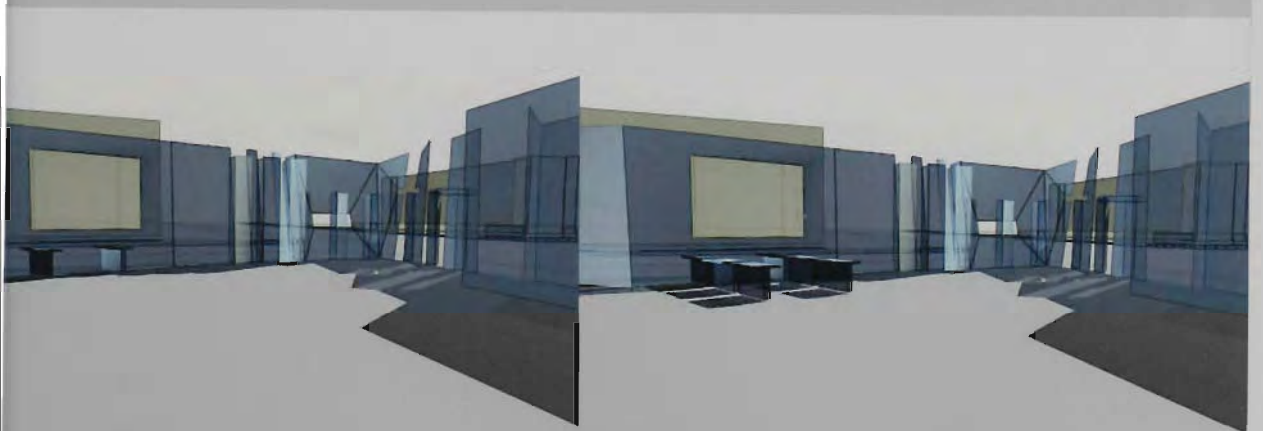
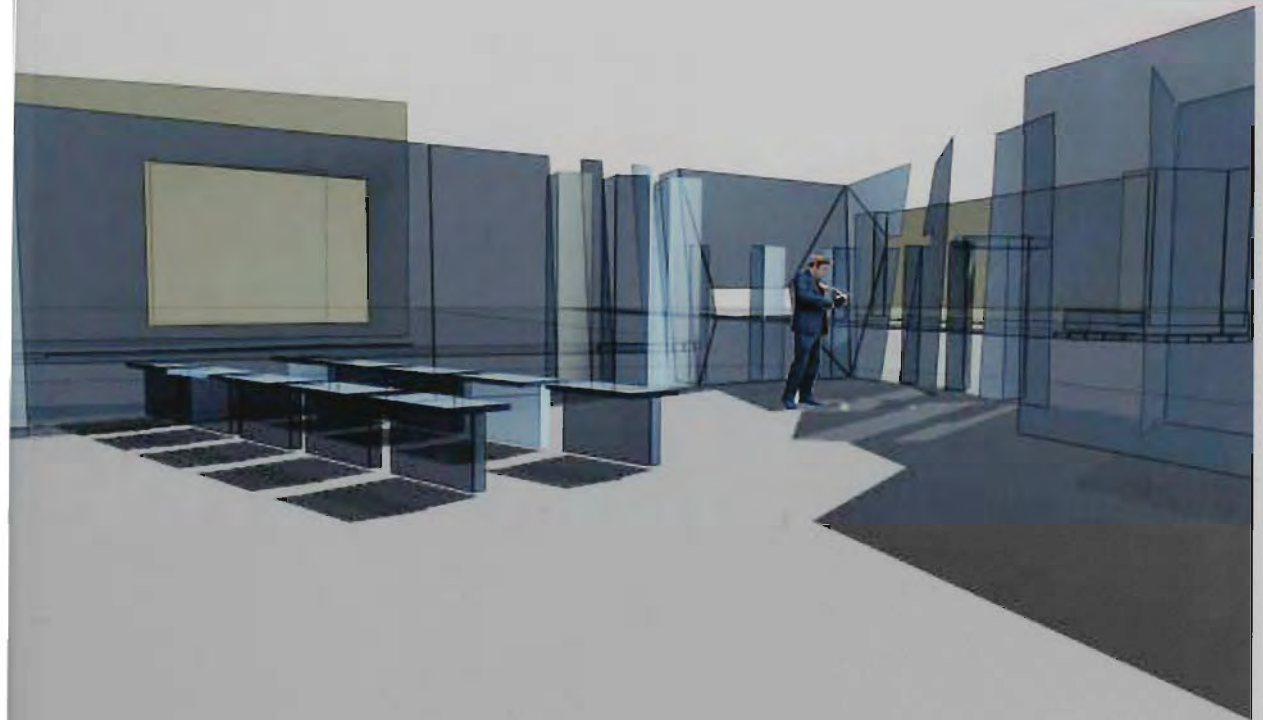
Music +



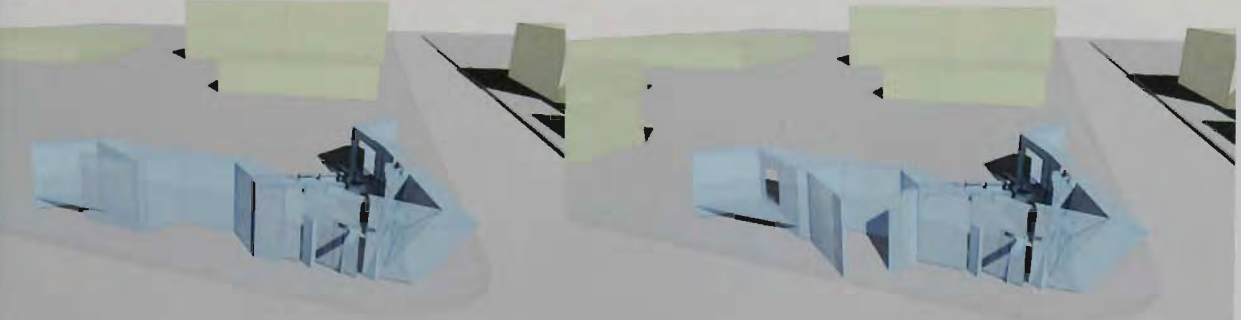
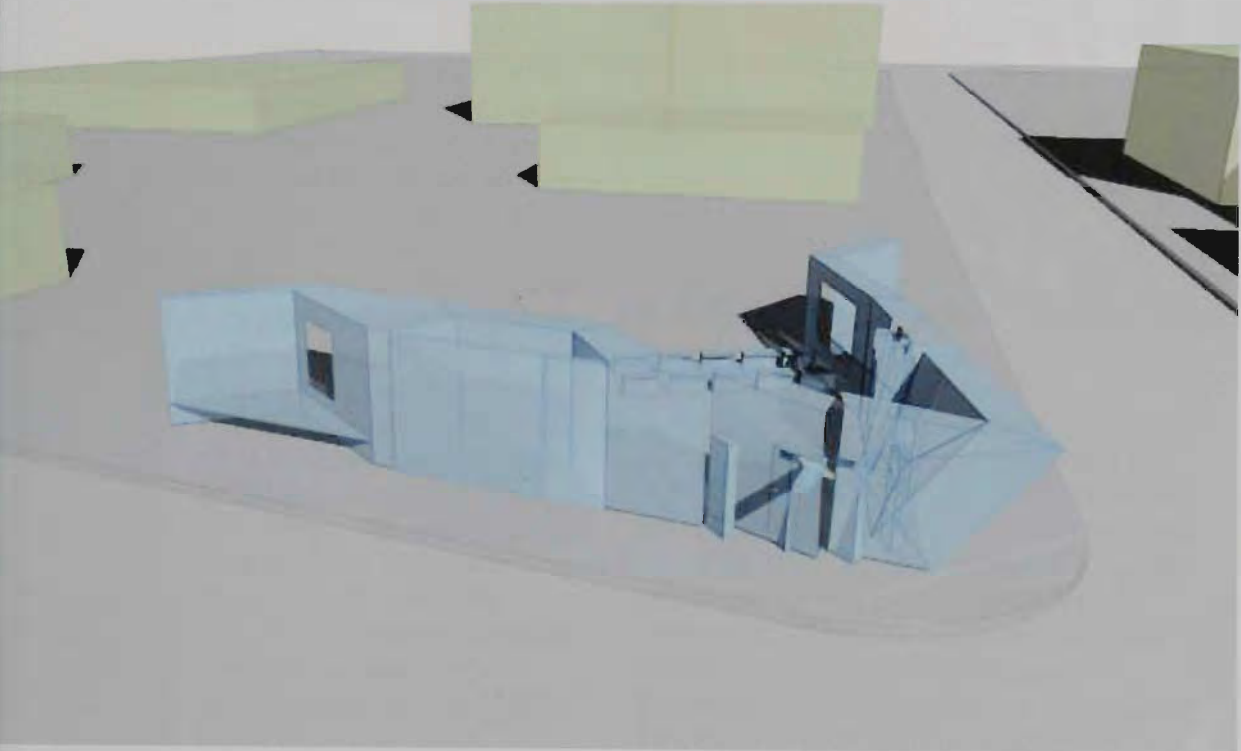
Commerce +



Construct: *Moveable Benches*



Construct: Open/Closed



How can the site record the presence of the body? Can this act be blended with the artists-in-residence? How?

How can this circumstance create a threshold between Detroit and Gallery? Is it a shifting edge?

Can this circumstance begin to reveal a process of creating art?



Moving edges





Signs of Life





Hidden Splendor



Construct +



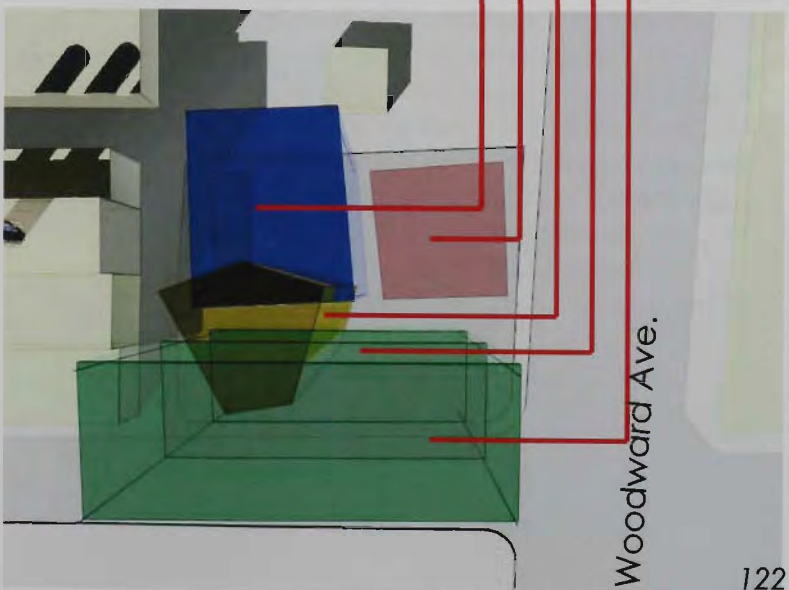
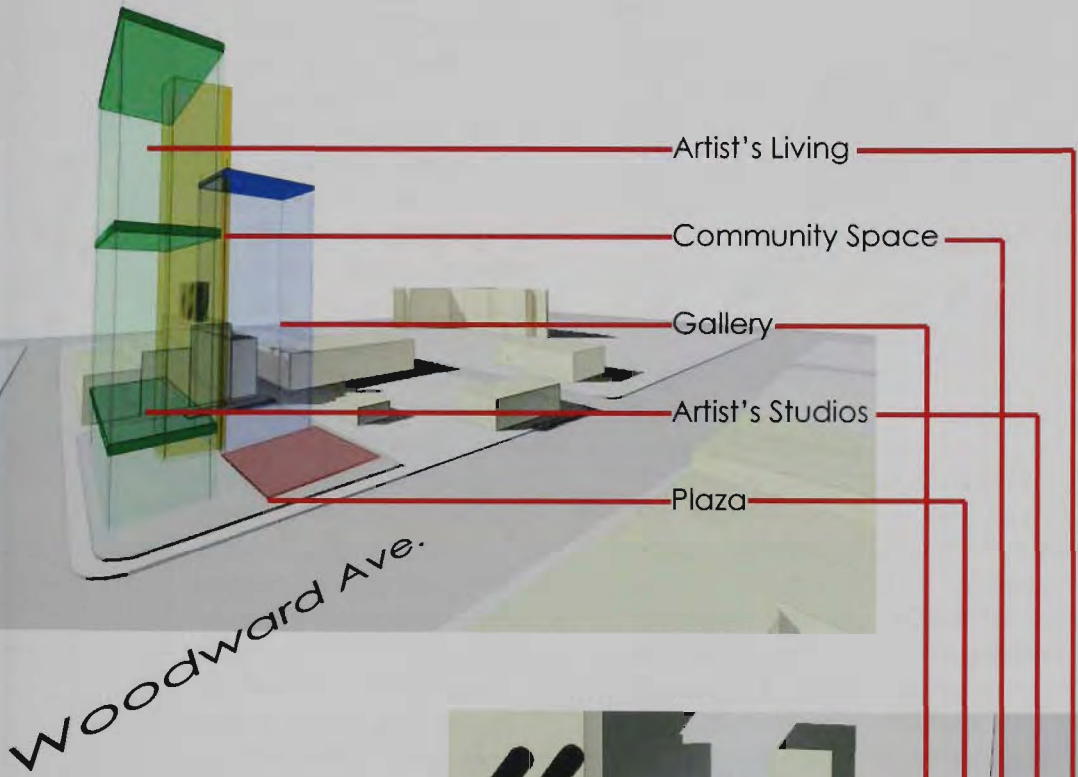
Artist Studios +



Public Art +



Construct: Artist-in-Residence living + work





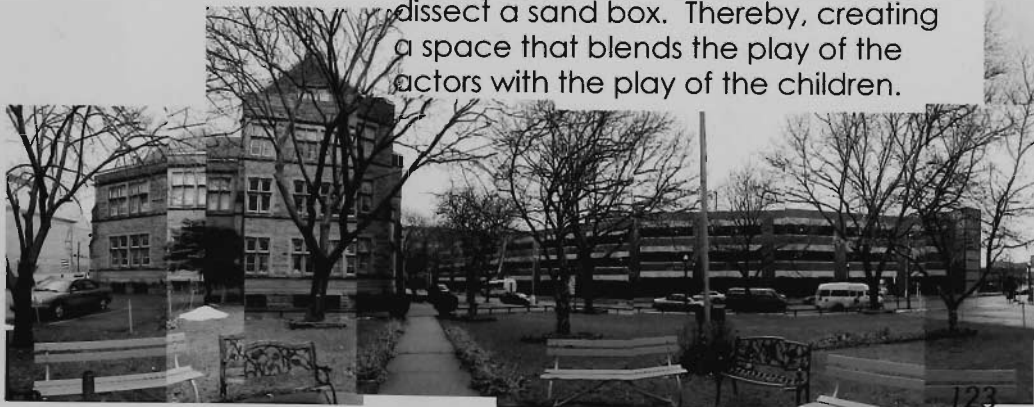
Site Circumstance #3

Circumstance three is located behind the Detroit Symphony Hall on Parsons Street. It is an already existing park that services the apartments to the west of it, and the senior center to the west. The new building immediately to the north did not address this park in any significant way except for locating all mechanical rooms adjacent to it. Yet, this overlooked space which is completely surrounded by nothing focusing on it, is exquisite for just that reason. It has become a very contemplative space, a place that a few can gather to talk without being bothered, or just silently watch time pass as the clouds pass overhead.



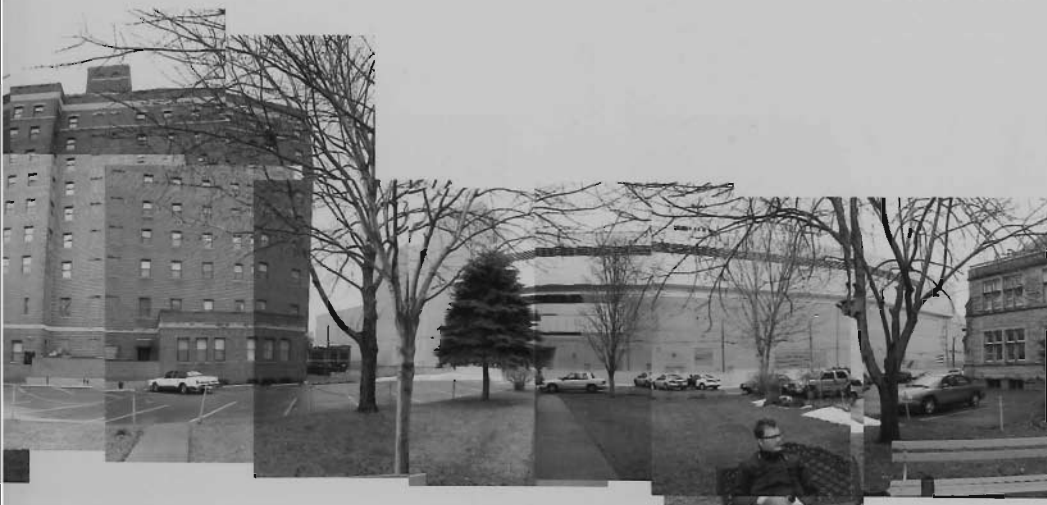
Circumstance:

To create a dialogue of imagination. The idea is to transform the given green space into a theatre in one instance and a playground for children in another. The site will be designed as an informal stage with ground and built in seating. Then the playground will be intersected and suffused into the site. Such as, a seating bench that can become a teeter-totter. A stage wall that extends beyond the stage can become porous with crawl spaces and dissect a sand box. Thereby, creating a space that blends the play of the actors with the play of the children.





