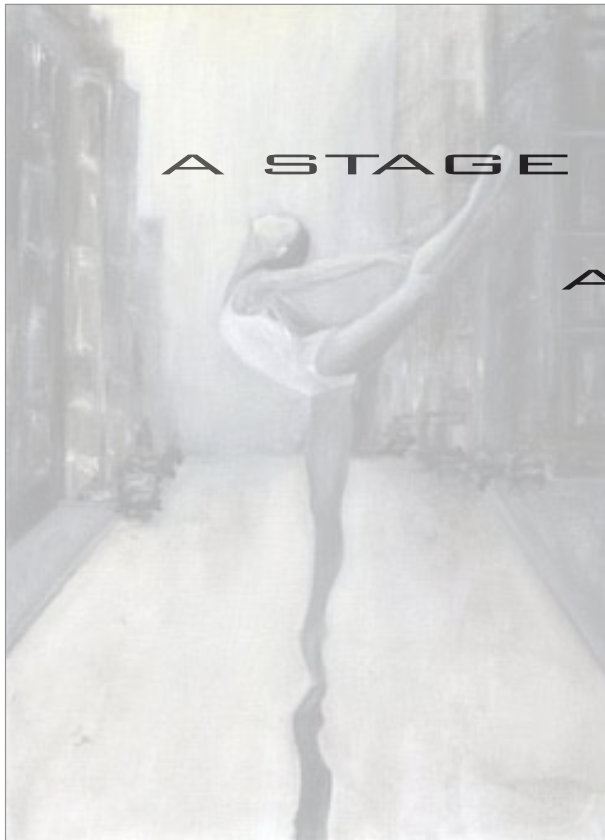


TEDDY C. TU . MASTER OF ARCHITECTURE . 2008.



A STAGE FOR THE CITY
AND IT'S PEOPLE

THE UNIVERSITY OF DETROIT MERCY
SOA. AR 510+520.

5th studio workshop
TBS production



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ABSTRACT

PAGE 1

CITY FORMED BY ARCHITECTURE, AND ARCHITECTURE CREATED BY HUMAN, THE RELATIONSHIP IN BETWEEN THE CITY AND IT'S PEOPLE ARE UNSEPRABLE. "IT IS DIFFICULT TO DESIGN A SPACE THAT WILL NOT ATTRACT PEOPLE" - WHAT IS REMARKABLE IS HOW OFTEN THIS HAS BEEN ACCOMPLISHED. TODAY, MANY PUBLIC SPACE SEEM TO BE INTENTIONALLY DESIGNED TO BE LOOKED AT BUT NOT TOUCHED OR FELT, THEY ARE NEAT, CLEAN, AND EMPTY. AS IF TO SAY, NO PEOPLE, NO PROBLEM! BUT TO US, WHEN A PUBLIC SPACE IS EMPTY, VANDALIZED, OR USED CHIEFLY BY UNDESIRABLES, THIS IS GENERALLY AN INDICATION THAT SOMETHING IS VERY WRONG WITH ITS DESIGN, OR ITS MANAGEMENT, OR BOTH. THE PUBLIC SPACE BECOME VERY IMPORTANT IN OUR DAILY LIVE. IN THIS SENSE, SPACE COULD BECOME AN IMPORTANT CONNECTION IN BETWEEN THE CULTURE AND ITS PEOPLE.

THE RELATIONSHIP OF PEOPLE AND THE CULTURE CONNECTION IS THE METAPHORICAL OF EMBODIMENT OF ARCHITECTURE AND PUBLIC SPACES. THEREFORE, BY UNDERSTAND THE NEEDS AND RELATIONSHIP OF PEOPLE COULD DEVELOP A BETTER AND INTERACTIVE SPACE FOR THE CITY. AS ONE COULD HOPE THE OUTCOME OF THIS THESIS WILL CREATE A MUCH MORE INTERACT OF SPACE TO ALLOW PEOPLE IN THE CITY TO RECONNECT THEIR RELATIONSHIP TO EACH OTHER.

THESIS

PAGE 3

PUBLIC SPACE HAS BEEN AN IMPORTANT PART OF OUR DAILY LIVE AND EXPERIENCE SINCE IN THE ANCIENT CULTURE. THIS KIND OF SPACE SOMETIME ARE FORGOTTEN BY THE PEOPLE AND SOMETIME ARE THE MOST VALUABLE SPACE FOR THE COMMERCIAL EXPRESSION. THE REASON FOR A PUBLIC SPACE TO BE FORGOTTEN IS BECAUSE THE GENERIC OF ITS IMAGE. IN THE CULTURE POINT OF VIEW, A SUCCESSFUL PUBLIC SPACES RELY ON PEOPLE USING THEM: "PEOPLE MAKE PLACES, MORE THAN PLACES MAKE PEOPLE". WE CAN ALSO NOTICED THAT THERE IS CLEAR EVIDENCE OF THE IMPORTANCE OF PUBLIC SPACES IN SUCCESSFUL REGENERATION POLICIES AND FOR CREATING SUSTAINABLE COMMUNITIES. WILLIAM H. WHYTE ONCE SAID, "IT IS DIFFICULT TO DESIGN A PUBLIC SPACE THAT WILL NOT ATTRACT PEOPLE - WHAT IS REMARKABLE IS HOW OFTEN THIS HAS BEEN ACCOMPLISHED." GENERALLY, PUBLIC SPACE IS A WAY TO SERVECE OUR SOCIETY AND CULTURES A BETTER LIVING ENVIRONMENT, AS WELL AS TO GIVE SOME KIND OF VALUABLE OF LIVING EXPERIENCE. SUCH AS ENVIRONMENTAL ENHANCEMENT AND ECONOMIC DEVELOPMENT.

THE FOCUS OF THIS PROJECT IS BASED ON THE ENDEAVOR OF UTILIZING THE EXISTING LEFT-OVER / DEAD-SPACE IN A PARTICULAR AREA OF THE BRONX IN NEW YORK. THIS PROPOSED USE OF SPACE IS DELINEATED BY THREE SEPARATE INTERVENTIONS: ONE USING THE SPACE IN THE MEDIAN ON SOUTH BOULEVARD IN-BETWEEN THE BRONX ZOO AND GROTONA PARK, ONE SPANNING THE WIDTH OF A SUNKEN PART OF INTERSTATE HIGHWAY 95 WHICH RUNS ALONG THE EAST COAST DOWN TO FLORIDA, AND ONE WHICH SPRINGS OUT OF THE INTERSECTION BETWEEN THESE TWO PROPOSALS. AND ANOTHER OUTCOME OF THIS PROJECT IS TO WISH THAT THIS STUDENT'S THESIS PROJECT COULD GAIN THE BENEFIT OF USING PHYSICAL AND DIGITAL SKILL OR SKILLS TO PRESENT THIS PROJECT IN A UNUSUAL WAY. BY THAT ONE COULD THINK OF USING GRAPHIC, FASHION, AND OTHER DESIGN RELATED PROFESSIONAL TECHNIQUE TO PRESENT THIS PROJECT.

THE FIRST PROPOSAL, ON .64 MILES ALONG THE MEDIAN OF SOUTH BLVD. INCORPORATES THE NEEDS OF THE SURROUNDING COMMUNITY INTO ITS DESIGN. THE PROGRAM OF THIS PORTION OF THE PROPOSAL IS BASED NOT ONLY ON THE SURROUNDING ZONING ORDINANCES OF THE AREA, BUT ON PERSONAL EXPERIENCE OF ITS UNIQUE CULTURE. THESE SPACES INCLUDE A YOUTH CENTER WHICH HOUSES A LIBRARY, ALONG WITH AN INDOOR RECREATION FACILITY AND INDIVIDUALIZED EDUCATIONAL SPACES. ALONG THE MEDIAN ARE ALSO DESIGNATED SPACES FOR THE ACTIVATION OF THE LOCALIZED ECONOMIC PROSPERITY, INCLUDING: OPEN SPACE FOR INDIVIDUAL VENDORS, RETAIL SHOPS, AND RESTAURANTS. TO PROVIDE FOR THE INCORPORATION OF THIS PROJECT INTO THE LARGER NETWORK OF EXISTING PUBLIC TRANSPORTATION, IT WILL ALSO INCLUDE A RE-DESIGNED BUS STOP ACCOMMODATING THE IMPLICATIONS OF THE PROPOSAL. COLLABORATING WITH THE EXISTING LAND-USES, THIS PROPOSAL TAKES ON A LESS COMMERCIAL CHARACTER WHEN IT RUNS THROUGH THE DISTRICT WITH WORSHIP FACILITIES AND RESIDENTIAL NEIGHBORHOODS. INTPHASE BY WAY OF ONE OF TWO CONNECTION MODES.

THE SECOND PHASE OF THE PROJECT IS A STRUCTURE DESIGNATED FOR THE CREATION AND DISPLAY OF AEROSOL ARTWORK. THIS STRUCTURE SPANS ACROSS THE WIDTH OF INTERSTATE 95, SERVING THE SECONDARY PURPOSE OF CONNECTING THE PEDESTRIAN ACTIVITY OF THE TWO SEPARATE COMMUNITIES ON EITHER SIDE. THE GENERAL FORM AND LAYOUT OF THIS STRUCTURE IS ORGANIZED VERTICALLY AND HORIZONTALLY BY MEANS OF A SMOOTH SPATIAL TRANSITION BETWEEN TWO MODES OF FOCUS. THIS GOES FROM A FOCUS ON THE ARTWORK ITSELF NEAR THE EXTERIOR SPACES TO A FOCUS ON THE UNDERGROUND COMMUNITY OF ARTISTS DEEPER IN THE STRUCTURE. THIS IS AN ATTEMPT TO EMBODY INTO THE DESIGN THE SPECIFIC SUB-CULTURAL CHARACTER OF THIS FORM OF ARTWORK. THE AEROSOL ARTIST STRUCTURE THEN FUNNELS PEDESTRIAN ACTIVITY TO THE THIRD PHASE OF THE PROJECT THROUGH THE USE OF THE EXISTING RECREATION SPACE.

THE THIRD PHASE OF THE PROJECT IS SITUATED IN-BETWEEN THE WALLS OF THE HIGHWAY, SUPPORTED ON THE MEDIAN, IN THE STRETCH OF HIGHWAY BETWEEN PHASE ONE AND PHASE TWO. THIS STRUCTURE MERGES CERTAIN ASPECTS FROM EACH OF THE TWO PHASES INTO ONE, INCLUSIVE SPACE WITH ITS OWN FUNCTION. THE PROGRAMMATIC LAYOUT OF THIS STRUCTURE IS BASED ON THE NEEDS OF THE SURROUNDING COMMUNITY FOR RECONNECTION, ALONG WITH THE NEED FOR A FULLY FUNCTIONING MARKET SPACE. THE BUILDING IS THEN ORGANIZED INTO TWO PARTS: THE EAST END SERVES AS A MARKET FOR FRESH PRODUCE, WHILE THE WEST END'S PURPOSE IS TO GIVE THE COMMUNITY A PLACE TO GROW THEIR OWN FOOD, EITHER FOR THEMSELVES OR FOR RE-SALE AT THE MARKET. SIMILAR TO THE PLOTS OF LAND SOLD OFF OUTSIDE MANY MAJOR CITIES IN EUROPE AND THROUGHOUT THE WORLD, THIS WILL GIVE PEOPLE THE OPPORTUNITY TO LEASE THEIR OWN PORTION OF SOIL FOR TENDING HERBS AND VEGETABLES. THE SPACE WOULD NOT ONLY SERVE THE PURPOSE AS A WAY OF TRAVERSING THE GAP IN THE LANDSCAPE THAT THE HIGHWAY CREATES, BUT ALSO AS A DESTINATION IN-ITSELF THAT IS INTRICATE TO THE LIVABILITY OF THE AREA.

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The Internet. Personal Consultant. World Wide Web, Very intelligent, but lies occasionally.

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FIRST EXPERIMENT PROJECT

PARK AVE. NYC



PROGRAM

PAGE 10

“CATWALK”

ENTRANCE

WAITING / REST AREA

AUDITORIUM SEATING

CIRCULATION

“MARKET”

AUDITORIUM SEATING

SHOPS

SHELTER

CIRCULATION

“LOUNGE”

CULTURE INFO. DESK

EXHIBITION

TECH. SUPPORT

WASHROOM



theverymany

ARCHITECTURE ONLY SURVIVES WHERE IT NEGATES THE FORM THAT SOCIETY EXPECTS OF IT. WHERE IT NEGATES ITSELF BY TRANSGRESSING THE LIMITS THAT HISTORY HAS SET FOR IT.

-BERNARD TSCHUMI

PROJECT IDENTIFICATION

PAGE 11

THE ASSERTION THAT THE WALL AND FLOOR LACK ANY HISTORICAL PRECEDENT IS IMPORTANT TO THE IDEA OF "NON-MEANING" AND VALID IN TERMS OF CLASSICAL STYLES AND THEIR PARTS. THEREFORE, PEOPLE AND THE USER COULD EVALUATE THEIR OWN WAY OF EXPRESSION OF THIS SPACE. THEREFORE, THIS PUBLIC SPACE SHOULD BE A SPACE THAT ALLOW PEOPLE TO DECIDE THEIR OWN FUNCTION AND STATICS BECAUSE IN THE END, DESIGN MADE FOR PEOPLE, AND PEOPLE CREATE DESIGN. THIS IS A UNDECIDE SPACE FOR THE CULTURE INTERACTION AND EXCHANGE.

ENUMERATION OF ACTION

CATWALK ALLOW VISITOR TO PERFORM AND EXPERIENCE. IT ALSO ALLOW OTHERS TO BE A PART OF THIS PHENOMENA.

MARKET THIS IS A MAIN PUBLIC AREA ABOVE THE GROUND LEVEL. THE INTENSION IS CREATE A SPACE THAT ALLOW THE CULTURE EXCHANGE AND LOCAL SHOPS TO BE IN PART OF THIS PUBLIC SPACE.

LOUNGE THE LOUNGE IS LOCAL RIGHT BELOW THE GROUND LEVEL. IT MAIN USAGE IS FOR ALL OF VISITOR A SENSE OF PLACE OR ENVIRONMENT TO RELAX.

EXHIBITION THIS SPACE IS PART OF CATWALK AND INFO. CENTER SPACES. IT CAN TRANSFER THE IMAGES OF VISITOR TO THE ABOVE GROUND "BILLBOARD" SURFACE.

SITE

PAGE 12

NYC
PARK AVE.

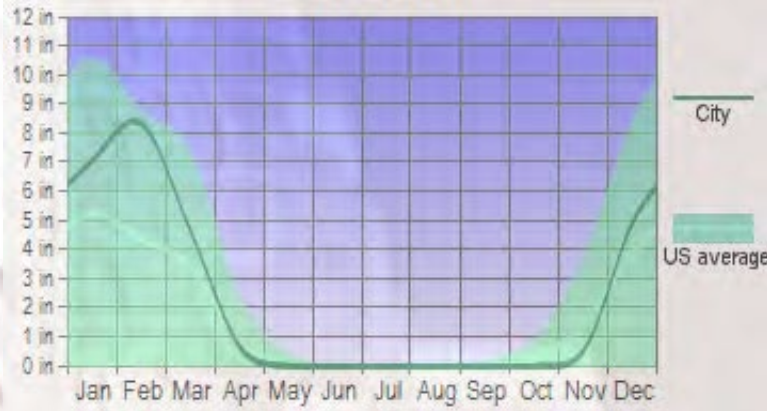




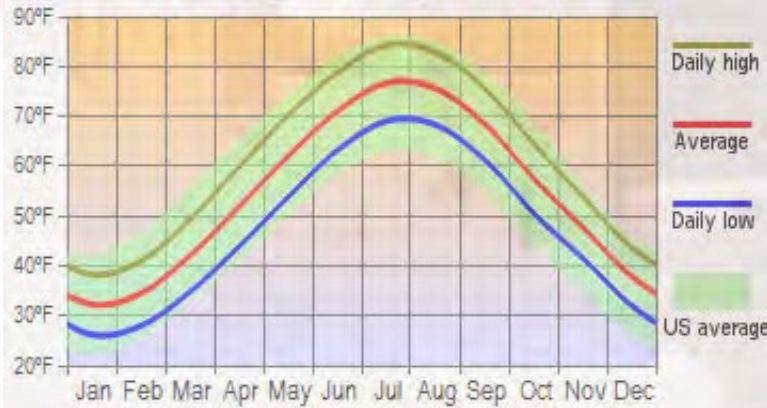
PARK AVE. IS A WIDE BOULEVARD THAT CARRIES TRAFFIC NORTH AND SOUTH IN MANHATTAN IN NEW YORK CITY. THE THOROUGHFARE IS NOTED FOR ITS PERENNIALY HIGH REAL ESTATE PRICES AND AFFLUENT REPUTATION, ESPECIALLY AS IT RUNS THROUGH THE UPPER EAST SIDE. AS PARK AVENUE ENTERS MIDTOWN NORTH OF GRAND CENTRAL TERMINAL, IT IS DISTINGUISHED BY MANY GLASS-BOX SKYSCRAPERS THAT SERVE AS HEADQUARTERS FOR CORPORATIONS. EACH MEDIAN IS 20' X 200'.



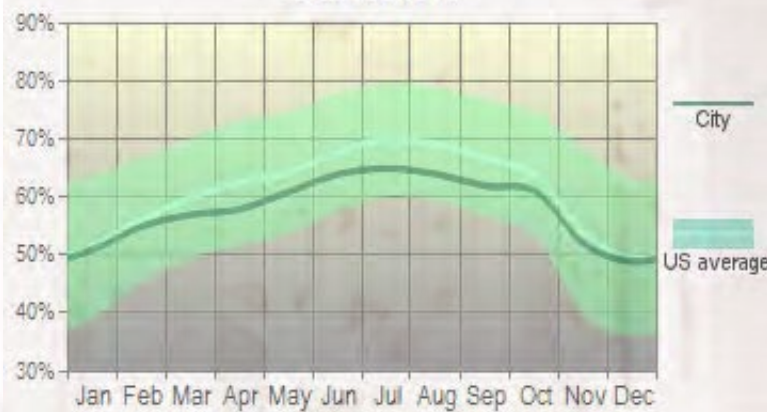
Snowfall



Average Temperatures



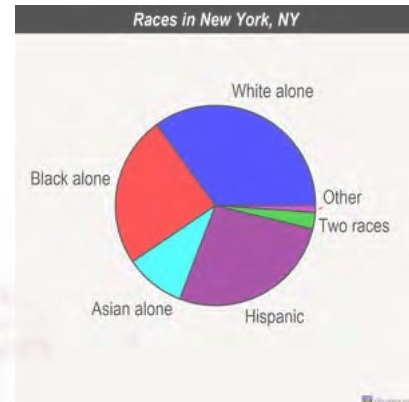
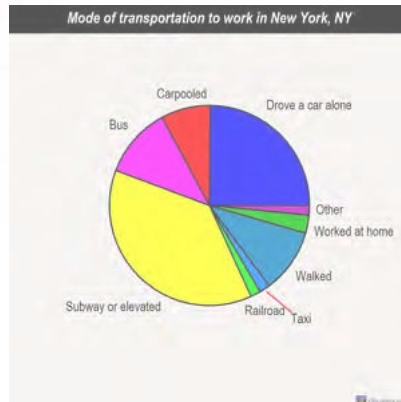
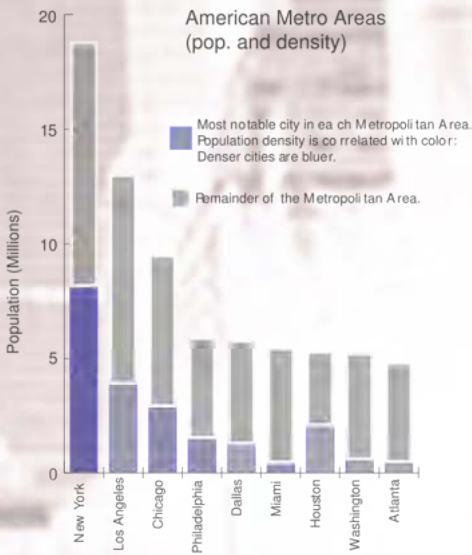
Sunshine



COUNTRY UNITED STATES
 STATE NEW YORK
 BOROUGH THE BRONX
 BROOKLYN
 MANHATTAN
 QUEENS
 STATEN ISLAND
 SETTLED 1624
 GOVERNMENT
 - MAYOR MICHAEL BLOOMBERG (1)[1]
 AREA
 - CITY 468.9 SQ MI (1,214.4 KM²)
 - LAND 303.3 SQ MI (785.6 KM²)
 - WATER 165.6 SQ MI (428.8 KM²)
 - URBAN 3,352.6 SQ MI (8,683.2 KM²)
 - METRO 6,720 SQ MI (17,405 KM²)
 ELEVATION 33 FT (10 M)
 POPULATION (2006)[2]
 - CITY 8,214,426 (WORLD: 13TH, U.S.: 1ST)
 - DENSITY 27,083/SQ MI (10,456/KM²)
 - URBAN 18,498,000
 - METRO 18,818,536
 - DEMONYM NEW YORKER
 TIME ZONE EST (UTC-5)
 - SUMMER (DST) EDT (UTC-4)
 AREA CODE(S) 212, 718, 917, 347, 646



SOME MEDIANS FUNCTION SECONDARILY AS "GREEN AREAS", BEAUTIFYING ROADWAYS. SOME JURISDICTIONS MOW THEIR MEDIANS, OTHERS SCATTER WILDFLOWER SEEDS WHICH GERMINATE AND RE-SEED THEMSELVES EVERY YEAR, WHILE STILL OTHERS CREATE EXTENSIVE PLANTINGS OF TREES, SHRUBS, HERBACEOUS PERENNIALS AND DECORATIVE GRASSES. WHERE SPACE IS AT A PREMIUM, DENSE HEDGES OF SHRUBS FILTER THE HEADLIGHTS OF ONCOMING TRAFFIC AND PROVIDE A RESILIENT BARRIER.



New York, New York (NY) Detailed Profile - relocation, real estate, travel, jobs, hospitals, schools, crime, news, sex offenders

Estimated median household income in 2005: \$43,434 (it was \$38,293 in 2000)

New York: \$43,434

New York: \$49,480

Estimated median house/condo value in 2005: \$449,000 (it was \$211,900 in 2000)

New York: \$449,000

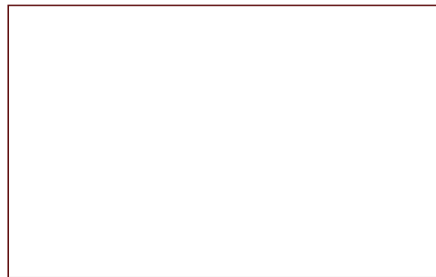
New York: \$258,900

THE ROAD THAT BECOMES PARK AVENUE ORIGINATES AS THE BOWERY. FROM 8TH STREET TO 14TH STREET, IT IS KNOWN AS FOURTH AVENUE. ABOVE 14TH STREET, IT BECOMES A NORTH-SOUTH THOROUGHFARE. FROM 14TH STREET TO 17TH STREET, IT FORMS THE EASTERN BOUNDARY OF UNION SQUARE AND IS KNOWN AS UNION SQUARE EAST; ITS SOUTHBOUND LANES MERGE WITH BROADWAY FOR THIS DISTANCE. FROM 17TH STREET TO 32ND STREET, IT IS KNOWN AS PARK AVENUE SOUTH, AND, FOR THE REMAINDER OF ITS DISTANCE, IT IS KNOWN AS PARK AVENUE.

PAGE 16



FROM GRAND CENTRAL TO 97TH STREET, METRO-NORTH RAILROAD TRACKS RUN IN A TUNNEL UNDERNEATH PARK AVENUE (THE PARK AVENUE TUNNEL). AT 97TH, THE TRACKS COME ABOVE GROUND, RISING ONTO THE OTHER MANHATTAN STRUCTURE KNOWN AS THE PARK AVENUE VIADUCT, CREATING A SHARP DROP IN PROPERTY VALUES.[CITATION NEEDED] THE FIRST STREET TO PASS UNDER THE VIADUCT IS 102ND STREET; FROM THERE TO THE HARLEM RIVER THE RAILROAD VIADUCT RUNS DOWN THE MIDDLE OF PARK AVENUE.



