

the intermediate

[an exploration of non-place]

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Abstract

Places have been created that are experienced in transit. These places exist after an individual has entered the threshold but before reaching a destination. They are the places experienced out of necessity, not desire, by individuals who, with other agendas, overlook their importance. These non-destinations affect individuals in an emotional or subconscious way, eliciting reactions from the individuals in a state of transition. These intermediate spaces have become a part of daily ritual for countless individuals.

The places, spaces, and experiences that make up the intermediate are typically developed with significance placed only on the function of activity passing through, in many cases leaving no spacial experience for the occupying individual. The forms of human emotion and activity experienced in these places, such as feeling disconnected from other individuals, a sense of anticipation, and the boredom of waiting, are influenced by the individuals surroundings. For example, a vast number of individuals may be in proximity to one another, and although an individual is being bombarded with all manner of sensory stimulation created by the presence of others, they may be only subconsciously aware of those around them. Intermediate spaces both contain and influence a complex underlying relationship between individuals.

These spaces and experiences have an effect on the lives of the individuals who experience them whether it is experienced on a daily basis or for one moment in time. The exploration of the intermediate focuses on the spaces and the implied and actual movement through places that are not destinations.

Thesis Paper

Introduction

When traveling through an urbanized area, the act of observing, understanding, and enjoying one's surroundings has become secondary or nonexistent compared to the focus on the ultimate destination. Whether walking down a street or sitting on a train, a sense of displacement and isolation has been created for countless individuals. These environments making up intermediate / transitional spaces consist of a variety of surroundings, creating diverse effects on large numbers of individuals. When an individual leaves their residence and steps out onto the street/sidewalk they have entered into a state of transition. The action of traveling or wandering through intermediate spaces such as sidewalks, the metro or the train station has become a constant. Since these conditions are experienced over and over each day, individuals have become numb to their surroundings.

Background

The study of the individuals and their perception of these transitional spaces started during the mass urbanization of cities from the industrial revolution. These studies placed particular emphasis on the cities of Paris and London, which were dramatically affected by industrialization.

In this time there was a mass migration of individuals from rural areas to manufacturing centers. With this manufacturing spike, the crowd of individuals venturing out on to the city streets increased at an unprecedented rate, which was also fueled by the introduction of rail travel. With the introduction of rail travel individuals and goods could be easily transported allowing for distances that individuals traveled daily to gradually increase over the centuries. From these developments, the study and importance of travel and the human psyche gained interests. The overall study of such ideas can be regarded as psychogeography.

There are many different behaviors that compose psychogeography. In individual terms it can be stated that "The first most prominent of these is the activity of walking."¹ Walking can be experienced from different views those of "The wanderer, the stroller, the flâneur, and the stalker..."² To understand how a designed environment can change and affect the experience of individuals in a state of transition, the ways an individual takes notice of their surroundings is important. There are several theories that explore the characteristics of the individual in these environments which include the flâneur, psychogeography's urban wander, the dérive of the Situationist International, the stalker, and the modern tourist.

The Flâneur and the modernization of urban travel

When the emphasis on travel rose, the typology of a new individual was imagined. This theoretical figure, the flâneur, placed emphasis on an acute awareness of their surroundings. The flâneur is fond of the busy and bustling streets of their urban city. In Paris during the 19th century the flâneur was the ruler of the streets. During this time period there was a shift towards modernization in the cities of Europe and North America, the ways in which individuals traveled and experiencing their surroundings was changing. With new inventions and developments it became easier and safer for the members of society to step out onto the street and discover or experience at leisure what has always been around them. These new streets were soon to be traveled on foot by the masses. While modern rail travel drew individuals traveling vast distances. The idea of a flâneur as the observer of these crowds, who maintains the ability to remain a separate entity from the masses, was to be a starting point for the individuals experiences of their new urban surroundings.

The flâneur is the individual who strolls the city streets seemingly without purpose. Yet his/her purpose is observing other people and the surrounding conditions. The flâneur becomes hypersensitive to his/her context but is in command of themselves and the affects their surrounding have on them. Walter Benjamin wrote “ there was the pedestrian who would let himself be jostled by the crowd, but there was also the flâneur

who demand elbow room and was unwilling to forgo the life of the gentleman of leisure.”³ The flâneur is no ordinary member of the crowd; they recognize the importance of observation and their environment.

The observation of individuals (who are all in some state of transition) by the flâneur creates a unique perspective of human behavior. The flâneur would thrive not only on the city streets but also in the modern train station. On the 19th century streets and in the 19th century train stations “Hundreds of thousands of people of all classes and ranks of society jostle past one another ... and yet they rush past one another as if they had nothing in common or were in no way associated with one another.”⁴ These ideas are not only found on the streets of the city but are paralleled in the train station. There are both inhabited by individuals who are in a state of transition, the people walk, stand, and observe as a mass. No one individual stands out or acts in a manner contrary to the unspoken edict of the crowd. The flâneur was to become the starting figure and in many ways the inspiration for the introduction of Psychogeography and the revamped response to the ambiguous urban crowd in 1950’s Paris.

Psychogeography

Psychogeography is a term that encompasses so many relationships of individuals and their geographic environments that it contains both conflicting and parallel ideas. The physical origins of the term stems

from the Lettrist Group, who would later go on to be making up a portion of the Situationist International.⁷ In terms of psychogeography the Situationist International created a glossary for its terminology in hopes of expanding its audience. In this glossary psychogeography is defined as “The study of the specific effects of the geographic environment, consciously organized or not, on the emotions and behaviors of individuals.”⁵ It is from these origins that the term “became a tool in an attempt to transform urban life ... for aesthetic purposes ...”⁶ Former members of the crowd needed to break out and become active wanderers of their new glorified urban environments.

The urban wanderer is the vessel of psychogeography, one who experiences the built environment, the urban abyss, for the pure sake of experience. The urban wanderer opens the door of their residence and leaves on a conscious exploration of their city. Robert MacFarlane’s “guide” to psychogeography states; “Unfold a street map ... place a glass, rim down, anywhere on the map, and draw round its edge. Pick up the map, go out into the city, and walk the circle, keeping as close as you can to the curve.”⁸ The actual physical development of the area one wanders is unimportant, secondary to the experience of understanding and discovery found through urban wandering, drifting through the streets. In many ways the train station becomes a place for urban wandering. One of the keys to the Lettrist’s urban wanderer is their belief in exploring the areas outside the city center on the outskirts of urban development; the areas truly inhabited by the

city individuals. These are the areas where individuals really live out their lives, the un-glorified streets and buildings that make activity possible. The stroll of the urban wanderer does not focus on the city landmarks, the museums or monuments; they interact with and seek to understand the functional parts of the city. The exploration of human interaction and environmental relationships within train stations is a necessity of the urban wanderer. It is these spaces on the edges of the original city centers that epitomize the idea of the local environment, the blending of the tourist and the local inhabitants. As the Situationist International emerged as a group, the urban wanderer became defined more specifically as a randomly motivated walker or the *dérive*.

From the urban wanderer to the *dérive*

After the creation of the Situationist International, by the joining of the conceptual Lettrist International and the more expressive COBRA [Copenhagen, Brussels, Amsterdam] an avant-garde movement originally from those cities, the main aspect that was to affect and rule the aesthetic development was *dérive* or the drift. The *dérive* was to become the primary psychogeography technique used by the Situationist International under Guy Debord. The *dérive* was to the Situationist International redeveloped experience of the *flâneur*. The Situationist definition for *dérive* states: “A mode of experimental behaviour linked to the conditions of urban society: a technique of transient passage through varied ambiances.”⁹ It was this shift to the experiments and intensive

study of the non-theatrical portions of the city which characterized the shift from the concept of the flâneur to the concept of the dérive.

The drift, as the dérive is also known, was an extensive understanding of environments and people living and interacting within them. For the Situationist International the drift was a scientific, qualitative study of the ordinary urban fabric, though that is not to say there was no interaction of drifter and the research environment. Simon Sadler explains:

“It was not that the drift ruled out places of activity in the city. In fact, psychogeographic analysis carefully noted variations in degrees of urban bustle as it attracted and repelled the drifters through the city. But not any sort of spectacular ‘sound and fury’ was acceptable. Tourism, for example, with its crass appetite for ultravisible urban spectacle and nervousness in the dark spaces of the ambient city, was as ‘repugnant as sports or buying on credit.’”¹⁰

The tourist was the antithesis to the Situationist International’s drift of the urban wander. These individuals were impressed and satisfied with an artificial understanding of the urban environment, while the situationist sought to preserve the differences and un-magnificent environments of the city. Though by the late 20th century many of the places partial to the drifter were removed in hopes of creating the perfect environment favored by the tourist they despised.

The “modern” tourist

When individuals talk of discovering the city many associate the experience with the experience of the tourist. The individuals who are unfamiliar with their surroundings, running from place to place in the hopes to see the latest and greatest of the city’s landmarks. The tourist of the late 20th and early 21st centuries no longer experiences the cities that they visit. These individuals, who travel around in the hopes to gain the most “authentic” experience possible, get caught up in experiencing the few places preconceived in their knowledge or chosen by unknown individuals. These places tend to be experienced by the masses, who are commonly strangers to the city. “The tourist meanders and consumes incessantly, becoming familiar while always remaining a stranger, forming immediate and rarefied nostalgia out of each event and occurrence.”¹¹ These individuals who are in a constant state of transition, lose sight of the environments that they are experiencing. They leave the urban environment with a distorted view of the place, spaces, and individuals that they have experienced.

Modern transit or the distancing of place

In society there has been a development of spaces which are experienced simply out of necessity by individuals who are passing through or changing their means of travel. These spaces; train stations, undergrounds, bus stops, and airports create

spaces which have gained prominence in many individuals daily experiences. Marc Augé writes that we inhabit “a world... where a dense network of means of transport which are also inhabited spaces is developing the fleeting, the temporary and ephemeral...”¹² It is in these spaces where the modern urban wander and flâneur can conduct their studies on the human condition. These spaces contain the aspects of the transitory condition, the crowd, and changing conditions which should affect the individuals within.

Individuals spend such a large amount of time each day and each year in a state of transit. Whether this state is reached by foot, by train, or by car, individuals have become complacent to their paths of travel. Everyday many individuals use rail travel as their means of transit and while traveling these set path they become numb to their surroundings. If a modern flâneur were to observe a crowded train station they would be disappointed in the way that individuals have come to pass their surrounds without looking at what is around them. To counter these numbing affects it is important to help individuals become aware of their place in the transitory path.

The site chosen for this exploration is Clapham Junction a large-scale station located just outside the central city. The existing station while large in scale, in terms of train and pedestrian traffic, has the feeling of a place that is temporary. The trains and people of the site are fleeting and the current setup reminds one of a smaller scale train station of a metro station. Since the station has

been proposed for renovation, Clapham Junction is a key type of transitory space for the study of the human condition and how a building can influence and create awareness. It is important that a majority of the individuals who experience the space experience it very day. Since they would experience the space every day the numbing affect caused by transitory spaces could be counteracted.

Conclusion

This thesis explores how a designed environment can change and effect the experiences of individuals in a state of transition. Its goal is to develop a rail station into a new type of transitory space. A space that breaks individual out of the habitual way that they experience their place of transit. The space should influence the individuals within to study and experience their surrounds, morphing them into the modern version of a flâneur. Individuals who become sensitive to their surrounding and have a conscious understanding of their location in space and along their path.

The individuals who experience these transitory conditions, whether they show a resemblance to the crowd, the flâneur, the urban wander, or the tourist, should be affected by and knowledgeable about of their intermediate travel.



Analyze

Precedent Studies

Blur. Diller + Scofidio
 NYU Department of Philosophy. Steven Holl
 Nordpark Cable Railway. Zaha Hadid
 Floral Street Bridge. Wilkinson Eyre Architects

Circumstance

Context
 Site Analysis

Program Analysis

Quantitative Summary
 Space Detail Summaries
 Program Diagrams
 Path Diagrams



Precedent Studies

Blur. Diller + Scofidio

Yverdon-les-Basins, Switzerland. 2002

The Blur cloud was the Yverdon-les-Basins exhibition for the Swiss Expo. 02. The Blur was the creation of an artificial cloud structure off the shore of Lake Neuchatel. The cloud affect was achieved by using 35,000 fog nozzles that used water from the lake below to create the fine mist. The pavilion was entered by crossing a 400ft long ramp that led into the center of the fog, thus forcing one to be immersed and experience solitude in the fog. There were two different ramps leading to the pavilion, one for individuals entering and the other for those leaving. Once entering the space the people experienced a lack of visual dependence. Because of the decreased visibility, movement through the space became an important aspect of the pavilion. People were not restricted to the interior spaces, creating a “blur” between interior and exterior. The only break from the dense fog was to take the stair up to the Angel Deck where individuals would emerge from the masked surroundings, into the clear open air.

In terms of the intermediate, this project creates a complex experience with limited reliance on what can be considered most peoples primary sense; sight. Blur placed importance on how individuals progressed through space, either the hyper-controlled path of entrance, to the lack of defined circulation within the cloud. These different levels of control created a dichotomy of spatial relationships. To begin their experience individuals were isolated from individuals who were exiting the cloud, the individuals with whom they were able to interact had a similar feeling of the unknown. The separation of the long entry and exit ramps are key in creating the anticipation and transition into the cloud.

Once the individuals have entered the blur then space is space with infinite paths, distortion and limitation of sight, creating an intentional exploration and awareness of other senses. By limiting sight, individuals are aware of their bodies spatially, not visually. While this is one example of what blur means, in terms of the transitory condition there is also the blurring of interior vs. exterior space. By blurring interior and exterior the thesis’s premise of placing importance on the transitory condition and refining individuals background experiences is enforced.





Precedent Studies

NYU Department of Philosophy. Steven Holl
New York City, New York. 2007

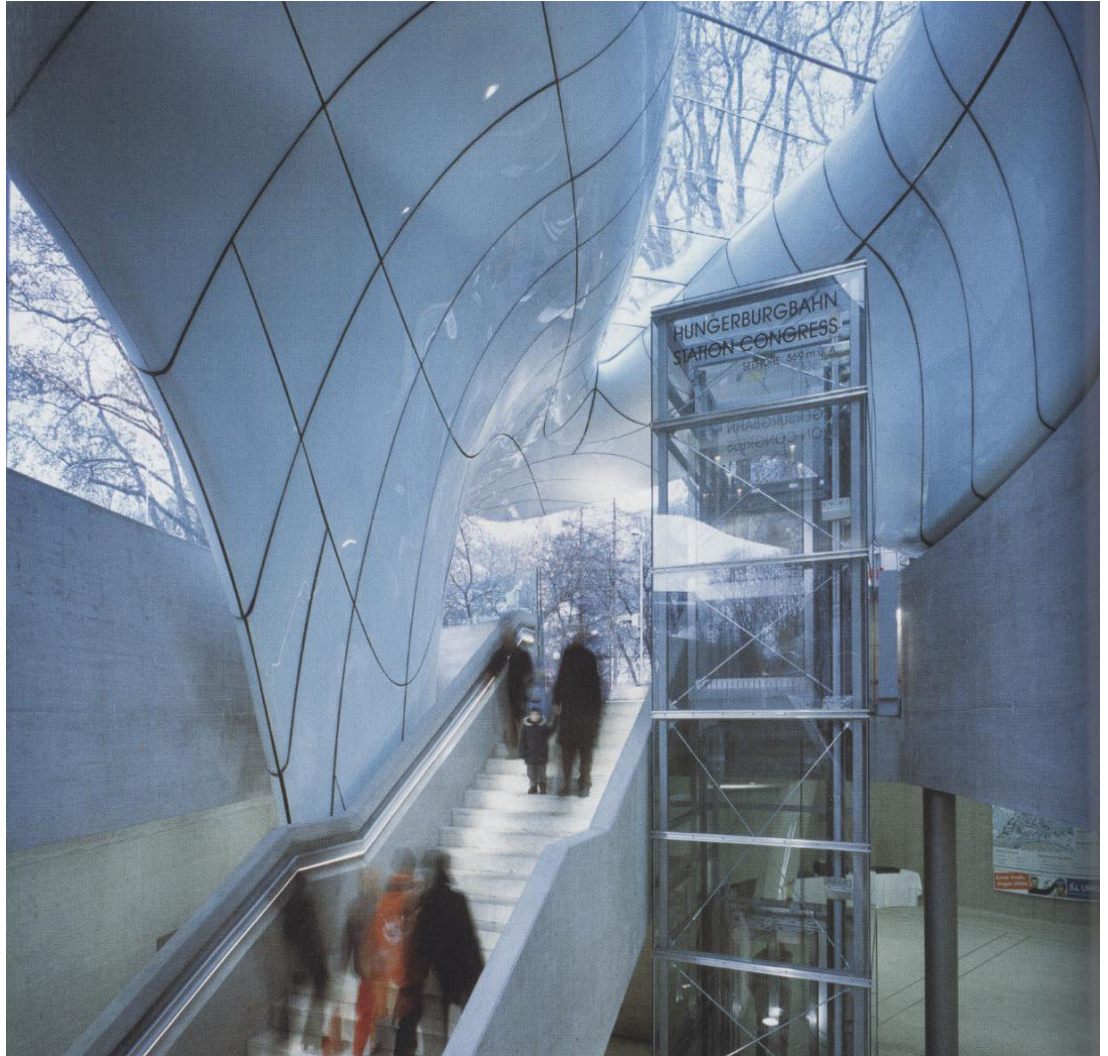
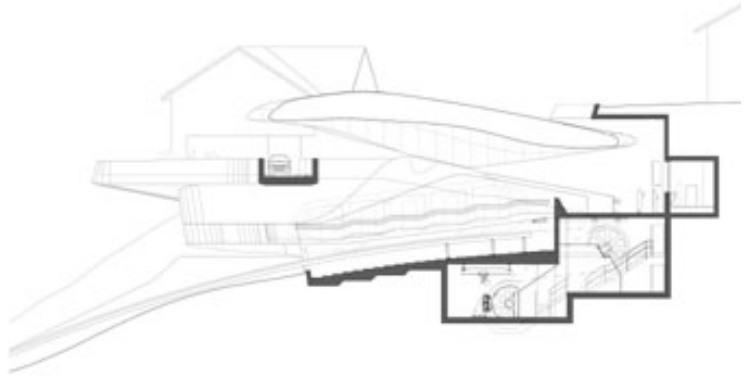
For this project Steven Holl was commissioned to design an interior renovation that included a new six-story stair shaft for the consolidation of the NYU Philosophy Department. The main concept behind the building was to “organize the new space around light and phenomenal properties of materials.”¹ From these ideas of light and material properties, Holl was able to create a space with an ever changing display of shadow and colored light.

This space in its purest form is a successful exploration of the intermediate. The interior renovation of the NYU Philosophy Department is a prime example of creating a unique character for intermediate transitory space. The stairwell, a functional and seemingly mundane space, maintains the quality found within the rest of the building. The key point of the design being a ‘metaphor of light’ that enlivens the space and allows for changing conditions daily and seasonally. With this development this space becomes a place where individuals can meet. The stairwell also influences the way individuals experience space and interact with other people. “With wide, open platforms and a huge four-foot-by-four-foot skylight, the new staircase is designed so that students and teachers can see one another from different angles as they ascend and descend the stair.”²

One of the successful aspects of this space is giving character and focus to a space which, in a vast majority of instances, is purely functional and often over looked. In terms of the thesis, the stairwell’s promotion of human interaction within the space is a focal point of

project. The stairs are no longer a place where you pass people and possibly give a quick nod or greeting. The design promotes prolonged use with wide landings and views that allow for individuals to see each other before they are literally upon one another.



