the mind

the environment

consciousness
+ architecture

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abstract

This thesis intends to interrogate the psychological realm of architecture that has been under-examined in today's world. Through the evolution of architecture there has always been questions on how to design; however, there are lacking questions on how the way we design affects the psychological well-being of individuals. There is a lack of studies that expose the direct connection between the external world and the internal mind. This thesis intends to investigate the depths of the mind then to investigate how the external world influences human behavior, thought, and experience. The external world will be examined through elements of a space and how these elements of a space compose different environments that result in different interactions with the mind.

" we spend 80-90% of our lives indoors, surrounded by

forms, artificial light, colors, furniture and soundscapes.

isn't it time to ask how much these built

environments affect our lives and our personality?

in this series, we explore questions about how

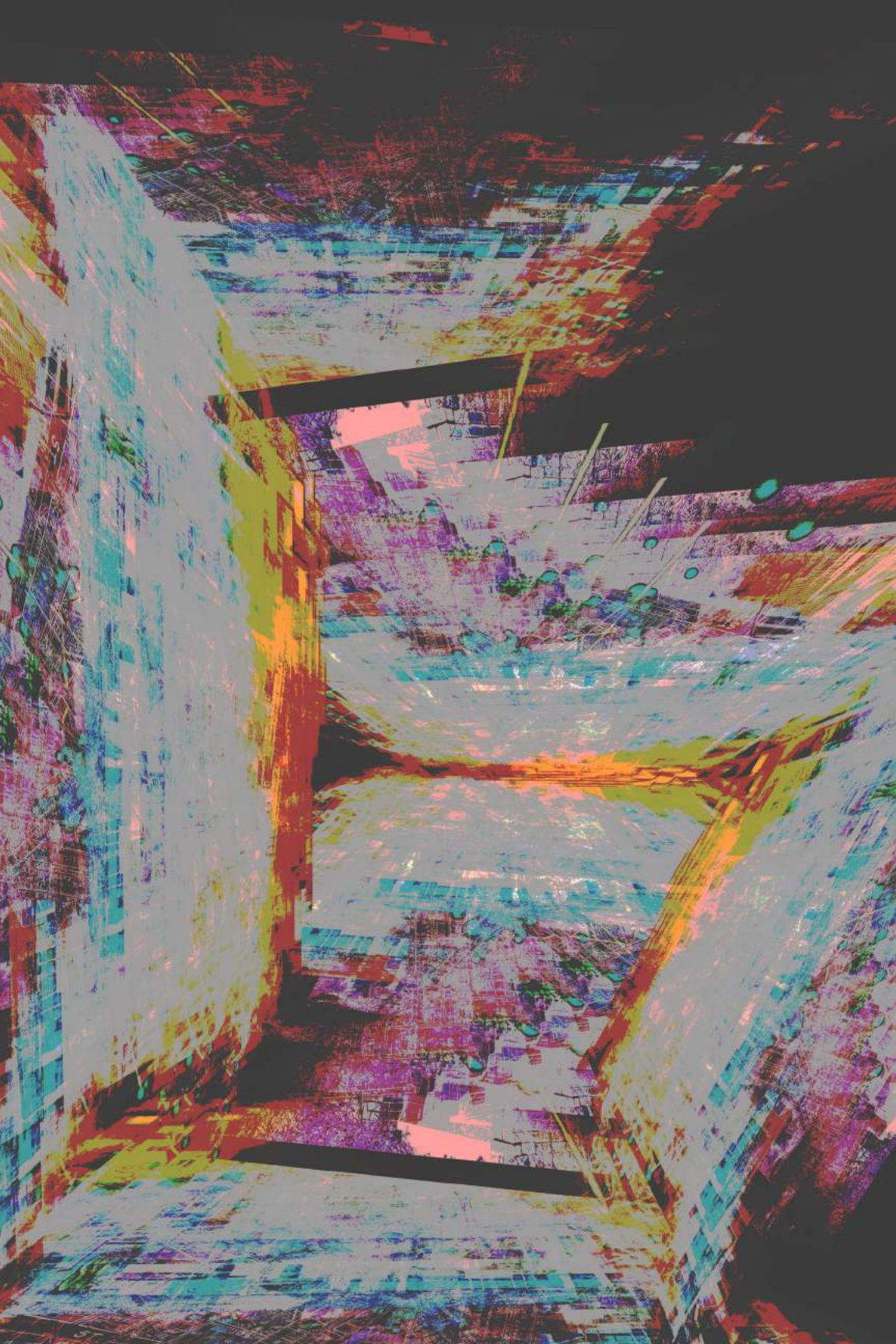architecture affects our thinking, our cognitive abilities,

our mental and physical well-being, and our emotions "

(Margarete)

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thesis statement

The intention of this thesis was to investigate the collaboration of the mind and the environment to discover how individuals experience architecture.

Investigations led to the discovery of the levels of the mind - the conscious, the subconscious, and the unconscious - which evolved the conclusion that humans experience architecture based on the unconscious mind, through the subconscious, in the conscious state. In correlation with the levels of the mind, aspects of the environment; light, color, materiality, scale, and layout, inform how individuals experience architecture. The typology that was chosen to examine was Detroit's local performance music venues.

This thesis has become a versatile tool to incorporate psychological awareness within the design process.

initial questions

Through the passion of architecture and being a human, questions of experience began the interrogation of this thesis. Questioning experience led to questioning the relationship between the mind and the environment; the collaboration in which experience is formed. Questions were ticking in the mind as to how the environment affects the individual, and the first place to examine would be the mind. It is apparent that the external world is what begins to inform and mold the internal mind, but how? What does it mean to be human in a space? Is it the subconscious that is stimulated by the environment that begins the dialogue of experience?

Then beginning to directly question architecture, what does it mean to be subconscious of the architecture one is inhabiting? How do experiences of previous spaces affect perceptions of future spaces? How do spaces inform who we are as individuals, and as societies?

Further questions for this thesis would involve, how could we begin to reshape architecture to be conscious of itself? In other words, how can we begin to design for the psychological well-being; for the subconscious mind. How would it change the way we experience architecture? Could changing architecture begin to reveal new things about who we are, or could reshaping architecture begin to reshape us as individuals? These were the initial questions that began to be the form of this thesis.

This thesis began with the subconscious mind, because it is possible that the subconscious mind is more powerful than the conscious mind. The subconscious mind informs who we are as individuals: who we are on the surface. There is a stimulation between the external world and the internal mind that begins to evolve human thought, behavior, and experience.

Researching psychology through an architectural lens, this thesis intends to discover how the built environment, more specifically, how architecture, shapes and informs who we are; as individuals. The intent of this thesis is to potentially become utilized as a versatile design tool to incorporate psychological awareness into the design process.

the levels of the mind

conscious level

The first level of the mind is known to be the conscious level. The conscious level is considered to be the level that holds all active thoughts, feelings, and memories that we are aware of at the given moment. The conscious level is the tip of the ice berg that allows the mind to behold thoughts, feel sensations, and allows us to interpret reality. The conscious mind is also known to be the level that allows us to focus and to imagine. This capability of visualizing is an important ability, because we are able to imagine anything new, even things one has not physically experienced before. Since the conscious mind is the tip of the ice berg, it does not hold much other than what is active and aware in the moment. On the other hand, the subconscious mind can only imagine things based off memories stored from past experiences. (Cherry)

The mysteries of the mind are the forming questions that dive deeper into who we are and why we are the way we are. Research illustrates there to be three levels to the human mind; the conscious, the subconscious, and the unconscious. Studies are finding that the interaction between these three levels are what shape human thought, behavior, and experience. The three different levels of the mind are separate entities; however, they work in parallel to each other which informs who we are as individuals and how we experience. (Cherry)
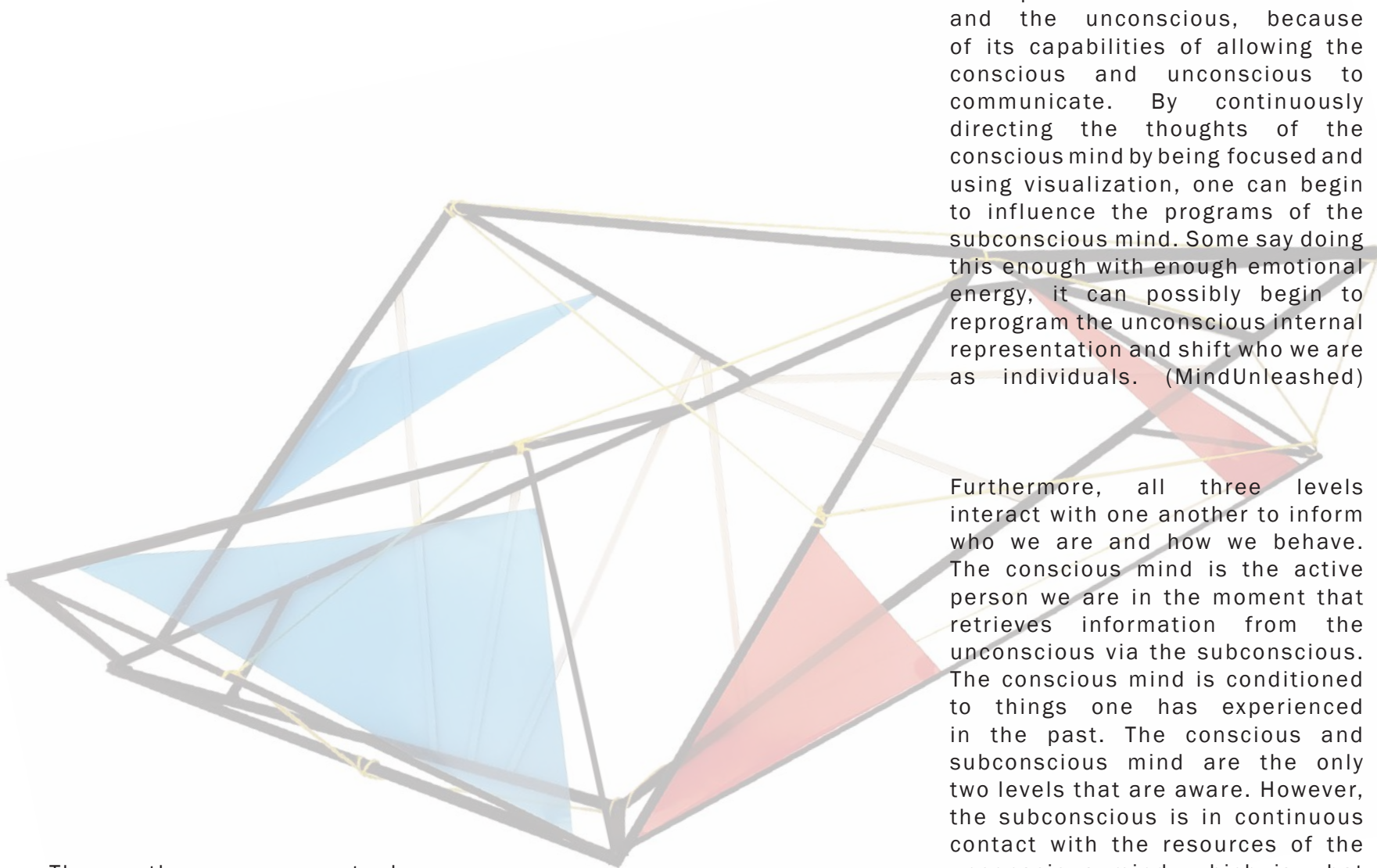
subconscious level

The second level is the subconscious which works in parallel with the conscious and unconscious mind. It is the level that influences human behavior and who we are as individuals, based off things we have experienced. This level is the middle of the ice berg where habits, emotions, behaviors are operating, as well as accessibility of the conscious mind to imprinted experiences and recent memories. Bodily functions are also known to be processed by the subconscious, which is why one does not have to mindfully process these operations. The subconscious mind is considered to have a much stronger sense of awareness within one's surroundings than the conscious mind, some even suggest its where one's 'sixth sense' comes from. The subconscious is always 'on', even while one is asleep. Interesting enough, the subconscious does not communicate in worded language, but communicates to the conscious mind through emotions, feelings, sensations, images, and dreams. (Diffen)

unconscious level

The third level to the mind is known to be the unconscious level. This level is considered to be the long-term storage that holds everything outside of our conscious awareness.