PRECEDENT

PAGE 18



P R E C E D E N T

PAGE 19

“STEEL CLOUD” L.A. USA
DESIGN BY HAMI RASHID+LISE-ANNE COUTURE



“YOKOHAMA PORT TERMINAL” YOKOHAMA JAPAN
DESIGN BY FOREIGN OFFICE ARCHITECTS



“PRADA SOHO & L.A. FLAGSHIP” NY & CA USA
DESIGN BY OFFICE FOR METROPOLITAN ARCHITECT



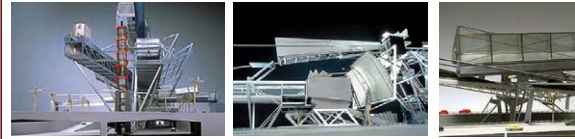
“DUTCH PAVILION EXPO 2000” HANNOVER GERMANY
DESIGN BY MVRDV ARCHITECTS



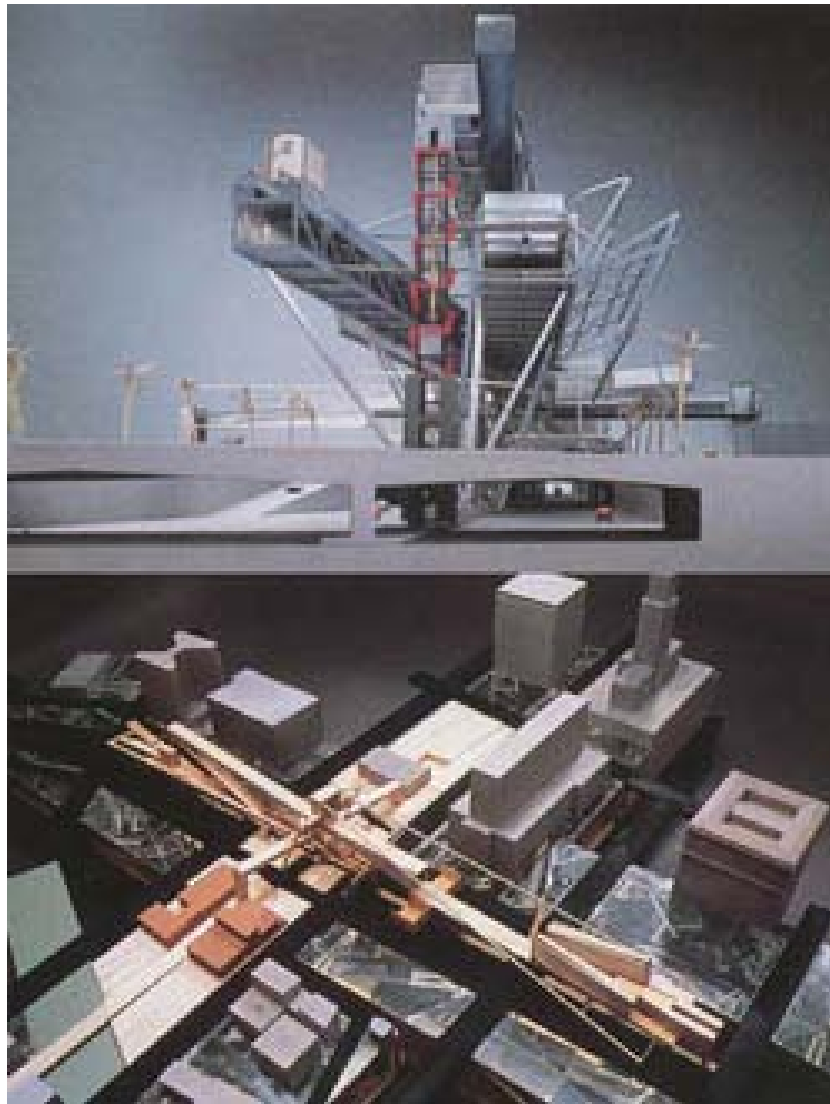
“ROYAL ONTARIO MUSEUM” TORONTO CANADA
DESIGN BY DANIEL LIBESKIND ARCHITECTS



STEEL CLOUD



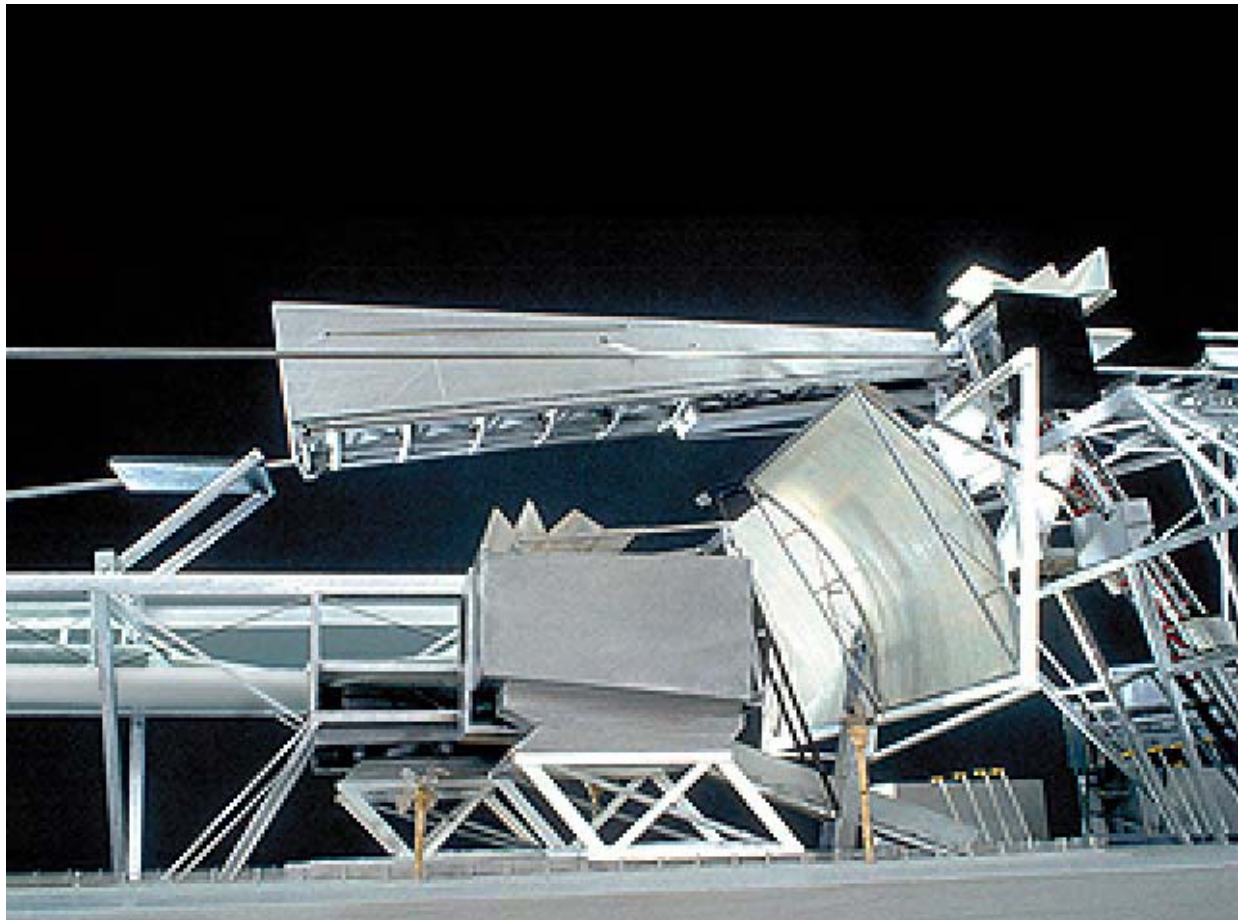
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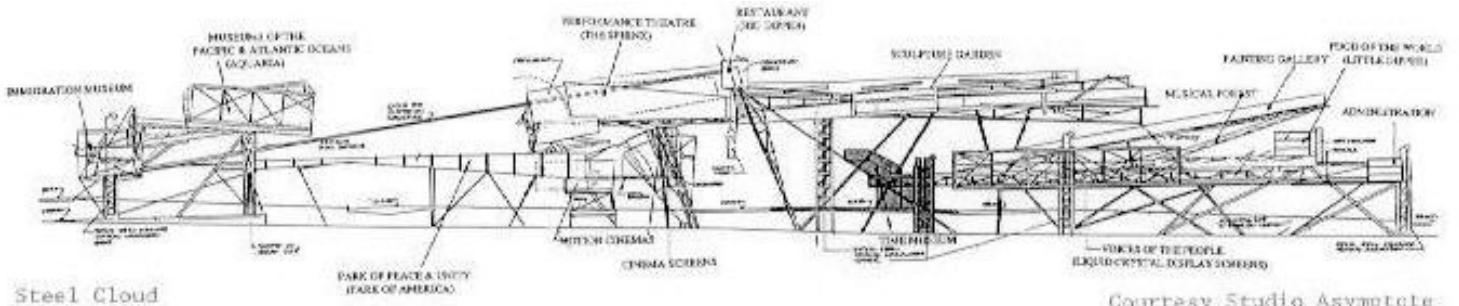
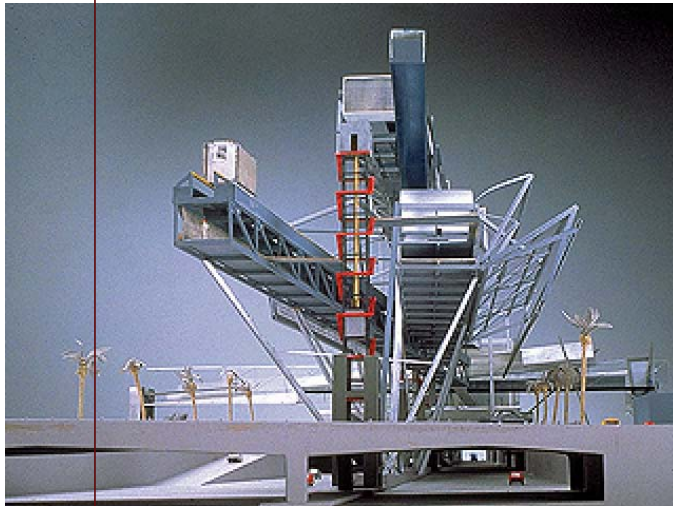
“ENVISIONED AS A WEST COAST EQUIVALENT OF THE STATUE OF LIBERTY, THE 1988 WEST COAST GATEWAY COMPETITION WAS WON BY ASYMPTOTE, NEW-YORK BASED ARCHITECTS HANI RASHID AND LISA ANN COUTURE. THE DESIGN ATTEMPTS TO GIVE A PHYSICAL FORM TO THE CONTEMPORARY NATURE OF THE CITY AND THE IMPORTANCE OF INFORMATION AND TECHNOLOGY IN OUR LIVES. STRADDLING A FREEWAY IN LOS ANGELES, THE (REGRETTABLY) UNBUILT PROJECT CONSISTS OF MULTIPLE USES: GALLERIES, LIBRARIES, CINEMAS, PARKS, PLAZAS, AND AN AQUARIUM. THIS CONGLOMERATION OF USES AND THEIR INTENTIONALLY DISCONCERTING SCALE ACTS AS A MONUMENT TO LATE TWENTIETH-CENTURY LIFE AND ITS CHARACTERISTICS: THE LINEARITY OF THE FREEWAY AND ITS INHERENT MOVEMENT, AIRPLANE AS MODE OF MOVEMENT FOR IMMIGRANTS (AS OPPOSED TO WATER FOR THE STATUE OF LIBERTY), AND THE IMPORTANCE OF TECHNOLOGY AS A CULTURAL LINK.”



THE "STEEL CLOUD'S" LOCATION ABOVE ONE OF LA'S MAJOR DOWNTOWN FREEWAYS GIVES THE PROJECT AN IMPETUS FOR ITS DYNAMIC STRUCTURAL RESPONSE TO SITE. THE MOVEMENT OF THE FREEWAY BELOW IS TRANSLATED INTO VARIOUS LINEAR STRUCTURES EXTENDING INTO THE DISTANCE AT DIFFERENT ANGLES. DIFFERENT FUNCTIONS BECOME APPARENT TO DRIVERS BELOW, ACTING AS BILLBOARDS. OUTDOOR CINEMA PROJECTIONS GIVE BRIEF GLIMPSES OF ONE OF THE USES OF AN OTHERWISE DEAD ZONE ABOVE THE FREEWAY.



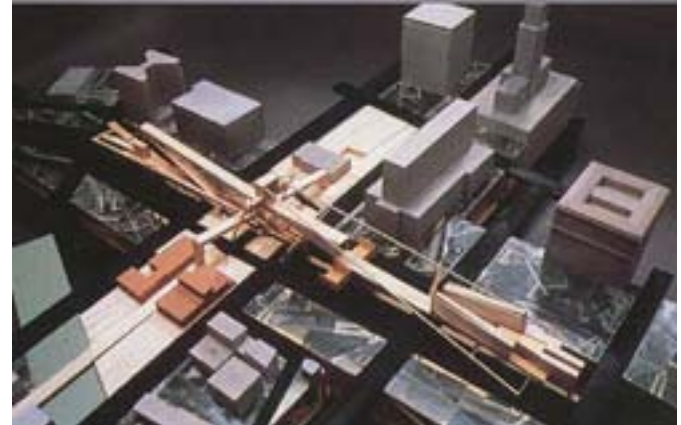
"THE STEEL CLOUD, A MONUMENT TO PACIFIC RIM IMMIGRATION TO THE UNITED STATES, OCCUPIES A ZONE DIRECTLY ABOVE THE MEDIAN STRIP OF THE HOLLYWOOD FREEWAY IN LOS ANGELES. IN AN ATTEMPT TO SITUATE THE MONUMENT IN THE CONTEXT OF THE LATE 20TH CENTURY AN EPISODIC ARCHITECTURE IS PROPOSED THAT IS INSPIRED BY THE OPTICAL PHENOMENA, SURVEILLANCE TECHNOLOGY, TELECOMMUNICATION ADVANCES AND THE PROLIFERATION OF INFORMATION. THIS IS A LIVING MONUMENT, ACCOMODATING GALLERIES, LIBRARIES, THEATERS, CINEMAS, PARKS, AND PLAZAS THAT ARE INTERSECTED BY THE FLUID AND TRANSIENT SPACES OF THE CITY."



Steel Cloud

Courtesy Studio Asymptote

THE "STEEL CLOUD" IS SIGNIFICANT IN MANY RESPECTS: ITS SYMBOLIC REPRESENTATION OF LIFE AT THE END OF THE TWENTIETH CENTURY, IT'S FORWARD-THINKING ARCHITECTURAL VOCABULARY (ALMOST WITHOUT PRECEDENT), AND ESPECIALLY ITS ATTEMPT TO MEND DIFFERENT PARTS OF THE CITY TOGETHER BY UTILIZING TYPICALLY UNUSABLE SPACE ABOVE A PART OF THE CITY THAT HAS ACTED AS A SEPARATOR AS MUCH AS IT HAS A CONNECTOR



IN THE COMPETITION'S UNBUILT NATURE LIES ITS POTENTIAL. IT WILL BECOME A PIECE OF ARCHITECTURAL INFLUENCE AND HISTORY, AS MUCH AS PIRANESI'S IMAGINARY VIEWS, LEDOUX AND BOULLEE'S FANTASTICAL PROJECTS, ANTONIO SANT ELIA'S FUTURISTIC CITIES, LE CORBUSIER'S LEAGUE OF NATIONS PROJECT AND REM KOOLHAAS'S ENTRY FOR THE TRÈS GRANDE BIBLIOTHEQUE IN PARIS, AMONG MANY OTHERS. THE POWER OF THESE PROJECTS LIES IN THEIR STRONG CONCEPTUAL CLARITY AND ABILITY TO SEE BEYOND THE PRESENT CONSTRAINTS OF ARCHITECTURAL PRACTICE. RECENTLY MANY ARCHITECTURAL COMPETITIONS HAVE BECOME GENERATORS FOR IDEAS (SOME ACTUALLY ONLY EXISTING AS "IDEA COMPETITIONS"), BUT WHEN THESE IDEAS CONFRONT WITH A POTENTIAL TO BE BUILT THEY REMAIN IDEAS AND ARE CARRIED THROUGH INTO THE ARCHITECTURAL CONTINUUM.

PAGE 25



YOKOHAMA PORT TERMINAL

PAGE 26



“OUR PROPOSAL FOR THE PROJECT START BY DECLARING THE SITE AS AN OPEN PUBLIC SPACE AND PROPOSES TO HAVE THE ROOF OF THE BUILDING AS AN OPEN PLAZA, CONTINUOUS WITH THE SURFACE OF YAMASHITA PARK AS WELL AS AKARANEGA PARK.

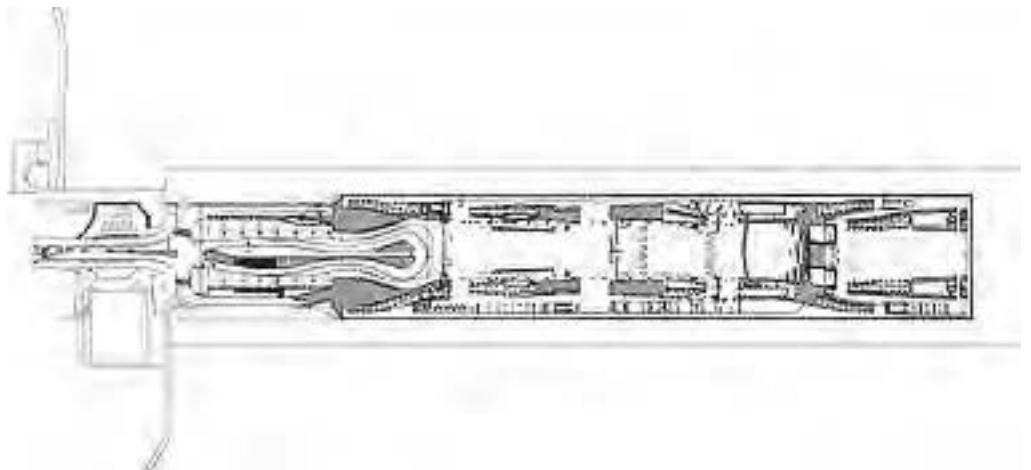
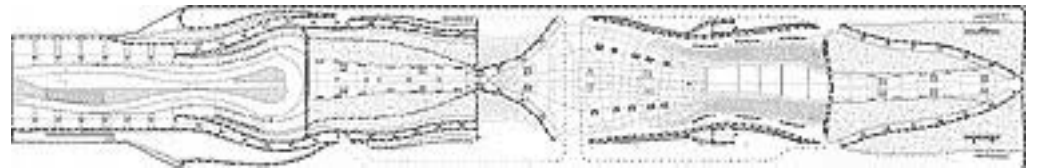
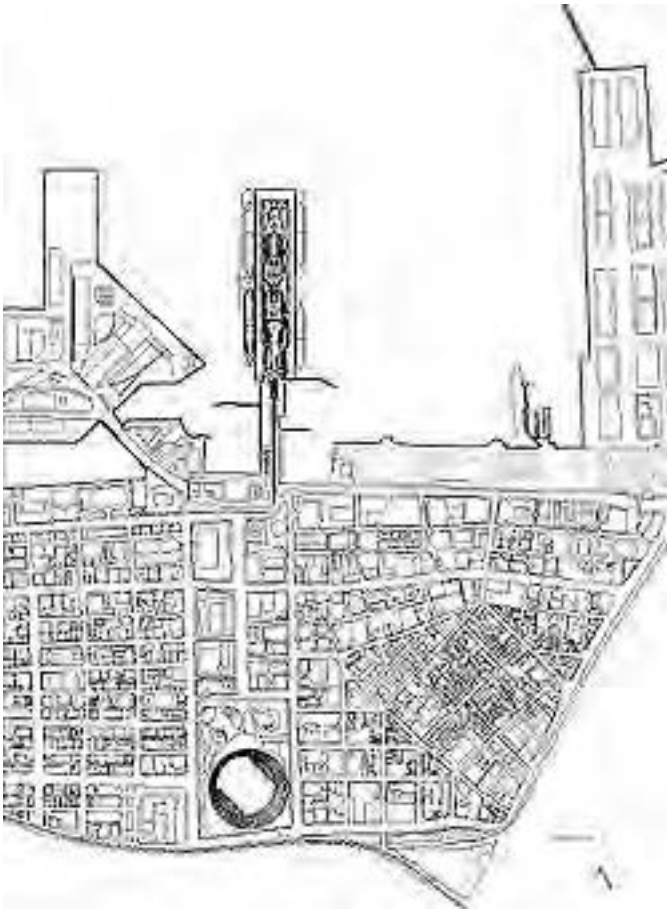
THE PROJECT IS THEN GENERATED FROM A CIRCULATION DIAGRAM THAT ASPIRES TO ELIMINATE THE LINEAR STRUCTURE CHARACTERISTIC OF PIERS, AND THE DIRECTIONALITY OF THE CIRCULATION.”

FOA

THE BRIEF OF THE YOKOHAMA INTERNATIONAL PORT TERMINAL ASKED FOR THE ARTICULATION OF A PASSENGER CRUISE TERMINAL AND A MIX OF CIVIC FACILITIES FOR THE USE OF CITIZENS IN ONE BUILDING. THE SITE HAD A PIVOTAL ROLE ALONG THE CITY'S WATER FRONT THAT, IF DECLARED A PUBLIC SPACE, WOULD PRESENT YOKOHAMA CITY WITH A CONTINUOUS STRUCTURE OF OPEN PUBLIC SPACES ALONG THE WATERFRONT.

PAGE 27





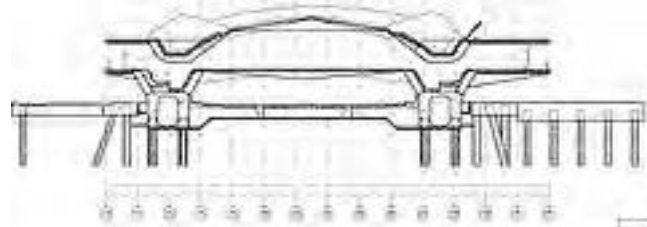
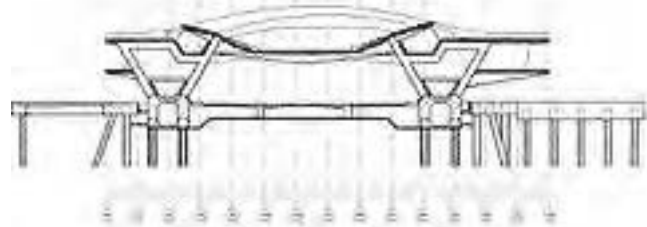
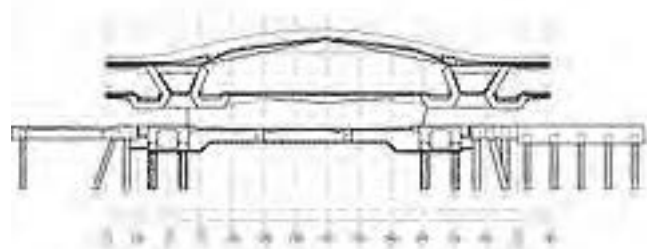
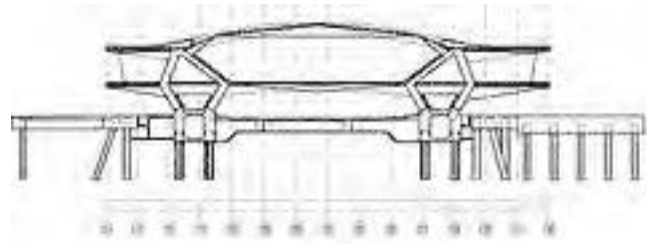
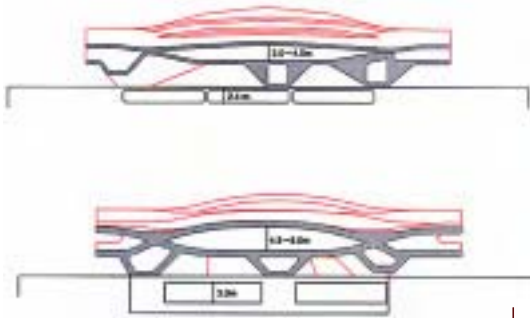
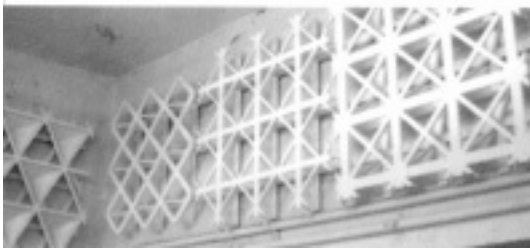
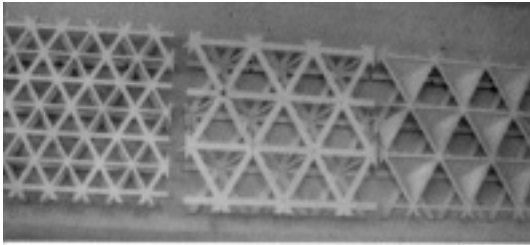


THE PROJECT STARTS WITH WHAT THE ARCHITECTS HAVE NAMED AS THE “NO-RETURN PIER”, WITH THE AMBITION TO STRUCTURE THE PRECINCT OF THE PIER AS A FLUID, UNINTERRUPTED AND MULTI-DIRECTIONAL SPACE, RATHER THAN A GATEWAY TO FLOWS OF FIXED ORIENTATION. A SERIES OF PROGRAMMATICALLY SPECIFIC INTERLOCKING CIRCULATION LOOPS ALLOW THE ARCHITECTS TO SUBVERT THE TRADITIONAL LINEAR AND BRANCHING STRUCTURE CHARACTERISTIC OF THE BUILDING. RATHER THAN DEVELOPING THE BUILDING AS AN OBJECT OR FIGURE ON THE PIER, THE PROJECT IS PRODUCED AS AN EXTENSION OF THE URBAN GROUND, CONSTRUCTED AS A SYSTEMATIC TRANSFORMATION OF THE LINES OF THE CIRCULATION DIAGRAM INTO A FOLDED AND BIFURCATED SURFACE. THESE FOLDS PRODUCE COVERED SURFACES WHERE THE DIFFERENT PARTS OF THE PROGRAM CAN BE HOSTED.

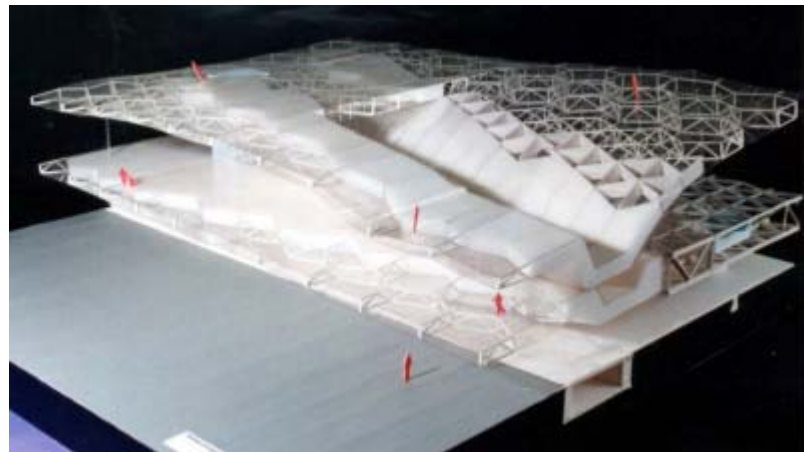


THE ARTICULATION OF THE CIRCULATION SYSTEM WITH THE CONSTRUCTIVE SYSTEM THROUGH THIS FOLDED ORGANISATION PRODUCED TWO DISTINCT SPATIAL QUALITIES; THE CONTINUITY OF THE EXTERIOR AND THE INTERIOR SPACES AND THE CONTINUITY BETWEEN THE DIFFERENT LEVELS OF THE BUILDING





THE RELATION BETWEEN THE SKIN AND THE AREAS ESTABLISHED BY THE STRUCTURAL FOLDS OF THE SURFACE IS ONE OF THE MOST IMPORTANT ARGUMENTS OF THE PROJECT IN THAT THE FOLDED GROUND DISTRIBUTES THE LOADS THROUGH THE SURFACES THEMSELVES, MOVING THEM DIAGONALLY TO THE GROUND. THIS STRUCTURE IS ALSO ESPECIALLY ADEQUATE IN COPING WITH THE LATERAL FORCES GENERATED BY SEISMIC MOVEMENTS THAT AFFECT THE JAPANESE TOPOGRAPHY.



PRADA SOHO+LA

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PRADA

UPON ENTERING THE STORE, WHICH PREVIOUSLY HOUSED THE SOHO BRANCH OF THE GUGGENHEIM MUSEUM, VISITORS ARE MET WITH A LARGELY VACANT SPACE DOMINATED BY AN OVERSIZED, ROUND ELEVATOR. "INVESTIGATING WAYS TO REINVENT THE RETAIL EXPERIENCE."

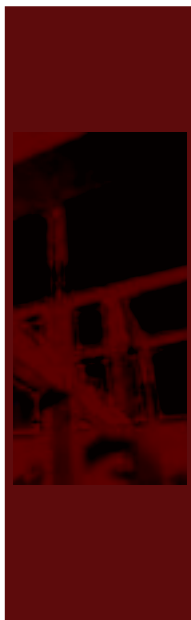
THE ENTIRE SPACE IS AN EXERCISE IN VERSATILITY. AT STREET LEVEL, MOVABLE CABELIKE DISPLAY RACKS HANG FROM THE CEILING ON INDUSTRIAL TRACKS. WALLPAPER COVERING THE ENTIRE NORTH WALL WILL BE CHANGED WITH EACH COLLECTION. ON THE LOWER LEVEL, MOST OF THE CLOTHING IS SHOWN ON MOVABLE WALL UNITS IN A SERIES OF RELATIVELY CRAMPED SPACES. THROUGHOUT THE STORE ARE RUBBERY SEAT CUSHIONS, STACKED OR SPREAD OUT.

IN THE PROJECT FOR PRADA SOHO, KOOLHAAS CALLS THE SALESPERSONS "PRADA ARMY". THE FIRST WALLPAPER PHOTO WAS TAKEN BY ANDREAS GURSKY, AND THE SHOES CORNER IS CALLED SHOE THEATER. TO GET THE AURA OF THE WORLD, HE PUTS MEDIA STAGE, WHICH IS 14 VIDEO PROJECTIONS, AND BROADCAST "PEEP SHOW", THE WORLD NEWS AND SOME IMAGES OF THE FASHION SHOW. IN HIS DIAGRAM, SERVICE AND THE AURA IS A DIFFERENT VECTOR. ATLAS, BIG STORES AND CATALOGUES ARE ON THE SIDE OF AURA, AND THE DATABASE IS ON THE SIDE OF SERVICE. (PROJECT FOR PRADA) IT IS NOT PRACTICAL AT ALL, BUT KOOLHAAS' DESIGN MADE THE STORE A TOURIST STOP, AS A PART OF THE MISSION. HIPNESS HAS A VERY HIGH RETURN ON INVESTMENT. PRADA HAS REAPED UNTOLD AMOUNTS OF ESSENTIALLY FREE ADVERTISING FROM THE SOHO STORE.





ESPECIALLY THE CHANG-
ING ROOM DESIGN IS OUT-
STANDING. THE CONCEPT
WAS TO ELIMINATE THE
“HOSTILE ENVIRONMENT” IN
TYPICAL CHANGING ROOMS.
TO THAT END, THE OMA
DESIGNED A GLASS DOOR
USING SGG TECHNOLOGY.
LIQUID CRYSTAL FILM IN-
SIDE THE GLASS BECOMES
OPAQUE WHEN AN ELEC-
TRIC CURRENT THROUGH
THE FILM IS CUT OFF.
THREE LIGHTING OPTIONS
ARE AVAILABLE INSIDE THE
ROOMS. KOOLHAAS ALSO
WANTED VIDEO MONITORS
NEXT TO MIRRORS TO SHOW
A PERSON’S FRONT AND
REAR VIEW AT ONCE. THE
SOFTWARE FOR PRADA
SOHO SENSES THE RATE
OF MOTION IN AN IMAGE.
AS THE RATE OF MOTION
INCREASES, SO DOES THE
DELAY OF THE VIDEO SIG-
NAL. THIS MEANS THAT
WITH LITTLE MOTION WITHIN
THE IMAGE, THE DISPLAY
IS NEAR REALTIME. BUT IF
A PERSON TURNS FOR THE
CAMERA, THE MONITOR
DOES NOT SHOW THE SPIN
UNTIL THE PERSON HAS
COME AROUND TO THEIR
ORIGINAL POSITION, WHERE
THEY CAN WATCH IT.



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NEW, QUITE SMALL PROJECT OF PRADA STORE IN BEVERLY HILLS, IN CALIFORNIA, USA, WAS DESIGNED BY REM KOOLHAAS /OMA/. THE MOST INIFICIANT PART OF PROJECT IS ABSENCE OF FASADE, SO THE 50 METRES LONG BUILDING NATURALLY TURNS TO THE STREET. THERE ARE GLASS CONES ON THE STREET FLOOR WHICH INVITE PEOPLE TO COME IN BY MONUMENTALISTIC WOODEN STAIRS.



PRADA

PAGE 35

INSIDE THE STORE, A LARGE WOODEN STAIR FORMS A "HILL," A COUNTERPART TO THE "WAVE" IN THE NEW YORK STORE, THAT SUPPORTS AN ALUMINUM BOX FLOATING ABOVE THE ENTRANCE.



A SERIES OF EXPERIENTIAL AND SERVICE-ORIENTED FEATURES ENHANCES BOTH FUNCTIONING AND AURA OF THE PRADA STORES. THE DRESSING ROOMS ARE EQUIPPED WITH "MAGIC MIRRORS": A PLASMA SCREEN INVISIBLY BUILT INTO THE LARGE MIRROR SURFACE THAT ALLOWS CUSTOMERS TO SEE THEMSELVES BOTH FROM THE FRONT AND THE BACK AT THE SAME TIME. AN INTEGRATED TIME DELAY CAN EVEN CAPTURE AND REPLAY MOVEMENTS. THE DOORS ARE MADE OF PRIVALITE GLASS THAT THE CUSTOMER CAN SWITCH FROM TRANSPARENT TO TRANSLUCENT AND CONTROL THE PRIVACY OF THE DRESSING ROOM.



