

UNIVERSITY OF DETROIT MERCY GRADUATE SCHOOL MASTER'S PROJECT

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Exchange: People and Places

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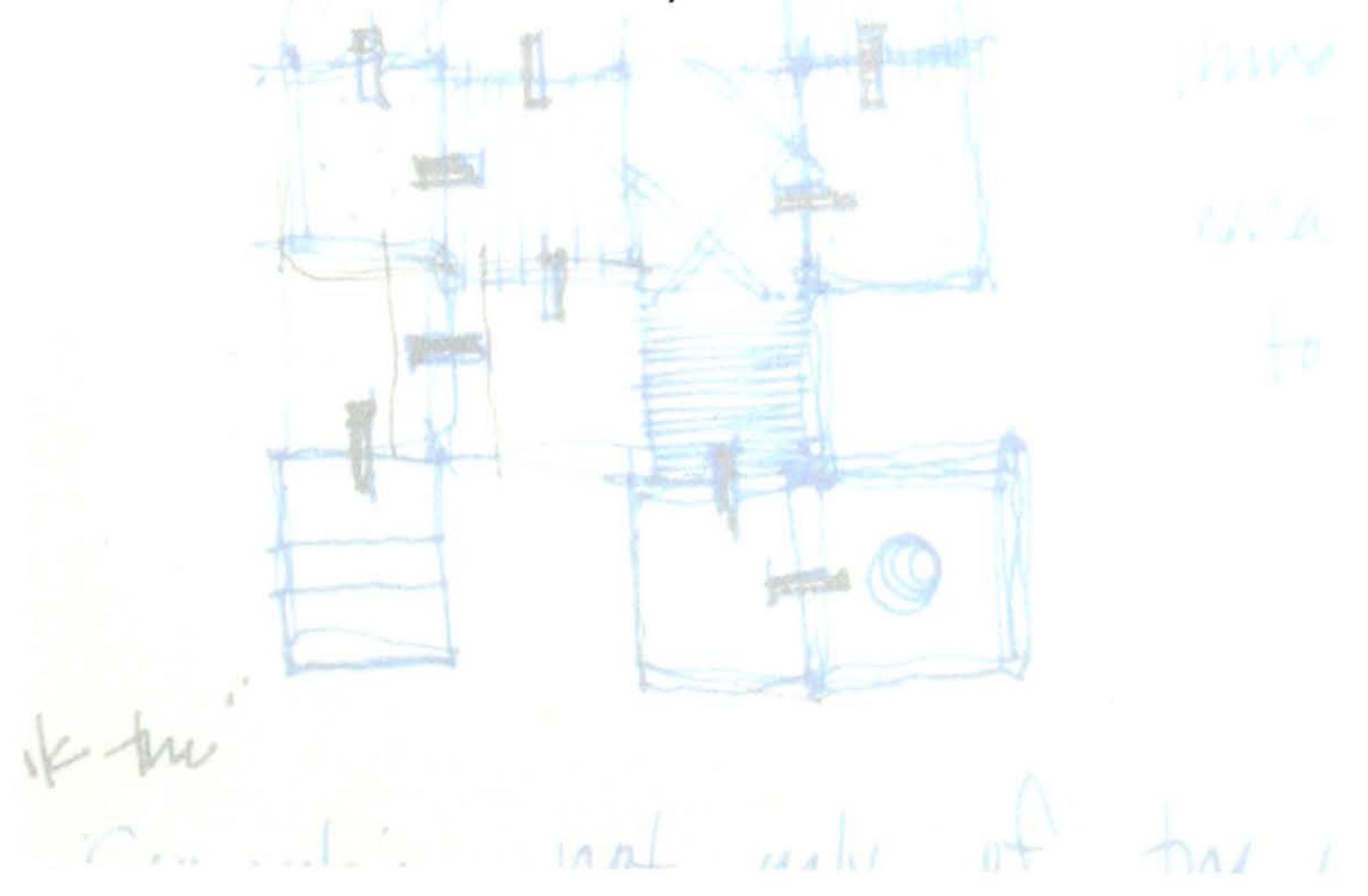


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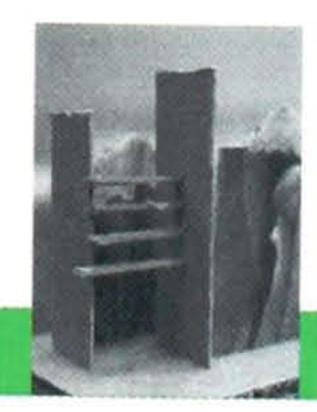
Abstract

A city: pieces, many different people and places that all come together. We can never know how they will fit together or if they will cohesively fit at all, but we can try to create an environment that will facilitate strong connections between them all. As these pieces begin to overlap, slip past, or bump up to one another whether they like it or not they create exchanges. Whether it is an accidental exchange between two people on the street, or the exchange of a building emerging out of the landscape, this thesis looks to explore further what is embedded in the notion of transaction and exchange and how can an architecture begin to weave itself into and out of an area to bring these pieces closer together possibly creating a tighter knit for an area?

From the broader scale of viewing a site in its larger context down to the smaller scale of how an individual operates within a space there is the opportunity to create new possibilities for people to experience when these threads and pieces begin to overlap.

What effects do these exchanges have on the people and places involved? It is possible for someone to view a place or space in a new way when it is coupled next to or intertwined with the landscape in a way that is not expected?

Abstract



Project Summary

In an abstract way a city can be compared to the forming of a quilt. In the sense that it is not one continuous homogeneous piece, but is made of multiple patterns, layers, and textures that all come together and form the larger whole. In a city the patterns, layers, and textures can be represented in the many different parts that make up the natural and the built environment, as well as the people that exist in the city. When these different pieces begin to be laid down as the fabric there creates an opportunity for unique connection, overlap and interaction. This exchange between these pieces that make up the city and what can happen inside these seams is what I look to explore in this thesis.

I see an exchange as more than just a give and take, but an engagement in something, interaction, an intertwining and a connection at least for a moment in time, and in any environment opportunities for exchange exist on multiple levels. The notion of exchange operates on several levels: first, it can be seen in the quotidian interchange between individuals, second, it is evident in the reciprocal relationship between architecture and the landscape; and third it exists in the subconscious relationships we have within and outside an architecture. From the macro scale of viewing a site in its larger context down to the micro scale of how an individual operates within a space there is the opportunity to create new possibilities for people to experience when these threads begin to overlap.

What effects do these exchanges have on the people and places involved? Exchanges are not always a one to one relationship, nor are they ever the same for any two people. If you view or experience something out of its 'normal' or inherent context, your outlook or experience may be totally different therefore creating a new view or perception that is non-conventional or not what one would usually expect in that kind of situation.

In the context of Detroit specifically the Lafayette Park area, I would like to investigate the opportunities for exchange between individuals, the architecture and its natural surroundings, and individuals and an architecture. The programs I have chosen are that of a market, library branch, post office, and art gallery. I will combine them into one facility, looking for ways and chances in the between spaces to explore and evaluate them as separate levels, and then also when they are "collapsed" into each other. Likewise with the site I have chosen at the southwest corner of Lafayette Avenue. and Orleans Street. I have the chance to explore how the programs and architecture developed in them can attempt to act as a seam and tie for the whole area.

Abstract



Thesis Paper - "Exchange: People and Places"

In an abstract way, a city can be compared to the forming of a quilt. Like a quilt, a city is not one continuous homogeneous piece, but is made of multiple patterns, layers, and textures that all come together and form one. In a city, the patterns, layers, and textures can be represented in the many different parts that make up the natural and the built environment, as well as the people that exist in the city. When these different pieces begin to be laid down as the fabric, there is an opportunity for unique connection, overlap and interaction. This exchange between these pieces that make up the city and what can happen inside the interstitial spaces is what I intend to explore in this thesis.

I see an exchange as more than just a give and take, but an engagement in something, interaction, an intertwining and a connection at least for a moment in time. In any environment opportunities for exchange exist on multiple levels. The notion of exchange operates on several levels: first, it can be seen in the quotidian interchange between individuals, second, it is evident in the reciprocal relationship between architecture and the landscape; and third it exists in the subconscious relationships we have within and outside an architecture. From the macro scale of viewing a site in its larger context down to the micro scale of how an individual operates within a space there is the opportunity to create new experiential possibilities when these threads begin to overlap.

What effects do these exchanges have on the people and places involved? Exchanges are not always a one to one relationship, nor are they ever the same for any two people. If you view or experience something out of its 'normal' or inherent context, your outlook or experience may be totally different therefore creating a new view or perception that is non-conventional or not what one would usually expect in that kind of situation.

A city can be a dynamic and exciting place. Many different actions take

Thesis Paper

place of all different varieties and origins, from something as simple as buying a newspaper on the street to finalizing a business deal in your office thirty three stories up, and happen in a relatively small area. Sometimes they occur with recognition of each other such as a parking garage housing the parking requirements for an office building and others happen without the direct influence of another such as a coffee shop and a newspaper stand. Though they may be literally only ten feet apart, they can be worlds apart in their uses and how the people using the two interact with each other and how one affects the other.

Growing up in a rural community, I have always enjoyed going into the city and observing the different way of life of an urban area. What has always interested me about the city is the diversity of people, culture, personal style, and architecture, and how they coexist in one place. I have also always enjoyed the idea of how totally different functions can take place right next to each other but almost exist in their own worlds. I also have always been fascinated how these different functions and activities can express themselves in different ways but be placed next to something else that is completely the opposite. It is how these different things connect and interact with each other, that led me to my current thinking of this attempted project.

I look to explore this dynamic of exchange between people, activities, and events. As transactions and interactions take place between people and their environment lines and boundaries can be blurred, convention can be set aside. By exchange I mean more than a simple give and take, but an engagement in something, interaction, a connection and a sharing for at least a moment in time. In any environment and specifically an architectural context the opportunity for exchange exists on multiple levels, from the macro scale of how a building or a construction relates and effects its surrounding context, down to the micro scale of the individual and how an architecture affects a person or people within it. There is the everyday interchange between individuals that takes place where ever we are whether we realize it or not.

Then there is also a reciprocal relationship between a landscape and architecture. A third exchange then exists in subconscious relationships that we may have within and outside an architecture. These subconscious relationships lie in the way a space makes a person feel. Are we comfortable; is it relaxing, does it make us tense? From these ideas and possibilities of interaction and exchange, is it possible to explore an architecture which resides not in the making of boundaries, but in the relationships between event and territory, the people and the edges of the programs, the buildings, and the site?

As my thought process developed, I began to see parallels on an abstract level that the forming of a city can be compared to the forming of a quilt in the fact that the city is made of many patterns, structures, layers, and textures that all come together and form a larger whole. The physical fabrics or threads that make up a city lie in the different people and the built environment, and the natural environment that lies within it. The smallest scale thread lies in the people. People of different backgrounds and cultures exist together sometimes with only a six inch wall separating them, but they all bring their own unique style, history and background. And these become expressed physically through the way they dress, live, and even decorate their homes. What I see as another thread is the built world and how it resides in the different structures, forms, materials and styles. Different circumstances result in the built world with different uses that lead to different forms and appearances and characteristics. Also part of this thread includes infrastructure such as roads, bridges, railroads, and telephone lines, which weave themselves into the fabric as modes of transportation and communication. The last major component of this 'quilt' I have identified is the natural landscape and environment. Forests, fields, farmer's crops, and parks, whether they are purposely created or are simply land that has been left to grow over time without interruption, constitute the last major component. Begin to weave these threads together and they form the environment and context that we live in.

At a macro scale, when looking at the city through this lens of the three

Dimensional quilt, we can start to identify where these different pieces/threads create edges with each other; where they act in isolation; where some of the edge begins to blur; where they don't; and where there are possibilities for creating new experiences and conditions. For example, if a park happens to be next to a housing complex, it does not have to have a distinct boundary noting the where the housing complex begins and where the park ends. How is it possible for the park to flow into what is considered the territory of the housing without turning it into part of the housing? These points of overlap create an interstitial space which does not belong to one or the other but both. The edges of one or another are not clear as day, yet both are still recognizable. The idea is to overlap and blur but not beyond the point of distinction from one space to the next. I don't think it is necessary, acceptable, or possible to create a clear cut rule or order that has to be followed in these overlaps. But is it possible to develop a framework that can be followed without stifling people's, or places individuality or distinctiveness? When establishing where these overlaps occur, we can begin to wind the urban fabric a little tighter possibly attempting to bring people a little closer.

On a micro scale, these overlaps also exist inside built spaces as well. Different programs of spaces can begin to be combined with others that are not normally thought of as being together. As functions begin to overlap, spaces begin to form inbetween that can belong to both. In these spaces of 'both', something can be treated differently than the spaces on the other sides of it. We can address light in a different way, or play with a surfaces transparency or opacity. Again, by these overlaps, or between spaces, a seam can be created starting from inside an architecture that moves outside expanding beyond to the site, and then to the greater context that starts to provide the opportunity to bring people together. Different things begin to overlap, or don't overlap. We begin to identify possible gaps where the fabric is missing or is not being allowed to touch.

With this idea of tightening or creating a seam in some areas, the programs I chose for

this project are that of a foods market, a small library branch, a small post office, an art gallery, and an outdoor performance area. The foods market will be roughly 12,000 square feet, and I chose it because it is traditionally a public space that brings people together and houses exchange. The library portion of the program will be only a small branch that houses about 1000 pieces. Though small I still would like it to contain areas for reading and community rooms. The library again is a public use that through this age of information boom can become an integral house of resources (such as the internet) for a community. The post office is also a place that is a need to the public. It offers a contrast to the market and the library because there are more back of house functions and less area is traditionally accessible to the public. The art gallery and outdoor area are different from the other three areas in that they may be regarded as more commodity. While the market, library branch, and post office are functions people need on an everyday basis, the art gallery and outdoor area fall into that of more leisure and enjoyment. My intent was to choose a variety of programs that have different characteristics but share the fact that they are places that can draw people together and are open and usable to everyone in a community. With this idea of my project acting as a seam and finding areas of overlap instead of creating separate buildings for every different use, I will attempt to intertwine multiple functions into one facility, "making a set of new connections between previously unconnected parts." By using this diversity of programs can I discover where these overlaps can occur and how do I address them architecturally so that it allows people to view them differently than if they were isolated in themselves?

Within the program, I have developed a number of possibilities for these possible creations of this hybrid condition. In attempting to do this, I need to, in a way, unlearn what I know about what a conventional market, library, or post office looks like and allow myself to view them not as separate functions but a group of spaces that have unique overlaps and crossovers. I can begin to ask how do I make determinations of

how they are grouped together? Is it more important that private and public functions be put together for all the programs, or does it become about activity versus calmness, collective versus the individual? Some specific areas I have identified for intriguing overlaps are public areas sharing common functions and actions such as the checkout lanes of the market, the circulation desk of the library and the service counter of the post office. All of these spaces involve a certain directional and procedural quality to them as well as many times mark the end of a trip. Another overlap occurs between the library reading rooms, art gallery viewing floor, and seating/coffee area of the market. Again these are areas for the public but become less about activity and more about the possibility for solitude and individual thought. Another possible overlap can occur with the back of house functions, areas of work such as the workroom for the post office and the back room for the market and backroom of the library. Can I even contrast these work areas by offering glimpses of them from quieter areas such as a reading room or a gallery space. There are also common characteristics between the market sales floor, and the post office box lobby area where they both have a set order as well as the action of reaching to take something off the shelf parallels that office taking mail out of your p.o. box. As I begin to find these overlaps, I continue to wonder to blend them yet still differentiate. I am interested in investigating ideas of how to bring in natural light. Do things happen on different levels and layers (like how quilts get built up through multiple layers), and how does the treatment of materials come into play, construction, transparency and opacity? The means of addressing these overlaps may vary but I feel they should all happen with a subtlety and delicacy both inside the building and outside where the architecture meets and emerges out of the ground extending out from the site. This project is not to be a grand gesture but something that flows and fits with its context instead of drawing so much attention to itself that it creates another border.

The site I selected for the project is on the southwest corner at the cross streets of Lafayette Avenue. and Orleans Street. in Detroit. This site is located in what is

called Lafayette Park of Detroit. My specific site is surrounded primarily by residential buildings, and with my selected programs I am trying to bring something new and needed in the area to avoid massive single uses because they then begin to create borders.

As an urban context or canvas, this site is characterized by object buildings. Though the area was meant to create an "integrated community", I feel the area as a whole does not give the sense of being tightly woven. Though what exists houses many people, much of the buildings (the east 'section' in particular) feel as if they all act in isolation with nothing to tie them together. By selecting this thesis site, I have the opportunity to propose a 'stitch' to tighten the fabric. For example specific areas of potential overlap could happen all along the Dequindre Cut. As it stands now, the cut is a tear in the fabric. It is a clear and bold divider. Building inside or over the cut does not necessarily suggest a large gesture but it could be a series of smaller gestured that begin to bring the two sides together. On the other end of the site there is another possibility to create a seam, to patch and overlap a divider. The park acts in much the same way the cut does as it divides the housing (primarily two to three story apartments) into two sides. To the North of Lafayette there is a school in the strip of park but, other than that, the buildings that exist adjacent to the park have their backs turned to it. The opportunity to begin to extend into the park could help to bridge over to the housing to the west. There also exists the opportunity to bring the park into my site. The park and the landscape can begin engage and flow through my project. The landscape should not act as a separate element from the building(s) themselves but should exist as one with the buildings.

The intentions and goals of this project are to explore the possibilities of creating seams in the site all the way down to the program. My project could create a place where people are brought together from the area and offer opportunities for exchange, interaction, not just between people but also with the building, and site itself.

The site's location gives me the opportunity for my program and project to act as the mending agent to offer a tighter weave of the adjacent area. The intent is not to create a building that dominates or acts as an icon of the area, as grand gestures such as the Renaissance Center, and even expressways have proven sometimes they only create great barriers.

As the pieces of the city come together they create opportunities for transaction and exchange. Exchanges happen on the quotidian level, between an architecture and the landscape, and then on a sub-conscious level between an individual and an architecture. In this thesis I look to blur these edges. How can I create an architecture that facilitates these exchanges and allows people to view a place in a new way? The main challenge of this project lies in the attempt for my program swatches to begin to stitch the area tighter together without being over dominant and becoming an object in itself.

The Unknown City - 342

The Unknown City - 342

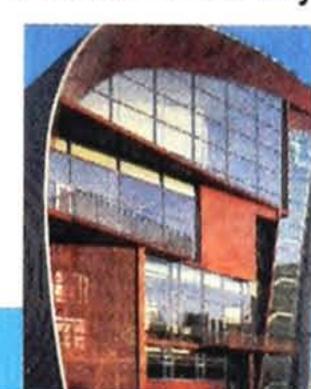
The Death and Life of Great American Cities - 357

Helsinki, Finland Steven Holl Architects Competition 1993 completed 1998

Significance:

Chiasma – meaning a crossing or exchange was the word Steven Holl used to describe his original entry for the competition. The Kiasma Museum of Contemporary Art offers much to be looked at in the idea of exchange, experience and personal interpretation. Holl was attempting in Kiasma to create a public meeting place, by engaging the geometry of the city, and joining of interior mystery with exterior horizon. On a larger urban scale, he was wanted Kiasma to intertwine the idea of the museum and civic moments, engaging the city's geometry and site lines out onto Toolo Bay to the north. Holl's idea of the building form and relationship was the idea of pieces, Kiasma was not supposed to be viewed as one object but a series of views and spatial experiences. The museum was to become an intersection of time and place. As well, Holl was interested in "seeking to redefine the art museum as an institution, shifting from the image of elitist treasure house to public meeting place." (Luceyer 46-49). The significance of this project for me lies in the possibility and idea of exchange and individual experience that Holl creates on the interior of the museum. His spatial relationships, organization, and use of materials and minimal detail, leave the experience and exchange organized but not scripted for the individual, always leaving open a variety of experience. This being said, Holl was interested in the fluid character of space and movement in space; there is no set route or path and likewise every space is handled differently. All twenty-five galleries are unique in form and all bring in natural light. As you move throughout the interior there are multiple lifts, stairs, and ramps along with split level galleries offering many possible itineraries, but always returning to the central void. Holl was purposely trying to separate people from the outside, making them lose their sense of where you are supposed to be, except at certain moments when he gives quick view out onto the cityscape.

Precedent Study

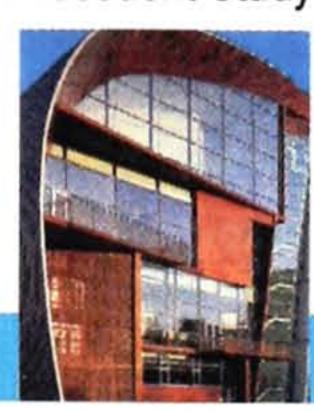


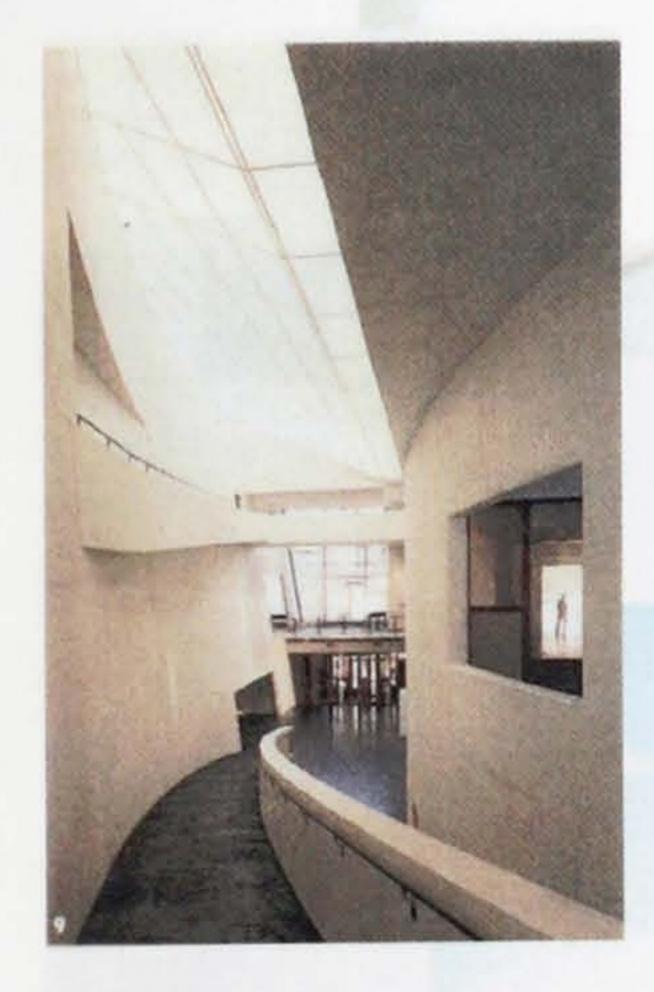
Holl had the idea that the building has to be experienced through the senses. Proportions of spaces and series of spaces become realized and materialized through sounds, smells, and materials as one walks through the space. One must always start from scratch, and meaning of the space is given by defining the limits through which the space is born, which can be different for everybody.

Critique:

The most interesting ideas and tactics that Steven Holl uses is the way he wanted Kiasma to be experienced through the senses therefore opening it up to more than one experience or interpretation. Creating an organization that invites and facilitates fluid movement throughout the space, he creates a freedom of exchange between people and the architecture. Also well done is the way he uses natural light and how it becomes a material itself. Every gallery brings natural light into it, and in some instances the light opens up and contrasts the heavy building mass that makes up the walls of the space. In the center circulation void, movement is created by the fact that it arches beyond one's vision. This is inviting individuals further through the space for experience. The last idea I would like to touch on is Holl's use of minimal detail and how it can also act as a transition through spaces. A good example of this is again in the central void against the white horizontally banded walls there becomes a subtle distinction of texture as a thin black line of the steel handrails provides an intermediate scale of detail, which acts as a transition from the bright, lively public space on the ground level to the quiet galleries above.

Precedent Study





Central circulation space, example of minimal expressed detail in the dark hand railing contrasted with white walls.

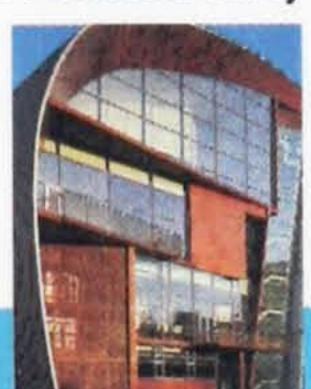


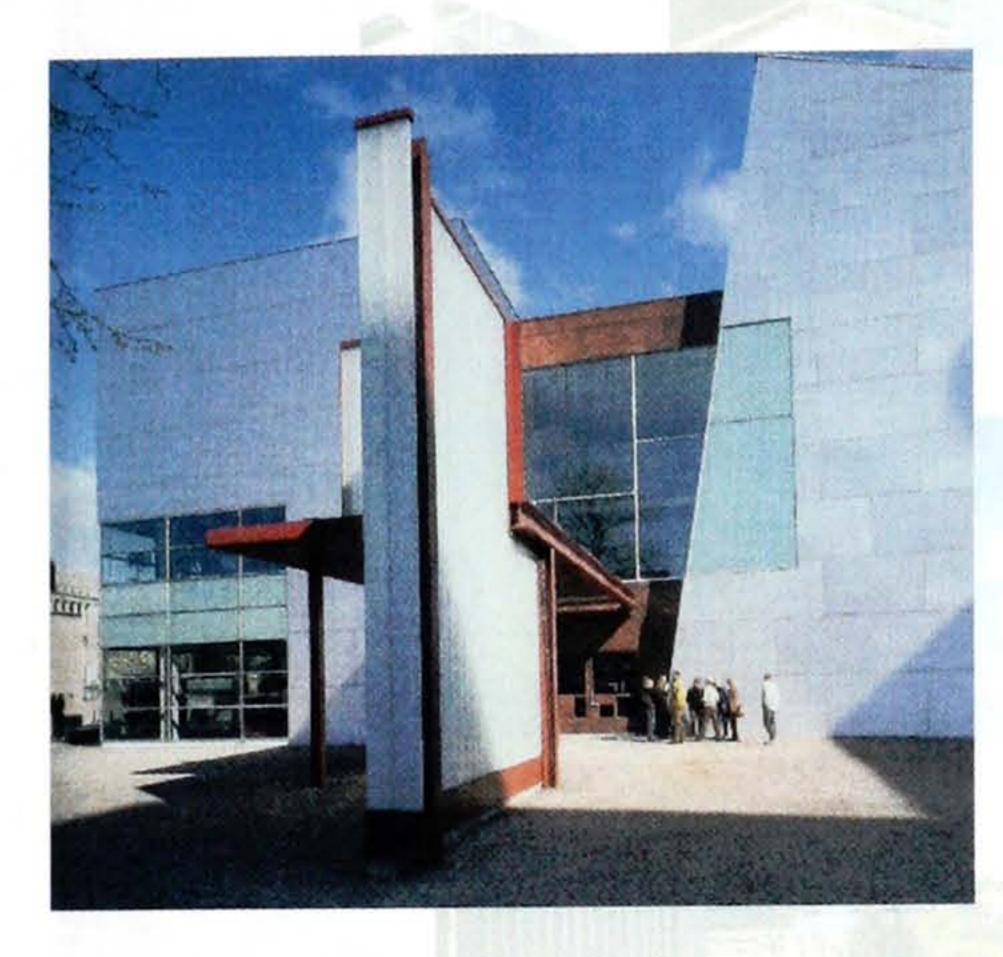
Gallery balcony looks over another gallery



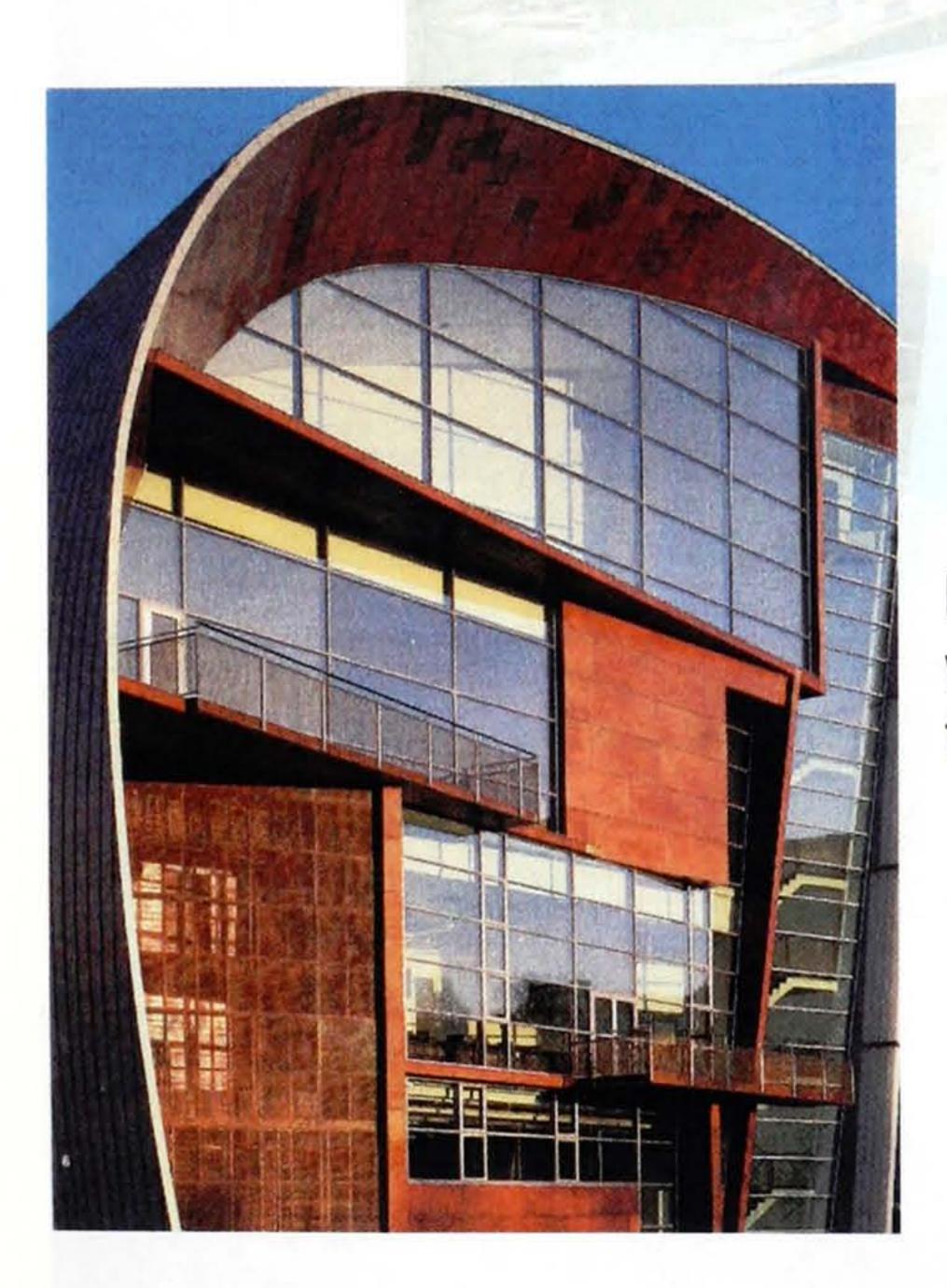
Central circulation space diffuse natural light brought in through skylights.

Precedent Study



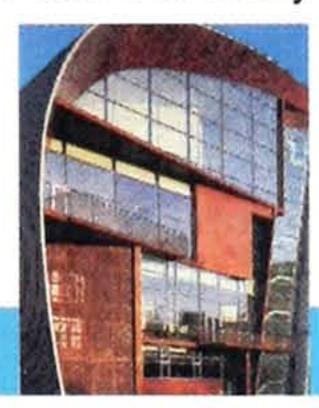


South Elevation - Main Entrance



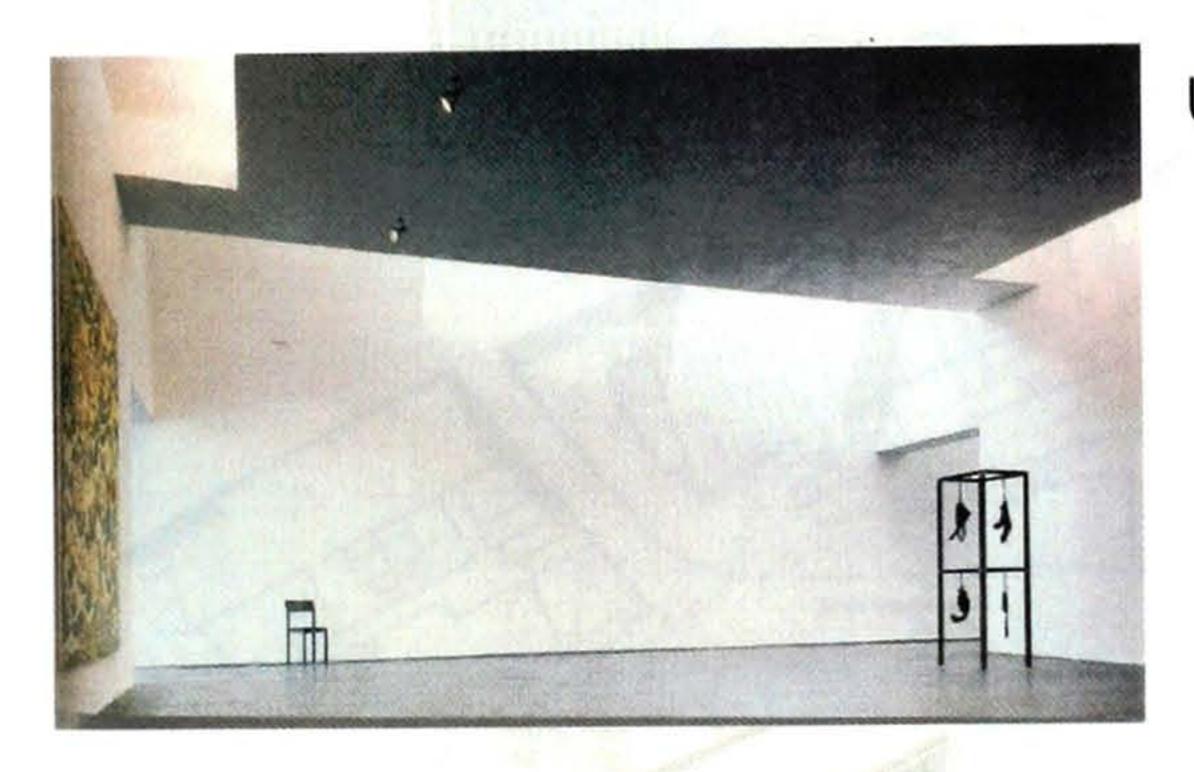
North Elevation Facing Toolo Bay, Holl was very careful offering selected framed views outward from the building.

Precedent Study

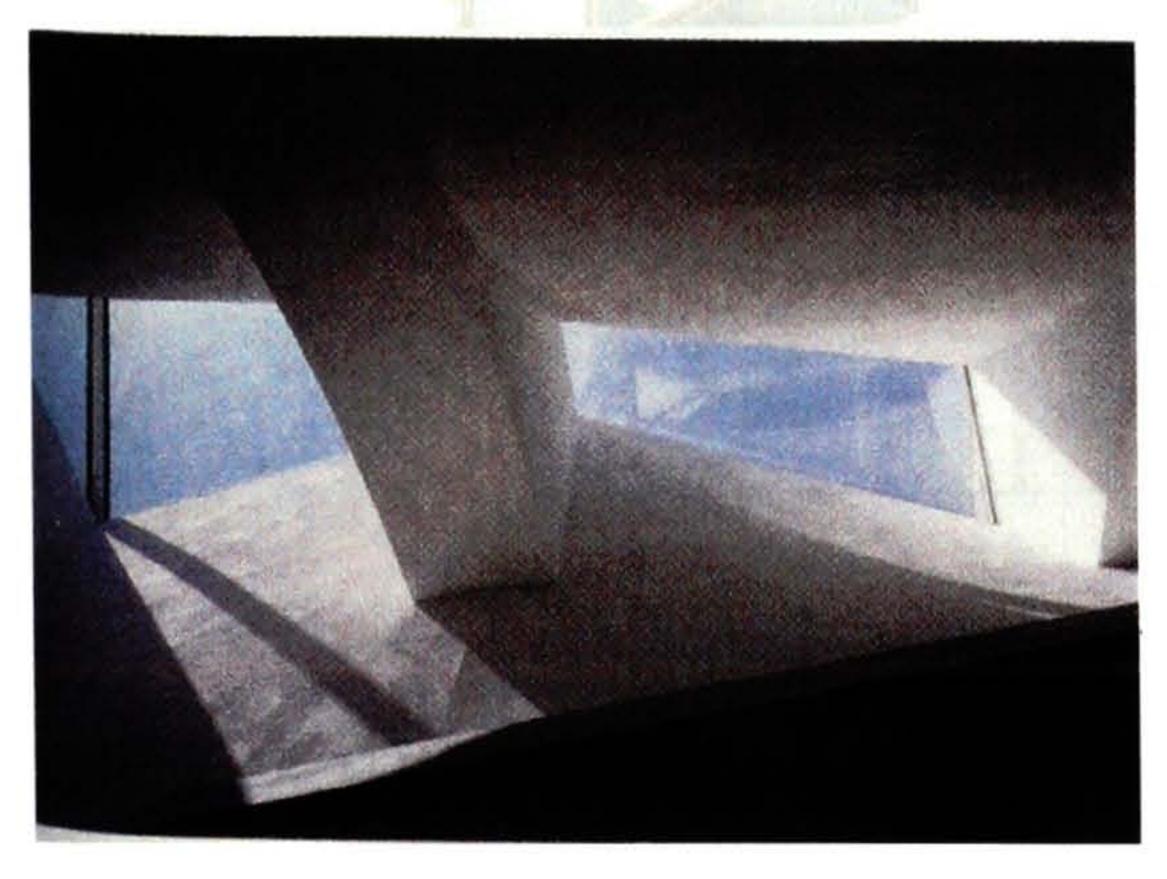




Large day lit gallery, with white walls and dark floor

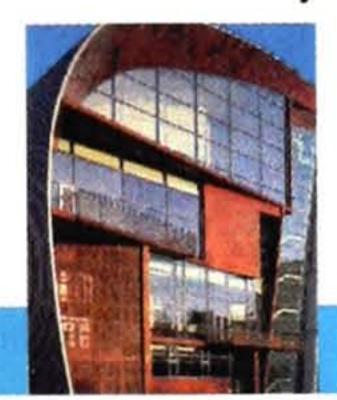


Upper Floor Gallery, minimal detail

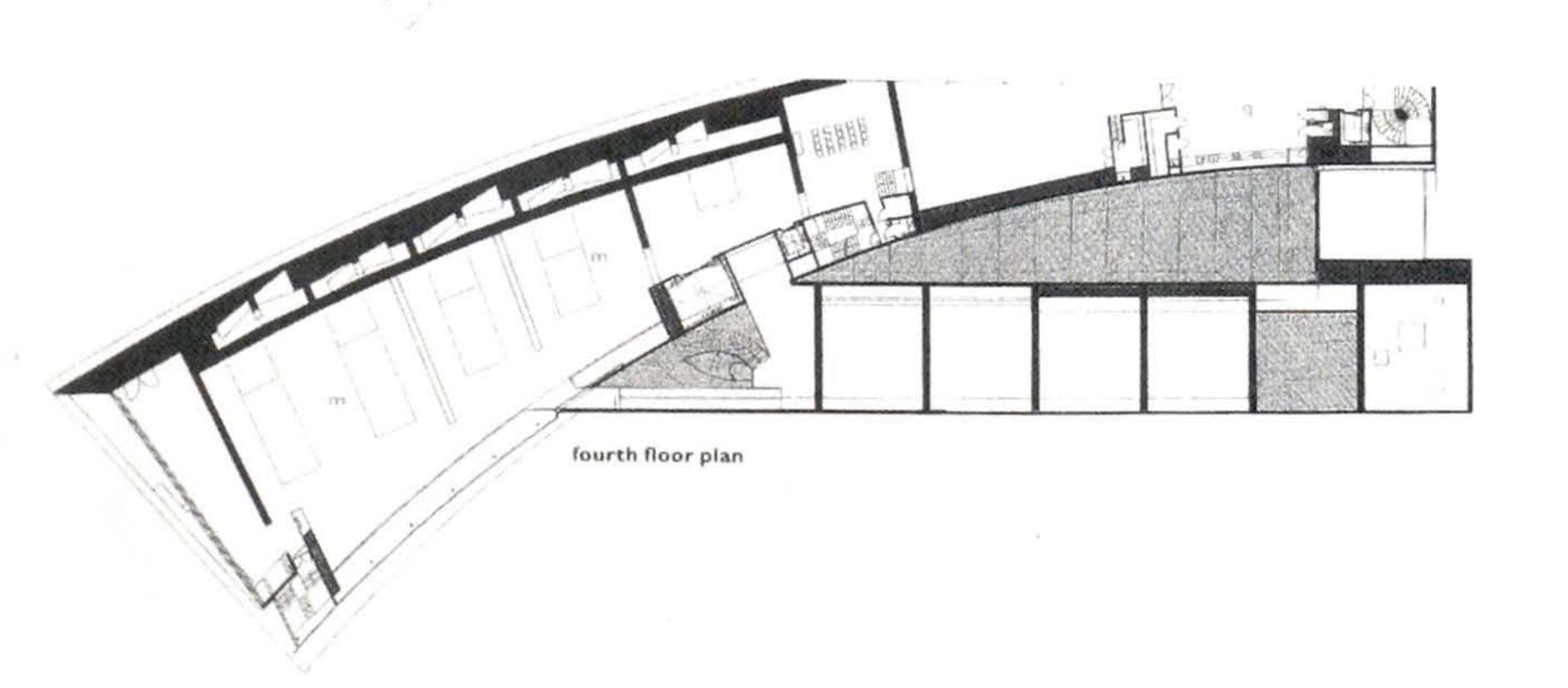


Unique, irregular shaped skylights

Precedent Study





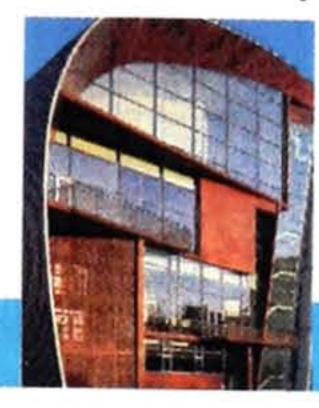


first floor plan

Fourth Floor Plan - Gallery

First Floor Plan

Precedent Study

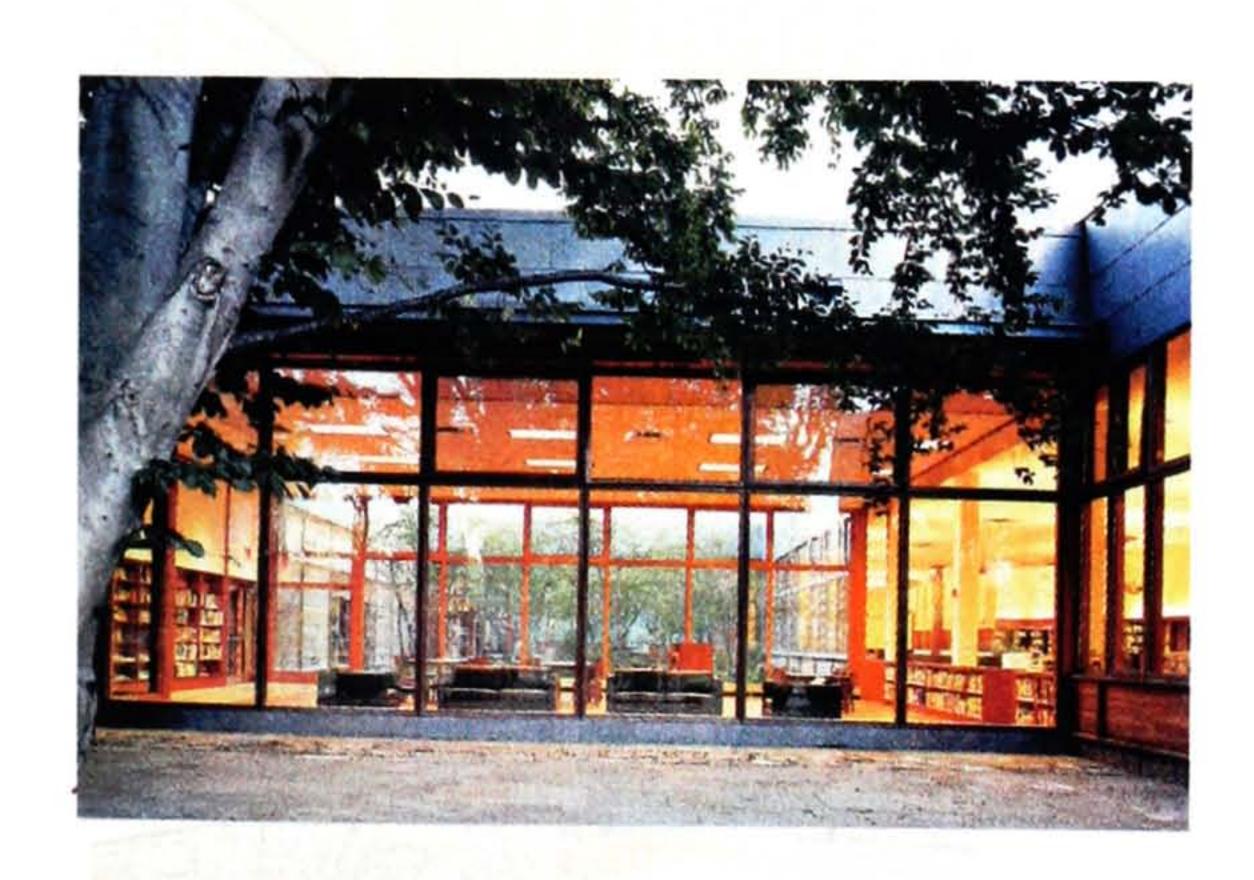


Allston Library Branch Boston Public Library

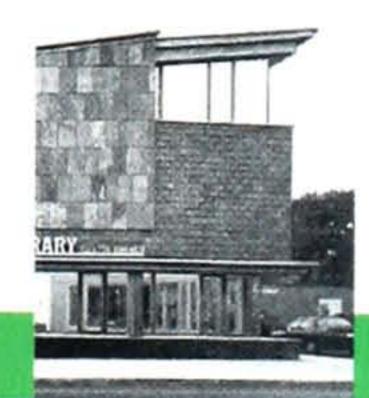
Boston, Massachusetts Machado and Silvetti Associates Completed 2001

The Allston Library Branch of the Boston Public Library is located in the residential landscape of Allston. The architectural firm Machado and Silvetti was challenged to design the branch that fit into the context of the neighborhood in scale and didn't come off as too flashy or modern. The building was to be one that opened up to the street and the world. As technology and the role of the library change and evolve the Allston Library Branch offers an example of how this can be accommodated.

In reality the building is one story in plan, but in elevation it rises to a double height interior volume along the street to assert its civic presence. Along the street the problem was to make the building stand out, but again without being obtrusive. The library was set back from the street, lining up with houses on adjacent blocks with the entrance thrust forward in a bold wedge. The plan is simple, and is in four strips all parallel to the street. The first is the "street front building" containing the books, the reading rooms and the staff offices, lining the sidewalk with windows that open a welcoming view of the inside. The second strip consists of the open air garden courtyards and the reading rooms. The third strip consists of the civic functions, containing meeting rooms, a small gallery, and a conference room. And then the fourth strip is the parking that's in the back of the lot.



Program Precedent Study

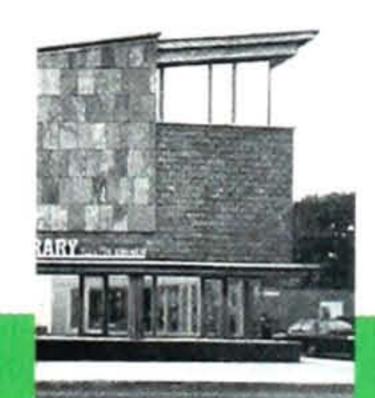


Allston Library Branch Boston Public Library

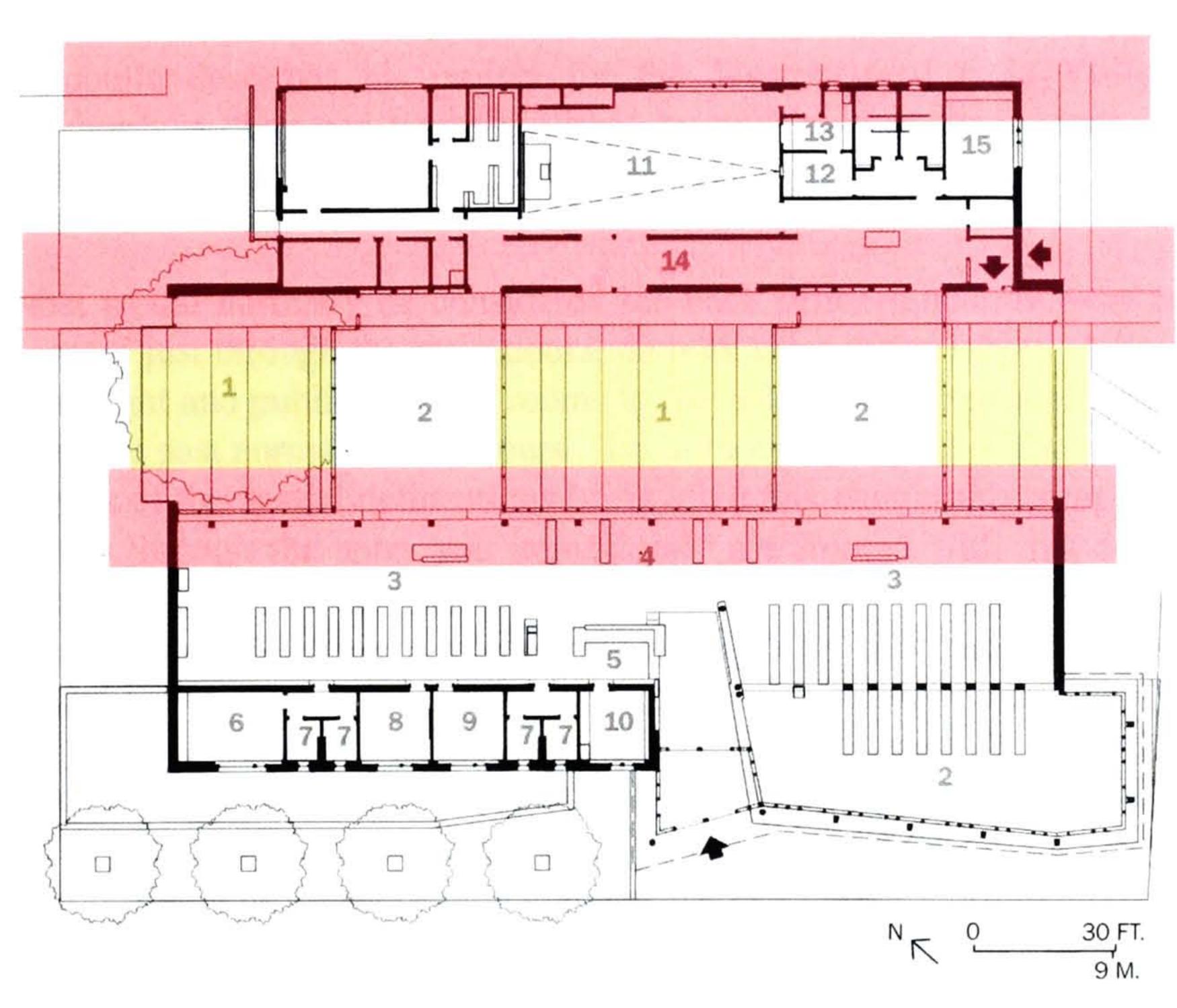
This project offers some insight on spaces and general sizes that are involved in a branch library opposed to a central library. The way the building is treated in plan may be seen as simple but is of interest to me. Though the building is only a series of strips, it is open and clear, and I find the interest in the connections or edges of these strips, and think that the transition between spaces can offer interesting opportunities for visual and spatial experience. You can begin to play with different materials and ways of breaking up spaces and how to define yet unify at the same time. Also the importance of the outside, nature and natural light to libraries in general, is affectively displayed in this project. This is shown by the large "reading gardens" and windows that exist in the second strip of the building. There is an important connection to nature, as it acts and aids in the nature of thinking. This is similar to some ideas that I am having and reinforces the idea. I also chose this project because it offered an example of the expanding role that libraries are beginning to play in communities. The Allston expands beyond the stacks and reading rooms, as it contains room for a community meeting space, as well as conference rooms, and a small gallery. As technology changes and becomes more integrated in our everyday lives libraries will also adapt with it. The building size and scale I found to be relevant, where the Allston Branch is approx. 20,000 sq. feet I see the similar aspect of my project being close to the same size.