Time Passes





Focusing

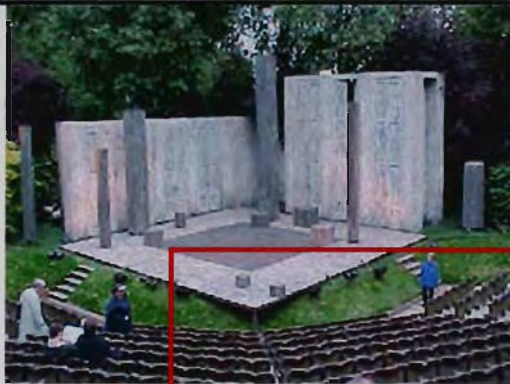




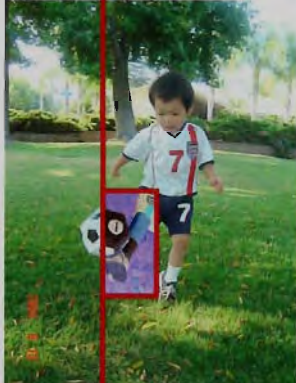
Connections



Construct +



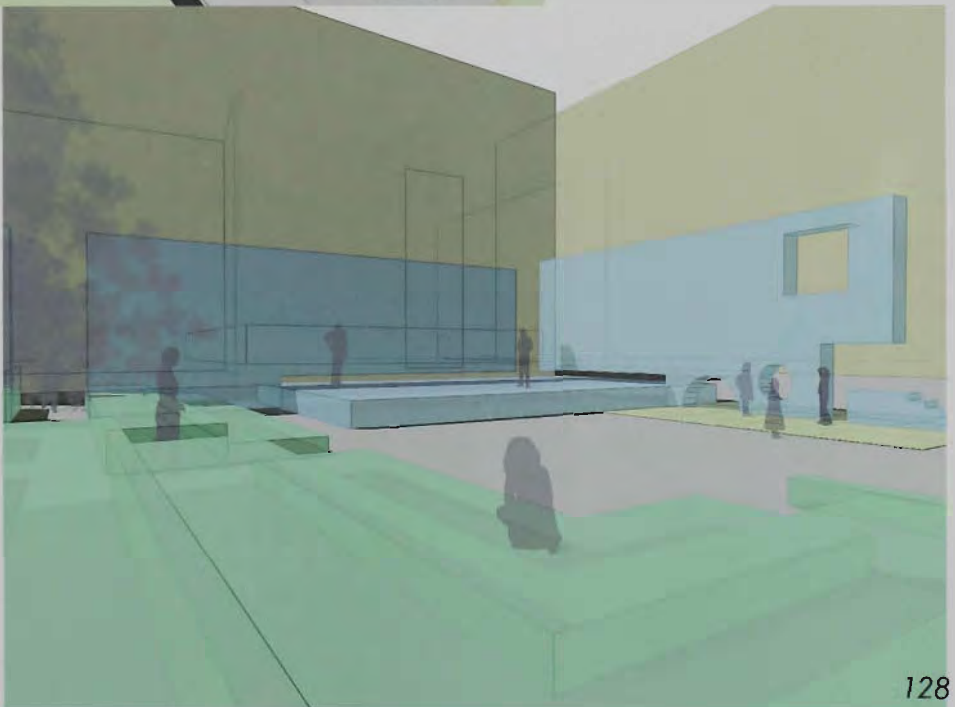
Play +



Play +

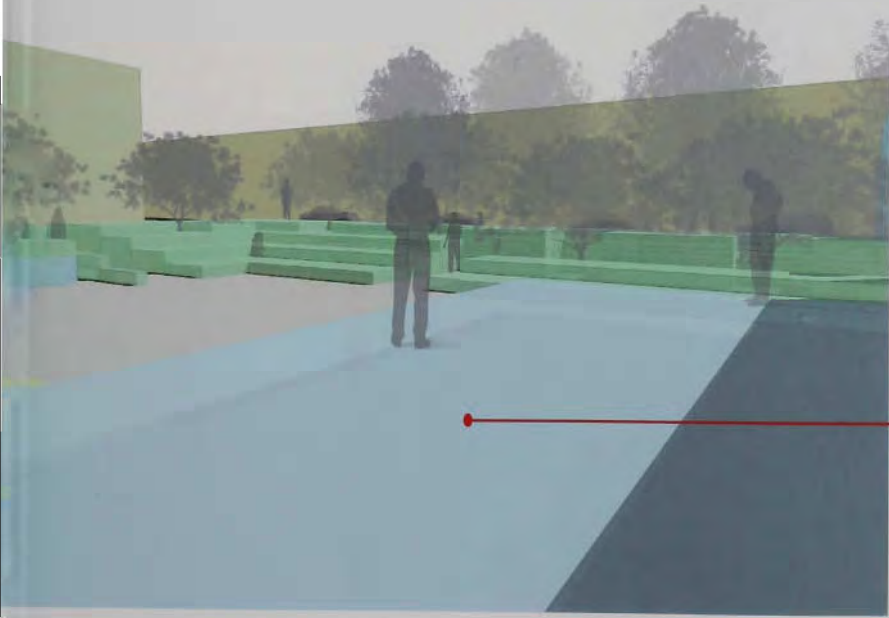
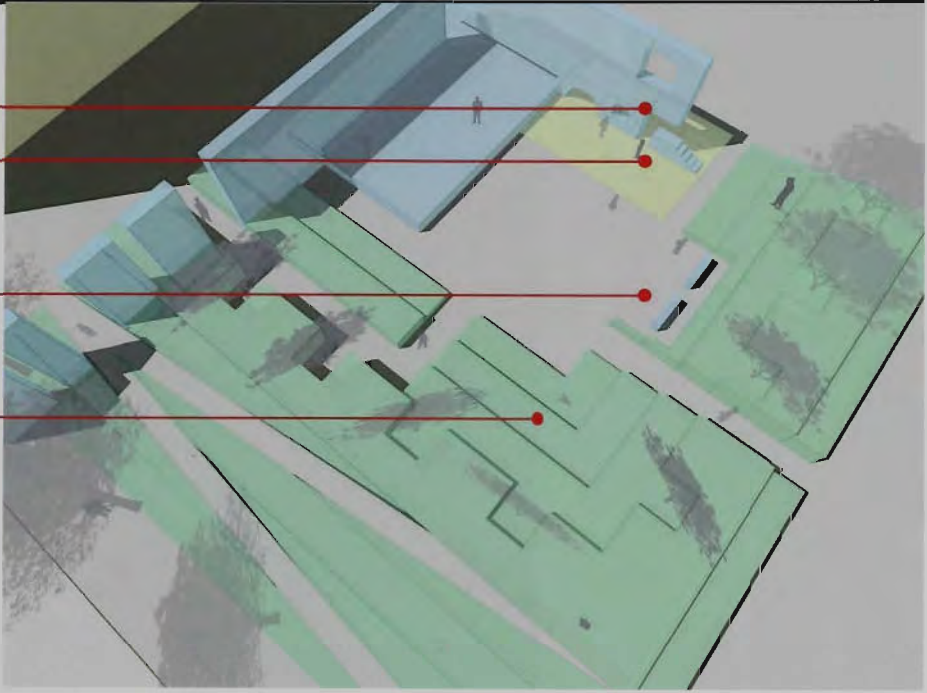


Construct: *Theater + Playground*



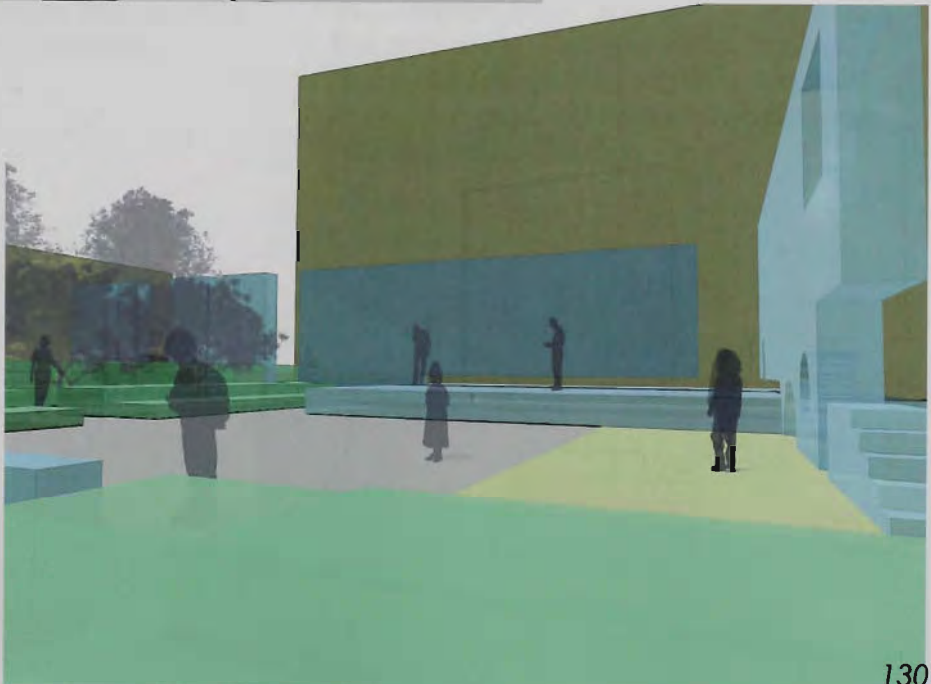
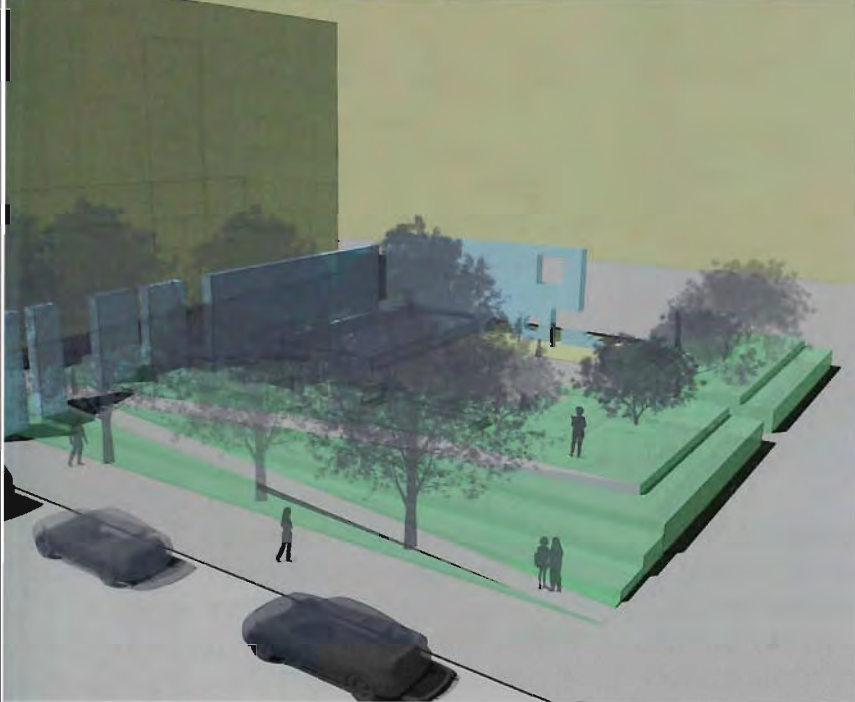
Construct: *Play & Play*

- Crawl through wall
- Sand box
- Teeter - Totter
- Landscape seating



Stage

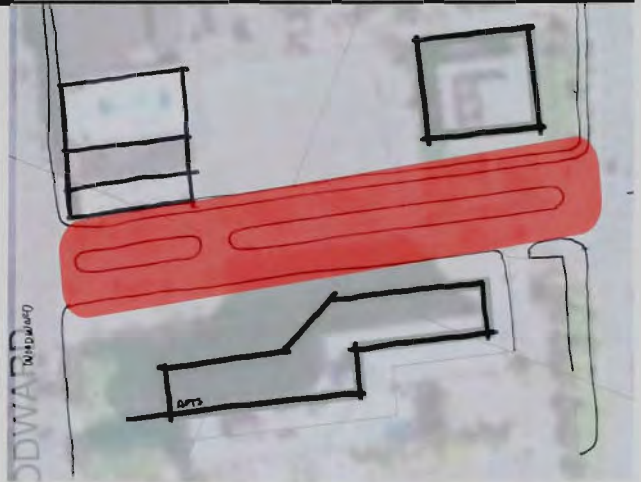
Construct: *Perspective*





Site Circumstance #4

Circumstance four is the entire lane, E. Alexandrine Street, between Woodward Avenue and John R. Currently, it is a boulevard that emphasizes the entrance into Harper Hospital. With a massive apartment unit on the southern border, which has street side commercial units, it is a well walked site. Unfortunately, you find the green spaces under utilized, in fact not even used and sparse foot traffic. The site offers plenty of shade from the apartment building and is very close to the nightlife center of Midtown.



Circumstance:

In the mood to dance? This circumstance will blend the act of dance within a public place. Tracing dance steps into the ground, the circumstance will play to the whim of the passer-by. The site will consist of open dance spaces within a urban park. The park will serve the apartment building and Hospital.





Spaces for the Body

Construct +



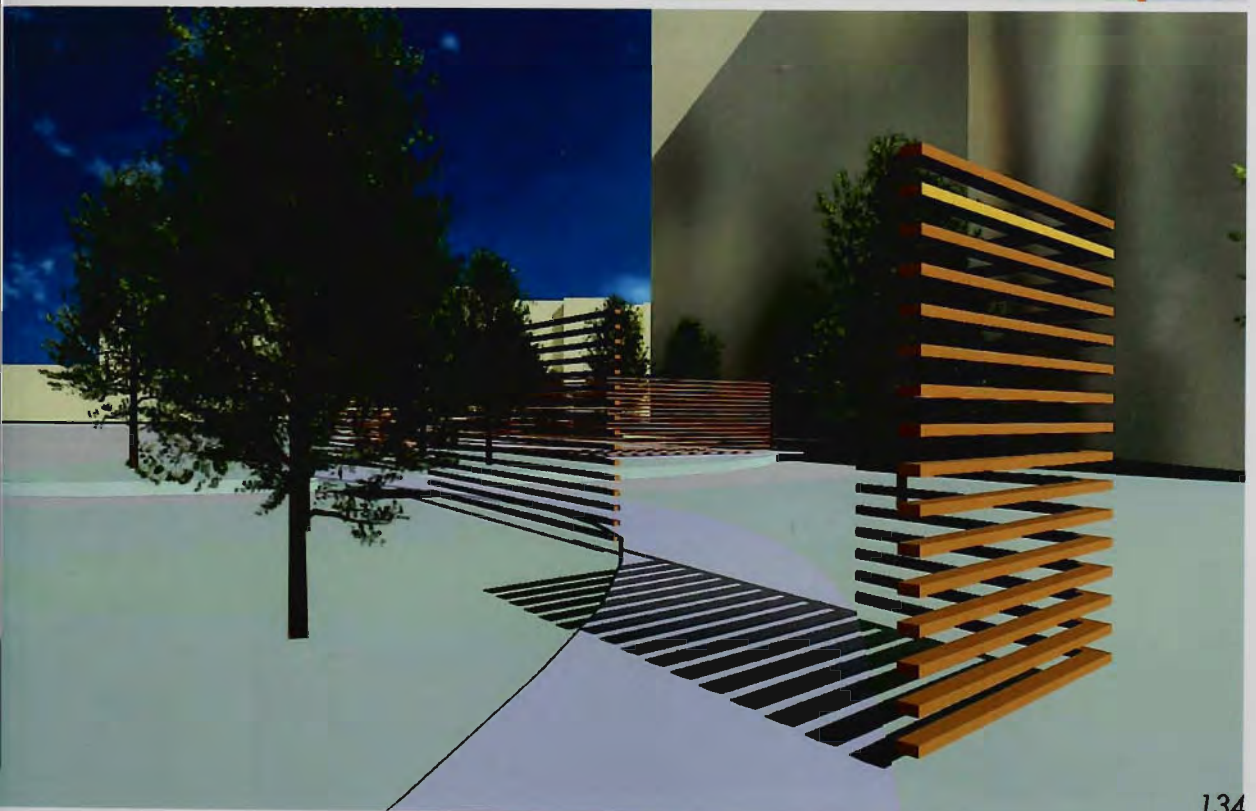
Dance +



Imprints +



Construct: *Urban Spaces*





Site Circumstance #5

Circumstance five is located just behind the main site on Canfield Avenue. Currently the space is created by three buildings on its edges. Two are abandoned and one is a power hub. This seemingly forgotten space feels isolated and has a sense of sadness. One might imagine a rich history, or imagine a possible use now. The site is steeped in faded memory and hard geometries and is very open and accessible. One may not even notice it walking by due to the two buildings feeling of mass and presence against the street, which shrinks the in-between space.



Circumstance:

Image+user: This circumstance will use the surrounding built environment as a screen. Through the use of a projector, the user can manipulate the surrounding environment. The projector may be a recorder, playback past shows, flash images, or play movies. A secondary function will also serve as an outdoor film stage.

The overall space will be a sculpture garden.





Geometry





Seeing Past





Presence





Details





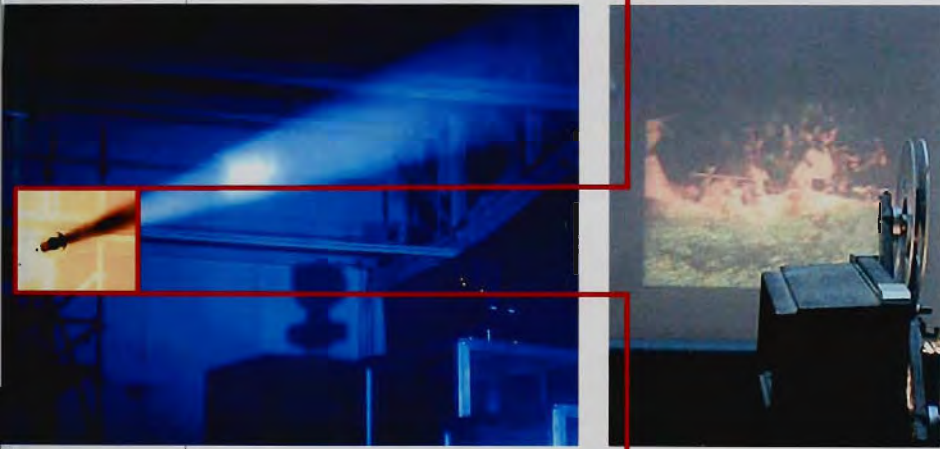
Tension



Construct +



Projection +



Interaction +



Construct: *Projection on Translucent Panels*



Construct: *Projection with Shadow Play*





Site Circumstance #6

Circumstance six was the first site that interested me. Due to a hallway made out of trees and a fenceline. It became an early area of investigation. Located along Woodward Avenue, this site will become the entrance to the Art's Center. Just as a hallway, it will be a transitional space from inside to out, unbuilt to built, cultural (Detroit) to cultural (Arts).



Circumstance:

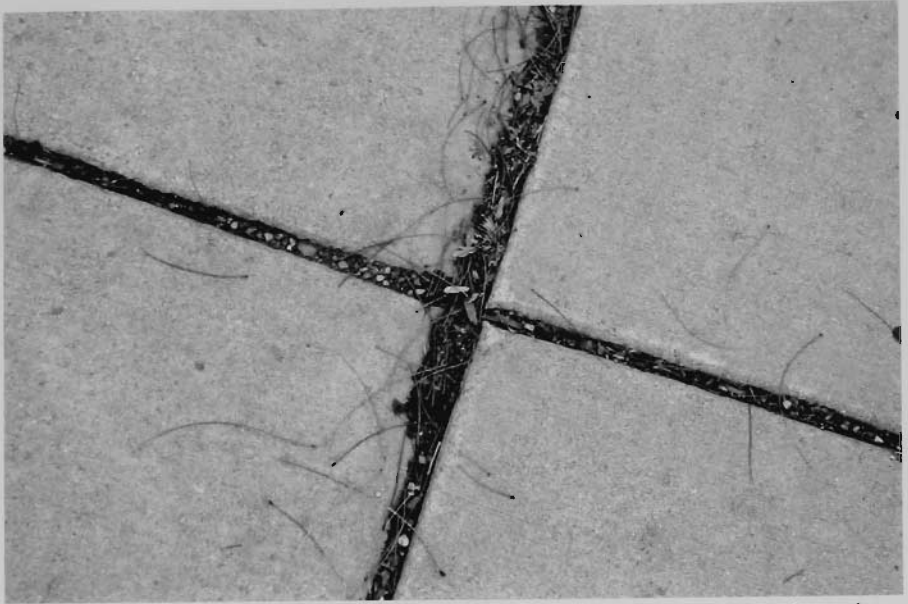
To blur the hard edge of Woodward Avenue and act as a filtering device between Detroit and the Art's Center. The circumstance will blend the box office/tickets/information with billboards. Operating between open and closed, the constructs will bridge the transition between Detroit and the Art Center.





