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PRESENTED BY: **Jenna Murphy**

ACCEPTED BY:

Julie Ju-Youn Kim
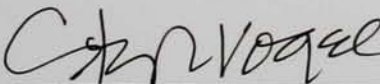Assoc. Professor, Masters Studio Instructor

5.06.2005
Date

Stephen J. LaGrassa
Assoc. Dean, Director Masters Program
School of Architecture

5/09/05
Date

APPROVAL:

Stephen Vogel
Dean, School of Architecture

5.09.05
Date

MEMORY: *Recollection Through Architecture*

Jenna Murphy
Masters of Architecture
The University of Detroit Mercy School of Architecture
AR 510 + AR 520
Associate Professor Julie Ju-Youn Kim
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MEMORY: Recollection Through Architecture

ABSTRACT + CIRCUMSTANCE

Moments create memory. The moments in which we exist are a result of continuous passing of time. From these moments, our memories are written. A memory is not a duplication of an event, but an edited moment stored in the depths of our minds. In remembering, we extract and manipulate, edit, re-write and associate the lived moments. Our memories consist of a series of partially accurate afterimages and associations with other afterimages. Each occurrence is the derivative of those proceeding. It is the way we translate and include that moment that triggers memory.

In recognizing that a parallel exists between memory and moment, there exists an opportunity for inspired design, where the design becomes a derivative of the memory. These parallels trigger an association between memory and the spaces that encompass moments. Examining these occurrences allows for architecture in response to the circumstances of present and historical context.

This thesis will examine the relationships between matter of memory-associated significance and the architectural movements, which recognize and respond to them. This is not an exploration of the historical built world, but, the opportunity for the exploration of a thought-provoking environment inspired by the circumstances, which are unique to each person and place. The architectural response cannot exclude the memory, the derivative stratification that is unique to every circumstance. Such parameters should serve as a guide to making design related decisions.

Gilles Delueze said, "(it is) commensurable relations and rational cuts which organize the sequence or linkage of movement." It is possible then, for the movement between moments to create the language of a building. Sensitivity in the joining of the past, present and future forms a crucial moment where the physical eludes to the phenomenological.

An experience lies within the space, but exceeds the necessary architectural pragmatics. As evolution is inevitable, so is the understanding of a space. The space reveals itself upon repeated interactions, encompassing an experience that exists beyond practicality. Such circumstances can occur regardless of the location or context of the built. The inclusion of moments to trigger memory should result as the consequences of unlimited exploration.

The design intent of such an architecture, is not obvious through first impression. The practical function of the space is one that invites visit and revisit. Existence here is dependent on the purpose supplied by the space. Your reason for return is relevant to the program. The space itself is a derivative of memory. The memory is the bonding agent between the old and the new, nonphysical. The old is the memory existing in the function/site/built/user(s). Progress and movement occur through memory. The space encourages progressive thought. The space caters to the movement of the thought, the meandering or pacing that evolves from the mind as it processes. The memory as a consequence of physical exploration.

"...Architecture can effect our soul only if it can touch the datum of forgotten feelings and memories." Pallasmaa

Memories are created with a backdrop of architecture. As such, they resurface through architectural interactions. In turn, Architecture is the catalyst for memory. Without architecture association is limited. In fact, the correlation between the two is so strong; it is possible that one cannot exist without the other.

Architecture serves many functions. It is protection from harm and housing of goods. Within its spaces, our lives occur and interact. Architecture is a product of the associative memory of its creator.

Interest in presence of time and the way it could be captured, was the product of the explosion of Mt. Vesuvius in A.D. 79. The result of its devastation lies beneath layers and layers of molten ash, covering the towns of Pompeii and Herculaneum, Italy. The lava acted as a preserving tool, encapsulating the articles of the cities to be uncovered in the years to come. The history of Pompeii and Herculaneum, as well as the destruction they endured, resonates in the excavated sites.

a) end view of the carbonized roll of Herculeneum Papyrus

During my travels in Italy, I was able to visit the eerie museum-like city of Pompeii. Although fascinating, It was disturbing to find that the structures and frescoed walls of Pompeii were left unprotected, allowing exposure to the natural elements and unlimited exploration by the human hand. The cross-breeding of relatively new uncovered and perfectly preserved pieces of time and curious onlookers peeking into the tragic past was quite fascinating.

PBS, aired a documentary on the artifacts of Herculaneum and Pompeii illustrating wonderfully their encapsulation of time and history. In the mid 18th century approximately 1,000 papyrus scrolls were discovered, an entire private library of poetry and philosophy (a). The rolls of papyrus were completely buried and carbonized by the heat and gases of the lava erupting from Mount Vesuvius. Found during the famous excavations, the papyrus promised to hold the writings of the famous philosopher, Philodemus.

Through the duration of the past few centuries many people have attempted to open the fragile, brittle papyrus to reveal its treasures. Recently, new methods involving infrared imaging have allowed the palimpsest to be deciphered and recorded (b).[1] In contrast to the sites of Pompeii, the papyruses rolls are protected within the walls of a Naples museum were the curious are permitted a glimpse into the tragic past.

The destruction of Pompeii preserved a single moment in time. The volcanic gases and lava captured pieces of this place, now subject to interpretation and speculation. The papyrus inspire a fascination about the way others once lived and how they are living today. They serve as

b) infrared image of unrolled papyrus

symbols of the reliable, constant progression of time. The stories of Pompeii, Herculaneum and their treasures serve as graphic examples of life, death and passing time. This curiosity resides within each of us through association. In these ruins, we are able to relate to those that lived before.

In the book *Theatre/Archaeology: Disciplinary Dialogues*, the ground is described as a layering of history. In digging in the earth, we will recover the lives of our predecessors, as archeologists did on the site at Pompeii. Theatre and archeology are capable of capturing this history and giving it life through exhibit and documentation.[2] With such a tool, lies the opportunity to prescribe and communicate cultural memory.

Art allows us to represent the speculative, encapsulating past time. In a similar manner, architecture is capable of illustrating a pre-existence. The author describes the formula for personal memory and history as "Points which were once separated in time and space are now adjacent in a new, non-linear relationship. And perhaps this is how history really is: as our memories constantly fold into each other (...) We try to straighten it out. But of course we can't, it has developed a kind of topography of creases, folds, bumps, rips, all of which will now influence how we might move across it."[3] There fore, the way we relate to others and our environment allows us to form an association. Practical thought gives way to tangent stored memory and knowledge.

Remembering and associating are not linear events. Instead, they occur as layers in unpredictable sequence. The way in which these pieces are related alters our perception and reaction, to our environments. An architect is able to predict moments of association to civil memories; the mystery lies within the unpredictable association to a personal memory. The experience of a bland space is interpretively linear and hypnotic. The Artist Christian Boltanski has spent a considerable amount of his career creating from the "ephemera of human experience." His work portrays tragedy and focuses on the realization and remembrance of the dead (c).[4] Writer Rebecca Caines describes Boltanski's use of memory in an article on the artist as "a source of power, a storehouse of cultural treasures and a source of grief and obituary."

Boltanksi commonly uses the word "afterimage" when speaking about his work.[5] I have interpreted his use of the word to mean a stored memory image, similar to a frame in a reel of film, but far more complex. The process of memory begins first with a moment, of varying significance; from this moment our minds capture and store instances, specific and vague. Those instances become the afterimage, the remembered occurrence. It is a series of such afterimages that create the web of memory.

In the assignment, "Trapping Moments:Temporal Spatial Condiditons". I was instructed to create a habitable construct, abstracting the conditions of movement through moment and memories (d). The result, was a linear folded plane terminating in chaotic folds. Attached to the surface of the plane, were "afterimages," composed of overlaying and editing moments beyond recognition. As the work reflects, a frame of memory is a collection of moving images. The space between frames is the moment where movement lies. The moment falling between frames. A collection of edited images pieced together. The piece is a visual experience meant to be viewed through the periphery. The images are not meant to be decipherable, but to show movement and depth. The piece is an abstraction of rhythmic wondering thought, considering the variables of moment, memory, association and interruption. Memory is a composition of rhythmic, partially layered, moments subject to interruption and association with other afterimages.

Our memories are similar to a reel of film, composed of multiple frames. It is actually the linear space (or webbing) between them that creates the movement and speed of the show. Our minds are capable of editing and rewriting our memories. Unlike a film, the uncut, un edited memory has the opportunity to resurface. According to Gilles Deleuze, it is "commensurable relations and rational cuts which organize the sequence or linkage of movement – images.[6]" However, there is far more depth to an afterimage than a frame of film. Paradoxically, there are no limits with the mind. For example, the path of memory, as previously mentioned, is non-linear and multi faceted. A moment leads to memory, storing afterimage. Another moment triggers an association, (an afterimage) associated with another. The cycle repeats itself.

c) Christian Boltanski, Installation

Architecture can serve as a back drop, an interactive tool or housing for memory to inhabit. Architecture's elements can be a catalyst for association and an influence on the impact of an instance. Juhani Pallasmaa writes, "One and the same event – a kiss or a murder – is an entirely different story depending on whether it takes place in a bedroom, bathroom, library, elevator or gazebo.[7]" As a director of a movie will consider the atmospheric and spatial elements appropriate for a certain affect, an architect does the same when injecting her/his inspiration and intent into a design. The moments planned to occur within a space must dictate the architecture. In turn, it is possible for the architecture to dictate the response. Pallasmaa compares, "Cinema and architecture, as all are, function as alluring projection screens for our emotions.[8]"

d) Sketch Problem, "Trapping Moments, Temporal Spatial Condi tions"

The poetics of architecture lie within the realization that it offers. Architecture can aid in the realization of ones inner self as well as their place within the realm of time. To positively experience architecture is to experience a momentary understanding of order. Architecture stands to denote culture and lifestyle relative to the participants. In the consideration of lifestyle we must encourage the mind to wander willingly. It is in the wandering that association is permitted.

Like cinema, architecture is a reflection of mental image. Its essence is influenced by the emotion of the creator. This imbedded essence has the ability to trigger our internal database. Inviting this built matter to become a part of the understanding of ourselves. There lies the relationship between physical and mental worlds. Pallasmaa writes,

"Lived space is space that is inseparably integrated with the subject concurrent life situations. We do not live separately in material and mental worlds, these experiential dimensions are fully intertwined (...). We live in mental worlds, in which the experienced, remembered and imagined, as well as the past, present and future are inseparably mixed.[9]"

MEMORY: Recollection Through Architecture

The meshing of the necessity of a physical, architectural world and our mental world creates a highly influential hybrid that is architecture. We perceive and record architecture both as its product and its inspiration. There is no separation between our processing minds and existence outside of them, for we live within both.

Architecture and cinema are digested in a similar manner. Pallasmaa eloquently compares the two, saying,

> "Architecture exists, like cinema in the dimension of time and movement. One conceives and reads a building in terms of sequences. To erect a building is to predict and seek effects of contrast and linkage through which one passes (...). In the continuous shot/sequence that a building in, the architect works with cuts and edits, framings and openings (...). I like to work with a depth of field, reading spaces in terms of its thickness, hence the superimposition of different screens, planes legible from obligatory joints of passage... [10]"

In Peter Zumthors Vals, Switzerland Thermal Baths and Spa, the labyrinthine floor plan unbeknownst to the participant, guides one through its therapeutic spas using smooth flowing materials, articulated spaces, and framed views. The place exudes a healing atmosphere. The strengths of the building are also the light and shadow. "Zumthor's baths in Vals, the solid preponderance of banded rock, through which water, light and bodies must discretely filter," appropriately describes the relationship between the built, the elements, and the human body. There is a direct relationship between the body and the materials. The stone is smooth and invites touch. The organization of the space was designed around the physical act of bathing and is easily navigated. Interrupting the smooth stone material that creates the mass of the building is a rhythm of solids and voids. The stone coves and separates to reveal hidden rooms and views to the exterior. I imagine the space tempts you to experience its multi-temperature pools, brush against the smoothness of its materiality and become lost in your thoughts through the experience of it all (e). Zumthor successfully executed this conceptually rich space through its organization, use of natural light, water and stone while encouraging physical and mental wandering. [11]

The use of repetition insinuates movement and rhythm in architecture.
As Steen Eiler Rasmussen states in his book , "Rhythmic motion through repetition offers a sense of visual predictability that allows the mind to wander. [12]" I believe carefully positioned interruptions in form, such as a thoughtfully designed detail or unexpected view, within substantial monotony parallels the moment of personal memory association. When one is awakened with thought provoking architecture, the web of personal associations begins.

In the Carme Piños and Enric Miralles project, Igluada Cemetery in Igluada, Barcelona, Spain, used repetition, smooth continuous surface and carefully considered details portray a kind of sensitivity to those visiting and recognition to those that lie there. The design itself is highly conceptual. The planning of the building and the accoutrements placed onto the site, was orchestrated to encourage interactive movements and the discovery of visual elements. This kind of progression is encouraged through the integration of rich connections, form and detail, (particularly through the circulation areas) and elements. For example, the access to the upper level of the tombs was designed as "ascension" and its heavy materials lace through the harsh dessert sand, gracefully opening towards the sky. Also, the carefully selected materials seen throughout the internal passage ways offer a variation of transparencies to show the user the carefully framed views beyond (f). The details are subtle. The overall design in its entirety is sleek and timid. In order to truly experience the arrangement between detail and monotonous rhythm, I imagine one must explore the vast grounds without expectation.

Only then will they notice the subtleties of the sensitively orchestrated architecture. [13,14,15]

A cemetery is a place for recollection, intimate memories and for the realization of existence in its purest form. The program demands architecture sensitive to its participants. Author William Curtis speaks of the work saying, "This family of forms is guided by several impulses to do with the reading of programme and of place, and to do with an idea about the link between human activities and pre-existing traces in geographical and cultural landscapes.[16]

The architect Carlo Scarpa was a master of fine detail. He strongly believed that there was a connection between the human hand in the creation of fine art. This belief was critically carried throughout his design and execution process. From his first stages of design, the energy and nonrestricted gestural drawings carried through to construction. It was through such impulses, that Scarpa successfully allowed for a moment where the user of the space is able to realize its significance. Author Kenneth Frampton responded to "two essential aspects of Scarpa's method" as "gestural impulse passing without break from the act of drafting to the act of making," and secondly, his ability of "construing a particular form and constructing its realization." [17]

e) Peter Zumthor, Baths, exterior soaking pools

In response to Scarpa's belief that in the actual act of creating, there is an essence of character that carries through to the final product. Such conviction of the human hand must introduce a quality that exudes care throughout the life of the building. Because a fine detail is the product of the hand, it is important for it to forever remain within the realm of the hand. The concept leaves the designer, transfers into the product and then must be appreciated by the participant. The realization of the conceptual basis for the product is not prescribed. One will predictably understand its fineness, completely while another will despise it. In either case, the distraction has occurred.

Often, we cannot explain or understand the feelings inspired by the spaces and forms surrounding us. We must rely on our instincts to tell us where pleasure lies and fails. We simply do not discover purely through sight, we experience through multiple senses. Our body becomes the mediator between our minds and our environments. The book *Theatre/ Archaeology: Disciplinary Dialogues*, Waldo Williams speaks of such an occurrence in saying,

f) Enric Miralles and Carme Pinos, Igluada Cemetery, passage way

> "To be human is both to create this distance between the self and that which is beyond and to attempt to bridge this distance through a variety of means. The human body then is the fundamental mediation point between thought and the world and it is at the beginning of our understanding of space(s).[18]"

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It is the body then, that successful architecture must cater to in order to satisfy the mind. To fully understand spatiality, architecture is something to be experienced, rather than seen. The body "remembers where and how to turn it, to sit, to bend, to lean, to reach (...)" according to Waldo Williams in the book *Theatre/ Archaeology: Disciplinary Dialogues.*[18]

    Memories depend upon their setting. A rich architecture inspires and influences the residual activities which take place in its presence. In remembering, our minds construct a matrix of the past, the present and the future. Each thought is influenced by this string of associations, just as the setting in which they occurred was influenced by the memories of the architect, encapsulated and preserved within the boundaries of consistently passing time. Under these pretenses, architecture becomes a house for and a product of meandering minds and bodies.
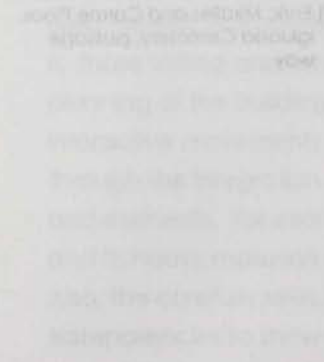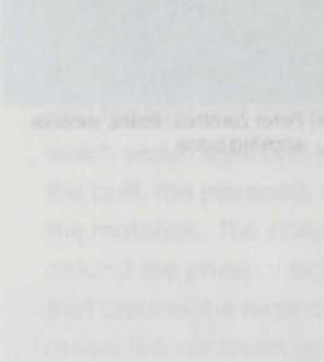
MEMORY: Recollection Through Architecture

Architect: **Klaus Block Architekt**
Location: Müncheburg, Germany (3 km east of Berlin)
Bldg Title: **St. Mary's Church Conversion and Library**
Date: 1998

This Klaus Block addition to St. Mary's church is an adaptive reuse project. The architect has enriched the historical layering significant to the story of this church. There is a strong distinction between old and new. The structure inserted within the existing (but altered from its original state) adheres to its modern programming and has restored the church to be the gathering center as originally intended while updating it through the addition of modern facilities to increase the traffic.

In the instance of the Klaus Block St. Mary's Church in Germany, the architect inserted an independent structure housing a library and other community functions. This is the latest in the series of stages (layering) significant to the history of this church. The church was built in the thirteenth century. The church endured alterations from 1817 through 1829 under the guidance of Karl Friedrich Schinkel, semi-attaching a campanile, a porch and other gothic details. The Second World War left the church in ruins. With the hope to revitalize, the Klaus Block Architekt submission was chosen. As documented, there is proof of each event leaving its mark upon the small church. For example, the newest structure incorporates a stainless steel detail that allows for large panes of glass to wrap the gothic mullion restoration crediting Schinkel. The structure also houses bridges from its functioning four stories (layering), over the stairways, to the restored mullions. Although the structure stands structurally independent from the church, visually, elements such as the glass detail, bridging and the incorporation of stairs, tie the addition to the existing. The stairway serves as a vertical connection between the boat-like structure and the brick church. The bridge also allows the user to creatively move through the layering for practical purposes, from floor to floor, but also through its historical layering by supplying unique views to the detailing of the combinations.
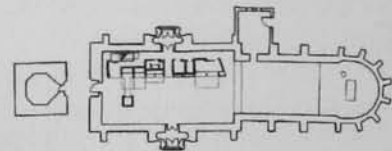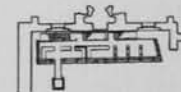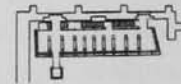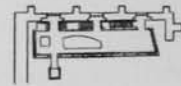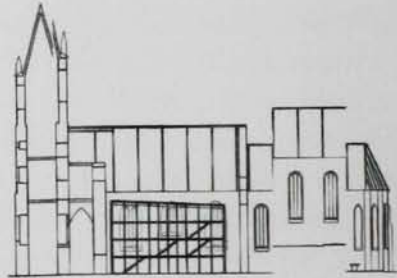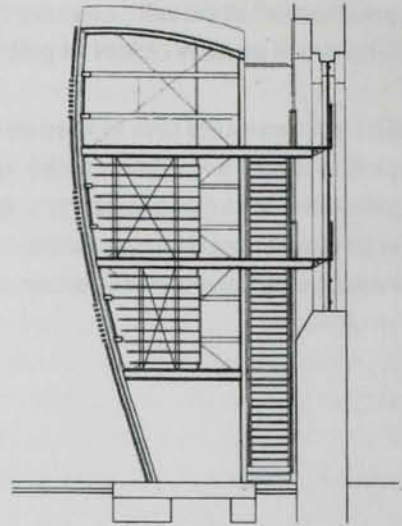
The concept for the insertion was formed around comparisons to a ship. The word "nave" is typically used when referring to a portion of a church. However, in Latin, the word refers to a ship. Seeing the church as a ship, inspired the composition of the newest element, which closely (to closely) resembles its hull. The derivative is literal, but visually successful. The addition has been linked to the old church like a harbored ship. In addition, as written by Eleanor Grey, "The place is a metaphor of a decent society, in which church and state are separate but symbiotically woven." She continues, "It's a ship within a ship...a ship that has harbored in the old heart of a town."

1. Grey, Eleanor. "Ships in Time." The Architectural Review June 1999: 50-53.
2. "From Vision to Reality." Refurbishment: Structure Inserted in St. Mary's Church in Müncheburg. Detail . 22 Sep 2004 <www.detail.de/archiv/En/HoleArtikel/1499/Artikel>.

MEMORY: Recollection Through Architecture

Architect: Enric Miralles / Carme Pinos
Location: Igualada, Barcelona, Spain
Bldg Title: Igualada Park and Cemetery
Date: 1985-86

The Igualada Cemetery was built within a rich desert
landscape. There is a give and take relationship
occurring between the site and the Cemetery
development. This conceptually rich space carefully
denotes its purpose through the layering of spaces
and the way in which you move throughout and within
it. Instances of both civil and intimate memory are
encouraged here. The space integrates a spiritual/
meditational program as well as a practical one.