Program Precedent Study



Allston Library Branch Boston Public Library



- 1. Reading gardens
- 2. Reading rooms
- 3. Stacks
- 4. Audio-visual/reference
- 5. Circulation desk
- 6. Lounge
- 7. Bathrooms
- 8. Study room
- **9.** Office
- 10. Workroom
- **11.** Community room
- **12.** Projection room
- 13. Kitchen
- **14.** *Gallery*
- **15.** Conference room

Plan – divided into four strips beginning with the book areas, with the more civic community rooms in the back

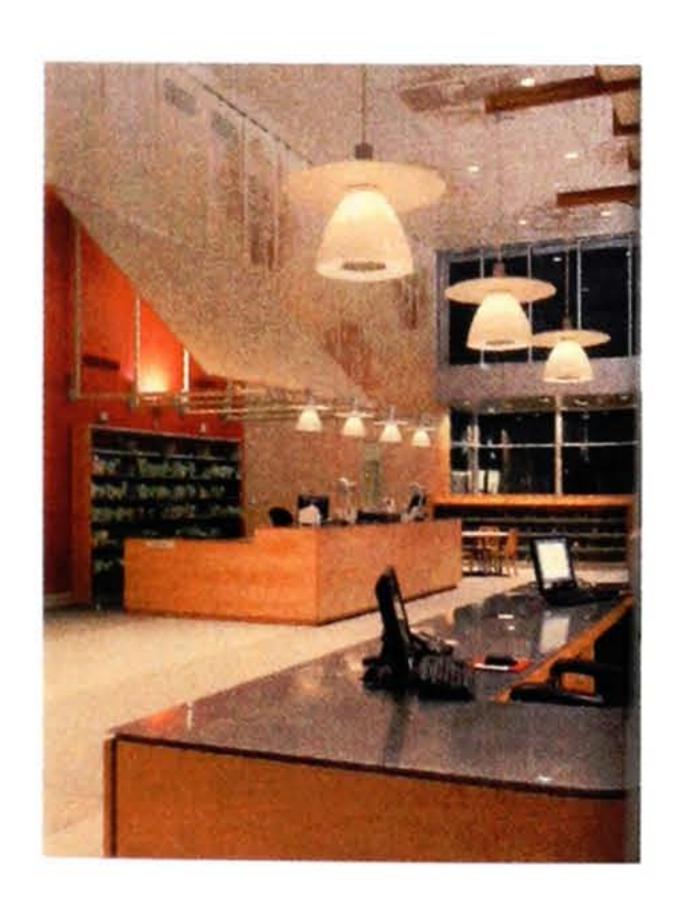
Program Precedent Study



Los Angeles, California Aleks Instanbullu Architects Completed 2004

Aleks Instanbullu describes his project for the Westchester-Loyola Village Branch Library as simply a "box for books". What he and his firm have done is inserted straightforward formal elements to improve but not over power the facilities function as a library.

In plan, what would normally be considered the back office functions were brought to the front located just through the main doors, on both sides of the lobby. Administrative offices to the right and public meeting rooms to the left, putting them up front they both can be accessible past normal library hours. The interesting aspect of the building lies in the "cleverness of the spatial delineations bring alive this charmingly simple building". Once you pass through the entry you immediately are fronted with this double height space which acts as the main space for public interaction. This area has full height windows on each side to bring in abundant daylight with clear story windows on the eastside of the space. As you proceed deeper into the building towards the stacks the ceiling dips down to a standard height. To emphasize this change in intimacy and scale the architect uses color and subtle material gesture. He uses a warm dark orange color, and then thin "ribs" of maple run the ceiling of the stacks, both gestures an attempt to invite people further into the space, and give the stacks a lighter feel.

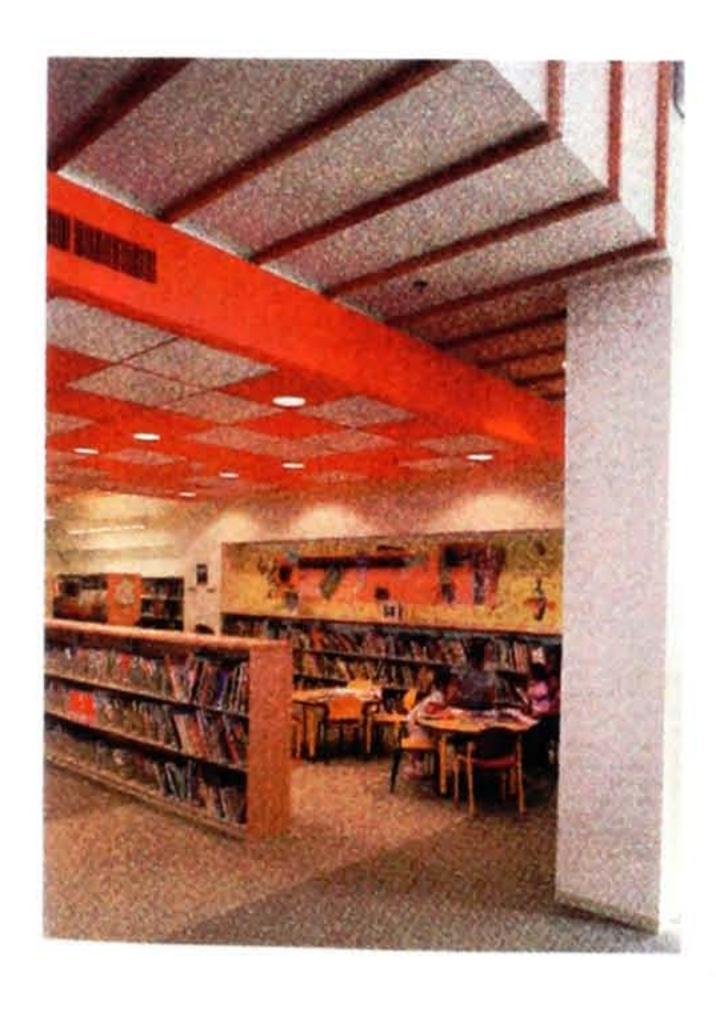


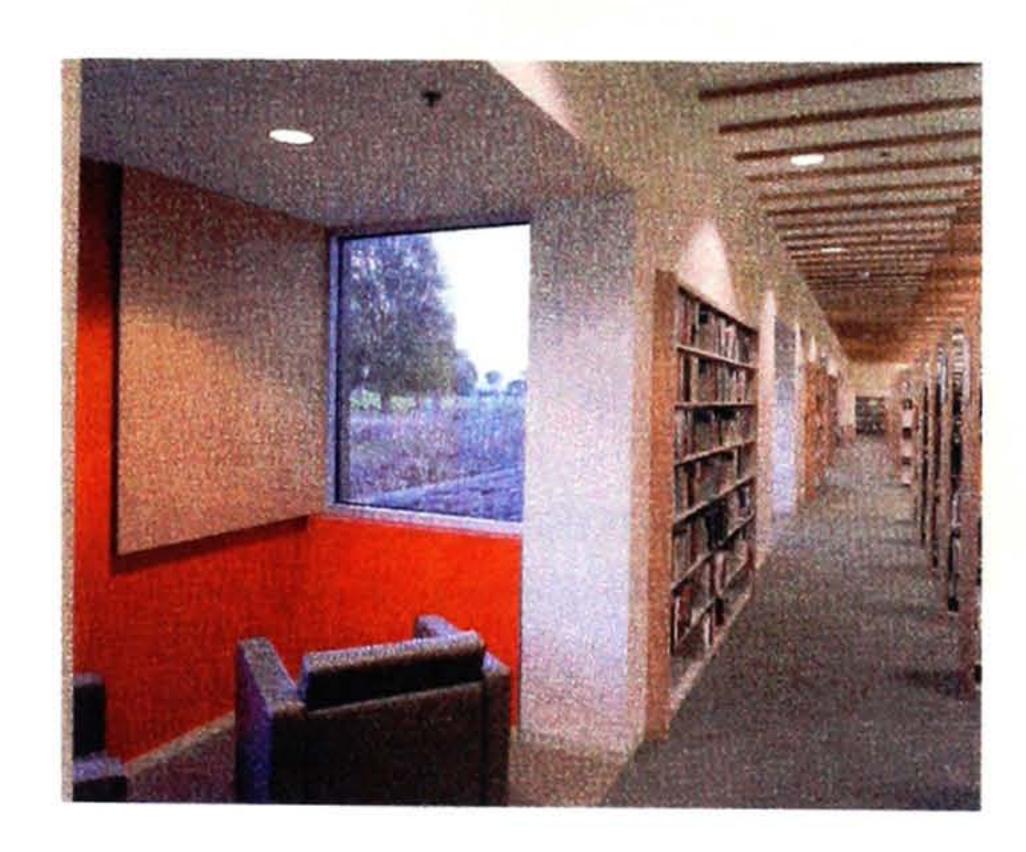


Program Precedent Study



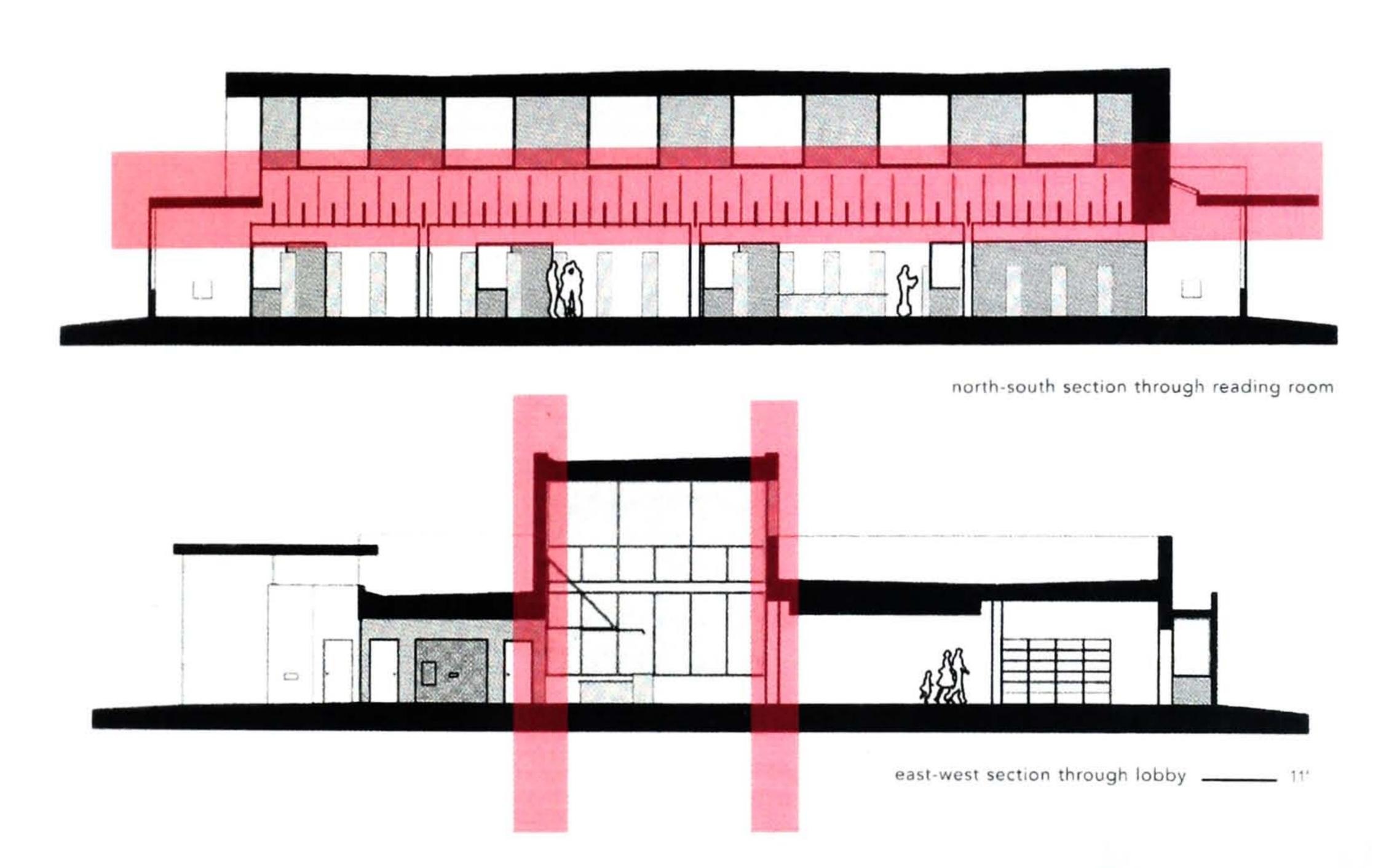
Westchester-Loyola Village Branch Library offers some subtle but successful gestures of interpreting the change of spaces and how they work together. I find interesting that though the main public space and the stacks - reading area have different volumetric properties the effort and subtle method taken to flow them together. It offers an example of how even when things have drastically different properties there are still ways to tie them together without making it awkward. This project shows another way of laying out a library in plan and section. With the enclosed community functions pushed to the front the rest of the library becomes opened up, and with the main circulation desk in the front and center of the space it allows the librarian to see everything going on in the space. Also there is the drawing in of natural light. The expansive glass in the double volume space offers connection to the outside visually to the library users and even deep in the back of the stacks there are reading bays with windows to give privacy and views out beyond. This library again is only a branch, so the size (12,500 s.f.) and scale is similar to what I'm looking at. Height doesn't have to mean multiple floors but can be a way of differentiating space and bringing light into the space.

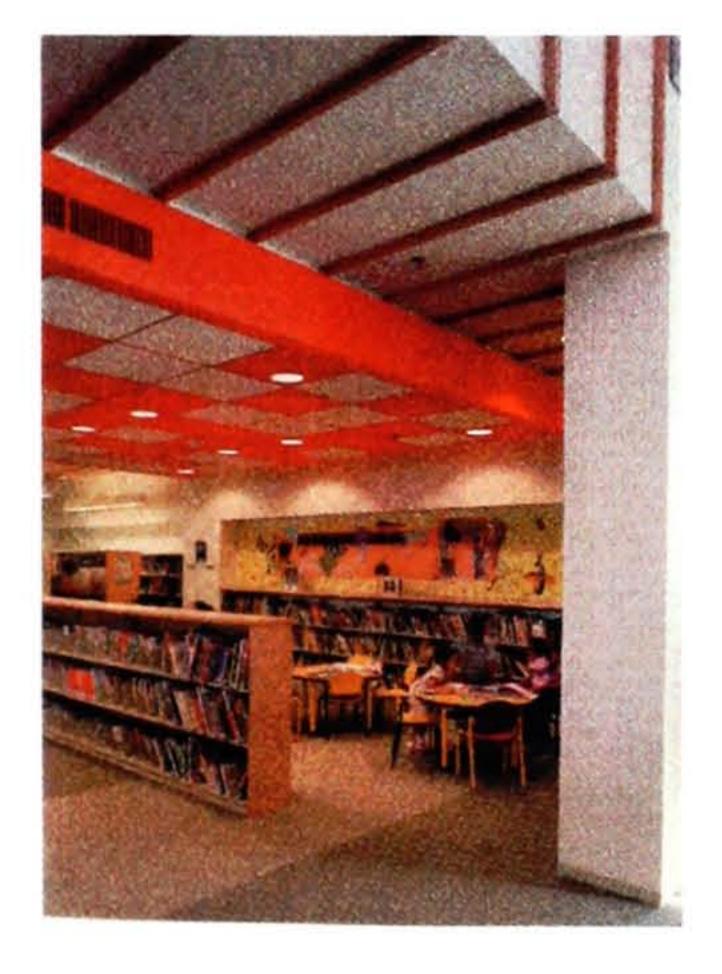




Program Precedent Study



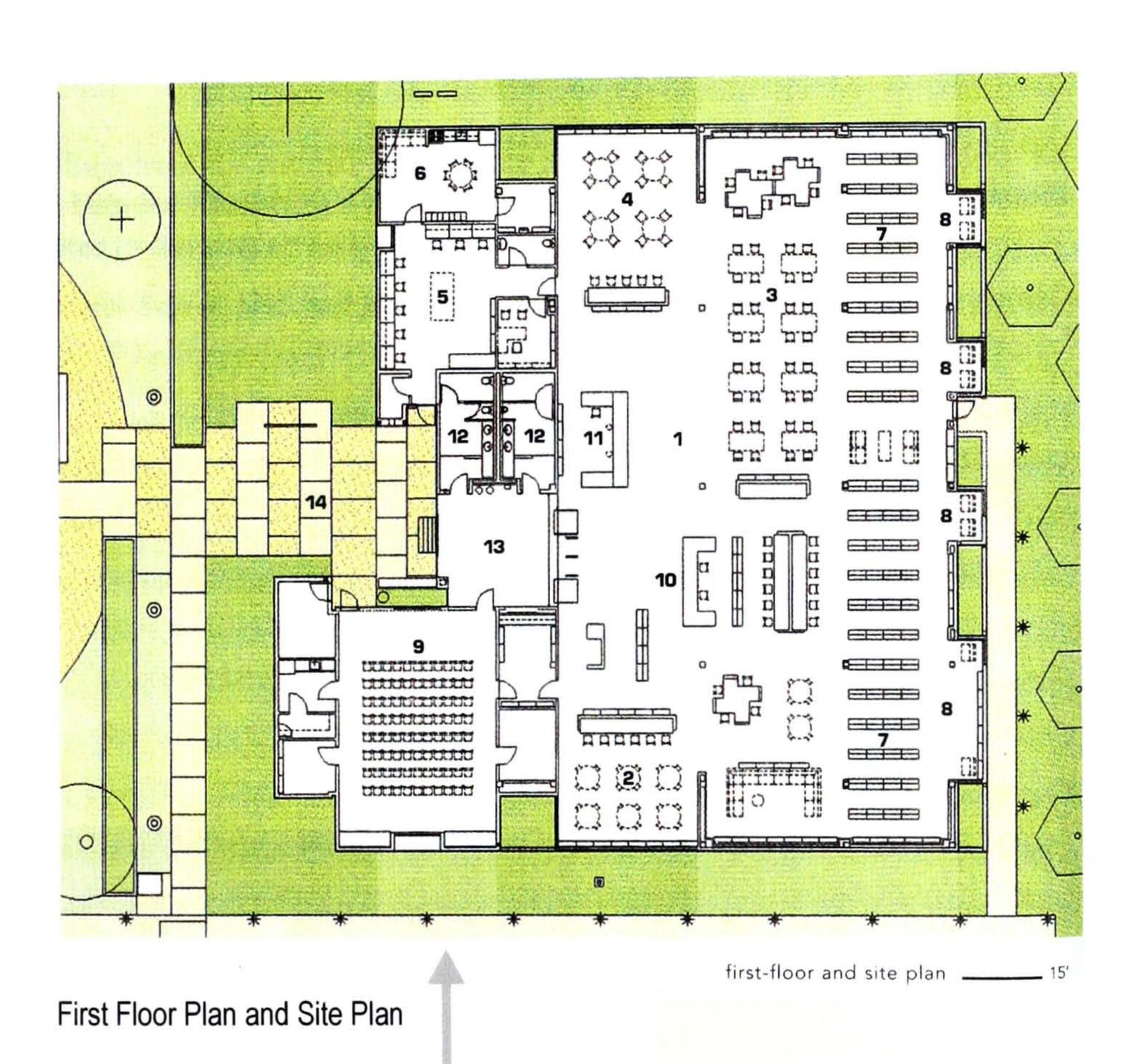




Transition spaces in section – treated with changes in volume play of natural light, and subtle gestures with materials.

Program Precedent Study





Program Precedent Study



Storefront for Art and Architecture

Manhattan, New York

Collaboration: Architect Steven Holl, Artist Vito Acconci

1994

The Storefront for Art and Architecture is a gallery space that is located in "no-man's" land between Manhatten's SoHo and Little Italy. The space is a not-for-profit gallery devoted to showing art and architecture outside the mainstream.

Architect Steven Holl and artist Vito Acconci teamed up to design the eternal skin for the gallery, which ultimately has the effect of breaking down the separation between "rarified world of art" and the surrounding street life. As Steven Holl said, "Storefront was a breakthrough in realizing dynamic, urban, interactive space." The gallery is a smaller wedge shaped space and the wall created was made of concrete panels which pivot to bring light and visitors into the gallery. When all the panels are closed it comes across as a concrete paneled bunker, but when the panels begin to dissolve and open up, set at various angles the space shifts with the viewer drawing the city inside.





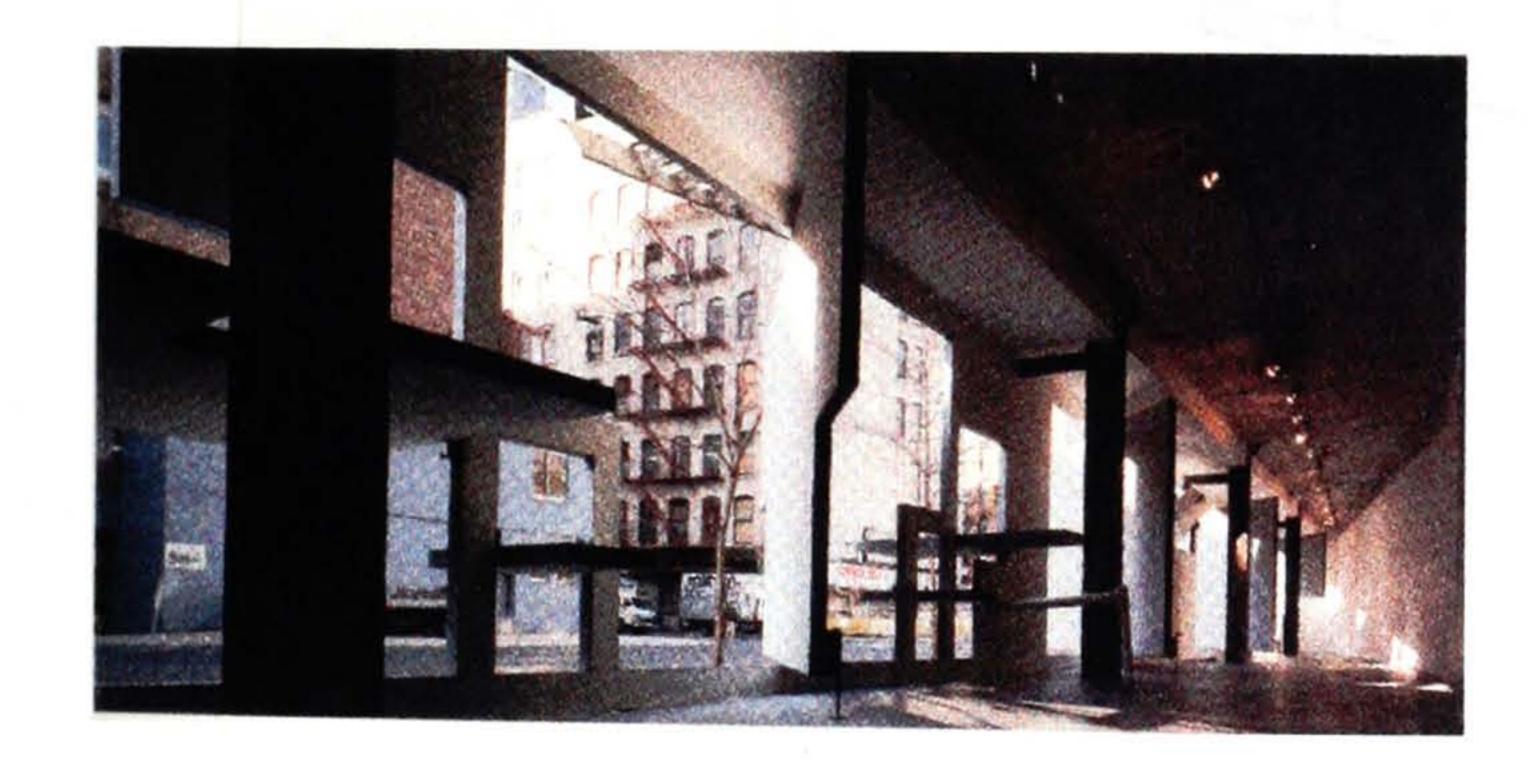
Program Precedent Study



Storefront for Art and Architecture

Though it is only a small gallery approximately 5-6 hundred square feet, I find it interesting how the gallery as a space can become more than just a place to show art. In the Storefront for Art and Architecture space doesn't have to be inside or outside, it doesn't have to be what is expected of what is "inside" but it can be both. The walls and the architecture become a facilitator and when the wall is open, the newly created spaces and light become materials, and the street-space becomes part of the exhibition. Depending on where you are standing, the wall itself can become the spectacle, when open and standing on the inside it has almost a skeletal quality. This project is an example of possessing a quality of being able to look at something in a different view. Creating a unique connection and interaction, the space literally changes, and blends the inside of the gallery with the outside of the street. It creates a connection to the outside while standing on the inside, the outside becomes the inside and vice versa.

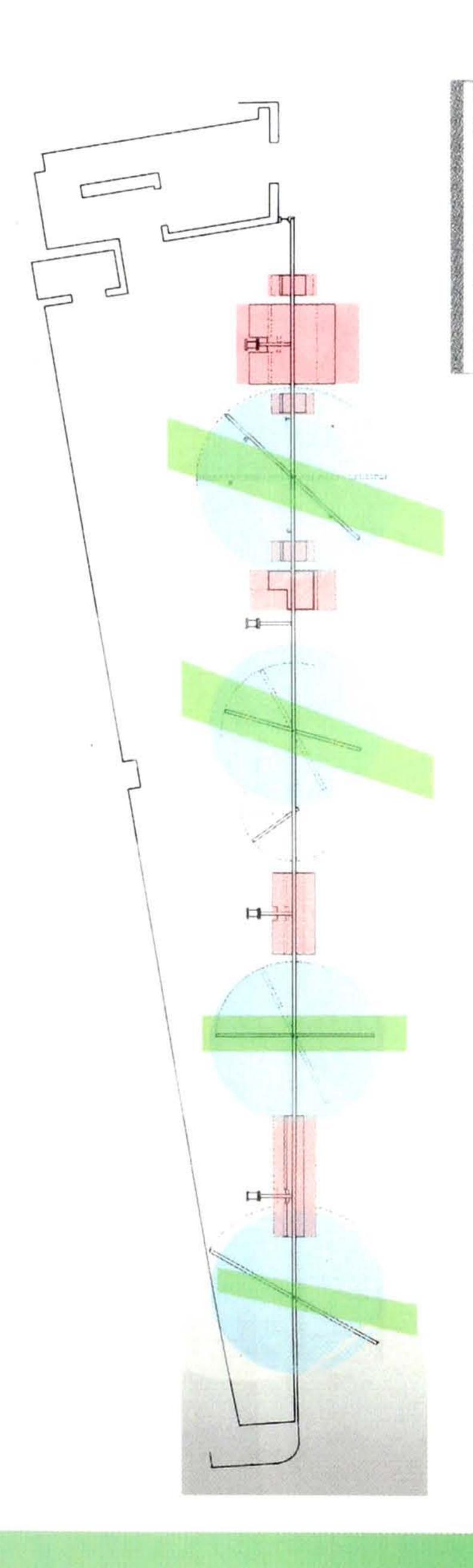
I am interested in the fact that the gallery doesn't have to be a big spectacle in size, and the combining of spaces, offering new views of a space that could once be considered restrictive can now have the opportunity to be much more. The gallery is also interesting in the way creates the possibility of bringing people into the gallery even when they are standing outside on the street.



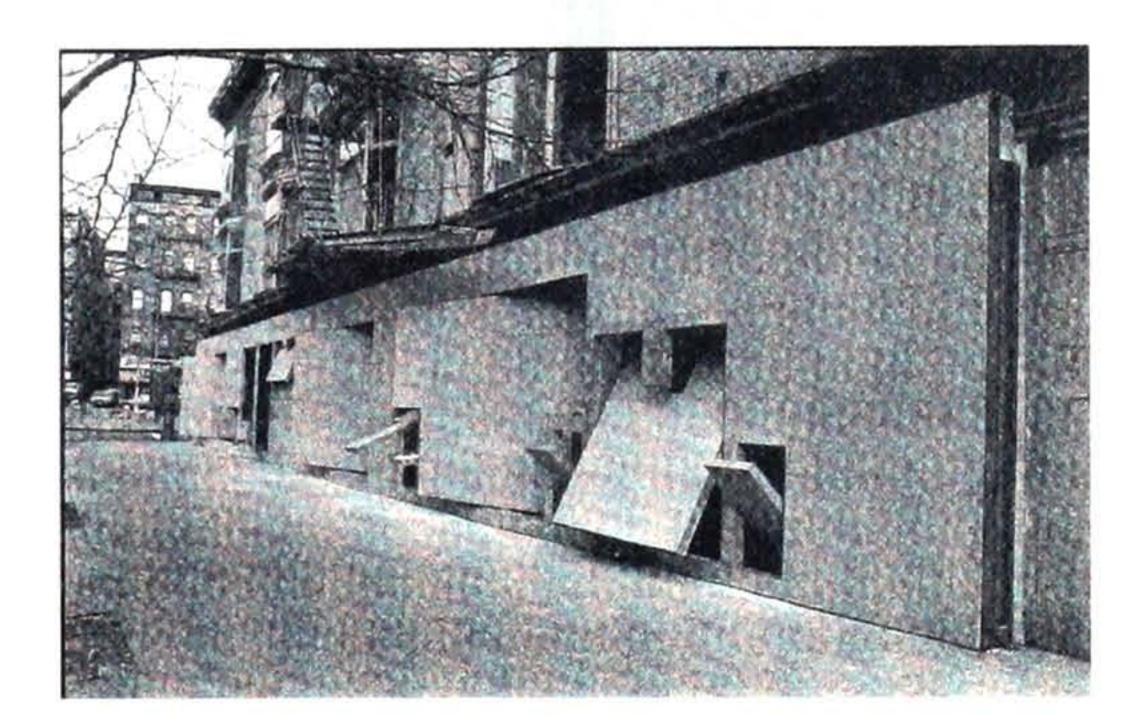
Program Precedent Study



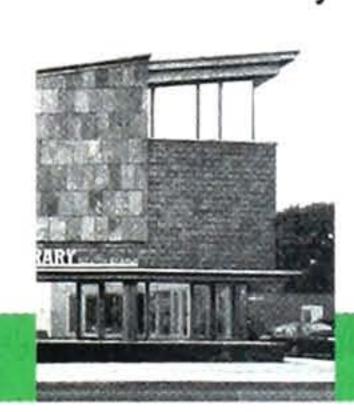
Storefront for Art and Architecture



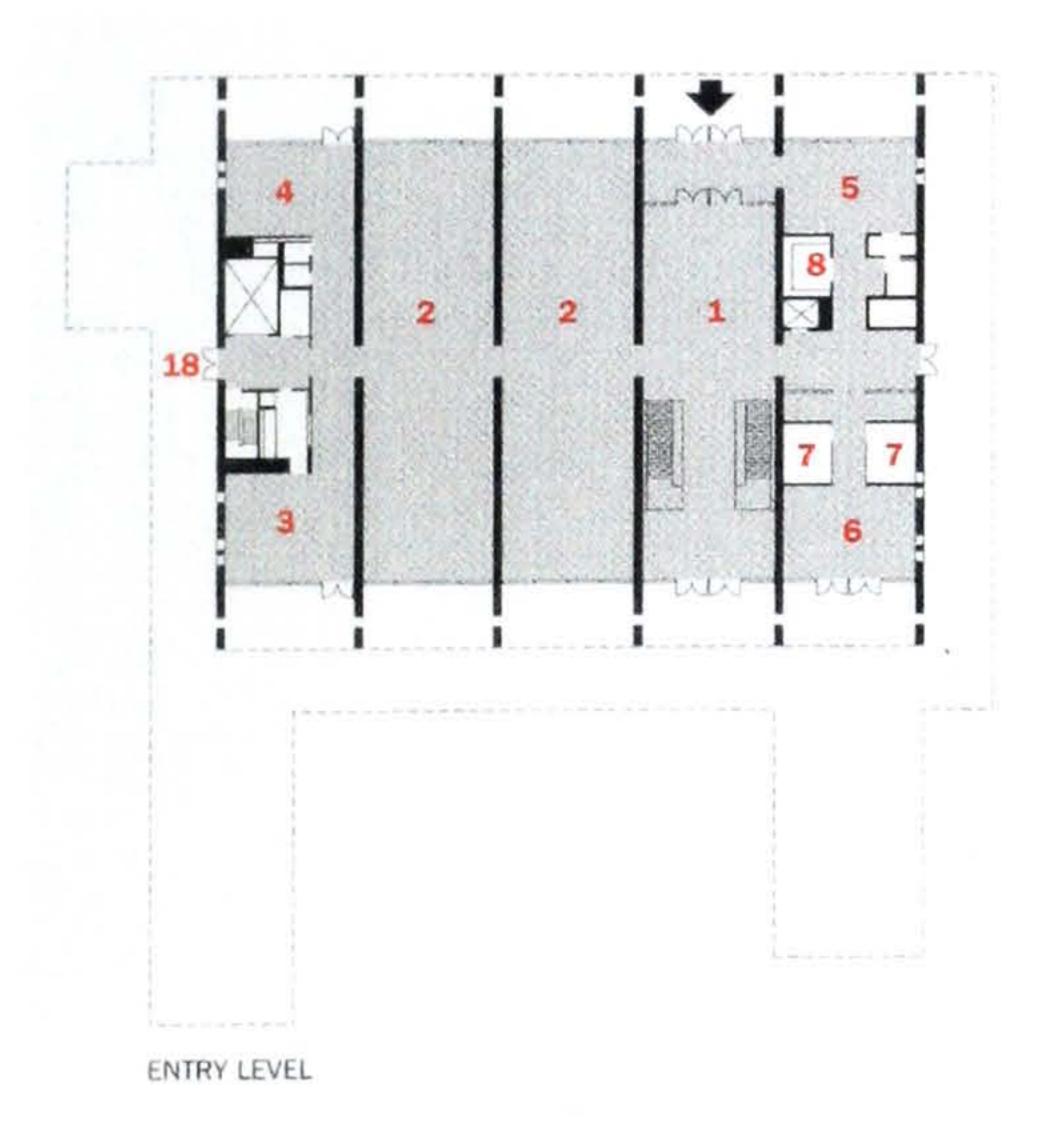
Areas of movement happen within the wall and the street life becomes part of the gallery.

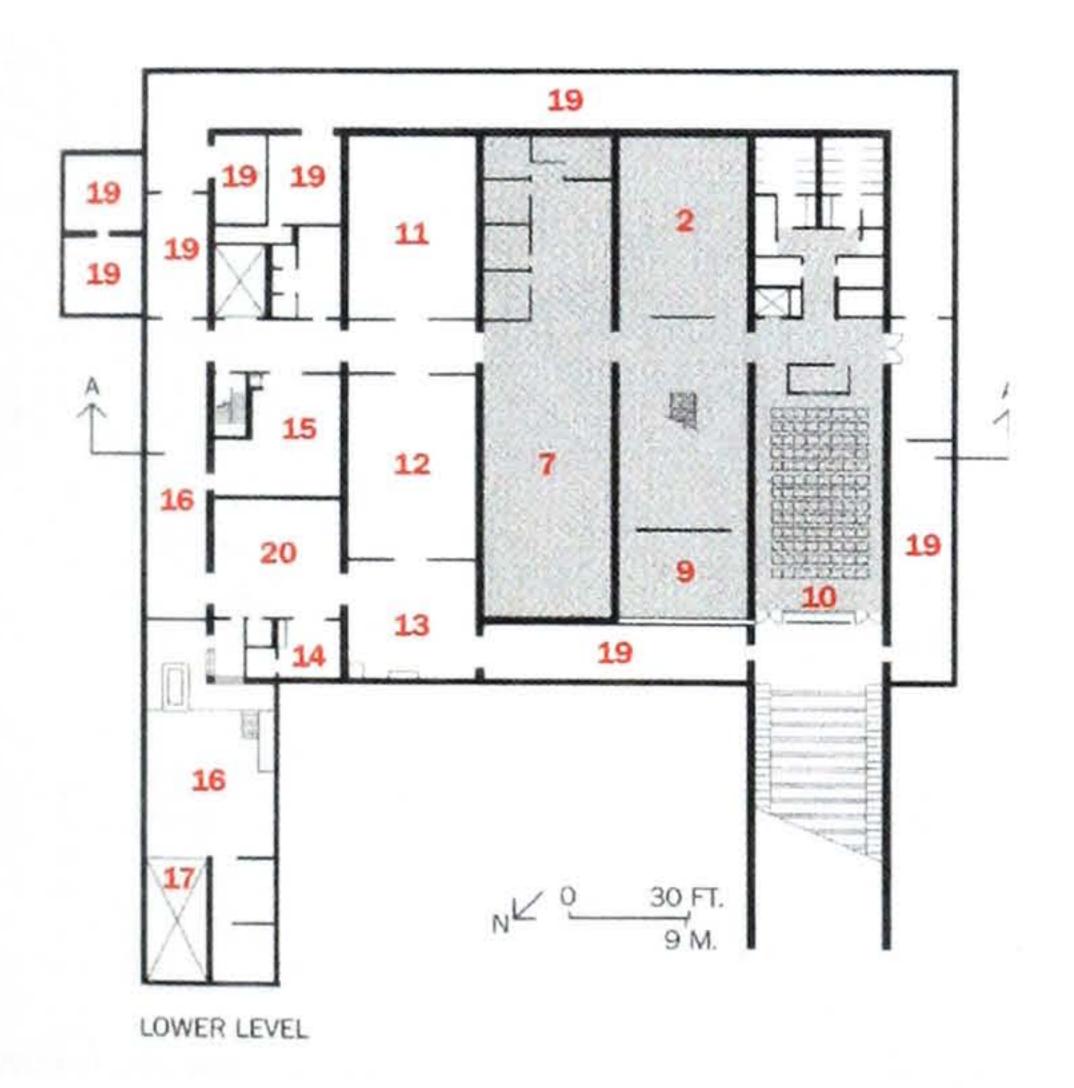


Program Precedent Study



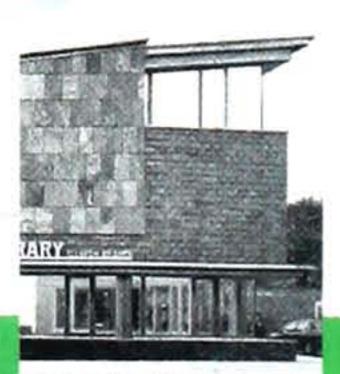
Dallas, Texas Renzo Piano Building Workshop Completed 2003



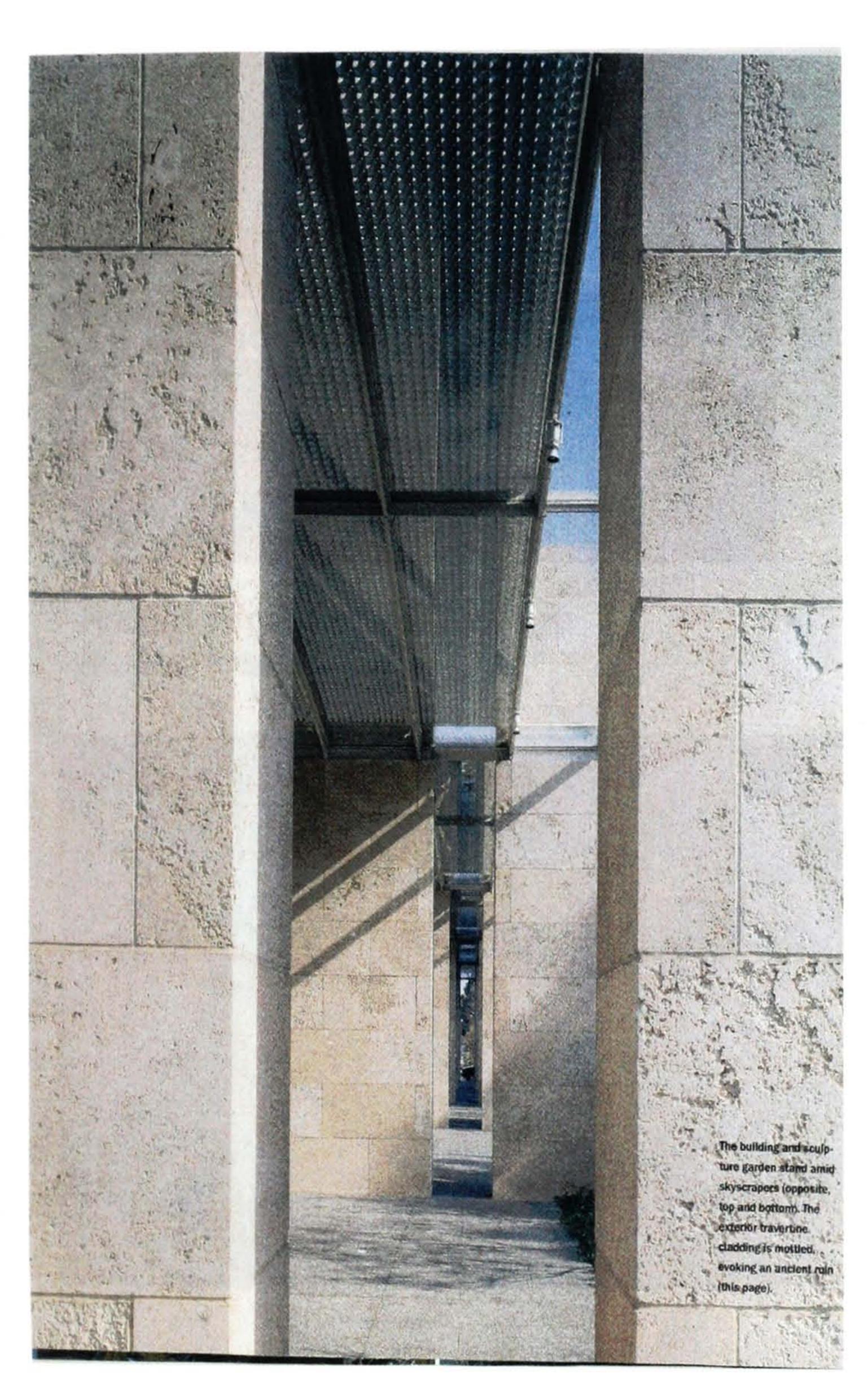


The Nasher Sculpture Center by Renzo Piano synthesizes art architecture, and engineering, replacing bold form with the subtler pleasures of light texture and proportion. (Dillon) The building is an example of what Italians call sprezzatura, the art that conceals art. Ducts, cables, and electronic gear all lie inside the buildings thin travertine walls. exterior the travertine looks weathered and mottled, while on the interior it is polished and clean quietly complementing the art. The material palette consists of white oak floors, creamy travertine, silvery aluminum (for the sunscreens that primarily cover the complete glass roof) and "extra-white" glass. There are no bright colors, or sharp contrasts but the building has a nice subtleness to it.

Light becomes the soul of Nasher, as specially designed sunscreens consisting of about 500,000 oval scoops rest on the curved glass roof. The scoops have a due north orientation, and from the inside looking up in one direction all you see is sky, and in the other the finely textured metal surface. (Dillon)

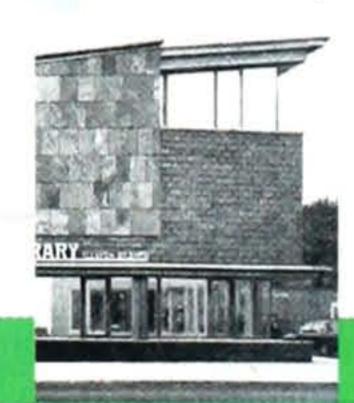


Dallas, Texas

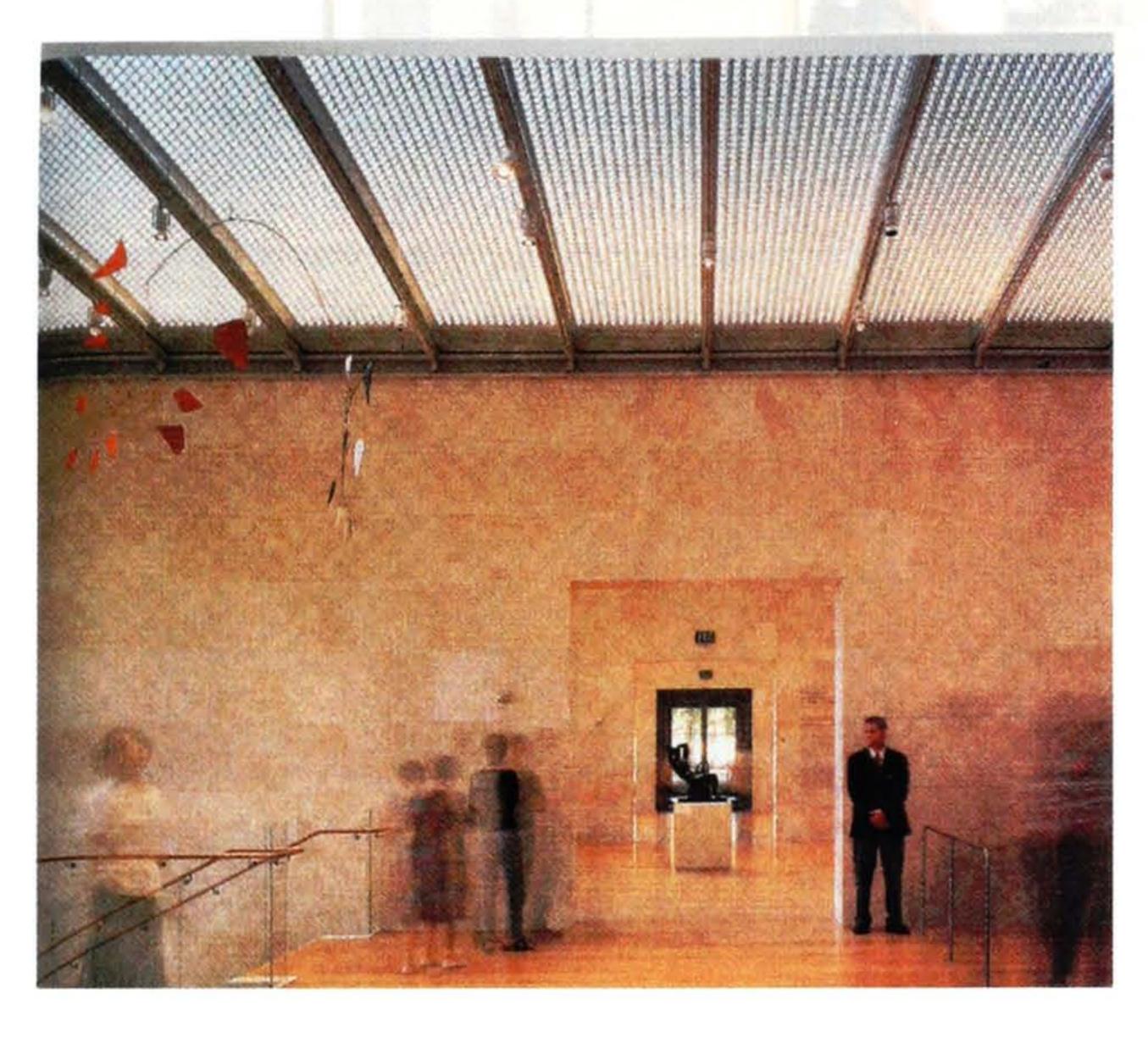


I was specifically interested in the material palette of The Nasher Sculpture Center. I was drawn to the tone and texture of the travertine. The color of it would fit into the color palette of much of the surrounding context of Lafayette Park. Though the scale in Lafayette Park is smaller in the use of brick, using a larger scale block such as in the Nasher Center (if carefully addressed) would not seem to draw any attention or stand out.

I also appreciate how the heaviness and opacity of the travertine is contrasted with the transparency of the glass on the facade and the lightness of the aluminum sunscreens in the ceiling. The materials are of two extremes but they coexist harmoniously without one looking too bold or out of place.

