



Treatise of Body | Space

Rachel-Yoon K. Meyers

University of Detroit Mercy | School of Architecture
Masters of Architecture Tom Roberts, Adjunct Professor MAY 2008 AR 510 + Ar 520

Table of Contents

Abstract.....	5
Program Statement.....	6
Tectonic Study.....	8
Precedent Study.....	20
Circumstance.....	47
Site Analysis.....	48
Program Framing.....	54
Program Analysis.....	61
Design Springboard.....	76
Thesis Paper.....	72
Final Design.....	82
Bibliography.....	90
End Notes.....	92

Abstract
TREATISE OF BODY | AESTHETIC

Structures that have sheltered us since the dawn of time have echoed the human anatomy. Architecture is often referred to as the human body. In accordance, we can summarize the success in architecture to be experience. In reference to experience there are two edges to place. Yet, these are orchestrated respectively as a synthesis yet they never are evenly weighted. The two cannot be viewed purely separate nor fulfillment in one guarantees satisfaction in the others. However there is a disconnect between the body, the city, and the landscape. How is it decided the appropriateness of such hierarchy? There has been tremendous success and many failures do to this hierarchy. Perhaps such failures are due to the emphasis on architecture viewed as an immaterial object and making it superficial. What makes a city feel like a city. It is the intimate connection between body, architecture, and nature. How do we mediate those connections? Or give them strength? There is a depth communicated by visual language more than just the book face. It is the aesthetic that intrigues people with the artistry and unifies it wholly as a system within by experience. With this sensual understanding the city communicates an empowerment as a space.

Program Statement

Program Identification:

Spaces should be inspiring and must have an depth that communicates of the intrinsic value. Spaces are intended for people. These are structures built for people by people yet many of us fall victim to such buildings. We are a visually dominated race, we pre-dispose our opinions based on the delight of site. However, we can not just create places that adhere only to our visual senses. To isolate one sensation would deprive the satisfaction of true spatial experiences. How can we enhance our others senses? How can we orchestrate them together to create an authentic experience? .

Aesthetic literally means the study of the nature of sensation. Architecture can create moments that are multi-sensory.

The idea is to look at a city that identifies it's much success from aesthetic. Toronto exemplifies a city of culture and art and is under development to magnify it's reputation.

Articulation of Intent:

The intent is to allow the space to be scripted by experience. Place shall be defined through each new sensational experience. The idea is to involve a variety of senses of the body not just visual to experience the aesthetic of space.

Enumeration of Actions:

Movement: How can architecture facilitate our energy into and throughout space rather than impede upon our path? How does it foster to human curiosity to explore? Movement is not implied to be physically restricting; how can movement of the other senses be utilized?

Action: How can people leave trace or memory of the body on architecture? Answer: action - defined: effect or influence; an act that one consciously wills and that may be characterized by physical or mental activity. An extension of movement. Acting as a interaction between movement and architecture. Next question is what can be left as mark?

Listening: This doesn't pertain to merely the acknowledgement of sound entering in one's ear; this is just hearing. Space shall be a cause for full conscious attentiveness and retrospectively, a subconscious awareness of what is being perceived by the ear.

Perceiving: Attraction to the space will create new audiences and seating. There may not necessarily be a presented stage as a focal point. The aesthetic itself shall be the performance and the stage. The audience will be reinforced to use their unfocused peripheral vision to perceive "place".

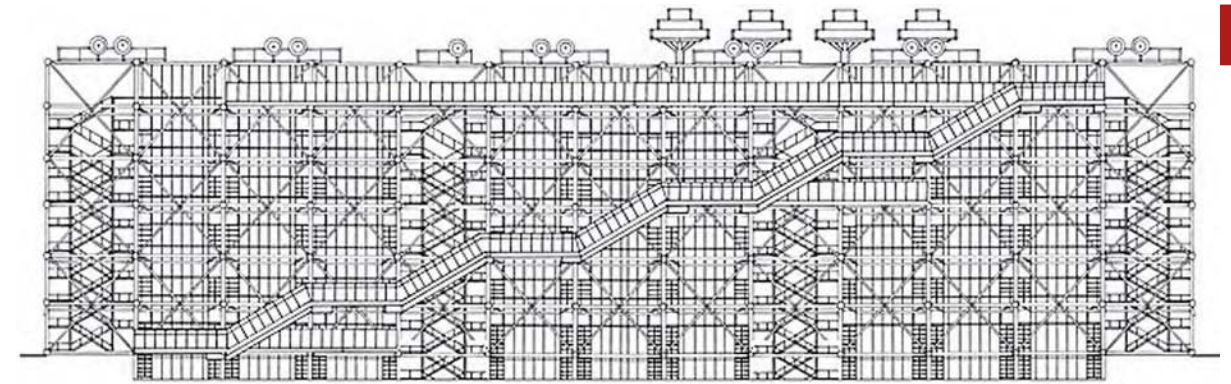
Sensing: The senses have been analyzed in a hierarchical fashion where sight is regarded as the noblest of our senses, the tactile senses revered in a close second. These two senses are social senses where as the remaining three are more archaic. All people are welcomed to be integrated into this space. Users that do not have all 5 reliable senses shall not be deprived of that sensual experiences in the space. How can architecture resurrect these archaic senses without placing a specific definition of that sense?

Tectonic Study

FIRMNESS :: COMMIDITY :: DELIGHT

The humanistic consciousness in buildings was theoretically defined by classical architecture. Sir Henry Wotton stated from the free translation of Vitruvius's writing noting the 3 elements of success. Orchestrated respectively as a synthesis yet never evenly weighed. The 3 can't be viewed purely separate nor fulfillment in guarantees satisfaction in the others.

The following studies are investigations of pivotal structures of the 20th century. Each very controversial and critically acclaimed as consummate failures and ultimate successes. Each emphasize and isolate one of the elements of success Provided as Anti-thesis studies.



THE POMPIDOU CENTRE (BEAUBORG)

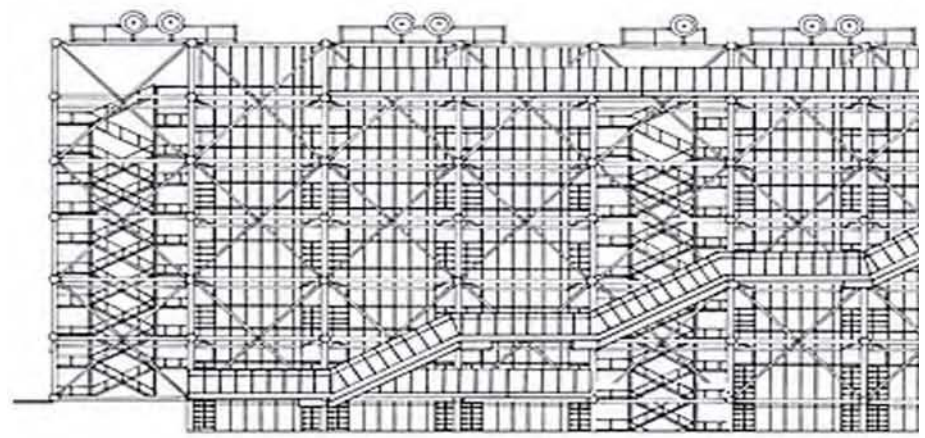
PARIS, FRANCE
RICHARD ROGERS | RENZO PIANO
1971 - 1977
MUSEE NATIONAL D'ART MODERNE & BIBLOTHEQUE PUBILQUE; IRCAM

"Unwrapped"

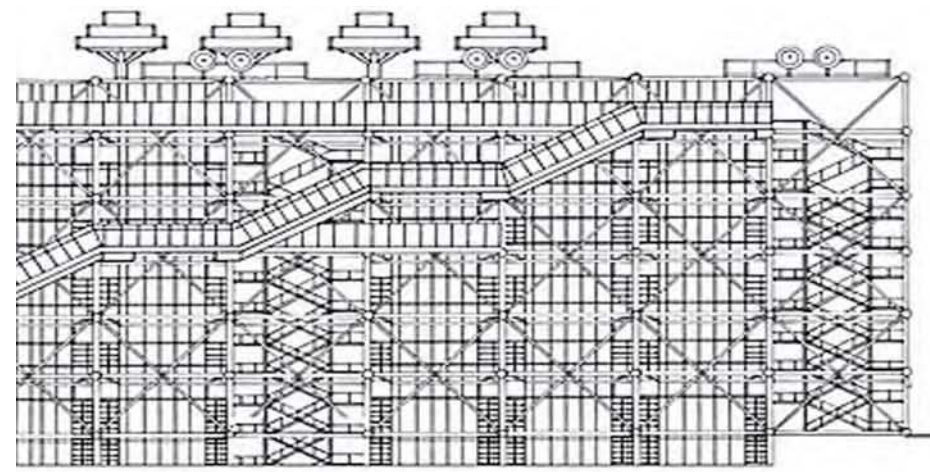
"Turned the architecture world upside down"

"High-tech Iconclast"

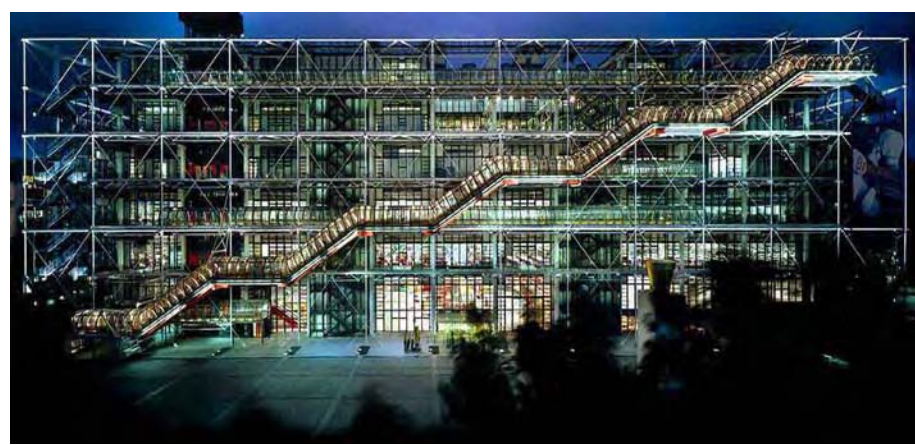
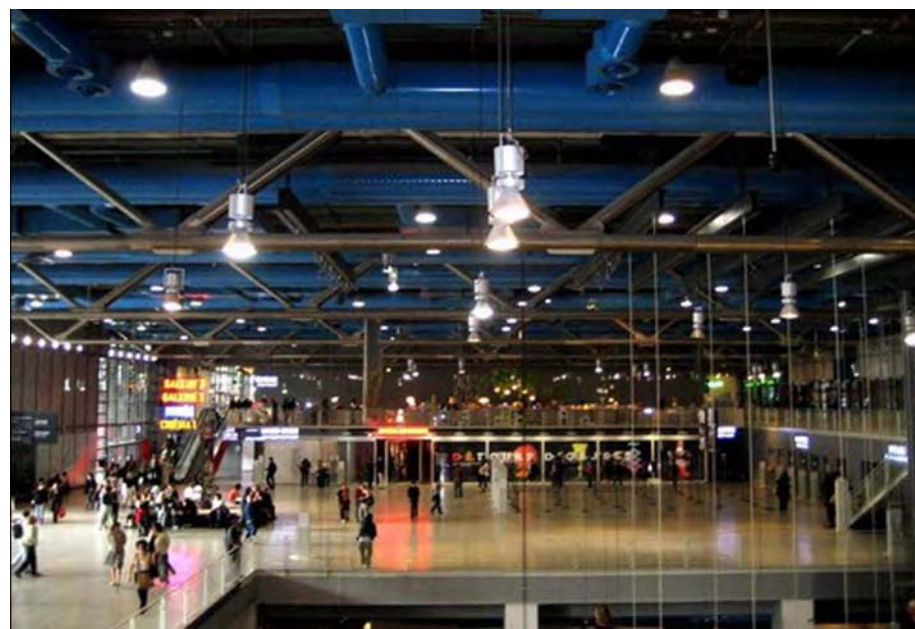




CENTRE GEORGES



POMPIDOU - PARIS

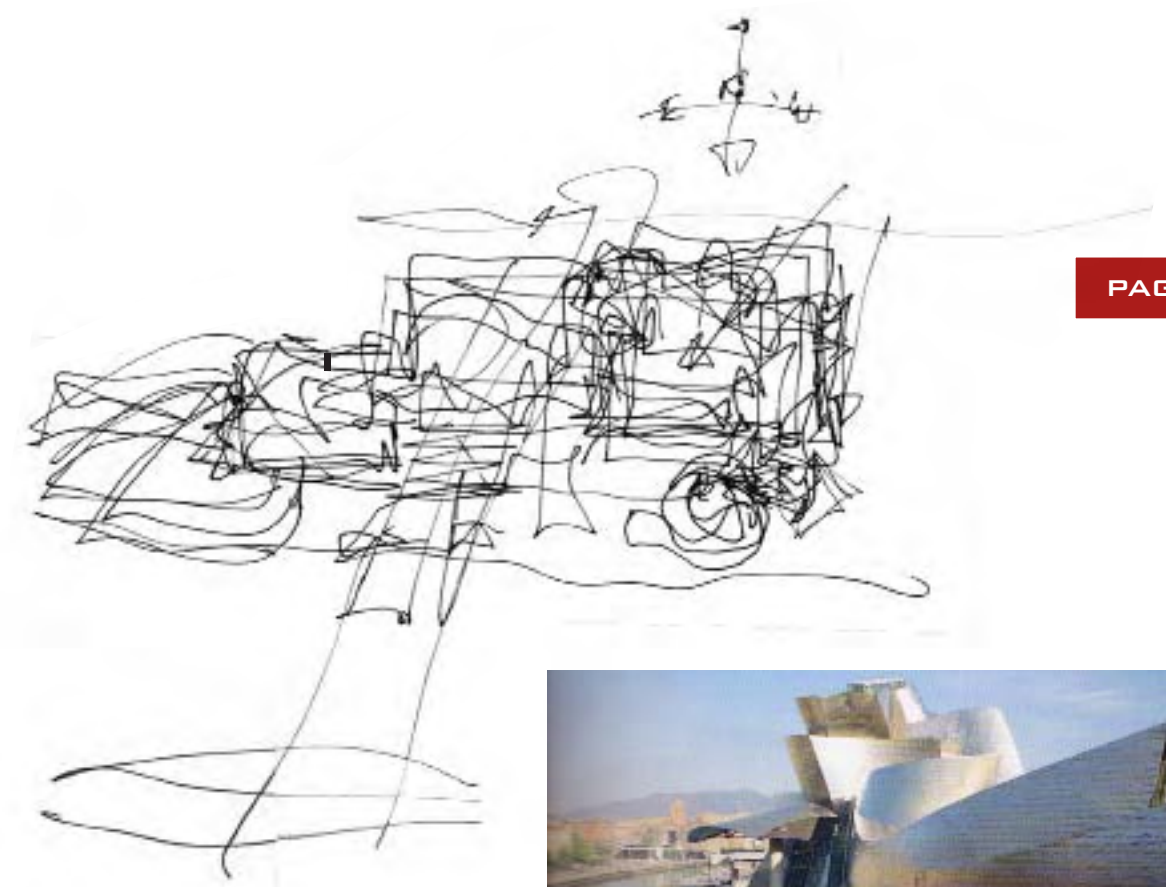
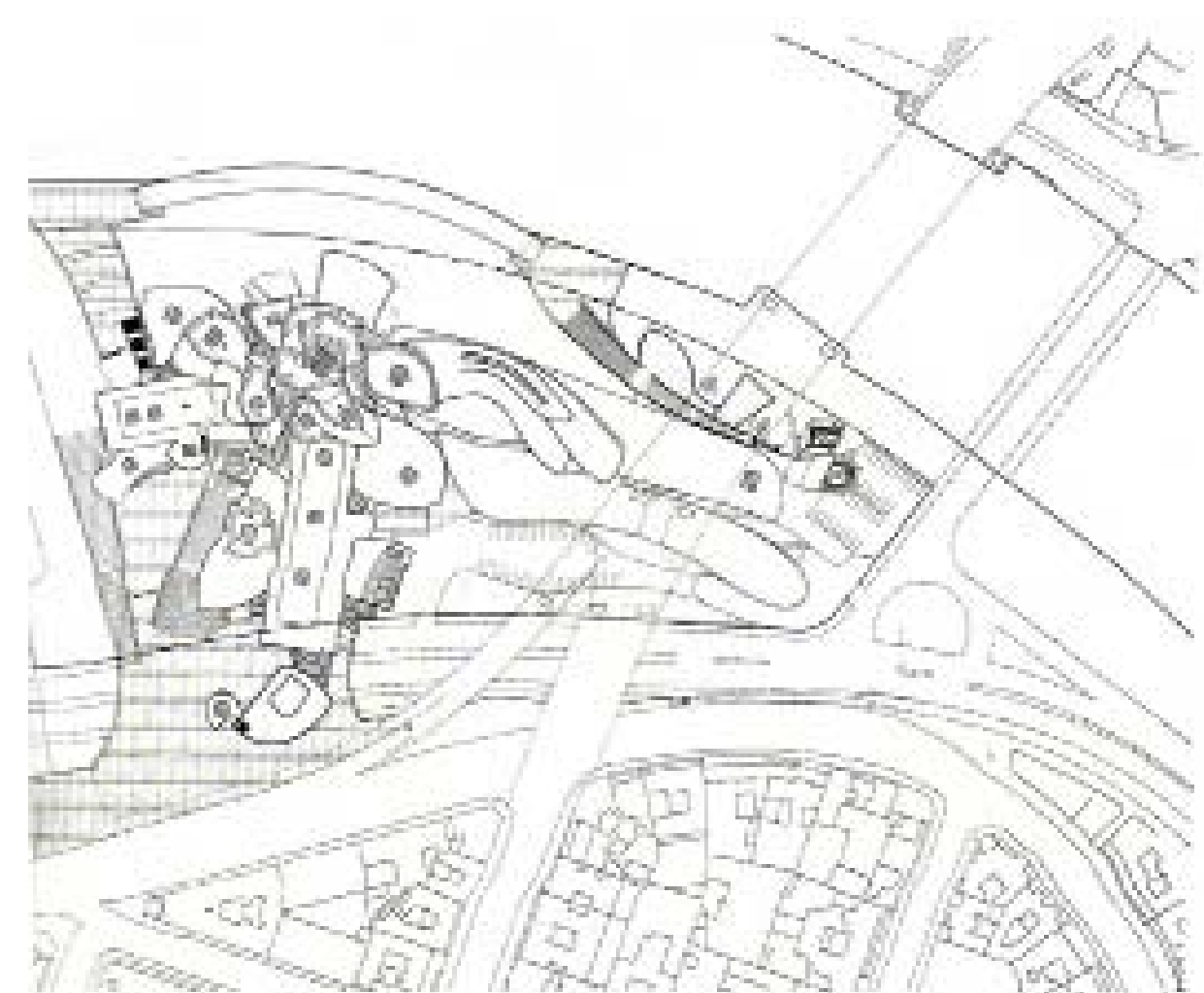


Ideal building of Commodity. Not just Functionally focal but redefines commodity for an "exchange value" to also the "sign value. This building redefined and questioned aesthetic into a powerful industrial communication system. It grants the same right of social status to the masses as Robert Venturi's decorated shed. The controversy would lie in the distinction between a civic spectacle and architecture. The question: Is the dialogue of functional aesthetic of signs turned into a useless distraction?