This is the bottom of the ice berg where stored habits, feelings, and behaviors lie. As well as, deep seated emotions, forgotten memories, and past experiences. The unconscious mind is the storage of all memories and past experiences, some in which that have been repressed through trauma and some that have left the subconscious level, because they have become forgotten or are no longer significant in our daily lives. It's been said that one's beliefs, habits, and behaviors have been formed from the memories of the unconscious that are communicated to the conscious level through the subconscious. There is memory stored within our unconscious that is so deeply rooted that is it impossible to pull out anything of one's choosing. The irony of it all is that the memory is there and exists, but we cannot recall it regardless of how much one tries to. These memories can only be triggered into the conscious mind if there is a special event or technique. This is where the subconscious also differs, we can choose to remember. The memories that are stored in the subconscious are much closer to the surface and are more easily accessible with the focus of the conscious mind. The unconscious is unique from the conscious and subconscious, because it is the only level that is unaware; however, it is the level that communicates to the conscious level through the subconscious. (MindUnleashed)

conclusion

The subconscious is known to be more powerful than the conscious and the unconscious, because of its capabilities of allowing the conscious and unconscious to communicate. By continuously directing the thoughts of the conscious mind by being focused and using visualization, one can begin to influence the programs of the subconscious mind. Some say doing this enough with enough emotional energy, it can possibly begin to reprogram the unconscious internal representation and shift who we are as individuals. (MindUnleashed)

Furthermore, all three levels interact with one another to inform who we are and how we behave. The conscious mind is the active person we are in the moment that retrieves information from the unconscious via the subconscious. The conscious mind is conditioned to things one has experienced in the past. The conscious and subconscious mind are the only two levels that are aware. However, the subconscious is in continuous contact with the resources of the unconscious mind, which is what provides us with the meaning to our interactions with the world. We experience things and architecture based on the unconscious mind, through the subconscious, in the conscious state.
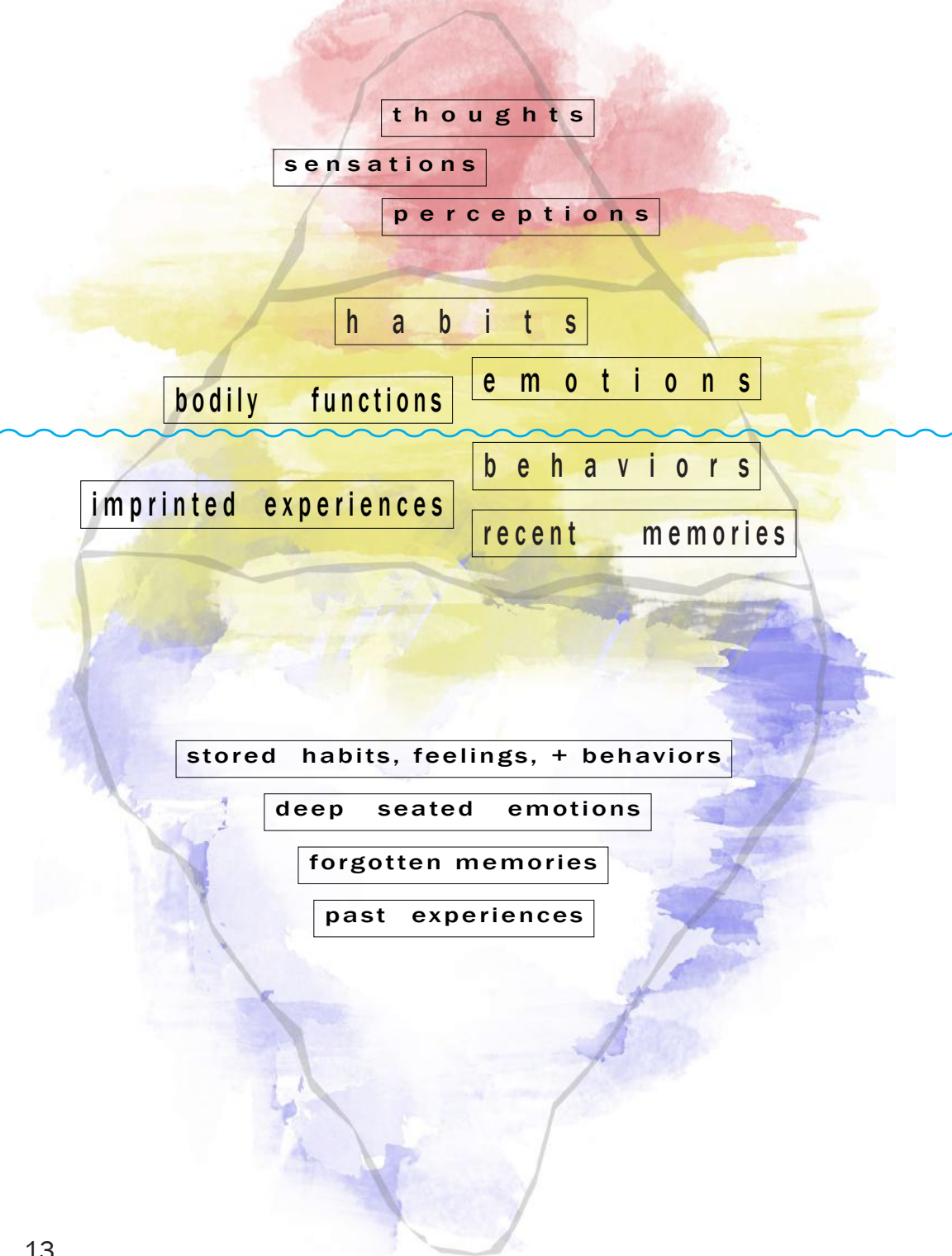
The three conceptual models were physical and visual exercises to process the research of the three levels of the mind, how they communicate, and how they connect our reality.

t h o u g h t s

s e n s a t i o n s

p e r c e p t i o n s

h a b i t s

e m o t i o n s

bodily   functions

b e h a v i o r s

imprinted experiences

recent   memories

stored habits, feelings, + behaviors

deep   seated   emotions

forgotten memories

past   experiences

The graphic to the left. "*capacity + capabilities,*" conceptually illustrates how much each level holds and what each level is capable of. The graphic also expresses how the levels work in parallel, as well as how the subconscious is the one level that communicates the other two.

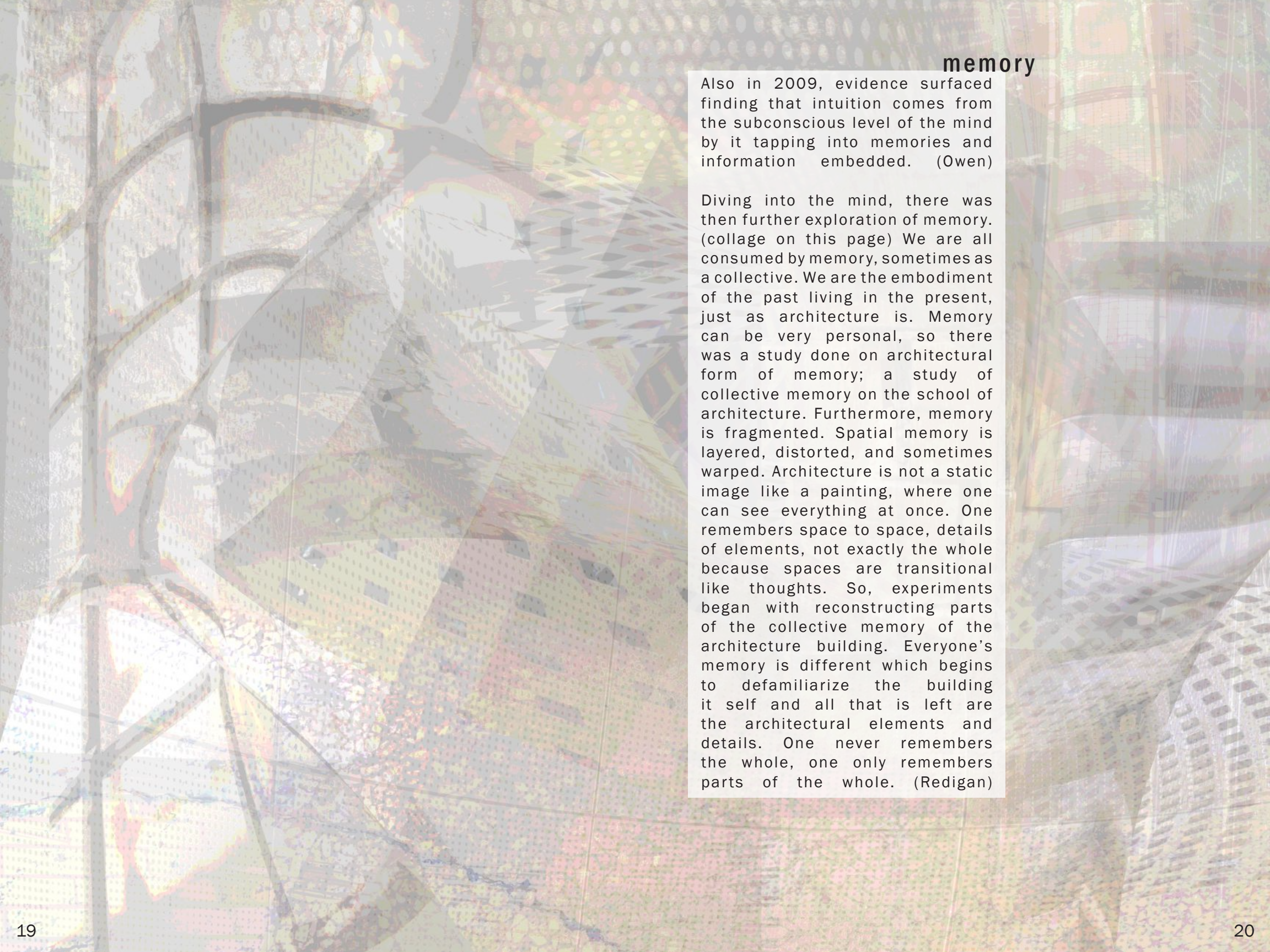the potency of the
subconscious

studies

Illustrating the dimensions of the mind, the potency of the subconscious is undermined and underestimated. Many do not know that the subconscious is always on and at play, and how it is the indicator of who we are based off of what's in storage at the unconscious level. Studies done by neurologists and scientists are proving that we are only living five percent of our lives in our conscious mind, it is factual that the subconscious is a million times more powerful than the conscious mind. (MindValley)

According to cognitive neuroscientists, only 5 percent of our cognitive activity is at the conscious level, so most of our decisions, actions, emotions, and behavior are indicated by the 95 percent of brain activity that goes beyond conscious awareness; in other words, the subconscious. We believe that we make our own conscious decisions; however, when in reality, conscious living is just an illusion. (Szegedy-Maszak)

According to Nature Neuroscience, our subconscious makes our decisions and we aren't consciously aware until ten seconds after the decision is subconsciously made. There has been controversy as to whether there is free will. According to these studies, 'free' decisions are determined by brain activity ahead of time. It has been proven that an outcome of a decision can be encoded in brain activity of the prefontal and parietal cortex up to ten seconds before it enters awareness.
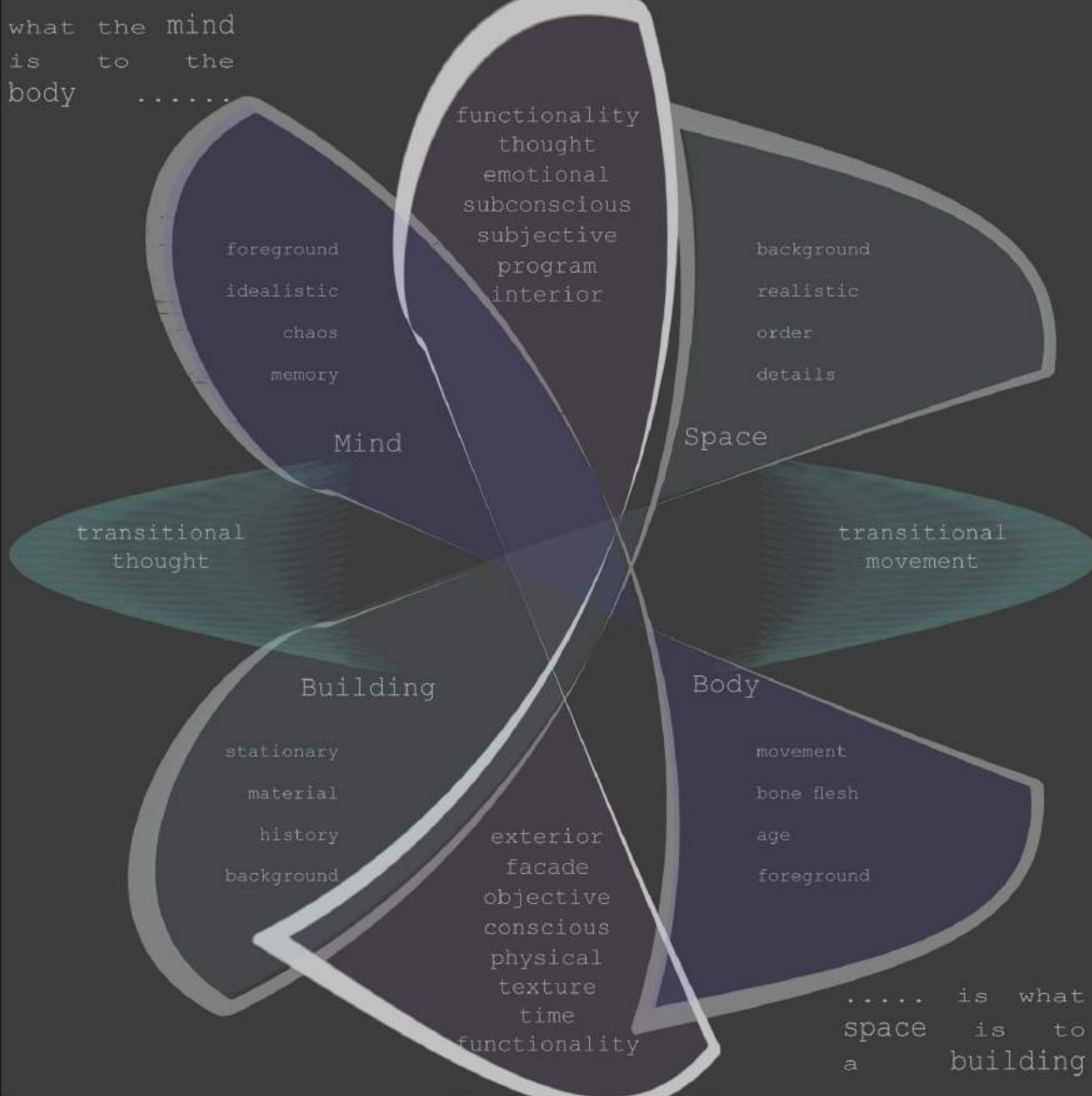
There was a study done where participants were asked to make a decision about whether they would use their left or right hand to press a lever. The scientists studied the activity of the brain through the scanning of it during the process of the experiment. They discovered the participants decision up to seven seconds before the participant had 'made' a conscious decision. They were able to reveal this information by observing activity within the brain following the activity of motor sensory, leaving the participant to then physically move their left or right hand. (Owen)

memory

Also in 2009, evidence surfaced finding that intuition comes from the subconscious level of the mind by it tapping into memories and information embedded. (Owen)