THE ALUMINUM BOX IS LINED WITH A NEW MATERIAL SPECIFICALLY DEVELOPED FOR PRADA. HALF MATTER, HALF AIR, THE "SPONGE" PROVIDES A POROUS ARTIFICIAL BACKGROUND FOR THE MERCHANDISE AND FURTHER EXPANDS PRADA'S PHYSICAL IDENTITY IN ITS STORES.

DUTCH PAVILION XPO-2000

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ECOLOGY, CONGESTION, POPULATION DENSITY, THE RELATIONSHIP BETWEEN NATURAL AND ARTIFICIAL: THESE ARE THE THEMES ADDRESSED BY **MVRDV** OF HOLLAND IN THEIR DUTCH PAVILION FOR



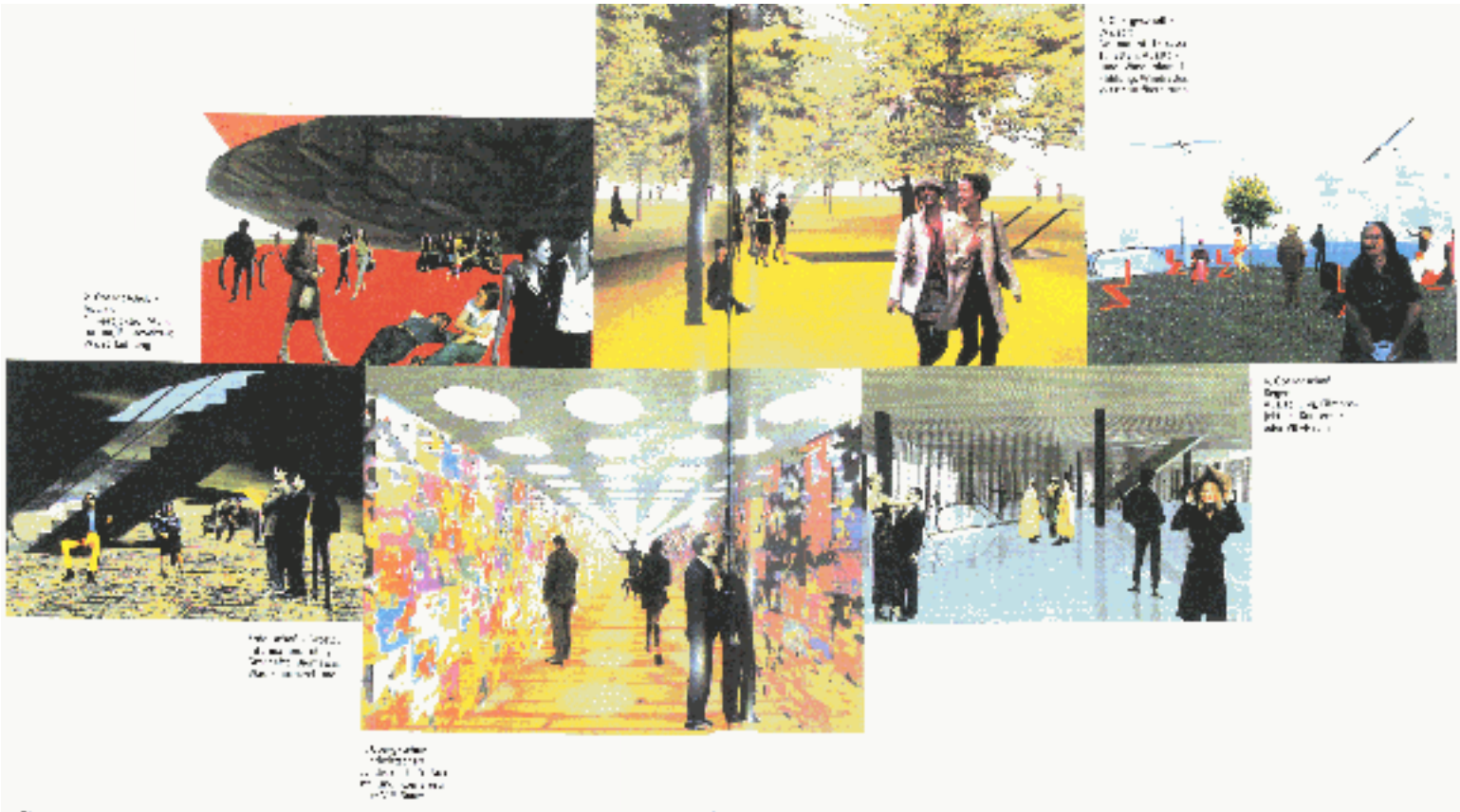
MVRDV'S DESIGN OF THE NETHERLANDS' PAVILION AT EXPO 2000 IN HANOVER, GERMANY, TRANSFORMS THE TYPICAL ELEMENTS OF THE DUTCH LANDSCAPE SUCH AS WATER, WINDMILLS, FORESTS, AND FLOWERS BY SIMPLY BUT DRAMATICALLY STACKING THEM, CREATING A SPECTACULAR EXAMPLE OF ARTIFICIAL NATURE.





“THE DUTCH PAVILION TAKES CONCEPTS OF DESIGN AND INVESTIGATION OF THE CITY BEGUN IN PREVIOUS YEARS INTO GREATER DEPTH AND IS ONE OF THE MAIN EMBLEMS OF THE PRACTICE’S GREAT VITALITY AND ABILITY TO INNOVATE, QUALITIES ITS MEMBERS HAVE DEMONSTRATED IN ADDRESSING THE THEME OF NEW URBAN DESIGN SINCE THE ‘90s. HERE THE ARCHITECTURAL IDIOM ACTS AS A GO-BETWEEN, A FILTER THROUGH WHICH TO PROPOSE NEW SOLUTIONS TO THE PROBLEMS OF POLLUTION, DEPLETION OF NATURAL RESOURCES, CONGESTION AND LIVEABILITY IN OUR CITIES.”

THE PAVILION EMPHASISES THE RELATIONSHIP BETWEEN NATURAL AND ARTIFICIAL FROM THE FORMAL POINT OF VIEW TOO, BY JUXTAPOSING AND OVERLAPPING OPAQUE AND CLEAR MATERIALS, GREENERY AND TECHNOLOGY, AREAS OPEN TO THE OUTSIDE AND OTHERS WHICH ARE CLOSED OFF.
WITH ITS PARTICULAR FUNCTION OF FORGING THE ENVIRONMENT.



IN THIS "ASSEMBLAGE" WE FIND THE PARTICULAR VOCABULARY OF **MVRDV**, WHICH DEVELOPED BUILDING TYPES BASED ON THE JUXTAPOSITION AND COMBINATION OF DIFFERENT ELEMENTS IN THE '90S AND HAS CONTINUED TO APPLY THEM SINCE. BUT IN HANDOVER IT IS THE LANDSCAPE ARCHITECTURE THAT TRULY STANDS OUT, WITH ITS PARTICULAR FUNCTION OF FORGING THE ENVIRONMENT.

THIS RECENT PROJECT OF **MVRDV** PLAYS IN A PROVOKING WAY WITH THE IDEA OF EXHIBITING AN IMAGE OF A COUNTRY LIKE THE NETHERLANDS, WHERE BASICALLY EVERY PART OF THE LANDSCAPE IS PART OF A CULTURAL (RE-)PRODUCTION. THE PAVILION'S IDEA IS TO STACK A THEME PARK OF ARTIFICIAL LANDSCAPES, WITH THEMES LIKE AGRICULTURE, RAIN, SEA, FOREST ETC. AND TO MAKE IT A WORKING HYBRID, PARTLY AUTONOMOUS MICROCOSMS. IT IS – OF COURSE – TOTALLY ARTIFICIAL, AND THE PROPOSAL DOES NOT LOOK AS IF THEY ARE PLANNING TO MAKE ANY PARTICULAR PART BECOME NATURAL, BUT IT WILL, AS THE H2O PAVILION, PROVIDE A UNIQUE EXPERIENCE THROUGH THE CREATION OF A SPATIAL SIGNIFICANT AND SINGULAR OBJECT COMPOSED OUT OF ARTIFICIAL PIECES. IRONICALLY, THIS PROJECT FULFILLS SOME OF FRAMPTON'S CRITERIA FOR CRITICAL REGIONALISM – IN SOME WAY IT IS THE CARICATURE, OR DIAGRAM, OF REGIONALISM.



THE PAVILION STRUCTURE IS IN FACT CHARACTERISED BY SIX DIFFERENT OVERLAPPING CONCEPTS OF LANDSCAPE.

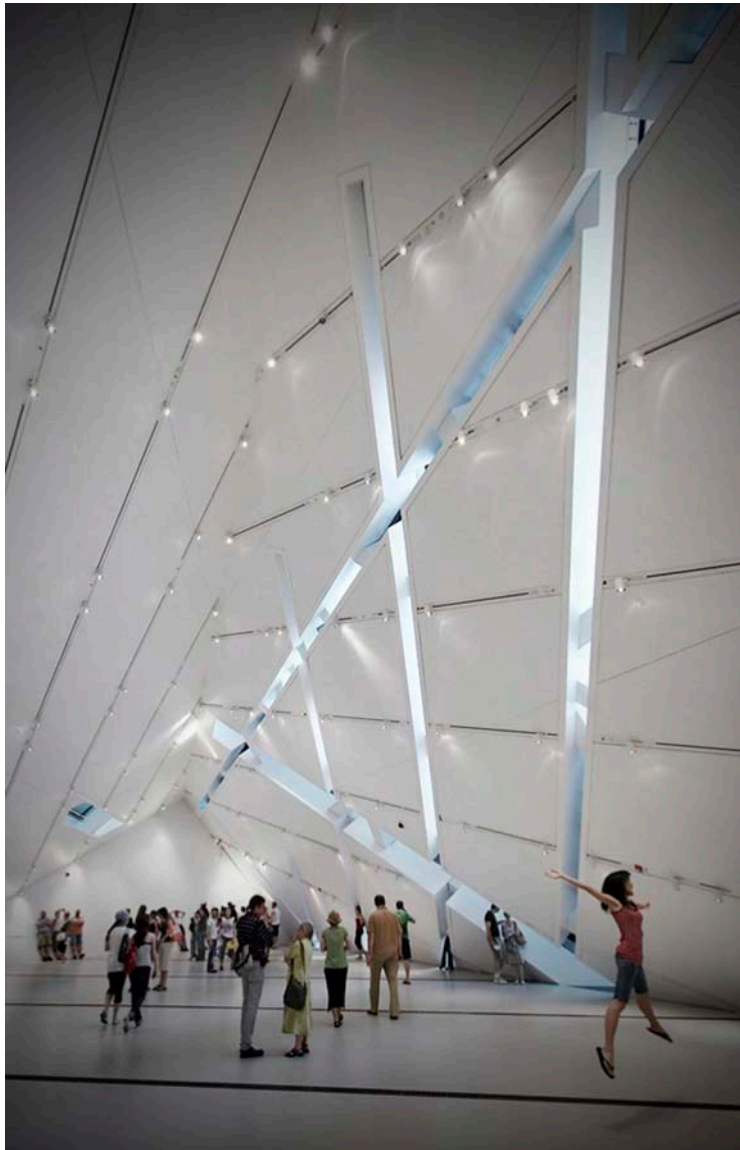
FROM THE GROUND FLOOR, A “DUNE LANDSCAPE” TAKES US TO A “GREENHOUSE LANDSCAPE”, A SPACE IN WHICH NATURE, AND ABOVE ALL AGRICULTURAL PRODUCE, REVEAL THEIR STRONG LINK WITH LIFE EVEN IN TODAY’S HIGH TECH WORLD.

IN THE “POT LANDSCAPE”, LARGE VASES CONTAIN THE ROOTS OF TREES ON THE UPPER LEVEL, WHILE SCREENS AND DIGITAL IMAGES EXPRESS MESSAGES IN LIGHT AND COLOUR. “RAIN LANDSCAPE” IS DEDICATED TO WATER, WHICH BECOMES A SCREEN AND A SUPPORT FOR AUDIOVISUAL MESSAGES; LARGE TREE TRUNKS POPULATE THE “FOREST LANDSCAPE”, WHILE AT THE TOP OF THE BUILDING A “POLDER LANDSCAPE” CONTAINS LARGE WIND VANES AND A BIG GREEN AREA.

THE CURRENT RELEVANCE OF THE THEME OF ECOLOGY, SUSTAINABILITY AND A NEW RELATIONSHIP WITH NATURE IS THUS CONVEYED THROUGH STRONGLY ICONIC ARCHITECTURE, BECOMING THE FIRST WORK TO BRING MVRDV TO THE ATTENTION OF CRITICS THE WORLD OVER.

ROM-CRYSTAL

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“I HAVE EXPLORED MORE DEEPLY THE LIGHT REFRACTED AND REFLECTED THROUGH THE CRYSTALLINE FORM IN ORDER TO PRODUCE A BUILDING FACADE WHICH TRULY TAKES ON THE ATTRIBUTES OF A CRYSTAL.”

DANIEL LIBESKIND COMMENTS ON THE EVOLVING LOOK OF THE CRYSTAL

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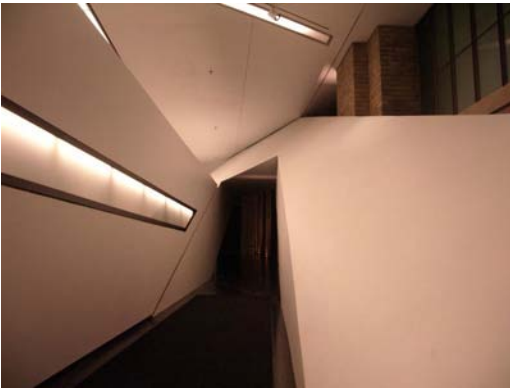


THE CRYSTAL” IS COMPRISED OF FIVE INTERLOCKING, SELF-SUPPORTING PRISMATIC STRUCTURES THAT INTER-FACE WITH THE HISTORIC BUILDINGS THAT EMBRACE IT. WITH HARDLY A RIGHT ANGLE ANYWHERE, ITS SLOPING WALLS CREATE UNIQUE INTERIOR SPACES WITH SOARING VOLUMES AND SUCH DISTINCTIVE DETAILS AS THE “SPIRIT HOUSE”, A VOID AT THE HEART OF THE BUILDING THAT IS TRAVERSED BY CRISS-CROSSING BRIDGES. SLASHING WINDOWS FILL THE ROOMS WITH NATURAL LIGHT AND CREATE UNIQUELY FRAMED VIEWS OF THE CITYSCAPES OUTSIDE.

THE VISITORS ENTER INTO A SPECTACULAR ATRIUM IN WHICH THE TWO THEMES OF THE MUSEUM, NATURE AND CULTURE, ARE DISTINCTLY THEMATIZED THROUGH THE INTERLOCKING SPATIAL VOLUMES WITH TANTALIZING GLIMPSES OF THE EXHIBITIONS ABOVE. THE ENTIRE GROUND LEVEL IS UNIFIED INTO A SEAMLESS SPACE FROM NORTH TO SOUTH AND FROM EAST TO WEST. THE RESULTING CLARITY OF CIRCULATION AND ACCESS CREATES A TRANSPARENCY IN WHICH THE INHERITED ARCHITECTURE AND NEW CONSTRUCTION FORM AN EQUILIBRIUM OF IMAGINATIVE UNITY.



“THE CENTRALITY OF THE SITE INTENSIFIES THE PROFOUND RELATIONSHIP BETWEEN HISTORY AND THE NEW, BETWEEN TRADITION AND INNOVATION. THE HISTORICAL BUILDINGS, COMPLEMENTED BY FORWARD-LOOKING AND BOLD ARCHITECTURE, FORM AN ENSEMBLE WHICH REGENERATES THE URBAN SIGNIFICANCE OF THE MUSEUM, SOLVES THE COMPLEX FUNCTIONAL ISSUES, AND DRAMATICALLY IMPROVES EXHIBITIONS, FACILITIES, PROGRAMMING AND AMENITIES. THE CRYSTAL, A STRUCTURE OF ORGANICALLY INTERLOCKING PRISMATIC FORMS, ASSERTS THE PRIMACY OF PARTICIPATORY SPACE AND PUBLIC CHOREOGRAPHY. ITS IMAGE, FUNCTION AND STRUCTURE TURN THIS IMPORTANT CORNER OF TORONTO INTO A LUMINOUS BEACON, A VERITABLE SHOWCASE OF PEOPLE, EVENTS AND OBJECTS, TRANSFORMING THE ENTIRE MUSEUM COMPLEX INTO A WORLD-CLASS DESTINATION.”



DANIEL LIBESKIND NOTES, "THE LEE-CHIN CRYSTAL—DESIGNED IN CLOSE COLLABORATION WITH THE MUSEUM—IS INTENDED TO TRANSFORM THE ROM INTO AN INSPIRED ATMOSPHERE THAT WILL PROMOTE THE RESURGENCE OF THE MUSEUM AS THE DYNAMIC CENTER OF TORONTO.

THE WELL-TESTED PRESENTATION OF NATURE AND CULTURE ARE NOT ONLY UPDATED THROUGH INTERACTIVE TECHNOLOGY BUT ARE VISUALIZED WITHIN THE TRUE MAGIC AND POWER OF PHYSICALLY BUILT SPACE. ONE COULD IMAGINE THIS BUILDING AS A PLACE WHERE THE PUBLIC IS ENGAGED IN AN ONGOING DRAMA RATHER THAN A STATIC 19TH CENTURY MUSEUM WHICH SUGGESTS THAT NATURE HAS BEEN CONQUERED AND CULTURE HAS BEEN ARCHIVED.



DESIGN CONCEPT

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EVERYTHING THAT SURROUND US IS/WAS CREATE BY HUMAN, THEREFORE, PEOPLE BECOME THE VERY FIRST ELEMENT IN THIS PUBLIC SPACE. IN THE URBAN SETTING, EVERYONE IS A PERFORMER BY PREFORMING THEIR DAILY LIVE. THE DESIGN CONCEPT IS TO CREATE A SPACE THAT ALLOW THE SNAP SHOT OF THEIR PERFORMING ACTION, WHICH HOPE THE OUTCOME OF THIS WOULD GIVE PEOPLE A VERY SPECIAL AND UNFORGETTABLE MEMORY AT THAT VERY FIRST MOMENT OF GLANCE.

"[M]Y PLEASURE HAS NEVER SURFACED IN LOOKING AT BUILDINGS, AT THE 'GREAT WORKS' OF THE HISTORY OR PRESENT OF ARCHITECTURE, BUT RATHER IN DISMANTLING THEM" (TSCHUMI 1987: 116).

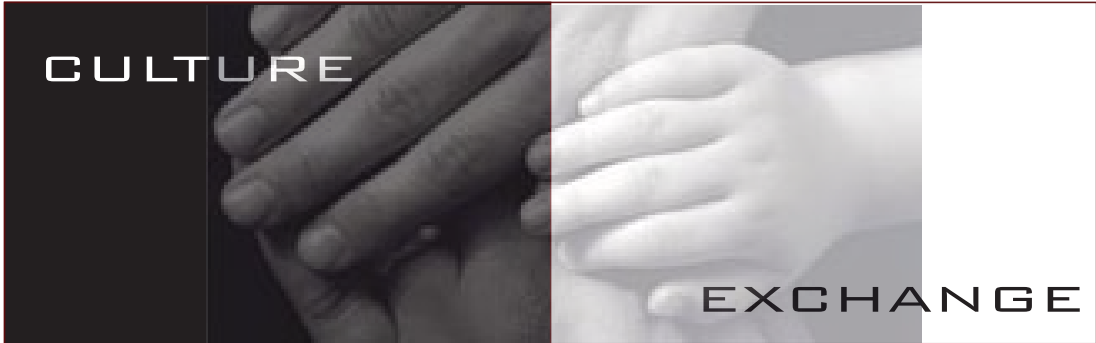


"[W]E DON'T WANT ARCHITECTURE TO EXCLUDE EVERYTHING THAT IS DISQUIETING. WE WANT ARCHITECTURE TO HAVE MORE ... ARCHITECTURE SHOULD BE CAVERNOUS, FIERY, SMOOTH, HARD, ANGULAR, BRUTAL, ROUND, DELICATE, COLORFUL, OBSCENE, VOLUPTUOUS, DREAMY, ALLURING, REPELLING, WET, DRY AND THROBBING." (HIMMELBLAU 1988: 95)

“URBAN ROSTRUM”

PAGE 48





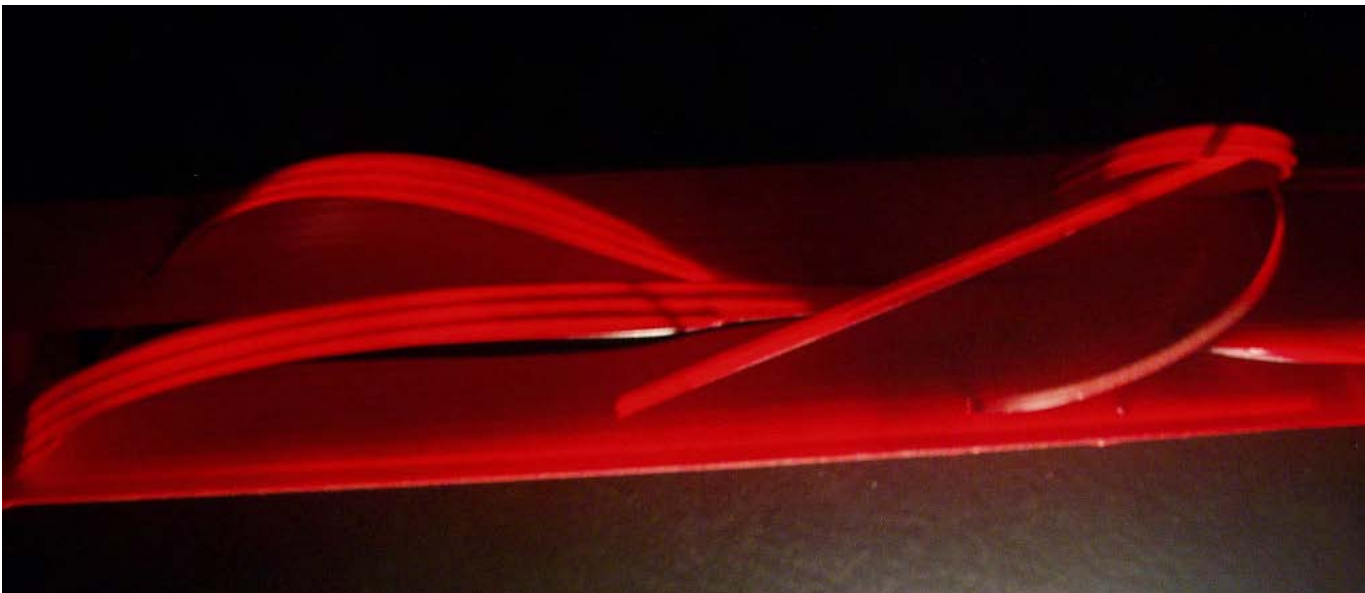
THE PRIMARY MOTIVES FOR MAKING OR REMAKING PUBLIC SPACE SHOULD BE VIEWED AGAINST THIS CHANGING PANORAMA OF PUBLIC LIFE IN URBAN CITY. VISUAL ENHANCEMENT IS ALSO AN ANCIENT AND HONORABLE MOTIVE THAT RAISES NEW QUESTION IN OUR OWN SOCIAL CONTEXT. GARDEN, BATH HOUSE, AND BASILICAS HELP ROMAN TO SUPPORT PUBLIC LIFE IN HIGH STYLE. IN THE RENAISSANCE, IT ALLOW THE OPPORTUNITY TO CREATED STRAIGHT STREET AND PIZZAS THAT LATER BROUGHT ENLIGHTENMENT TO THE PEOPLE.



SCHEMATIC DESIGN

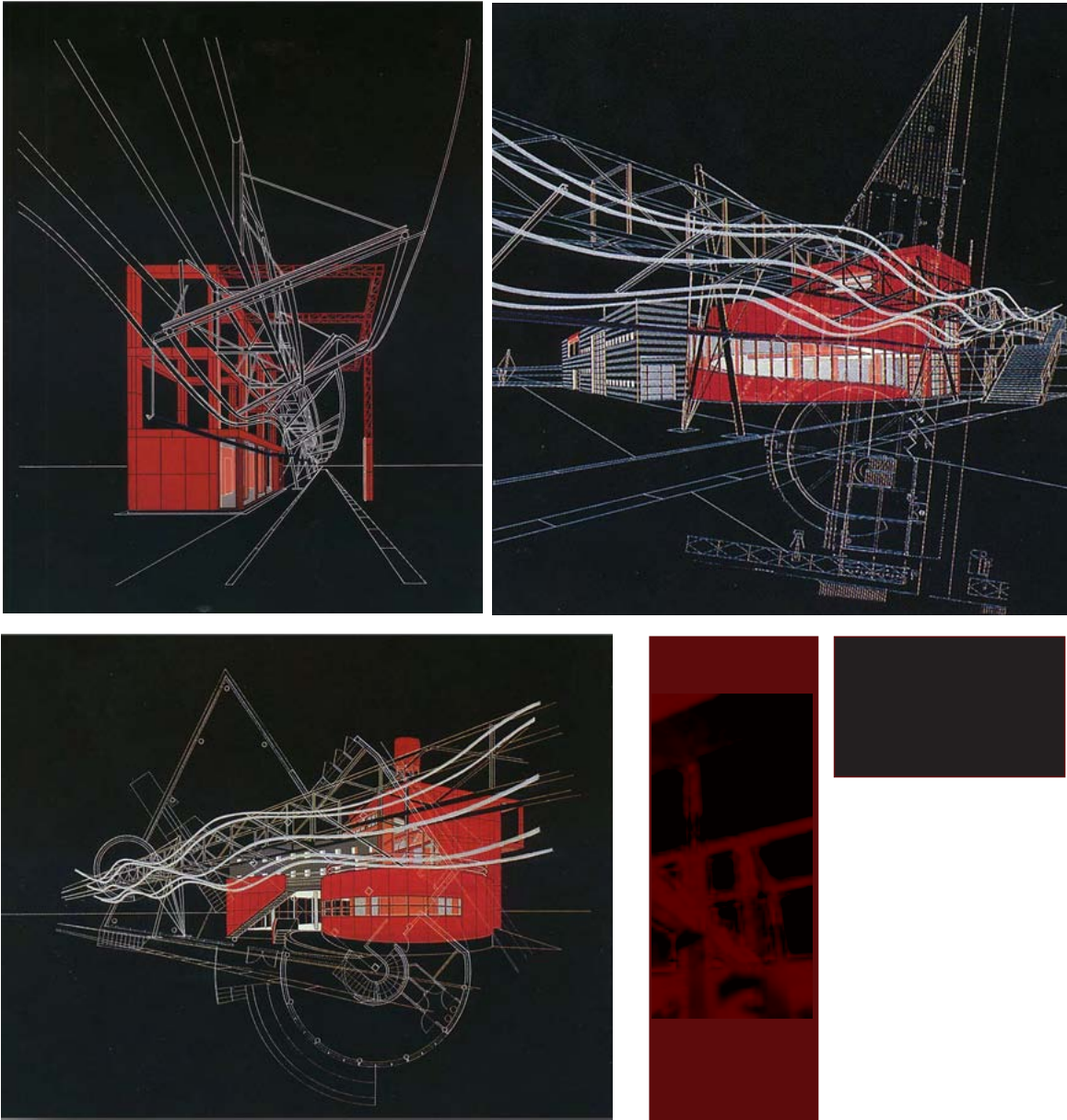
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SPACE, MODEL, AND MOVEMENT IN RED

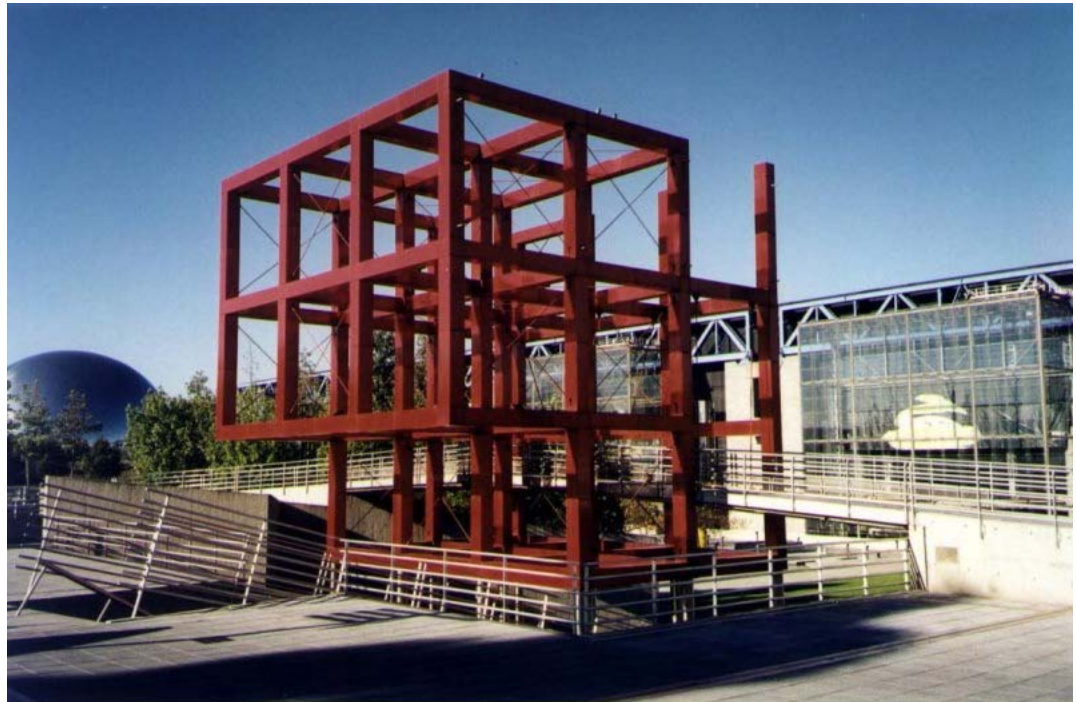


CASE STUDY FOR HUMAN RELATIONSHIP AND SITE EFFECT

PARC DE LA VILLETTE



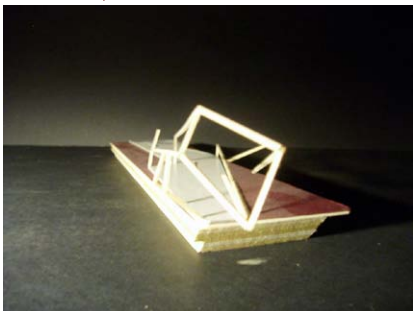
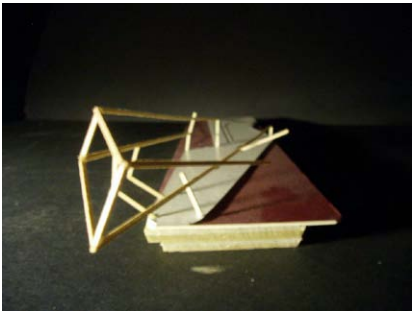
THE PARC DE LA VILLETTE DESIGN THUS LEAVES BEHIND ALL FUNCTIONALIST AND THERAPEUTIC NOSTALGIA AND IS GOVERNED ONLY BY THE “PLEASURE PRINCIPLE” OF THE ARCHITECT HIMSELF.



