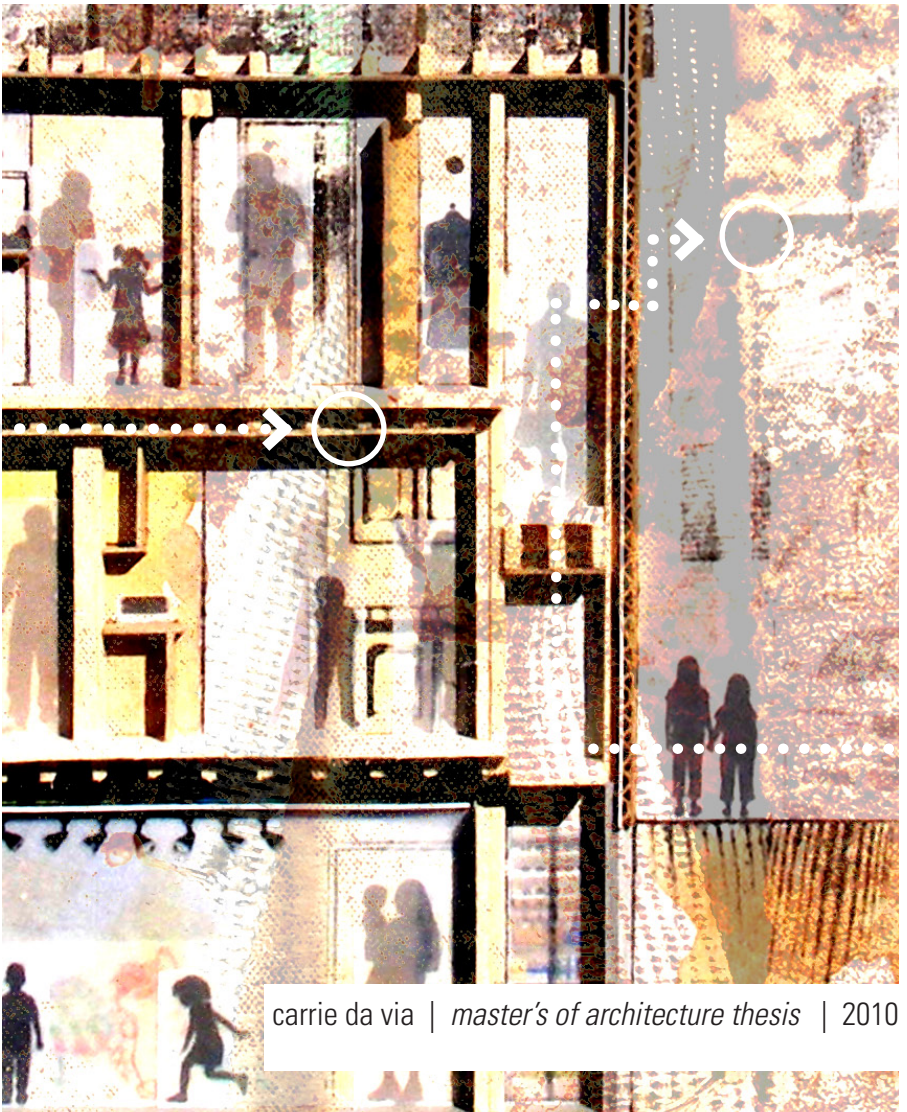


between wandering + residing



carrie da via | *master's of architecture thesis* | 2010



**between wandering + residing**

**carrie da via**  
master's of architecture thesis

the university of detroit mercy  
school of architecture  
arch 5100, 5110, 5200, 5210  
prof. john mueller, advisor  
30 april 2010



For my little one, who will be here very soon!





## table of contents

abstract	1
thesis paper	3
design process	
discovering [home]place	13
2nd + mlk jr. blvd. site studies	21
lingering studies	51
narrative investigations	63
final project	
circumstance	69
precedent study - Ronald McDonald House	73
48236 vacant home analysis	76
scenario diagramming	81, 101
final design	93, 111
conclusion	121
bibliography	123
appendix	
scenario diagramming booklet	A1





## abstract

What does it mean to be human? People are truly incredible creatures, capable of learning, communicating, growing, healing, designing, and most basically and beautifully, living. According to Martin Heidegger, the human's purpose in living is to dwell as an integral part of the world she is immersed in<sup>1</sup>. For this reason, dwelling became the prime focus of this thesis. Understanding how people dwell is infinitely important in learning to design for them and the world they live in.

This thesis explores how humans dwell in place, which is created through bodily experiences with the physical world made meaningful through cultural or personal understanding. The inherent temporariness of human dwelling is accepted but understood as able to occur in different manners. Dwelling-as-residing refers to "being somewhere in particular<sup>2</sup>," being not only at one's destination, but fully immersed in it. Consequently, dwelling-as-wandering occurs as one is between places, in which displacement is more apparent than implacement. A third mode of dwelling, defined in this thesis as "dwelling-as-lingering," happens somewhere between wandering and residing. By lingering in place, one creates a momentary center along his journey rather than being completely between places or totally immersed in one place.

Through a process of discovery involving place and dwelling research, people/site studies and narrative explorations, this thesis concludes with an investigation of temporary dwelling places designed for family members with hospitalized relatives. In-depth narrative explorations allowed interventions to be designed around people's momentary interactions and relationships that could occur and develop within the existing houses used. The dwelling focused on was somewhere between wandering and residing, as people momentarily created placial centers along journeys through their family members' illnesses.

---

1 Heidegger, Martin. "Building, Dwelling, Thinking."

2 Casey, Edward. *Getting Back Into Place*.



## Introduction

What defines a human being? People are truly incredible creatures, capable of learning, communicating, growing, developing, designing, and most basically and beautifully, living. According to Martin Heidegger, humankind's purpose in living is to dwell as an integral part of the world it is immersed in. The topic of dwelling is of prime interest because it is the most intrinsic act of all human beings. As designers, it is incredibly important to understand the primary subject that work surrounds – people living (and dwelling) within the world. But what does it mean to dwell, or perhaps more importantly, how do humans dwell? Before getting to “how,” an establishment of “where” is in order.

## People Dwell in Place

People most basically dwell in place, which can be defined as meaningful parts of the physical world that have become important to an individual or group through their experiences with it. In his book, *Getting Back Into Place*, Edward Casey writes, “... knowledge of place begins with the bodily experience of being-in-place<sup>1</sup>.” The body experiences the world through its senses and orientation, drawing itself into deeper relationship with its surroundings. Orienting oneself by relating one's position to another element's establishes the body as part of the physical realm. For example, stating, “The sky is above me,” inherently communicates a relationship between the subject and the world around him.

Place can be thought of as having three dimensions: body, world and culture<sup>2</sup>. If humans come into relationship with the physical world through bodily experience, cultural understanding gives that experience meaning, creating place in one's consciousness.

---

1 Casey, Edward. *Getting Back Into Place*. (Emphasis added.)

2 Casey, Edward. *Getting Back Into Place*.

For instance, Catholic cathedrals in the northern hemisphere are oriented towards the east so the sun shines upon the altar during morning Mass. The physical analogy to a Catholic's belief that God is the divine Light makes her relationship to, and orientation within, the place of the cathedral important to her.

Places also become significant when certain memories or events are associated with them. One may cherish his childhood home, daydream of the park where she fell in love, or dread the part of the sidewalk where he fell off his bike. While culture refers to a set of similar beliefs, rituals and values through which a group may deem a place significant, one's personal experiences in the cultural realm allow certain places to hold special meaning for the individual. At these points of significance, one's relationship to the world around him is most apparent.

## **Enemies of Place**

While place may seem elementary enough, many widespread ideas suppress the importance of the body-place relationship in contemporary and ancient thought, which may negatively affect humans' abilities to dwell fully in relationship with the physical realm. These following ideas include abstracting the lived world into time, space and location, and diminishing the body's importance to the human experience.

Especially with the rise of globalization, time has surpassed place in importance to human life. Today, most of working America rises between 6:00 and 7:00 AM, works until 5:00 in the evening, drives home to see family and complete evening chores, only to be in bed by 10:00 PM in order to repeat the cycle the next day. "Living by the clock" is not a necessity for humanity, however, as there was a time when the majority of human beings did not. Day, night, seasons, and other cycles of the Earth can give people a sense of time firmly rooted in place. One may plant after the ground unfreezes, sleep when the sun goes down or hold religious ceremonies related to specific phases of the moon. Time is an integral part of humanity because of the mortal nature of human beings. But instead of understanding this attribute within the larger context of dwelling in place, many societies have become obsessed with the unnatural division of time into abstract segments, alienating time from its place in the physical, relatable world.

Likewise, space is an inhuman phenomenon best conceptualized as “the void<sup>3</sup>.” Space is infinite and is typically “measured” by an equally-infinite three-dimensional grid. It makes humans uneasy, and when comparing space with place, the reason becomes clear. Place, unlike space, has edges. Nearest to one is his own body and farthest from him is the horizon – a permanent, yet ever-changing outer boundary. Moreover, the human body itself is bound, or has ends: one’s height, one’s skin, and one’s stamina can be understood as limits of her body. Consequently, the body was made for bounded place, not homogenous, infinite space.

Place can also be abstracted into location, which is typically understood as position in time. For example, the place of this studio can be described in terms of the author’s experience of it: a high, spacious section, grimy floor, cool salt block walls, warm sunlight streaming through tall windows. It can also be described as a dimensioned plan located at a certain latitude and longitude that has existed since a specific point in the early twentieth century. The first description expresses the author’s physical experience of the place, which could also include events that have occurred there or rituals she has developed within it, like waking up early most mornings to accomplish something by noon. The second description robs the studio of its experiential quality and reduces it to a string of numbers. One can dwell in the first description, but humans cannot dwell within the latter, which is the issue in merely describing place as location.

Also suppressing place’s importance is the tendency to appraise the mind over the body, or the invisible over the visible, which is common both in Western philosophy and prominent Christian thought. Suppressing the importance of the body and its sensory capabilities automatically downplays one’s physical, and correspondingly meaningful, relationship to the experiential world. In his *Theory of Forms*, Plato deems pure Ideas, or Forms as the highest mode of reality which all material things on Earth are lesser versions of<sup>4</sup>. For example, all flowers are poorer manifestations of the pure Flower, which can only be accessed through the educated mind. Quite blatantly, Plato interprets the mind as infinitely more truthful than the body, discounting the body’s role in communing with the physical environment because he understands the physical as a reduction of the mental.

Rene Descartes, the 17th-century philosopher deemed Father of Modern Philosophy, also

---

3 Casey, Edward. *Getting Back Into Place*.

4 Plato. *Republic*.

depicts an upholding of the mind over the body with his most infamous phrase, “I think, therefore I am<sup>5</sup>.” In an attempt to find a set of indubitable principles regarding existence, Descartes enters into a process of discounting everything he can possibly doubt. One of the many things he discounts is his body because it can miscommunicate information. (Perhaps his mind misinterpreted his bodily sensations!) Descartes eventually comes to a first indubitable principle: he must exist merely because he doubts. Once again, the mind is held in high regard while the body and its senses are written off.

Christianity has additionally developed a dualism linking “good” and “bad” with spirit and body, respectively. This is most evidently the result of Biblical associations of the flesh with sin that are taken completely at face value. Christians tend to forget that in the Biblical story of creation, God created man and woman with bodies before they ever sinned<sup>6</sup>. Blaming one’s flesh for his sinful nature can quickly influence suppression of the importance of one’s body because of its new association with all that is “bad.”

### Cultural Relationships with Place

Cultures also commune with places differently, affecting their people’s engagement with dwelling in the world. Many indigenous peoples work *with* the lands they inhabit, respecting the land as a being in itself and knowing it so intimately that they can navigate seemingly homogenous landscapes based on rhythms and rituals they share with their environments. Casey describes the ability of a Puluwat navigator on the ocean, “The conjoining of the surface of [his] body with the surface of the earth or sea...generates the interspace in which [he] become[s] oriented. Then [he is] able to find [his] way about in a playscape...marked and measured, as well as perceived and remembered, by [his] own actions<sup>7</sup>.”

Exemplifying the difference between dwelling in indigenous and modern societies, Christian Norberg-Schultz writes:

*True belonging however presupposes that both psychological functions [orientation and identification] are fully developed. In primitive societies we find that even the smallest environmental details are known and meaningful,*

---

5 Descartes, Rene. *Discourse on Method*.

6 Genesis 2. *New American Standard Bible*.

7 Casey, Edward. *Getting Back Into Place*.

*and that they are made up of complex spatial structures. In modern society, however, attention has almost exclusively been concentrated on the "practical" function of orientation, whereas identification has been left to chance. As a result, pure dwelling, in a psychological sense, has been substituted by alienation<sup>8</sup>.*

The alienation Norberg-Schultz describes can especially be seen in modern society's tendency to abstract the physical realm instead of learning and embracing its natural order. For example, modern society often imagines the world with an invisible grid atop it, common in American city planning, lot division, and square footages of buildings. Dimensioning a field or the height of a tree are further manifestations of human-made order that often cause people to overlook their experiences of a place due to the existence of a numerical "description" of it, much in the manner of abstractly viewing the world in terms of time, space and location as previously discussed. Gridding the American landscape according to a predetermined measure alien to it can effectively reduce people's ability to experience, describe, and relate to that physical place. Additionally, superimposing order has an attitude of conquering or control, which subordinates "conquered" places to human desires. This dynamic further distorts the human from understanding her purpose of dwelling in relationship with the world around her; instead, she dominates it.

Even with all of the attributes seeming to work against modern society's ability to dwell fully in physical place, the modern person continues to dwell according to his innate condition as a dweller within the world. The issue is not that people cease to dwell, but that they do not allow themselves to understand their dwelling or consciously *and* physically commune with the places they inhabit. Now that place has been established as the realm humans dwell within, and many examples have been given as to why many do not recognize this realm, it is time to explore how dwelling in modern society can occur.

## Dwelling In Place

In perhaps the most famous literature on the topic of dwelling, "Building, Dwelling, Thinking," Martin Heidegger questions what it means for man to dwell, and how

---

8 Norberg-Schultz, Christian. *Genius Loci*.

building is related to dwelling. Through an exploration of the Old English and High German term for building, *buan*, Heidegger concludes that through time, language has concealed that building really means to dwell. He goes on to explain, "To dwell, to be set at peace, means to remain at peace within...the free sphere that safeguards each thing in its nature. The fundamental character of dwelling is...sparing and preserving<sup>9</sup>." Thus, dwelling is the act of fully being, according to one's true nature. Moreover, Heidegger explains, "Mortals dwell in the way they preserve the fourfold in its essential being, its presencing." The fourfold is comprised of the earth, sky, divinities and mortals "belonging together in one." Mortals preserve the fourfold in their acts of building, gathering themselves together with the earth, sky and divinities in a specific place, accepting and preserving each "member" of the fourfold exactly as it is. Heidegger's analysis of dwelling communicates a primal link between humans and their environments and entails that humankind's purpose is to be in integral relationship with the world and all it contains, celebrating that relationship through creation of place. The fact that he uses the word "mortals" to describe humans also indicates the importance of understanding humanity's temporary nature and accepting this as part of how people dwell.

Casey also describes ways man dwells, again completely centered in place. The first type of dwelling he explains is dwelling-as-residing. This form of dwelling is characterized by "being somewhere in particular<sup>10</sup>," and being not only at one's destination, but being fully immersed in it. While dwelling-as-residing, one is oriented about a center, whether that be a building, a hearth, or other "point" about which her world is understood, and thus, this way of dwelling is stable in nature, but not to be confused with lack of motion or inaction. Casey further describes dwelling-as-residing as hestial, referring to the Greek goddess Hestia, usually memorialized in the hearth. Hestial places are circular, or centered and self-enclosed (perhaps even self-absorbed), pulling the dweller's focus, orientation and ritualistic movements towards the building's center.

The second type of dwelling Casey expresses is dwelling-as-wandering. In this mode, displacement is more apparent than implacement, and one experiences being between places rather than being in a specific place. Moreover, a central orientation is lacking in dwelling-as-wandering; multiple points of orientation exist for the wanderer. Casey illustrates dwelling-as-wandering as hermetic dwelling after the Greek god Hermes,

---

9 Heidegger, Martin. "Building, Dwelling, Thinking." (Emphasis added.)

10 Casey, Edward. *Getting Back Into Place*.



who is known for motion, wayfarers and roads. Hermetic dwelling is realized in straight, horizontal geometries because of the way these geometries influence people to move. Hermetic spatial organizations are generally seen in hallways, stairways and roads, in and upon which people tend to be in motion.

Both hestial and hermetic dwelling communicate a conscious connection between humans and their surroundings. Especially in the examples of hestial and hermetic buildings, one understands how geometries influence one's actions within or about them, reflecting one's physical and mental relationship with those places. Casey lastly describes dwelling as the interweaving of hermetic and hestial dwelling in the example of the Greek agora, which while existing as a rectilinear space is enclosed with only one entry to make it '[turn] in upon itself'<sup>11</sup>. Hestial and hermetic forms of dwelling seem to complement each other, and one can hypothesize that at their meeting points, the richest experiences of dwelling occur<sup>12</sup>.

In his paper, "Between the Strange and the Familiar: A Journey with the Motel," phenomenologist Randall Teal illustrates this wandering-residing intersection with a case study of the motel, as well as an idea of dwelling as a temporary, transitional act. He views the motel as the perfect dwelling place because of its obvious impermanence. Referring to Heidegger, Teal describes dwelling as a continual, transitional process: "...we must always be resettling and only for awhile"<sup>13</sup>. Two fundamental aspects of dwelling as relating to the motel are the dynamics of interweaving tarrying and traveling and becoming homely in a place unhomely<sup>14</sup>, or making the strange familiar. First, the motel exists between hestial and hermetic dwelling as a place one tarries for awhile within a larger traveling. The second transitional process is exemplified within the Spartan motel room, as it draws the visitor into relationship with the motel's physical environment through familiar elements, such as the prominent bed. The momentariness of one's interactions with the motel exemplifies his nature as a temporary dweller.

### **Dwelling-As-Lingering**

The initial site chosen for this thesis, located at the corner of Martin Luther King Jr. Blvd. and Second Ave. in Detroit, Michigan emerged as a case study for dwelling in

---

11 Wycherley, Richard. *How the Greeks Built Cities*.

12 Casey, Edward. *Getting Back Into Place*.

13 Teal, Randall. "Between the Strange and the Familiar: A Journey with the Motel."

14 Heidegger, Martin. *Holderlin's Hymn*.

place. A large transient population existed in the neighborhood, probably due to a homeless shelter one block away at Third Ave., and many people came to an empty lot next to an abandoned house to sit and socialize with others traveling through. The hotel next to the house seemed well occupied, and interior investigations of the house and other buildings on its grounds revealed traces of people appropriating the shelters as impermanent dwelling places.

The site related to Teal's phenomenological analysis of the motel specifically in the dynamics of becoming homely of the unhomely and "[blurring] the line between tarrying and traveling<sup>15</sup>." Investigations of the interior of the house were quite nauseating; garbage and sometimes feces covered the floor, while the architectural elements of the building continued to deteriorate from lack of upkeep against the elements. The house, which had been converted into apartments by the 1950s, felt like a poorly written tragedy. Ironically, investigators found several books in the "library" (books heaped on top and underneath a card table) optimistically entitled, *A Course in Miracles*, *Scenic Wonders of the World* and *Good News for Children*. Moreover, despite the strange, unhomely environment the house had acquired over many decades, someone had attempted to make home there, drawing him/herself into deeper relationship with that place. A mattress rested in the front room (Apartment 10 most recently) with a comforter tousled atop it, and drapes had been hung in the windows. The sight appeared eerily glorious as light streamed through the cracks above the boarded windows, illuminating that room while all others remained dark.

Correspondingly, people's interactions within the "empty" lot next to the house exemplified a place between hestial and hermetic forms of dwelling. On multiple occasions, people were observed sitting beneath a tree in this lot. Passing directly by this spot were two well-traversed paths worn into the earth: one running along the fence next to the house, and the other cutting diagonally across the empty lot, leading travelers onward up Second Ave. One hypothesized that people tarried in this place under the tree because others traveled through on the tangential paths. At the juncture of these three elements – the sitting area and two paths – dwelling-as-residing momentarily met dwelling-as-wandering to reveal a new understanding of dwelling: dwelling-as-lingering. Lingering can be defined as the momentary staying or desire to stay while being pulled to begin or continue on one's journey<sup>16</sup>. Thus, one created a

---

15 Teal, Randall. "Between the Strange and the Familiar: A Journey with the Motel!"

16 "linger." *Dictionary.com Unabridged*.

momentary center along her journey rather than being completely between places or totally immersed in one place. This new understanding of dwelling was further explored in the final project of this thesis.

### **Stance/Intervention**

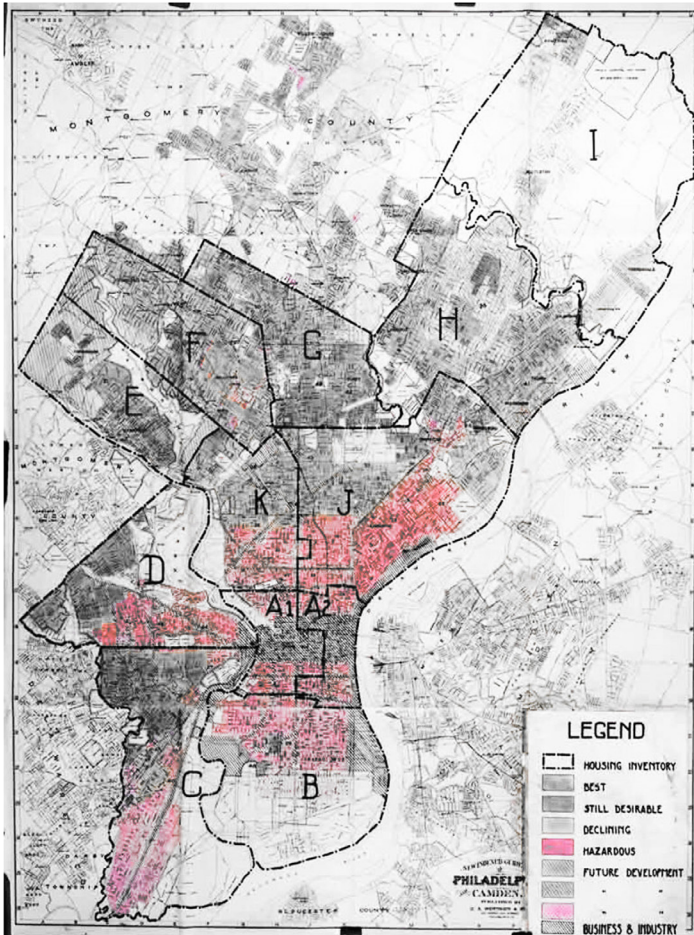
The case study of the house and its surroundings revealed evident examples of how people dwell in a place between the designations of wandering and residing, exemplifying the temporal nature of human dwelling. Consequently, how does one design a human dwelling place incorporating the principles of dwelling learned and allowing dwellers to enter into deeper relationship with place? The following studies and final project intended to shed light on this question through investigations of dwelling and development of temporary dwelling places. These places were designed around people's momentary interactions and relationships that could theoretically occur within them to celebrate the phenomenon of human dwelling.



## design process

part 1 | discovering [home]place

Originally, this thesis was centered on the concept of home, particularly fueled by racially discriminatory U.S. housing policies of the early 20th century and the social issue of homelessness. These social phenomena emanated a strong sense of wrongness, as if creating home was not merely a privilege for the wealthy, but a right for all.



HOLC's redlining tactics in ethnic neighborhoods - 1937. [wikis.uit.tufts.edu](https://wikis.uit.tufts.edu/).

Home, for the purpose of this thesis, was defined as the experience of centeredness, security and belonging fundamentally grounded in physical place. By this definition, home was not necessarily a house or even physical housing stock, and every “homeless” person was not automatically considered homeless. An example of the latter was a woman met outside of the NSO homeless shelter in Detroit during the fall of 2009. While this woman lived in and around the shelter and would be presumed by most to be homeless, she exhibited whole-hearted contentment in her dwelling place, communicating a sense of home that did not require a monthly lease or mortgage. Consequently, not all people exhibit the sense of place, or “implacement” that she did, regardless of their housing situations.

Studying this concept of home revealed two main themes: dwelling and place. Dwelling was divided into two types: dwelling-as-residing and dwelling-as-wandering<sup>1</sup>. Dwelling-as-residing, or being somewhere in particular, is the more common understanding of this term, but one also dwells as he wanders from one place to another. Places in transition

---

1 | Casey, Edward S. *Getting Back Into Place*.



between residing and wandering later became the prime focus of this thesis in place of the concept of home. One such “between” place was identified at the intersection of MLK Jr. Blvd. and 3rd Ave. where the NSO homeless shelter is located, shown in the collage below. The shelter itself emerged as the place of residing, with the thoroughfares of the city as places of wandering. In between these were the grassy areas where homeless persons dwelled securely, yet freely, during the day.

Martin Heidegger further described dwelling in “Building, Dwelling, Thinking.” For Heidegger, the human’s purpose on earth is dwelling in relationship with the earth, sky, divinities and other mortals<sup>2</sup>. Out of her nature to dwell, the human builds, creating a *place* for the fourfold to be in communion with each other, which theoretically happens when one creates home.

Place, home’s second theme, can also be understood as a basis of human experience, “To exist at all is to have a place – to be implaced, however minimally or imperfectly

---

2 Heidegger, Martin. “Building, Dwelling, Thinking.”



or temporarily<sup>3</sup>.” As human beings exist in physical bodies, those physical bodies must exist in physical places. While this may appear elementary, place precedes even time (the seeming ruler of human life) and space in importance to human existence. Casey demonstrates how language reveals this forgotten hierarchy as time is communicated in placial terms instead of the reverse. For instance, before, after, long, and short are used to describe time but are fundamentally descriptive of place. (This place comes before that place; this is a long street.)

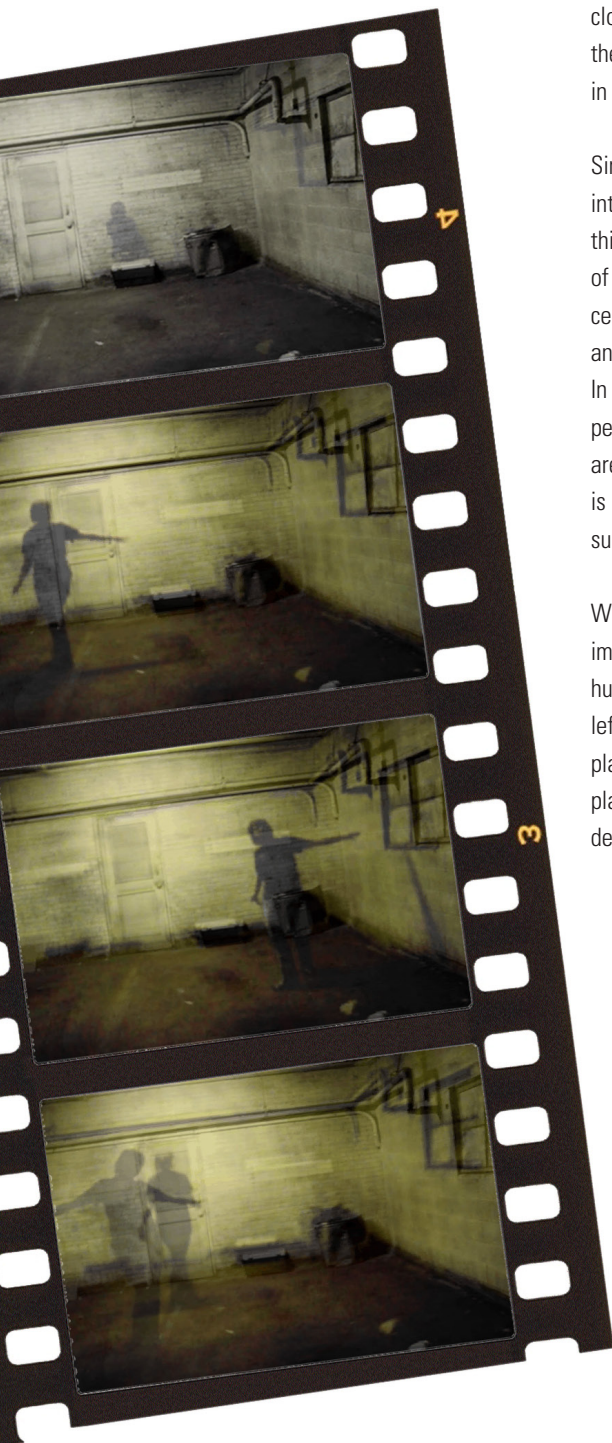
Also imperative to this study was the difference between space and place. Casey likens space to the void, or undefined nothingness measured by equally infinite (and imaginary) three-dimensional geometric planes. In general, the idea of space or infinity makes humans uneasy and rightfully so. By their nature, humans are physically bounded and thus, something unbounded is unfathomable. In contrast, place has boundaries, the

---

3 Casey, Edward. *Getting Back Into Place*.







closest of which is oneself, the farthest of which is the horizon. Place is a specific, defined *somewhere* in which *some things* live.

Since human beings exist in place, they inherently interact with it and are in relationship with it. To think in terms of place puts the body in the forefront of experience. To illustrate, one's body is always central to dyadic pairs used to describe place. Right and left, up and down are examples of these duos. In addition, one's body is always "here" to her, while people places and objects outside of her "here" are consequently "there." Use of these descriptors is evidence of being physically immersed in one's surroundings whether realized or not.

While verbal human identification of places is important, perhaps even greater is the impact of human presence on a place. In the illustration at left, the subject interacts with the openness of her place by sitting, dancing, and leaping through it. The place is not the same without her, and its meaning is derived from her rituals within it.

Ritual is incredibly important to understanding a place. In the advent of landscape painting, two different words were used to describe the land being pictured. The first, *landskip*, referred to the painting or image of the purely physical landscape. The second, *landschaft*, corresponded with the relationship between the land and those who engaged it through ritual<sup>4</sup>. This concept is shown in the ottoman collage below. Her roommate's ottoman allows the author to set things on it and thus, she arranges many of her dorm room rituals around it, bringing meaning to the ottoman in its place.

---

4 Corner, James. "Eidetic Operations and New Landscapes."



Imaging place is also directly tied to how humans perceive place, as imaging is the outward manifestation of sight. Shown below are two examples of how architects typically express place. A plan from Google Earth, while extremely descriptive of location, does not communicate the character of life of the places it simultaneously surveys. Likewise, an interior photograph of the American Folk Art Museum by Billie Tsien Tod Williams Architects portrays the architecture void of any rituals people may develop within it. Ironically, this project focused on the user developing his own way through the Museum, making it “his place.” The lack of ritual shown severely limits the photograph’s ability to communicate one’s experience of the architecture.



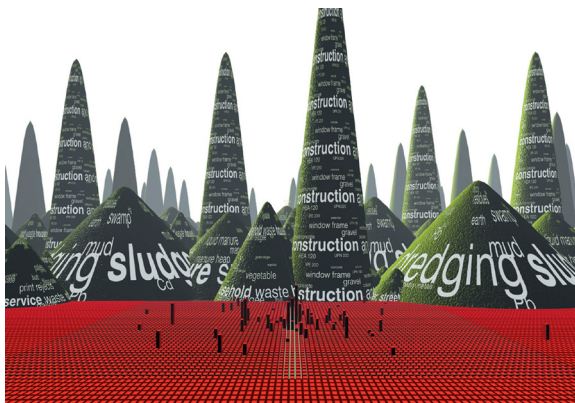
Map of Woodbridge, Detroit, MI. Google Earth. Author's editing



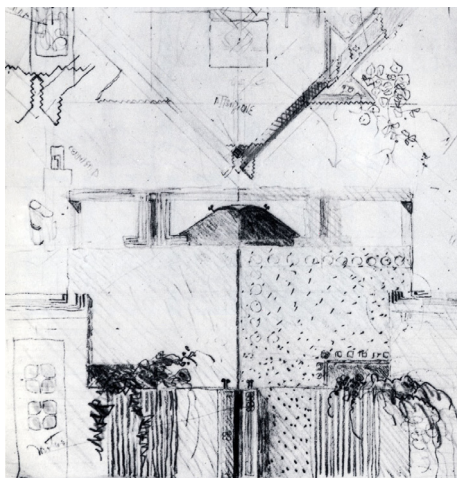
Photograph. American Folk Art Museum. ArchitectureWeek.com

Two untraditional ways of imaging environments are displayed below. The top rendering portrays a city in terms of its data rather than its physical appearance, and the lower drawing simultaneously shows plans, sections and details of a place. Finding ways of imaging environments that attempt to communicate the nature of a place was important to this thesis exploration.

This section serves as the first of five in a process of discovering how people dwell in place and learning to design in accordance and celebration of humans' innate condition as temporary dwellers in the physical realm. The next section documents a site analysis of an untraditional dwelling place.



Rendering. MetaCity DataTown. MVRDV.



Drawing. Carlo Scarpa.

## design process

part 2 | 2nd + mlk jr. blvd. site studies

### Site Criteria

1. The site is within daily driving range so one can be “in place” there.
2. The site is an experientially placeless place.
3. The site is already populated; people do not have to entirely alter their routines just to come to there. Being able to observe people’s rituals in a place is important.
4. People dwell on the site in a manner between wandering and residing.

Immediately upon discovering this site, located at the corner of Second Ave. and Martin Luther King Jr. Blvd., it resonated as the perfect place to further this thesis. The abandoned 19th century home anchoring the site had become lost in its place through time. As shown in the collage on the following pages, the house appeared as a sort of vortex bearing testimony to an earlier period when the neighborhood was dense with single-family residential homes, contrasting with today's awkwardly towering multi-unit structures. The house's context had obviously changed dramatically in the past decades, making its continued presence in the neighborhood all the more eerie and alluring.



The site fulfilled most criteria for selection, as it was within daily driving distance, people already congregated in the empty lot next to the house, and it was an experientially placeless place. Upon further exploration, the site also exhibited the qualities of a transitional dwelling place as defined by Casey, being between places of residing and wandering. The area of primary interest included the house, the lot immediately west of it, the outbuildings north of the house, and the front of the hotel.



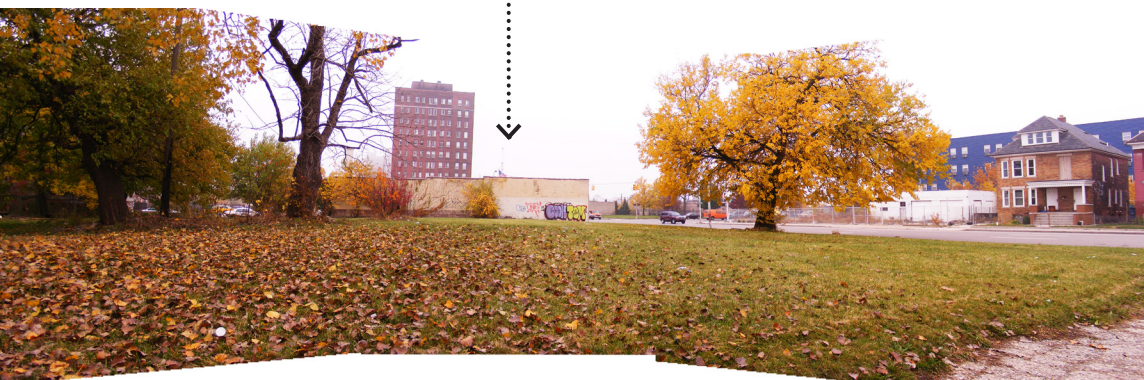






Exploring the site and interacting with some of the people gathered there was very revealing of people's use of the place. On one such visit, site dwellers talked about George, the gardener/hippie who owned the home and lot north of the house, along with chickens and a duck (supposedly letting them run freely through the neighborhood). The author also learned of the park and basketball court north of the outbuildings where kids played ball most warm afternoons, and the centuries-old musket balls allegedly littering the site. The people gathered at the site additionally hypothesized that the house continued to stand because it used to be a stop on the Underground Railroad, probably connecting to tunnels running under the City. They seemed genuinely interested in its history and current rituals.

side lot + house



side lot looking south

alley + outbuildings



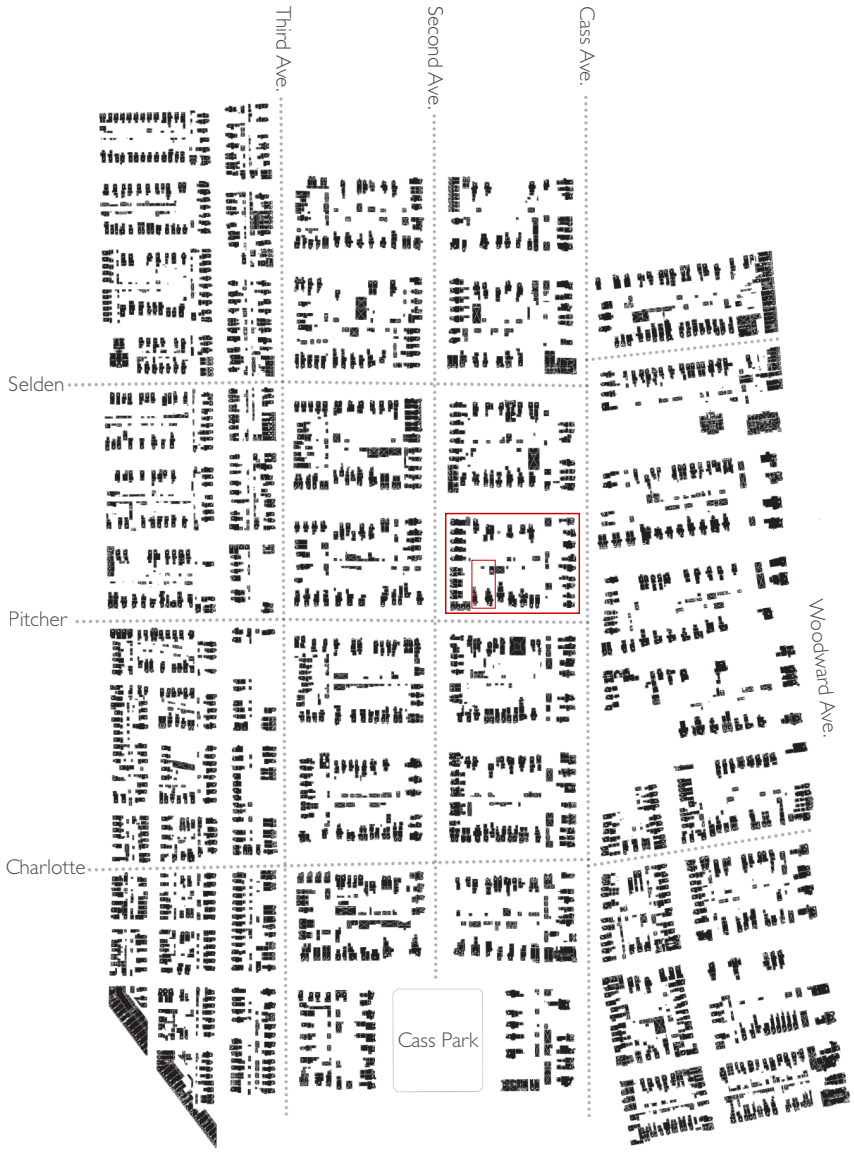
basketball court + george's house



george's backyard



1897 figure ground



1921 figure ground





1950 figure ground



2009 figure ground



use maps 1897 - 2009



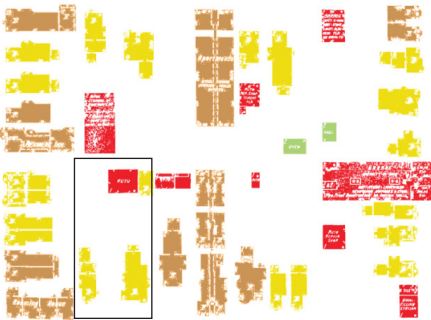
1897



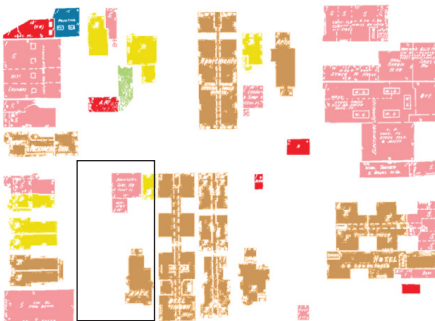
key

- single-family residential
- multi-unit residential
- retail
- stables + sheds
- auto-related uses
- institutional
- industrial
- entertainment