Diving into the mind, there was then further exploration of memory. (collage on this page) We are all consumed by memory, sometimes as a collective. We are the embodiment of the past living in the present, just as architecture is. Memory can be very personal, so there was a study done on architectural form of memory; a study of collective memory on the school of architecture. Furthermore, memory is fragmented. Spatial memory is layered, distorted, and sometimes warped. Architecture is not a static image like a painting, where one can see everything at once. One remembers space to space, details of elements, not exactly the whole because spaces are transitional like thoughts. So, experiments began with reconstructing parts of the collective memory of the architecture building. Everyone's memory is different which begins to defamiliarize the building it self and all that is left are the architectural elements and details. One never remembers the whole, one only remembers parts of the whole. (Redigan)

what the mind
is   to   the
body ......

functionality
thought
emotional
subconscious
subjective
program
interior

foreground   background

idealistic   realistic

chaos   order

memory   details

Mind   Space

transitional   transitional
thought   movement

Building   Body

stationary   movement

material   bone flesh

history   age

background   foreground

exterior
facade
objective
conscious
physical
texture
time
functionality

..... is   what
space   is   to
a   building

analogy

Out of collective memory, there was a construction of the metaphor; "What the mind is to the body, is what space is to a building" This diagram illustrates the connections between mind, body, space, and the building.

This began to arise questions such as; can a building be conscious? Can a building itself have memory? However, at this point a building would never be considered conscious like a human, but conscious in its own respect to space. A building cannot have memory, but it can record memory through exposing its history and time line physically to the user. Also, at this point a building becomes a container of consciousness and memory.

Beyond awareness and intuition, the subconscious is what is able to potentially read people and situations, is what allows one to understand meaning in language, is what discovers surprises or senses danger, is what stimulates passions, drives, creativity, and ideas, as well as what one can call second nature.

Moreover, second nature could be considered adaptive consciousness where one is programmed based off their subconscious; from the beating of one's heart to knowing how to drive a car to knowing a phone number off the top of one's head, ways in which one's mind negotiates with the body. One operates without thinking when it comes to simplistic daily functions.

conclusion

Beyond memories and emotions, what begins to determine future unaware decisions is what one is feeding their subconscious today and their daily routines. Who we are, what motivates us, what satisfies us, why we feel emotions without certainty, and how we make quick decisions, are determined by the subconscious mind. At this rate, individuals become effected by their environment and their past environments.

the environment

The affect of the environment is also undermined and underestimated. However, the environment is critical, because the environment psychologically impacts individuals. The impaction begins from the day of birth. The conditioning of a child's environment is significant, because the development of the subconscious is from birth to seven years of age, and even up to sixteen years of age. In this instance, architecture is significant because humans spend 80 to 90 percent inside during their life. So, our environment and past environments essentially influence our minds and our experience of new environments. Studies founded by Kaplan and Kaplan, state that when we are exposed to a new environment we tend to cognitively try to find a match in our memory that fits the new environment. They stated that this helps us interpret and understand a new environment. This helps us measure how an environment can be less daunting or intimating if we can align it to an environment that we are familiar with. Regarding a building, a space can remind one they knew as a child or something that was seen a few weeks ago. They concluded that finding familiarity in the unknown helps us adapt. So, every environment one experiences is crucial, because it will inform the experience of future environments. (collage on this page, "you are your environment," was a visual exercise of the internal and external world.)

Considering this information, film is considered to be a more powerful tool than static imagery studies, because film is able to capture the true essence of an environment. There were studies done through film to examine the relationship between characters and how other directors have imposed a relationship of the environment among its characters. These studies were to examine how individuals interact with their environment and others around them. As well as, how film can be used as a tool to capture and allow examination of these relationships. Film allows an opportunity to examine an environment closer outside of it and exposes the relationships that occur within. There is also opportunity of different ways to capturing an essence of a space and to expose relationships through different techniques. Through examining films, techniques by a diversity of directors was discovered. Film will also be used as a tool for this thesis to capture the chosen typology to then examine and analyze how individuals interact and experience it.

One study was done on Modern Times, by Charlie Chaplin. This study revealed the framing technique Chaplin had used; where the background was framed as a static environment and the moving parts were the characters. This technique exposed the relationship of moving parts; between the characters and the environment.

There was another study done on Blade Runner 2049, where the director, Denis Villeneuve, framed the characters and the environment differently. Villeneuve would set up the frame to center the architecture then have shifting moments of capturing more intimate frames with the characters. So, there would be back and forth moments of the viewer being intimate with the characters then shifting back to the larger centered frame of the architecture.