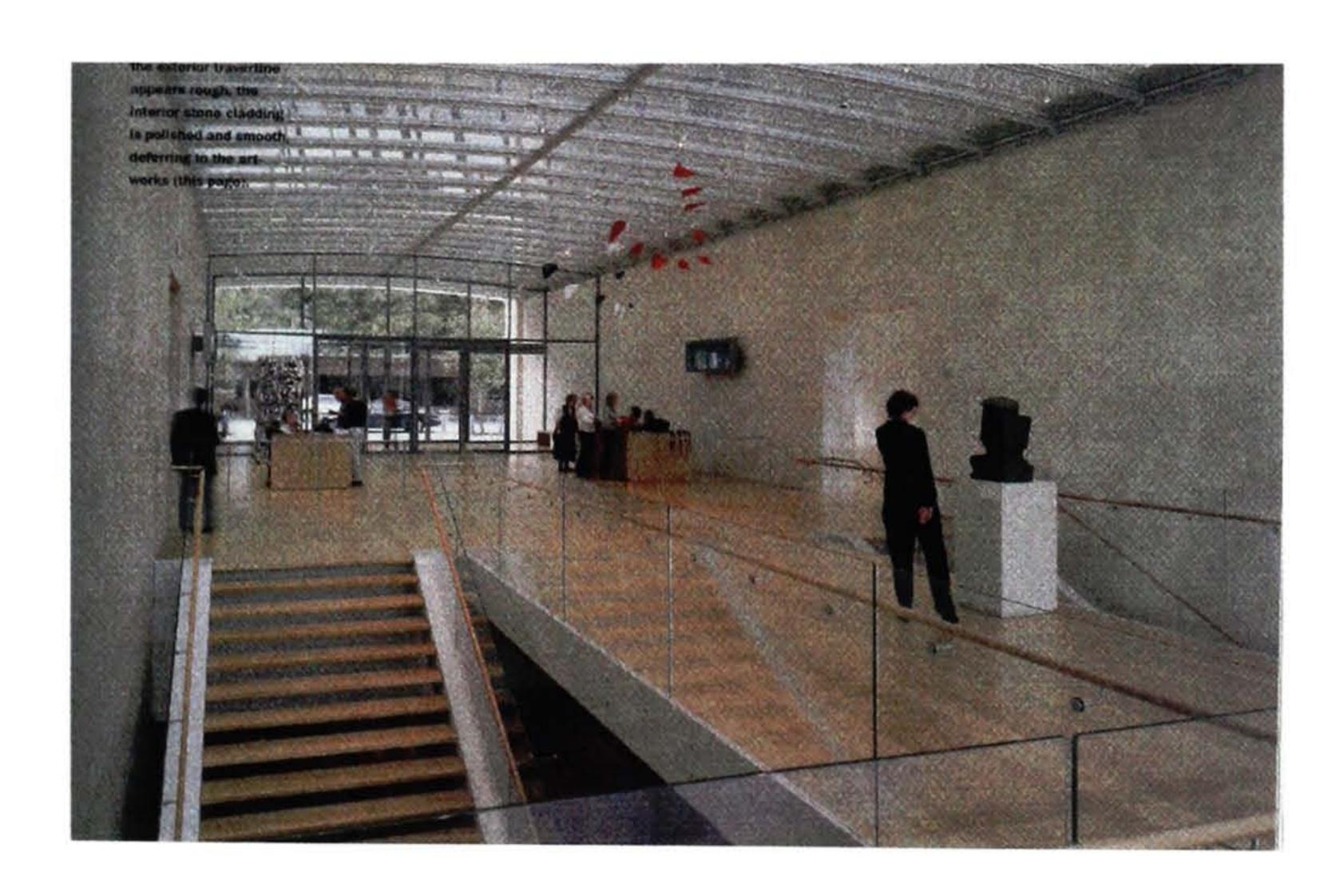


Dallas, Texas

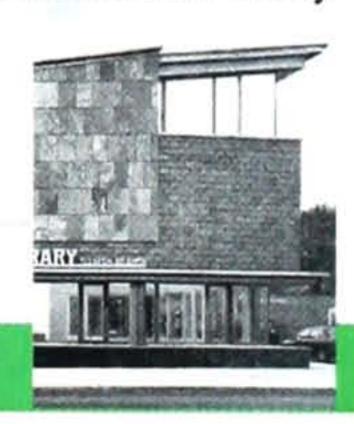


Picture of the gallery spaces. Above, the aluminum screens diffuse the light.

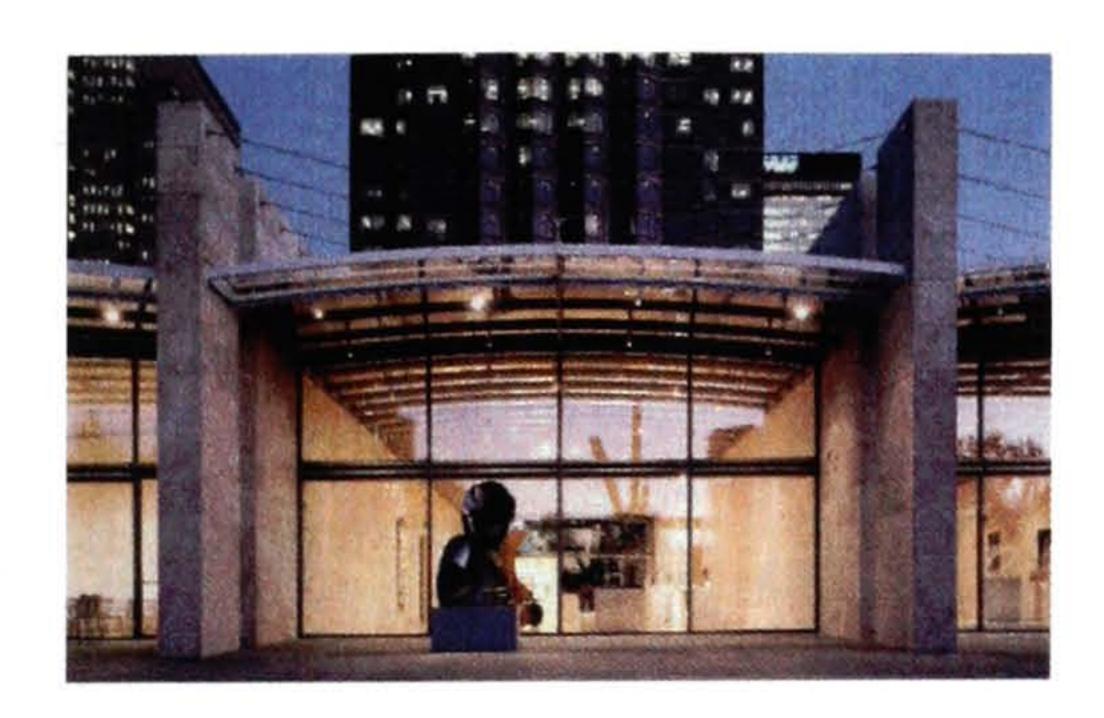
And the last thing I enjoyed about the project was the sunscreen system that was created. I am looking at ways of bringing light into my project and the concept that the sunscreen scoops light in from one direction (north) while blocking it out from the other (south) is interesting. I was intrigued by the fact that when looking up in one direction the ceiling looks almost open sky, and in the other it looks opaque.

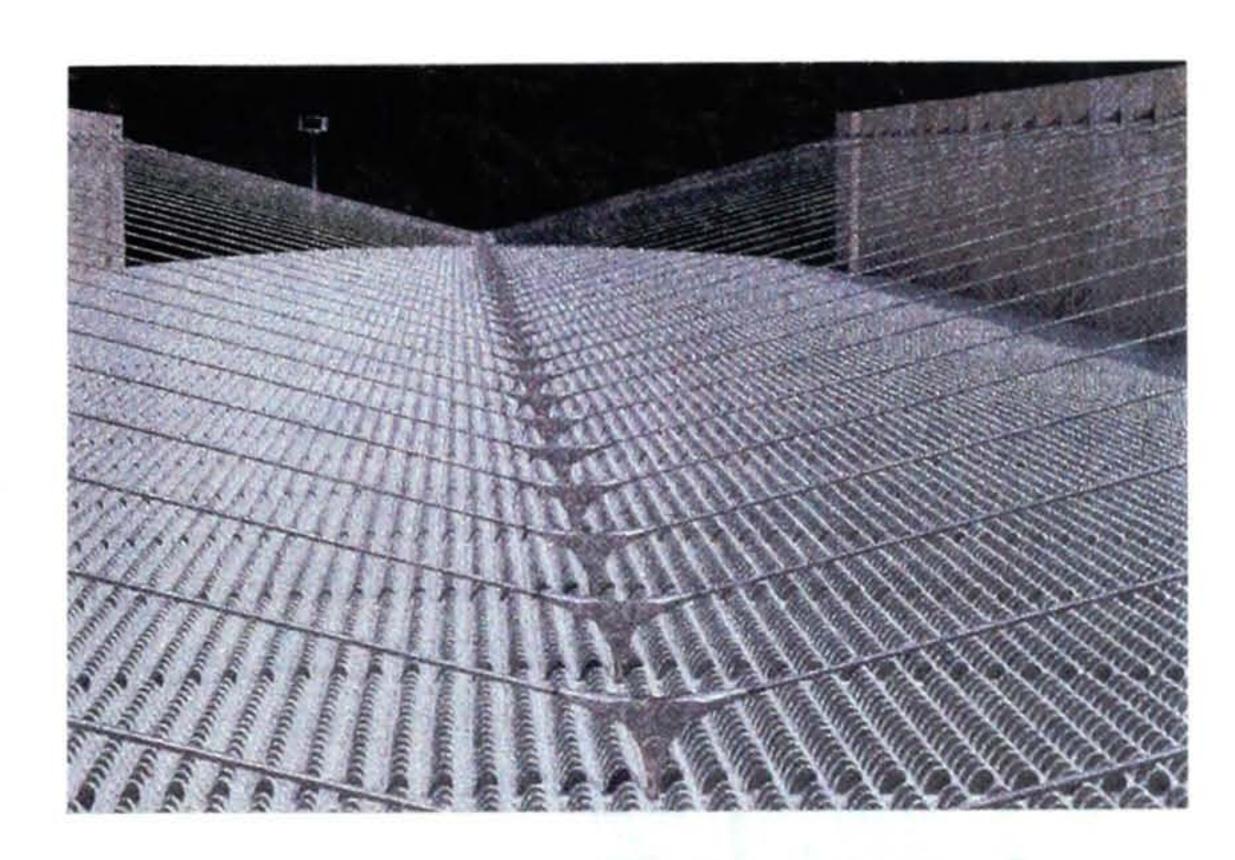


The entrance space with the full palette of materials; white oak floors, smooth travertine, aluminum, and glass.



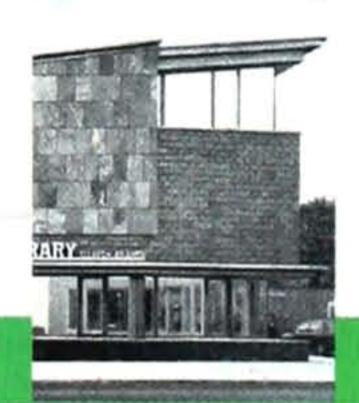
Dallas, Texas





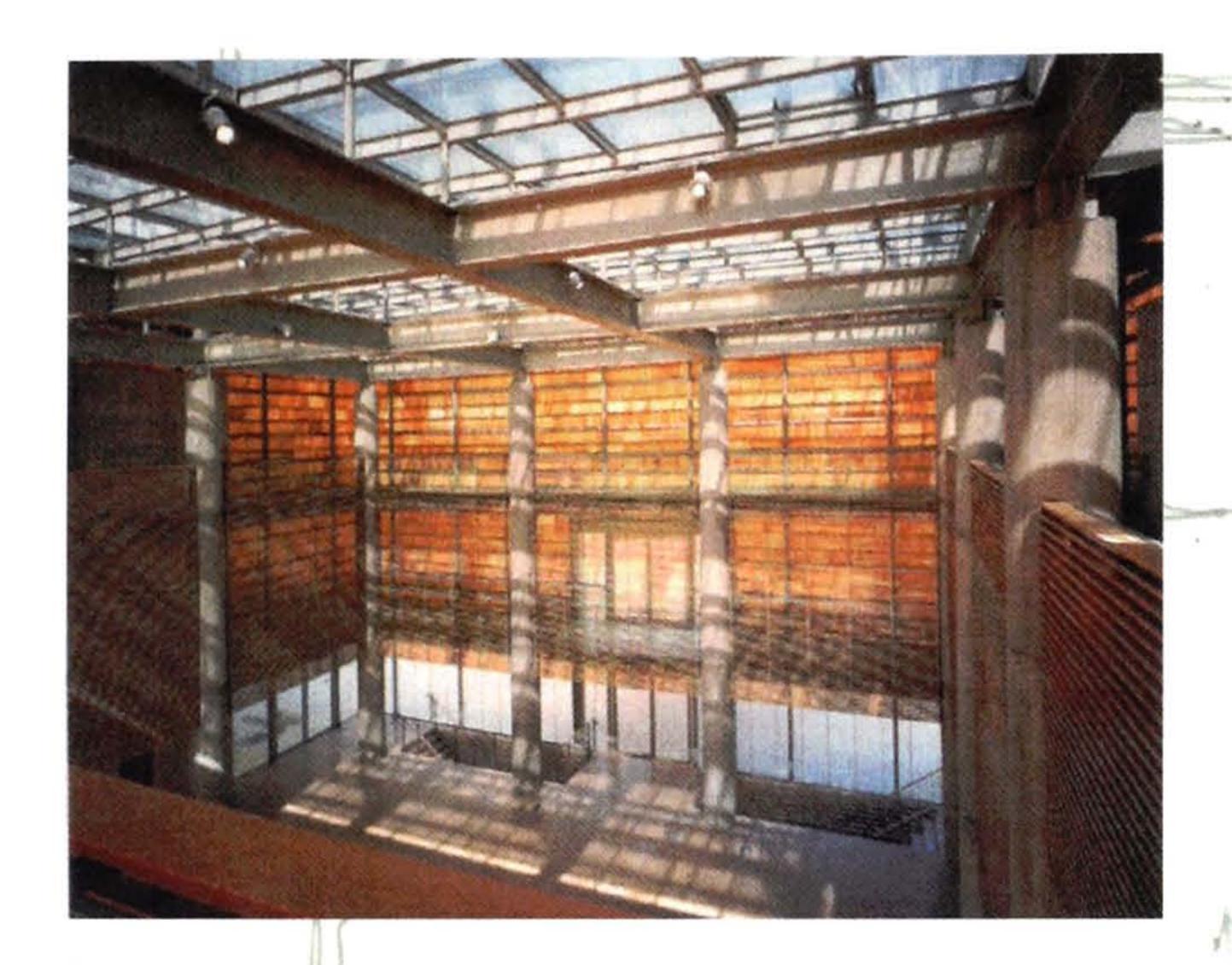


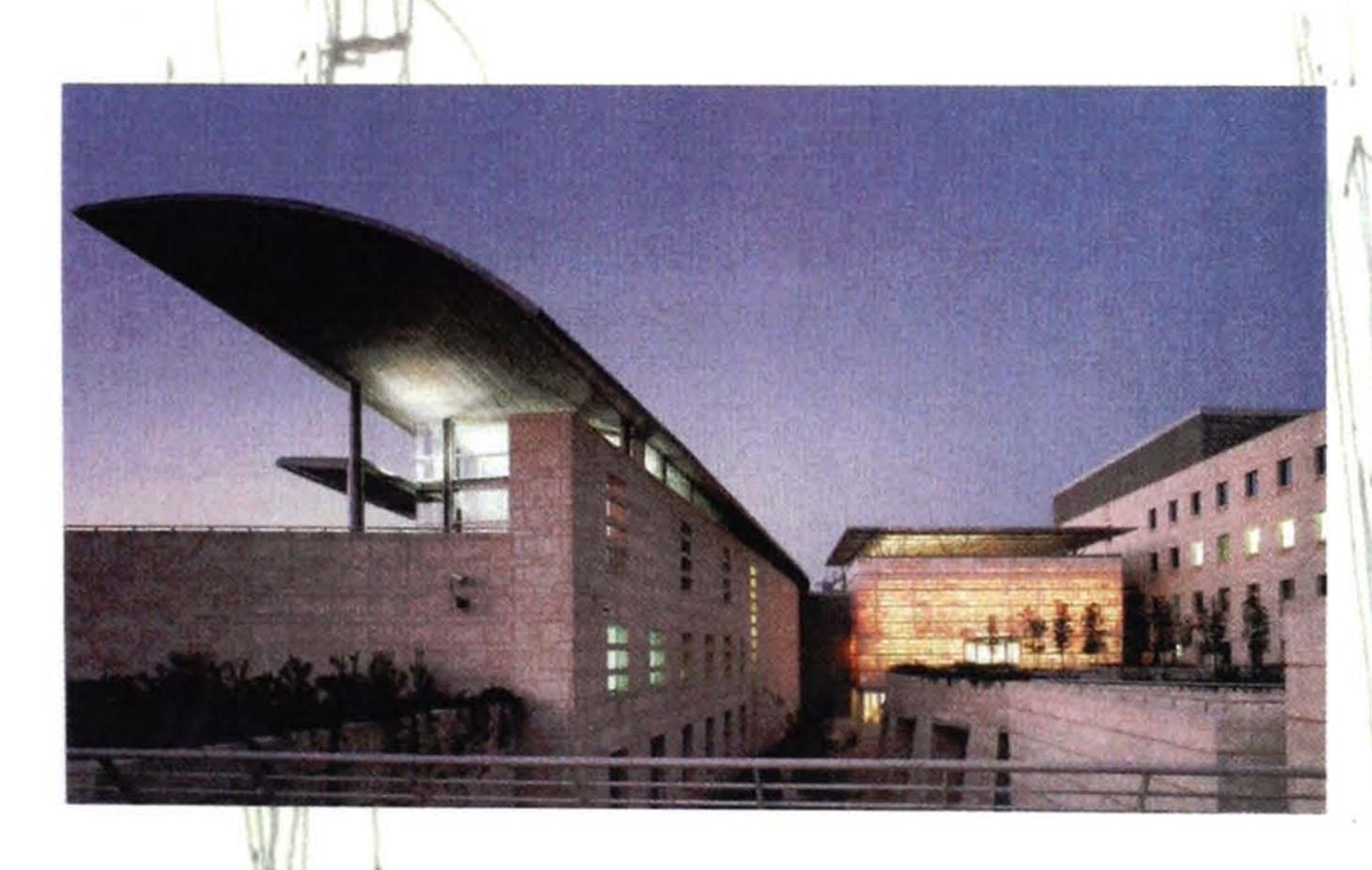
Tectonic Precedent Study



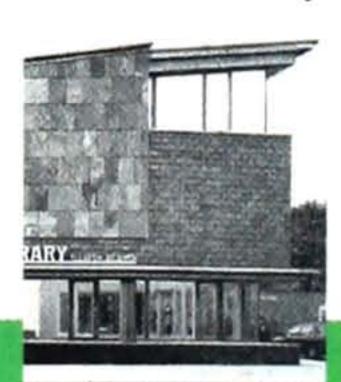
Israeli Foreign Ministry

Jerusalem
Diamond and Schmitt Architects
Completed 2003



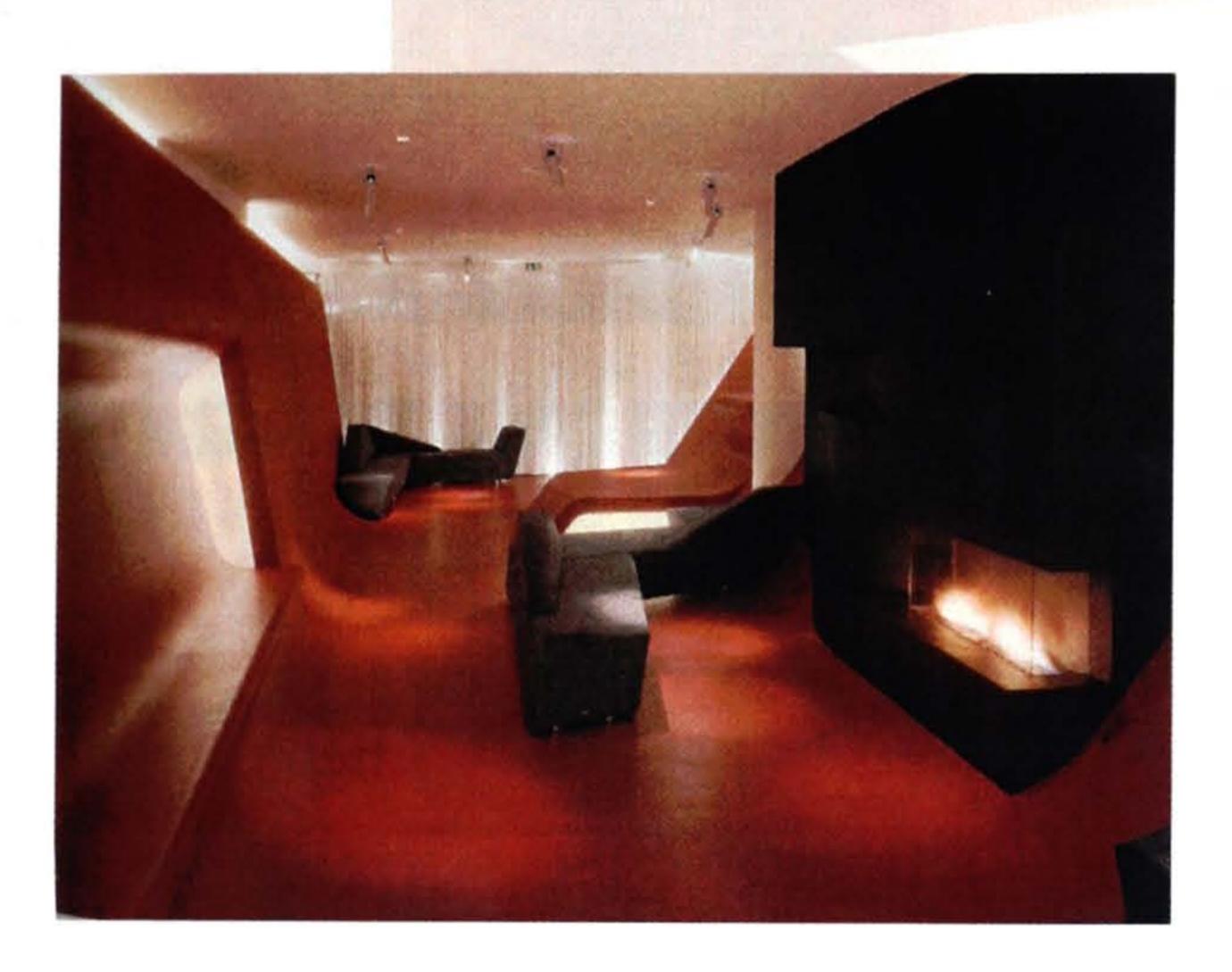


I was drawn to the way The Israeli Foreign Ministry uses natural and artificial light. The idea of screening or filtering light into the lobby space (left) in such a delicate way I found to be very intriguing. I also enjoyed the way when standing inside you get a sense of being sheltered from the outside except at the ground level where it is all glass and then the roof that is covered in skylights. I also enjoyed how the building glows in the night as light radiates from the center lobby portion (lower left). The project also has a unique way of meeting the sky with the curve that reaches and extends out into the vastness. And again the use of the stone with it's rigidity yet softer presence is something I am looking to explore that could fit into the Lafayette Park context.



Q! (Hotel Interior)

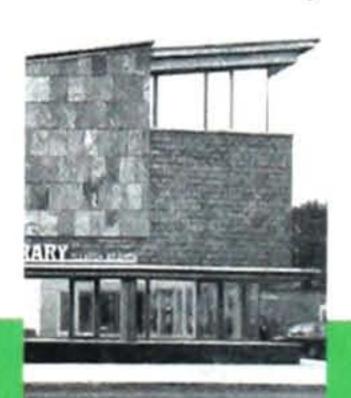
Berlin, Germany Graft Completed 2003





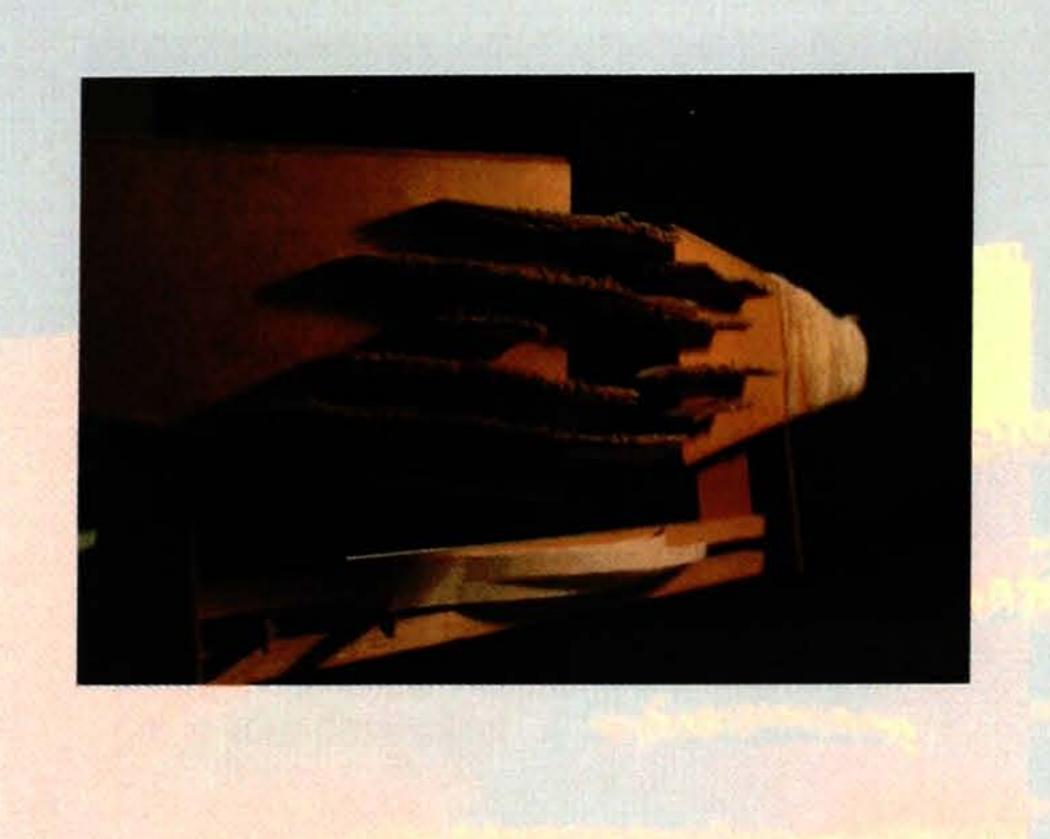
The interior of Q! expressed a unique idea that had crossed my mind earlier in the design process; that of the walls folding into the roof or down into a bench or seat. In this instance the walls fold down to form benches or seats and then are cut away and lit from the side as if there is something inside of the wall (left). I was also drawn to the subtleness of materials and furnishings used in the washrooms (lower left) as well as the way light is cast on the stone wall from above.

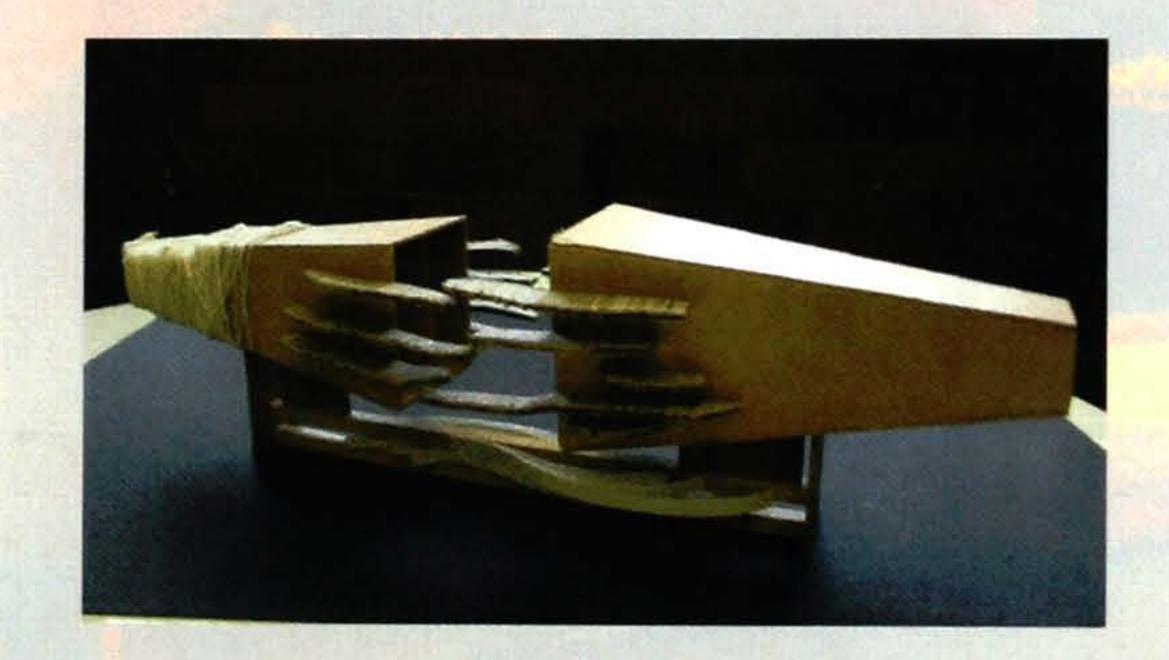
I am looking for ways to blend and blur spaces together, I wonder how can I begin to take this a step further. Maybe I can begin to do it with the landscape where forms that can be used the same way as the bench above can emerge from the ground.



The Party Store Exchange

Project Description



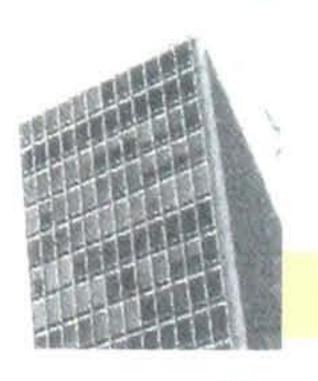


Description

My sketch problem was to look at the exchange and transaction in a party store where the store workers and store patrons are divided by an inch and a half piece of plexi-glass. A situation that is frequent to establishments running up and down Livernois Ave. The problem required me to then create an artifact that re-presented this party store exchange, to present it in another way and what it is really about. This artifact was to be one that looked at the figurative qualities of the exchange amplification of and an phenomenological qualities.

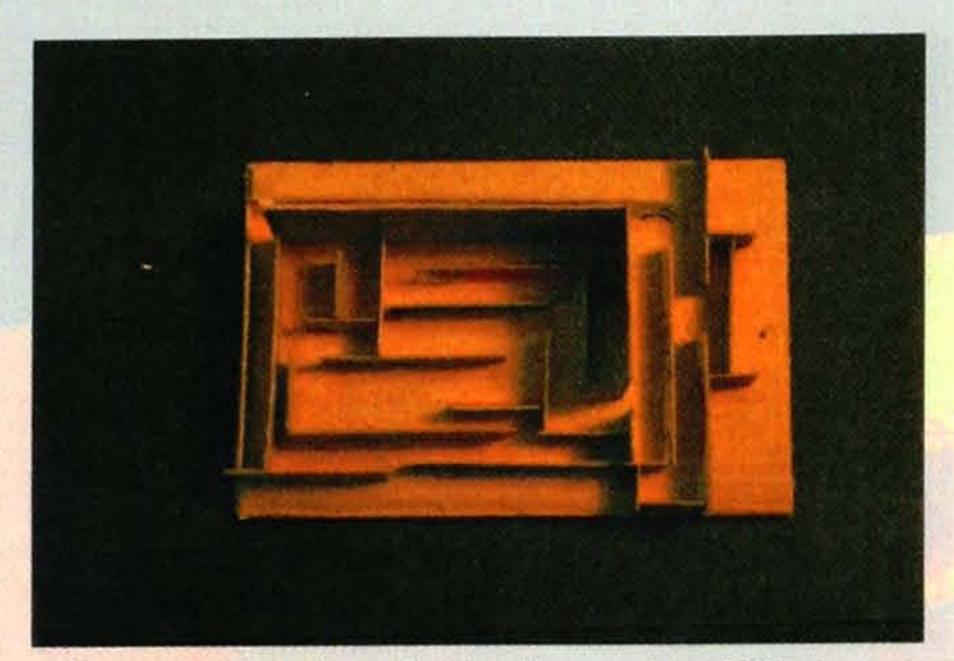


Sketch Problem

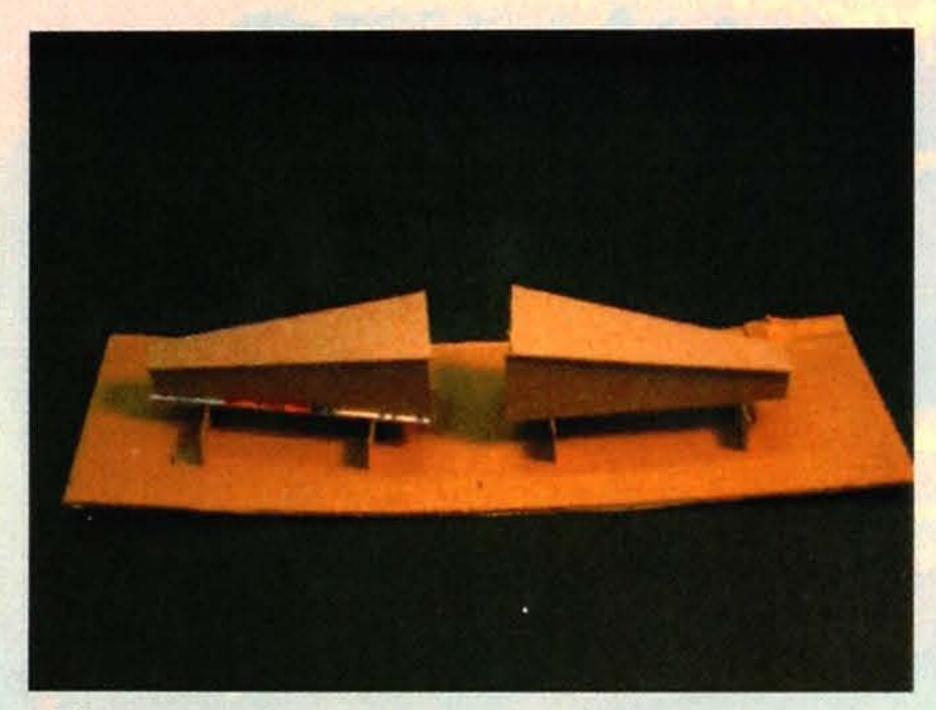


The Party Store Exchange

Response and Study Models



A maze – to show frustration and inability to get to your destination



The megaphone structures represent the importance of visual communication in this exchange



Frayed cardboard represent the muffled speech as it passes through the glass

Response

In my response to this re-presentation I focused on the sensual aspects of the transaction. I asked myself questions such as: how is this interaction carried out; what senses become amplified and what others become diminished because of the thick glass between the two? From this, a series of small models were created that expressed the qualities of certain senses and feelings. I then combined them to create one artifact that was supposed to express this exchange in a new way. The 'megaphone' type shapes came out of the idea that the visual connection between the shopkeeper and patron becomes very dominant when they cannot physically touch each other. I also created a model that looked like a maze that was to show the idea of though you may want and try to get to the end; you can never actually get to the shopkeeper. The frayed pieces of cardboard were to show how the speech between the two gets muffled as it travels through the glass. And then on the final model, the white curved pieces were to show the movement within the plane – the lazy-susan that must be used to you can get what you've just purchased.

Sketch Problem



The Party Store Exchange

The Artifact



The two sides never actually touch, the closest opportunity is through the lazy susan



Frayed cardboard represents the sense of speech and how it becomes unclear through the glass.

Conclusions and lessons learned

This sketch problem helped to prompt my thinking in a new way. It showed me how the qualities of an experience can be changed, redirected, or re-emphasized, where different senses can become amplified an others suppressed. The end result of this type of party store transaction is the same as any party store purchase but the means of getting to the end result are altered therefore changing the experience for both parties. A line so thin but so charged of energy.

This problem challenged me to look beyond what is at the face value of the glass and look at experiences and actions I may take as a given, in a new way. To realize new things that are happening beyond what I may already expect as convention would tell me.



Confinement felt by the store patron being under the watch of the store keeper

Sketch Problem



Site Selection & Description



The site I chose for my project is located in Detroit, on the southwest corner at the cross streets of Lafayette Ave. and Orleans St. This area is known as the Lafayette Park area of Detroit, and was created as a post World War II redevelopment project to try to clean up what officials saw as some of its "worst slums" in the city. It was created in three distinct sections running longitudinally. The section furthest west consists of a grouping of town homes with a high rise apartment building on the southern end. The middle section is a thirteen acre strip of green park that includes a school sitting just north of Lafayette Ave. Then the Eastern most section is comprised of two twin apartment towers along with a shopping strip center to the south of them.

My site stands between Lafayette Park which is directly adjacent to the West and the Dequindre Cut which is just on the other side of Orleans Street. As previously said before, Lafayette Park is a large strip of park that stretches for about a half mile from Larned Street on the south end to almost Gratiot Ave. to the north. The east side of the site is bound by Orleans Street and then directly next to that is what is referred to as the Dequindre Cut, the old railroad track cut that runs North-South from the Detroit River north out of the city. The railroad cut has not been in use for many years and its present day condition has been left to decay, allowed to grow over from unplanned and ungroomed landscape and become the canvas for many of the city's graffiti artists.

Site Analysis



Site Photos



Looking South down Orleans Street



Looking South West of the site at Lafayette Park

Taking a closer look at my site I see it as being surrounded by what could be considered object buildings. Primarily the building around the site is residential, and though they house many people, each dwelling, with possibly the exception of the town homes to the west of the park, could and do seem to act in isolation from one another. Though the area was meant to create an "integrated community" I feel the area as a whole does not give much sense of a tight knit community.

With much of the area acting in isolation from one another, choosing this site gives the opportunity to begin to attempt to act as a "stitch" for the area. This site could be the knot or seam that the area is missing.



Looking through East through the site, along the horizon stands the Dequindre Cut.

Site Analysis



Site Photos



View looking East across the site



View looking West across the site, Lafayette Ave. is to the right

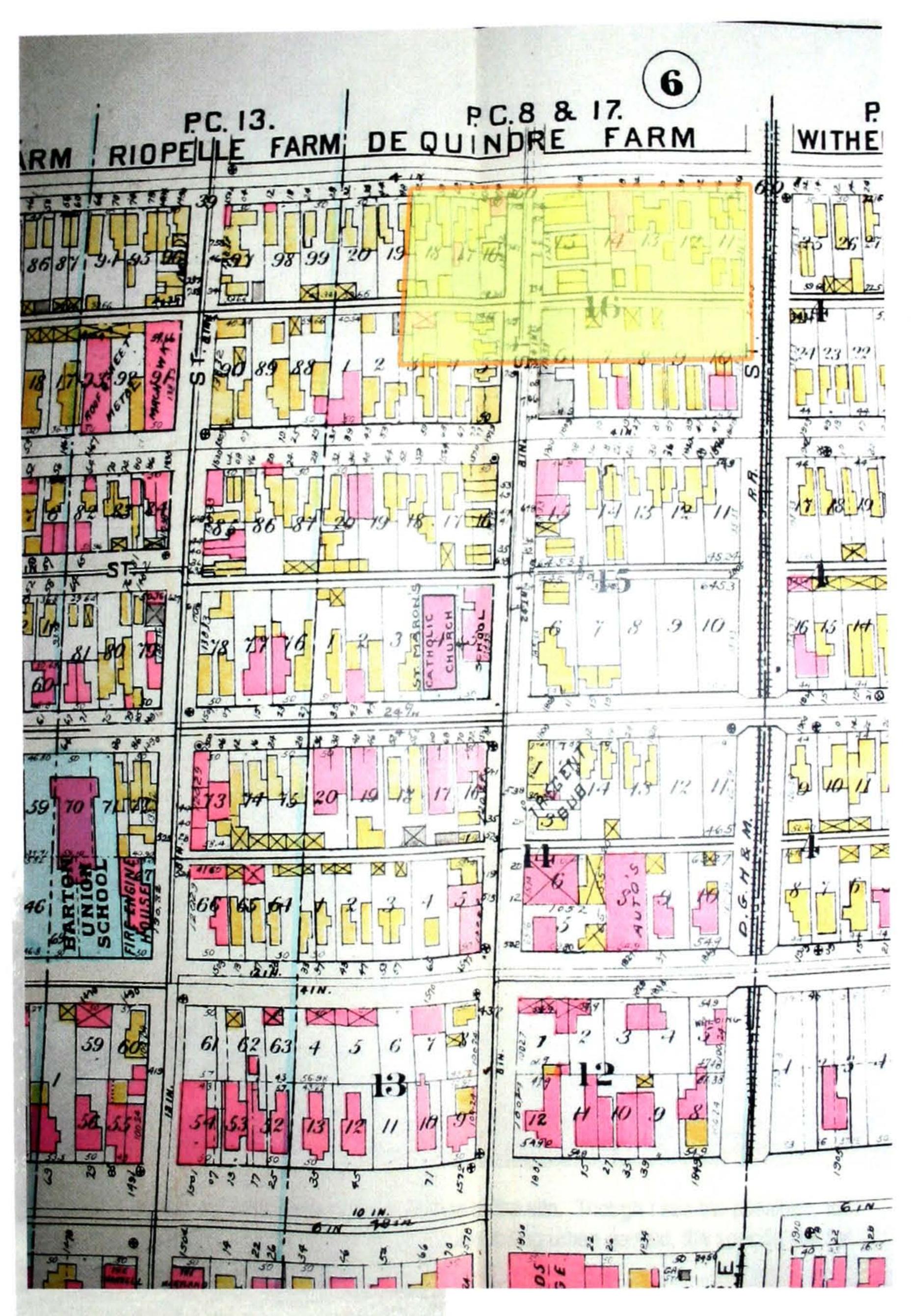
Site Analysis



Site Analysis
Lafayette Park Section Map/ Aerial Photo



A Little Piece of History



This map is from the Baist Real Estate Atlas of Detroit from 1923. This was long before Lafayette Park came into place, and my site was part of what was called "Black Bottom". As you can see it was a fairly dense area. Again the current site is highlighted in yellow.

Site Analysis



Site Map/ Aerial Photo

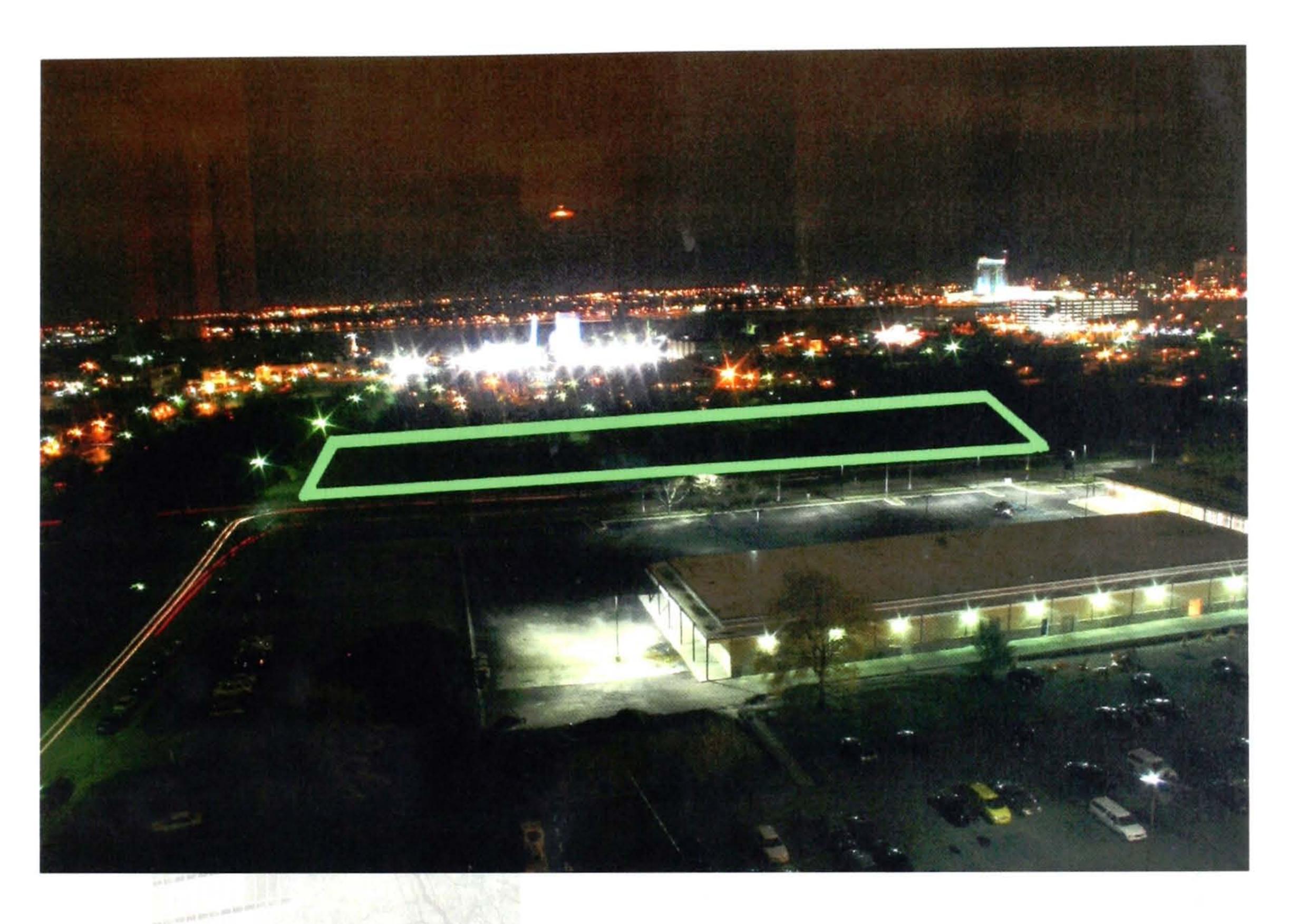


This aerial photo labels the surrounding buildings to the site. Though I see the possibility for my project expanding beyond my site into the surrounding urban context, the specific site for the project is highlighted in yellow.

Site Analysis



Site Analysis "Hollowed Site"

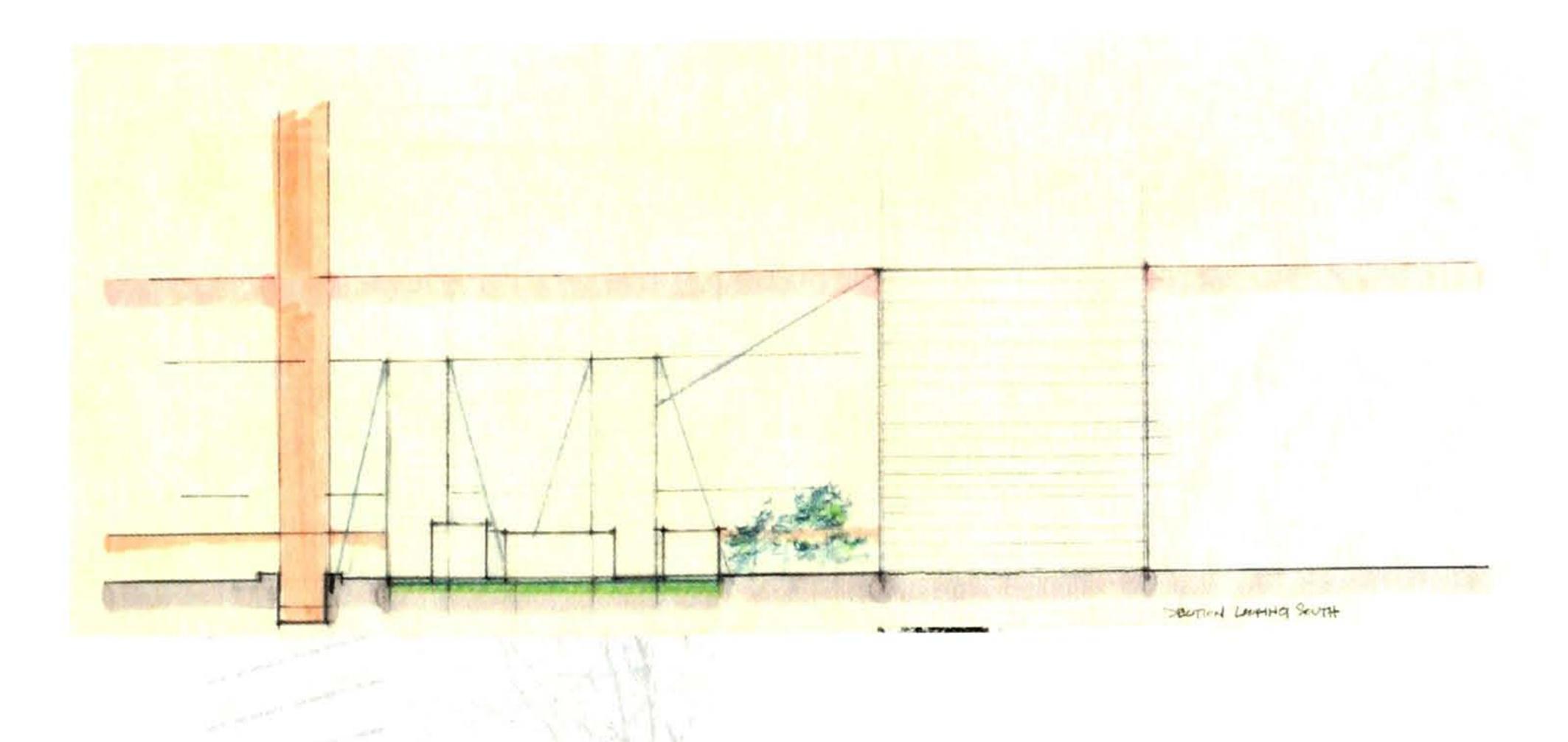


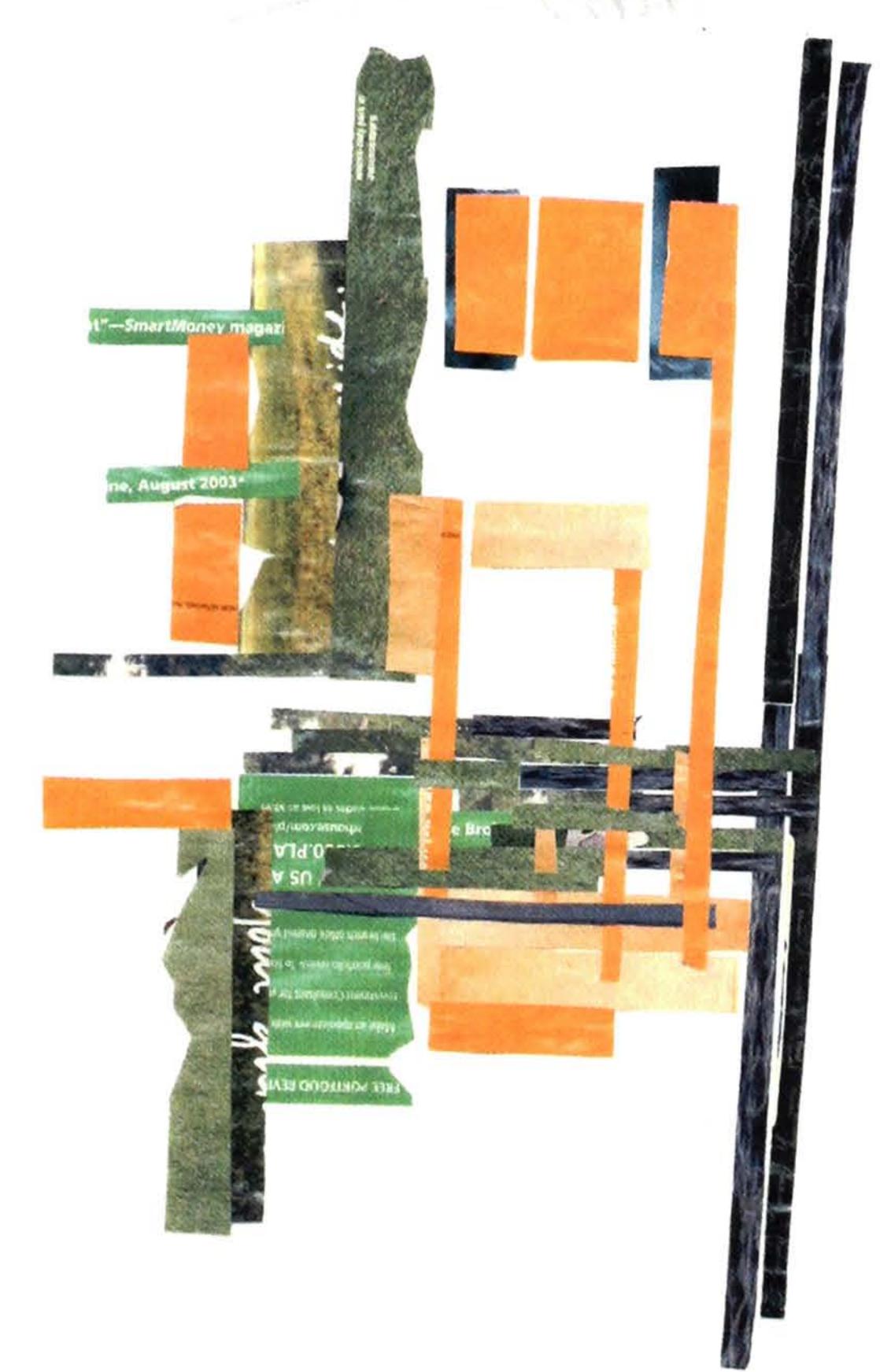
The way my entire site stood in darkness during night, I began to identify the site as being almost hollow. There is nothing really that connects Lafayette Park (right of site border) with the Dequindre cut (left of picture). How can my project begin to act as a stitch not just for my specific site, but beyond into the urban landscape?

