



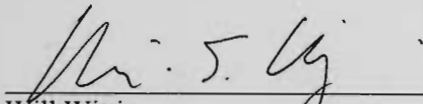
UNIVERSITY OF DETROIT MERCY
GRADUATE SCHOOL
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SUBMITTED IN PARTIAL FULFILLMENT OF THE REQUIREMENTS FOR
THE DEGREE OF MASTER OF ARCHITECTURE

TITLE: The Place of Time in the Fragments of Space

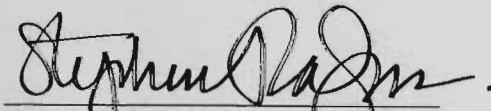
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1.1 PROJECT SUMMARY

The project explores a new understanding of space. This understanding emerges in response to the collective image of electronic and digital space. Digital space is presented via visual information which suggests a spatial condition. In our imagination, this representation approaches the condition of an *other* dimension. This dimension is characterized by a perplexing condition combining rapid dislocation from one space to another with a seeming fluidity of movement. The project does not hope to replicate this condition, but respond to this shift in our understanding of space by the overlay of these conditions on a place which is knowingly a static architectural form.

1.2 FROM SPACE TO TIME THE FRAGMENTATION OF SPACE

There is a general tendency today towards an alternate to geographical space--the screen interface, the transformation of distance and depth into pure surface, the transformation of space to time, of the face-to-face encounter to the terminal screen. The notion of space has a direct correlation to the notions of speed and distance. Traditional concepts of architecture as the shaper of space are displaced. The advent of electronic technologies blurs notions of time and space. This has produced a unity of place without unity of time. Time no longer passes. Once history was made chronologically, now there is time that immediately exposes itself on the computer screen. These new constructed spaces exist in an electronic atmosphere where time as measured by machines is the new regulator. There is a general sense of temporality where the potential for instantaneous communication makes constant arrival of information more important. The boundaries of architectural space, instead of existing as a physical separation, become instead a permeable membrane. The new "materials" have zero opacity now. Since people can no longer be separated by physical obstacles, the materiality and texture of architecture has disappeared; it has become instances on a screen. People's interactions via computer screens dislocate place and diffuse architectonic elements. Today's cultural ideologies have evolved from places of permanence to spaces of impermanence.

It is a question of perceptions and phenomenology within the architecture. The space is fluid and changes as you move—it becomes temporary. Fluid vessels of accordion time held within the solidness of the site. Elements are broken and slowly become the environment itself. There is no "in-between" space, only collision, overlapping, and the exploitation of superficiality. There are membranes, however, which allow select information to permeate; where the minute is extended and instantaneous. The building itself has a self-awareness of its own temporality. It acknowledges its inevitable aging and does not hide it—it exploits its short life-span within the site—dispersing itself amongst nearby empty lots, making the idea of "time" and its uncertainties evident.

The inspired gesture of fragmenting architectural space and time would otherwise be unfounded, but for the emerging technological advances of our century. This experimentation seeks to address the attitude of "fast technologies" such as cyberspace and the internet and exaggerate them within the actual space of architecture. It seeks to reevaluate the effects of dislocation, diffusion, permanence, temporality, and fluidity within architecture as it relates to the social and phenomenological experience of the individual.

In order for such argument to be valid, the circumstance [program] within the building should have a relationship to today's digital culture. The circumstance itself should be fragmented--diverse; incompatible; timeless. The proposal of a cafe/yoga center/technology gallery [exhibition] will emphasize fragmentation and dislocation. The combination of these different programs places emphasis on the social every-day interaction in the café. It will challenge the individual to "find his center" in yoga. It will also educate and encourage connections between the every-day coffees, to the weekly yoga, with an [interactive] gallery/exhibition of new fast technologies. The juxtaposition of the slow, fluid, and focused movements and meditation of yoga with the fast paced café and the overlay of "cyber-technologies" will serve to emphasize the thesis.

2.1 THE PLACE OF TIME IN THE FRAGMENTS OF SPACE

Our world is flooded in information, immersed in electric media; the world's cultures now globally linked and interrelated by technology, a superstructure built into proximity through density. The world is undergoing continuous and rapid change due to the acceleration of light-speed information flow. Time is picking up its pace and ideas are changing more quickly than ever, giving a general sense of temporality. Virtual reality has permeated all aspect of daily life, including architecture.

"eversion, as the name implies, is the turning inside-out of virtuality, so that it is no longer contained in the technologies which support it, but is cast into our architecture" (Novak, 89). This eversion becomes an instrument by which to glimpse and enact that which is barely within perceptual or conceptual reach. A computer screen is a two dimensional space whose extents are fixed but whose partition, boundaries and functions change as needed. In *Transarchitectures and Hypersurfaces*, Marcos Novak states that the language of windows, menus, icons, and tools is being extended to the third dimension. He says that in this "augmented spacetime" we participate with our entire bodies and physical space can adopt an infinite number of virtual architectures.

At a time when the rate of change is such that the conceptual dislocation is inevitable, theorizing metaphysical dislocations, while maintaining conventional practices and building wonderful but ultimately static and localized edifices, is not avant-garde, it is derivative and conservative. (Novak, 87)

On the computer screen we are embodied only as cursors and icons, however, if our body was able to tectonically experience the white noise, live events and arbitrary time; the shifted replays; if our senses were united with our bodies in that instance where distinctions are difficult to draw and at that time where it feels as if anything can happen at any moment, then in this space of the future, architecture would begin to address all the inherent capabilities, circumstances, and repercussions of our digital culture. If architectural forms change, our brains will be prompted to think differently: more flexible, less oppressive, and in new dimensions.

These ideas of our electronic age are becoming increasingly temporal. This process affects every aspect of design and, although more resistant to change, the sphere of architecture. The definitions of space are becoming blurred and the relationship to space and time are being redefined. The tectonics of architecture is challenged with the advent of new fast technologies and the internet. There is a general tendency today towards the alternate of geographical space—the screen interface, the transformation of distance and depth into pure surface, the transformation of space to time, of the face-to-face encounter, to the terminal screen.

In cyberspace, everything is instantaneous. Gratification waits at the touch of a button, no waiting please! Random events follow quickly and continuously at the fast pace we (the user) have come to expect. The question of time takes priority over that of space; and it is not the question of duration of time, but that of immediacy. The traditional space-time concept, which places direct emphasis on the chronological order of activities as they relate to a space, reveals a complexity of interaction that is the result of our constant motion in space-time. The body of our minds relies solely upon the speed of information and the distance it can travel, shaping space is not necessary within the internet.

The transformation of everyday terms to metaphors within the interface of the computer and the internet displace traditional concepts of architecture as the shaper of space and redefine them architecturally. The window is a puncture in an opaque or translucent mass allowing a view out from within as well as in from without. This tectonic element has changed over time with new innovations in structures and materials. Windows were once small and reserved, not wanting to disrupt the buildings structural support, and then they became larger and more open with the advent of concrete and steel. Despite these changes, the window's definition never changed. Artists often times portray windows as a frame itself holding within it an environment of its own. The window itself, in this instance, becomes the container rather than a portal. The term "window" has another more indefinite definition within our cyber reality. Cyberspace uses windows as a means of travel— anywhere and at any time. It is a series of these artists' portals but with never ending possibilities of what lies inside. In these windows of selection, the contained changes at light speed. Cyberspace, "The Net", is "fundamentally anti-spatial. You never know where it is and you cannot describe its forms or proportions" (Puglisi, 79). It is an environment located nowhere and everywhere at the same time. The mind uses spatial metaphors to understand conceptual structures and is enriched by the continuous comparison with the real architectural uses of space. Otherwise, we would never be able to understand the spatial qualities within this timeless space.

We live in "augmented spacetime. Space is already intelligent and imbued with nonlocality" (Novak, 86). Technologies such as the internet have created a condition in which every point in space is activated and ready to take on different roles at any instance and for any person. Perceptions of time and space are blurred with the advent of our electronic technology. The user is allowed to "wander at will through the labyrinth weaving in and out of windows and links" (Mitchell, 32). He is allowed to be linked to people at intermediate locations. Although the user is still sitting, the metaphorical use of language such as "travel to" and "enter in" give way to the actual feeling of traveling somewhere. However, the spaces "passed" and "been to" have lost their meaning on the timeline. Time is no longer a unit while we are engaged within the internet. There is no correlation between where the user has "been" and how long it took to "travel" to where he "is" now.

This condition has produced a unity of space without a unity of time. The linearity of our memory and our thoughts is displaced within this fragmented atmosphere. The Romans could remember events, names, dates in any order by attaching each specific item to the built world. In their minds, they would build labyrinths and each room, of a specific color and linear spot in the hallway, would hold an item or event. Therefore, by way of associating the metaphysical to the physical,

it was possible to make sense out of history and always remember exactly what happened and when. There is a "close relationship between the virtuality of the mind and the reality of the facts; between the way in which we organize our thoughts and architectonic forms" (Puglisi, 39). The internet is very much like the metaphysical labyrinths of the Romans; however its rooms are not based on linear time. Instead, they are based upon experiential whims of the mind. Time no longer passes coherently, although it passes subconsciously. Once history was made chronologically, now there is time that immediately exposes itself on the computer screen. These new constructed spaces exist in an electronic atmosphere where time as measured by machines is the new regulator.

The sense of temporality, where the potential for instantaneous communication makes constant arrival of information more important, can be attributed in part to the ephemeral attributes of the internet. For those engaged, they are within a place; they are somewhere. At the same time, that space of the internet is nowhere at all. It is a space the every day user would be unable to understand if it weren't for the metaphors which reference that space back to our reality. It is a space where the image is drained of all meaning and is able to reach the senses, but not the intellect. This space becomes only a medium through which information is diffused and the concept of boundary no longer exists as a physical separation, but becomes instead a permeable membrane. When we shift our space of inhabiting to that of the ephemeral virtual world, there are no boundaries. Our physical bodies are bound by our surroundings and the screen becomes our interface: However our minds are free to float and meander within this space. The screen as a surface has a variety of space-related attributes such as color, resolution, and refresh rate. These attributes can be exploited to form and create a likeness to the physical world such as materials. The new "materials" have zero opacity now. The walls of the internet have visual opacity, but no tectonic opacity. The architectural space which is inhabited in the real world becomes superfluous when actively engaged with the internet more so than with other technologies. Telecommunications can also produce such a circumstance although not as intense. The cell phone as an example, provides for a lesser opportunity for the entire body to be engaged with it. Where as the computer engages most of our senses as well as our arms, hands, and fingers physically which distract our minds from the attributes of the places we inhabit. When we read a book or watch television, we are not as metaphysically displaced as we are when we "surf the net". We are more aware of the warm blanket covering us or the fire roaring at our feet.

Since physical obstacles do not necessarily separate people, the materiality and texture of architecture has transformed; it has become instances on a screen. As we engage within this atmosphere, our minds adjust to living in a seemingly three dimensional world and we begin to associate what we see in cyberspace with what actually exists in the real in order to understand it. There begins to be blurred distinction between the two, seemingly parallel, worlds. People's interactions via computer screens dislocate place and diffuse architectonic elements. Social networks in cyberspace are organized by shared interests not shared space. The chat rooms named after hobbies, interests, or issues are not stumbled upon by people of the same neighborhood or on their way home from work; they are actively searched out by those who hold similar interests and beliefs.

In response to these observations, the inherently static architecture of the physical world is overlaid with these conditions. Thus, creating a world which forces us to reconnect with our own physicality out of a necessity to understand and map the space we inhabit. As the rhythms of a designed space change, the inhabitant's pace mimics the architecture, engaging more fully, then, with the physical and the real. The inhabitant experiences sudden shifts in size, shape, noise, light, etc at a fast rate, and her body is forced to adjust with every event. The characteristic disintegration of space is a catalyst for this result.

To begin to touch upon the circumstance in general, the coffee shop embodies a place of informal gathering based on location and path. It is not just a place to drink coffee, it is a place to meet and discuss. Similar to the chat rooms of the virtual world, the coffee shop symbolizes conversation and interaction on a group level.

Meditation shares the same ephemeral characteristics, prescribed in its philosophy. Hatha Yoga meditation seeks to become exaggeratedly focused on the body by means of relaxation poses and stretches. This activity, although individual in nature, places the same diffusion of architectonics as does engaging with the internet. Yoga seeks to break away from the boundaries of the body and blur the edge that is our body and "holds" the mind. While meditating with yoga, the athlete seeks to understand her own body in the most sensory of ways. She closes her eyes, envisions her internal organs and begins to search and really feel the status of her internal body. The introspective state can reach a level where the athlete "feels" every muscle, organ, and blood without actually touching it. The Hatha yoga philosophy seeks not only to understand deeper our own personal bodies, but even to heal and sooth by envisioning and meditating. This experience, while being completely immersed within the body, is mostly mental. The poses which engage the body completely are designed to help bring about an elevated state of being within the mind. While in this state, we are unconsciously aware of our physical space, we know where we are based on our memory, but metaphysically we are within the body.

Although this form of meditation is metaphysical at its highest state, it still has a sense of linear time and lacks fragmentation. The choreographed moves of a sequence can be traced by the dancer back to their starting points and consecutively throughout the dance's entirety. This creates a less chaotic and more formalized environment than does the internet. Traditionally, yoga is not a practice for spectacle. However, if an outside viewer were to watch these moves, he would have less of a sense of linearity and fluidity than does the dancer. For the voyeur, each action would seem random and he would remember the choreography in fragments...small bits, in no chronological order. This fragmentation in the point of view is evident in the internet. Although software specialist have tried to make the interface of the internet more understandable to the user, he still does not understand how the internet functions on a basic level and therefore remembers only specific windows (or places) he has seen, rather than the general principles at work.

The internet is about the desire for humans to connect—to merge with one another; it is about being able to connect with more people more quickly. Simultaneously, as we attempt to connect in a new way, we ourselves are dislocated—our minds travel to the places we view or to "chat-rooms", but our

bodies never move. At the core are interconnectedness and fluidity—malleability. "Its value is in the possibility of evolving—being free and open." (Spiller, 42). This endless combination of possibilities is found in interactive digital art. Since digital art lacks a frame, it has a very temporal quality. It is fluid and easily changeable since decisions are not recorded tangibly on paper, canvas, and surface. The most important aspects of digital art are text, images, and sounds. Even though media art is known for its fleeting life span; people remember this art and experience it inside them always. Art experiences the same dislocation of mind and body when we imagine ourselves within the space of the "frame". In effect, its very essence is timelessness.

There is an irony within the temporality of digital art and an individual's ability to continue to re-live the experience of viewing it through his memory. Art in its own way is subjectively timeless. Historically, downtown city centers have held a timelessness of their own—whether through memory or architecture. Detroit's timelessness lies in its temporality. The city has a cycle unlike any other in relation to architecture; buildings come and go in rapid rhythms, forcing people to remember a time when the present was not the reality. More people can remember when the cycles are shorter because the past is not too long ago, giving an intoxicating air of nostalgia.

The city of Detroit has pockets of distance-less backgrounds where the city becomes as permeable as the air due to the lack of density within blocks. The eye of the city dweller is accustomed to traveling a short distance before encountering an edge or a boundary, in an environment populated by edge to edge high rise structures. However, in Detroit, and specifically at the intersection of Congress and Brush Streets, the city block has become so dispersed and the buildings so diffused, that it is possible to see through entire blocks and over parallel streets before encountering a visual barrier. It is even more exaggerated on this site since the opposing building is thin and high and the edge which finally stops the eye is the Renaissance Center which is massive and grandiose. The eye becomes confused at this immense permeability and at the extreme shift of scale between small foreground and large background. The effect is much like that of a swimmer making his way to shore, misjudging his distance, unable to gauge due to the lack of foreground as a comparison. The space is disorienting.

The circumstance itself is fragmented—diverse; incompatible; timeless. The proposal of a cafe/yoga center/technology exhibition emphasizes fragmentation and dislocation with their inherent differences. The combination of these different programs allows for an endless number of combinations. The juxtaposition of the slow, fluid, and focused movements and meditation of yoga with the fast paced café and the overlay of "cyber-technologies" creates an ephemeral notion for the individual experience expressly dependent upon their point of view.

This experimentation seeks to address the attitude of "fast technologies" such as cyberspace and the internet and exaggerate them within the actual space of architecture in order to reevaluate the effects of dislocation, diffusion, permanence, temporality, and fluidity within architecture as it relates to the phenomenological experience of the individual. The architectural proposal possesses fluid spaces which change as the visitor moves—are inherently temporary. This is not a literal change, however the proposal is a series of moments where the visitor finds herself in a new kind of space—one incongruous

with the last. If this happens at a fast rate—if the architecture becomes a quickened pace of different spaces then the overall quality will be one of fragmented space-time with fluidity of movement. As these different spaces collide with each other, they form paths for the visitor and the proposal becomes fluid vessels of accordion time held within the site.

The structure of the proposal is integrated within the surfaces of the building itself, each new space is made of "folds" and the floor becomes wall becomes ceiling. At a smaller scale, these walls are not merely hard edges but are soft materials which form for the user to suit her position. These are membranes, also, which allow select information to permeate from other spaces and make evident the collision, overlapping, and exploitation of superficiality. The architectural elements are broken and slowly become the environment itself. There is no "in-between" space because all space is habitable re-enforcing the idea of dislocation.

The exterior material should be one which allows for obvious aging and decay similar to the way in which untreated copper will turn green when exposed to time. The building itself has a self-awareness of its own temporality acknowledging its inevitable aging. It exploits its short life-span within the site—dispersing itself amongst Detroit's nearby empty lots, making the idea of "time" within this city and its uncertainties evident. The exterior façade suggests the movement of the interior as the spaces inside push their way out and permeate the edges. The façade then becomes a residue of the unresolved intersections these colliding forms have caused. It is as if the proposal exists not only there, but everywhere—un-localized and has no real boundaries existing also within nearby sites.

Virtual reality has saturated all aspect of every day life, including architecture, leading to fast-ideas changing quickly and a sense of temporality. With this speed, the tectonics of architecture are challenged—our mind relies upon the speed of information and the distance it can travel—shaping space is not necessary within the internet. The unsynchronized unity of space and time changes our perceptions and the architectural space inhabited in the real world becomes superfluous when engaged with the internet. The architectural proposal possesses fluid spaces which change as the visitor moves— and are inherently temporary. There is no "in-between" space because all space is habitable re-enforcing the idea of dislocation.

3. PRECEDENT ANALYSIS:

3.1 THE BLUR BUILDING

Yverdon-les-Bains, Switzerland

Expo 2002 by Extasia

Diller and Scofidio Architects

A cafe and multimedia exhibition space for the Expo.

A steel tensegrity structure is supported 24 feet above the surface of the water. A system of rectilinear struts and diagonal rods cantilevers out over the lake. Three structural tension/compression rings determine the cylindrical form. Ramps and walkways lace through the tensegrity system; some of which provide a counterweight for the structure.

The goal was to produce a landscape/media project that was architecture free and so the structure is not meant to be visible. Instead, the intention was to produce a building of fog with integrated media; one which exposes and manipulates the convention of the spectacle. The design includes a complex system of pumps, pipes, and nozzles which emit a mist that essentially envelops the structure. The building acts as an extremely complex sprinkler system. Filtered lake water is released as a fine mist through a compact arrangement of high-pressure nozzles to generate an artificial cloud. A built-in weather station electronically adjusts the water pressure and temperature according to shifting wind direction, speed and humidity.

Separate bridges for entry and exit connect the Expo fairgrounds to the Blur Building, these fiberglass catwalks link Blur with the shore. Within the building there are two stacked, open platforms joined by stairs. The fiberglass upper platform peeks out of the cloud but the metal-grate platform below is in the middle of the mist. A cylindrical panorama of 12 video projections, with a cafe above, occupies the center of the building.

The theme of the project was that man cannot claim to be at the center of the controllable world when the world is controlled by technologies. The intention was to use teletechnologies to twist spatial conventions to challenge geographical continuity and linear time. Panoramic cameras which first relay a seamless image progress to zoom into unrelated interiors so that the viewer's position continually shifts.

The "technological sublime" which parallels the "natural sublime" is the scale-less and unpredictable mass of fog. This notion of sublimity is based on making palpable the ineffable and scale-less space and time of global communications. It is a dematerialization. The habitable medium is fearless, depthless, scale-less, space-less, mass-less, surface-less, and context-less. The success of this structure is debatable, although hard to gauge without actually experiencing it. The disorientation is very dependant on the thickness of the fog. Even so, no matter how thick fog actually is, the visible range is still about three to four feet. How disoriented can a person be with this much visibility? We can be just as disoriented in a traditional building in complete darkness; with no depth of field and no way to judge distances along with no scale of our environment. Or one could argue that wearing another person's glasses can give the same effect as this cloud. But even then, if we are familiar with our surroundings, the

disorientation is not as great. The interesting notion in this project is the idea of being guided by technology. Raincoats embedded with electrical sensors act as guides—letting the building always know where you are. The idea of being blind and "helpless" and depending on technology to find the way is an interesting one; although the success in this project again is hard to gauge. If the inhabitant can see where he is going will he follow the sounds and noises of the "braincoat" and the ones in the structural columns? It's the idea of timelessness or non-linear time within this cloud and its relationship to global communications which is most interesting. There is a fragmentation of time if one is disoriented. Minutes may seem like hours when there are no land marks to distinguish the past from the present.

It is the building's close relationship to technology which is relevant to the thesis project. The notion of impermanence and disorientation which permeate throughout are issues which I plan to explore as they relate to technology. Are there other ways to design a time-less and fragmented building? Can this notion of disorientation within the space be explored even further to encompass more traditional building materials? Although I do not believe the video montage idea is enough to convey the fragmentation of time, the idea of a space which does just that is interesting. Is there a way to achieve this without using "flat" montages? Also, what are some other ways to spatially portray the idea of timelessness? The fog creates a homogenous background without place markers. Therefore, it is hard for the individual gauge just how long he has been in the building.

BLUR. BUILDING

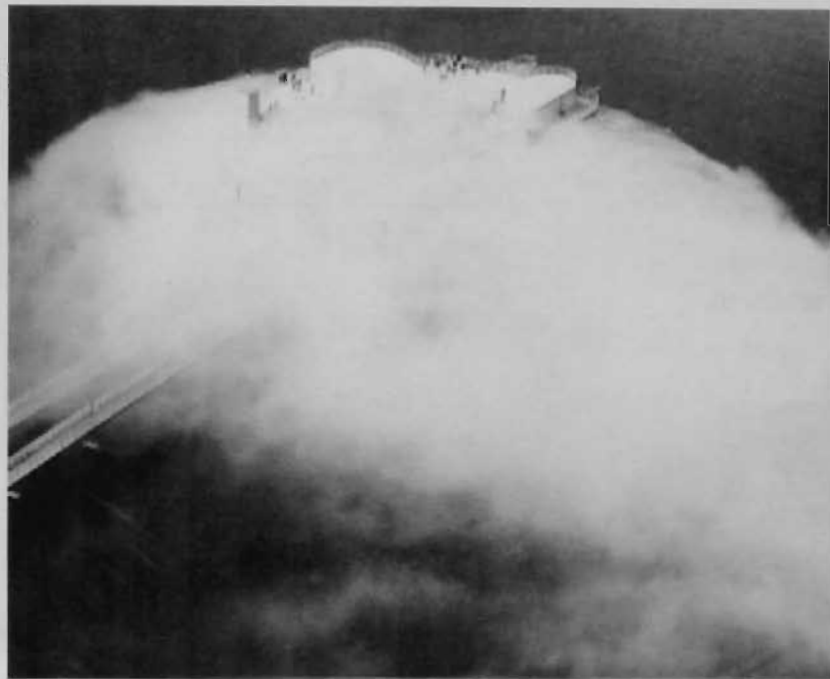
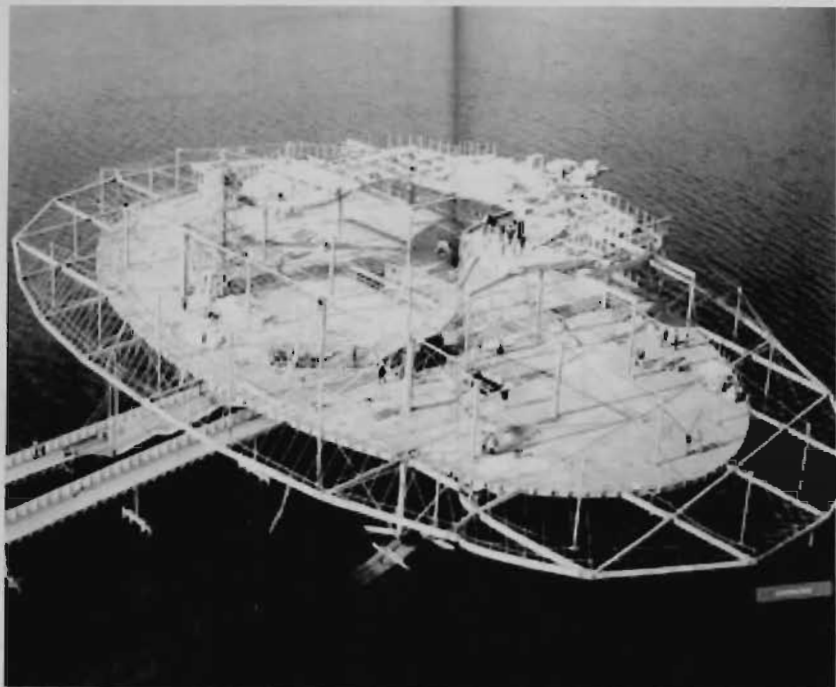
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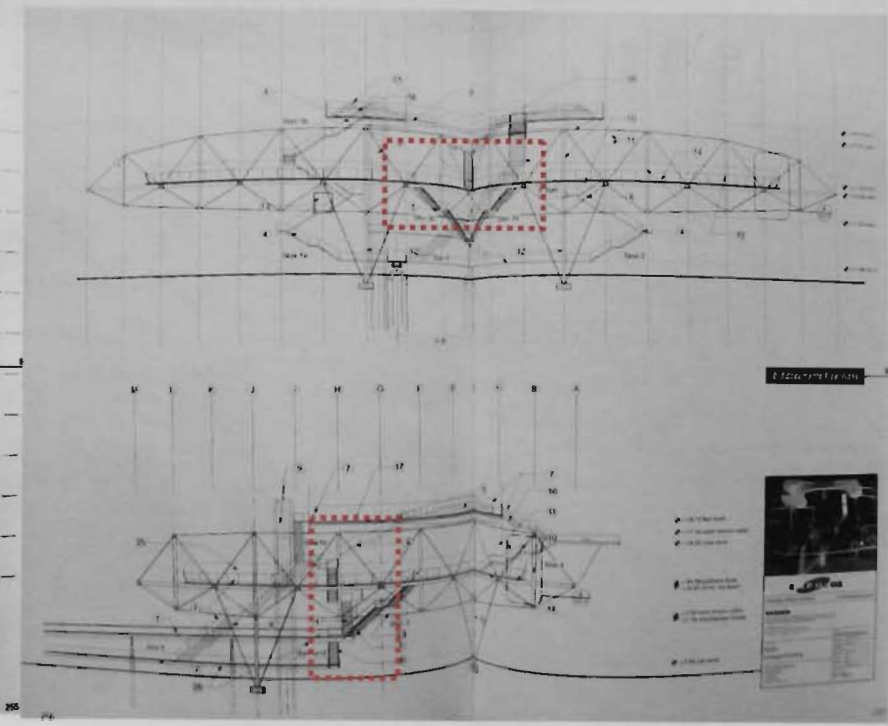
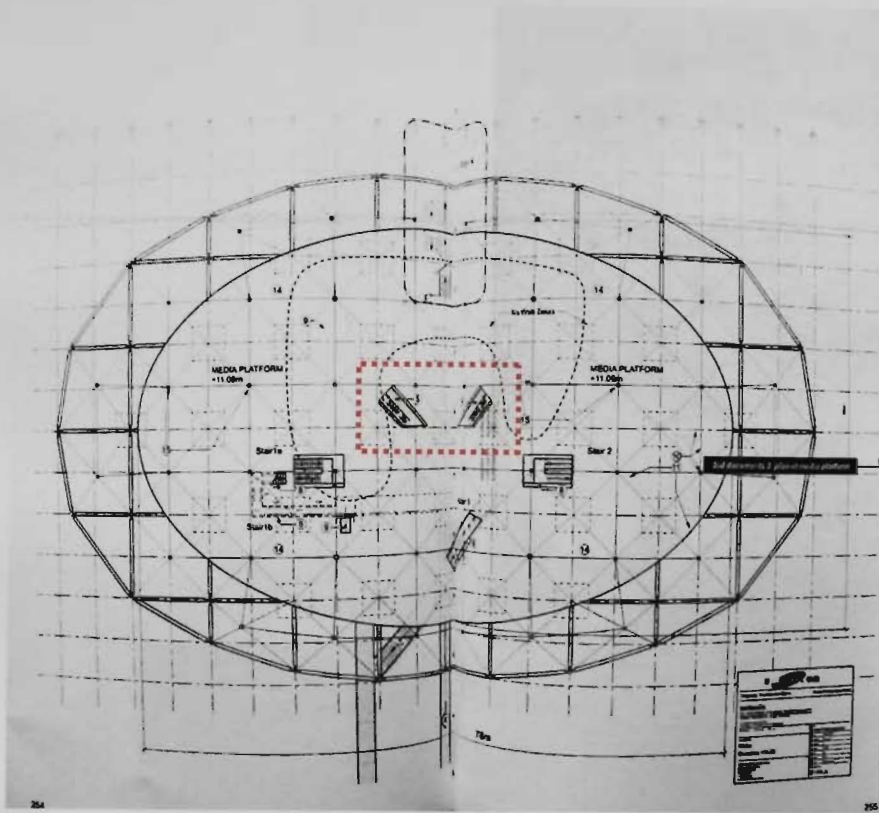
DILLER + SCOFIDIO YVERDON-LE-BAINS SWITZERLAND 1998-2002

BLUR. BUILDING

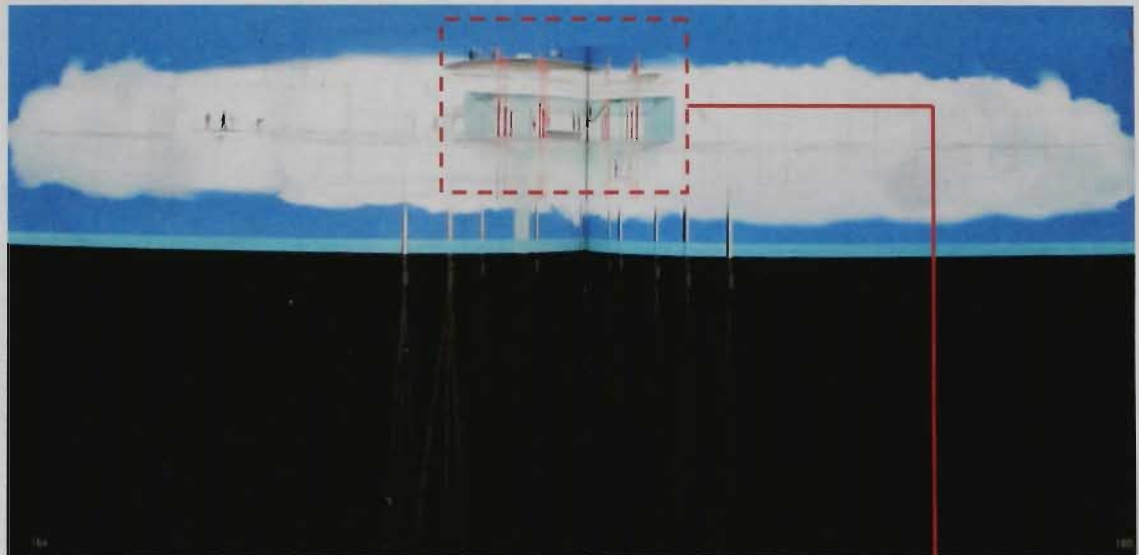
EXPO.D2

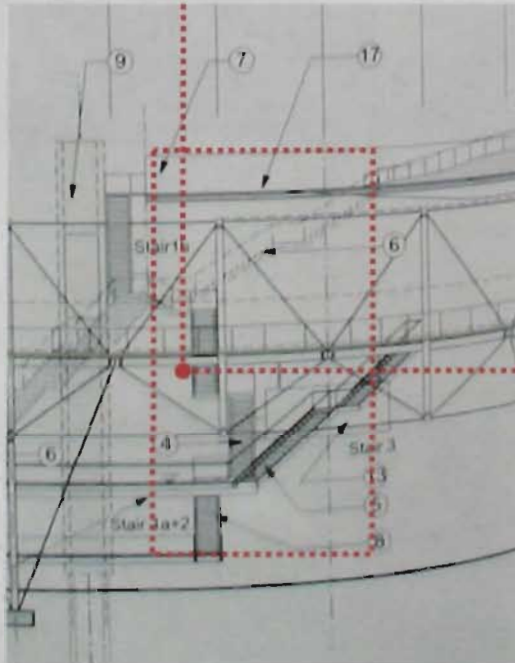
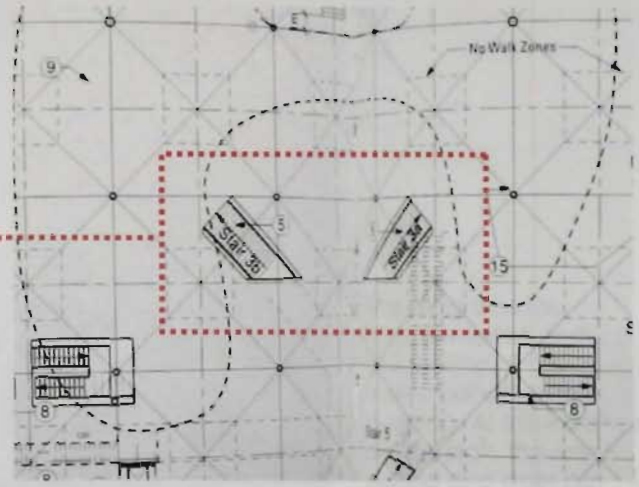
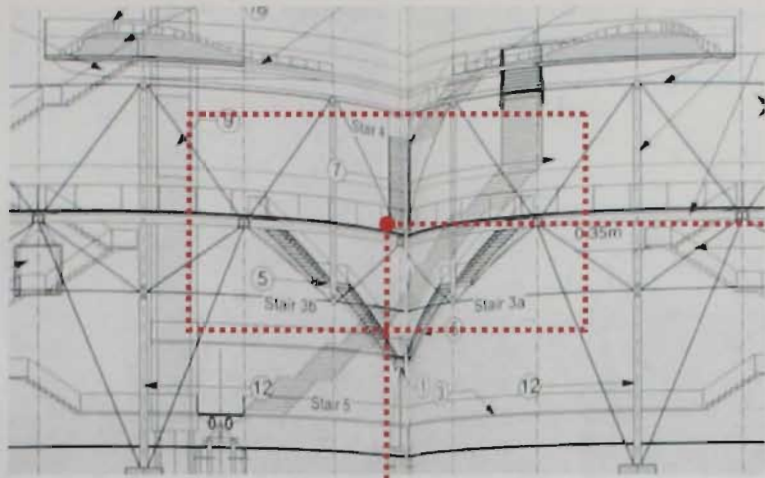


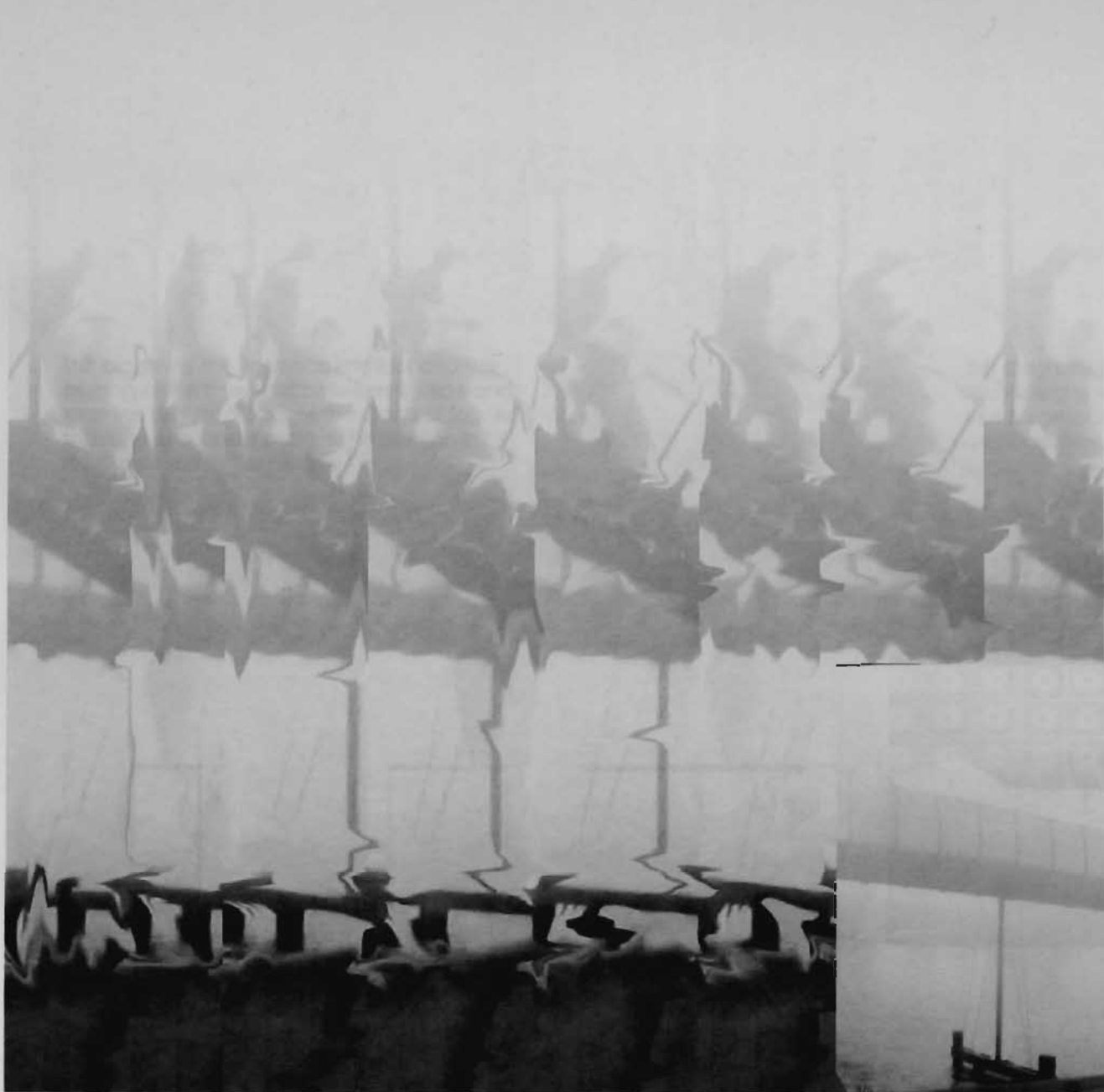








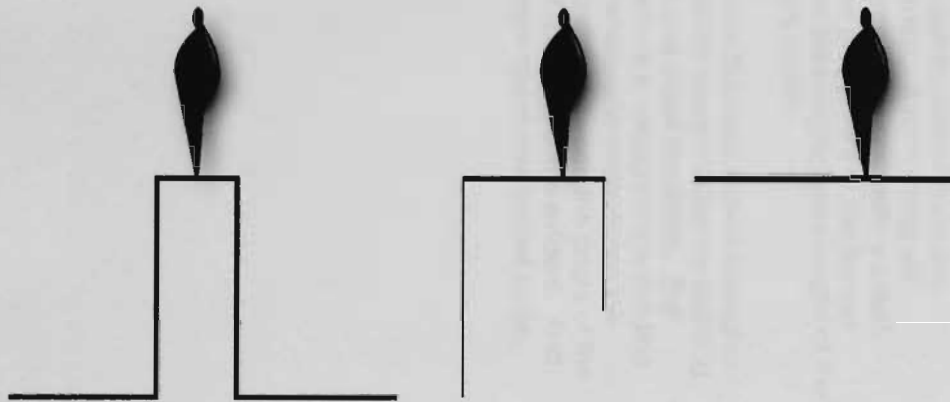




This diagrams the fragmentation and dislocation of the individual within the building. At this instance on the stair, the user is exiting and does not have a clear understanding of where he has been, where he is going, and how long he has been there.