This scene is where the main character is investigating evidence he found at a crime scene and he has to go to this headquarters to find some answers. The scene is just of the main character arriving and walking through the architecture to the final room where he discovers further information.
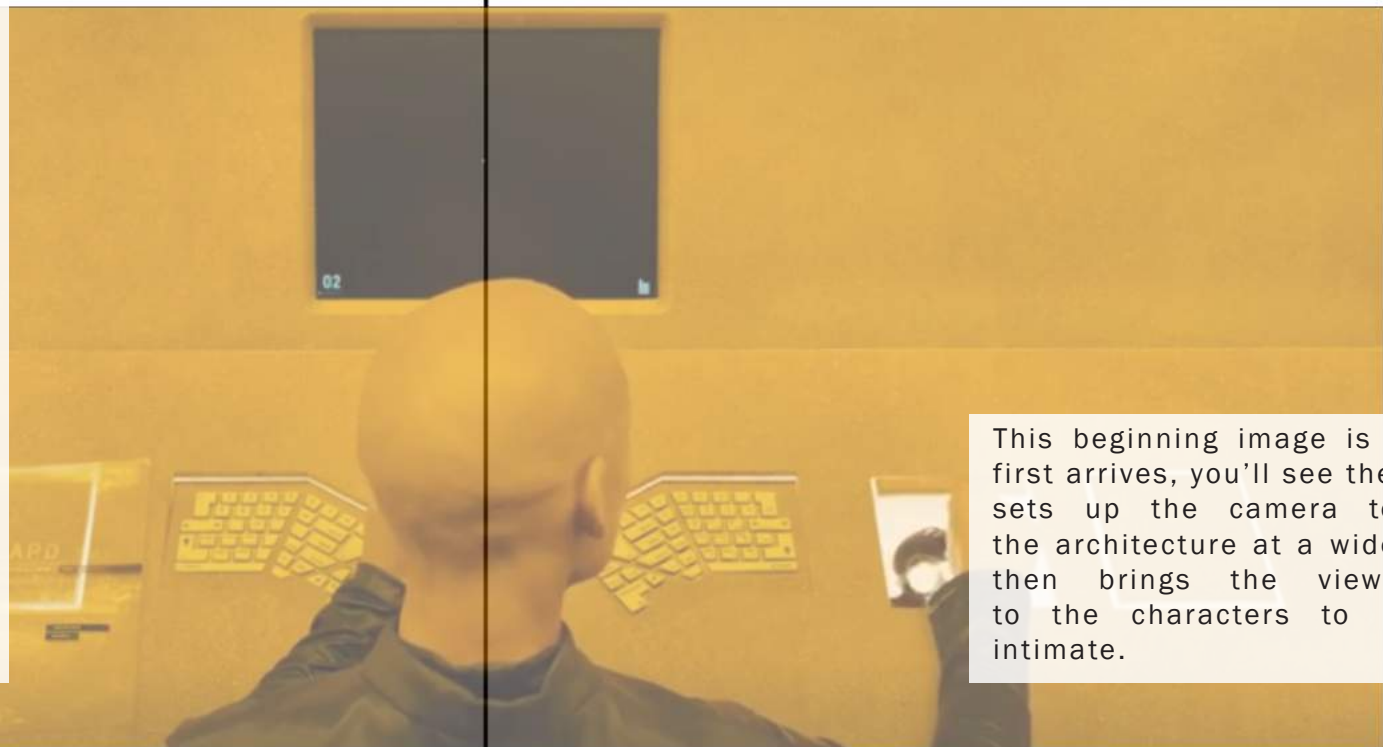
This beginning image is when he first arrives, you'll see the director sets up the camera to center the architecture at a wider scope, then brings the viewer back to the characters to be more intimate.
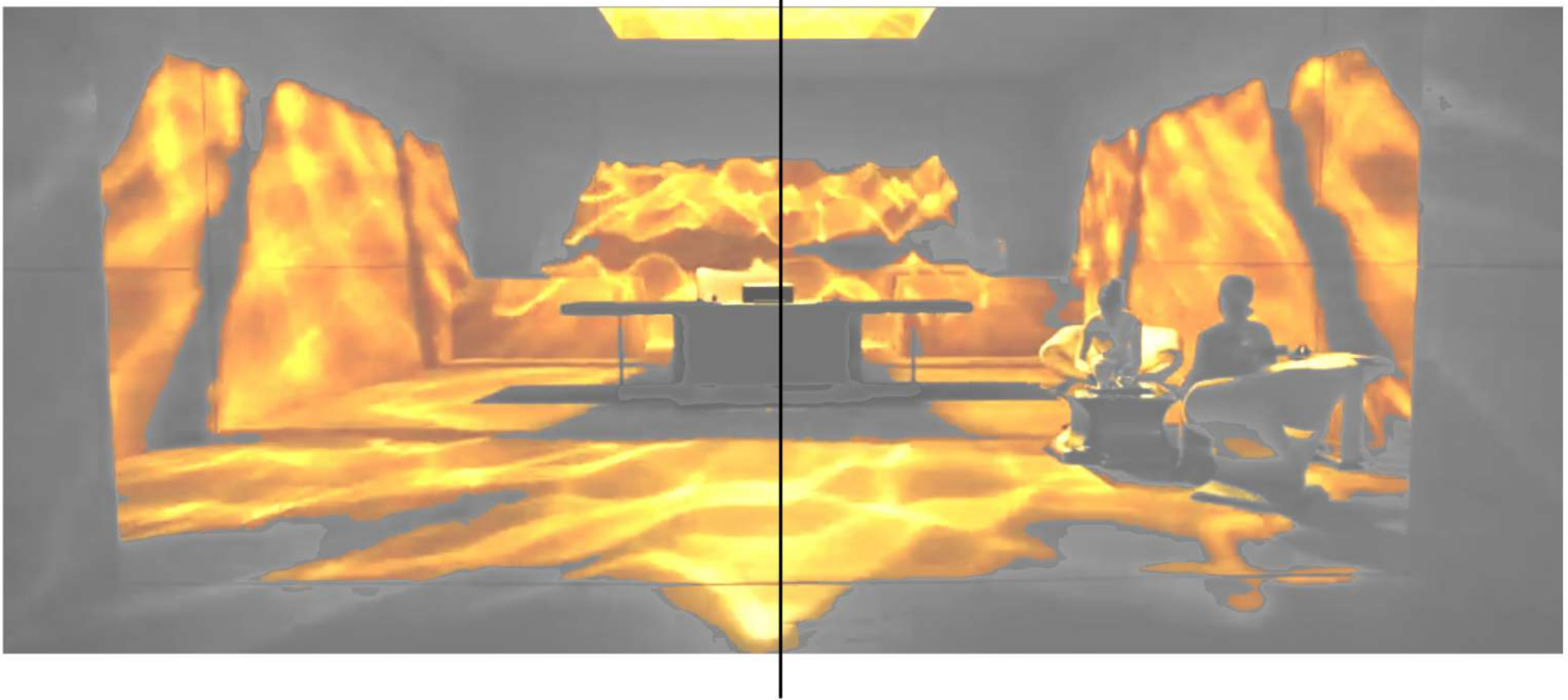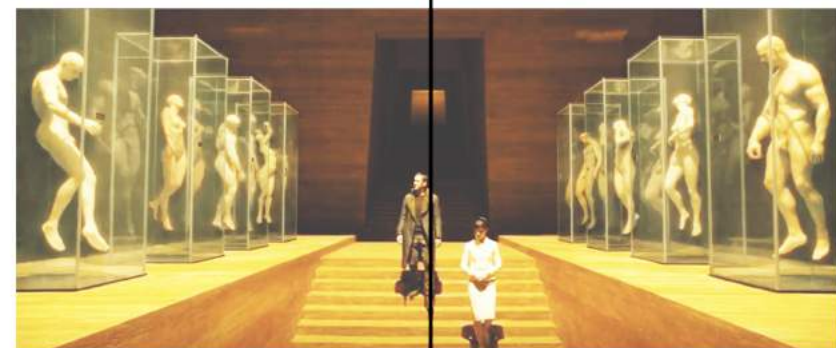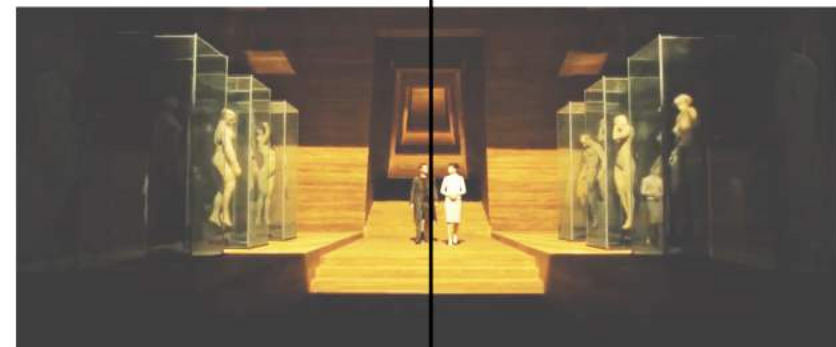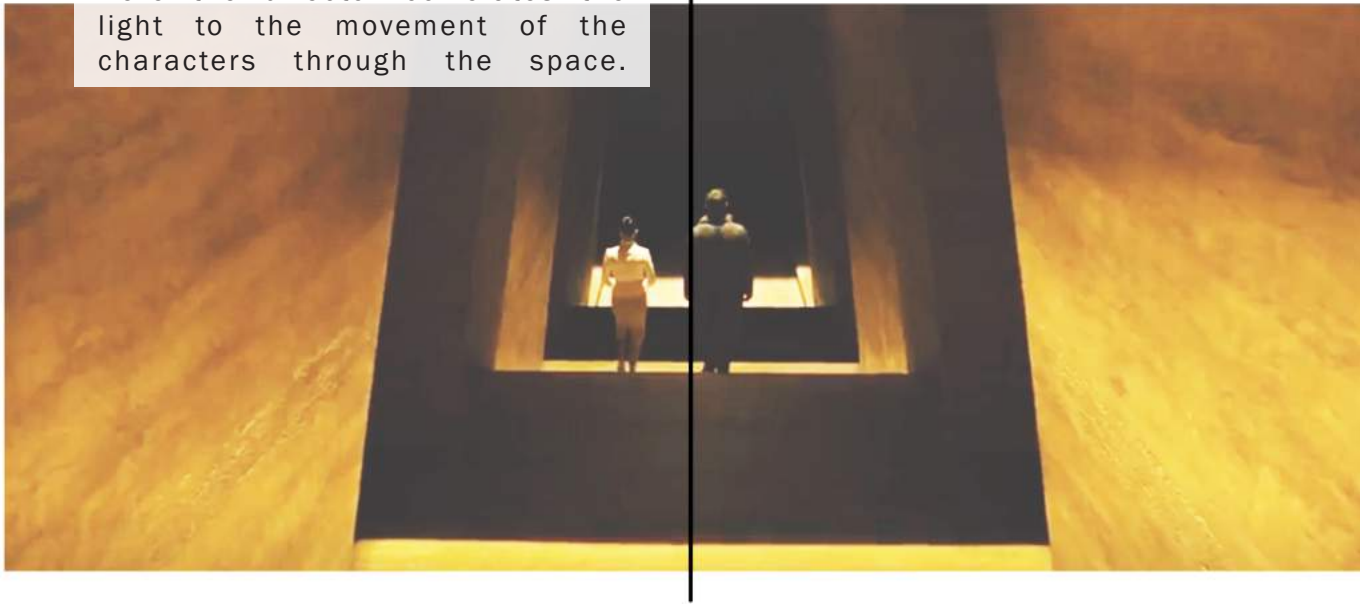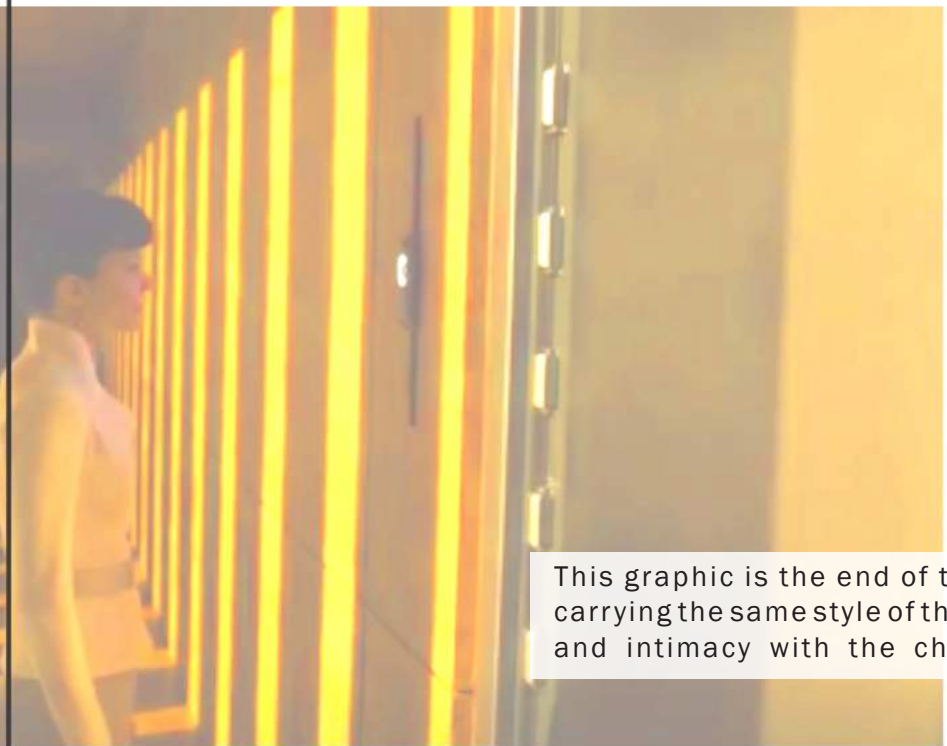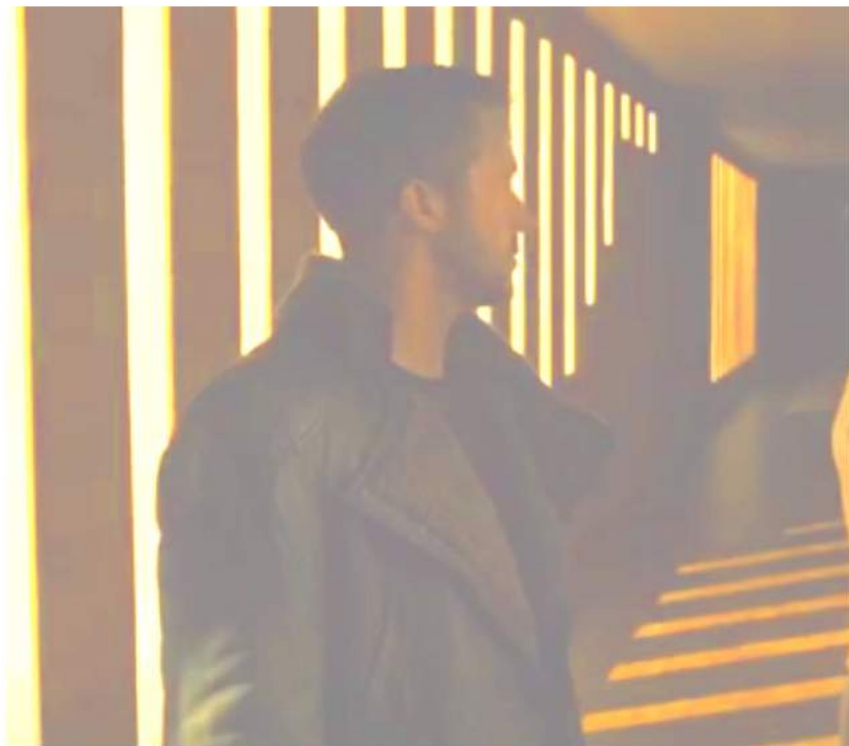
The director uses lighting to enhance the architecture and to place the viewer in the raw experience that is happening within the scene.
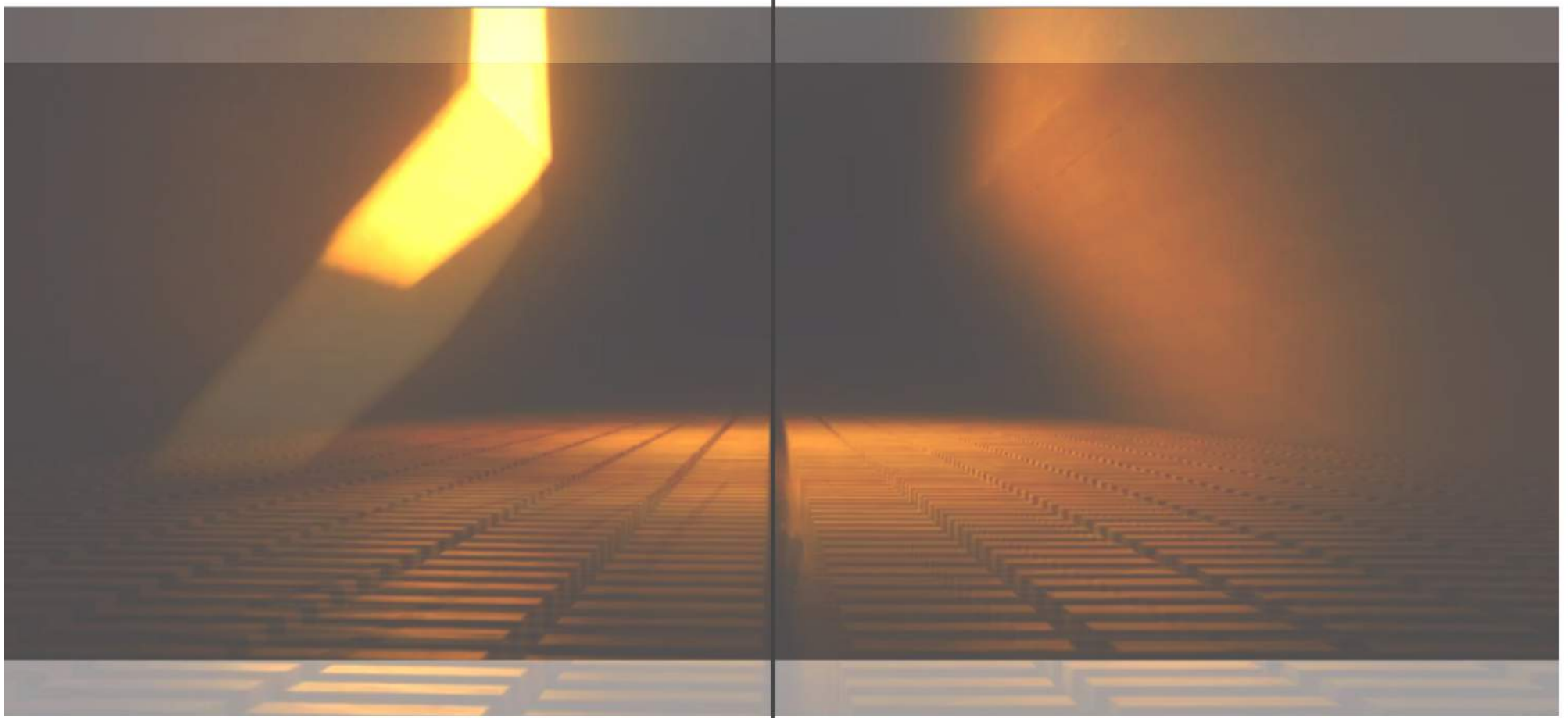
The director again captures the architecture at a larger scope then brings the viewer right back to the characters.