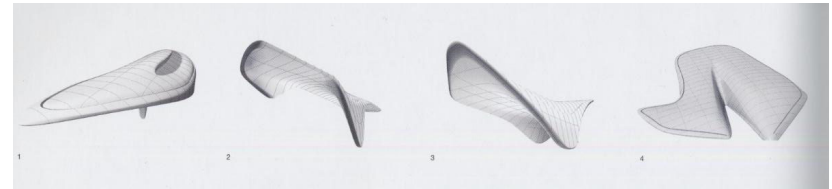


Precedent Studies

Nordpark Cable Railway. Zaha Hadid
Innsbruck, Austria. 2007

The Nordpark Cable Railway is a sculpturally executed transit system that connects the Austrian city of Innsbruck with the hamlet of Hungerburg located above the city in the Nordkette Mountain Range. In terms of transitory / intermediate spaces these stations demonstrate the possibility of creating extraordinary spaces influenced by the specific location, the context, and the experience. In many ways each station creates its own sense of place. None of the four stations along the railway respond to the site in the same way; each uniquely responds to its surrounding conditions. The sculptural forms covering each station mimic glacial conditions once prominent in the area. The shapes, which are made of double-curvature glass panels, enhance the forms and emphasize the alpine nature of the region as well as the actual railway operating from them.

The Nordpark Cable Railway project has many valuable qualities in terms of the intermediate condition. Not only are the stations an example of transitory spaces at a scale smaller than a large train station, the exteriors, while cohesive with one another, respond to their locations along the railway. An obvious weakness in the project is the lack of experience upon entry into the actual underground station at the Congress Station. The initial experience of entrance is designed, yet once an individual ventures into the below grade portion of the station the experience dissipates into a generic solution. It is in this concrete, sterile interior where the transitory condition is ignored creating an experience no different than that found in any underground metro condition.





Precedent Studies

Floral Street Bridge. Wilkinson Eyre Architects
London, United Kingdom. 2003

The Floral Street Bridge was designed to connect the Royal Ballet School with the adjacent Royal Opera House. Located in London's, Covent Garden, the bridge allows ballet students, faculty, and staff to move between the buildings. The elevated bridge also allows the dance students to get ready for a performance and then easily traverse across the street to the theater where the performance is being held. The opening in the buildings do not meet in a direct path, thus the form of the bridge was derived. To create the bridge form "an aluminum spine beam supports a timber deck and a series of square aluminum hoops. Between the openings, each hoop rotates four degrees relative to its neighbor and shifts in plan to accommodate the skewed alignment of the facade openings. The whole structure twists a quarter turn from one end to the other."³ This unique way of shifting the form of the bridge to meet the location of the openings not only creates a pleasing space but also draws attention away from the skewed alignment.

The Floral Street Bridge is successful in creating a space that is appropriate to its location. Since it is connecting a ballet school and theater the graceful spiral mimics the activity of dance taking place within. It is also a project that takes an item which is normally designed purely based on function, bridging two buildings, and creates a space. The bridge takes a transitory path and makes it an experience where individuals want to pause and take a closer look at the space and form created by the bridge. Overall the Floral Street Bridge does an excellent job of changing a transitory space into a place to be experienced.



C i r c u m s t a n c e

When an individual passes the threshold of their residence, their place of employment, or their momentary destination, they have entered intermediate space. Whether their actions take them walking down the street, to their car, or to some other mode of transit, until said individual reaches their final destination, they are in a state of transition. This thesis explores how a designed environment can change and effect the experiences of individuals in a state of transition.

Intermediate space has expanded to include not only un-built spaces but also architecture that encompass individuals in transit. To explore the full extent of the intermediate it is necessary to study areas, that are deemed transitory for a majority of individuals in a variety of different ways. The space that is explored should not be a location that is an end goal, such as a museum or a monumental structure but a place or destination that focuses solely on the transitory condition. A train station can be considered such a space. Though they are recognizable by name, they are an architectural generator of intermediate space. For this reason a train station is an ideal building typology for this study due to the wide range of transitory conditions found within. In these spaces you have people departing or arriving at their final destination, individuals switching modes of transit fully immersed in the transitory condition, people using the space as a pathway to traverse the space created by the condition's infrastructure, and people who are only using other amenities often found inside transit stations.

In order to ensure a wide variety of spaces it is necessary to work with a larger scale train station. This allows for vast spaces with infinite numbers of pathways, confined intimate tunnels, walkways, or bridges, areas in which the only purpose is to wait, as well as areas used for non transit oriented activities. These spaces allow for many individuals, who are in an interim state, to converge together,

Site A: Pennsylvania Station, New York, New York

This site meets the necessary site criteria that have been established and also presents unique qualities. It is located in one of the most densely populated cities in the United States and has on average 19 million people passing through it every year. It is the destination of National Amtrak lines and the New Jersey Transit and Long Island Rail commuter lines. Within proximity of the site there is also a connection to the subway and bus systems. One of the unique qualities of the site is that it is located below grade underneath Madison Square Garden. While these conditions make for unique transitory conditions they create a multitude of drawbacks. One of the major drawbacks of this location is the fact that it is underneath Madison Square Garden. To what extent is this building part of the site and thus what would happen with that landmark as well? Overall Pennsylvania Stations meets the criteria for transitory exploration but the existing external conditions have too much bearing on what could possibly occur on the site.



Context

Chicago



Site B: Union Station, Chicago, Illinois

While this site meets the basic criteria of being located in a densely inhabited city with access to a large population, that is where meeting the necessary requirements ends. The site is isolated from other necessities of the city. The site has no direct connection with the Elevated Train Lines; the nearest line being three blocks to the east. Within the station, the existing infrastructure is set up in a way which reduces the nature of the transitory spaces because the station is the terminus or starting point for most individuals moving through the space. Since this is the case it is unlikely that there will be individuals who experience the station because of ticket choices or for any reason other than leaving or entering Chicago. Union Station has no additional qualities that lend themselves more favorable to the study of the intermediate.



Context

London



Site C: Clapham Junction, Battersea, Greater London

The Clapham Junction station has many positive qualities for exploring the intermediate. The station is located in Battersea, an area south-west of London's city center. There was an average of 18.8 million entrances and exits by individuals in the past year. This is a significant growth from the previous year fueled by the addition to the London Overground system. Clapham Junction also has the largest number of individuals changing trains. Since there are quantities of individual who interact with this location not by choice, they are individuals that are at the forefront of the intermediate study. Other transitory conditions that are found on this site are the possibility of local individuals having a way to cross the tracks without having to travel to either the road to the east or to the west of the station. With development Clapham Junction could become a station that responds and creates a sense of enthusiasm in the occupying individuals.



Context

Site Analysis

Clapham Junction, Battersea

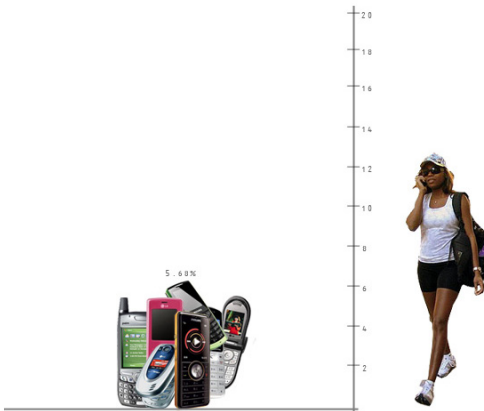
Clapham Junction, located in Battersea, an area within Greater London, is the site chosen to explore the transitory condition. Some of the key factors that lead to the choice of this particular site were the dense urban condition and the high volume of pedestrian traffic, with about half of the individuals using the spaces being in transit and only using the station as an interchange along their route.

In terms of the dense urban condition, Clapham Junction is located within the region known as Greater London, yet is far enough out from the city center so that it is a transition into the city, not the terminus for the train, yet close enough to the city that there are multitudes of daily commuters and individuals who reside in Wandsworth and work within another of the city's boroughs. The higher the traffic volume is in the area, the more likely it is that there will be a large range of individuals experiencing the space as well as a large range of familiarity with the space. If this intervention was to take place in a medium to low density area, in terms of pedestrian traffic, the majority if not all the individuals would become overly familiar and unreceptive in their use of the surroundings.

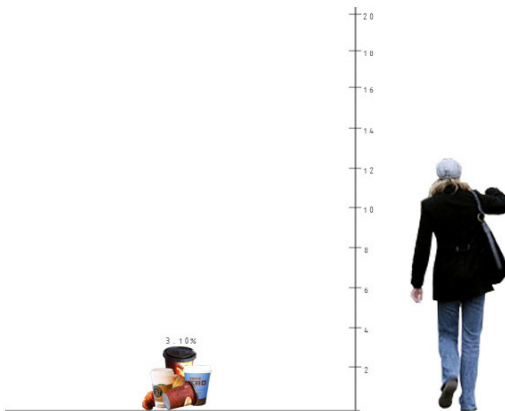
It is also important to pick a site that already has the required infrastructure in terms of lines of transit. This project is an exploration and intervention of the intermediate spaces, not a development of a working mass transit condition from scratch. Since this is the case there will most likely be an existing station at the actual site. For the purpose of the exploration certain pre-existing structures are assumed

to be nonexistent. Clapham Junction has many beneficial qualities at the infrastructure level. One of the unique qualities of this station is its placement. It has the largest amount of individuals utilizing the station in Great Britain as well as the largest amount of individuals in a state of transition. These individuals in transition are those who use the station for connecting services, when they can not reach their destination directly from their starting point. It is these individuals who never step outside the station, which are key to the exploration of intermediate, transitional space. There “pause” at the station is only out of necessity and not desire.

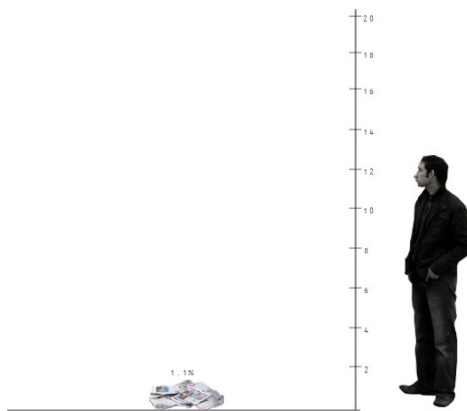




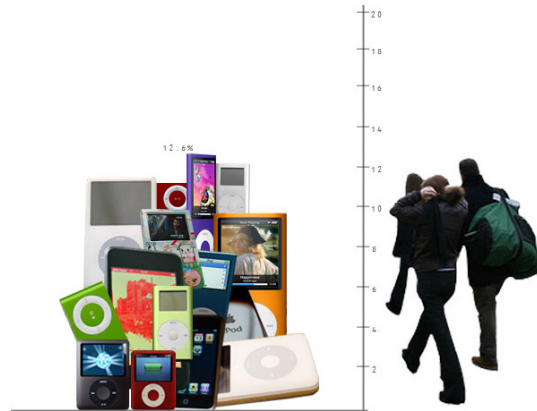
weekend mobile



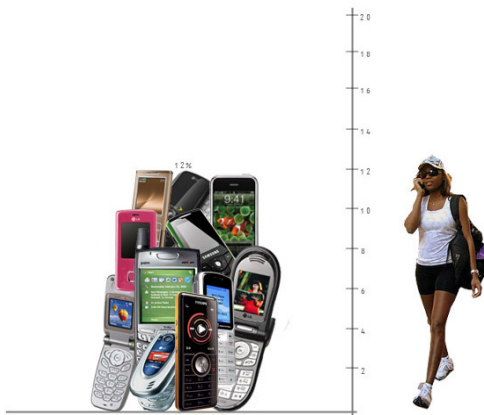
weekend food + beverage



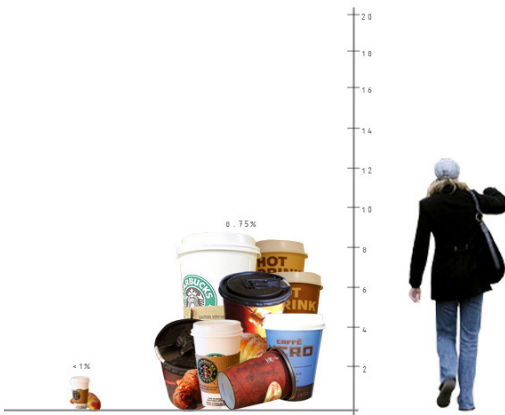
weekend reading



weekday music



weekday mobile



weekday food + beverage



weekday reading



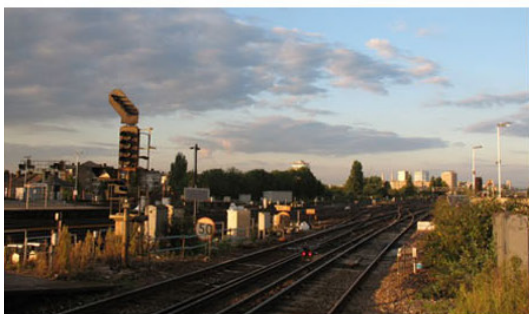
weekend music

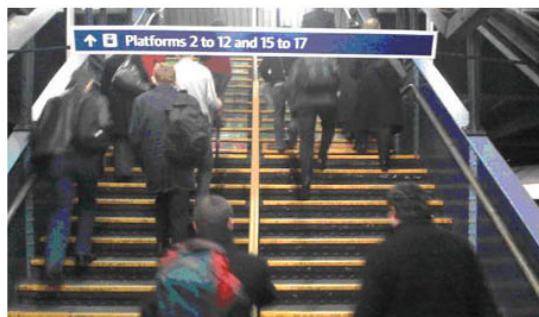
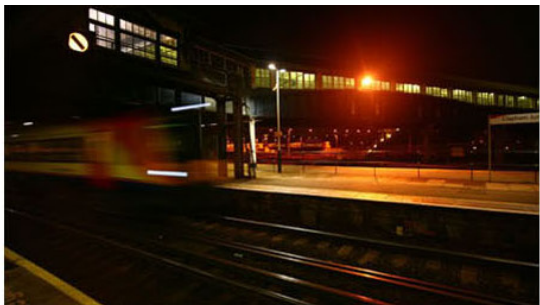
C o n t e x t

Site Analysis

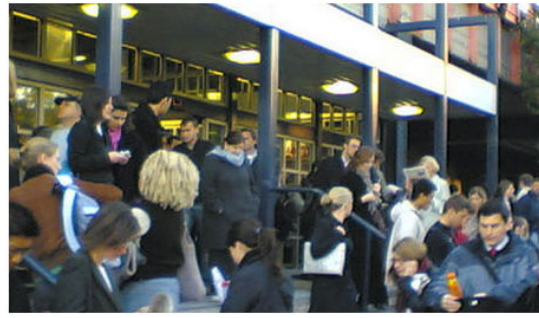
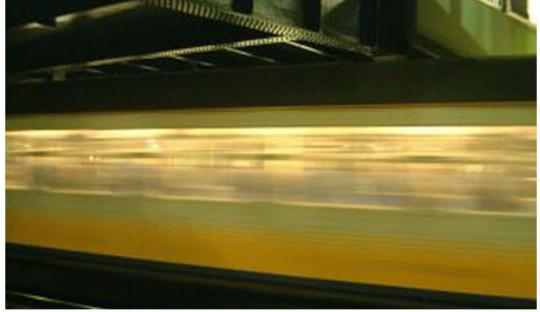
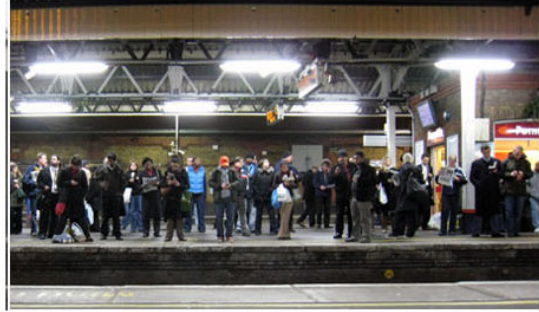
Clapham Junction, Battersea

While in a transitory state many individuals resort to a secondary activity to occupy themselves, further distancing them from the experience of moving from one location to another. Some of the more common ways that individual occupy their time while standing on the platforms at Clapham Junction are reading, listening to music, talking on the phone, or drinking a beverage. The individual seen to be partaking in these activities were then divided into two groups those who did one of the mentioned activities on the weekend or during the weekdays. By converting the numbers of individuals taking part in a particular activity to a percentage it became evident that during the week a larger number of individuals used a secondary means of entertainment to distract them from the seemingly monotonous and repetitive action of traveling from one location to another. The larger percentage on the weekdays can be attributed to the repetitive and individual nature of travel on these days.









Program

Quantitative Summary

transitory

'monumental' open space / entry [south]	10,000 sq ft
entry [north]	6,000 sq ft
tunnel	18,000 sq ft
footbridge	12,000 sq ft
ticket barrier [tunnel] - 2 total	1,400 sq ft
ticket barrier [footbridge] - 2 total	800 sq ft

amenities

small - 7 total	300 sq ft
medium - 10 total	500 sq ft
large - 12 total	1,000 sq ft

community

green space	10,000 sq ft
pedestrian bridge	12,000 sq ft

function

ticket purchasing: window + automated [north]	1,600 sq ft
ticket purchasing: window + automated [south]	2,000 sq ft

administrative offices	700 sq ft
Information point	200 sq ft
toilets men - 2 total	200 sq ft
toilets women - 2 total	200 sq ft
train control + communications	1,000 sq ft
traction power	4,000 sq ft
electrical / mechanical [7% total sq ft]	6,300 sq ft

<i>Total</i>	105,900 sq ft
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Program

Space Detail Summaries

Footbridge

Quantities required

1 space
12,000 sq ft

Purpose / Function

Allow individuals to traverse the tracks as well as allowing access to both the north and south entrances to the station. The footbridge also allows pedestrians access to all eight platforms.

Activities

Transitory movement
Watching
Waiting

Spatial Relationships

Located on the highest level of the station, the footbridge spans the entire site. The footbridge is located on the west side of the site where the tracks split.

Qualitative Considerations

The space should have a rhythmic relationship to light, similar to the consistent rhythmic movement of train travel.

Equipment / Furnishing

Seating
Informational Signage
Refreshments

Tunnel

Quantities Required

1 space
18,000 sq ft

Purpose / Function

The primary connection between the north and south entrances to the station. This is the main path that individuals will use to access both St. Johns Hill and Grant Road. The tunnel also provides access to all eight platforms.

Activities

Transitory movement
Human Interaction

Spatial Relationship

The tunnel is located on the ground level of the station but travels underneath the train tracks. This space is located on the eastern side of the site and offers the most direct connection between the north and south entrances.

Qualitative Consideration

There should be some physical indication that informs individuals traveling through the space that they are underneath the tracks and platforms.

Behavioral Considerations

The space should have a clear path allowing for easy flow of pedestrian traffic. There should also be areas which allow individuals to step out of the flow of traffic to wait, read signage, or chat with other individuals. It is important that even though one portion of the space is about traffic flow and the other about pause, these spaces mold together fluently to create a cohesive experience.

Site / Exterior Environmental Considerations

Though the tunnel is located at grade, since the tracks and platforms are elevated, the feeling of being underground is experienced. The space has limited access to the exterior in the middle of the tunnel due to the area surrounding it being mainly backfilled to support the systems infrastructure.

“Monumental” Open Space / Entry

Quantities Required

1 space
10,000 sq ft

Purpose / Function

This space has many different functions; it is the entry to the station from St. Johns Hill, it also contains many of the auxiliary amenities of the site.