The cemetery was built within the dry sanded
environment typical to Spain. The lines of cemetery walls
fall and rise with the varying topography of the site. The
site is able to emerge through the architecture as the
architecture has through the site. The land has been
slightly altered. It is typical in the work of Miralles and Pinos
that the earth is moved to accept there proposal. In
this case, the move is slight. A depression in the land was
created to hold the cemetery and its accompanying
structures. To retain the weight of the sand that allows for
multi-planar movement throughout these structures, mesh
wraps masses of stone. The stone of which is also typical
to the setting. Within the crevices of the retaining walls,
there is vegetation growth. Also, there are numerous
trees with in the paralleled walls. Building with in context
of the site. Site within context of the building. Miralles
and Pinos are said to have designed not for the user as
a participant. There design is meant to be experienced
through interactive movements and the discovery
of visual elements. The participant must be eager to
experience such sensations and to seek them out. It is
quite typical for Miralles and Pinos to design through the
spaces allotting for movement, such as the circulation
spaces (passageways, stairs, ramps) and their accessories
(handrails, fixtures etc.). In the case of the Igualada
Cemetery and Park, the opportunity to manipulate the
movement of the participant exists with in the access to
the upper level of the tombs. Its designers refer to this
set of stairs as '"ascension." As well as being symbolic
(civic memory), the stair is strongly integrated into the
landscape (in this case, the landscape was probably
12 modified for this to occur). The stair sits within the sloped
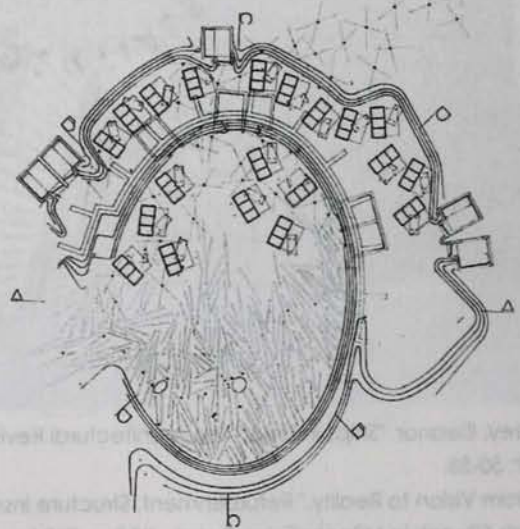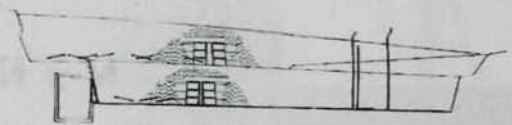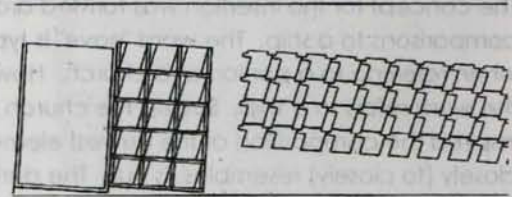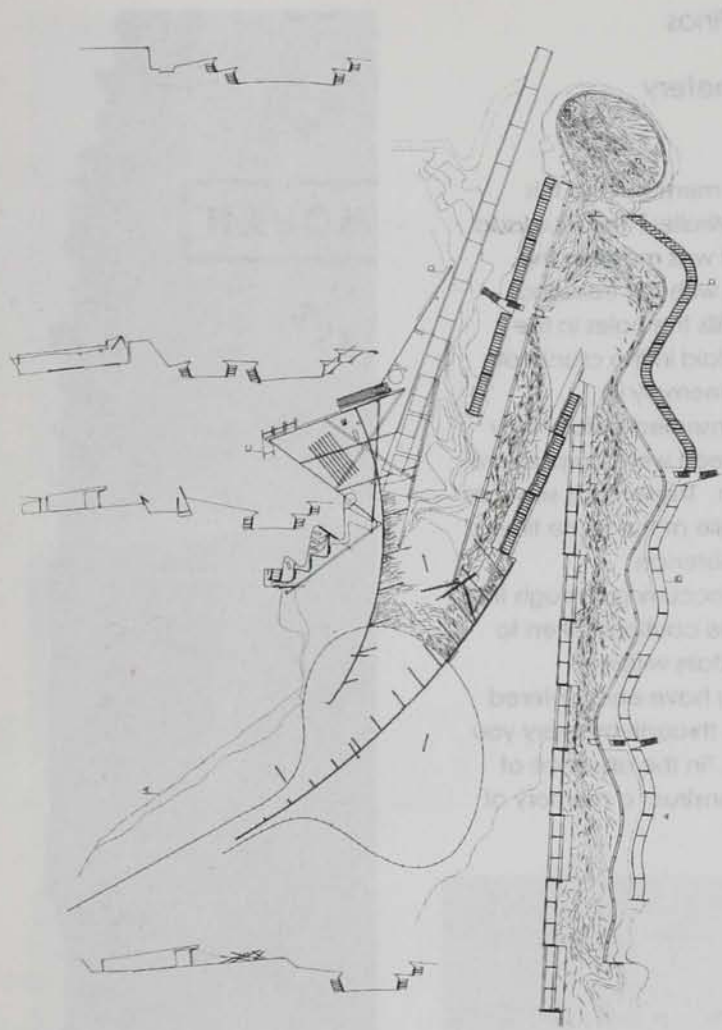
tunnel, taking you from the courtyard floor, scared with long concrete insets and allowing you to descend through onto its peeled away access.

The layering is restricted through to physical settings. There are multiple levels and you are permitted to move through these levels in a unique manner. However, the layering through materials is simply that, the use of different materials. I am aware that the materials were selected to reduce cost and are typically technologically advanced. There is variation in transparency, but the conceptual significance in the chose of materials was not communicated.

A cemetery is an intimate space. A cemetery is a place for recollection of past, intimate memories and for the realization of the certain, civic memories. The program is grim, the architecture is not. Through photographs, the space reads as being a spiritual sanctuary. It is a place to remember those who lie there and to reflect, with out the distraction of loud intrusive forms.

MEMORY: Recollection Through Architecture

Architect: **Enric Miralles / Carme Pinos**
Location: Igualada, Barcelona, Spain
Bldg Title: **Igualada Park and Cemetery**
Date: 1985-86

There is a strong correlation between memory and this
space. In the words of the late Enric Miralles, "The Igualada
project took root the moment the cut was made in the
earth. Since then, it has grown along with the trees that
occupy the site, the vegetation that fills the holes in the
retaining wall, the memories that are laid in the cracks of
the tombs." The tombs encompass a memory in
themselves. They stand empty and unsealed before they
are occupied. There is contrast between were corpses are
housed and the tombs awaiting them. These voids serve as
a bleak reminder of the inevitable while at the same time a
prompt to take advantage of your existence.
Even more fascinating, is relationship occurring through the
need for functional circulation and the cautions taken to
express them. Encountering a set of stairs within a
Miralles/Pinos creation is like none you have encountered
before. You recognize them as stairs, through memory you
are able to utilize them. Kogod writes, "In the absence of
culturally shared codes...one must construct a memory of
events in place of an ideated figure."
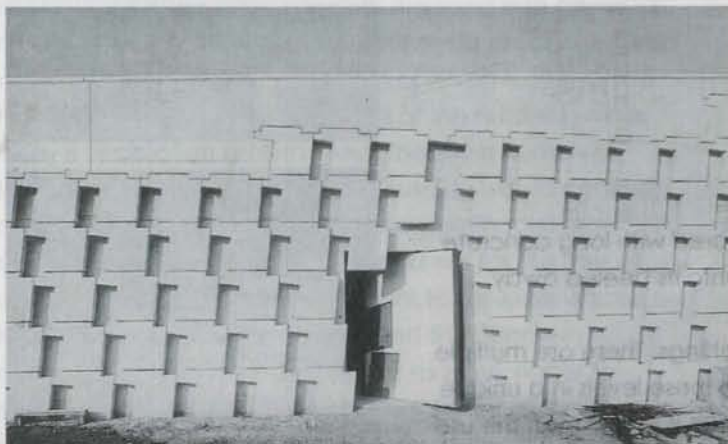
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1990. 15-17.
3. Montaner, Josef. "Basic Formal Concepts in Miralles and Pinos's
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York: SITES/Lumen Books, 1990. 10-14.
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MEMORY: Recollection Through Architecture

Architect: **Peter Zumthor**
Bldg Title: **Thermal Baths**
Location: Vals, Switzerland
Date: 1996

Peter Zumthor's thermal spa in Vals, Switzerland exhibits multiple levels of considerate design. His abilities are exemplified through the incorporation into site and organization and inspiration of the spaces. He places a lot of emphasis upon elements such as light, shadow and materiality. "Zumthor's baths in Vals, the solid preponderance of banded rock, through which water, light and bodies must discretely filter," appropriately describes the relationships between the built, the elements and the human body. The spaces are organized around the act of bathing; "the project is evident from observing the nearly cultish demeanor of the bathers as they move from pool to pool." [1] The materials were arranged and selected for their feeling against bare skin.

The site acts as a barrier between the bather and the chaos of the outside world. Passing into this "labrinythine world of solid and void" settled into its mountainside site, "dislocates the individual from the world outside." [2] You enter into changing booths furnished with smooth mahogany paneling and leather curtains. Ahead of you, lies "the surface of water, at the play of light, and the slowly descending stepped ramp down which every able body must proceed." The building is arranged around two pools, one interior and the other exterior. The spaces hide watery nooks and offer different temperatures to please. "The body must be trusted to find its own way through the baths in Vals, responding to the varying degrees of temperature and the flow of water, following the bands of stonework through the labyrinth and stopping in the spaces where it finds comfort." [3]

Each decision in Zumthors design is conceptually relevant. He uses the act of bathing to decide how the spaces interrelate. The materials are chosen for there natural textures, origins and ability to interact with light and water. His concept is the driving force of the design. Particularly, in the arrangement of spaces. Many writers have concluded that the space can be navigated purely through procession and curiosity. The maze-like qualities allow for both physical and mental meandering. The space promotes
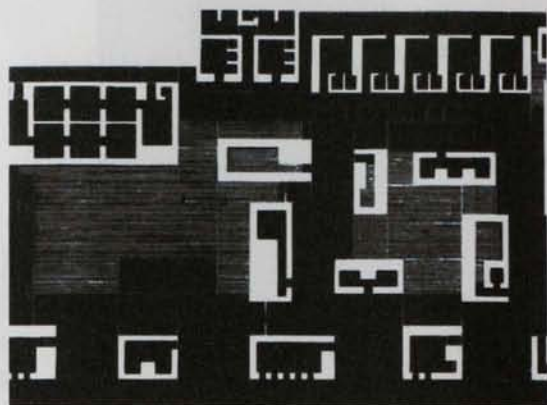
Main Level Plan
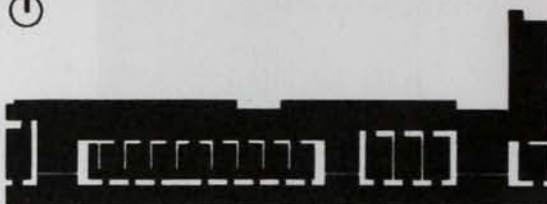
Ground Level Plan
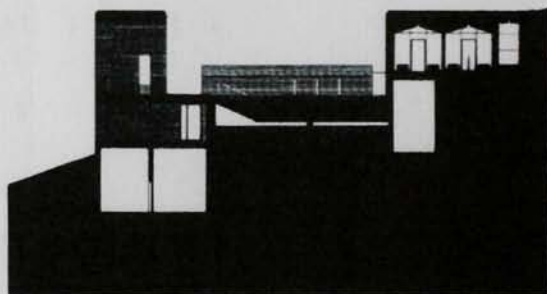
North_South Section (through outdoor pool baths)
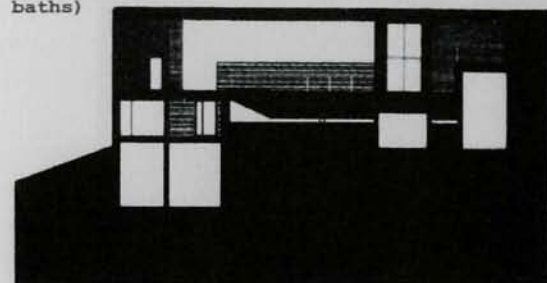
North-South Section (through outdoor pool)

relaxation and inquisition. It is appeasing to the curious mind while relaxing the body.

The site encases an abundance of memorable significance, which reverberates in Zumthor's spa. Vals, Switzerland was once famous for its nature and lodging. The site is rich in therapeutic mineral water. However, a financial decline in the 1980's left the lodging vacant and became city owned property. As finances improved, the city held a competition in hopes to reestablish thermal bathing, a once thriving tourist attraction in Vals. Zumthor was able to recreate such a retreat in Vals and prosper off the natural state of the site. Vals is once again a thriving resort for those looking to get away.
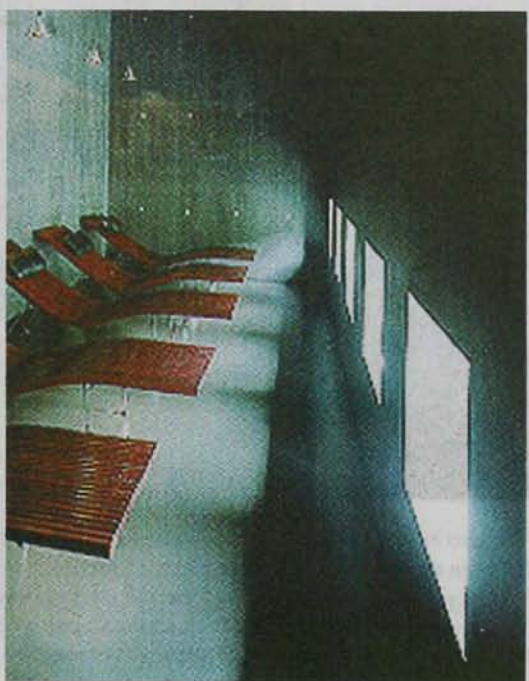
MEMORY: *Recollection Through Architecture*
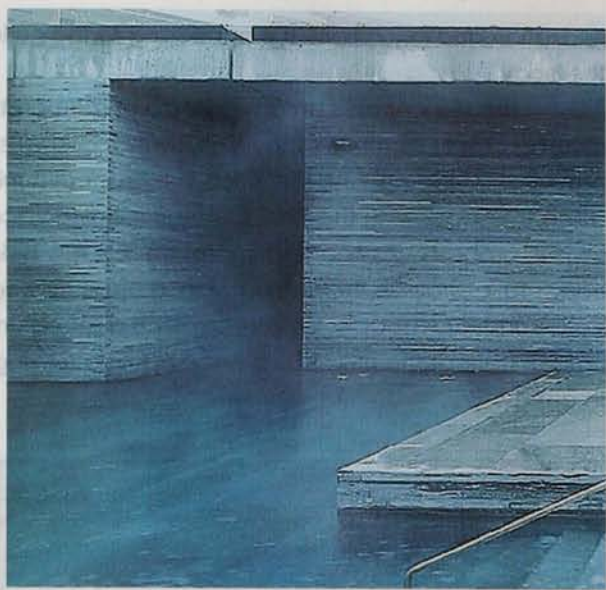
[1] Richard Ingersoll, "Light Boxes: Deceptively Simple, a Pair of Buildings by Swiss Architect Peter Zumthor." Architecture, 1997.
[2] Raymund Ryan, "Primal Therapy." The Architectural Review, 1997.
[3] Richard Ingersoll, "Light Boxes: Deceptively Simple, a Pair of Buildings by Swiss Architect Peter Zumthor." Architecture, 1997.

The form takes on an interesting contrast between mass and void. Through the void spaces, a semi-transparent material is used. This material highlights the circulation paths from the exterior, while giving its occupants an expansive view onto the city.
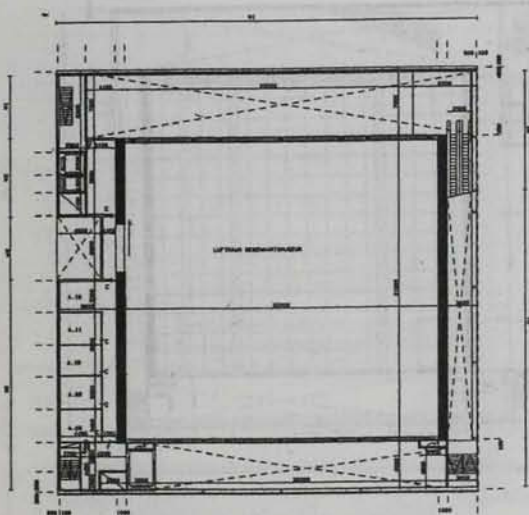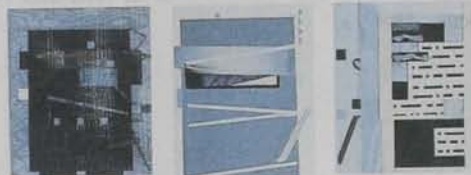
Level +140m
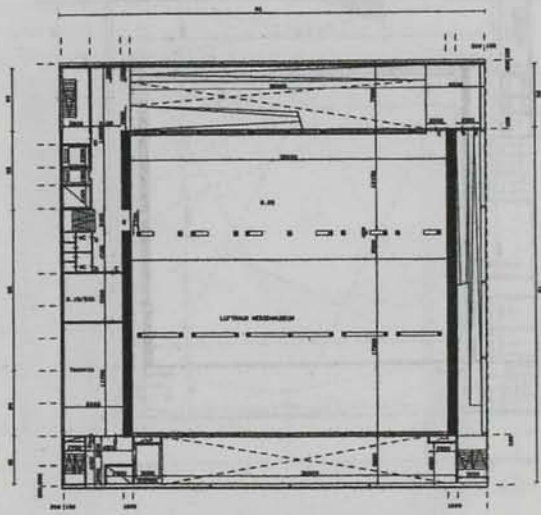
Level +147m
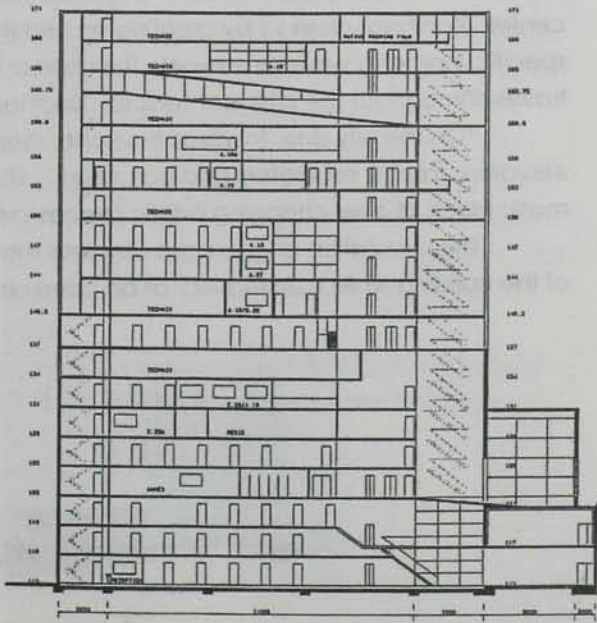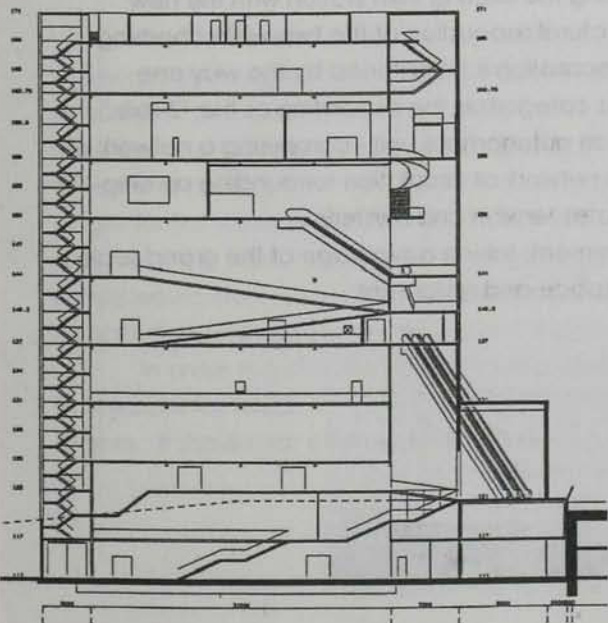
MEMORY: Recollection Through Architecture

Architect: *Rem Koolhaas (OMA)*
Location: Karlsruhe, Germany
Bldg Title: *Center for Art and Media Technology*
Date: 1989
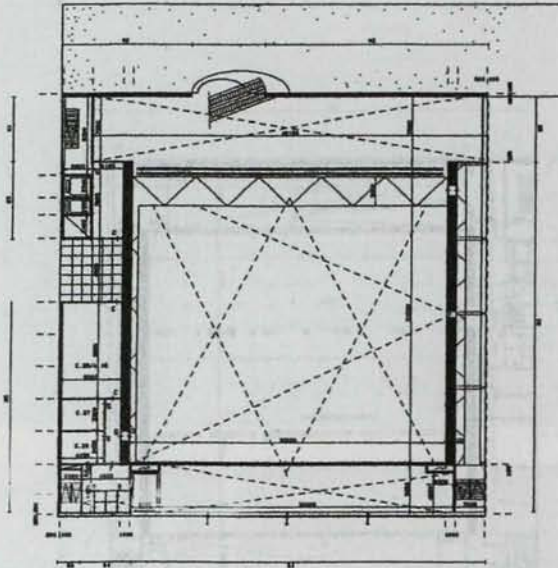
Level +131m
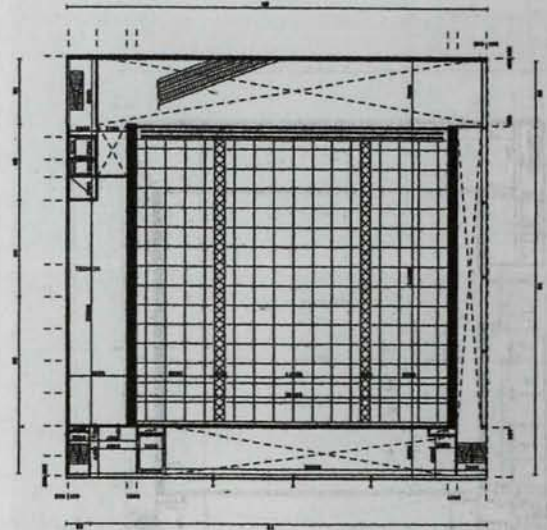
Level +134m

Rem Koolhaas's competition submission for the Center for Art and Media Technology, utilizes a complex system of circulation to achieve the overall experience of the building. The premise of the competition was to avoid combining the existing train station with the new center. Koolhaas does so by creating an architectural separation of the two while choosing specific moments were they meet. The distinct separation is heightened by the way one travels throughout the different spaces. Koolhaas categorizes the circulation as the "Z-axis."

"On the city side, towards the north, rises an autonomous unit - comprising a network of elevators, ramps, escalators and balconies ... This network of circulation surrounding an enigmatic block of ever-changing artistic spaces creates tension and mystery."

The circulation encourages upwards movement, taking advantage of the grand scale of the building while culminating at an open air space and restaurant.
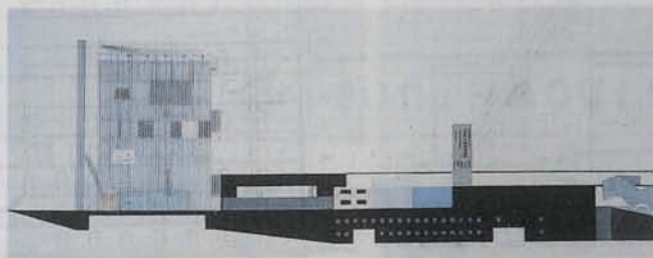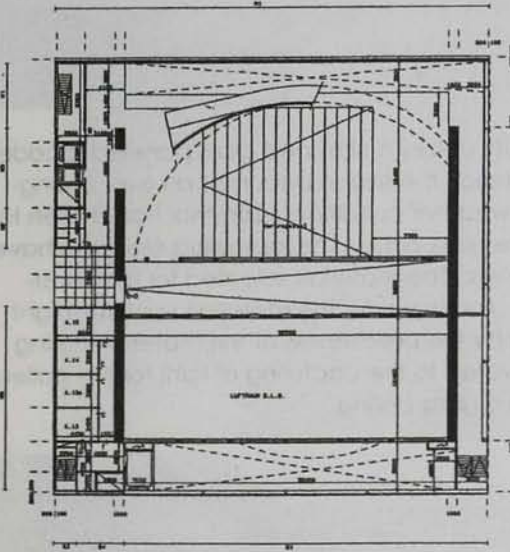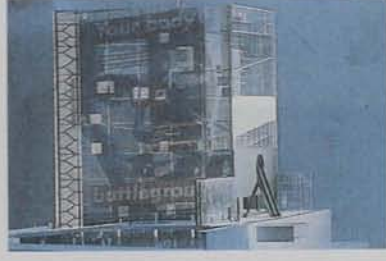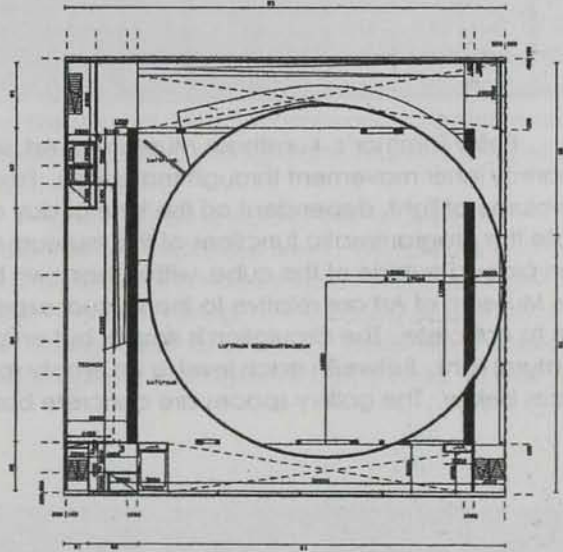
Level +153m   Level +159m

The Center for Art and Media Technology is successful through its utilization of circulation to selectively navigate its tall spaces. However, I imagine the competition piece may be difficult to navigate because of the complexity of these spaces. Perhaps this is the reason it was not selected. The primary difficulty in using excessive circulation, regardless of its reasoning, is the difficulty of placing ones self within the building. It seems that Koolhaas justifies the expansive height for the views of which it offers those brave enough to find their way to its highest points. I imagine, if this were the purpose in which you were visiting the building, the stairs, escalators and ramps would lead to a rewarding encounter. However, for someone utilizing the space out of daily routine and necessity, it may seem inappropriate.