Tectonic Study

FIRMNESS :: COMMODITY :: DELIGHT

In my own experience of working relationships between architects and artists, whose work I admire, there is always a point where personal choices are made - choices that have to do with space, form, color, shape, content - and which require the same kind of energy, information, vision, expertise, or whatever. When Jasper Johns paints with his little brush, he's being informed differently than when I'm making a metal wall. It's a different background of information that leads to different connections, even if the general dynamic, the intention, and end result have to do with similar choices concerning how the light, the texture, and the quality of surface work.
(Dalco) FG



THE GUGGENHEIM MUSEUM

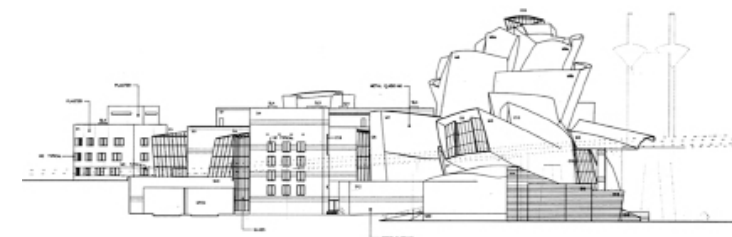
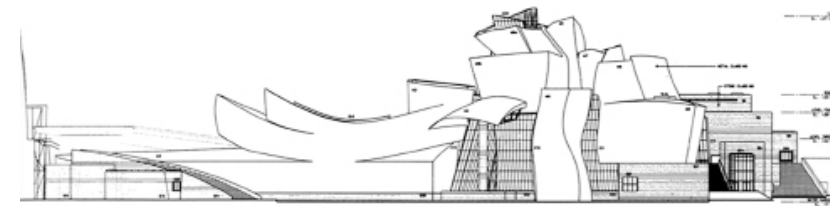
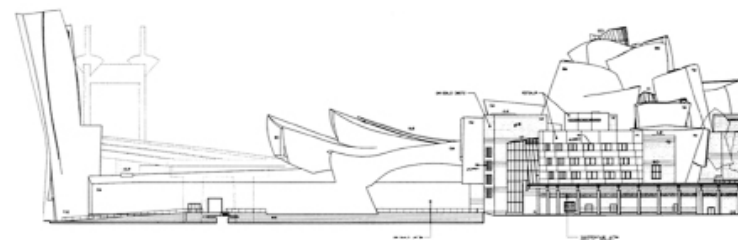
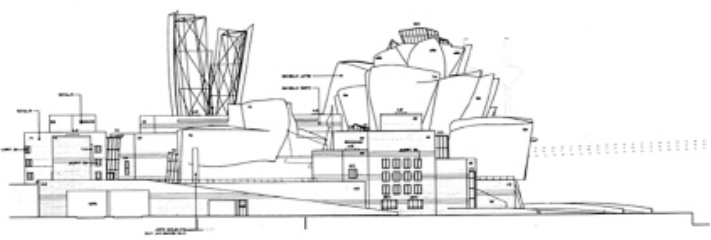
**BILBOA, SPAIN
FRANK O. GEHRY
1997
MUSEUM**

“Rewrapped”

“The greatest building of our time”

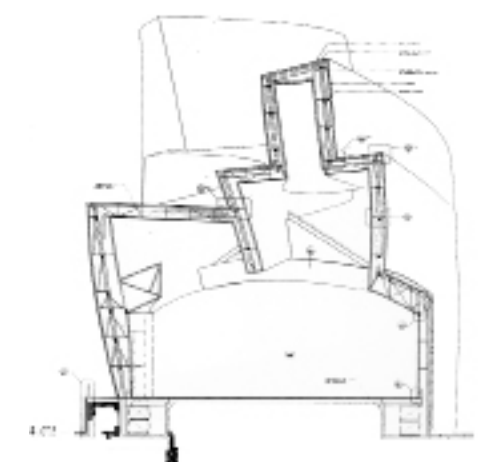
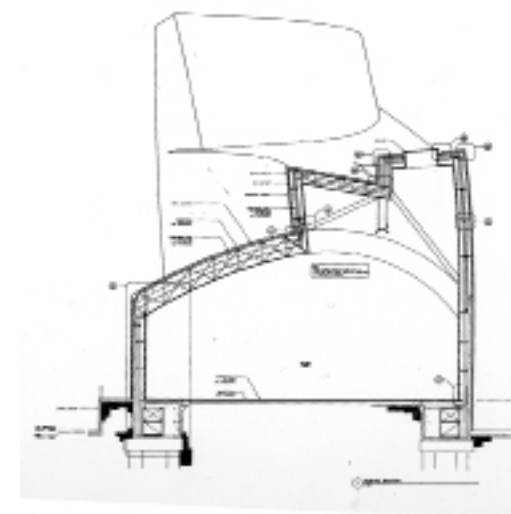
“World’s Most Spectacular Buildings in the style of Deconstructivism”





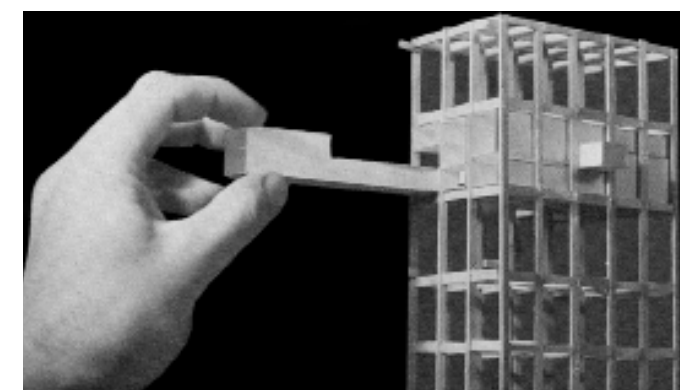
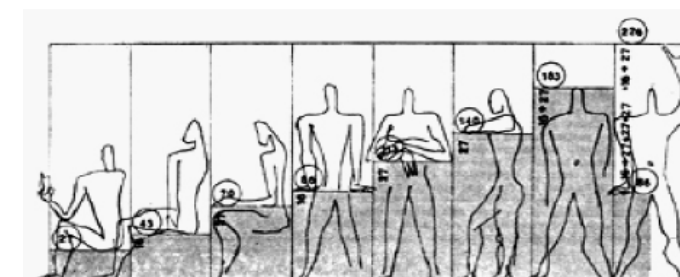
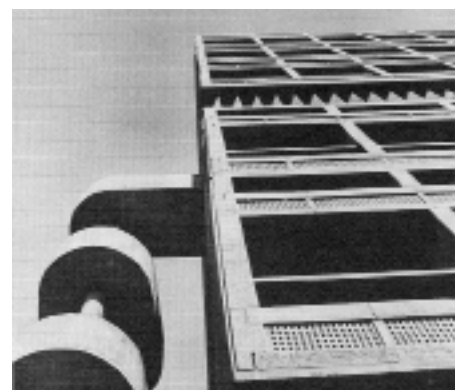
Where the building becomes the monument, Guggenheim holds much of the same criticism as the Pompidou Center. To many architects this becomes cynical mercantilism. No doubt it is beautiful, it is the dimension of the best marketing process from Pompidou. The boundaries of architecture and design become indistinguishable.

The second skin becomes here as wrapping paper where the content definitely renounces it's container, and depends solely upon the presence of the only covering



Tectonic Study

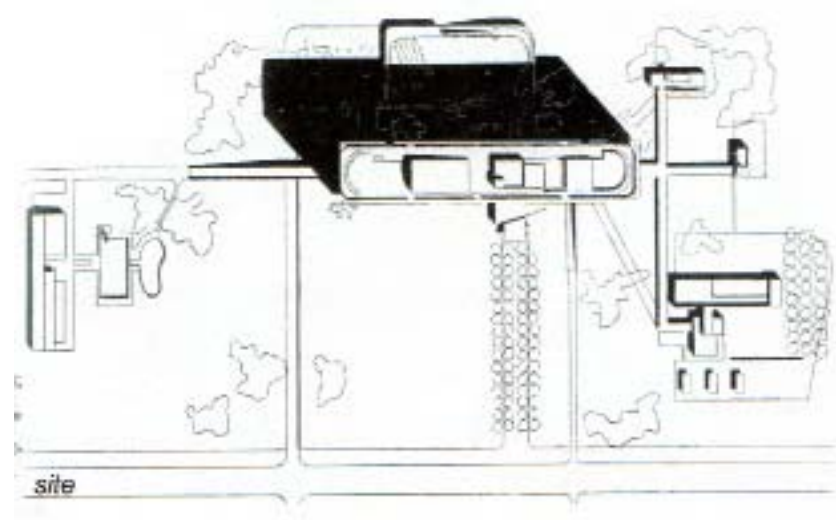
FIRMNESS :: COMMIDITY :: DELIGHT



The Beginnings of Brutalism

La Maison du Fada (The Lunatic's House)

Cite Radieuse (Radiant City)



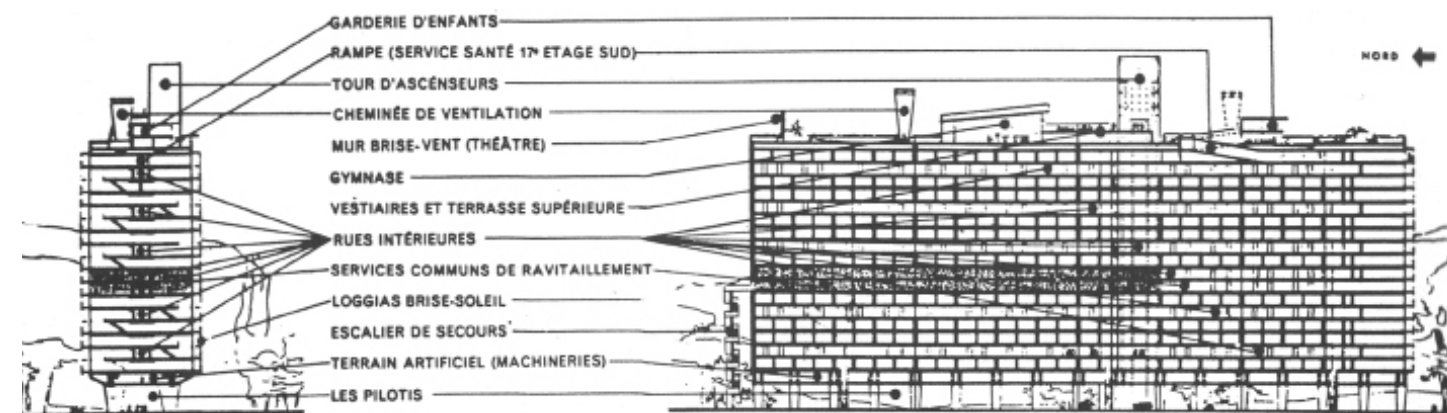
UNITE D' HABITATION

MARSEILLES, FRANCE

LE CORBUSIER

1946-1952

RESIDENTIAL



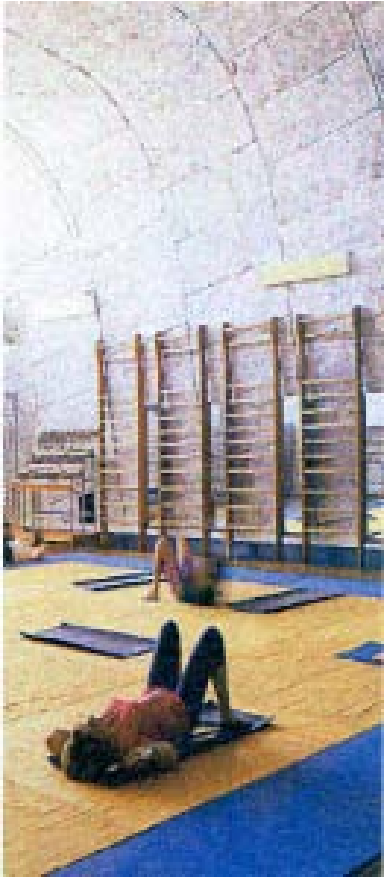
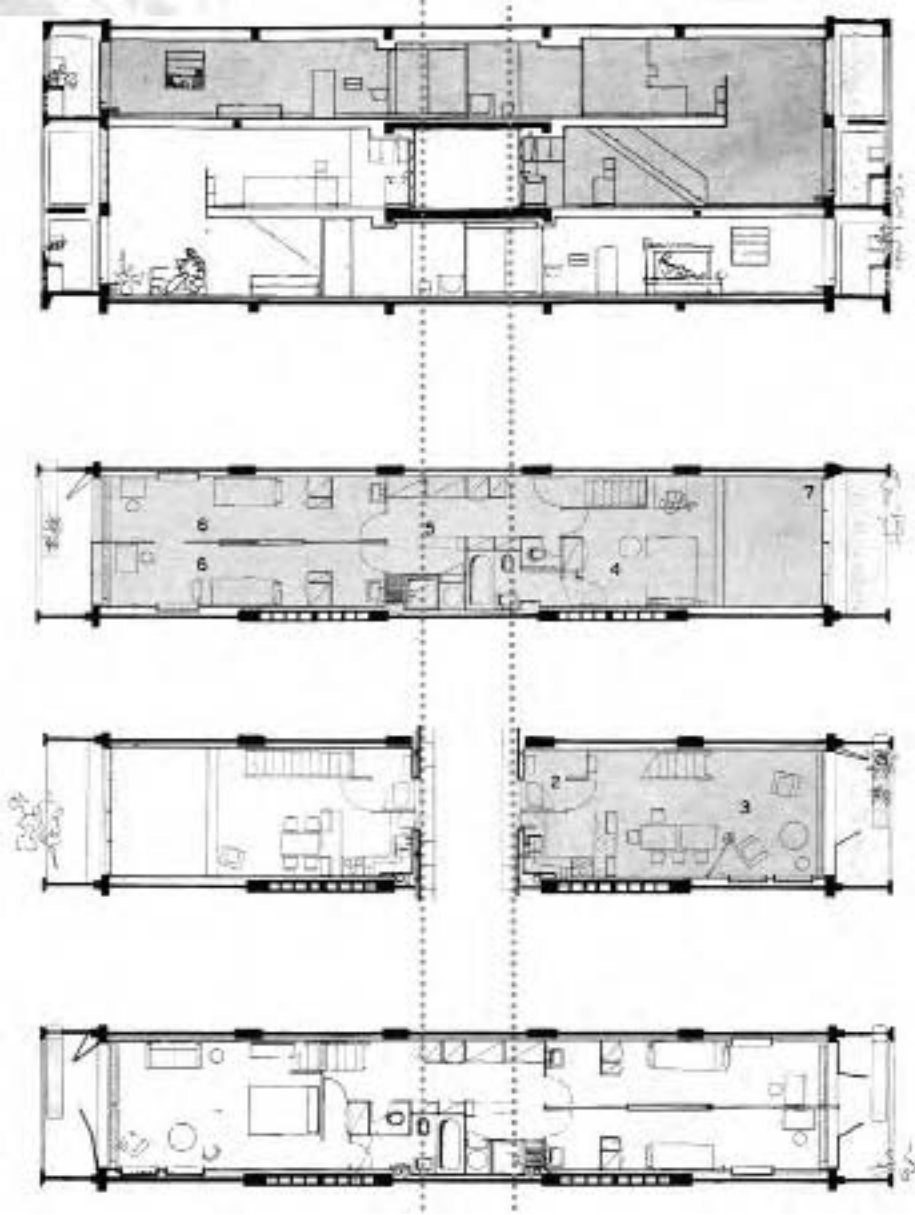
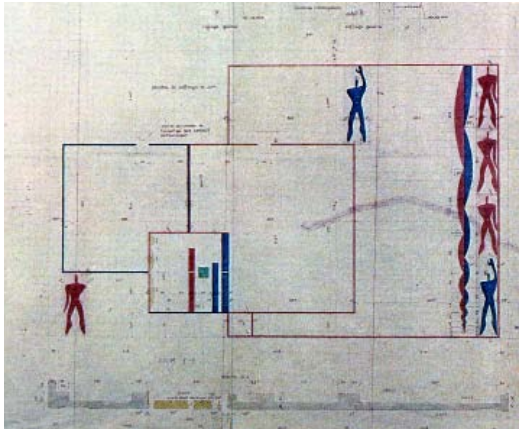
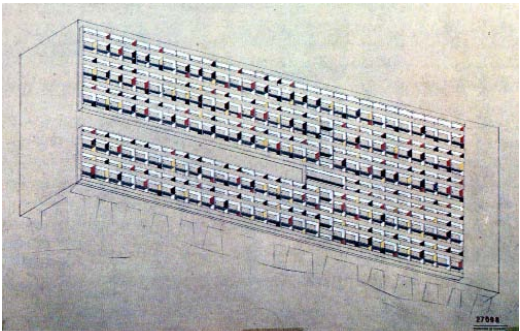
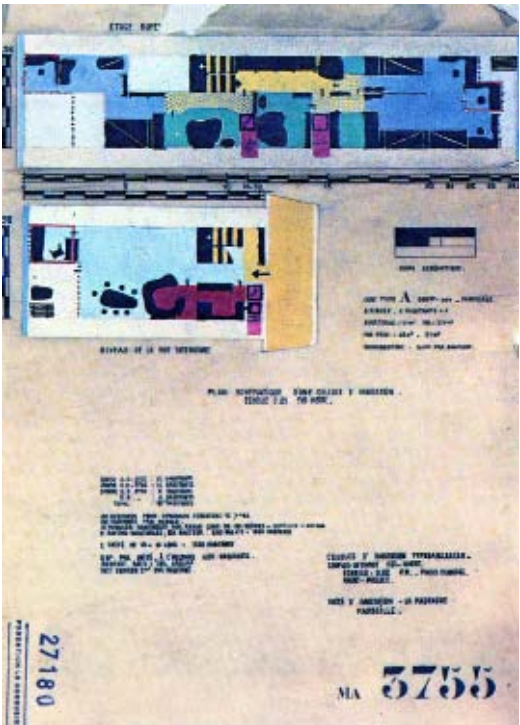
Appearance was solely isolated by measurement. Le Corbusier sneered at style as "nothing more than a feather in a woman's hat".

Function was measured but not the body subjectively but for mere mathematical convenience. The female body was also rejected in proportional reference.



The stairs were designed proportionate to the human body but not to comfort via tread and height. Design consisted of inserted blocks mathematically interlocked and measured using the Golden Section.

It was a veritable city (urban massing) within a building. There were isolated events and it did not amount to the cul-





The following two precedents studies emphasize movement and spatial recognition by acknowledging the intrinsic value of body and building. Physical interaction of space and other bodies makes us conscious of our surroundings.

