

ADAPTIVE REUSE

Past, Present & Alternative Futures



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“The future is unwritten” - Joe strummer

1: Introduction

ABSTRACT

The practice of adaptive reuse can shape views of the past and inspire visions of the future through expressions of memory and place as being transmitted through the users lived experience.

Collective memory, sense of place and lived experience as prescribed by Maurice Halbwachs, Christian Norbert-Schulz and Juhani Pallasmaa are established concepts that view memory as being fluid, place as containing a quality and lived experience as being multi-sensory.

How might these concepts be configured and consolidated into a singular idea that drives creative production, assuming the position of author? How can adaptive reuse democratize the user experience? What narratives and experiences can be enabled by specific adaptive reuse strategies?

Methods of discovery include a mix of memory documentation, the unearthing of alternative narratives and the recontextualization objects. Studies of inquiry include video interviews, memory inspired collage making and material extraction.

New understandings can peel back presumptions of both narrative and program opening up space for alternative futures. For example, knowing a civic monument for one person may be a piece of infrastructure for another, can alter both program objectives and adaptive reuse strategies employed.

Interrogating how memory and place can be

linked to adaptive reuse design strategies can reveal how they could be transmitted through a user experience. It is only through our experience that we begin to understand and then articulate of the world around us.

THESIS STATEMENT

The focus of this thesis considers social attitudes about of the past and future and how the practice of adaptive reuse can play a role in shaping our perceptions of them when transmitted through the phenomena of collective memory and sense of place by way of a lived experience to create a more participatory user experiences in the present. More specifically, how can these phenomena, as a conceptual framework, arrive at a singular over arching idea that drives creative production for adaptive reuse?

The first concept of “collective memory,” coined by Maurice Halbwachs, is fluid and changing and recognized as a kind of social barometer. It gives form to what is associative, a construct in the spacial framework of memory and information outside the typical knowledge base architects or consultants. It informs what can be visualized, materialized, linked to place and the lived experience.

The second concept is “sense of place” or what Christian Norbert-Schulz would refer to as the Genius Loci. The quality of place, inclusive of the material palimpsest, identity, evocation of past, historical relevance, culture and intangible aspects such as language and values. Place can be preserved and revived with objects of heritage. Place can be physically updated with changed attitudes. Place can be experienced by connecting the intangibles of a host space to the present and past though association.

The third concept is “lived experience” or what architect and theorist, Juhani Pallasmaa, refers to as an embodied process and reaction. Pallasmaa operates under the assumption that we think with the body first and the verbal only articulates the embodied and neural energies and processes. In the words of Cornelius Castoriadis, “The body creates its sensations; therefore there is a corporeal imagination, meaning when we enter a space the space then enters us through an internal sensory experience that unites with the external. Western attitudes view language and thinking in a disembodied way which is limiting, making this concept important.

The purpose of this study is to determine the following: What human need can adaptive reuse address? What narratives are enabled by various adaptive reuse strategies? How does collective memory, sense of place and the lived experience configure into a technique for driving creative production? What does the impact of an open ended adaptive reuse design have? Lastly, in what ways can collective memory and sense of place be manifest in the lived experience?

The position of this thesis is that collective memory, sense of place and lived experience are three viable concepts that can be used to arrive at the singular idea to drive creative production towards an open ended adaptive reuse design solution. This enables interpretive design that is embodied by the user and therefore remains relevant.

Evidence through methodology was gained

through video style interviews and documenting individual memories which informed new programming possibilities, along with inspired drawings and collage production that pointed towards driving concepts for design production. Another methodology included herein was the physical extraction and the staging of an object of ruin. This strategy revealed the quality, investment and value associated with material when first constructed allowing the viewer to compare it with current conditions and future desires.

The thesis approach could be critiqued for not being quantitative enough and lacking traditional proof based Western scientific rational. Collective memory, sense of place and lived experience could be seen as being already well established in existing literary sources and therefore obvious in any application. The richness of experience may be an overwhelming source of anxiety and criticized for not representing buildings at a sort of mid-scale, from across the street, at an angle, in a perspective view, based on conventions taught in schools of architecture.

The lack of quantitative research is an acceptable criticism to a degree, although quantitatively understanding phenomena is limited in of itself. Criticism about reviewing well establish concepts is acceptable to a degree although benefiting from making new external connections always provides new learning opportunities. Limitations are also placed on available historical information in terms of offering clarity.

The thesis study is valuable because it asks

practitioners to link a compendium of strategies to the well established concepts of collective memory, sense of place and lived experience, along with considering what is enabled. Strategies alone ring hollow for users, offering narrow and literal expressions of these concepts unless they are tied to a lived experience that makes them relevant in real time. When relevant to users it democratizes experiences. Design can be used to expand the social spheres and this is an important proposition.

ORIGINS

Adaptation

Any work to a building over and above maintenance to change its capacity, function or performance.

James Douglas, 2006 (qtd. in Wong p.13)

Adaptation means the process of modifying a place for a compatible use while retaining its cultural heritage.

ICOMOS NEW ZEALAND, 2006 (qtd. in Wong p.13)

Adaptation means changing a place to suite the existing use or a proposed use.

THE BURRA CHARTER, ICOMOS AUSTRALIA, 2013 (qtd. in Wong p.13)

Adaptive reuse is a complex multifaceted field in theory and practice. On a very basic level we understand the practice of adaptive reuse to be the modification of a building, structure, piece of infrastructure, place or object which changes the current intended use to a new intended use. This is usually because the physical structure has outlived the original intended use. Of course this stands in stark contrast to the outright demolition and removal of a physical structure. On the surface level it seems simple enough although what is chosen to be modified and reused, how it is executed and what narrative, meaning and experience becomes enabled, moves it beyond any simple task, but offer great opportunity.

The first noted use of the term was in 1973. Coincidentally this was during the global energy crisis which brought about a new awareness with regards to consuming natural resources and regard for the environment and ecology. (Wong 30)

Compounded with a crisis in memory and global warming it changed the perception of adaptive reuse from being a common place practice of remodeling to one that could have positive impacts on spaces both democratically and environmentally. The preconditions for these changes were prompted by the mid century cultural shift as best represented in three books. "The Death and Life of Great American Cities" (1961), by urban activist Jane Jacobs; "Silent Spring" (1962), by environmentalist Rachel Carson; and "Complexity and Contradiction in Architecture" (1966), by architect and theorist Robert Venturi. (Bollack 11)

These three books questioned the status quo of urban planning, industrial sciences and architecture, making it possible to learn from the past and articulate the world as it is, as opposed to trying to idealize the world through a modernist doctrine. Jane Jacobs recognized using market logic and efficient planning practices to reach

optimization often destroyed urban vibrancy. Carson recognized the increased technological control over nature was soul depleting and presented an existential threat. Venturi said, "less is a bore" and favoured being inspired by the vernacular and the difficult work of unity through inclusion rather than wiping the slate clean for a modernist doctrine. (Bollack 12)

These seminal works, coupled with the exploratory art movement of the 1960's, contributed to a massive cultural shift. Artists explored materiality and gave obsolete found objects value, expanding on what could be defined as art. Industrial remnants and vacancy provided creative opportunity. This change in attitude would be picked up by architects who understood that buildings could become a new assemblages with potential for new designs based on the world as it was found. Regular or exceptional buildings could be reintegrated with adaptive reuse strategies generating new

forms.
(Bollack 14)

A BRIEF HISTORY

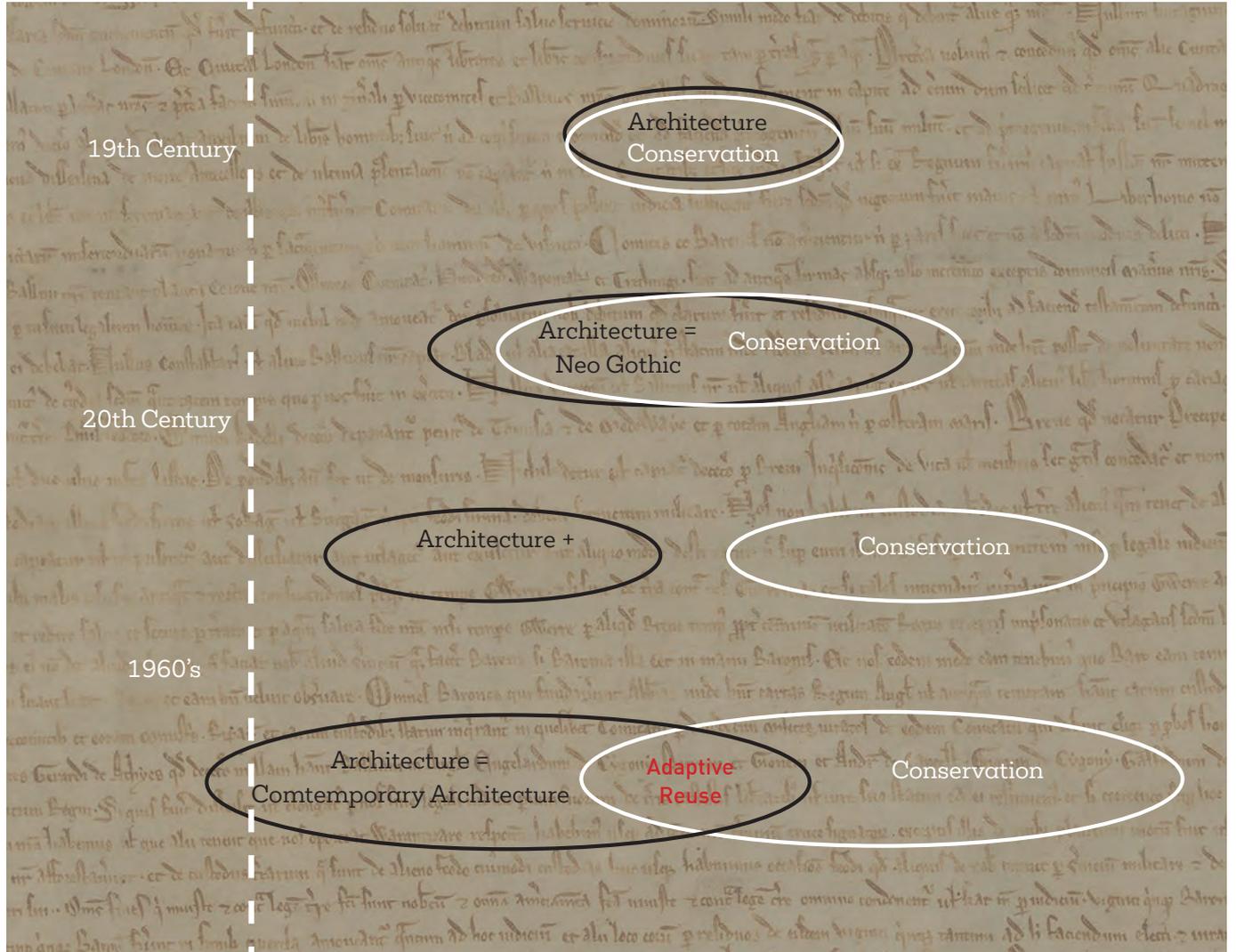


Figure 1: Time line of Adaptive Reuse & Conservation

Adaptive reuse has existed time immemorial. Structures were typically reused for practical and financial reasons or as often as the spoils of war - changing usage and context for propagandistic reasons and the making of political statements. Reuse had clear mandates for those orchestrating it.

After the French Revolution the need to reevaluate national identity created two streams of thought that would face off in the 19th century. The first led by Eugene Viollet-le-Duc, who gave licence for restoration to the original state. The second led by John Ruskin, who viewed restoration as a lie and opted for the authenticity of age value along with the story held within. The legacy of these two streams is still contemplated today as adaptive reuse now works inside the overlapping space of contemporary design and conservation. A space that fulfills our human need to operate inside a continuum, allowing for the articulation of the world around us.

“...put oneself in the place
of the original architect...
proceed as the original
master did.”

...Eugene Viollet-le-Duc



“Do not let us talk then of restoration. The thing is a lie from beginning to end.”

..John Ruskin



2: Critical Spaces

2.1: COMPRESSED TEMPORALITY

Can architecture create spaces that encourage critical thinking? In Henry Giroux's book "The Violence of Organized Forgetting," he lays out how a multiplicity of narratives, stories and past struggles are often discarded from public discourse. For example, as quoted in the Guardian on October 5th, 2021, "Educators can now be disciplined or fired if they teach that American historical figures were not heroes, challenge the constitution or describe racism as a permanent aspect of American life," (Yang) Henry Giroux refers to a loss of space, giving the issue a three dimensionality by describing oxygen as being sucked out of the room for critical discourse.

Can architecture create reflective spaces that encourage critical thinking? Specifically, can adaptive reuse design prompt subjective desires for a future after reflecting on the past. Is a past inherently embedded inside existing structures in both tangible and non tangible ways.?

The twentieth century produced dominant modes of relating to both the past and present with a legacy still active today. These dominant modes have compressed the temporal moment, leaving little space for critical engagement in the present moment and are manifest in much of the

architecture built today. (Huyssen 6)

According to Andreas Huyssen we live in a world that has been obsessed with nostalgia since the early 1980's as a reaction to the failed promises of twentieth century modernism. Society exceedingly needs to be grounded in the past due to the destabilizing forces of globalization and rapid technological change. Fabricated places like Little Bavaria in Frankenmuth, Michigan, represent this longing for a past. Designed to historicize the past without memory for the time it recalls. This longing to live in the past can be heard in slogans like, "Make America Great Again," seeking a past, even if fabricated .

The early to mid twentieth century saw people living in the future. The promises of rational modernist systems left the present for a better tomorrow. This promise is still manifest in architecture today with highly retinal imagery often without context to place or a haptic perception. Often signature architecture seeking a closed circuit effect and product identification, very autonomous architecture without gravity. The only problem with both lines of thinking (past & future), is that such avoids the present. Also whether living in the past or future both modes of thinking are passive. When living in the past the

Left Quote (Plevoets and Van Cleempoel 9)

Right Quote (Plevoets and Van Cleempoel 10)

Image Spread: (Figure 2: Eugene Violet -le-Duc & John Ruskin)



Figure 3: *Compressed Temporality*

viewer is told what the past looked like without participating in the formation of its memory. Living in the future means that it has already been written and again the viewer is non participatory. “The past has become part of the present in ways simply unimaginable in earlier centuries. As a result, temporal boundaries have weakened just as the experiential dimension of space has shrunk as a result of modern means of transportation and communication.” (Huyssen 11)

The value of adaptive reuse design is that it has the capacity to live in the past and future while acting as a moderator for both. If designed effectively, the user can actively participate in both past and future, from the present.

Problem - Living In The Past

When history comes from a repository, it becomes malleable, theatricalized, less meaningful, more nostalgic, detached, centered, stable and structured, less plural and ephemeral - in short it becomes less of a human experience. The ineffable and ephemeral are not algorithmic and calculable they are humanistic. (Boyer 67)

Problem - Living In The Future

“Yet the pure vision imposed by modernists theories of urban space destroyed any relationship that might have existed between form and figure or a rational a subjective view. By erasing historical references and linguistic allusions, the modernists constructed a disciplined city of form that displaced memory and suppressed the tug of the fantastic.” (Boyer 19)

2.2: ADAPTIVE REUSE POTENTIALS

Studying the memory art of Miroslav Balka (Poland), Ilja Kabakow (Russia), Rachel Whiteread (England) and Doris Salcedo (Columbia) in relation to the words of Andreas Huyssen, reveals a strong link to the potentials of adaptive reuse and raises important questions. How can architecture or adaptive reuse be created in such a way as to unlock itself in the flow of time? How can such be inscribed, imbedded in architecture or perhaps left open where the flow of time and meaning is only revealed with the temporal human experience as opposed to the constant ideal which remains the same with or without human experience. (Huyssen 113) A caravansary like event comes to mind as it provides the framework for human temporal experiences. The practice of adaptive reuse can take a page out of the book of these artists in an effort to expand temporality with human experiences that stay clear of constant ideals. Adaptive reuse has the built in advantage of memory and is positioned nicely to interpret the past in an experiential way, articulate the present and allow the user the freedom to actively imagine alternative futures, rather than accepting the past as a fixed inflexible interpretation or a vision of the future that is disconnected and already written. Like the Roman God, Janus, who represents doors, transitions, time, duality, passages and frames, successful adaptive reuse can have this duality in the temporal flow of time when experienced by the user.

“Passages through the city must lead the traveler in both directions: forward toward the city of hope and the future, and backward toward the mire of decay and neglect. In the city of collective memory, we cannot stop to admire the spectacles of a city tableau yet ignore the bridges that link the high with the low life, that close the gap of indifference and distance, for they alone prod our steps along the unfinished path of anticipation where an indisputably better and more wondrous city may be discovered one day.” (Boyer 475)



Figure 5: Doris Salcedo, Installation at 8th International Istanbul Biennial, 2003.