1921



1951





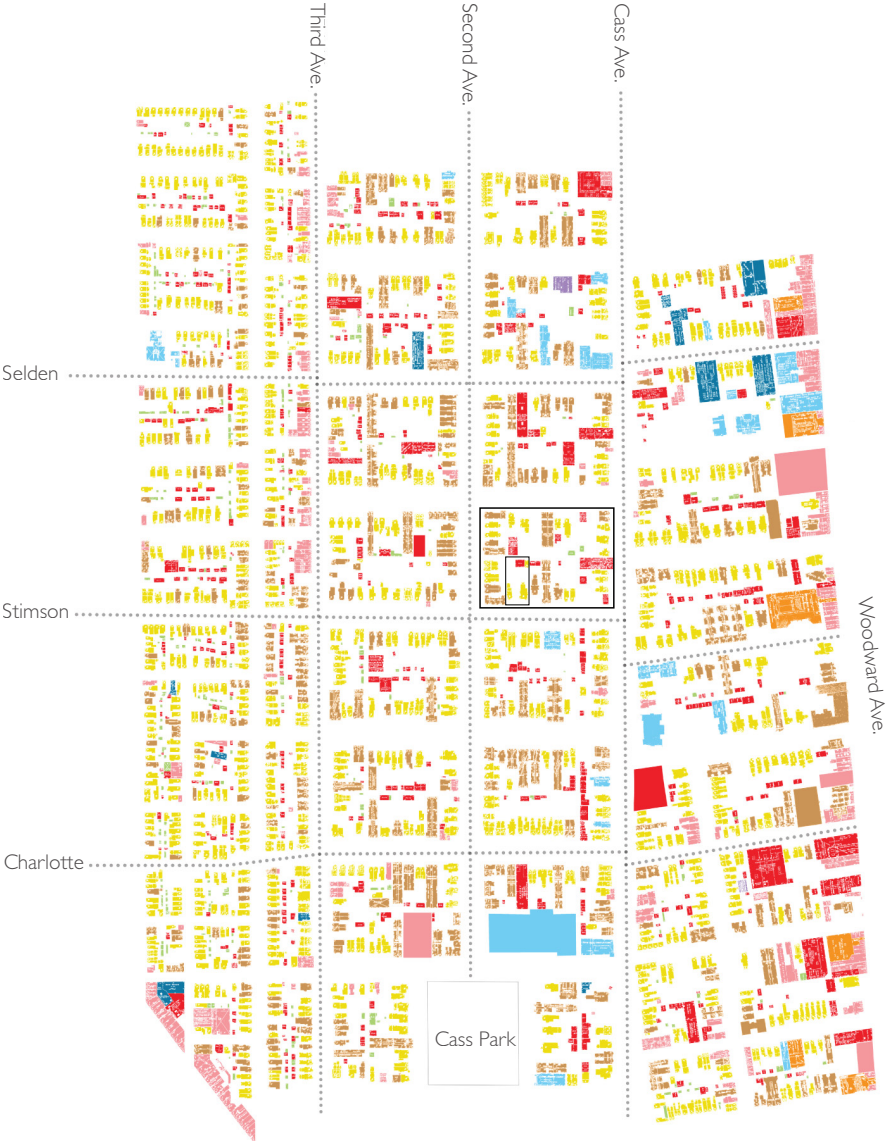
1897 use map



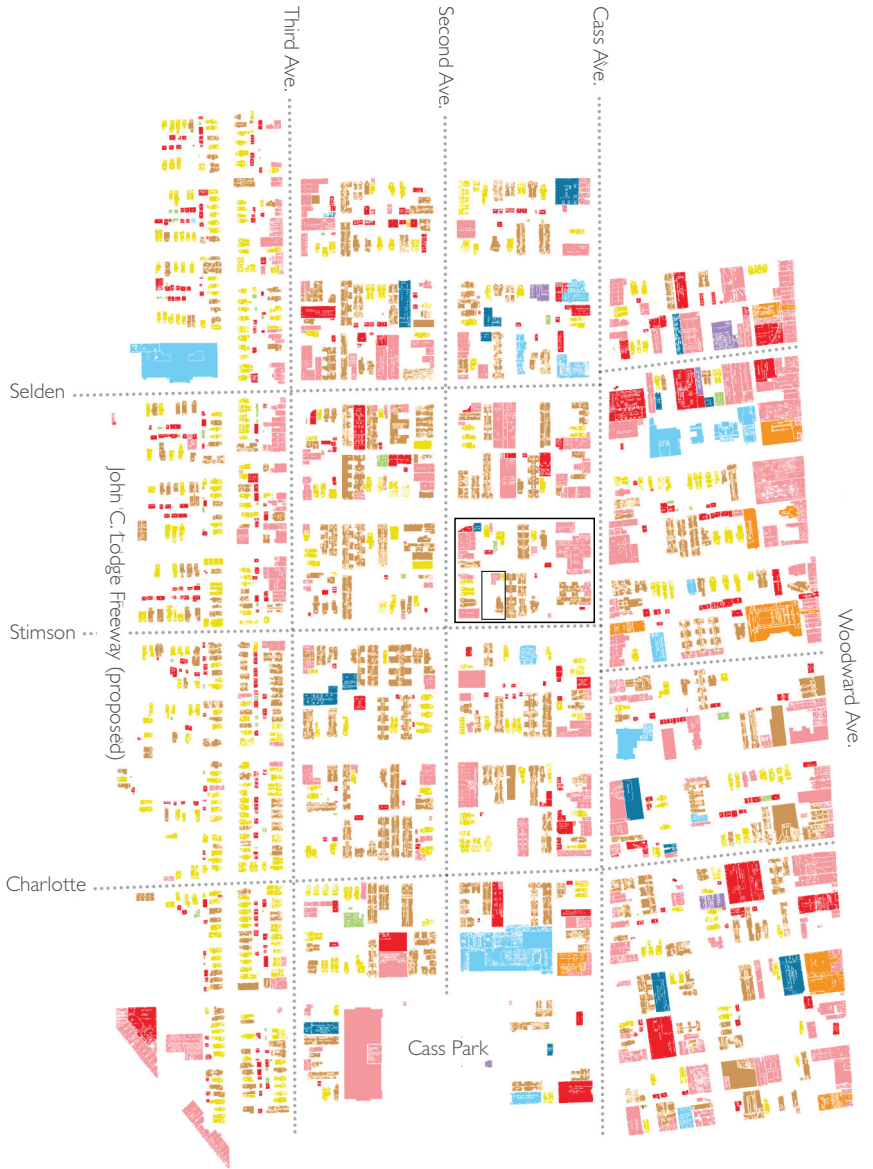
use maps 1897 - 2009



1921 use map



1950 use map



use maps 1897 - 2009

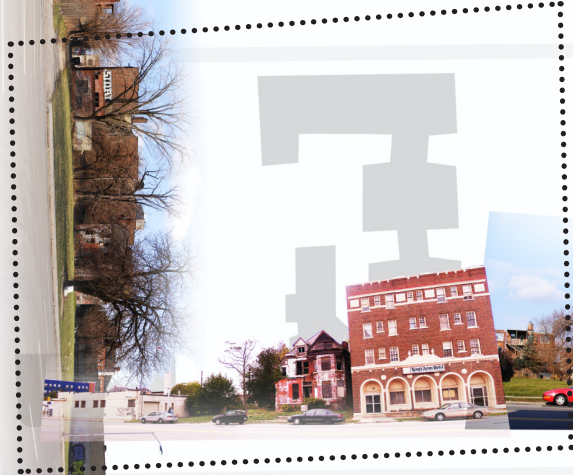


2009 use map

brainard



area of interest



second ave.

martin luther king jr. blvd.



The figure ground and use maps on the preceding pages portray how the site transformed from the late 19th century to 2009. In terms of building density, the area majorly diminished between 1950 and 2009, possibly due to erupting race relations and corporate disinvestment in the City during that period.

Building use changed more consistently through years shown. As hypothesized, the house on the site was originally part of a rather dense single-family residential neighborhood, over time inviting multi-unit residential structures, retail stores, entertainment venues and auto-related industries. The house itself was converted into apartments by the 1950s, and some of the rooms inside were still marked by stick-on unit numbers in late 2009. At the time of investigation, the area was still primarily residential in use, with many operating apartment buildings, condominiums and hotels. Retail establishments showed the most abandonment, like that at the corner of Second Ave. and MLK Jr. Blvd., but some businesses, such as The Hub, seemed to be thriving on Cass Ave.

Cass Ave.



Exploring and representing the site experientially was extremely important to understanding and communicating its character. Being within the site gave the visitor a feeling of being covered or feeling small, and one was drawn to look hopefully upwards at the incredible overgrowth and beauty of the house and its surroundings. Looking down, however, revealed grassless paths and garbage that nauseatingly littered the site.

To learn more about how the site was used, people were observed and traces of dwelling were documented over the course of many visits. This exercise brought insight to the ways dwellers appropriated, marked and altered their environments to create a sense of place.



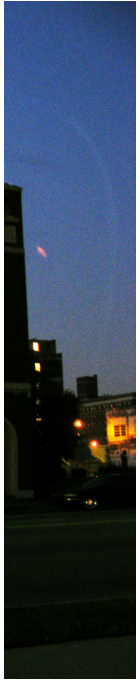
people observed





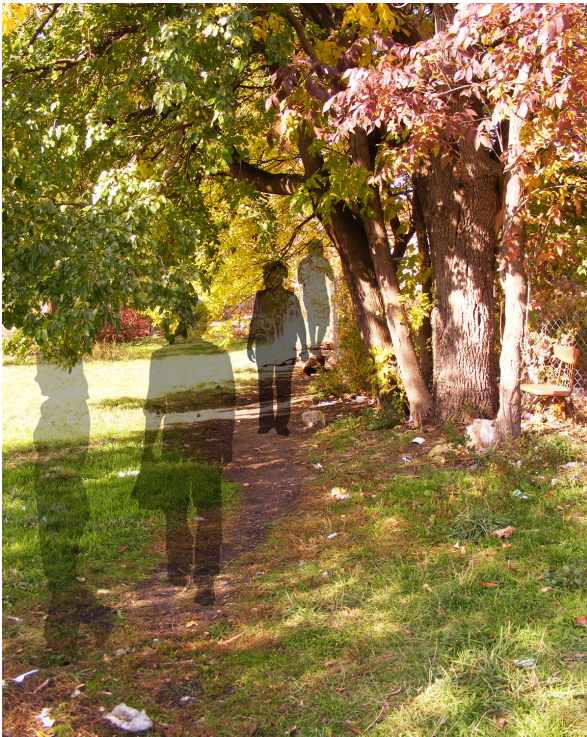
outdoor traces



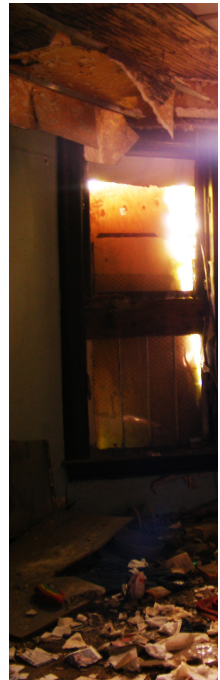
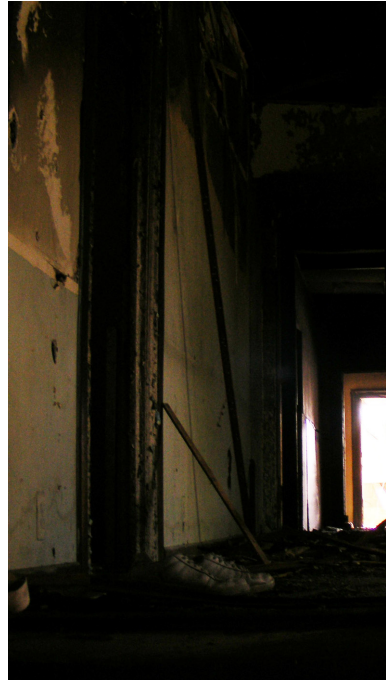


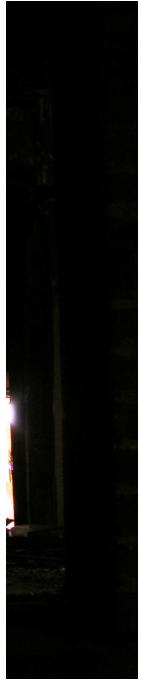
outdoor trace collages





indoor traces





indoor trace collages









## design process

### part 3 | lingering studies

Analyzing the site through the variety of methods explored in the last section, as well as mapping people's movements through the neighborhood, allowed dwelling to emerge as lingering, an act between dwelling-as-residing and dwelling-as-wandering. Lingering can be defined as the momentary staying or desire to stay while being pulled to begin or continue on one's journey<sup>1</sup>. Dwelling-as-lingering largely occurred on the site and in its surrounding neighborhood as people temporarily stayed in certain places to socialize, eat/drink, smoke, seek shelter, sleep, or engage in various other activities before continuing on their ways.

---

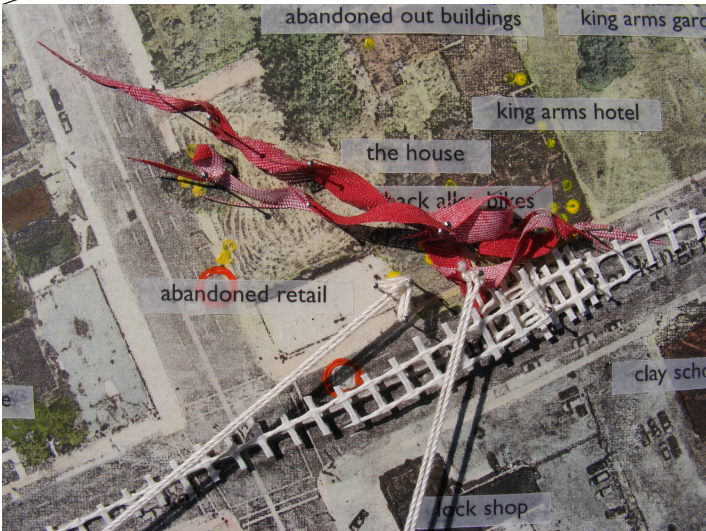
1 "linger:" *Dictionary.com Unabridged.*

The map at right documents people's observed paths through the site and surrounding neighborhood. The red cloth represents people's lingering at three main places: the site, the NSO shelter and hotel across from it, and a party store frequented by those in the neighborhood. The fabric expresses the twisting and folding of time that may occur as people linger.

Randall Teal's phenomenological analysis of motel dwelling paralleled transitional dwelling that occurred on the site. First, Teal asserted that the motel becomes homely only because of its initial unhomeliness. Likewise, the unhomeliness of the abandoned house allowed some to make home there. Secondly, the motel "blurs the line between tarrying and traveling<sup>2</sup>." People similarly tarried on the "vacant" lot underneath a tree, probably because others traveled past on paths towards Second Ave. and the back of the house. Contemplating dwelling in relation to motel experiences allows one to realize the temporariness of human dwelling.

---

2 Teal, Randall. "Between the Strange and the Familiar: A Journey with the Motel!"







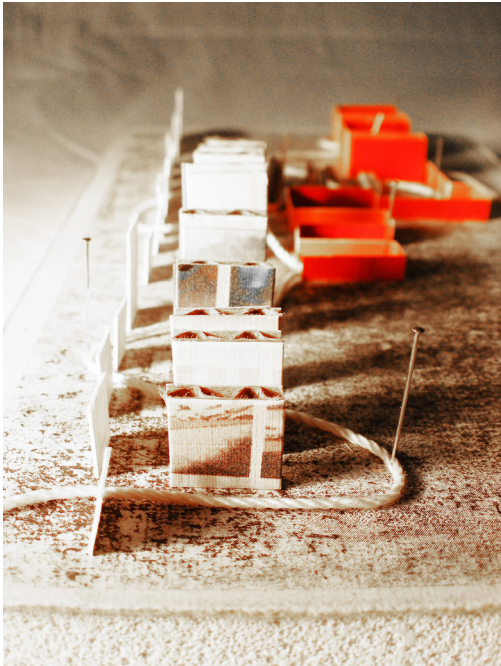
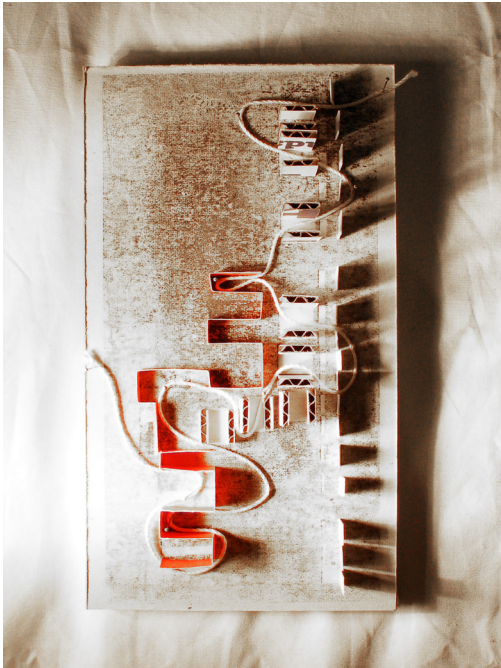


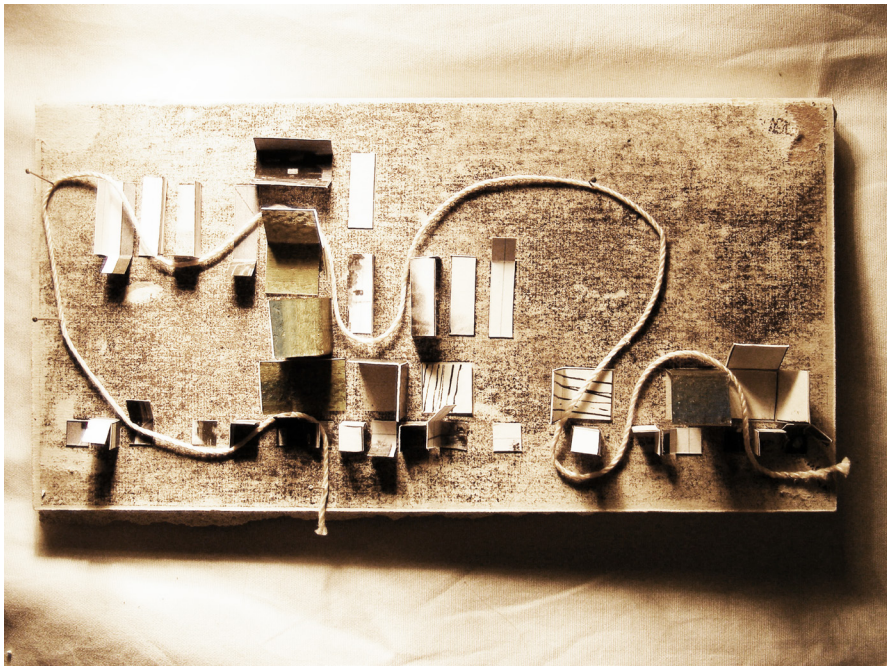
- a. becoming homely of the unhomely (left)
- b. tarrying vs. traveling (above)

The next studies continued to focus on lingering as a form of dwelling. First, lingering was explored as a change in rhythm, which evolved into three-dimensional sketch models of places that may encourage lingering.

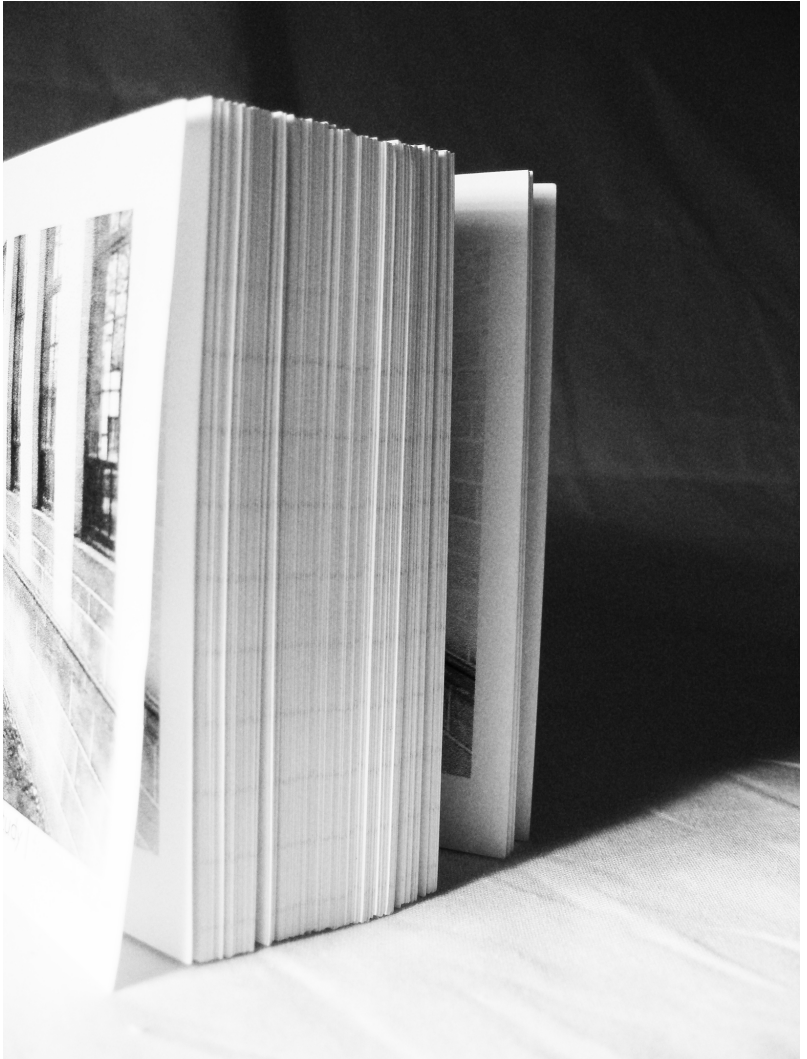




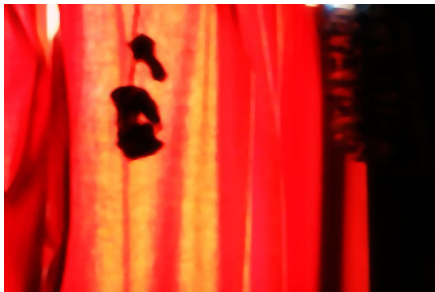
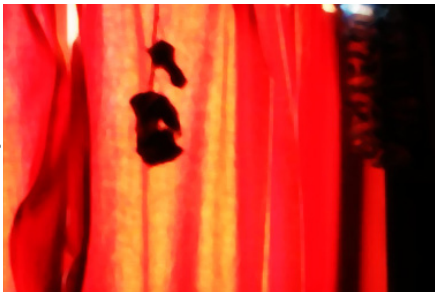
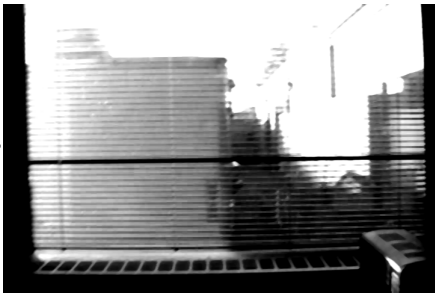


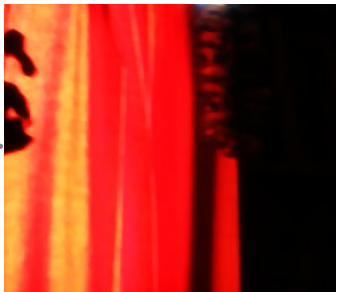


Next, four flipbooks were made to further explore everyday situations of lingering. The movements exhibited in the flipbooks were then translated into three-dimensional models exploring the twisting and folding of time as people lingered in place. Rising from this series of investigations as a whole were the issues of lingering as dwelling, lingering in place's effect on time, and whether a place could be designed to encourage or celebrate temporary dwelling.



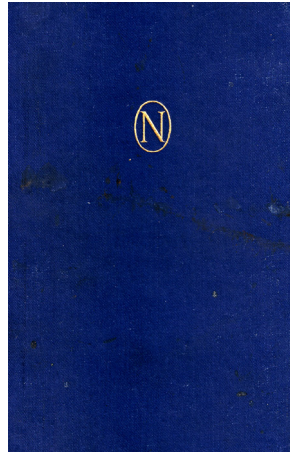
flipbooks + corresponding time/place models







*Winter's Tales.* Isak Dinesen.



*The Path of the King.* John Buchan.

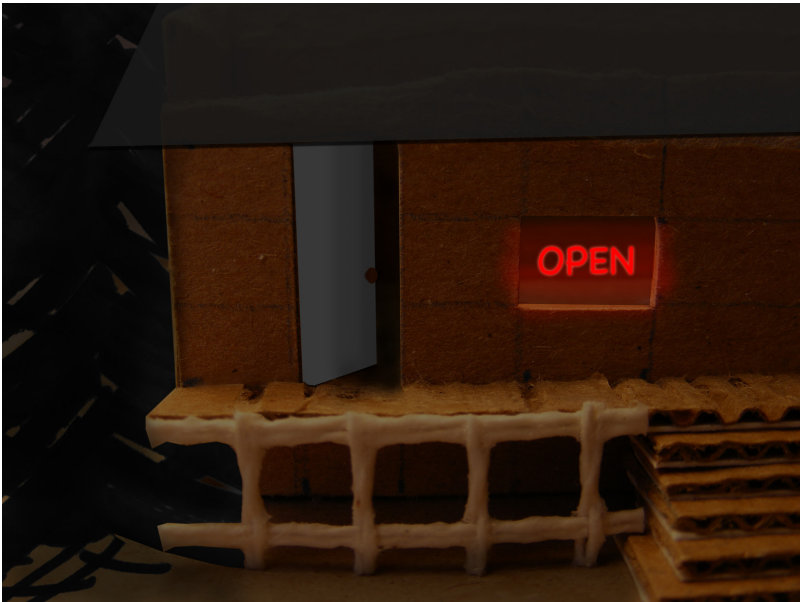
## design process

part 4 | narrative explorations

The previous lingering analyses also revealed the rather obvious importance of studying dwellers to reach deeper understanding of dwelling. To focus on momentary interactions between people within places, several short stories from Isak Dinesen's *Winter Tales* and John Buchan's *The Path of the King*, as well as Jim Jarmusch's film, *Mystery Train*, were investigated for better understanding of people-people and people-place interactions. Each work portrayed characters momentarily interacting in place. From these precedents, narratives were personally written in attempt to further explore subjects' interactions with each other and their physical environments, focusing on discovering place merely through subjects' fragmented experiences of it.



*Mystery Train*. Jim Jarmusch. Poster image - madman.com.



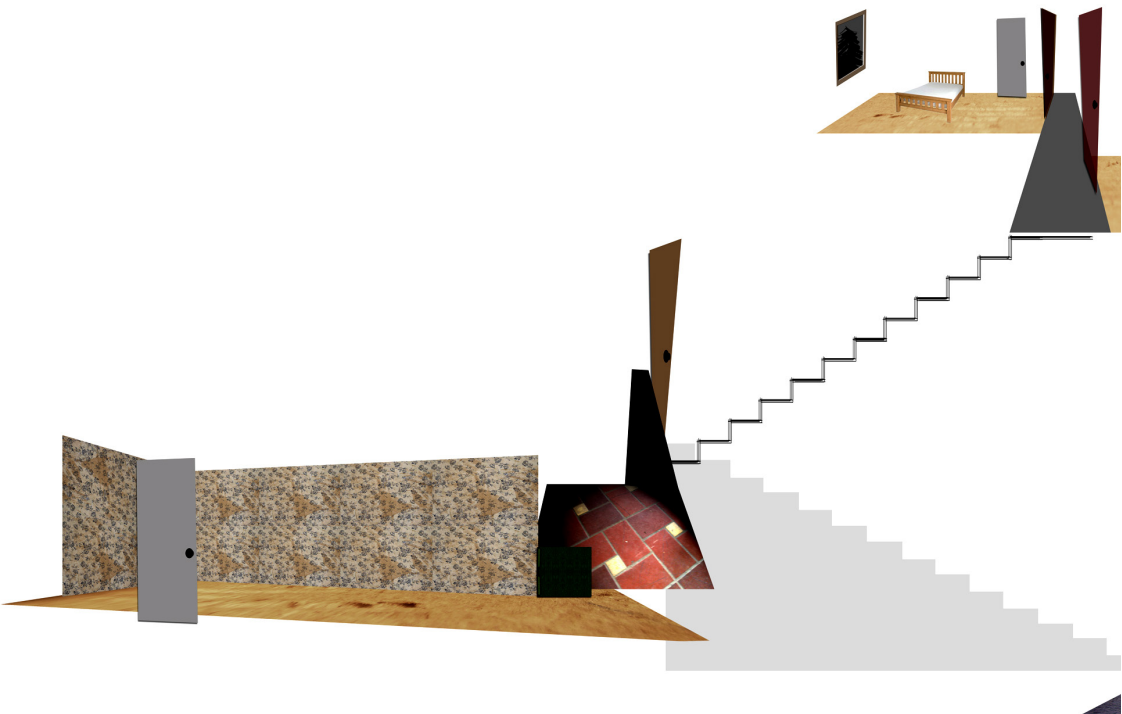


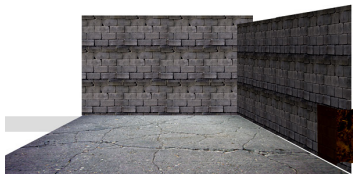
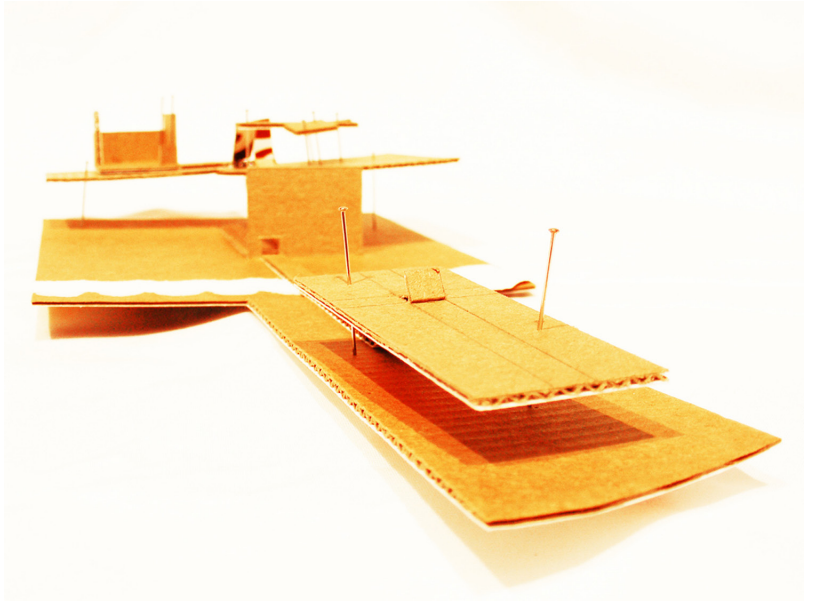
The first narrative was written from the perspective of a young woman on her way to a much-dreaded family vacation up north. Famished, she stops at a roadside motel advertising food and lodging only to open a door into a completely dark establishment. The lights flicker on, and she is greeted by an odd arrangement of tables and chairs, as well as an elderly fellow who offers to make her a rather strange dinner of canned soup and eggs. When he disappears while heating her meal, Sherry becomes thoroughly frightened. Heavy footsteps thud on an unseen stairwell, and Sherry runs out the front door only to find the old man fast asleep on the front porch. She makes it to her car and back onto the road just as a dark figure becomes silhouetted in the doorway. The collages at right depict scenes of Sherry's experience at the motel.



The second narrative focused on the maker of the heavy footsteps that scared Sherry out of the establishment. Jim, the middle-aged son of the elderly inn-keeper, has been hiding out in his childhood home, waiting for the last leg of his journey that will finally take him out of the country. When the police show up during the night, the narrative follows Jim's escape through the motel out to the wilderness. The collage and subsequent model created from this narrative were more successful than those for the first narrative in portraying the idea that a place comes into existence through one's experience of it.

After completing these two narrative sequences, it became apparent that the final project of this thesis required more of a purpose behind the narrative method being developed, but still needed to focus on the relationships people develop with each other and their surroundings while temporarily dwelling in place.







## final project

### circumstance

Expounding on the idea of the motel, the final project explored temporary housing for individuals and families with hospitalized relatives. The program was similar to a Ronald McDonald House, which provides inexpensive housing for family members of hospitalized children within walking distance of the child's hospital, but in this case, relatives of all in-patients were welcome to partake in the program. A program of this type allowed for the exploration of people temporarily dwelling together in a specific place and the opportunity to care and design for people with diverse but unifying needs as a rational finale to this thesis exploration. The author's experience with her brother, Alex, being diagnosed with cancer approximately a decade ago served as a foundation for understanding the suffering of individuals and families in similar circumstances. Additional research from recent psychology journals furthered awareness of emotional, psychological and physical effects families and individuals with chronically ill and/or hospitalized relatives may endure.

The site chosen for the final project was the area surrounding St. John's Hospital and Medical Center (SJHMC) in northeast Detroit. The hospital, currently the leading in-patient hospital in southeast Michigan and where Alex was treated, has no program for housing family members of in-patients. The organization merely provides a list of hotels within the Metro Detroit area that may give discounts to family members of hospitalized individuals. SJHMC specializes in cardiovascular care, oncology, pediatrics, surgery, neurosciences, bone and joint care and women's health, many of which require in-patient treatment. The Hospital has attempted to accommodate family members in its Van Elslander Center addition, which includes large, private patient rooms where a single family member can sleep on a pull-out couch. Consequently, a greater sense of normalcy and/or ability for additional family members to stay together may be desired

and may prove helpful to families coping with such difficult circumstances.

To actualize a temporary housing program and help the surrounding community, this project proposed purchasing two or more vacant homes near SJHMC to house family members of hospitalized individuals. Not only would this route be less expensive than building a new establishment on a cleared site, but the surrounding neighborhoods would benefit from having vacant homes bought instead of remaining empty<sup>1</sup>. A sense of normalcy and community offered by the physical neighborhood environments may also comfort family members enduring intense stress and worry. SJHMC's mission, which states the institution's commitment "...to providing spiritually-centered, holistic care which sustains and improves the health of individuals in the communities [it serves], with special attention to the poor and vulnerable<sup>2</sup>" supports a proposal of this sort.

A survey of vacant homes was conducted within an approximate half-mile radius of the hospital. After photographing and mapping each property, all were assessed using the following criteria in a strength/weakness evaluation:

1. Community reinvestment opportunity<sup>3</sup>
2. House size
3. Visibility of hospital
4. Distance from hospital
5. Perception of municipality safety
6. Proximity to another vacant house

Although most of the vacant homes could be utilized as temporary housing for in-patient relatives, two were chosen to develop for this thesis: 5039 Lannoo and 21301-5 Moross. The house on Lannoo would accommodate families with a hospitalized relative, whereas individuals would lodge at the Moross house. The two groups were separated based on

---

1 Massey, Douglas S., and Nancy A. Denton. *American Apartheid: Segregation and the Making of the Underclass*. The authors identify the "tipping point" of neighborhoods: after just 3-6% of homes or buildings in a neighborhood are boarded up and/or abandoned, the neighborhood will not incur further investment (133). Neighbors cease to invest in their properties, property values fall, and the areas are irreversibly cast into "downward [economic] spirals" (132).

2 [www.stjohn.org/aboutsjh/mission/](http://www.stjohn.org/aboutsjh/mission/)

3 Community reinvestment opportunity refers to the social morale of purchasing a house in Detroit rather than Grosse Pointe Farms, as properties in Grosse Pointe Farms are more likely to be repurchased privately than properties in Detroit.

differing social circumstances and needs; families would probably be most concerned with their own family members, whereas individuals may desire greater anonymity or companionship, depending on the person.

5039 lannoo



21301-5 moross







## final project

### precedent study - Ronald McDonald House

In the early 1970s, the daughter of Eagles' football player Fred Hill was diagnosed with leukemia. Wanting to spend as much time with her as possible, but needing a place to live other than hospital waiting rooms and lounge chairs, Hill found a large house within walking distance of Children's Hospital of Philadelphia (CHP), where his daughter was being treated. The house could be utilized by Hill and other families in his situation, giving them a place to stay close to their hospitalized children. With the help of Jim Murray, Eagles' general manager, Dr. Audrey Evans, head of CHP, and Ed Rensi, McDonald's regional manager, McDonald's launched the Shamrock Shake product to raise money for purchasing the house. This first Ronald McDonald House (RMH) opened in 1974, and the organization has grown rapidly ever since. In 2010, the 300th RMH will be opened worldwide.

RMH is a division of Ronald McDonald House Charities, which also includes Ronald McDonald Family Room and Ronald McDonald Care Mobile. Ronald McDonald Family Room is similar to RMH, also providing living arrangements for families of sick children but within hospital walls. Ronald McDonald Care Mobile provides health services to children in underserved communities in effort to combat preventable diseases and health conditions that increase child mortality.

Ronald McDonald Houses around the world provide families with meals, private bedrooms and children's playrooms. Some locations also offer special suites for children with suppressed immune systems, accredited education programs, recreational



Photographs. RMH Detroit. [www.rmhdet.org](http://www.rmhdet.org)

activities, non-clinical support services and sibling support services<sup>1</sup>.

RMH Detroit was the eleventh House established and the first to be built new, opening in 1979. Located next to Children's Hospital of Michigan within the Detroit Medical Center, the organization is owned and operated by a nonprofit board consisting of local leaders and residents, as well as McDonald's representatives. Over one thousand families are served by RMH Detroit annually. Eighty-five percent of the organization's funding is received through private donations, and the McDonald's Corporation contributes the remaining 15%. RMH Detroit currently employs two full-time staff members, Jennifer Litomisky, Executive Director, and Jackie Kennedy, House Manager. Volunteers perform remaining duties, which include greeting and registering guests, listening, preparing meals, decorating, and other House activities.

The 16,000 square-foot facility includes 25 bedrooms, 17 bathrooms, 4 TV rooms, 2 laundry rooms, garden courtyard, computer center, exercise room, quiet area, indoor/outdoor playrooms, phone booths, dining room and kitchen. Each family enjoys private bedrooms, a food locker and refrigerator in addition to shared spaces and services. Internet access, large-screen TVs with DVD players and VCRs, games and toys are also provided. Guests of RMH Detroit pay only \$10 per night, which is cut dramatically from the \$125 per night actual cost<sup>2</sup>.