This diagrams the entrance into blur and the blurring of the threshold between outside and in as the user approaches the cloud of fog. As it thickens, one loses grasp of his position in relation to the water below.



This diagrams the overwhelming sense of technologies within this depthless space. The user is bombarded by ephemeral messages and directions.



3.2 THE NARIWA MUSEUM

Nariwa, Okayama, Japan

Tadao Ando Architect & Associates.

This building is intended to house art and artifacts related to the Nariwa area. The Nariwa Museum is constructed primarily out of concrete and glass with steel details and wood floors. The site is between an old residence surrounded by a stone wall and a steep hill. The idea behind the art museum is to allow the visitor to reclaim himself from the everyday busy and hectic life, by facing the art and the environment. Ando's goal is to provide spiritual fulfillment to those who use his buildings. The angled entrance ramp winds around part of the perimeter and slices through the concrete and glass cubes which contain the museum's spaces. On the exterior, a water surface lies between the museum and the slope. Within the space, double and single height galleries on two levels are counterpointed by walled, roofless voids. The roofless outdoor rooms frame nature making it a part of the museum's experience. Expanses of glass and varied openings enhance the sense of nature, culture, and history coming together. Interior spaces are linked to exterior spaces by section of walls, terraces, and exterior stairs.

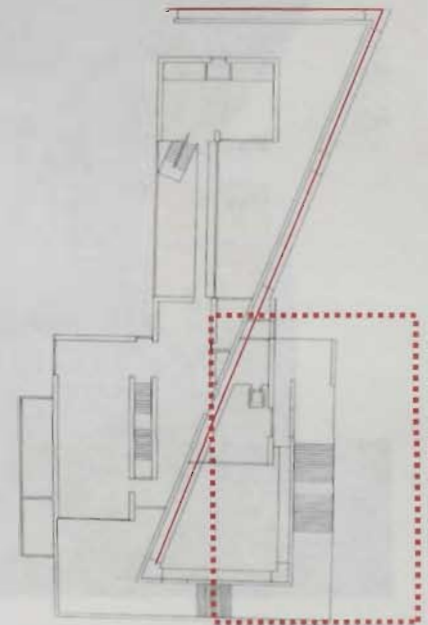
This architecture is not as much about theory, as it is about space, and how it feels. This is an experience of space through light and shadow. The inner courtyards are important in bringing light into the inner core of building. Although this building is very much about light, darkness is also important since one becomes aware of the light because of the darkness. A form brings out imagination. Imagination is not in the form. A space to connect with yourself. Space is not only intuitive, but is also based on the proportions of the human body. The usage of concrete is important to show the integrity and strength of the building. The building has a protected and private quality.

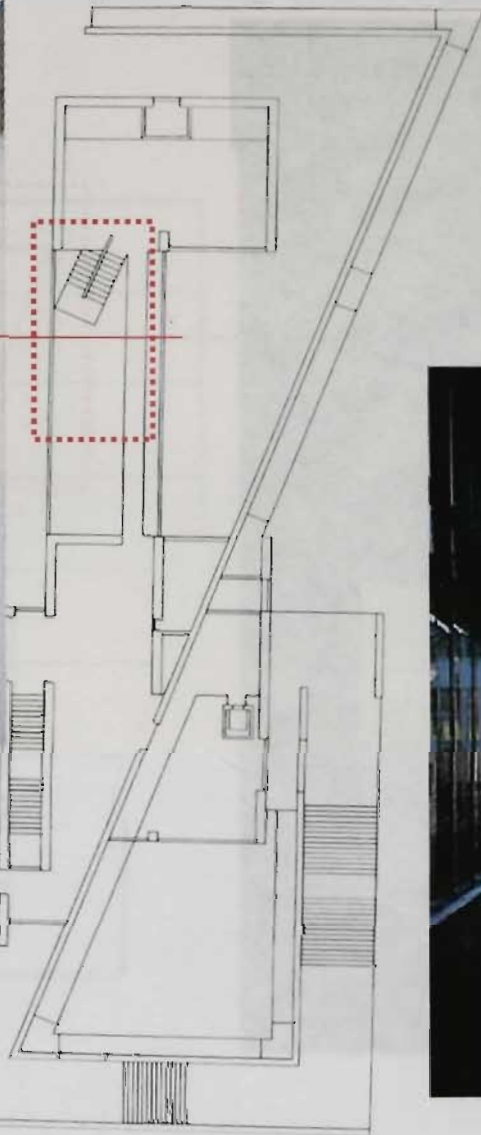
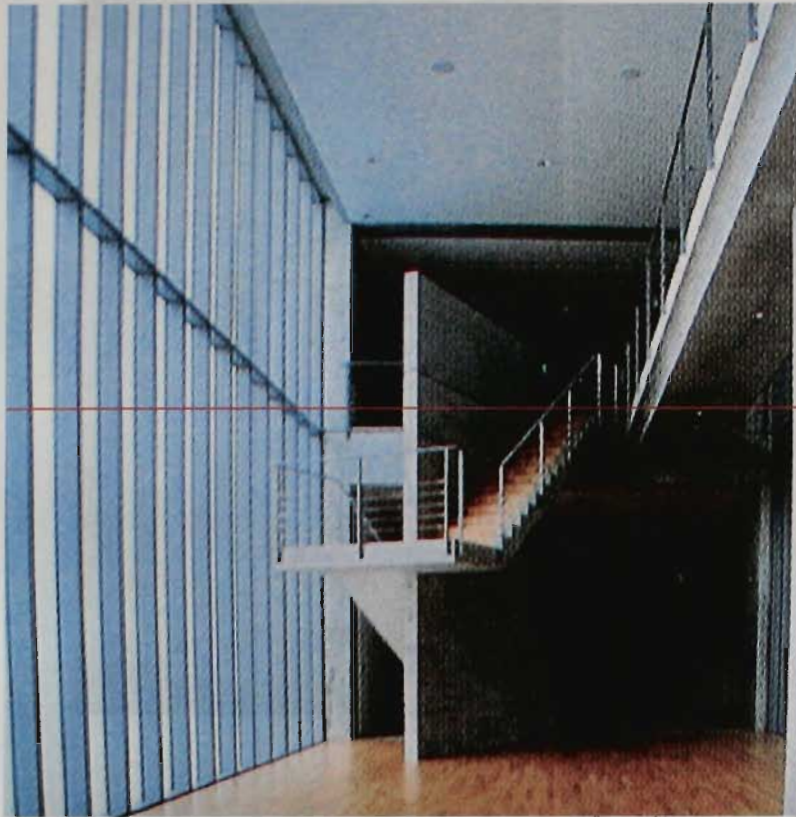
The museum is very much about continuity and how the body moves throughout the space. This is evident in the entrance ramp which wraps around the building and gradually weaves inside blurring the outside and inside thresholds. The individual always has a sense of place; of where he is in relation to the building and the exterior. It is in the instance of the stairs where one understands the building as a whole. Here, there is a direct relationship between the angle of the stair and the angle of the entrance. The layers of space become evident. And the realization of where one has entered and where one is now comes to be.

Architect: [illegible]
Client: [illegible]
Location: [illegible]
Year: [illegible]



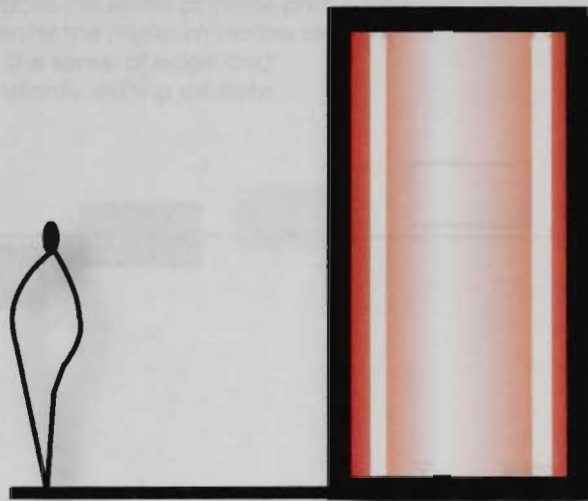
The angled entrance ramp winds around the perimeter and slices through the concrete and glass cubes which contain the museum.



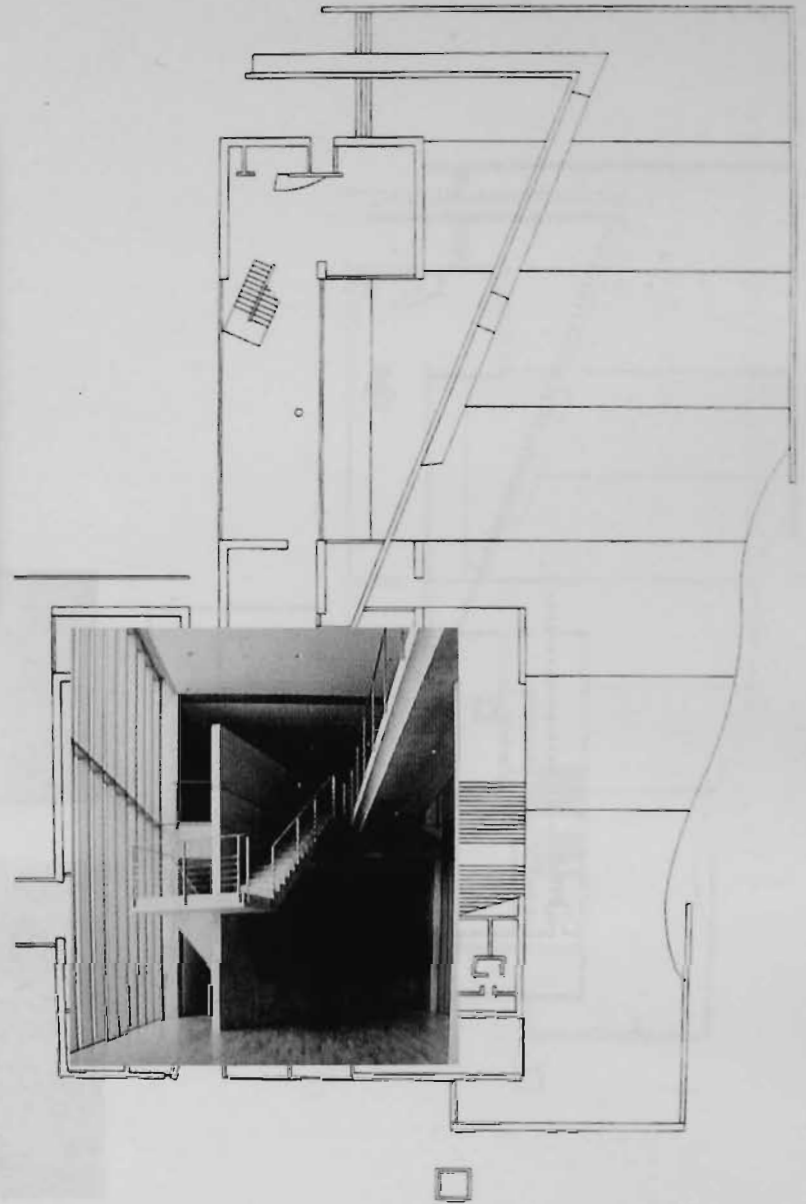


Expanses of glass and varied openings enhance the sense of nature, culture, and history coming together.

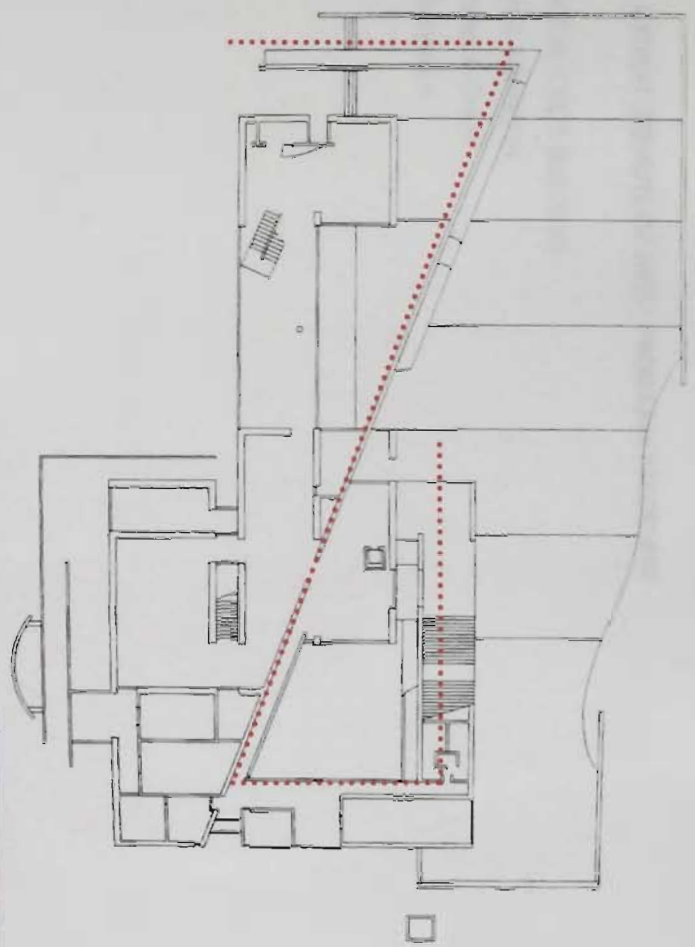
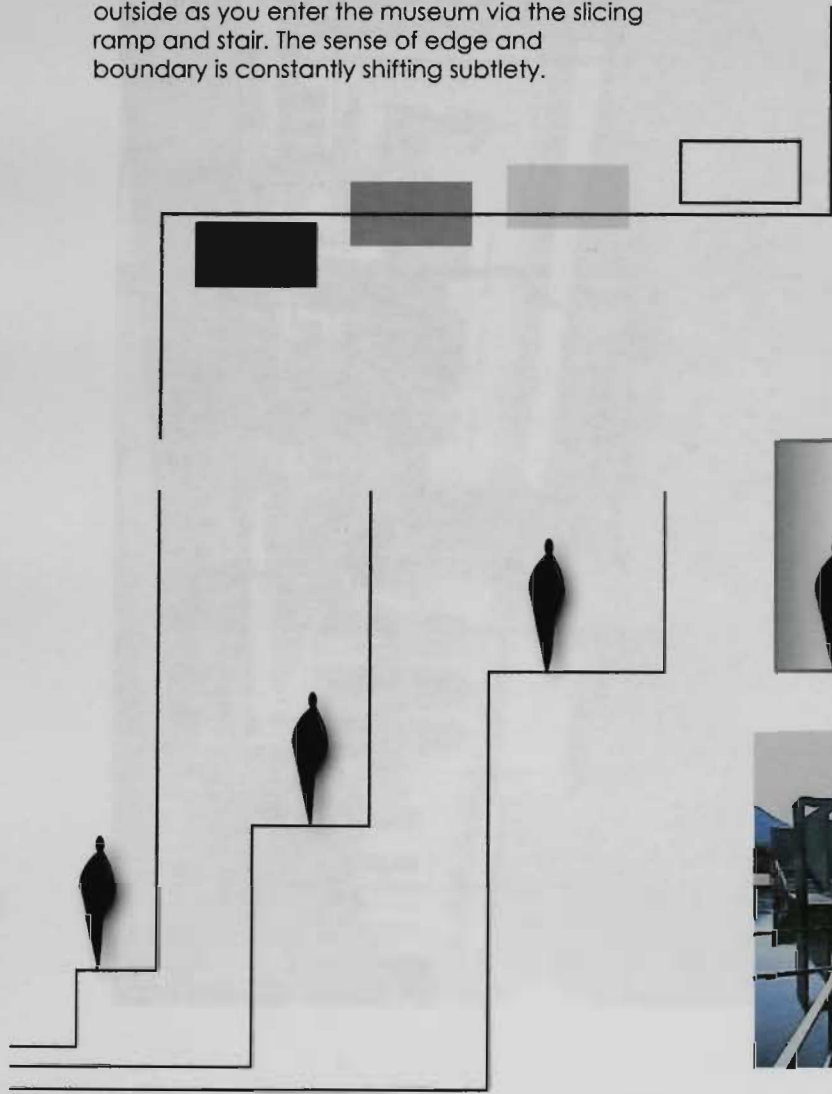




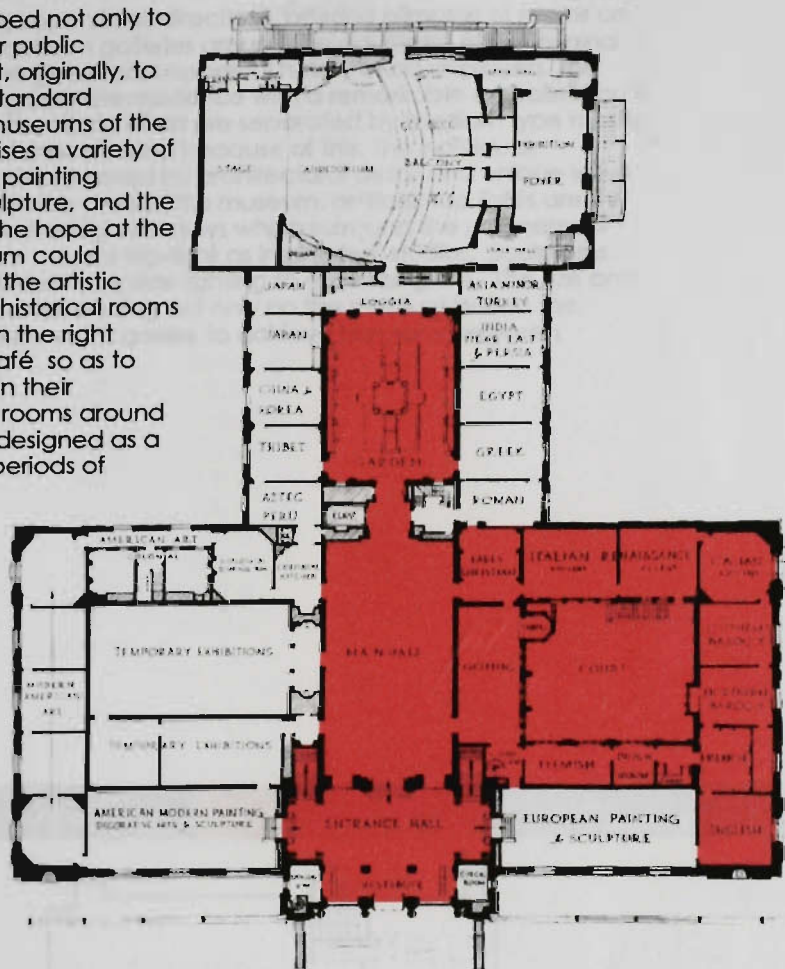
This diagrams the sense of place Tadao captures within the museum at the specific time of the stair case. This is when the user realizes where he is within the building and he understands the function of the stair as it relates to the building as a whole.



This diagram traces the levels of inside and outside as you enter the museum via the slicing ramp and stair. The sense of edge and boundary is constantly shifting subtly.

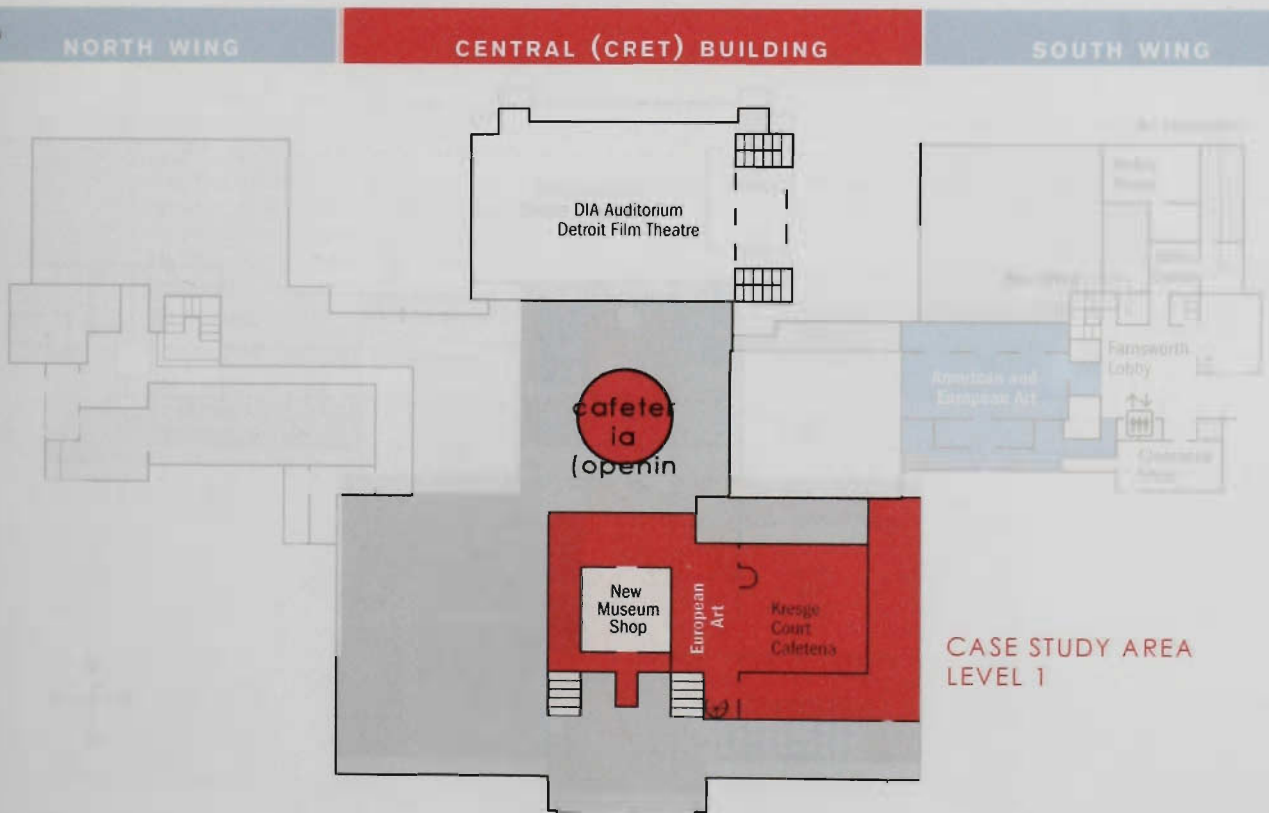


The original plan is t-shaped not only to accommodate a hall for public lectures at the back, but, originally, to make a break with the standard rectangular designs of museums of the period. The plan comprises a variety of elements—the box of the painting galleries, the arcs for sculpture, and the irregular historical wing. The hope at the time was that the museum could become "a center for all the artistic activities of Detroit." The historical rooms are grouped together on the right around the courtyard/café so as to affect a greater variety in their size and character. The rooms around the courtyard/café are designed as a sequence for different periods of European art. To create rooms of distinctive period character, galleries of different height, size and window treatment were created. In particular, the courtyard/café area gave the chance to play elements of different size and shape against each other. Despite variations in the absolute sizes of the rooms the proportions appear uniform. The broad field of the mottled dark brick



walls emphasizes the contrast among the rectangular projection of the oriel window in the Northern Baroque Room, the round arches that light the Trecento and Quattrocento galleries, the polygon of lancets of the Gothic Chapel, the small gridded lights of the Dutch and Flemish rooms, the slashing diagonal of the outdoor courtyard/café staircase, etc. With the added contrast of the materials - stone and wooden frames, molded brick arches, and tile and copper roofs, the courtyard/café achieves an image of ordered fragments. The architectural unity makes the works of art appear as what they are, fragmentary remains from other cultures that time and chance has brought together.

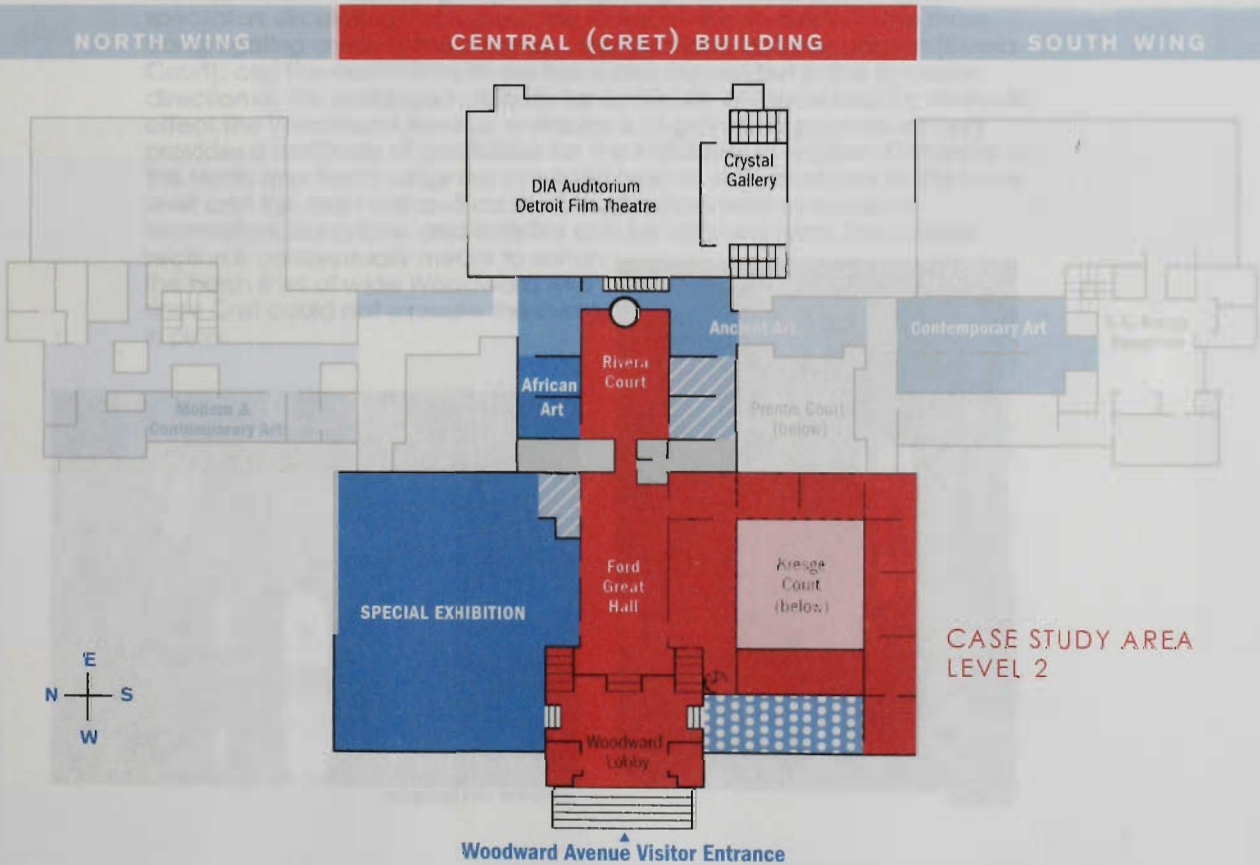
The interior of the DIA lays open in all directions, offering glimpses of rooms on all directional axis. The southern galleries around the courtyard of the original DIA are arranged so as to give a chronological history of art displayed. The effect is rather as if a large private residence with a remarkable art collection is thrown open to the public. Works of art are separated by medium type mostly, but a neutral ambiance is not created because of this. The individual character of each room is preserved by architectural detail and unique views into the courtyard cafe. In this area of the museum, artificial top lights are the secondary illumination to the high windows which surround the perimeter of the courtyard, bringing in natural top-light as in painters' studios. Sculptures however are lit quite differently by side lighting to minimize glare. The size and proportions of rooms vary depending not only on the medium but on the number and size of works in each gallery to achieve harmony between architecture and art.



PROGRAM SUMMARY

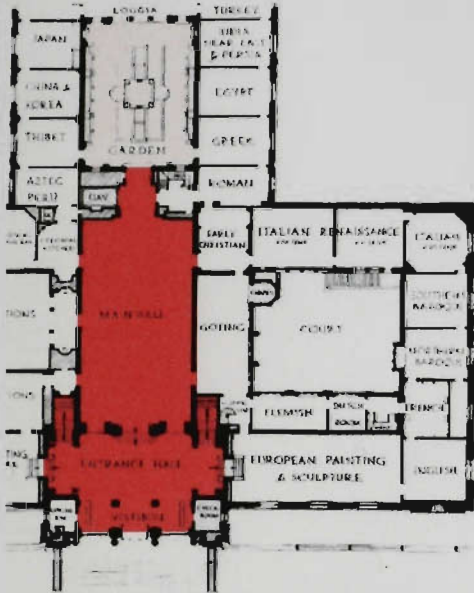
Vestibule	1000 sf
Entrance Hall	2400 sf
Main Hall	5000 sf
Garden	3250 sf
Kresge Courtyard Cafe	4200 sf
Museum Shop	1250 sf
New Cafeteria	12,400 sf
Galleries	15,650 sf
Early Christian	750 sf
Italian Renaissance	2100 sf
Italian	800 sf
Southern Baroque	750 sf
Northern Baroque	750 sf
French	750 sf
English	900 sf
Dutch	700 sf
Flemish	700 sf
Gothic	1500 sf
Graphic Arts	4450 sf
European	1500 sf

Total **41,150 nsf**



LEVEL 2 PROGRAM

Main Hall - 5000 sf
 Entrance Hall - 2400 sf
 Vestibule - 1000 sf



entrance hall

The main hall is a hub for groups congregating, individuals perusing, and spectators circulating throughout the museum. It is on axis with the main congregating areas of the museum: the entrance hall, the garden (Rivera Court), and the auditorium. Its section is also curved but in the opposite direction as the entrance hall, both for continuity of space and for dramatic effect. The Woodward Avenue entrance is of grandiose proportions and provides a multitude of possibilities for the individual to explore. Entrances to the North and South wings are provided here as well as access to the lower level and the main hall and auditorium. Services such as museum information, donations, and bulletins can be attained here. The curved section is conceptually meant to soften the harsh lines of wide Woodward Ave since Cret could not execute the curve in plan.



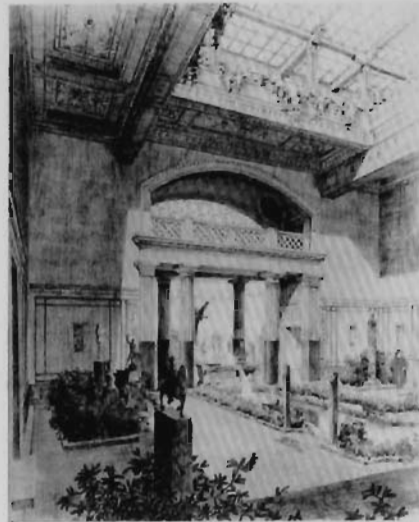
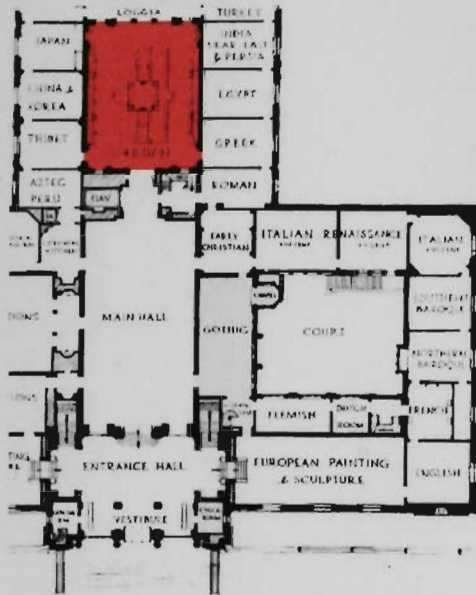
main hall into entrance



vestibule

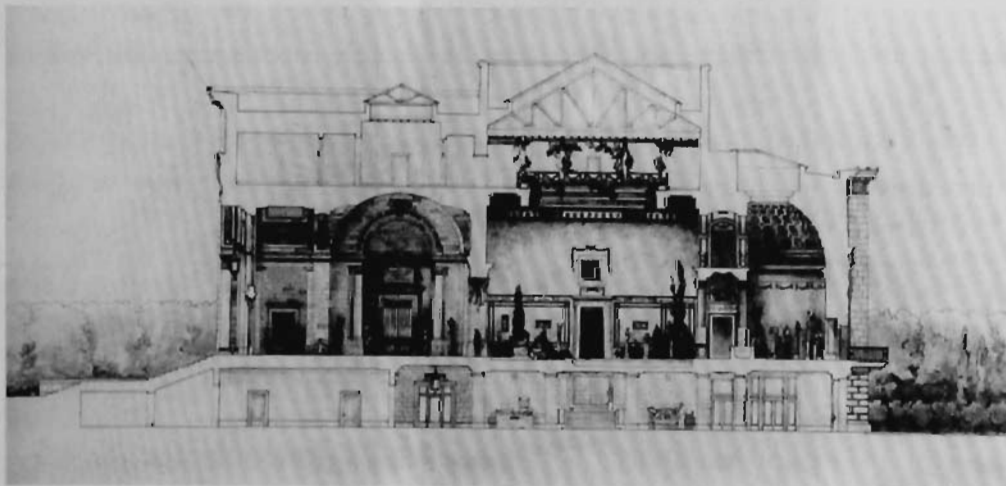
LEVEL 2 PROGRAM

Garden - 3200 sf



interior perspective

The garden was originally intended to provide refuge from the busy museum on an individual level. It is on axis with the entrance hall and the main hall and provides entrances to the auditorium and galleries. Today, the garden is known as the Rivera Court for its painted mural walls. As a result, it is not as much about peace and refuge but more about the collective gallery experience. The contrast of quality of light within this area compared to adjacent galleries is great. The galleries are darker and more colorful while the garden remains bright and mostly muted. This area—along with the entire east-west axis—is a more public space allowing for louder conversations and meeting places. The level of enclosure is greatly less in this area, even today, especially when entering following a gallery visit.



section of garden

LEVEL 2 PROGRAM

Galleries Total - 15,650 sf

Gothic Gallery - 1500 sf

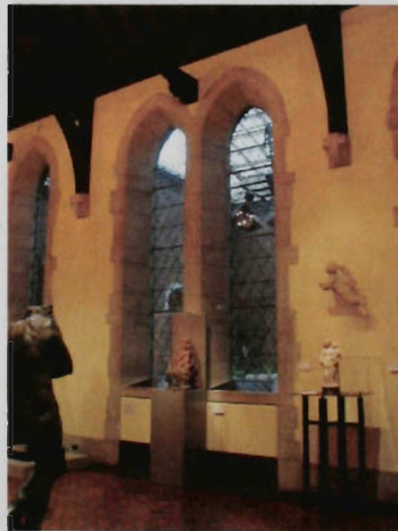


view to cafe

The larger Gothic Gallery provides an entrance for the cluster of period galleries which surround the courtyard cafe. It can be entered from the main hall directly or from the entrance hall indirectly. Although in the center of the building, this string of galleries, while still enclosed and separated from the rest of the program, is enriched with natural light. The quality of light was direct via the courtyard originally in all these surrounding galleries until the translucent roof was added to cover the outdoor courtyard. Views are offered into the cafe from the high windows on the south side. From the adjacent gallery, the spectator is able to see through this entire area and into the opposite adjacent galleries because the entrances are on axis.