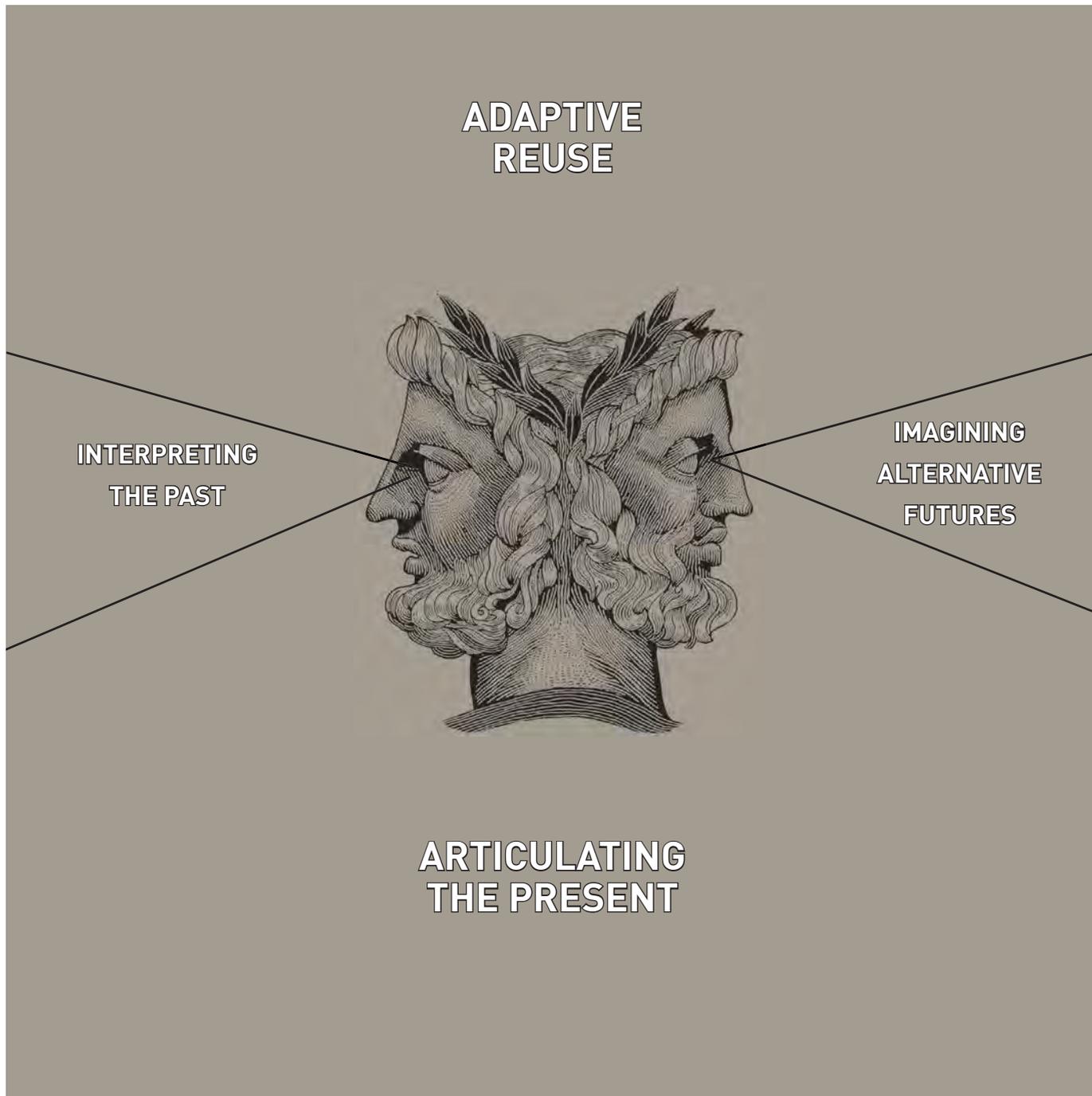


Figure 6: Passage of Time and Roman God Janus

“Memory of past hopes, after all, remain part of any imagination of another future”

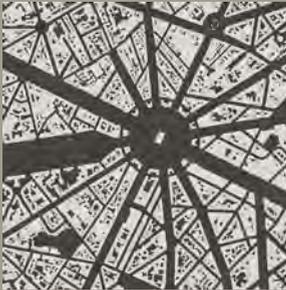
(Huysen105)

3: Conceptual Framework

COLLECTIVE MEMORY



PLACE



LIVED EXPERIENCE



Figure 7: Maurice Halbwachs



Figure 8: Christian Norberg-Schulz

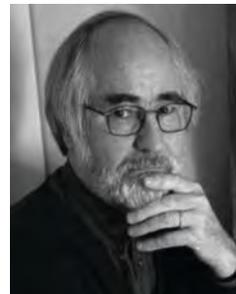


Figure 9: Juhani Pallasmaa

Figure 10 Conceptual Framework

3.1 COLLECTIVE MEMORY

Collective memory coined by sociologist Maurice Halbwachs. It refers to shared memories of a social group. More specifically collective memory is based on the social framework within which each group is situated. That framework produces images which constitute the group's collective memory. That said, image production is regulated by the thoughts of their epoch, meaning thoughts of their time. If an image is inconsistent with those thoughts it does not become part of the group's collective memory. In short, each group's collective memory can change with the times.

“No memory is possible outside frameworks used by people living in society to determine and retrieve their recollections” (Halbwachs 43)

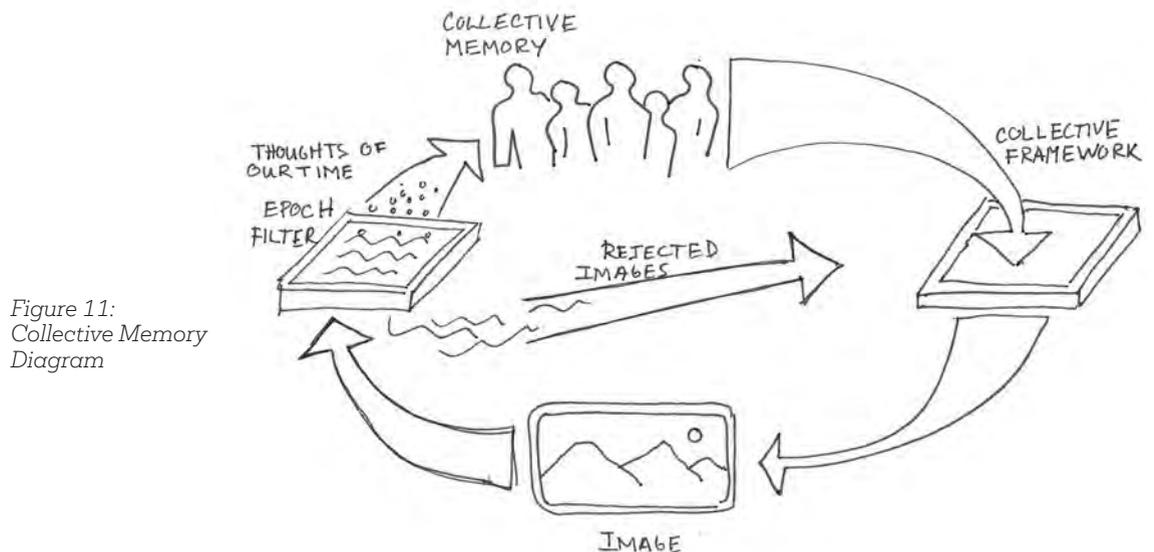


Figure 11:
Collective Memory
Diagram

3.2: SENSE OF PLACE

This concept of place is theoretically synonymous with genius loci popularized by Christian Norberg-Schultz. The concept of genius loci or “spirit of place originated in Roman religion. People had a spirit guardian and places had their own character and essence. Understanding the genius loci of place meant understanding what features made it unique. The concept of genius loci was also found in the eighteenth century landscape design of Alexander Pope. The idea of English gardens - never forgetting the nature of place by using the genius loci as a guiding principle led to the picturesque and important public park visual moments. Genius loci was also found in travelogues for which the likes of Walter Benjamin used to discover not just the physical qualities of a place but also the sociocultural and atmospheric qualities of place. (Plevoets and Van Cleempoel 83)

Ideas about the genius loci from Christian Norbert-Schultz grew out of Heidegger’s phenomenological writing about architecture which he believed to have a quality that lay in the intimate relationship between man and his environment for which he used the term “dwelling. Norberg-Schulz writes that “dwelling therefore implies something more than shelter. It implies that the spaces where life occurs, are places in the true sense of the word. A place is a space which has a distinct character. (Plevoets and Van Cleempoel 83)

Since ancient times the genius loci, or “spirit of place has been recognized as the concrete

reality man has to face and come to terms with in his daily life. Architecture means to visualize the genius loci, and the task of the architect is to create meaningful places, whereby he helps man to dwell.” (Plevoets and Van Cleempoel 86)

It is worth noting that according to Heidegger, building had two meanings. They were constructing and dwelling and they were understood to be the same activity. In German “bauen” is a verb for “to build” and der Bauer is a noun for “farmer”. So in this sense to build is to cultivate, and grow. In this sense like a farmers crop, architecture is rooted in natural topology sometimes with historic layers that give meaning and narratives. (Plevoets and Van Cleempoel 87) Other theorists who describe genius loci include Christopher Alexander, Isis Brook, Perez-Gomez and Peter Zumthor



Figure 12: St. John's, Newfoundland & Labrador, Canada shows a strong sense of place.

3.3: LIVED EXPERIENCE

Lived experience is an elusive concept because it tends to be a bodily experience that is less cerebral, rational and linear. As Juhani Pallasmaa states, our body does the thinking and a polyphony of senses communicate with each other where no translation is required. Sight, smell, touch, sound and even perceived taste are not algorithmically understood but rather experienced through a polyphony of senses. (Pallasmaa 51) It is these lived experiences, which offer insight into the past, present and future, along with tangible or intangible collective memories that give us a deeper understanding of place. Lived experience relates to Merleau-Ponty's notion of "flesh in the world" where people are not just observers, but literally have "skin in the game," actively experiencing the world with a corporeal imagination and movement that creates thought and a kind of cognitive scaffold. (Pallasmaa 48)



Figure 13: Olafur Eliasson: *The Weather Project* inside the Tate Modern

4: Compendium of Strategies

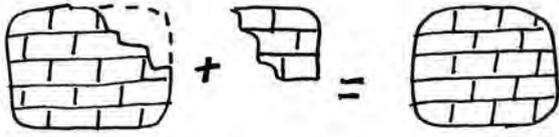


Figure 14: Diagram of Translatio

4.1: TRANSLATIO

Clings to the original model's footsteps

No critical and creative stance towards the model

Carrying over meaning that requires inspiration equivalent to the original author

Parallels the act of restoration

(Plevoets and Van Cleempoel 33)



**Antonio da Sangallo,
Palazzo Farnese di Roma,
Rome, Italy, 1517**

Figure 15

Facade conveys status and power of Pope Paul III (Alessandro Farnese) and the Farnese family. Largest papal coat of arms at the time combined with the balcony created defining setting

Herzog & de Meuron, Park Avenue Armory, New York City, 2006 - Ongoing

Figure 16

Tells story of a prestigious regiment that included several of the most important Gilded Age families of New York City, while now placing value now on cultural arts for which the building has been exclusively adapted for



4.2: IMITATIO

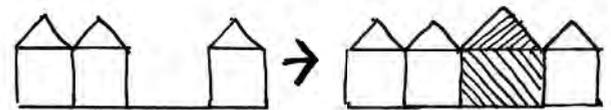


Figure 17: Diagram of Imitatio

Aims at equality rather than similarity

Can be applied to projects that present a more liberal adaptation of the host space and that apply a more 'selective restoration'

(Plevoets and Van Cleempoel 33)

**Hertogenmolens Aarschot,
Aarchitecten, Belgium,
2004-2010**

Figure 18

Enables a narrative that states this particular facade was always an outlier in the collective memory due to its previous poor condition and has therefore now become enshrined as such



4.3: FAÇADISM

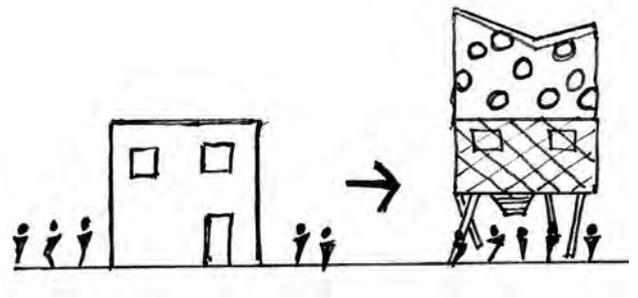


Figure 19: Diagram of Façadism

Improves a buildings functionality, aesthetics and urban performance

(Plevoets and Van Cleempoel 35)

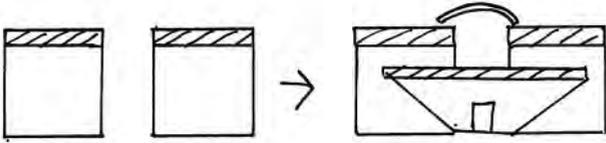
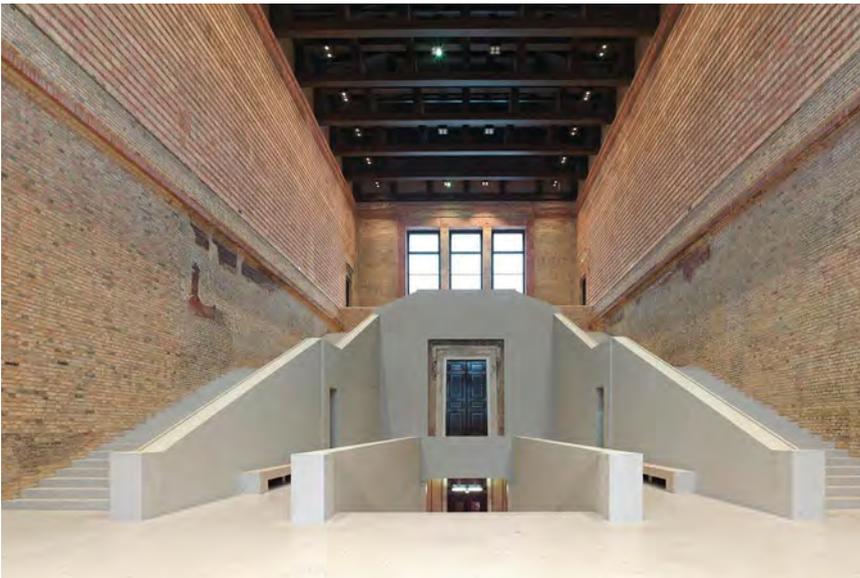


Figure 20: Diagram of Aemulatio

Goes beyond imitation of the original
 Attempts to surpass the original aesthetically & functionally
 Some interventions are subtle, drawing more attention to the original
 (Plevoets and Van Cleempoel 34)

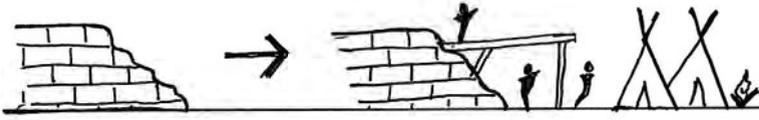
4.4: AEMULATIO



David Chipperfield
 Architects, Neues Museum,
 Berlin, 1997-2009

Figure 21

Enables a narrative that
 combines the grandeur,
 vision and importance of a
 public museum - hollowed
 out and redefined by traces
 of war



4.5: INFORMAL REUSE OF RUINS

Figure 22: Diagram of Informal Reuse of Ruins

Informal, spontaneous & utilitarian vernacular adaptation
 Necessary, user-led and somewhat unplanned interventions
 (Plevoets and Van Cleempoel 43)



Kunsthau Tacheles, a group of artists in informal settlements, Berlin, Transformation 1990's

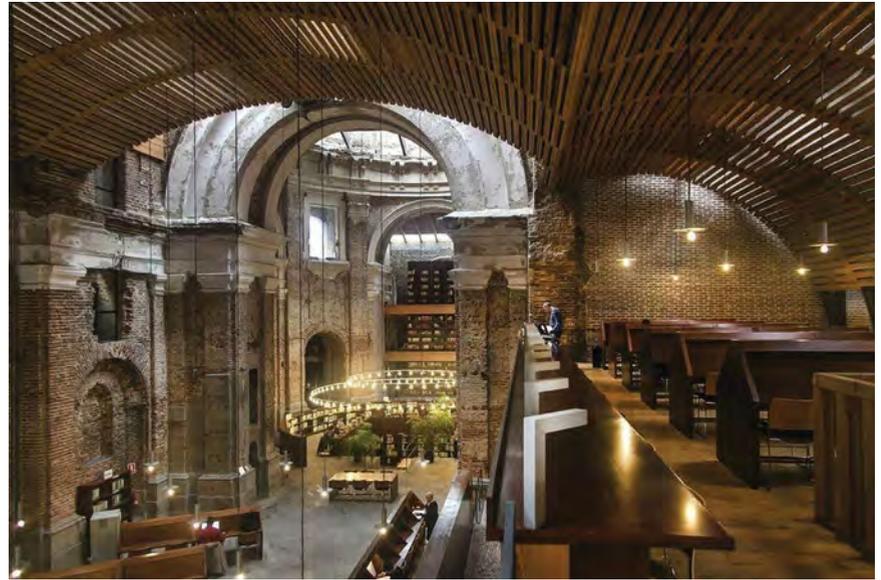
Figure 23

Enables a narrative that suggests a necessity and a need unused spaces fill for people who are on the margins