Activities

Waiting, Watching
Shopping, Meeting

Spatial Relationship

This spaces takes up a majority of the southern portion of the site. It is this space which connects the entry from the street with the amenities, the tunnel, and thus the platforms and trains. Since the space is at least two stories tall and as much as three stories tall, the space also has a visual connections with the path to the footbridge as well as the pedestrian bridge.

Qualitative Considerations

This space should remain as open as possible both internally and externally. There should be a fair amount of natural light creating a relationship with the exterior as well as a physical openness to the sidewalk.

Equipment / Furnishing

Seating, Train Schedule Information board

Behavioral Considerations

The area should have free flowing traffic patterns with few physical elements interrupting individuals paths. Individuals should be able to create an infinite number of paths from one location to another.

Structural System

The structure in this portion should be exposed and should be a sculptural element in an individual's experience of the space.

Site / Environmental Considerations

The space should have a direct connection to the sidewalk on St. Johns Hill as well as direct access to the car park.

Pedestrian Bridge / Community Green Space

Quantities Required

1 space
22,000 sq ft

Purpose / Function

The primary purpose for these areas are to help connect the individuals who live and work in the area surrounding Clapham Junction. These spaces also serve to counteract the barrier that is created by the transit corridor.

Activities

Relaxing
Transitory movement
Watching
Meeting

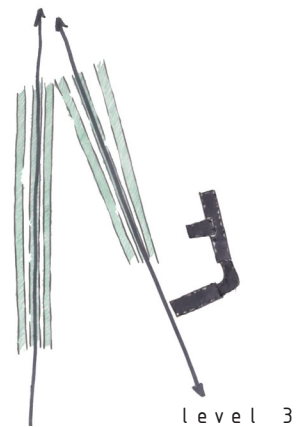
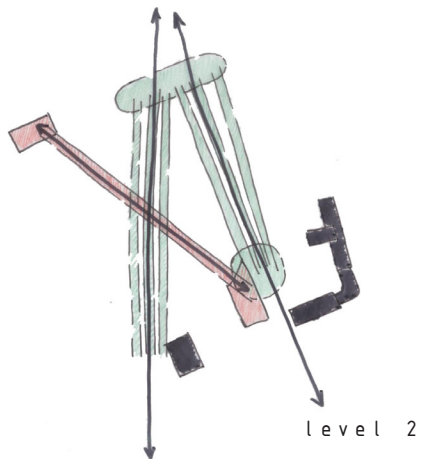
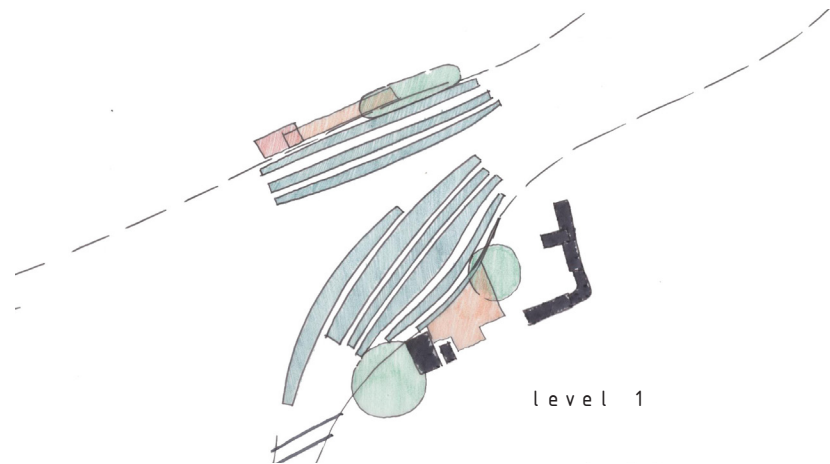
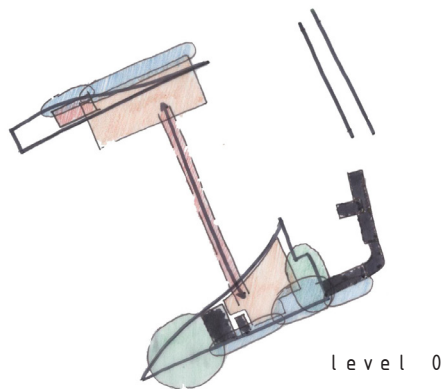
Spatial Relationships

While there is a direct connection and entrance to both the north and south portions of the station, these spaces are located on the exterior

of the station. The pedestrian bridge is connected to the sidewalk directly through the community green space, thus individuals do not need to deal with the vast numbers of individuals within the station during certain portions of the day. The community green space is located on the south side of the station to the west of the station entrance; the space being on the roof of four shops with slopes to the side walk and currently unused space.

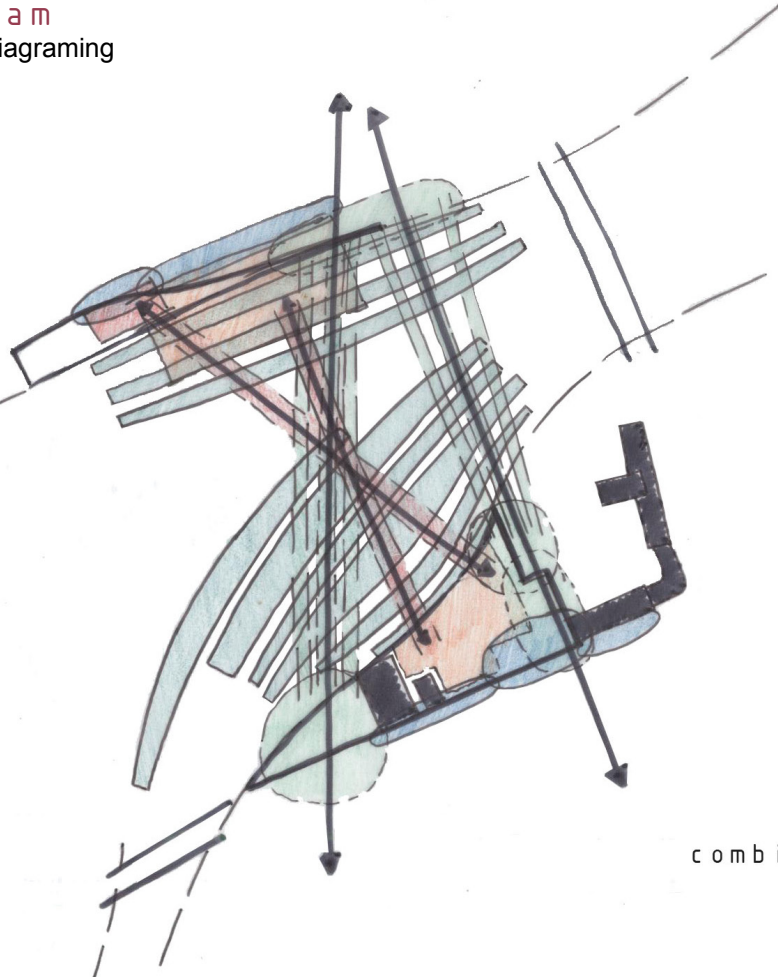
Site / Exterior Environment Considerations

Except for a position of the walkway between the community green space and a side entrance to the station and footbridge, these spaces are completely open to the external environment.



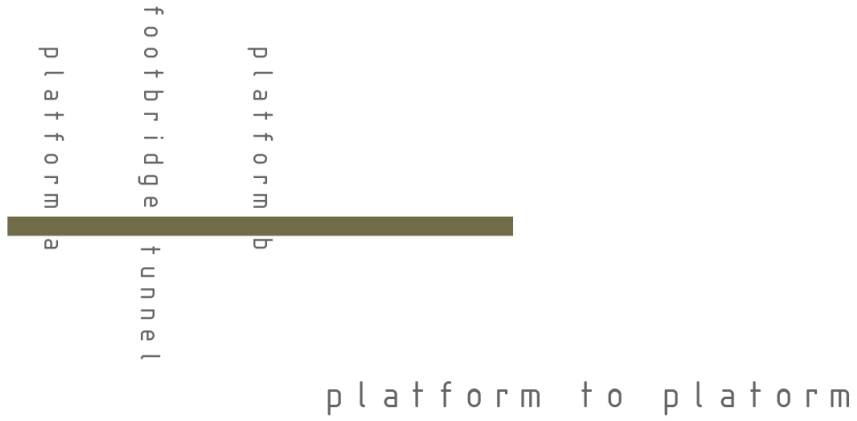
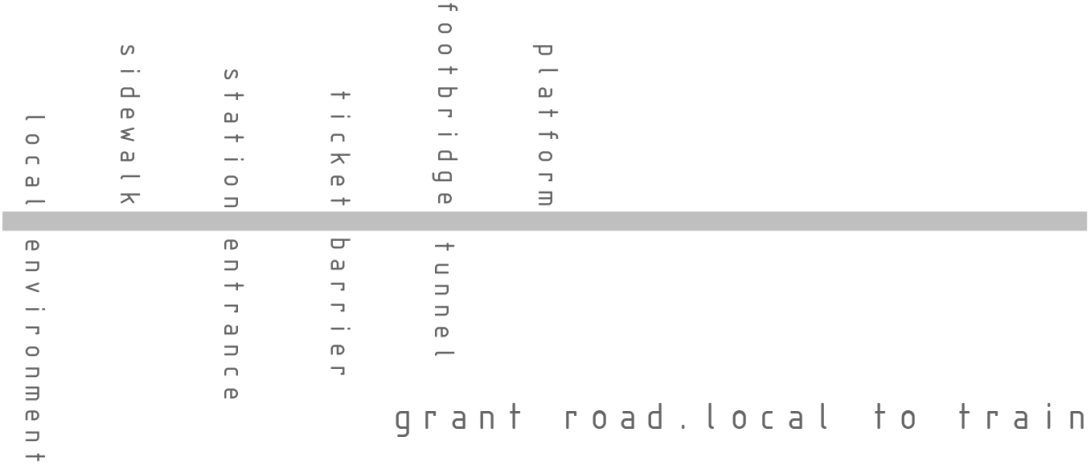
Program

Program Diagraming

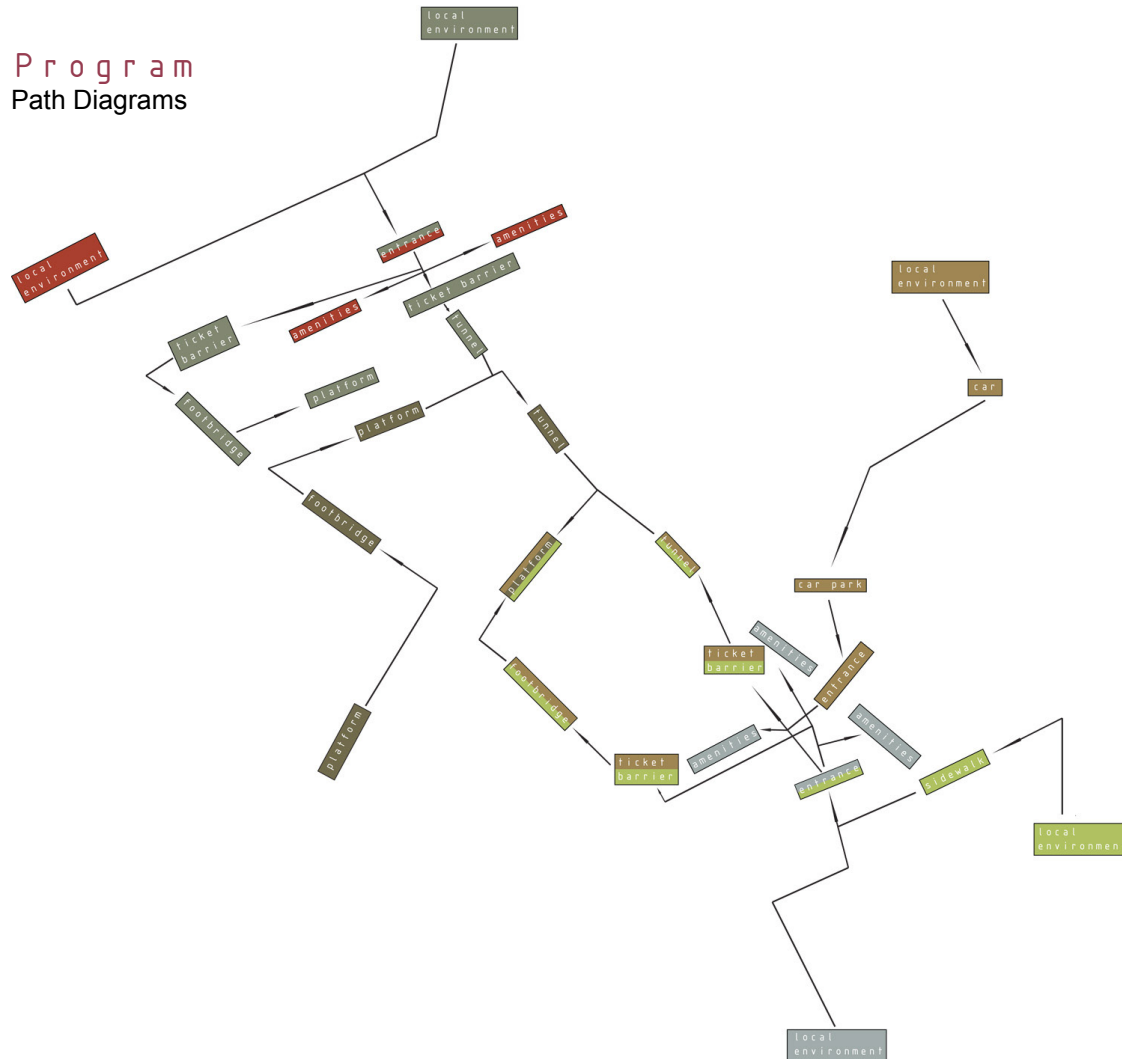


These diagram maps are an early version of station programming. The diagrams are broken down into each level of the building and then overlaid on one another to create a combined diagram of all levels of the station. The blue areas are the places where the experience is important from the sidewalk. These areas affect not only individuals using the station but those who pass it on the street. The orange areas are the large open space where other activities can occur. The red are the areas where an individual could traverse the gap created by the platforms and still have access to those platforms. The teal are the platforms location and the green areas are the public community spaces, that while being located over and around the station, are directed not towards the movement of the trains but to the individuals who work and live near the station.

combined levels



Program Path Diagrams



Since the thesis deals with the experience of the individual in a state of transition, importance is placed on the ways that different individuals experience the station. The transitory experience can be broken down into six main archetypes. These archetype being the local to train experience from St. Johns Hill, The local to train experience from Grant Road, the semi-local to train via the car park, the transitory platform to platform individuals, the non-transit activity, St. Johns Hill, and finally non-transit activity Grant Road.

These six experiences were mapped out over the site and surrounding area. By diagraming a possible path that an individual might follow when entering the site the necessary relationships between spaces became evident.



local environment
sidewalk

station entrance

ticket barrier

footbridge tunnel

platform

grant road.local to train



local environment

car

car park

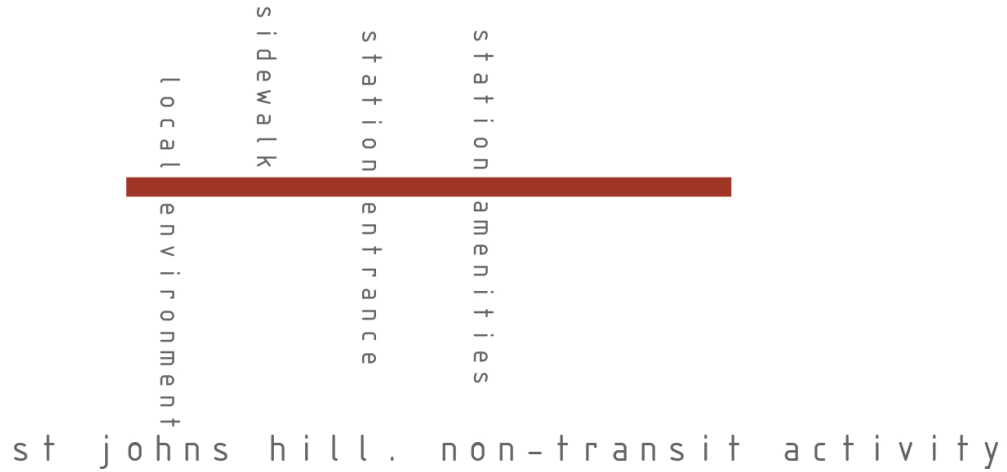
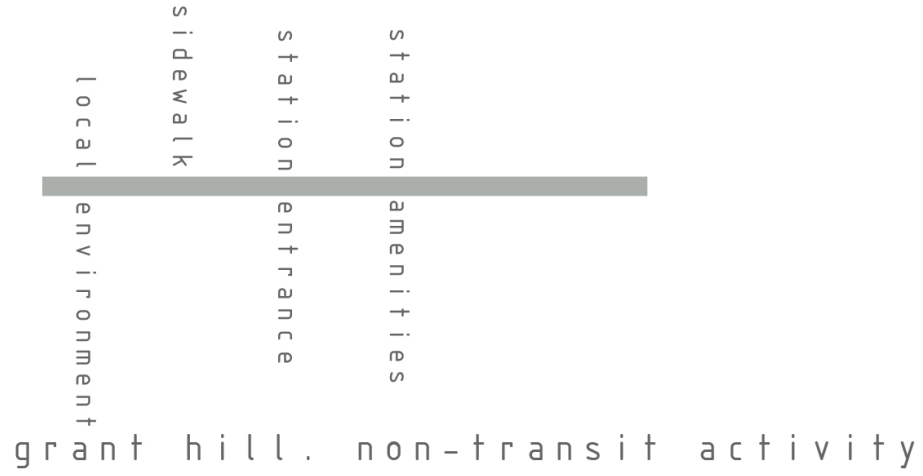
station entrance

ticket barrier

footbridge tunnel

platform

semi-local to train





Sketch

“and ... action” The Flaneur

sub.terrain

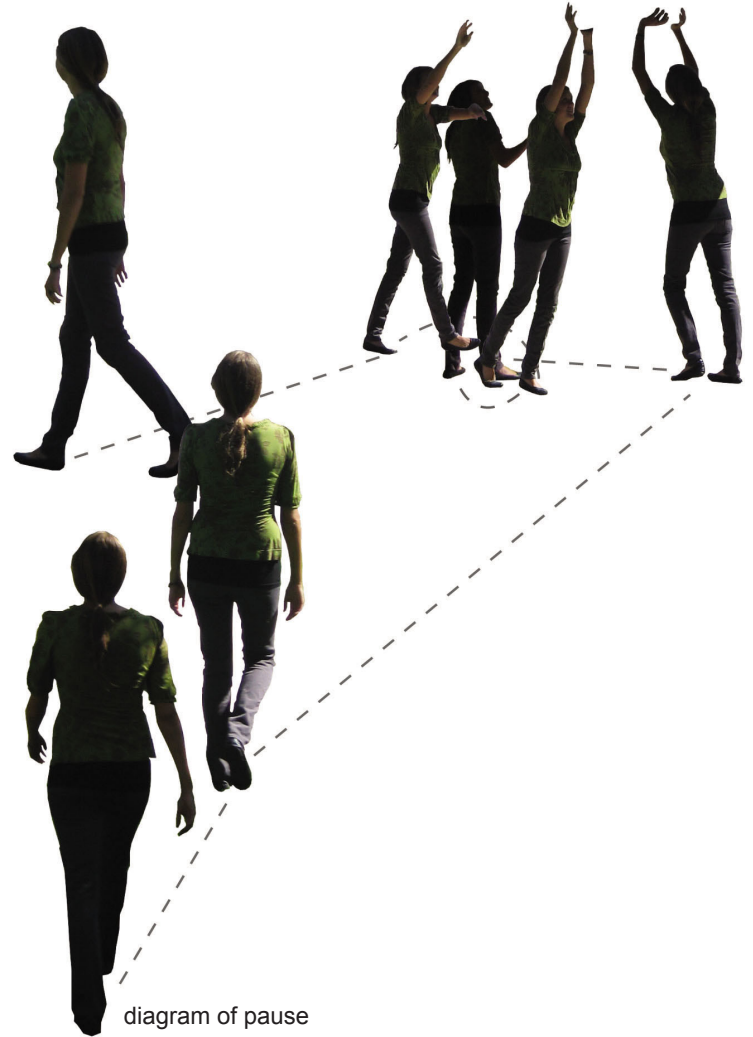


diagram of pause

Sketch One

“and ... action”. The Flâneur

The basic intent of the “and ... action” sketch problem was to pick and study a human activity. Upon picking an activity, the action was to be documented in a thoughtful manner. Then after documenting the activity, it was necessary to use that documentation to further analyze the activity.

