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New Operative Landscapes

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Abstract

Through the process of urban decentralization, the way in which people live and establish community has changed drastically. Traditional urban relationships founded upon physical proximity to large centralized institutions (such as the workplace surrounded by neighborhoods home to its own workers) have transformed to become more fragmented, transitory, and dynamic: conditions to which these traditional methods inadequately respond. This project proposes to generally accept this fragmentation while approaching architectural intervention as a dynamic and evolving system. By proposing more widely dispersed and typically smaller, adaptable interventions, this study envisions discovering new connections between building and territory that more adequately respond to our current lifestyle and ultimately suggest a more flexible trajectory for urban civic interaction.

Project Summary

In post-industrial urban society, the way in which people live and establish community has changed drastically. Historically, institutions like the church or the workplace have been significant in determining place of residence and therefore served to develop geographical and social ties to and boundaries of "community." Modern advancements in transportation have allowed society to separate establishments such as the workplace, places of worship, commerce, recreation, government and learning from proximity to our homes. This physical separation by distance has subsequently weakened the bonds that once linked people to a local community. It is the intention of this project to develop an architectural response to this changing condition of social, economic, and physical relationships.

We are now in a society where creativity, flexibility, mobility, and adaptability are as influential to society as the centralized institutions like the workplace or church were in the past. The nature of current society in many places including the Detroit area is one of decentralization. This can be seen in the movement by large institutions outside of the city, such as the decentralization of Detroit's core of industry and manufacturing institutions. Specifically, these institutions once fueled the local economy and served as anchors for local community development. Decentralization conflicts with the historical method of concentrated and permanent architectural intervention. The reasons for people coming together are becoming more situational (i.e., defined by a specific purpose) in contemporary society. Urban architectural planners must explore reasons people need to come together and

synthesize these reasons in order to formulate new urban patterns that respond to a fragmented society in order to build a new sense of community.

This project is a broad proposal that attempts to envision a new trajectory for architecture's relationship to how we develop a sense of territory. Contemporary society desires mobility and favors loose associations among people and places, a condition to which traditional architecture as a permanent edifice cannot respond. This project hopes to create a more flexible and adaptable kind of building and a more dynamic relationship between building and territory, as a response to our current lifestyle and pattern of civic interaction.

New Operative Landscapes

In Robert Putnam's "Bowling Alone," he proclaims "regional economic growth is associated with tight-knit communities where people and firms share strong ties." [1] (Florida, 220) While this scenario may hold true in some instances, it is not true for contemporary cities and urban areas ascending from a decentralized industrial heritage. Primarily in Putnam's view, people native to these places shared in common living and working in the same area, furthering the notion of community based on strong geographical ties reinforced by large-scale institutions such as the workplace and the church. Currently, large-scale institutions in a decentralized society have often exceeded their usefulness and have contributed toward a fragmented society. This study reexamines the role that contemporary institutions play within this now fragmented society and hopes to decipher a new role for architecture as a physical mediator.

Historically, these institutions provided an identity for people and stability to a fast-paced lifestyle. Large-scale industrial complexes stretched across the urban landscape, complemented by vast neighborhoods inhabited by "blue collar" workers as far as the eye could see. "Factories, shops, and neighborhoods blurred together indistinguishably, enmeshed in a relentless grid of streets and a complex web of train lines." (Sugrue, 18) During and proceeding the second World War, industry in Detroit seemed lost in limitless growth, earning such nicknames as the "arsenal of democracy." (Sugrue, 19)

Workers and their families migrated from all parts of the world for an opportunity to earn a living in the United States of America. With them, they brought

their traditions and lifestyles, which often extended through entire neighborhoods rooted near or surrounding industrial complexes, attracting people of similar ethnicities and faiths. Faith became the bonding agent for all members of a community, reinforcing norms and influencing ways of life. These cultural conditions weighed heavily on people's decision regarding where to live.

Churches reached outward and used close relationships with large-scale industrial giants to lead their faithful into industrial and service jobs, ultimately organizing entire communities. Henry Ford was the first to maintain such a relationship between his auto company and Saint Matthew's Protestant Episcopal Church beginning in1923. These two institutions maintained an on-going relationship for years and created a pipeline for employees to share both work and religious faith in common. Another example of this concept occurred in the city of Hamtramck, surrounded on all of its borders by the city of Detroit. Hamtramck was composed of Catholic Polish immigrants and legions of autoworkers employed at Dodge Main plant on Jos. Campau. Polish Catholic influence and lifestyle permeated Hamtramck's civic spirit for years and still somewhat resembles its historical condition as a neighborhood organized around ethnicity, faith, and occupation. Recently it has undergone the same transformation as its post-industrial neighbor, Detroit.

Contemporary post-modern life however does not reflect the same clarity of identity as the historical situation. Many clues of the old order still exist within the urban landscape, though they are inadequately related to the way in which we engage society today. [2] Modern technological advancements in transportation and

communication initiated the process of decentralization from the cores of industry-rich cities, driving development outside of the city limit. This technological change was complemented and amplified by federal public policies that encouraged new decentralized development.

The proximity-based relationships created by large-scale institutions, most significantly the automotive industry, deteriorated out of its own propaganda. The very premise of mobility and the freedoms it promoted pushed complexes out of the city and into the suburbs into large expanses of available land. One of the problems facing industrial institutions was that there was no room to grow since they were surrounded by the neighborhoods they created. Rapid lines of individual transportation created by the auto industry promoted freedom from mass-transit schedules, which was also very attractive to those needing flexibility for their job advancement. Following 1956, highways could be largely federally funded (80%) and their ability to move large numbers of goods and people at an expedient rate was an attractive incentive to spread out. Homeowners and families uprooted themselves from their inner-city communities because the highway provided a rapid link to the city for those whose jobs remained there. Now, these highways link the suburban communities where many of the large-scale industrial complexes have relocated.

Also contributing to the deterioration of proximity- based relationships was the Federal Housing Administration's (FHA) low mortgage rates on new housing following World War II. This policy, enacted to fight urban housing shortages, in some instances created abundances and extreme vacancies within the city.

Pockets of certain ethnicities branched out to the suburbs ("white flight"), which promoted social distress among races. This transformation further picked apart proximity-based relationships by removing similar peoples from place, a bond which faith had maintained among the peoples of its community following this new desire for mobility. The power of the church to assemble communities of people who identified with each other by their faith became less important as society in general gravitated toward a more tolerant and open society.

Coupled with modern advancements in communication, the contemporary situation has further deteriorated the need for physical contact or proximity-based relationships. "The result is a physical dissociation between the site-specific community and the site-less economy." (Park, 83) Family dinners and neighborhood porch conversations have been replaced by text messaging and "walkie talkie" connectivity. People remain connected with one another yet often away physically at the same time. The reasons why people came together, traditionally explained through a dependency on large-scale institutions in our lives, have transformed.

"The post-industrial, global city is a topology of networks; and open, dynamic structure of interconnected nodes in which expansion is dependent on communication." [3] (Bos, 46) According to Richard Florida, people are now coming together for other reasons. In his book *The Rise of the Creative Class*, Florida describes our contemporary situation based on the effects of a new socioeconomic class known as the "Creative Class," which is centered on people, their ideas, and knowledge as opposed to physical resources. Like traditional classes, the creative class associates its members by patterns recognizably stemming from their

economic function and the behaviors they exhibit in society. "With more than 30 percent of our nation's workforce, the creative class has shaped and will continue to shape deep and profound shifts in the ways we work, in our values and desires, and in the very fabric of our everyday lives." (Florida, ix) Members of this class include those who are using their creativity to solve problems in scenarios including planning, advertising, engineering, as well as other design-oriented fields.

Geographic location plays a different role in the lives of people in this new society. Previously, importance was placed on being in close proximity to a job, or family. The creative class places emphasis on people's leisure activities, interests, and anonymity. [4] The creative class seeks places "where they can quickly plug in, pursue opportunities and build a wide range of relationships." (Florida, 220) These behaviors result in higher employment turnovers and residential turnovers. Creative class viewpoints contrast with that of an older order in society based on the importance of permanence, stability, and predictability provided by a good job and the strong notion of community within residential areas, reinforced by one's faith. "The old forms don't work, because they no longer fit the people we've become." (Florida, xii)

Currently, social and economic growth can be understood most accurately by this permeability of residents within a local community. [5] The move of Lycos, a well-known Internet corporation providing a search engine and web page hosting services, from the city of Pittsburgh to Boston is one of Florida's premises. During the rise of the Internet's popularity in the 1990's, Lycos was enjoying a successful ride atop the so-called "dot-com" list within Pittsburgh, one of the nations premier

industrial-famed and decentralized cities, when they decided to make the move. Florida's research led him to discover that the move was based largely in part on access to a creative talent pool in this field. Lycos speculated that then economic growth would be increased as a result of new access to people in this talent pool. This successful move created a trend that would influence other corporation's decisions and contribute to the growth of places such as San Francisco and cities in the Silicon Valley region. Florida observes:

> "It became clear to me that people were not slavishly following jobs to places. Their location choices were based to a large degree on the lifestyle interests and these, I found, went well beyond the standard quality-of-life amenities that most experts thought were important." (Florida, x)

Attractions include the average age of people in an area as well as other interests culturally, recreationally, and socially. Such factors have collected people of similar interests but have most importantly placed emphasis on the leisure portion of the day. Their actions have subsequently affected large-scale corporations decisions on where to locate or relocate. Seattle, Washington, another similar example is the birthplace of Starbucks Coffee the grunge/alternative music industry that became popular in the early 1990's. These same creative people who were drawn to this area behind the music revolution fueled the success of Microsoft, one of the largest corporations in the world. As people have become less-attached to a

particular job at one corporation for long term stability, their decisions to move on in favor of a lifestyle that caters more to leisurely activities has resulted in the growth of various urban areas. [6] "Access to talented and creative people is to modern business what access to coal and iron ore was to steel making." (Florida, 6)

Throughout these periods of growth, cities subsequently experience a high turnover of residents. The nature of this process is suggestive of temporality or increasing or decreasing amounts of people in a given area throughout a fluctuating period of growth. Consequentially, this semi-nomadic behavior has taken its toll on the very nature of the single-family residence in urban areas. Established originally to be a part of a local community, social conditions have transformed the single-family house into a temporal condition in and of itself. The ripple effect is that "neighborhoods, cities, and society as a whole are losing the strong sense of community and civic-minded spirit that were the source of our community prosperity." (Florida, 170) Transient communities have created a fragmentation within society, as it is difficult to attach to a place if it is likely that a move will soon occur. In Detroit, like many post-industrial cities, the older industrial buildings that remain, such as warehouses, factories, and manufacturing complexes are being converted into lofts and storage space, creating a more loosely defined social order. These spaces are highly attractive to younger generations, especially those in the creative class, providing an adaptable space with little investment or substantial financial risk, with the flexibility for an uncertain future. One outcome is the creation of "centers of creativity," [7] but simultaneously, the adoption of these spaces has

since broken-down the single-family house as an attractive long-term option and contributed further to the predominance of a temporal community.

As a test case, Detroit's oldest neighborhood, Corktown confirms the effects mentioned by Richard Florida of a decentralized economy. Primarily constructed of low-rise single-family houses amongst a cast of older industrial complexes, the effects of decentralization on Corktown can be observed over the years. As downtown Detroit transformed from an industrial haven toward a more contemporary society, Corktown has experienced fluctuations of long-term stability residentially, commercially, and civically speaking. Spanning the industrial age and the period of time that transformed downtown Detroit into a place where large-scale business is conducted in the 1920's, the riverfront still served as prime industrial real estate. The Central Business District coexisted amongst a sea of industrial complexes and created the workplaces that Corktown residents would utilize to earn their livelihood. In his book *The Origins of the Urban* Crisis, Thomas Sugrue mentions legions of "blue collar" workers lining streets with single-family residences who called this "home." As Detroit progressed out of the industrial age through the process of decentralization and the industrial complexes gave way to new riverfront structures such as the Renaissance Center, Cobo Hall, and Joe Louis Arena, the livelihood of the physical proximity-based relationship began to deteriorate.

Currently, contemporary social problems experienced citywide as well as the remaining vacant large-scale complexes particular to Corktown have eroded the civic-liveliness of this neighborhood. Recent substantial losses have been the abandonment of Tiger's Stadium by the Detroit Tigers professional baseball team to

the entertainment district as well as the extended vacancy of the Michigan Central train station building and the rail service that it provided. Both losses have contributed negatively toward the capability to sustain a business in the area. Michigan Avenue venues enjoying patronage during these two structures respective active life spans have consequentially left town as well. The ripple effect continues northward across Interstate 75 primarily affecting residential areas once in close proximity to industry to the North and South. Interstate 75 as well as the John C. Lodge Freeway, M-10, were both constructed during the period of urban renewal in the 1950's. Their placement disrupted the urban grid and carved into the landscape a perceived barrier difficult to navigate at the scale of the pedestrian with limited points of access, a trade-off for rapid mobility around and out of the city. Through decentralization and the aforementioned examples of large-scale changes, single-family homes here have deteriorated for years. With exception to those maintained within the National Historic District of Corktown, they continue to contribute to urban decay until they too exceed their lifespan and are removed. Entire micro-communities, blocks of residents and neighbors, have disbanded, pushing Corktown toward a state of fragmentation.

Recent developments by the Greater Corktown Development Corporation along with the temptation for development of both Tiger's Stadium and Michigan Central have begun to reverse the damage caused by decentralization, increasing the neighborhood's attractiveness to those like members of the creative class. "Absences, deficiencies and deformations carry a transformational potential." (Bos, 46) New residential developments, mainly condominiums and rental properties are

providing opportunities for people to invest and reside in the area. Corktown's location is attractive to students at neighboring universities such as Wayne State and the College for Creative Studies. Corktown's proximity to downtown makes it feasible to seek alternative methods of transportation around the city such as bicycles and buses. Older industrial complexes are being reused as loft living and office arrangements. As a case study, this neighborhood revitalization illustrates the contemporary transformation occurring in post-industrial, decentralized, deindustrialized cities vital to this thesis. The solutions provided within the thesis in this specific context are to serve as a test case for a system that can be applicable elsewhere in similar situations.

Contemporary conditions suggest that architecture should be an on-going reflection of social conditions. [8] Architecture of this nature responds to a specific set of field conditions, processes, and situations. Rethinking architecture's role in this fashion accounts for the complexity of contemporary problems and the relationships formed between the different pieces composing a city. [9] Architecture that is more flexible, smaller, more widely dispersed, adaptable, nimble, and sometimes mobile responds to a changing social dynamic, one where "flux and uncertainty themselves seem to be a part of the everyday norm." (Florida, 4) Association and connectivity through large-scale institutions of the past do not respond to the contemporary desire to be autonomous. These types of interventions facilitate connectivity on an as-needed basis, redefining the relationship between place, action, identity, and territory. Intervention in this fashion provides a new network of loosely defined

nodes, rearranging this neighborhood to be reflective of our current social trends, habits, beliefs, and practices.

Pioneering efforts in this method are traced back to the theories and proposals out of the English-based firm known as Archigram in the 1960's and 1970's. Known for their radical nature and futuristic approach, Archigram proposals such as the Plug-in City and the Instant-City embodied the characteristics of temporality, mobility, transformability, and adaptability, all of which respond to contemporary social conditions and situations.

The central theme behind the Plug-in City proposal realized that architecture has a lifespan. As a part of a larger network grafted upon a traditional world, architectural elements and programs would reflect current living and working habits and practices. Their proposal utilized processes and conditions in which spaces would be adapted, recycled, reused, redefined after the architectural lifespan expired. This allowed for the network to grow and shrink as a response to the current needs of that city. The Plug-in city thus formed a symbiotic relationship to the city that it inhabited and loosely defined the boundaries and boarder of the physical city. "Allowing within themselves diversity, conflict and change, these emerging architectural and urban organizations reflect qualities that belong to our time, such as vicariousness, transformability and the almost limitless absorption of information. In a sense, organizational structures emerging in this way can be linked to performance structures as they operate through living forces at the physical and public levels." (Bos, 46)

The central theme behind the Instant-City also realized a changing dynamic within the city and responded in a way most contemporarily with the times through the usage of a temporal and transformational architecture that would deploy smaller programs and leach itself upon a city, establishing a new network of relationships between permanent and temporary constructions. The logical belief was that eventually the city would become symbiotically dependant on this new network of relationships. This local network would then connect with a larger network and provide services and information. Eventually, processes and programs of the old and new would be flushed out and either transformed or packed away and moved on. [10] Architectural interventions in this fashion prove to be adaptable, transformable and conditional, realizing its own limits within society. The possibility for architecture to thus be flexible to a wide range of current and future conditions is achieved and the dialogue between architecture and occupant is dynamic. [11]

These two thoughts are essential to the underpinnings of this study. This new network and its corresponding architectural nodes provide a link between the varying scales of the interventions and begin redefining this particular neighborhood by a new and continuous patterns of movement, dispersals, and configurations. Manuel Gausa's essay "Operative Lands" explores the instability of such an arrangement. The instability provides opportunities for "Processes that are accumulative, unstable, opportunistic, and open." (Gausa, 28) The elements within the network will constantly redefine themselves through meaningful distortions on an individual level that evolve directly from a past experience. These dispositions encouraging change and attribute nimbleness to architecture that is responsive to growing and shrinking

conditions within a given society, providing the most versatile solution. [12] Gausa observes:

> "So the city is no longer a single 'place,' or a single defined 'form;' it is not even a single evolving state – an alternative model – but rather an accumulation of many different but simultaneous phenomena, states and experiences: a polynuclear and 'many-layered,' gradually diversified system, produced by discontinuous, stratified and non-fixed realities, which eliminate natural aspects, pervert and continually alter the actual elementary diagrams of developments producing them."
> (Gausa, 28)

Where the Archigram proposals were radical and new, this approach suggests a linear heritage from one stage to the next, providing dynamic options without suffering the serious consequences that drastic alterations, such as constructing large-scale institutions or reliance on such places to correct problems as end-all solutions. This is a school of thought lost within contemporary architecture. As structures are built to last, often they are not built to change, especially within relative short time frames such as five years. As the multi-facetted evolution continues, "new operative landscapes" are achieved. [13]

In creating a logical explanation for why certain elements land where they do or have been altered, a "sequence of events" must be realized. In Stan Allen's essay "From Object to Field," he speaks of understanding the conditions or rules for

action. Related to post-minimalist art, certain materials such as flowing rubber that hardens after setting provides contingency into each work of art. Elements of this nature are beyond the artist's control, he can only choose when and why to distribute them in the manner he does. By creating an order to the processes that are employed in making, the work is a reflection of its own evolution and can be understood; the contingency is harnessed.

In its very nature, architecture is and always has been about control [14] and similarly, requires the same amount realization of the process as the post-minimalist artist exhibits when creating work. Not dissimilar from art, architecture is composed of parts or materials. Architecture by its very nature is submissive to the control of external factors that can be described as field conditions, or the context, in which these parts or materials are deployed. By distributing these parts under the guise of a set of conditions set forth by a sequence of events, the relationship between part to part is understood and the decision is logical as a relative to the whole structure.[15] Architect Renzo Piano understands the joint as expressive of this relationship. More than just an intersection of two materials, the joint explains the relationship of the parts to the whole and speaks about how the entire structure is conceived still allowing for flexibility within the field. On a local scale, conditions allowing for a dynamic society to evolve can be realized. "We thrive in cities because of the unexpected, products of a complex order emerging over time." (Allen, 30) Thus the control remains at a micro level, producing unique and locally satisfying configurations to varying field conditions, remaining flexible to the changing dynamic of society. [16]

Within this new set of conditions and sequences of events, new densities and configurations can be realized. Returning to Corktown, the incomplete Woodward Plan that is overlaid on top of the traditional Jeffersonian street grid could serve as a starting point to begin unraveling and discovering new spatial configurations. The Michigan Central train station, located at a mysterious angle to the rest of the structures in Corktown was a part of this plan and serves as an aberration of the local field condition.

Ultimately, this approach embodies a new dimension in approaching architectural problems. "What is suggested here is a new dimension - architects maturing from being just artists of space to artists of time," the theme behind Stewart Brand's "How Buildings Learn." (Brand, 189) Accepting the transformational dynamic of contemporary society leads Brand to believe that buildings, like people, mature over time. Flexible, adaptable, nimble configurations will allow for buildings to extend their lifespan rightfully to provide contemporary solutions to contemporary problems, that which large-scale institutional constructions are no longer capable of achieving in a fluctuating and ambiguous society. [17] In order to realize multiple possibilities for a single structure, Brand suggests a process known as "scenario planning." Different than traditional building programming in most instances (with the exception of building unfinished space to be finished at a later time), scenario planning speculates a future and direction for a structure to travel. As a preliminary design tool, multiple scenarios are completed for a singular building, predicting both feasible, grandiose, and apocalyptic evolutions as a way to generate ideas. Such scenarios may cross-pollinate and create entirely new scenarios. Multiple scenarios

for each programmatic element ensure a vast number of options in a dynamic society.

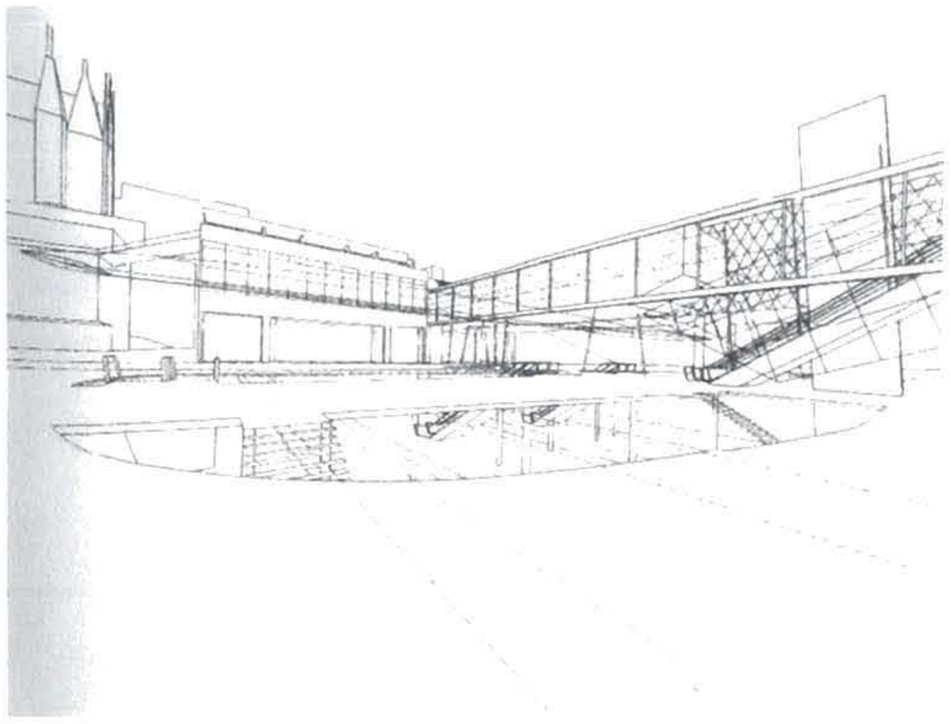
Challenges of this study include the large amount of territory that this study encompasses. Such a large area however, is necessary in order to realize new spatial densities and relationships among the smaller, more adaptable parts. Grounding local relationships within a specific area will be critical in understanding the evolution that this study foresees as a possibility. With multiple buildings and multiple programs, the level of detail required for such a widespread implementation is also critical in understanding its evolution and rationale behind the sequence of evolution. Conditions and sequences of events related to the evolution scenarios of specific programmatic elements must be clearly defined in order to realize the potential for a new paradigm of urban and architectural production.

Precedent Study

Project: Bridge City

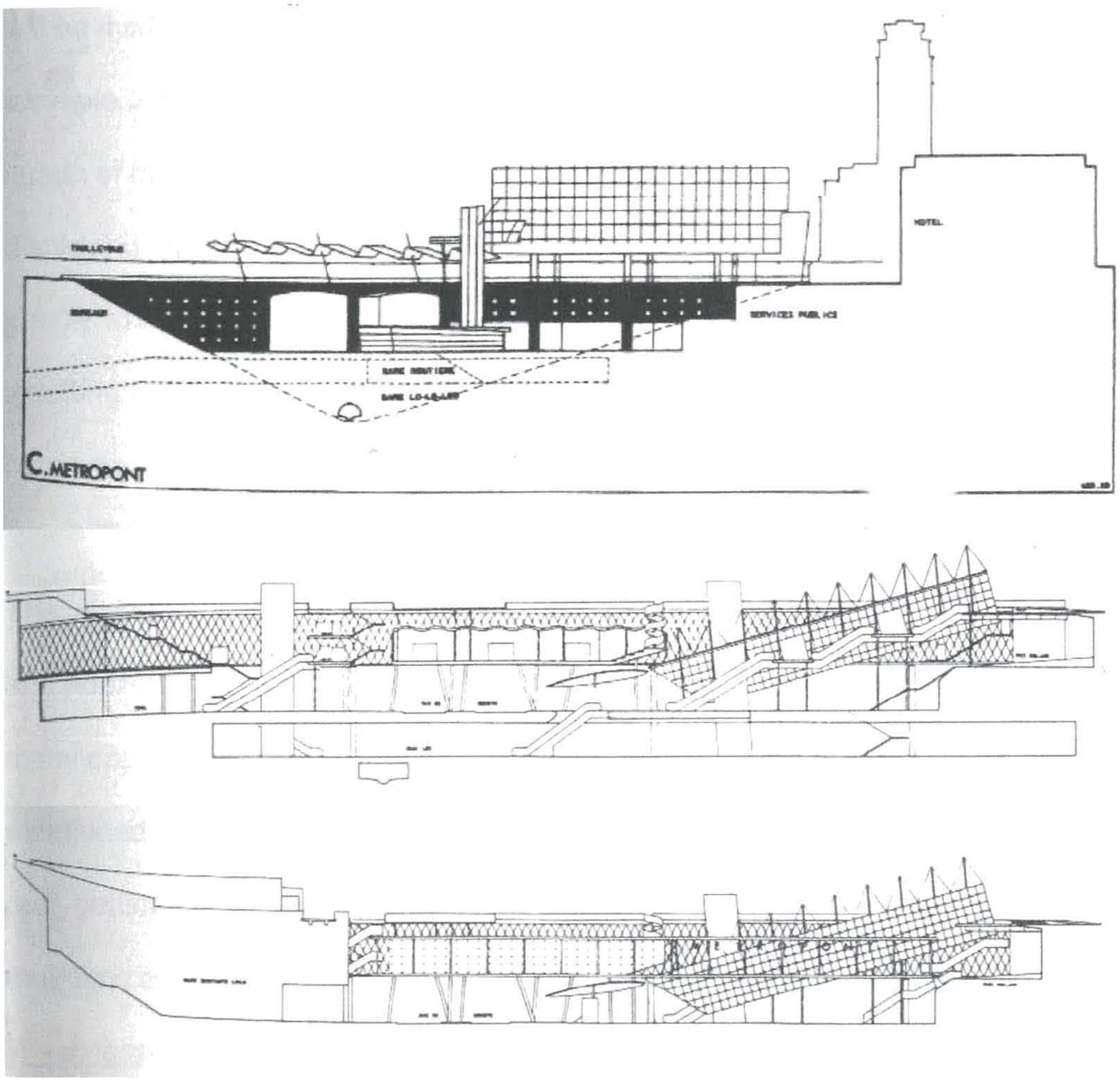
Architect: Bernard Tschumi

Location: Lausanne, Switzerland, 1988



Project Overview

This project was composed of a series of inhabited bridges that worked along side a redevelopment plan in order to mend two parts of Lausanne separated by a landmass and difficult to navigate. These inhabited bridges join the landscape and assist the traveler both horizontally and vertically, moving people across the valley as well as up from the valley to street level, while the valley became a park for inhabitants to use with greater ease of access through this project. Specific program highlights include a Center for Contemporary Visual Arts and a new transportation interchange for the city known as the Metropont. Both are hollow-beam like structures with large expanses of glass curtain wall, which express the horizontal mobility that the user enjoys.



Strengths

Of the two major portions of this project, the transportation interchange is perhaps more relevant to this study. The ideas of mobility and the interchange are relevant to this project for a few reasons. As people moving through space, our reasons for taking the time to make a face-to-face connection with another individual are becoming far less important and it would be useful to determine what connections are still of value and how architecture should respond to these connections. The word "interchange" suggests that a connection or reconnection

will be made, whether it is a connection of people to information or one another. An example of this within the Metropont was the media advertisements running the full length of the bridge. Coupled with modern technological advancements for displaying information and digital images, a technique such as this would allow for people to obtain information from various points of access along the bridge. As a resulting action of stopping to gather information, an opportunity to engage in conversation with another person would present itself.

The bridge city was also a successful threshold between two different places. The inhabited bridge served as a buffer for the transition of people both vertically and horizontally, engaging multiple layers of the city. Throughout this transition, many opportunities presented themselves to house similar scenarios like that mentioned above (i.e. waiting for a bus, meeting at the top of a staircase, stopping to rest, getting something to eat or drink) where individuals could make better use of their time as far as making physical connections in a fast-paced world.

Weaknesses

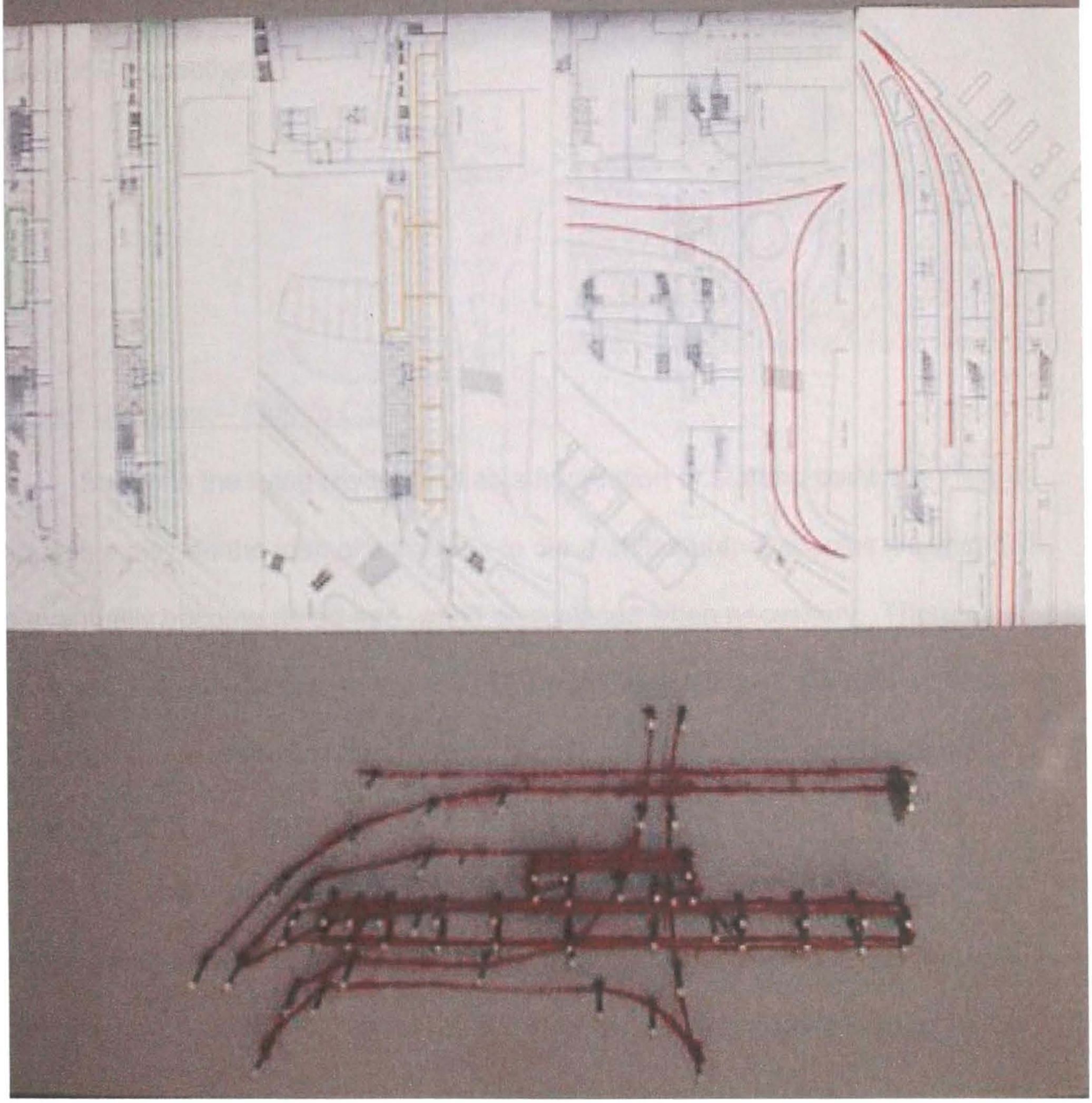
Though this project sponsors many opportunities for individuals to gather information, it does not provide many opportunities to transmit it. There is a lack of reciprocity between the actions of simply reading or viewing information and an individual's unique response to that information. There is not a real opportunity for a person to leave his thoughts, like a message board or forum, which could foster human response on perhaps a more successful level than that of casual conversation started by two people viewing the same information. For example, graffiti in urban areas, in its most primitive sense, it is about claiming territory, but yet

it does not exist alone or does not for long. Many other artists will come and leave their mark as a response or outcry for personal recognition. Though the reciprocity between such actions is negative to the artists in the sense that with each new mark, there is disregard for the others before it, a dialog can be discovered between people leaving the marks.

The bridge city is also a very concentrated and large response to the similar issues challenged from within this study. As aforementioned in this study that large institutions do not serve society efficiently in a decentralized area such as Detroit, a response to these issues needs to be dispersed as well. Perhaps exploration of these issues in a structure smaller in scale like a bus stop would be more beneficial to create dialog in this manner. How then are these responses linked to one another and how then do they link individuals in a beneficial way? Can a dispersed system such as this accommodate many different layers, as different individuals would use these proposals differently? Will the primary function of these dispersed items be intended primarily for this dialog between people or will it be a secondary reaction of people engaging their environments?

"Functioning not as an end point but as a momentary pause along multiple routes, the Metropont generates new events for the city. Programmatic collisions will be encouraged as mass movement intersects other functional requirements."

Lausanne, Bridge-City
Bernard Tschumi
Lausanne, Switzerland 1988



Precedent Study

Project: Plug-In City, and Instant City

Architects: Archigram

Locations: non-specific, 1963, 1964,

and 1969 respectively

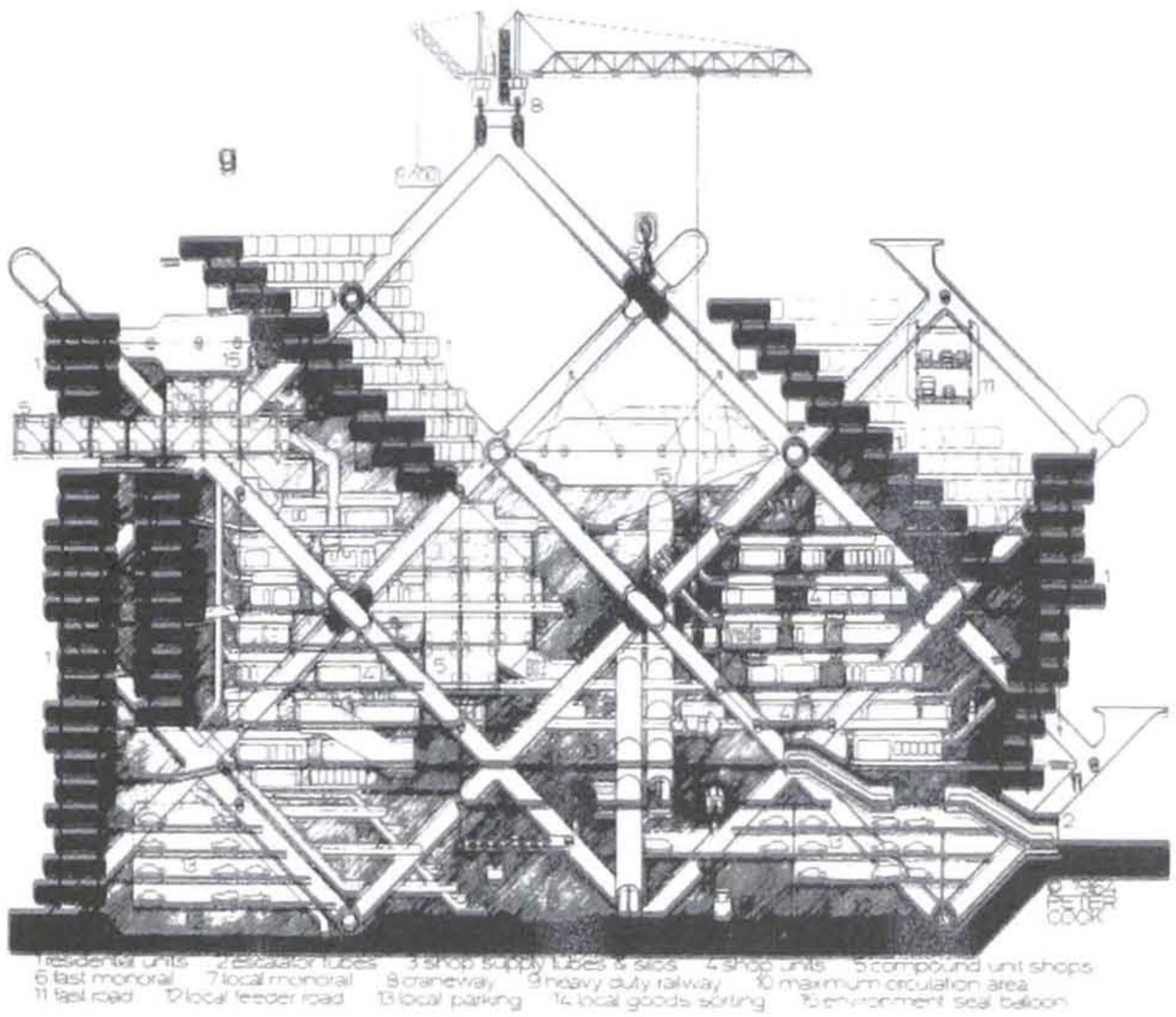
Project Overview – Plug-In City

Built with the living city in mind as a foundation or starting point, the Plug-In city was a play on the idea of a lifespan to our architecture. Capsules we intended to eventually become dated and would be replaced when necessary. There was a cyclic action to inhabitation of the city. Out with the old, in with the new, at the ease of a crane movement simplified building, rebuilding, destroying, and expanding.

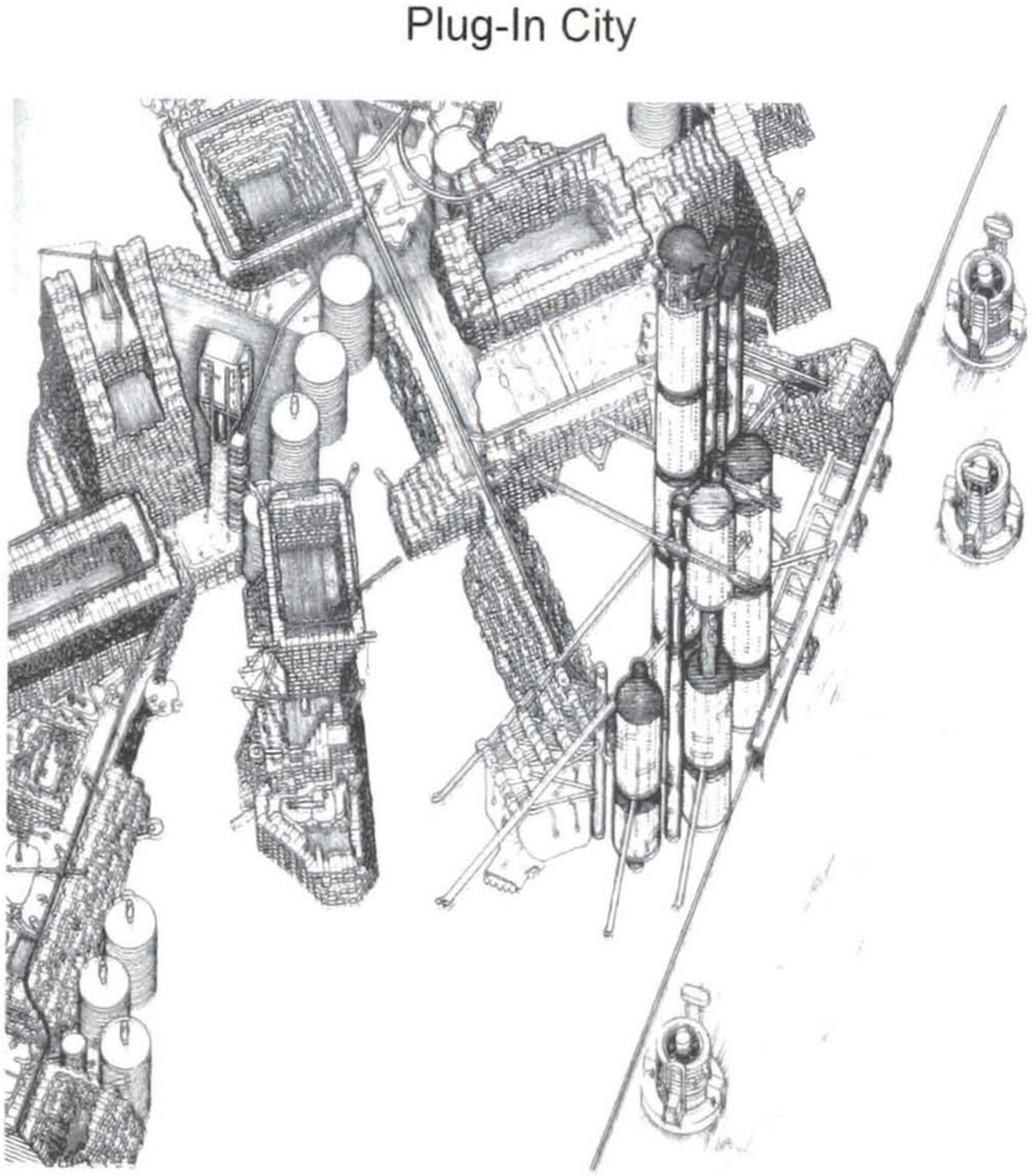
Project Overview – Instant City

Just as the title suggests, this was a project for establishing a major metropolis that could be deployed, graft its impact onto society, and then leave for the next town once the "culture shot" was ingested. The instant city would provide such an impact by connecting the specific city to a network of media, culture, and the most current trends and fashions. The though was that the city would continue

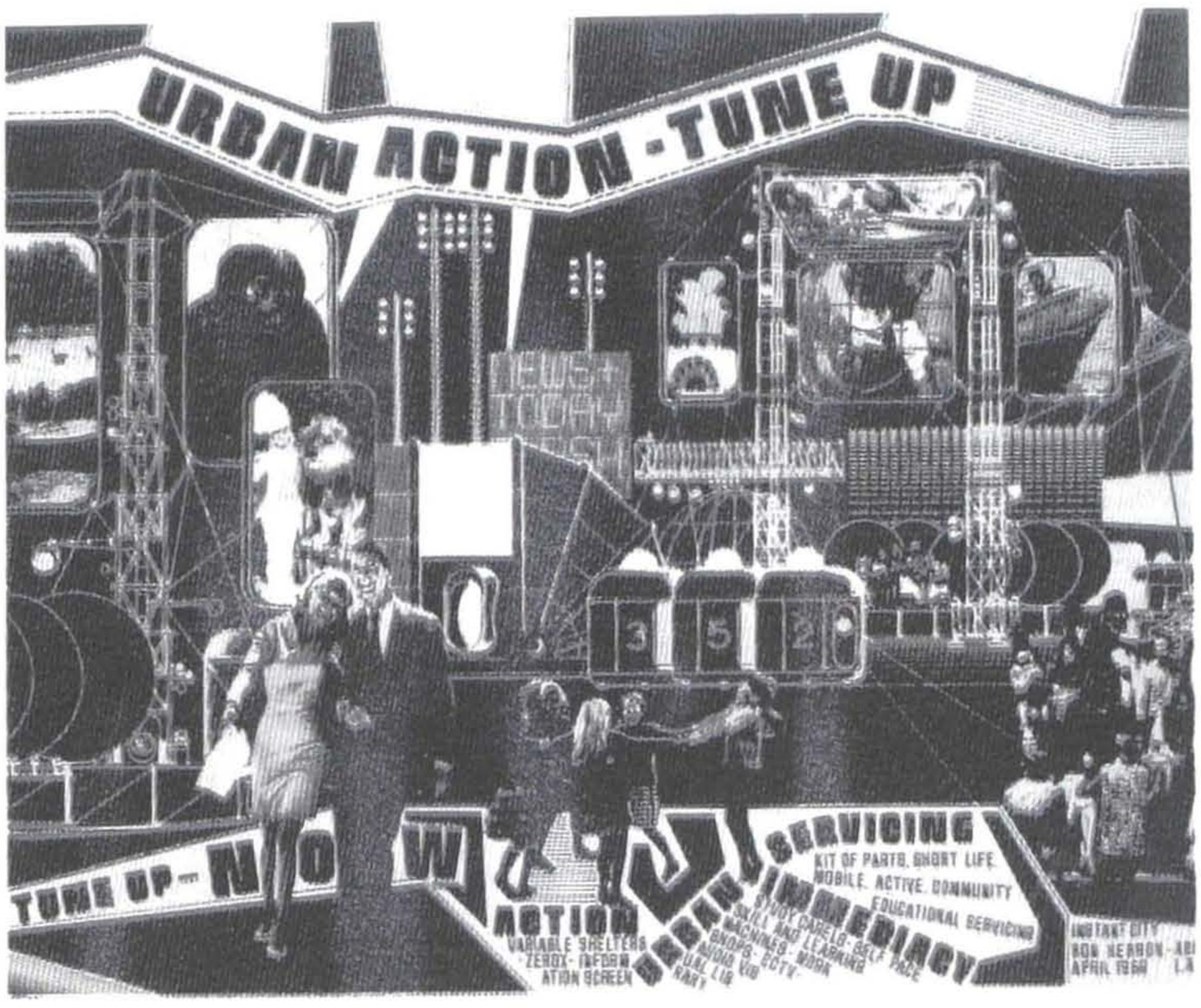
to flourish long after the instant city had departed and reliance on this network became a part of this every day life.



Plug-In City



Plug-In City



Instant City

Strengths

Of the two projects studied, themes about an architectural lifespan, mobility and adaptability are relevant. Similar to all living things, it could be stated that architecture in a sense has a lifespan. This lifespan however is subject to interpretation as buildings may be reincarnated throughout their existence. In ancient times and up to the 20th century before steel frame construction began to surface, it was imagined in professional practice and in the public's eye that buildings were built to last forever. Massive and intricately detailed masonry facades made buildings look as if they had rose out of the earth and were rooted permanently on site. Years later, as technological advancements in craft building allow for buildings to appear as very lightweight such as some of the world's tallest skyscrapers, a cast of our ancestral buildings still coexist with newer creations,

however, their originally intended use may have changed one or more times. Many of the early industrial structures that remain in the city of Detroit are prime examples of these structures, now utilized as residential spaces, offices, and storage spaces. The plug-in city suggests concepts along similar lines; that old structures that are still standing can prove useful in today's society but also that they too will someday expire to the trials and tribulations of time. As these old structures fall, new structures replace them to better serve contemporary society, completing the cycle of architectural lifespan.

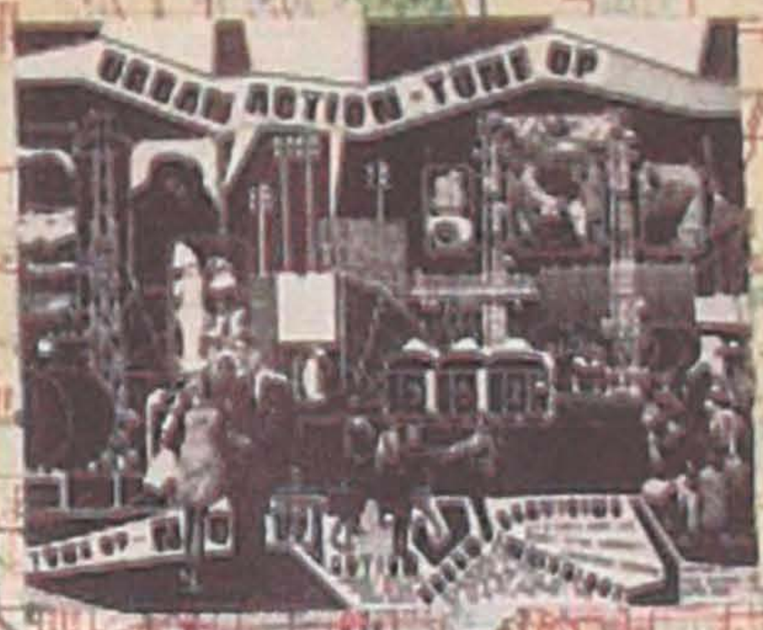
In concert with this theory, perhaps the way in which communities are built could become more adaptable to contemporary decentralized conditions if given the ability to physically move and transform. Within the Instant City, the symbiotic relationship formed between mobile structures and the existing communities speaks volumes to the adaptability of new architecture. Architects are constantly expanding upon and redefining proven methods of design in order to fit contemporary conditions and beyond. [18] Recently built works however are not as adaptable to changing conditions. For example, large suburban shopping centers after abandonment by their tenant for various reasons often sit vacant for long periods of time before they are used again where as a house or structure of similar size can be readily adapted by a new tenant much easier and much faster. This example related to the themes present in the Instant City suggests that smaller insertions into the given context would be more successful for the same reasons.

Weaknesses

Though conceptually strong, the feasibility of the actual studies proposed by Archigram does not seem to fit in architecturally with an existing context. These proposals seem very utopian and suggest a complete and overwhelming conversion of a way of life. It would be unworkable to propose such a dramatic changes and forcefully impose change upon an entire territory that this study examines. It would also be overwhelming to assume that every existing structure would be affected by a proposal of similar magnitude to either of these precedents. Rather, this study should examine some of the smaller instances affected by similar processes and understand how they relate to one another and thus to the whole, such as how retro-fitting an existing structure with a new program affects others around it and how that immediate territory might change respective to the whole. Does such a proposal require an "all or nothing" mentality? Is there common ground between the two extremes? Can a proposal of this magnitude fit in with its surroundings or should it be drastically different? What is to come of those structures resisting change or to those who are still positively contributing to society? Are the effects felt though this change manifest or latent?

Archigram:

Recognizing Obsolescence



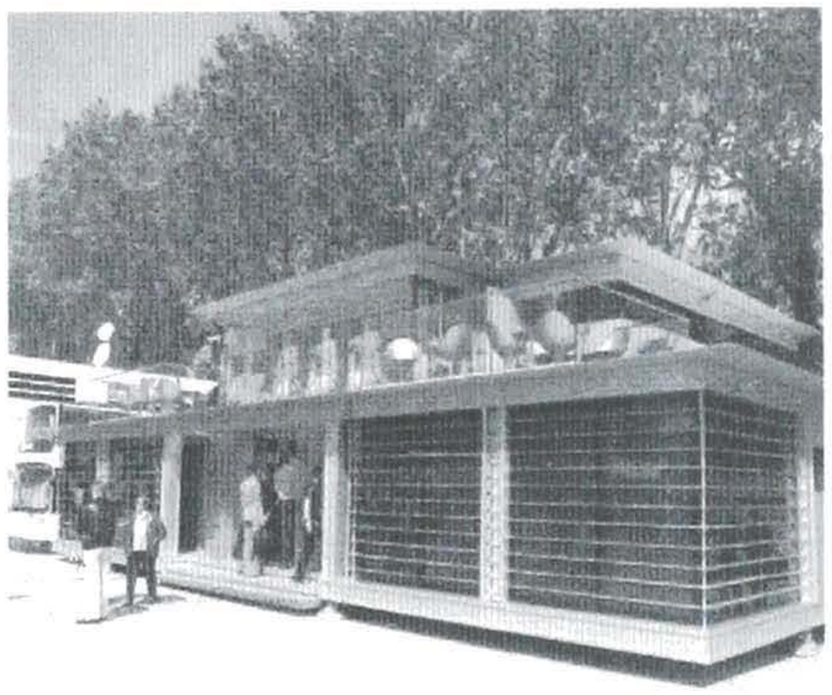
Program Precedent

Project: West McLaren Mercedes

Team Communication Centre

Designers: TAG McLaren Group

Location: N/A (Mobile), 2000-2002



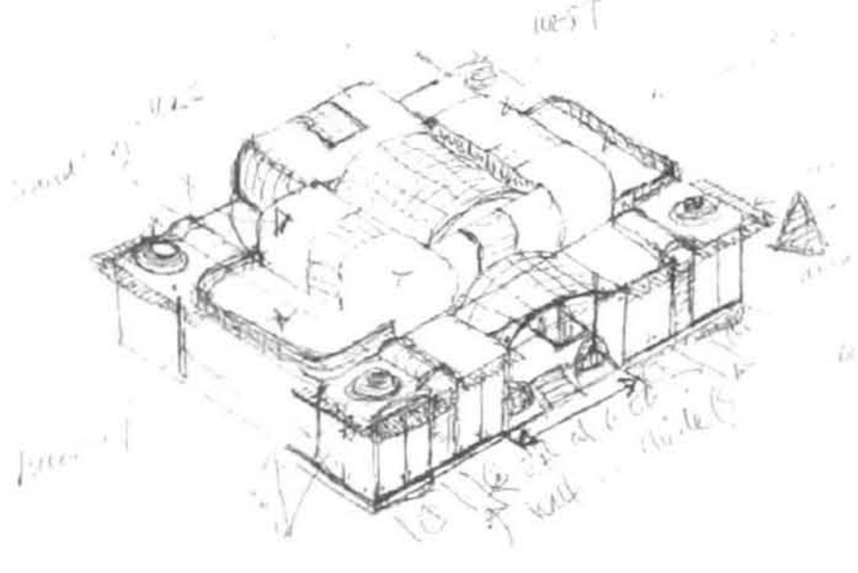
Project Overview

Comparable to any other large corporate work environment, the world's most popular sport, Formula 1 racing is composed of many teams of individuals working cohesively to form one large working entity. From the team chef to the F1 drivers to the top marketing executive sponsoring a race team, physical connectivity and responsiveness with one other is critical for the 36-member race team to be successful every other weekend at a different racetrack. In order to perpetuate adaptation to the various racetracks, architectural response must be adaptable and mobile. This mobile environment serves as a command post for the TAG McLaren Race Team while traveling the world. This is the communication link between the race team and the business entity that the race team represents.