“Volume responds spectacularly to human movement, creating a series of audio-visual experiences”

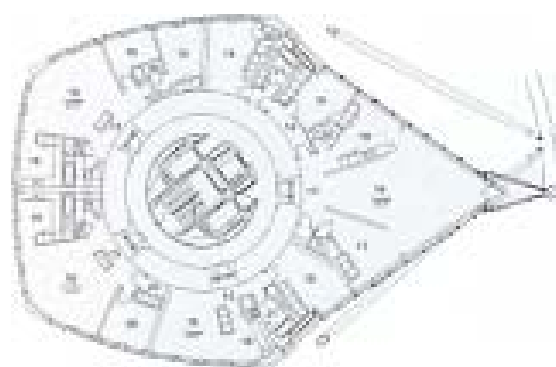
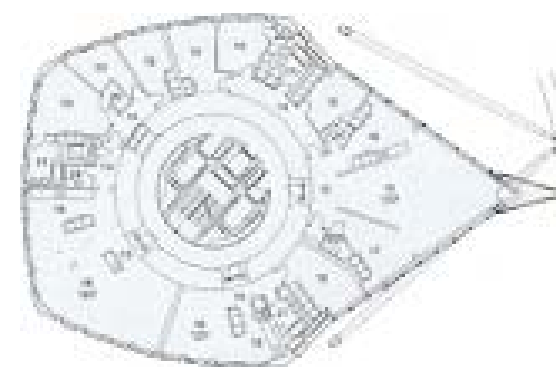
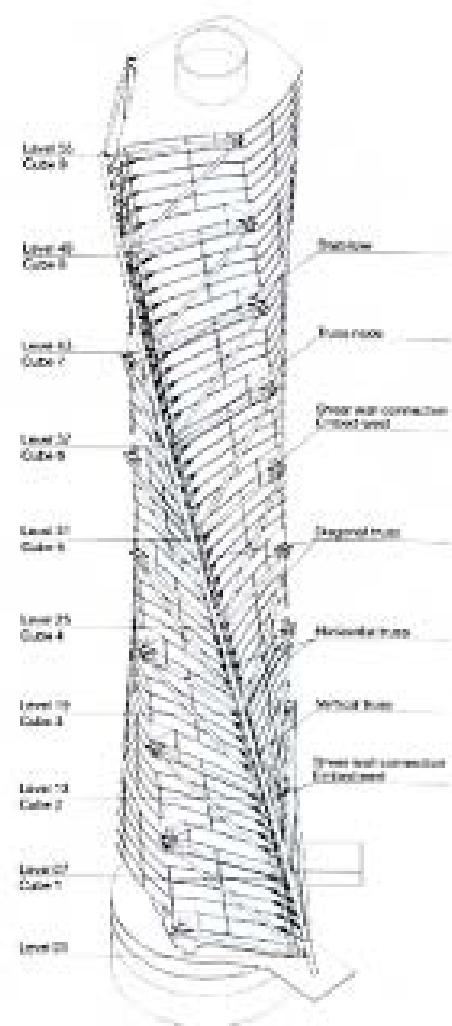


THE TURNING TORSO

SANTIAGO CALATRAVA
2005

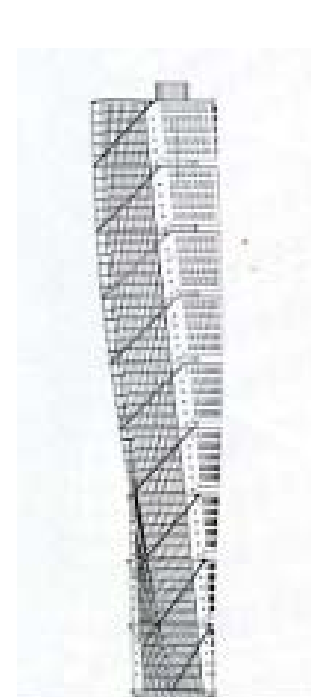
RESIDENTIAL
CONSISTING OF 9 CUBES EACH 5 STORIES TALL.

TOTAL OF 190 METERS TALL



Visual language is conveyed within to the interior. Sensational experiences are delivered with the impression of light, movement of walls, views of Malmo and Copenhagen.

Designed for a prominent urban site which is highlighted by the intersection of two roads. Conceived to enhance and enlarge public space. It is meant to be seen as a free-standing sculptural element posed within the cityscape.



Northeast elevation
北東側立面



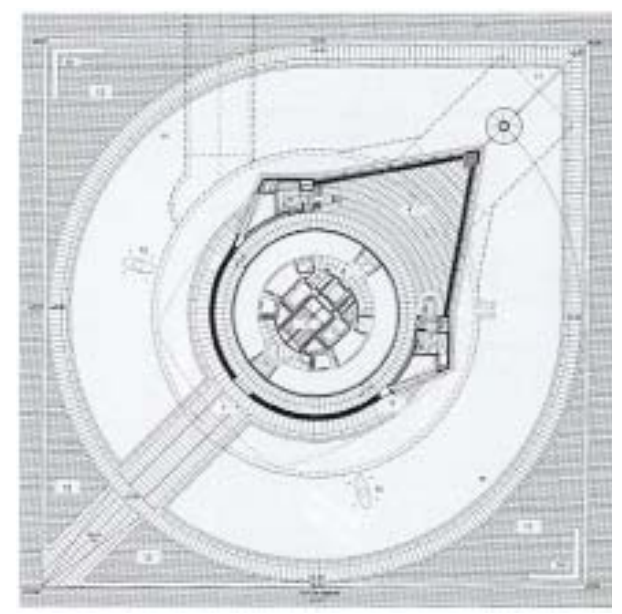
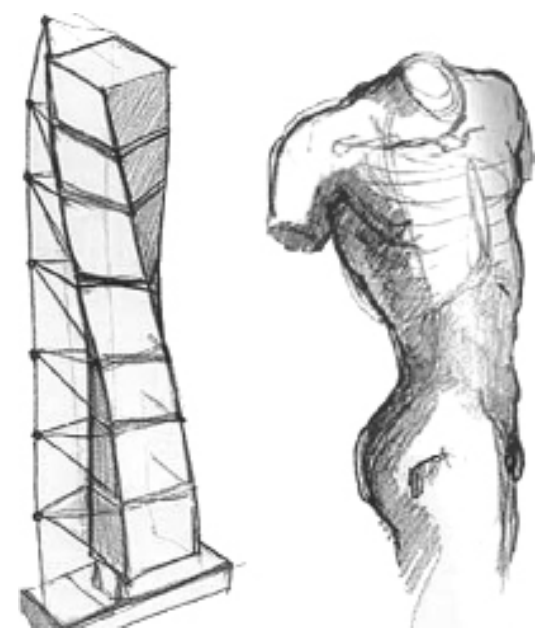
Northwest elevation
北西側立面



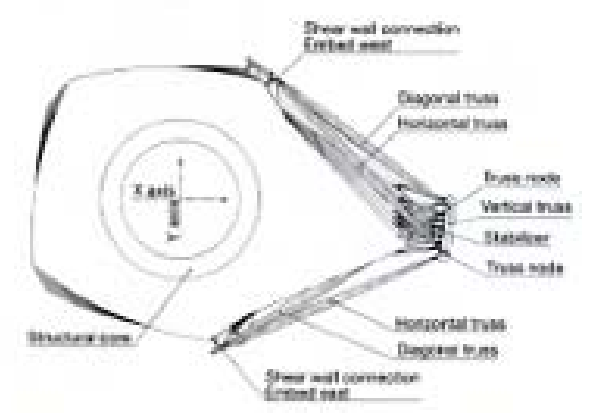
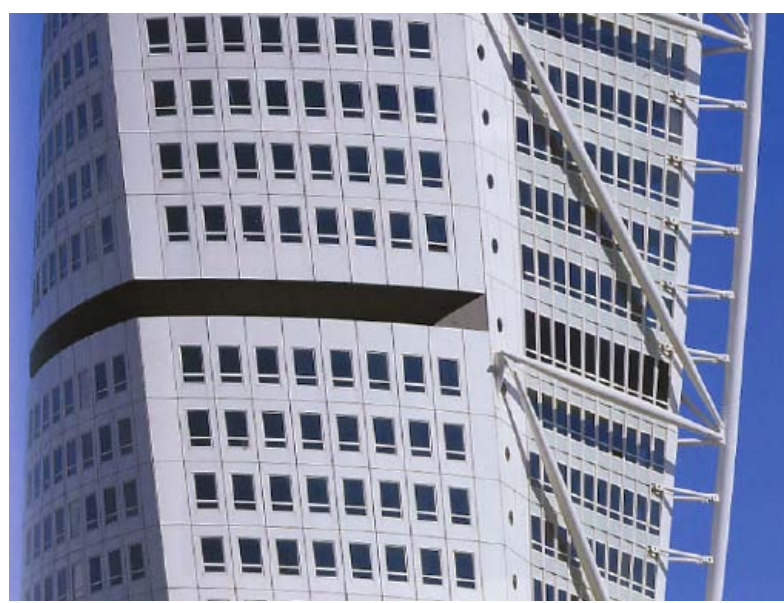
Southwest elevation
西南側立面



Southeast elevation (scale: 1/2,000)
東南側立面 (比例: 1/2,000)



The box units communicates through the sculpture's steel support which contains a nucleus of internal elevators and stairs.



SALK INSTITUTE

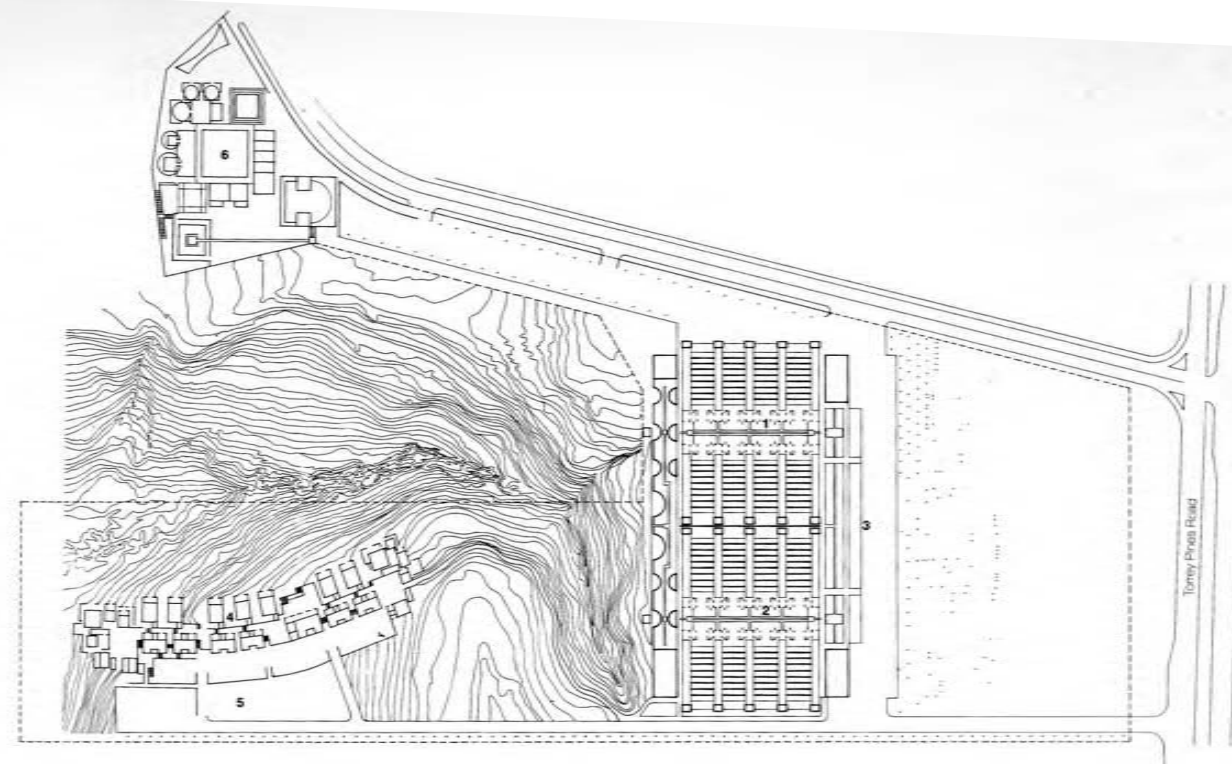
CHICAGO, ILLINOIS
LOUIS KAHN
1959 - 1966
INSTITUTE OF SCIENCE



Site plan

(prior to final revision)

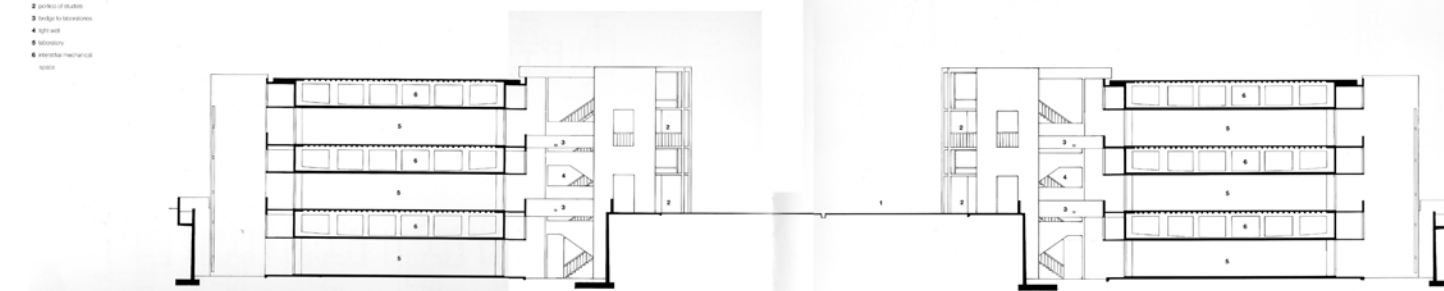
- 1 laboratory group 1 and central court
- 2 laboratory group 2 and central court
- 3 holding pen
- 4 residences for fellows and visitors
- 5 residence parking
- 6 meeting place

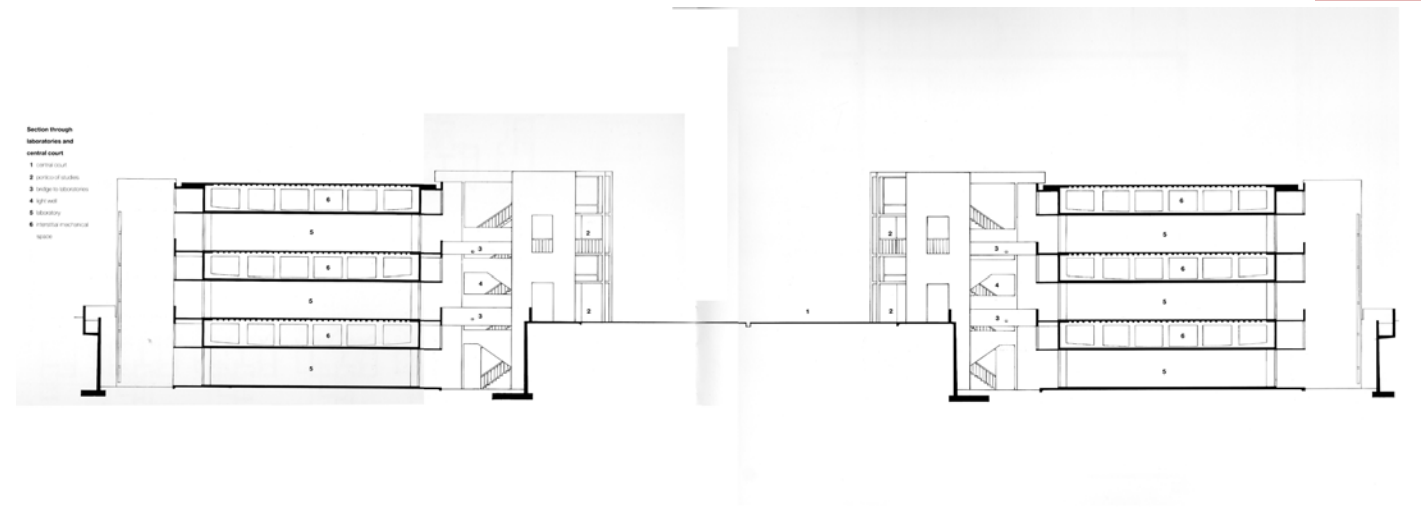
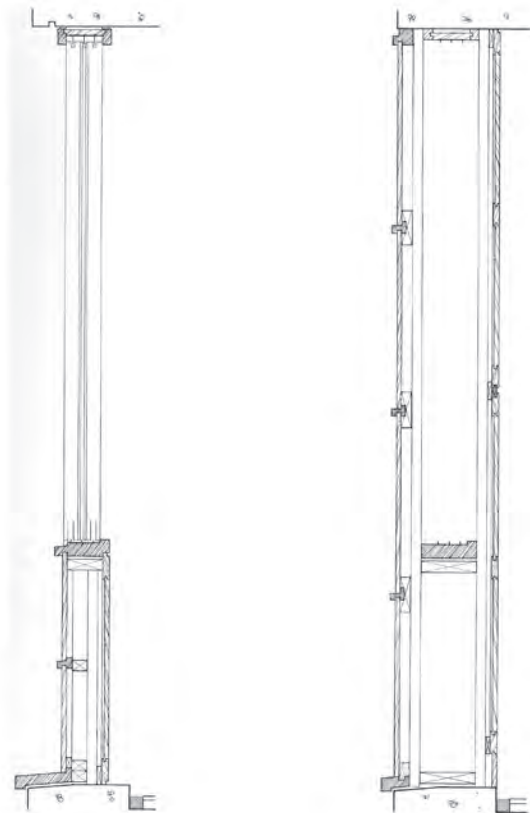
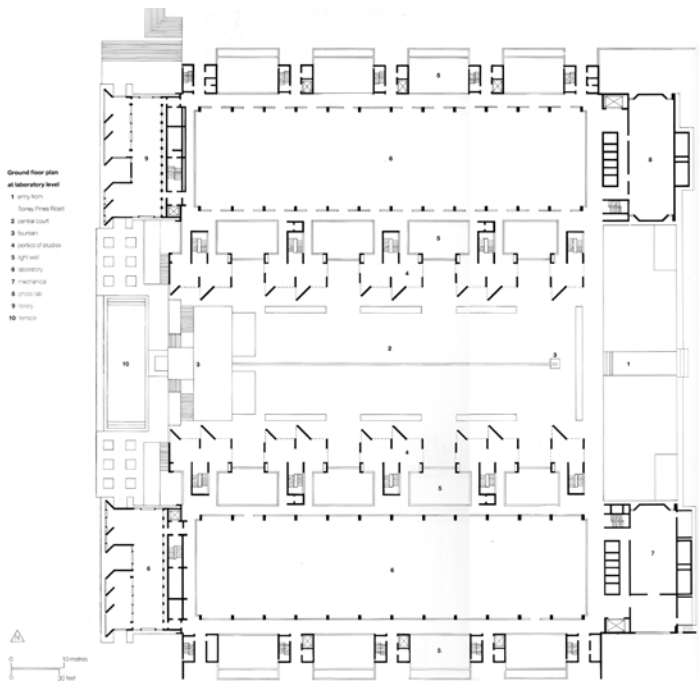
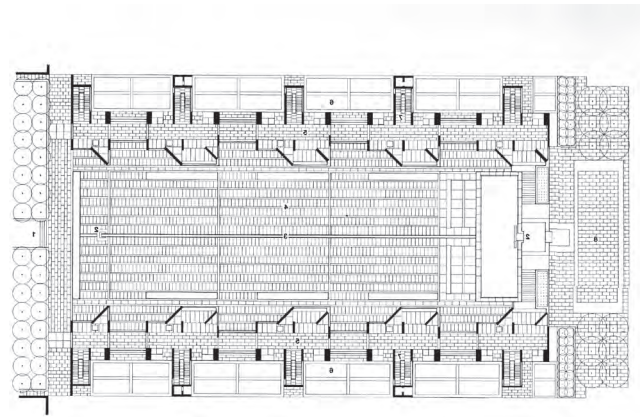


Kahn concerned himself with the natural light, functionalism, and spatial harmony in this architectural design. The desires of both the architect and the scientist were to bring a solution out of the dark and into the light. The dark is where the mental work was developed and the light is where the physical work continues.

