

building from memory

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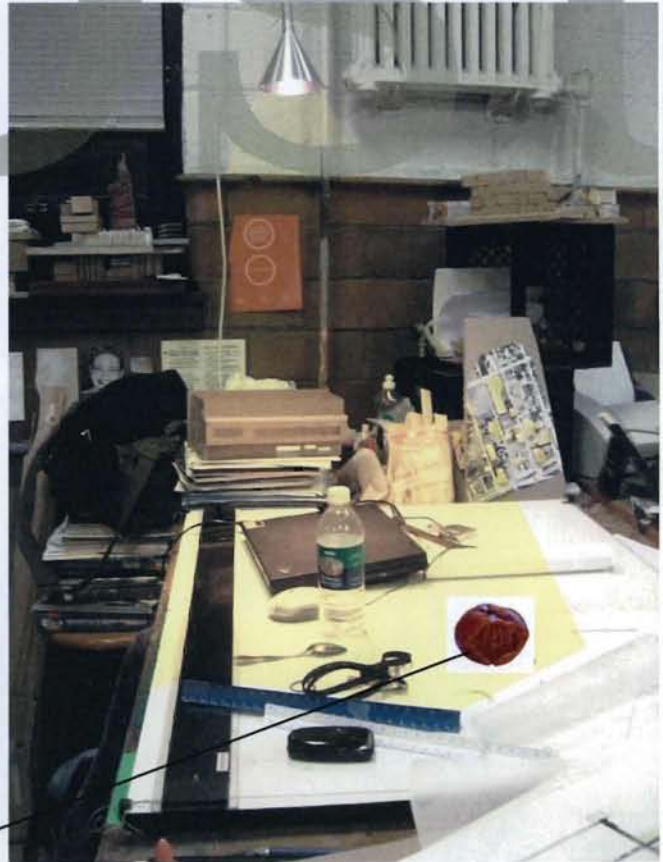
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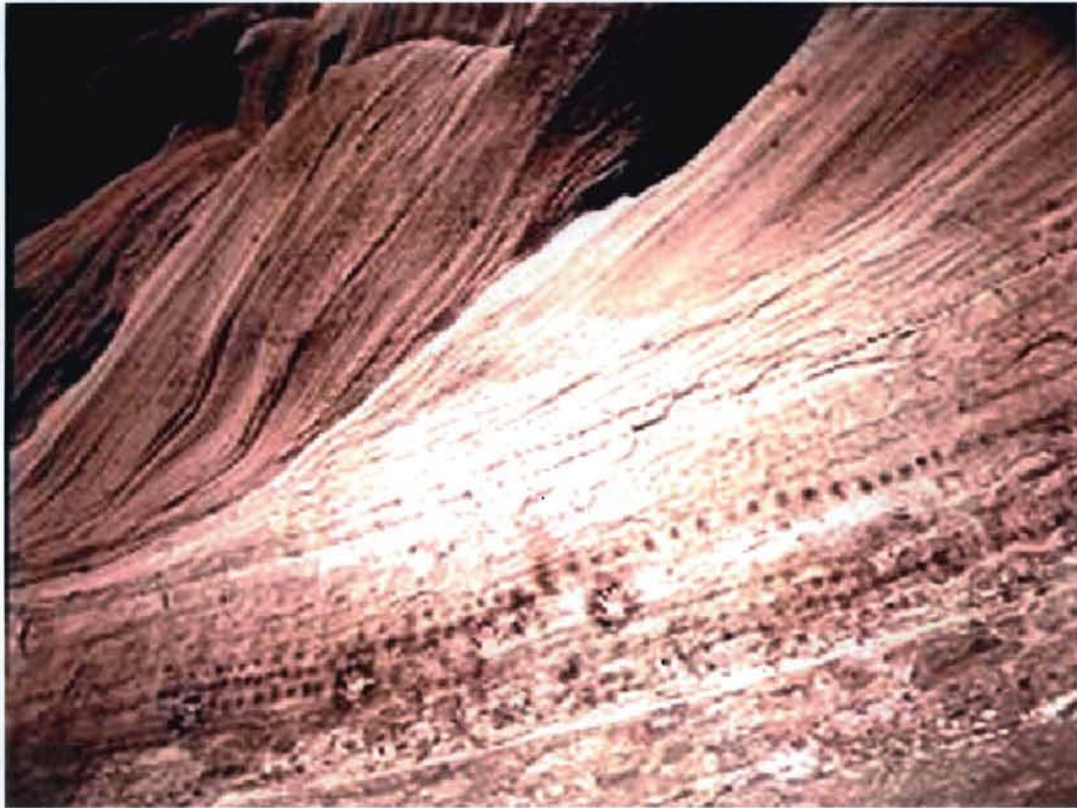


abstract

abstract



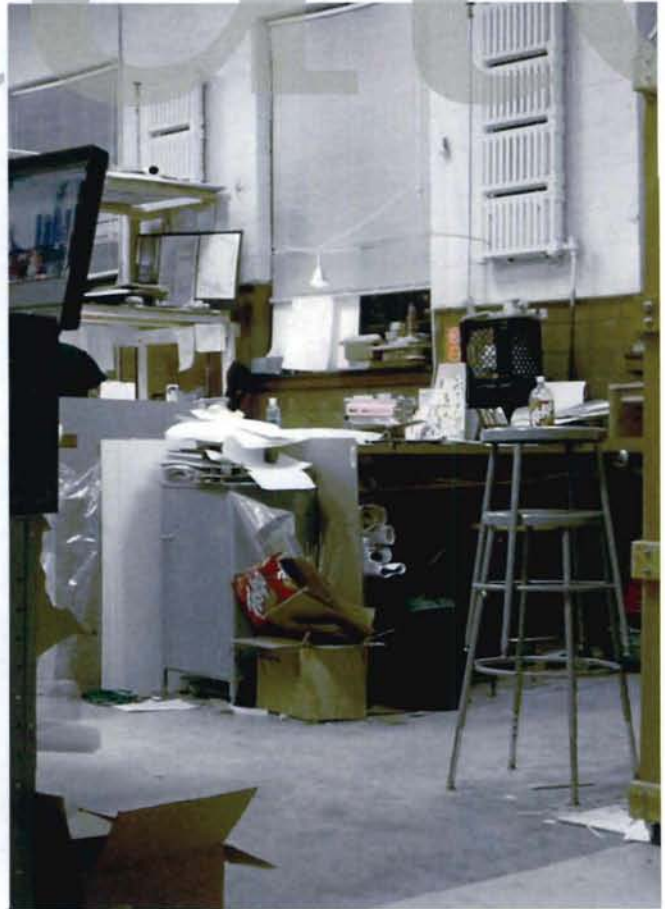
The focus of the thesis is about the specificity of place and the memory of how it has evolved. Research of the site provides not only a glimpse of its history, but also an understanding of the people who live(d), work(ed), and play(ed) there. It continues to grow and change over time. The landscape offers clues as to how this happened, similar to an archaeological excavation. Physical remnants and infrastructure begin to tell the story of the land. The rest is filled in through interviews with local residents, and research of past documents, maps, and photographs. The site (in lower East Detroit) is still filled with a certain spirit that will never be entirely conceived, although through the architecture and urban scheme it can be remembered and alluded to. By not allowing the memory of the site and landscape to die, a feeling of weight and pride is implanted into the neighborhood. A collaborative effort is needed to further establish the community, and by multiple hands an environment that reflects its past, builds on the current state, and proactively alters its future is created. The specific memory involves elements dealing with the actual land, such as divisions between farms, homes, and boundaries between parcels, and also the act of making and creating, especially during the industrial era in Detroit. Allowing these factors to bleed into the current proposal gives the site new meaning and a renewed sense of pride and ownership in the community.



ancient people followed the striations in making rows of dots and impressions of their hands into the surface of the cliff, as if to say, *"We are Here"*
-Linda Connor

state

project statement





A space is defined by how we use it, and identified as a place once we interpret its impact and relevance in our own lives. We then proceed to mark it in a way that will also distinguish it as our own. The reciprocal relationship created by our use of the land and how the land reflects this relationship develops a critical connection. Our values and hopes for future generations become apparent as the land is altered and physical forms take shape. We search and strive to create a "sense of place" that gives us meaning and origin. We are connected to the earth; attached as if strings pull us back down every time we start to move away from it. Memories are the way in which we recall and place meaning on the land. These memories impact the site and further the cycle of creating from generation to generation.

Growing out of the site, a specific condition presents itself, and shapes an interconnected network of circumstances. By focusing on the individual character of a site, and the qualities of the inhabitants and land, a compound relationship between them is aligned. A mold is created for the designer to fill with a solution that is cognizant of all these factors. Designing an accurate and sensitive form to represent and solidify the memory and evolution of place is more than just physical form, it's a profound spiritual act embedded with the desire and need for something. That something is critical for human life, and can be sensed through the soul.

A certain scale is necessary to allow collective memories to overlap. This is not a private event. The inhabitants of the neighborhood pause and reflect on this overlap in order to connect with one another, and to evaluate their environment. The goals and expectations that develop for the collective people are not contained but emanate through the edges to the surrounding community. Personal memories begin to develop and form a language complimenting that of the whole. The edges are soft and permeable; they allow their contents to spill over.

a place is created when meaning is extracted and the land develops its own language, spoken vicariously through the inhabitants

The program directly grows and evolves from the site; through its history, context, and current inhabitants. The programmatic functions on the site will offer an understanding of the past and opportunities for the future.

The connected elements embodied in the site also link people together with a common interest. Sharing a space that mentally and physically allows, accepts, and offers new ways to better the current condition will make it richer in character and become the glue connecting each peice together...



“Landscape as Memory”

Uncovering an episode of the past can trigger the mind and collect memories of what was. “In our everyday lives, memory is natural, perhaps automatic, [a] by product of the manner in which we think about an unfolding episode.”

-Daniel L. Schacter



site analysis



East Grand Boulevard and Jefferson



Existing Conditions

- Messiah Housing Corporation
- Riverfront access
- Belle Isle
- Design Build Render
- Metropolitan Center for the Arts
- metal fencing company
- Packard Plant
- Pewabic Pottery
- meadowlike quality (vast, open spaces)



1818

New Detroit Stove Works



Stove Factory



Uniroyal Tire Factory - Jefferson Ave



Current Condition

Beaufait
Melina
Pellin

"Ribbon farms divided the land into narrow strips which began at the river. A reflection of the past, streets are named after original French landowners."

Beaufait

1950's



Fort Detroit - mid 18th century



2006





frames



path

pieces



out





Common fleabane White Sweet Clover Rough Stemmed Goldenrod Queen Anne's Lace Yarrow English Plantain Common Milkweed Wild Crab Apple Pin Oak Eastern White Pine Cottonwood Switch Grass Canadian Wild Rye Big Bluest



at night the sight slips away, it's cold, chilly, and the wind blows



tumbledowns. A faint memory of bells and whistles. The

imaginary



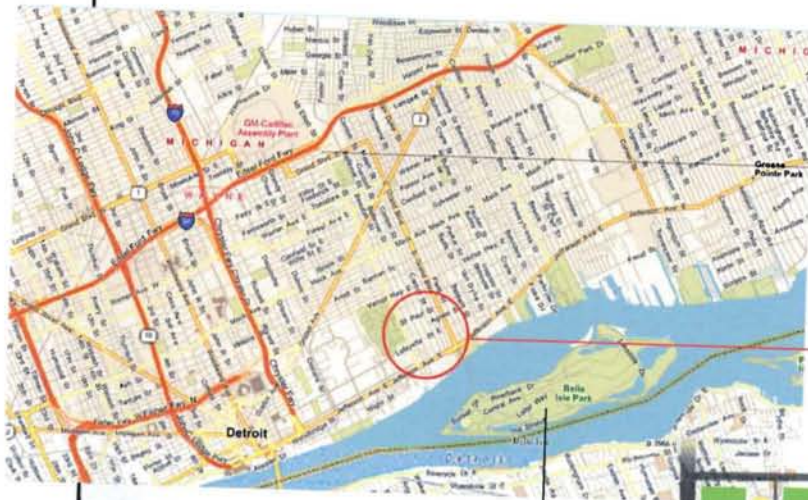
if you can find it

you can find it - just below the surface - where it remains ...

Located in the humid continental climate, Detroit is marked by variable weather patterns and large seasonal temperature variances. Identified as a warm summer subtype, the region has hot, rainy summers and snowy winters. The area is known for alfisols which are arable soils with water content adequate for at least three consecutive months of the growing season. This type of soil is found in cool, moist regions, such as Detroit, and is ideal for growing corn and wheat. Natural broad-leaved deciduous forest vegetation, is prominent and is also interspersed with needle-leaved evergreen forests or wild grasses.



Canvas No.



In the 1940s, workers at the Packard Plant in Detroit produced war materiel for the United States Army.



Packard Plant

In 1941 auto plants were converted for the production of war materiel, making Michigan the 'Arsenal of Democracy.'



Beaufait Yard was on the Michigan Central Belt Line, north of Jefferson. The railroad line can be found on a 1940 map.



The Grand Park (1963) and 1917 'Victrola Detroit Park' of 1917 remain visible in our collective memory, each of them a part of Detroit's past.



Jefferson RiverWalk - plan for riverfront



Diego Rivera
Fresco - Detroit Industry
Detroit Institute of Arts





"Space defines landscape, where Space combined with Memory defines Place" -Lucy Lippard



"Our belief in the city as a unique organism underlies the whole project." -Archigram Group



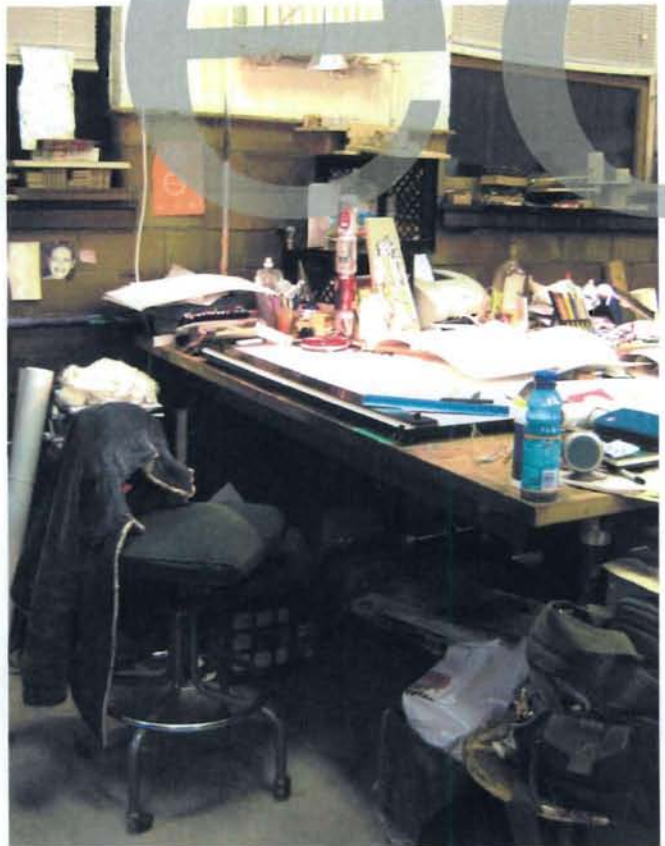
“The individual is what he is and has the significance that he has not so much in virtue of this individuality; but rather as a member of a great human community, which directs his material and spiritual existence from the cradle to the grave.”

-Albert Einstein



Linda Connor "Stones"

precedent analysis



Urban Strategies Inc.
Downtown Hartford,
Connecticut

precedent analysis

Urban Strategies is a design firm that utilizes many elements of Contextual Theory in that they treat every space and client with a respect for the individuality of **site and place**. Their philosophy of urban design focuses on managed growth for the health and quality of humans and the planet. They approach a design with a plan rooted in community and place. Following loose guidelines aids in design and helps shape an overall strategy. Managing growth and monitoring the evolution of cities provides Urban Strategies with a system to establish successful applications and future integration of new buildings or developments

In an effort to revitalize downtown Hartford, Urban Strategies encourages development of small and medium projects interspersed throughout the existing environment. Taking a holistic approach creates a cohesive downtown; positioning new buildings to embrace the distinct character of the place as well as repair historic sites. Urban Strategies also plans for a new transit route around Bushnell Park, which would further cultivate a greater connection between public and private initiatives and various establishments in the greater downtown area.

The manipulation and re-organization around existing physical and programmatic structures within the city embodies a contextual method in which pieces of the urban fabric are already in place, and lend themselves for re-integration in an overall scheme.



Integrate and Connect

“Connectivity is a theme in everything we do; linking many disciplines, diverse communities, fragmented places, and strategic initiatives, all to create a better urban environment.”

(www.urbanstrategies.com)

The long term plan for downtown Hartford provides a way for the citizens to reinvest in the value of the built form and the individual character of the place without starting over. The plan allows new and future developments to complement the current context. Fusing the old and new forms provides a stronger, and more diverse foundation to further build upon. Analyzing the successes and failures of Hartford's past will give a critical outlook for new establishments who hope to provide a consistent and logical pattern for growth. A new transit system may also improve the relationships between businesses and the context just outside of the downtown area.



From the Hartford River looking east, the Phoenix ("East Building") tower and Downtown Place and the Connecticut Bridge over the Connecticut River. © 2010 CNUrebuild



At 275 feet, the Executive Tower was once the tallest structure in all of England. © 2010 CNUrebuild

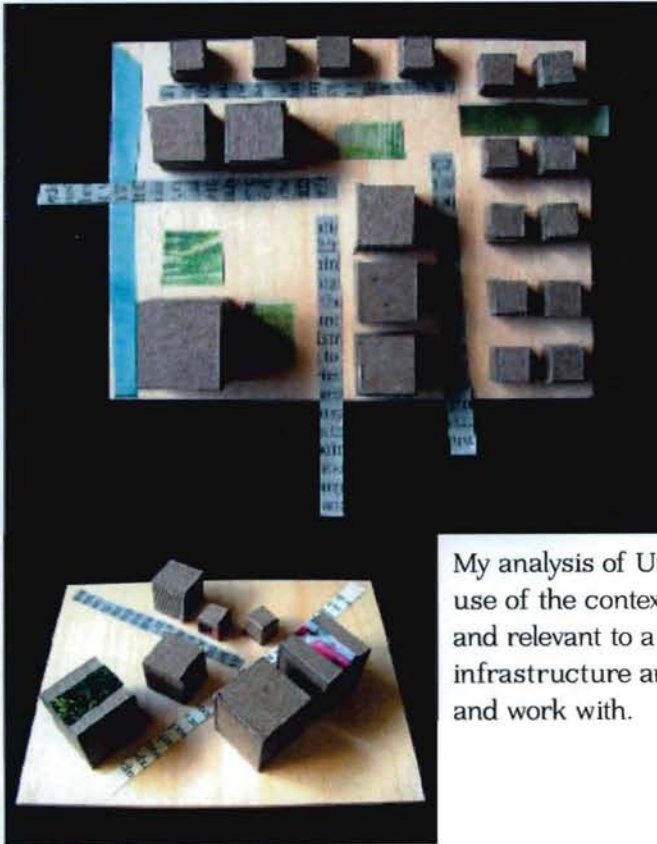


At Downtown Place, Downtown Place. © 2010 CNUrebuild



110-112 Main Street
Hartford, CT

© 2010 CNUrebuild



My analysis of Urban Strategies and their use of the contextual theory is effective and relevant to a city that already has an infrastructure and form to build upon and work with.

They do not disregard memory and the influence of the larger community and neighborhood. Downtown Hartford already has an existing "fabric" and memories that are important to the city and its inhabitants. Implementing new forms along side the old ones makes a more believable and stronger proposal.