The TAG McLaren Group has developed an environment where driver, engineer, business executive, sponsor and fan can all interact together. This mobile environment consists of executive offices, driver quarters, meeting rooms, kitchens and services, linked together by a common dining and entertainment space. The

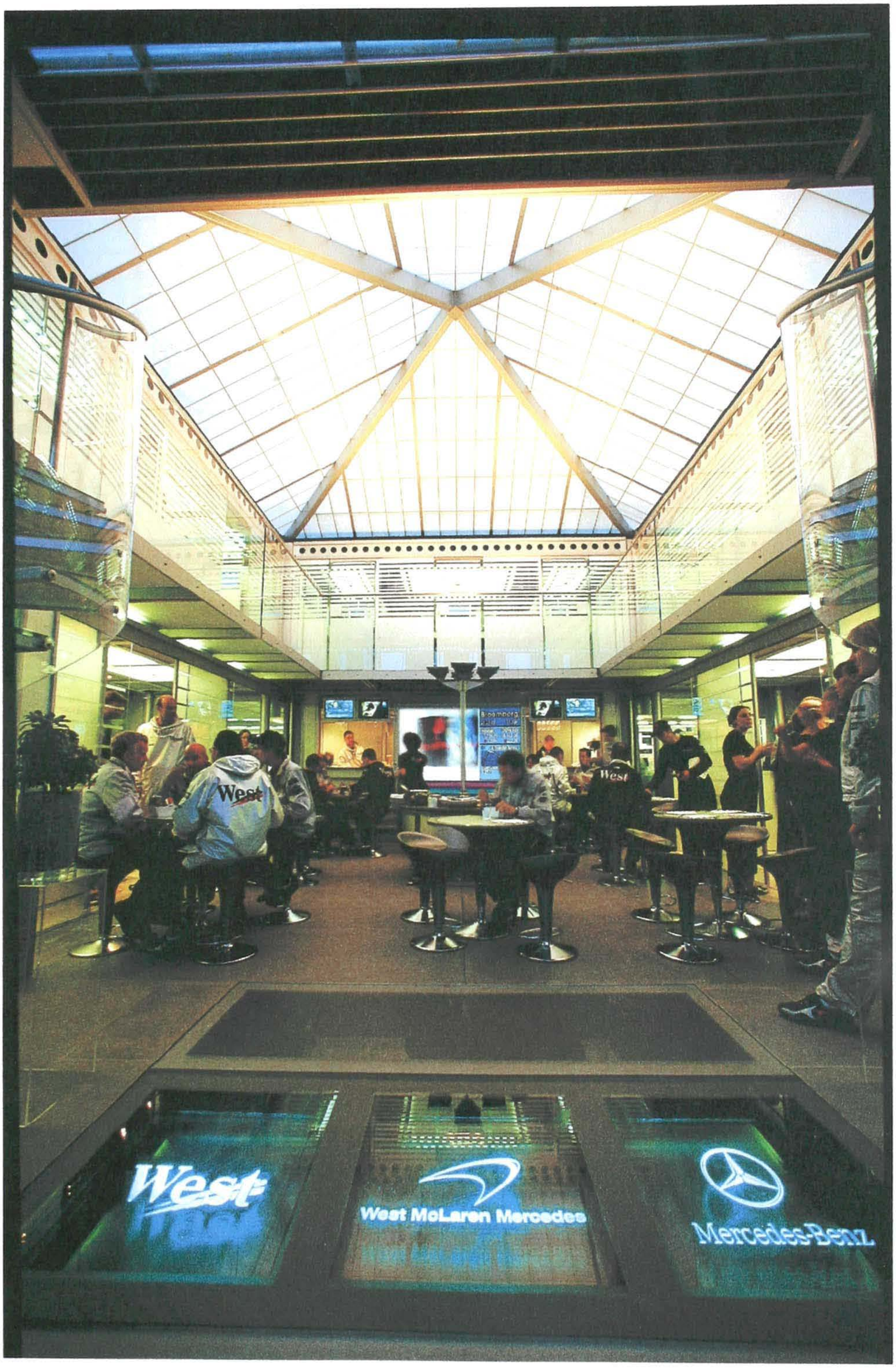
precursor to such an environment was captured in separate motor homes and temporary tent spaces, which served as meeting places for the different race team entities to convene. But when the teams were not meeting, they were isolated from one another in separate work environments in their respective motor homes. The McLaren approach unifies all team members in their work environments bridging physical separation among the team that they find problematic in propelling a race team to victory at each race.

A team consisting of design professionals other than architects, whose motivation was function and aesthetics, created the design. The ten-part structure is dismantled and shipped via six flatbed trailers. Formula 1 set restrictions in place for the size, height, and weight of each of the ten pods that make up the larger structure and also governs the deployment process and manpower that operates the communications center. These sub-structures are deployed by a series of pneumatic movements which self-level and attach the other parts of the structure to itself. Cranes built into the flatbeds assist in the deployment. Deployment of the structure is completed in 12 hours and the center is fully operational after about two days.

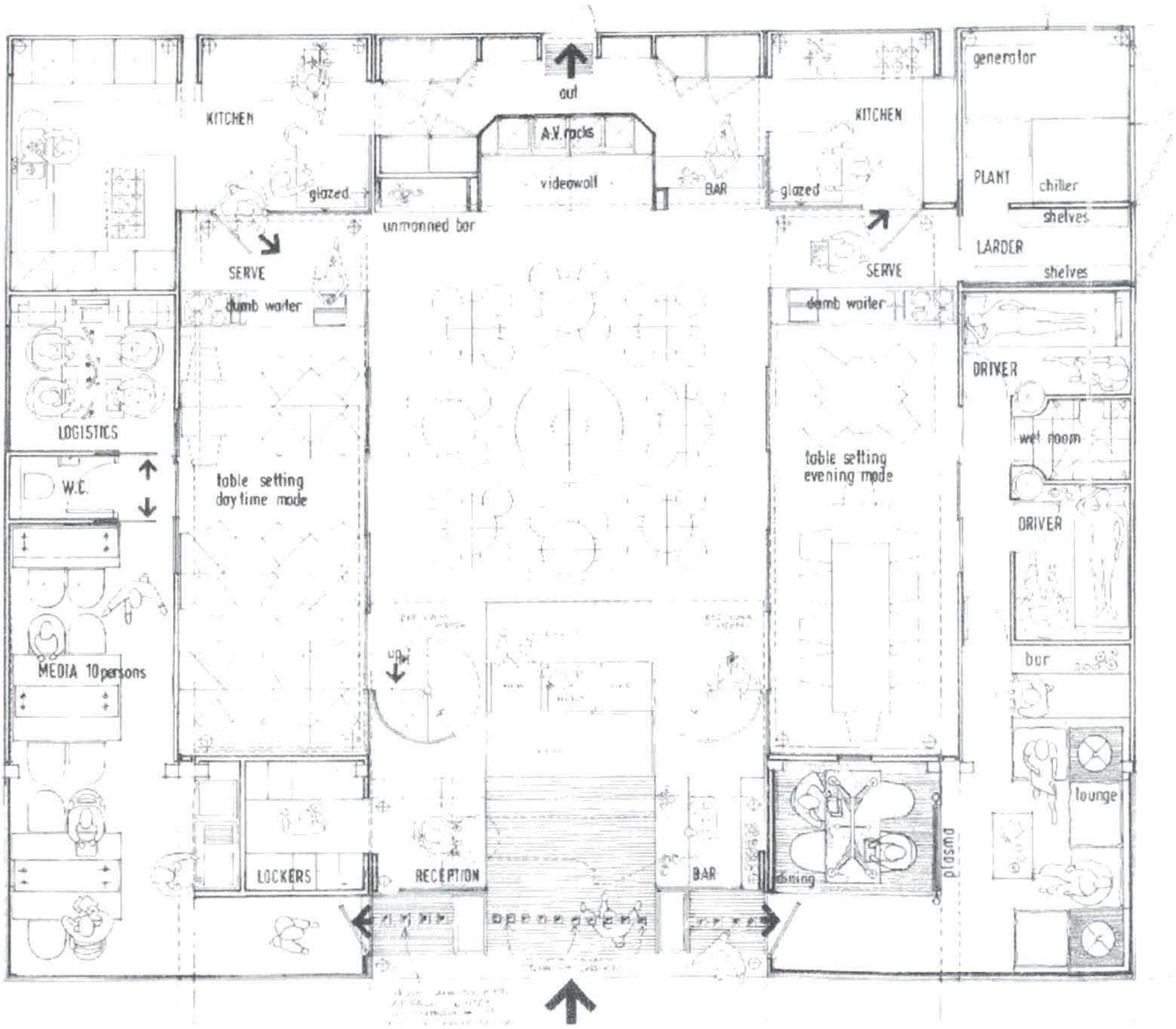


Mobility and adaptability under such circumstances is vital. A deployment such as the McLaren Communication Centre seeks to blur the boundary between vehicle and building. Physical connectivity among team members is comparable to an environment that this thesis seeks to create. Site conditions such as lack of consistent density among office-type programs within the scope of this thesis study will provide an opportunity for dispersed architecture to begin evaluating and redefining the urban landscape via situational insertions. The linkage of spaces within a dispersed environment such as this precedent shows potential common ground among different programs and how they can begin to overlap and cross-pollinate, while maintaining their own distinct functionality.

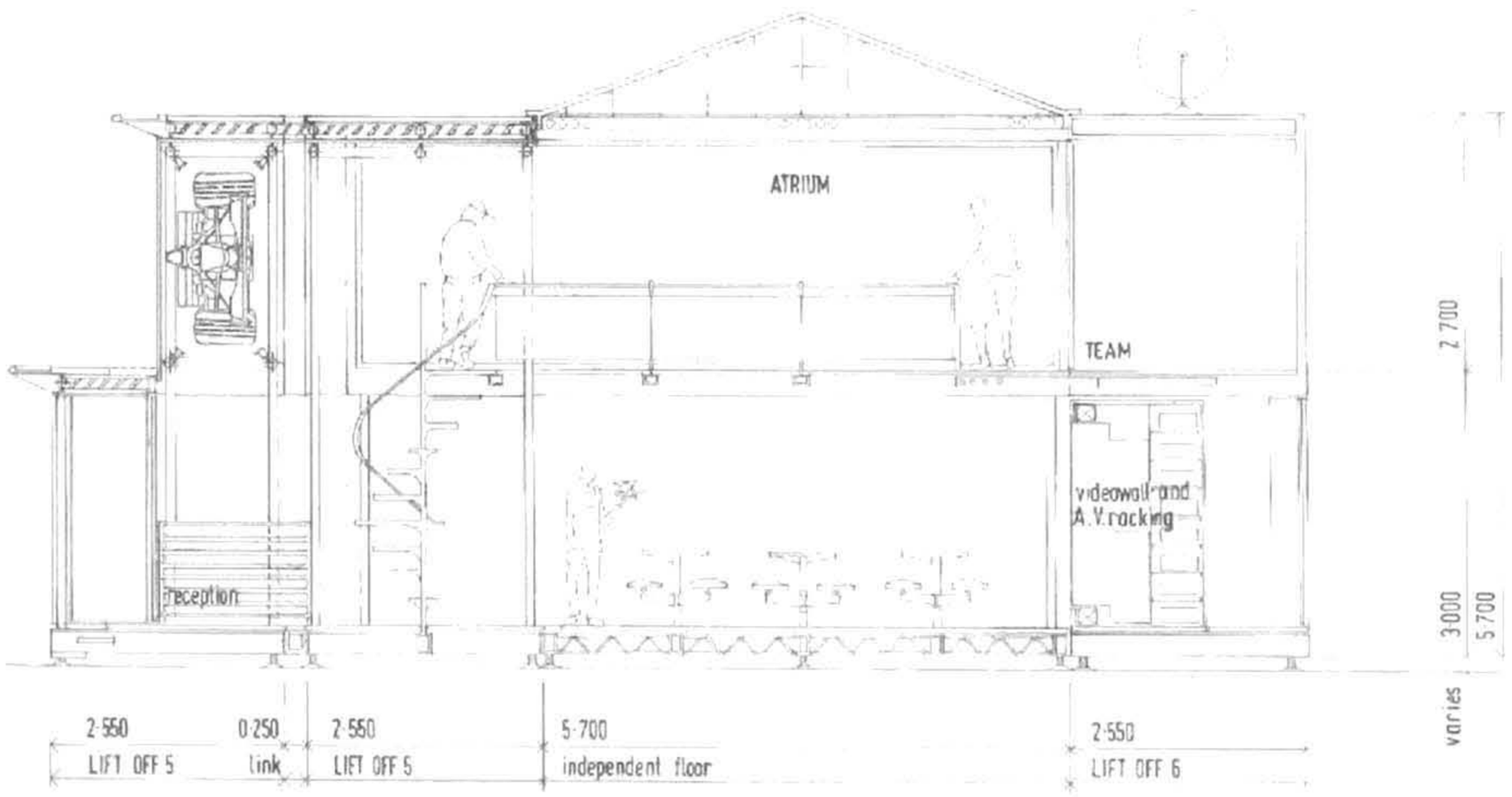
Can such a program begin the define place through mobile architecture? Is mobile architecture grounded to a place at all? Regarding this precedent study, the duration of such dispersal does not establish itself to a particular place but rather to an event occurring at a place. The methods for linking team members in the McLaren approach are definitely applicable to this study, integrating teams of individuals of diverse operations as one entity. This study proves that multiple programs can coexist with one another and can blend well enough to not feel separated from one another. The ability for mobile architecture to begin to stack on top of itself is also important to the scope of this study. How do larger volumes of linked mobile spaces differ from those that are a single story in height? Are there any instances in the site that will require or facilitate such deployment?



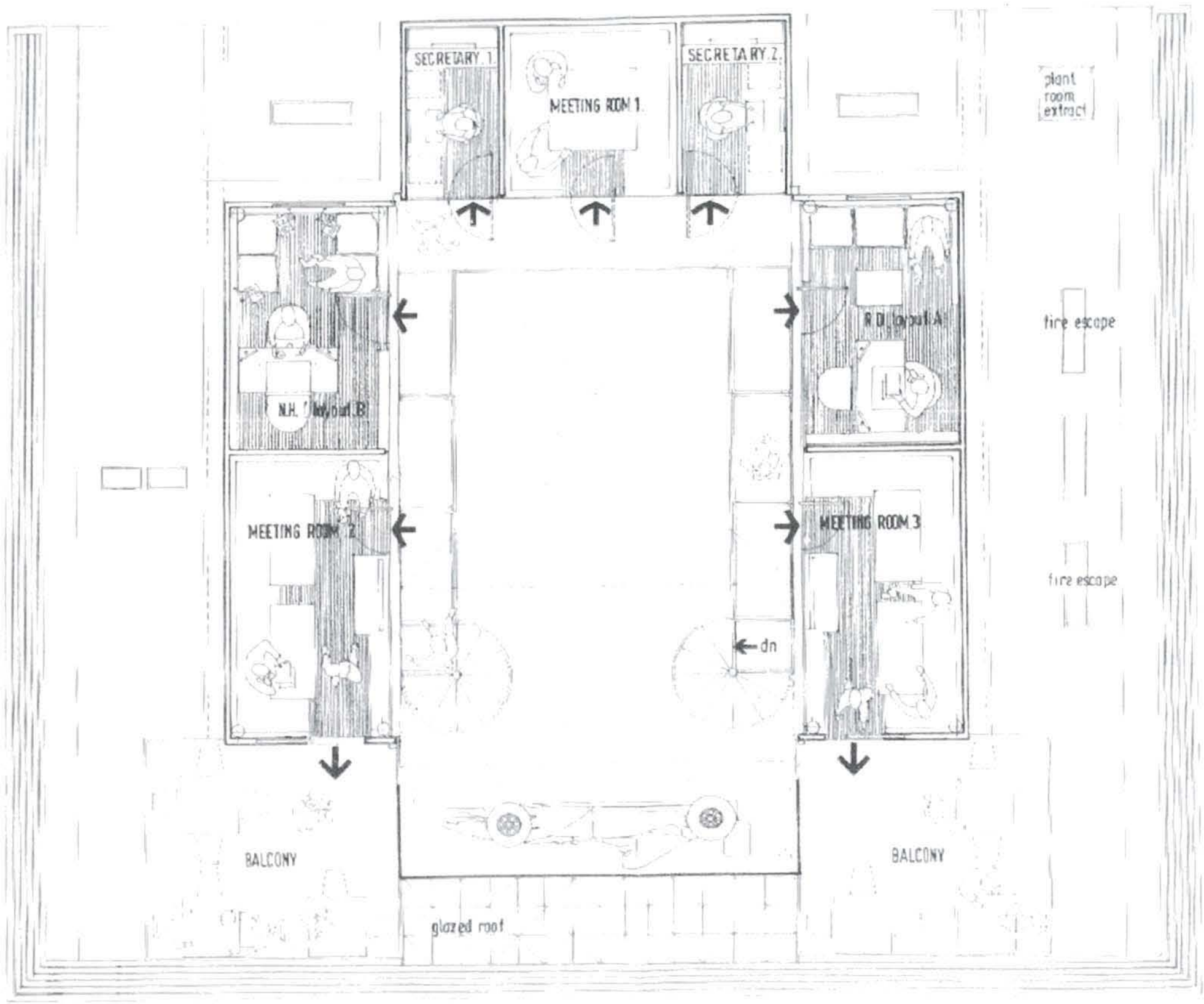
Central Dining and Entertainment Space



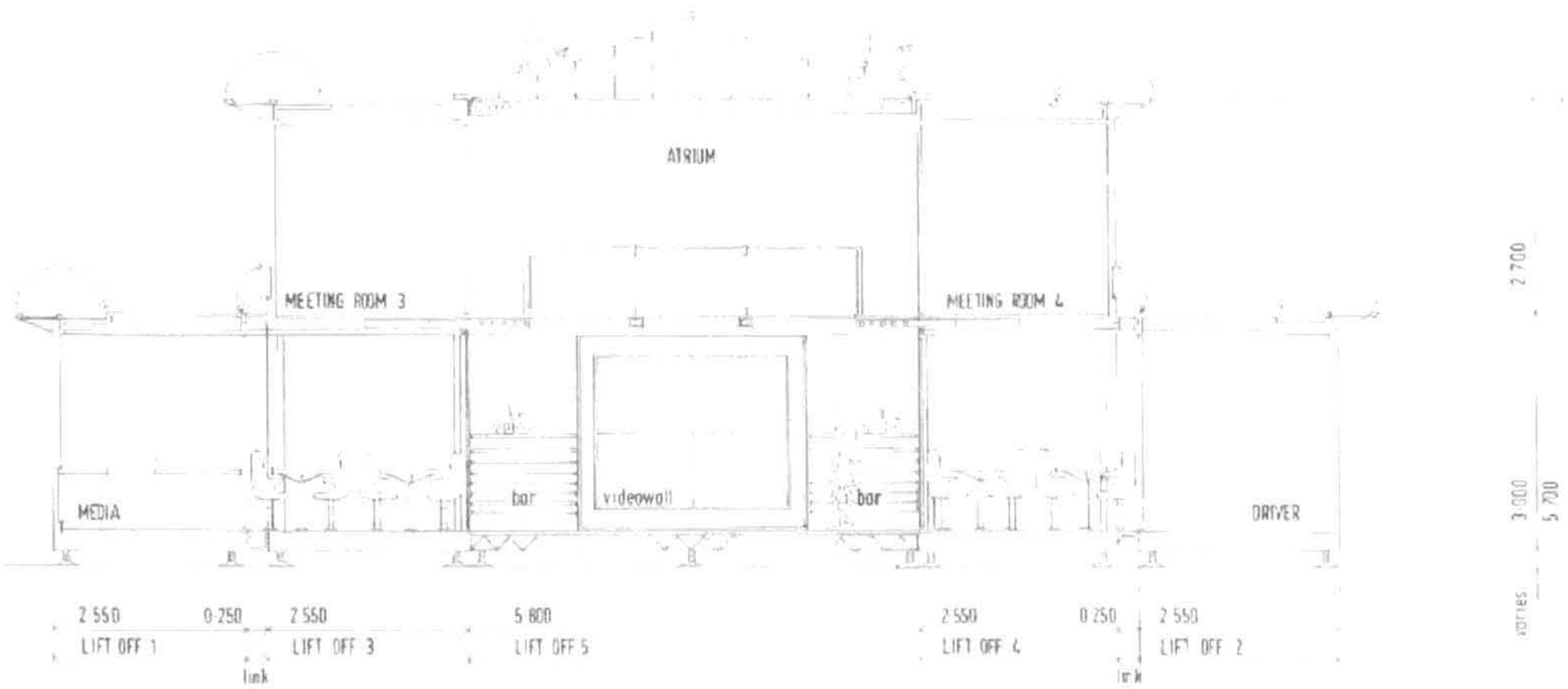
Ground Floor



Longitudinal Section

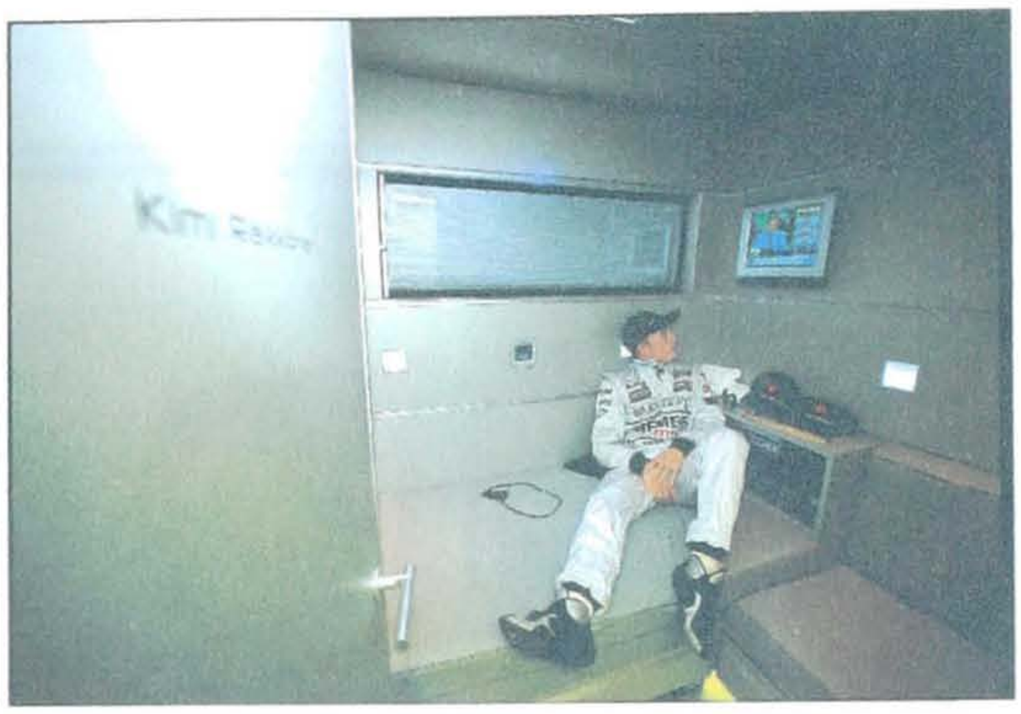


First Floor

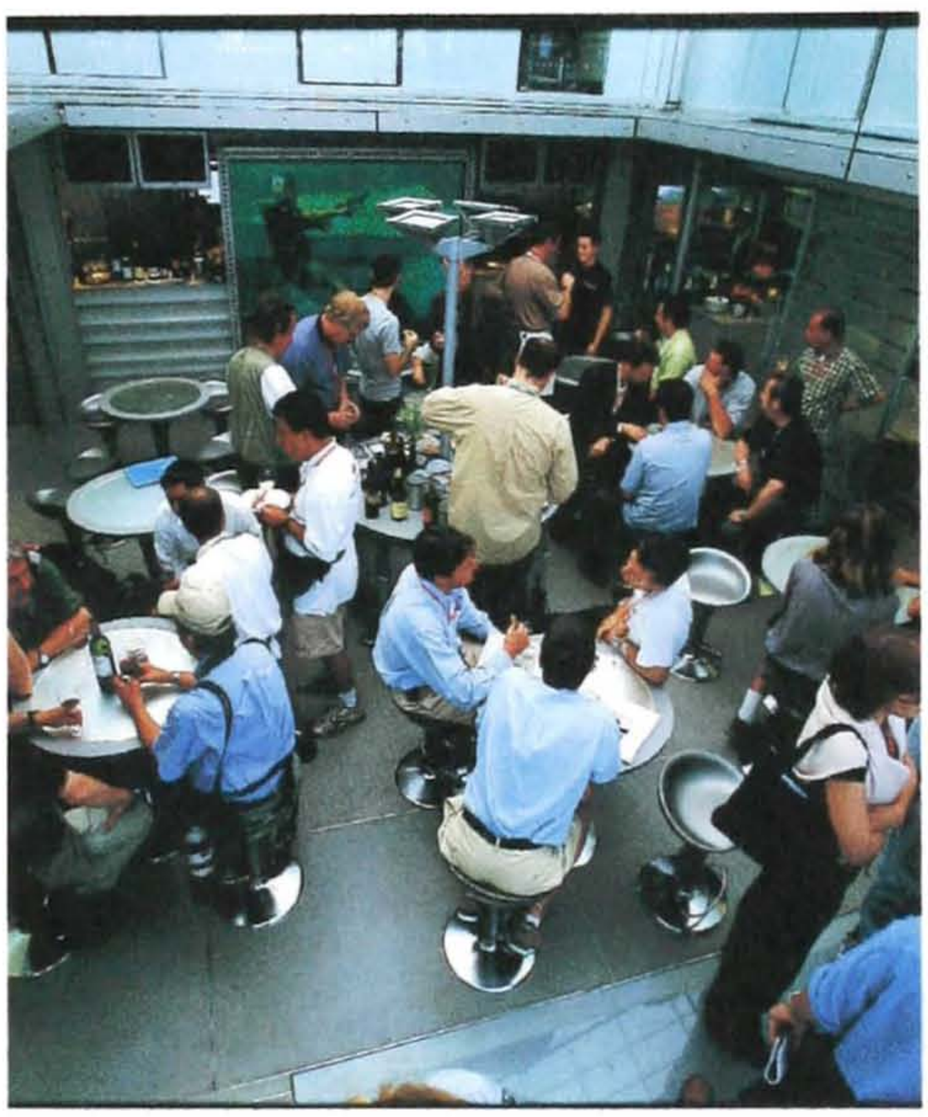


Cross Section

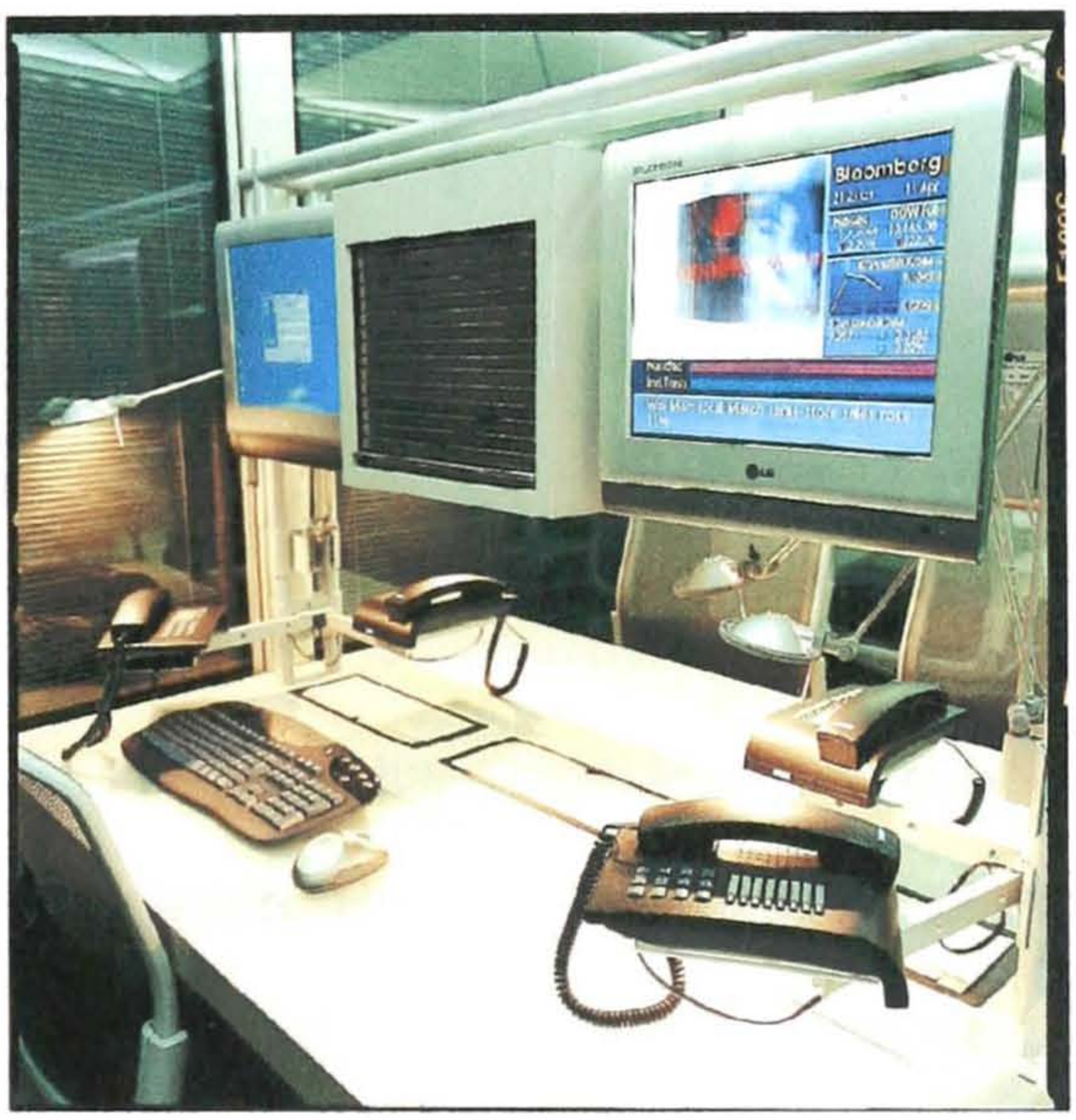
Private Meeting/Dining Room



Driver's Quarters



Central Dining and Entertainment Space



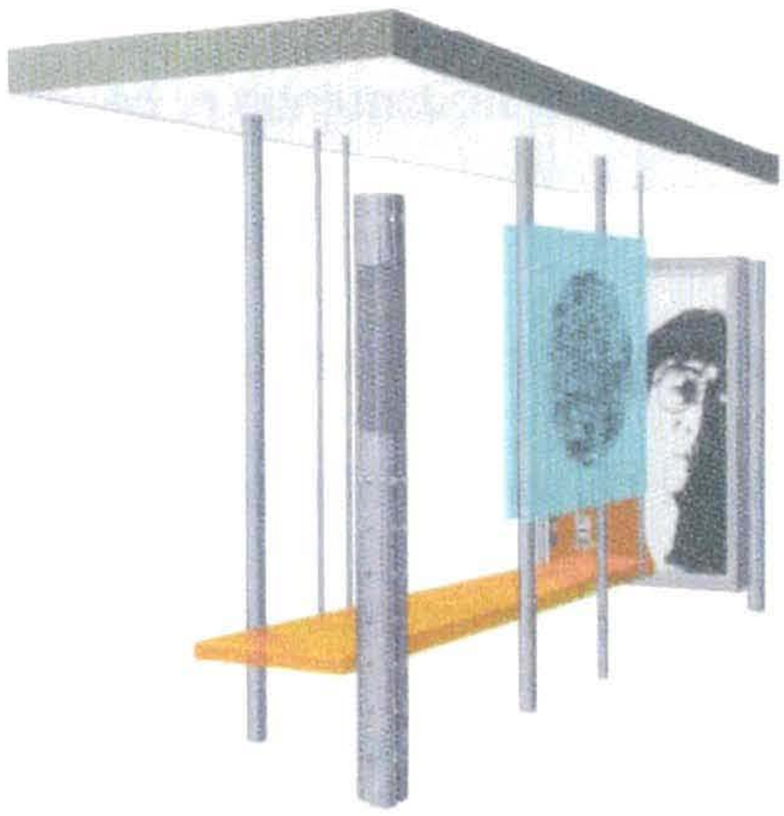
Communications Area

Program Precedent

Project: Street Furniture (Prototypes)

Architect: Mathias Klotz

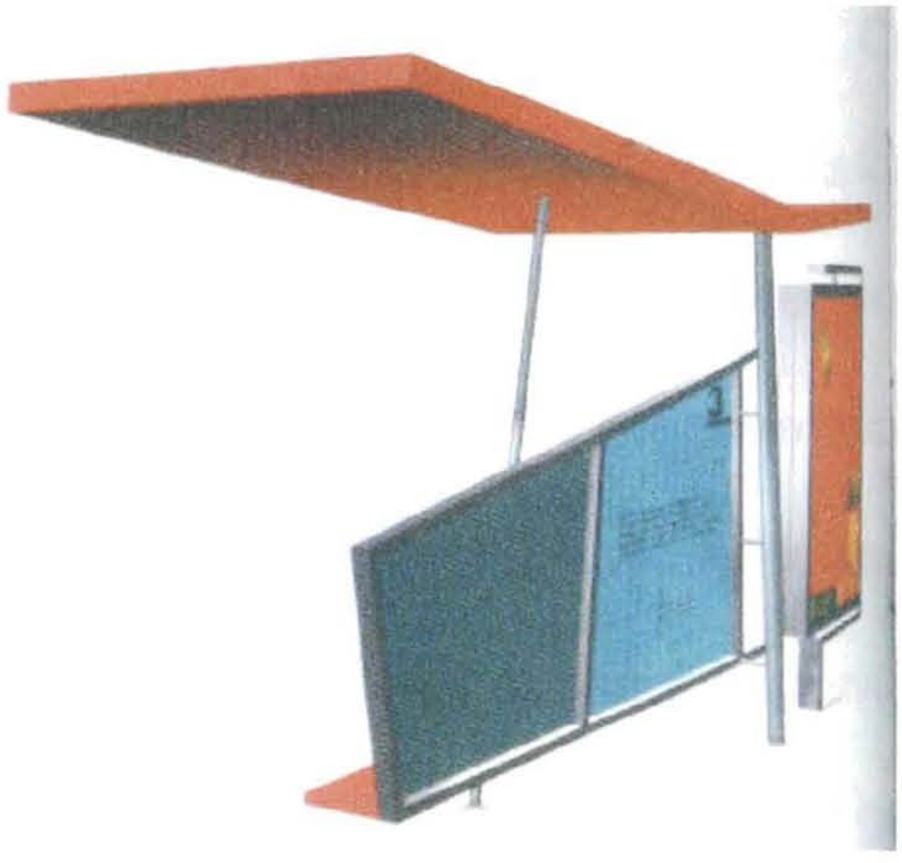
Location: Mediterranean, 2000



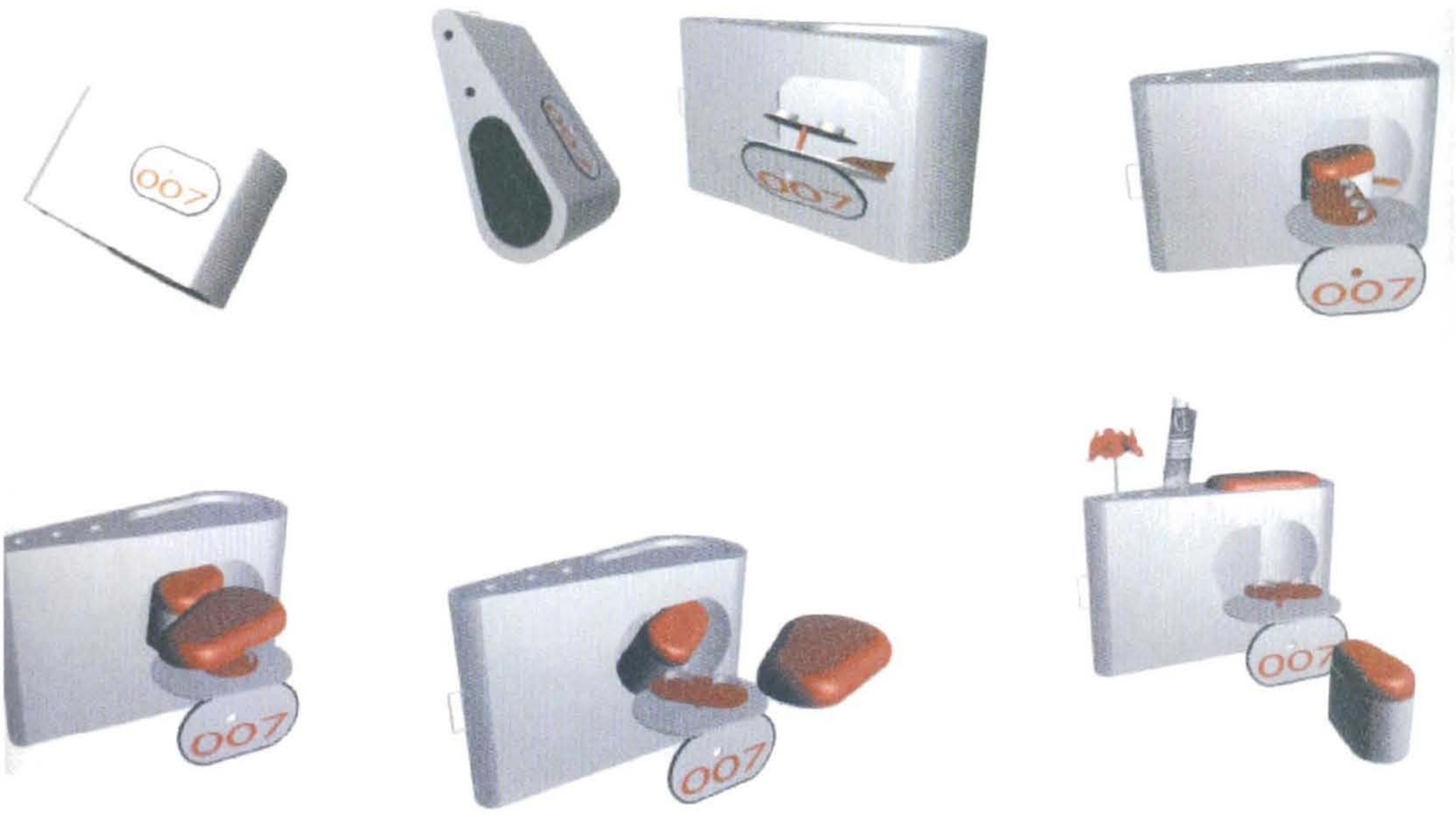
Project Overview

This competition entry to be sponsored by JC Decaux, a large European corporation, was designed to be more dynamic than the traditional bus shelter or nodal point along a network. Traditionally, these structures provide shelter to its inhabitants while they wait for public transportation. How does one pass the time at a bus stop? What events could occur in the generally short period of time while waiting for the bus? This precedent was developed believing that this shelter provides a context for a variety of services, such as shoe shining and providing information via maps and telephone service. The three design prototypes took into consideration vehicular speed, pedestrian movement and the situation that the bus stops would be placed in alongside the road at the threshold separating pedestrian and vehicular movements. Mathias Klotz felt these structures needed to be identifiable at high speeds, being distinguishable from their surrounding context. The shelters are made of light and reflective materials. Placed alongside the road

on or near a sidewalk, the goal was to preserve the flow of pedestrian movement. The point where these structures attach to the ground occupies little space and the structures are slender while still providing for actions like sitting. The shoe shining container is versatile luggage, which can be deployed in conjunction with the bus stop, but remains an entity as mobile as the occupant itself.

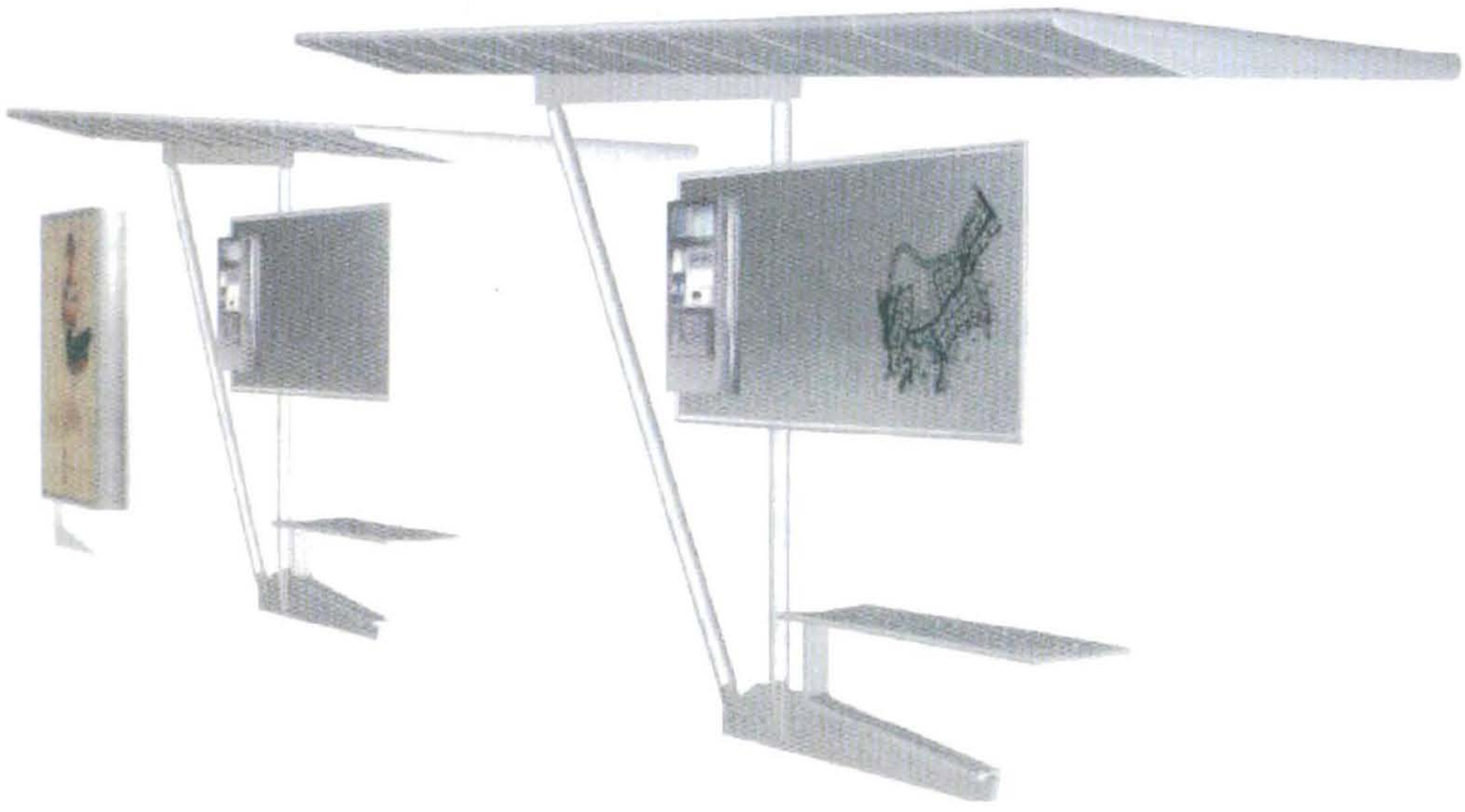


Such a structure is very apt to the urban context of this thesis. In an area where public transportation is limited to bus, structures of this magnitude could provide a dispersed context for multiple events to occur. What events can be contained in the bus stops and also dispersed elsewhere relative to this context? How do these structures blend with the context provided in the thesis study?



Identity of place is crucial for a structure dispersed at a frequency comparable to the bus stop. That spirit was captured well in this precedent study. The clash between movements at two very different speeds is an interesting situation to consider when dispersing programs similar to this precedent. The structures designed by Klotz however do not provide shelter for the extremes of the winter months experienced here in Detroit. Can a structure like this be modified to keep out harsh winter winds and driving rains? Can it be dispersed relative to another building or barrier to provide shelter yet remain in plain view of the transient people? Opportunities exist for the program provided in this precedent to be expanded relative to the context within the thesis. Potential events or programs could be getting a refreshment or snack or perhaps connecting to the Internet. The bus stop could provide a space for sponsored graffiti or artwork. Perhaps the luggage is a toolkit for artists, composed of different art media such as paints, markers, dyes, brushes and other applicators.

What events at the bus stop could make it a “stop” for reasons other than waiting for the bus? In what ways can the time spent waiting for the bus be used more productively in order to make the most out of an individual’s day? These are questions that the thesis seeks to expand further upon in the upcoming development of program spaces relative to rates of dispersal throughout exploration of site conditions within this study.



Tectonic Precedent

Project: Thomson Optronics Factory

Architect: Renzo Piano Building

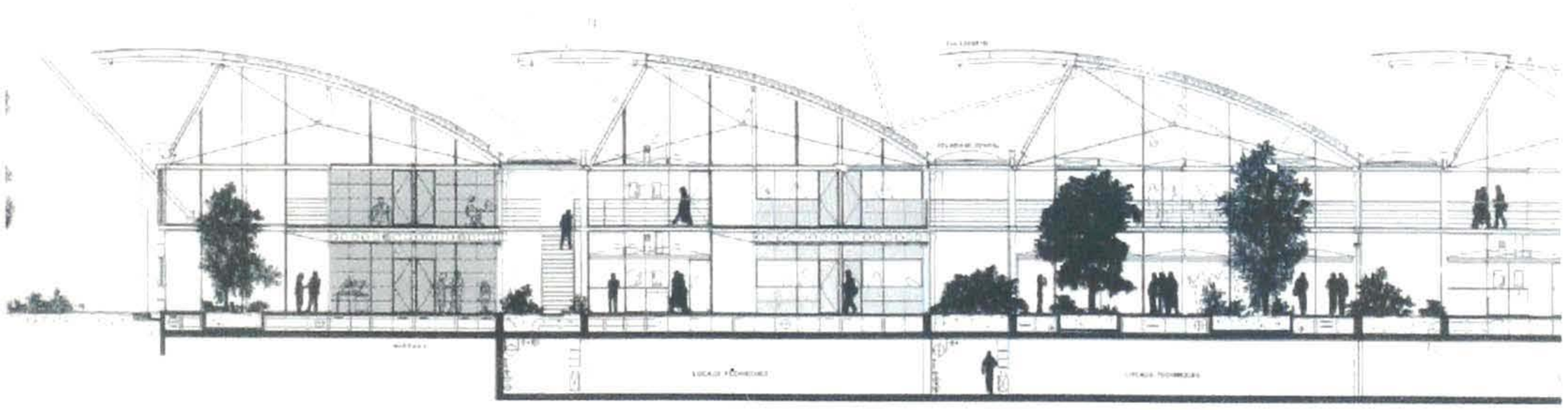
Workshop

Location: Saint Quentin en Yvelines,

France: 1988-1991

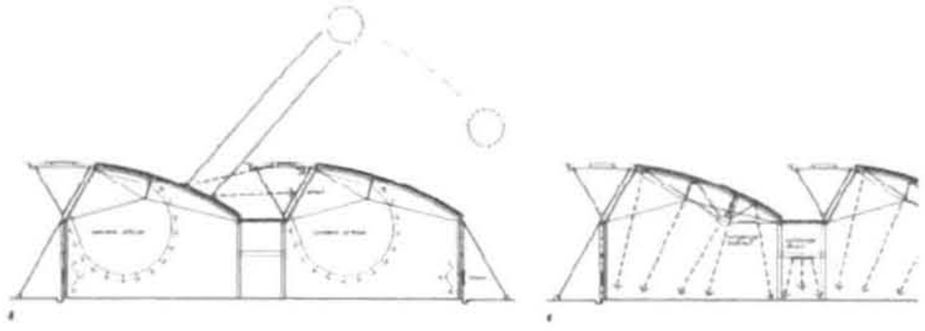
Project Overview

Integrating the natural environment and those created by man, the Thomson Optronics Factory weaves both together through a series of architectural bays housing various research functions and courtyards in a rural area outside of Paris, France. The success of this series of buildings is realized with the maturation of the natural environment surrounding this facility, creating a symbiotic relationship between the natural and man-made. Man-made earth mounds housing building services and newly planted vegetation will conceal the factory from outside views inward from neighboring residential areas and from excessive noise created by a nearby freeway as the vegetation matures.



Envisioned by the Renzo Piano Building Workshop as a cost-effective solution, this facility promotes a healthy, vibrant working environment for research and manufacturing. The entire project was designed in just 15 months. Intended to grow simultaneously with the needs of the occupant, a simple yet appealing structure was devised with the benefits offered by the natural environment in mind.

The Thomson Optronics Factory is composed of a series of standardized structural bays composed of standard w-shape sections laid out along a north-south axis, each being indirectly north-lit as a result of a gently curved roof reflecting light from the south through north-facing clerestory glass spanning the entirety of each bay.

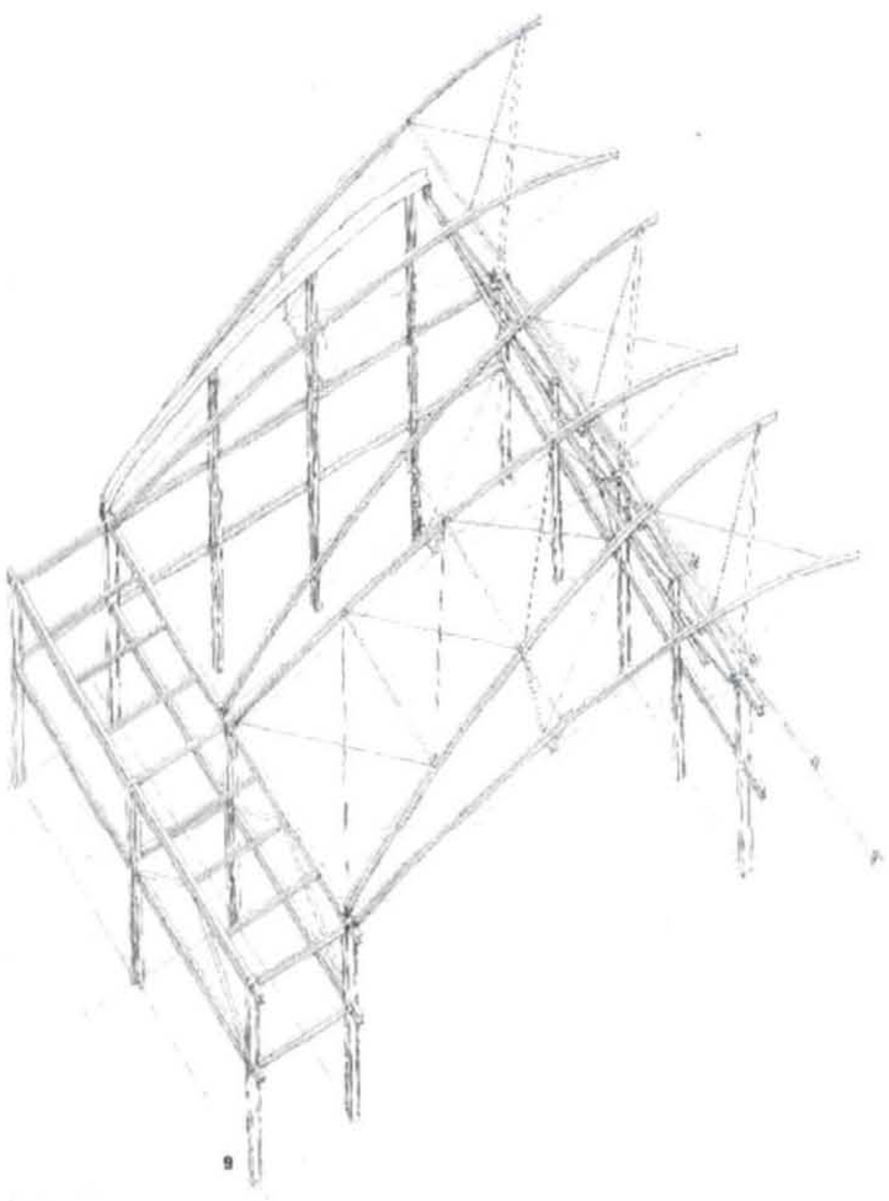


The curved roof is made of steel decking supported by nimble, curved w-shapes, forked and tensioned by suspension ties. A simple curtain wall system fills in the bays, complete with operable glazing components to allow for natural ventilation and airflow though the facilities. Mechanical services are provided by rooftop structures over smaller circulation bays between large bays. Raceways in the smaller bays conceal ductwork and piping until they are delivered to the necessary areas. It was important to accommodate this type of delivery of services due to different spatial and height

requirements created by varying equipment in each area with the larger working bays.

Relevance and Strengths

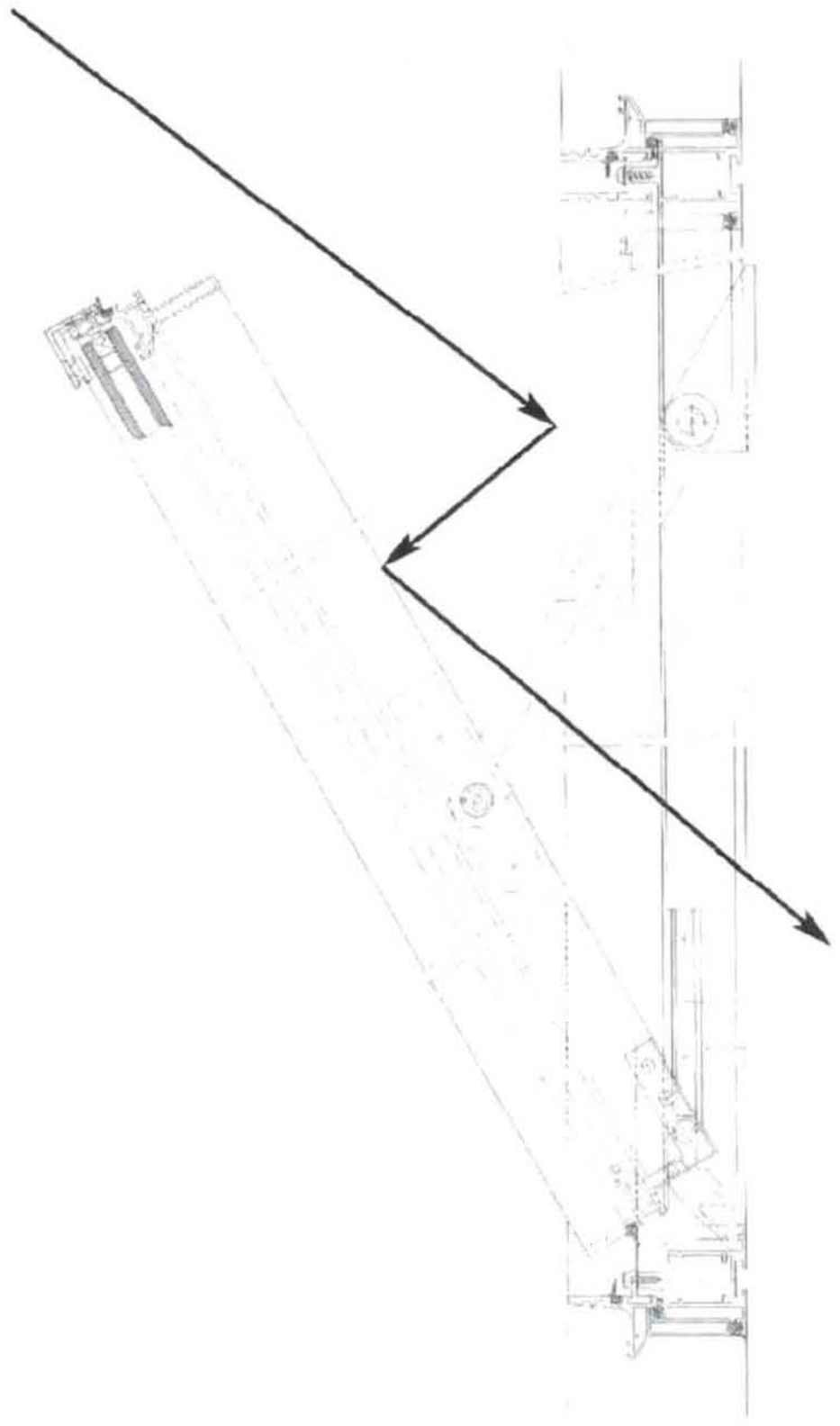
Most important to the development of the workshop/barn are the abilities of the structure as a flexible system accommodating potential growth, day lighting capabilities, and the appearance of a nimble structure housing a heavy program such as facilities for urban agriculture or the manufacturing of housing components.



Piano's use of suspension ties to anchor the roof along with the choice of the selected materials, namely the stick-like structure, creates the illusion that it could potentially be destroyed if subjected to a heavy gust of wind. Combined with the standardized grid, order and direction is given to how a facility using a structural system such as this could expand or even contract.