The activity that was studied was that of the flâneur, an aimless stroller of city streets. The exploration was a study of how an individual experiences transitory spaces. What do they see, what do they experience, how do they interact with the surrounding environment? How can the physical environment affect the individual and how does the individual affect the environment. To gain a better understanding of these ideas an individual was chosen to study. The only instruction given to the individual was to walk about the city of Detroit. The subject was not required to choose a final destination or given a predetermined path.

To document the events, interactions, and affects of the individual, the subject was photographed as she wandered through the city streets. The information was documented using a stream of continuous photographs with consistent timing. The entire length of the stroll was documented from Lafayette Park to the Fox Theater. The key focus of the documentation was the subject and what they saw in their surroundings rather than attempting to clearly document the path of travel.

The first stage of the analysis was to take the images generated during the documentation and organize them in a fashion that delineates the

the experiences of the stroll through the city. Once this process was started it was easy to determine that the walk could be broken down into many smaller snapshots of time. While composing the images it became evident that a number of images could help determine how an individual reacts to an environment. Through the organization of these smaller moments within the walk, it became evident that the more familiar an individual is with their surrounding environment, the faster they travel through the environment. When the subject was in an area that they traveled through on a consistent basis, they had a tendency to travel at twice the speed as compared to unfamiliar streets. Another distinct characteristic of the aimless stroll of the “flâneur” was moments of pause. During the study there were three distinct and unique moments of pause. The first being a forced pause caused by traffic signals where the individual had a moment to fully take in all 360 of their surroundings, yet in response to the typical understanding of the surrounding environment, the individual focused on the next location. During the second pause, a shop window caught the eye of the “flâneur.” While intrigued by the objects within the window, the composition created through the analysis was a focus on the subject’s reflection and how they seemed to become enthralled with their own image. The third and final pause was created by a physical interaction with the environment. The object creating the pause determined the movements of the flâneur and removed them from their passive relationship with their surroundings.

It was through these studies of the flâneur, movement, pause, and the environment that the human transitory experience is revealed.



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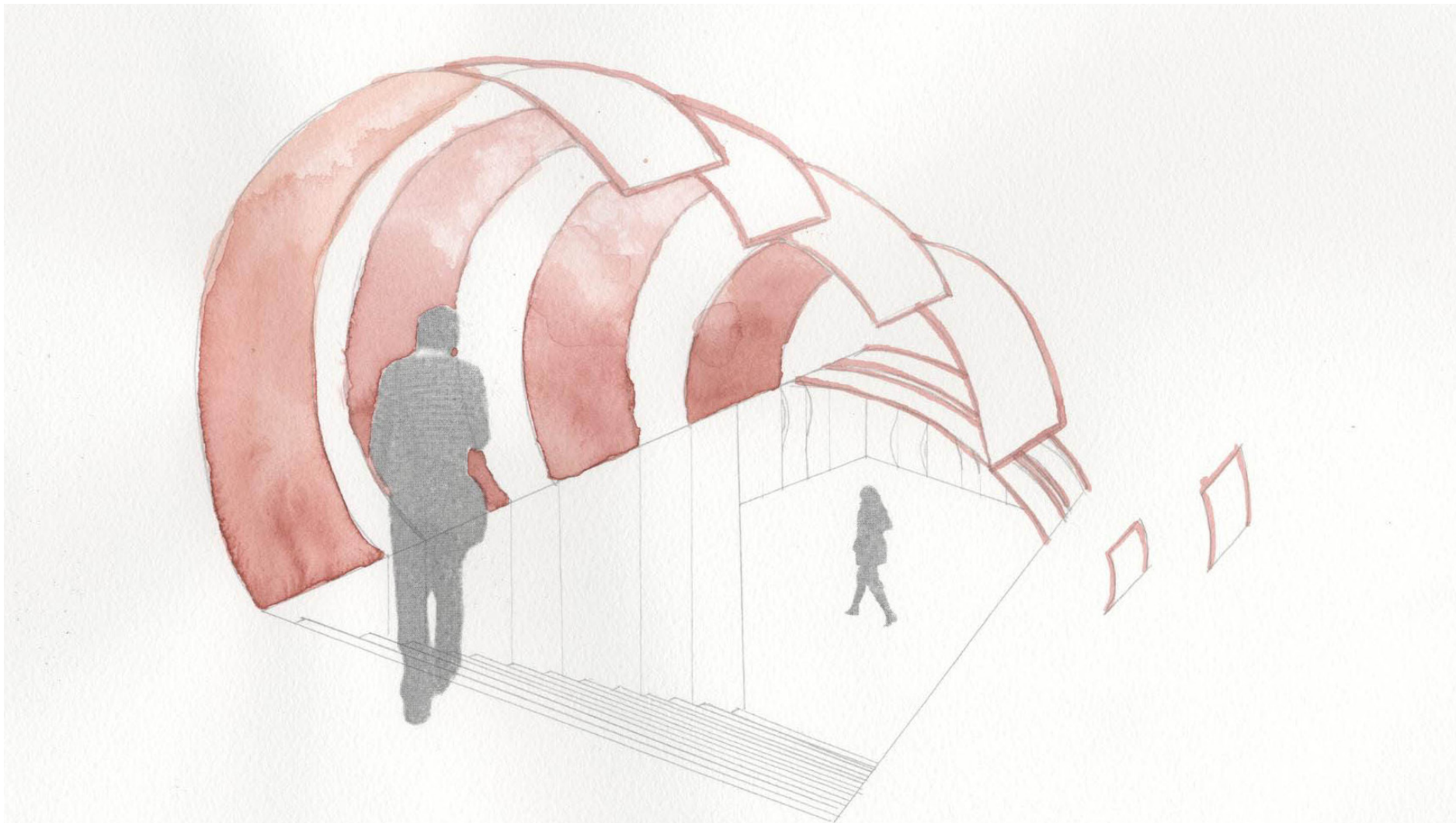
150

200









Sketch Two

sub. terrai

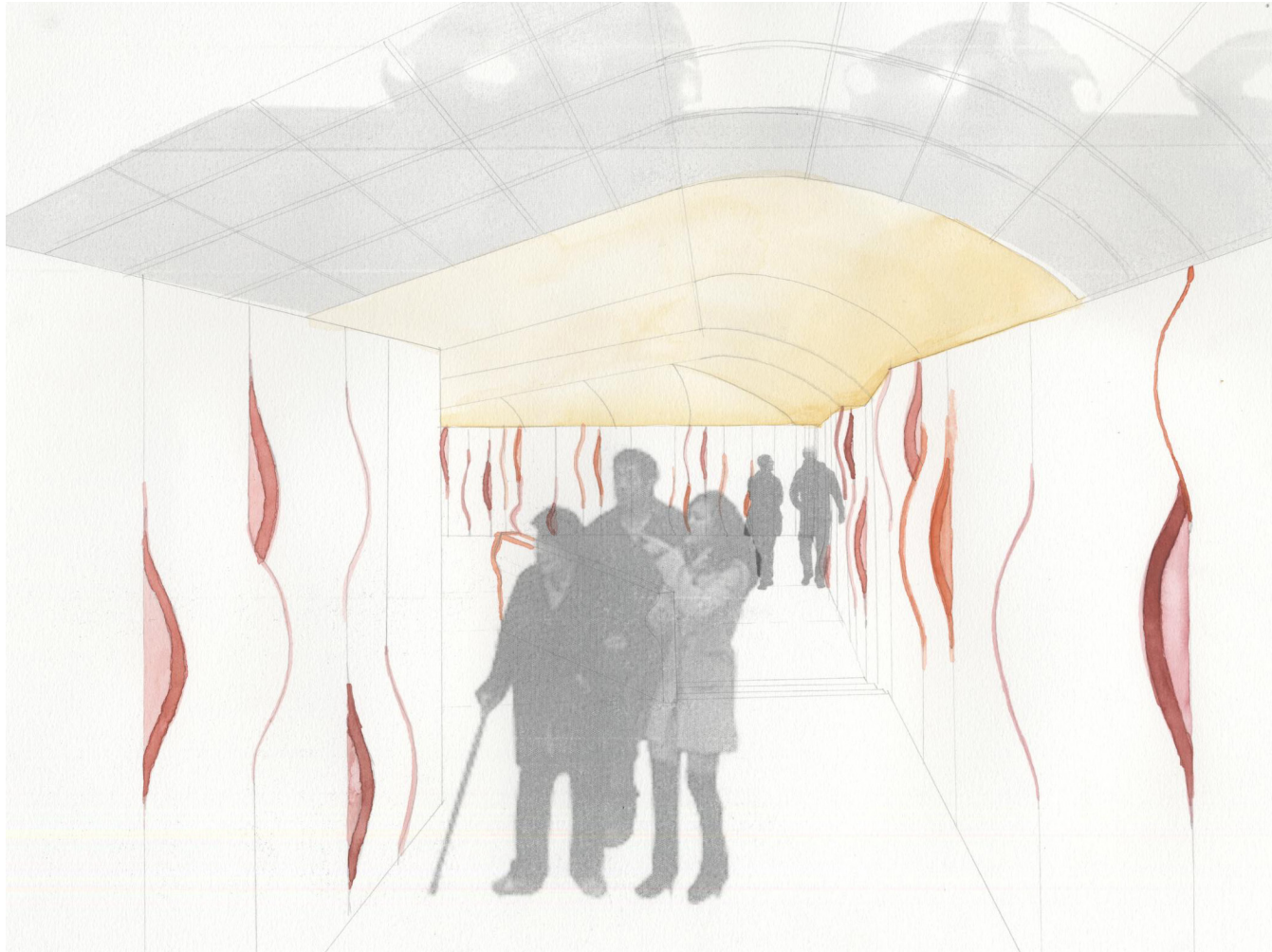
The intent of sub. terrain was to design a thoughtful intermediate space. The only given parameters were that the passageway was to move pedestrians across a four lane sunken roadway, and that the entrances/exits were not directly across from one another, thus the tunnel could not follow a straight line.

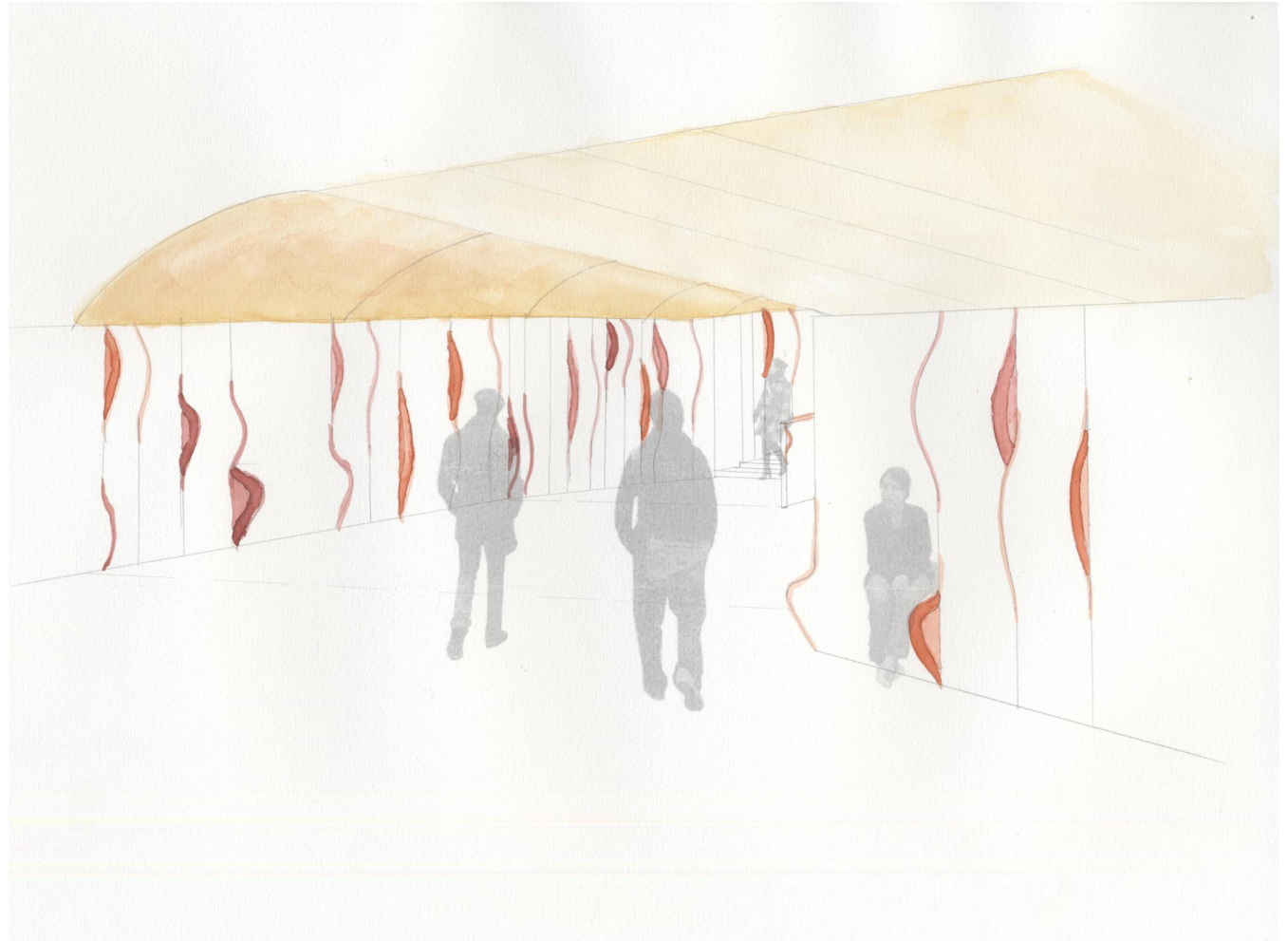
For the design of the subterranean tunnel, the initial response was that the two entrances/exits should not be directly connected. Even though the locations of the entrances would not permit a straight line it was important that the individuals in the space were not able to have a clear view from one end to the other. For this reason the path of travel doubled back in some places and also took individuals using the space in multiple directions. Though individuals were not given a clear view of where they were going it was also important that the width of the space varied. The varying of the width would allow individuals to “choose” their path of travel.

Once the basic requirements for the tunnel were determined, it was necessary to also determine what the individual should be aware of when walking through the space. It was deemed necessary to keep the individual informed of the fact that they were underground and traveling below a four lane sunken roadway. To accomplish this it was important for the individuals to have a visual understanding of their placement after descending into the tunnel. This idea was translated into a glass roof over two portions of the tunnel. As individuals reached the final decent to the lowest level of the tunnel, they were given a

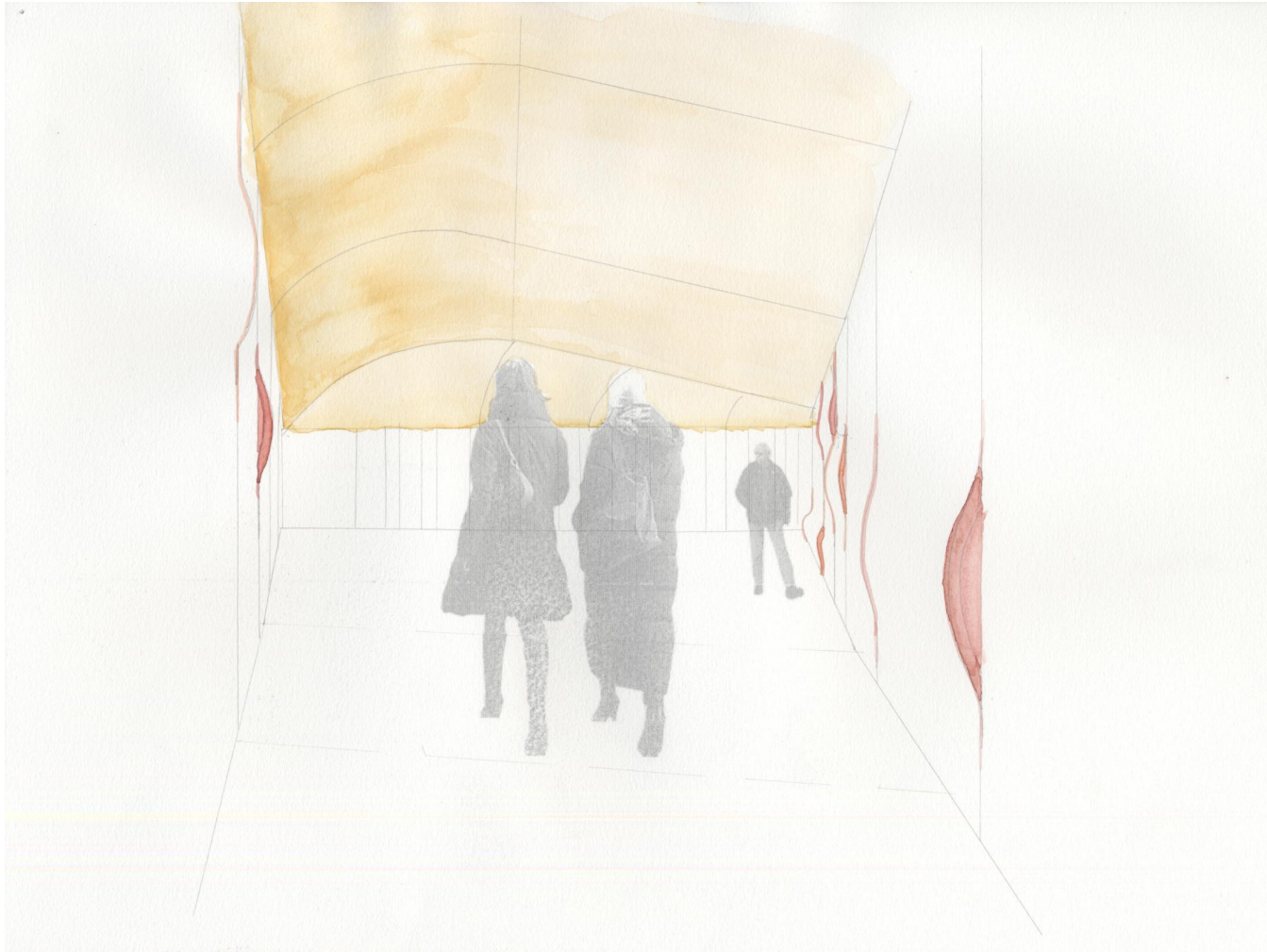
glimpse of the roadway which they are about to walk underneath. The other method used to give individuals an understanding of their locations was to have some of the panels lining the interior of the tunnel seemingly succumb to the pressure of the earth behind them. These panels warped, bent, and bulged out of the wall form. It then became clear that these bulges would have multiple functions such as sources of light, benches, a place for someone to lean against, or a handrail. While many of these functions started to lend themselves to the ability of individuals to spend additional time in the tunnel, taking it from a transitional space to a destination, the use of these bulges as lights also lent themselves to an addition function. Many individuals are reluctant to think about where they are when they are below the ground, they walk quickly through the tunnel and do not focus of the fact that they are underground. To try and counter this feeling all of the bulging panels emanated a warm color light, in shades of red and orange. To continue the idea of being underground and affected by the weigh of the earth, The entrances became panels which as the stairs ascended opened from the ground and exposed the sky.