“RUSSIAN CONSTRUCTIVISTS BELIEVED THAT GEOMETRY COULD FUNCTION AS AN IDEALISTIC THERAPY, THAT IT WOULD GUARANTEE HAPPINESS, HARMONY AND HEALTH AMONG THE PEOPLE. THE FORMAL REFERENCES TO CONSTRUCTIVISM IN THE PARC DE LA VILLETTE SHOULD THEREFORE BE UNDERSTOOD AS A SUBVERSION OF THAT PHILOSOPHY BY ITS VERY REPETITION.”

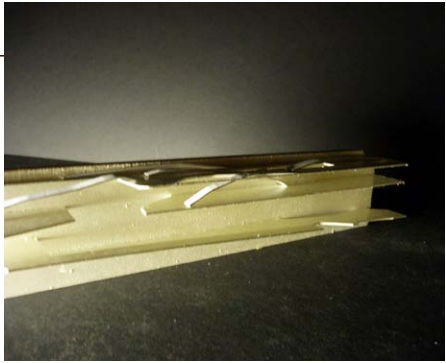
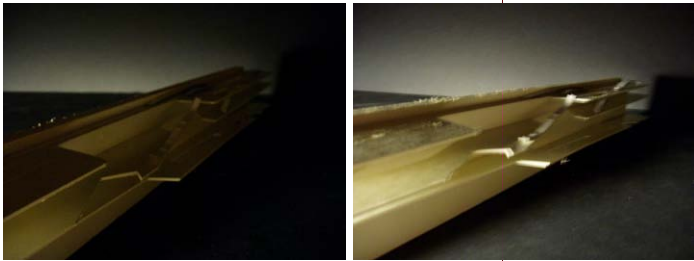


IN THE CASE OF TSCHUMI'S PARC DE LA VILLETTE, THE UNCANNY DOES NOT FUNCTION AS A PHYSICAL MOTIF THAT THREATENS THE BODILY INTEGRITY OF PASSERS-BY, BUT RATHER AS A THEORETICAL CONCEPT THAT HELPS TO UNDERMINE AND - INDEED - DECONSTRUCT TRADITIONAL HUMANIST AND FUNCTIONALIST ARCHITECTURAL DISCOURSES.



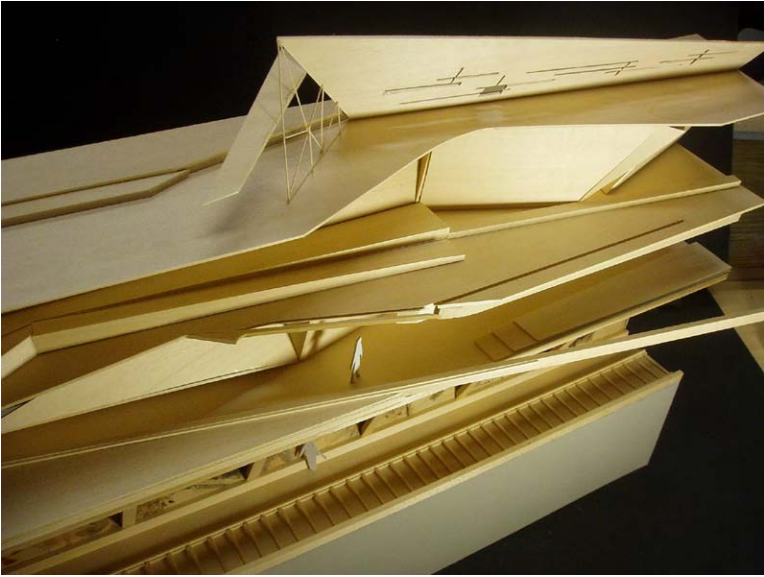
*MODEL IN LIGHT FORM
SECTION MODEL OF DEEP SPACE BELOW*





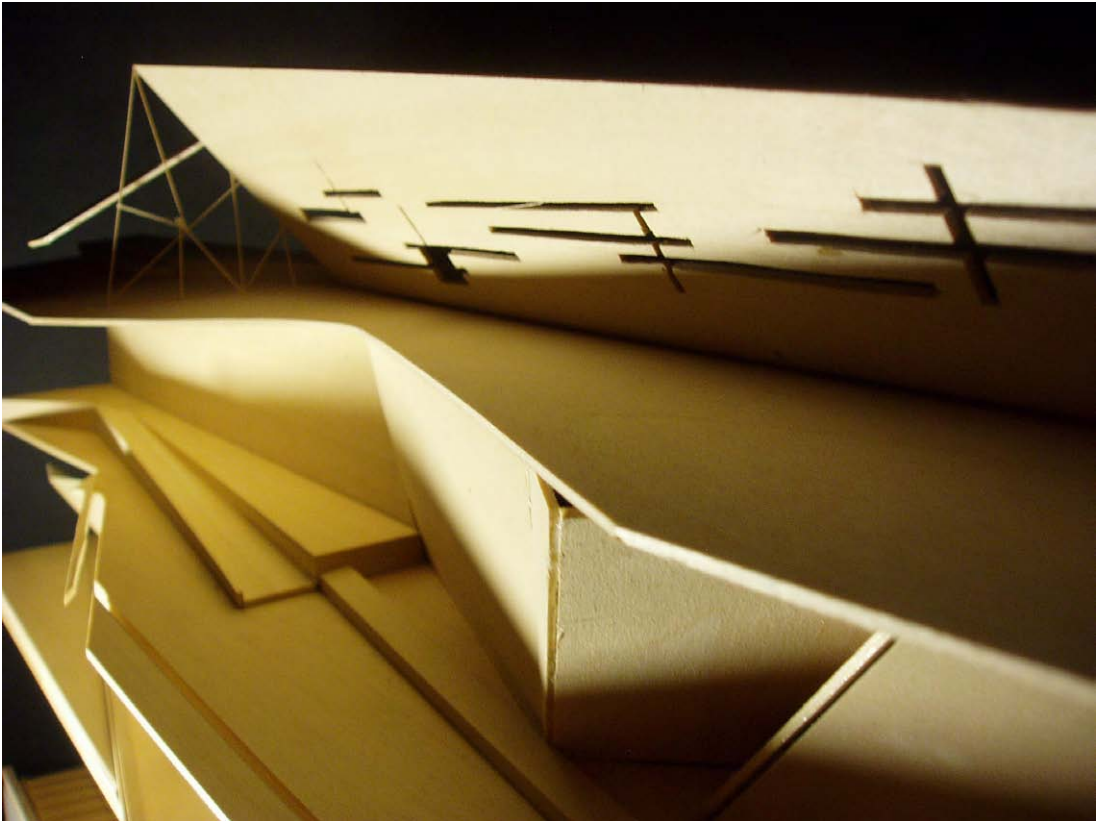
MODEL SPACE THROUGH 4TH DIMENSION



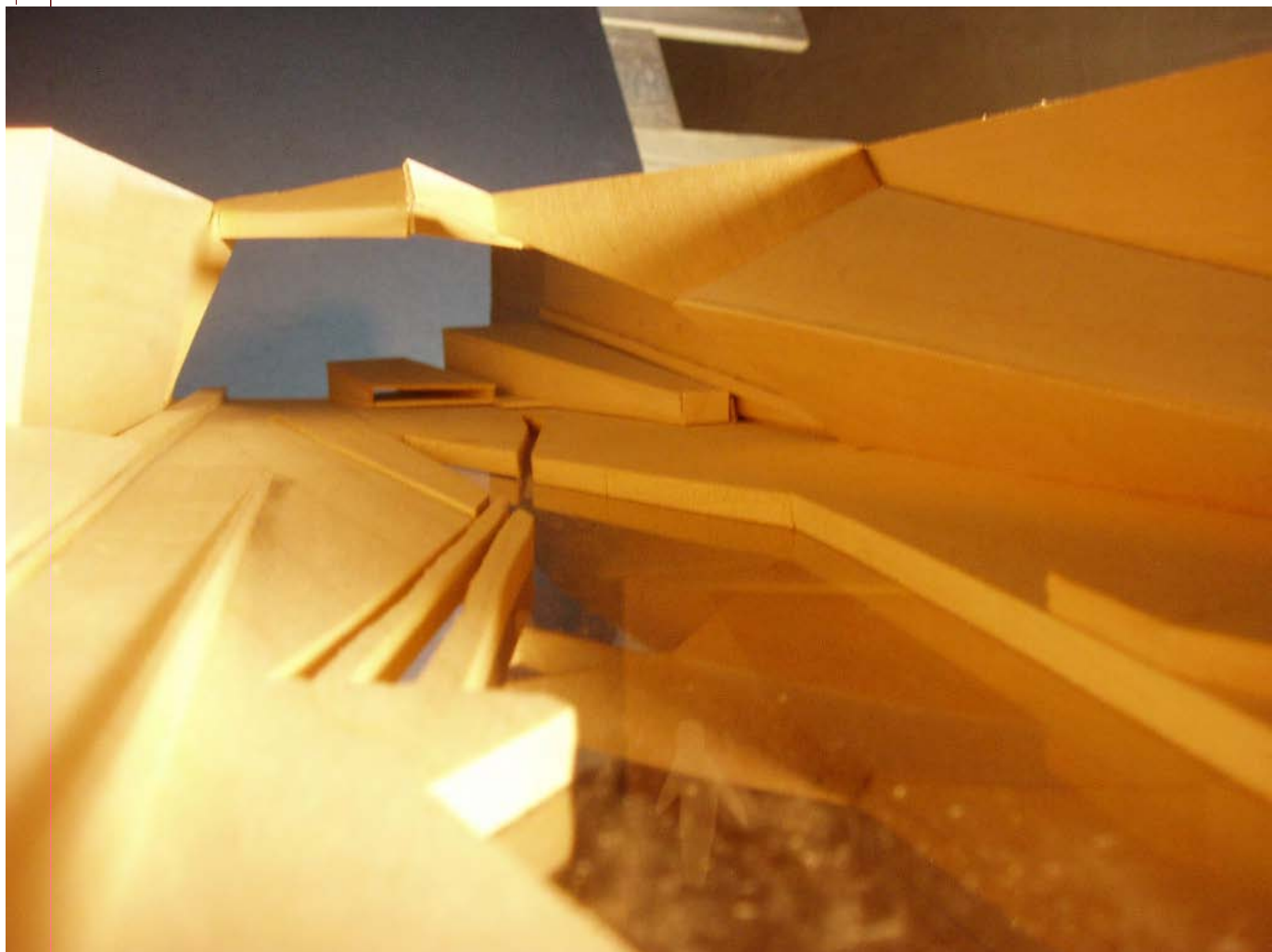


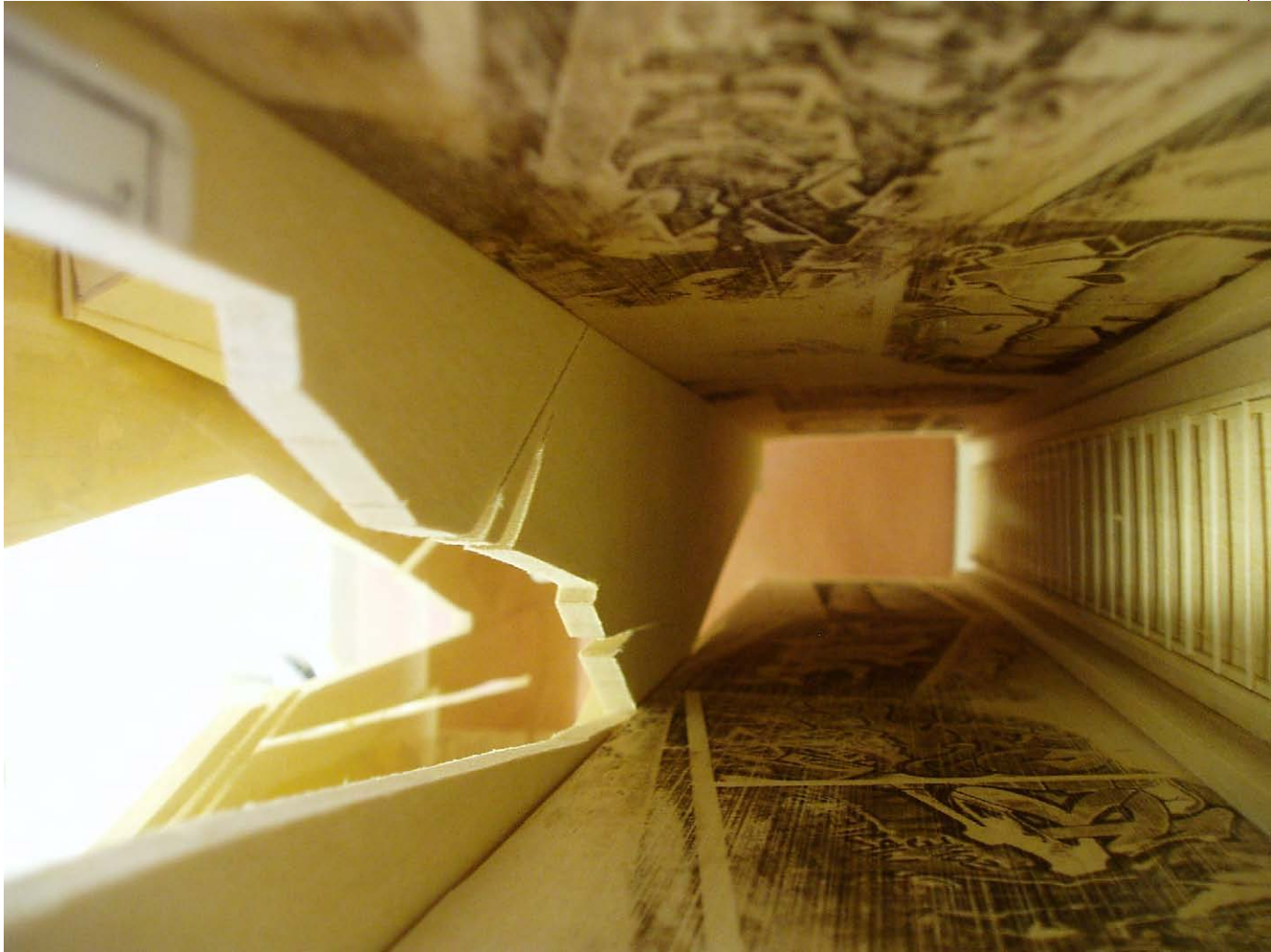
INSIDE+OUTSIDE SPACE INTERFERENCE

THE INTERFERENCE SPACE OF FORM, TIME, AND LIGHT



MOVEMENT IN SPACE





DERRIDA...ASKED ME WHY ARCHITECTS SHOULD BE INTERESTED IN HIS WORK, SINCE, HE OBSERVED, "DECONSTRUCTION IS ANTI-FORM, ANTI-HIERARCHY, ANTI-STRUCTURE-THE OPPOSITE OF ALL THAT ARCHITECTURE STANDS FOR" "PRECISELY FOR THIS REASON," WAS MY RESPONSE.

-BERNARD TSCHUMI

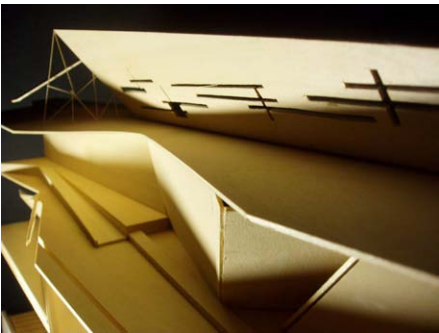


EXCELLENT LIGHT IN PHYSICAL MODEL FORM





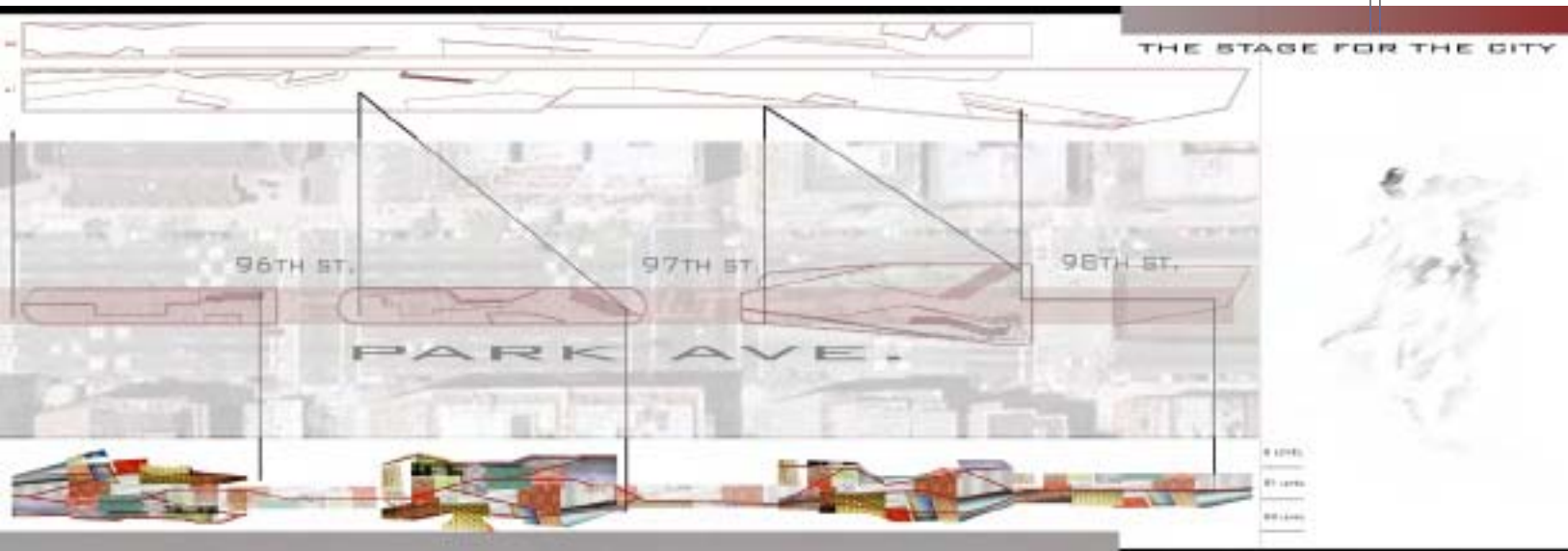






THE STAGE FOR THE CITY





BY EXPERIMENT ON THIS PROJECT, THIS EXPERIENCE COULD ALLOW NEXT PROCES TO HAVE BETTER UNDERSTANDING OF SPACES AND HOW IS A SPACE THAT ALLOW PUBLICS TO INTERACT WITH IT. IN THIS WORK, SPACE OF UNDER AND ABOVE BECAME USEFUL FOR THE GENERAL PUBLIC. THIS EVIDENT CAN SUGGEST THAT THE UNUSED SPACE SUCH AS MEDIUM COULD BE A SOLUTION FOR THOSE OVER POPULATED CITIES IN THE WORLD.





5TH STUDIO IS FORMED BY A GROUP OF MASTER STUDENTS THAT ARE DOING INDEPENDENT EXPERIMENT OF WORKS. THE SOUL OF 5TH STUDIO'S BELIEVES AND SPIRITS IS TIE INTO TO THE IDEA OF "STAGE FOR A CITY". THEREFORE, BY BEING PART OF THIS STUDIO, THIS OPPORTUNITY ALLOWS THIS THESIS TO DEVELOP WITH HUMAN RELATIONSHIP AND MORE DEPTH IN DESIGN. THE STUDIO ITSELF BECOMES THE BEST PRECEDENT STUDY FOR THIS THESIS.



5th studio workshop

TBS production

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RE-PROCESS

FROM THE JOINTING OF 5TH STUDIO, THE THESIS PROJECT BEGAN TO DERIVED FROM ITS ORIGINAL CONTENT TO MORE MUCH IN DEPTH. THIS IDEA OF COLLABORATION STARTED TO FORM THIS PROJECT INTO SOMEWHAT LARGER PLANNING. WITH ANOTHER PARTNER TO HELP TO DEVELOP A BETTER PLANING, THIS PROJECT IS READY TO TAKE IT TO THE NEXT STEP. THE FOCUS OF THIS PROJECT IS BASED ON THE ENDEAVOR OF UTILIZING THE EXISTING LEFT-OVER / DEAD-SPACE IN A PARTICULAR AREA OF THE BRONX IN NEW YORK. THIS PROPOSED USE OF SPACE IS DELINEATED BY THREE SEPARATE INTERVENTIONS: ONE USING THE SPACE IN THE MEDIAN ON SOUTH BOULEVARD IN-BETWEEN THE BRONX ZOO AND GROTONA PARK, ONE SPANNING THE WIDTH OF A SUNKEN PART OF INTER-STATE HIGHWAY 95 WHICH RUNS ALONG THE EAST COAST DOWN TO FLORIDA, AND ONE WHICH SPRINGS OUT OF THE INTERSECTION BETWEEN THESE TWO PROPOSALS.

THE FIRST PROPOSAL, ON .64 MILES ALONG THE MEDIAN OF SOUTH BLVD. INCORPORATES THE NEEDS OF THE SURROUNDING COMMUNITY INTO ITS DESIGN. THE PROGRAM OF THIS PORTION OF THE PROPOSAL IS BASED NOT ONLY ON THE SURROUNDING ZONING ORDINANCES OF THE AREA, BUT ON PERSONAL EXPERIENCE OF ITS UNIQUE CULTURE. THESE SPACES INCLUDE A YOUTH CENTER WHICH HOUSES A LIBRARY, ALONG WITH AN INDOOR RECREATION FACILITY AND INDIVIDUALIZED EDUCATIONAL SPACES. ALONG THE MEDIAN ARE ALSO DESIGNATED SPACES FOR THE ACTIVATION OF THE LOCALIZED ECONOMIC PROSPERITY, INCLUDING: OPEN SPACE FOR INDIVIDUAL VENDORS, RETAIL SHOPS, AND RESTAURANTS. TO PROVIDE FOR THE INCORPORATION OF THIS PROJECT INTO THE LARGER NETWORK OF EXISTING PUBLIC TRANSPORTATION, IT WILL ALSO INCLUDE A RE-DESIGNED BUS STOP ACCOMMODATING THE IMPLICATIONS OF THE PROPOSAL. COLLABORATING WITH THE EXISTING LAND-USES, THIS PROPOSAL TAKES ON A LESS COMMERCIAL CHARACTER WHEN IT RUNS THROUGH THE DISTRICT WITH WORSHIP FACILITIES AND RESIDENTIAL NEIGHBORHOODS. THIS COLLABORATION TAKES THE FORM OF PUBLIC PLAZAS AND GREEN SPACE. FROM THE SOUTHERN, MORE PUBLIC ORIENTED END OF THE MEDIAN PROJECT, ONE IS LEAD INTO THE THIRD PHASE BY WAY OF ONE OF TWO CONNECTION MODES.

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THE SECOND PHASE OF THE PROJECT IS A STRUCTURE DESIGNATED FOR THE CREATION AND DISPLAY OF AEROSOL ARTWORK. THIS STRUCTURE SPANS ACROSS THE WIDTH OF INTERSTATE 95, SERVING THE SECONDARY PURPOSE OF CONNECTING THE PEDESTRIAN ACTIVITY OF THE TWO SEPARATE COMMUNITIES ON EITHER SIDE. THE ISSUE OF PROVIDING A PLACE FOR THE CREATION OF GRAFFITI IN A CONTROLLED ENVIRONMENT CREATES A PROBLEM OF AUTHENTICITY. TO DESIGNATE A PLACE FOR SOMETHING THAT, IN ITS NATURE, IS CREATED IN PLACES WHERE IT DOES NOT BELONG CREATES A CONTRADICTION. THE DRIVING FORCE IN THE DESIGN IS TO CROSS THE BOUNDARY, IN CONTROLLED MANIPULATIONS OF OUR EXPERIENCES ON EITHER END, OF THE INHERENT DIALECTIC OF CONTRADICTIONS. IN ONE INSTANCE, THIS CAN BE SEEN IN THE ORGANIZATION OF THE SPACES IN THE BUILDING AND THE MOVEMENT THROUGH THEM. THE GENERAL FORM AND LAYOUT OF THIS STRUCTURE ARE ORGANIZED VERTICALLY AND HORIZONTALLY BY MEANS OF A SMOOTH SPATIAL TRANSITION BETWEEN TWO MODES OF FOCUS. THIS GOES FROM A FOCUS ON THE ARTWORK ITSELF NEAR THE EXTERIOR SPACES TO A FOCUS ON THE UNDERGROUND COMMUNITY OF ARTISTS DEEPER IN THE STRUCTURE. TOWARD THE EXTERIOR, ONE IS ABLE TO SEE THE WORKS OF THE GRAFFITI ARTISTS AND SOME OF THE DISPLAYS OF THE CATALOGUED ARTWORK OF THE INTERIOR, BUT NOT THE ARTISTS THEMSELVES, APART FROM AN OCCASIONAL HAND SPRAY-PAINTING. ONCE ONE ENTERS THE INTERIOR SPACES, THE EXPERIENCE EXPLODES INTO A MULTI-MEDIA UNDERGROUND ENVIRONMENT. THE INDIVIDUAL IS THEN CONNECTED, NOT ONLY TO THE ARTWORK OF THE INTERIOR THROUGH DIGITAL PROJECTION AND PHYSICAL CATALOGUING, BUT ALSO TO THE UNDERGROUND-CULTURE: THE INTERACTION WITH THE PEOPLE WHO CREATE THE WORK. THIS IS AN ATTEMPT TO EMBODY INTO THE DESIGN THE SPECIFIC SUB-CULTURAL CHARACTER OF THIS FORM OF ARTWORK. THE AEROSOL ARTIST STRUCTURE THEN FUNNELS PEDESTRIAN ACTIVITY TO THE THIRD PHASE OF THE PROJECT THROUGH THE USE OF THE EXISTING RECREATION SPACE. THE FORM AND PLACEMENT OF THE BUILDING REFLECTS THE SURROUNDING ENVIRONMENT AND TIES THE INDIVIDUAL TO WHAT IS AROUND HIM OR HER, TO EMBODY THE CHARACTER OF PLACE PRESENT AND CONNECT IT TO HIS OR HER OWN SENSE OF HAPTIC BALANCE. THE FOLLOWING THESIS PAPER IS A DETAILED ANALYSIS OF HOW THE SENSE OF HAPTIC BALANCE AND EMBODIMENT OF THE CHARACTER OF PLACE MAY BE ACHIEVED.