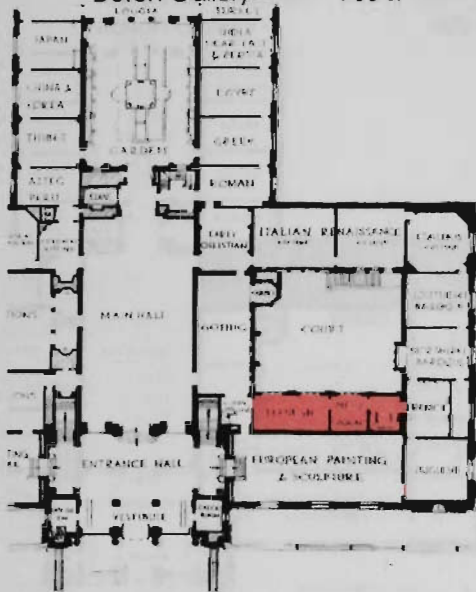
view though gallery



window detailing

LEVEL 2 PROGRAM
Galleries Total - 15,650 sf

Flemish Gallery - 700 sf
Dutch Gallery - 700 sf



view of courtyard

These west galleries consist of the beginning of a linear path throughout all the period galleries. The Flemish gallery provides direct access into the Gothic and European galleries via doorway. The Architecture in each gallery is different according to the period, and here, the windows are wider and thinner than in the Gothic gallery both as an aesthetic and for light control purposes. Details of the arches and connections also reflect the period. The exposed wooden structural members of the ceiling are part of this attention to detail as well as serving a true structural purpose. The level of enclosure is high in this area since these galleries are preceded and followed by more galleries. The program is very separated and disjointed from other aspects of the museum.



window detail

LEVEL 2 PROGRAM

Galleries Total - 15,650 sf

Early Christian Gallery - 750 sf
 Italian Renaissance - 2100 sf
 Italian Gallery - 800 sf



beginnings of stair

These galleries would have originally provided the end to the period meander. However, today, they could also provide the primary entrance into the collective galleries from the main hall. Connection between galleries is via doorway threshold; for relating galleries – such as the Italians – these thresholds line up in plan and provide an uninterrupted view through multiple spaces, opening up the small spaces. Originally, these galleries would have direct access into the courtyard via exterior stair which allowed for a freer circulation of patrons, revolutionary for its time. There are really no direct relationship between these galleries and different programs in the museum. This horseshoe area around the Kresge Court is isolated, for the most part, from the rest of the building. This, however, is not the case in the lower level of the museum, where the hallways are used as gallery area.



circulation throughout string of galleries

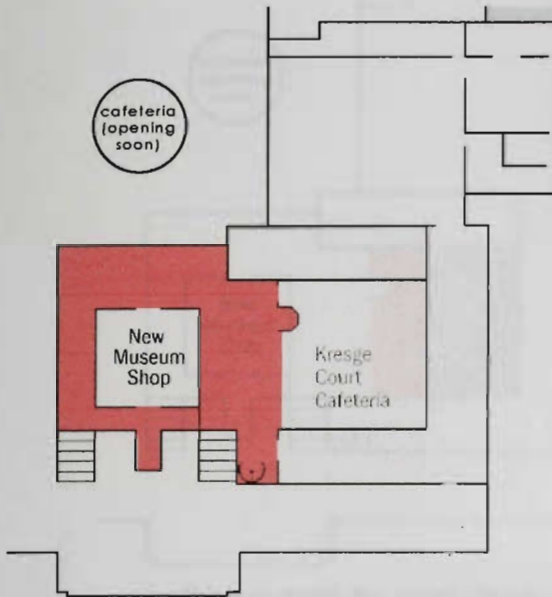


original door to courtyard stair

LEVEL 1 PROGRAM

Galleries Total - 15,650 sf

European Arts Gallery - 1500 sf

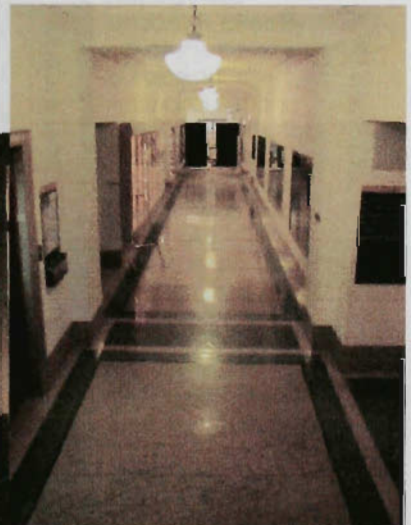


view into cafe

This area serves more as circulation and entrance into the Kresge cafe and Museum Shop. Artwork is displayed on the perimeter, however, in limited quantities. This provides for less enclosure and a more direct relationship with other programs within the museum. There is a dramatic compression-release moment at the edge between the gallery and cafe entrance. These areas are darker, shorter, smaller by comparison to upper level and cafe. The contrast of exterior material and interior material is inviting and provides a relief from the colorful character of the galleries. The north hallway serves as access to the main entrance hall, lecture hall, and a larger cafeteria which is under construction. Once new cafeteria opens, this space will become a collective hub for patrons of the museum, further opening up this lower level and making the flow of patrons fluid.



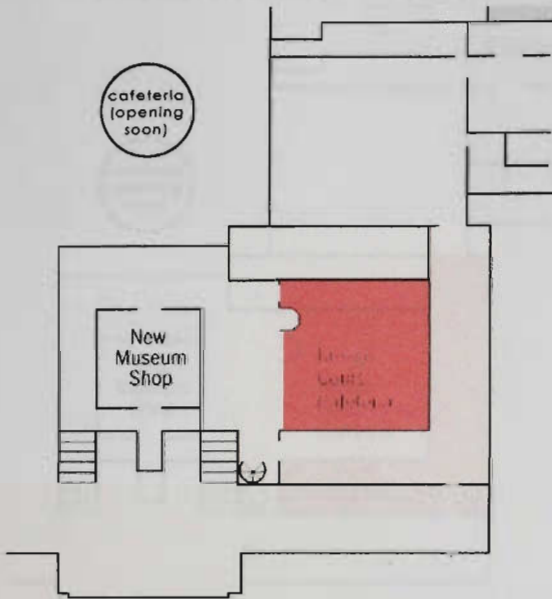
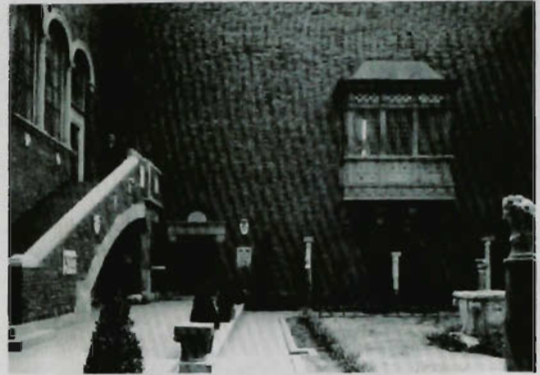
gallery adjacent to cafe



north hallway

LEVEL 1 PROGRAM

Kresge Court Cafe - 4200 sf



This is perhaps the most unique area of the Cret building. Originally, this was an outdoor courtyard to the museum. Today, the translucent roof helps to blur the edge between inside and outside. This space becomes a lively hybrid of both interior/exterior spaces. The edge between level 1 galleries, circulation, and cafe is thin. It is a fluid moment between cafe and galle since the entire north edge of the court is punctured with arches. This threshold which provides the entrance into the cafe is pronounced with the heavy structural arches and the contrast in bright light within the cafe and darker yellow light within adjacent gallery spaces. Cafe service areas are on the east wall directly adjacent to the gothic chapel's exterior iteration. The entrance to the self serve cafeteria (a

hallway-like space) is directly off of the European Arts/circulation area. The exterior courtyard and service area are linked via a thick threshold underneath the exterior stair punched out in a structural arch. The Kresge cafeteria has no waiters/waitresses



gothic chapel

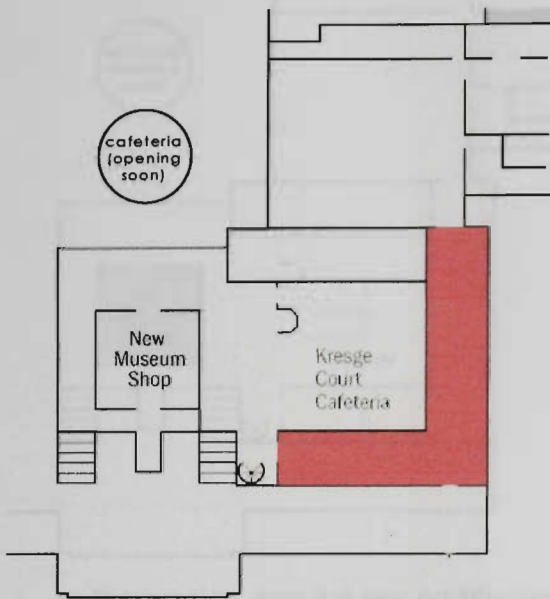


stair to gallery

LEVEL 1 PROGRAM

Galleries Total - 15,650 sf

Graphic Arts Gallery - 4450 sf



view into cafe

The windows in this area originally faced the direct exterior. Today, however, they have been darkened to obstruct direct views into the cafe. By comparison, this gallery is much darker now since these are the only windows provided. This area is more of a secluded space and not as fluid as the galleries above. Since it is entered via doorway, this exaggerates the enclosure of Graphic Art gallery since the patron cannot fluidly travel and flow from place to place. The visual connection to the cafe is strong since these windows are lower and wider than those within the galleries above.



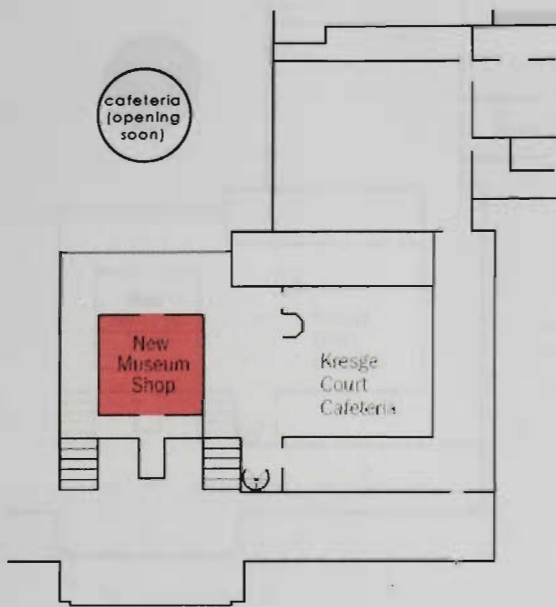
entrance from level 2



shared windows cafe + gallery

LEVEL 1 PROGRAM

Museum Shop - 1200 sf



connection detail

The museum shop is a new addition and serves a retail purpose. It is unobtrusively nested between original bearing walls. The original museum detailing is allowed to pierce through providing continuity between circulation and shop. The thin threshold between adjacent spaces and the shop give a feeling of temporality to the shop. Retail is allowed to spill out of the shop boundaries on east and west entrances into the hallway area enticing passersby. Storage for the shop is provided behind the main counter area in a secured room. This area becomes very fluid in character since the patron is allowed to meander though the shop with ease, almost not noticing she has entered within it. If it wasn't for the heavy furnishing of the central counter, this space would be a true space for movement and a pass through since it is quite open and ethereal.



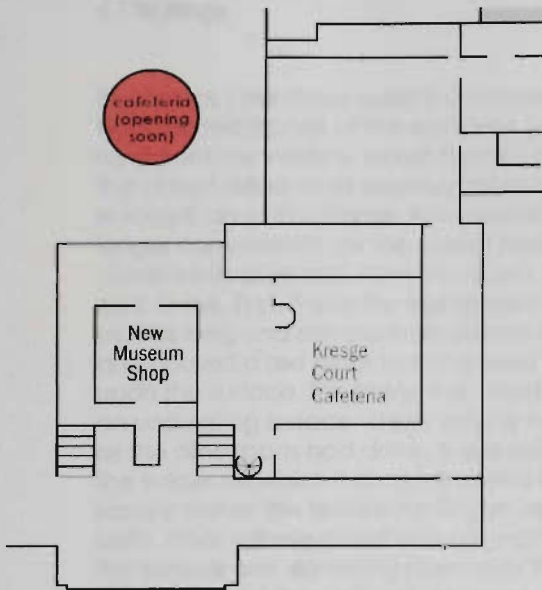
shop edge with circulation



shop threshold

LEVEL 1 PROGRAM

New Cafeteria - 12,400 sf



entrance area

The new cafeteria is a large and vast area with few interruptions. It is completely lit by overhead lighting and offers views to the surrounding hallway areas and museum shop through perimeter full height windows similar to the doors into the service area. It is a self-service cafeteria and all kitchen, storage and service facilities are on the easternmost side. The self-service area is lockable during non-service hours but the table sitting area remains open for use at anytime. Large structural half walls act as space dividers to clump group of tables together and create more privacy. It is very detached from the remaining building and its spatial proportions are such that the feeling of being underground and under pounds and pounds of artwork is exaggerated. Although ample lighting of different types are sprinkled throughout the space to suggest the



view into service area



sitting areas

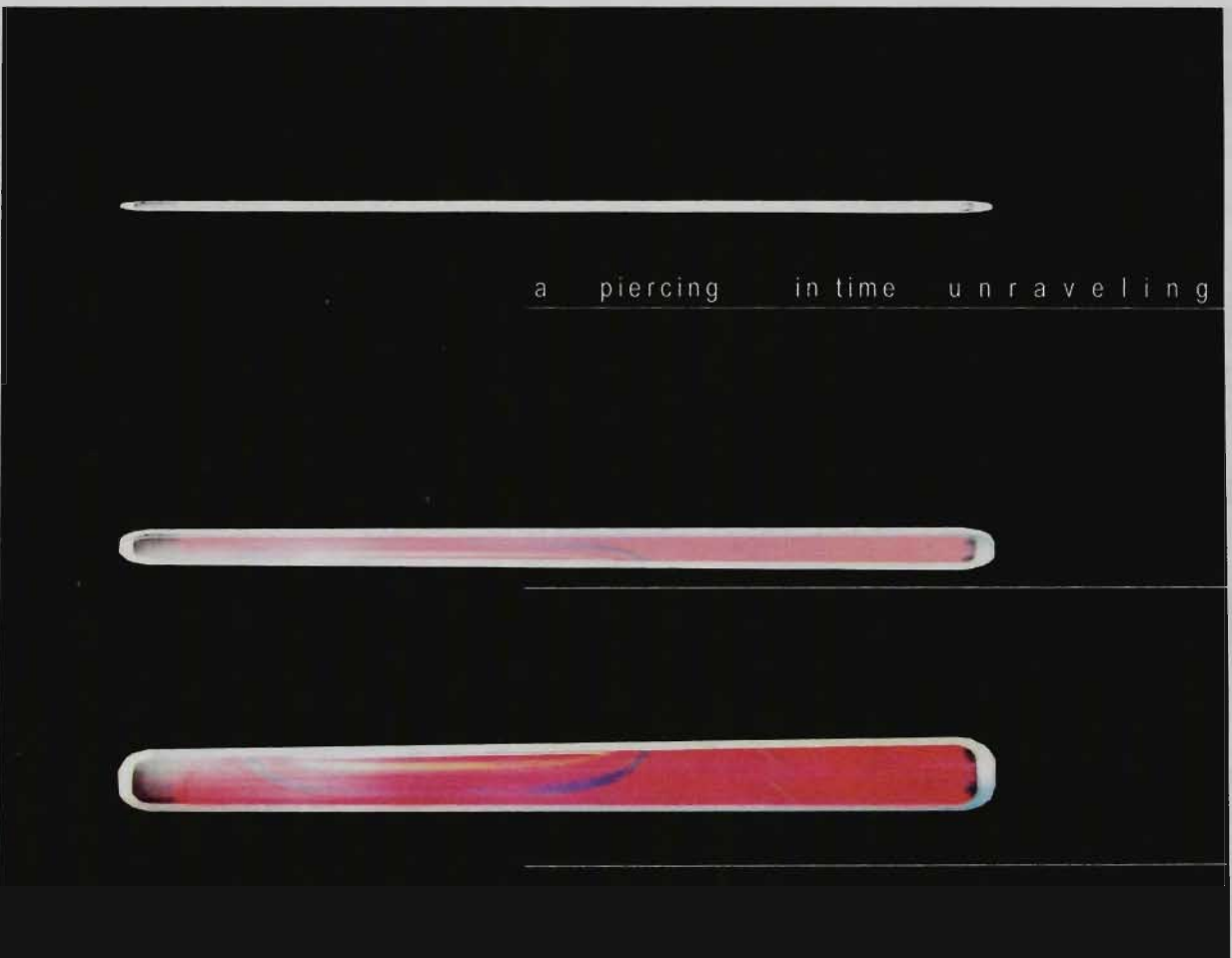
opposite, the heavy bearing half walls overpower and sense of lightness that may exist.

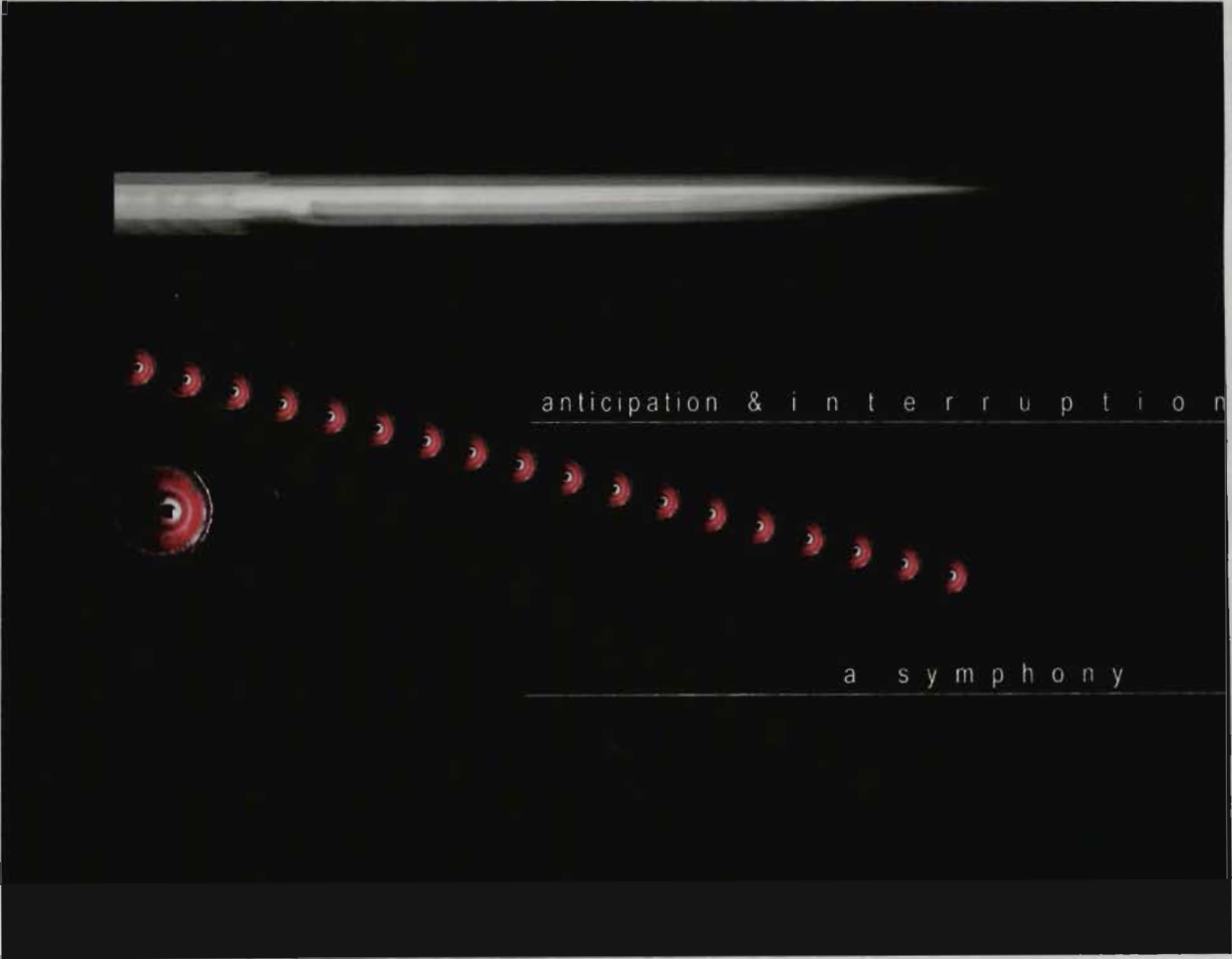
4. [RE] LOOKING

4.1 Writings

By chance I stumbled upon it one morning. There, in the distance were the twinkling red flashes of the sun's rays bouncing off its shiny surface. So light, that wind from the window would move it now and then, as if it had a destination. As the object rolled on its rounded sides a small distance and then abruptly stopped, an even brighter flash nearly blinded me! This time, the wind could no longer command it, for the object had stopped with one single click determined to rest on its silver side stem. As I slowly approached, this thing began revealing itself to me. First, it was the transparent window-like opening which I was intrigued by. This long and thin porthole pierced through to the opposite edge and beyond and housed a red globule suspended in fiery fluid. Without an interruption made upon the surface, this frame stretched across the object until it was interrupted by an undulating surface which selfishly held the sun's light and dispersed none of it as the other parts had done. These series of ridges, enveloping the roundness of the edges on which it draped, called out to me in anticipation. As I ran my hand loosely across the texture my fingers separated one by one with each individual curb. What followed next was a symphony of my fingers hitting the restrictions of this surface and slamming down into the crevices which followed each hill. As my hand reached the end of this texture and approached the ending edge which held the stem keeping the object from rolling, my fingers became engaged inside the last crevice and as I struggled to free them the smooth surface before me began to slip and slide off the object. With the utmost care I struggled to free each finger carefully, not wanting to remove this quarter of the object which housed the silver break keeping it from rolling onto me. To my dismay, it peeled away more rapidly until finally it was freed from the whole. What was unveiled then was an intricate system of inside emerging outside. Underneath the shifted cover lived the purpose for this object. The miraculous end consisted of a small metal pin-like member which protruded from within the guts of this tool to lead the fluid from the porthole out.

At once I understood not just the parts individually but how they worked together as a whole. I now could see the object for what it really was. The technology involved in channeling the fluid from inside to outside and the understanding of physics required to make such a tool has been for ever evolving, since the time of the caveman this tool has been implemented socially to describe, to teach, and to document. Historically, this same tool has transformed and the parts have changed.





anticipation & interruption

a symphony

5. [DESIGN] THINKING WITH A TRACE

5.1 Process

While meandering on an unplanned path through a populated area I noticed events and observed physical conditions in the vicinity of each event. Since the majority of the people along this path were walking, what became "events" were those who were not walking. The following images illustrate the events and observations.



The following is an abstract drawing that illustrates the path, the series of observed events, and the important physical conditions. The drawing encompasses five events and does not follow linear sequence with correspondence to event and path. The scale and point of view do not remain constant.

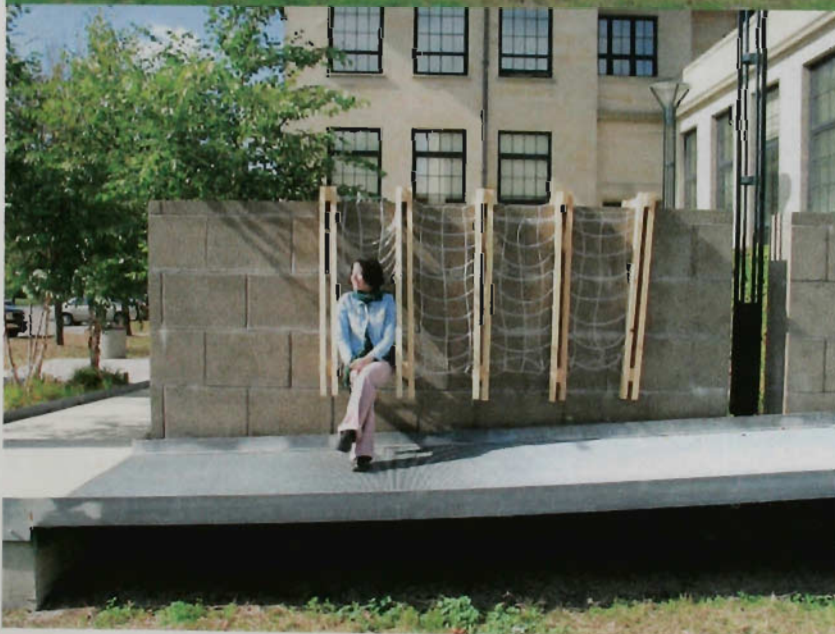


This next area of the drawing captured the imagination and is where the actual built intervention's architectural elements were born.



5.2 Writings

The intervention places direct focus upon the act of sitting itself by extending and expanding the notion or event of pause. By breaking down the individual "stages" of sitting from the standing to the sitting position the space, or edge, of this event is stretched. This places importance on the body itself and its position while and before sitting by becoming a subtle intervention which modifies the actions of the hurried individual.







6. SITE ANALYSIS

Detroit, MI

Brush Street and Congress

The Business District



main site

adjacent site 1

city scape into proposed site

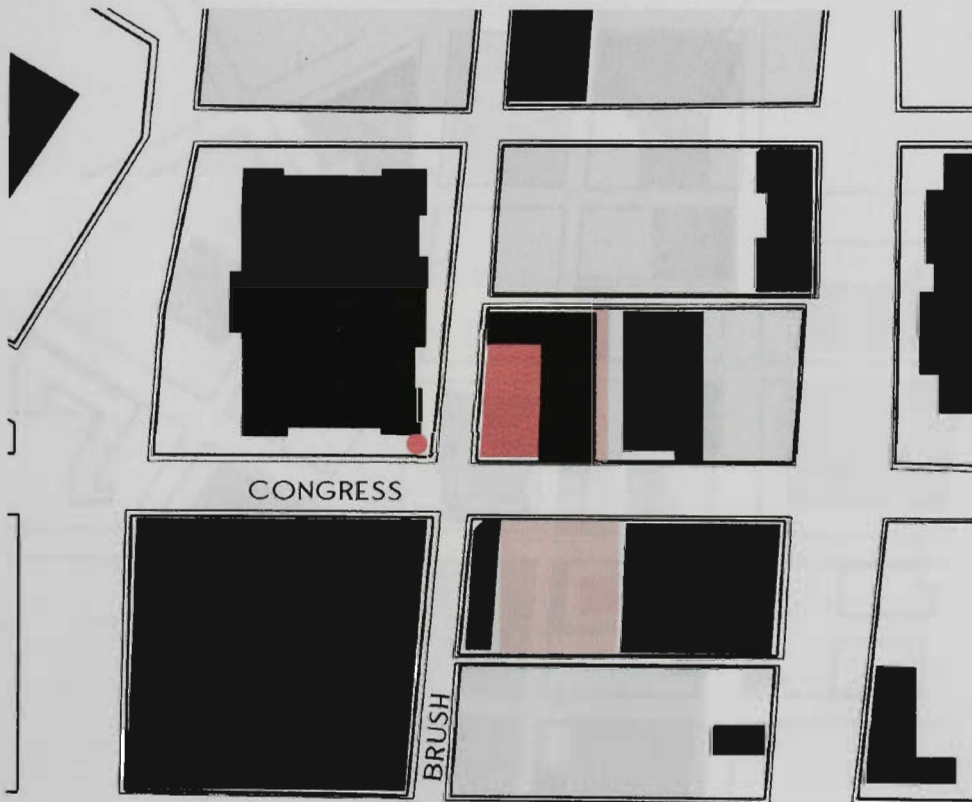
adjacent site 2



city scape from proposed site

The proposed site is the 5000 sq ft open area on the northeast corner of Congress and Brush streets. Located in the Business District of Detroit, this area is rich in quantity and diversity of pedestrian and vehicular traffic. Unlike sites in the heart of the business district, this area is surrounded by open and empty sites. This fragmentation of mass and void lend an opportunity for the proposed circumstance to meander and begin to address and inhabit these spaces.

penetrability of the way, body, and sometimes, vehicle. They do not act as space defining elements but exaggerate the temporal nature of the site.



proposed site plan

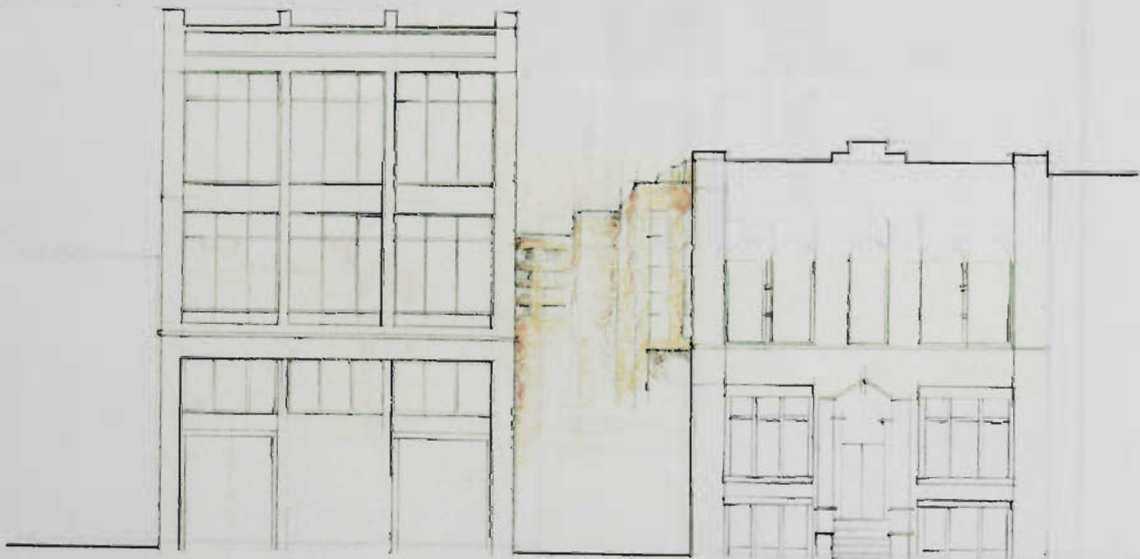
The permeability map is a study of the transparency or views from the site; the ability of the eye to travel. Buildings in black are massive buildings which act as edges or anchors in this area. The darker gray are buildings which are lighter over all and allow for some penetration of views. These buildings also act as edges which define spaces, however, they are not perceived as anchors. The lightest shade are parking lots/open space. These spaces allow for maximum permeability of the eye, body, and sometimes vehicle. They do not act as space-defining elements but exaggerate the temporal nature of the site.



permeability map

"permeable" spaces

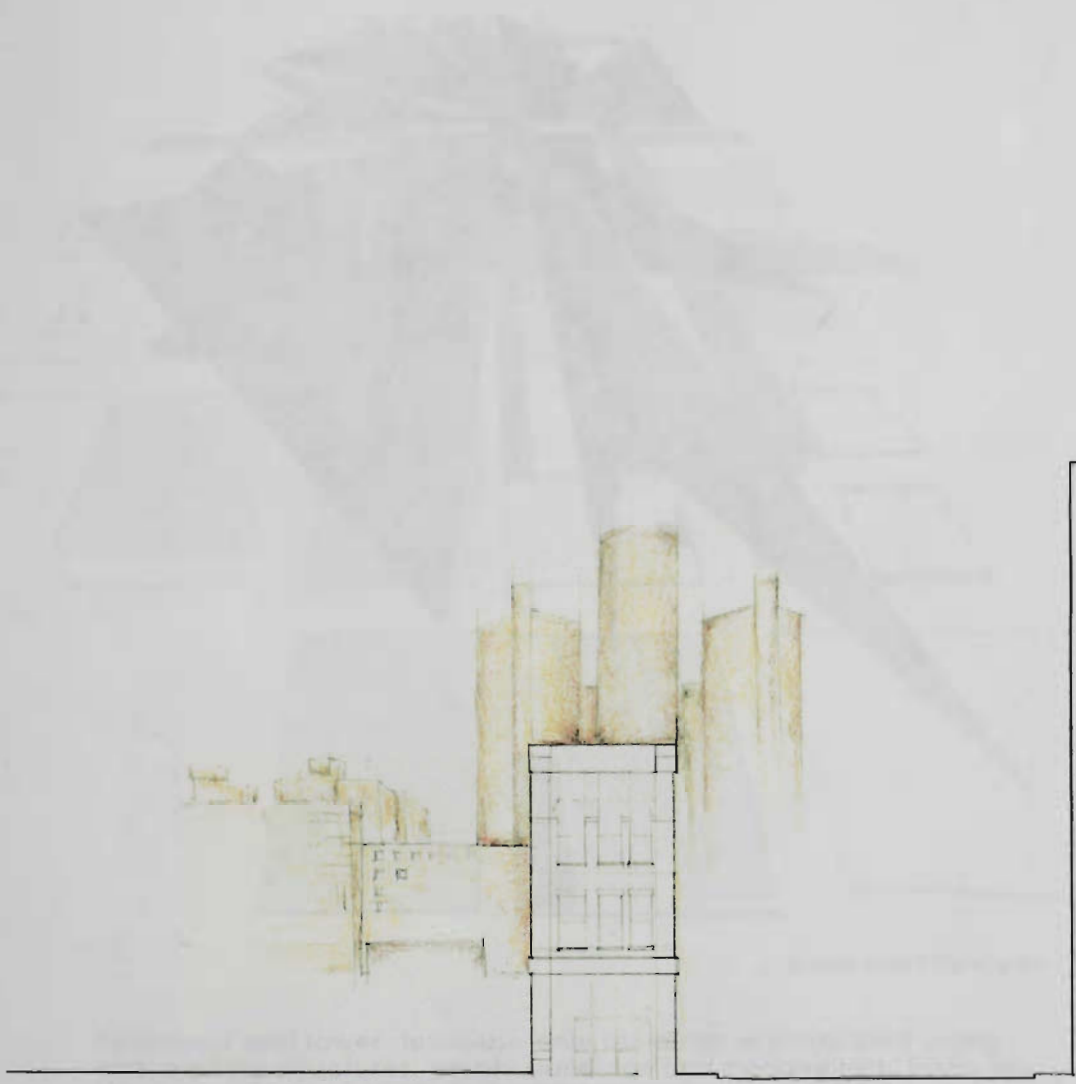
The building across Congress Street looks as if it has been cut away, part of its horizontal line erased. It is as if it were waiting for another building to hold it up or complete it, as if it were a fragment of the whole. The parking lots are void spaces in a solid straight line from Jefferson Avenue to Fort Street, making the site as a whole fragmented - a dashed line. These parking lots act as thick "thresholds" or windows not shielding or screening the next parallel street, but letting the eye pierce through the city. These boundaries along the site are thin and permeable. There is a disorientation or dislocation of distance in this case. The viewer cannot accurately judge how far away the next building is, mostly because traditionally such an experience doesn't exist in dense cities and therefore we are not used to this condition. There is also just an excess of empty space. It is like the swimmer and the shore phenomena; the shore seems closer than in actuality. The monotony and the lack of objects in the foreground cause this exaggeration or distortion of distance, the lack of other objects in the foreground, etc.



next to

"permeable adjacencies" spaces

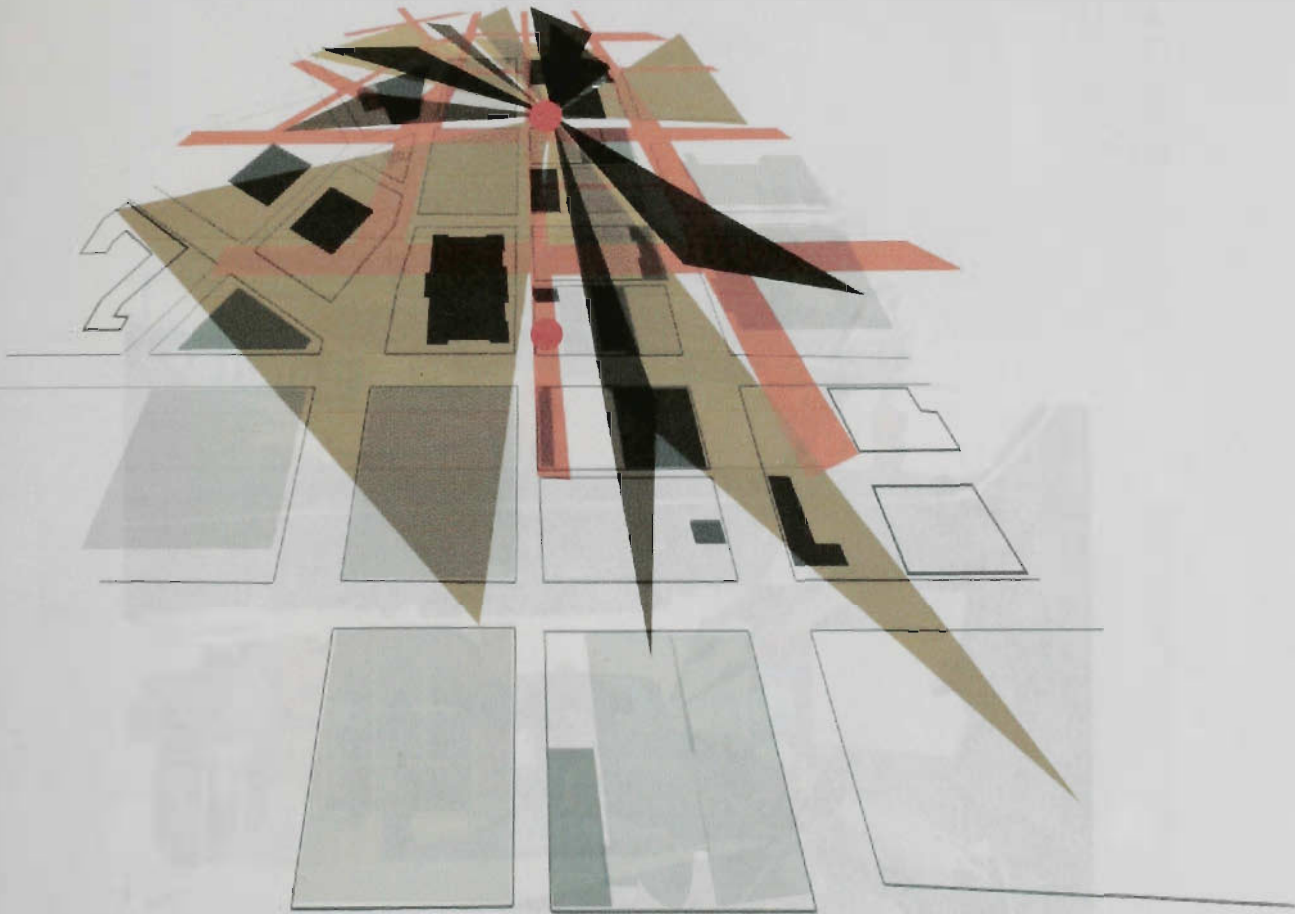
The permeability of the line of sight is being explored through the
fragmented view of the urban scene. The image is a sketch of a
cityscape with a focus on the verticality of the buildings. The
sketch is done in a light, airy style, with a focus on the
play of light and shadow. The buildings are rendered in a
way that suggests a sense of depth and perspective. The
overall effect is one of a dynamic and ever-changing urban
environment.



across from

"permeable adjacencies" spaces

The permeability of the site at different levels depending upon use is diagrammed. These perspectives are those which are being "collapsed" into the view port of the site. From the pedestrian level within the site, the areas directly to the south along Brush street are the most permeable. From an upper story within the site, the areas directly north on Brush street and north-west offer the greatest degree of permeability.



permeability study

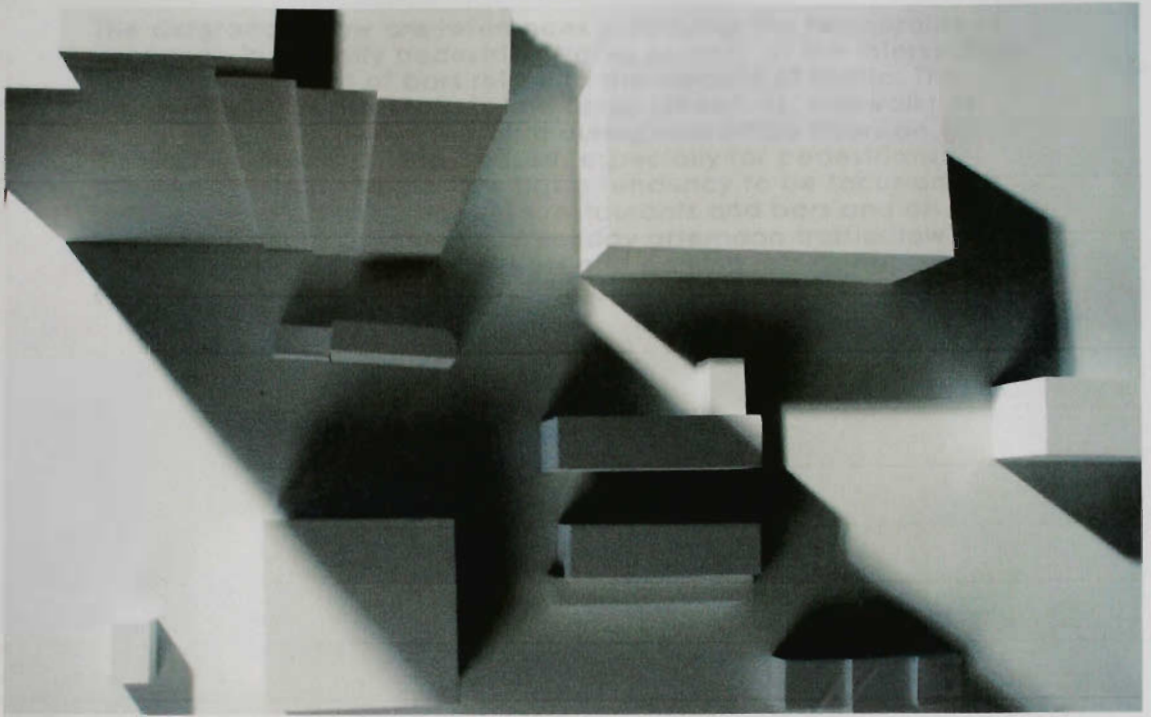
Fully-used and lower-level-use only buildings are mapped along with parking structures, empty buildings and parking lots. Each are designated from darkest to lightest shades, respectively, from lowest to highest degree of permeability.