Unintended Space





Tectonics





Forgotten





Repetition

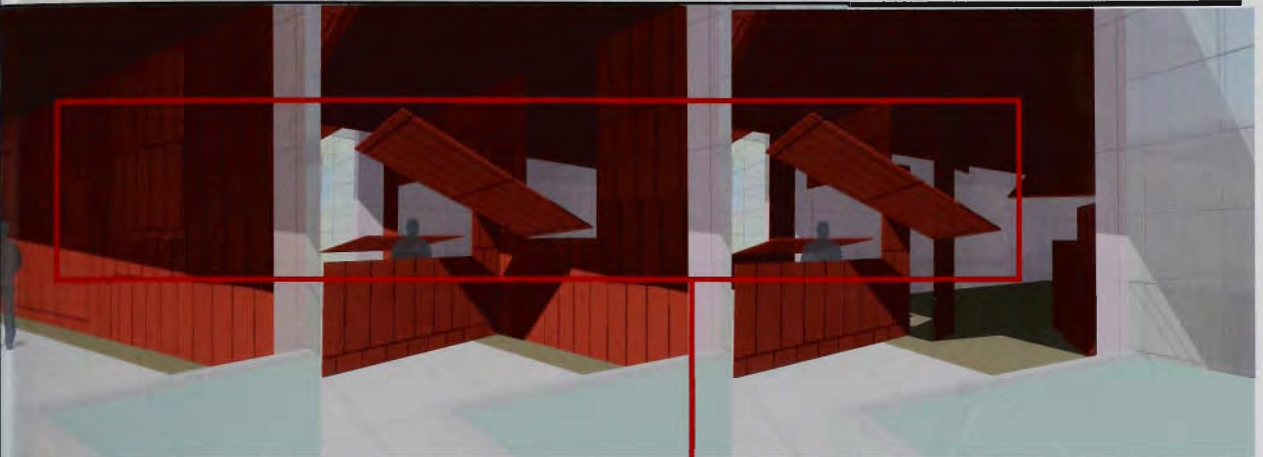




Consequence



Construct +



Billboard +



Box office +



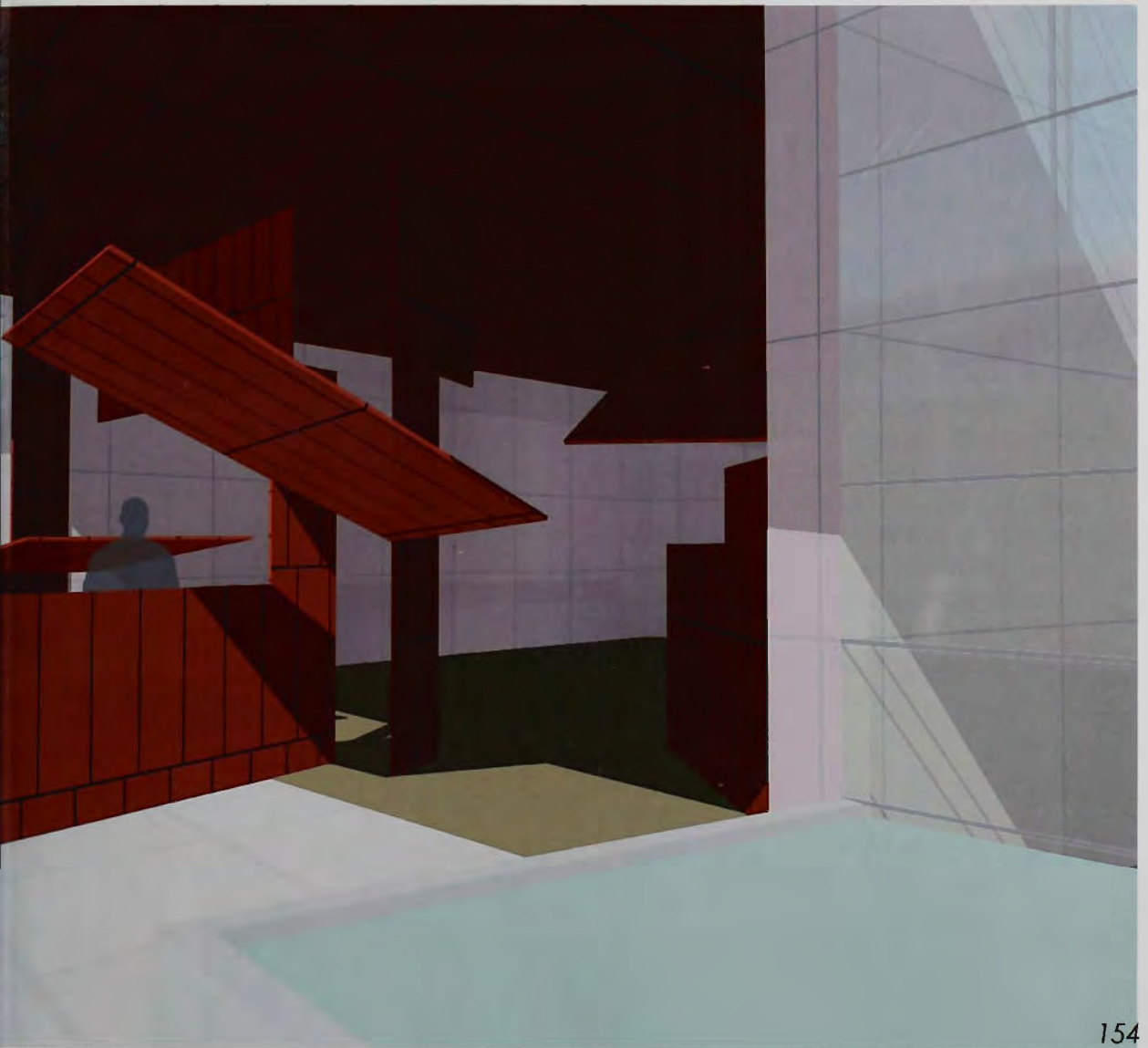
Construct: *Moveable Panels*

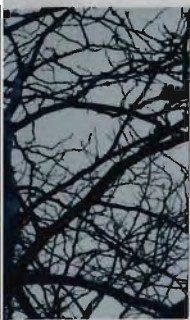


Construct: *Moveable Panels*



Construct: *Moveable Panels*





Site Circumstance #7

Circumstance seven is located at the corner of Woodward and Canfield in the heart of the cultural district. Important adjancencies include Wayne State University, Detroit Medical Hospital, The Detroit Institute of the Arts, Detroit Public Library, and a host of restaurants and bars. The site therefore, has the opportunity to engage a territory that already has a given context that has the potential to be vibrant center within Detroit.

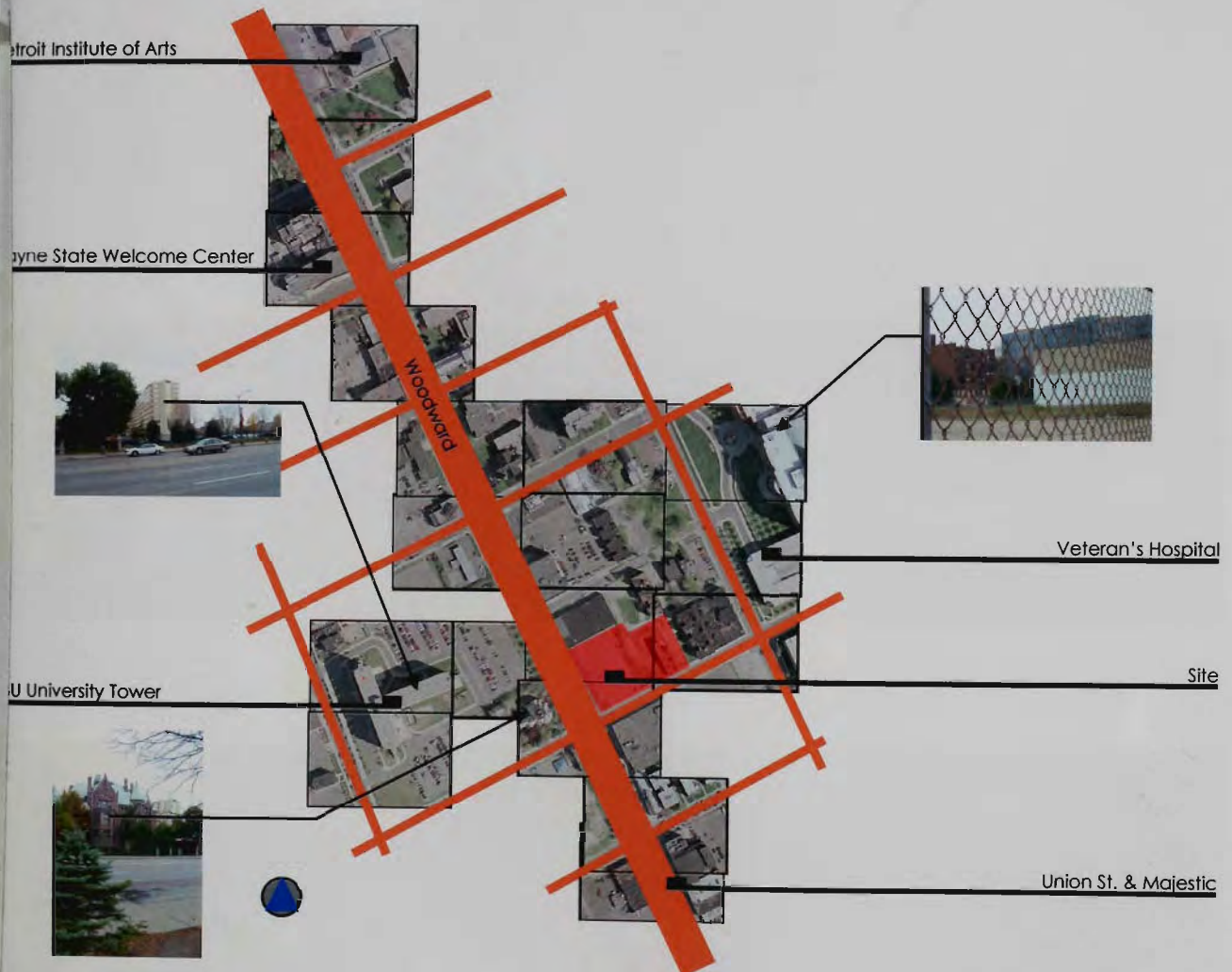


Circumstance:

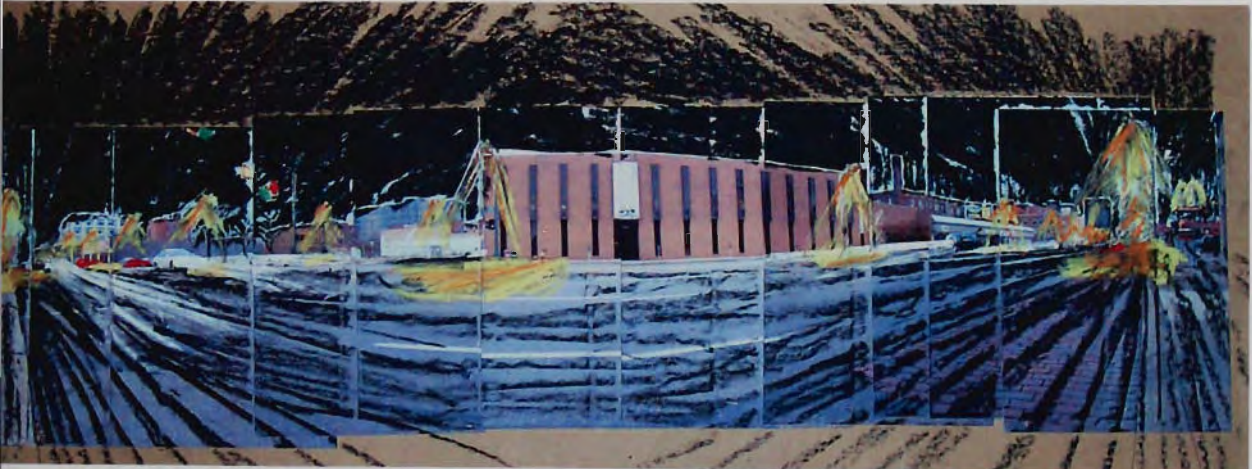
The idea is to create and environment that actively engages the audience by breaking down barriers between performers and audience. Through the blending of the first six site circumstances the art center will also attempt to capture the same openness and temporality. By juxtaposing and overlapping functions, the art center, through reciprocity, creates in-between spaces that are active seeds of engagement.



Locating Adjacencies

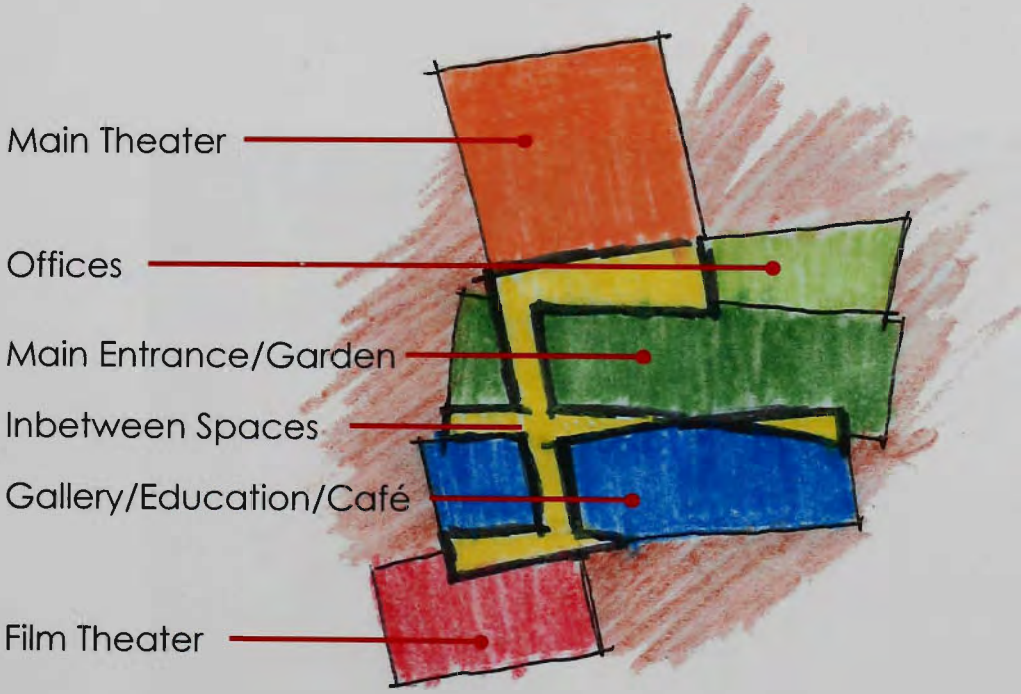


Night Studies



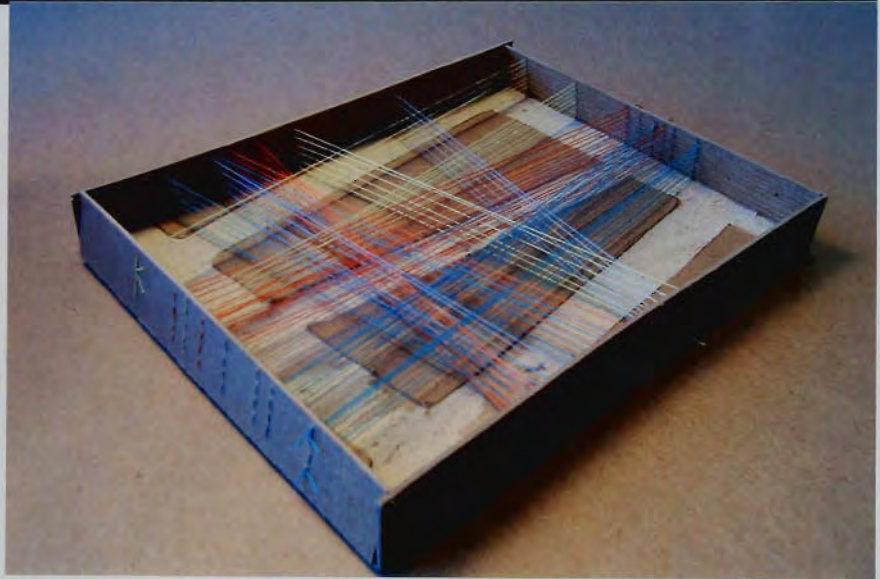


Preliminary Program Layout: *In-between Spaces*

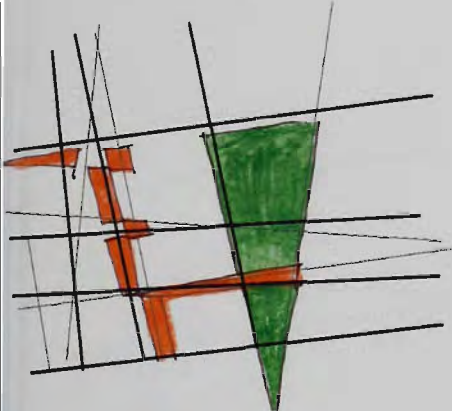
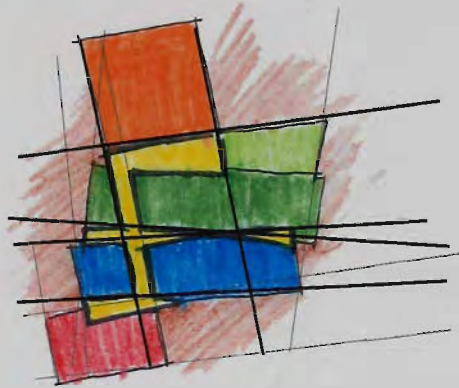
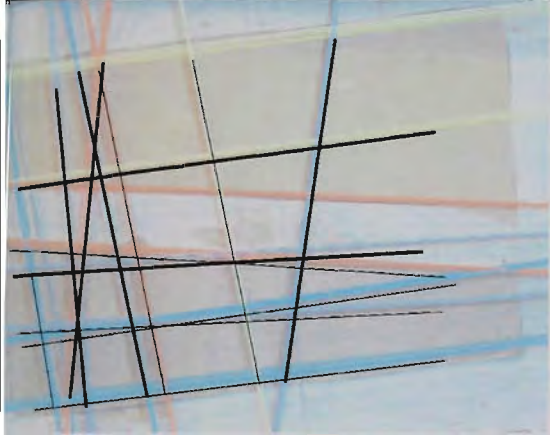


Thread Studies

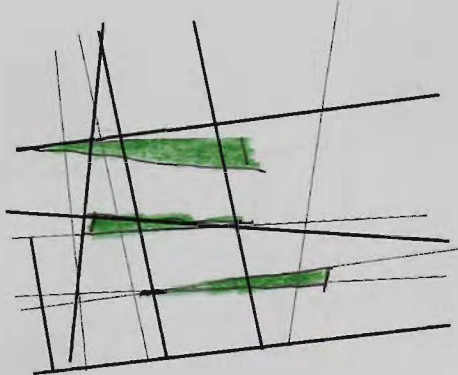
How can the program spaces begin to reach beyond the building proper and into the site, and vice-versa? Can spaces extend beyond their boundaries? This thread study questions how spaces can themselves become ethereal and extend into the landscape, while still remaining as spatial conditions. It also begins to show how spaces can begin to be woven together.