Library Escuelas Pías,
Linazasoro & Sanchez
Arquitectura, Madrid,
1996-2004

Figure 24

Enables a move that
preserves the history and
narrative of the Spanish
civil war



4.6: CONSOLIDATED RUIN

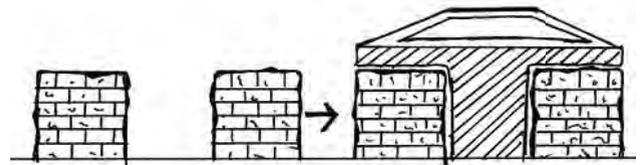


Figure 25: Diagram Consolidated Ruin

Aesthetic appreciation of decay where integrating the qualities of the ruin into a new intervention transforms the ruin

Ephemeral qualities become preserved and strengthened

Relation between new and old can generate a sublime experience

(Plevoets and Van Cleempoel 45)

**Weave Waterloo, Collins
and Turner, Sydney,
Australia, 2013**

Figure 26

Enables a narrative about adapting to make public space accessible and a larger part of the community with a sense of ownership that reaches out into the landscape



4.7: REPROGRAMMING

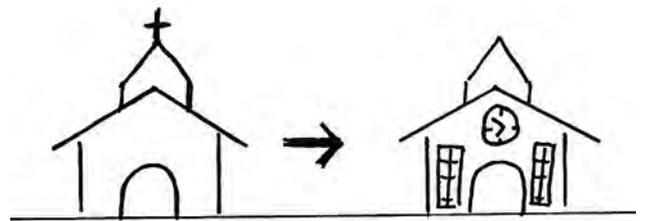


Figure 27: Diagram of Reprogramming

Making inhabitable spaces in environments that were never built for those purposes

Creates tension between old & new

Explores tension between new occupant's requirements and environment

(Brooker 15)

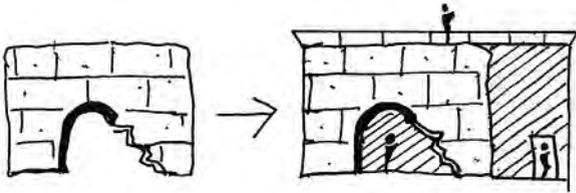


Figure 28: Staging Ruin as Strategy

4.8: STAGING RUIN AS STRATEGY

Building upon the consolidated ruin in contrast to restored building allows the preservation of the ephemeral characteristics of the incomplete

(Plevoets and Van Cleempoel 46)



PC CARITAS, De Vylder
Vinck, Melle, Belgium, 2016

Figure 29

Enables a narrative that
puts a premium on public
space

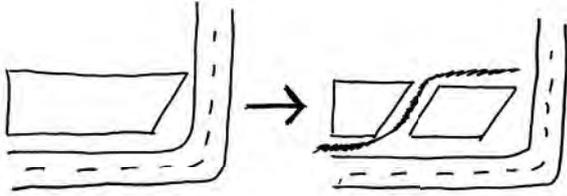


Figure 30: Diagram of Intervention

Robust imposition of new onto old
 New & old are integrated but remain distinct
 Promotes continuity with careful joining
 Offers layered palimpsest of space
 Feels transgressive and imposed like the new intervention should not be there
 (Brooker 39)

4.9: INTERVENTION



Bunker 599, Raaaf/Atelier
 De Lyon, Culemborg,
 Netherlands, 2013

Figure 31

Enables a narrative about
 WWII as being a fixture in the
 landscape of Dutch memory

Shihlin Paper Mill,
Interbreeding Field, Taipei,
Taiwan, 2010

Figure 32

Enables a narrative that
speaks to design possibility
and potential uses for found
material



4.10: SUPER-USE

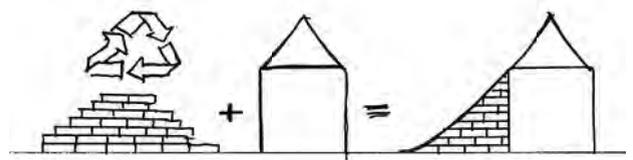


Figure 33: Diagram Super-Use

Shihlin Paper Mill, Interbreeding Field, Taipei, Taiwan, 2010

Enables a narrative that speaks to design possibility and potential uses for found
material

(Brooker 65)

**Red Bull Music Academy,
Langarita Navarro, Madrid,
Spain, 2012**

Figure 34

Enables a narrative about
how culture is fluid,
transient and, like a circus,
can move from town to town



4.11: INSTALLATION

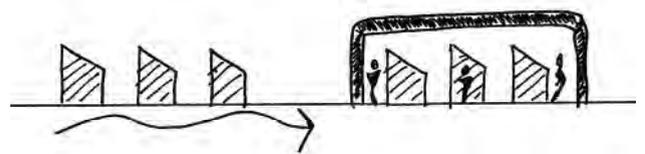


Figure 35: Diagram of Installation

Explores the existing contrast between the old and the new
Often non-site specific installed spaces that are temporary and not built to last
Spaces are designed to leave existing as it was found, once duration of installation is over

(Brooker 115)

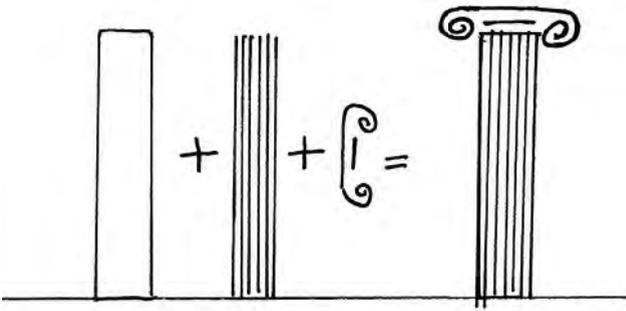


Figure 36: Diagram of Artifice

Crafting, constructing, assembling in a technically expedient fashion to employ the art of cunning

Designed to seduce, misinform, duplicate or replicate the existing to create meaning

(Brooker 92)

4.12: ARTIFICE



**Fouquet's Barrière Hotel,
Maison Edouard François,
Paris, France, 2006**

Figure 37

Recreating a facade enables a narrative that tells a story of staying consistent with Haussman and the urban history while breaking away from it at the same time with contrasting windows

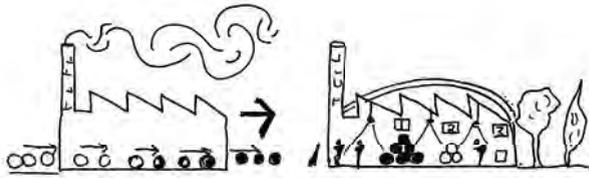


Figure 38: Diagram of Narrative

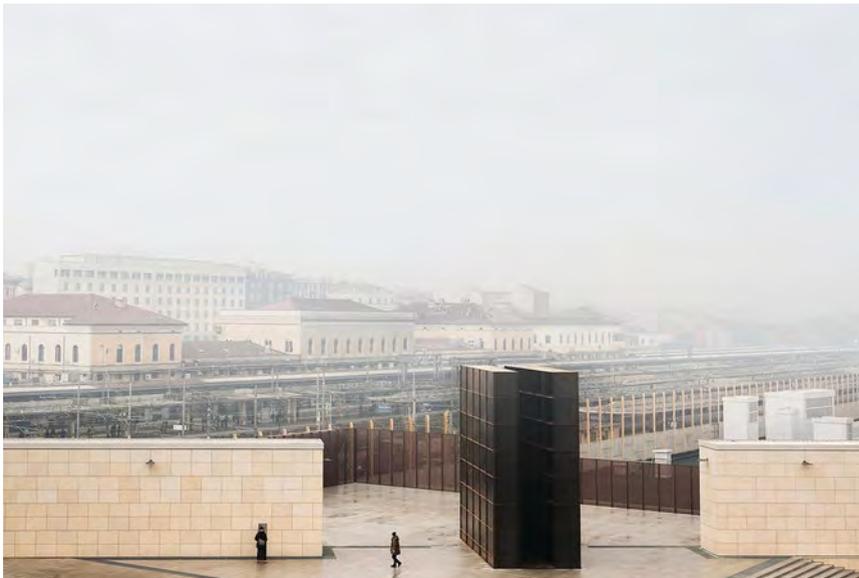
4.13: NARRATIVE

Built environments designed with the purpose of telling specific stories about spaces, objects and their inhabitants

Utilizing story telling potential of existing spaces

Contrasting new environments with existing historical spaces can define design

(Brooker 104)



Shoah Memorial, Morpurgo De Curis, Milan, Italy, 2009-2016

Figure 39

Enables a narrative that connects the role of a specific location in Milan to the larger story of the Holocaust and what it implies today

**Dovecote Studio, Haworth
Tompkins, Snape Maltings,
UK, 2009**

Figure 40

Enabled a narrative or origin story. Literally placing cultural production inside a ruin can act as a catalyst for regeneration and appreciation for the original structure



4.14: ON/OFF SITE

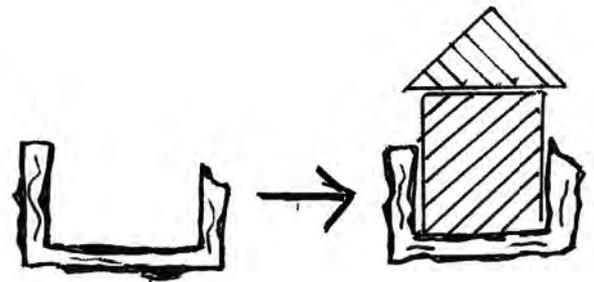


Figure 41: Diagram of Narrative

Construction and fabrication of a project both on and off site
 Ready-made specification and bespoke fabrication can lead to unique building reuse solutions
 Often in conjunction with preservation, contrast idealized backdrop with new element

(Brooker 166)

**Doma Gallery, W
Architecture, Baltimore
County, Maryland, 2004**

Figure 42

Enables a narrative that recalls an idyllic past combined with the reality of loss. The effect of love and regret are met at the new program. The gallery uses the old barn's credibility to claim its right and authority to exist in the pastoral landscape



4.15: NESTING

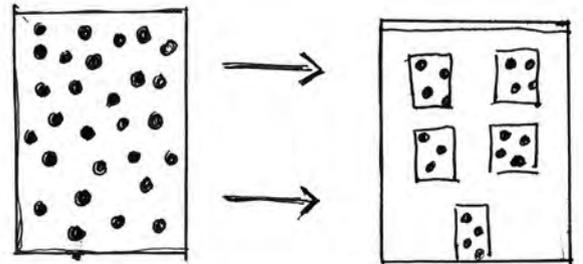
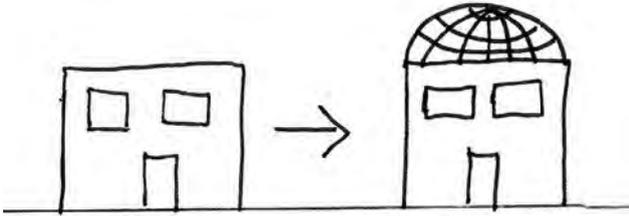


Figure 43: Diagram of Nesting

New piece nestles inside existing structure, creating its own world. Pleasure is heightened by the experience of its relationship to the old world
The container provides memories - the new provides new relevance and animates
Hidden value in the old is reclaimed and represented as contemporary object

(Bollack 23)



4.16: INSERTION

Figure 44: Diagram of Insertion

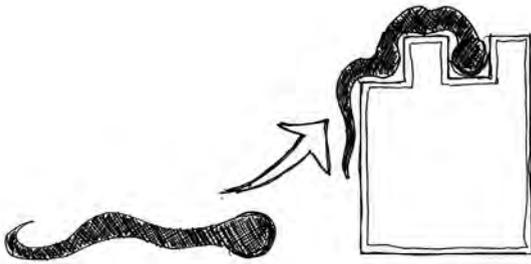
Strategy where new elements are built to fit into the existing
 To put inside, in between, on top of, around, upon, and under existing host
 Existing will dictate size of new insertion and new insertion will contrast existing
 (Brooker 190)



**Rijksmuseum, Cruz Y Ortiz,
 Amwsterdam, Netherlands,
 2013**

Figure 45

Enables a narrative that states public buildings can be used for other public uses as simple as pathways for those just passing by



4.17: PARASITES

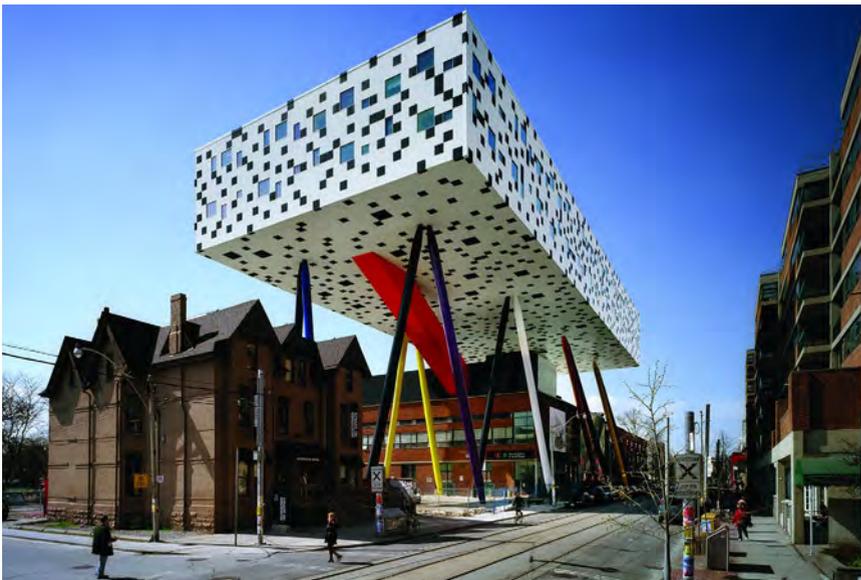
Figure 46: Diagram of Parasites

A symbiotic relationship where the parasite and host both benefit

The old provides access to existing historical and cultural fabric and infrastructure

The parasite is always distinct. The old generates form of the addition, mode of interaction and blunt juxtaposition

(Bollack 65)



Sharp Center For Design,
Alsop Architects, Toronto,
2004

Figure 47

Enables a narrative of both playfulness and monumentality in both aesthetics and volume. It also enables pedestrian free flow of traffic from the street

**Santa Caterina Market,
Enric Miralles & Benedetta
Tagliabue Architects,
Barcelona, Spain, 1997-
2005**

Figure 48

The enormous and colorful quilt like wrap enables a cultural narrative associated with a familiar environment while projecting a new identity and experience at the back where the overhang comes together with new spaces



4.18: WRAPS

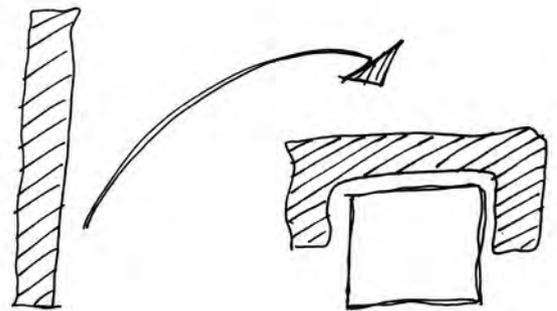


Figure 49: Diagram of Wraps

The new wraps the old providing protection to a building that has become fragile
The new creates in-between spaces which becomes charged by tension between old
and new

Drawing on collage and conceptual art ,the wrap presents the old anew by incorporating the old into a different whole that often signals a new energy or future

(Bollack 113)

Musee Des Beaux-Art, Ibos
& Vitart Architects Lille,
France, 1990-97

Figure 50

The juxtaposed addition enables a narrative that both affirms and denies the original beaux-art museum. Affirms, by re-framing the courtyard in between with a unambiguous classical relationship and denies by dematerializing the building in pixelated reflection



4.20: JUXTAPOSITION

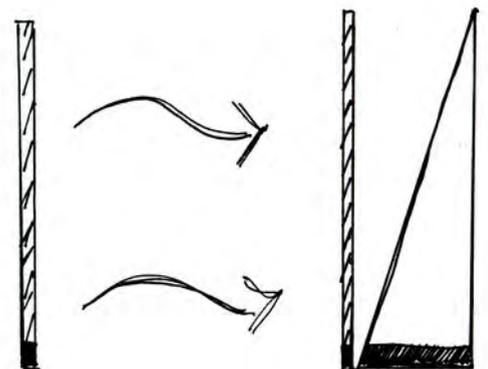
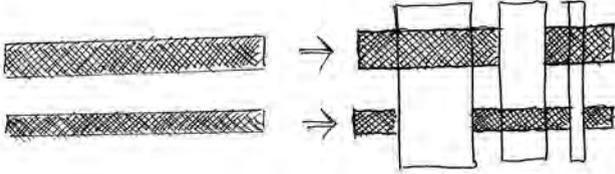


Figure 51: Diagram of Juxtaposition

Additions do not engage in any obvious with the older structure. No blurring, transfer or call and response.

The new is integrated into the functional pattern of the combined work contributing through a quiet aloofness from a distance.