In order to justify the use of complicated circulation systems, the program must support the reasons for which they exist. The circulation must complement and serve the program spaces. It should not exist as an additive.

MEMORY: Recollection Through Architecture

Architect: **Peter Zumthor**
Location: Bregenz, Austria
Bldg Title: **Kunsthaus, Museum of Art**
Date: 1990-97

Peter Zumthor's, Kunsthaus Museum of Art, successfully utilizes a clamped glass paneled facade to portray inner movement through materiality. From the interior, the space becomes an ever changing volume of light, dependent on the time of day and the weather conditions. Zumthor has chosen to isolate the programmatic functions of the museum within the glass cube. The remaining elements have been placed outside of the cube, within their own black boxes. The materials selected for the Kunsthaus Museum of Art are relative to the sensual experiences. For example, the materials vary from light glass to concrete. The circulation is simple, but enlightened by the preciseness of the material filtering of natural light. Between each level, is an empty space devoted to the capturing of light for the gallery spaces below. The gallery spaces are concrete boxes, with a glass ceiling.
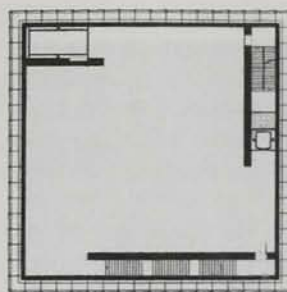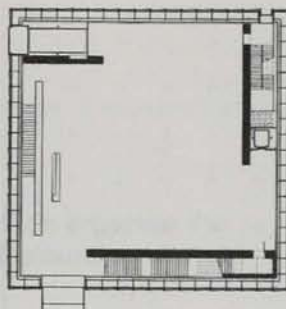
Zumthor's selection of material is successful in creating the difference between elements heaviness and exaggerating the natural supply of light. "The floor and stairs are polished and hard, the walls and ceilings brittle and velvety. The outer skin is described as being "assembled from finely etched glass panels hung like shingles." The program and circulation are simplistic, but the use of light and material creates sensual spaces

One may be critical of the void spaces created by the thickened floors. The spaces are designed to pull the natural light into the spaces below, however, I imagine the quality of light within these spaces is just as amazing. Therefore, it would be appropriate to program these spaces, as well.

Excerpts From Sketch Book:

"commensurable relations and rational cuts which organize the sequence or linkage of movement – images" Deleuze

frame☐frame☐frame
fra☐me fra☐me fra☐me

A file is a collection of moving images. the space between frames is were the movement of the images lies. The moment falling between frames. What happens when the moment falls within the frame?
Our memory is like a film. A collection of edited images pieced together.

"Replicating memory through afterimage, communicated through the art work of Christian Botanski."

Afterimage is remembering and projecting.
Afterimage is never as complete as the image.
Afterimage is the memory of a moment.
Memory Association links afterimage links afterimage links

"movement of the memory associated with the trapping of a moment(s)"
"a culmination of the action of the afterimage and its reaction"

movement across memory; interruption, distraction, pause in thinking, rhythmic, activity, time line, periphery

rhythmic path folding and intertwining
movement of afterimage framing and association over the path of memory

"its about a moment that creates a space (in comparison with a space that creates a moment) and the memory that is triggered by the moment. 'expanding and contracting boundaries'.

Rhythmic, wondering thought: moment→memory→association→interruption
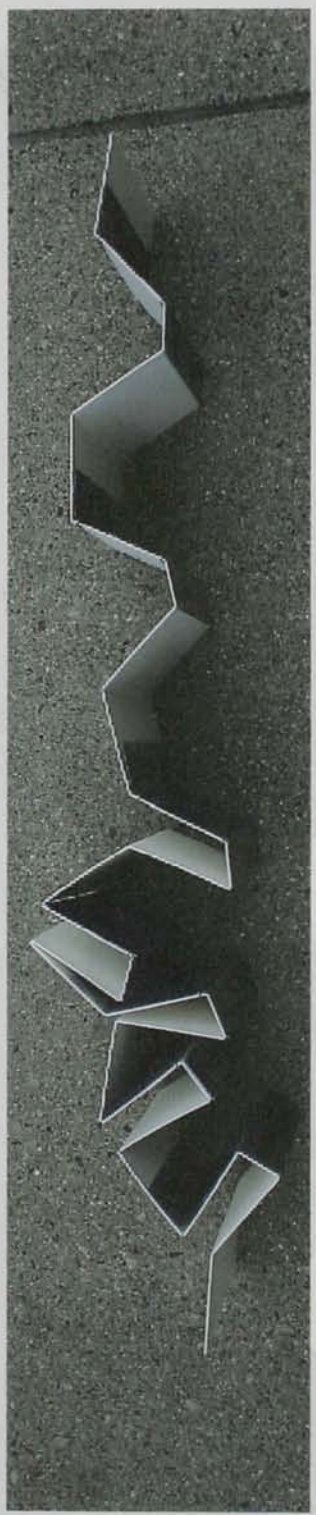
"TrappingMOMENTS: temporal spatial conditions"

"For this project, you will investigate moments that make spaces and spaces that make moments. Each moment is subject to time, place, duration, and scale. When we think of moments, we remember the past or project into the future. This allows us to imagine and construct a condition that is beyond our sight yet within the parameters of real physical and social boundaries. This project asks you to develop a tool that can identify and describe these conditions through abstraction."

Assignment: "search: design thinking"
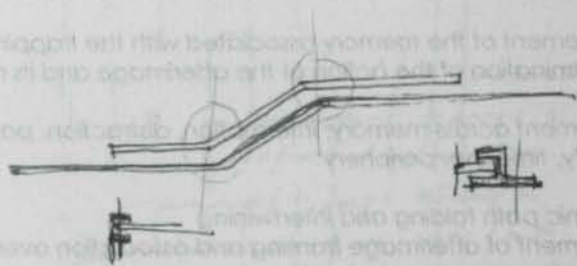
Because the memory associates and overlaps remembered images captured from both reality and imagination, it was necessary to invent a method of making which reflects this. To diagram the memory, I chose specific instances (photographs) from my own life. The images were printed in high density and removed from the paper with a clear adhesive strip. The collection of strips were collage and sealed onto a sheet of plexi glass to create a layered, semi-recognizable mesh.

I constructed a series of models demonstrating the linear and non-linear methods of thought through association. A memory, or thought, is never a linear event. Rarely, will the mind focus upon one memory or afterimage. It is more likely that the path of the memory is a matrix of associations with images of the past, present and future.
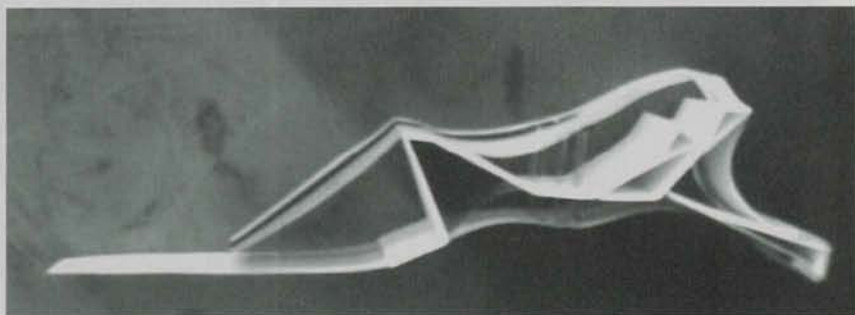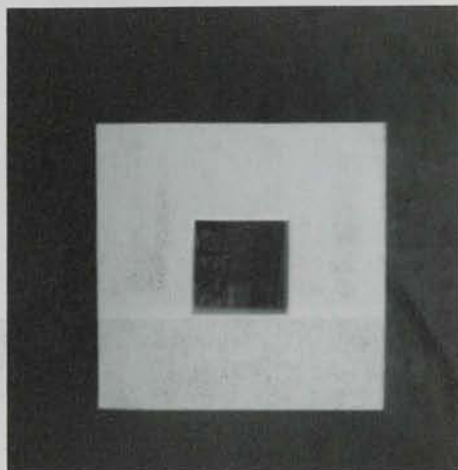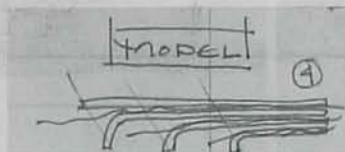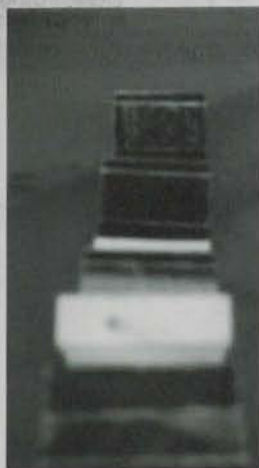
This series of study models utilizes the linear organization of time, while encapsulating the non-linear event of memory through association.
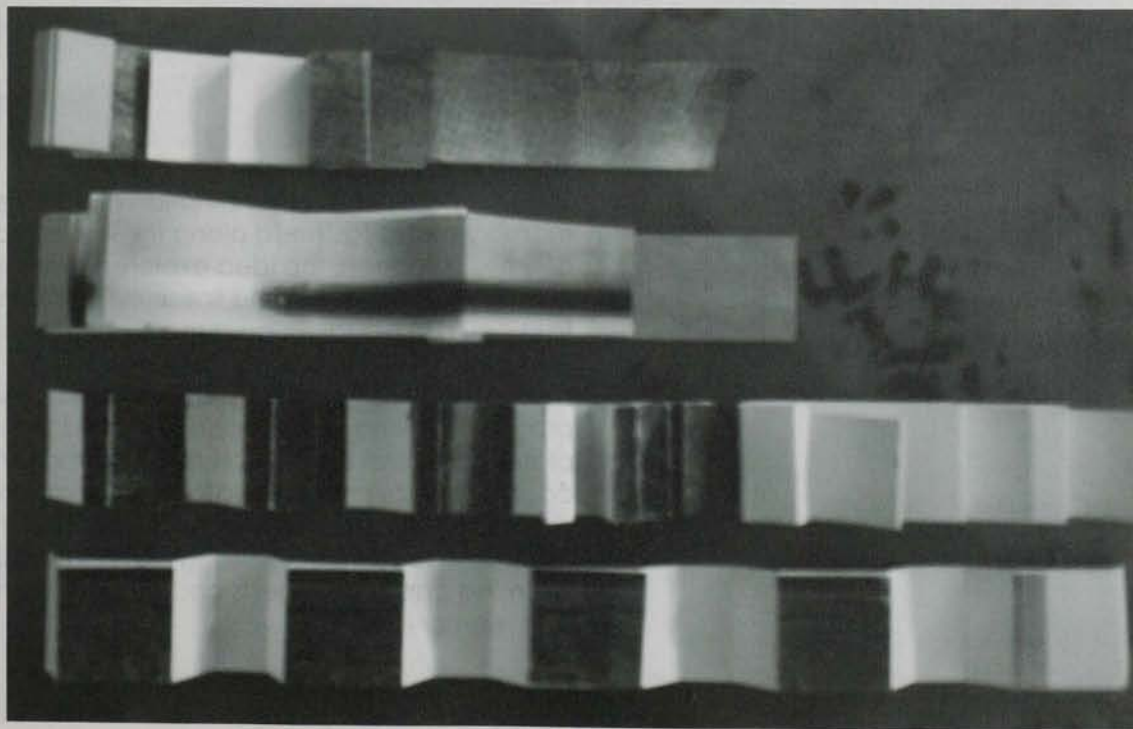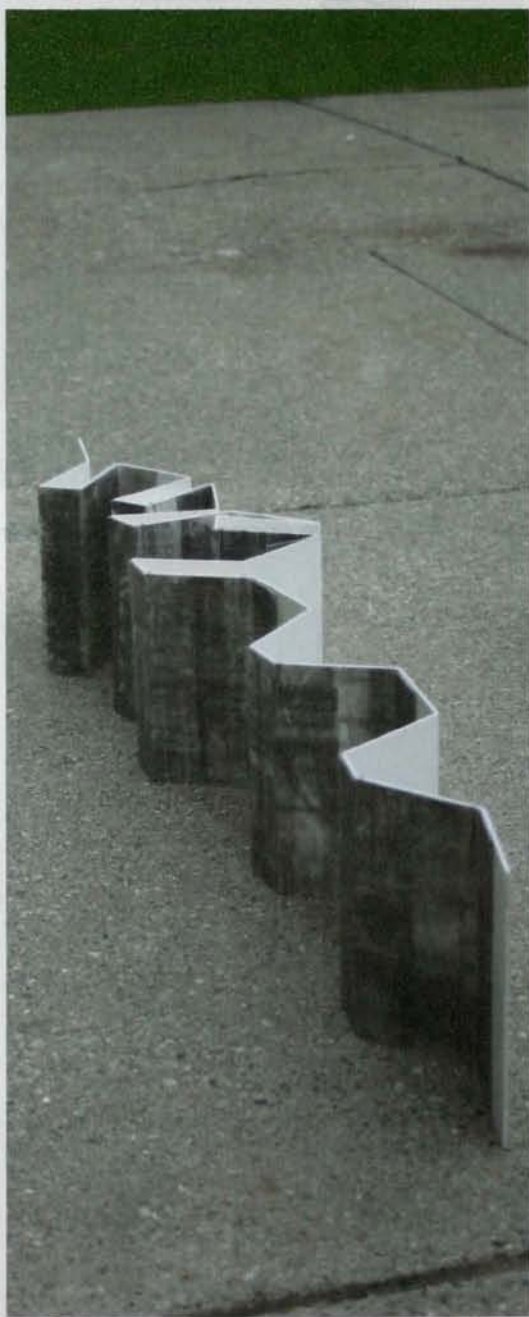
The final product is a combination of the overlaid memory plates fastened along the linear progression of time. Although, the idea explored memory as the non-linear and time as the linear element, the artifact could have taken on a more collapsed form. Although time is a linear progression, it is not two dimensional, as the white plastic suggests. Memory progresses along a porous path. Could the memory plates have broken through the plastic layer? How could those layers then relate to on another? To the progression of time? It is from this exploration that I was able to develop a strong explanation of how the mind captures, digests and progresses moments and memory.
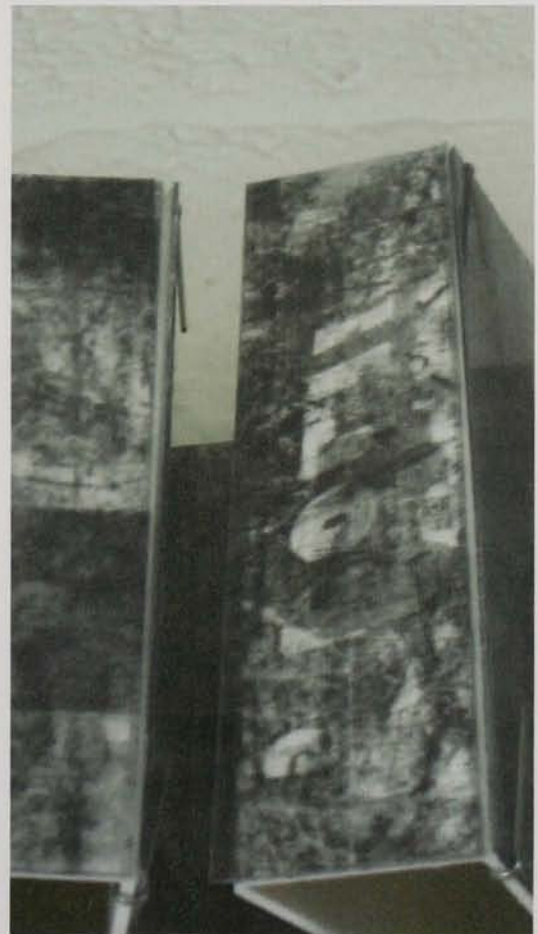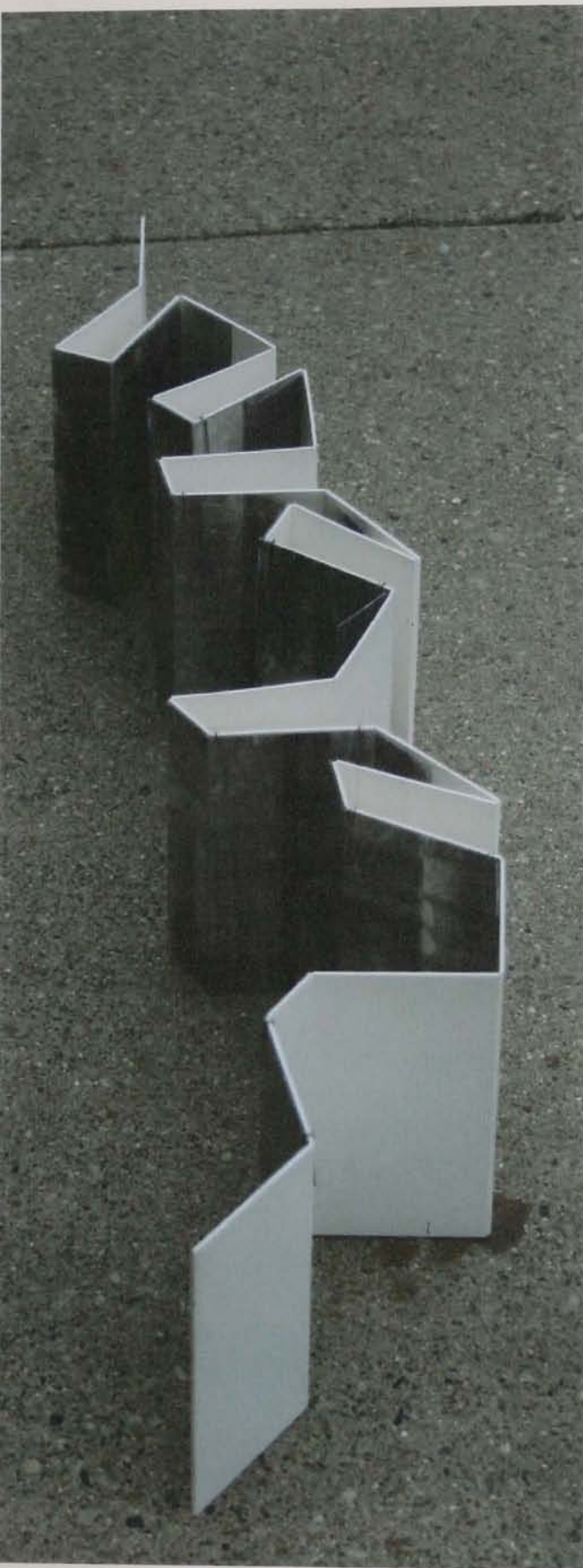
View looking west from the southeast corner of Woodward and State.   On to the site.

WOODWARD AVENUE + STATE STREET
DETROIT, MICHIGAN

I have selected a site on the west side of lower Woodward and State Street in the downtown of Detroit. In searching for the site, I rode consecutive loops on the city's "People Mover." During a single trip, the structure on the site was demolished. In a short amount of time, the once sound building (Hughs and Hatcher clothing store) became a smoking pile of debris. I became fascinated by the timing of the destruction and transformation of the physical site. The site, itself, has fallen victim to the events of passing time.