The vehicular viewport study was a beginning to understanding the collapsible environments of the site onto a surface. The vehicle is an important element of the site since the majority of surrounding areas are parking lots--although the thesis proposal will focus on pedestrian traffic. There is a significant disconnect between the driver and the site context. Views are exaggerated and predetermined; they are more uniformly concentrated on one single specific thing at any given moment.

The site portrait talks about the transparency of space and voids and the temporality of vehicles, pedestrians, voids, and buildings.



vehicular view study

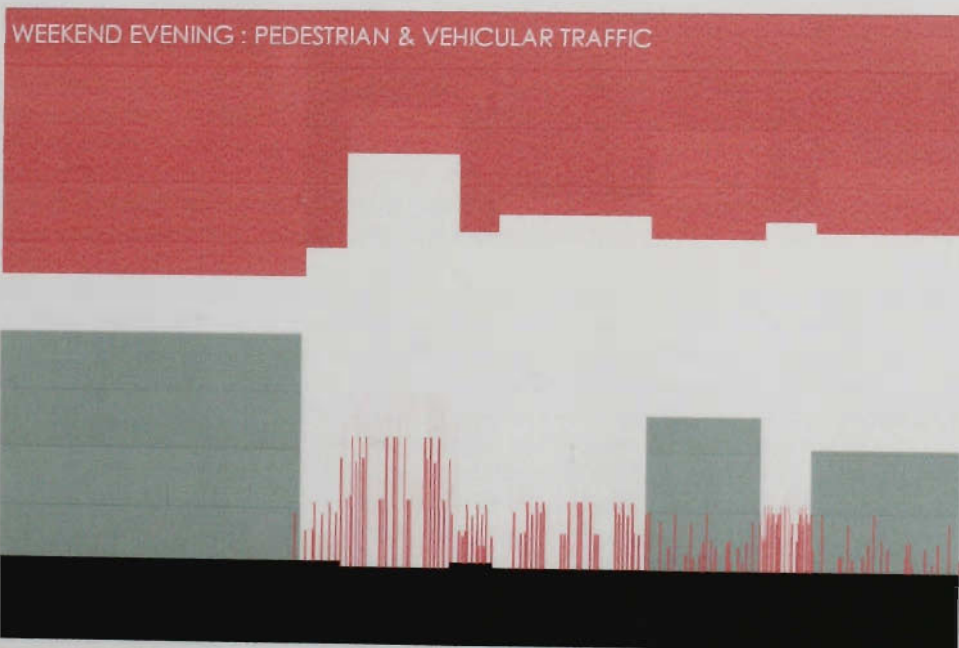
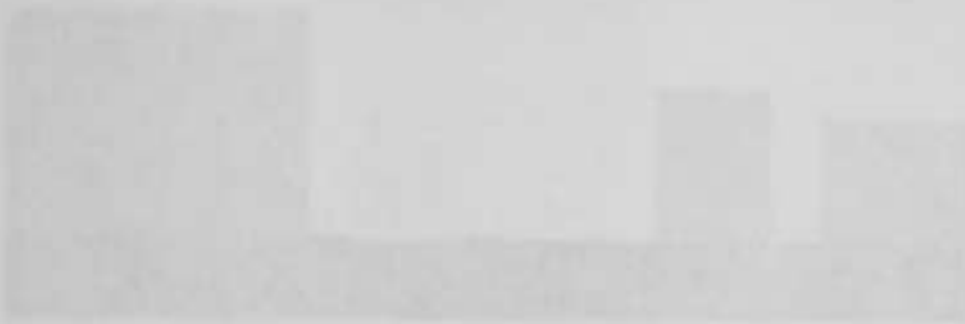


site model

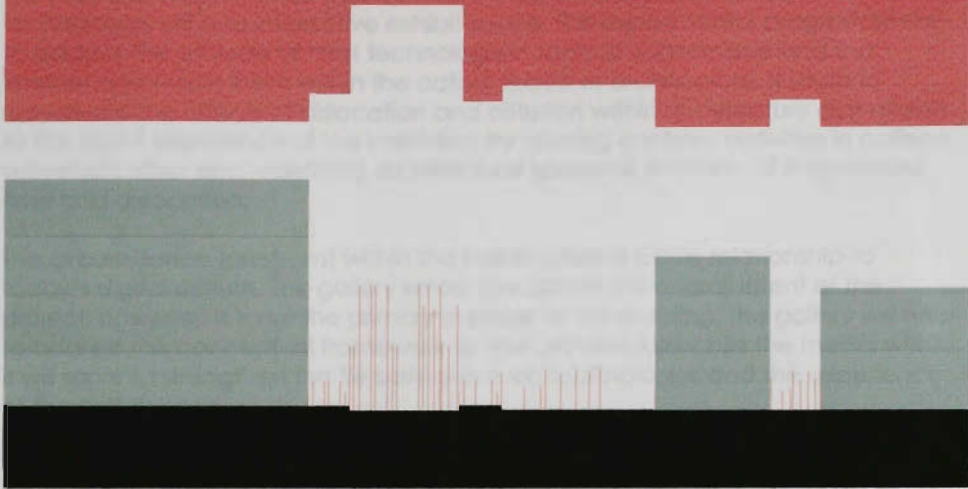
site defining portrait



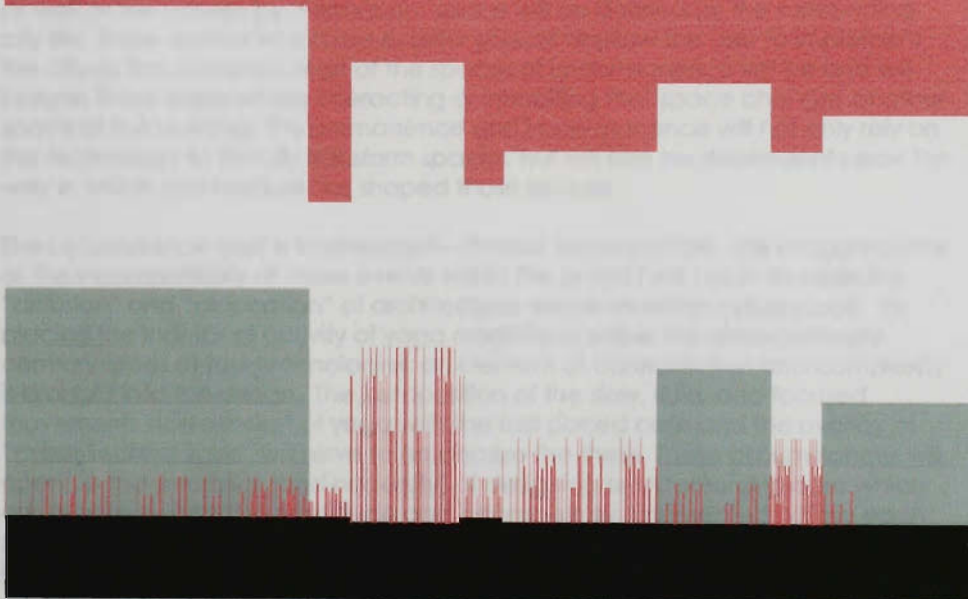
The diagrams below are references portraying the temporality of vehicular, but mostly pedestrian traffic evident at this intersection. Density and height of bars relate to the amount of traffic. The location of the bars relate to the areas (streets vs. sidewalk) of traffic flow. As shown, the traffic during non-office hours on a weekday is drastically decreased, especially for pedestrians. Weekend evening traffic flow has a tendency to be focus on the north-eastern corner leading to restaurants and bars and on Brush Street leading to Greektown. Weekday afternoon traffic flow is concentrated more on the streets and parking lots as opposed to sidewalks and is more evenly distributed within this intersection.



WEEKDAY EVENING : PEDESTRIAN & VEHICULAR TRAFFIC



WEEKDAY AFTERNOON : PEDESTRIAN & VEHICULAR TRAFFIC



7. PROGRAM

7.1 Introduction:

The proposed architectural intervention will be a café/yoga center/fast-technologies art and interactive exhibit space. This experimental program seeks to address the attitude of "fast technologies" such as cyberspace and the internet and place them within the actual space of architecture. It seeks to reevaluate the effects of dislocation and diffusion within architecture as it relates to the social experience of the individual by placing contrary activities in collision with each other and redefining architectural space as a system of fragmented time and dislocation.

The circumstance [program] within the building has a subtle relationship to today's digital culture. The gallery serves to address the overall intent of the project; however, it is not the primary purpose of the building. The gallery will help to address the conceptual framework for the architecture while the media within it will serve to strengthen the tie between such technologies and the experience of the architecture.

The act of dislocating will take an activity out of its traditional atmosphere and place it into a seemingly incompatible space. For example, the activity of "serving" could be integrated within the space considered a gallery; or the act of "meditating" could be introduced within the cafe. The act of diffusing will break up, or disseminate, an element of an activity (such as a table or chair from the café) so that it slowly becomes the environment/architecture itself. An example of "diffusion" could also be the shadows from bodies of the yoga class percolating through a shared edge.

Places of permanence, or relief, within the project will be predetermined and significant to the overall meaning of the space. These spaces will not be obvious but will be designed to be stumbled upon as if by accident by the everyday user as well as the passers by. Permanent space will be defined by the surrounding city life. Those spaces which are exterior spaces or allow the user to implement the city as the compass. Most of the spaces of impermanence will be and will include those areas where interacting or inhabiting that space changes another space of the building. This permanence and impermanence will not only rely on the technology to literally transform spaces, but will also be dependent upon the way in which architecture has shaped those spaces.

The circumstance itself is fragmented--diverse; incompatible. The exaggerations of the incompatibility of these events within the project will begin to assess the "diffusion" and "dislocation" of architectural elements within cyberspace. By placing the individual activity of yoga meditation within the philosophically contrary ideas of fast technologies, an element of contradiction and complexity is brought into the design. The juxtaposition of the slow, fluid, and focused movements and mindset of yoga with the fast paced café and the overlay of "cyber-technologies" will serve to emphasize the thesis. These circumstances will open up the possibility (and necessity) of designing architectural spaces which are seemingly colliding in attitude and incompatible; fragmented. Within each space, there will be a sense of disorientation by overlapping the space before it. Each space and circumstance will allow for the diffusion of specific characteristics of each activity to permeate into the others, and even collide. This

will bring fluidity to the project which the user will be subconsciously aware of as she goes about her planned activities.

The café should be integrated fluidly within the other circumstances. There is also contradiction with the act of relaxing while drinking coffee since caffeine speeds up the heart rate and actually makes one more energetic. This adds to the fragmentation within the program by placing this "caffeine" next to the slower paced yoga. The architecture holding the gallery should be "displaced". The walls will not be walls, but could actually be the exhibit or media itself, screens. The floors and ceiling may become transparent or non-existent at times. What seem to be windows looking in on live events are not. The inherent contradiction of the "fast" characteristics of the internet and computer technology and the slowness of which the traditional walk through an exhibit may be is an example of fragmentation and of the break-up within our daily activities. The yoga space should be such that light in the space is actually the atmospheric light emanating from the exhibition gallery. The soft glow of the anticipated exhibits will intensify at night within the room and the light within the yoga area will be dependent upon each exhibit. The walls of the room should not be massive, but fluid at the edge so they allow for the shadows of the yoga positions to be reflected on the opposite side as murals. The temporality of the pedestrian population as it relates to time of day and day of the week will affect the interior of the project in obvious ways such as density, type of discussion, noise level, etc. Surrounding "empty" spaces will also contain program space and will serve to fragment the actual circumstance (while still having a main base on the proposed site) so that "pieces" of the circumstance are encountered along the way within abandoned buildings, in parking lots, on the sidewalks.

7.2 Site Data:

The nature of the site itself is small with well defined edges. However, the surrounding open areas—currently parking lots—give opportunities for development and "scattering" of the circumstance. The site is well traveled by both vehicular and pedestrian traffic, bringing a diverse group of people every day, week, and month. However, the flux in this change varies greatly according to time and day of the week. The site itself is 5,000 square feet (0.1148 acres). The topography in this area is level and near to the Detroit River by a fifteen minute walk south of the site. There are larger scaled buildings directly to the west due to the business district and heading northwest towards Grand Circus Park, and the Renaissance Center is to the south. Directly east of the site are smaller scale buildings (4-5 stories at most) and beyond that is the large freeway, I-375. Vehicular and pedestrian access is readily available with enough parking within a ¼ mile walking distance. North of Congress Street, Brush Street is Northbound only and leads directly into the heart of Greektown. Vehicular traffic is funneled easily from M-10 into the business district and pedestrian access to the site from this district are only minutes away. Characters of the existing buildings directly adjacent to the proposed site are medium-detail stone or brick. The building on Congress Street directly East of the site was a techno night club but has been abandoned since the summer of 2003. It is painted white brick with same brick detailing and has double story warehouse windows. The next building is St. Andrews and is done in traditional red brick with detailed windows and a high stone porch. The Wayne County building on the North West corner is reminiscent of the classical style with a very heavy stone base for the first story and high windows with a lighter stones in the upper two-thirds. The parking structure with lower level retail on the south west corner is a post modern building with low detailing and fine brick. Throughout the site 3-4 story buildings of red and orange brick with high windows are visible. The surrounding functions include a bus stop at the northwest corner, parking on the southwest and east corners as well as delivery services directly behind the proposed area to the restaurant and clubs. The Wayne County building houses many jury evaluations where people from around metro Detroit may find themselves waiting for extended periods of time. One block north is the Greektown Casino and one block East are bar/restaurants catering to the lunch-time business crowd as well as the weekend casino crowd.

Category	Value	Value	Value	Value
Area	5,000	0.1148		
Population	1			
Population	2			
Population	1			
Population	2			
Population	1			
Population	2			

7.3 Program Quantitative Summary:

Space name	No. of spaces	Capacity (each)	NSF (each space)	NSF (total area)
Surrounding Site Development				
Gallery/exhibit	3	-	300	900
Café	2	7	200	400
parking	1	10	2000	2000
Service Rubbish	1	-	200	200
total				3,500nsf

*Parking provided on adjacent sites

Space name	No. of spaces	Capacity (each)	NSF (each space)	NSF (total area)
Yoga				
pods	8	1	80	640
class	1	15	800	800
Changing area	2	25	600	1200
Prep area	1	2	200	200
storage	1	-	200	200
total				3,090nsf
Café				
Main seating	1	30	-	2000
Add. seating	5	-	200	1000
Kitchen	1	3	500	500
Main Service	1	3	400	400
Service station	2	1	80	160
Storage	1	-	300	300
total				4,360nsf

Gallery				
Surface display + interactive	11	-	-	8000
auditorium	1	50	750	750
storage	3	-	100	300
total				9,050nsf
Outdoor Court Yard				
	1	-	200	200
	1	-	300	300
				500

Total Net Area **20,500 nsf**
General Service + Circulation (50/50) **10,250 sf**
TOTAL BUILDING PROGRAM **30,750 gsf**

7.4 Space Detail Sheet:

Space Name	Capacity	No. Units	NSF/Unit	Total Net Area
Yoga: Pods	1	8	80	1500 nsf

Purpose/Functions

Provide an area for meditation and relaxation on an individual basis.

Activities

Individuals will use this space as a "getaway" for meditation. Once or twice daily, a beginner level class will be held under an instructor for which up to 15 individuals may attend.

Spatial Relationships

Yoga areas should not feel the need to be within a localized "zone". These should be dispersed within the building. Pods should not need to be directly adjacent to changing areas and instructor prep rooms but should be dispersed within the other circumstances. No direct access into yoga area is required from exterior since the idea of "meandering" and discovering the building is strong in the concept.

Special Considerations

Loudness from café and exterior should be controlled in a select number, but not all. Natural light is preferred, but also diffused light from the digital art galleries should be allowed to be diffused into yoga areas.

Behavioral Considerations

Individuals should be able to be seen practicing from gallery/café areas as well as from outside. Views could be somewhat fuzzy (for example: view of the silhouettes of people, for more privacy). Individuals should be able to enter within their pods without disturbing other yoga-ists. Spaces should be available to the user to fit her level of expertise: noise level, amount of light, privacy, level of solitariness, etc.

Space Name	Capacity	No. Units	NSF/Unit	Total Net Area
Yoga: Class	15	1	800	1600nsf

Purpose/Functions

Provide an area for the instruction of the philosophies and techniques of yoga at the beginner level.

Activities

Students will learn and practice positions and choreography as well as meditation and relaxation by participating in a 1-1.5 hour session. Each session consists of a full relaxation sequence of moves, starting from surface breathing, to deep stretching, to cardiovascular and strength-training positions. Instructors will teach by example as a group as well as one-on-one within the class.

Spatial Relationships

This area should allow for views from the exterior as well as views from interior. Classes should be dispersed within the building. should not need to be directly adjacent to changing areas and instructor prep rooms but should be dispersed within the other circumstances. No direct access into yoga area is required from exterior.

Special Considerations

Natural light is preferred, but also diffused light from the digital art galleries should be allowed to be diffused into yoga areas. Space should facilitate learning by example and provide easy viewing of instructor by the student. Noise level should be at a minimum during class hours.

Behavioral Considerations

Students should be able to be seen practicing from gallery/café areas as well as from outside. Student should be able to enter without disturbing other students or the instructor.

Space Name	Capacity	No. Units	NSF/Unit	Total Net Area
Yoga: Changing Area	25	2	600	1200nsf

Purpose/Functions

Provide an area for changing into appropriate yoga attire for patrons.

Activities

Patrons should be able to safely store belongings and change privately, if necessary. Showers or wet toilets are not necessary.

Spatial Relationships

Changing area should be thought of as a transitional space from pedestrian to yoga-its. It need not be directly adjacent to the pods and class areas. Separate male and female changing areas should be provided.

Special Considerations

Visibility into these areas from any other area should be avoided and privacy should be a priority.

Behavioral Considerations

Students should be able to access the changing area without disturbing other students.

Space Name	Capacity	No. Units	NSF/Unit	Total Net Area
Yoga: Prep Area	2	1	200	200nsf

Purpose/Functions

Provide an area for changing into appropriate yoga attire for instructors as well as executing any preliminary preparations before class.

Activities

Instructors should be able to safely store belongings and change privately. Clerical duties may be performed: such as purchasing of instructional classes, memberships, etc. also, this area could be used as a private meeting area for instructor and student.

Spatial Relationships

Prep areas should be near yoga changing areas.

Space Name	Capacity	No. Units	NSF/Unit	Total Net Area
Yoga: Storage Area	-	1	200	200nsf

Purpose/Functions

Provide an area for storage of light yoga exercise supplies.

Activities

Patrons and instructors should be able to easily access this area and the supplies stored within it. Multiple patrons at once will need to access yoga mats, exercise balls, yoga blocks, etc during a class. Individual patrons should have access to storage and supplies during yoga operation hours.

Spatial Relationships

Space should be not within yoga classrooms. Space should also be securable during non-operational hours.

Special Considerations

There may be one general space, or multiple storage areas (1 per floor) to serve yoga pods.

Behavioral Considerations

Yoga students should be able to access storage areas without disturbing other students.

Space Name	Capacity	No. Units	NSF/Unit	Total Net Area
Café: Main Seating	30	1	2000	2000nsf

Purpose/Functions

Area for individuals or couples to relax, view the gallery, interact with the exhibits, etc.

Activities

Individuals might converse, eat, drink, interact with exhibits, ponder the digital artwork, etc.

Spatial Relationships

Main café area should have direct access to sidewalk and outdoor spaces. Spaces are not limited to interior only, but could inhabit the outdoors.

Special Considerations

Café spaces should avoid being "in the way" of gallery spectators while still striving to be fluid within the space. Views of yoga persons should be provided.

Behavioral Considerations

Emphasis should be provided on the interaction with each other and the gallery collectively.

Space Name	Capacity	No. Units	NSF/Unit	Total Net Area
Café: Additional Seating	-	5	200	1000nsf

Purpose/Functions

Area for couples or a small group to relax, view the gallery, interact with the exhibits, etc.

Activities

Couples might converse, eat, drink, interact with exhibits, ponder the digital artwork, etc. They may sit at tables and chairs or lay more comfortably against surfaces which mold to the body and are niches within a wall surface.

Spatial Relationships

Areas need not be adjacent to each other or other café areas but should be dispersed fluidly, intermingled with the gallery spaces. They need not be enclosed per se, but should be fitted into the architecture. Ability for movable furniture should be kept to a minimum in these spaces. Main café area should have direct access to sidewalk and outdoor spaces. Spaces are not limited to interior only, but could inhabit the outdoors.

Special Considerations

Café spaces should avoid being "in the way" of gallery spectators while still striving to be fluid within the space. Views of yoga persons should be provided. Considering that the sound level of these spaces will increase, there should be consideration as to what kind of gallery areas these spaces are placed near/within. Natural lighting is not necessary in all these areas, however, a variety of options should be provided; bright spaces, darks spaces, etc.

Behavioral Considerations

Individuals should be allowed to meander throughout all spaces and find their own area. Emphasis should be provided on the interaction with each other and the gallery collectively.

Space Name	Capacity	No. Units	NSF/Unit	Total Net Area
Café: Kitchen	3	1	500	500nsf

Purpose/Functions

Used for preparing snacks and small meals as well as storage of ingredients in refrigerated and non-refrigerated compartments; washing and cleaning of silverware, china, and glass.

Activities

Light cooking of small snacks and preparation of cold sandwiches; mostly oven-based baking and some stove-top cooking. Washing of dishes and cooking supplies, as well as linens, will also be executed, both hand-washing as well as machine washing.

Spatial Relationships

Should be situated on the ground floor with direct access to delivery area and storage areas. Should also be adjacent to primary service counter and be readily accessible by employees.

Special Considerations

This area should be securable and supply very good ventilation. Noise and odors should be secluded within this space only.

Behavioral Considerations

Employees should be able to move about freely without disturbing patrons or service area employees.

Space Name	Capacity	No. Units	NSF/Unit	Total Net Area
Café: Main Service Station	2-3	1	300	300nsf

Purpose/Functions

Area for face-to-face, behind-counter service of patrons by employees.

Activities

Employee preparation of hot and cold drinks, usage of coffee makers, juicers, and other supplies, exchange of cash money and credit card are included activities. Ordering of small meals by patrons and preparation by kitchen staff. Refrigerated display housing snack goods should also be included.

Spatial Relationships

Area should be directly adjacent to kitchen and storage area. It should be near (visible from) the main entrance and café sitting areas.

Special Considerations

This behind-counter area should not be readily accessible by patrons.

Behavioral Considerations

Employees should be able to move about freely without disturbing patrons. They should be able to transfer goods from kitchen and storage areas into service area readily.

Space Name	Capacity	No. Units	NSF/Unit	Total Net Area
Café: Mini Service Stations	1	2	80	400nsf

Purpose/Functions

Area for face-to-face, behind-counter service or self-service refills to café patrons on floors other than the ground floor.

Activities

Simplified version of main service counter: employee preparation of hot and cold drinks, usage of coffee makers, juicers, and other supplies, exchange of cash money and credit card are included activities. Some snack foods to be stored here. All meal orders to be taken at main counter. Refrigerated display housing snack goods should also be included.

Spatial Relationships

Area need not be directly adjacent to kitchen or to storage. Employee should not disturb gallery exhibits or gallery patrons. Views should be preserved to all aspects of the architectural design specified in previous sections. Service Stations are not necessary on every floor, but should be evenly distributed throughout.

Special Considerations

This behind-counter area should not be readily accessible by patrons and should be securable for times of when it is not used during open hours. Enough space should be provided around service counters to provide for re-stocking and re-filling of goods.

Behavioral Considerations

Employees should be able to move about freely without disturbing patrons.

Space Name	Capacity	No. Units	NSF/Unit	Total Net Area
Cafe: Storage Area	-	1	300	300nsf

Purpose/Functions

Area for storage of supplies, food-preparation good, cleaning supplies, etc.

Activities

Employees will access this space multiple times daily. Should be securable and out of the way of patrons.

Spatial Relationships

Storage should be within kitchen area and directly adjacent to delivery area.

Special Considerations

Possibility for multiple smaller storage within each service counters for cleaning supplies and regularly stocked foods.

Behavioral Considerations

Employees should be able to access storage easily and without disturbing patrons. Considerations should be taken to facilitate re-stocking of merchandise.

Space Name	Capacity	No. Units	NSF/Unit	Total Net Area
Gallery		11		8000nsf

Purpose/Functions

Provide an area for interactive digital technology and art. Provide an area for viewing of digital art of all types. The space should be able to allow persons to freely meander at their own pace.

Activities

Spectators will be walking past and to these areas; viewing from different levels and points of view. Persons will be interacting with displays in any number of ways, both as individuals and groups. Assembly of artwork will be done periodically as exhibits change.

Spatial Relationships

Storage may be provided in close vicinity to display areas. No direct exterior access is necessary, but should be near large lift elevator for easy construction of artists' work.

Special Considerations

Should allow for easy set-up of displays. Space should also have an adequate number of technological adapters necessary to run displays. Adequate wall cavity width should be designed to provide room for wiring, screens, speakers, etc. special attention should be provided to limiting light or controlling it.

Behavioral Considerations

Persons should be able to see people interacting as well as walk past without disturbing those engaged. Should allow for engagement with café areas as well.

Space Name	Capacity	No. Units	NSF/Unit	Total Net Area
Gallery: Auditorium	50	1	750	750nsf

Purpose/Functions

Provide an area for artist presentation/displays of digital art of all types.

Activities

Viewers will be sitting for length of presentation. Space may also function as exhibit space for special kinds of art. Assembly of artwork will be done periodically as exhibits change.

Spatial Relationships

Storage should be provided within auditorium. No direct exterior access is necessary. Full service projection booth should be incorporated.

Special Considerations

Should allow for easy set-up of displays. Space should also have any number of technological adapters necessary to run displays. Enough room should be provided in wall cavities for wiring, screens, speakers, etc. Full screen should be provided for projection of digital media.

Behavioral Considerations

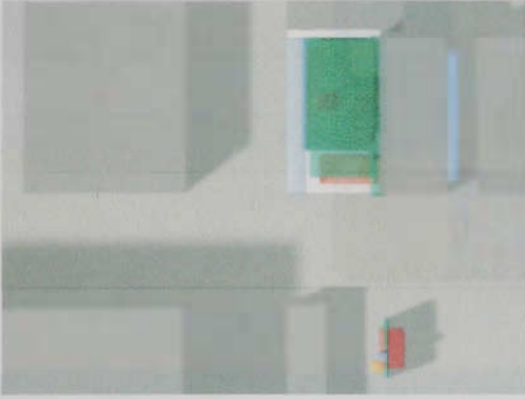
Should be able to control noise and light levels freely—and have the capacity of going completely dark. Space should remain open for fluid movement through it. It should be able to double as café seating during non-auditorium operation.

7.5 Technical systems analysis

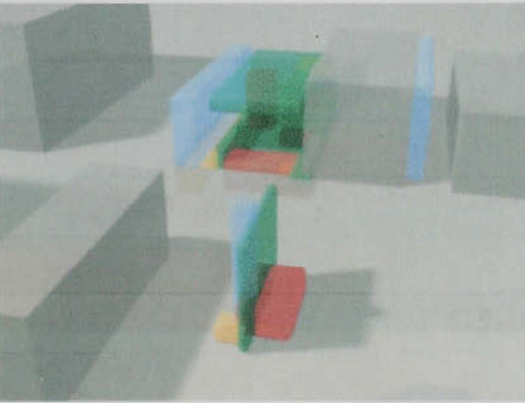
The gallery exhibition areas will need deeper wall cavities in some areas to provide for extensive wiring of the technologies involved. These walls will also need to include opportunities for sound and light. The walls will also need to provide for the opportunities of embed screens or other media within them. Some of these gallery areas will also need to be light controlled to minimize daylight in order to facilitate viewing of digital screens, etc. the café areas will need to filter air directly to exterior so as not to share this with the yoga spaces. Smells of coffee, food, etc should be kept out of the yoga pods. Natural light should be diffused and not direct within the yoga pods and natural air should be circulated frequently to increase breathing quality. The temperature within these pods should also be kept at a constant comfortable temperature. All systems are not to be exposed within the building but should be completely incorporated within the design. Floor depth for HVAC should be at least 12" and two main vertical stacks of 12" diameter should be incorporated to traverse the building's height. Tributary branches for the forced air system will be of 9" diameter. These smaller branches can be incorporated within the "soft walls" of the interior. Strategically placed, these branches will not need to contain too many diffusers since most spaces are open to each other.

The structure is composed of main steel columns on the exterior engaged with the perforated screen and intermediate concrete load bearing walls within the building and on the east edge. Open web joists with corrugated steel decking and poured concrete form the floor and ceiling allowing for easy running of HVAC and electrical systems.