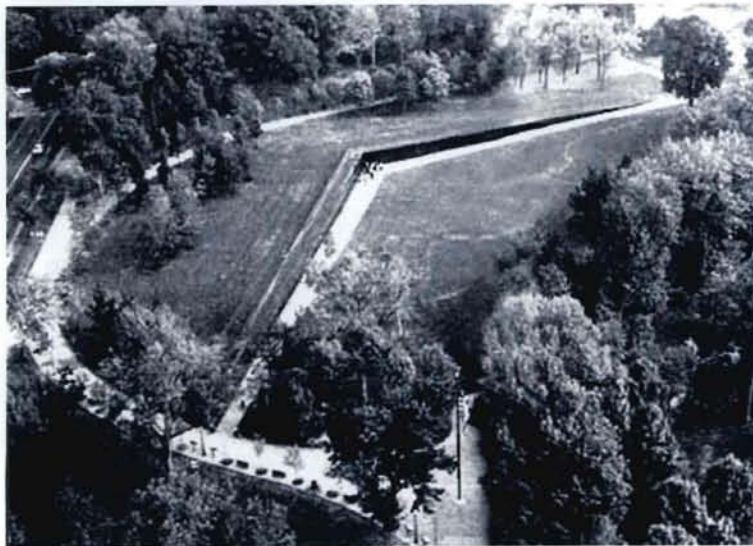
Vietnam Veterans Memorial

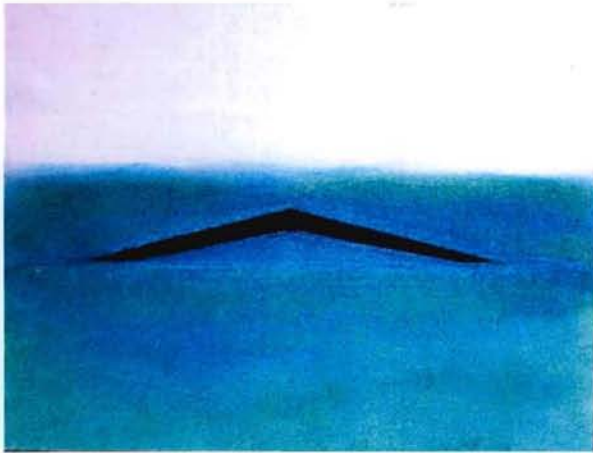
Designer: Maya Lin

Washington D.C.

Completed in 1982

precedent analysis





The Vietnam Veterans Memorial is a simple, yet elegant memorial honoring the memory of fallen soldiers. Maya Lin, a student at the time, originally designed it for a class she was taking at Yale, which allowed her to focus on aspects of the design that she felt were important rather than trying to gear it towards the competition abstract and guidelines. Maya wanted to address basic questions, "What exactly is a memorial," and "What should it do?"

The ideas that Maya was trying to capture in the monument coincide with similar ideas I am researching for my thesis. The monument creates a feeling that there is something special and much deeper than what we see on the surface. Engraved in the cold, black, granite are the names of 57,000 people, missing, or killed. This place is provoking, in that it asks to be touched, not only physically, but also through one's mind. One is forced to recognize the reality of the war, and its devastating effects.

The memorial is a sculptural piece, but is able to embrace the essence of time within its design. The names engraved on the granite are chronological, but begin and end in the center, in order to create a time line that circles back on itself and closes the sequence.



The Memorial Wall was also very controversial at the time of its inception. The walls are sunk six feet into the ground, "conversing in the space of the dead." Some feel that the work is not traditional of war memorials in the United States as it does not include patriotic writings, or heroic statues, however, most feel it is poetic in design and experience. The granite, from Bangalore, India, was specifically chosen for its reflective quality in order to allow visitors to simultaneously see his or her reflection as well as the engraved names. Symbolically, this creates a bridge between the past and present.

This specific idea is also relevant to the research of my thesis. How can we create a connection between the past and the present that is not too literal or nostalgic, but resembles and gives the user/viewer an understanding of places and events that occurred? The goal is to invite users to understand the place and offer memories of what once was; enriching and bringing a different kind of consideration and compassion to their perspective.



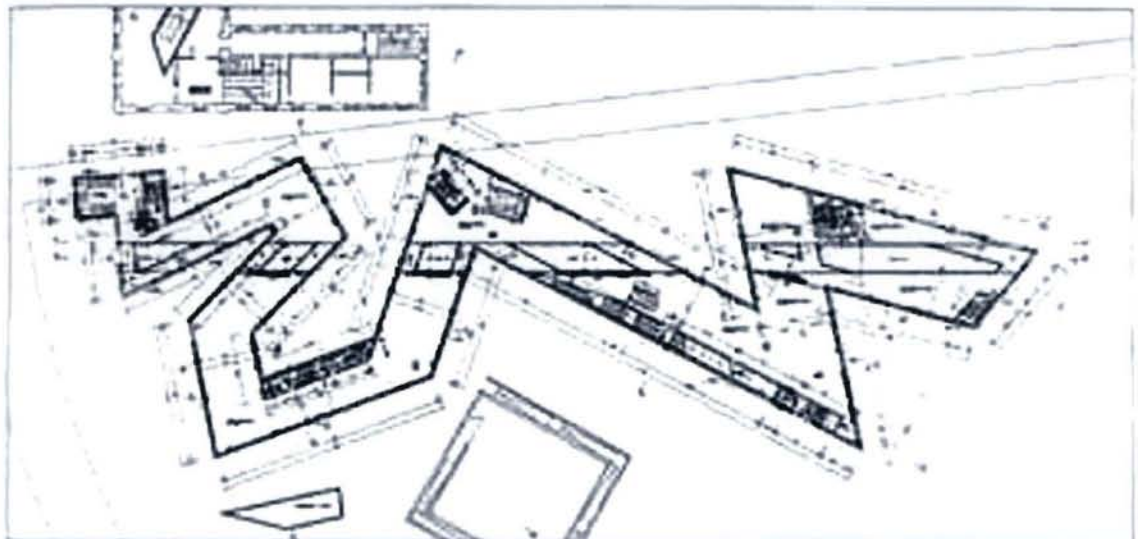
Jewish Museum

Architect: Daniel Libeskind

Berlin, Germany

Completed in 1999

precedent analysis





The Jewish Museum, designed by Daniel Libeskind, is a very distinct building as it is not designed according to any formal program, but rather a series of constructed spaces that assist in telling the story of the Jewish people in Germany and the devastation of the Holocaust. The museum is itself a work of art, "blurring the lines between architecture and sculpture."



Every design decision has relevance and importance in regards to the site, the Jewish history, and the entire experience surrounding the Holocaust. The windows are lines cut through the zinc plated skin, and were created from connecting different sites in a Berlin map that are important to Jewish history. The museum can only be accessed through the entrance of the adjacent museum of German history. This is meant to symbolize that the history of the Jewish and German people is inseparable, secret, and violent. Despite it's seemingly skewed and irregular form, there is a straight, but discontinuous axis through the main building, marked by hollow concrete towers, which are painted black. One of the towers is called the "Memory Void," for those affected by the Holocaust.



Liebskind also used the concepts of absence, emptiness, and the invisible to express the loss of Jewish culture within the city. Liebskind applies this dialogue to his built form; he uses the history and its disappearance of it in Berlin to make a bold statement in his design. The memory and history of the Jews is very important, and making that history available to others is just as important so the memory is not lost. The building is successful in its mission to house not only the unfortunate memories of the Jewish people, but also it becomes a memory and a means to tell the story to our ancestors.



In this void is an installation called "Fallen Leaves," by Menashe Kadishman. This installation (pictured left) is made of 10,000 coarsely made iron faces. Visitors are permitted to walk on the work, but by doing so create a somewhat "industrial noise" with each foot step.

Project Row Houses

Designer: Rick Lowe

Houston, Texas

Completed in 1999



precedent analysis



The Project Row Houses consist of 22 shotgun-style houses that have been converted from a state of abandonment to living artist residences. Rick Lowe, the designer, creator, and community activist responsible for the project, wanted to “bridge the gap between artists and community by providing year-round cultural and educational activities, and to involve neighborhood residents in the creative process.” Lowe has not only been successful in his initial goal, but also has been able to address other concerns in the community through the row house project. While interacting with residents, it became apparent that teen pregnancies and birth rates were high; Lowe saw this as a wonderful opportunity to use the row houses for an even greater purpose. Seven of the homes now serve as transitional housing for young mothers and their children.



Rick Lowe transformed the Third Ward, in southeast Houston, through his art work and vision for a canvas that encompassed a much bigger picture. Lowe was inspired by the German artist, Joseph Beuys, who saw all human (inter) action as art. Lowe realized that life itself is a work of art; "art can be the way people live."





Mr. Lowe purchased the shotgun houses with many other artists and supporters. The idea that this project has been pushed forward because of the collaborative and joint effort of the funding companies, the artists, the community members, and residents, is really an important element in the success of the whole endeavor. Through the gradual and participatory planning, the project is flexible and open to new programs and ideas, which allowed it to incorporate the program for young mothers.

One artist in particular, Julie Mehretu, began spending afternoons at the project, and teaching art to kids in the neighborhood. Julie, trained as a painter, absolutely loved it; "The kids were full of energy and pride." Because the program evolved organically out of the neighborhood, it had a 'real family vibe.'

The project actually has many similar elements to my thesis exploration. It not only utilizes the rowhouses as an important artifact from the history of the site, but also reapplies them to the current context and condition. The rowhouses have also successfully integrated themselves within the neighborhood, and consciously seeks and addresses social issues in the community. The last element that is really similar to my own project, is the way it grows and evolves over time. It has a sense of "looseness" that doesn't set rigid goals or guidelines for the project, but gives it many more opportunities by being adaptable.

College for Creative Studies

Detroit, Michigan

Established in 1906

Current Location since 1958

program precedent

The CCS campus is approximately 10.5 acres and utilizes 232,000 square feet of instruction space in seven buildings.

The buildings on campus include:

-The Arts Center Building provides students with spacious housing and a fitness room. Additional services offered in this building consist of a mailroom, cashier, and ATM.

-The Administration/Admissions Building houses admissions, external relations, executive offices, and international student services.

-The Academic Resource Center houses the Center Galleries, the U245 Student Gallery, the library, and a multipurpose student activity room. The Center Galleries feature exhibits by regional and national artists (including faculty and alumni). The U245 Student Gallery is a competitive gallery space, based on submitted proposal and slides, and juried by the Student Gallery Manager and Exhibition Committee. The gallery showcases between eight and ten exhibitions per year.



-The Kresge-Ford Building consists of classrooms that focus on; foundation studies, fine arts, illustration, liberal arts, photography, art education, and continuing education departments, in addition to the cafeteria and bookstore. Also contained within the Kresge-Ford Building is the Metal Shop and Foundry, and Wood Shop, both located on the 1st Floor. Corresponding classes will teach students how to use the equipment, and experienced technicians are also available to assist students working in the shop.

The new Walter B. Ford II Building houses the Advertising Design, Animation and Digital Media, Graphic Design, Interior Design, Product Design and Transportation Departments, Industrial Design departments as well as the Imaging and Audiovisual Checkout Centers.



The Imaging Center produces high-end, full-color, and mono-color printouts, along with eight-color, large-format posters. Services are up to 50 percent less than at other vendors and turn around time is often the same day. Students, faculty, and staff can also check out digital cameras, recorders, and drawing tablets at the Imaging Center.

The Audiovisual Checkout Center allows students to check out slide projectors, installation video projectors (CPJs), opaque projectors and overhead projectors.

The Yamasaki Building houses the Crafts Department, Financial Aid, Registration, Academic Affairs offices, and the Academic Advising and Counseling Center.



The College for Creative Studies is relevant to my thesis because of many similar disciplines. Within my program I hope to include 3 different schools that encompass the following areas of study; graphic design, illustration, painting, drawing, ceramics, glass blowing, fibers, metal crafts such as jewelry, carpentry, large metal design/sculpting, and concrete and masonry trades. While learning selected crafts, the students are also experiencing the “act of making.” Students are able to engage the process and work the materials in order to create something that is expressive of themselves and their chosen discipline.



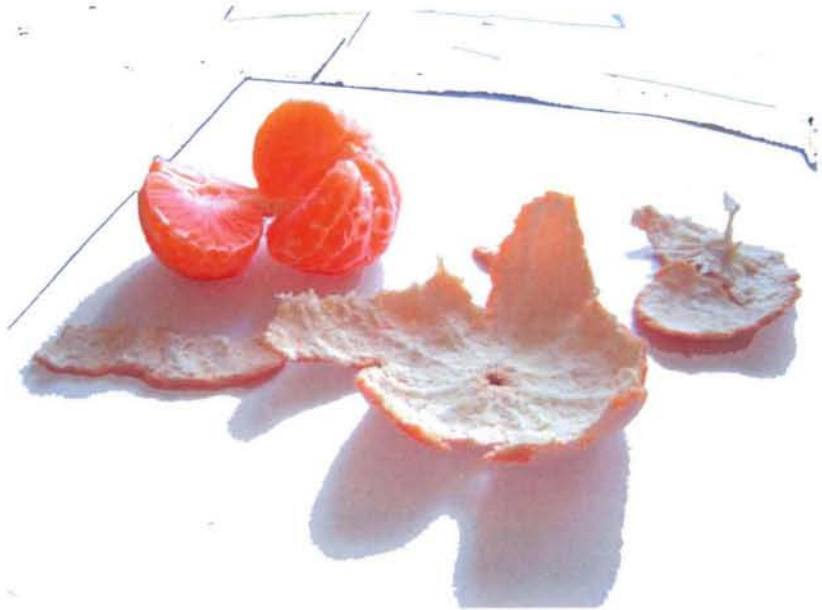
The school's urban setting allows the faculty and students to embrace a culture that values and respects the arts. CCS nurtures the creativity that is vital to development of modern culture. The president of the school states, "We also do a great deal of community outreach work; working with local city kids through very extensive after school programs." Being right in the heart of Detroit's cultural center brings and 'exciting and unique character' to CCS.



Part of the schools mission is to make Detroit a better place for the people who live here. The campus setting is expanding at CCS as they are collaborating with the Detroit Institute of Arts to create a world class sculpture garden. The sculpture garden is completely open to the public, and has seating and lighting at night. As an institution within the city, CCS has an obligation to alter and improve their environment, so the sculpture garden should be an interesting new feature in Detroit's landscape.

quala

quantitative summary



a center for making

A trade school/ art school hybrid is the key element of the program. Programs within the school allow expression of personal feelings and memories and also provide practical skills for future careers. Initial programs will include; metalsmithing, carpentry, concrete, masonry, drawing, painting, illustration, sculpture, photography, graphic design, ceramics, glass, fibers, small metals and crafts.

The inherent characteristics within the site lends itself to the idea of "making," as the former industrial site has left traces of its past behind. These clues and artifacts of the former uses and character play a critical role in what the site has become presently. Recognition of this memory gives the site a character and life that is unique from any other place. The history of the site is expressed through specific architectural installations and manipulations. Galleries enclose some of the unique spaces which also serve as exhibition areas for the student work.

enumeration of actions

A place for people to **reflect** on history and be able to see a visual continuity - relating how the environment has changed/transformed over time. The site and its users can **remember** its past, but also envision a scheme for the future. Through making, the program will create a platform for the actual manipulation of landscape and built form that raises a dialogue concerning current issues. People can **draw on** this experience of memory and landscape and **express** their own attitudes and beliefs towards history, the land, their own personal memories, and expectations for the site and program.

Through the act of making one can use their **hands** to construct and interpret personal feelings, and how they believe the community as a whole might transform. This would give them a more crucial role in the evolution of the land in which they live, work, recreate, and rest.

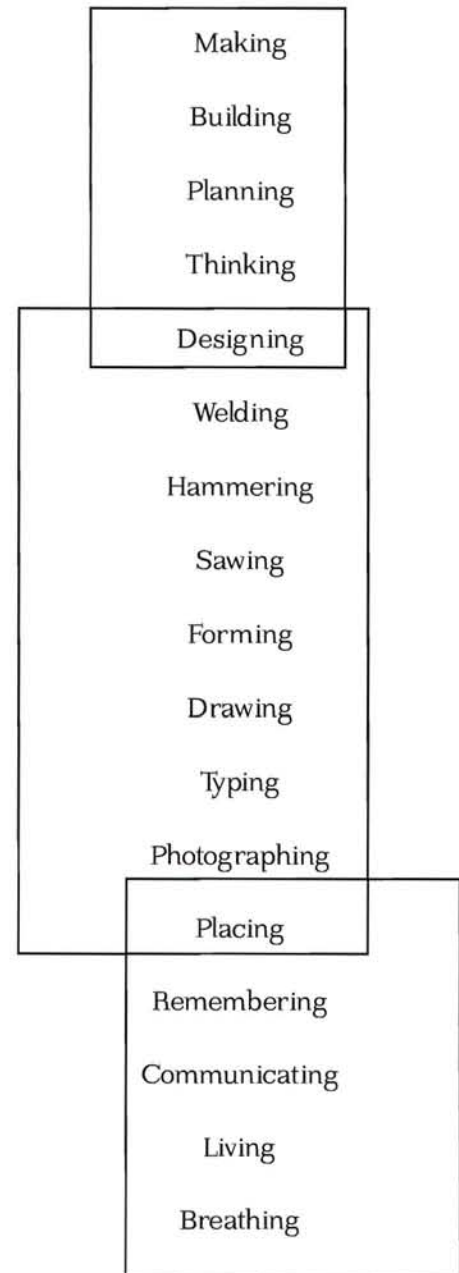
In this collaborative structure within the neighborhood, people could add and edit out specific elements, **controlling** their environment in a way that would be more beneficial than long-term city planning. The transformation that occurs will address site specific issues in an organic process involving all the users.

Actions of *Making*

Making things that allow expression and transformation of their materiality into something deeper is a critical act. Building programs, environments, and a sense of place over time, this space should be open and free to expand, discover, learn, and project. The space should be cool, quiet, and comfortable. It should be filled with light with views to other key elements of the program, including specialty buildings, preserved spaces, un-planned spaces, and residences. Planning, and thinking will be crucial in all acts. To have an atmosphere that resonates a forward motion and at the same time reflection establishes a more constructive atmosphere.

Welding within the metalsmithing program is conceptually wonderful in connecting and embracing the special pieces that unite to form one. Hammering and sawing are specific to the carpentry school and presents the shop quality of buzzing saws, dusty air, and precise, careful movements. Forming with the hands to mold and roll metals, glass, or ceramics allows manipulation to create a specific shape. Drawing and painting not only on paper, but on ones creativity and emotional experiences requires colors, tools, and media that at one point calms and another point excites and provokes intensity. Typing in a computer lab will provide all students with the resources and tools for furthering their studies not only in their specific trade but also in other disciplines. Photographing will capture movements; still frames of life and their most special moments. Lighting and framing can be used to emphasize views into the landscape. Placing pictures in an order will give them another dimension through narrative.

Remembering collective memories, specific to the industrial buildings, Belle Isle, the Grand Boulevard, train rides, and Detroit will create the dialogue that communicates a clear, but at the same time fuzzy image, similar to a black and white photograph that has yellowed over time.



Art School / Trade School Hybrid

Intent: To build a program and school that grows out of the site, building on existing memories, and connecting new forms to each other and the land. The school is not just an art school but also a trade school since it allows people to learn skills in carpentry, masonry, concrete, and metals. These disciplines would give people opportunities in areas of making that are relevant to many careers and also personal interests or hobbies. The act of making is an important theme on this site because of the history (place + time) and changing geography, built and un-built, and interactions of people and site. The various disciplines that are included within the program are divided into three categories grouping them as follows:

1. "Crafts"

- ceramics
- glass
- metals/jewelry
- fibers

2. "Digital and 2D"

- photography
- graphic design
- digital design
- animation
- painting
- drawing
- illustration

3. "Large Scale/3D Design"

- carpentry/wood working
- 3d installation art/furniture
- metals (large scale) & welding
- machining
- masonry

These categories provide a framework for organization of the school into 3 main buildings. One building already existing on the site is large enough to lend itself to be adaptively reused for the first school, Crafts. This building is located on Jefferson between Canton and Concord Street. The other 2 schools; Digital and Print Media, and Large Scale / 3D Design will require new buildings.