THE THIRD PHASE OF THE PROJECT IS SITUATED IN-BETWEEN THE WALLS OF THE HIGHWAY, SUPPORTED ON THE MEDIAN, IN THE STRETCH OF HIGHWAY BETWEEN PHASE ONE AND PHASE TWO. THIS STRUCTURE MERGES CERTAIN ASPECTS FROM EACH OF THE TWO PHASES INTO ONE, INCLUSIVE SPACE WITH ITS OWN FUNCTIONS. THE PROGRAMMATIC LAYOUT OF THIS STRUCTURE IS BASED ON THE NEEDS OF THE SURROUNDING COMMUNITY FOR RECONNECTION, ALONG WITH THE NEED FOR A FULLY FUNCTIONING MARKET SPACE. THE BUILDING IS THEN ORGANIZED INTO TWO PARTS: THE EAST END SERVES AS A MARKET FOR FRESH PRODUCE, WHILE THE WEST END'S PURPOSE IS TO GIVE THE COMMUNITY A PLACE TO GROW THEIR OWN FOOD, EITHER FOR THEMSELVES OR FOR RE-SALE AT THE MARKET. THE MARKET RESPONDS TO THE LACK OF FRESH PRODUCE IN THIS PARTICULAR AREA OF THE BRONX. THE PROGRAMMATIC LAYOUT OF SPACES IN THIS PORTION OF THE STRUCTURE REFLECTS THE MULTI-FACETED CULTURE OF THE SURROUNDINGS AND DESIGNATES MANY DIFFERENT AREAS FOR THE FREE MARKET TO FUNCTION. THE GREENHOUSES IN THE WESTERN-MOST PORTION OF THE STRUCTURE SUPPLY THE AREA WITH THE MEANS TO FURNISH THE MARKET. SIMILAR TO THE PLOTS OF LAND SOLD OFF OUTSIDE MANY MAJOR CITIES IN EUROPE AND THROUGHOUT THE WORLD, THIS WILL GIVE PEOPLE THE OPPORTUNITY TO LEASE THEIR OWN PORTION OF SOIL FOR TENDING HERBS AND VEGETABLES TO TAKE HOME OR TO SELL IN THE MARKET. THE SPACES BETWEEN THESE TWO BASIC FUNCTIONS AND WITHIN THE FUNCTIONS THEMSELVES CONNECT THE INDIVIDUAL EXPERIENTIALLY TO THEIR ENVIRONMENT. THE FORM OF THE BUILDING REFLECTS THIS AND THE REACTION AND INTERACTION OF THIS EXCHANGE, BETWEEN THE ROCK-FACES, THE PERSON, THE FUNCTIONS, AND THEN BACK INTO THE FORM OF THE BUILDING, THUS FURTHER ENRICHING THE EXPERIENCE. THE SPACE WOULD NOT ONLY SERVE THE PURPOSE AS A WAY OF TRAVERSING THE GAP IN THE LANDSCAPE THAT THE HIGHWAY CREATES, BUT ALSO AS A DESTINATION IN-ITSELF THAT IS INTRICATE TO THE LIVABILITY OF THE AREA.

ENVIRONMENTAL

THE ENVIRONMENTAL ANALYSIS OF THIS PROJECT REVEALS THAT THERE WOULD HAVE TO BE A VARIETY OF MECHANICAL SYSTEMS TO COUNTER THE HARSH ENVIRONMENT. THE ANALYSIS STARTS AT THE FACT THAT THIS BUILDING IS LOCATED IN THE MIDDLE OF SPACE DIRECTLY ABOVE THE HIGHWAY, WHICH WOULD PLACE IT DIRECTLY IN THE UP-DRAFT OF THE AUTOMOBILE FUMES. IT WOULD BE NO PROBLEM, OTHER THAN FILTERING CLEAN AIR INTO THE BUILDING, BUT THERE ARE PORTIONS OF THIS BUILDING THAT ARE LEFT OPEN TO THE AIR. THE SOLUTION TO THIS PROBLEM WOULD BE A SYSTEM THAT TAKES THE EXHAUST FUMES FROM UNDER THE BUILDING AND TAKES IT UP AND OVER THE BUILDING WHILE TAKING IN CLEAN, FILTERED AIR FROM OUTSIDE OF THE HIGHWAY. SUCH A SYSTEM WOULD BE MADE UP OF ROTATING FANS LOCATED IN THE SPACE BETWEEN COLUMNS AT THE BASE OF THE STRUCTURE IN THE MEDIAN OF THE HIGHWAY. THESE FANS WOULD ROTATE IN THE DIRECTION OF THE TRAFFIC, POWERED IN PART BY IT. THE EXHAUST WOULD THEN RUN THROUGH A SYSTEM OF PIPES ALONG THE EDGE OF THE BUILDING, UP TO THE ROOF. ON THE ROOF OF THE BUILDING THERE WOULD BE A COLLECTION BASIN FOR THE AIR WHERE, ON THE EXTERIOR OF THAT, THERE WOULD BE BLACK PAINT. THIS WOULD HEAT THE AIR UP ENOUGH TO GENERATE A FULL SYSTEM OF PASSIVE AIR MOVEMENT AND EJACULATION. THE EJACULATION WOULD BE HARD AND FAST. EJACULATION IS AN ESSENTIAL PART OF J2TBS. TO EJACULATE ENOUGH, HOWEVER, WOULD ENTAIL THE USE OF MANY MORE POINTS OF EJACULATION IN WHICH MECHANICAL ASSISTANCE MAY ALSO BE NEEDED. THE MECHANICAL ASSISTANCE WOULD COME IN THE FORM OF A SUCKING SYSTEM THAT SUCKED IN FROM OUTSIDE OF THE HIGHWAY AND SPIT IT OUT INTO THE INTERIOR OF THE BUILDING (TBS FOREVER). THIS SYSTEM WOULD KEEP THE AIR FROM ENDANGERING THE HEALTH OF THE PEOPLE INSIDE THE BUILDING. IN THE CASE OF HEATING AND COOLING THE BUILDING WOULD BE SUPPLIED BY TWO LARGE MECHANICAL ROOMS AT EITHER END.

THE GREENHOUSES WOULD BE CAPABLE OF SUPPLYING HEAT TO THAT PART OF THE BUILDING IN THE DAYTIME IN THE SUMMER MONTHS, BUT WOULD REQUIRE ADDITIONAL HEATING TO COUNTER THE HEAT-LOSS THAT WOULD OCCUR IN THE WINTER AND AT NIGHT TIME. TO ALLOW FOR A SUFFICIENT DRAINAGE SYSTEM THE STRUCTURE WOULD HAVE TO CONTROL WHERE THE RAINWATER COLLECTED. COLLECTION OF THE RAINWATER WOULD BE NECESSARY TO KEEP THE CARS UNDERNEATH FROM GETTING DUMPED ON. THIS DRAINAGE SYSTEM WOULD BE LINKED BACK INTO THE EXISTING HIGHWAY DRAINAGE SYSTEM. WITH THE ADDITION OF THESE SYSTEMS J2TBS WOULD BE EFFICIENT AT CONTROLLING THE ENVIRONMENTAL CONCERNS OF THE HAZARDOUS ENVIRONMENT.

FROM A CRIME-PREVENTION POINT OF VIEW THIS BUILDING OPERATES WELL, BUT SHOULD TAKE A FEW CONSIDERATIONS IN-MIND FOR ITS OPERATION IN THE REDUCTION OF CRIME. THE BUILDING WAS DESIGNED WITH THE BASIC PRINCIPLES OF CPTED IN MIND: VISIBILITY, TERRITORIALITY, COMMUNICATION BETWEEN PROGRAMS, LIGHTING, ETC. IT MUST BE ESPECIALLY KEEN ON THESE AND OTHER CPTED PRINCIPLES FOR THE FACT THAT THE BUILDING DOES HAVE MANY LONG STRETCHES OF UN-PROGRAMMED SPACE THAT, IF NOT DESIGNED PROPERLY, WOULD FACILITATE CRIMINAL ACTIVITY. ONE OF THE STRENGTHS OF THE BUILDING IS THAT THE PROCESSION THROUGH THE BUILDING MAINTAINS A CLEAR LINE OF SIGHT WITHOUT DEAD-END CORNERS OR SPACES WHICH ARE COMPLETELY SEPARATED FROM THE MAIN AVENUE OF ACTIVITY. ANOTHER STRENGTH OF THE DESIGN IS THAT THE BUILDING ALSO AVOIDS AREAS WHERE THERE IS A DEAD-END CORRIDOR; IT INSTEAD PROVIDES MULTIPLE WAYS TO GET FROM ANY ONE POINT IN THE BUILDING TO ANOTHER POINT OR A DIFFERENT LEVEL. THE BUILDING ALSO PROVIDES THE ABILITY FOR THE PROPER USERS OF THE BUILDING TO CLAIM THE SPACE AROUND FOR THEMSELVES THROUGH THE ABILITY TO SEE MULTIPLE LEVELS OF THE DESIGN IN ANY GIVEN AREA. THROUGHOUT THE BUILDING THERE IS A CONSCIOUS EFFORT TO LOCATE PROGRAM FUNCTIONS IN RELATION WITH EACH OTHER IN A WAY THAT WILL NOT PRODUCE UNDESIRED INTERACTIONS. EVEN IN THE BOTTOM LEVEL OF THE BUILDING THERE IS SUFFICIENT DAY-LIGHTING TO RENDER SPACE EFFECTIVELY AND MAINTAIN A QUALITY OF LIGHTING THAT WOULD BE A DETRIMENT TO CRIMINAL ACTIVITY. THE WEAKNESS OF THE DESIGN IS ITS INABILITY TO REMAIN OPEN AT NIGHT-TIME WHEN THE MARKET IS NOT IN FUNCTION. IF THE PROGRAM OF THE BUILDING WERE TO EXPAND IN-TIME TO INCLUDE SPACES SUCH AS GALLERIES OR EVEN COMMERCIALY INVESTED INTERESTS SUCH AS NIGHTCLUBS OR BARS, THEN CERTAIN AREAS WOULD HAVE TO BE ABLE TO BE GATED OFF AND SECURED TO ONE ENTRANCE AND EXIT. ALL OTHER ENTRANCES WOULD HAVE TO BE CLOSED FOR THE NIGHT. THERE WOULD HAVE TO BE THE IMPLEMENTATION OF SOME SECURITY PERSONNEL THROUGHOUT THE BUILDING, ESPECIALLY IN THE GREENHOUSES TO MAINTAIN INTEGRITY AND COOPERATION. IN-ALL THE BUILDING MAKES GOOD USE OF CPTED PRINCIPLES.

STRUCTURAL ANALYSIS

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STRUCTURALLY THIS BUILDING WOULD BE SUPPORTED IN LARGE PART BY THE Y-COLUMNS AT THE BASE OF THE BUILDING. THESE COLUMNS ARE REGULARLY SPACED AND WOULD EXHIBIT A DEEP PILE-STYLE FOUNDATION. THE BUILDING ABOVE THESE COLUMNS WOULD BE SUPPORTED MAINLY UPON ITSELF. THE WALLS OF THE BUILDING ARE CONSTRUCTED WITH THE INTENTION THAT THE ENTIRE SYSTEM WOULD BE ABLE TO SUPPORT ITSELF, USING THE FORCES OF TENSION AND COMPRESSION TO BALANCE EACH OTHER IN THE SECTION. THE EASTERN SECTION OF THE BUILDING, WITH ITS MORE VERTICALLY POSITIONED WALLS WOULD BE ABLE TO UTILIZE THE WALLS AS SIMPLE SHEAR-WALLS AND SUPPORT THE ROOF ON-TOP-OF THEM. THESE SYSTEMS WORKING IN TANDEM WITH ONE-ANOTHER WOULD BE SUCCESSFUL IN STABILIZING THE BUILDING IN THE VERTICAL DIRECTION. IN THE HORIZONTAL DIRECTION THE BUILDING MAY NEED EXTRA SUPPORT. THE ROCK-FACE WALLS OF THE HIGHWAY WOULD LEND SOME ADDITIONAL SUPPORT IN HOLDING BACK THE PARTS OF THE BUILDING THAT DEVIATE FROM THE MEDIAN THE MOST. THIS WOULD SUPPORT THE FLOORS IN-BETWEEN THE MEDIAN SUPPORTS AND THE ROCK-WALL. THE AREAS THAT NEED ADDITIONAL HORIZONTAL SUPPORT THAT DO NOT REACH TO THE HIGHWAY WALL FOR SUPPORT WILL UTILIZE A TENSION CABLE SUPPORT SYSTEM FOR STABILITY. THIS SYSTEM WAS APPROVED BY A PRACTICING STRUCTURAL ENGINEER AND THE ADVISED CHANGES WERE IN-FACT MADE. THE ENTIRE SYSTEM IS FAIRLY SIMPLE STRUCTURALLY AND IS INTEGRATED FROM THE INITIAL STAGE OF DESIGN INTO THE FORM OF THE BUILDING.

J2 *TBS IN COLLABORATION*

BY

HANS + TEDDY



Bronx Culture Exchange + Graffiti Museum

1

BRONX, NY

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- RED ACTUAL SITE
- GREEN COMMERCIAL
- GREEN-YELLOW MIX USE
- YELLOW GOVERNMENTAL
- PURPLE INDUSTRIAL



workshop
:tion

TOTAL SITE OVERVIEW

1 + 2 + 3



1 IS LOCATED ON A LONG 0.64 MILE X 50 FT. LONG MEDIAN ON SOUTHERN BLVD BRONX, NY

ITS FUNCTION IS BASED ON THE NEIGHBORHOOD NEEDS AND SERVED.

1 CONSIST A YOUTH CENTER AS THREE MEDIAN FOUR RESTURANTS, SIX RETAIL SPACES, AND 60 DEISIGNATED VENDOR SPACES.

IT ALSO HOSTED A BUS SHELTER STATION AND GREEN SPACES OF LITTLE PARKS TO SERVED TO PUBLICS TO DO THEIR DAILY ACTIVITES.

YOUTH CENTER



VENDORS

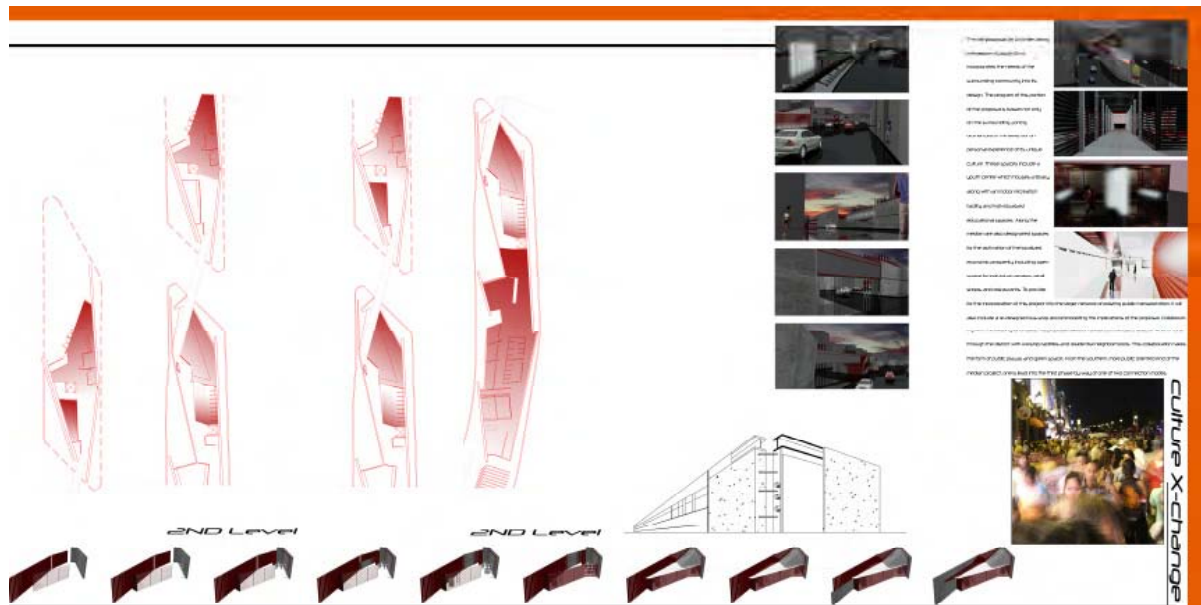
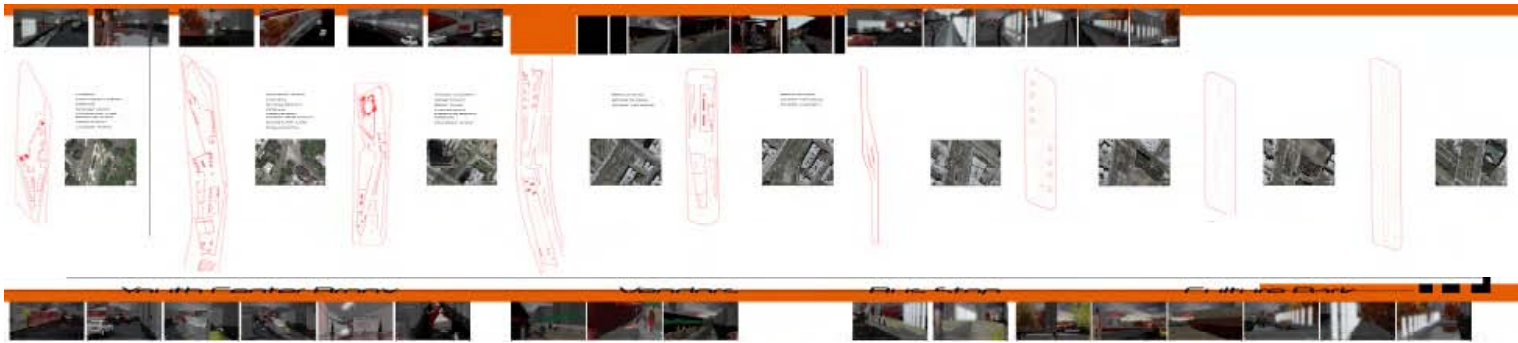


BUS STOP

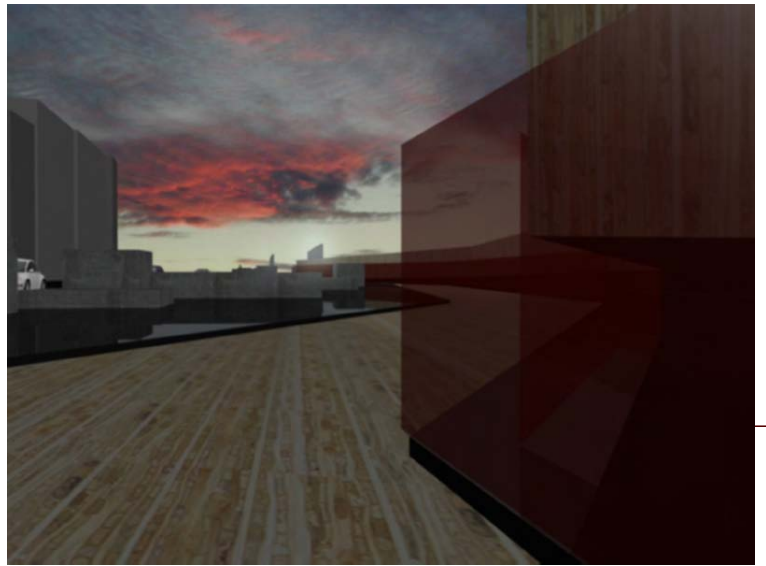


GREEN



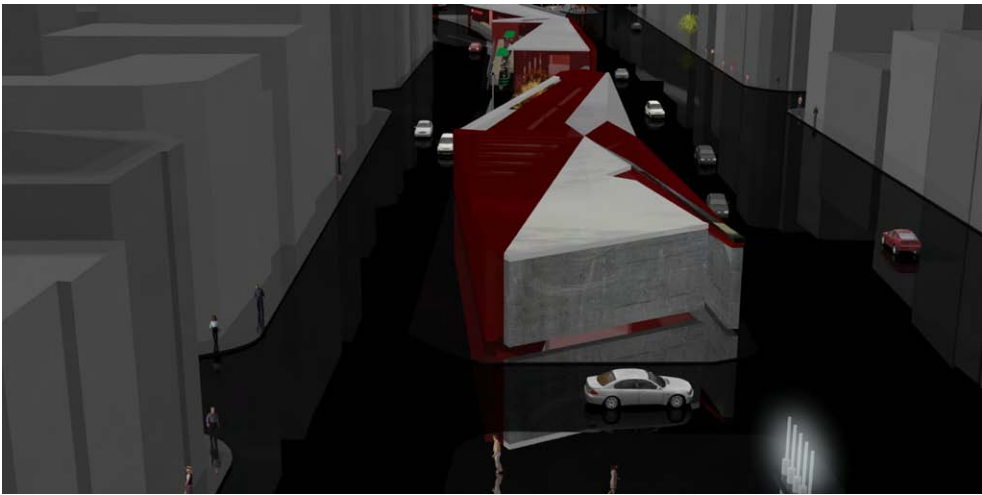
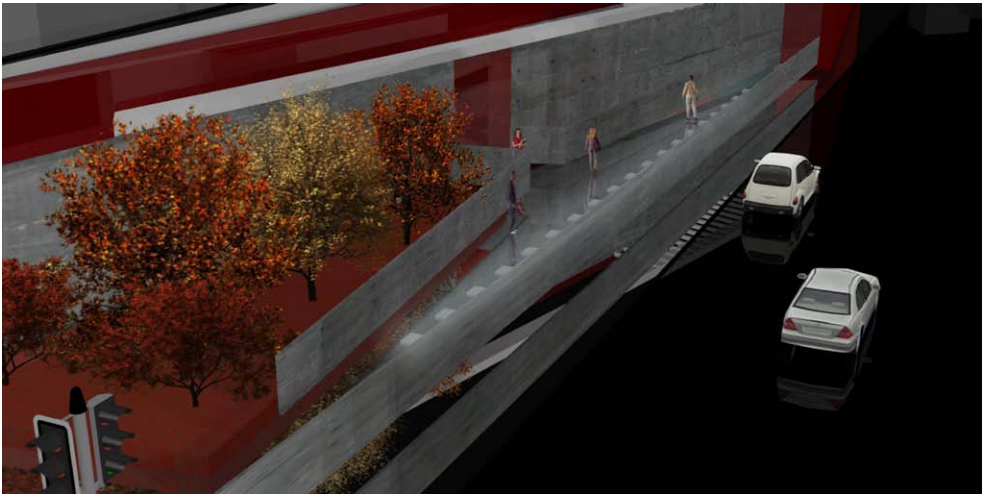


YOUTH CENTER
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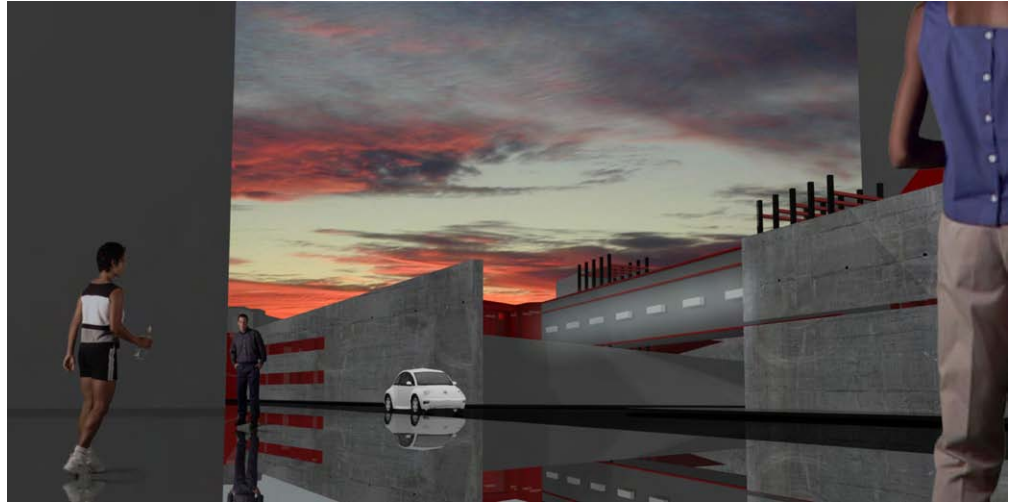


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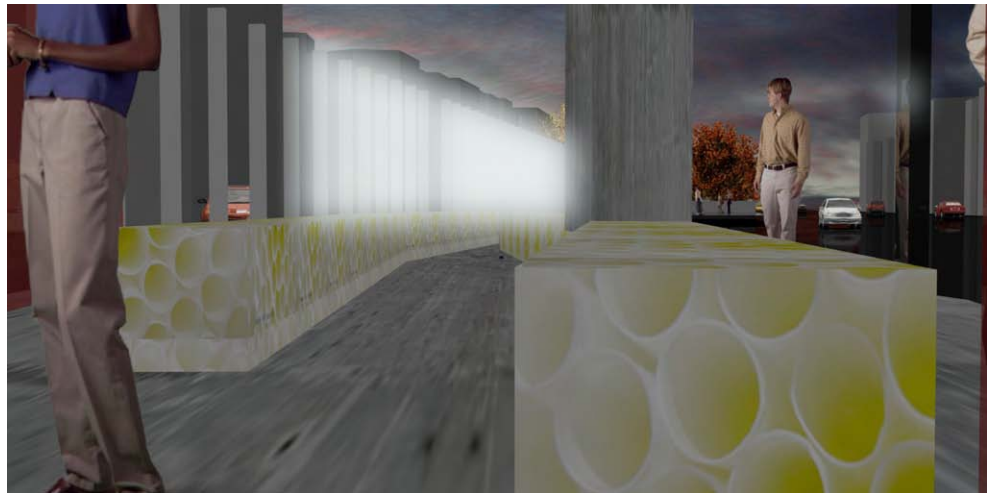




YOUTH CENTER



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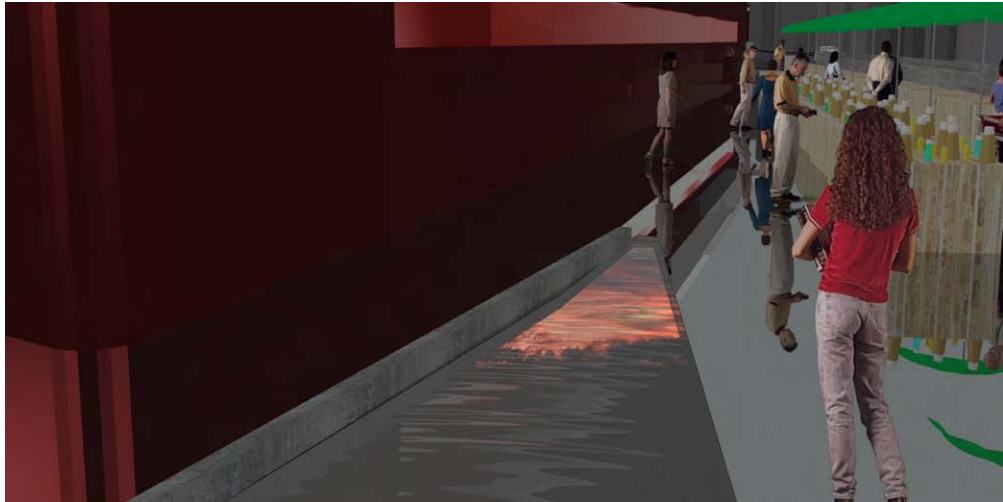


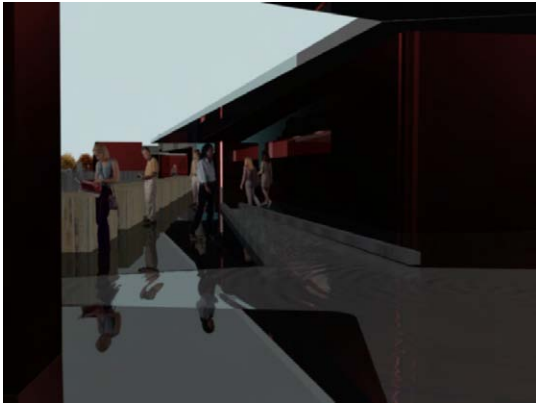
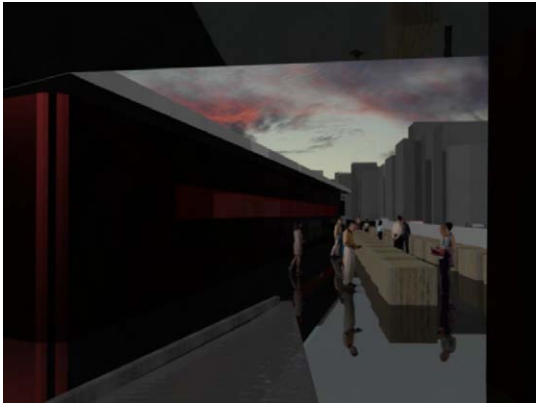