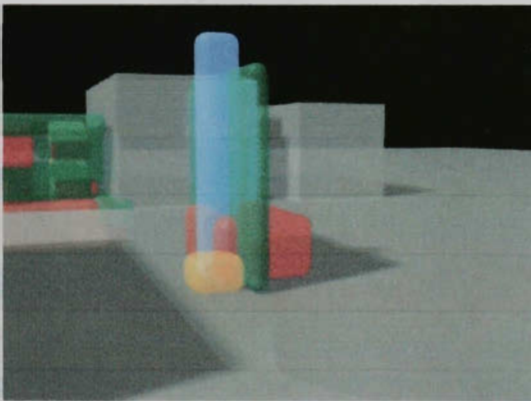
7.6 PROGRAM DIAGRAMS



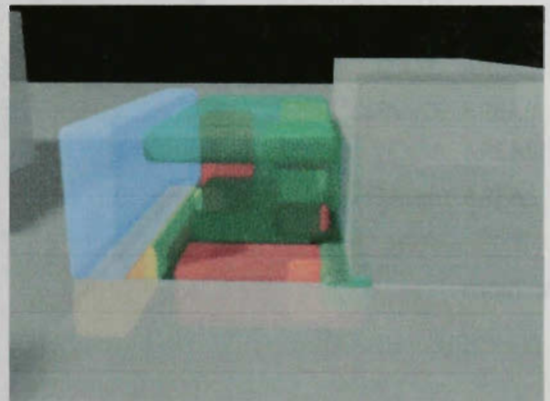
general site overview



surrounding site areas



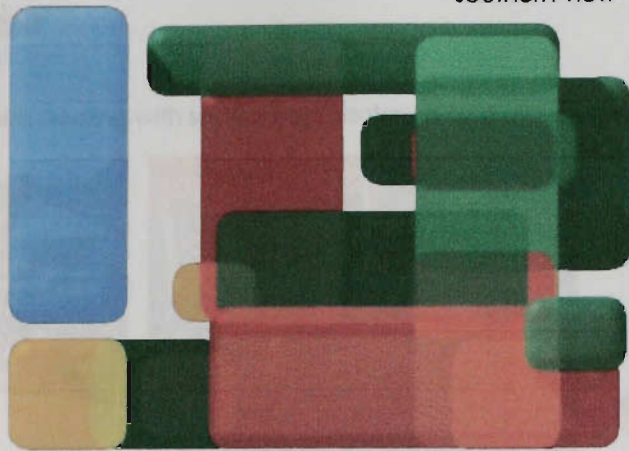
main areas



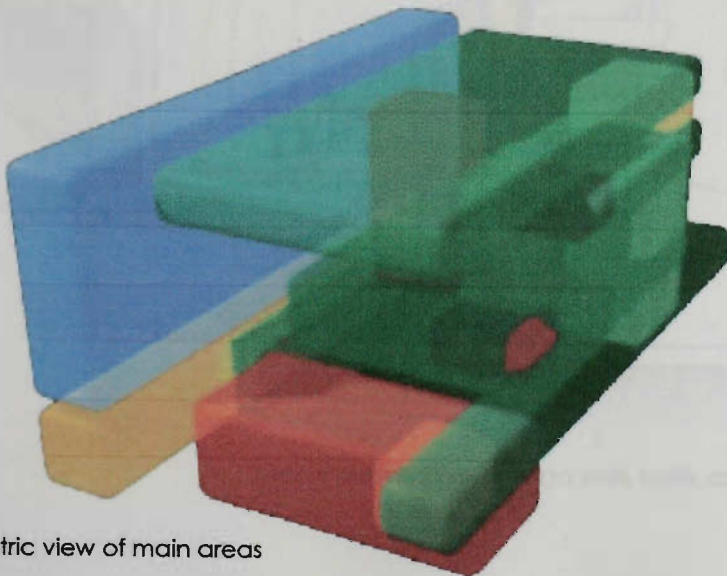
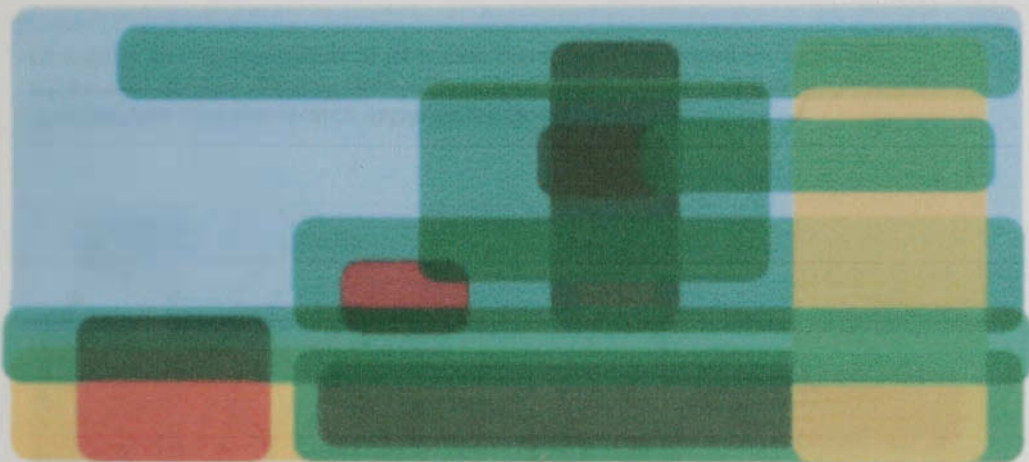
KEY

- CAFE AREAS
- SERVICE AREAS
- YOGA AREAS
- GALLEY AREAS

southern view



eastern view



KEY

- CAFE AREAS
- SERVICE AREAS
- YOGA AREAS
- GALLEY AREAS

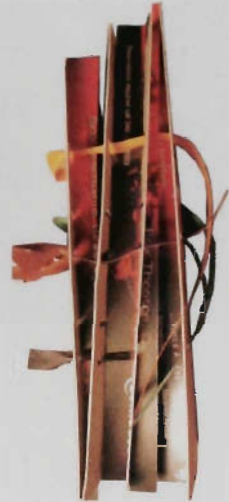
main areas

axonometric view of main areas

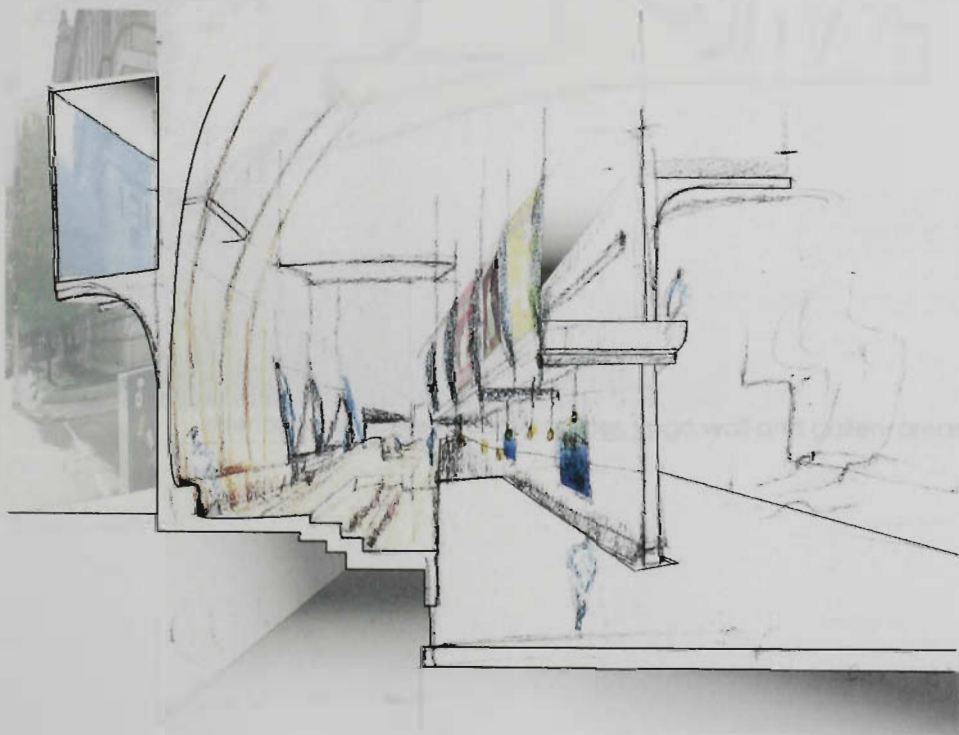
8. DESIGN DEVELOPMENT

8.1 Concept + Schematics

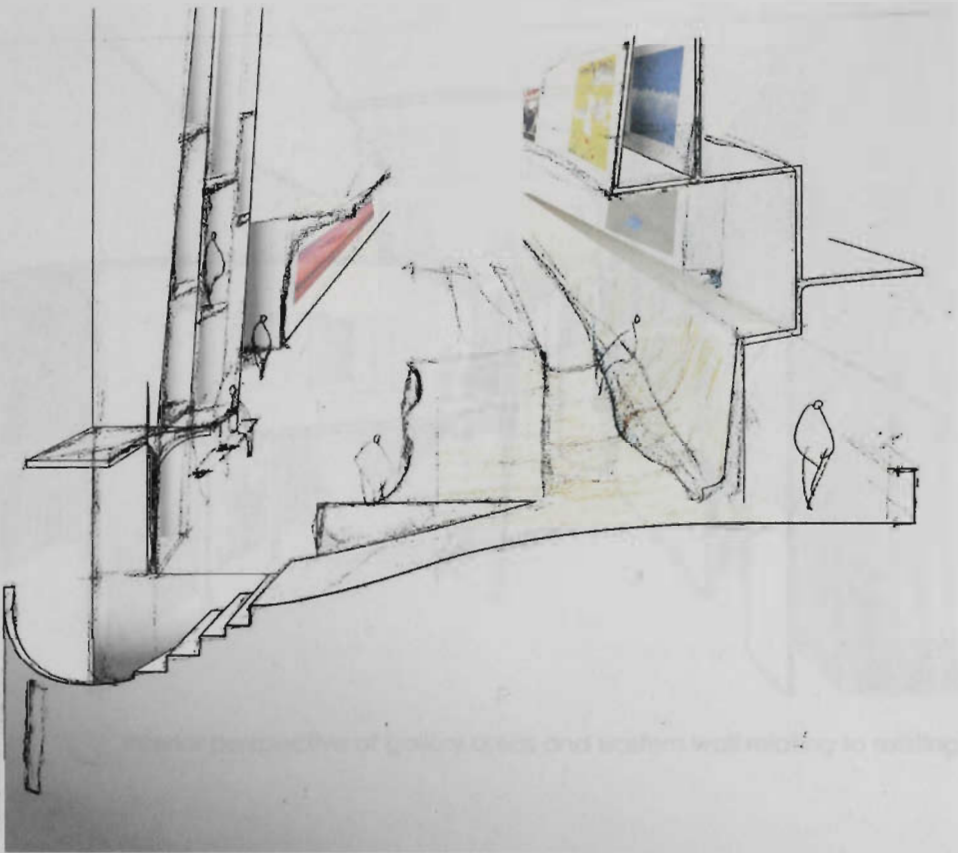
Early conceptual models dealing with spatial fragmentation and movement



Questions of fragmentation at all scales have been explored throughout schematic design; dealing both with actual fragmentation of the architecture and the overall experiential qualities.



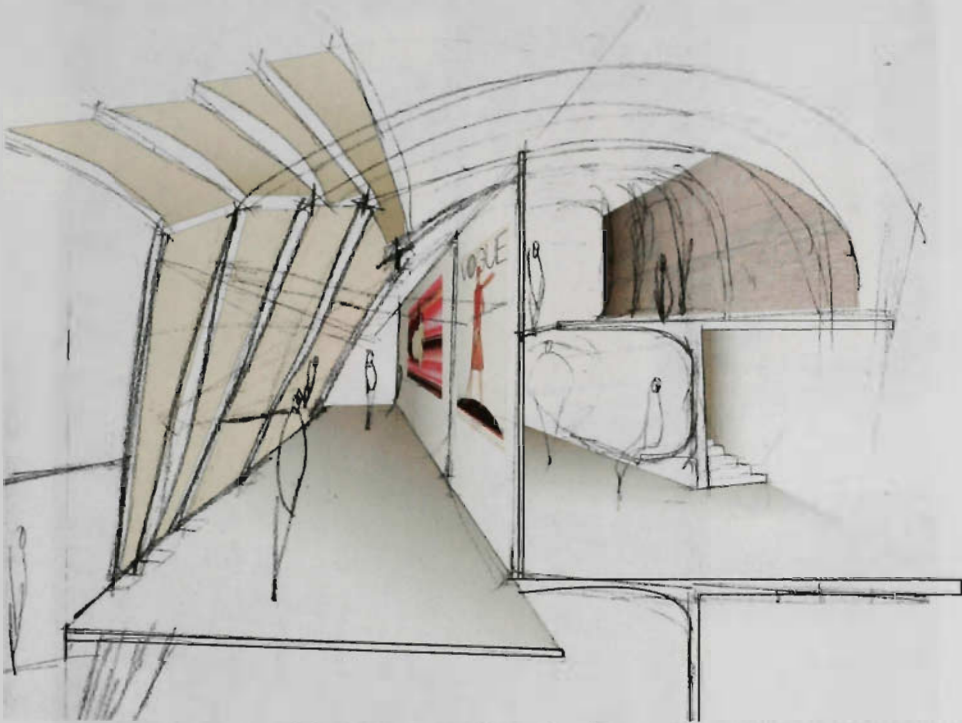
Interior perspective of yoga wall, café, and gallery balcony



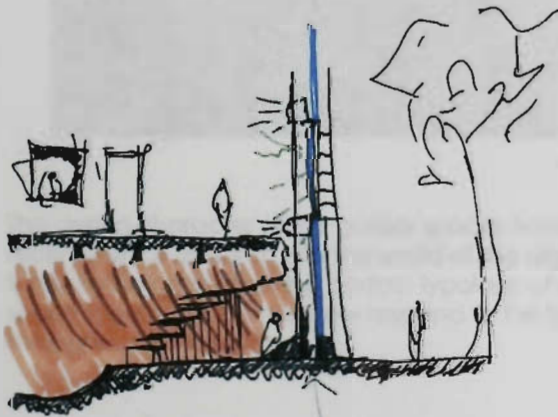
Interior perspective of café counter, yoga wall and gallery areas



Interior perspective of gallery areas and eastern wall relating to existing



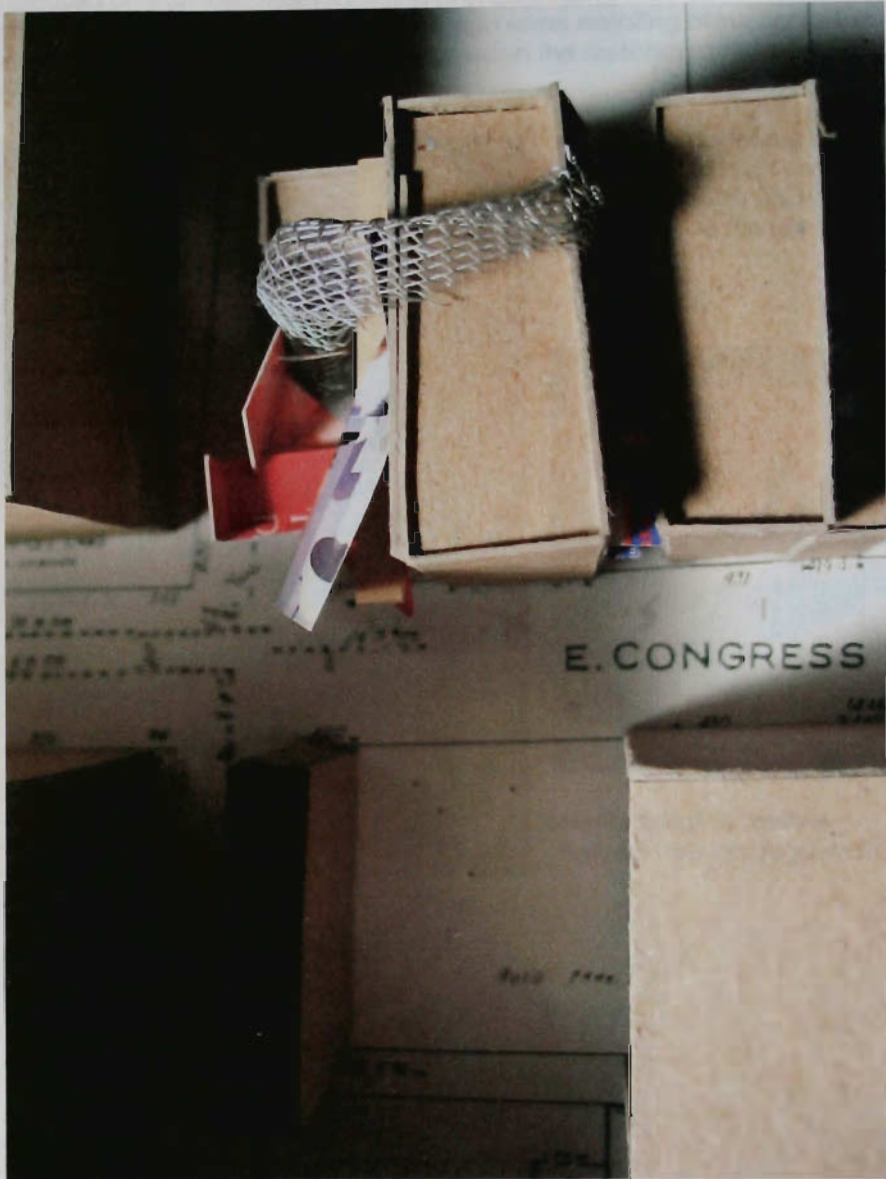
Interior perspective of gallery areas and café bench-wall



walls as "screen"

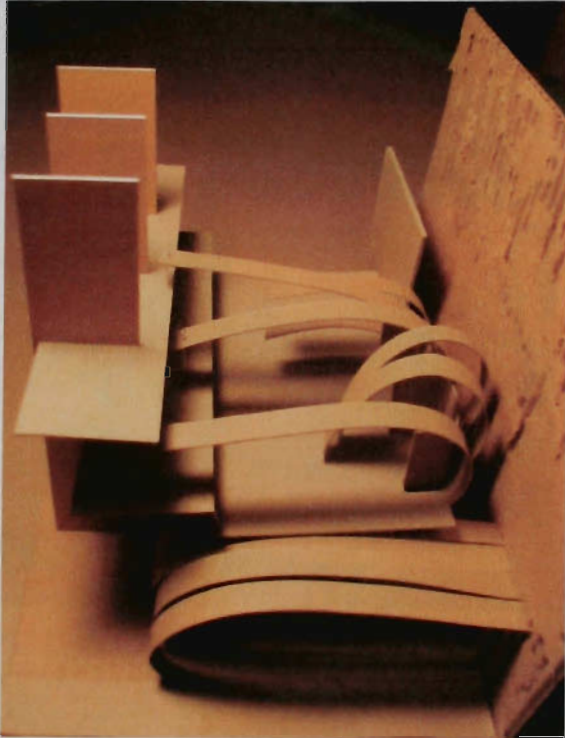
The most forceful question thus far has been about interaction of the different programs and their relationship to each other, most of all, the yoga areas. Also the issue of disorientation and anticipation in the overall experience of the proposal has been explored. One issue which has not been decided is to what extent the experiences in the building will rely upon "technology".

Site model with conceptual main building connecting across existing

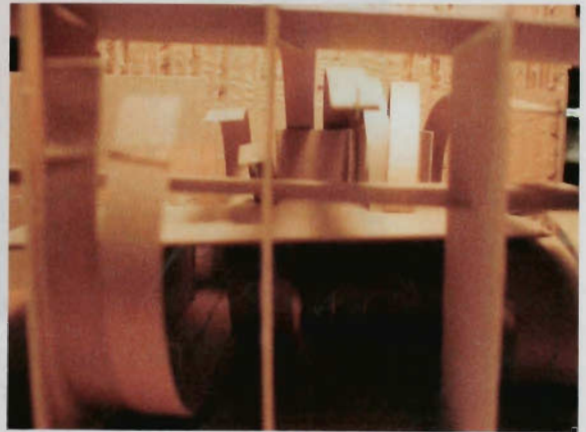


The design character of the gallery spaces have also been at the forefront recently since research into the world of the digital arts was added. The idea that the building could inspire a certain typology of digital art or that the uses of each space (yoga) could somehow respond to the type of art has been a driving force throughout schematics.

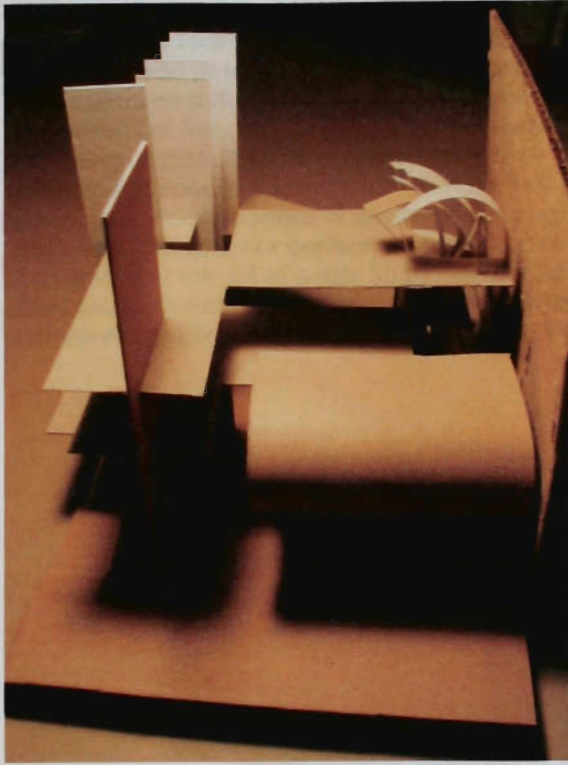
At the schematic review, the models did not address all of the issues in the thesis, but focused only on the "main" building and addressing the three major edges of the site, as well as general layout attitude and some detailing of interior surfaces. Most of the ideas at the critique were held within the sketches rather than the models.



Schematic model addressing flexible interior materials which form the galleries and café. Yoga-wall is to the left



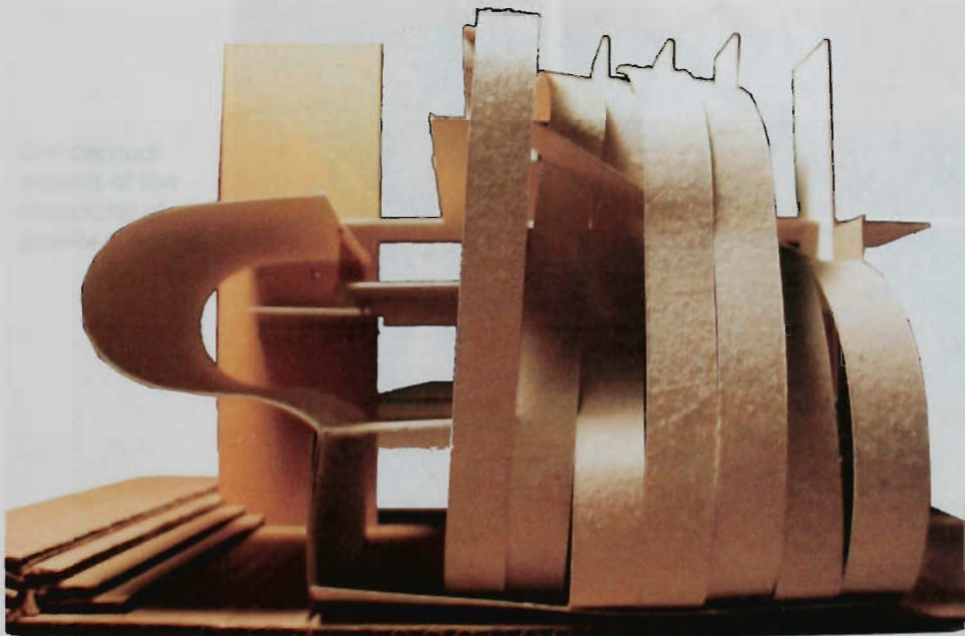
Interior detail of flexible material through yoga-wall



Second schematic model with yoga-wall at left and round café surface to front.



Detail at the meeting of existing and new

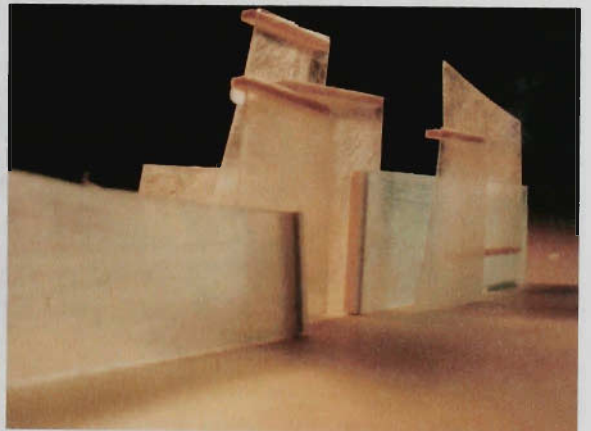
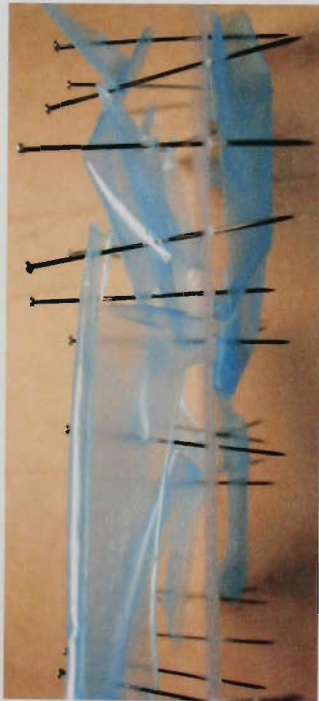


Elevation of edge with existing and café surface at left

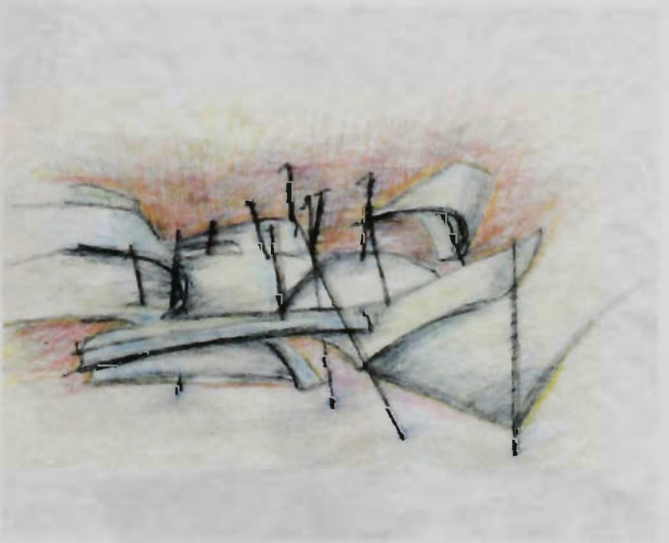
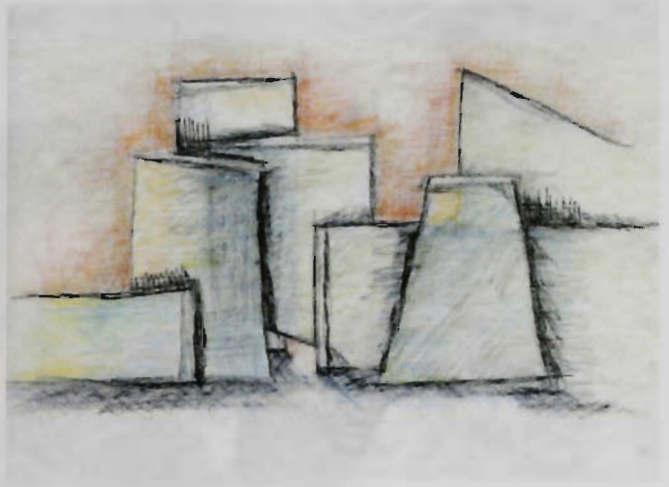
8.2 Process

Presently, the investigations are actively encompassing a more complete set of issues. Instead of separating the sketch and model process, they are influencing each other as a design development process. Because of the possible complexity of the architectural space derived from these ideas, instead of dictating architectural form, the form evolves out of a series of steps in a prescribed process. It is important to note that this process is not without a set of goals; specifically a sense of simultaneous fragmentation and fluidity. Each move from step to step is not arbitrary but the process is allowed to develop within the framework of the set of goals. So as the architecture doesn't intend to "look like" the idea itself, rather the idea forms the architecture. The implementation of different design media has helped to evolve the design thus far.

Conceptual models of the character of interior surfaces



The process now is a cycle of abstract sketches and architectural models inspired by the sketches.



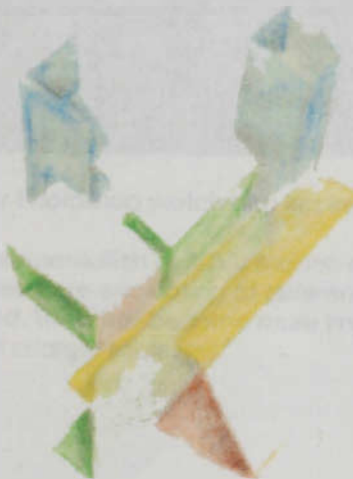
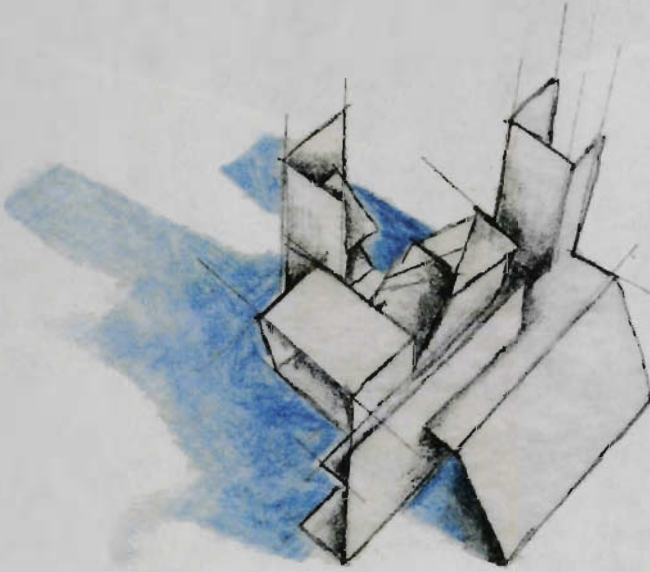
Top view of yoga towers, main galleries and characteristic circulation



Sectional view of main galleries and layering of surfaces



Architectural sections take the model one step further by redefining and evolving the design, and hand sketches reinterpret the model in a new way by zooming in and out and visualizing the construct at different scales.



Axon overlay of program areas



Interior Photoshop sketch also inspired by the soft materials model

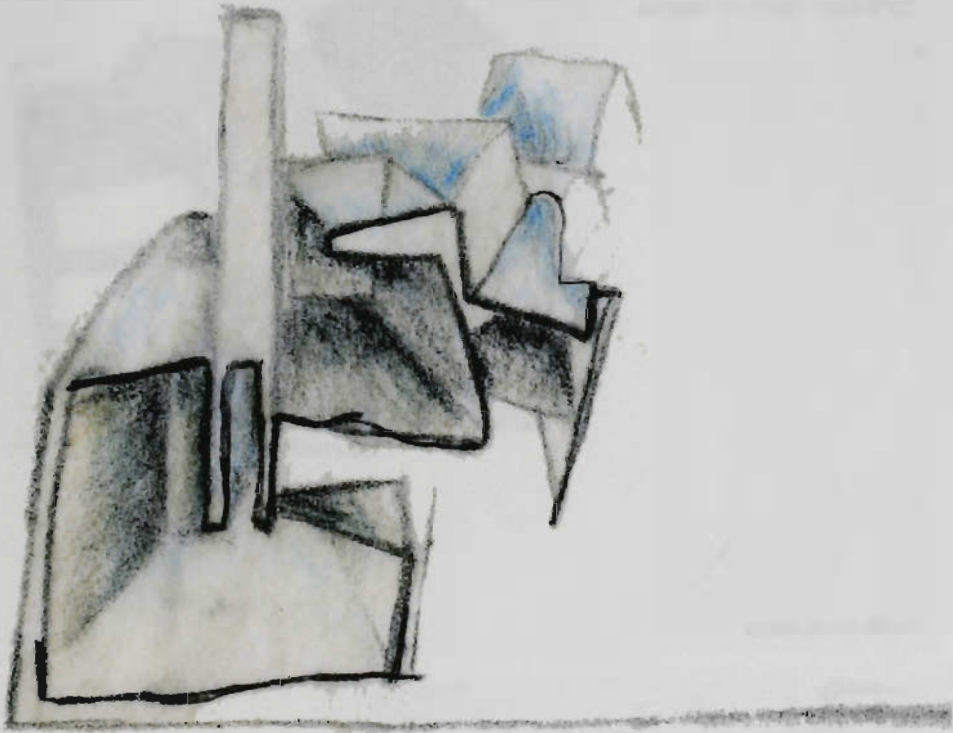
More recently, the implementation of 3DViz models and Photoshop sketches have facilitated the idea of re-evaluating at different scales each sketch, model, etc. once it is produced. This has become more important recently when dealing with the site at a larger scale.



Interior Photoshop sketch inspired by soft materials model



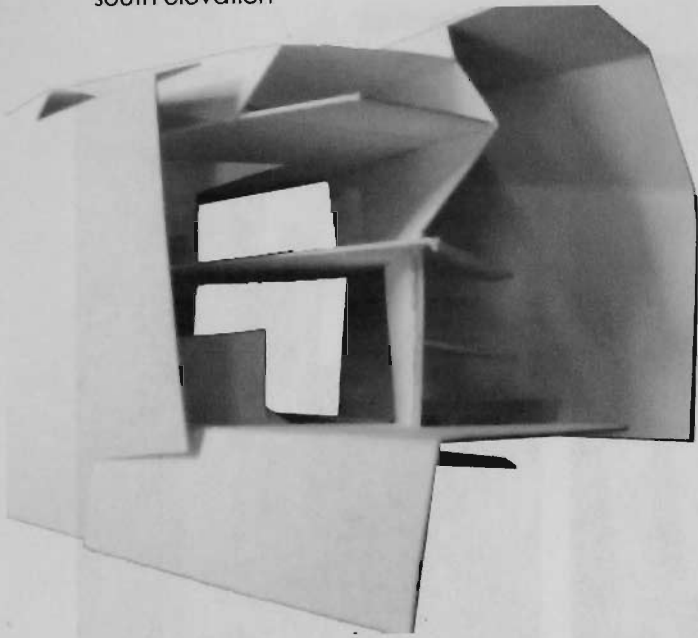
Model of two galleries/cafes colliding
inspired by above sketch where the folding of
surfaces acts to diffuse architecture...wall becomes
bench, floor becomes stair.



"collapsible elevation" sketch defines new areas of building

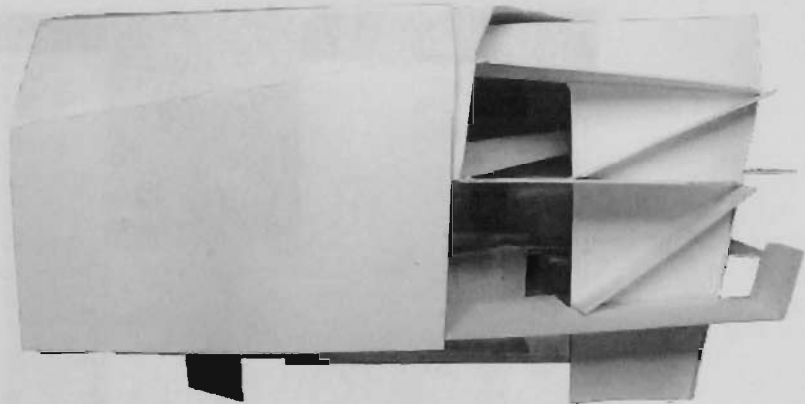
The ideas of temporality (of people, building, etc) within the site have always been important along with the notion of the exaggerated distance or lack of foreground –the permeability of the site. These issues are useful when addressing the other two smaller constructs on neighboring sites, which have not been adequately addressed until now.

south elevation



Model of main building

east elevation

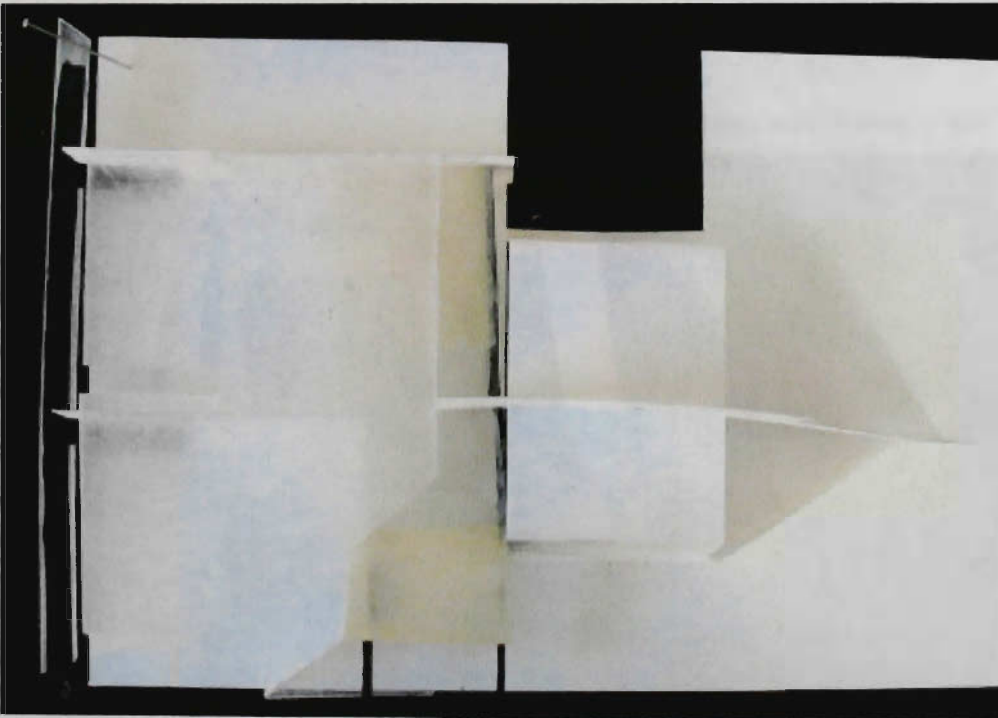
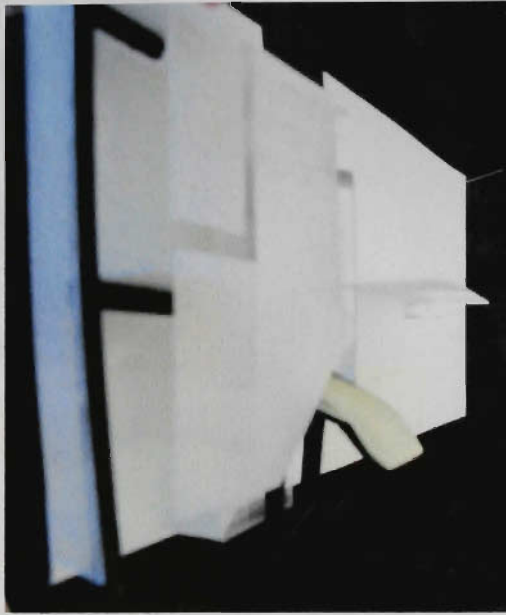


The production of the most recent images has been done completely on computer, but still derives conceptually from those prior studies done solely by hand. This relationship of digital and body—the brain functioning in between digital and real—is closely related to the attitude of the thesis question. By following though with the same attitude as portrayed in the thesis, even with the process, the way in which the architecture is designed becomes important and is directly related to the strength and comprehensiveness of the finished product.