Master Plan:

- Another existing building that can be adaptively re-used for administrative offices and senior education is located on Concord Street.
- Open land for smaller buildings, utilizing old foundation work from homes that were demolished, as either; administrative / professor offices, workshops, or storage of materials.
- Another new building on the corner of Jefferson and Helen Streets may provide for additional studios or expansion of disciplines as the program evolves.
- Locate a new artists live / work residential unit on East Grand Boulevard
- Also included in the Master Plan is the proposal by the Messiah Housing Corporation for Artists Lofts on Lafayette Street.
- A central landscape proposal using hard and soft landscapes to connect the various elements of the campus and smaller landscape moves that are dispersed within the larger community.
- Smaller landscape moves include additional temporary and permanent proposals for galleries which can also be incorporated into student projects and collaborations with residents.
- Repair and maintenance to existing housing

Initial Quantitative Summary:

Approximately 270 students total

- 3d/large scale media

40 students total / 2 large studio spaces

50' x 45' average studio space for 3d/large scale media building

2,250 square feet x 2 studios = 4,500 square feet of studio space

- 2d/digital media

160 students total / ~16 studios

30' x 15' , 21' x 20' average sizes of studios for 2d/digital media building

450' square feet x 16 studios = ~ 7,200 square feet of studio space

- Crafts

70 students total / ~4 studios

30' x 40' average studio space for crafts building

1,200 square feet x 4 studios = 4,800 square feet of studio space

Other spaces: workshops (equipment), lecture hall, gallery, library, offices, storage, bathrooms, mechanical

Workshop Equipment Required (collective, public space, attended): kilns, ovens, metal-smithing equipment, looms, computers, dark rooms, saws, drills, lathes, paint booths, large desks and individual storage space

Activities: drawing, typing, reading, molding, forming, carving, tooling, cutting, shaping, weaving, blending, welding, hammering

Special Considerations: bright, operable windows, parking close to studios

Behavioral Considerations: very involved programs; provide lounge areas, vending machines, individual/group study rooms

Mechanical Considerations: heat output from large equipment recycled into other buildings, residential, or local businesses

Site Considerations: Connections to other buildings, residential, and surrounding community. Use of **landscape techniques** to create shared spaces, connections, and hierarchy between various schools, residential, and community. Typically hard-scapes (concrete) would connect buildings that are part of the school and soft-scapes (grasses, fields, gravel paths) would connect to residential supported by school, as well as outdoor galleries detached from 3 main buildings.



2D Design Building**1st Floor**

Space Name	Capacity	# of Units	Net Sq.Ft./Unit	Total Net Area
Community Area	15-20	1	450	450
Lounge	7-8	1	180	180
Mini Library	8-10	1	275	275
Digital Lab	8-9	1	320	320
Critique Space/ Lecture Area	20	1	415	415
Media Center	7-10	1	330	330
Main Office	5-7	1	200	200
Private Offices	2-3	2	80	160
Utility Closet	1	1	35	
Restrooms	4	2	130	260
Support Space— Display Areas	~25-30	1	728	728
Outside Patio & Lounge	30	1	900	900
Outside Gallery/Crit Space	25	1	650	650

Basement

Mechanical	5	1	1200	1200
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2nd Floor

Studio Spaces	12/studio	6	400	2000
Digital Lab	10-12	1	350	350
Equipment Room/ Technology Lab	8	1	300	300
Lounge/Work Area	4-5	1	180	180
Common Work Space	8	1	330	330
Dark Rooms	1-2/room	5	50	250
Lockers/Vending Area	3-4	1	80	80
Critique/Support Space	40	1	800	800
Support Space and Display Area	25	1	525	525

3rd Floor

Studio Space	10-12/ studio	6	300	1800
Critique Area/	12	1	360	360
Support Space				
Support Space/	25	1	665	665
Display Areas				
Restrooms	3	2	130	260
Office Space	2-3	2	150	300
Balcony-				
Outside Work	18	1	600	600
Area				

3D Design Building

1st Level

Space Name	Capacity	# of Units	Net Sq.Ft./Unit	Total Net Area
Main Entrance/ Lobby	8	1	315	415
Student Lounge	6-8	1	280	280
Restrooms	4	2	135	135
Wood Shop	16	1	555	555
Concrete/ Masonry Workshop	18	1	860	860
Metal Shop	15	1	900	900
Storage/ Drop- Off / Lockers	6-7	1	550	550
Outside Work Areas	25-35	1	2700	2700
Outside Patio/ Lounge	25	1	2000	2000
Support Space	20	1	545	545
Fire Stairs	5-10	2	170	340

Basement

Mechanical	5-7	1	1400	1400
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2nd Level

East Studio	15-18	1	2340	2340
West Studio	12-15	1	1545	1545
Support Space	20	1	1400	1400
Restrooms	4	2	135	270
Office	2-3	1	180	180
Outside Work Space	15-20	1 (north and south wing)	1605	1605

Space Detail Sheet Descriptions

Main Entrance/ Lobby

Purpose / Function: Area within formal entrance. Allows for an initial response to the space.

Lounge

Purpose / Function: Lounge area for students; a separate area that is distinct from studio space. Is public and can be used by students or teachers for activities both related and unrelated to the program.

Activities: Eating, resting, talking on phones, reading, meeting with friends, or groups.

Spatial Relationships: Lounge should be accessible and close to all the studios. Also close to an entrance since vending machines will need to be restocked.

Equipment / Furnishings: Vending machines, chairs, sofas, tables, magazine racks, water cooler.

Office

Purpose / Function: The office would serve both the students and outside community so should be close to an entrance/exit. Also, the office would require a meeting space for administrative staff to meet, not only for inner office meetings, but also with other administrative staff, students, and outside figures.

Activities: Coordination and execution of school functions: scheduling, financial, grading, and other administration duties. Meetings with students, staff, and outside figures; potential students, clients, donors, etc.

Spatial Relationships: Close to the entrance/exit, and lounge. Also, should be close to restrooms.

Special Considerations: This space is secure because of private information and financial dealings that occur within the office. It should have locks on all doors.

Mechanical / Electrical Systems: This space should have its own thermostat

Restrooms

Purpose / Function: To serve both students, teaching staff, and administrative staff.

Equipment / Furnishings: Toilets, lavatories, waste receptacles

Mechanical Systems: Should have vents out, and be handicap accessible.

Critique/ Support Space

Purpose / Function: Used by instructors to critique student work and can also be used for small lectures or discussions.

Activities: Presentations, demonstrations.

Spatial Relationships: Should be easily accessible; closer to an entrance.

Equipment / Furnishings: Should have moveable seats and podium. Other technical equipment should be made available for presentations.

Mechanical / Electrical Systems: Lights should be divided into presentation area lighting and seating area lighting and both should be on a dimmer style switch.

Studio Classrooms

Purpose / Function: Classrooms are used for seminars or instruction that is taught through lectures or slides.

Activities: Slide presentations, note taking, reading, discussions, exams

Equipment / Furnishings: Tables for 3-4 students per table; 15-20 students total. A podium and presentation screen.

Mini Library

Purpose / Function: To provide books, magazine, and other current literature and information to students and staff. Give inspiration and insight for projects. Used for studying and reading.

Activities: Reading, studying, sketching, designing.

Spatial Relationships: Part of main building, although it will not require enrollment in school to access.

Equipment / Furnishings: Shelving for books, larger and small tables and desks, and chairs for students to use. Larger reception desk and computer equipment to allow for students to check material. Computers for student and public use as well.

Behavioral Considerations: Quiet area, no cell phones allowed, should maintain scholarly atmosphere. More than adequate lighting should be provided; area should be bright, clean, and not cluttered with stacks of un-shelved books or magazines.

Mechanical / Electrical Systems: Requires adequate climate control for books and documents.

Studios

Purpose / Function: To provide space for students to work on personal projects and assignments as part of specific discipline they are working in. Provide larger desks and personal storage space. Promote learning, and creativity within students.

Activities: Designing, assembling, sketching, drawing, discussing, other manual manipulation, collaboration

Spatial Relationships: Studios comprise the majority of space, although some may be smaller or larger depending on the medium. Studios will center around workshops if possible.

Equipment / Furnishings: Large desks and tables for students. Lockers for personal belongings and supplies. A paint box would be available in two of the studios of the 2D Design Building.

Mechanical / Electrical Systems: Venting and temperature control should be managed in studios to prevent fumes or extreme temperatures from the use of large equipment.

Galleries/ Display Areas

Purpose / Function: Used to display work that is current for the term; can be used as a critique space, informal lectures, or presentations, or other events. Will display the students work and portray to the community the mission and goals for the school. Gallery should be accessible to everyone.

Activities: Exhibiting student work and projects. Provide information to visitors and guests through pamphlets / brochures.

Spatial Relationships: Gallery should be close to office so can be monitored and also if visitors have further questions they can direct them to office staff. Gallery should be easily accessible and highly visible as to involve the community and promote an open feeling on the campus.

Equipment / Furnishings: Tables, benches, display tables, boards for hanging projects / informational tabs about project / medium / artist.

Mechanical / Electrical Systems: Temperature controlled. Lighting should highlight students work; fixtures will be moveable.

Site / Exterior Environment Considerations: Whether interior or exterior gallery, should be visible and show a direct relationship and respect to the land and reflection of its memory.

Workshops

Purpose / Function: Workshops facilitate and aid in the design of projects by providing space for equipment, as well as additional table space / work area for exploration of the material and fabrication.

Activities: Molding, forming, blowing, heating, turning, hammering, rolling, soldering, welding, weaving, spinning, drawing, painting, developing, and other manual manipulation

Spatial Relationships: Workshops are on the first level of the 3D Design Building and are located centrally in the 2D Design Building.

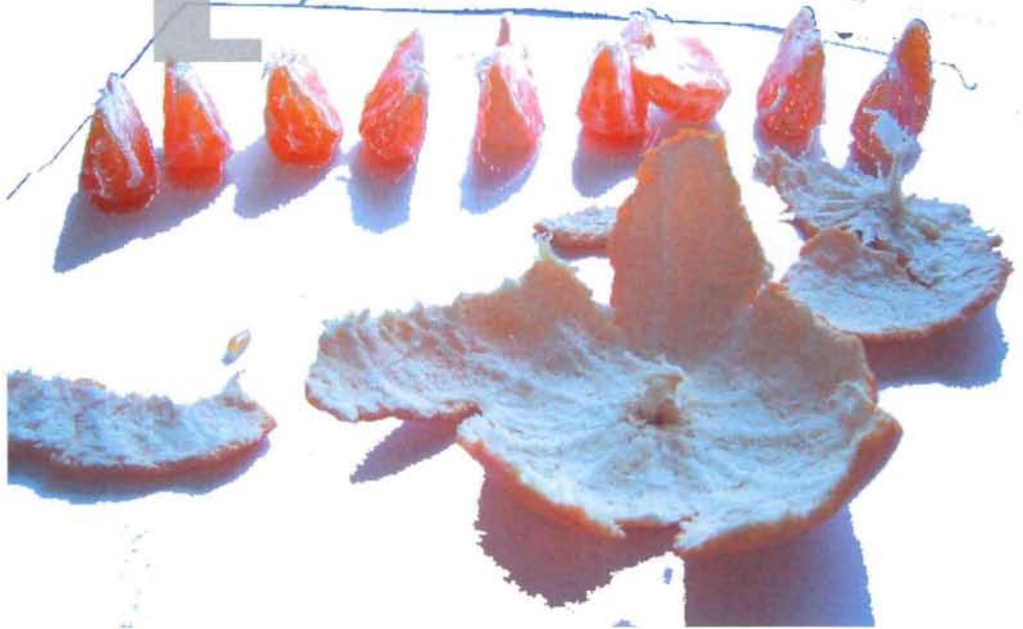
Equipment / Furnishings: Kilns and pottery wheels, ovens, cold forming equipment and metal working tools, drying ovens, saws, drills, mixers, welding equipment, looms, knitting tools, dyeing equipment, easels, drafting boards, computers, cameras

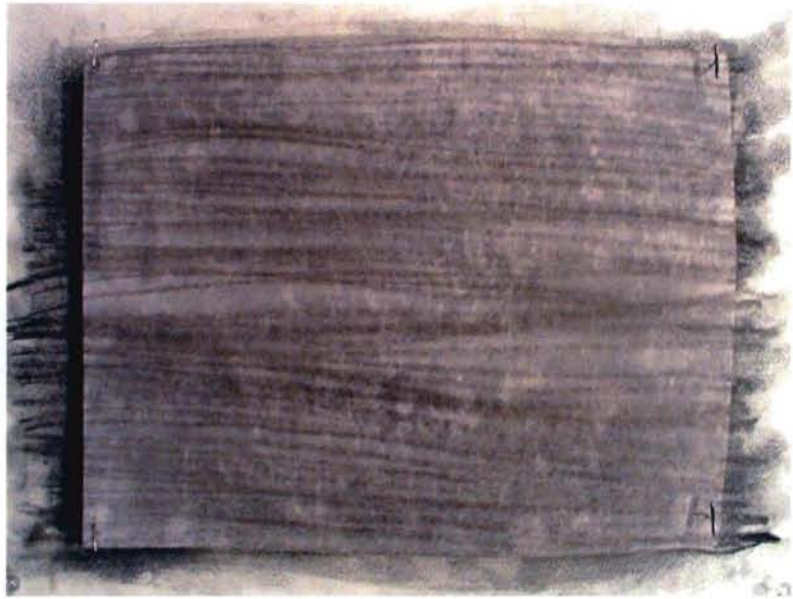
Behavioral Considerations: Extreme caution should be taken when operating equipment, and a trained attendant should be present (if required) to assist students and train them how to use various tools.

Mechanical / Electrical Systems: Venting and temperature controlled. High lighting, and task lighting provided as well.

spring board

spri





After researching and devising a plan for how and what I will make, it's time to just get started and produce as much as possible. That is the idea of the "Springboard" phase; to produce objects, drawings, models, or any other study that gives new insight into our sites, programs, and eventually to an actual architectural proposal. My goals during this first phase of making were to keep in mind the history of the site, memory, and the idea of growth over time. These ideas led me to create objects that could initially be seen individually, on their own terms, but then after making a second object from the same media, there was an evolution of the object, and material. For example (top) the charcoal lines on the paper was the initial act, however the paper underneath picked up the marks that were made just outside the boundary of the paper. They seem to have a methodology, but without the top sheet, the bottom sheet would seem empty, like something was missing.



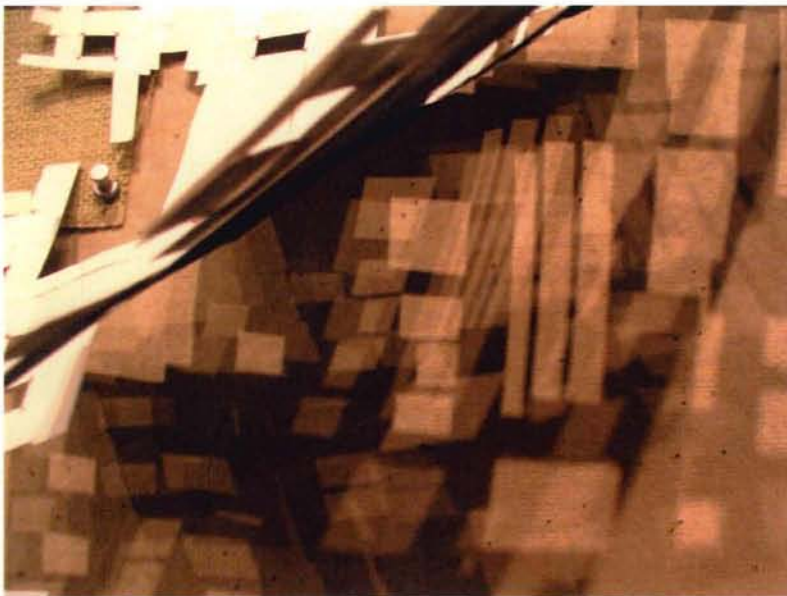
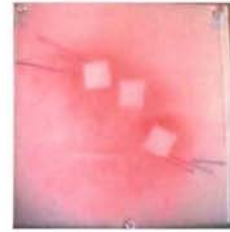
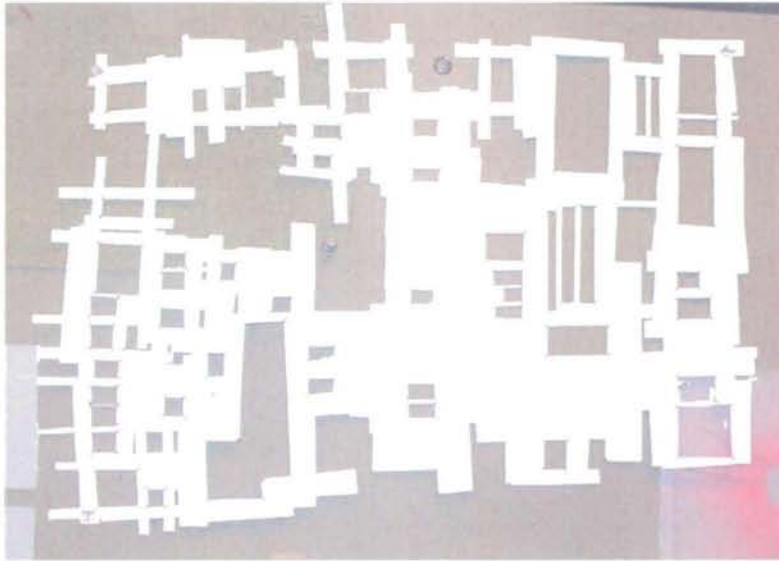
Small sketch models inserted into site model showing form and relationships to the site.



The tectonics of the buildings would also reflect this kind of initial and secondary act of making. For example, one study (pictured below) involved the use of concrete which could be applied to the building in the form of panels, and the remaining formwork could be cleaned and reapplied at a different location on the building exterior or interior.

This process of making and application could also be utilized in the "phasing" and implementation of the project. The project would be thought of in various phases, but would be implemented loosely and need constant revisions according to ideas from students, professors, residents, designers, architects, and other community members.





An overlay of the site model (top) shows “negative” space , and the resulting shadow patterns (bottom). The initial act of making the overlay was to create a pattern to make other overlays, and investigate further other conditions on the site such as positive and negative space, street grids, and building patterns.

The images to the right are small diagrammatic studies into the forms or topography on the site.

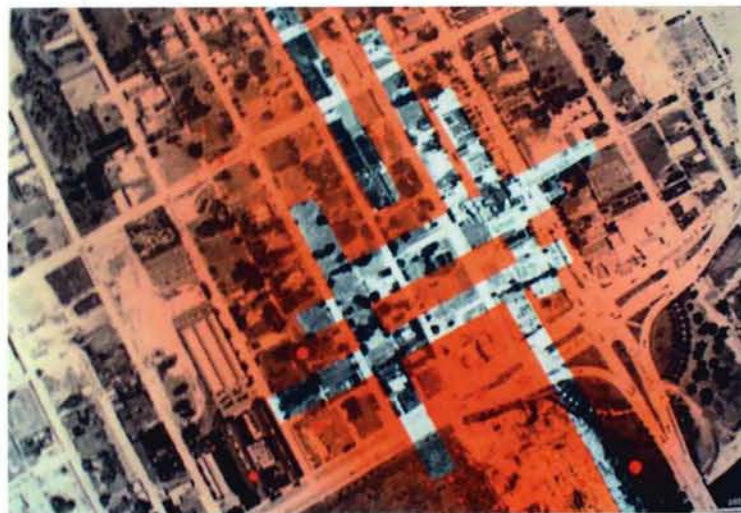


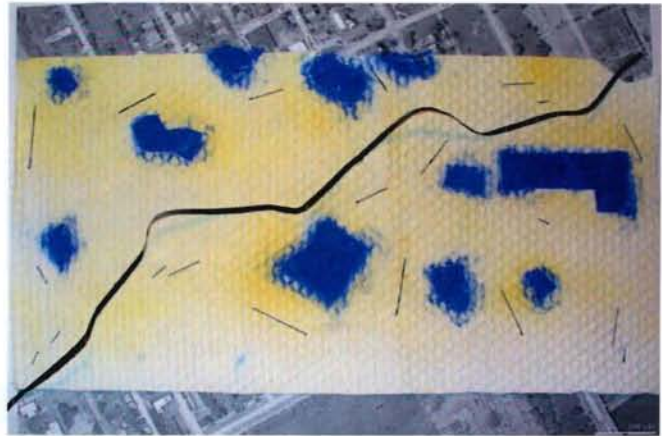


Overlay for site model, weaving various colors and patterns to create connections.