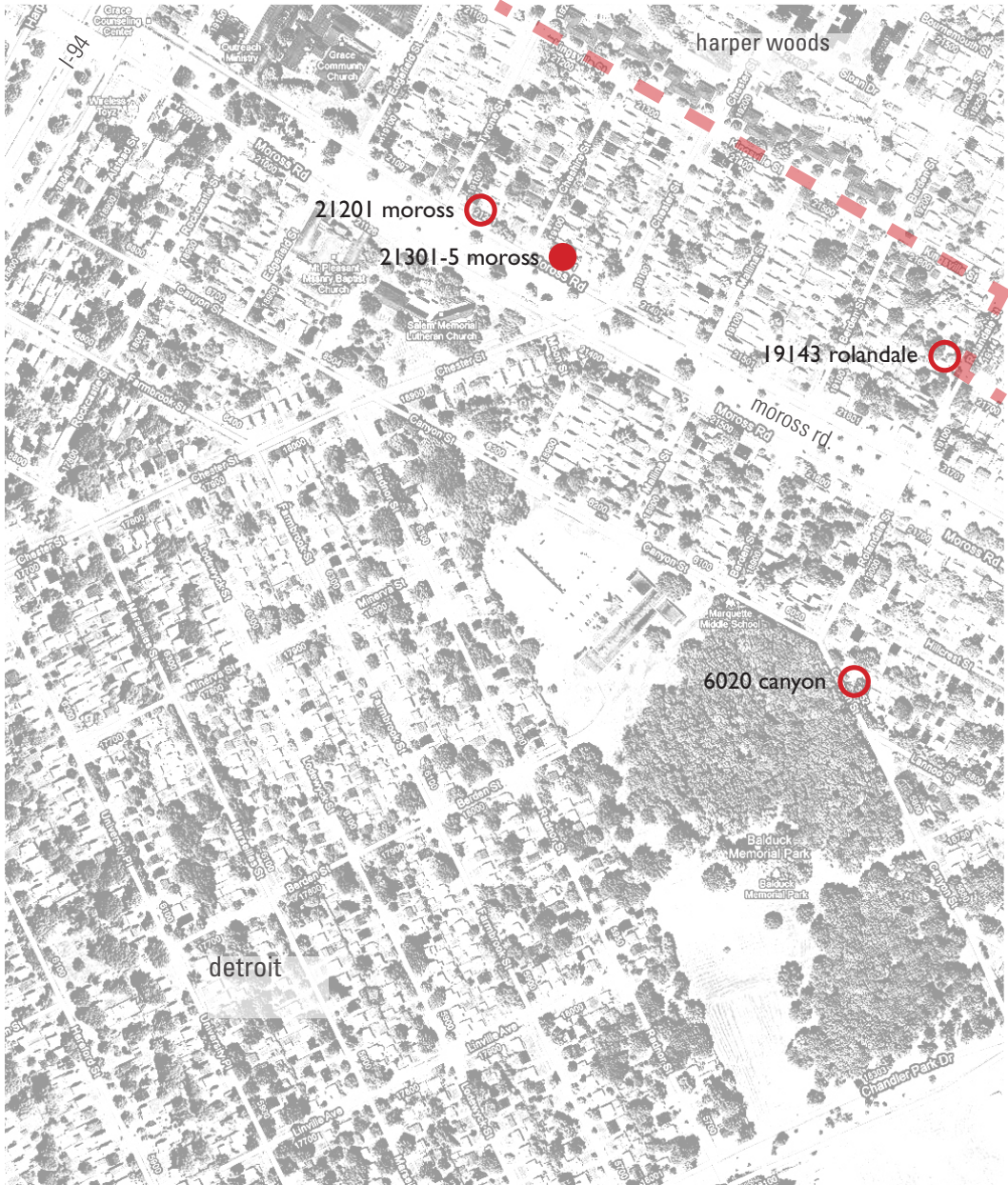
The Ronald McDonald House precedent of providing temporary living spaces for families with hospitalized loved ones served as the final program for this thesis. While not desiring to duplicate RMH Detroit by constructing a similar facility, understanding the services provided and its funding base were important in establishing the requirements and feasibility of a comparable organization near SJHMC. Since the vast majority of funding for RMH Detroit is privately donated, one can conclude that being tied to a major corporation is not necessary for a similar organization to operate. In addition, though providing services like Internet access, recreation and entertainment are important, the final project focused more on the temporal experience of staying in a place with others facing similar difficult circumstances.

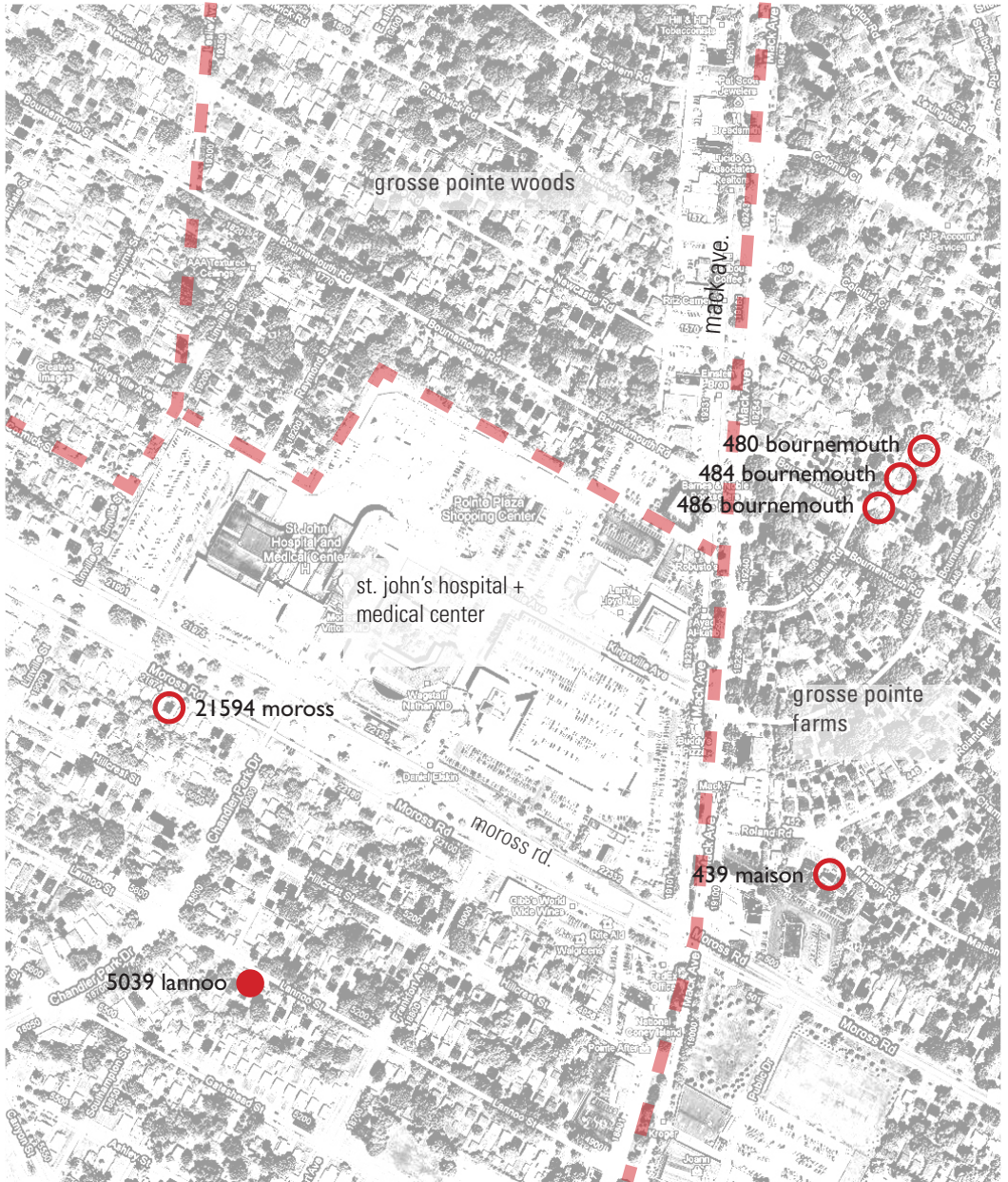
---

1 *Ronald McDonald House Charities*. Web. 25 Jan. 2010. <<http://rmhc.org/>>.

2 *Ronald McDonald House of Detroit*. Web. 25 Jan. 2010. <<http://www.rmhdet.org/pages/home>>

48236 vacant homes analysis





# vacant homes analysis

## key

- community reinvestment opportunity
- house size
- hospital visibility
- distance from hospital
- perception of municipality safety
- proximity to other vacant house

- positive attribute
- negative attribute



21201 moross

- high community reinvestment opportunity
- moderate house size
- hospital not visible
- 0.6 miles from hospital
- unsafe perception of municipality
- close to other vacant house



21301-5 moross

- high community reinvestment opportunity
- large house size
- hospital not visible
- 0.5 miles from hospital
- unsafe perception of municipality
- close to other vacant house



19143 rolandale

- high community reinvestment opportunity
- small house size
- hospital visible
- 0.3 miles from hospital
- unsafe perception of municipality
- not close to other vacant house



6020 canyon

- high community reinvestment opportunity
- moderate house size
- hospital not visible
- 0.4 miles from hospital
- unsafe perception of municipality
- not close to other vacant house



21994 moross

- high community reinvestment opportunity
- small house size
- hospital visible
- 0.05 miles from hospital
- unsafe perception of municipality
- not close to other vacant house



5039 lannoo

- high community reinvestment opportunity
- large house size
- hospital not visible
- 0.3 miles from hospital
- unsafe perception of municipality
- not close to other vacant house



439 maison

- low community reinvestment opportunity
- moderate house size
- hospital not visible
- 0.4 miles from hospital
- safe perception of municipality
- not close to other vacant house

vacant homes analysis

48236 neighborhood



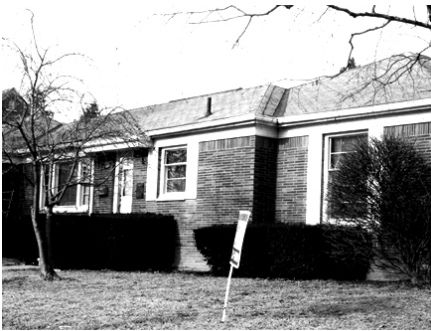
480 bournemouth

- low community reinvestment opportunity
- moderate house size
- hospital not visible
- 0.6 miles from hospital
- safe perception of municipality
- close to other vacant house



484 bournemouth

- low community reinvestment opportunity
- moderate house size
- hospital not visible
- 0.6 miles from hospital
- safe perception of municipality
- close to other vacant house



486 bournemouth

- low community reinvestment opportunity
- moderate house size
- hospital not visible
- 0.6 miles from hospital
- safe perception of municipality
- close to other vacant house



## scenario diagramming

### objectives

The scenario diagramming process explored possible experiences of 5039 Lannoo and 21301-5 Moross, respectively programmed for families and individuals with in-patient family members. Characters were created, and several narratives were written about them. The narratives were then broken down into time segments, and characters' movements and actions were diagrammed within the floor plans of their specified houses. At the end of each series, verb analyses were compiled and design criteria were identified for interventions in each house.

Both homes were explored as-is to evaluate the adaptability of current spatial arrangements and to determine modifications best suited to their new uses. Selected diagrams are shown in this section, and the entire scenario diagramming booklet is featured in the appendix.



**family scenarios**

5039 Iannoo, Detroit, MI 48236



## The Smiths



Andrew

hospitalized, 12

Andrew has recently been diagnosed with leukemia and is in critical condition. He's very scared, but also extremely brave, and is glad to have his dad, mom and sister with him most of the time even though he's worried about them.



Jerry

Andrew's father, 50

Jerry feels extremely helpless in his family's new circumstances. He has become detached from his wife and daughter, his typically jovial, outgoing persona fading into silence and despair as he desperately wishes he could trade places with his critically-ill child.



Angela

Andrew's mother, 43

Angela is having a very difficult time coping with her profound grief, and greatly desires the support of her husband, daughter and extended family. Unfortunately, her means of communicating tend to result in frustrating others, making her feel even more alone.



Catherine

Andrew's sister, 14

More than anything, Catherine is angry. She cannot focus on what is happening with her brother, and instead is irritated with her parents for dealing with the circumstances "wrong." Catherine stays at their permanent home most of the week and visits her parents on the weekends.

## The Thomases



Joshua

hospitalized, 32

Born with an extremely rare heart condition, Joshua has been admitted to St. John's with heart failure at a very young age. He is waiting for a transplant but is too weak to leave the hospital until a donor is found. Joshua's main concern is the well-being of his daughter, Chelsea, especially since her mother died two years prior.



Chelsea

Joshua's daughter, 6

Chelsea is really worried about her dad. Every time she goes to see him with her grandma and aunt he looks sicker and whiter. She really wants him to come home. Usually very verbally expressive, Chelsea doesn't talk much anymore, but she likes playing with her little cousin, Jack.



Agnes

Joshua's mother, 60

Even after dealing with her son's illness for the past 32 years, Agnes is in shock from the recent turn of events. Living in a world of constant anxiety, she cannot manage to find any peace in the situation as her mind swirls around the meager statistics dictating her son's chances of living.



Mara

Joshua's sister, 25

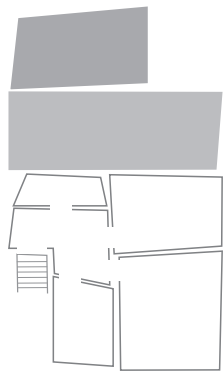
Mara maintains a positive outlook despite her brother's grim state. She is very hopeful that everything will work out, but cannot bear to imagine what the alternatives might be, especially for Chelsea. She does her best to keep her niece happy and occupied while caring for her son, Jack.



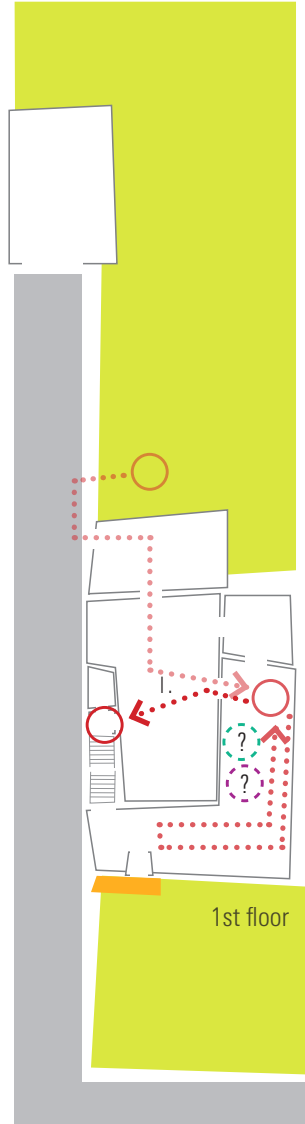
Jack

Mara's son, 2

Although he's too young to understand the family's circumstances, Jack can feel the sadness of his cousin and grandma. His age-appropriate antics tend to disrupt others' routines, but he is generally a source of joy to his mother, grandmother and cousin.

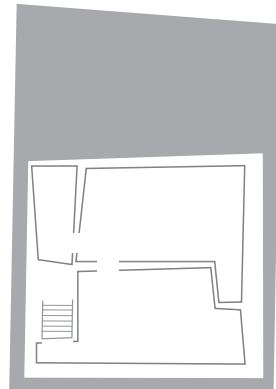


2nd floor



1st floor

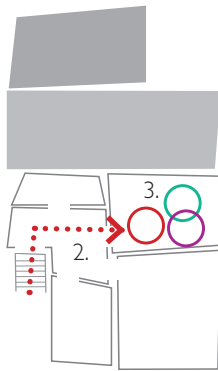
I. searching, listening,  
getting worried



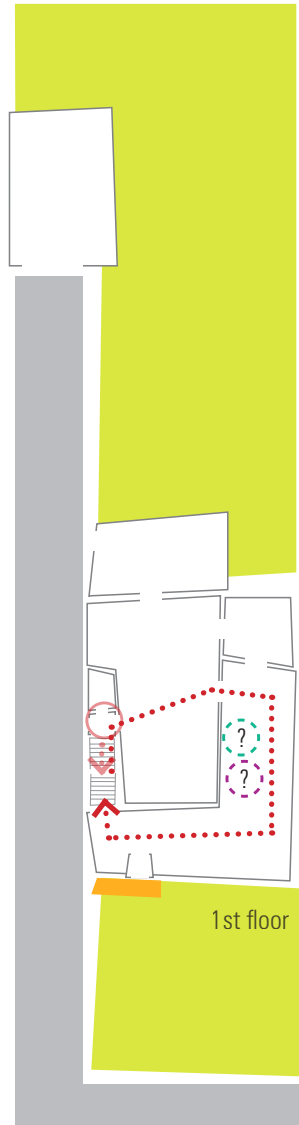
basement

Snapping back from her worries, Agnes listens for her grandkids, but they're silent. That can mean two things: they fell asleep or they're up to something. Agnes goes back inside to find the movie still playing, but the den empty. Her pulse racing, Agnes hesitates to listen for sounds of little feet. Still hearing nothing, she scours the downstairs for Jack and Chelsea. No sign of either of them.

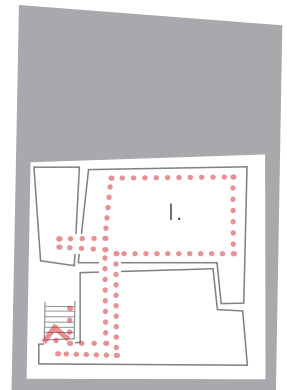
1. searching, trembling
2. finding, catching
3. trespassing, drawing, ruining clothes



2nd floor



1st floor



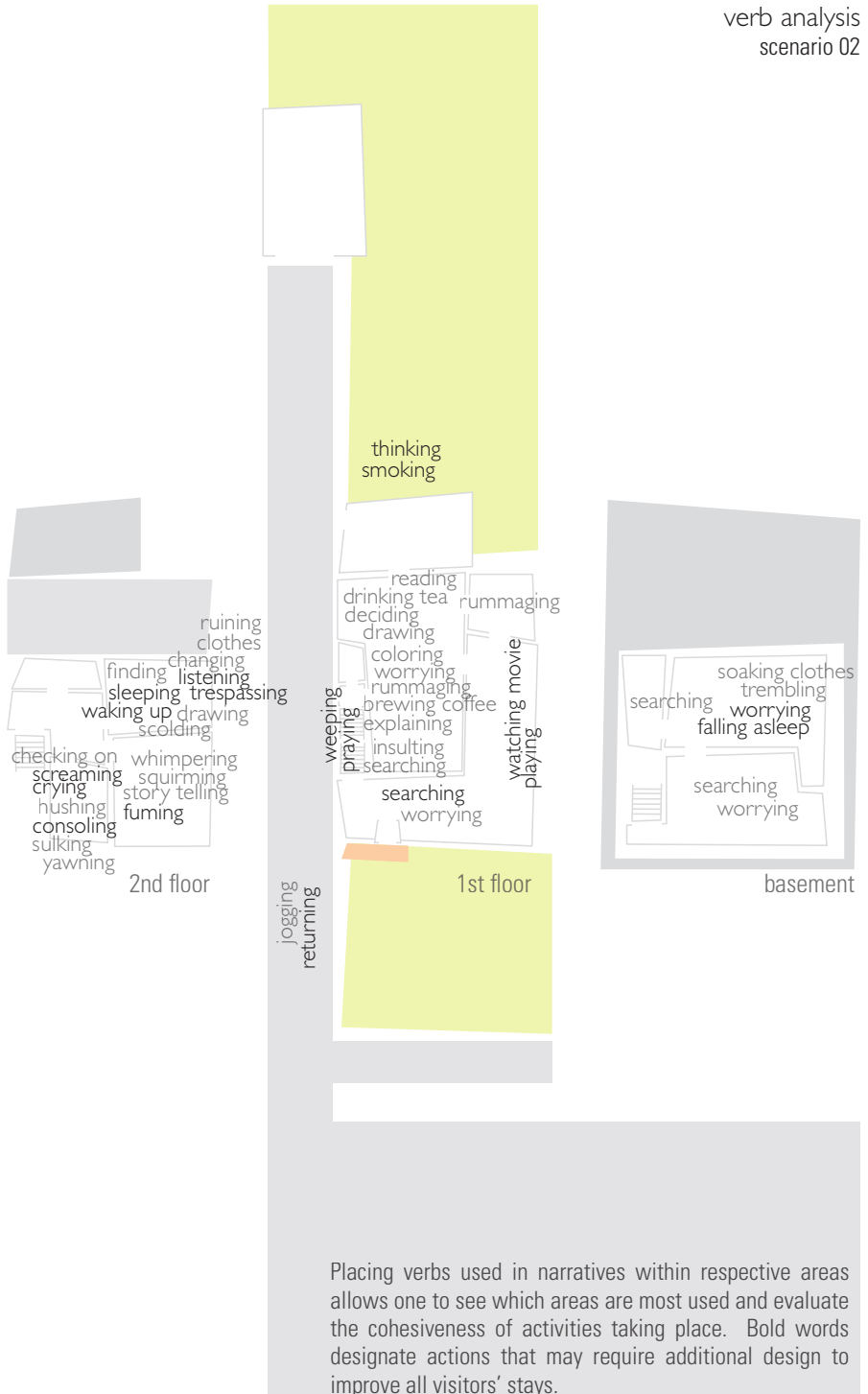
basement

Trembling, Agnes climbs down the basement stairs and turns on all of the lights, checking the closets, pantry, and furnace room. No kids. Agnes rushes upstairs, glances in Chelsea and Jack's room, and then hears shuffling in Jerry's room. Oh no. Turning on the lights, the two kids stare back at Agnes like deer in headlights. Luggage is spilled out all over the floor, and the carpet, along with multiple articles of clothing, are striped with blue and green marker.



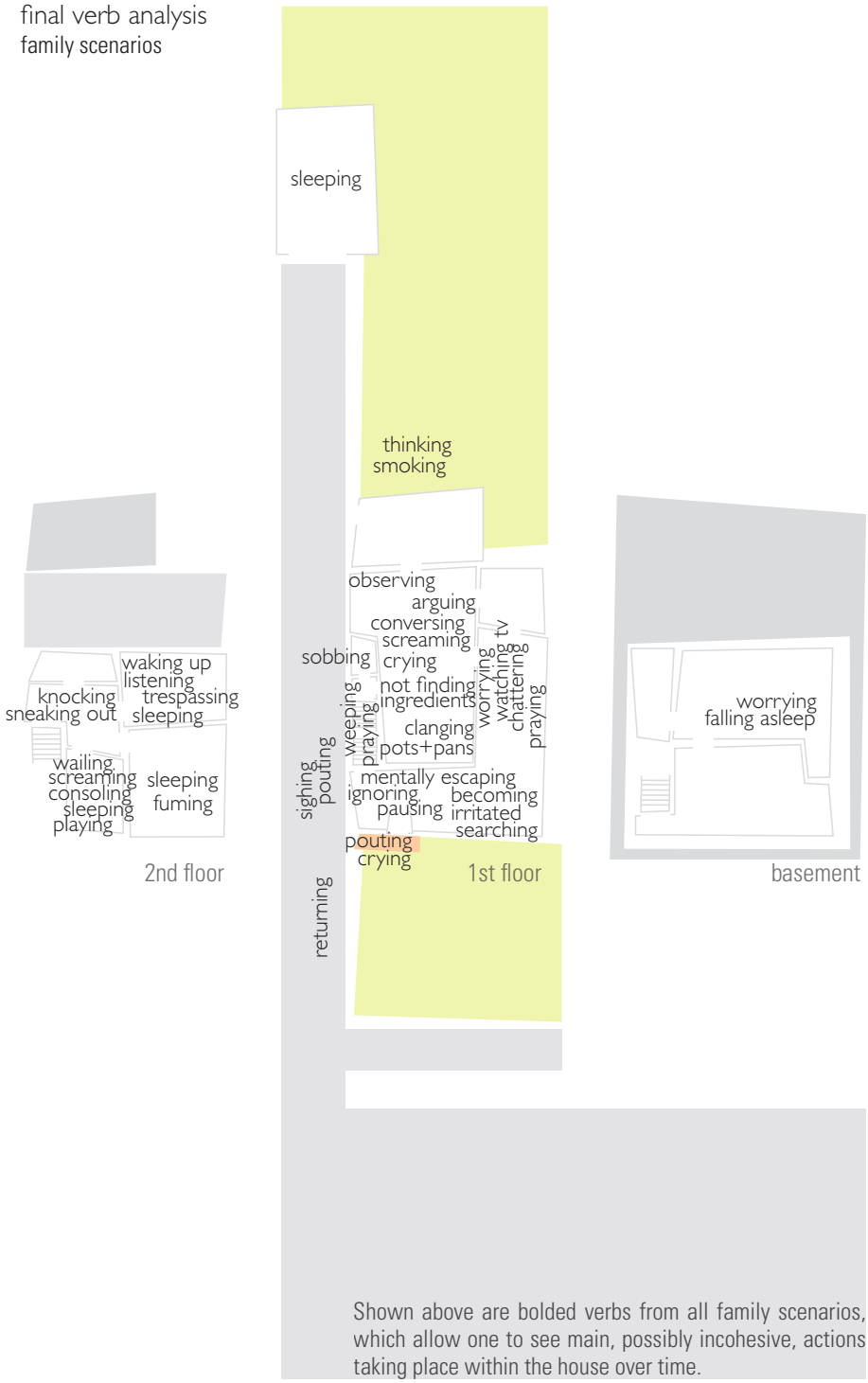
Agnes is livid. She snatches the markers away and scolds the kids back to their room. Chelsea should have known better. After ensuring their guilt with yelling and angry looks, Agnes returns to the mess in Jerry and Angela's room. What should she do? The front door opens. Agnes listens for footsteps on the stairs, but instead it sounds like they're heading for the kitchen. Accepting the probability of an angry confrontation, she quickly sorts out damaged clothes, folds the rest, and puts them away as best she can.



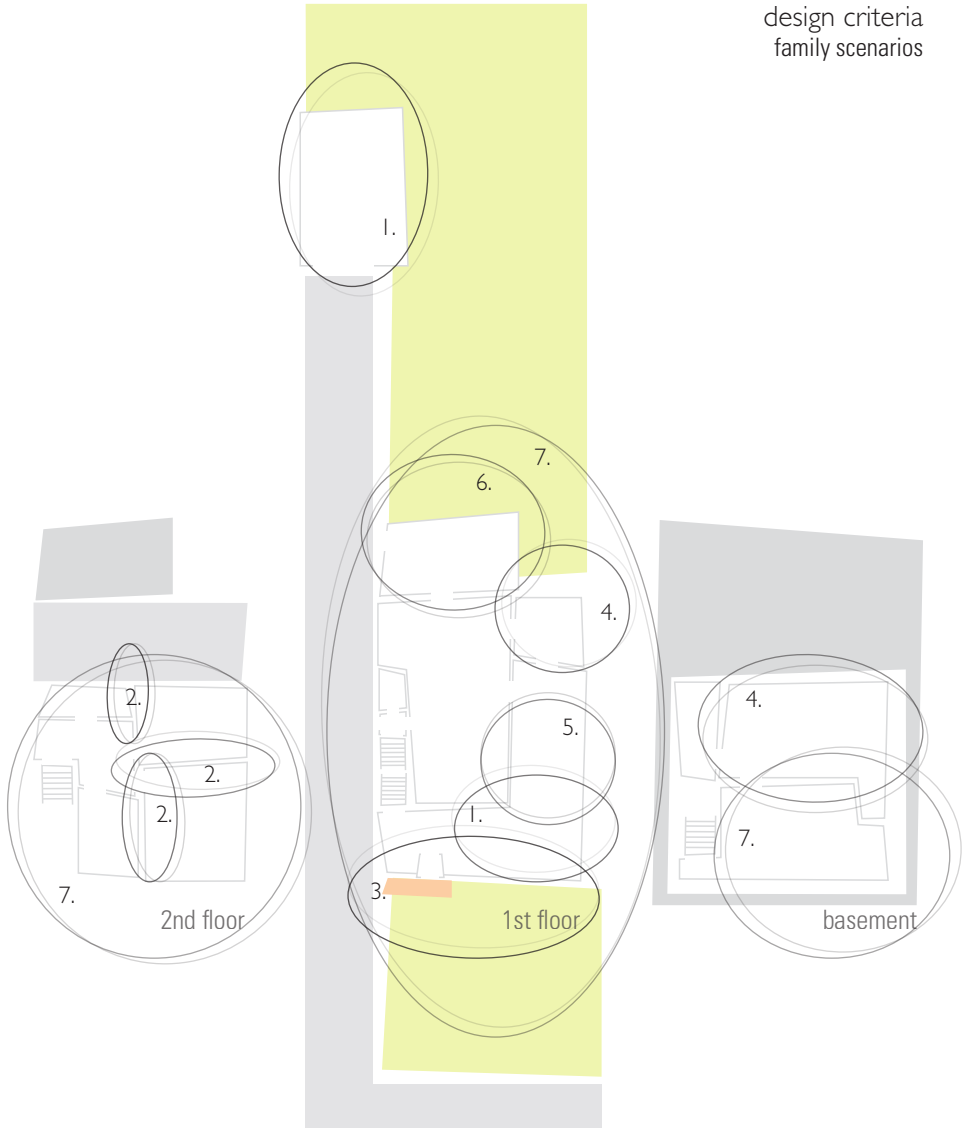


Placing verbs used in narratives within respective areas allows one to see which areas are most used and evaluate the cohesiveness of activities taking place. Bold words designate actions that may require additional design to improve all visitors' stays.

final verb analysis  
family scenarios



Shown above are bolded verbs from all family scenarios, which allow one to see main, possibly incohesive, actions taking place within the house over time.



1. Design of greatly-needed sanctuaries
2. Creation of experiential sound barriers to separate users from noise
3. Focus on entrance due to users' frequent returns
4. Designation of areas for children to play
5. Creation of handicapped-accessible living quarters
6. Open transition from inside to outside
7. House as narrative through visible traces



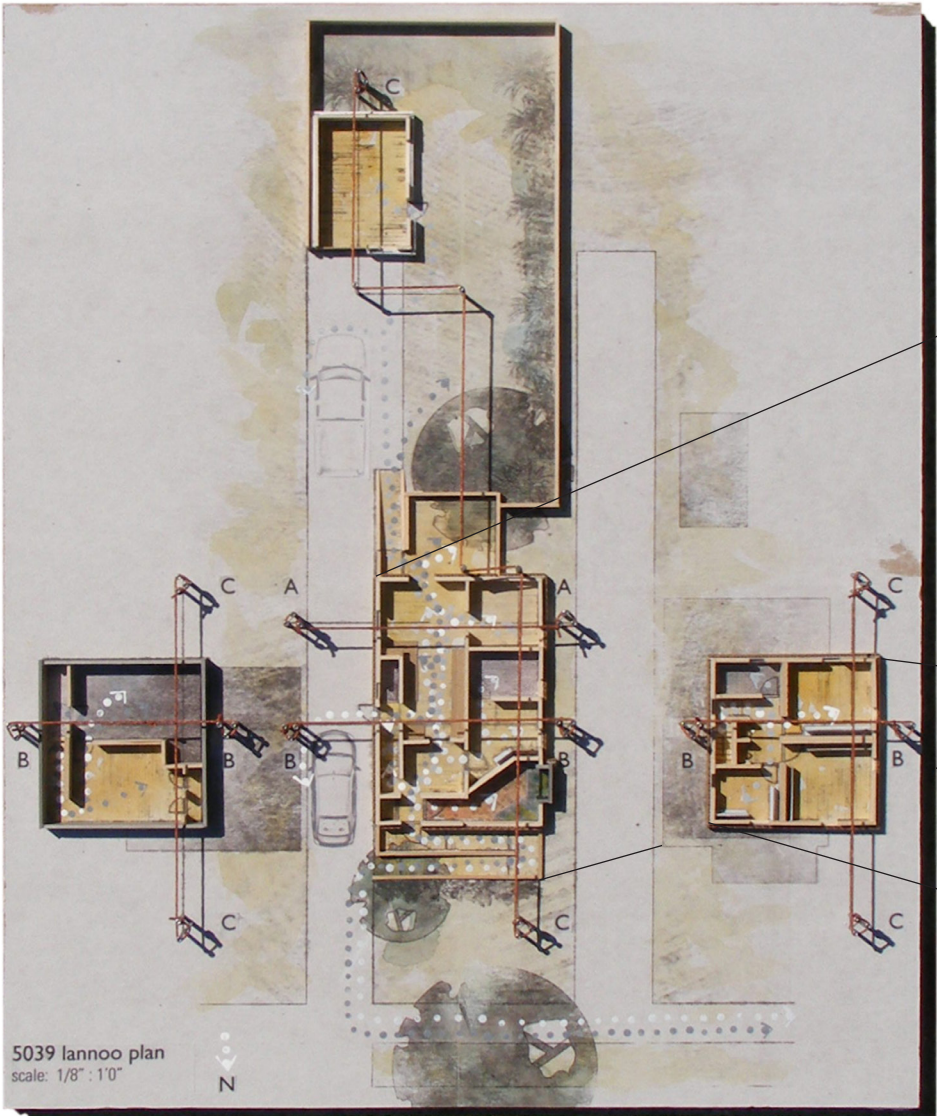
## final design

5039 lannoo

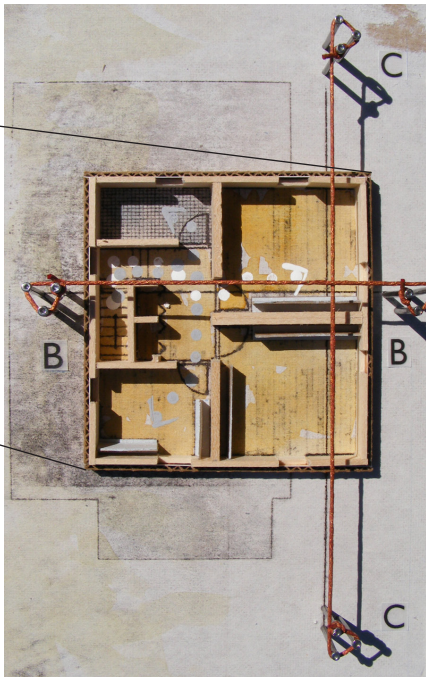
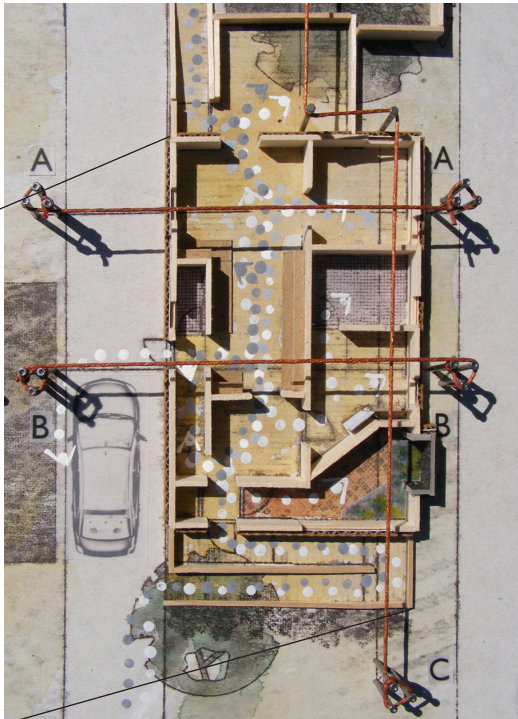
Amid other design opportunities, family narratives identified major needs for sanctuary spaces and bedroom sound barriers. People greatly desired places to be momentarily away from their family members and other users, and they also needed to be able to sleep while other people (usually children) were being noisy. A main sanctuary space was designed directly off of the front foyer, so that people returning could seek solace after leaving the hospital and before others knew they were home. The fireplace was converted into a fountain to muffle the sound of footsteps within the place, and plants were grown in the base of the fountain to create a sense of serenity. The garage was also adapted as an alternate dwelling place for users if they needed to escape from people, noise, etc. This extended sanctuary experience was imagined to be sought by users who had already been “home” for awhile.

Sound barriers were created in each bedroom by designing double-wall systems that allow users to actively insulate their rooms through ritualistically packing/unpacking the clothing and items they bring with them.

In addition, unfinished wood floors were installed throughout the residence to reveal users’ paths over time, showing new visitors that others had (almost literally) been in their shoes, which may bring them some comfort. In turn, their footsteps gain the opportunity to console those who come after them. With these and other interventions, the house becomes a narrative in itself, momentarily or permanently changing with the development of its users’ rituals and becoming a further developed place through their temporary dwelling within it.



5039 Iannoo plan  
scale: 1/8" : 1'0"





section A

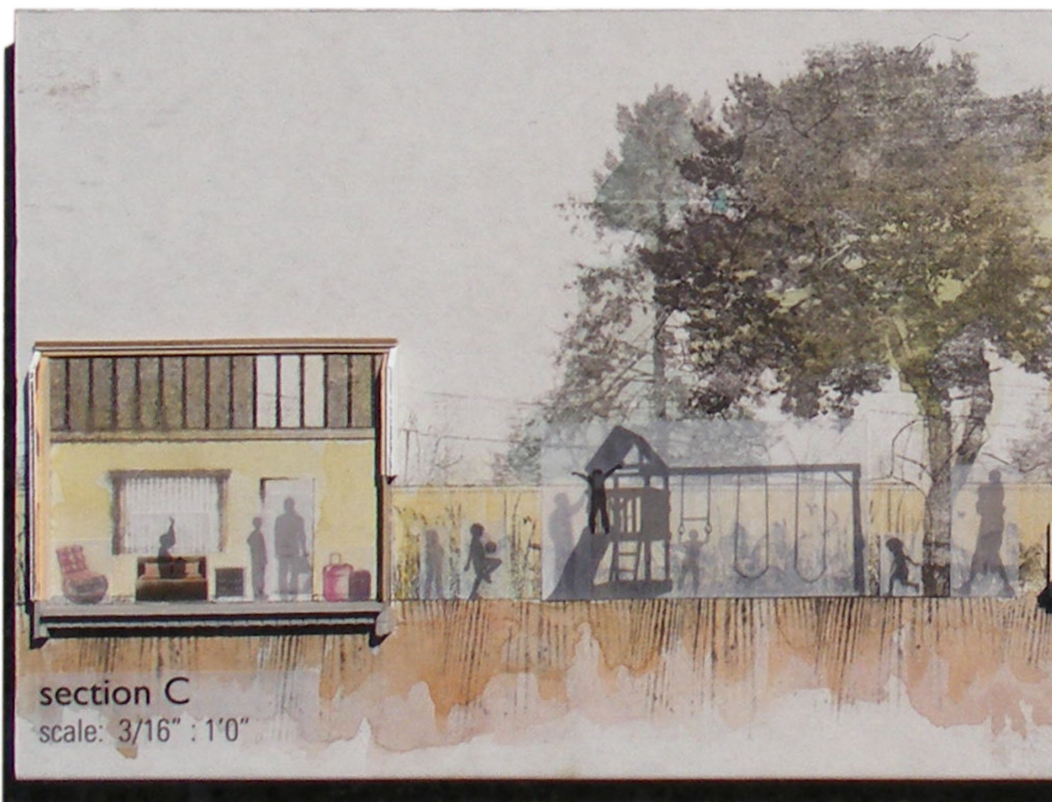
scale: 3/16" : 1'0"



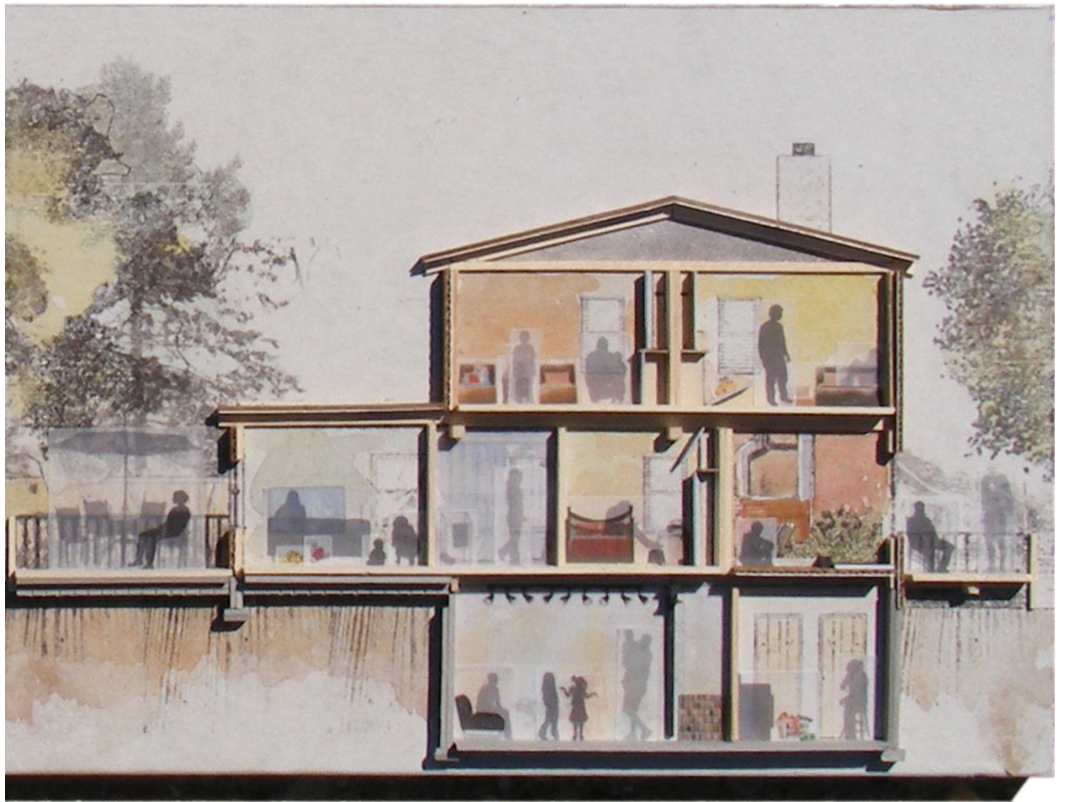
section B

scale: 3/16" : 1'0"





section C  
scale: 3/16" : 1'0"





**individual scenarios**

21301-5 moross, detroit, MI 48236



cast of characters  
individual scenarios



Billy, 19

mother hospitalized

Billy's mother has recently been diagnosed with a late stage of breast cancer. He's extremely worried about her and feels trapped between the demands of finishing his third semester of college, finding a full-time job and being with his mom as much as possible.