In terms of the intermediate, sub.terrain created a situation where individuals would be in a transitional state, not unlike those found within a rail station, and it provided a chance to understand how these spaces might influence the individuals. By having to create a subterranean tunnel the experience of the inhabitant was revealed creating an understanding of the human factor in the equation of transitory spaces.



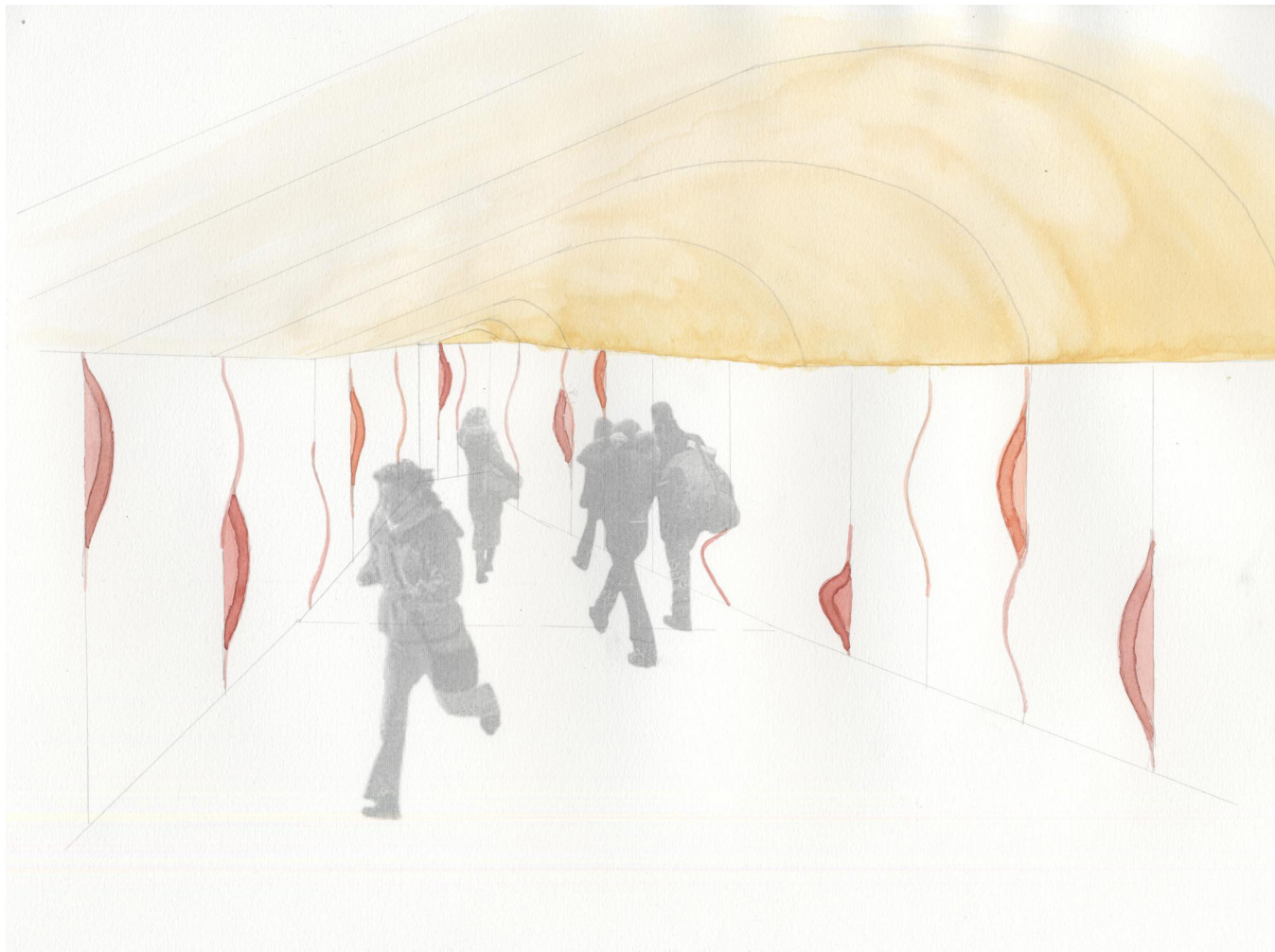


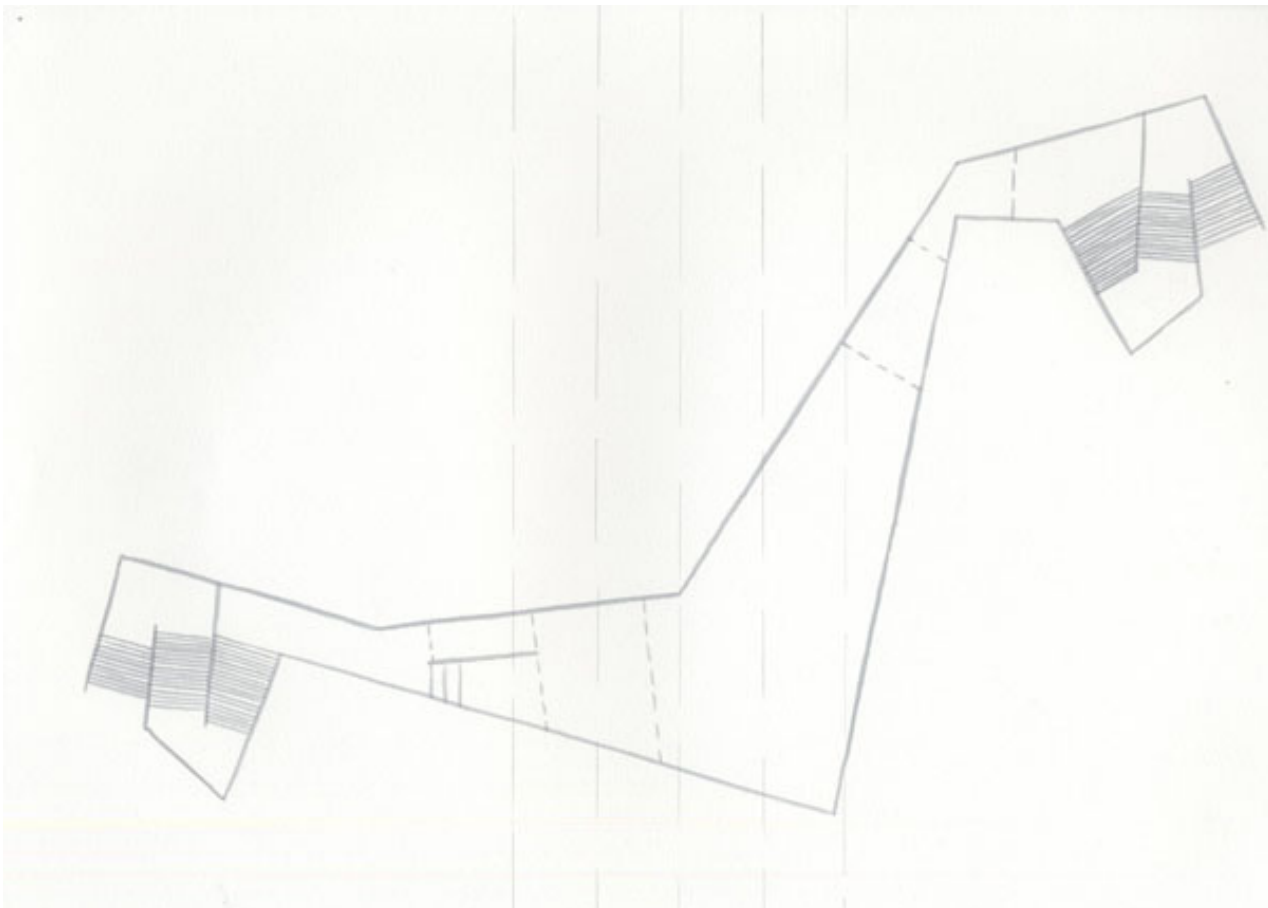
sketch. the intermediate lan exploration of non-place |





sketch. the intermediate [an exploration of non-place]





sketch. the intermediate [an exploration of non-place]



C r e a t e

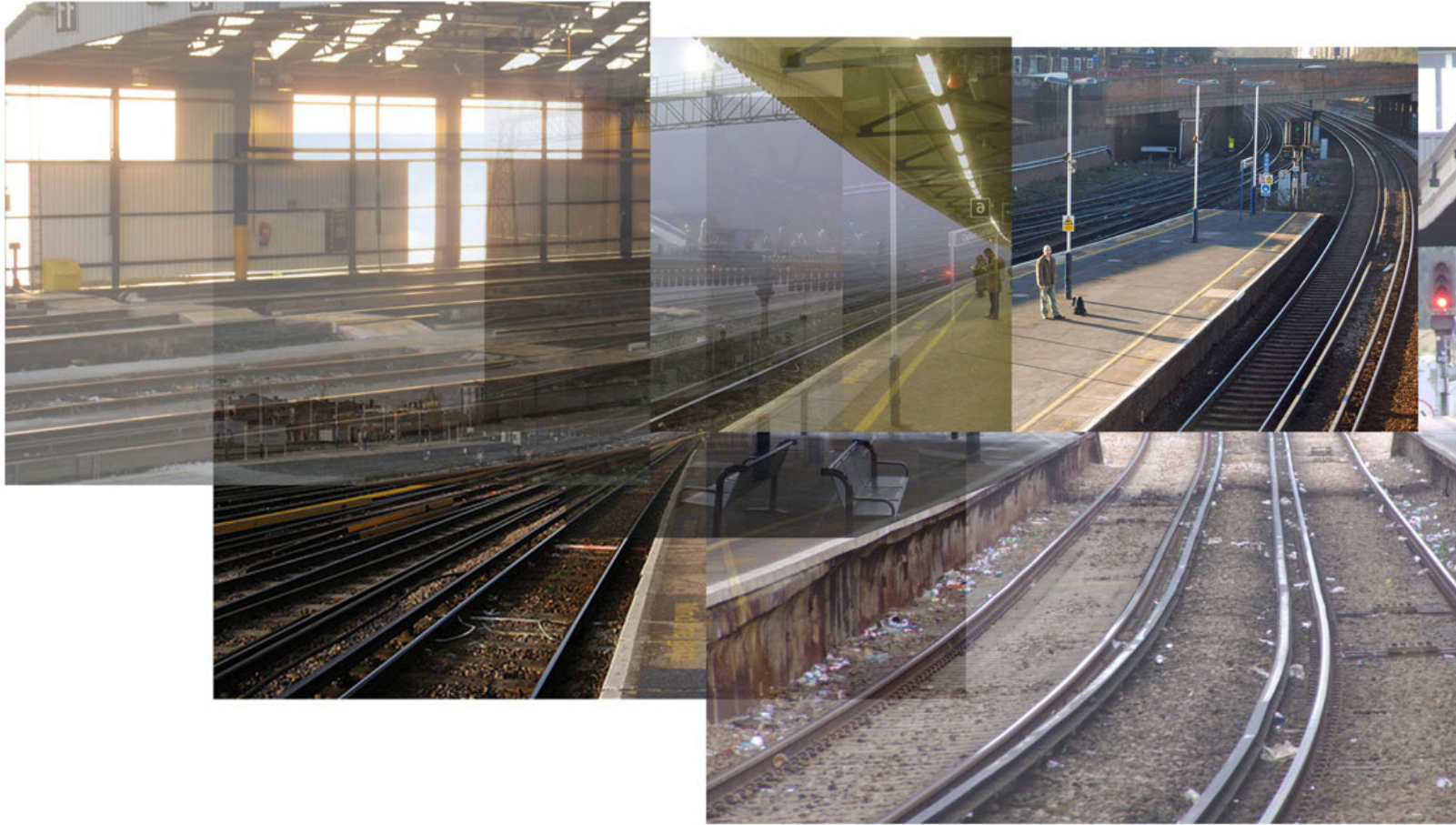
conceptual design
schematic design
final design



Conceptual Design experience collage study

Some of ideas that are important in terms of transitional experiences are place, movement, isolation, and transition. To further explore these key elements collages were made to represent each of the experiences. Since these ideas are prominent in all forms of transitional spaces it was determined that it would be more beneficial to explore these ideas using only images of the existing site conditions at Clapham Junction. It was necessary to place all emphasize on the key term for the study whether it be isolation or transition. These collage and ideas were then explored further in part 2 of the study.









Conceptual Design

experience collage study. part 2



To continue the exploration of the experiences of place, isolation, movement, and transition the collage from the first part of the study were modified. There were no limitations during this stage of the collage. Images could be added as removed from the original collages. For place the emphasis was placed on what made something a place be it lighting, form, color, or individuals. Isolation was an exploration of the idea that when an individual is in a state of transition, though there are others surrounding them in a similar state, they are isolated from one another. While there are many forms of movement in a train station, from its inhabitants to the trains, this collage became about the movement of light as a quality of the station and as a sculptural element. How does being exposed to the outside affect individuals within the intermediate? The final collage was a modification of place. In this collage the main element became the path of movement. While on the bottom of the collage there are seemingly infinite numbers of paths on the right and upper portions there is a strong emphasis on a predetermined path. While these studies were able to create a better understanding of what can influence these ideas, the emphasis was on only one aspects of the idea.

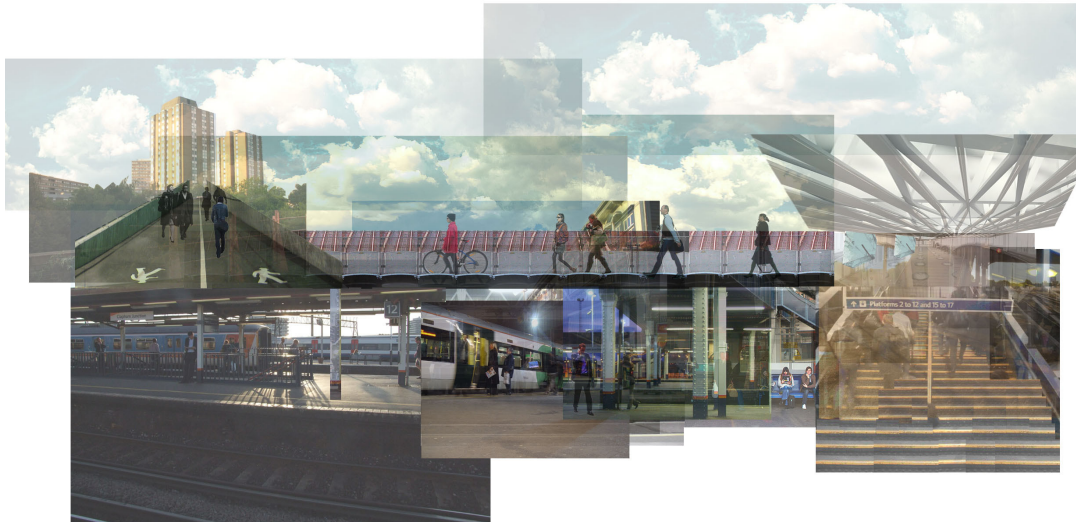






Conceptual Design

time progression study

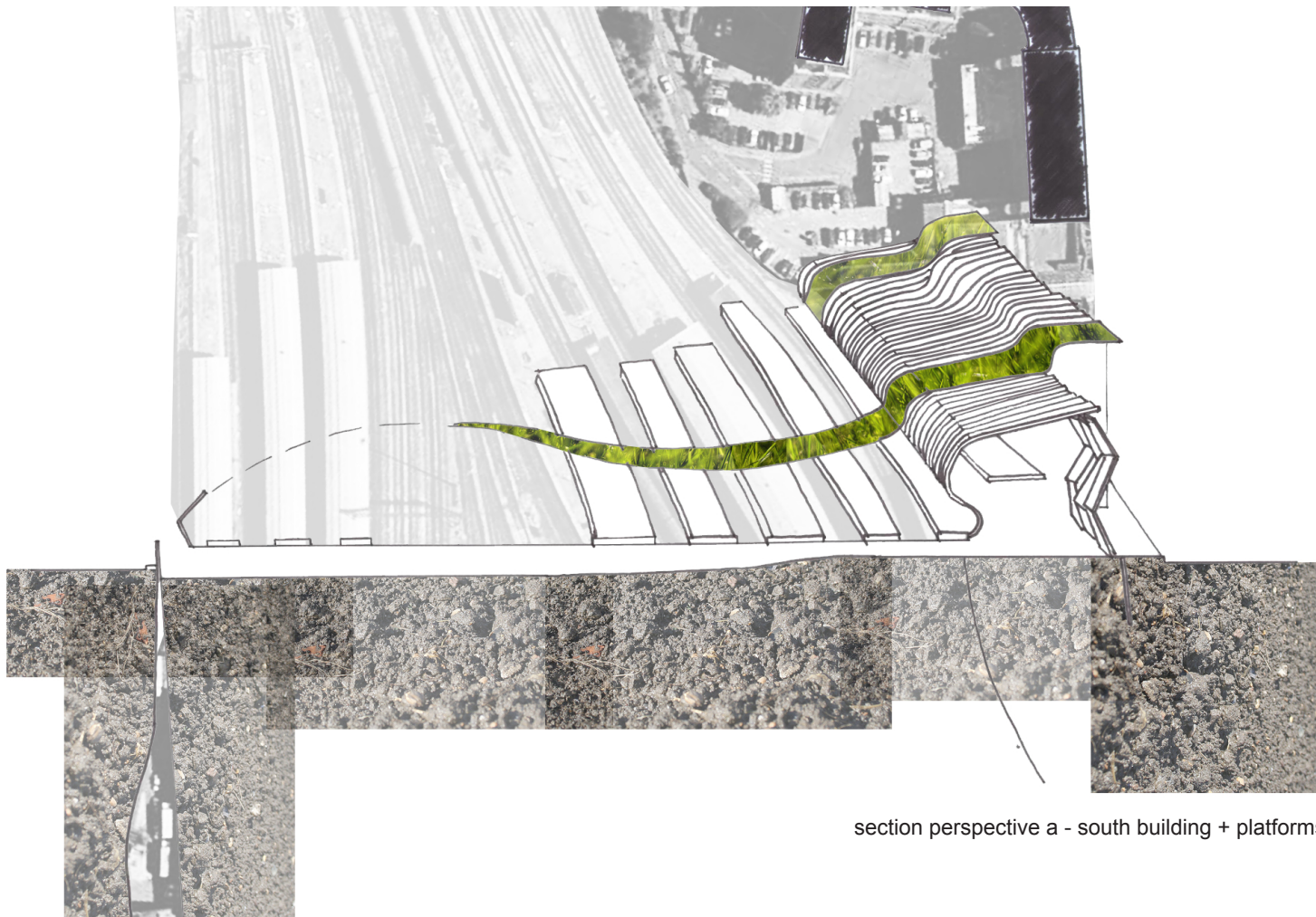


Using transition collage b from the experience collage study, the way that a space can change through out the day is explored. Since the site is a train station it is accessible to the public twenty-four hours a day, The existing collage was modified to demonstrate what could possible occure at four different times of day. The first time explored was 03:00. At 03:00 there would be very little human activity at the site, many of the areas would seem abandoned, the only evidence of activity being the lights illuminating the spaces. At 08:00 during the week, the station and spaces would become packed with individuals traveling into the city center for the work day. It is at this time that the spaces become obscured by the number of individuals waiting, and walking to continue their journey. While people dominate during the morning commute, at 13:00 there are very few individuals, those who are traveling do so for personal reasons mostly without time agendas. These individuals they are traveling at a leisurely pace and have the ability to take in their surroundings. The final time explored in these collages was 20:00. In many ways the station would have a decent about of individuals moving about, there those who are going into the city for night entertainment and those returning from either a long day or an afternoon in the city.