Because the site is located in the downtown area, near the thriving Compuware and Campus Martius area, there is a considerable amount of foot traffic. There is a high concentration of workers regularly passing through the Lower Woodward district.
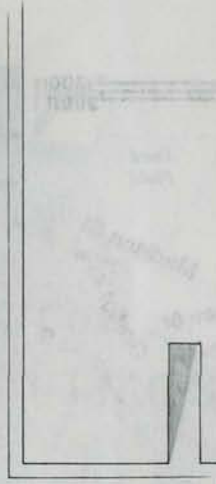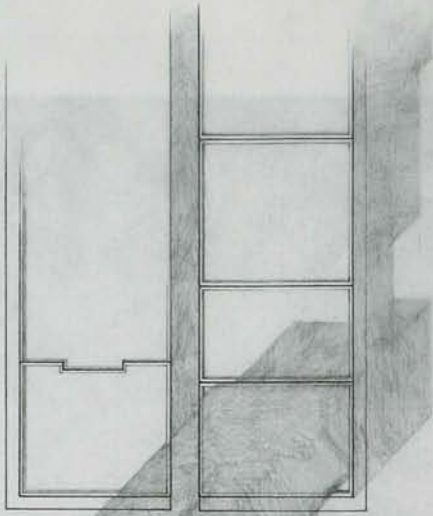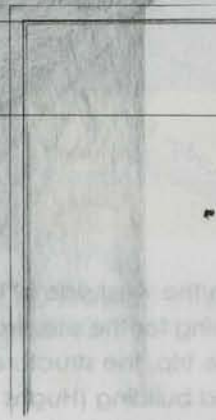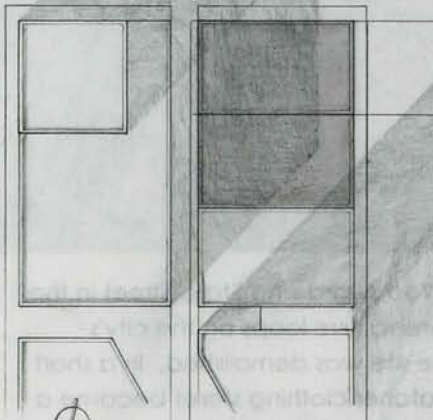
Section N-S

—60'-0"—

Section W-E —100'-0"—

Growing pile of debris from a series of demolished structures.
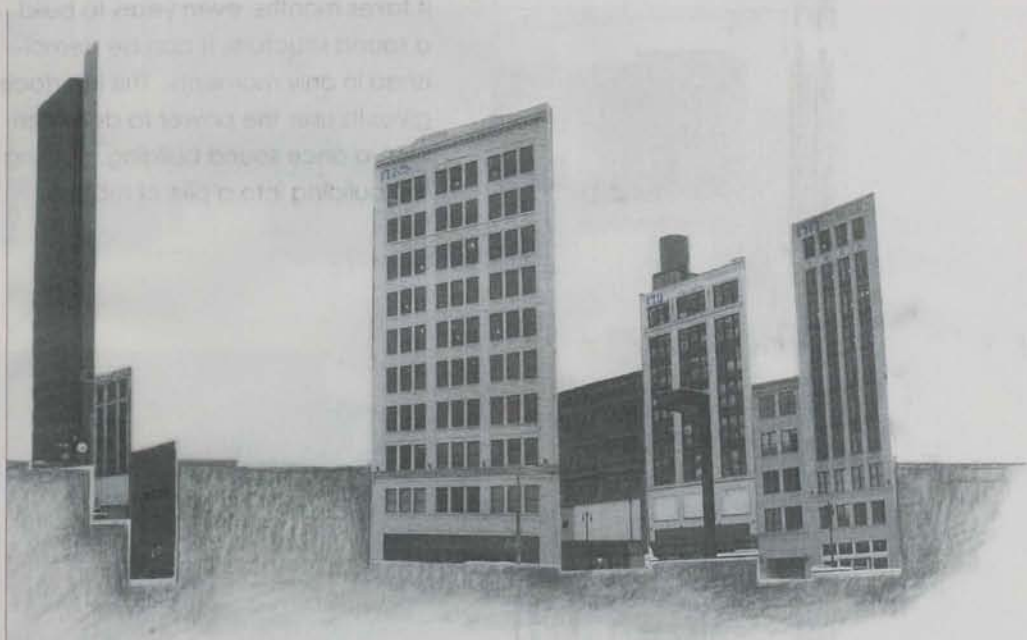
The time duration of a building is relevant to its age. As a building grows older, the reality of demolition is in the near future. The once structurally sound building dematerializes to a smoking pile of debris.
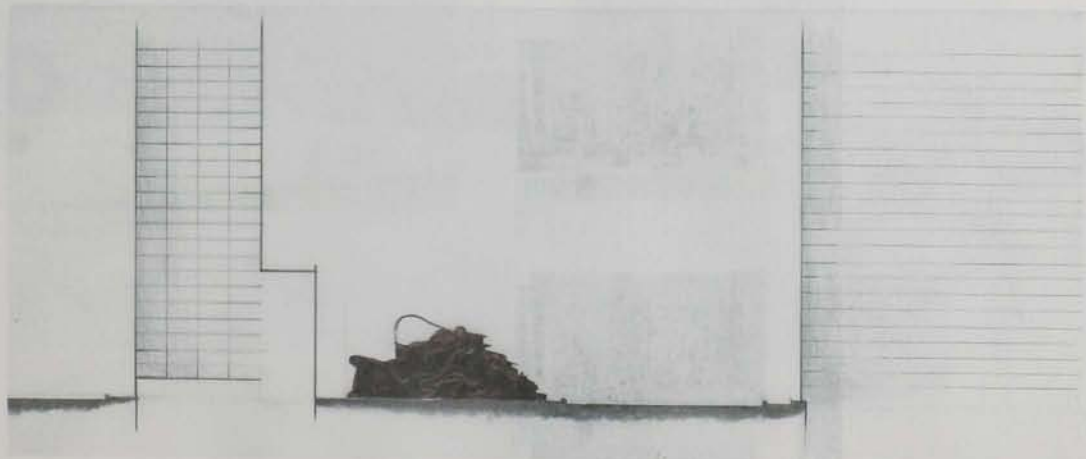
MEMORY: *Recollection Through Architecture*

The website was created for an electronic critique course. The premise behind the interface is that you cannot view the current image without having a sense of the residue left behind by the images proceeding it. In urban architecture, there is rarely a fresh site. Each plot of land has seen multiple buildings. Architecture is immaterial. Although it takes months, even years to build a sound structure, it can be demolished in only moments. This interface gives its user the power to dematerialize a once sound building. Turning the building into a pile of rubbish.
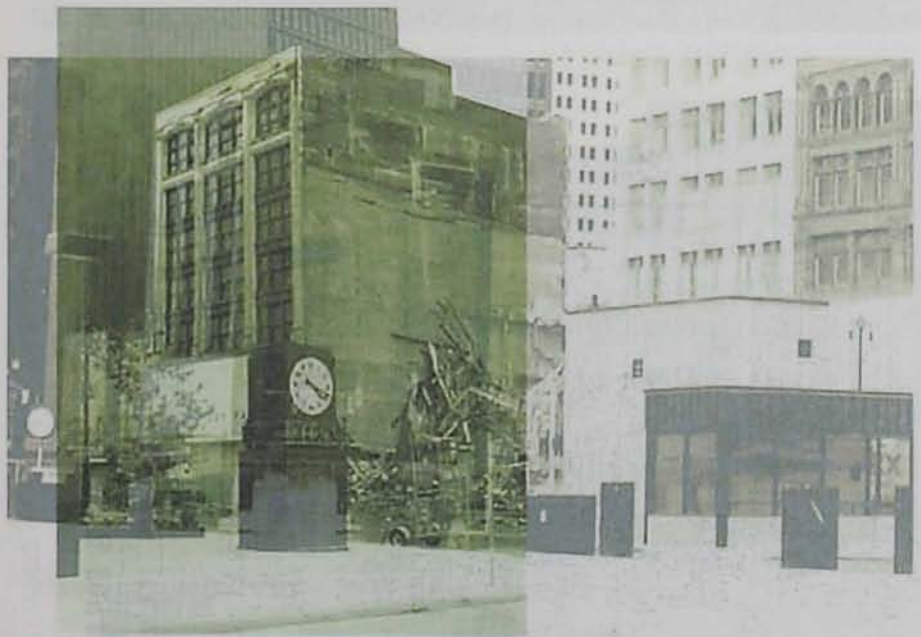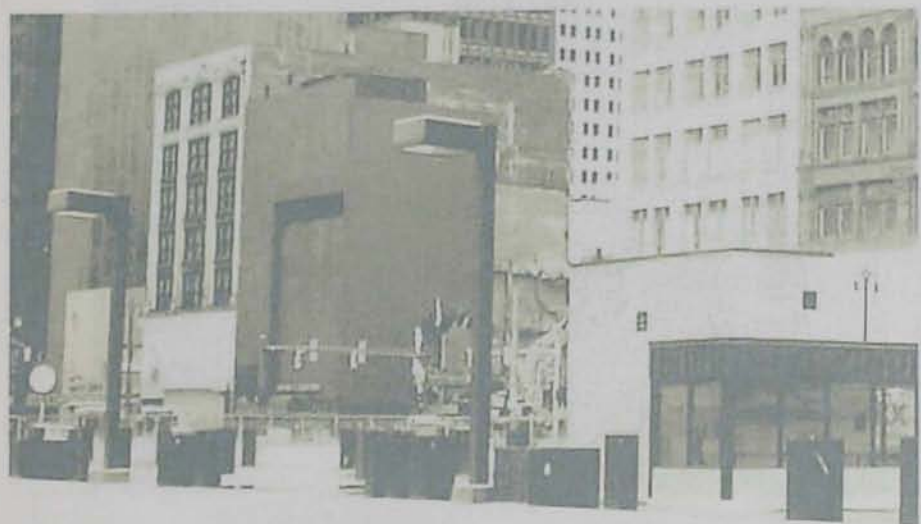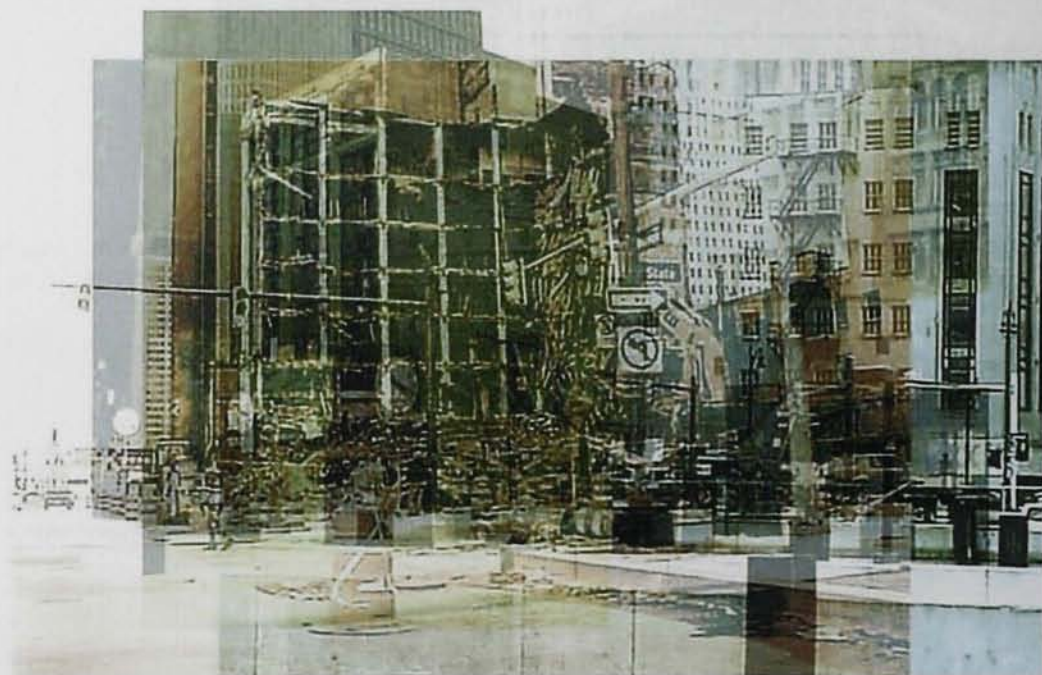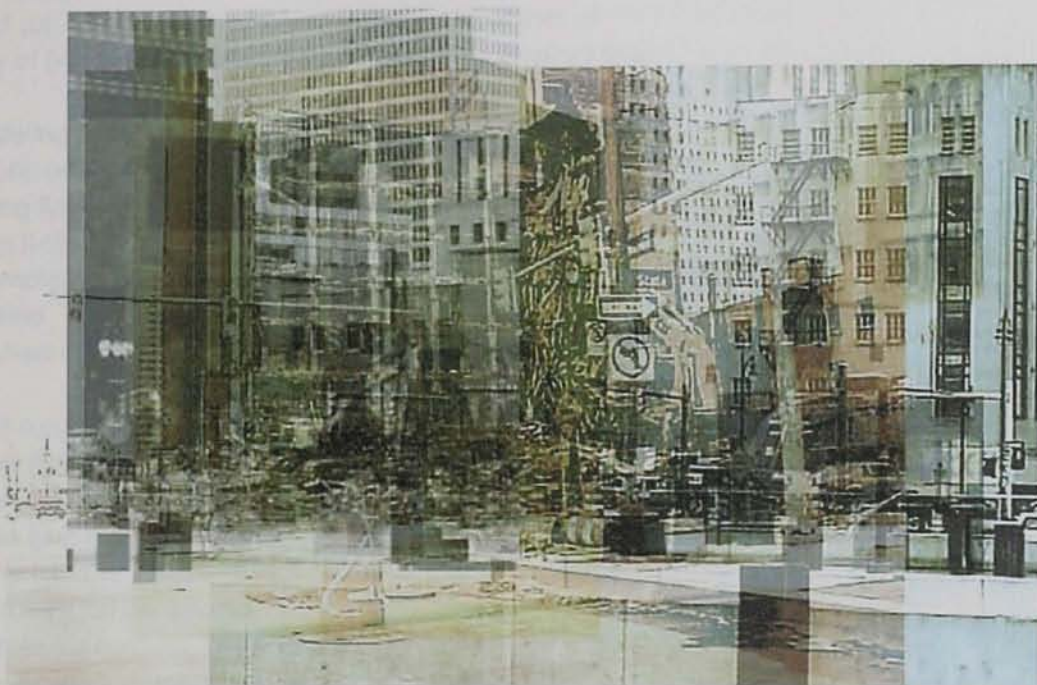
MEMORY: *Recollection Through Architecture*

In [i] -inside lines of intervention
On [o] -physically on, inside of, outside of, attaching to the physical sides
Around [a] -environment adjacent to the physical lines of
Vicinity of [v] - the visual boundaries beyond the physical lines

Meandering [a,v] : maneuver, move with destination, slowly
Pose [i,o]: position for purpose
Stepping [i,o,a,v]:
Waiting [i,o]
Contemplating [i,o,a]: wandering mind, little distraction of the physical, noise, visual kind
Maneuvering [o,i,a]: its unavoidable, occurs around the built and exisiting
Pace
Move [i,o,a,v]: action between lay, sit, stand, walk, run. Encompasses all
Progress [i]: upon re-visit, alteration of
Service [i,o,a]: someone must
Provoke [i,o]: thought, memory, association
Examine [i,o,a,v]: visually dissect and reconnect, associate
Exist [i,o,a,v]: just be, internal
Interrelate [i,o,a,v]: use, physicality of
Explore [i,o,a,v]: visually within (through memory of)
Organize [i,o]: thoughts and objects

The built is the environment wishing to enable and encourage the movement on both mental and physical levels. The place is the derivative of a memory. The place instigates memory due to association. Its intentions exceed the depths of its surface. A level of deciphering is involved in the understanding of the place. The product of thoughtful design is thought. The design process will achieve an inviting space that allows one to contemplate, remember, discover without distraction. Creating a frameless environment. The reason for visit surrounds practical needs with a functional organization, which suits them. The reason for re-visit is to foster progress and movement. The site is accessible to the public.

I propose to design a space that promotes meandering of the mind towards the ultimate goal of relaxation and realization. The idea of rehabilitation considers the resurface of past events. The program for rehabilitation requires reflection. Reflection becomes the means for a meandering space. It is the movement between the moments of actual rehabilitation that will begin to describe the building. The process to rehabilitate requires the patient to return to the architecture and interact, interpret it from a level of familiarity.
The program is an Urban Retreat.

MEMORY: Recollection Through Architecture

Public

Lobby
Cafe
Check-In
Weight Room
Running Track
Classrooms
Massage Area
Directed Meditation
Foot Baths
Meandering Path

Private

Dressing Rooms
Soaking Pools
Massage Room
Sauna

Servant

Cafe
Check-In

Served

Lobby
Weight Room
Classrooms
Dressing Rooms
Massage Area
Directed Meditation
Foot Baths
Meandering Path
Massage Room
Soaking Pools
Sauna

Individual

Weight Room
Dressing Rooms
Massage Area
Foot Baths
Meandering Path
Massage Room
Sauna

Collective

Lobby
Beverage Station
Check-In
Classrooms
Directed Meditation
Soaking Pools

Urban Retreat

Space Name   Net Square Footage

Initial Transition Entrance

Lobby   1600nsf

Cafe   1200nsf

Storage   100nsf

Active Remedy

Weight Room   900nsf

Classrooms (4@300sf)
    kickboxing, marshal arts, yoga, aerobics   1200nsf

Locker Room (10@180sf with shower and toilet)   1800nsf

Storage   800nsf

Quick Fix

Massage Area (10@16sf)
    Designed for 10-15min "touch up" message and acupressure treatments 160nsf

Directed Meditation Room   300nsf

Foot Baths (10@16sf)   160nsf

Storage   800nsf

Extended Stay

Massage Rooms (4@120sf)   480nsf

Sauna (2@250sf)   500nsf

Lap Pool   600nsf

Soaking Pools (1@600nsf, 3@300nsf)   900nsf

Storage   800nsf

Aditional Spaces

Administrative Offices (3@80sf)
    Security, Janitorial   240nsf

Kitchenette   150nsf

Restrooms
    Women's (5@200nsf)   1000nsf
    Men's   (5@200nsf)   1000nsf

Storage   300nsf

Total Net Area
25,150nsf

Progressive Therapy

Meandering Circulation
    Therapeutic elements benefited from the movement of the body

    30% Total   7680nsf

Mechanical + Structure

    10% Total   3328nsf

Total Gross Area
36,158gsf

Space Name	Capacity	No. Units	NSF/Unit	Total Net Area
Initial Transition: Lobby	20	1	1600nsf	1600nsf

Purpose/Function:

The purpose of the Lobby is to serve as the initial transition between interior and exterior. Space will offer noticeable acoustic transition between exterior distractions into the silence and rhythmic initial encounter through the procession of entering. The space pushes the boundaries of inside and out. Movement through the Lobby filters out the distractions of daily ritual. Within the parameters of the lobby, one sheds baggage of the cellular, digital and protective nature.

Behavioral Considerations:

The physical boundaries of the space are not a singular entity. Instead there are a series of "encounters" which slowly remove the distractions of every day ritual to allow one to focus internally. The inclusion/removal of light, sound, air quality and temperature act the first therapeutic exercise you may unknowingly take part in.

Spatial Relationships:

The beverage station and service counter are located within direct proximity.

Special Considerations:

The lobby requires natural, diffuse lighting and is selective to which external distractions are allowed through its filter.

Equipment/Furnishings:

Furnishings will include seating for those waiting to be serviced, with tables for beverages. Please see Initial Transition: Beverage Station and Initial Transition: Check-In for further equipment and furnishing specifications.

f

Space Name	Capacity	No. Units	NSF/Unit	Total Net Area
Beverage Station	10	1	80sf	80sf

Purpose/Function:

The beverage station is to serve as a convenient stop for service partakers as well as the passer through. The station will serve traditional hot beverages (tea, coffee, hot chocolate) as well as health drinks and pastries.

Behavioral Considerations:

The station must be easily accessed and visible from the street. It is intended to operate with a quick service attitude but offer the opportunity for sitting and taking time.

Spatial Relationships:

The station is within the lobby and roadside. The seating area is shared with those waiting to be serviced after check-in.

Special Considerations:

The practicality of such a designation will encourage repeat interaction.

Equipment/Furnishings:

The beverage station will require seats and tables. The kitchen will have the necessary appliances: espresso machine, refrigerator, sink, storage units, display, and cash register

Space Name	Capacity	No. Units	NSF/Unit	Total Net Area
Check-In	5	1	100nsf	100nsf

Purpose/Function:

Customers will check-in or make necessary appointments and payments for additional treatment. Also, this is the coat and baggage drop-off.

Behavioral Considerations:

One must feel comfortable leaving belongings here. The leaving behind of items, such as cell phones and laptops, should be a welcoming experience.

Spatial Relationships:

The check-in counter should be found easily upon entering. It may be located off of main entrance to be easily accessed upon arrival and departure.

Special Considerations:

This is the last in the series of initial transition phases.

Equipment/Furnishings:

The check-in area requires a kiosk equipped with storage for baggage. Also, the counter will be equipped with phone, cash register and safe.

f

Progressive Therapy

Progressive Therapy is this instance between frames of programmed rooms and activity spaces where a moving, progressive treatment can occur. Rejuvenation does not need to be acquired through stand/lie still treatment or aggressive physical activity. It can occur somewhere in between, in transit. Multi-dimensional and meandering, maze-like allowing you to wander with or without preconceived destination. Multi-level Spaces fall in and between inside and outside. Looking to redefine building required circulation. How can the incorporation of texture and airflow (for example) be traveled through and beneficial?

Space Name	Capacity	No. Units	NSF/Unit	Total Net Area
Meandering Path	25	1	15%of total approx.	1,300nsf

Purpose/Function:

The Meandering Path is for wanderers. The path is intended to guide one through the main therapeutic spaces. While the path functions as a transition between spaces, it is a functioning space in itself. The meandering path includes therapeutic textures and interactions similar to those experienced through the initial transition boundaries.

Behavioral Considerations:

The path holds variations of sound and light. It is progressively therapeutic.

Spatial Relationships:

The meandering path is also the circulation space for the entire building. Therefore, it branches out to every space.

Special Considerations:

Traveling through this space is itself therapeutic. The building acts upon the user.

Progressive Therapy

Space Name	Capacity	No. Units	NSF/Unit	Total Net Area
Hike Path	25	1	10%of total approx.	850nsf

Purpose/Function:

Like the meandering path, the hike path functions as a transition between spaces, it is a functioning space in itself. Unlike the meandering path, this path is aimed at exercise and occurs internally as well as on the exterior of the building.

Behavioral Considerations:

To resemble a hiking path, the route will exist on multiple levels. The path will offer observation decks and points allowing the user to observe his/her world while being outside of it.

Spatial Relationships:

Unlike the meandering path, the hike path does not connect the individual spaces. It is connected to and included in the running track.

Active Remedy

Active Remedy for an "aggression release" approach, as well as physical fitness. Improve physical image and self confidence

Space Name	Capacity	No. Units	NSF/Unit	Total Net Area
Weight Room	10	1	900nsf	900nsf

Purpose/Function:

To house free weights and weight machines to assist in therapy relative to bodily strength.

Behavioral Considerations:

Spatial Relationships:

Near dressing rooms and running track.

Special Considerations:

Area is gaged towards physical fitness and relaxation. The inclusion of exterior distractions is limited relative to space function.

Equipment/Furnishings:

Free weights and weight machines. Water station.

MEMORY: *Recollection Through Architecture*
Active Remedy

Space Name	Capacity	No. Units	NSF/Unit	Total Net Area
Classrooms	10	4	300nsf	1200nsf

Purpose/Function:

These rooms are for instructor based courses in (but not limited to) kickboxing, marshal arts, yoga and aerobics.

Behavioral Considerations:

The instructor must be easily visible to all participants. The room may incorporate natural lighting and ventilation.

Spatial Relationships:

The class room is near the changing rooms.

Special Considerations:

The rooms must protect the privacy of the students, but views into the rooms will recognize the activity occurring within them.

Equipment/Furnishings:

Storage for supplies relative to class type.

Active Remedy

Space Name	Capacity	No. Units	NSF/Unit	Total Net Area
Dressing Rooms	40	2	400nsf	800nsf

Purpose/Function:

A place to prepare for multiple therapy treatments.

Behavioral Considerations:

Spaces are split between men and woman. The act of changing is a private one. Access is limited to those participating in the active remedy and extended stay activities, as well as service employees.

Spatial Relationships:

The changing rooms are attached to the laundry facilities to allow for a direct disposal of used linens and a supply of fresh ones. Accessible from the meandering path, linking the rooms with all other active spaces.

Special Considerations:

Equipment/Furnishings:

Showers, toilets, sinks, lockers and benches

Space Name	Capacity	No. Units	NSF/Unit	Total Net Area
Directed Meditation	15	1	300nsf	300nsf

Purpose/Function:

The space will house a directed meditation session lasting approx. 20 minutes. This session will be led by an instructor and occur on a scheduled, daily basis.

Behavioral Considerations:

Because meditation teaches one to eliminate existing distractions to allow for inner reflection, it is not necessary to completely seclude the space.

Spatial Relationships:

The directed meditation space will lie near the massage area.

Special Considerations:

Space could serve as an educational facility for local students studying alternative healing practices.

Equipment/Furnishings:

Movable floor mats and storage.

Quick Fix

Space Name	Capacity	No. Units	NSF/Unit	Total Net Area
Foot Baths	10	10	16nsf	160nsf

Purpose/Function:

The foot baths will be arranged to allow quick interactive foot therapy.