RESTAURANT



VENDORS

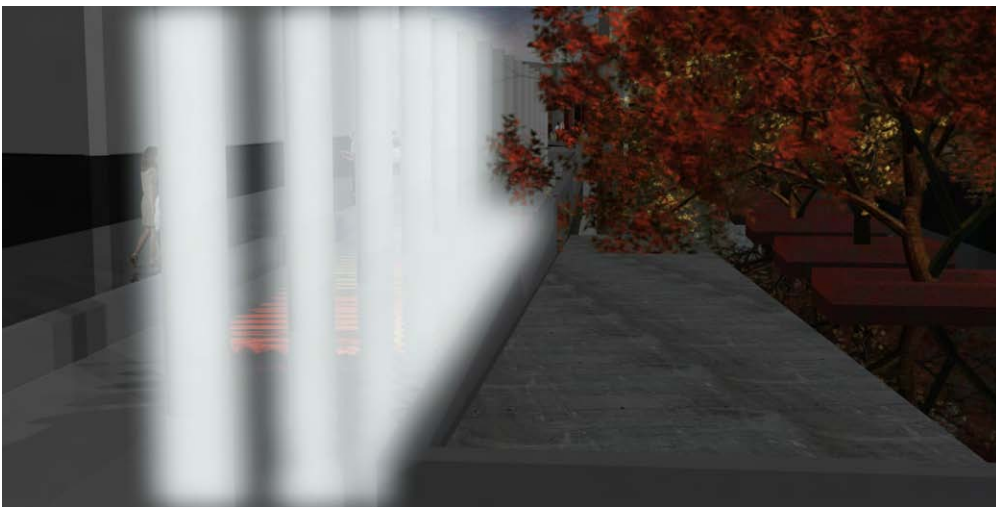


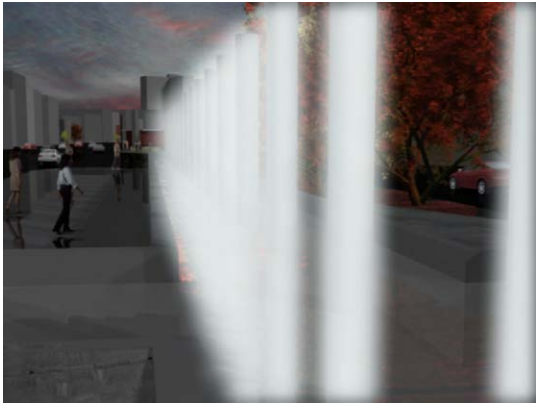


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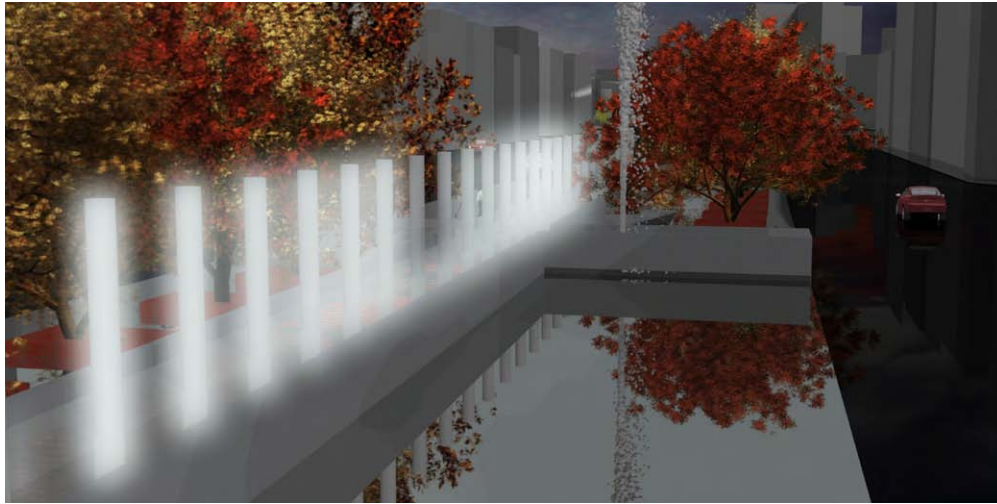


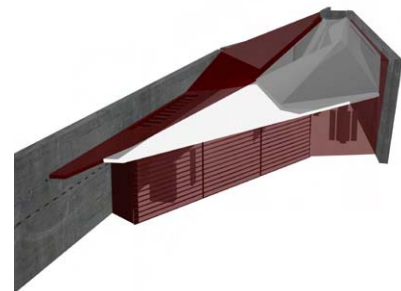
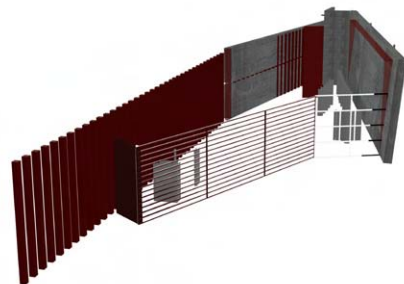
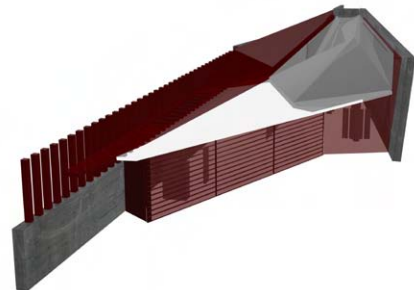
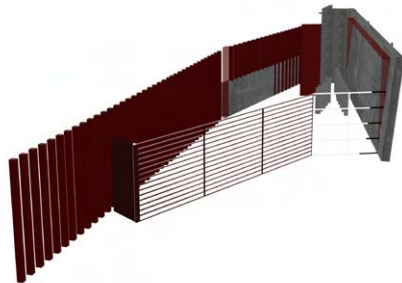
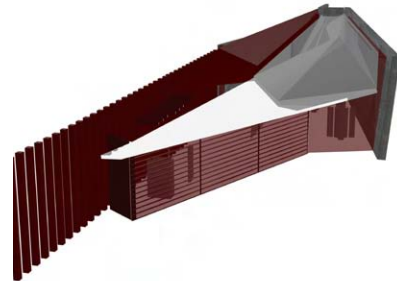
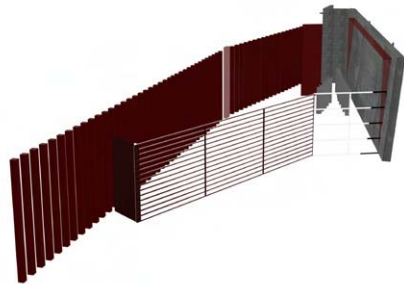
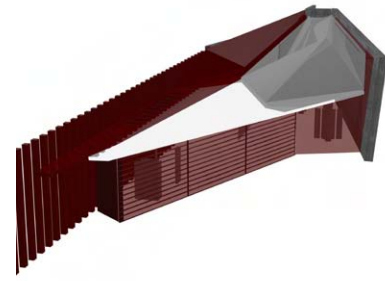
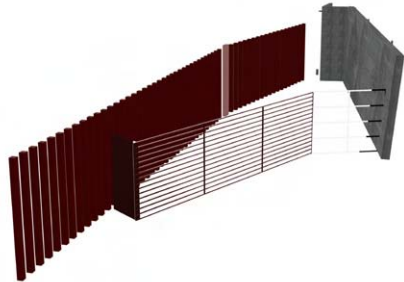
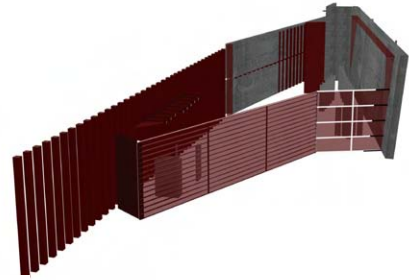
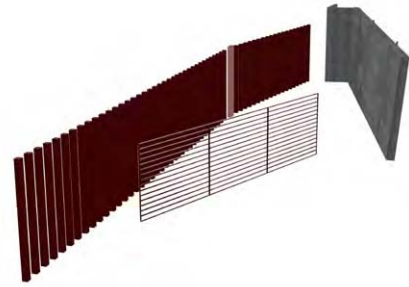
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2



Underground culture Bronx, NY

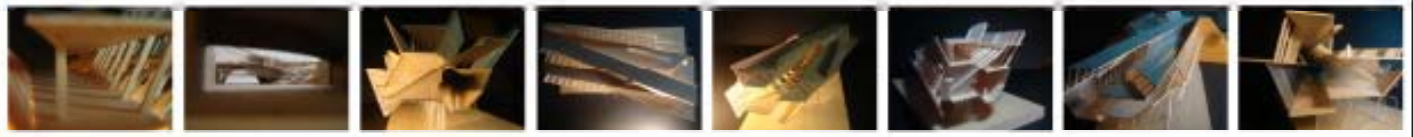
study form of space

The second phase of the collaboration project is a structure designed for the creation and display of works of art. It is an urban space designed for the purpose of connecting the secondary activity of the two separate communities on either side. The generation and layout of the structure is unique, vertically and horizontally, by means of a series of spatial transitions between two modes of space. This space form articulates an urban space that has structural aspects to it, focus on the underground community of artists, design in the structure. This is an attempt to embody into the design the overall urban context of the site of this form of artwork. The overall urban structure then serves as a platform for the secondary activity of the project through the use of the existing structure.

Section



Grffiti Museum

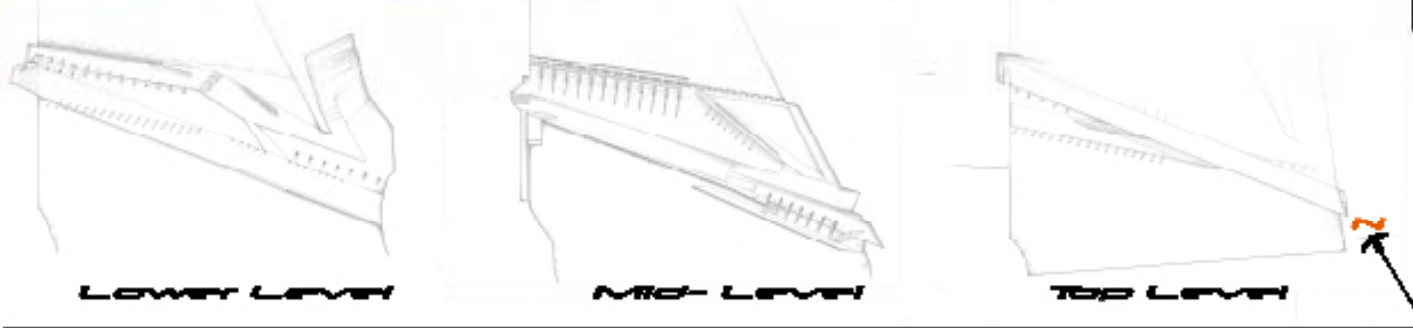


LOWER LEVEL

MID-LEVEL

TOP LEVEL

Scale 1/8" = 1'-0"

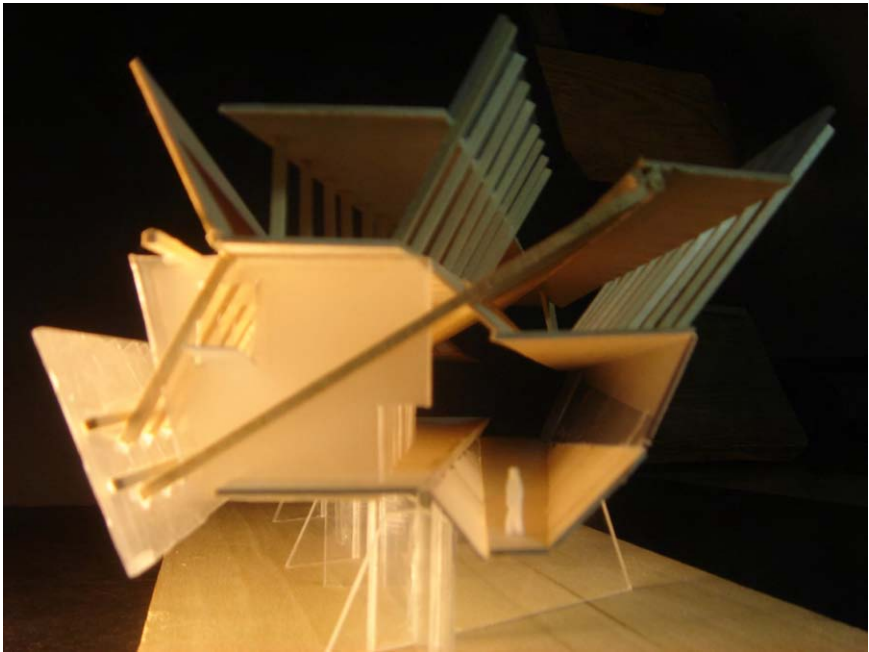
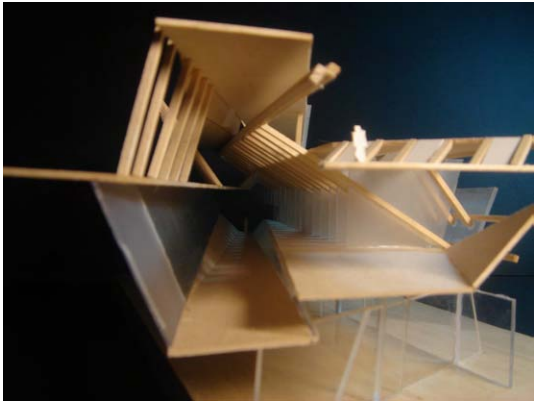


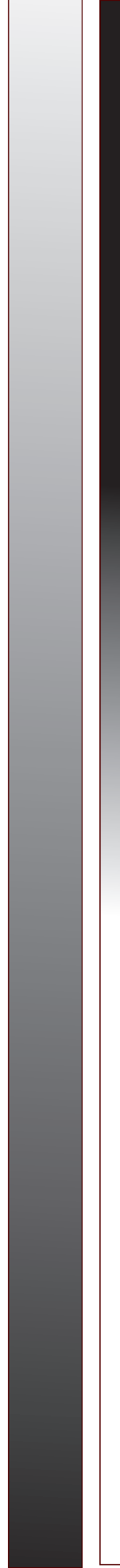
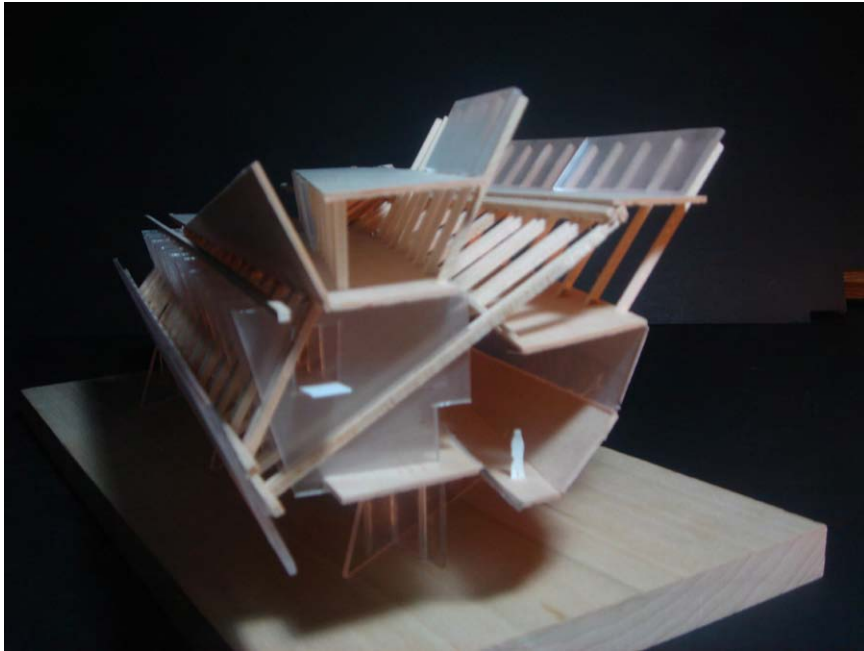
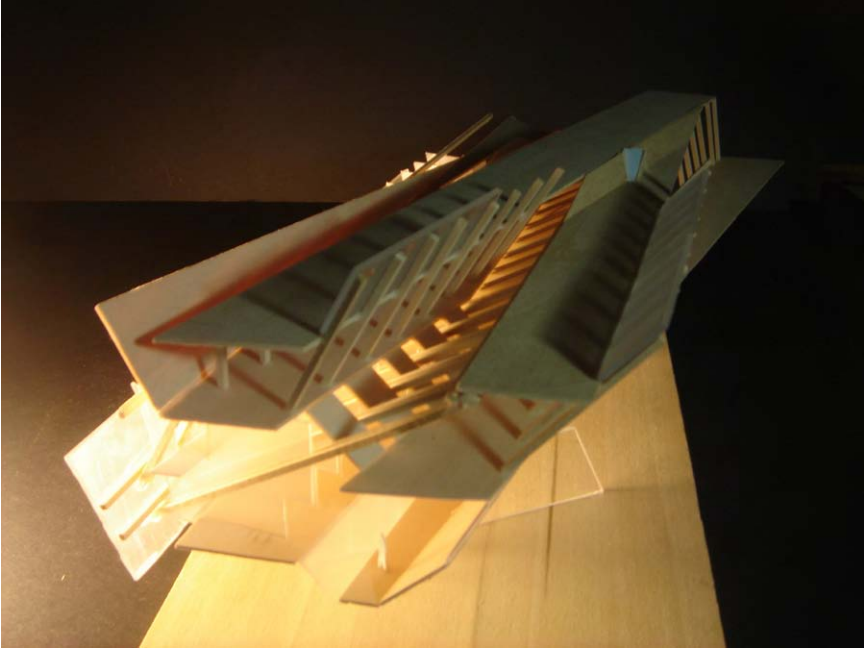
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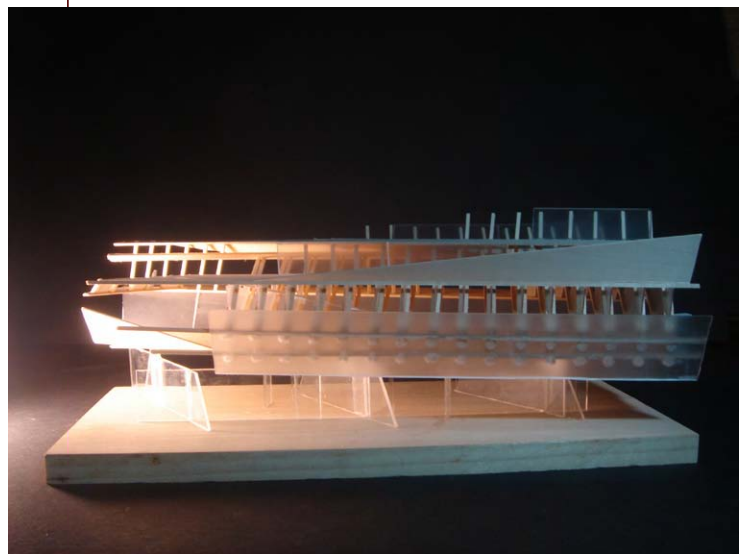
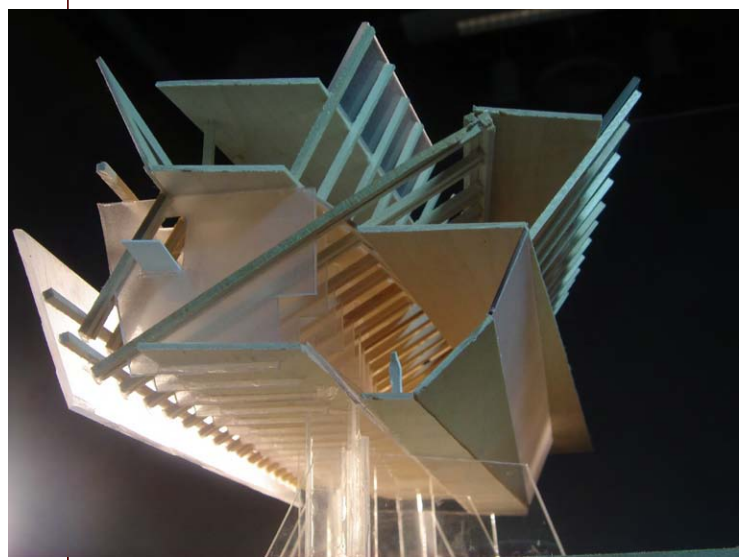
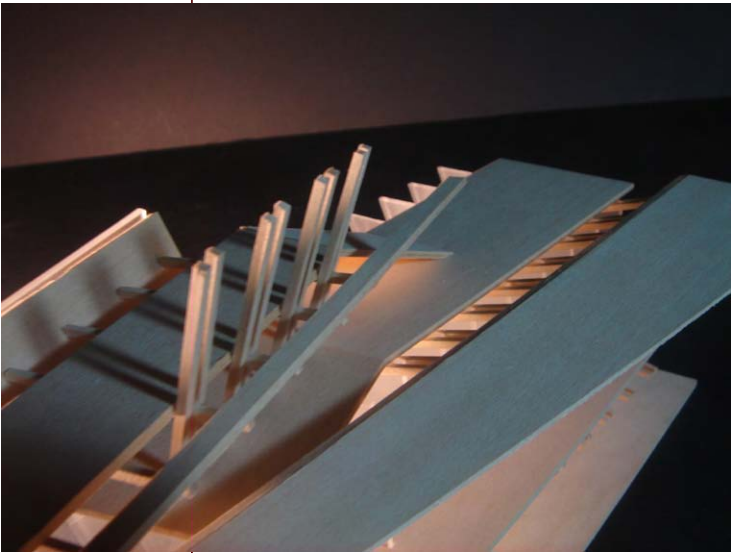
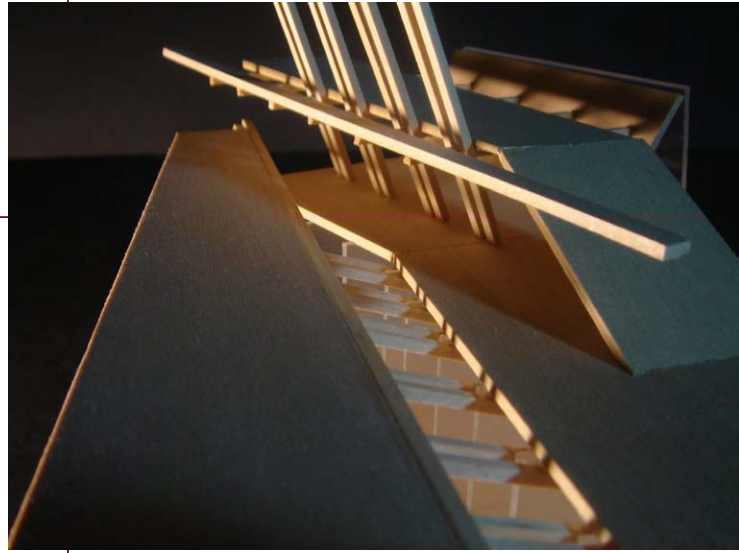


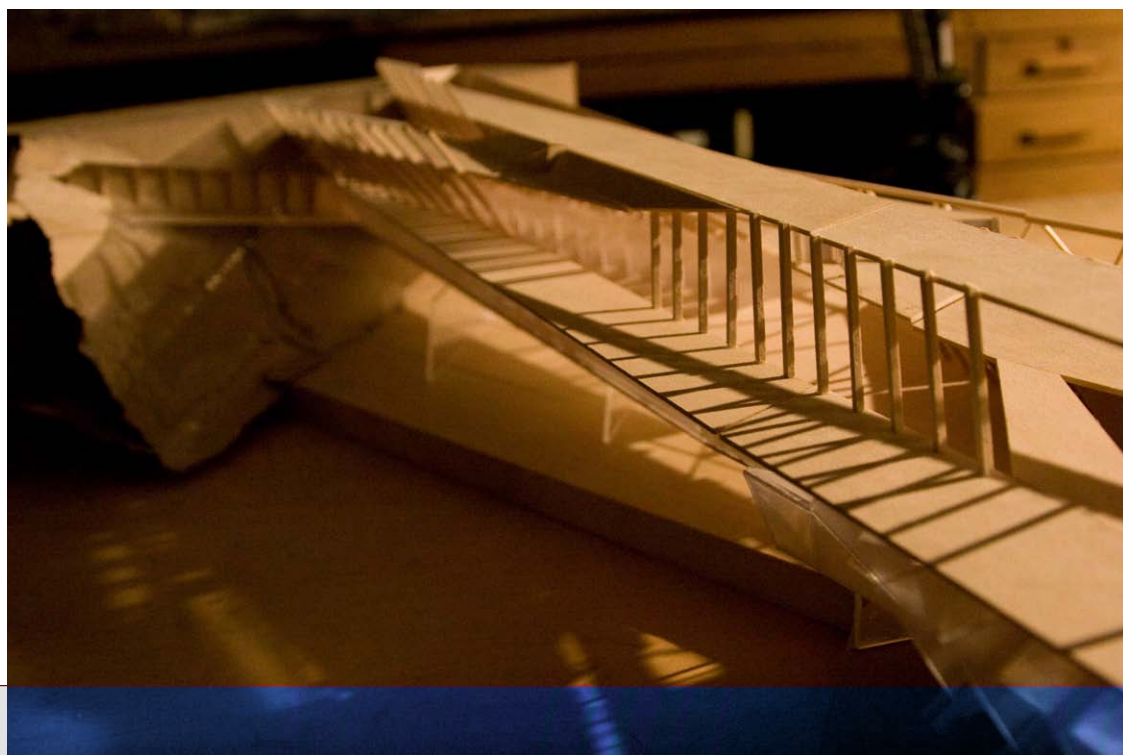
MODEL IN SKETCH FORM









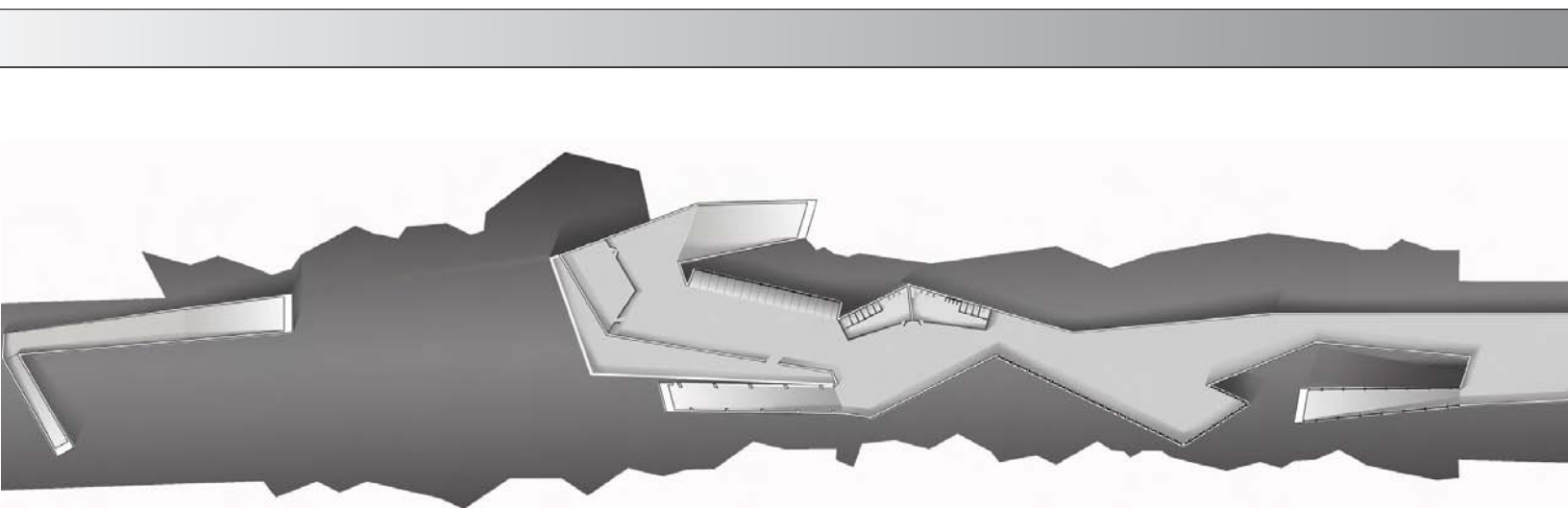
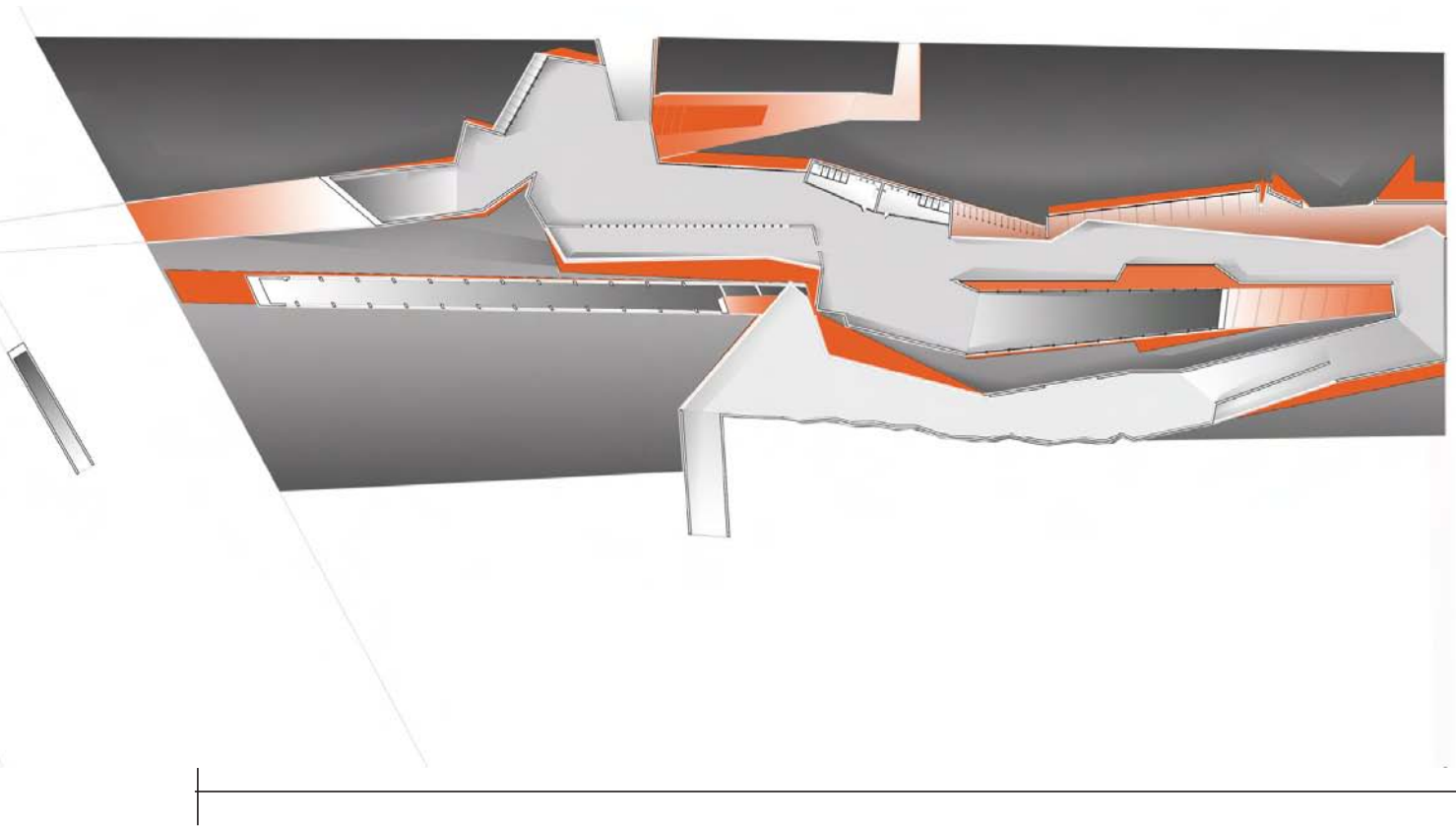