Section through laboratories and central court

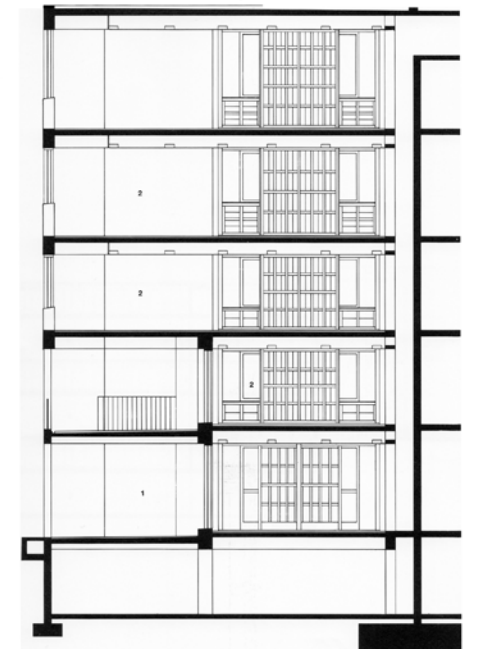
- 1 central court
- 2 parking of visitors
- 3 bridge to residence
- 4 light well
- 5 laboratory
- 6 meeting/technical space





Section through north office wing

- 1. entrance portico
- 2. office



Millenium Park

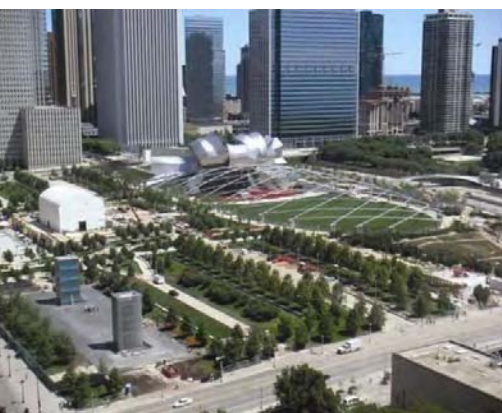
PRECEDENT STUDY

CLLOUDGATE

THE CROWN FOUNTAIN

BP BRIDGE

BP PAVILION



Anish Kapoor is an internationally acclaimed British artist. This is his first piece of public sculpture in the U.S. He did not name the piece Cloud Gate until after it was mostly completed in July 2004. In the meantime, the Chicago public had already dubbed it "the bean," a name he initially criticized but has now come to embrace.

The sculpture is shaped like an ellipse, and its legume-like appearance has caused it to be nicknamed "The Bean". It is made of 168 highly polished stainless steel plates, and stands at 33 feet high, 66 feet long, and 42 feet wide, weighing 110 tons. From a distance it could be mistaken for a huge drop of mercury, while up close its highly reflective surface captures and transforms the skyline, the downtown cityscape and even the passers-by into a wonderfully warped new vista. The artist, Anish Kapoor, has referred to the sculpture as "a gate to Chicago, a poetic idea about the city it reflects." The 12-foot underbelly is called the "omphalos" or navel and multiplies reflections in a vortex.¹



Millenium Park

The Crown Fountain



After two architectural firms refused the contract to make Plensa's design a reality, the firm Krueck & Sexton Architects accepted it although it was a departure from their residential and corporate office portfolio. They designed a special stainless steel T-frame both to bear the gravity load of the 50 feet (15.2 m) walls and to withstand the lateral wind forces. The frame holds all the glass blocks, but it transfers the load to the base in a zigzag pattern. Rods measuring 0.5 inches (12.7 mm) in diameter anchor to the structure and project into the frame for lateral stability, while triangular corner brackets add support.



The glass was custom made at a factory in Pittsburgh, Pennsylvania and fitted into small sections of the frame. The glass is white glass rather than the usual green glass that results from iron impurities. Each block is 5 inches by 10 inches by 2 inches (13 cm x 25 cm x 5.1 cm) with glass thin enough to avoid image distortion, with one out of the six faces of the block polished; the other five surfaces are textured.²



Designed by Jaume Plensa, it opened in July 2004. The fountain consists of a black granite reflecting pool located between a pair of artistic and technically sophisticated opposing glass brick sculptures measuring 50 feet (15.2 m) in height. The structure involved numerous complicated electronics and architectural considerations and the construction and design cost \$17 million. Throughout most of the warmer months, it incorporates water in the form of a cascade and spouting water nozzle as well as a reflecting pool. The sculptures are known for the digital videos of Chicago residents that they display continuously throughout the year.³



Millenium Park

BP BRIDGE | Pritzker Pavilion



Connecting Millennium Park to Daley Bi-centennial Plaza, east of the park, this 925-foot-long winding bridge, Frank Gehry's first, provides incomparable views of the Chicago skyline, Grant Park and Lake Michigan. Clad in brushed stainless steel panels, the BP Bridge complements the Pritzker Pavilion in function as well as design by creating an acoustic barrier from the traffic noise below. It also has a 5% slope to allow easy access for people who are physically challenged⁴.



The pavilion includes 4,000 fixed seats and 95,000 sq ft great lawn that accommodates an additional audience of 7,000. The pavilion features a 120 ft proscenium theatre with a brushed stainless steel headdress. The main stage, which can accommodate a full orchestra and chorus of 150 members, is connected by this frame to a trellis of interlocking crisscrossing steel pipes that support the sound system. The innovative sound system distributes sound to mimic indoor concert hall acoustics. The trellis is 600 feet by 300 feet. The cost of the project was \$60 million. The structure is named after Jay Pritzker, ⁵

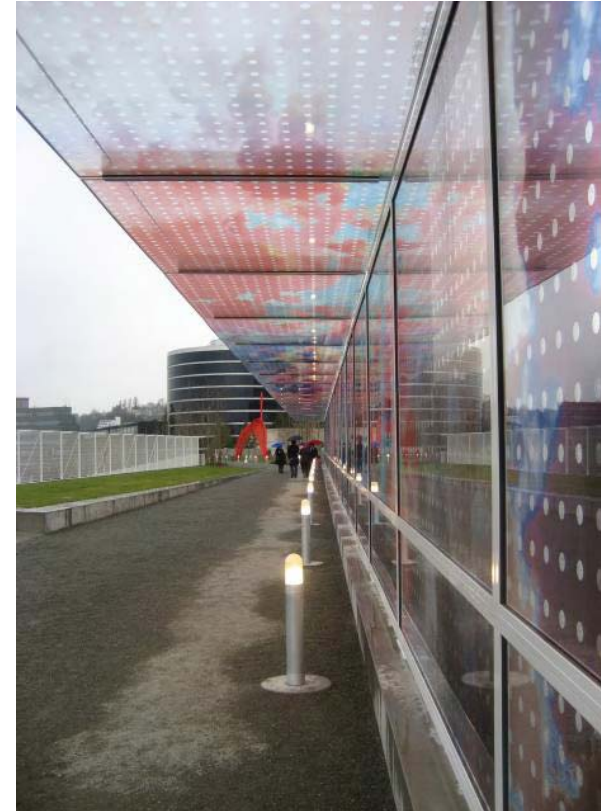
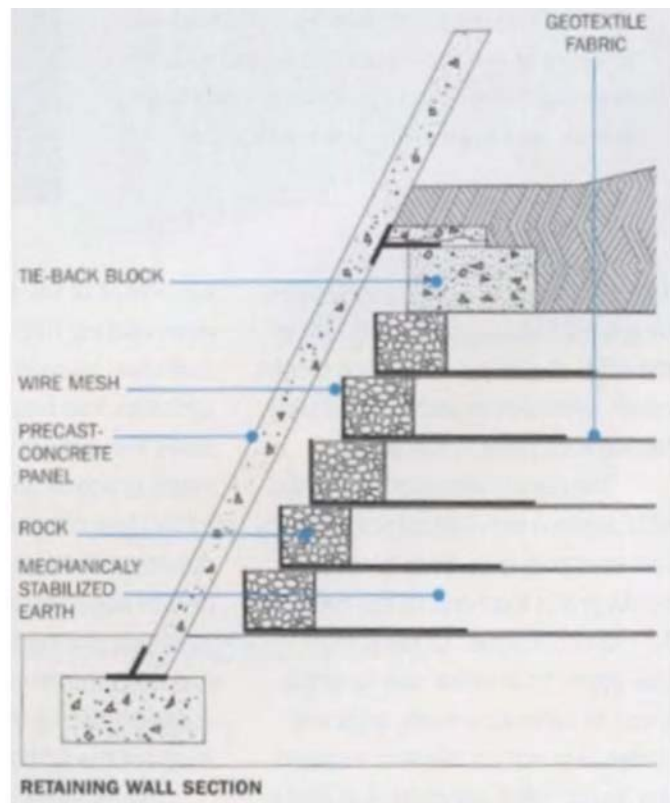


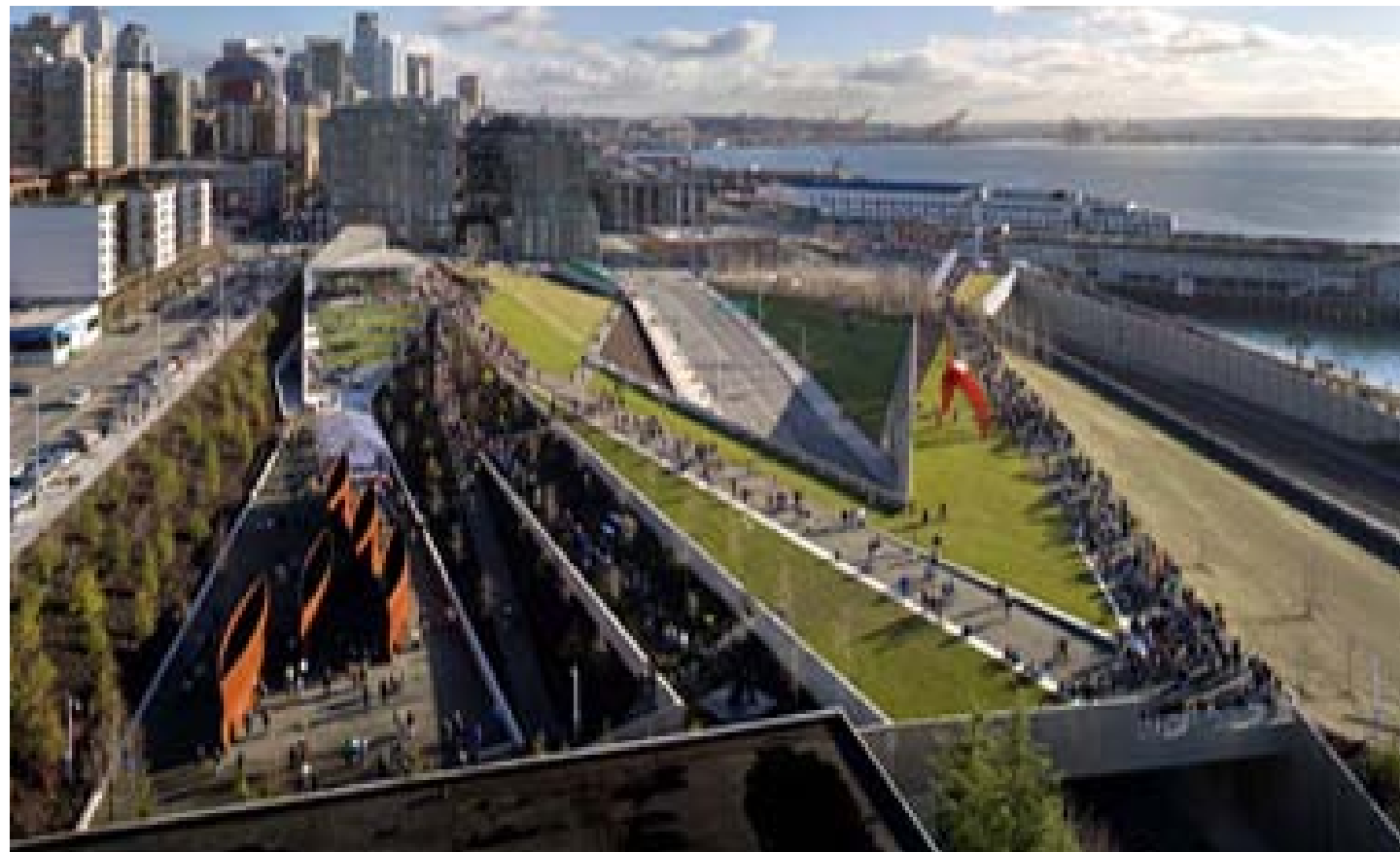


Seattle Olympic Sculpture Park PRECEDENT STUDY

The Olympic Sculpture Park is a public park in Seattle, Washington that opened on January 20, 2007

Alexander Calder's Eagle, near the center of the Olympic Sculpture Park. The park consists of a nine acre outdoor sculpture museum and beach. The park was designed by Weiss/Manfredi Architects, along with Charles Anderson Landscape Architecture and other consultants⁶.





CHALLENGE AND OPPORTUNITY

Before Toronto was a city, thousands of tributaries and streams formed the Don Watershed, leading to a river that released into Lake Ontario through a long, narrow bay – the signature scar of the river. Over time, the river was dammed and its flow restricted, and the river was transformed into a concrete landscape, limiting the free flow of water to make room for a new port.

Roadways, expressways, and overpasses crossed over the Don, suppressing its natural character and the ecological benefits of its riparian habitat. Flood, sediment and debris resulted from the over-imperviousness of the city, creating a cycle of degradation and unsustainable landscape.

Now, as a growing international city, Toronto has an opportunity to transform a place of that nature into a place of many natures.



WANDERING ECOLOGIES
Wandering Ecologies establishes a new identity for this site, where urban life and ecology are reciprocal conditions that together can transform Toronto's Lower Don Lands into a new cultural and ecological landscape.

Like other urban landscapes, Wandering Ecologies is shaped by the history and the spirit of the city. The site is a place of many natures, where the city and the river are intertwined, and where the city and the river are intertwined.

Wandering Ecologies establishes a new framework to introduce landscapes that reveal the latent beauty of the existing infrastructure and industrial landscape.

We believe there is beauty in the reciprocity of multiple ecologies. Natural, cultural and recreational landscapes, superimposed in this landscape, create a new identity for the site, one that is a place of many natures, where the city and the river are intertwined, and where the city and the river are intertwined.

Diverse identities and destinations in the park are shaped by the overlay and engagement, where seemingly oppositional landscapes, when engaged together, create a new identity for the site, one that is a place of many natures, where the city and the river are intertwined, and where the city and the river are intertwined.

City and water, infrastructure and ecology, destination and retreat, the essence and potential of Toronto's Lower Don Lands resides in celebrating these multiple ecologies.



EXISTING GREEN VOID



PROPOSED GREENWAY

TORONTO'S LOWER DON LANDS

Innovative Design Competition

Toronto Waterfront Rehabilitation Corporation

Weiss/Manfredi

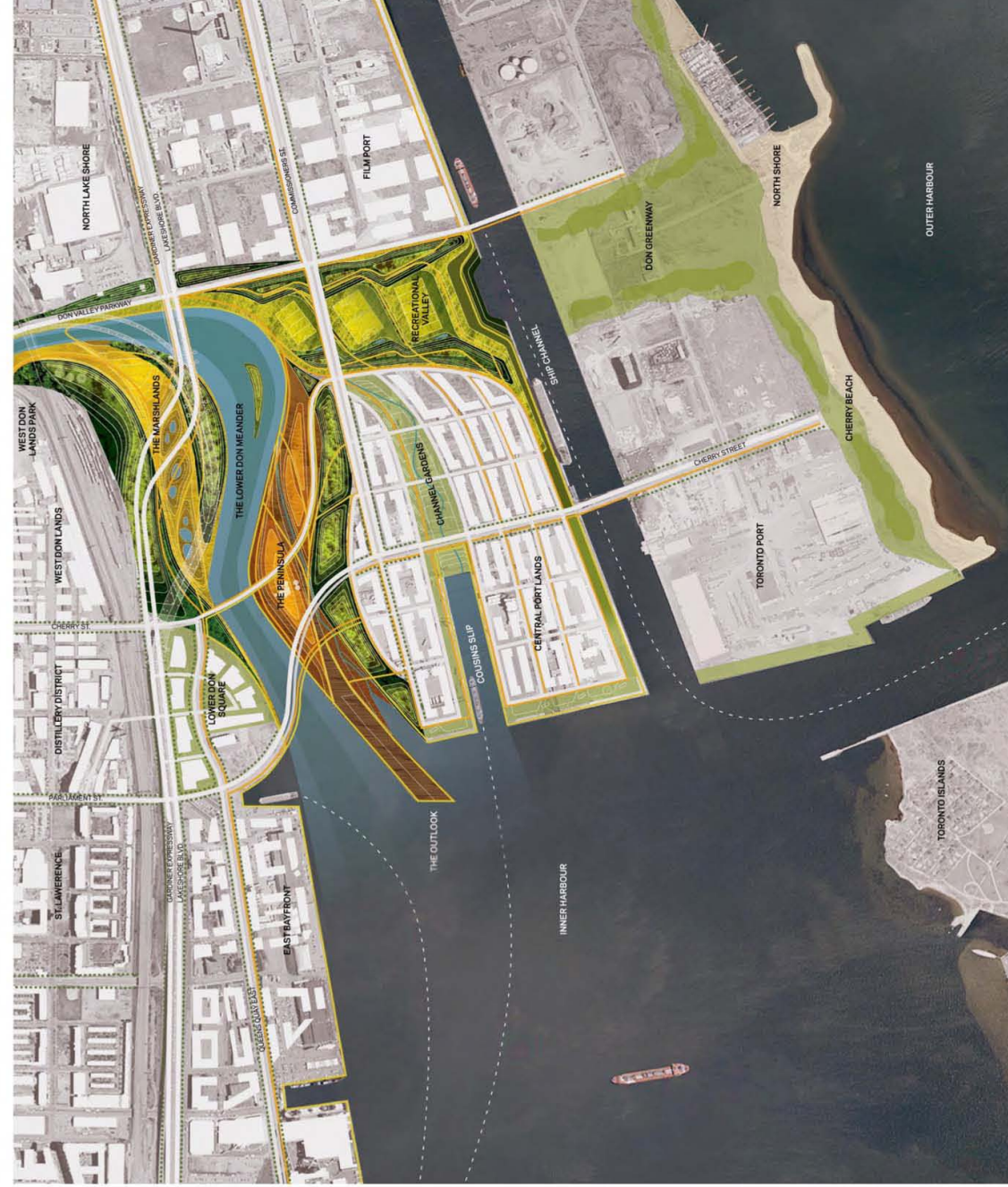
McCormick Baran Corporation

Ecoparc Limited

Wendling Structural Engineers

David Dennis Design

Ecogroup



WANDERING ECOLOGIES

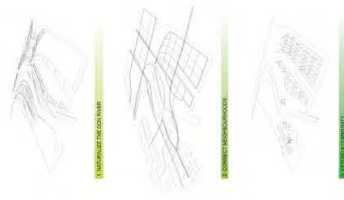
Don River Competition
Weiss | Manfredi Associates

A FLEXIBLE FRAMEWORK

Our vision anticipates that this history will be transformed over time, reflecting adjustments of ownership, evolution of processes, and availability of funds. WANDERING ECOLOGIES establishes a clear framework that can adjust to shifting priorities without sacrificing a clear identity.

Because the Port Lands are owned not by one, but by many groups and agencies, we believe a robust and resilient framework rather than an inflexible one is the most appropriate. Wandering Ecologies provides a framework to transform the site into a place of many natures, where the city and the river are intertwined, and where the city and the river are intertwined.

This transformation begins with three frameworks:
Naturalise the Lower Don River and establish new ecologies and destinations.
Connect new and existing neighborhoods with a layered network of transit, roads, bicycle and pedestrian paths.
Create opportunities phased new communities that foreground sustainable initiatives and join the larger residential community.