Behavioral Considerations:

The units will be an indentation in the floor, seating the user at height of a normal bench. The baths are aroma therapeutic with jets. Although quick, the treatment is rejuvenating.

Spatial Relationships:

The baths are near the meditation and massage area in proximity to the Lobby.

Special Considerations:

It is important that the user feel comfortable, barefoot, in this area. The flooring texture will be highly significant.

Equipment/Furnishings:

The foot baths will require a kiosk unit to house aroma therapy oils and towels. As well as, a sink for sanitary purposes.

Space Name	Capacity	No. Units	NSF/Unit	Total Net Area
Seclusion Spaces	1	4	100nsf	400nsf

Purpose/Function:

The space is designed for total seclusion. One may occupy this space to take a break from all distractions.

Behavioral Considerations:

The space should be sheltered from all interference, both natural and artificial.

Spatial Relationships:

May exist near massage rooms, because of level of privacy and seclusion.

Special Considerations:

This is a user controlled room. The occupant can control temperature levels and settings for light and music.

Equipment/Furnishings:

Chair, desk

Extended Stay traditional spa treatments ranging from one hour to a day

Space Name	Capacity	No. Units	NSF/Unit	Total Net Area
Massage Rooms	2	4	120nsf	480nsf

Purpose/Function:

The function of the massage room is to offer the user private massages from a licensed masseuse.

Behavioral Considerations:

The room is to be disconnected from the other therapeutic spaces to allow for maximum privacy and relaxation. The room is near the laundry service area.

Spatial Relationships:

The meandering path leads one to the massage room.

Special Considerations:

The space should be free of drafts and sheltered from noise. Natural light may enter the space, but the window treatments should offer variations of light.

Equipment/Furnishings:

Massage table and storage for linens and products.

PROJECT PROGRAM

Space Name	Capacity	No. Units	NSF/Unit	Total Net Area
Soaking Pools	15	3	150nsf	450nsf

Purpose/Function:

The series of multi-temperature soaking pools have a physically therapeutic effect on the body.

Behavioral Considerations:

The pools are connected so that the user can navigate between varying temperatures without removing oneself from the therapy of the water.

Spatial Relationships:

The pools are accessible from the dressing rooms.

Special Considerations:

This area is visually off limits to the hike path and accessible only to those using them. The soaking pools are meant to be private. Natural lighting will allow the user to recognize a slight change in time, but they are otherwise disconnected from the outside.

Equipment/Furnishings:

Pool filtering systems and heating/cooling systems will accompany each pool.

Extended Stay

Space Name	Capacity	No. Units	NSF/Unit	Total Net Area
Sauna	15	2	250nsf	500nsf

Purpose/Function:

This rooms house the therapeutic treatments using steam.

Behavioral Considerations:

The sauna spaces are private and sheltered from most distraction.

Spatial Relationships:

The sauna rooms are directly off of the changing rooms and easily accessed from the pools.

Special Considerations:

The natural effects of the steam transform and alter, creating a softening of the elements within the space.

Equipment/Furnishings:

Benches for lounging comfortably. Towel stand. Steam producing equipment

Charcoal Vignettes
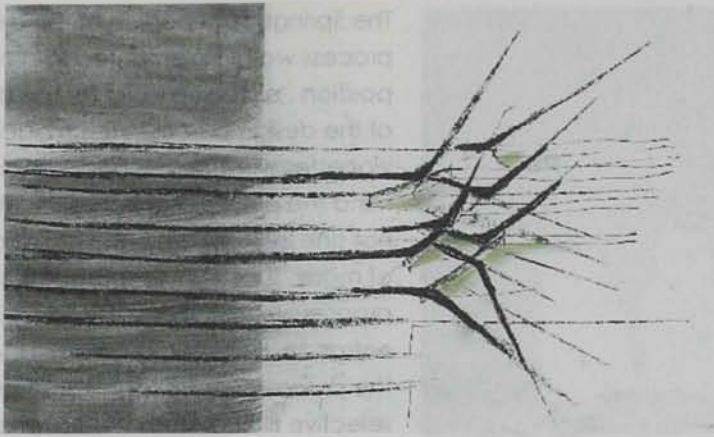
The transition from outside to inside: being selective in allowing the outside in and permitting the inside out
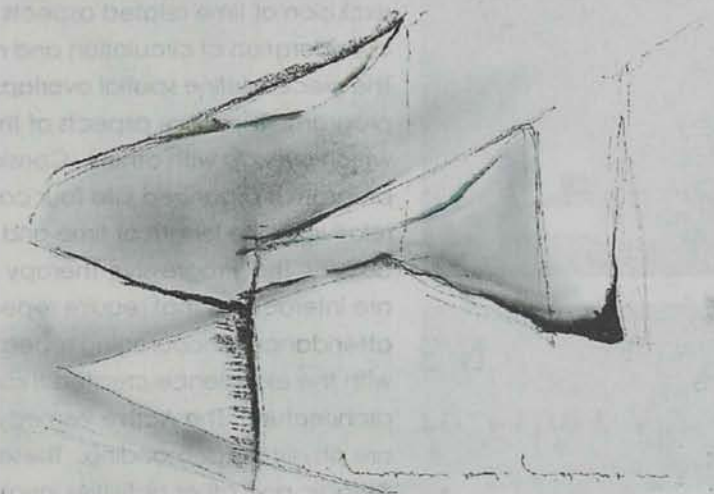
Volumes: the scale of a space dictates the experience within while foreshadowing the experience beyond
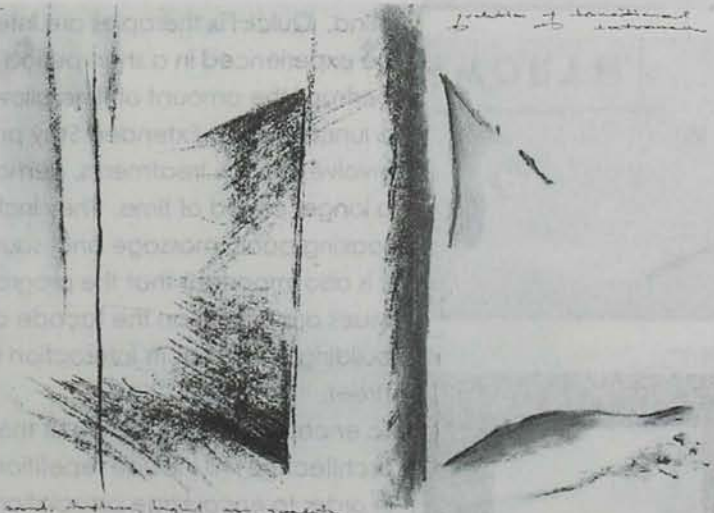
Texture and Material: Bringing material to human scale, inviting touch and exploration

MEMORY: Recollection Through Architecture
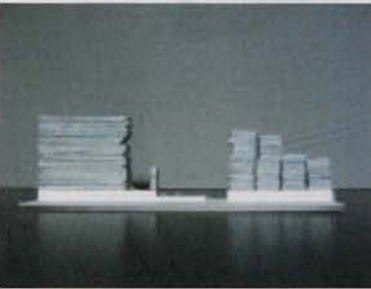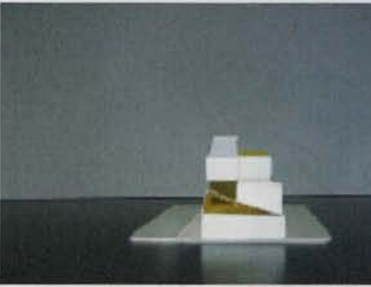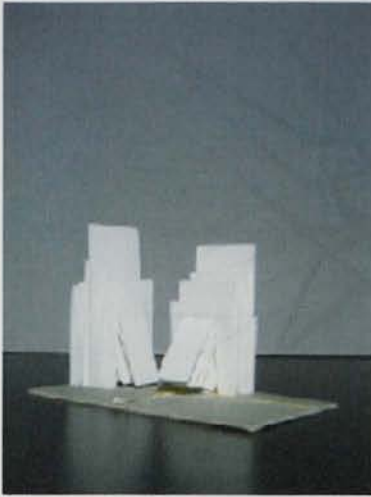
The Springboard portion of the design process was implemented to develop a position , a starting point for the duration of the design process. The models and vignettes were developed, keeping in mind the progressive transition. There is not one interaction, but a combination of many, that lend to total relaxation. The progressive transition exists upon initial entrance, between programs and inside of the program. The progressive transition is a selective filter of both natural phenomenon and external intervention.

They also demonstrate the inclusion and exclusion of time related aspects with the consideration of circulation and natural light. The pieces define spatial overlaps in the program. There are aspects of the program which overlap with others. Considering my program is organized into four categories relative to the length of time and type of activity. The Progressive Therapy programs are interactions that require repeat attendance, encouraging repeat interaction with the experience created through the architecture. The Active Remedy programs are physically demanding. These include aerobic and other activities involving movement of the body. Activity of the body is directly relative to the activity of the mind. Quick Fix therapies are intended to be experienced in a short period of time, perhaps the amount of time allowed during a lunch break. Extended Stay programs involve spa like treatments, demanding a longer period of time. They include the soaking pools, massage and sauna.

It is also important that the programmatic issues are legible on the façade of the building, as well as its interaction with the street.

To encourage meandering of the mind, they architecture will include repetition. However, in order to encourage association there must exist a break in the consistency of the repetition.
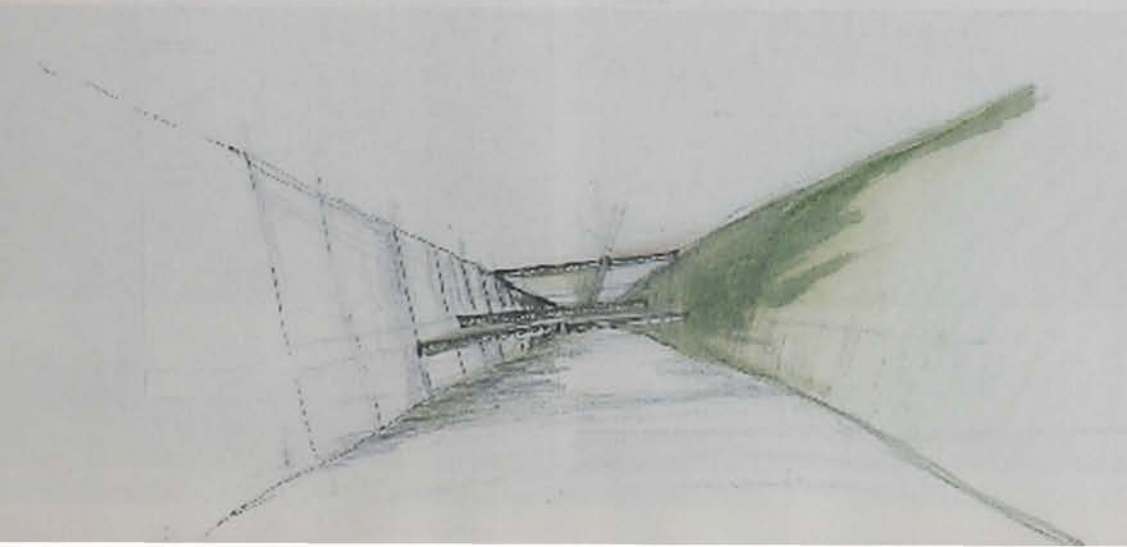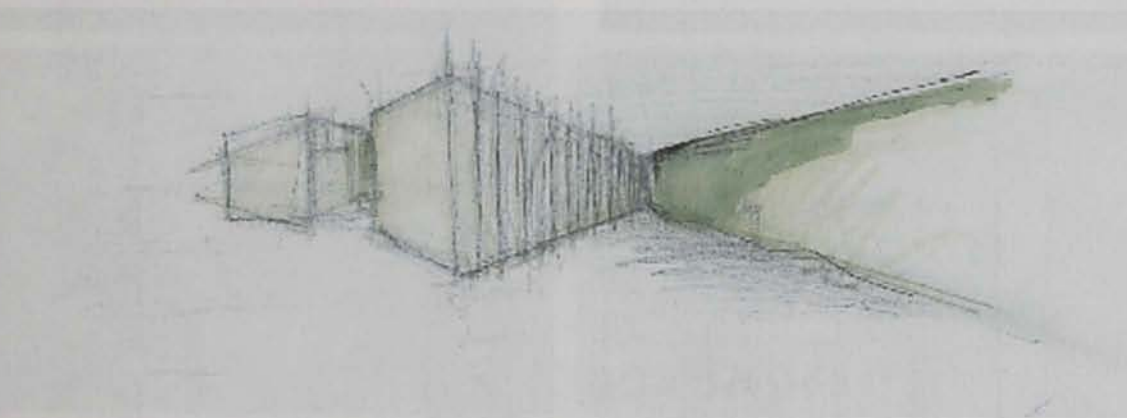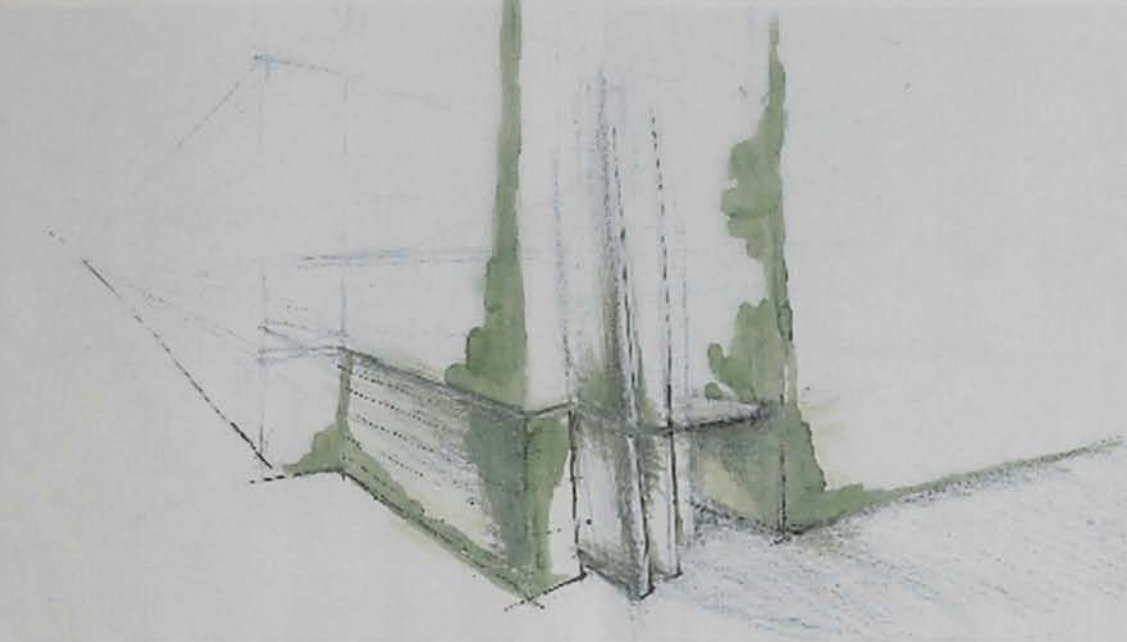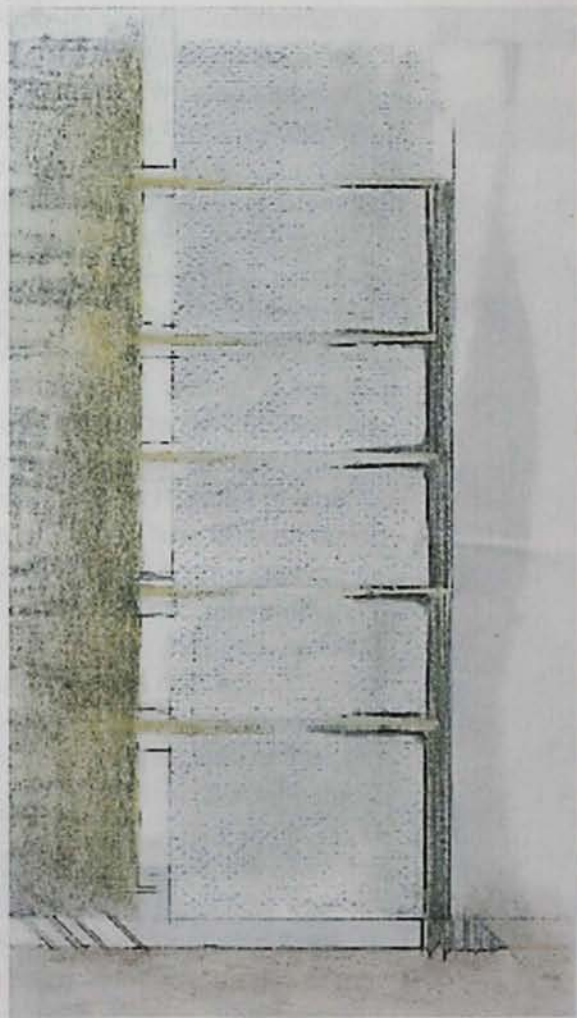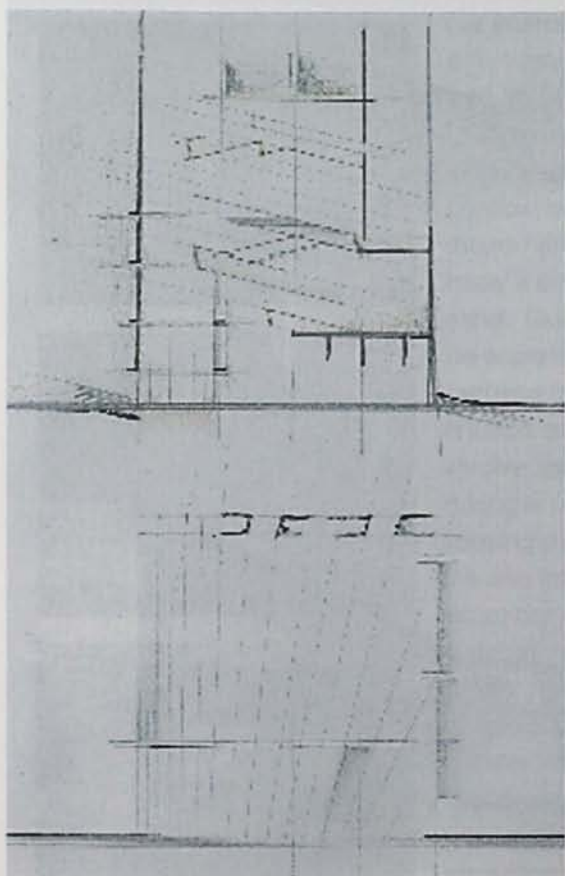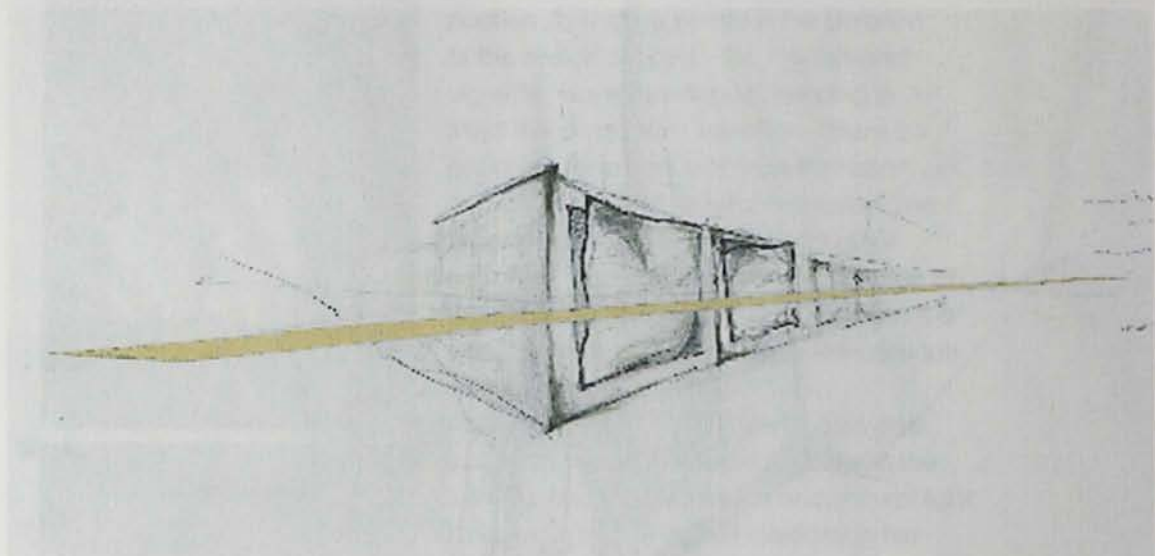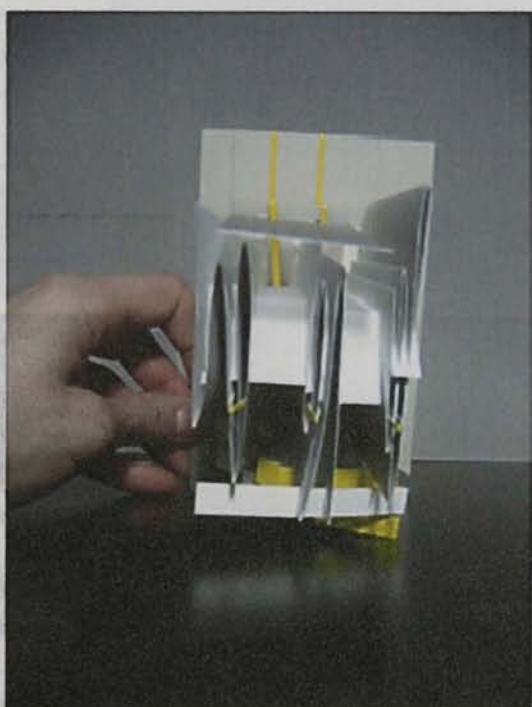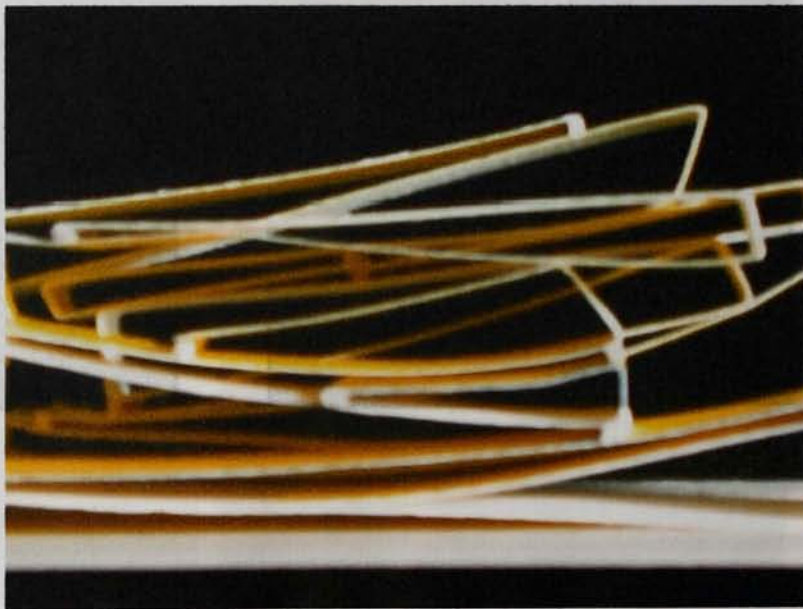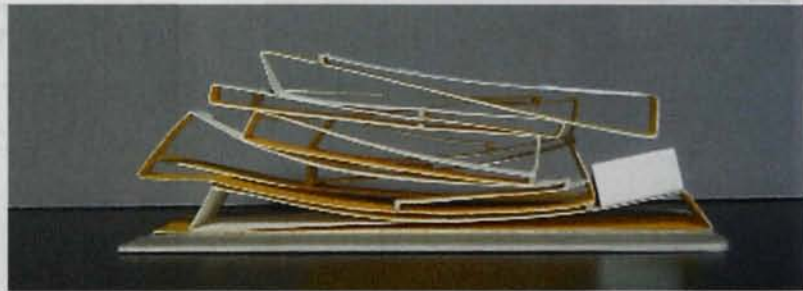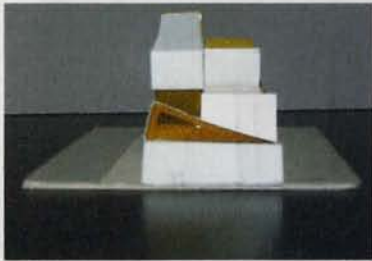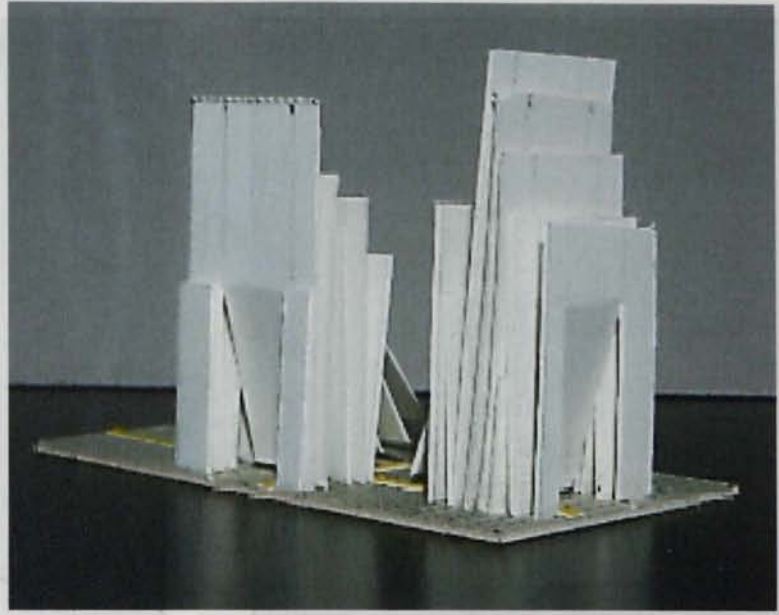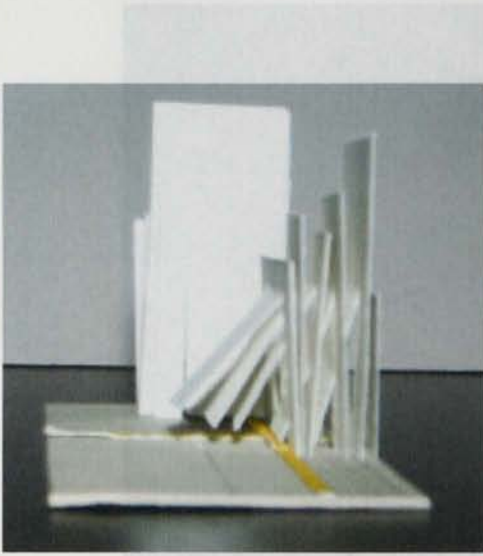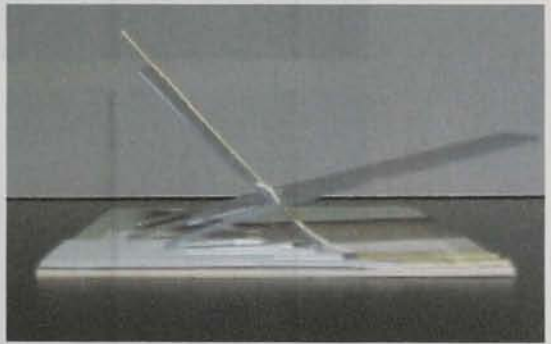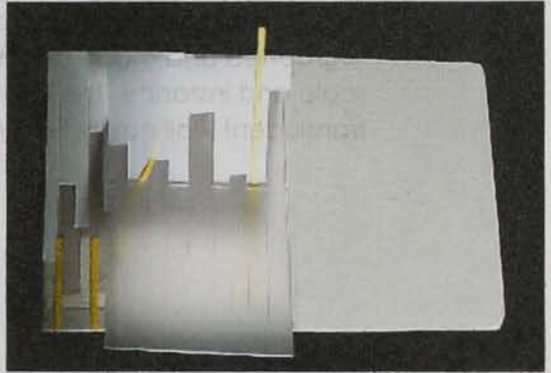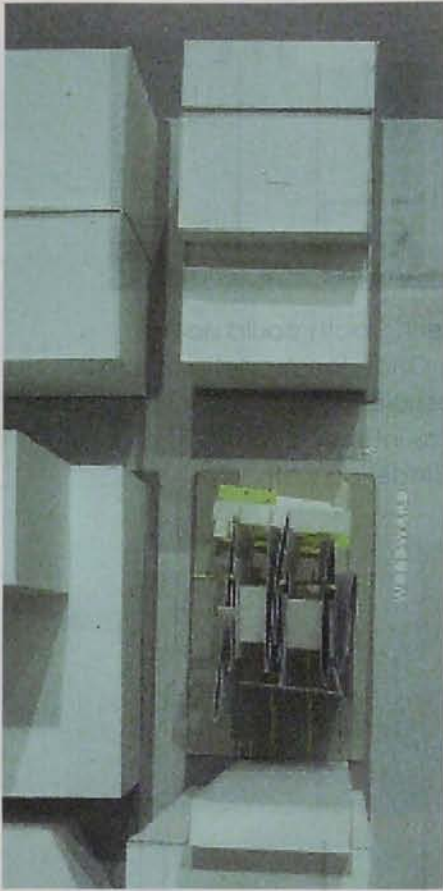
springboard