Examination of the operable glazing led to a curious idea that if the system were inverted, light wells that could assist the indirect day lighting from the north could be created using a similar notion of curved reflecting surfaces. These operable light wells would be placed along the south façade as a way to bring in light from the

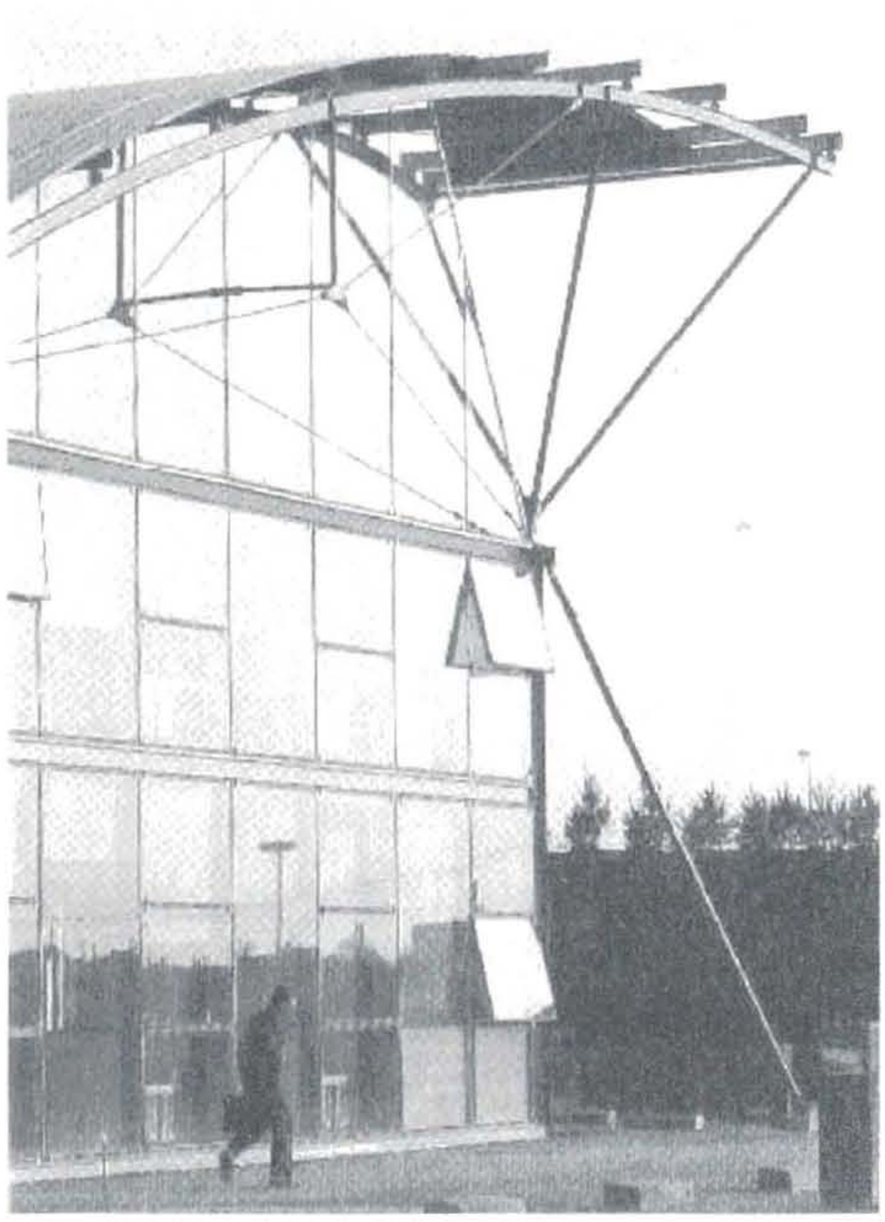
south directly without overwhelming glare or heat gain. In order to maintain responsiveness to changing light conditions during the various seasons, electrically driven motors would operate all of the light-wells simultaneously. Shading the south façade would still be required but could be accommodated by smaller horizontal shading devices repeated for the entire height of the façade. Views to the outside on this façade may or may not be a factor and could be accommodated by translucent panels infilling the curtain wall. Upcoming studies will detail this condition in more detail.



Weaknesses

Where this system is structurally capable, its relationship with the ground plane is barely existent. Without the suspension cables anchoring the roof loads into the ground, the building appears to be delicately placed on site and almost floating from the exterior, when in reality pile foundations anchor the w-sections into the ground. A more massive base, perhaps accomplished in a cladding detail could be more convincing. The thin cladding is also susceptible to sound transmission from exterior noise as well as running equipment. This could be a problem in areas such

as the locker rooms or the office where excessive sound transmission may be undesired.



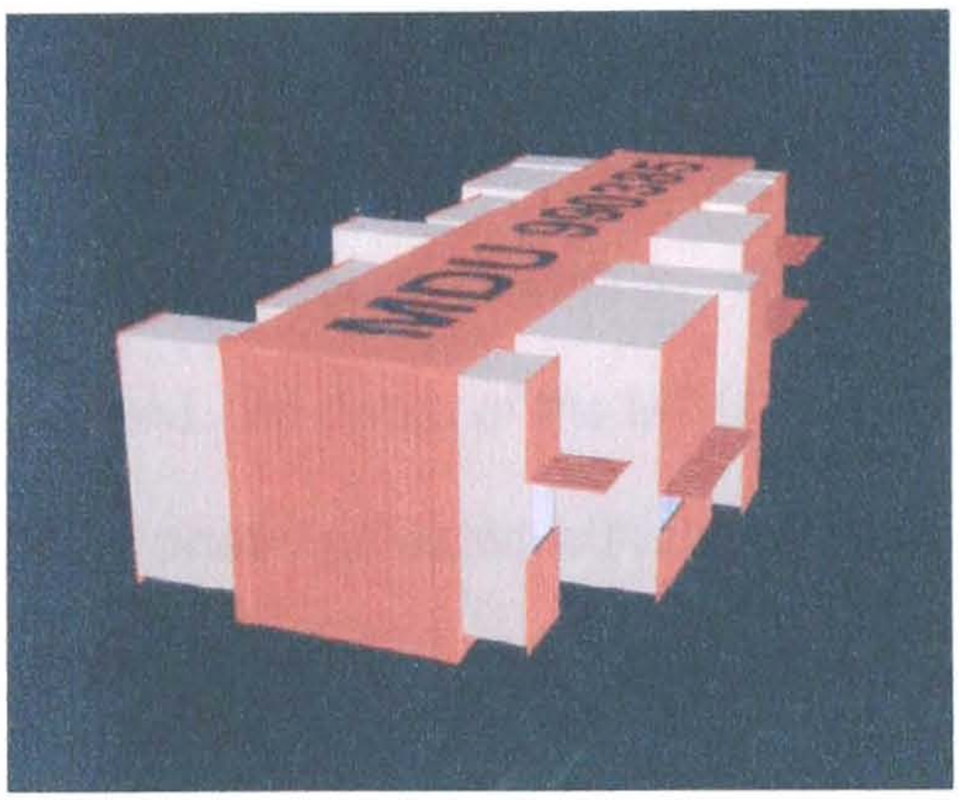
The unprotected glazing on the East and West facades also leaves this structure exposed to glaring and blinding sunlight, especially in the earliest and latest portions of the day. Finally, the rooftop location for mechanical units could create problems with vibration of a structure this nimble. Alternative locations for units could perhaps be located within a single zone with services being distributed in the upper areas of the structure, providing that they do not interfere with any moving equipment or processes housed within the bays.

Tectonic Precedent

Project: Mobile Dwelling Unit (MDU)

Architect: LOT-EK

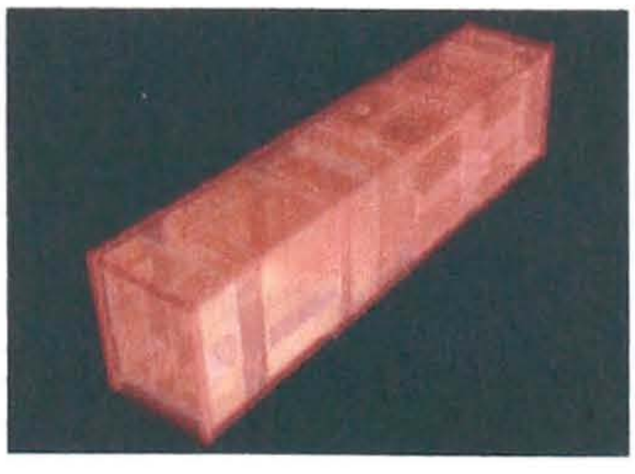
Location: Mobile, 1999

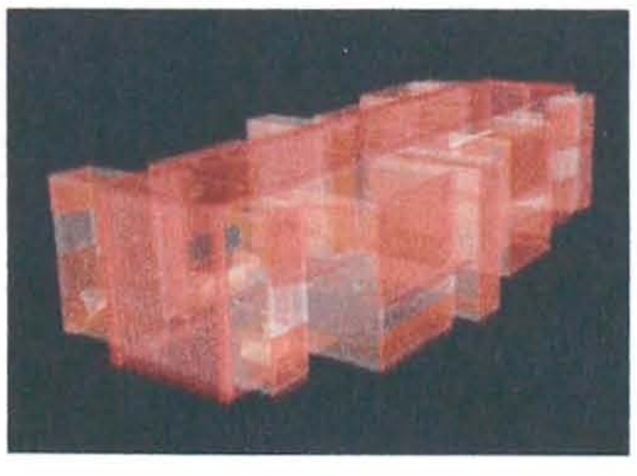


Project Overview

A speculative proposal projecting new patterns for living and working, the Mobile Dwelling Unit (MDU) takes advantage of objects cast aside by contemporary society such as shipping containers and suggests an alternative adaptation for an existing container of space. The shipping container, measuring eight feet in width, 40 feet long in length and nine feet six inches in height is outfitted with typical spaces that one might find in any residence, such as a kitchen, bathroom, bedroom, dining area, and storage space, as well as accessory objects assisting living or working such as television, cooking appliances, beds, and furniture.

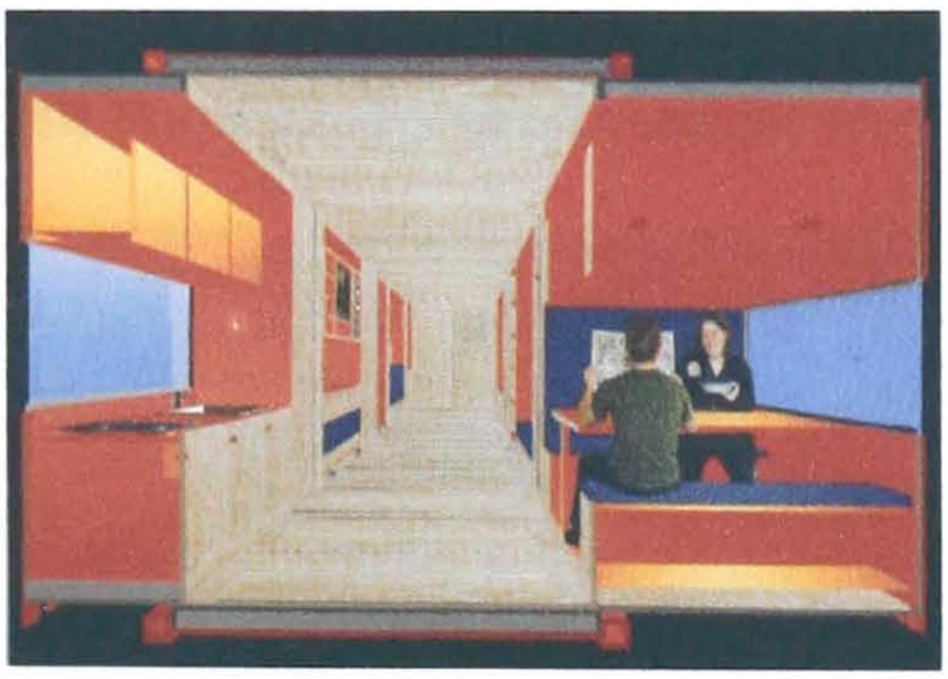
In order for all of these spaces to be placed within the container, it is modified with a system of sliding components that allow portions of the container to extrude and expand, leaving the center of the container for circulation space.





While the MDU has all of the necessary equipment to sustain itself, it relies upon a larger infrastructure, housing a network of similar containers, to create a place of inhabitation for many people. This shelf-like structure provides a place for the MDUs to be stacked and connected to amenities such as electricity, water, heat, and data connections. Once shelved, the doors of the MDU, the same ones fabricated with the original container, open to face one another and are divided by landings leading to circulation stairs and elevators.

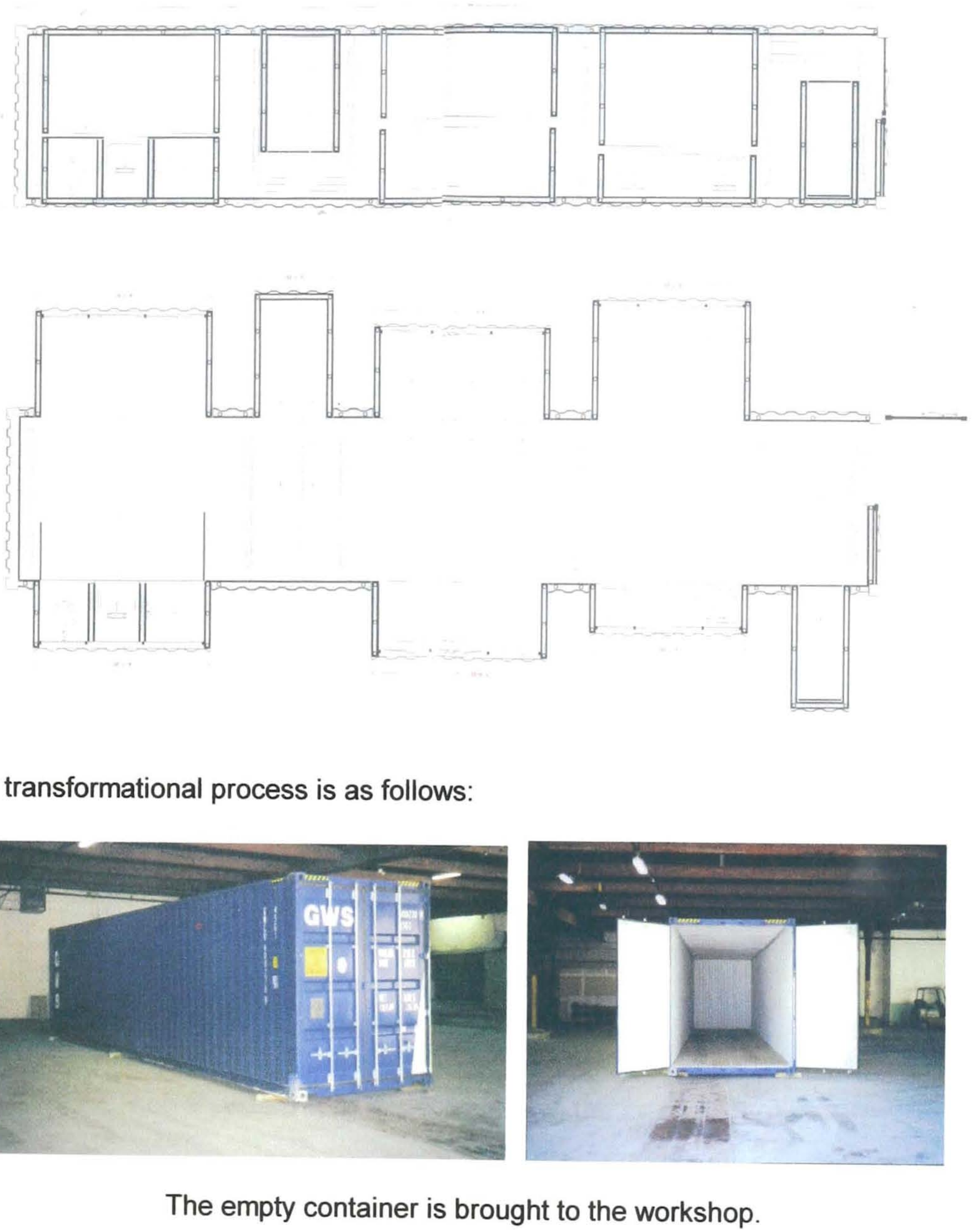
The interior floor and ceiling of the MDU is finished with natural plywood, concealing florescent light fixtures, and the extruded volumes are finished with plastic panels. The color of these panels, along with the exterior of the MDU can be painted to suit the inhabitant's taste.



Relevance and Strengths

Understanding how a series of containers can come together to form a larger building is key to further developing of physical connections for this dynamic system. Also understanding the transformational process and the components that allow it to

happen are also important to this study. The MDU serves as a prime example detailing both. The pictorial transformation that follows illustrates the modification and fabrication of these dynamic structures.



The transformational process is as follows:

The empty container is brought to the workshop.

Initially, the skin and the wood floor are removed.

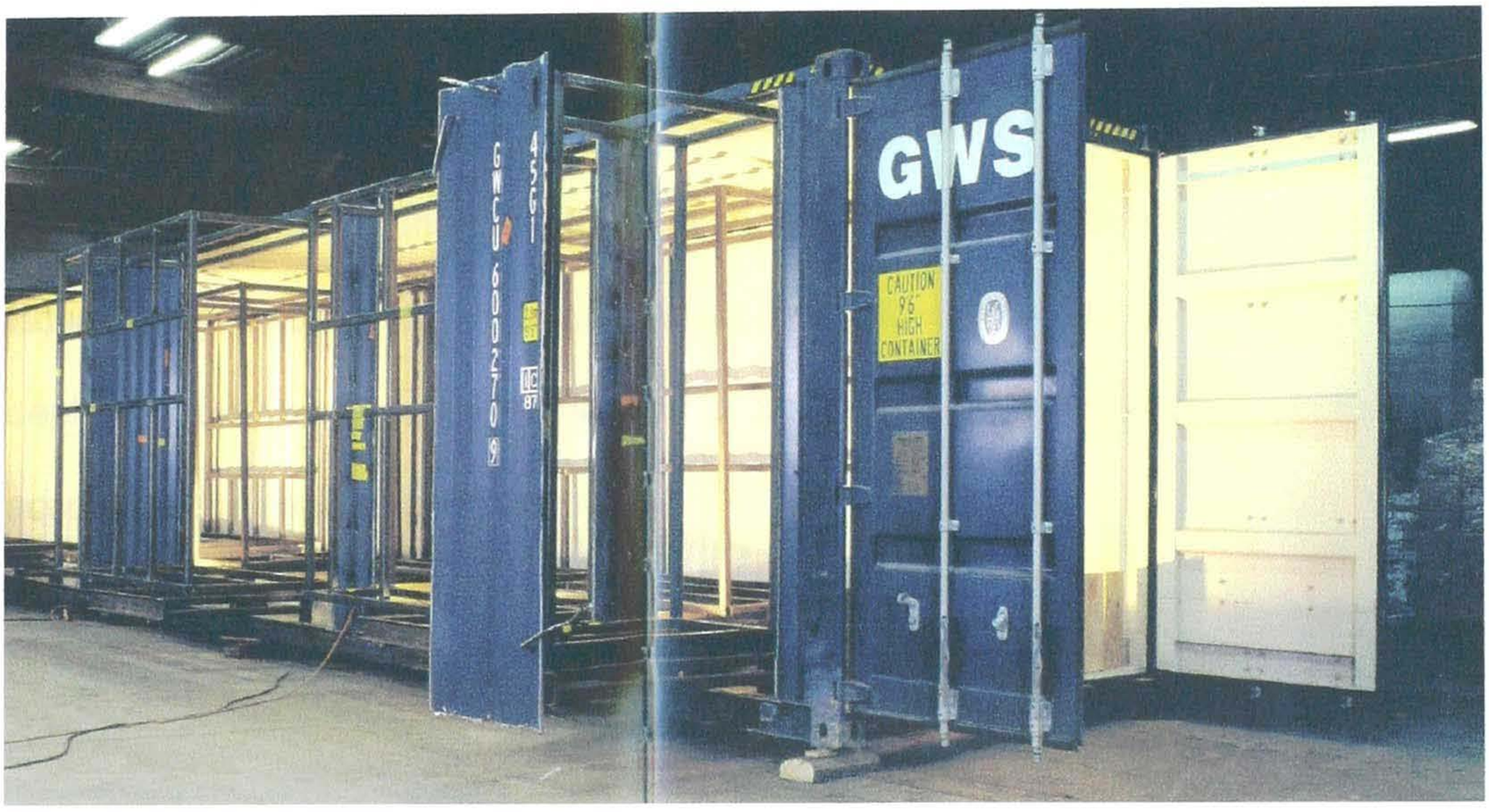
Then a system of rollers is welded to the exposed frame.

A frame to house the extruded volume is erected out of two-inch square steel tubes,

creating a sliding, cantilevered volume, supported entirely from the floor.

A new floor is built to conceal the working components,

complemented by a new skin for the sliding volumes.



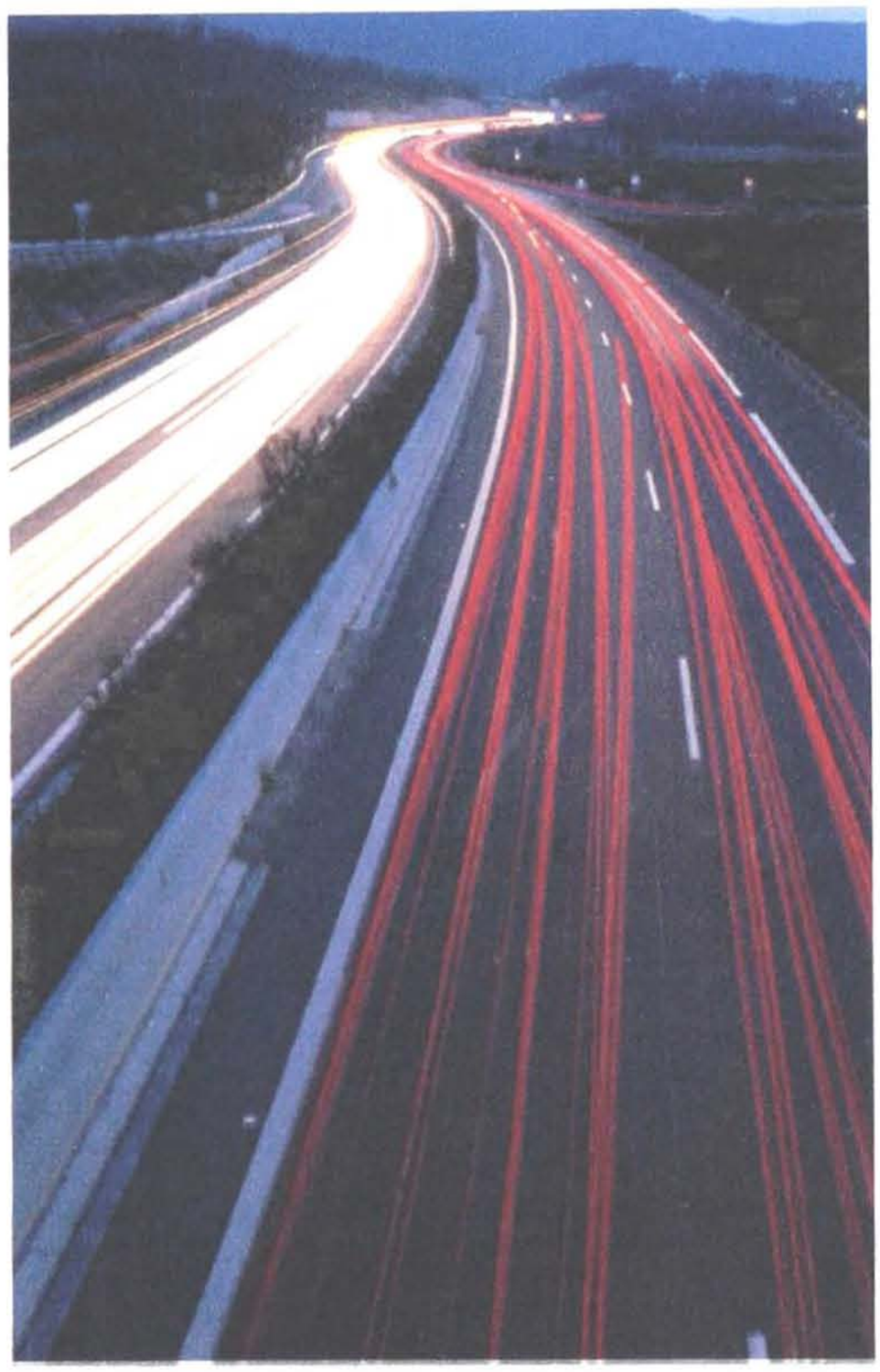
The capabilities of this system led to the idea that potentially volumes could be extruded both vertically and horizontally from the same container, or that a different mechanism to allow for folding panels would make it possible to assemble larger volumes. Exploration of this idea has been diagrammatic (see springboard section) and requires further structural investigation into the capabilities of the load-bearing frame of the container.

Weaknesses

Since the entire wall of the container is load bearing, the ability to have large open faces on the container while working with the extrusions will require significant structural improvement. Also, extrusions were only explored in the horizontal direction. Where both of these conditions create problems in the thesis project is where the stage opens up to the audience. Devising a way to support a vertical extrusion upon deployment is still necessary at this time. Another problem that this system faces if deployed vertically, is subjection to wind loading. Structurally, the extruded volumes will need to be prevented from blowing over or deflecting under

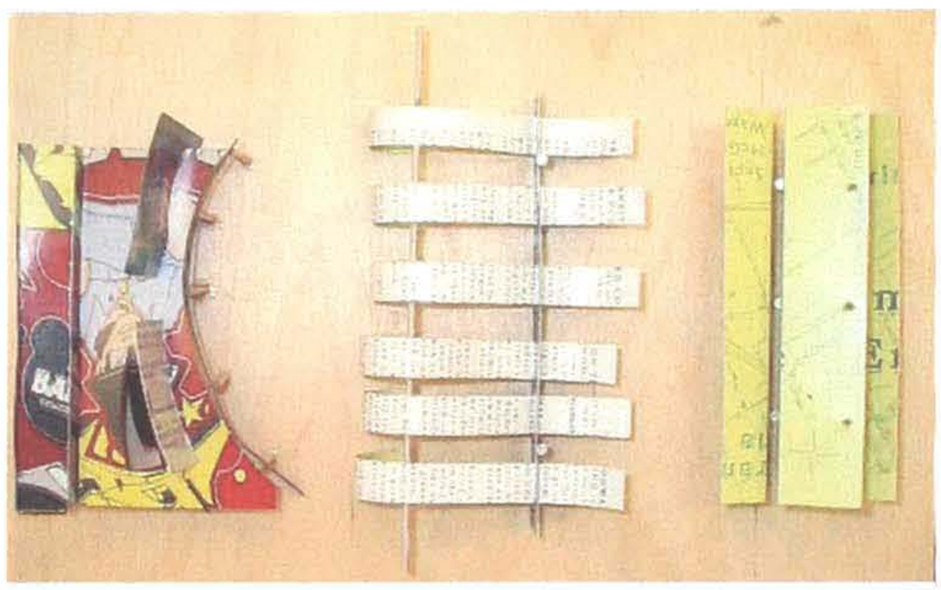
wind load. As a mobile system, it is imagined that these containers themselves will not be anchored to the ground, but will transfer loads in a more complex fashion using cables or struts anchored through concrete footings away from the theater. How will these containers butt-up against one another? How long will they take to deploy? How many people are needed to deploy them? How will accessibility be accounted for inside these containers?

Sketch Problem: Modern-day Salesman

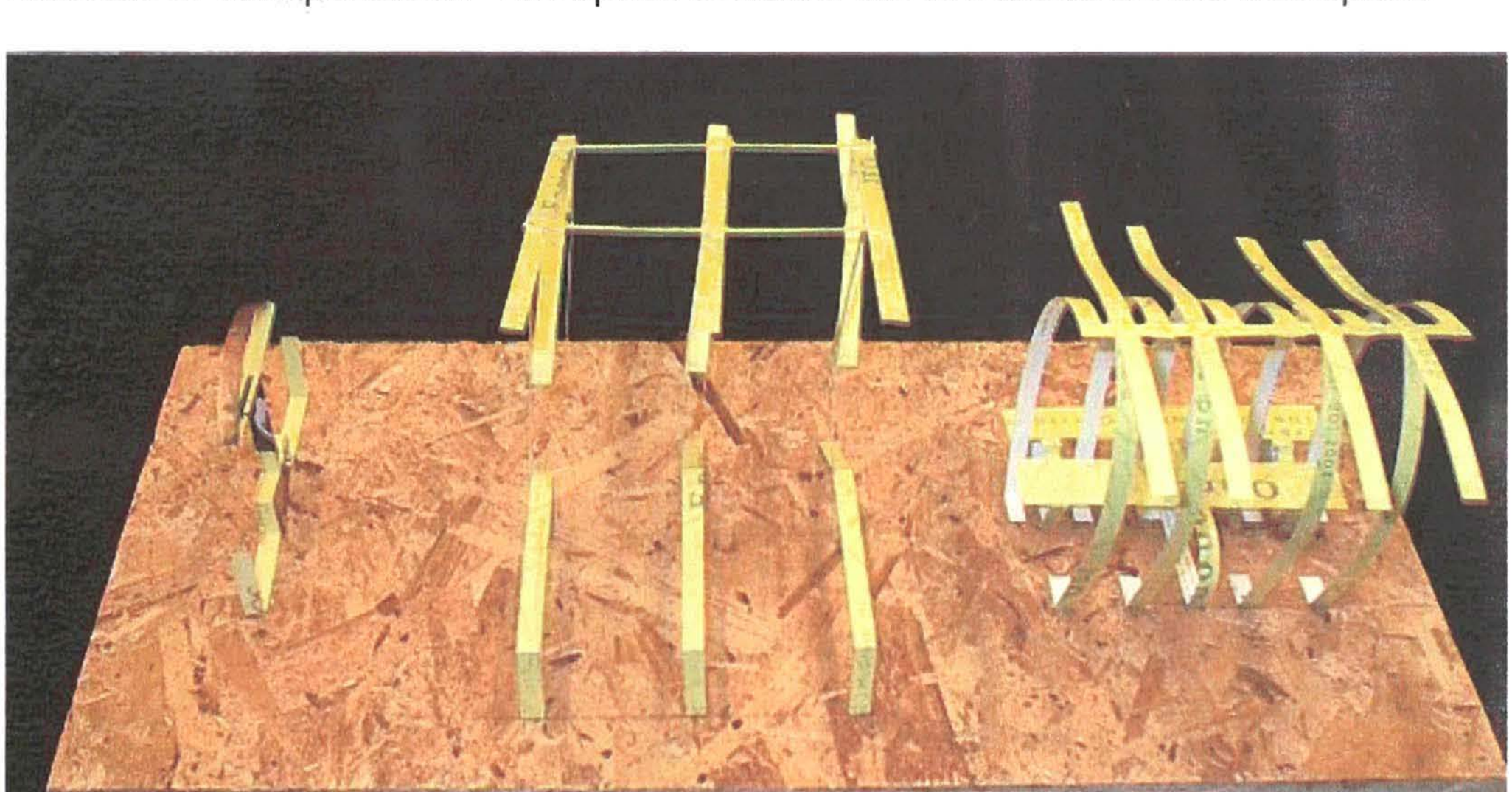


The sketch problem was assigned as a way to begin generating ideas about an architectural response related to a specific idea covered in the abstract. Issues of speed and technological advancements in communication and transportation were the principles driving the design. Devices such as PDA's, laptop computers, and cellular phones, coupled with the Internet have transformed everyday life for many people into one that is fast-paced and highly dependent on remaining connected with people and places while on the go under a tightly time-driven schedule. The scenario was to design a bus shelter where a modern-day salesman could use public transportation as a way to move about an area to make sales while at the same time providing access for organizational devices to plug-in and synchronize with information related to the workday and the happenings of the world. Goals set forth for this design were to make the shelter distinctly visible in the urban landscape, quickly accessible for travelers entering or leaving, provide a point of access and a workspace for travelers to uplink to a larger network of information in

order to further the workday, and providing views outward from the shelter to alert travelers of an approaching bus.

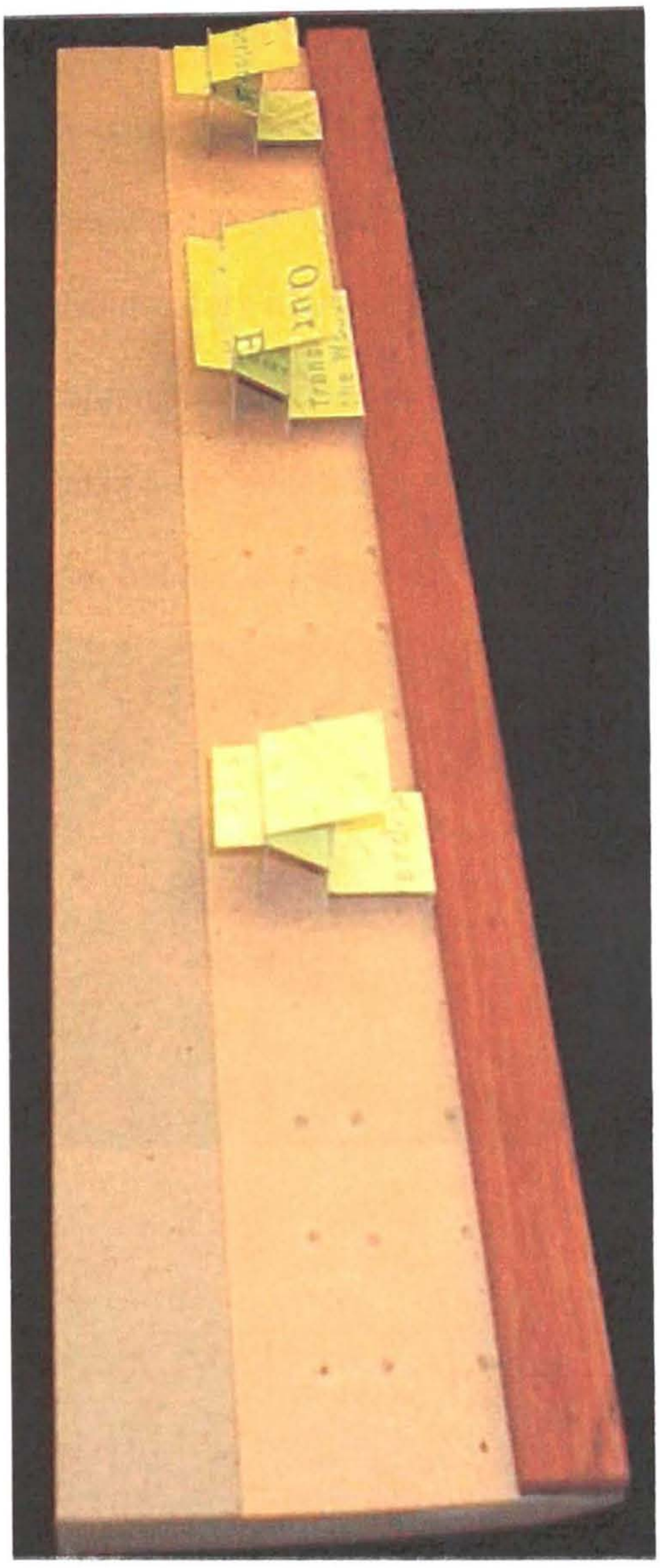


Early formal studies were generated in accordance with a series of illustrations based off of the image on the previous page, depicting fast-paced movement along two separate modes of transportation such as the street traffic and rail traffic. These speed illustrations would serve as the organizing logic behind access to both methods of transportation. The space between the two would be the workspace.



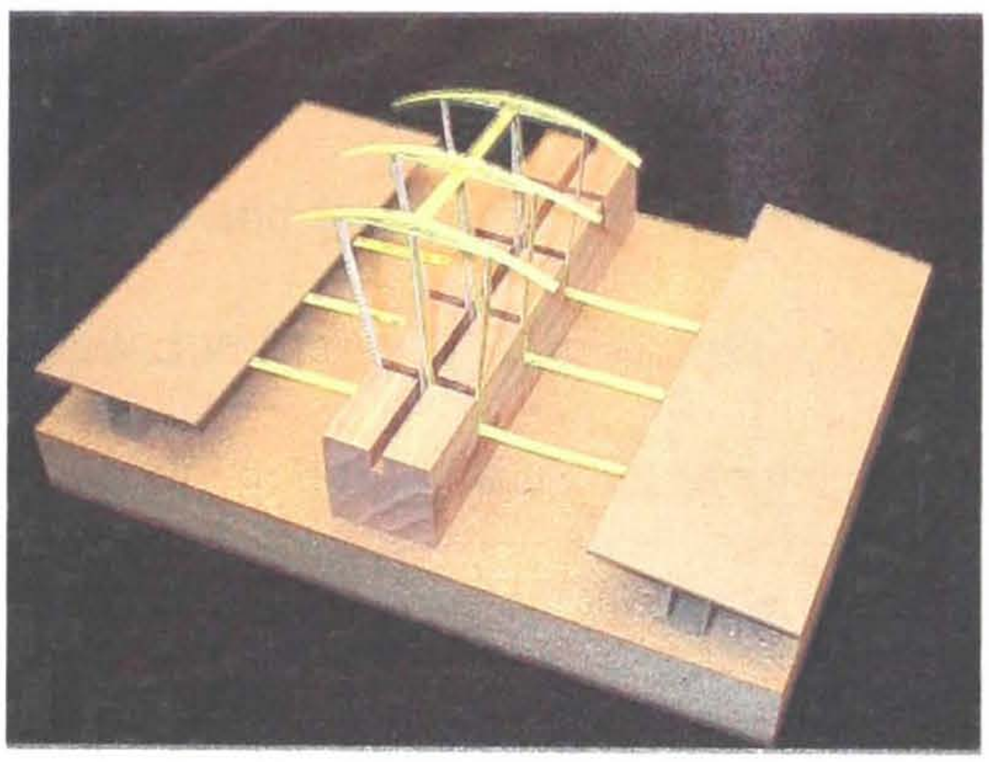
As the design progressed, the scale shifted toward the design of a smaller, more compact pod. Like a typical bus shelter, this would be a highly dispersed element in the urban landscape. Understanding the assembly of the structure and

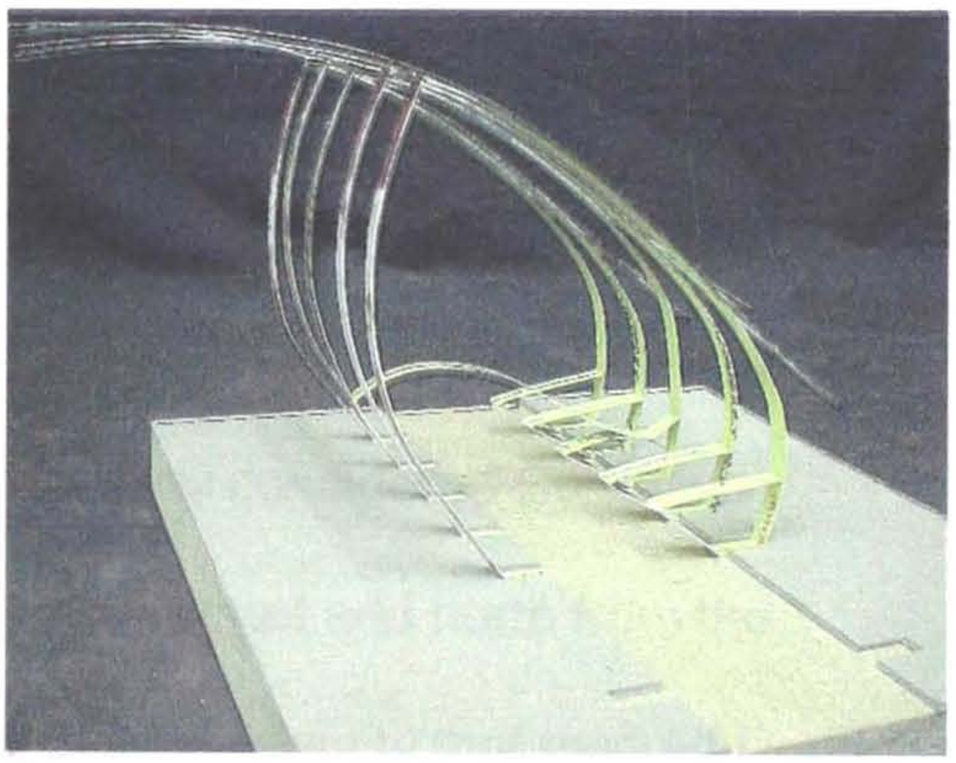
how the pod itself would plug into a larger transportation network became part of the design process. Three prototypes were created as a way to study different assembly techniques and configurations.



As a part of a larger system, these prototypes must be adaptable to change. In reality, a shelter like this would handle fluctuating amounts of occupants, perhaps related to the weather, their dispersed location, the time of the day or the number of people that it is serving, creating a need for the size of the structure to change. The final constructions represented prototypes whose structure was composed of a series of parts that could be added to or subtracted from depending on how dynamic conditions were within the context of these dispersed elements. Dispersed along routes with an infrastructure designed to anchor these structures to the ground, pieces would be slid into a channel and locked to increase the size of the structure. The reverse could occur to make it shrink. The

notion of a dispersed architectural response, adaptable to fluctuating social conditions such as growing or shrinking communities has evolved to become one of the central focuses of this study. Response in this manner is more typical and logical of contemporary society. Most importantly, the sketch problem generated early underpinnings for one of the programmatic elements in this study and how architecture in general can respond more effectively to a dynamic society. The evolving nature of these shelters and their responsiveness and adaptability to fluctuating conditions are qualities that large-scale institutions often cannot handle. Flexible installations thus are not designed to solve specific the problems of years to come, but are designed evolve and become capable of change themselves.





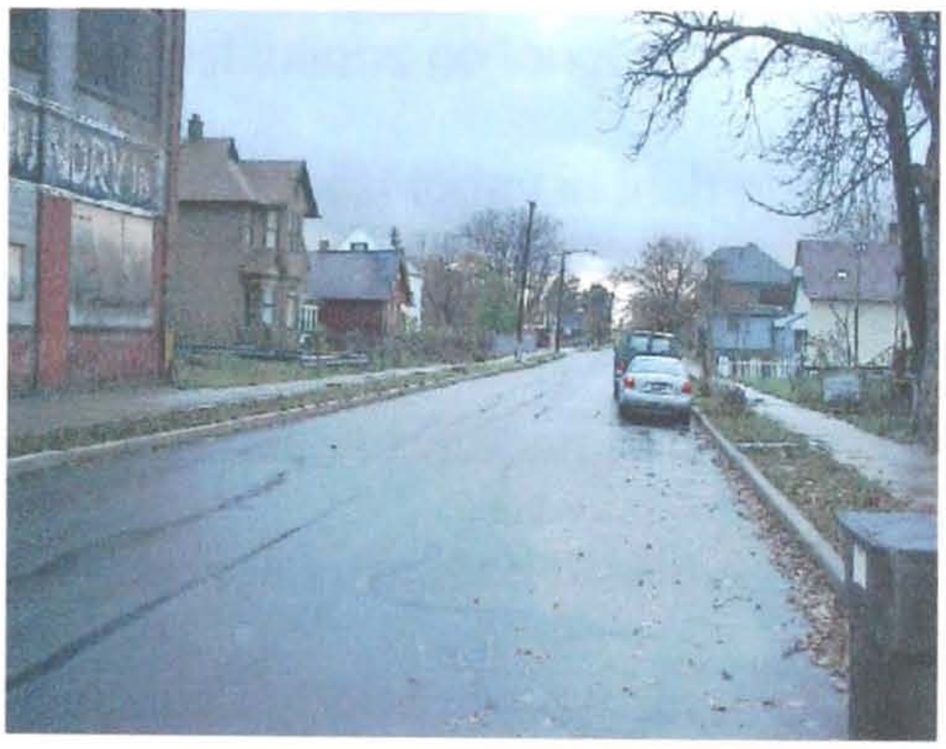
Site Analysis: Corktown

The objective behind this project's site analysis was to discover readily emerging patterns in a given area as a way to begin to understand it. The site would thus serve as the vehicle to test the ideas about fragmented society set forth in the hypothesis of this project and would serve as a model for testing the same scenario in other areas.

Originally, Irish immigrants traveled to America during the potato famine in Ireland and founded Corktown in 1861, searching for a new way of life. As Corktown grew during the 1920's, an influx of Maltese and Latin families contributed to the diversity in this area. At its height, the area that many considered Corktown stretched west from 3rd Street to approximately 15th street and north from the riverfront to Grand River Avenue The Irish agricultural identity that marked Corktown in the early days was evolving to become more contemporary as the industrial revolution was reshaping Detroit into a centralized industrial city. Streets became densely lined with single-family homes, neighboring a nearby workplace for many Corktown residents, as was the case elsewhere

in Detroit and other industrial cities. As these larger institutions like factories, manufacturing and other industrial complexes began to populate the area, integrating residential and industrial areas, it was once imagined that Corktown would be swallowed by the growth of downtown Detroit.

In the 1950's however, Detroit's own bread and butter began to revolutionize a nation. The automobile began to reshape the face of urban cities and disrupt neighborhoods everywhere, including Corktown. Highway construction, funded by federal grants covering 80% of the construction costs began to tear neighborhoods in half. Similar scenarios of urban flight and urban renewal facelifts were felt in many cities across the Northeastern area of the United States.



The dichotomy between North Corktown (upper image) and South Corktown (lower image) that exists today in this area is shocking. What remains of Corktown, a Nationally Registered Historic District, is just a fragment of what once existed. This area, just South of Tiger's Stadium and Interstate 75, remains a vibrant residential area. However, North of Interstate 75, once vibrant streets have transformed revealing blighted urban densities. Some blocks do not

even contain more than two houses. The remaining population is composed of elderly folk who have lived in this area their entire lives and people who once lived in this area and have since moved back, as well as some new residents.

The goal of this study is not to reconnect the North and South halves of Corktown, but rather to understand why the differences may exist to make better decisions about projecting an alternative future. Through Detroit's transformation into a decentralized city, Corktown endured lasting effects of large-scale institutions no longer able to serve a changing society. While traces of Irish decent still exist today in Irish pubs along Michigan Avenue, the area is most notable for the large institutions that sit vacant, namely Tiger's Stadium and the Michigan Central Railroad Station. These two specific institutions are the shackles of Corktown, binding memories of this area back to better days. Corktown thus is an appealing choice to test the questions proposed in this study because it demonstrates the effects of the transformation of architecture's role in a centralized city to its new role in a contemporary fragmented society.

During the initial visit, a series of abandoned tires in various collections and uses was discovered. Their abundance almost seemed natural in the northern half of the site while the southern half revealed a more sparse dispersal. It is difficult to imagine that these object were placed in their respective locations all at once and rather it is imagined that these collections have grown over time. A more thorough analysis sought to reveal a pattern between these objects and their respective locations within the site. It was ironic that the abandoned tire, a discarded object from a throw away society, could have so many other uses. Many of these objects could be associated with a list of action verbs describing their usage, completely disconnected from the tire's intended use. Phrases such as to grow, to define an edge, to give boundary, to swing, or to stack became new ways of giving the abandoned tire new life.

It is this same analysis of conditions within a given area that can provide fruitful in terms of understanding architecture's new role as an adaptable object subject to the trials of a dynamic society.

These collections of tires where then mapped in regards to the overall site to begin showing new and emerging patterns in plan. Subsequently, the highest

concentrations of these tires often lined the forgotten areas within Corktown, places where architecture ceased to exist any longer and the area had thus been reclaimed by nature.

Architecture however does not share the same sort of logic behind its location as a discarded tire. Thus, a mapping study showing how the various institutions and buildings populated the area was conducted. Aside from the political decisions involved, it was imagined that each building had landed where it had due to its ability to attract inhabitants. It was this so-called "radius of influence" of an architectural object that was thought of as a way to understand how and why dispersed architectural elements could survive where they are placed. Programs important to map in relation to this study were retail spaces, markets, cafés, and parks along with larger institutional programs such as schools, churches, offices, service and industrial facilities, and vacant buildings within the area. The distances calculated between building programs of similar types could be thought of as its radius of

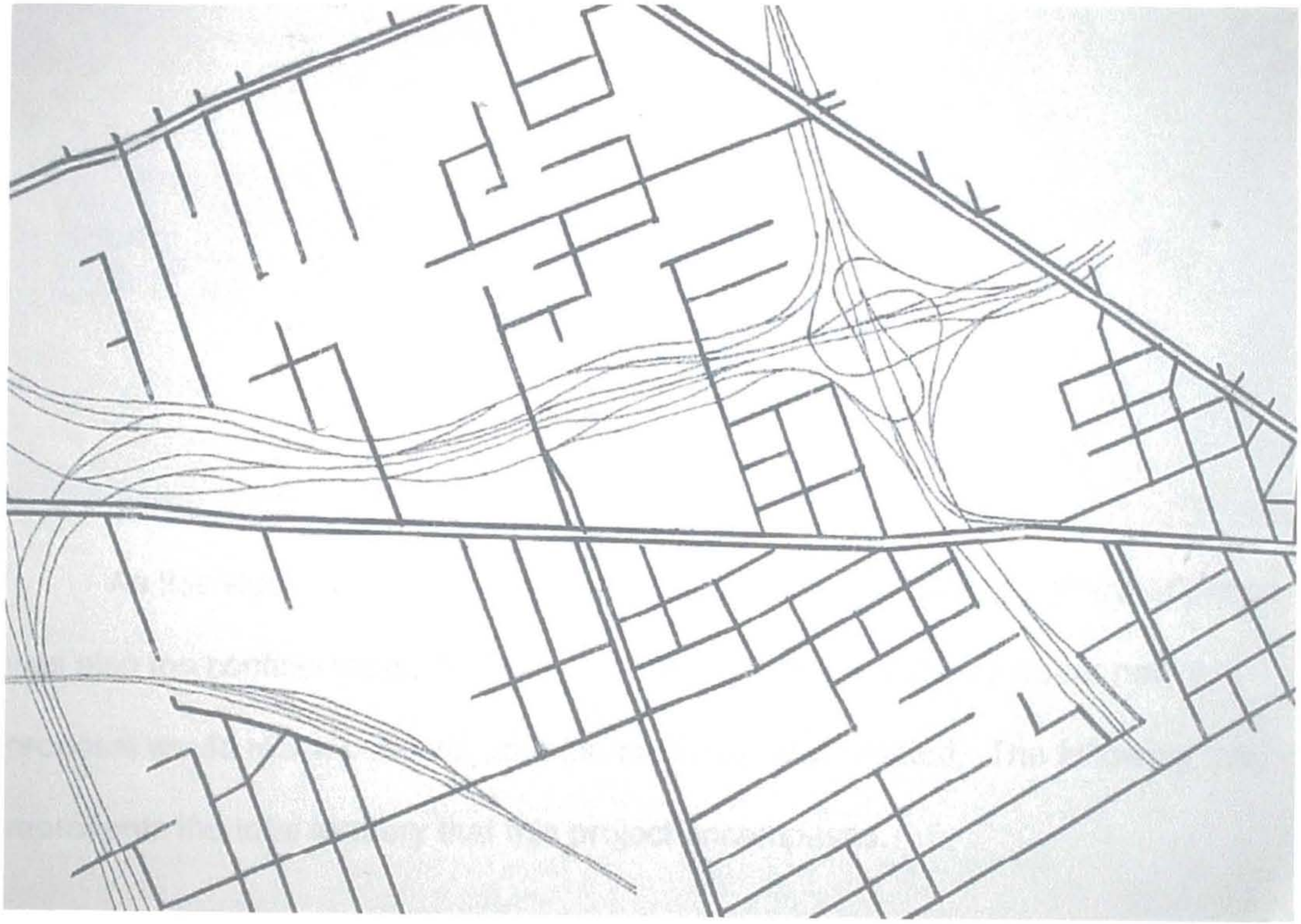
influence and thus how often these programs are dispersed across a given area. The same logic was intended to serve this project, as a way to understand where the programmatic elements proposed would land in relation to the site. This idea is further explored in the springboard experiments. Below is the map of the tire study and the following image maps the various institutions populating the area.

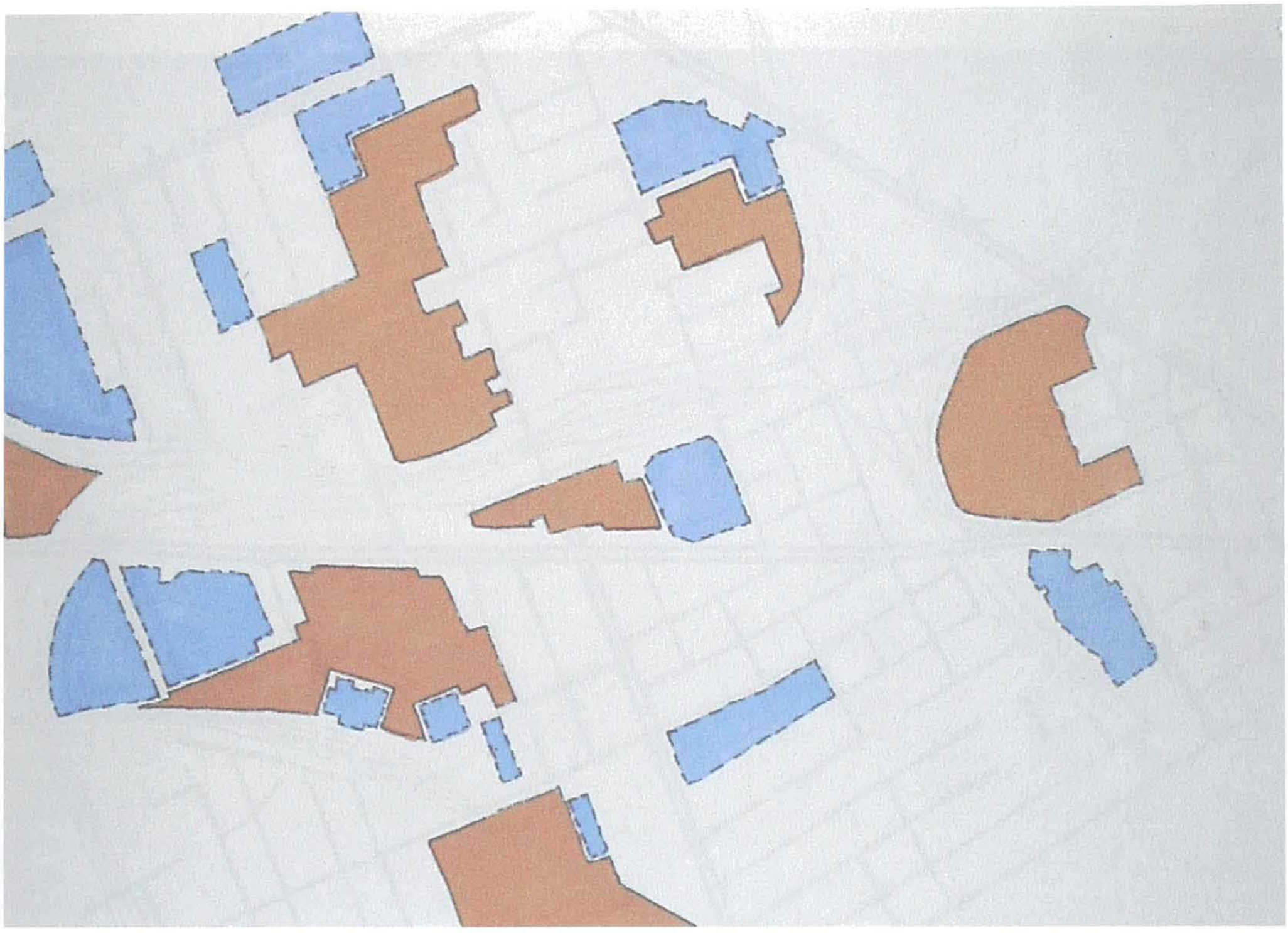
In order to understand the relationship between territory and institution, a second mapping exercise and examination was conducted. The remaining connecting element for much of this now fragmented area is the roadway system.

This service grid, predating the Woodward plan and the subsequent spokes such as Grand River Avenue and Michigan Avenue, is often disrupted and contained information about another emerging patter within this area. The two highways lining this site, M-10 (Lodge Freeway) and I-75 create further instances of this disruption, separating roads once continuous.

Since the freeway is the primary method of circulation through this area, the dated service grid was examined to determine if it should be more aligned to the contemporary nature of this area. The next study thus removed roads or shortened their length by one block if the road served less than a total of four structures on a street. The result of this study revealed where current densities in the area were found. Coupled with another study examining the large institutions and the

subsequent land usages in the area, large parcels of land, potentially available through the implementation of this study were unveiled. These areas became the focus of where and how Corktown would begin to transform. The first image is the resultant land grid and the second shows large institutions and their land usages (blue) and the land deemed vacant by this study (orange).





As this study continued, it became apparent that the territory of investigation was also too confined to itself. In order to make better judgments about how this proposal would reach outward, an expanded map was created. The following map represents the total territory that this project encompases.

Program Statement

Project Identification

The tightly knit communities established long ago have disbanded to become much smaller, fragmented pockets of urban life across the metropolitan fabric. The historic methods of establishing community, concentrated architecture anchoring centralized urban life, are no longer valid. Dispersed architectural interventions will be necessary to restructure communities to fit society's changing needs. Intervention of this nature is more adaptable to the uncertainty that life sets before us. This project will embrace that uncertainty rather than attempting to control it. A series of architectural interventions that allow flexibility, ambiguity, mobility and adaptability will be proposed, establishing a series of loose associations across the metropolitan network.

Articulation of Intent

The execution of this plan seeks to discover the limitations of the boundaries between place, action, and identity and to redefine them using relatively smaller, flexible interventions. Proposed interventions of varying scales and at varying concentrations will respond to a dynamic and evolving society. It is necessary for architecture to continually adapt to ever-changing needs and desires. [19] Specific institutional functions are still valued in society's day-to-day operation, but the methods determining placement for structures housing such functions does not relate to need which may fluctuate. For example, watching a performance at the theater does not necessarily connect people physically to a community, but the idea

of viewing a performance because it is specific to a certain locale or because a neighbor might be starring in the performance is a way to connect people through their identity relative to the event. Sponsoring programs such as Community Theater will bring residents of an area together under a set of common interests. [20] By dispensing selected institutional functions and qualities, this project seeks to understand the situations that actually bring us together physically and in turn metaphysically. Ultimately, this project seeks to redefine the metropolitan area through a series of loosely associated nodes of activity. Achievement of such goals will be evaluated by the project's ability to connect a diverse group of people in an urban context and the legibility of redefined territories.