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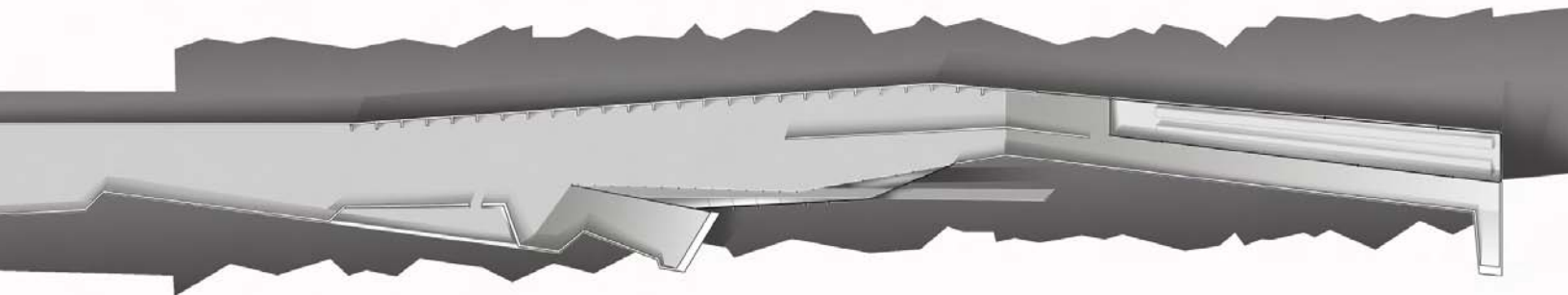
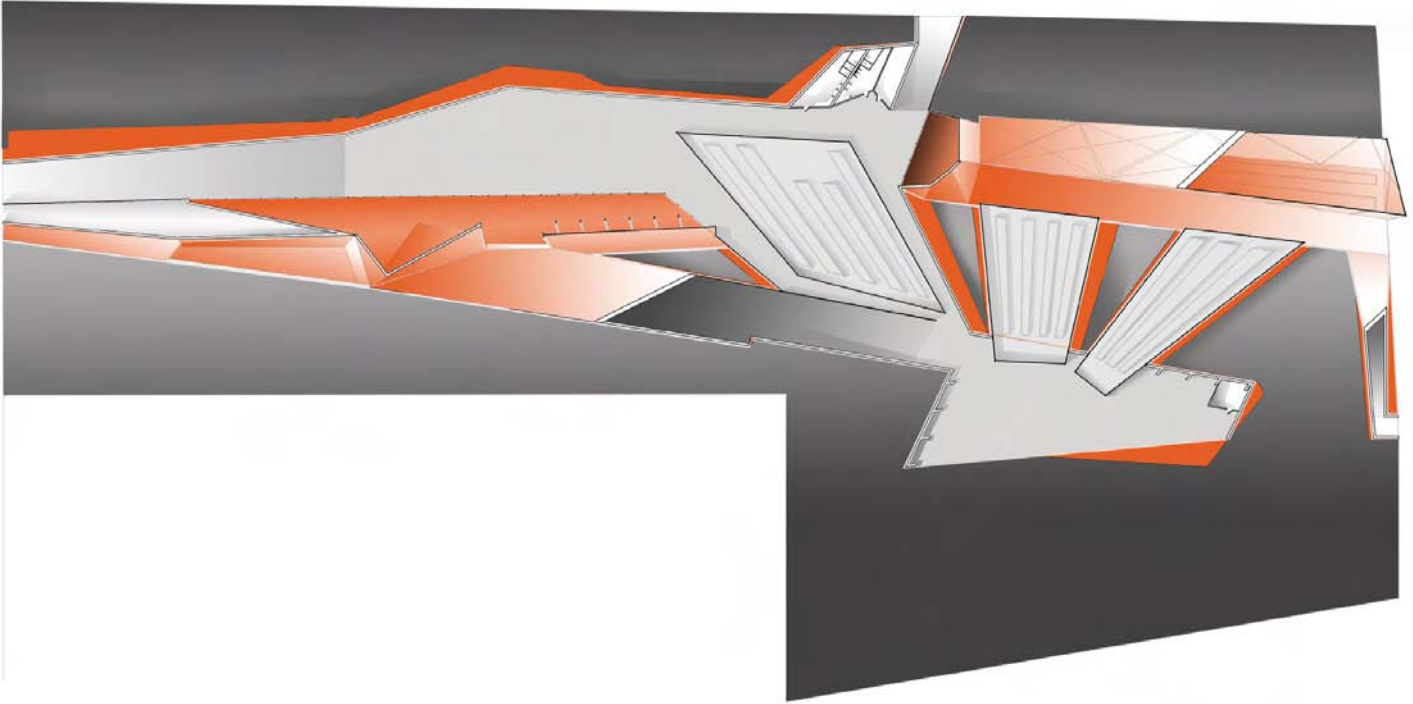
floor plan □

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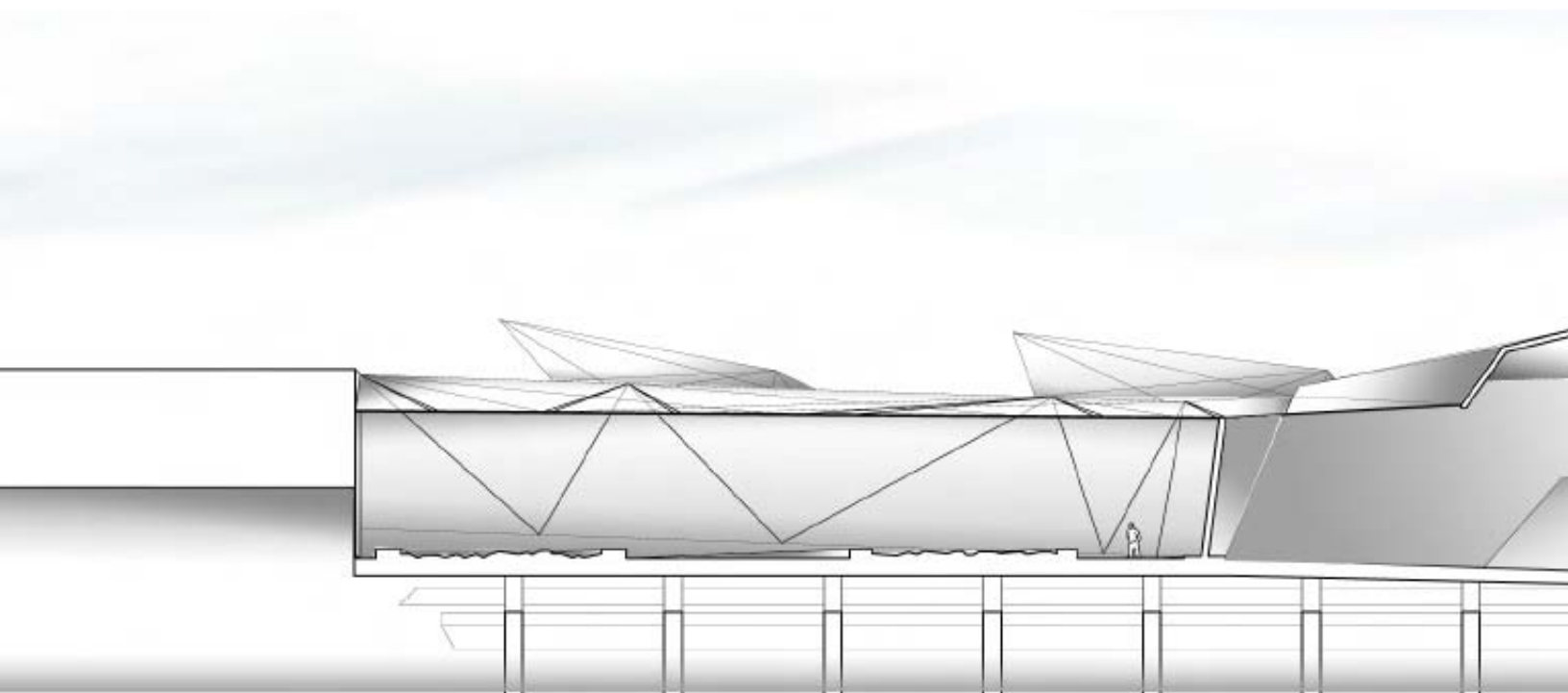


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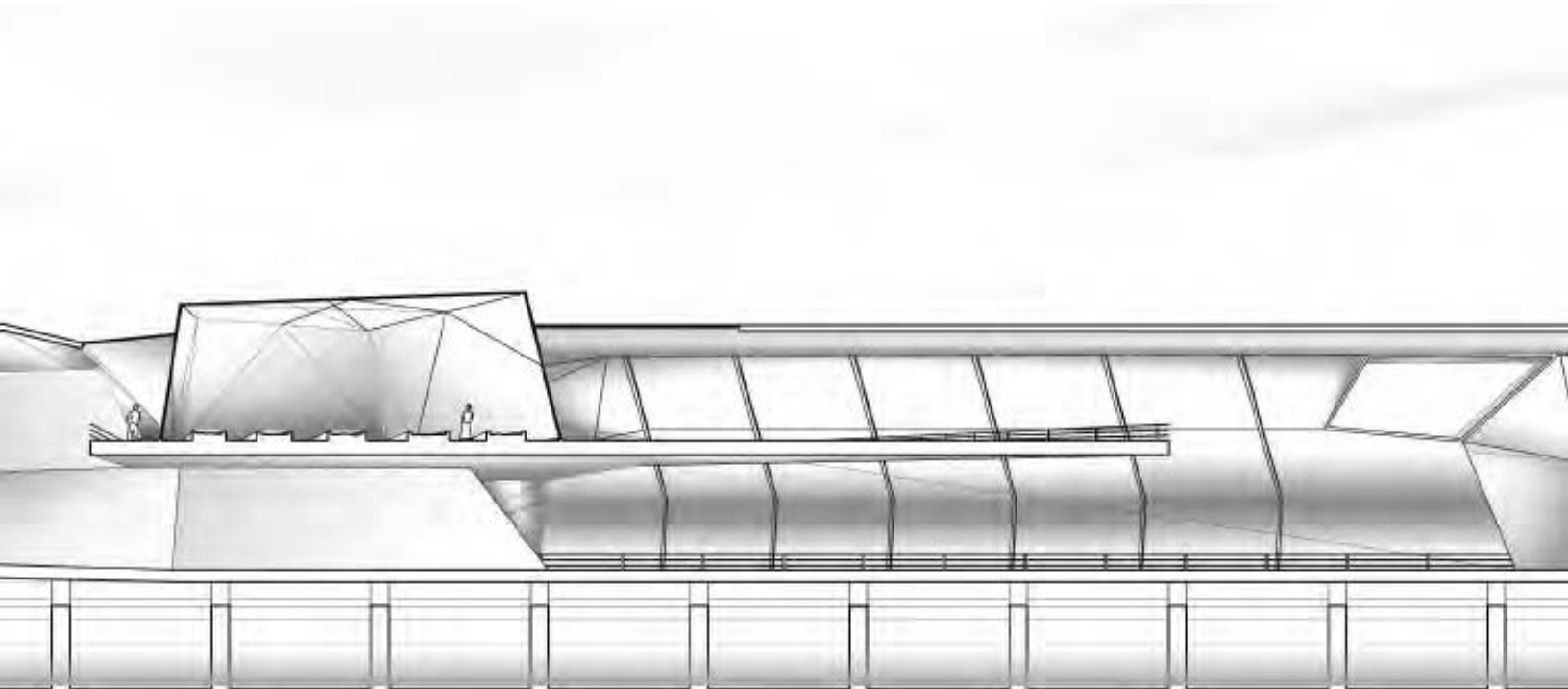
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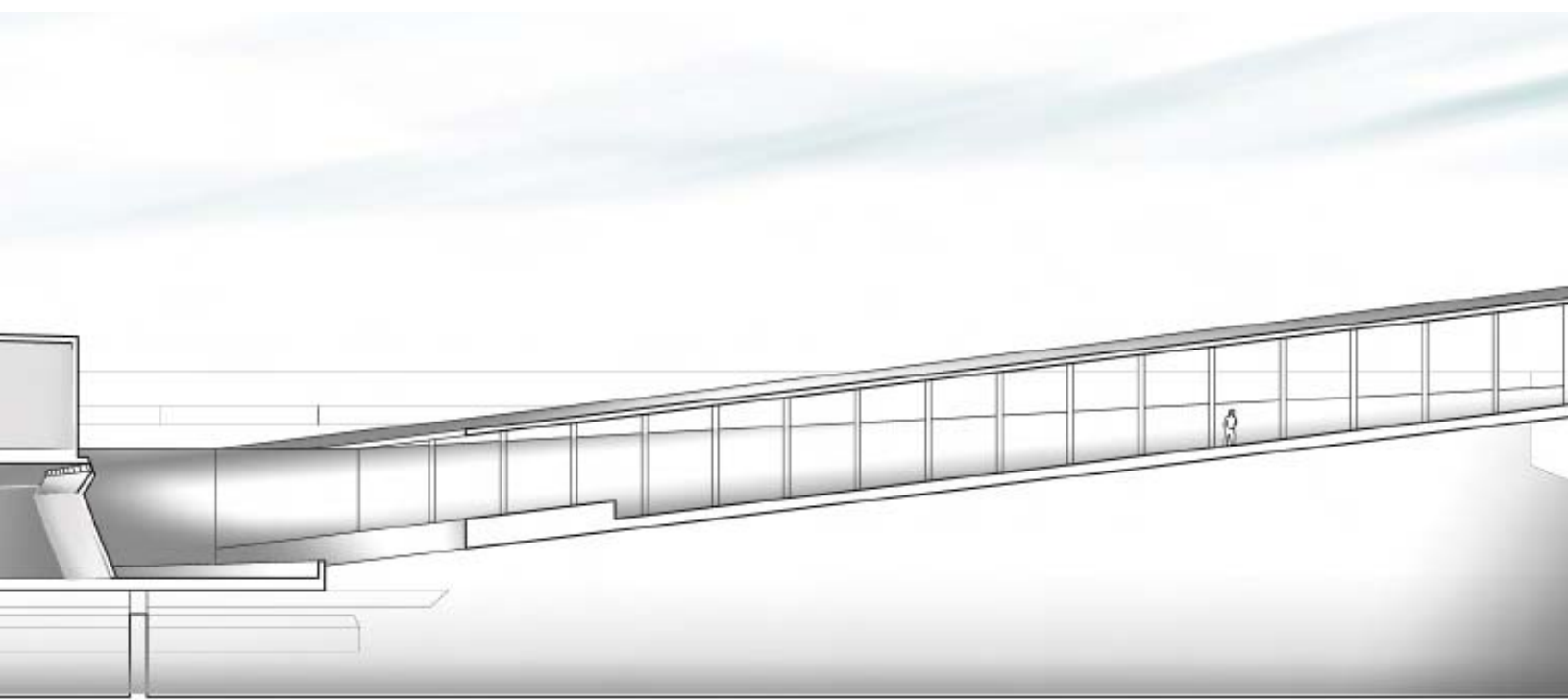
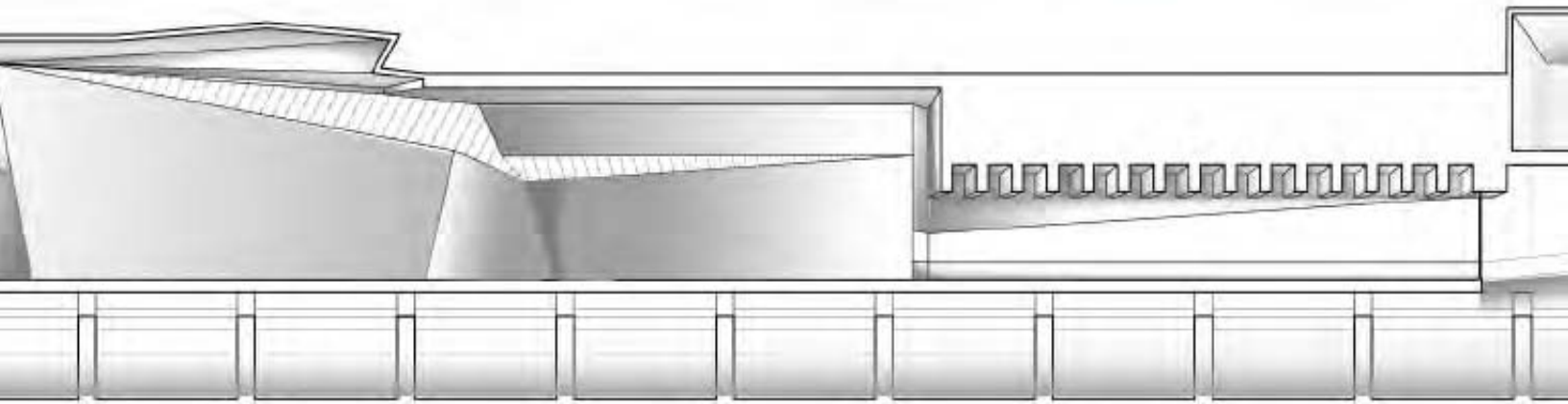


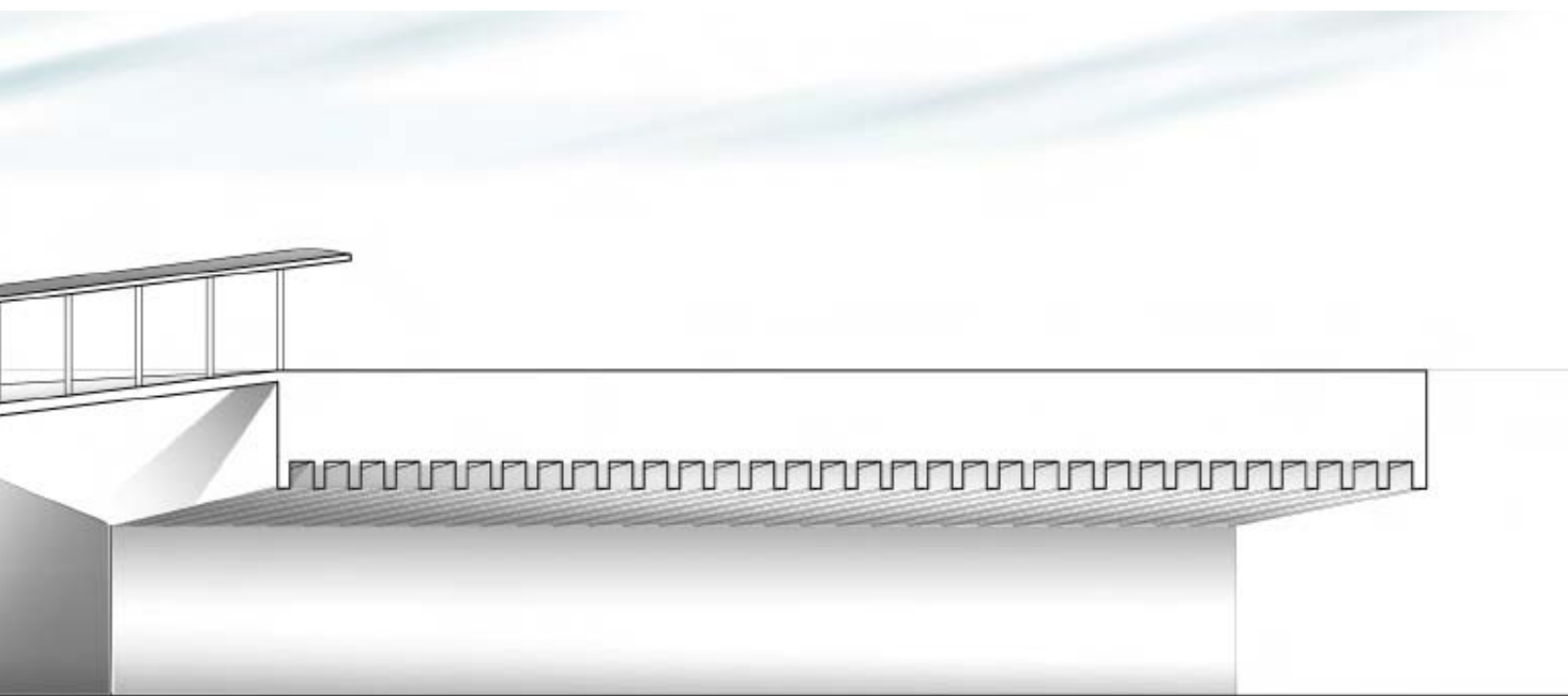
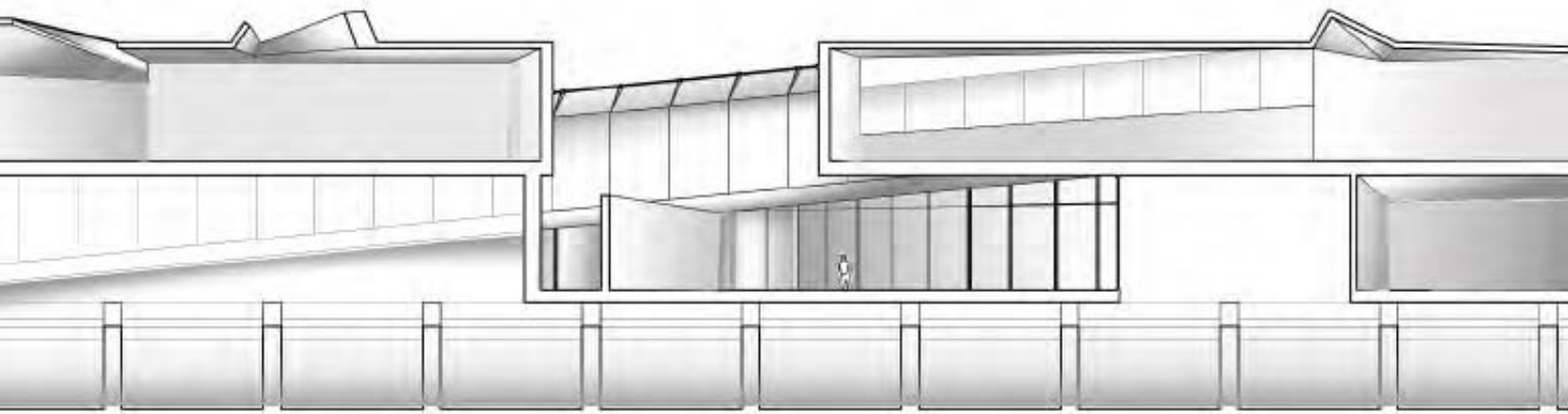
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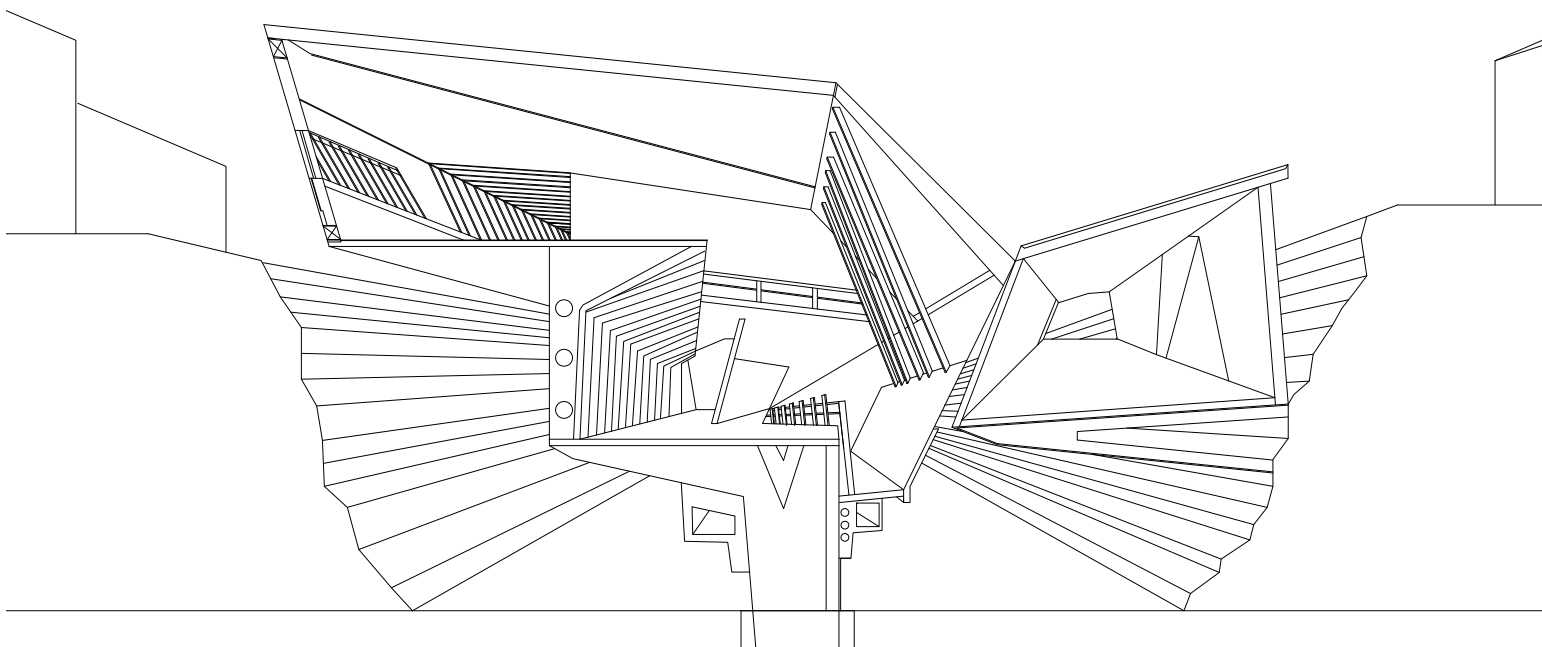
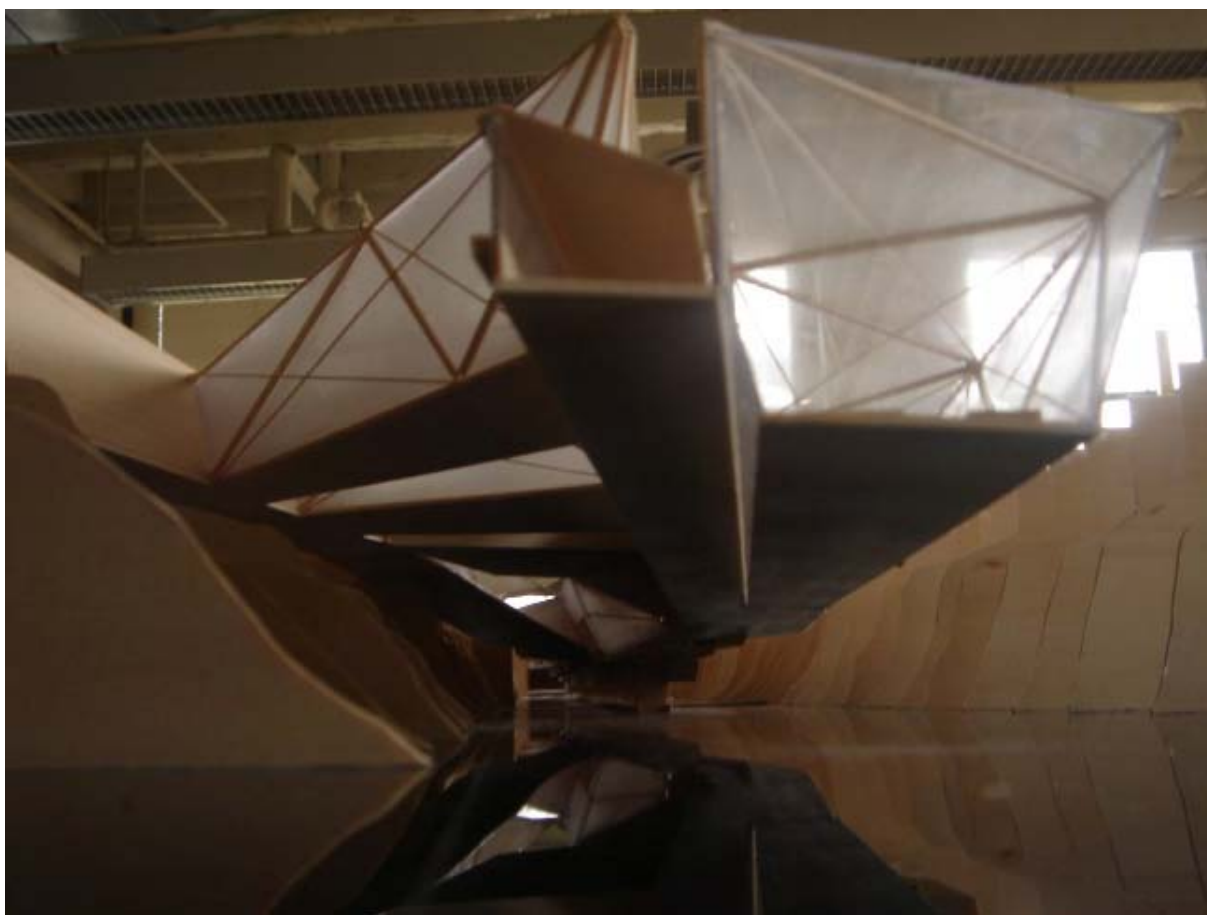