Tonya, 34

daughter hospitalized

Even though Tonya's daughter is in serious condition, she maintains a cool, collected facade. Inside, Tonya feels as though her fragile optimism could shatter with even the slightest amount of negativity. She tries to stay as busy as possible to stop herself from thinking of the alternative to her daughter's recovery.



Stephen, 50

father hospitalized

Just a few months after his mother passed away, Stephen's father suffered a stroke and is dying in the hospital. Not wishing to vocalize his "feelings" or seek sympathy from others, Stephen keeps to himself as much as possible, his mind whirling with grief about his father.



Dominic, 43

wife hospitalized

Dominic's wife was recently diagnosed with severe liver cancer, and her survival does not look promising. Dominic stays at the house whenever she is re-admitted not only to be with her and double-check all of her treatments, but to escape from his teenage daughters at home. He has largely lost his faith in any kind of higher power and cannot help but think negatively about the situation.

○ Jessica, 28  
husband hospitalized

Much to her annoyance, Jessica's husband has had to have shoulder surgery during the fifth month of her first pregnancy. Much to others' annoyances, Jessica exhibits a very spoiled attitude that contrasts greatly with other residents' worried, stressed demeanors.

○ Tyler, 17  
grandfather hospitalized

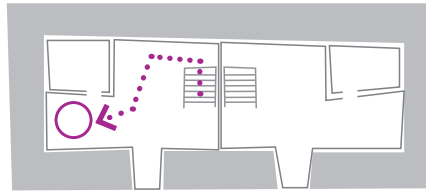
Tyler is Stephen's teenage son who comes to visit his dad and his grandfather. He's very concerned about his dad, especially since Stephen will soon have lost two parents within a year.

○ Kristin, 27  
grandmother hospitalized

Kristin's grandmother has just been taken to the ICU. She's extremely worried and cannot control her grief as the situation appears very grim. Kristin's grandmother raised her as her own daughter, and the possibility of losing her only parent is too much for Kristin to bear.

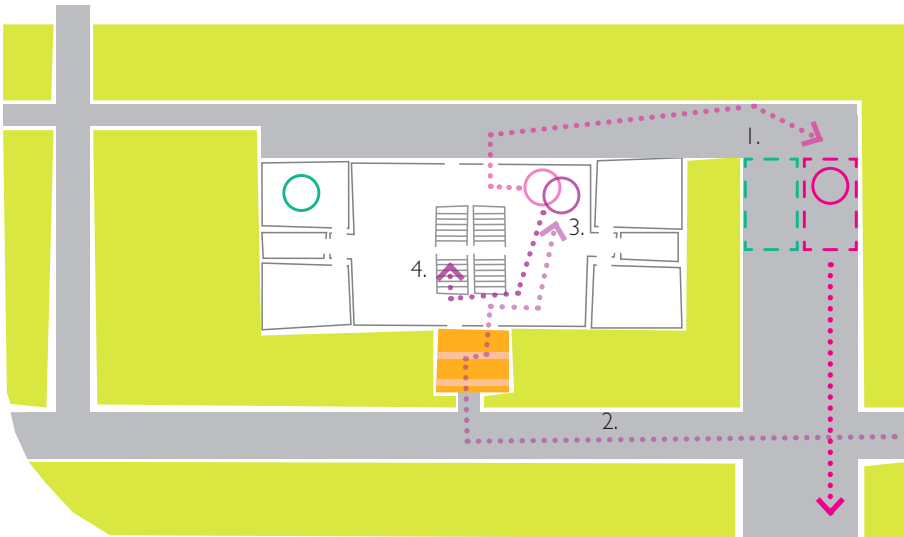
○ Michael, 30  
grandmother-in-law hospitalized

Kristin's husband, Michael, tries to comfort and support his wife as much as possible during this very difficult time. In the years he and Kristin have known each other, Michael has become very close with Kristin's grandmother as well.



2nd floor

1. leaving
2. trudging, clearing mind
3. preparing food
4. climbing

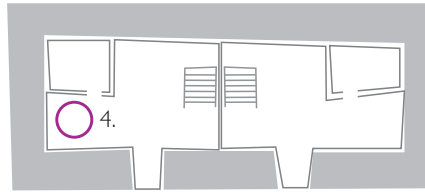


1st floor

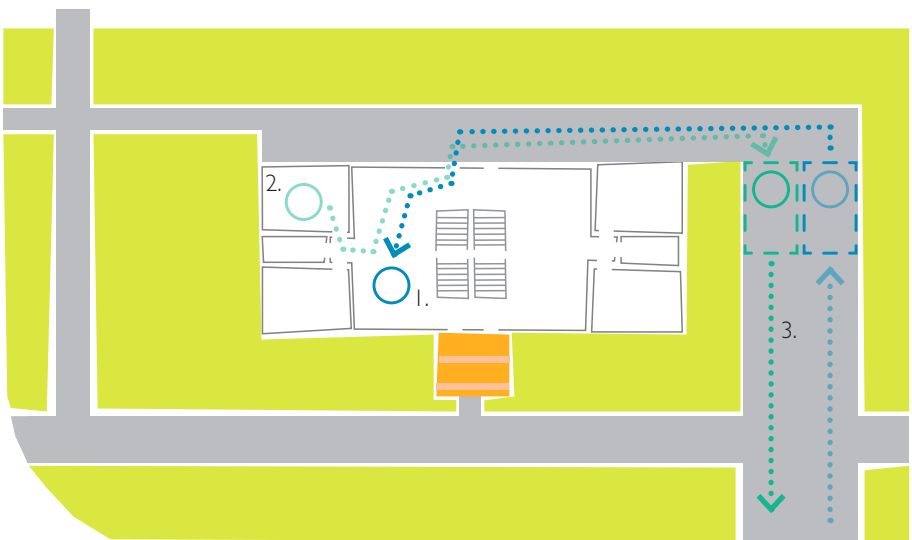
Billy hears one of the back doors open and close and sighs in relief for the brief moments of solitude. He wants to be in the best mindset possible for his mom and really needs a moment of rest. Stephen trudges back from the hospital along the sludgy sidewalk. He barely feels the cold, and the quiet white of the snow helps ease his troubled mind. He enters one of the front doors, silently heats a can of soup for dinner and climbs the stairs up to his room.



1. "watching" tv
2. jerking awake, dressing
3. leaving
4. eating, reading

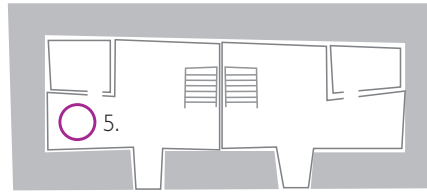


2nd floor



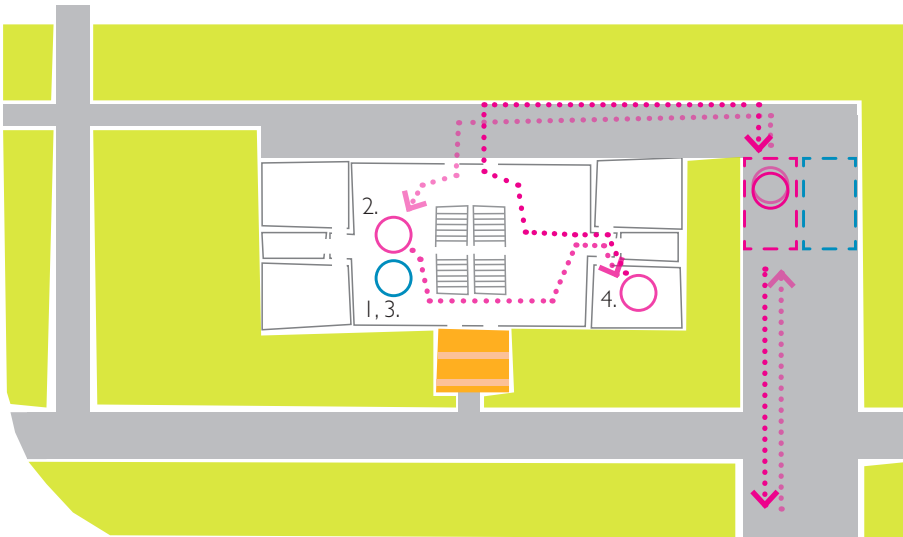
1st floor

Dominic pulls in the driveway, extremely glad not to see Tonya's car. The woman drives him insane with her fake optimism. Dominic's wife was fast asleep when he left, and he couldn't bear to sit next to her any longer, having the inevitable so clearly visible in front of him. Entering a back door, he sits in the living room with the TV, mindlessly watching an old sitcom. Billy jerks awake to his alarm and hurriedly dresses. He doesn't say anything to Dominic, who is lost in his thoughts with a pained expression on his face. Billy leaves.



2nd floor

1. "watching" tv
2. greeting, talking
3. rudely responding
4. grabbing movie, retaining composure
5. eating, reading



1st floor

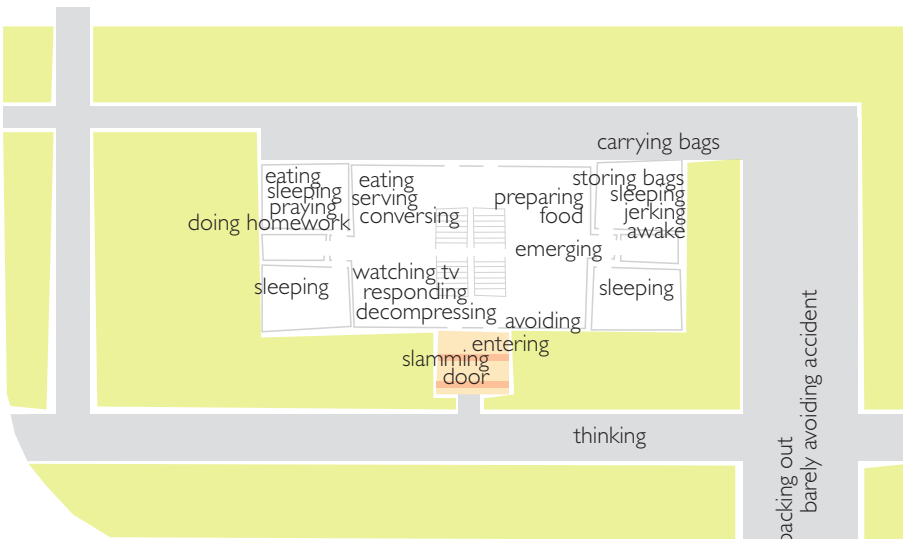
Tonya returns momentarily to pick up one of her daughter's favorite movies. She sees Dominic slumped in front of the television and decides to cheer him up. His sadness irritates her because it exposes the deep feelings she works so hard to suppress. She greets him cheerily, but Dominic barely responds. Tonya then asks him about his wife and daughters, but Dominic's face only becomes grimmer. He asks her less than politely to leave him alone, and Tonya grabs her daughter's movie, struggling to maintain her composure as she exits.



final verb analysis  
individual scenarios

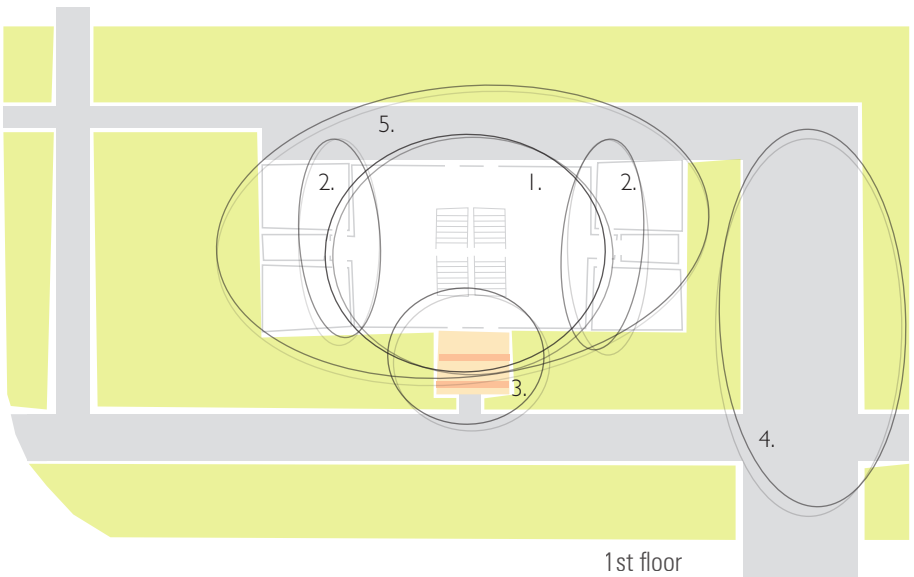
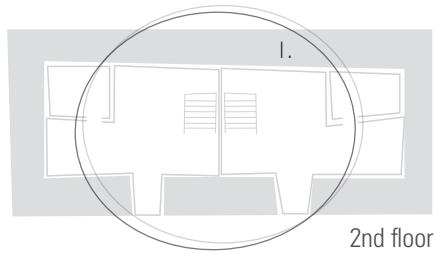


2nd floor



1st floor

Shown above are bolded verbs from all individual scenarios, which allow one to see main, possibly incohesive, actions taking place within the house over time.



1. Design of inviting common areas to influence positive interaction between users
2. Creation of experiential sound barriers to separate public from private
3. Focus on entrance due to users' frequent returns
4. Relocation of driveway for safer backing out
5. House as narrative through visible traces



## final design

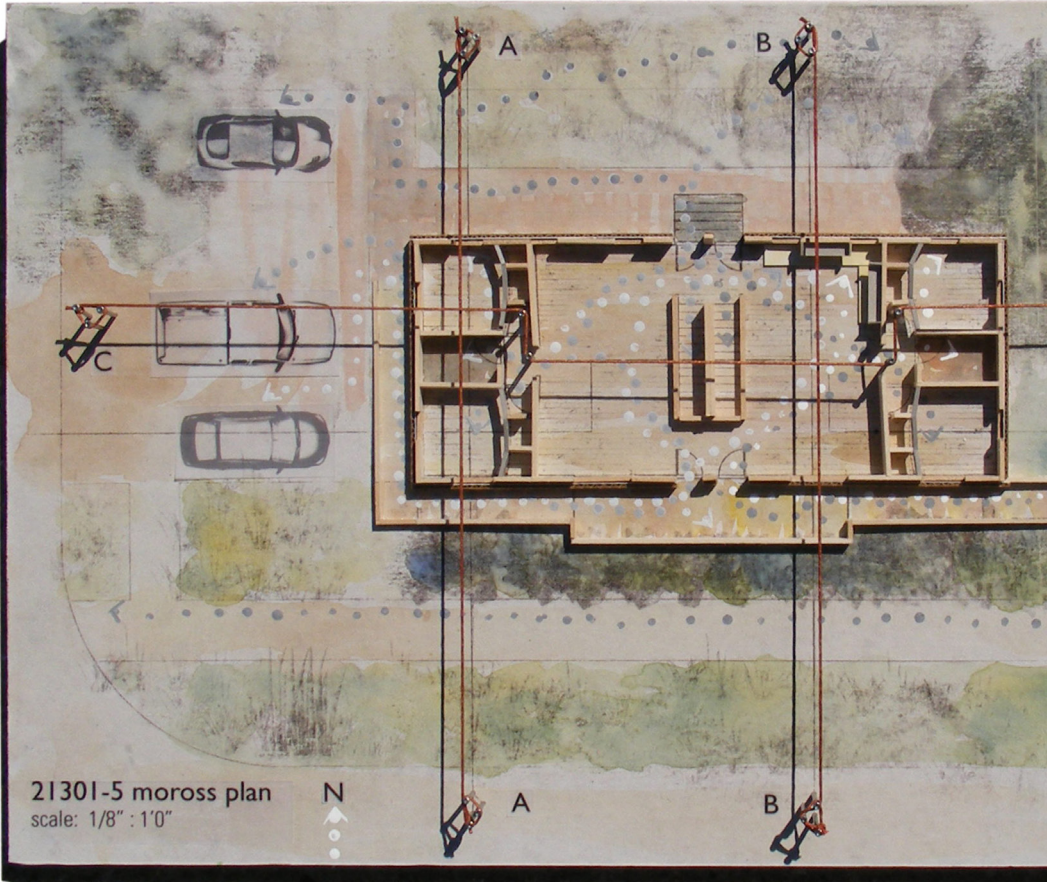
21301-5 moross

Among other criteria, the individual narratives identified needs for welcoming common areas, clear definitions of public and private spaces, and focus on entrance, since users left and returned often. (This was the case in both houses, but this residence made one feel particularly over-exposed entering the front door, since there was no transition between the street and front façade.) To create more welcoming public spaces that would hopefully influence positive interaction between users, the second floor was eliminated, and a new roof system was built to sectionally open and light the common areas. The roof also creates a more intimate sectional quality in the private bedrooms located on each side of the house, which was originally a duplex.

To experientially define public and private spaces within the house, bedrooms now contain overly thick “walls” that people pass through from the common areas to their rooms and vice versa. These walls also serve as storage for clothes, suitcases and other belongings people have brought with them and additionally help insulate against sound, since users tended to have very different sleeping schedules.

Because most users of this house drove to and from the hospital, the focus on entrance yielded relocating the driveway to a safer location off of Cheshire St. and creating an exterior transition space between the front façade and the road. Once inside, a hanging system for the coats, hats and shoes users ritualistically shed as they enter allows those returning “home” to immediately know who else they should expect to encounter within.

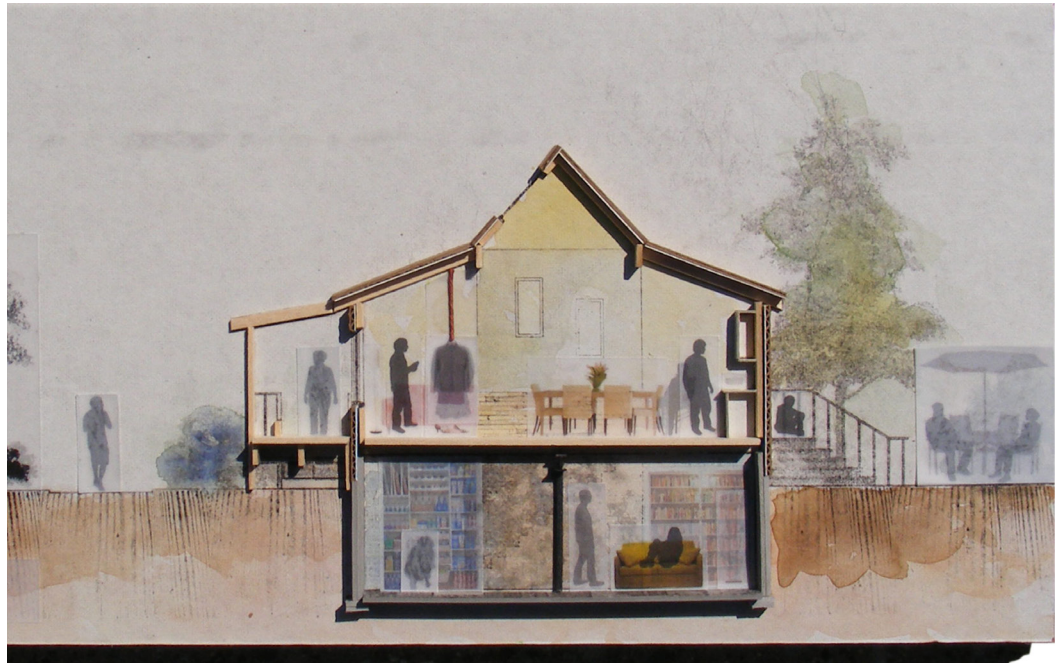
As in the previous house, unfinished wood floors were installed throughout the residence to bear the paths of visitors over time. Through these and other design implementations, the residence itself becomes a narrative, being continually enriched as a place through users’ temporary dwelling within.



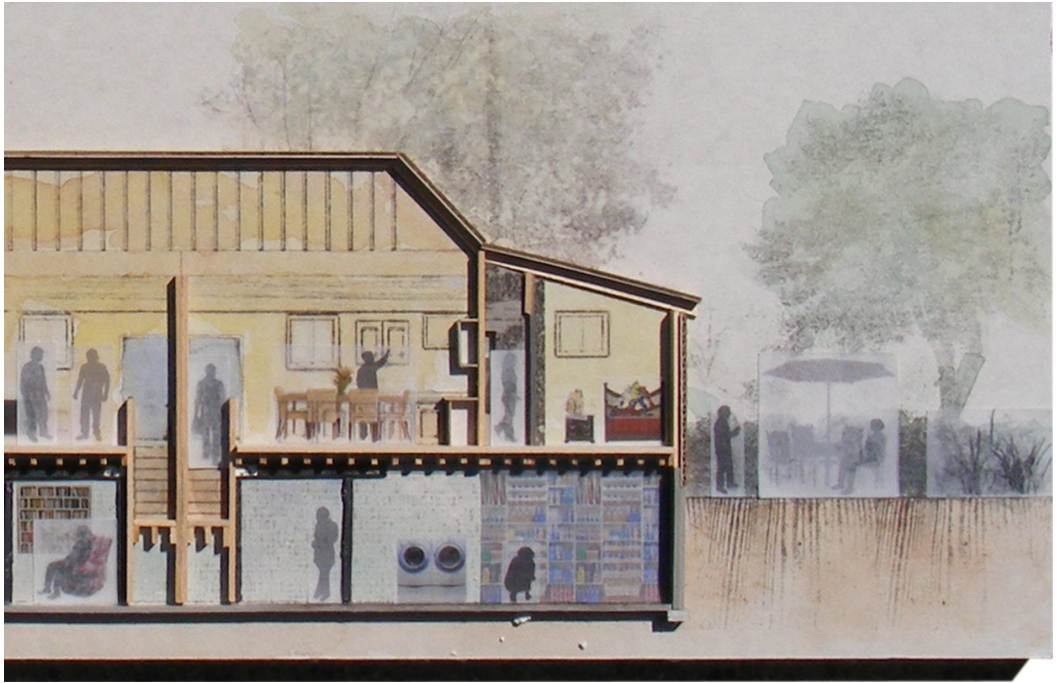




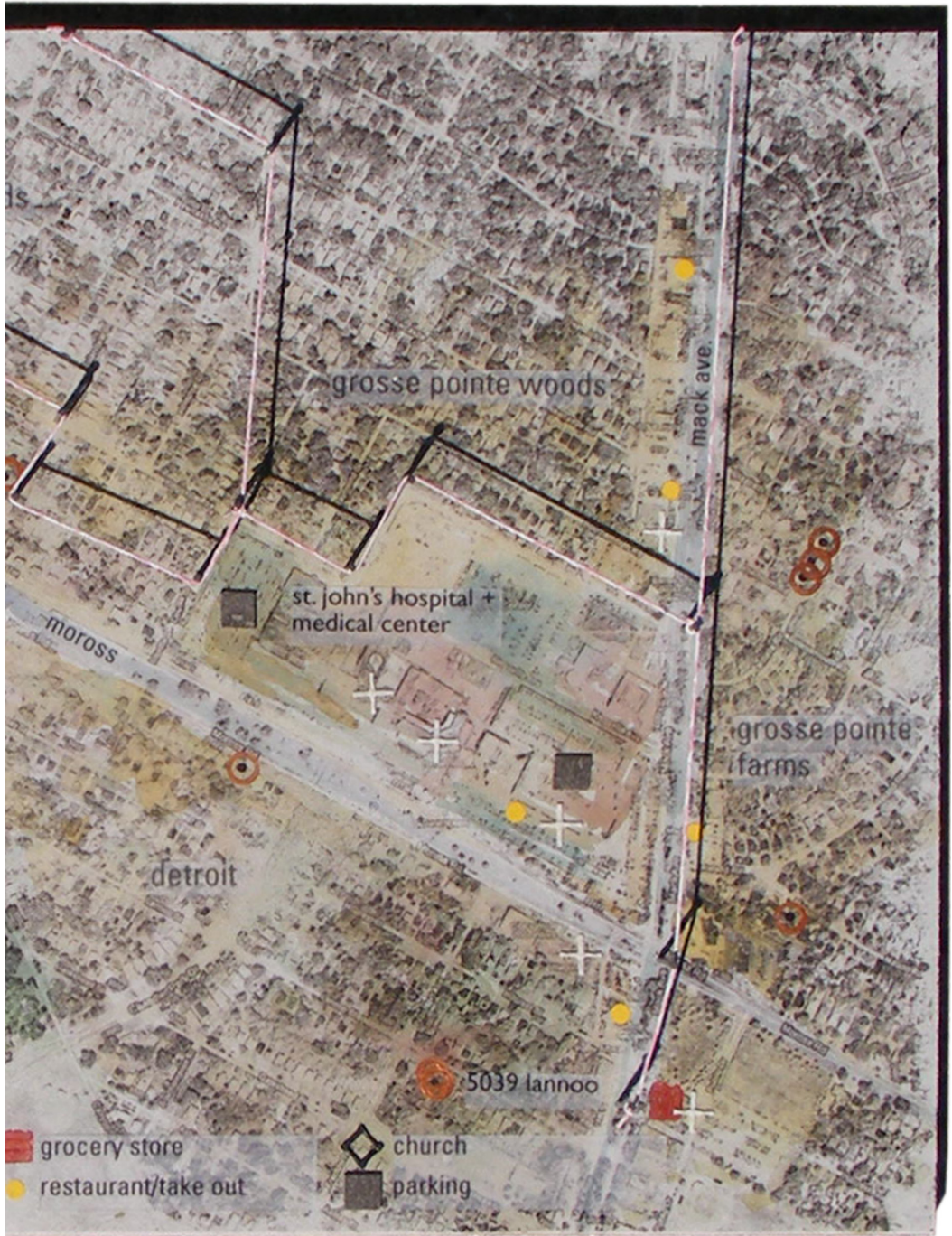
















## conclusion

The final design of this thesis focused on architecturally celebrating the ways people develop relationships with each other and their environments through time spent dwelling in place. Most interventions were subtle, dealing with materiality, re-programming or re-configuring spatial arrangements of each house in effort to enhance (but not dominate) the experiences of users. The dwelling focused on was somewhere between wandering and residing, as people momentarily created placial centers along journeys through their family members' illnesses.

As learned through the past five years of studying architecture, focusing on the person or people using a place is imperative to designing for them and for that place. Dwelling became the prime focus of this thesis because if dwelling is truly the human state of being, understanding how people dwell is infinitely important in learning to design for them. Narrative explorations incorporating theories of place and (temporary) dwelling proved to be effective in studying how people live, interacting with each other and their and the places they inhabit.

This thesis should not be interpreted as being "the" answer for how to design in correlation with human dwelling, but instead should be seen as a process of discovering how people dwell and how design can influence the ways people live in the physical world that they are innately a part of. It is incredibly inspiring that Heidegger explains building as a reification of dwelling<sup>1</sup>, because the idea gives the architect/designer an amazing focus: bringing to physical reality the most intrinsic act of humanity.

---

1 Heidegger, Martin. "Building, Dwelling, Thinking."



## bibliography

- Buchan, John. *The Path of the King*. 3rd ed. London and Edinburgh: Thomas Nelson & Sons, 1926.
- Casey, Edward S. *Getting Back into Place: Toward a Renewed Understanding of the Place- World*. Bloomington: Indiana Univ Pr, 1993.
- Corner, James. "Eidetic Operations and New Landscapes." *Recovering Landscape: Essays in Contemporary Landscape Architecture*. New York: Princeton Architectural, 1999.
- Descartes, Rene. *Discourse on Method*. Trans. Lawrence LaFleur. Indianapolis: Bobbs-Merrill Co, 1960.
- Dinesen, Isak. *Winter's Tales*. New York: Random House, 1942.
- Genesis*. *New American Standard Bible*. La Habra: Lockman Foundation, 1995.
- Heidegger, Martin. "Building, Dwelling, Thinking." *Rethinking Architecture Reader in Cultural Theory*. Comp. Neil Leach. New York: Routledge, 1997.
- Heidegger, Martin. *Hölderlin's Hymn "The Ister"*. Bloomington: Indiana UP, 1996.
- "linger." *Dictionary.com Unabridged*. Random House, Inc. 28 Apr. 2010. <Dictionary.com <http://dictionary.reference.com/browse/linger>>.
- Massey, Douglas S., and Nancy A. Denton. *American Apartheid: Segregation and the Making of the Underclass*. New York: Harvard UP, 1994.
- Mystery Train*. Dir. Jim Jarmuch. Perf. Joe Strummer, Screamin' Jay Hawkins and Steve Buscemi. JVC Entertainment Networks, 1989. DVD.
- Norberg-Schulz, Christian. *Genius Loci: Towards a Phenomenology of Architecture*. New York: Rizzoli, 1980.
- Plato. *Republic*. Trans. G.M.A. Grube and C.D.C. Reeve. Indianapolis: Hackett Pub Co Inc, 1992.

Teal, Randall. "Between the Strange and the Familiar: A Journey with the Motel." *PhaenEx* 3.2 (2008): 71-91.

Wycherley, Richard E. *How the Greeks Built Cities*. New York: Norton, 1976.

### Psychology Journal Articles

Carter, Ross E., and Charlene A. Carter. "Marital Adjustment and Effects of Illness in Married Pairs with One or Both Spouses Chronically Ill." *The American Journal of Family Therapy* 22.4 (1994): 315-26.

Chui, Winter Y-Y, MN, RN and Sally W-C Chan, PhD, RN. "Stress and Coping of Hong Kong Chinese Family Members During a Critical Illness." *Journal of Clinical Nursing* 16 (2007): 372-81.

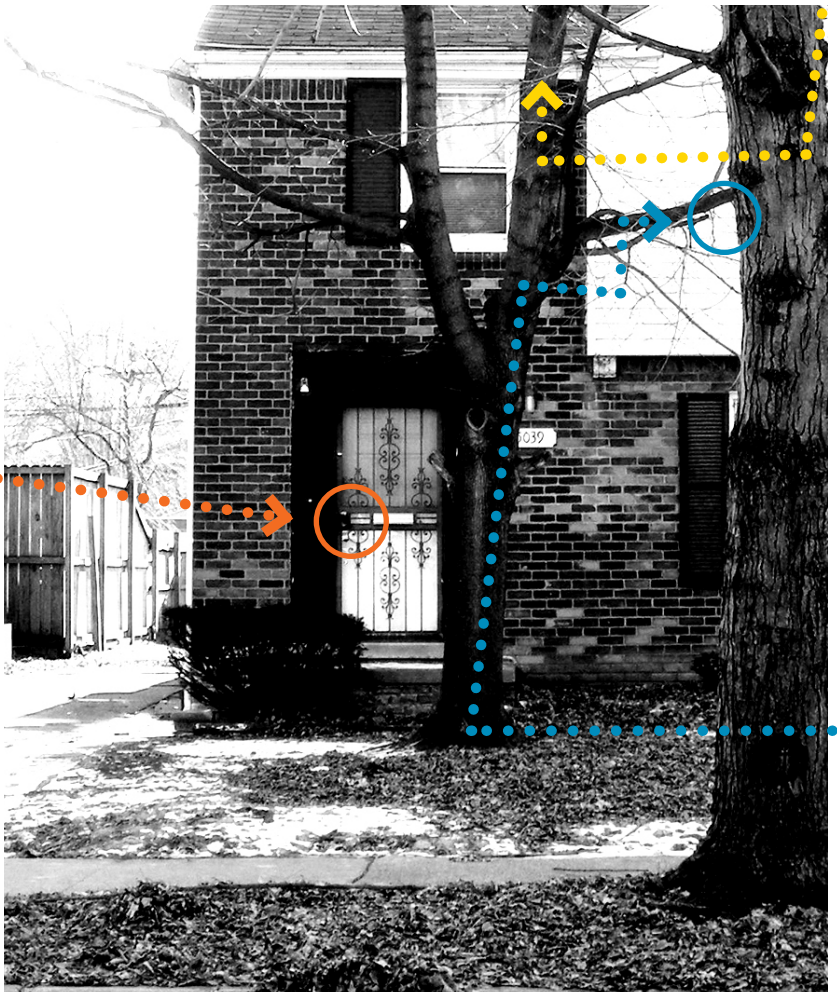
Ellenwood, Audrey E., and Jeanne E. Jenkins. "Unbalancing the Effects of Chronic Illness: Non-Traditional Family Therapy Assessment and Intervention Approach." *The American Journal of Family Therapy* 35 (2007): 265-77.

Feigin, Rena, Zion Barnetz, and Barnetz Davidson-Arad. "Quality of Life in Family Members Coping with Chronic Illness in a Relative: An Exploratory Study." *Families, Systems, & Health* 26.3 (2008): 267-81.

Holloway, Richard L. "Families and Chronic Illness: Introduction to the Special Section for Families, Systems, and Health." *Families, Systems, & Health* 25.3 (2007): 243-45.



scenario diagramming  
*between wandering + residing*





## scenario diagramming

### objectives

The scenario diagramming process explored possible usages of two houses respectively programmed for families and individuals with in-patient family members. Families and individuals were separated due to differing circumstances and desires of persons in each social situation. First, characters were created, from which several narratives were written. The narratives were then broken down into time segments, and characters' movements and actions were diagrammed within the floor plan of their specified house. Each house was explored as-is to evaluate the adaptability of current spatial arrangements and to determine alterations best suited to the homes' new uses. The families' temporary home is located at 5039 Lannoo, and the individuals' temporary home is located at 21301-5 Moross.





**family scenarios**

5039 Iannoo, Detroit, MI 48236



## The Smiths



Andrew

hospitalized, 12

Andrew has recently been diagnosed with leukemia and is in critical condition. He's very scared, but also extremely brave, and is glad to have his dad, mom and sister with him most of the time even though he's worried about them.



Jerry

Andrew's father, 50

Jerry feels extremely helpless in his family's newfound circumstances. He has become detached from his wife and daughter, his typically jovial, outgoing persona fading into silence and despair as he desperately wishes he could trade places with his critically-ill child.



Angela

Andrew's mother, 43

Angela is having a very difficult time coping with her profound grief, and greatly desires the support of her husband, daughter and extended family. Unfortunately, her means of communicating tend to result in frustrating others, making her feel even more alone.



Catherine

Andrew's sister, 14

More than anything, Catherine is angry. She cannot focus on what is happening with her brother, and instead is irritated with her parents for dealing with the circumstances "wrong." Catherine stays at their permanent home most of the week and visits her parents on the weekends.

## The Thomases



Joshua

hospitalized, 32

Born with an extremely rare heart condition, Joshua has been admitted to St. John's with heart failure at a very young age. He is waiting for a transplant but is too weak to leave the hospital until a donor is found. Joshua's main concern is the well-being of his daughter, Chelsea, especially since her mother died two years prior.



Chelsea

Joshua's daughter, 6

Chelsea is really worried about her dad. Every time she goes to see him with her grandma and aunt he looks sicker and whiter. She really wants him to come home. Usually very verbally expressive, Chelsea doesn't talk much anymore, but she likes playing with her little cousin, Jack.



Agnes

Joshua's mother, 60

Even after dealing with her son's illness for the past 32 years, Agnes is in shock from the recent turn of events. Living in a world of constant anxiety, she cannot manage to find any peace in the situation as her mind swirls around the meager statistics dictating her son's chances of living.



Mara

Joshua's sister, 25

Mara maintains a positive outlook despite her brother's grim state. She is very hopeful that everything will work out, but cannot bear to imagine what the alternatives might be, especially for Chelsea. She does her best to keep her niece happy and occupied while caring for her son, Jack.



Jack

Mara's son, 2

Although he's too young to understand the family's circumstances, Jack can feel the sadness of his cousin and grandma. His age-appropriate antics tend to disrupt others' routines, but he is a source of joy to his mother and cousin.

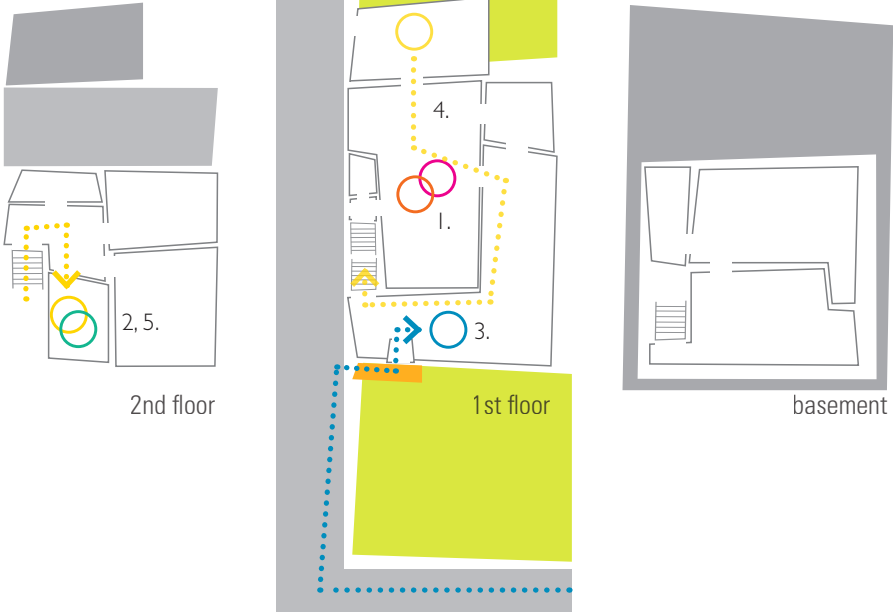


**family scenario 01**

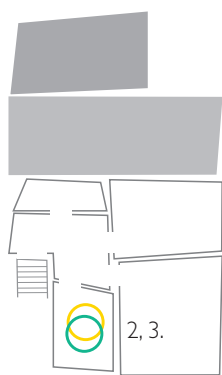
Saturday 5:00-7:15 PM



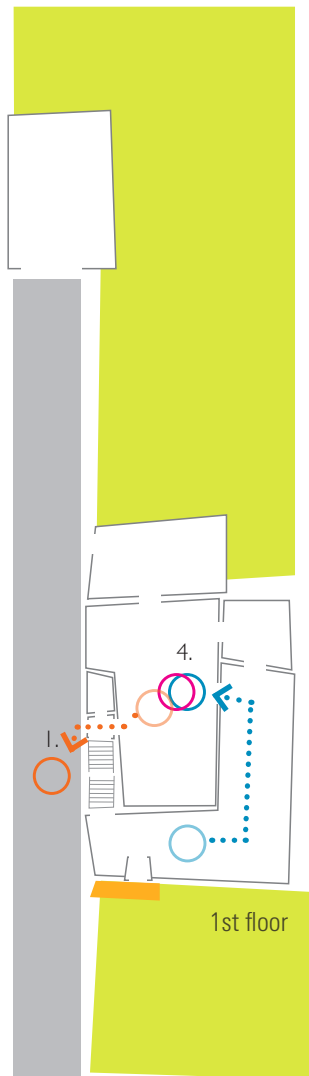
- 1. arguing, screaming, crying
- 2. wailing
- 3. mentally escaping
- 4. glaring
- 5. consoling



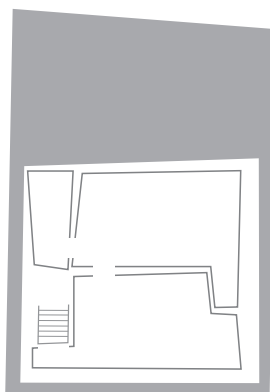
Jerry arrives "home" after a long 36 hours spent at the hospital with his son, Andrew. As he enters, Angela is in the kitchen arguing with Catherine, who was just dropped off at the house for the weekend. Catherine has been telling Angela how she hates being there and wants to be at their real home with her friends. Angela, becoming very emotional, screams at Catherine, waking Jack up from his late-afternoon nap. He starts wailing, and Mara rushes upstairs from the back porch, glaring at Angela along the way.