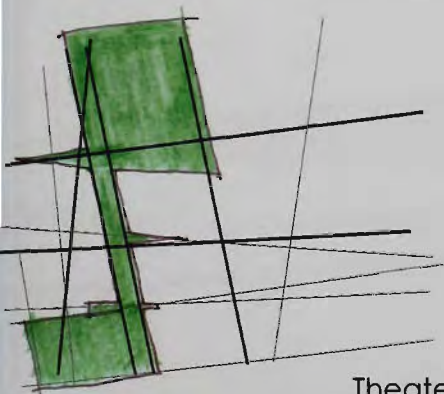
Resulting Program Studies



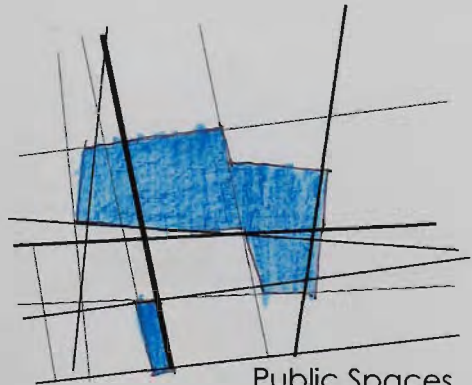
Affected Spaces



Lounge Spaces

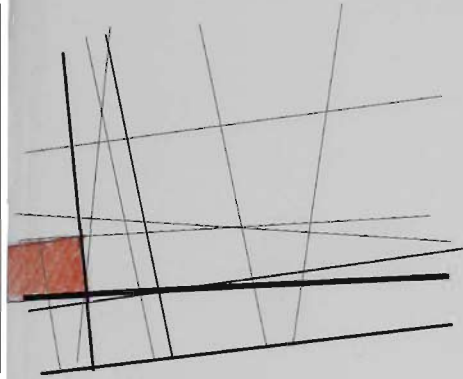


Theater Level

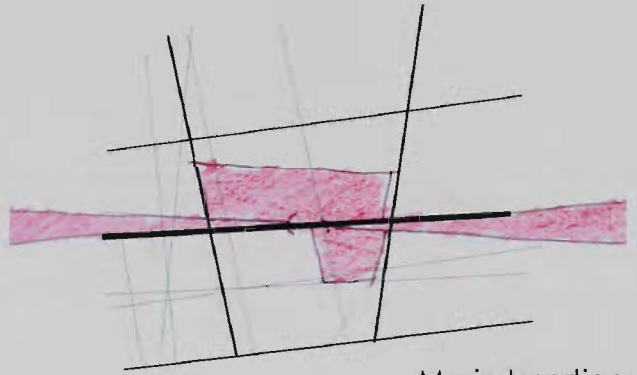


Public Spaces

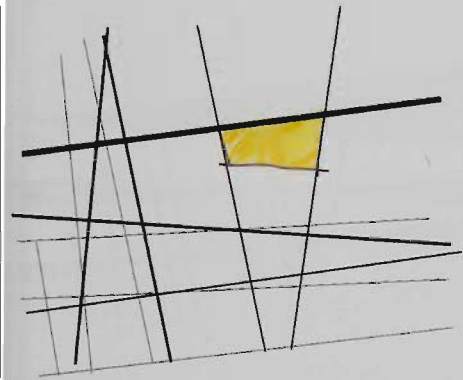
Resulting Program Studies



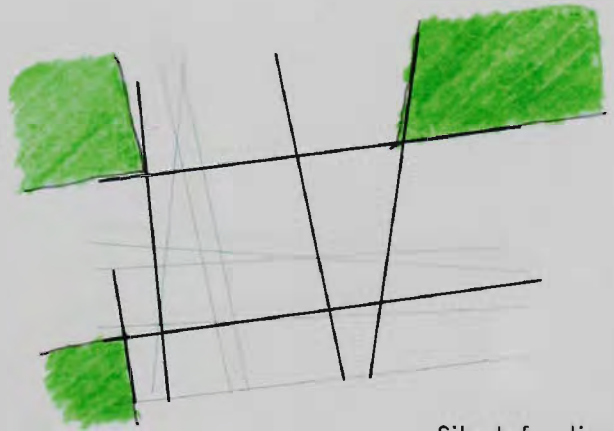
Site Inflections



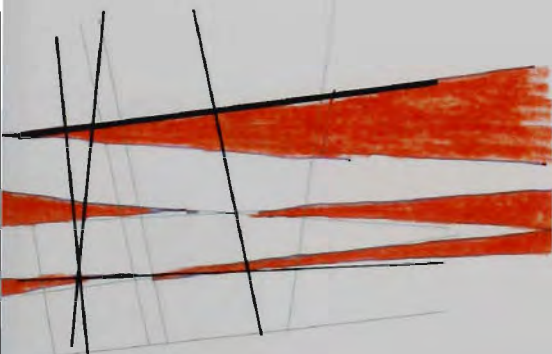
Music Insertion



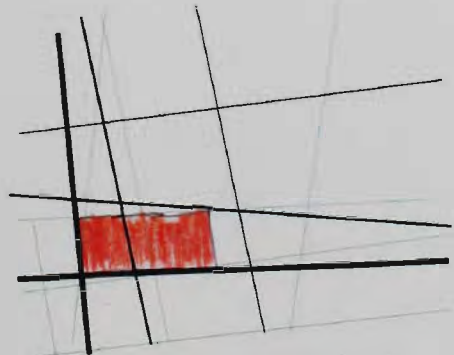
Administration/ Services



Site Inflections

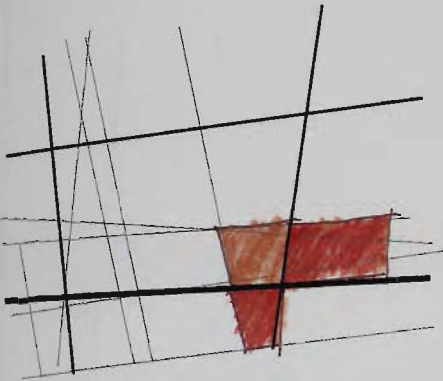


Site Inflections

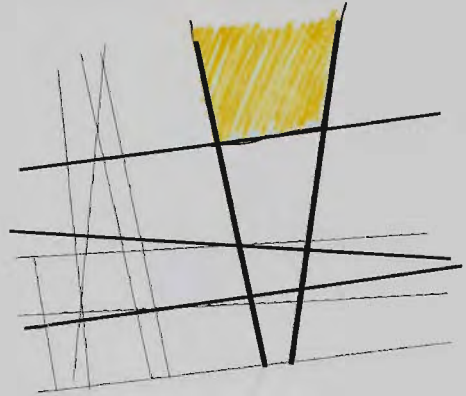


Art Box

Resulting Program Studies



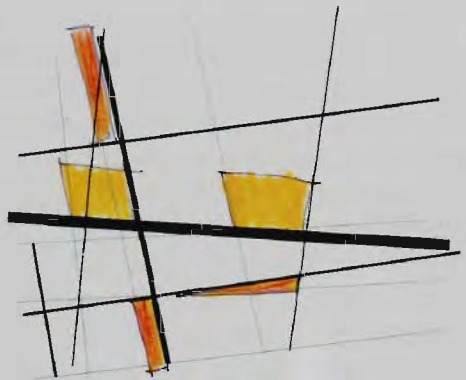
Café- Indoor/Outdoor



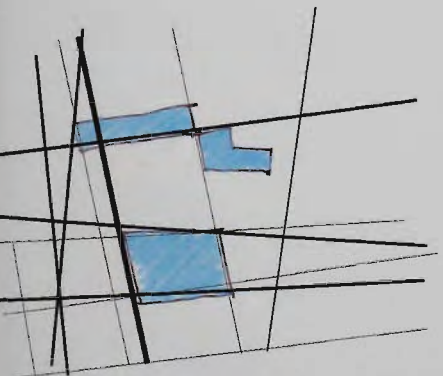
Site Inflections



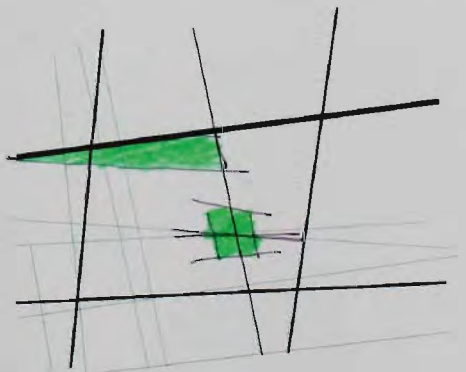
Slip Spaces



Entrances

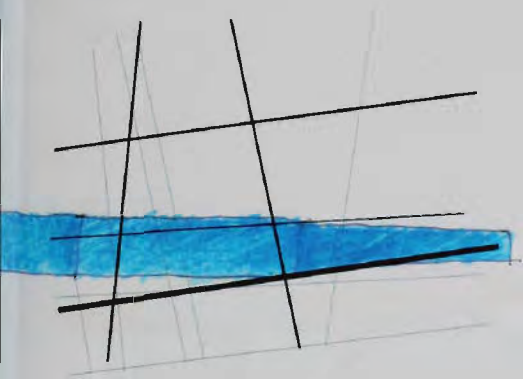


Education 1

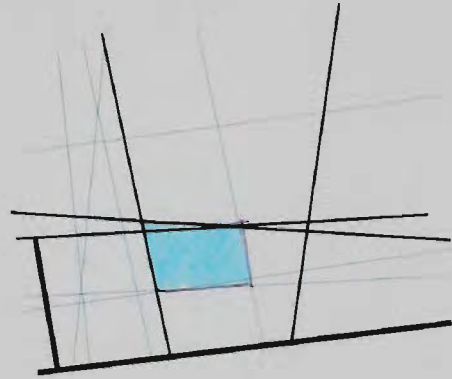


Impromptu Performance Spaces

Resulting Program Studies



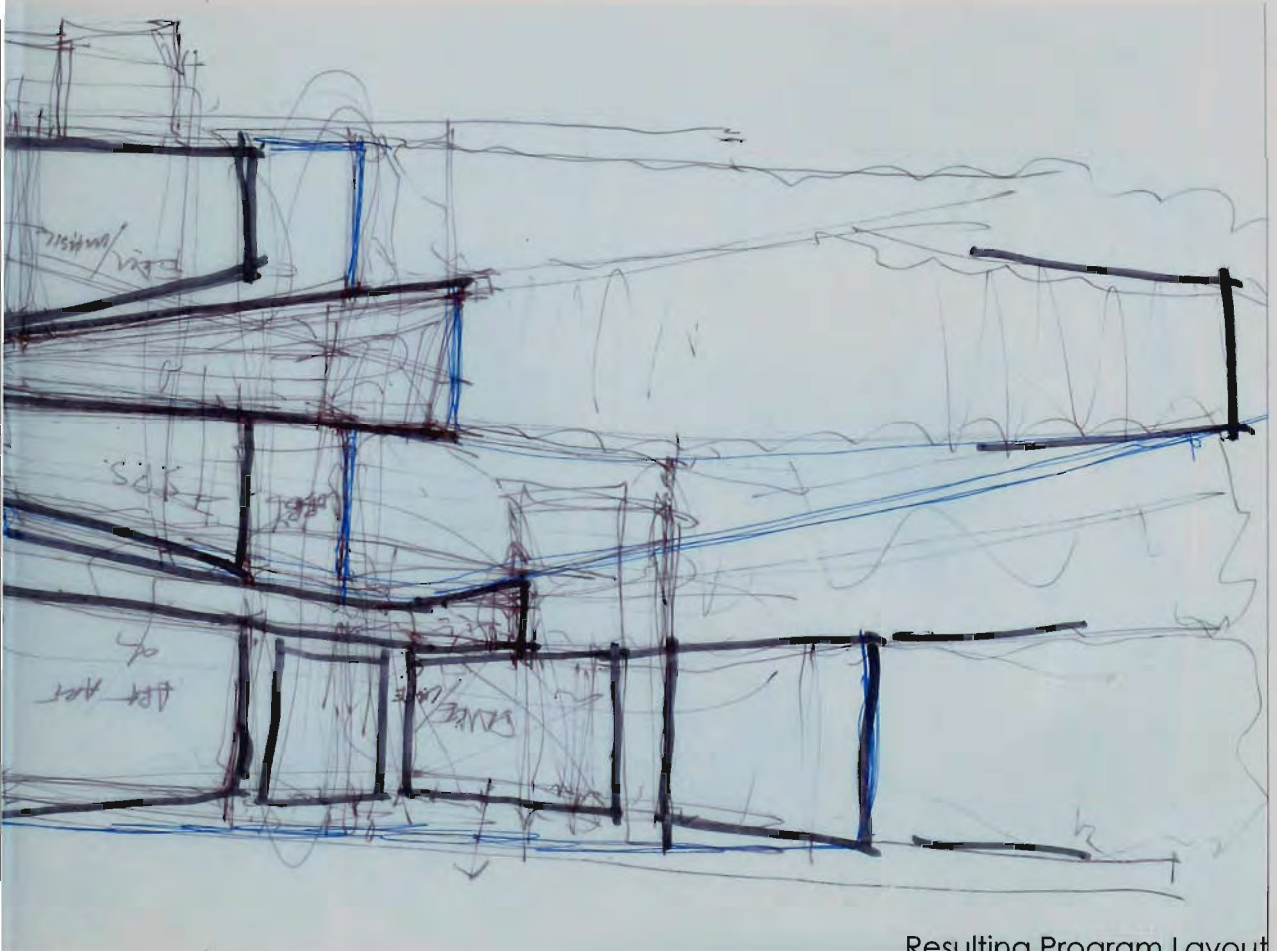
Site Inflections



Education 2

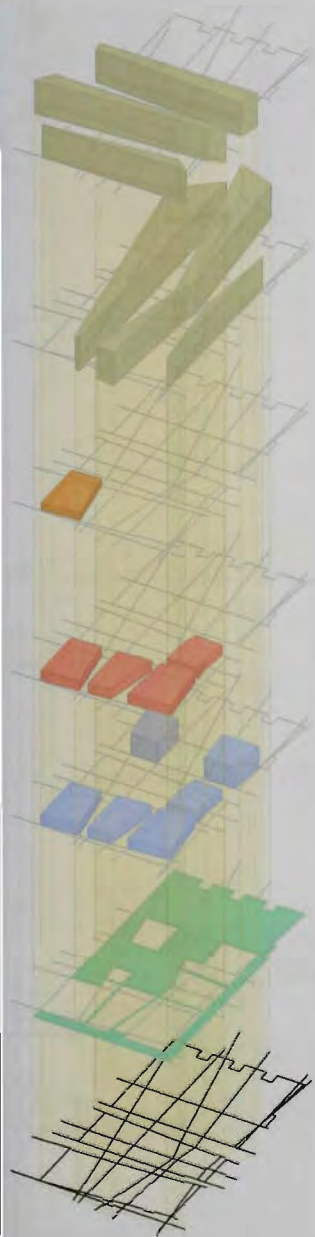
These thread studies became the framework for testing program relationships. The lines represent possible thresholds, while the color represents program spaces, and possibly how they can begin to blur those thresholds. Leftover, over-lapping, and in-between spaces can become seeds of engagement that both address the interior and exterior spaces. Not only blurring interior spaces, the building wants to blur its edges with that of the site. Therefore, programs inflect both interior and exterior spaces.

Final Construct: Art Center



Resulting Program Layout

Conceptual Diagrams



North South Slip

East West Slip

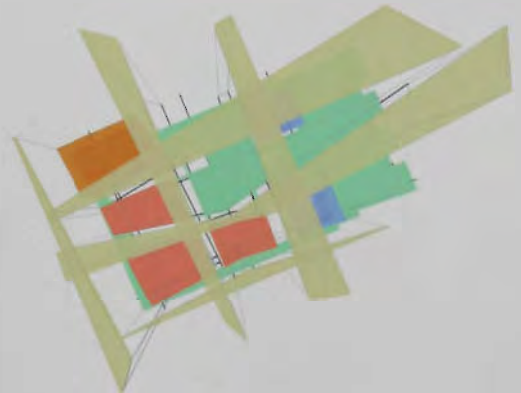
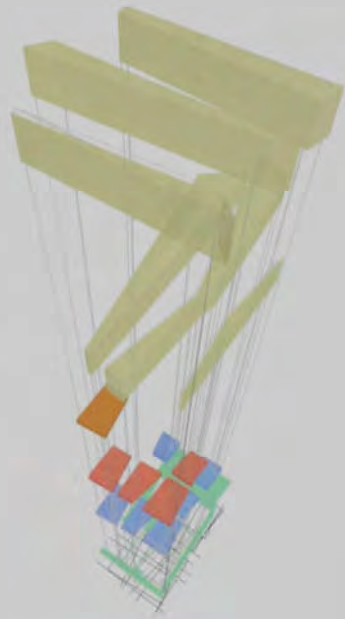
Third Floor