South elevation

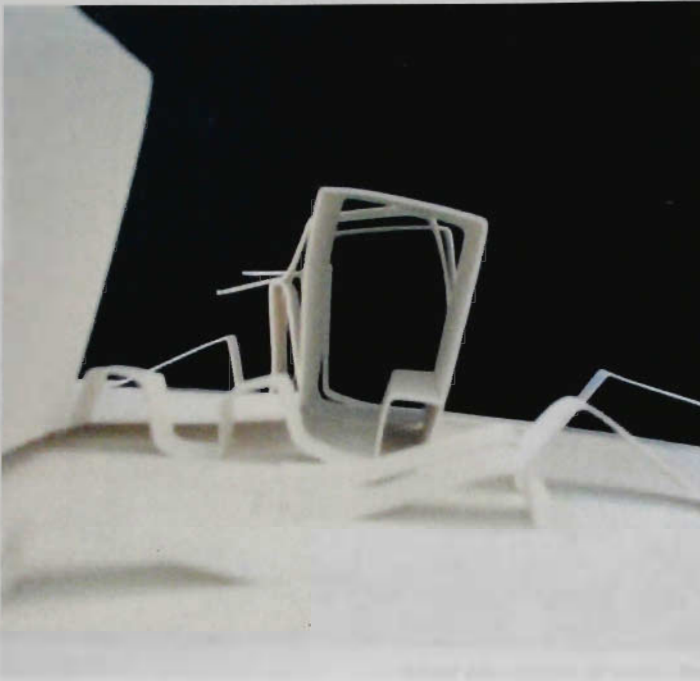


East elevation



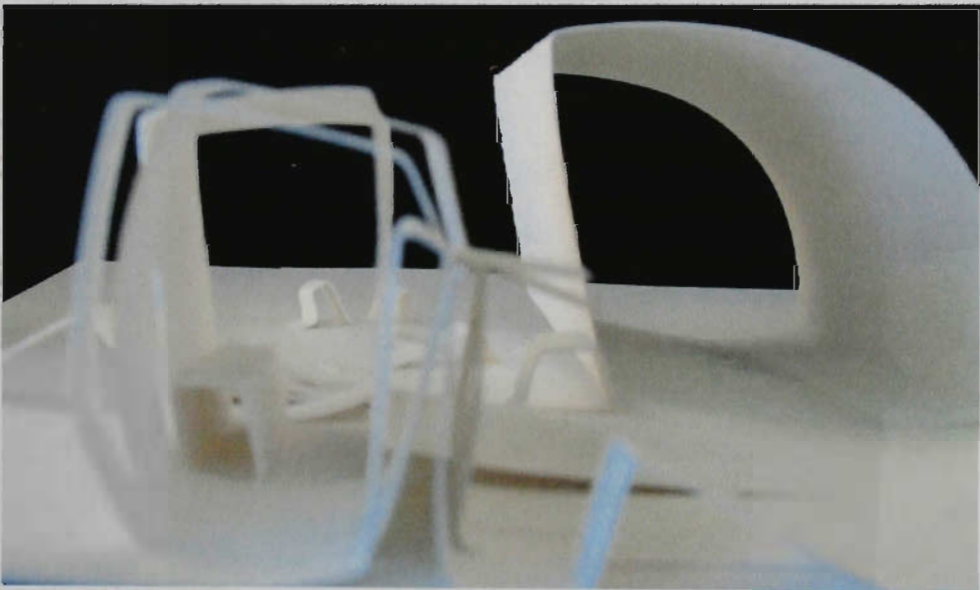
Detail of interior

Across Congress Street

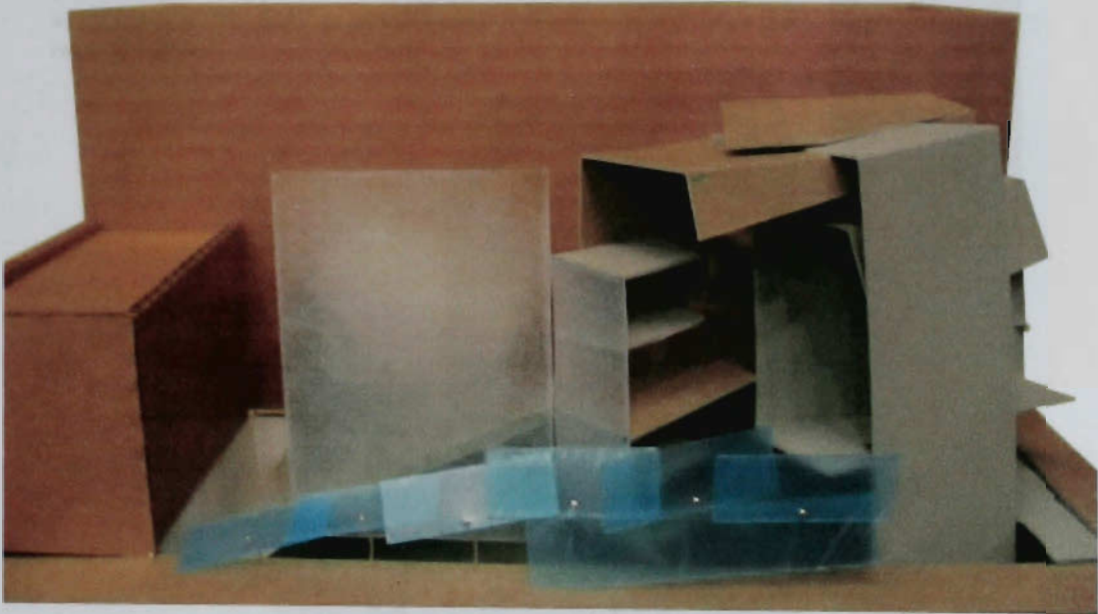


Bench details
and exhibit wall

café kiosk to right and exhibit area to left



8.3 Design Development : models, drawing, and sketches



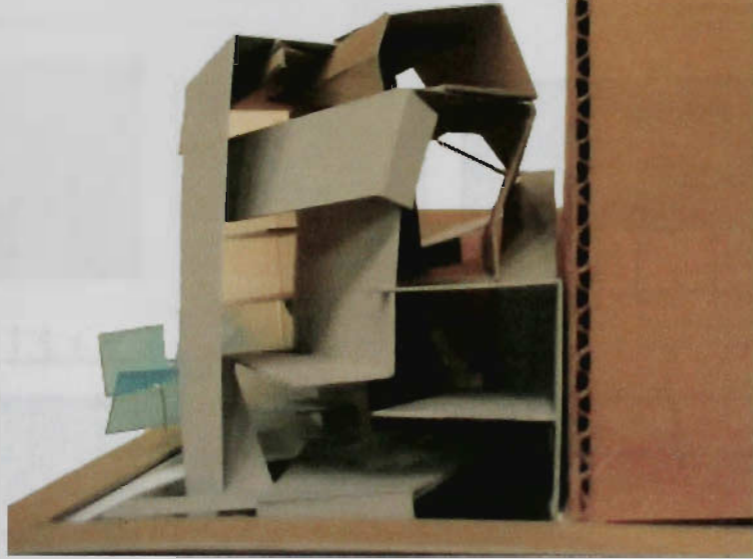
West elevation of main building within the site

Bird's eye view of main building within the site

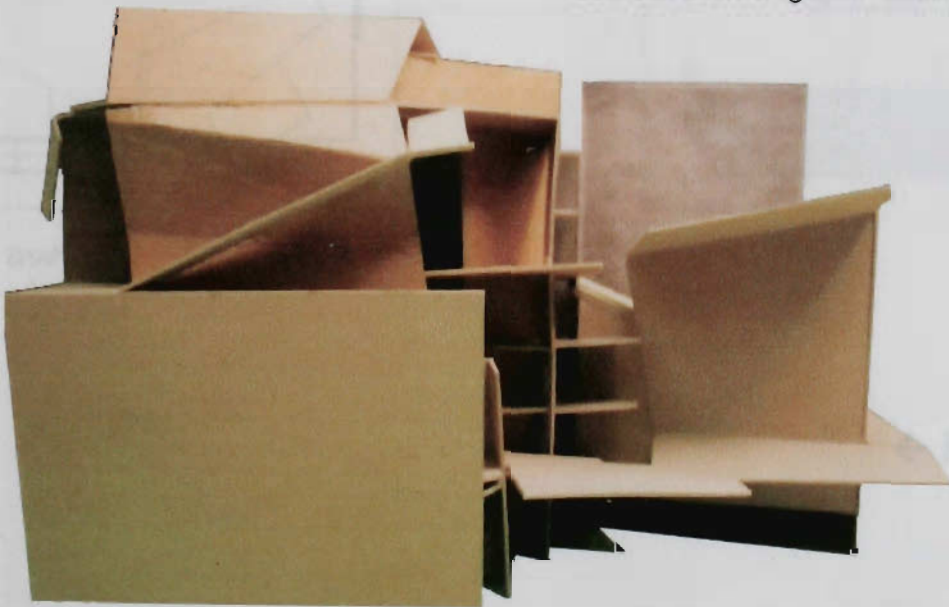


south elevation

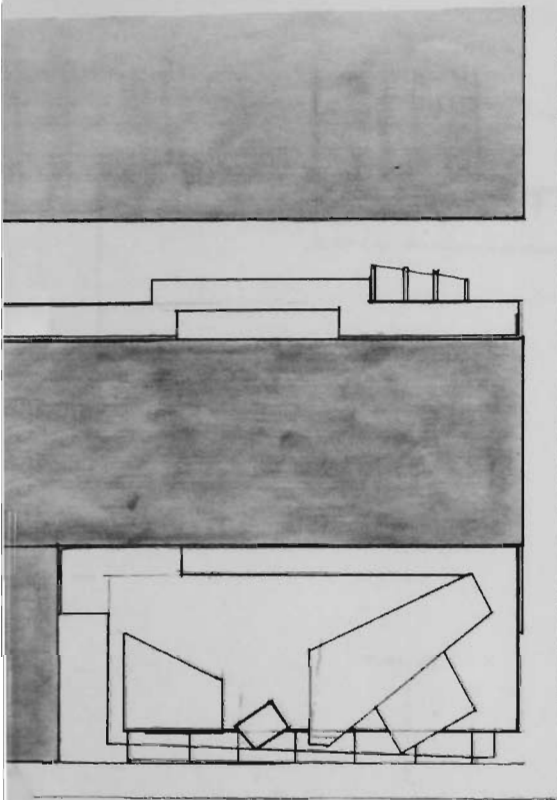
The structure is about a folding of surfaces where everything is a fold. There is a collision of spaces which shape the users' paths and play with natural light.



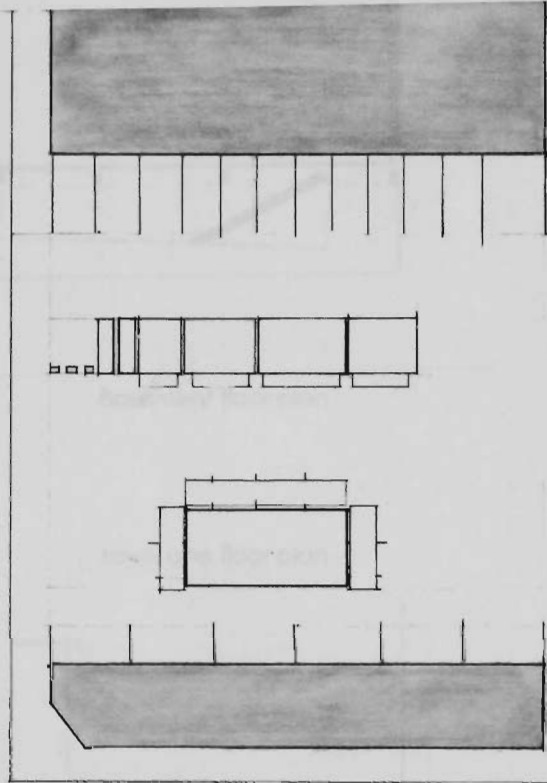
East elevation: edge with existing



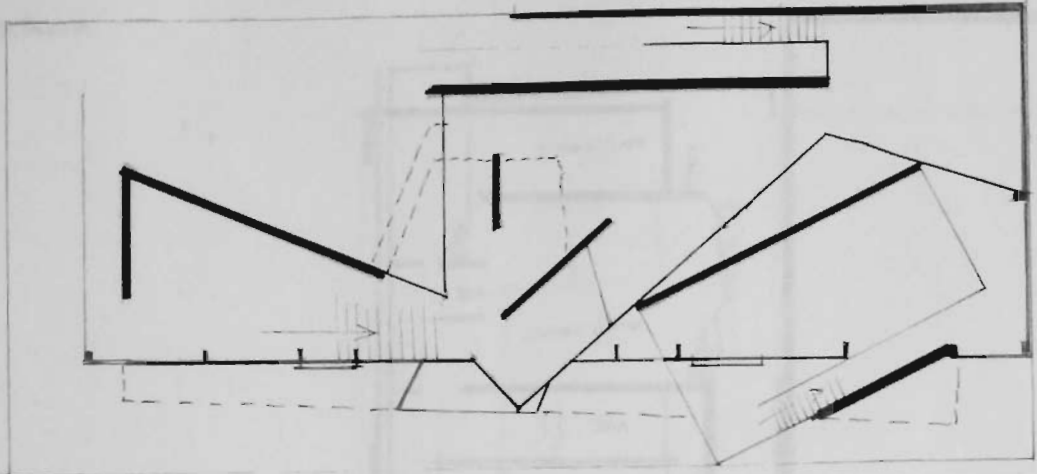
Site plan of main building at northeast corner
along with interventions in surrounding sites.



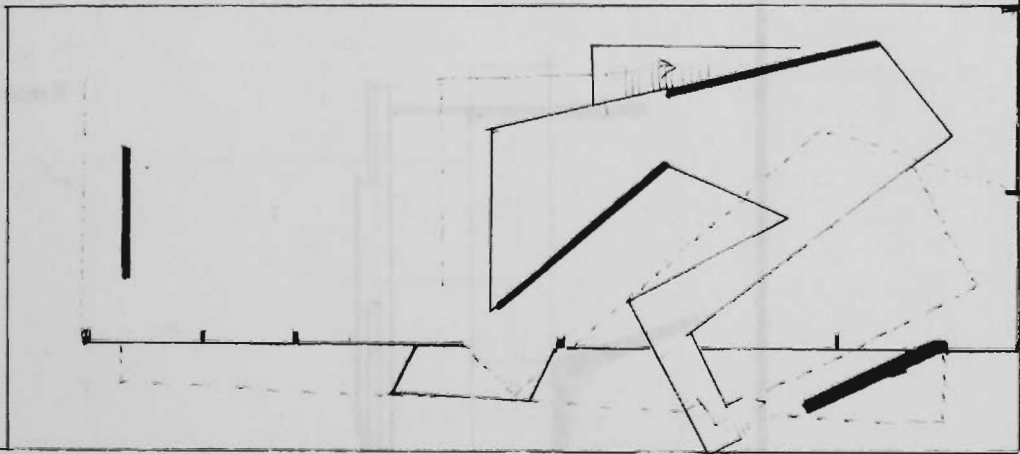
Brush Street



← N



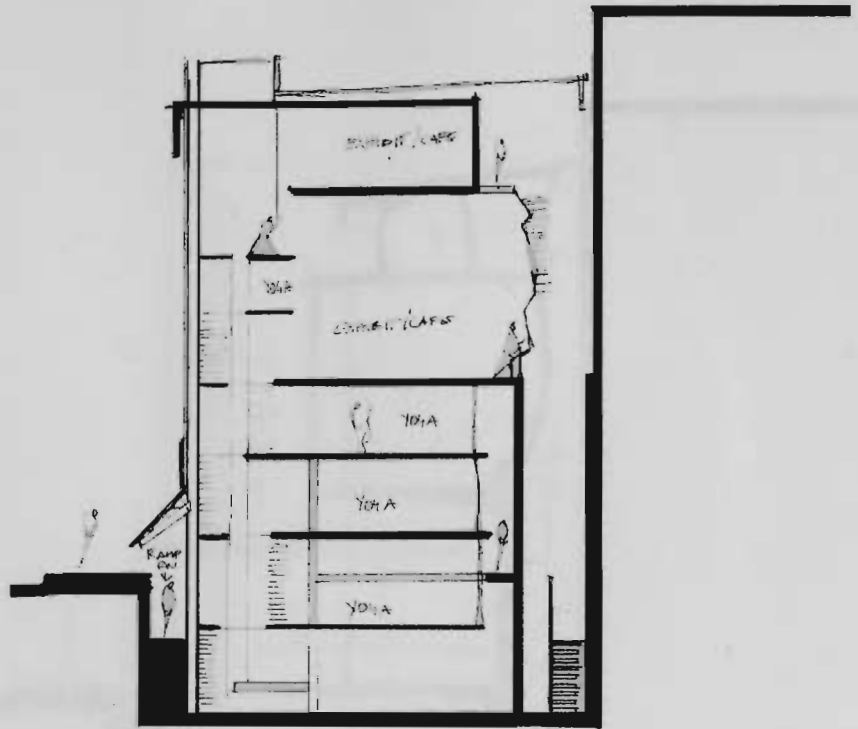
Level two floor plan



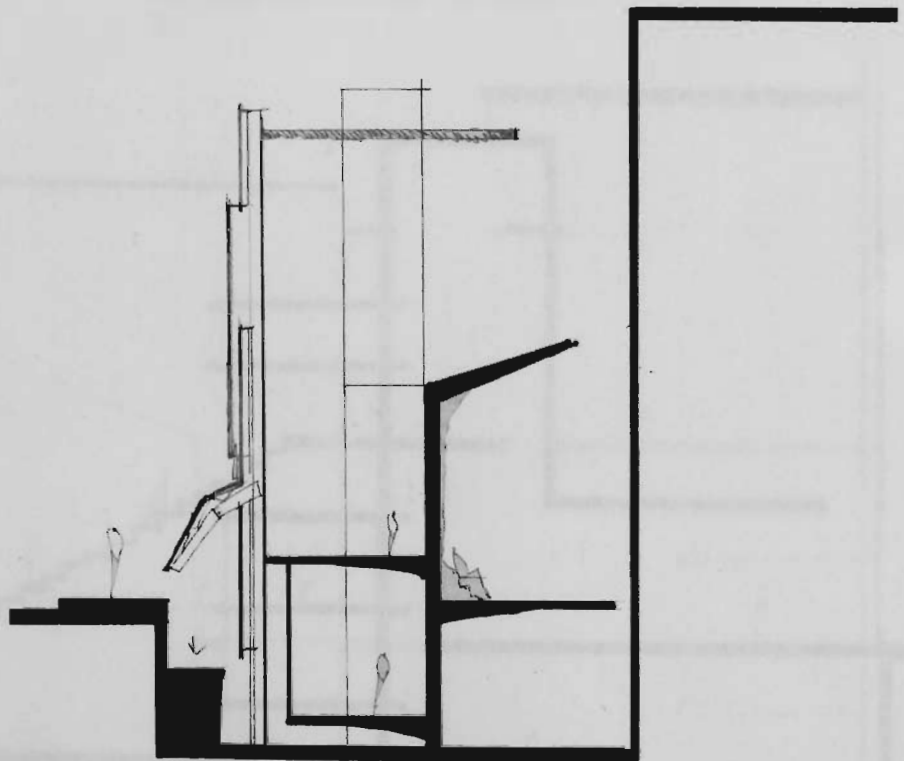
Level three floor plan

BLUSH ST.

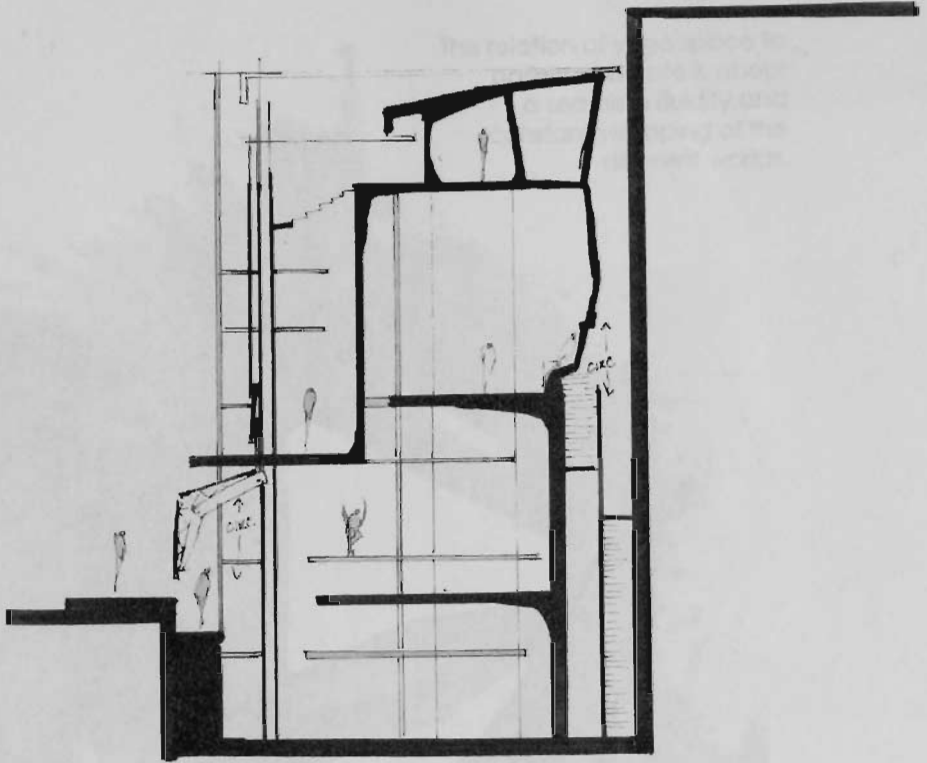
Section A



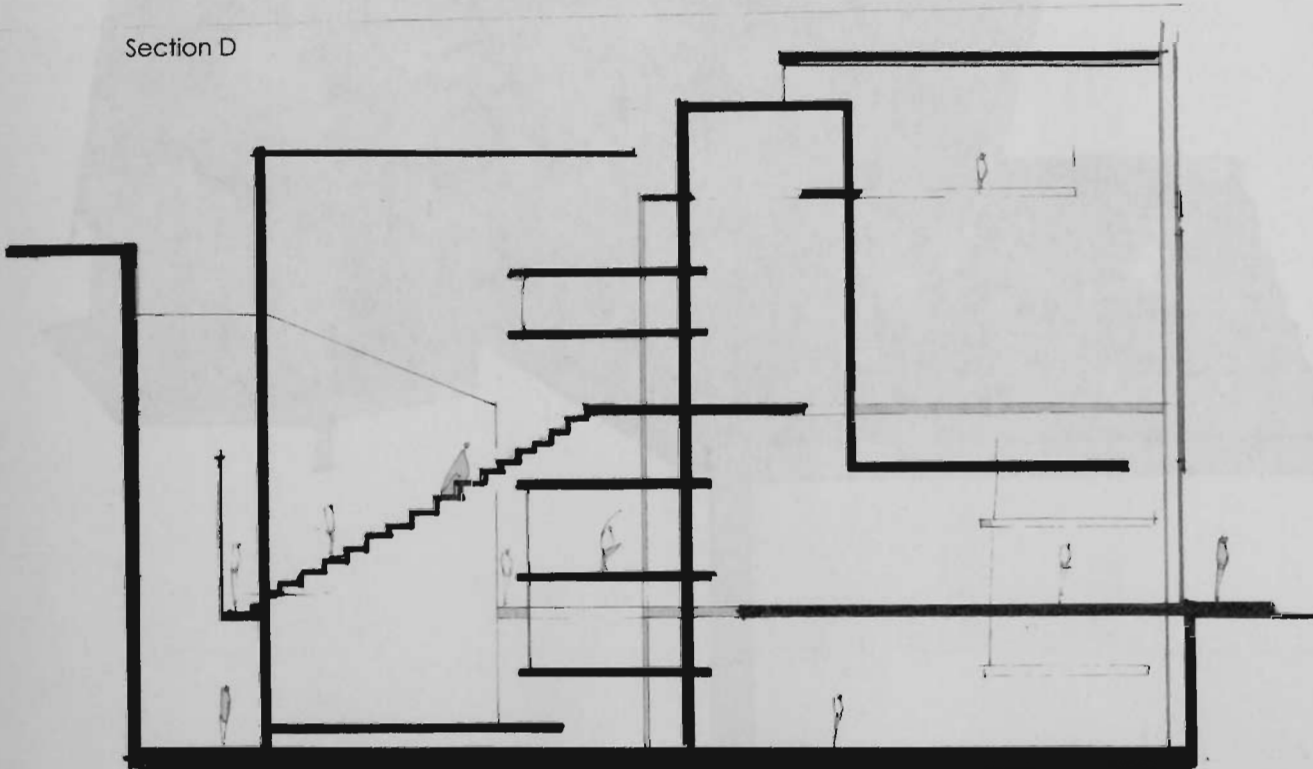
Section B



Section C

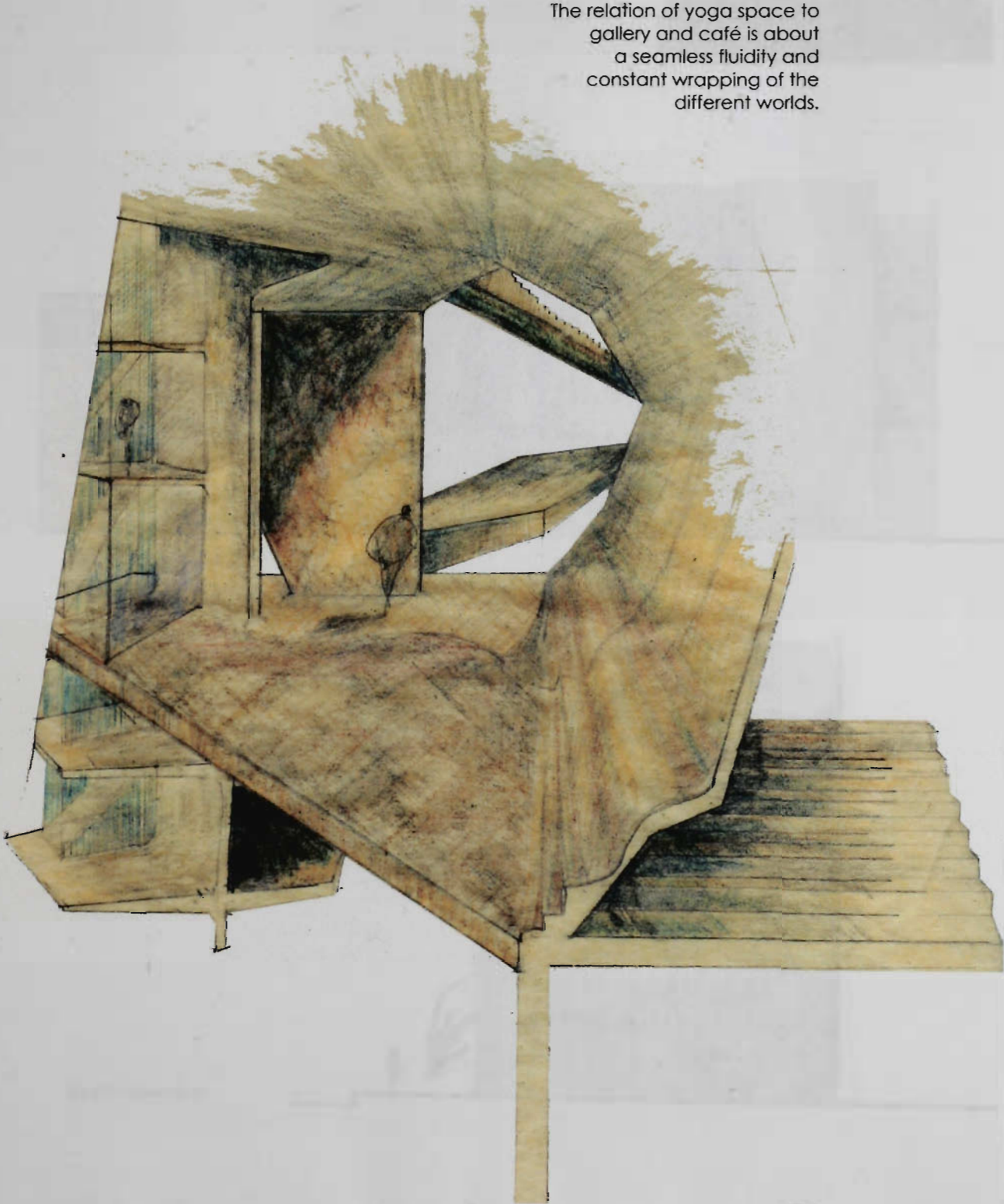


Section D

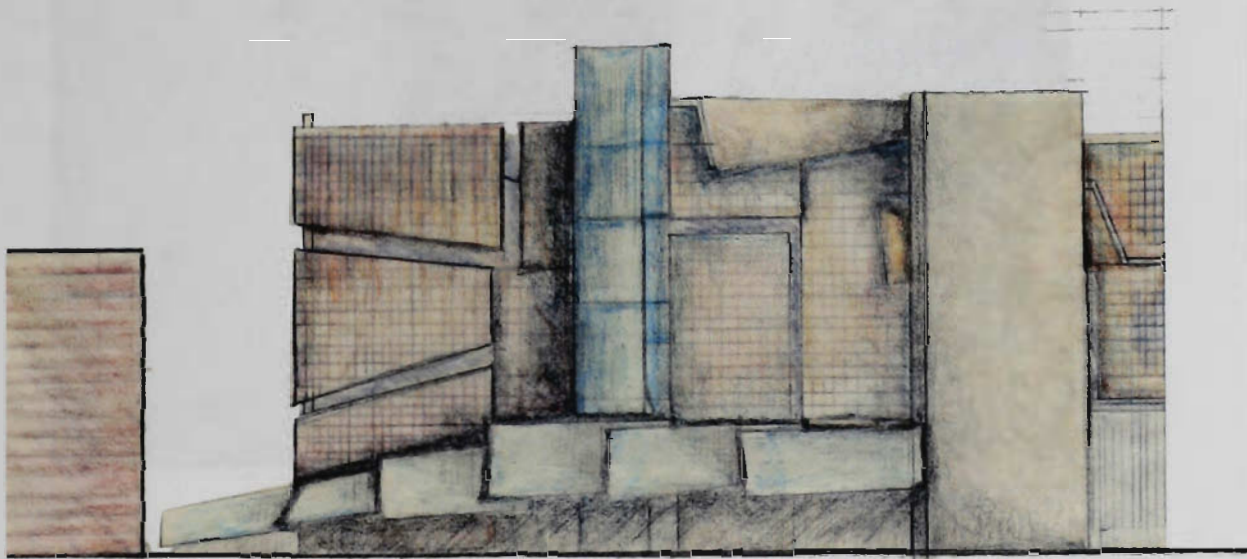


Interior perspective: gallery, café bench-wall, and yoga towers

The relation of yoga space to gallery and café is about a seamless fluidity and constant wrapping of the different worlds.



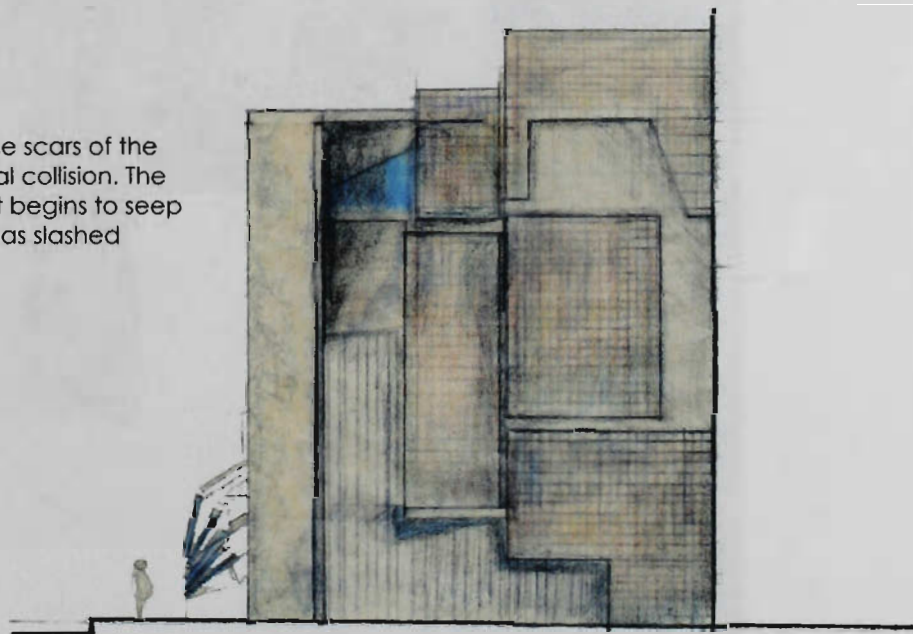
elevations inspired by early concept model

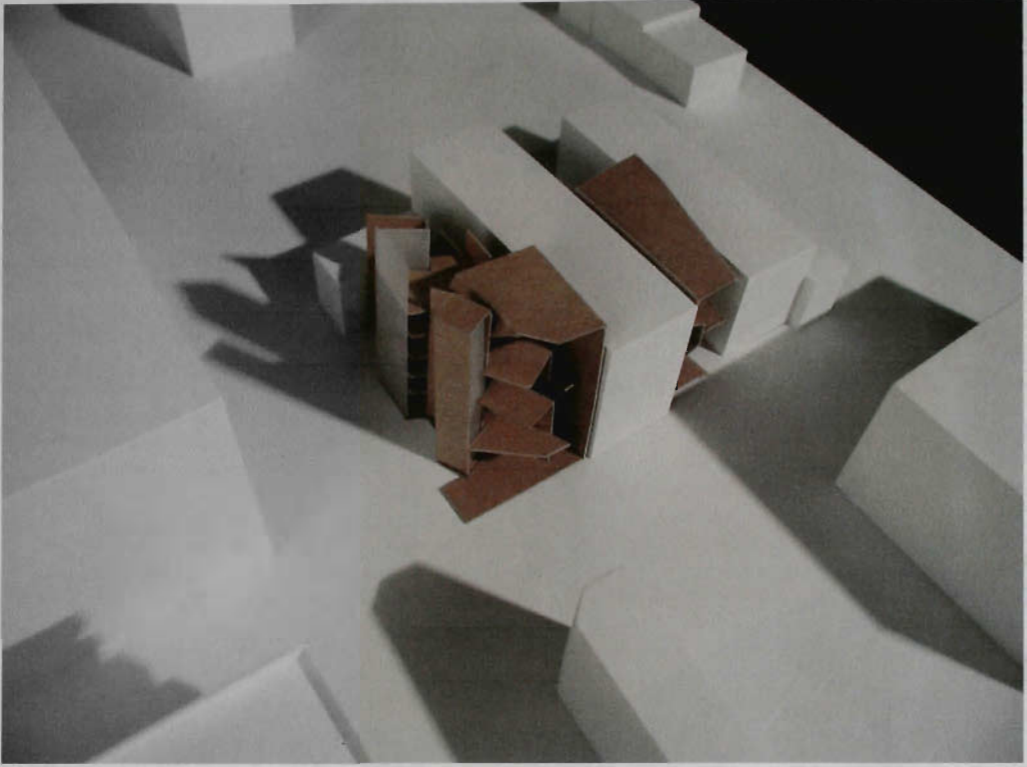


West elevation

The façade becomes the scars of the unresolved interior spatial collision. The interior fluidity is held but begins to seep out where the collision has slashed through the façade.