2nd floor



1st floor



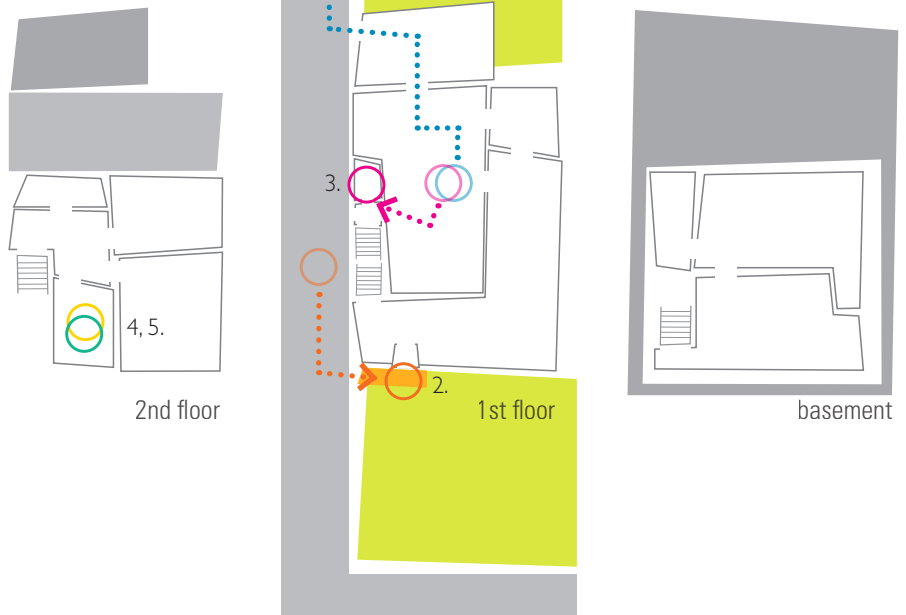
basement

1. pouting
2. wailing
3. comforting
4. briefly embracing

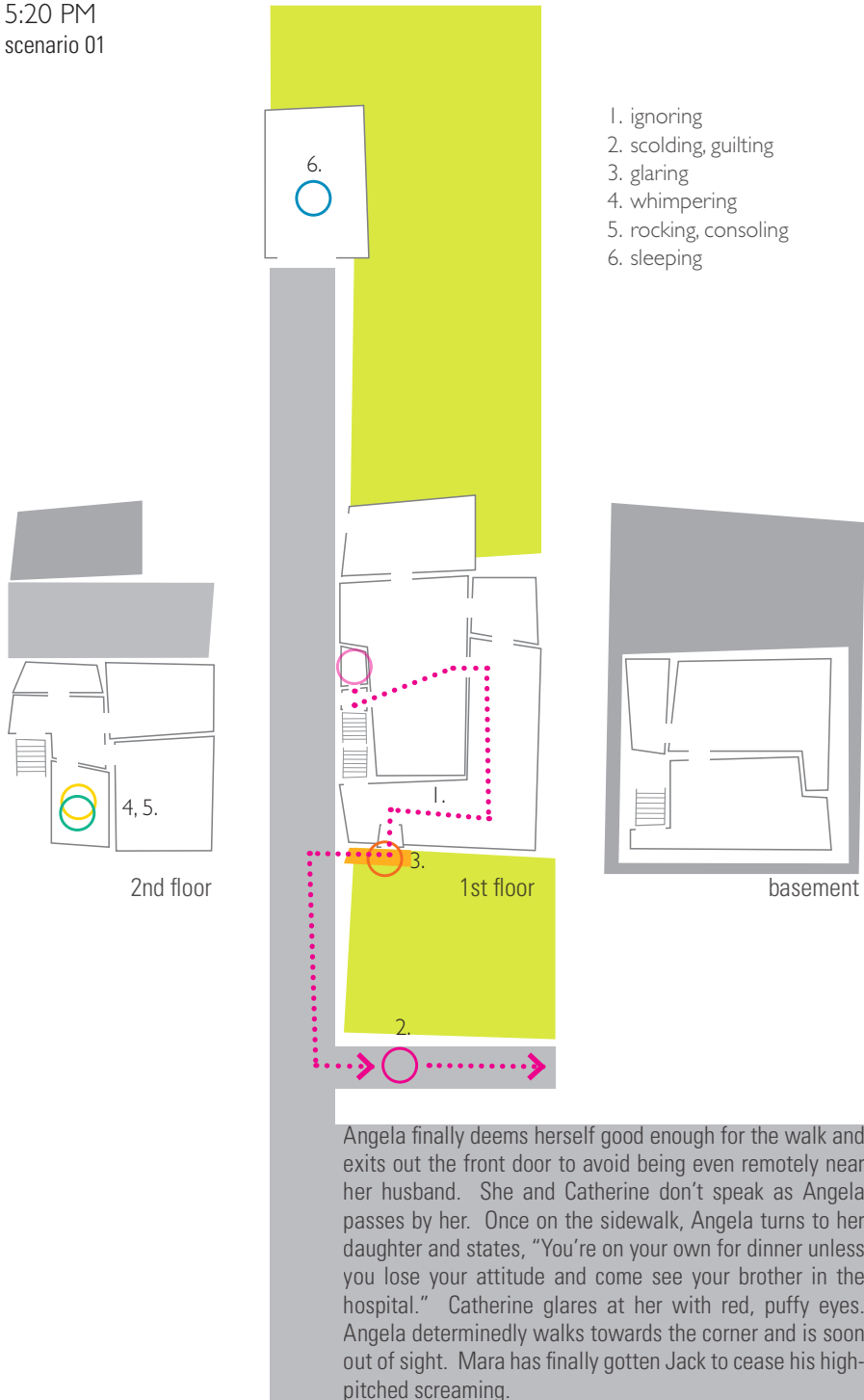
Catherine storms out the side door to pout on the driveway. Wanting to escape upstairs, but irritated at the noise of the screaming toddler, Jerry reluctantly trudges to his wife in the kitchen. He holds her briefly before fleeing out the back porch into the garage.



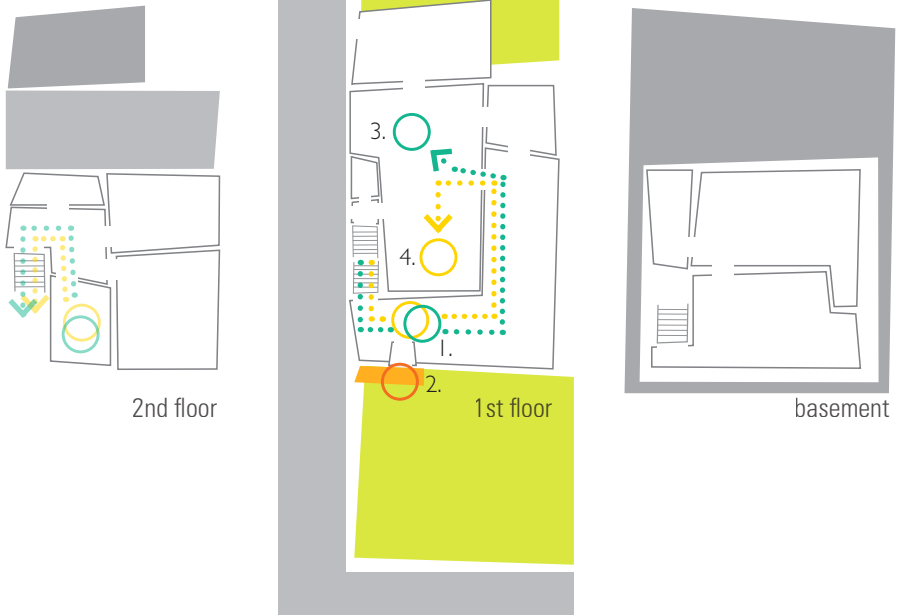
1. setting up cot, sleeping
2. pouting, crying
3. washing up, sobbing
4. wailing
5. rocking



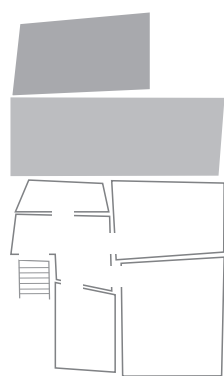
Jerry opens a cot he's brought from home and tosses and turns until he finally falls asleep. Catherine, angry that Jerry didn't even notice her sitting there, storms to the front porch and continues to sulk. Still crying, Angela cannot believe her husband's rudeness or her daughter's selfishness. She cleans herself up in the downstairs bathroom, which takes awhile because she keeps having outbursts of sobs.



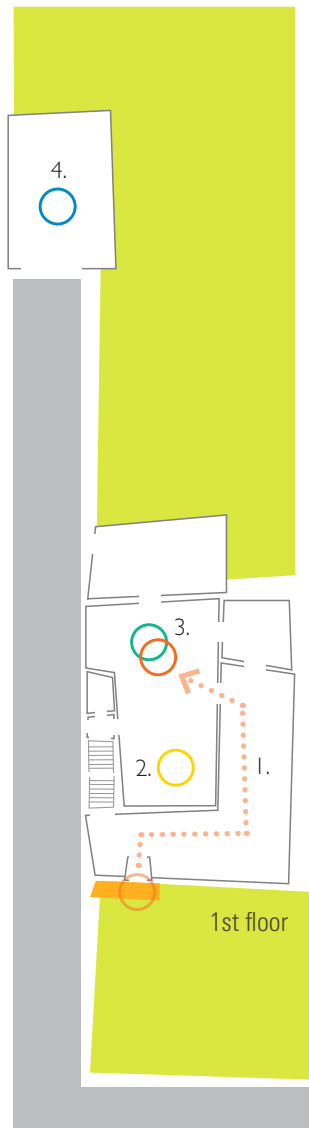
1. offering
2. declining
3. coloring
4. preparing food
5. sleeping



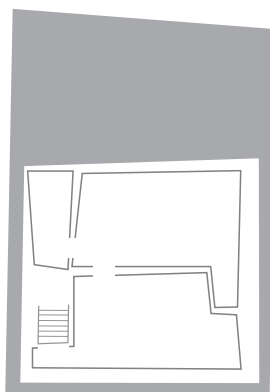
Mara carries Jack down the stairs. Seeing Catherine slumped on the front porch, Mara sighs and asks her if she'd like some pasta in about a half hour after she feeds Jack. Catherine turns around to look at the young mom and her adorable son. She says no, in a ruder tone than intended. Mara quickly makes dinner for Jack in the kitchen, while he colors in his booster seat at the table.



2nd floor



1st floor

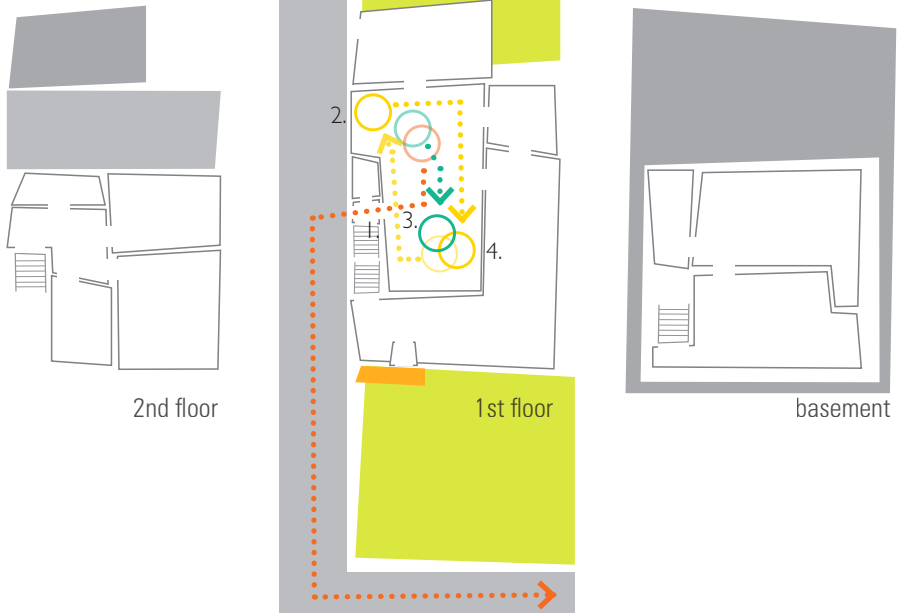


basement

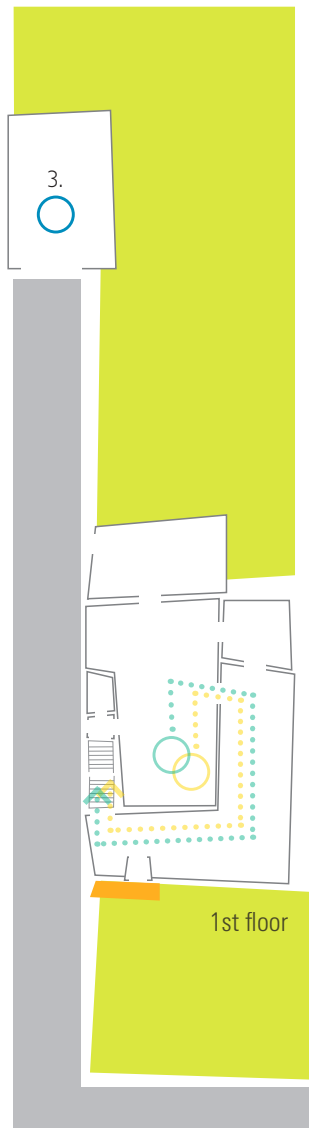
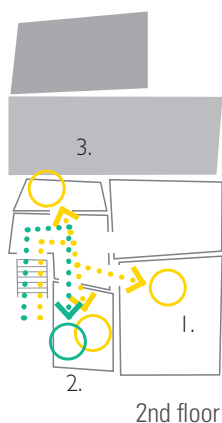
1. following
2. evaluating,  
observing
3. eating, playing peek-  
a-boo
4. sleeping

Catherine follows Mara and Jack into the kitchen. Her frustration starting to fade, she asks Mara if she can help feed Jack. Mara looks at Catherine for a moment as if to evaluate the girl's seriousness, but then nods. Jack relishes the attention he's getting from a pretty girl, and soon he and Catherine are engaged in a messy game of peek-a-boo. Mara's irritation fades watching the two play and offers Catherine dinner again. As if none of the afternoon's events had occurred, Catherine replies that she is going to go to the hospital to see her brother and her mom.

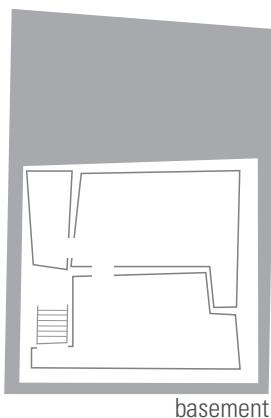
1. exiting
2. observing
3. clanging pots + pans
4. cooking
5. sleeping



Catherine leaves for the hospital. Mara cleans Jack up and checks out the side window to see if Jerry is still holed up in the garage. He is. She pulls out a pot to make spaghetti along with several more for Jack to play with and feel like he's helping. Mara eats and packages leftovers for her mother and niece who will soon be returning from visiting her brother in the hospital.

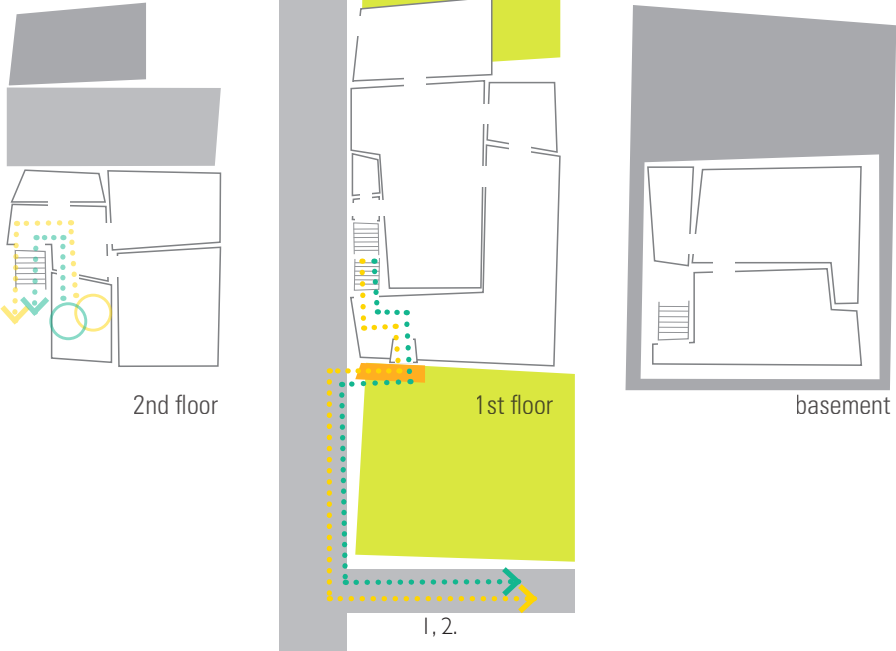


- 1. packing
- 2. playing
- 3. showering
- 4. sleeping



Mara and Jack travel back upstairs so Mara can get ready for a long night staying with her brother. Mara showers, packs, and gets Jack dressed for the walk. He will be coming right back home with his grandma and cousin, but the walk tires him out so he will sleep again in a few hours.

- 1. walking
- 2. toddling
- 3. sleeping



Mara and Jack leave for the hospital. Jerry is still fast asleep in the garage.

verb analysis  
scenario 01



Placing verbs used in narratives within respective areas allows one to see which areas are most used and evaluate the cohesiveness of activities taking place. Bold words designate actions that may require additional design to make all visitors' stays more comfortable.

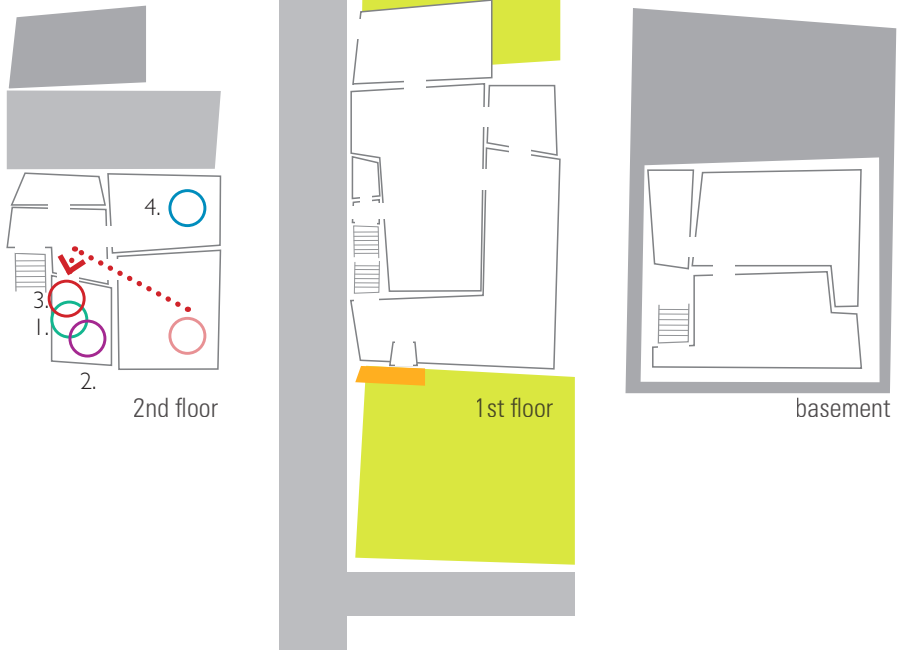


**family scenario 02**

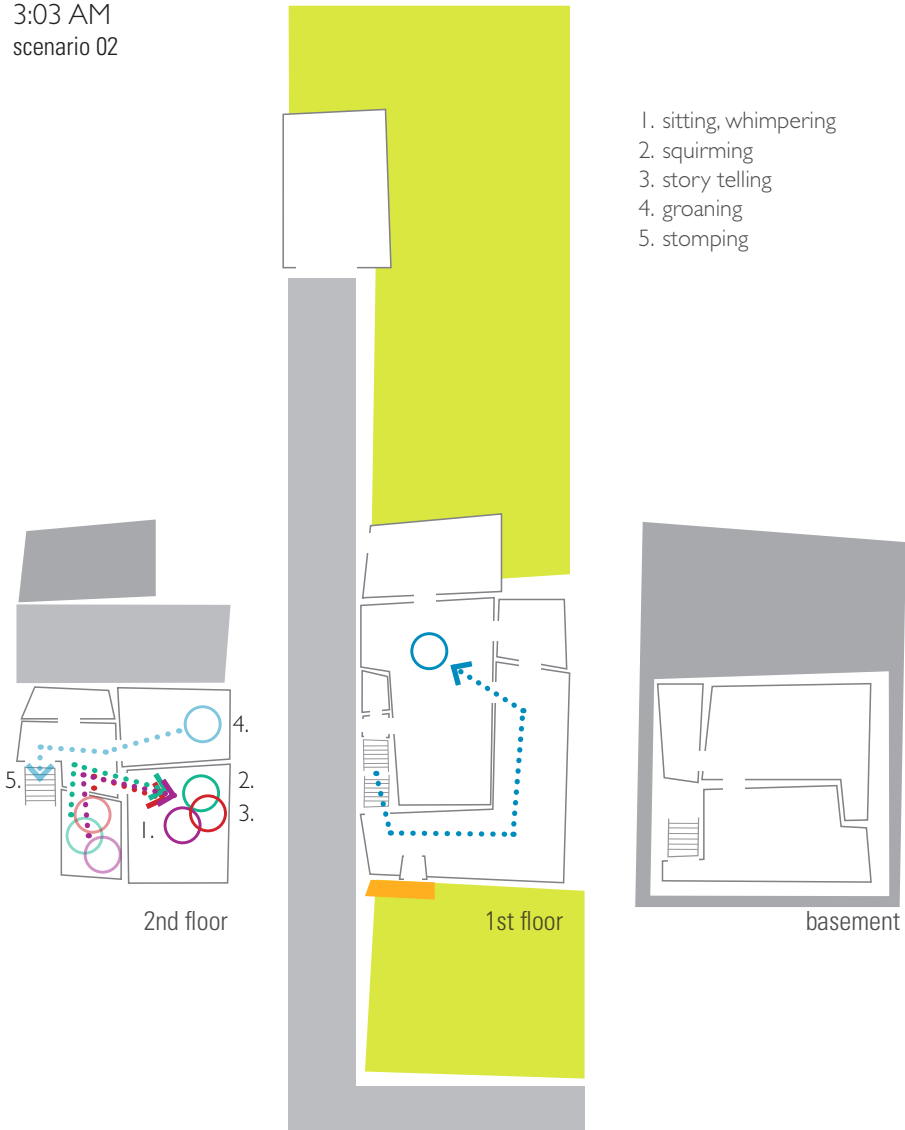
Wednesday 3:00-4:30 AM



1. screaming
2. crying
3. hushing, consoling
4. waking up

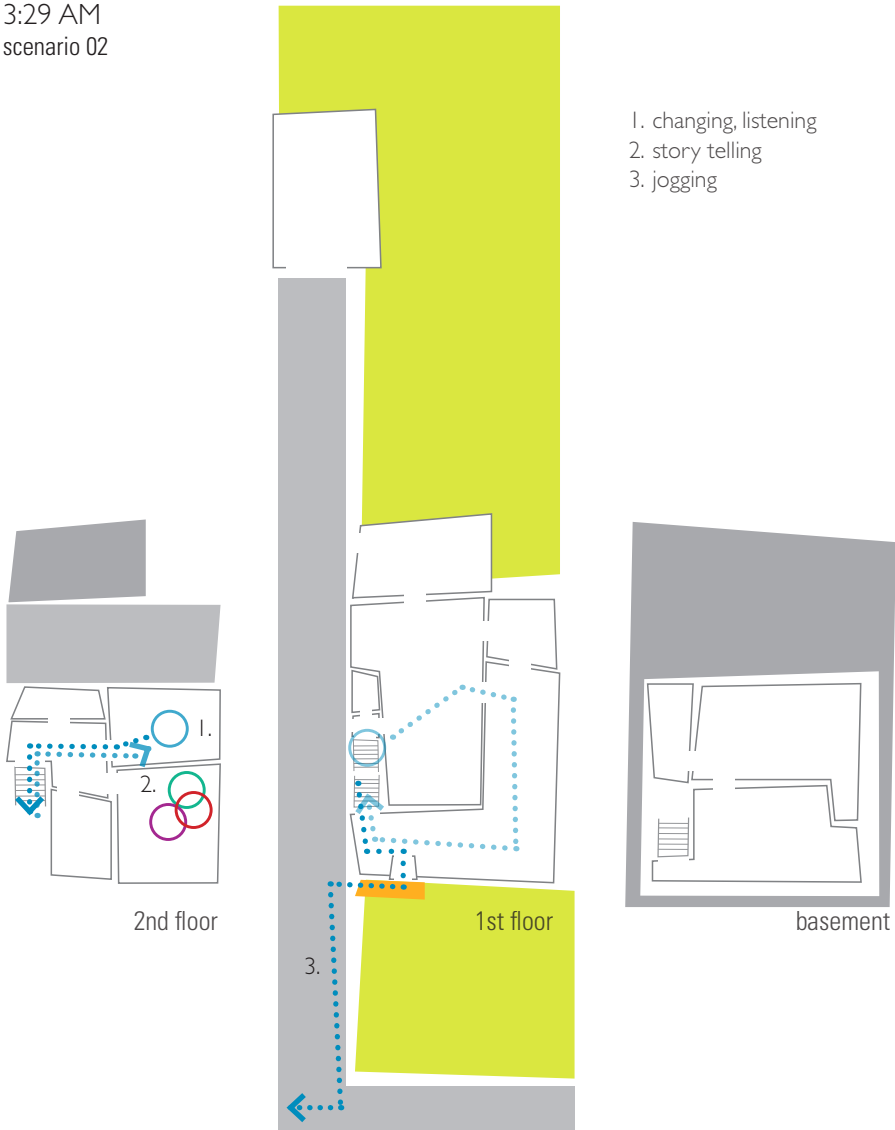


Jack wakes up crying for his mom. Agnes jolts awake and rushes to quiet him down so he doesn't wake up everyone else in the house. She's irritated – he's been doing this every night this week. Jack runs around the room, screaming, so his grandma cannot catch him. In the next bed, Chelsea is wide awake now too and starts crying because she misses her dad.



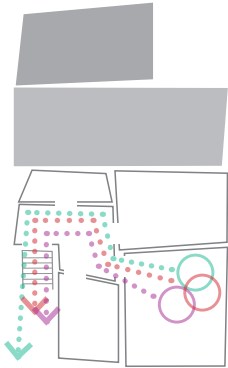
Exasperated, Agnes finally grabs Jack and tells Chelsea to go sit in Agnes and Mara's room. Holding tight to Jack's squirming body, Agnes leans back on her bed and pulls Chelsea close to her. She hears an intentionally loud groan in the next room, followed by feet stomping down the stairs. Anger and irritation pulsing through her veins, Agnes pulls out the kids' favorite book and starts reading to them quietly.



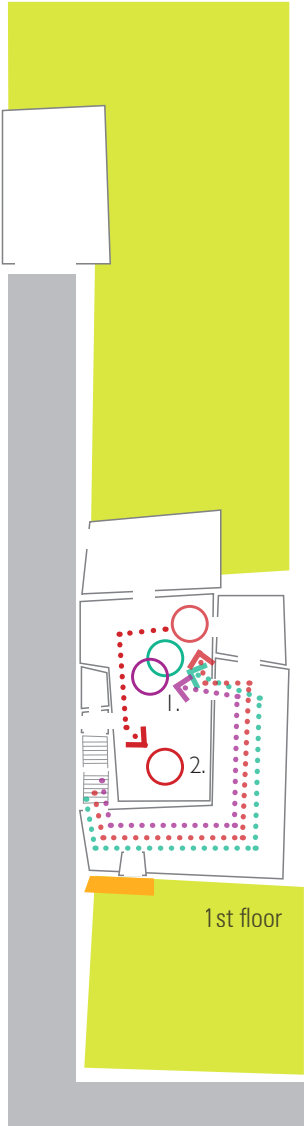


Jerry quietly steps back upstairs, realizing that the kids stopped crying. It irritates him that they're loud, but even more so, he hates that they have to go through this too. Once back in his room, he listens for a moment to hear a familiar story being told through the wall. Quickly changing his clothes, Jerry heads out of the house and up the street.

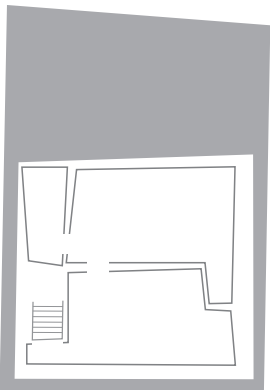
- 1. drawing, coloring
- 2. brewing coffee



2nd floor

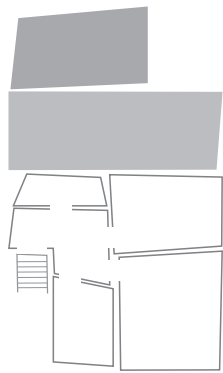


1st floor



basement

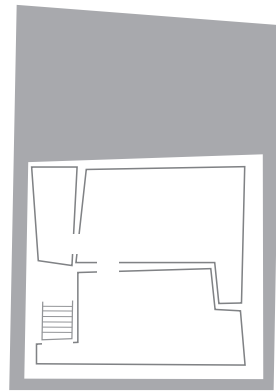
As Agnes closes the kids' book, Chelsea and Jack simultaneously turn to her with large eyes. Agnes sighs, wishing for a few more hours of sleep, but at the same time knows she wasn't going to sleep well anyway. She takes the kids downstairs, gets out some coloring books and markers at the kitchen table, and puts on a pot of decaf.



2nd floor



1st floor



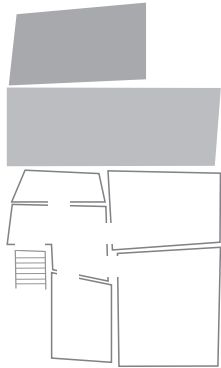
basement

1. rummaging
2. playing
3. watching a movie

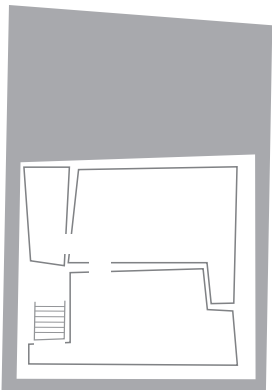
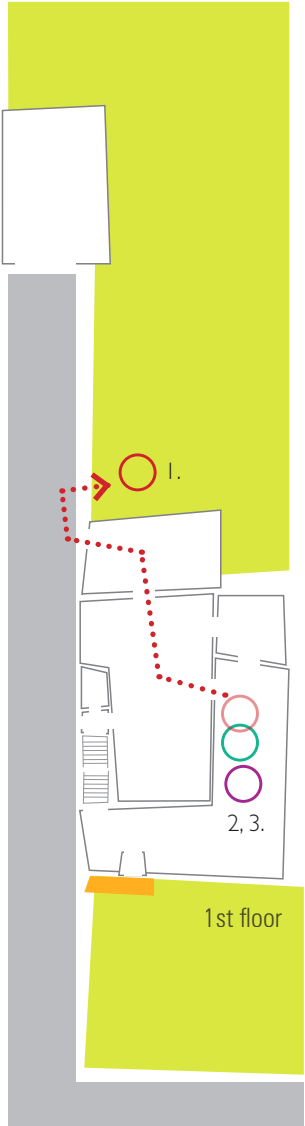
Rummaging through a box of toys they brought to the house, Agnes finds a Disney movie and puts it on in the den. Jack tries to sneak a marker into the other room, but Chelsea catches him just before the white carpet is tainted with red lines. The three settle down in front of the TV with more appropriate toys for an all-white room. Agnes' mind drifts from the cartoon to her son's hospital bed. She feels so hopeless, and she doesn't understand how her daughter can be so optimistic. Her mind starts racing at a dizzying speed.



- 1. smoking, thinking
- 2. playing
- 3. watching a movie



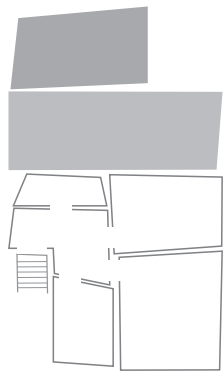
2nd floor



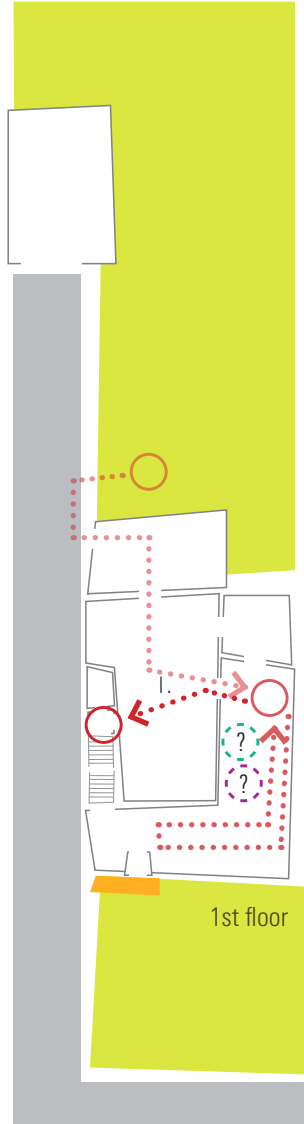
basement

The kids are pretty content, so Agnes slips out the back porch to the back yard and lights up a cigarette. Inhaling and slowly exhaling, the rhythmic ritual only slightly calms her. The warm night air should be comforting, she thinks, but it's not. Nothing holds peace for any length of time.

4:08 AM  
scenario 02

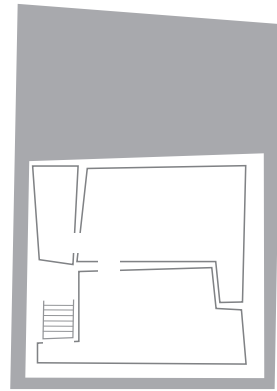


2nd floor



1st floor

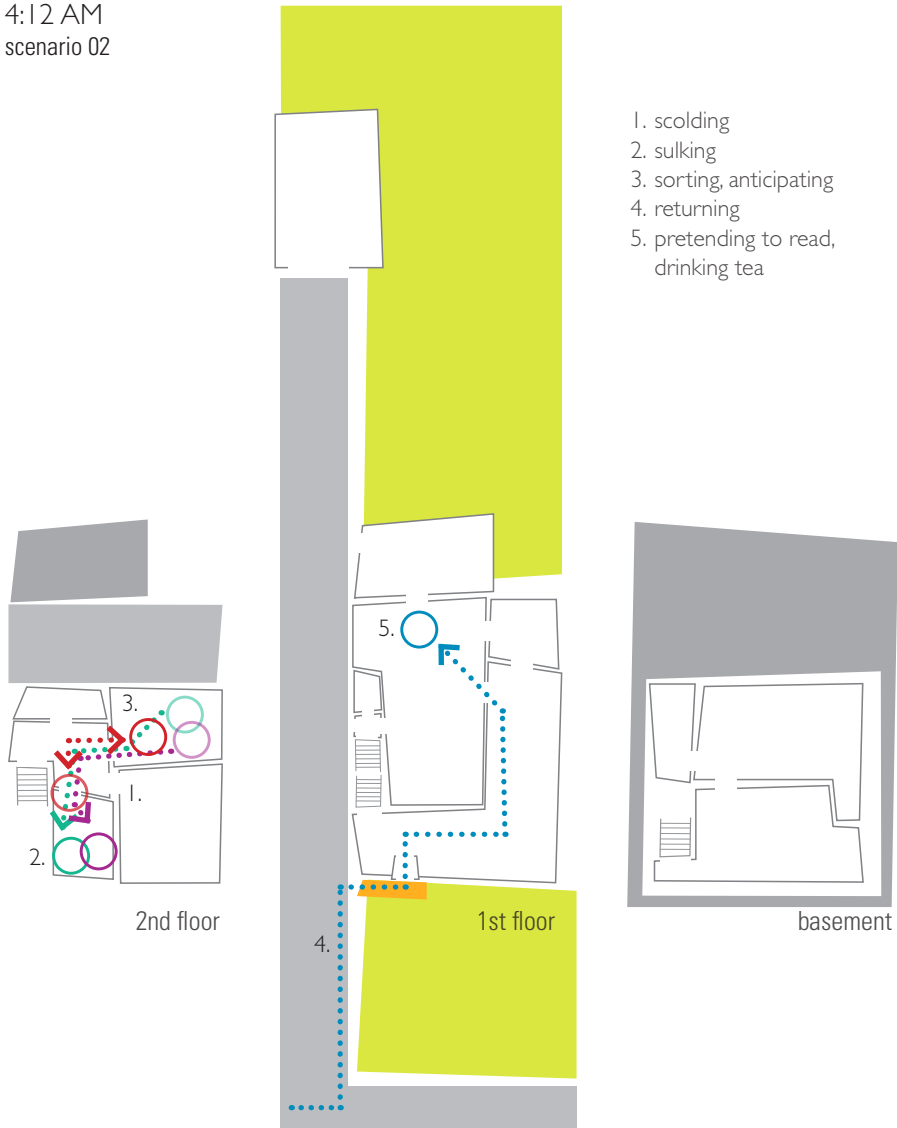
I. searching, listening,  
getting worried



basement

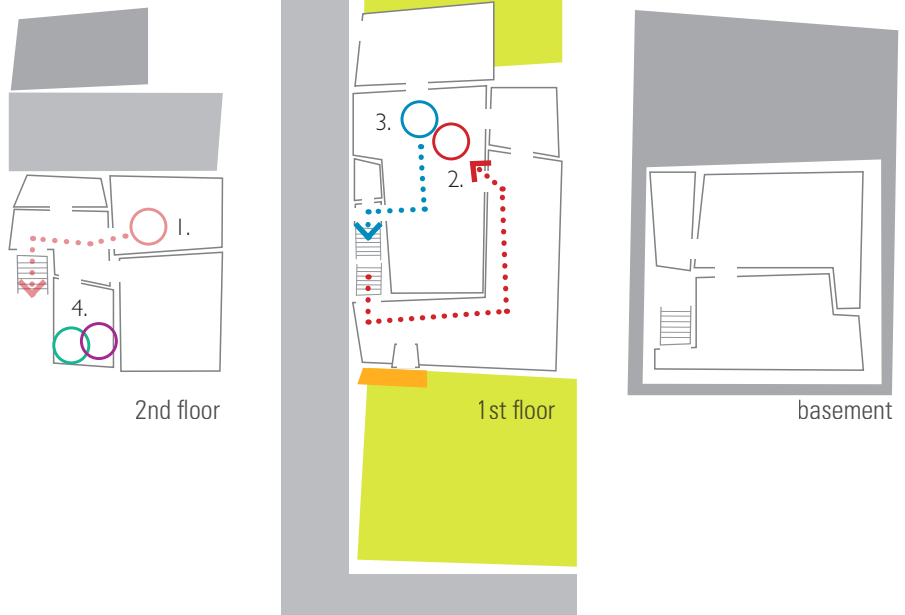
Snapping back from her worries, Agnes listens for her grandkids, but they're silent. That can mean two things: they fell asleep or they're up to something. Agnes goes back inside to find the movie still playing, but the den empty. Her pulse racing, Agnes hesitates to listen for sounds of little feet. Still hearing nothing, she scours the downstairs for Jack and Chelsea. No sign of either of them.