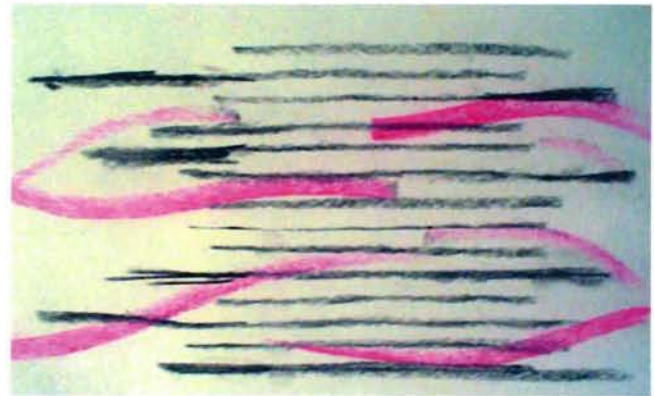
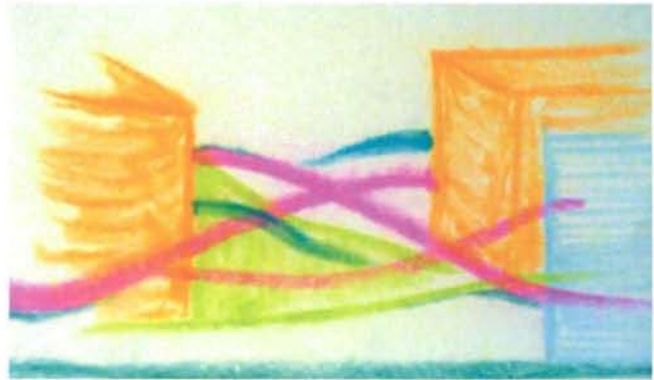


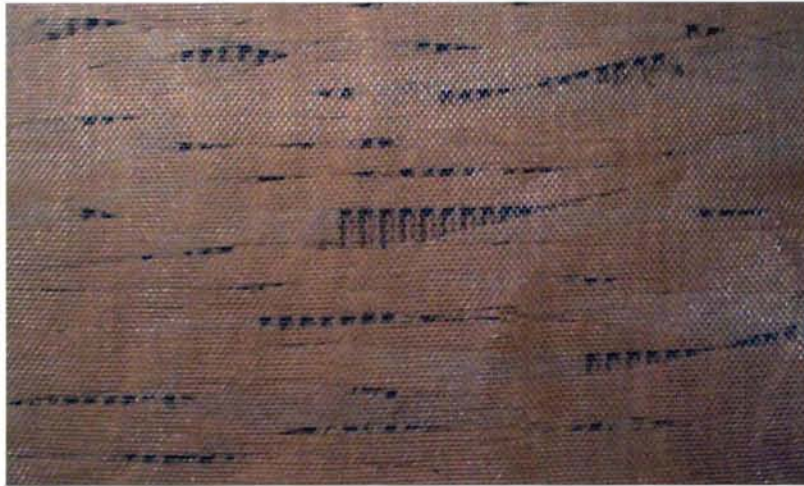
Strips of material and overspray implicating specific connections within site.



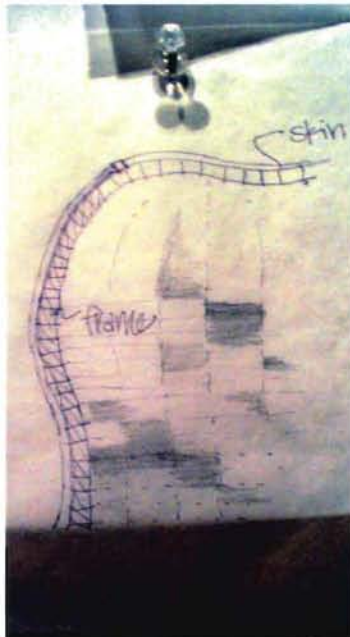
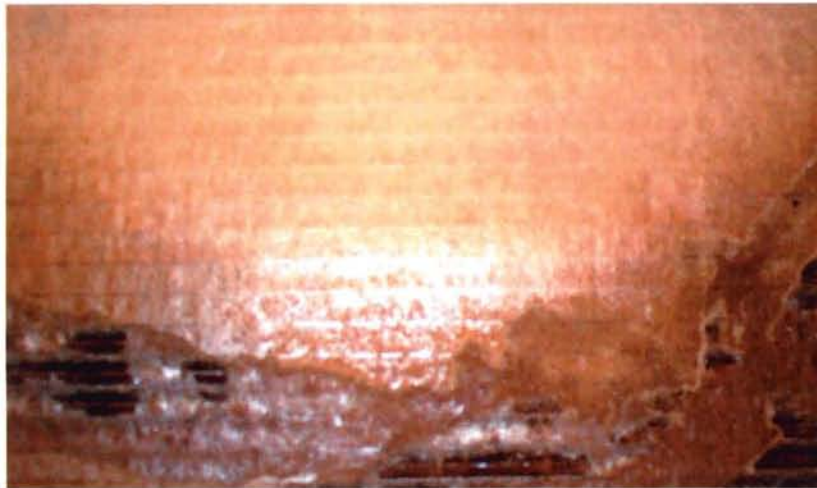


Conceptual sketches of connections between buildings, forms, and the landscape.





Another goal of the springboard studies was to investigate and document different qualities that could be implemented in a built form that would also reflect various conditions of memory and time. The most effective way to do this kind of research is by thinking of the wall section and “skin and bones” of the building.



Paths and connections in the landscape and between buildings are useful in emphasizing previous structures and forms from the site's past.

left| Sketch of skin & bone quality acting as structural frame and outer covering.

Plywood and acrylic models aided in expressing qualities of stacking, layering, and light versus void. These would be characteristics of a building that houses carpentry. The other disciplines involving large scale media, such as; metal, concrete, and masonry would fit into this same building.

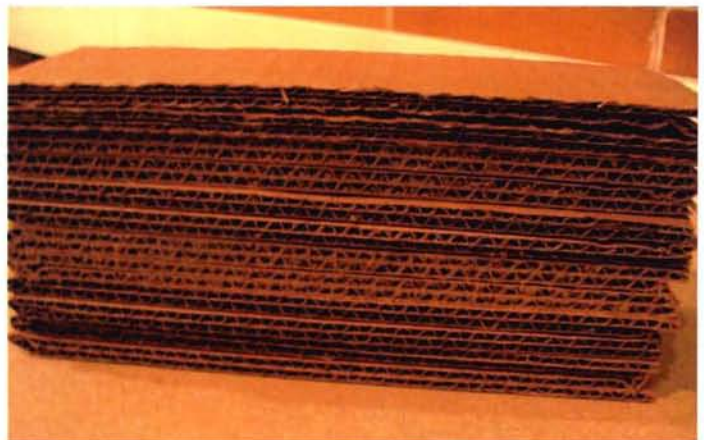
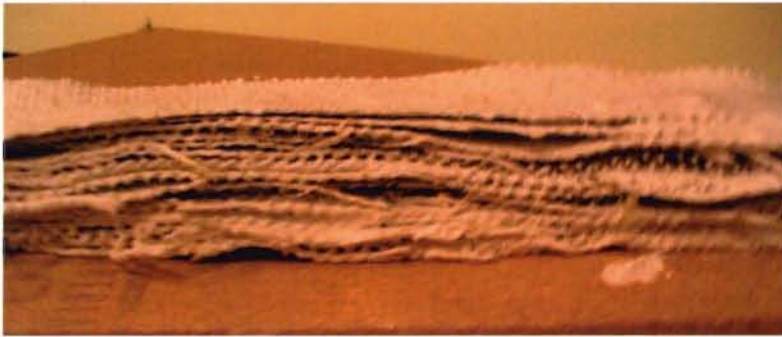


These studies became part of a larger conceptual exploration of the materiality of each new building proposal.





Plaster and fabric study models create flexible layers.



Layers of cardboard folded, stacked, and cut emphasize repetition and movement. These qualities are important within 2d design, in particular photography, digital/graphic design, and animation.



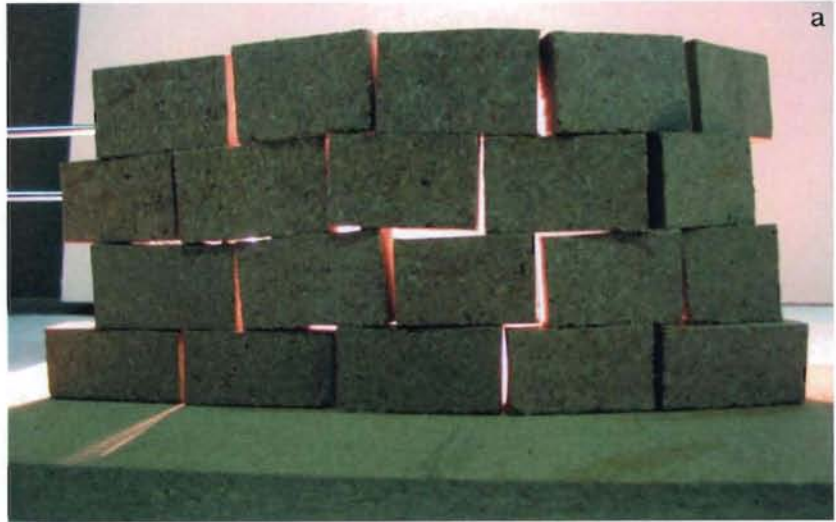
Amorphic and curvilinear lines represent an organic form that “opens up” (below) and continues to grow from place. The transition from light to dark will allow the building to “glow,” giving off a feeling of warmth and light. These characteristics apply to glass, metals, and ceramics as they all require heat and energy.



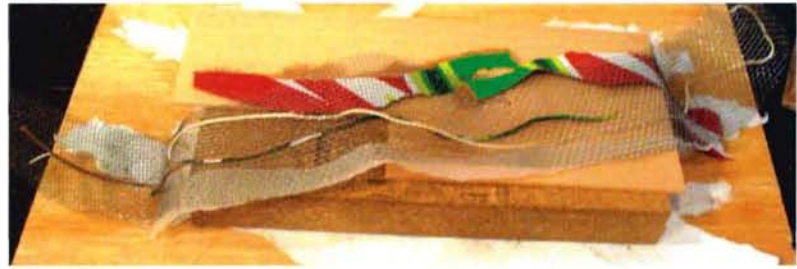
Various materials (above) are combined to form a whole, but one can still read the elements as individual pieces. These layered pieces are organized on a skewed grid (as opposed to just stacking them) in order to amplify their differences and unique qualities. This line of thinking is useful in imagining and applying to 3d design disciplines such as sculpture, installation art, or furniture design/making.



Additional studies of light, skin & bone structure, and amorphic/ organic shapes are depicted. The top image (a) is stacked blocks that allow light to shine through where the mortar joints would typically be located. Image (b) is a "skin & bone" structure study in which I imbedded blocks of wood into a plaster cast, and then sanded it down to reveal the "bones." The third model (c) is a study of an amorphic, yet rigid form that might begin to lend itself to the structure of the building that would house ceramics, glass, and metals.



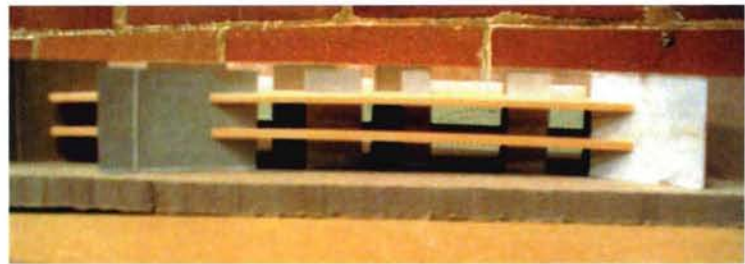
Study model (a) is an initial sketch demonstrating qualities that might appear in the building that houses painting and drawing. Study model (b) is the second iteration of the painting & drawing building. The model uses wood, clay, fabric, and pins. The white fabric on the sides represents the moveable metal panels which would filter the sunlight depending on the programs within the building, for example, drawings and paintings that would be damaged by direct light could be worked on in these shaded spaces.



a

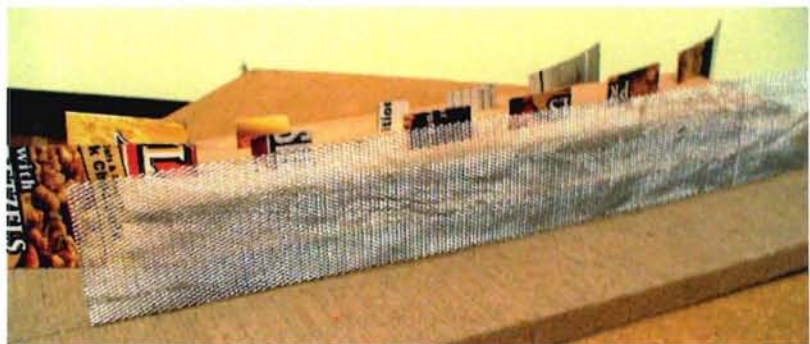


b



c

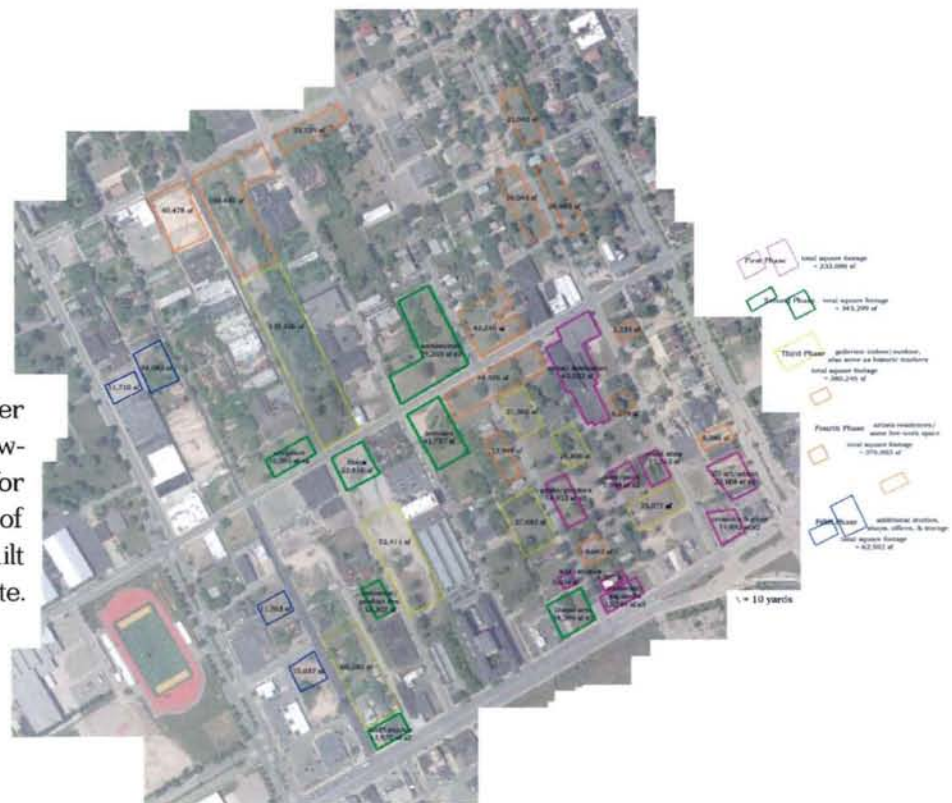
Study model (c) is more directly related to a built form, drawing on qualities described previously of the photography & graphic design disciplines. The form has a flat facade and bearing walls in the center to support two other levels. Openings in the bearing walls allow multiple views and make the whole building seem transparent, reiterating its temporary state in time. It can make its claim, "I am here," only after the land had already been wilderness, farms, and homes, however it also acknowledges that it will not be the last.



BUILDING	Form	Wall Sections/ Elevations	Quality	Site Model	Text/ Actions
Ceramics/Glass					thin/thick transparent/opaque light/dark curvilinear, amorphic
Wood					layered, stacked rigid; vertical & horizontal slats of light "light facing"
3D/ Installation Art					"formed" cast - many pieces
Metal					cut, slice angles, welded skin and bones corners & edges
Draw/Paint					fabric stitched palette
Photography/ Graphic Design					"antique" look 2D quality - flat facade panoramic view outside- in
Animation/ Digital Media					3D quality active, movement

An organizational matrix of thoughts and ideas regarding desired qualities, characteristics, and possible forms for specific building proposals (listed at left).

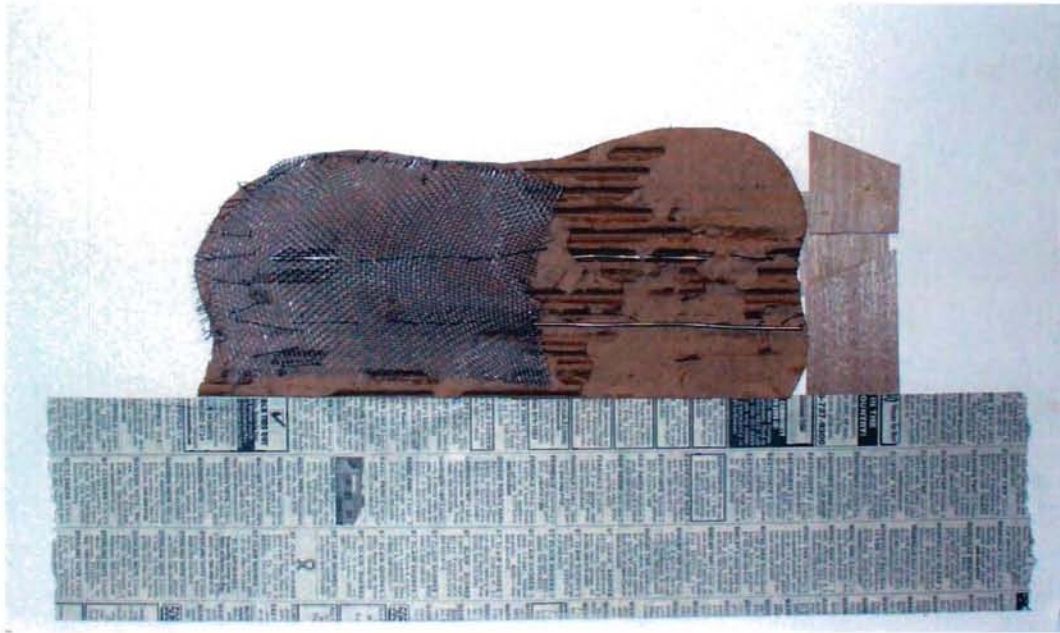
Initial master plan of site showing proposals for future phases of program and built forms on the site.



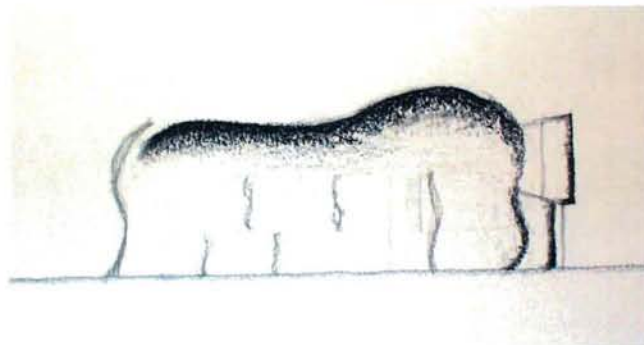


The Program Diagram represents existing and new buildings that would become part of the first and second phase of program. The "blurry" areas (made from dried glue) resembles the designable landscape moments on the site.