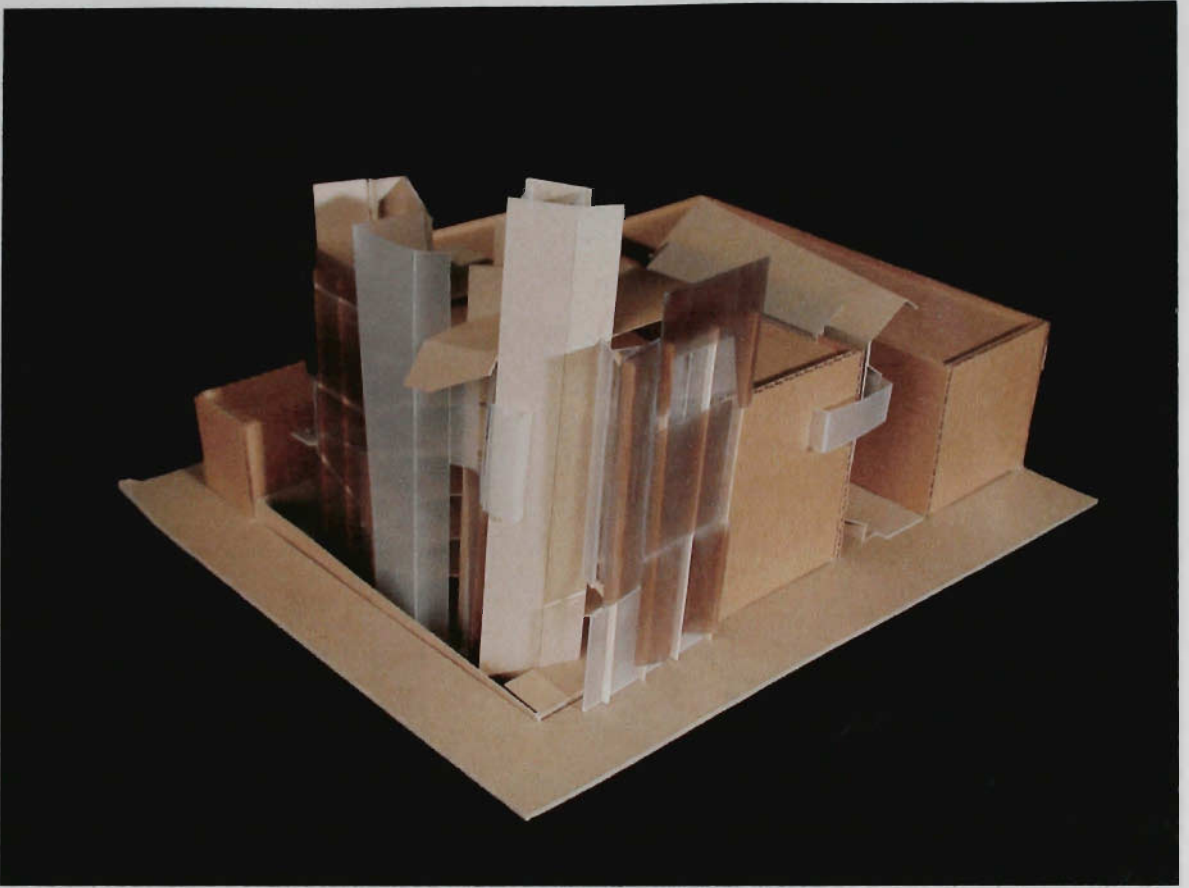
South elevation



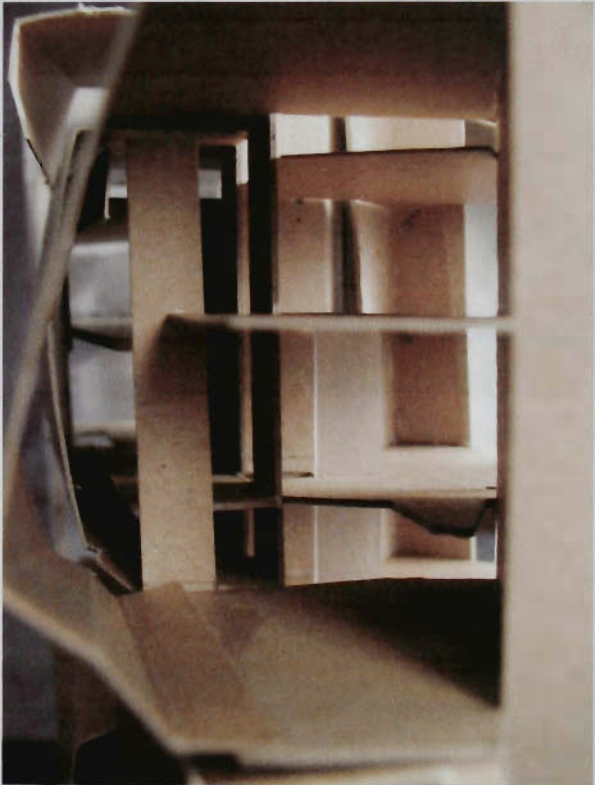


Site model with main building and adjacent site



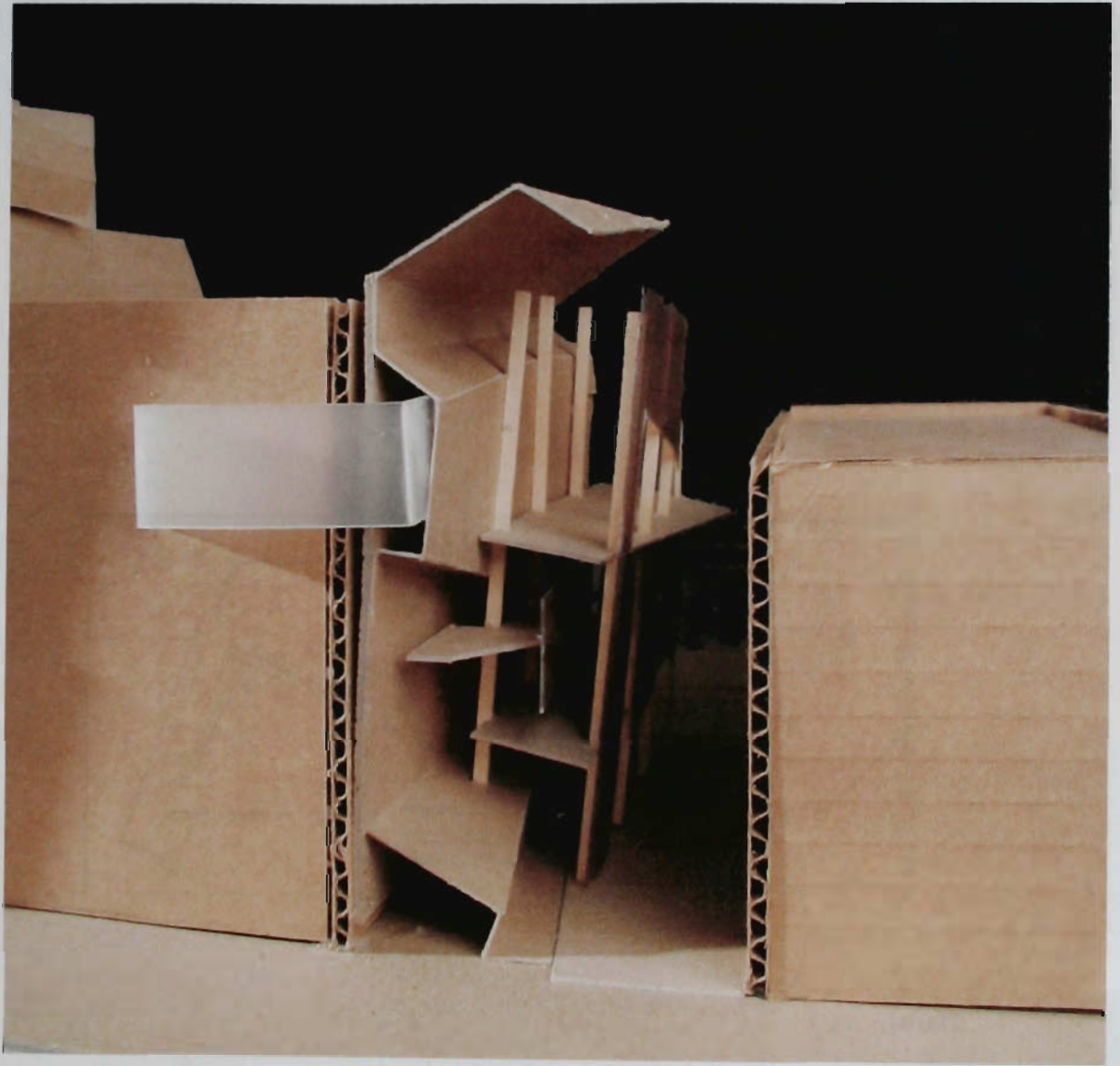


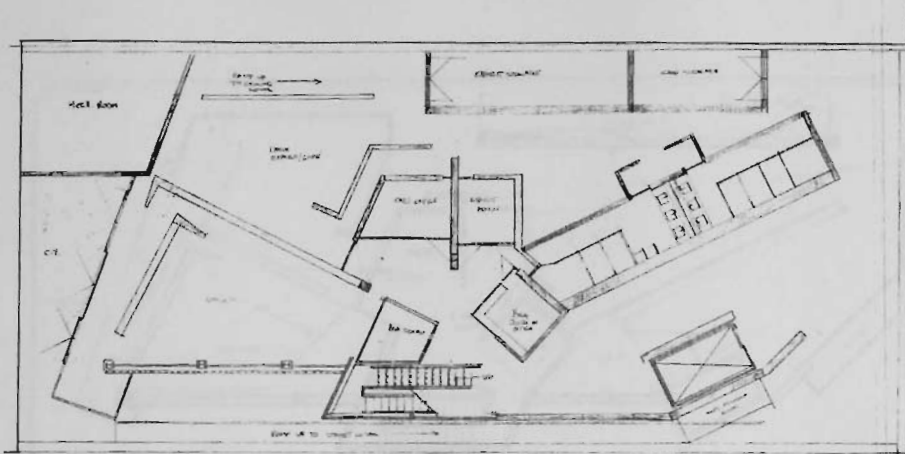
Main building within site



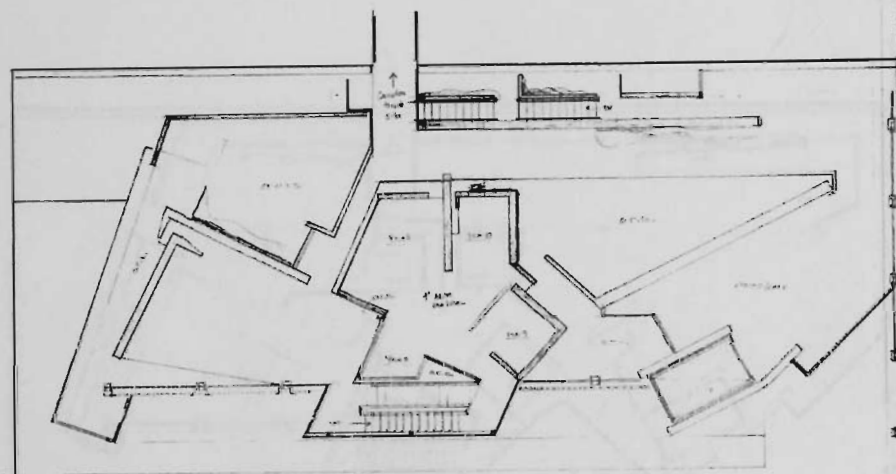
Interior detail of gallery

Small intervention within site

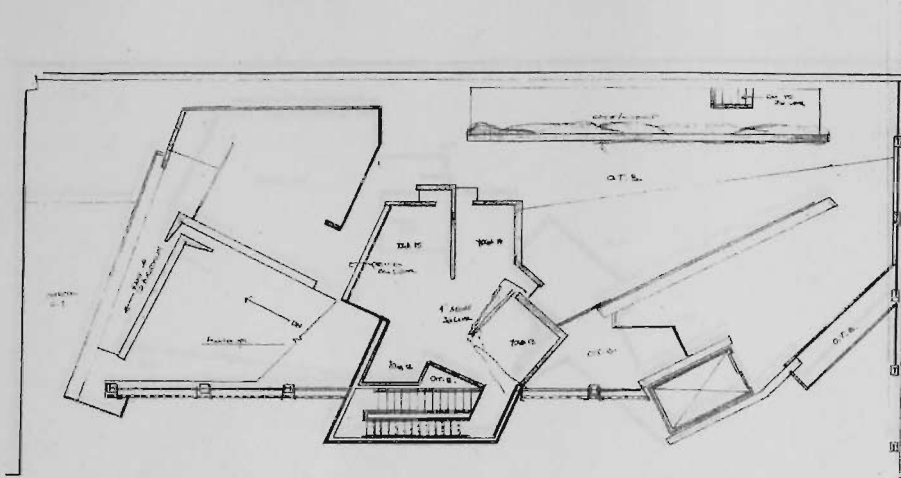




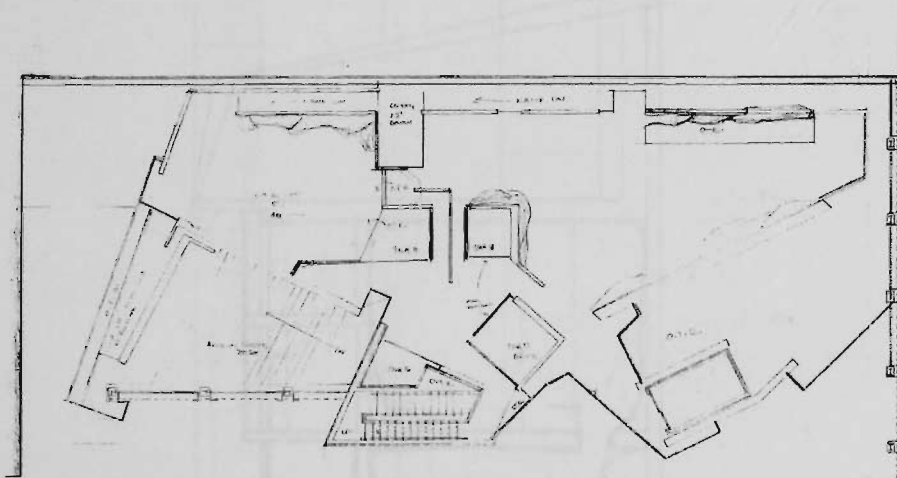
Basement level



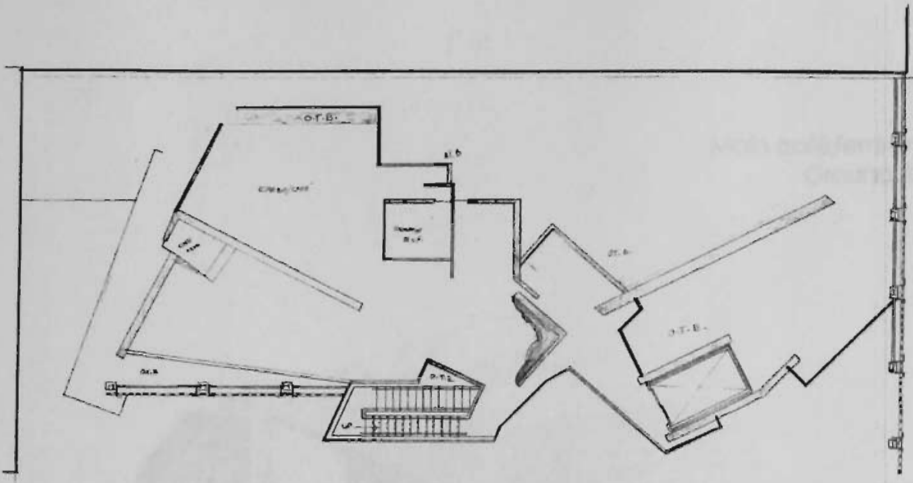
Level 2



Level 3

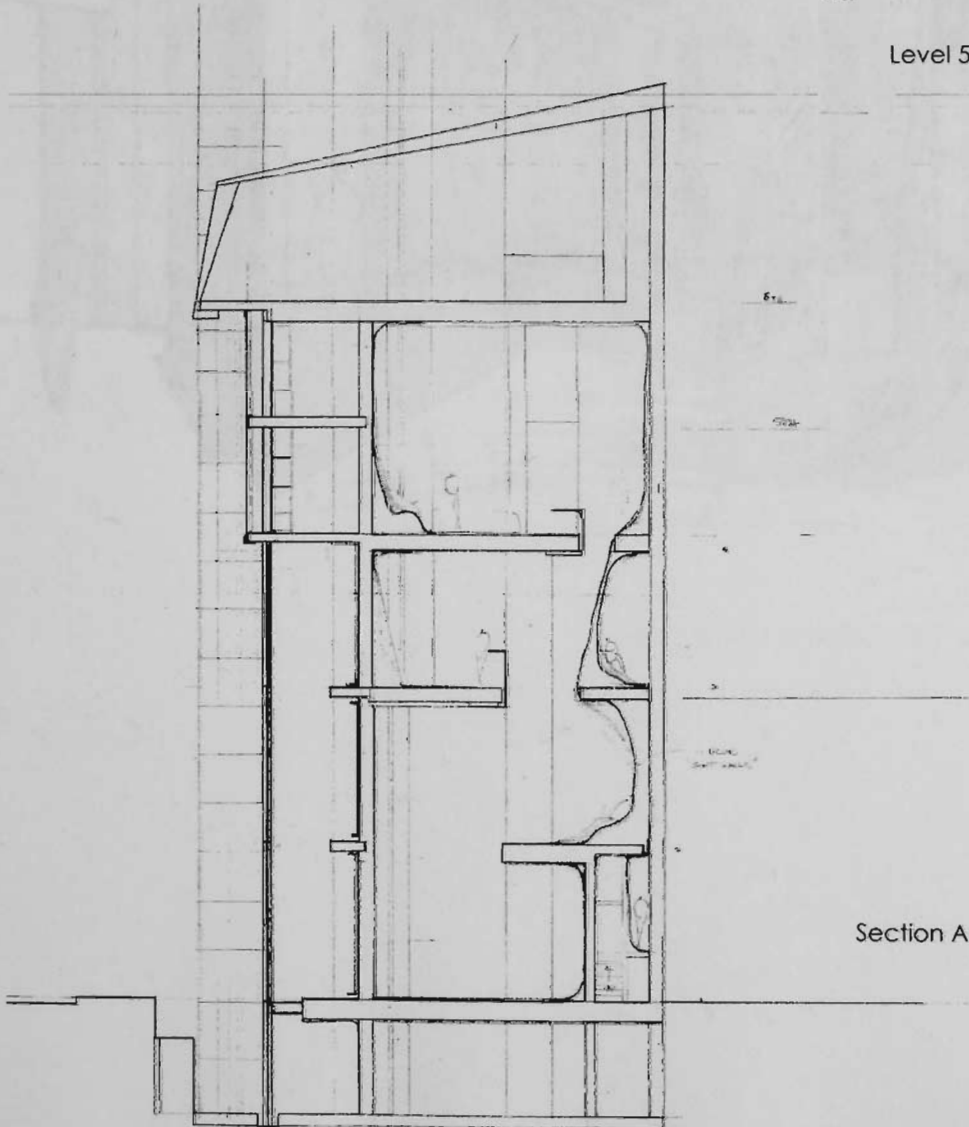


Level 4



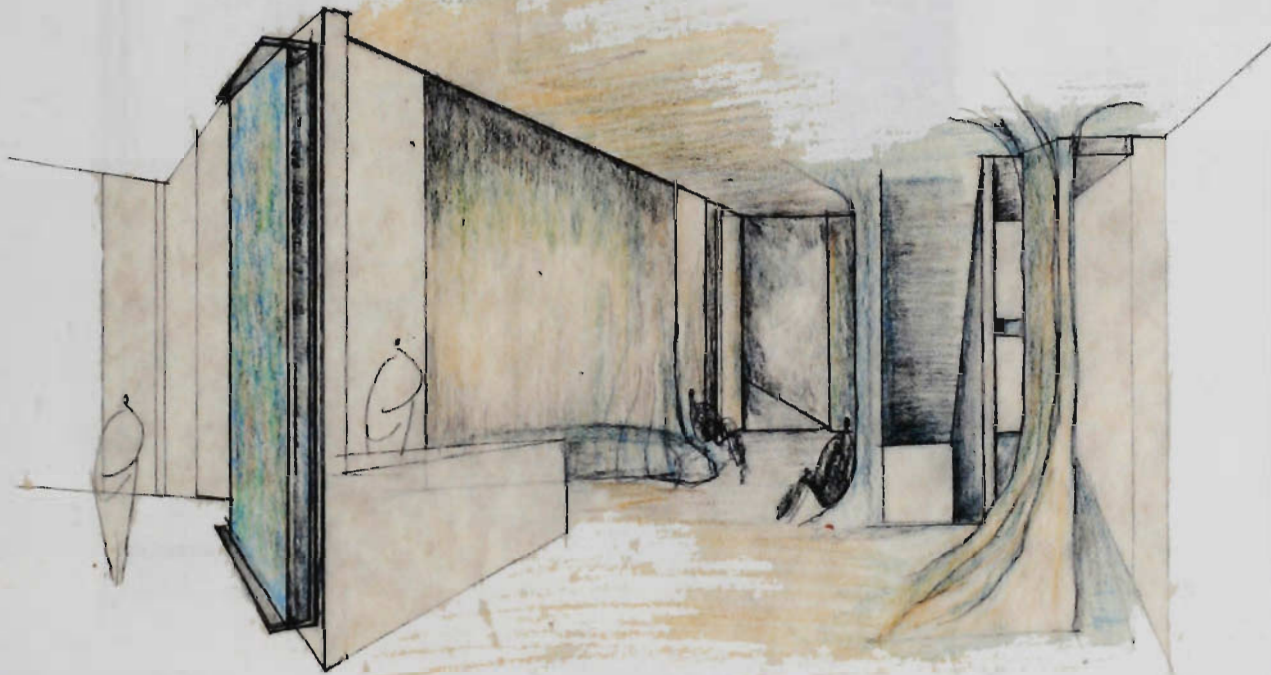
Scale: 1/8" = 1'-0"
 Date: 1-4-09

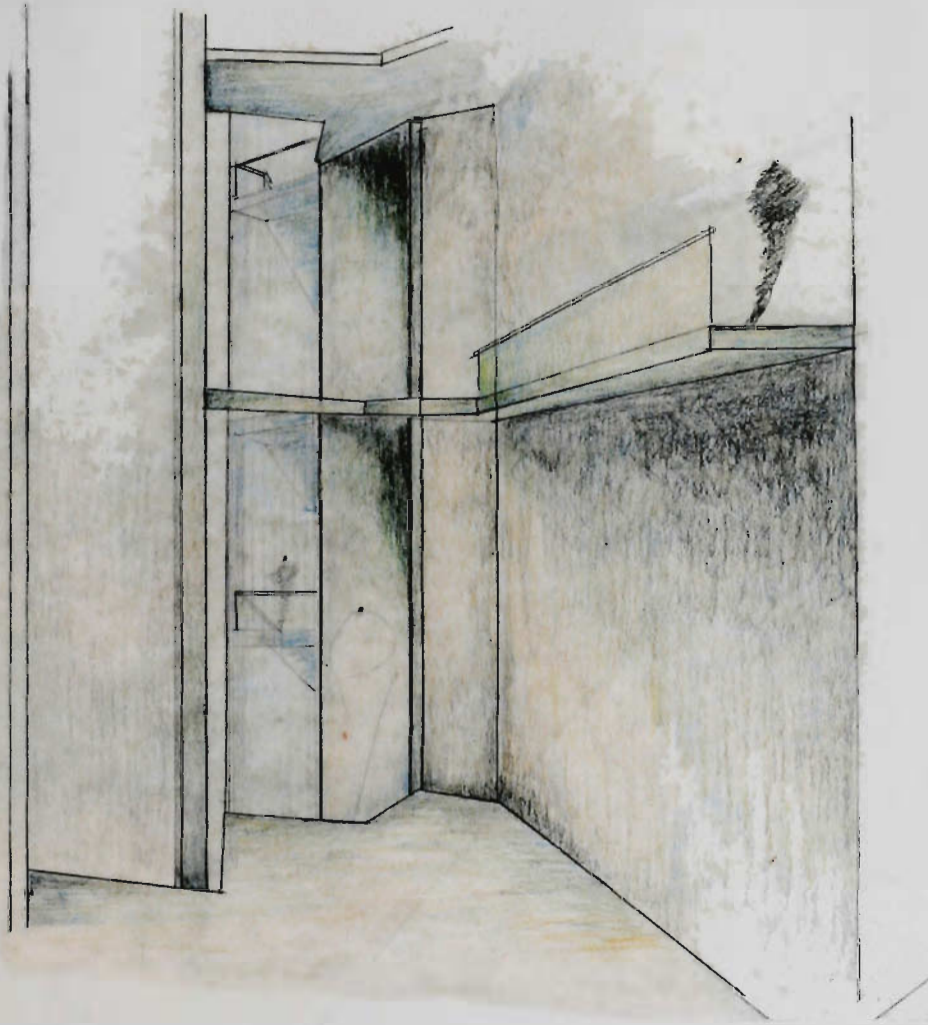
Level 5



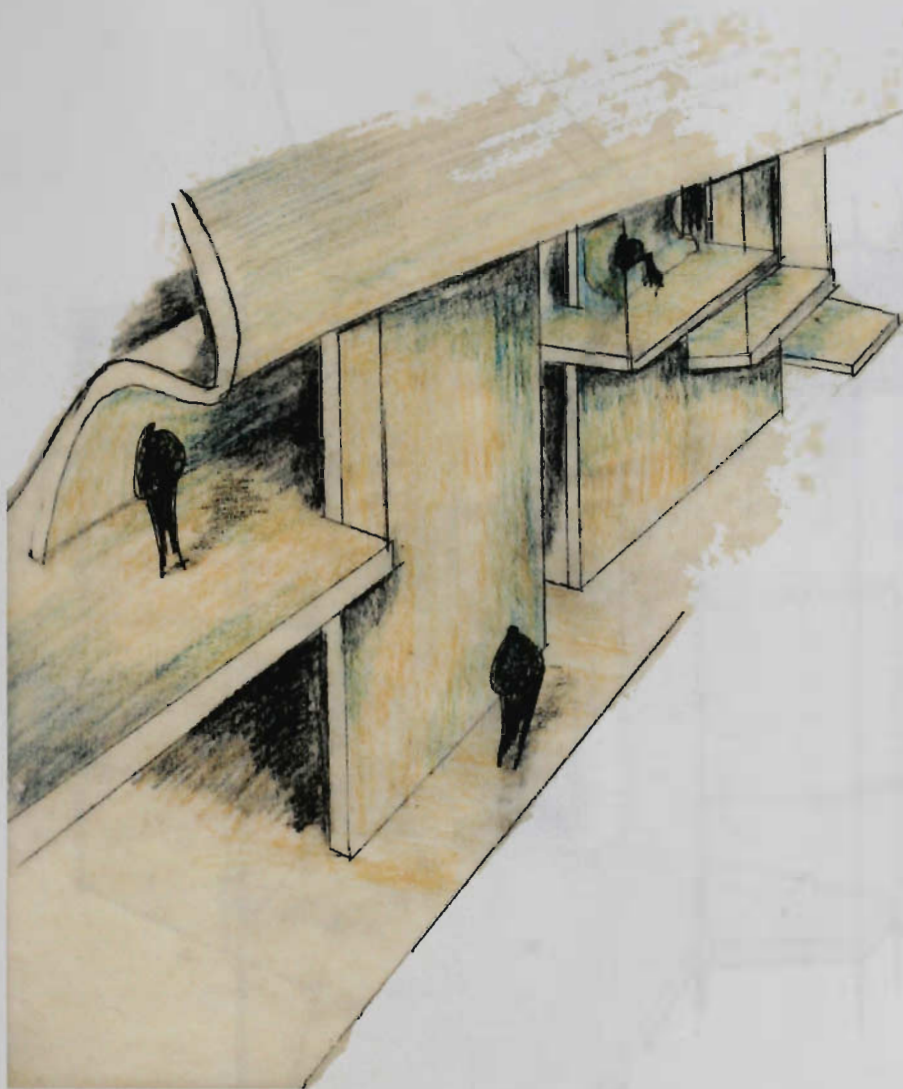
Section A

Main café/entrance
Ground floor

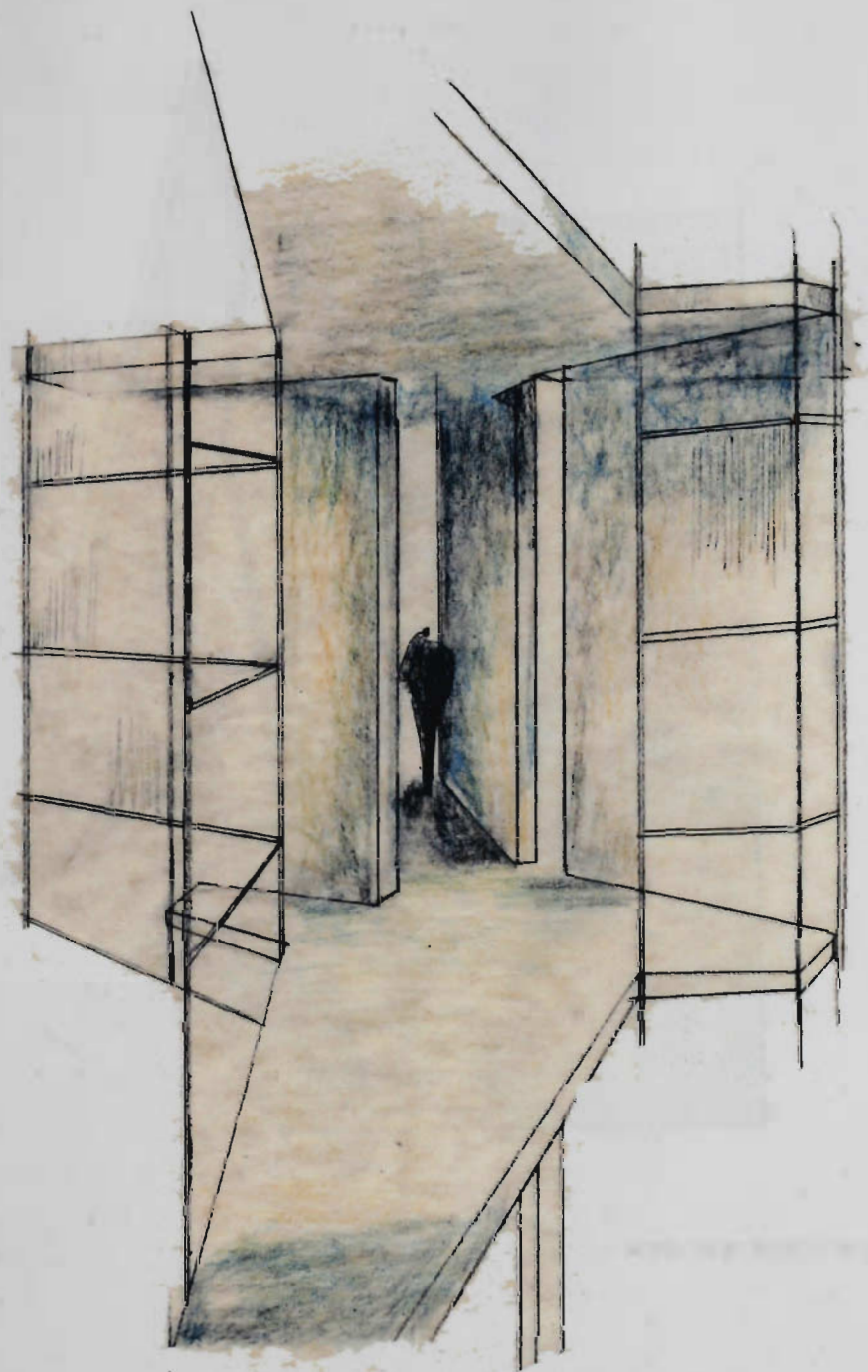




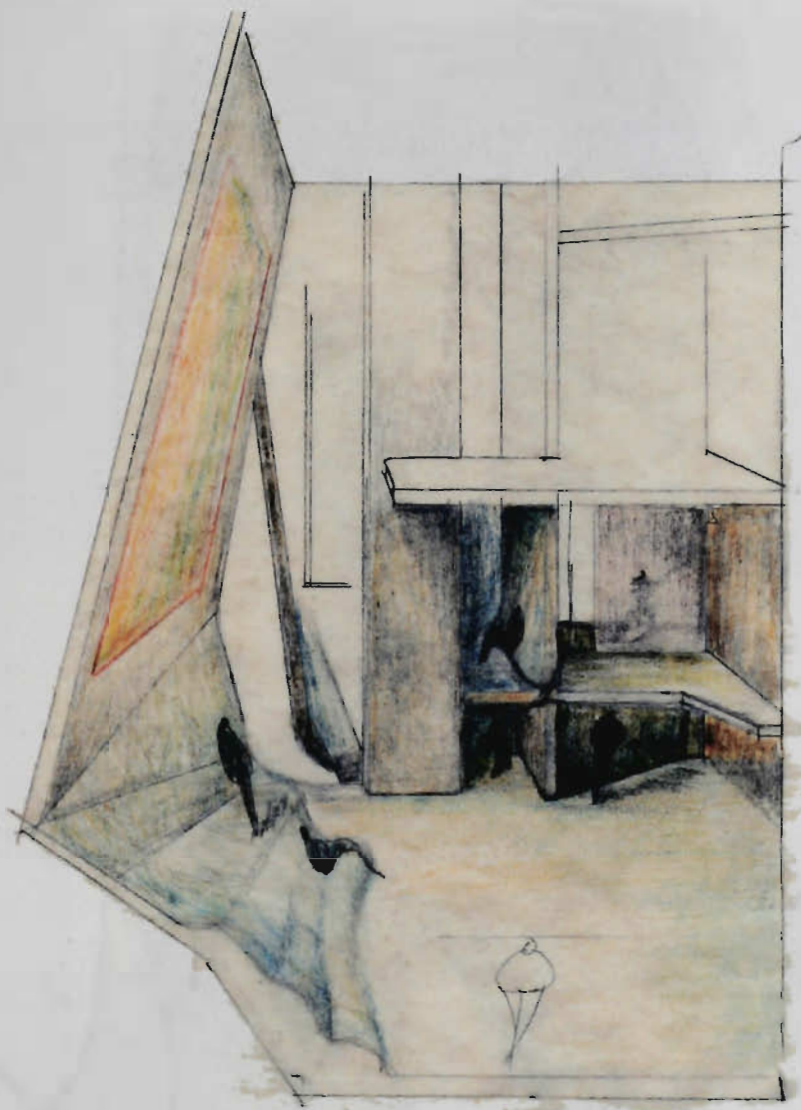
Level 1
Gallery exhibit and café balcony



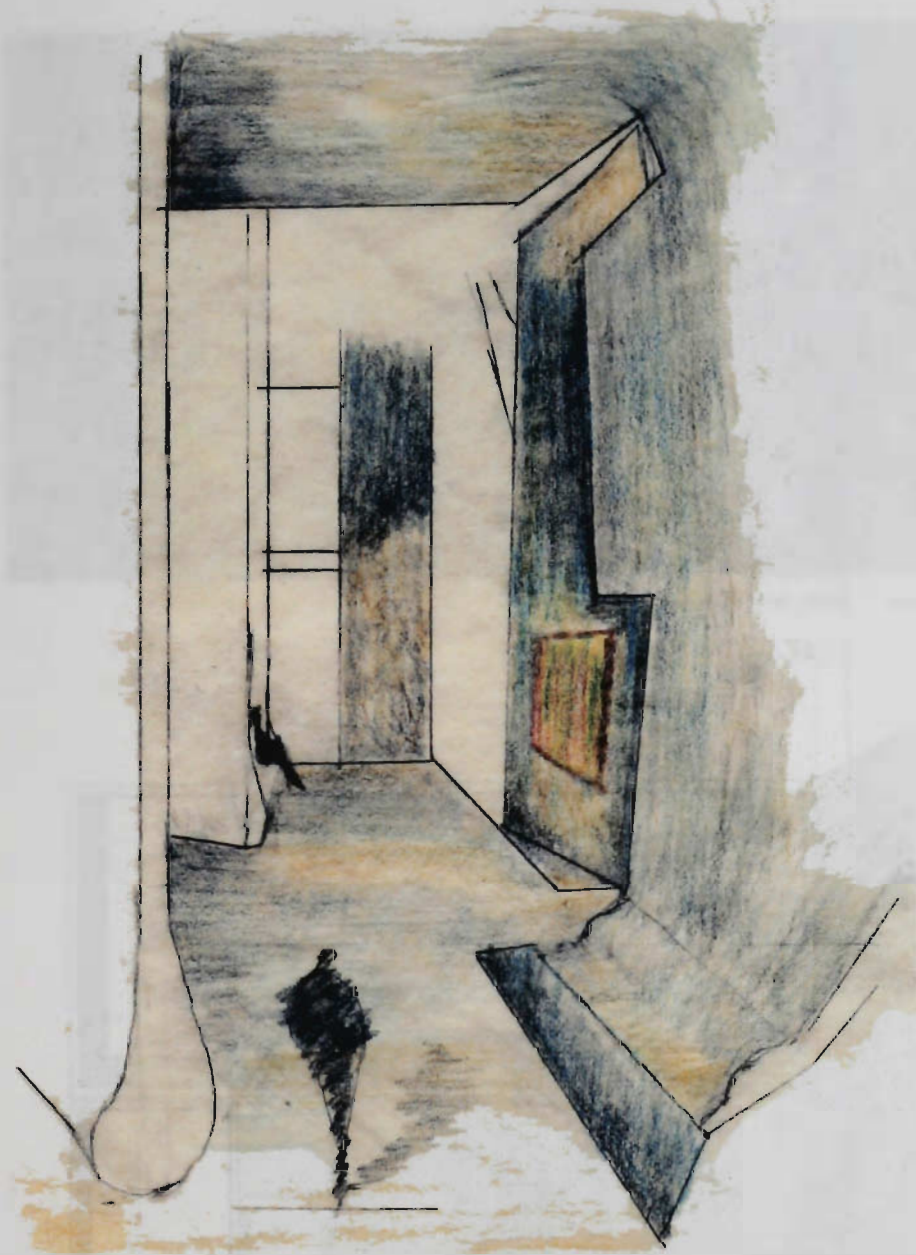
Circulation at East edge
From ground floor to exhibit