Here the director correlates the light to the movement of the characters through the space.
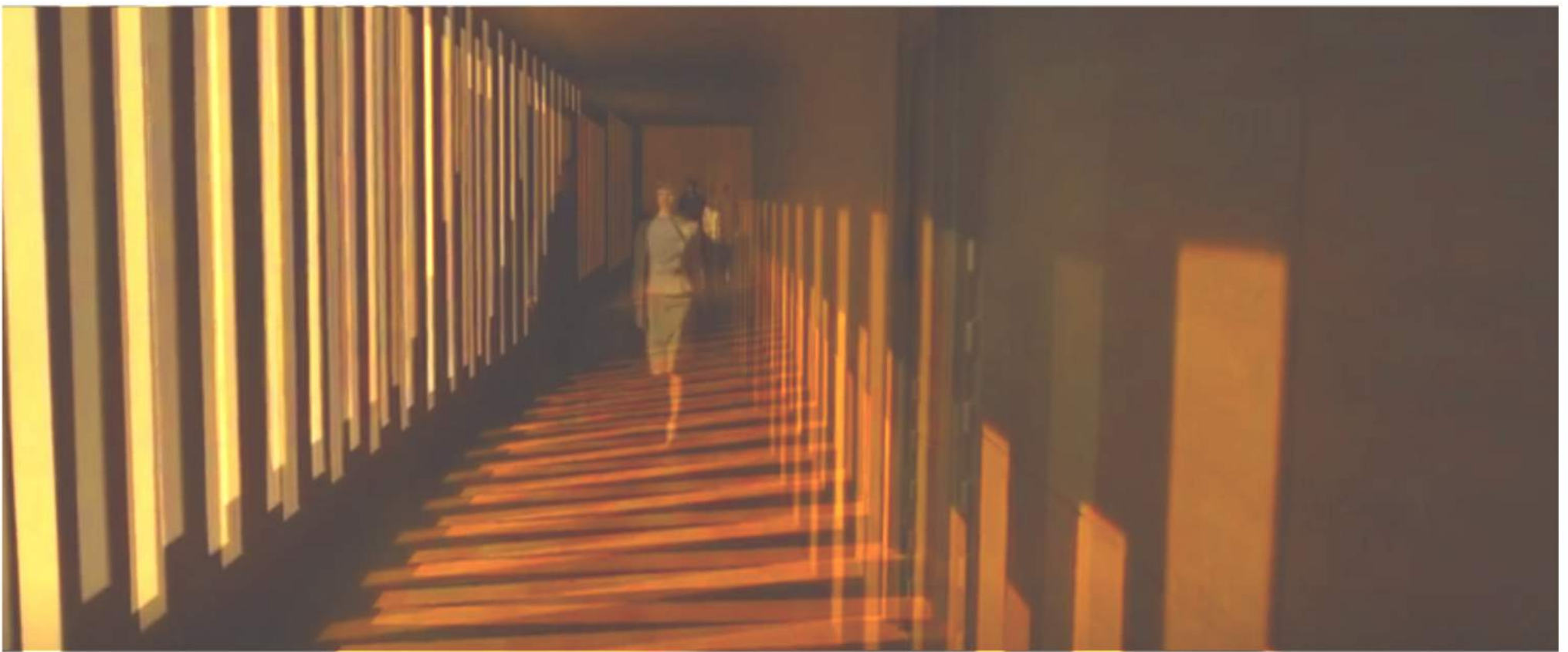
This graphic is the end of the scene carrying the same style of the lighting and intimacy with the characters.

The movie Kontroll, the director used the architecture to represent the characters psychological health. Kontroll captures architecture as a representation of the main characters psychological mind set, where the main character is considered to be depressed. The entire film was captured underground within the darken tunnels of the subway within Hungry. The character snakes around within these linear spaces where perspective is emphasized and never leaves the tunnels until the end of the movie when the character begins to fall in love with a woman.

columbus

The movie Columbus, Kogonada directed this film in a way that captures architecture as a static background where the characters are the moving parts, illustrating the relationship between the built environment and the movement, around and within; comparable to the film modern times by Charlie Chaplin. However, this director positioned the frames to illustrate the significant relationship humans have with architecture.
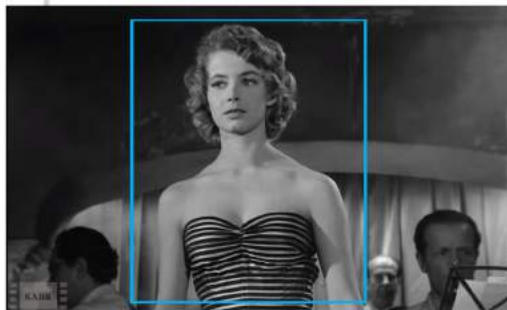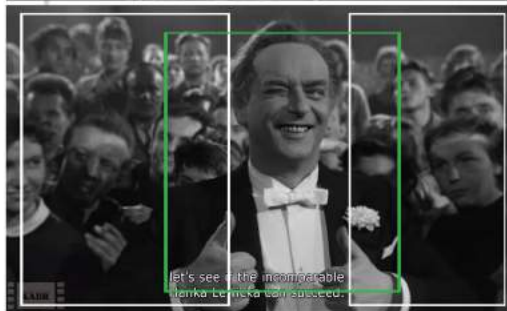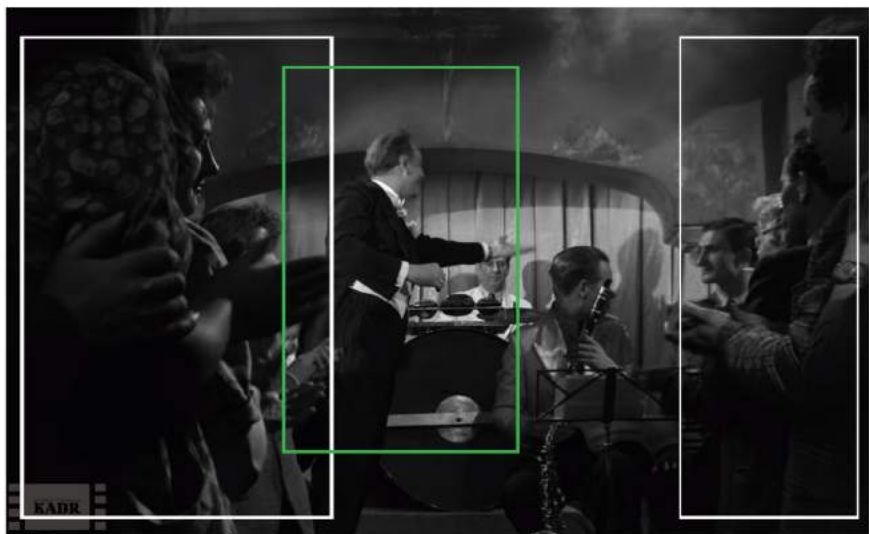
The polish film, Ashes and Diamonds, captures a performance scene where there are back and forth transitions between the characters. The audience at times becomes the framing technique and the background when the scene becomes narrowed in on two male characters at the bar, this scene starts and ends with the performance, and in the middle the director captures a more intimate scene of characters aside from the performance;

illustrating the larger frame of the main performance and the other stimulation that happens within the venue.

case studies

After doing these studies addressed more questions; such as, what makes up an environment? What are the components to a space?

To further examine, there were three different environments that were chosen; the healing environment, the learning environment, and the office space environment. The domestic environment was not chosen because it is difficult to measure a personal space. There is difficulty of measurement for this type of environment because everyone is raised in different conditions, with different patterns of perception, personalities and cultural imprints. (Medium) So the healing, learning, and work environments were chosen since there are clear boundaries and activities within these spaces.

These film analysis' have allowed a better understanding on how film is used to capture an essence of an environment and how relationships are exposed. Film will allow this thesis to create connections beyond the environment and will allow reinterpretations to have a better understanding of the typology of Detroit music venues.

healing

The healing environment was a study done across three different hospitals through surveying. The survey was based on satisfaction on the quality of the environment and perceived productivity. It was found that patient outcomes were directly affected by the design features; lighting, color, texture, finishes, and acoustics. However, there was no specifics on why or what features affected how, other than the fact of them existing to. It was also found that views of nature have a significant impact upon patients as well. The purpose of the healing environment is to improve well-being which allowed clarity in how to question this type of environment. (Wingler)

learning

Onto the learning environment; the design features that were found to affect this space were lighting, color, acoustics, and seating arrangement. Similar to the healing environment, but excluded textures and finishes. These features were excluded, because it was found that it is ideal to design a learning environment that imposes a telic motivation state. In other words, an environment of low arousal where students are subject to experience simplistic aesthetics and cool colors, which influences a goal-oriented mindset, allowing students to become more focused. (Marchand) The next environment is the office environment which

consisted of similar elements of lighting, acoustics, views but also included ventilation.

office space

The office space study had more effects on health through the physical conditions of the space. It was found that workers in the more intentionally designed office space reported greater satisfaction in higher ceilings, better air quality, the amount of daylight and access to window views compared to those in the older office spaces. Light levels and views of nature have both been associated with better health outcomes and lower depressive states and could contribute to a shift in stress response systems. (Thayer)

These three environments were able to be examined, because of their clear functions which informed how these types of environments should be designed.

psychological design elements + typology examination

typology introduction

Moving deeper into the environment, this thesis decided to take on the environment of Detroit performance music venues.

After investigating these three different environments there was a realization that there hasn't been any studies done on the typology of music venues. Music venues are unique, because they are the type of environment that engages with individuals psychologically and sociologically. Similar to the previous environments that were examined, this type of environment will also be under examination through the elements of a space.

Furthermore, the next typology to investigate the psychological impact of would be Detroit performance music venues. This typology was chosen based on what it has to offer. These venues are at an intimate scale, where there is a limited amount of space with limits the amount of activity, resulting in a closer examination to occur. They also contain the unique Detroit essence that is alive in the city. These venues are interactive with different types of engagement, from sociological to psychological. Individuals also enter this type of environment with a specific mindset where they open themselves up to it. This typology found that the environment can be broken into two categories. The two categories being, the shifting environment and the constant environment.

Within the shifting environment, that is specific to this typology, involves three sections. The three sections include light and color, tempo, and audience density. Within the constant environment, it was found that scale, materiality, and layout are to be major elements that influence an experience of a space. However, materiality and layout break down even further. Materiality breaks down into visual texture, color, and systems. The altering compositions of these elements affect different environments differently, sometimes positively and sometimes negatively.

These elements individually compose different aspects to an environment; however, all in which effect the psychological well-being of an individual. First the shifting environment will be examined.

light + color

Light and color has been found to have more than just visual effects, but also have the ability to do many psychological, biological, and physiological effects. Studies found that light and color impacts sleep, cognition, and over well-being. Psychologically; light can also decrease depression and increase cognitive performance; as well as, reaction time and activation. The direction of light was also found to have the ability to transform the experience of a space. Light positioned above the eye can create an experience of restraint resulting in a more formal environment. Intense non uniform direct light from above can create a tense environment. Bright light on a work plane with less light at the perimeter, or wall lighting, or cooler color tones in a uniform layout creates visual clarity. Bright light with lighting on walls and possibly ceiling in a uniform layout can create the illusion of spaciousness. On the other hand, below the eye can evoke a feeling of importance, resulting in a more informal environment. Lower overhead lighting with some lighting at the perimeter of the room, or warm tones, in a non-uniform layout can cause relaxation. Low light level below the eye also creates intimacy or the illusion of privacy. Light has been undermined in the physical environment, however studies prove that lighting is more powerful and can influence subconscious affects. Other characteristics of light such as brightness, hue, saturation, and color tone can influence emotional responses and behavior. Brightness, defined as the amount of light given off by a light source, can alter emotions. Moreover, brighter lighting can intensify emotions where as dimmer lighting maintains emotions to remain steady. Similar to brightness, saturation, defined as intensity of color, can influence emotion. The more saturated a color is the more the color has the ability to amplify emotion. Whereas, more muted colors can dampen emotions. The next characteristic hue, defined as color and shade, can evoke different emotions and have physiological effects. Color manipulates emotion and can subconsciously influence behavior. Color can also be broken down into warm and cool colors. Warm colors which are considered to be red, orange, and yellow, can evoke strong emotions by intensifying them. They also can increase heart rate and red lighting in the evening can improve mental health, because of its ability to increase melatonin levels. It was also found that warm colors can increase oxygen to the brain which increases mental activity. In addition to increasing mental activity, they also quickly stimulate individuals and build emotional energy. On the other hand, cool colors have some oppressing affects. Blue light energizes, however decreases melatonin levels causing one to have a harder time to fall asleep if exposed to at night.

Cool colors are seen to increase energy, while having calming affects. They also reduce impulsivity and decrease heart rate. Beyond categorizing the colors either warm or cool, they individually have affects. Black resembles and manipulates authority, power, intellect, elegance, formality, and mystery. Red beholds love, romance, gentle, intensity, passion, and courage, but can also increase awareness. Orange is seen to be the "source of creativity". It stimulates the creative process and ideas, as well as happiness, enthusiasm, warmth, prosperity, sophistication, change, and stimulation. The last warm color yellow affects a space comparable to orange. Yellow beholds happiness, warmth, optimism, hunger, intensity, intellect; however, beholds some negative connotation being, frustration, anger, caution, and jealousy. Moving forward, cooler tones have some empowering affects as well. Blue is considered the color of "bringer of peace." It has the ability to calm an individual while also subconsciously energizing them. Blue beholds trust, loyalty, wisdom, sincerity, cleanliness, and tranquility. Similar to blue, purple has the ability to calm one's senses through reducing emotional and mental stress. Purple beholds royalty, power, nobility, luxury, ambition, as well as creativity, mystery, magic and romance. The last color considered to be recognized as a cool color would be green.