Site Analysis



Site Analysis Preliminary Site Studies





These were studies done in the preliminary site analysis. The top drawing is a section looking at the surrounding context, and different heights of the neighboring buildings. The collage study (left) is looking in plan at the different elements that make up the surround context. Again my site has the potential to begin to act as a stitch for the surrounding area.

Site Analysis



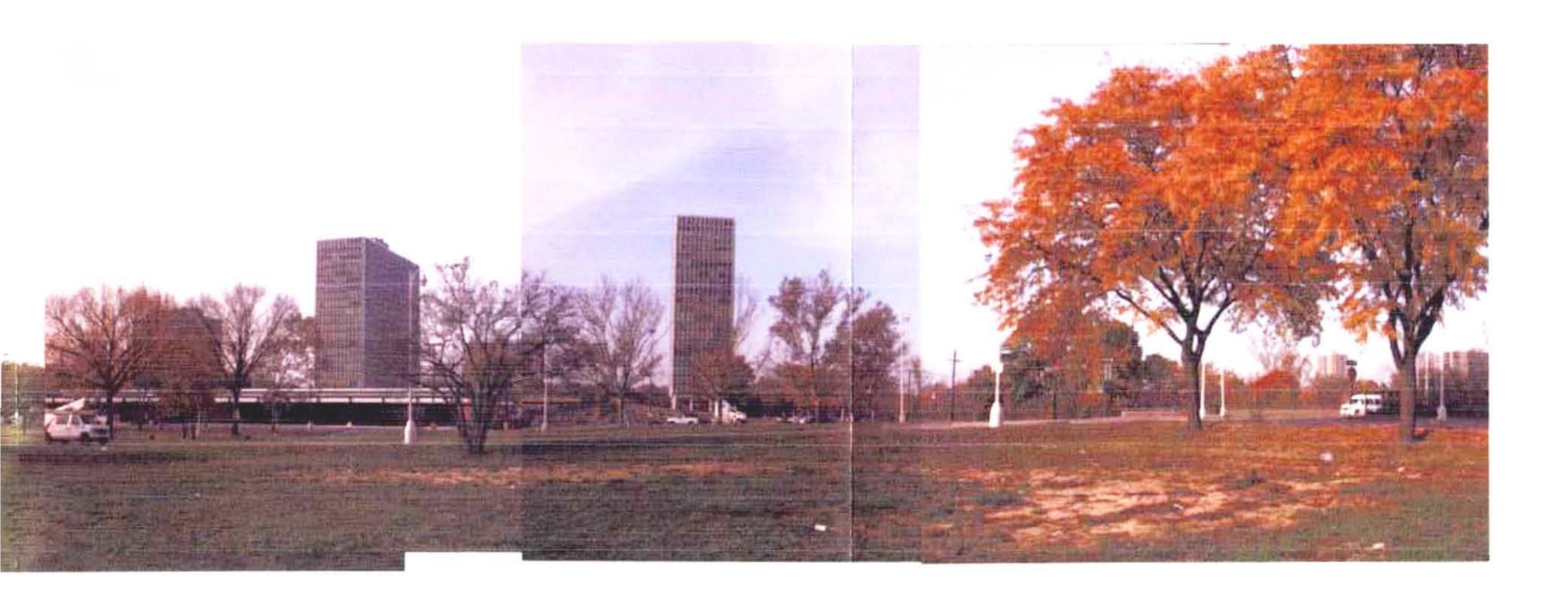
Site Panoramas



View standing in the site looking to the West and the North at the Lafayette Towers

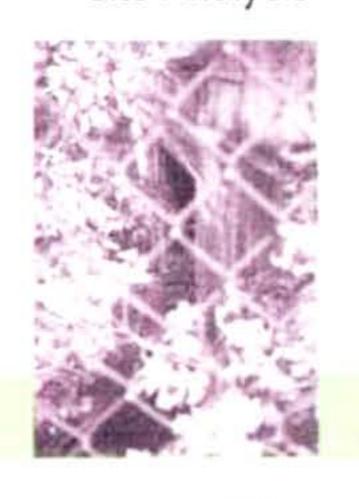


View looking into site from North side of Lafayette Ave.

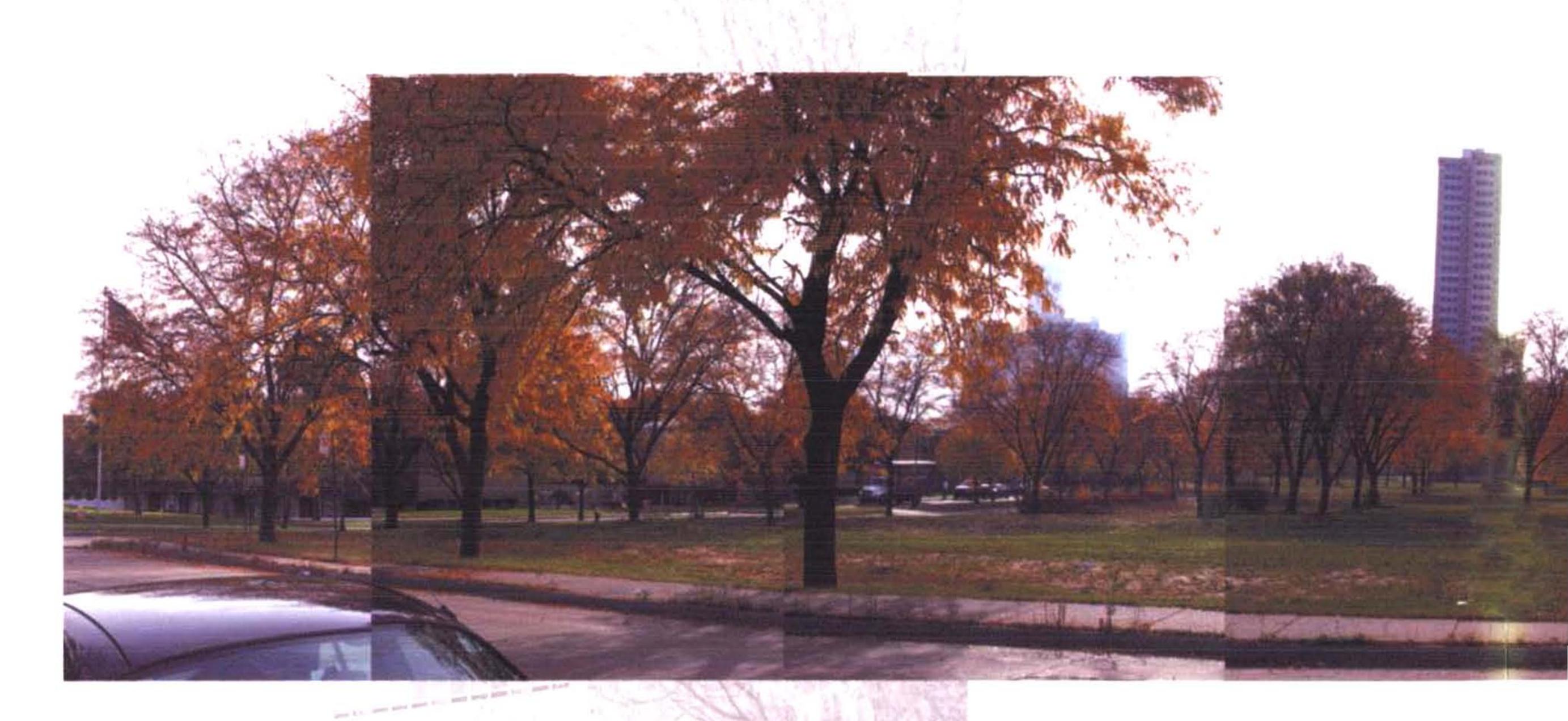




Site Analysis

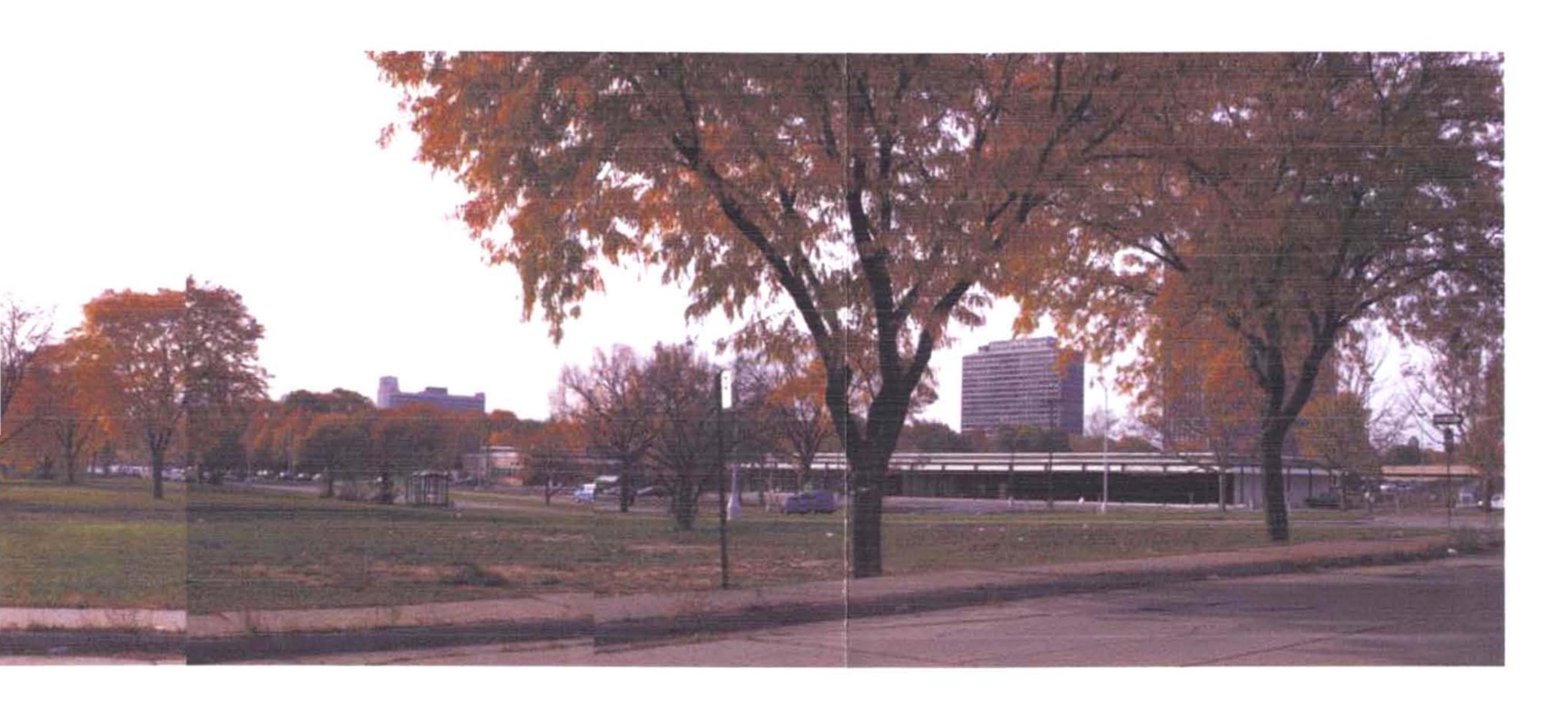


Site Panoramas



View standing East of the site on Orleans Street. In the background stands the thirty three story 1300 Building, and further



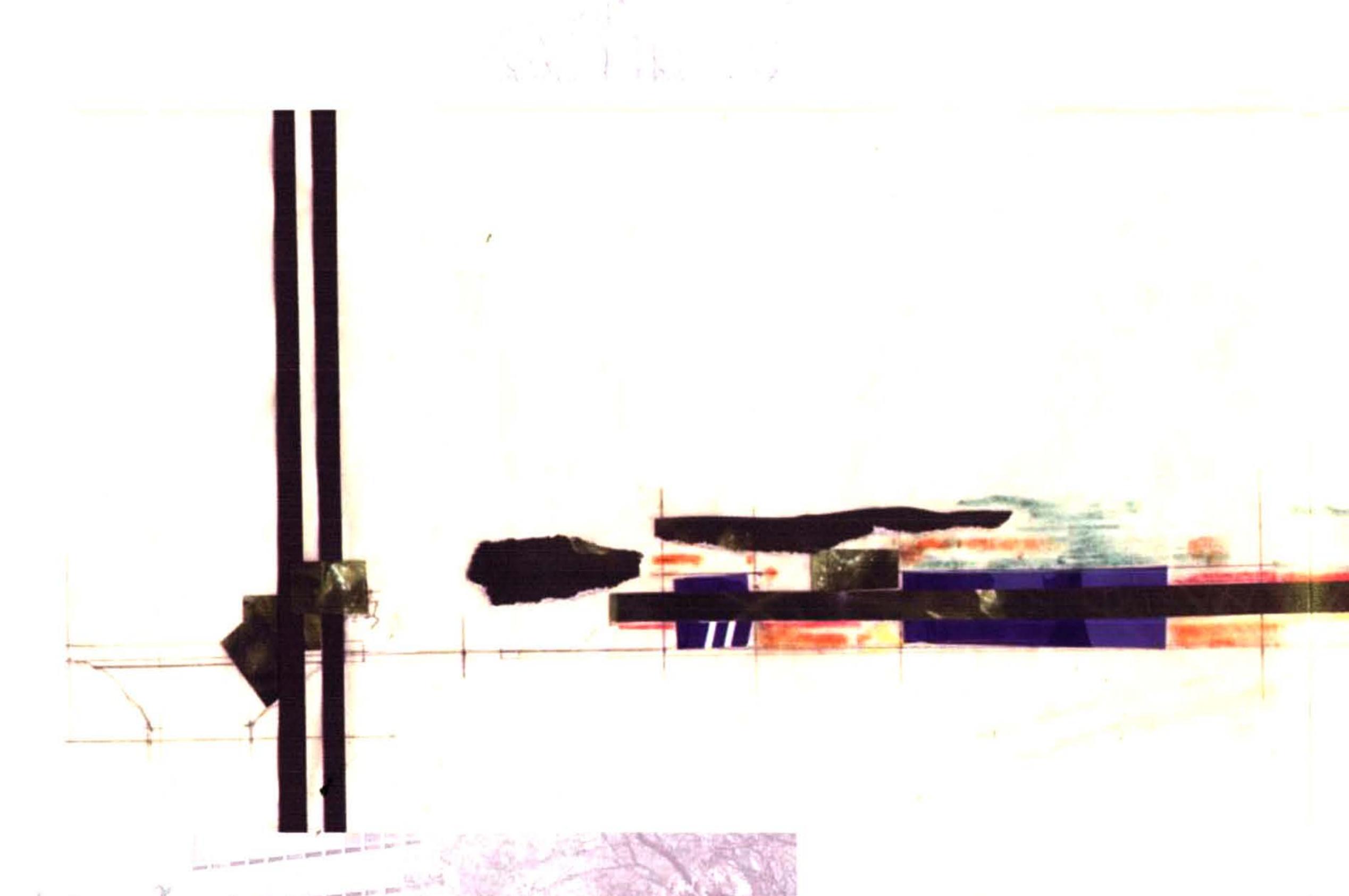


er back you can just see the silhouette of the Renaissance Center.

Site Analysis

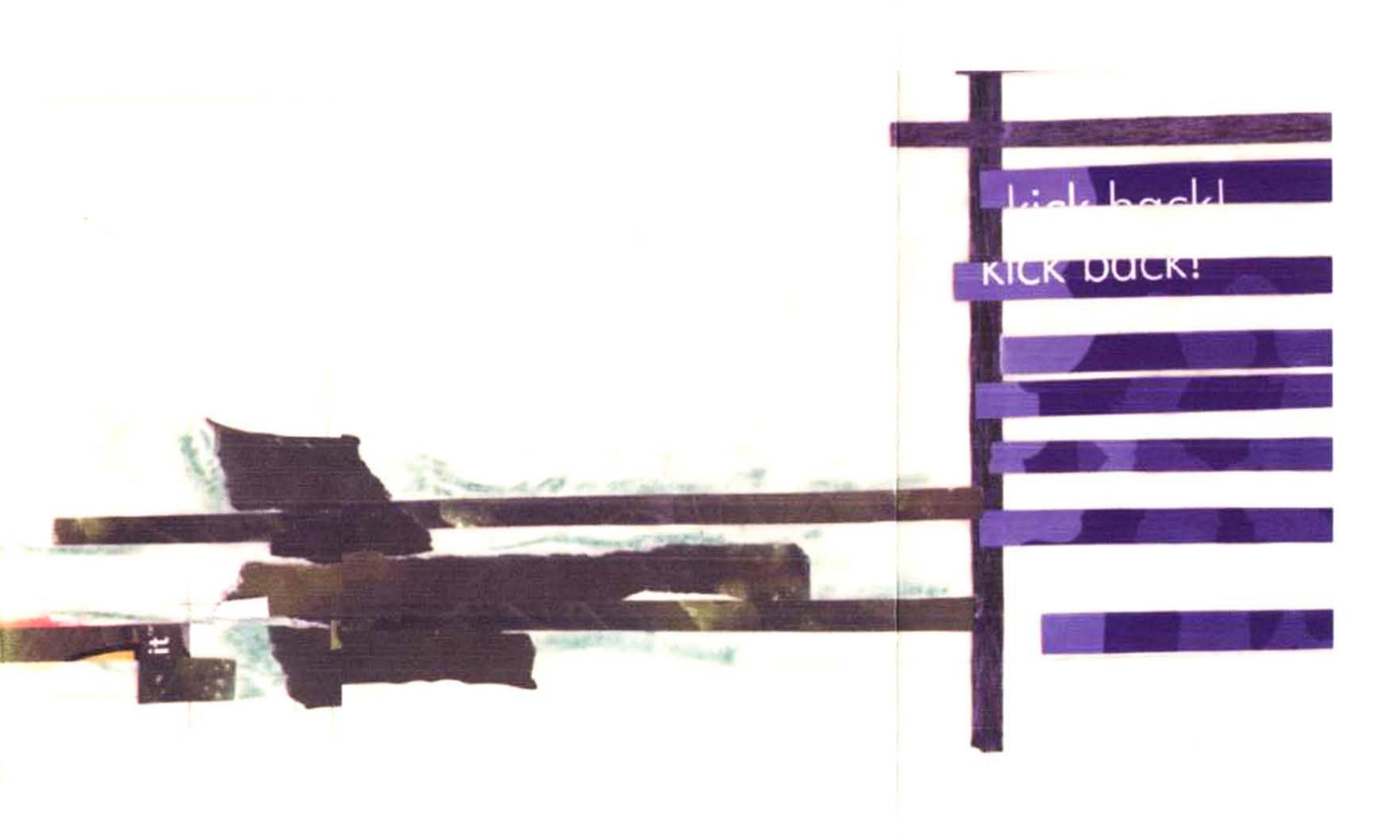


Site Sections



This abstract site section is supposed to be running in the East-West direction with the vertical strips on the left to section is supposed to show how the park (green) can begin to spread its way across the site to connect to the Cu





It to represent the Dequindre Cut, and the block on the right to represent the high rise apartment building. The Cut, and how the building can begin to spread out beyond the site lines.

Site Analysis



Program Statement

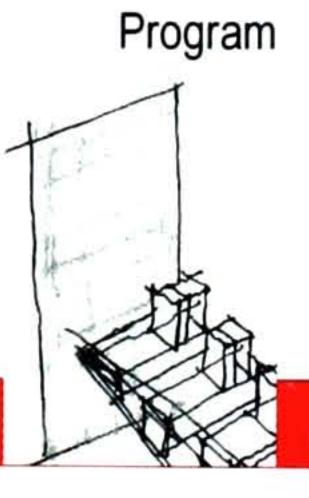
A. Project Identification

As an overall program for my building exploration, my project has been identified as a center for a community. This does not necessarily mean a "community center" as one might first come to mind, but one that is open to or could create new chances of exchange and engagement between, individuals as well as those on the subconscious level between people and the environment they inhabit or occupy. The intention is for the project to appeal to any and all demographics and be open for everyday exchanges as well as offer the possibility for special occasions (i.e. performances, events). I see the program as being multi-faceted. I envision this space to offer and create new relationships and opportunities for exchange outside of their everyday functions and conventional transactions. To define conventional exchange: there are inherent properties or expectations that are involved with certain activities and the places they exist in, for example a grocery store has certain characteristics and chances for interaction that people come to expect, but what if a grocery store is included in a program that also houses a small art exhibition space? The chances for different levels of interaction can be created and explored, with not only the way the spaces work as one cohesive unit but also the way people interact with each other.

With this being said, the program of my project is going to include a fresh food market, a small art exhibition area/gallery, a small library branch, a small post office and an outdoor live small scale musical performance area. The fresh foods market and the library branch will most likely be larger in size (area) than the gallery and post office. Though with these multiple uses combined into one area, no one of them is meant to be more dominant or important than any other but part of the exploration is how they can exist and exchange within each other as a whole. The question that arises, how do they share the space? Do they have a community space that they all share, and how do I interweave the multiple functions into one another?

B. Articulation of Intent

The intent of my project is to create a space that brings people together through the use of different functions that can create different levels and layers of exchange. With the idea of combining these different uses together how can I create new experiences, or how can I bring out qualities associated with the function that might not normally be recognized? How does the view from one function allow you to see something else? In the process of this meshing I would like this project to engage these questions.



I would like to create an architecture that meshes with the surrounding area and can become a vehicle for interaction, engagement and transaction within itself and the area around it. The goals of the project are to create architecture that can be responsive to the surrounding environment without taking away from it. It is also my intent that through experiencing my project, it becomes possible to view and realize different levels of exchange and engagement and provide opportunity for multiple experiences, that between humans, and the way they engage or are engaged by the environment.

C. Enumeration of Actions

All the actions I have associated might look straight forward or general, but when trying to satisfy these actions I hope to create a space that is unique and can unify the experience. The combination of the actions, and its how they take place, in what kind of environment, and how they engage the people that I hopefully can answer. I am interested in how these different actions can take place at the same time within the same place. Verbs that describe actions that will take place in my project include:

<u>Talking/listening</u> – the engaging of multiple people on a personal scale. The setting could be within a class room, but also could be in a large open area. This action should take place in an area that is more human scale, where a person standing alone would not feel swallowed up by the space. This is a common action that all the proposed spaces in the project involve.

<u>Viewing/watching</u> – as a place to relax, enjoy, or engage yourself. Viewing possible work that is displayed or viewing something as simple as a movie, or simply standing and people watching. This space could be the art gallery, or a space in the library, or even an opening between all the uses. Regardless the area should be relatively open and allow for the possibility of seating, standing, together and alone.

Moving – physical exertion - could be in the form of shopping and running to the post office. It could be a more leisurely exploration or it could be a quick experience to get what you are looking for in the busy lives of so many people. These spaces should offer openness (plan) so people can move freely. It should not be too expansive or tall, and should not make people feel trapped. The idea of an open market – indoors.

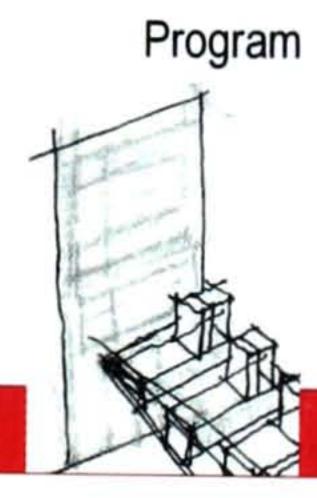
Working – for the purpose of serving the people that use the facility, but also the physical rush rush nature of people when they need to get something done. Space does not want to be chaotic but at the same time not to mundane either.

Performing – singing or reading something in front of a small audience for shorter periods of time. The performing would be to provide for relaxation and enjoyment for the audience. This performance area could be located outdoors or indoors and could have a direct relationship with the art exhibition area. The sound characteristics of this are important.

<u>Wandering</u> – physical and mental, could also be referred to as daydreaming. Actual walking or strolling through the art exhibition, library, or even market for the purpose of enjoyment and relaxation, not sure what you're looking for or going to find. On the other side, I see the need for a contemplative or space.

Thinking/ contemplating – exertion of the mind if one so wants. I say thinking meaning the opportunity to push the mind to its capacity, both thinking in the educational sense (library) as well as enjoyment (art exhibition space) for as long as you would like. In this action I see a need for natural light as well as being quieter, intimate and a small human scale space. A place that could be an escape to study or simply read a book or enjoy a day. This action should have the capability of extending out into the open air of the exterior. The library and art exhibit space could share a common thread here, where they could almost be one in the same or intertwined with each other.

<u>Crossing</u> - This action is the conglomeration of all the pieces of the project coming together. It starts to ask the question of should or can I create a space that all the functions share together and if I do, what form does it take? This action happens by chance, but is unavoidable, therefore I might not be able to design specifically for it, but only try to amplify awareness and feeling through light, openness, materiality to create the experience.



Program Spaces Break Down

Public	Private
Entry Lobby(s) - 4	Foods Market - Back of Store and Receiving
Food Market Sales Floor	Market Manager Offices
Market Checkout Lanes	Art Gallery Work Staging Area and Storage
Market Seating/ Coffee Area	Art Gallery Offices
Art Gallery Lounge	Art Gallery General Storage
Art Gallery Viewing Floor	Library Administration Offices
Library Reading Rooms (3)	Library Staff Workroom/Copy area
Library Community Conference Rooms	Library Receiving, Staging, Storage
Library Internet Station Area	Post Office Workroom
Library Stacks	Post Office Directors Office
Post Office Service/ Box Lobby	Carrier Loading Dock- Exterior Receving/ Shipping Platfor
Performance Area Seating	Performance Stage
Performance Area Breakout Area	Performance Warmup Area
	Facility Administrator and Security Office
Servant	Served
Foods Market - Back of Store and Receiving	Food Market Sales Floor
Art Gallery Work Staging Area and Storage	Market Seating/ Coffee Area
Library Staff Workroom/Copy area	Art Gallery Lounge
Library Receiving, Staging, Storage	Art Gallery Viewing Floor
Post Office Workroom	Library Reading Rooms (3)
arrier Loading Dock- Exterior Receving/ Shipping Platform	Library Internet Station Area
Facility Administrator and Security Office	Post Office Service/ Box Lobby
Individual	Collective
Market Seating/ Coffee Area	Market Seating/ Coffee Area
Art Gallery Viewing Floor	Art Gallery Lounge
Library Reading Rooms - Adult, Childrens, Outdoor	Art Gallery Viewing Floor
Library Internet Station Area	Library Reading Rooms (3)
Art Gallery Offices	Library Community Conference Rooms
Library Administration Offices	Post Office Service/ Box Lobby
Post Office Directors Office	Performance Area Seating
Performance Stage	Performance Area Breakout Area
Performance Warmup Area	Post Office Workroom
Facility Administrator and Security Office	Library Staff Workroom/Copy area
	Carrier Loading Dock- Exterior Receving/ Shipping Platfor
	Performance Area

Program

Program Spaces - Quantitative Breakdown

Α	Fresh Foods Market			
1	Lobby/ Entrance Vestibule		350	sf
2	Restrooms		400	sf
3	Food Sales Floor		6700	sf
4	Checkout Lanes (4)		480	sf
5	Deli Bar		675	sf
6	Seating/ Coffee Area		500	sf
7	Store Manager Office		100	sf
8	Back of Store (Stock Storage)		1500	sf
9	Receiving Area/ Garbage		1200	sf
		Total	11,905	sf (net)
		x1.2	14,286	gsf

В	Art Gallery			
				_
1	Entry/ Lounge		400	sf
2	Gallery Floor		3500	sf
3	Restrooms		150	sf
4	Staging and Work Storage		400	sf
5	General Storage		150	sf
6	Office (2)		250	sf
		Total	4850	sf (net)
		x1.2	5820	gsf

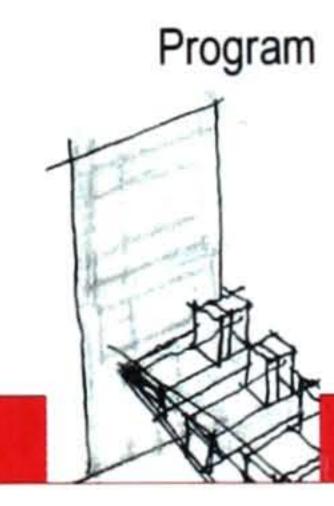
С	Library Branch 4-5,000 Popul	lar collection		
1	Entry/ Gathering Space		400	sf
2	Restrooms (combined)		400	sf
3	Circulation/ Reference Desk		350	sf
4	Community Room		600	sf
5	Adult Reading Area		1200	sf
6	Children's Stacks and Reading Area	а	1200	sf
7	Outdoor Reading Area		750	sf
8	Internet/Computer Station (15 @ 15sf)		225	sf
9	Copy Area		225	sf
10	Book Stacks		2500	sf
11	Administrative Offices (3 @ 150)		450	sf
12	Staff Work Room		500	sf
13	Receiving/ Staging/ Storage		500	sf
		Total	9,300	sf
		x1.2	11,160	gsf

Program

Program Spaces - Quantitative Breakdown

D	Post Office			
1	Entry/ Service Lobby		750	sf
2	Box Lobby		300	sf
3	Workroom		2500	sf
4	Directors Offices (2 @ 200)		400	sf
5	Carrier Loading Dock/			
	Exterior Shipping and Loading	Platform	1500	sf
6	Worker Restrooms		150	sf
		Total	5600	sf (net)
		x1.2	6720	gsf

F	General			
1	Facility Security/ Administration	n (2 @ 150)	300	sf
2	Mechanical Space		3,721	sf
		Total	4021	sf (net)
		x1.2	4825	gsf
		Total Bulding Area	46,171	gsf



Space Name	Capacity	No. Units	NSF/Unit	Total Net Area
Food Market Sales Floor	125	1	6700	6700

Purpose/Function -

The food market floor is a space for people to do their fresh food shopping as well as offer the opportunity to interact with others. It is a large portion of the overall program and is a place of movement and activity for workers and shoppers. It is a highly visible function.

Activities -

People come to shop for two main purposes, either because they need something and want to get it quickly, or they want to take their time and explore and see what new foods they can discover. Therefore though they activity is the same there are two major kinds of movement. The quick and direct and the exploratory and leisurely.

Spatial Relationships -

This space needs direct access to the outside. The market floor should be kept on one level but could be overlooked by other functions such as seating areas or the art gallery. The area wants to facilitate movement through the space, but could still contain specialty nooks that could interact with other functions of the building. The sales floor as an area of activity could be uniquely contrasted by a quieter function such as an outdoor reading space of the library or even the books stacks of the library. Maybe not a direct connection but visually could seen from one to the other.

Special Considerations –

The market sales floor should be open to better facilitate movement throughout the space. Could create visual access to other quieter functions such as reading areas, art gallery or book stacks. Blurring of the sales floor boundaries could help the shoppers feel less like they are being funneled through a market and more integrated and part of other functions of the building. Offering a glimpse of another function. Taking an activity or function and looking at it in a new way by integrating it or making it accessible. There is also the unique opportunity to let the market open up and expand outside during times of nice weather giving a feeling of an open air market.

Equipment/Furnishings -

20-25 Food Stands measuring about four feet wide and about eight feet long. Aisles between the stands should be a minimum of six feet.

Program

Behavioral Considerations -

Open and non restrictive yet a sense of order and path should be created through the layout of the food stands.

Space Name	Capacity	No. Units	NSF/Unit	Total Net Area
Market Seating/ coffee area	50	1	500	500

Purpose/Function -

The purpose of this area is to allow people to rest from their shopping and have a coffee or to just come in and people watch. This space again offers a pause or rest from the busy activity of shopping and shares similar characteristics to the art gallery lounge.

Activities -

People will use this space to take a seat and rest from their shopping experience, or they will use it to come in and drink a coffee while they can watch other people shop.

Spatial Relationships -

This area could be adjacent and accessible to the art gallery as they both offer down moments and possibilities for a break. This seating area could offer as a transition from the market sales floor edge to the art gallery or could be combined with the library vestibule seating area. This area could share the same level as the art gallery lounge or could be a bit lower with the lounge overlooking and extending into this seating area. It could also be adjacent to the outdoor reading area in some respect. This space could be accessible from the market lobby and intertwine into the lobby of the library.

Special Considerations –

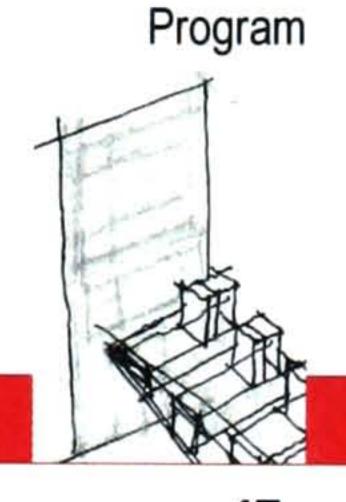
This area should be open and offer views into the market floor and also glimpses into the art gallery.

Equipment/ Furnishings –

Tables that seat up to 4 people and chairs. Tables should measure 3' by 3'.

Behavioral Considerations -

This is a quieter area than the market shopping floor but not as quiet as the library reading rooms.



Space Name	Capacity	No. Units	NSF/Unit	Total Net Area
Checkout lanes	NA	4	90	360

Purpose/Function -

The purpose of this area is to allow a place for people to purchase their food. It marks the end of their stay in the market but does not end their stay in the facility as a whole. Though the checkout lanes have a functional purpose they should not act as the threshold back to the parking lot but as a threshold into another area of the facility. Therefore it might benefit to put the market seating area and possibly the art gallery near the checkout lanes as something to move onto.

Activities -

Purchasing of the groceries, it is the end of the shopping activity.

Spatial Relationships -

The checkout lanes should be placed near the front of the market but should not be placed in front of the doors. It should be adjacent to the seating area and visually accessible to the art gallery to offer people another option of experience before they leave the facility. The checkout lines can act as part of the viewing experience from the seating and coffee area.

Special Considerations –

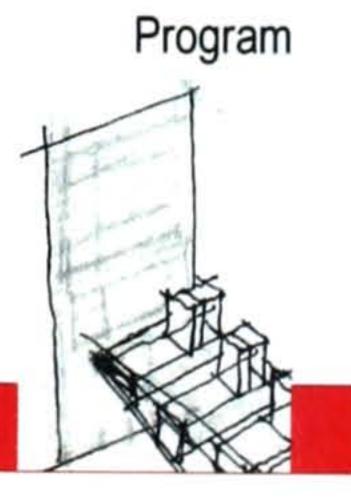
This area should be open with views into and out from the building. The outside area should have some type of canopy or covering over the entrance to mark the entry way and also give the opportunity to sell some foods outside the building.

Equipment/Furnishings -

Checkout lanes counters measuring approx. 3' x 8'

Behavioral Considerations -

People moving through in an orderly fashion, should not be too loud



Space Name	Capacity	No. Units	NSF/Unit	Total Net Area
Art Gallery Exhibition Floor	40-50	1	2500	2500

Purpose/Function -

The Gallery space is for the viewing of the collection of art. This space is meant to act as a contemplative space, a possible escape and opportunity to get away from busy life. It should be visible and accessible from the market as well as the library. It should act as an element of flow from one space to the other.

Activities -

People will linger through the space at their own pace, and purpose. People can take a quick view of some of the work or they can spend more time viewing. There is no set order or pace.

Spatial Relationships -

The space should be adjacent to the gallery lobby/lounge, as well as the gallery storage and offices. The gallery should be accessible and visible from the market as well as the library. This space could offer as an element of transition from a larger space to another. The gallery does not have to be confined to one particular spot in the building but could be dispersed throughout. Also the gallery gives opportunities to overlook and interact with other quiet areas such as the reading spaces in the library and the seating area in the market. Space could also overlook workers area of the Post Office, where activity is happening the gallery could offer a subtle contrast to busyness. The gallery will not happen on just one level but will be intertwined with the other functions.

Special Considerations -

The gallery should be allowed to receive some natural light as well as take advantage of diffuse light. The natural light could be drawn in at points of pause or rest in the gallery, or where the gallery meets with other building functions.

Equipment/Furnishings -

The floor should be open, with stands for 3 dimensional pieces of work appearing throughout the space. The largest pieces of work would not exceed 6x6 floor area.

Behavioral Considerations -

This space should be more of a quiet area, where people can be left to themselves if wanted. There is no set pace for this space it is left for the individual.

Program

Space Name	Capacity	No. Units	NSF/Unit	Total Net Area
Art Gallery Lounge	15-20	2	400	800

Purpose/Function -

The lobby and lounge of the gallery is to serve as a small gathering space. It is a small public space where people can interact and talk more freely without disturbing people in the galleries. It also offers as an entrance to the gallery from the outside.

Activities -

People can have the opportunity to sit and discuss the work. This area offers more as a break or rest area from the gallery itself.

Spatial Relationships -

Lobby/ Lounge could act as a transition or common point where the market's seating area starts to be combined with the gallery. This lounge could be elevated or recessed and be a layer under or over the market or library spaces. This space should be open and easily accessible for everyone.

Special Considerations -

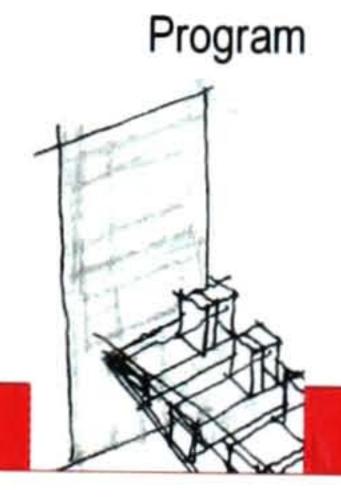
Space should be open and "light". Natural light would be a nice feature though not a must, regardless the area should be well lit

Equipment/Furnishings -

2-3 couches, and chairs with a few possible small tables. Should be seating for approximately 20 people. Seating will not be fixed.

Behavioral Considerations -

Space should feel loose, open, and non - confining.



Space Name	Capacity	No. Units	NSF/Unit	Total Net Area
Art Gallery Offices	3	2	125	250

Purpose/Function -

The art gallery offices are for the director and the artist docent. The offices can be from the gallery floor though they should not be accessed by the public for they are more back of house functions.

Activities -

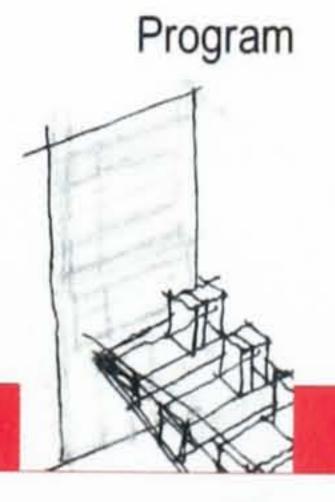
The director will keep track of the everyday functioning of the gallery, and the artist docent will have a place to keep belongings, etc.

Spatial Relationships -

The offices could be connected to each other and should have access to the gallery itself.

Equipment/Furnishings -

Desks and seating for one or more, computer and filing/small paper storage capabilities.



Space Name	Capacity	No. Units	NSF/Unit	Total Net Area
Library Reading Area - Adult	75-100	1	1250	1250

Purpose/Function -

The adult reading area is an area geared more toward the individual to be in a quiet place where they can collect their thoughts and be alone. The focus in this area is on the low key. It can also be collective space for small groups to work together, but the focus is more inward than outward and people using the space for their own thought.

Activities -

The adult reading area is for people to read and study by themselves or in small groups. This space is intended as a more intimate, slow moving area. It's about mental exertion and thought over physical exertion and rapid movement.

Spatial Relationships –

This space is more about thinking, contemplating and sometimes relaxing and enjoyment. It is not a space of physical activity but more mental activity. This space could exist as multiple pieces throughout the program. It does not have to occur on the ground level and I can see it as occurring on a second level and possibly as overlooking but still being acoustically isolated from areas of activity such as the post office workroom or the market sales floor. As a place of quiet and mental exertion, the reading room could start to intertwine with the art gallery in plan and also in section as possibly balconies overlooking parts of the gallery.

Special Considerations –

The adult reading room should have natural light brought into it. It should be an open area but also have smaller "nooks" that can allow people to further isolate themselves from activity if need be. The space should not feel too constraining, and the ceiling height should not be too low. People should feel comfortable in the space and fell like they are allowed to move around freely. Again it would be unique in this space to give a glimpse or possibly a view into an area of more activity such as the post office workroom.

Equipment / Furnishings –

Tables and chairs of 4-8 people. Also more comfortable lounge reading chairs

Behavioral Considerations –

A generally quiet area, where people are more left to focus for themselves.

Program

Space Name	Capacity	No. Units	NSF/Unit	Total Net Area
Library Entry / Gathering Space	45	1	850	850
Library Entry / Gathering Space	45	1	850	

Purpose/Function -

The Library Entry provides an entrance to the library from the outside. The space could allow a connection to other parts of the program through a collective entry or gathering space.

Activities -

People will enter the library and could use the space as a general seating area, a place to converse with others.

Spatial Relationships -

This entrances space could be combined with entrances to the market as well as post office and gallery. Together they could serve as a circulation/ gathering area common to all that would not favor any one.

Special Considerations -

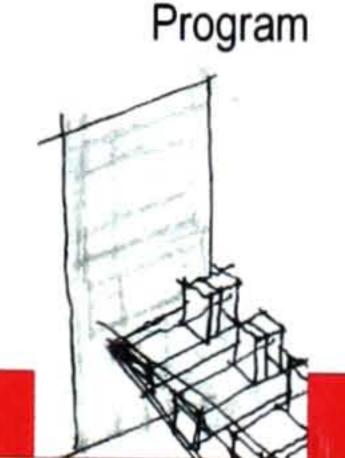
The entry should have natural light brought into it. It should be an open area but also extend and spill to the outside. The space should not feel too constraining, and the ceiling height should not be too low. People should feel comfortable in the space and fell like they are allowed to move around freely.

Equipment/Furnishings -

Lounge chairs and couches situated to better accommodate conversing.

Behavioral Considerations -

A generally quiet area, where people are more left to focus for themselves. Let people think in their own piece.



Space Name	Capacity	No. Units	NSF/Unit	Total Net Area
Library Circulation Desk	4-5 workers	1	700	700

Purpose/Function -

This area is the primary station for the library workers and should be a highly visible from the surrounding pieces of the library. This space is a service function that is accessed by the served. It is where people interact with the workers and in that sense has common characteristics with the service lobby of the post office and the checkout lanes of the market. It is the heart of the library staff area.

Activities -

Patrons will go to the desk to ask questions as well as check out library materials.

Spatial Relationships -

This area should be visible from other parts of the library. It should be on the primary floor the rest of the library functions take place on, and should be adjacent to the library workroom and the worker's offices. Needs to be able to visibly access the internet areas and be close to the community and conference rooms for assistance. Should also be close to the entry to better direct people where to go when they enter the building. Sharing common characteristics with the checkout line of the market and service lobby functions of the post office they could share a common open space together.

Special Considerations –

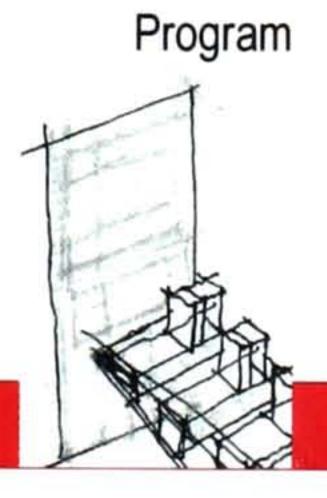
This area should be the most visible area in the library, both into and out from. Needs to be open so workers can see and respond to any questions or concerns of the library patrons. Has the flexibility to be joined with other spaces such as a general service area of the library.

Equipment/Furnishings –

Computers for staff, and desk or checkout counter.

Behavioral Considerations -

One of the busiest and full of movement areas in the library. Noise considerations aren't as important.



Space Name	Capacity	No. Units	NSF/Unit	Total Net Area
Children's Reading Area	50	1	750	750

Purpose/Function -

This area is for children to read and do their activities. They can use it as more of a gathering space than an individual reading space. More for the collective, gathering of children to share experiences than it is for children to act in isolation.

Activities -

Children will have the option to read alone or could gather together. A place for reading but also flexible enough to accommodate a story telling time.

Spatial Relationships -

This area should be on the same level as the circulation desk and visible from that desk. It should also be as isolated as possible from any areas that need complete quiet and concentration. There is an opportunity for this area to be intertwined (at least) visually with other areas of activity in the program. It could border part of the market that was geared toward children such as a children's foods area. This area should not be dispersed throughout the building nor should it occur on multiple levels.

Special Considerations -

This area should have natural light into it and views to the outside. Also this space should occur on one level, but could be intertwined with a space that is more active. Should have access to the outside reading area.

Equipment/Furnishings -

Moveable tables and chairs and children's books stacks.

Behavioral Considerations -

It is expected that the children will be more physically active and noisy at times.

Program

Space Name	Capacity	No. Units	NSF/Unit	Total Net Area
Outdoor Reading Area	25	1	750	750

Purpose/Function -

This area is for the outside use of readers, but could be a public space for everyone of the facility. It is intended to be open to the outdoors but could take place as an inner courtyard in the building. People will be able to get outdoors and enjoy fresh air while reading a book, or typing something on their laptop or simply taking a break.

Activities -

People will use the space for as a release or chance to catch some fresh air. People can use the space to read a book, or talk with a friend. The major purpose of this space is to get outdoors even if only for a moment and relax. I see this space as taking a "deep breath" in a hectic day. It is supposed to offer a release.

Spatial Relationships -

This space does not have to exist as one individual space but there could be a number of them located throughout the building. These spaces of rest could be coupled near areas of activity such as the market sales floor, and the post office work room. These outdoor spaces could be on a level lower than the first floor. The spaces could be partly excavated out of the earth near the building and act as if they were emerging out of the building. One of these spaces should also be adjacent to the other reading rooms of the library. This space is intended as a resting place therefore it could easily act as a shared/common space of the library, market, post office and gallery.

Special Considerations –

This area would like to be more quiet and relaxing. It should allow for much daylight to enter the space and should not be in shadow most of the day. It should be as open as possible and should allow for views out to the surrounding area and also back into the building.

Equipment/Furnishings -

Benches, tables and chairs

Behavioral Considerations -

This area is a more calm and relaxing area where people can enjoy the outdoors. Not a lot of physical activity besides walking and small talking.

Program

Space Name	Capacity	No. Units	NSF/Unit	Total Net Area
Library Stacks	NA	1	2500	2500

Purpose/Function -

This area is for the storage and access to books for the public. It is the "storage" of the main item in the library and on a level it is similar to the display and viewing of food displayed on sale in the food market. It should be an open area with direct access to reading rooms and can act as a filter from a louder function to a quieter one such as a reading room

Activities -

This space is used for the storage of books. People access this space primarily when they are retrieving material.

Spatial Relationships -

This area should be an open area and does not have to be confined to a room. Generally access should not be too difficult, but it could be a recessed area. The space should be open and can act as a buffer area from a louder space to a quieter one. It should be adjacent to the reading rooms, and should be able to be monitored by the library staff without to much trouble. Therefore the idea of recessing the stacks not even a full level could and surrounding it with reading rooms or other public functions such as the internet area could allow for it to be more easily viewed by the staff.

Special Considerations –

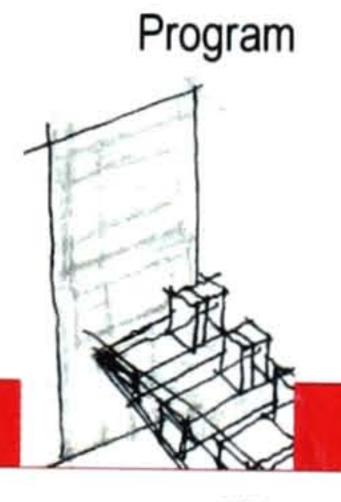
This area does not need natural light, but would benefit spill over natural light from adjacent areas.

Equipment/Furnishings -

Book Shelves ten to fifteen feet long with four foot aisles.

Behavioral Considerations -

People should be able to access the book stacks without disturbing other people in other functions of the library.