A visual separation of distinct styles, materials, colors and volumetric abstraction add to the value of each.



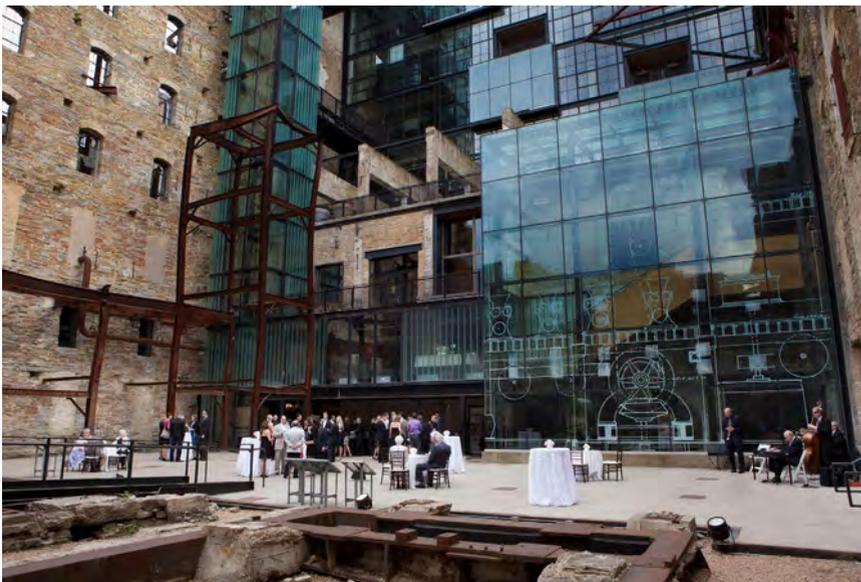
4.19: WEAVING

Figure 52: Weaving

The new wraps the old, providing protection to a building that has become fragile. The new creates in-between spaces which becomes charged by tension between old and new

Drawing on collage and conceptual art the wrap presents the old anew by incorporating the old into a different whole that often signals a new energy or future

(Bollack 179)



**Santa Caterina Market,
Enric Miralles & Benedetta
Tagliabue Architects,
Barcelona, Spain, 1997-
2005**

Figure 53

The enormous and colorful quilt like wrap enables a cultural narrative associated with a familiar environment while projecting a new identity and experience at the back where it the overhang come together with new spaces building and plaza.

5: Testing

5.1: STAGING RUIN AS STRATEGY

After compiling and considering a compendium of adaptive reuse strategies identified by various academics, theorists and practitioners, testing one would serve two main purposes. Firstly, it would determine just how effective and/or accurate a strategy is compared to the description and result it was intended to yield. Secondly, and perhaps more importantly, it allowed for the discovery of unintended consequences. Unintended results are unique to adaptive reuse and speak to a narrative that is discovered, interpreted and emphasized rather than being authored by the creator.

Given the issue of scale and location for a test in Detroit City it was decided that “Staging Ruin As Strategy” would be explored. The legacy of ruin in

Detroit is in itself a very charged subject with lots to unpack while at the same time it signals a call for renewal that speaks to an alternative futures. The exploration landed on an abandoned Detroit Public School in ruin. Taking advantage of an open back door I was able to access the inside of this once grand educational institution with large hallways, classrooms, a theatre, a pool and of course gymnasium. It was there I discovered an almost surreal wood floor that had warped into a series of waves due to the extensive moisture that had infiltrated the building. The floor bucking upwards indicated that perhaps the basement was holding water and moisture was moving upwards through the ground floor gymnasium. The surreal looking floor looked like the set of a Andrei Tarkovsky film which is interesting because many of his film locations are in places



Figure 54: Detroit Public School Exterior Wall



Figure 55: Detroit Public School Broken Glass Block

that have been abandoned and are in some kind of ruination. This speaks to acting on the creative potential held within each place of ruin as opposed to their fetishization.

After extracting a piece of the gymnasium floor it was recontextualized, as per image 60.

Thoughts & Findings:

There is little, if any, discourse surrounding ruination as a specific and explicit strategy in adaptive reuse theory and practice as a way to leverage new possibilities and relationships beyond its static non participatory inclusion. This study of urban ruination and the subsequent application of staging a ruin reveals how the ephemeral quality of the object is preserved and amplified in contrast to a new floating white field. The new and old play off each other, focusing the

viewer on a palimpsest of narrative, meaning and purpose within the life cycle of the object. The thick quality of wood material, intentional graffiti and wave shape set next to the pure functionality of the white field packages past and present, bidding ideas for alternative futures. Can we imagine how staging ruin as strategy for adaptive reuse might be considered on a larger architectural or even urban scale?



Figure 56: Detroit Public School Gymnasium



Figure 57: Detroit Public School Empty Pool

“Can we, like Walter Benjamin before us, recall, reexamine and recontextualize memory images from the past until they awaken within us a new path to the future?” (Boyer 29)



Figure 58: Detroit Public School Empty Change Room



Figure 59: Detroit Public School Gymnasium



Figure 60: Diagram of Juxtaposition

6: Methods

6.1 APPROACH TO PLACE

An inquiry into determining just how collective memory, sense of place and lived experience could jointly arrive at an over arching concept that drives the creative production behind adaptive reuse was conducted in the form of image making based on information gathering. Tactics employed included conducting surveys, producing video interviews, documentation and memory collage making. The goal was to discover the unexpected rather than exercise a particular bias, narrative or author a desired outcome. What could be unearthed? What ideas could be formulated? How could ideas be configured into the machine for creative production?

“The idea becomes a machine that makes art.” - Sol LeWitt

The results included discovering alternative narratives along with many anecdotal stories. Regardless of how common place each appeared on the surface, a closer examination in relation to the wider social context in both the past and present can reveal they encapsulate, reflect and provide a portal into wider ideas, issues, subjectivities and desires within the world in which we live.



Figure 61: Trisha Brown's
Choreographic Cycles



Figure 62:
Sol LeWitt
Complex Form #21



Figure 63: Sol LeWitt,
Corner Piece #4

The idea was to use unconventional methods that steered clear of universal narratives of established history that made new connections which could inform future design decisions. The question is, “Can we, like Walter Benjamin before us, recall, reexamine and recontextualize memory images from the past until they awaken within us a new path to the future?”

“In a word, the image is not a certain meaning expressed by the director, but an entire world reflected as in a drop of water” - Andrei Tarkovsky



Figure 64: Film Still, Stalker (1979), Andrei Tarkovsky

The inquiry and tactics took place at three different locations. The first being Scott Fountain located on Belle Isle in Detroit, Michigan. The second being a neighborhood known as Walkerville in Windsor, Ontario with emphasis put on the historic Willistead Manor located inside Willistead Park, in the heart of Walkerville. The third location was the now vacant Greyhound bus terminal located in downtown Windsor, Ontario across the street from the University of Windsor’s School of Creative Arts.



Figure 65: Scott Fountain, Belle Isle, Detroit, MI



Figure 66: Vacant Greyhound Bus Terminal, Windsor ON



Figure 67: Willistead Manor, Windsor ON

6.2: INTERVIEW I COLLAGE & RESULTS

Transcript - The words of Darryl Walker
Scott Fountian, Belle Isle, Detroit

Memories I have of Scott Family Fountain... was my mom used to pile us in the car. She had 8 children.

My aunt used to show up and a lot of other families and we would hang out at the fountain all night on hot summer nights.

And kids would play. We would run around. We had our blankets. We set up make shift tents. The parents would bring different things like hot dogs or potato chips for all the kids a`d just run around and play and get in our tents with our flash lights and it was a very family oriented night on a hot night in Detroit.... with none of us having central air.

I was not aware that what the fountain commemorated. I was not aware that the name of the fountain was the Scott Fountain. My mother's maiden name was Scott so I have to call my whole family and let them know that we were... that that was our fountain that we were dancing around every night when we were kids. -END

Figure 68:
Darryl Walker
Interview Stills



Providing a magical healing relief & reinforcing social bonds

Memory Collage - Scott Fountain, Belle Isle, Detroit MI

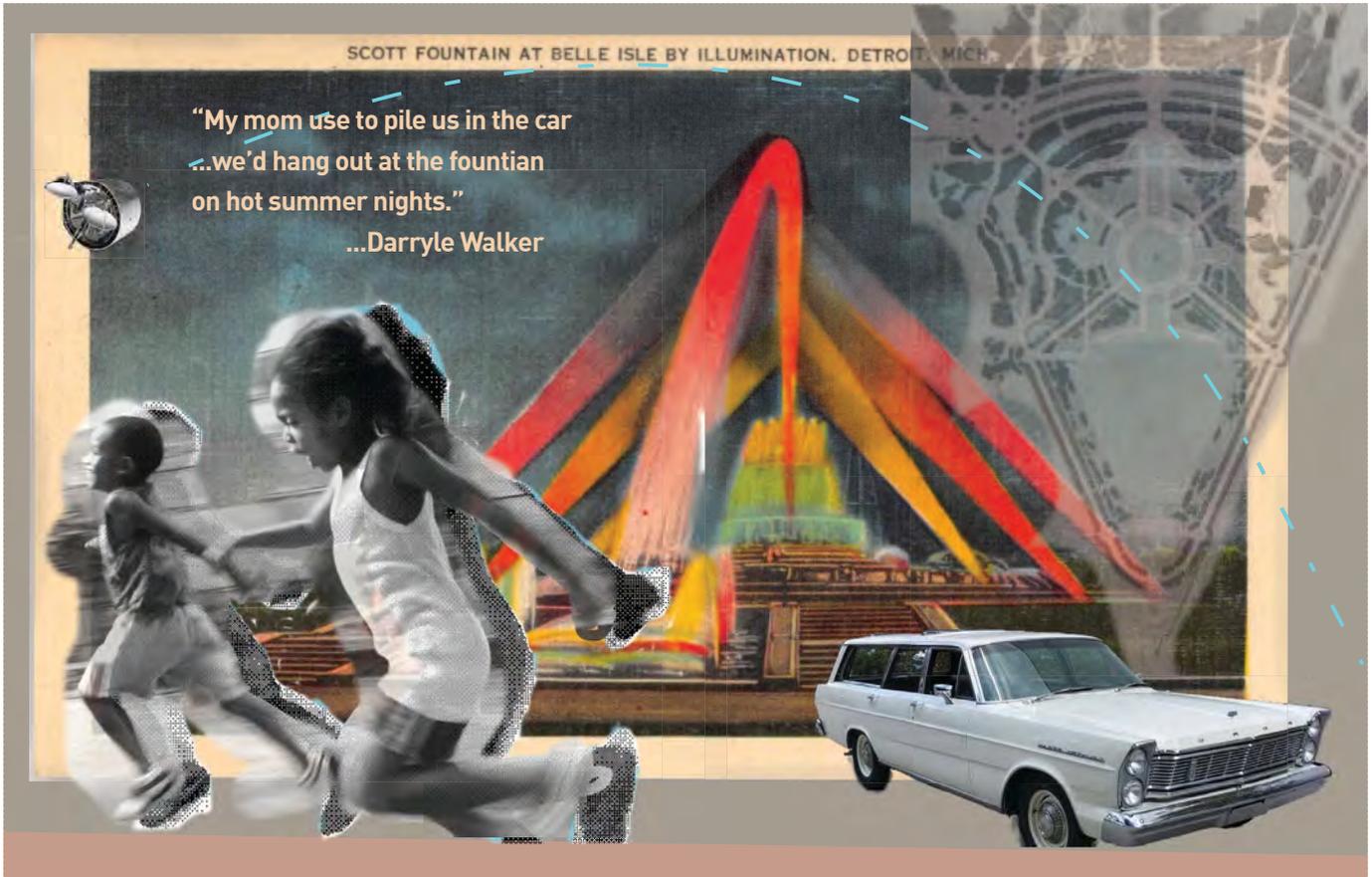


Figure 69: Memory Collage, Scott Fountain

The interview revealed what was a monument to some was a piece of infrastructure to Darryl Walker and his community. They would use the fountain as a cooling center on hot summer nights - an outdoor gathering place where people could enjoy the breeze and cool spray of water coming

off the fountain. Off camera Darryl Walker fondly remembered just how majestic the colorful lights were shining through the water, saying it was a light show. He also made it clear that no children went into the water out of respect for the fountain and that any such behavior would not be tolerated

by the parents.

This kind of unearthing of narrative does two things. Firstly, it broadens our understanding of the fountain and secondly it allows us to imagine alternative futures.

The narrative allows us to see beyond the official memorization of James Scott. James Scott was the heir to a large real estate fortune who had a reputation of being a vindictive, scurrilous misanthrope. Without any heirs he bequeathed his entire fortune to the city of Detroit on the condition that a fountain memorialize his life and incorporate a life sized bronze statue of himself. The fountain is a monument to vanity and self-aggrandizement. At best, the statue's stature suggests it was built to memorialize a man who appears important but that most of the public today do not know. Either way our understanding is somewhat static and disconnected from the user experience

Darryl Walker's narrative reveals a rich human experience. A palimpsest of intangible collective memories layered on top of official history which charges our perception of the fountain with a very palpable human experience. Unpacking his story raises questions while making connections to both past and present, allowing us to see the fountain as a continuum of what it could be. Does most of Detroit's Black community have the luxury of air conditioning today? How might infrastructure like cooling center be implemented as we face increased heat warnings due to the effects of global warming? What does it say about public

space when we consider that Belle Isle is now managed by the State of Michigan rather than the City of Detroit as was the case? Are the now more limited hours for Belle Isle a significant loss given a similar late night gathering is no longer possible? If so what is lost? Do public spaces exist today in Detroit today that have similar accessible and programmable DYI features?

Darryl Walker's narrative also prompts a reimagining of what is a mostly paved over surrounding landscape today. How could a redesigned landscape reference past memories, by animating a concept of public space that provides a similar magical experience? How might a redesign consider a similar kind of healing relief while reinforcing social bonds? How might all this happen while stimulating ideas for alternative futures where the user comes to feel they are part of a continuum?

The interview raises so many important questions and provides inspiration for a creative jumping off point.

The memory collage is intended to capture the spirit of Darryl Walker's narrative - a method of research through design and making. The late 1960's station wagon and satellite speak to the innovation of the time. The magical fountain light and joyous children represent hope and wonder to remind us that designing for these kind of experiences ensures we do not default on the promise of tomorrow.

6.3: INTERVIEW II & FINDINGS

Transcript - The words of Peter Hrastovec Walkerville Neighborhood, Windsor ON

Well my wife and I bought this house in Walkerville in 1994, so that means we have been here for 27 years.

Walkerville was very much an old English enclave historically. And I'm not taking any great offence to that. That's just the way history was... it was its own village. So a lot of that character of that history of the English traditions... and the walker family, and people who grew up in this area, was maintained. You can see it in the street names and so on.

It's interesting to think about the things that are intangible in so far as how it affected life in Walkerville and even in the rest of Windsor. With a name like Rostovwizt, prior to 1956-57, I couldn't live here because there were lots of restrictions on the movement of people of European extraction, race, people who were black, who were Jewish, for example. They were limited in what neighborhoods they could live in. This limitations, these restrictions ...these restrictive covenants in deeds, were removed by law sometime in the late 50s.

You're asking about material memories with respect to Walkerville that have meaning to me... i can tell you that the post office building... it has walls as thick as Fort Knox It was built at a time when buildings were built to last seemingly forever and the foundation is very strong. So it



Figure 70:
Peter Hrastovec
Interview Stills

had a historic purpose, but repurposed as an office building. But it had an intrinsic value because of the history and the fact that it was such an elegant building.

What better place than a community like Walkerville can you see history at work. We've kept and renovated the old and look forward to many decades into the future where the story can be a continuum. The story can be told over and over and over again with a heartfelt embrace for things in the past.... but sometimes in the past things were kind of ugly in terms of how we dealt with people and the lack of diversity and things like that, but in this day and age, inclusivity being a very important part of the things that do, does not in any way denigrate the history that we have, we just embrace it and let's make things better. Let's make it such that we can truly enjoy all these amenities that we have but and build on this community. So I think it's a great balancing act. And these so great stories. I've told so many great stories about the significance of Walkerville.

You walk along Montmouth Ave and you look at the row housing there and think that this was built by an entrepreneur who said, "I'm going to create housing for workers so they have a comfortable place to live close to work and they can be part of a great community. No different than Henry Ford who invented the Model T and making it affordable so his own workers can buy a car and have a car.



But the one thing that keeps drawing my attention to this area is Willistead Manor. I just stand and breath and look at the Manor and look at different times of the year, when it's well treed in, or when the leaves are changing color or when the trees are bare and you can see more of the Manor and the sun hitting it a certain way, it's special. It makes me happy.

You feel like you are in a real neighborhood. It's not just residential living for the sake of living, it's living with a purpose of embracing life.

What better place than a community like Walkerville can you see history at work. We've kept and renovated the old and look forward to many decades into the future where the story can be a continuum. The story can be told over and over and over again with a heartfelt embrace for things in the past.... but sometimes in the past things were kind of ugly in terms of how we dealt with people and the lack of diversity and things like that, but in this day and age, inclusivity being a very important part of the things that do, does not in any way denigrate the history that we have, we just embrace it and lets make things better. Let's make it such that we can truly enjoy all these amenities that we have but and build on this community. So I think it's a great balancing act. And these so great stories. I've told so many great stories about the significance of Walkerville.