Second Floor

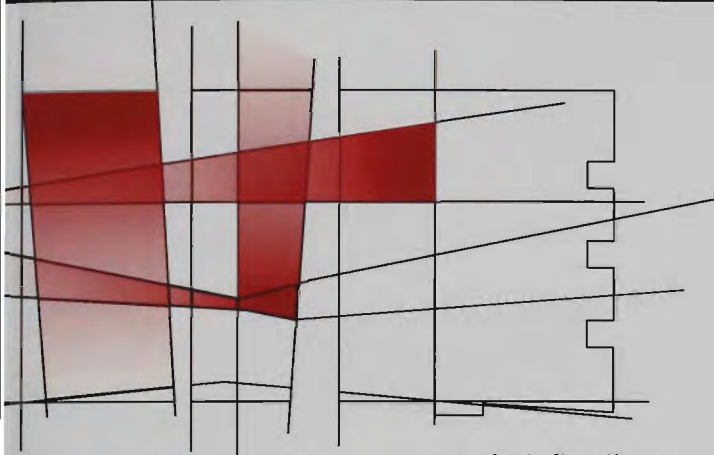
First Floor

Landscape

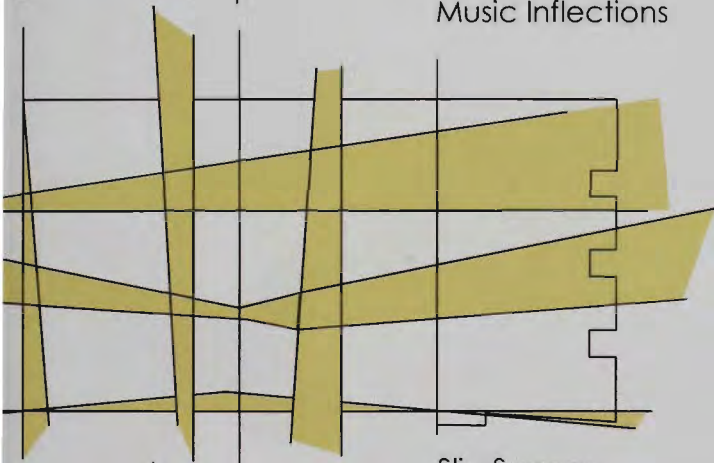
Conceptual Layout



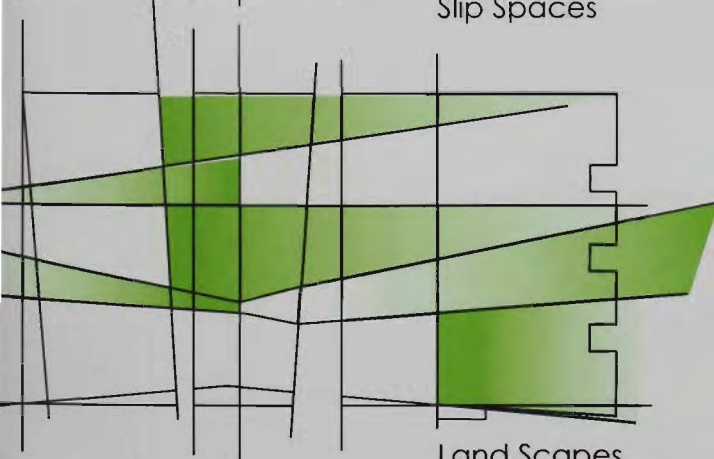
Conceptual Diagrams



Music Inflections

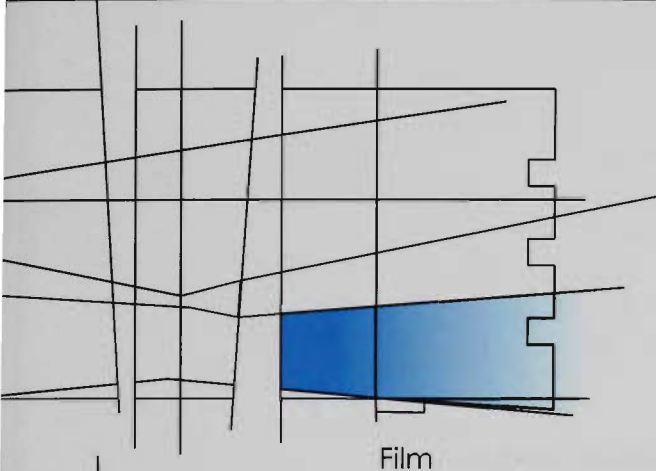


Slip Spaces

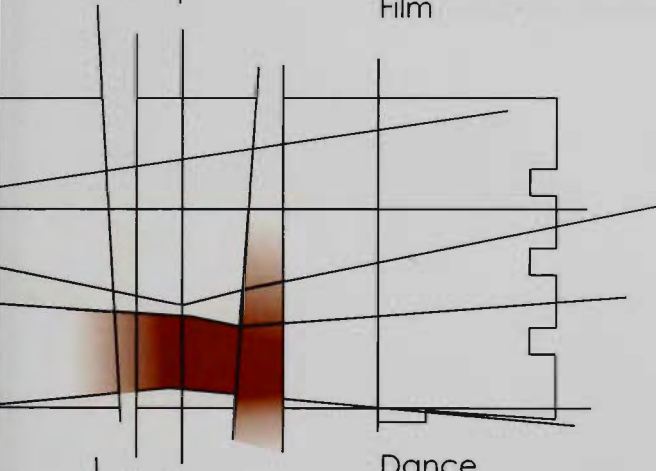


Land Scapes

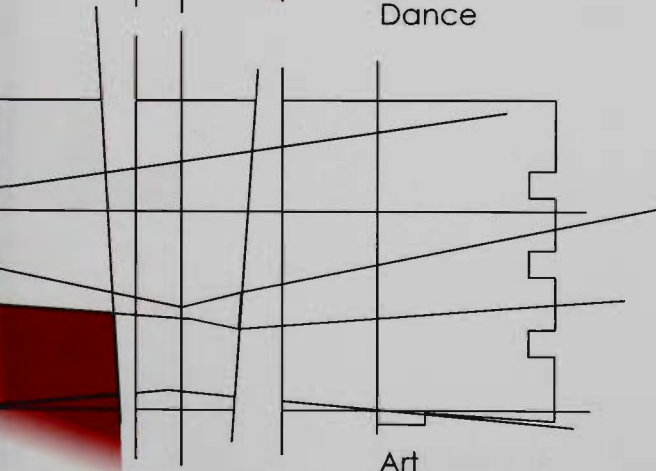
Conceptual Diagrams



Film

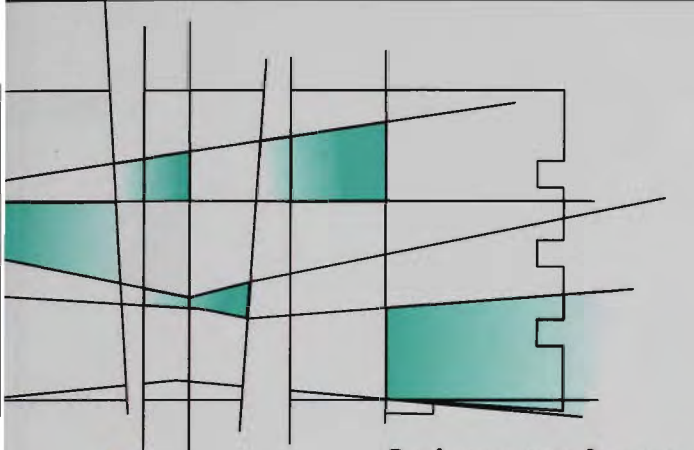


Dance

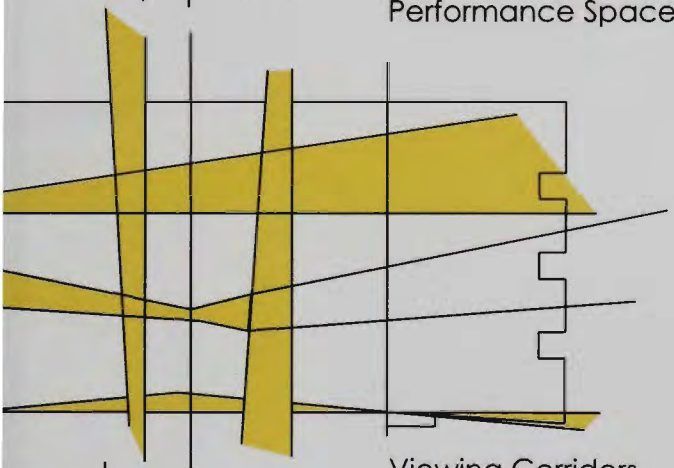


Art

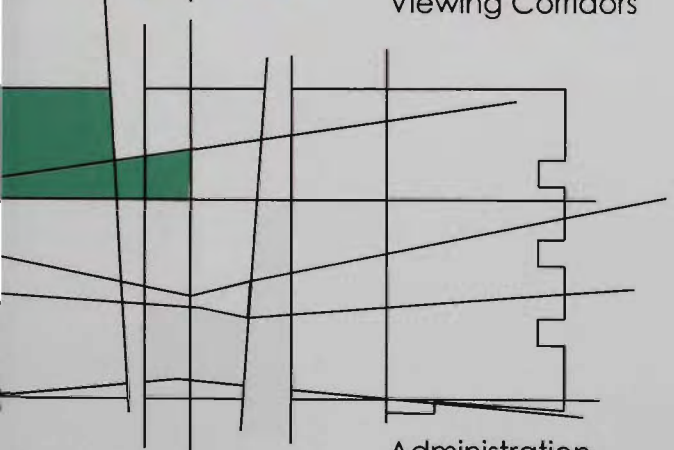
Conceptual Diagrams



Performance Spaces

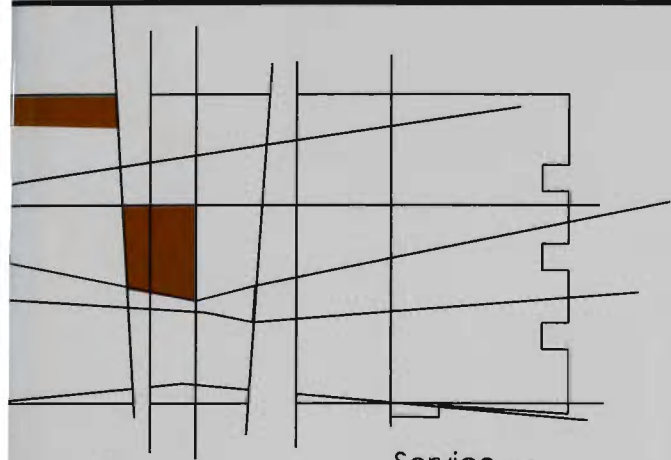


Viewing Corridors

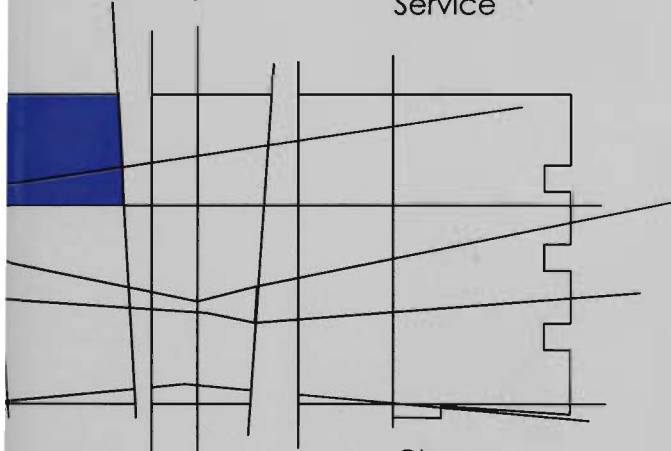


Administration

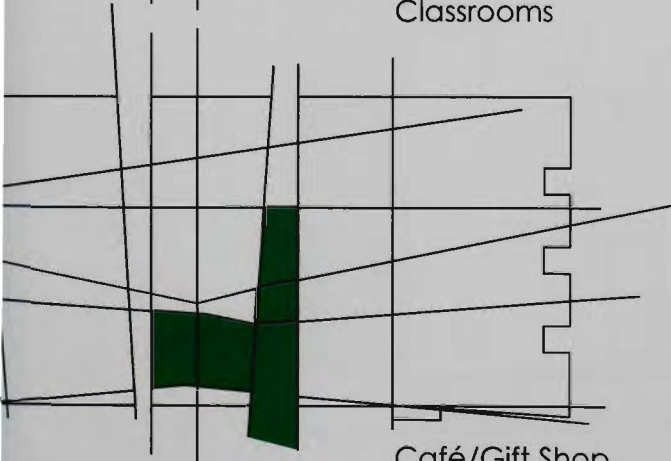
Conceptual Diagrams



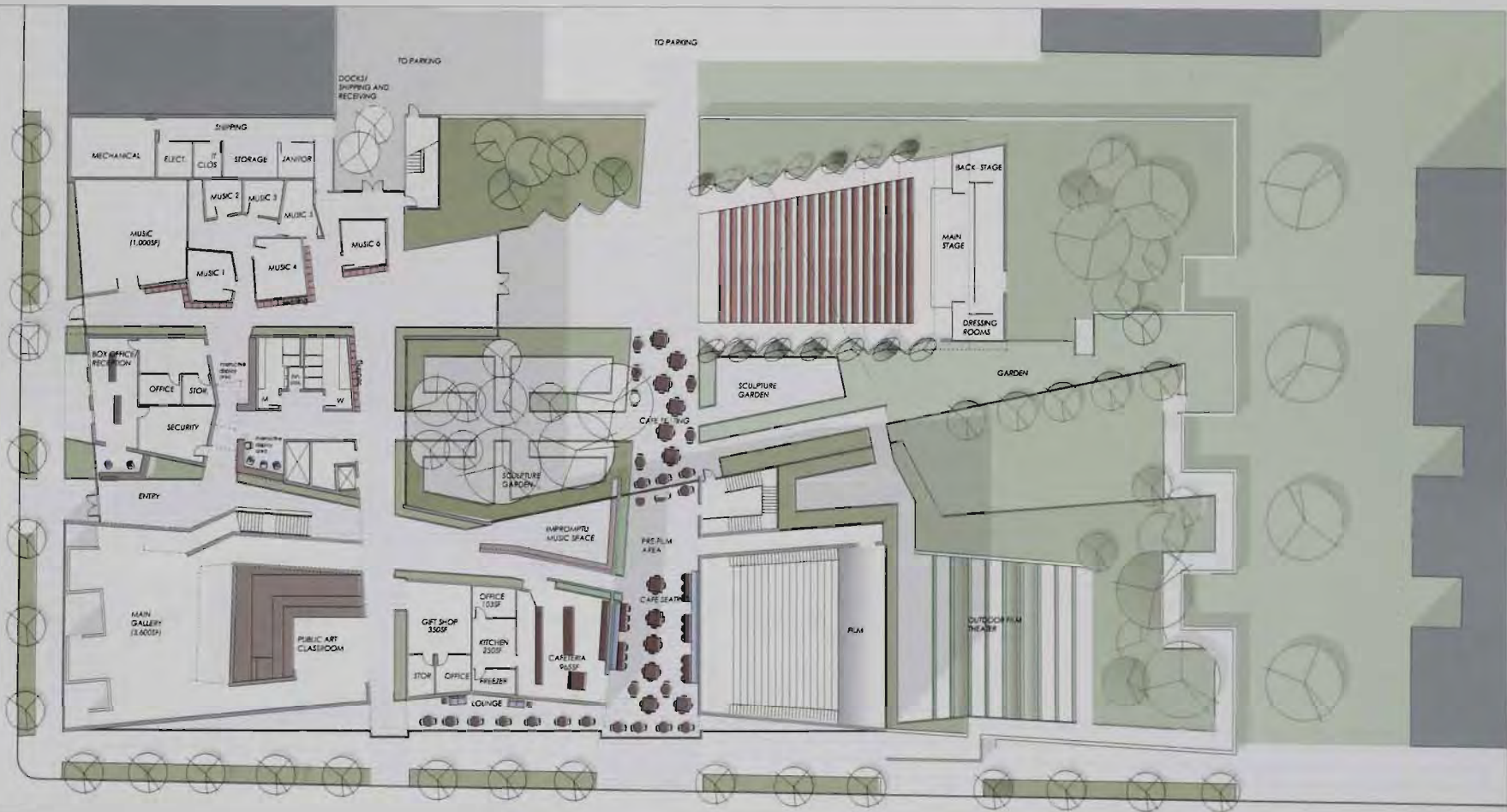
Service



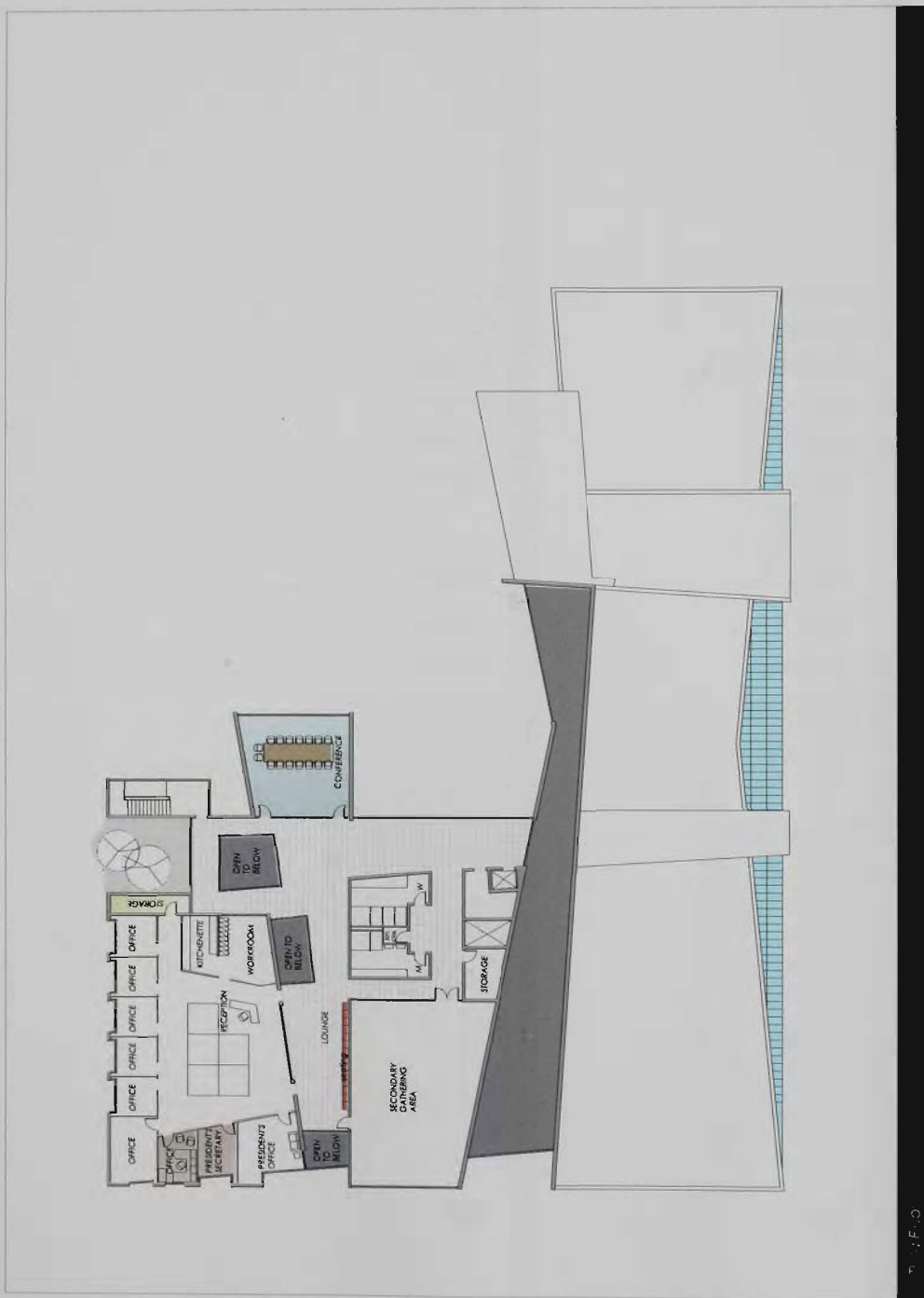
Classrooms

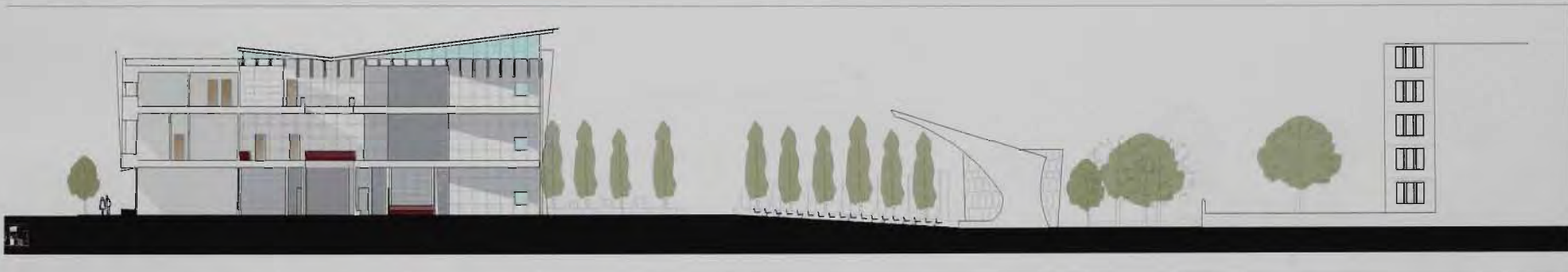
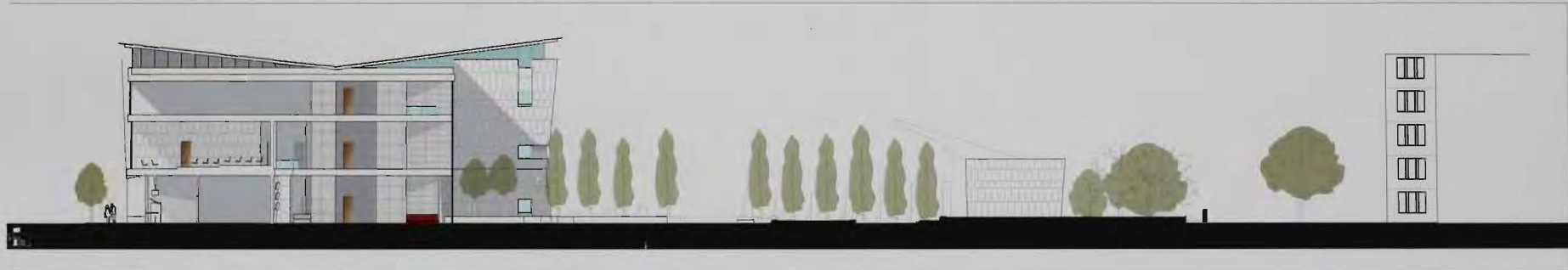


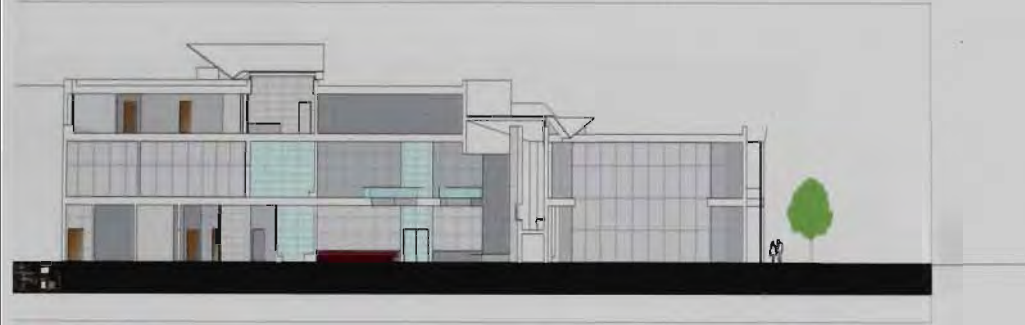
Café/Gift Shop





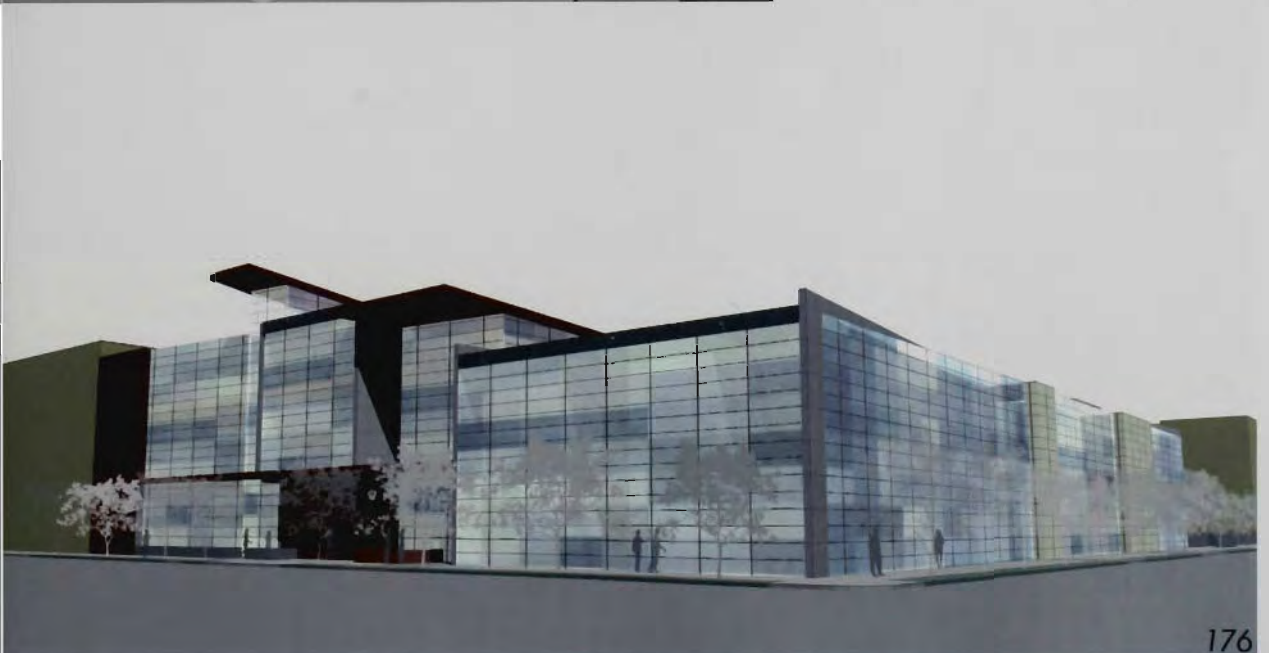
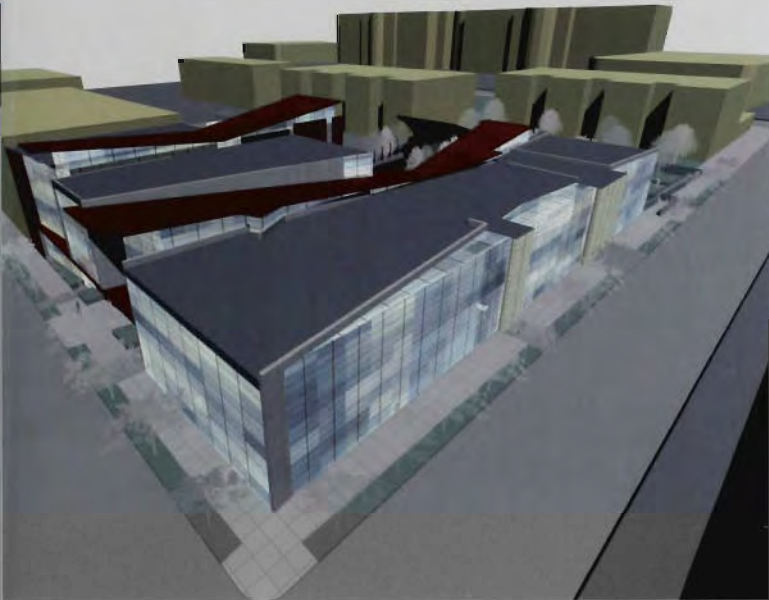