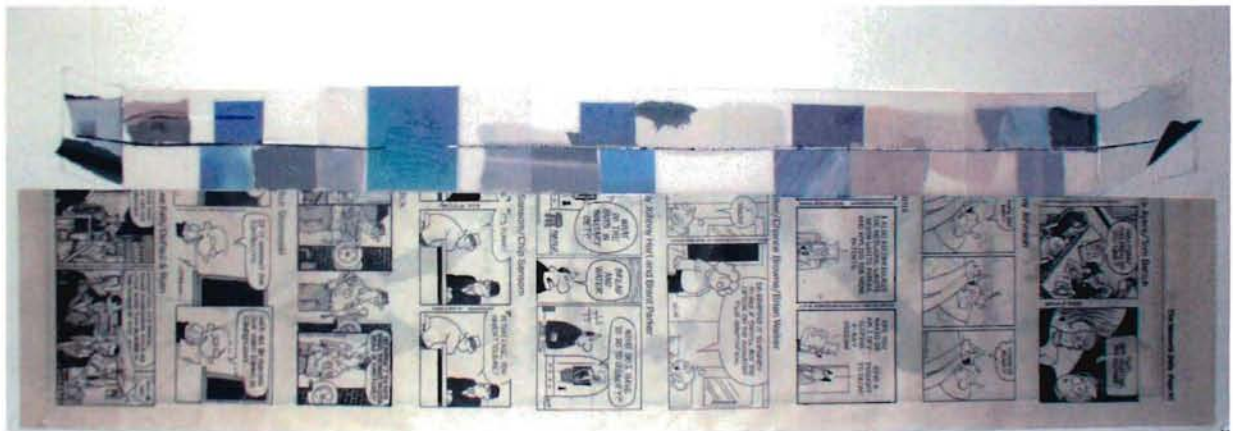
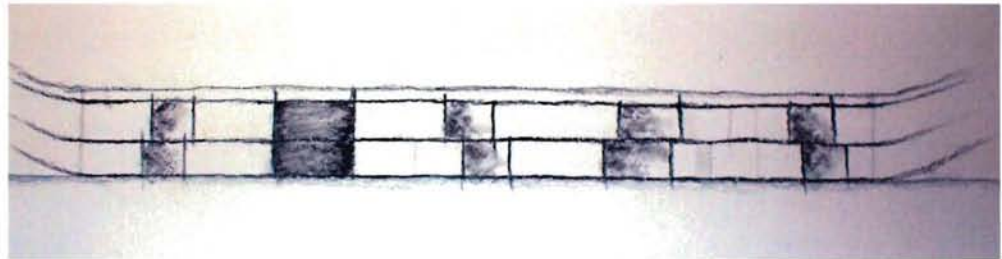
In this section, charcoal drawings and 3d manipulations represent sections and qualitative data for building proposals.

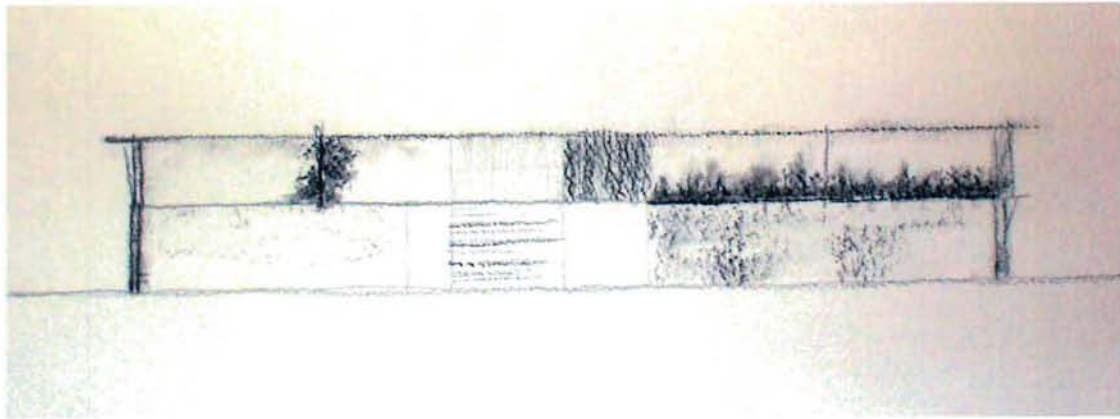


The structure that emphasizes the desired qualities of the ceramics, glass, and small metals has an organic shape, and the skin of the building transitions from light transparent areas, to translucent, to opaque. This form would have a structural wall supporting it, but also peeling away from it.

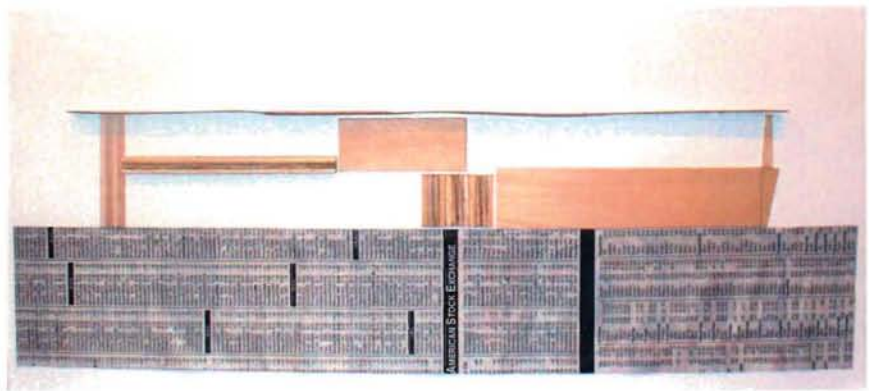


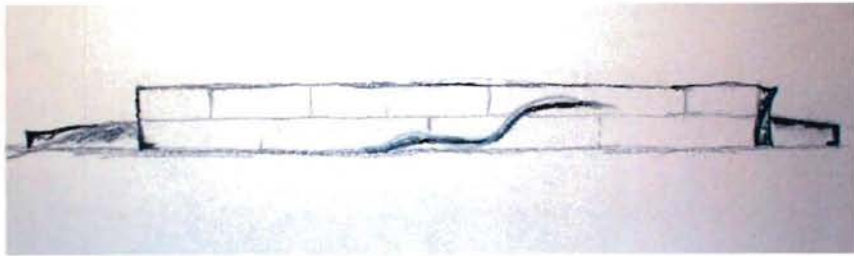
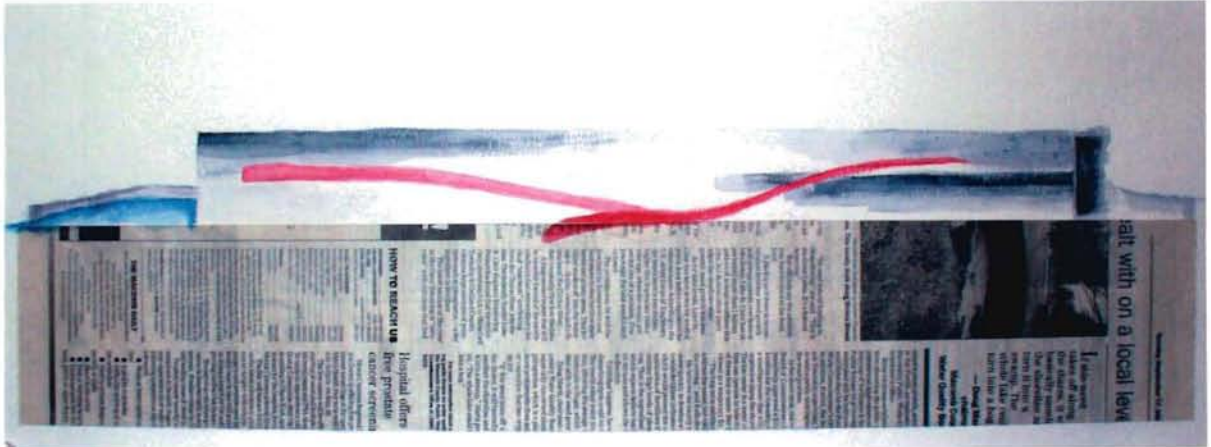
The 2d/graphic design, and photography disciplines would have openings in the bearing walls to create moments of single transparency and also areas of translucency from the bleeding through from the opposite side of the structure. The long flat facade would frame a large open meadow-like area that had once been filled with homes in the 1950's.





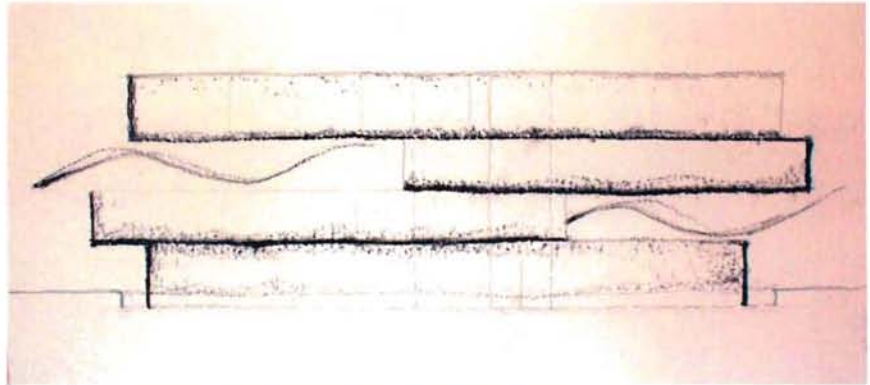
Carpentry, masonry, concrete, and metals would all be housed in one building, and would use the characteristics of stacking, layering, block forms, and light (both actual light and ideas of "lightness.")





Painting, drawing, illustration, and other arts that are affected by the motion of the hand have a common sensation of movement and coordination.

3d design disciplines such as art, sculpture, and furniture making, use the study of pieces; separate, unique elements coming together to form a whole. The various pieces are uneven, forming a representational low relief.



The next series of images are digital manipulations of areas that would be programmed for outdoor, temporary, and permanent gallery spaces. The implementation and building of these proposals would be student projects, community proposals, or collaborations between both, and the architect. They would emphasize memory, the history of the site, the ideas of making and engaging the hands as tools of the mind.



The glass display wall could be used on the side of an existing building, occupied or vacant, to capture and preserve moments in time, such as erosion, or graffiti art, as well as providing a display area for student projects. The entire campus would be an interactive gallery space, full of impromptu displays and long term exhibits.

On the old train track site, a train car can be part of an installation done by students that will serve as a gallery space. The train car is telling of the sites history, and also is an effective reuse of an object of the past. The sides may be used for prints or posters that could have light shine through them, also making this a destination and interesting feature within the neighborhood.



An outdoor gallery can be retro-fitted onto the foundation of a former house. The gallery might be constructed as a student project, but also might involve the neighborhood and surrounding community, in which case several of these small construction projects could be built. In this prototype, there would be two translucent walls signifying the front and side of the house that once stood on the site. Also, the surrounding area would be paved to signify what would have been the lot for that house. Old front porch steps could serve as seating areas.



The streets that had once been densely packed with homes have more or less become “urban meadows” with a few speckled houses here and there. To give one the feeling and impression of this density that once existed on the site, some gardens outlining the periphery of several consecutive houses would force people to navigate around the gardens similarly to when there were actual structures in their place.



thes

thesis



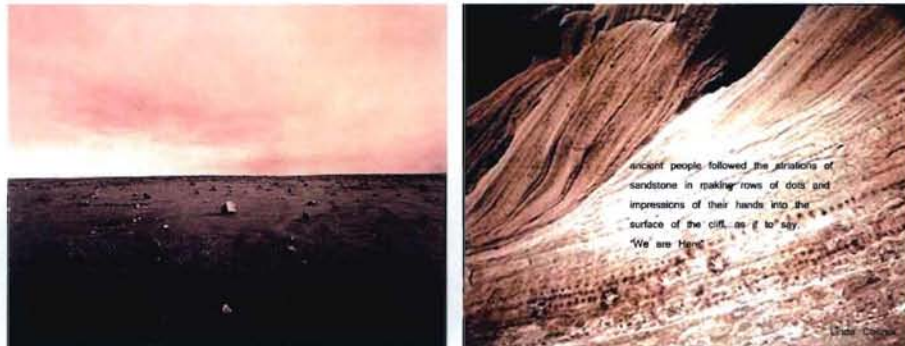
Place. What does that mean to you? It could mean several different things ranging from very broad and generic definitions to very specific and meaningful ones. We recognize a specific place and associate certain feelings and emotions with it because there is a significance there, or at least “something” that has significance to you. “Although we cannot see the inside of our body, we develop memories of an inside world that include a panorama of experiences taken from the environment and etched into the “feelings” of our identity over a lifetime of personal encounters with the world.”¹ A specific place also has its own memory, in a manner of speaking, in addition to the one it spurs within you. A place is a geographic location at a given time. It is impacted by history and becomes what it is because of that past. We see a mark on the earth and wonder where it came from. We see an imprint in the concrete and wonder who made it. Sometimes we hear traffic and people, and other times we hear nothing at all. We feel cold, wind and snow pushing our backs; or, we walk with the sun shining on our faces, drawing us deeper into a grassy expanse.



This place may carry many different feelings, or meanings, to many different people, but it is someplace specific to many others; the man sitting on his porch taking photographs, the elderly gentleman walking in his jogging suit, or the middle aged couple collecting antiques in their living room. Our lives are books filled with chapters and stories that we continue to write every day, and this directly affects the land we live on. We use the land and take away from it, and maybe build something later, but are continually adding and subtracting. The history of a place is important if the place is to truly embrace the present. We may look to the past to understand, but we should really use that information to move forward. We will create new memories and markings upon the land to tell its current story, and also a hope; a dream for its future.

Lucy Lippard asks the question more adequately, “How do cities land specific neighborhoods look and feel to those who **live in them**? And what are their relationships to the land they are built on, to the land people left to come to them?”² The memories that are imbedded within the land inspire those people that “live in them.” One might say, “I am from Detroit, and I live on Concord Street.” This doesn’t mean much to you, but it means a lot to the person who said it: it’s how he or she identifies himself, and the place. Lippard defines place as space combined with memory: “I can feel kinesthetically how it would be to hike for hours...the underfoot textures, the rising dust, the way muscles tighten on a hill, the rhythms of walking, the feeling of sun or mist on the back of my neck.”³ She relates to the details that seem only minute, but collectively they define the place.

Because people have all found ways of identifying with a specific place, they might ask, “Why am I here? What importance do I have in this world and at this time? What mark will I leave once I am gone?” **Marking** is the way we leave a message to those that come after us, saying, “I was here!”



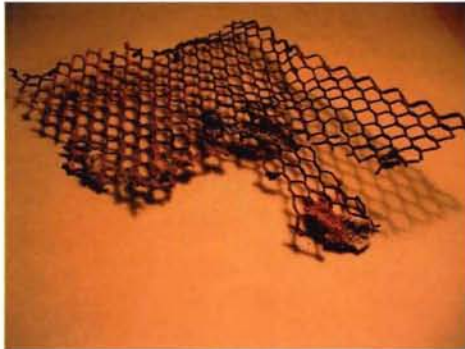
Ancient history reveals drawings and pictures on the walls of caves which were used to tell stories and validate the existence of those who came before us. The paintbrush, pencil, camera, and keyboard have evolved the ways in which we “make our mark.” Creativity has proved an important element in our stories. In the “Project Row Houses” in Houston, Texas, for example, Rick Lowe has learned how to not only leave a significant mark as an artist, but also address the past as well as relevant social issues in his neighborhood. The Third Ward, a predominantly black neighborhood which is comprised of twenty two shotgun houses nestled in between weedy lots and other decrepit homes, is what he’s chosen to work with. To Rick Lowe these shotgun houses were like “found objects,” and would be the canvas for the Project Row Houses. A coalition of artists now use the tenant shacks from the 1930’s as a vehicle to transform the neighborhood; both its physical and mental state.

Visiting artists (local and international) make creative installations using video, paintings, and other media in eight of the shotgun houses.⁴ One artist, Whitfield Lovell, made wall drawings of African Americans based on studio portrait photographs from the early 20th century. These murals were done in the only row house where the wallboards had been left intact.



Being immersed in the community around the row houses is critical for its existence. Lowe sees the project as collaborative, “My work relies heavily on people whose creativity and energy far exceed what I can supply.”⁴ A new part of the project includes low-income rental residences for nine families that were designed by students in Rice University’s Building Workshop. Other older houses in the area have been renovated and are now being rented out as well. Lowe has been able to find partners in the community, such as local churches, schools, and hospitals who share the same vision of how the neighborhood should grow. Being flexible and embracing diversity has allowed the people to grow through each other; which then transfers to the entire neighborhood and community.

Like the Row Houses from Houston’s past, Detroit’s history has been very important to its story today. Between the blocks of Mt. Elliot, East Grand Boulevard, Jefferson, and Lafayette, there is a history that is full of stories and images of the past. A certain spirit from the past remains here and occupies the space, yet the people who live here now are still able to imbed their own personal stories as the site continues to grow collectively. “Artifacts” from the past can be found, sometimes unexpectedly, but other times, they are the most important elements to consider. These artifacts can be manipulated or used again, such as the old foundations of bull-dozed homes that had occupied the site, or alleys that run down the center of the blocks. These artifacts become hidden over time only to be uncovered later on.



The manipulation and transformation of objects and artifacts begin to show the art and act of making. **Making and creating** is part of human nature; to build up around us, and in doing so express what we have established as “ours,” stating “this is mine.” Not only are we claiming a “piece” of land, and taking ownership of it, but we are giving it an importance greater than it could have had without our presence. Lippard states, “...human creativity is an integral part of the web formed by land, history, culture, and place.” She recognizes that a locale has a certain draw because it is “embedded in land, history, and culture and the possibilities [it] holds for place-specific, place-responsible, “public art.” Photography also shares these goals of a “humanistic geography,” or a mapping of human life and how we change and evolve over time. 5



The making of a place is a combination of architecture and human’s use and interaction with that architecture and landscape. Christian Norberg-Schulz talks extensively about the making of place and application of meaning and identity in his book, “Genius Loci.” Norberg-Schulz says, “Through building man gives meanings concrete presence, and he gathers buildings to visualize and symbolize

his form of life as a totality.”⁶ Therefore his life and where he actually lives becomes his “home.” By calling a place “home” we identify it as our place of dwelling. Schulz recognizes philosopher Martin Heidegger’s line of thinking in that dwelling is a way of “preserving the fourfold,” or otherwise acknowledging our limited and limitless existence between the “thing” (earth), “order” (sky), “character” (man), and “light” (spirit).⁶ To give buildings and places a specific and unique identity, with regard to space and character is the aim of modern architecture according to Schulz. Modern architecture then should also find a way to appreciate its site and what came before. Rather than basing the design on general types and principles, it is more important to take into consideration the circumstantial conditions of locality and building task.⁶

The first recorded history of the site which is being used for the thesis project, documents the French “finger farms,” in 1818, which were long and narrow, allowing each farmer access to the river. This is significant because it once again speaks to the human impulse to distinguish space and ownership by dividing and cultivating the land. The division of the finger farms is reflective in the current structure and layout of the very long blocks, running perpendicular to the river. The names of the farmers are still evident today as they were incorporated as street names. The land continued to be built upon as the industrial age took a strong foothold in Detroit.



Several factories were located on or adjacent to the area, specifically; the Uniroyal Tire Factory and a stove company were along Jefferson, as well as the Packard Plant a couple miles north. Directly west of these factories is the site of an old railroad line between the blocks of Beaufait and Bellevue Streets. This railroad supported many other industries and created jobs within the neighborhood. Not only did it provide more jobs and businesses, but it also anchored the neighborhood

to the site. Many Detroit neighborhoods were typical of this configuration; light industrial with single family homes. This site in particular, which is apparent in the Sanborn maps from the 40's, 50's and 60's, shows houses on every parcel of land. The city however, lost its steam after World War II, and businesses moved out to the suburbs, so many people followed. Not only was there a loss in jobs, but there were also many racial confrontations between white and black residents. This area specifically was affected during the Detroit race riots in 1967. Currently, most of the factories are gone, and 90% of the homes have been demolished. Streets that had once been lined with homes now appear as overgrown meadows.