Figure 72:
Peter Hrastovec
Interview Stills

The interview with Peter Hrastovec was a reflection of his memory, sense of place and lived experience in the neighborhood of Walkerville. The once former hamlet was born as employee housing for whiskey distiller Hiram Walker & Sons, who created the iconic brand Canadian Club Rye. As touched on by Peter Hrastovec, Hiram Walker would go on to develop the hamlet of Walkerville to include well constructed and conveniently located worker housing and a long list of life enhancing amenities and infrastructure. Items included were clean running water, electric lights, paved roads, fire and police protection, a public beach, schools, churches, a ferry system to Detroit, an electric trolley and a railroad station. Many of these upgrades occurred in Walkerville even before the city of Windsor employed them. The utopic vision implemented by the hamlet's founder Hiram Walker from which Walkerville would grow, eventually became amalgamated into the city of Windsor.

Unpacking Peter Hrastovec's interview raises questions while making connections to both past and present. This allows for understanding how Walkerville can be part of a continuum. How might we look at housing and infrastructure today? Has Walkerville kept pace with market and environmental demands? The once blue collar row housing is no longer an affordable option for any working class people. Overwhelmed storm water infrastructure have caused continuous basement flooding forcing the city to subsidize sump-pumps for residents.

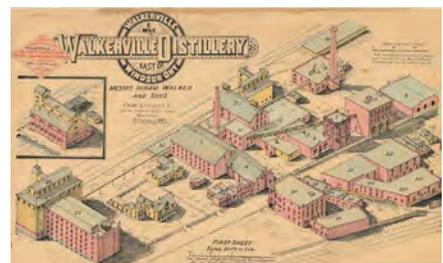
Figure 73: Bronze Statue of Hiram Walker



Figure 74: Concept des of the parkette to be built in Walkerville



Figure 75: Historic Image of Walkerville Distillery



Also it should be asked if the ideas of inclusivity Peter Hrastovec speaks of in Walkerville are fully considered as the city of Windsor rolls out a redistricting plan for the southern portion of Walkerville, which is currently being rebranded as the “Distillery District.” Specifically with their decision to commission a \$300,000 statue of Hiram Walker, for a soon to be built gateway into Walkerville from the river front. What does the statue represent and what kind of narrative is being expressed?

The interview with Peter Hrastovec did not focus on any specific site or structure as was the case with Darryl Walker, although it did reveal a general sense of how we may begin to see Walkerville inside the conceptual framework of collective memory, sense of place and lived experience.

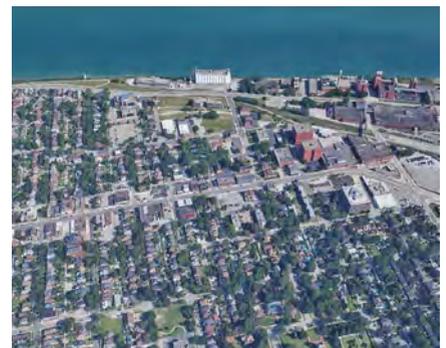
Hrastovec spoke of the intangible memory of restrictive property covenants that kept minorities and immigrants out of specific housing enclaves. The story is a reminder that even though this brand of racism may no longer be codified law, the tendency to forget past struggles under assumptions they no longer exist is very real. It is only upon reflection that we begin to understand the assumptions of inequality have never left. Codified laws are replaced with structural racism. The one time inability of some to legally purchase a home in Walkerville is replaced with a lack of access to affordable housing. How could these memories be expressed in a way that is open ended enough for society not only to recognize

past injustices but connect to current struggles of economic and social justice in a way that allows for imagining alternative futures?

Hrastovec also spoke of material memory specifically with regards to the stone work found in the former post office. His appreciation for “age value” reflects the kind of primordial memory inherent in our understanding of stone originating in geologic time. The touch of stone as a sensory experience connected to an ancient memory is very real.

Beyond the interview simply shooting footage of Walkerville revealed a sense of place through various multisensory lived experiences - the loud long echoing horn of laker ships floating down the Detroit River; the smell of sour mash emanating across Walkerville from the Whiskey distillery; the touch rough stone or cold iron gates found in the around many turn of the century buildings and the sight of early morning fog stuck in Willestead park, all speak to a particular sense of place that is distinct to Walkerville.

Figure 76: Ariel of Walkerville



6.4: MEMORY STUDY I

Memory Quotes

Willistead Mansion & Park, Windsor ON

"I went to Walkerville in the 70's. Spent many hours in the library and art gallery . I loved seeing the group of 7 paintings they had displayed there."
... Paul Ellis

"My sister had her art displayed in the manor. She won an art contest when she was in Grade 8. Many many years ago." ...Josephine Cote

"One of greatest joys I had in my life was being with my parents to show off my art works displayed at the Willstead Art Gallery during the annual Windsor School Board Student Art Exhibitions."
...Jim Mroczkowski

It was a library when I was a kid. Mrs Markovich was the librarian
...Kim Kristy

I was/am an avid reader so I was there countless times. It was magical for a child to enter through the huge doors into the stone entry way and climb the oak staircase.
...Addy New

I can recall going to many exhibits at the gallery at Willistead. One in particular was Michaelangelo drawings.
... Nancy Hastings-Trew

The interview with Peter Hrastovec is a general over view of Walkerville, ending with his appreciation for the Willistead Manor. He specifically comments on the ephemeral qualities of the Manor during the summer months. This prompted an inquiry into the memories of Willistead Manor, specifically when it was reused as a public library and a public art gallery for the city Windsor, known as the Art Gallery of Windsor (AGW).

A survey was conducted requesting personal stories and experiences or those passed down from parents or older members of the community. Also included in this request were experiences with the gallery's founder Kenneth Saltmarche. Willistead Manor was built by Edward Chandler

Walker, second son of Canadian Club founder's Hiram Walker. Construction of this 16th Century English Manor - style known as Tudor-Jacobean, began in 1906 and was designed by Albert Kahn. Edward Chandler and his wife Mary did not have heirs and so after Edward's death in 1915, Mary lived in the manor alone until returning to her birthplace of the US in 1917. The 16 acre estate was be donated by the heirs of Hiram Walker to the town of Walkerville in 1921.

The manor would serve as the location for Walkerville Town Council chambers and then the Walkerville Public Library, where it saw its name changed to Windsor Public Library after Walkerville amalgamated with the City of Windsor in 1935. The manor would go on to become the original home of the Art Gallery of Windsor.

Kenneth Saltmarche become the new director of the AGW in 1946, increasing the frequency and quality of shows, gallery talks and art classes. It it



Figure 76: Photo of Willistead Manor

Figure 77: Memory C

Art: How the world touches us and we touch the world.

Memory Collage - Willistead Mansion & Park, Windsor ON

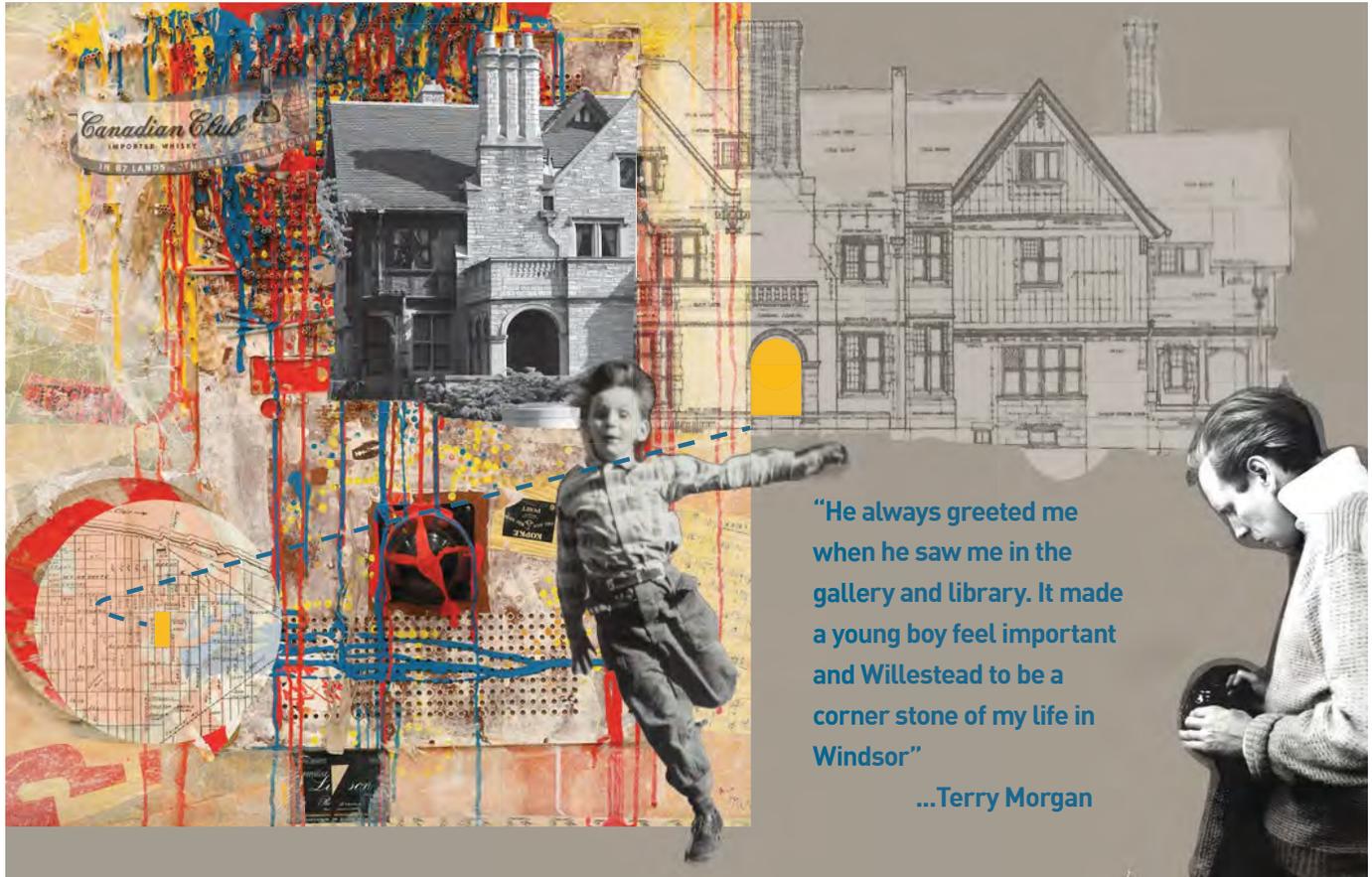


Figure 76: Memory Collage Willistead Manor

from this period forward most people in the survey recall, with a few standout comments which inspired the memory collage.

By 1958 the AGW attendance had tripled causing friction between the dual use of library and art gallery. Despite the gallery’s eventual recognition by the City of Windsor as an independent institution with independent funding, the AGW would eventually move out of the manor due to lack of humidity, security systems and fire suppression control systems required to house valued collections of art. By 1981, Willistead Manor would begin to operate in its current limited

capacity as strictly special event venue along with making historic tours available.

The memory survey revealed that the art gallery touched people through sense of place, as transmitted through the lived experienced of art, and how they in turn they touch the world through memory, social engagement and creative production.

The boy in the collage was inspired by surveyee Terry Morgan who recalls AGW director Kenneth Saltmarche, stating, “He always greeted me when he saw me in the gallery and library. It made a young boy feel important and Willistead to be a

corner stone of my life in Windsor.” This sense of place was realized by the boy’s human interaction with Kenneth Saltmarche which in turn inspired direct engagement with art classes, creative production and the original works of master artists. Art displayed included the drawings of Michelangelo, landscape painting from The Group of Seven and abstract expressionist paintings from The Painters Eleven. The AGW provided a unique opportunity on a neighborhood scale. A place young people could access on their way home from school or quickly bike ride to on a Saturday afternoon. Clearly this would be a different experience a young person might have today when visiting the typically larger more urban gallery.

The collage also shows a work from Harold Town a famous Canadian abstract expressionist and an image of Harold Town looking downward. Town showed his work at the AGW and critiqued artworks created by of students from Walkerville Collegiate, located a few blocks away from the manor. As one surveyee Holly Wolter recalls, “When I was a young artist, Kenneth Saltmarche was the director at the gallery. He was good friends with the famous Canadian artist Harold town and often Harold would come to Windsor. I was in a show at the time and Mr. Town critiqued my work.”

Unpacking the memory survey raises questions while making connections to both past and present, allowing us to see Willstead Manor as being part of a continuum. Ideas of what once

was and what could be come to mind. The quotes reveal just how the manor situated itself as a cultural hub of experience while it was an art gallery. This is no longer the case as the general public is rarely allowed to enter the space because it is for private events only. The memory quotes and collage attempt to inspire alternative futures.



Figure 78: A.J. Casson (1989–1992), *White Pine*, c. 1957,



Figure 79: Harold Town, *Festival*, 1965



Figure 80: Michelangelo Buonarroti, “Studies of the Back and Left Arm of a Male Nude,” 1523-24

6.5: MEMORY STUDY II

Familiar and accessible utility that provides the means to ends Memory Collage - Vacant Greyhound Bus Terminal, Windsor ON

"Spent many lunch hours there when working as a coop student also catching the bus after school to go home..many find memories of the bus station"
... Kelly Tidridge

"Spent a lot of Saturdays downtown we would catch the bus and take it downtown then we would go to the market first then go to the Odeon Theatre"
...Larry Nickart

"There was one of those "instant photo" booths inside the bus station that my BFF and I could never resist engaging!" ... Karen Tinsley

"My father-in-law Glen Fox drove for Greyhound for over 35 years. I am wearing his watch that he received for 30 years safe driving."
...Larry Stull

"We hung out there all the time, waiting for cadets to start at the armouries across the street" ... Janice Stiers

"Boarded a Greyhound bound for the military. Later drove city bus." ...
..Larry Breen

"When I was 17 years old I got on a Greyhound bus and went all the way out to Calgary to work on a wheat farm cattle ranch."
... Kim Kristy

The third memory quote survey relates to the now vacant Windsor Greyhound Bus Terminal, located in downtown Windsor, Ontario. When in operation the terminal also had a small diner with a luncheon counter called "The Dashboard," where travelers and locals could grab a quick bite to eat. The Bus Terminal was in operation from 1941 - 2007. For a number of years the vacant terminal was used as a farmers market during the summer months. In 2012 the University of Windsor took control of the building with the intention of incorporating it into a downtown campus that would become part of the School of Creative Arts. Because the bus terminal is located directly above the Windsor Detroit Tunnel, the University of Windsor was required to discuss any design plans with the Windsor Detroit Tunnel Corporation to ensure construction would not

compromise the structural integrity of the Tunnel below. The Windsor Detroit Tunnel Corporation's inability to communicate with the University in a timely manner forced the University to abandon expansion plans into the Bus Terminal given the hard deadlines for a student transition to a new space. Interest to use the vacant bus terminal still exists although no plan has been implemented as of yet. Discussion about using the bus terminal to house a screening room for the School of Creative Arts along with an art supply store, community space and satellite campus police office are the current proposals being tabled for any future program.

The memory survey revealed how familiar and accessible public utility can service many needs for many people. This was reflected in the responses. Survey responses pointed out how the bus terminal was the only public washroom downtown. Survey respondents pointed out how they would often eat at the diner on the ground floor and how great the food was. Survey respondents pointed out how they would often just wait inside the bus depot while waiting for cadet training to begin across the street in the Armory building which has since become part of the University of Windsor's School of Creative Arts. Of course it was a place that people utilized for traveling purposes. Local travel included using the terminal as the jumping off point for special shopping trips into Detroit City and regional travel included young students using the terminal as a destination point when coming in from the county

to attend music lessons on the weekends or visit family and friends. Distant travel included using the terminal as a starting point for reaching an out of province job or heading off for military service. The quote in the collage came from John Gagnon who stated ...“My baseball team was sponsored by the Dashboard Restaurant, always us to go there with my mom for a quick snack. Liked the radio in all the booths.” This anecdotal quote about the diner inside the bus terminal begins to reveal the sense of place. The accessible affordable diner became part of the wider community by sponsoring John Gagnon’s baseball team. For John Gagnon the bus terminal was not just a place used for traveling purposes it was a place he enjoyed eating at, a public place where he could spend time with his mother and a place that supported his extra curricular activities.

Unpacking the memory survey raises questions while making connections to both past and present which allow us to see the Bus Terminal as a continuum of what once was, what is now and what could be. It was essentially an unofficial community space. A space free of any consumerist obligation where one could use the bathroom wait inside to shelter from the rain, kill time and amuse themselves with the photo booth or grab a inexpensive grilled cheese sandwich. Given Greyhound bus service has been completely canceled in Canada as of May 13, 2021 it also raises question about access to affordable travel options. How could the bus terminal begin to operate in a similar fashion that offers a public

utility moving outside the four walls but in a different capacity?