Enumeration of Actions

This project can be imagined as a collection of spaces where moving, learning, relaxing, working, connecting, and growing all coexist simultaneously. The notion of mobility or temporality of space is necessary, allowing for architecture to focus and evolve along with the evolution of communities, people, and functional requirements. The proposed program is intended to house more meaningful interactions among people that are in tune with current social trends.

As the primary organizational tool for further development of this area, a new master plan will be created to diagram the relationship in the decision making process between dispersed interventions and the transformation of the neighborhood. The master plan is not necessarily meant to be proscriptive. It is not crucial that the territory must transform exactly as envisioned in these plans, but rather it is used to illustrate adaptation to changing conditions. Programmatic

elements of specific focus at the scale of the master plan will be a modified street grid, modified bus routes with dynamic bus shelters, master plan proposals for Tigers Stadium and the Michigan Central Railroad Station, routes for food trucks serving residential and commercial areas, new athletic fields, and a new bike path linking new developments of this study with the surrounding territory including downtown Detroit.

Major programmatic elements intended to be explored as detailed architectural proposals are a series of barns / workshops, a mobile theater / recreation sites, and a community building known as the "neighborhood nexus." Each of these programmatic elements has the ability to physically transform as a means of adaptation to changing conditions.

The barns / workshops are intended to house farming equipment to be used in the growing and harvesting of wheat as a temporary solution to using space in this territory. It would not be required that all of these structures contain equipment, but that the territory could share it. Those structures not containing the equipment could be used to manufacture pieces of houses that will be built in the area from straw bails created in the process of harvesting wheat. Operable panels on the south facing curtain wall open and close to allow for indirect light to be brought into the space. The structure is composed of 13 steel-framed bays, each 28 feet wide and 32 feet deep. These bays will house farming equipment or will be used as required to manufacture different pieces to the straw bail homes. A rooftop unit in the mezzanine above the personnel bay serving this area only provides mechanical ventilation. One bay remains undeveloped with the intention that as building

occupancies become higher, a more elaborate system can be added. When adding houses to the area is completed, the barn / workshop could be converted into an art gallery where the indirect lighting capabilities could be used to display and create art.

The mobile theater / recreation sites are intended to be used year-round. With each new season, the mobile theater moves to another site within the territory as a way to engage small groups of individuals throughout the territory initially. The theater is composed of a series of containers that could be shipped on semi-trailers that come together to form a larger structure when deployed on-site. Two separate mechanical units serve the front and back-of-house areas respectively of the theater. Larger volumes are created by extruding specific sections of these containers either horizontally or vertically to provide necessary space required by this program. While the theater occupies one site, the other three are converted into seasonal recreational areas as a way to make use of infrastructure required by the mobile theater year round, such as its foundation that it rests upon. The recreational activities that have been designed to fit these locations are basketball, ice skating, and skateboarding, though others could possibly exist. As the theater or various recreations gain popularity, they could become permanent fixtures in the neighborhood, either removing one of the sites from the seasonal rotation or forcing another one to be added to take its place.

The neighborhood nexus begins as a message board for people in the neighborhood to post messages for help wanted or to advertise services that they can offer to their neighbors. This message board is located within a tall open core

created by four large concrete wing-walls. As this structure becomes more useful to local residents, new wings featuring an office, a community dining room, and bike storage / rest stop with a juice bar, though other possibilities could exist. These wings will fit any of the four sides and with their addition comes a new mechanical rooftop unit to provide services to that wing. The wings appear to be hung off of the side of the large walls, though they are in reality supported by pile foundations anchoring a steel-framed box. This illusion was created to promote the notion of adaptability.

Programmatic Space Requirements

A. **Mobile Theater**

- Occurrence in the site: one (travels to four sites).
- Deployable from eight containers (12' x 40').

Container 1: Dressing Rooms

- 3 Dressing Rooms @ 120 s.f. each + circulation

480 s.f.

Container 2: Services

- Back of House Mechanical Room: 120 s.f.
- Storage: 480 s.f.
- Unisex Toilet Room: 120 s.f.

480 s.f.

Container 3: Stage

- Back portion of Stage (high ceilings: fly gallery, back curtain)

480 s.f.

Container 4: Front Seating

- Seating 30 people @ 6 s.f. per person + circulation

480 s.f.

Container 5: Rear Seating

- Seating 46 people @ 6 s.f. per person + circulation

480 s.f.

Container 6: Services

- Men's Toilet Room: 120 s.f.
- Women's Toilet Room: 120 s.f.
- Office: 120 s.f.
- Mechanical Room: 120 s.f.

480 s.f.

Container 7: Lobby (two story)

- Light Lock: 72 s.f.
- Projection / Sound Room: 120 s.f. (mezzanine)
- Lobby: 408 s.f.

600 s.f.

Container 8: Lobby / Services (two story)

- Lobby: 240 s.f.
- Electrical Room: 105 s.f.
- Telephone Room: 15 s.f.
- Ticket Office: 120 s.f.

480 s.f.

Total: 3960 s.f.

B. **Neighborhood Nexus** (all mechanical services to be provided via rooftop units)

- Occurrence in the site: four times.

Community Forum

- Lobby / Message Board: 675 s.f.
- Men's Toilet: 120 s.f.
- Women's Toilet: 120 s.f.
- Office / Neighborhood Directory: 120 s.f.
- Electrical Room: 100 s.f.
- Telephone Closet: 20 s.f.

1155 s.f.

Community Dining Room

- Dining Room: 600 s.f.
- Kitchen: 300 s.f.
- Storage: 100 s.f.
- Outdoor Patio: 225 s.f.

1000 s.f.

Bike Storage / Rest Stop

- Juice Bar: 240 s.f.
- Cold Storage: 100 s.f.
- Seating: 560 s.f.
- Bike Storage: storage for 24 bikes, 6 bikes per row (outdoor shelter)

900 s.f.

Office

- Four Offices @ 80 s.f. each
- Collaboration Space: 300 s.f.
- Office Services: 100 s.f.
- Storage: 80 s.f.

<u>900 s.f.</u>

Total: 3955 s.f.

C. **Barn / Workshop**

- Occurrence in the site: three

Composed of 13 bays: 28' x 32'

- Six bays to hold farming equipment

5376 s.f.

- Five bays in middle for circulation

4480 s.f.

Staffed Bay: 28' x 32' (Mechanical services for this space provided in mezzanine above)

- Office: 168 s.f.
- Break Room: 168 s.f.
- Men's Locker Room: 267.5 s.f.
- Women's Locker Room: 267.5 s.f.
- Access Ladder Closet: 20 s.f.

896 s.f.

Mechanical Bay (mechanical equipment to be added later)

- Mechanical Space: 777 s.f.
- Telephone Closet: 35 s.f.
- Electrical Room: 84 s.f.

896 s.f.

Total: 11648 s.f.

Space Detail Summaries: Mobile Theater

Public
Seating Area
Lobby
Restrooms
Light Lock

Private
Ticket Office
Office
Sound/Projection Room
Stage
Dressing Rooms
Storage
Mechanical Room

Servant
Lobby
Ticket Office
Dressing Rooms
Rest Rooms
Mechanical Room
Light Lock

Served
Seating Area
Office
Stage
Sound/Projection Room
Storage

Individual
Dressing Rooms
Ticket Office
Office
Sound/Projection Room
Mechanical Room
Storage

Collective
Stage
Lobby
Seating Area
Restrooms
Light Lock

Space Name	Capacity	No. Units	NSF/Unit	Total Net Area
Seating	76	1	480	480nsf

Purpose/Functions

Provide a place for the audience to sit comfortably while viewing a performance.

Activities

Occupants will be sitting with attention focused toward the stage or screen, depending on the performance occurring. Performances include plays, stand-up comedy, and movies.

Spatial Relationships

Seating will be raked and accessible to provide views for all occupants butting up adjacently to the opening at the stage. Exiting the space occurs at either side of the seating area as well as to the rear through a light and sound lock out through the lobby. Ceilings will be taller to accommodate a lofted sound/projection room with controlled spotlights mounted to the rear wall.

Special Considerations

All performances take place in artificially controlled light. This space should be silent during performances.

Equipment

Fixed seating will deploy upon the deployment of the container, as well as ramps to provide access for all patrons. Seats provide 6 s.f. per person. Fixed wall-mounted speakers as well as smaller in-seat speakers will enhance performances acoustically.

Behavioral Considerations

The space should be concealed from the happenings of the lobby, blocking unwanted light and sound, which may otherwise distract occupants. Lighted pathways will guide occupants out in the event that they need to leave. Food and drink will be permitted during the performance but smoking is prohibited.

Space Name	Capacity	No. Units	NSF/Unit	Total Net Area
Lobby	50	2	408 + 200	648nsf

Purpose/Functions

The lobby is a place for occupants to gather before and after a performance.

Activities

Occupants will be engaged in conversations while gathering with their respective parties before and after a performance.

Spatial Relationships

This space sits adjacent to the actual theater as well as restrooms and the ticket office. Procession into and out of the theater begins here.

Special Considerations

The lobby will resemble a glass box, illuminated by artificial light during night performances and welcoming natural light during the day. High ceilings will make this space seem larger than it really is. This generally noisy space consumed with activity before and after a performance.

Equipment

None.

Behavioral Considerations
Occupants will be organizing in a linear and orderly fashion to facilitate a smooth transition into the seating space. The duration in the lobby is intended to be short as social spaces can be sought outside.

Space Name	Capacity	No. Units	NSF/Unit	Total Net Area
Stage	10	1	480	480nsf

Purpose/Functions
The stage is the showcase for neighborhood talents in acting and stand-up comedy against a created scenic background. A deployable screen suspended from above will be used when showing films.
Activities
Occupants will be playing out their roles in the performance for the entertainment of the audience against an artificial scenic façade. Occupants are expected to be in motion according to their respective roles, which may include but is not limited to motions such as running, jumping, swinging, throwing, and falling.
Spatial Relationships
Direct access to the back of house area will provide access to additional props. The stage will sit elevated from the seating area providing views for all members of the audience and opens up to approximately three-quarters of the width of the seating area, with the remaining quarter divided to conceal off-stage occupants from the view of the audience on either side. Ceilings will be very tall to accommodate light rigging and special lighting.
Special Considerations
Access to the stage will be through the dressing area. Natural light will be blocked from this space as it creates glares and visual strain on the members of the audience.
Equipment
All furniture and scenery will be removable and stored in either another trailer on in the back stage storage. Suspended microphones will capture and enhance audio qualities of the performance. Access to an on-stage microphone jack will be provided. Rigging equipment such as ropes will remain hidden behind a back curtain.
Behavioral Considerations
Off-stage occupants will remain concealed from the performance while they are not involved and will coagulate near the trailer until their time to perform arrives.

Space Name	Capacity	No. Units	NSF/Unit	Total Net Area
Dressing Rooms	4	3	120	360nsf

Purpose/Functions
These rooms are places for performers to ready themselves for the show.
Activities
Occupants will be changing into their performance attire as well as putting on any makeup that may be required to further convince the audience of the authenticity of their respective roles. Dressing rooms will contain places to store clothing costumes and surfaces to work upon.

Spatial Relationships
Each of the spaces will be located at the rear of the stage in a linear fashion, adjacent to one another, accessible though a small corridor, out of sight from the audience. Different dressing rooms will separate males and females accordingly.
Special Considerations
Access to each room will be provided via a securable door. Dressing rooms are to be shared to conserve space but each room should be private from one another and accessible only through the one door. These spaces will be well ventilated to prevent actors from overheating while fitting into their costumes.
Equipment
Four lockers and counter spaces will be provided in each room as well as two sinks. Toilets and showers are not necessary.
Behavioral Considerations
Performers are to remain out of sight prior to the performance and should use this space as a retreat to prepare mentally for their roles.

Space Name	Capacity	No. Units	NSF/Unit	Total Net Area
Ticket Office	2	1	120	120nsf

Purpose/Functions
This space will be used to vend tickets for the performance to visiting customers.
Activities
Occupants will be seated at the counter collecting admission and distributing tickets for the performance.
Spatial Relationships
The ticket office should face the lobby and is adjacent to electrical room. It is open with the only obstacle being the support person's desk to enhance circulation of working attendants. Ceiling height will be relatively low.
Special Considerations
Securable punctures facing the lobby will allow for a one-on-one exchange between patrons and attendants. Access to the ticket office is though a securable door. The ticket office is artificially lit with task lighting focusing on the exchange between patron and attendant.
Equipment
The ticket counter itself will provide the working surface for attendants. Seats will be provided for the attendants as well.
Behavioral Considerations
Occupants should be focused entirely on providing quality service and information for theater patrons.

Space Name	Capacity	No. Units	NSF/Unit	Total Net Area
Manager's Office	1	1	120	120nsf

Purpose/Functions
This space is used to manage and oversee theater operations and store supplies related to the operations of the ticket office.

Activities
One manager will be present during operational hours of the theater to monitor the progression of the event from start to finish and is responsible for resolving conflicts that may arise during the event.
Spatial Relationships
This space should face the lobby and the ticket office. Ceiling height is equal with that of the ticket office.
Special Considerations
This room should be secured from public access.
Equipment
A desk and a few chairs are necessary for this space to operate well. A cabinet is needed to store supplies for the theater.
Behavioral Considerations
The office is disclosed from public use and is primarily a back-of-the-house element for theater operations. Occupants including the manager remain out of public sight.

Space Name	Capacity	No. Units	NSF/Unit	Total Net Area
Sound/Projection	1	1	120	120nsf

Purpose/Functions
This is essentially the brain of the theater, connected other parts of this body though a nervous system of wiring that sends information about an action and achieves a desired and mediated response. The technical operations of the theater are controlled here.
Activities
The technician is responsible for fine-tuning the performance hosted by the theater. Adjustments in lighting, acoustics, and projection enhance the audience's experience while of the performance.
Spatial Relationships
The space is lofted above the light lock and looks downward toward the stage and seating area.
Special Considerations
The space will be dark with the exception of small task lighting used to illuminate controls during a performance. The goal is for the space to remain out of sight to theater patrons.
Equipment
Light and sound equipment such as stereos, sound mixers, and lighting dimmers and controls surround the technician. A projector will be brought in to show a movie but is otherwise stored in the manager's office. A small work surface will be provided to take notes upon as well as a swivel chair for the technician.
Behavioral Considerations
The technician remains the mystery behind an overwhelming theatrical experience. The space is tight and requires a high level of attention to the tasks at hand.

Space Name	Capacity	No. Units	NSF/Unit	Total Net Area
Storage	n/a	1	480	480nsf

Purpose/Functions
Actors will use the storage to store items such as props and costumes that may require access during performances.
Activities
None.
Spatial Relationships
The storage is part of the back-of-house area adjacent to the dressing rooms, mechanical space, and toilet room.
Special Considerations
Entry into this space should be through a large set of doors that allow for large props to go in easily.
Equipment
The large doors will not obstruct movement to the dressing rooms when open.
Behavioral Considerations
None.

Space Name	Capacity	No. Units	NSF/Unit	Total Net Area
Light Lock	n/a	1	72	72nsf

Purpose/Functions
The light lock will serve as a threshold between the performance and the public area and is used to block out distracting light from the lobby created by entry and exit of the seating area during a performance.
Activities
Patrons passing though will enter and exit slowly though this space.
Spatial Relationships
The light lock lies between the seating and the lobby. Above is the sound/projection room. To enter the seating area, it is mandatory that patrons use the light lock.
Special Considerations
This space will be primarily dark with the exception of low-intensity path illumination along the ground to guide patrons into and out of the dark.
Equipment
Doors on automatic closers will be used to seal off the performance from both light and noise after someone either enters or exits.
Behavioral Considerations
People will quietly and promptly move through this space as to not disrupt a live performance.

Space Detail Summaries: Neighborhood Nexus

Public
Collaboration Space
Lobby
Restrooms
Dining Room
Juice Bar Seating
Bike Storage

Private
Offices
Kitchen
Juice Bar
Cold Storage

Servant
Lobby
Offices
Restrooms
Kitchen
Juice Bar
Offices

Served
Juice Bar Seating
Collaboration Space
Dining Room

Individual
Juice Bar
Cold Storage
Offices

Collective
Dining Room
Juice Bar Seating
Restrooms
Lobby
Bike Storage
Collaboration Space
Kitchen

Space Name	Capacity	No. Units	NSF/Unit	Total Net Area
Lobby	10	1	675	795nsf

Purpose/Functions
The lobby will house the community message board where residents can post advertisements for services or requests for help wanted.
Activities
Occupants will have the opportunity to read posted messages, chat with friends and neighbors, post messages and advertisements, or use the neighborhood directory to organize projects.
Spatial Relationships
The lobby is the center of the neighborhood nexus. Each wing that is added to this building will be entered through the lobby. Access to the restrooms is provided here.
Special Considerations
Upper clerestory glass will provide indirect light into the lobby. This space will have many hard surfaces to reflect sound and will have views to the outside though the glass wall at the entrance. 24-hour access will be permitted to this space.
Equipment
The message board will be permanently anchored to the floor in the middle of this space, causing people to revolve around it as they read the various advertisements and messages. A desk and chair will be a part of this fixture for residents to use as they organize their projects.
Behavioral Considerations
This space is expected to busy with activity as it is intended that residents in the area may stop by after work or on weekends to read and post messages and advertisements.

Space Name	Capacity	No. Units	NSF/Unit	Total Net Area
Offices	1	4	80	320nsf

Purpose/Functions
Offices will be used by various small neighborhood service organizations to organize projects. Different groups may occupy the office on different days of the week.
Activities
Occupants will be making phone calls, updating records, and preparing documentation, which may be required for their work.
Spatial Relationships
The offices surround the collaboration space in the office wing. Each office will have one or more windows to allow natural light to illuminate the space during the day.
Special Considerations
Each office is relatively small and will not be very personalized due to different occupants during different times. Ceiling heights will be low, as mechanical services will be provided from above.
Equipment
Each office will have a desk, chair, telephone, and computer workstation.
Behavioral Considerations
Occupants are expected to do their individual portions of a projects work here. If more space is needed, the neighboring collaborative space will provide it.

Space Name	Capacity	No. Units	NSF/Unit	Total Net Area
Collaboration	12	1	300	300nsf

Purpose/Functions

The collaboration space will allow for the various service organizations to come directly together and collaborate on projects as a group. Organizations will not only use this space for doing work but can also use it as a presentation space.

Activities

Occupants will be engaged in dialog pertaining to furthering the work effort. This space will host brainstorming sessions, presentations, and collaborative work efforts requiring large space that is needed to work as a team.

Spatial Relationships

The collaboration space will sit in the center of all of the offices in the office wing. Also adjacent is the office storage and secretary's space.

Special Considerations

The collaboration space should be neat and organized as it is the first thing that visitors will observe. Everything should be well organized. Ceiling heights will be low, as mechanical services are provided from above. Entrances should be secured during hours of non-operation.

Equipment

A large table with 12 chairs will make up the primary furniture. A handing projection screen on the west wall will also allow for slide presentations.

Behavioral Considerations

Occupants in this space are expected to speak with one another in a regular tone as to not completely disturb others in the offices adjacent to this space.

Space Name	Capacity	No. Units	NSF/Unit	Total Net Area
Dining Room	25	1	600	600nsf

Purpose/Functions

Members of the immediate local community will use the dining room to sit down as a group and enjoy a meal on a regular basis.

Activities

Occupants will be eating and conversing with one another during meals to promote community friendship, build trustworthy relationships, and otherwise get to know members of the community through a direct interaction with all members.

Spatial Relationships

The dining room will make up the majority of the dining wing. A large kitchen will sit adjacent to the dining room as well as a storage space for extra chairs. The dining room is directly accessible through the lobby as well as the exterior though a series of doors on the outdoor patio.

Special Considerations

Operable fenestration will be located on the south and west walls to allow summer breezes into the space. During these times, the access door leading to the lobby should remain open to allow for warm air to be pushed into the lobby where it can be ventilated through the large stack. Operable doors on the east façade leading directly to the outdoor patio should remain open on summer nights to blur the edge

between inside and outside. Ceiling heights will be low, as mechanical services are provided from above. All doors and windows must be securable during late hours when the space will not be used.

Equipment

A large dining table that can have various table leafs removed will sit in the center of this space. Room should remain between the table and the exterior walls to allow for circulation. Additional chairs will be stored in the storage space.

Behavioral Considerations

Friends, neighbors, and members of the community will bond though face-to-face interactions that may occur throughout the course of a meal in this social space.

Space Name	Capacity	No. Units	NSF/Unit	Total Net Area
Kitchen	10	1	300	300nsf

Purpose/Functions

Members of the community will use the kitchen to prepare meals as a group on regularly scheduled nights.

Activities

Occupants will be preparing, cooking, and cleaning throughout the course of a scheduled meals and subsequently chatting, laughing, and bonding as a group.

Spatial Relationships

The kitchen sits directly adjacent to the dining room to allow for easy access during the course of a meal. Storage space also sits adjacent to the kitchen, though no direct access is required or provided.

Special Considerations

The kitchen will be heavily serviced by mechanical equipment from above. The ceiling will remain open and unfinished to allow for hanging of various objects such as pots and pans to be hung from the ceiling. A pass-though window will allow for residents to place used dishes near the sink after a meal.

Equipment

The kitchen will be full of cabinets and counters. Large sinks, ovens, refrigerators, and cooking and eating utensils will also be located here for residents to use.

Behavioral Considerations

Occupants in the kitchen will be engaged in casual conversation as they prepare meals but should remain aware of what is happening through the rest of the kitchen for their own as well as others' safety.

Space Name	Capacity	No. Units	NSF/Unit	Total Net Area
Bike Storage	24(bikes)	1	900	900nsf

Purpose/Functions

Users will be permitted to park and lock their bikes in this sheltered outdoor storage while they access the neighborhood nexus.

Activities

As people ride along the various bike paths throughout this territory, the bike storage / rest stop wing will serve as a stopping point for those in need of a rest or meeting place for people.

Spatial Relationships
This open, outdoor pavilion straddles the bike path in most instances and is adjacent to the juice bar.
Special Considerations
This wooden structure provides protection from the rain and hot summer sun and should have connections that will not rust when exposed to moisture. The bike racks are made of metal to allow users to safely lock their bikes while they are away.
Equipment
Four metal bike racks will sit underneath this pavilion, providing a place for users to safely park their bikes.
Behavioral Considerations
Users should be careful in the parking and removing of their bikes so they do not damage other people's equipment.

Space Name	Capacity	No. Units	NSF/Unit	Total Net Area
Juice Bar	4	1	240	240nsf

Purpose/Functions
The juice bar is used to serve visitors to the neighborhood nexus freshly prepared refreshments from the morning until the evening. The juice bar is not run by residents and does not serve beverages for free.
Activities
Those working the juice bar will be preparing refreshments such as fruit smoothies for visitors to buy as they may travel along the bike path or stop in while passing by the neighborhood.
Spatial Relationships
The juice bar has direct access to the cold storage area where fresh fruit and other supplies may be stored and serves the juice bar seating and also customers outside.
Special Considerations
The juice bar will be entered though the seating area. Only employees are allowed in this area. A walk-up window will provide access to serve customers outside.
Equipment
Counters and cabinets will sit behind the bar storing supplies. A cash register will also be located here.
Behavioral Considerations
Employees will remain busy preparing refreshments and will be maintain cleanliness in the both the seating area and behind the bar.

Space Name	Capacity	No. Units	NSF/Unit	Total Net Area
Juice Bar Seating	25	1	560	560nsf

Purpose/Functions
The seating area will allow for guests and visitors to come inside and rest while traveling along the bike path.
Activities
Occupants will engage in casual conversation and enjoy freshly prepared refreshments from the juice bar in a sheltered, air-conditioned space.

Spatial Relationships
The seating area is directly accessible though the lobby and outside by the bike shelter. The area is served by the juice bar and also sits beside the cold storage area, though no direct access is provided to this space.
Special Considerations
Points of entry should be securable during hours of non-operation. Ceiling heights are low, as mechanical services are provide from above. Room should be left in this room for circulation and passage from inside to outside.
Equipment
Small arrangements of tables and chairs will fill the space.
Behavioral Considerations
This area is expected to be a social atmosphere and should be kept clean at all times providing a pleasant experience for all customers.

Space Name	Capacity	No. Units	NSF/Unit	Total Net Area
Cold Storage	n/a	1	100	100nsf

Purpose/Functions
The cold storage will be used to store items needing cooling such a various juices, fruits, and other liquids.
Activities
Employees accessing this space will be able to quickly find and obtain necessary ingredients for making refreshments.
Spatial Relationships
The cold storage area is directly accessible though the juice bar only. Ceiling heights will be low, as mechanical services are provide from above. Access to this space should be secured via a lockable door.
Special Considerations
The space itself will not be a large walk-in refrigerator, but will contain various places for storage.
Equipment
Refrigerators and a sink will be located in this space. Money made throughout the day from sales will also be stored here.
Behavioral Considerations
Employees accessing this space will not be in here for extended periods of time, only to get what the need and be on their way.

Space Detail Summaries: Barn / Workshop

Public
Break Room
Equipment Bays

Private
Office
Locker Rooms
Mechanical Rooms

Servant
Mechanical Rooms
Break Room
Office

Served
Locker Rooms
Equipment Bays

Individual
Mechanical Room
Office

Collective
Break Room
Locker Rooms
Equipment Bays

Space Name	Capacity	No. Units	NSF/Unit	Total Net Area
Equipment Bays	n/a	6	896	5376nsf

Purpose/Functions

These large bays will be used for the storage and service of farming equipment used to harvest wheat. Each piece of equipment is large enough to require its own bay.

Activities

Service technicians will be cleaning, servicing, and adjusting equipment ensuring that everything is functioning properly.

Spatial Relationships

Each bay opens directly to the main circulation path through the center of the barn / workshop. This is necessary to accommodate the tractor's large turning radius. Extra room is provided considering many of these pieces of equipment is dragged from behind the tractor, making entering and exiting their respective stall more of a difficult process.

Special Considerations

The bays lining the south façade benefit from operable panels that reflect indirect light into the space as well as overhead indirect light through northern clerestories. The bays will be tall to accommodate for vehicle and equipment clearances and will be unobstructed from access by the tractor.

Equipment

Bays will contain a disk, a drill, a sprayer, a bailer, a combine, and a truck and grain cart. Tools may be stored in each bay as well or from a centrally located area within the barn such as the future mechanical room.

Behavioral Considerations

Those servicing the equipment should remain cautious of moving vehicles and other equipment that could cause injury. Protective eyewear should be worn at all times.

Space Name	Capacity	No. Units	NSF/Unit	Total Net Area
Office	2	1	168	168nsf

Purpose/Functions

The manager of a small crew oversees operations for this facility from within the office.

Activities

Occupants will file paperwork, answer phones, update records, track shipments, and coordinate the work effort of his crew.

Spatial Relationships

The office sits adjacent to the bream room and is part of the occupied bay. Locker rooms are near by as well. Ceiling heights are low with mechanical services supplied from above.

Special Considerations

The office should have direct access to an outside courtyard to prevent an occupant from having to travel through the entire barn to enter.

Equipment

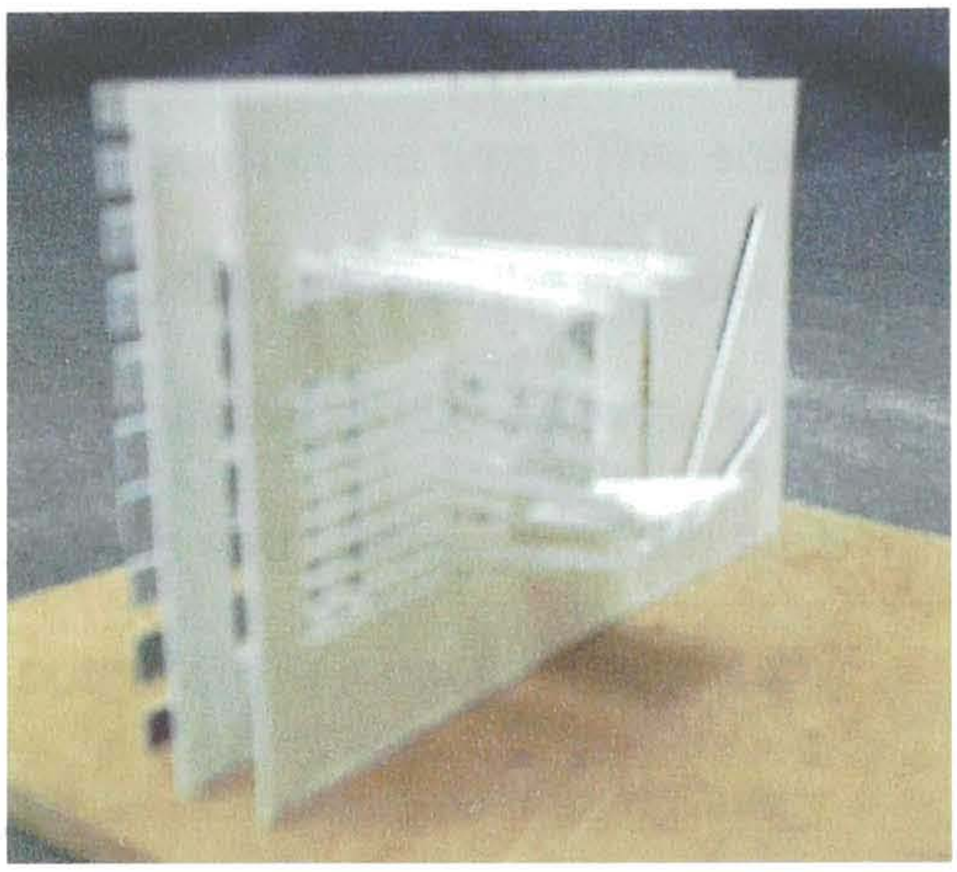
A desk, a few chairs, a filing cabinet, a computer and printer will compose the furniture and equipment in this room. Access doors leading into and out of this space should be secured.

areas should be water resistant with floor drains to accommodate necessary drainage.

Behavioral Considerations

Employees will also use this space to unwind and build comradery among co-workers.

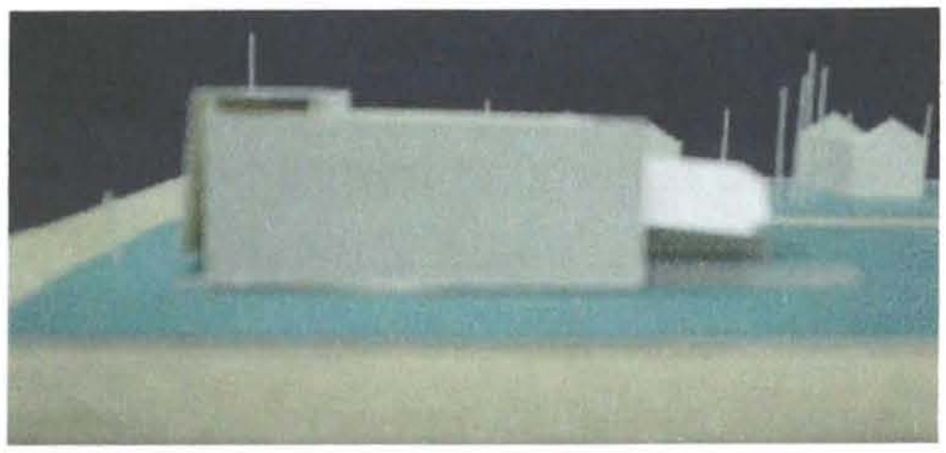
Springboard Explorations

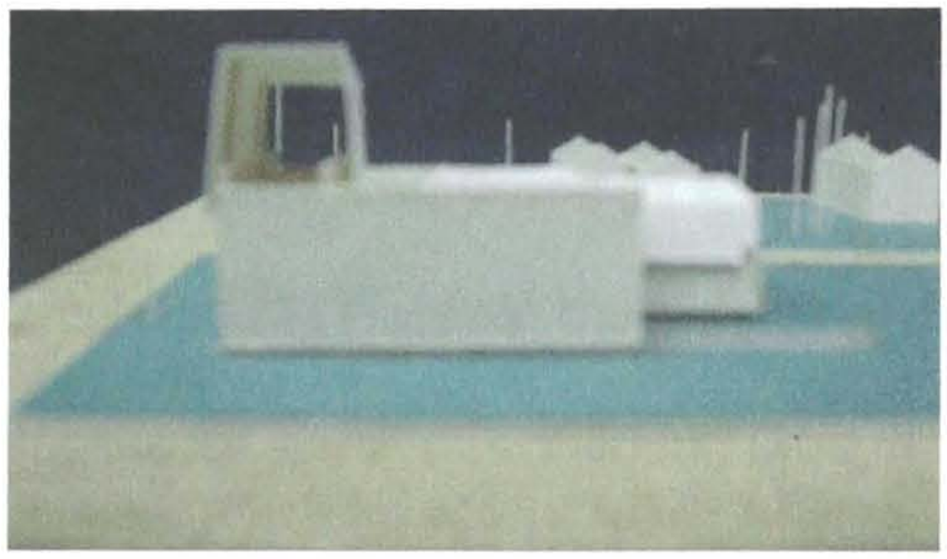


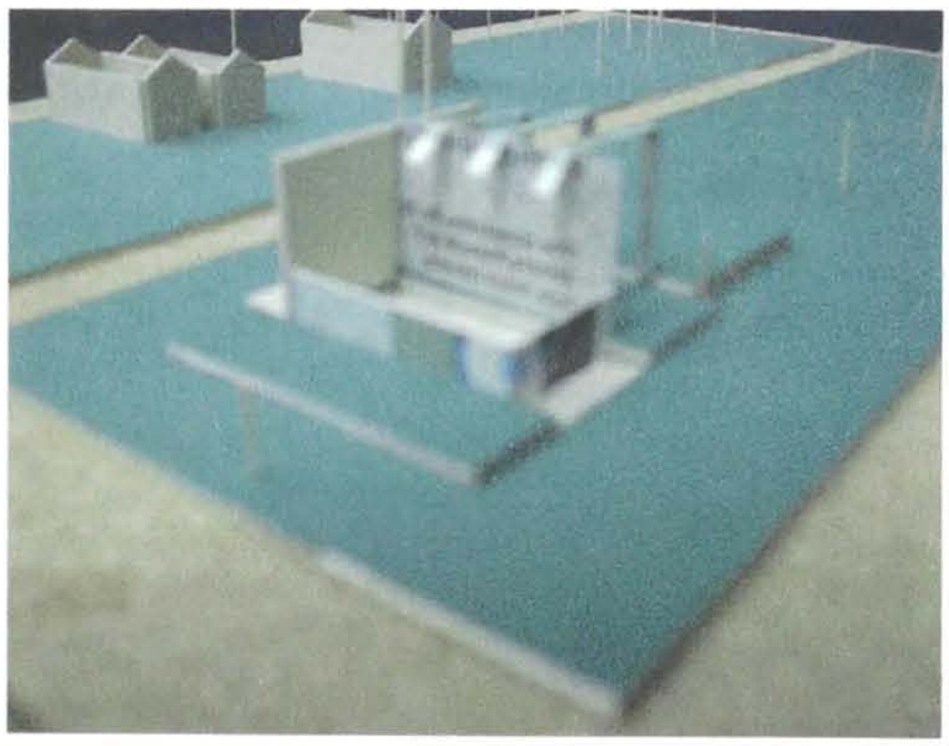
The springboard explorations marked the beginning of testing the programmatic elements within the context of Corktown. These experimentations began laying the foundations for understanding how the project would transform Corktown, as well as how the architecture itself could change in response to a contemporary dynamic lifestyle. One of the primary concerns during this process was the placement of the programmatic elements within this area. Other focuses revolved around understanding the tectonics of some of the programmatic elements and how they are either mobile or transformational. The programs studied in detail were the theater, the office, and the workshop.

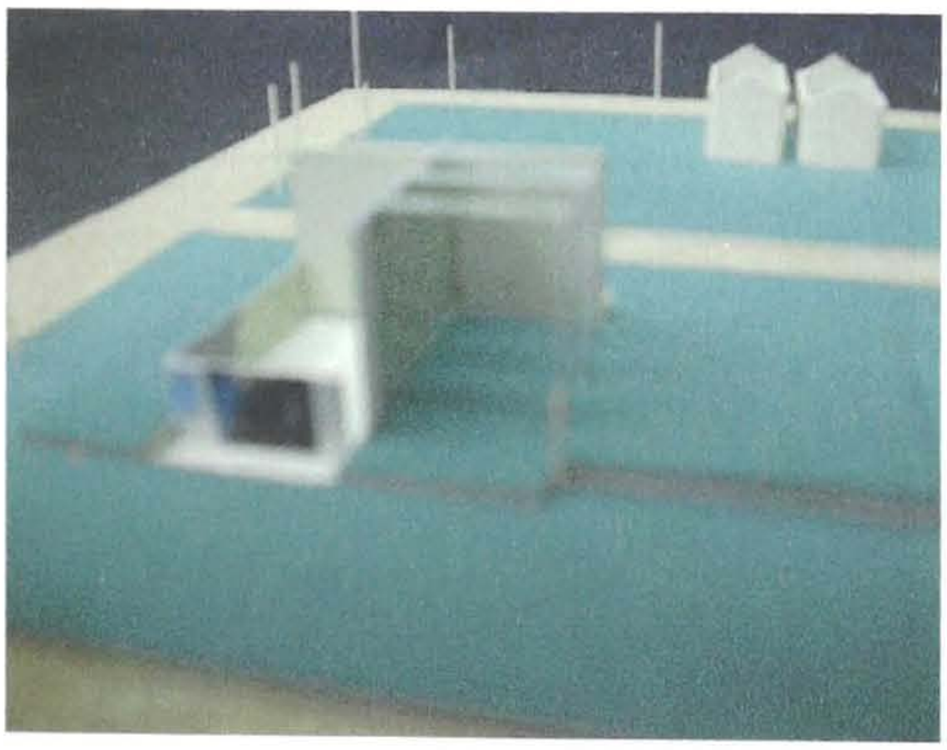
The explorations related to the theater revolved mainly on how it would pack up and deploy on site. The theater is composed of a series of mobile structures, designed to house theatrical performances, concerts, and movies, moving with each of the four seasons to a new location within Corktown. As a series of mobile containers deployed from semi-trailers, the containers housing the various components of the theater would be placed within one of four sites. The containers formed a symbiotic relationship with each site. While the theater was not occupying three of the four sites, the infrastructure that housed the theater normally would be

converted to house seasonal recreational programs, such as basketball, volleyball, or ice-skating. It would be counter-productive to this study to create an infrastructure for a program which is only useable one-fourth of the time. This study seeks to challenge the age-old methods behind infrastructure, such as streets and alleyways, which have outgrown their usefulness in some areas. By cross-pollinating the recreational component with the theater, the two programs began to depend on one another making consistent use of new infrastructure elements.



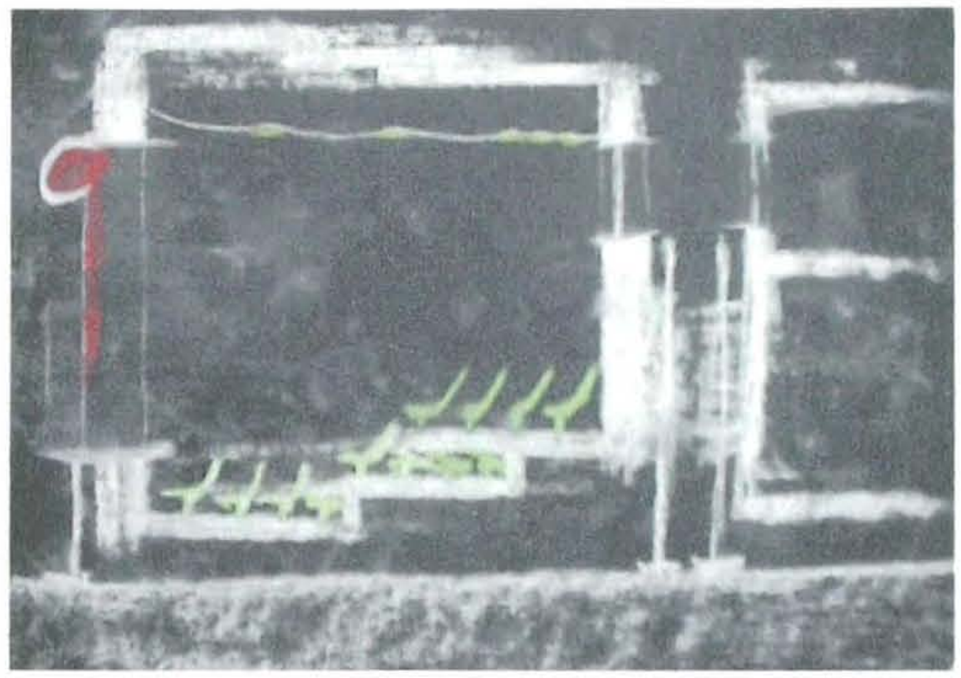


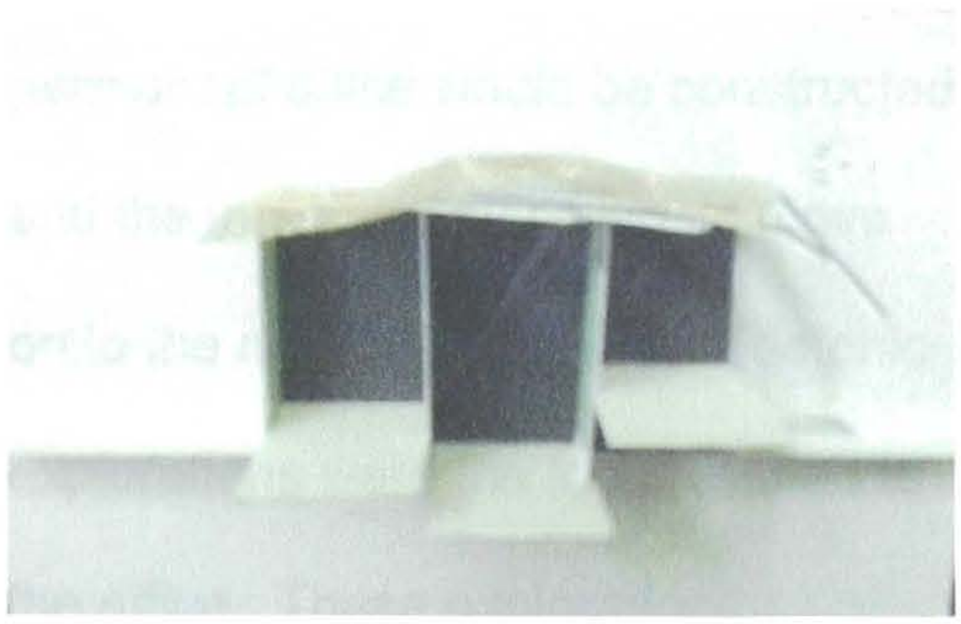


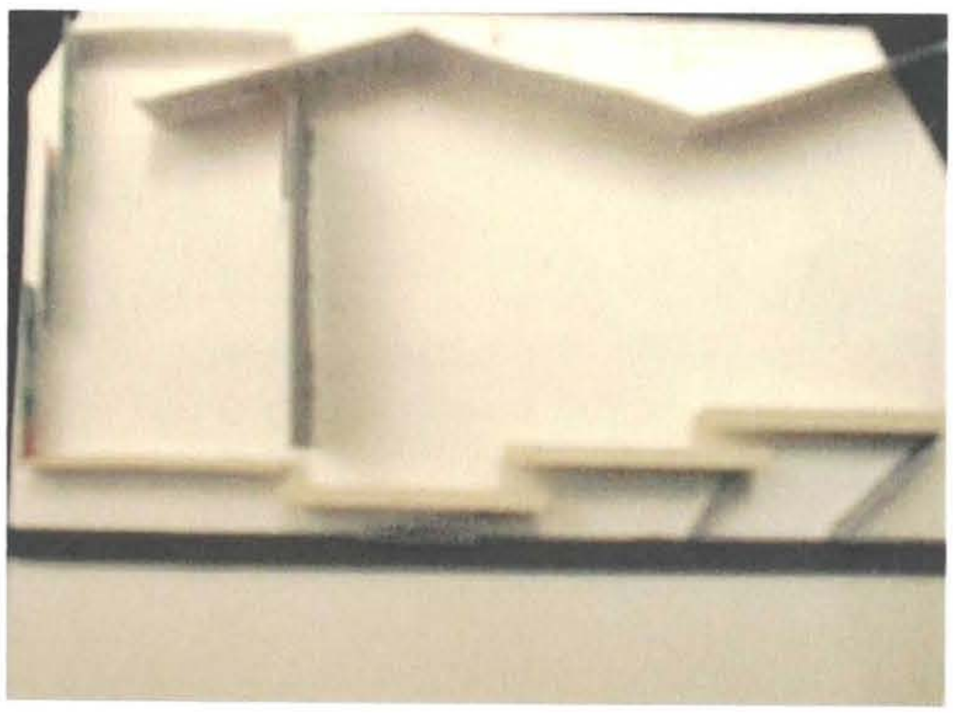


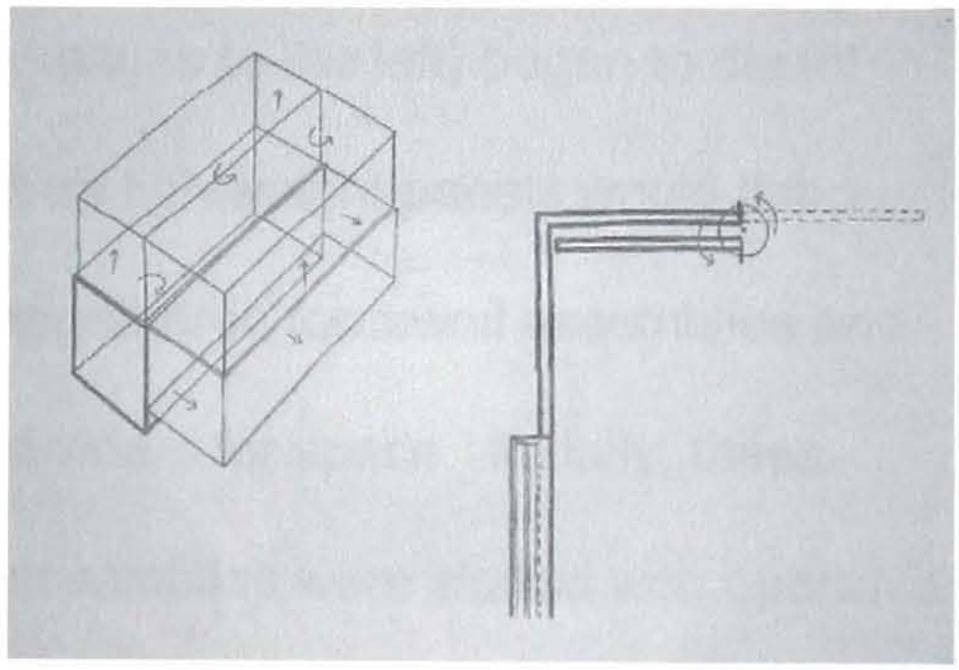
Studies depicted potential formal compositions of the containers and how each one would deploy once on site. Smaller site models were constructed to relate the new elements to the existing scale of the neighborhood. Following the formal studies, sectional studies were conducted on the two major

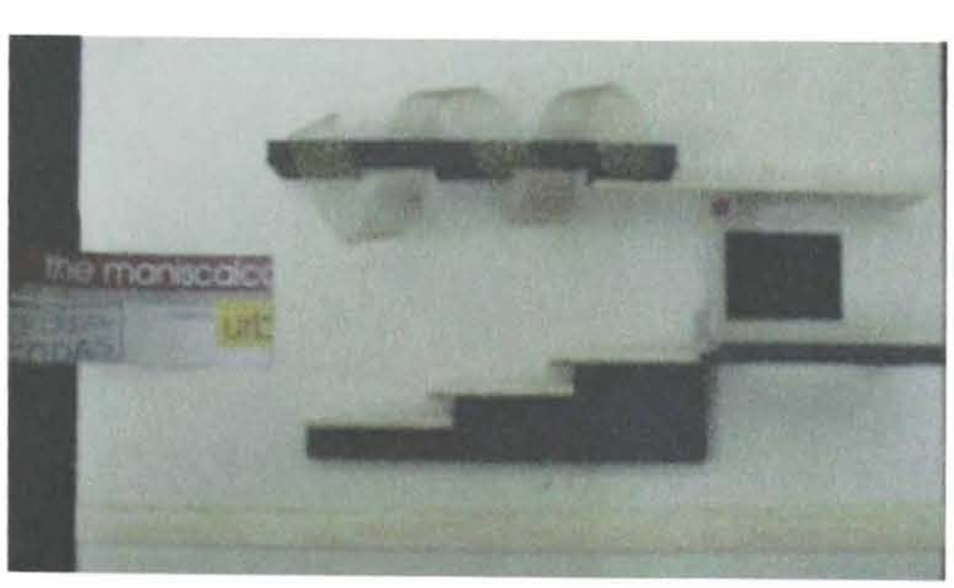
components of the theater, the stage and the seating, as to how they would butt up next to each other to form the actual theater space. A series of sectional models and drawings (images on this page) began to depict internal scenarios and led to further studies as to how the containers might work mechanically. Two drawings were constructed to illustrate the unfolding process for specific containers, though more detailed technical drawings will better explain the transformation.

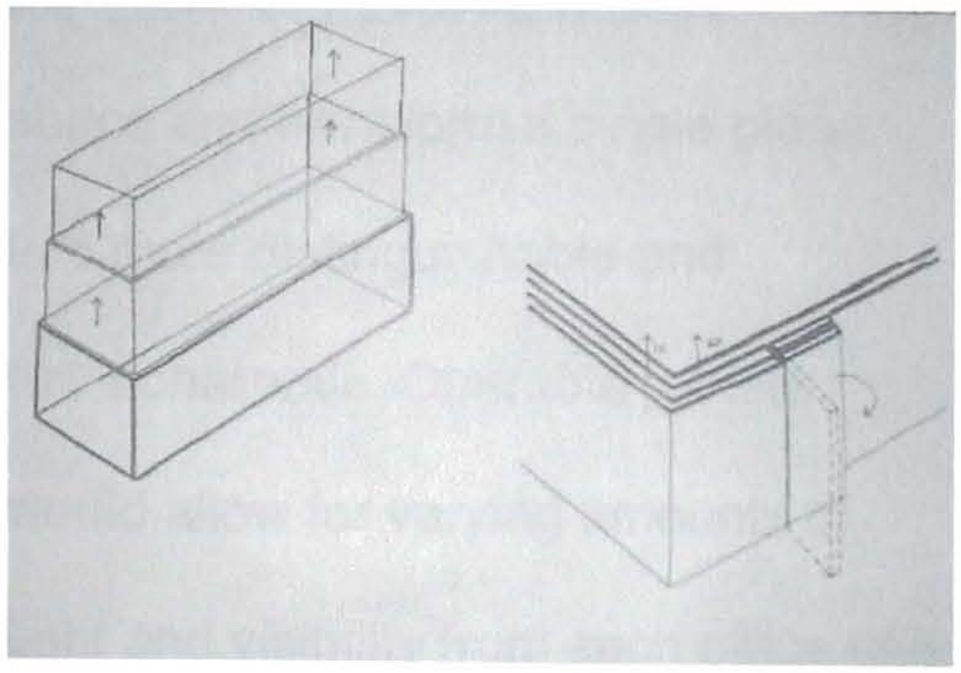


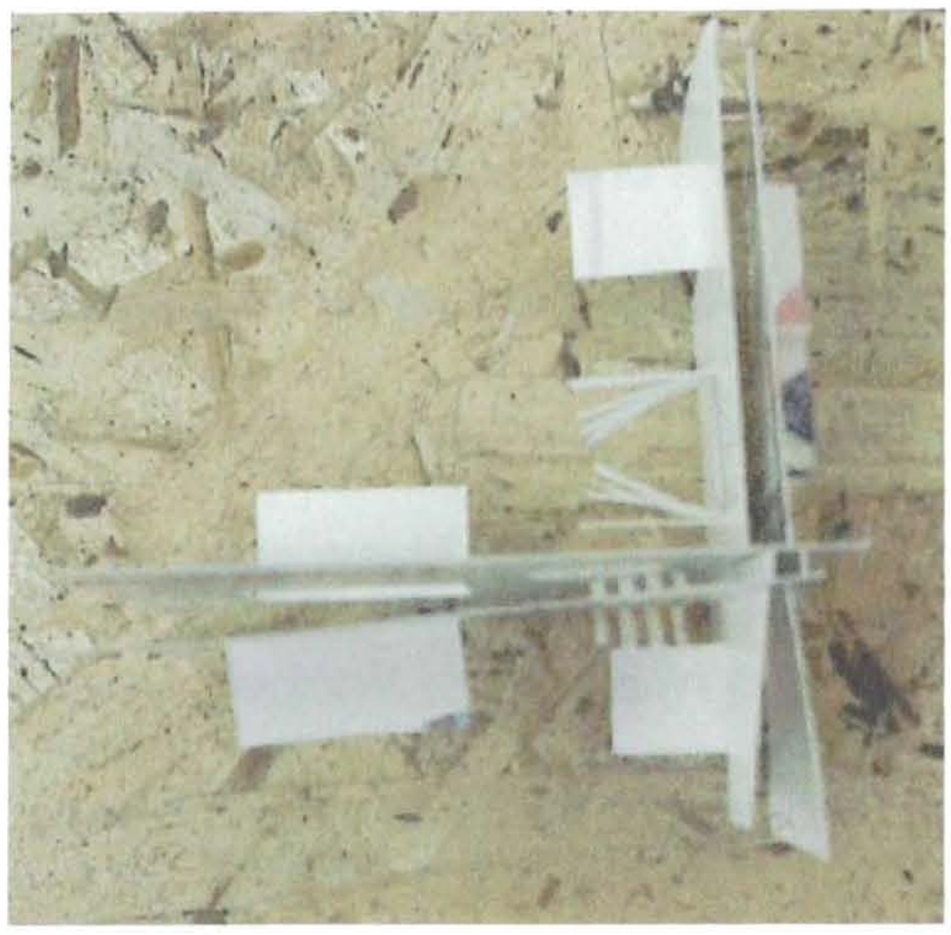






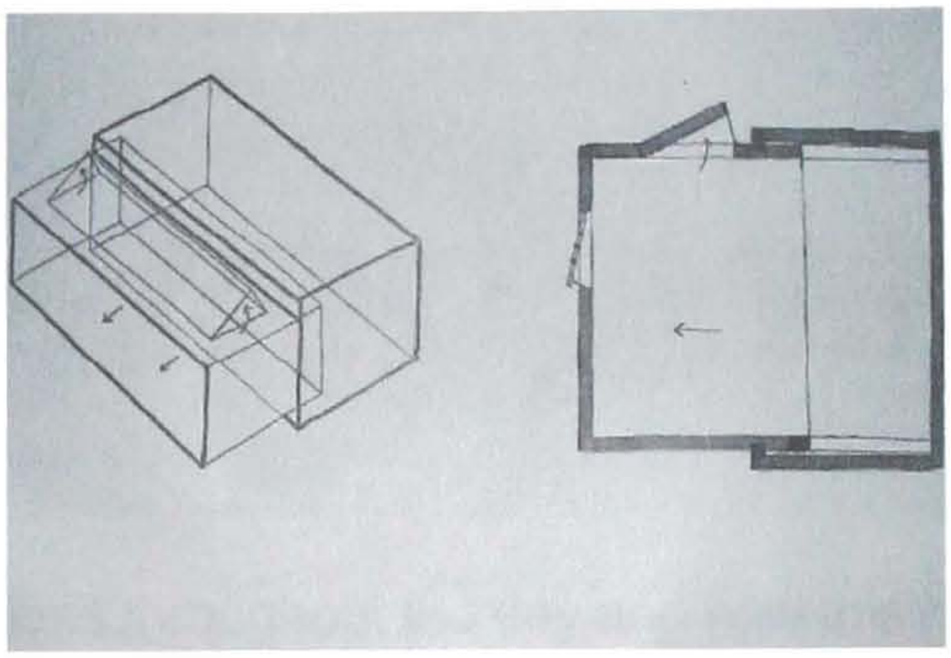


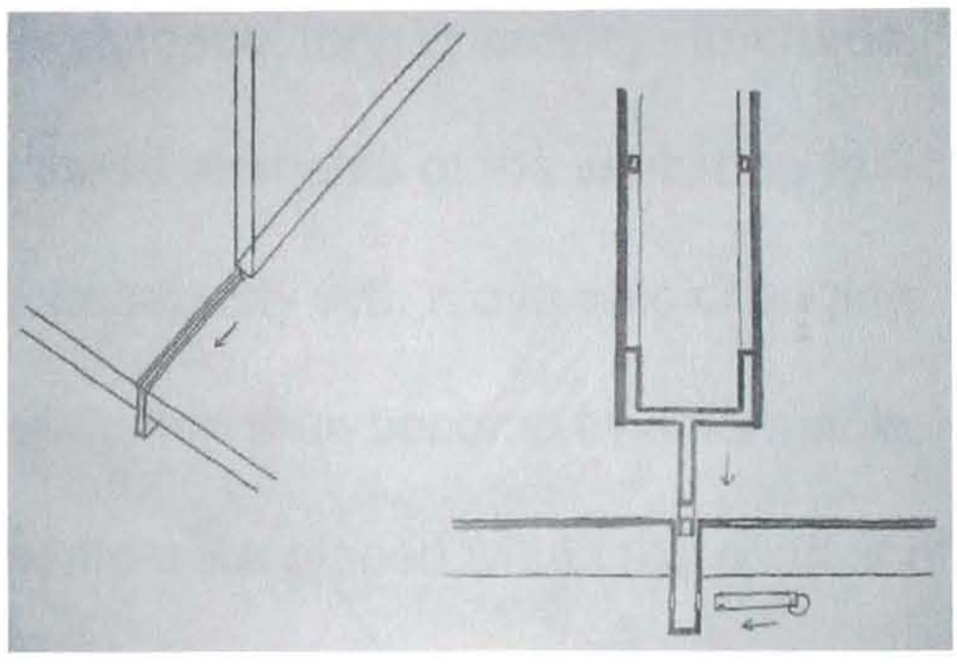




The office was initially imagined as something similar to an incubator office, intended to be for start up companies and was mobile to accommodate varying locations for these companies. As the companies grew, it was imagined that a more permanent office would be constructed and the incubator office would move on to the next entrepreneur. Tectonic explorations were the focus related to the office. These explorations (images to the left) began to depict how lightweight panels would link together to form wall assemblies and dividers for space. Initially, these assemblies were slotted with operable panels and appendages to customize space and transform a single plane into more distinguishable and functional wall. Operable panels would allow for varying amounts of light and visibility from each office unit.