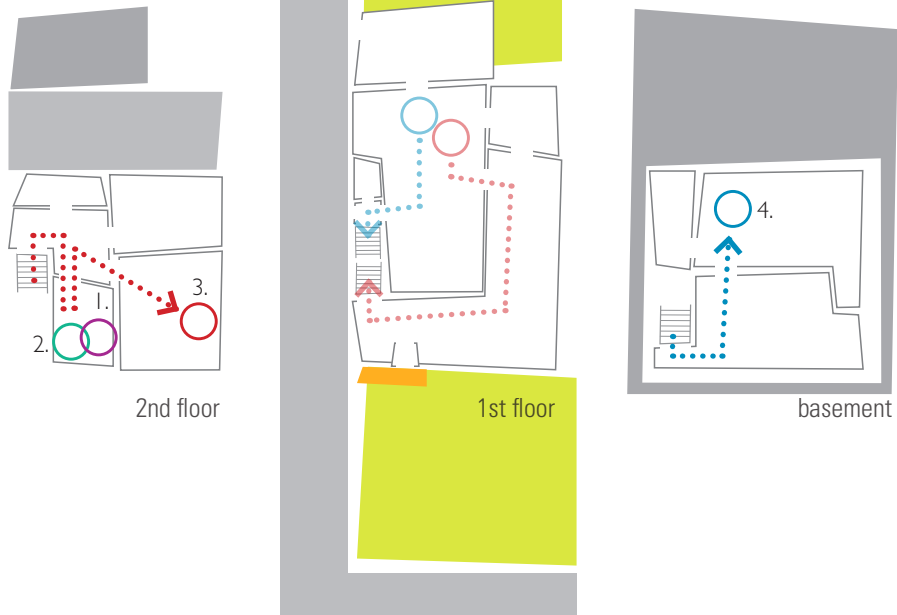
Agnes is livid. She snatches the markers away and scolds the kids back to their room. Chelsea should have known better. After ensuring their guilt with yelling and angry looks, Agnes returns to the mess in Jerry and Angela's room. What should she do? The front door opens. Agnes listens for footsteps on the stairs, but instead it sounds like they're heading for the kitchen. Accepting the probability of an angry confrontation, she quickly sorts out damaged clothes, folds the rest, and puts them away as best she can.

1. scooping up clothes
2. explaining
3. cutting off, insulting
4. sulking, yawning

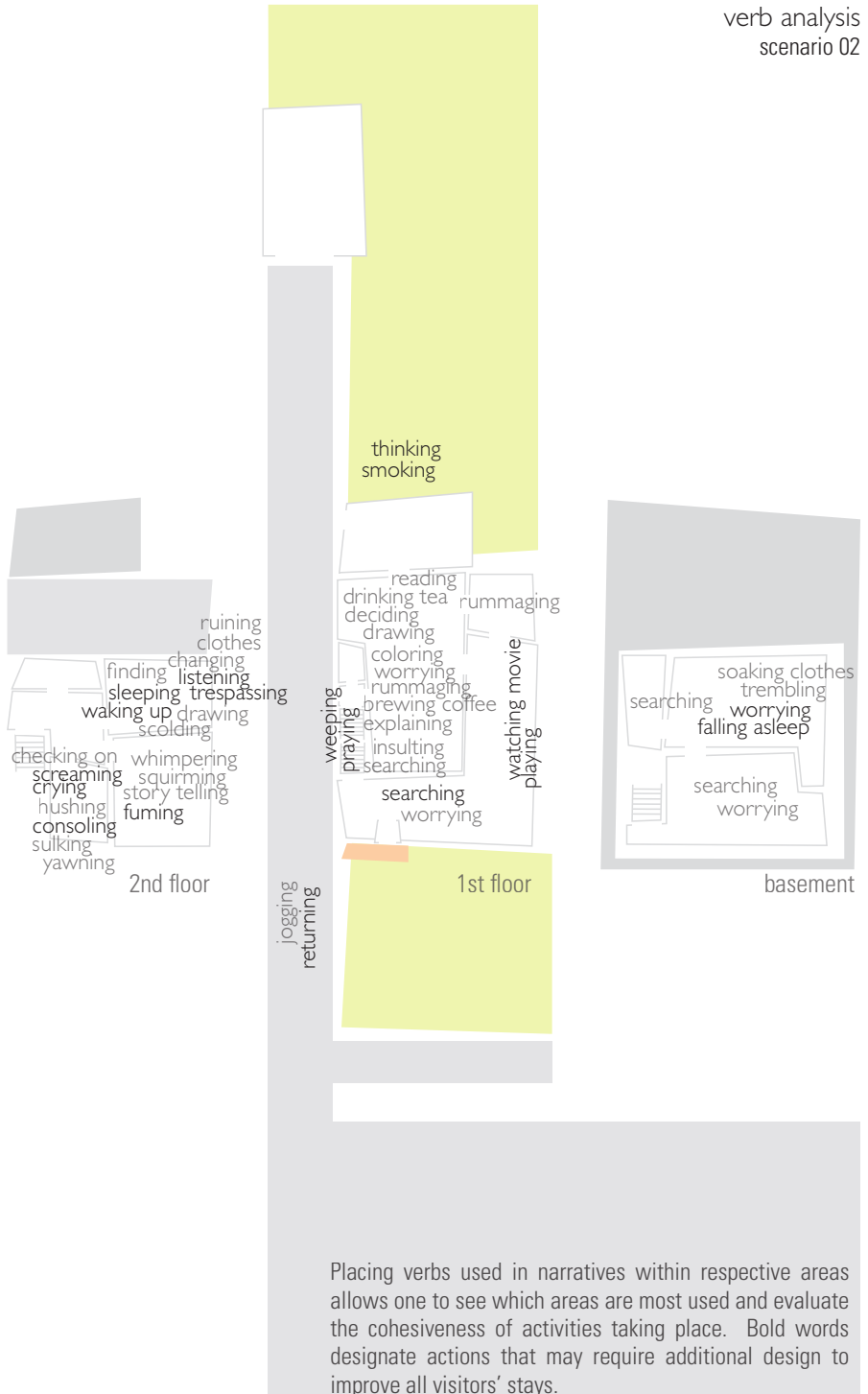


Scoping up the marked laundry, Agnes heads downstairs to explain. Jerry's in the kitchen, pretending to read a magazine while drinking his long-awaited tea. He glances up as she walks in the room, and then realizes that the clothes she's holding are his and his wife's. Agnes starts to explain, but Jerry grabs the laundry out of her arms. "Is it too much to control your grandkids?" he snarls. Again, Agnes tries to explain, incredibly irritated at the man's rudeness – after all, she can't watch them every second – but he cuts her off by heading down to the basement.

4:22 AM  
scenario 02



Boiling, Agnes returns to her room upstairs, checking on her sullen grandchildren along the way. Jerry, red-faced with anger, dumps the clothes in the washing machine to soak. He checks his watch – 4:22 – and pulls up the most comfortable-looking chair he can find. The waves of anger are soon replaced by bouts of worry regarding his son. Jerry closes his eyes and tries to shut out the images. Miraculously, he falls asleep.



Placing verbs used in narratives within respective areas allows one to see which areas are most used and evaluate the cohesiveness of activities taking place. Bold words designate actions that may require additional design to improve all visitors' stays.



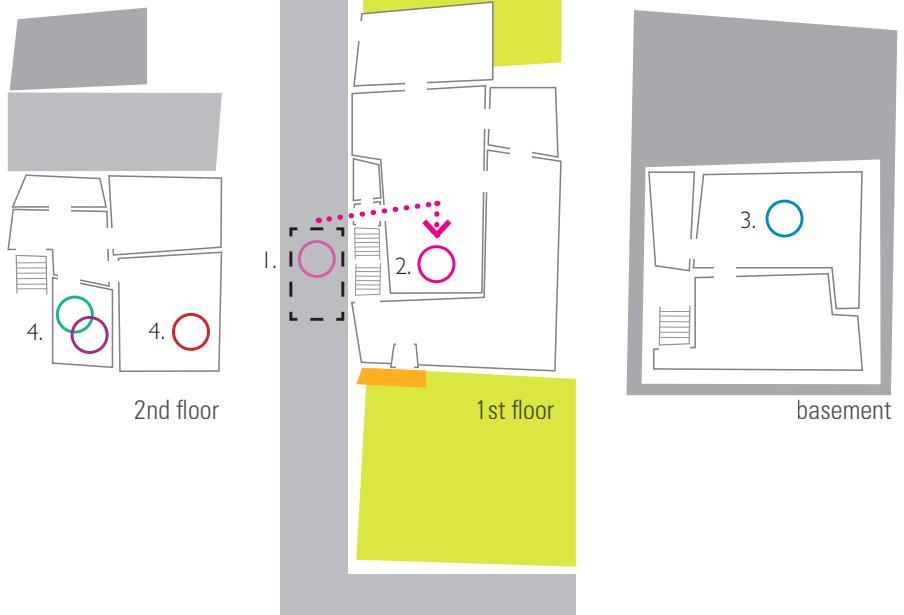


**family scenario 03**

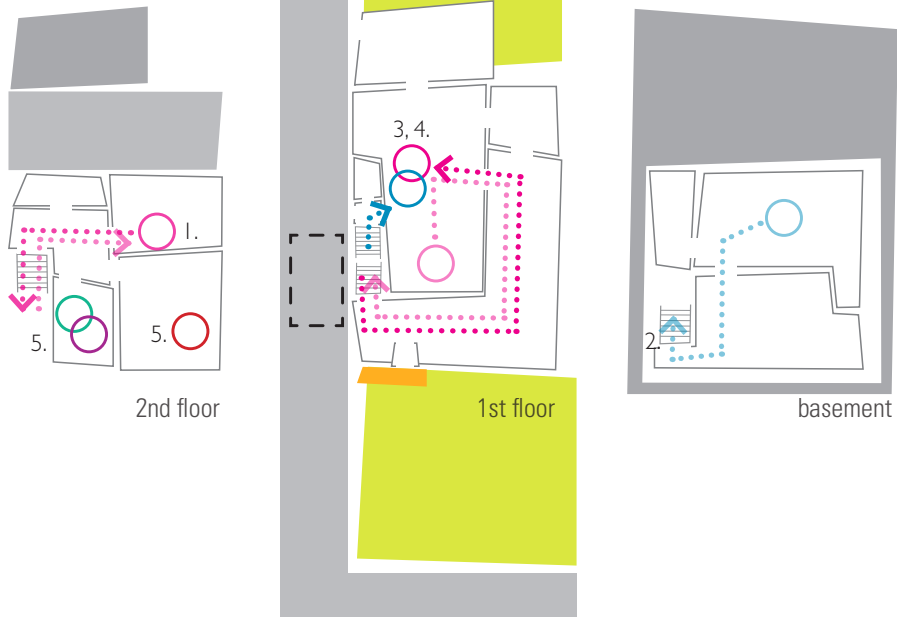
Thursday 8:15-11:00 AM



1. sighing, unpacking
2. not finding ingredients
3. stirring
4. sleeping

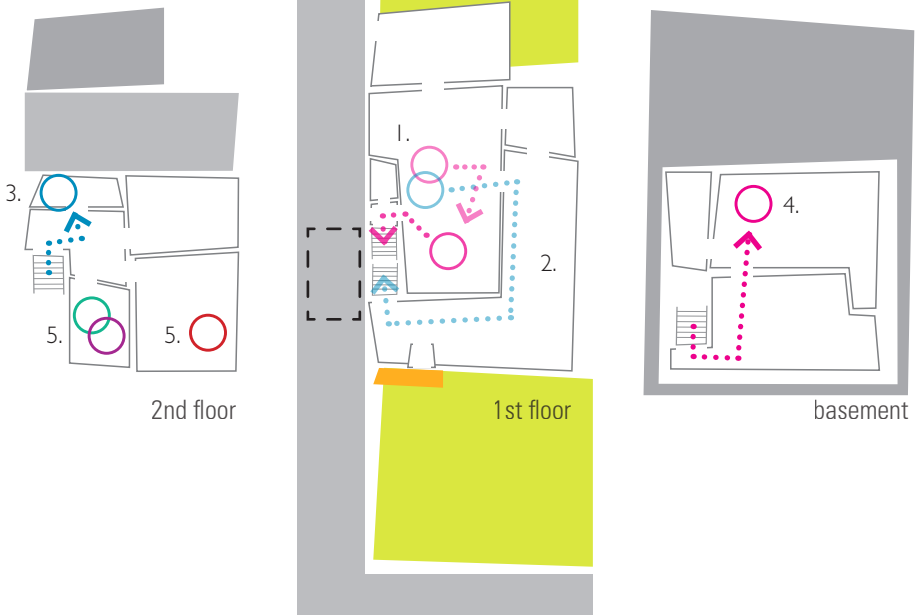


Angela pulls in the driveway exhausted. Her son was asleep when she left the hospital to run errands, and Jerry would be on his way shortly. Sighing, Angela unpacks the car and enters the house. All is silent – she can't believe it. She unloads the groceries onto the counter and starts gathering ingredients to make raisin French toast, Andrew's favorite food. All can be found except eggs. Angela knows she bought some just a couple days ago. Jerry and Catherine don't cook anything for themselves, and she certainly didn't eat all of them...*they* ate her food?

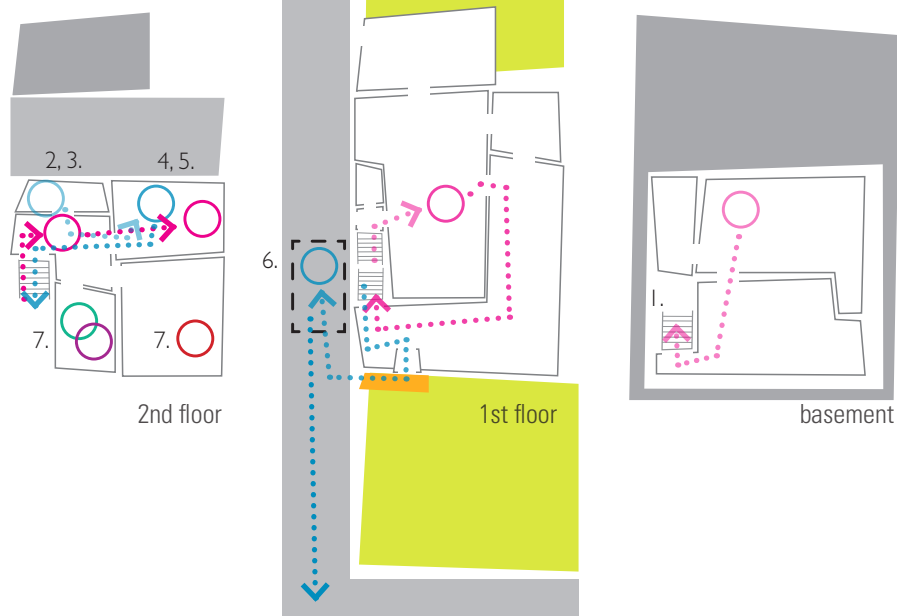


Realizing she hasn't seen Jerry yet, Angela rushes upstairs to wake him up. He's not there. Slightly confused, and irritated that he's not where she thought he should be, she returns to the kitchen as footsteps creak up the basement stairs. Jerry emerges, yawning and still in his clothes from the previous day. At the startled look on her face, he coldly explains the mishap with the clothes the night before. The news only intensifies Angela's growing frustration – they ate her food *and* ruined her clothes?

1. scolding
2. becoming irritated
3. showering
4. doing laundry
5. sleeping

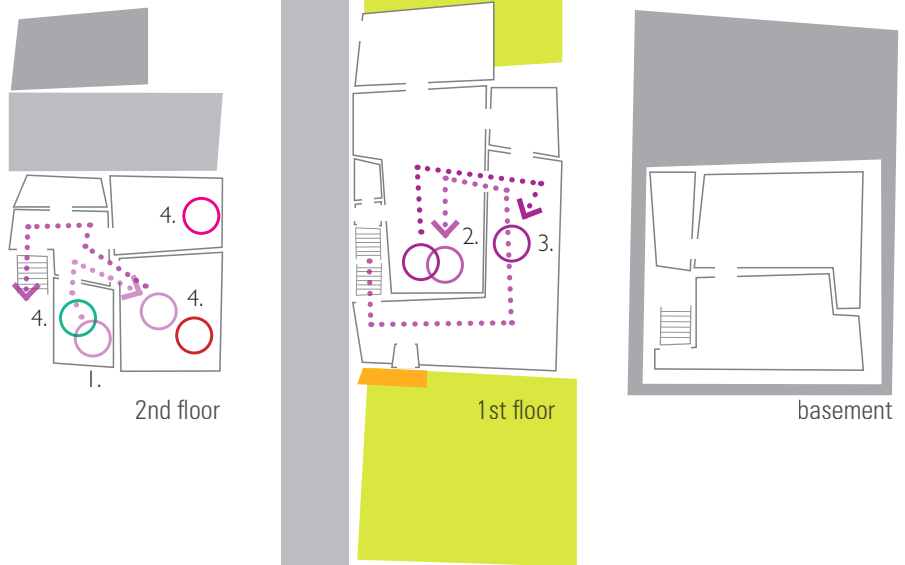


Angela scolds Jerry for not being ready to leave and tells him to take the car back to the hospital parking garage. Exasperated at being bossed around, Jerry heads upstairs to shower and re-dress before leaving for the hospital. Angela reluctantly puts the French toast ingredients away, and busies herself by making a breakfast sandwich for her husband instead. She packages it up and robotically descends the basement stairs to see the damage done to her clothes. Thankfully, Jerry set them to soak, so she finishes the cycle.

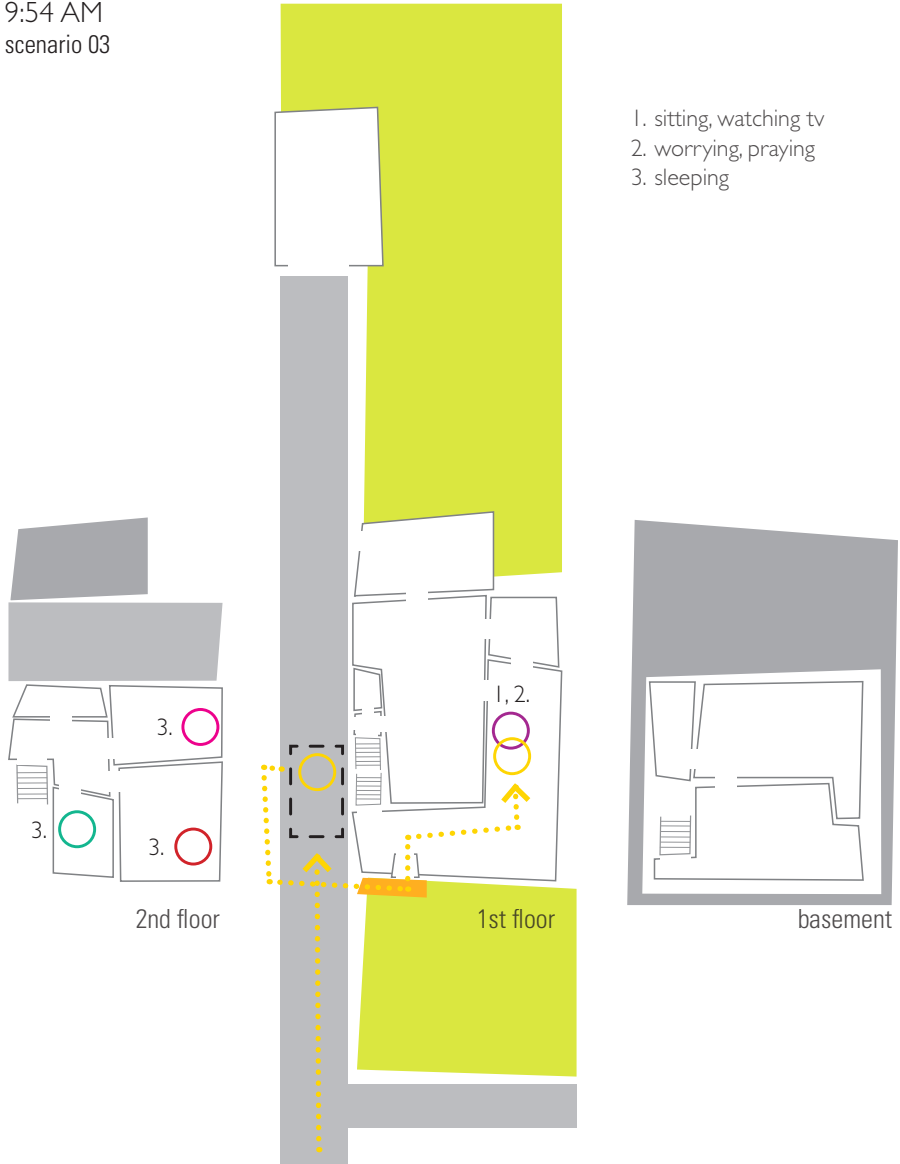


Angela climbs up to the kitchen, and the shower is still running. She runs upstairs and persistently knocks on the bathroom door. Jerry, who'd been lost in his thoughts, jolts back to reality, now even more annoyed than before. He finishes up and gets dressed in his bedroom without saying a word to his wife, who keeps jabbering about nothing from their bed. "Goodbye, Angela." Jerry leaves. Angela lies back, fuming. And how is she supposed to sleep, when he has such an attitude? She closes the blinds and covers her head with blankets. Her thoughts still racing, Angela tosses and turns, trying to clear her mind.

1. waking up
2. climbing, spilling, cleaning
3. watching tv
4. sleeping



Chelsea wakes up. Jack is fast asleep, so she goes to her grandma's room and opens the door. Agnes is still sleeping as well, so Chelsea goes downstairs and gets some juice out of the refrigerator. She can't reach the cups, so she pulls over a chair and climbs on the counter, knocking over the juice in the process. Sticky liquid spills all over the counter and the floor. Chelsea shakily climbs down from the counter, finds some paper towel under the sink and poorly cleans up the mess. Then she scrambles back up, gets a cup and tries for some milk instead. Successful, Chelsea goes into the makeshift den and turns on the TV.

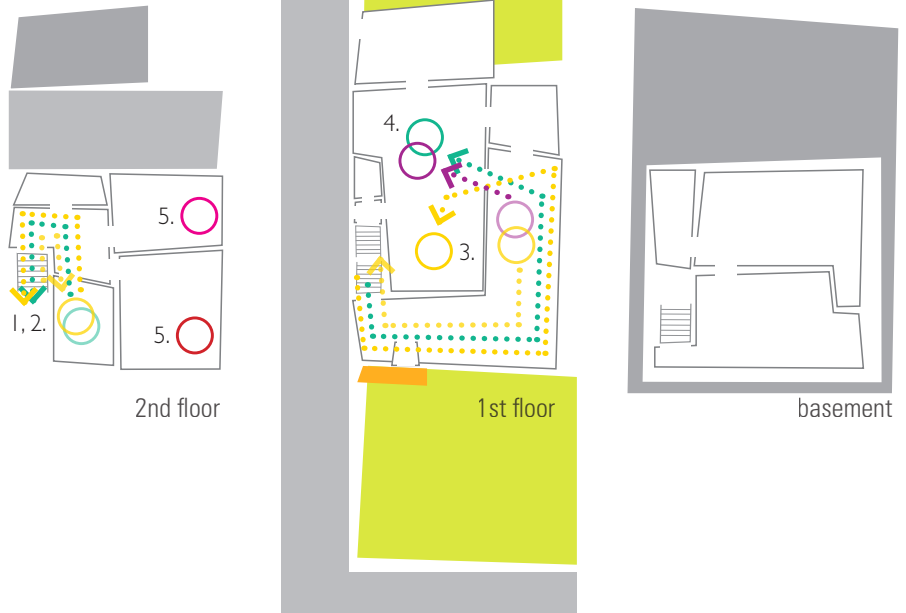


- 1. sitting, watching tv
- 2. worrying, praying
- 3. sleeping

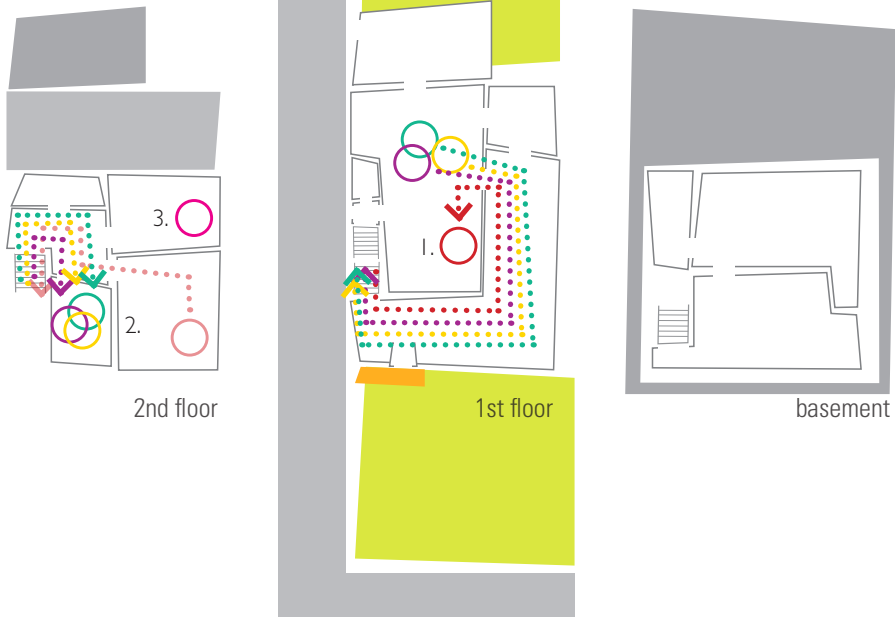
Mara opens the front door. She hears the TV in the den and sits down with Chelsea for awhile. Her niece is silent, and Mara doesn't prod her to speak. It feels good to sit in silence for a moment anyway, especially after the bustle of the hospital. Joshua looked terrible, and despite her positive outlook, Mara is starting to worry what will happen if a donor isn't found soon. Combatting her misgivings, she silently prays for her brother and their families.



1. waking up
2. changing diaper
3. cooking
4. playing, eating
5. sleeping

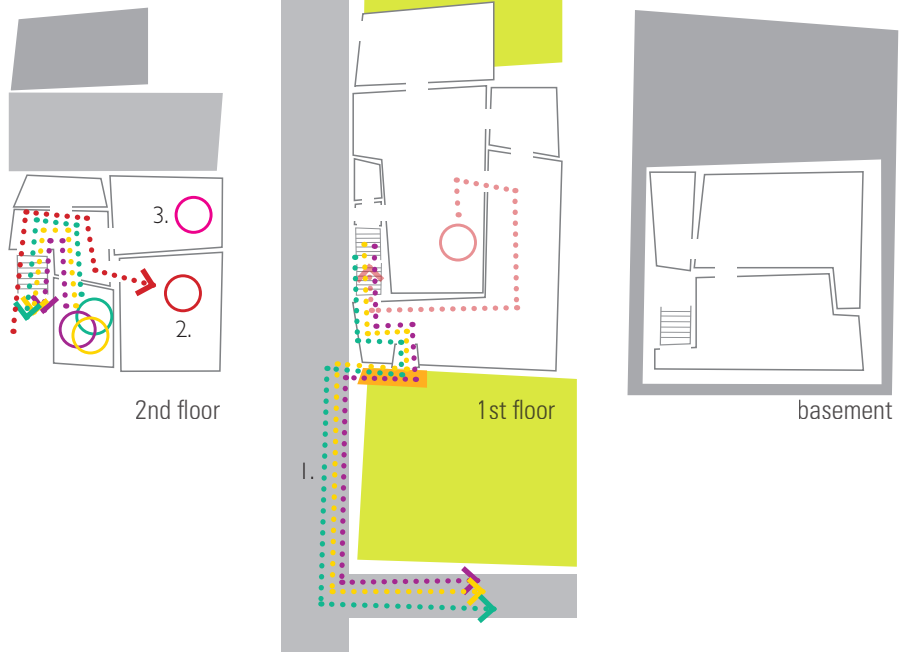


Missing her son, Mara goes upstairs and looks in on Jack, who wakes up at the sound of the creaking door. He's so happy to see her! Mara picks him up, changes his diaper and takes him downstairs to make some breakfast. She really needs to replace those eggs they ate.

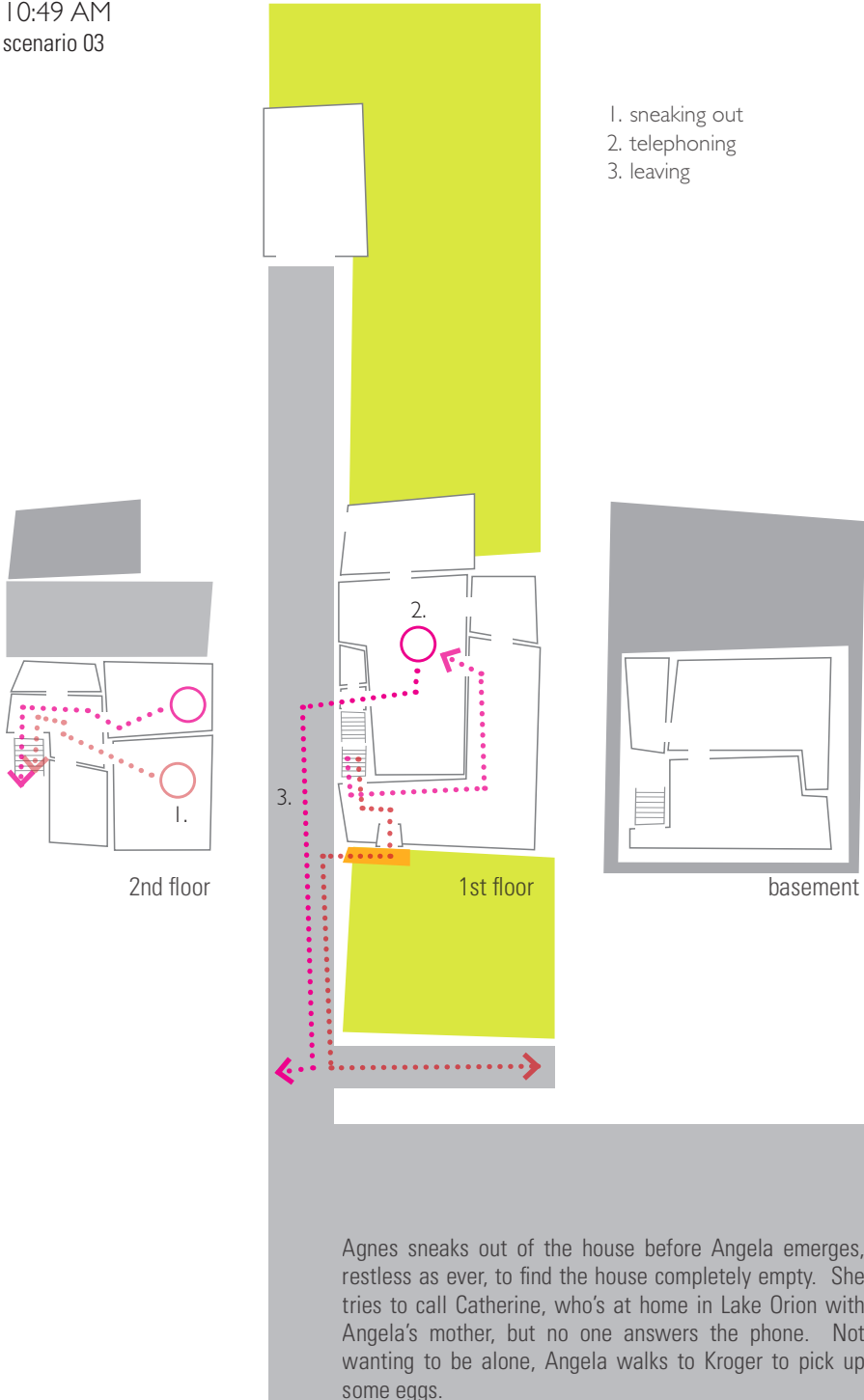


She, Jack and Chelsea are almost through when Agnes comes downstairs, still in her pajamas. She's evidently in a bad mood, so Mara doesn't say much to her and gets the kids ready to go to the park. They'll stop at the grocery store on their way back, if she, Jack and Chelsea aren't too tired. Mara really needs to take a nap this afternoon since she works tonight, so hopefully the excursion will wear the kids out enough for an afternoon snooze.

1. walking, skipping, toddling
2. quietly dressing
3. sleeping



Mara, Chelsea and Jack leave for the park, and Agnes paces back upstairs to get ready to see her son. Hearing Angela stir in the next bedroom, Agnes keeps as quiet as possible to hopefully avoid further confrontation about the clothes. If she had the money, she'd pay them back, but the family really doesn't have any extra funds at the moment with mounting medical bills and meager incomes.





Placing verbs used in narratives within respective areas allows one to see which areas are most used and evaluate the cohesiveness of activities taking place. Bold words designate actions that may require additional design to make all visitors' stays more comfortable.



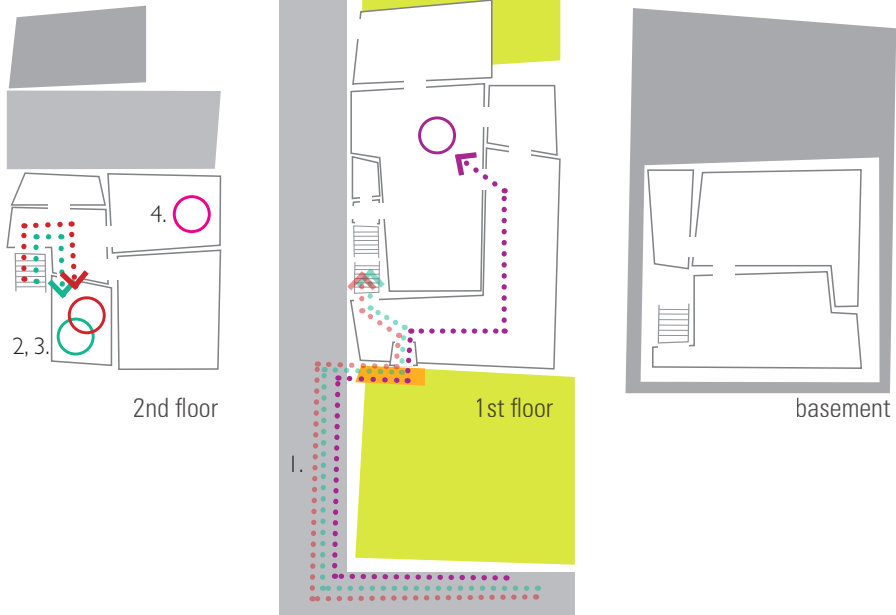
**family scenario 04**

Saturday 2:30-4:15 PM

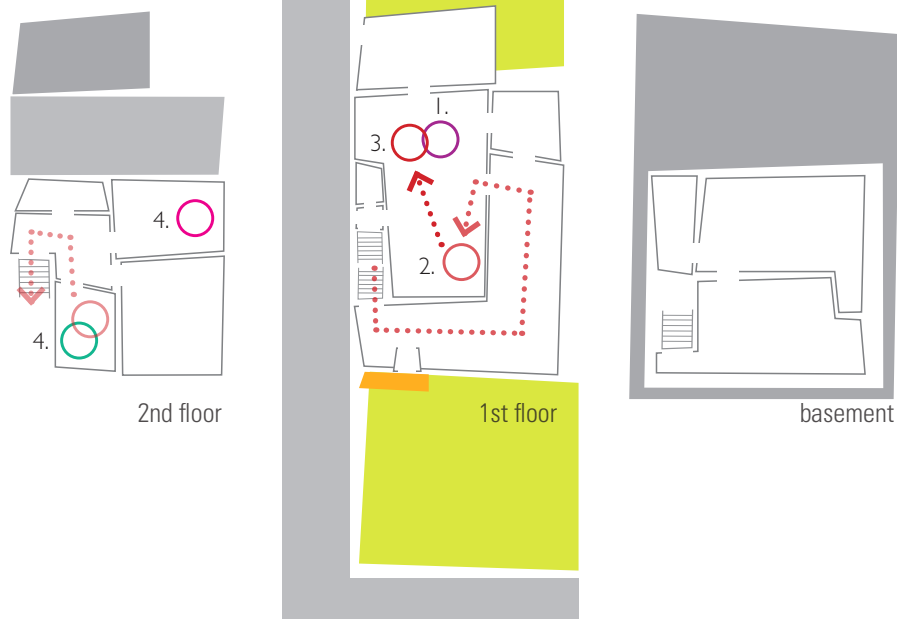




- 1. arriving
- 2. rocking
- 3. falling asleep
- 4. napping

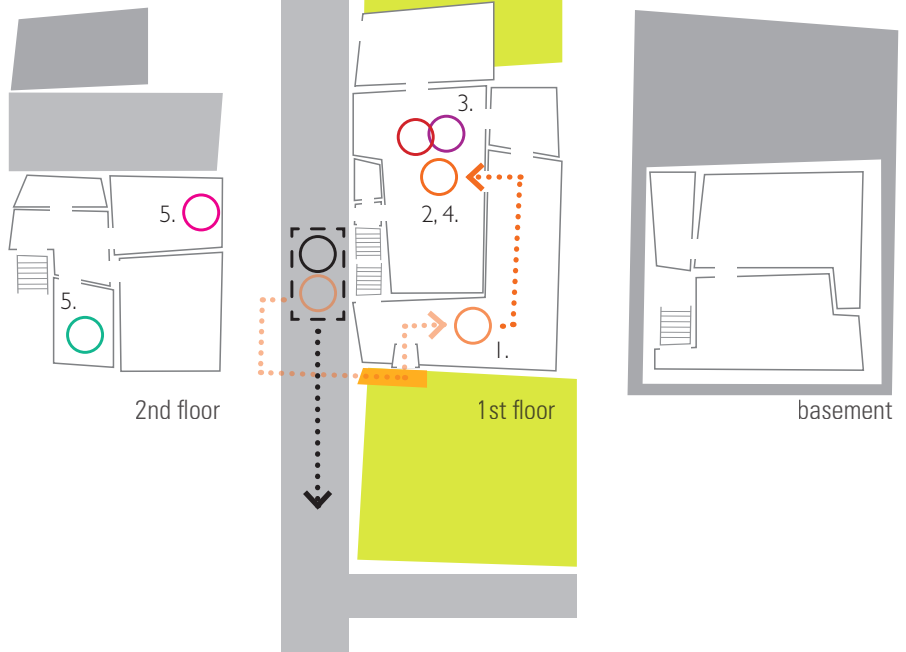


Chelsea, Agnes and Jack arrive back at the house after visiting Joshua. His transplant last week went as well as possible, and he is getting stronger daily. They will return home soon. Agnes puts Jack down for his afternoon nap; he'd been getting cranky at the hospital, so it was time to come back for a while.



Smiling from ear-to-ear because her dad looks so much better, Chelsea sits down at the kitchen table to make him a card. Agnes pours herself some coffee and joins Chelsea at the table. Agnes is so relieved about Joshua's recent change of fate that her storm of anxiety already seems like a distant memory. Chelsea busily draws pictures of all the things she and her dad can do together when he comes home and excitedly tells her grandma about each one. Mara had an early shift at the restaurant she works at, so she should be back this evening.

1. pausing
2. greeting
3. jumping up, sharing pictures
4. pretending to listen
5. napping

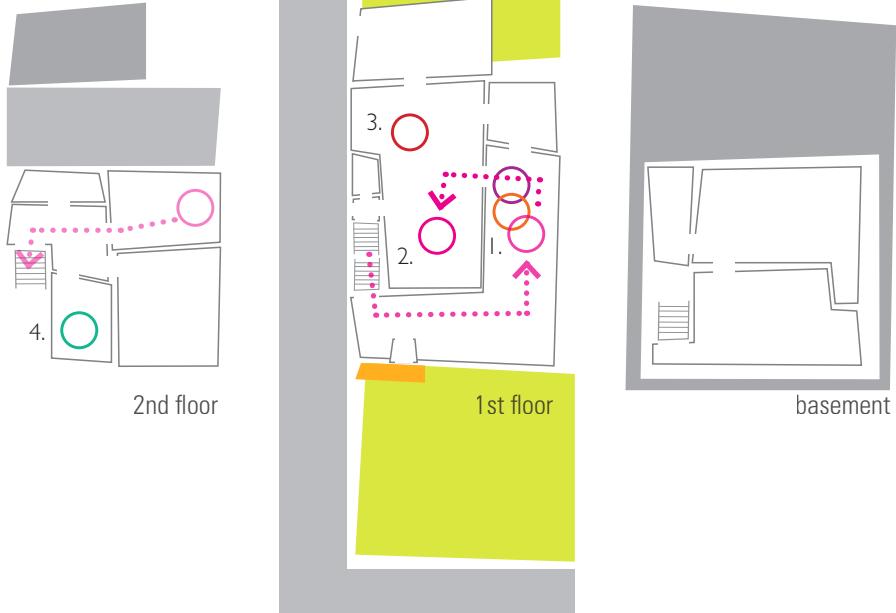


A car pulls up outside, and Catherine enters the house. Jerry had had a rare Saturday meeting, so one of Catherine's friend's moms had offered to drive the girl down to Detroit. Angela wakes up at the slam of the car door, and starts getting dressed. Catherine stands in the front room for a minute before venturing to the kitchen. She says hi to Agnes, and Chelsea jumps up to show Catherine her pictures. Even though she doesn't really care, Catherine pretends to listen intently to the excited little girl.