Space Name	Capacity	No. Units	NSF/Unit	Total Net Area
Internet Computer Stations	1 per	20	15	300

Purpose/Function -

This area is for the individual use of computers for the public. It is less of a leisurely use and more of a strict and purposeful use. They will have access to printers near or at the circulation desk therefore there will be movement from the stations to the circulation desk.

Activities -

People will use these stations to use computers and access the internet.

Spatial Relationships -

This area should be left open with easy access up from and back to the individual stations. This area should have visual access to and from the circulation desk. This area can be adjacent to the entry of the library itself and should be visible from the entry to allow for quick and direct access.

Special Considerations –

This area does not need direct natural light, diffused light is preferred to reduce glare on computer screens. Visual access to the outside would not prove to be any advantage in this area.

Equipment/Furnishings -

Computers and desks. Desks measuring roughly four feet wide by two and a half feet deep and then allowing about two feet to slide the chair in and out from the desk.

Behavioral Considerations -

People should be able to move through the space easily without obstacles of other chairs and desks. The time usage of these stations is relatively short.



Space Name	Capacity	No. Units	NSF/Unit	Total Net Area
Post Office Box Lobby	NA	1	300	300
Post Office Service Lobby	25	1	750	750

Purpose/Function -

The purpose of the service lobby is for people to take part is basic functions of the post office such as buying postage and sending packages. This is a collective space and is primarily for service of customers. The box lobby is where the P.O. Boxes are kept and generally are all contained in a wall in the lobby.

Activities -

Purchasing of postage and packaging supplies as well as bringing mail/packages to be weighed and shipped. All the basic activities associated with the Post Office happen here. Also people will have access to their post office boxes through this lobby.

Spatial Relationships -

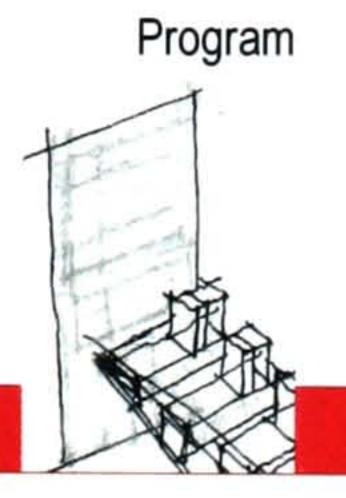
The service lobby should be placed adjacent to the box lobby and behind the scenes connected to the post office director's office. This area should be connected to the entry of the post office or the general facility circulation. This area is primarily about the circulation therefore should be accessible to the main facility entry/lobby. The service lobby, box lobby, director's office and workroom should all be on the same level. The idea of the service lobby has some of the same qualities as the circulation desk in the library where people come up to the counter for a specific service. Though the basic function of the post office is to provide a service and get people in and out, there still creates the opportunity to integrate the post office lobbies with a seating area or coffee area from the market. They could be on the same level or one could be elevated as if they were being looked down upon.

Special Considerations -

Natural light and views out in the lobbies would be ideal.

Equipment/ Furnishings –

Free standing counters in the service lobby measuring 3' by 6' max that hold packaging supplies.



Program Space Detail Sheets

Capacity	No. Units	NSF/Unit	Total Net Area
10-Jul	1	3000	3000
	Capacity 10-Jul		

Purpose/Function -

The purpose of the workroom is for the sorting and redistribution of the mail once it is collected from the carriers. This space is about work in a systematic and controlled manner.

Activities -

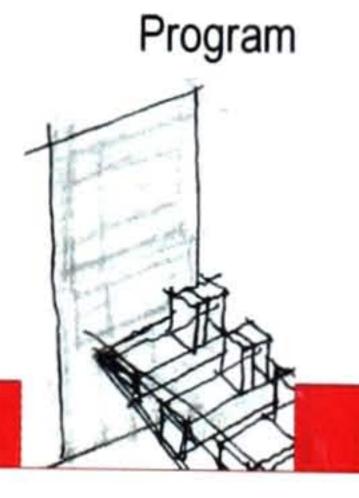
The sorting and redistribution of mail once it is collected by carriers.

Spatial Relationships -

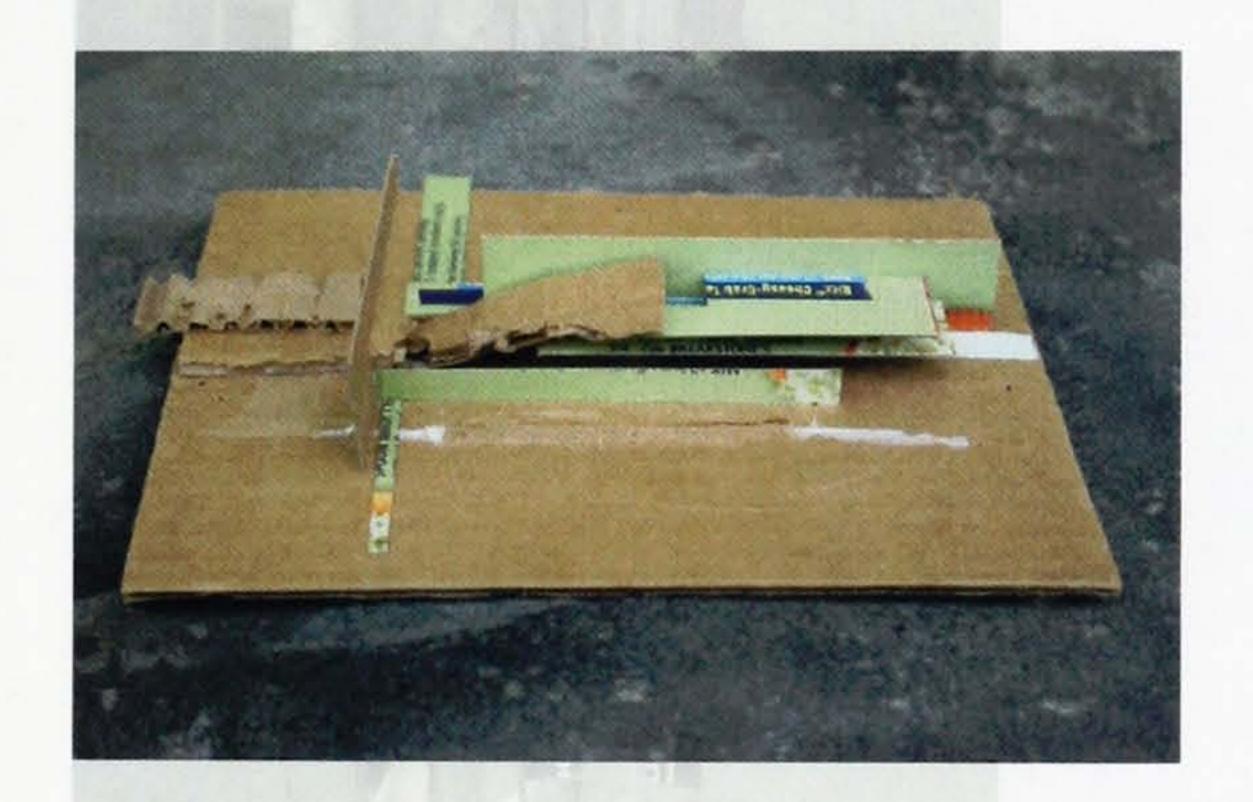
The workroom should be placed adjacent to the service lobby for the collection of mail, also is should have direct access to the outside for loading dock. As an area of work and physical activity it offers a contrast to the quiet pace of the reading rooms of the library. It would be interesting if one of the adult reading rooms overlooked the workroom as a glimpse of activity next to a calmer area.

Special Considerations -

This area should not physically be accessible to anyone but the post office workers, but visibility via windows from the interior is not opposed. It would be beneficial to the workers if some natural light could be brought into the space.







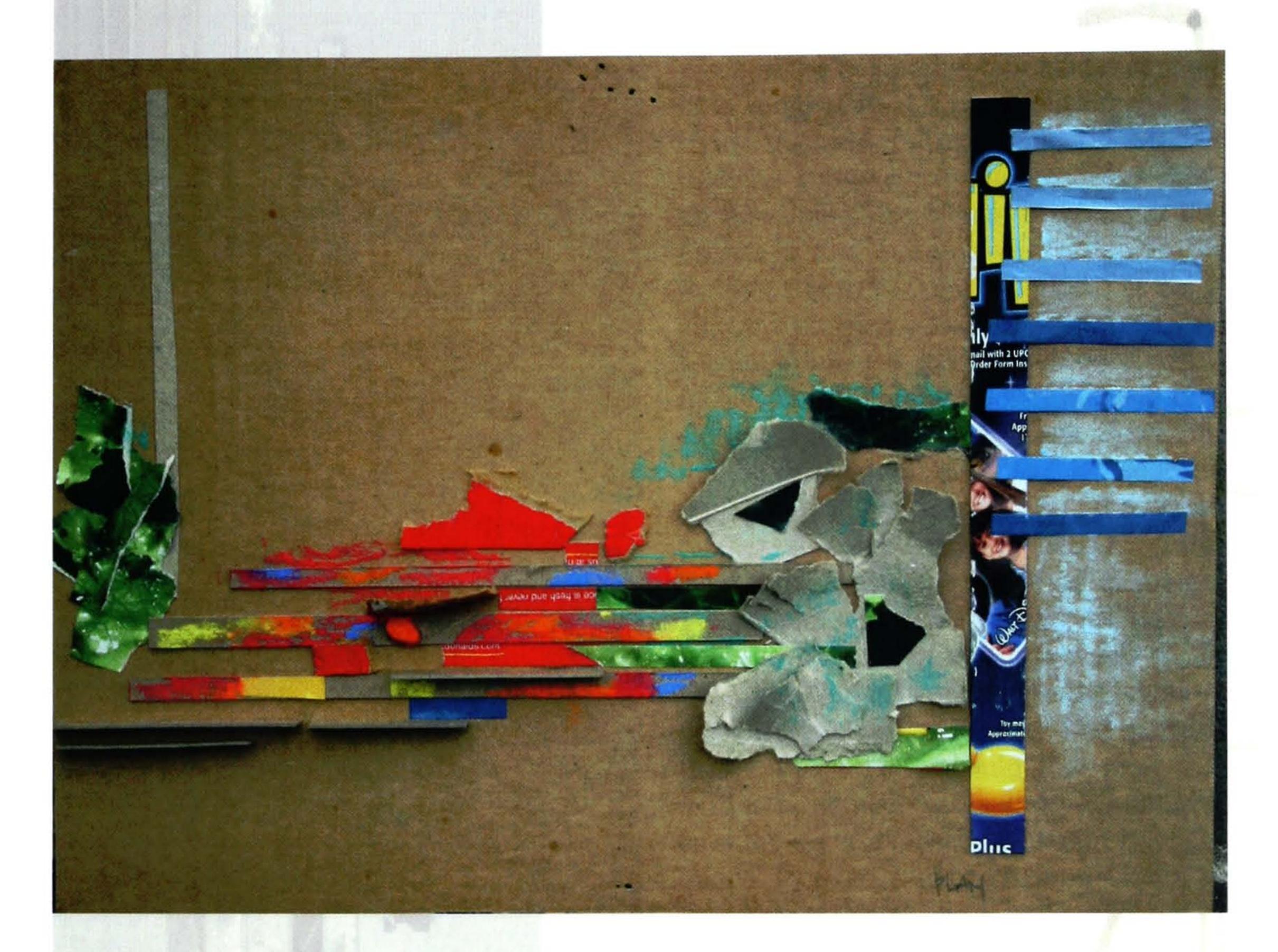


The springboard phase of the project resulted in numerous studies. Most of them were in model form especially in the beginning. In these early models I looked for pieces of the program that shared similar qualitative aspects that could begin to inform what should be placed next to each other. Also in these models I tested and explored different ways of creating thresholds between the different spaces. I began to look at how the architecture could meet the ground and landscape, as well as looked for ways to carry the landscape further into the project. In sketching I also tried to show the experiential and really give a feeling of what I was trying to create.

I continued to try to explore the idea of viewing the city as a three dimensional quilt and looked for ways and places where pieces of program could overlap, and blend into each other. The big question I asked myself was how and where can one program begin to influence another?

Springboard





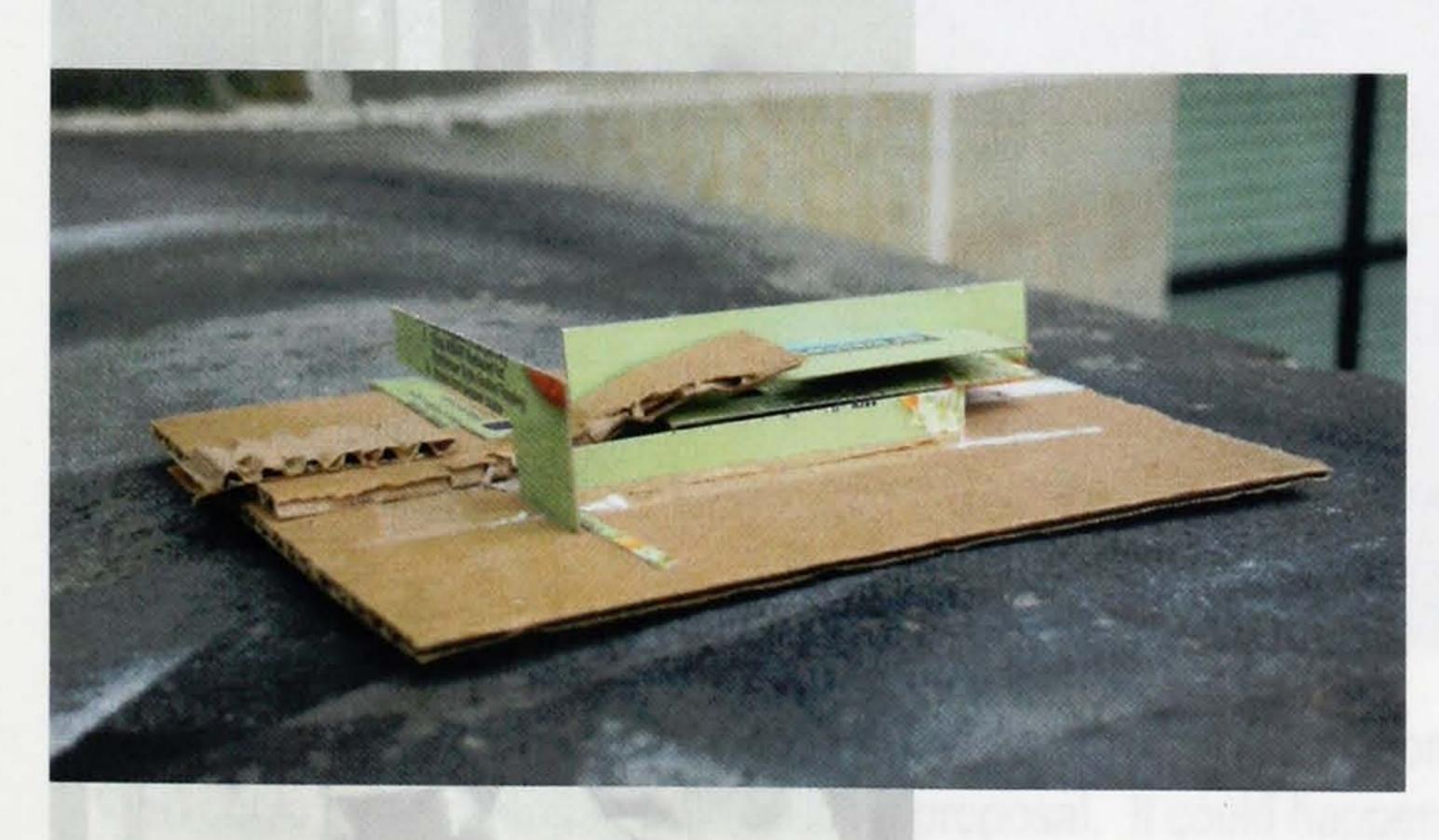
This key piece came to represent the blurring of edges, and the ground plane, the expanding of the site, and the mixture of programs within one another. It could be viewed in plan – where the different colors represent the different programs. They are mixed across the model with no clear positioning, this shows the potential for them to begin to mix in the project as well. The model could also be viewed as a section, where there is no one dominant ground plane but the project exists on many levels, they overlap one another and share edges but never is there any favoritism of one over any other.

Springboard





Struggling to find the true meaning of this piece in the beginning, this model came to hold some of the characteristics that I was trying to find in my project. At the midterm critique the comment was made on how this piece began to represent that exchange that I was investigating in the thesis. I began to view this model as being almost a zoomed in 'stitch' where program spaces would not just happen on one side of the stitch or on one level but one both sides (of the band that runs down the middle of the model, left). That space in the middle, represented by the green pieces of this model becomes that interstitial space, the space of exchange. The model also shows how things can begin to operate on multiple levels in the sense that things from the ground level can carry themselves up above. The question then became what would that thing be? Will it be an action or activity, a material, or some other expression? Again how can things operate on more than one level, so they can better act as a stitch and not as individual elements?

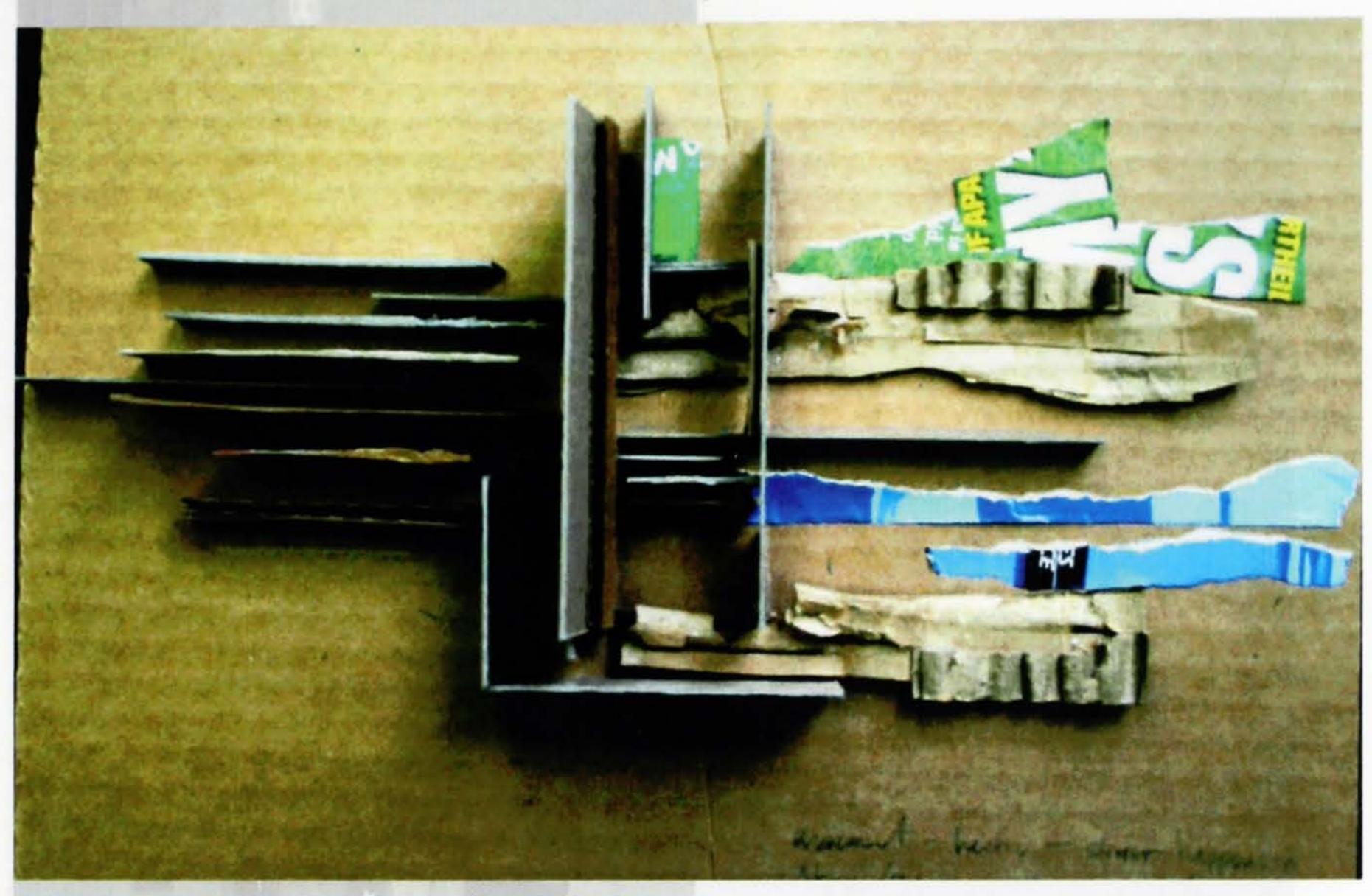


Springboard



Spring Board Work

Models



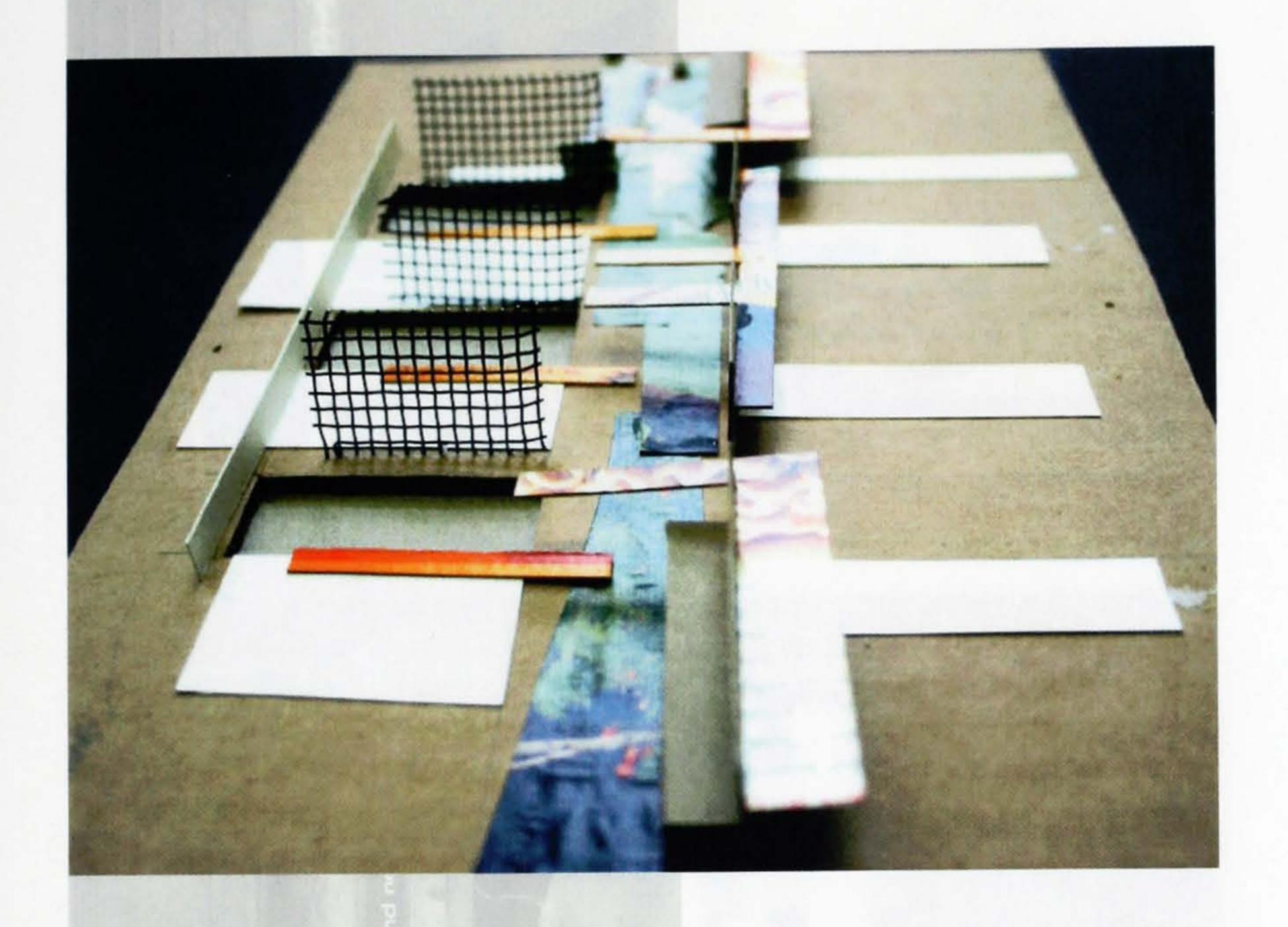
This study looks at the park (the roughage on the right, begins to spread its way into the site and the project proposal (signified by the more rigid and orthogonal pieces.

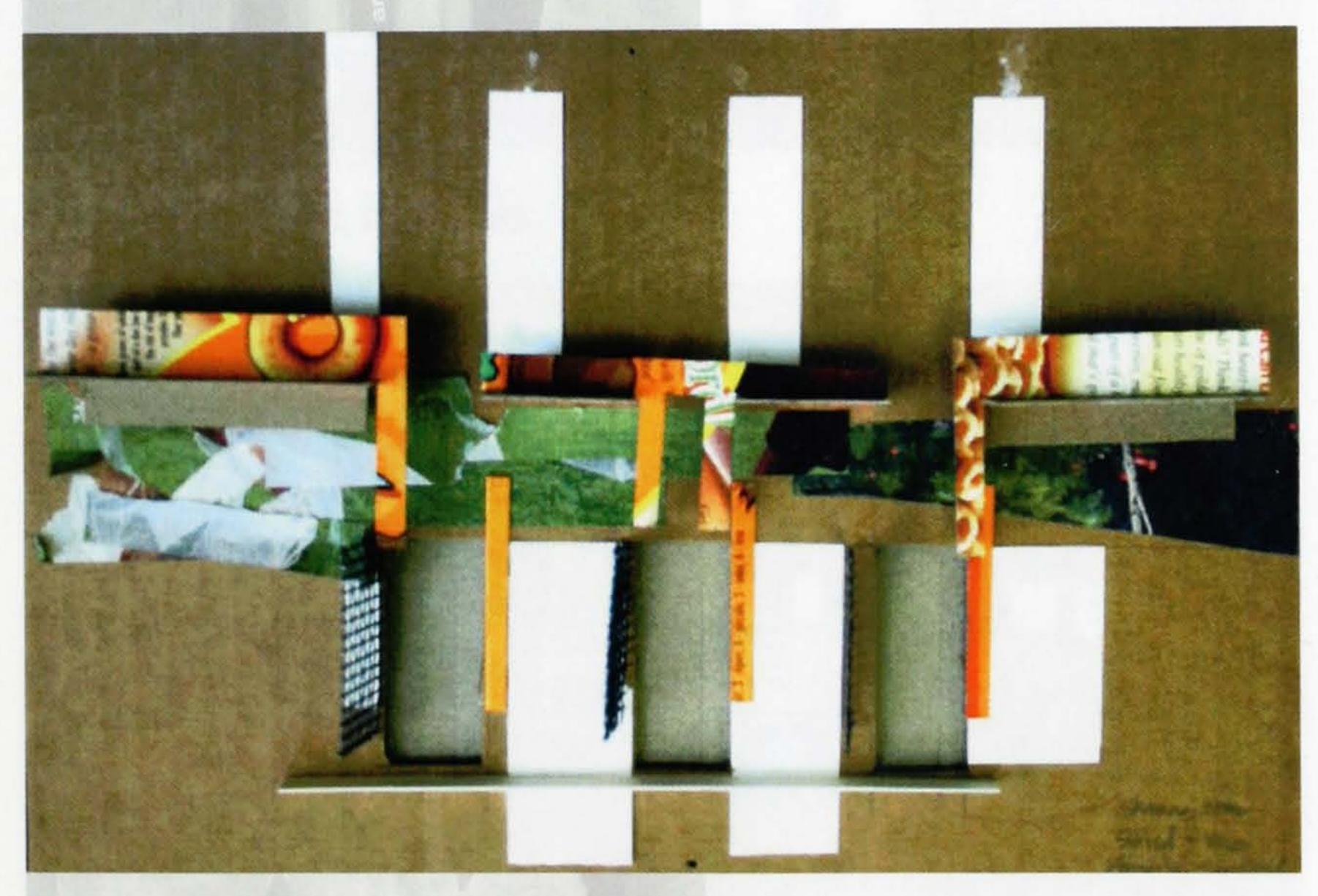


This model was attempting to look at how the landscape (strips coming from the right) could begin to engage the building proposal. It could happen above, directly in the middle, or below.

Springboard



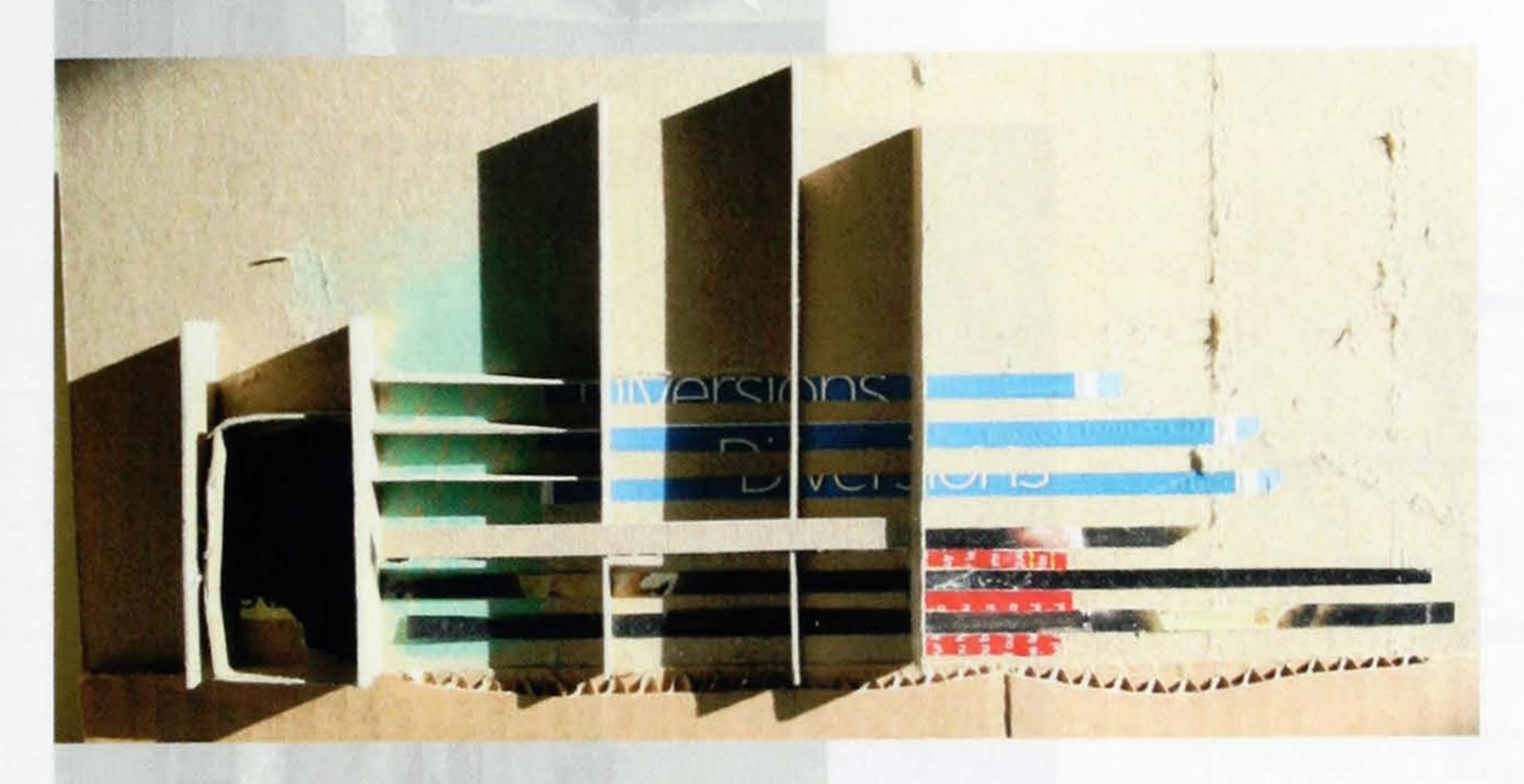


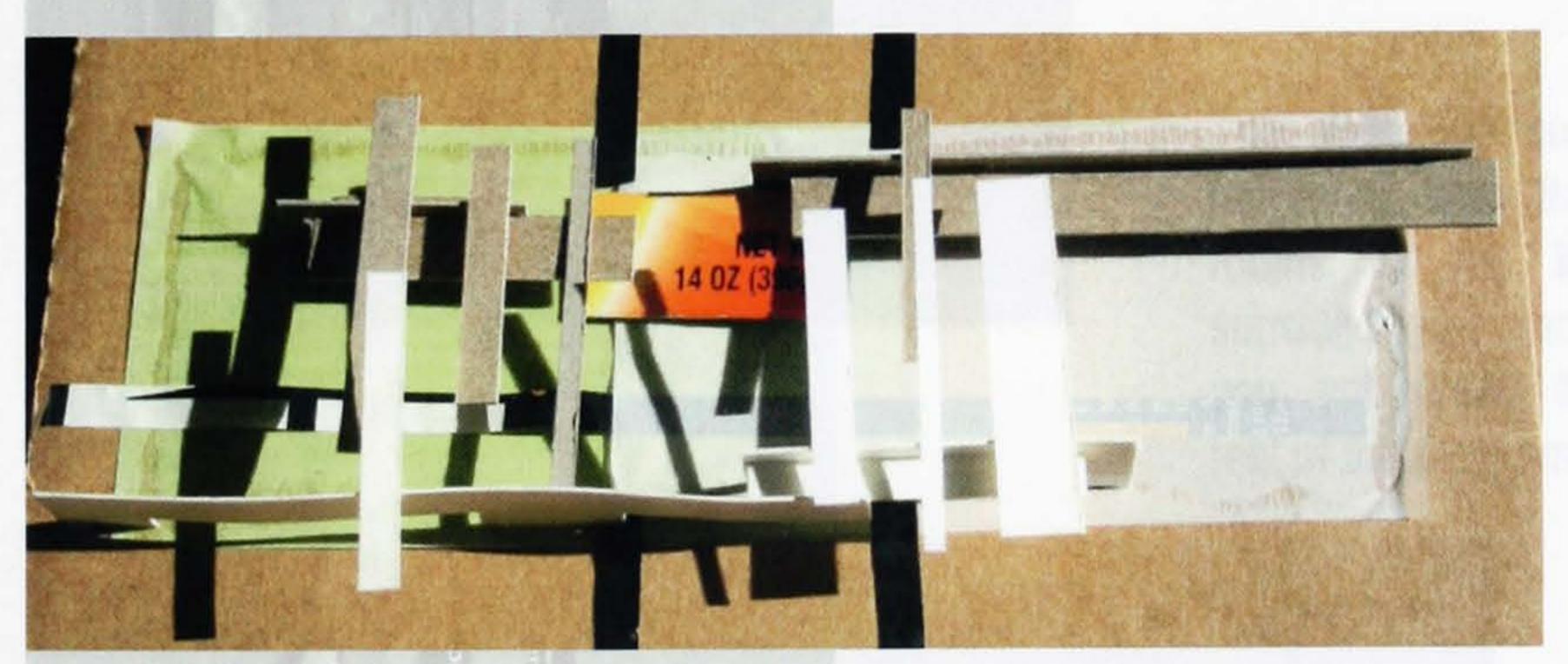


This model was looking at the different pieces of program and how they could operate as thresholds from one to the other. It also was beginning to blend the programs together and exploring how they begin operating on different levels.

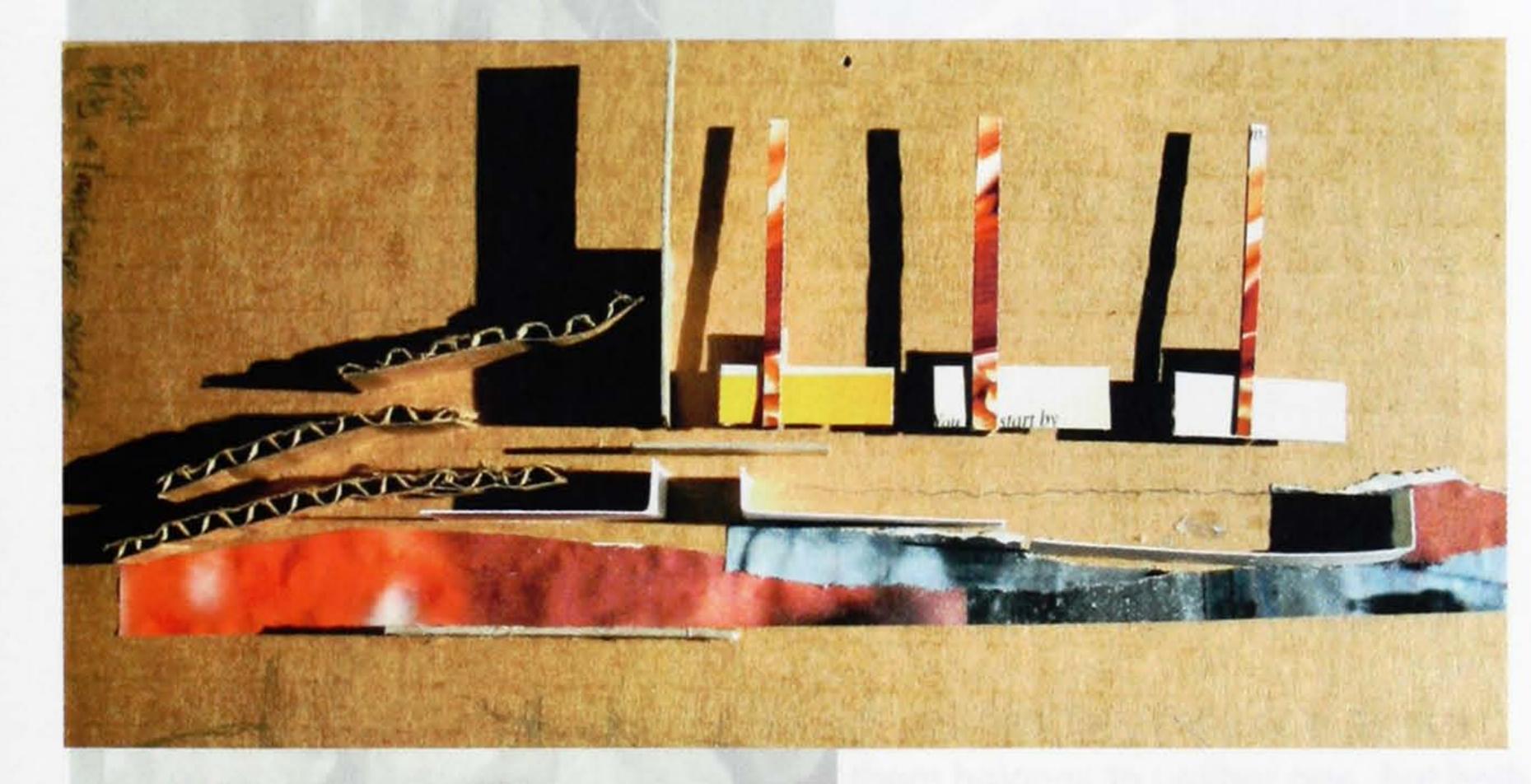
Springboard







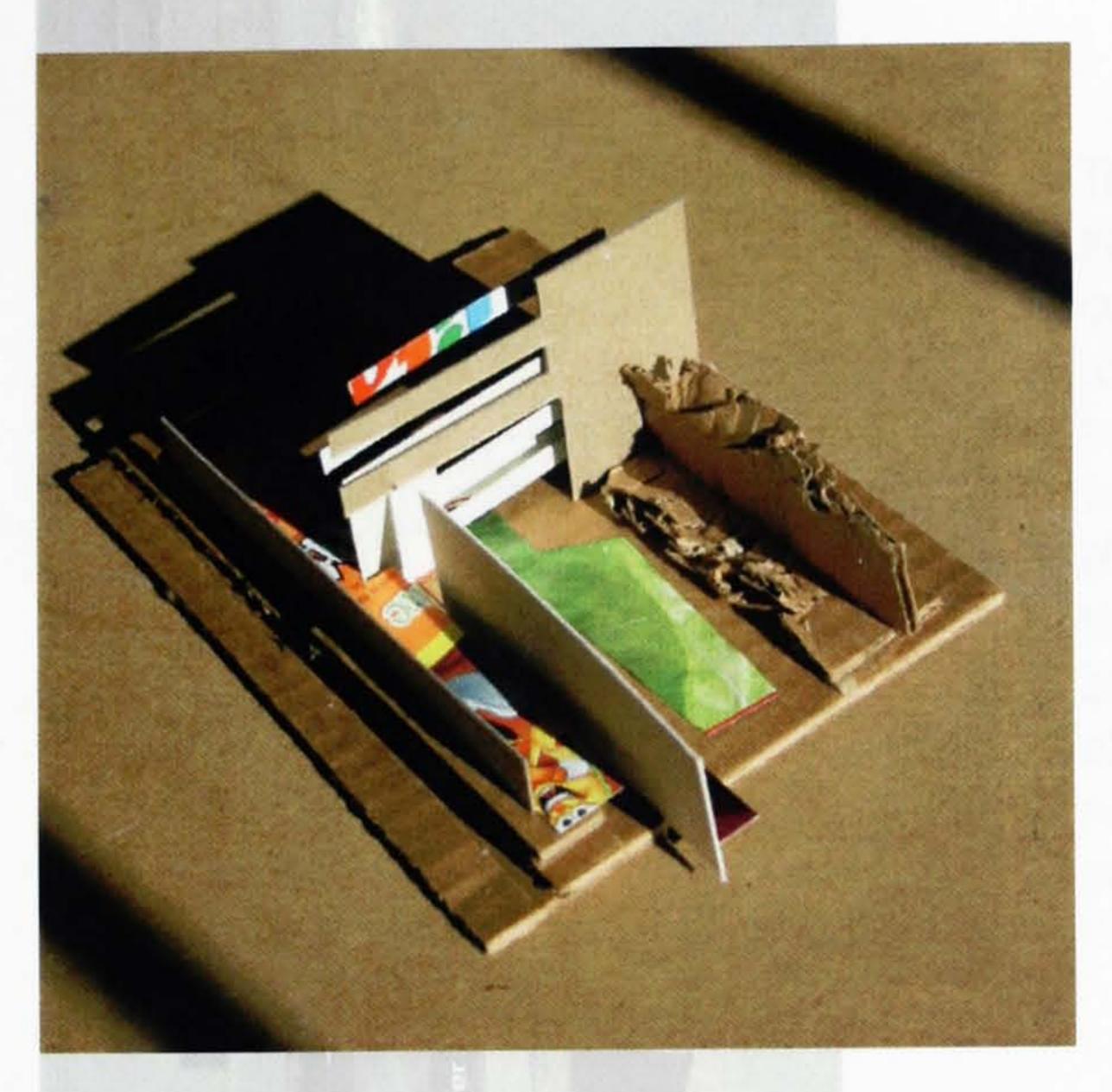
Textures, patterns, and layers.



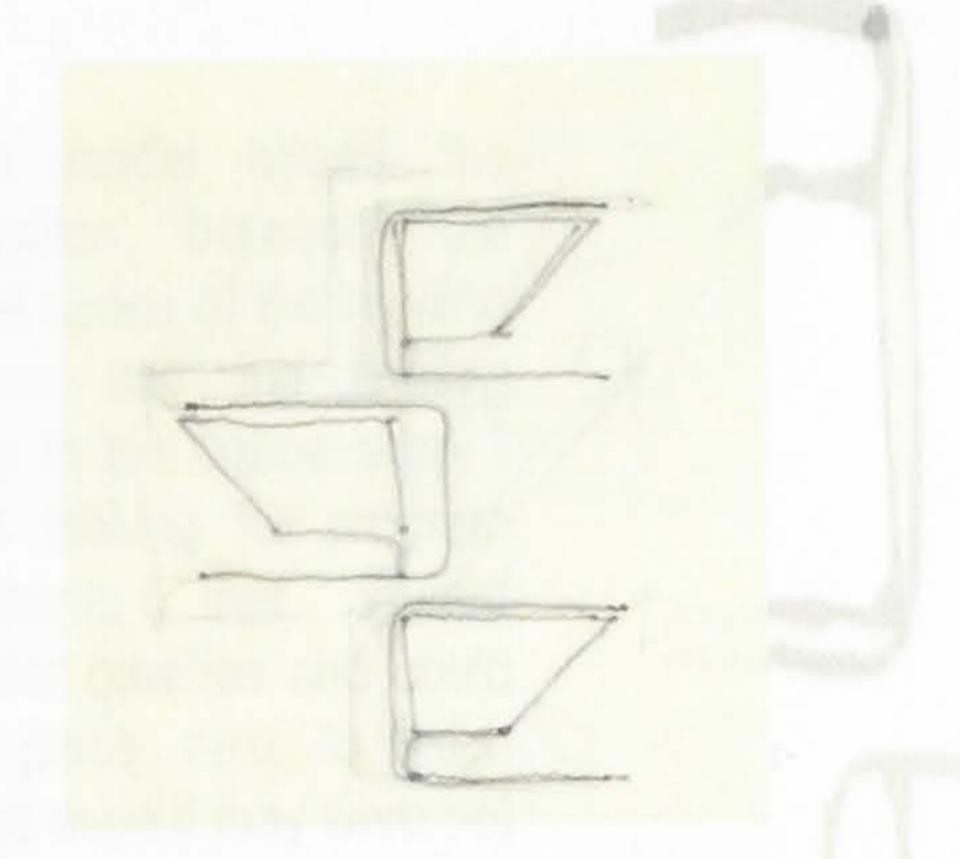
Springboard

A study to begin to look at how the project can be implanted and emerge out of the ground.

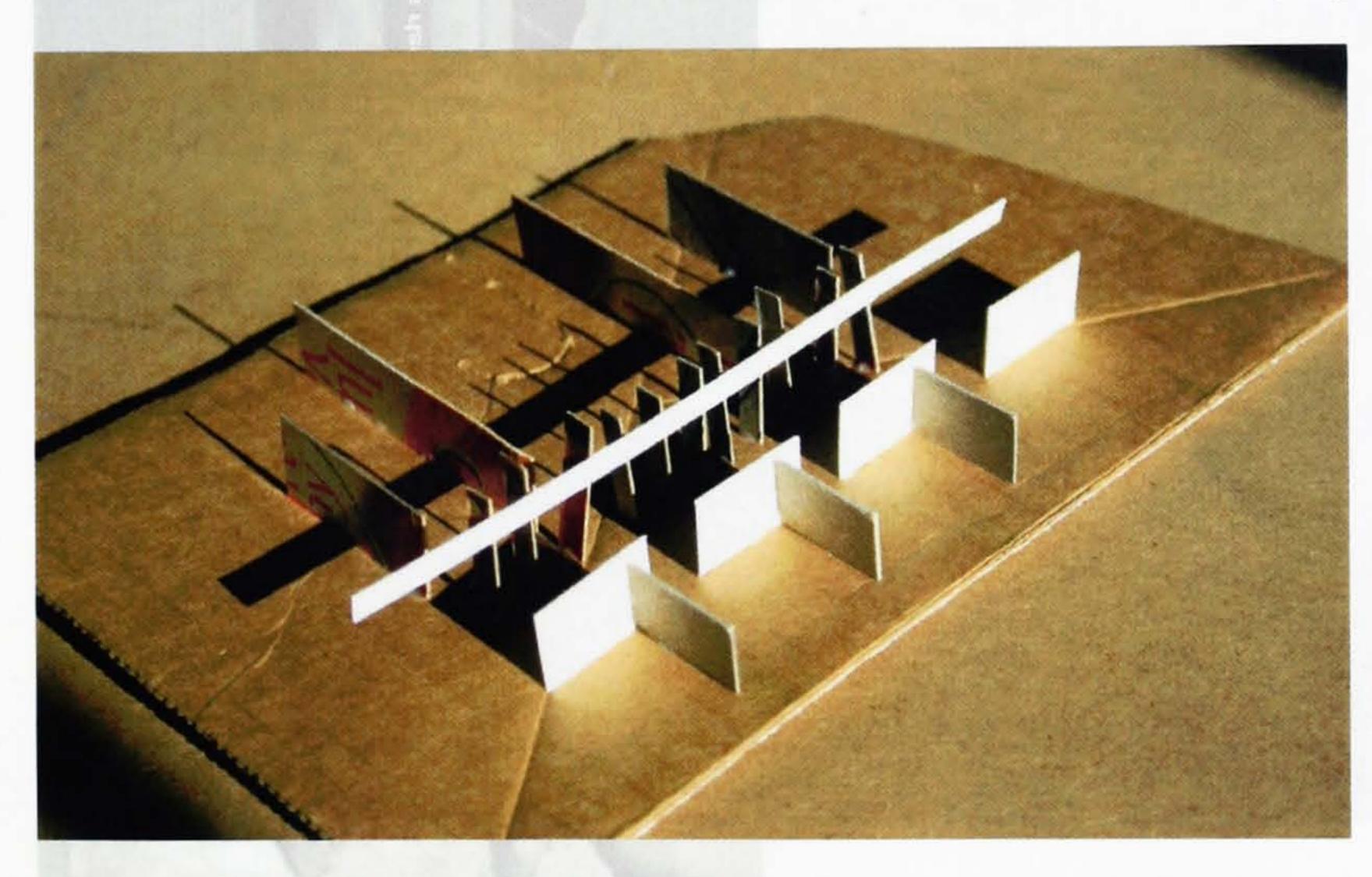




This model looked cool.



This sketch is supposed to represent how the reading rooms of the library will surround you and separate you, yet remain tied to the rest of the programs.