The memory collage places the bus terminal geographically in space and time with perspective and topography situating it downtown near the Detroit River. The stream line styled architecture and 1937 Greyhound Super Coach created by famed designer by Raymond Lowery both echo the stream lined aero dynamics the DC-1 airplane flying above, from which the engineered aesthetic



*Figure 81:
Shoppers cross
Woodward St.
Detroit*



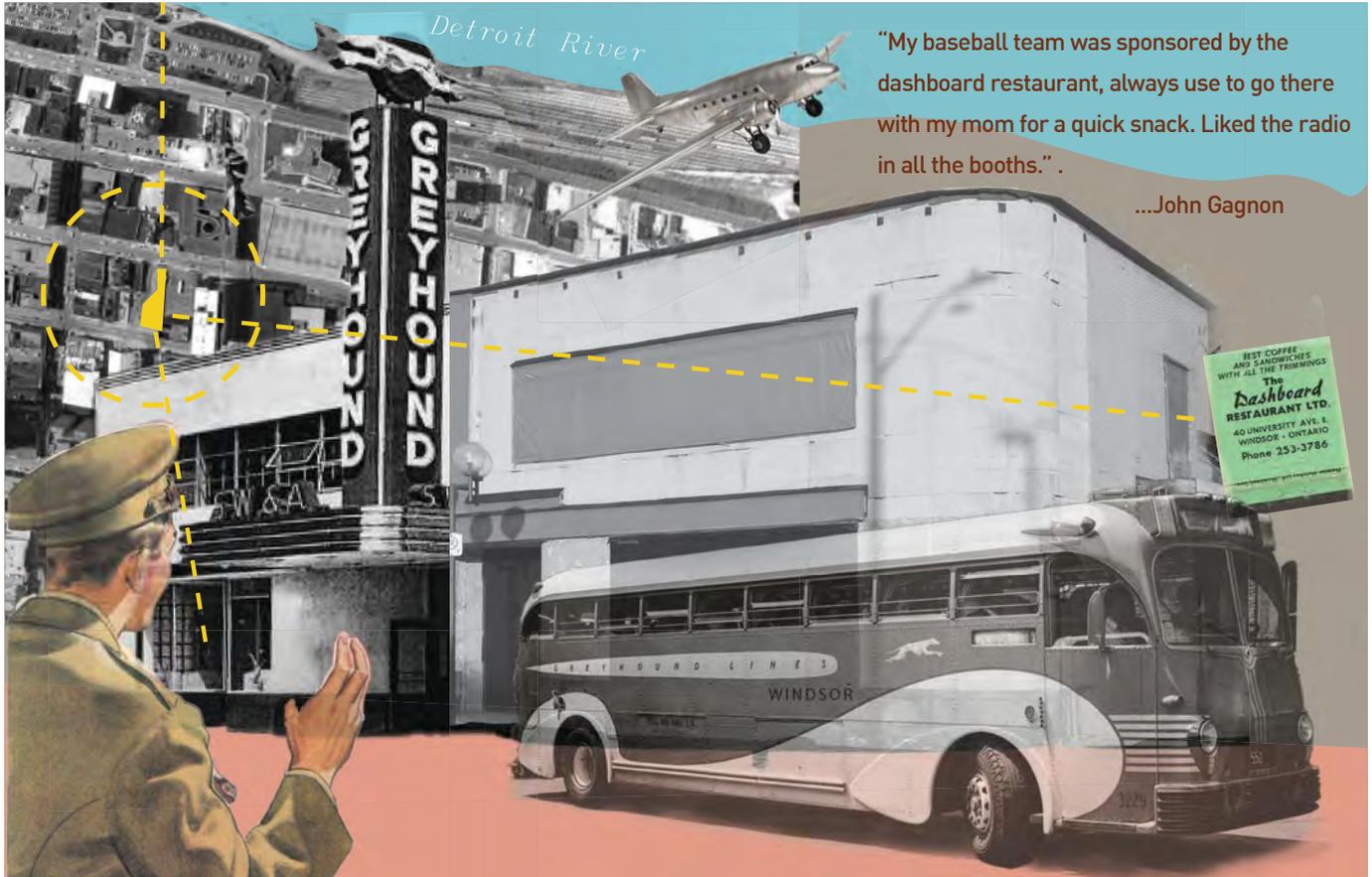
*Figure 82: Young
Canadian Cadets*



*Figure 83: Typical
Greyhound Bus Diner*

Familiar and accesible utility that provides the means to ends

Memory Collage - Vacant Greyhound Bus Terminal, Windsor ON



of streamline design comes from. The airplane-like the bus symbolizes new forms of eventful public travel and an optimistic era that serves up cache for the masses. The building is split into two section. To the left the original building and to the right the building today boarded up. The package of matches references the popular diner that once operated, referenced by many people in the memory survey. The bus driver wearing an almost a military like uniform speaks to the professionalism of a kind job a driver could raise a family with. Inspired by survey memories regarding the fathers who drove for Greyhound for a living.

Figure 84: Memory Collage Greyhound Bus Diner

7: Case Study



Figure 85: Vacant Greyhound Bus Terminal Windsor

Figure 86: Man at Bus Terminal (opposite page)



7.1: SITE VIEWS

Figure 87 - 101: Vacant Windsor Greyhound Bus Terminal



Figure 87
North View
Looking to Chatham St
From west side of Bus Terminal



Figure 88
North View
Looking to Chatham St Parkette
From underneath bus port



Figure 89
South View
Looking to Bus Terminal
From Chatham St Parkette



Figure 90
South View
Looking to rear entrance of Bus Terminal
From underneath Bus Port



Figure 91
North View
Looking towards Municipal Parking
From West side of Bus Terminal



Figure 92
North View
Looking towards Municipal Parking
From West side of Bus Terminal



Figure 93
East View
Looking to Westcourt Place
From North of Bus Terminal



Figure 94
West View
Looking to Windsor Public Library
From Parking Lot East of Bus Port



Figure 95
North View
Looking to Tunnel Ventilation Building
From Chatham St. Parkette



Figure 87
North View
Looking to Chatham St Parkette
From Chatham St



Figure 87
South View
Looking to rear of Bus Terminal
From beneath Bus Port



Figure 87
South View
Looking at east side of Bus Terminal
From under of Bus Port



Figure 96
South View
Looking to rear of Bus Terminal
From beneath Bus Port



Figure 97
West View
Looking to Toronto Star Building
From beneath Bus Port



Figure 98
North View
Looking to Detroit skyline
From beneath Bus Port



Figure 99
North View
Looking to Chatham St Parkette
From underneath Bus Port



Figure 100
East View
Looking to Westcourt Place
From Under Bus Port

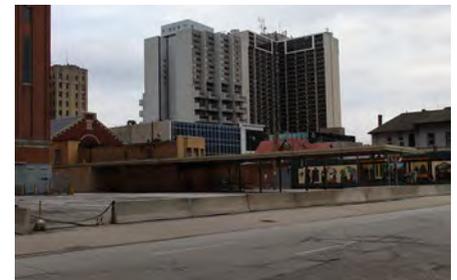


Figure 101
West View
Looking to Royal Windsor Terrace
East of Bus Port

7.2: TYPOLOGY

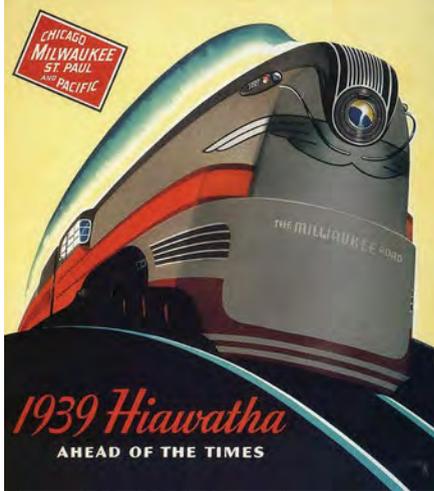


Figure 102: 1930's Hiawathas Streamline Train Poster



Figure 105: Photo Man Boarding Greyhound

Streamline Design: Based on the aerodynamics of air travel. This sleek looking vision of the future made its way in to everyday consumer products as a show of both optimism and efficiency.



Figure 132: Vintage Greyhound Bus Station Postcard. N. Perry Square Erie PA



Figure 106: Streamline Pencil Sharpener



Figure 104: Vintage Greyhound Bus Advertisement



Figure 107: Steamlined designed iron



Figure 108: Raymond Loewy future prototype car.



Figure 111: Vintage Postcard Greyhound Postcard



Figure 109: Portrait of Diner Vintage Greyhound bus terminal



Figure 112: Burlington's "Zephyr 9900" Streamliner



Figure 110: Douglas DC -1



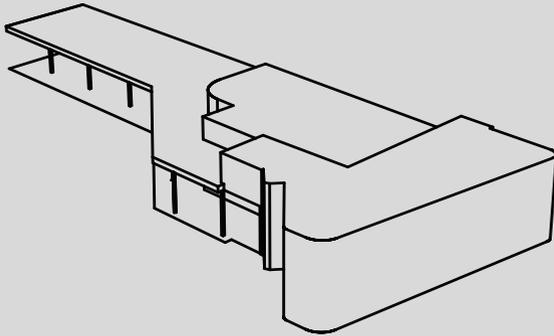
Figure 113: Raymond Loewy in front of rocket age Studebaker auto drawing

7.3: REDUCED STRATEGIES

2022



1956



Programming

Extension of Film & Media -SOCA

Extension of WIFF

Retail - Art Supply Store

Satellite Campus Police Office

Art Gallery

Community Space

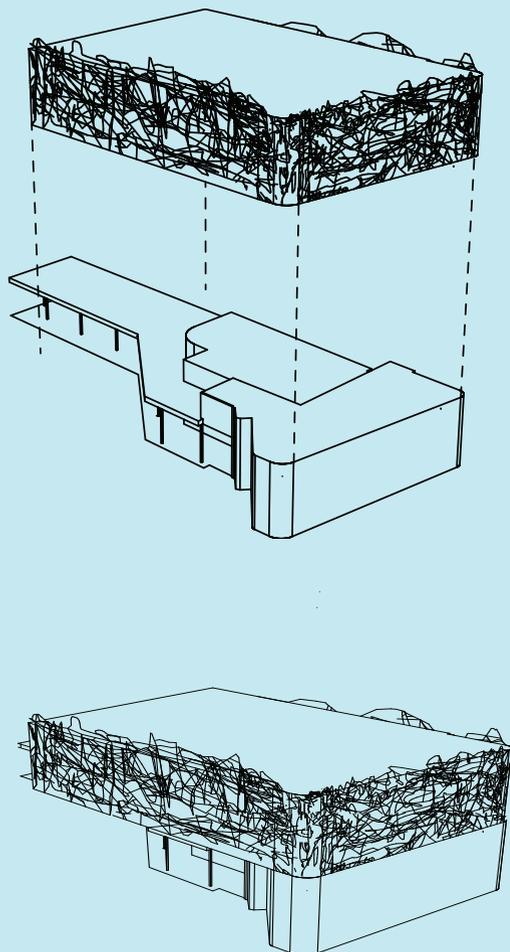
Public Cafe

Multi Purpose Flexible Event Space

Extension of Outdoor/Indoor Public Spaces

Facadism

User Engages Performance

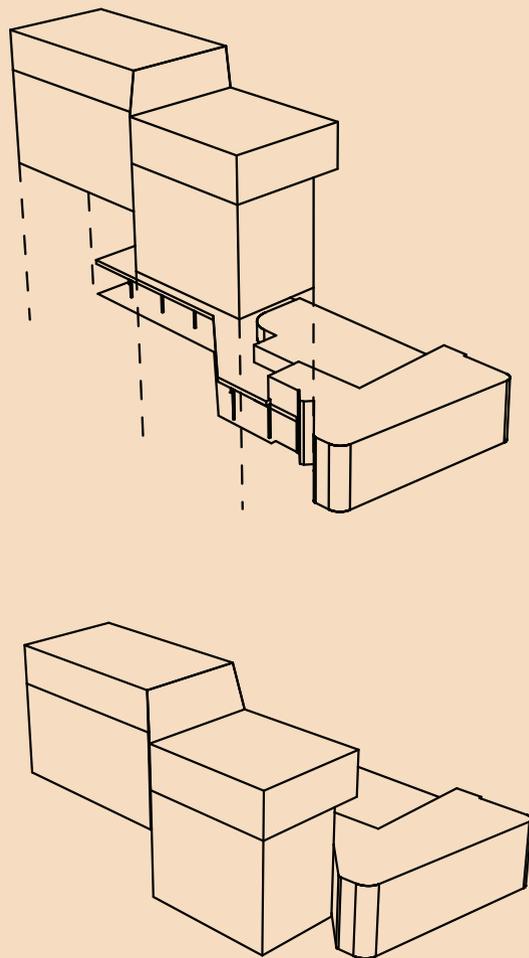


The new facade provides needed contrast to set the old and new off against each others. **The facade can improve a buildings functionality and aesthetics and urban performance.** A new facade will maintain the existing narrative of the building while offering something new to the user.

Figure 116

Juxtaposition

User Utilizes Patterns



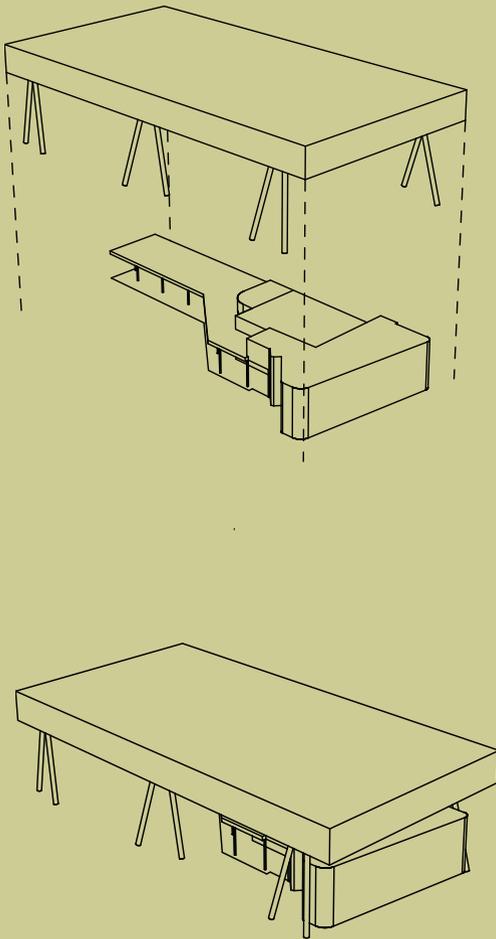
Without architectural engagement or blurring of boundaries the new is integrated into the **functional pattern** of the combined work as it follows the shape of the existing building and available lane-way space. Separation is established with contrasted volumetric abstraction. Formal separation adds value to both.

The user defines the unilateral support each building gives the other. Each work as a pair helping each other.

Figure 117

Parasite

User Rereads & Reuses

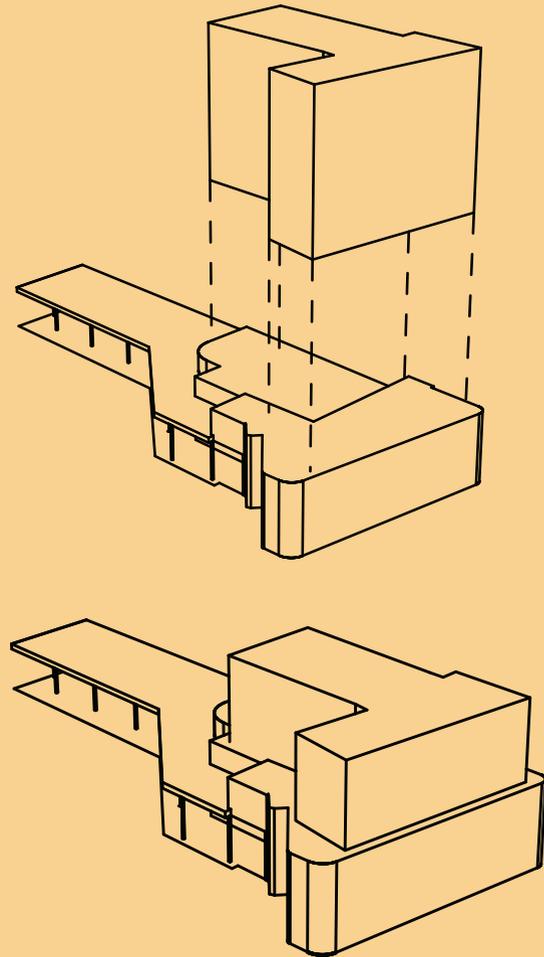


A ready made integration, the new is integrated into the historical fabric hovering above and providing a sheltered experience for the original bus port. **The user is invited to reread and reuse the exterior bus port for uses not originally intended.** The parasite is clearly a distinct object with a form generated by the original object and mode of interaction. The old object proving an entrance to the new and the new object providing shelter over the old.