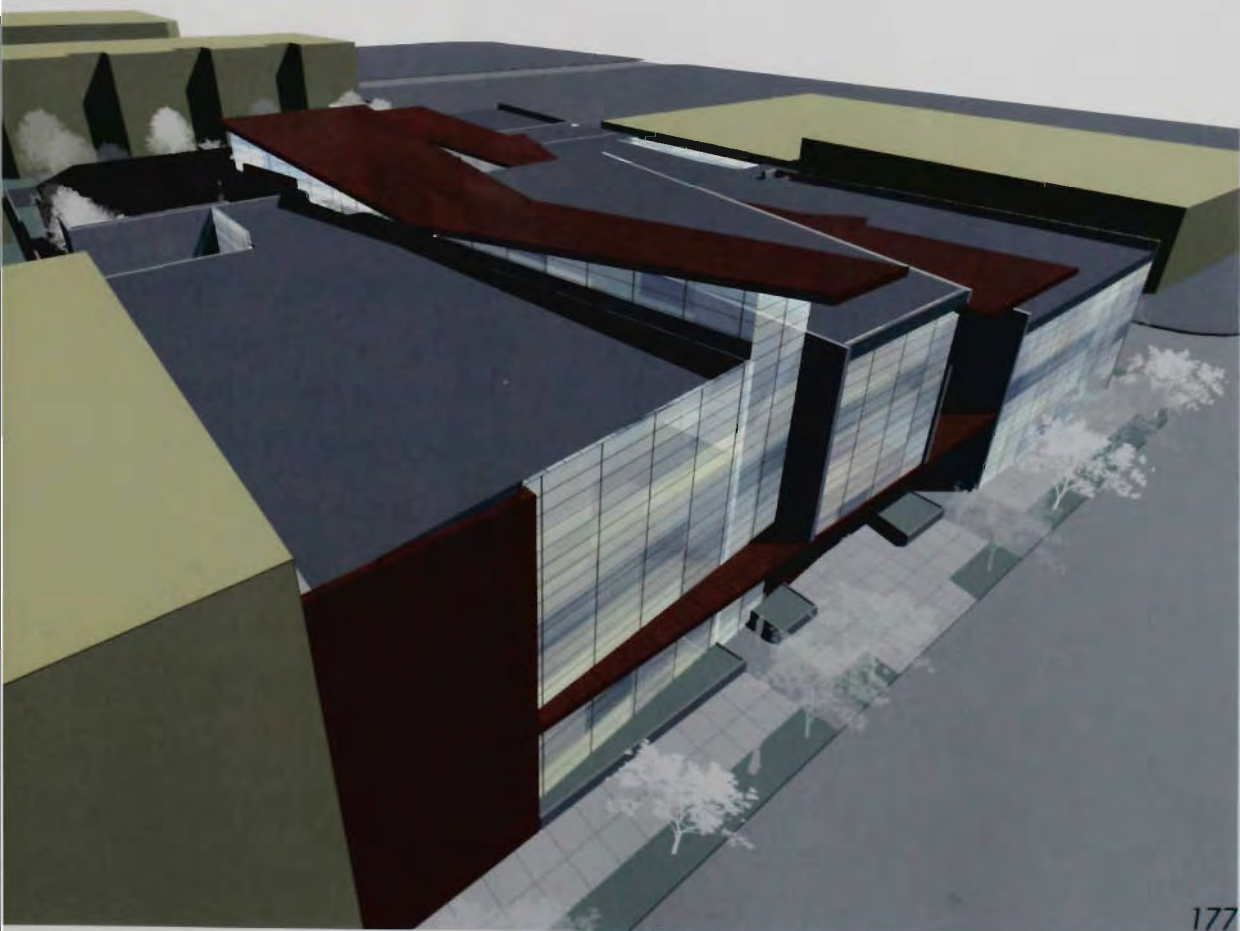
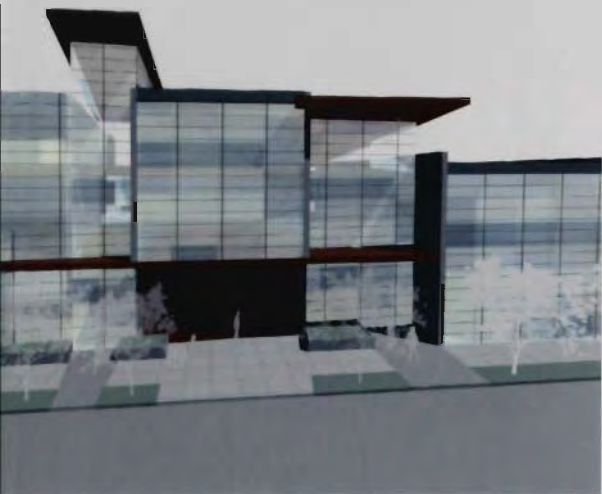




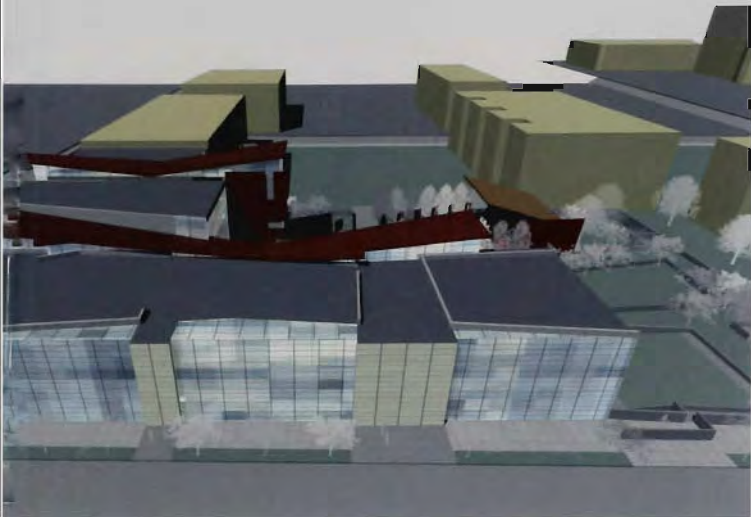


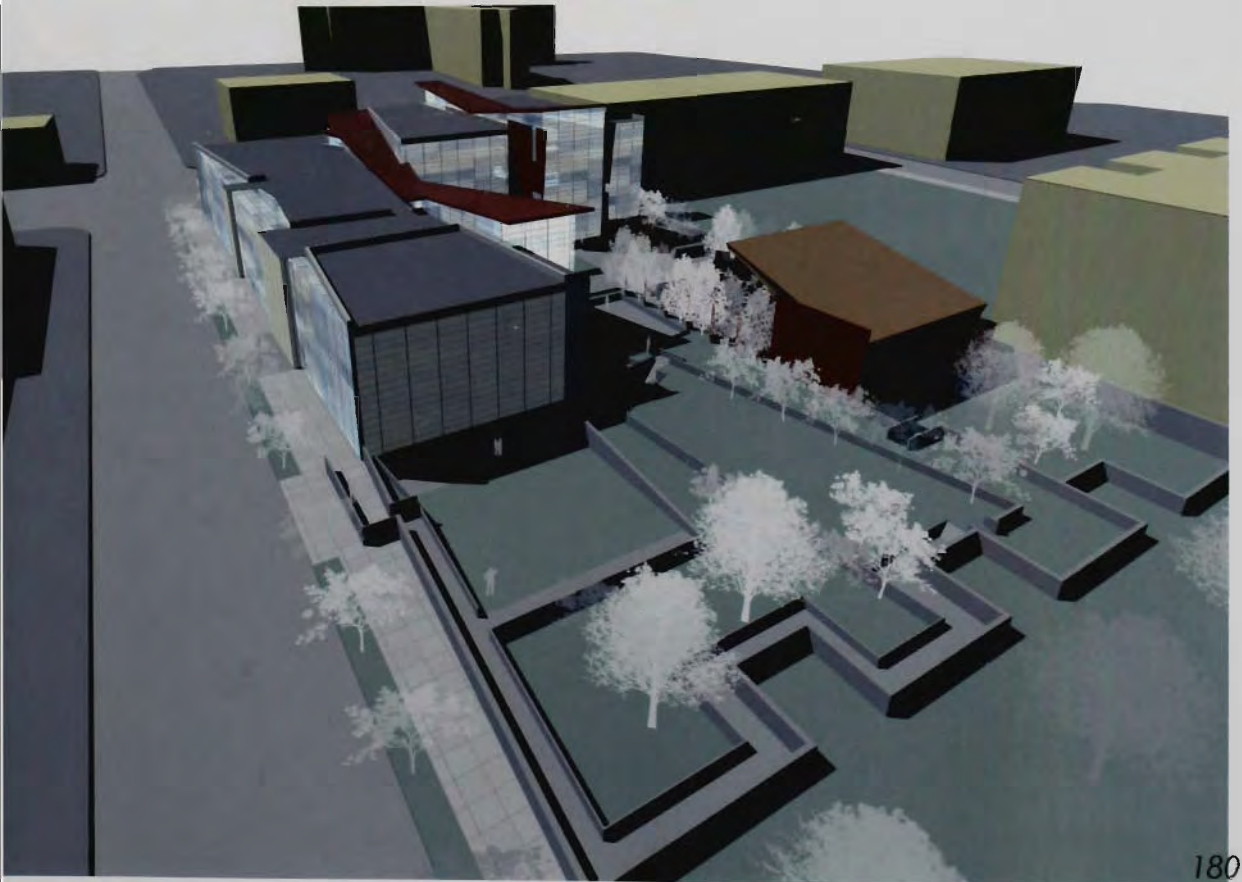
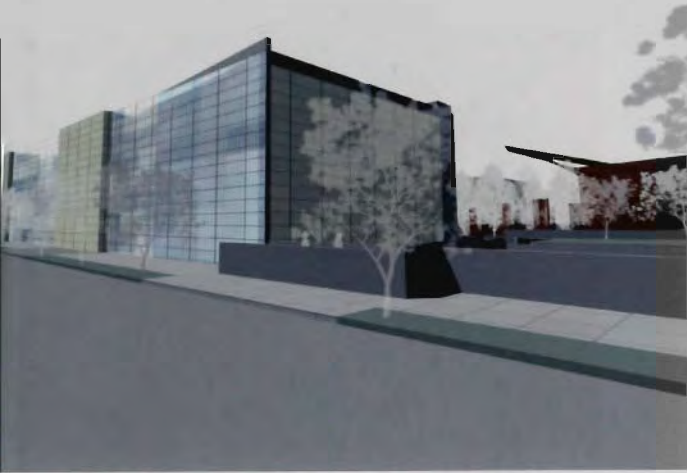
Studio Viz Model: Exterior

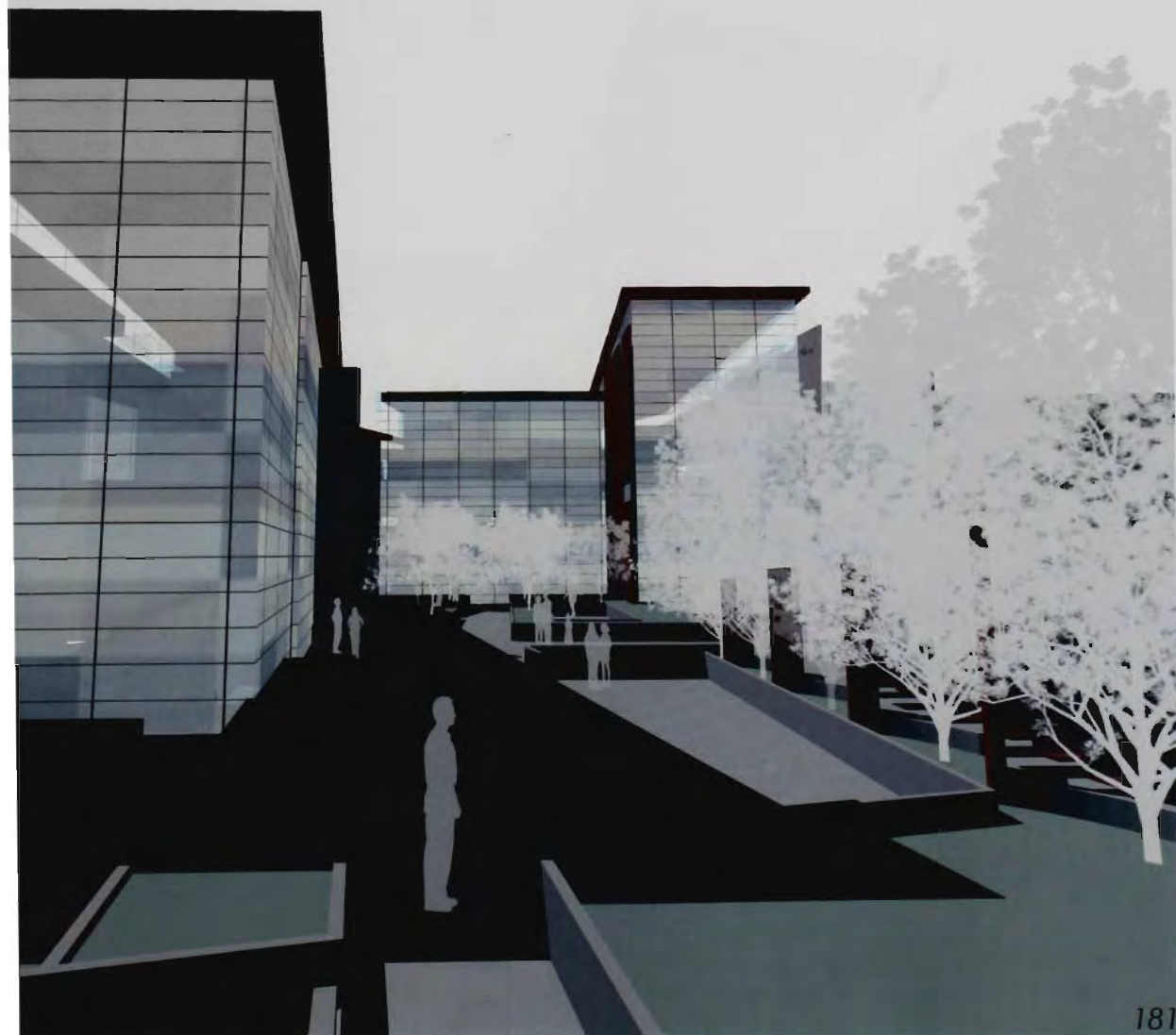
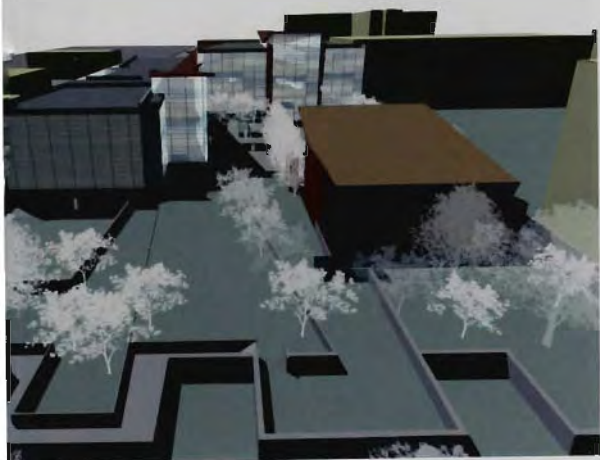