From this study it was determined that to affect individuals experiences in transition, the proposal would need to affect individuals quickly but also be ability to keep their attention when they have time. The intervention should also change through out the day in relationship to the amount of foot traffic and train traffic coming through the site.

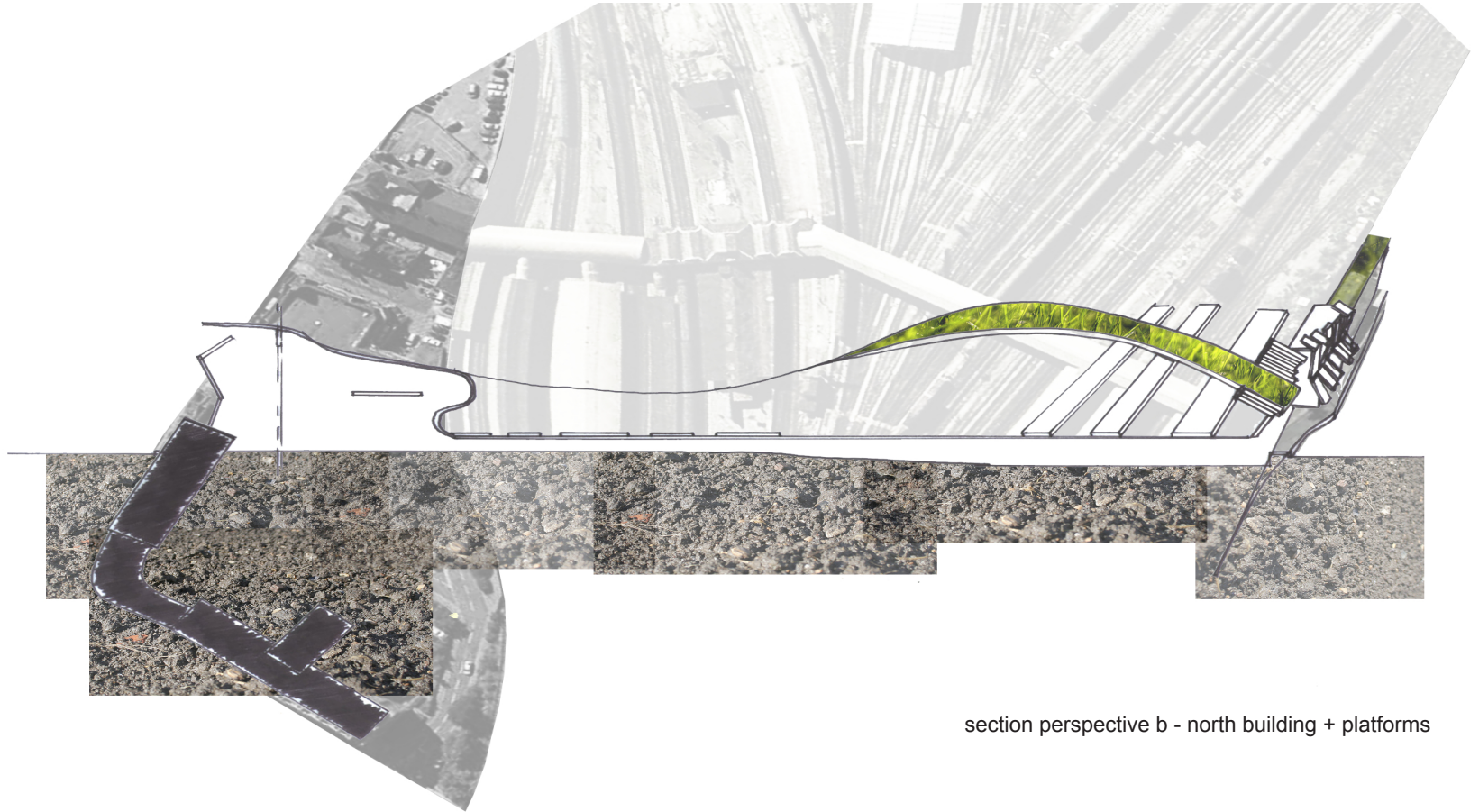






section perspective a - south building + platforms

Conceptual Design
section perspectives



section perspective b - north building + platforms



Schematic Design

street condition



The street condition is a transitory condition that is important not only to the individuals entering the site but also for those experiencing the space in passing. Can the space change or adapt to create interaction between the individuals passing by on the street? How can the building facade create pause and change the condition of the streets transitory element?

This portion of conceptual design was an attempt to create a facade that interacted with the street/sidewalk condition and answer if it is possible for a building to create a pause in the transitory condition. For this design the facade was broken down into smaller sections that could be manipulated separately from one another. These panels then interacted in different ways with the building wall and the street condition. Some panels bent up to create a canopy over the street, while other panels moved outward from the building which would cause individuals to become aware to their path to travel. Along the facade the panels also encase the entirety of the side walk creating a temporary tunnel as well as a place for an individual waiting on the outside to lean against while waiting for a bus.



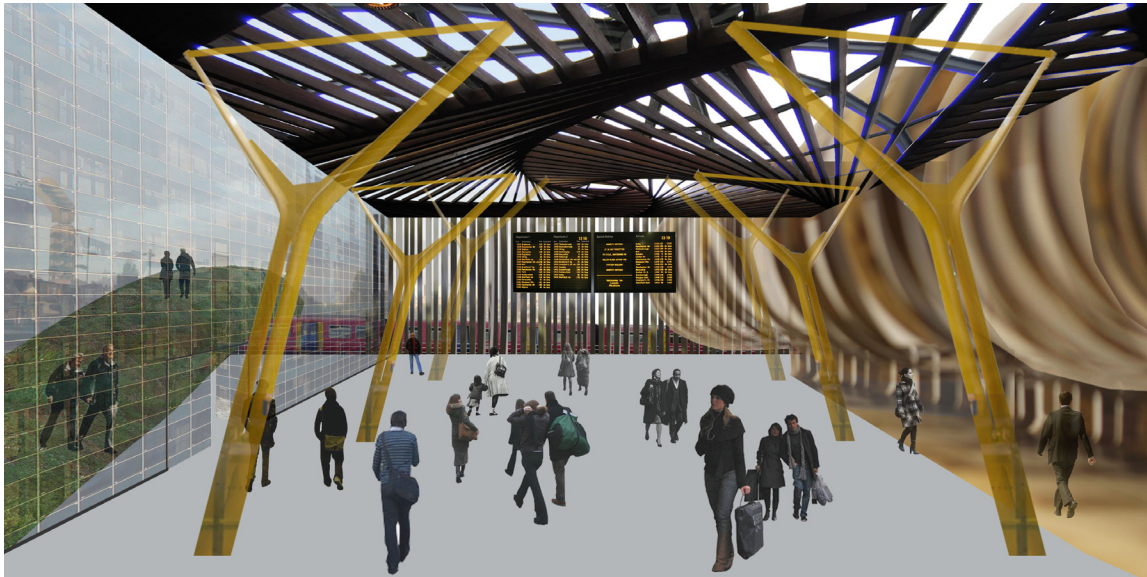
MARKS & SPENCER SIMPLY FOOD

WHSmith

CO/TA

Schematic Design

large space / parallel space
design collages



The large space and the parallel space have a very different feeling associated with them than that of the footbridge, tunnel or sidewalk. The previous spaces are condensed with only a few choices for the path of travel. The large open spaces within a train station are a place of chaos. There are infinite paths to choose from. Many individuals use this opportunity to take the direct path to an object even if that means walking against the flow of pedestrians or across the path of travel. These spaces offer a multitude of options for the transitory individual. In many ways this space is difficult to define for an individual in this transitory condition.

The collage for the large space explores the ideas necessary to create a successful space where most of the physical program is on the periphery of the space; these conditions being an emphasis on natural and artificial light, visual connections to the exterior, and the ability for the community to use the space. The collage at this stage is conceptual, it is not intended as a physical representation of design ideas.

In terms of the parallel space collage, this was a study on how circulation can affect the transitory condition. On an upper level on the perimeter of the large open space, circulation is parallel to the function and perpendicular to the normal flow of circulation. This exploration of how a physical element can change and directly influence how one experiences transitory space is important in terms of altering the experience not simply making it visually pleasing.



Schematic Design

internal + external footbridges

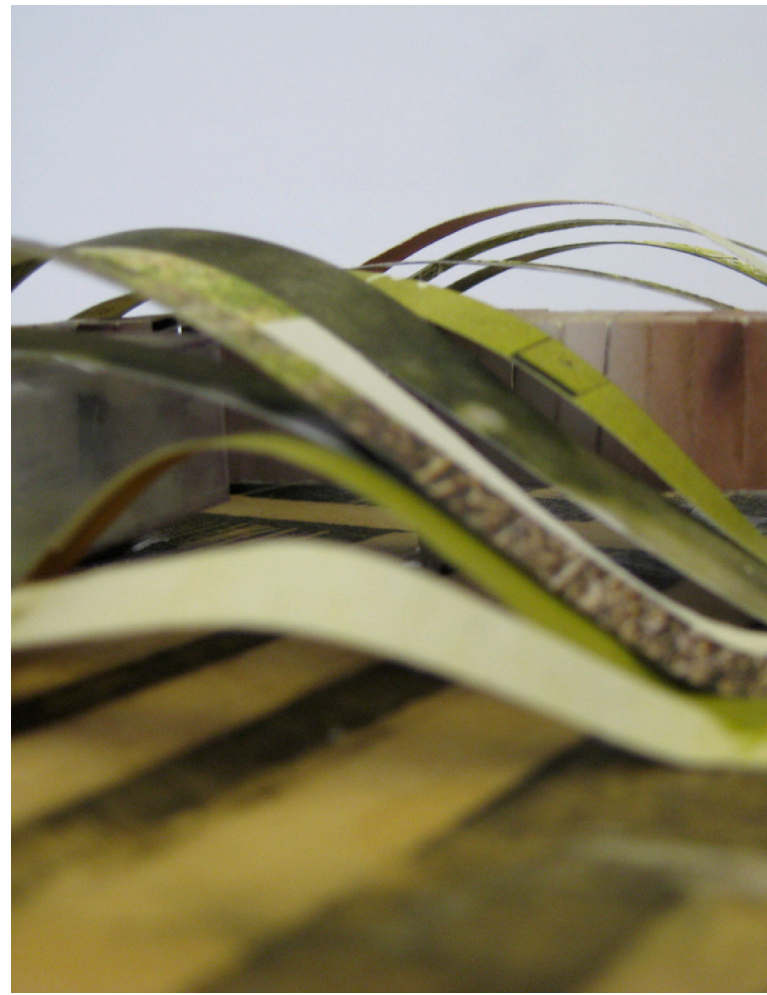
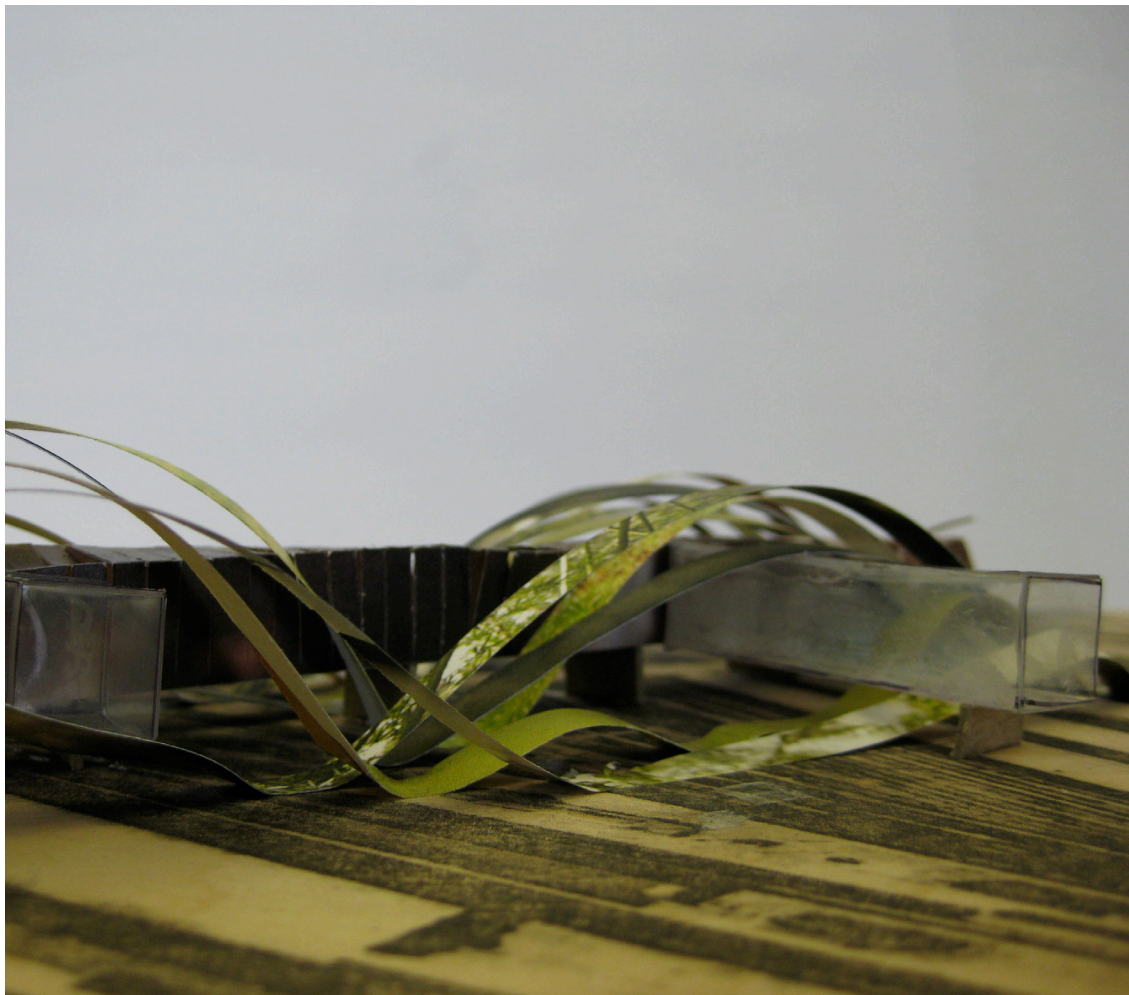


An area of exploration during schematic design was the footbridges. [One of the footbridges is completely contained within the station the other footbridge creating a community connection over the train stations infrastructure.]

To connect the two sides of the urban landscape, varying undulating forms allow individuals to travel over the station as opposed to traveling to the east or west of the station where the tracks begin to condense. Since these forms are exposed to the elements one initial idea was to have them covered in grass, creating a natural juxtaposition with the mechanical function of the train station. While these ideas create an interesting space, the feasibility of this idea is unclear at this point of the exploration.

For the interior footbridge that allows individuals to move from one platform to another some type of visual integration of both the interior and exterior circulation was desired. While the exterior footbridge intertwined with the interior bridge, the interior bridge also gave individuals glimpses of the exterior. The sides of the footbridge created ribbons of light. These ribbons of light, at a repetitive distance, creating flickers of light. These are then broken up by windows that are intended to create a moment of pause. The footbridge has areas which create pause over the tracks for looking over the actual transit system and the city landmarks in the background creating longer areas of pause for specific functions such as conversing, or train spotting.