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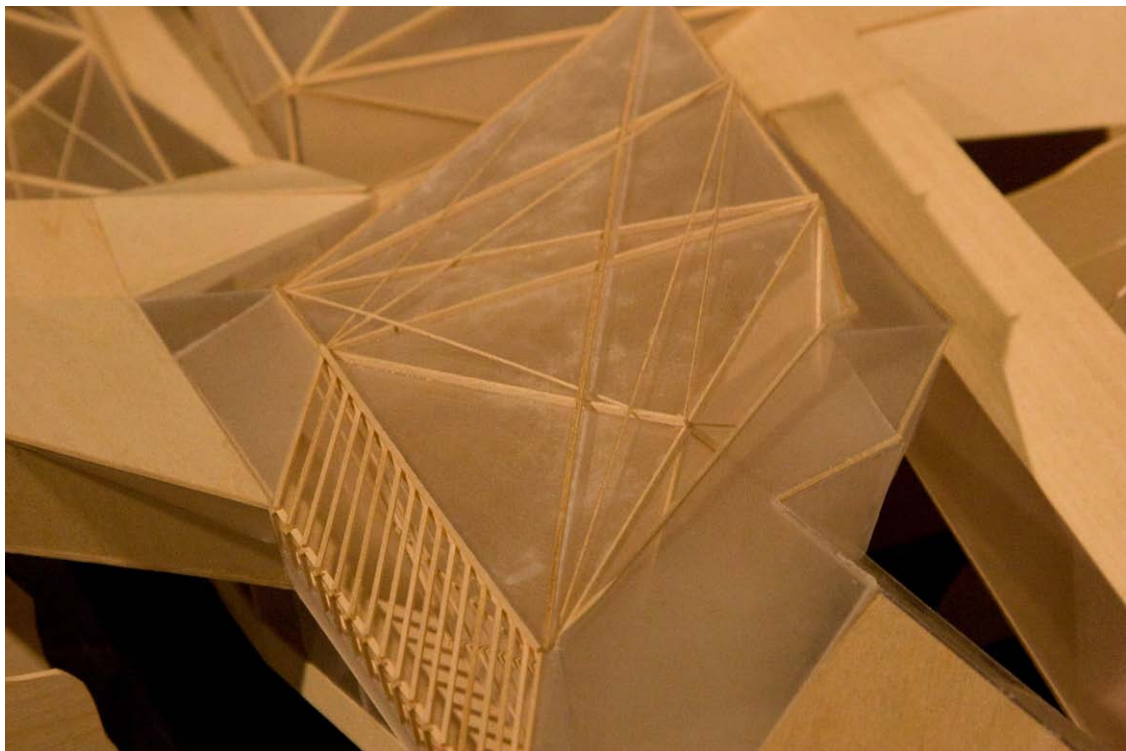






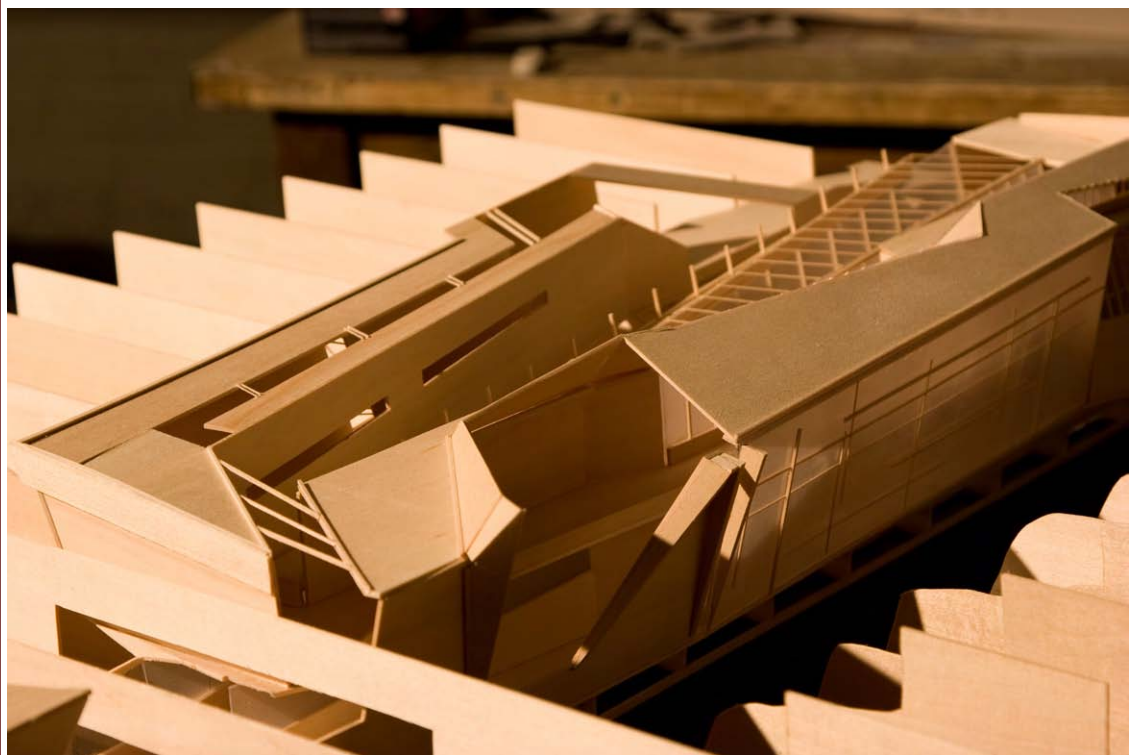








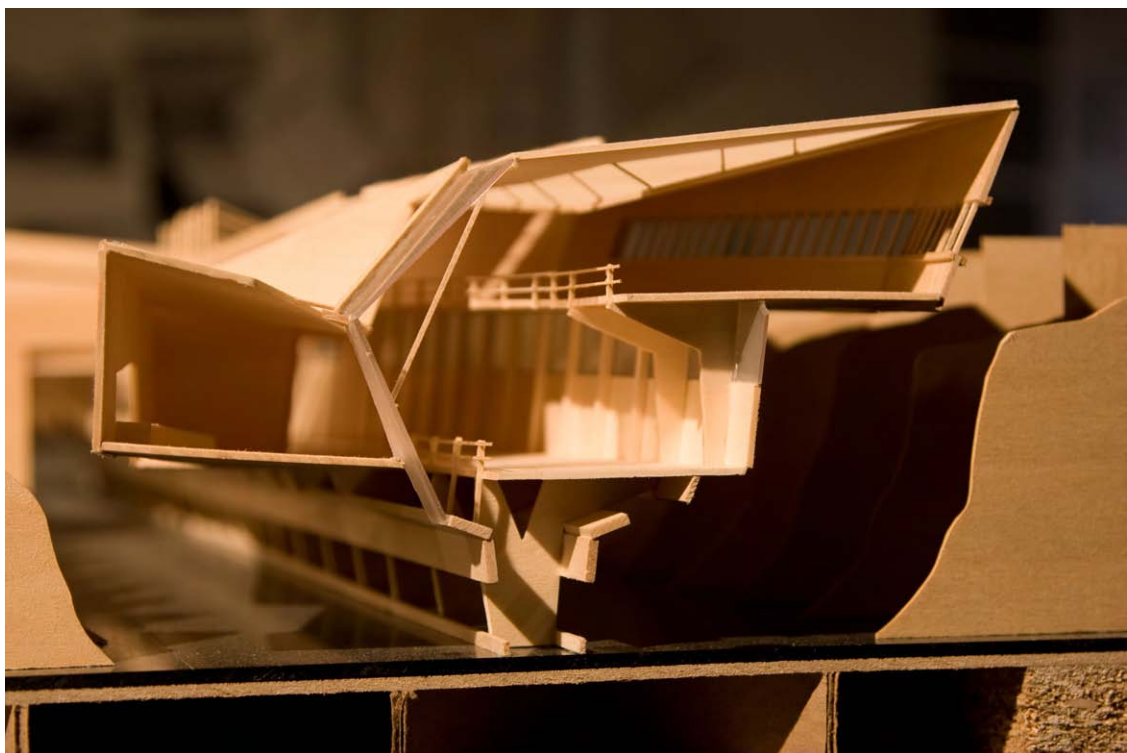






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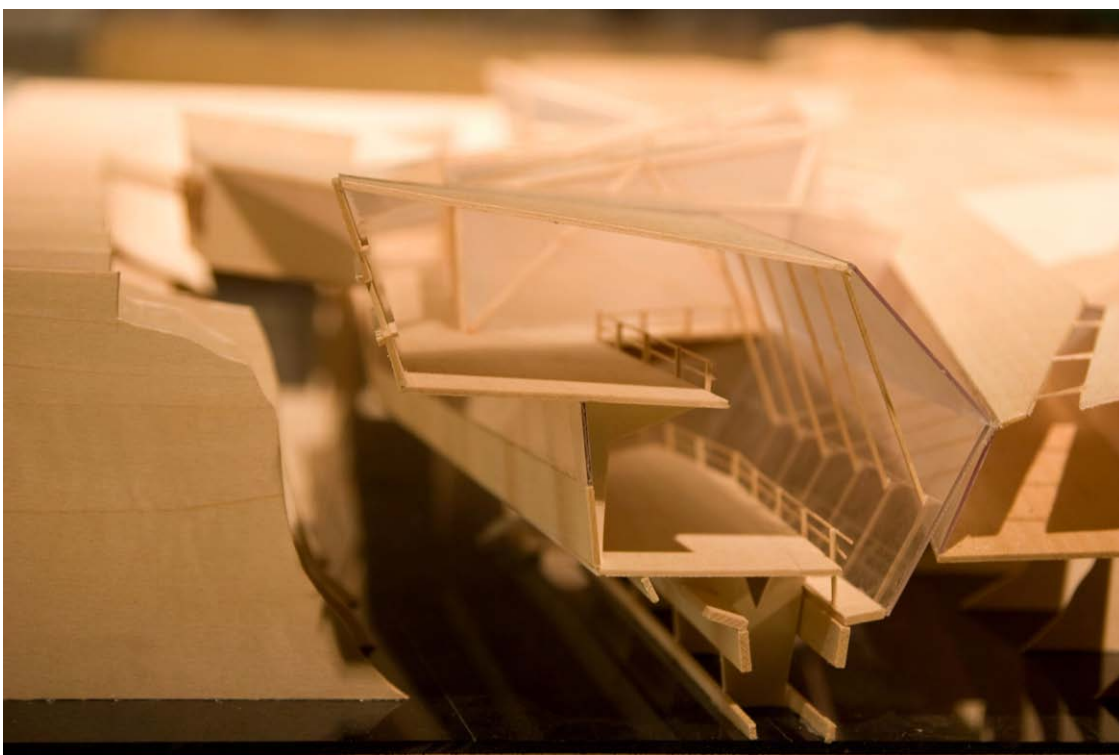


MODEL IN SECTION, DETAIL



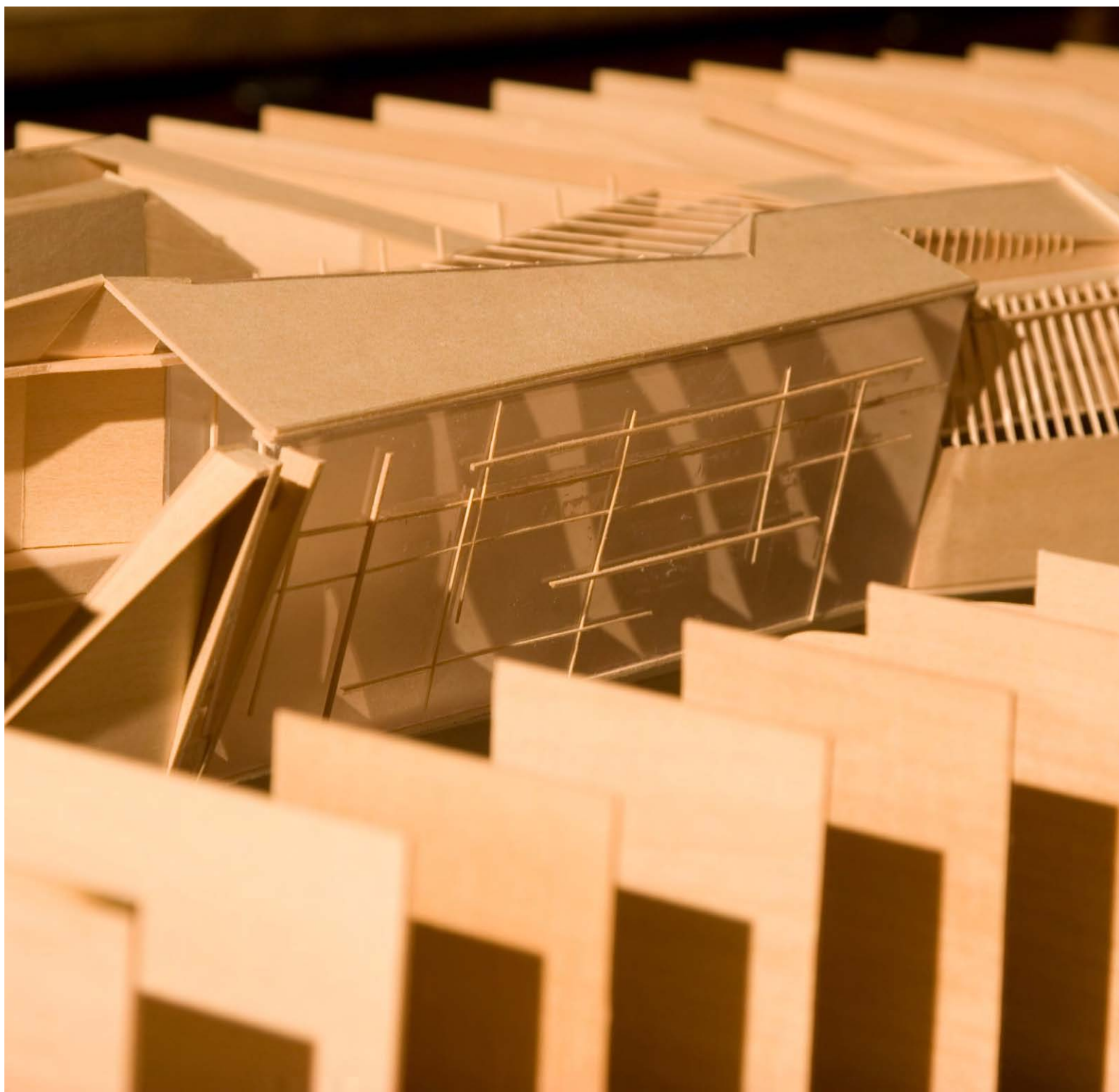
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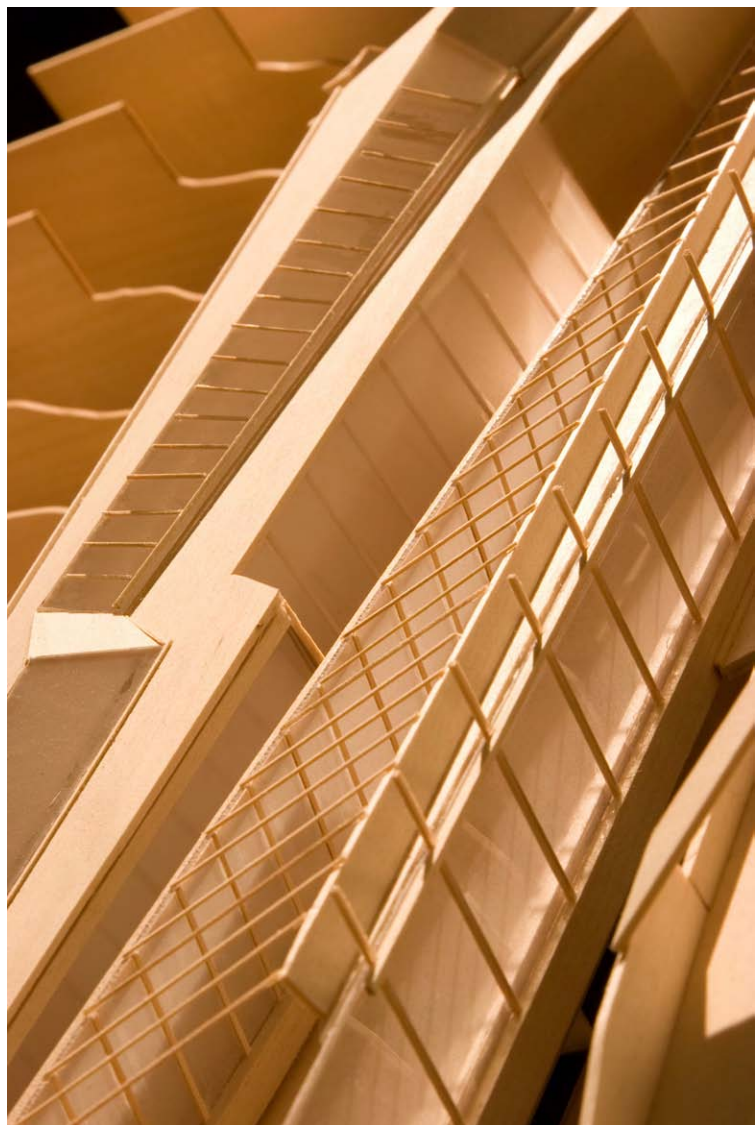
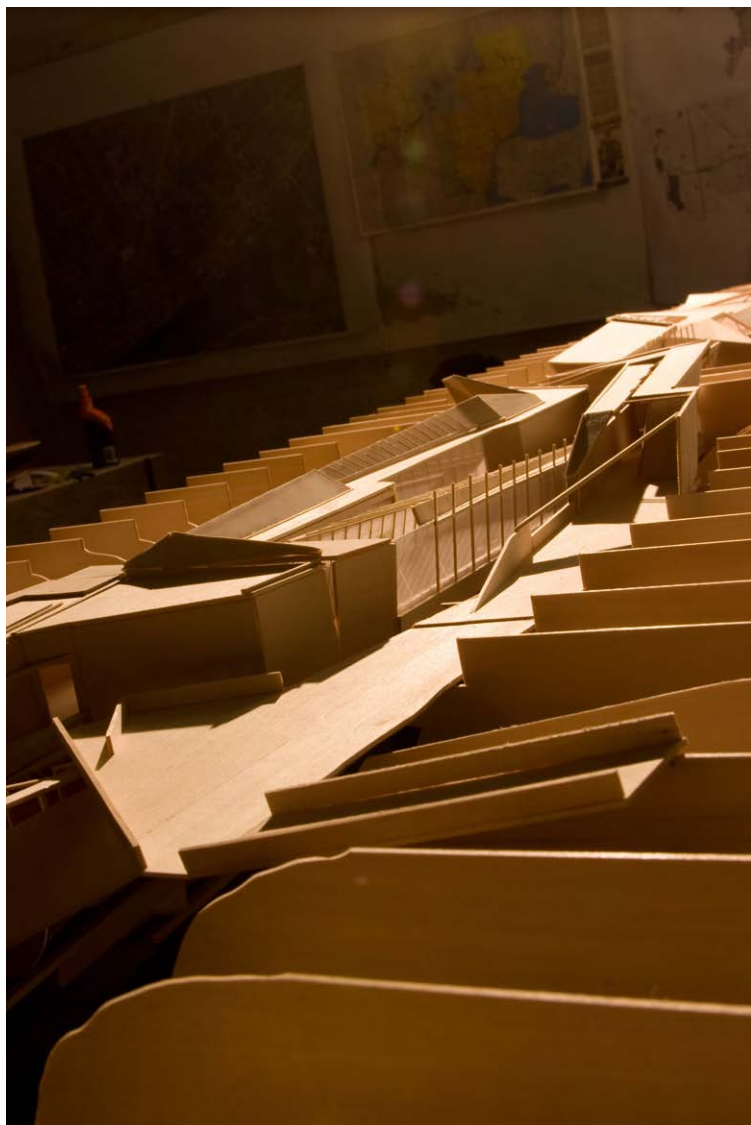
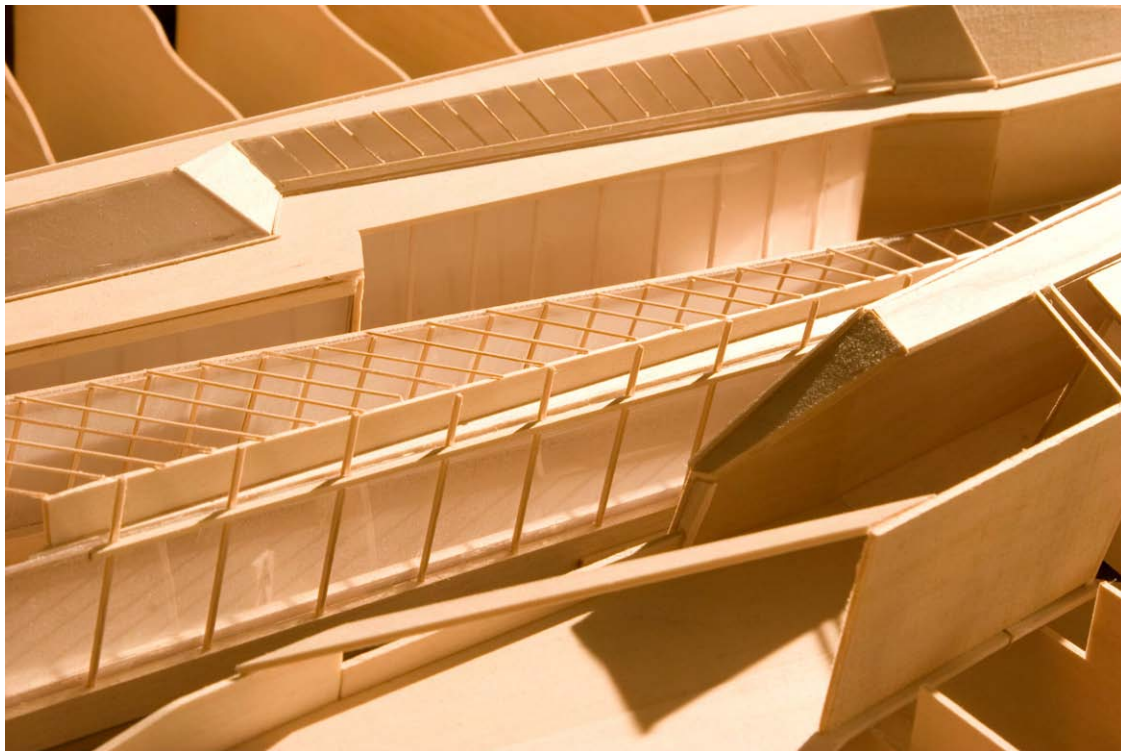




DETAIL ON FENESTRATION







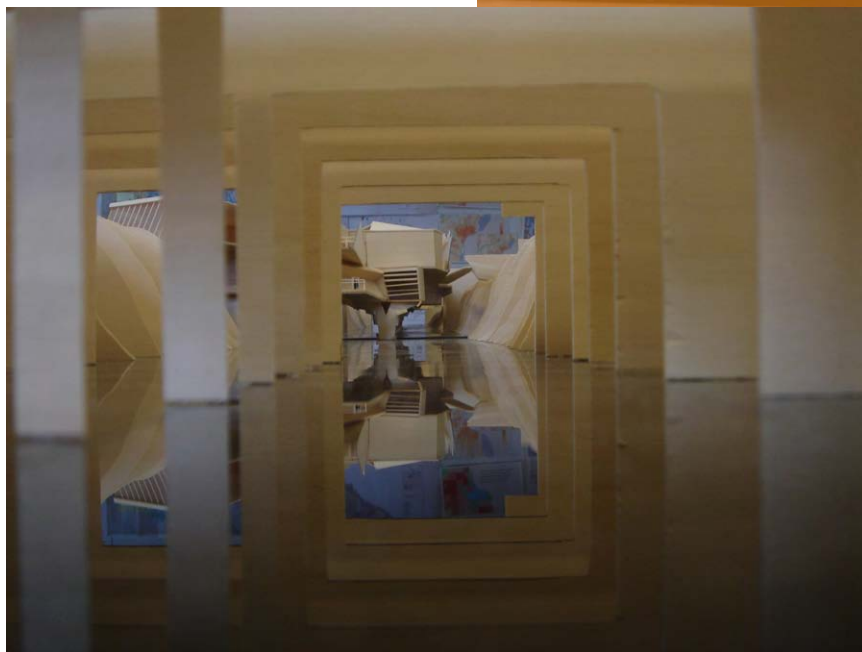


DETAIL IN SECTION





LOOKING THROUGH UNDERPASS







IT MUST BE SAID AFTER IT ALL THAT THE PROCESS OF COLLABORATION IN A MASTER'S THESIS WAS DIFFICULT TO HANDLE AT TIMES, BUT THE FRUITS OF THE LABOR ARE EVIDENT HOPEFULLY IN THE AMOUNT OF WORK THAT GOT DONE. TO PUT TWO MINDS TOGETHER ON ONE TASK IS TO OPEN UP ANGLES THAT COULD NOT HAVE BEEN SEEN WITH ONE MIND, NO MATTER HOW SHARP.

CONCLUSION

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LIFE IS FULL OF EXPERIENCES AND LIFE IS BEAUTIFUL. WITH ALL OF PASSION THAT I HAVE, I AM PROPOSING THIS ARCHITECTURAL THESIS PROJECT WITH HUMAN TOUCH AND EXPERIMENT. IN THE END, THE HOPEFUL OUTCOME OF THIS THESIS IS TRYING TO BRING TO ANY COMMUNITY OR A CITY A SOLUTION TO SOLVE THEIR OVERCROWDED CRISIS. WITH FEW YEARS OF SCHOOLING KNOWLEDGE THAT I'VE GAINED, THIS SOLUTION MAY NOT BE A BEST IDEA FOR THE CRISIS, HOWEVER, AS PART OF HUMANITY ON EARTH, WE SHOULD ALL TRY TO THINK A WAY TO HELP OUR COMMUNITY TO BRING A BETTER TOMORROW FOR OUR NEXT GENERATION.



CITY OF DETROIT, MICHIGAN



800*600 1024*768 1280*960 1280*1024

SPECIAL THANK TO

5TH STUDIO:

BROCK S.
ERIC LA-CHOW-CHOW
HANSI
BIG MIKE

NO-ONE IMPORTANT:

EGO+COMPETITIVE ANDREW
FARMER MILLER
GREEK MUSICIAN
THE CADMANKEY YOKO ONO

SMOKER CORNER:

STEMO
SOME FRASHMAN
CARLY
K BABY
JAKE (SOMETIMES)

THIEF:

K.DIDDY

THE WALKING DEAD STUDIO:

SINSA
CHICAGO (A JI A JI)
ERICA

4TH YEAR:

DIRTY JOSH
PETER THE GAINT

3RD YEAR:

KAIJA..MY FAVORITE 100 ROSES GIRL
BROCK'S OLD GIRL
DA BLACKMAN

FRASHMAN STUDIO:

THE NAKED MAN
THOSE HOT GIRLS NEXT TO 5TH

OUTSIDE STUDIO:

ARZEL THE PHD IN EVERYTHING.. HE'LL HOOK
YOU UP, MAN!
BROCK'S MOM, BRIAN, MAGGIE, ZENA AND CRA-
ZY SADIE.

INFLUENTIAL ELDERLY:

KAREN ... MY BOSS
MUELLER....WE'LL CATCH A STEELHEAD FOR YOU
HAPPY TOM
DORIAN
COACH
DONNIE
ALDO
RAIKA ALLOS.. I MISS YOU MUCH!!

AND MY DAPHNE, COLA. MY MOM, DAVE. MY DAD AND
MY BROTHER.

AND ALL OF FRIENDS THAT I HAVE.
TBS IS ON THE WAY TO GO!!!