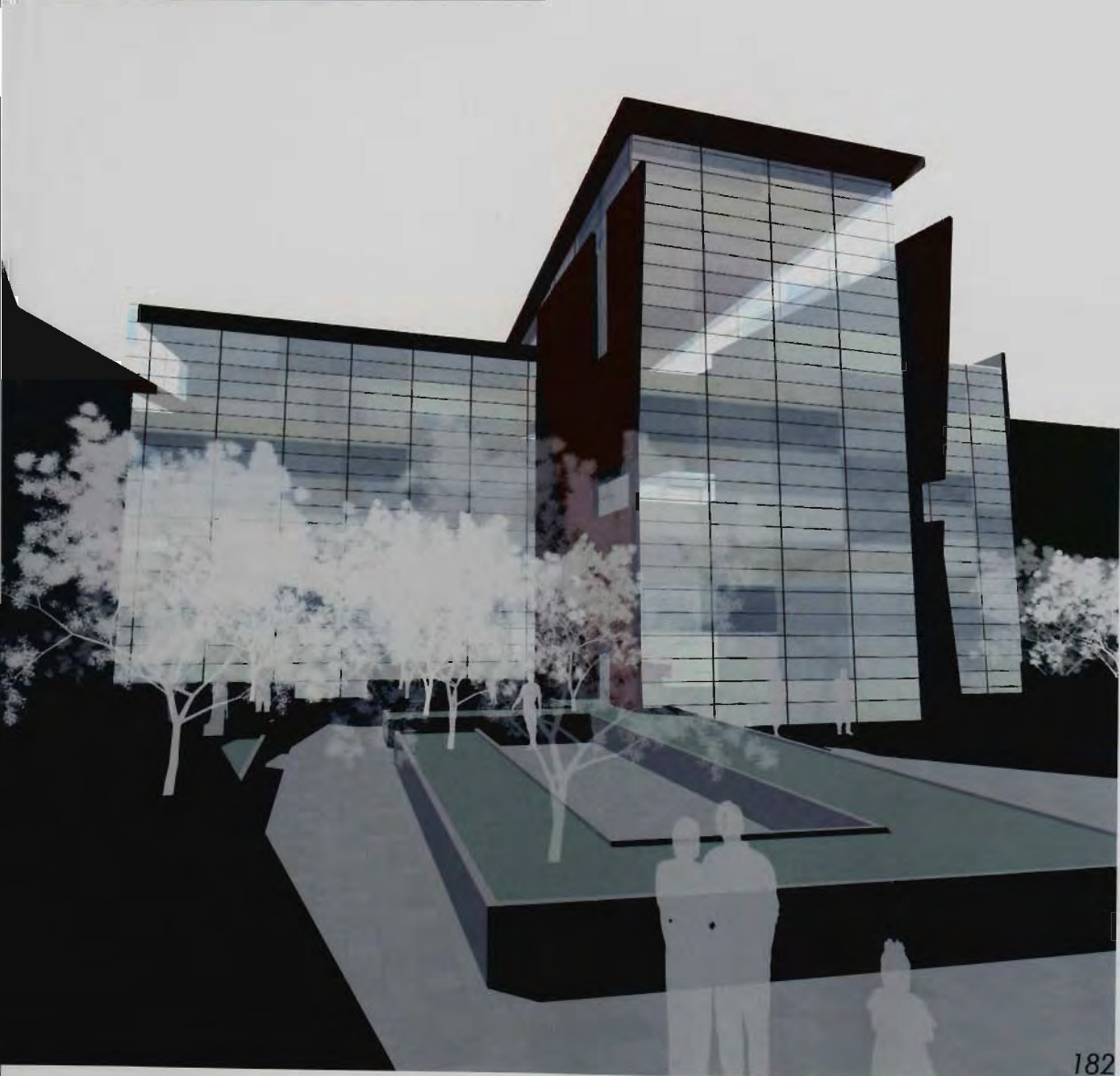


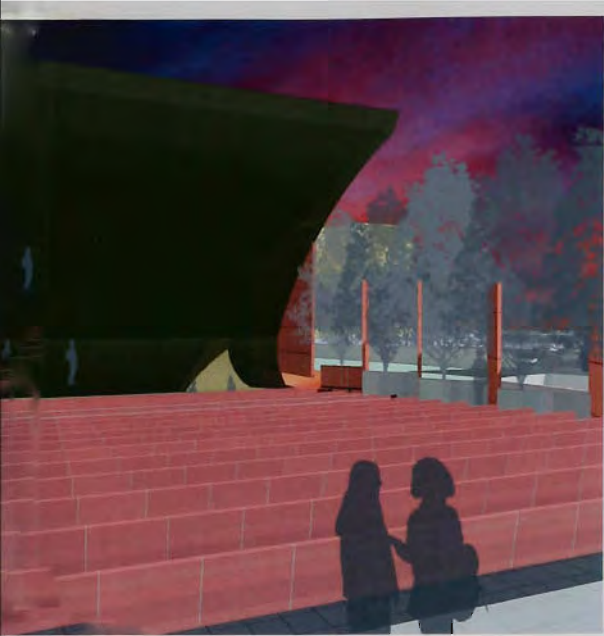






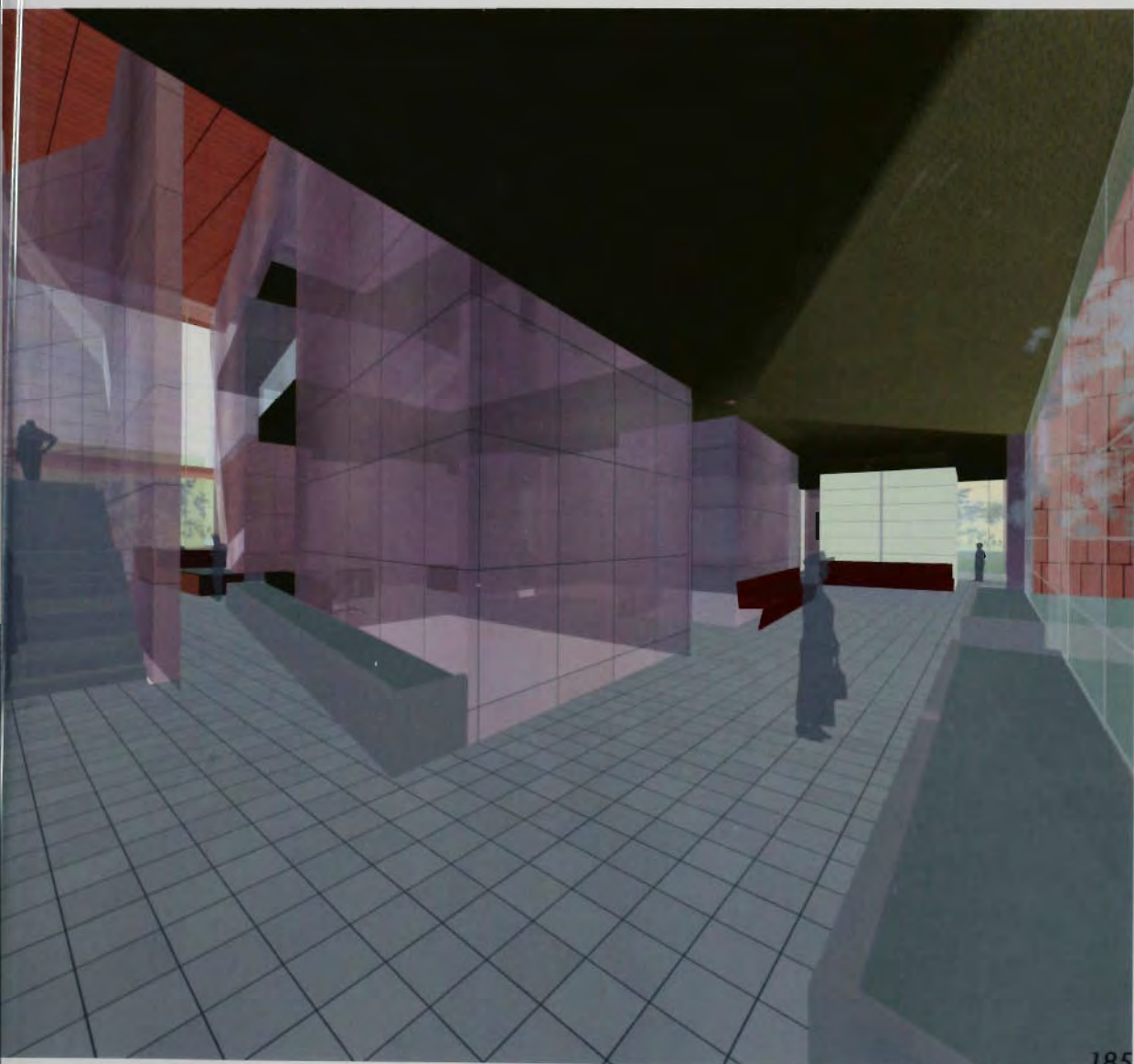




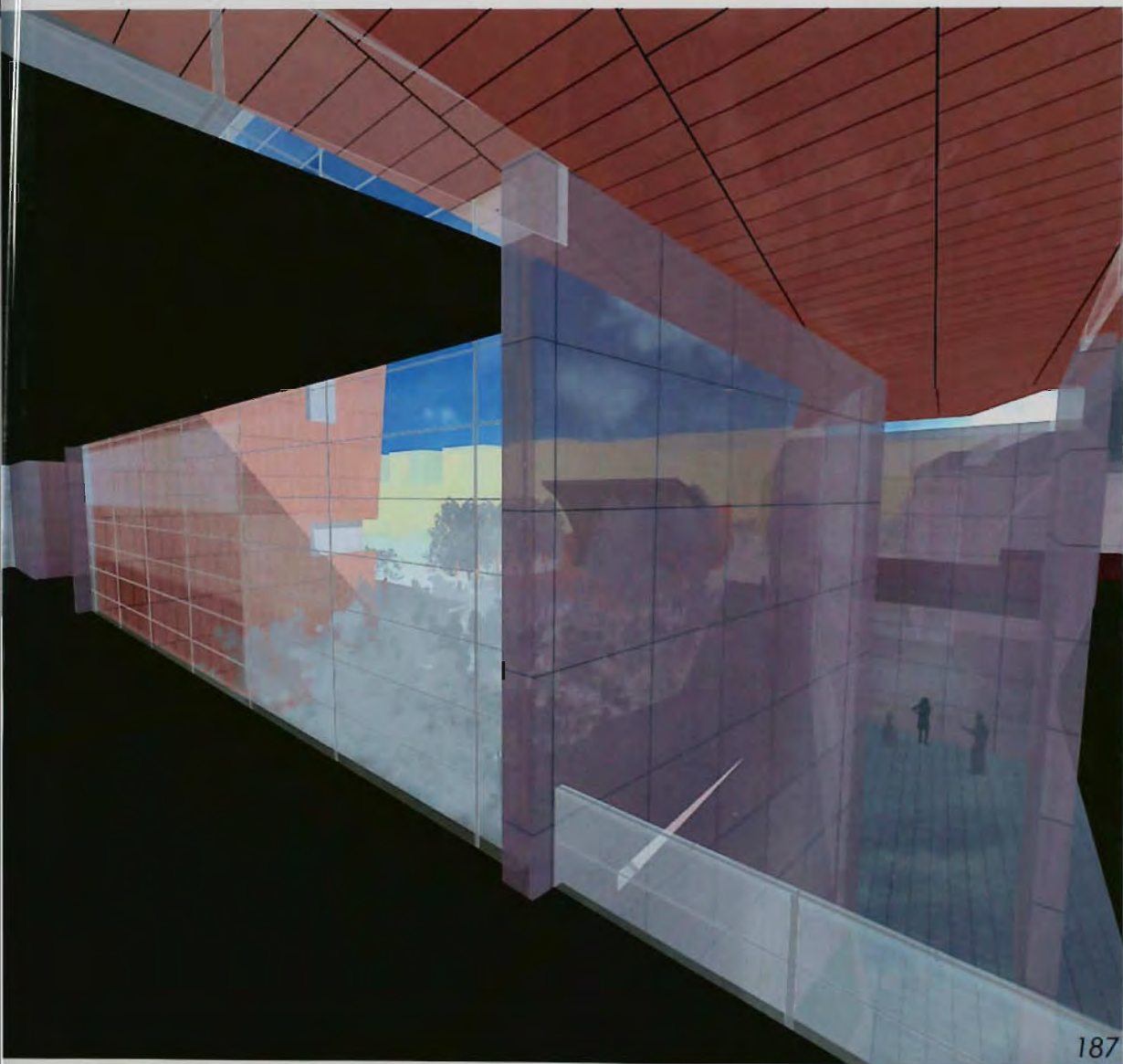


Studio Viz Model: Interior







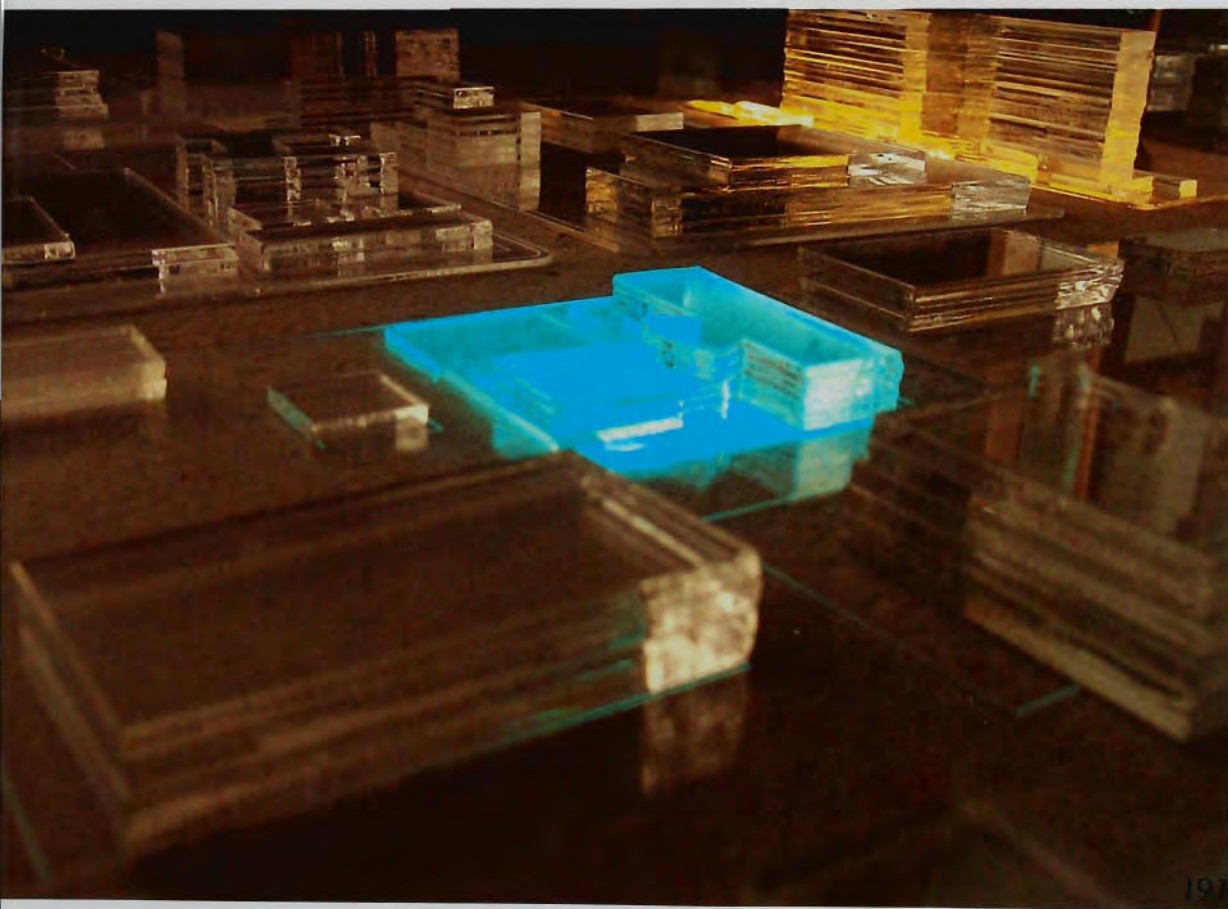


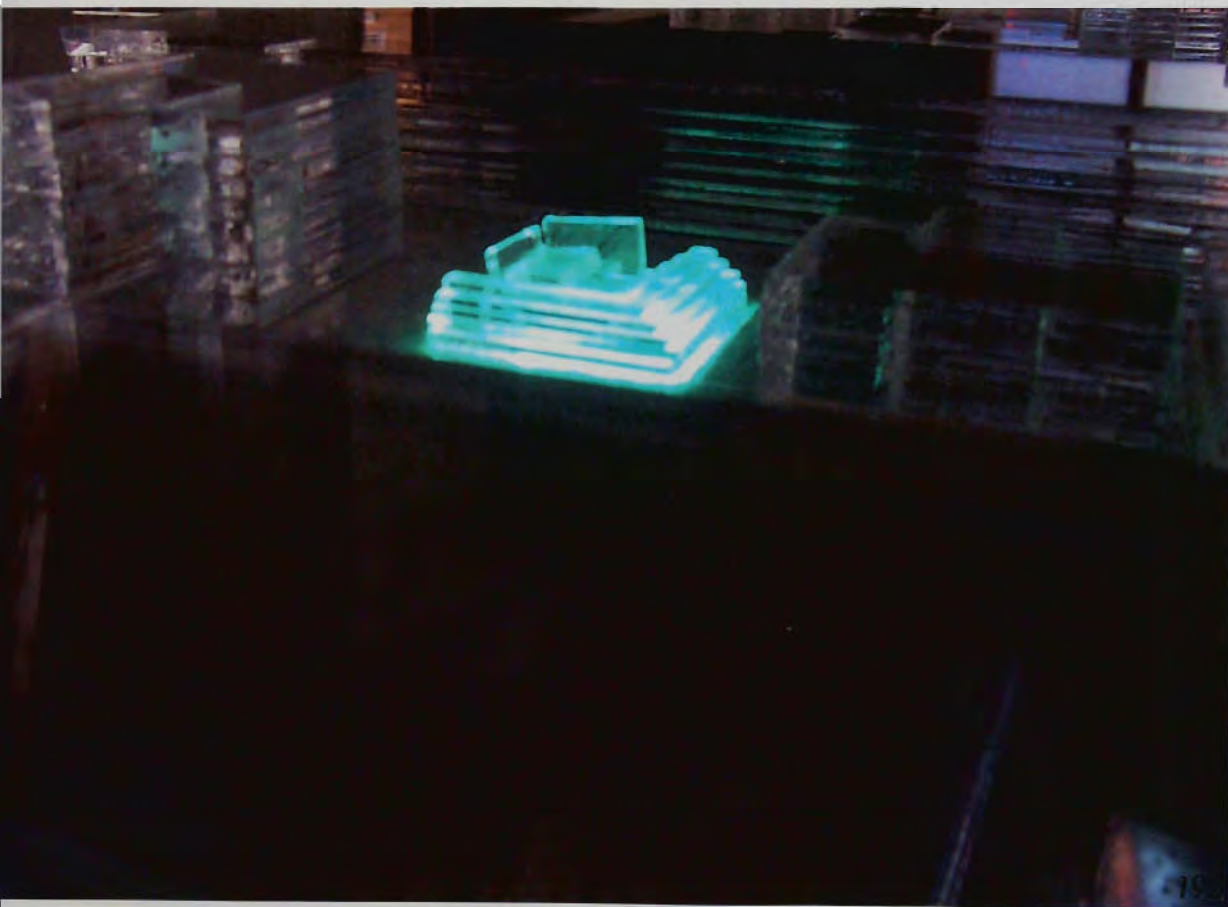
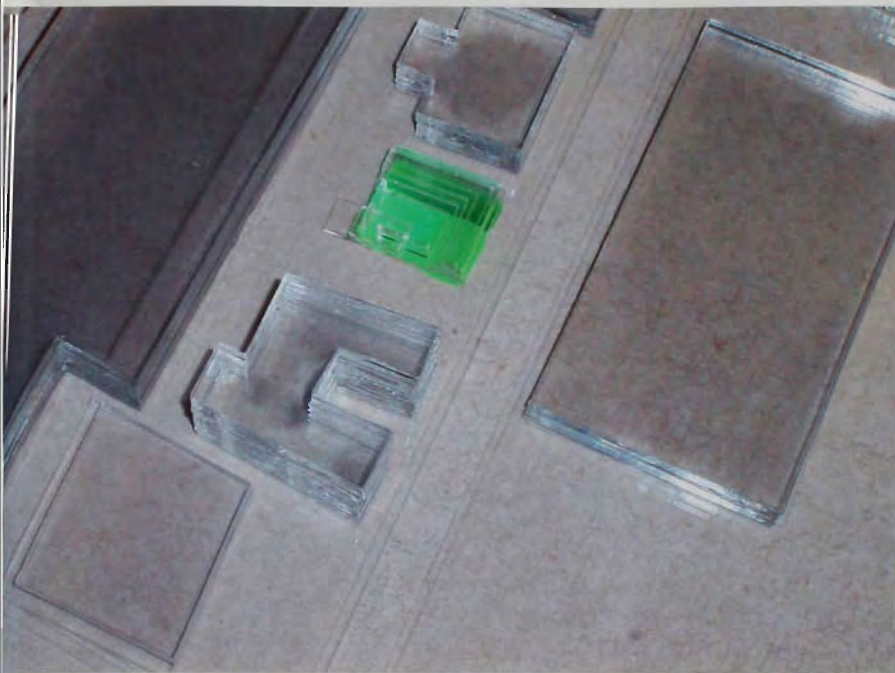


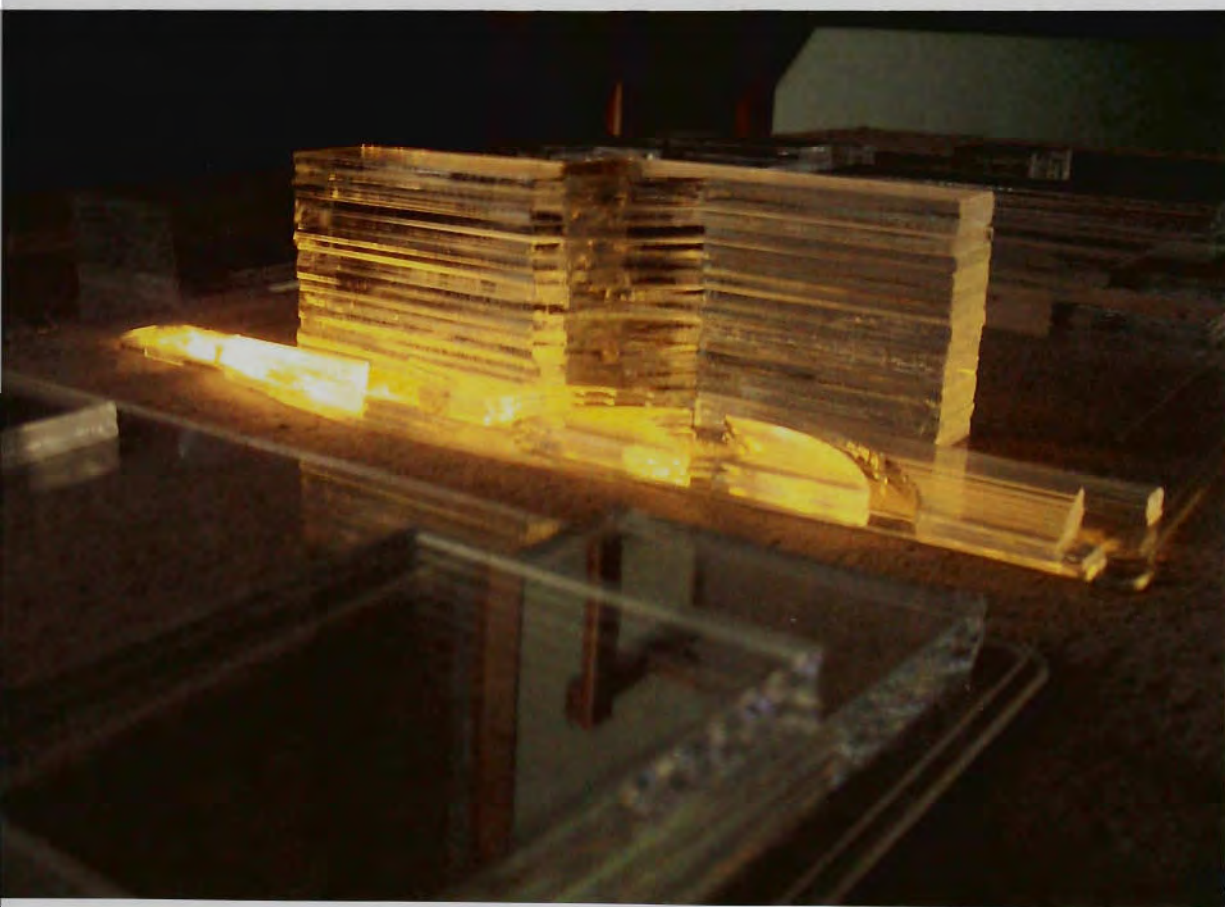
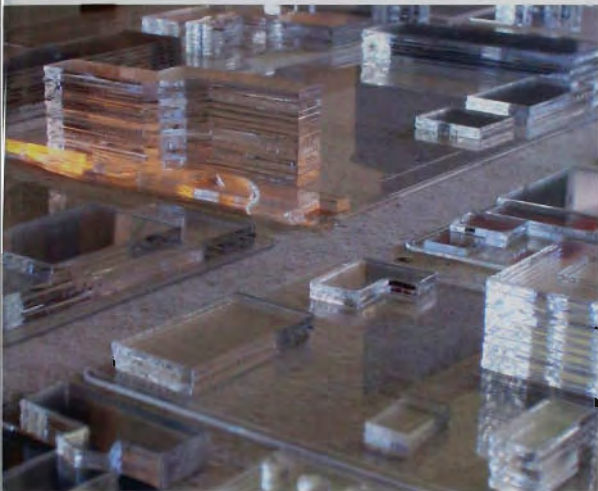
Site Model