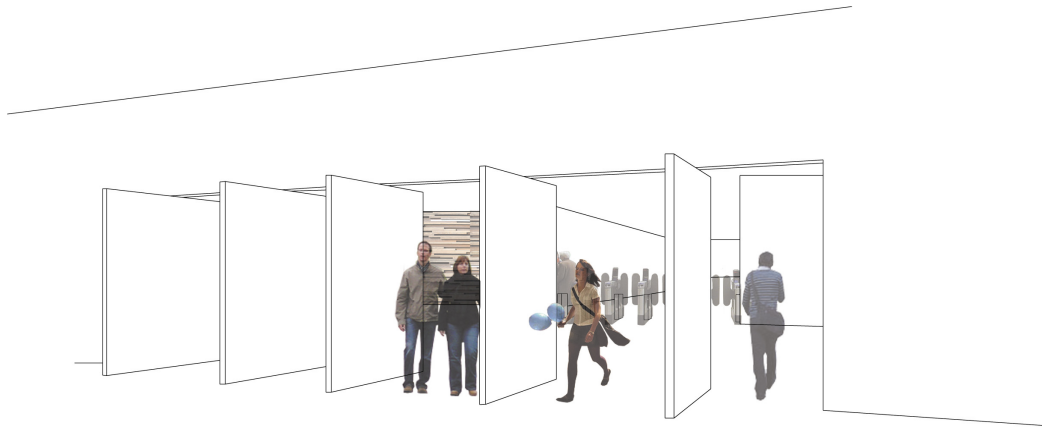






Scematic Design

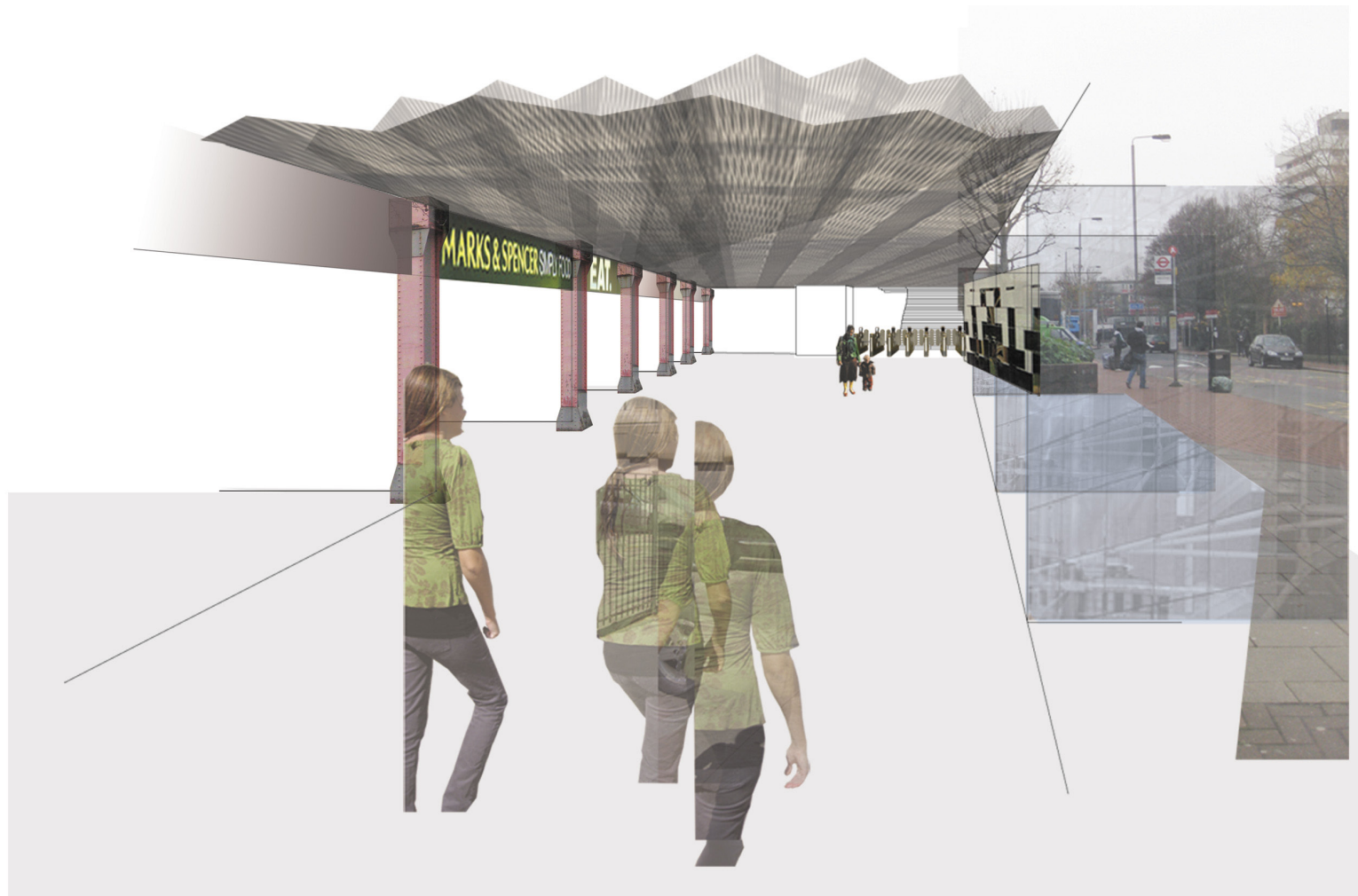
north entrance perspectives

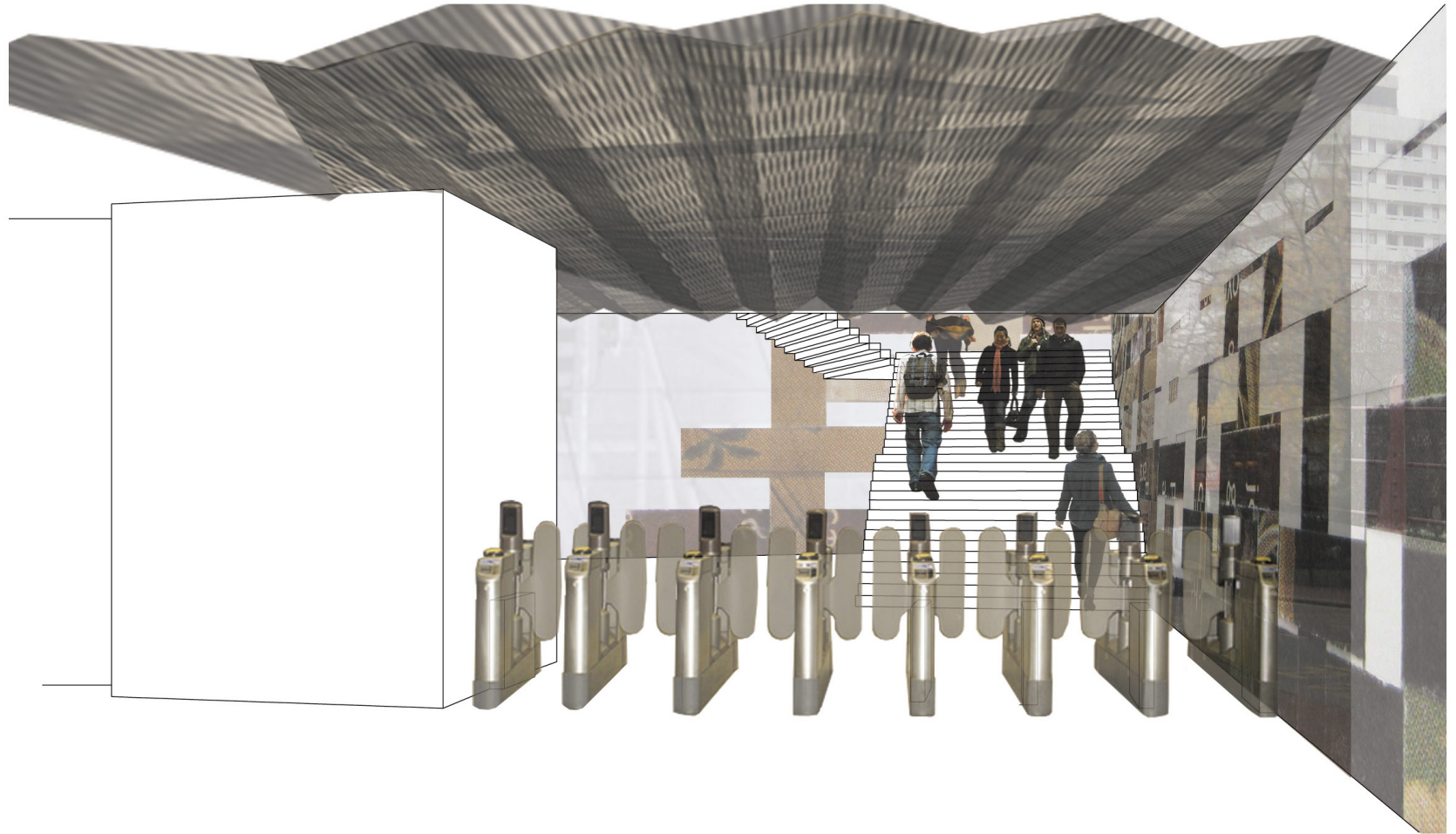


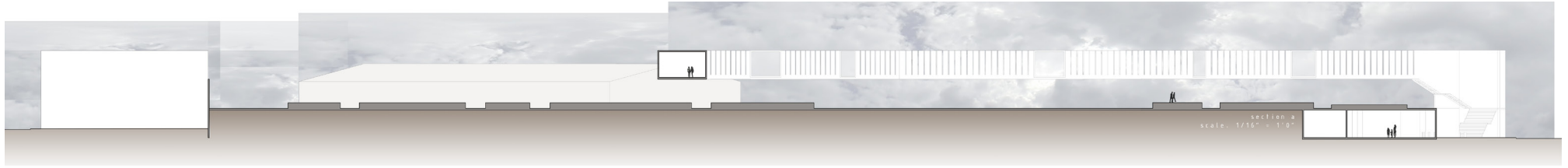
Since the thesis searches for ways to have individuals become aware of their surroundings, emphasis is placed on each experience in the transitory process.

In terms of the north entrance sequence the steps explored were the experience from the sidewalk, the entrance, the ticket barrier to the tunnel, the amenities space, and the ticket barrier up to the footbridge. Since each of these experiences represents a different location and transitory condition it was important that the spaces were treated in a way which gave the user a clear understanding of their physical location in the process as well as to make them aware that they are in a state of transition.

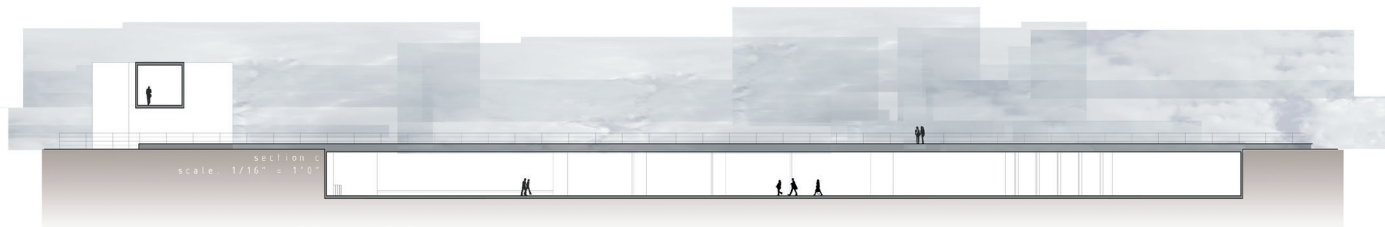
To create these experiences emphasis was placed on the path created by the station layout, materiality, and light. By combining these three elements in different ways, it is possible to alter individuals experiences. On the sidewalk, by creating a more complex building form that manipulates the width of the sidewalk at multiple points, an understanding of passing a static form is conveyed. In the amenities space it is important for individuals to be aware that they are traveling parallel to and below the tracks as well as parallel of the street. To achieve this understanding a porting of the amenities which face the street are incased in transparent glass allowing individuals both within the space and outside the space to understand the relationship between the locations. While the north wall becomes transparent for a portion the south side of the space becomes heavy and opaque to visually and physically support the complex infrastructure above.





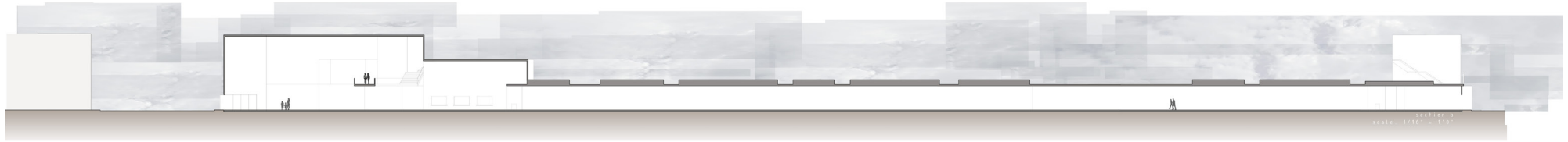


section a

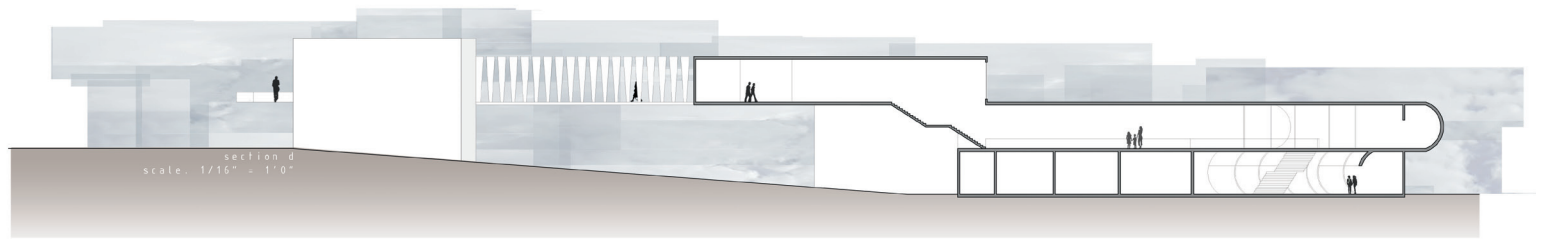


section c

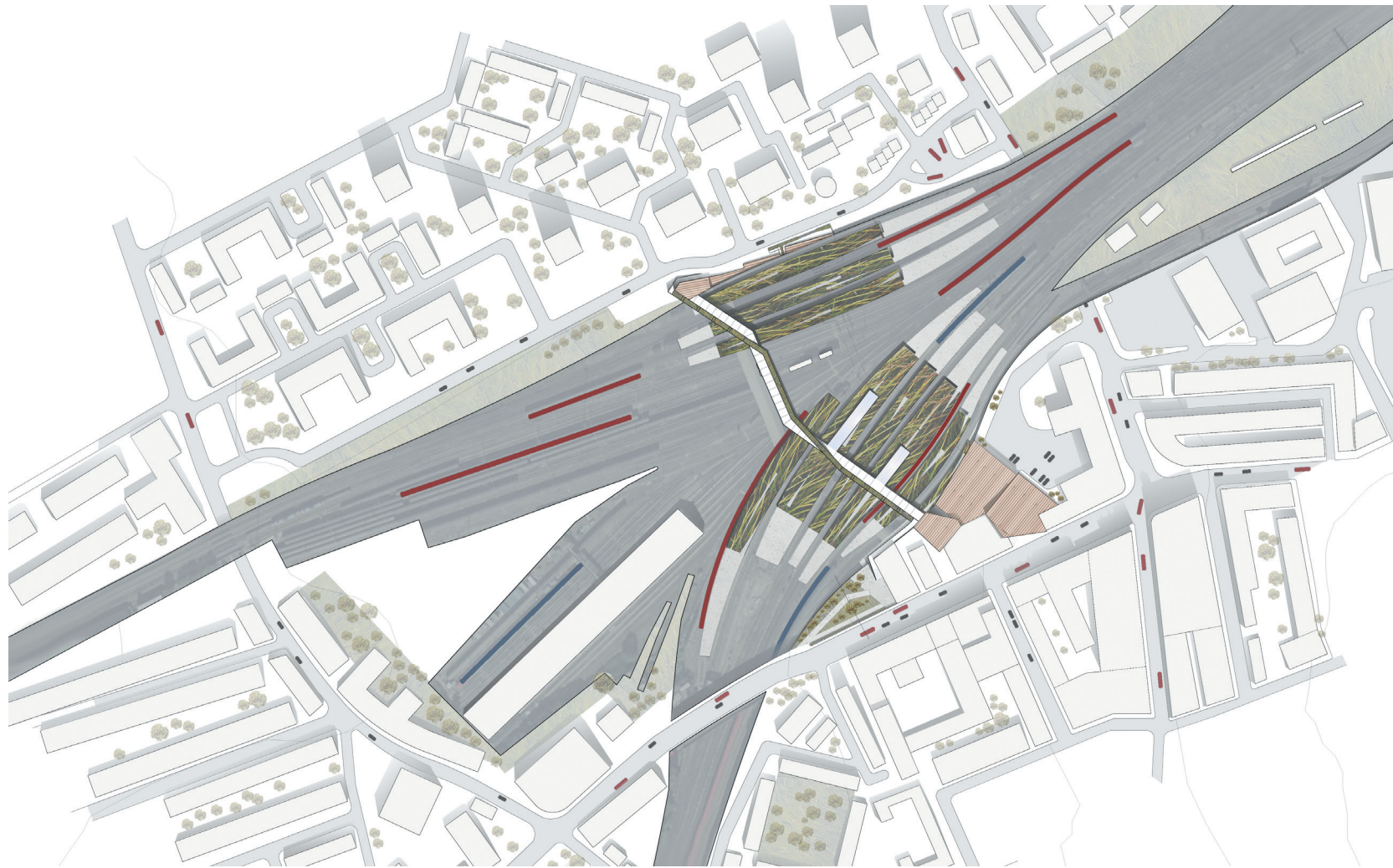
Scematic Design
building + site sections



section b

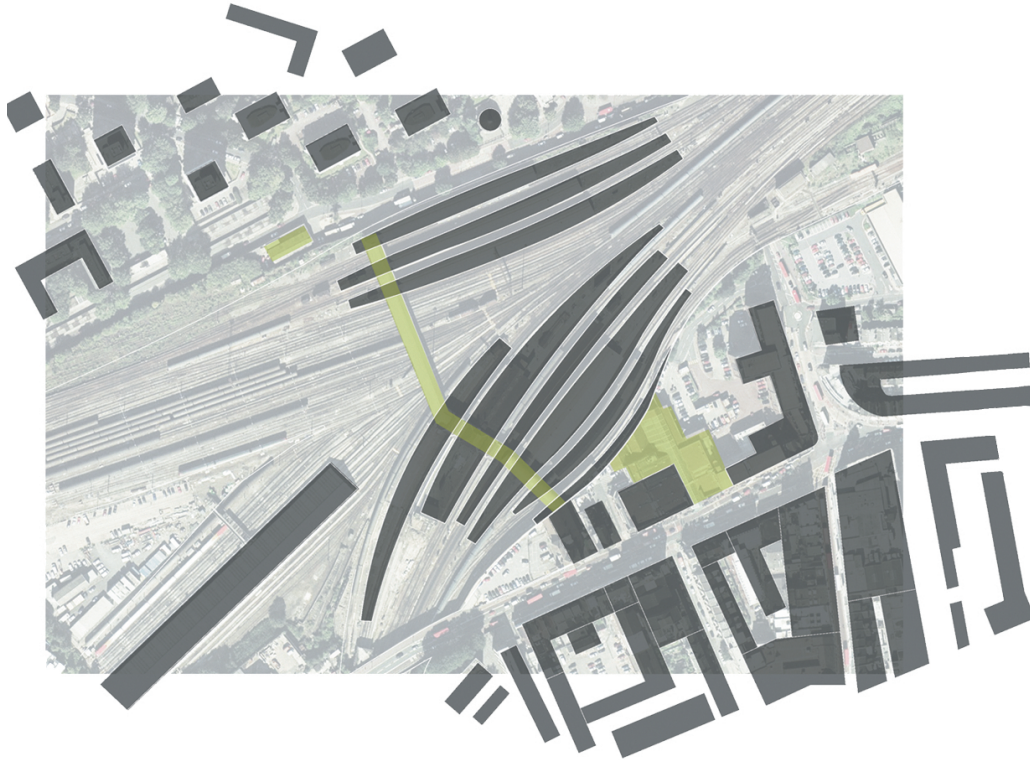


section d



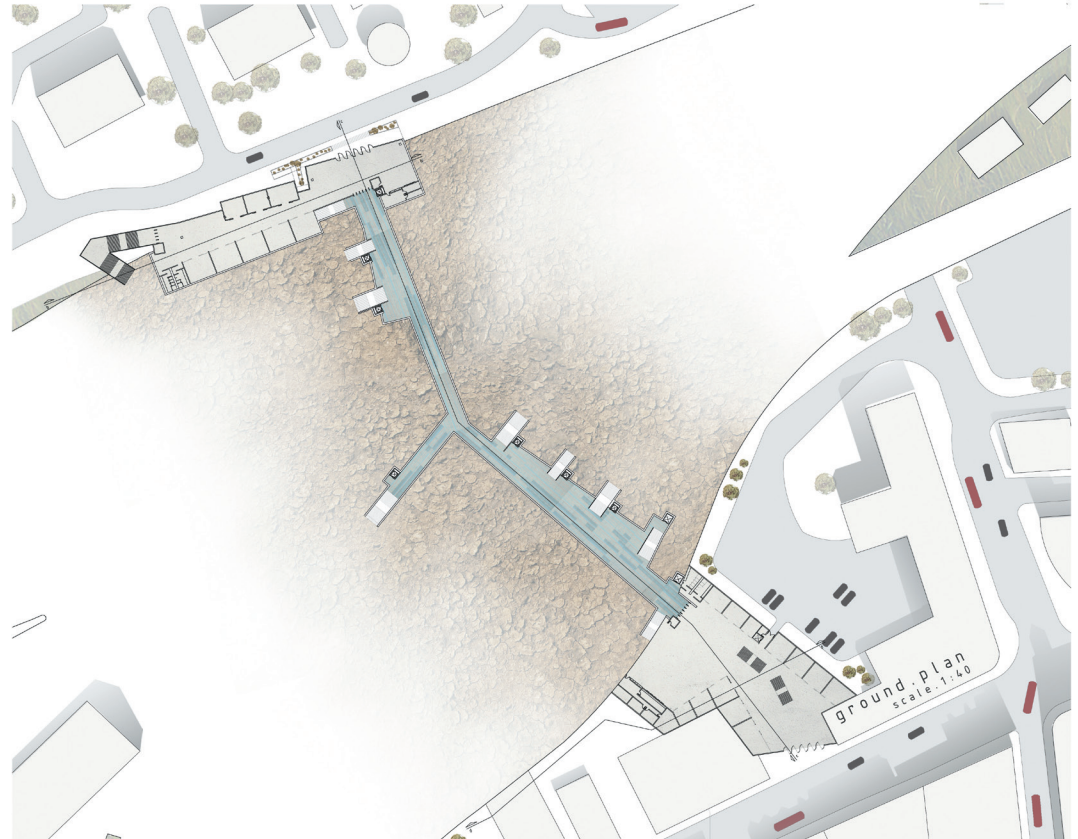
Final Design

site plan



An addition focuses to Clapham Junction's transitory condition is the transitory condition of the community neighborhoods. The location of the train infrastructure creates a separation between the neighborhood to the north and that to the south. The urban community transitory spaces developed in the project are the green space entrance on the southwest side of the station and the pedestrian footbridge. The green space entrance allows individuals to traverse the pedestrian bridge to the north side without purchasing a ticket or entering the station. It also allow easy entrance of the footbridge and the platforms. Thus creating a transitory connections for the community of Battersea.