Green is the "strength provider." It resembles nature which encourages a sense of rebirth and renewal. Green light has been proven to stimulate growth hormones and strengthen muscles, bones, and tissues. Green light also has the ability to boost the immune system, enhance learning and concentration. The color green beholds harmony, calmness, fertility, and safety. Now closing off on the color spectrum, white beholds purity. White is seen to behold innocence, cleanliness, sense of space, neutrality, and beginning. Light and color can have a huge impact on the subconscious to evoke an emotional response. The color research in this section also relates to the color section in materiality. The use of color in lighting is relatable in the use of color in materiality. Color is seen to be one of the most impactful mechanisms that can be used within design to subconsciously influence one's experience. (TCP)

smell

Moreover, even though smell isn't claimed to be a major component to a space it is however a minor one that should be recognized. Smell can interact with the mind differently than light. Smell can subconsciously guide our thoughts, judgments, and cue emotional memory. Smells are considered to be physical sensations that can influence our mental experience. One does not need to be aware of a smell in the environment;

smell can influence one's thoughts right underneath their nose without one being aware. (Andy)

sound

Similar to smell, sound can influence the mind. Within this typology, this section took on the tempo branch of sound. Sound can be defined in many ways, natural sounds or manufactured sounds. Tempo was chosen because of its ability to be relevant to all genres of music, instead of going down a rabbit hole of genre. There are also physiological responses to sound. Tempo can fall under psychoacoustics which is defined to be the branch of psychology concerned with the perception of sound and its physiological effects. Studies found that filtered or detuned tempos can cause brain waves to speed up or slow down. Tempo can induce change in consciousness, as well as cue emotional memory. Studies have found that a song or melody associated with childhood, a teenage romance, or some emotional experience creates a memory-based psychological reaction. It was also found that the tempo of sound can correlate to the textures of the space and arouse the user. (Toet) It is unclear exactly what the impact of tempo has on the experience other than its direct relationship to the altering of the mind and the triggering of emotional memory, which also can induce change in mood. This aspect of experience is left up to the performer and their genre of choice. (PowerofSound)

density

The last section of the shifting environment would be audience density. Audience density depends on the performer such as the last two sections of light and color, and tempo. When there is a less dense audience attending the venue theres a stronger connection with the individual, which creates a stronger awareness upon the occupants. For an example, when the bar only has about four people at it, it is more apparent when someone drops their phone or when there is conversation. Occupants subconsciously become more aware of who they are around and the activity of the space. Whereas, when there is a denser audience, there is an illusion of detachment that is created. Occupants become less aware, because of the increase of noise with the increase of strangers within the space. Occupants also become less aware of the activity of other individuals, so this illusion of detachment creates a feeling of mental isolation regardless of how many strangers you are surrounded by. Audience density affects awareness of the individual, and the activity of the space they are within.

The shifting environment is more dependent on the performer, as if the performer were the architect of the performance. The shifting environment of light and color, tempo, and

audience density will alter the experience completely since it is so dependent on the performer.

scale

Within the constant environment, the first section to recognize would be scale. Scale subconsciously alters our perception of thinking. Scale is communicated through the scale of volumes. Larger volumes, in other words, higher ceilings alters one's thinking by expanding one's thoughts and detaches individuals from their surroundings. Higher ceilings allows the ability to have free flowing thoughts and increases creative thinking. Whereas compressed volumes, shorter ceilings, increases awareness and focused thinking, as well as creates intimacy. The compression of a volume causes our minds to become more alert and more task focused. (Carey) These volumes are recognized as two separate spaces, however when designed, the shifting of compressing and expanding volumes influences thinking as one filters through the building; where there are moments of alertness to moments of expanding thought.

materiality

Moreover, materiality is broken into three parts; visual texture, color, and systems. Visual texture seduces level of interest and arousal. Plain textures are less interesting;

however more tranquil. Whereas, complex textures arouse and stimulates. There is no apparent evidence as to why this occurs other than it existing to. Color manipulates emotion and can influence behavior. This section of color relates to the section of light and color. Color of materiality and color of lighting communicate to the subconscious similarly. Systems involve the architectonics of the environment involving structural systems, HVAC, plumbing, electrical, and acoustical panels. The integration of all these elements, when exposed, create a sense of embodiment for the occupant. They gain an understanding of the architecture and where they are placed within it. These elements also signify the many conscious functions of the building.

layout

In addition to materiality, layout is recognized as the last section of the constant environment. Layout is broken down into two parts; sequence and circulation. Sequence is the order of spatial functions that can create a build up and blending of experiences. Simple layouts allow for an easier discovery and sometimes better functionality. Whereas, complex layouts disorients occupants and can spark curiosity and arousal. In other words, spaces can be intentionally designed in a way to create the user to subconsciously

function a certain way within a space. Spaces can be arranged to promote interaction among individuals within a space, or a space can be designed to create isolation among individuals. Planning spaces mindfully can induce certain interactions and relationships among an environment and its occupants. "Spaces determine our behavior—for the most part without our conscious perception" (Dr. Deinsberger-Deinsweger) The last part of layout is circulation, where circulation allows for thresholds and portals between spaces. It allows for voids in between functions that can be flexible. Circulation also stems relationships between spaces and experiences. The layout of spaces can create intersectional relationships that stimulate the subconscious.

interaction diagram

This diagram maps out the interaction of the levels of the mind with the sections of the environment recognized. Since each individual is different because of their levels of consciousness and considering that one experiences architecture based on the unconscious mind, through the subconscious level, in the conscious state, there is no clarity on how one will experience architecture but only clarity in why.
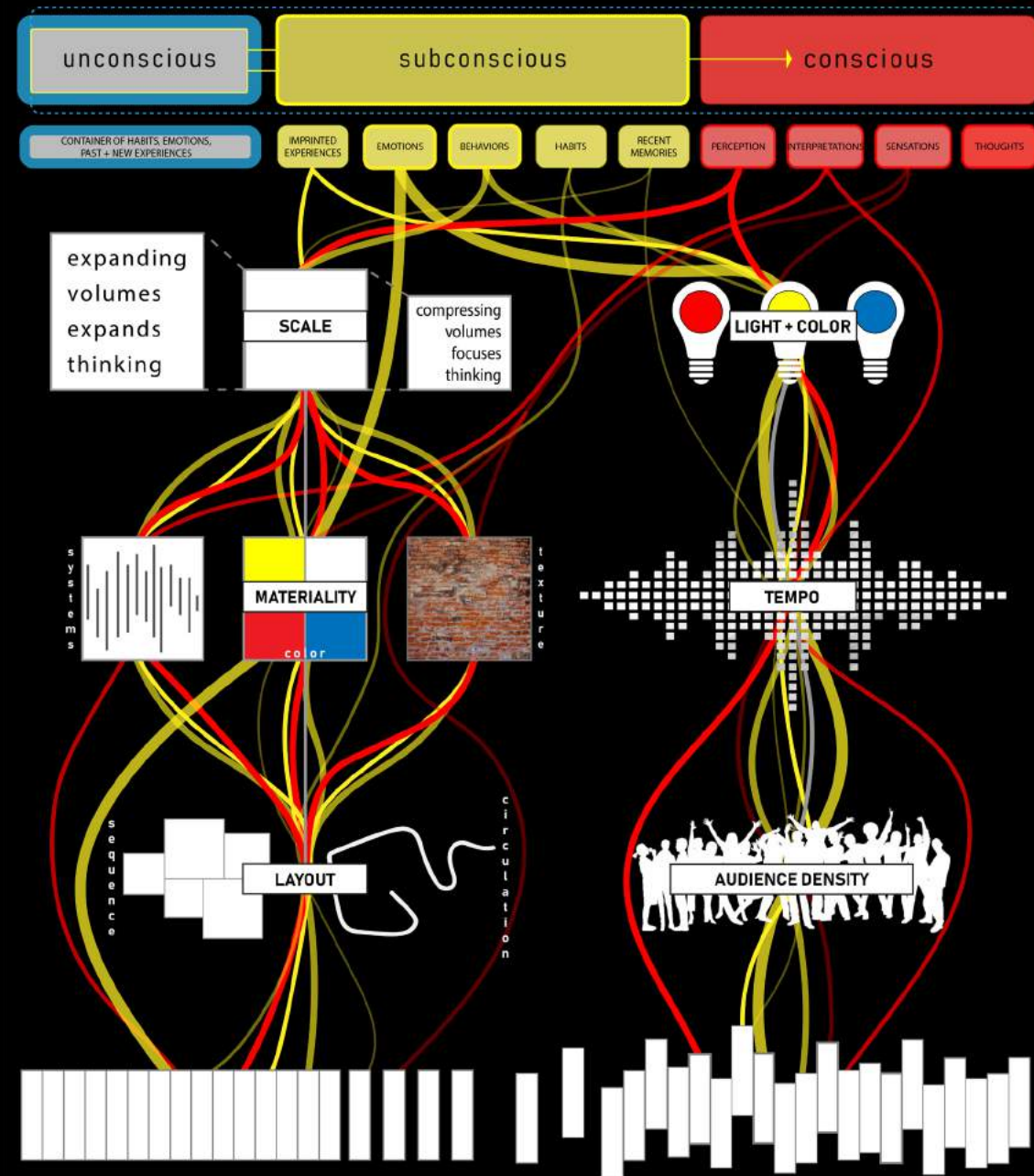
The next component to investigating this typology now that the elements of a space have been identified, is examination through a lens. The examination through a lens with an architectural mindset allowed for examining, constructing, and analyzing of static images, as well as captured footage. Through capturing this environment in a static method and footage, it allows for opportunities of analyzing the environment from the outside. Doing this has allowed a closer look at what manifests within this typology. The investigation of the shifting environment; light and color, tempo, and audience density, along side with the constant environment; scale, materiality, and layout, now can be directly applied to the analysis of the Detroit performance music venues. This next part of the investigation involves how these components compose the experience, as well as how they engage with the different levels of consciousness.

analysis

The majority of these venues have been transformed from their original program into performance venues. In other words, none of these venues are ground up buildings. The essence of a historic building being filled with hued light, a diversity of people, and trance or smooth music sets a tone that creates this environment to be transcending.

These venues are located throughout Detroit but are most concentrated near the core of the city. The following map has laid out all of the venues according to what constitutes this typology. The buildings that are considered to be venues, at minimum, have a stage for a performance to occur, a bar, and usually a lounge area. The buildings recognized to be venues are broken into groups according to what neighborhood they reside in. The following areas include Downtown, Midtown, Corktown/ Southwest, Eastern Market, as well as the neighborhoods outside of the proximity of downtown, being Redford and Hamtramck.

venues

The venues that are located downtown include; Whiskey Disco, St Andrews Hall, Delux Fluxx, Bleu Detroit, Leland City Club, Mix, Annex, and 3fifty. North of downtown, Midtown; Magic Stick, TV Lounge, Northern Lights Lounge, Temple Bar, MOCAD, Marble Bar, and Tangent Gallery. On the east side in, Eastern market; Red Bull, Detroit House party, and Detroit City Distillery. West of downtown before entering the city in, Southwest; El Club, and Takoi. as well as, Corktown; PJ's, and UFO Factory. Then outside of the core of the city, Redford; Opyum, Clubs Yesterdays, and ALARRAB NIGHTCLUB. And, Hamtramck; Kellys Bar, Painted lady, White star night club, Smalls, and Trixies.