After interviewing one local resident who has lived on the site for over forty years, it was obvious how her memory of the neighborhood as a child affected her. She related this story, "When I was a young girl there was an older couple that lived on my street. I would go visit them often and spend time listening to their stories. The older man died, but his wife still lived there. I always will remember stepping into her house and being overwhelmed by the perfume she wore, "Cashmere Mist." The woman lived there for a while longer, but soon had to go to a nursing home. After that the house was vacant for a long time. No one ever bought it, so the city bull-dozed it. I cried that day."

This place is inherently special. Places are special to people for different reasons, but this place is special because of its past and possibilities for the future.

You might stand on the sidewalk and just look out over four or five blocks envisioning the forms that could take shape. Although many people moved, some also stayed. Another resident who lives here with his wife works as a mover. He collects antique salt and pepper shakers, but when asked what he thought the neighborhood needed, he replied, "More homes, and maybe a hardware store, or Home Depot. It's just too bad that there aren't more jobs or businesses around here." He stays in the neighborhood because he feels attached, this is his home; however, there is also a feeling of abandonment to the land that we had once called "ours." So it is left to continue growing, covering its past and prior markings; wiping the slate clean for the next generation of inhabitants and users. A different spirit presents itself; a natural ebb and flow that is also full of possibility.

One organization that is working to repopulate the area is the Messiah Housing Corporation. The MHC is a community development corporation on the site that is also looking at this area in a new light. Their organization is giving the land a new life and meaning by building houses for lower to middle income families. Because of the lack of homes, there is also a lack of substantial businesses, and jobs. One may find that this area is "missing something" according to one local resident. There are some businesses on or around the site that still emphasize the idea of

making, including; the Metropolitan Center for the Arts, Design Build Render, Pewabic Pottery, and also a metal fence company. For people that are living and working here, the act of making has significance. Being creative in finding solutions and using manual efforts is critical, especially if you don't have the supportive structure of a neighborhood, or the financial capabilities. The idea of "making" describes several ideas throughout the project, especially in regards to the actual built forms and the programs within the buildings. Making might include cutting and hammering wood for a fence, planting a garden, or photographing images from the neighborhood. Making is the way in which one can create something specific for our place and time, and also express something about him or herself. New memories will grow from this act and find their way not only to mark the land, but also become a part of its story about the people who connected with this place. And so the cycle continues.



The programmatic idea for the project is a school that would not only train people in specific fields, but also be an art/design based school giving people the means to create, mark, and make. The art school/trade school hybrid would re-connect people and give their “place” a meaning and purpose. The users of place take ownership and care for it in a way that promotes positive growth. The school would provide opportunities to learn skills and trades and also provide jobs in the neighborhood. Initiating an institution for change that is specific to the place is the real goal of the project.

The residents would play a critical role in collaborating with students as well as designers and architects. The school is not just a place of learning, but would become a community center. People would be able to come interact and discuss issues in the neighborhood and community that could be addressed through the project. This part of the program, being a place for collaboration, would also grow and change over time as different concerns presented themselves. Not only would there be an effort to develop new housing and other built amenities and resources for the residents, but different kinds of programs, similar to the Project Row Houses “Young Mothers Residential Program,” might develop.⁷ The landscape moments and outdoor gallery spaces on the site would be one of the most important and prominent ways in which students and residents could interact. These spaces are also meant to bring the larger area and site together, tying the architectural moves to the land and surrounding campus. The existing houses and structures serve as a framework for other spaces to be planned and organized around. The alley behind some of the existing houses, for example, might be used as a walking path in order to reach other homes, galleries, or structures associated with the school.

The program would include two new buildings containing the majority of the various art and trade disciplines as well as one adaptive reuse building, directly connecting the campus to its past. The structure that would be used for the adaptive reuse building was part of the UAW Hall in the 1950’s. Other buildings or small workshops could be built to involve more disciplines and crafts. Artist’s residences and live/work arrangements would be ideal for the surrounding area, as well as first floor retail and commercial, which would make the area and campus more complete and whole feeling. Currently there is already one commercial/retail, and residential loft project that is being developed by Messiah Housing Corporation, on Lafayette Street called “Lafayette East Village.”

To find the best way to approach the actual built form for the project, a “filter” that refers back to the main ideas of the thesis aids in deriving specific qualities that are important on the site; history, place, memory, and making. The land has become the canvas and what is built upon it is a form of art; what we do with and within the built form is how the art thrives. The built form should then reflect the ideas of change, transformation, and evolution. In translating the ideas above into strategies for application of materials, their qualities, and methods of building, an organizational matrix focuses on which materials and techniques would be appropriate when addressing memory. Many of the studies for this research came in the form of wall sections, which are pictured under the Springboard section of the thesis book.

BUILDING	Form	Wall Sections/ Elevations	Quality	Site Model	Text/ Actions
Ceramics/Glass					thin/thick transparent/opaque light/dark curvilinear, amorphic
Wood					layered, stacked rigid; vertical & horizontal slats of light "light feeling"
3D/ Installation Art					"formed" cast - many pieces
Metal					cut, slice angles, welded skin and bones corners & edges
Draw/Paint					fabric stitched palette
Photography/ Graphic Design					"antique" look 3D quality - flat facade panoramic view outside-in
Animation/ Digital Media					3D quality active, movement

In conclusion, the thesis investigation has helped to concentrate on the ideas of site, history, memory, and making. These ideas evolved and grew from one another, but they are all evident in the research, investigation, proposal, and final presentation. It is the hope that the initial three buildings for the school could be the beginning of several other “phases,” creating an open campus, immersed and integral to the community. If you were to take a walk through the site you would be able to distinguish new from old, but the synthesis of existing structures and new proposals would be so fluid that it would be hard to discern whether you were still on the campus or had just entered another place.

Endnotes

- 1 Bloomer, Kent C. *Body, Memory, and Architecture*. 14
- 2 Lippard, Lucy. *The Lure of the Local*. 7
- 3 Lippard, Lucy. *The Lure of the Local*. 32
- 4 Kimmelman, Michael. In Houston, *Art Is Where the Home Is*. 3-4
- 5 Lippard, Lucy. *The Lure of the Local*. 47
- 6 Norberg-Schulz, Christian. *Genius Loci: Towards a Phenomenology of Architecture*. 170,195
- 7 Kimmelman, Michael. In Houston, *Art Is Where the Home Is*. 2

desi

design development





master plan

initial phase

- landscape moves, temporary and permanent galleries, student projects

soft and hard-scapes creating paths, connecting buildings and people to various areas of the campus

secondary

- additional buildings to accommodate growth of program, disciplines, residential, office, galleries, etc.

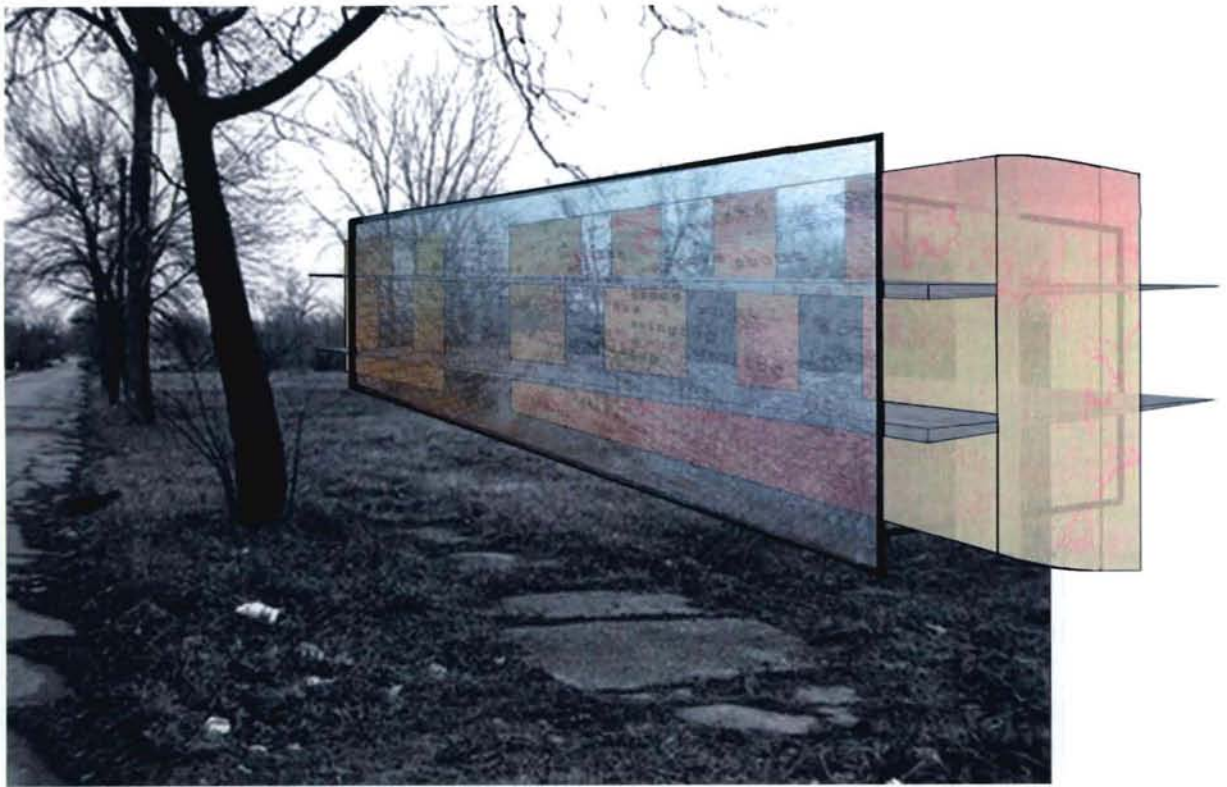
- additional paths and manipulations of ground to create connections



- 2
- 2. Digital and 2D: photography, graphic design, digital design, animation, painting, drawing, illustration

- 1
- 1. Crafts: ceramic, glass, metal/jewelry, fibers

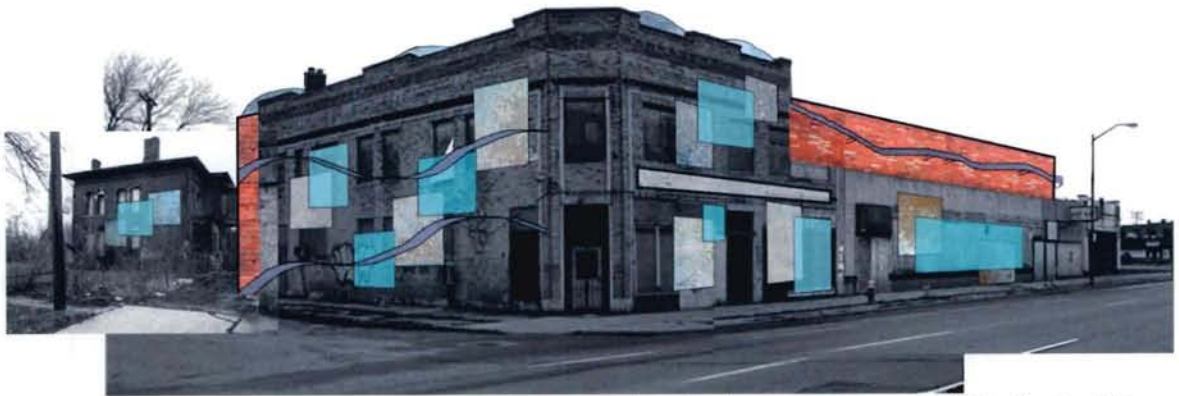
- 3
- 3. Large Scale/3D Design: carpentry/wood working, 3D installation art, furniture, metals & welding, machining, masonry



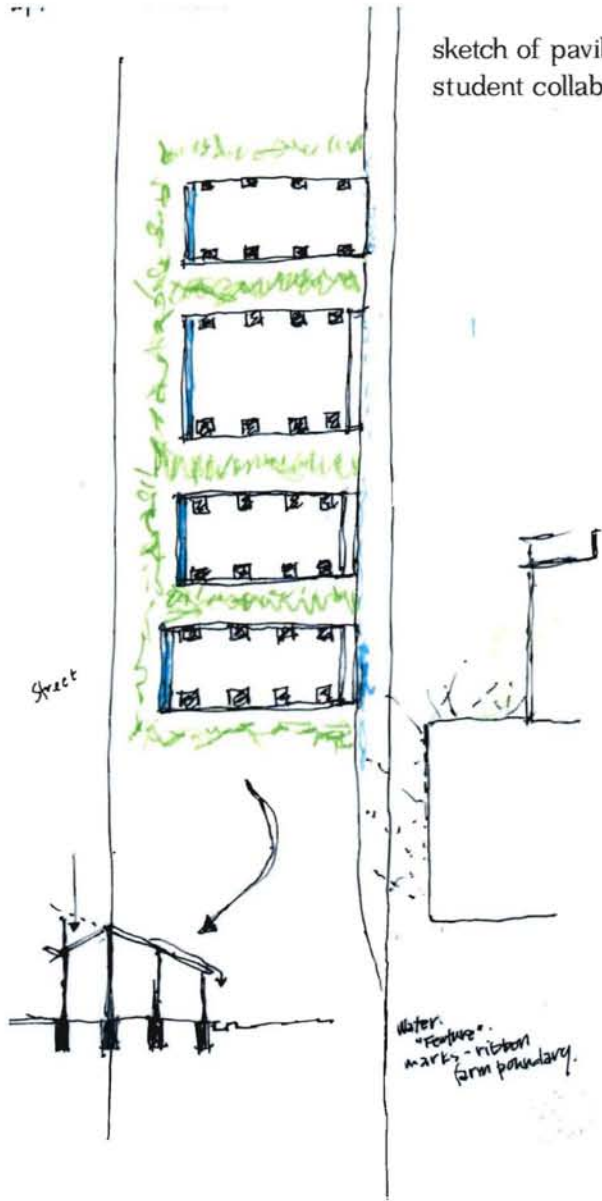
sketch of 2D Design Building



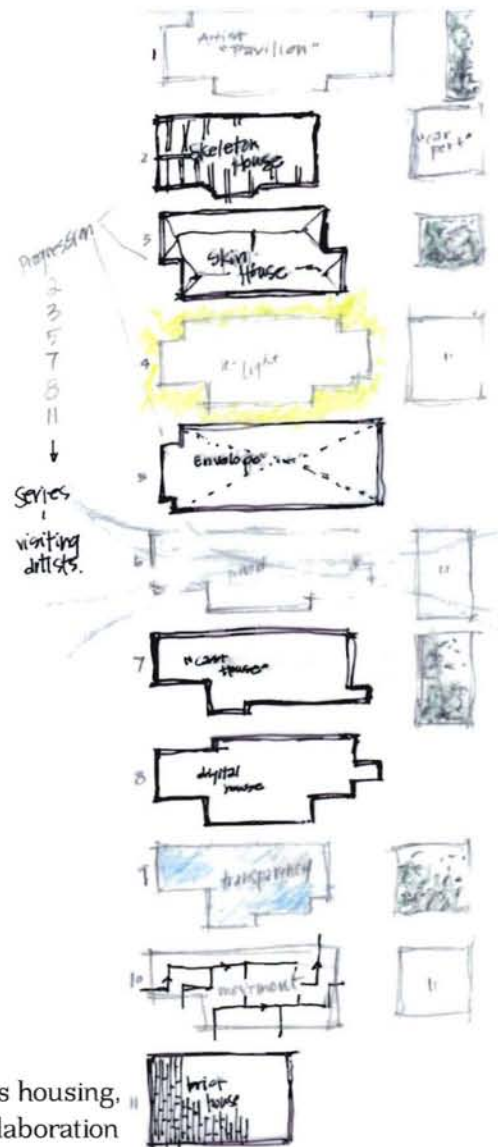
sketch of 3D Design Building



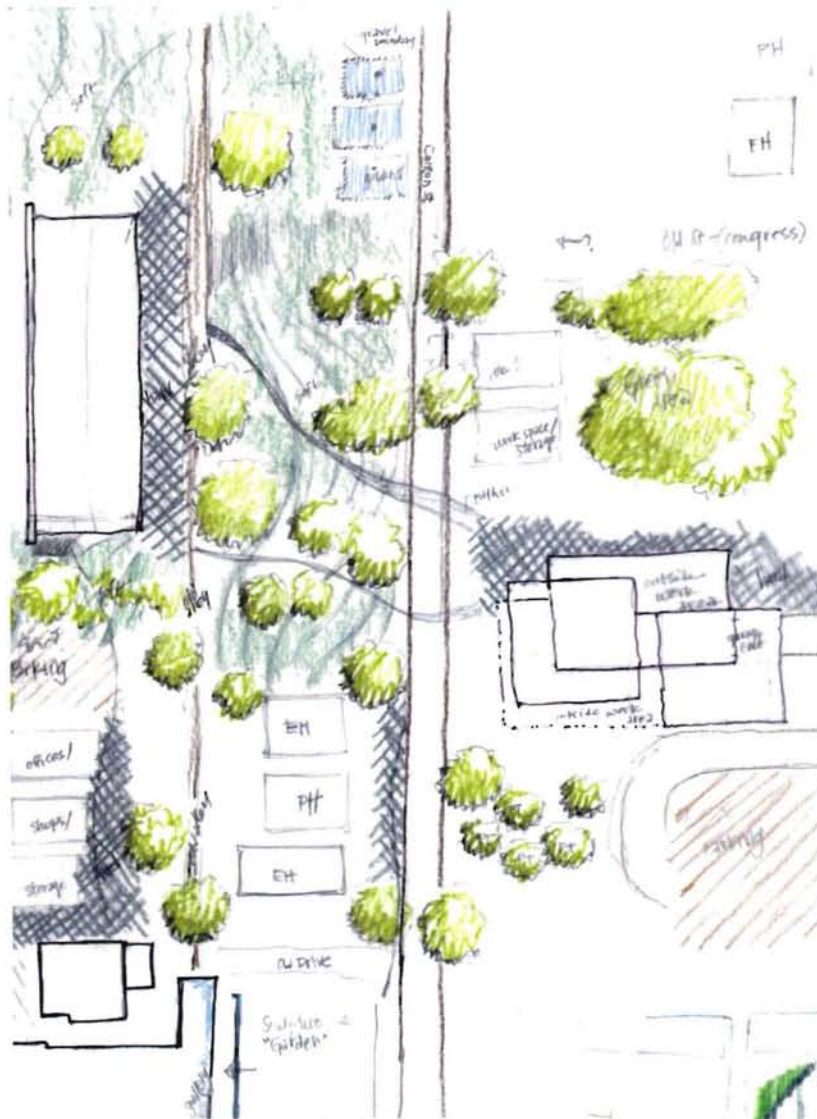
sketch of adaptive re-use of Crafts Building



sketch of pavilions on site,
student collaboration

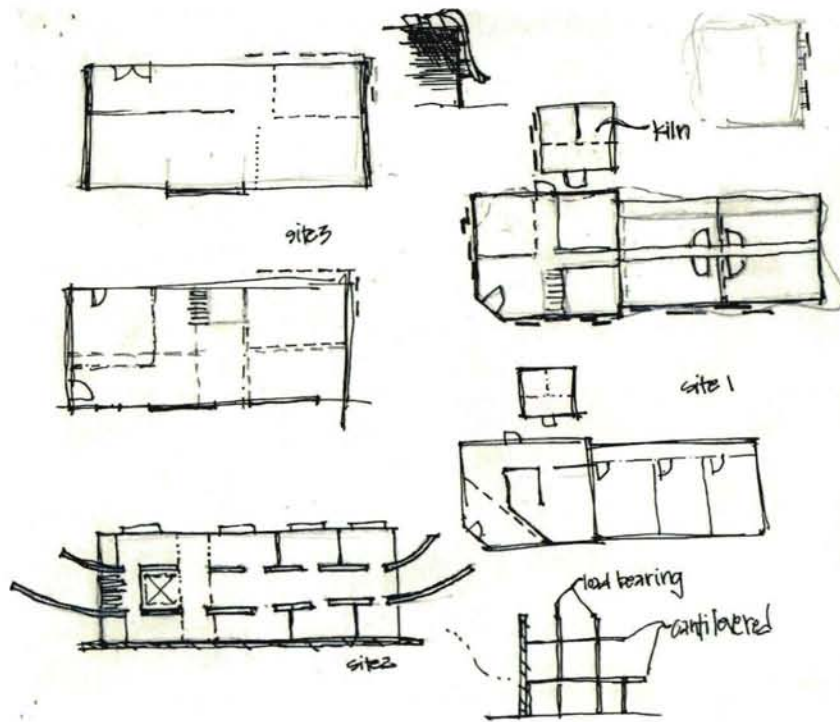


sketch for visiting artist's housing,
student collaboration

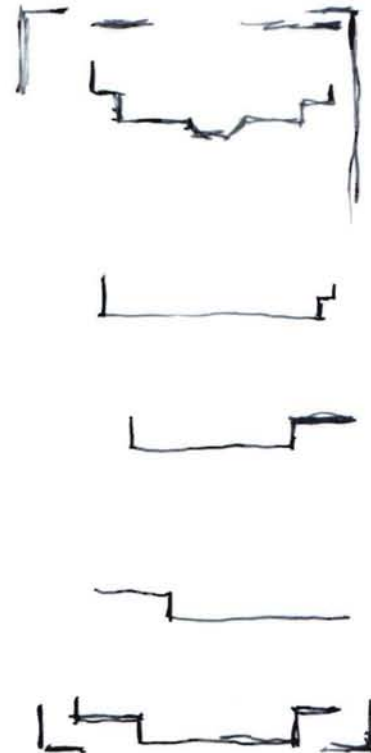
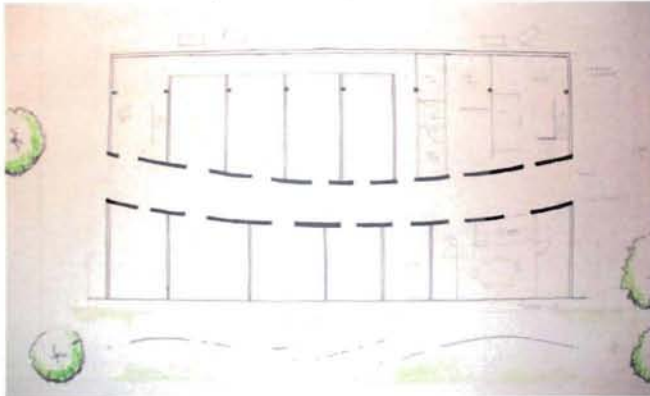