- The Lower Don Meander**
 - 1 Natural Embankment
 - 2 Sediment Fore Bay
 - 3 Floating Island
 - 4 Floating Island
 - 5 Lower Don Bridge
- The Peninsula**
 - 6 Esacoc Island
 - 7 Open Fields
 - 8 Open Fields
 - 9 Open Fields
 - 10 Picnic Areas
 - 11 The Hills
- The Outlook**
 - 12 Sandbar Beach
 - 13 Sandbar Beach
- The Marshlands**
 - 14 Compost / Regenerative Soil
 - 15 Deep Rehabilitation Pond
 - 16 Deep Rehabilitation Pond
 - 17 Shallow Rehabilitation Pond
 - 18 Extreme Sports (Climbing, Skateboarding, Basketball)
- Recreational Valley**
 - 19 Recreational Fields (Soccer, Ultimate Frisbee, Lacrosse, Field Hockey, Rugby)
- Lower Don Square**
 - 20 Public Plaza
 - 21 Public Plaza
 - 22 Public Plaza
 - 23 Live / Work
- Central Port Lands**
 - 24 Community Centres
 - 25 Community Centres
 - 26 Dog Run
 - 27 Promenade Zone
 - 28 Future Residential
 - 29 Future Residential



THE LOWER DON MEANDER

WANDERING ECOLOGIES

NEW NATURES



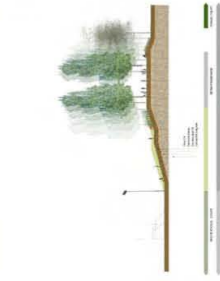
The rehabilitation of the Lower Don will transform the area from its post-industrial derelict condition into a vibrant public space. The release and reconfiguration of the south of the Don Blue introduces a collection of new natures. A relaxed configuration of water and landscape framed by new topographies simultaneously restores the park's historic character and empowers the latent beauty of the existing infrastructure.



NORVAL MORRISSEAU



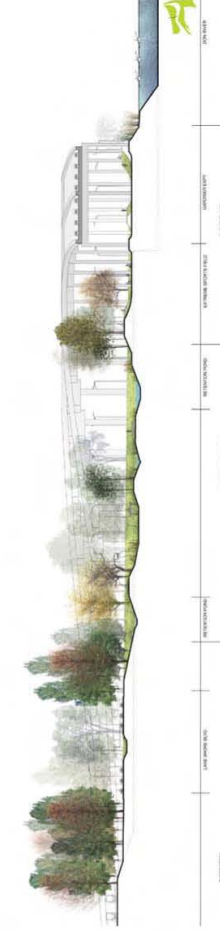
AN EARLY MORNING STROLL ALONG THE LOWER DON IN AUTUMN



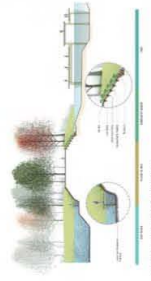
BROWNFIELD RESTORATION STRATEGY



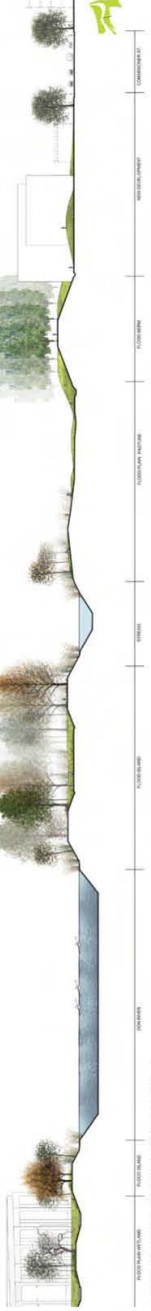
JOGGING AND BIKING THROUGH THE MARSHLANDS IN MAY



SECTION THROUGH MARSHLAND AND DON RIVER



SHORELINE RESTORATION



SECTION THROUGH DON RIVER AND ESBRÖCK PENINSULA

WANDERING ECOLOGIES

RELEASE THE DON RIVER

NETWORKS AND DESTINATIONS

New and existing neighbourhoods are connected with a layered transportation network across the emerging pattern of growth along the central waterfront and accommodates the naturalized mouth of the Don River.

Walking, cycling and transit paths are strategically located at the grain of streets and paths.

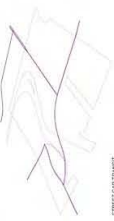
Central to connecting the city and Port Lands, a new landmark bridge links a series of places including the Industrial Heritage Peninsula and The Clublock, with its dramatic views back to the city.



PROFESSIONAL ROUTES



BIKE ROUTES



STREETCAR TRANSIT



LOCAL NEIGHBOURHOOD STREETS



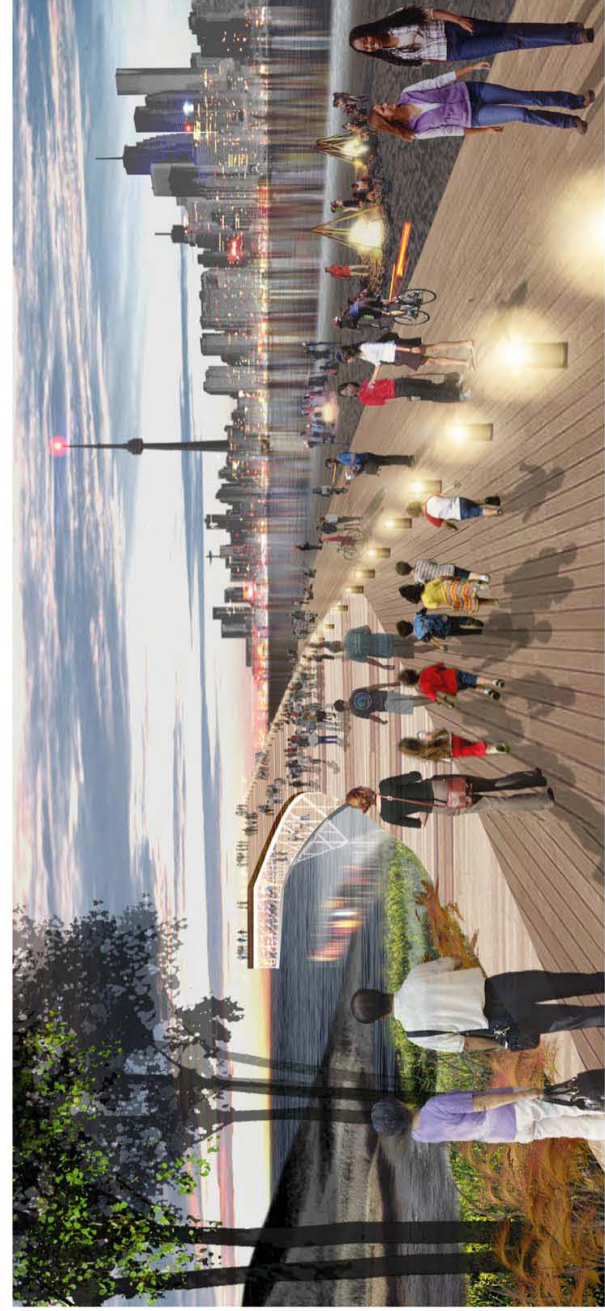
WALKABILITY AND AMENITY CORRIDOR



SECTION THROUGH DON RIVER AND ESBRÖCK PENINSULA

WANDERING ECOLOGIES

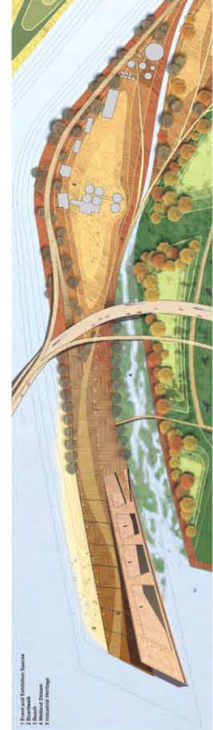
A NEW OUTLOOK



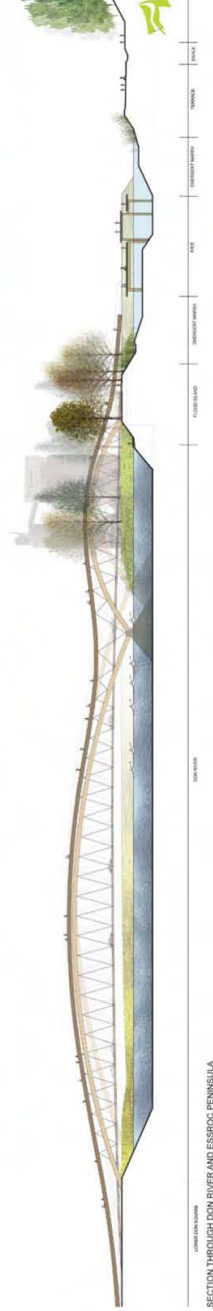
ENJOYING A SUMMER SUNSET AT THE OUTLOOK AND BEACH



RECREATIONAL BOATING AND SUN BATHING AT THE PIER IN JULY



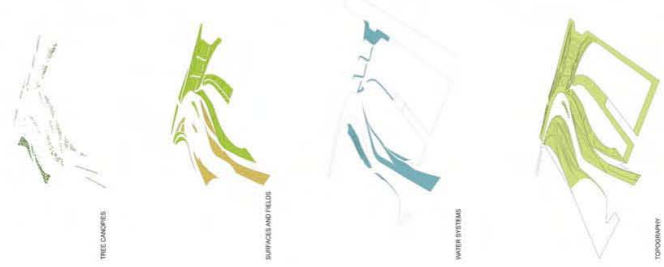
OUTLOOK AND INDUSTRIAL HERITAGE PENINSULA



SECTION THROUGH DON RIVER AND ESBRÖCK PENINSULA

DIVERSE ECOSYSTEMS

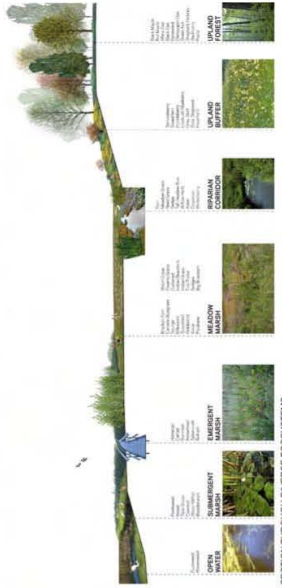
The topographically dynamic site creates diverse environments and communities are complemented by the more structured landscapes of playing fields and recreational trails. Layered ecologies support planted and spontaneous recreational activities.



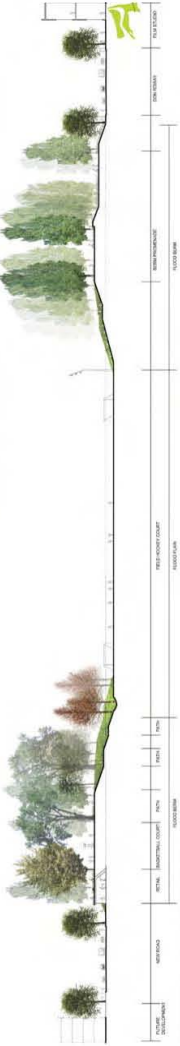
SOCCER FINALS AT THE RECREATIONAL VALLEY IN SEPTEMBER



BIKING AND SKATING AT THE PENINSULA IN JANUARY



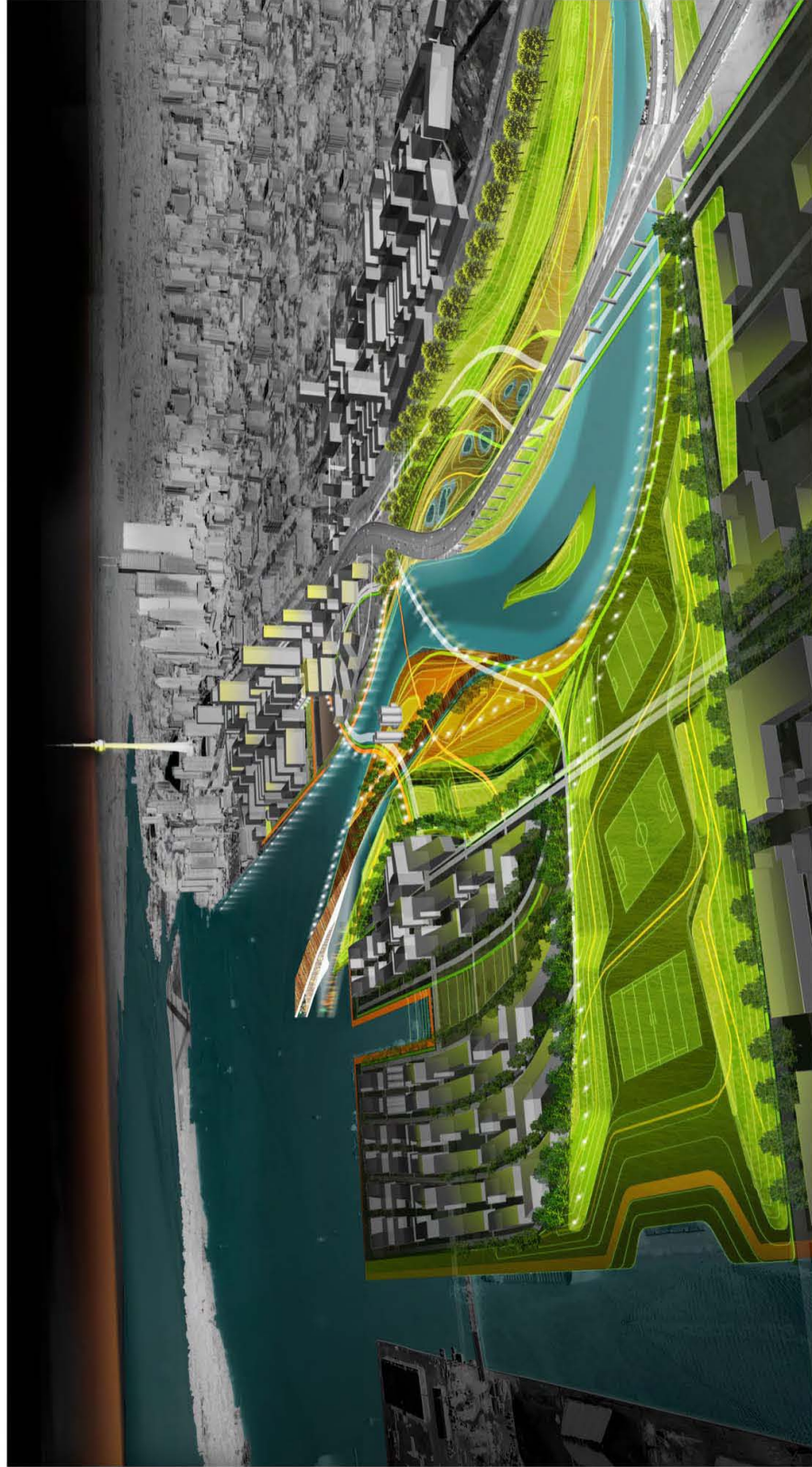
HYDROLOGY AND TOPOGRAPHY



SECTION THROUGH RECREATIONAL VALLEY

WANDERING ECOLOGIES

ESCAPE TO NEW HABITATS



SUMMER EVENTS AT LOWER DON SQUARE

RECAPTURING THE WATERFRONT

The catalytic powers of landscape, architecture and infrastructure together clarify the identity of Toronto as a city of Toronto with a remarkable opportunity to invent a vibrant waterfront destination.

WANDERING ECOLOGIES presents a new paradigm: urban life and ecology are reciprocal conditions that together will transform Toronto's Lower Don Lands.

WANDERING ECOLOGIES



SECTION THROUGH LAKE MARSH

TORONTO'S NEXT DESTINATION

Circumstance

The ideal site of this project would be one with visible boundaries. Some kind of literal barrier, be it a bridge, expressway, tunnel, or a water way. This site would need something to separate it splitting into two entities almost therefore stymieing pedestrians. This site needs to have some disconnect whether it is zoned inappropriately or vast parking lot that lacks vitality but is significant enough to have potential whether it would be a cultural node or a community. A site will be considered in Toronto Canada with the Downtown Waterfront district.

Street Widths



High Transit Corridors



Surface Transit



Site Analysis YONGE ST | TORONTO, CANADA

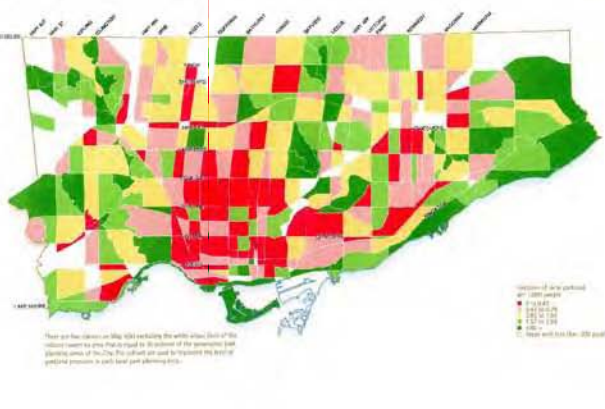
Natural Heritage



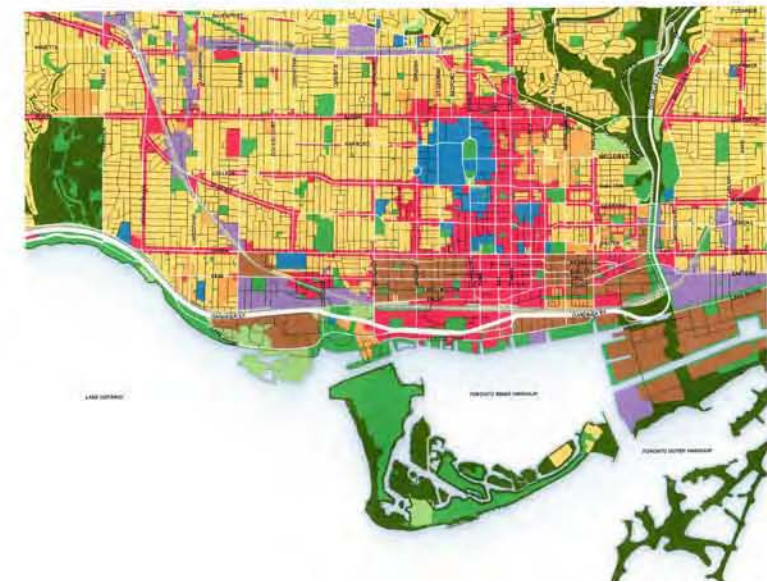
Parkland Planning Boundaries



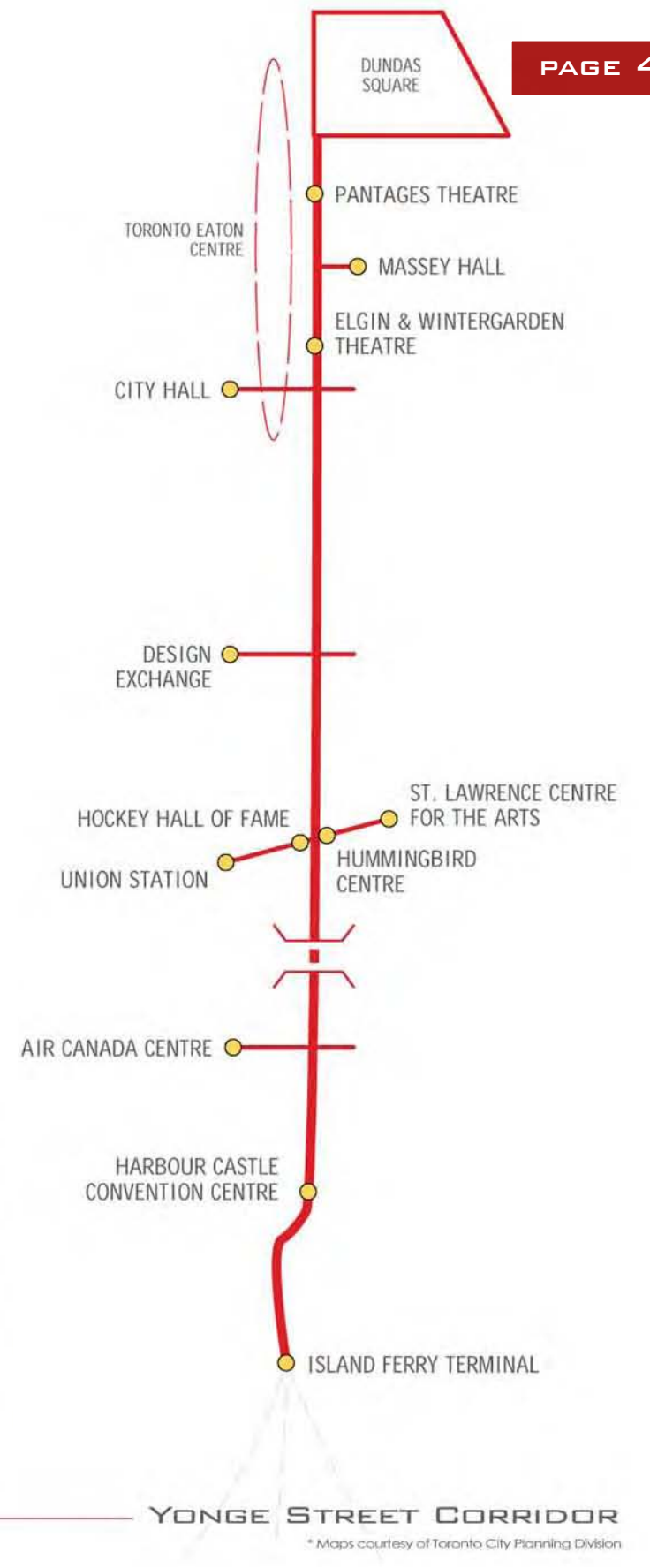
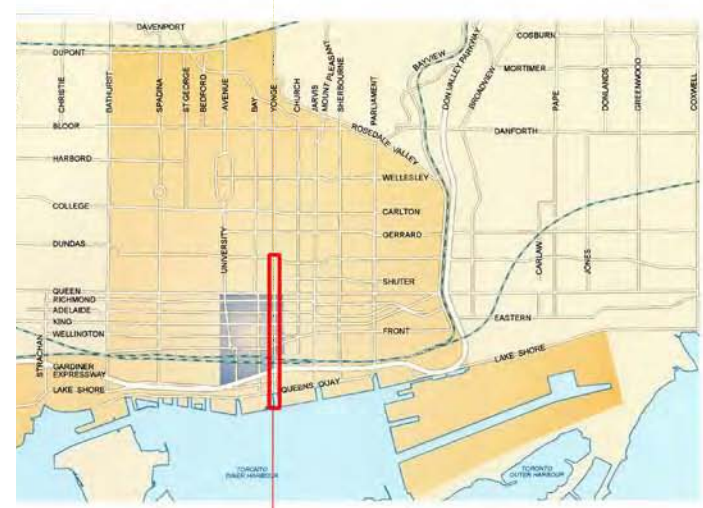
Local Parkland