Yoga entrance from elevator
Exterior space



North east exhibit level 2

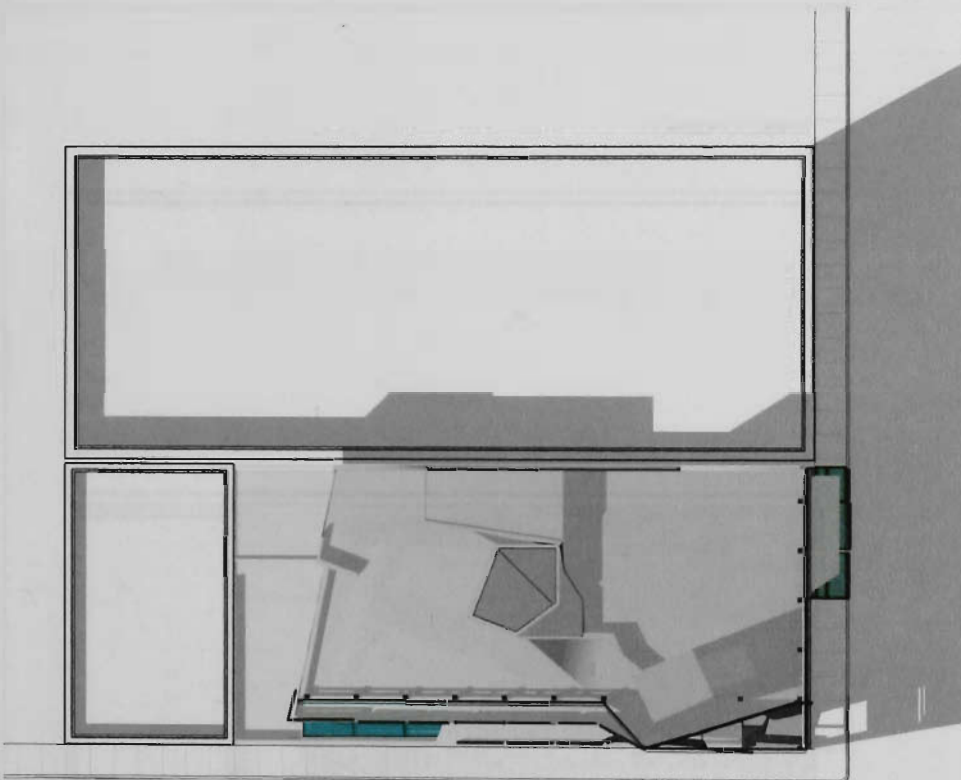


Level 3 exhibit and edge condition to existing

9. FINAL PROJECT

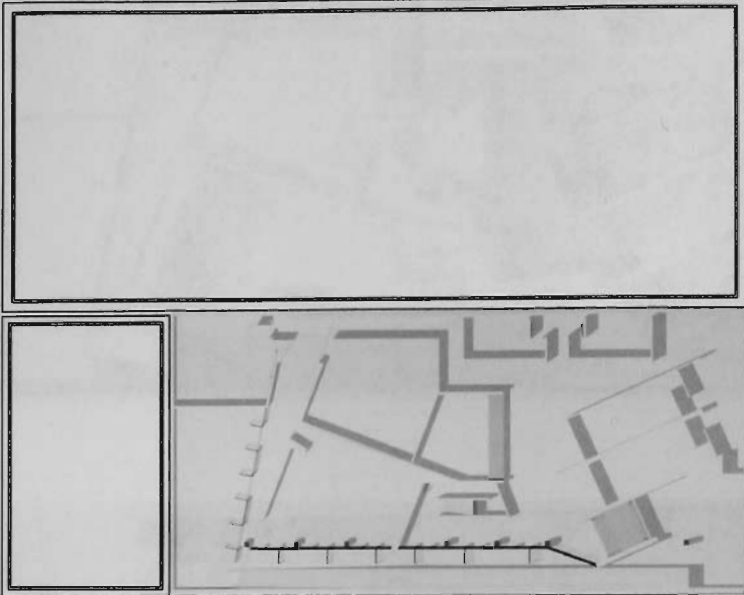


▲ BRUSH STREET + CONGRESS DETROIT

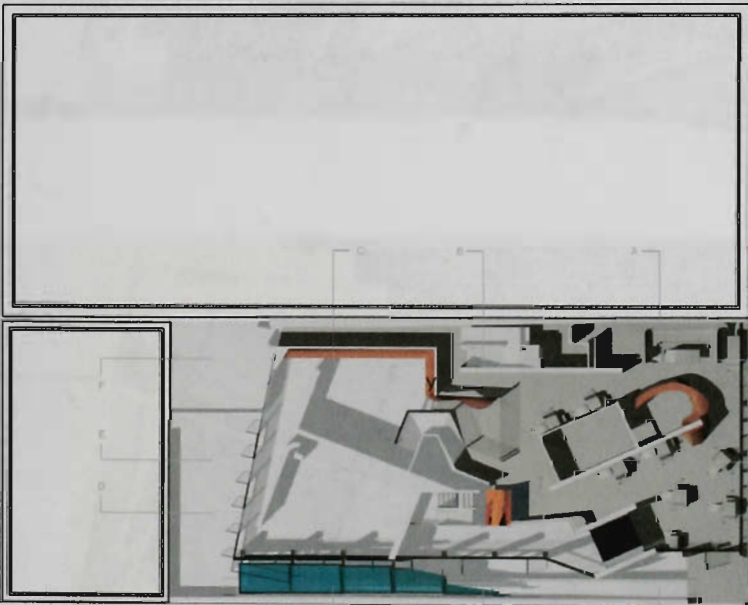


Roof Plan

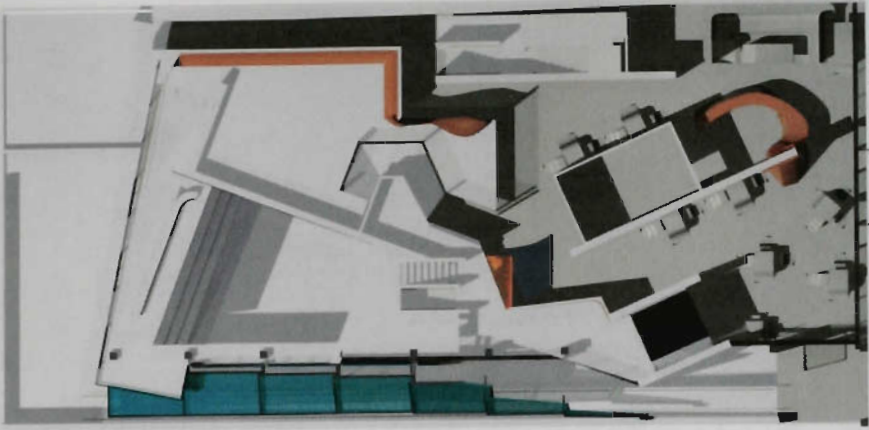
Basement Level



Ground Level



Level 1B



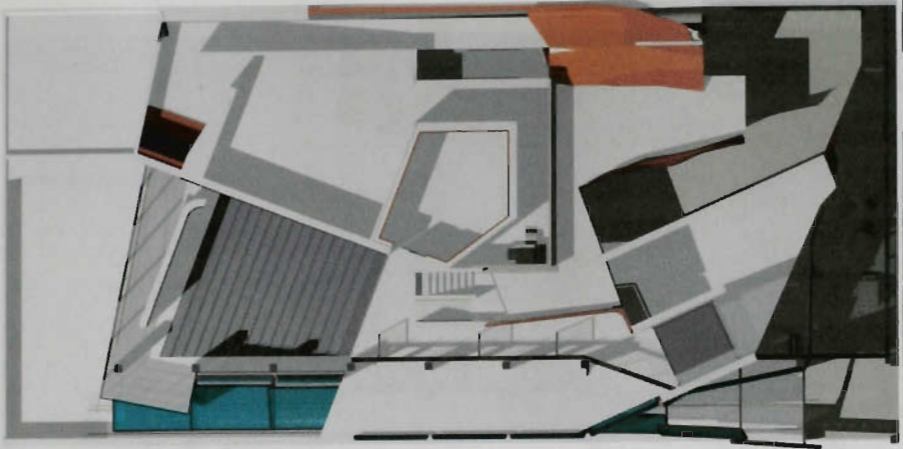
Level 2



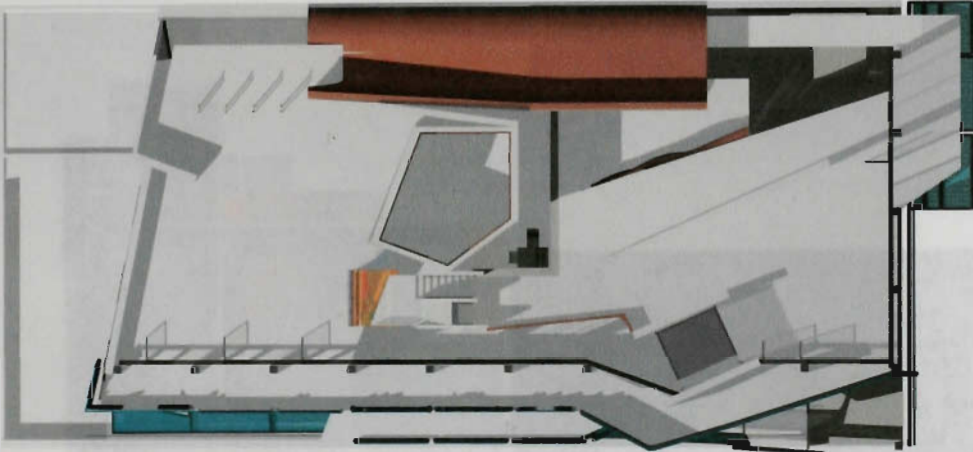
Level 2B



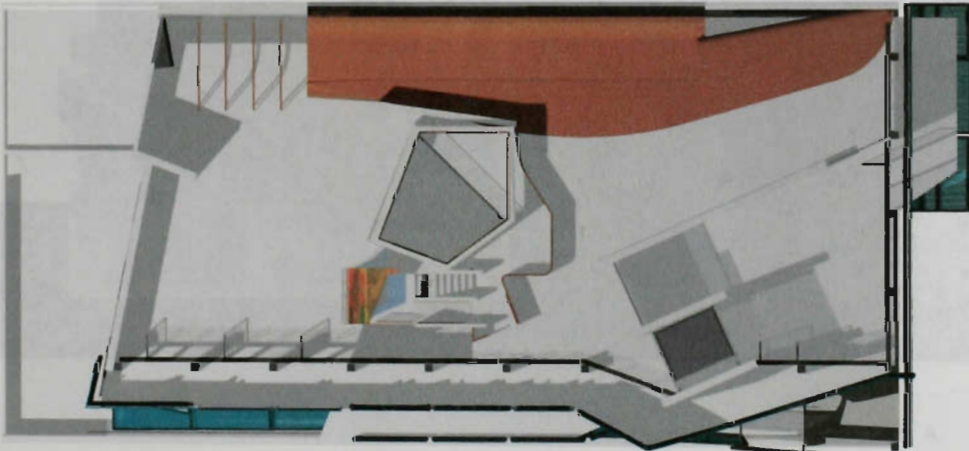
Level 3



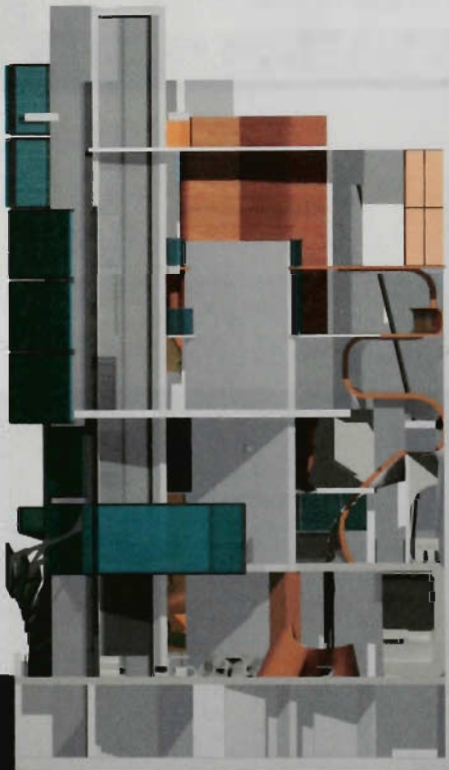
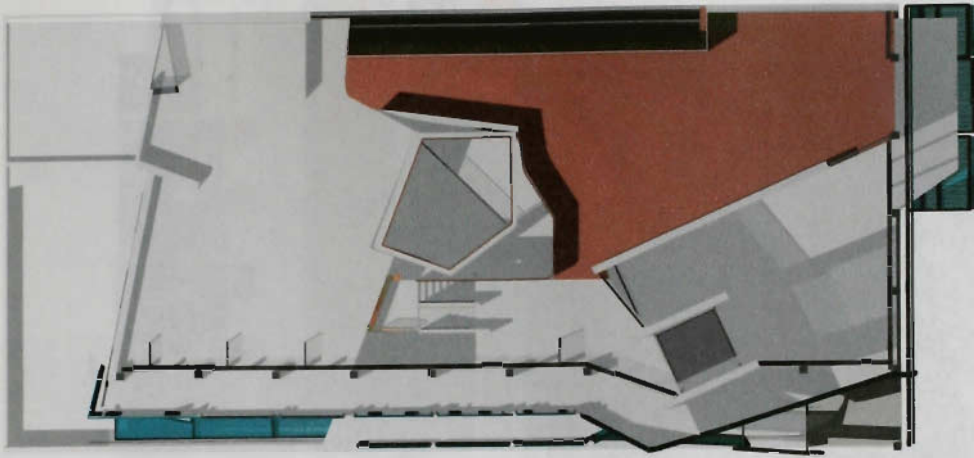
Level 3B



Level 4



Level 4B



Section A

Section B



Section C





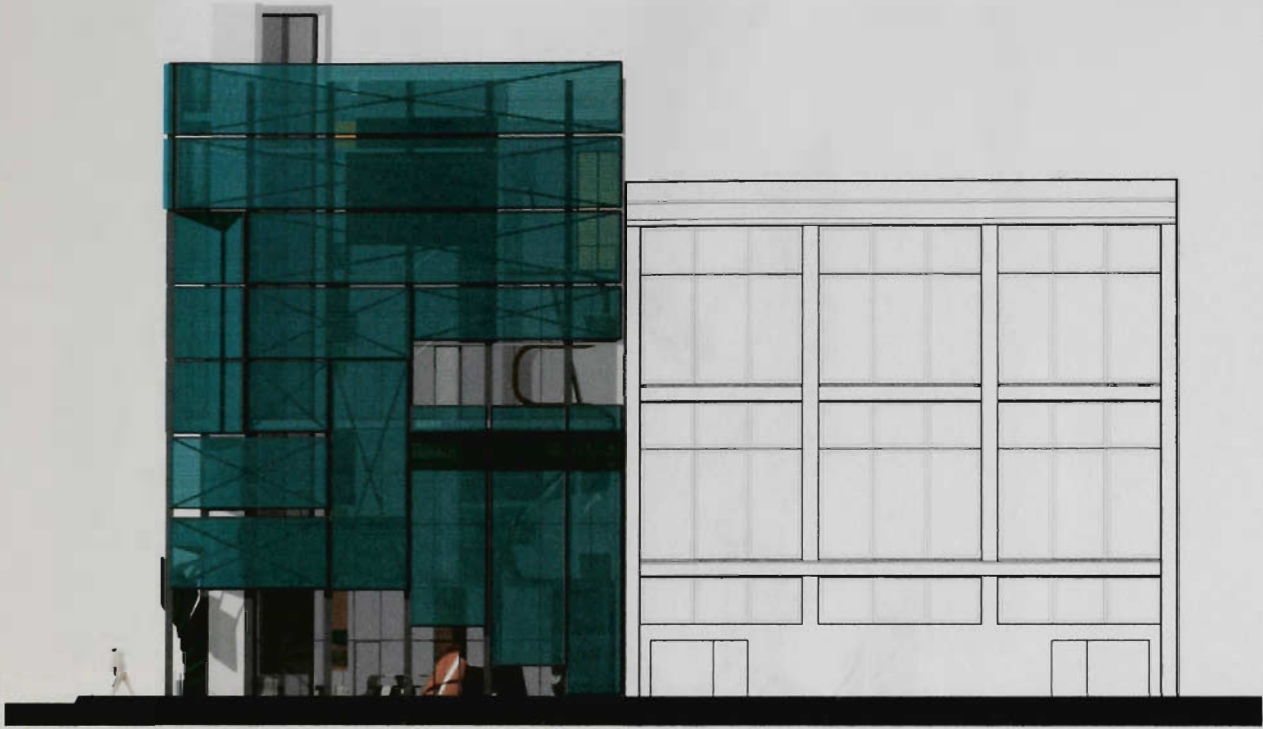
Section D



Section E



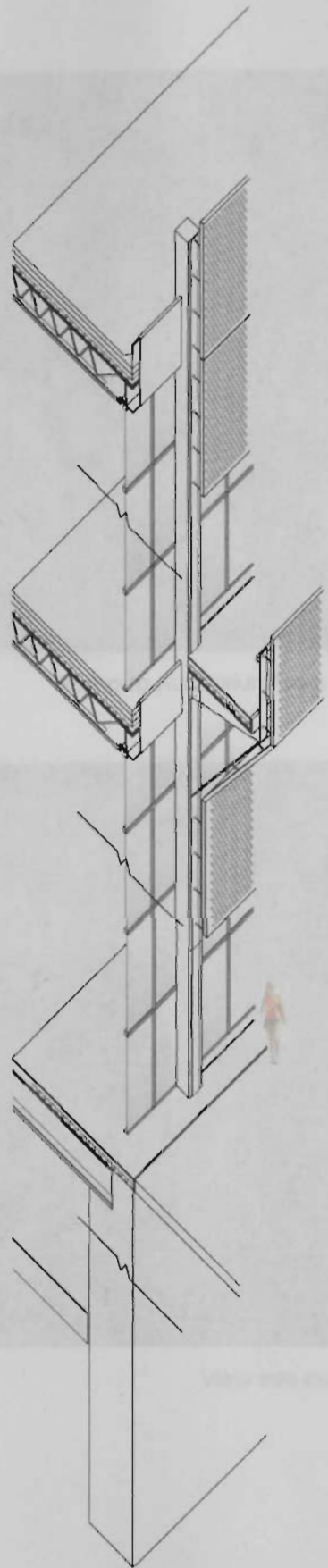
Section F



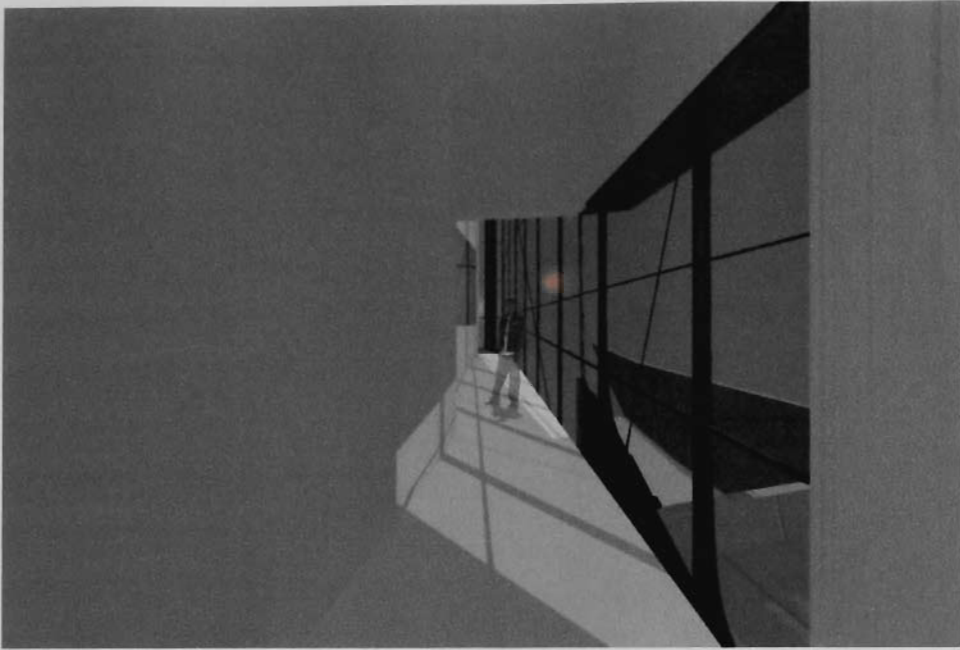
South Elevation



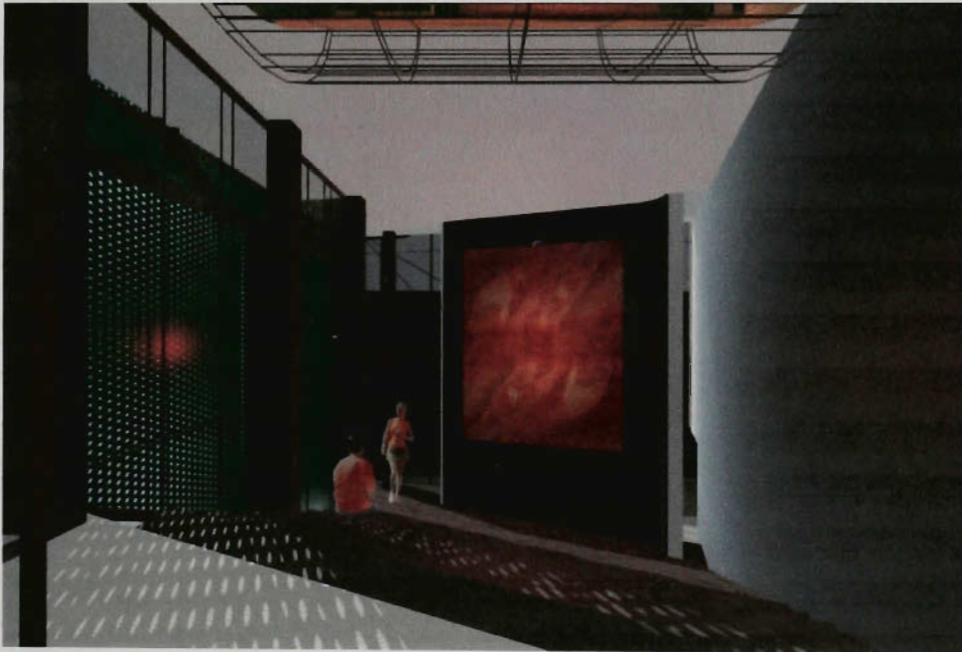
West Elevation



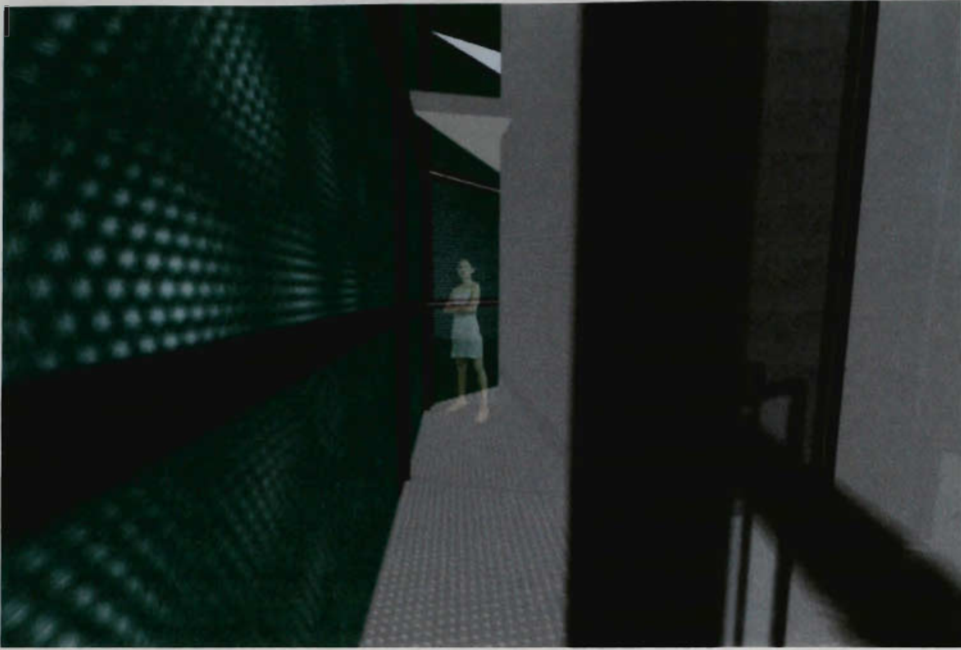
Exterior Wall Section



Ramp to Auditorium from level 1B



View into auditorium



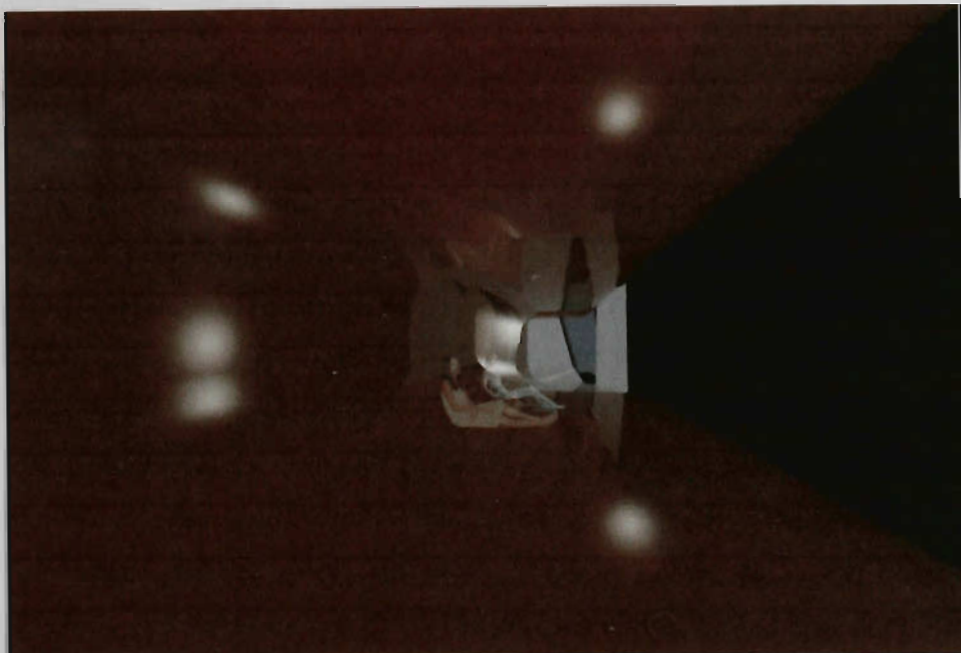
Exterior balcony



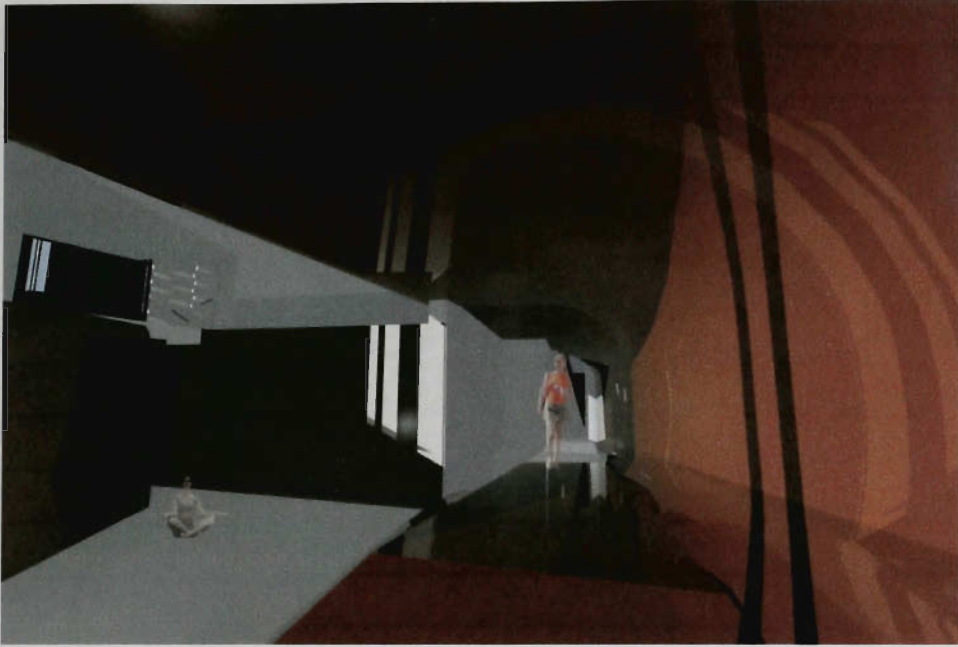
Main Cafe



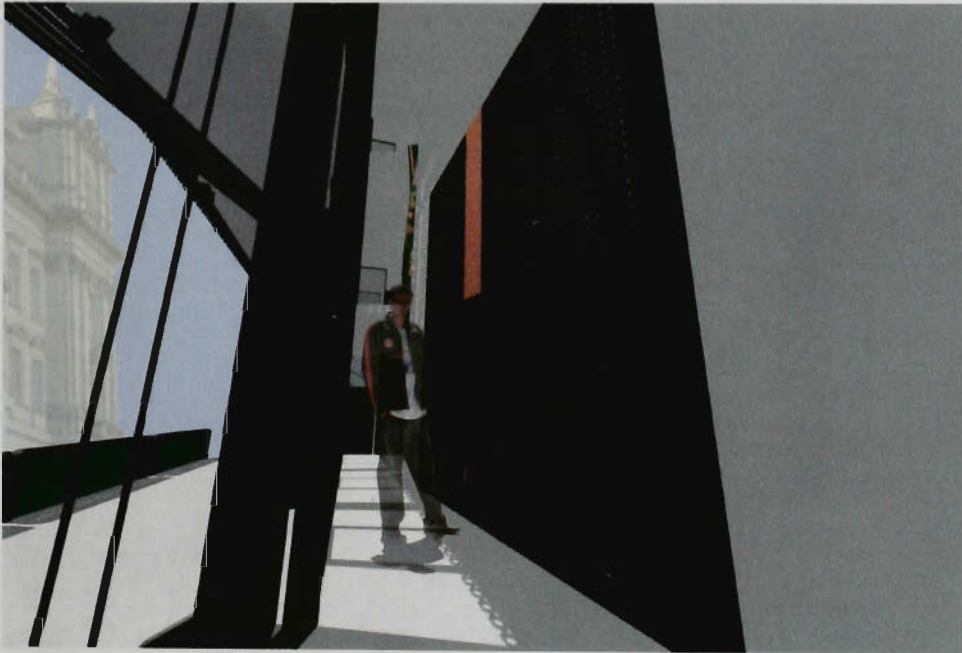
Exterior courtyard



Exterior café/exhibit: curve wall at east edge



Interior ramp above yoga floor 3



Exterior/interior balcony at stair and elevator



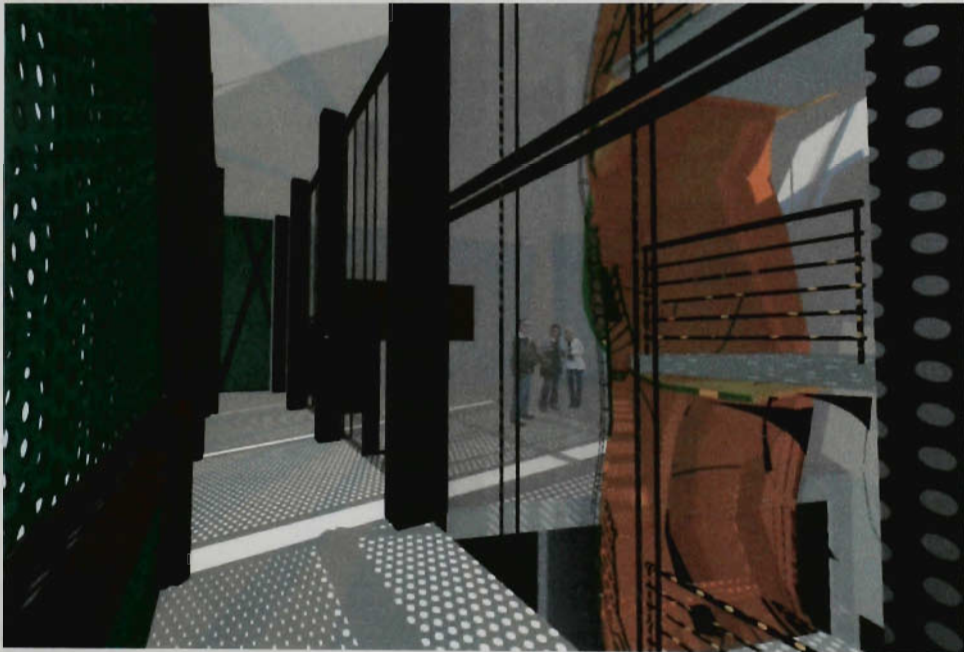
Exhibit level 2 with yoga on level 3 and interior ramp above



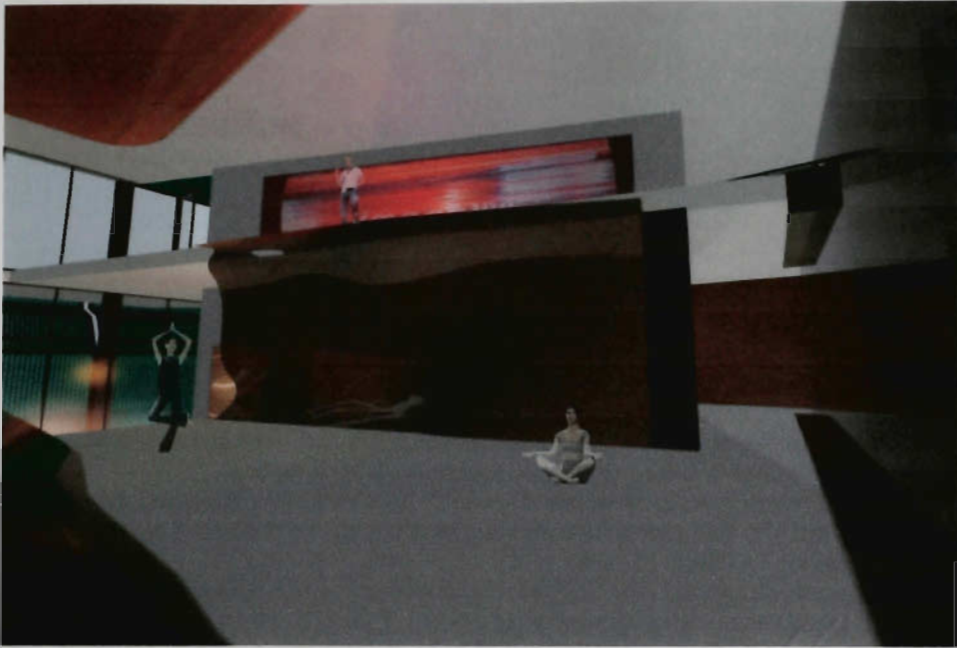
Exhibit level 4 from elevator/stair



Soft wall detail of north east exhibit/café with yoga in back: level 1B



View into exhibit from exterior area: level 4B



Large yoga space level 3 with exhibit above

The project was a challenge for the architect because the space was not a simple rectangular box. It was a complex, multi-level space with a curved wall and a high ceiling. The architect had to create a space that was both functional and aesthetically pleasing. The space was designed to be a place where people could practice yoga and other activities. The architect used a variety of materials and colors to create a warm and inviting atmosphere. The space was also designed to be flexible, so that it could be used for a variety of purposes. The architect worked closely with the client to ensure that the space met all of their needs. The final result was a beautiful and functional space that is a true work of art.

The architect's goal was to create a space that was both functional and aesthetically pleasing. The space was designed to be a place where people could practice yoga and other activities. The architect used a variety of materials and colors to create a warm and inviting atmosphere. The space was also designed to be flexible, so that it could be used for a variety of purposes. The architect worked closely with the client to ensure that the space met all of their needs. The final result was a beautiful and functional space that is a true work of art.

10. CONCLUSION

The characteristics of new technologies shaped this exploration and as much as this exploration has traveled through many phases in one year, questions remain unanswered. The question still remains, how do we perceive the place of permanence once our perceptions are changed due to fast technologies? Is this place perceived differently? In this exploration, relief had a direct relationship to the city. It was in the moments of puncturing through to the exterior, that the user is released. Ironically, the city of Detroit itself is not seen as permanent. Contrarily, as mentioned prior, Detroit is a cycle of new replacing old. The city constantly reinvents itself at a faster and faster rate. It is in these conceptual ironies that the strength of the proposal lies. The ideas of contradiction, ambiguity, inconsistency, fluidity—as seen most effectively in the perspective vignettes—are strong throughout. However, still does not answer all of the questions.

It would be hypocritical to suggest a logistically defined and a completely rationalized development of this proposal would resolve the argument. The process employed here was one of reevaluating with a fresh eye to derive a language for the proposal. Although the design is not necessarily prescribed at the beginning, the process is with a set of goals in mind. This allows for some control of the outcome as the design forms within these frameworks. Still, the design process is not left up to chance; for example, the soft walls were intended to be used in the project well before the process, they were not derived in any way from it. However, the process did let the exploration of how these walls were to take shape unfold. By having a set of preconceived notions and realizing them, the process shaped the beginnings of the proposal.

The critical position aims to explore a new understanding of space which emerges in response to electronic and digital space. Digital space suggests a spatial condition in the way it is visually presented. This “other” dimension is characterized by a condition of rapid dislocation from one space to another and fluidity of movement. The proposal did not replicate this condition, but responded to this shift in understanding of space by overlaying these conditions on a place which is knowingly a static architectural form. This incongruity defines the project as a series of spaces which contradict each other as a programmatic element as well as an architectural language. This move has a direct affect on the individual—discomfort, frustration, nervousness.

The proposal embodies the thesis architecturally. It does not need a program to function on a conceptual level. The program was yet another medium to explore this type of architecture. In the end, the program can be eliminated and all the desired characters, traits, affects, etc continue to shine in the architecture.

The constant intermixing of materials such as soft walls with structure and the path of the building as an individual engages with it both relate to the human body at a small scale. The premise that such moves of disorientation and fragmentation would make a user more aware of his body and surroundings is embodied in the proposal where the sudden shifts of size, noise, light, color, height happen. This suggests that by adopting fast technology's character to architecture has the opposite effect on the real than in cyberspace. Thus, the individual becomes more acute to his bodily sensations in such an architectural space.

Architecture is a mirror of the present. As technology evolves more and more rapidly, architects need to reevaluate the "known" and challenge the current ideals and priorities of design. The process of reevaluation, as has been implemented throughout the course of this investigation, is at a very archaic and simplified level, the cycle in which architecture is heading today. Forcing one's self to look at something in an entirely new way; to open up the imagination to the possibilities that are an option, works not only for technology, but also for design. In this lies the challenge. To force one's self to challenge individual perceptions as well as relationships in architecture.

Richard S. Tedlow, *Fast Forward*, New York: Basic Books, Inc., July 1979, Gallery 2.

Reviewed January 14, 2004, <http://www.eric.ed.gov>

<http://www.eric.ed.gov/fulltext/ED382702.htm> "Fast Forward"

Reviewed January 14, 2004, <http://www.eric.ed.gov>

David J. Langford, *Fast Forward*, December 2003, <http://www.eric.ed.gov>

Information for Program President.

Wesley Cull, *Introduction to the Guide to Digital Art on the Web*, February

January 19, 2004, <http://www.eric.ed.gov/fulltext/ED382702.htm>

Digital Art and Design, Reviewed January 13, 2004,

<http://www.eric.ed.gov/fulltext/ED382702.htm> Digital Art and Design Database with interviews.

International Digital Art, Reviewed January 14, 2004,

<http://www.eric.ed.gov/fulltext/ED382702.htm> Digital Art and Design Database with interviews.

Richard S. Tedlow, *Fast Forward*, New York: Basic Books, Inc., July 1979, Conference,

ERIC Press, 1979, *Fast Forward* "The 'New' World City" which discusses that virtual cities are becoming as important as physical ones and that computers have revolutionized the way we live, entertain, work, entertain, online ourselves, and interact.

Michael Worton, *The City of Bits: Space, Place, and the Cybercity*, Cambridge, MA,

MIT Press, 1992. A good study of the domination of telecommunications, networks and software over the materialized form.

Wesley Cull, "Transarchitecture and Hyperurface: Operations of

Transmodernity," *Academy of Architecture* 48:3-4 (1992): 54-59. A discussion of space within the virtual realm and its relationship to time and the observer.

ANNOTATED BIBLIOGRAPHY:

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- Ars Electronica Center*. Retrieved January 16, 2004. <http://www.aec.at/en/index.asp>. The work of the Futurelab provides the basis for many installations at the Ars Electronica Center and projects on display internationally.
- Benedikt, Michael. *For an Architecture of Reality*. New York, NY: Lumen Books, 1987. A good study on "recalling" architecture with an emphasis on the subconscious or "mute" meanings.
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