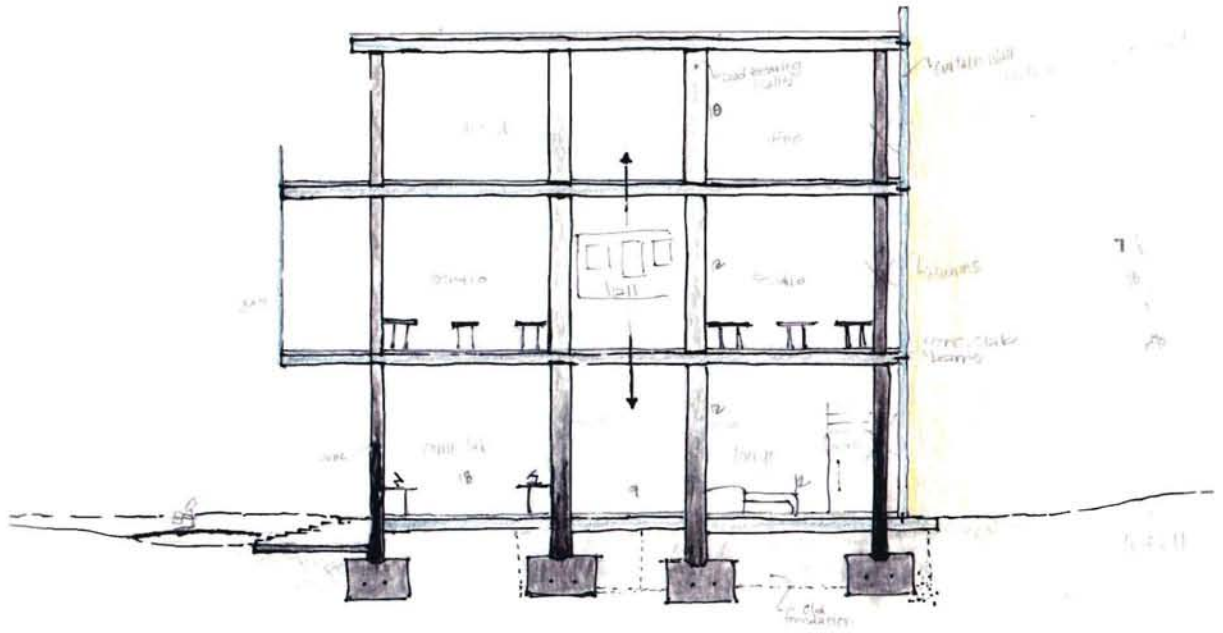
spaces in between main buildings,
design of landscape and connections



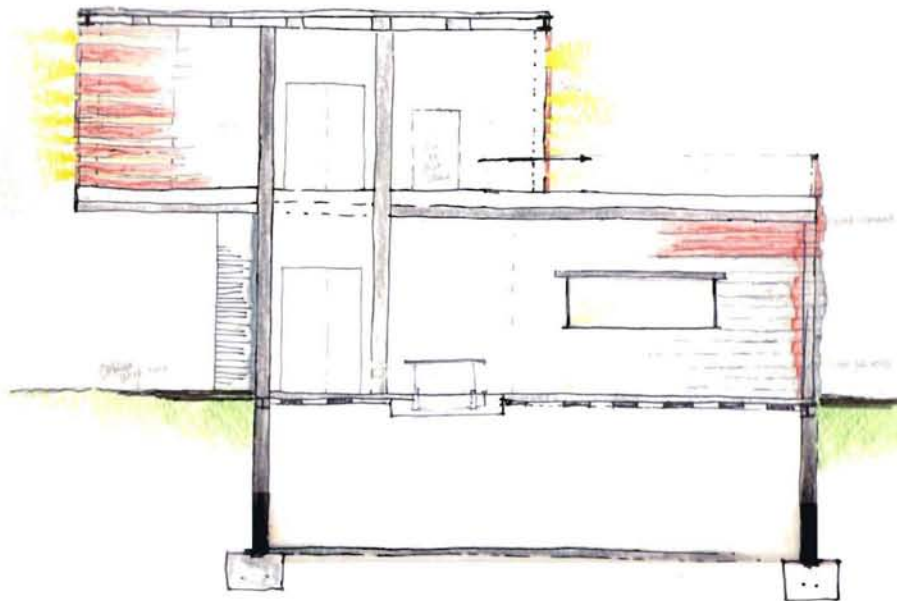


sketches of floorplans for 2D Design Building





development sketch of section through 2D Design Building



development sketch of section through 3D Design Building

final

final design





pictures on site, emphasis on memory

The next pages are digital manipulations of ideas for site and landscape moments, most are collaborations with students from the school or residents and community members.



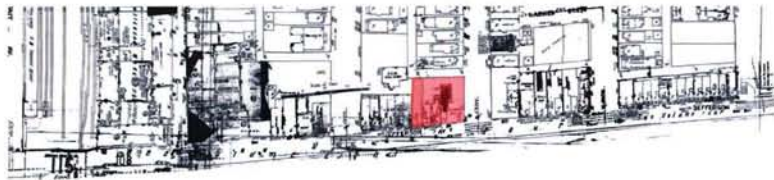


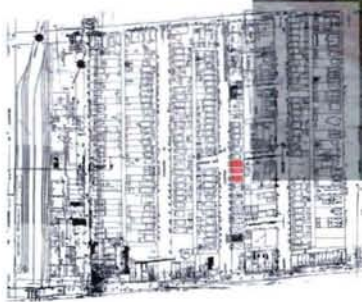
community gardens, emphasizing plot size of former homes



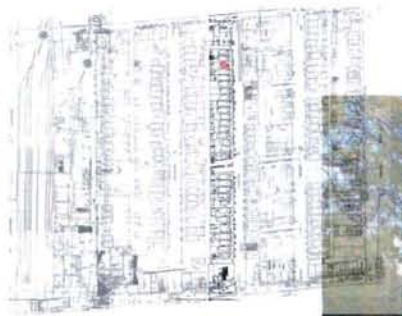
train car gallery

display area for the adaptive re-use building, outside the glass facade is a sculpture garden for work by students, community, or visiting artists

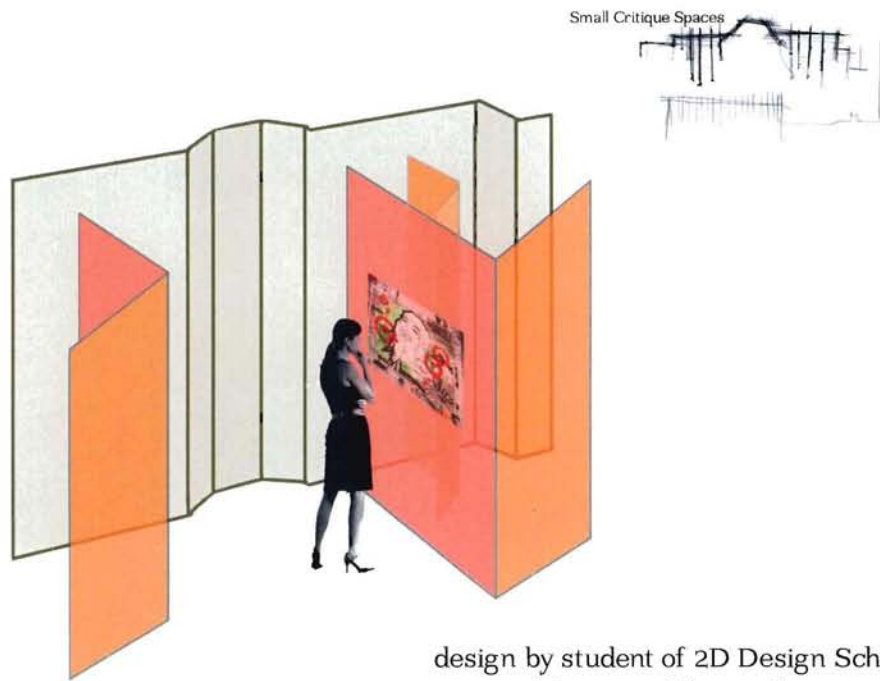




pavilions designed by students of the 3D Design School, along the Ribbon Farm Line, adjacent to the 3D Design Building



outside gallery designed by community member, emphasizing lot of previous home, with existing foundation and drive still visible



design by student of 2D Design School;
proposal for moveable panels to pin up
work and have small critiques

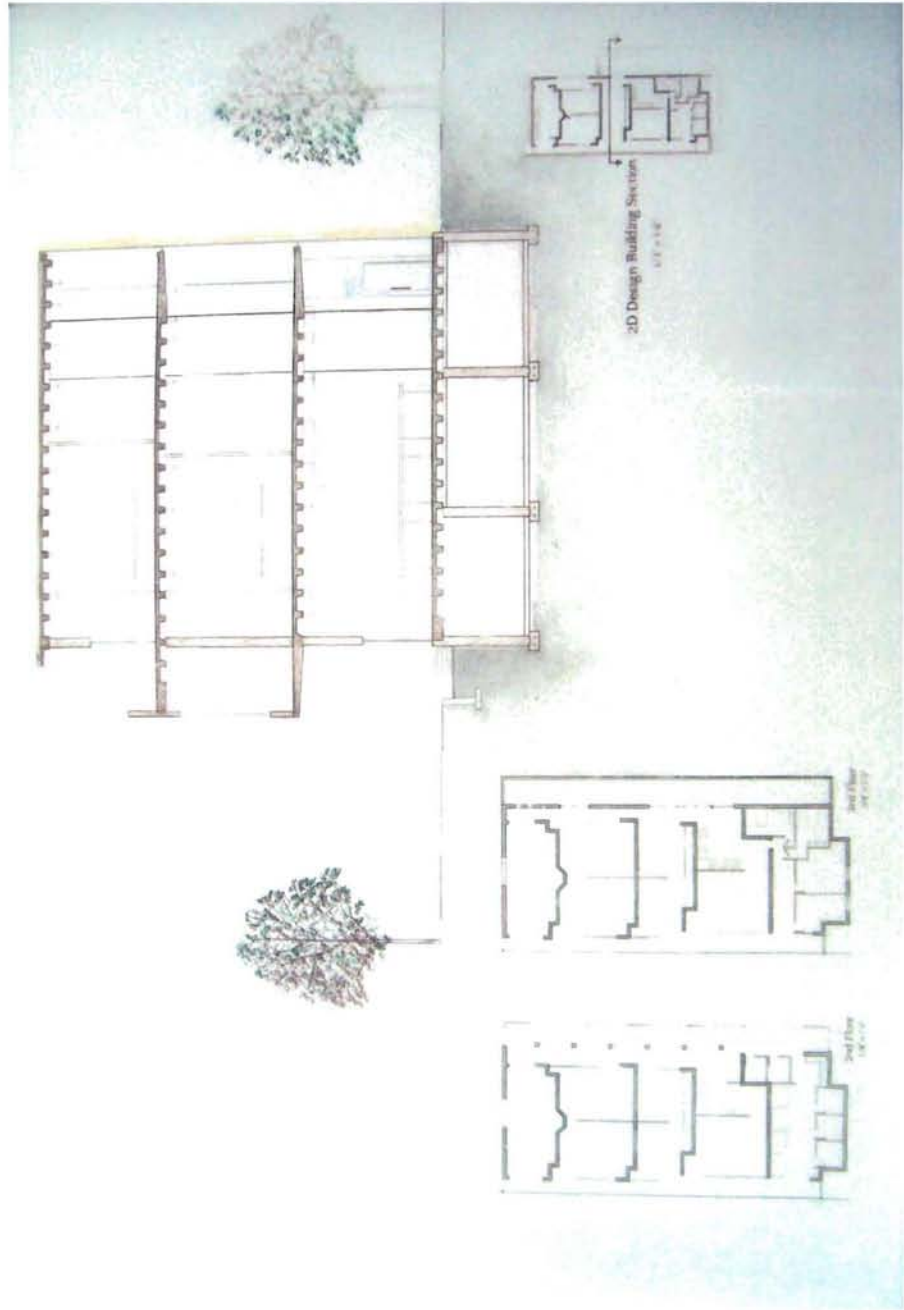
The 2D Design Building is located along Concord Street and its west façade is a curtain wall system that can be used to display graphics and images as well as show movement and activity within the building. The structure is a series of cast in place load bearing walls that coincide with the former south walls of the homes that used to occupy the same site. The building is three levels with public area on the first floor, spilling out into the surrounding site. The second and third floors are primarily studio space, computer and digital labs, dark rooms, offices, and small critique spaces. In this case there isn't really anything left physically to recall the previous occupation, so the cast in place concrete system that forms the structure is perhaps analogous to the plaster cast that an archaeologist might make when there is only an impression of a previous occupation, rather than an actual physical artifact. This structure then allows for a very taught and transparent façade revealing the 2-D nature of the work that is taking place inside the building.

The next series of images relate to the final product for the 2D Design Building.

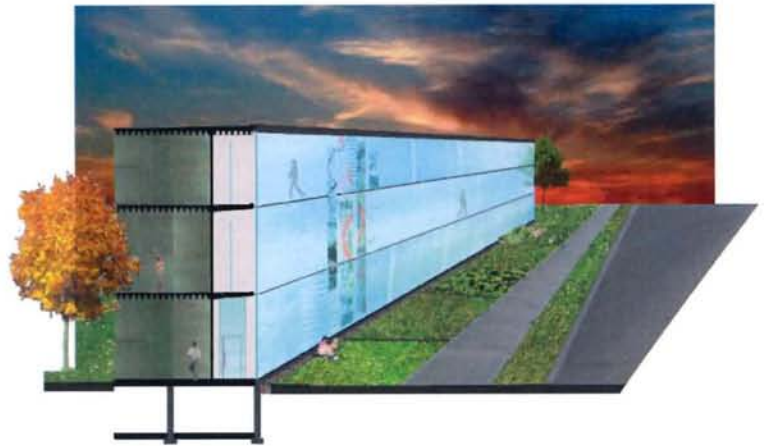
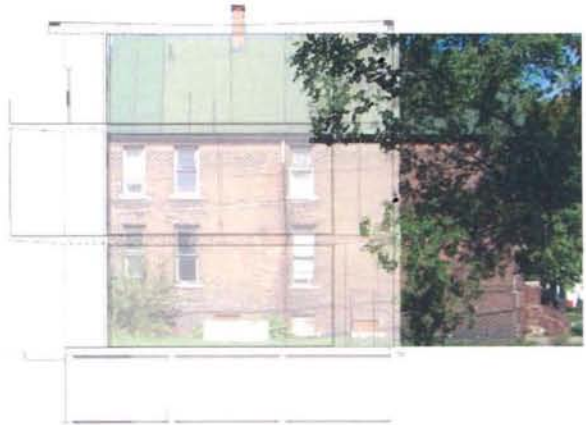
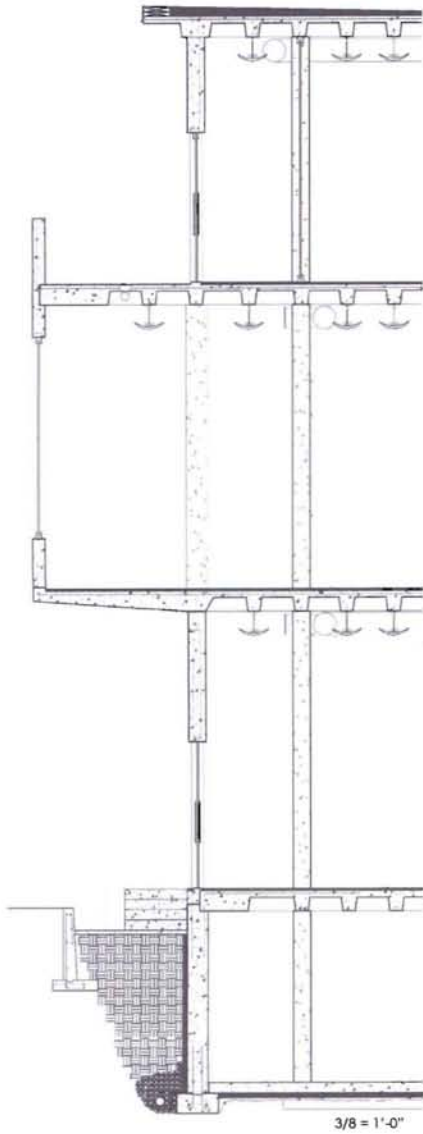
Final Plan of 2D Design Building. The central bearing walls are in the same formation as the south walls of the homes that had been on the site. Drawing accomplished by using acetone to transfer ink from plotted drawing.