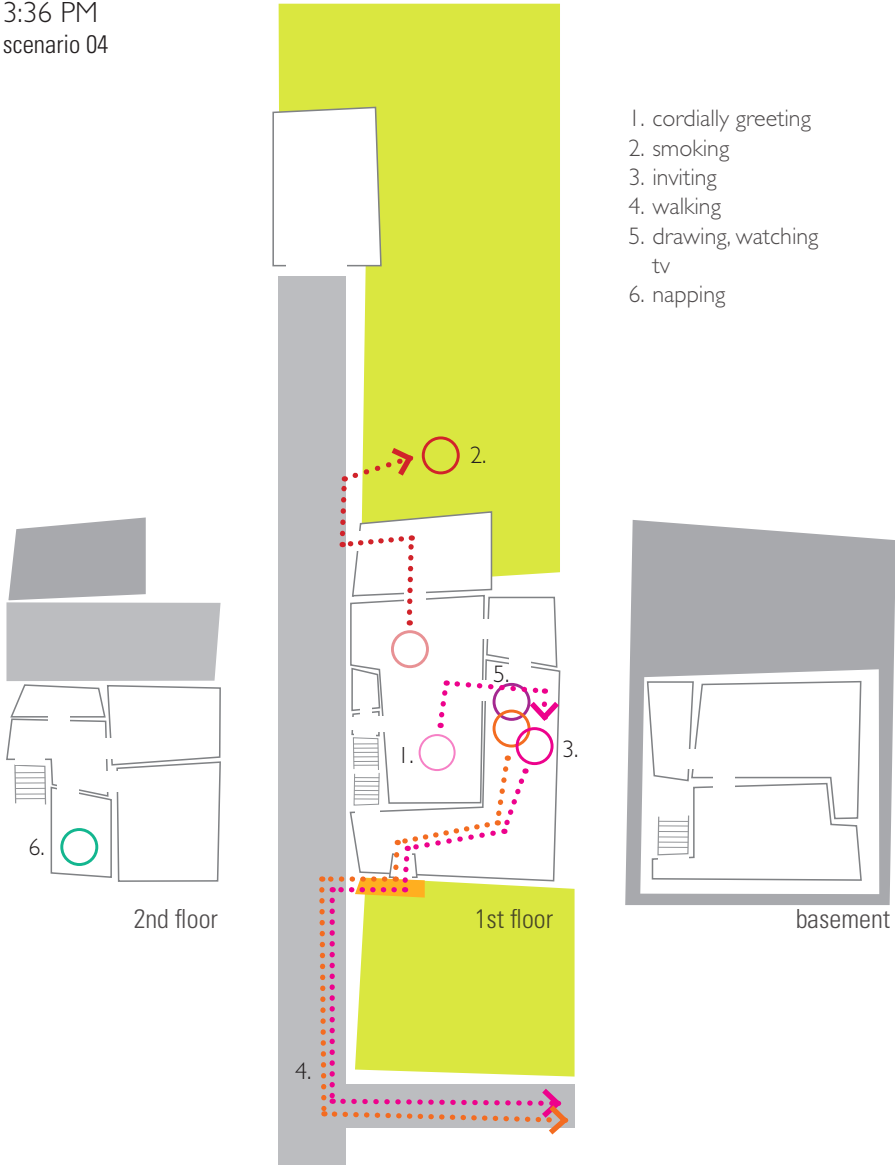


"Where's my mom?" Catherine asks Agnes after Chelsea finishes her long-winded explanations. "I think she's upstairs taking a nap," Agnes replies, "She's barely been here lately. But please be quiet if you go up there, because Jack's sleeping too and really needs it." Let down that her mom isn't even awake when she arrived, Catherine slumps in front of the TV and watches mindless infomercials. Chelsea sits down next to her and continues to jabber away. Catherine just stares at the TV, offering one-word answers every now and then, but the six-year-old doesn't notice.

- 1. embracing
- 2. making sandwich
- 3. drinking coffee
- 4. napping

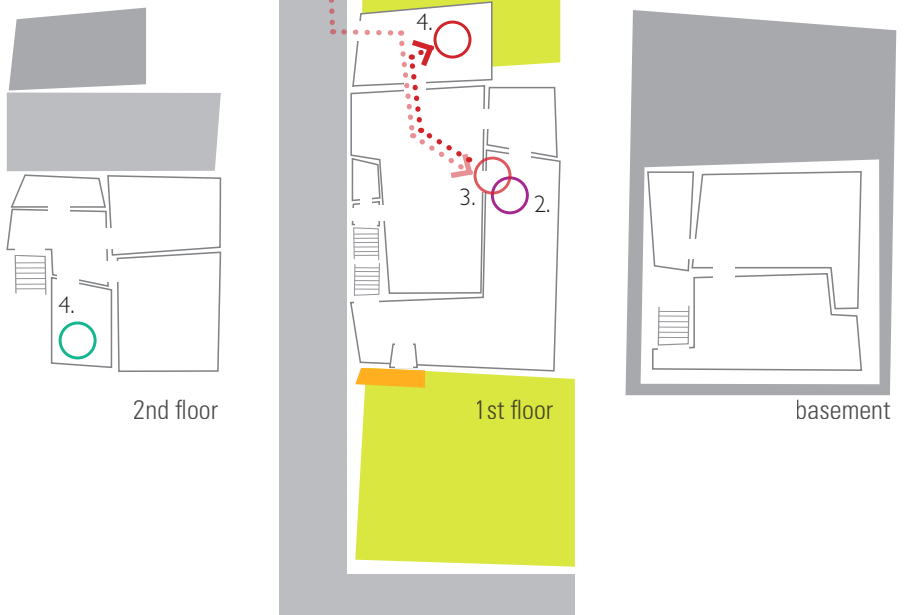


Angela emerges still extremely tired from being awake most of the past few days. Andrew is having a very difficult time with chemotherapy, and the doctors aren't sure it's actually working. Watching him go through this and being able to do so little makes her feel more and more hopeless. Angela embraces her daughter and goes to the kitchen to make herself a sandwich.

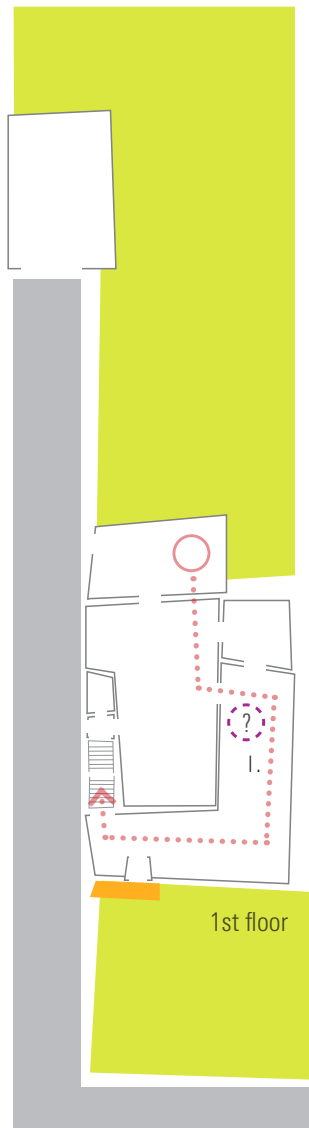
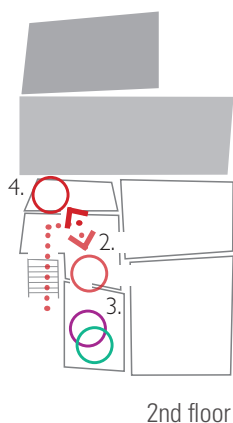


Angela and Agnes cordially greet each other, but Agnes quickly excuses herself out to the yard for a smoke. The two have not gotten along well since the incident with the clothes a few weeks ago, most of which were ruined. Personally, Angela doesn't understand how Agnes can afford to buy cigarettes but cannot reimburse her and Jerry for what was damaged. Angela asks Catherine if she'd like to go for a walk before returning to the hospital, and the two leave for Balduck Park.

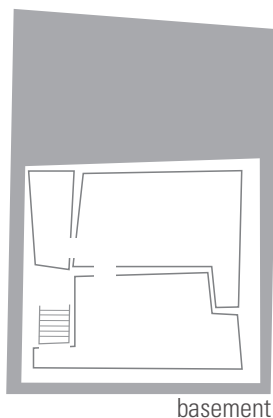
1. smoking, listening
2. drawing
3. observing
4. napping



Agnes comes back inside after hearing the two of them head out, checks on Chelsea who is consumed with drawing again, and lays down on the back porch to take a nap. The sunlight falls beautifully onto the floor, and Agnes peacefully drifts into a doze.



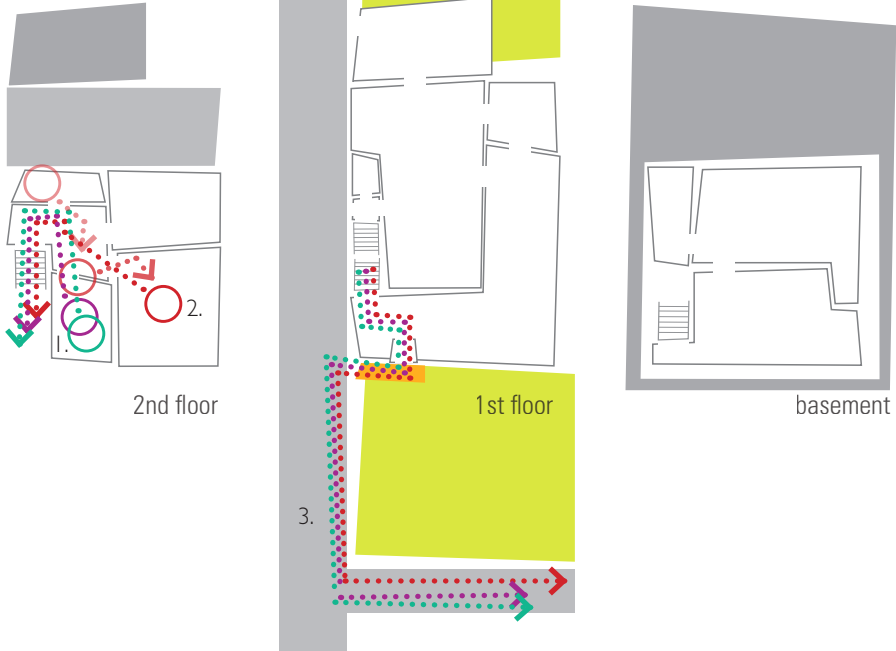
- 1. listening, investigating
- 2. finding
- 3. playing, instructing
- 4. showering



When she wakes up again, Chelsea is no longer in the den. Agnes hears shuffling upstairs and investigates. Opening the kids' bedroom door, she finds the two playing with Chelsea's Barbies. Jack doesn't quite understand the concept of dolls, but Chelsea is instructing him on how to put Barbie in her pink convertible. They don't realize Agnes is watching them and aren't getting in trouble, so Agnes takes the opportunity to quickly shower.



- 1. begging
- 2. dressing
- 3. leaving



When Agnes gets out of the shower, Chelsea begs her to go see her dad so she can give him her pictures. Agnes obliges, and the three of them leave for the hospital.

verb analysis  
scenario 04

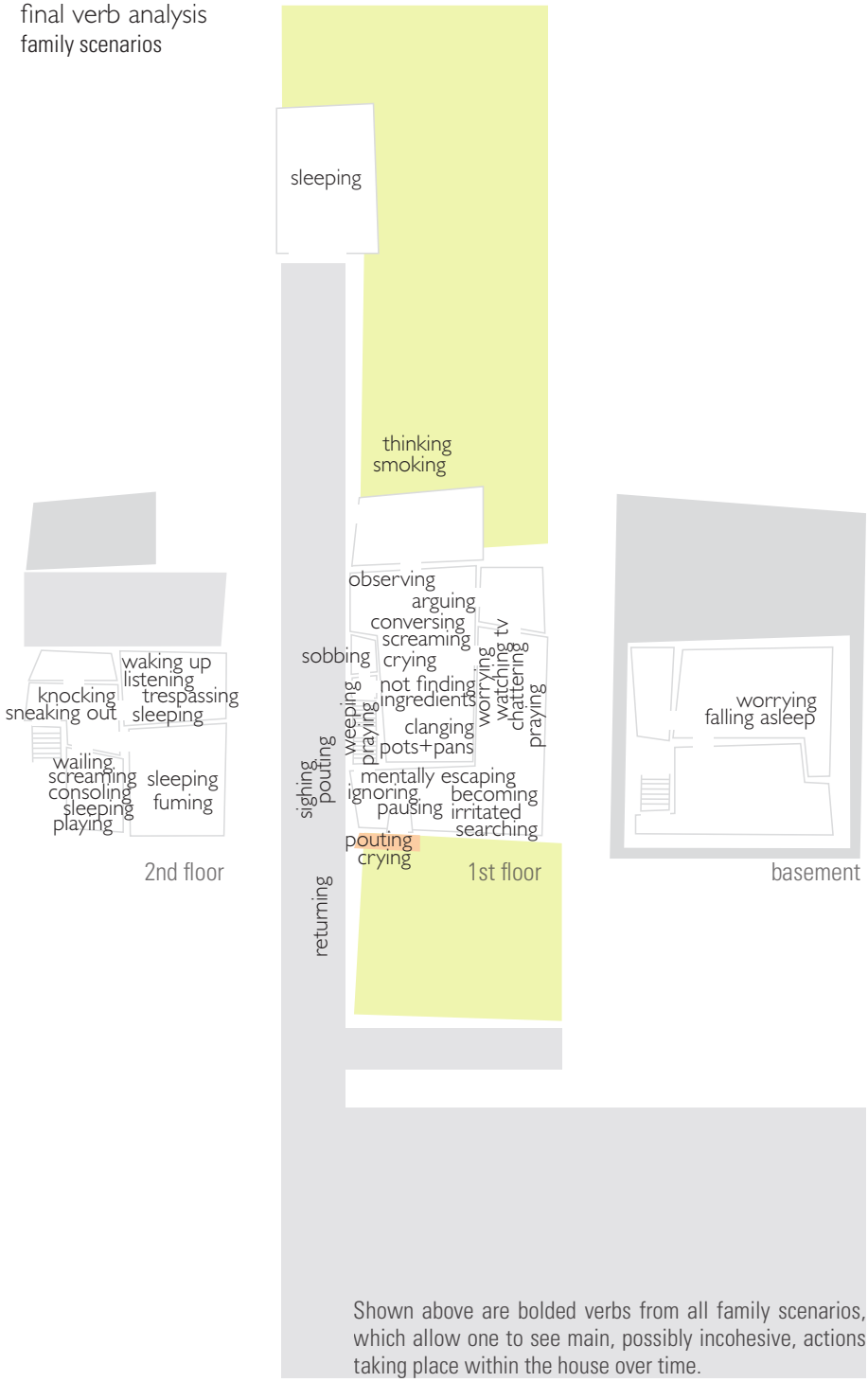


Placing verbs used in narratives within respective areas allows one to see which areas are most used and evaluate the cohesiveness of activities taking place. Bold words designate actions that may require additional design to make all visitors' stays more comfortable.

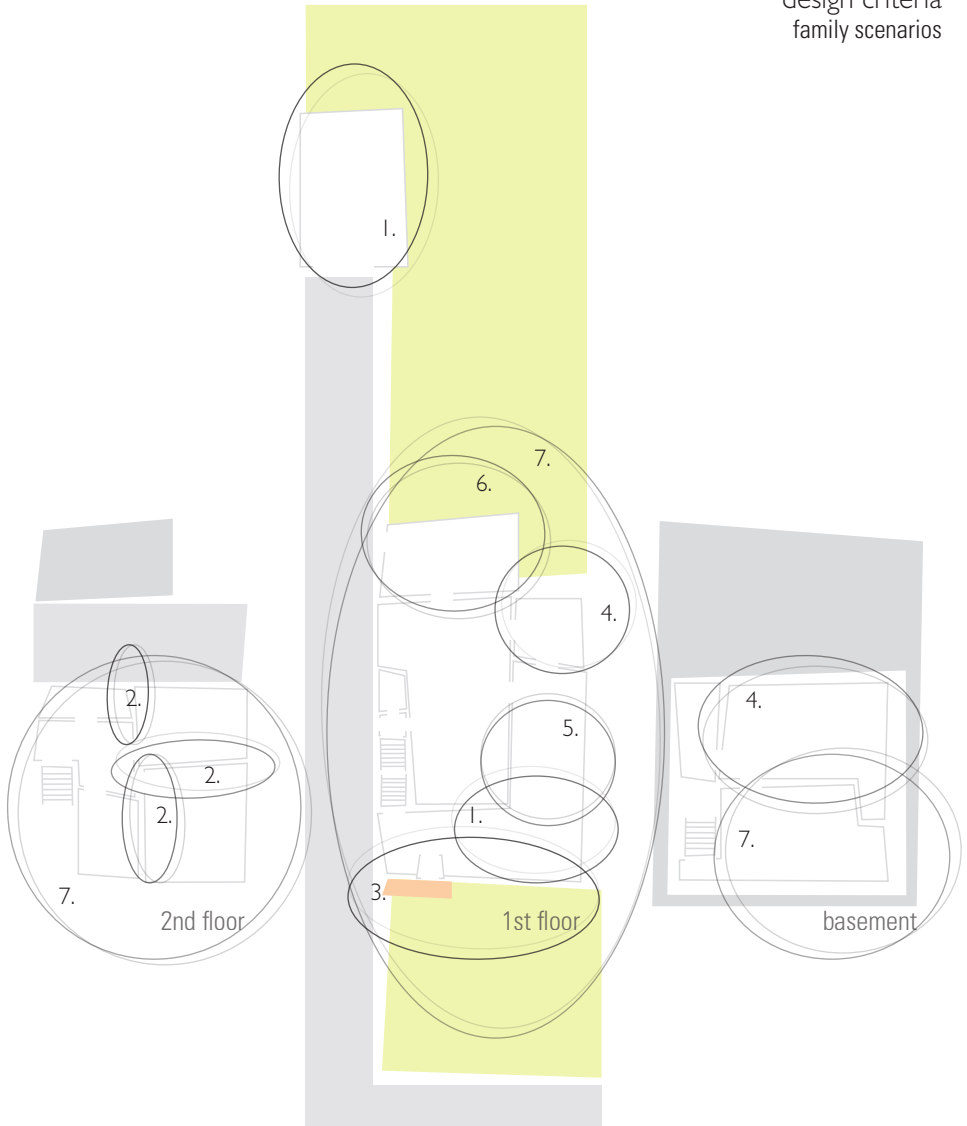
## **design analysis**

family scenarios

final verb analysis  
family scenarios



Shown above are bolded verbs from all family scenarios, which allow one to see main, possibly incohesive, actions taking place within the house over time.



1. Design of greatly-needed sanctuaries
2. Creation of experiential sound barriers to separate users from noise
3. Focus on entrance due to users' frequent returns
4. Designation of areas for children to play
5. Creation of handicapped-accessible living quarters
6. Open transition from inside to outside
7. House as narrative through visible traces



## individual scenarios

21301-5 moross, detroit, MI 48236



cast of characters  
individual scenarios



Billy, 19

mother hospitalized

Billy's mother has recently been diagnosed with a late stage of breast cancer. He's extremely worried about her and feels trapped between the demands of finishing his third semester of college, finding a full-time job and being with his mom as much as possible.



Tonya, 34

daughter hospitalized

Even though Tonya's daughter is in serious condition, she maintains a cool, collected facade. Inside, Tonya feels as though her fragile optimism could shatter with even the slightest amount of negativity. She tries to stay as busy as possible to stop herself from thinking of the alternative to her daughter's recovery.



Stephen, 50

father hospitalized

Just a few months after his mother passed away, Stephen's father suffered a stroke and is dying in the hospital. Not wishing to vocalize his "feelings" or seek sympathy from others, Stephen keeps to himself as much as possible, his mind whirling with grief about his father.



Dominic, 43

wife hospitalized

Dominic's wife was recently diagnosed with severe liver cancer, and her survival does not look promising. Dominic stays at the house whenever she is re-admitted not only to be with her and double-check all of her treatments, but to escape from his teenage daughters at home. He has largely lost his faith in any kind of higher power and cannot help but think negatively about the situation.



○ Jessica, 28  
husband hospitalized

Much to her annoyance, Jessica's husband has had to have shoulder surgery during the fifth month of her first pregnancy. Much to others' annoyances, Jessica exhibits a very spoiled attitude that contrasts greatly with other residents' worried, stressed demeanors.

○ Tyler, 17  
grandfather hospitalized

Tyler is Stephen's teenage son who comes to visit his dad and his grandfather. He's very concerned about his dad, especially since Stephen will soon have lost two parents within a year.

○ Kristin, 27  
grandmother hospitalized

Kristin's grandmother has just been taken to the ICU. She's extremely worried and cannot control her grief as the situation appears very grim. Kristin's grandmother raised her as her own daughter, and the possibility of losing her only parent is too much for Kristin to bear.

○ Michael, 30  
grandmother-in-law hospitalized

Kristin's husband, Michael, tries to comfort and support his wife as much as possible during this very difficult time. In the years he and Kristin have known each other, Michael has become very close with Kristin's grandmother as well.



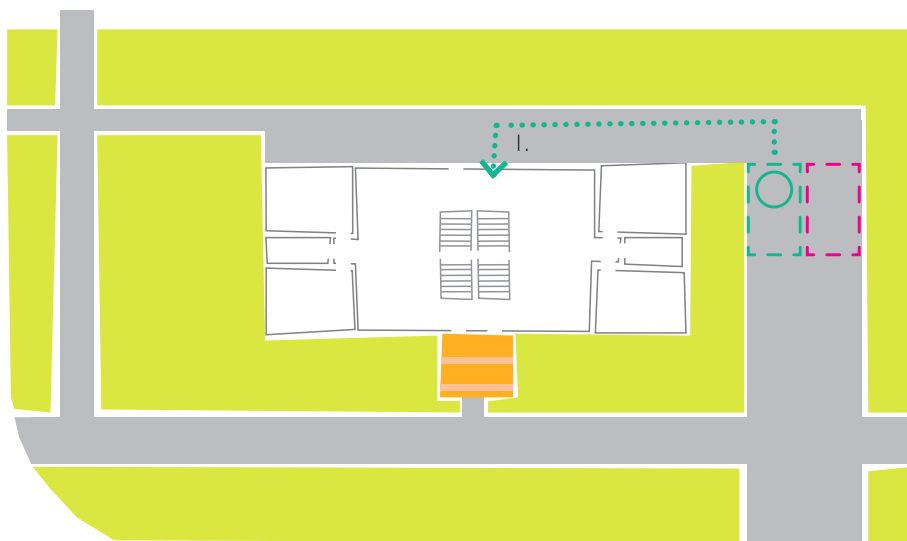
**individual scenario 01**

Wednesday 6:20 PM-2:15 AM



I. walking in daze

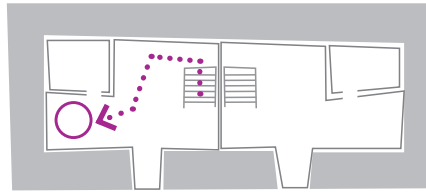
2nd floor



1st floor

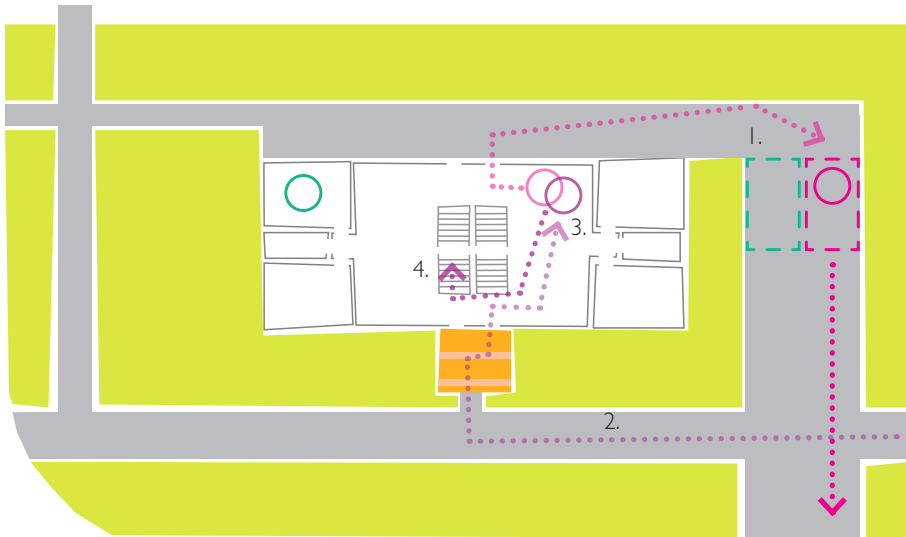
Billy pulls into the driveway exhausted from his long day of classes. He's hoping to get a nap in before heading over to the hospital to see his mom before visiting hours are over. Billy walks around the back of the house and lets himself in a back door. In his haze, he barely notices that someone meticulously shoveled the driveway and back patio.





2nd floor

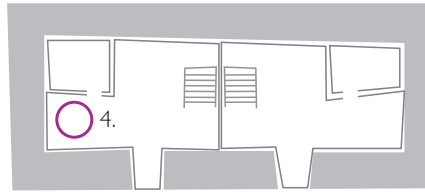
1. leaving
2. trudging, clearing mind
3. preparing food
4. climbing



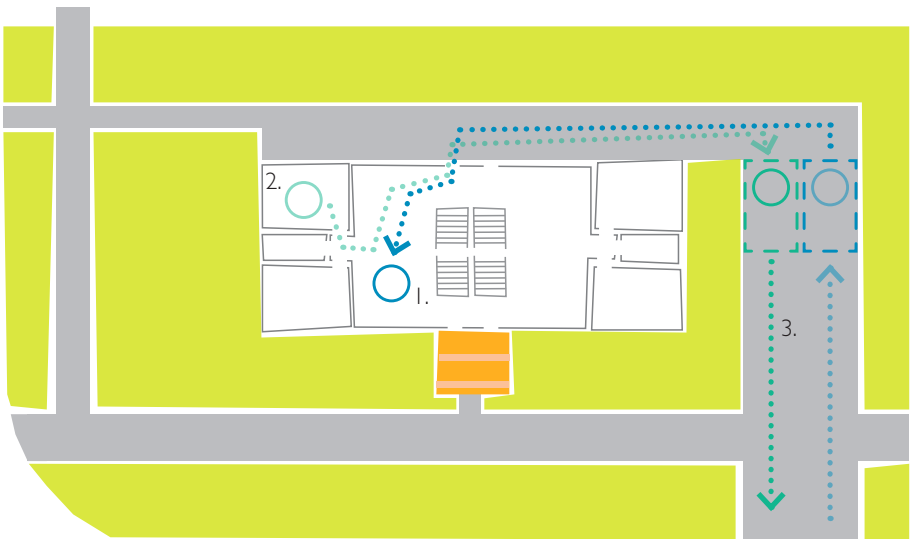
1st floor

Billy hears one of the back doors open and close and sighs in relief for the brief moments of solitude. He wants to be in the best mindset possible for his mom and really needs a moment of rest. Stephen trudges back from the hospital along the sludgy sidewalk. He barely feels the cold, and the quiet white of the snow helps ease his troubled mind. He enters one of the front doors, silently heats a can of soup for dinner and climbs the stairs up to his room.

1. "watching" tv
2. jerking awake, dressing
3. leaving
4. eating, reading

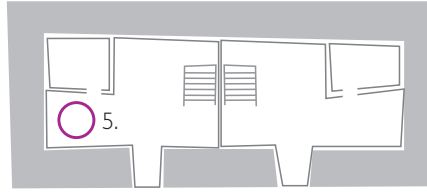


2nd floor



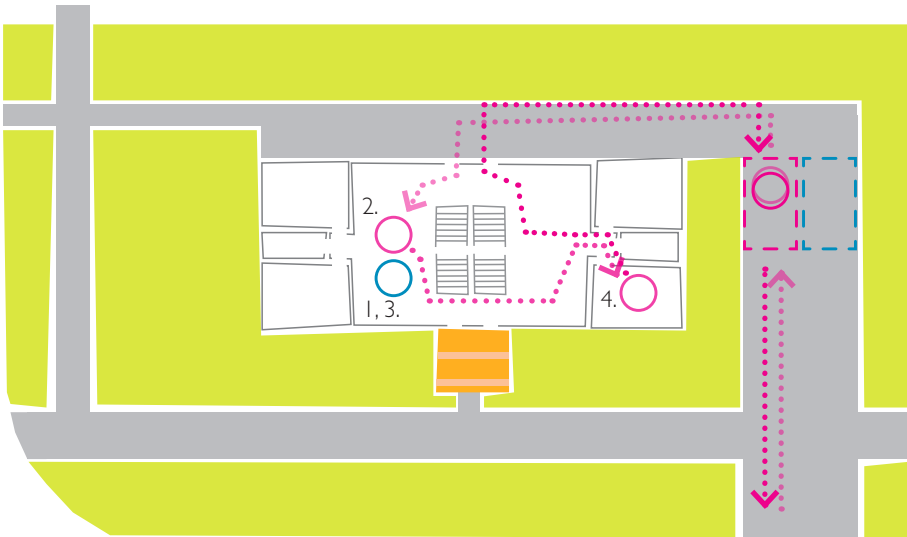
1st floor

Dominic pulls in the driveway, extremely glad not to see Tonya's car. The woman drives him insane with her fake optimism. Dominic's wife was fast asleep when he left, and he couldn't bear to sit next to her any longer, having the inevitable so clearly visible in front of him. Entering a back door, he sits in the living room with the TV, mindlessly watching an old sitcom. Billy jerks awake to his alarm and hurriedly dresses. He doesn't say anything to Dominic, who is lost in his thoughts with a pained expression on his face. Billy leaves.



2nd floor

1. "watching" tv
2. greeting, talking
3. rudely responding
4. grabbing movie, retaining composure
5. eating, reading

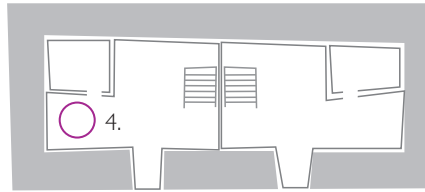


1st floor

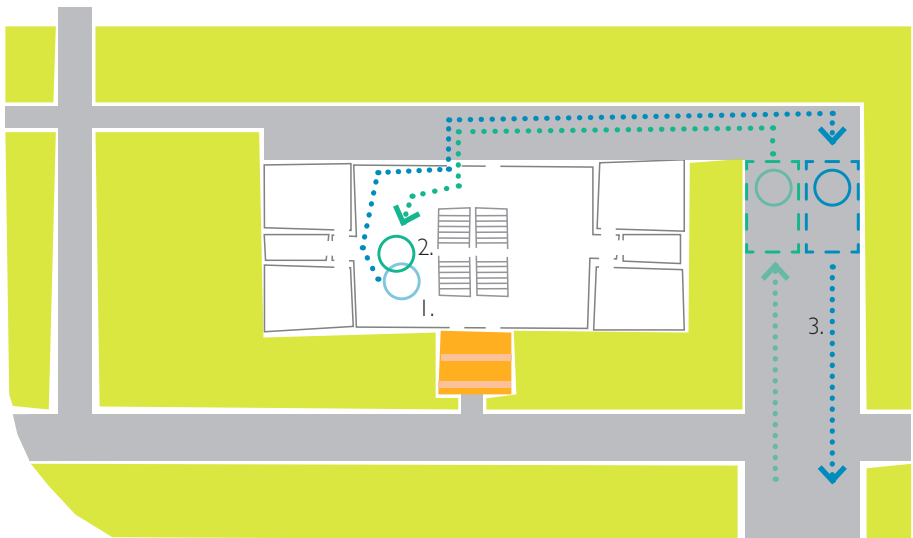
Tonya returns momentarily to pick up one of her daughter's favorite movies. She sees Dominic slumped in front of the television and decides to cheer him up. His sadness irritates her because it exposes the deep feelings she works so hard to suppress. She greets him cheerily, but Dominic barely responds. Tonya then asks him about his wife and daughters, but Dominic's face only becomes grimmer. He asks her less than politely to leave him alone, and Tonya grabs her daughter's movie, struggling to maintain her composure as she exits.



1. slouching, gazing
2. decompressing
3. leaving for dinner
4. reading

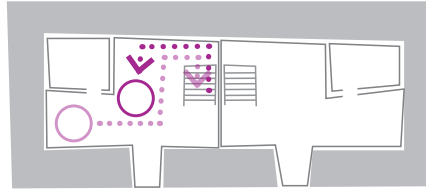


2nd floor



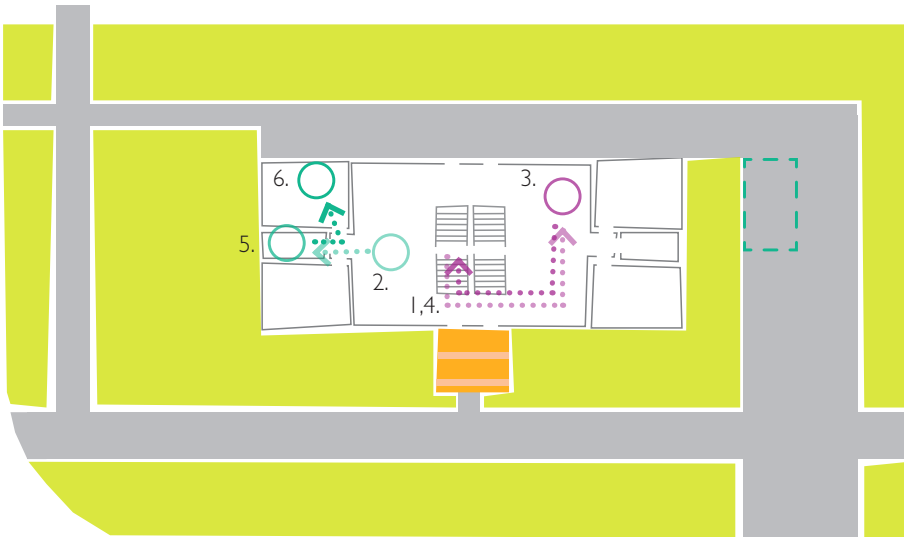
1st floor

Billy comes back after visiting his mom. She seemed better today and was in good spirits, but he refuses to get overly optimistic. Dominic is still slouching in front of the TV, and Billy joins him to decompress before going to bed. The two don't really talk to each other, but are slightly comforted merely by the other's presence. Soon, Dominic's stomach starts growling, and he realizes he hasn't eaten since lunchtime. He hates cooking for just himself, so he asks Billy if he'd like anything and goes to get takeout.



1. emerging
2. acknowledging
3. washing dishes
4. disappearing
5. showering
6. falling asleep

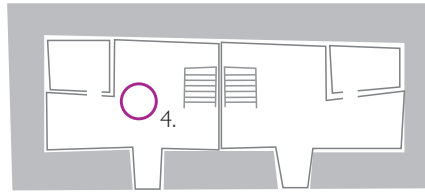
2nd floor



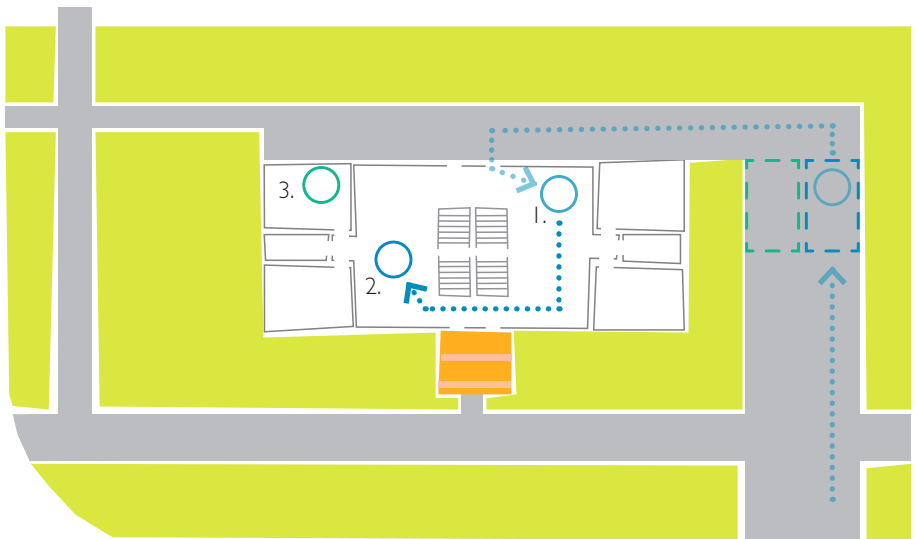
1st floor

Stephen emerges from upstairs to wash the bowl he used. He and Billy exchange hellos but do not engage in further conversation. Stephen momentarily disappears upstairs once again. Billy sits a few minutes longer, takes a shower and goes to bed.

1. marking,  
refrigerating
2. lying, falling asleep
3. sleeping
4. reading



2nd floor



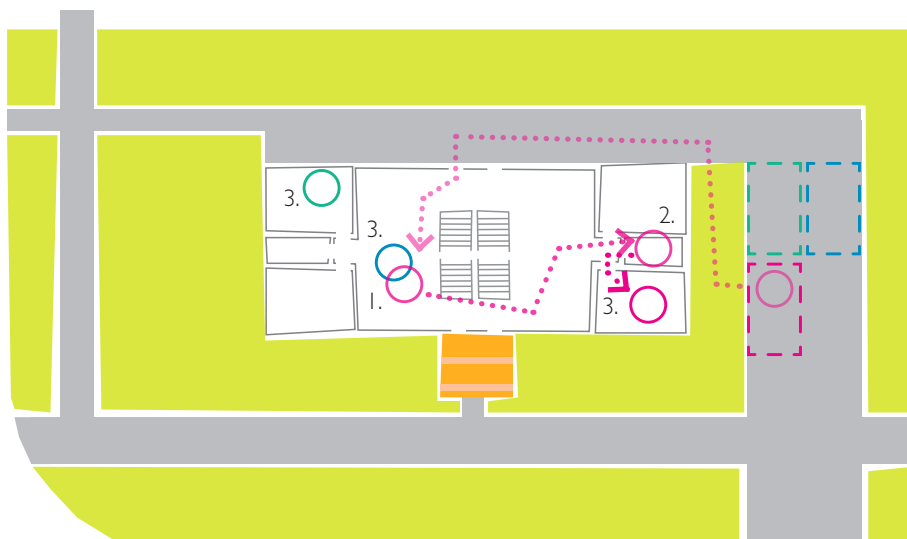
1st floor

Dominic comes back from his dinner and puts his leftovers in the refrigerator after carefully marking his name on them. No one better eat his food. Relieved once again not to find Tonya at home, he lies down in front of the TV and lets the moving images lull him into a restless sleep.



2nd floor

1. hesitating, turning off tv
2. showering, clearing mind
3. sleeping



1st floor

Tonya returns to find Dominic asleep in front of the TV. In fear of another confrontation, she hesitates to turn it off, but then does so anyway because she'll never fall asleep with it on. Thankfully, Dominic doesn't stir at the silencing of the TV. Tonya showers to clear her mind and attempts to fall asleep, at which she is eventually successful.