On the ground level the key spaces are a large open spaces on the south side of the tracks and the entrance on the north side. These spaces create the main flow of traffic into the site. It is also the level of the tunnel, which even though is on grade has similarities to a below grade tunnel due to its location beneath the tracks. On the north and south sides of the building the way that the front facade engages the sidewalk was important for the street condition.



Final Design

floor plans



The upper levels of the station, the second and third stories, are devoted mostly to circulation on the third floor and amenities on the second floor. The main function of the station occurs on the second floor. Located on this level are all of the platforms, the area which most of the other spaces are connecting. It is these platforms which are the final destination, within the station, for a majority of the individuals. On the third level an individual can enter the footbridge, the community pedestrian bridge, or directly to the community green space. It is here where crossing the expansive infrastructure and connecting people to their final destinations becomes the focus.



perspective. north station view from sidewalk

Final Design

north building perspective path

The sequence of spaces that an individual experiences before, during and after leaving Clapham Junction, plays a key role in the way that an individual reacts to their state of transition. To gain an understanding of how an individual would gain an understanding of their place in the path, it was necessary to take a look at a couple of the path. The first path to be studied was that of the local to train, grant road. Along this path individuals experience the station from the sidewalk, the grant road entrance, the amenities, the footbridge, and the trainspotting lounge.

The first place that an individual along this path will experience is the sidewalk parallel to the station. To influence individual's experiences in a transitory state from the sidewalk, the north building juts in and out of the sidewalk. This creates various widths along the sidewalk helping the individual walking along the building take notice of their surroundings. These differences in the sidewalk width create places where individuals can meet and converse with others, as well as wait and watch what is going on in the street and in the neighborhood. The materials on the exterior of the north building also play a role in helping the individual realize their location in the path. The materials along the exterior change to express different aspects of the building, the first being the transparent glass of the amenities that face the street. This portion of the building gives the people passing on the street a glimpse into the workings of the station and a visual of what can be found within. To create a separation between the entrance volume and the amenity volume of the station, emphasis is placed on the change in

the change in volumes by creating a woven metal texture on these walls. The texture of the wall creates a visual focus and the opacity of the texture creates a distinct separation of space. By creating the indentation and then allowing individuals to purposely experience the space through the ramp up to the entrance, an understanding of the human relationship with the building can be reached. The material of the entrance volume is kalwall. Using kalwall on the entrance allows for natural light during the day and allows the entrance to glow at night creating a beacon drawing individuals of the entrance.

The next space that an individual would experience in the transitory path is the entrance. The kalwall entrance wall creates a distinct identity for the north entry. The material has visual opacity but still allows transfer of both natural and artificial light depending on the time of day. The material also has a modularity to it allowing the large facade to relate to individuals at a human scale. The three foot elevation change at the entrance also influences an individual's awareness. As the individual approaches the entrance the stairs cause the sidewalk to narrow creating a hierarchy of street, sidewalk, and entrance. The transparency of the doors and the openness of the facade when the doors are open also help individuals to understand that they are entering a public space. Since Clapham Junction is a main train station individuals can enter the building at any time, day or night.

Once an individual enters the station from the north they then have the ability to walk pass the station's amenities up to the footbridge.

When an individual stands at the beginning of the space and looks down the path they receive visual understanding of their current step in the path. On one side, the building is transparent allowing views of the street and a relationship to the place that they have left. The other side is heavy, emphasizing the weight to the trains and infrastructure. The materials on the back wall is expressed depending on the location through a concrete or masonry wall. The end of the amenities “street” also alludes to the same affect. At the end of the building the wall is a heavy masonry wall, allowing the individual an understand that they are traversing underneath a large, heavy piece of infrastructure. The staircase, which allows individuals to enter the footbridge, has an openness to it, a way for individuals to remove themselves from the heavy interior.

After climbing the staircase, the individual has entered the footbridge. To help individuals gain an understanding of the place in the station, the walls and ceiling of the space shift. This shift gives the individual the feeling of motion and change while the rhythmic placement of slit windows also express the movement of a train. The windows also stimulate the way in which one receives views while moving on a trains. The white metal panels that cover the interior and exterior of the bridge create a neutral back drop to the surrounding environment, this allows individuals to focus of the views that they receive from the window slits, the trainspotting lounges, and the small group pauses. Thus the idea of being above the surrounding urban condition, in a vertical void emphasize the views.

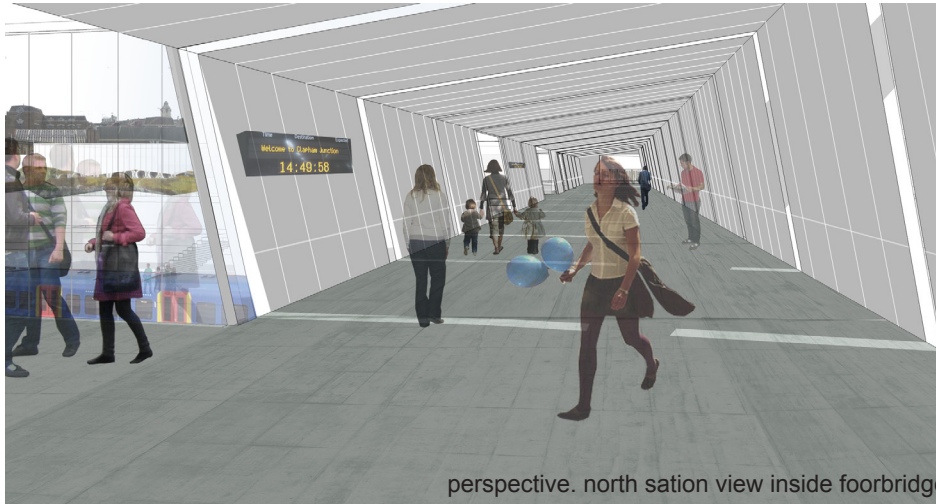
The trainspotting lounges are places where an individual or group of people can pause, congregate, view the trains coming and going from the station, as well view the surrounding neighborhood



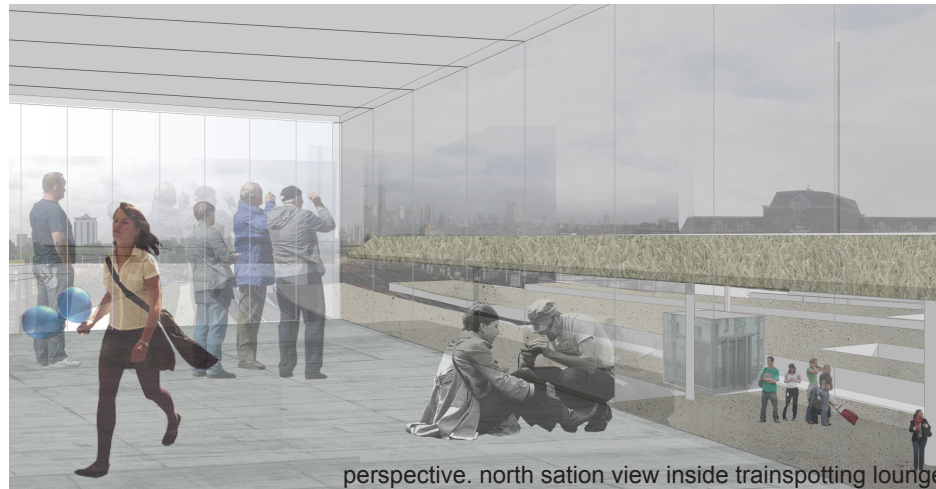
perspective. north station view towards entrance



perspective. north station view from amenities



and farther afield. These lounges are clear glass boxes where only the floor is an opaque material. The glass box amplifies the feeling of being on the exterior and complete visible to the surroundings. At night the glass boxes would become beacons of light for the people on the trains, visual announcing that they are approaching Clapham Junction.





perspective.south station view from sidewalk

Final Design

south building perspective path

The second individual's path studied was that of the local to train, St Johns Hill. Along this path individuals experience the St Johns Hill entrance from the sidewalk, the "monumental" open space, the tunnel, and the platforms.

The first view that they receive is that of the station entrance. To make individuals aware of their location on the path the front facade is angled back from the sidewalk. Since the buildings on this side of the station are dense, making the sidewalk feel narrow, by angling the facade away from the street creates a moment of relief. This gives individuals a clear understanding of the location of the entrance. The additional space on the sidewalk also allows for people to congregate, as well as the possibility for street stalls or vendors. The south entrance, similar to the north entrance, has a transparent door which evokes a feeling of openness in the facade at street level. Since the entrance from St Johns Hill is the primary entrance to the site, the door will remain open during all times of day and throughout the year. The openness that the doors create allow the interior space to be experienced as a secondary street. The material of the entrance also plays an important role in focusing the viewer back to their location. Since a majority of the buildings of the street are either, traditional masonry buildings, masonry buildings, or designed to mimic the historic masonry

buildings, the facade for Clapham Junction's entrance would be corrugated metal panels. By using a material other than masonry, the viewer could quickly identify the difference in street facade allowing them to know instantaneously their location on the street.

Upon entering the station, the next space on the path is the "monumental" open space. This space is similar to an exterior street and plaza. By creating such a large open space, not only is emphasis placed on the volume of individuals that pass through the space, but on the infinite numbers of paths that an individual could take. This portion of the experience has tall ceilings with exposed structure that emphasizes that openness of the space as well as the change in direction of the roof's slope. By varying the direction that the roof slopes the large space is broken down into two distinct areas.

In this path the individual then continues their journey in to the south end of the tunnel. The transitory nature of the tunnel is countered by areas to the side of the main path where individual can pause, congregate and wait. In many ways the tunnel is like a city shopping arcade with the stairways up to the platforms taking the place of the shops. To help individuals understand that they have now gone below the train tracks and platforms, skylights are punched through the

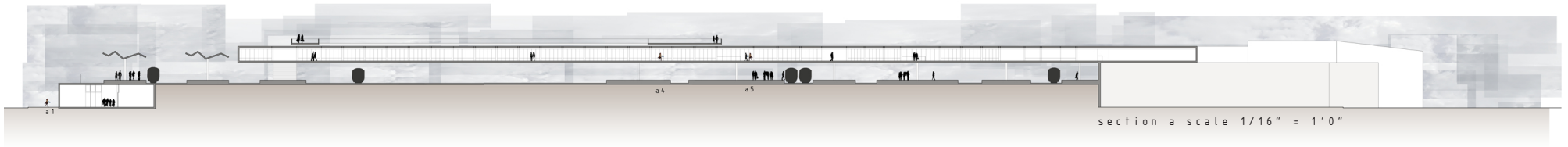


perspective.south station view inside tunnel

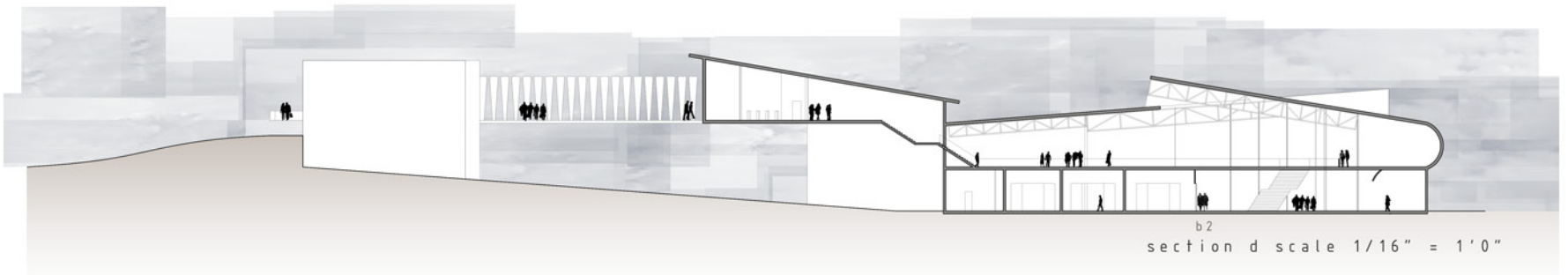
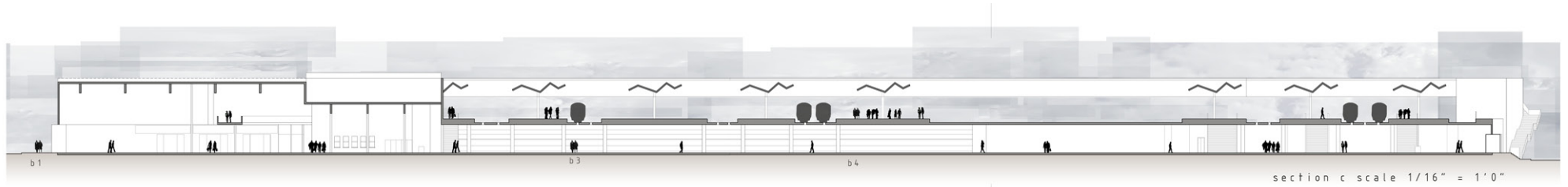


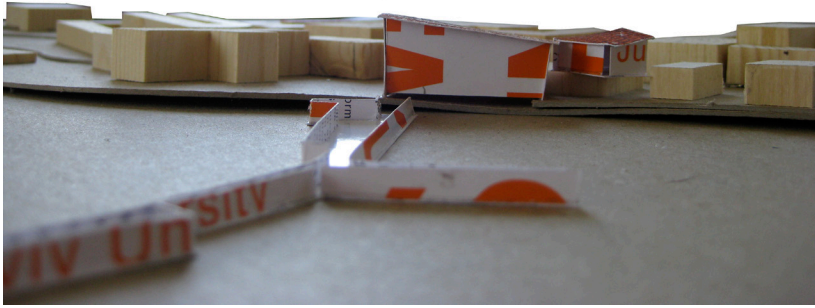
tunnels ceiling. Each set of openings are located in the center of the rails for the tracks at each platform. During the day if there is a shadow from one set of opening but not another, it can be assumed that there is a train at that platform, covering the opening and preventing the light from entering. These openings also allow individuals the opportunity to look up and experience a view of a train that they have never experienced. The solid wall of the tunnel is a series of plywood panels. The wood creates a warm feeling in the tunnel in juxtaposition with the cool concrete of the floor, ceiling, and structure. The form of the panels allows at the lowest level a bench, and for the distribution of fresh air and light through the upper reveal. The placement of the archways also helps individuals to determine if they are below a platform or the train tracks. The pattern of the concrete floor is used to pace emphasis on the transitory nature of the space.

The individuals path then takes them to the final destination within the site, the platform. The canopies are the main focus on the platforms. The top of the canopies are green roofs which add a natural element to the heavy, industrial, grimy feeling of rail infrastructure. The natural plants not only counter the industrial affects but also help inform the individuals entering and exiting the train that they have reached Clapham Junction. To allow in natural light, triangles are cut within the folding form of the canopies. While the glass cuts provides cover from the elements for the individuals below, it also amplifies the sun's light and warmth making an pleasant wait on nice days.



Final Design
building sections





Final Design
model



Conclusion

In society there will always be an element of travel, lending itself to the creation of transitory space and the transitory path. It is important for individuals to consciously experience these paths, discovering new elements and spatial conditions each time they enter a space. Individuals spend so much time each day and year in a transitory state that the spaces devoted to the transitory condition cannot be overlooked. The transitory condition is not one that individuals need to see as a by-product of wanting to go somewhere else.

The places we experience out of transitory necessity be it train stations, metro stations, tram stops, bus stop, or any other transitory location, do not need to be something that is ignored, despised or overlooked. Many individuals look for other ways to pass the time due to the mechanical, functional, and utilitarian way that these spaces are currently expressed. A few modern attempts to bring life to these spaces such as the Lyon TGV station by Santiago Calatrava or the station renovations to Paris metro which are unique to each station, use the ideas that form, materiality, and light altering the transitory condition in a positive way. The idea that form, materiality, and light can help an individual become aware of their surrounds is the key notion of this thesis. The site of Clapham Junction is currently viewed as a utilitarian experience. By using form, materiality, and light the

thesis project attempts to create not only a more pleasing environment but also one that engages the individuals with details that change through out the day altering an individuals experience.

One of the areas that this exploration into the transitory condition of a train station that was understood yet not significantly developed was the relationship of the infrastructure to the surrounding neighborhoods. The way that the surrounding communities path is affect by this expanse of infrastructure that can no longer be directly traversed without a ticket, is immense and the notion of changing and accepting the community individuals needs. Though the original premise of the project was to create spaces that engaged an understanding of place and location with the individuals using the space, the possibility for a new type of urban street condition and new railway station typology has emerged at the conclusion of the project. The next step in the process would be to fully engage the neighborhoods and station buildings to create a new type of community space and street condition that while not directly intended to jolt one from their repetitive, unfocused path would accomplish this jolt due to the nature of the redeveloped and redefined spaces.

Endnotes

Thesis Paper

- ¹ Coverley, Merlin. Psychogeography. p. 12
- ² Coverley, Merlin. Psychogeography. p. 12. - These individual typologies establish the basic terms of how transitory space can be experienced.
- ³ Benjamin, Walter. Illuminations. p. 172
- ⁴ Benjamin, Walter. Illuminations. p. 167
- ⁵ Coverley, Merlin. Psychogeography. p.10
- ⁶ Coverley, Merlin. Psychogeography. p. 93 - originally published in Internationale Situationniste #1
- ⁷ Coverley, Merlin. Psychogeography. p. 10
- ⁸ MacFarlane, Robert. A Road of One's Own
- ⁹ Coverley, Merlin. Psychogeography. p. 93 – originally published in Internationale Situationniste #1
- ¹⁰ Sadler, Simon. The Situationist City. p. 91
- ¹¹ Couture, Lisa and Hani Rashid. Asympote: Architecture at the Interval. p. 12
- ¹² Augé, Marc. Non-places Introduction to an Anthropology of Supermodernity. p. 78

Precedent Studies

- ¹ Futagawa, Yoshio. GA Document 100 p. 78
- ² Jaynes. Light at the Top of the Stairs. p. 14
- ³ Hart, Sara. Architectural Record

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Non-places discuss the spaces in modern culture which are all around yet are not the destination and their affects on the individual. Starting point for the use of the train station as a location of study and instillation.

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