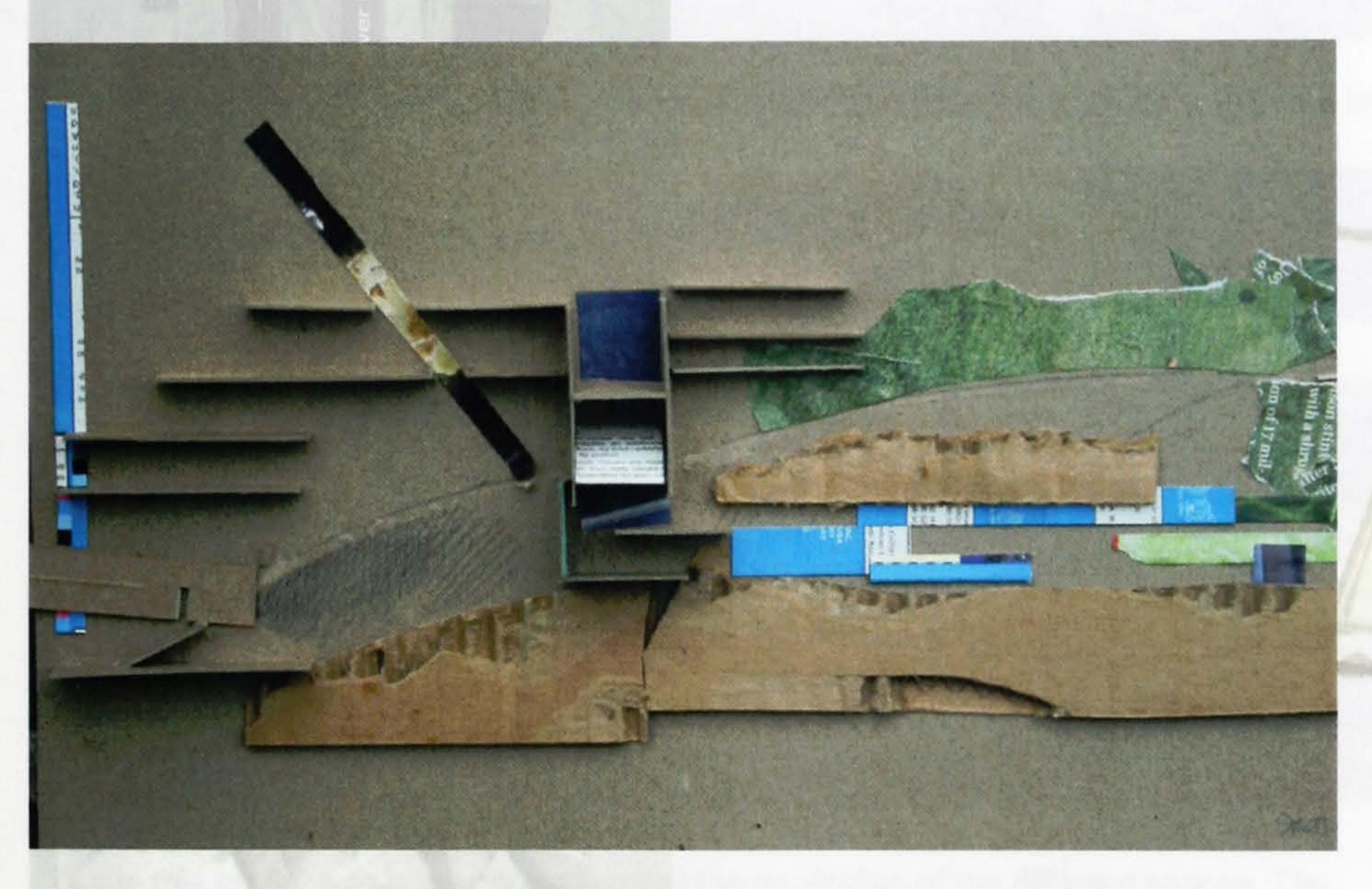
These models look at the division of spaces and how they can share porous edges where the space that lies between them belongs to neither one, but both of the adjacent spaces.

Springboard





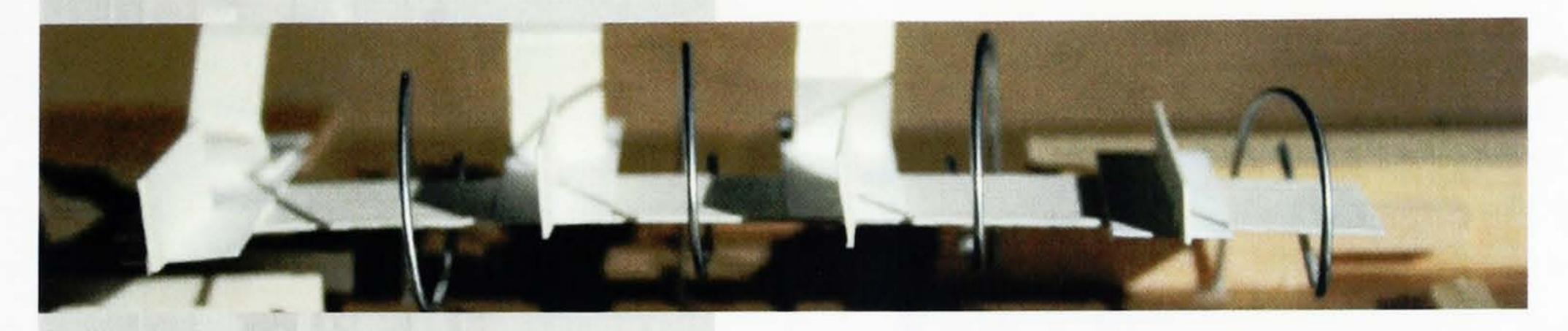
This model shows the transition between the quiet space of the reading rooms and the seating area in the coffee shop. I was looking for program elements that shared similar qualities and could be place next to each other even if they were not normally viewed as being placed together.



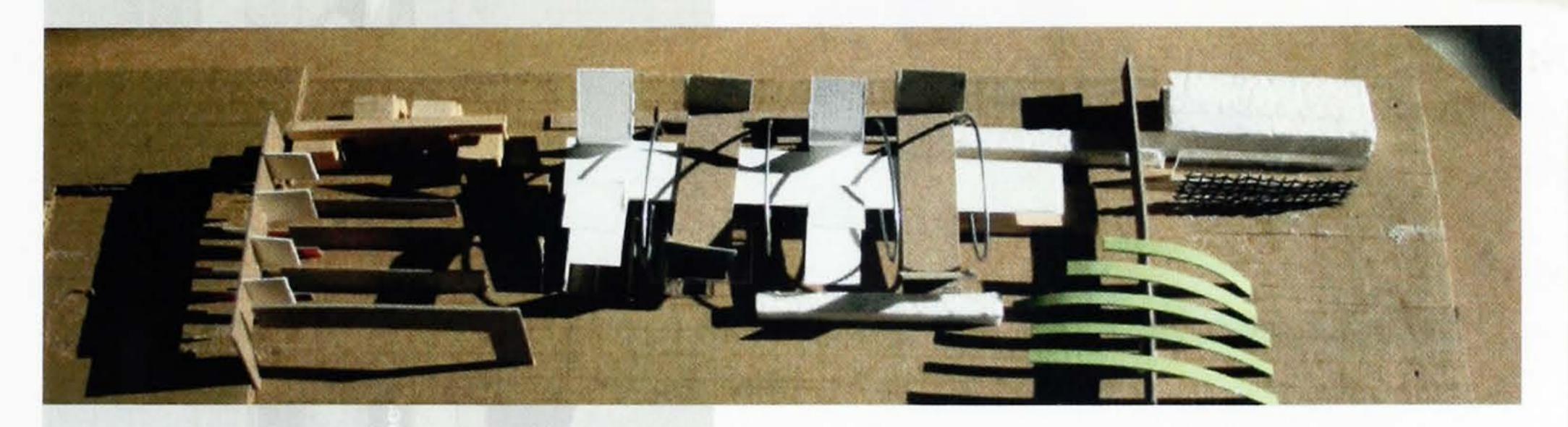
These models were again looking at the landscape coming into the site and integrating with the project. There are concentrations of program at different areas and then different levels never establishing just one ground plane.

Springboard

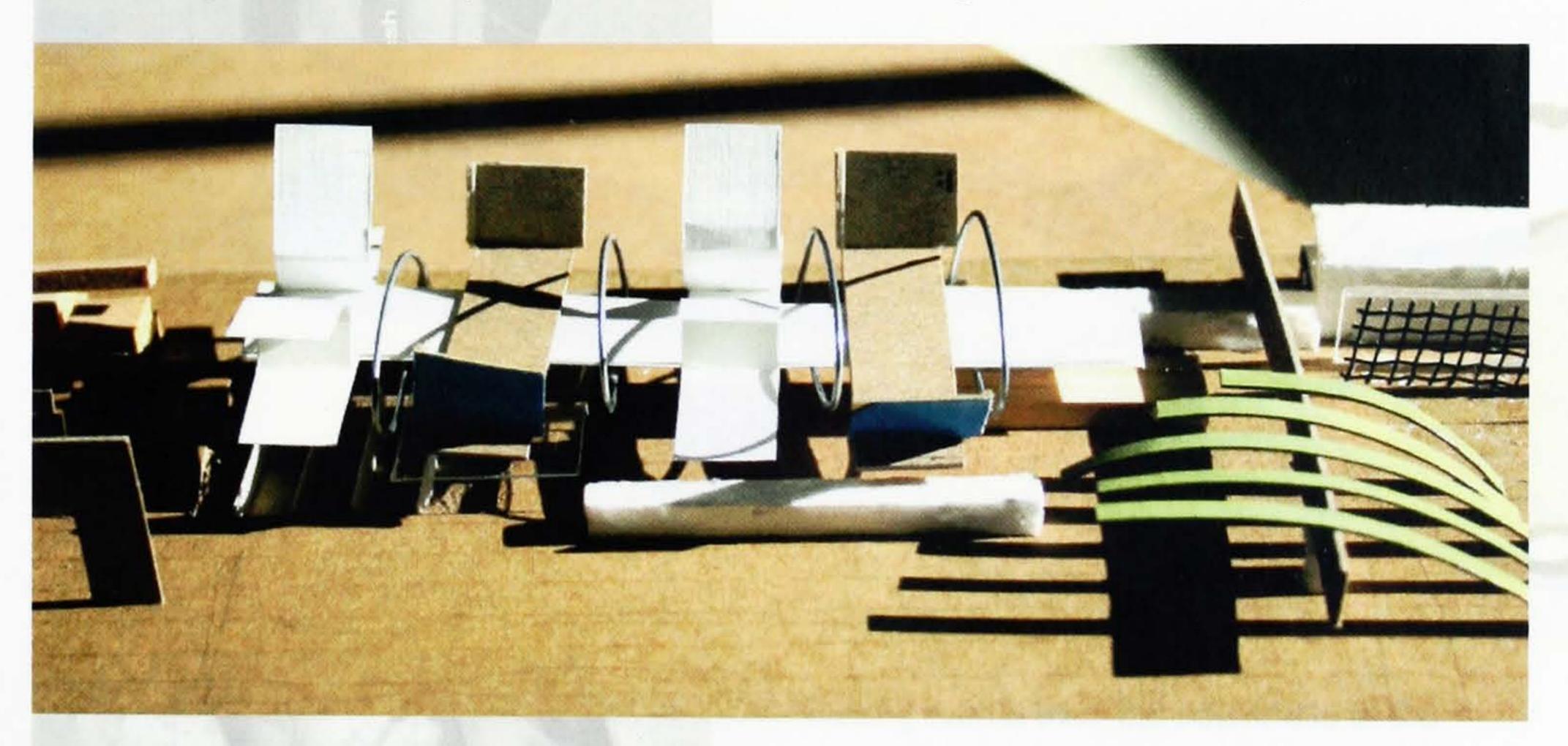




The form of the reading rooms wants to be secluded yet connected.



An attempt to model the qualitative: the market with its rigid order is all the way to the left.



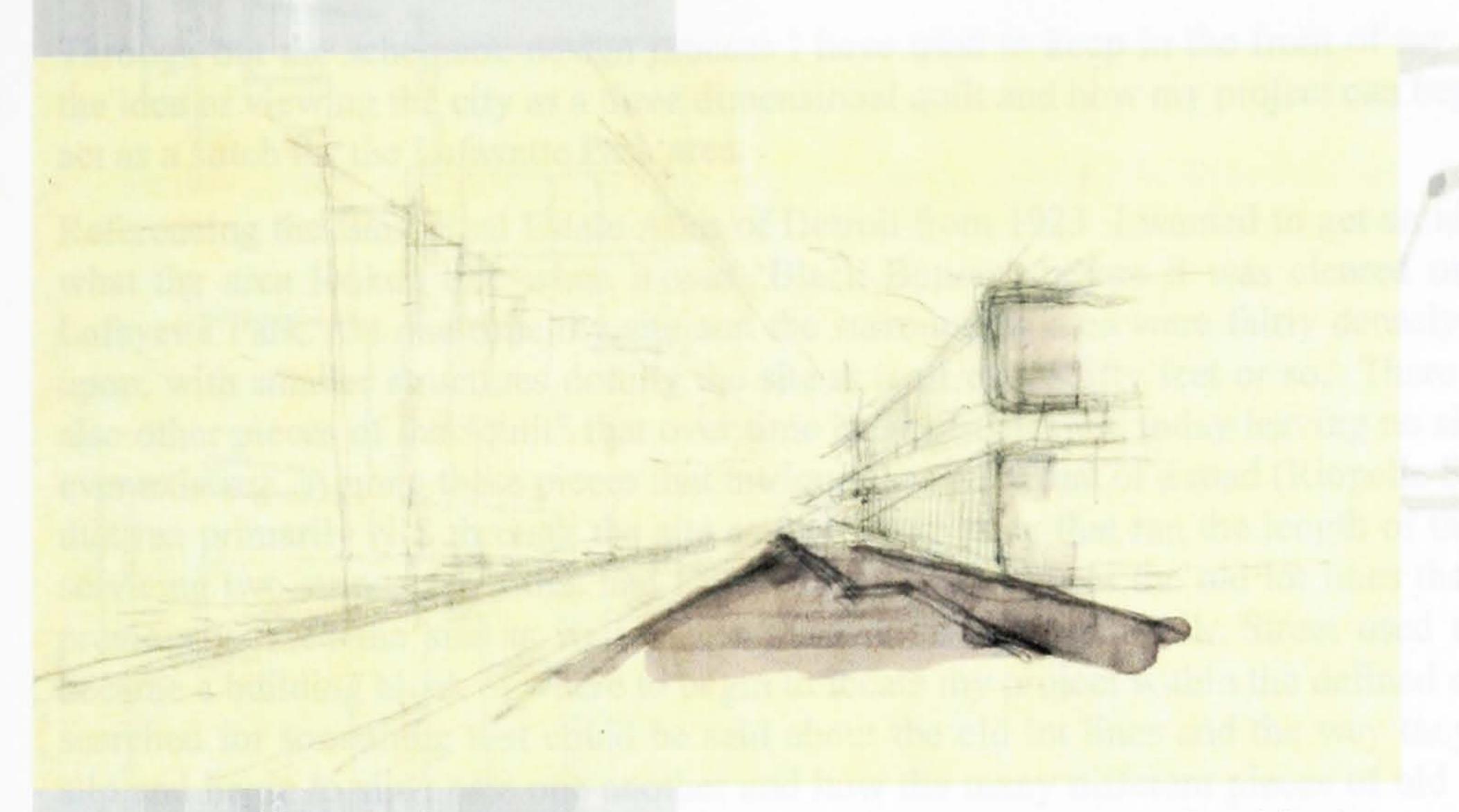
Again this model was attempting to model the qualitative of the different spaces. The entrance is shown to the right with the green curves that are supposed to reach out to the surroundings. The middle portion of the model is supposed to signify the individualism of the reading rooms yet they are supposed to still be continuous.

Springboard

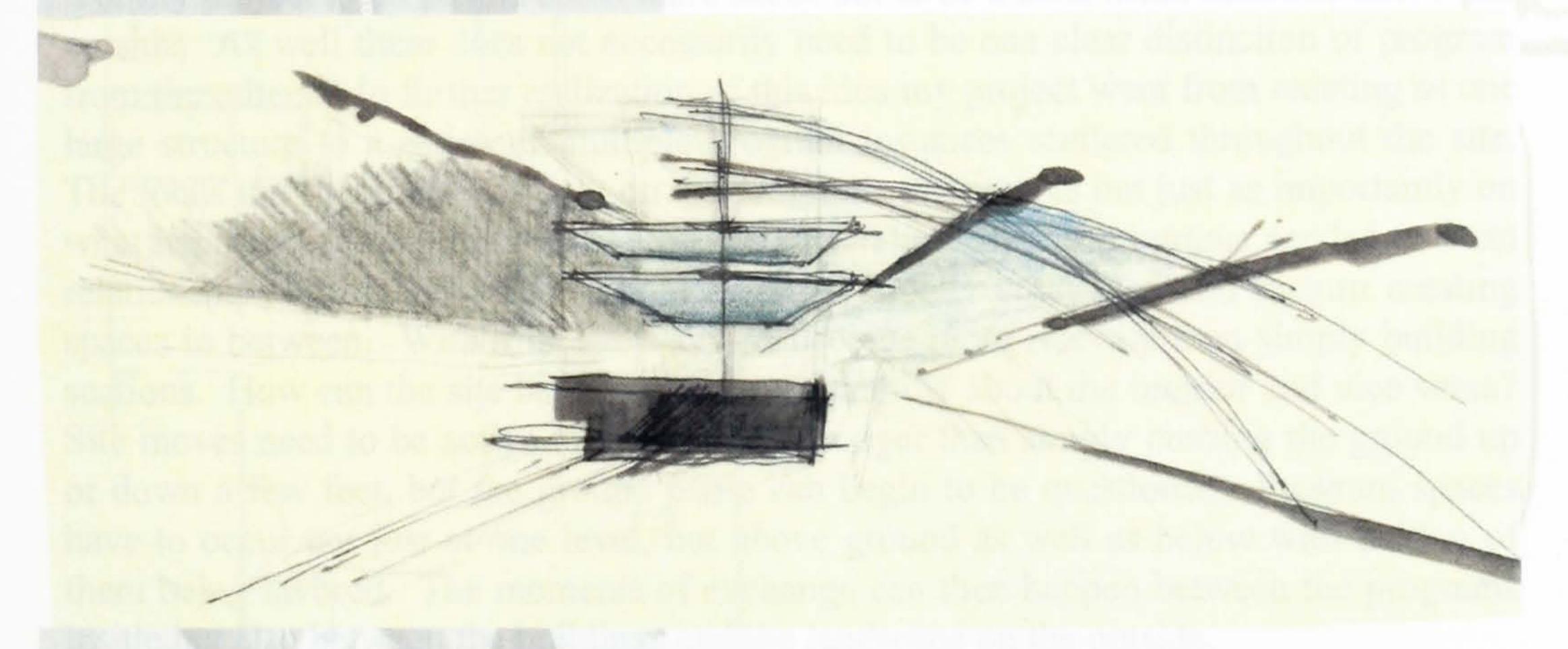


Spring Board Work

Sketches and Perspective Vignettes



This vignette was to show the common characteristics and order between the aisles in a market and the order of the post office boxes.



This vignette was to show the lightness of the reading rooms over the heaviness of the circulation desk in the library portion of the program. It was also supposed to show a blurring of the inside and outside signified by the blue streak on the right side of the sketch.

Springboard

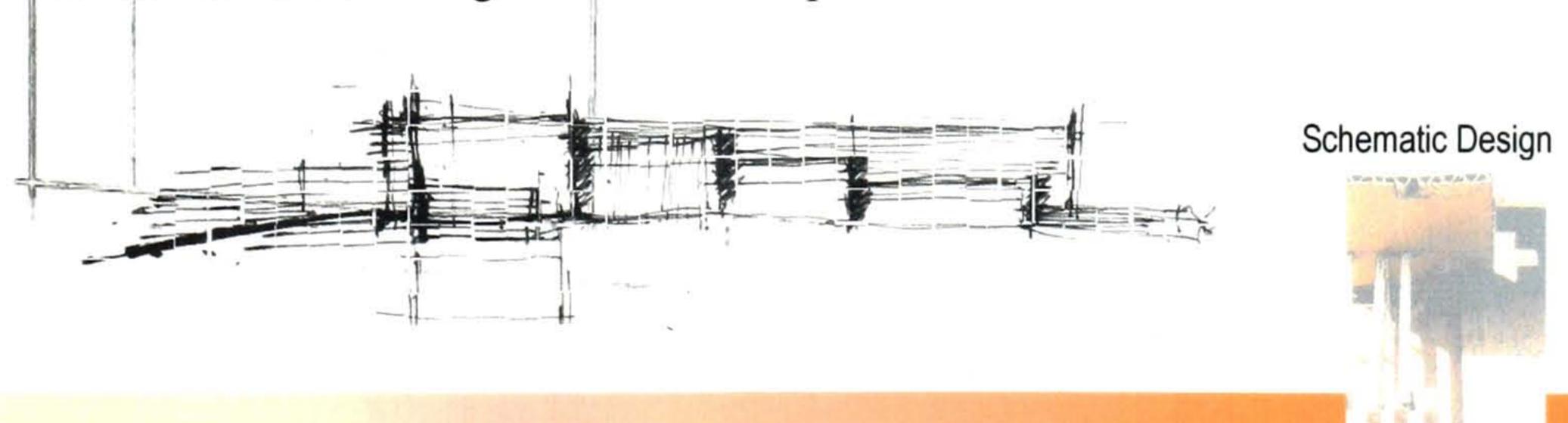


Description of Intent

Through out the schematic design process I have tried to keep in the front of my mind the idea of viewing the city as a three dimensional quilt and how my project can begin to act as a stitch for the Lafayette Park area.

Referencing the Baist Real Estate Atlas of Detroit from 1923 I wanted to get an idea of what the area looked like when it was 'Black Bottom' before it was cleared out for Lafayette Park. At one time my site and the surrounding area were fairly densely built upon, with smaller structures dotting the site at least every fifty feet or so. There were also other pieces of the "quilt" that over time had been cleared, today leaving no sign of ever existing. Among these pieces that intrigued me were that of a road (Riopelle Street) that ran primarily N-S through the site as well as an alley that ran the length of the site servicing two strips of lots that had filled the site. The idea of the old lot lines that had previously filled the site as well as the shadow of where Riopelle Street used to lay became a building block of where to begin to locate my project within the defined site. I searched for something that could be said about the old lot lines and the way they rub, slip and begin to slide past one another and how the many different pieces of old black bottom functioned together that could help inform me about the site and how my project can begin to 'stitch'.

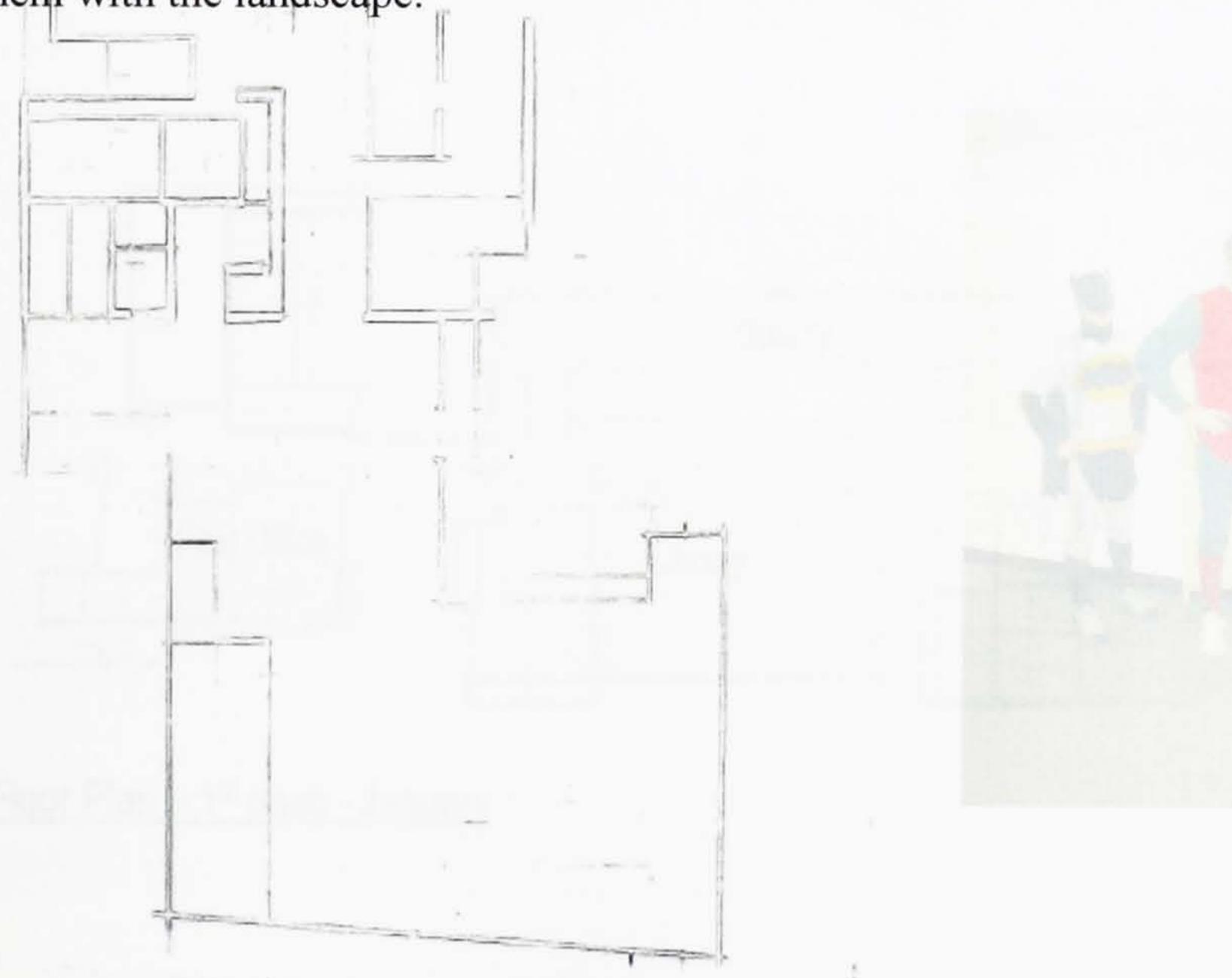
For my project to blend and stitch there needs not to be a clear seam between inside and outside. As well there does not necessarily need to be one clear distinction of program from the others. In further realization of this idea my project went from existing as one large structure to a series of multiple program instances scattered throughout the site. The focus then becomes not only on the programs themselves but just as importantly on what happens between them in and on the site. The different programs needed to form relationships with each other without being physically connected and in turn creating spaces in between. With this, site sections become more relevant than simply building sections. How can the site begin to inform something about the interior and vice versa? Site moves need to be active in the project, stronger than simply pushing the ground up or down a few feet, but the ground plane can begin to be questioned. Program spaces have to occur not just at one level, but above ground as well as below with neither of them being favored. The moments of exchange can then happen between the programs inside but also between the buildings and the landscape on the outside.

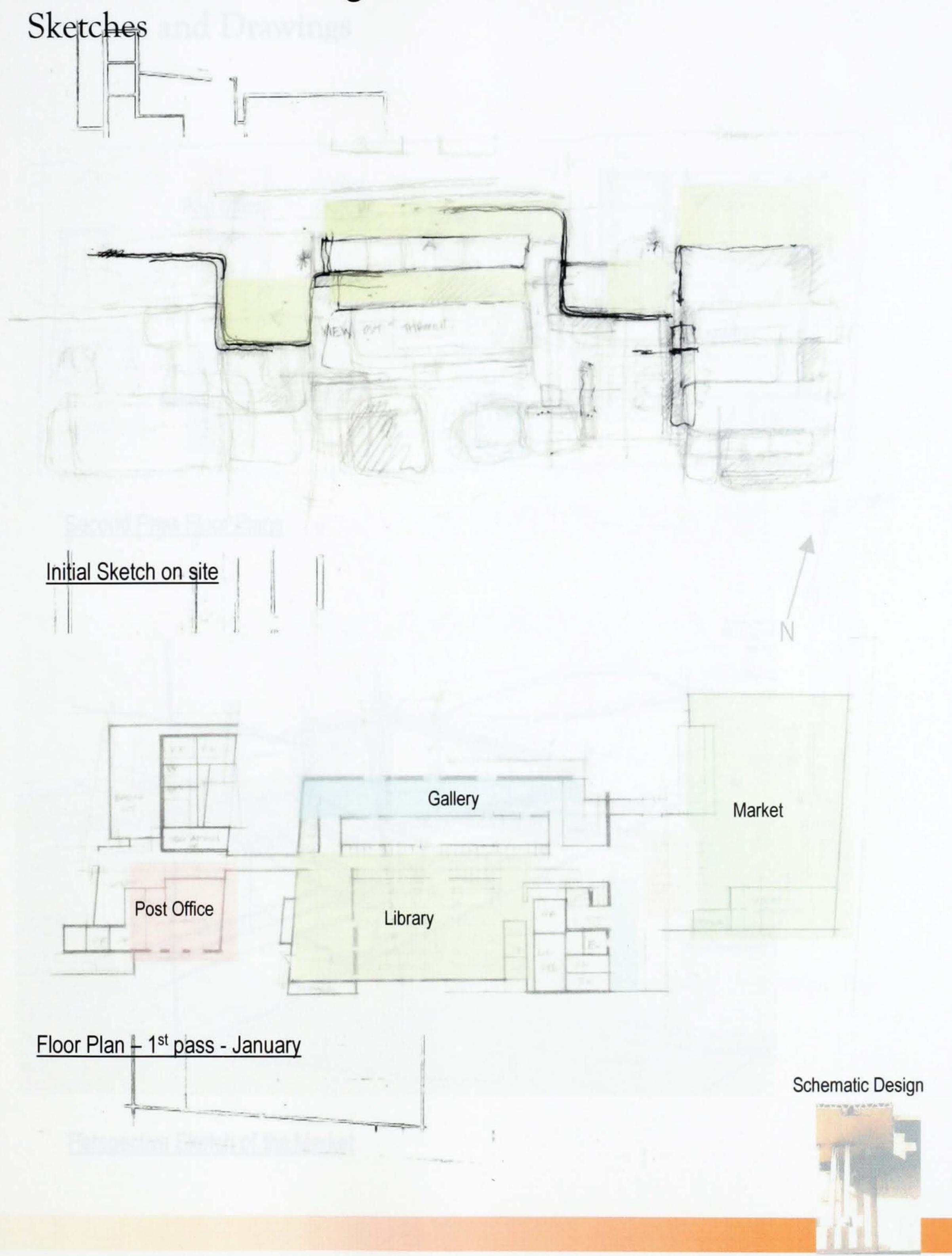


Description of Intent

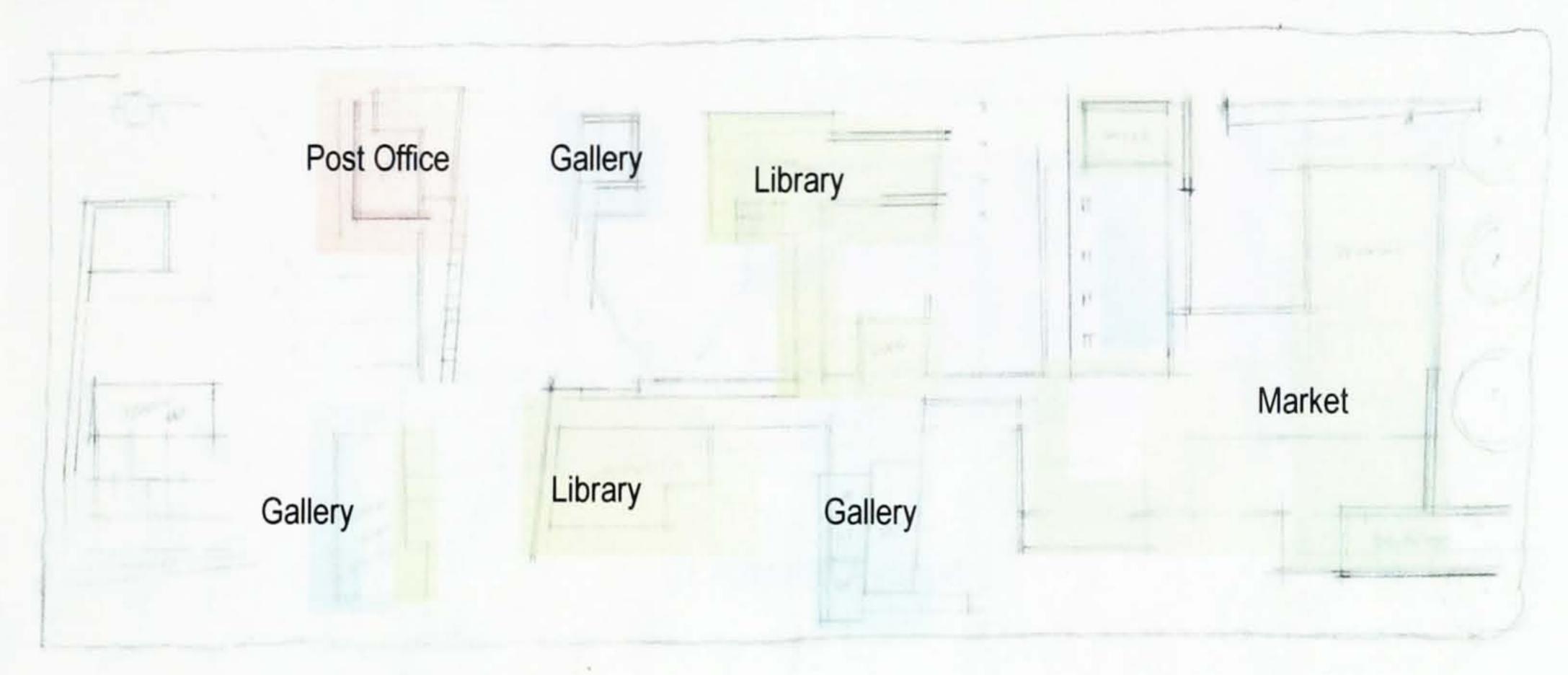
In order to better influence the greater area of Lafayette Park, the boundary lines of my site must be extended. My project must begin to extend out from the site but also allowing the park to weave itself into and through the site. Small perspective vignettes help me explore framing views from the inside to outside, as an attempt at stretching an individual's focus out of the site into the greater context. With an emphasis of being in the shadow of Lafayette Towers I attempt to frame views of the towers at at least two locations and then views to the park in the west become another focus.

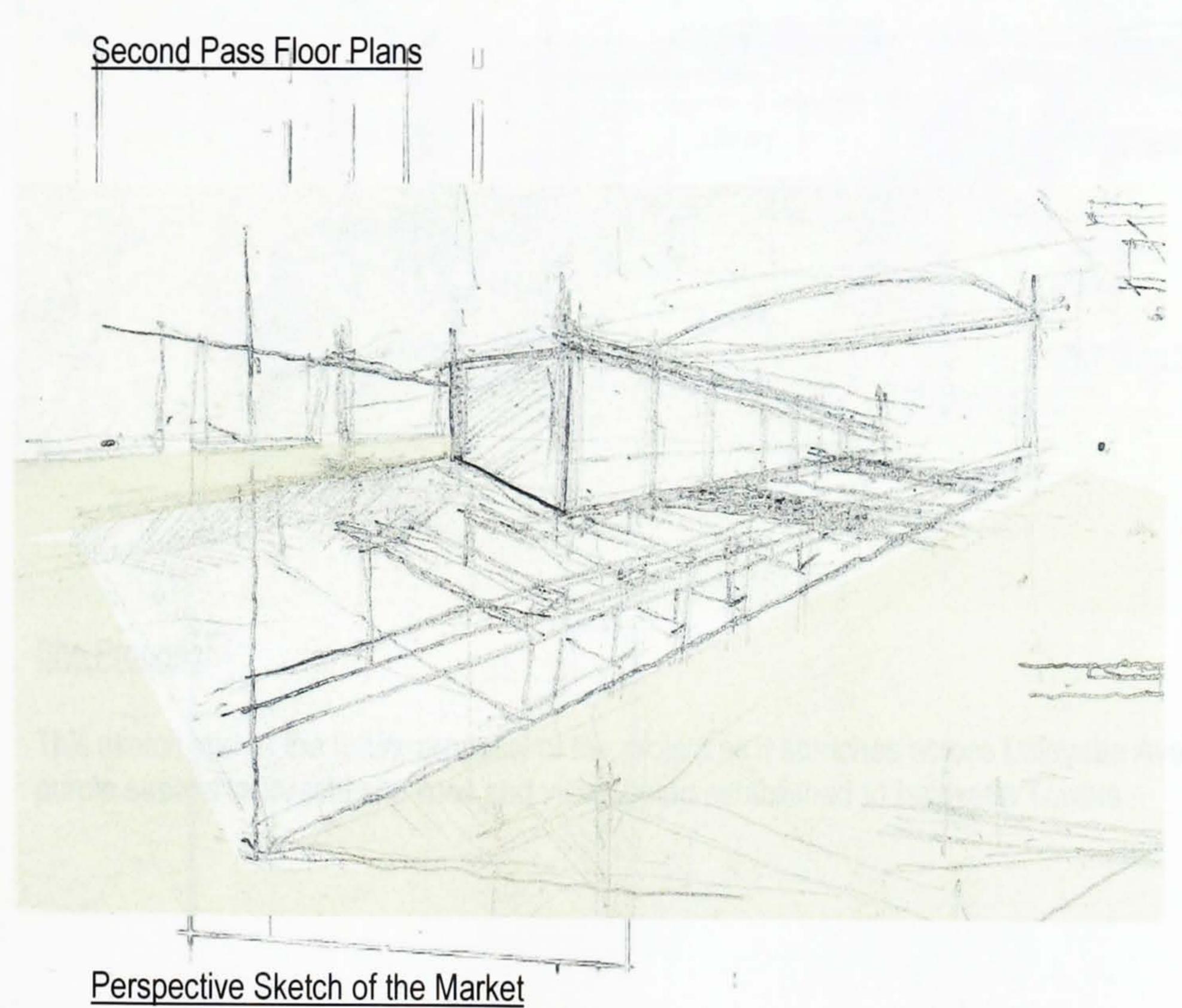
As the park weaves itself into the site and the ground becomes a key component of the project it is important how the building meets the ground and the sky. They must go beyond being placed on the site but need to physically engage the landscape so they do not themselves become object buildings. To go along with this idea the program pieces need to be articulated in a way where they do not become too precious or delicate. There is a characteristic of Lafayette Park which falls into a calmer geometric form and slightly modular character that I can begin to follow, and my project can then articulate itself in a more subtle way through contrasted materials and more actively engaging them with the landscape.



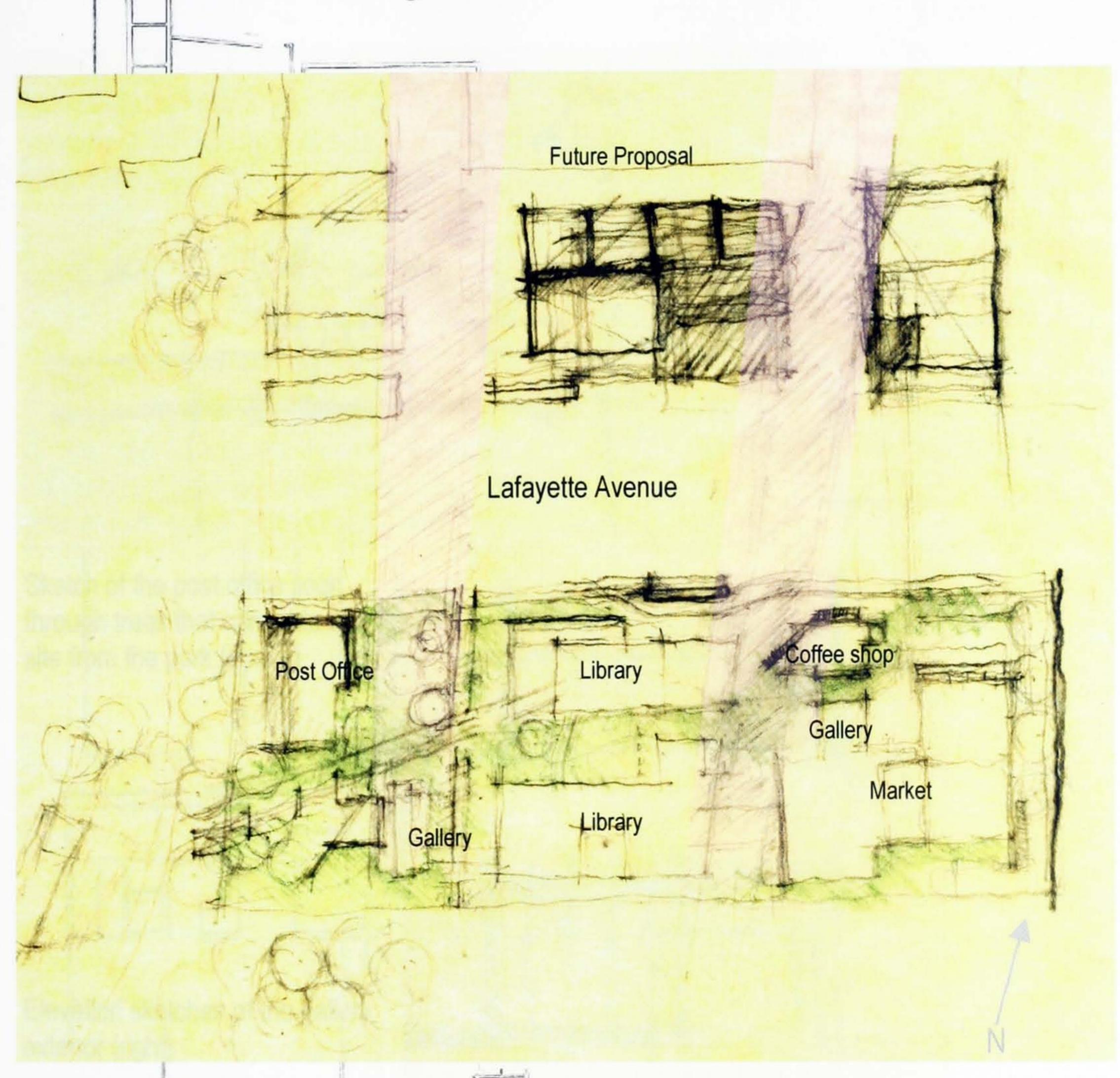


Sketches and Drawings





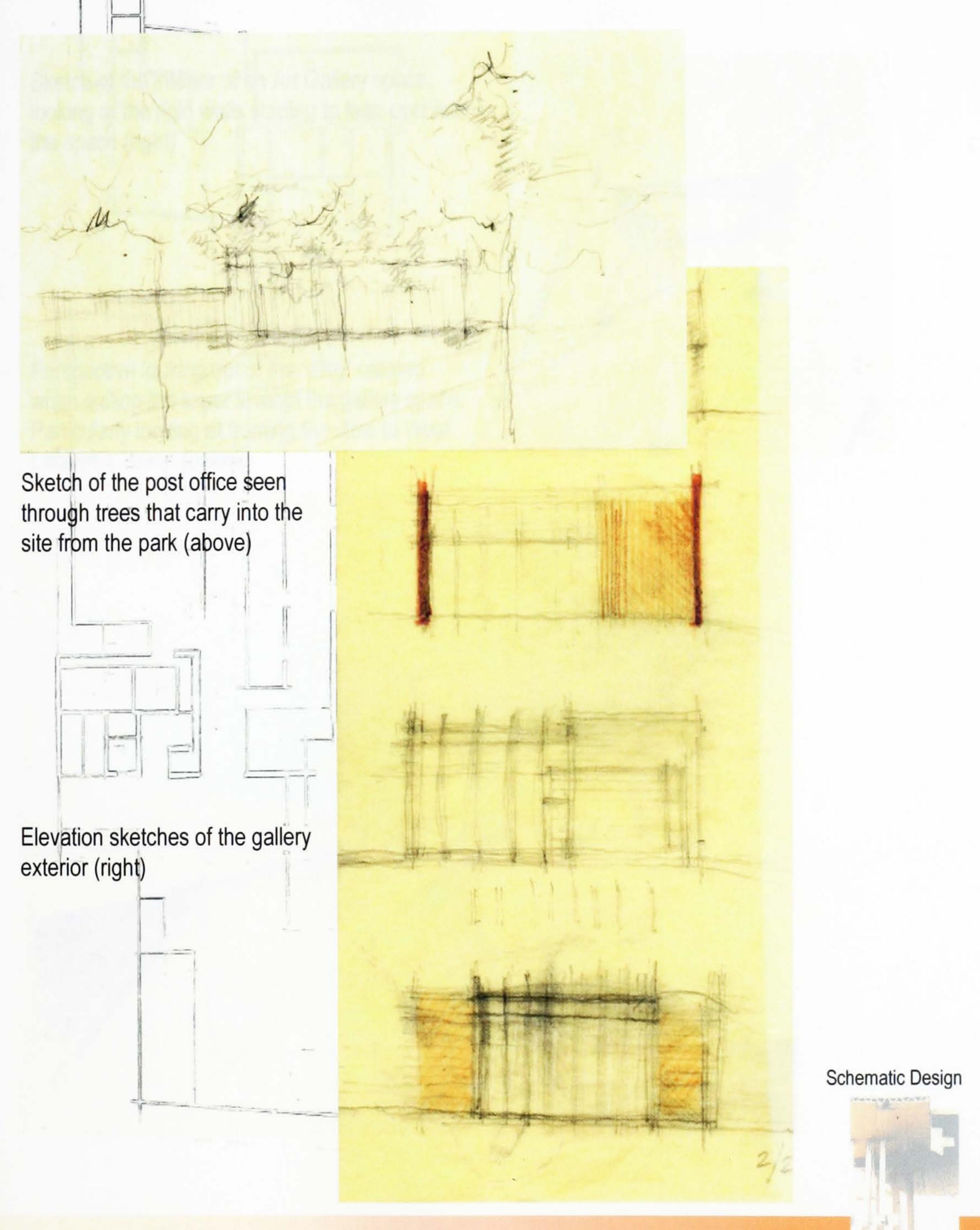
Sketches and Drawings



Site Proposal

This sketch shows the future proposal of the project as it stretches across Lafayette Avenue. The purple streaks represent site lines and views being established to Lafayette Towers.