MEMORY: *Recollection Through Architecture*
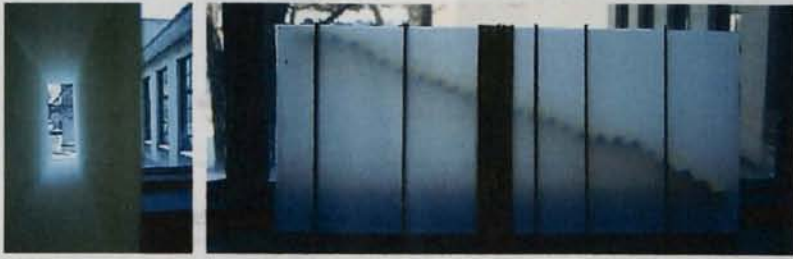
The experiential aspects of the meandering path could not be achieved through the physical model. Once the model was photographed and made digital, it was possible to experiment with scale and instance. The series below was intended to be read as a translucent wall cavity housing the meandering path.
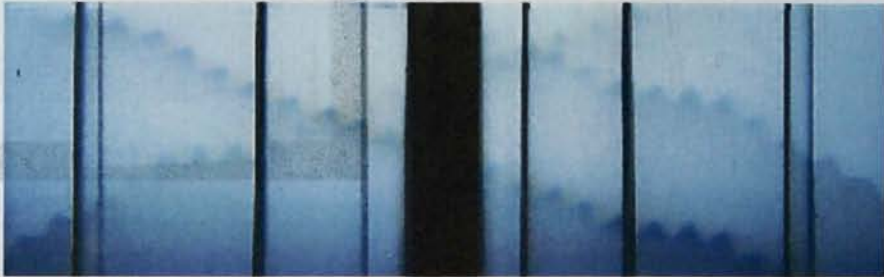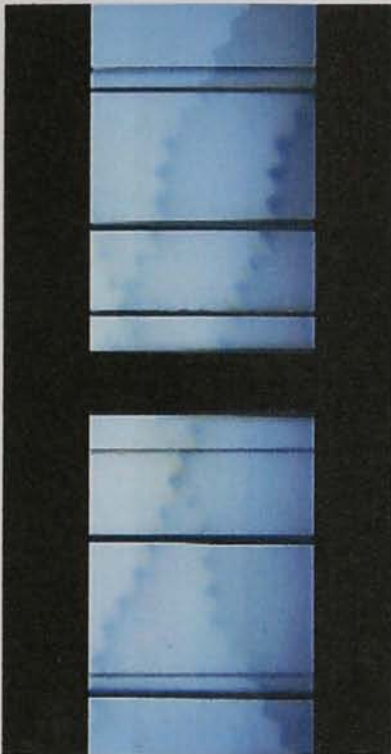
Looking in from Woodward: demonstrating the layering of stillness with a backdrop of movement, viewed from the chaos of an urban street.

Looking out of the Urban Retreat onto Woodward: contrasting the rapid movement of Woodward Avenue with the calming stillness of a meditation class room, viewed from the waiting room.

MEMORY: Recollection Through Architecture
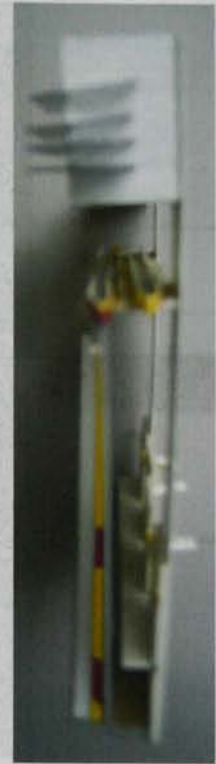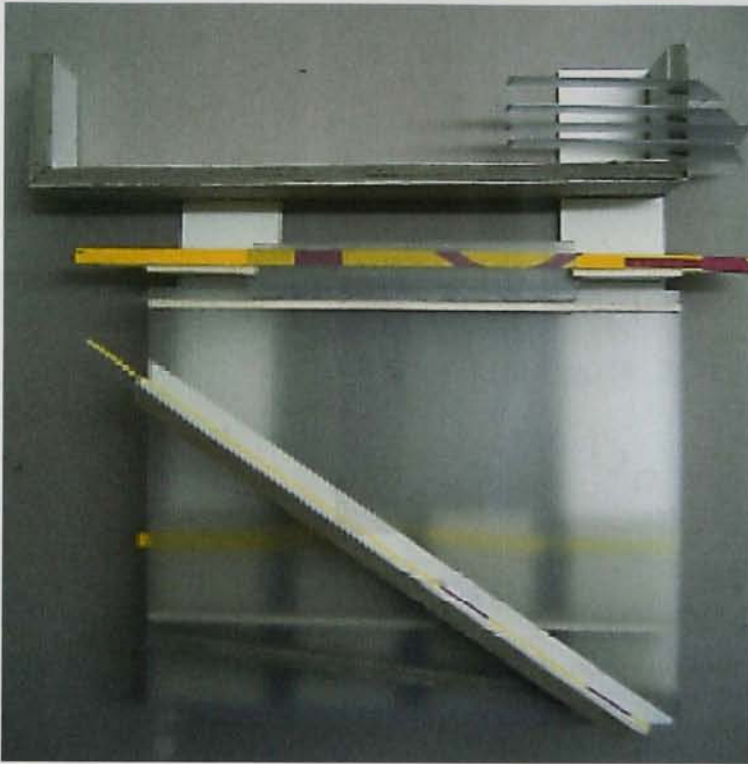
Section Models: to study the interior, shared and private spatial qualities

This moment illustrates the potential relationship between the soaking pools, circulation, the massage rooms and the exterior environment. The fourth floor soaking pools are constructed with a thick, heavy material. The privacy of the function is protected by the opacity of this material. The yellow paper denotes areas of potential movement. On the third floor the movement is repetitive and contained, where the floors below house direct fluid movement. The massage rooms on the ground floor are contained quarters for their private function. The translucent material denotes the possible incorporation of views to the outside and allowing sunlight and air into the spaces.
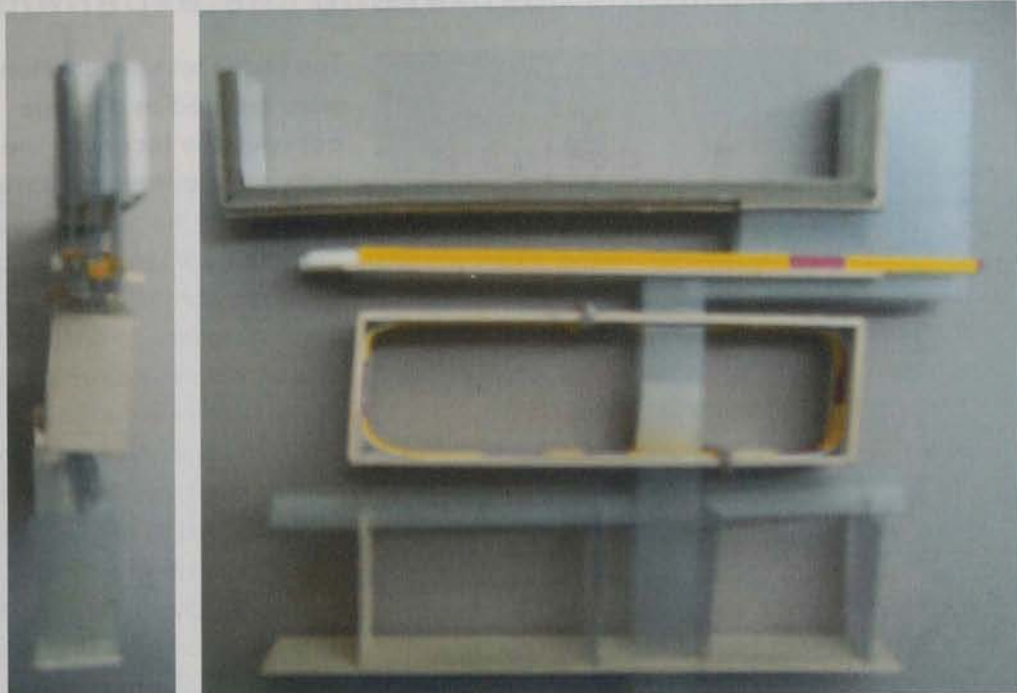
This moment illustrates the potential relationship between the soaking pools, the active remedy spaces, and the yoga/meditation functions. The translucent pieces attached to the outside container of the fourth floor serves as a connection to the circulation below. Because the fourth floor is private, this meandering path does not access the pools directly, however, the spaces are aware of one another. The active remedy spaces contain a consistent movement. The yoga and meditation spaces on the first floor are light and transparent to allow the experience within to be shared with those outside the space.

MEMORY: Recollection Through Architecture
"Mapping Moments: expressing the experiential"
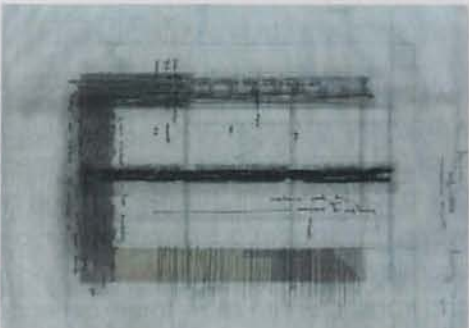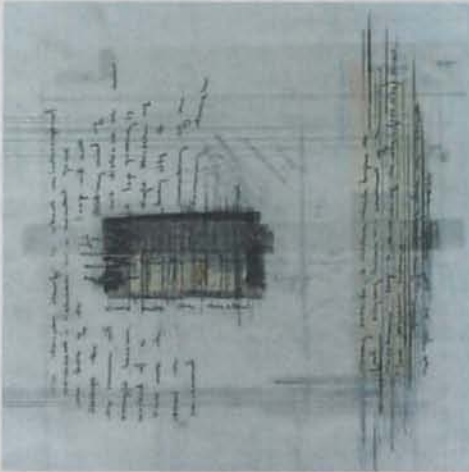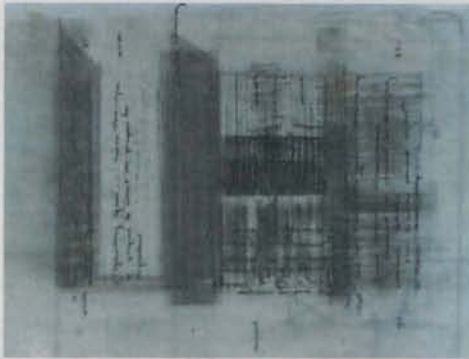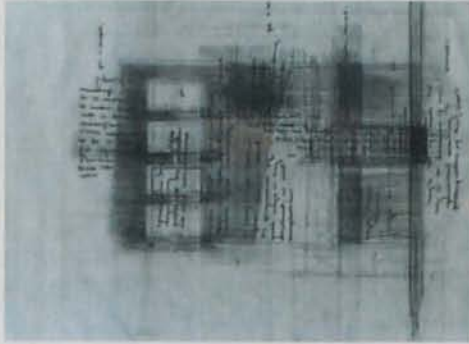
The Sectional Memory Plans were created as a bridge between the technical line drawing and the conceptual, experiential vignettes. I found that the traditional drawings did not communicate my thesis question. In order to communicate the experiential, the existing plans were layered with a map of moments. To communicate the formal arrangement of the spaces, there is a layer of writing. The additional layers are a combination of collage and charcoal. The collage marks areas of circulation. The charcoal communicates relationships between programmed spaces and between interior and exterior. From these maps, a new understanding of relationships emerged. The method of representation allows the experiential to be revealed in addition to the technical aspects of the drawings.

# Mapping Moments: First Floor

Mapping Moments: Sections
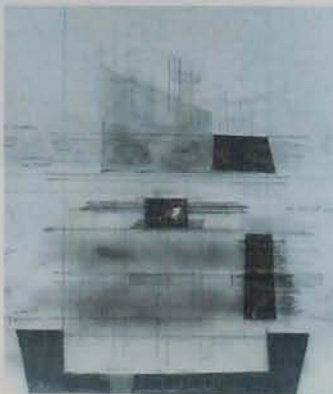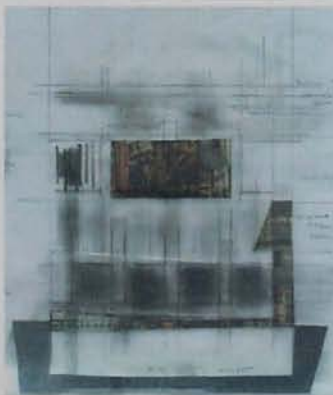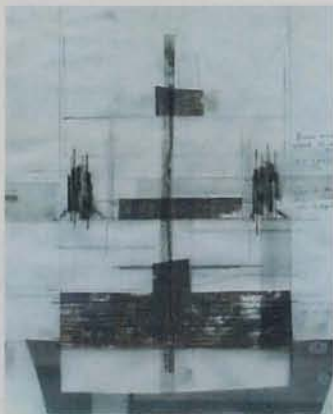
The Sectional Memory Maps were created in addition to the preceding floor plans. Like the plans, the collage communicates the relationships between the programs, the circulation and the exterior environment. The color labels areas designated for movement. The charcoal marks show the relationship between the program spaces. Their consistency and weight are appropriate to the intensity of the connection. Like the sectional models, the outside cityscape plays an important role here. The charcoal markings and the strips of transparent contact paper, show a relationship to the outside. At these moments, there is an opportunity for views, for openings in the envelope and for the circulation/meandering path to pull outside.
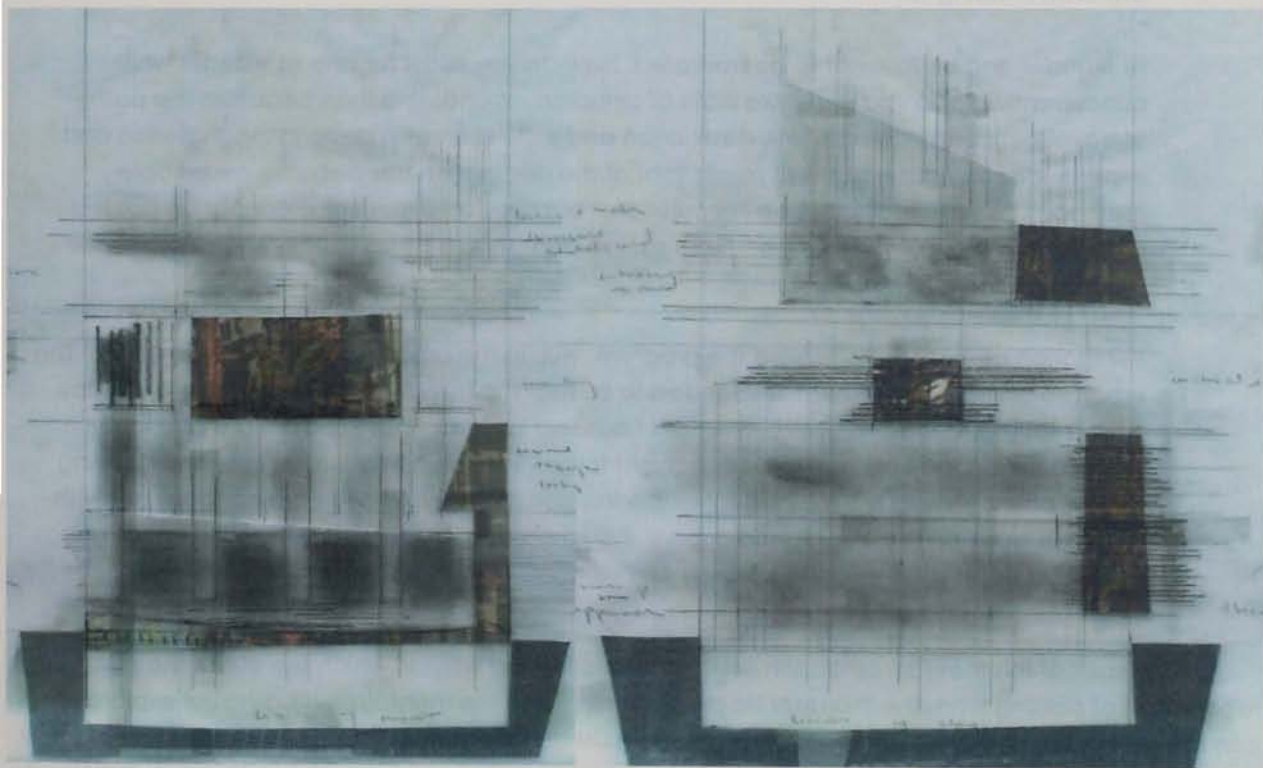
Section @ 5' looking West   *@ 30' looking West*
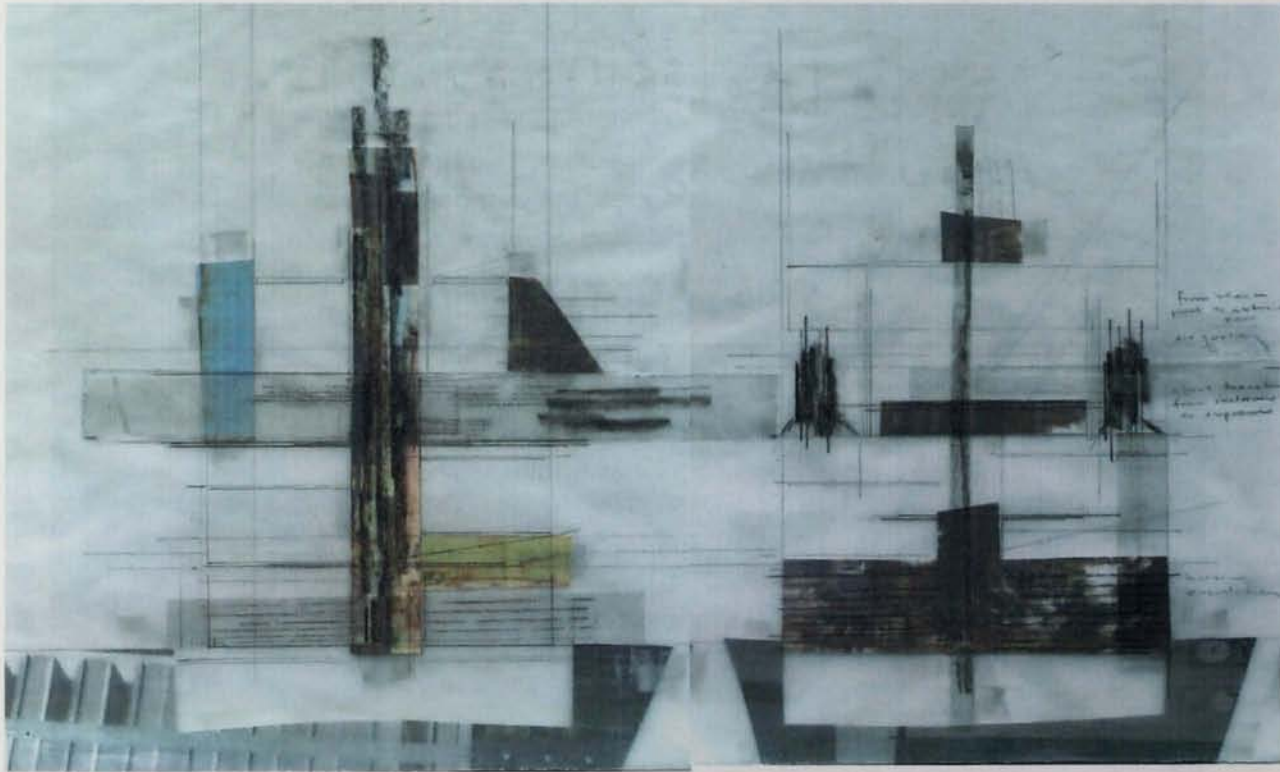
@ 55' looking West