el club

takoi
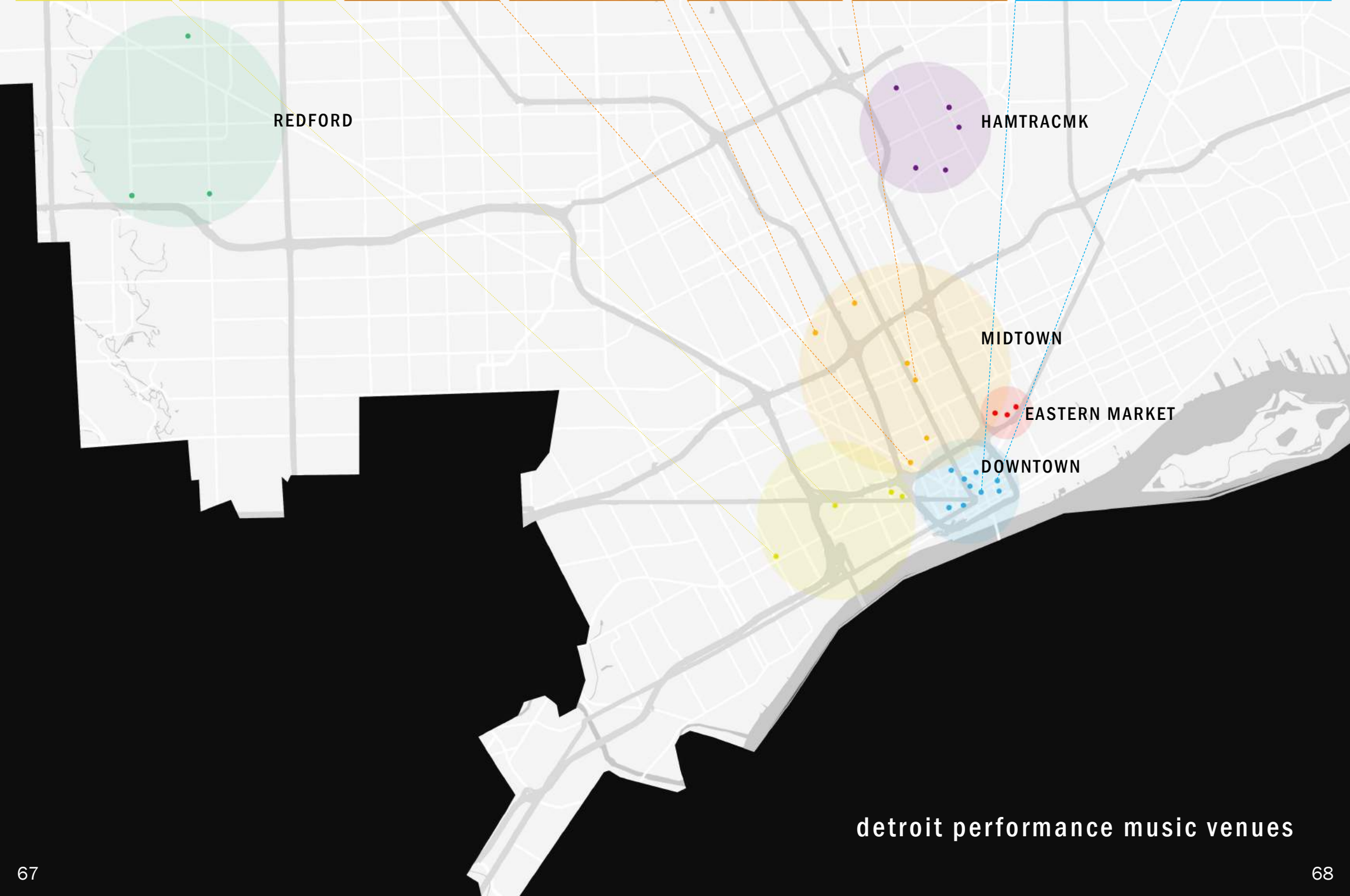
TV lounge
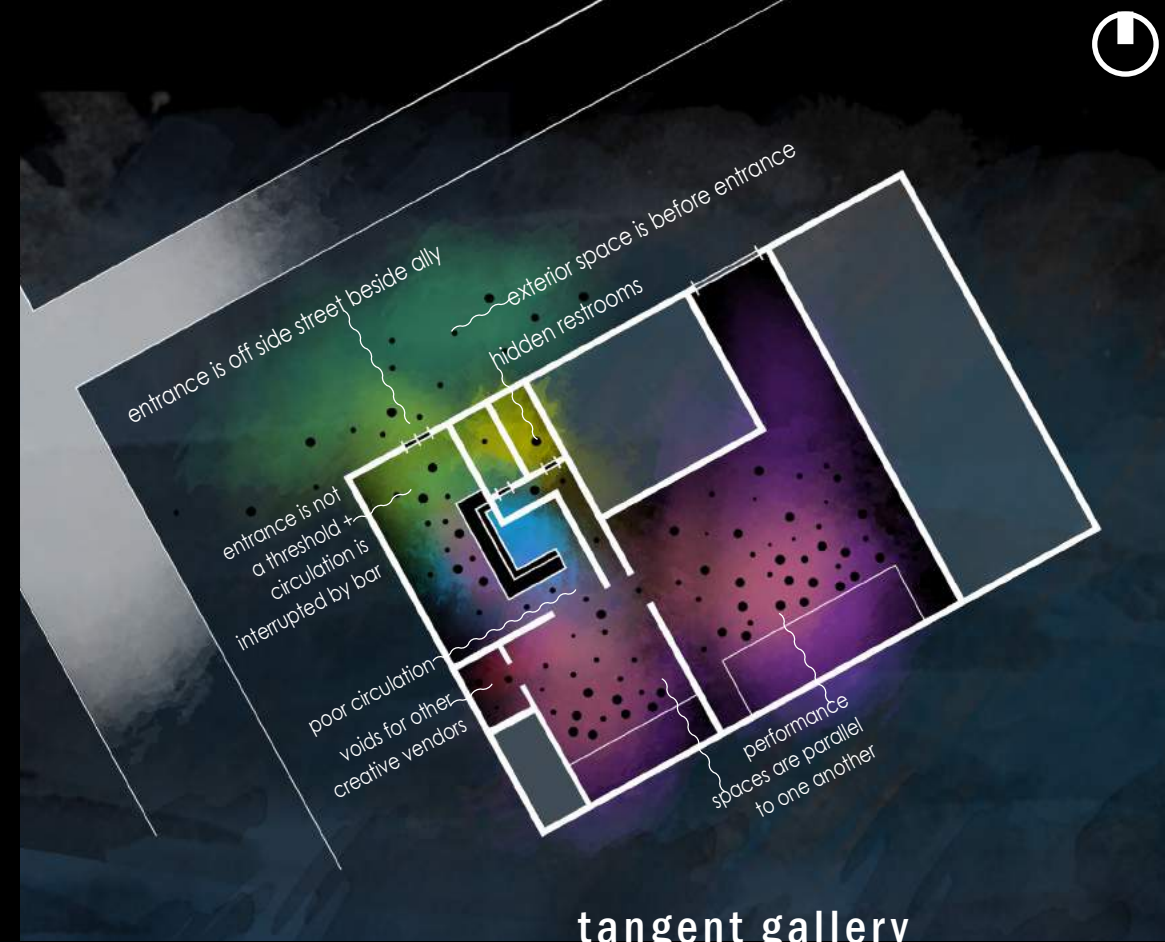
marble bar

tangent

magic stick

deluxx fluxx

st andrews

REDFORD

HAMTRACMK

MIDTOWN

EASTERN MARKET

DOWNTOWN

detroit performance music venues

Further analyzing these venues three were chosen to be examined closer through a lens; Tangent Gallery, Marble Bar, and El Club. The venues were first examined through floor plan, comparing them separately and as a whole. Then each venue was examined through collage which has a more visual examination and breaks down the present elements of each venue. When examining the programmatic space functions that were recognized involve entry points, performance space, bar, seating, dance, restroom, and exterior space. This examination involved studying where the spaces were laid out, where there is build ups, where they blend, where there are relationships, and where there are inefficiencies.

Legend:
- entrance
- performance
- bar
- seating
- dance
- restroom
- exterior space

Labels on diagram:
- entrance is off side street beside ally
- exterior space is before entrance
- hidden restrooms
- entrance is not a threshold + circulation is interrupted by bar
- poor circulation voids for other creative vendors
- performance spaces are parallel to one another

tangent gallery

Tangent is laid out starting with a compressed space where the bar resides that then transgresses into the performance space. There is minimum circulation, the sequence of spaces becomes the only circulation leaving no opportunities for voids. Past the bar/entrance area, there are two performance spaces side by side each other; however, usually the first one is where performances will occur unless there is a huge event in the city, such as Movement, a Detroit music festival. Both of the performance spaces are considered to be larger volumes. There is a shifting of thinking from the compressed entrance to the expanding performance space.

brightness + saturation of light amplifies emotions while the height + direction of light creates a tense + spacious affect

secondary expanded space
feeling of separation + curiosity

exposed structure + hvac gives a sense of embodiment

expanding performance space
creates an illusion of isolation with free thinking

white brick creates an illusion of expansion

complex textures creates arousal + correlates with tempo of the performance

compressing to expanding volumes shifts scale of thinking

circulation is the sequence of spaces with little threshold

high density creates an illusion of detachment

conjoined entrance + bar space causes congested circulation

compressed entrance
creates intimacy upon occupants + focused thinking while red causes an increase in awareness + alertness

entrance

performance

bar

seating

dance

restroom

exterior space

compressed
funneled entrance

exposed restrooms

bar is merged with
performance
space

performance
space overlays
other functions

partial exterior
space in back

performance
spaces are
perpendicular
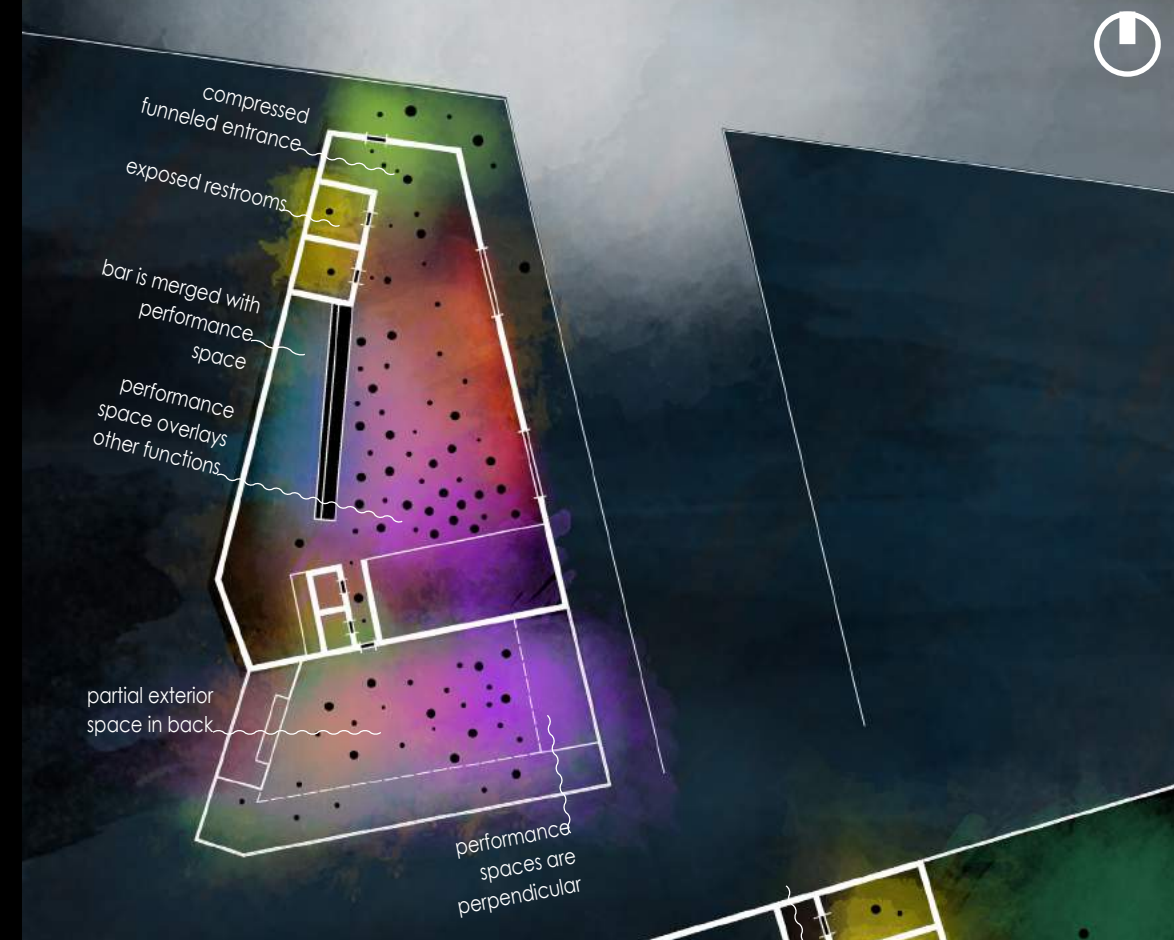
marble bar

Marble bar is extremely different compared to Tangent. Instead of the spaces being laid out in a build up sequence, Marble Bar is one conjoined room of the performance space and bar area. The dance space then becomes the void between the stage and the bar. There is also an exterior space where there is opportunity of a partial outside performance.

brightness + saturation of light amplifies emotions while the height + direction of light creates a tense + spacious affect

complex canopy ceiling creates an illusion of compression + the space to be more intimate + arousing

warm hues create a sensation of warmth, passion, intimacy, + relaxation

while cool hues create a sensation calmness

dim lighting above bar keeps emotions steady

merging performance space creates an intersectional relationship of experiences + spatial blending

dancing space becomes the void between the stage of the performance space + the bar

elongated bar space perpendicular to performance space creates a stronger relationship between the two

Legend:
- entrance
- performance
- bar
- seating
- dance
- restroom
- exterior space

Diagram labels:
- moderate circulation
- larger exterior space infill
- bar is perpendicular to performance space
- performance space overlays other functions
- back stationary seating
- entrance off main street
- entrance is compressed then released

el club

El Club is similar to both, Tangent and Marble Bar. It is similar to Tangent because of the parallel functions of the performance space and the bar. Then it is considered to be similar to Marble Bar because of the blending of experiences between the two parallel spaces. El Club also has minimum circulation that becomes the sequence between the bar and the performance space where a funneling effect is caused.

brightness + saturation of light amplifies
emotions while the height + direction of
light creates a tense + spacious affect

exposed structure, hvac, +
acoustical materials gives a
sense of embodiment

expanded linear entrance
results in directional movement
+ red light in the evening can
improve mental health

visual complexity of
ceiling + wall texture
arouses + intrigues

high density creates an
illusion of detachment

low density creates
stronger awareness

expanding
performance space
creates an illusion of isolation
with free thinking

main circulation becomes
funneled between the two
parallel spaces

parallel bar + performance space
creates a subtle blend of experiences
+ funneling effect into each space

design interventions

After the analysis of three existing Detroit venues, the investigation then led to a design palette and two design interventions. After identifying elements that make up experience and the environment of this typology then analyzing existing venue conditions in Detroit, the next phase of the investigation consists of an interior focused design. Considering how Detroit venues are existing buildings, a building on the east side of Detroit was chosen to be retrofitted into a venue to continue the narrative of this typology. The second part of this design intervention consisted of constructing an architectural installation that samples the psychological impact of the elements declared to compose a space, as well as sampling the typology, bringing to life the research and design investigation.

design palette

In order for this thesis to become a versatile tool to incorporate psychological awareness into the design process requires creating a palette in which one can understand the selection of design elements. This palette of design elements has evolved from the psychological research that was discovered. This palette is a collage more directly from the typology and allows one to visual how these elements can be manipulated to create the experience.