These features would add a versatile transformational quality to a space, allowing for various configurations to best suit each occupant. These wall assemblies would slide and lock into place. Tectonic drawings (right) were constructed to illustrate this process, but as before, more complex technical drawings will be required to better understand these assemblies.

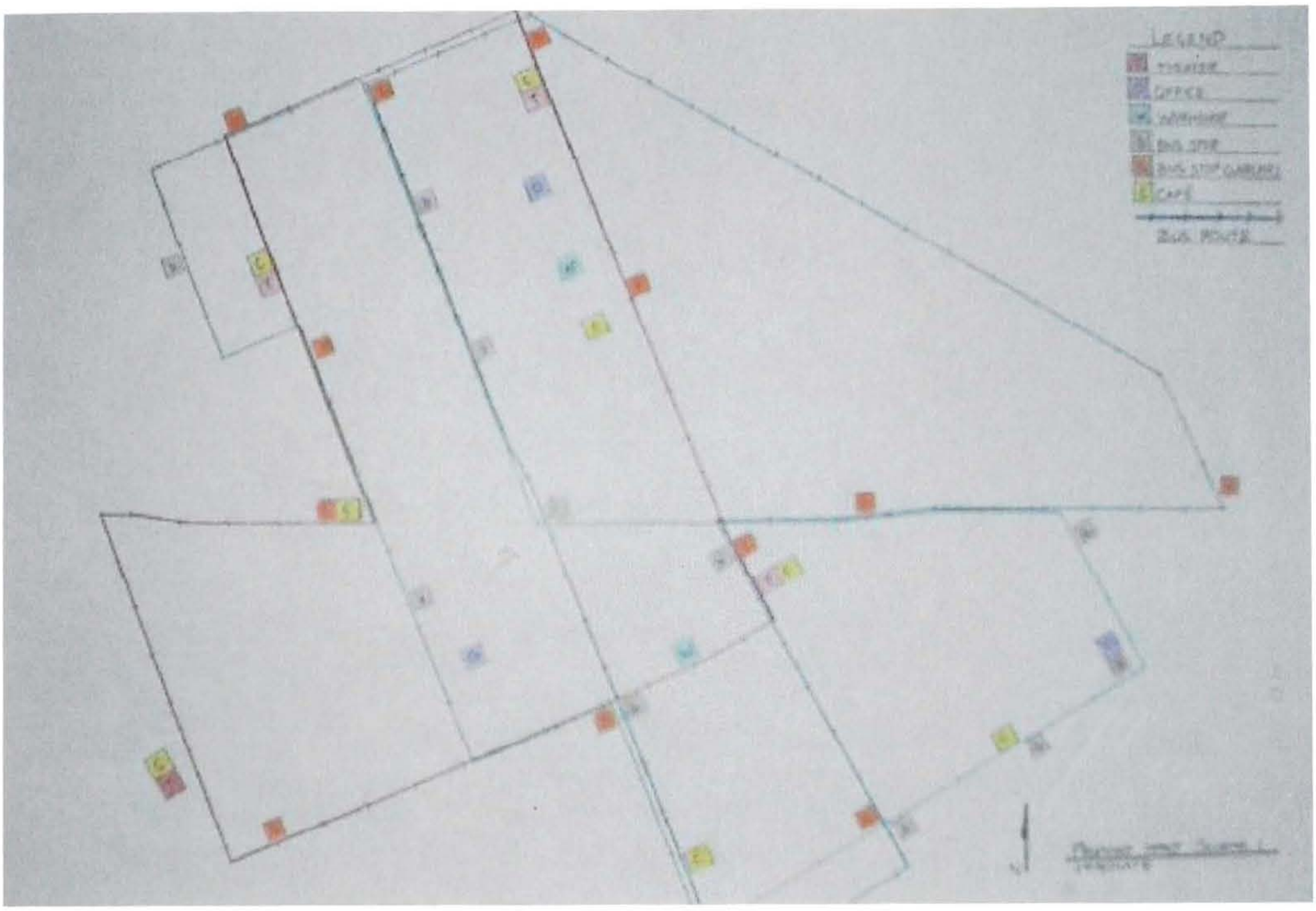




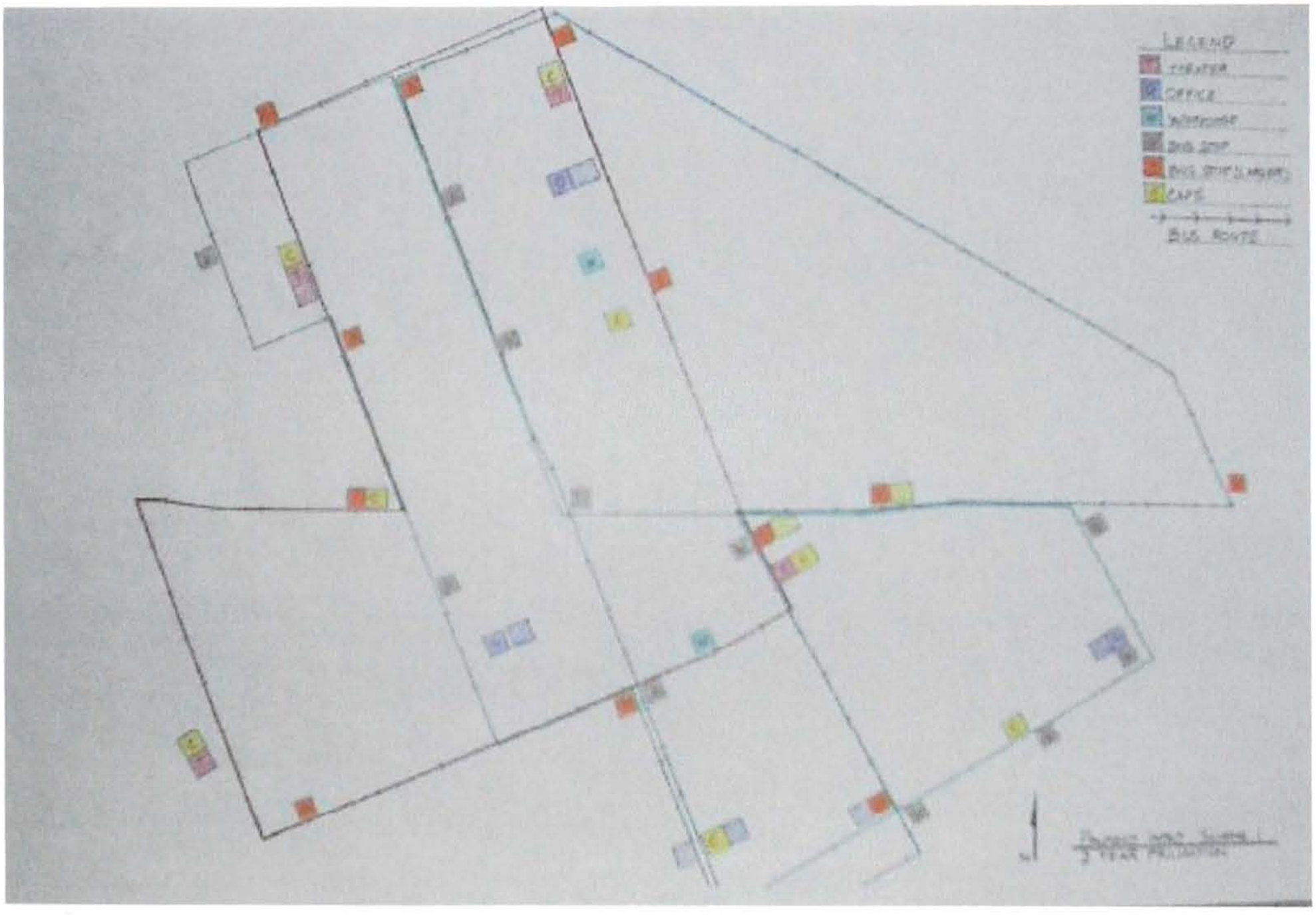
The final explorations of the springboard process focused on the workshop and how such a seemingly heavy program could be thought of as nimble and adaptable. The workshop would be a place for community residents to use power tools to build and create recreational and functional projects. The older factories served as a starting point as they relied heavily on natural light to illuminate the workspace.

Explorations focused on changing light conditions throughout the day and how this change could be maximized. To open up the workspace, long spanning structures would compose the workspace. By subjecting these elements of the workshop to potential change, the structure can evolve simultaneously with a dynamic changing society. Structures as seemingly heavy as a workshop thus become transformable.

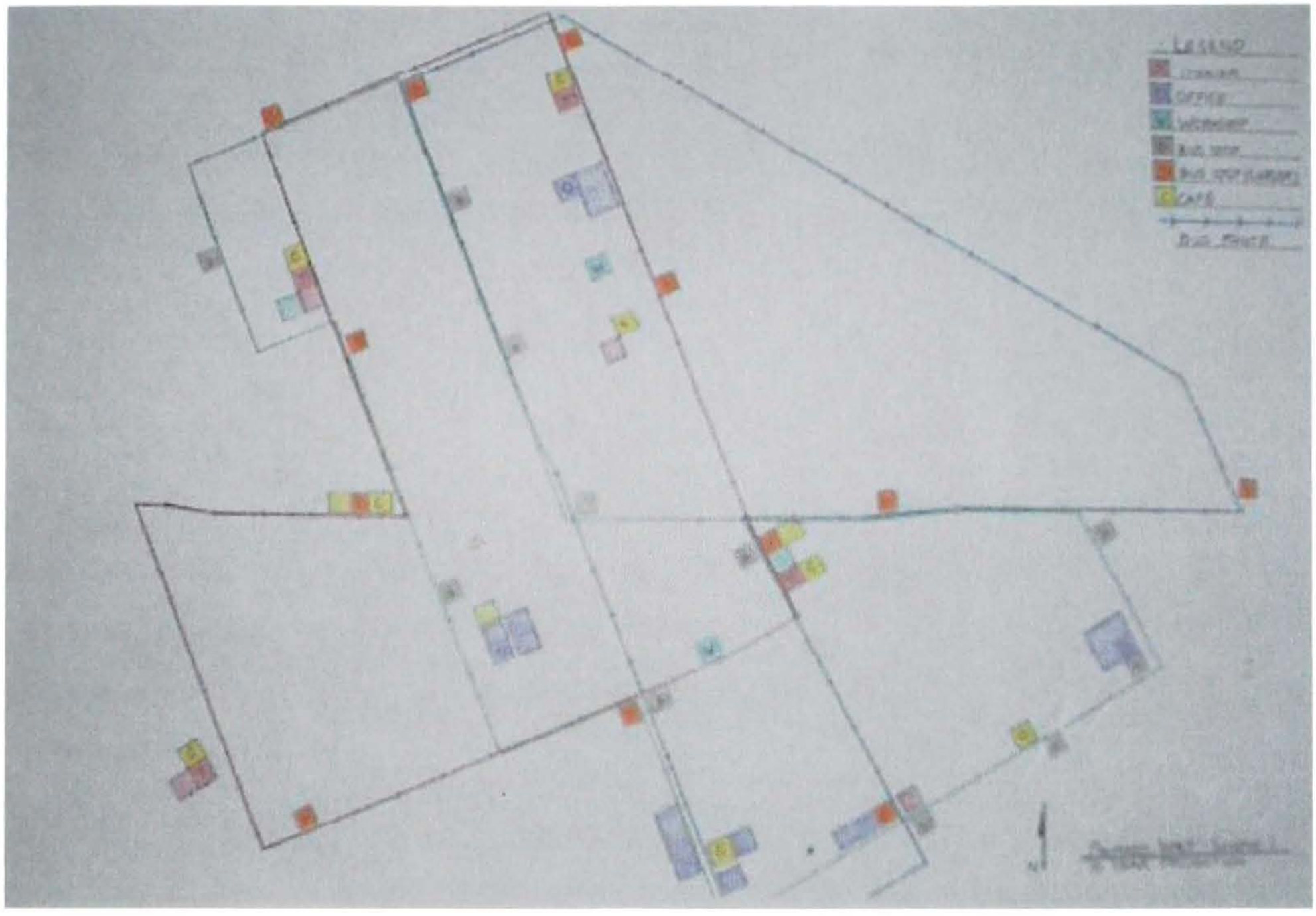
Finally, all of the programmatic elements were placed within the context of the site in three schemes, speculating about the future and trajectory of each programmatic scenario. To first give direction to each of the schemes, the transportation routes were created as a way to organize the circulation around the site and between the different programmatic elements. Many of the programs would flourish if supported by a reliable method of public transportation and were thus placed along proposed transportation routes. While their placement may have been logical, the proposals fell short in illustrating an overall change for Corktown. Further explorations will begin to provide clarity in the placement and relationships formed between the dispersed pragmatic elements and the Corktown area.



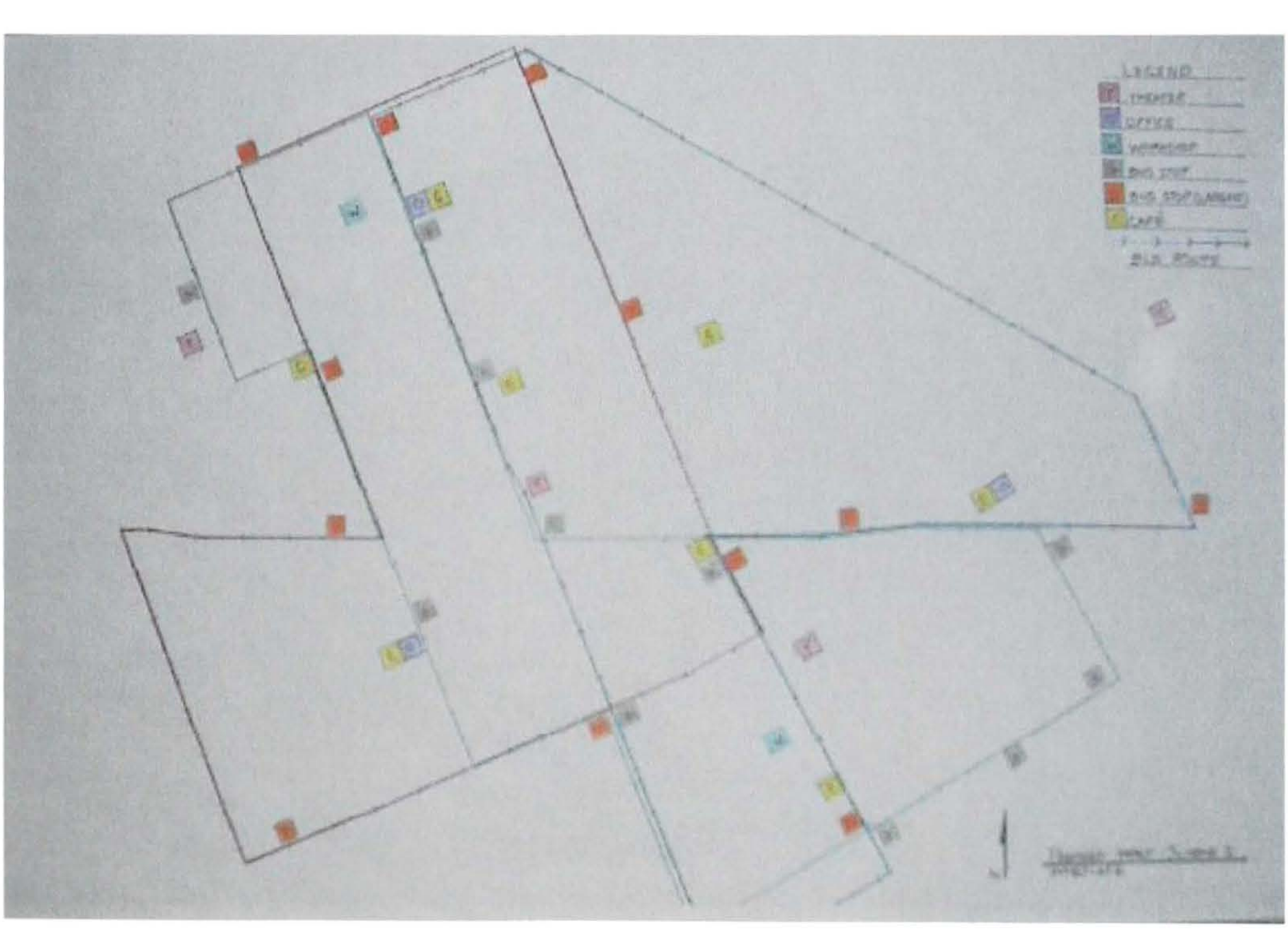
Immediate impact, scheme 1



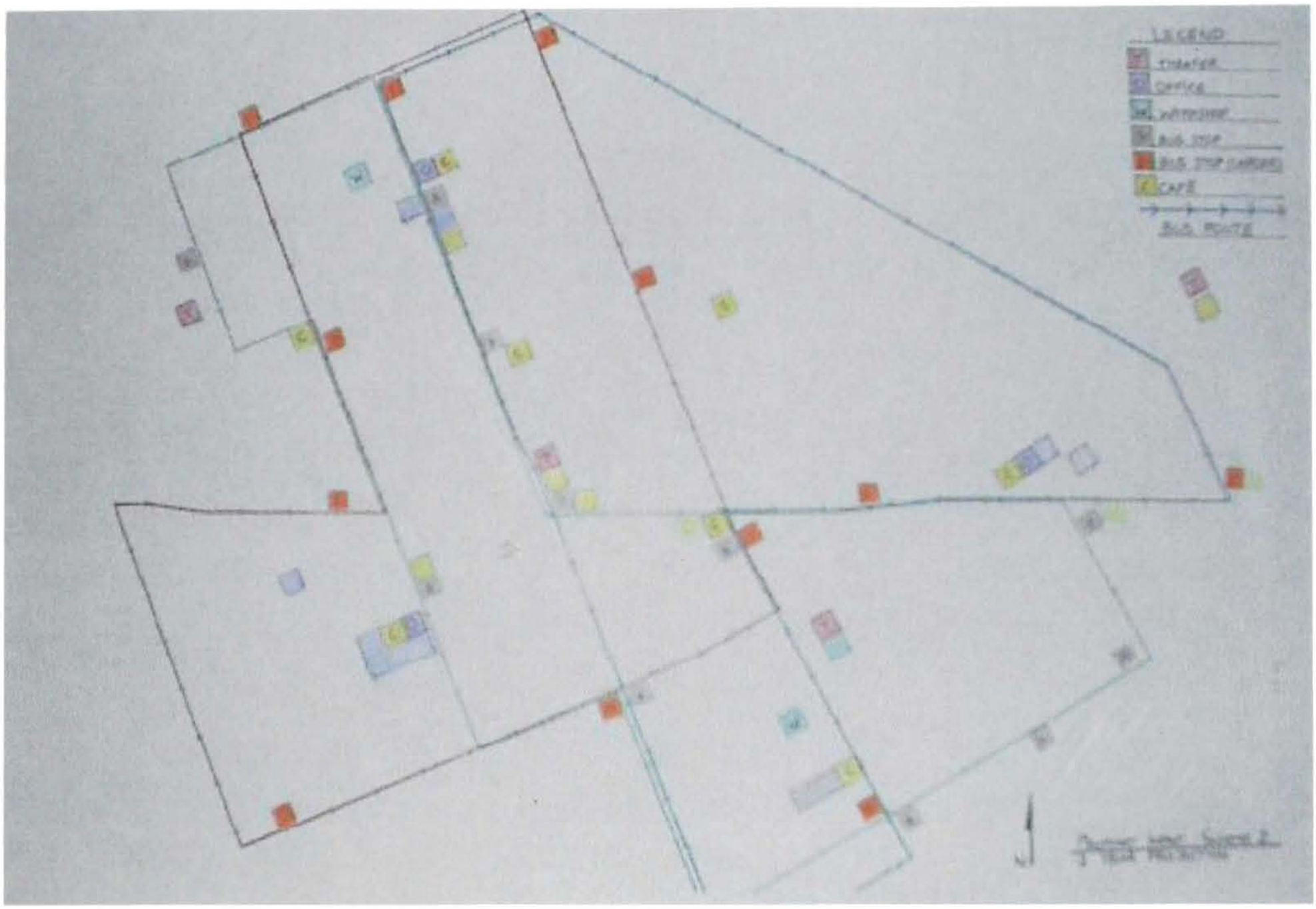
2 year impact, scheme 1



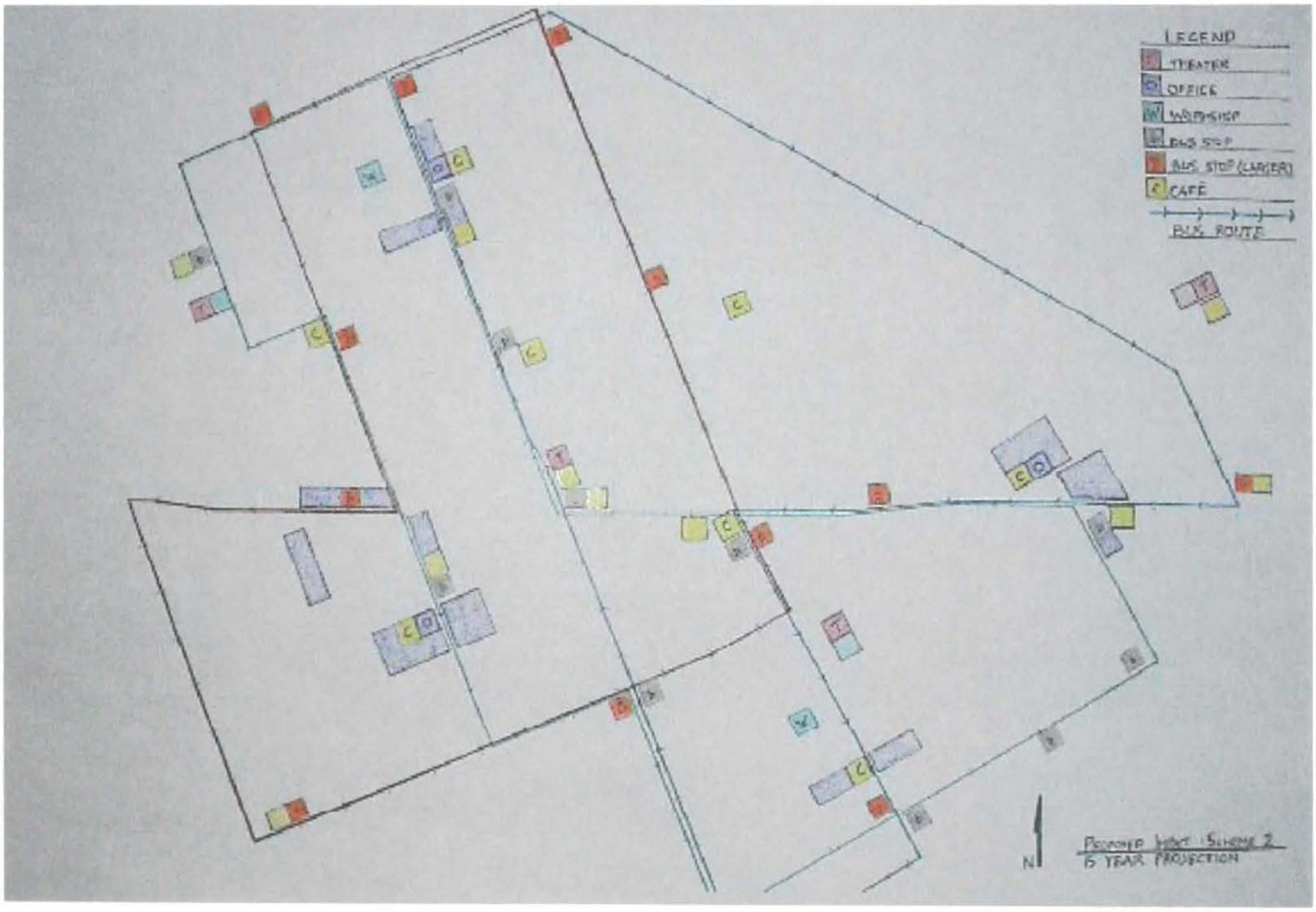
15 year impact, scheme 1



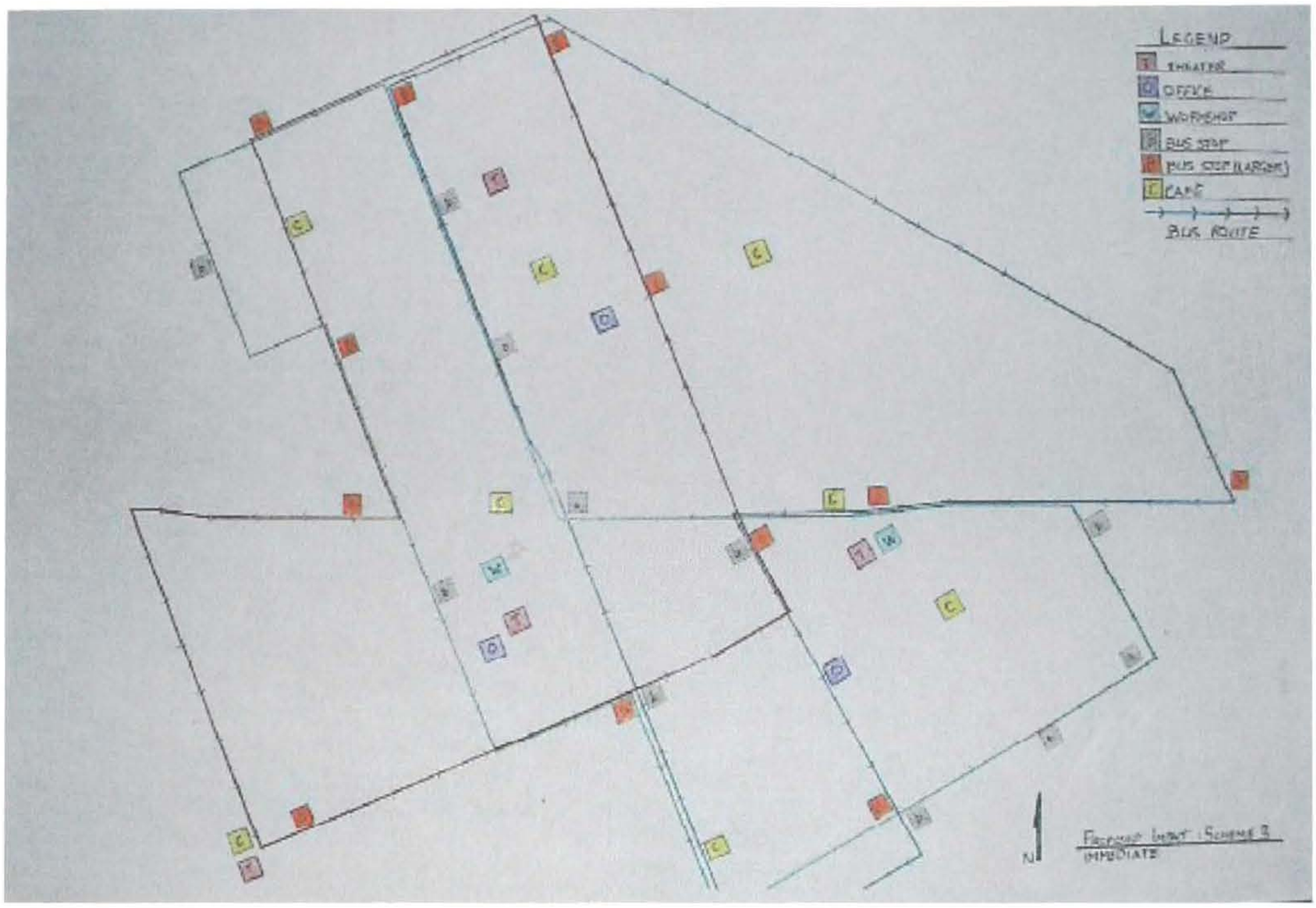
Immediate impact, scheme 2



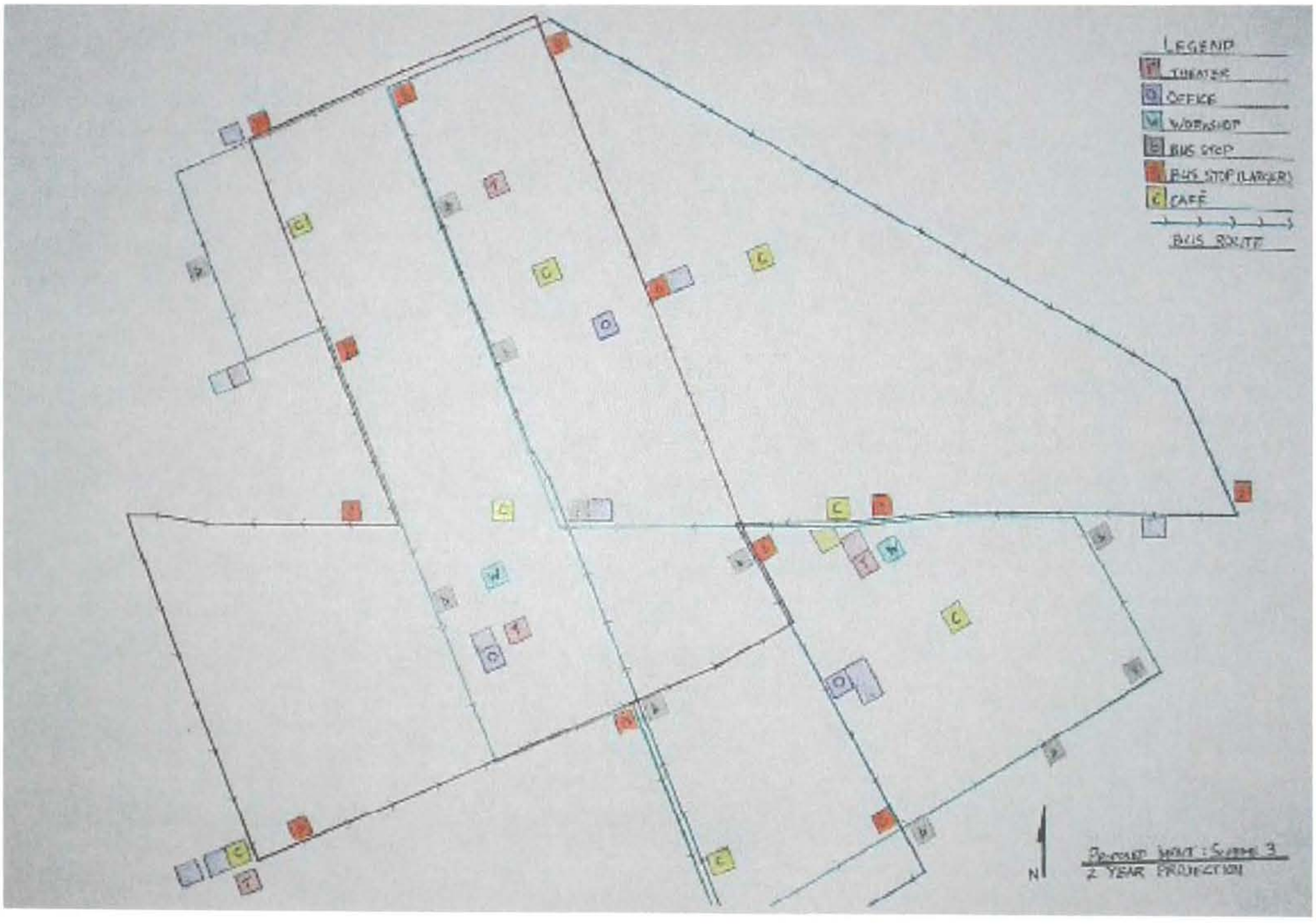
2 year impact, scheme 2



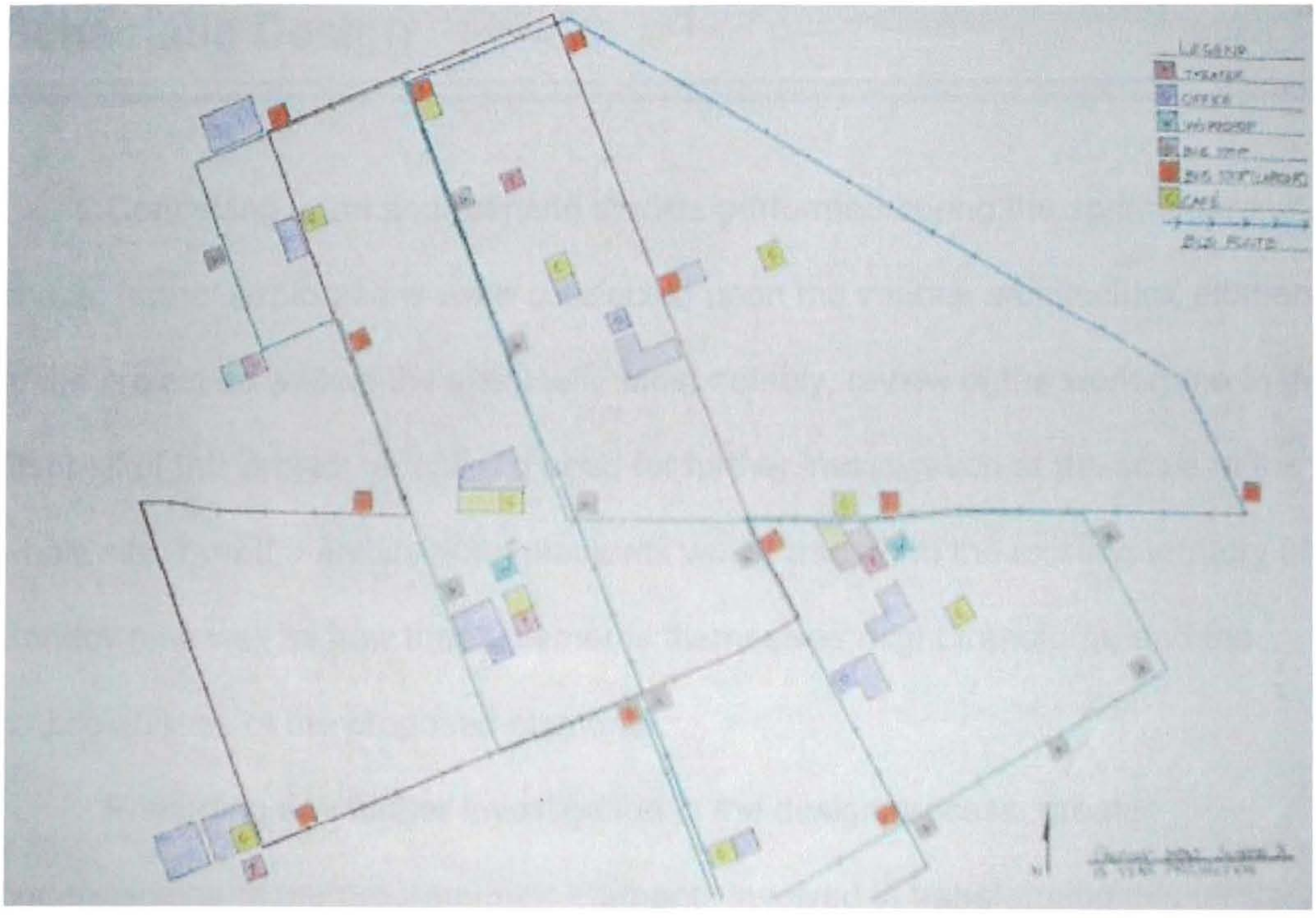
15 year impact, scheme 2



Immediate impact, scheme 3



2 year impact, scheme 3



15 year impact, scheme 3

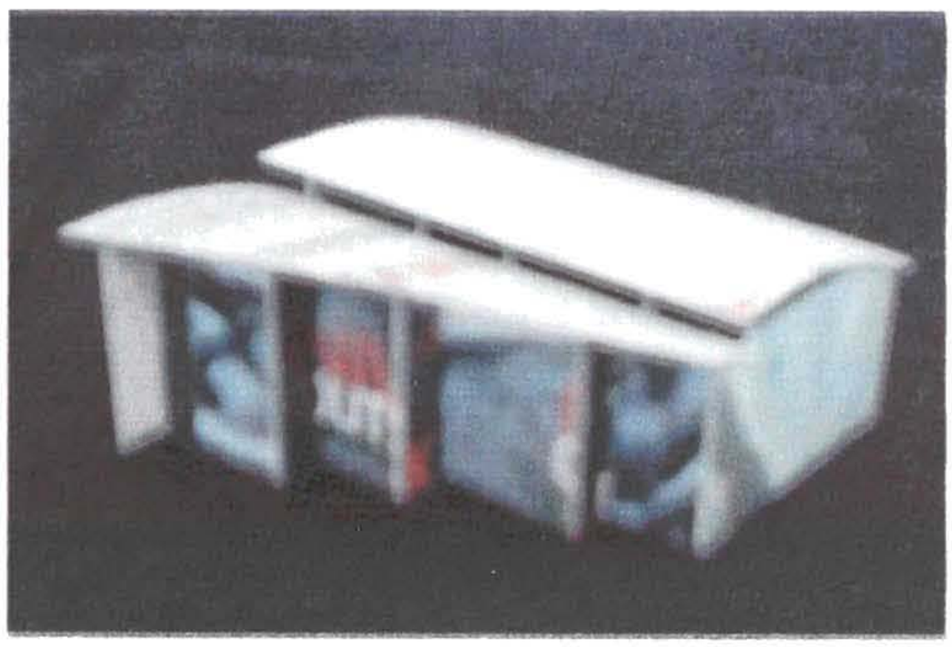
Schematic Design

Continuing upon analysis and studies performed during the springboard phase, further explorations were conducted upon the various architectural elements of the project as well as the site itself. Most notably, review of the work done in the first half of this project revealed a need for further investigation at the scale of the whole site, how the architectural elements would transform the existing territory of Corktown as well as how these elements themselves might transform, and the mobile abilities of the proposed elements.

Preceding any further investigation in the design process, greater understanding of the programmatic elements involved in transforming this territory was necessary. After reading Stan Allen's *From Object to Field* and Stewart Brand's *How Buildings Learn*, the concept of mobility as a means of adaptability was challenged. Through assessment of these readings, a building or an object's ability to transform either physically, programmatically, conceptually, or spiritually could also be credited as methods of adaptation at a scale as small as the objects themselves all the way through a scale as large as a territory. Refinement of the elements proposed in this study thus changed through this process as design energy shifted to expand upon new relationships discovered between both object and site adapting in harmony with one another. Programs intended initially for design transformed from featuring mobile offices, mobile cafes, a mobile theater, a community workshop, recreational facilities, and new bus shelters, to programs featuring a barn/workshop, a mobile theater/recreation sites, and a complex known

as the neighborhood nexus. Also proposed at the scale of the master plan, new bike routes, bus routes, and roadways would permeate this site as linking elements between neighboring context of this territory. Conceptual proposals for developing Tiger's Stadium and the Michigan Central Railroad Station, to fit circumstances proposed by this study were also considered.

Following analyses performed at the scale of the site (see Site Analysis section), new possibilities regarding the development of a master plan revolving around the transformation of the large available parcels of land were developed. Shaping much of this process was the development of urban agriculture in some of these areas.

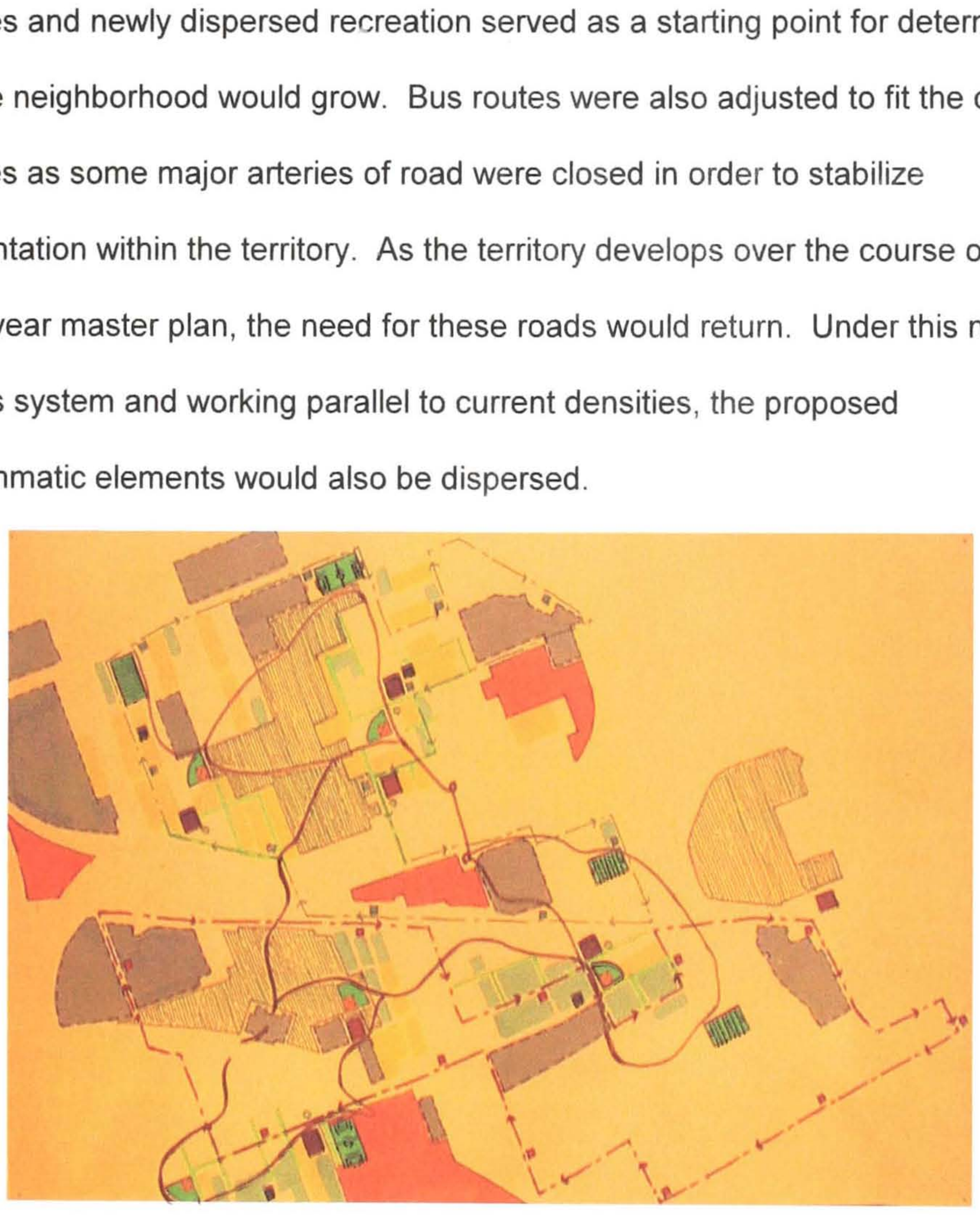


Urban agriculture would thus fill these large parcels as a temporary solution for utilizing these large territories, which in turn influenced the development of the workshop to be originally dispersed as a barn housing farming equipment and a small crew.

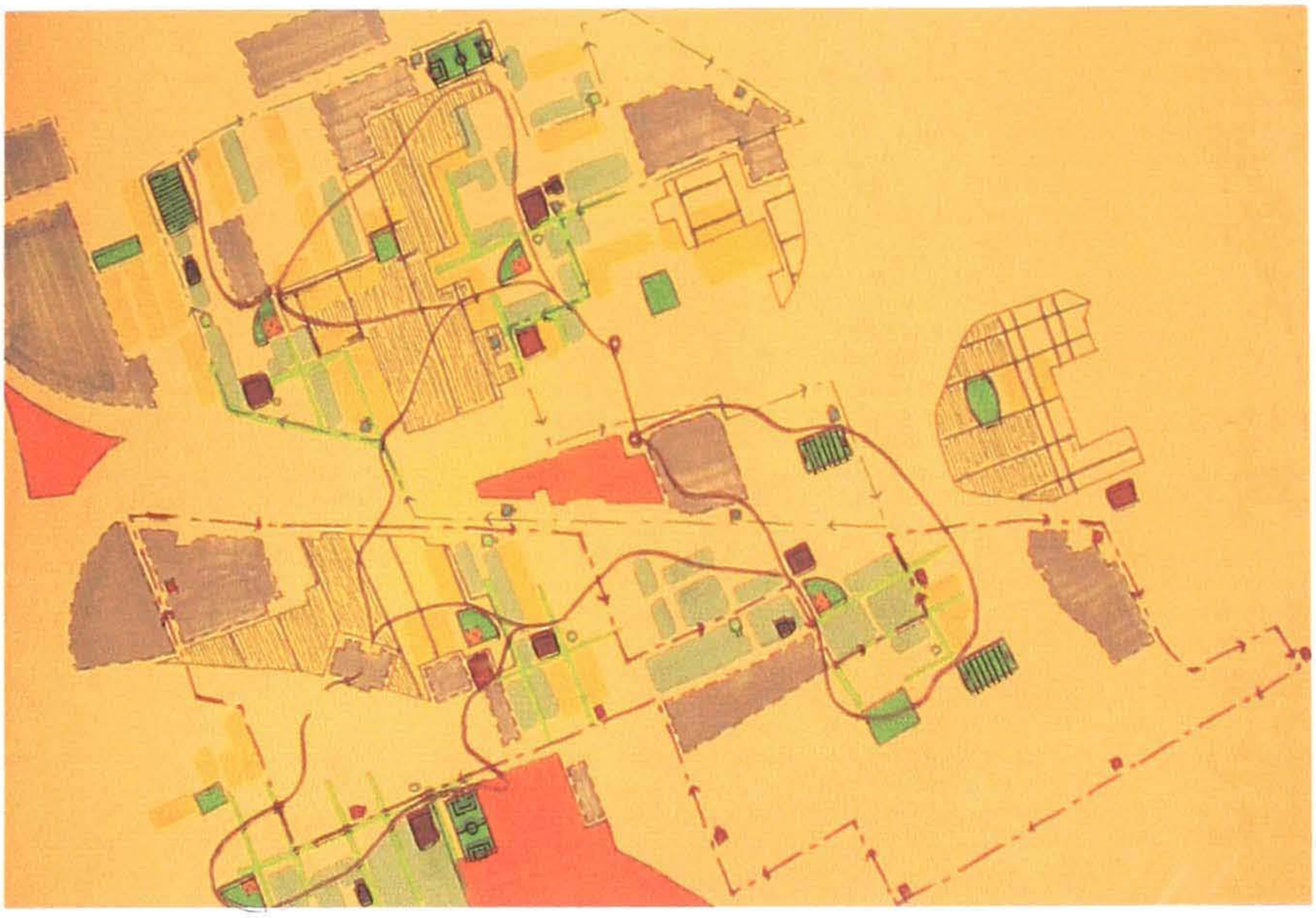
In the process of harvesting any crop, a product and bi-product is produced. Choosing a useful crop to harvest where both products are useful was the deciding factor in selecting wheat as the product of harvest. In the process of harvesting wheat, the wheat berry, used to make flour for baking comes from the upper portion of the crop, and the lower portion of the wheat crop, the stalk, is typically discarded. In this process however, the stalk can be bailed into straw bails, which can be used in the construction of new homes that will populate the area. Straw bail construction

provides a high R-Value for walls, important in colder temperate climates such as Michigan. Through the use of this technology, the large wheat fields would be useful in generating a very low-cost material that could be used to create new homes to begin repopulating the area.

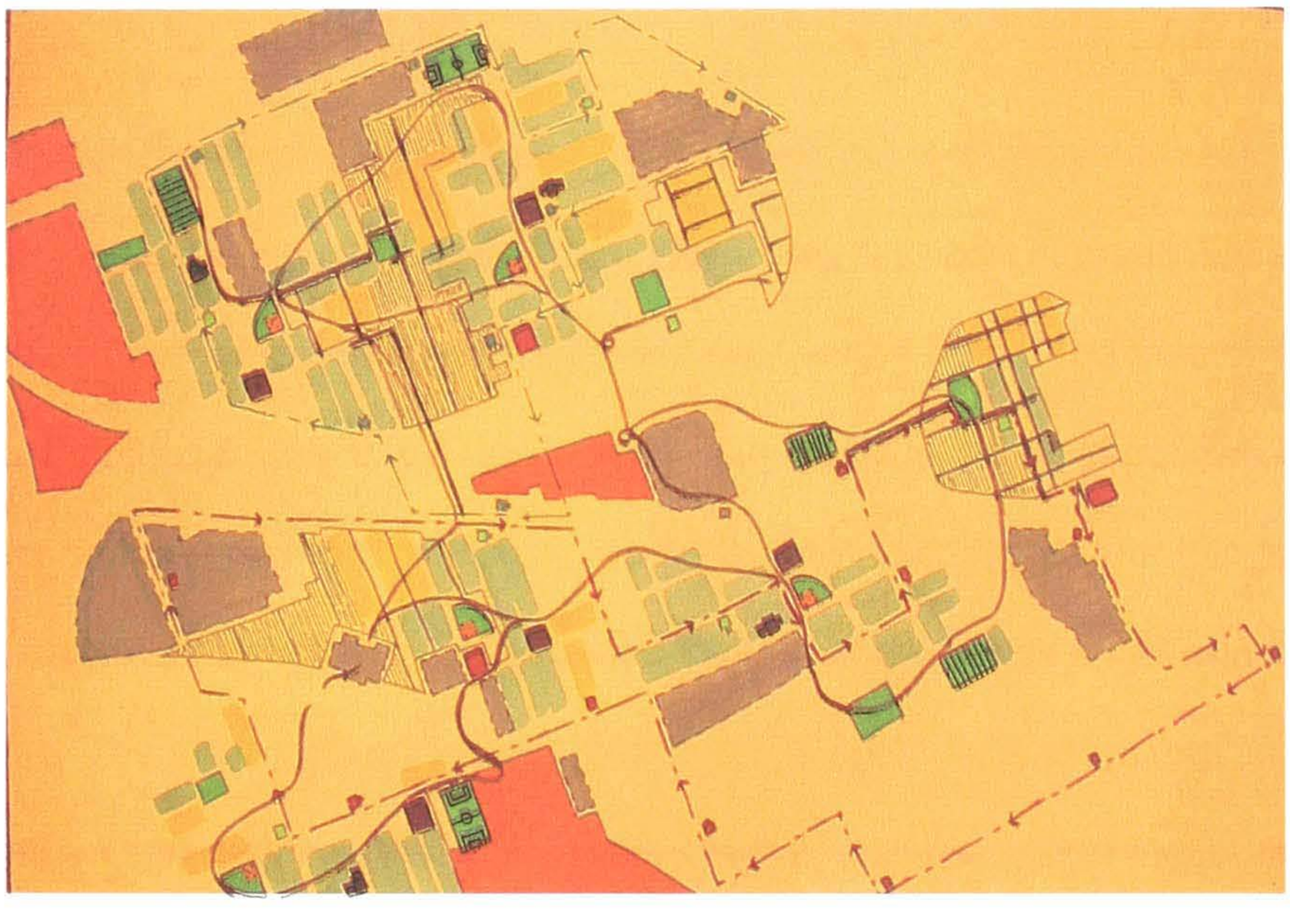
Along with keeping the number of dispersed elements down, a connecting link within the new grid would be necessary. A bike path connecting current residential densities and newly dispersed recreation served as a starting point for determining how the neighborhood would grow. Bus routes were also adjusted to fit the current densities as some major arteries of road were closed in order to stabilize fragmentation within the territory. As the territory develops over the course of the fifteen-year master plan, the need for these roads would return. Under this new bike and bus system and working parallel to current densities, the proposed programmatic elements would also be dispersed.