Landuse



Downtown



YONGE STREET CORRIDOR

* Maps courtesy of Toronto City Planning Division

YONGE STREET

*map Courtesy of Canada's Waterfront Committee
Canada's Urban Waterfront Committee pins the base of Yonge street as a cultural opportunity

"Yonge Street is one of Toronto's most unique public spaces. No other street in the city is as open to public inhabitation as this place. When the Toronto Blue Jays won the World Series, there were an estimated 1 million people celebrating on Yonge Street from the harbour up to Bloor Street. The "World's Longest Street" is Ontario's, or indeed Canada's, 'Main Street'. The rich cultural activity and urban history of this route makes its inclusion in the plan a natural one. With the recent rejuvenation efforts focused on Yonge and Dundas culminating in the opening of Dundas Square, Yonge Street is set to become even more the cultural and civic core of the city. The energy of Yonge Street transforms at the waterfront into the launching point for the Toronto Island ferries, but its connection is not clear, and the foot of Yonge appears disconnected to its larger city presence."

OPPORTUNITIES: "The foot of Yonge has been identified as a preeminent location for a significant cultural facility ... as a place of celebration, seems most appropriate for Yonge Street."

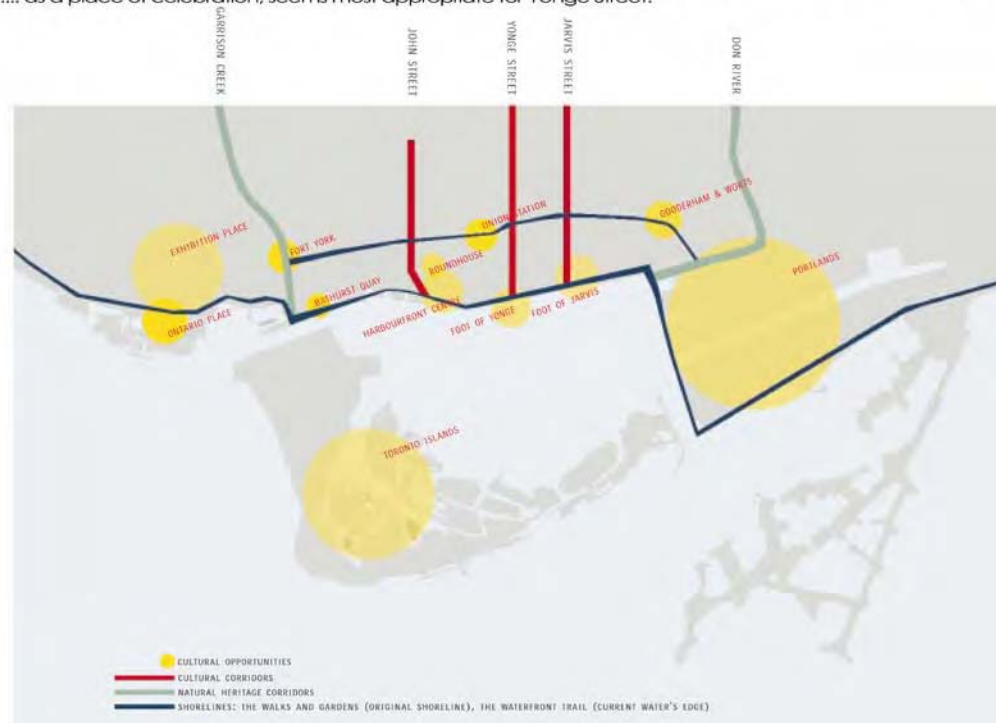


FIGURE GROUND

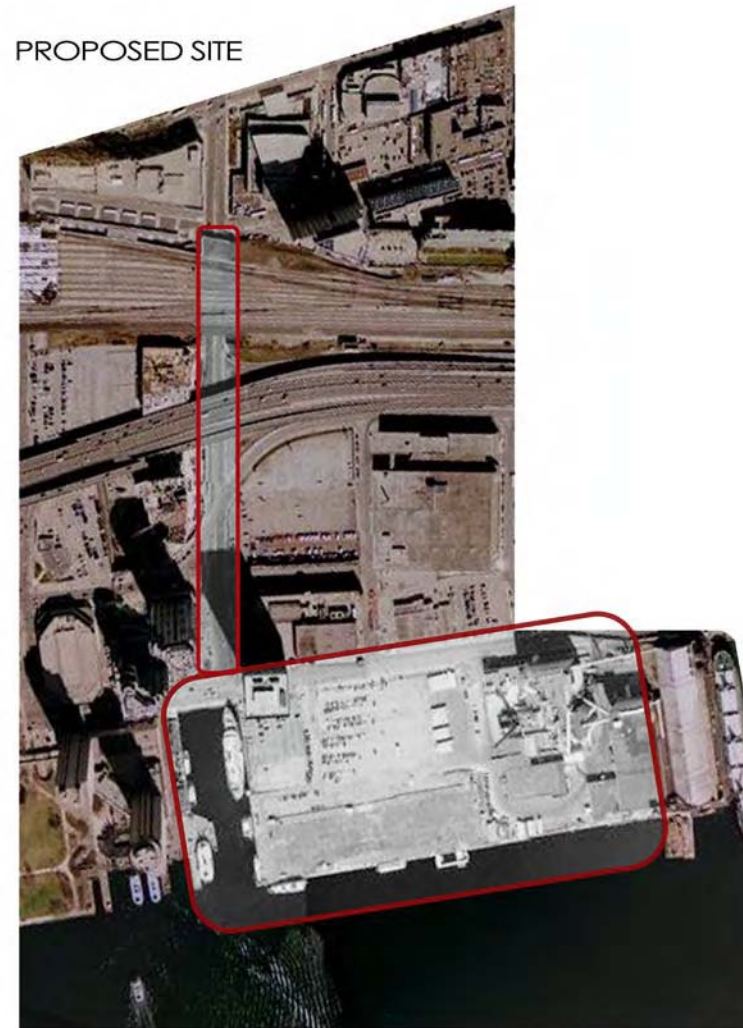


STREET SCAPE



Site Analysis YONGE ST | TORONTO, CANADA

PROPOSED SITE



CONTEXT



UNDER UNION STATION RAILTRACKS



0 KM - ORIGIN POINT



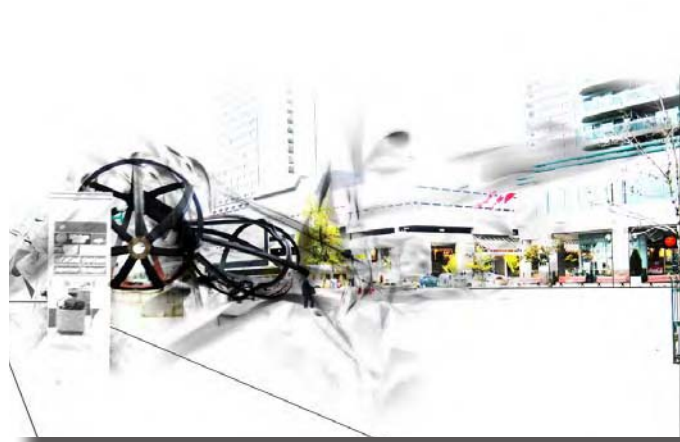
WORLD TRADE CENTRE LOFTS COURTYARD



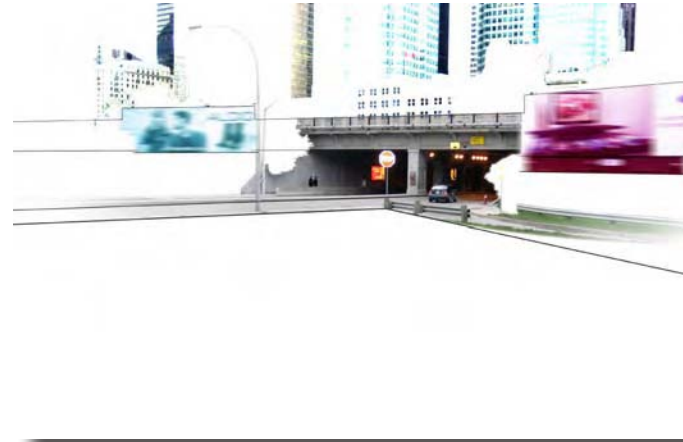
VIEWING NORTH UP YONGE STREET

Site Analysis

YONGE ST | TORONTO, CANADA



WRAPPING/FOLDING [2ND SKIN]



IDENTITY OF THE EDGE/BOUNDARY



MODULARITY FOR MOVEMENT



IDENTITY OF PERSPECTIVE

EXISTING SITE AT THE BASE OF YONGE STREET



Program Framing

Amphitheater Pavilion Yonge St. - Queen's Quay.

Skatepark: Yonge Street

A. Bathrooms	
Men (1@ 160 sf)	160 sf
Women (1 @ 180 sf)	180 sf
B. Stage	
Audience Seating (8 sf per person) 4000 people	16000 sf
Backstage/ Stage	1200 sf
Dressing Rooms	520 sf
Storage	450 sf
Orchestra Pit	400 sf
Sound Room	160 sf
Electrical Room	160 sf
Mechanical Toom	300 sf
Subtotal	19530 sf
Circulation/Structure @ 20%	3906 sf
	23436 sf

A. Lobby	1000 sf
Restrooms	720 sf
Men (4 @ 160 sf)	640 sf
Women (4 @ 180 sf)	
Subtotal	2360 sf
Circulation/Structure @ 20%	2832 sf

Program Framing

RESTAURANT

Restaurant:
Yonge St. -Queen's Quay

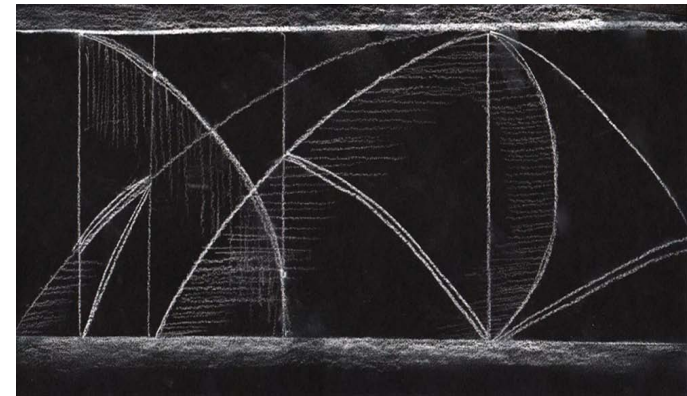
A. Dining Rooms	
Seating (12 sf per person) 350 people	4200 sf
B. Kitchen	2800 sf
E. Rest Rooms	
Ladies (8 @180 sf)	1440 sf
Men (6 @ 160 sf)	960 sf
Subtotal	9400 sf
Circulation/Structure @ 20%	1880 sf
	11280 sf

Restaurant	10560 sf
Pavilion	23436 sf
SkatePark	2832 sf
TOTAL	39179 sf
Parking: 200 spaces (300 sf per vehicle)	36,000 nsf

Springboard Experiments

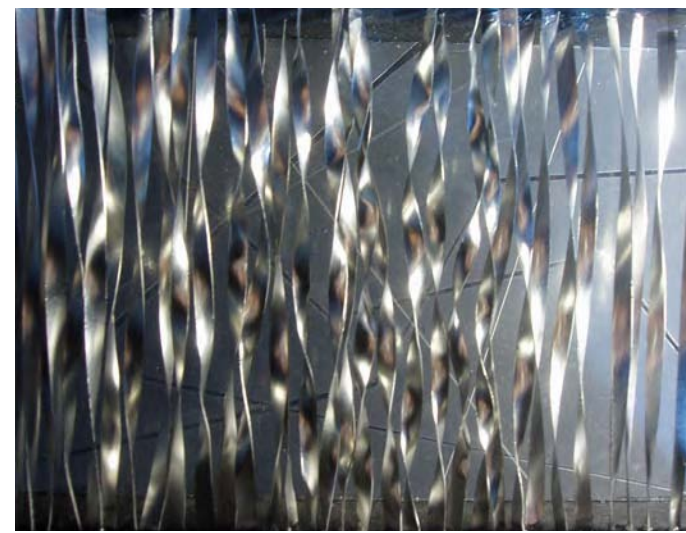
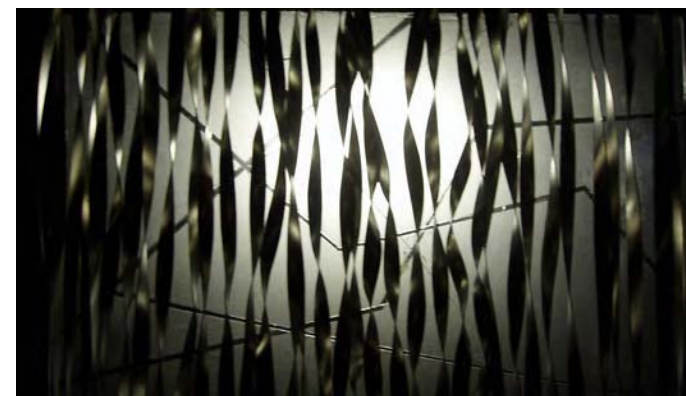


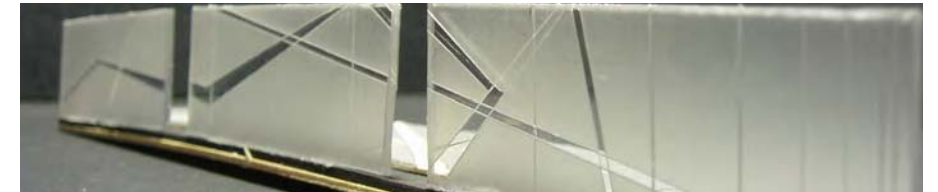
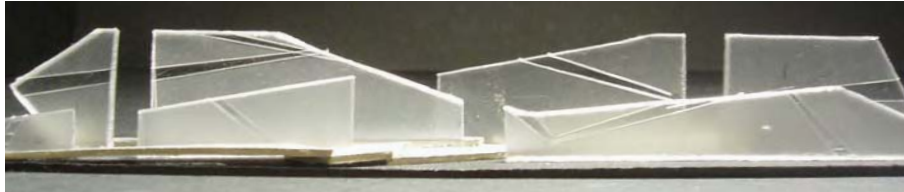
Classical Architecture has been revered, duplicated, and interpreted by a vast amount of architects because it was not only structurally ingenious, site-specific, and aesthetically pleasing but it was highly successful in terms of phenomenology. It was incredibly intriguingly and provoked sensual experiences. What is so successful about it? I tested some of the approach such as the Golden Section



Investigations of proportion and composition. Using Mathematical sequences to discover something authentic in the experience.

A chalk drawing progresses to sketching out water reflection that further propelled me to twist metal. This reflects light and plays with our visual perception.





I investigated the Heidegger's idea of the Horizon through means of an architectural element: the wall. We not only react to architecture but also in reverse



PHASE THREE

LAKESHORE BLVD EAST/
HARBOUR STREET



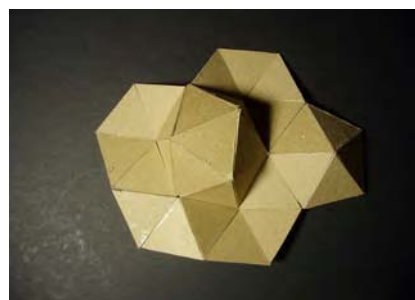
PHASE TWO

GARDINER EXPRESSWAY

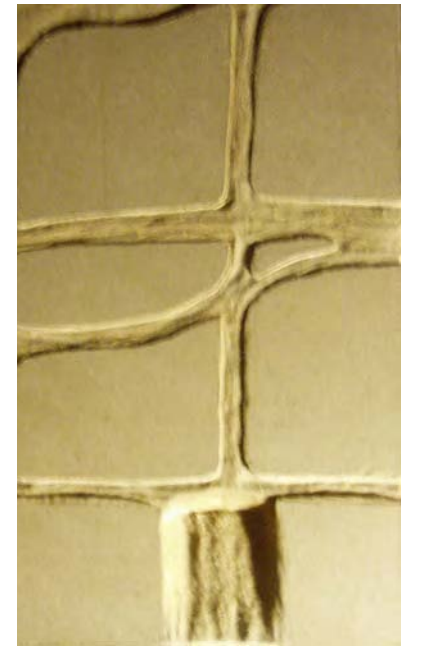


PHASE ONE

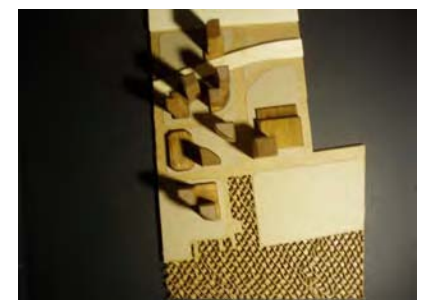
PROCESSION

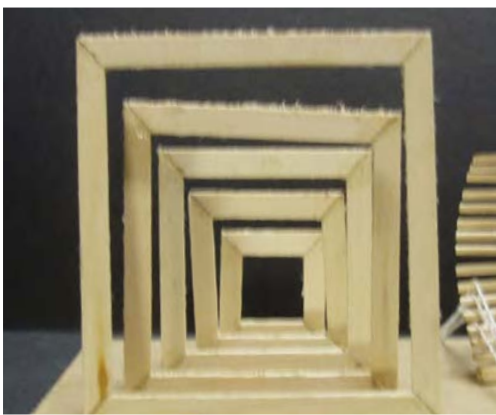


Again experimentin with geometry
mathematics and symmetry.