LIGHT + COLOR
direction of light
brightness
saturation
hue
tone

SCALE
small volumes
large volumes

MATERIALITY
visual texture
color
systems

LAYOUT
sequence
circulation

ETOWN EAST

FOREST PARK

MCDOUGALL - HUNT

BRUSH PARK

ELMWOOD PARK

LAFAYETTE PARK

RIVERTOWN - WAREHOUSE DISTRICT

GREEKTOWN

Detroit

FINANCIAL DISTRICT

United States Canada   Detroit River
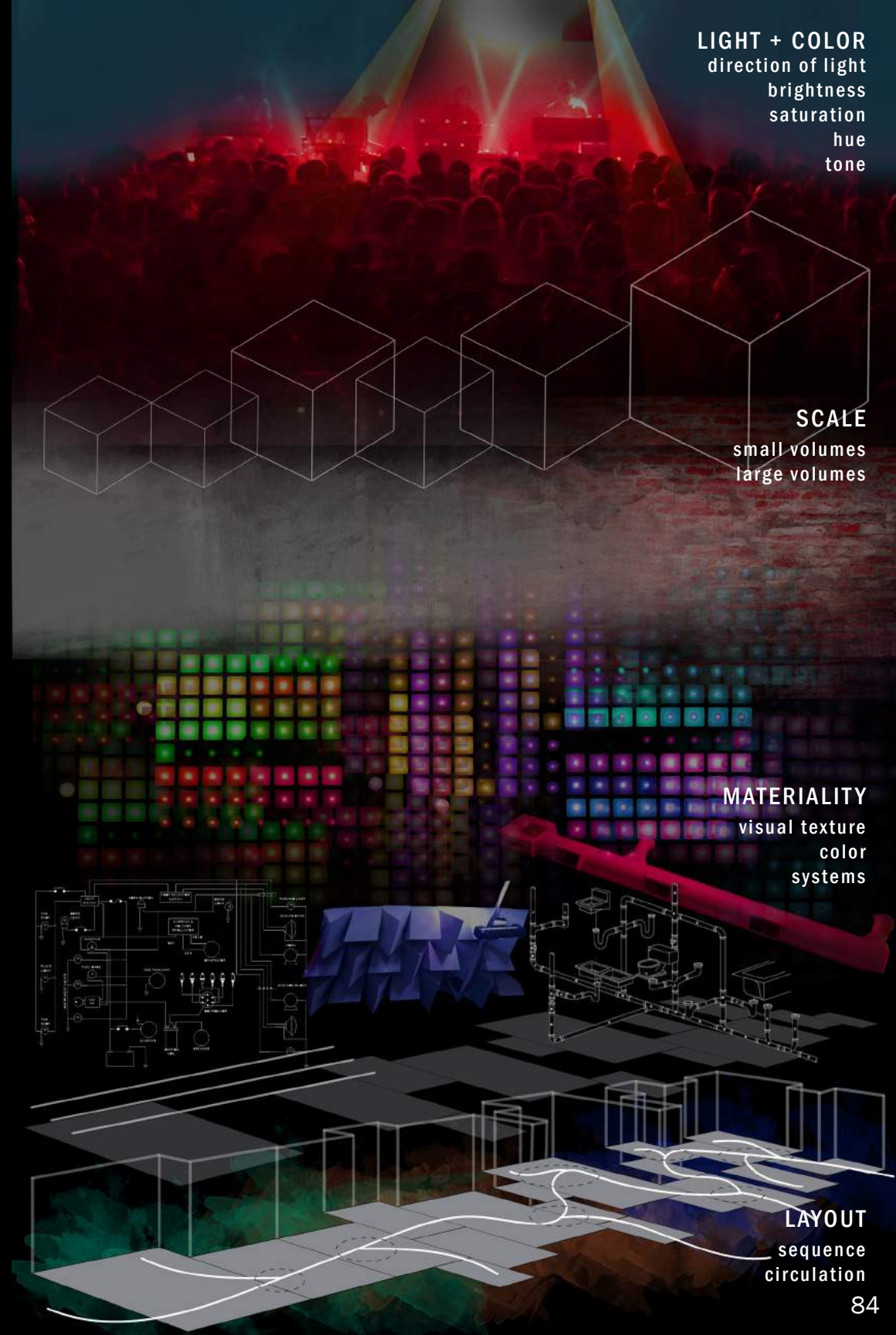
venue design - *trance bar*

The building chosen resides on the east side of Detroit; 2905 Beaufait St. This building was chosen because of the accessibility and the relevance of the scale. The portion of this existing building is about 5,000 square feet and is filled with columns which became an organizational method in laying out the functions. This bar consists of the same functions identified; entrance, performance, bar, seating, dance, restroom, and exterior space. This venue was laid out to have the main entrance from the ally which becomes compressed when entering, where an architectural screen is placed. The screen controls and funnels occupants into the space where they will first see the bar. Within these venues, the bar is usually always the first visible function. The bar is designed to be compressed from the rest of the space to create intimacy upon the occupants grabbing a drink. The compressed bar is slightly released into a parallel lounge space. The lounge space consists of a shifting of lighting from above to below to create privacy and intimacy upon those who decide to step aside from both the bar and performance area. Adjacent to the lounge is the performance space where the stage angles to face both the bar and lounge area. Within the center of three areas allows for a blending of experiences and intersectional relationships between the bar, performance, and lounge.

The green room is beside the stage that becomes the buffer between the stage and the entrance sequence. The wall of the green room that is exposed to the space is a green wall to signify the green room function. The lighting chosen is purple because of its ability to have an over arching experience rather than choosing a specific color for a specific experience. Materiality of the floor and walls shifts and dissolves into the space signifying the shifting of function, as well as to increase arousal in these spaces. There is also exposure of the structural system allowing for that sense of embodiment. Open circulation allows for voids to be flexible for other functions, such as merch stands or food pop ups.

entrance

performance

bar

seating

dance

restroom

exterior space
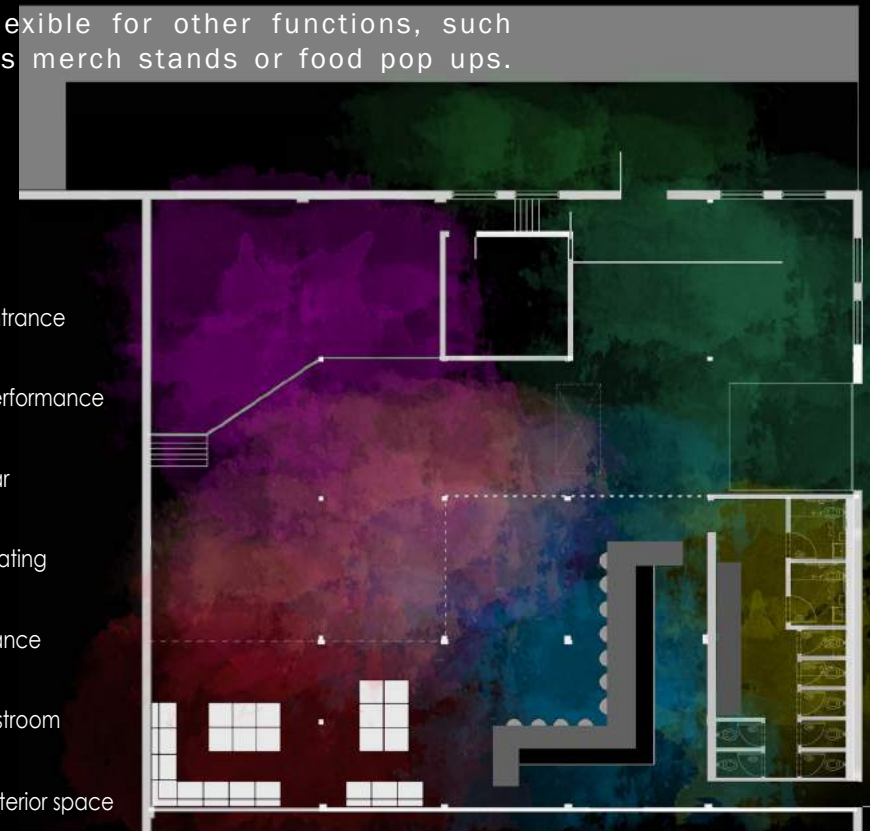
2905 Beaufait St | Detroit, MI 48207

1 5   10   20

installation design

After retrofitting and designing an existing building in Detroit to sample the psychological research and typology, the next design intervention was to physically design an architectural installation. This architectural installation samples from both the psychological research, as well as the typology. This installation brings to life the research and the experience of a Detroit performance music venue. The design palette guided the design process of the installation. The installation consists of a threshold, portal that acts as a palate cleanser that is meant to detach the user from the current room's condition and to freshly place the user in the following space. The palate cleanser is completely white that is a wooden structure wrapped in white material. The wooden structure is compressed to six feet and the wood is exposed on the interior to give a sense of embodiment. Once you step out of the compressed palate cleanser, one steps into the next space that is enclosed by a sheet, geometric wall, existing wall, and a projection screen. The sheet is black and is placed at an increased height to expand the space while also darkening it. Below the sheet is netting to give an illusion of compression to create the space to be intimate and to arouse the user from the complexity of it. There is also a light that illuminates the space purple that generates feelings of wisdom, inspiration, while also reducing emotional and mental stress. The geometric wall staggers and consists of three different hues of purple. The geometric wall gives visual texture that arouses and interacts with the space while the purple allows for a magical atmospheric touch. Across from the geometric wall was a mirror to expand the space and interact. Paired with the mirror is an existing wall. The existing wall samples from the typology characteristic of retrofitting an existing building. There is also a wooden pallet that is a conceptional stage that interacts with the user. Near the conceptional stage is a projection screen that samples from the typology's experience of a performer. The video that was projected is a montage that consists of all the footage that was worked on through out the semester. The video was inspired by the earlier film studies and how the environment can be captured through a lens. (link below)

https://youtu.be/889Rtx-kULY
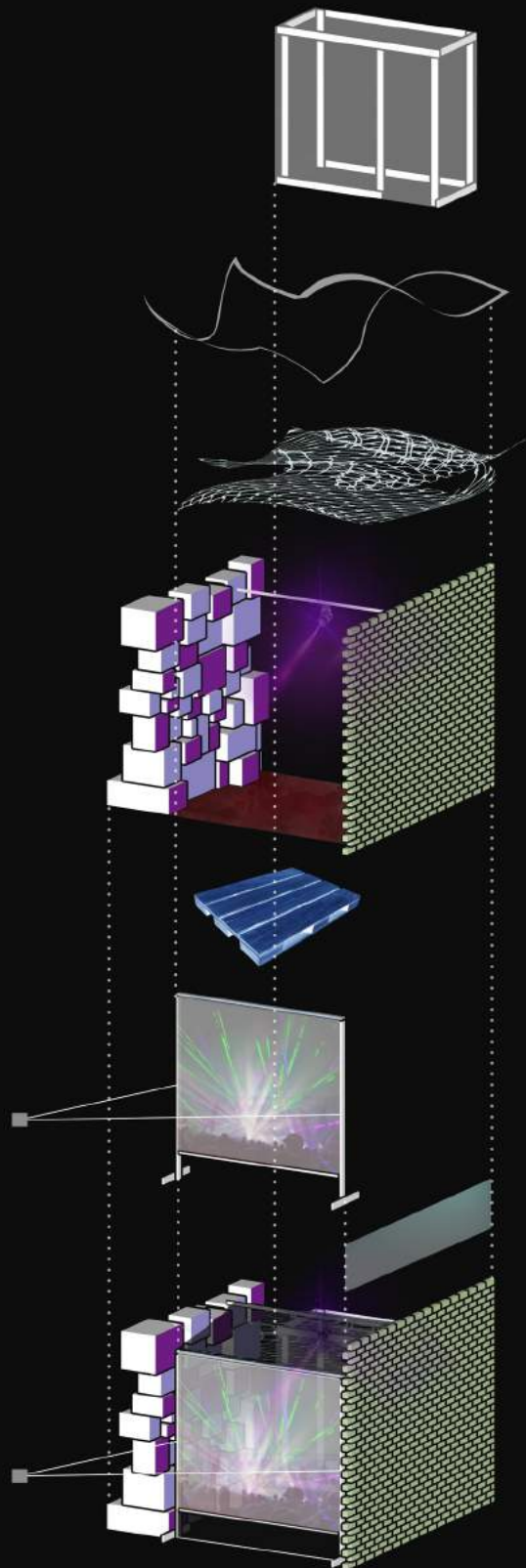
PALATE CLEANSER

acts as a threshold / portal that is meant to detach the user from the current room's condition + to freshly place the user in the following space

BLACK SHEET

placed at an increased height to expand the space while also darkening it

NETTING

complexity arouses + while giving the user an illusion of compression

GEOMETRIC PURPLE WALL

visual texture arouses + interacts with the space while the purple allows for a magical atmospheric touch

EXISTING WALL + FLOOR

samples from the typology characteristic of retrofitting an existing building

PURPLE LIGHTING

generates feelings of wisdom, inspiration, while also reducing emotional and mental stress

WOODEN PALLET

conceptual stage that interacts with the user

PROJECTION

samples from the typology characteristic of engagement

MIRROR

expands the space + interacts with the user

the structure becomes the

conclusion

Through this investigation of the mind many discoveries were made. There were questions in the beginning as to why we are who we are and why we experience environments the way we do. These questions were addressed through starting with the depths of the mind, the subconscious. The subconscious was hypothesized to be more powerful than the conscious mind and it was proven to be. It was found that the subconscious gives us the ability to experience life, because of its ability of being the communicator for the conscious and unconscious levels. We experience things based on the unconscious mind, through the subconscious, in the conscious state. We then experience architecture based off architecture we have experienced before. Then the next layer of experience is how we psychologically are influenced by design elements; light, color, scale, materiality, and layout. There is no clarity as to how but there is clarity as to why we experience the way we do. So, each individual is going to experience something different, possibly similar, because everyone's consciousness will respond differently which will create every individual their own unique experience.

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