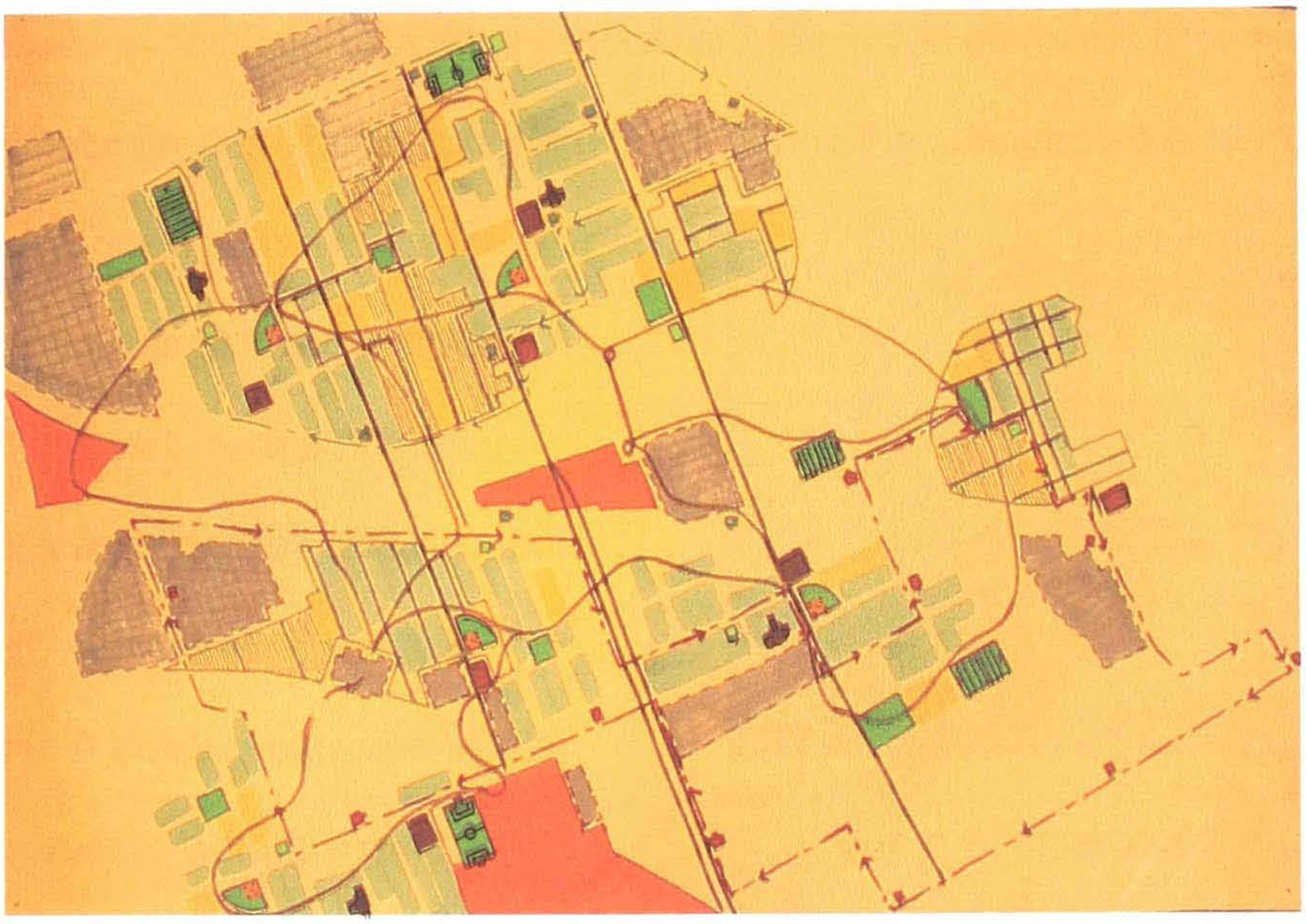
immediate master plan



2-year master plan



7-year master plan

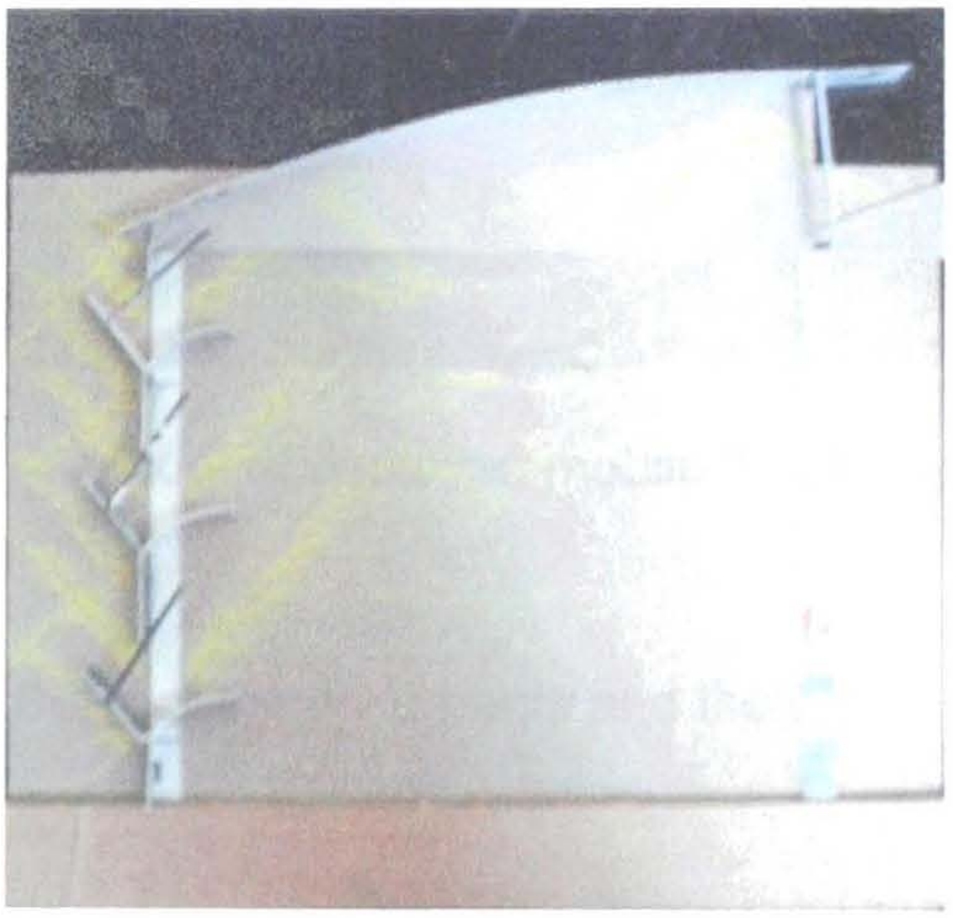


15-year master plan

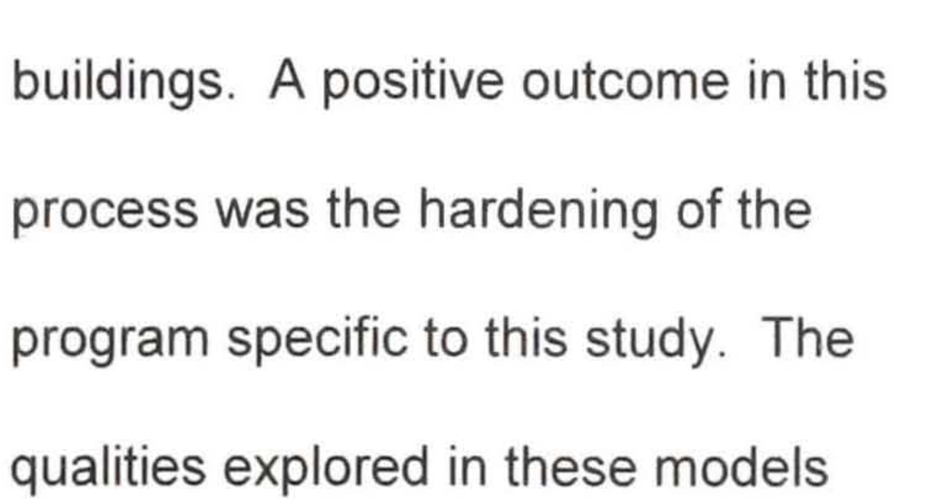
Though the second attempt at master planning this territory were successful in a better understanding of the current territory, they fell short in predicting a future different from that which the current situation descended from. The master plan suggests that the territory is always growing. While this is the most positive outlook for the scenario proposed in this study, reality realizes that in order for things to flourish, they must be offset by noticeable changes where things might shrink or disappear. The master plan also suggests that this scenario is very confining to Corktown, an end result opposing the stance of this study as stated in the abstract. Future renditions of this master plan will include bike and bus paths extending through Corktown and the immediate surrounding territory, suggesting that the pattern could continue into other territories such as downtown Detroit.

Explorations regarding the individual programmatic elements occurred very diagrammatically during this phase like those during the springboard explorations. Sectional models began to explore tectonic qualities of these individual elements as well as depict interior conditions and qualities of space, but still fell short in creating plans for buildings. A positive outcome in this process was the hardening of the program specific to this study. The qualities explored in these models directly affected building design in the next phase of the project.

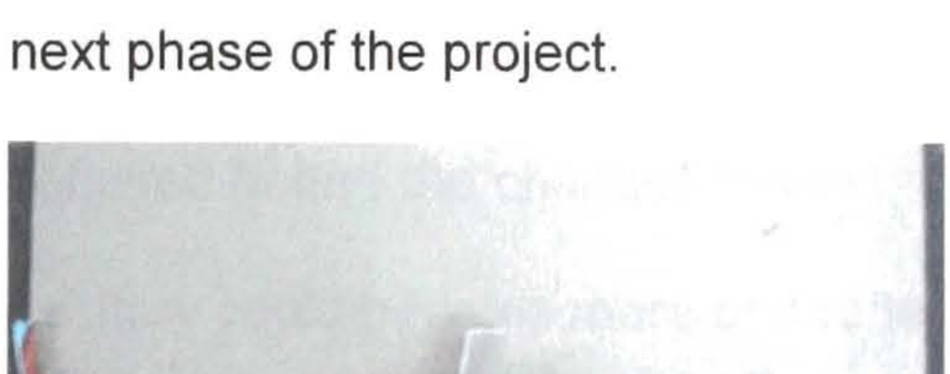
bus shelter sectional model



barn / workshop sectional model



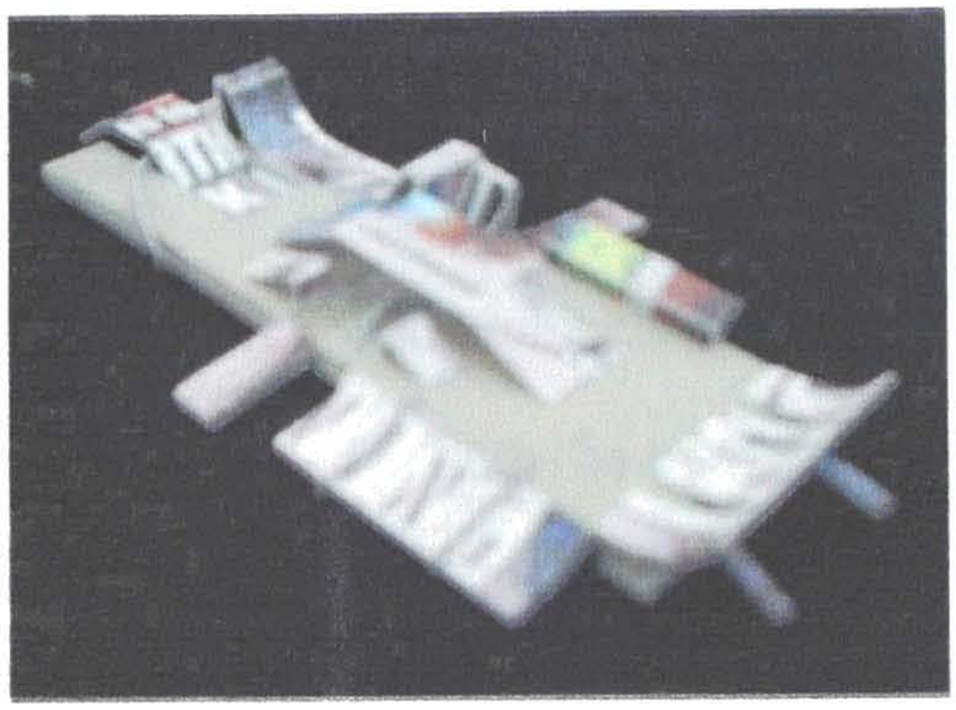
recreation alternative for theater site



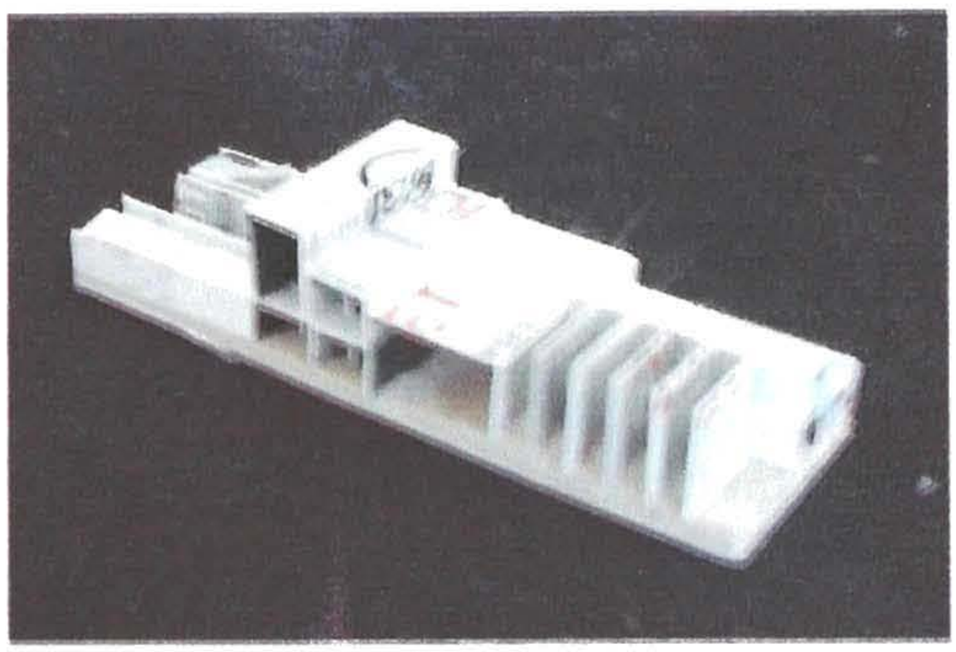
mobile theater sectional model

neighborhood nexus sectional model

Models were also used to begin generating interesting forms that would have a greater influence on the later parts of this study. Through the craft of model making, more intricate details of the project were explored schematically as they models were a part of a territorial model. The model however failed to represent enough territory in a specific area that would allow for a better understanding of the moves made during this phase. A larger model of the territory was still required before the changes to this territory could become more of a reflection of the proposed elements and their respective impact.



skate park recreation at theater site

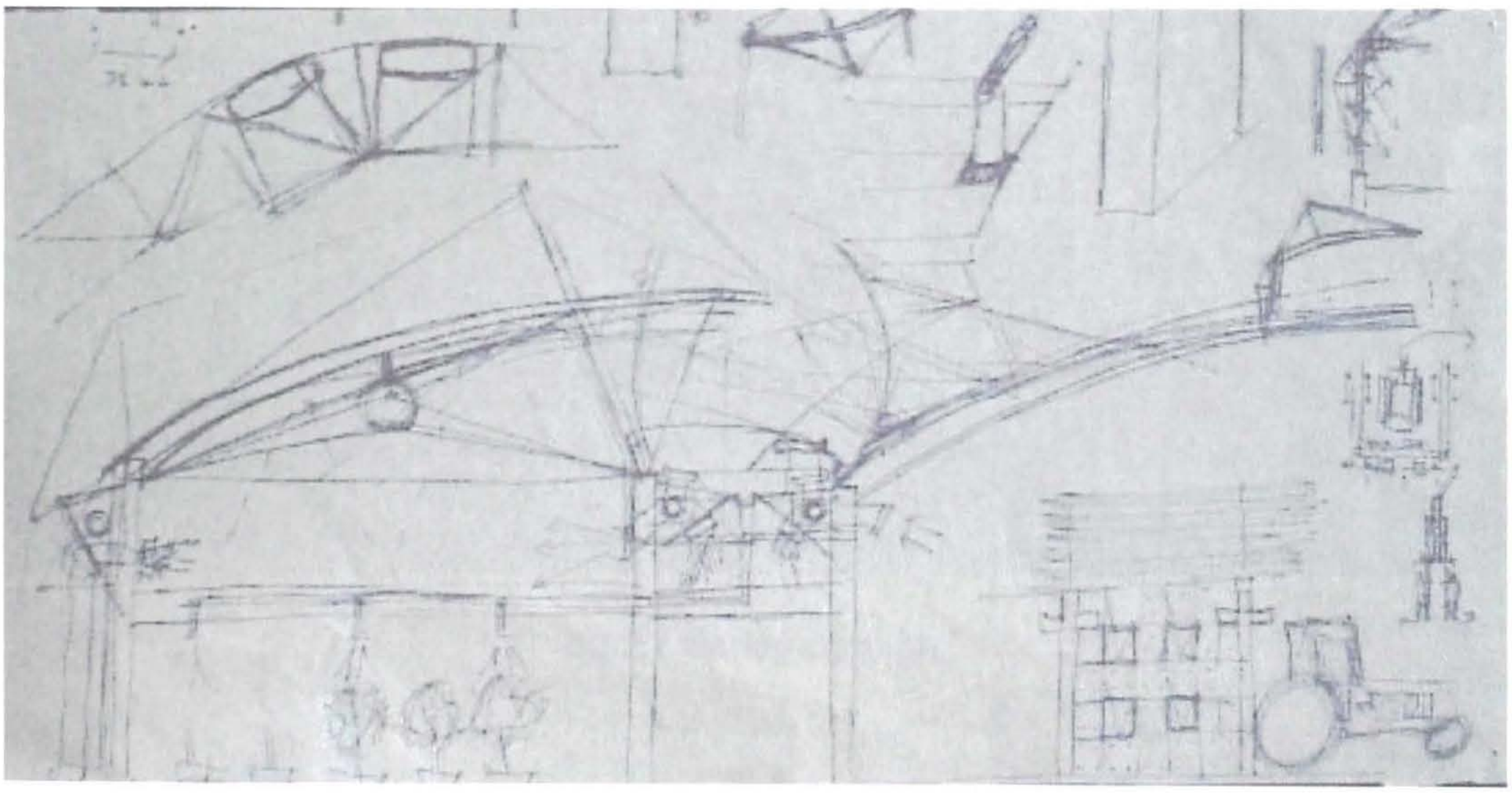


model of deployed mobile theater

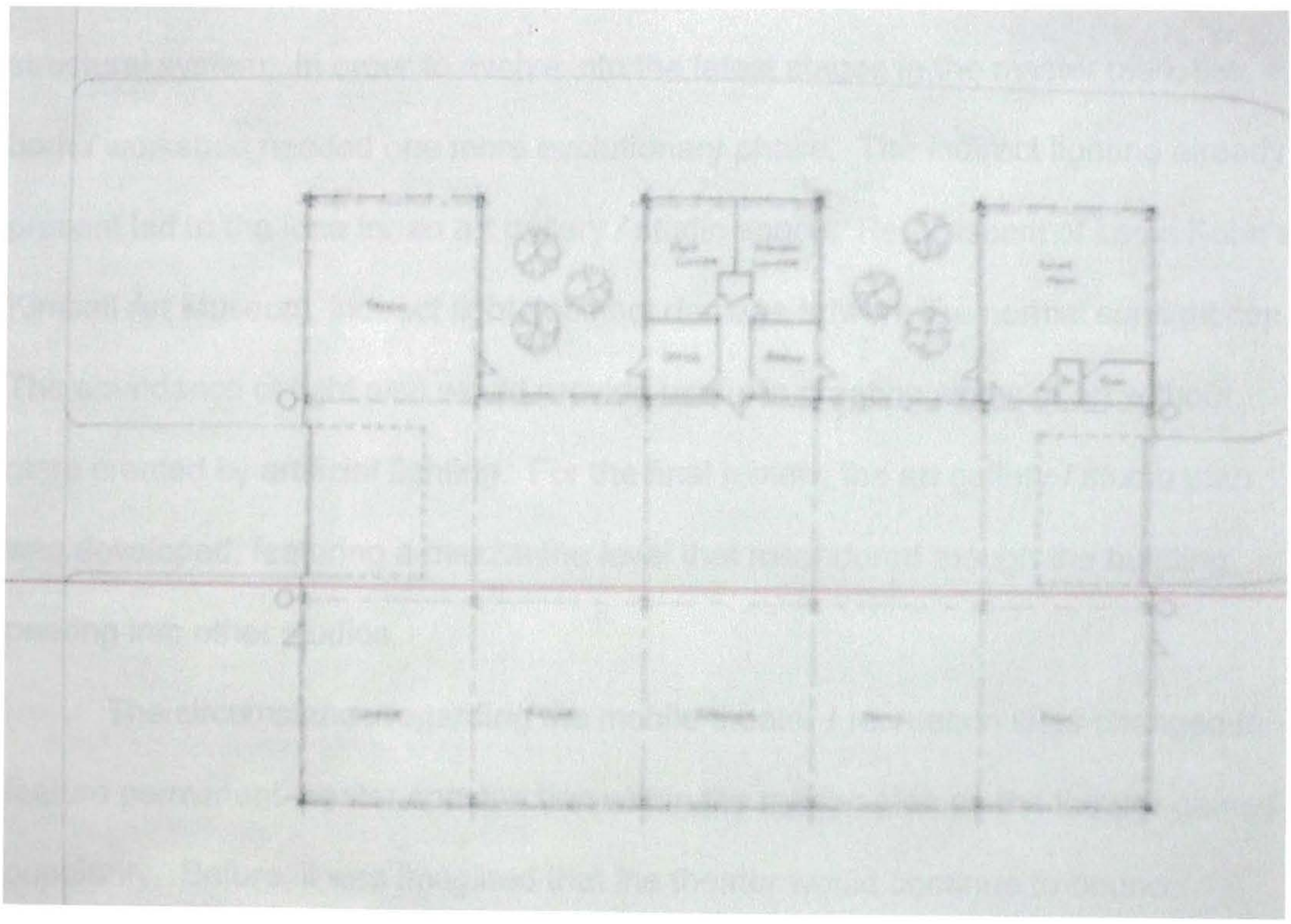
Design Development

Design explorations proceeded, moving to the proposed elements and how they themselves could change. One adaptation considered in both the barn and the neighborhood nexus was tolerance to changing light conditions. The tectonic study of Renzo Piano's Thomson Optronics Factory along with other works done by Piano often dealt with changing light conditions and working with the path of the sun to bring indirect natural light into spaces. This idea, important before in the conception of the atmosphere inside the workshop shaped the design of the structure. The structure was relatively simple, like Piano's Thomson Optronics Factory.

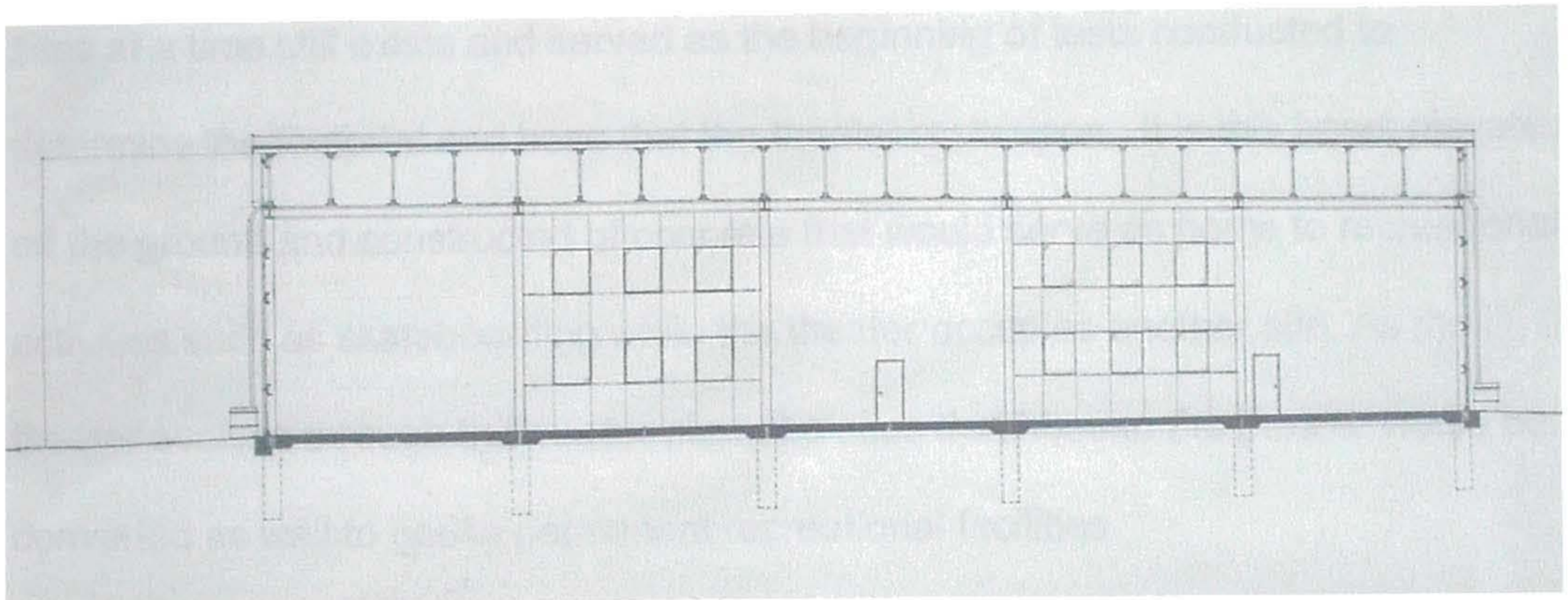
Complexity was explored though a suspension system used to hold up a curvilinear roof that reflected southern sunlight indirectly through northern clerestory glass as well as operable panels to reflect light from the south indirectly into the building without excessive solar heat gain.



By utilizing a simple structure, the structure could be readily adapted to house other functions at a later time, such as the workshop transformation. In this transformation, it is imagined that perhaps the Greater Corktown Development Corporation (GCDC) could manufacture pieces that make up homes, such as trusses and pre-fabricated wall and floor assemblies, within this facility. The barn would originate as a storage facility for large farming equipment and as urban agriculture diminishes and becomes more manageable, these facilities could shift focus to rebuilding the neighborhood. The simple structure would allow for easy expansion or re-adaptation of the facility into further evolutionary stages.



barn / workshop plan

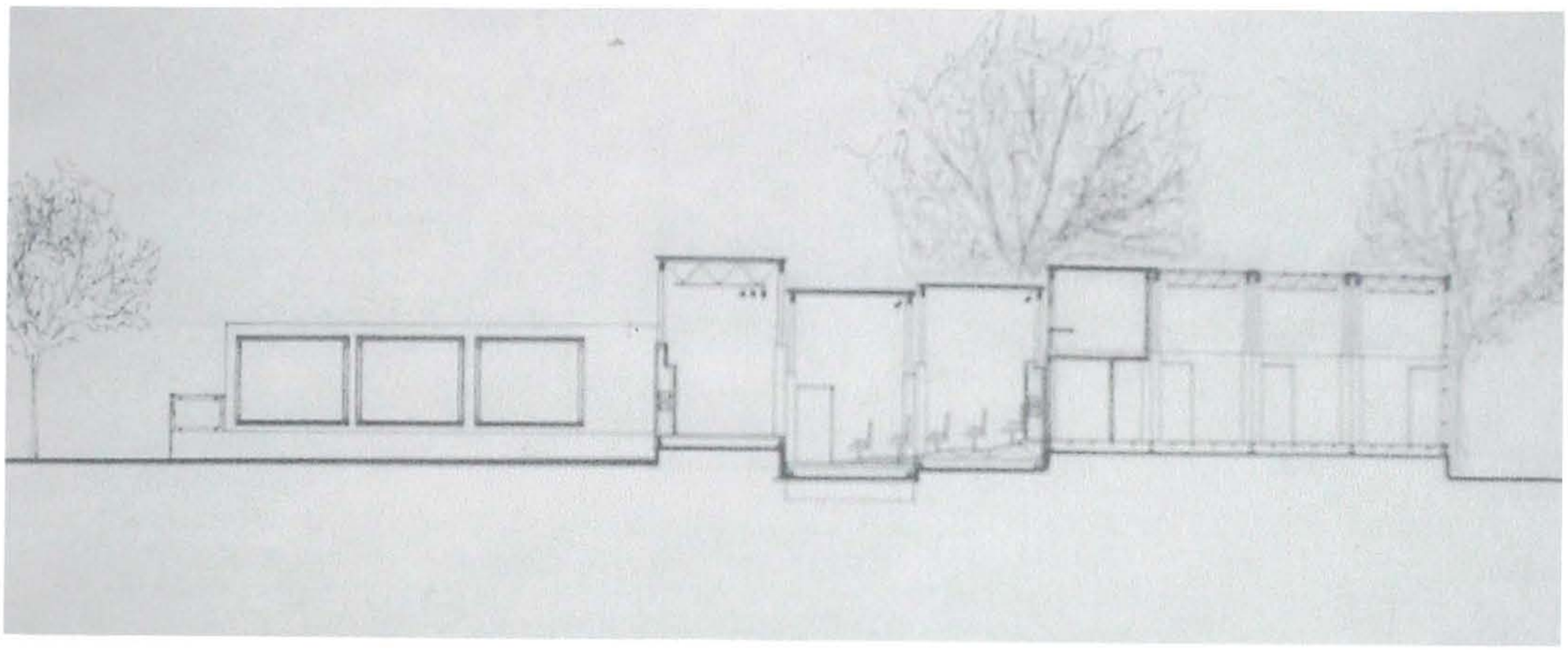


barn / workshop section

Further development of alternative futures for the barn / workshop followed the design development review, as well as more concise development of the overall structural system. In order to evolve into the latest stages in the master plan, the barn / workshop needed one more evolutionary phase. The indirect lighting already present led to the idea for an art gallery / studio space. Reminiscent of Louis Kahn's Kimball Art Museum, indirect light does not damage artwork like normal sunlight can. The abundance of light also would provide useful in creating works of art without glare created by artificial lighting. For the final review, the art gallery / studio plan was developed, featuring a mezzanine level that meandered though the building peering into other studios.

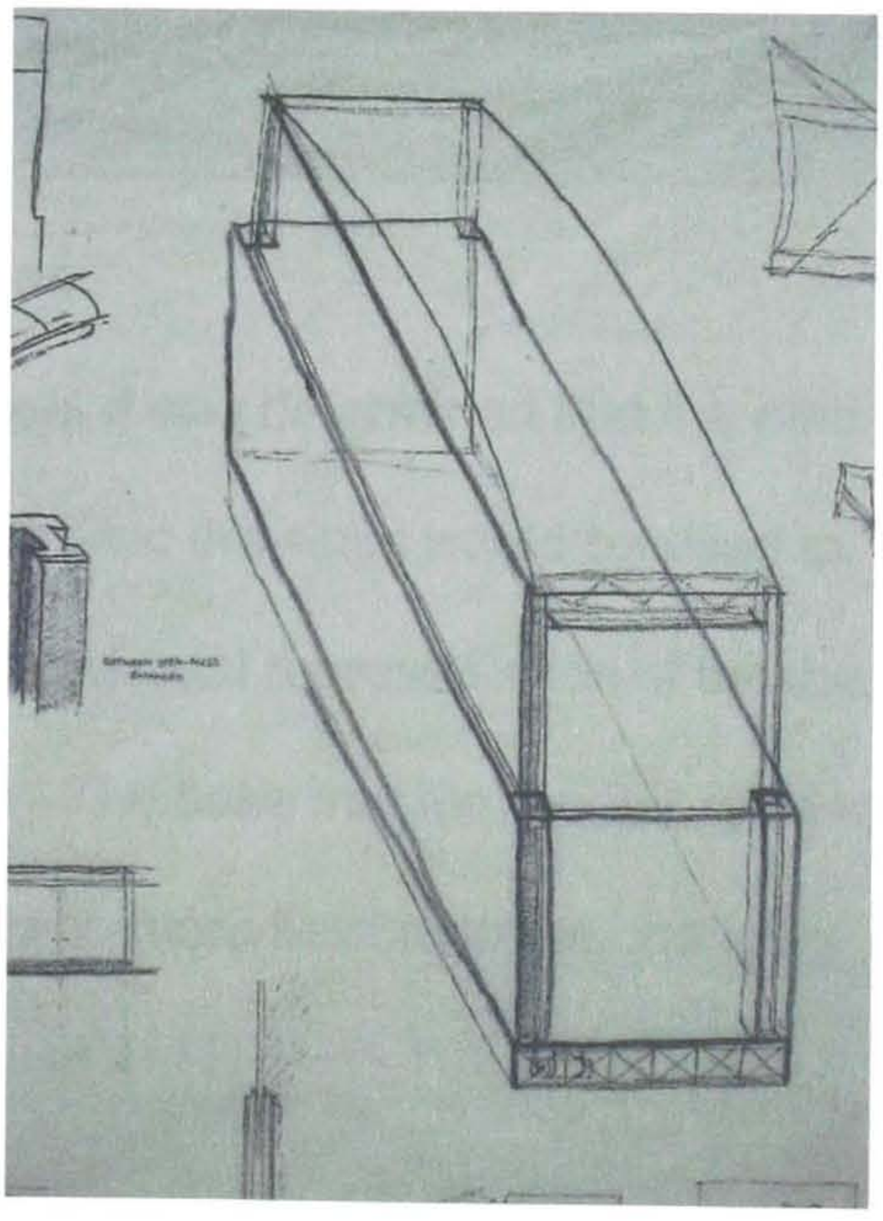
The circumstance regarding the mobile theater / recreation sites changed to feature permanent theater construction within the master plan as the theater gained popularity. Before, it was imagined that the theater would continue to bounce around from site to site. Through evaluation of the master plans, it became apparent that the theater itself would transform simultaneously with the neighborhood as well. The founding idea behind this program, that the theater occupies only one of four

sites at a time still exists and served as the beginning of tests conducted to determine the footprint and base that the theater rests upon. It is this base; elevated off the ground and constructed of concrete that would serve as home to recreational activities such as skateboarding while the theater occupies another site. As the theater evolves through the master plan, the sites that housed the theater would be converted as well to house permanent recreational facilities.

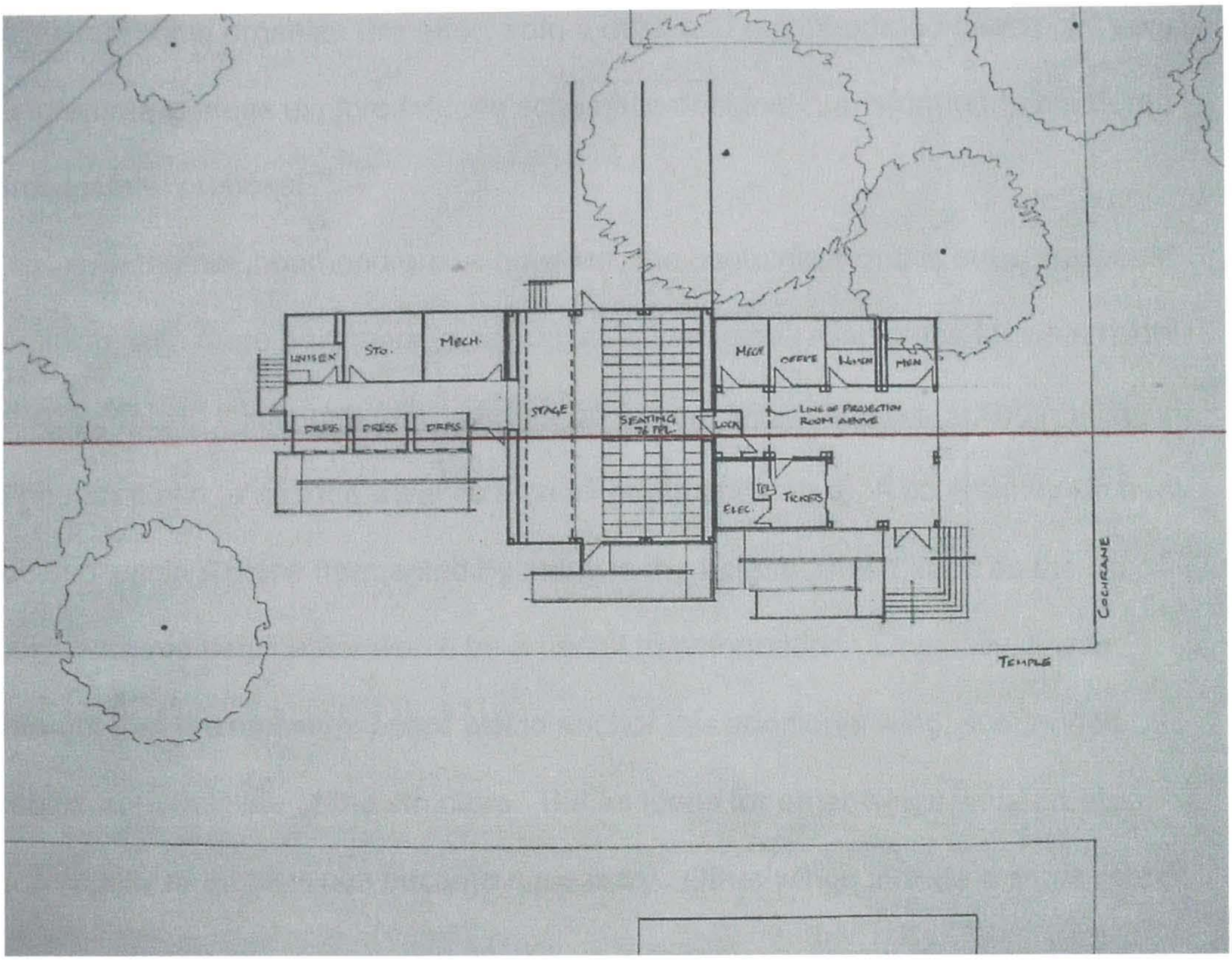


theater section

Originally, the theater also was deployed through a series of sliding and extruding transformations by each container, in order to minimize the number of containers that comprised the actual theater. Through further design explorations, the focus of design shifted from modifying a standard shipping container to that of



designing spaces and volumes that could still remain transportable via semi-trailer. At this time, design energy must be focused toward materiality and exterior finishes for the various containers that make up the theater.



theater plan

Following the design development review, it was determined that the other recreational schemes must be developed. Isometric drawings would be used to detail the other schemes as well as a three-dimensional representation of the theater itself though a cut-isometric showing structure. The base that the theater rests upon was also examined and furthered developed to be more flexible to the changing seasons.

The neighborhood nexus was created as a community forum for neighbors to post messages and advertise for help in neighborhood projects such as building a garage or cutting down a tree. It is here at the neighborhood help nexus where an individual could organize this effort from a desk and neighborhood directory. Very diagrammatic ideas explored during schematic designed transformed to create an architectural proposal.

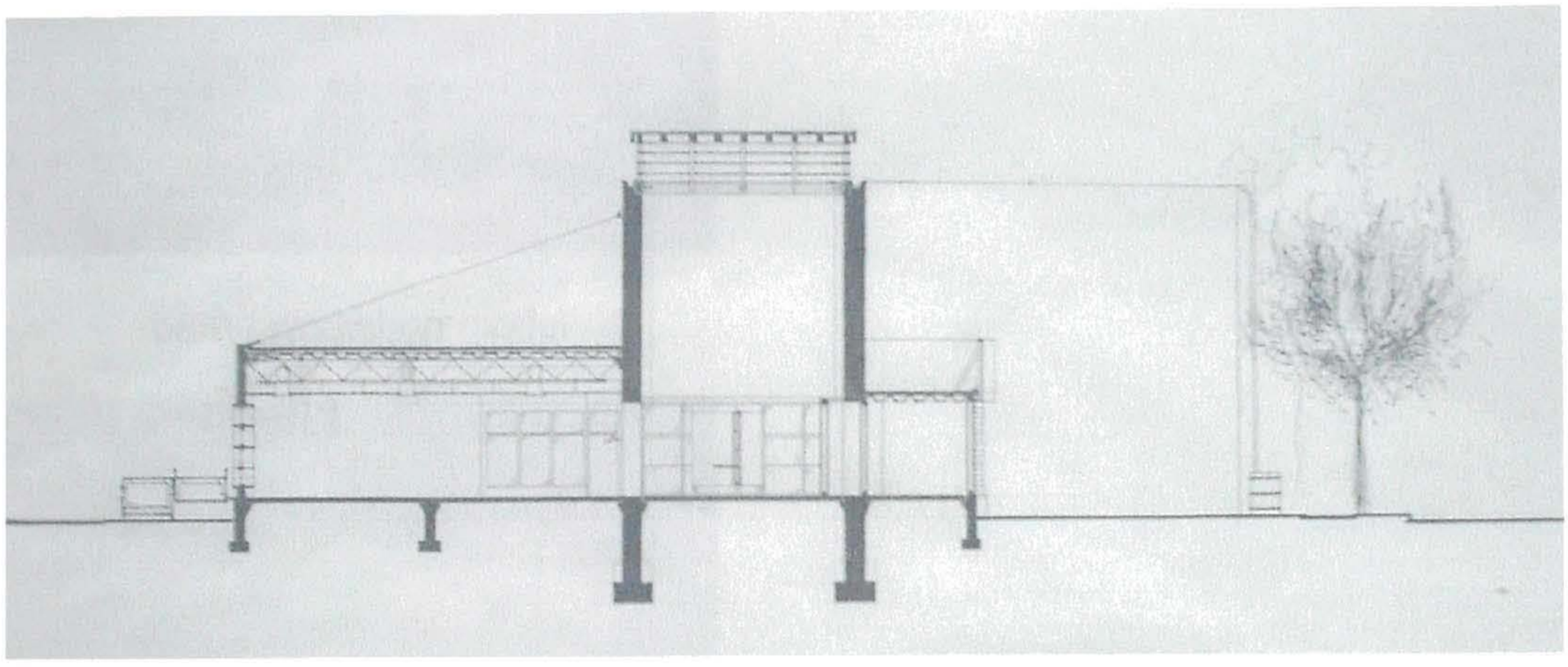
As the neighborhood grows however, the usefulness of this structure would diminish, with more neighbors to call upon. When generating ideas for what might bring people in this community together on a more leisurely basis, a community dinner or place to share a meal as a small group originated. A community kitchen, located within a place frequented by many in the neighborhood such as the neighborhood help center would be a useful transformation. Originally, it was thought that the message board would anchor this additional wing, suspended by cables from the side of the structure. But as ideas for other wings were created, universality of these wings became necessary. Other wings include a small office for a neighborhood organization as well as a community library for videos, music, and books. Through the implementation of programs such as these into the neighborhood help center, this structure becomes an asset to a local area, customizable with a variety of wings tailored as desired by the people inhabiting that locale in Corktown.

neighborhood nexus plan

The structure is made of four large concrete walls and a series of boxes hanging from each side. Each of these boxes could be outfitted with a series of shading devices to naturally keep the structure cool. At its first implementation, the neighborhood help center is only the message board. Other wings are added later around this tall core, used for stack ventilations, on an as needed basis. Further explorations as to what materials finish this structure are necessary at this time.

Following the design development review, more in-depth development of the structural system was still required. The structural challenges of hanging a steel-framed box off of a 30-foot tall concrete wall were too complex at this stage of the process. A simpler structure was devised. In order to maintain the illusion of a truly

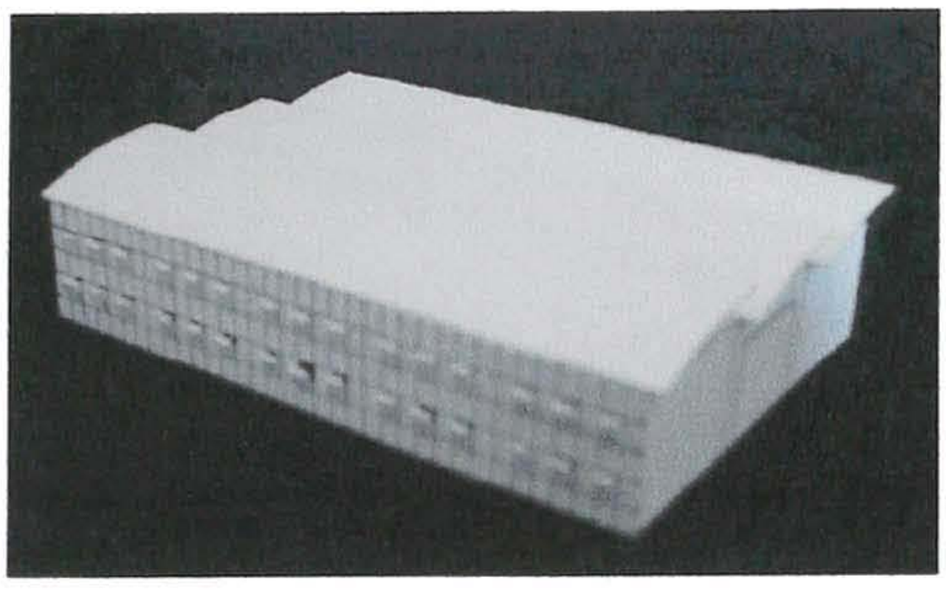
suspended box, the wings are anchored to the ground with pile foundations, hidden behind egress ramps.



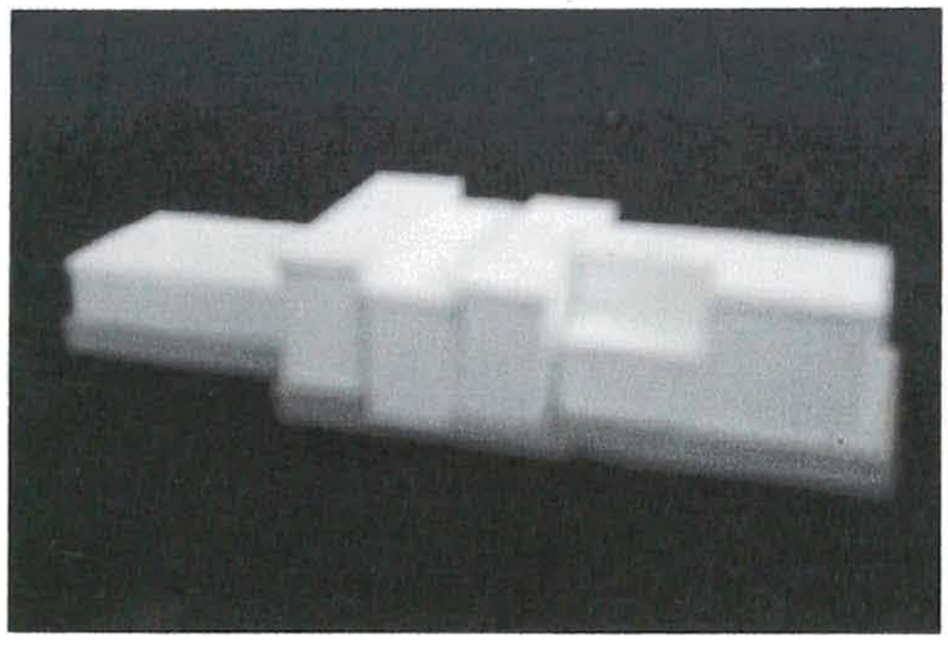
neighborhood nexus section

Lastly, seeing a section of the neighborhood transform in three-dimensions is mandatory to fully understand the goals of this study. A large model, representing roughly a 5-block by 10-block area serves as the foundation for building a transformable neighborhood. With this model, the aim is to visually understand a territory occupied by all of the elements proposed as to better understand how the implementation of each program transforms the surrounding context and affects the other elements.

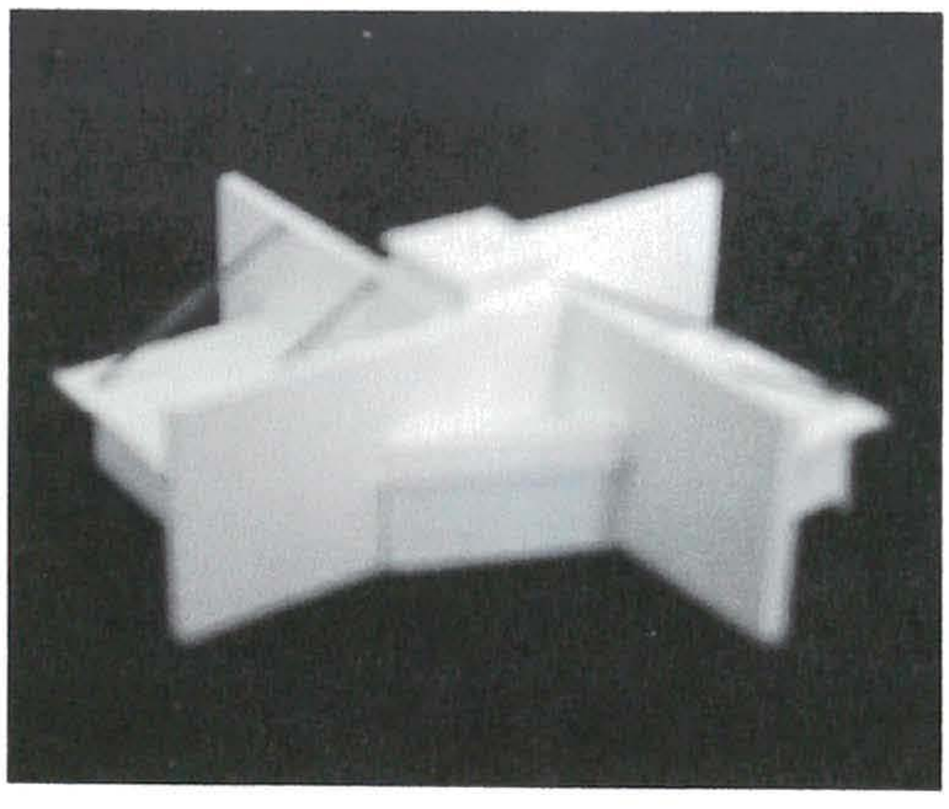
Following the review, the model remained incomplete and difficult to distinguish between things that had changed within the territory. Further development for the final review would include a site planned "zoomed in" to the immediate territory that I was investigating. The model would also be detailed to better represent changes in the territory as a result of the proposed interventions.