Sketches and Drawings

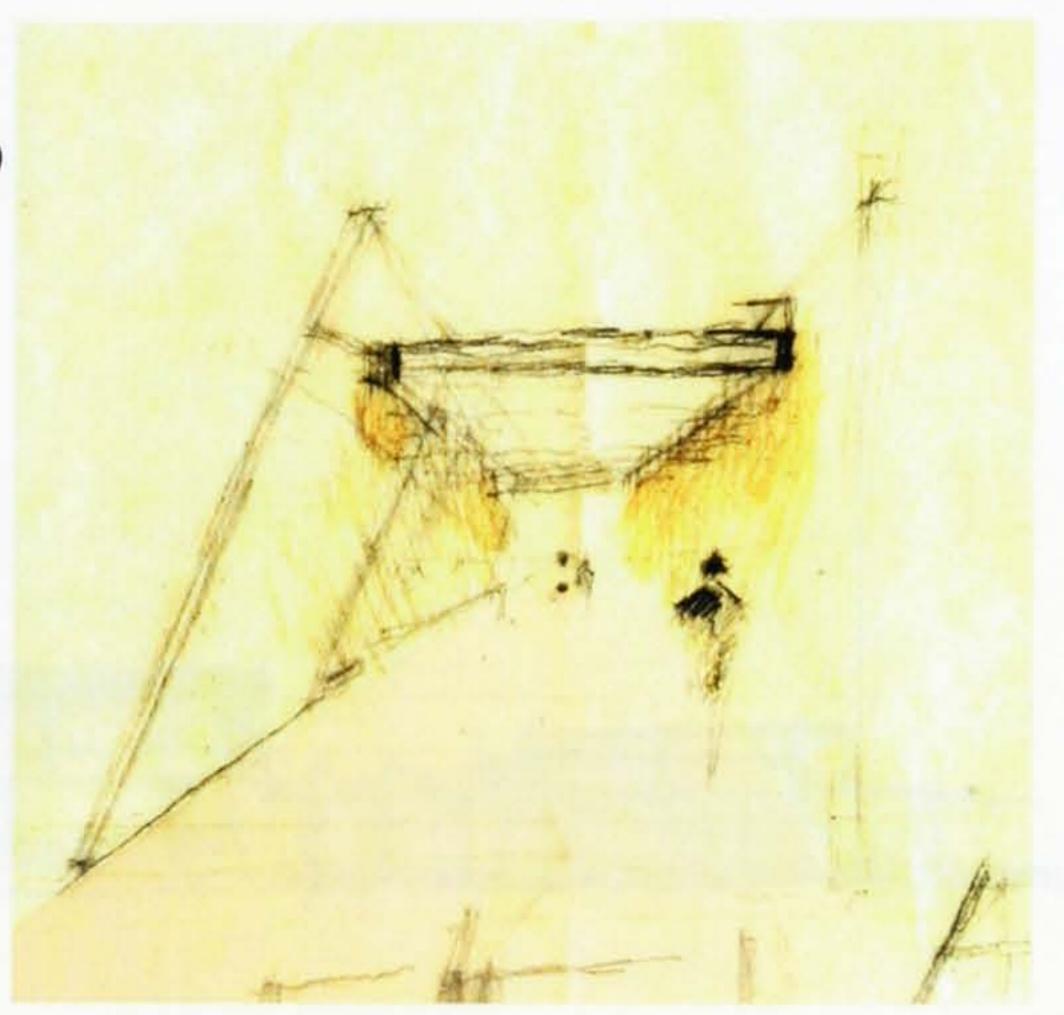


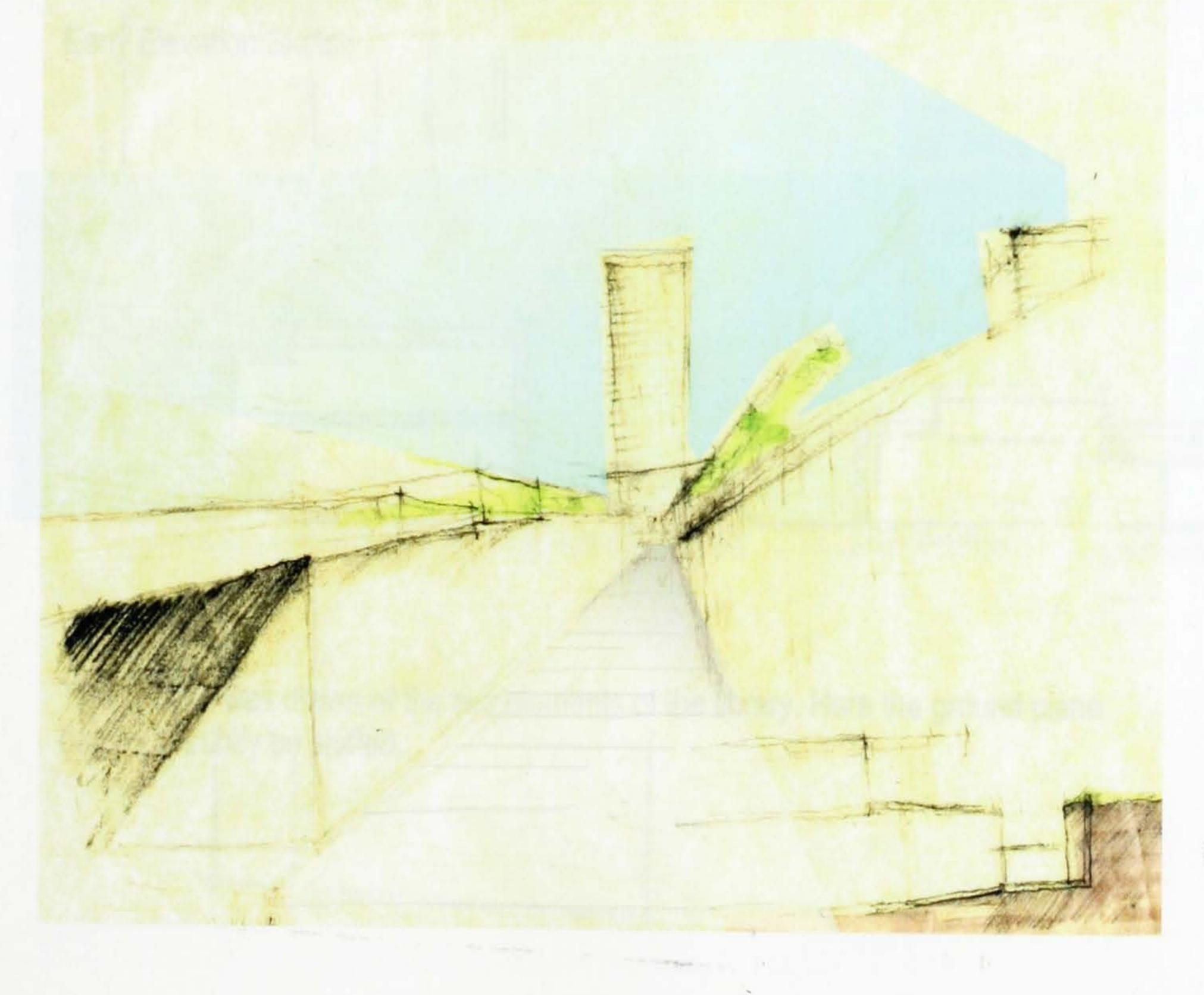
Perspective Sketches

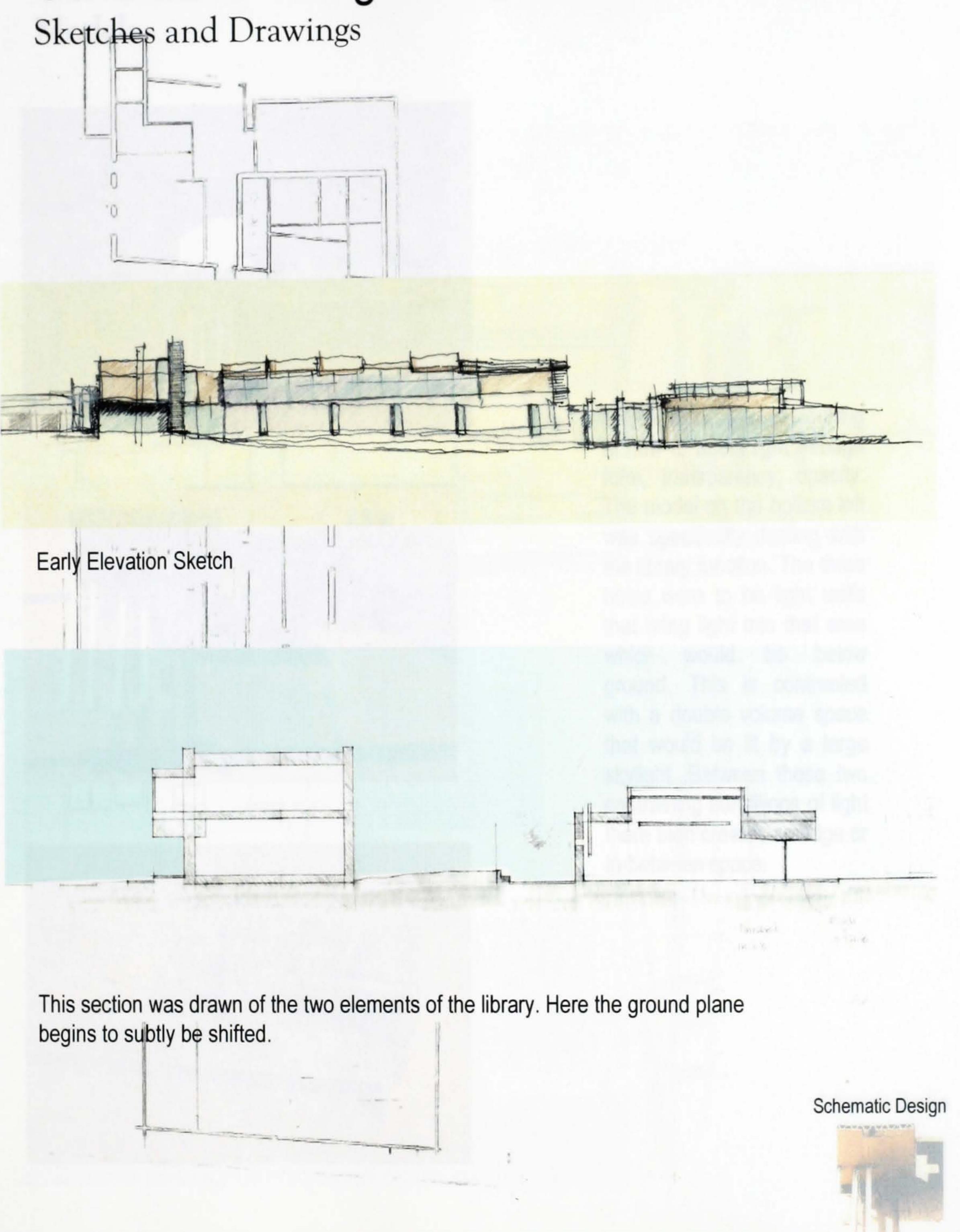
Sketch of the interior of an Art Gallery space, looking at the rigid walls starting to lean over into

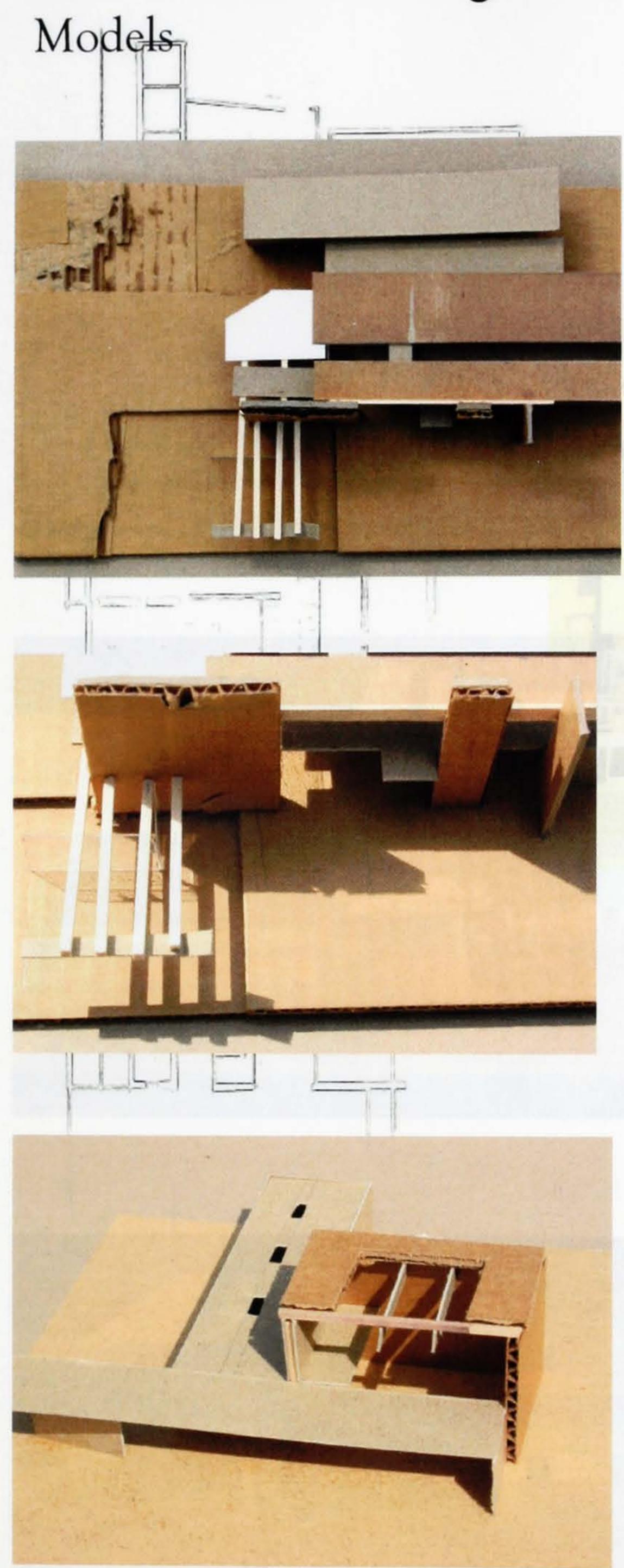
the space (right)

Perspective looking out of the 'alley' created when exiting the lower level of the gallery space. Particularly looking at framing the view to West Lafayette Tower (below)



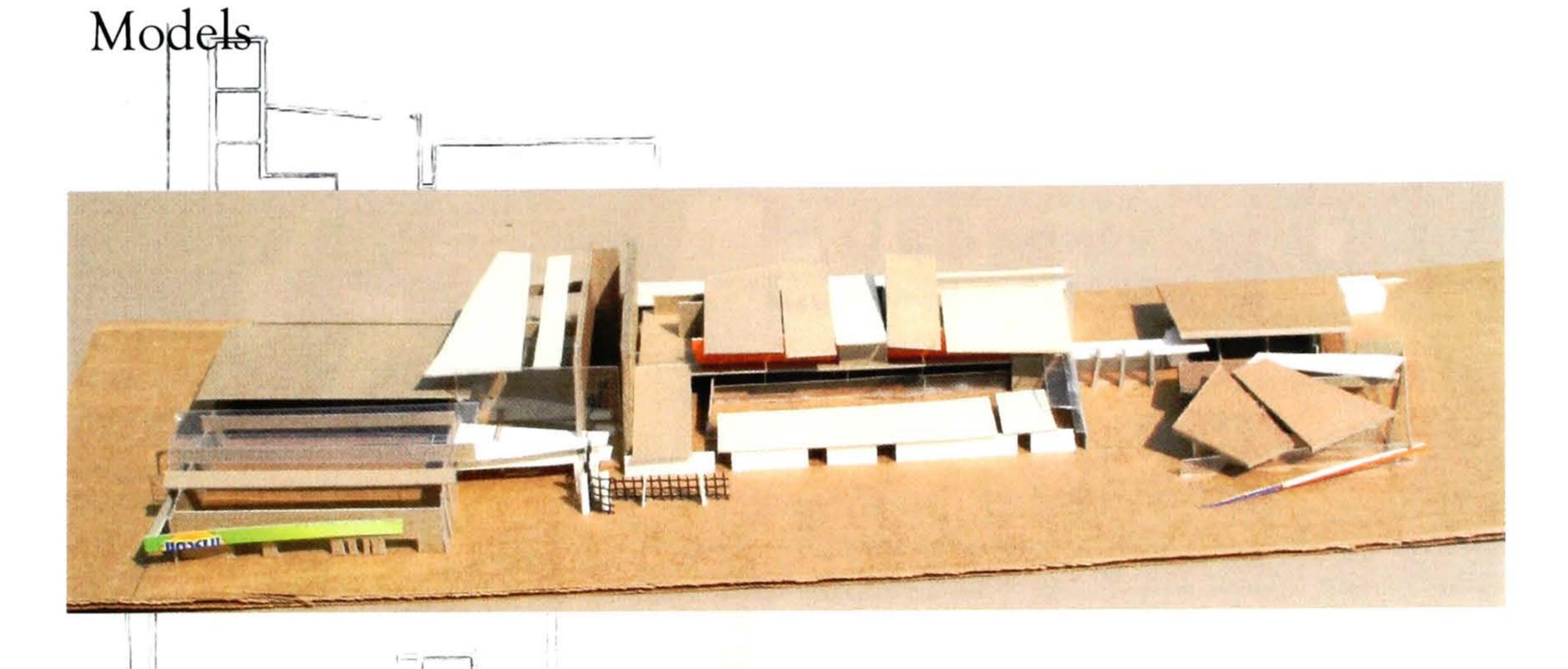


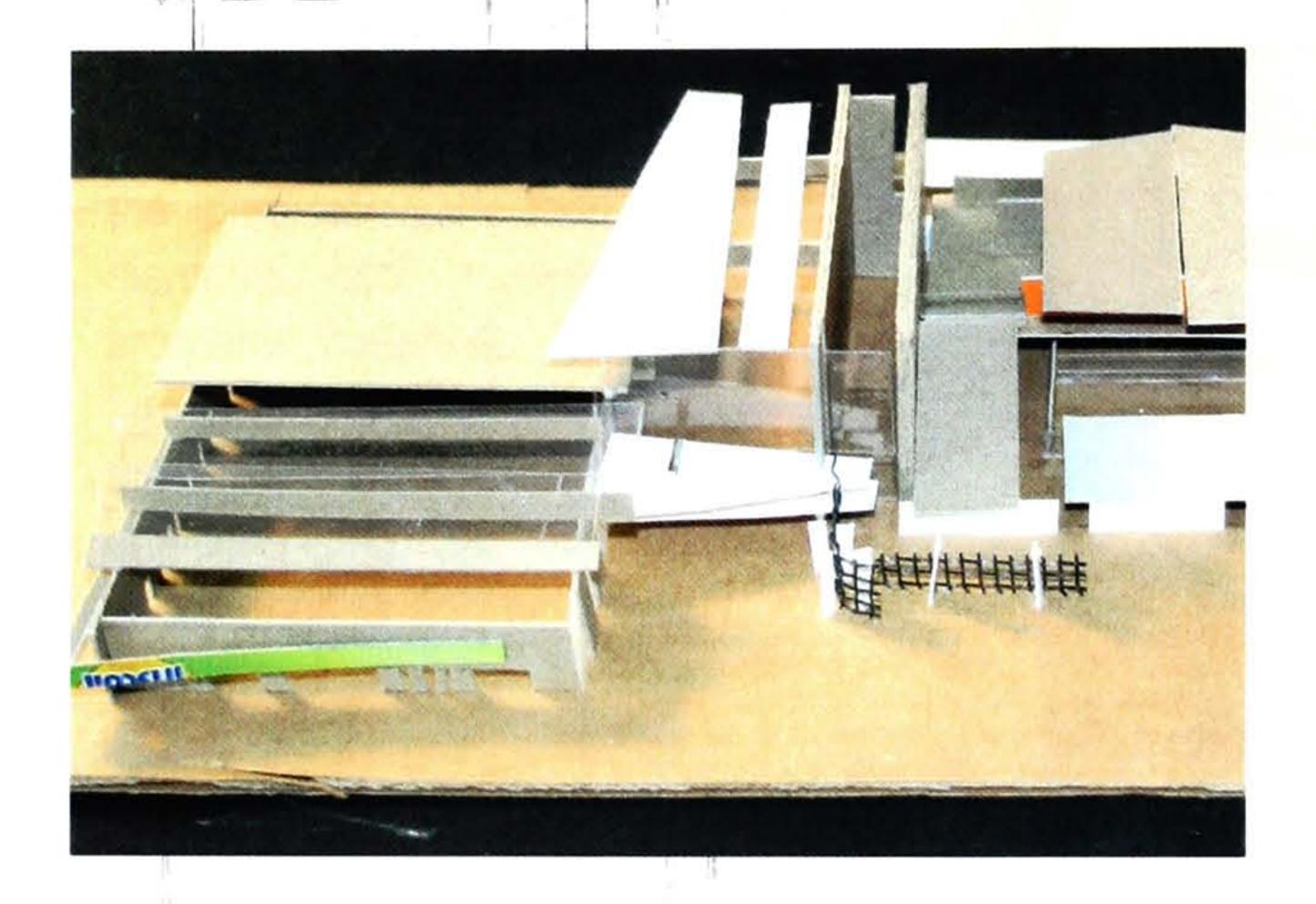




These models were looking at how to affect light through form, transparency, opacity. The model on the bottom left was specifically dealing with the library function. The three holes were to be light wells that bring light into that area which would be below ground. This is contrasted with a double volume space that would be lit by a large skylight. Between these two contrasting conditions of light there then creates an edge or in-between space.





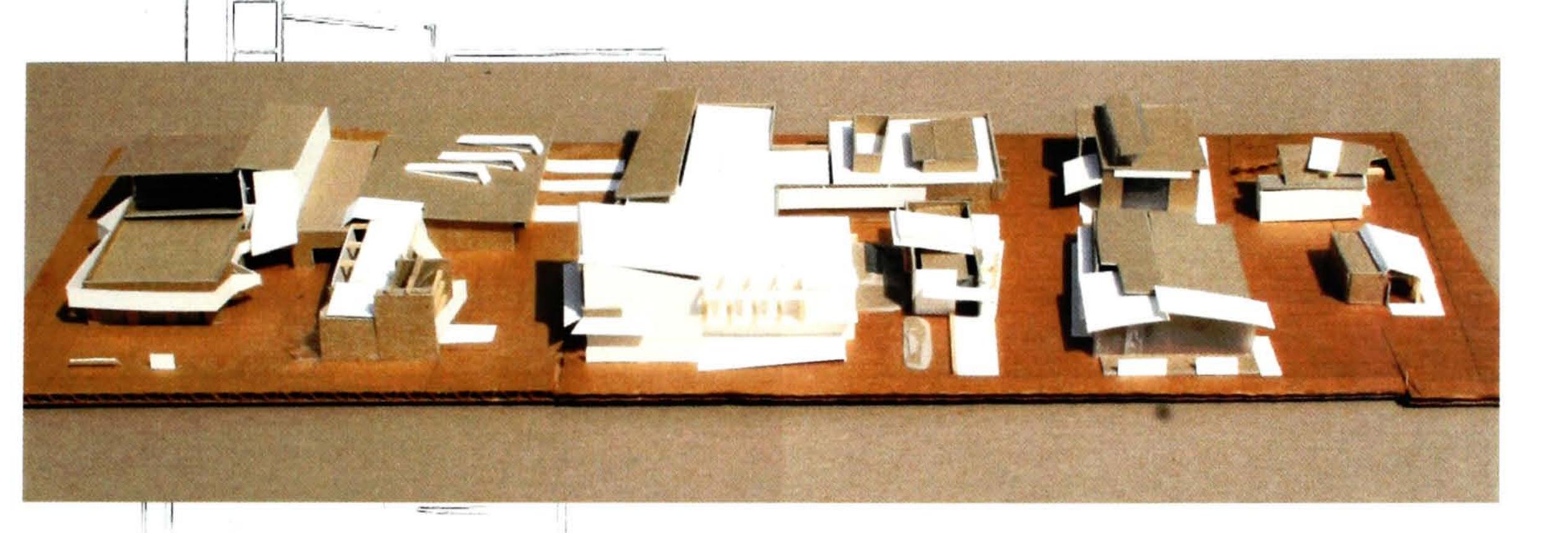


This model was one of the first of the building proposal. The market is on the left side and is supposed to be light and open. The higher volume to the right of the market is supposed to signify the entry of the project. The strip roofs in the middle on the second level is the gallery area and then the post office is on the far right of the model.

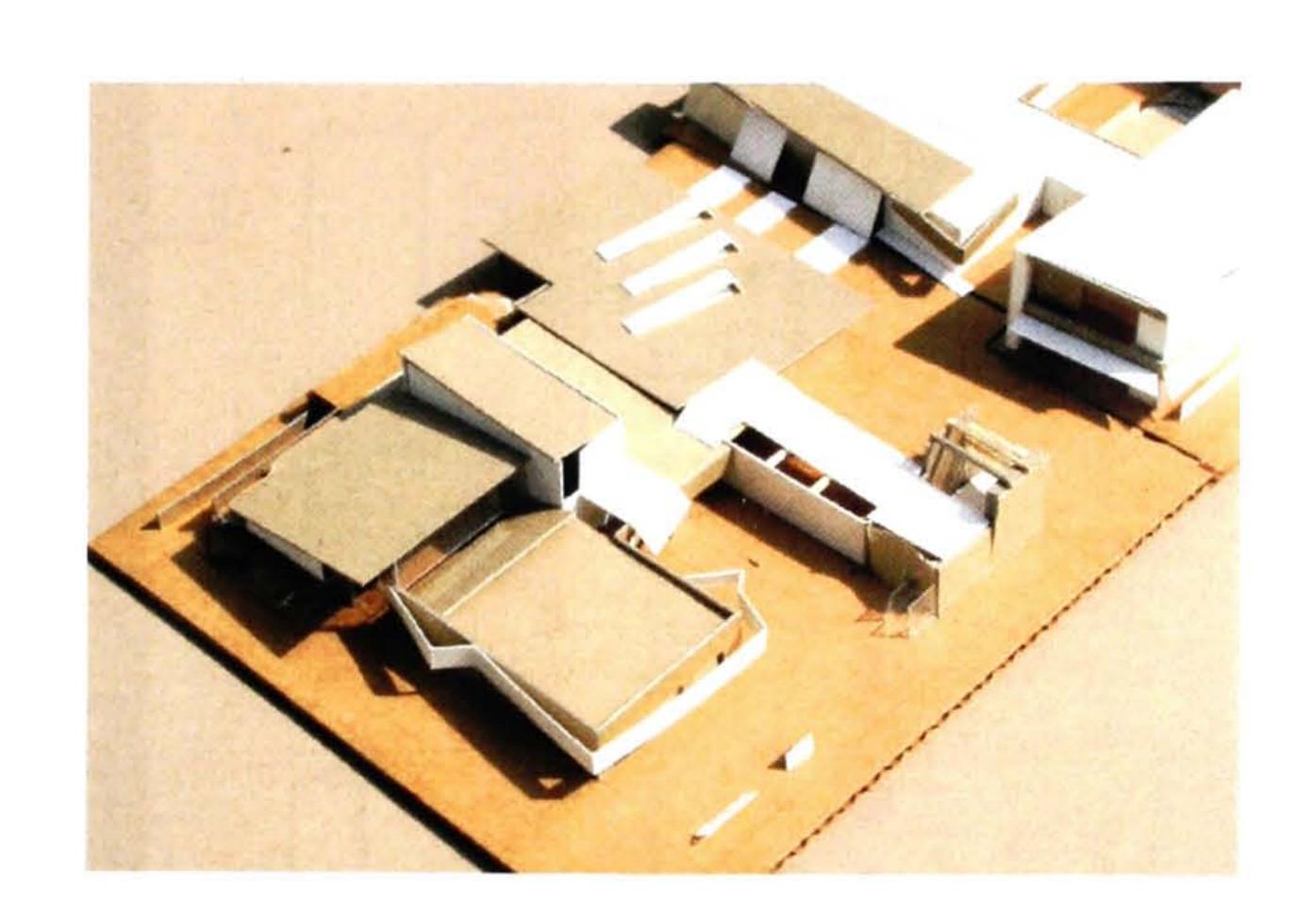


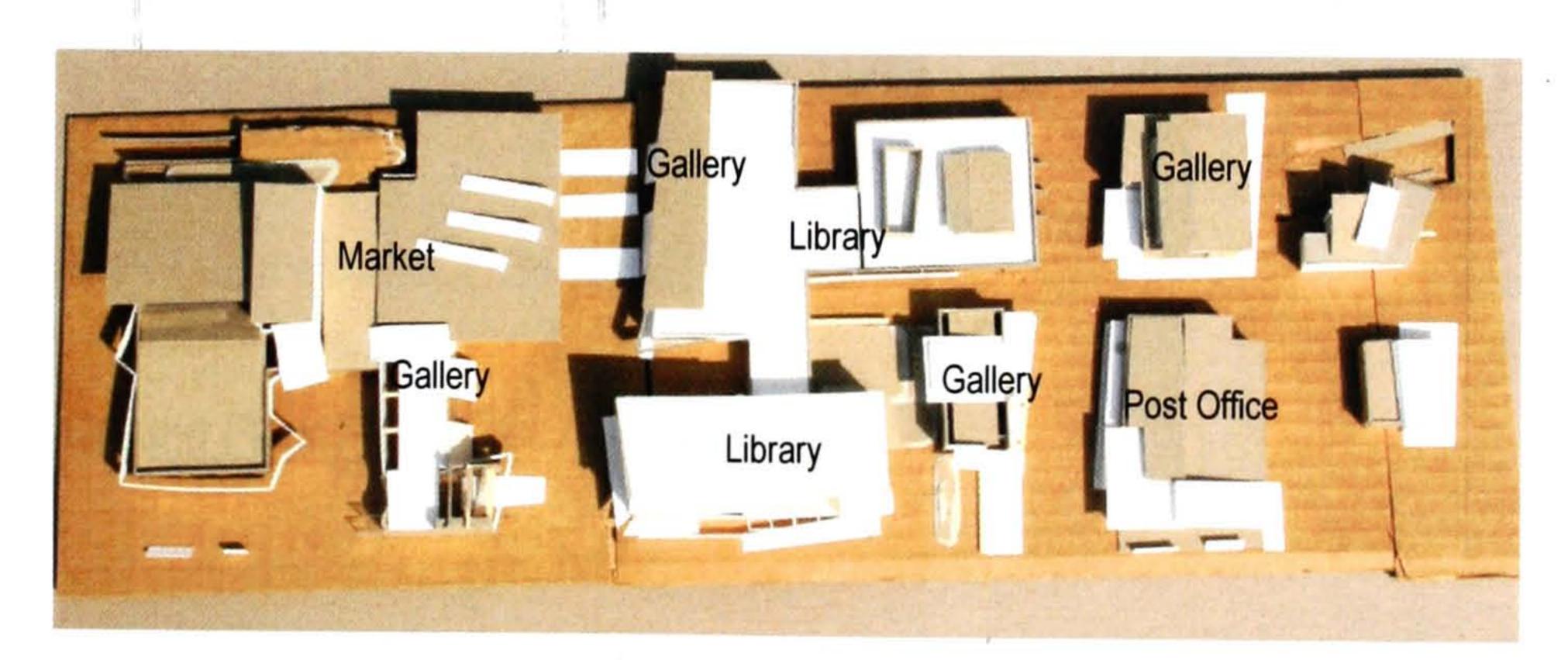


Models

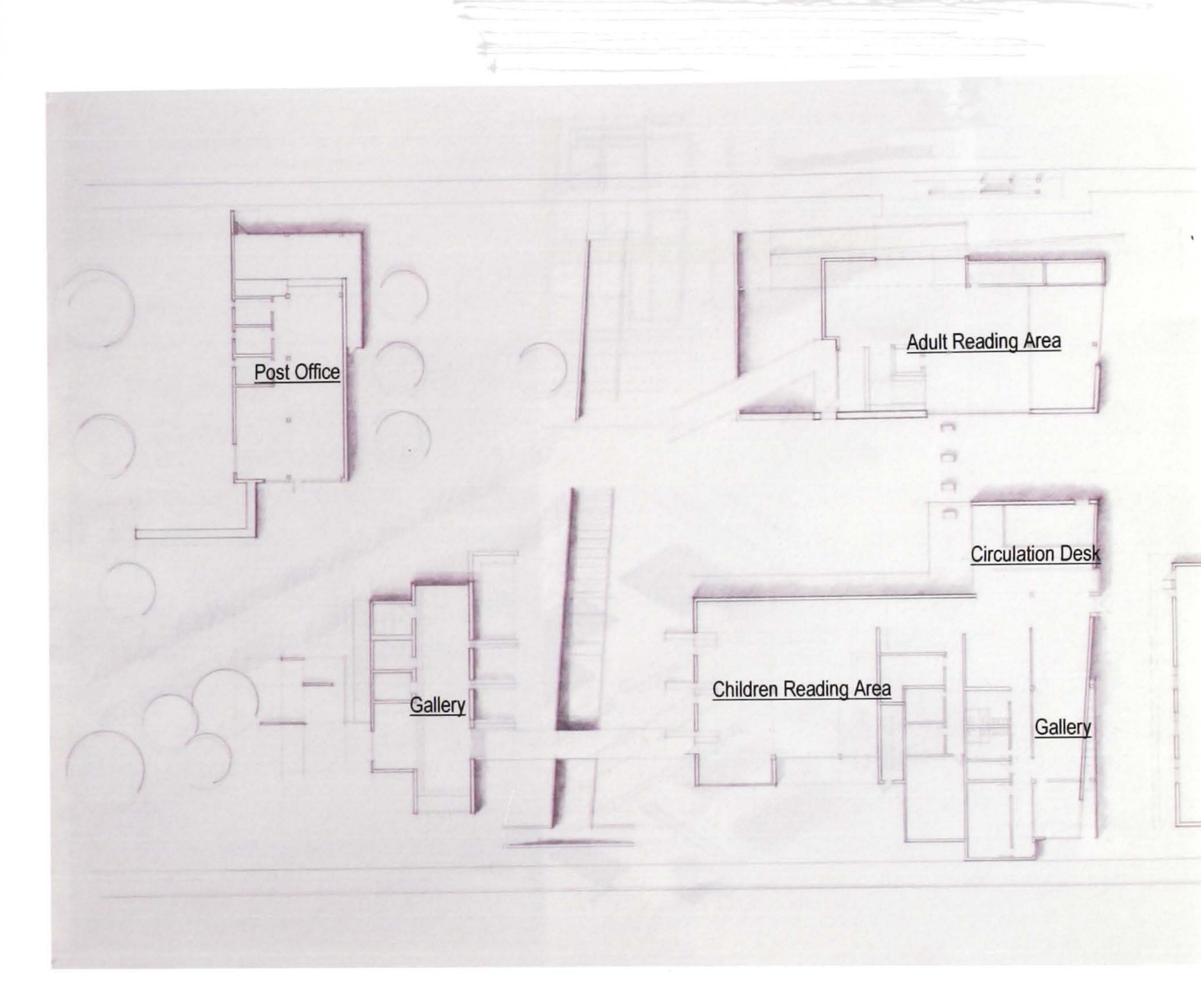


This model was after the decision was made to explode the program from four major elements into a number of programs instances. This way they could better expand across the site without appearing to be one long strip, and they could better engage and be engaged by the landscape.