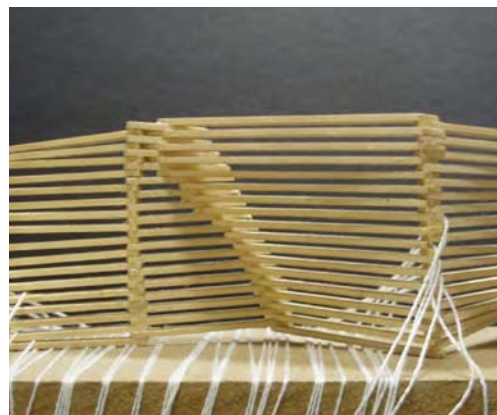


To take a new per-
spective and look at
the idea of carving
the edges out and
into. From a birdeye
we experience this
from the vertical.





Perspective



Modularity

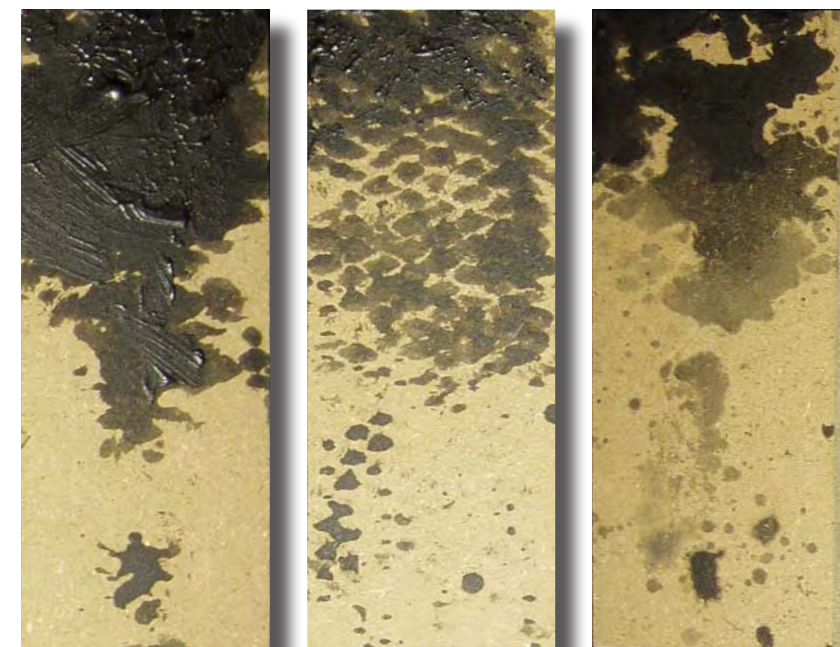


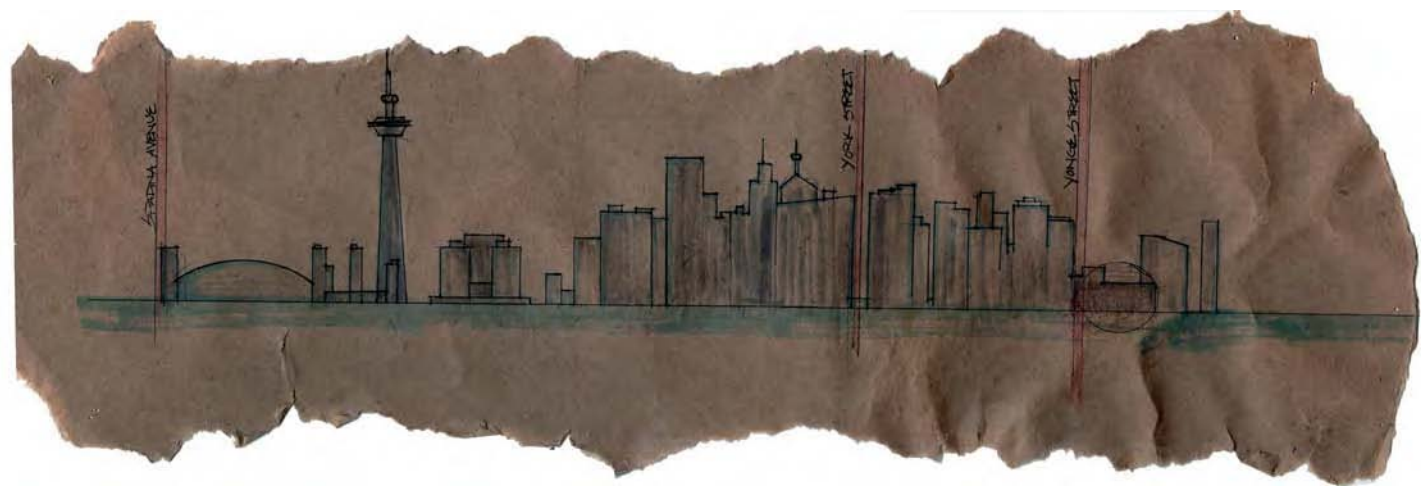
Second Skin



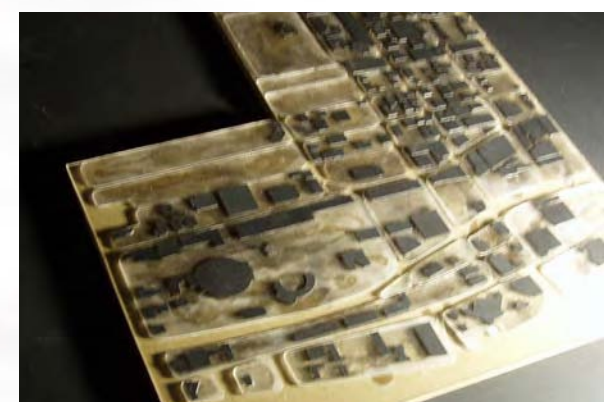
Each model represents a word that I interpreted earlier with graphics.

Here , I was trying to understand urban mass movement that slowly but surely dissipates toward the bottom





How would the ever-changing skyline of Toronto be obstructed by new structure



INTERIOR
 EXTERIOR

Thesis Position

“Today the ‘depth of our being’ is on thin ice” (Holl 8). The city is an infrastructure of many different layers creating an ever-changing skyline and ascribes a dense fabric. Distraction becomes inevitable and too often blinding by the man-made structures. It is very easy to lose the sense of self within the city rather than emplacing the body within it. Within the hectic urban environment these connections are disjointed. There is potential in our consciousness; to actively perceive place, natural or built, as a whole while experiencing it within the scale of space and further contemplate the details. It is in this thinking that understanding these intrinsic values becomes apparent. Looking from the macro fully to the micro we can look at ‘place’ in detail.

It was Mies Von den Rohe that said, “God is in the details”, ironic for this discourse: modernism referred architecture as the art of the eye. “From advances in technology and culture, from a phenomenological stance, modernist design has produced one-sided intellectual and imposing structures but it has not facilitated human rootedness” (Pallasma 17). Le Corbusier one of fathers of the modernist movement became aware of the bias towards the visual nature of design towards the end of his career. In creating Chapel Ronchamp, Le Cor

busier departs from his principles of standardization. He lets the site take the command of the form and orchestrates a poetic structure that stirs the senses.

“Forms bathed in light. Inside and outside; below and above. Inside we enter walk around, we look at things while walking around and the forms take on meaning; they expand, they combine with one another. Outside: we approach, we see, our interest is aroused, we stop, we appreciate, we turn around, we discover. We receive a series of sensory shocks, one after the other, varying in emotion: the joy comes into play. We walk, we turn, we never stop moving or turning toward things. Note the tools we use to perceive architecture. The architectural sensation we experience stems from hundreds of different perceptions. It is the promenade, the movements we make that act as the motor for architectural events” (Stoller 8)

Ronchamp is an architectural ensemble that referenced many similarities with the Acropolis- ‘starting from the ascent at the bottom of the hill to architectural and landscape events along the way, before finally terminating at the sanctum sanctorum itself – the chapel’ (Stoller). Le Corbusier like other modernists, revered classical geometry, investigating in depth proportion and composition, ultimately publishing two of interpretative theories, “le Modular” and “le Modular II” based on the Golden Section. His structures were regarded as stoic, and sequenced in vain using Fibonacci’s Sequence as a mathematical convenience rather than meaningful insight to human scale; bias toward only the

male body for reference. It was not till Ronchamp did he reference classical elements for experience than meaningful insight to human scale; bias toward only the male body for reference. It was not till Ronchamp did Le Corbusier reference classical elements for perceptive experience.

Ronchamp was one of Le Corbusier’s most celebrated works all as a result from formidable relationship with the site that provided an irresistible genius loci for the response. “Nature can enfold us in its’s multisensory embrace. The multiplicity of peripheral stimuli effectively pull us into the reality of its space” (Pallasmaa 65). As modernism progressed, a movement began to adapt phenomenological ideas to counter the placelessness and lack meaning that modernism offered: Critical Regionalism. In Kenneth Frampton’s “Towards a Critical Regionalism: Six Points for an Architecture of Resistance”, Point Five - Culture vs. Nature: Topography, Context, Climate, Light and Tectonic Form addresses what is evident by the title: expose the innate qualities thus eradicating the placelessness of the site. Kenneth Frampton provides several architects that he analyzed to be Critical Regionalists such as Tadao Ando and Alvar Alto. Others were criticized by placing them between two catego

ries: High-tech and Facades. Such architects as Richard Rogers was named as a High-Tech by creating the Pompidou Center, leads by example for the demise of culture. Robert Venturi and Michael Graves were listed as Facades, “[They] produce an onslaught of universal civilization stirred by increasing hunger for development” (Frampton 19). Richard Rogers’ Pompidou is in this book provided as one of the tectonic study, somewhat of an anti-precedent study.

Tadao Ando differs himself from Modernism for his endeavor to express tension or opposition between the standardization of functionality and transparency in its utilitarian and rational motives.

“I believe in removing architecture from function after ensuring the observation of functional basis. In other words, I like to see how far architecture can pursue function and then, after the pursuit has been made, to see how far architecture can be removed from function. The significance of Architecture is found in the distance between it and function” (Pallasmaa 62)

Eastern thinking is deeply rooted in tradition and has a profound relational understanding of the concept of space. Kisho Kurokawa one of the leaders of the Metabolism movement wrote,

“Architecture and cities are always changing, so likewise, their structures should be open, and their relationship with nature valued. We should not be preoccupied with matter, with substance” (Kurokawa 16)

One of architect if present during the movement would be an advocate for Critical Regionalism would have been Louis Kahn most notably the Salk Institute in La Jolla, California. It has evoked emotion in silence and in light. He has influenced many critical regionalists including Tadao Ando. Tadao Ando and Louis Kahn have many close similarities in their approach to design. The Salk Institute is presented as a precedent study.

This thesis investigation proposes to connect the body, city, and landscape. By embodying the basis of critical regionalism and emphasize on the phenomenological elements we can re-think urban landscape.

It is important to note that the body is in a constant dialogue with its surroundings. Juhani Pallasmaa says that “architecture is our primary instrument in relating us with space” (Pallasmaa 17), so what is currently missing? He states that the present predicament is caused from modern architecture but not wholly is it at fault. “What is missing from our dwelling today are the potential transactions between the body, imagination, and environment” (Pallasmaa 41). Experience is the crux of this thesis, to understand these connections by under

standing how the body experiences space. There are two edges to our experience of place. There is an inner and outer boundary. The near edge as our body, skin. The latter edge being far away from us and presented to us as the horizon as landscape. When we experience something we sense the two together equally but more of a synthesis; when our bodies respond to places we react and visa-versa. "Architecture directs and frames behavior and movement" (Pallasmaa 44).

Boundary is present by Heidegger as not where something stops but is that where begins its presencing (Heidegger 152). It is in the horizon where we find that one connects themselves with nature. The horizontal boundary can be related an architectural element such as the wall. The importance doesn't lie on what it contains or block out but the wall itself as a physical connection between the interior and exterior. The wall characterizes the space by implying an equal exchange between to entities.

Within a city context it would be a formidable task to reconcile the natural environment and the urban environment. Within the city the landscape is often

manicured, juxtaposed, or contained.

How do we get structures, our bodies, and nature to respond efficiently together harmoniously? Architecture is a mediator of our experience. By magnifying our experiences we can pass through the wall that can act as now a threshold. In conclusion, there can be an integral relationship between the nature, the city, and the body.

This is a proposal for a new form of city that will draw people that can explore a sensual urban environment by fostering a more direct form of stewardship of nature. A first-true water-based park in the Toronto agglomeration coupled with an undertone of regeneration.

The direct correlation between dense urban environment and its immediate natural environment will provoke a new way of experience, where the Yonge St. landscape becomes a definite expression of a particular form of landscape. Rather the landscape, and the city being juxtaposed while the body is a mere spectator, they will be homogenous.

Final Design

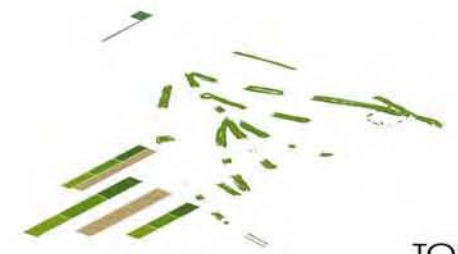


1" = 100'0"

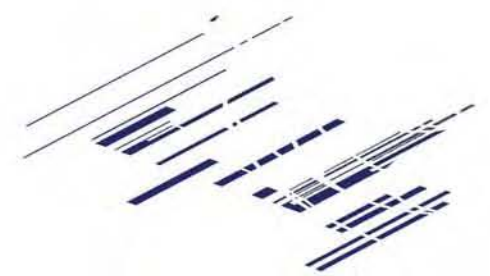
- PART I PROCESSION**
- 1 PHASE ONE - TUNNEL WALL
 - 2 PHASE TWO - TRANSITION
 - 3 PHASE THREE - TRANSFORMATION
 - 4 BRIDGE

- PART II DESTINATION**
- 5 RESTAURANT
 - 6 SKATEPARK
 - 7 PAVILION
 - 8 SAND BEACH
 - 9 LOOKOUT PIERS
 - 10 ORIGIN POINT PROMENADE
 - 11 PARKING

SITEPLAN



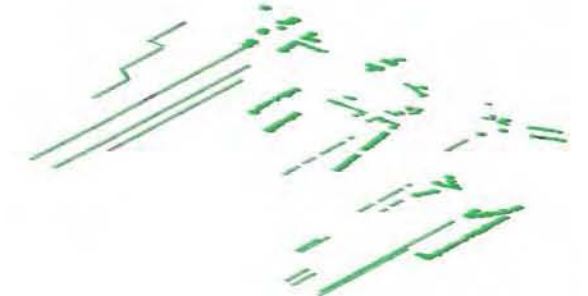
TOPOGRAPHY



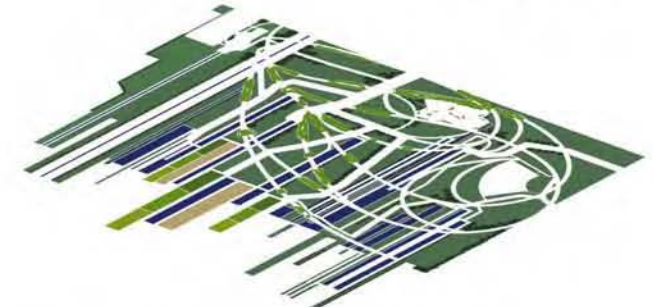
WATER SYSTEMS



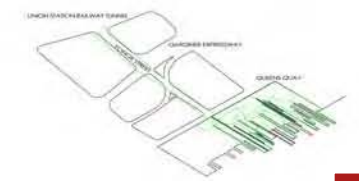
SURFACE



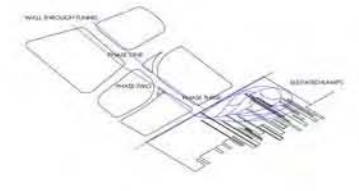
TREE CANOPY



HYDROLOGY & TOPOGRAPHY



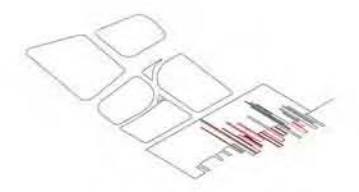
PEDESTRIAN ROUTES



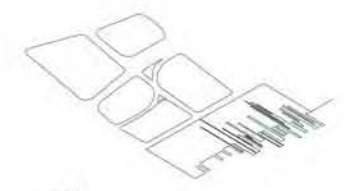
PATHWAYS AND RAMPS



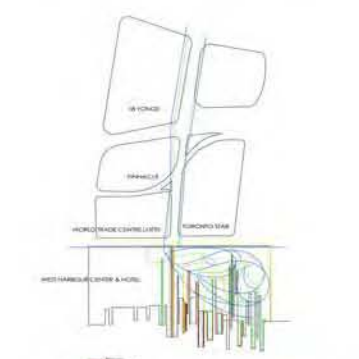
MAINTENANCE AND EMER. ACCESS



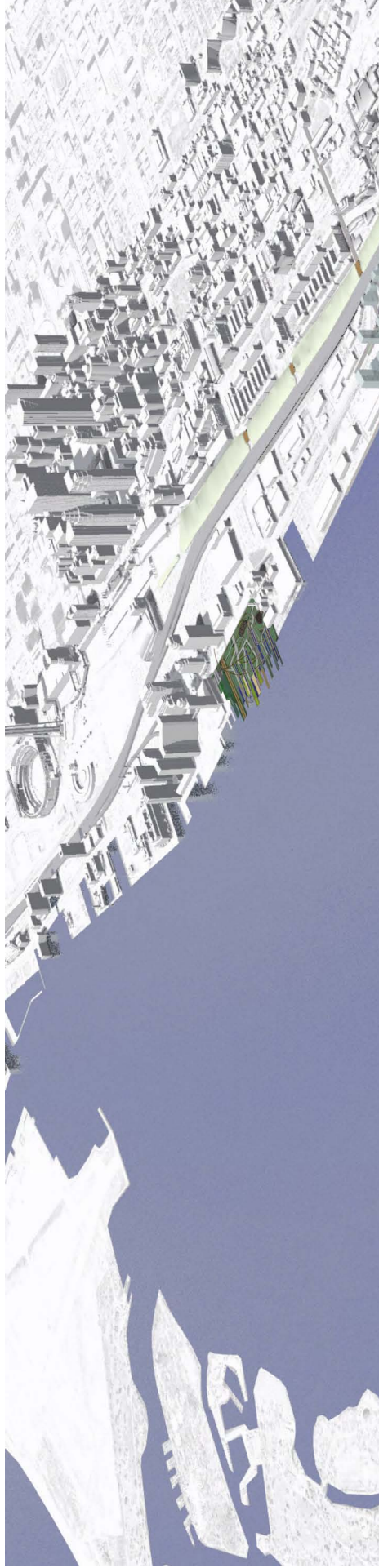
BOARDWALKS



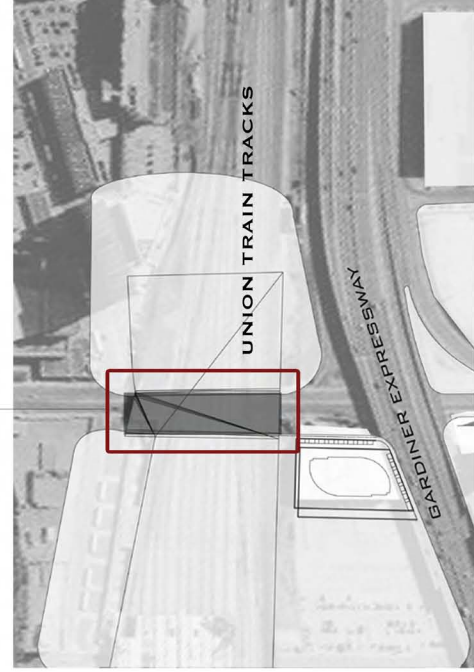
PIERS



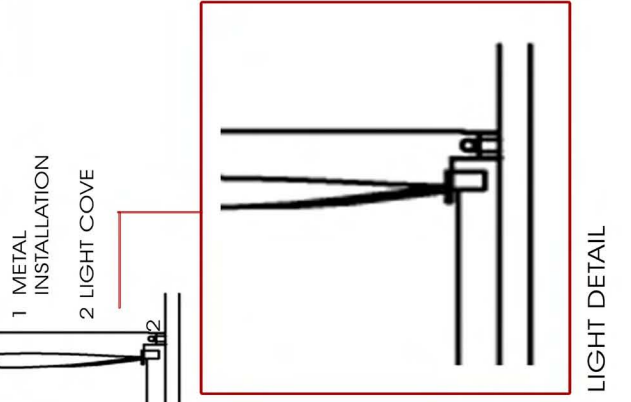
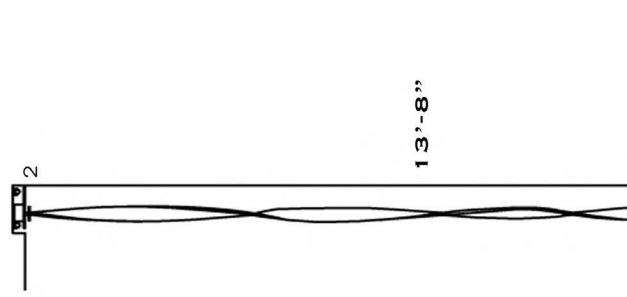
NETWORK