@ 80' looking West

MEMORY: Recollection Through Architecture

My thesis is one of memorable architectural moments positioned to trigger activity of the mind as well as the body. The combination of rhythmic monotony with the out of the ordinary. I imagine the outcome of this body-oriented space to appeal to and exercise the minds eye.
I originally thought the shape of the space and the program alone could achieve such an outcome. This is incorrect. The latest proposals have been developed around the following ideas:

Movement and Pause. In order to appreciate movement, in order to appreciate pause, you must have the other to contrast. The act of pause is heightened when placed within a field of motion. I have attempted to achieve this through the layering of views relevant to position and direction of sight. It is possible to remain within the same space and alter ones experience by simply rotating ones body.

Perception of time passing.. In architecture, the passing of time , more specifically the rate of which it is perceived to be passing, is difficult to illustrate. The incorporation of natural light, view of movement and pause relative to program function, and seclusion are routes I have explored in doing so.

To wander and be lost, not to be frustrated. How do you allow for one to wander while concurrently creating a readable path of direction. Wandering then becomes the path of travel between starting point, destination and exit. Currently, designating materials and experiences along the paths to mimic that of the destination has become a workable method. The path may be titled "circulation," but such an experience cannot be housed simply within a circulatory space. More so, the path should be as visually interesting as the programs it seeks to bind.

Realization of position. Situating the program with in the urban context was intentional. The program of an Urban Retreat, is intended to extract the frustrated, allowing one to escape such a setting. Currently, I have a series of outdoor spaces. These spaces are physically planted with in the city, however, one might forget that this is truly where they are. Limiting and/or altering views is a method by which this occurs. However, this project does not wish to turn its back on the city. As movement should be contrasted with pause, the urban chaos should be contrasted with the calming components of the therapeutic programming.

The spirit of this thesis investigation lies in reevaluating the ways in which the site of the city, the recognition of passing time, the therapeutic programming and the mental/physical/visual exploration can reference one another. The meandering paths must be navigable. Their complexity can not solely create an experience of physical wandering. In order to use them as an expressive element, they must be as efficient as they are exciting. In order to take full advantage of the context of the urban street, I intend to utilize a variation of city experience to heighten the interior environments. It is possible to utilize sound and movement, not just controlling views. Also, the city view can be shown for what it is, not hidden.

It seems a program of retreat coupled with the acknowledgment of passing time requires a working method different than the usual. It is impossible to demonstrate the phenomenology that allows these spaces to be successful with traditional design drawing. I have developed a series of *mental maps* as a transitional phase between conceptual diagramming and technical drawing. As the design develops, I have found it difficult to simultaneously portray the phenomenon and the practicality of the space. My medium is charcoal, pencil and collage on translucent paper. I have found that layering of materiality, light conditions and the ephemeral express the experiential.

In order to successfully demonstrate my thesis position through an architectural proposal, it is pertinent that I address the building sectionally and be specific towards the materiality of the building. I believe that the true relationship of spaces can be both explored and communicated in more detailed section drawings. Also, the link between the conceptual collage studies and the technical, practical drawings must be stronger. It is my aspiration that one will be able to read the final drawings with the same curiosity intrigued by the conceptual components. Meaning, gestural marks and expressive medium translated into materiality, form and building detail.
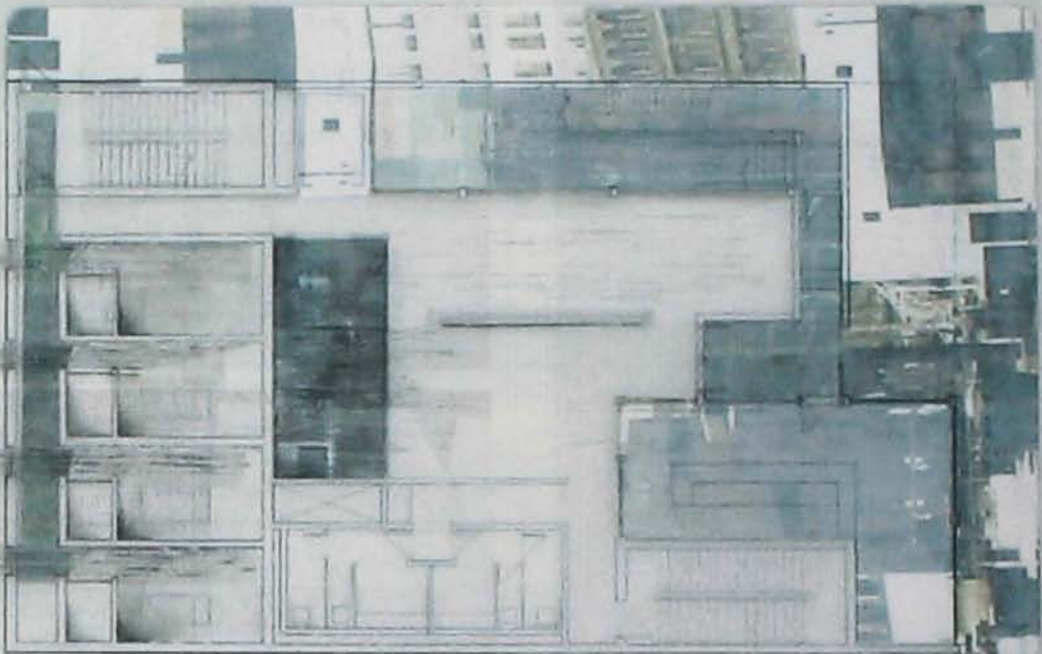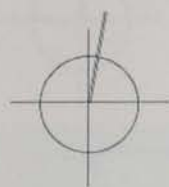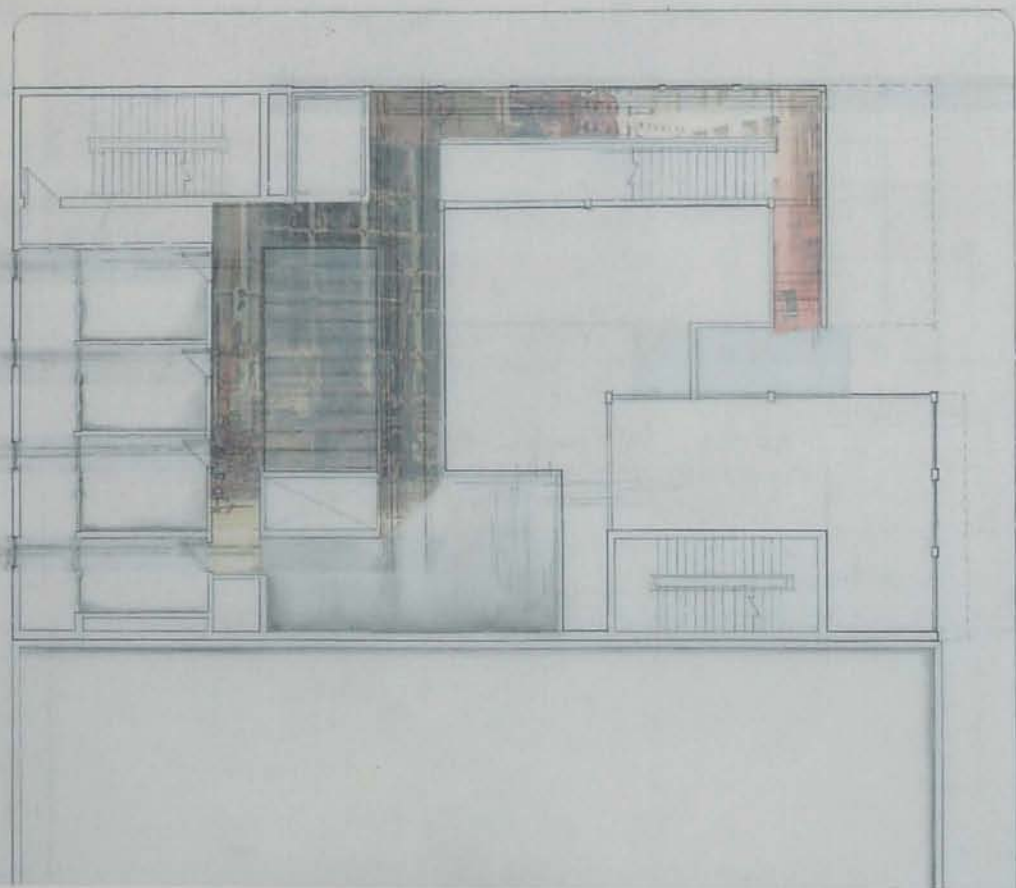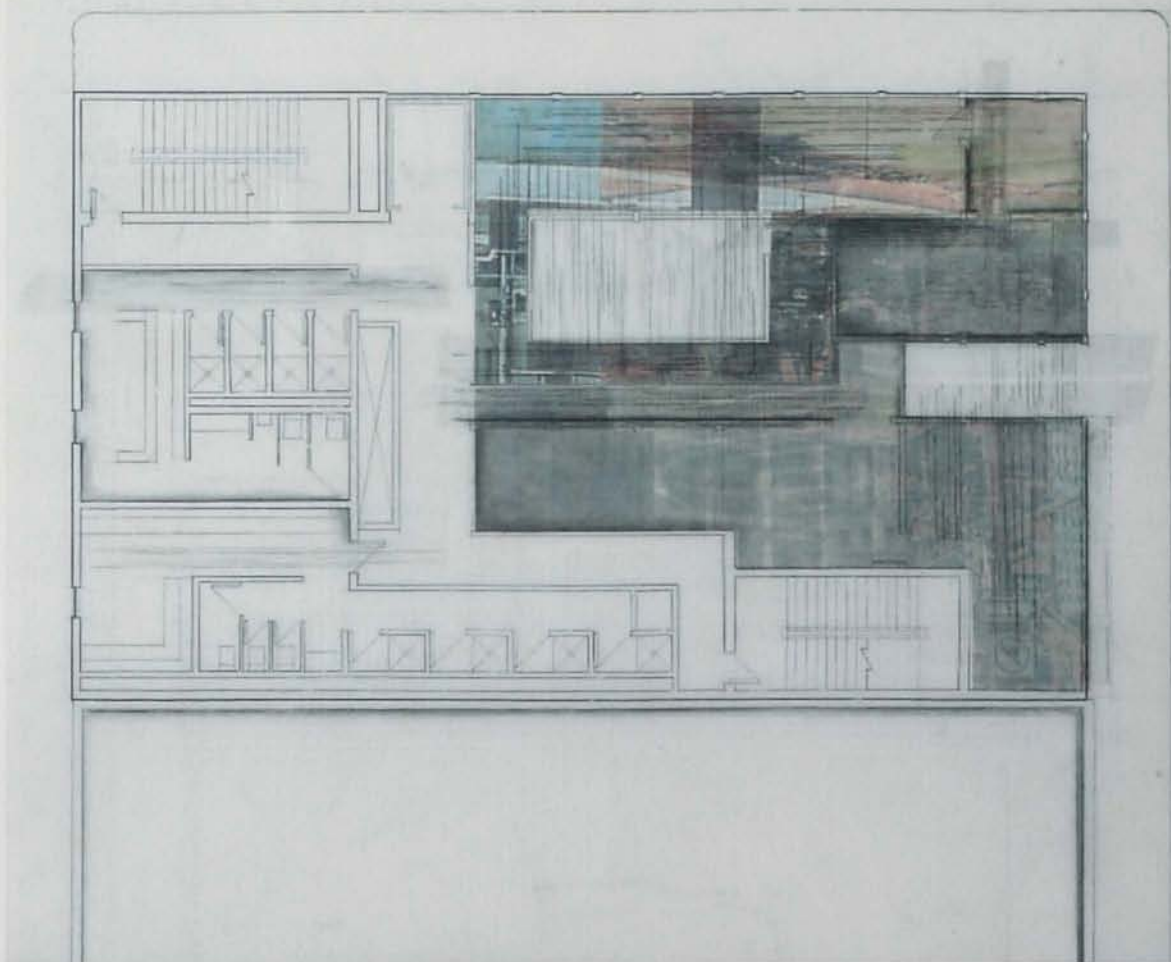
Site Plan
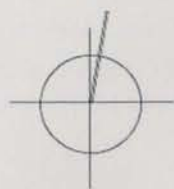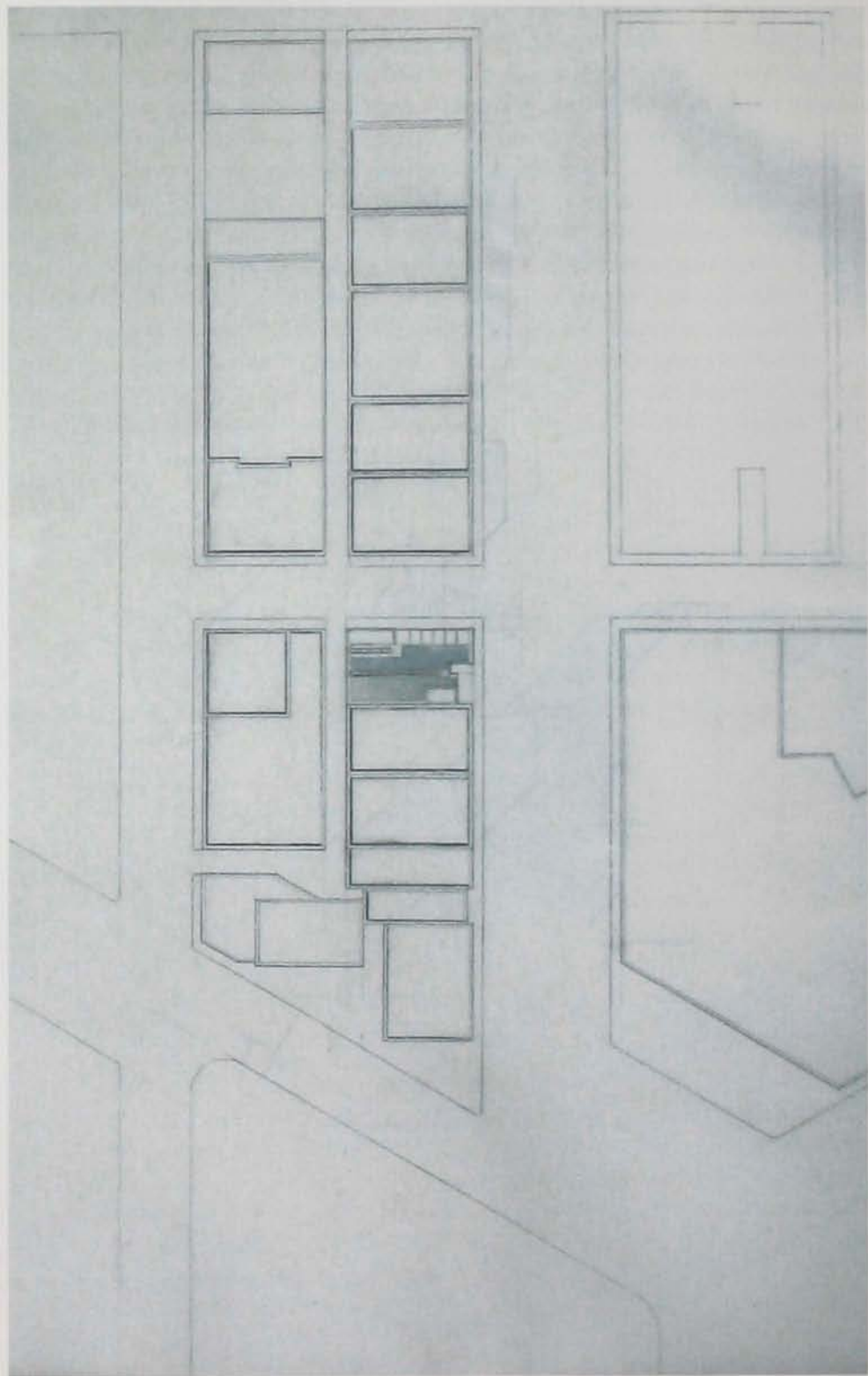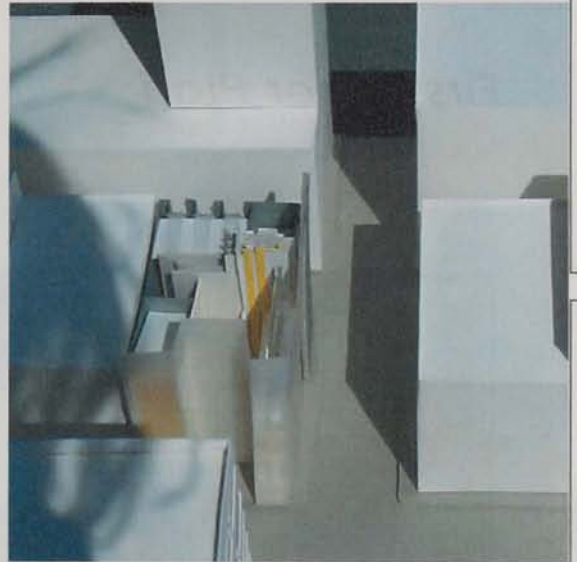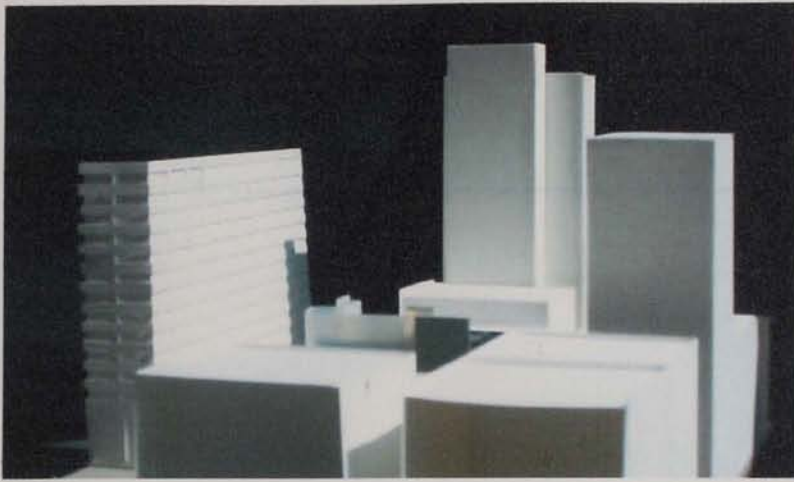
Site Model

First Floor Plan

Second Floor Plan

Third Floor Plan

Fourth Floor Plan
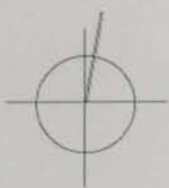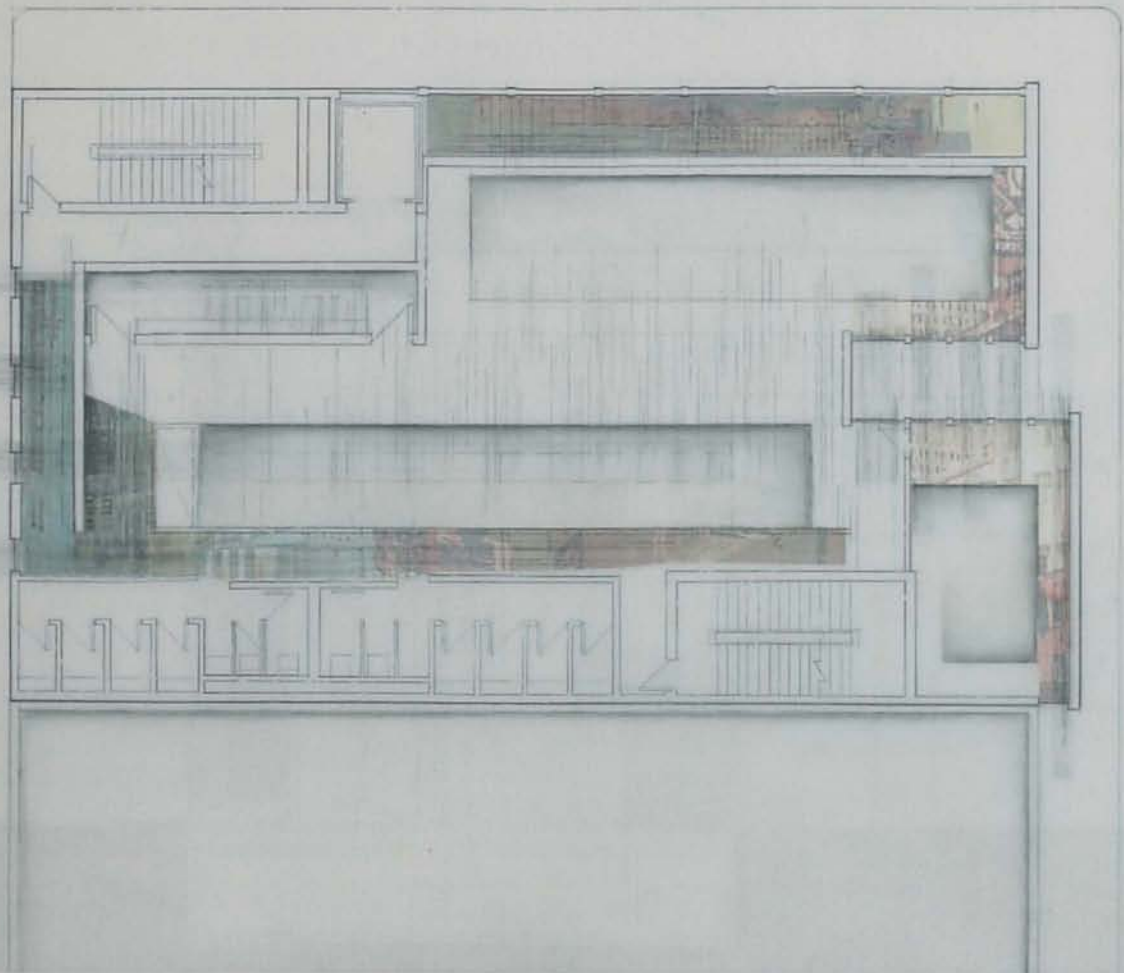
N-S Section