Final section through 2D Design Building

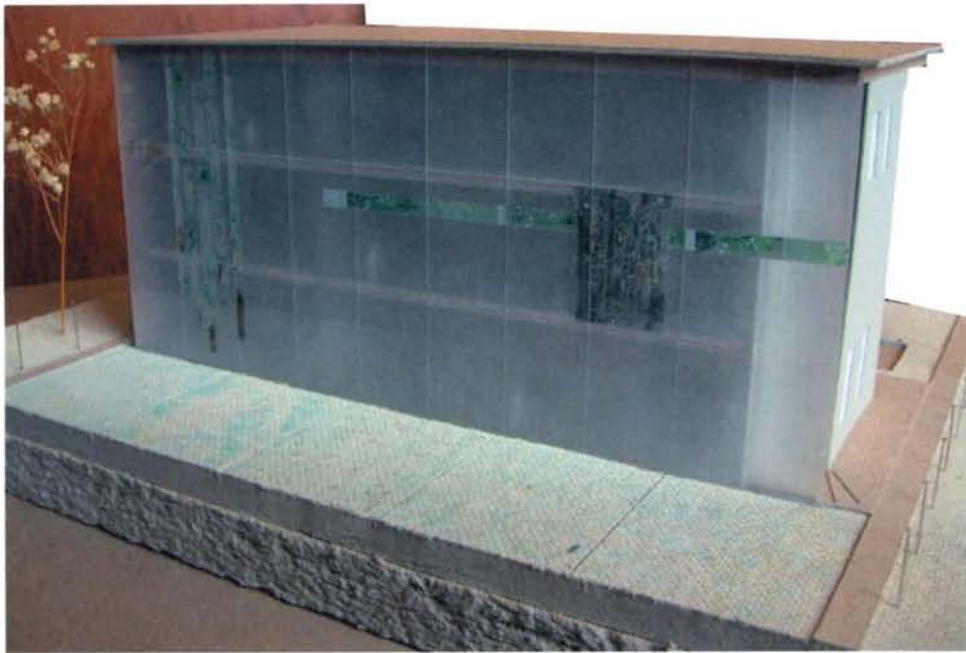


2D Design Building





Model of 2D Design Building



west facade

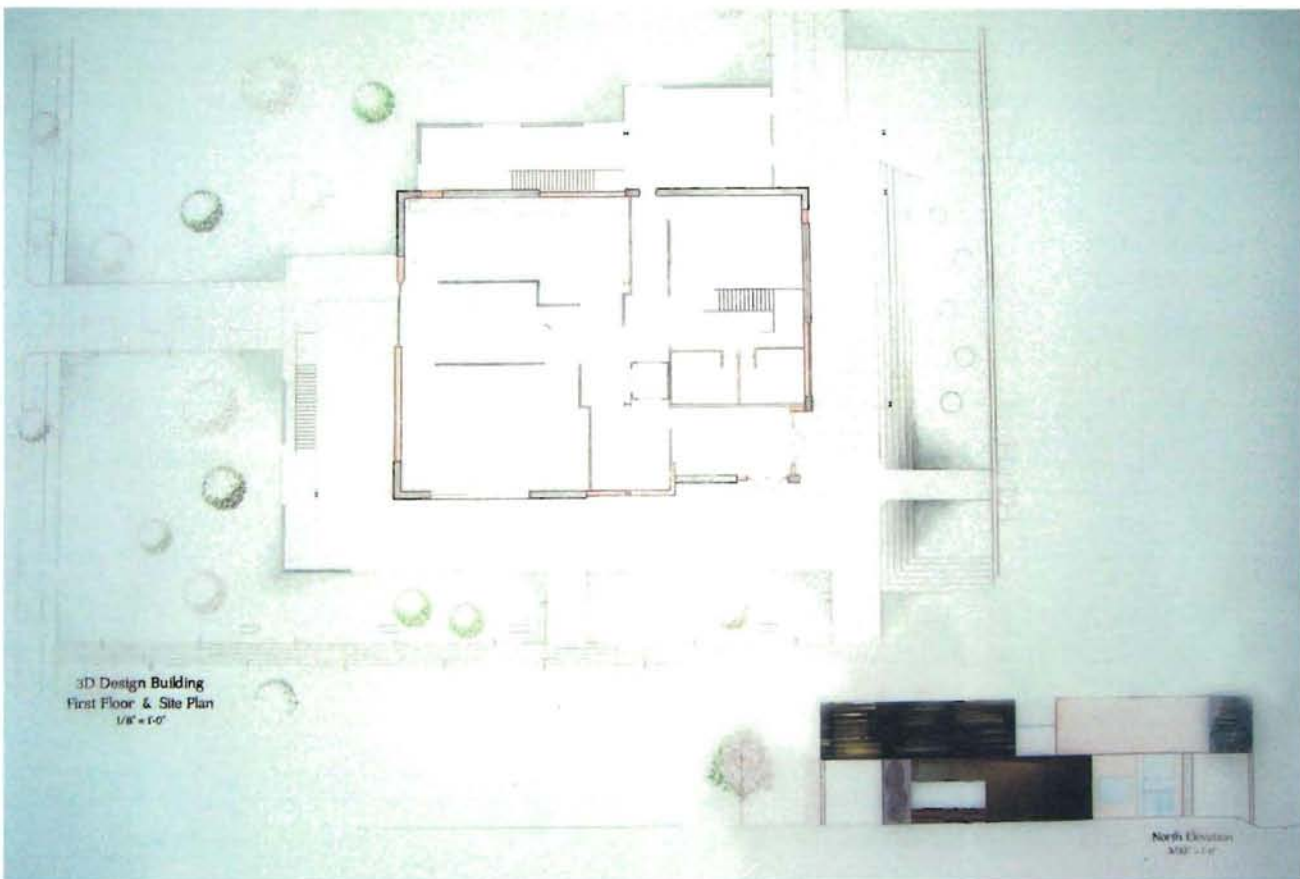
east facade



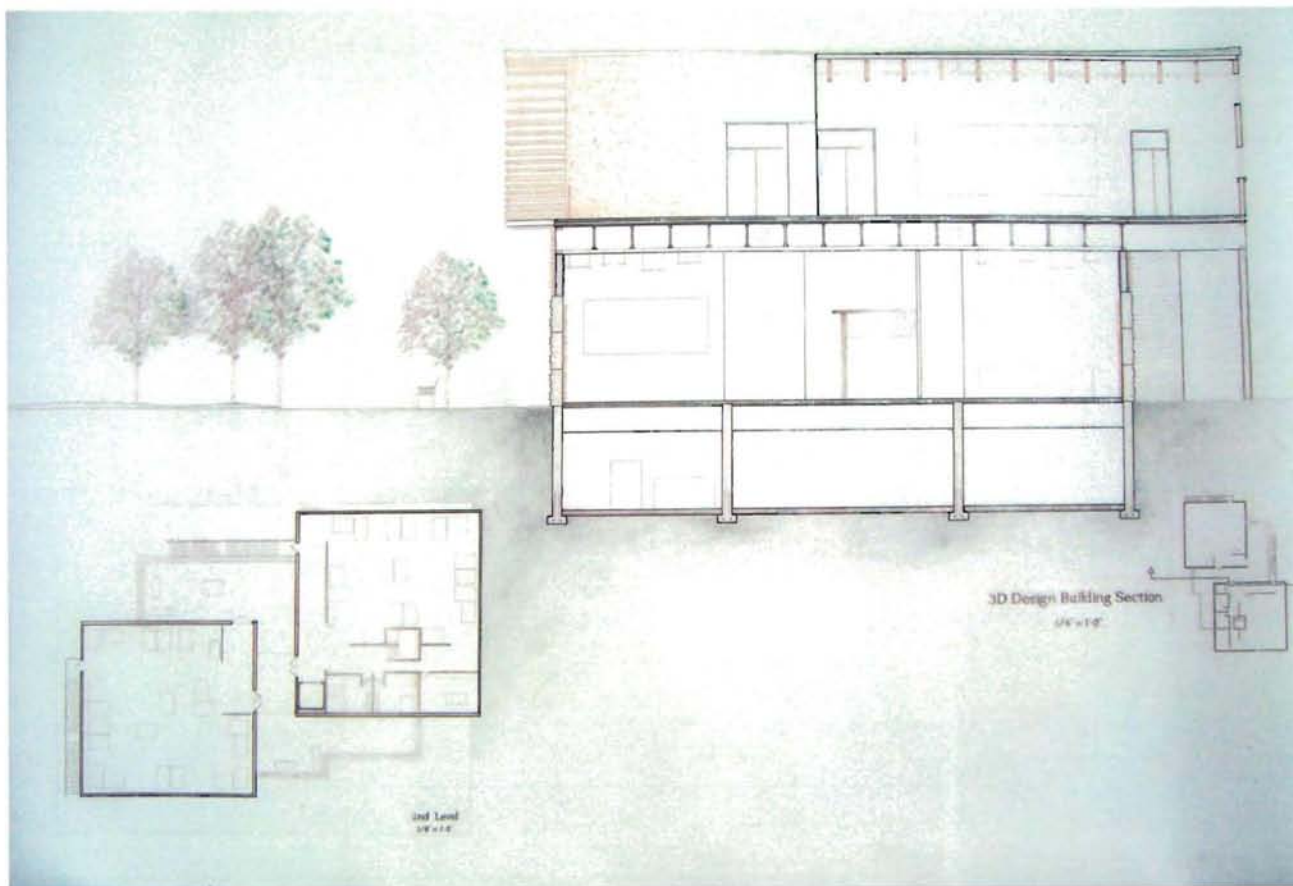
The 3D Design Building is located between Canton and Concord Streets. The material condition I wanted to emphasize in this building was the use of wood forms to create a cast concrete wall. The formwork would be made with wood planks in a variety of thicknesses so the memory of the wood is seen in the concrete. The formwork would then be stripped and reapplied to the façade at different points. This method of making is utilized for the first level. The second level is then detailed to seem "lighter" and more transparent. The two forms that rest on top of the first level seem to float above the roof and gradually meet the sky. Concrete, masonry, wood, and metals, are the materials explored within this building, in which the workshops are all on the first floor. Individual workspaces will therefore need to be larger. The studios, which are on the second level, are accessible from within the building via stairs or elevator, but students can also get to their studios from the outside stairs in order to decrease congestion in the shop areas. The second level is a curtain wall system on four sides (facing mostly towards the center of the campus) with wood strips creating voids where light will spill out and further enhance the "light" floating feeling.

The next series of images relate to the final product for the 3D Design Building.

Final plan of 3D Design Building. Drawing was accomplished by using acetone to transfer ink from a plotted drawing.



Final Section through 3D Design Building, and 2nd Level (lower left)



3D Design Building

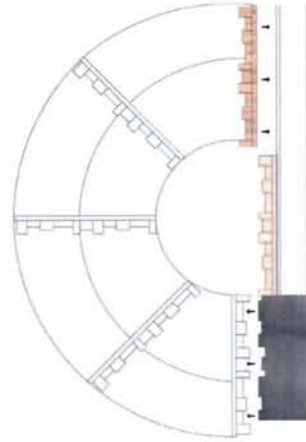
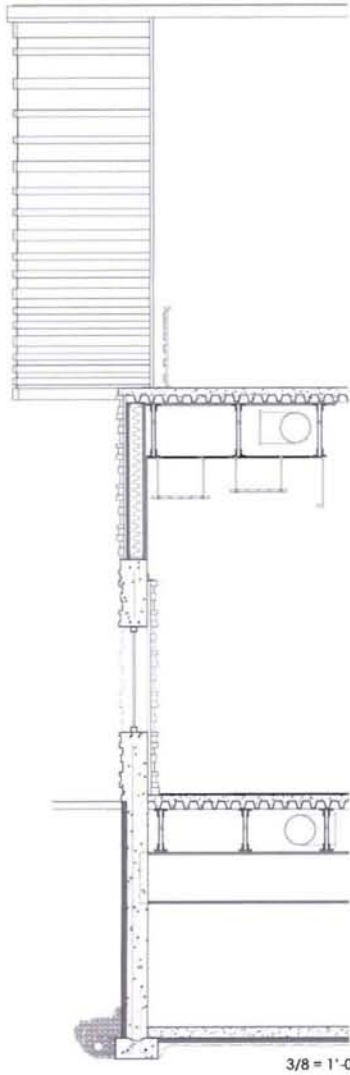


diagram of how the wood formwork could be re-used after casting of concrete





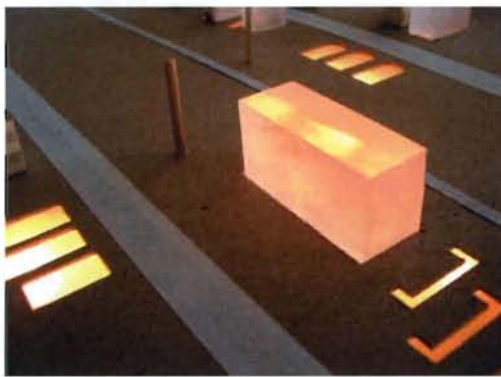
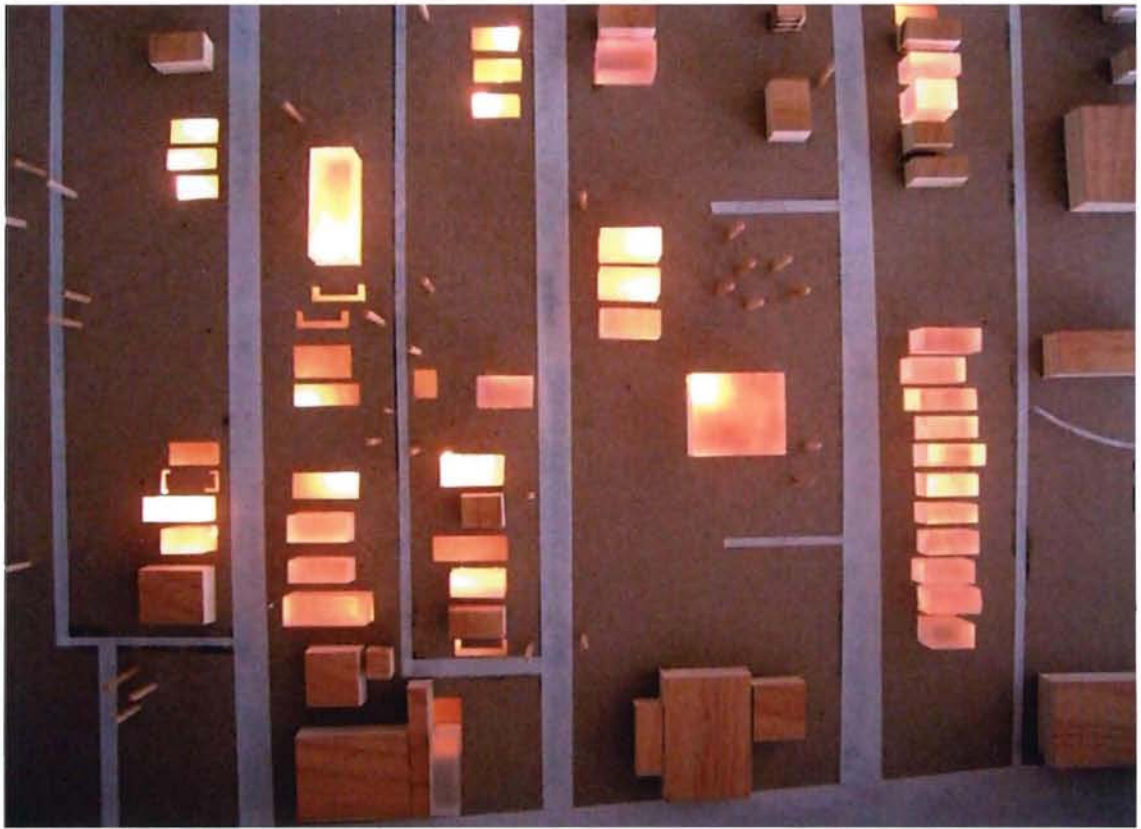
south facade

Model of 3D Design Building

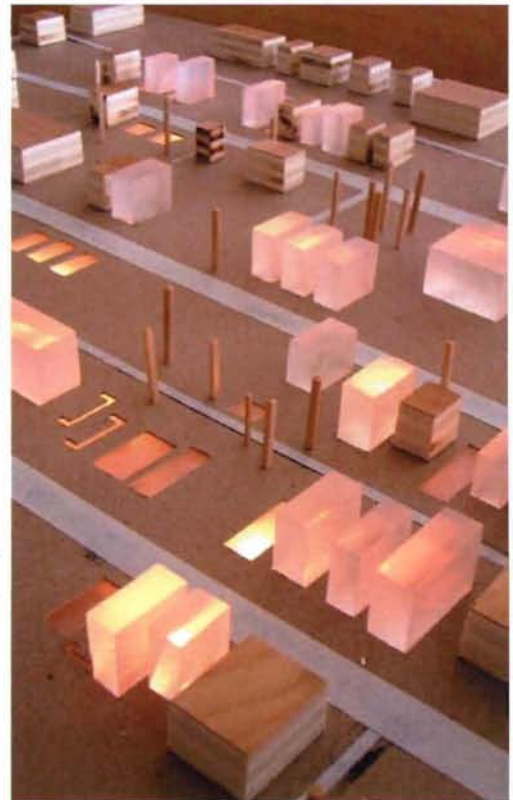


north facade





Large model of site; existing structures are represented by a block of wood, new building proposals are represented by an acrylic block, and new landscape or site designs are represented by a flat piece of acrylic (lighted areas).



Final site plan:

-charcoal represents existing structures

-orange overspray represents areas of proposed building or landscape moments



conclusion



As the formal thesis investigation comes to an end, the informal research and studies have only just started. The ideas concerning history, memory, and time are all critical elements in design and architecture. I feel that these issues are going to be prominent in all of the projects I undertake whether they are architectural related or not. I find myself still questioning the very basis of my thesis underpinnings, "Why is memory important to architecture?"

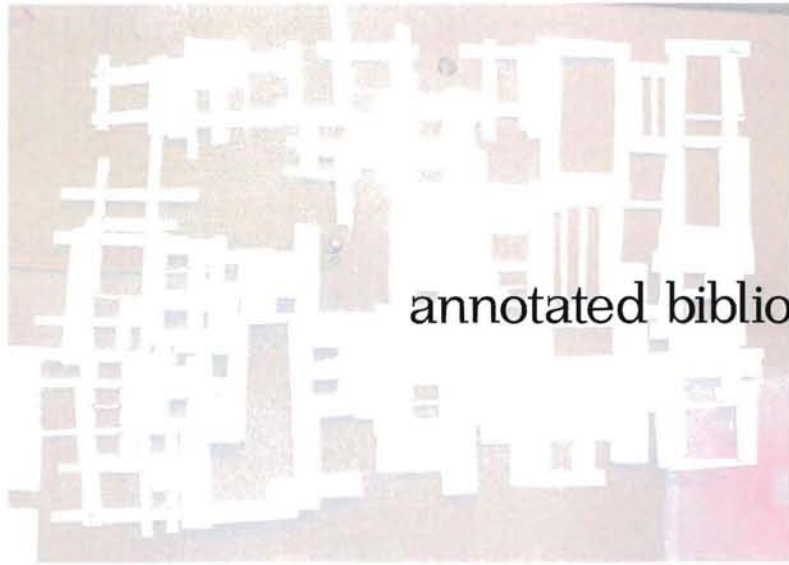
This was a question that had come up during the final critique and the only thing I could think was, "Why isn't it important? How could it not be?!" I am passionate about the thesis topic I chose, the research I did, and my eventual proposals.

Part of the reason I chose the topic I did was because it can and does also relate to life. I am interested in the human side of architecture, and how people are affected by it. I believe that human life, interaction, and use defines a place, and architecture is one of the ways we are able to express ourselves.

Another reason I decided to research memory as my thesis topic is that almost everyone has this gift, although many don't see it as that. If you were to lose something or someone you cared about all you have is their memory, and your memories with them. And that is not a bad thing, it's actually quite amazing that we can remember the people and things that came before us. It's a remarkable act to be able to store some of the things that matter the most in life with you at all times.

If my formal thesis study were to continue, I believe the next step for me would be to delve deeper into the experiential spaces within the proposed buildings. To define the interior spaces using the same key components of memory and making would help to bring the project full circle.

Not only would it help to explore these areas further, but continuing to push the landscape moments and urban scheme to a higher level of development would make the project that much stronger and rooted in its site.



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