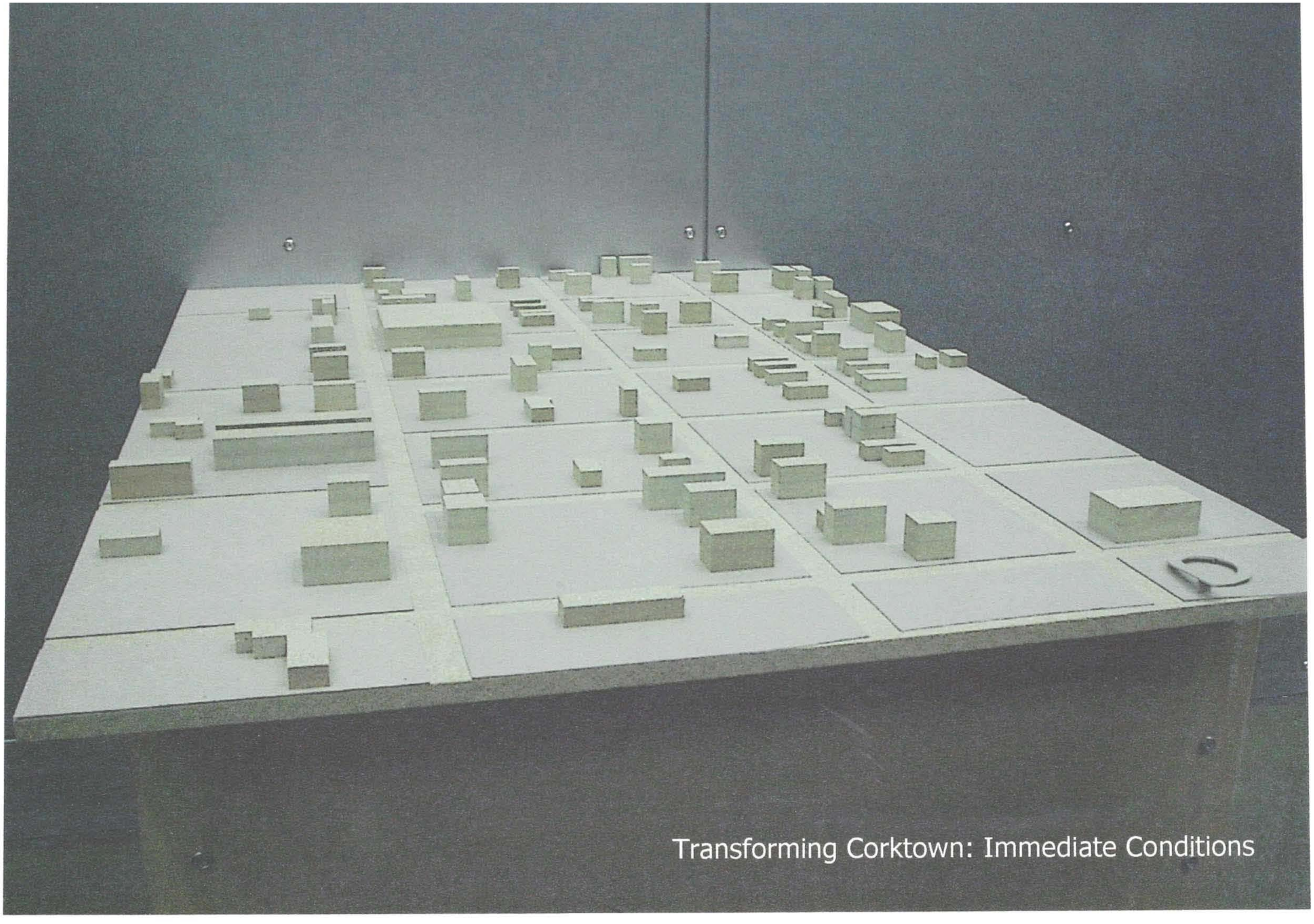
barn / workshop model



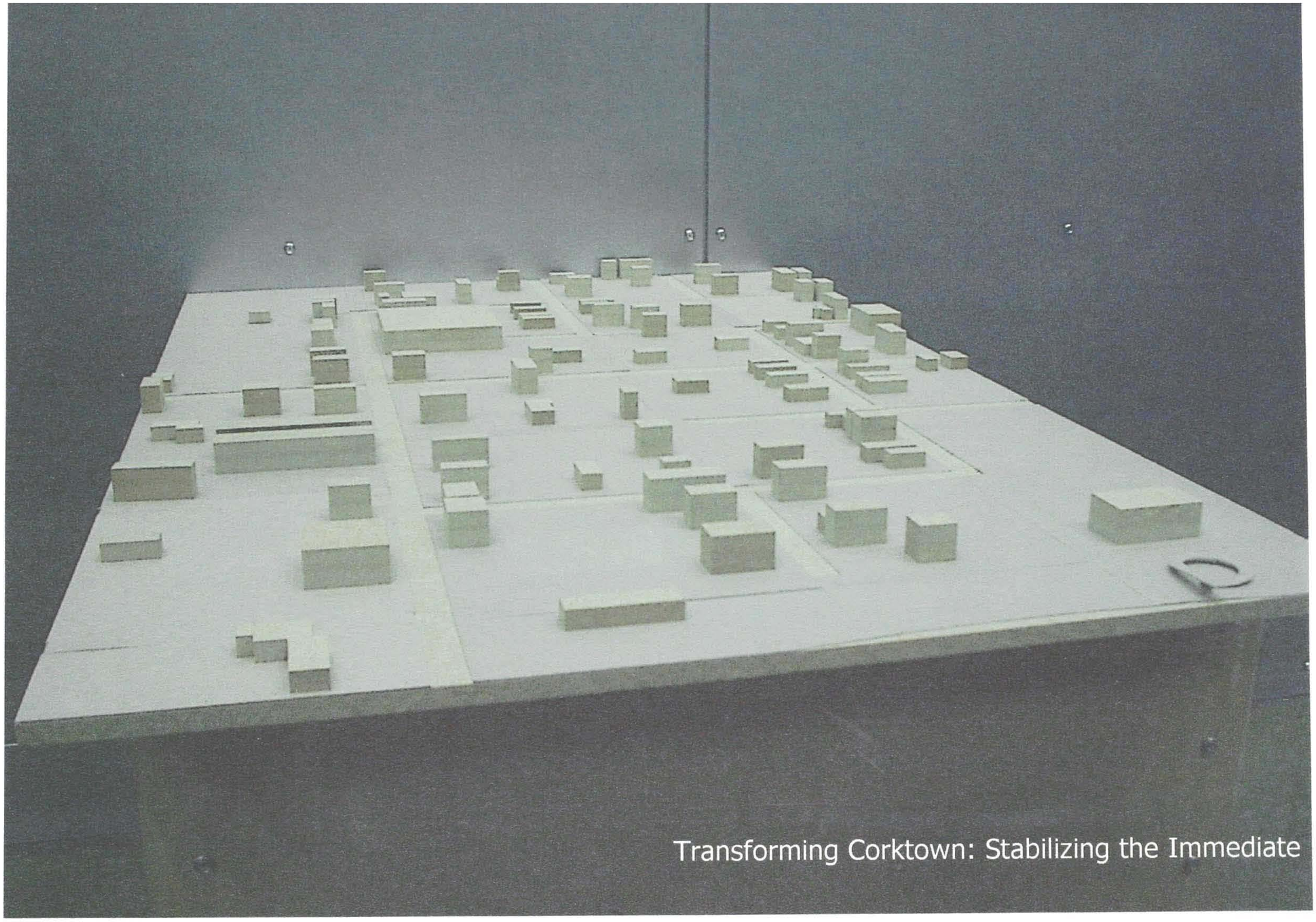
mobile theater model



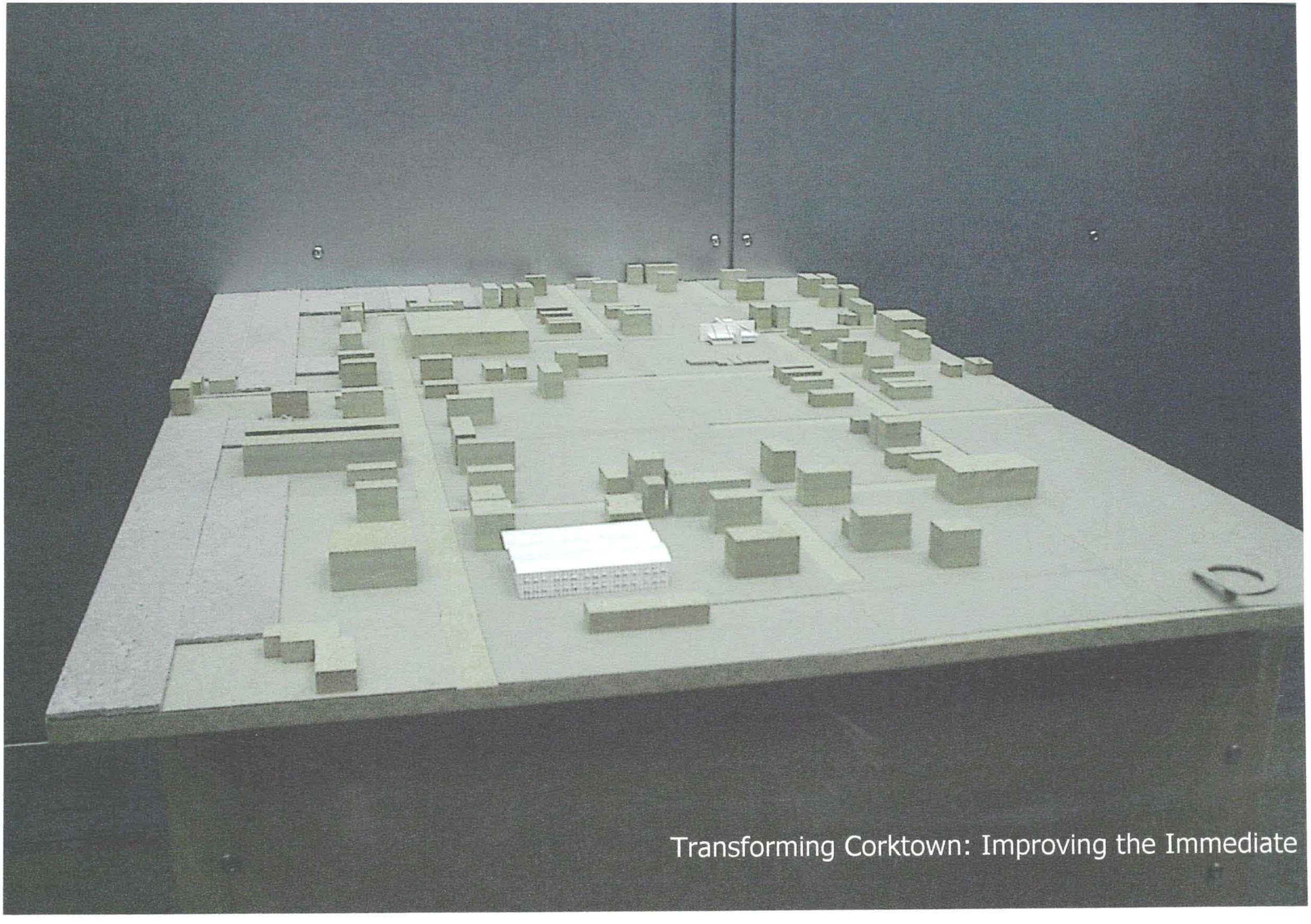
neighborhood nexus model



Transforming Corktown: Immediate Conditions

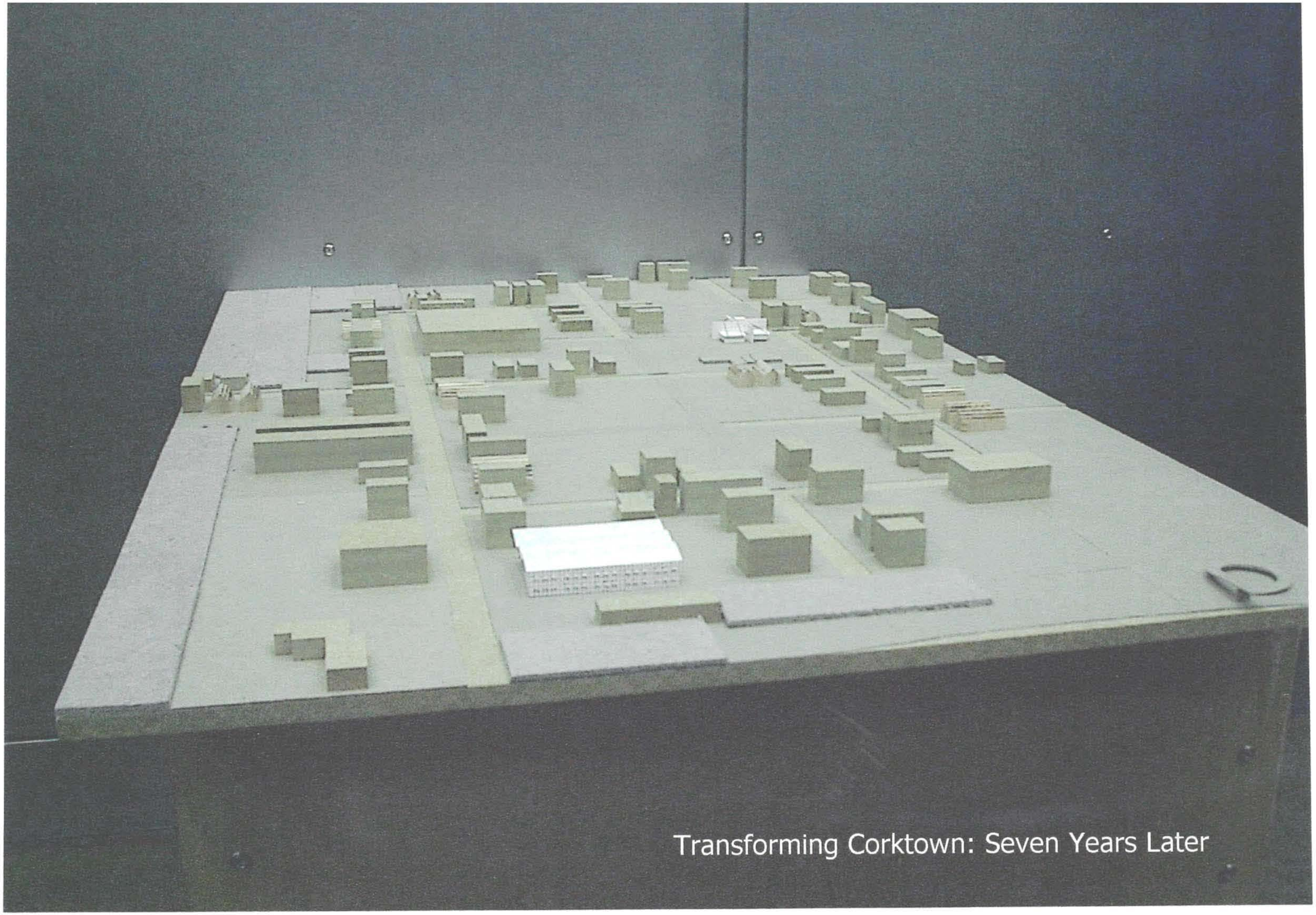


Transforming Corktown: Stabilizing the Immediate



Transforming Corktown: Improving the Immediate

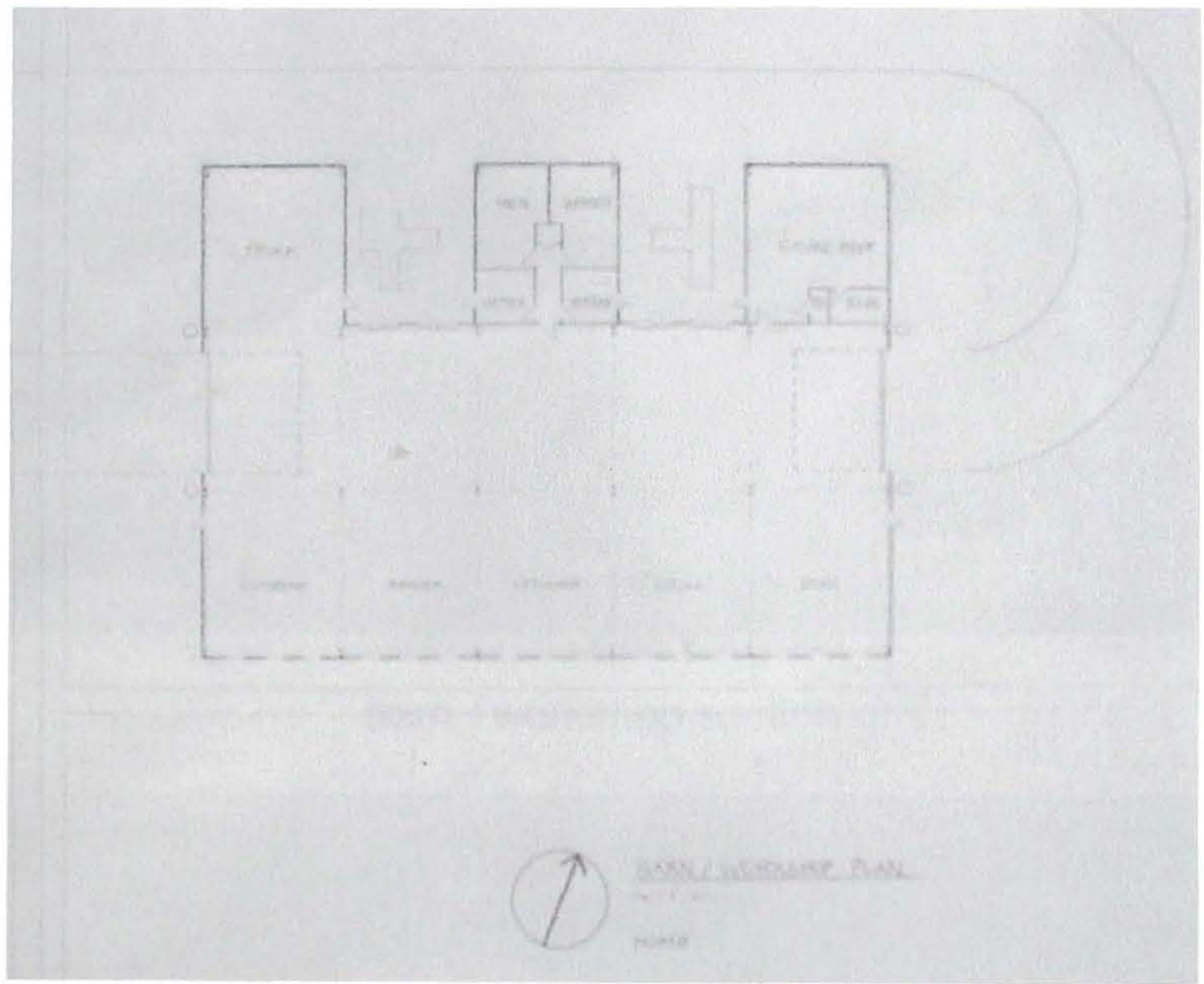
Transforming Corktown: Two Years Later



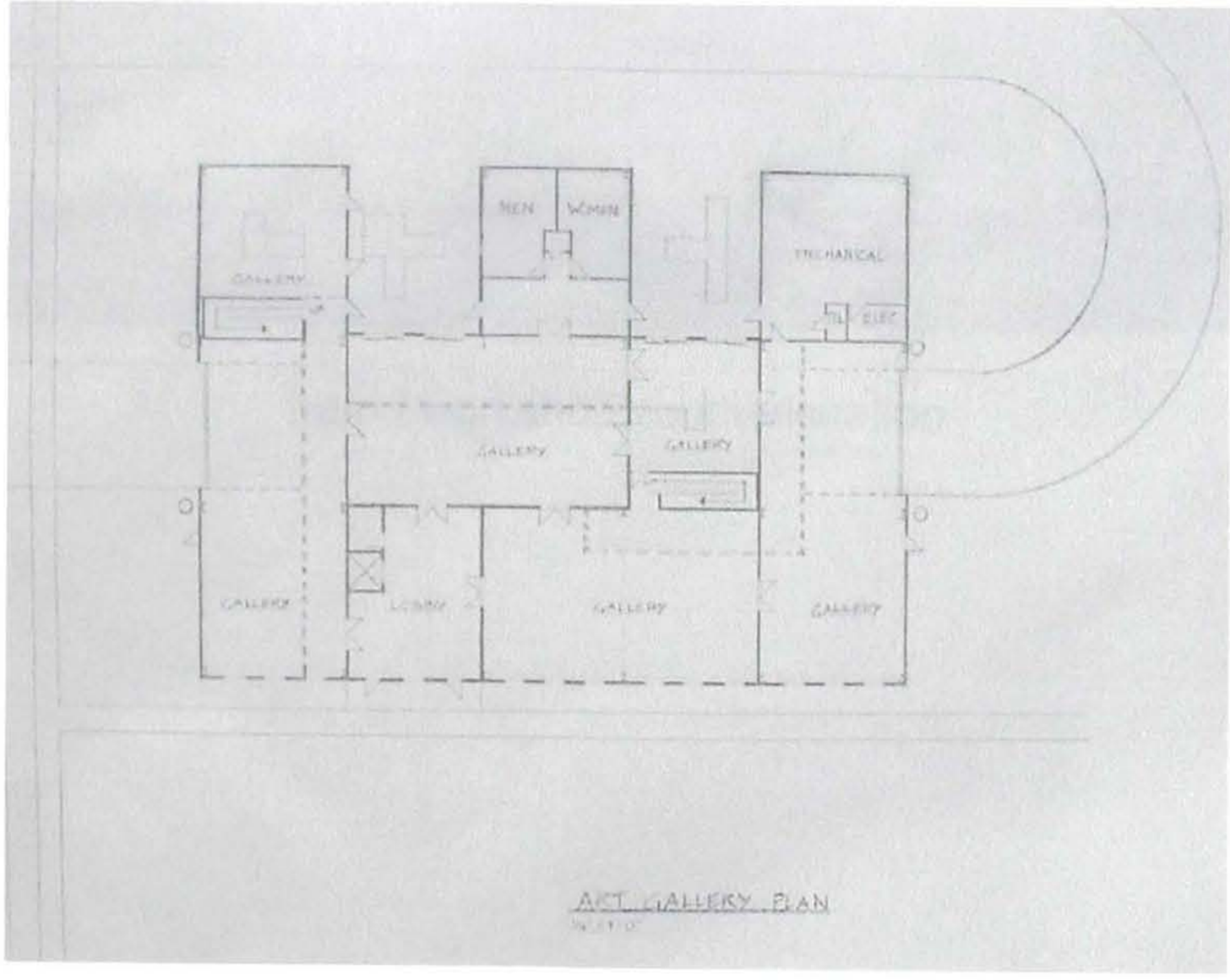
Transforming Corktown: Seven Years Later