W-E Section

Interior Section Perspective
Looking into meditation, massage, offices and circulation spaces.
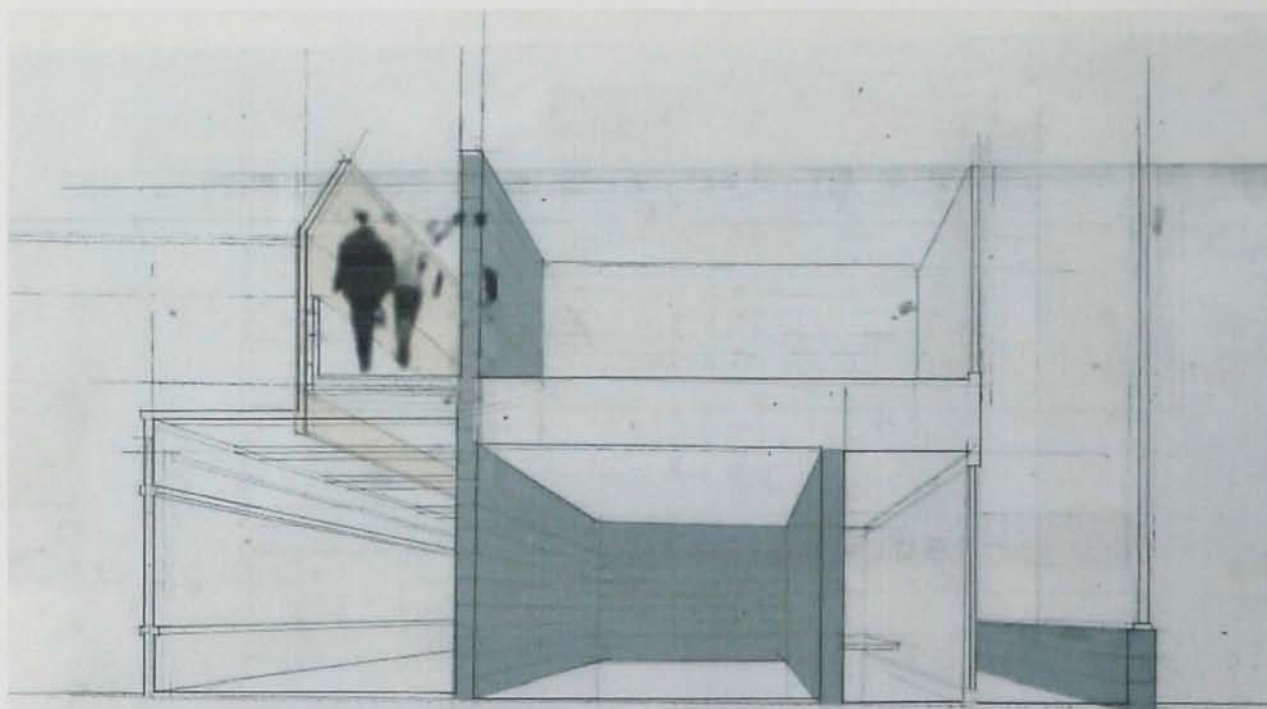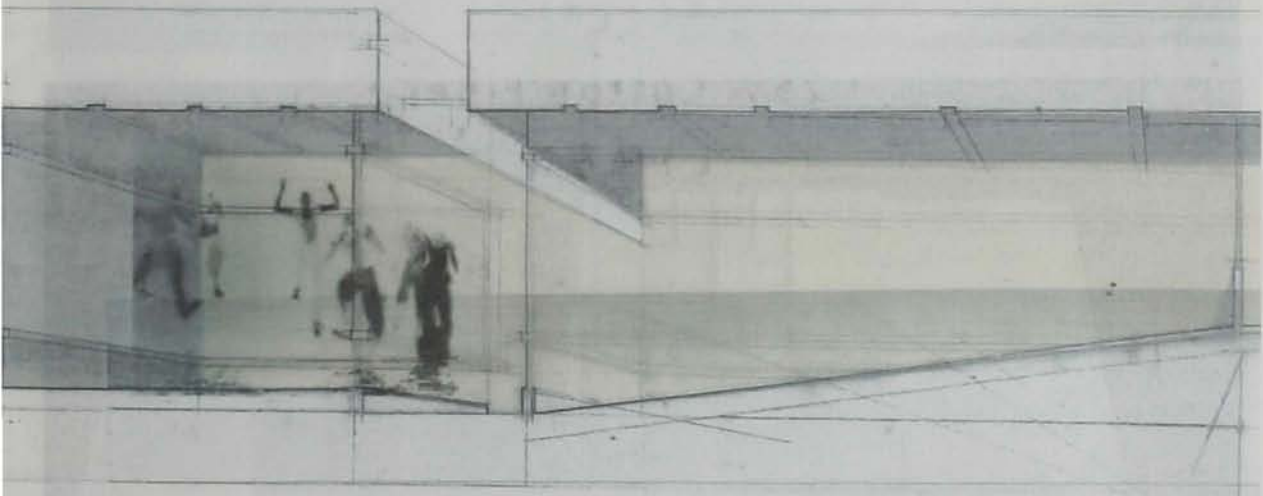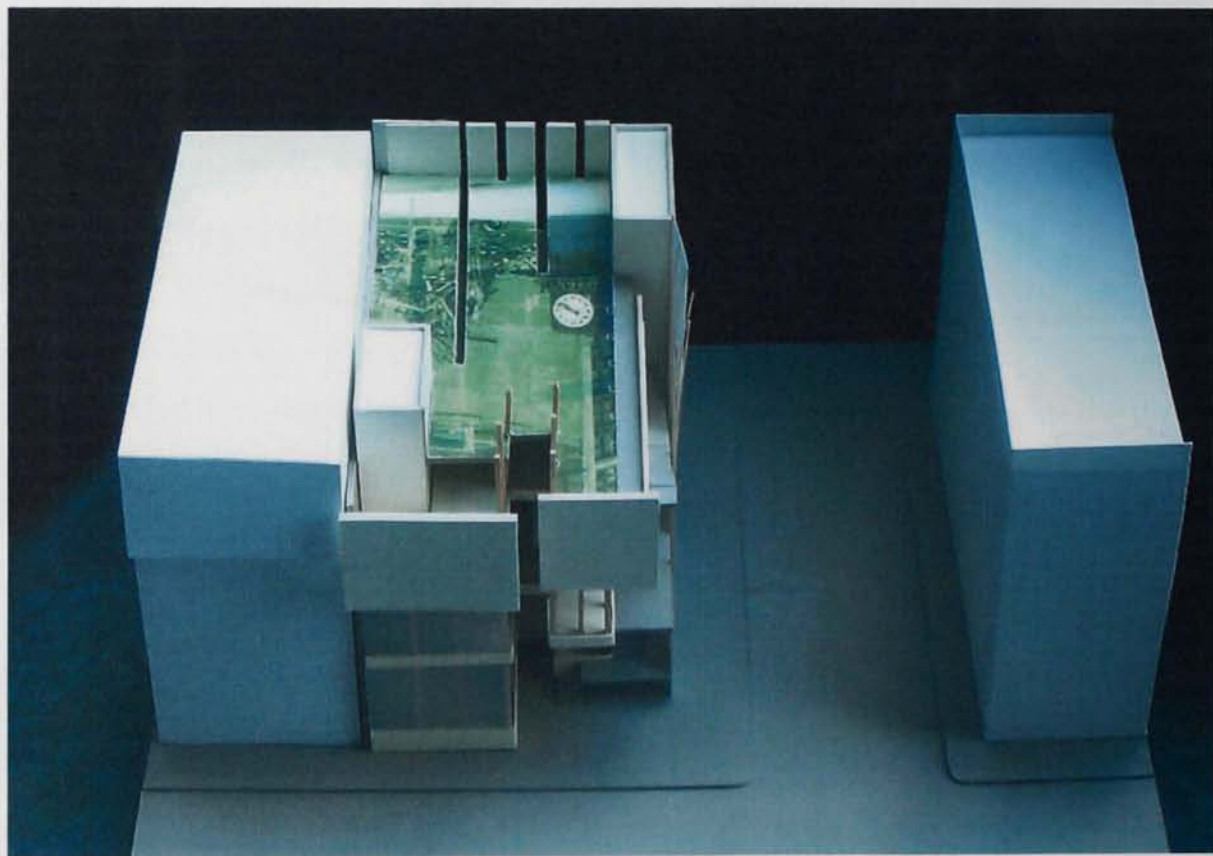
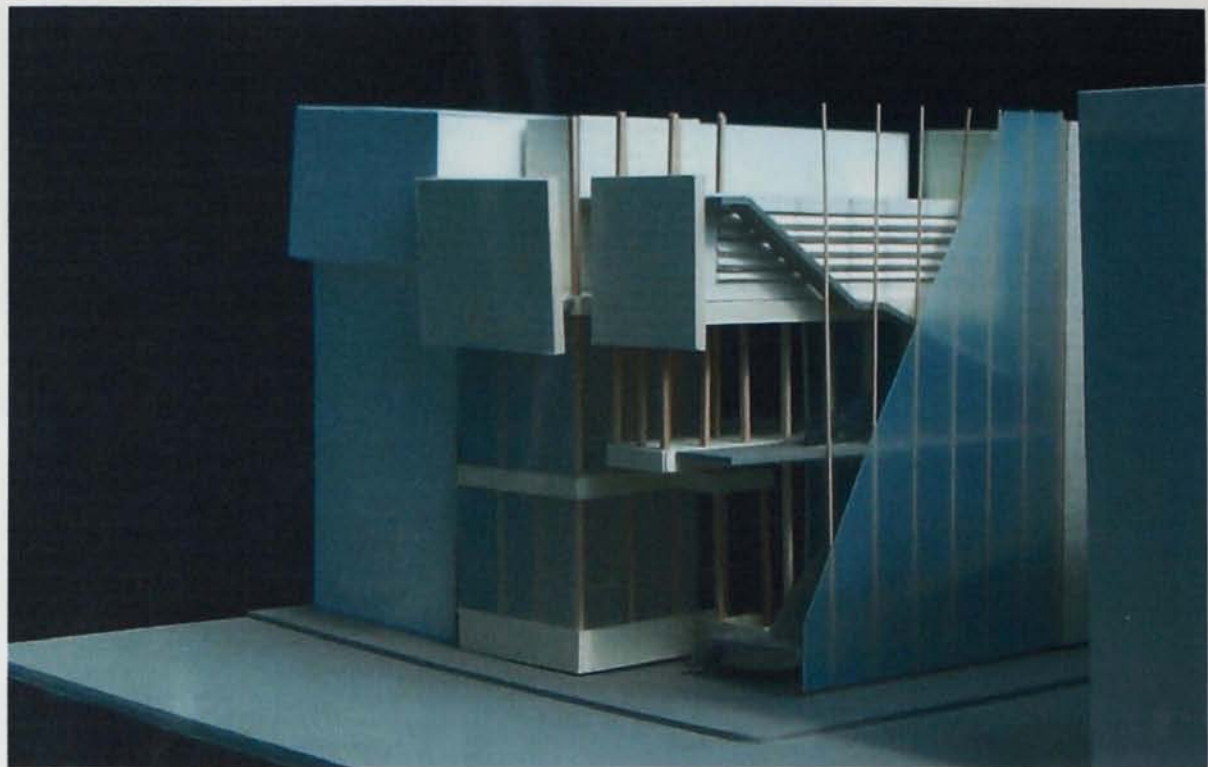# Interior Section Perspective
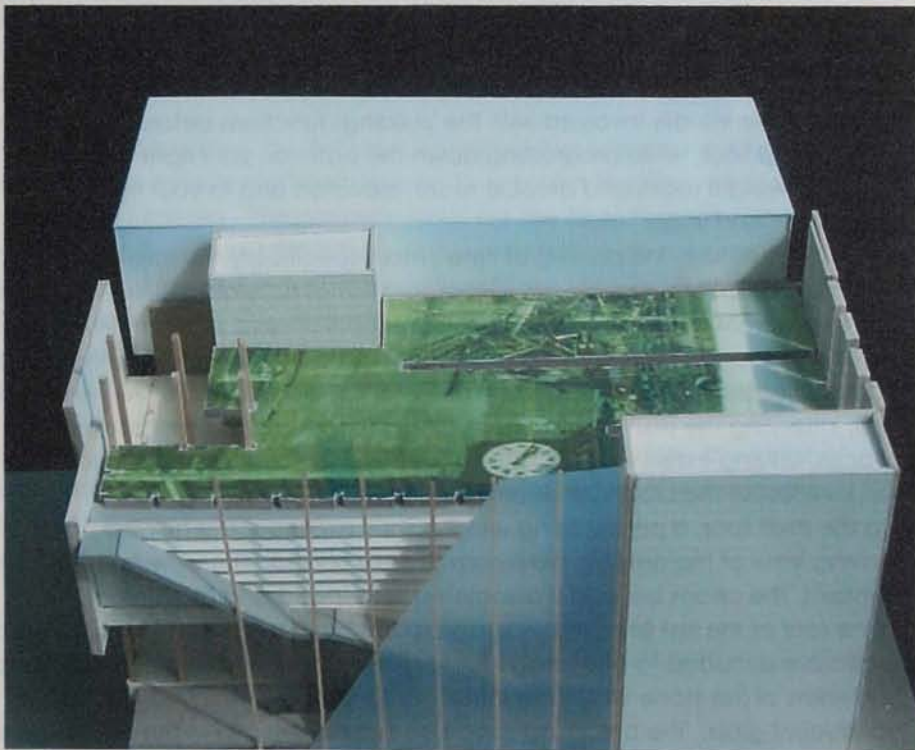Looking into aerobic, weight lifting and circulation spaces.

Final Building Model
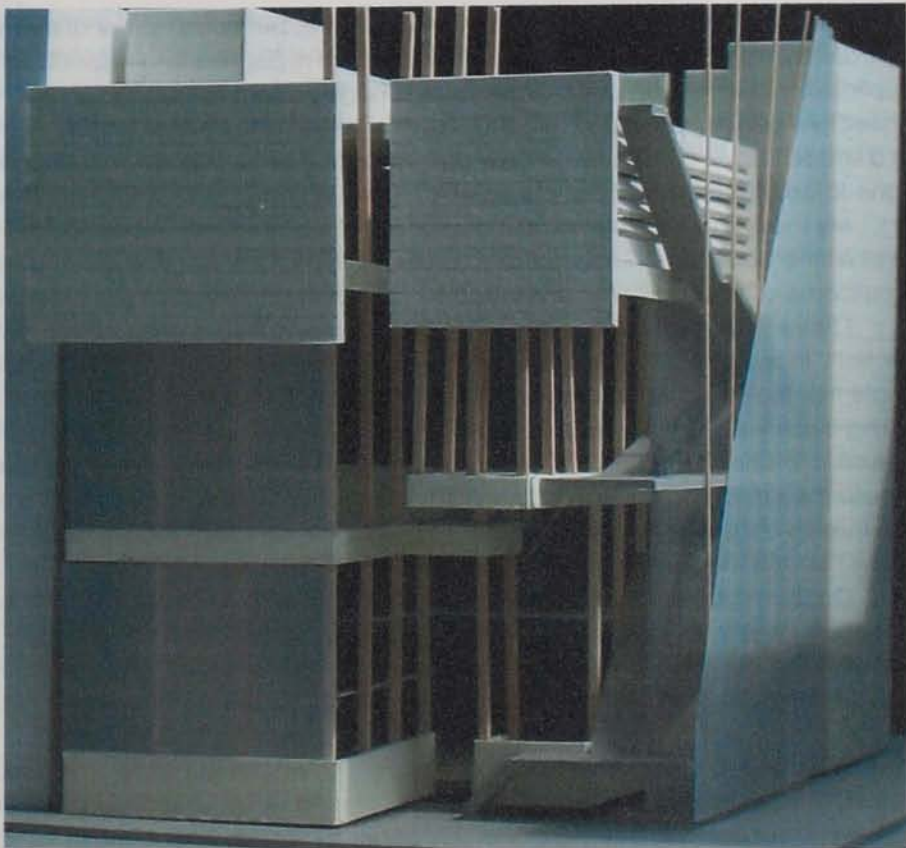
Conclusion

This thesis attempts to examine the relationships between matter of memory associated significance and the architectural movements which recognize and respond to them. Memory is not a duplication of an event, but an edited afterimage subject to association with other afterimages. Architecture becomes the background for which these afterimages occur. I am left to wonder, how can a space inspire such activity? How can the space encourage wondering thought? Is it possible for one to be removed from the chaos which surrounds us and allow the mind to wander?

My thesis is one of memorable architectural moments positioned to trigger activity of the mind as well as the body. The combination of rhythmic monotony with the out of the ordinary. I imagine the outcome of this body-oriented space to appeal to and exercise the minds eye.

I have selected a site on the west side of lower Woodward and State Street in the downtown of Detroit. In searching for the site, I rode consecutive loops on the city's "People Mover." During a single trip, the structure on the site was demolished. In a short amount of time, the once sound building became a smoking pile of debris. I became fascinated by the timing of the destruction and transformation of the physical site. The site, itself, has fallen victim to the events of passing time. Because the site is located in the downtown area, near the thriving Compuware and Campus Martius area, there is a considerable amount of foot traffic. There is a high concentration of workers regularly passing through the Lower Woodward district.

On the Woodward and State St, site, I am proposing to design an "Urban Retreat" in response to my thesis question. I am interested in the therapeutic treatments that lend to the calming of the mind, allowing the mind to wonder. The architecture of a retreat space encourages reflection and progressive movement and thought. The role of architecture in the creation of such experience is vital.

In order to appreciate movement, in order to appreciate pause, you must have the other to contrast. The act of pause is heightened when placed within a field of motion. I have attempted to achieve this through the layering of views relevant to position and direction of sight. It is possible to remain within the same space and alter ones experience by simply rotating ones body.

- Massage stations with the urban landscape at ground level
- Initial encounter of the building: view of meditation session, massage stations, café, meandering path, you are visually involved with the buildings functions before physically entering
- On the third floor, while progressing down the path, on your right there is the activity of the machine weight room and aerobic room, elevated and to your right are the calming exercises of meditation and yoga

In architecture, the passing of time , more specifically the rate of which it is perceived to be passing, is difficult to illustrate. The incorporation of natural light, view of movement and pause relative to program function, and seclusion are routes I have explored in doing so.

- The fourth floor includes skylights through the garden top roof, allowing light and shadow to communicate the time of day in an otherwise enclosed space. As well as the continuos light well, indenting the east side of the building. The windowed well allows views onto other program spaces, utilizing exterior elements as a filter. These elements may include the weather conditions, the business of the urban street and natural light..
- On the third floor, a person lifting weights may experience a quicker pace of time through the moving view of the aerobic classroom directly ahead. The view beyond, is that of the urban context. The chaos beyond is associated with speed and movement.
- In the rear of the first floor, the massage rooms have been combined with a breathing space. The rooms are secluded to encourage full relaxation and to slow down ones perception of time. The heaviness of the stone eliminates intrusive sound and views. The natural light is filtered through translucent glass. The breathing space and direct exit allows the occupant to slowly transition

back into daily routine.

The meandering path allows for one to wander while concurrently creating a readable path of direction. Wandering then becomes the path of travel between starting point, destination and exit.   The path may be titled "circulation," but such an experience cannot be housed simply within a circulatory space. More so, the path should be as visually interesting as the programs it seeks to bind.

- The meandering path located on the north side of the building allows those looking in from outside to gage and perceive passing time through the pace of the meanders. The translucent glazing creates a mystery and provokes curiosity for those looking in.
- The meandering path was designed to serve as a direct connection between building functions, offering a route that is visually interesting and inclusive of the urban landscape.
- The path connects directly from the ground level to the rooftop garden, with openings into the offices, the active remedy functions and an outdoor balcony.

Situating the program with in the urban context was intentional. The program of an Urban Retreat, is intended to extract the frustrated, allowing one to escape such a setting. Currently, I have a series of outdoor spaces. These spaces are physically planted with in the city, however, one might forget that this is truly where they are. Limiting and/or altering views is a method by which this occurs. However, this project does not wish to turn its back on the city. As movement should be contrasted with pause, the urban chaos should be contrasted with the calming components of the therapeutic programming.

- The meandering path travels along the fourth floor passed louvers allowing the smell and sounds of water to enter into the path way. The path does not access the pool area, the intimacy of the function discourages direct views and access. However, the user of the meandering path senses that the pools are here.
- Including and excluding views of the city alters ones experience. For example, those practicing yoga, aerobic activity and café functions experience unbroken views of the urban fabric. The massage rooms, the soaking and lap pool only allow the external element of light. In the exterior hot soaking pool, the user is given the option to view the city below, the narrow window allows the user to position themselves if chosen.
- On the third floor, an open air balcony allows open views and open air by decision.

Through the program of an Urban retreat, the occupant is allowed to forget where they are. The architecture excludes and includes exterior elements specific to program function, while still allowing the user the option of viewing the city. The program functions are directly relative to moving and treating the body, however, the exercising of the mind is encouraged through such memorable moments like the meandering path and the layering of views from within and beyond.

However, the experiential is truly where the thesis exists. Besides new methods of representation, how can the experiential truly come forth in presentation?
The position of the meandering path is appropriate in its relationship to the outside city, however, could the path have been more inclusive of the program functions? How could the issues of time and therapeutic meandering have further inspired the pragmatics of the path? Finally, the issues of materiality and tectonic are crucial in this investigation. How can issues of texture, color and detail begin to shape a space that is truly therapeutic?