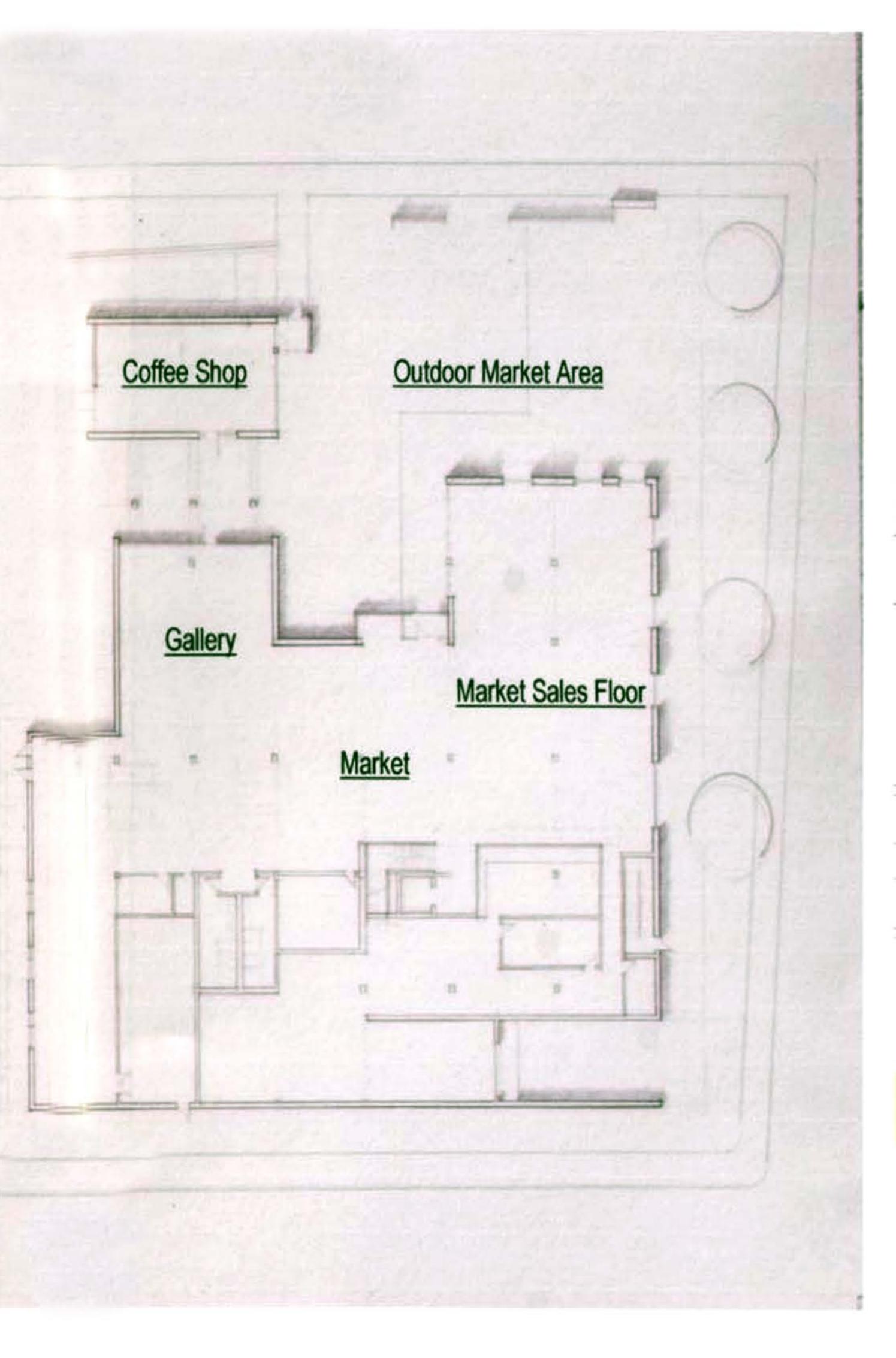




Final Design Floor Plan

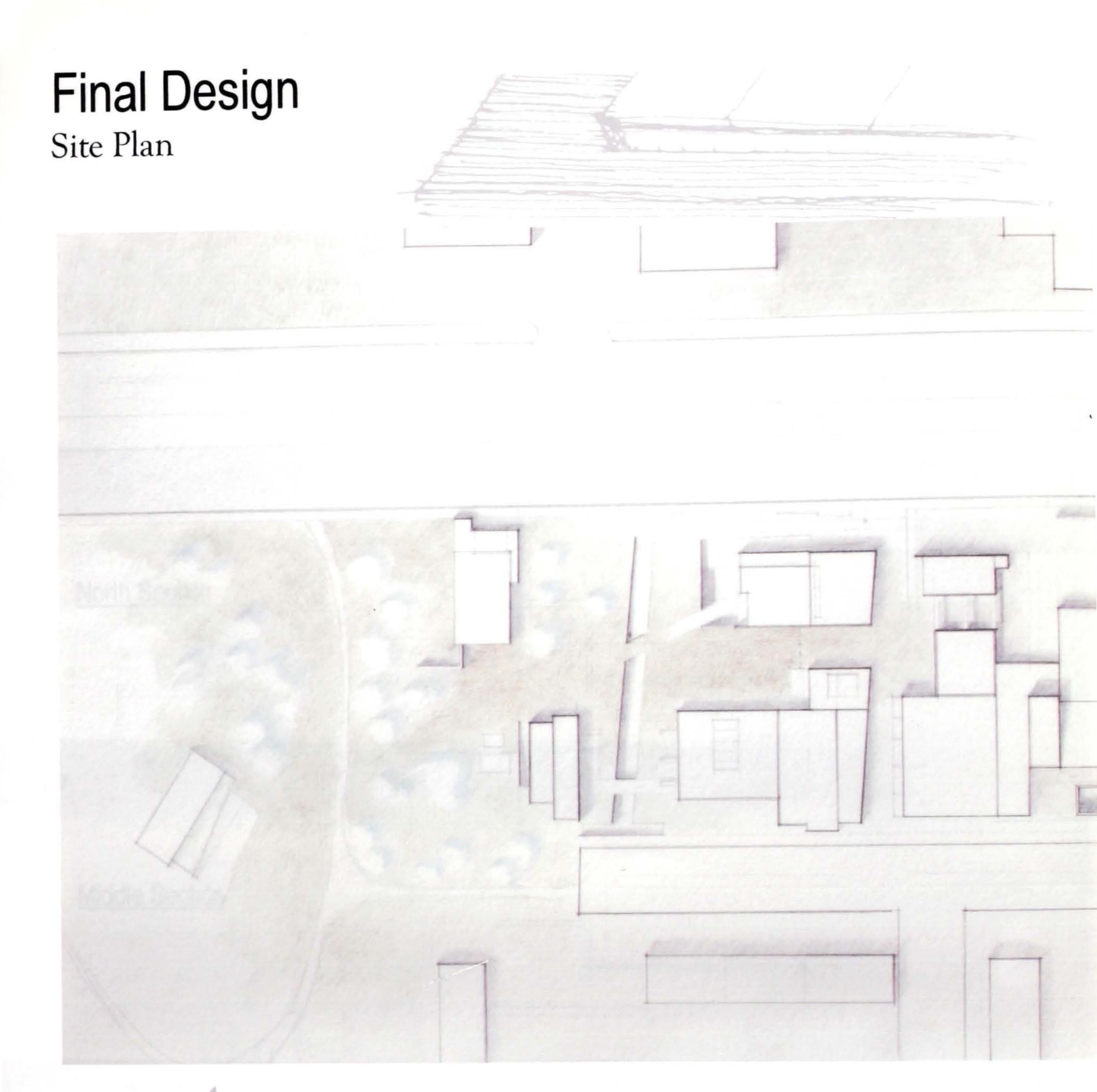


Ground Floor Plan

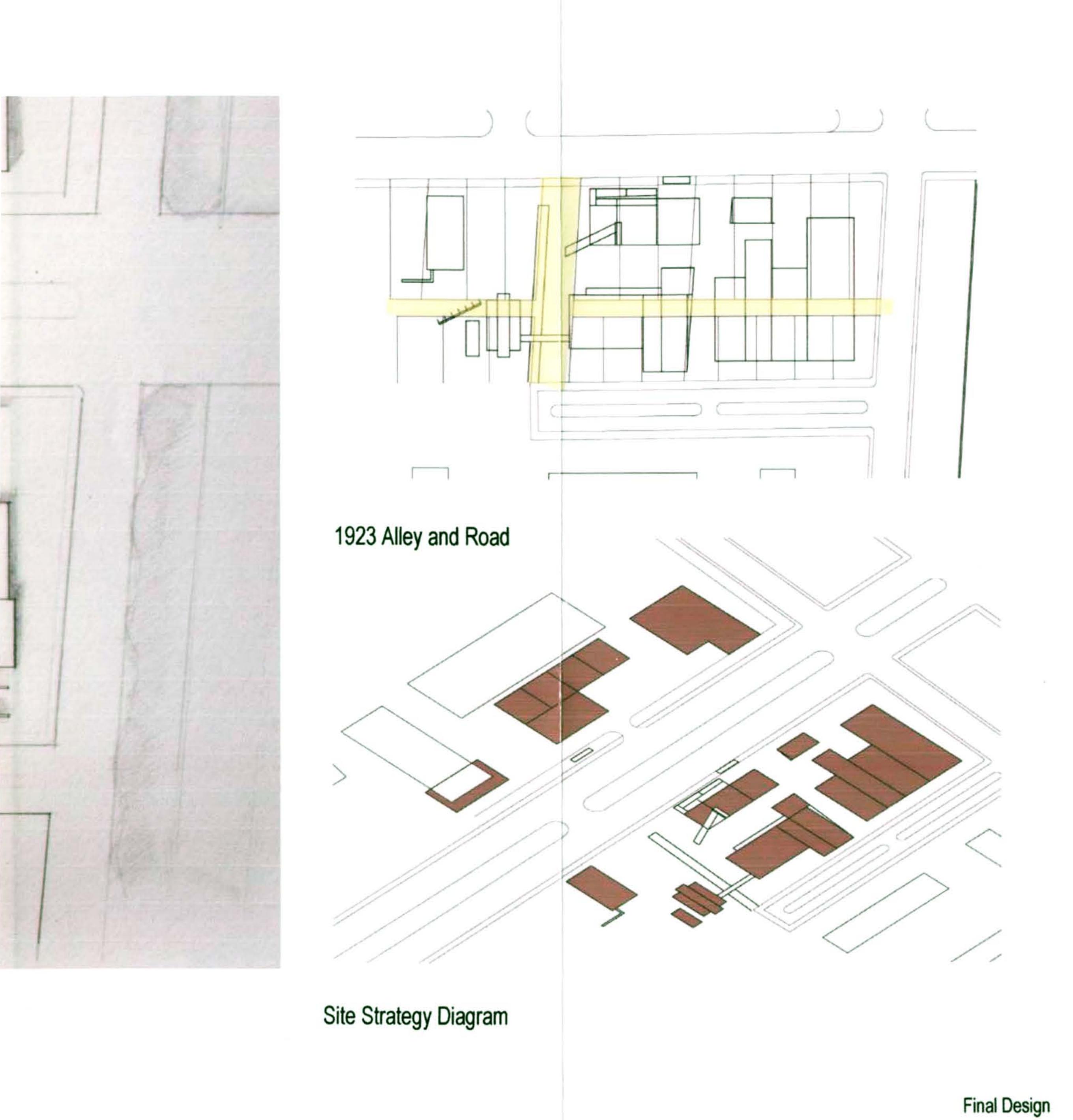




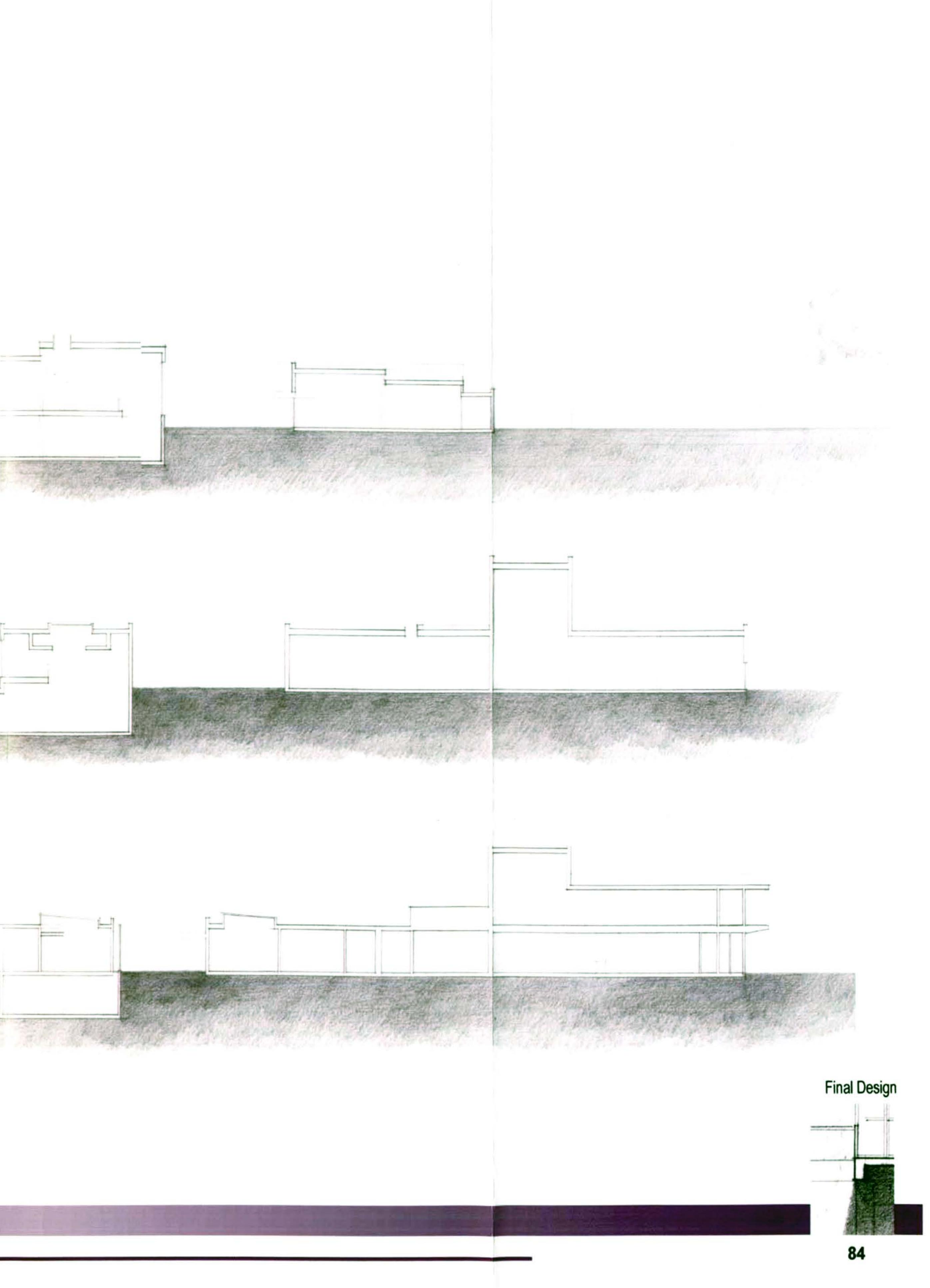




Site Plan

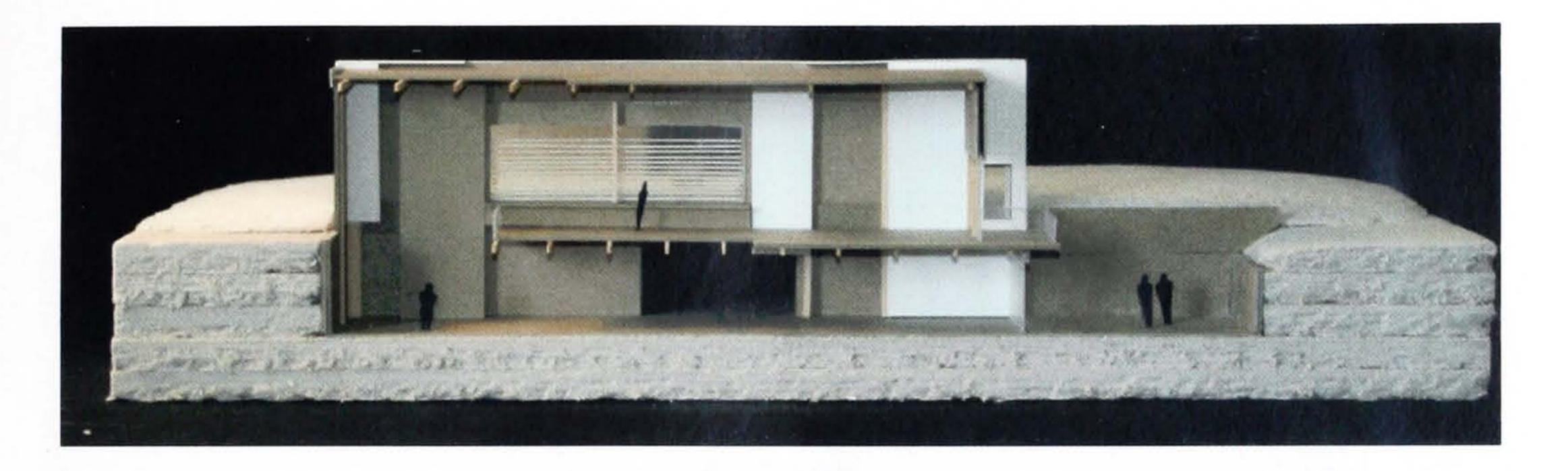


Final Design Site Sections North Section Middle Section South Section

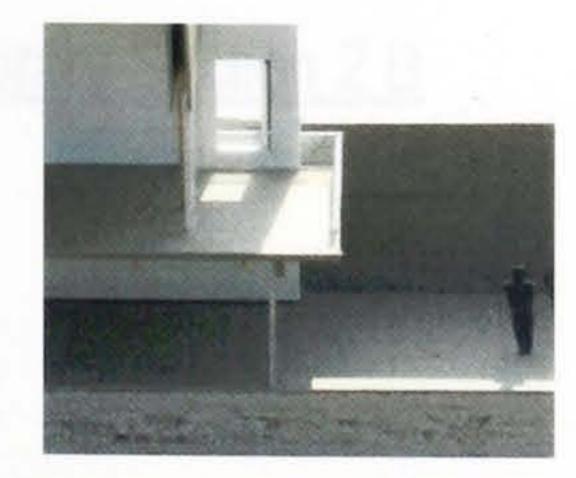


Final Design

Models





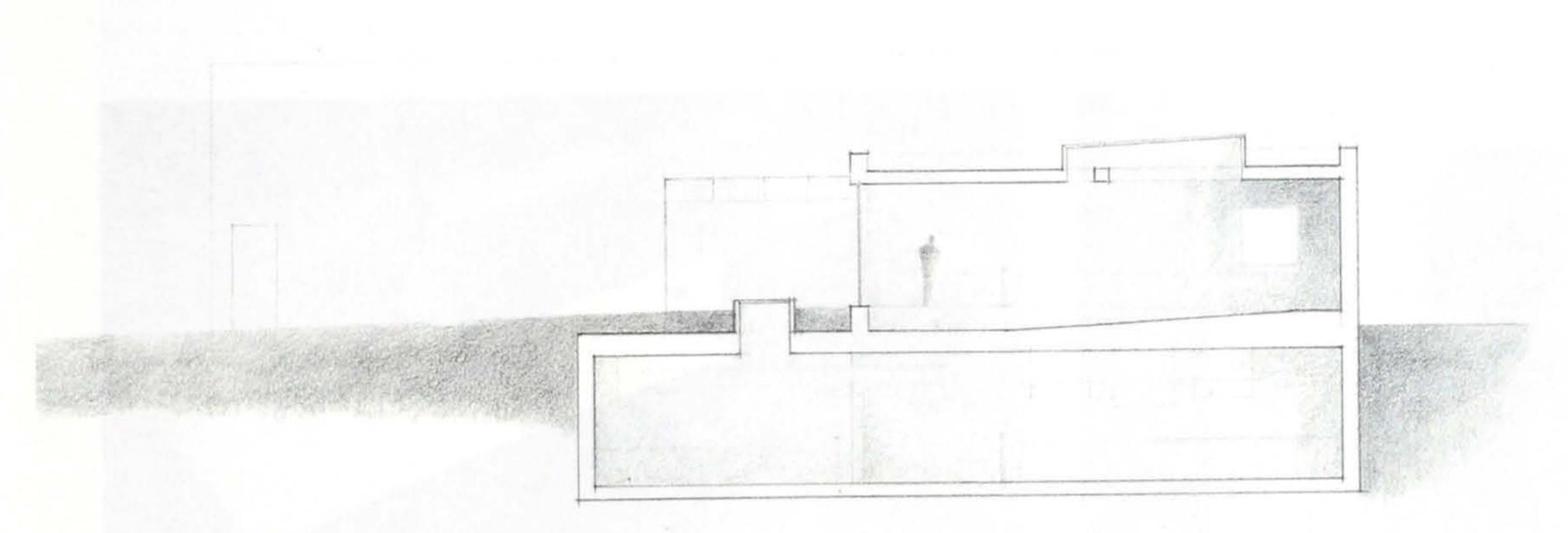




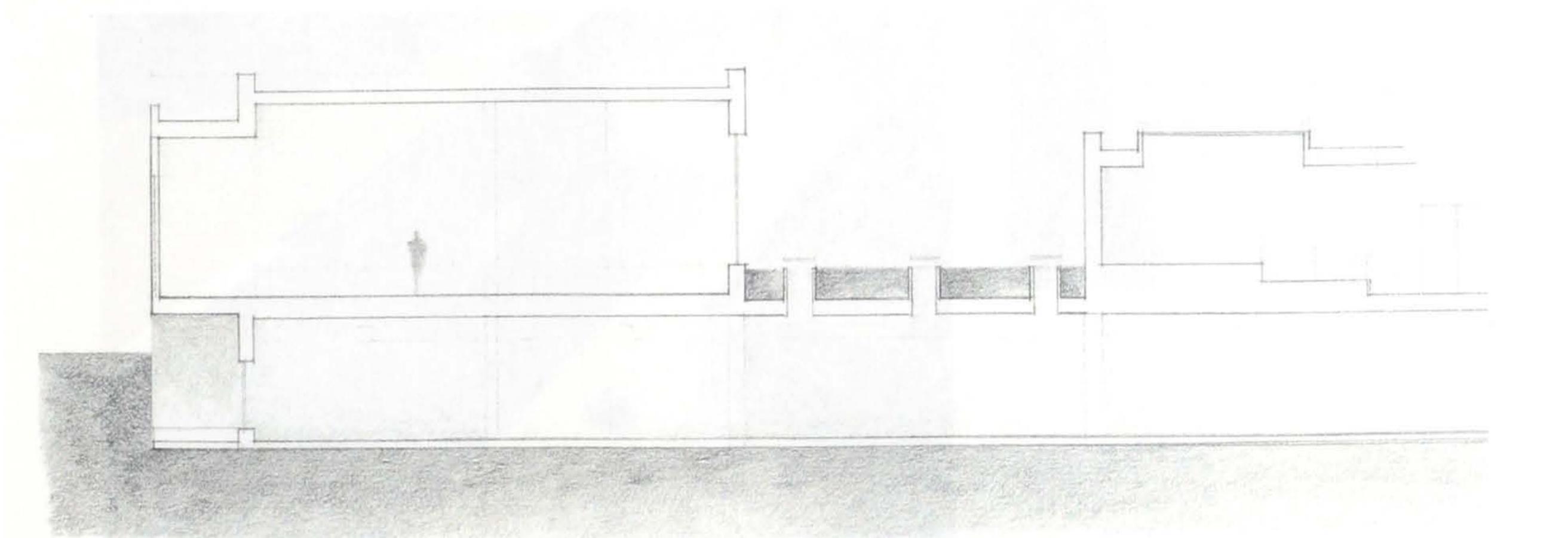




Final Design Drawings of Library Section



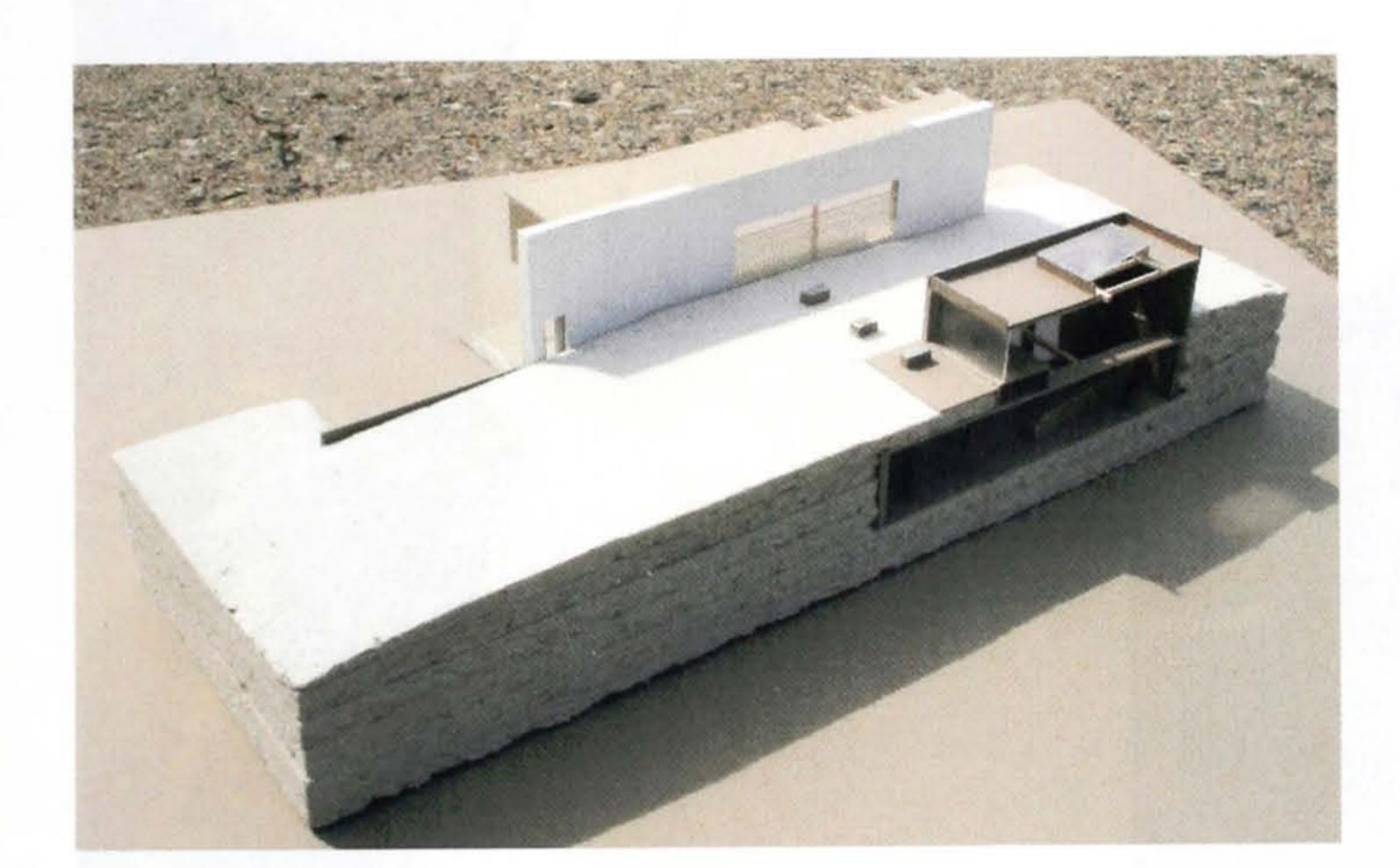
Library Section 2 A

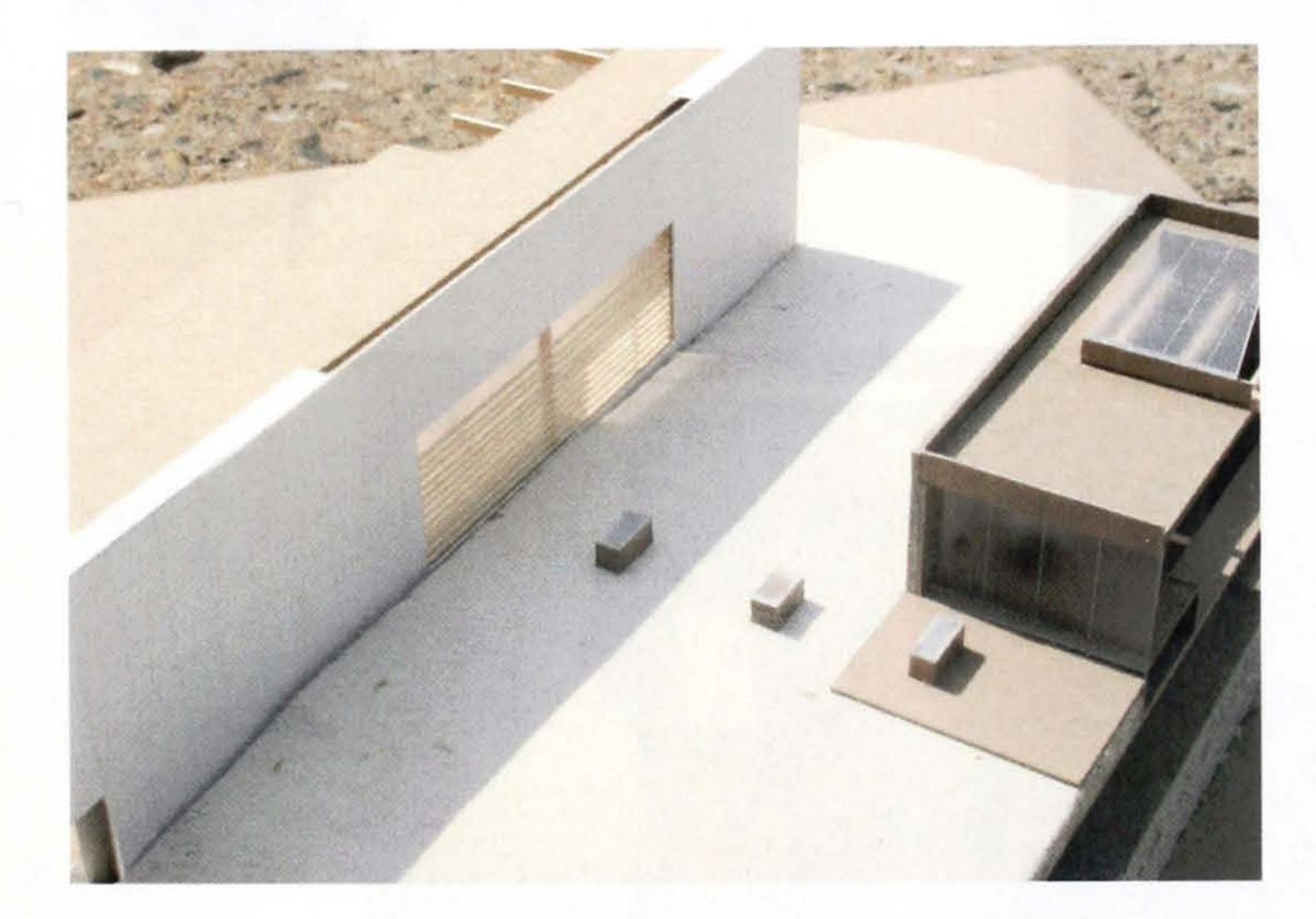


Library Section 2 B



Final Design Model of Library Section







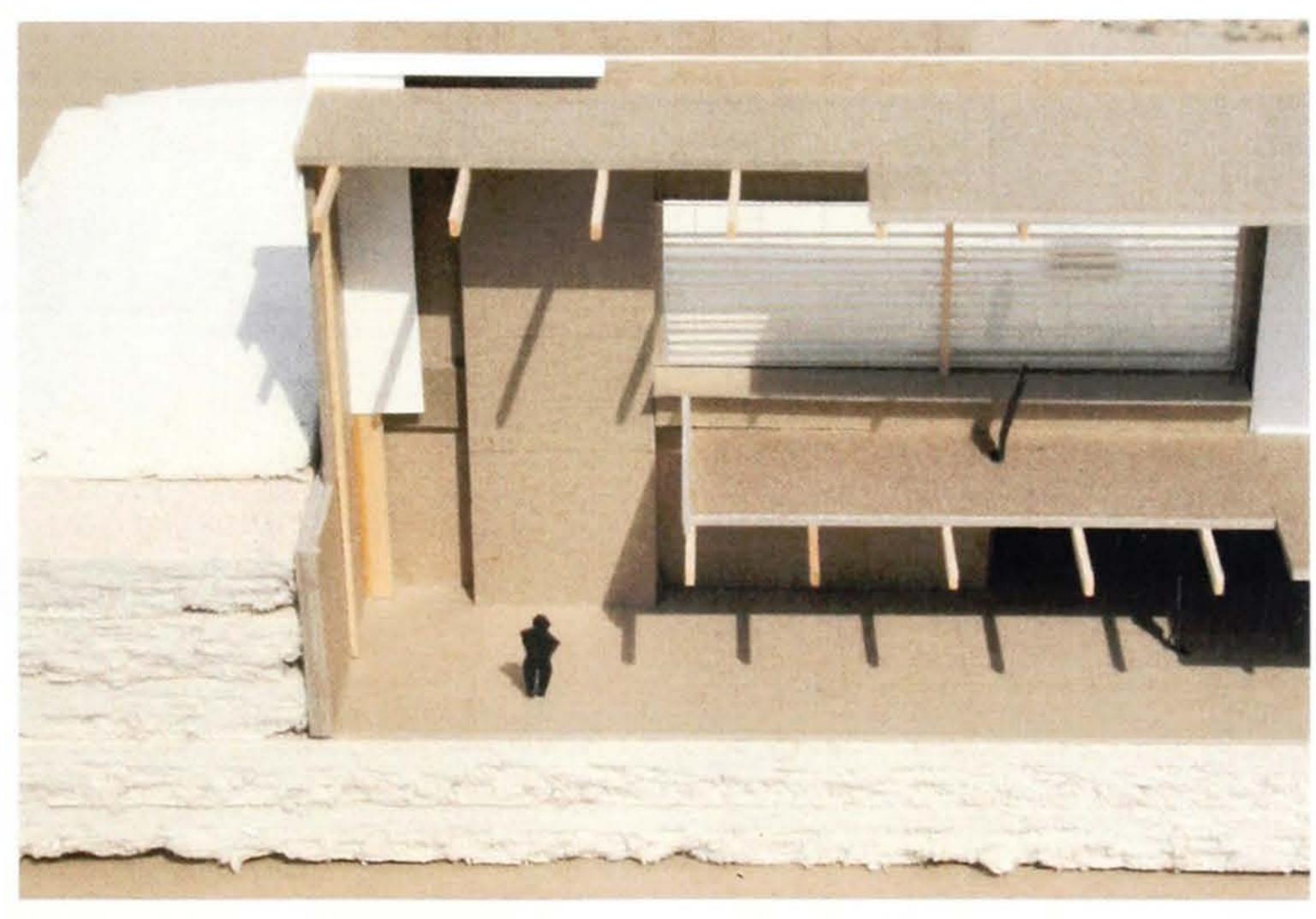
Final Design



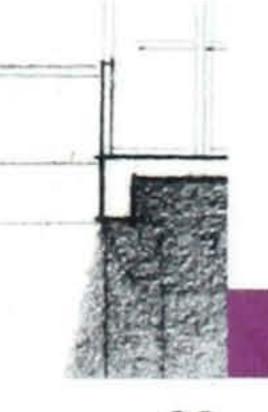
Final Design Model of Library Section





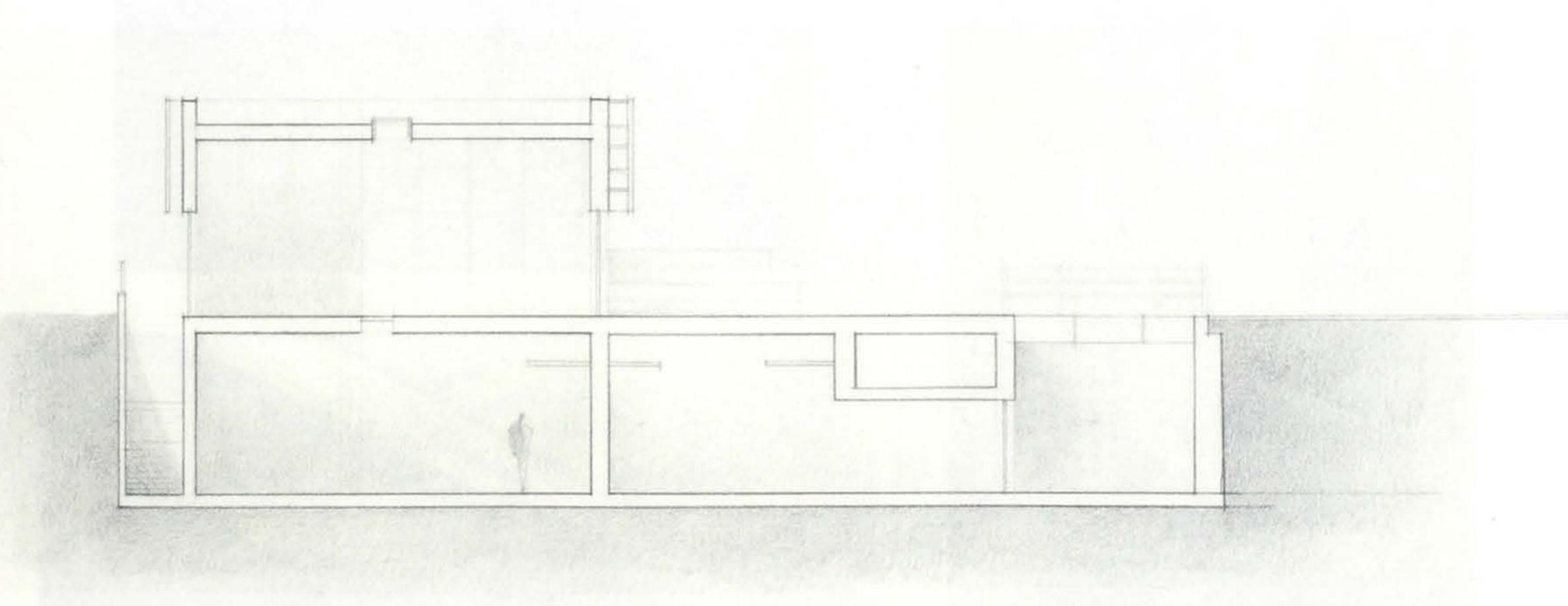


Final Design





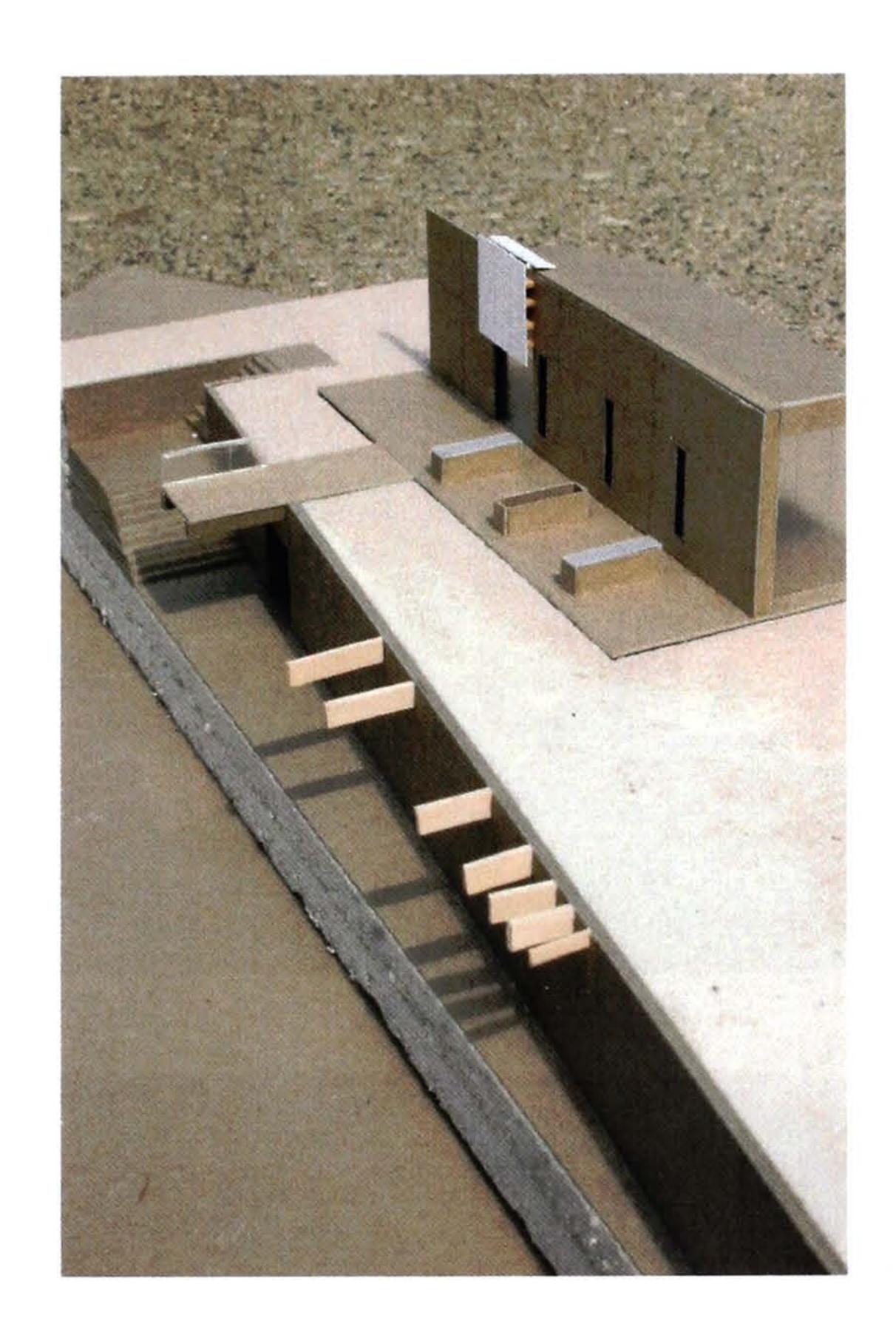
Gallery and Cut Section 1. A

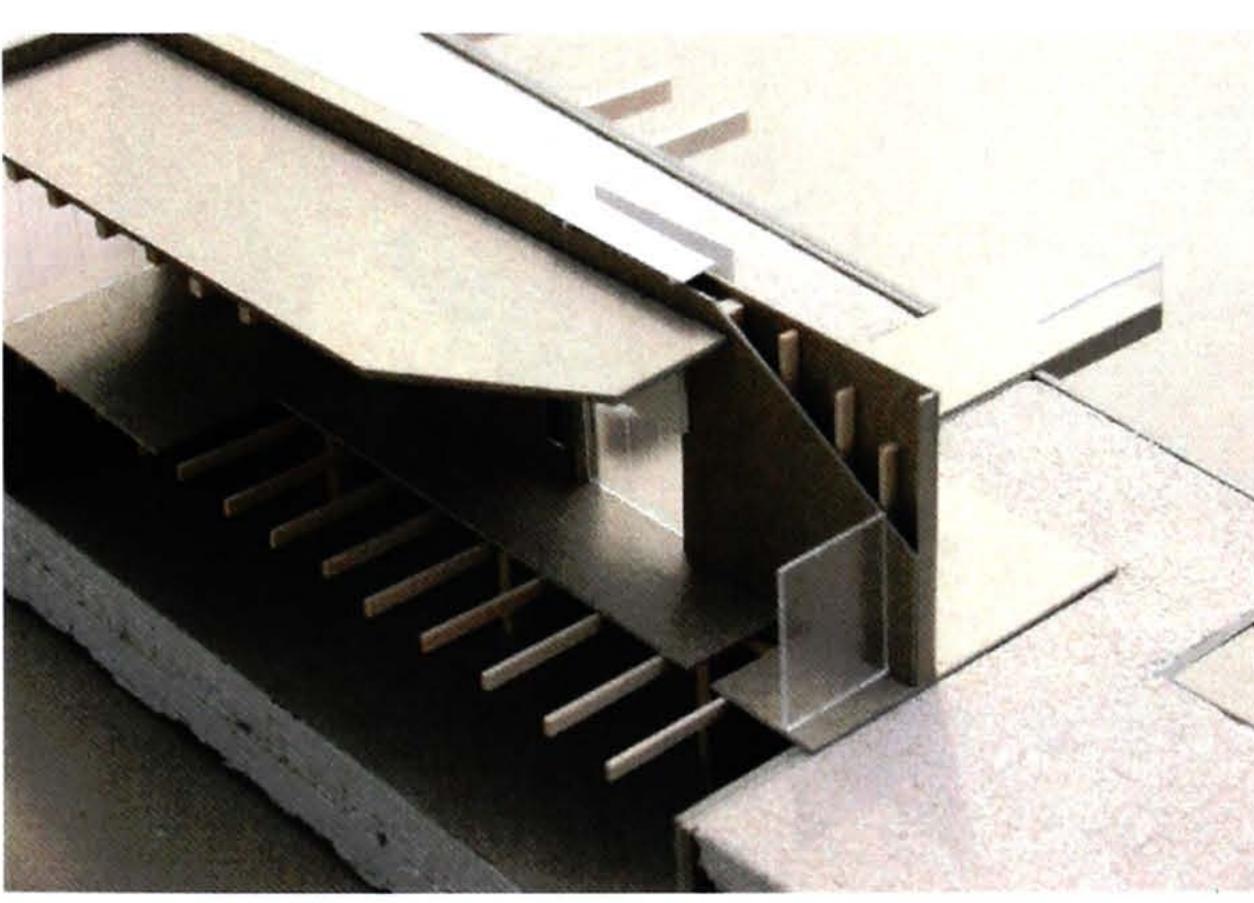


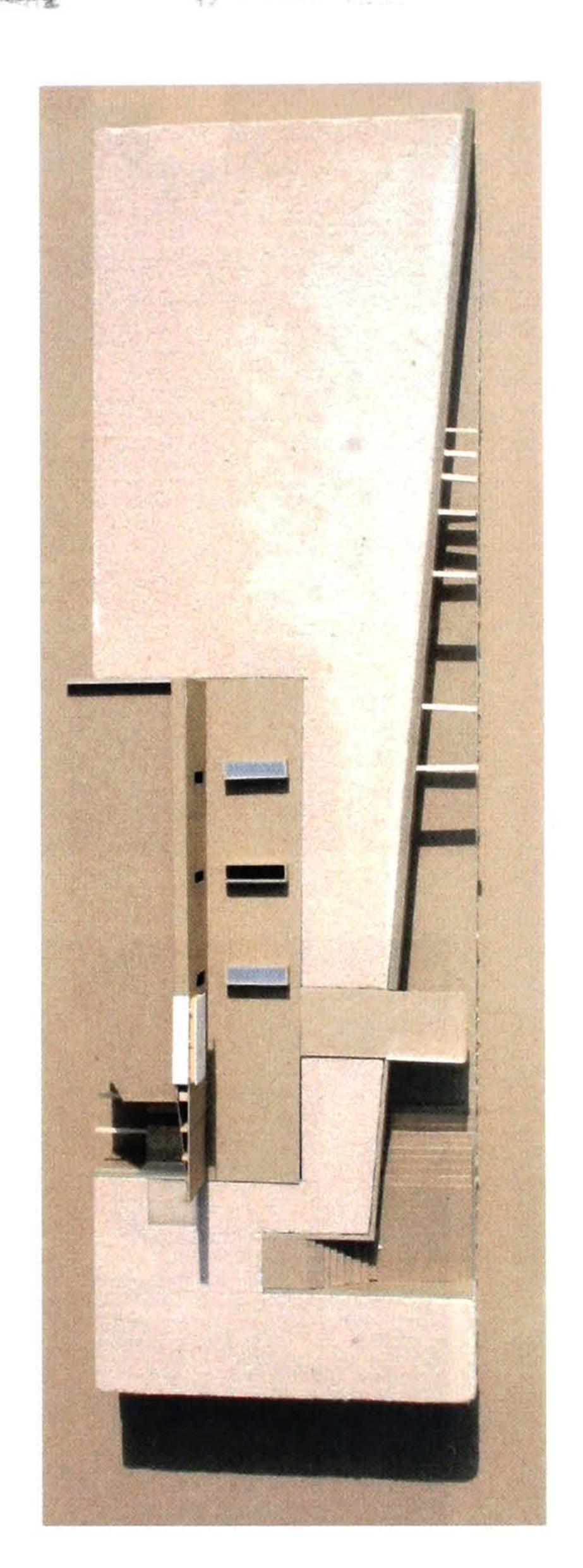
Gallery and Cut Section 1. B



Final Design
Model of Gallery and Cut Section



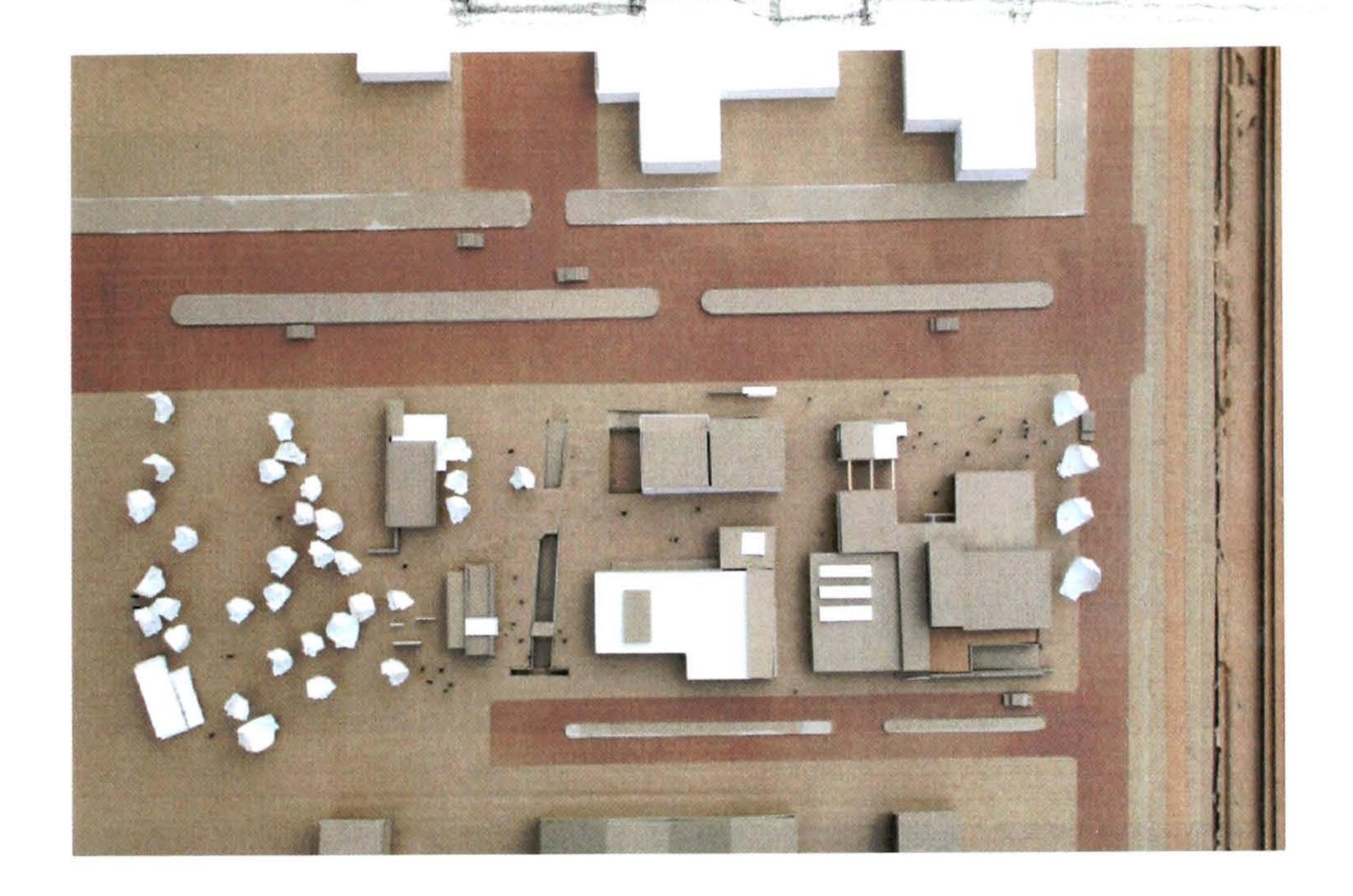


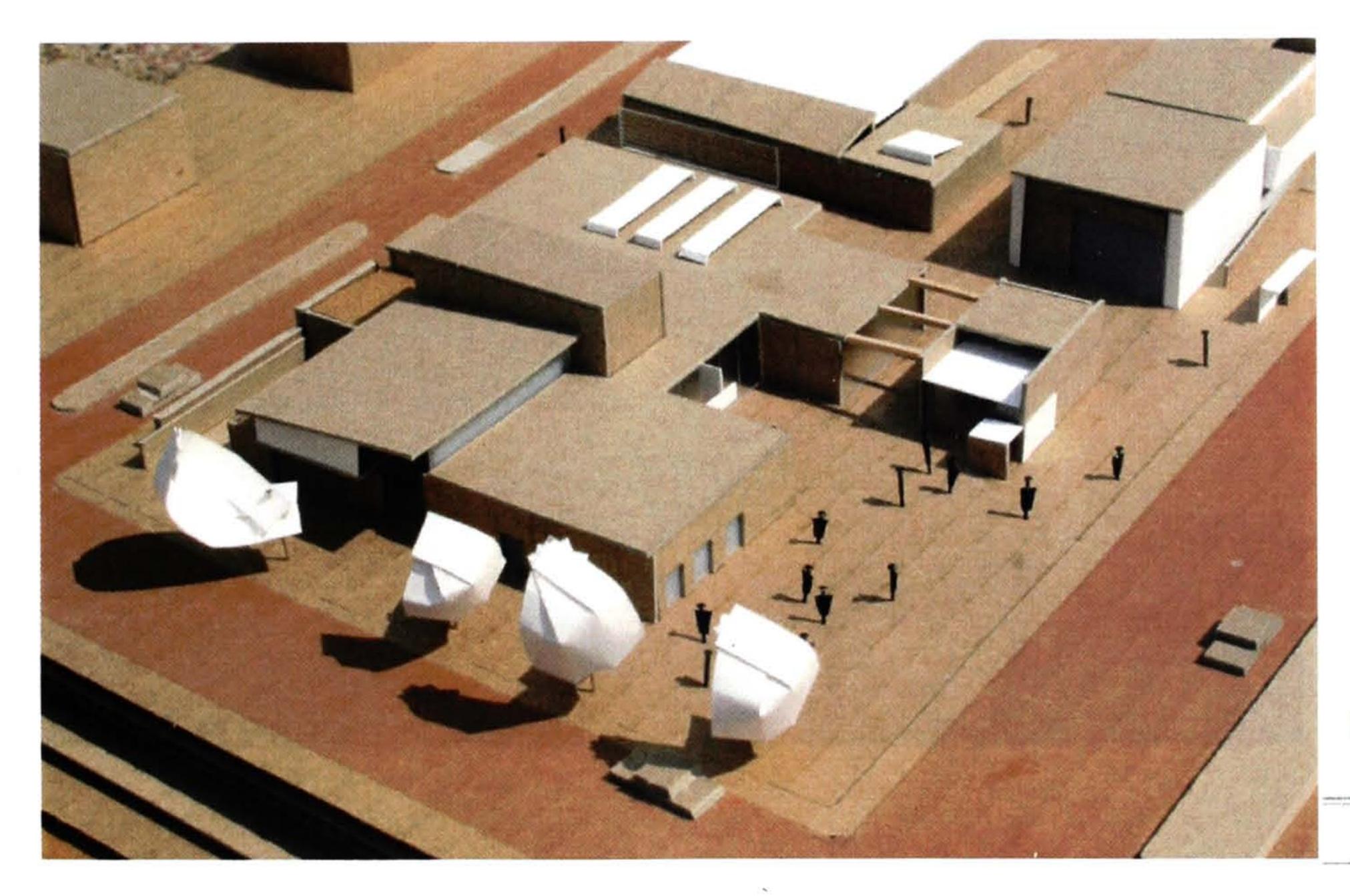


Final Design



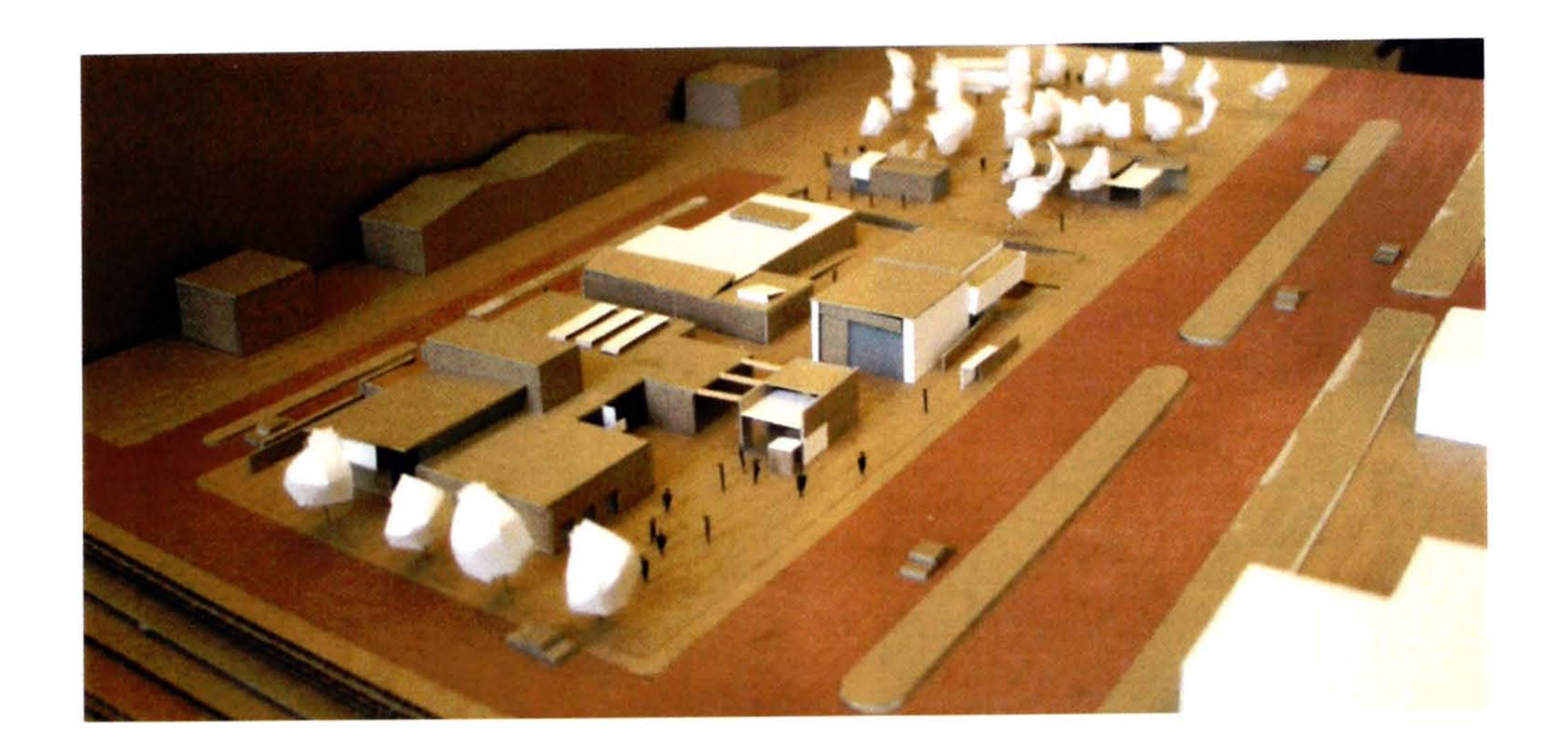
Final Design Site Model

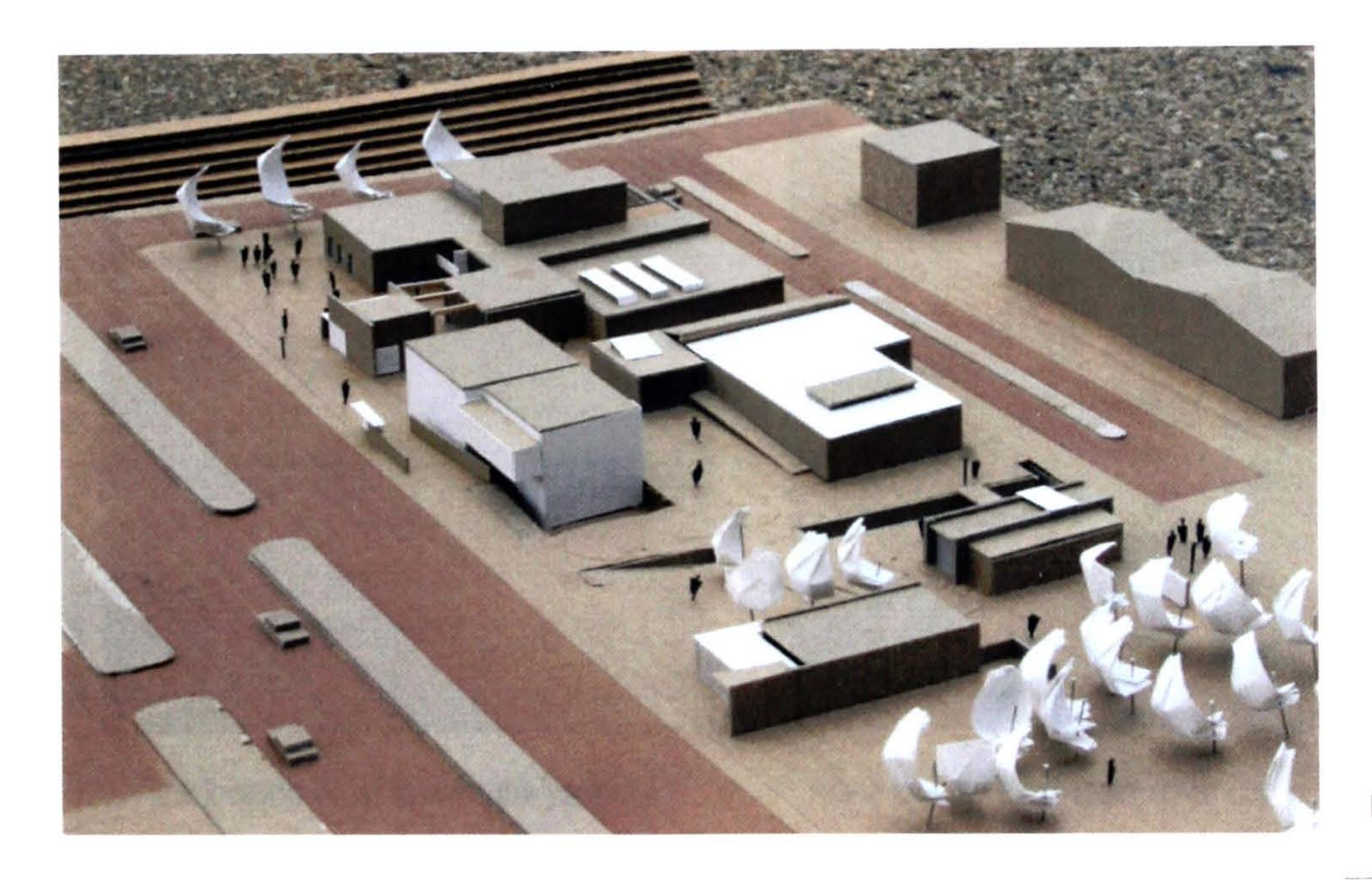




Final Design

Final Design Site Model



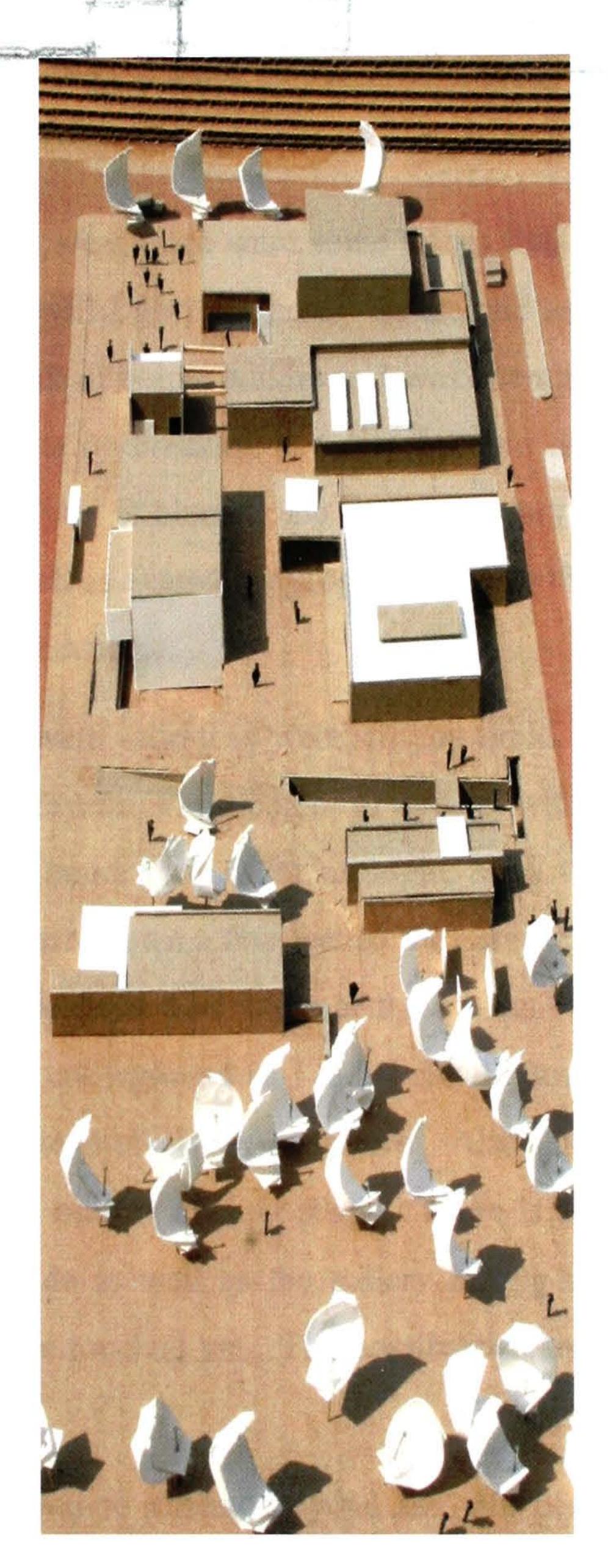


Final Design

Final Design Site Model

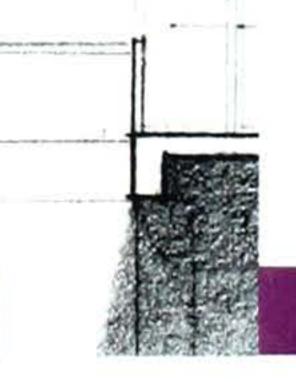


View looking West toward the park



View looking East toward the cut

Final Design



Conclusion

Well that's it.....

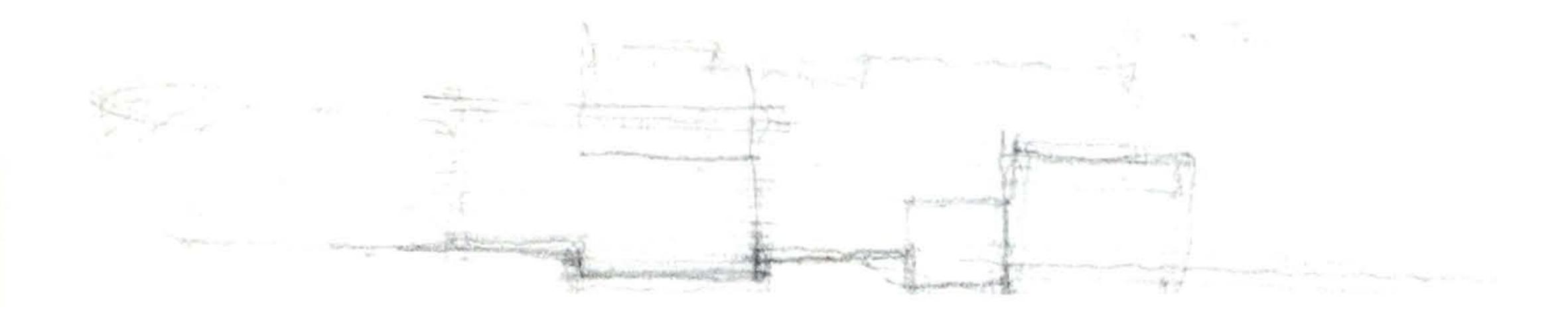
As the final critique came and went there were some things that I have been left with. Where would, should, could, will I go from here? In the end as I was making a criticism of Lafayette Park being full of object buildings, I was attempting to make the buildings more fully engage the site by breaking the program into multiple pieces and shifting the ground plain. Also as part of blurring the site's boundary lines I was trying to bring the park into my site as well as extend my program out into the park and across Lafayette Street as part of a grander scheme.

Though these attempts I think were valid they were still too timid. There are relationships that the buildings in Lafayette Park begin to create with their surrounding context that I could have drawn more from. For example, Mies van der Rohe subtly sinks the parking of the town homes down a few feet so the cars are not in site when viewing out the windows. I need to draw from some of these hints. Maybe instead of sinking parts of the program fully underground as I did, I should have only shifted the ground plain four or five feet instead of eleven or twelve. Also I need to explore further the idea of blurring programs outside of their shells. There is a great opportunity with the market extending outside as well as the gallery having display gardens or courts outside that I have not even touched yet. The possibilities are there staring me in the face.

The scale of the project wanted to expand beyond the site boundary lines...but I haven't quite gotten there yet. For my project to even have a chance to



Conclusion



create a tie or stitch the area it needs to operate on the scale of entire Lafayette Park. The question now becomes where exactly would benefit best from a 'swatch' of program and what should that program be? Does it stay in route of an everyday use as I have been going or does it become something a little less common?

In the end the project almost totally consumed me. At times I felt like it was in the driver's seat and I was only along for the ride. I wonder if I would have been better off exploring this notion of exchange and transaction with a smaller project. At least to get started maybe I should have looked at only two program pieces instead of four or five. If I was to start over today I'm sure there would be a lot of things I'd do differently..... another time, another day.....

Conclusion



Special Thanks

To all my friends and family for the support through the last five years. God knows I couldn't have done it alone

"It's an imperfect world.....sometimes screws get lost"

- Bender (from the movie The Breakfast Club)

"Runnin the show '05"

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- Talk of the need for diversity in cities. Also talk of how neighborhoods can cause problems when trying to be isolated communities within a city. Focus on chapter 6,7,13,14:
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Malecha, Marvin J. . <u>Fabric of Architecture</u>. La Verne: Architecture and Research Team, 1982.

Essays on change, people and how they respond to place. As well a focus on the weaving of the fabric of architecture and how the human step becomes a building block or "knot"