Figure 118

Insertion

User Reanimates Object

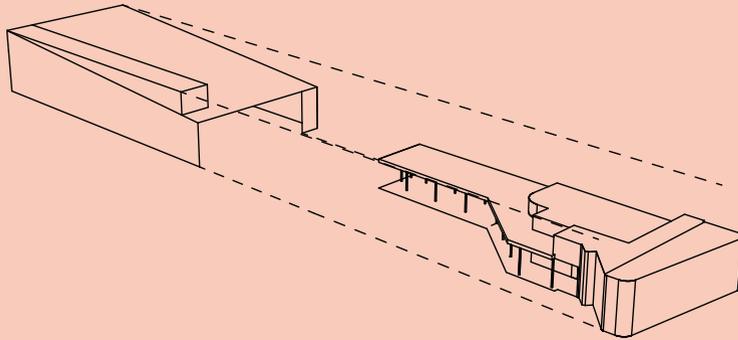


The insertion has its own identity, with an experience heightened by its relationship with the old.

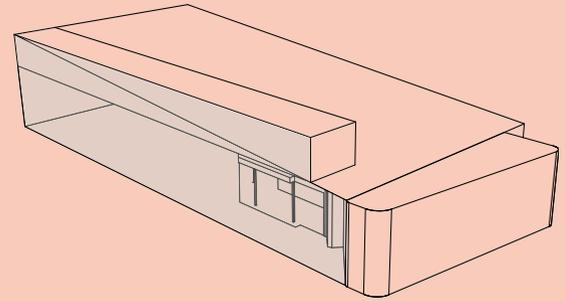
The old is a container of memories. The insertion creates new sensibilities and relevance. **The user is able to reanimate the old and as a living contemporary object and personally define past present and future relevance.**

Figure 119

Wraps



User Responds to Tension



The new provides protection encapsulating the old. What was outdoor space is now indoor. The old and reads like a new space. Sliding walls reopen it up to the outside creating an in between space, creating tension between the inside and outside, the old and the new. **The user can leverage this tension with a sense of new energy, future and programming possibilities.**

Figure 120

7.4: CONTEXT & SKETCHES



Context Map - Downtown Windsor

- Site Location
- Education, Entertainment & Recreation
- Green Trails Current & Planned
- City Hall
- Pilisher St District & Weekend Farmers Market

Figure 121

Context Map - Neighborhood Downtown Windsor

- Site Location
- Education, Entertainment & Recreation
- Existing Green Parks & Paths
- City Hall
- Pilisher St District & Weekend Farmers Market
- Planned Green Parks & Paths

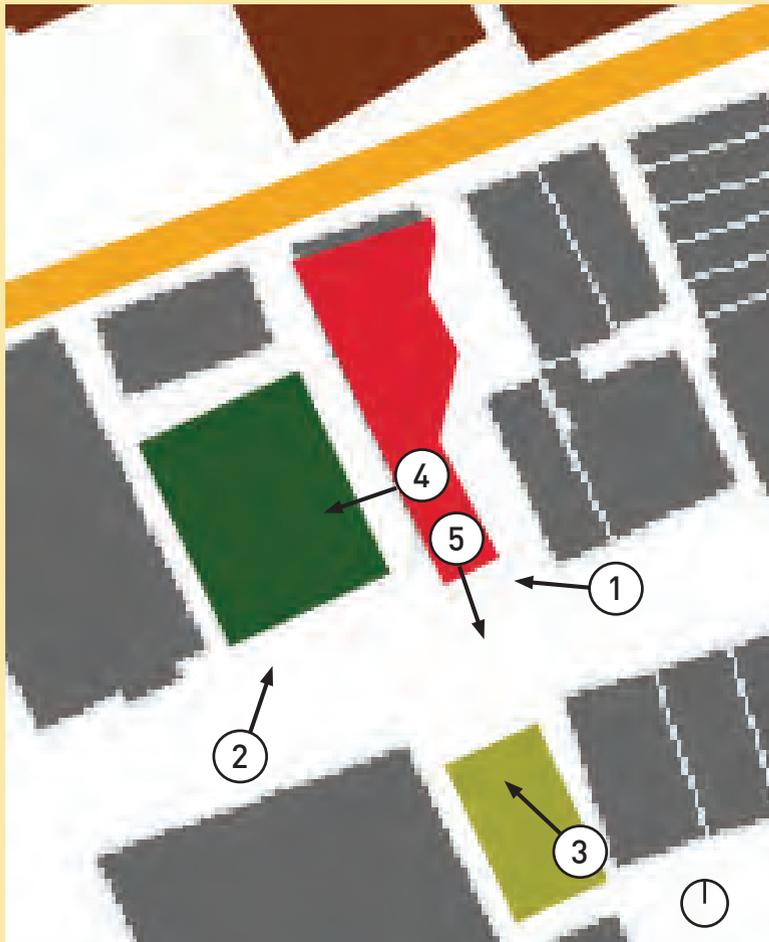


Figure 122

Figure 123



Figure 124



Figure 125



Figure 126



Figure 127

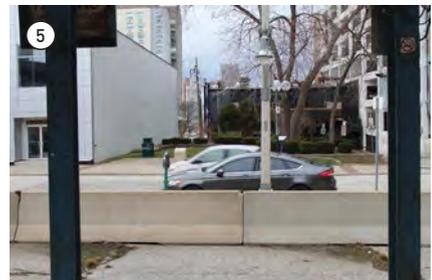


Figure 128

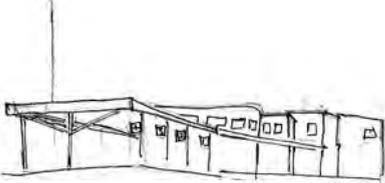


Figure 132

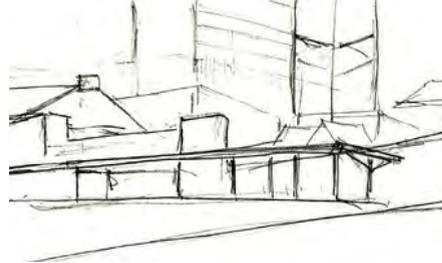


Figure 129

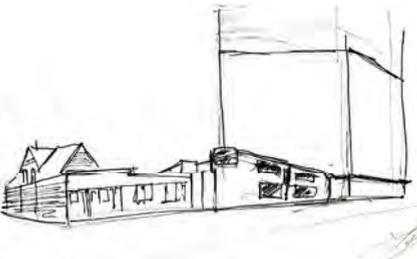


Figure 133

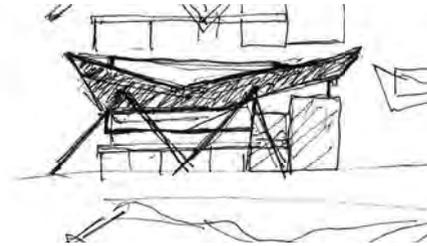


Figure 130

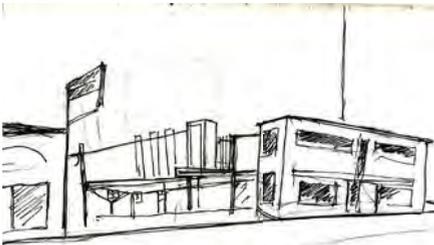


Figure 134

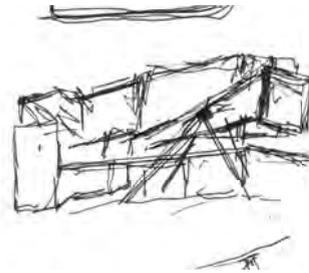


Figure 131

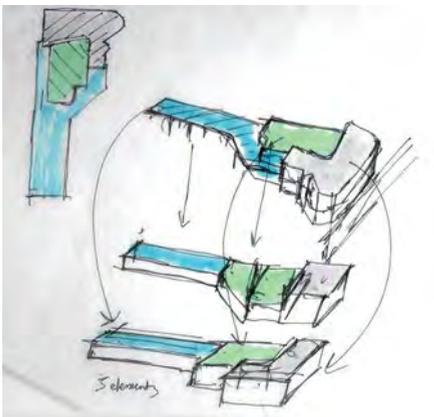
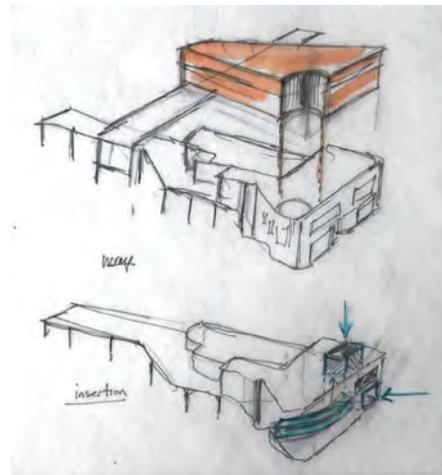


Figure 135

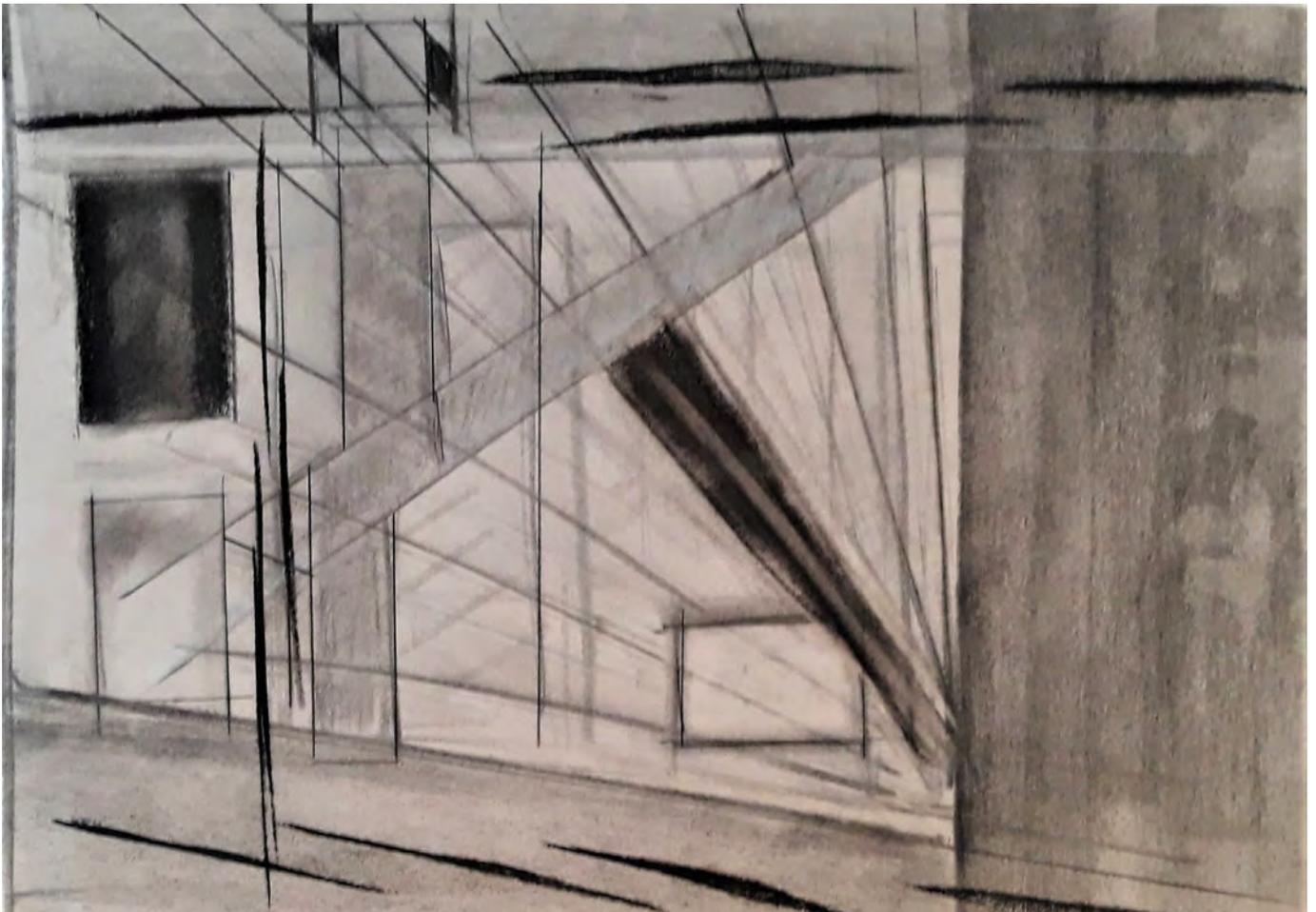


7.5: CREATIVE CONCEPT

P R O J E C T I O N

The guiding and author-less concept

Figure 136



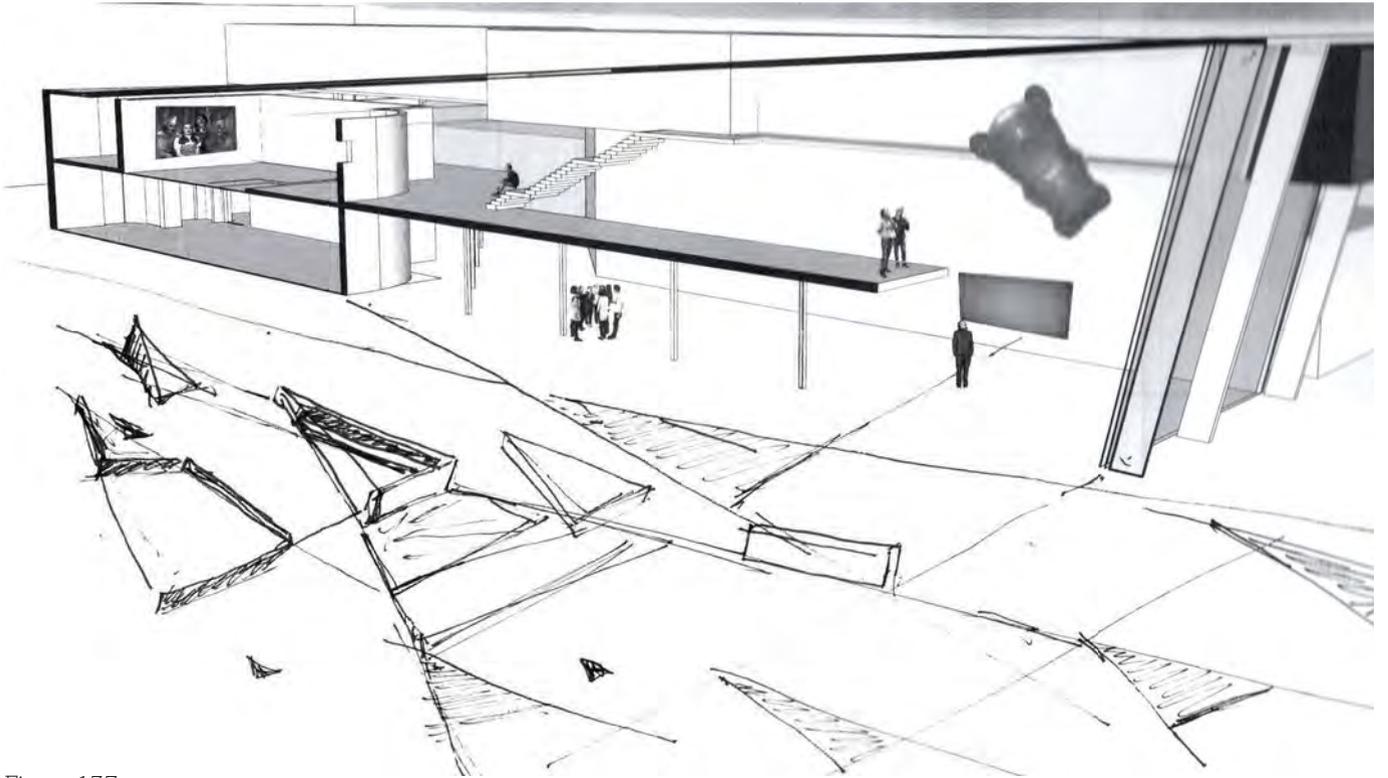


Figure 137

... that informs, shapes and reflects just how the conceptual framework is represented and experienced.

COLLECTIVE MEMORY - PROJECTION

Research through design and sketching provided an understating of the axis and dimensions of the site. The parallel relationship between the future and past program as both providing a public utility revealed and opportunity to express new forms of collective memory.

Understanding the site dimensions and site axis in relationship to the future program and collective memory of the former bus terminal began to unearth the creative concept.

Thinking of the collective memory of public utility as extending beyond or radiating from the bus terminal into the parking lot and parkette revealed the concept of memory being projected. Designing a form of public utility on to the roof of the bus port or beyond the foot print of the building area offered an opportunity to create a non-tangible memory. A new program beyond the foot print of the original building could still remain hinged to the original building in proximity and collective memory. For example, experiencing live music in the former parking lot offers a new public experience but the collective memory of why people formally gathered at the bus terminal will always remain because this original structure still exists.

In this sense, a current activity of live music becomes part of a continuum of activity for this location in Windsor. Even if the memory is non-tangible or without direct references to

physical pieces of a bus. Therefore the concept of projection provides the framework for how we look at and weave memory in to the design. For example, the collective memory of the bus terminal can be enabled in the adjacent parking lot with massive sliding doors which connect the two spaces. The memory of one space seeps into another.