Transforming Corktown: Fifteen Years Later

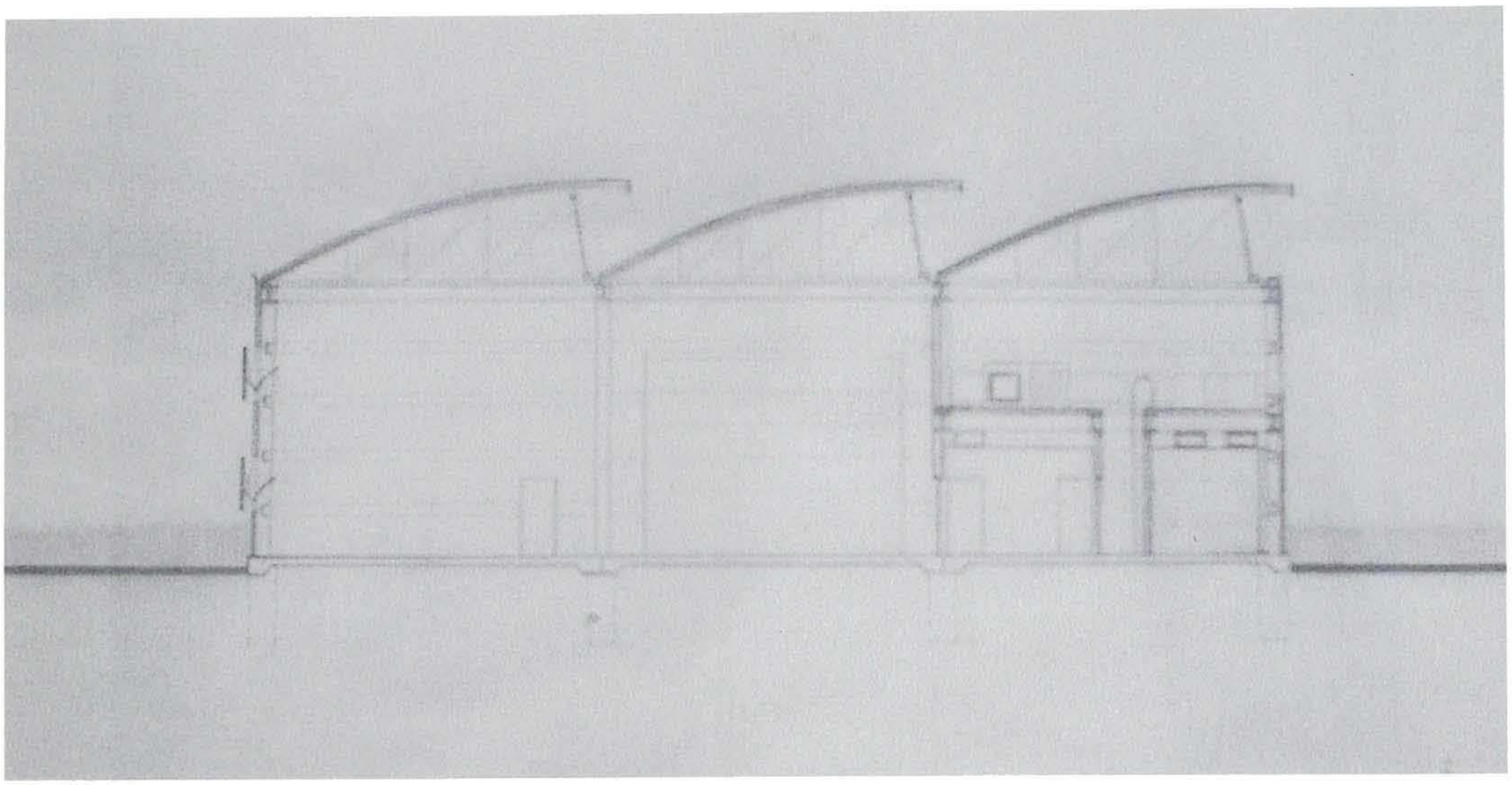
Final Presentation Images



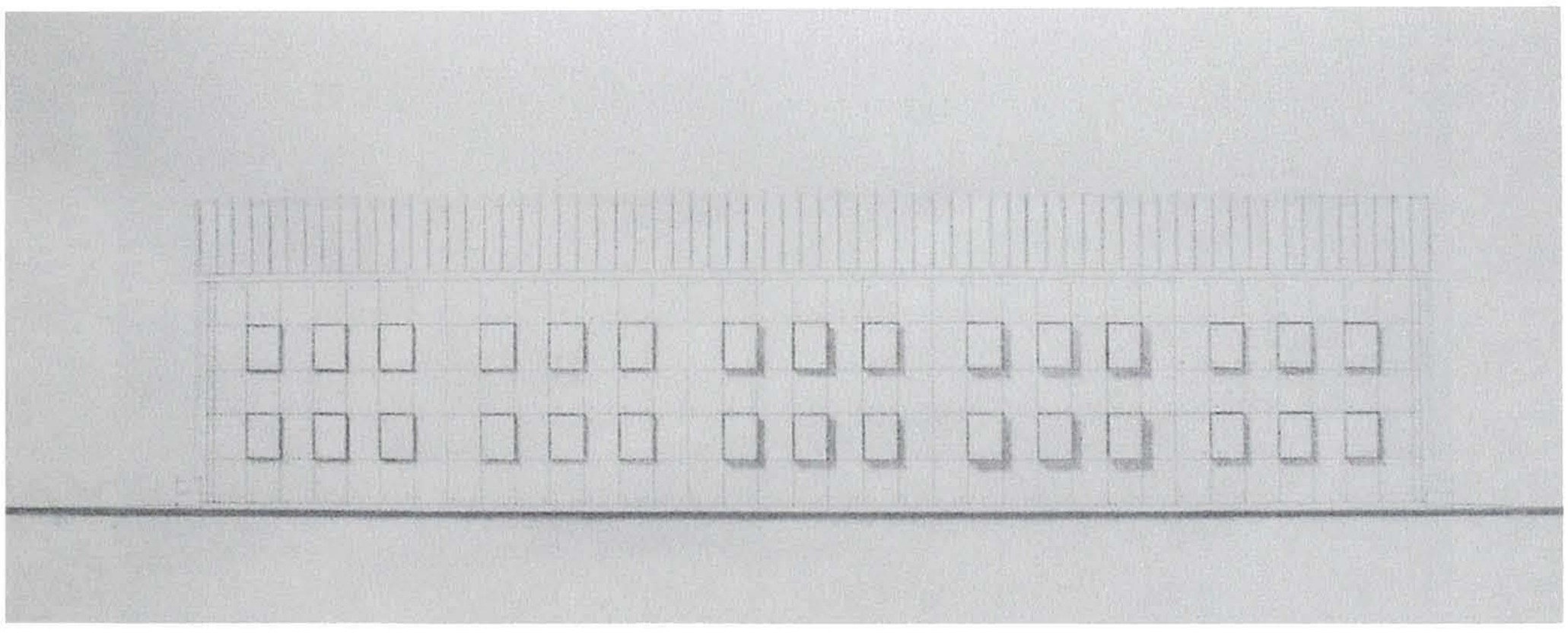
barn / workshop plan



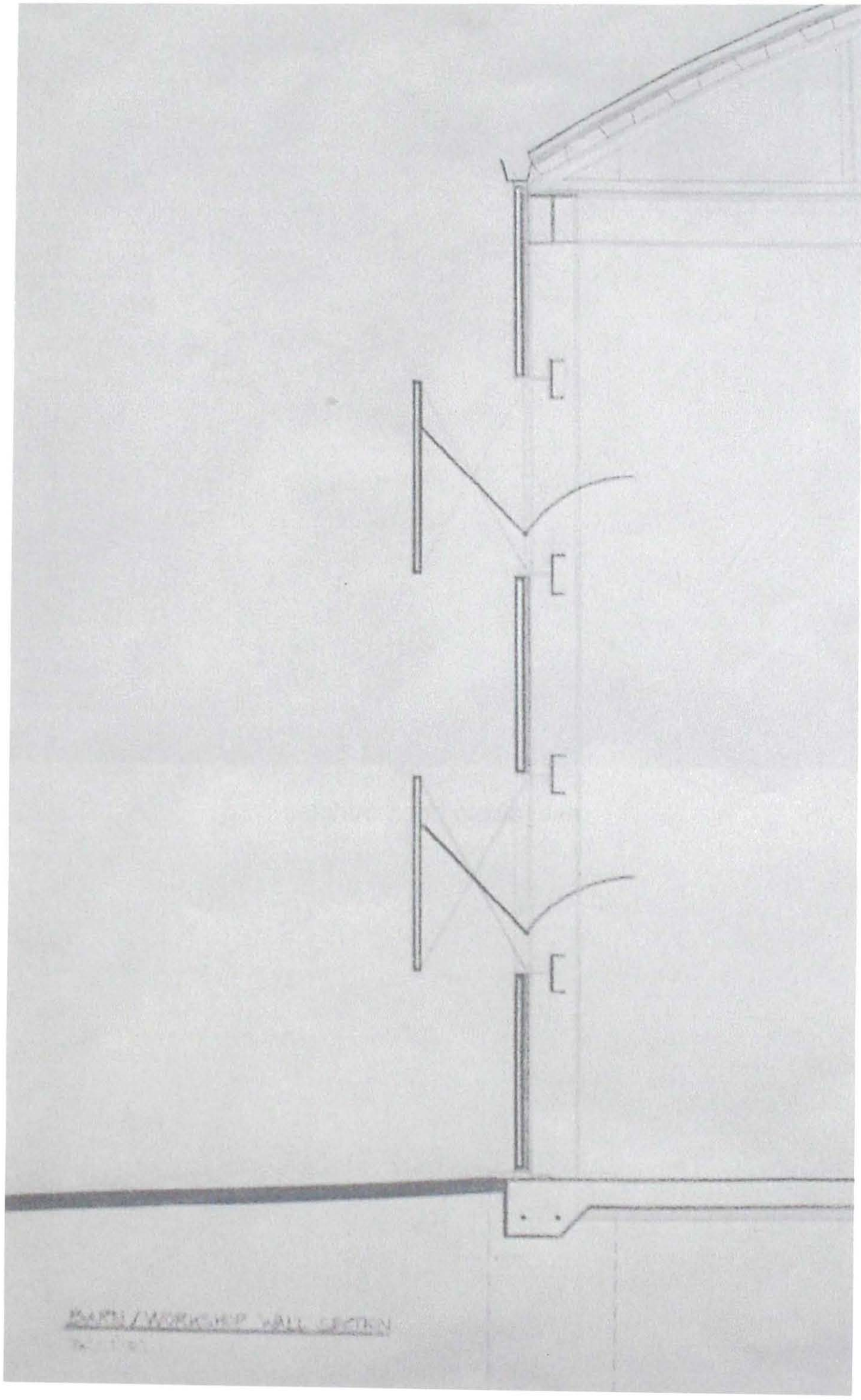
art gallery plan



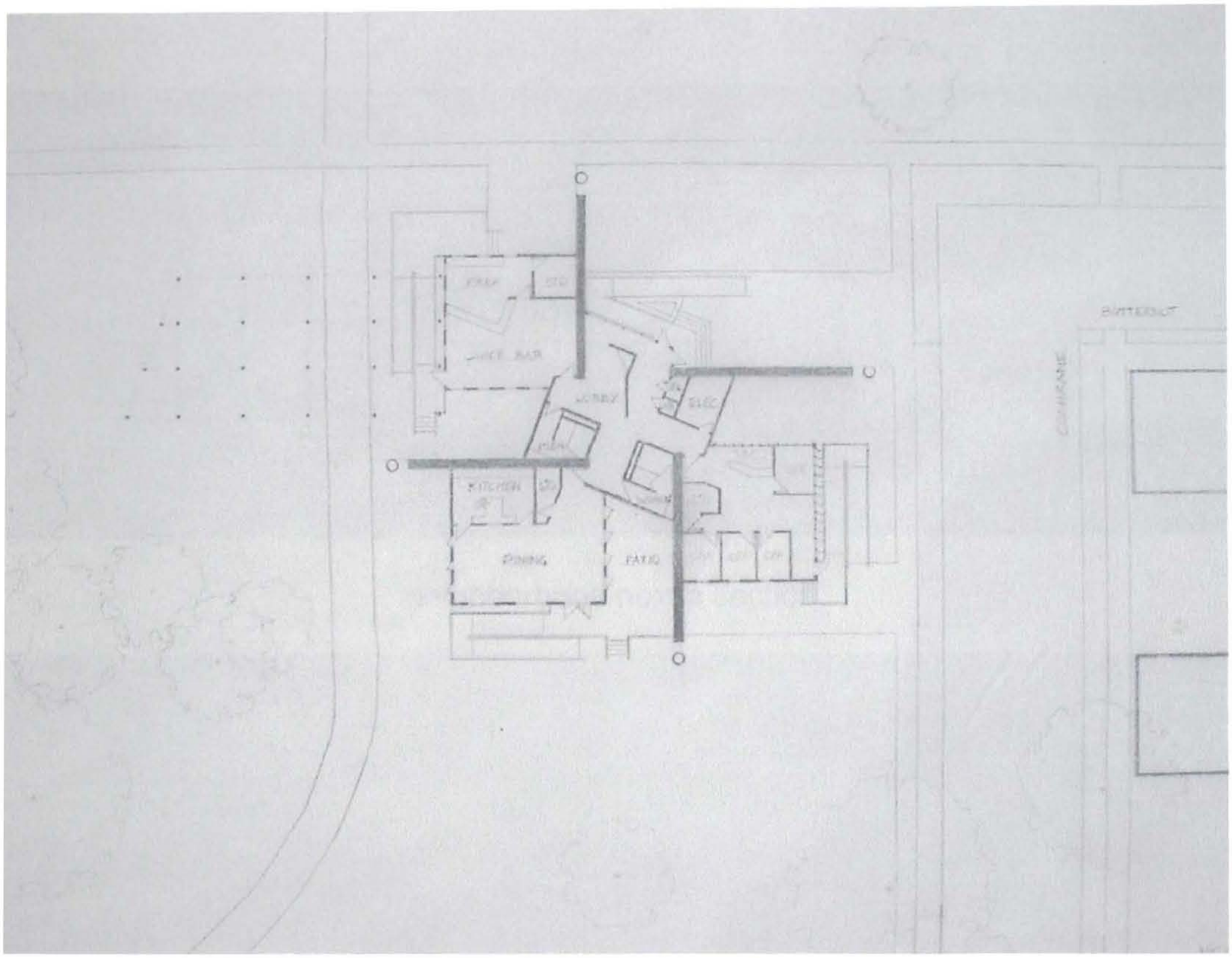
barn / workshop section



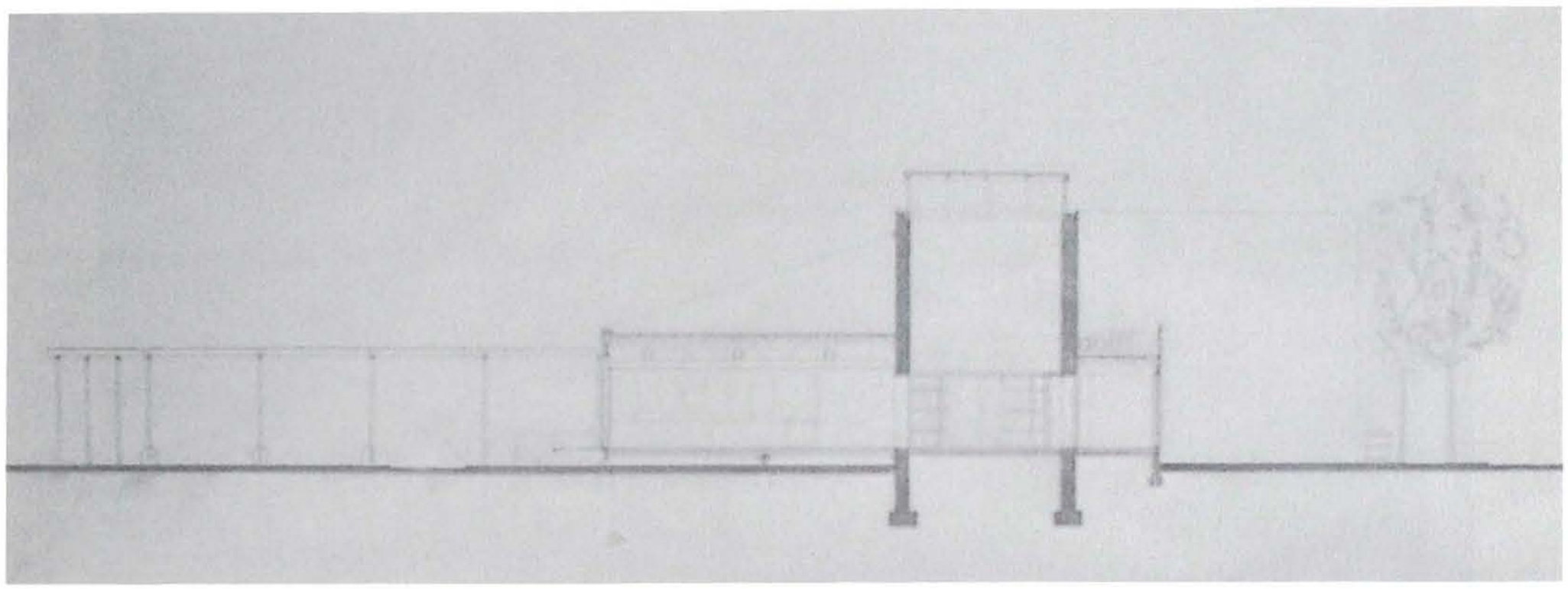
barn / workshop south elevation



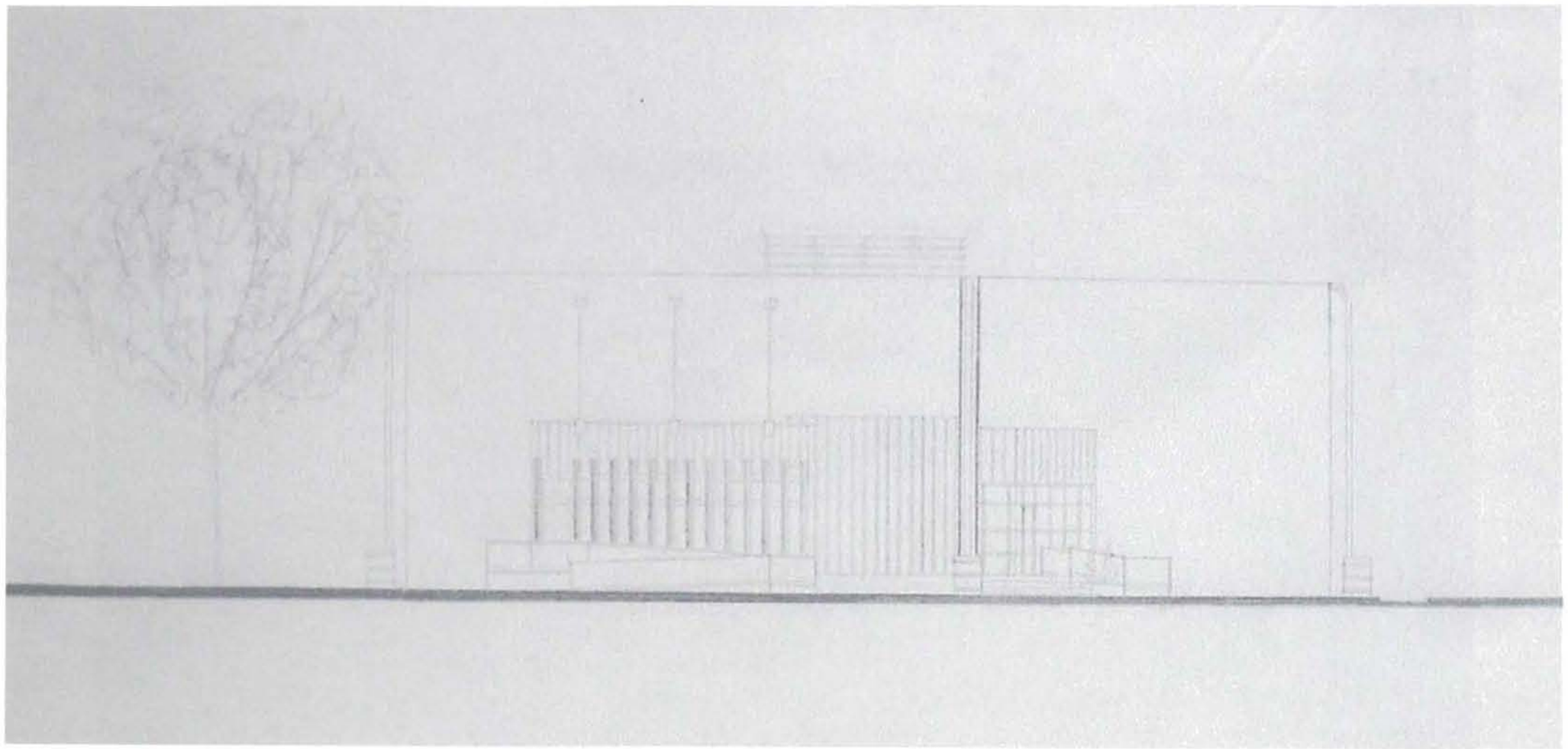
barn / workshop wall section



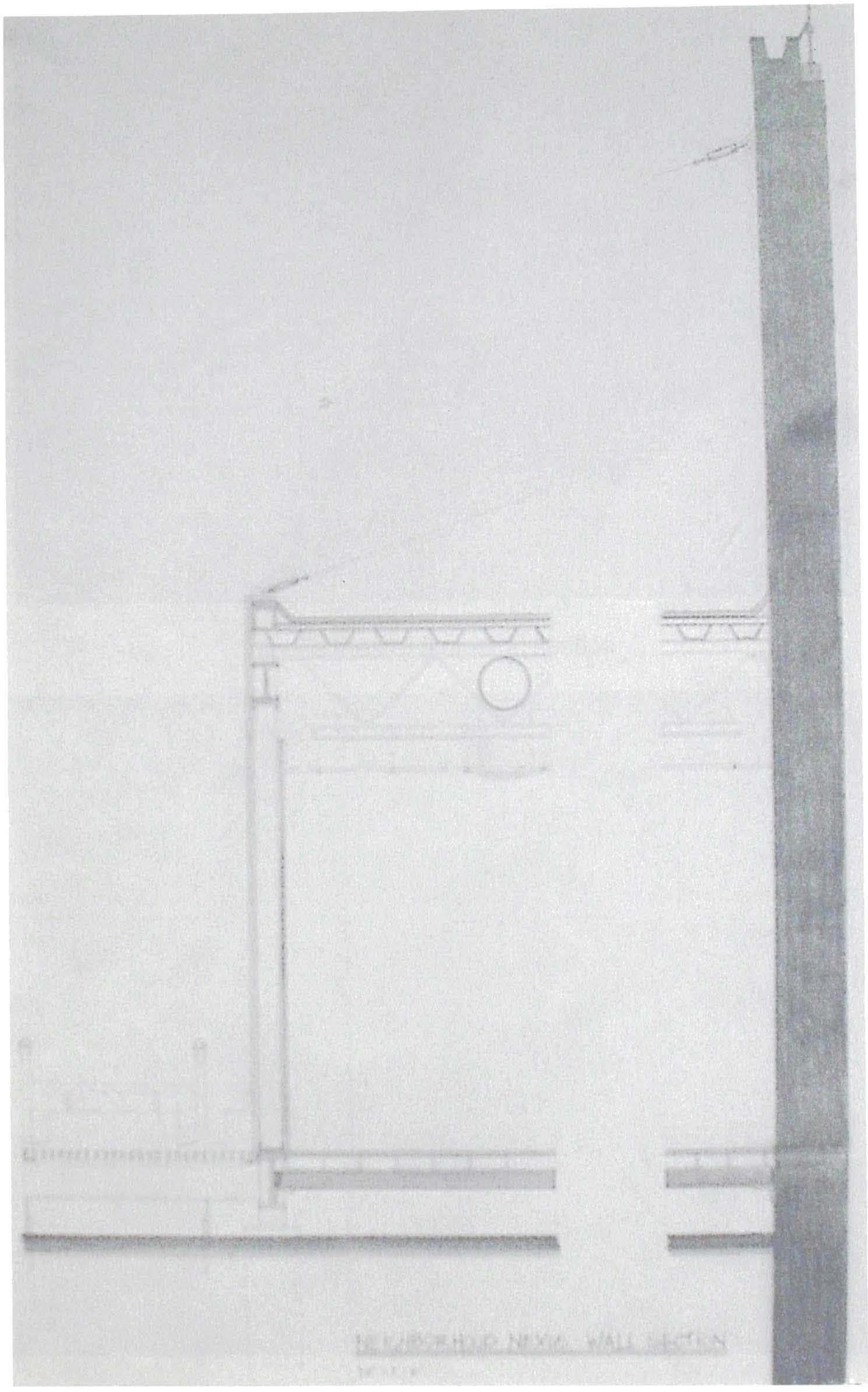
neighborhood nexus plan



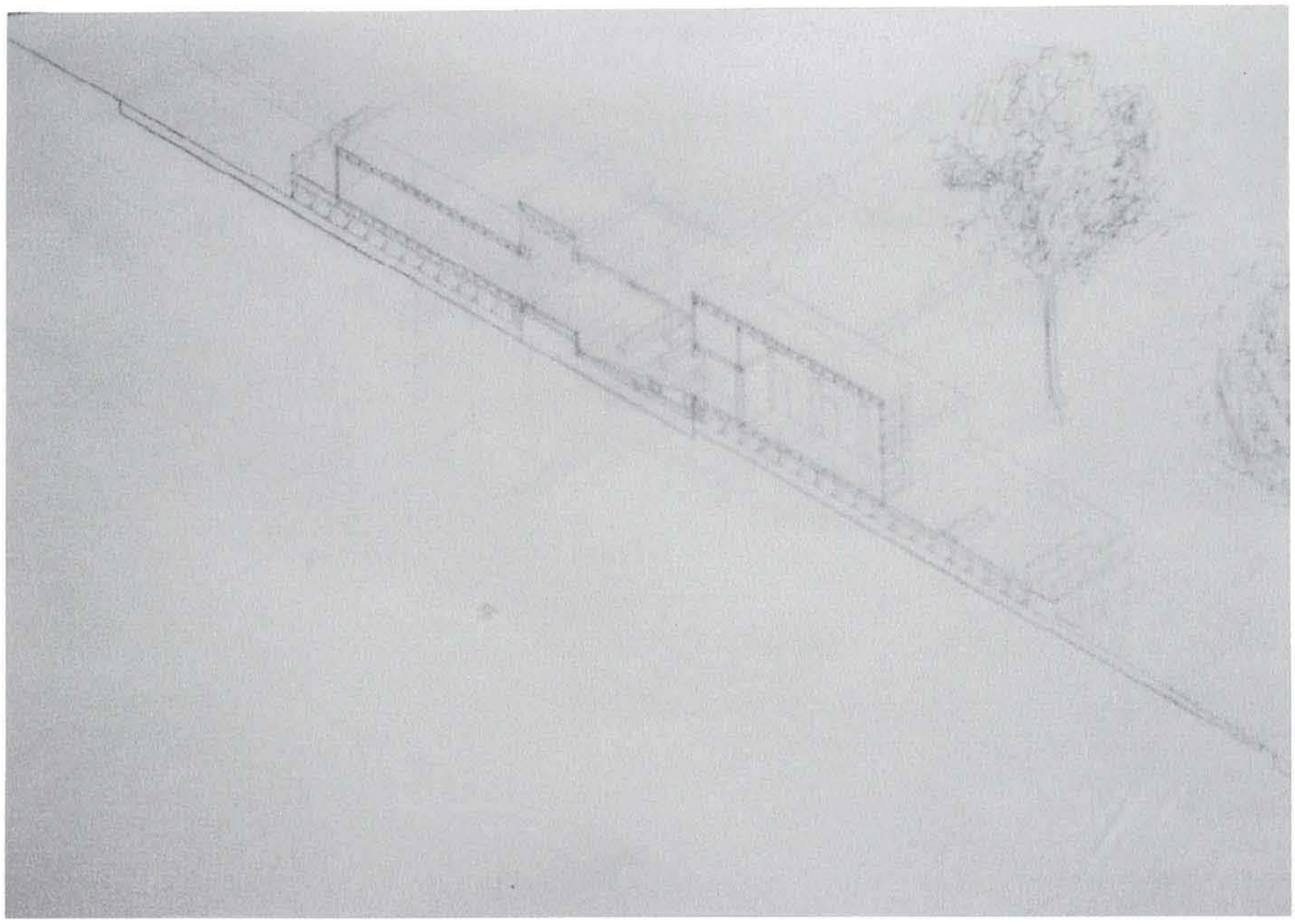
neighborhood nexus section



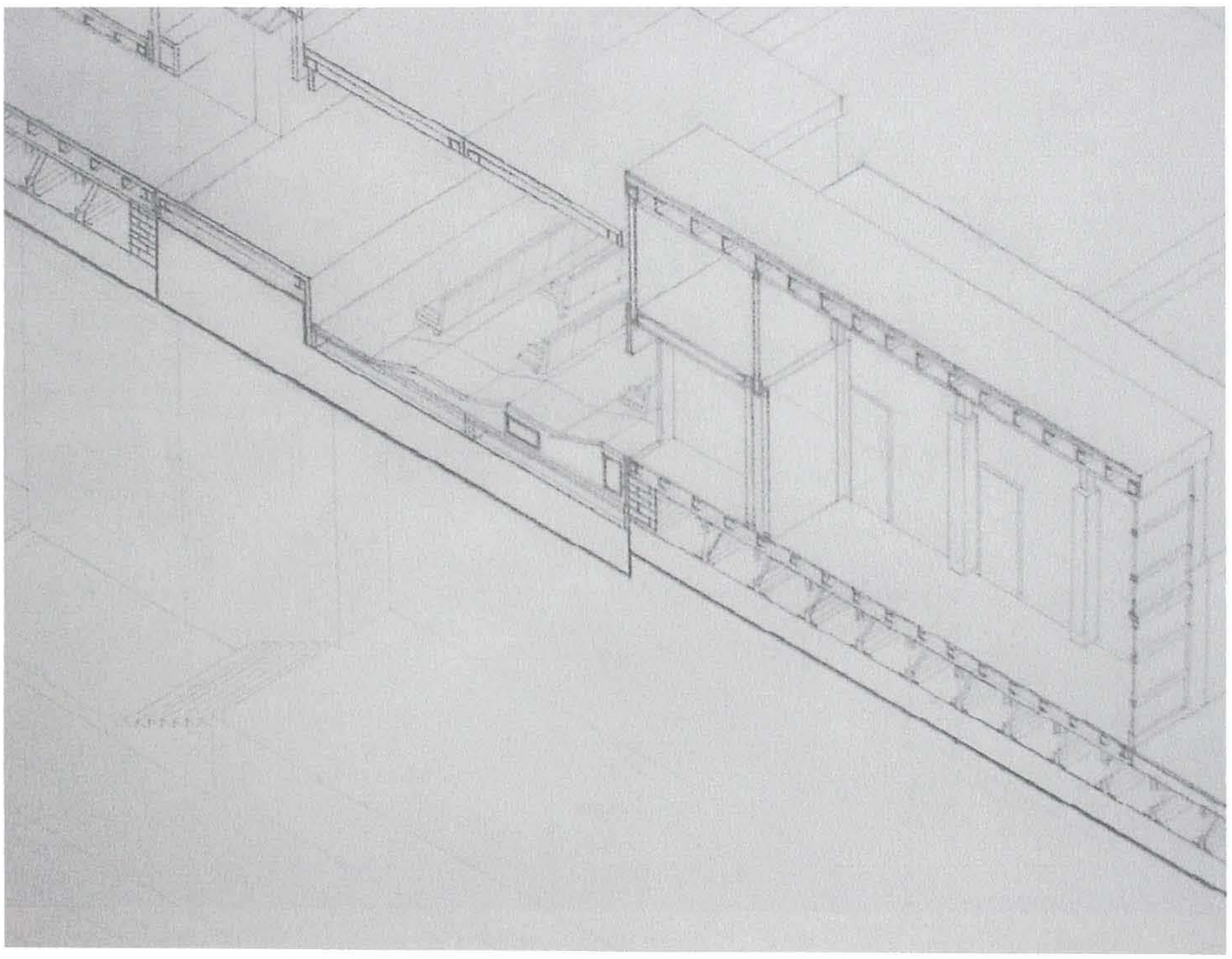
neighborhood nexus east elevation



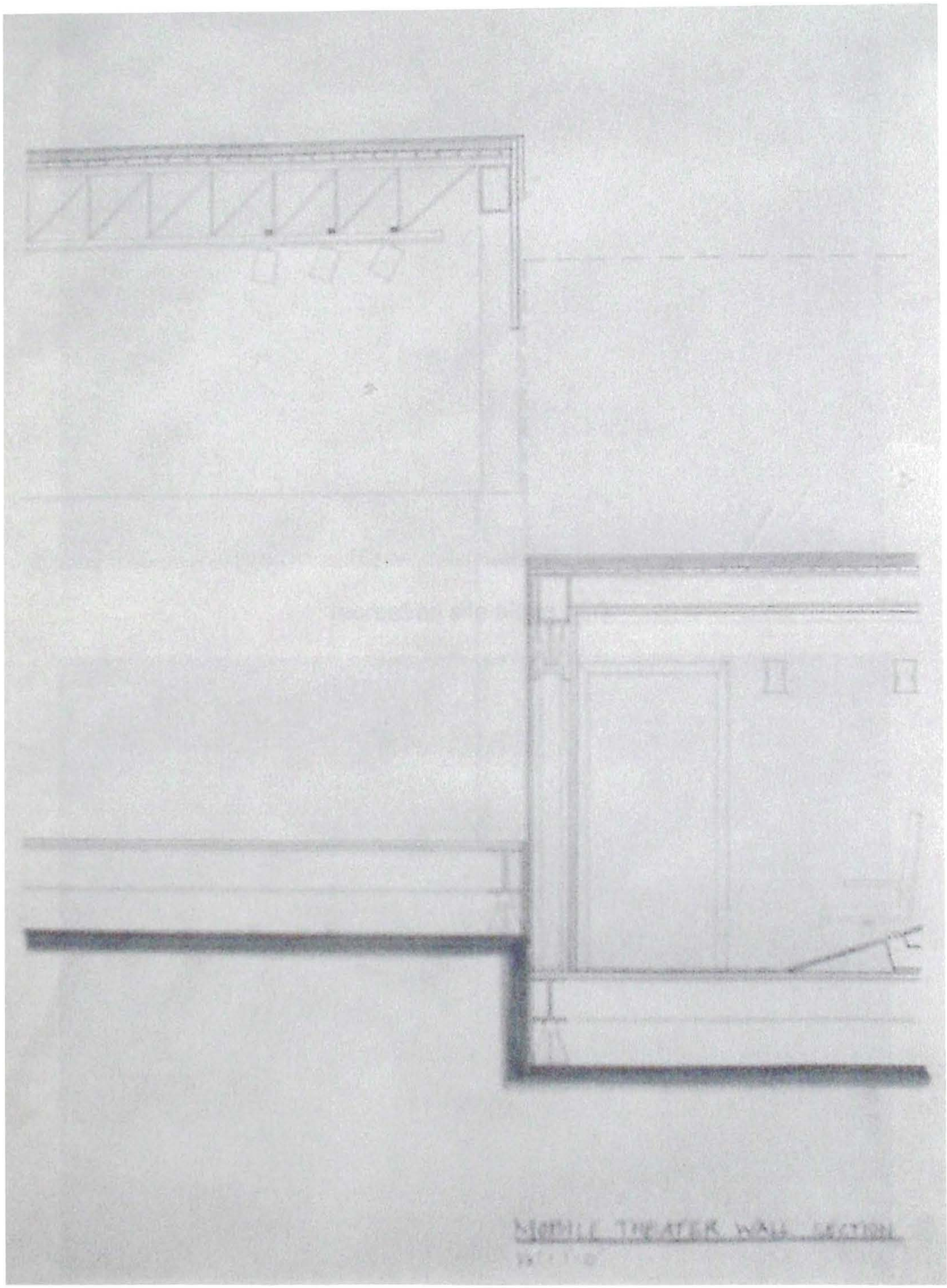
neighborhood nexus wall section



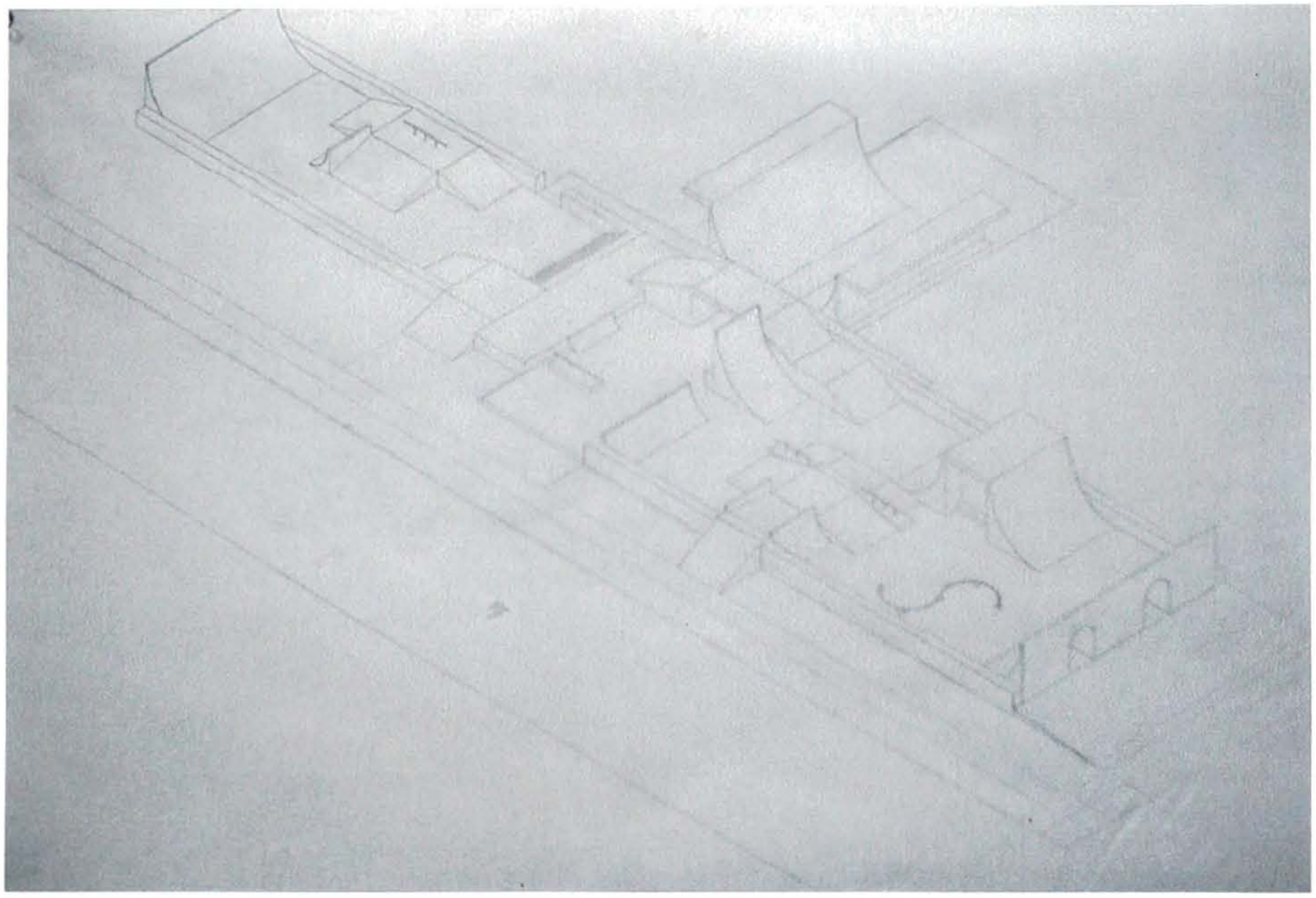
mobile theater isometric section



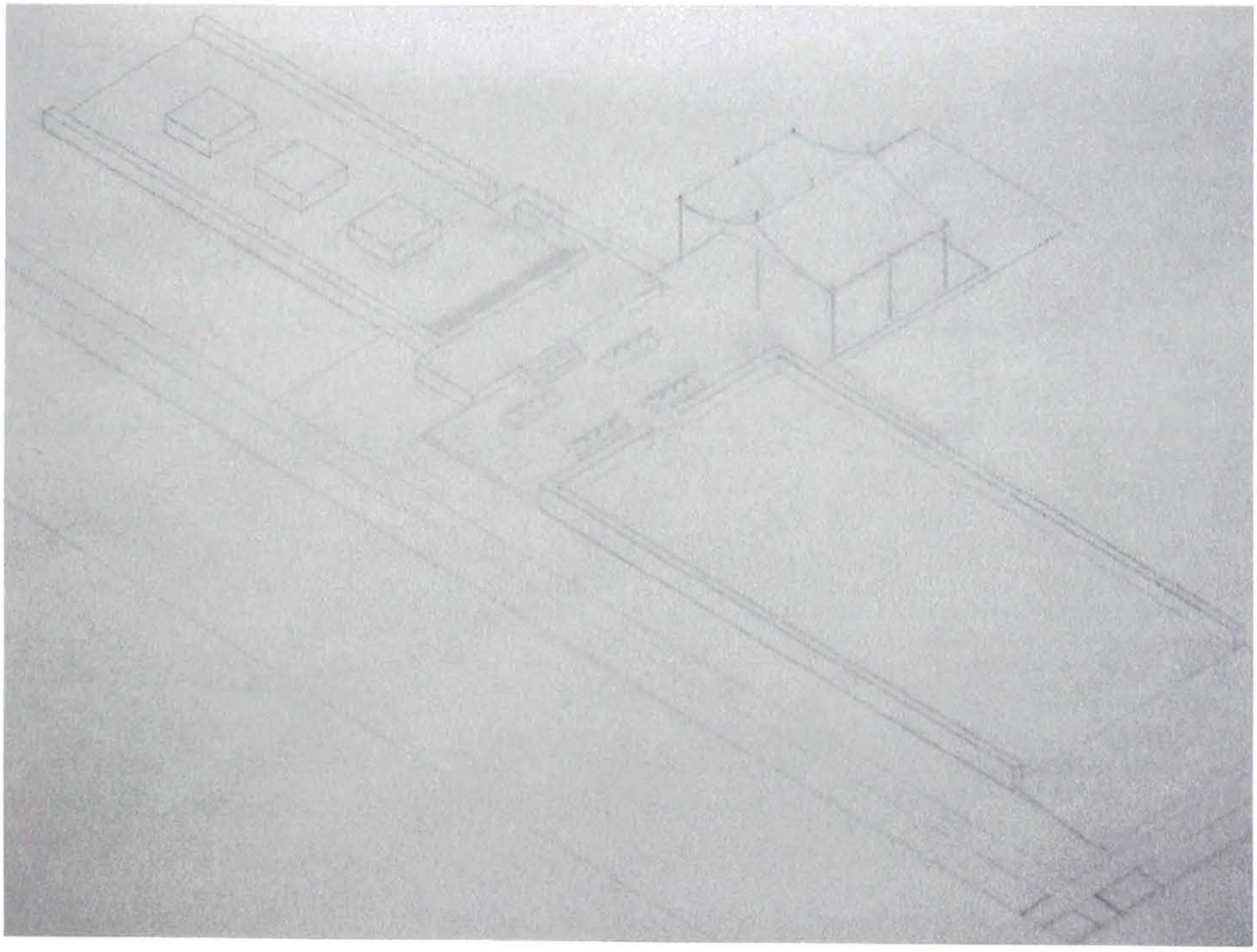
mobile theater isometric detail



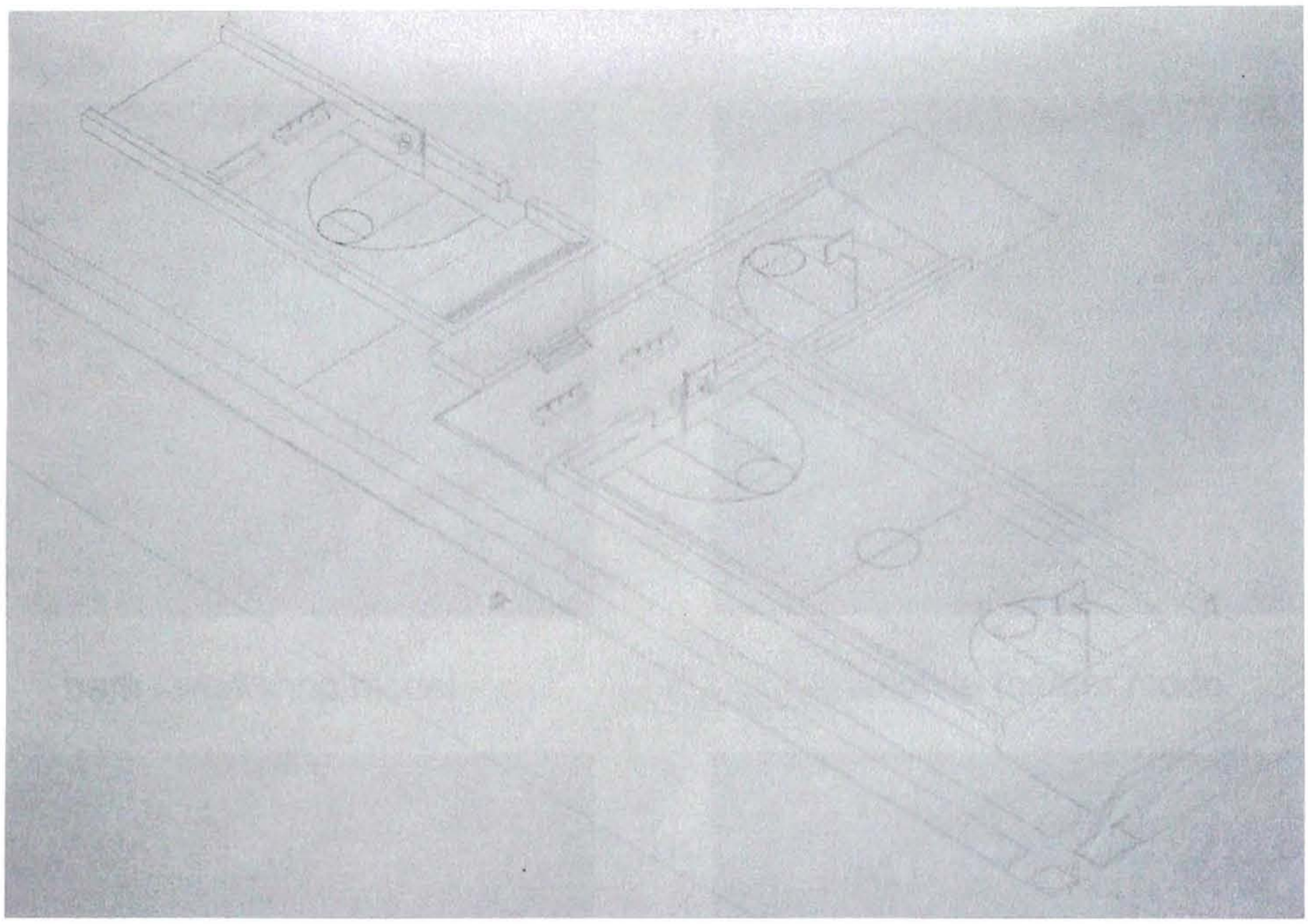
mobile theater wall section



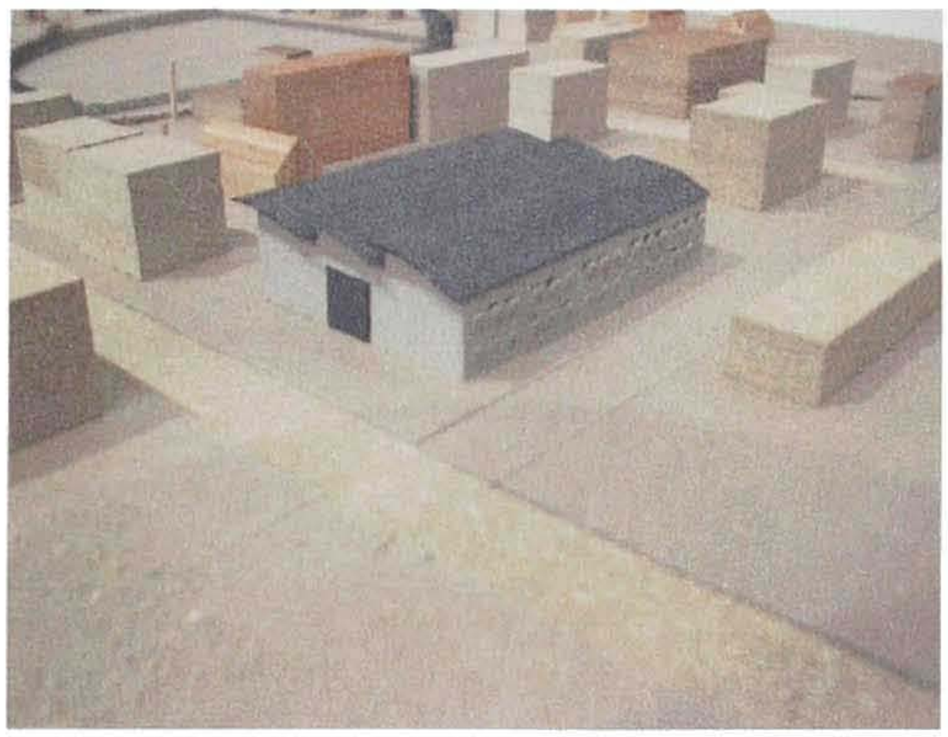
recreation site skate park



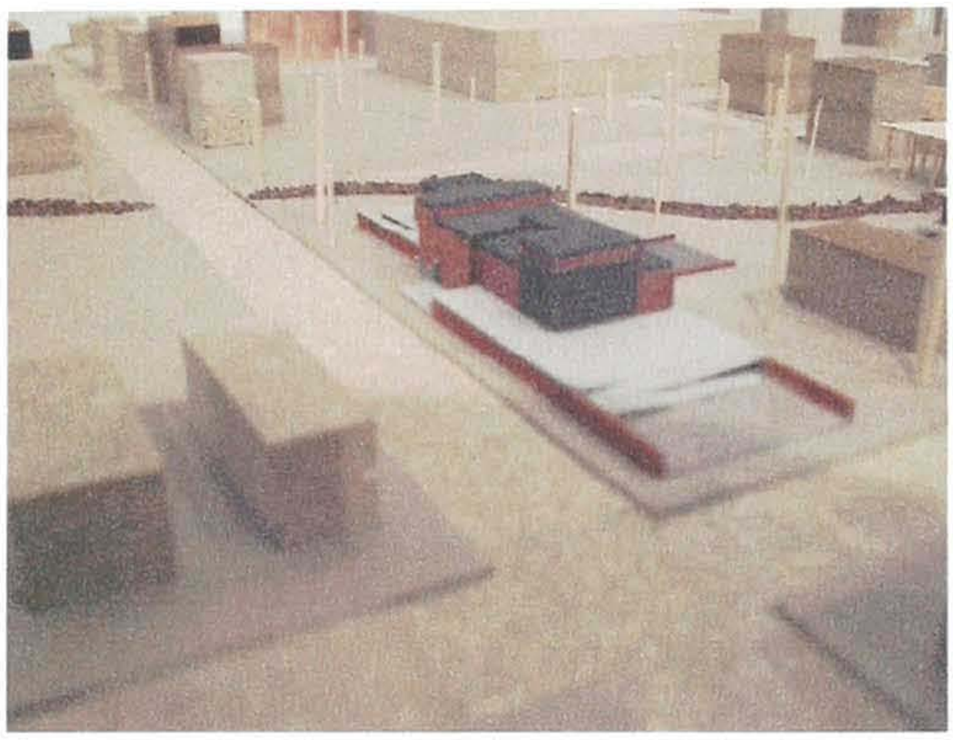
recreation site ice skating rink



recreation site basketball



barn / workshop model



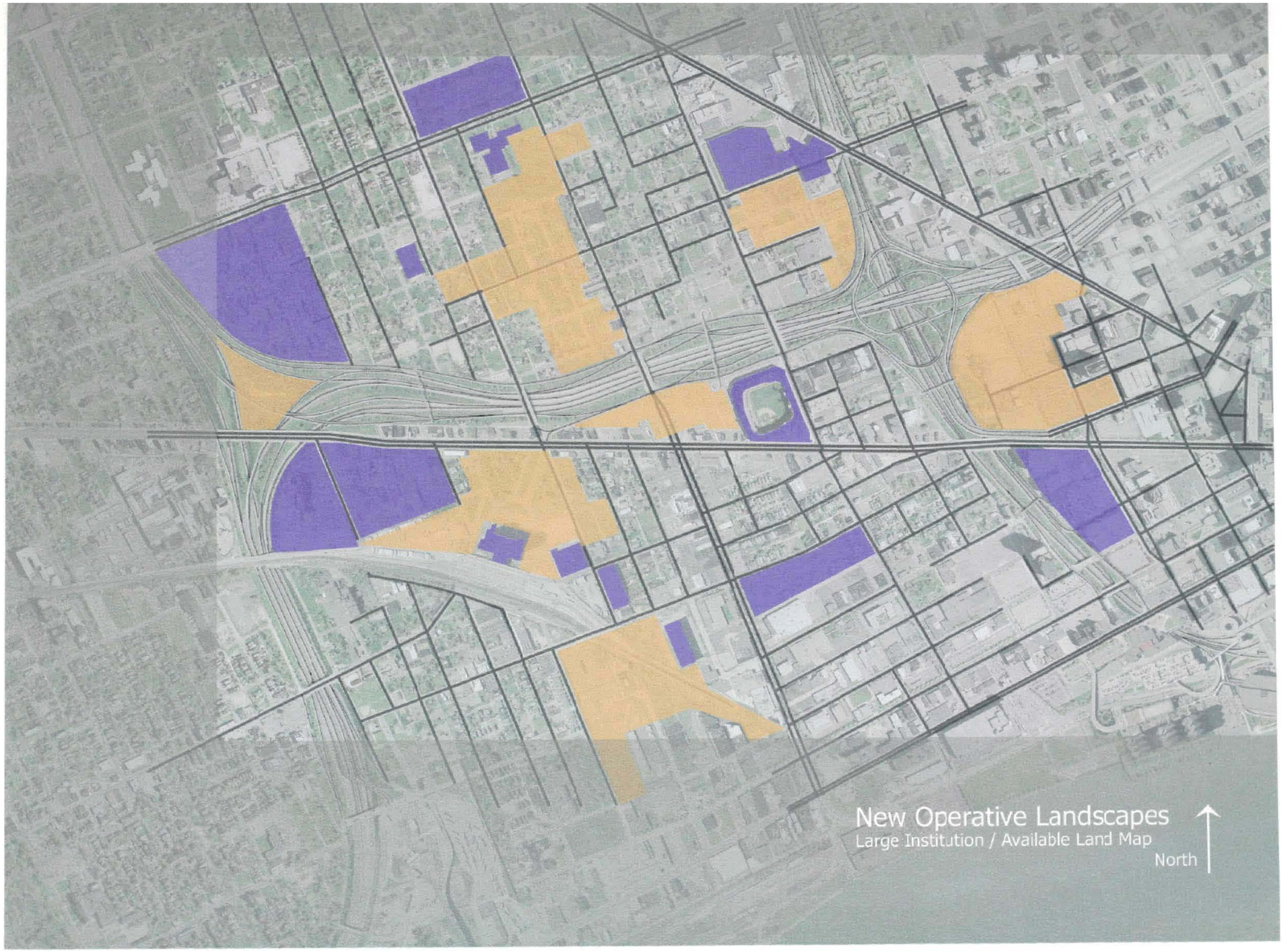
mobile theater model

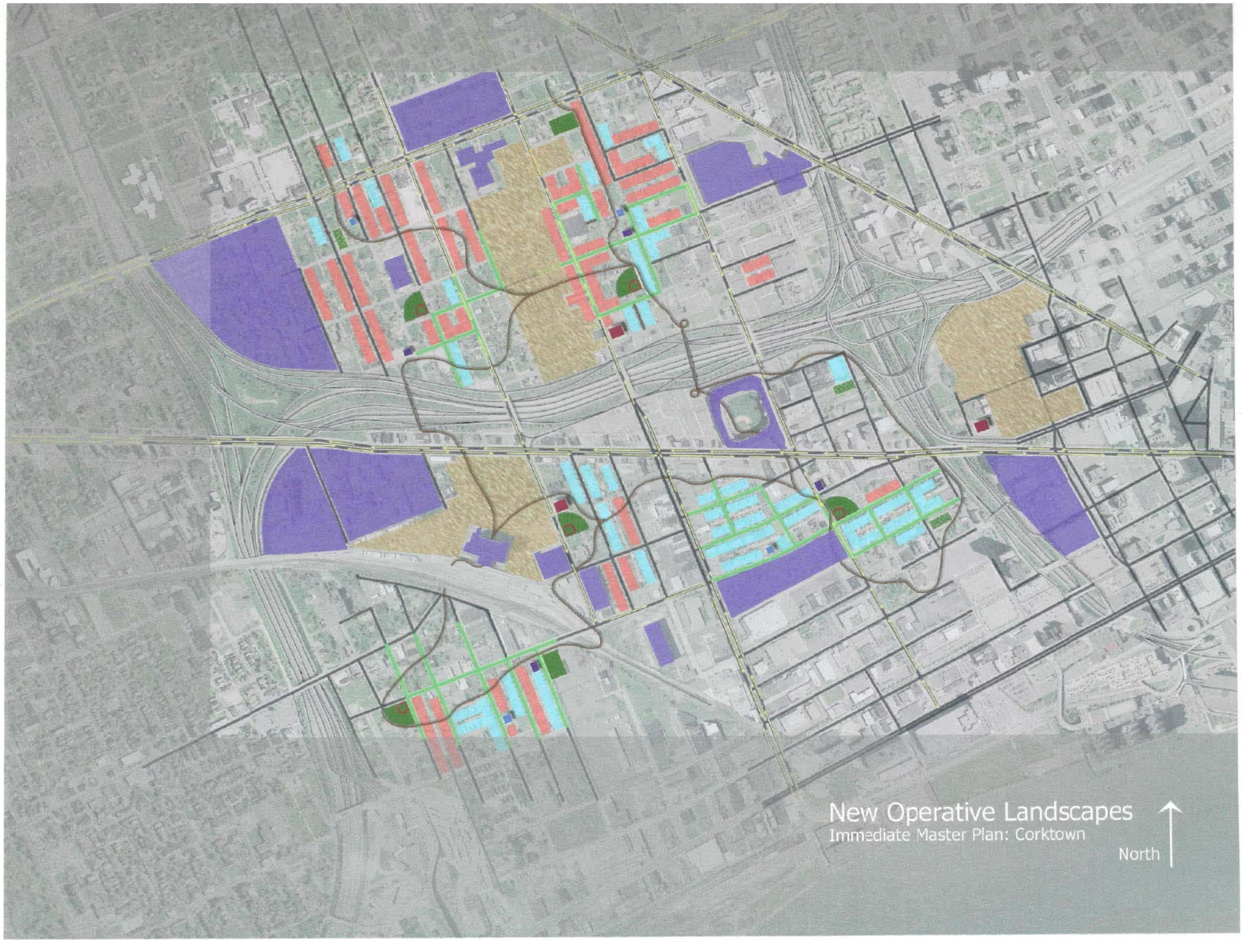
neighborhood nexus model

site model

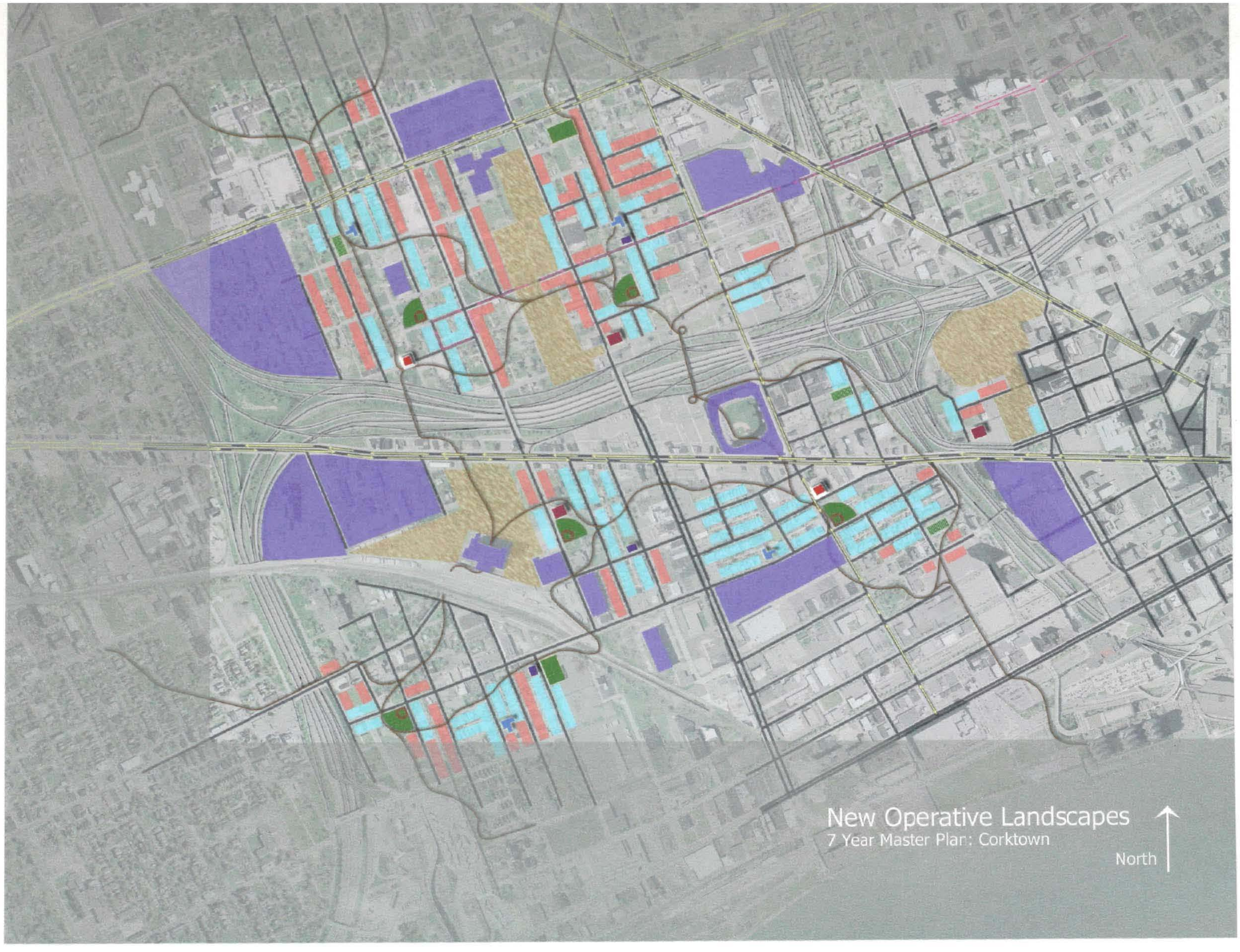
New Operative Landscapes
Street Grid Analysis: Corktown

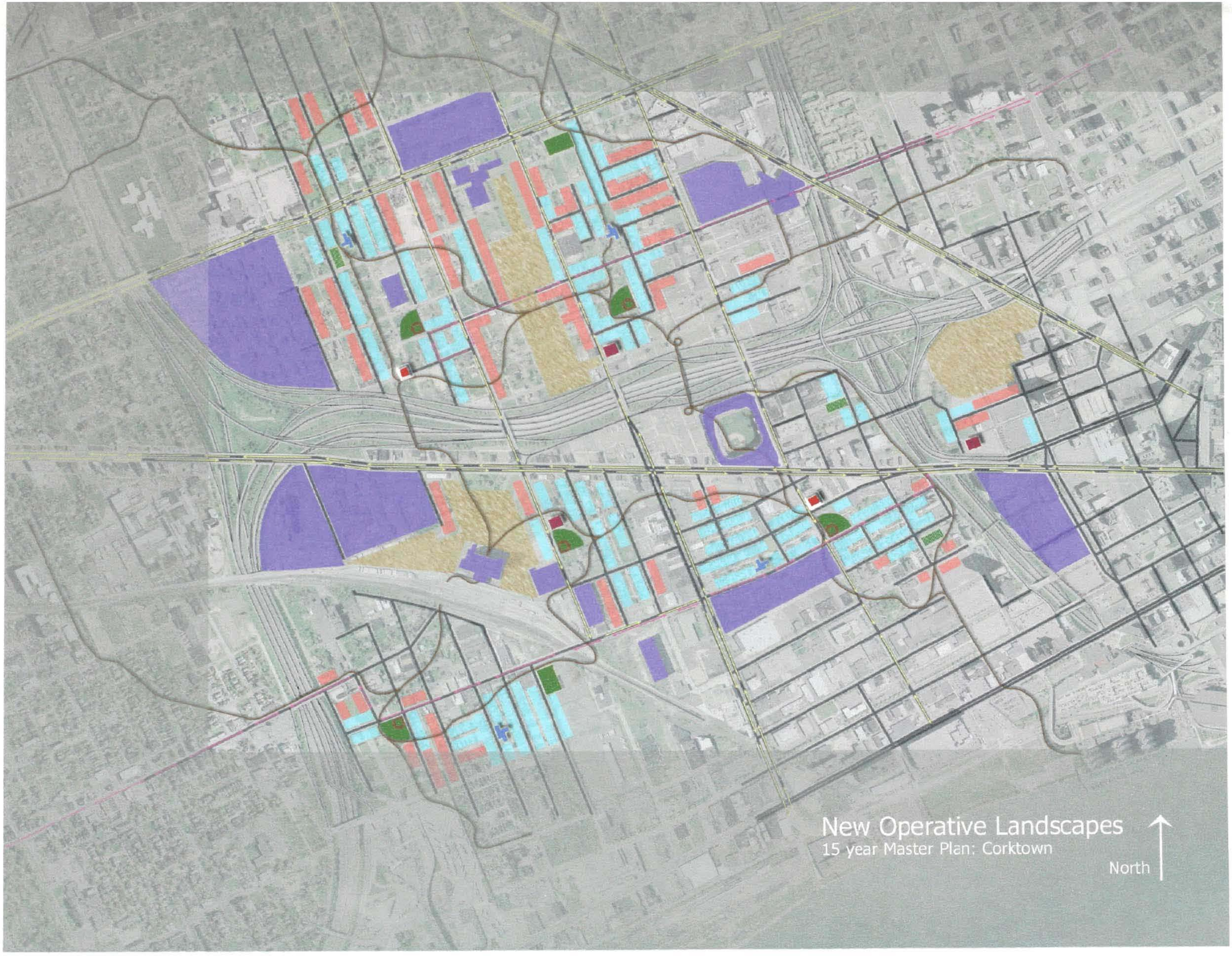
North


New Operative Landscapes
Large Institution / Available Land Map
North

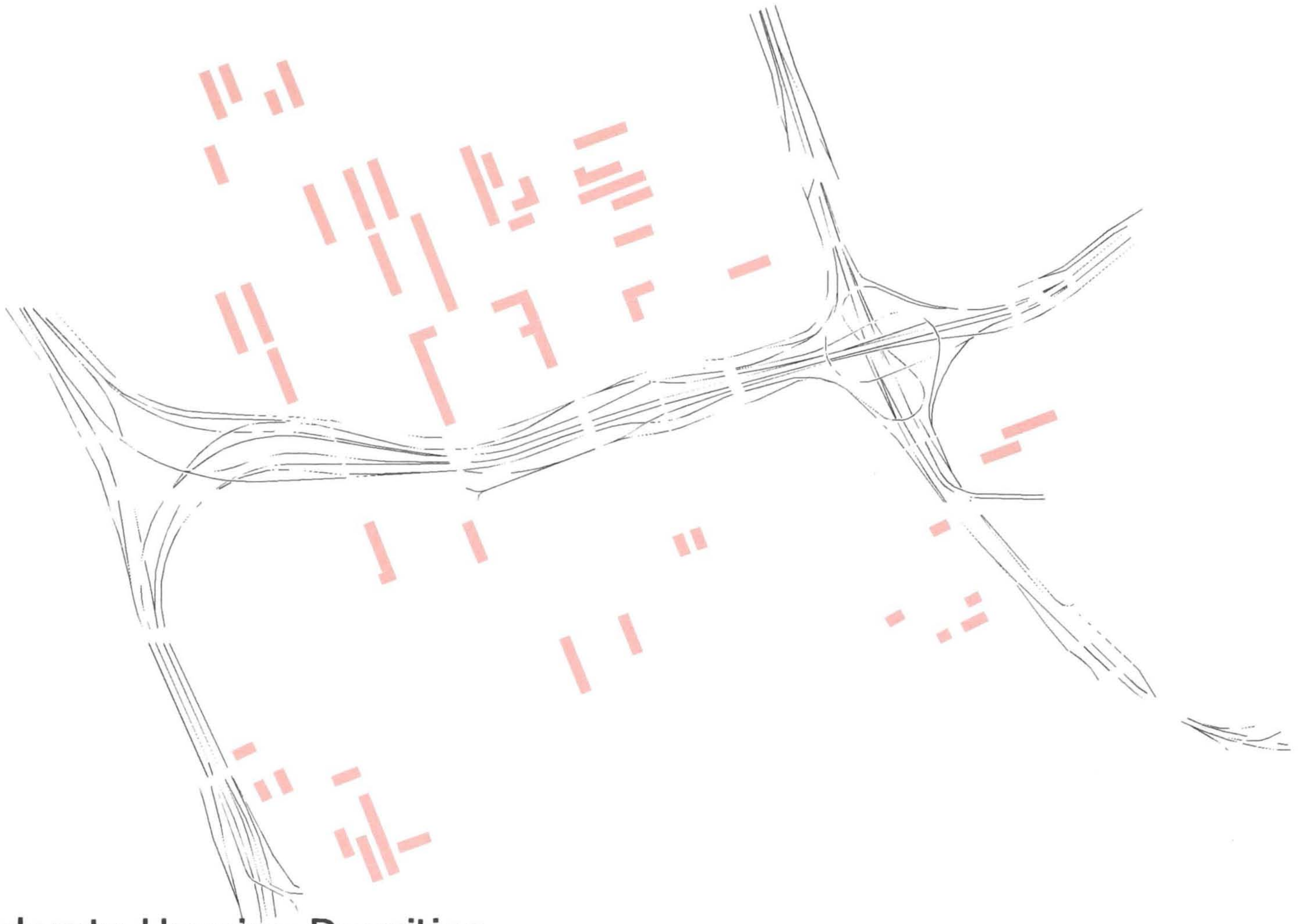

New Operative Landscapes
Immediate Master Plan: Corktown
North


New Operative Landscapes
2 Year Master Plan: Corktown
North

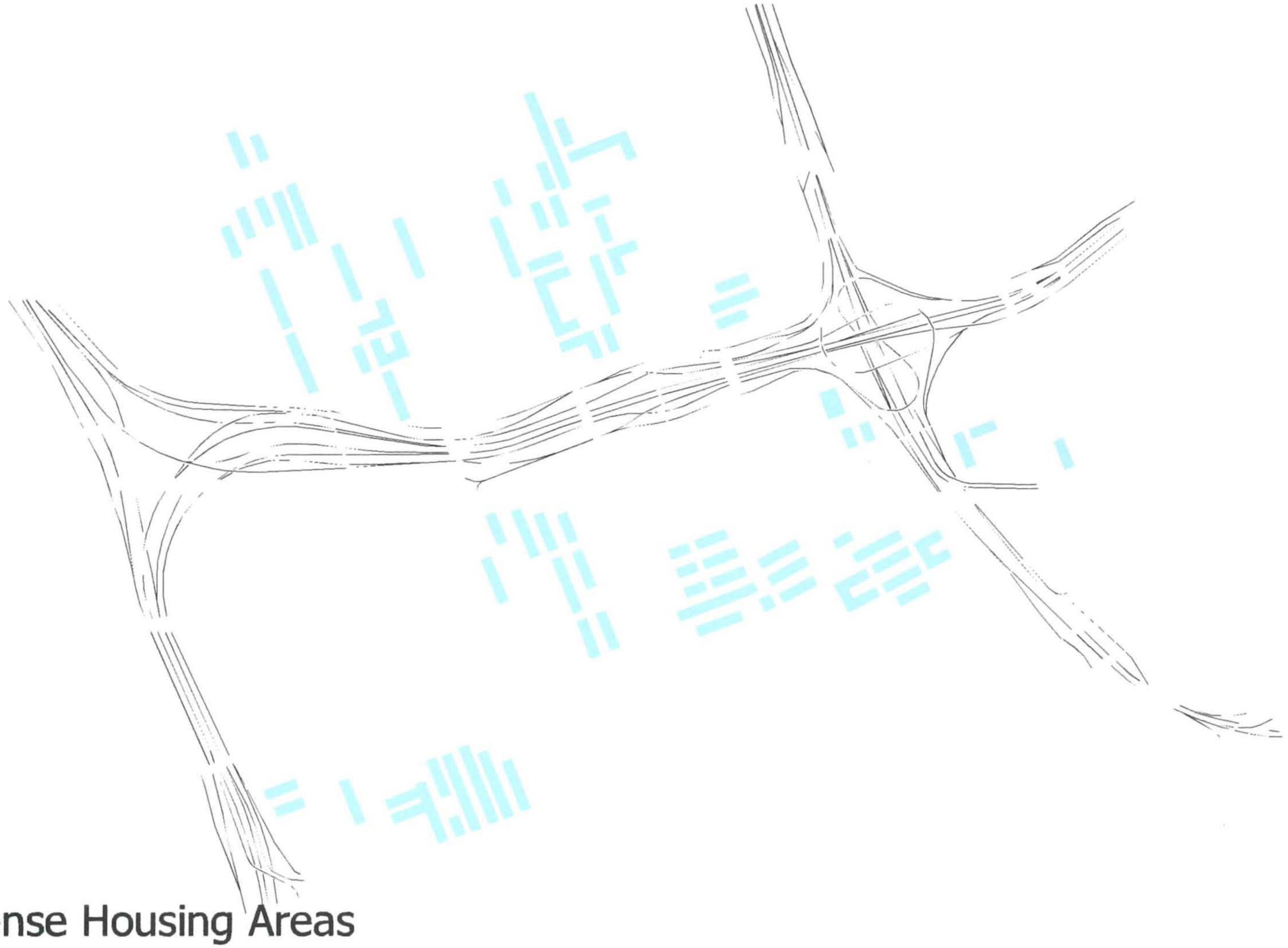

New Operative Landscapes
7 Year Master Plar: Corktown
North


New Operative Landscapes
15 year Master Plan: Corktown
North

Street Grid



Moderate Housing Densities



Dense Housing Areas

Large Institutions / Land Use

Large Areas of Available Land

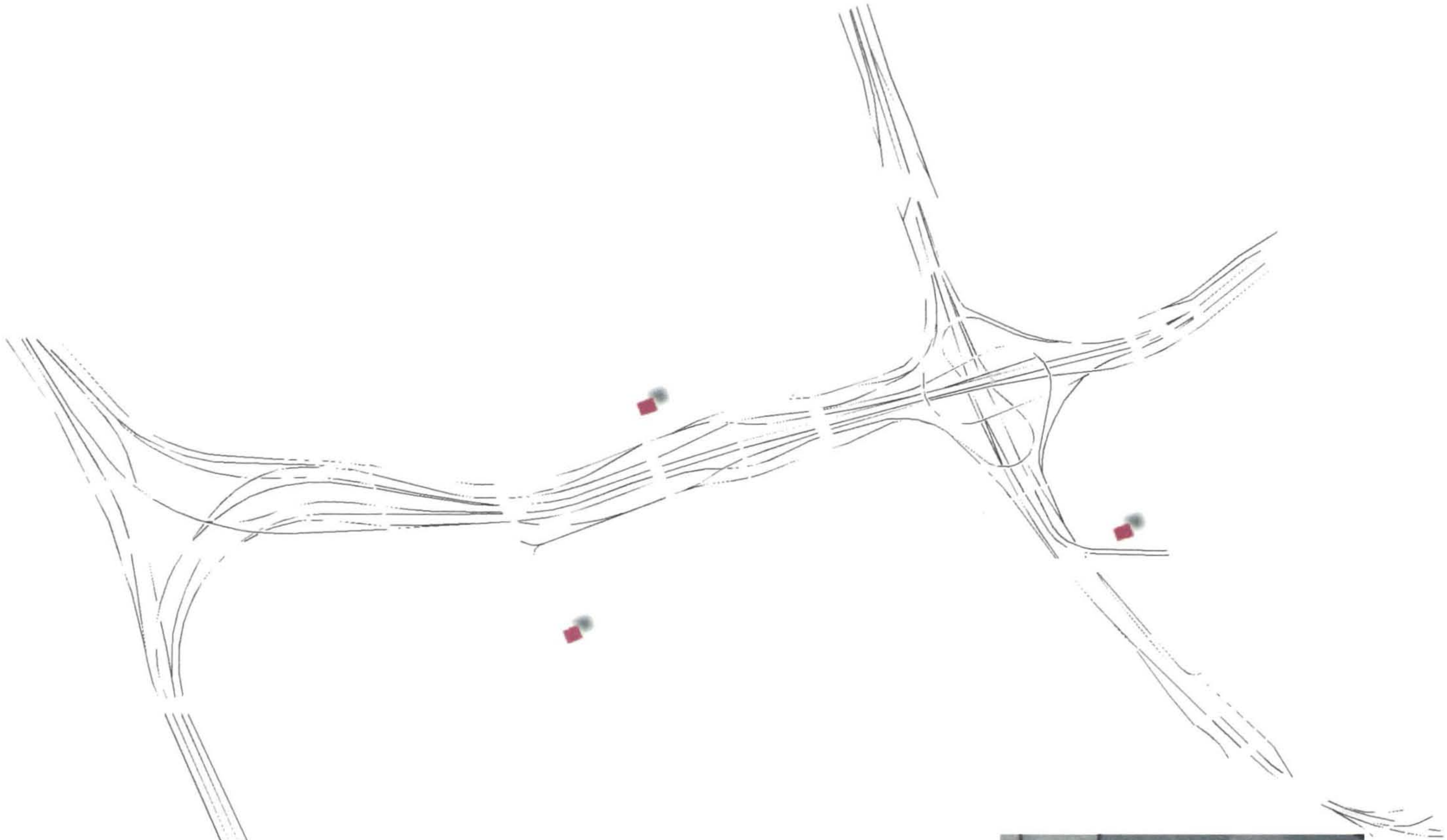
Bus Routes

Food Truck Routes

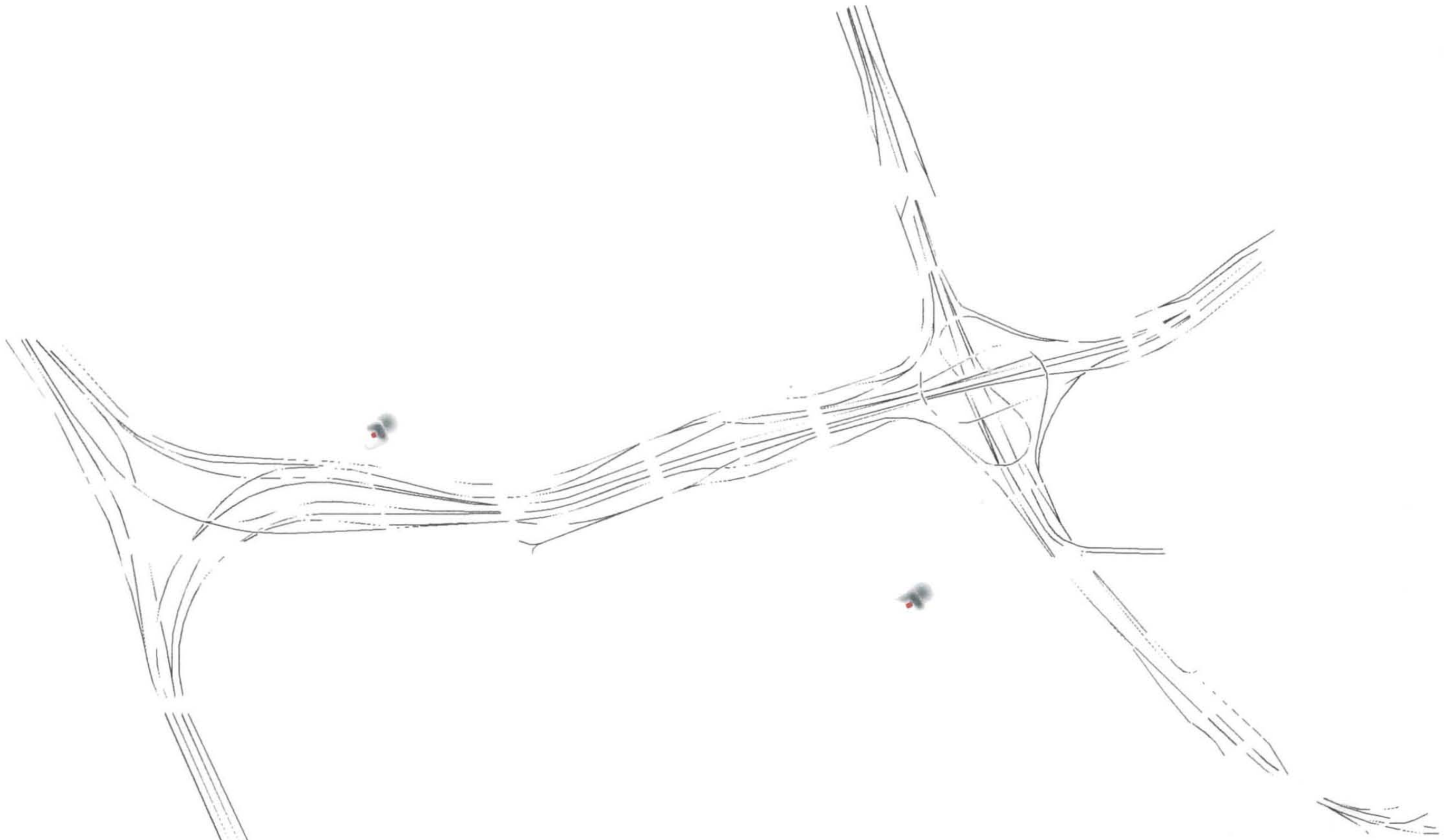
Bike Path

Athletic Fields

Wheat Fields



Barn / Workshop



Mobile Theater /Recreation Site

Neighborhood Nexus

Elm St.

Butternut St.

Temple St.

Perry St.

Spruce St.

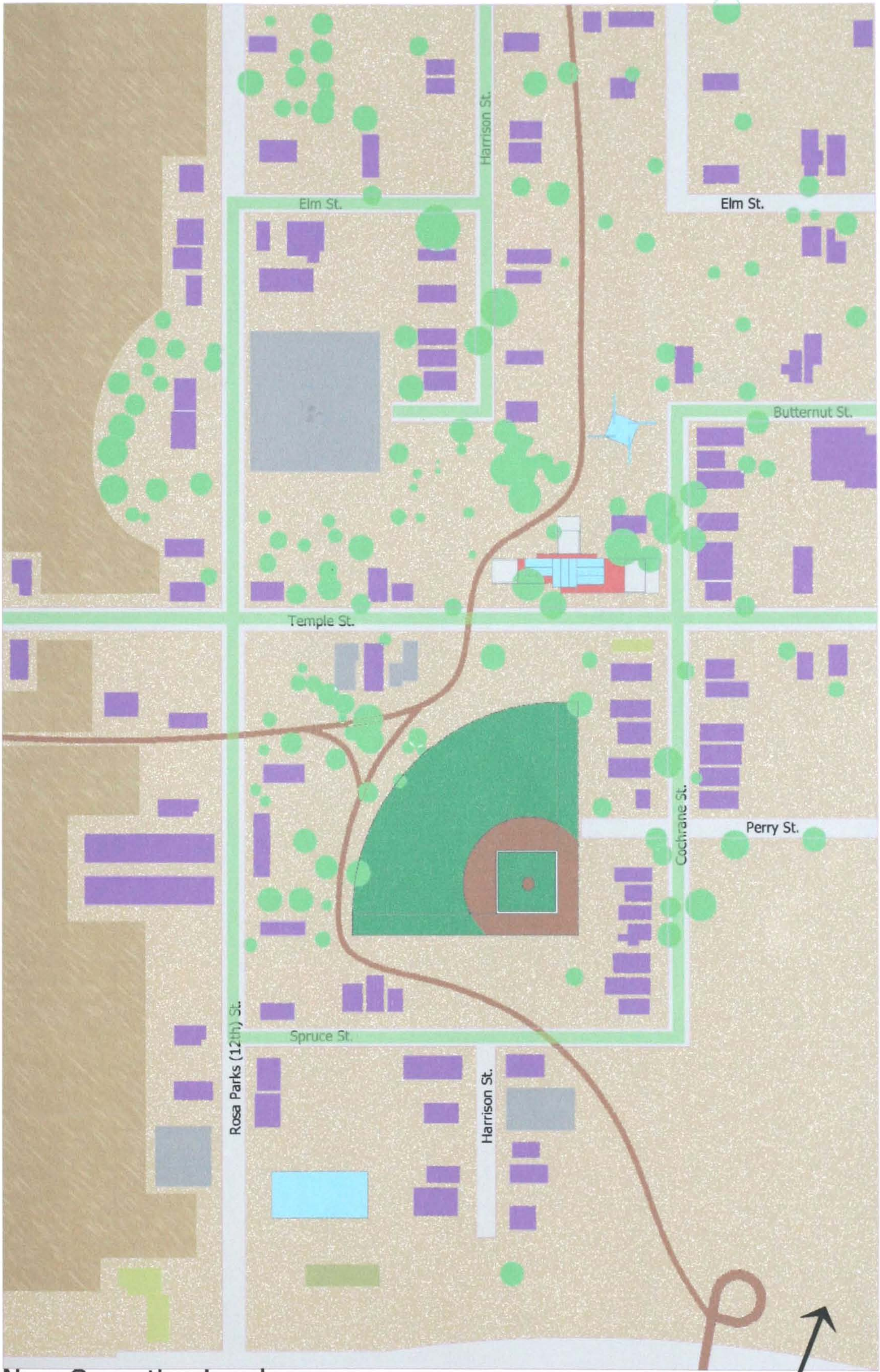
Rosa Parks (12th) St.

Harrison St.

Cochrane St.

Pine St.

New Operative Landscapes Territorial Existing Conditions North



New Operative Landscapes Territorial Immediate Master Plan North

Harrison St.
Elm St.
Elm St.
Butternut St.
Temple St.
Cochrane St.
Perry St.
Spruce St.
Rosa Parks (12th) St.
Harrison St.

New Operative Landscapes

Territorial 2 Year Master Plan

North

Elm St.

Harrison St.

Elm St.

Butternut St.

Temple St.

Perry St.

Cochrane St.

Rosa Parks (12th) St.

Spruce St.

Harrison St.

New Operative Landscapes

Territorial 7 Year Master Plan

North

Elm St.

Harrison St.

Elm St.

Butternut St.

Temple St.

Cochrane St.

Perry St.

Spruce St.

Rosa Parks (12th) St.

Harrison St.

New Operative Landscapes

Territorial 15 Year Master Plan

North

Conclusions

Throughout the entire project, it has been a challenge to find a balance in understanding the different scales that the project exhibits. Often, I would find myself wrapped up entirely in one scale; neglecting the ramifications that decision-making would have on the other scales. In reality, the macro, intermediate, and micro scales should have been examined simultaneously. A stronger reciprocity between the proposed elements and the site conditions was never fully realized in the process where one would believe that a rich dialog would exist. I agree with the criticism that the areas of intensity as suggested by my read of the current conditions combined with my planning efforts were never really intense enough. What are the ramifications of placing a baseball field in a territory surrounded by homes? How does this territory change as a result of this step?

Secondly, throughout this entire process, I was overwhelmed by the amount of territory required by this study. While proposing three distinct pieces of architecture, I felt like I was doing three site analyses. I became overwhelmed by this and became too focused as a result of this process. Looking back on this study however, the amount of territory was mandatory for beginning to address the issues proposed in the thesis. As a result of the work that I have done, I feel strongly that I have begun to establish new dialog within the two immediate territories, North and South Corktown, but never distinctly between the two. I feel that as a next step, a more careful examination of the freeway and the conditions it presents as a barrier is

required. This was mentioned during the paper and site analysis but never was really address successfully as it was lost within the process of design.

Lastly, I feel that the drawings produced for the final presentation did not adequately describe the intentions of the project. While traditional methods are often sought to detail a project, they are not always the most effective. Looking back at my drawings, I feel that more of a collage approach should have been taken in the preparation of the presentation drawings. A more vivid use of color would have made the proposals more believable, giving more life and energy to the project. This is a direct result of focusing too far in upon the architectural details. The scope of my study was very broad and thus my proposals should have been more conceptually detailed as opposed to technically details. It is my approach to architecture that details such as connections are extremely important to an architectural project and either make or break it. In this instance however, my methods of working required an adjustment that I have not yet made. The next step in this part of the process would be to focus in more on conceptual relationships such as those mentioned in the early section and less about how the buildings actually go together.

Looking back on the entire process, I can recall various opportunities missed along the way. This study was intense, rigorous, frustrating, and enjoyable for the most part. I did not deliver the ultimate project as I had envisioned at the beginning of the semester and thus this chapter of my academic career is not finished. I will definitely be spending more time in the future thinking about this project and perhaps making adjustments specifically to it and to my methods of investigation.

Endnotes

Thesis Paper

1.) Referring to Putnam's theory regarding the necessity for strong community action (petitioning, local forums, association and socializing with neighbors) in order to achieve upward capital mobility and a successful notion of connectivity among families, neighbors, friends, and local communities. Such organization favors the historical method of grounded institutional-based connectivity. (Florida, 220)

2.) Taken from UN Studio's essay "Deep Planning" where societies are using old, dated methods, such as the traditional street and service grid, to solve new contemporary problems, which do not reflect contemporary urban patterns. UN Studio claims that these grids "inhibit future developments" and that a "new urban package for the post-industrial global city" must be created and used. (Bos, 48)

3.) UN Studio referencing a new dynamic society in "Deep Planning." This new society is dominated by modern high-tech methods of communication and sending and receiving data, processes which do not require a site and can be done from almost everywhere at anytime. (Bos, 46)

4.) Richard Florida's observation from "The Rise of the Creative Class" regarding our contemporary nomadic, thrill-seeking, loosely associated, pleasure-driven society. "In virtually every aspect of life, weak ties have replaced the stronger bonds that once gave structure to society. Rather than live in one town for decades, we now move about. Instead of communities defined by close associations and deep commitments to family, friends and organizations, we seek places where we can make friends and acquaintances and easily live quasi-anonymous lives." (Florida, 7) Such a lifestyle sets people apart as they no longer identify by job, faith, or historical origin and rather identify by personal tastes. (i.e. - sports fanatics or punk rockers)

5.) Referring to a study conducted by Richard Florida and Gary Gates. While Florida mapped creativity, Gates mapped the trends and habits of gay people. The paths followed very similar routes, showing similarities between high-tech growth and concentrations of gay people. "...rather than being driven exclusively by companies, economic growth was occurring in places that were tolerant, diverse and open to creativity – because these were the places where people of *all* types wanted to live." (Florida, x)

6.) Referring to: "In a curious reversal, instead of people moving to jobs, I was finding that companies were moving or forming in places that had skilled people." (Florida, x) For example, when Lycos moved to Boston to acquire a greater pool or resources (people).

7.) Centers of creativity are collections of Creative Classers living in the same area for the same reasons (i.e. – attractive lifestyle over job proximity). (Florida, 6)

8.) Referring to Florida's quote "We constantly revise and enhance every product, process, and activity imaginable, and fir them together in new ways." (Florida, 5) A similar process should reflect the way in which architecture is imagined. Structures should not replace others structures to improve what's there, rather what's there should be improved to fit contemporary lifestyles.

9.) This idea was taken from a study of the Barcelona Land Grid and calling for the restructuring of territory as a way to solve contemporary complexities and adapt to specific situations. Responsiveness in this fashion calls for architecture to be flexible, nimble, smaller, more widely dispersed, and perhaps mobile. (Barcelona, 36)

10.) These ideas refer to the nature of the Instant-City as a temporal construction to begin satisfying contemporary desires in society. Through a process of Architectural Darwinism, things not needed or not in tune with that specific society would become obsolete and weeded out from further evolution. (Cook, 126)

11.) Ideas referring to the interpretation of Florida's quote "...the winners in the long run are those who can create and keep creating." (Florida, 5) The notion of a dynamic and a changing or mutating architecture comes to mind.

12.) Ideas referring to distortions in contemporary society as proposed by Manuel Gausa. "Movements – patterns of behavior – produced with evolving dynamic systems, which tend to encourage self-organization, interaction and, in many circumstances, its own distortion based on the ongoing transformation of immediately 'prior' situations." (Gausa, 28) Shows a linearity or heritage to a dynamic architectural solution, as if the steps could be retraced to understand how the original has evolved.

13.) Referring the title of this paper, "new operative landscapes" are those of a changing and dynamic society. (Gausa, 29)

14.) Referring to Stan Allen's quote "Architecture and planning, historically aligned with technical rationality and committed to the production of legible functional relationships, have had tremendous difficulty thinking their roles apart from the very exercise of control." (Allen, 30) By seeking to control so much of the process, architects and planners in turn limit the number of variations and solutions that they can come up with to solve a problem.

15.) These ideas refer to the idea of architecture of parts, that which cannot be broken down any further. By understanding the construction of these parts, it is possible to understand functional relationships between the parts as they create the whole time and time again, "not bounded and complete but capable of permutation: open to time and only provisionally stable." (Allen, 31)

16.) Referring to Kevin Lynch's idea 'Future Preservation.' "The building is not only built to last, but remains always capable of offering new options for its true use. Freedom to adjust and even to change direction entirely is preserved." (Brand, 185)

17.) Coupled with Archigram's idea of architectural lifespan, Brand finds that buildings can go through a sort of reincarnation after their original program has become obsolete. It is this adaptability that will allow architects to solve contemporary problems through contemporary methods. (Brand, 189)

Precedent Analysis

18.) Comparing the process and craft of design and building to Florida's statement about inventions always being *new* as opposed to redefined. "In today's economy creativity is pervasive and ongoing: we constantly revise and enhance every product, process, and activity imaginable, and fit them together in new ways." (Florida, 5)

Program

19.) Referring to Florida's comments about traditional methods generally used in society to deal with large scale changes, such as the effects of the Great Depression, and how these methods are outdated. "...the old forms don't work, because they no longer fir the people we've become..." (Florida, xii) Similar to this concept, urban life within a decentralized economy could also be considered another major change that society must adapt to.

20.) A new trend described by Richard Florida about people's choices for living. Things that could be considered "factors" of the past such as proximity to work, a good school system, a quiet community, close to relatives, good place to raise a family etc. have been replaced by the desire to find stimulating environments catering to the leisure portions of our lives such as nightlife, entertainment, and cultural diversity. "Their locations choices were based to a large degree on their lifestyle interests and these, I found went well beyond the standard quality-of-life amenities that most experts thought were important." (Florida, x)

Annotated Bibliography

Allen, Stan. "From Object to Field." Architectural Design: After Geometry 1995: 24-31

Essay characterizing architecture's response to local field conditions understood as a unique process of making. Sequences of events control unforeseeable outcomes and specific conditions in which architecture is altered or created.

"Barcelona Land Grid." ArchiLab: Radical Experiments in Global. Ed. Frederic Migayrou, and Marie-Ange Brayer. Orleans: Thames & Hudson, 2001. 36-37.

Mapping study suggesting that Barcelona, Spain be reorganized under a new grid based on infrastructure and geography to create a series of new territories. The specific functions and programs within the city would then be reorganized in sequential order based on their complexity and assigned a territory to create layers or bands of intensity.

Bos, Caroline, and Ben Van Berkel. "Deep Planning: West Side New York." Architectural Design June 2000: 44-55.

Selection proposed an interesting solution to a design problem in a fragmented context similar to Detroit. The method of approach by this group suggests that there are five groups of movement within the city and that analysis of the movement patterns of such groups can provided useful data regarding overlap conditions of people in space. Within these overlap conditions, fragmentation can be restructured to provided spaces that serve as nodes or stopping points for the inhabitants/occupants of the site. This reading also spawned ideas regarding information consumption and distribution within a building known as a "world media center.'

Brand, Stewart. How Buildings Learn. New York: Penguin Books Ltd., 1994.

This book discussed the adaptive processes that buildings can undergo as they mature over time. Buildings learn from each other revealing the processes in which they are transformed. Scenario Planning is one way to forecast future about the scope of future developments.

Cook, Peter, ed. Archigram. 2nd ed. Berlin: Birkhauser Verlag Basel, 1991.

Focused on readings for 'Living City,' 'Plug-In City,' and 'Instant City.' The Living City broke down characteristics of what a vibrant city was composed of and rearranged them into clusters (gloops) of activity. The Plug-In City dealt with the idea of a lifespan in architecture and the notion that like clothing, we

outgrow spaces and they need to be discarded and replaced. The Instant City was the same work as mentioned below, but contained graphics of Archigram's work.

Cook, Peter, and Archigram. "Instant City." The City Cultures Reader. Ed. Malcolm Miles, Tim Hall, and Iain Borden. New York: Routledge, 2000. 125-128.

Reading regarding the development and establishment of culture in a city as a 'travelling (sic) metropolis.' Approach that culture is an injection that can be put into a city to give it vitality.

Florida, Richard. The Rise of the Creative Class. New York: Basic Books, 2002.

Focused on introduction and Chapter 12: The Power of Place. Introduction provides a background to the argument that society has changed from one of centralization and localization to one now of fragmentation and dispersion. Chapter 12 focuses on the relationship of geography and culture.

Gausa, Manuel. "Operative Lands." ArchiLab: Radical Experiments in Global. Ed. Frederic Migayrou, and Marie-Ange Brayer. Orleans: Thames & Hudson, 2001. 28-31.

This reading dealt with reading the current rendition of cities differently as opposed to what has historically described the situation. Focused on the notion that the city is a variety of diverse events occurring at the same time to create a multi-layered landscape. Also talked about overlap conditions and collisions between movements and events within the city and the significance of these locations contributing to a 'kaleidoscope' view of the city.

Park, Kyong. "Intercity Borders in Detroit." Architectural Design July 1999: 80-83.

Reading portraying Detroit as a deindustrialized city, where inhabitants consistently wall themselves off from any form of community both racially and spatially due largely in part to the abandonment of the city by the auto industry.

Siegal, Jennifer. "iMobile." Prefab: Adaptable, Modular, Dismountable, Light, Mobile Architecture. New York: Loft Publications S.L. and HBI: an imprint of HarperCollins Publishers, 2002. 32-33.

Design proposal for a mobile office unit that serves as a roving global connection to a network. Unit is constructed using light construction materials and promotes temporality of space in order to respond to a changing work environment.

Sugrue, Thomas. The Origins of the Urban Crisis. Princeton: Princeton University Press, 1996.

This text focuses heavily on public policies and how specific events, social and economic, ultimately led to the decentralization and deindustrialization of Detroit.

Tschumi, Bernard. Event Cities (Praxis). Cambridge: MIT Press, 1988.

This reading served as a case study for connecting two groups of people in an urban context separated by physical barriers difficult to navigate. In response to this condition, Tschumi proposed 'inhabited bridges' to move people vertically and horizontally and proposed that programmed events to occur along the new paths. Programs included a Center for Contemporary Visual Arts and a Transportation hub known as the Metropont.