WEST RAMP SECTION

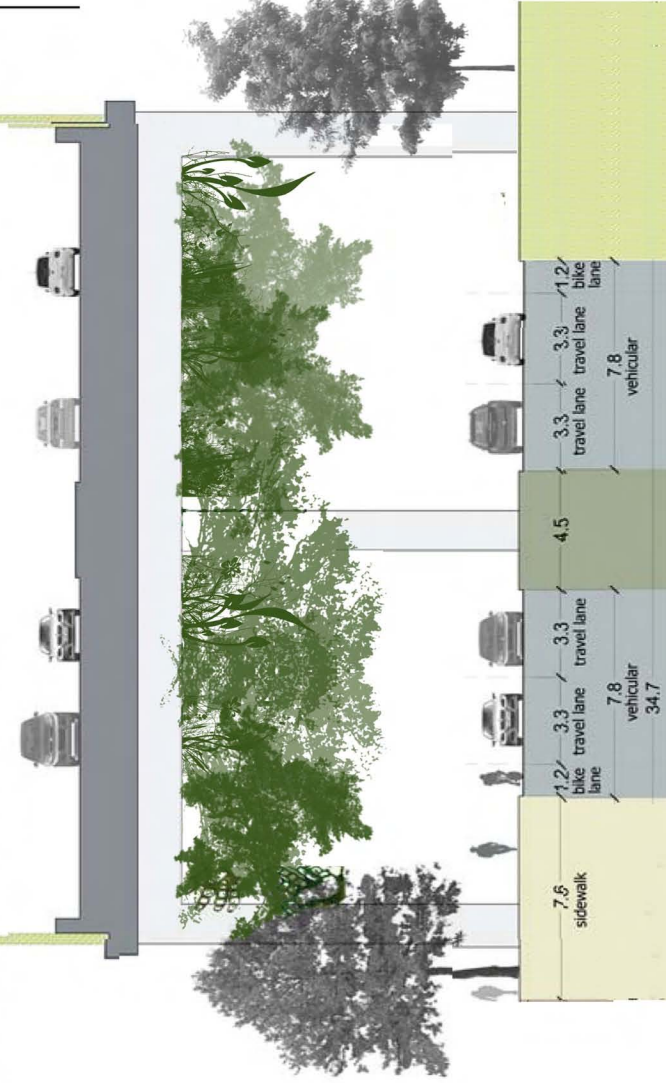


TUNNEL

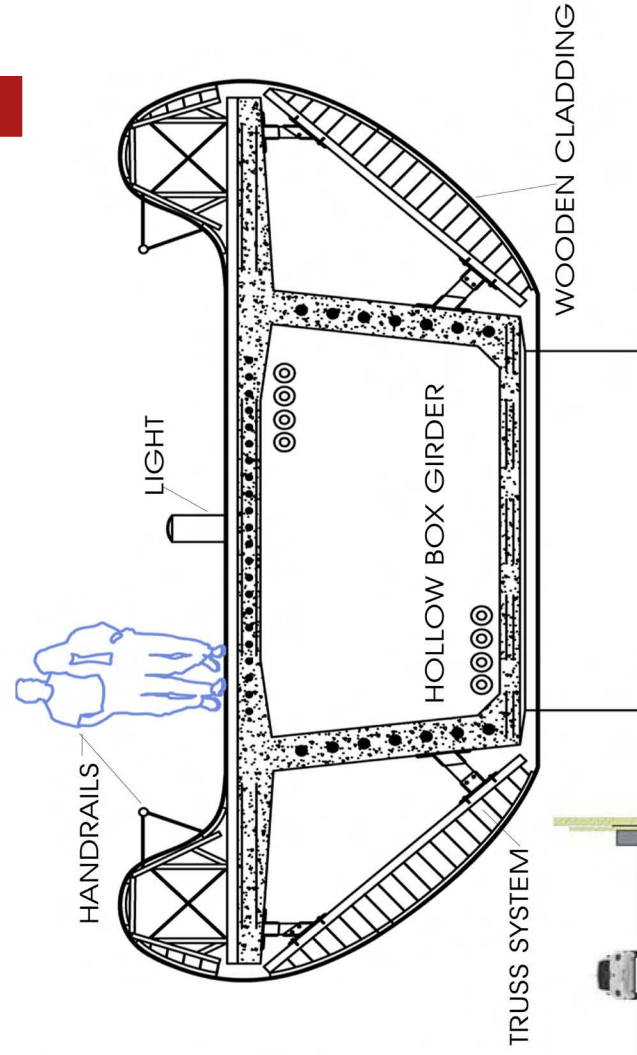




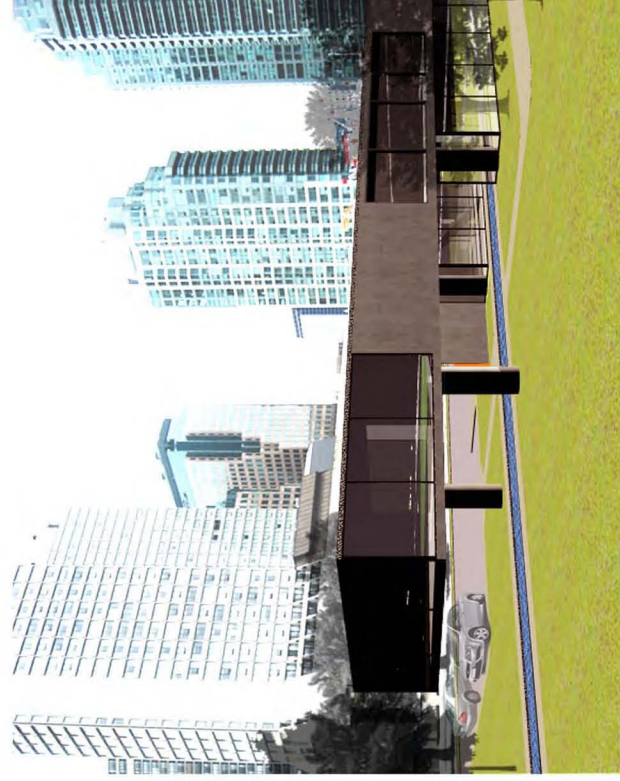
NEW GARDINER PARKWAY



WORKING OPEN SPACES



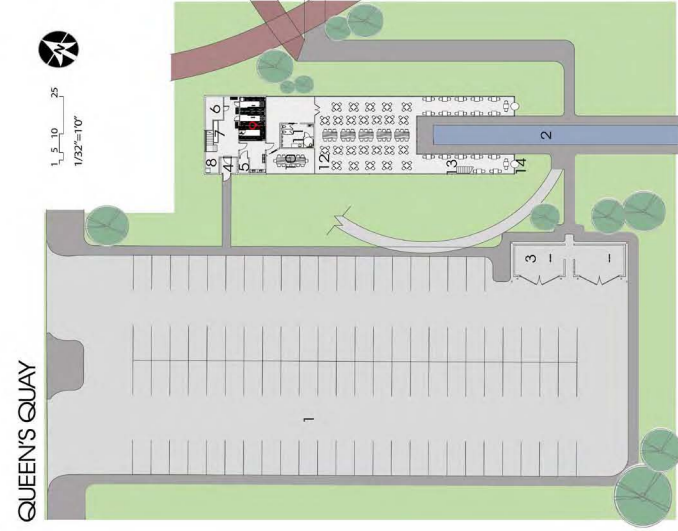
THE RAMPING SYSTEM INCORPORATES SEVERAL SYSTEMS THE MAIN BEING A HOLLOW BOX GIRDER THAT CAN WITHSTAND THE CURVILINEAR TENSIONAL FORCES. POST-TENSIONED PRECAST CONCRETE CONTINUOUSLY SPANNED WITH PRETENSIONED CABLES. THE SECOND SYSTEM WILL INVOLVE STEEL TRUSSES THAT ARE CONNECTED BY TIES TO SUPPORT THE WOODEN RAIN SCREEN AROUND THE HOLLOW BOX GIRDER. AT LOWER HEIGHTS THE RAMPS WILL ONLY INVOLVE THE TRUSS SYSTEM AND CANTILEVER TO THE GROUND. THAT WILL SPAN APPROXIMATELY 200 FT. THE DEPTH BEING APPROXIMATELY 7FT DEEP AND 15 TO 20 FEET WIDE. THIS RAMPS PROVIDE UNIQUE EXPERIENCE AS A HYBRID PARKWAY IN THE AIR. THERE ARE SEVERAL NODES THAT TRANSITIONS THE RAMPS INTO VIEWING AREAS FOR AUDIENCES SUCH AS THE AMPHITHEATER AND THE SKATE PARK.



NORTHWEST PERSPECTIVE

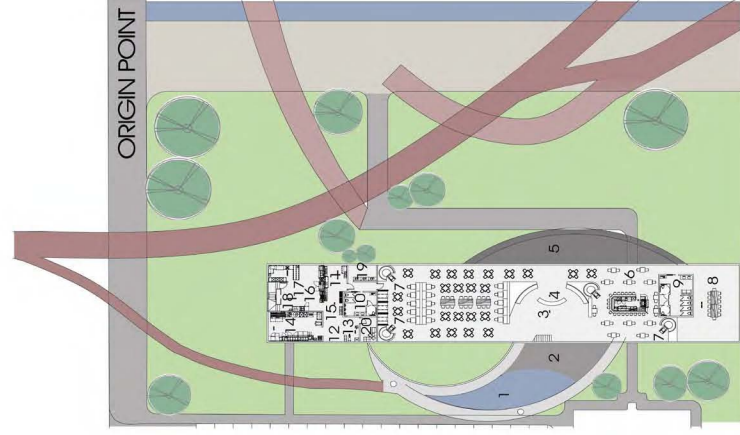


SOUTHWEST PERSPECTIVE



1ST FLOOR

- 1 Parking
- 2 Water
- 3 Waste Enclosures
- 4 Security Entrance
- 5 Mechanical Room
- 6 Wine Cellar
- 7 Dumbwaiter
- 8 Laundry
- 9 Freezers
- 10 Private Party
- 11 Unisex Restroom
- 12 General Dining
- 13 Entrance stairs
- 14 Columns



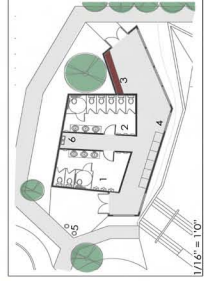
2ND FLOOR

- 1 Infinity Pool
- 2 Entrance
- 3 Host
- 4 Waiting
- 5 Outside Patio
- 6 Bar
- 7 ADA Seating
- 8 Private Party
- 9 Men's Restroom
- 10 Women's Restroom
- 11 Take-out Assembly
- 12 Desserts
- 13 Janitor
- 14 Cooking
- 15 Soda
- 16 Preparatory/ Salads
- 17 Dishwashing
- 18 Dumbwaiter
- 19 Cashier
- 20 Office

RESTAURANT



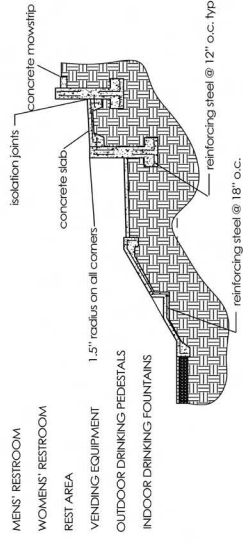
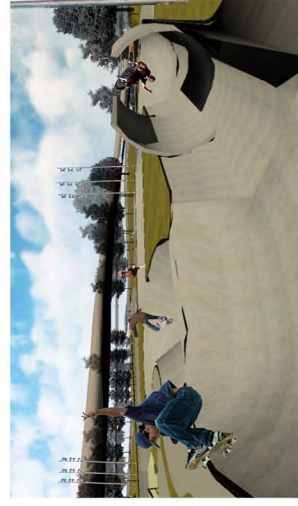
- 1 3/4 PIPE
- 2 5 FOOT BOWL
- 3 11 & 8 FOOT DEEP KIDNEY
- 4 SHALLOW POOL, 3 FOOT
- 5 10 FOOT DEEP BOWL
- 6 REST STOP
- 7 LEDGES, TRANCHES, RAMPS



- 1
- 2
- 3
- 4
- 5
- 6



SKATE PARK



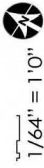
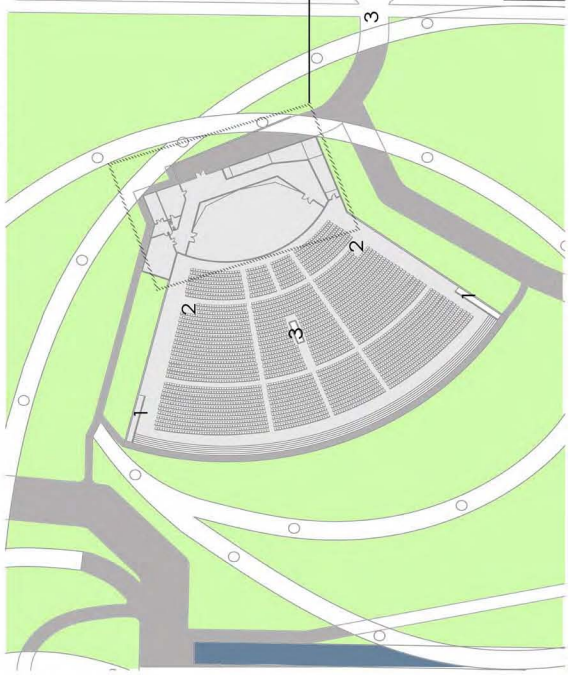
- MEN'S RESTROOM
- WOMEN'S RESTROOM
- REST AREA
- VENDING EQUIPMENT
- OUTDOOR DRINKING PEDESTALS
- INDOOR DRINKING FOUNTAINS



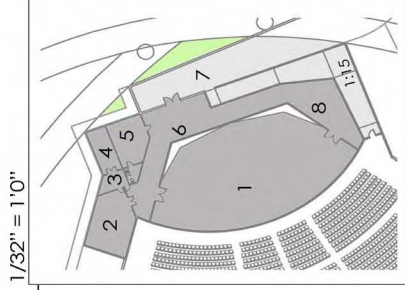
- 1 SEATING APPROX. 4000
- 2 PERFORMANCE RANGING FROM FILM, LIVE PERFORMANCES AND ORCHESTRA



- 1 ADA RAMPING ACCESS
- 2 ADA SEATING
- 3 PROJECTION SPACE



PAVILION



1/32" = 1'0"

- 1 STAGE
- 2 MECHANICAL ROOM
- 3 BOILER ROOM
- 4 ELECTRICAL ROOM
- 5 DRESSING ROOM
- 6 BACKSTAGE
- 7 SERVICE ENTRY
- 8 STORAGE

Bibliography

- ° Bloomer, Kent C., and Charles W. Moore. Body, Memory, and Architecture. New Haven and London: Yale University Press, 1977.
- ° Deasy, C.M.. Design for Human Affairs. Cambridge, Mass.: Schenkman Publishing Company, 1974.
- ° Dal co, Francesco and Kurt W. Forster. Frank O Gehry, the complete works. New York, NY: The Monacelli Press, Inc. , 2003.
- ° Dodds, George, and Robert Tavernor. Ed. Body and Building: Essays on the Changing Relation of the Body and Architecture. 1st ed. Cambridge, Mass.: The MIT Press, 2002.
- ° Kenneth Frampton, "Towards a Critical Regionalism: Six Points for an Architecture of Resistance", in The Anti-Aesthetic. Essays on Postmodern Culture (1983) edited by Hal Foster, Bay Press, Port Townsen.
- ° Kurokawa, Kisho. From Metabolism to Symbiosis. London: London St. Academy Group Ltd. 1992
- ° Graves, Micheael. Le Corbusier: Selected Drawing. New York, NY: Rizzoli International Publications, Inc, 1981.
- ° Gutman, Robert. Ed. People and Building. New York and London: Basic Books Inc., 1972.
- ° Pallasmaa, Juhani. The Eyes of the Skin. London: TJ International Ltd, 2005.
- ° Perez-Gomez, Alberto. Polyphilo or the Dark Forest Revisited: An Erotic Epiphany of Architecture. Cambridge, Massachusetts: MIT, 1992.
- ° Proto, Francesco , Jean Baudrillard, and Mike Gane. Mass. Identity. Architecture. Great Britian: Wiley-Academy, 2003.
- ° Raskin, Eugene. Architecture and People. Englewood Cliffs, NJ: Prentice-Hall, Inc., 1974.
- ° Rappolt, Mark, and Robert Violette, Ed. Gehry Draws. Cambridge, Mass. London: The MIT Press| Violette Editions, 2004.
- ° Rybczynski, Witold. The Most Beautiful House in the World. New York City: The Penguin Group, 1990.
- ° Rybczynski, Witold. The Look of Architecture. New York City: Oxford University Press, 2001.
- ° Shepheard , Paul. Artificial Love: A story of machines and architecture. Cambridge, Mass.: MIT, 2003.
- ° Stoller,Ezral. The Chapel at Ronchamp. New York: Princeton Architectural Press, 1999.

Notes

- 1-5. "Millennium Park." Wikipedia, The Free Encyclopedia. 26 Apr 2008, 22:33 UTC. Wikimedia Foundation, Inc. 9 May 2008 <<http://en.wikipedia.org/w/index.php?title=MillenniumPark&oldid=2084086>>.
6. "Olympic Sculpture Park." Wikipedia, The Free Encyclopedia. 4 Mar 2008, 21:45 UTC. Wikimedia Foundation, Inc. 9 May 2008 <http://en.wikipedia.org/w/index.php?title=Olympic_Sculpture_Park&oldid=195891170>.