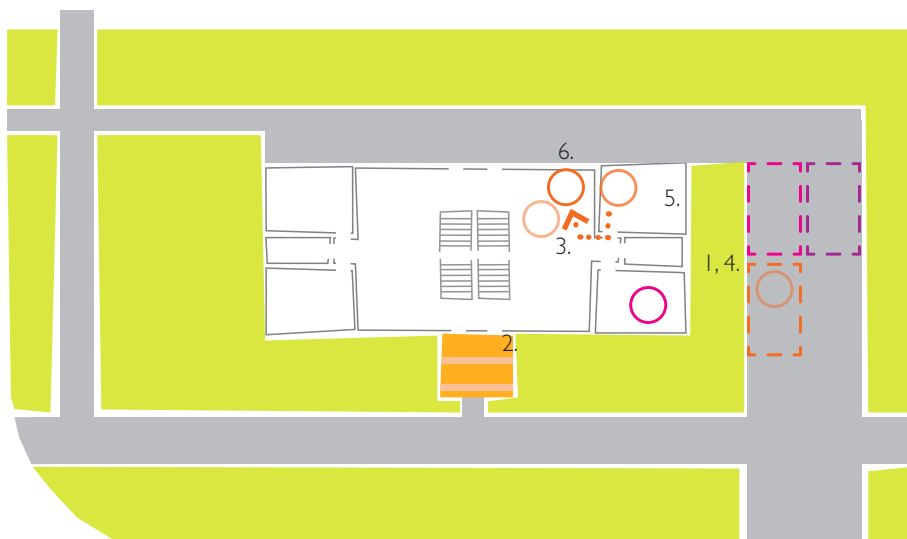
**individual scenario 02**

Thursday 5:30-8:45 PM



2nd floor

1. expecting
2. entering
3. complaining
4. carrying bags/  
unpacking car
5. storing bags
6. searching,  
preparing food

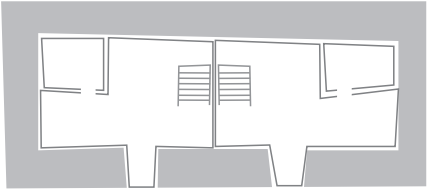


1st floor

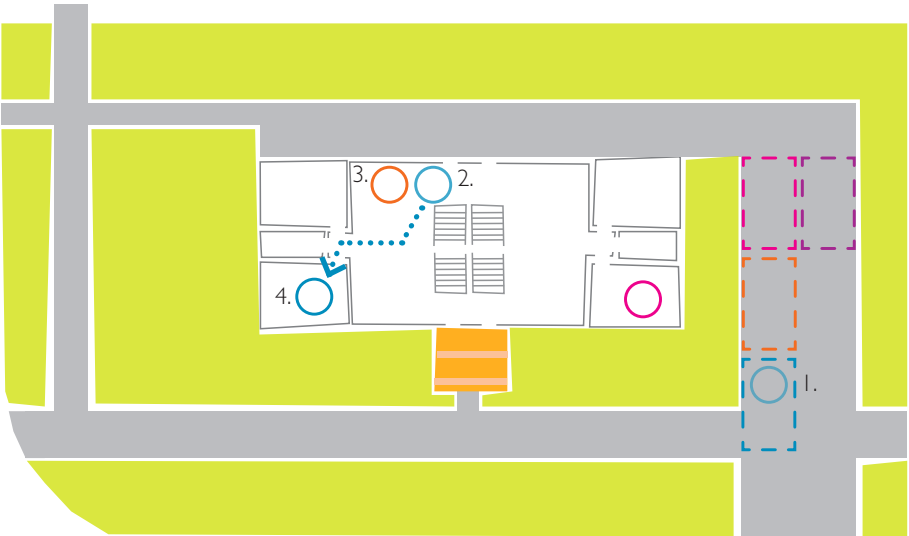
Jessica pulls up to the house behind two other cars in the driveway. Oh good, she thinks, someone can bring in my bags for me. She enters through a front door into a seemingly empty house. Bothered at the lack of help, she finds her room and opens the door. "I don't even get my own bathroom?" Jessica complains aloud. She huffs back out into the cold to get her bags, irritated that she should be moving herself into anywhere given the fact that she's pregnant. Jessica puts her bags in her room and goes to the kitchen to get a snack. She searches the cupboards and settles on two PB&Js.



- 1. stopping by
- 2. introducing
- 3. snacking
- 4. changing clothes



2nd floor



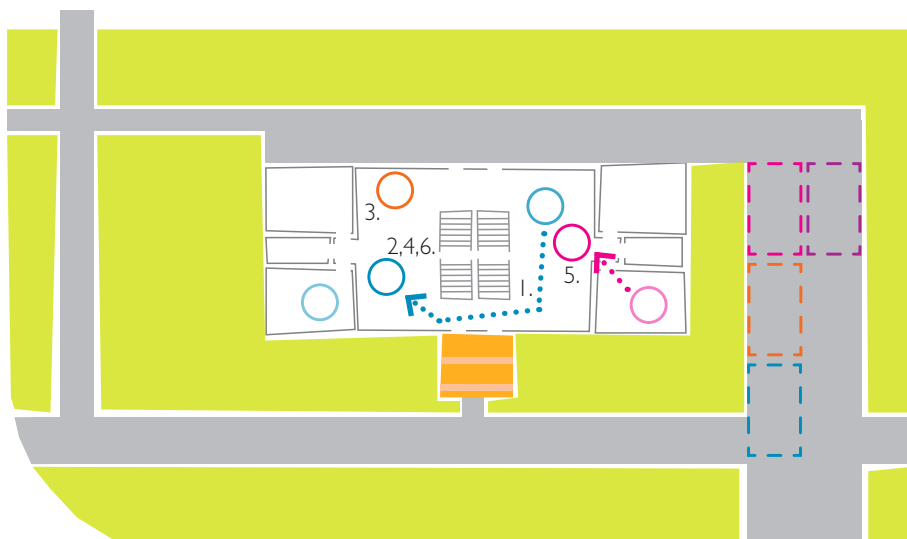
1st floor

Dominic stops by after work to change and eat before going to see his wife. He parks behind an unfamiliar car and enters through the back door. A young woman sits at the kitchen table and looks up as he enters. After brief introductions, Dominic excuses himself to change his clothes.



2nd floor

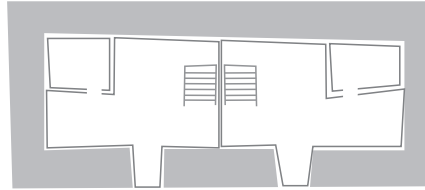
1. avoiding
2. plopping down
3. questioning
4. shortly explaining
5. emerging
6. ignoring, devouring



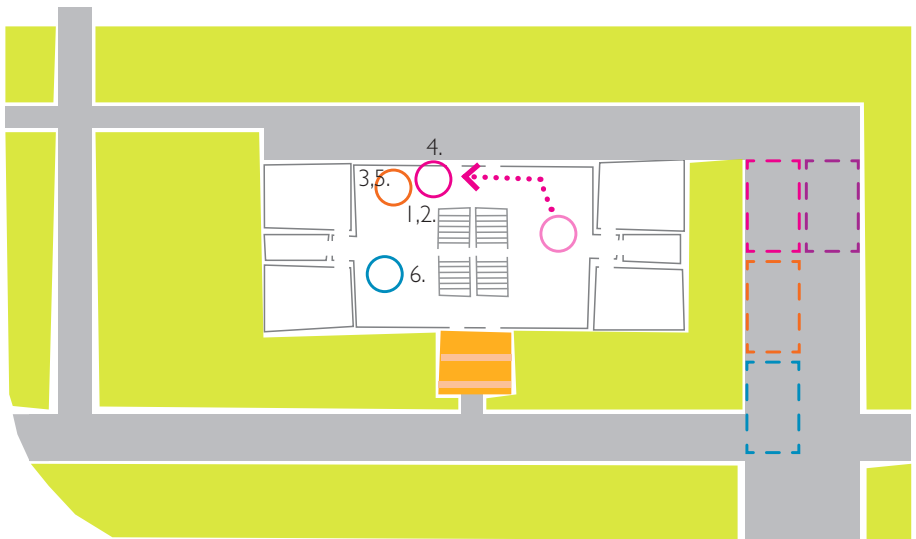
1st floor

Dominic returns to the kitchen for his leftovers from the night before. Not wanting company, he takes his meal and plops in front of the TV. Jessica thinks his behavior is rude, and so she talks over the droning of the TV. "So what is there to do around here, anyway?" she asks. Dominic turns to look at her more clearly. He shortly explains that most people too busy between visiting their sick family member and working to do much else. He's just about to ask her why she's even here when Tonya emerges from her bedroom. Dominic immediately becomes engrossed with his food, ignoring the two women.

1. introducing
2. conversing
3. asking
4. inviting
5. accepting
6. ignoring, eating

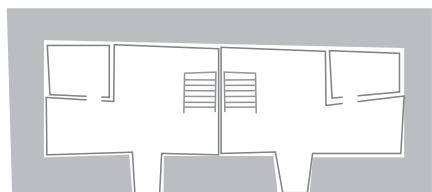


2nd floor



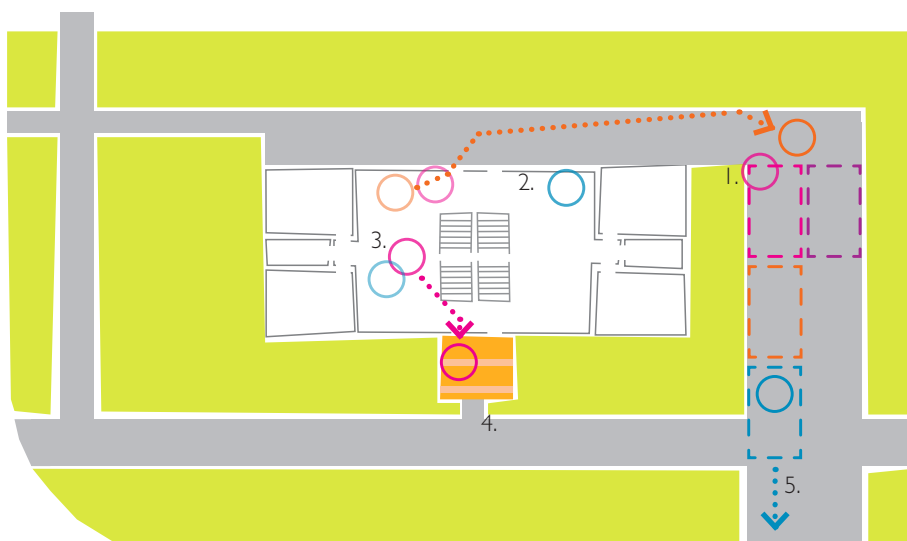
1st floor

Jessica turns to Tonya and introduces herself, and Tonya cheerily reciprocates. The two talk for a moment and Jessica repeats her question to Tonya. Also taken aback but unwilling to show it, Tonya replies that she's on her way to visit her daughter, and asks if Jessica like a ride to the hospital to see her husband. Realizing it is probably her best option in this place, Jessica decides to accompany her.



2nd floor

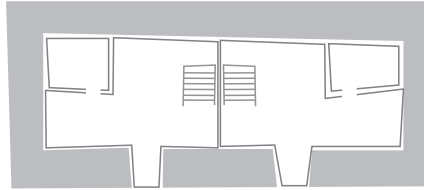
1. attempting to leave
2. marching
3. requesting
4. walking ahead, ignoring
5. driving away, barely avoiding accident



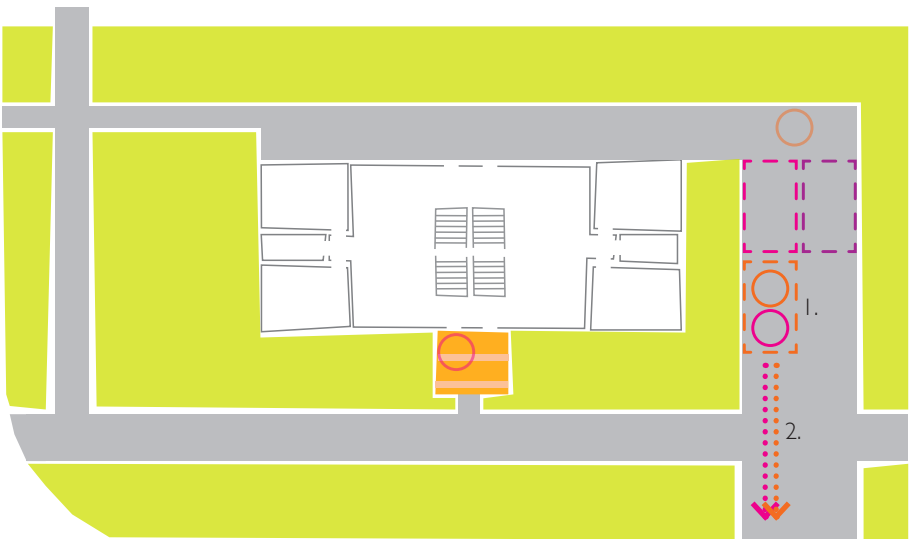
1st floor

The two women walk out the back door and realize that Tonya is double-parked in. One of the cars is Jessica's, but the other is Dominic's. Secretly irritated that he didn't park on the more open side of the driveway, Tonya marches back inside and politely asks Dominic to move his car. He snaps out of a daze and realizes it's time for him to go as well. He places his dishes in the sink without rinsing them off, again to Tonya's closet annoyance, and walks ahead of her outside. Not saying a word to Jessica, he gets in his car and hurriedly pulls out of the driveway, almost getting hit by another car in the process.

1. conversing
2. driving in silence

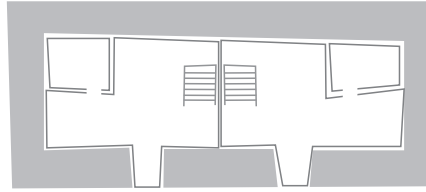


2nd floor



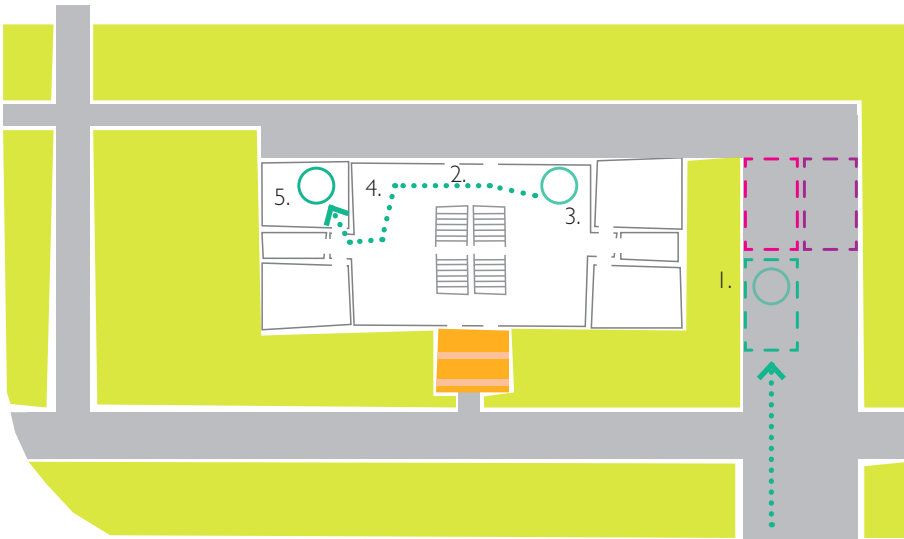
1st floor

“What’s his problem?” Jessica asks once she and Tonya are seated in Jessica’s car. (Jessica decided to drive so she could leave when she wanted to.) “I don’t know, but I worry about him,” Tonya replies. “He cannot seem to find any peace in his own situation, so he takes it out on the rest of us.” Tonya’s mind moves to her daughter, and the women complete the rest of the short drive in awkward silence.



2nd floor

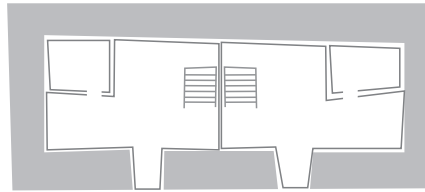
1. returning, praying
2. investigating
3. preparing food
4. creeping
5. praying, eating, doing homework



1st floor

Billy returns to the house after visiting his mom to get some homework done. Tonya and Stephen's cars are in the driveway, and Billy prays for a quiet night with few conversations. He enters through the kitchen to find no one else in any of the common rooms and breathes a sigh of relief. Still hoping to avoid Tonya, more on a basis of time than anything else, he quietly prepares himself some dinner and creeps to his bedroom to eat, pray for his mom and work on his assignments.

1. walking, thinking, planning
2. doing homework



2nd floor



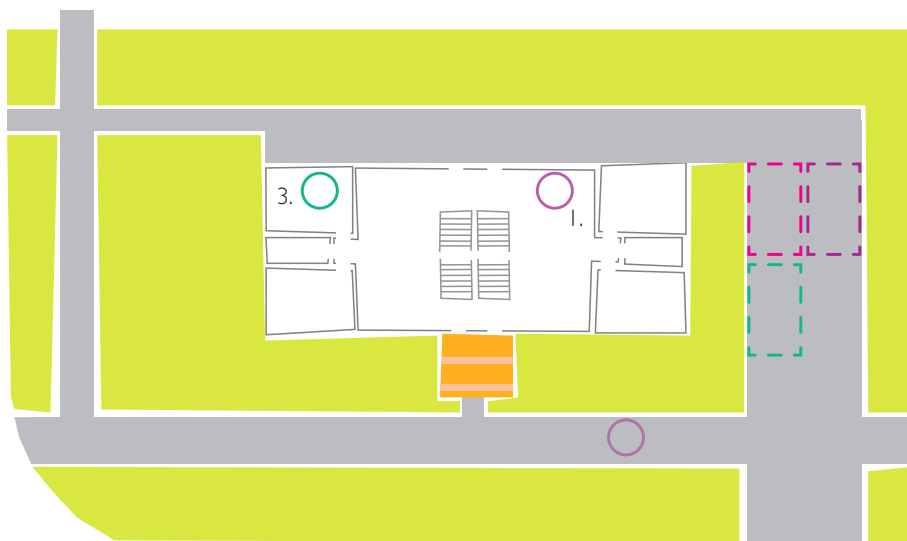
1st floor

Stephen walks back along the salt-covered sidewalks, trying to clear his mind after another long day alongside his unconscious father. The elderly man probably wouldn't hang on much longer. Stephen decides he should call his own son tonight so Tyler can come and say his last goodbyes.



2nd floor

- 1. heating soup
- 2. eating,  
telephoning son
- 3. doing homework

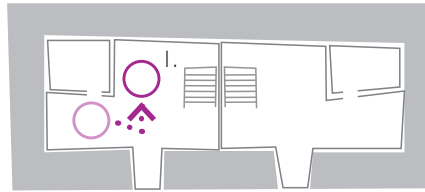


1st floor

Stephen enters through a front door to find the downstairs empty. He heats another can of soup and treads upstairs to his room to call his son. Tyler answers and offers to drive down on Saturday to see his dad and grandpa. They don't talk long, but Stephen is momentarily comforted by the sound of his son's voice.



1. reading  
Scriptures, falling  
asleep
2. doing homework



2nd floor



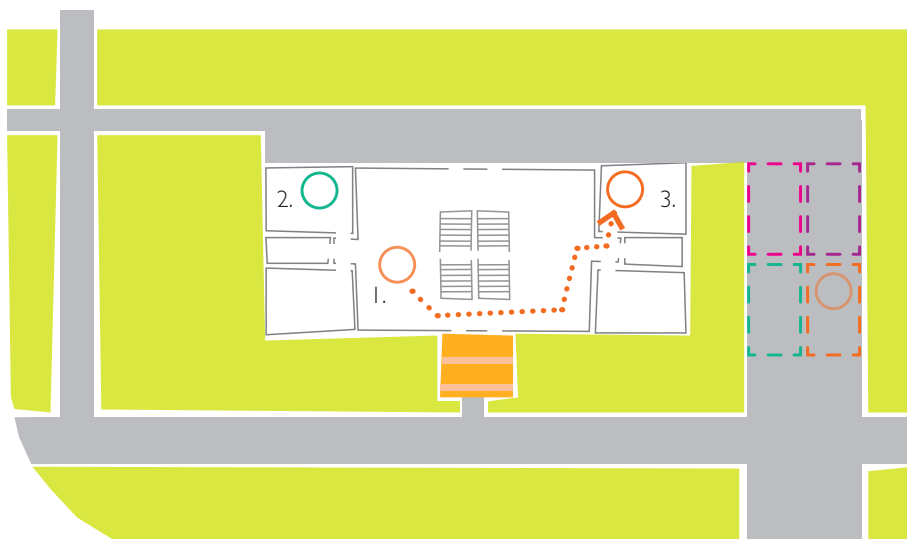
1st floor

After the phone call, Stephen takes out his book of Scriptures and begins reading where he left off the night before. He wishes the words that had comforted him so often in his life would have the same power now, but he cannot focus on them. Stephen gives up, turns off his light and tries to fall asleep.



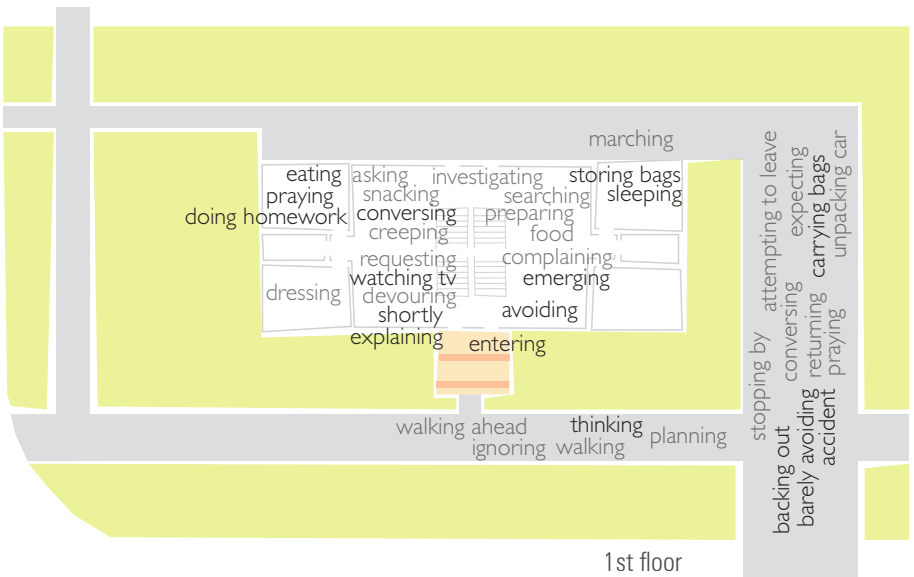
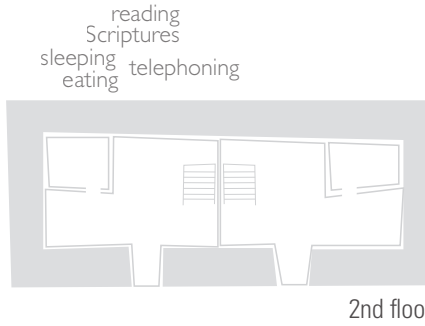
1. curling up, watching movie, eating
2. doing homework
3. sleeping

2nd floor



1st floor

Jessica returns with a couple movies rented from a nearby Blockbuster and a cheese pizza from Buddy's. Her husband was ready for his surgery the next day, so thankfully she'd only have to be here a couple of nights. She curls up on the couch and is amused by the films until the wee hours of the morning when she finally goes to bed.

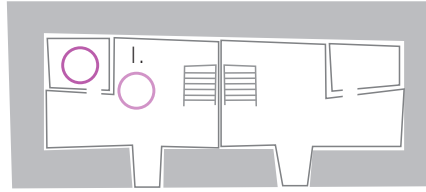


Placing verbs used in narratives within respective areas allows one to see which are most used and evaluate the most common activities of each room. Bold actions refer to common activities in all or most narratives.



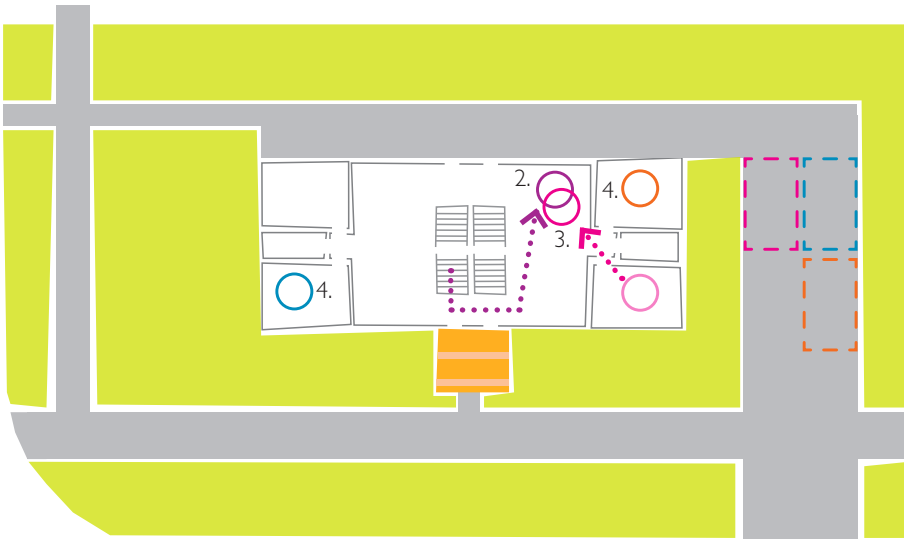
**individual scenario 03**

Saturday 7:00-9:40 AM



1. waking up, getting ready
2. preparing breakfast
3. conversing/prying
4. sleeping

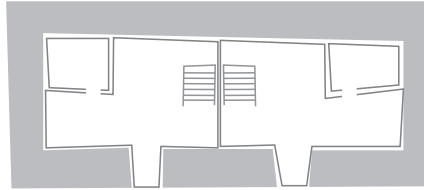
2nd floor



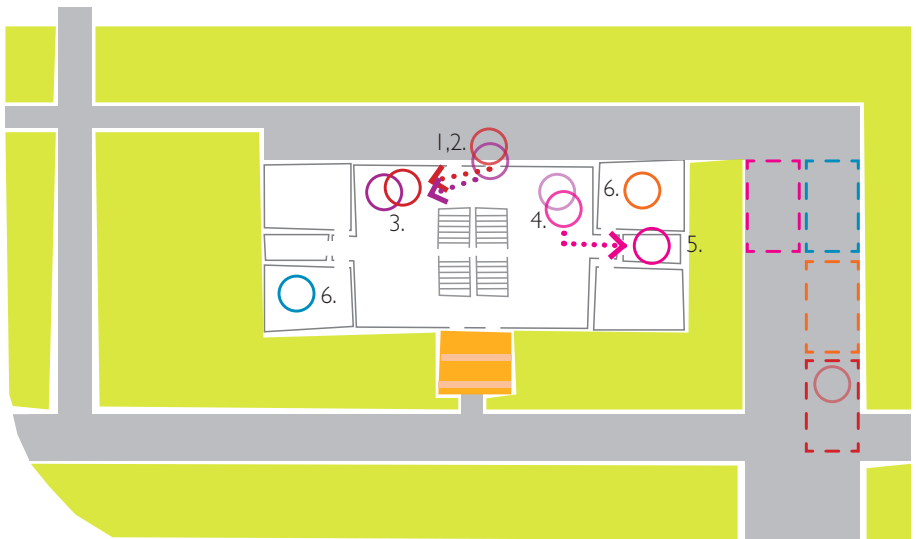
1st floor

Stephen gets up after another restless night, showers and dresses. He softly walks downstairs and goes into the empty kitchen to prepare breakfast. Tyler would be arriving soon to go see his grandpa, and Stephen wanted them to have a good breakfast beforehand. Tonya arises and enters the kitchen, surprised to see Stephen cooking. She asks if today is a special occasion, and he tells her his son is coming to visit. She's glad for him, especially because she thinks the human interaction will do him some good; she doesn't understand how he wants to be alone all of the time.

1. knocking
2. embracing
3. serving, eating
4. lingering
5. showering
6. sleeping



2nd floor



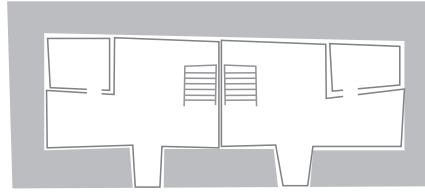
1st floor

A knock on a back door signals Tyler's arrival, and Stephen hurries to let him in. The two embrace and Stephen serves up the eggs, French toast and coffee he made them for breakfast. Tonya awkwardly lingers in the kitchen, interested to see how Stephen actually relates to another human being. When the two purposely concentrate on their food instead of conversation, she gets bored and goes to take a shower.

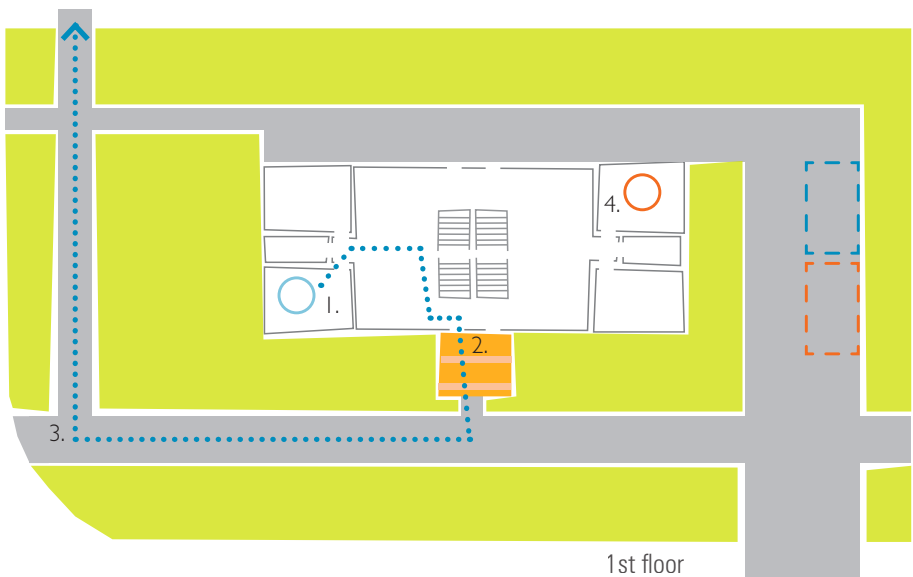




1. waking up,  
dressing
2. slamming door
3. running
4. jerking awake



2nd floor



1st floor

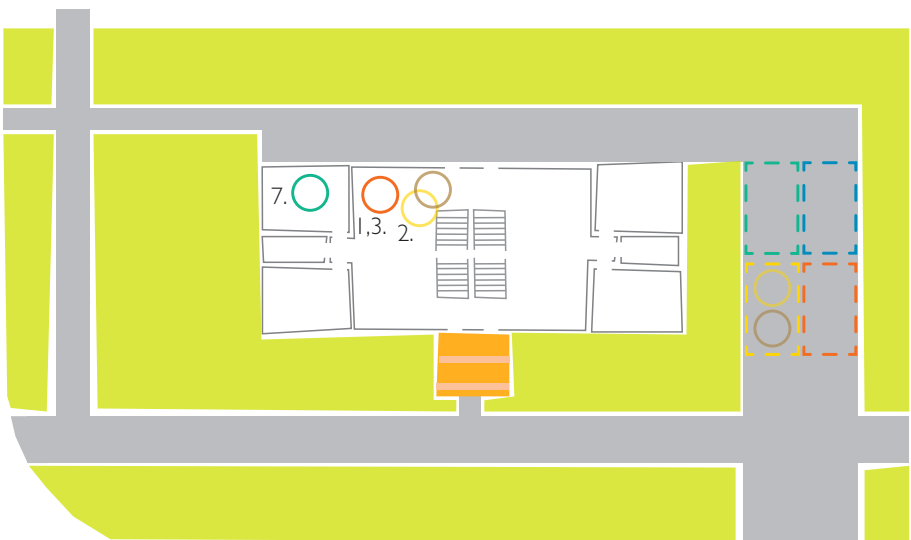
Dominic arises later than usual. His wife has steadily regressed in the past couple days, and he spent the previous two nights sleeplessly tossing and turning. Dominic quickly dresses in his running gear and heads outside for a long workout. His daughters would be dropped off later in the afternoon, which only made him more nervous. He accidentally slams a front door on his way out, waking Jessica from a light slumber.



1. sitting
2. introducing
3. envying
4. accidentally trespassing
5. sobbing
6. comforting
7. sleeping

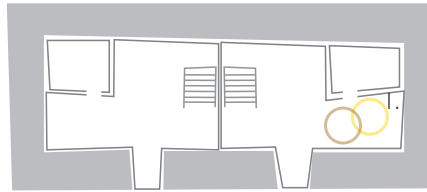


2nd floor



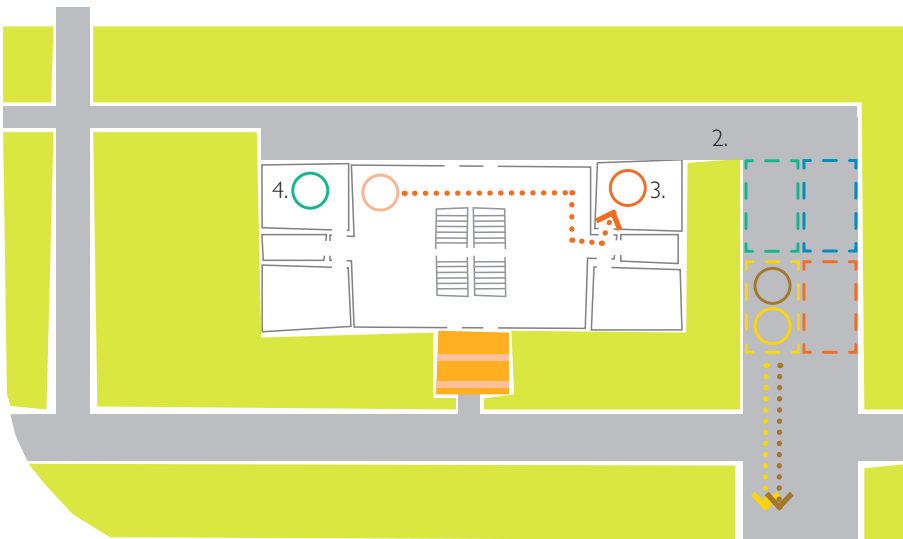
1st floor

A car pulls into the driveway, and a young woman approaches the back door. She sees Jessica at the kitchen table, but opens the door with a key. She's crying. A man quickly follows her, carrying a suitcase. Jessica glares with jealousy. The man briefly introduces himself and his wife to Jessica, and the pair immediately head upstairs. Once at the top, they realize the room is already taken. They hurry back down and go up the other flight. Michael sets his wife's suitcase on the dimly-lit floor, and the two sit on the bed. Kristin sobs into her husband's shoulder, and he holds her, trying to calm her down.



2nd floor

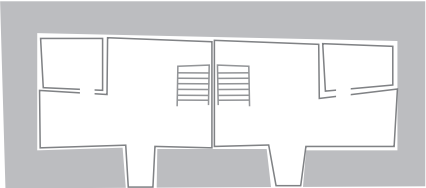
1. calming down
2. leaving for breakfast
3. pouting, packing
4. sleeping



1st floor

Kristin's sobs subside, and Michael suggests they get a quick bite to eat before returning to the hospital to see her grandma. Kristin nods, still unable to speak, and they leave to find a nearby restaurant. Watching the two of them leave, Jessica stomps into her room to pout and pack.

- 1. carrying bags
- 2. packing car,  
leaving
- 3. sleeping

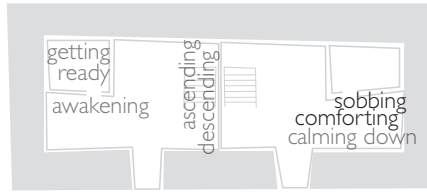


2nd floor



1st floor

After determining not to wake Billy up to help her, Jessica takes her bags to her car. She carefully backs out of the driveway and huffs off to the hospital to pick up her husband and return home.



2nd floor



1st floor

Placing verbs used in narratives within respective areas allows one to see which are most used and evaluate the most common activities of each room. Bold actions refer to common activities in all or most narratives.

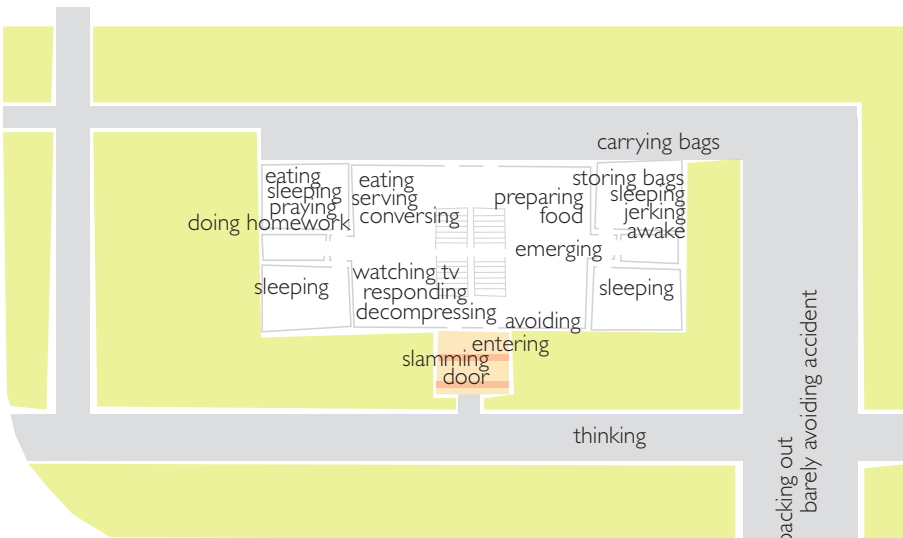
## design analysis

individual scenarios

final verb analysis  
individual scenarios



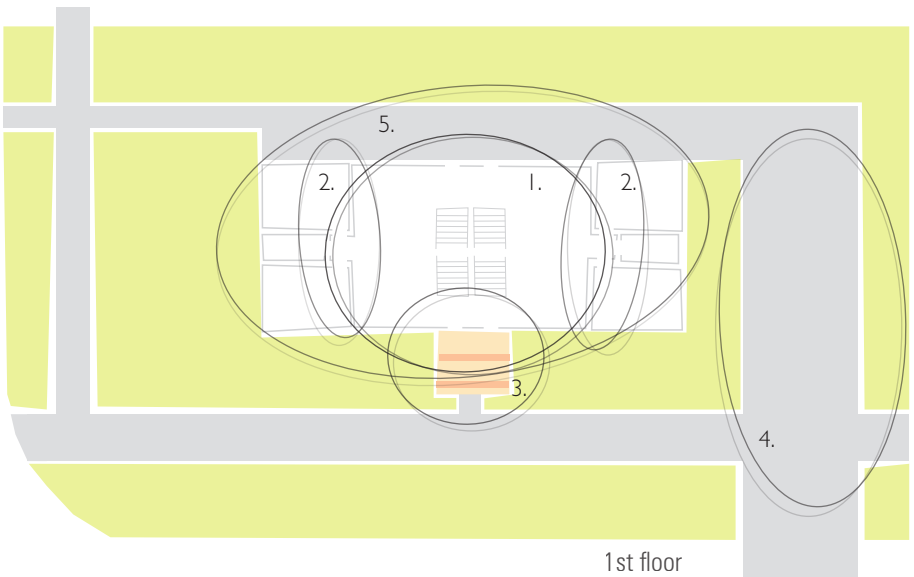
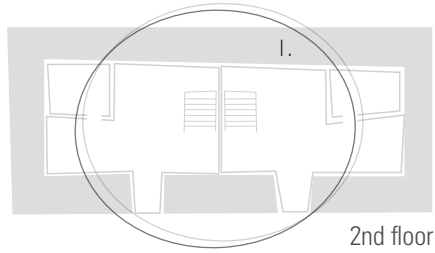
2nd floor



1st floor

Shown above are bolded verbs from all individual scenarios, which allow one to see main, possibly incohesive, actions taking place within the house over time.





1. Design of inviting common areas to influence positive interaction between users
2. Creation of experiential sound barriers to separate public from private
3. Focus on entrance due to users' frequent returns
4. Relocation of driveway for safer backing out
5. House as narrative through visible traces