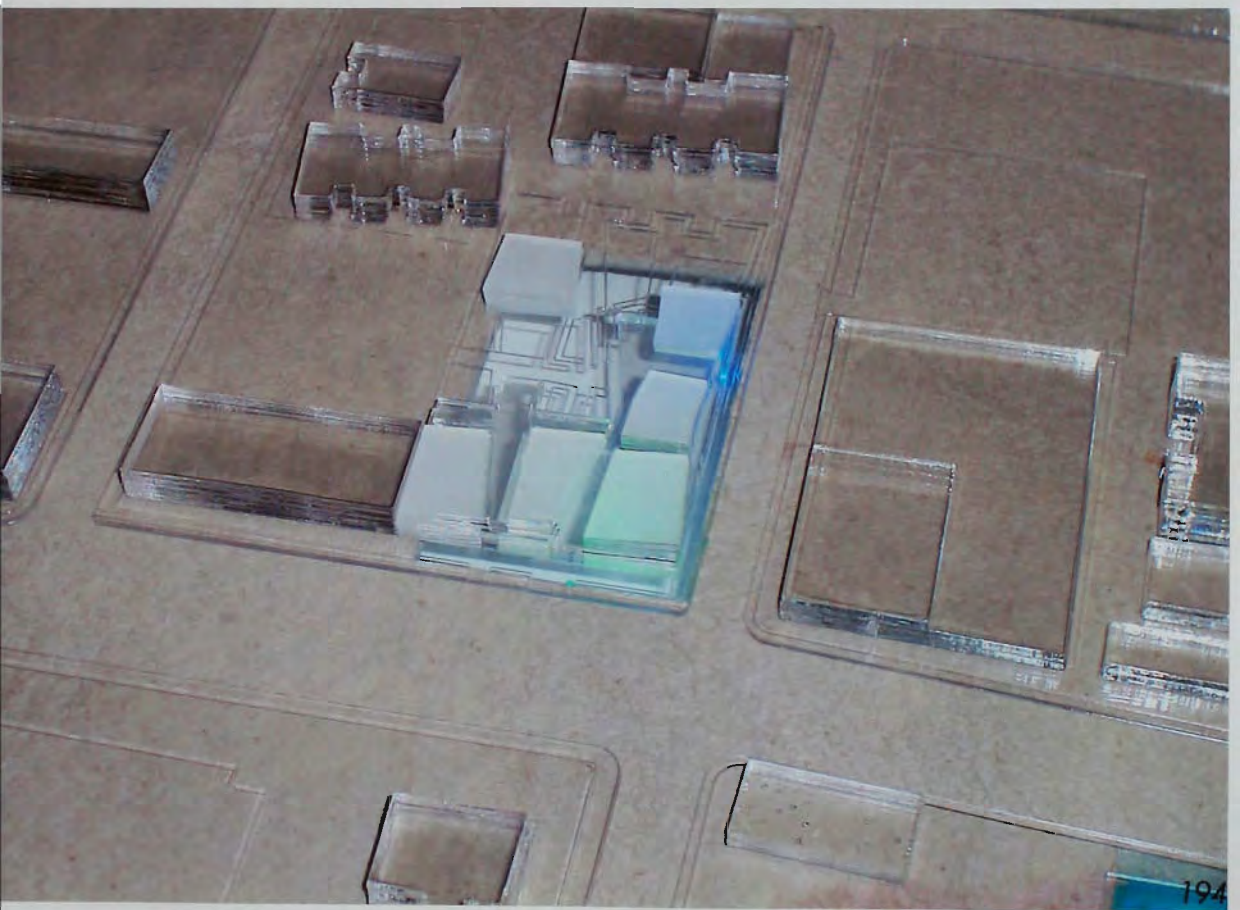
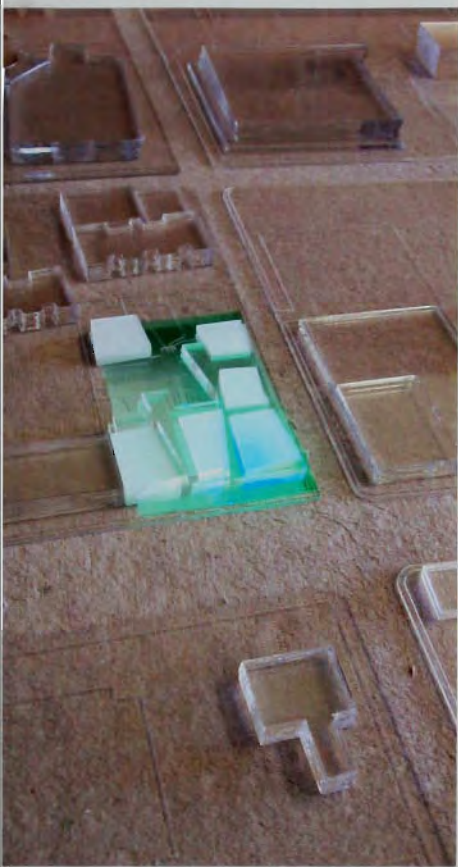






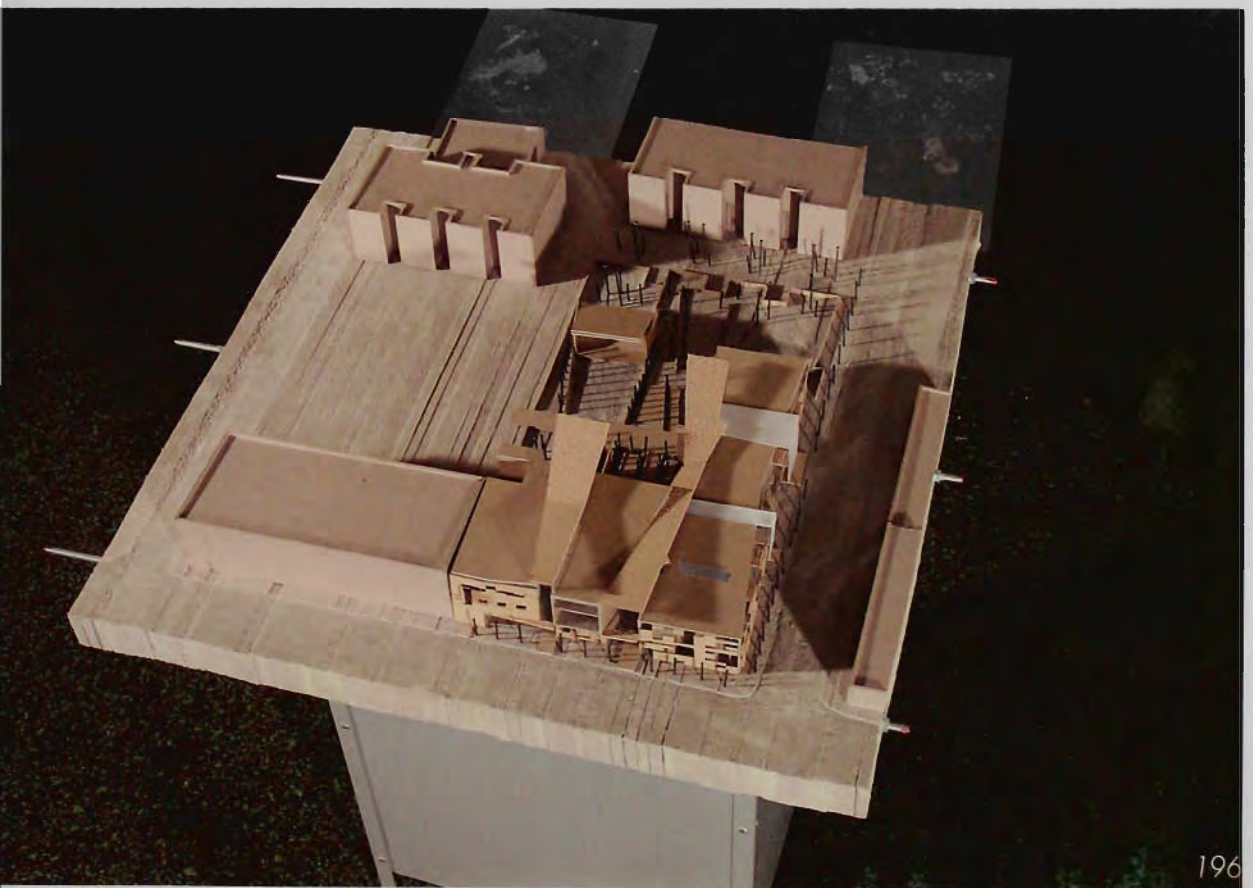


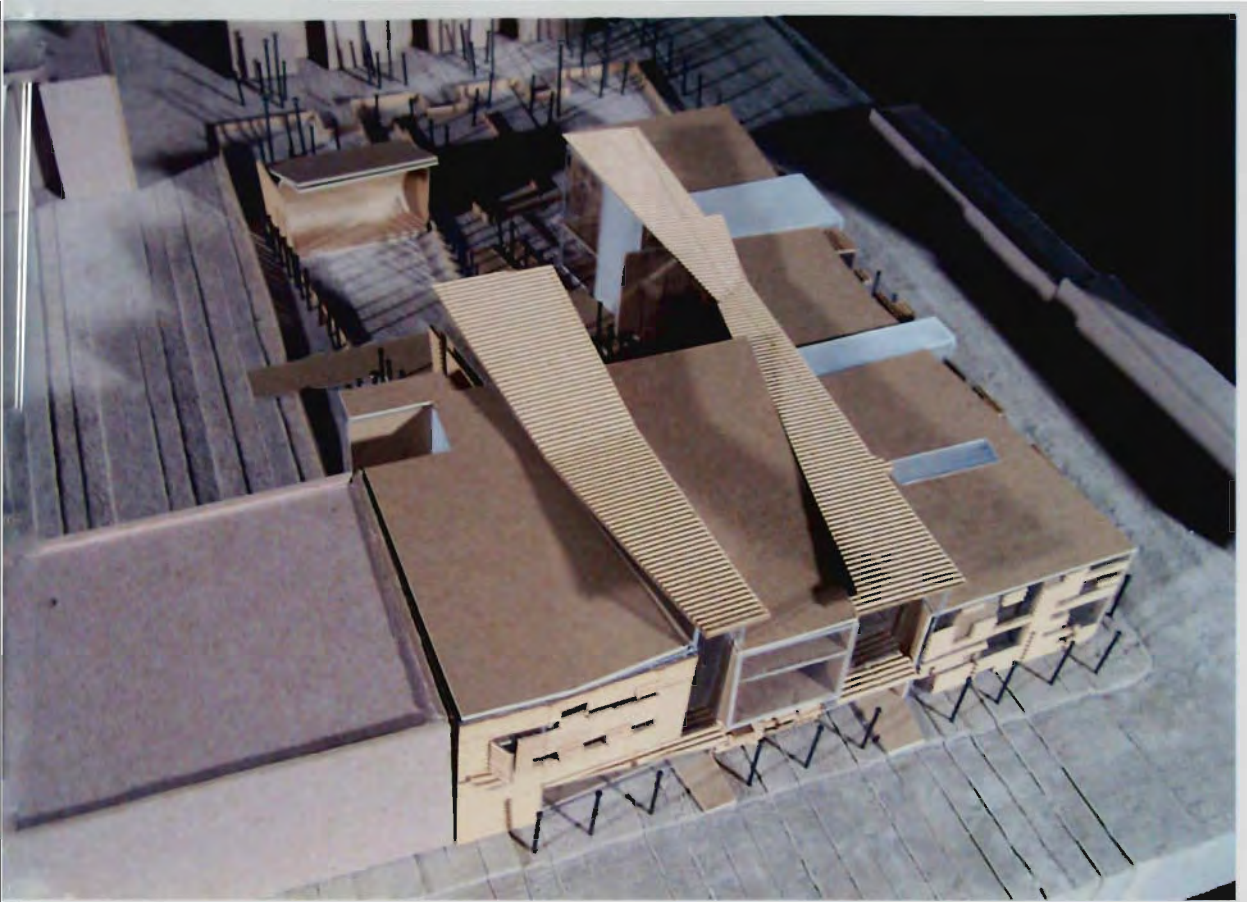


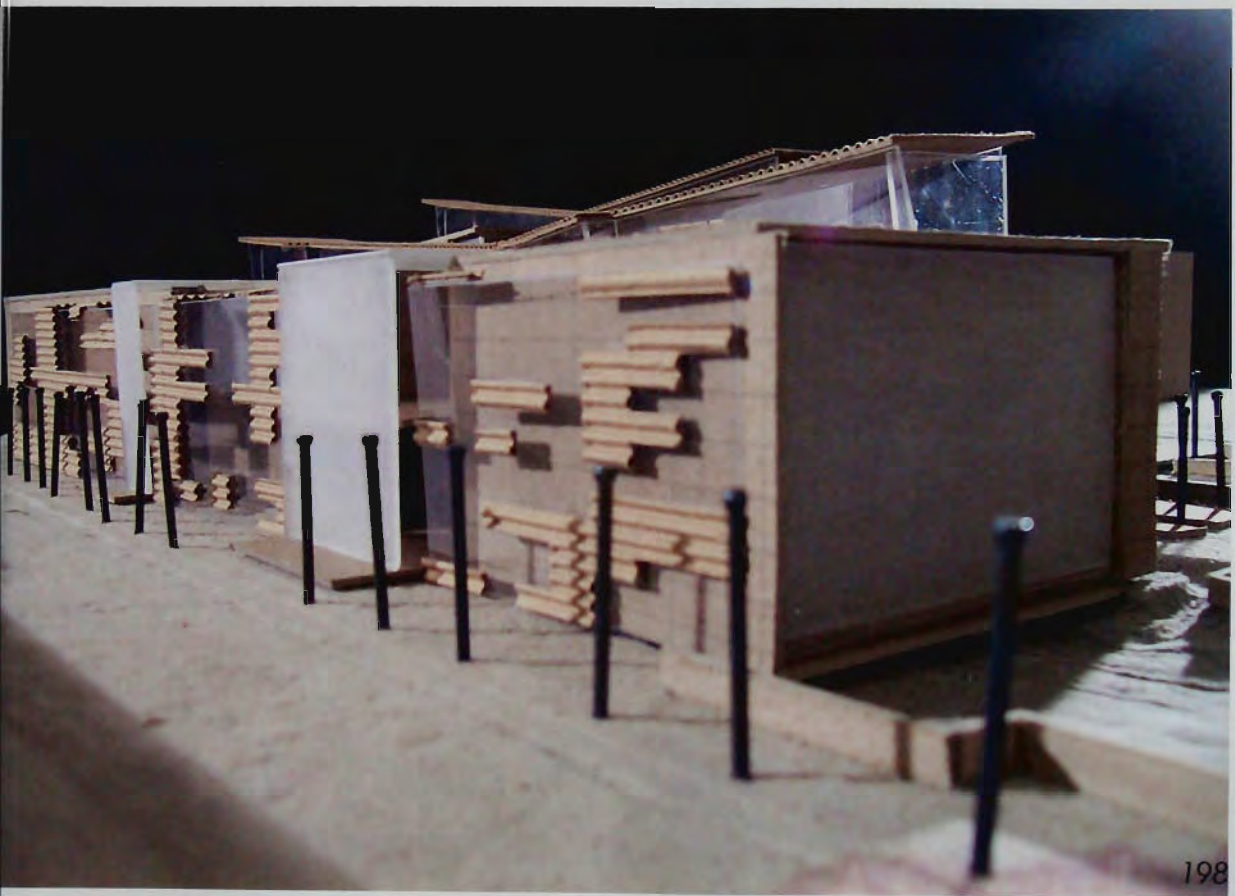


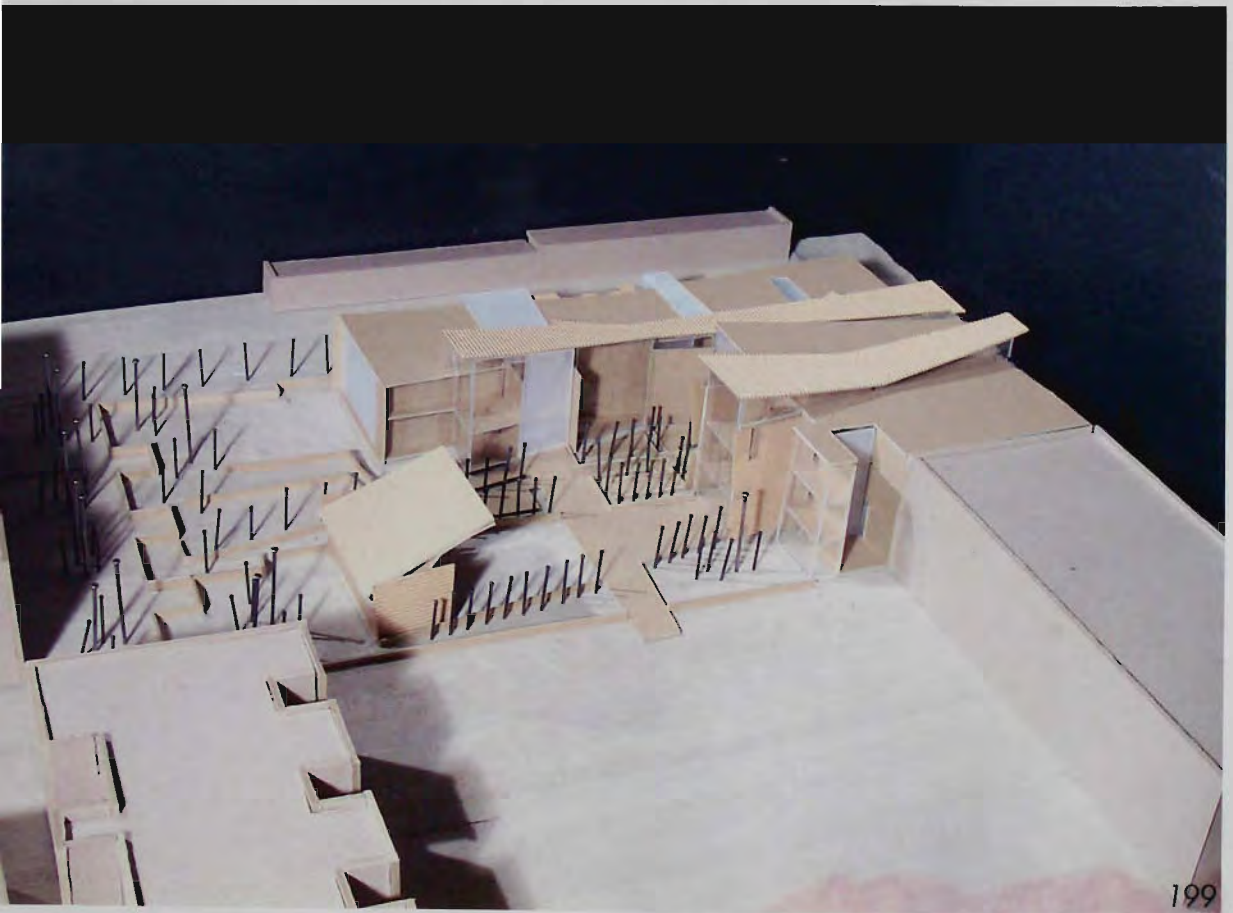


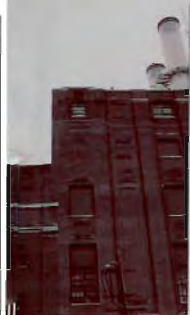
Art Center Model











Conclusion

In closing, this thesis aims to enliven the fullness of the spaces in which we dwell. It tests the capacity of the site to inform the design method to create a reciprocity between man-made and natural place. Embedded within these seven site circumstances is a given reciprocity that can diminish physical and conceptual separations between the existing cityscape and architecture. Through dispersing the site circumstances, the aim is re-engage architecture in Midtown Detroit and therefore create the possibility for new experiences.



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A source of study on architecture and human experience of horizons. Various interpretations and forms of how we can begin to define it and use it towards architecture.



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A collection of theoretical essays. Specifically looking at the essays that deal with the experience of architecture. I.e. Bachelard, Lyotard...ect.

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Pallasmaa, Juhani. *The Eyes of the Skin*. London: Academy Group LTD, 1996.

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Offers a myriad of perspectives on a city, or a way to open the viewers eyes to the possibilities cities offer.

Tschumi, Bernard. *Architecture and Disjunction*. Cambridge: The MIT Press, 1994.



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Tuan, Yi-Fu. *Space and Place*. Minneapolis: University of Minnesota Press, 1977.

Through the eyes of a geographer, this book outlines how people experience place. Specifically looking at chapters 2. Experiential perspective, 7. Mythical Space and place, 8. Architectural space and awareness, 9. Time in experiential space, 10. Intimate Experiences of place.