SENSE OF PLACE - PROJECTION

At one time the streamline design of the Windsor Greyhound Bus Terminal projected a sense optimism, speed, public service and cache. Public transportation was an event - a special occasion and a new service that offered new possibilities. The bus terminal was not only reliably available for these special events, but for more everyday regular needs like grabbing a coffee inside the Dashboard diner or using the washroom in the terminal. The historic sense of place associated with this stream line designed bus terminal can be reflected in a more contemporary adaptive reuse design. Perhaps a glass north facing facade with a wide views could recall the panoramic views from a bus windshield. A contemporary design juxtaposing the old structure can reveal a forward looking structure just as the original building once did. Design elements can literally project - acting as a metaphor for the media school and ideas

associated with film and lens projection.

The future program projects this past sense of place with the inclusion of a community space and exhibition space for exceptional experiences like art shows and community gathering along with the inclusion of a cafe and art supply store for more common experiences. The future program also speaks to a sense of place that is connected to the cultural fabric of the city. Being part of the University of Windsor's School of Creative Arts (SOCA) gives the building institutional status. Programming a screening room also allows for collaborative opportunities with the Windsor International Film Festival (WIFF).

The current location of the bus terminal provides a strong connection point between City Hall to the east and the popular Pelissier retail corridor to the west - a significant midway point for cultural events that bridges the gap in a downtown plagued with blocks of vacancy.

A projection into the past, future, creative ideas, and urban landscape become the *raison d'être* of the building and place it stands.

LIVED EXPERIENCE - PROJECTION

The lived experience is an embodied experience that is less cerebral, rational and linear, tapping into our polyphone of senses. In the lived experience the body does the thinking and the senses communicate with each other - no translation is required. The lived experience

relates to Merleau-Ponty's notion of having "flesh in the world" or being more than just a mere observer. As this thesis proposes, the lived experience transmits collective memory and sense of place through a singular concept which drives the creative production similar to conceptual art. In this case the concept of projection becomes the author-less creator of shaping the lived experience. The geometric logic of the building is projected onto the adjacent landscape. The user can understand the geometric logic of both the merged buildings in a bodily way first. Physical movement and views are prompted by the geometric access of design and geometric logic projected from the merged buildings both inside and on the site. The user is intentionally drawn both to and from the built environment and green spaces by projected design.

7.6: DRAWINGS

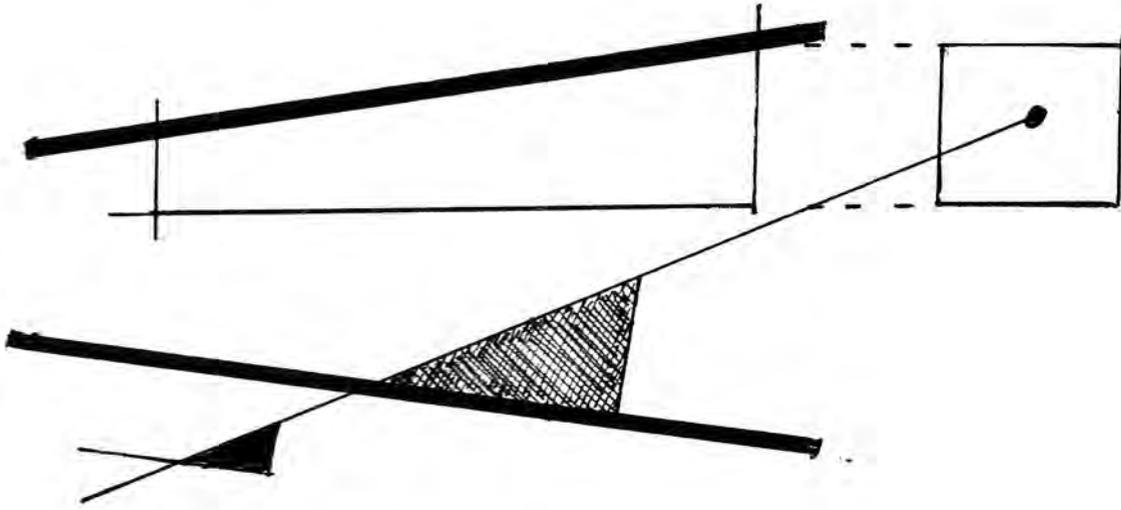


Figure 138: Parti Diagram

The parti diagram is both 2D and 3D at the same time. The thick black line represents the roof of the wrapping new building being reflected onto the ground below. The square represents the parkett across the street. The line from the square represents the sight line from the old bus parking lot to the parkett. Both lines form two parts of a triangle. The third side of the triangle is an 90 degree angle off the roof line.

The triangle is representative of the building and views and become projected on to the parking lot in ways that can direct and engage people to and from the parkett to the old bus parking lot or from

the old bus parking lot to and from the building. The triangle can be used to repeat and shape things like seating in the new green spaces or create pathways. What ever it does, it is connected by this unifying concept of being a projection with its source material coming from the building. The concept is limited in scope but offers opportunity to create a experience that is open ended.

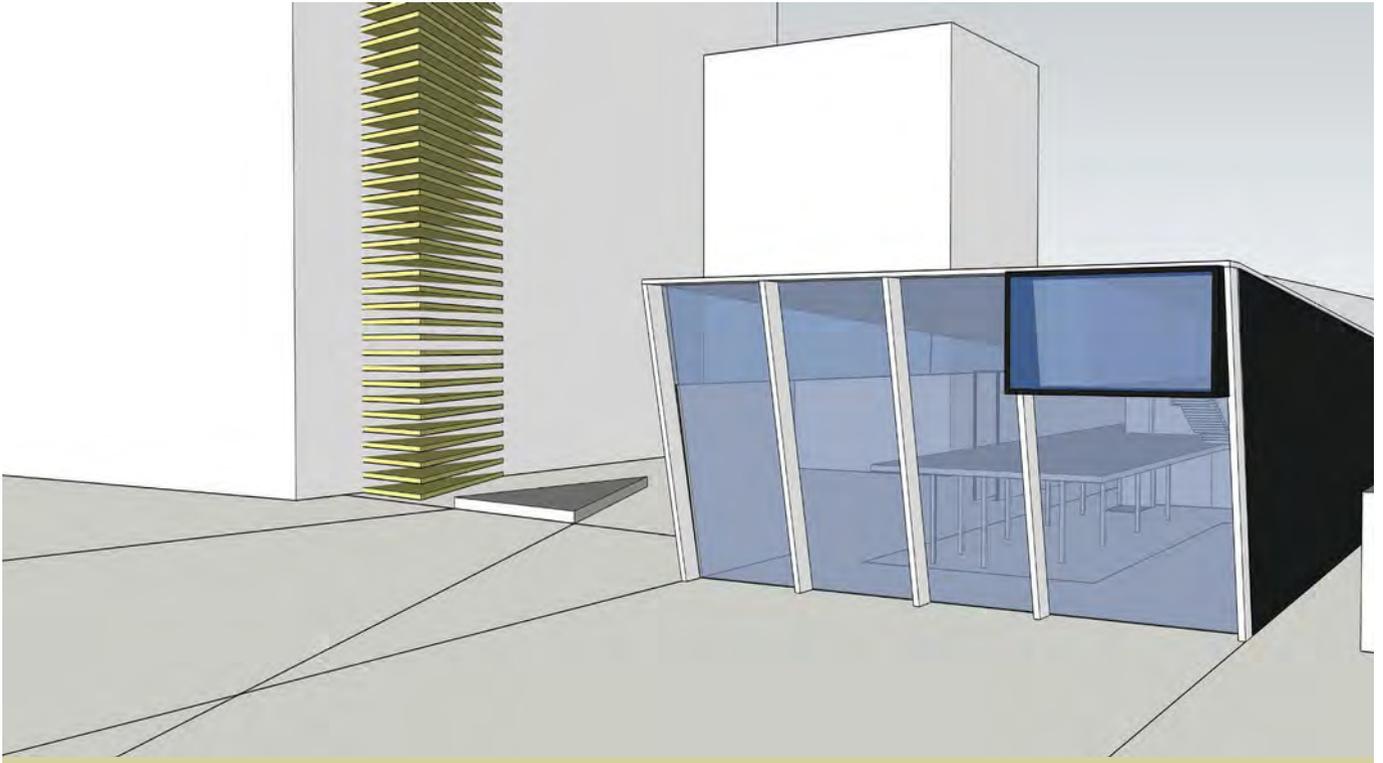


Figure 139: Perspective Looking Northeast

The projection of the triangle moves from the building on to the landscape. The shape of the triangle moves from the landscape to the wall repeating vertically. The repeating shapes on the wall project interesting shapes of light with in it that move up the wall onto and up the wall of the adjacent building. Like a piece of film strewn outward, it unravels up the side of the building film creating interesting shapes made form the light. The repeating shape moving up the side of the wall mimics ideas found in conceptual art, like the repeating squares of Donald Judd. Notice the triangle slab on the ground - it provides

an axis that could draw users across the street into the parkett or towards the adjacent large wall of the building to the east where the pattern is replicated vertically.

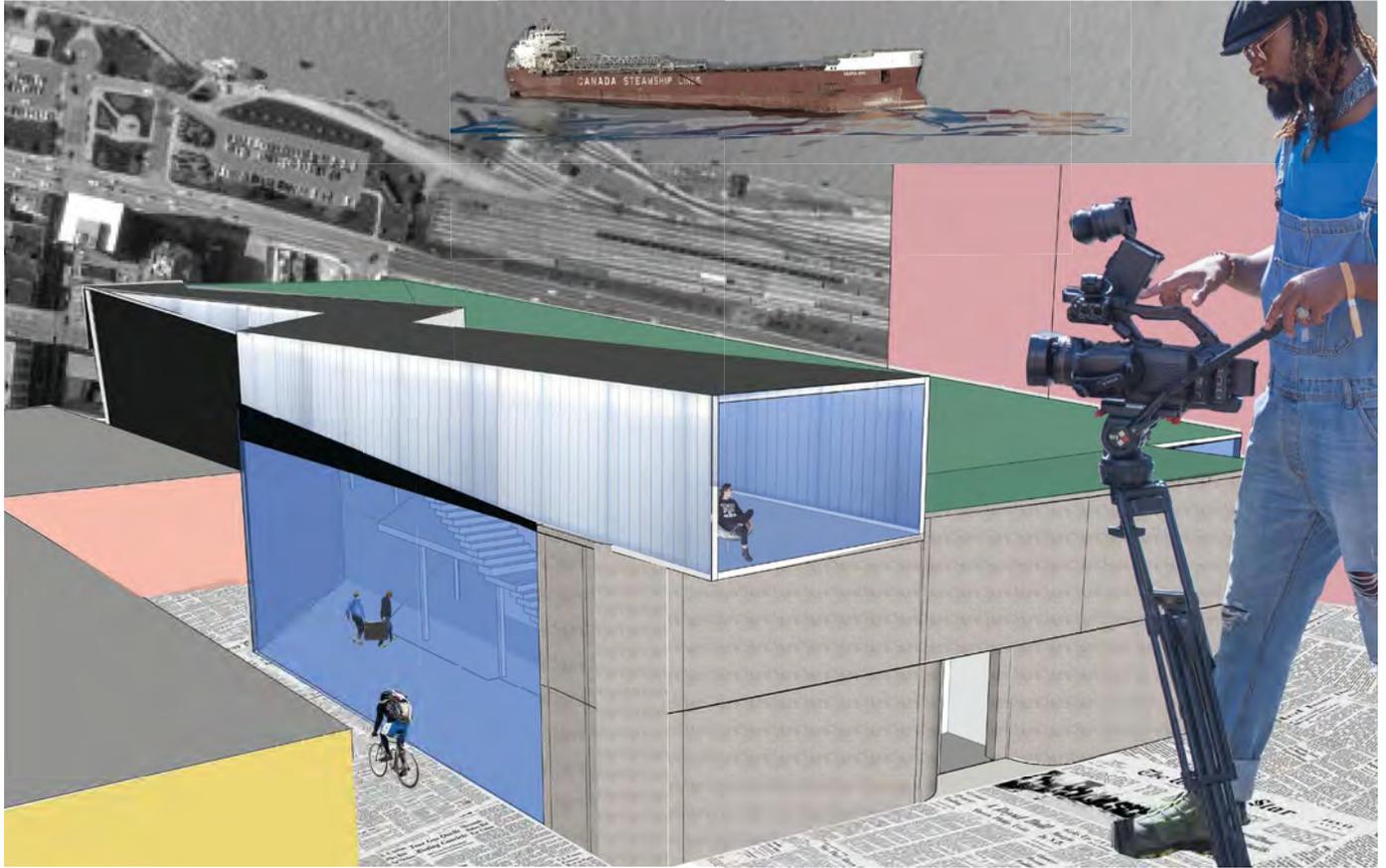


Figure 140: Perspective Looking South

The idea of projection is shown on the third floor as it projects out from the top of the building shooting over the edge.



Figure 141: East Section

The section shows how the new wrapping building projects south. As it expands, space opens up for multi-programming usage.

8: Discussion

8.1: OFFENCE AS DEFENCE

In the final analysis adaptive reuse projects are each limiting in their own way but it is through these limitations designers have the opportunity to work out of a creative box. It is through these limitations that designers have a point to start from. It is these limitations which can give each project power, nuance and openness. By flowing with the limitation, using its strength found with it. Recognizing overlooked tangible, intangible experiential, aesthetic or material value that may or may not appear on the surface or appear cumbersome.

Jaque Herzog compares this approach to the Japanese martial art of Aikido. Aikido is self-defense martial art that uses locks, holds, and throws, the opponent's own movements. The architectural opponent is the limitation or perceived lock on the project at hand. A massive concrete wall, a low ceiling, a unknown narrative. Adaptive Reuse becomes about harnessing the energy of that limitation and throwing it into the new design which the user can experience. The key is the user experiences what was found in the past in the present moment to expand their sense of temporality and ability to subjectively interpret the past, articulate the present and imagine the future in a very unique participatory way.

9: Conclusion

9.1: CLOSING THOUGHTS

Approaching adaptive reuse in ways outlined in this thesis is important because it becomes about connecting cultures of memory to democratic participatory spaces. Expanding and strengthening the public sphere through increased dialogue and debate. Slowing down time for personal reflection and ultimately creating more livable spaces that are relevant to people because they exist in both the objective world as it is and the users subjective experience.

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IMAGES

Figure 1: Sean Duranovich's Personal Work (copied idea from "Adaptive Reuse of The Built Heritage")

Figure 2: Sean Duranovich's Personal Work

Figure 3: Sean Duranovich's Personal Work

Figure 4: Sean Duranovich's Personal Work

Figure 5: gwarlingo.com

Figure 6: Sean Duranovich's Personal Work

Figure 7: wikipedia.org

Figure 8: *arquitecturaviva.com*

Figure 9: *archdaily.com*

Figure 10: Sean Duranovich's Personal Work

(photo's used extracted from sources below)

top: *aljazeera.com*

bottom: *anothermag.com*

Figure 11: Sean Duranovich's Personal Work

Figure 12: *escapismmagazine.com*

Figure 13: *anothermag.com*

Figure 14: Sean Duranovich's Personal Work

Figure 15: *Adaptive Reuse of the Build Heritage*

Figure 16: wikipedia.org

Figure 17: *arquitecturaviva.com*

Figure 18: *archdaily.com*

Figure 19: Sean Duranovich's Personal Work

Figure 20: Sean Duranovich's Personal Work

Figure 21: *archello.com*

Figure 22: Sean Duranovich's Personal Work

Figure 23: *Adaptive Reuse of the Build Heritage*

Figure 24: *Adaptive Reuse of the Build Heritage*

Figure 25: Sean Duranovich's Personal Work

Figure 26: *Adaptation Strategies for Interior Architecture and Design*

Figure 27: Sean Duranovich's Personal Work

Figure 28: Sean Duranovich's Personal Work

Figure 29: *Adaptive Reuse of the Build Heritage*

Figure 30: Sean Duranovich's Personal Work

Figure 31: *Adaptation Strategies for Interior Architecture*

Figure 32: *Adaptation Strategies for Interior Architecture*

Figure 33: Sean Duranovich's Personal Work

Figure 34: *archdaily.com*

Figure 35: Sean Duranovich's Personal Work

Figure 36: Sean Duranovich's Personal Work

Figure 37: *divisare.com*

Figure 38: Sean Duranovich's Personal Work

Figure 39: *Adaptation Strategies for Interior Architecture*

Figure 40: *Adaptation Strategies for Interior Architecture*

Figure 41: Sean Duranovich's Personal Work

Figure 42: *Old Buildings New Forms*

Figure 43: Sean Duranovich's Personal Work

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Figure 45: *Old Buildings New Forms*

Figure 46: Sean Duranovich's Personal Work

Figure 47: *Old Buildings New Forms*

Figure 48: *Old Buildings New Forms*

Figure 49: Sean Duranovich's Personal Work

Figure 50: *Old Buildings New Forms*

Figure 51: Sean Duranovich's Personal Work

Figure 52: Sean Duranovich's Personal Work

Figure 53: *Old Buildings New Forms*

Figure 54: Sean Duranovich's Personal Work

Figure 55: Sean Duranovich's Personal Work

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